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Classroom Music Teaching

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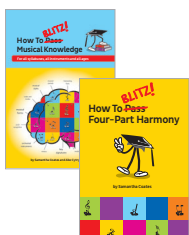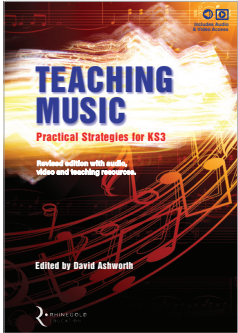
TEACHING MUSIC

Practical Strategies for KS3

This book expertly solves the problem many teachers have finding time for their own development, acting as a rich resource for continued professional development concepts. It's jam-packed with practical ideas, addressing 'hard to teach' areas and providing support for extra-musical matters such as behaviour management and assessment. It is supported by online video and other downloadable resources.

This short extract gives an introduction to the book, looking at how project-based learning can be applied in music schools. A full download of this chapter can be found at goto.musicroom.com/classroomresources

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Project-based learning

by Martin Said

Introduction

This chapter looks at how project-based learning (PBL) can be applied to music in schools. Music is well suited to this type of learning, and it is an approach that is relatively easy to use with your existing schemes of work. There are many advantages to PBL and we will explore these in the following sections:

- **What is project-based learning?** An explanation of the pedagogies and structures that exist in high-quality projects.
- **Planning a project**: advice on how to come up with ideas, and how to turn these into rigorous and engaging projects.
- **Carrying out a project**: what the teacher should be doing during a project, and how this compares to a more conventional approach.

What is project-based learning?

Project-based learning is a method of teaching that involves students in designing and making a musical product which is then exhibited publicly. Most schemes of work will result in some kind of exhibition of your students' music, whether this is through a live performance or a recording of their work. However, in PBL the music is made for an authentic purpose and for an authentic audience. This is a crucial motivating factor in encouraging your students to strive towards high-quality musical responses.

An authentic purpose

By this we mean that the music must be created for a reason (not just because it is part of a programme of study). For example, the music might address a problem or contribute to the community. It might derive from your students' interests or passions in order to help them understand and develop their own musicality, and the contribution they can make with their music.

An authentic audience

Students' music should be heard by people from beyond the classroom. Whether this is another class, parents, experts, members of the community or a digital link-up, students should know that there is an audience eagerly awaiting their work, and that it will be exhibited publicly.

PBL involves an element of enquiry. As such, it is more about the musical questions or problems we want our students to be able to answer and solve, instead of the things we want them to know and understand. A music project should require your students to think and behave in ways that professional musicians do (for example by drafting and revising ideas, liaising with patrons, and aiming for a certain level of polish to their work).

As a result of this enquiry-based approach, students may have a large say in the direction of the project. As is the case with the acquisition of any new skill, this level of independence is something that may take some time to develop, and your first projects may need to be more instructive. For SEND students especially, ownership of the musical experience is vitally important. Many SEND children can experience a lack of autonomy and independence when it comes to learning and participation, often due to the nature of their disability or impairment, and sometimes stemming from low expectations or insufficient planning on the teacher's part. PBL can help to solve this problem by offering SEND students a greater level of independence, which can also provide a springboard for increased confidence in other areas of their lives.

It may sound simple, but if you want to prepare your students for the real world, make your classroom more like the real world. Rather than learning about leitmotif in the abstract, ask students to underscore real films. Instead of learning about the development of popular music from recordings and textbooks, challenge students to arrange a concert where their performance is one great musical timeline, punctuated with their own commentary.

All working musicians carry out projects, whether they are composing a new opera or preparing to perform at the Rio Carnival. High-quality projects can help students to realise the potential of life as a musician, and the enriching impact that the act of making music can have on themselves and others.

Much of what happens in extra-curricular ensembles is something approaching PBL, but often these ensembles are completely separated from the learning that happens in the classroom, and they do not have the same academic rigour as a high-quality music project.

Planning and carrying out a music project is quite demanding but incredibly rewarding. Without a clear and meticulous plan, your project is likely to encounter difficulties, which is where this chapter hopes to help.

> If we teach today's students as we taught yesterday's, we rob them of tomorrow.
>
> John Dewey,
> *Democracy and Education*
> (Macmillan, 1916)

The origins of project-based learning

Project-based learning is nothing new. It was championed in the early 20th century by John Dewey, an eminent educational theorist. Dewey advocated an educational system that was built upon a philosophy of experience, bemoaning the gulf between the real world and the way children were expected to learn at school. He was at odds with what might be termed the 'traditional' method of teaching, which he saw as a static approach that forbids any active participation from young people in the development of what is taught and learned.

When Dewey wrote *Democracy and Education* in 1916, he could hardly have imagined the world in which we live today. Digital technology and social media have transformed the way that teachers and students alike can access knowledge about music and develop their knowledge of music. The debate over knowledge versus skills continues to this day. However, music projects offer a means by which content or knowledge of and about music can be delivered in a way that gives all students an experience of what it is to be a musician.

The educator and composer John Paynter also advocated such an approach. In the 1970s, John Paynter's book *Sound and Silence* described a series of classroom projects aimed at encouraging the teaching of music in a creative, student-centric and musical way. The ideas and activities Paynter presented still resonate and ring true today. The publication of *Sound and Silence* corresponded with a return in popularity for projects in the 1970s, though some criticised the approach for a perceived lack of academic rigour. Projects are not and should not be a case of casting your students adrift and expecting them to find their own path. There are some misconceptions that discovery learning equates to a lack of teacher input or a subversion of knowledge: this is not true.

It is true that students can now access and create music in ways that would have seemed alien to Paynter in the 1970s. The project-based learning of today is built on the practice of our forebears, but much was added to the pedagogy in the 1990s by establishing connections to the 'real' world and adult experts. Recent web developments have also made it easier for students to be not just creators but also publishers of music.

What makes projects different?

Watch the two videos at http://bit.ly/LearningProjectBased and http://bit.ly/Learning ProjectBased2 for a great introduction to what project-based learning is, and what it isn't. In particular, these videos highlight the need for the project and product to drive the learning.

The first thing to say is that PBL does not need any re-invention of the wheel, but maybe a little supercharging of the engine. PBL does not require you to change what you teach. Rather it is a medium by which you can take existing or new curriculum ideas and give them a shot in the arm. Well-designed projects will engage your students, connect their learning to the real world of music making and place an emphasis on outstanding quality. What is crucial is that your students' musical learning should happen because of and while making their musical product, rather than the product being something that is tagged on to the very end of their musical learning.

Three fundamental tenets of high-quality projects are public exhibition, multiple drafts and critique. As teachers of a practical subject, we are already in a position of advantage here, as these tenets exist in some form in all real-world music making. In essence, a music project should make your classroom more like the way that musicians work in the real world.

The three tenets

- **Public exhibition**: why should your students' music stay in the classroom? Knowing that there will be a real audience for their work is a key driver in raising student engagement and making them accountable for their learning.

- **Multiple drafts**: much of the work completed by students in school is a first draft to which they never have a chance to return. This is less true in music where students naturally refine their work, but often they only have one chance to perform or record their music. In PBL, students submit multiple iterations with continuous feedback.

- **Critique**: the use of critique in PBL grew out of the natural process of critique that artists have long used. Feedback is kind, specific and helpful and focuses on the music and not the composer or performer.

These are covered in more depth later on in the chapter.

Adria Steinberg's six As of PBL

Adria Steinberg is an educational reformist and author, whose career has had a particular focus on the integration of school and the world of work. She developed the 'six As' while working on projects in the 1990s. In part, her contributions have helped to make the project-based learning of today more rigorous than it was in the 1970s.

The six As help to clarify what a project should involve, and they are a useful yardstick when developing and refining ideas for projects. When you first start out with PBL, perhaps just focus on two or three of the criteria and concentrate on those, rather than trying to incorporate too much into your projects.

Authenticity

Music projects should:

Address an issue that will have meaning to your students.

Although this will not be possible with every music project, it is worth considering whether your project can be used to explore an issue that has significance to your students. This might be something such as global warming, racism or cyber-bullying. Where possible, the project should also account for and involve your students' musical interests. This is not to say that their musical horizons should not be broadened, but rather that their previous experiences of music – both inside and outside the classroom – should be considered. For example, if you have students with mostly rock and pop experience doing a project that involves a composition for a local string quartet, the students could start by arranging a pop song for two ukuleles, guitar and bass.

Use a real-world context.

Some vocational qualifications pose musical scenarios for students (such as: 'Imagine you have been commissioned by…'). To up the stakes for your students, why not find them a real commission rather than an imagined scenario? This doesn't have to come from outside the school – for example, your students could compose a short piece of instrumental music for awards' evening. Alternatively, something more ambitious might be to offer some film undergraduates your students' services to underscore their films.

Result in a musical product or performance that has personal and/or social value.

One easy way to adapt an existing scheme of work is to have a public performance at the end of the unit. Ideally this would be outside of the classroom, for example at a parents' evening. Alternatively the performance could be to an audience other than the students in your class. For example, for a bhangra project you could use the British Council or another agency to find a partner school in India, and share your students' musical ideas via a Skype link.

Academic rigour

Music projects should:

Address key curriculum content.

Projects can be designed with specific curriculum content in mind, or alternatively you can start with an idea for a product and work backwards, mapping out which curriculum content will be addressed. This is covered in more detail on page 45.

Pose driving questions of relevance to your students.

Driving questions are key questions that students will be required to answer over the course of a project. They should stimulate thought and be of sufficient depth to allow for a variety of student responses. Driving questions are discussed in more detail on page 46.

Develop attributes associated with academic and professional musical disciplines.

Projects should encourage students to form practices and attitudes associated with good musicianship. For example, if they are learning a specific piece of repertoire, will there be discrete teaching of what good solo instrumental practice looks and sounds like?

Applied learning

Music projects should:

Engage students in solving musical problems.

It could be said that making music is about using sound to solve problems. For example, the music industry is geared towards organising sound in such a way that the music will appeal to many and so sell records. A simple project idea that mirrors this would be to have your students become buskers.

Film Music

IN FOCUS
David Ventura

Film Music in Focus provides a general introduction to music for film, covering its history, context and influences, and giving an explanation of some of the main technical practices and procedures of the industry. It is written with the music student in mind, but also takes into account the needs of film studies students and the requirements of the Creative and Media Diploma.

This following extract explores music's use in Horror, Sci-Fi and the Supernatural genres within cinema, where the soundtrack plays a particularly key role in producing the overall desired effect. A full download of this chapter can be found at goto.musicroom.com/classroomresources

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Horror, sci-fi and the supernatural

9. HORROR, SCI-FI AND THE SUPERNATURAL

These films are designed to take us out of the real world and play on our worst nightmares. They utilise the power of fear to create entertainment, catalysing our imaginations with special effects and fantastic visions. Not surprisingly, the soundtrack, combining music and sound effects, makes a critical contribution to the film's ability to produce the required audience reaction.

Jerry Goldsmith (1929–2004)

Goldsmith's music covers a wide range of styles, a substantial period of time (his career spans 1957–2004) and a variety of innovative approaches. This prolific composer received lessons from the Italian émigré Mario Castelnuovo-Tedesco – who had a reputation for a delicate and refined style – and from the more traditional film composer Miklós Rózsa (see page 38). He began his musical career in television, where his improvisation and continuity skills were tested nightly, playing the music for the live TV suspense series *Climax* (1954) using a piano, organ and novachord (an early Hammond synthesiser). Consequently he learnt how to make music both economical and effective, a skill he soon applied successfully in the film industry.

For fantasy, sci-fi and horror films Goldsmith created effects that sounded electronic. However, he drew upon orchestral resources – acoustic instruments, or instruments that have been processed electronically but can still be played in 'real time'. Examples of films that feature this technique include *Alien* (1979), *Hollow Man* (2000) and *Poltergeist* (1982), and favourite devices include extreme instrumental ranges, string glissandi and harmonics, brass mutes and percussion effects. The wide spectrum of compositional techniques used by Goldsmith draws parallels with classical composers such as Stravinsky, Bartók, Berg and Debussy, but he drew greatest inspiration from contemporary film composers such as Alex North (1910–1991) and John Williams (b. 1932) (see page 81).

> In *Chinatown* (1974) he deploys the unusual combination of strings, four pianos, four harps, a solo trumpet and percussion.

Planet of the Apes (1968)

This sci-fi film is set on a planet where apes are the dominant life form. The soundtrack reflects this alien environment, utilising atmospheric scoring with an abundance of percussion. Goldsmith employs ethnic instruments such as a ram's horn and various African drums, to imply the tribalism of the ape society, as well as for the purely sonic qualities they offer. He also uses effects processing to transform his sounds: for example, reverberation is added to xylophone notes and the bass flute is put through a kind of electronic harmoniser.

A highly chromatic motif is used, to emphasise the alien nature of the film's subject:

58

Goldsmith, chromatic motif from *Planet of the Apes*

The opening three notes of this (a descending minor 3rd and a rising semitone) are found throughout the film as a motto theme. The score contains little that could be described as melodic. It is mainly atonal in character, reflecting the central character, Taylor (Charlton Heston)'s feelings of frustration and entrapment. Twelve-tone motifs are embedded within the score, such as in the excerpt from 'The Hunt' below:

Goldsmith, 'The Hunt' from *Planet of the Apes*

Low-pitched piano stabbing chords and disjunctive violent phrases abound and the action moments often evoke Stravinsky's *The Rite of Spring* (1913) or the same composer's neo-classical orchestral pieces that include piano (for instance, his Symphony in Three Movements, 1942–5). Bartók's Sonata for Two Pianos and Percussion (1938) is also an influence, but Goldsmith's music is even more violent than this, using the extremes of instrumental registers and severe dynamic contrasts.

The hunt scene

Horror, sci-fi and the supernatural

The Omen (1976)

Goldsmith held strong convictions about the role music should play within film:

> 'I think sometimes you can have too much music. I'm probably more conservative about it than anybody; I don't want to write more than is absolutely necessary. *Patton* had 33 minutes of music, and the movie was two and a half hours long'
> (*Knowing the Score,* D Morgan, Harper Entertainment 2000).

There are many examples of the telling use of silence throughout Goldsmith's films. When, in *The Omen* (1976), Robert Thorn (Gregory Peck) and the photographer arrive in the Italian monastery, short phrases of music are punctuated by gaps, enabling the chanting of the monks to rise to the surface and enhance the overall atmosphere of the scene. In a cue later in the film, as Robert moves towards Damien (Harvey Stephens) to cut his hair (to ascertain whether he bears the incriminating '666' birthmark), the musical atmosphere is tense. Low strings creep in, accompanied by piano tone clusters.
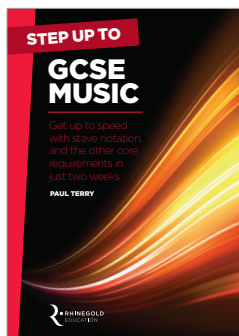
Tone clusters are formed when a number of adjacent notes are sounded simultaneously.

A motto theme – a falling 6th (G–B♭) – is developed throughout the film, acting almost as a leitmotif for the Thorn family and its steady disintegration. There are gradual transformations of the theme, both melodically and instrumentally. Contrast, for example, the version of the theme played during the bedroom scene, towards the beginning of the film – when Robert and Katherine (Lee Remick) share their anxieties about Damien with one another – with the version played later, when Katherine lies in her hospital bed. Here, the theme sinks chromatically, ending on a flute flutter-tongue, underscoring the words 'kill me'. Similarly, when Katherine announces her pregnancy and her desire for an abortion, a much darker version of the theme is used.

The other important motif in the film is, of course, the demonic 'Sanctus, Daemius', which uses repeated Bs. This repeated, quasi-religious chant is enhanced by church bells and, later in the film, by drums to build tension, becoming more forceful and insistent to match the increasing tension of the plot.

Goldsmith's use of tonal contrast is also worth noting. The shift from the hesitant, chromatic harp music towards the beginning of the film, when Robert is in the convent, to the sunnier, major tonality when he presents the newborn baby to his wife is typical of the composer's skill in subtle musical transformation. Again, after Damien appears to be lost by the river and is subsequently found, the scene shifts to a birthday party where a music box is playing 'Happy Birthday' in an uncomfortably unrelated key. The use of a Haydn string quartet (Op 3 no 5, second movement) as source music is also an inspired contrast to Goldsmith's frightening cue for Damien's panic attack in the church.

STEP UP TO
GCSE MUSIC

STEP UP TO GCSE MUSIC
Get up to speed with stave notation and the other core requirements in just two weeks
PAUL TERRY

Designed to get students up to speed with the musical understanding required to get top grades in their GCSE exam, this book is useful as a Summer Term workbook or for condensed summer reading. It is broken up into 14 theory segments and a shorter music knowledge section.

This section, from Session 1, looks at the stave, note names and clefs, and ends with an activity to test knowledge learned.

THE STAVE

The stave

Music is written on a set of five lines called a stave. Notes can be written on the lines (which actually means that a line passes through the note) or in the spaces between the lines. The notes are read from left to right, like words in a book.

If a note sounds higher than another note we say it is higher in **pitch** and it is written in a higher position on the stave. If a note sounds lower than another note, we say it is lower in pitch and it is written at a lower position on the stave.

These notes are lower in pitch …   … than these notes:

stave

The shapes on the stave above are **note heads**. They are ovals, not circles, and should be written clearly so there is no doubt which line or space they are on.

✔ ✔ ✔ ✗ ✗ ✗

Letter names of notes

The pitches of notes are named after the first seven letters of the alphabet, from A to G. These are called the **letter names** of notes.

As we go through the alphabet, the pitches get higher:
A, B, C, D, E, F, G. After G, start again from A to go still higher in pitch. If we go backwards through the alphabet (G, F, E, D, C, B, A) the pitches get steadily lower.

Going up in pitch
A B C D E F G A B C D E F G A
Going down in pitch

The jump from one note to its neighbour, such as F to G, is called a **step**. Look at the diagram below. Can you see that A is one step higher than G and one step lower than B?

F G A B C
steps

STEP UP

It will help you to quickly work out the names of notes that go down in pitch if you are good at saying the musical alphabet backwards ('G F E D C B A').

The treble clef

A clef is written at the start of every stave to show how the letter names of notes fit on the lines and spaces.

The **treble clef** (𝄞) is used for high notes. It curls around the second line up to indicate that this is the line for G. It began life many hundreds of years ago as a capital letter G, which over the centuries became more and more curly.
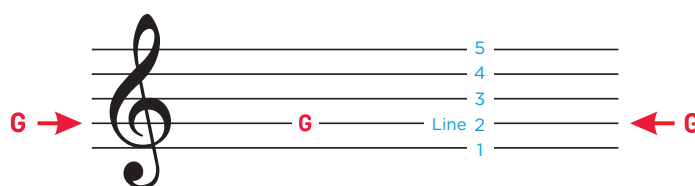
Now we know the line for G, we can work out where all the other letter names fit on the stave. Don't forget that the note that is a step higher than G is A:
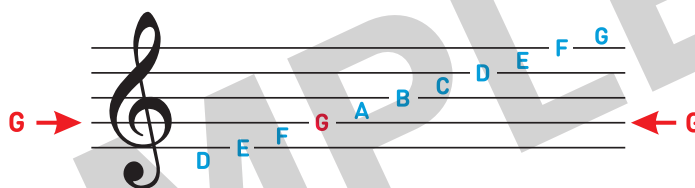
The notes in the four spaces spell **FACE**, reading up from the bottom. Some people like to learn the names of the notes on the five lines (**EGBDF**, reading up from the bottom) by remembering a sentence such as **E**very **G**ood **B**oy **D**eserves **F**ootball.

However, if you remember that the treble clef curls around the G line, it is easy to work out any letter name by just going through the musical alphabet as you count the lines and spaces from G:

■ A step **up** to the line or space immediately above a note goes to the next letter in the musical alphabet (G to A, A to B, B to C and so on).

■ A step **down** to the line or space immediately below a note goes to the previous letter in the musical alphabet (C to B, B to A, A to G and so on).

The G just above line 5 and the D just below line 1 must just touch the lines and not float above or below them.

ACTIVITY 1

1. Which pitch does the treble clef indicate on a stave?

2. What is the letter name of the note that is one step **higher** than D?

3. What is the letter name of the note that is one step **lower** than A?

4. Draw a circle around the note with the **highest** pitch on the stave below and give its letter name.

The letter name of the note with the highest pitch on this stave is

5. Draw a circle around the note with the **lowest** pitch on the stave below and give its letter name.
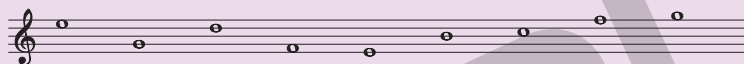
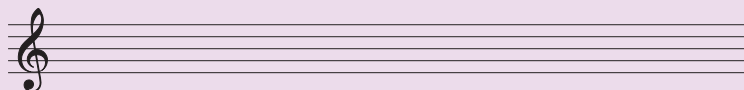The letter name of the note with the lowest pitch on this stave is

6. Draw a circle around two notes next to each other on the stave below that are one step apart.

7. To find out why Edward felt ill, decode the following message by writing the letter names of the notes on the lines below the stave.
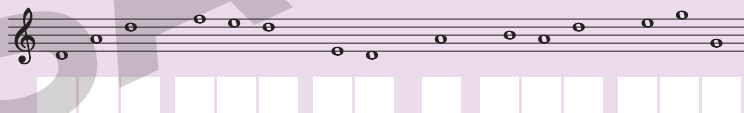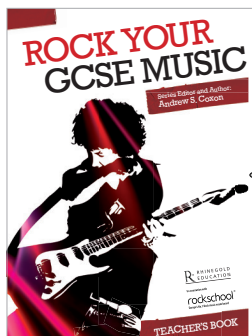
8. Write the named notes on the stave below, using 𝅝 for each one.

G	**D**	**E**	**F**	**B**	**G** at the top
on a line	on a line	in a space	in a space	on a line	of the stave

Remember, when we say that a note is 'on a line' we mean that a stave line passes through the note head.

ROCK YOUR GCSE MUSIC

This series is aimed at the performing element of the GCSE examination for each of the major exam boards, consisting of eight projects, including songs by the Beatles, Coldplay, Bill Withers and Bob Marley.

The extract below looks at Adele's "Rolling In The Deep" from her album *21*, working towards a full performance of the song over six lessons. Lesson 1 explores the use of the minor key for pop songs, the use of open fifths in the accompaniment, and working towards a performance of the introduction and opening verses.

PROJECT 7:
ADELE: 'ROLLING IN THE DEEP'

Elements of Music

Rhythm, Melody, Harmony, Tempo, Texture, Timbre

Adele is one of the major success stories of this century, winning many awards for her music, videos and recordings. 'Rolling In The Deep' was first released in 2010 as the lead song on the album *21*. It was co-written by Adele and Paul Epworth, reportedly in an afternoon.

This project, while working towards a full performance of this song, will explore the use of the minor key for pop songs, the characteristics of this song's style and the use of open fifths as an accompaniment.

N.B. in some recordings of this song, there is a word towards the end of verse one which might cause offence in some situations. This has been replaced within this series by a word used in the recording done by Adele at a different time.

LESSON 1

Lesson objectives:

- To revise minor key signatures
- To listen to 'Rolling In The Deep'
- To examine the way in which the opening bars are accompanied, i.e. by using open fifths/power chords
- To explore their use in accompaniments and discuss their effect
- To investigate how these might be used in a composition by each of the pupils
- To look at achieving a performance of the introduction and the verses which follow.

STARTER

Key signatures were explored in detail within Project 3, where the focus was Coldplay's 'Clocks'. The reference sheet Appendix G was used at that point and can be used now as the basis for revision.

'Rolling In The Deep' is in C minor, the relative minor of E♭ major: time should be spent ensuring that pupils understand this relationship and can work out related keys, i.e. the relative minor of a major key and the relative major of a minor key.

Examples to use:
1. Here are five key signatures. Pupils should be given the key signatures and asked firstly to identify the *major key.* They should then work out the *minor key* related to each:

99

Extract 7.1a Five key signatures

2. Here are four more key signatures. Pupils should be given the key signatures and asked firstly to identify the *minor key.* They should then work out the *major key* related to each:

Extract 7.1b Four key signatures

MAIN SECTION OF THE LESSON

Listen to 'Rolling In The Deep.' It might be thought preferable to watch this through the video produced to accompany this song or by using one of the YouTube links to a live performance.

Ask pupils to answer the following questions (answers supplied here):

1. What is the tonality of this song?

Minor

2. What is the time signature of this song?

4/4 but accept 2/4, C, 2/2 and so on.

3. After how many bars does the voice first enter?

Two or four depending upon the answer to the previous question

4. What is unusual about the opening chords?

There is no third, i.e. they are played as 'open fifths'. Some might refer to their rhythm, i.e. the fact that they are all quavers but change on the *second* of the group of four, but this answer is to do with rhythm rather than the chord.

Others might focus on the fact that the guitars use a palm muting technique, but this is a playing technique, not a harmonic device.

Using 'open fifths' in a composition

'Rolling In The Deep' opens with these bars:

Extract 7.2a 'Rolling In The Deep' open fifths

Play this, pointing out that it uses the root and fifth of the chords of Cm, Gm, B♭, Gm and B♭.

Spend a little time involving all pupils in a performance of this section: players of wind instruments should be divided into upper or lower note players, as demonstrated in Extract 7.2b.

(N.B. if the music for this is shown/written out, the musical 'shorthand' used should be explained.)

Extract 7.2b 'Rolling In The Deep' opening bars, other parts

To make this exercise sound rounded, a final 'open fifth' on C/G should be added and sustained.

Composition

Pupils should now experiment with a chord sequence of their own, but use only the root 3 and fifth. Thought should be given to the time signature and rhythm, noting that, although using a 4/4 time signature, it is mostly the second and later the sixth quavers which are emphasised by virtue of the fact that the chords change at those points. Pupils might wish to use other time signatures, be they triple time, compound time or a more unusual one, such as 5/4 or 7/4. (Extended listening here might include The Dave Brubeck Quartet's 'Take Five' and 'Unsquare Dance' if deemed appropriate for the group.)

For example, a slight variant on the sequence from Adele's song using a 7-based rhythm might be:

Extract 7.3 'Rolling In The Deep' opening variant

Other preparatory work might cover the extension of this open fifth as the power chord prevalent in much rock music. The chord is often designated, for example, C5, as in the parts provided, indicating that the third is to be omitted. In some tablatures, it might be shown as C^{ind}, referring to the indeterminate nature of the chord produced, neither major nor minor. Power chords tend to double the octave, as in this famous riff by The Kinks from their 1964 song 'You Really Got Me':
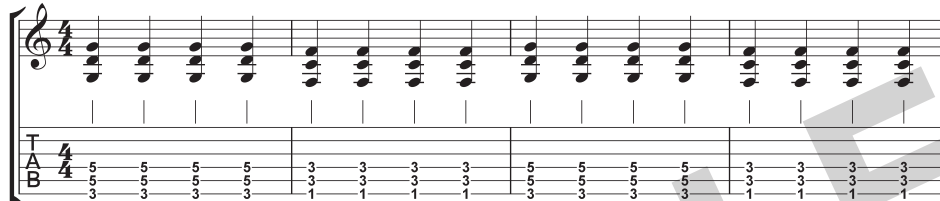

Extract 7.4 'You Really Got Me' riff

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A further variation on this device can be found in Deep Purple's 'Smoke On The Water', where the main riff consists of parallel perfect fourths:

Extract 7.5 'Smoke On The Water' riff

These can be adapted into power chords by doubling the upper note at the lower octave.

An example with a simpler rhythm is 'My Generation' by The Who, released in 1965:

Extract 7.6 'My Generation' riff

Part of the attraction for the guitarist is in the relative ease with which such chords can be played.

Some guitarists might be able to explain the 'stacked power chord' played in association with 'drop D' tuning.

Extension: listening which includes the use of open fifths

'Gaudete' as recorded by Steeleye Span, Libera and The Mediæval Bæbes.

'Erthe Upon Erthe' by The Mediæval Bæbes (*Worldes Blysse*)

'I'm An Indian Too' from *Annie Get Your Gun* by Irving Berlin

Allow time (approximately 15 minutes) for pupils to experiment with their own ideas. Ensure that everything is notated or played into and stored in a software program.

Performance

Listen again to 'Rolling In The Deep', concentrating on this first part (bars 1–18) which, after the initial two-bar introduction comprises verses 1 and 2. Look at the parts for this and allow time for individual and then sectional practice before attempting a performance. This section sees a gradual build up in accompaniment texture and, as a result, some members of the group will not be actively involved. However, they should be fully aware of what *is* going on at the beginning of the song and give the other performers their full attention. The singers need to strive to capture Adele's style and character while guitarists need to play their parts with downstrokes and palm muted.

> **PLENARY**
>
> Discuss what has been covered during this lesson, focussing particularly on the use of the open fifth and power chord as well as reviewing the first attempt at a performance of the opening of 'Rolling In The Deep': were there any specific problems noted which will need to be tackled before taking this song any further? If so, identify them and seek to resolve them before the end of this lesson.

DIGITAL MEDIA
IN THE MUSIC CLASSROOM
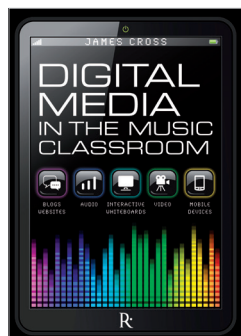
Digital media is an increasingly important part of a teacher's arsenal to excite and engage students in music lessons. Digital Media In The Classroom presents a wide variety of practical, creative ideas and activities that you can dip in and out of to spice up your lessons.

The following extract looks at Virtual Learning Environments and how they can be best set up and utilised, exploring online video and audio options to add depth to learning, using VLE to organise a busy department, for discussion forums, quizzes and other digital tools. A full download of this chapter can be found at goto.musicroom.com/classroomresources

VIRTUAL LEARNING ENVIRONMENTS

In recent years, the Virtual Learning Environment (or VLE) has become a permanent fixture in schools across the country. Although almost all schools have one, the extent to which they are used varies, from those where the VLE is central to everyday life to schools where it's there in the background but isn't given much attention. What's common among teachers in most schools, though, is that niggling feeling that they ought to be making more use of it than they are. It's similar to having an underused gym membership: you know that it's there and you know that you'll benefit if you go regularly, but long, busy days at school have a habit of getting in the way of good intentions!

Throughout this book, we've started to explore the huge selection of online and digital-media resources that are valuable to a music teacher. A key issue is how to share and make these resources available to students in a way that's safe and convenient. You might have created the world's best Spotify playlist, podcast or revision video, but if students aren't able to find it quickly when they need it, this presents a barrier to the learning. In many cases, the VLE is the natural place to pull these resources together, allowing you to create an engaging and interactive learning hub for your students.

A common way of using the VLE is simply to upload a few PowerPoint files and Word documents from lessons. While this approach is certainly better than not putting any materials online at all, it doesn't allow you to use the VLE to its full potential.

Imagine, for a moment, that you're a 15-year-old GCSE music student. You live in a world of Xbox, YouTube, Facebook and instant messaging. How likely is it that you're going to be motivated to spend time in the evening reading through PowerPoint files from a lesson on the VLE? How much more likely is it that you'd be willing to log on to watch a video from today's lesson of your friends explaining

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key concepts, and then contribute to a discussion forum, summing up what you learnt during the lesson?

Like any resource, the VLE is most powerful when it's thoughtfully integrated into classroom practice and woven into schemes of work or projects. Alongside VLEs often comes the phrase 'extending learning beyond the classroom'. This is only possible if some thought has been put into exactly *how* the learning is going to be extended, and this chapter presents some ideas for ensuring VLE usage is meaningful and focused.

Although the VLE is primarily a learning tool, it also has the potential to free up your time and to make a music department run more smoothly. This impacts on the learning indirectly, as it allows for music staff to focus more time on doing what's important: teaching music. Alongside the learning ideas, this chapter also discusses ways in which you can start to free up your time in this way.

It's worth noting that many of the ideas contained in this chapter will work just as well using a blog, and the reverse is also true of the 'blogs' chapter on pages 85–94 (which also covers some of the privacy issues that need to be tackled when using a blog in place of a VLE). As discussed in the introduction, cross-over is to be expected when working with internet-based resources; there are so many ways to achieve the same outcome using different tools. The key is for you to pick the ideas and technologies that suit you and your students best.

There's a large variety of VLE products on the market, so this chapter doesn't go into the specifics of how to achieve tasks on different platforms (online video guides haven't been provided to accompany this chapter for the same reason). However, although VLEs are all slightly different, there's always a common set of core items on the menu; whichever VLE your school uses, you'll be able to try out the ideas presented in this chapter.

Because many schools view the VLE as an important resource, you should be able to access in-house training, help and support in getting started and implementing your ideas. If this help is available to you, it's well worth seeking it out and taking advantage of it.

CREATING AN ENGAGING HUB

You recognise good learning when you see it and you know what makes a good music lesson. Engagement, interaction, variety and the excitement of music-

making are all key features of effective and enjoyable musical learning. However, this doesn't only apply to the classroom. Learning is learning, whether it's taking place in a classroom, a practice room or online. The same thought that goes into the planning of a great lesson also needs to go into the planning of a great online learning space, and the aim of this chapter is to show you how to create an engaging online learning hub, quickly and easily, using a VLE.

SETTING UP LEARNING SPACES

First, you'll need to decide how you'd like your spaces in the VLE to be organised. This depends on how you work as a department and how your learning is structured. In many cases, a simple structure with a space for each year group will work well, with different sections within each year group for the various projects or units of work that students undertake.

It can be tempting to begin by creating a vast structure of spaces, but it's definitely best to take it steady. Pick one class or year group, create a space for them, and work on integrating it into your lessons. Once you're confident, you can then move forward with creating further spaces. It's much better to slowly build up a collection of populated and well thought out online spaces than to have a vast network of empty ones.

EMBEDDING LEARNING CONTENT

Embedding is a feature that's cropping up more and more across the internet. It's essentially the action of creating a small window on a web (or VLE) page, through which a piece of content from another website is displayed. When sites allow their content to be embedded, they provide a short piece of code that tells your VLE how big the window should be and where it should link to. YouTube, for example, allows for its videos to be embedded in any other site, and provides an embed code underneath each video for this purpose.

Crucially, this allows for all sorts of exciting online content to be drawn together into a VLE page, from videos and audio to interactive composition tools. Many of the tools that have been explored elsewhere in this book are capable of being embedded into a VLE, and at this point it's worth recapping a few that are of particular use in creating an engaging VLE space, along with some practical ideas for how they can be used to enhance the learning.
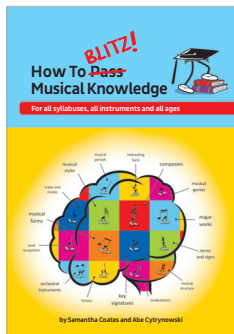
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CLASSROOM IDEA

ONLINE VIDEO

YouTube, along with other major video-sharing sites, allows for the vast majority of their videos to be embedded. This opens up an entire world of learning content that can be pulled directly through to pages on your VLE, providing students with a highly visual and engaging means of learning.

- Create a page for a specific performance project, and upload resources that allow students to continue making progress at home. Video scores (either created by you or sourced from YouTube) can be provided alongside lyric sheets and scores, allowing students to learn in the way that best suits them. This encourages students to learn independently, selecting the resources that they find most useful (whether it's a score, tab sheet or video). This is a particularly useful method for teachers who are undertaking the Musical Futures approach.

- YouTube is also awash with performances and cover versions of songs that musicians from across the world have uploaded. Within a VLE page it's possible to embed these side by side, allowing students to compare and contrast the performances, and gain inspiration for their own compositions and arrangements. Adding a simple vote, survey or discussion forum (see pages 80–81) is a great way of focusing their thoughts and allowing them to interact with the content you've embedded.

- YouTube also contains thousands of videos that explain specific musical and instrumental techniques, such as the circle of 5ths or violin harmonics. Embedding these videos into a VLE allows you to carefully curate a set of engaging video resources that students can use to learn independently.

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How To ~~Pass~~ BLITZ! Musical Knowledge

Written to help guide users through the musical knowledge or viva voce elements of practical music exams, this book is also perfect for the written exams for for key stage 3 and beyond. It includes descriptions of forms, periods and styles, translations of music terms, information on more than 150 composers, and hints on exam preparation.

The extract below explores musical forms, explaining how they're built up, their characteristics, and key examples from music history.

Common Musical Forms

With the exception of Rounded Binary form (listed under Binary) and Compound Ternary form (listed under Ternary), these forms are listed alphabetically, and once again the first sentence or two is in bold to give you a brief summary of the definition. Remember to refer to the index on page 94 if you can't find what you're looking for in this chapter.

★   ★   ★

BAR FORM

Often used to describe the AA-B structure.

The form originated from an old German style of vocal composition called the Minnelied. Here, the opening phrase or 'Stollen' is repeated (A-A) and then followed by a contrasting one (B), the 'Abgesang' (aftersong).

BINARY FORM: A-B or AA-BB or A-BB

Music divided into two parts (often called Two-Part Form).

The first section generally ends in the dominant key (or the relative major if the piece is in a minor key). The second section starts in the new key and generally does not contrast greatly with the first section (unlike Ternary form). Section B always ends in the tonic and does not have to be the same length as the first part.

When the two sections are repeated one or more times (AB - AB - AB), this is just called Double Binary or Extended Binary. If the form is AA-B, then this is called Bar form (see above).

ROUNDED BINARY FORM: A-BA or AA-BA

Music essentially in two parts with a brief and modified return of the A section.

This looks and sounds very much like Ternary form but there are some important differences. In Rounded Binary form, the first A section finishes in a related key or on chord V of the tonic key, i.e. with an imperfect cadence, while in Ternary form the first A section finishes with a perfect cadence in the tonic key. The B section in Rounded Binary form may share some features with the A section, while in Ternary form, the B section contrasts sharply with the A section. In Rounded Binary, the A section is usually abbreviated when it is restated after the B section.

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CONCERTINO

Short and light concerto (see below) for solo instrument and orchestra.

A good example of a concertino is Weber's Clarinet Concertino, Op. 26.

CONCERTO

Extended work in three or four movements in which a solo instrument features against an orchestra.

Concerto comes from the Latin 'Concertare', meaning to compete or discuss – referring to the dialogue between soloist and orchestra. Concertos have also been written for more than just one instrument to feature against the orchestra. The form of the Concerto is much the same as the Sonata (see page 55), and its form and style were established primarily by Mozart. The Concerto not only presents an unfolding drama between soloist and orchestra, but it also showcases the individuality and importance of the solo instrument and exploits the virtuosity of the performing artist.

CONCERTO GROSSO

A Baroque orchestral work in three movements with sections for a group of two or three solo instruments ('concertino') in dialogue with the full orchestra ('ripieno' or 'tutti').

The two instrumental groups alternate with each other in a lively and colourful dialogue. Concerto Grosso was the most important form of Baroque orchestral music, good examples being Bach's Brandenburg Concertos Nos. 2, 4 and 5.

MINUET AND TRIO FORM

Movement in Compound Ternary form consisting of the Minuet and Trio.

In the Classical period, the Minuet and Trio became a popular form for the third movement in larger works such as symphonies, concertos and sonatas. The Minuet was followed by a Trio, which was then followed by a repeat of the original Minuet.

The Trio was so called because some composers wrote it in three-part harmony, or reduced the number of performers to three. The name Trio remained, even after all traces of orchestration had vanished. The Trio usually provided some form of contrast to the Minuet by means of a change of key and different orchestration.

Because each part of the Minuet-Trio-Minuet is in Binary form, the name for the overall form of the movement is more correctly called Compound Ternary form rather than just Ternary form.

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RONDO FORM: A-B-A-C-A

Usually in five sections, the main theme (A) sounding at least three times and separated by two contrasting sections (B and C).

Rondos usually have a fast and vivacious character. In Rondo form a main theme alternates with one or more contrasting themes and recurs in the same key at least three times. A very famous example of Rondo form is Beethoven's Für Elise. For a piece to be in Rondo form the two contrasting sections must be different from each other. If both contrasting sections are the same, the form is A B A B A - which is Extended Ternary form.

MODIFIED STROPHIC FORM

Modified Strophic form relates to art song and Lieder. It has a similar musical setting for most stanzas, and usually features one or more contrasting sections.

This form is suitable for poems with a consistent theme throughout but which may have one or two stanzas with a change in mood. Schubert's Der Lindenbaum is a good example.

RITORNELLO FORM: Tutti-Solo-Tutti-Solo-Tutti-Solo etc.

An early type of Rondo form, where the main theme returns in different keys.

The whole orchestra ('tutti') opens with the main theme (the 'ritornello' or refrain) which is repeated between solo passages, each time in a different key. This form was quite popular with Bach and Handel, and evolved into Rondo form by the Classical period.

SONATA FORM

SONATA DA CAMERA

Secular (non-religious) chamber Sonata, popular in the Baroque period.

The Sonata da Camera had several dance-like movements for two or three string players and keyboard accompaniment. Corelli did much to promote the Sonata da Camera.

SONATA DA CHIESA

Church Sonata, popular in the Baroque period.

The Sonata da Chiesa had four movements (slow-fast-slow-fast) and was set for two or three string players with an organ accompaniment. It was intended as a performance piece during church services.

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SONATA-RONDO FORM: A-B-A-C-A-B + CODA

Sonata-Rondo form (or Rondo-Sonata form) is the result of two different forms or structures combining, i.e Sonata form (see page 55) and Rondo form (see page 38).

In Sonata-Rondo form, the main theme appears at the start of the Exposition, then again at the start of what might loosely be called the Development, and once more at the start of the Recapitulation. This means that the main Theme returns at least three times, which is a fundamental requirement of Rondo form. In Sonata-Rondo form, the crucial difference is that the Second Subject group appears in the dominant key first, and then finally reappears at the end in the tonic key, just as the Second Subject would do in Sonata form.

Composers have certainly modified the form in subtle ways, but the crucial thing to remember is that the main Theme is woven into the overall structure so that it appears at least three times.

For a more detailed explanation and diagram go to **www.blitzbooks.com**

32-BAR SONG FORM: AA-B-A

Commonly used for popular song-writing. There are four eight-bar sections making an AA-B-A pattern (this is essentially Ternary form - see next page).

The A sections end with a perfect cadence in the tonic key. The B section is also called the Bridge, and often modulates to different keys. It ends on chord V of the tonic key, which prepares for the return of the A section.

Two-part Song form consists of an opening melody followed by a second, contrasting melody. This is the same as Binary form.

SONG CYCLE

Group of poems by one poet, set to music by one composer, and referring to a particular theme.

The Song Cycle gained great appeal during the 19th century. The songs within the cycle all have a central idea or mood and usually a sequence of songs that tell a story. Both Schubert and Schumann wrote some very beautiful Song Cycles, e.g. Winterreise by Schubert.

Remember, the first sentence or two of each definition, in bold, is the 'short' definition, suitable for early grades. The rest of the definition may be required in higher grades.

STROPHIC FORM

Strophic form relates to Art Song and Lieder. It has the same theme and accompaniment repeated for each verse, with only very minor changes.

The Strophic song is suited to poems that have the same mood or atmosphere throughout.

TERNARY FORM: A–B–A

Music in three sections in which both A sections conclude with V–I in tonic key.

In Ternary form, the first section should be complete in itself, ending with a perfect cadence in the tonic key. The middle section (often called an Episode) provides sharp contrast with the outer sections in terms of key and/or melodic material. The last section (i.e. the repeat of A) ends with a perfect cadence in the tonic key. The instruction 'da capo al fine' at the end of a B section will always transform a piece from Binary to Ternary form, and here the A sections are identical. When the return of A is varied, the form is often outlined as A-B-A1.

A-B-A-B-A is called Extended Ternary form. If the form is A-B-C without a return to A, this is called Three-Part form rather than Ternary form.

COMPOUND TERNARY FORM: A–B–A

Music in three sections in which each part has its own form.

This occurs when each of the three sections of Ternary form have their own independent form – either Binary or Ternary. A good example is the Minuet-Trio-Minuet, where each of the three sections is in Binary form.

THEME AND VARIATIONS / AIR AND VARIATIONS

Form in which a theme is stated and then reintroduced several times with variations.

The changes or variations may take place in the melody, rhythm, tonality, texture, tempo, harmony, or combinations of all these. At first, this form was used within a larger piece, e.g. one movement of a Sonata or Symphony, but it subsequently became a popular form in its own right.

THROUGH-COMPOSED / DURCHKOMPONIERT

Relating to Art Song and Lieder, a form in which the musical setting changes for each verse according to the mood of the poem.

The continual changes in a Through-Composed song tend to give the work a very dynamic and dramatic quality. Schubert's The Erl-King is a good example of this type of composition.

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How To ~~Pass~~ BLITZ! Four-Part Harmony
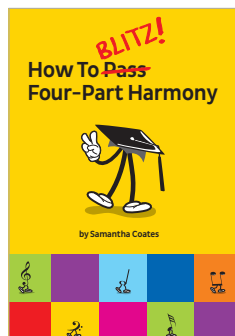
Four-part harmony continues to play an important role in the A Level Curriculum and remains an invaluable skill for musical study at Higher Education. Here Samantha Coates concentrates on learning to **hear** what's right or wrong, rather than just learning the rules, whilst the book makes an excellent compact reference of the rights and wrongs of four-part harmony.

The extract below looks at first and second-inversions, their notable characteristics and how to use them in harmony.

First-Inversion ($\frac{6}{3}$) Chords

First-inversion chords are indicated by the number 6 after the chord number (e.g. I^6) as an abbreviation of the numbers $\frac{6}{3}$. A first-inversion chord can also be written as Ib, IIb, etc.

★ The third of the chord goes in the bass

★ Do NOT simply double the bass note. Often the root or the 5th is the best note to double (see page 15)

★ $\frac{6}{3}$ chords have a weaker or less stable sound; it's best not to have more than two in a row

★ Use a $\frac{6}{3}$ chord leading into a perfect or interrupted cadence wherever possible

★ $\frac{6}{3}$ chords sound great before chord V, especially II^6

★ Use a nice mixture of root-position and first-inversion chords for a smooth bass line in your harmony example

Write the following first-inversion chords in C sharp minor (pianoforte style):

| I^6 | II^6 | IV^6 | V^6 | VI^6 |

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The Cadential $^6_4$ (Ic–V)

A chord in second inversion is indicated by the numbers $^6_4$ after the chord number, and can also be written as Ic, Vc, etc.

★ Double the 5th of chord I$^6_4$

★ The 5th of chord I$^6_4$ MUST go in the bass – this makes the bass note the same as chord V

★ One part will have tonic to leading note

★ One other part will double the bass part, i.e. it will also have repeated notes — this is NOT regarded as consecutive octaves

★ The remaining part will have scale degrees 3–2

★ Chord I$^6_4$ must fall on a stronger beat than chord V

★ Try to approach chord I$^6_4$ by step whenever possible

Write I$^6_4$ – V cadences in the following keys:
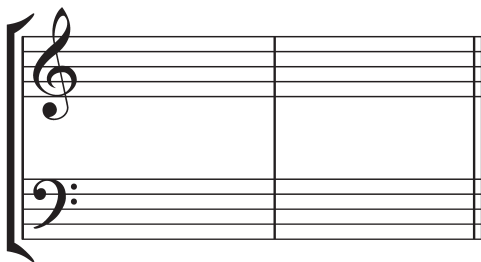
B flat major (vocal style)   A minor (pianoforte style)
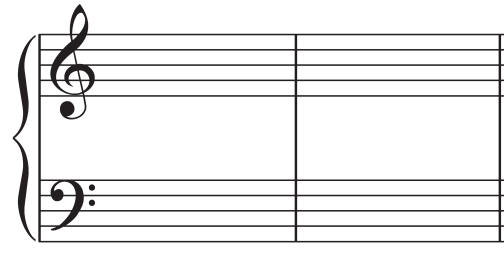
13

The Passing $^6_4$

★ Often used at the beginning of a harmony example when the melody uses scale degrees 3-2-1, 1-2-3 or 1-7-1

★ Double the 5th of the second-inversion chord

★ Any of the following chord progressions can be used:

I-V$^6_4$-I^6

I^6-V$^6_4$-I

IV-I$^6_4$-IV^6

IV^6-I$^6_4$-IV

★ Use the following rules in four-part writing:
  • One part steps UP
  • One part steps DOWN
  • One part moves DOWN then UP
  • One part remains on the SAME NOTE

(Selecting two of these parts works really well for two-part writing!)

★ If your four parts don't follow the above rules, you haven't got a correct passing $^6_4$!

★ Never use a passing $^6_4$ over a bar line

Complete this passage using a passing $^6_4$ leading to chord V:

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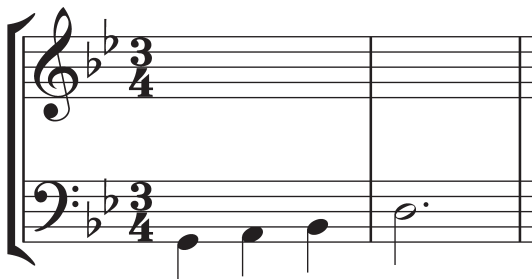
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Rhinegold Education and BlitzBooks

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Edexcel GCSE Music
Exam Pack
RHG925
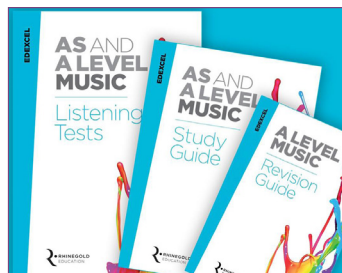
Edexcel A Level Music
Exam Pack
RHG960

AQA
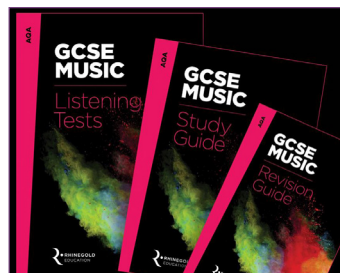
AQA GCSE Music
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RHG936
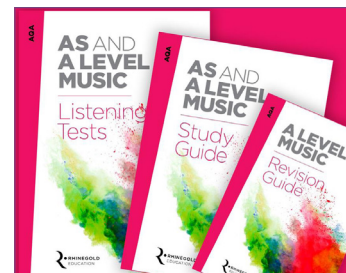
AQA A Level Music
Exam Pack
RHG961

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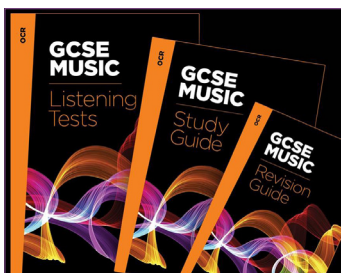
OCR GCSE
Exam pack
RHG947
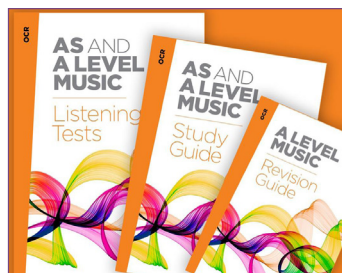
OCR A Level Music
Exam Pack
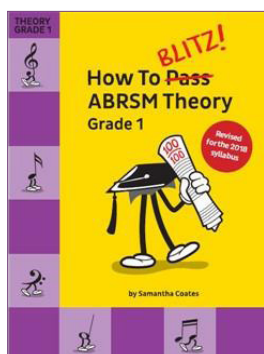**RHG962**

Eduqas
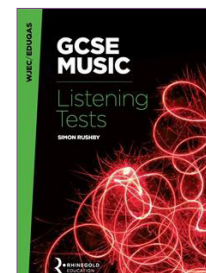
WJEC/Eduqas
GCSE Music
Listening Tests
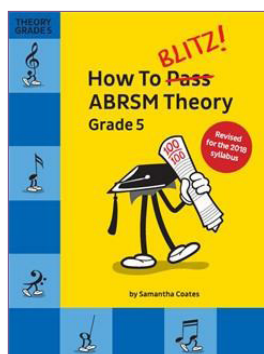**RHG437**
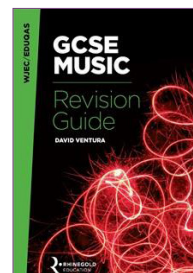
WJEC/Eduqas
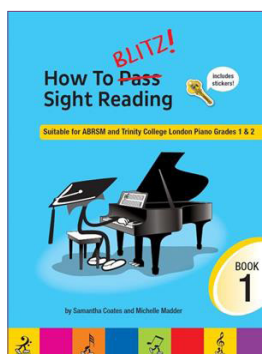GCSE Music
Revision Guide
RHG438
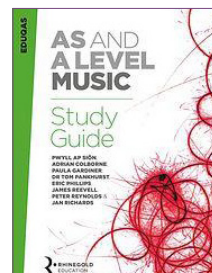
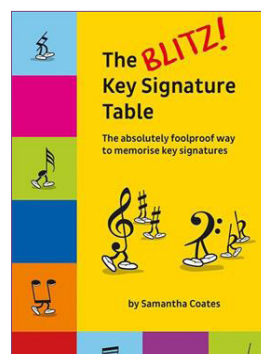Eduqas AS And A
Level Music Study
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ABRSM Theory Grade 1
MUSCH87142

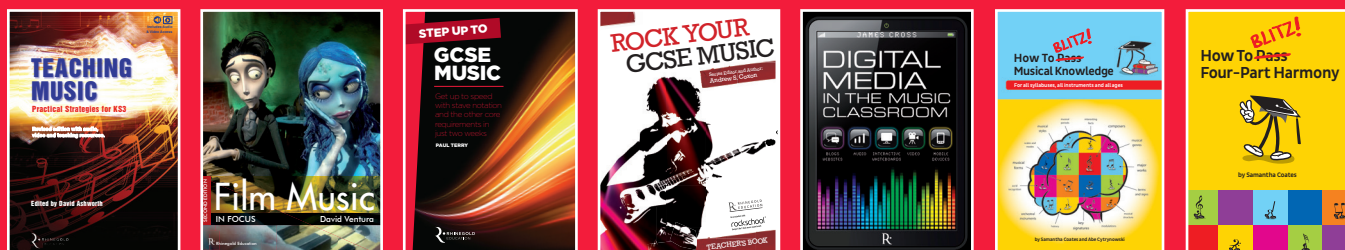How To Blitz!
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