

## Introduction

Welcome to the world of JamPod. The following document details a 10 week learning program designed to take any musicians with little or no knowledge further towards their goal of making great music. The scheme of learning is designed with the Year 8 National Curriculum requirements at its core. Our hope is that using the scheme in partnership with our other free resources, you and your students will see real relevance in your learning.

The scheme has been designed to be delivered in JamPod. Equally though you could adopt some or all of the learning in any school classroom. When learning in JamPod, students see and hear only what their tutor needs for them to best progress. I designed the project after becoming frustrated with the disengagement as students progressed further through their educational life. I believe we live in a time of great musical opportunity, most if not all young (and older!) students listen and aspire to make music. I believe they disengage with formal learning through a perception that it is not relevant to the music they enjoy. The whole purpose of JamPod is to allow ALL to engage. Once they have, the project is designed to allow individuals to progress at their own rate. No one gets held up and no one gets left behind.

Over the last two years JamPod has spread across the UK, we now have nearly fifty primary, secondary and further educational sites. 90% of those sites are working in partnership with their local Music Hubs. Since we launched JamPod we have had the privilege of working with some amazing teachers and learners. Over the next few months we will be working with the teachers we have met to share with you best practice, lesson ideas and general inspirational advice and support.

I am really excited to work in partnership with Andy Goldsmith, Head of Music at Fulford School in York, on this first 10 week program. Thank you Andy for your hard work and your new found love of 'Wild Thing'.....

If you have any questions with regards this scheme of learning or JamPod you can get in touch with me at [dan@mixmusiceducation.co.uk](mailto:dan@mixmusiceducation.co.uk). You can also find out more by visiting the [Tutors Page](#) and the [Case Studies](#) page on the [Mix Music Education website](#).

To find out more about JamPod visit the [project page](#) on the Mix Music Education website. You can also see a video of how the system works by visiting the [Mix Music Education You Tube page](#).

Thanks for reading and good luck!

Dan Jones

Managing Director

The Mix Music Education Ltd



## Year 8 Band Unit - Wild Thing

### Aims of Project:

To learn instrumental and or vocal skills on at least one instrument.

To learn ensemble skills by playing in a band.

To understand the structural and compositional processes involved in a standard pop song.

To develop skills of aural perception and analysis through structured 'playing by ear' activities.

In this project, the Wave Drum player augments the Kit player's role. There will either be an opportunity for a lower ability student to keep time/more simple rhythms on the Wave Drum, or it will become a shared roll with the two percussionists swapping over and keeping the more challenging rhythms on the Wave Drum. These roles are not referred to explicitly within the scheme, but should be catered for within the teacher's planning.

Singing is encouraged as a casual role, either adopted by a single player as an additional role, or by the group as a whole. If a non-instrumentalist singer is required by the band then they should still complete the lesson objectives and outcomes within this scheme in order to demonstrate the learning required within the project and its subsequent levelling. This scheme assumes that they will share the keyboardist role within the tasks, should all other instrumental roles be taken. This role is not specifically referred to within the scheme, but should, again, be catered for within the teacher's planning.

### Specific Learning Outcomes:

On completion of this project, **all students will be able to...**

Play and maintain their part in a band performance of *Wild Thing*.

Perform as a group to the end of the 1<sup>st</sup> Chorus.

Understand the structure of a popular song and the concept of syncopation.

Learn the ensemble skills required to play in a band

Begin to understand and develop the skills and processes used when 'playing by ear'.

**Most will be able to ...**

Contribute to the arrangement of their ensemble and add their own take on the chosen song

Perform as a group up to the end of the 2<sup>nd</sup> Chorus.

**Some will be able to...**

Play more than one part in the ensemble, develop harmonies across one of more parts, taking on a leading role where necessary.

Perform beyond the 2<sup>nd</sup> Chorus, possibly using the entire structure.

### Assessment Requirements / NC Guidelines:

#### Level 4

- I can maintain my own part with awareness of how different parts fit together and the need to achieve an overall effect
- I can perform by ear from simple notation or tab
- I can demonstrate different ideas that help define structure
- I can suggest improvements to my own and others' work
- I can describe, compare and evaluate my work using appropriate musical vocabulary

#### Level 5

- I can identify syncopation and say where and why it is used
- I can perform significant parts in my ensemble from memory, using tab or notation with an awareness of my own contribution such as leading others, taking a solo or providing rhythmic support
- I can improvise melodic and rhythmic material within the structure of a popular song
- I can refine, analyse and improve my work using appropriate musical vocabulary
- I can use the technology required to create a performance that is successfully balanced and subsequently recorded

#### Level 6

- I can perform making expressive use of tempo, dynamics, phrasing and timbre.
- I can improvise using harmonic and non-harmonic devices
- I am aware how of how each part contributes to the group and can adapt my playing during the performance when necessary

**Additional Assessment Requirements for levels 7, 8 & Exceptional are given on the 'Wild Thing Extension Checklist'. Clear extension activities and further written/interview requirements are embedded within these targets, rather than in the main scheme.**

Lesson	Learning Outcomes	Teaching and Learning Activities	Resources required / suggested	Skills and Terminology Learnt / Used	AfL Strategies
1	<p>To understand the nature and effect of syncopation.</p> <p>Demonstrate skills required to work by ear.</p> <p>Reflect on the process of “hearing” and dissecting the music, appreciating the importance of singing pitching and counting.</p>	<p>Using the <a href="#">BandPlayer</a>, students watch the drum clip for the Intro/Chorus of <i>Wild Thing</i>, Identifying the pulses on which the drummer plays the floor tom and snare (Using the slow motion drum only option to assist this).</p> <p>Gradually add students’ suggestions to a rhythm grid or similar on the board, shaping, refining and building the correct answer so that all students can participate. Using body percussion, work through as a class:</p> <p>Tom: 1+, 2+, 3 +, 4+</p> <p>Snare: 1 , 2_ a, _+4_</p> <p>(Save the ‘a’ in the rhythm until students are able to combine the basic tom and snare!)</p> <p>Casually sing or hum the main 3-pitch-riff along with the body percussion. Encourage students to join in.</p> <p>Recreate this ensemble performance at the JamPods using aural perception to work out notes on guitars and keyboards that fit with the drum pattern. Demonstrate this skill if required and reinforce that ‘playing by ear’ is just trial and error!</p>	<p><a href="#">BandPlayer</a> access to Wild Thing.</p> <p>Slow motion option on BandPlayer.</p> <p>JamPods and instruments</p> <p>Rhythm grid prepared on whiteboard or smartboard</p> <p>JamPods and instruments.</p>	<p>Pulse</p> <p>Syncopation</p> <p>Aural determination</p> <p>Playing by ear / trial and error!</p>	<p>Class investigation</p> <p>Open questioning</p> <p>Gradual visual shaping of answer</p> <p>Teacher/peer feedback</p> <p>Revisiting LO throughout</p> <p>‘Anonymous’ group activities</p>

2	<p>To have confidently investigated the full riff.</p> <p>Understand and play further chords (and inversions) in a major tonality.</p> <p>Demonstrate a knowledge of effective rehearsal processes when playing by ear.</p>	<p>Recap the drum pattern from last lesson, adding a bass drum to each beat in the rhythm.</p> <p>Listen to the track, illustrating the chords on piano using BandPlayer. Discuss black keys needed in middle of each triad and link to knowledge on tonality.</p> <p>Inversions of each chord discussed and suggested as an extension activity.</p> <p>10 minutes band rehearsal activity to recap and reaffirm the progress made last lesson. Keyboard players get their chords in place.</p> <p>Focused rehearsal with one or two groups, using monitors and whole class appraisal. Just listening to the first chord and first notes of guitar riff, have the students found a note from the chord? Which one is it? Let the whole class watch the process of them working this out!</p> <p>Set as activity for all groups, check back with remaining groups across whole riff after a further 10 minutes rehearsal.</p>	<p>Rhythm Grid written out or displayed on the board.</p> <p>BandPlayer.</p> <p>Further 'Visual' of Piano/Keyboard.</p> <p>JamPods set to 'Loudspeaker' to enable whole class performance and appraisal via the monitors.</p>	<p>Pulse</p> <p>Metre</p> <p>Syncopation</p> <p>Tonality</p> <p>Inversions</p> <p>Aural determination</p> <p>Effective rehearsal strategies</p>	<p>Self evaluation and extension</p> <p>Self/teacher/peer assessment</p> <p>Self/teacher/peer feedback</p> <p>Modelled 'focused rehearsal'</p> <p>Effective rehearsal skills</p>
3	<p>Develop awareness of syncopation.</p> <p>Demonstrate skills required to work by ear.</p> <p>Reflect on the process of "hearing" and counting and dissecting the music.</p> <p>Simplify fretwork.</p>	<p>Class identify the rhythm of the bass drum, using BandPlayer.</p> <p>1, 2, _ +, _</p> <p>Recap the Learning Outcomes from last lesson. Students to make sure that they have fully worked out riffs and inverted progressions that fit to the full drum pattern.</p> <p>10 minutes consolidation.</p> <p>Demonstrate the need for simplifying fretwork. Students continue to work by ear, substituting strings and frets for easier to reach alternatives!</p>	<p>BandPlayer, zoomed into drums.</p> <p>Rhythm Grid displayed.</p> <p>JamPods and instruments.</p> <p>Acoustic guitar for demonstration.</p>	<p>Pulse</p> <p>Syncopation</p> <p>Aural determination</p> <p>Playing by ear / trial and error!</p> <p>Riff</p> <p>Effective rehearsal strategies</p> <p>Fretwork</p>	<p>Open questioning</p> <p>Class investigation</p> <p>Gradual visual shaping of answer</p> <p>Revisiting previous feedback.</p> <p>On-going feedback</p> <p>Self evaluation and extension</p> <p>Self/teacher/peer assessment</p> <p>Self/teacher/peer feedback</p>

4	<p>Understand how to work chromatically.</p> <p>To develop instrument specific techniques.</p> <p>To make educated musical guesses!</p>	<p>Use zoomed guitar fret board in BandPlayer clip. Discuss relationship between frets and chromaticism on the keyboard.</p> <p>Bass and Electric Guitarists to use knowledge of frets/chromaticism, referencing their work with the keyboard player's chords. They must come up with 2 different riffs (to the same rhythm) to differentiate the Intro/Link and Chorus.</p> <p>Drummer adding fills when ready.</p> <p>Keyboard players create a different voicing in both hands.</p> <p><u>ASSESSMENT CHECKLISTS INITIATED</u></p>	<p>BandPlayer, zoomed to Electric Guitar.</p> <p>Visual of Keyboard/Piano.</p>	<p>Various instrument specific skills.</p> <p>Frets</p> <p>Chromaticism</p> <p>Riffs</p> <p>Fills</p> <p>Voicing</p>	<p>On-going feedback</p> <p>Self/teacher/peer assessment</p> <p>Self/teacher/peer feedback_</p> <p><u>USE OF ASSESSMENT CHECKLISTS</u></p>
5	<p>Perform fluid chord progressions</p> <p>Identify new skills and challenges within the structure.</p> <p>Internalise rests and counting within the new verse section.</p>	<p>Using either laminated 'guitar neck' strips, a guitar fret dance mat (<i>a combination of Twister and Hopscotch...</i>), or both.. Students should all engage in activities where they go through the motions of finding the 3 chords with their fingers or their feet! Attention to health and safety is needed with the 'dance mat' activity (!), but students can get a lot from this if, as a group of 3, they link arms and plan their movements, jumping from chord formation to chord formation.</p> <p>All go to instruments and whilst guitarists work on the chords, the bass and drums work on imitating the structure of chorus and verse as seen on screen.</p> <p>BandPlayer is used throughout the lesson with all instruments being displayed.</p>	<p>Laminated 'guitar necks'.</p> <p>Customised Twister Mat/s.</p> <p>JamPods and instruments.</p> <p>Full performance displayed on BandPlayer.</p>	<p>Frets</p> <p>Chord Progressions</p> <p>Strumming</p> <p>Structure</p> <p>Rests, Silence and Internalisation</p>	<p>Specific targets from 'Checklist'</p> <p>Self directed learning</p> <p>Revisiting previous feedback.</p> <p>On-going feedback</p> <p>Self evaluation and extension</p> <p>Self/teacher/peer assessment</p> <p>Self/teacher/peer feedback</p>

6	<p>Identify the structure as:</p> <p>Intro Chorus Verse Intro/Link Chorus Chorus Instrumental Verse Intro/Link – Vamp Chorus (developed) Vamp/Outro</p> <p>Internalise rests and counting within the new verse section.</p>	<p>Students are given the incomplete structure sheet. Listening to the track twice, they fill in the missing parts.</p> <p>How many <i>different</i> parts are there within the structure? 3 at the most! Show the ‘Complete Structure Sheet’ and go through the track one more time, explaining how (with a little bit of imaginative development) the structure is simple and repetitive!</p> <p>Using guitar neck laminates for electric guitarists/bassists and laps for drummers and keyboardists, lead group in a vocalisation of the Verse.</p> <p>Drummers: “Dug-a-Dun, Dug-a-Dun” Keyboardists/Bassists: “E, A----” Guitarists: “G, A, G, A----”</p> <p>1) Whole class to the backing track. 2) Whole Class without track, but with lyrics by students and/or teacher 3) Whole class without any assistance from track or lyrics.</p> <p>Discuss skills used in counting and maintaining the performance throughout the silence. Repeat.</p> <p>Task is to perform the Verse and then build that into the <u>Intro, Chorus, Verse</u> structure.</p>	<p>‘Incomplete Structure’ sheets.</p> <p>‘Complete Structure’ sheets/display.</p> <p>Full performance displayed on BandPlayer.</p> <p>Laminated ‘guitar necks’.</p>	<p>Structural terms</p> <p>Repetition</p> <p>Contrast</p> <p>Development</p> <p>Rests, Silence and Internalisation</p> <p>Vocalisation as a rehearsal strategy</p>	<p>Specific targets from ‘Checklist’</p> <p>Step by step group vocalisation task</p> <p>On-going feedback</p> <p>Self/teacher/peer assessment</p> <p>Self/teacher/peer feedback</p>
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7	Bring a performance together.	<p>Students are given a range of problematic performance scenarios, e.g.:</p> <p><i>The group often seem lost as to where they are in the structure.</i></p> <p><i>The music is secure but very samey.</i></p> <p><i>The drummer is unable to play a beat that everyone can work to.</i></p> <p>Class to devise answers and practical solutions to these issues.</p> <p>Students work with the BandPlayer through the song structure.</p> <p>‘Completed Song Structure’ sheet is displayed/written out on board.</p> <p>All groups perform aiming for Intro, Chorus and Verse.</p> <p><u>HOMEWORK IS SET BY THIS STAGE</u></p>	<p>Pre-prepared problems</p> <p><u>HOMEWORK GOES OUT IN THIS LESSON, IF NOT EARLIER.</u></p> <p>Full performance displayed on BandPlayer.</p> <p>‘Complete Structure’ sheets/display.</p>	<p>Various instrument specific skills</p> <p>Problem solving</p> <p>Tackling ‘removed’ scenarios</p> <p>Ensemble Skills</p> <p>Song Structure</p>	<p>Problem solving</p> <p>Tackling ‘removed’ scenarios</p> <p>Group discussion</p> <p>Resulting rehearsal skills</p> <p>On-going feedback</p> <p>Self/teacher/peer assessment</p> <p>Self/teacher/peer feedback</p> <p>Specific targets from ‘Checklist’</p> <p>Reflection from Homework questions</p>
8	<p>Manipulate the sound using the JamPod technology</p> <p>Use problem solving skills to balance the performance for recording.</p>	<p><i>What’s wrong with this?</i> JamHub Photo examples on the board for students to problem solve. Various controls, settings and symptoms discussed.</p> <p>Students continue to work through the song structure with intermittent BandPlayer assistance. Group performances/appraisals to check/critique application of skills.</p> <p>‘Completed Song Structure’ sheet is displayed/written out on board.</p>	<p>Pre-prepared JamHub photos.</p> <p>Full performance intermittently played through BandPlayer.</p> <p>‘Complete Structure’ sheets/display.</p>	<p>Use of Technology</p> <p>Distortion</p> <p>Stereo</p> <p>Signal/Boost/Gain/Trim</p> <p>Structure</p> <p>Ensemble/rehearsal skills</p>	<p>Problem solving</p> <p>On-going feedback</p> <p>Self/teacher/peer assessment</p> <p>Self/teacher/peer feedback</p> <p>Specific targets from ‘Checklist’</p> <p>Reflection from Homework questions</p>
9	To be able to evaluate and suggest improvements to your performances	<p>Recap based on demands of the group. Rehearsal time is given.</p> <p>Groups all given time to ‘privately’ record their work at JamPods</p> <p>Each group Listens to and evaluates their recording/performance.</p> <p>Each group decides on 3 targets for improvement and shares them with the group.</p>	JamPod equipment and instrument specific materials	<p>Various instrument specific skills</p> <p>Use of Technology</p> <p>Problem solving</p> <p>Ensemble Skills</p> <p>Targeted evaluation</p>	<p>Tailored teaching and learning</p> <p>Specific targets from ‘Checklist’</p> <p>Self/peer recording and evaluation</p> <p>Self/peer discussion &amp; feedback</p> <p>Student generated targets</p>

10	To combine a clearly structured ensemble performance with a high quality recording.	Targets from last week are restated. Rehearsal. All groups to perform/record 'Live'. Homework taken in.	JamPod equipment and instrument specific materials	Various instrument specific skills Use of technology Ensemble and rehearsal skills Targeted evaluation	Specific targets from 'Checklist' Self/peer target discussion Self/peer targets 'actioned' Formal Assessment
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