

Year 7



MUSIC  
Textbook

# TRACKING YOUR PROGRESS

Topic	Grade Achieved	Target for Next Unit
Graphic Scores		
Rhythm		
Highs and Lows		
Feel The Beat		
Ostinato		
The Blues		
Reggae		
The Orchestra (extra)		
Melody Shop (extra)		

You will all have this grid in your music books. It is where we will track your progress throughout the year. Make sure you keep it up to date.

## PLENARY BUBBLES

At the end of a lesson, try to answer these questions about your learning.

There are some example answers below.

I was successful when I...

Before this lesson I could already...

The most important thing I learned today is...

I did not know how to...  
...but now I can

Today I have tried to...

Today I have learnt that...

*...used the success criteria to improve my performance level.*

Discuss with a partner before you share it with the class

*...remember the notes on the keyboard, but now I can remember them on the stove*

*...read rhythms in music notation...*

*...work with somebody I've not worked with before. I found we managed really well.*

*...Blues music started in America by the African slaves.*

*...to ask for help if I get stuck on something.*

MUSICAL  
ELEMENTS



# Linking Unit

## Brilliant Books for All

We take lots of pride in our written work at Oakbank. You must write neatly and clearly in all subjects.

You must write in blue or black ink in your music books and must always write music notation in pencil.

Your teacher will mark your work in **green** pen. They will give you feedback and targets for improvement. After your teacher has marked your work, you will make corrections or respond to teacher corrections in **purple** pen.



## Music and Me

Your first task in your first music lesson is to tell us about the music you like. Do you like a particular style of music, an artist or band? What sort of music do you listen to at home?

Do you hear music on the television? What's your favourite tv or movie theme tune? Why is it your favourite?

Have you played a musical instrument at primary school? Did you have individual lessons or did you learn in a group? Have you been taught an instrument by a family member?

Would you like to learn to play a musical instrument? If so, which one? Why have you chosen this one? If not, why not? Does anyone in your family play an instrument? Have you seen people playing instruments live? If so, what did you think of the experience?

You will draft this written piece on paper. Your teacher will proof read it (and you can get a friend to check it over too). When your teacher is happy with it, you must copy it **IN YOUR NEATEST HANDWRITING** into your music book.

# Hearing the Elements

## The Carnival of the Animals

### Question 1

Are the first notes HIGH or LOW **PITCH**

What volume is the very last note? LOUD or QUIET **DYNAMICS**



### Question 2

Which statement best describes this piece?

LONG AND HELD or SHORT AND REPEATED **RHYTHM**



### Question 3

Is the melody (the tune) HIGH or LOW **PITCH**



### Question 4

What speed best describes the piece?

SLOW MEDIUM FAST **TEMPO**



### Question 5

Apart from the Piano, which other instrument is playing?

TRUMPET CELLO FLUTE **TIMBRE**



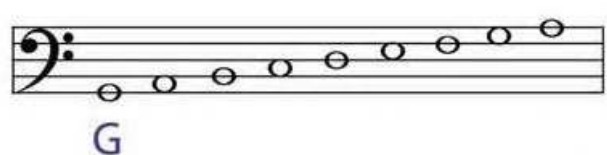
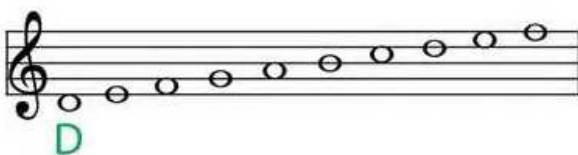
### Question 6

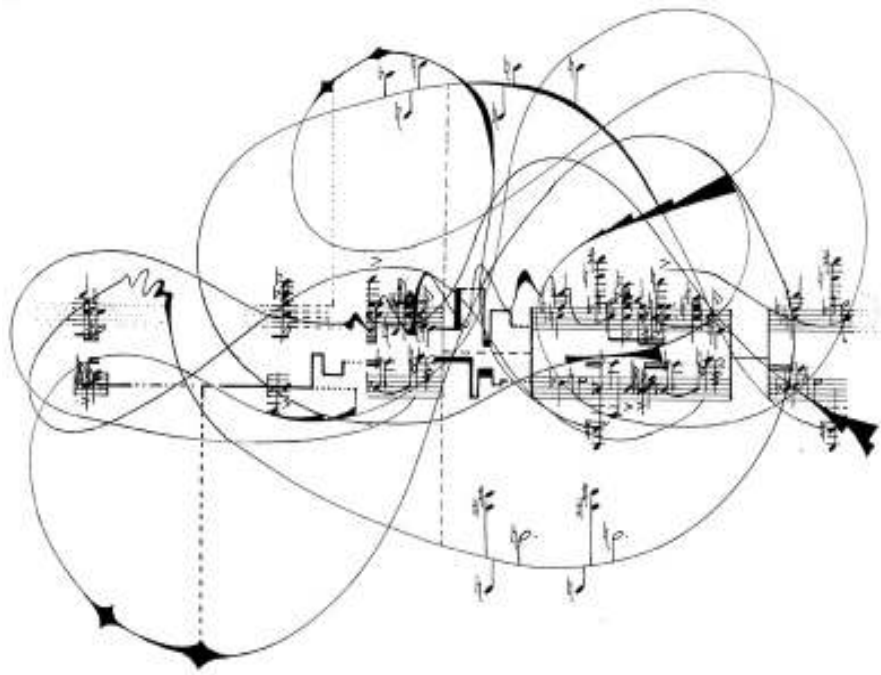
Name each of the instruments below



### Question 7

Identify each of the notes on the treble and bass staves below. There is one mark for each correct name. The first one for each clef has been given to you. Write the letters in sequence in your book.





## GRAPHIC SCORES

# Unit 1

## Graphic Scores

You are going to hear a piece of music. This piece tells a story. If you close your eyes while you listen to it, it might paint a picture in your mind. What would this piece of music *look* like? Can you draw how you think it should look?



Was it a picture or just shapes...can you explain why you drew this? Did you use colour? If so, why did you choose those colours?

## Group Performance of a Graphic Score

The piece below is written as a Graphic Score. The music is written as pictures. What do you think these pictures sound like? Your task is to perform this sound picture in a group. Each person in your group will play a layer on a different instrument (or you could make different sounds using your voices...or both!)

Layer 1	
Layer 2	
Layer 3	
Layer 4	



### BLUE TASK

In a group, perform at least 2 layers of the graphic score



### PURPLE TASK

In a group, perform all four layers of the graphic score.



### PINK TASK

In a group, perform all layers of the graphic score.  
Try to include DYNAMICS (use the grid on page 9)

You will perform your sound pictures to the class. When you're listening to groups perform, try to rate their performance using the STAR criteria on page 9. In your music books, complete the plenary bubbles (on page 2) about your progress this lesson.



## Is it a 5 STAR performance?



*3 Musical Elements*

*Fluent  
Confident  
Organised*



*2 Musical Elements*

*Fairly Fluent  
Fairly Confident & Organised*



*1 Musical Element*

*Parts of the piece are fluent  
Some of the performance is Confident and Organised*



*Completed the task but with some mistakes*

*Some stops and starts  
Parts of the piece are a little unorganised  
or lacking in confidence*



*Attempted the task  
Mistakes may occur*

Pitch	How high or low a note or sound is.
Tempo	How fast a piece of music is.
Dynamics	How loud or quiet a section of music is.
Duration	The length of the music.
Silence	No sound at all.
Timbre	The sound of the instrument.
Rhythm	The pattern of sounds (long or short sounds)

## Musical Elements

This grid shows the elements we use in music. Elements are the changeable aspects of music. Changing the elements makes the music more interesting.

Every single piece of music uses a variety of musical elements.

The more we change and contrast the elements, the more variety we can create.

## Graphic Scores

Today, we are going to recap your group performances from last lesson. We can build of what you have already created by adding more musical elements to the performance. Think about how can we add musical elements? (look at the elements table on page 8)

You will need to draw your Graphic Score into your book. Make sure you show how you can add the musical elements. For example, you might decide to gradually make a sound louder (dynamics). You could draw the shape gradually getting bigger, to symbolise the sound getting bigger (louder).

Layer 1	
Layer 2	
Layer 3	
Layer 4	



### BLUE TASK

Use the sounds and shapes from last lesson (Blob - Boom - Crackle - Crunch)  
Include Dynamic changes and any other elements you can.



### PURPLE TASK

Use the sounds and shapes from last lesson, but create one of your own too.  
Include Pitch and Dynamic changes.



### PINK TASK

Create a new set of sounds and shapes to make your Graphic Score.  
Include Pitch, Dynamic and Tempo changes.

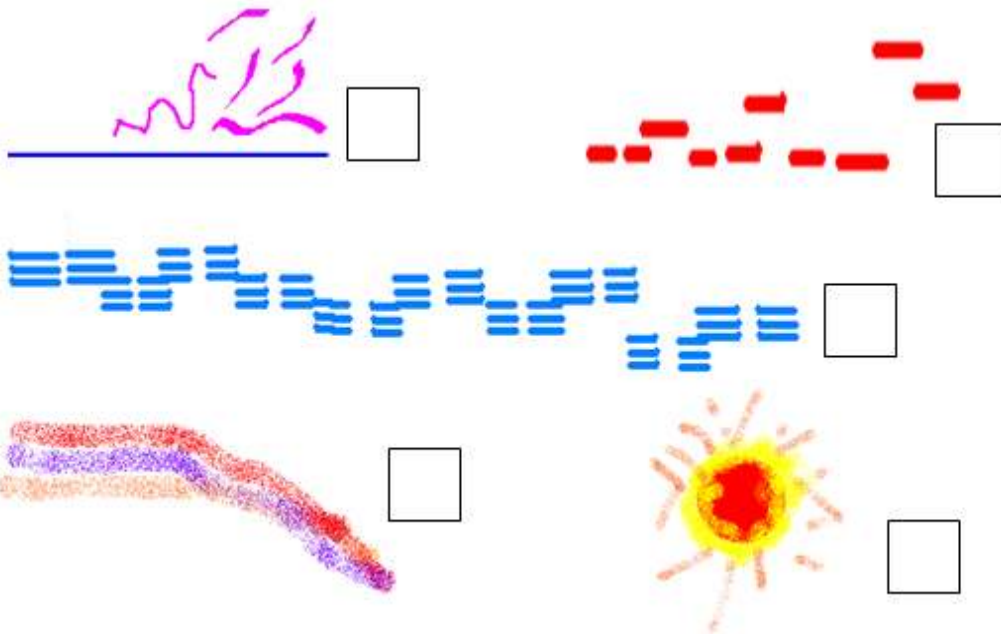
Remember, this score will look similar to the one on page 8. Don't completely change it; just add enough changes to add your musical elements.

You will perform your new sound pictures to the class. When you're listening to groups perform, try to rate their performance using the STAR criteria below. Your aim should be to improve on your star rating from last lesson. In your music books, complete the plenary bubbles (on page 2) about your progress this lesson.

# Graphic Scores

You will hear FIVE short pieces of music. Can you identify which picture matches each piece?

Write the number in the box next to the image you think it matches with.



Can you...


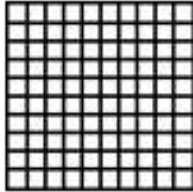




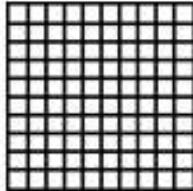




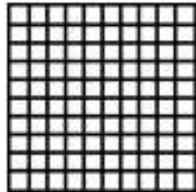

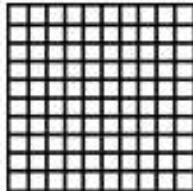


Identify which pictures match the sounds  
 Justify why you think the picture matches  
 Compare two different pictures/sounds

CAN A  
 GRAPHIC  
 SCORE  
 HELP US  
 REMEMBER  
 SONG  
 LYRICS?


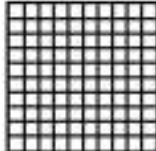





# FINGER POP RAP

Use the grid below to create a group performance. You might choose to play each layer by a different person. You might start all layers at the same time or you might stagger the starting points. You might choose to read from left to right, or from right to left. You might even decide to play diagonally! It's up to you!




Use the key below to help with your sounds.

 = POP!	 = Silence	 = Shhh!
 = Whistling high/low	 = One clap	


## Graphic Scores


You have performed and edited Graphic Scores, now it's time to write your own! Copy the grid below into your books and decide in groups how you can complete it. Remember everything you've learnt about the musical elements and try to include this.





			
			
			

In your groups, choose 3 new sounds and add them into your graphic score using a symbol.

Sound 1:  = Whoosh! Musical Element = Dynamics (volume)

Sound 2:  = Musical Element =

Sound 3:  = Musical Element =

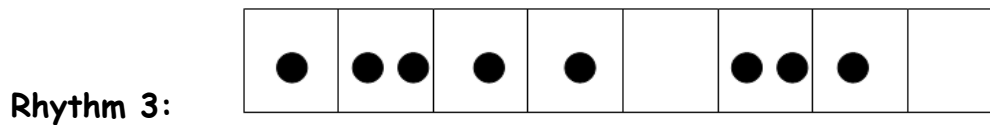
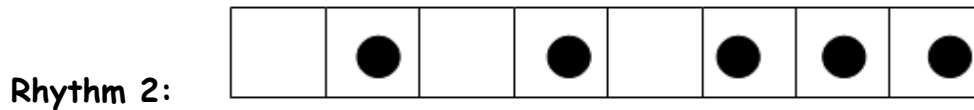
Sound 4:  = Musical Element =

rhythm

## Unit 2

## What is Rhythm?

Each square is a beat. There are eight beats in total. Where there is a circle in a square, clap on the beat. When the square is empty, don't clap!



Now look at the rhythm below and spot the differences! What does it look like?



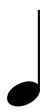
### Notes: names and values

This is how we write rhythms in music. Each note has a different length (or value), a specific name, and a rest of the same value.



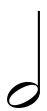
$\frac{1}{2}$  beat

Quaver



1 beat

Crotchet



2 beats

Minim



4 beats

Semibreve

# Rhythm Dictation

Dictation is being able to write down what you hear. Listen to the beats and rhythms in the following examples and put one or two circles or dots in the correct squares.

① 

--	--	--	--	--	--	--	--

 /8

② 

--	--	--	--	--	--	--	--

 /8

③ 

--	--	--	--	--	--	--	--

 /8

④ 

--	--	--	--	--	--	--	--

 /8

⑤ 

--	--	--	--	--	--	--	--

 /8

## The Rhythm Clock

**In Pairs:**

One of you must clap out a rhythm from the rhythm clock opposite.

The other has to say what time it is.

To do this, look at the clock to find out which rhythm they clapped, and look at the number.

Then swap round and both have a go!





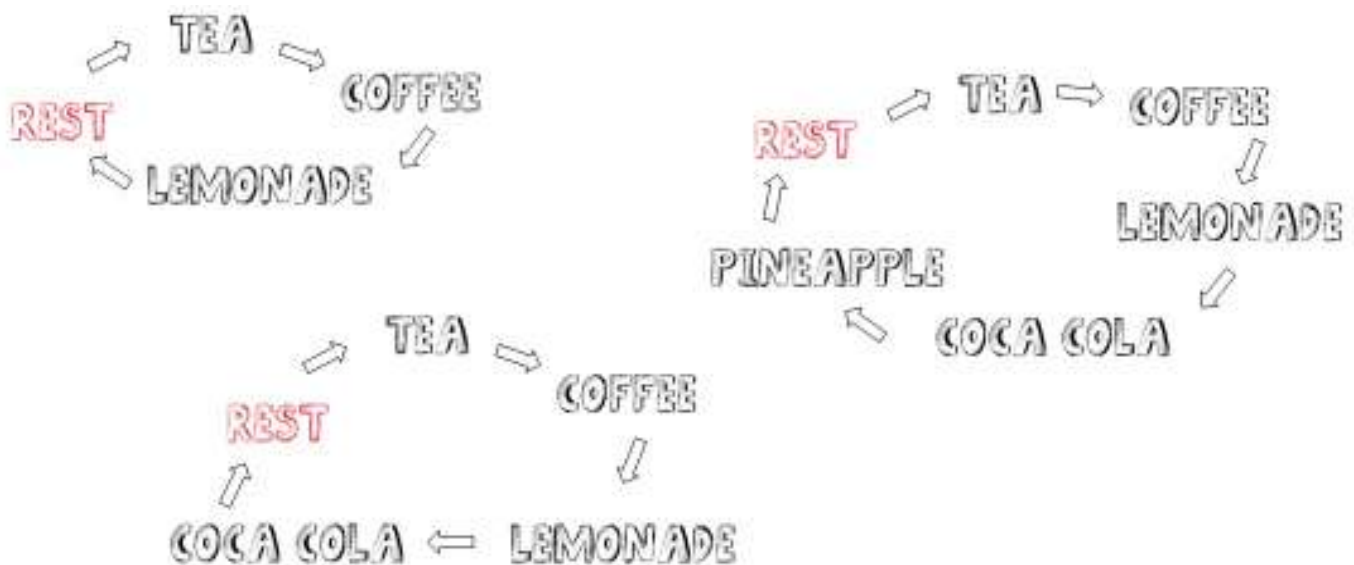
## Rhythm Games

To help us clap Rhythms, we use words. Different words have different numbers of syllables. When we speak, we actually speak in Rhythms. Here are six simple words to help play a Rhythm game.

Say each of the word cycles to a pulse or beat. Tea has 1 syllable. Coffee has 2. Lemonade has 3. We rest on the word 'rest'. Clap the syllables as you say the words - but don't clap on the 'rest'.

Here's the rules...

- ♪ Sit in a circle
- ♪ Take it in turns to pass the drinks round the circle
- ♪ Each person claps the next drink (...or rest) in the sequence
- ♪ Stay in time with the beat (don't speed up or slow down)
- ♪ If somebody claps the wrong drink, they're out!
- ♪ If somebody claps in a rest, they're out!
- ♪ If somebody doesn't play on the beat (ie is too fast or too slow), they're out!



Can you have more than one game happening at a time?

What key skills have you learnt from playing this game?

What have you learnt about Rhythm and Pulse from playing this game?

## Rhythm Café Menu

Tea		1 Beat
Coffee		$\frac{1}{2}$ beat each
Coca cola		$\frac{1}{4}$ beat each
Lemonade		$\frac{1}{4} + \frac{1}{4} + \frac{1}{4}$
Pineapple		$\frac{1}{2} + \frac{1}{4} + \frac{1}{4}$

Don't forget that each drink fits completely into a beat.

You could say 'coca cola' as slowly as you say 'coffee', but look at the music symbol for each one.

The coca cola sign *looks* faster than coffee!

**Blue Task:** Using the Rhythm Café Menu above, create your own rhythm and place correctly into the grid. Use TEA COFFE and LEMONADE. Each box equals 1 beat (therefore 1 drink fits into one box).


**Purple Task:** Using the Rhythm Café Menu above, create your own 2 part Rhythm. Try to make sure each of your layers is different from the others. Use TEA COFFEE LEMONDAE and COCA COLA


**Pink Task:** Try to notate your rhythm correctly on the staff. Remember to fit four beats in every bar! Use ALL of the drink rhythms.



**Rhythm Café Assessment Criteria:**

- 3c - Attempted to play one or two drink rhythms.
- 3b - Attempted to play most of drink rhythms
- 3a - Have composed a short, simple rhythm.
- 4c - Have composed a simple rhythm and performed with some inaccuracies.
- 4b - Have composed a simple rhythm and performed fairly in time.
- 4a - Have composed a simple rhythm and performed in time.
- 5c - Have composed a rhythm using a range of drink rhythms, performed fairly in time.
- 5b - Have composed a rhythm using a range of drink rhythms, performed in time.
- 5a - Have notated rhythm on the score with some mistakes.
- 6c - Have notated the rhythm on the score accurately.
- 6b - Have composed an additional syncopated rhythm and notated.
- 6a - Have led a group to perform both first rhythm and syncopated rhythm accurately.

In your music books, complete the plenary bubbles (on page 2) about your progress this lesson.



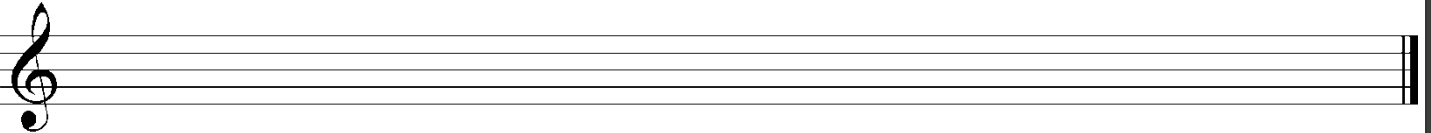
# Unit 3

# HIGHS AND LOWS

## Pitch

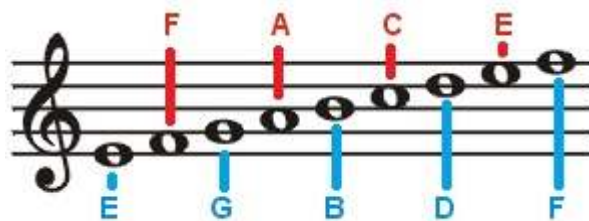
When we talk about *specific* pitches in music, we use a musical alphabet, it goes like this... c,d,e,f,g,a,b,c.

So that we know which pitch to play, we use a *stave*. A *stave* is a set of five lines that looks like this:



The symbol at the beginning is called a *treble clef*.

Each line and space on the staff shows a letter of the musical alphabet.



First we'll have a look at the spaces. There is an easy way to remember which notes are in the spaces - just remember '*face in the space*'.



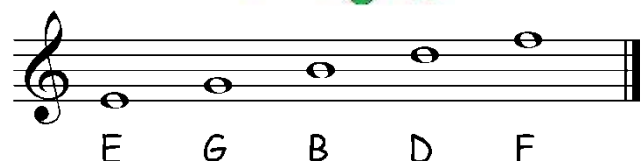
To learn the lines, we use rhymes...

Every Green Bus Drives Fast

Every Good Boy Deserves Fruit

Elephants Go Backwards Down Fire-escapes

Every Green Bogey Deserves Flicking



Here is a simple keyboard melody. Have a go at playing it. Put your right hand thumb (1) on a C, index finger (2) on the D, middle finger (3) on the E, ring finger (4) on the F and your little finger (5) on the G. The numbers under the music should help you.

Think back to our lessons on Rhythm. **Can you remember what a coloured in note is worth? How many beats is an empty note worth? What are they called?**

Keyboard

**Remember**

If it's on the line, say the rhyme  
If it's on a space, just say FACE  
And  
Fingers 1 2 3 4 5  
And  
♩ = 1 beat    ♪ = 2 beats

**Evaluation**

I can:	Yes	Level	
Play all the right notes		4B	
Play all the right notes <b>and</b> the right rhythms		4A	
Play all the right notes <b>and</b> all the right rhythms <b>and</b> use expression to make it sound really musical		5C	

**Is it a 5 STAR performance?**



*3 Musical Elements  
Fluent  
Confident  
Organised*



*2 Musical Elements  
Fairly Fluent  
Fairly Confident & Organised*



*1 Musical Element  
Parts of the piece are fluent  
Some of the performance is Confident and Organised*



*Completed the task but with some mistakes  
Some stops and starts  
Parts of the piece are a little unorganised  
or lacking in confidence*



*Attempted the task  
Mistakes may occur*

**Listen to other peoples performances. Your teacher will ask you to mark their playing. Keep a record of who you assessed and why you decided that star rating.**

**Can you offer them tips to improve their performance?**

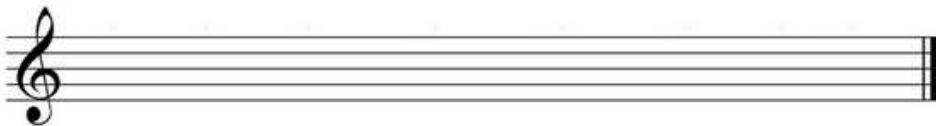
# HIGHS AND LOWS

Last lesson, we discovered that the word pitch meant how high or low a sound was. When we talk about a specific pitch, we use a letter from the musical alphabet (remember - we only go up to G!)

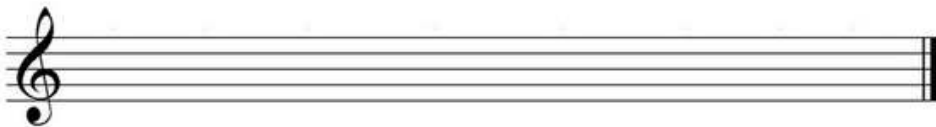
1. Draw a neat line of treble clefs on the blank stave in your book



2. Draw a small circle (one for each note place) to indicate the notes in the **spaces** (and label them)

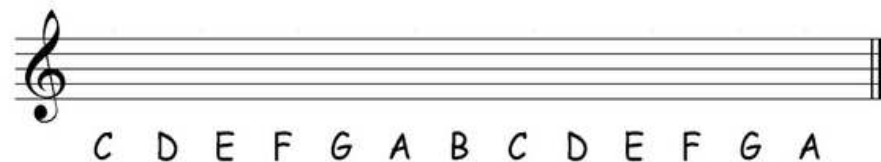


3. Draw a small circle (one for each note place) to indicate the notes on the **lines** (and label them)



4. Draw a small circle (one for each note place) to indicate each of the notes below

\*\* They should create a diagonal line, lower on the left, higher on the right \*\*



## Beethoven's 'Ode To Joy' Theme

**Blue Task:**  
Attempt to find the notes of the first two bars

**Purple Task:**  
Play the first line of the tune with your right hand

**Pink Task:**  
Play the melody fluently and correctly identify the 'flat' note.  
Help other students around you

# ODE TO JOY

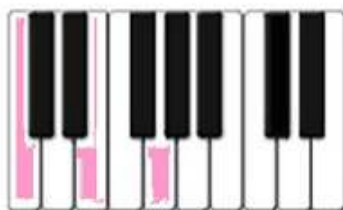
LUIGI VAN BEETHOVEN



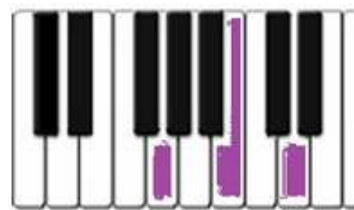
## PINK TASK:

Play all 3 notes at the same time.  
This makes a **CHORD**. The chord will last the full length of the bar, until a change is indicated.

Chord of C



Chord of G



## BEETHOVEN ODE TO JOY - ASSESSMENT CRITERIA

- 3A – They have attempted to find the notes
- 4C – They are able to find and play the correct notes of the melody.
- 4B - They are playing the first line of the tune slowly with some mistakes
- 4A – They are playing the first line of the melody fairly fluently
- 5C - They are playing the first 2 lines of the melody fairly fluently
- 5B – They can play the whole melody all the way through
- 5A – They can play the melody and am also help others



# HIGHS AND LOWS

Your teacher will give you a sheet with this starter exercise on. Make sure you stick it neatly into your books and complete it.

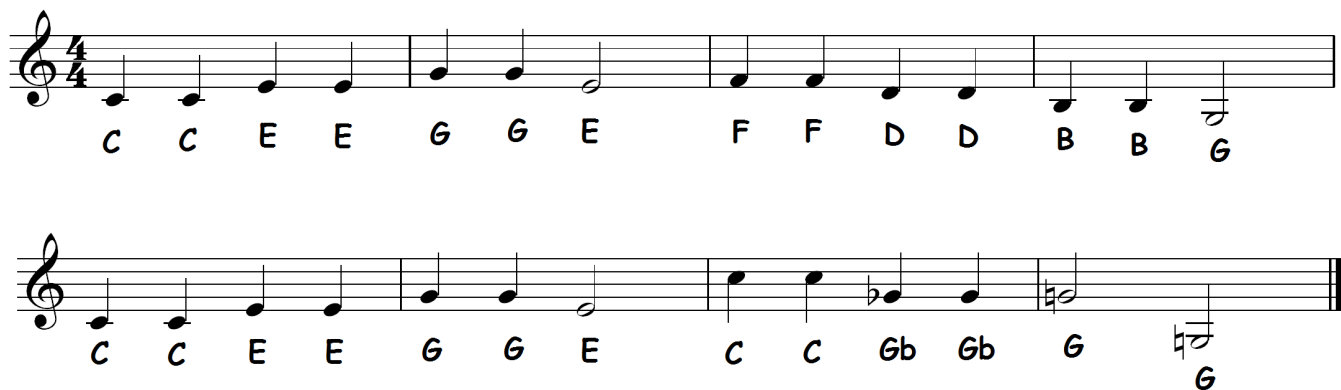
 Circle the pairs of black notes and put a square around the groups of three black notes.

There are patterns on the keyboard which will help you to remember where the notes are.

- \* C is always left of the two black notes
- \* F is always left of the three black notes

 Colour in every 'C' blue and every 'F' red

## Surprise Symphony by Haydn



Two staves of musical notation in 4/4 time. The first staff has notes C, C, E, E, G, G, E, F, F, D, D, B, B, G. The second staff has notes C, C, E, E, G, G, E, C, C, G<sup>b</sup>, G<sup>b</sup>, G, G.

**Blue Task:**  
Attempt to find the notes of the first two bars

**Purple Task:**  
Play the first line of the tune with your right hand

**Pink Task:**  
Play the melody fluently and correctly identify the 'flat' note. Help other students around you

### Assessment Criteria

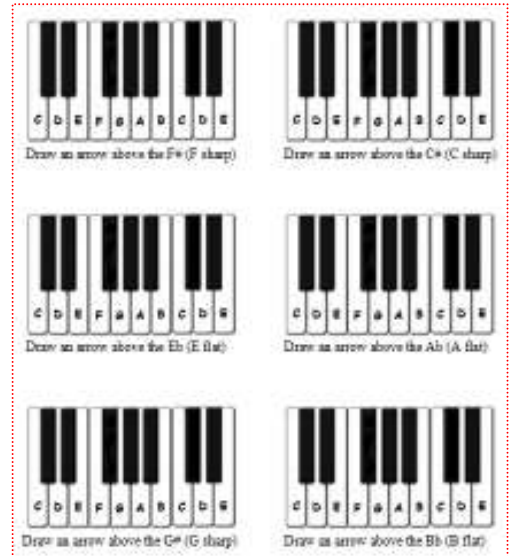
FORMAL ASSESSMENT

- 3A - They have attempted to find the notes
- 4C - They are able to find and play the correct notes of the melody.
- 4B - They are playing the first line of the tune slowly with some mistakes
- 4A - They are playing the first line of the melody fairly fluently
- 5C - They are playing the first 2 lines of the melody fairly fluently
- 5B - They can play the whole melody all the way through
- 5A - They can play the melody and also help others

In your music books, complete the plenary bubbles (on page 2) about your progress this lesson.

# HIGHS AND LOWS

Your teacher will give you a sheet with this starter exercise on. Make sure you stick it neatly into your books and complete it.



## Fur Elise by Beethoven

E Eb E Eb E B D C A C E A B E G# B
   
 Cof-fee Cof-fee Cof-fee Cof-fee Tea A Cof-fee Tea A Cof-fee

C E E Eb E Eb E B D C A C E A B E C B A
   
 Tea A Cof-fee Cof-fee Cof-fee Cof-fee Tea A Cof-fee Tea A Cof-fee Tea

<b>Blue Task:</b> Attempt to find the notes of the first two bars	<b>Purple Task:</b> Play the first line of the tune with your right hand	<b>Pink Task:</b> Play the melody fluently and correctly identify the 'flat', 'sharp' and 'natural' notes. Help other students around you
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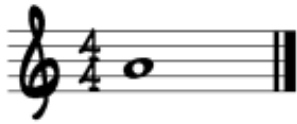
## FUR ELISE - PEER ASSESSMENT

- 3A – They have attempted to find the notes
- 4C – They are able to find and play the correct notes of the melody
- 4B - They are playing the first line of the tune slowly with some mistakes
- 4A – They are playing the first line of the melody fairly fluently
- 5C - They are playing the first 2 lines of the melody fairly fluently
- 5B – They can play the whole melody all the way through
- 5A – They can play the melody and have started adding the bottom line with a partner
- 6C – They can play the melody with the bottom line on their own with some mistakes
- 6B – They can play the melody with the bottom part slowly
- 6A – They can play the melody with the bottom part fairly fluently

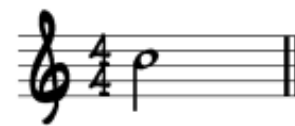
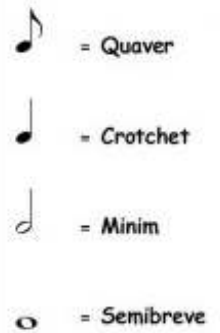
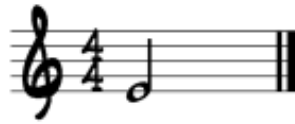
## Combining Rhythm and Pitch

Your teacher will give you a sheet with this starter exercise on. Make sure you stick it neatly into your books and complete it. Use the help box at the side.

Name these notes and their note values...



e.g. Semibreve A



## Constructing your own Melody



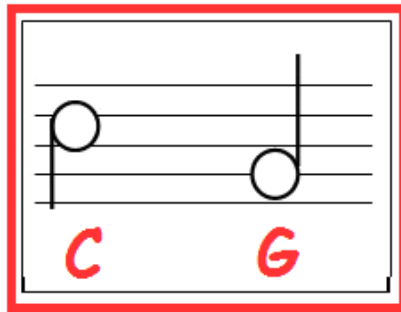
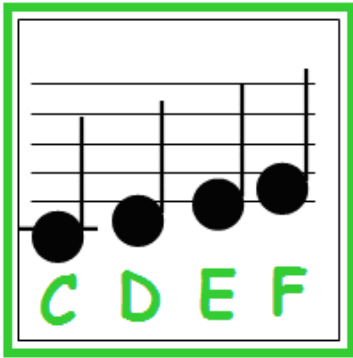
Have you ever played with lego? It's very easy to build something if the blocks are already made for you. We're going to build a melody using four musical building blocks.

The musical blocks have already been written. All you have to do is try out different orders and decide which one you like best.

There are blue, purple and pink tasks. Your teacher will give you a colour task to complete.

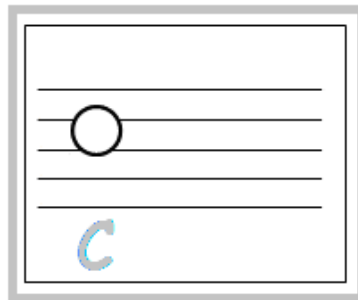
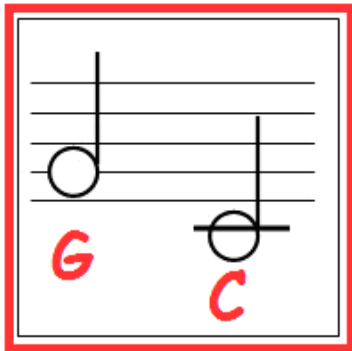
Don't forget to record your progress in your books. Don't just make a decision, explain WHY you made it.

# What melody can you compose?



Green Box  
1 beat each

Red Box  
2 beats each



Grey Box  
4 beats

## BLUE TASK:

Experiment with the boxes in different orders. Which sounds the best? Why?

If you change the order of the boxes, what effect does that have on your melody?

## PURPLE TASK:

Create a fifth box. Use any rhythms we've covered so far this unit. Add that into your mix. Does it change your overall order you had before? Has it made your melody better? Why?

## PINK TASK:

Add at least two more boxes into the mix. Make sure you use a combination of rhythms covered in this unit. You **MUST** use quavers (coffee). Try introducing semiquavers (coca cola) - we used these in the Rhythm unit. Does it change the overall order you had before? Has it made your melody better? Why?

In your music books, complete the plenary bubbles (on page 2) about your progress this lesson.



# Unit 4

# Feel The Beat

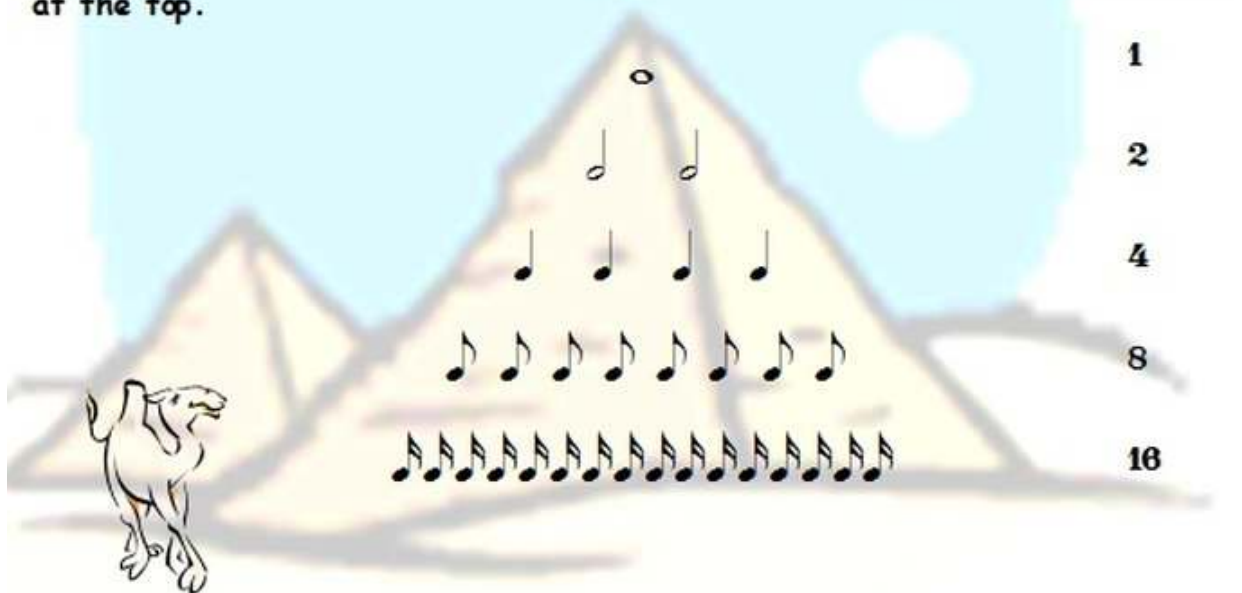
## Time Signatures

Time signatures tell us how many beats are in each bar. It shows us how to divide the music up, and where the main emphasis beat is.

It is written as numbers. The top number tells us *how many* beats are in a bar, while the bottom number tells us *how big* each beat is.

Top number =  $\frac{4}{4}$  how many beats in a bar.  
Bottom number =  $\frac{4}{4}$  crotchets, quavers or minims

The bottom number is taken from a pyramid of note values, with a semibreve at the top.



Semibreve = 1

Minim = 2

Crotchet = 4


Quaver = 8

Changes in Time Signature can change the feel of the music.

If there are 3 beats in a bar (in a Waltz), the first beat is emphasised. So the music will sound ONE two three, ONE two three etc.

If there are 4 beats in a bar (in a March), the first and third beat will be emphasised. So this music will sound ONE two THREE four, ONE two THREE four etc.

## Time Signatures

 Complete the definitions for each of these time signatures.

$\frac{4}{4}$  The time signature means there are 4, crotchet beats in a bar.

$\frac{3}{4}$  The time signature means there are \_\_, \_\_\_\_\_ beats in a bar.

$\frac{6}{8}$  The time signature means there are \_\_, \_\_\_\_\_ beats in a bar.

$\frac{2}{2}$  The time signature means there are \_\_, \_\_\_\_\_ beats in a bar.

$\frac{12}{8}$  The time signature means there are \_\_, \_\_\_\_\_ beats in a bar.

$\frac{2}{4}$  The time signature means there are \_\_, \_\_\_\_\_ beats in a bar.

Copy this into your books and complete the questions. Remember to take care with your presentation.

Task: Now put the right note values in the right place...



Crotchet B



Minim F



Minim D



Semibreve A



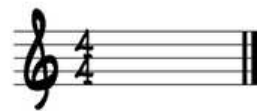
Semibreve C



Quaver G



Quaver E

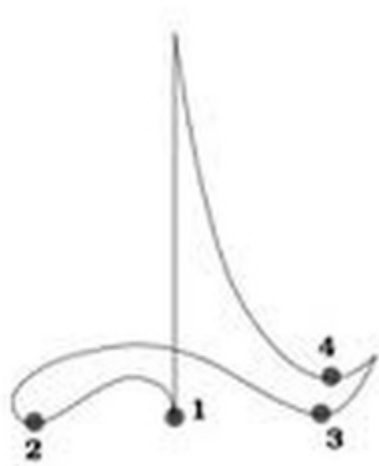


Minim C

Your teacher will give you a sheet with these questions on. Stick it neatly into your music book and then complete the questions. Remember to always write music notes in pencil.

## Can't Get You Out Of My Head - Kylie

The first piece we're going to look at is a March type piece. It has 4 beats in a bar. When you listen to it, can you hear where the main beats are? Which beats are emphasised?



If a piece of music is in  $\frac{4}{4}$  time, the conductor makes a 4 pattern with their baton (a baton is the white stick).

$\frac{4}{4}$  time is in a group of time signatures called SIMPLE.

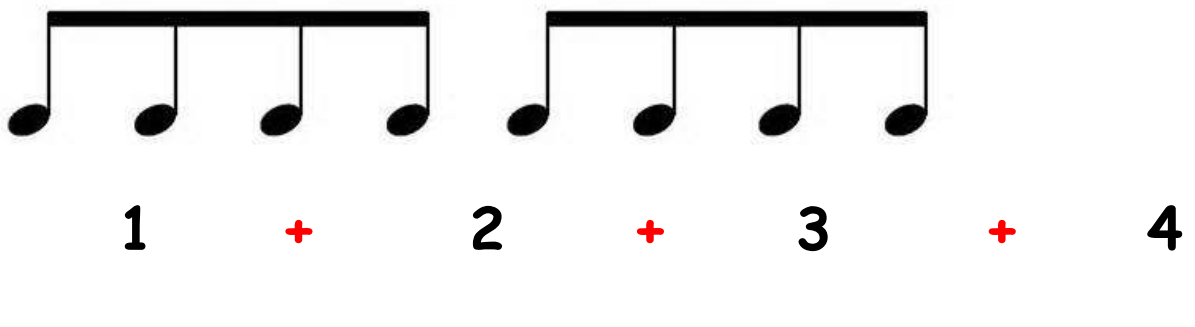
Have a go at the  $\frac{4}{4}$  pattern.

Now try doing it in time with the music!

Can't Get You Out Of My Head has a strong and steady bass part. It drives the piece forward.

The melody is **SYNCOPATED**. This means that it plays on the **OFF BEAT**. When a piece of music is syncopated, it falls in between the main beats.

So, instead of playing on beats 1 2 3 4, it plays on the '+' beat...



The trick to getting this piece together is to have a steady bass line first, then add your syncopated melody. Work in pairs first, then have a go at playing it by yourself.

There are **blue**, **purple** and **pink** tasks. Your teacher will give you a colour task to complete.




**In your music books, complete the plenary bubbles (on page 2) about your progress this lesson.**

### Blue Task:

Start with the LEFT hand bass part - this is played ON the beat. Then add the melody above it with your RIGHT hand


### Cant get you out of my head



### Purple Task:

This builds on the blue task. The left hand is now playing octaves (*the same note letter, but 8 notes above*). The right hand is playing a harmony (*another note that sounds nice*) with the melody


### Cant get you out of my head



### Pink Task:

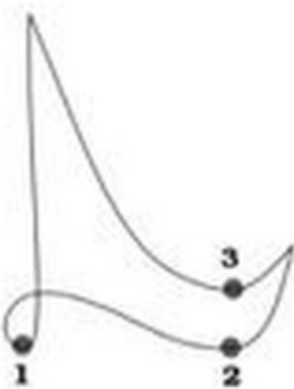
This builds on the purple task. The left hand is now playing quavers (*coffee instead of tea!*) Remember to play the octaves. The right hand is now playing a full chord (*3 notes*)

### Cant get you out of my head



## The Blue Danube Waltz

The Blue Danube is a Classical piece of music. It is a Waltz. This means it has 3 beats per bar. When you listen to it, can you hear where the main beat is? Which beats are emphasised?



If a piece of music is in  $\frac{3}{4}$  time, the conductor makes a 3 pattern with their baton (a baton is the white stick).

$\frac{3}{4}$  time is also in SIMPLE time.

Have a go at the  $\frac{3}{4}$  pattern.

Now try doing it in time with the music!  
Watch out - this piece changes TEMPO...what does that mean?

The Blue Danube uses a feature called **Question and Answer**. The melody is in 2 parts, first a musical question, then a musical answer. The melody is passed backwards and forwards in this musical conversation.

There are **blue**, **purple** and **pink** tasks. Your teacher will give you a colour task to complete.

### Blue Task:

Play the **RIGHT** hand part of the Blue Danube Waltz. Watch out for the rests. Make sure you count carefully.

### Purple Task:

Play the **LEFT** hand part of the Blue Danube Waltz. Be careful, it is written in **BASS CLEF** as it is lower in pitch. Watch out for the rests. Make sure you count carefully.

### Pink Task:

Play **BOTH** parts at the same time. Practice each hand separately to start with then put it together slowly. Try to add some of the changes in tempo in your performance.

# The Blue Danube Waltz

This is a rest, it means you don't play for a whole bar

This is a crotchet rest, it means you don't play for a crotchet

Right

Left

C C E G G C C E G G

8

Right

Left

F A A F F A A E B B D A A B B D A A

16

Right

Left

E C C G G C C A C C E G C C C E G C

24

Right

Left

A E D D F A A F# G C G E D A G C

This is a tie, in this context it means you hold this note for 4 beats

# A Mixture of Simple and Compound Time - America!

Look at the example to the right.

How many beats are in bar 1? \_\_\_\_\_

How many beats are in bar 2? \_\_\_\_\_

How does this change the feel of the music?

---



---



Here's another way to think about the changes...



1 2 3    4 5 6    1 +    2 +    3 +

## America (from West Side Story)

Chords: C, F, C, G

Chords: Eb, Bb, Ab, C

Lyrics: G G G C C C    A F C    G G G C C C    D B G

Lyrics: Bb Bb Bb Eb Eb Eb    D Bb F    Eb Eb Eb G# G# G#    G E C



**BLUE TASK**  
Play the melody



**PURPLE TASK**  
Play the melody  
and the bass  
note



**PINK TASK**  
Play the melody  
with the chords  
under it.

### CHORDS...

- C = C + E + G
- F = F + A + C
- G = G + B + D
- Eb = Eb + G + Bb
- Bb = Bb + D + F
- Ab = Ab + C + Eb

OSTINATO

Unit 5

# Ostinato

The OSTINATO world of  
**Harry Potter**

Learning Objective: To **identify** ostinato as a musical device; **create** an original ostinato.

An **ostinato** is a musical pattern that repeats over and over again without changing.



In some pieces of music you can hear layers of different **ostinati**. This makes the **texture** interesting.



You will need to work in groups of six. Your challenge is to compose a six layer **ostinato** using the character names from Harry Potter.

- Each individual ostinato must include **rests** to make it effective.
- Think about how your **rhythms** will fit together.
- How is your piece going to start? Are you all going to come in at once? Are you going to stagger the entries of each character?
- How is your piece going to finish?
- Are the different characters going to be different **itches**?
- How will you contrast each character?
- Will the **dynamics** stay the same or change?
- What will the **tempo** be?



You can use *Graphic Notation*, *Word Notation* or *Musical Notation*. \*Think about the different techniques you have learnt in previous lessons\*



This unit might not fall in sequence. We only have one computer room in the music department, so we have to share it.

We will rotate rooms so that everyone gets a chance at using technology to create an Ostinato!

We're going to create our own Ostinato (repeated pattern) piece using Dance EJay!

Remember, OSTINATO means 'to repeat'.

Only use ONE sound block for each instrument and copy it across the grid.

Try to create an Ostinato that has an introduction and an ending - don't just let the music STOP!

Maybe make a musical sandwich....OSTINATO 1 OSTINATO 2 OSTINATO 1

1

Start with a drum loop. Find one you like and then copy (right mouse drag) across the page...



2

Then, add a Bass loop. Find one that you like and copy it across the page...



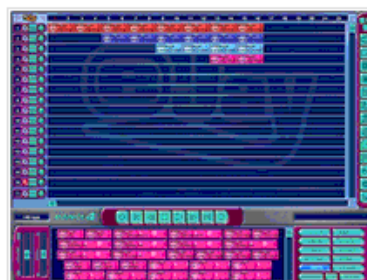
3

Now you need to add a Guitar loop. Find one that you like and copy it across the page...



4

Finally, add a Keyboard part. Find your favourite one and copy it across...





# CANON CHALLENGE

You've listened to Pachelbel's Canon. Now have a go at performing it in pairs. Start with the Bass part, and then build the others on top.



= Level 4 Challenges



= Level 5 Challenges



= Level 6 Challenges

## Level 4c - I can play the bass line accurately

Bass

C G A E F C F G

## Level 4b - I can play the bass line and Part 1

Part 1

E D C B A G A B

Bass

C G A E F C F G

## Level 4a - I can play the bass line and Part 1 and 2

Part 2

C B A G F E F G

Bass

C G A E F C F G

Level 5c - I can play the bass line and Part 3 with some mistakes.

Level 5b - I can play the bass line and Part 3 fairly accurately.

### Part 3

Musical notation for Part 3 in treble clef, 4/4 time. The notes are: C4, E4, G4, F4, E4, C4, E4, D4, C4, A3, C4, G3, A3, F4, D4, G4.

### Bass

Musical notation for the Bass line in bass clef, 4/4 time. The notes are: C3, G2, A2, E2, F2, C3, F2, G2.

Level 5a - I can play the bass line and Part 4 fairly accurately.

### Part 4

Musical notation for Part 4 in treble clef, 4/4 time. The notes are: E4, D4, C4, E4, G4, G4, A4, G4, A4, C4, C4, B4.

### Bass

Musical notation for the Bass line in bass clef, 4/4 time. The notes are: C3, G2, A2, E2, F2, C3, F2, G2.

Level 6c - I can play the bass line and Part 5 fairly accurately.

### Part 5

Musical notation for Part 5 in treble clef, 4/4 time. The notes are: C4, B4, C4, C4, D4, B4, C4, E4, G4, G4, A4, F4, E4, D4, F4, E4, D4, C4, B4, A4, C4, C4, B4.

### Bass

Musical notation for the Bass line in bass clef, 4/4 time. The notes are: C3, G2, A2, E2, F2, C3, F2, G2.

## Level 6b/Extension - I can play Part 6 and Bass Line.

### Part 6

3

G E F G E F G A B C D E F E C D E E F G A G F G E F G

F A G F E D E D C D E F G A F A G A B C B A B C D E F G

### Bass

C G A E F C F G

## OSTINATO COMPOSITION

You should have a pretty good understanding of what an Ostinato is and how they can build in a piece of music.

Now have a go at writing your own melodic and rhythmic ostinato and use it to build up your own piece.

Use the next page to make notes and to put down your ideas.

When you have completed your piece and have performed it to the class, complete the self evaluation form.

To write a good self-evaluation you will need to make sure you have answered the following questions:

How many different Ostinato patterns did you have in your piece?

How many of them were rhythmic and how many were melodic?

How well did the different patterns fit together?

What was the structure of your piece (i.e. what was the overall plan of your piece)?

Which elements of music did you include in your compositions?

How did you change the elements of music to help create the feeling of contrast?

Which elements of music did you find the easiest to understand and why?

What were you pleased with in your group piece?

How could you improve your piece?

What would you do differently if you were to do this again?

Remember to include a target for yourself for the next project.



# Unit 6

# Blues Music

The first Blues singers were African Slaves. Their music grew out of **despair** of slavery. Even after their release the slaves were still held down by **appalling** poverty, and **deprived** of any kind of **privilege**. For many this 'freedom' was worse than the slavery.



When the slaves were set free in 1865, they faced poverty and homelessness. The nightmare of slavery was over, but black people were often denied jobs and mistreated in other ways, as this song tells us:

*I been hurt an' mistreated  
'till I done made up my mind.  
I been hurt an' mistreated  
'till I done made up my mind.  
Gonna leave dis ol' country  
An' all my troubles behind.*

These words come from a blues song. 'Singing the blues' has always been a way for black Americans to tell of the unhappy things in their lives. Whatever the notes of the tunes, all Blues songs are based on the same set of three **chords**.



## Blues

The most common form of Blues is the 12 bar Blues. It is called this because of the length of the music is twelve bars, and it also fits with the typical Blues lyrics. Whatever tune is used, the **harmonies** stay more or less the same. This means the tunes are always similar. It also means that they can be **improvised**.



Task: Listen to your teacher play the 12 bar blues. Work out which chords they are playing. [Hint—they are all Primary chords.]

Glossary	
Despair	Having no hope
Appalling	Terrible, bad, unpleasant
Deprived	Lacking money and/or love
Privilege	Having advantages
Harmonies	Musical sounds that produce chords
Improvisation	To make the music up as you go along. Create 'on the spot'.

### Answer the following questions in full sentences.

1. Why was freedom worse than slavery for many of the black Americans?
2. When were the slaves set free?
3. What so blues songs express?
4. What is a chord?
5. What are the 12 bar blues?
6. What does the musical term improvisation mean, and why is this important in Blues music?

## Blues Songs

Here are 3 Blues songs. They are traditional songs that fit with the Blues Chord Structure. You might recognise them. Because they all fit over the same chords, they can be sung at the same time. Do you know what this is called?

Oh when the saints, go marching in  
Oh when the saints go marching in  
I wanna be in that number  
Oh when the saints go marching in

Swing low, sweet chariot  
Comin' forth to carry me home  
Swing low, sweet chariot  
Comin' forth to carry me home

I'm gonna sing sing sing  
I'm gonna dance dance dance  
I'm gonna sing, i'm gonna dance, hallelue  
When the gates are open wide  
I'll be standing by your side  
I'm gonna sing, i'm gonna dance, hallalue



We're going to focus on the first of these three songs, as we move from Voice to Keyboard. There are blue, purple and pink tasks. Your teacher will give you a colour task to complete.

Remember back to the 'Feel The Beat' unit. Can you remember what **SYNCOPIATION** and **QUESTION AND ANSWER** meant?

# When the Saints Go Marching In

## Blue Task (Main Theme)

C C C



Oh when the Saints go march ing in Oh when the Saints go

C G C



march - ing in I want to be in that

F C G C



num -ber When the Saints go march - ing in.

## Purple Task (introduces Syncopation)

C C



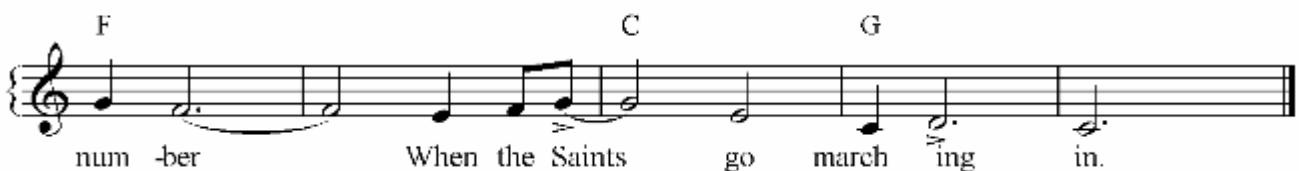
Oh when the Saints go march ing in Oh when the Saints

C C G C



go march -ing in I want to be in that

F C G



num -ber When the Saints go march ing in.

 **Pink Task (introduces Question and Answer)**



The musical score is divided into four systems, each with two staves. The top staff is labeled 'Counter melody' and the bottom staff is labeled 'Syncopated tune'. Chord symbols (C, G, F) are placed above the staves. The lyrics are written below the syncopated tune staff.

**System 1:** Counter melody: C, C. Syncopated tune: Oh when the Saints go marching in Oh when the Saints

**System 2:** Counter melody: C, C, G, C. Syncopated tune: go march -ing in I want to be

**System 3:** Counter melody: C, F. Syncopated tune: in that num - ber When the Saints

**System 4:** Counter melody: C, G, C. Syncopated tune: go march - ing in.

In your music books, complete the plenary bubbles (on page 2) about your progress this lesson.



# Ukulele Blues

(Remember you need to press ALL stickers for the chord)




## BLUE TASK...

Play the first chord in each bar. If you can do this, move on to playing chords on the first AND second beats of each bar.



## PURPLE TASK...

Play the correct colour chord on the first 3 beats of each bar. When you can do this, try playing chords on all four beats of each bar.



## PINK TASK...

Play the correct chords fluently, without having a gap between chord changes, then improvise a rhythm to play the chords to.

## Is it a 5 STAR performance?



3 Musical Elements  
Fluent  
Confident  
Organised



2 Musical Elements  
Fairly Fluent  
Fairly Confident & Organised



1 Musical Element  
Parts of the piece are fluent  
Some of the performance is Confident and Organised



Completed the task but with some mistakes  
Some stops and starts  
Parts of the piece are a little unorganised  
or lacking in confidence

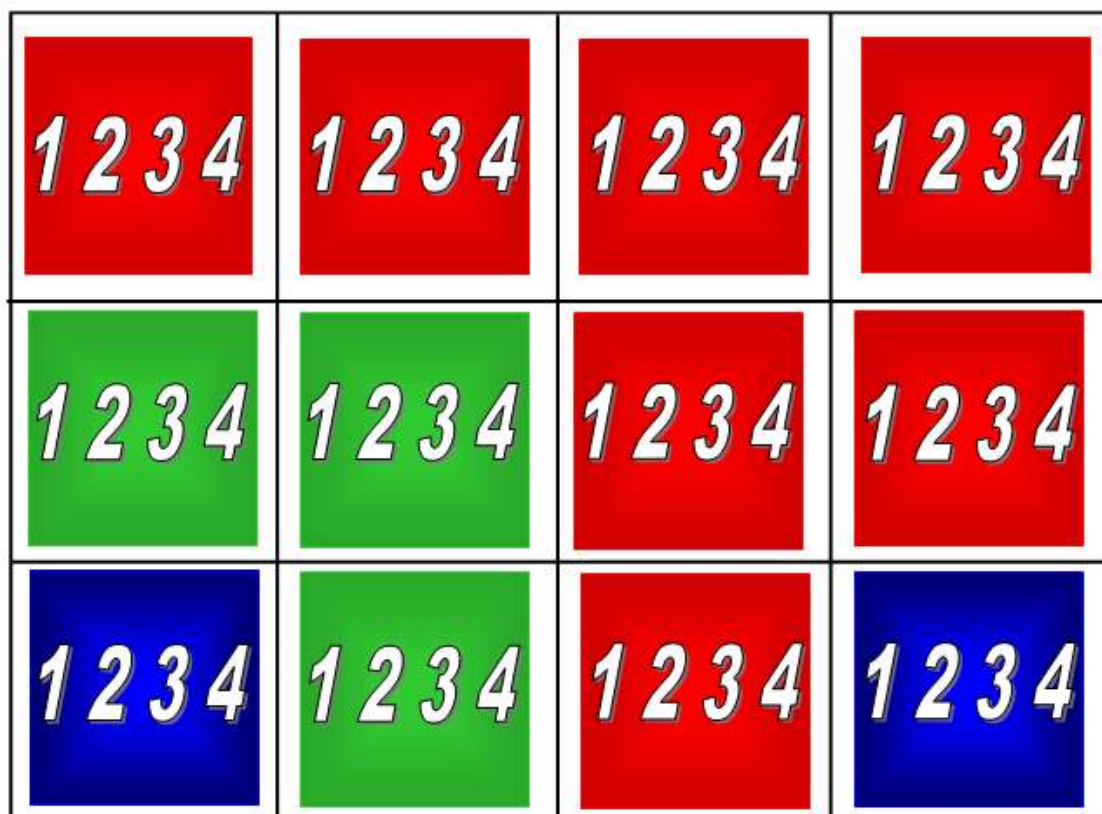


Attempted the task  
Mistakes may occur

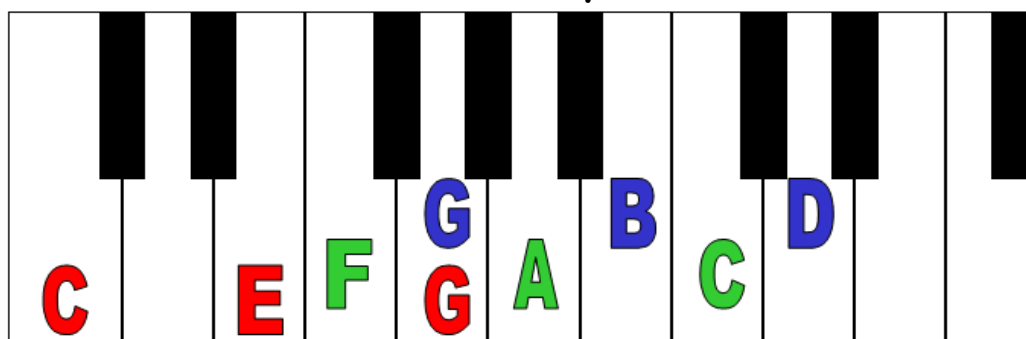
Listen to other peoples performances. Your teacher will ask you to mark their playing. Keep a record of who you assessed and why you decided that star rating.

Can you offer them tips to improve their performance?

## 12 Bar Blues on the Keyboard



Chords on Keyboard



Walking Bass Line

Walking bass line

## Improvising



Once you have mastered the chords to play the 12 bar blues have a go at this!

The Blues Scale is made up of these notes C, Eb, F, Gb, G, Bb, C. Have a look at them on the keyboard above. They are highlighted.

You can play them using any rhythm and in any order to compose a melody that will fit with the 12 bar blues chords you have already learnt.

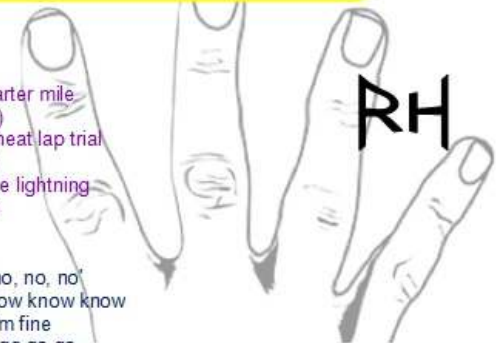
Peer Assessment task	
1. I can.....	1. My Partner can.....
<input type="checkbox"/> Play the <b>12 bar Blues</b> with only <b>some mistakes</b>	<input type="checkbox"/> Play the <b>12 bar Blues</b> with only <b>some mistakes</b>
<input type="checkbox"/> Play the <b>12 bar Blues</b> with <b>no mistakes</b>	<input type="checkbox"/> Play the <b>12 bar Blues</b> with <b>no mistakes</b>
<input type="checkbox"/> Play the <b>12 bar Blues</b> in time with my partner	<input type="checkbox"/> Play the <b>12 bar Blues</b> in time with me

## The Big Question: Why are we learning The Blues?



### (1978) Grease Lightning

Go grease lightning you're bumming up the quarter mile  
 (Grease lightning go grease lightning)  
 Go grease lightning you're coasting through the heat lap trial  
 (Grease lightning go grease lightning)  
 You are supreme the chicks'll scream for grease lightning  
 Go, go, go, go, go, go, go, go, go, go



### (2006) Amy Winehouse - Rehab

They tried to make me go to rehab but I said 'no, no, no'  
 Yes I've been black but when I come back you'll know know know  
 I ain't got the time and if my daddy thinks I'm fine  
 He's tried to make me go to rehab but I won't go go go

### (2008) Duffy - Mercy

You got me beggin' you for Mercy  
 Why won't you release me  
 You got me beggin' you for mercy  
 Why won't you release me  
 I said release me

Chord progression: C C C C F F

Chord progression: C C C C F F

L4: Improvise, maintain part, simple notation, know how parts fit together, evaluate with musical

Can you create a group performance?

L5: Improvise in a structure, play significant parts, compare musical features

# Reggae

## Unit 7



Reggae which is afro-Caribbean music, was first heard in the UK in the 1950s when immigrants began to settle here. It was then known as Ska or Bluebeat. During the 1960s, people began importing singles from Jamaica to sell in UK shops. At this point, it had a lively, quick tempo and had an uplifting sound. The sound of reggae music is often closely associated with the country and culture it comes from- hot, sunny and chilled out!

It has sometimes been criticised as it has been linked to controversial issues such as the use of cannabis but most Reggae songs deal with more light hearted subjects such as religion, love, peace, poverty, anti-racism and political issues.

There are 3 main types of Reggae- Ska, Rock Steady and Dub. Ska is very quick and lively, whilst Rock Steady tended to be slower. Dub emerged in the 1970s and used modern technology to remix drum beats and add effects to the music such as delay and echo. Gradually, the popularity of Reggae grew both in Jamaica and the UK. By the end of the 1970s, Reggae was still going strong and had become a regular style of music to be heard in the top 40 charts. British bands such as UB40 had taken onboard the Reggae style and given it a fresher sound. This was closely followed by a Ska revival and bands such as Madness followed in UB40s footsteps.

Perhaps the most famous musician associated with Reggae is Bob Marley. Born in Jamaica in 1945 he formed a vocal group with Peter Tosh, Bunny Livingstone and Junior Braithwaite. The group were inspired by the music of black vocal groups but eventually they formed their own style. By the 70s, Marley had become world famous and his cool, relaxed vocals were known by many. It was not just music that Marley had helped make more popular but also dreadlocks and Rastafarianism. Sadly, in 1980 he was diagnosed with cancer and died on May 11th 1981.



**Task: Read the information on Reggae Music on the previous page and answer the following questions in full sentences.**

1. In which country did Reggae music originate?
2. In which decade was it first heard?
3. What was Reggae known as to begin with? Ska and .....
4. Why has Reggae music sometimes been criticised?
5. List 4 subjects that Reggae music often deals with.
6. Name the 3 main types of Reggae music and what they sound like.
7. Name 2 British bands that used the Reggae style in their music.
8. Who is the most famous Reggae musician and in which year were they born?
9. What two things did Bob Marley help to make more popular?
10. In which year did Bob Marley die?



# I Shot the Sheriff

This is a classic Reggae track by Bob Marley and The Wailers.

One of the key features of Reggae is an off-beat accompaniment. The chords are played on beats 2 and 4. The left hand part of this piece has the off-beat chords. The musical word for 'off-beat' is syncopation.

- *Choose a backing drum beat, like Reggae*
- *Listen to it - figure out how to count 1-2-3-4 in time*
- *Have a go at playing the melody and chords*

The image shows a musical score for the song 'I Shot the Sheriff'. It consists of two systems of music. The first system is labeled 'Keyboard' and the second is labeled 'Kbd.'. Both systems are in 4/4 time. The Keyboard part features a melody in the right hand and a bass line in the left hand. The Kbd. part features a melody in the right hand and a bass line in the left hand. Chords are indicated above the notes. The first system has chords C, B, A, C, B, A, A, C, C, D, D. The second system has chords A/C, A/C, A/C, A/C, F/A, F/A, F/A, F/A. The Kbd. part has a syncopated melody starting on beat 5, with notes E, A, A, C, E. The bass line in the Kbd. part has chords A/C, A/C, A/C, A/C, A/C, A/C, A/C, A/C.



## BLUE TASK

Have a go at playing the melody above.  
Remember to watch out for the Syncopated rhythms.



## PURPLE TASK

Work in pairs. Take it in turns to swap parts.  
One person plays the melody; one person plays the off-beat chord accompaniment.



## PINK TASK

Try to put both parts together with the drum back beat.  
Work individually. Start slowly then build up the Tempo.

# Buffalo Soldier

Listen to *Buffalo Soldier* - it will be played twice.

a) Circle two words that describe the accompaniment.

- Scales
- Chords
- Long held notes
- Repeated
- Fast

b) Listen to the lyrics; write down what you think the song is about.

**Buffalo Soldier**

Chord symbols: C, C, Am, C, C, C, Am, C, Am, C, Am, C, C, Am, C

Lyrics:  
 Buff-a lo sold-ier  
 dread lock rast - a  
 it was a buff-a-lo sold-ier  
 in the  
 heart of Am-er - i ca  
 sto - len from af - ri - ca  
 brought to A-mer-i - ca  
 fight - ing on arr - i - val  
 fight - ing for sur - vi - val

## Buffalo Soldier Assessment Criteria

- 3A - They have attempted to find the notes
- 4C - They are able to find and play the correct notes of the melody.
- 4B - They are playing the first line of the tune slowly with some mistakes
- 4A - They are playing the first line of the melody fairly fluently
- 5C - They are playing the first 2 lines of the melody fairly fluently
- 5B - They can play the whole melody all the way through
- 5A - They can play the melody fluently and correctly adding chords in pairs.
- 6C - They can play the melody fluently and correctly adding chords individually.



# Reggae - 'Three Little Birds' by Bob Marley

The two main features of reggae are a heavy bass hook and chords played on the 2<sup>nd</sup> and 4<sup>th</sup> beats.

## Lyrics

*Don't worry about a thing  
'Cos everything little thing  
Is gonna be alright*

*I said don't worry about a thing  
'Cos everything little thing  
Is gonna be alright*

### Your Task:

- Practise as a group to be able to play Three Little Birds together.  
Each member of the group has to play a part.

One person could play the chords on keyboard or ukulele, another bass line/tune, someone could sing and someone could play percussion.

Remember: Reggae music puts emphasis on the 2<sup>nd</sup> and 4<sup>th</sup> beats.

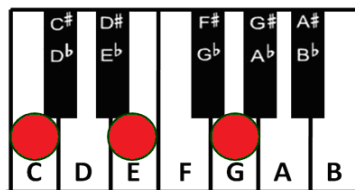
## Chords:

Play the following chords on beats 2 and 4 only:

*/ C / C I / C / C I / C / C I / C / C*

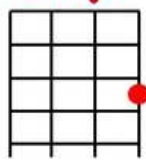
*/ F / F I / F / F I / C / C I / C / C*

### C Chord:



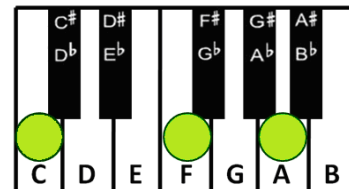
Keyboard

### C Major



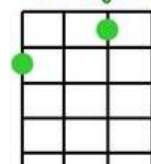
Ukulele

### F Chord:



Keyboard

### F Major



Ukulele

**Bass Line:** Start playing on beat 3:

Lines 1, 2 and 4:



Line 3:



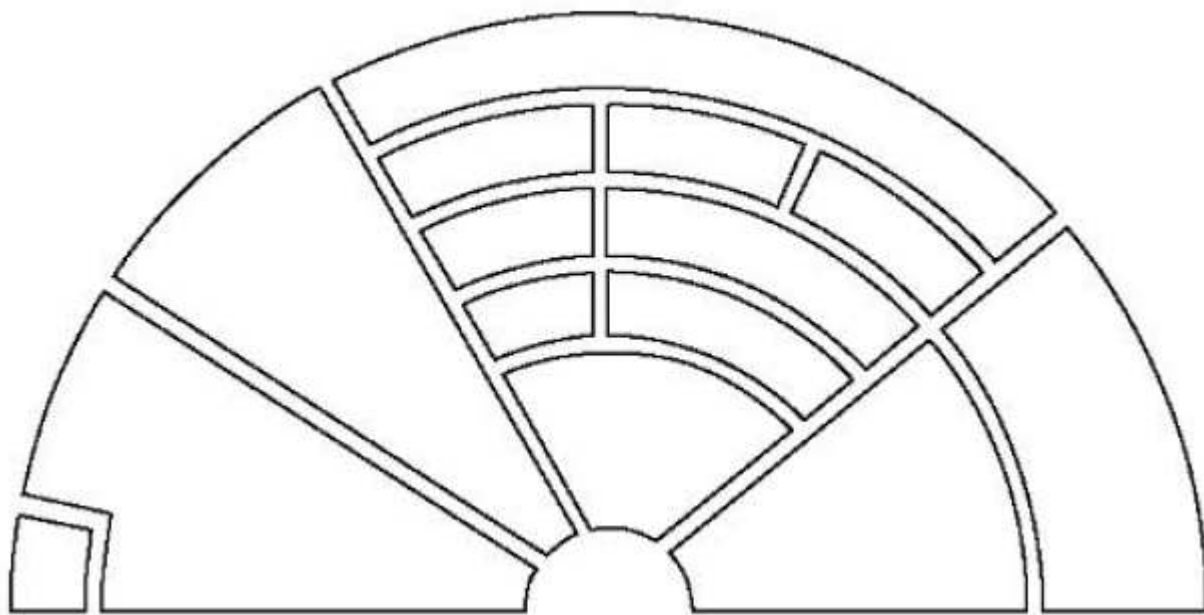
Rehearse your piece - you will all have to perform to the rest of the class!



# THE ORCHESTRA

## Extra Unit

# The layout of the Orchestra



You are the conductor and need to know where all the instruments sit. Using the following directions, label the blank sections. Then shade each section in the appropriate colour.

Strings = Blue    Percussion = Red    Woodwind = Green    Brass = Yellow

## Directions for Labels

The percussion and timpani sit at the very back row of the orchestra. The harp occupies the smallest space and the 1st violins sit at the front, next to the harp. The 2nd violins sit next to the 1st. The violas are directly in front of you. Double basses are behind the cellos and finish the string section (which is the largest).

The flutes are behind the violas to the left. The oboes sit next to the flutes and are directly in front of the bassoons. The clarinets sit next to the bassoons and in front of the horns. The trombones and tuba sit a row behind the bassoons to the right and the trumpets sit next to them.

## INSTRUMENT QUIZ

Choose from the list of words at the bottom of the page to help you with this quiz. You may write on this sheet.

1. Name the 4 families of instruments in the orchestra.  
\_\_\_\_\_
2. To which family does the snare drum belong? \_\_\_\_\_
3. To which family does the flute belong? \_\_\_\_\_
4. What is another name for the timpani? \_\_\_\_\_
5. What is the most numerous instrument in the orchestra?  
\_\_\_\_\_
6. Which instruments sit to the left of the conductor?  
\_\_\_\_\_
7. Name the largest stringed instrument. \_\_\_\_\_
8. Name two instruments played with a bow. \_\_\_\_\_  
and \_\_\_\_\_
9. What does pizzicato mean? \_\_\_\_\_
10. Name 2 instruments that do not usually play with an orchestra. \_\_\_\_\_ and \_\_\_\_\_
11. To which family does the French horn belong? \_\_\_\_\_
12. Name the largest brass instrument. \_\_\_\_\_
13. Which stringed instrument plays the highest notes?  
\_\_\_\_\_
14. Name a tuned percussion instrument (one that can play a tune)  
\_\_\_\_\_
15. What part of the violin holds up the strings? \_\_\_\_\_
16. Which family of instruments often play fanfares?

Brass    Woodwind    Xylophone    Violin    Strings    Bridge    Kettledrums  
Percussion    Guitar    double bass    Saxophone    Viola    Plucked    Tuba

# Return to the Carnival Of The Animals

Remember back to our very first music lesson? We're going to revisit one of the pieces from the first listening test. Have a go at the theme below.

## Blue Task Music

## The Elephant

Slow and Ponderous

Double Bass

G C C C D C B C A D D D F

Db.

E F G E C D E C A B C D D C B A G

**Blue Task:**  
Attempt to find the notes of the first two bars

**Purple Task:**  
Play the first line of the tune with your right hand

**Pink Task:**  
Play the melody fluently and add the bass line under it.  
Help other students around you

## Purple and Pink Task Music

## The Elephant

Slow and Ponderous

Double Bass

G C C C D C B C A D D D F

Piano

C G G C G G D A A G B B

Db.

E F G E C D E C A B C D D C B A G

Pno.

C G G A A F A A G G G

melody shop



Extra Unit

**LEVEL 4 MELODIES**



**Ode to Joy**

B B C D D C B A G G A B B A A

B B C D D C B A G G A B A G G

**The Lion Sleeps Tonight**

C D E D E F E D C D E D C E D

G E D E G F E D C D E D C E D

**Staying Alive**

E D C B A A A A A A A A E D C B A A A A A A A

E D C D C C C E D C B



**Blue - 4c**

Play the melody with the correct rhythm and notes



**Purple - 4b**

Play the melody with the correct rhythm and notes and start to put the single bass note in with your left hand



**Pink - 4a**

Play the melody with the correct rhythm and notes in your right hand. Play the chords under it with your left hand

# LEVEL 5 MELODIES



## Pirates of the Caribbean

7 D Bb G D D Bb

D D D E F F F G E E E C C D A C D D D E F F F G

10 G D D Bb

E E E C C D A C D D D E F F G A

12 G D D Bb G D

B B A G A D D E F F G A D D F E E F E D

## Chariots of Fire

15 F C F C 3

Vln. 1

C F G A G E C F G A G C

18 F C

Vln. 1

F G A G E E F E C C

## Beverly Hills Cop

4

20 A

Vln. 1

A C A A D A G A E A A F E C

22

Vln. 1

A E A A G E B A



### Blue - 5c

Play the melody with the correct rhythm and notes



### Purple - 5b

Play the melody with the correct rhythm and notes and start to put the single bass note in with your left hand



### Pink - 5a

Play the melody with the correct rhythm and notes in your right hand. Play the chords under it with your left hand



# LEVEL 6 MELODIES

melody shop



## Unfaithful

Moderato

First system of musical notation for 'Unfaithful'. It consists of a grand staff with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The tempo is marked 'Moderato'. The notes in the treble clef are: C, D, Eb, F, C, D, Eb, D, C, D, Eb, F, C, D, Eb, D. The notes in the bass clef are: C, G, C, Ab, C, G, C, Ab.

Second system of musical notation for 'Unfaithful'. It consists of a grand staff with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The notes in the treble clef are: C, D, Eb, F, C, D, Eb, D, C, D, Eb, D, D, D, C, B. The notes in the bass clef are: Ab, Eb, Ab, F, Ab, G, G, D.

## In the Hall of the Mountain King

First system of musical notation for 'In the Hall of the Mountain King'. It consists of a single staff with a treble clef. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The notes are: A, B, C, D, E, C, E, Eb, B, Eb, D, Bb, D, A, B, C, D, E, C, E, A, G, E, C, E, G. The chords above the notes are: Am, B, Bb, Am, C.

Second system of musical notation for 'In the Hall of the Mountain King'. It consists of a single staff with a treble clef. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The notes are: E, F#, G#, A, B, G#, B, C, A, C, B, G#, B, E, F#, G#, A, B, G#, B, C, A, C, B. The chords above the notes are: E, Am, E, Am, E.

Third system of musical notation for 'In the Hall of the Mountain King'. It consists of a single staff with a treble clef. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The notes are: A, B, C, D, E, C, E, Eb, B, Eb, D, Bb, D, A, B, C, D, E, C, E, A, G, E, C, E, G. The chords above the notes are: Am, B, Bb, Am, C.

Fourth system of musical notation for 'In the Hall of the Mountain King'. It consists of a single staff with a treble clef. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The notes are: A, B, C, D, E, C, E, Eb, B, Eb, D, Bb, D, A, B, C, D, E, C, E, A, E, C, E, A, C. The chords above the notes are: Am, B, Bb, Am, C, Am.

**LEVEL 6 MELODIES Cont.**

**Lady GaGa - Bad Romance**

**Intro**



Musical notation for the Intro of 'Bad Romance'. It consists of two staves of music in treble clef with a key signature of one sharp (F#). The notes are: C D E C, F E F E D, D B C D, E E E D, C C D E C. The second staff continues with: F E F E D, D B C D, E E E D, C.

**Verse**

Musical notation for the Verse of 'Bad Romance'. It consists of two staves of music in treble clef with a key signature of one sharp (F#). Chords are indicated in boxes above the notes. The notes are: G A G A A, C A G A G, A A G A G A. The second staff continues with: C A G A G E G A, A E C A E G A A.

**Chorus**

Musical notation for the Chorus of 'Bad Romance'. It consists of four staves of music in treble clef with a key signature of one sharp (F#). Chords are indicated in boxes above the notes. The notes are: A A A A A G, G G G D D E, E E E G D D C. The second staff continues with: C D E C F A A A, A A G G D D, E E E G D D C, C D E C. The third staff continues with: F E F E D, D B C D, E E E D, C C D E C. The fourth staff continues with: F E F E D, D B C D, E E E D, C.



**Blue - 6c**

Play the melody with the correct rhythm and notes



**Purple - 6b**

Play the melody with the correct rhythm and notes and start to put the single bass note in with your left hand



**Pink - 6a**

Play the melody with the correct rhythm and notes in your right hand. Play the chords under it with your left hand