



musical futures

paul hamlyn foundation  
special project

TEACHER'S  
RESOURCE:  
SECTION 2

# Classroom Resources for Informal Music Learning at Key Stage 3



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**innovation**

department for  
**education and skills**

# INFORMAL LEARNING IN THE MUSIC CLASSROOM: AN INTRODUCTION

## A.1 Preface by John Witchell

Senior Adviser for Music, Hertfordshire Music Service

For the last 30 years or so, music teachers in secondary schools have been trying to make their music lessons relevant to the pupils they teach. During that time approaches to teaching and learning have evolved - in many ways for the better. Most recently the national strategy for secondary education has provided a much tighter framework for teachers to plan and deliver their lessons in Key Stage 3. The range of music explored and taught has also widened and there are now many classrooms where popular contemporary music even takes precedence over classical.

So why do we need Musical Futures and what is so distinctive about the approach to music learning in Hertfordshire? I think the answer to the first question is complicated. For most of the time young people accept the school curriculum. They may not necessarily like all subjects, but they recognise some sort of value in what they do and, given some reasonable teaching, get down to the business of learning. I appreciate that this is an over-simplification. However in music a cultural barrier seems to emerge and it is often only removed by exceptionally inspirational teaching. It is recognised that most young people are passionate and knowledgeable about their music that they experience in their own time. But, because of this emotional ownership, teenagers do not readily accept the music that the school provides.

In 2002, Lucy Green published her seminal book *How Popular Musicians Learn: A Way Ahead for Music Education*. She concluded that the school music curriculum should build on the informal ways in which young people acquire musical skills and knowledge in their own time, rather than contradict them by being over-prescriptive and didactic. We took up her challenge in Hertfordshire and asked her to lead our Musical Futures project which focused on this informal approach to learning.

Musical Futures in Hertfordshire is about making music lessons relevant. It is about breaking down barriers that exist between the formality of school music and the informal music-making of young people. It challenges the traditional role of the teacher and 'puts the ball in the court' of the young people. It gives them responsibility, it promotes leadership and teamwork and it requires that they take personal ownership of what they do. By doing this, you may think that it makes it easier for the teacher. I'm sorry to say that this is not so. Teachers need to frame the work with a supportive environment with clearly defined ground rules. They have to find a new facilitator role and stand back whilst the pupils take control. In so doing they develop more natural ways of assessing their pupils' music-making and they co-ordinate the work of other musicians who may join them in the classroom.

Yet at the end of the day, the school is still a school and any new approach has to recognise that. This vital publication provides valuable support materials for teachers as they consider how they may infuse their normal music lessons with the informal approach. The materials have been written and compiled by Lucy Green, Professor of Music Education at the University of London, Institute of Education, and Abigail Walmsley, Research Officer and Project Manager for Hertfordshire. We are indebted to them both for their huge contribution to the project and their professional input in preparing these important materials for all teachers of secondary music. Finally I would like to thank David Price, leader of Musical Futures, who has provided essential critical support and challenge throughout the project.

## Philip Bunn

Head Teacher,  
Monk's Walk School

Our initial excitement and enthusiasm at being selected to participate in the Musical Futures project has been fully justified. Quite simply, Musical Futures has transformed our approach to teaching music.

Teachers have been liberated from the usual curriculum straightjacket to take risks and innovate. Using informal teaching strategies, independent learning, and guided support to inspire and motivate students, we have seen students' musical competence and skill improve drastically, participation and engagement has increased, and a real 'buzz' has been created around the subject. Most importantly, students are learning to love and enjoy music.

We are convinced that Musical Futures is the way forward and I urge you to give it a go!

"A safe ship in the harbour. But that is not what ships are for..."  
(Anon)

**"This vital publication provides valuable support materials for teachers as they consider how they may infuse their normal music lessons with the informal approach."**

## A.2 Informal learning in the music classroom

Most music teachers would place the motivation of their pupils high on their list of priorities, not only because motivation is an end in itself, but also because it is a prime building-block in the acquisition of musical skills and knowledge. Whilst motivating pupils during lessons is therefore a priority, teachers also want to make their lessons connect with the huge enjoyment that pupils get from music in their lives beyond the school.

Numerous attempts have been made to close the gap between pupils' own musical culture and that of the classroom. As teachers are well aware, popular music was first brought into schooling over three decades ago in attempts to connect with pupils' interests. However, whilst popular music today does form a major part of curriculum content, the informal learning practices of the musicians who create it have not generally been recognised or adopted as teaching and learning strategies within classrooms. Popular music itself may be present in most classrooms, but the ways in which it is created and passed on in the world outside school have been missing.

Informal music learning in the classroom aims to:

**enhance pupil motivation, enjoyment and skill-acquisition in music lessons by tapping into the real-life learning practices of popular musicians**

The project strategies have been trialled and evaluated mainly in Year 9 classrooms, and were designed with the 13-14 age-group in mind. However the principles at the core of the project could be adapted for a variety of educational environments and age groups.



### CD-ROM guidance material

Please watch the introductory film for a general introduction to the project, and Film 5 'Reflections - Year 9 Discussion' to see pupils discussing the project.

## A.3 The five key principles of informal learning at the centre of this approach

Many children, including young popular musicians, benefit from what has become known as 'formal' and 'non-formal' music education, that is, classroom music, instrumental lessons, ensembles, bands and other activities at school and beyond. However, at the heart of popular music's transmission processes lie 'informal' learning practices, through which all popular musicians must pass in one way or another.

What do these informal learning practices involve, and in what respects do they differ from formal music education in the school?

Informal learning practices usually involve	Formal music education usually involves
Learning music which is personally chosen, familiar, and which the learners enjoy and strongly identify with.	Being introduced to music which is often new and unfamiliar, normally chosen by a teacher.
Learning by listening to recordings and copying them by ear.	Learning through notation or other written or verbal instructions.
Learning alongside friends through talking about music, peer-assessment, listening, watching and imitating each other, usually without adult supervision.	Learning through expert instruction, and receiving adult supervision.
Assimilating skills and knowledge in personal, often haphazard ways according to musical preferences, starting with 'whole', 'real-world' pieces of music.	Following a progression from simple to complex, often involving specially-composed music, a curriculum or a graded syllabus.
Maintaining a close integration of listening, performing, improvising and composing throughout the learning process.	Gradually specialising in and differentiating between listening, performing, improvising and composing skills; often tending to emphasise the reproductive more than the creative skills.

### The five key principles are:

- Principle 1 **Learning music that pupils choose, like and identify with**
- Principle 2 **Learning by listening and copying recordings**
- Principle 3 **Learning with friends**
- Principle 4 **Personal, often haphazard learning without structured guidance**
- Principle 5 **Integration of listening, performing, improvising and composing**

Each of the seven stages of the project draws on, and attempts to replicate as closely as possible, two or more of these five key principles.

## A.4 Piloting the approach

The ideas behind the project derive from research undertaken for the book *How Popular Musicians Learn: A Way Ahead For Music Education* (Lucy Green, Ashgate Publishers, 2002). One of the outcomes at the end of the book was a number of suggestions for incorporating informal learning into classroom and instrumental teaching strategies. This project has enabled some of the suggestions for classroom strategies to be put into practice, developed and evaluated.

The project's teaching and learning strategies have been enacted and evaluated in 21 secondary schools. This includes a pre-pilot school and three pilot schools in London, who participated in an initial study supported by the Esmée Fairbairn Foundation during 2003-04. The first year of the main study phase took place in four Hertfordshire schools during 2004-05. These are the four schools that are featured on the CD-ROM which is inside this resource pack. A further 13 Hertfordshire schools then joined the project in September 2005.

The recommendations and findings below are based on our observations, field notes and audio recordings of pupils at work, and on extensive consultation with the pupils and teachers who participated in the study. All the teachers have read and approved this pack.<sup>(1)</sup>

## A.5 Using this resource

The pack is based on what has happened in the project schools to date. It suggests ways for the classroom teacher to adopt and adapt informal learning practices within the formal setting of the classroom. It gives details of the teaching and learning strategies for seven separate stages of the project, with a brief overview of the main results, and illustrative quotes from teachers and pupils in the three pilot schools and the first four main study schools. The enclosed audio-CDs and Section Resources provide all the additional teaching materials.

### A5.1 The CD-ROM

The enclosed CD-ROM provides documentary films of the project as it unfolded in the four main study schools. It also contains audio samples of work produced by pupils in those four schools and in three of the pilot schools.

The schools in the documentary films had additional funding for instruments (*for details please see A7.3 Equipment*). However it is important to stress that the pilot schools and some of the remaining main study schools put the strategies into action using only their usual set of classroom instruments, mainly electric keyboards and hand percussion instruments.

### A5.2 The order of the stages

It is essential to begin with Stages 1 and 2, but there is flexibility thereafter for teachers to develop the strategies in their own ways, and if desired, to integrate the ideas presented here with more formal classroom work.

Teachers may wish to develop their own materials to complement or supplement those provided here.

## A6 What does the project involve?

### A6.1 The role of the teacher

The role of the teacher is perhaps the most interesting as well as the most challenging aspect of the project.

In the first lesson of each stage pupils are given a task by the teacher. Throughout each stage, resources are organised by the teacher; ground rules, such as respect for instruments, staff and other pupils, are laid down and maintained by the teacher; and in all similar respects the teacher's role is no different from what would normally be expected in any classroom. But aside from the above, pupils are free to approach the task, and to organise themselves within their groups, in whatever ways they wish, setting their own objectives and steering their own course through learning.

Summary of the role of the teacher in the informal music classroom:

- **set the task going**
- **stand back**
- **observe**
- **diagnose**
- **guide**
- **suggest**
- **model**
- **take on pupils' perspectives**
- **help pupils achieve the objectives they set for themselves**

*For an illustration of the role of the teacher in practice, please see pages 12 - 14.*

### A6.2 The seven project stages

The project is organised in seven stages. Each stage takes place over a period of three to six lessons. The exact length of each stage is up to a teacher's judgement and preference, and will vary from school to school. In the project schools the length of each stage varied from three weeks at the least to six weeks at the most, with lesson lengths ranging from 50 to 90 minutes. In all but two cases lessons were weekly; in the remaining two cases they were fortnightly. The findings and recommendations are based upon following the seven stages in the given order. Some teachers may consider changing the order of the stages, or omitting some stages altogether. Some or all of the latter stages may be omitted without affecting the essence of the project.

The first two stages contain the main ingredients and core activities of the approach. They will affect how pupils approach the latter stages. Therefore these two stages must come first, if the project is to be put into action.

**The core of the approach lies in Stages 1 and 2**

Each stage is not a module within a scheme of work. Rather, each stage represents an approach to teaching and learning, drawn from the real-life practices of musicians in the informal sphere.

### A6.3 Progression

Each stage contains progression within itself and builds progressively on previous ones. The nature of the progression is implicit, but observable, based on growth in pupils' experiences of themselves as musicians.

Year 9 pupils' comments	Teachers' comments
<p>'Because it was really hard getting it all together, when we actually performed to the class we were all really proud of ourselves.'</p> <p>'This gives you the chance to prove what you're capable of.'</p>	<p>'What we've done with the stages has been a natural progression with the pupils' interests in mind – going with what they would want first. Just letting them have a go and then with a bit of guidance letting them have another go.'</p>

**"We were kind of silly at first and then we realised by ourselves that we had to get on with it."**

Year 9 pupil

### A6.4 Differentiation

Differentiation is by outcome. Pupils choose for themselves, and organise for each other within their groups, tasks that suit different individuals' abilities.

Year 9 pupils' comments	Teachers' comments
<p>'We've got used to each others' different style of playing – now we know everyone's ability we know what they can do.'</p> <p>'We just like chose a part that would like fit our abilities, so like if we were good we would play something that was quite difficult, but if we weren't as good we'd just play something that was quite easy.'</p>	<p>'Regardless of their ability this is something that everybody can succeed in at their own level because they're making their own choices about what they play, and with a bit of input from us to help them find a drum beat or a chord pattern it is possible for them all to access this at their own level.'</p>

### A6.5 Involvement of all pupils

Many pupils who had not previously excelled or cooperated in music classes surprised their teachers by showing themselves to be able and willing musicians, or to possess previously hidden leadership qualities.

Year 9 pupils' comments	Teachers' comments
<p>'I think my behaviour grade has gone up. Because like when you're in the classroom just doing like written and stuff, you get bored and you just muck around and stuff. But when you're doing this you can't get bored.'</p> <p>'Last year when we were sitting in the classroom, there are people in your group who are like naughty and they always get told off. But this time because you're on your own, with your friends, you just get on with it and you do it how you want to.'</p>	<p>'I was completely gob-smacked to see Scott singing in front of the whole class. I wouldn't have got that. I mean, I've got boys in my choir, but, you know, they're not that kind of Year 9 kid who will just not have a care and just sing. We were really thrilled with that actually. I was really thrilled with the girls as well just singing.'</p> <p>'I think they feel very equal actually, because they're, it's not a case of "oh, you're good at music" or whatever – they feel quite on a par with each other so that's good.'</p>

Some individual pupils tend to spend time sitting and watching, especially during the early stages. Learning by listening and watching peers is a central informal learning practice and forms part of one of the five key principles on which the project is based. Our experience suggests that as time goes by these pupils become increasingly active and involved through their own motivation and through the co-operation and encouragement of other group members.

“ Luke is a disaffected kid. I’m going to show you his report from last year, I’ve got a copy for you. He got nothing but D’s and E’s. This year he’s got A all the way through – for effort and achievement.”

Head of Music

## A6.6 Size of groups

The smallest group in any of the project schools had only one pupil, a girl who preferred to work on her own for the first two stages of the project. The largest group was eight. In both these cases the strategies were considered successful by the teachers. However our recommendation for an ideal situation would be to have groups of three to six.

## A6.7 Friendship groups

Many pupils stated that being allowed to work in friendship groups was a major motivational factor as well as an aid to group cooperation.

Year 9 pupils’ comments	Teachers’ comments
<p>‘We got to like pick our groups at the start so we could work with people that we knew we could get on with.’</p> <p>‘I’m really pleased because of like what we can do...It’s all about teamwork.’</p> <p>‘...when you’re not with your friends, like, and when you’re with other people you don’t really like, you’re like always arguing and it wastes time.’</p>	<p>‘It’s about giving them space to create their group ethos before they start, and working in friendship groups and just being prepared to trust them.’</p> <p>‘The pupils can decide their own learning and if one pupil is struggling in one particular aspect, another pupil can actually help them out.’</p>

## A6.8 Group cooperation

All the teachers agreed that group cooperation was higher than expected, and many pupils saw cooperation as a learning outcome.

Year 9 pupils’ comments	Teachers’ comments
<p>‘I think I’ve learnt to, like, work more as a team, like listen to each other, whereas before like I used to like always be speaking over everyone kind of thing, but I’ve like got used to working as a group now better.’</p> <p>‘We like helped each other and everything. We like took, every week we’d help each other on different instruments.’</p>	<p>‘They worked brilliantly as groups. They cooperated, they were all contributing as well, so their work had a sense of purpose - they were all working towards creating a good performance.’</p>

## A6.9 Motivation

The teachers were unanimous that motivation and enjoyment have been exceptionally high throughout the project, and this was also echoed in pupils’ words.

Year 9 pupils’ comments	Teachers’ comments
<p>‘I thought it was good, it was fun, it was a challenge and I enjoyed it, I really enjoyed it.’</p> <p>‘I think I might take music next year, because this has kind of convinced me to.’</p> <p>‘This way we can actually learn about music.’</p>	<p>‘I think it really works in terms of the motivation of the students, of their enthusiasm, and it actually has had effects on the behaviour of students too. So I’ve seen really marked improvements in how many students stay on task, how you can actually leave students in a room, with instruments and they will do the work that they are expected to do.’</p>

## A6.10 Group performances during the lesson

Some lessons included group performances and class discussions of them. This is recommended and is entirely within the rationale of the project, since peer-assessment through listening to and watching each other are central parts of informal learning practices.

### Teaching Tip

Rather than getting the whole class back into the main classroom for the group performances, in many project-schools the 'audience' went around the practice spaces to listen to others. This often meant that the audience stood in a doorway or outside a practice space to listen. Teachers agreed that the system worked well, as it minimised time spent setting up equipment, and enabled pupils to perform in the space to which they were accustomed.

In some of the project schools teachers made videos of pupils performing in their practice spaces, and then followed this up with a whole class viewing and discussion of the video. Teachers also experimented with recording the pupils and playing back the recordings to the whole class, followed by a discussion of the performances.

## A6.11 Lesson structure

The structure of each lesson is relatively free, and in some lessons pupils spend the entire time working in small groups.

### Year 9 pupils' comments

'It's nice to just have, like, a blank space of time.'

'Can't we just come in and get on with it? We know exactly what we need to do, we don't need reminding of it.'

### Teachers' comments

'I've learnt that things don't just last a lesson. I'm very quick paced when I do things, and sometimes if I see one person off task I will stop it and bring everybody in 'cause I want everyone to be focused the whole time. And maybe I'm stopping people from developing further by not giving them that time.'

'It takes them a few weeks to actually build the confidence to attempt things, and I find that pupils need the consistency to feel confident in what they're doing. And if it takes a couple of weeks of being with the same instruments, with the same group, with the same CD to actually build that confidence, I think it's really important that we allow for it.'

'As teachers we're always working to a really tight timescale, and to lesson objectives, every lesson must be this structured thing, and I don't think we really give them the space to explore actually working as groups and doing those things. And then when it does come together then they do get the motivation from actually having achieved something. But I didn't realise that before – I'm only starting to realise that now.'

'With the five-part lesson plan I can actually justify why I don't want to do it, or why I want instead to stretch my five-part lesson over three weeks.'

“ I think my behaviour grade has gone up. Because like when you're in the classroom just doing like written and stuff, you get bored and you just muck around and stuff. But when you're doing this you can't get bored.”

Year 9 pupil



## A6.12 Assessment, the National Curriculum and Government requirements

Teachers who took part in the project have agreed unanimously that National Curriculum assessment criteria, attainment targets and their usual methods of assessment could be applied to the strategies. The QCA, through its Music Development Group, has been kept informed about the project since its inception, and has advised that the informal learning strategies are consistent with, and help meet, the requirements for performing, composing and appraising in the National Curriculum at Key Stage 3.

One participating school had an Ofsted inspection while a Musical Futures project lesson was taking place. The ensuing report contained the following:

**'Pupils' achievements in a number of special activities, such as Musical Futures, are very good or excellent... The project is designed to investigate how pupils can take control of their own learning, and addresses the low take-up of music nationally after Year 9. It demonstrated high motivation and very good progress in lessons.'**

Taken from Inspection Report  
268909, Sheredes School,  
Hoddesdon, February / March 2005.

See the following tables for how this guide matches with the National Curriculum criteria.

Project Stage 1	
<b>Stage description</b>	Pupils emulate the real-life learning practices of young, beginner popular musicians, by listening, discussing, selecting, aurally-copying, rehearsing, arranging and performing their own choice of music. They direct their own route through learning, individually and as a group.
<b>National Curriculum mapping</b>	<ul style="list-style-type: none"> <li>• Pupils develop vocal and instrumental skills (1a/1b). They perform with increasing control of instrument specific techniques (1b). They practise, rehearse and perform with awareness of different parts, the roles and contribution of the different members of the group, and the audience and venue (1c).</li> <li>• Pupils improvise their own versions of their chosen song, exploring and developing musical ideas when performing (2a). They produce, develop and extend musical ideas, selecting and combining resources within the musical structures of their chosen song (2b).</li> <li>• Pupils analyse, evaluate and compare pieces of music (3a). They communicate ideas and feelings about music using expressive language and musical vocabulary to justify their own opinions (3b). They adapt their own musical ideas and refine and improve their own and others' work (3c).</li> <li>• Pupils listen with discrimination and internalise and recall sounds (4a). They identify the expressive use of musical elements, devices and structures (4b). They identify the contextual influences that affect the way music is created, performed and heard (4d).</li> </ul>
<b>NC criteria satisfied</b>	1a / 1b / 1c / 2a / 2b / 3a / 3b / 3c / 4a / 4b / 4d

## Project Stage 2

<b>Stage description</b>	Pupils are provided with a recording of Cameo's 'Word Up' on a CD which contains two versions of the complete song, plus 15 riffs played separately and in combination. Pupils listen, discuss, select and aurally copy the riffs vocally and instrumentally in order to create their own version of the song.
<b>National Curriculum mapping</b>	<ul style="list-style-type: none"> <li>• Pupils further develop vocal and instrumental skills (1a/1b). They perform with increasing control of instrument specific techniques (1b). They practise, rehearse and perform with awareness of different parts, the roles and contribution of the different members of the group, and the audience and venue (1c).</li> <li>• Pupils improvise and explore musical ideas when performing and rehearsing (2a). They develop and extend musical ideas, selecting and combining resources within musical structures and the given genre, style and tradition (2b).</li> <li>• Pupils analyse and evaluate a piece of music (3a). They communicate ideas and feelings about music using expressive language and musical vocabulary to justify their own opinions (3b). They adapt their own musical ideas, and refine and improve their own and others' work. (3c).</li> <li>• Pupils listen with discrimination to internalise and recall sounds (4a). They identify the expressive use of musical elements, devices and structures (4b). They identify resources, conventions, processes and procedures, including the use of relevant notations, used in the selected musical genre, style and tradition (4c). They identify the contextual influences that affect the way music is created, performed and heard (4d).</li> </ul>
<b>NC criteria satisfied</b>	1a / 1b / 1c / 2a / 2b / 3a / 3b / 3c / 4a / 4b / 4c / 4d

## Project Stage 3

<b>Stage description</b>	Building on the knowledge, skills and understanding developed during Stages 1 and 2, pupils have a second opportunity to listen, discuss, select, aurally copy, rehearse and perform music, as with Stage 1.
<b>National Curriculum mapping</b>	<ul style="list-style-type: none"> <li>• Pupils further develop vocal and instrumental skills (1a/1b). They perform with increasing control of instrument specific techniques (1b). They practise, rehearse and perform with awareness of different parts, the roles and contribution of the different members of the group, and the audience and venue (1c).</li> <li>• Pupils improvise their own versions of their chosen song, exploring and developing musical ideas when performing (2a). They produce, develop and extend musical ideas, selecting and combining resources within the musical structures of their chosen song (2b).</li> <li>• Pupils analyse, evaluate and compare pieces of music (3a). They communicate ideas and feelings about music using expressive language and musical vocabulary to justify their own opinions (3b). They adapt their own musical ideas and refine and improve their own and others' work (3c).</li> <li>• Pupils listen with discrimination and internalise and recall sounds (4a). They identify the expressive use of musical elements, devices and structures (4b). They identify the contextual influences that affect the way music is created, performed and heard (4d).</li> </ul>
<b>NC criteria satisfied</b>	1a / 1b / 1c / 2a / 2b / 3a / 3b / 3c / 4a / 4b / 4d

## A6.12 Assessment, the National Curriculum and Government requirements

Project Stage 4 / 5	
<b>Stage description</b>	Building on the knowledge, skills and understanding developed during Stages 1, 2 and 3, pupils compose, rehearse and perform their own music in groups. They receive guidance from musical role models - either external musicians or other musicians from within the school.
<b>National Curriculum mapping</b>	<ul style="list-style-type: none"> <li>• Pupils develop vocal techniques and sing with musical expression (1a). They perform with increasing control of instrument specific techniques (1b). They practise, rehearse and perform with awareness of different parts, the roles and contribution of the different members of the group, and the audience and venue (1c).</li> <li>• Pupils improvise their own musical ideas, exploring and developing these when performing and rehearsing (2a). They produce, develop and extend their own musical ideas, selecting and combining musical resources within musical structures, genres, styles and traditions (2b).</li> <li>• Pupils analyse, evaluate and compare pieces of music, including their own (3a). They communicate ideas and feelings about music using expressive language and musical vocabulary to justify their own opinions (3b). They adapt their own musical ideas, and refine and improve their own and others' work (3c).</li> <li>• Pupils listen with discrimination to internalise and recall sounds (4a). They identify the expressive use of musical elements, devices, tonalities and structures (4b). They identify the resources, conventions, processes and procedures, including use of ICT, and relevant notations used in their selected musical genre, style and tradition (4c). They identify the contextual influences that affect the way music is created, performed and heard (4d).</li> </ul>
<b>NC criteria satisfied</b>	1a / 1b / 1c / 2a / 2b / 3a / 3b / 3c / 4a / 4b / 4c / 4d

Project Stage 6	
<b>Stage description</b>	Pupils listen to, discuss and select a piece of classical music from a selection of pieces used on current TV advertisements. They listen to, discuss, select, aurally copy, rehearse and perform the music. They direct their own route through learning, individually and as a group.
<b>National Curriculum mapping</b>	<ul style="list-style-type: none"> <li>• Pupils further develop vocal and instrumental skills (1a/1b). They perform with increasing control of instrument specific techniques (1b). They practise, rehearse and perform with awareness of different parts, the role and contribution of different members of the group, and the audience and venue (1c).</li> <li>• Pupils improvise their own versions of their chosen piece of music, exploring and developing musical ideas when performing (2a). They produce, develop and extend musical ideas, selecting and combining resources within musical structures and the given genre, style and tradition (2b).</li> <li>• Pupils analyse, evaluate and compare pieces of music (3a). They communicate ideas and feelings about music using expressive language and musical vocabulary to justify their own opinions (3b). They adapt the musical ideas, and refine and improve their own and others' work (3c).</li> <li>• Pupils listen with discrimination and internalise and recall sounds (4a). They identify the expressive use of musical elements, devices, tonalities and structures (4b). They identify the resources, conventions, processes and procedures used in the selected musical genre, style and tradition (4c). They identify the contextual influences that affect the way music is created, performed and heard (4d).</li> </ul>
<b>NC criteria satisfied</b>	1a / 1b / 1c / 2a / 2b / 3a / 3b / 3c / 4a / 4b / 4c / 4d

## Project Stage 7

<b>Stage description</b>	Pupils listen to, discuss and select a piece of classical music drawn from the core of the classical canon, including regions that are likely to be unfamiliar to pupils. They are provided with a recording of the music in its original form, and broken down into separate melody and bass lines. Pupils listen to, discuss, select, aurally copy, rehearse and perform the music.
<b>National Curriculum mapping</b>	<ul style="list-style-type: none"> <li>• Pupils further develop vocal and instrumental skills (1a/1b). They perform with increasing control of instrument specific techniques (1b). They practise, rehearse and perform with awareness of different parts, the role and contribution of different members of the group, and the audience and venue (1c).</li> <li>• Pupils improvise their own versions of their chosen piece of music, exploring and developing musical ideas when performing (2a). They produce, develop and extend musical ideas, selecting and combining resources within musical structures and the given genre, style and tradition (2b).</li> <li>• Pupils analyse, evaluate and compare pieces of music (3a). They communicate ideas and feelings about music using expressive language and musical vocabulary to justify their own opinions (3b). They adapt the musical ideas, and refine and improve their own and others' work (3c).</li> <li>• Pupils listen with discrimination and internalise and recall sounds (4a). They identify the expressive use of musical elements, devices, tonalities and structures (4b). They identify the resources, conventions, processes and procedures used in the selected musical genre, style and tradition (4c). They identify the contextual influences that affect the way music is created, performed and heard (4d).</li> </ul>
<b>NC criteria satisfied</b>	1a / 1b / 1c / 2a / 2b / 3a / 3b / 3c / 4a / 4b / 4c / 4d

## Project Overview

<b>Stage description</b>	General overview of project.
<b>National Curriculum mapping</b>	<ul style="list-style-type: none"> <li>• Pupils complete a range of musical activities that integrate performing, composing, listening and appraising (5a). They respond to a range of musical starting points (5b). They work independently and in groups (5c). Pupils are able to use ICT to create, manipulate and refine sounds (5d). They gain knowledge, skills and understanding through a range of live and recorded music from different times and cultures including music from the British Isles, the Western classical tradition, folk, jazz and popular genres (5e).</li> </ul>
<b>NC criteria satisfied</b>	5a / 5b / 5c / 5d / 5e

## A6.13 Evaluation

Pupils were asked to give feedback on their work, either through interviews or by filling in questionnaires, at the end of each stage. This proved to be enlightening. Many teachers expressed surprise at the positive and thoughtful responses some pupils gave at the end of each stage, especially in the case of pupils who the teachers had assumed were not enjoying or benefiting from what they were doing. Pupil feedback allowed teachers to find out more than usual about what motivated their pupils, what the pupils considered they had learnt, what they found valuable, easy or difficult, and whether they did or did not enjoy tasks.

We highly recommend that some form of evaluation is carried out on a regular basis. Section 8.1 contains a series of questions that could be adapted to any stage of the project.

## A7 Resources

This section sets out the recommendations about the resources needed to put the informal teaching and learning strategies into operation. The suggestions indicate a minimum level of requirements and an ideal level. Most teachers are likely to find their situation somewhere between the minimum and the ideal.

The main area in which schools may need funding is for the purchase of some additional small CD players.

### Teaching Tip

Some teachers who have space or equipment shortages might consider running the project as an extra-curricular activity instead of a time-tabled lesson.

## A7.1 Space

It is not generally recommended that two project classes should or could run at the same time as this considerably limits the space and equipment available and can prove frustrating to teachers and pupils.

### Teaching Tip

A rotation system could allow each class to attempt at least the early stages, and perhaps one or two of the latter stages, at different times.

### Minimum requirements

- Enough practice spaces for classes to work in groups of three to six pupils.

For most schools this means that the main classroom, plus up to five other nearby spaces are needed. In most project schools these involved corridors, store cupboards or other classrooms that were commandeered. Teachers often had to work quite hard to make spaces available, by for example negotiating space with other teachers.

Good sound-proofing is not essential, but there must be some physical separations between spaces so that pupils within each group can hear their CD, and hear themselves and each other play.

In two schools groups of pupils shared a classroom and managed to stay on task. However these were particularly well-motivated pupils who, incredibly, were not distracted or put off by other groups. This is not recommended. Our recommendation is that it is not possible to run the project without ensuring that all groups of pupils have their own space to work.

### The ideal situation

One main music room with five doors in it, each leading to a sound-proofed practice room, would be the dream of many music teachers. One of our project schools did in fact enjoy such provision, in a 1960s purpose-built block.

## A7.2 Time

### Minimum requirements

- One lesson of 50 minutes a week.

Some of our project schools had lessons of this length, and although pupils and teachers stated on several occasions that they would have preferred a longer lesson, there were no indications that work in these schools was of a lesser standard or that motivation was lower.

### The ideal situation

The pupils and teachers agreed that the longer the lesson, the better. The longest lesson in our project schools was 90 minutes, which worked well.

## A7.3 Equipment

### Minimum requirements

- Enough small, good quality CD players, one for each group of pupils.
- A range of classroom instruments including at least one keyboard - acoustic or electric - for each group, hand percussion and a selection of other pitched and non-pitched instruments.

In our pilot schools pupils had little or no choice beyond the above, and willingly used these instruments. To our surprise and that of the teachers, some pupils would select a glockenspiel or triangle over and above a more 'cool' instrument, in order to emulate a sound heard on their CD. In one group a steel pan was used to good effect, and many pupils chose classroom percussion.

### The ideal situation

Where a greater range of instruments is available, including those particularly associated with popular music, this enhances motivation.

In many of our main study schools the project provided up to £1,000 per school for the purchase of additional instruments. Most of the Heads of Music bought electric guitars, bass guitars, keyboards and synthesised drum pads or small kits.

Ideally each group of pupils would have access to one or two electric guitars, one bass guitar, one small drum kit or synthesised drum pads, and one keyboard, with other classroom instruments available if desired.

### Teaching Tip

While pupils participating in the project in nearly all cases respected the instruments and treated them with care (often much more so than their teachers expected), there were some inevitable broken guitar strings, broken leads and so on. It is therefore a good idea to have an extra stock of guitar leads, plenty of spare power adaptors for keyboards, spare guitar strings etc, and ideally to have a willing peripatetic teacher or sixth former to fix any damages where possible.

## A7.4 People

### Minimum requirements

One class teacher should be sufficient in cases where the teacher has:

- previous experience of supervising small group work.
- all the necessary space.
- and/or has a class of less than about 16.

In all other cases, we recommend:

- One class teacher plus one or two other persons.

It is essential that any people offering additional support are fully inducted into the aims and rationale of the approach by the classroom teacher.

In some schools the teachers engaged older pupils who were musically skilled to come to the lessons and help. They provided peer, rather than adult support, which enhanced the authenticity of the informal experience for the pupils.

The other person(s) may be:

- another teacher within the school – not necessarily a music teacher but for example someone who has some interest or experience of playing in a band
- a peripatetic instrumental teacher
- a community musician
- a parent
- a teaching assistant
- or an older pupil within the school

### The ideal situation

For a class of 30, we recommend that staffing should include one class teacher and one or two other people, preferably with specialist musical expertise in areas complementing each other and that of the teacher.

## A.8 The role of the teacher in practice

While the roles of the teachers and pupils in the project are rather different from the normal classroom situation, it is essential that ground rules about acceptable behaviour are laid down clearly from the outset. Different teachers will have their own ground rules and ways of communicating these to pupils, and they include such things as staying in designated rooms, treating other people with respect, treating equipment with respect, and so on.

### Teaching Tip

The only type of song which would be unacceptable for pupils to bring in or compose is a song with sexual, racist or otherwise violent lyrics. Pupils in the project schools understood this without the need for it to be underlined, but it may be worth stating at the outset. This should be related to the overarching policy of the school.

It is also very important to ensure that the pupils fully understand both what is being asked of them during each stage of the project, and also what kind of role the teacher is going to take. Objectives for each stage of the project (e.g. to listen to and copy a chosen song) can be reiterated every lesson while you are observing and guiding the groups working. In some lessons the work hasn't been as successful when pupils weren't quite clear as to what they were being asked to do.

Where the project was most successful the music teacher was an experienced Head of Music who already had a good rapport with their pupils, and who had firmly established ground rules but without needing to over-emphasise them. Some newly-qualified teachers have tried and have succeeded with the approach, but it is essential that the Head of Music is fully supportive of them, otherwise it can be an unrewarding experience for the teacher and pupils.

Most teachers experienced a number of doubts during the project, including at times, feelings of despair and concern about how pupils could possibly achieve any worthwhile outcomes. However, whenever this happened the teachers agreed to give the pupils a little more time, and in the case of virtually every group the pupils decided themselves that they wanted to progress. This in the end had far greater impact than if the teacher had either stopped the project or had intervened and instructed the pupils to work. In the informal realm it is quite normal for learners to get worse before they get better.

The exact role of the teacher is difficult to put into words, and it varies depending on the context and personalities of the individuals involved. Classroom rules still very much apply, and there will of course be situations where teachers have to discipline pupils and even remove them from the classroom if they are being disruptive. Below are a few suggested 'dos' and 'don'ts' regarding the teacher's role in some typical situations that arose during the project.

### Teaching Tip

#### Good practice and the role of the teacher: scenario

Lorraine and Deepak are struggling with learning the bass line to their chosen R'n'B song. Deepak is playing the wrong notes on the keyboard, and although Lorraine is playing the correct rhythm on the bass guitar, she is plucking one note only. The teacher enters the room and spends a few minutes observing and deducing what the pupils are trying to achieve. The teacher privately thinks that what the pupils are attempting is too difficult for their abilities. However she doesn't try to influence what they are doing. She discusses with the pupils what they want to achieve, then listens to their CD and finds the correct notes on the keyboard. Deepak watches this. The teacher and Deepak then spend a few minutes in musical dialogue, with the pupil attempting to pick up and copy what the teacher is demonstrating. The teacher repeats the process with Lorraine on the bass guitar, and then leaves the room. When she returns towards the end of the lesson, both Deepak and Lorraine have simplified what they have been shown, and have made it into 'their own' version. They are beginning to play this in time with one another and are listening to each other. Deepak has listened to the next part of the bass line on the recording and shows the teacher how she is attempting to find the notes on the keyboard.

## The role of the teacher in practice

Situation	Don't	Do
<p>A group of pupils have chosen to copy a song which you think is much too hard for them; one of the other songs on their CD would have been more approachable.</p>	<p>Tell them they shouldn't do the difficult song and insist they work on the other one.</p>	<p>Say nothing about their choice of song. It is very important that pupils are free to make their own choices. By trying the copying task they will gradually learn to make more suitable choices for themselves.</p>
<p>A pupil is attempting to play a difficult melody on the keyboard.</p>	<p>Tell the pupil that what they are attempting is too difficult for them, and devise a simpler part for them to play. Stand over them to ensure they get it right.</p>	<p>'Model' the melody part yourself, using a simplified version if it seems appropriate, showing the pupil where the notes are; then leave the pupil on their own to continue working on the part. They are then able to accept your advice or reject it based on their own decisions</p>
<p>A pupil who has never played the bass guitar before is holding the instrument flat on their lap, making it difficult to depress the strings.</p>	<p>Tell the pupil they are holding the instrument incorrectly, show them how to hold it correctly, and insist that they maintain that hold.</p>	<p>Nothing at first. Allow the pupil to experiment in their own way with holding the instrument. After some time, perhaps even two lessons later, when you feel the pupil is receptive, suggest they might find it easier if they hold the instrument differently. Show them how, and then leave the room.</p>
<p>Four boys with behaviour problems have grouped themselves together as a friendship group.</p>	<p>Insist that they are not able to work together and move them into other groups.</p>	<p>Give them some time to work alone, showing that you trust them to work independently. If they are struggling to organise themselves ask 'which one of you would like to play the rhythm?' of their chosen song (for example), and then model the rhythm for them, hopefully engaging one pupil, who will later start to organise his peers.</p>
<p>Pupils are unable to decide what instruments to play, as they maintain that none of them are good at music.</p>	<p>Assign instruments to them and give them basic notes to play on these instruments.</p>	<p>Start by discussing with the pupils their own musical interests, whether any of them sing in an informal way outside of school. Encourage them to try different instruments, and reassure them that this project is about the learning process, not necessarily about how good they are at the end of it. Perhaps model some notes from the pupils' chosen song on different instruments, then leave the pupils to experiment themselves before offering further guidance.</p>
<p>Pupils are all playing their parts and are not listening to each other, and have been doing this most of the time for two lessons.</p>	<p>Tell the pupils to put down their instruments and listen to you, and organise the pupils yourself. Stay in the room to make sure they have listened to your advice.</p>	<p>Spend a few minutes in the room listening to the pupils' work and observing their behaviour, and then quietly approach one member of the group (for example the drummer) and suggest that they take the lead in the group and organise their peers. Encourage them to discuss what is important when in a band (i.e. communication and listening to one another), and make a few suggestions as to how they could rehearse their piece together. Then leave the room and allow the pupils time to absorb your suggestion.</p>

## The role of the teacher in practice: Pupil and teacher comments

Year 9 Pupils' comments	Teachers' comments
<p>'If you teach yourself, you feel better, 'cause you realise that like you've done it all by yourself.'</p> <p>'I've actually learnt more about music, my grade has gone up in music, my attitude has gone up in music, and I enjoy music more.'</p> <p>'You learn more by trial and error – what works, what doesn't work. Like in previous years we've just been told "Right, this is what you've got to play, you've got to do it like this", whereas this one we've been able to choose what we play and how we play it.'</p> <p>'You can learn more by yourself; you can experiment; there's no-one telling you it's wrong; you can't do nothing wrong.'</p> <p>'We came up with our own ideas and it was fun. We weren't being told what to do and the teachers put trust in us.'</p>	<p>'I've seen marked improvements in how many students stay on task, how you can actually leave students in a room, with instruments, and they will do the work that they are expected to do. They will find the way themselves, and that came as a little bit of a surprise. I thought they would need a lot more input, a lot more guidance from me as a teacher, yet they found the answers themselves.'</p> <p>'The fact that there is no pressure on them, that they can just show what they've done is a positive experience – as much as we can make it for them.'</p> <p>'They're learning to use their ears a lot more - aural skills, differentiating – a lot of students are able to do that. Listening to bass lines and picking out percussion parts. They are doing that more than I ever dreamed they would.'</p> <p>'They can walk away thinking "I can play an instrument!" I've been quite staggered actually.'</p>

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## Footnote

<sup>(1)</sup> All 21 schools have tried Stage 1 of the project, and all but the pre-pilot school have tried Stage 2. At the time of going to press, stages 3 to 6 have been tried by the first four main study schools only, and Stage 7 by three of them. The remaining 13 main study schools will be moving on to the latter stages of the project after this pack has been published. Findings from those schools will be available in future publications by Lucy Green and Abigail Walmsley. Information about these will be available on the Institute of Education website, [www.ioe.ac.uk](http://www.ioe.ac.uk)

# Guide to the contents of the informal music classroom at Key Stage 3

The informal music classroom at Key Stage 3 consists of nine publications:

An introduction

- Guides to the seven stages
- Support materials

A.1 Preface

A.2 Informal learning in the music classroom

A.3 The five key principles of informal learning at the centre of this approach

A.4 Piloting the approach

A.5 Using this resource

1. The CD-ROM
2. The order of the stages

A.6 What does the project involve?

1. The role of the teacher
2. The seven project stages
3. Progression
4. Differentiation
5. Involvement of all pupils
6. Size of groups
7. Friendship groups
8. Group cooperation
9. Motivation
10. Group performances during the lesson
11. Lesson structure
12. Assessment, the National Curriculum and government requirements
13. Evaluation

A.7 Resources

1. Space
2. Time
3. Equipment
4. People

A.8 The role of the teacher in practice

A.9 Acknowledgments

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introducing informal learning into the classroom

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- 1.2 The five key principles in Stage 1
- 1.3 Preparation
- 1.4 Teaching strategies
- 1.5 Continuation of the task in subsequent lessons
- 1.6 What happened?

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- 2.2 The five key principles in Stage 2
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Resources

- 8.1 Sample pupil evaluation sheet
- 8.2 Stage 2 'Word Up' by Cameo: guidance sheet of CD 1 tracks and note-names
- 8.3 Stage 2 'Word Up' by Cameo: guidance sheet of CD tracks and tablature
- 8.4 Stage 7 classical music CD 2 track list
- 8.5 CD 1 + 2 track listings and credits



musical futures

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The Hertfordshire pathfinder is a partnership between the Hertfordshire Music Service and the London University Institute of Education. Additional funding came from the Department for Education and Skills Innovation Unit. Musical Futures ([www.musicalfutures.org.uk](http://www.musicalfutures.org.uk)) is a national project funded by The Paul Hamlyn Foundation that aims to devise new and imaginative ways of engaging young people aged 11-19 in music.

## Teacher's Pack Contents

Section 1 Personalising Music Learning pamphlet

Section 2 Classroom Resource for Informal Music Learning at Key Stage 3 (with complementary notes, CD-ROM, 2 audio CDs and pupil evaluation sheet)

Section 3 The Whole Curriculum Approach - Inclusive Music Practice at Year 8 (with complementary notes and DVD-ROM)

Section 4 A Guide to Personalising Extra-curricular Music - Activities for 11-18 year olds



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musical futures

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TEACHER'S  
RESOURCE:  
SECTION 2

# Classroom Resources for Informal Music Learning at Key Stage 3



LUCY GREEN WITH ABIGAIL WALMSLEY



**innovation**

department for  
education and skills

STAGE 1

STAGE 2

STAGE 3

STAGE 4

STAGE 5

STAGE 6

STAGE 7

RESOURCES

## Introduction

In this initial stage pupils are 'dropped into the deep end', emulating as nearly as possible the real-life learning practices of young, beginner popular musicians. The guidance below outlines in detail Lesson 1, and then makes suggestions for how to implement the stage overall. We do not set targets and objectives for every lesson, rather the generic aim of listening to a song and copying it which is an ongoing objective for pupils that stretches over a number of lessons.



### CD-ROM guidance material

Watch film 1, 'Starting the project - Into the deep end' for how Stage 1 can work in practice.

## 1.1 Resources

- Pupils' own CDs.
- Good quality CD players, one per small group.
- Practice spaces, one per small group.
- Selection of instruments.
- Some current chart CDs (to be used in case pupils forget to bring their own).

## 1.2 The five key principles in Stage 1

The principles adopted in Stage 1 are:

**Principle 1 Learning music that pupils choose, like and identify with**

**Principle 2 Learning by listening and copying recordings**

**Principle 3 Learning with friends**

**Principle 4 Personal, often haphazard learning without structured guidance**

The fifth principle - that of the integration of listening, performing, composing and improvising - is not emphasised in this stage. However any pupils who spontaneously compose and/or improvise as part of their copying activities should of course be encouraged to do so.

## 1.3 Preparation

Pupils are asked in advance to bring in their own CDs for the lesson.

### Teaching Tip

In many project-schools, where policy allowed, pupils brought in MP3 players. In such cases outlets to amplify the MP3 players are required (by connecting from its headphone/line out socket to a guitar or a stereo amp). It is also worth reminding pupils to ensure their MP3 players are fully charged before the music lesson.

## 1.4 Teaching strategies

### a Discussion and explanation

The stage begins with a brief class discussion of the question: 'How do you think popular musicians - for example the ones you listen to on the radio or CDs or watch on TV - learn to play their instruments; how do they learn to sing, improvise and compose music?'

While pupils may suggest all sorts of ideas, many of which will be correct, in the project schools we did not come across any pupils who seemed to be aware of, or who could describe, informal learning approaches.

Teachers should therefore ensure that the points below are covered, and profiled, by the end of the discussion:

- Popular musicians may learn by taking lessons, practicing, using computers and in other ways that pupils might have suggested.
- But they also all learn by listening to their own CDs and copying them.
- They do this by themselves and with friends, rather than through a teacher.
- They make up their own versions of the music, alone and in groups.
- They improvise and compose their own music.

Pupils may suggest that musicians use computers, or engage music producers to make their music for them. These are valid answers, but pupils should be alerted to the fact that those individuals do spend time listening to and familiarising themselves with other artists' work, as part of their own creative processes.

Teachers then explain that for the next few lessons, pupils are going to learn informally, as far as possible, by:

- Working in small friendship groups.
- Choosing any song they wish from among their own CDs (barring unsuitable lyrics).
- Choosing instruments.
- Listening to and copying the song on the CD in whatever ways they wish.

It should also be explained that:

- Teachers will stand back, observe, diagnose, guide, suggest and model.
- Teachers will try to take on pupils' perspectives, and help pupils to achieve the objectives that they set for themselves.

At this point it is important to establish ground rules concerning the norms of behaviour expected by the individual teacher, the department and the school.

### b Getting started with the task

- Pupils get into small groups.
- They take their CDs and a CD player into a practice space and choose one song. (This may take the whole of the rest of the lesson, plus some or all of the next lesson).
- Pupils then select instruments to play and begin the task.

#### Teaching Tip

If possible teachers should encourage any pupils who have their own instruments to bring them to the lessons.

In our experience teachers may feel slightly redundant during this phase, as they have no role to play in helping the pupils select their songs. Furthermore, the pupils will be more interested in selecting songs that they like, rather than ones that they think will be easy or suitable to copy. However, it is essential that they are allowed to choose, and that they like and identify with the music they are working on. Therefore no advice from teachers is required, unless it is explicitly requested by pupils.

## 1.5 Continuation of the task in subsequent lessons

The task then continues for a further two to four lessons, depending on the teacher's judgement and preference. In the project schools the minimum number of lessons for this stage was three, and the maximum was six, but the majority ran the stage for four or five lessons.

At the beginning of each lesson we found that pupils needed little or no reminding about the nature of the task. Some pupils expressed frustration if they were not allowed to get into the practice rooms and start straight away. Some pupils arrived unexpectedly early for class.

Some lessons ended with class performances and discussions. So long as there is ample time for the small-group work, class performances are essential, since peer-assessment, listening to and watching each other are central parts of informal learning practices. The performances also lead to some successful exchange of knowledge between pupils. The exact number and timing of the performances varied between schools, depending on the length of lessons and how well the pupils were doing on any particular week.

### 1.6 What happened?

Our experience in the project-schools was that pupils were highly motivated by the task.

#### Year 9 pupils' comments

'It's well fun - it's probably our best lesson so far.'

'It's unlike any other lesson that we've done before.'

'I'd prefer music if it was like this for like the whole of school.'

They responded well to the challenge of the task.

#### Year 9 pupils' comments

'I don't like being given something really easy to do, 'cause then it's just boring as you know what to do straight away.'

'It's good in a way, like, so people can learn on their own what to do and to build up self confidence.'

'We had only just started the year, everyone was still like mucking about and trying to make their friends again. And this really got everyone awake!'

#### Teaching Tip

Once pupils have chosen their song, we recommend that each group, or the teacher, makes a copy of it during or after the lesson for safe-keeping, in case the CD is not available in subsequent weeks. We experienced some situations where groups expressed frustration and maintained they were unable to work as they did not have the CD that they wanted to copy with them.

#### Teaching Tip

Having some spare CDs containing recent hits is a good stand-by in case pupils forget their own CDs; but unless the spare CDs happen to contain the pupils' specifically chosen music, they will only be second-best and the task will not be regarded in the same light by pupils.

**"I've learnt more in this than I did in the whole of music last year."**

Year 9 pupil

The teachers felt that being allowed to choose their own music was a significant aspect of pupils' motivation.

#### Teachers' comments

'It has been highly motivational. I really believe that... kids who wouldn't take that outside the classroom - if that makes sense - they have done with this... It's linked into their lives, 'cause it's hit on their culture, their music culture, and what they like.'

'...certainly highly motivated, for the vast, vast, vast, majority of the time. Nobody's ever disliked it; I mean that's a significant thing; I think it's unanimous really. They've all very much enjoyed it for the reasons I think I've probably already outlined - erm the choice, working at their own pace, they've set the standards ...'

'The initial impact, the initial motivation, you know it's like, they're setting you know, a bomb alight, they just went for it. It was a massive, erm massive sort of development in their ideas.'

Teachers agreed that the single most significant skill developed by this stage was listening, and a large number of pupils testified that the way they listen to music had developed.

#### Teachers' comments

'Their listening skills are so integrated in what they're doing, it is almost unique in that respect. Because normally listening skills are sat behind a desk where everybody listens at the same time, and in this they can listen as many times as they want with a focus on any particular aspect of the music that they want to do. And I think that that is as integrated as listening can be, really.'

#### Year 9 pupils' comments

'I've been listening to music recently and I've like kind of picked up the different rhythms and stuff... I wouldn't have picked those up before, I don't think.'

'I listen to the instruments whilst playing in the background. Before I used to watch the musicians, see how they dance (laughs). Now as I listen to it - the instruments, how they're playing in the background - I try to figure out what instrument they use.'

**Overall, teachers agreed that:**

- Listening skills developed significantly.
- Basic ensemble, rhythmic and instrumental skills developed.
- Motivation and the connection of music education to musical life outside school were enhanced.
- Group organisation and cooperation were surprisingly good.
- Signs of musical ability, interest and/or leadership qualities emerged, particularly in some pupils who had not previously shown such qualities.

**“The initial impact, the initial motivation, you know, it's like they're setting a bomb alight.”**

Head of Music

## Introduction

Having been dropped into the 'deep end' in Stage 1 of the project, pupils are now given more guidance and structure through a broken-down 'musical model' of a song.

This is provided on the enclosed Cameo 'Word Up' CD, which contains both the instrumental and vocal versions of the complete song, plus a variety of riffs played separately and in combination, thus making the task of listening and copying more accessible.

### Teaching Tip

For details of the CD contents please refer to the guidance sheet in the resources section.



#### *CD-ROM guidance material*

*Watch film 2 'Modelling aural learning with popular music' for how Stage 2 can work in practice.*

## 2.1 Resources

- Enclosed Cameo 'Word Up' aural learning CD, one per small group.
- Enclosed Cameo 'Word Up' guidance sheet of note-names, one per pupil.
- Enclosed Cameo 'Word Up' guidance sheet of tablature, one per pupil (if guitars are to be used).
- Good quality CD players, one per small group.
- Practice spaces, one per small group.
- Selection of instruments.

## 2.2 The five key principles in Stage 2

The principles adopted in Stage 2 are:

**Principle 2 Learning by listening and copying recordings**

**Principle 3 Learning with friends**

Although the principle of learning music of their own choice is not followed in this part of the project, nonetheless the music is in a style that is familiar to most pupils.

The principle of personal, often haphazard learning without guidance is also not applied so thoroughly here, since the CD and sheets provide structured guidance. However, the role of the teacher, after the introductory parts of lessons, continues to be that of an observer and advisor, rather than an instructor.

The principle of the integration of listening, performing, composing and improvising is brought into play slightly more than at Stage 1. Pupils in the project-schools showed more signs of composing and/or improvising during this stage than they did in Stage 1. As with Stage 1, any such practices should be encouraged.

## 2.3 Preparation

Teachers should familiarise themselves thoroughly with the 'Word Up' CD tracks and the two enclosed pupil guidance sheets, one of which contains track-listing and note-names, and the other of which contains tablature.

Teachers may wish to do some aural copying of the tracks themselves prior to the lesson.

### Teachers will need to make:

- Enough copies of the 'Word Up' CD for each group of pupils. It is advisable to make a few spares in case of loss or damage.
- Enough copies of the guidance-sheets of note-names and tablature for each individual pupil.

## 2.4 Optional, formal, interim lesson

Some teachers might like to place an interim, more formal lesson at some stage within the early part of the project. This occurred in the majority of the project schools, mostly between Stages 1 and 2, where it is ideally placed.

In some cases this involved a peripatetic teacher, especially one with guitar and/or drum skills, giving pupils a more structured workshop on the use of these instruments, and where relevant, how to read tablature and/or drum notation.

Such an approach would be particularly helpful where instruments that have not previously been familiar to the pupils are being used.

## 2.5 Teaching strategies

For Stage 2 of the project, with or without the above additional lesson, the strategies are:

- Explain that pupils will still be copying music from a CD, but that this time they will have more help.
- Play the class an extract of the 'Word Up' instrumental version (CD 1 track 1).
- Explain that the riffs have been broken down on the CD, going from easy to difficult.
- Play a selection of the riffs on CD 1.
- Call attention to the note-name and tablature guidance sheets; explain and demonstrate how they relate to the CD tracks.
- Demonstrate different riffs on a keyboard or guitar, showing how they can be combined.
- If possible, ask one or two pupils to demonstrate different riffs to the rest of the class (an able pupil should be able to pick up the simple riffs, e.g. CD 1 tracks 2-5 with ease).
- Play along with those pupils to model how the riffs can be combined within a band.

**“ We just think people just like, bash the drums or whatever. But it’s a lot harder than that, ‘cause you have to like get the same beat all the way through, and you’ve got to try and remember some bits, and it gets difficult.”**

Year 9 pupil

Through such activities, explain and demonstrate to pupils that:

- The task is to copy and play along with the riffs on their chosen instruments, using CD 1 and the sheets as guides.
- It is best to start with the easy riffs first (CD 1 tracks 3-5 are good starters; then CD 1 tracks 6-8, and so on).
- Riffs on CD 1 tracks 2-7 can be combined to form harmonies (as heard on CD 1 track 9).
- Some riffs work well as bass lines (CD 1 tracks 14, 15 and 16 in particular).
- Riffs can be played any number of times, in any order and any combination.
- Explain that pupils can play without the CD or can play along with CD 1 track 1 or CD 1 track 17, or with any of the other tracks, as desired.
- Each group should aim to make up their own version of the song by putting the riffs together, and adding new riffs if desired.
- Split into small groups and begin.

It should also be explained that, as before:

- ♦ Teachers will stand back, observe, diagnose, guide, suggest and model.
- ♦ Teachers will try to take on pupils' perspectives, and help pupils to achieve the objectives that they set for themselves.
- Remind pupils of ground rules concerning the norms of behaviour expected by the individual teacher, the department and the school.

## 2.6 Continuation of the task in subsequent lessons

Continuation lessons ranged in number from three to five. Group performances occurred in all schools.

## 2.7 What happened?

We anticipated, and did meet with, disappointment among some pupils, that they were no longer allowed to choose their own music. Some pupils complained that they didn't like the Cameo song. Others, on seeing the guidance sheet, felt their newly found autonomy was going to be taken away from them.

However in all cases, apart from one or two individuals in some classes, motivation quickly returned. Many teachers felt that this was because the task is more accessible, and that good results are therefore achievable in a shorter time than with Stage 1. Pupils responded to the enjoyment of playing in a band, even though they had not chosen the music themselves.

At the end of Stage 2, whilst some pupils said they still preferred the greater freedom and choice of Stage 1, others said they preferred the more structured Stage 2 task. In some cases this was because they felt it was easier, in others because they found it less difficult to organise themselves within their groups.

Many pupils, including those who preferred it and those who did not, indicated that this stage helped them to understand more about how music is put together.

### Year 9 pupils' comments

'I didn't really like the second stage because we didn't get as much choice and flexibility on what we could do.'

'I think that the second stage was easiest because we had a clear place to start.'

'If I hear a song I'm like 'Oh that's a well cool song', but when I actually think about it then I'd notice like all of the different things that had to go into it. We just think people just like, bash the drums or whatever. But it's a lot harder than that, 'cause you have to like get the same beat all the way through, and you've got to try and remember some bits, and it gets difficult.'

Teachers felt that coming after the freedom of Stage 1, the greater structure of Stage 2 was beneficial. Performance skills gained in Stage 1 were further developed.

#### Teachers' comments

'They're looking at this much more in terms of structuring their work - so giving a beginning, a middle and an end, and some groups actually thought about layering their textures and bringing in part by part. It's actually about thinking more widely about what putting together music actually entails.'

'This stage has shown me that they do like to be given stuff, but it's how we sell it to them, and how we manage to create a situation where they want to do it.'

'They put together performances in a short space of time which is a good achievement. And they all performed them with fantastic musical skills - with timing, with group work, and ensemble and listening skills.'

'They don't realise that they're actually playing really well in time together without a backing track to keep them, and they're actually developing really essential skills like that - ensemble skills, definitely, and also group work skills of listening to each other and having to put something together has really improved, dramatically. There's been very little arguing, very little fighting, they've split if they want to split, they've carried on if they want to carry on - that's really impressive.'

#### Overall, teachers agreed that:

- Motivation remained high during this stage.
- Listening skills continued to improve.
- Ensemble, rhythmic and instrumental skills continued to improve.
- Group work and cooperation continued to be strong.
- Pupils started to think more carefully about how music is structured.

**" This stage has shown me that they do like to be given stuff, but it's how we sell it to them, and how we manage to create a situation where they want to do it."**

Head of Music

## Introduction

Building on the experience of the 'deep end' in Stage 1, combined with the more structured guidance of Stage 2, pupils now have a second opportunity to choose their own CDs and work in their own ways, as with Stage 1. This stage does not have to follow on from Stage 2, but could be placed at any point in the project. In one of our project schools, the teacher repeated Stage 3 for a second time in the summer term.

### 3.1 Resources

- Pupils' own CDs.
- Good quality CD players, one per small group.
- Practice spaces, one per small group.
- Selection of instruments.
- Some current chart CDs (to be used in case pupils forget to bring their own).

### 3.2 The five key principles in Stage 3

The principles adopted for Stage 3 are, as for Stage 1:

<b>Principle 1</b>	<b>Learning music that pupils choose, like and identify with</b>
<b>Principle 2</b>	<b>Learning by listening and copying recordings</b>
<b>Principle 3</b>	<b>Learning with friends</b>
<b>Principle 4</b>	<b>Personal, often haphazard learning without structured guidance</b>

As with Stage 1, principle 5, the integration of listening, performing, composing & improvising, is less emphasised in this stage. However any pupils who spontaneously compose and/or improvise as part of their copying work should of course be encouraged to do so.

### 3.3 Preparation

Pupils are again asked in advance to bring in their own CDs for the lesson.

### 3.4 Teaching strategies

The teaching strategies in Stage 3 are:

- Explain that pupils are once again to choose a song and work together to copy it, in whatever ways they wish.
- Then carry on as for Stage 1.
- Some teachers may wish to conduct a discussion of what the pupils have learned so far, what their aims for the next lessons are, what learning strategies they find most helpful, what kinds of songs they will choose, and other issues. This is entirely within the rationale of the project and was successful in the project schools.

It should also be explained that:

- Teachers will stand back, observe, diagnose, guide, suggest and model.
- Teachers will try to take on pupils' perspectives, and help pupils to achieve the objectives that they set for themselves.
- Remind pupils of ground rules concerning the norms of behaviour expected by the individual teacher, the department and the school.

### 3.5 Continuation of the task in subsequent lessons

Teachers and pupils agreed that three weeks was the right length of time for this stage. However the length is entirely up to the teacher.

'I thought the novelty might have worn off a bit, but they were very focused, very enthusiastic.' **Head of Music.**

### 3.6 What happened?

Our experience was that most pupils welcomed the opportunity to revisit their own music. They consciously built on skills and knowledge they had developed during the earlier stages, but generally with increased confidence and awareness. Group cooperation also continued to improve.

#### Year 9 pupils' comments

'It was better 'cause we knew what we were doing.'

'We were like more confident and we like knew what CDs to choose - not really fast ones!'

'You get more appreciation if you can actually play the song rather than trying to jump yourself in the deep end and choose a really hard song and you can't play it.'

'The more you do it the more you're just kind of practising the skills that you know and then you'll get even better.'

'We listened to each other and then gave advice on how to improve, and that was like helpful for each other.'

#### Teachers' comments

'The accuracy I think is better this time round than it was before - they're picking it up quicker, and they're also finding it easier to put themselves right when they go wrong. They've chosen much more appropriate songs - much more riff based stuff, and many of them have swapped round and tried different instruments and been much more confident with that as well.'

'There was a rise in their standard definitely. They had grasped the ideas of having layers - having riffs and putting them together, putting it into a structure. They'd also got rid of the music as backing and they were quite confident in performing it without the backing. It was recognisable just from what they were doing. They worked brilliantly as groups. They cooperated, they were all contributing as well so their work had a sense of purpose, and they were all working towards creating a good performance.'

In the majority of the schools teachers agreed that:

- Motivation remained high.
- Pupils were more conscious of choosing music that would be suitable for them to copy.
- They further developed their listening, ensemble and rhythmic skills.
- They also built on instrumental skills, and tried different instruments.
- Group dynamics started to change as we witnessed pupils swapping groups in order to be with others whose musical experience would benefit the group, rather than choosing entirely their own friends.

**“They worked brilliantly as groups. They cooperated, they were all contributing as well so their work had a sense of purpose.”**

Head of Music

## Introduction

Pupils now move into their own composition. Implicitly, they build on what they have learned through listening and copying in Stages 1, 2 and 3. This replicates the ways that popular musicians begin creating music by spontaneously basing their own ideas upon what they have learnt through listening and copying. Many pupils will have already received guidance about composing in previous lessons at the school or elsewhere. However, no further guidance is given at this stage of the project.



*CD-ROM guidance material*

*Watch film 3 'Informal Composing and Modelling Composing' for how Stages 4 and 5 can work in practice.*

## 4.1 Resources

- Practice spaces, one per small group.
- Selection of instruments.

## 4.2 The five key principles in Stage 4

The principles adopted in Stage 4 are:

<b>Principle 1</b>	<b>Learning music that pupils choose, like and identify with</b>
<b>Principle 3</b>	<b>Learning with friends</b>
<b>Principle 4</b>	<b>Personal, often haphazard learning without structured guidance</b>
<b>Principle 5</b>	<b>Integration of listening, performing, improvising and composing</b>

The principle of learning by listening and copying recordings is not stressed in this stage. However as already mentioned, the previous experiences of learning by listening and copying recordings gained through stages 1, 2 and 3, do inform pupils' approaches.

## 4.3 Teaching strategies

The teaching strategies in Stage 4 are:

- Explain that pupils are now to compose their own music.
- They may compose either a song or an instrumental piece.
- If setting lyrics, they may write their own, or adopt and adapt existing lyrics.
- As a starting point, pupils may like to 'jam' on musical riffs and ideas that they have already worked with.
- Pupils then choose their own groups, instruments, style of music, and route through learning.

It should also be explained that:

- Teachers will stand back, observe, diagnose, guide, suggest and model.
- Teachers will try to take on pupils' perspectives, and help pupils to achieve the objectives that they set for themselves.
- Remind pupils of ground rules concerning the norms of behaviour expected by the individual teacher, the department and the school.

## 4.4 Continuation of the task in subsequent lessons

We found that between two and three lessons on Stage 4 was sufficient, before moving onto the more structured Stage 5 (see Section 5).

## 4.5 What happened?

Our experience was that pupils welcomed the opportunity to create their own songs, and many pupils expressed pride in what they achieved. They consciously and unconsciously built on what they had learnt in Stages 1, 2 and 3.

### Year 9 pupils' comments

'I think it was easier than I thought it'd be because when you're having to listen to other pieces ... you have to make it exactly right, whereas if it's your own piece you can experiment and make it your own, sort of thing; so it was like more fun than having to copy something, because you get the chance to show what you can do.'

'Now that we've gone through Stages 1 and 2 we know how to use the instruments, we've learnt how to cope with them and our music's been progressive.'

'I think that making a song from scratch was difficult because we'd only really copied other artists' songs. This meant we knew how songs were structured though. I thought that it was really fun though.'

'I thought it was good to be trusted to be in a room with our mates making any music and do what we want. It has improved my sense of music and I've enjoyed it.'

'I quite enjoyed it 'cause we like had our own time and didn't have all the teachers all the time coming in to tell us the next bit, so we could just sort of go and do our own thing.'

'If we did this at the beginning of Year 9 it would be so much harder because we wouldn't have all the experience from playing like all the other songs and learning how to get beats to songs and words and stuff.'

'I think we would have done it in a different way. We would have started with the lyrics and then started to build on that, whereas we started building on the rhythm and the beat and the notes and things, so I think if we hadn't of done all of that stuff we would have just had lyrics and beats or something, we wouldn't have had the underneath music.'

'I probably wouldn't have done it as well because I probably wouldn't have learnt as much as I do know now. I do know a bit more - I'm not very musical or anything but I know a bit more.'

**"I thought it was good to be trusted to be in a room with our mates making any music and do what we want. It has improved my sense of music and I've enjoyed it."**

Year 9 pupil

Year 9 pupils' comments
<p>'It makes you feel proud 'cause it's all yours.'</p> <p>'As I've been writing a song I've been listening to other songs to see if I can get a similar idea of how to write it, and like before I used to think of it like "just learn the words", like that. But now I listen to it, I can see why they've wrote that song, and who the song is aimed at.'</p>
Teachers' comments
<p>'They were really thinking about this as a progression from where they had come from and what they had done before.'</p> <p>'My expectations were that they would all struggle and that nothing would happen, but I was just completely astounded by what they did do.'</p> <p>'One group had done the accompaniment separately from the vocal line - but they came up with a song, and it had verses, it had choruses, there was a riff going on in the bottom part, and they performed it confidently and they were just chuffed to bits with it. And it didn't quite go together, and it did sound composed as if it were two different songs, but it stood as if it were a piece of music, it was fine.'</p> <p>'They did amaze me - they didn't go off task and they weren't stupid - which is what I expected them to do, and they didn't sort of freeze and say "I can't do anything".'</p>

**Overall, teachers agreed that:**

- Motivation remained high, even though many pupils regarded this as being the most challenging aspect of the project so far.
- Pupils' listening skills continued to be developed.
- Pupils built on existing musical skills, and became more confident about their abilities.
- Pupils placed more emphasis on musical outcomes.
- Group ethos was more firmly established.

**“ They did amaze me - they didn't go off task and they weren't stupid - which is what I expected them to do, and they didn't sort of freeze and say “I can't do anything”.”**

Head of Music



## Introduction

Having been given a composition task with little guidance, pupils are now offered a model of song-writing taken from the world of popular music within or beyond the school. This helps pupils to understand how a song can be put together 'from the inside', by engaging with live music and musicians' perspectives. It also allows them to learn by watching more expert musicians play.



*CD-ROM guidance material*

*Watch film 3 'Informal Composing' for how Stages 4 and 5 can work in practice.*

## 5.1 Resources

- Practice spaces, one per small group.
- Selection of instruments.
- One to four visiting pop/rock musicians, who may be:
  - ◆ Community musicians;
  - ◆ Peripatetic teachers from within or beyond the school;
  - ◆ Other teachers within the school who, for example, play in a band;
  - ◆ One or more parents who play in a band;
  - ◆ A band of older pupils;

Where there is more than one musician, they should ideally form a duo or band.

## 5.2 The five key principles in Stage 5

The principles adopted in Stage 5 are:

<b>Principle 1</b> Learning music that pupils choose, like and identify with
--

<b>Principle 3</b> Learning with friends
--

<b>Principle 5</b> Integration of listening, performing, improvising and composing
--

The principle of learning by listening and copying recordings is not stressed but is present implicitly, as with Stage 4.

The principle of personal, often haphazard learning without structured guidance is not emphasised. However it is brought into play to some extent, as once the demonstration is over, the role of the visiting musicians is like that of the teachers: to stand back, observe, diagnose, guide, suggest and model.

## 5.3 Preparation

- Liaison with the visiting musicians or existing band within the school, and setting up of the workshop are needed.
- The visiting musicians/school band should be fully briefed on the learning and teaching strategies that have taken place so far.
- It is ideal, but not necessary, if an extended lesson of two to three hours can be arranged, to allow the demonstration to be followed immediately by some practical work with the pupils.

## 5.4 Teaching strategies

The teaching strategies in Stage 5 are:

- The visiting musicians play one or more songs composed by one or more from amongst themselves.
- They then take the music apart, for example by playing the bass line, melody, chords, and drum parts separately; they might show how alternative versions of the song could sound, and so on.
- They stress the importance of communicating within a group situation, and listening to each others ideas.
- They talk in non-technical terms about how the song came into being. Examples within the project are:
  - ◆ 'I wrote this for a friend of mine who was going through a bad patch';
  - ◆ 'This was composed in collaboration with some pupils for an anti-bullying campaign';
  - ◆ 'I started this song with these two simple chords and then built the bass and rhythm around them';
- The pupils are given the opportunity to ask the musicians questions.
- The musicians then work with the pupils to either develop the composition that pupils started in Stage 4, or if desired, to start a new composition.

## 5.5 Continuation of the task in subsequent lessons

Pupils then continue with their own compositions, enhanced by the new knowledge gained from the visitors.

If possible, the visiting musicians take on the same role as the teachers, going round the pupil groups to observe, guide and model.

The maximum number of continuation lessons was four. However some teachers felt that this stage could have gone on longer, and some chose to revisit it later on in the year.

## 5.6 What happened?

Our experience was that pupils responded positively to the influence of musicians from outside their normal class. Watching and listening to a band, particularly with the experiences of Stages 1 to 4 behind them, enabled them to understand more about how popular music is created. In the follow-up work after the demonstration, pupils were able to take their own compositions to a new level.

**" I don't think we would have got to where we are now without their help, because they kind of like helped us put it all together. It was our ideas, but they helped us bring it all together."**

Year 9 pupil

**Year 9 pupils' comments**

'You knew that they'd made all their songs up from scratch as well and that, and they don't have like a really big music, you know, like pop people have - you know like big music places where they do it all on computers and it's all like fake. They were basically just like us but older.'

'They showed us how simple it is. Just simple things can sound good.'

'They like helped us with what we had to play and things. We each had a part but they didn't fit together, and they helped us make them fit together in the same key.'

'They give you their opinions and it's good to hear what they think about your music.'

'I don't think we would have got to where we are now without their help, because they kind of like helped us put it all together. It was our ideas, but they helped us bring it all together.'

'If we were given any more help it wouldn't be our song, it would just be someone else telling us what to do and it would just be like copying again.'

'When they [the visiting musicians] were playing the slow songs I was looking at what chords they were playing and I've remembered a couple.'

**Teachers' comments**

'I think they've become more confident with their musical ability, in that they can create something and it can sound effective. I mean they're repeating the same thing over and over again for about ten minutes, you know and then they'd go out of beat and then they'd come back in again, but it was a kind of feeling that they were all working as a real band, and that's the professionalism - especially after seeing the [visiting] band.'

'They wanted to get to know the singer, they wanted to ask her questions and just talk to her about things. They really got into that, and she got some of the girls singing, which was just brilliant.'

- Overall, teachers agreed that:**
- Pupils gained further insight into how to create a song.
  - Existing instrumental and ensemble skills were built upon and extended.
  - Pupils' confidence was boosted by hearing the musicians' opinions of what they had created already.
  - Ownership over the music was retained by the pupils, despite the input from the musicians.
  - Pupils learnt more about how to work together as a band, particularly regarding creating something together.
  - Many groups produced good quality compositions.

**“ They showed us how simple it is. Just simple things can sound good. ”**

Year 9 pupil

## 5.7 Alternative model using young musical leaders

During the second year of the project we extended the role for pupils to act as musical models. Instead of workshops given mainly by visiting adult musicians, all the workshops were given by rock or pop bands made up of pupils within each school.

The model worked as follows:

- The team of Rock Project musicians from Year 1 of the project was expanded to form four new 'bands' (of instrumental teachers and community musicians) who were inducted into the modelling role and the aims of the project during a training day.
- Teachers in schools selected one or two bands of pupils from within their school; in cases where they knew of no existing band they put a band together involving pupils with suitable instrumental skills.
- Each school band attended a training day run by the bands of instrumental teachers - 18 school bands in total (from Years 10, 11, 12 and 13) attended these sessions across four separate days.
- During each training day the school bands watched a performance and presentation by the professional band, which incorporated a discussion of how they collaboratively wrote the songs. The student bands then wrote their own song, presented it and discussed it with the rest of group. This was the preparation for the presentation they were to make to pupils back in their schools.
- Each band played their songs and gave their presentation and discussion session to pupils back at their schools, and then followed this up by spending time helping the Year 9 pupils with their own compositions.

The model, we feel, is sustainable and cost-effective. Not only can the pupils doing the Musical Futures project benefit from watching and learning from their peers, but those involved in the demonstration bands have reported that the training days:

- Gave them skills and knowledge to transfer to other pupils.
- Gave the opportunity for ideas, advice and inspiration from role models.
- Showed the importance of cooperating within a group situation.
- Helped them to focus on how to perform effectively.
- Helped them to articulate ideas well, in a way that will be understood by others.
- Revealed that simple ideas for composing songs in a restricted period of time can be highly effective.

Many also reported that they benefited from meeting and listening to bands from other schools, and some bands exchanged contact details with the view to setting up gigs together.

### Band Members' comments

'Putting us in the situation we will be in gave us good practice.'

'We found out what other people thought about our songs, and get tips on how to present it.'

**" This was an opportunity to work with other bands and give us an insight to songwriting."**

Band member

Songs from the training sessions are posted on [www.musicalfutures.org.uk/songtree](http://www.musicalfutures.org.uk/songtree)

## Introduction

Stage 6 draws on the practice of learning by listening and copying, but using music that, on one hand, lies well outside pupils' immediate choice; and on the other hand, is nonetheless likely to be familiar to many pupils. The rationale is to continue to adopt informal learning practices, but drawing pupils away from what they already know and into the wider world of music.

As with Stage 1, pupils are 'dropped into the deep end'. They are given CD 2 containing a selection of classical music taken from television advertisements, and are asked to copy the music aurally from the CD. As before, they work in friendship groups with their own choice of instruments. All but one of the pieces relating to this pack, and to the lessons filmed on the CD-ROM, were classical or used orchestral instruments. They were by Handel, Puccini, Strauss, Satie and the Penguin Café Orchestra. (For details please see the credits in Resources).

Classical music was chosen for research purposes, as it is the style which pupils are generally most negative about and ignorant of (as confirmed in many pupils' own words during interviews). By testing the extreme case we are likely to learn more than if we had used music that is less alien to pupils. Some teachers may wish to adapt Stage 6 using music from any time or place.



### CD-ROM guidance material

Watch film 4 'Into the deep end and Modelling with other music' for how Stages 6 and 7 can work in practice.

## 6.1 Resources

- EITHER the enclosed Audio CD 2 Tracks 1 - 9, one per small group;
- OR teachers' own CD compilation of music, if desired.
- Good quality CD players, one per small group.
- Practice spaces, one per small group.
- Selection of instruments.

### Teaching Tip

There are various websites available that contain databases of music used in TV adverts. These resources will enable you to update your choice of music. Websites used to source the current material for Stage 6 are as follows: [www.whatsthattune.co.uk](http://www.whatsthattune.co.uk); [www.soundsfamiliar.info](http://www.soundsfamiliar.info). These websites are correct at the time of preparing these materials.

## 6.2 The five key principles in Stage 6

The principles adopted in Stage 6 are:

**Principle 2 Learning by listening and copying recordings**

**Principle 3 Learning with friends**

**Principle 4 Personal, often haphazard learning without structured guidance**

**“ It was boring,  
but not as boring  
as what we did in  
music last year.”**

Year 9 pupil

The principle of learning music that pupils choose, like and identify with is challenged in this stage. The principle of the integration of listening, performing, improvising and composing is not stressed in this stage, but tends to be an outcome of the fact that pupils ‘make the music their own’, and engage in a certain amount of improvising and composing.

### 6.3 Preparation

Teachers should familiarise themselves with the contents of the enclosed ‘Music from Advertisements’ aural learning CD 2; or if desired, compile their own similar CD.

Teachers may wish to do some aural copying of the tracks themselves prior to the lesson.

Teachers will need to:

- make enough copies of the ‘Music from Advertisements’ aural learning CD 2 for each group;

### 6.4 Teaching strategies

The teaching strategies in Stage 6 are as follows:

- Start by saying that Stage 6 is similar to Stage 1, since pupils are to copy music aurally from a CD.
- However, this time pupils will not be bringing in their own music but instead must choose one of the pieces from the CD.
- Explain that the music on CD 2 is taken from advertisements; if desired, explain that it is classical music.
- Explain that the CD has five pieces to choose from, and that each piece is included in a short version (as used on the advertisement), followed by the complete version of the piece, with the exception of Track 9 which is very short anyway.
- Pupils are to go into friendship groups and listen through to all the tracks, then choose one and select instruments.
- They may select any instruments they wish; they do not have to attempt to copy the sounds on the recording. For example the human voice could be copied using a synthesiser or any other instrument. Also, instruments such as drums and percussion can be added if desired.
- Pupils are free to ‘make the music their own’, by arranging it in whatever way suits their group.
- Proceed into small groups and begin.

It should also be explained that:

- Teachers will stand back, observe, diagnose, guide, suggest and model.
- Teachers will try to take on pupils’ perspectives, and help pupils to achieve the objectives that they set for themselves.

Remind pupils of ground rules concerning the norms of behaviour expected by the individual teacher, the department and the school.

## 6.5 Continuation of the task in subsequent lessons

In the project-schools the task continued for two to four lessons, depending on the teachers' judgment or preference. Overall it was felt that the ideal number was two or at most, three.

## 6.6 What happened?

We expected motivation to decline significantly, since the task moved away from pupils' own culture and towards a music that many of them had said in interviews they 'hated'. However, our experience was that while motivation was not as high as when pupils had chosen or composed their own music, or with the 'Word Up' CD in Stage 2, few pupils were overtly negative about the task. Whilst some maintained that they had not learnt anything and the task was 'boring', many also said it was nonetheless more educational and more enjoyable than what they had done in Year 8. Many pupils said they had expected it to be more difficult than they actually found it. A significant number said that the task positively affected their understanding or appreciation of classical music. Furthermore, there were some strong musical outcomes.

### Year 9 pupils' comments

'Miss, can we have another CD? This one's all classical!'

'Miss why are all the songs slow?'

'Didn't like the music. Crap.'

'It's just boring. It does my ear in.'

'It was boring, but not as boring as what we did in music last year'.

'I thought it was better than like what I think we would have been able to achieve. 'Cause it's classical you think "oh great [sarcastically], that's really hard to play" 'cause it's got so many different things like involved in it, but it wasn't that hard really.'

'I used to really hate classical before I did this project. Then I started to like see the real, I just started to like it, it sounds nice now.'

'We didn't really know about it [classical music] before, we didn't really know what it was about, and it was pretty boring. But now, I've progressed and know how to play it a bit, which is pretty cool.'

**"We didn't really know about it [classical music] before, we didn't really know what it was about, and it was pretty boring. But now, I've progressed and know how to play it a bit, which is pretty cool."**

Year 9 pupil

## Year 9 pupils' comments

'I think it's good, 'cause like you actually are playing along with it and get a greater understanding; instead of just sitting down and writing about it you're actually doing it and understand it.'

'Normally if I heard classical I'd just turn it off straight away, but I probably would actually listen to it now if it was on the radio.'

'It just sort of helps; you get to know other types of music, just different to the regular stuff that you hear on the radio. It gives you sort of open-mindedness.'

'Before we did this I didn't really like classical music. I'd still listen to it but not for a long time. And like, as, I think my views have changed because like I can have a little bit of joy in playing it - now that I know like how to do stuff.'

'Maybe we don't like listening to it, but as you do it yourself you're like really proud of yourself, saying 'yeah, I can do classical music', erm maybe I won't listen to it on the radio or whatever, but I'll still do stuff with it.'

## Teachers' comments

'I was a bit against [using advert music] at first because I thought that it was kind of giving in to the populist thing, but I actually really like that, I think it was a really good way in.'

'I definitely would introduce classical music in this way, definitely. I enjoyed the fact that it opened their minds a little bit to the enjoyment of playing a piece of classical music, it isn't instantly boring.'

'Some of those pieces were really tough - I would have struggled to do those I think. But as far as progression goes, I think it's a really logical next step. I think it is harder to do because they're not used to listening to instrumental sounds like that, they're not listening to that kind of music and the way the melody is constructed is slightly different anyway. So I think it is a good next stage to do, it's really important to do it.'

'I was just very surprised at their positive reaction, very surprised. I thought it might turn them off, but it didn't. They just got on with the task.'

## Our preliminary findings, which relate equally to Stage 6 and Stage 7, suggest that:

- Pupils were less negative about the task than anticipated.
- The task built on musicianship skills gained in previous stages of the project.
- The pupils' versions of the music were in general surprisingly accurate and flowing, with a sense of musical commitment.
- Pupils who took classical instrumental lessons were stretched and often took on new leadership roles, arranging music within their group.
- More pupils than in previous stages used keyboards, and were keen to select voicings to match the sounds on the CD.
- More children than previously chose to select classical instruments to play during this stage.

## Introduction

Stage 7 introduces aural learning using music that is taken from the core of the classical canon, and that is not associated with advertisements or other familiar cultural forms. Many pupils have classical instrumental lessons and enjoy playing classical music alone and in a variety of bands and orchestras. But even for these pupils, classical music is rarely listened to as a part of their leisure. In interviews with pupils before the start of Stage 6, not a single pupil had anything positive to say about classical music. Whether because of peer pressure or genuine issues of taste and identity, classical music is a problem area for most pupils of this age group.

Stage 7 includes one classical piece that is likely to be familiar to many pupils in the UK: Beethoven's 'Für Elise'. This piece was chosen because many pupils have already learnt to play its first few notes by ear and rote. By bringing that knowledge into the classroom we are making their informal learning count as music education.

The other pieces on CD 2 are by Bach, Elizabeth Claude Jacquet de la Guerre, Brahms and Borodin, and were not known by the pupils. For details of the pieces please see Audio CD 2 Classical Music tracks 10 - 34.

Having been dropped into the 'deep end' of aural learning with 'other' music in Stage 6, Stage 7 uses music that is mostly even more unfamiliar, but at the same time, offers more structure and guidance. It operates in a similar way to the 'Word Up' task of Stage 2, in that each piece of music is broken down into simplified, separate CD tracks so that the melody and bass can be heard, copied and played along with separately.



### *CD-ROM guidance material*

*Watch film 4 'Into the deep end and Modelling with other music' for how Stages 6 and 7 can work in practice.*

## 7.1 Resources

- Enclosed 'Classical Music Aural Learning' CD 2, one per small group.
- Enclosed classical music track listing, one per pupil.
- Good quality CD players, one per small group.
- Practice spaces, one per small group.
- Selection of instruments.

## 7.2 The five key principles in Stage 7

The principles adopted in Stage 7 are:

**Principle 2 Learning by listening and copying recordings**

**Principle 3 Learning with friends**

The principle of learning music that pupils choose, like and identify with is particularly challenged in this stage of the project.

The principle of personal, often haphazard learning without structured guidance from an expert is not emphasised in this stage, as the CD provides guidance in a similar way to that in Stage 2. However, the role of the teacher continues to be that of an observer and adviser, rather than an instructor.

As with Stage 6, the principle of the integration of listening, performing, improvising and composing is not stressed in this stage, but tends to be an outcome of the fact that pupils 'make the music their own', and engage in a certain amount of improvising and composing.

### 7.3 Preparation

Teachers should familiarise themselves thoroughly with the contents of the enclosed 'Classical Music Aural Learning' CD 2 and the track listing.

Teachers may wish to do some aural copying of the tracks themselves prior to the lesson. For your guidance we have included notation of the broken down tracks. This is a teaching aid, not for pupils' use.

Teachers will need to:

- Make enough copies of the 'Classical Music Aural Learning' CD 2 for each group.
- Make enough copies of the CD track listing for each pupil.

### 7.4 Teaching strategies

- Explain that the class is going to aurally copy some more classical music, but this time with guidance from the CD.
- Explain that the CD has five pieces from which to choose, and that each piece is also broken down into separate tracks including a simplified version and separate melody and bass parts, in a similar way to Stage 2.
- Listen as a class to short extracts of some of the five original pieces, and extracts of the simplified versions and individual melody or bass parts.
- Indicate some parts which are easier to play (e.g. the bass line to Borodin) and some which are harder (e.g. the melody line to Bach).
- Demonstrate a selection of the parts on an instrument.
- Give out the track listing sheets, and explain how the tracks on the CD relate to the track listings on the sheet.
- Explain that pupils are free to 'make the music their own' by arranging it for their groups.
- Split into small groups and begin.

It should also be explained that:

- Teachers will stand back, observe, diagnose, guide, suggest and model
- Teachers will try to take on pupils' perspectives, and help pupils to achieve the objectives that they set for themselves.

Remind pupils of ground rules concerning the norms of behaviour expected by the individual teacher, the department and the school.

### 7.5 Continuation of the task in subsequent lessons

The task continues for two or three lessons, depending on the teachers' judgment or preference.

### 7.6 What happened?

We anticipated quite a lot of antipathy to the task because the music is so far removed from pupils' own culture, and also because it was the second classical music task. However as with Stage 6, pupils' responses were less negative than anticipated. Overall they remained well on task throughout this stage and many of them, even those who found it 'boring', nonetheless achieved some good results and appeared to gain satisfaction from their achievement. When asked whether they thought classical music ought to be part of the curriculum, a majority felt that it should. The separated melody and bass parts provided a significant aid to learning, and enabled pupils to achieve more than they or their teachers had expected.

Year 9 pupils' comments	Teachers' comments
<p>'I don't really think it should be in the curriculum 'cause it's not, it's not our generation, our generation's music really. 'Cause no one would really like that music - it's usually just pop music and rock really.'</p> <p>'With classical I think young people just find it boring.'</p> <p>'It's alright to do, but it's just that we prefer doing songs that we're familiar with and know better and stuff.'</p> <p>'Well it was a bit boring when we started, but it was fun when we got there, it was fun.'</p> <p>'Before we started the classical project we didn't think it was as appealing to listen to classical music, but as we went on with the project we saw that people must have had a lot of talent, a lot of practice to be able to play the pieces. So it's a lot more appealing than it was before.'</p> <p>'Yeah, it's like, like originally we personally would have thought that the people playing the music are like, no offence, but a bunch of show-offs really, 'cause like they were playing all the really complicated bits. But as it goes on, and as you're trying to play it yourself, you're like "oh you must have talent to be able to play something like that".'</p> <p>'If you don't really like classical you can get to like it really, 'cause you can experience doing it.'</p> <p>'Before whenever a piece of classical music came on it would be like "Oh it's classical music, that's going to be really boring" - being quite stereotypical about it; but now that we've pretty much rounded off the classical project, yeah it's been a lot more of a "Oh, I wonder how they created this piece".'</p> <p>'I think there should be a mixture of music, I think it's good to have a bit of classical music, but not too much, like.'</p> <p>'You can't just do all like rap, pop, rock - you've got to range it a bit.'</p> <p>'Some people prefer it, 'cause like we prefer all the up-beat music, but some people might think that what we like is rubbish and they like classical. So it should be like a variety.'</p>	<p>'Now it's not really a case of what are they copying, it's a case of "Let's get this music-making happening".'</p> <p>'You think that they come in with these pre-judged ideas about music, and that they've got their own little culture of music and you can't touch that, but actually you have quite a big influence on the way that they think about certain styles, and I didn't realise that you could break that, or influence them in that way - change their minds on things like classical music.'</p> <p>'I never thought I'd hear them playing Brahms!'</p> <p>'I think sometimes they think "Oh we can never do this, it's going to be too difficult", but having it broken down on the tracks, and they realise that it can be done very simply, and can still be quite effective.'</p> <p>'Any music that they're presented with will help them, influence them, give them ideas - and this is just different. So anything that they do, anything they listen to is going to move them on in some way now.'</p> <p><b>'I think it's made classical music accessible to them - and the fact that they can break it down and it's not this complicated nightmare that only very clever people can do. And I think it's broken down that barrier, that actually these melodies - even though they are a little bit more complicated - they can play them, and I think they've enjoyed the fact that it's a little bit more complicated.'</b></p>

**Our preliminary findings, in addition to those from Stage 6, are:**

- The separate melody and bass tracks on the CD aided differentiation and helped in producing accurate and committed performances from pupils at all ability levels.
- Pupils who took classical instrumental lessons were stretched further than in Stage 6.
- Some pupils who took classical instrumental lessons brought their own orchestral instruments in to a music lesson for the first time, and were keen to play the broken-down melodies by ear.

## 7.7 Teachers' notation

For your guidance we have included this notation of the broken down tracks. This is a teaching aid, not for pupils' use.

CD Track 2

### Für Elise

Ludvig van Beethoven  
arr. L.G.

Musical notation for 'Für Elise' by Beethoven, arranged by L.G. The score is in 3/4 time and consists of three systems of two staves (treble and bass clef). The first system covers measures 1-7. The second system covers measures 8-13, including a first ending (1.) and a second ending (2.). The third system covers measures 14-19, ending with a double bar line and a 'D.C.' (Da Capo) instruction.

CD Track 8

### Symphony no. 1, iv

Johannes Brahms  
arr. L. G.

Musical notation for 'Symphony no. 1, iv' by Brahms, arranged by L.G. The score is in common time (C) and consists of three systems of two staves (treble and bass clef). The first system covers measures 1-7. The second system covers measures 8-14. The third system covers measures 15-19, ending with a double bar line.

# Sonata

Elizabeth-Claude Jacquet de la Guerre  
arr. L.G.

Musical score for Sonata, arranged by L.G. The score is in G major and common time (C). It consists of four systems of piano accompaniment. The first system ends with a 'Fine' marking. The second system begins at measure 7. The third system begins at measure 12. The fourth system begins at measure 16 and ends with a 'D.C. al Fine' marking.

# Minuet

Johann Sebastian Bach

Musical score for Minuet by Johann Sebastian Bach. The score is in G minor and 3/4 time. It consists of three systems of piano accompaniment. The first system ends at measure 7. The second system begins at measure 8. The third system begins at measure 13 and ends with a double bar line.

# Polovatzian Dance

Alexander Borodin  
arr. L.G.

Musical score for Polovatzian Dance, arranged by L.G. The score is in G major and common time (C). It consists of two systems of piano accompaniment. The first system ends at measure 4. The second system begins at measure 5 and ends with a 'Fine' marking.

## RESOURCE 4

### STAGE 7 CLASSICAL MUSIC CD TRACK LIST

- 10 Ludwig van Beethoven 'Für Elise'
- 11 Ludwig van Beethoven 'Für Elise' simple melody and bass together (see notation)
- 12 Ludwig van Beethoven 'Für Elise': melody part, section A, repeated
- 13 Ludwig van Beethoven 'Für Elise': bass part, section A, repeated
- 14 Ludwig van Beethoven 'Für Elise': melody part, section B, repeated
- 15 Ludwig van Beethoven 'Für Elise': bass part, section B, repeated
- 16 Johannes Brahms 1st symphony theme
- 17 Johannes Brahms 1st Symphony theme: simple melody and bass together (see notation)
- 18 Johannes Brahms 1st symphony theme: melody part, section A, repeated
- 19 Johannes Brahms 1st symphony theme: bass part, section A, repeated
- 20 Johannes Brahms 1st symphony theme: melody part, section B, repeated
- 21 Johannes Brahms 1st symphony theme: bass part, section B, repeated
- 22 Elizabeth Jacquet de la Guerre, Allegro from Sonata in D
- 23 Jacquet de la Guerre Sonata, simple melody and bass (see notation)
- 24 Jacquet de la Guerre Sonata, melody part Section A, repeated
- 25 Jacquet de la Guerre Sonata, bass part Section A, repeated
- 26 Jacquet de la Guerre Sonata, easier bass part Section A, repeated
- 27 Jacquet de la Guerre Sonata, melody part Section B, repeated
- 28 Jacquet de la Guerre Sonata, bass part Section B, repeated
- 29 Johann Sebastian Bach Minuet (see notation)
- 30 Johann Sebastian Bach minuet simple bass part, repeated
- 31 Alexander Borodin dance
- 32 Alexander Borodin dance, melody and bass part together (see notation)
- 33 Alexander Borodin dance, melody part, repeated
- 34 Alexander Borodin dance, bass part, repeated

## APPENDIX 5: CD TRACK LISTINGS AND CREDITS

### STAGE 2 CD 1 TRACK LIST

- 1 Cameo 'Word Up' instrumental version.
- 2-16 Riffs taken from Cameo 'Word Up' (see worksheet Appendix 2)
- 17 Cameo 'Word Up', full vocal version.

The accompanying drum rhythm to these tracks is a simplified version of the original drum rhythm. Some pupils may find it difficult to copy and might instead prefer to play a simple rock beat of their choice.

### STAGE 6 CD 2 TRACK LIST

- 1 Handel Sarabande from Harpsichord Suite in D minor (extract)
- 2 Penguin Café Orchestra Perpetuum Mobile (extract)
- 3 Puccini Nessun Dorma from Turandot
- 4 Satie Gymnopédie No 1 (piano version)
- 5 R. Strauss Sunrise from Also Sprach Zarathustra

### STAGE 7 CD 2 TRACK LIST

- 6 Ludwig van Beethoven Für Elise
- 7-11 Elements of Beethoven Für Elise broken down for students
- 12 Johannes Brahms: Symphony No 1, theme from Movement No 4
- 13-17 Elements of Brahms theme broken down for students
- 18 Elizabeth Claude Jacquet de la Guerre: Allegro from Sonata in D
- 19-24 Elements of Jacquet de la Guerre Allegro broken down for students
- 25 Johann Sebastian Bach: Minuet from Anna Magdalena Notebook No 3
- 26-28 Elements of Johann Sebastian Bach minuet broken down for students
- 29 Alexander Borodin: 'Polovatsian Dance No 4' from Prince Igor
- 30-32 Elements of Alexander Borodin dance broken down for students

### CREDITS

**Word Up**, performed by Cameo. Courtesy of The Island Def Jam Music Group, part of Universal Music Group. Word Up (Blackmon/Jenkins) used by kind permission of Universal Music Publishing Ltd.

**Sarabande** (Handel/Rosenman) © Warner Chappell Music Ltd.

City of Prague Philharmonic/Paul Bateman (p) 1999 Silva Screen Records Ltd.

**Perpetuum Mobile** (Penguin Café Orchestra) used by kind permission of Editions Penguin Café Ltd.

**Nessun Dorma! Act 3: Turandot** (Puccini). Performed by Luciano Pavarotti / Zubin Mehta, Courtesy of Decca Music Group Ltd, part of the Universal Music Group. (c) BMG Ricordi SpA.

**Gymnopédie** (Satie)/Klára Körmendi licensed by kind permission of Naxos Rights International Ltd.

**Also Sprach Zarathustra** (Richard Strauss) (c) Copyright assigned 1932 to C F Peters

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**Für Elise** (Beethoven)/Moura Lympny used by kind permission of EMI;

Tracks 7-11 arranged by Lucy Green, performed by Abigail Walmsley

**Symphony No.1 In C Minor, Op.68 - 4. Adagio - Piu Andante - Allegro Non Troppo, Ma Con Brio - Piu Allegro:** (Brahms) Performed by Wiener Symphoniker / Wolfgang Sawallisch Courtesy of Decca Music Group Ltd Part of the Universal Music Group; Tracks 13-17 arranged by Lucy Green, performed by Abigail Walmsley

**Allegro from Sonata in D** (Jacquet de la Guerre) Lilac Recordings, all reasonable endeavours made to seek copyright; Tracks 23-28 arranged by Lucy Green, performed by Abigail Walmsley

**Bach Minuet No 4** arranged by Lucy Green, performed by Abigail Walmsley

**Polovatsian Dance No 4 (Borodin)**, Takuo Yuasa/Sir Thomas Beecham/Beecham Choral Society/Royal Philharmonic Orchestra used by kind permission of EMI;

Tracks 30-32 arranged by Lucy Green, performed by Abigail Walmsley

# Guide to the resources of the informal music classroom at Key Stage 3

## SECTION EIGHT: RESOURCES

- 8.1 Sample pupil evaluation sheet
- 8.2 Stage 2 'Word Up' by Cameo: guidance sheet of CD tracks and note-names
- 8.3 Stage 2 'Word Up' by Cameo: guidance sheet of CD tracks and tablature
- 8.4 Stage 7 classical music CD track list
- 8.5: CD track listings and credits

# PUPIL RESPONSE SHEET

Please name the people in your group, along with the instruments (including voice) that you played:

Song (including artist) that you chose to copy:

Class

1. How much did you enjoy the task? Please circle your answer

Huge amount    It was good    It was ok    Some of it was ok    Didn't enjoy it

2. What did your group enjoy most about the task?

3. What did your group enjoy least about the task?

4. How did you feel about the fact that the teachers didn't give you as much help as normal?

5. How well do you feel that your group cooperated with one another?

6. What, if anything, do you feel that you have learnt so far?

## 'WORD UP' BY CAMEO: GUIDANCE SHEET OF CD TRACKS AND NOTE-NAMES

Listen to the whole song. Then learn to play each part (CD tracks 2 - 16), so that everyone in the group can play as many parts as possible. Then put the parts together in whatever ways you want. You can play along with the CD (tracks 14, 15 or 16 are good to play along with); or play without the CD. Make your own version of the song.

Track	Part	Notes
1:	Whole song (instrumental version)	
2:	Top part 1	G A B <sup>b</sup> G
3:	Top part 2	D C B <sup>b</sup> -
4:	Top part 3	B <sup>b</sup> A G -
5:	Top part 4	G F E <sup>b</sup> -
6:	Top part 2 + extra bit	D C B <sup>b</sup> B <sup>b</sup> C C D D D
7:	Top part 3 + extra bit	B <sup>b</sup> A G G A A B <sup>b</sup> B <sup>b</sup> B <sup>b</sup>
8:	Top part 4 + extra bit	G F E <sup>b</sup> E <sup>b</sup> F F G G G
9:	Top parts 2, 3 and 4 + extra bit, all together	Work out the notes yourselves!
10:	Middle part 1	- B <sup>b</sup> A G B <sup>b</sup> A G F G B <sup>b</sup> A G B <sup>b</sup> A G
11:	Middle part 2	- D C B <sup>b</sup> A G G A A B <sup>b</sup> B <sup>b</sup> B <sup>b</sup>
12:	Middle part 3	This is two G <sup>#</sup> , one octave apart - work it out! For a more difficult version, there is a B <sup>b</sup> on the last three high notes, but you can leave it out if you want.
13:	Middle part 4	G G G D B <sup>b</sup>
14:	Bass part 1	G G C B <sup>b</sup> G G G G C B <sup>b</sup> G G
15:	Bass part 2	G G F F F E <sup>b</sup> E <sup>b</sup> F F G G G
16:	Bass part 2 (eight times), then Bass part 1 (four times), then Bass part 2 (four times)	
17:	Whole song (charts single)	

# RESOURCE 3: STAGE 2 'WORD UP' BY CAMEO: GUIDANCE SHEET TABLATURE

Track 2 Top Part 1

4 0 2 3 0

Track 10 Top Part 1

3 2 0 0 3 0 3 2 0 3 2 0 0

Track 3 Top Part 2

7 5 3 -

Track 11 Middle Part 2

3 1 3 2 2 0 0 2 2 3 3 3 3

Track 4 Top Part 3

3 2 0 -

Track 12 Middle Part 3

5 5 3 5 5 3 5 5 3 5 5 3 5

Track 5 Top Part 4

3 1 4 -

Track 13 Middle Part 4

5 5 5 5 3 5 5 5 5 5 3

Track 6 Top Part 2 + extra bit

3 1 3 3 1 1 3 3 3

Track 14 Bass Part 1

3 3 3 1 3 3 3

Track 7 Top Part 3 + extra bit

3 2 0 0 2 2 3 3 3

Track 15 Bass Part 2

0 0 0 3 3 3 3 1 1 3 3 0 0 0 0

Track 8 Top Part 4 + extra bit

0 3 1 1 3 3 0 0 0