

Year 8: Keyboard Project

Year	8
Title	Keyboard Project
Stage and objective of understanding (Identify and Integrate)	<p>Pupils will:</p> <ul style="list-style-type: none"> • Learn how to read music notation better and more confidently • Improve their performance/keyboard skills by learning 2 pieces • Improve their ensemble skills • Improve their knowledge of the keyboard
Context (matched to stage of understanding)	Learning that the keyboards can be used for more than simply playing music; learning how to utilise the capabilities of the keyboards in their own performances and arrangements.
Conventions, processes and procedures (matched to stage of understanding)	<p>Learning:</p> <ul style="list-style-type: none"> • that the keyboards are very flexible instruments and can enhance class performances in a number of ways • learning how to use the functions of the keyboards well • that ensemble playing needs practice, sensitivity, flexibility and careful listening • to read music notation more confidently and play the keyboards more confidently
Focus of practical experience	Performing <i>Intercity Stomp</i> (in pairs or alone) and <i>The Famous Tune</i> (mostly in pairs, creating their own arrangement; some will work alone and use the recording function on the keyboard more than others)
Features of musical elements	<p>Chords: Knowledge and understanding of chords and how to play them easily (<i>The Famous Tune</i>)</p> <p>Rests and time signatures: knowing how these work; understanding how to work with the rests in <i>Intercity Stomp</i> correctly</p>
Development of skills	Arranging and performing: performing <i>Intercity Stomp</i> ; arranging and performing <i>The Famous Tune</i> .
Expected outcome of understanding	<p>Pupils will have a better understanding of music notation and how to read a music score (treble and bass clef).</p> <p>Pupils will have a better understanding of ensemble playing and be able to demonstrate better ensemble skills.</p> <p>Pupils will have a better understanding of how to use the keyboard features more effectively, and will use them in their performance of <i>The Famous Tune</i>.</p> <p style="text-align: right;">(assessed as developing, secure or strong)</p>
Expected outcome of knowledge and skills	<p>Elements: Chords, rests and time signatures</p> <p>All pupils will know what a chord and rest are, that time signatures are something to do with the beat of a piece, and will be able to play some of <i>Intercity Stomp</i> with some idea of how the rests work.</p> <p>Some pupils will know what a chord is and be able to play a chord on the keyboard; will be able to identify a crotchet rest, and play <i>Intercity Stomp</i>, some or all of it hands together, with the rests in the correct places to a good degree of success.</p> <p>A few pupils will know what a chord is and be able to play a range of chords on the keyboard, some perhaps in inversion; will be able to play <i>Intercity Stomp</i> 2 hands together with the rests in the correct place.</p> <p>Skill(s): Arranging and Performing</p> <p>All pupils will know what arranging is and will perform some of <i>Intercity Stomp</i> and <i>The Famous Tune</i>, possibly making use of some of the keyboard's features.</p> <p>Some pupils will be able to apply their knowledge of arranging to <i>The Famous Tune</i> to produce a performance which makes good use of the keyboard's features.</p> <p>A few pupils will approach arranging creatively and imaginatively, and will produce a performance of <i>The Famous Tune</i> making excellent use of the keyboard and playing the piece mostly accurately.</p>

Learning objective	Core activities	Learning outcome
LESSON 1: Intercity Stomp Introduction		
<ol style="list-style-type: none"> To develop their listening skills by becoming familiar with Intercity Stomp To learn the rhythm of the LH and RH and what the note values are How to read the music notation in the piece 	<p>Pupils start by looking at the rhythm of the piece, and then what the note values and rests are.</p> <p>They learn to clap each part (LH and RH), then clap the piece as a class, with ½ on the RH and ½ on the LH, and then have a go at clapping both at the same time themselves. They recap the notes by going over how to remember the lines and spaces on the staff, and then work out the note names of the notes in the piece.</p> <p>If there is time they can go onto keyboards.</p>	<ol style="list-style-type: none"> To know what the RH and LH parts of <i>Intercity Stomp</i> sound like. To be familiar with the rhythm of each part of the piece. To be able to read the notation in the piece, to know how long the rests are, and to be more familiar with the bass clef.
LESSON 2: Intercity Stomp practice lesson		
<ol style="list-style-type: none"> To recap last week's learning: rhythm, notation, rests, bass clef To develop their skills of working with others by beginning to practice <i>Intercity Stomp</i> on the keyboards with a partner 	<p>Pupils recap their learning from last week – what the piece sounds like, how each part works, how long the notes and rests are, what the notes are.</p> <p>They then begin to practice the piece on keyboards after discussing a step by step approach to learning it effectively.</p>	<ol style="list-style-type: none"> To be more familiar with the new learning in this project – rhythmic values, notation, rests and bass clef. To have made a start on learning to play <i>Intercity Stomp</i>.
LESSON 3: Intercity Stomp performances		
<ol style="list-style-type: none"> To learn about the assessment levels for their performance of this piece To continue practicing <i>Intercity Stomp</i> in preparation for informal assessment performances before the end of the lesson 	<p>Pupils look at the assessment levels and discuss how their performance will be informally assessed.</p> <p>Pupils recap the piece, and the practice technique, and have a practice session in preparation for assessments.</p> <p>An informal assessment session takes place before the end of the lesson, where as many pupils as possible perform. If there is time, verbal peer assessment can be incorporated into the lesson.</p>	<ol style="list-style-type: none"> To have a fair grasp of this project's learning – rhythmic values, notation, rests and bass clef. To have performed <i>Intercity Stomp</i> for assessment.
LESSON 4: Introduction to the Keyboards and The Famous Tune		
<ol style="list-style-type: none"> To learn how to use many of the features and functions of the keyboards What <i>The Famous Tune</i> sounds like, and how to start learning to play it 	<p>Pupils briefly discuss the keyboards we have at Sheldon, and some of the features they have.</p> <p>Pupils then use a sheet to find as many features on the keyboards as possible, and the answers are discussed as a class.</p> <p>Pupils then learn to record on the keyboards and look at <i>The Famous Tune</i>.</p> <p>They then learn 1 part of the piece, and have a go at recording it on their keyboard.</p>	<ol style="list-style-type: none"> To have a good knowledge of the keyboard features and how to use them. To be able to play some of the piece. To know how to record and delete a track on the keyboard.
LESSONS 5: Arrangement of The Famous Tune		
<ol style="list-style-type: none"> To learn to play more of <i>The Famous Tune</i> How to apply their new knowledge of the keyboard features to what they can play To get ready for the assessment next week 	<p>Pupils recap how to record and delete tracks on the keyboard.</p> <p>They then recap the piece and its 4 parts.</p> <p>Pupils look at the assessment criteria for their performance of <i>The Famous Tune</i>, in preparation for next week's assessment.</p> <p>They then practice the piece in their pairs in preparation for the assessment.</p>	<ol style="list-style-type: none"> To have a good knowledge of the keyboard features and how to use them. To be able to record and delete a track. To be able to play some of <i>The Famous Tune</i> and to have started working this into a performance for next week.
LESSONS 6: Performance of The Famous Tune		
<ol style="list-style-type: none"> To finish preparing for the assessment To perform their version of <i>The Famous Tune</i> for assessment before the end of the lesson 	<p>Pupils recap the requirements of the assessment, the 4 parts of the piece and the assessment criteria.</p> <p>After a practice session, pupils perform their piece for assessment, and do their self- and peer-assessment for the project.</p>	<ol style="list-style-type: none"> To know how to use the features of the keyboard, and how to record and delete tracks. To be able to play some or all of <i>The Famous Tune</i>, using the features of the keyboard to enhance their performance. To be able to assess their own work and that of their peers effectively and critically but fairly, and to be able to use the assessment criteria and NC levels well and in an informed way

<p>Links to Citizenship 1b, 2b, 2c, 3a, 3b, 3c</p>	<p>SEAL</p> <p> ■ Managing Feelings ■ Self-awareness ■ Empathy ■ Motivation ■ Social Skills </p>	
<p>Assessment Criteria For <i>Intercity Stomp</i> (informal assessment) Practical Skills: Play and Perform</p> <p>1-3: You can successfully play the RH or LH part of Intercity Stomp on the keyboard, perhaps not always accurately.</p> <p>4-5: You can play both parts of Intercity Stomp on the keyboard with increasing confidence, accuracy and independence.</p> <p>6-7: You can play Intercity Stomp hands together with increasing confidence, accuracy, control and expression. You are possibly at a Grade 1+ level.</p> <p>8-9: You can perform Intercity Stomp 2 accurately in terms of pitch, rhythm and fluency, and with increasing musical sophistication, making expressive use of phrasing and dynamics appropriate to the style and mood of the piece (possibly a Grade 2/3 level). You may include your own additions to the piece.</p> <p>Musical Knowledge: Theory and Notation</p> <p>1-3: You can identify basic symbols in staff notation, and recognise and read basic rhythmic notation. You can clap simple patterns back.</p> <p>4-5: You can consistently and confidently identify symbols in staff notation and apply them to the piece you are playing.</p> <p>6-7: You can consistently identify and use a range of note values and pitch names. This is reflected in your contributions in class and in your keyboard performances.</p> <p>8-9: You can consistently identify, use and notate an extended range of note values and pitch names. This is reflected in your contributions in class and in your keyboard performances.</p> <p>For <i>The Famous Tune</i> (formal assessment) Practical Skills: Play and Perform</p> <p>1-3: You can successfully play a simple part of The Famous Tune on the keyboard, perhaps not always accurately, and use a couple of the keyboard features with some guidance and help from your partner or teacher.</p> <p>4-5: You can play 1 or 2 parts of The Famous Tune on the keyboard with increasing confidence, accuracy and independence. You are able to play with an increasingly good sense of ensemble with your partner and have used a few features of the keyboard in your performance.</p> <p>6-7: You can play most parts of The Famous Tune with increasing confidence, accuracy, control and expression. You can perform confidently on the keyboard with increasing accuracy, control and expression (possibly at a Grade 1+ level) and have used the keyboard as an effective musical instrument. You show an excellent sense of ensemble.</p> <p>8-9: You can perform accurately in terms of pitch, rhythm, intonation and fluency, and with increasing musical sophistication, making expressive use of phrasing and dynamics appropriate to the style and mood of The Famous Tune (possibly a Grade 2/3 level). You show an advanced sense of ensemble, and may include your own additions to the piece. You have used the keyboard to its greatest capacity, and very imaginatively.</p>	<p>PLTS</p> <p>Independent enquirers: plan their group tasks; make informed choices about what to select for these tasks</p> <p>Creative thinkers: generate and explore their own ideas in the composition</p> <p>Team workers: collaborate to work towards the performances; provide and respond to feedback</p> <p>Self-managers: take responsibility for organising themselves</p> <p>Reflective learners: participate in peer- and self-assessment</p> <p>Links to NC08 1b, 1c, 4c</p>	
<p>Key Words Tone, Layer, Split, Rhythm, Touch Response, Casio Chord, Treble Clef, Bass Clef, Minim, Crotchet, Pulse (For 2011: Use key words from Intercity Stomp Project plus the new ones)</p>	<p>Resources Powerpoint for each lesson. Pupil score and practice sheets.</p>	<p>ICT Opportunities Use of keyboards for performance and arrangement. Use of Sibelius on computers for arranging for more able pupils.</p> <p>Homework The option to create a poster about what they have learned in the project, for handing in during the final lesson.</p>

Year 8: Fanfare

Year	8
Title	Fanfare
Stage and objective of understanding (Identify and Integrate)	<p>Pupils will:</p> <ul style="list-style-type: none"> • Learn about what a fanfare is and where fanfares are used • Learn what a chord and triad are • Learn about the brass family • Learn how to create a fanfare motif, and how to extend this into a fanfare composition using conventions
Context (matched to stage of understanding)	Learning what characteristics a fanfare has and what conventions are used in fanfare, as well as what contexts fanfares are used in.
Conventions, processes and procedures (matched to stage of understanding)	<p>Learning that the key characteristics of fanfares are:</p> <ul style="list-style-type: none"> • Their use of chords or triads • Their use of repetition and dotted rhythms • Their use of brass instruments and their presence at important, celebratory occasions
Focus of practical experience	Creating their own fanfare motif on keyboard, and then extending this into a longer fanfare composition using appropriate conventions.
Features of musical elements	<p>Rhythm: knowledge and understanding of dotted rhythms</p> <p>Structure: knowledge and understanding of how to structure a fanfare effectively</p> <p>Dynamics: knowledge and understanding of how to add dynamics to their fanfare</p> <p>Tempo: knowledge and understanding of <i>allegro</i>, <i>adagio</i> and <i>moderato</i> and how to use them in their fanfare</p> <p>Texture: knowledge and understanding of how to vary texture, and the effects of this on their fanfare</p>
Development of skills	<p>Composing: writing their own fanfare composition</p> <p>Performing: performing their fanfare at the end of the project</p>
Expected outcome of understanding	<p>Pupils will show their understanding of fanfare by being able to identify the features of a fanfare and talking about the context that fanfares are played in. They will be able to talk about the effect of fanfare on an audience.</p> <p>They will understand how fanfares are structured, and be able to show this in their fanfare composition.</p> <p>They will be able to perform their fanfare composition with a sense of occasion, the use of fanfare conventions and by using authentic tones on the keyboard.</p>
Expected outcome of knowledge and skills	<p>Knowledge</p> <p>All pupils will recognise the sound of a fanfare and be able to identify the sound of the trumpet.</p> <p>Some pupils will recognise the sound of a fanfare and some of the instrumentation accompanying it, and be able to identify the main features of a fanfare.</p> <p>A few pupils will recognise the sound of a fanfare and the instruments accompanying it, and be able to identify the main features of a fanfare; they will be able to discuss in some detail the context and use of fanfares, as well as the effect of them on their audience.</p> <p>Skills</p> <p>All pupils will be able to compose a simple fanfare-like motif.</p> <p>Some pupils will be able to compose an effective fanfare using appropriate conventions and keyboard tones.</p> <p>A few pupils will be able to compose an authentic-sounding and extended fanfare, making full and imaginative use of fanfare conventions, and adding other instruments. Some may score it on Sibelius.</p>

Learning objective	Core activities	Learning outcome
LESSON ONE		
<ol style="list-style-type: none"> To learn the definition of a fanfare and where fanfares are used To learn what a chord and triad are To learn how to create a fanfare motif 	<p>Pupils are introduced to fanfare, and discuss what they sound like and what instruments are playing them, after looking at and listening to some. They also discuss the contexts in which fanfares are used. They recap chords (they would have learned about these in Year 7) and learn what a triad is. Their task is then to write their own fanfare motif, using today's learning.</p>	<ol style="list-style-type: none"> To know what a fanfare is, where fanfares are used and what conventions fanfares use To know what a chord and triad are To be able to create their own fanfare motif and play it
LESSON 2		
<ol style="list-style-type: none"> To explore fanfares across time and place, learning how they have developed as calls to attention suitable for a variety of different occasions. To learn about the brass instrument family To learn about Question and Answer phrases 	<p>Pupils recap last lesson's learning, and then look at the contexts in which fanfares are used and what they are used for. Pupils then complete a card sort to show their knowledge about brass and percussion instruments, and the answers are discussed. Working in pairs, pupils then share their fanfare motifs from last lesson and each play them over 8 beats to create a short performance.</p>	<ol style="list-style-type: none"> To know what a fanfare is, where fanfares are used and what conventions fanfares use To know about a number of members of the brass family To be able to play their fanfare motif
LESSON 3		
<ol style="list-style-type: none"> To learn how to use Question and Answer phrases To learn how to use triads and chords in your fanfare and to create 2-part and 3-part harmony To learn about the structure of a fanfare 	<p>Pupils have a brief recap of the learning so far, and then look at how to structure their fanfare motifs into a question and answer format. They then look at the structure of fanfare by listening to and discussing Zelenka's <i>Fanfare in D</i>. Pupils then continue working on their fanfare in pairs.</p>	<ol style="list-style-type: none"> To know what a fanfare is, where fanfares are used and what conventions fanfares use To know about a number of members of the brass family To be able to play their fanfare motif
LESSON 4		
<ol style="list-style-type: none"> To learn how to use the fanfare conventions they have learned about to create their own fanfare 	<p>Pupils recap what they have learned so far and apply this to the fanfare they are composing. They are informed of their fanfare commission (changes each year) and get on with their fanfare in pairs.</p>	<ol style="list-style-type: none"> To know what a fanfare is, where fanfares are used and what conventions fanfares use To extend their fanfare motif into a longer composition, using the conventions they have learned about
LESSON 5		
<ol style="list-style-type: none"> To learn how to use the fanfare conventions they have learned about to create their own fanfare To learn about how the assessment criteria apply to the assessment task 	<p>Pupils think about and discuss what their fanfare composition needs in order to be a success. They look at the assessment criteria and think about what level they can aim for. They then work on their composition with their partner, in preparation for the assessment next lesson.</p>	<ol style="list-style-type: none"> To understand the requirements of the assessment task To understand the assessment criteria To complete and practice their composition, ready for assessment
LESSON 6		
<ol style="list-style-type: none"> To prepare their composition for assessment To assess their own performance and the performances of their peers 	<p>Pupils recap their learning during the project, and the requirements of the assessment task. They have some time to practice before performing their fanfare for assessment. They will self-assess their performance, and assess the performances of their peers.</p>	<ol style="list-style-type: none"> To know what a fanfare is, where fanfares are used and what conventions fanfares use To know what a chord and triad are To be able to create their own fanfare composition and play it
<p>Links to Citizenship 1b, 2b, 2c, 3a, 3b, 3c</p>	<p>SEAL</p> <p> ■ Managing Feelings ■ Self-awareness ■ Empathy ■ Motivation ■ Social Skills </p>	
<p>Assessment Criteria Practical Skills: Compose, Arrange and Improvise</p> <p>1-3: You can compose a catchy fanfare-like rhythm. You can use the keyboard to create a simple fanfare melody using your catchy rhythm and a brass sound.</p> <p>4-5: You can successfully compose a fanfare of longer than 10 seconds using brass sounds by repeating and extending your triad-based note patterns. You are able to</p>		<p>PLTS Independent enquirers: plan their group tasks; make informed choices about what to select for these tasks Creative thinkers: generate and explore their own ideas in the</p>

<p>manipulate your melodies using standard fanfare patterns and rhythms.</p> <p>6-7: You can compose a fanfare that shows some ability to organise and extend musical ideas, use appropriate instrument sounds (brass and percussion) and show the beginnings of a stylistic and contextual awareness of fanfare. You use a number of fanfare techniques in your composition eg. call and response, harmony, variation of fanfare pattern.</p> <p>8-9: You can compose your fanfare by developing musical ideas to create a variety of effects by using a clear structure and by using appropriate resources (brass and percussion). You compose using a variety of techniques eg. harmony, varying your texture, using call and response. You clearly reflect the stylistic features of fanfare in your work by using a wide variety of fanfare techniques creatively and successfully.</p> <p>Musical Knowledge: Theory and Notation</p> <p>1-3: You can identify basic symbols in staff notation. You show your understanding of rhythm by creating a catchy rhythm in a fanfare-style, and your understanding of triads by using the notes of a triad in your melody.</p> <p>4-5: You can consistently identify symbols in staff notation and apply them to your composition. You show your rhythmic understanding by varying your fanfare rhythms; you show your understanding of melody by altering some of your melodies in patterns other than root position triads (play one miss one play one).</p> <p>6-7: You can consistently identify and use a range of note values and pitch names in your composition, and can notate some or all of your composition in some way.</p> <p>8-9: You can consistently identify and use an extended range of note values and pitch names in your fanfare composition, and can notate your piece accurately and in detail, including dynamics and a clear structure.</p>		<p>composition</p> <p>Team workers: collaborate to work towards the performances; provide and respond to feedback</p> <p>Self-managers: take responsibility for organising themselves</p> <p>Reflective learners: participate in peer- and self-assessment</p> <hr/> <p>Links to NC08</p> <p>1b, 1c, 4c</p>
<p>Vocabulary for Learning</p> <p>Fanfare Brass Chord/Triad Rhythm Texture Motif</p>	<p>Resources</p> <p>Powerpoints for each lesson CD's Keyboards</p>	<p>ICT Opportunities</p> <p>Use of keyboards. Use of Sibelius for G and T.</p>

Year 8: Africa and Her Music

Year	8
Title	Africa and Her Music
Stage and objective of understanding (Identify and Integrate)	<p>Pupils will:</p> <ul style="list-style-type: none"> • Learn about Africa and its music, focusing on cycles/ostinati and call and response • Learn to sing <i>Jambo Bwana</i>, <i>Mbube</i> and <i>Shosholoza</i> • Learn how to effectively perform one of these songs in groups for their assessment
Context (matched to stage of understanding)	Learning how music in Africa is integral to life, and what the main characteristics and instruments of African music are.
Conventions, processes and procedures (matched to stage of understanding)	<p>Learning that the key characteristics of African music are:</p> <ul style="list-style-type: none"> • The use of cycles/ostinati • The use of call and response • The use of instruments and/or voices in certain ways
Focus of practical experience	Learning to sing 3 songs: a greeting song for the start of lessons, and 2 others, either of which can be used in the final assessment; learning the keyboard accompaniment to 2 of the songs, to be used in the final assessment.
Features of musical elements	<p>Rhythm: knowledge and understanding of how rhythm is used in African music (cycles)</p> <p>Texture: knowledge and understanding of how to vary texture in their performance, and the effects of this</p>
Development of skills	<p>Performing: singing songs with the class; performing songs in their group; playing some sort of instrumental accompaniment.</p> <p>Arranging: organising their song of choice into a group arrangement, ready for assessment</p>
Expected outcome of understanding	<p>Pupils will show their understanding of African music by being able to recognise features of it, and talking about the African music they listen to.</p> <p>Pupils will show their understanding of African music by being able to reflect its characteristics successfully in their performance.</p> <p>Pupils will show their knowledge and understanding of African culture and music's role in that culture by being able to contribute confidently to discussion.</p>
Expected outcome of knowledge and skills	<p>Knowledge</p> <p>All pupils will be able to recognise African music when hearing it.</p> <p>Some pupils will be able to recognise African music when hearing it and identify some of its features.</p> <p>A few pupils will be able to recognise African music when hearing it, and be able to talk about its features and place in African culture.</p> <p>Skills</p> <p>All pupils will be able to sing at least one of the songs, mainly in tune; will have attempted the keyboard accompaniment for their group's song; will take a small role in the performance.</p> <p>Some pupils will be able to sing the 3 songs, in tune; will be able to play part of the keyboard accompaniment and attempt to accompany their group's singing, with some success; will play a fairly consistent role in their group's performance.</p> <p>A few pupils will be able to sing the 3 songs in tune and possibly add some of their own harmonies; will be able to play the accompaniment(s), hands together, and accompany their group's singing largely successfully; will take a leading role in their group's performance.</p>

Learning objective	Core activities	Learning outcome
LESSON ONE: Ostinato		
<ol style="list-style-type: none"> 1. To start learning about African music in context and what African music sounds like 2. To learn about cycles/ostinati 3. To learn about different drumming techniques, and to have the option of using these in a group rhythm composition using ostinati 	<p>We discuss African music by listening to an example and discussing what we can hear. We talk about how music plays an integral role in life in Africa. They learn about African instruments, and get to see some up close (mbira, drum, maraca etc).</p>	<ol style="list-style-type: none"> 1. To have an understanding and appreciation of African culture and music. 2. To know what an ostinato is and to be able to create one. 3. To be able to work confidently in a group and perform their ostinato.
LESSON 2: Cyclic patterns		
<ol style="list-style-type: none"> 1. To learn more about African music and life 2. To learn about cyclic patterns and how these work in African music 3. To learn how to sing 2 songs 	<p>Pupils learn a greeting song, <i>Jambo Bwana</i>, as a starter. They then learn more about African life and culture. They then learn about vocal music and cyclic patterns (ostinato) and learn to sing <i>The Lion Sleeps Tonight</i> after being told the story about the song. We then recap rhythm and how it works in African music (polyrhythms) and attempt to perform a rhythm piece as a class. If there is time, pupils then work in groups of 4 and create their own polyrhythmic performance using the given rhythms.</p>	<ol style="list-style-type: none"> 1. To have an understanding of African rhythm and what role it plays in African music. 2. To be able to play an African rhythm on their own and as part of an ensemble.
LESSON 3: Paired work		
<ol style="list-style-type: none"> 1. To learn to play the accompaniment for <i>Shosholoza</i> or <i>The Lion Sleeps Tonight</i> on keyboard 	<p>Pupils recap learning so far with a word scramble. We sing through <i>Jambo Bwana</i> and <i>The Lion Sleeps Tonight</i>. They then learn more about African life and culture; we then discuss call and response and listen to and learn to sing <i>Shosholoza</i>. We recap ostinato, and then discuss the task: to perform one of the songs, with keyboard accompaniment and percussion. Pupils move on to keyboards in pairs and start working on the accompaniments.</p>	<ol style="list-style-type: none"> 1. To be able to sing the 2 songs confidently 2. To be able to play some or all of the accompaniment of at least one of the songs
LESSON 4: Group Work		
<ol style="list-style-type: none"> 1. To learn how to plan a group task effectively, in preparation for the assessment performance 2. To understand how the assessment criteria apply to the performance task 	<p>The lesson begins with a key words starter. The performance songs are recapped and the task is now extended into groups. Group work skills are discussed and success criteria are looked at and task expectations are discussed. Pupils then move into groups, and begin working on the task.</p>	<ol style="list-style-type: none"> 1. To have an understanding of the performance task, and how the assessment criteria apply to the task expectations 2. To be able to use good group work skills to facilitate successful working in groups on the task
LESSON 5: Group Work		
<ol style="list-style-type: none"> 1. To use good group work skills to facilitate effective performance preparation 2. To prepare their own part confidently and to be able to incorporate it well into the rest of the group's parts in preparation for next week's assessment 	<p>The task requirements are recapped, and the success criteria are looked at again. Pupils are reminded of the expectations, and then have the lesson to complete the preparation of their performance for next week's assessment.</p>	<ol style="list-style-type: none"> 1. To have an understanding of the performance task, and how the assessment criteria apply to the task expectations 2. To be able to use good group work skills to facilitate successful working in groups on the task
LESSON 6		
<ol style="list-style-type: none"> 1. To be able to work well in their group to make last preparations to their performance 2. To assess their own work and that of their peers 	<p>Assessment Pupils recap the success criteria and are told about today's tasks. They have a practice session with their group, and then perform their songs for the rest of the class, in The Spotlight area. All pupils assess their own work and that of their peers.</p>	<ol style="list-style-type: none"> 1. To have developed good, or better, group work skills, and to have used them in the preparation of this assessment performance 2. To show their understanding of African music and culture in their performance, as well as their familiarity with the song they have chosen 3. To show their musical ability, sensitivity and potential in their performance

<p>Links to Citizenship 1b, 2b, 2c, 3a, 3b, 3c</p>	<p>SEAL</p> <p> ■ Managing Feelings ■ Self-awareness ■ Empathy ■ Motivation ■ Social Skills </p>	
<p>Assessment Criteria</p> <p>Level 3 You are able to play a basic keyboard or percussion, or sing one part, with limited success. You have some idea of how your part fits in with the rest of the group. You have a basic awareness of African music and answer some questions correctly in the listening lesson.</p> <p>Level 4 You can sing in tune or maintain your keyboard or percussion part accurately with others. You can play your part with good ensemble awareness. You can play your part with good ensemble awareness. You have a good awareness of African music and have an understanding of most of the main vocabulary; you do well in the listening lesson.</p> <p>Level 5 You have added your own parts to the song such as unique ostinato rhythms, an introduction and an ending. You work well with others and perform with a clear pulse. You can play your part confidently and with good ensemble skills. You use musical vocabulary to describe your performance and score well in the listening lesson.</p> <p>Exceptional Performance You are able to perform complex parts with total accuracy, confidence and style. You demonstrate excellent ensemble skills and lead your group. You can analyse and compare musical features of different pieces of African music; you use musical vocabulary accurately and frequently.</p>	<p>PLTS</p> <p>Independent enquirers: plan their group tasks; make informed choices about what to select for these tasks Creative thinkers: generate and explore their own ideas in the composition Team workers: collaborate to work towards the performances; provide and respond to feedback Self-managers: take responsibility for organising themselves Reflective learners: participate in peer- and self-assessment</p> <hr/> <p>Links to NC08 1b, 1c, 4c</p>	
<p>Vocabulary for Learning A cappella Ostinato (Cycle) Call and Response Rhythm Harmony</p>	<p>Resources Powerpoint for each lesson Pupil score and practice sheets Keyboards Percussion instruments CDs</p>	<p>ICT Opportunities Use of keyboards for performance and composition.</p>

Year 8: Understanding the Conventions of Blues Music

Year	8
Title	Understanding the Conventions of Blues Music
Stage and objective of understanding (Identify and Integrate)	<p>Pupils will:</p> <ul style="list-style-type: none"> • Learn how details of musical conventions can be developed to express individual ideas, while staying integrated within a given style; by • Learning how to explore within a range of idiomatic musical styles, genres or traditions, integrating their own ideas into stylistically consistent outcomes
Context (matched to stage of understanding)	Learning that the purpose or function of blues music was to express and reflect the feeling of sadness, the struggle to be free and the aspiration for a better life of the oppressed, poor black people in America.
Conventions, processes and procedures (matched to stage of understanding)	<p>Learning that the key characteristics of blues music are:</p> <ul style="list-style-type: none"> • the 12-bar blues sequence • the use of the blues scale, which uses sharps and flats • the blues bass line • improvising • sad and expressive lyrics
Focus of practical experience	Performing the key characteristics of blues music, and composing your own blues song using these key characteristic: a blues sequence, improvising using the blues scale, bass line and lyrics.
Features of musical elements	<p>Chords: Knowledge and understanding of chords and how to play them easily</p> <p>Scales: Knowledge and understanding of scales, and how to flatten and sharpen notes</p>
Development of skills	Composing and performing: composing and performing a blues song, using your own lyrics and all the key characteristics of blues: chord sequence, bass line and improvising using the blues scale.
Expected outcome of understanding (related to context and conventions and how it will be demonstrated in practical work)	<p>Pupils will show their understanding of blues music by exploring the context(s) out of which blues was born. They will understand chords and scales, and how they are applied to blues music. They are also able to successfully explore the characteristics of blues music so that they can perform convincingly within the style, and create a piece of music that fits clearly into the style of blues but which also contains their own individuality. All pupils will be starting to demonstrate this understanding; some will be secure in their understanding; and a few will be starting to move beyond this understanding.</p> <p style="text-align: right;">(assessed as developing, secure or strong)</p>
Expected outcome of knowledge and skills (for all, some, a few pupils)	<p>Elements: Chords and Scales</p> <p>All pupils will know what chords and scales are, how they are used in blues music, and how to play some or all of the chord sequence and blues scale</p> <p>Some pupils will be able to play the chord sequence and blues scale accurately</p> <p>A few pupils will understand how the blues scale is different to a 'normal' scale and will know about 2nd inversion chords</p> <p>Skill(s): Composing and Performing</p> <p>All pupils will be able to play some of the blues characteristics as part of a group and take part in the composition</p> <p>Some pupils will be able to play most of the blues characteristics accurately as part of a group</p> <p>A few pupils will be able to play all of the blues characteristics and will take a leading role in the group composition and performance</p>






Learning objective	Core activities	Learning outcome
LESSON ONE		
<ol style="list-style-type: none"> To learn about the early story of the Blues To be able to recognise Blues music. To be able to play Blues convention no.1, the Blues sequence (and Blues convention no. 2, the Blues bass line – EXTENSION) on keyboard or other instrument. 	<p>Blues is introduced to pupils through discussion of the slave trade. They take part in the telling of the Blues story by saying how they think the people caught up in the story felt through listening to some Blues music and discussing it. They learn about the Blues Sequence (12 bar Blues) through listening to a Blues track. They then learn how to play the sequence on keyboard or on their chosen instrument. The extension task is to learn the walking bass line.</p>	<ol style="list-style-type: none"> Pupils are able to empathise with the slaves who were captured and taken to America. Pupils are able to link the sound of blues music to the story of the blues. Pupils will start making preparations for their performance project by learning to play at least one Blues convention.
LESSON 2		
<ol style="list-style-type: none"> To recap the story of early Blues and learn about more modern Blues and Blues today (Blues since the 50's) Recap of the sequence and bass line, and to learn about blues conventions no's 3 and 4 – the Blues scale and improvising. To be able to improvise over the blues sequence/bass line with their partner by the end of the lesson 	<p>Brief recap discussion of the history of the blues and how the story influenced the nature of the music. Pupils then discuss and listen to improvising in Blues and learn about the Blues scale. They learn to play it, and then practise improvising using the notes. Practise and performance session.</p>	<ol style="list-style-type: none"> Pupils are able to relate a social situation to a style of music, and are able to empathise with the people involved in the creation of that music Embedding of the first conventions for their performance project. Learning of new convention, for use in their performance. Pupils are able to improvise to varying degrees of success, and understand the nature of improvising – its simplicities and its challenges.
LESSON 3		
<ol style="list-style-type: none"> To recap learning so far. To learn about lyrics in Blues songs, comparing lyrics of early Blues to those of more modern Blues. To learn about the structure of Blues song lyrics. To learn to sing the Sheldon School Blues To write their own lyrics, which will be used in their group project. 	<p>Brief discussion of the history of the blues and the conventions they have learned so far.</p> <p>Comparison of Blues lyrics in early songs, and in electric Blues of the 1950's.</p> <p>Singing session.</p> <p>Lyrics-writing session.</p>	<ol style="list-style-type: none"> Pupils are able to relate the social situation surrounding the Blues to the actual music, and are able to empathise with the people involved in the creation of that music. Pupils are able to relate the changing lyrics to the social/political situation of the time, and thus explain the changes. Pupils can see how the song lyrics are structured. Pupils can see the conventions at work in an 'original' piece of music. Pupils apply the structure and nature of Blues lyrics to their own writing.
LESSON 4		
<ol style="list-style-type: none"> To recap learning so far, particularly lyrics. To learn how to use their lyrics and their knowledge of Blues conventions to create their own Blues song. 	<p>Discuss learning up until now. Recap of Blues lyrics conventions.</p> <p>Singing session.</p> <p>Task explanation.</p> <p>Group work session.</p>	<ol style="list-style-type: none"> Pupils are able to relate the changing lyrics to the social/political situation of the time, and thus explain the changes. Pupils can see how the song lyrics are structured. Pupils are able to apply their learning about Blues to the music they now have to create. They are able to take the conventions they have learned about, and apply them to the task.
LESSON 5		
<ol style="list-style-type: none"> To recap learning up until this point. To recap task requirements. To work successfully as a group on the task. 	<p>Recap learning and task requirements. Look at success criteria. Group work session, putting the song together, ready for performance next week.</p>	<ol style="list-style-type: none"> Pupils know the story and context of the Blues and can relate it to the nature of the music. Pupils understand the requirements of the task and can work well as a group to create their Blues song.
LESSON 6		
<ol style="list-style-type: none"> To prepare their song for performance today. To understand self- and peer-assessment, and to carry it out effectively. 	<p>Recap learning and task.</p> <p>Practise session.</p> <p>Performance and assessment session, with feedback.</p>	<ol style="list-style-type: none"> Pupils know the story and context of the Blues and can relate it to the nature of the music. Pupils are able to incorporate Blues conventions into their Blues composition. Some may be able to add their own unique touches. Pupils are able to assess their own work and the work of others.

<p>Links to Citizenship 1b, 2b, 2c, 3a, 3b, 3c</p>	<p>SEAL</p> <p> ■ Managing Feelings ■ Self-awareness ■ Empathy ■ Motivation ■ Social Skills </p>	
<p>Assessment Criteria</p> <p>Level 3 You have a weak understanding of the conventions of blues music and aren't able to link the music to its history. You have played a small role in your group's creation of their blues music, but don't perform convincingly or confidently.</p> <p>Level 4 You have some understanding of the conventions of blues music and can make some links between the music and its history. You have used your understanding to help create your own blues music with your group and perform it fairly convincingly within the blues style. You have performed with some confidence and have played a small role within your group.</p> <p>Level 5 You have a good understanding of the conventions of blues music and can make some good links between the music and its history. You have used your understanding to help create a piece of blues music and perform it convincingly within the blues style. You have also brought some individuality to your performance, and have performed confidently and worked well in your group.</p> <p>Level 6 You have a detailed understanding of the conventions of blues music and can make clear and detailed links between the music and its history. You have used your understanding to create your own blues music and perform it very convincingly within the blues style. You have also brought individuality to your performance, and have performed confidently and worked strongly in your group.</p>		<p>PLTS</p> <p>Independent enquirers: plan their group tasks; make informed choices about what to select for these tasks</p> <p>Creative thinkers: generate and explore their own ideas in the composition</p> <p>Team workers: collaborate to work towards the performances; provide and respond to feedback</p> <p>Self-managers: take responsibility for organising themselves</p> <p>Reflective learners: participate in peer- and self-assessment</p>
<p>Vocabulary for Learning</p> <p>Blues Improvising Chord sequence Pentatonic Scale</p>	<p>Resources</p> <p>Key words and levels sheet for display on board Powerpoint for each lesson Practise Sheet to take home Keyboards, instruments CD's</p>	<p>Links to NC08 1a, 1b, 1c, 2b, 3b, 3c, 4b, 4d, 5a, 5e</p> <p>ICT Opportunities Use of music keyboards</p>

Year 8: Hooks and Riffs

Year	8
Title	Hooks and Riffs
Stage and objective of understanding (Identify and Integrate)	<p>Pupils will:</p> <ul style="list-style-type: none"> • explore how hooks and riffs are used by composers to create memorable songs and how to write their own • learn about pop song structure • learn the 4 main chords used in pop songs • work in a group to create a cover version with a choice of 2 songs
Context (matched to stage of understanding)	Learning how hooks and riffs can be used to enrich, enhance and vary music; learning how vital structure is in music and how pop song structure can be varied. Learning how to combine different parts to create a successful pop song cover version.
Conventions, processes and procedures (matched to stage of understanding)	<p>Learning that the key characteristics of pop songs are:</p> <ul style="list-style-type: none"> • To become memorable by effective use of hooks and riffs • Having a set structure, which can be slightly varied • The successful combination of different parts, including vocals
Focus of practical experience	Working in groups to create a cover version; working towards composing their own pop song.
Features of musical elements	<p>Rhythm: knowledge and understanding of pulse vs. rhythm; knowledge and understanding of how to vary rhythm</p> <p>Structure: knowledge and understanding of pop song structure</p> <p>Dynamics: knowledge and understanding of <i>forte</i>, <i>piano</i>, <i>mezzo forte</i>, <i>mezzo piano</i>, <i>fortissimo</i>, <i>pianissimo</i>,</p> <p>Tempo: knowledge and understanding of <i>bpm</i></p> <p>Texture: knowledge and understanding of instrumental layers</p>
Development of skills	<p>Performing: performing example hooks and riffs as well as and their finished cover versions, and to apply their new knowledge and understanding of the elements of music to their performances.</p> <p>Listening: to apply their new knowledge of structure to the songs that they hear in order to analyse their structure; to research and collate the required information into a poster/leaflet, according to the task instructions.</p> <p>Composing: ability to compose a hook and a riff and put them into a chord structure; composing melody and lyrics.</p>
Expected outcome of understanding	Pupils will show their understanding of the hooks and riffs by being able to identify them when listening to music, and by being able to compose them and use them in their performances. They will understand pop song structure, and how to identify it in songs they listen to. They will show their understanding of how pop songs work in their cover versions. All pupils will be starting to demonstrate this understanding; some will be secure in their understanding; and a few will be starting to move beyond this understanding.
KNOWLEDGE	<p>All pupils will know what hooks and riffs are used for, and will be able to identify them in songs and pieces of music. They will be able to define pop song structure and will know the difference between a verse and a chorus.</p> <p>Some pupils will know what hooks and riffs are used for and will be able to identify why they are successful; they will know the difference between a verse and a chorus and a middle 8.</p> <p>A few pupils will know what hooks and riffs are; they will know the full details of pop song structure and be able to describe it clearly.</p>
Expected outcome of knowledge and skills	<p>All pupils will be able to play some hooks and riffs on a given worksheet and will be able to create one of their own with varying degrees of success. They will take part in their cover version.</p> <p>Some pupils will be able to play most of the hooks and riffs on the worksheet and able to create a couple of their own. use dynamics and tempo in their singing and identify the elements when listening to a song; will be able to clap a steady pulse and a number of different rhythms. They will have a key role in their cover version.</p> <p>A few pupils will be able to identify and talk about the elements that they can hear in detail; will be able to clap back more complicated rhythms and make up their own more complicated rhythms. They will have the main role in their cover version.</p>
SKILLS	

Learning objective	Core activities	Learning outcome
LESSON 1: Introduction to Hooks and Riffs		
<p>Introduction to SoW. What is a hook and riff? How to identify them. Understand how musical devices are used to help the listener remember the music.</p>	<p>Starter: Name the artists</p> <p>Main: Explain what a hook and a riff are and how composers use them in compositions. Pupils listen to song extracts and identify the song and list what they think makes it memorable. Pupils then practice a variety of riffs using a performance sheet.</p> <p>Extension: to write their own riff</p> <p>Plenary: Discuss pupil answers</p>	<p>All: Understand that hooks and riffs are used to help listeners remember a song.</p> <p>Most: Identify a particular hook or riff within a song</p> <p>Few: Identify different hooks/riffs within a song (verse/chorus etc)</p>
LESSON 2: Hooks and Riffs continued		
<p>Different types of hooks and riffs (melodic, rhythmic and vocal). Identify three different types of hooks and riffs within a selection of musical examples. To be able to create their own riff and play it confidently.</p>	<p>Starter: paired discussion</p> <p>Main: Explain how hooks and riffs can be melodic, rhythmic or vocal. Play examples of each. Pupils to compose a short (2 bar) riff.</p> <p>Plenary: Pupils to play their hook or riff – peer assessment (informal). Merits for the most popular hook.</p>	<p>All: Understand there are different types of hooks and riffs (melodic, rhythmic and vocal).</p> <p>Most: Will create a 2 bar hook or riff.</p> <p>Few: Will include backing chords or extend their idea.</p>
LESSON 3: 4 Chords		
<p>4 chords: understand how they work in many pop songs. Be able to play the 4 chords. To experiment with different ways of playing them.</p>	<p>Starter: recap learning up to now</p> <p>Main: Pupils watch the Axis of Awesome video of The 4 Chord Song. They discuss the importance of the 4 chords concerned as well as what chords are, what a chord sequence is, what types of chords you can get etc. They are introduced to the use of the 4 chords in Don't Stop Believing, and then work in pairs to learn each of the 4 chords and play them as a sequence.</p> <p>Plenary: performances of the chords</p>	<p>All: Understand there are 4 main chords used in a lot of pop songs.</p> <p>Most: Will be able to play the 4 chords easily as block chords.</p> <p>Few: Will be able to play them in a different way – broken chords, with LH etc.</p>
LESSON 4: Structure		
<p>Song form and structure. Understand how popular music songs can be organised using different structures. Understand verse/chorus music structures.</p>	<p>Starter: Key words quiz</p> <p>Main: Listen to example songs. Pupils to identify the structure of the songs (one is verse/chorus the other groove based). Continued practise in pairs of Don't Stop Believing or Paradise, using different ways of playing the chords if possible.</p> <p>Plenary: Pupils to play their song – www and hti discussion.</p>	<p>All: Identify a song that uses either verse/chorus or groove structure. Create a short song using one of these structures.</p> <p>Most: Highlight the way in which a verse and chorus might differ. Create a song using more than two chords.</p> <p>Few: Create a song that also includes a hook or riff within the structure..</p>
LESSON 5: Cover versions and group work		
<p>To show an understanding of good group work skills. To show an overall understanding and appreciation of the challenges and requirements of creating a cover version, using their knowledge of pop songs.</p>	<p>Starter: Discussion topic.</p> <p>Main: Pupils discuss what a cover version is, and how one can be created. Discussion about effective group work, and how to choose a group effectively. Pupils move into groups of no more than four and begin to use their knowledge of hooks and riffs to create their cover version..</p> <p>Plenary: Discussion about progress</p>	<p>All: Understand the performance task. Get into a group and begin to practise their part.</p> <p>Most: Will have a clear idea of their role, and start to practice effectively.</p> <p>Few: Will take charge of their group and be instrumental in steering their group's progress.</p>

	made, and any challenges faced.	
LESSON 6: Group work (you can add a lesson or 2 in here if pupils need further group work sessions)		
To show an understanding of good group work skills. To show an overall understanding and appreciation of the challenges and requirements of creating a cover version, using their knowledge of pop songs.	Starter: Word scramble exercise. Main: Brief discussion about the importance of intros; recap of structure and chords. Pupils look at the success criteria in order to inform their progress. Groups continue to practise their song. Plenary: www and hti discussion.	All: Continue to work on their cover version and have a clear part to play/sing. Most: Will practice effectively and well, cooperating with others in the group. Few: Will lead the group's rehearsal, guiding progress.
LESSON 7: Assessment		
Performance and Assessment. Skill of performing to the class. Understanding of how pop songs work.	Starter: Room 101 discussion. Main: Pupils to perform to the class (other pupils peer assess) after a practice session. Plenary: True or false	All: Perform for assessment. Most: Will perform for assessment and show an element of progress. Few: Will show good progress from earlier in the year, leading their group's performance.
LESSON 8: Composing a pop song		
Performance and Assessment. Skill of performing to the class. Understanding of how hooks and riffs are used to create a memorable song.	Starter: Discussion about composing pop songs. Main: Pupils learn about harmony and non-harmony notes and discuss what makes a good melody. Pupils, working in groups of 4, then have different tasks in the process of creating their own pop song. Plenary: Pupils to play what they have composed so far – www and hti discussion.	All: Will have an understanding of how a pop song is created. Most: Will make a good attempt at their task in the composing process and will make some progress. Few: Will make excellent progress and lead their group's composing process.
LESSONS 9-11: Composition work		
Performance and Assessment. Skill of performing to the class. Understanding of how hooks and riffs are used to create a memorable song.	Starter: Discussion topic. Main: Pupils to continue to write their pop song. Plenary: www and hti discussion.	All: Will have an understanding of how a pop song is created. Most: Will make a good attempt at their task in the composing process and will make some progress. Few: Will make excellent progress and lead their group's composing process.
LESSON 12 : Assessment		
Performance and Assessment. Skill of performing to the class. Understanding of how hooks and riffs are used to create a memorable song.	Starter: Pupils finish off and practise their song. Main: Pupils to perform to the class (other pupils peer assess). Plenary: Complete self assessment sheet. If time, fun activity game.	All: Perform for assessment. Most: Will perform for assessment and show an element of progress. Few: Will show good progress from earlier in the year, leading their group's performance.
Summary of cross curricular and Secondary Strategy links Citizenship – teamwork, communication and emotion (through lyric writing) Drama – opportunities for expression (some pupils might dance) English – structure of lyrics/poems.	SEAL  Managing Feelings  Self-awareness  Empathy  Motivation  Social Skills	

<p>Assessment Criteria</p> <p>Cover Version</p> <p>Level 4 You are able to play/sing all of your part with a <u>reasonable degree of accuracy</u> (occasional mistakes) and confidence.</p> <p>Level 5 You are able to play/sing all of your part with a <u>good degree of accuracy and confidence in time with others</u>. You use <u>original ideas</u> to make creative changes which fit, to make a 'cover version'. When performing you take care to play an <u>appropriate dynamic with others</u> (volume) and contribute positively to group work.</p> <p>Level 6 Your performance is <u>expressive</u> and you adopt the <u>correct technique</u> for your instrument/voice. You are also able to <u>play other parts/instruments</u> within the arrangement if needed or are performing with <u>both hands together</u>. You may have <u>recorded different layers</u>.</p> <p>Level 7 You display <u>exceptional competency</u> at your instrument. You can <u>improvise/adapt your part</u> with little/no rehearsal.</p> <p>Cover Composition</p> <p>Level 4 You are able to write a conjunct melody which sounds mainly consonant on top of a chord pattern/sequence. You have ensured that all your parts play at an appropriate dynamic (volume). You have added a bass-line and have given thought to appropriate instruments.</p> <p>Level 5 Your melody includes original and interesting catchy rhythms. You have added lyrics mainly syllabically to your melody. Dynamics highlight changes you have made to various parts.</p> <p>Level 6 You have included an original four note riff. The melody, chords and bass-line are independent of each other and all display original rhythms. Your melody contains a good balance of harmony and passing notes developing from a few pitches. Your parts are recorded/sequenced accurately. You have a substantial song.</p> <p>Level 7 There's a link between lyrics and melody; word painting. You have used your own chord patterns and are able to part notate your composition.</p>		<p>PLTS</p> <p>Independent enquirers: plan their group tasks; make informed choices about what to select for these tasks</p> <p>Creative thinkers: generate and explore their own ideas in the composition</p> <p>Team workers: collaborate to work towards the performances; provide and respond to feedback</p> <p>Self-managers: take responsibility for organising themselves</p> <p>Reflective learners: participate in peer- and self-assessment</p>
<p>Links to NC08 1.1(a). 1.3(a). 1.4(a). 1.5(a). 2.1(a). 2.1(d). 2.2(a).</p>		
<p>Key Words Pop Song Structure, Verse, Chorus, Middle 8, Intro, Outro, Pulse, Rhythm, Tempo, Dynamics, Texture, Unison, Melody, Harmony, Pitch, Hook</p>	<p>Resources Powerpoint for each lesson CD Song scores Task Guide/Instruction Sheets for pupils Homework sheet Test sheet</p>	<p>ICT Opportunities Use of computers for</p> <p>Homework</p>