

We are the Passengers

Musical Futures Transition Project

Thank you for downloading the Musical Futures transition resources. This is a cross-phase transition approach that can be adopted by any primary or secondary school, regardless of the music teaching experience of staff within the school.

A set of resources based on *The Passenger* by Iggy Pop and Ricky Gardiner (see page 3 for more on song choice) can be found at www.musicalfutures.org.uk/c/transition+project. These are organised into a wide range of parts suitable for instruments that are typically available in primary classrooms. These are downloadable as audio files (for teachers and students to use to learn parts aurally), video files (for teachers and students to use to learn the parts visually), and worksheets for use as prompts. Resources are differentiated, and should be accessible by any student or teacher, regardless of musical expertise and experience.

The rationale behind this project is to strip away some of the complexities and inconsistencies surrounding transition/transfer from Year 6–Year 7. It uses music to bridge the transition divide, with a focus on developing then building upon the instrumental/vocal skills and experiences of the students. The emphasis is on encouraging and enthusing students to collaborate practically to create a piece of music based on a song that should be familiar to them from their primary schools.

This project is designed to be accessible to anyone from a non-specialist classroom primary teacher to heads of music in secondary schools.

.....
Musical Futures is a special initiative of the Paul Hamlyn Foundation. For more information see www.musicalfutures.org.uk

.....
See Appendix 1 for the full list of available resources.

Teacher resource (continued)

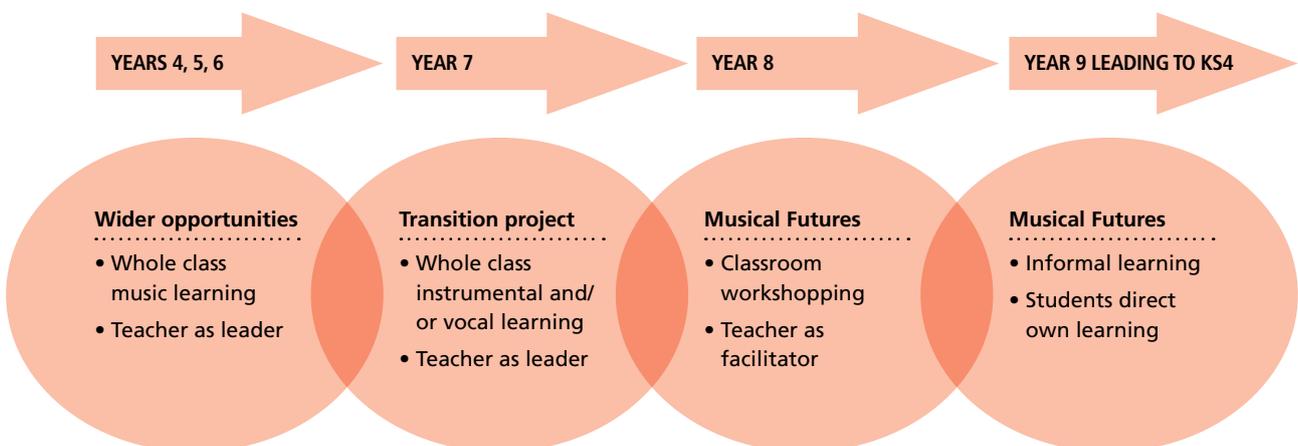
Aims

- 1 To ensure familiarity and consistency for Year 7 students in their new school environments, as they will work immediately on a piece of music that they are already familiar with, and will experience this practically from the inside out through a whole-class approach to music learning that builds upon primary models such as Wider Opportunities and Sing Up
- 2 To provide a mechanism for secondary teachers to effectively and musically assess their new cohort of Year 7 students' ability, confidence, enjoyment and motivation via a practical project
- 3 For students in Year 7 to have the opportunity to play, perform and collaborate on instruments from the beginning of the year, starting with music they are familiar with and building on this by playing more challenging instrumental parts in a new context
- 4 For music, and the shared experience of learning and performing together, to become a means for students from a variety of different feeder schools to form friendship groups, learn about each others' skills and abilities, and have a shared experience in common, thus fostering their personal and social education as well as building on prior musical learning
- 5 To introduce a competitive element (by entering the class's song into a national chart on) by providing a focus and motivation for classes of students to construct their own unique musical arrangements
- 6 For the project to successfully build on Wider Opportunities and Sing Up pedagogy in primary schools, and make a smooth transition to Musical Futures pedagogy in secondary schools.

.....
For more information on Wider Opportunities visit <http://bit.ly/gdUwmM>, and for Sing Up visit www.singup.org

.....
For more information on Musical Futures visit www.musicalfutures.org.uk and see page 10.

Linking student experience between primary and secondary schools



Teacher resource (continued)

The critical link in this project is that the same material is used in primary and secondary schools. If a primary school doesn't have a Wider Opportunities programme, or if there is little or no communication between secondary music teachers and their primary colleagues, then the materials can still be used to deliver quality musical outcomes and to achieve the project aims as stated above. However, the project is likely to be most successful if there is a continuation of musical activity between schools, and communication that shares how this project has been approached, what has worked well (and not so well), and most importantly to convey information about students' prior learning and experiences from this project. Students need to experience this project twice, once in Year 6, and again in Year 7, for it to achieve the desired outcomes.

Further collaboration between schools could be enhanced by secondary school heads of music (and/or students) supporting the planning and delivery of practical sessions with Year 6 classes, and by exploring joint performance opportunities. If release time for secondary music teachers in the summer term is created when Year 11 begin their exams, then subject specialist support for non-specialist primary teachers in the initial planning stages could be extremely advantageous.

When taking on this project therefore, we would urge teachers to make contact with their respective primary / secondary schools to allow for cross-phase support and consistency, and to ensure that the materials are used to promote the most effective musical learning for all students.

.....
Appendix 3 is a pro forma that can be adapted for sharing information between primary and secondary schools.

Song choice

Resources for this project have been developed for the song *The Passenger* by Iggy Pop and Ricky Gardiner, recorded and released as part of the *Lust for Life* album in 1977. Siouxsie and the Banshees produced a cover version of the song in 1987, and it is this version that the resources are closely modelled on due to the wide range of instrumental parts used.

Although this piece of music will pre-date all of the students (and many of the teachers!), the style of music may be familiar. (Familiarity with the music or musical style at the heart of the learning is a key principle of Musical Futures). *The Passenger* has recently featured as part of a television advert for T-Mobile, where the song is simulated by a 'flash mob' using only voices to recreate all instrumental, vocal and percussion parts. It contains simple riffs and melodic ideas, but has the potential to be developed and recreated in any musical style. We have purposefully avoided any current pieces of music that may cause strong reactions among students, and that will date quickly.

.....
While the resources for this project are in A minor (as per the original Iggy Pop version), they are in a different key from the Siouxsie and the Banshees version, which is in D minor. The key of A minor has been chosen with the aim of ensuring that the parts are suitable for young instrumentalists / singers.

Using the online resources

All resources for this project are available on www.musicalfutures.org.uk/c/transition+project. This comprises:

- Backing track
- Audio clips of each instrumental part (for yourself or your students to access)
- Video guides for how to play each part (particularly for your students to access)

.....
A full list of available online resources is provided in Appendix 1.

Teacher resource (continued)

- Worksheets for each instrumental part (for yourself or your students to access)
- Full score (optional: for the teacher's use only)
- Full notated parts (optional: for yourself or your students to access)
- Sibelius file of the arrangement (optional: provided for secondary heads of music or other music specialists who may opt to add their own parts)

We strongly recommend that all work on this project is approached first through aural learning to build on good practice from Wider Opportunities programmes. The music should be played with a swing/shuffle feel, which can't be conveyed through a worksheet! Therefore worksheets and the notated parts can be used if students so choose, but should not be the starting point.

Timing

In primary schools, this project should be scheduled sometime during the last half term of Year 6, as near to the end of term as possible. This could form part of an arts week, an activity day, or an ongoing series of lessons or practical sessions.

It is critical that this project is then developed during the first few weeks (or longer) of Year 7 curriculum music lessons so that the first experience in Year 7 builds on the skills, enthusiasm and knowledge students will undoubtedly have gained from participating in this project during Year 6.

And finally...

This is a pilot project of which you are now part! While Musical Futures, Wider Opportunities and Sing Up demonstrate a set of tried and tested pedagogies for music learning in the secondary and primary sectors respectively, there are relatively few resource materials for a national transition project. Most successful transition work operates on a local, school or cluster based level, and can't always be replicated in other national or international contexts.

The success of this Musical Futures transition project depends on students and teachers trialling it and feeding back on the benefits and challenges, and we highly value the opinions of every school that opts to pilot this idea. Please do not underestimate the importance of your and your students feedback, comments and ideas – whether positive or negative!

We would also like to encourage good practice sharing and ideas about how this project has been implemented. Therefore if you have videos of the work to share, feedback from students, please let us know how we can make these available to a wider audience.

The only way this project can transform from an idea into reality is through *you*, the primary or secondary classroom teacher, or music practitioner.

.....
Musical Bridges is another special initiative of the Paul Hamlyn Foundation that is working to promote effective transfer strategies between primary and secondary schooling. See www.musicalbridges.org.uk

.....
Visit www.musicalfutures.org.uk/c/transition+project to feedback and share good practice on this project.

Primary Schools

This project is designed for primary teachers with little or no musical experience, skills and knowledge, as well as more experienced classroom music teachers, primary music specialists or visiting practitioners. How you approach this depends entirely on how music operates in the school, the skills and abilities of your students and the resources and time you have available.

Here is how you could get started:

- Download the backing track from www.musicalfutures.org.uk/c/transition+project. You may also like to listen to/download the recording of the full arrangement, also available from the MF Transition Project website. Listen to the complete version of the song online (for example on YouTube, Spotify, Grooveshark) or buy the song from Amazon/iTunes. (For copyright reasons we are unable to reproduce the complete song online)
- Look at the suggested routes through this project (below) and identify what resources you will need
- Sign your school up to receive a (free) school record label from www.numu.org.uk
- Based on the instruments available in your school visit: www.musicalfutures.org.uk/c/transition+project and download the appropriate audio and video resources. Download the related instrumental worksheets if appropriate (either for yourself or for your students)
- Using the backing track, create your own arrangement of the song (see the Guidance Sheet for Primary Teachers on page 14 for suggestions on how you might approach this)

.....
These resources are based on the Siouxsie and the Banshees version of *The Passenger*.

.....
A full list of available resources is in Appendix 1.

Suggested Routes for Primary Schools

Which route should I follow?

I have little musical experience but lots of enthusiasm	Route 1
I have no instruments available in my classroom	Route 1
I have access to some classroom instruments	Route 1
I have some experience of Sing Up, Wider Opportunities or other music programme	Route 2
I have access to a variety of instruments including percussion, enough for one per student	Route 2
I am a music specialist myself, confident musician or practitioner	Route 3
I work alongside a music specialist, confident musician or practitioner	Route 3
I have a variety of instruments or sets of instruments from previous Wider Opportunities classes	Route 3
I have a number of students who have instrumental lessons (either in school or privately)	Route 2/3

Resources

This project can work with any available resources, even if this means using the backing track as an accompaniment for students to sing with. The following is a suggested guide for resources, depending on how you choose to develop the project.

For all Routes

- CD player or sound system
- Projector for video clips, or PCs/Macs for students to access video clips individually
- Copy of the original song (or ability to stream it from the Internet)
- Video clips of the original song/T mobile ad (optional)
- Backing track
- Lyric sheets

Additional resources needed for Route 1

- Worksheets for students who can bring their own instruments from home (optional)

Additional resources needed for Routes 2 and 3

- Audio tracks for instrumental parts as required
- Video tutorials as required
- Worksheets for instrumentalists as required
- Copy of Staff Keys (optional)

Session outline

One of the key elements of this project is that it must 'belong' to you and your students. We have simply provided some materials that can be used in any number of ways. The critical element is that students build up a familiarity (and hopefully an enjoyment) of the music, that they will take with them to their secondary schools.

The suggestions for structuring this project can and should be adapted according to the delivery time available. It is strongly recommended that all sessions begin with practical starter activities that link to *The Passenger*, and that where possible the broader outcome is to work towards some form of performance – even if this is just a recording of the students' work.

It is recommended that Route 1 activities are completed before moving on to Routes 2 and 3.

Teacher resource (continued)

Session outline cont'd

ROUTE 1	ROUTE 2	ROUTE 3
Practical linked starter activities	Practical linked starter activities	Practical linked starter activities
Exploring the rhythm of the riff	Exploring the rhythm of the riff	Exploring the rhythm of the riff
Sing the main riff and chorus 1	Sing the main riff and chorus 1 with the aim of extending this to 2 or 3 parts	Sing the main riff and chorus 1 with the aim of extending this to 2 or 3 parts
Transfer the rhythms to percussion instruments OR aim to extend the singing to 2 or 3 parts	Transfer the rhythm and melody of the riff and chorus to instruments as appropriate, and layer in other parts depending on the instrumentalists you have available	Transfer the rhythm and melody of the riff and chorus to instruments as appropriate, and layer in other parts depending on the instrumentalists you have available
Rehearse the song with piano accompaniment or backing track	Consider adding verse 1 for those instrumentalists that feel confident	Once the riff and chorus 1 have been completed, workshop verses 1 and 2 (based on the instrumentalists you have in your class)
Record the piece and perform it if appropriate	Rehearse the intro, verse 1 and chorus 1 with piano accompaniment or backing track	Once all sections have been workshopped, encourage students to contribute ideas about how it could best be structured
	Record the piece and perform it if appropriate	Rehearse the song with piano accompaniment or backing
		Record and perform the piece

The guidance sheet for primary teachers on page 14 provides some suggestions for implementing the above.

Upload, share

NUMU (www.numu.org.uk) has the facility to upload student performances so that they can be listened to not only by the students themselves, but by parents/carers, and also by other schools nationally (and increasingly internationally). All songs uploaded onto NUMU as part of this project will be collated together so that your students can access versions of *The Passenger* created by other schools.

.....
See Appendix 2 for details on how to upload your song to NUMU.

Case Studies

The below provides some examples of how primary schools *might* approach this project.

Case Study 1 (Route 1)

Primary School A has a keen music co-ordinator and supportive headteacher, but she also has several other responsibilities within the school and has found it hard to prioritise her whole school music role. The school has had Sing Up training and previous Wider Opportunities input, however these initiatives have failed to take root across the school as a whole. Several staff are keen to do more with music and they have recently formed a choir of 35 students which they have run using backing tracks and Sing Up materials.

The music co-ordinator finds out about the project and passes the information to the Year 6 teacher. They make contact with their local secondary school and their Music Service to see if they are able to offer any support and as a result are directed to online resources to identify warm up activities they are comfortable using with the class. The primary classroom teacher is not aware of any students who can play an instrument and does not feel confident as a non-musician working with instruments. Therefore they decide to focus on putting together a vocal performance of the piece.

In the first session the students listen to the piece and discuss what they think the song is about. They start with some simple whole class practical games to get the class used to working together in a circle. At the end of the lesson they try clapping simple 4-beat rhythms in time with the backing track and some students pick out the main rhythm of the riff and hum along.

In the second session, they watch the T-mobile ad and discuss how this is created using only the voice. The practical starter activities consist of working out the main rhythm of the riff, first by vocalising the rhythms using 'banana' and then 'gaveena' (See the guidance notes for primary teachers on page 14 for some ideas about approaching this). Some students ask if they can choose their own words to set to the rhythm and the session ends with them chanting the riff in time with the backing track.

In the third session, students recap the rhythms they vocalised in the last lesson and sing and clap these with the backing track. They then add in the melody to the riff using the audio clips with the teacher using the worksheets to find the notes on the piano to help support each part. Some students transfer the rhythms to percussion instruments and play along. The session ends with a performance of the percussion and vocals of the riff with the backing track.

In subsequent sessions the group works through the song using the lyrics they have downloaded, with the original song and the backing track, learning the verse and chorus melodies using the audio resources and the original track. Some students ask to perform a solo and others want to try a boys and girls section so they can start to personalise their performance. They perform and record the final version of the piece, uploading it to NUMU when it is finished.

Case Study 2 (Route 2)

Primary School B does not have a music specialist teacher, but the school is keen on promoting music making wherever it can. All classroom teachers build singing into their lessons, and have all been on Sing Up training. The Year 6 teacher decides to take on this transition project because the secondary school has a strong music department, and he wants to make better links. In his class of 30 students, he has been able to identify four who have instrumental music lessons outside school on violin, flute, saxophone and trumpet, and two students who are from musical families and are always keen and able during school music lessons.

He downloads the backing track and the lyrics from the website. He does some simple clapping games as a warm-up exercise, and then spends one lesson focussing on getting the students singing the song together as a class. During the next few lessons he encourages the students who he knows have some musical ability to download the audio and video resources from the website and take the worksheets to their instrumental teachers. Once they have learnt their parts, they play them while the rest of the class sings. In the third lesson some students play the main riff on two glockenspiels the school has available. During the fourth lesson three students ask if they can use classroom percussion (bells, drums etc) and they work out a simple rhythm to accompany the singing and the melodic playing. By the end of the project, half of the class are playing parts on instruments, and half of the class sing the song. He invites the peripatetic singing teacher to come to one lesson and work with some of the stronger vocalists to sing one part in harmony. The class performs the song in assembly, and uploads it to NUMU. The teacher organises a meeting with the secondary school music teacher in the school where the majority of his students go to, and goes through the project, what was achieved, and the skills and experiences of the students.

Case Study 3 (Route 3)

Primary School 3 has a music specialist, and a Wider Opportunities programme in place with all of Year 3 experiencing one year of large group tuition using woodwind instruments. It also has an above average number of students taking instrumental tuition. They build the project into the last half term of Year 6, and create a full class arrangement of *The Passenger*. For this project the students use the instruments they played during Wider Opportunities, as these are the main instruments that the school has available. The Wider Opportunities tutor works alongside the classroom teacher to teach students the intro, verse 1 and chorus using call and response, gradually layering the riffs and parts to form a full texture. The students themselves feel that they could add to the song, and so during lesson 3 they create an instrumental section based on improvising over the backing track. The class performs the song as part of a concert at the secondary school that some of the students will go to, and the teacher records it and uploads it to NUMU. The teacher emails a pro forma (see Appendix 3) containing information about students' experiences of this project to the music teachers in the various other secondary schools her students will attend.

Secondary schools

It is not a pre-requisite that schools already implement Musical Futures to be able to use these resource materials, but as this project fully embraces Musical Futures pedagogy and approaches, it is recommended that you access the free teacher resource materials.

.....
Musical Futures: An Approach to Teaching and Learning is free to download, or order a hard copy from www.musicalfutures.org.uk/c/teacher+pack

Building on Wider Opportunities

Secondary teachers may expect to see the following generic skills, knowledge and experience from those students who have experienced a Wider Opportunities programme at Key Stage 2

- Ability to listen to and copy rhythms using instruments and voices, play pieces by ear, and play along to a live and/or recorded musical backing
- Ability to play instruments with different techniques, a range of dynamics, basic playing techniques (for example tonguing/bowing etc) and a range of notes (for example from open strings to 1st/2nd finger on violin, or 5–6 notes on trumpet/flute/clarinet, etc)
- Sing in unison and two (or more) parts
- Knowledge of music in a range of styles, from different cultures, times and places
- Ability to improvise and compose simple melodic material, using a range of pitch, dynamics and techniques
- Ability to structure simple musical ideas to create whole pieces
- Ability to follow simple notation (such as piece structure, or note names, sometimes with rest signs, dynamics, words to remember rhythms, etc)
- Experience of performing as an ensemble (sometimes in public), often with more than one musical part, and of following a conductor (especially for entries, coming off together, dynamics, structure)

Linking to Musical Futures

Non-formal teaching

This project involves whole-group creative music making, as well as a commitment to build upon and extend skills and experiences students may have developed through Wider Opportunities approaches. The Musical Futures 'non-formal teaching' strand incorporates similar pedagogy, using a 'whole-class workshopping' approach to facilitate large-group music making. Musical Futures has a recommended approach (and related resources) for developing students' instrumental skills through a 'carousel' learning process, which provides an opportunity for developing and extending students' instrumental skills development.

.....
See www.musicalfutures.org.uk/resource/27382 for an interactive guide to classroom workshopping.

.....
See www.musicalfutures.org.uk/resource/27355 for practical resources for the Musical Futures band instrumental skills approach.

Co-construction

Musical Futures approaches encourage students to retain creative input and control over the content, structure and development of their learning. Similarly, in this project it is critical to build on the skills, knowledge and experience gained from students' experience of this project in primary school. In both phases, the opportunity for students to contribute to the creative development of the piece with regular discussion of how to move the learning forward is strongly encouraged.

Informal learning

The informal learning model of Musical Futures focuses on students building on and utilising the wide range of skills already accumulated, in order to drive their own musical learning, create their own music and make appropriate use of technology. In this model, students are independent learners, with teachers offering help, support and guidance based on objectives students set for themselves. While this transition project involves the teacher acting as a facilitator, elements from the informal learning approach could be introduced – for example students working independently in small groups to create improvisations around the main riff.

.....
See www.musicalfutures.org.uk/c/Informal for all resources relating to the informal learning model.

Getting Started

It is presumed that the teacher delivering this project will have some level of musical knowledge and ability. If this isn't the case, then the resources allow for other subject specialists to use them as well. How you approach this depends entirely on how music learning is delivered in the school, and the skills and abilities of your students.

Here is how you could get started:

- Consult with your feeder primary schools about whether they ran this project, and if so how they approached it and what outcomes were produced. The Student Pro Forma (Appendix 3) should be available to you from primary schools
- Download the backing track from www.musicalfutures.org.uk/c/transition+project. You may also like to listen to/download the recording of the full arrangement, also available from the MF Transition Project website. Listen to the complete version of the song online (for example on YouTube, Spotify, Grooveshark) or buy the song from Amazon. (For copyright reasons we are unable to reproduce the complete song online)
- Based on the instruments available, including any instruments students may have at home, visit www.musicalfutures.org.uk/c/transition+project and download the audio and, if needed, worksheets, for the students (or ask the students to do this themselves). The video guides are designed to help students learn the parts themselves, with your support.
- If you don't already have a copy, either download or request the Musical Futures teacher resource pack (available from www.musicalfutures.org.uk/c/Teacher+Pack) and familiarise yourself with the teaching and learning approach (there are a number of free training and CPD sessions available for Musical Futures at www.musicalfutures.org.uk/training)
- Sign your school up to receive a (free) school record label from www.numu.org.uk

.....
These resources are based on the Siouxsie and the Banshees version of *The Passenger*.

.....
Your local Music Service may be able to help with instruments to enable students to continue playing the instrument they were learning in primary school.

Resources

This project is designed to work with any resources a school has available. The below is a suggested guide for the resources needed, depending on how you choose to develop the project.

- ◊ CD player or sound system
- ◊ Projector for video clips, or PCs/Macs for students to access video clips individually
- ◊ Copy of the original song (or ability to stream it from the Internet)
- ◊ Audio tracks for instrumentalists as required
- ◊ Video clips of the original song/T mobile ad (optional)
- ◊ Backing track
- ◊ Lyric sheet
- ◊ Worksheets/notated parts for instrumentalists as required
- ◊ Video tutorials as required
- ◊ Copy of Staff Keys (optional)
- ◊ Sibelius file (only for if you opt to add your own parts)

Suggestions for classroom work

The suggestions for classroom work in 'Guidance notes: secondary teachers' provide an example of how you may approach this project in a typical Year 7 lesson. As with all Musical Futures approaches, the materials are designed to be personalised to suit individual learning needs and teaching preferences, therefore they should be adapted and applied accordingly. However we do strongly recommend that every session includes practical starter activities that directly relate to *The Passenger*, and that the series of lessons culminates with some sort of performance opportunity / recording.

One of the key elements of this project is that it must 'belong' to you and your students. The critical element is that students *should already be familiar* with this piece of music, therefore you have a foundation for building on this and creating an exciting new arrangement of the piece.

Perform

The outcome for this project should be to provide an opportunity for *all* students to perform to others, whether this is to another class, in assembly, at a school concert or at a parents evening. If you are able to, consider collaborating and linking with your feeder primaries to enable students to 'go back' and perform to their younger peers, or hold a joint concert.

Upload, share

NUMU has the facility to upload student performances so that they can be listened to not only by the students themselves, but parents/carers, and other schools nationally (and increasingly internationally). All songs uploaded onto NUMU as part of this project will be collated together so that your students can listen to other schools' versions of *The Passenger*. For instructions on how to upload to NUMU see Appendix 2.

Linking with feeder primary schools

There are various ways in which this project could provide an opportunity for making links with feeder primary schools, for example:

- Consider using release time from Year 11 or sixth form teaching to visit local primary schools to offer support with learning the piece of music
- Provide instrumentalists from your school to attend a performance of the piece at the primary school to play the accompaniment parts
- Find a student on study leave who may be able to go and support the project in the primary school
- Offer the primary schools a performance opportunity at your summer concert

Guidance sheet: primary teachers

The following is a framework of suggestions that you could use to introduce *The Passenger* to your students. If you are a music specialist yourself, or have some support from a music specialist you will have your own ideas for doing this.

The below is a guide **ONLY** designed particularly for non-specialist primary classroom teachers working on their own.

ACTIVITY TYPE	DETAILS	ROUTE		
		1	2	3
Familiarity	<p>Play the complete song (Siouxsie and the Banshees version) as students arrive to each lesson.</p> <p>Ask students if they know the song and how (do they recognise it from the TV advert for example). Encourage students to describe the song: How does it make them feel? Is it fast/slow? Sad/happy? Does it make them want to dance? Do they like/dislike it? If so, why?</p>	✓	✓	✓
Practical starter activities	<p>Run some practical starter activities linked to the main activity that encourage students to think about looking, listening and concentrating. There are some suggestions for general warm-up activities on www.musicalfutures.org.uk/resource/27516</p> <p>Establish clapping a simple 1-2-3-4 pulse, and get the students to chant 'one, two, three, four, one, two, three, four' as they are clapping.</p> <p>Students could then clap this pulse along with the backing track or the full song.</p>	✓	✓	✓

Teacher resource (continued)

ACTIVITY TYPE	DETAILS	ROUTE		
		1	2	3
Introducing the main riff	<p>Divide the students into four groups and assign each group a number 1, 2, 3 or 4. Arrange them into a square:</p> <ul style="list-style-type: none"> • At a slow speed (tempo) get each group to clap on their 'numbered' beat. You may need to point to each group to say/clap their beat, and to keep on saying '1, 2, 3, 4', until they have mastered this • Replace the clap with different sounds: for e.g. stamp, knees, chest and finger click, so the effect is STAMP, KNEES, CHEST, CLICK etc • Divide each group into half so that you now have eight groups. Ask one half to keep the strong beat, and the other half to clap the off-beat. The effect should be 'STAMP clap KNEES clap CHEST clap CLICK clap etc' • Work with each group until they can confidently clap the patterns. Remember to encourage them to count in their heads using their 'thinking voices' • Replace the off-beat claps with the word 'banana'. The effect should now be 'STAMP banana KNEES banana CHEST banana CLICK banana etc' <p>(NB 'banana' is the rhythm of the main rhythmic riff – you could ask students to decide on their own three syllable word to chant)</p>	✓	✓	✓
Singing the riff	<p>Once the students have got the hang of this rhythm, they can start to sing the riff rather than chant it. Listen to the audio example of the main riff at www.musicalfutures.org.uk/resource/27572 to get the basic melodic pattern, and then encourage your students to sing 'Gaveena, Gaveena' along with the backing track.</p> <p>If they struggle with the notes, familiarise them with the four notes needed e.g.:</p> <p>1 E – E – E 2 F – F – F 3 E – E – E 4 D – D – D Ga-vee-na Ga-vee-na Ga-vee-na Ga-vee-na</p> <p>Ask them to turn to their neighbour and practise singing the notes to each other in pairs. Bring the group back together.</p>	✓	✓	✓
Singing the chorus	<p>The vocal 'la la la la la-la-la-la' of the chorus uses exactly the same notes as the Gaveena riff (E – F – E – D)</p> <p>Remind students of the four notes and get them in pairs to practice singing 'la, la, la, la' on the notes E F E D</p> <p>Along with the chorus on the backing track, encourage students to sing 'la la la la la-la-la-la' in unison</p>	✓	✓	✓

Teacher resource (continued)

ACTIVITY TYPE	DETAILS	ROUTE		
		1	2	3
Playing the rhythm of the riff on percussion instruments	Allocate percussion instruments to students, and get them to play the 'banana' riff on instruments, with half of the class playing the main beat. If they struggle with this, start by getting students to just play the off beats on their instrument i.e. 'one AND two AND three AND four', and when they are ready they can add the 'banana' rhythm.	✓	✓	✓
Playing the melody and rhythm of the riff on instruments	When students have mastered the rhythm of the main riff start to layer in instrumental parts using the melody of the riff. Identify students in the class who have instrumental tuition, or who are strong musicians, or if all students in your class play instruments through Wider Opportunities encourage them to play their instruments. Students can go online and listen to the audio and watch the video in order to learn their parts (and listen to the original song and the backing track), or you could download this for them. Divide the class into instrumental groups (depending on what you have available), and get them to learn the notes of the melody of the riff. Alternatively, teach the notes of the riff as a whole class via call and response methods.		✓	✓
Learning the verse and chorus on instruments	Send students off into small groups with the backing track to learn their individual parts for verse 1 and chorus 1. Use the worksheets as prompts only for students, after they have aurally engaged with the music. Or as above, teach this using a whole-class call-and-response approach. Some students may want to continue to sing along – they can sing the riff and the chorus to 'la', but should start to think about extending the parts into 2 or 3-part harmony at this stage.		✓	✓
Structuring the song	You now have the basic elements of the intro, verse and chorus. If you have students who are confident with singing, download the lyrics www.musicalfutures.org.uk/resource/27563 , ask them to listen to the full version of the song, and sing the lyrics of the verse ('I am the passenger'). You could just work on the introduction, one verse, and one chorus at this stage, or the whole song. Experiment with bringing parts in and out, and get students to make suggestions for how to structure the piece.		✓	✓
Developing the piece	Sing the 'Gaveena' and the 'la la la lahs' in harmony. You and your class may decide to do an entirely instrumental version, or a vocal version. Involve students in the decision making, to engender a sense of ownership among them for this process. Students may like to compose their own lyrics that express their feelings about moving to a new school, moving on etc, or improvise new parts.			✓
Record the piece and upload it to NUMU, and perform the piece if appropriate		✓	✓	✓

Guidance sheet: secondary teachers

The following is a suggested guide to running this project:

- 1 Play the complete song as students arrive to each lesson. Gauge students' responses to the music (are they clapping, dancing, singing, looking vaguely interested, not paying any attention etc)
- 2 Run some practical starter exercises that link into the main musical riff of *The Passenger*. The Guidance Sheet: Primary Teachers (page 14) suggests a very basic warm-up activity that may have been used in primary schools
- 3 Encourage all students to sing the 'Gaveena' riff of the intro and verse, and the 'la la la la la la la' of the chorus. See if any students are willing to be the vocalists for this project, and get them in small groups to work on the harmonies
- 4 Build up a rhythm section on instruments that students are already familiar with
- 5 Layer in other instrumental parts based on the instrumental expertise you have among your students
- 6 Work on building up a structure of either intro – verse 1 – verse 2 – chorus 1
OR intro – verse 1 – verse 2 – chorus 1 – verse 3 – chorus 1 – chorus 2

Encourage students to build on their primary school experiences by trying more challenging parts to those they played in primary school, or getting them to improvise a new part. It is unlikely that primary schools without a music specialist will have explored the instrumental parts for verse 3 and chorus 2, therefore building in these sections may already provide a challenge for some of your instrumentalists.

.....
There are some suggestions for general warm-up activities available on www.musicalfutures.org.uk/resource/27516

.....
All instrumental parts are available as audio, video and as worksheets in Appendix 1.

Developing the piece

As students should already have learnt the piece of music to some level at their primary schools, it can be presumed that the above process may be mastered in a number of lessons, depending on the skills and abilities of the students. The challenge at secondary level is to use this project creatively as a *starting point* through which you can deliver a variety of content and find ways with your students of developing and innovating with the musical material. Depending on the students experience in primary schools, they may not have put together a full structure of the piece, so even constructing a full structure as per Point 6 above is likely to be a significant development from primary, and will undoubtedly enable exploration of musical structures, and alternative ways of structuring the piece.

Teacher resource (continued)

Here are a number of suggestions for how you and your students might develop this idea further:

- Perform the piece of music in a different genre/style: reggae, classical, hip hop, grime, jazz etc.
- Divide the class into groups with access to the audio tracks and/or video clips, original song and backing track, notation if appropriate. They can then teach themselves a section of the piece and be encouraged to develop this further, before bringing the groups back to perform. Amalgamate these new sections into a final performance
- Rap new lyrics over the top of it
- Use beat boxing to create new sounds and rhythms and change the feel of the piece
- Ask students to create their own backing track using Garageband (or similar)
- Using sequencing software, create new versions of the piece, adding layers, effects and new sections as appropriate
- Use the resources to deliver your first unit of work. For example if you plan to make reference to 'the elements of music', use *The Passenger* to demonstrate how changing those elements can affect the piece in different ways

Link your classroom work with extra-curricular ensembles by using these resources with your ensembles. Explore how they can be used at this level (adding your own parts if necessary), and get these ensembles to perform *The Passenger* to Year 7 students in assembly

APPENDIX 1

Full list of instrumental resources

This project aims to cover a range of instruments typically found in a primary classroom. It is by no means exhaustive, but we hope that those instruments not covered here can make use of similar parts that are available. However, if a primary or secondary teacher is particularly struggling with fitting an instrument into this project, please contact a member of the Musical Futures team (listed at www.musicalfutures.org.uk/contacts) and we will endeavour to meet your needs.

.....
A possible structure for
The Passenger is:

- Intro (Section 1)
- Verse 1 (Section 2)
- Verse 2 (Section 3)
- Chorus 1 (Section 4)
- Verse 3a (Section 5)
- Verse 3b (Section 6)
- Chorus 1 (Section 7)
- Chorus 2 (Section 8)

Teacher resources

DESCRIPTION	AUDIO RESOURCES	WRITTEN RESOURCES	WEBLINK FOR RESOURCES
Backing track	Backing track full arrangement (normal speed) Backing track (drums and bass only) Backing track full arrangement (slower version)		www.musicalfutures.org.uk/resource/27564
Full Arrangement	Full arrangement normal speed Full arrangement slower version		www.musicalfutures.org.uk/resource/27564
Full score		Full score (pdf) Full score (Sibelius file)	www.musicalfutures.org.uk/resource/27564
Staff Keys		Staff Keys	www.musicalfutures.org.uk/resource/27564

Voice

Resources weblink: www.musicalfutures.org.uk/resource/27572

AUDIO RESOURCES	VIDEO RESOURCES	WRITTEN RESOURCES
Vocals main riff Vocals Section 2 Vocals Section 3 Vocals Section 4 and 7 Vocals Section 5 Vocals Section 6 Vocals Section 8		Voice worksheet Lyric sheet

Woodwind

Flute

Resources weblink: www.musicalfutures.org.uk/resource/27573

AUDIO RESOURCES	VIDEO RESOURCES	WRITTEN RESOURCES
Flute 1 Section 1 and 5 Flute 1 Section 2 and 3 Flute 1 Section 4 and 7 Flute 1 Section 6 Flute 1 Section 8 Flute 2 Section 3 Flute 2 Section 4 and 7 Flute 2 Section 6 Flute 2 Section 8	Flute 1 main riff Flute 1 Section 1 and 5 Flute 1 Section 2 and 3 Flute 1 Section 4 and 7 Flute 1 Section 6 Flute 1 Section 8 Flute 2 main riff Flute 2 Section 3 Flute 2 Section 4 and 7 Flute 2 Section 6 Flute 2 Section 8	Flute 1 worksheet Flute 1 full part Flute 2 worksheet Flute 2 full part

Clarinet

Resources weblink: www.musicalfutures.org.uk/resource/27574

AUDIO RESOURCES	VIDEO RESOURCES	WRITTEN RESOURCES
Clarinet 1 Section 1 and 5 Clarinet 1 Section 2 and 3 Clarinet 1 Section 4 and 7 Clarinet 1 Section 6 Clarinet 1 Section 8 Clarinet 2 Section 3 Clarinet 2 Section 4 and 7 Clarinet 2 Section 6 Clarinet 2 Section 8	Clarinet 1 main riff Clarinet 1 Section 1 and 5 Clarinet 1 Section 2 and 3 Clarinet 1 Section 4 and 7 Clarinet 1 Section 6 Clarinet 1 Section 8 Clarinet 2 main riff Clarinet 2 Section 3 Clarinet 2 Section 4 and 7 Clarinet 2 Section 6 Clarinet 2 Section 8	Clarinet 1 worksheet Clarinet 1 full part Clarinet 2 worksheet Clarinet 2 full part

Alto saxophone

Resources weblink: www.musicalfutures.org.uk/resource/27575

AUDIO RESOURCES	VIDEO RESOURCES	WRITTEN RESOURCES
Alto sax 1 Section 1 and 5 Alto sax 1 Section 3 Alto sax 1 Section 4 and 7 Alto sax 1 Section 6 Alto sax 1 Section 8 Alto sax 2 Section 3 Alto sax 2 Section 4 and 7 Alto sax 2 Section 6 Alto sax 2 Section 8	Alto sax 1 main riff Alto sax 1 Section 1 and 5 Alto sax 1 Section 3 Alto sax 1 Section 4 and 7 Alto sax 1 Section 6 Alto sax 1 Section 8 Alto sax 2 main riff Alto sax 2 Section 3 Alto sax 2 Section 4 and 7 Alto sax 2 Section 6 Alto sax 2 Section 8	Alto sax 1 worksheet Alto sax 1 full part Alto sax 2 worksheet Alto sax 2 full part

Teacher resource (continued)

Descant recorder

Resources weblink: www.musicalfutures.org.uk/resource/27576

AUDIO RESOURCES	VIDEO RESOURCES	WRITTEN RESOURCES
Descant recorder Section 1 and 5 Descant recorder Section 2 and 3 Descant recorder Section 4 and 7 Descant recorder Section 6 Descant recorder Section 8	Descant recorder main riff Descant recorder Section 1 and 5 Descant recorder Section 2 and 3 Descant recorder Section 4 and 7 Descant recorder Section 6 Descant recorder Section 8	Descant recorder worksheet Descant recorder full part

Treble recorder

Resources weblink: www.musicalfutures.org.uk/resource/27576

AUDIO RESOURCES	VIDEO RESOURCES	WRITTEN RESOURCES
Treble recorder Section 1 and 5 Treble recorder Section 3 Treble recorder Section 4 and 7 Treble recorder Section 6 Treble recorder Section 8		Treble recorder worksheet Treble recorder full part

Strings

Violin

Resources weblink: www.musicalfutures.org.uk/resource/27577

AUDIO RESOURCES	VIDEO RESOURCES	WRITTEN RESOURCES
Violin 1 Section 1 Violin 1 Section 2 Violin 1 Section 3 Violin 1 Section 4 and 7 Violin 1 Section 5 Violin 1 Section 6 Violin 1 Section 8 Violin 2 Section 1 Violin 2 Section 2 Violin 2 Section 3 Violin 2 Section 4 and 7 Violin 2 Section 5 Violin 2 Section 6 Violin 2 Section 8	Violin 1 main riff Violin 1 Section 4 and 7 Violin 1 Section 5 part 1 Violin 1 Section 5 part 2 Violin 1 Section 8 Violin 2 main riff Violin 2 Section 8	Violin 1 worksheet Violin 1 full part Violin 2 worksheet Violin 2 full part

Teacher resource (continued)

Viola

Resources weblink: www.musicalfutures.org.uk/resource/27578

AUDIO RESOURCES	VIDEO RESOURCES	WRITTEN RESOURCES
Viola 1 Section 1 Viola 1 Section 2 Viola 1 Section 3 Viola 1 Section 4 and 7 Viola 1 Section 5 Viola 1 Section 6 Viola 1 Section 8 Viola 2 Section 1 Viola 2 Section 2 Viola 2 Section 3 Viola 2 Section 4 and 7 Viola 2 Section 5 Viola 2 Section 6 Viola 2 Section 8	Viola 1 main riff Viola 1 Section 4 and 7 Viola 1 Section 8	Viola 1 worksheet Viola 1 full part Viola 2 worksheet Viola 2 full part

Cello

Resources weblink: www.musicalfutures.org.uk/resource/27579

AUDIO RESOURCES	VIDEO RESOURCES	WRITTEN RESOURCES
Cello 1 Section 1 Cello 1 Section 2 Cello 1 Section 3 Cello 1 Section 4 and 7 Cello 1 Section 5 Cello 1 Section 6 Cello 1 Section 8 Cello 2 Section 1 Cello 2 Section 2 Cello 2 Section 3 Cello 2 Section 4 and 7 Cello 2 Section 5 Cello 2 Section 6 Cello 2 Section 8	Cello 1 main riff Cello 1 Section 4 and 7 Cello 1 Section 5 Cello 1 Section 8 Cello 2 main riff Cello 2 Section 8	Cello 1 worksheet Cello 1 full part Cello 2 worksheet Cello 2 full part

Brass

Horn in F

Resources weblink: www.musicalfutures.org.uk/resource/27580

AUDIO RESOURCES	VIDEO RESOURCES	WRITTEN RESOURCES
Horn 1 Section 3 Horn 1 Section 4 and 7 Horn 1 Section 6 Horn 1 Section 8 Horn 2 Section 3 Horn 2 Section 4 and 7 Horn 2 Section 6 Horn 2 Section 8		Horn in F1 worksheet Horn in F1 full part Horn in F2 worksheet Horn in F2 full part

Teacher resource (continued)

Trumpet

Resources weblink: www.musicalfutures.org.uk/resource/27581

AUDIO RESOURCES	VIDEO RESOURCES	WRITTEN RESOURCES
Trumpet 1 Section 2 Trumpet 1 Section 3 Trumpet 1 Section 4 and 7 Trumpet 1 Section 6 Trumpet 1 Section 8 Trumpet 2 Section 3 Trumpet 2 Section 4 and 7 Trumpet 2 Section 6 Trumpet 2 Section 8	Trumpet 1 main riff Trumpet 1 Section 2 Trumpet 1 Section 3 Trumpet 1 Section 4 and 7 Trumpet 1 Section 8 Trumpet 2 main riff Trumpet 2 Section 3 Trumpet 2 Section 4 and 7 Trumpet 2 Section 8	Trumpet 1 worksheet Trumpet 1 full part Trumpet 2 worksheet Trumpet 2 full part

Trombone

Resources weblink: www.musicalfutures.org.uk/resource/27582

AUDIO RESOURCES	VIDEO RESOURCES	WRITTEN RESOURCES
Trombone 1 Section 2 Trombone 1 Section 3 Trombone 1 Section 4 and 7 Trombone 1 Section 6 Trombone 1 Section 8 Trombone 2 Section 3 Trombone 2 Section 4 and 7 Trombone 2 Section 6 Trombone 2 Section 8		Trombone 1 worksheet Trombone 1 full part Trombone 2 worksheet Trombone 2 full part

Tuba

Resources weblink: www.musicalfutures.org.uk/resource/27583

AUDIO RESOURCES	VIDEO RESOURCES	WRITTEN RESOURCES
Tuba Section 3 Tuba Section 4 and 7 Tuba Section 6 Tuba Section 8		Tuba worksheet Tuba full part

Baritone

Resources weblink: www.musicalfutures.org.uk/resource/27583

AUDIO RESOURCES	VIDEO RESOURCES	WRITTEN RESOURCES
Baritone 1 Section 2 Baritone 1 Section 3 Baritone 1 Section 4 Baritone 1 Section 6 Baritone 1 Section 8 Baritone 2 Section 3 Baritone 2 Section 4 and 7 Baritone 2 Section 6 Baritone 2 Section 8		Baritone 1 worksheet Baritone 1 full part Baritone 2 worksheet Baritone 2 full part

Rhythm Section

Keyboard

Resources weblink: www.musicalfutures.org.uk/resource/27584

AUDIO RESOURCES	VIDEO RESOURCES	WRITTEN RESOURCES
Keyboard 1 Section 2 Keyboard 1 Section 3 Keyboard 1 Section 4 and 7 Keyboard 1 Section 5 Keyboard 1 Section 8 Keyboard 2 Section 2 Keyboard 2 Section 3 Keyboard 2 Section 4 and 7 Keyboard 2 Section 6 Keyboard 2 Section 8		Keyboard 1 worksheet Keyboard 1 full part Keyboard 2 worksheet Keyboard 2 full part

Guitar

Resources weblink: www.musicalfutures.org.uk/resource/27585

AUDIO RESOURCES	VIDEO RESOURCES	WRITTEN RESOURCES
Guitar Section 1 and 5 Guitar Section 2 Guitar Section 3 Guitar Section 4 and 7 Guitar Section 6 Guitar Section 8	Guitar main riff Guitar main riff simplified Guitar Section 3 Guitar Section 6 Part 1 Guitar Section 6 complete	Guitar 1 worksheet Guitar 1 full part Guitar 2 worksheet Guitar 2 full part

Bass Guitar

Resources weblink: www.musicalfutures.org.uk/resource/27586

AUDIO RESOURCES	VIDEO RESOURCES	WRITTEN RESOURCES
Bass guitar main riff Bass guitar Section 3 Bass guitar Section 8	Bass guitar main riff version 1 Bass guitar main riff version 2 Bass guitar Section 3 version 1 Bass guitar Section 3 version 2	Bass worksheet Bass full part

Ukulele

Resources weblink: www.musicalfutures.org.uk/resource/27585

AUDIO RESOURCES	VIDEO RESOURCES	WRITTEN RESOURCES
Ukulele Section 1 and 5 Ukulele Section 2 Ukulele Section 3 Ukulele Section 4 and 7 Ukulele Section 6 Ukulele Section 8		Ukulele worksheet Ukulele full part

Percussion

Tuned percussion

Resources weblink: www.musicalfutures.org.uk/resource/27587

AUDIO RESOURCES	VIDEO RESOURCES	WRITTEN RESOURCES
Tuned percussion Section 1 and 5 Tuned percussion Section 2 and 3 Tuned percussion Section 4 and 7 Tuned percussion Section 6 Tuned percussion Section 8		Tuned percussion worksheet Tuned percussion full part

Steel pans

Resources weblink: www.musicalfutures.org.uk/resource/27588

AUDIO RESOURCES	VIDEO RESOURCES	WRITTEN RESOURCES
Steel pans 1 Section 1 Steel pans 1 Section 2 Steel pans 1 Section 3 Steel pans 1 Section 4 and 7 Steel pans 1 Section 5 Steel pans 1 Section 6 Steel pans 1 Section 8 Steel pans 2 Section 1 Steel pans 2 Section 2 Steel pans 2 Section 3 Steel pans 2 Section 4 and 7 Steel pans 2 Section 5 Steel pans 2 Section 6 Steel pans 2 Section 8		Steel pans 1 worksheet Steel pans 1 full part Steel pans 2 worksheet Steel pans 2 full part

Bass Steel Pans

Resources weblink: www.musicalfutures.org.uk/resource/27588

AUDIO RESOURCES	VIDEO RESOURCES	WRITTEN RESOURCES
Bass steel pans main riff Bass steel pans Section 3 Bass steel pans Section 8		See bass guitar worksheets: www.musicalfutures.org.uk/resource/27586

- A drum kit part hasn't been provided, as students able to play the drum kit should find a suitable beat themselves.
- Oboists should play the Flute 2 part
- Bass instruments (Alto cello, bassoon etc) should play the Bass Guitar part

All audio and video files for this project were kindly performed and recorded by staff and students at Nottingham City Music Service. Due to availability of instrumentalists, it hasn't been possible to create video resources for every instrument.

APPENDIX 2

Uploading music to NUMU

NUMU (www.numu.org.uk) is a free online tool that has been developed through Musical Futures. It is a space for students to publish their work, compete in charts, develop customised web pages and connect with others safely. It has been designed to fully engage students, while at the same time provides flexible tools for teachers to support students learning in a range of settings. NUMU completes the process of rehearsal and performance, as it enables students to learn how to record, process, mix and publish their own work. Signing up to NUMU will give you a school-based record label, where your students can create their own accounts, listen to other's music, upload their own music, and add blogs and videos to their pages.

To upload a piece of music to NUMU

- 1 Go to www.numu.org.uk and click on 'join'
- 2 Once your school has been approved, you will receive a 'record label' which will be called www.numu.org.uk/yourschool. This is a free service, and you can use it to upload and store students work, not just for this project
- 3 To add a logo for your school label click the edit icon underneath the name of your label in the 'website' section. Click 'browse' to locate the picture on your computer and then 'upload'
- 4 Students can sign up to your record label to get an account. To approve a student account before it goes live click on 'artists/writers' where all new artists will be listed. Click 'approve all' to activate all accounts, or individually select the ones you want to approve and click 'save'
- 5 Students can then upload the piece of music (or you can do this). You will have to approve that this work can go live. Go to the 'New Content' section, and click on individual students' names. You can then add, edit or delete anything on their page. If you approve the work click 'Go Live'. The new content will then be visible to the public
- 6 Students can personalise their pages by clicking 'add a picture' in the Gallery box, browse to locate picture and click 'upload'. They can also use the blog facility to share their thoughts, views and opinions of this project.

Uploading *The Passenger* to NUMU

To upload a recording of your class/school arrangement of *The Passenger* simply upload your track as normal, making sure that you select 'Transition' from the 'Select a Genre' drop-down list. Your track will then automatically be entered into the NUMU Transition channel, where all arrangements of *The Passenger* will be stored.

To listen to other schools' music, go to www.numu.org.uk/transition

Acknowledgements

The project idea and teacher resource pack has been devised and written by Abigail D'Amore, Musical Futures Project Leader. The arrangement of *The Passenger* has been carefully and sensitively compiled by Ian Burton, Nottingham City Music Service. Without Ian's support and commitment, and the wider support of Nottingham City Music Service, this project resource would not have been possible in the short timeframe available.

We are indebted to Anna Gower, Musical Futures National Coordinator, for her insightful input into the teacher resource pack, and for trialling the materials with primary schools in Hertfordshire.

Also Nigel Neill of Copysound (www.copysound.co.uk) for recording and editing the vast library of audio and video files for this project.

The following people have all also made invaluable contributions to enable this project to come together:

Clare Attfield, Will Carter, Hannah Crawford, Carolyn Davis, Graham Drummond, Claire Dyer, Mike Gowland, Fran Hannan, Sarah Hant, Chris Hull, Safiya Juma, Elliott Lewis, Helen Maddison, Rob Maddison, Cliff Manning, Ocky Murray, Priya Naran, David Price, Michael Smith, Joe Weiler.

Plus the following students from Nottingham Music School who feature in the short video demonstrations: Lewis Belle, Anisah Osman Britton, Tom Cording, Saul Crombie, James Foster, Samantha Graham, Sam Griffiths, Anthony Kelly, Elvin Lee, Isabel Martin, Tom Sellers, Andrew Tucker, Wei-Chun Wang, Taanel Wilson, Baha Yuksel.