

Introduction to the Keyboard

Scheme of Work for KS3



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Teacher's Introduction

Written by an experienced piano teacher, this resource provides a thorough introduction to the keyboard for Year 7 students. With a Scheme of Work, six fully planned lessons with student worksheets, and scores for performance it provides everything you need to pick up and teach, even if you have limited experience of the piano yourself:

- starter, main and plenary in each lesson for easy planning.
- scores based on recognisable pieces to keep students engaged.
- theory worksheets – scaffold for the new, challenging GCSEs right from the start of Year 7

The Scheme of Work meets the following National Curriculum requirements:

- Students learn to read and write stave notation
- Students are taught to play and perform on an instrument

The lessons are suitable for both complete musical beginners and more experienced performers. For beginners, the Scheme of Work builds knowledge gradually, through approachable, step-by-step exercises which gradually build knowledge of stave notation and performance technique. For more experienced performers, the resource provides pathways with more challenging versions of the songs and opportunities to practise repertoire being studied in private lessons.

Theory focus

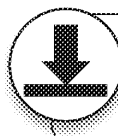
The resource teaches students to play using stave notation from the outset. Students learn to read and notate:

- Rhythms: crotchets, minims, semibreves, ties and basic rests
- Treble clef pitches: middle C–G
- Bass clef pitches: F–middle C

All theory worksheets needed to teach this are provided. To free up lesson time for practical music making, you may wish to set some of these as homework as indicated in the lesson plans.

A note about differentiation

There are three pathways for this Scheme of Work, facilitating opportunities to suit a range of abilities from complete beginner to experience performers.



The scores are provided on the ZigZag Education Support Files system, which can be accessed via zzed.uk/productsupport

Pathway 1: beginners

For students with little prior exposure to the piano or stave notation, there is a guided introduction to the basic rhythms and nine notes around middle C. The Scheme of Work and Lesson Plans relate mainly to Pathway 1. Scores for Pathway 1 students to perform from are labelled 'Version 1'.

Pathway 2: lapsed pianists

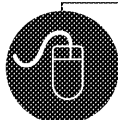
This pathway is for students who previously achieved at least Grade 1 on the piano, but may not have played for some time, or for anyone who is currently working at least Prep-test level on the piano, and would like to learn pop songs. For this pathway, students perform more complex arrangements, using two hands and with a basic, chordal accompaniment are provided. These are labelled Version 2. Due to the use of tied notes, and some slightly complex, syncopated rhythms in the songs, it is advisable that these students participate in Lesson 1, which focusses on rhythmic notation, with the rest of the class. Thereafter, they can practise the songs independently. The song 'I Knew You Were Trouble' is a little more complex than the other two, and could be used to challenge this group of students.

Because the piano is often used as a solo instrument, there is a strong focus on solo playing in this Scheme of Work. If you wish to introduce more ensemble playing towards the end of the Scheme of Work, Pathway 2 students could pair up to accompany students in Pathway 1. Some suggestions of good opportunities to do this are provided in the lesson plans. While accompanying, Pathway 2 students would play only the left-hand chords, while the Pathway 1 Students played the melody. Note that, due to the transposition of the melody to bass clef for note-reading practice in pathway 1, the chords for 'Love Yourself' will need to be transposed down an octave for accompanying purposes. Many keyboards have a setting where pitch can be transposed without students moving their hands.

Pathway 3: students having private lessons

Students who are currently having lessons on the piano above beginner level, or students who are proficient on another instrument, and would benefit from the opportunity for private practice on their first study should be encouraged to bring current repertoire (and their instruments!) to class. The sheet 'Challenges for Experienced Performers' gives a set of six prompts (one for each lesson) to help these students focus while working independently.

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A web page containing all the links listed in this resource is conveniently provided on ZigZag Education's website at zzed.uk/11102

You may find this helpful for accessing the websites rather than typing in each URL.

Scheme of Work

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Lesson 1	
Resources	<ul style="list-style-type: none"> Student worksheets. Lesson 1: Rhythm for the piano/keyboard Keyboards Metronome or online metronome to display on a projector (optional)
Relevance to Curriculum	<ul style="list-style-type: none"> Students are taught to play and perform on an instrument Students learn the basics of stave notation
Objectives	<ul style="list-style-type: none"> To read and play rhythmic patterns using crotchets, minims and keyboard
Key concepts	<ul style="list-style-type: none"> Metre / 'beat', rhythm, $\frac{4}{4}$ time, crotchet, minim, semibreve, crotchet rest, tie
Lesson 2	
Resources	<ul style="list-style-type: none"> Student worksheet. Lesson 2: Locating the notes on the keyboard Keyboards
Relevance to Curriculum	<ul style="list-style-type: none"> Students are taught to play and perform on an instrument Students learn the basics of stave notation
Objectives	<ul style="list-style-type: none"> To locate the nine notes around middle C and perform and compare finger numbers
Key concepts	<ul style="list-style-type: none"> Letter names and location of right-hand pitches C–G Letter names and location of left-hand pitches F–C Finger numbers
Lesson 3	
Resources	<ul style="list-style-type: none"> Student worksheets. Lesson 3: Reading notes in the treble clef Keyboards Score: arrangement of Beethoven's 'Ode to Joy' (provided) Metronomes (optional, but may be available as a setting on the keyboard)
Relevance to Curriculum	<ul style="list-style-type: none"> Students are taught to play and perform on an instrument Students learn the basics of stave notation
Objectives	<ul style="list-style-type: none"> To read and play from treble stave notes
Key concepts	<ul style="list-style-type: none"> Stave notation for middle C–G
Lesson 4	
Resources	<ul style="list-style-type: none"> Student worksheets. Lesson 4: Reading notes in the bass clef Keyboards Score: arrangement of 'Memories' by Maroon 5 (provided) Metronomes (optional, but may be available as a setting on the keyboard)
Relevance to NC	<ul style="list-style-type: none"> Students are taught to play and perform on an instrument Students are taught to read and write stave notation
Objectives	<ul style="list-style-type: none"> To read and play from bass stave notes
Key concepts	<ul style="list-style-type: none"> Stave notation for F–middle C
Lesson 5	
Resources	<ul style="list-style-type: none"> Student worksheets. Lesson 5: Playing treble and bass notes Score: arrangement of 'Exit Music (For A Film)' by Radiohead Metronomes (optional, but may be available as a setting on the keyboard)
Relevance to Curriculum	<ul style="list-style-type: none"> Students are taught to play and perform on an instrument Students are taught to read and write stave notation
Objectives	<ul style="list-style-type: none"> To read and play from treble and bass stave notes
Key concepts	<ul style="list-style-type: none"> Stave notation for bass clef F–middle C and treble clef middle C
Lesson 6	
Resources	<ul style="list-style-type: none"> Student worksheets. Lesson 6: Concert time Score: arrangement of 'Exit Music (For A Film)' by Radiohead and 'Ode to Joy' for weaker learners Computer with Internet access and speakers/projector for playing Metronomes (optional, but may be available as a setting on the keyboard)
Relevance to Curriculum	<ul style="list-style-type: none"> Students are taught to play and perform on an instrument Students are taught to read and write stave notation
Objectives	<ul style="list-style-type: none"> To give a performance of a prepared piece, observing performance conventions
Key concepts	<ul style="list-style-type: none"> Performance conventions/etiquette

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Lesson Plans

Lesson 1: Rhythm for the piano/keyboard

Stage	Details
Starter	<p>1 Discussion</p> <p>Introduce the topic of the term: playing pop songs on the keyboard. You also want to tell students they are going to give a 'pop concert' in half term.</p> <p>Students discuss their favourite pop songs. Put students in pairs for this activity.</p> <p>When the discussion is finished, invite a few students to share their opinions. The following:</p> <ul style="list-style-type: none"> • The beat is one of the most appealing aspects of pop music. • Pop musicians tend to play patterns of notes in time with the beat. • These patterns of notes are called rhythms. <p>You may wish to use an example to distinguish the difference between a rhythm and a melody. For example, you could clap along with the chorus of Pharrell Williams' 'Happy'. https://www.youtube.com/watch?v=ZbGwXcWYqU0 https://www.spotify.com/track/11102-Happy-Pharrell-Williams/ (chorus starts at 0:25)</p> <p>You could draw students' attention to the fact that:</p> <ul style="list-style-type: none"> • They are clapping along with the beat. • There is a strong beat every four beats. This means that there is a bar. • He sings the words at a different time from the students' clapping. The notes that fits around the beat is called a rhythm.
Main, part A	<p>2 Tips</p> <p>Draw students' attention to the time signature and rhythms in the music. Explain that:</p> <ul style="list-style-type: none"> • 4_4 means four beats per bar. • A crotchet is worth one beat. • A minim is worth two beats. • A semibreve is worth four beats. <p>Draw students' attention to the way the notes are written; for example:</p> <ul style="list-style-type: none"> • The crotchet is black in the middle and has a 'tail' (stem). • The minim is white in the middle and has a stem. • The semibreve is white in the middle and has no stem. Students might find this a little like a letter 'o'. <p>When time allows, you may wish to get students to copy the rhythms into their books.</p>

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Stage	Details
Main, part B	<p>3 Activity</p> <p>Students should sit at their keyboards for this activity.</p> <p>For each rhythm:</p> <ul style="list-style-type: none"> Clap it through as a class. When students are confident, they play their rhythm on their keyboard. You may wish to allow students to do this independently, or to have them play in pairs. <p>Before sending students to the keyboard for the first time, demonstrate on a single pitch with one finger. For best technique:</p> <ul style="list-style-type: none"> Students should use their index finger. The index finger should be bent in a 'hook' shape. (See diagram below.) If the other fingers 'rest' in the way, these can be curved up. <p>Encourage students to count out loud as they practise.</p> <p>For more on playing, you may wish to use a metronome; for example, see https://www.youtube.com/watch?v=11102-metronome</p>
Main, part C	<p>4 Tips</p> <p>Draw students' attention to the rests in the tips box. Explain that:</p> <ul style="list-style-type: none"> When the singer takes a break from singing – for example, this is written using a rest. A crotchet rest is worth one beat. Elicit descriptions of the squiggle going downwards or 'a back-to-front number 3'. A minim rest is worth two beats. Elicit descriptions of the squiggle. A semibreve rest is worth four beats. Elicit comparisons of the squiggle to the minim rest. <p>If time allows, you may wish to get students to copy the rests and write the number of beats in their books.</p>
Main, part D	<p>5 Activity</p> <p>Tell students that they are going to practise some rhythms with their keyboards.</p> <p>As for Activity 3, clap each rhythm as a group and allow students to play when they are confident. Encourage counting out loud. As indicated by the notes, it is helpful to get students to say 'rest' instead of a number when the score to stop them playing.</p>
Main, part E	<p>6 Tips</p> <p>Draw students' attention to the tips box with tied notes and explain:</p> <ul style="list-style-type: none"> Bar lines are the vertical lines between beat 4 and beat 1. Ties look like curved lines joining two notes together. Ties are used when a note starts before a bar line but ends after the bar line. The tied note creates a single sound and lasts for as long as the two notes added together. <p>This is quite a tricky concept, so:</p> <ul style="list-style-type: none"> Make sure you go through the examples in '6 Tips' in detail and explain them together. Concept check, using the examples in Activity 5. Do not be concerned if weaker learners struggle at this point. Tied notes will be reinforced in subsequent lessons.
Main, part F	<p>7 Activity</p> <p>As for activities 3 and 5, clap before playing. If using keyboards, switch to a sustained sound (organ, synth strings, etc.) to enable students to play for their full duration.</p>
Plenary or homework	<p>8 Activity</p> <p>Students answer the questions to revise their knowledge. Answers are provided at the end of the resource for peer assessment.</p>

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Lesson 1 Worksheet: Rhythm for the piano

This half-term, you are going to learn how to play pop songs on the piano/keyboard.

1 Discussion

- Who is your favourite pop star/band?
- Why do you like their music?

2 Tips

To play rhythms in time with the beat, like a real pop star, you need to know



Most pop songs have four beats per bar. This means that if you clap once every four beats.



1

A crotchet lasts for one beat.

Minim



1 2

A minim lasts for two beats.

A semibreve

So, let's try out some of these rhythms.

3 Activity

Clap these rhythms as a group, and then try them out on your instrument.

a) | | |

1 2 3 4 1 2 3 4 1 2 3 4

b) | | |

1 2 3 4 1 2 3 4 1 2 3 4

c) | | |

1 2 3 4 1 2 3 4 1 2 3 4

d) | | |

1 2 3 4 1 2 3 4 1 2 3 4

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4 Tips


Sometimes there are pauses between notes in the rhythms of songs; for example, a break to breathe. When there is a break in the music, this is written using a rest.

Crotchet rest



This rest lasts for **one** beat.

Minim rest



This rest lasts for **two** beats.


Did you know?

In songs, a minim rest is written on top of the second line ... and a crotchet rest is written underneath the first line.




5 Activity

Clap these rhythms with rests as a group, and then try them out on your instruments.

a) 

1 2 rest 4 rest 2 3 4 1 2 rest 4

b) 

rest rest 3 4 1 2 rest rest rest rest 3

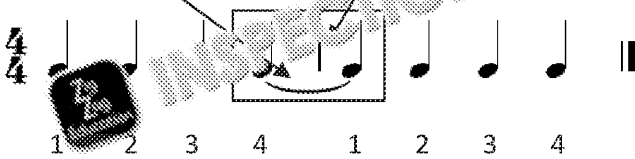
6 Tips

Sometimes the notes in songs are held across the bar line. This means that:

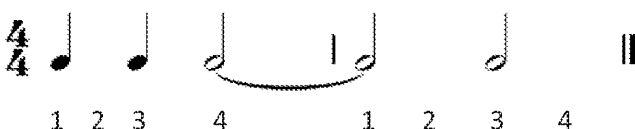
- The note starts before the first beat of the bar, but ends after the first beat.
- The note lasts for as long as the total number of beats of the tied notes.

Here are some examples:

This is a tie.



This is a bar line.



1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4

Ex

Ea

on

tie

wo

Ex

Ea

be

tie

are

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7 Activity

Clap these rhythms with ties as a group, and then try them out on your instrument.


a) 
1 2 3 4 hold 2 3 4 hold 2 3


b) 
1 2 3 4 hold 2 3 4 hold 2 3 4

8 Activity



Think about what you have learned in class today and answer the questions.

- a) Write the notes in the boxes and write the number of beats used in each for you.

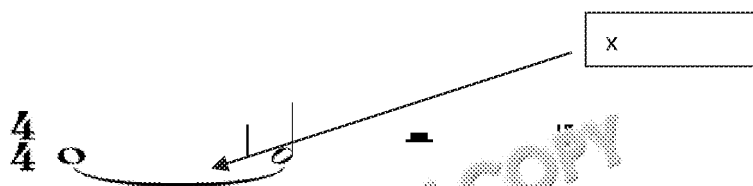
i) Draw a crotchet:

How many beats does a crotchet have? _____

ii) Draw a minim:

How many beats does a minim have? _____

- b) How many beats does each of these rests have?

i)  _____ beat(s)	ii)  _____ beat(s)	iii) _____
--	---	------------

- c) Look at this note:



- i) What is the value of the symbol x?

- ii) How many beats does this note last for?

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Lesson 2: Finding the notes on the keyboard

Stage	Details
Review	<p>1 Review</p> <p>Students answer questions a and b to revise their knowledge of ties. You may wish to revisit the concepts as a class.</p> <p>Question c is a practice task – clap the rhythms as a class, and provide reinforcement if desired.</p>
Starter	<p>2 Discussion</p> <p>Introduce the term 'melody' – the tune / the part usually sung by a pop song.</p> <p>Students have a brief discussion about the melodies of their favourite pop song.</p>
Main, right hand	<p>3 Tips</p> <p>Hand out the worksheets.</p> <p>Go through the keyboard diagram. You could get students to play the letter names out loud.</p> <p>3 Activity</p> <p>Students locate the pitches on their keyboard using one finger.</p> <p>the keyboard diagram at the top of the page.</p> <p>At the end of the activity, elicit the reasons why playing with just one finger is unsatisfactory; for example:</p> <ul style="list-style-type: none"> • It is hard to play smoothly. • You can only play one note at a time. <p>4 Tips</p> <p>Go through the hand diagram. Get students to hold up their right hand and say the number of each of the fingers while saying the finger number.</p> <p>Explain and practise correct hand/arm position for playing with both hands:</p> <ul style="list-style-type: none"> • Feet flat on the floor • Back straight • Knees and elbows at right angles • Curved fingers 'like a bridge'; play on the outside of the thumb and index finger. The thumb should also be slightly bent <p>5 Activity</p> <p>Students play the patterns of notes using the correct finger numbers.</p> <p>Remind students to keep their fingers cupped in a bridge shape.</p> <p>6 Activity (can be set for homework and performed next lesson)</p> <p>Students compose their own short piece of music. They should write the notes on the top row of the table and the letter names of the notes in the spaces below.</p> <p>Give some opportunity for students to practise playing their own compositions.</p> <p>If time allows, students could swap worksheets and perform each other's compositions.</p>
Main, left hand	<p>Parts 7–11</p> <p>Repeat the steps for steps 2–6 for the pitches and fingering of the left hand.</p>
Plenary	<p>12 Activity</p> <p>Students answer the questions on the worksheet. This is a good pair discussion.</p> <p>If there is time left at the end of the lesson, you may wish to invite students to perform their compositions for the class.</p>

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Lesson 2 Worksheet: Finding the notes on the

1 Review

Test yourself! Answer the questions to find out how much you remember from

- a) Match the number of beats to the rest and the rhythm by drawing lines.

1 beat



2 beats



4 beats



- b) How many beats does each tied note last for?

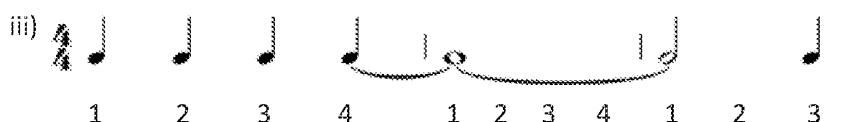
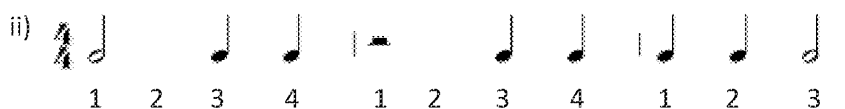
i) ___ beats



ii) ___ beats



- c) Clap/play these rhythms.



2 Discussion

A melody is a 'tune'. In a song, the singer performs the main melody.

Discuss the following questions with your partner.

- Why is this song has the best melody?
- Why do you like it?
- Are there any songs that get stuck in your head?

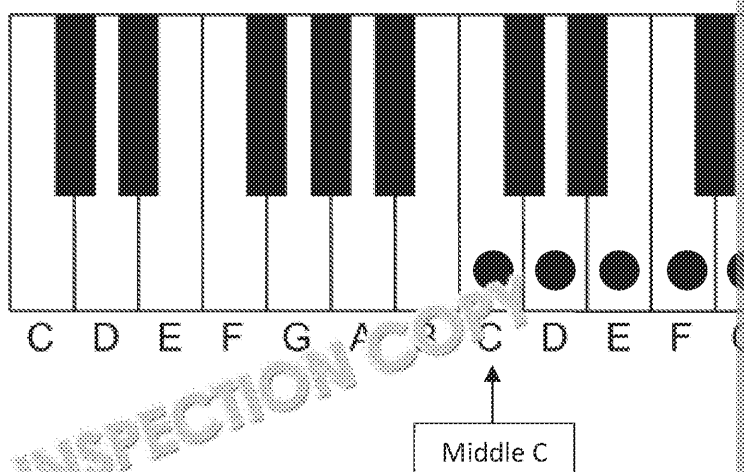
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3 Tips

To play a melody like a pop star, you will get to know the following notes, with using the right hand.



Notice

- Middle C is in the middle of the keyboard.
- It is to the left of the two black keys.

3 Activity

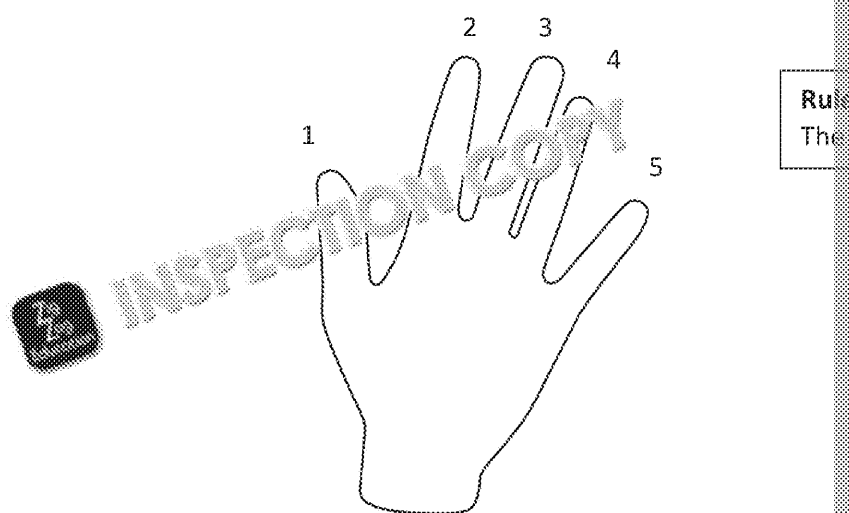
- a) Play the following patterns of notes on your keyboard using one finger. Remember to keep your finger bent like a hook.

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

- b) Why is it difficult to play with just one finger?

4 Tips

Normally, we play the piano using all five fingers. To help us do this, the fingers are numbered 1–5 as follows:



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5 Activity

Here are the same patterns of notes again, with finger numbers added. Try using the correct fingering and hand position.

1	2	3	4	5
C	D	E	F	C

5	4	3	2	1
G	F	E	D	C

1	3	5	3	1
C	E	G	E	C

1	2	3	4	5	4	3	1
C	D	E	F	G	F	E	C

1	2	3	2	3	4	5
C	D	E	D	E	F	G

1	3	4	5	2	4	3	5
C	E	F	G	D	F	E	G

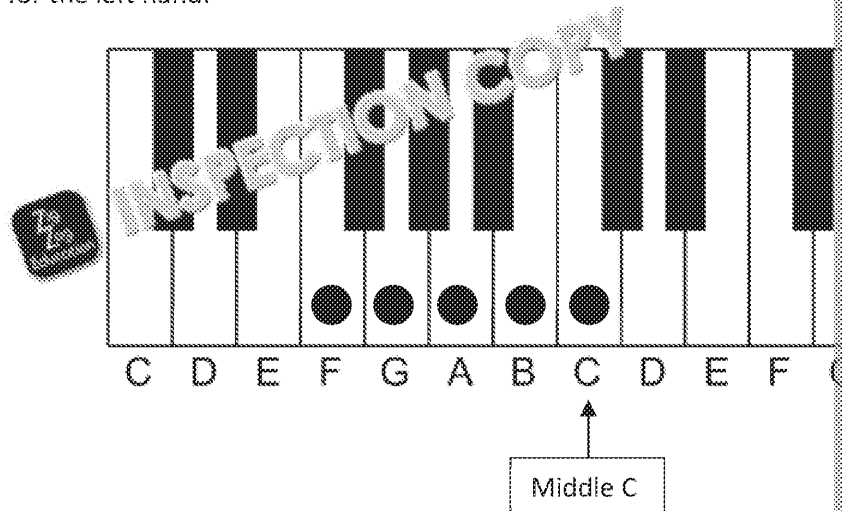
6 Activity

Write your own short piece for piano right hand. Use finger numbers and notes.

Numbers							
Letters							

7 Tips

You are also going to learn to play with the left hand this half-term. Here are some tips to know for the left hand:



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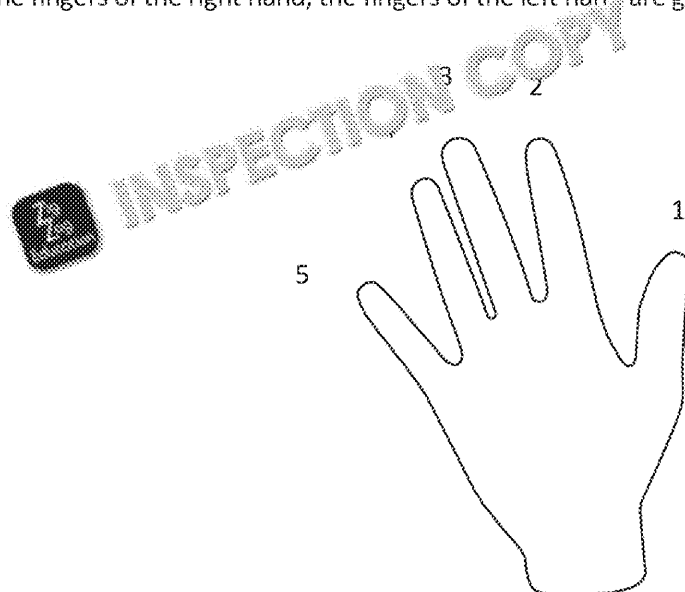
8 Activity

Play the following patterns of notes on your keyboard using one finger of your hand. Try to keep your finger bent like a hook.

FGABC	CBAGF	FA
FAB CAGFC	FGACBGAGF	FG

9 Tips

Like the fingers of the right hand, the fingers of the left hand are given the numbers 1 to 5.



10 Activity

Here are the same patterns of notes again, with finger numbers added. Try to use the correct fingering and hand position.

5	4	3	2	1
F	G	A	B	C

1	2	3	4	5
C	B	A	G	F

5	3	1	3	1
F	A	C	A	F

5	4	3	2	1	3	4	5
F	G	A	B	C	A	G	F

5	4	3	1	2	4	3
F	G	A	C	B	G	A

5	4	5	4	3	2	4	1
F	G	F	G	A	B	G	C

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11 Activity

Write your own short piece for piano left hand. Use finger numbers and notes.

Numbers							
Letters							

12 Activity

- a) i) Which hand did you find easier, the right hand or the left hand?

.....

- ii) Is this the hand that you write with?



- b) How confident do you feel about finding the notes on the keyboard?

Not at all				
1	2	3	3	

- c) Which finger is number 1 in both the left hand and the right hand?

.....

- d) How often did you remember to keep your fingers bent? Give yourself

Never				
1	2	3	3	

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Lesson 3: Reading notes in the treble clef

Stage	Details
Review	<p>1 Review</p> <p>Hand out the worksheets with '1 Review' and '2 Discussion'. Do the rest of the worksheets yet.</p> <ol style="list-style-type: none"> Students label the finger numbers. You may wish to encourage a review here too, e.g. pointing to each finger in turn. Students play the exercises on keyboards to review their knowledge of finger numbers and note locations. You may wish to remind them to play before they play. These exercises will be students' first introduction to repeated pitches. They contain a variety of notes that are used throughout the lesson and in later lessons. This question encourages students to reflect on their experiences of playing notes on the keyboard. Answers will vary, but many students find this harder than playing notes because of the need to lift and lower one finger.
Starters	<p>2 Discussion</p> <p>Students can be in pairs or small groups for this activity.</p> <p>Hand out the score of an extract from 'Ode to Joy' (Version 1) by Beethoven.</p> <ol style="list-style-type: none"> Students should identify that the score is written using stave notation. Students should identify that they need to learn to read the notes on the stave. Students may struggle to answer this question if they have not learned stave notation. It is a good opportunity to introduce the treble clef and point out that the notes of the treble clef are played by the right hand.
Main, part A	<p>3 Tips</p> <p>Go through the diagrams, focusing on:</p> <ul style="list-style-type: none"> The location of each note on the stave The finger number for each note The location of each note on the keyboard
Main, part B	<p>4 Activity</p> <p>Ensure students are sitting at their desks for part a. The score of 'Ode to Joy' needs to be put to one side, or collected temporarily, to enable students to focus on the worksheets.</p> <p>For part b, students return to the keyboards. Before they play the exercise, remind them of posture:</p> <p>Explain and practise correct hand/arm position for playing with the keyboard:</p> <ul style="list-style-type: none"> Feet flat on the floor Back straight Knees and elbows at right angles Fingers 'like a bridge'; play on the side of the thumb Wrist slightly bent <p>You may also wish to play the recording of the full song at this stage to help students with the sound before they play:</p> <p>zzed.uk/11102-Joy-Spotify</p> <p>zzed.uk/11102-Joy-YouTube</p>
Main, part C	<p>5 Activity</p> <p>Students play some simple patterns referring to the stave notation.</p>

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Stage	Details
Main, part D	<p>Students return to 'Ode to Joy' and practise finding the notes.</p> <p>When they are beginning to sound confident finding the notes, the rhythm by counting and clapping/playing on one note. Number the score for counting purposes. You may wish to review/check and remember rhythmic notation symbols for crotchets and minims.</p> <p>Ask students to return to playing the song, this time counting words to make sure they are in time. You may wish to encourage the use of a metronome (starting at a slow tempo!) if available.</p>
Plenary, part A	<p>Bring the practical element of the lesson to a close with a performance for example:</p> <ul style="list-style-type: none"> Unison performance of the song by the whole class. (This will allow students to check whether they are playing in time! Students may need to count/say the words out loud.) Individual or choose volunteers to give a solo demonstration. If you have G&T students who have learned the accompaniment, offer them an opportunity for ensemble work.
Plenary, part B or homework	<p>6 Activity</p> <p>Students match the notes to a) keys and b) fingers to consolidate the component of the lesson.</p>

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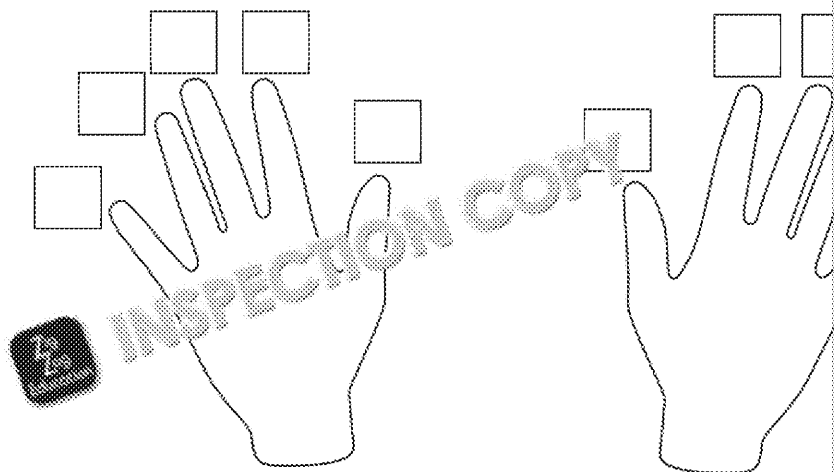


Lesson 3 Worksheet: Reading notes in the

1 Review

Try the activities below to see how much you remember from last lesson.

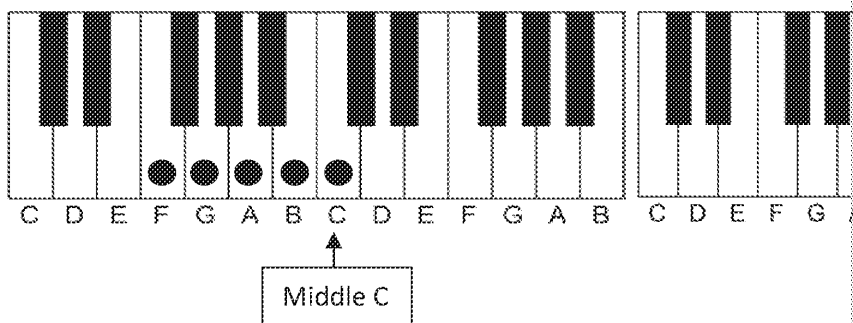
a) Write the finger numbers in the boxes.



b) Play these patterns on the keyboard.

Left hand:

Right hand:



Right hand:

1	2	3	2	
C	D	E	D	

4	4	4	3	2
F	F	F	E	D

Left hand:

3	3	3	4	3
A	A	A	G	A

5	5	3	5	5
F	F	A	F	F

c) How did you find playing the repeated notes?

.....

.....

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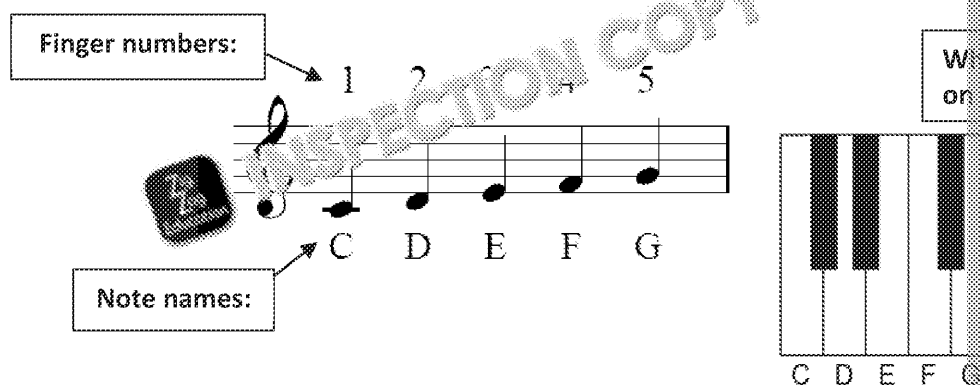
2 Discussion

Your teacher will show you a copy of the song you are going to learn to play.

- How are the notes written down on the page? Does the score use letter names?
- What do you need to know in order to learn the song?
- Do you think you will play this song using the right hand or the left hand?

3 Tips

The diagram below shows the names of the notes that you will need to start



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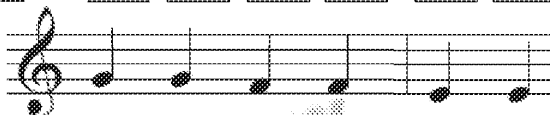


4 Activity

In this activity, you will start to learn how to read these notes so that you can

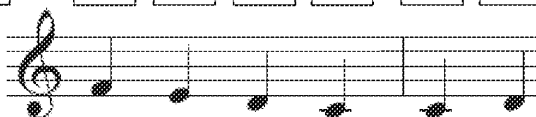
- Write the finger numbers above the notes, and write the note names below.
- Play the patterns on the keyboard.

i) Finger numbers:



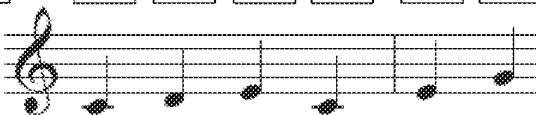
Note names:

ii) Finger numbers:



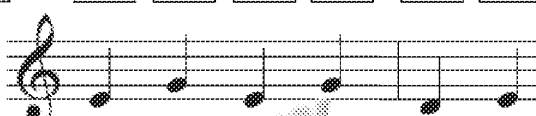
Note names:

iii) Finger numbers:



Note names:

iv) Finger numbers:



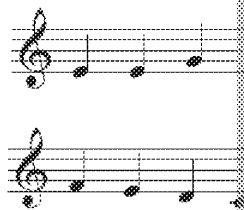
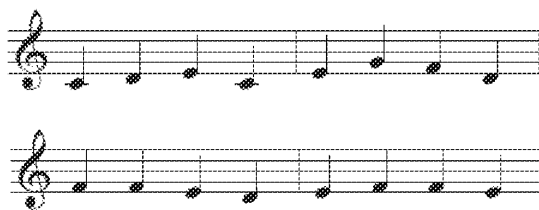
Note names:

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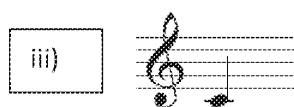
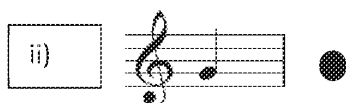
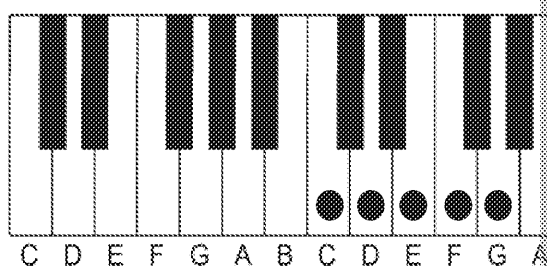
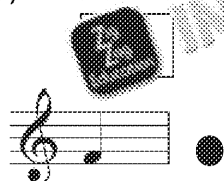
5 Activity

Challenge yourself to play these patterns on the keyboard without writing the note names first.

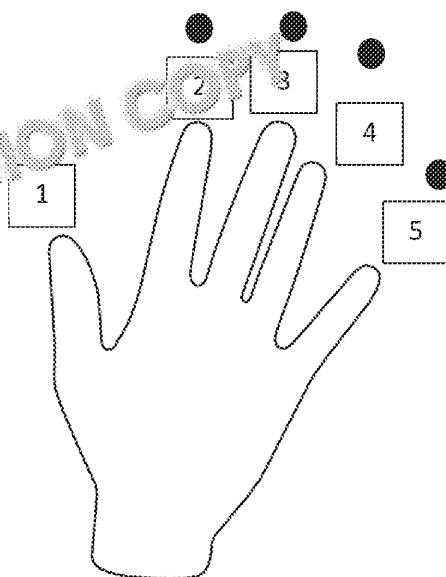
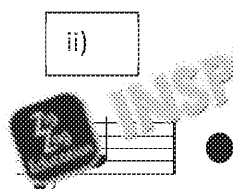
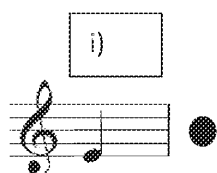


6 Activity

a) Match the notes to the keys on the piano by drawing lines between the




b) Match the notes to the finger numbers by drawing lines.



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Lesson 4: Reading notes in the bass clef

Stage	Details
Review	<p>1 Review</p> <p>Hand out the worksheets with '1 Review' and '2 Tips'. Do not hand out the worksheets yet because this will give away the answers to the discussion.</p> <p>Students label the finger numbers and note names of the pitches on the keyboard to review the content of the previous lesson.</p> <p>Once students have completed the written task, they should play the keyboard. Remind them of the correct posture before they begin.</p>
Starter	<p>2 Discussion</p> <p>Give out 'Memories' (Worksheet 1). Students should look at the score and discuss:</p> <ol style="list-style-type: none"> Ask what the students were playing with. (The right.) Ask what the students will play 'Memories' with. (The left.) <p>Ask for answers verbally after 2–3 minutes of group discussion. Introduce/review treble and bass staves. (Write the symbols on the board.)</p>
Main, part A	<p>3 Tips</p> <p>Go through the diagrams.</p>
Main, part B	<p>4 Activity</p> <p>Ensure students are sitting at their desks for part a. The score on the worksheet need to be put to one side, or collected in temporarily, to enable them to focus on the worksheets.</p> <p>For part b, students return to the keyboards. Before they play the keyboard, remind them of posture:</p> <ul style="list-style-type: none"> Feet flat on the floor Back straight Knees and elbows at right angles Curved fingers 'like a bridge'; play on the side of the thumb, which should be slightly bent <p>You may also wish to play the recording before students start reading the score so they know what the song should sound like:</p> <p>zzed.uk/11102-Memories-Spotify  Go to zzed.uk/11102-Memories-YouTube</p>
Main, part C	<p>5 Activity</p> <p>Students play some simple notation, referring to the stave notation on the worksheet.</p>
Main, part D	<p>6 Activity</p> <p>Students play 'Memories' and practise finding the notes. When they are beginning to sound confident finding the notes, they can play the rhythm by counting and clapping/playing on one note. Number the notes for counting purposes. You may wish to review/check the rhythmic notation symbols for crotchets, crotchet rests, minims and maximas.</p> <p>Ask students to return to playing the song, this time counting with the keyboard to make sure they are in time. You may wish to encourage the use of the keyboard (starting at a slow tempo!) if available.</p>

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Stage	Details
Plenary, part A	<p>Bring the practical element of the lesson to a close with a performance for example:</p> <ul style="list-style-type: none"> • Unison performance of the song by the whole class. (This will give students feedback about whether they are playing in time! Students will need to count/say the words out loud.) • Ask for or choose volunteers to give a solo demonstration. • If you have G&T students who have learned the accompaniment, give them an opportunity for ensemble work.
Plenary, part B or homework	<p>6 Activity</p> <p>Students notate bass pitches to:</p> <ol style="list-style-type: none"> a) Match the finger numbers b) Match the locations indicated by the black dots on the keyboard

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Lesson 4 Worksheet: Reading notes in the

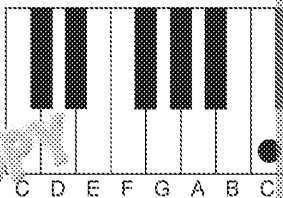
1 Review

See how much you remember from last lesson. Write the finger numbers and letter names.

Hints:

Finger numbers:

Where to find the notes:



Note names:

Middle

Tips:

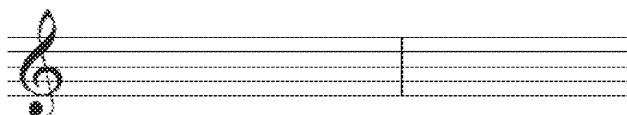
Make sure that you write:

- middle C below the stave with a line through it
- D beneath the bottom line
- E on the first line
- F in the first space
- G on the second line

i)

Finger numbers:

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



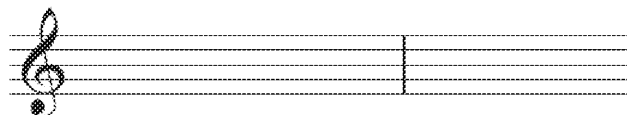
Note names:

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

ii)

Finger numbers:

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



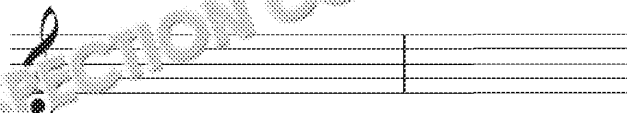
Note names:

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

iii)

Finger numbers:

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



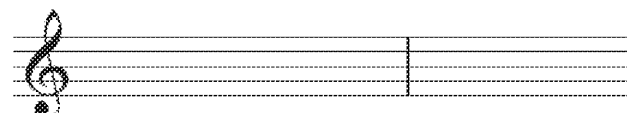
Note names:

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

iv)

Finger numbers:

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



Note names:

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

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2 Discussion


- Were you playing with the left hand or the right hand just now?
- Your teacher will hand you a score (sheet music) for a famous song. Will the left hand or right hand? How do you know?

3 Tips

The diagram below shows the names of the left-hand notes that you will need.

Finger numbers:

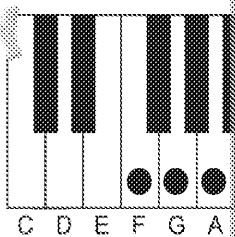
5 4 3 2 1



Note names:

F A B C

Where to find them



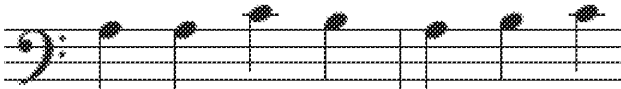
C D E F G A

4 Activity

You are going to start to learn these notes so that you can play the song.

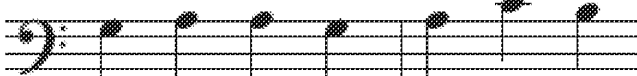
- Write the finger numbers above the staves and the note names below.
- Play the extracts.

i) **Finger numbers:**




Note names:

ii) **Finger numbers:**



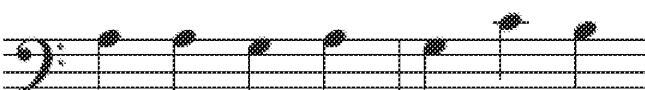
Note names:

iii) **Finger numbers:**



Note names:

iv) **Finger numbers:**



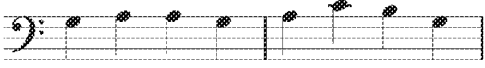
Note names:

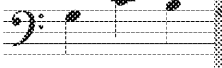
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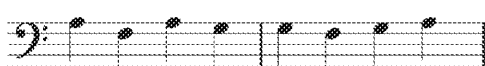


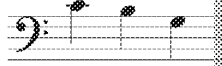
5 Activity

Challenge yourself to play these left-hand patterns on the keyboard without numbers or note names first.

i) 

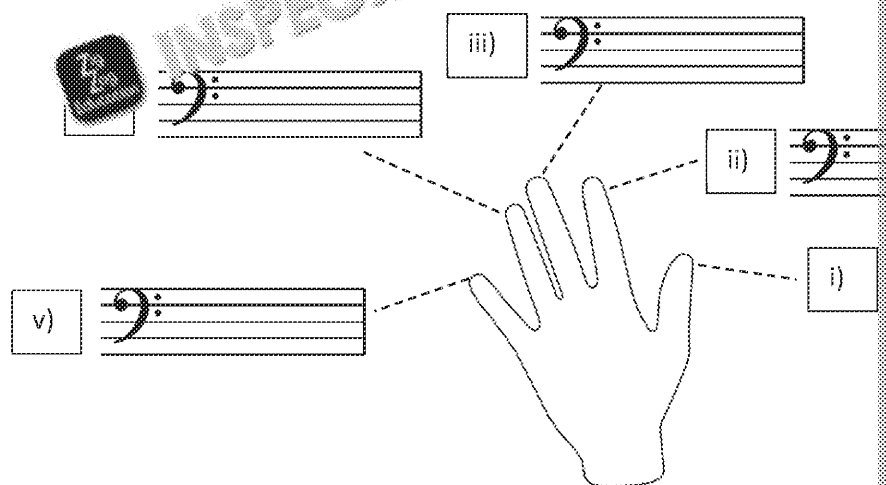
ii) 

iii) 

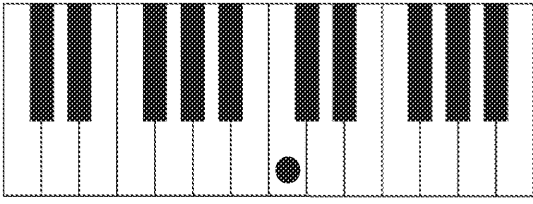

iv) 

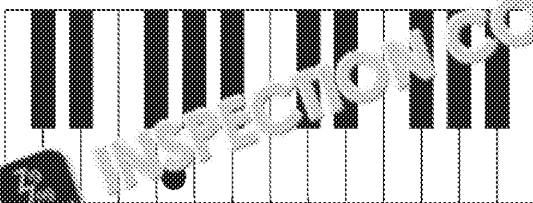
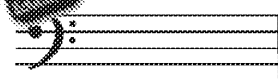
6 Activity

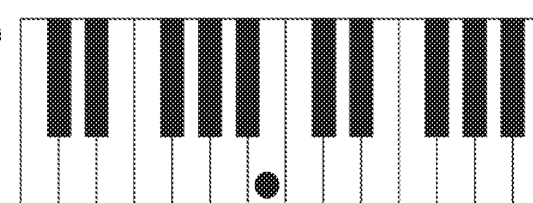

a) Write the note that you play with each finger.

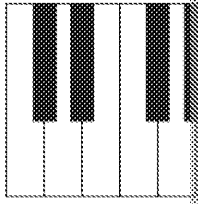
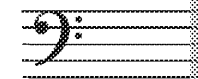


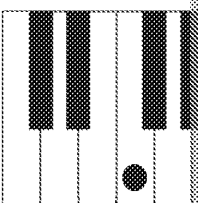
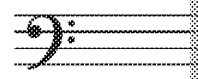
b) For each key on the piano, draw the note on the staff.

i)  

ii)  

iii)  

iv)  

v)  

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Lesson 5: Playing treble and bass notes

Stage	Details
<p><i>This lesson builds towards playing a melody which is spread between the two hands. If an ensemble option is desired, you could put students in pairs, with one student playing the treble notes and one the bass notes. (They can swap roles part-way through the lesson in both clefs.)</i></p> <p><i>Instructions for the ensemble option are given in italics throughout the lesson plan.</i></p>	
Review	<p>1 Review</p> <p>Hand out all worksheets.</p> <p>Students label the finger numbers and note names of the pitches on the worksheet. Then review the content of the previous lesson.</p> <p>Once students have completed the written task, they should play the keyboard. Remind them of the correct posture before they begin.</p>
Starter	<p>Hand out the score of Radiohead's 'Exit Music (For A Film)' (Version 1). Explain that this needs to be played with two hands. <i>For ensemble performance one student will play the right and one student will play the left.</i></p> <p>a) This question is intended to elicit the idea that the right hand plays the upper (treble) stave, and the left hand plays the notes in the lower (bass) stave. Point out the clef signs.</p> <p>b) Answers will vary but are likely to involve concerns about coordinating the hands.</p>
Main, part A	<p>3 Tips</p> <p>Students should put the score to one side.</p> <p>Draw students' attention to the information in the 'tips' box and alert them that they can refer back to this information if they need to find notes.</p> <p>Explain that middle C can be played by either hand. If it is written in the treble clef, it is played by the right hand. If it is written in the bass clef, it is played by the left hand.</p> <p>You may wish to get students to play the notes on their instruments or on the diagram as an introduction to playing with two hands <i>or as an introduction to playing as a pair.</i></p>
Main, part B	<p>4 Activity</p> <p>Students play the examples using two hands <i>or as a pair. If playing as a pair, give students an opportunity to swap roles after five minutes.</i></p>
Main, part C	<p>Redirect students to 'Exit Music (For A Film)'.</p> <p>You may wish to play the recording before students start to practise. https://www.spotify.co.uk/11102-Spotify-ExitMusic or https://www.youtube.co.uk/11102-YouTube-ExitMusic</p> <p>Give students some time to play through and find the notes.</p> <p>When students are getting more comfortable with the pitches, stop them to refine the pulse.</p> <p>When students return to their rehearsal, encourage them to count out the time. They could also use metronomes if available (encourage them to use them at first!).</p> <p><i>If students are working in pairs, get them to swap roles halfway through.</i></p>
Plenary	<p>5 Activity</p> <p>Students return to their desks to complete a brief reflection on the strengths and weaknesses of their playing, and to set goals for their next rehearsal. Make sure students keep these safe. They will need them for next lesson.</p>

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Lesson 5 Worksheet: Playing treble and b

1 Review

See how much you remember from last lesson. Write the finger numbers and letter names.

Hints:

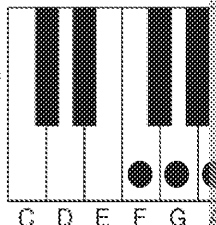
Finger numbers:

5 4 3 2 1

Note names:

F G A B C

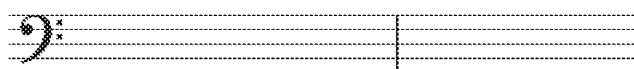
Where to find the



a)

Finger numbers

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



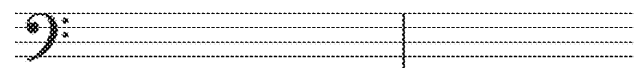
Note names:

A A G A A C B

b)

Finger numbers

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



Note names:

A G A G C B A

c)

Finger numbers

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



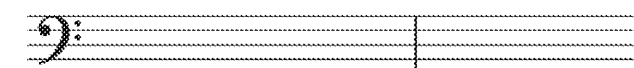
Note names:

C A F B C A G

d)

Finger numbers

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



Note names:

F A G B A G C

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2 Discussion

Look at the score of 'Exit Music (For A Film)'.

- Which hand will play which notes? What symbols on the score tell you?
- What will you find challenging about playing with both hands together?

3 Tips

Here are the notes of the right hand and left hand.

The diagram illustrates the musical score for 'Exit Music (For A Film)'. It shows a grand staff with a treble clef on the right and a bass clef on the left. The right hand (treble clef) plays the notes C, D, E, F, G. The left hand (bass clef) plays the notes F, G, A, B, C. A box labeled 'Middle C' points to the C note on the treble staff. Another box labeled 'Middle C' points to the C note on the bass staff. A keyboard diagram to the right shows the notes C, D, E, F, G, A on the white keys. A box labeled 'Where to find the' points to the C note on the keyboard. A hint box states: 'Hint: Play middle C with the right hand if it is written in the treble clef. Play middle C with the left hand if it is written in the bass clef.'

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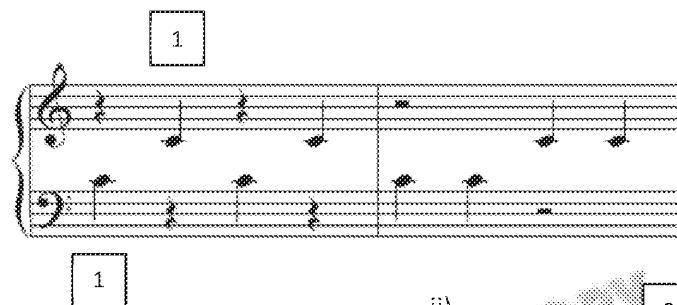
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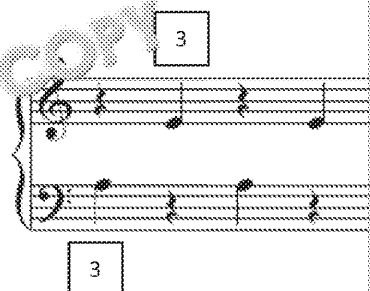
4 Activity

Play these excerpts with both hands together.

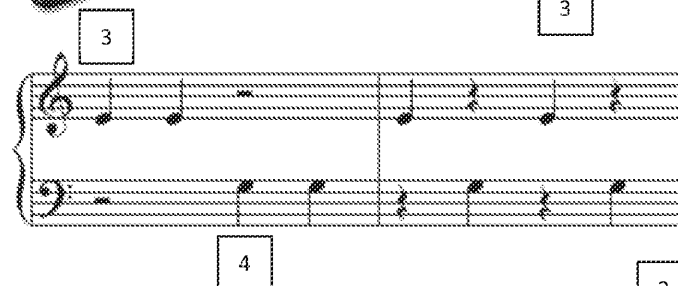
i)



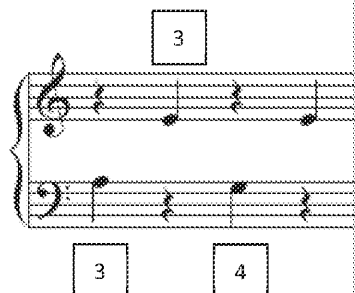
ii)



iii)



iv)



Name: _____

5 Activity

How did your rehearsal go today? Complete the table.

The things I found easy about playing 'Exit Music (For A Film)' are...	
The things I found difficult are...	
My goals for next lesson are...	

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Lesson 6: Performing

Stage	Details
Starter	<p>1 Activity</p> <p>Give out the worksheet. Remind students that they are going to perform in the lesson. You may wish to invite pathway 2 and 3 students to perform because even experienced performers need reminders!</p> <p>Tell students that, in preparation for their performance, they will watch two short videos about some common mistakes people make when performing. Play the clips and get students to write down the mistakes that they see.</p> <p>Video 1: zzed.co.uk/11102-Exit-music-for-a-film-clip (whole clip) Video 2: zzed.co.uk/11102-Exit-music-for-a-film-clip (2:49-end)</p> <p>Use the mistakes to elicit some rules for performing with stage music.</p> <p>For example, the first mistake on video 1 (scratching / touching the keys) leads to a rule such as 'keep your fingers bent and make sure they are not touching the keys'.</p> <p>You could do the entire activity as a class on the board and get students to write down the answers, or you could work through a couple of examples and then break into groups. See the answers section for a suggested list of mistakes in the videos and the performance conventions they lead to.</p>
Main, part A	<p>Allow students some time to practise 'Exit Music (For A Film)'. They are struggling and are unlikely to be ready for the class performance. Ask them to switch to one of the simpler songs from earlier in the lesson. Ask students to review their goals from the Lesson 5 plenary at the start of the session to help focus their practice.</p>
Main, part B	<p>2 Performance reviews</p> <p>Give out the worksheet. There are 18 rows on the table, so if students are performing in front of the whole class, you may need to give the worksheet to a student/pair. Explain that students are going to listen to their classmates' performances. During each performance, they need to write down one piece of feedback from the performer and one positive comment about their playing.</p> <p>If you think students are likely to be immature about this, remind them that their classmates will also be writing about them.</p> <p>Students perform the song. There is some chance students will say other's names (e.g. 'the autumn term'), get students to say 'the start of the performance'. Performances could be given in front of the class if this is intimidating or there is a wide difference in abilities. If students are performing to a peer group, put them in groups of similar ability to support confidence.</p>
Plenary	<p>Students share their positive comments with their classmates. Alternatively, students could swap feedback with a small group. Alternatively, ask out the name of each student in turn and ask for a volunteer to read out their comments.</p>

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[illegible]

Mistakes to avoid

- sure you have a stage presence like your favourite singer/band? Write down the things you like about their performance.

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2 Performance reviews

For each performance that you hear, write down the performer's name and about their performance.

[illegible]

Suggestions...

- They had a strong presence.
- Their performance was really expressive.
- They played all the right notes.
- They played in time.
- They sounded like Radiohead.
- Come up with your own ideas!

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Answers

Because this is a performance module the majority of activities do not have written answers to those activities that need them.




Lesson 1, 8 Activity

a)

i) Draw a crotchet:

How many beats does a crotchet have?
1

ii) Draw a minim:

How many beats does a minim have?
2




b)

i) 	2 beat(s)	ii) 	4 beat(s)	iii) 
--	-----------	---	-----------	--

- c) i) What is the name for symbol x? **Tie**
 ii) How many beats does this note last for? **6 beats**

Lesson 2, 1 Review

a)

1 beat		
2 beats		
4 beats		

- b) i) 5 beats
 ii) 4 beats

c) Performance task – no written response required

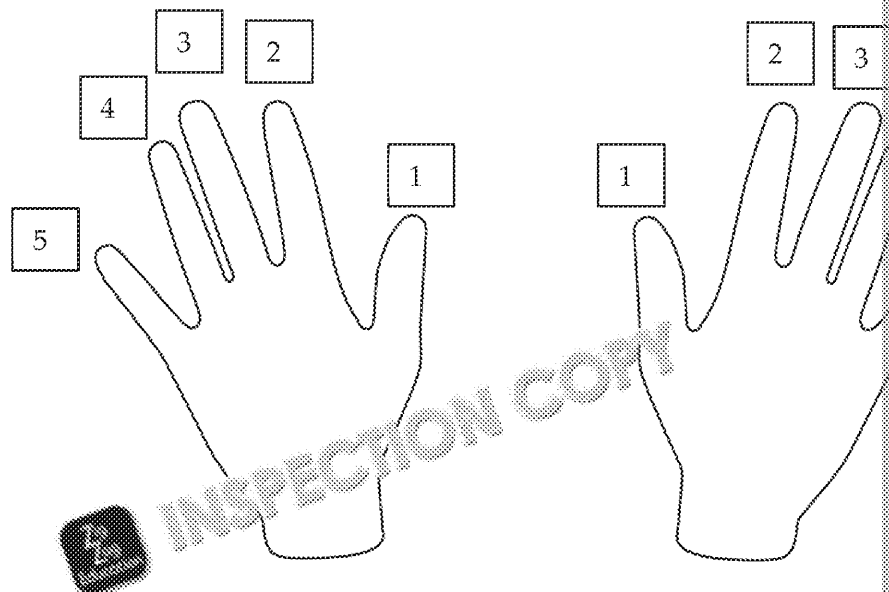
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Lesson 3, 1 Review

a)



b) Performance task – no written response required.

Lesson 3, 4 Activity

i)

Finger numbers:

5

5

4

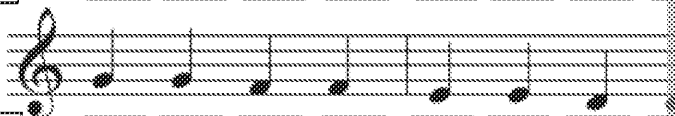
4

3

3

2

1



Note names:

G

G

F

F

E

E

D

1

ii)

Finger numbers:

4

3

2

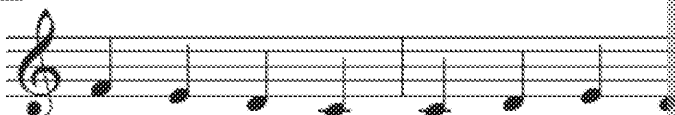
1

1

2

3

2



Note names:

F

E

D

C

C

D

E

D

iii)

Finger numbers:

1

2

3

1

3

5

4

2



Note names:

C

D

E

C

E

G

F

D

iv)

Finger numbers:

3

5

3

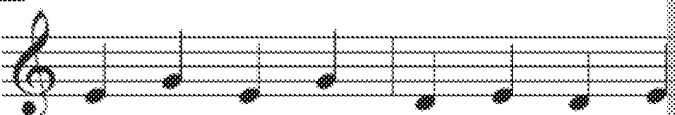
5

2

3

2

3



Note names:

E

G

E

G

D

E

D

E

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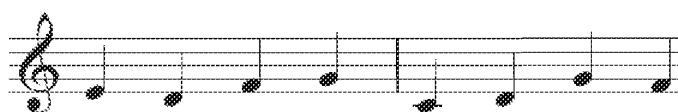


Lesson 3, 6 Activity

- a) i) F
ii) G
iii) C
iv) D
v) E
- b) i) Finger 3
ii) Finger 5
iii) Finger 1
iv) Finger 2
v) Finger 4

Lesson 4, 1 Review

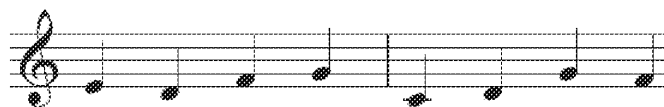
- i) Finger numbers: 3 2 4 5 1 2 5 4



Note names:

E D F G C D G F

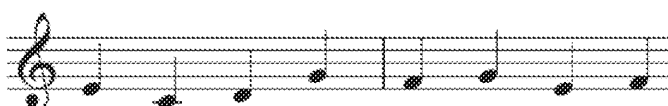
- ii) Finger numbers: 3 2 4 5 1 2 5 4



Note names:

E D F G C D G F

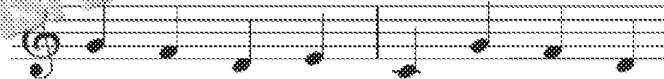
- iii) Finger numbers: 3 1 2 5 4 5 3 4



Note names:

E C D G F G E F

- iv) Finger numbers: 5 3 1 5 4 2



Note names:

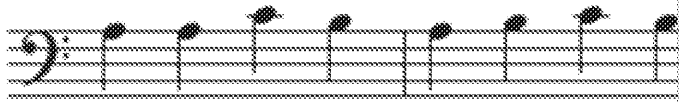
G F D E C G F D

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Lesson 4, 4 Activity

i) Finger numbers: 3 3 1 2 3 2 1 2




Note names: A A C B A B C B

ii) Finger numbers: 4 3 3 4 3 1 2 3



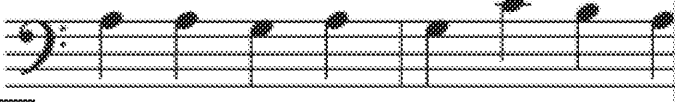
Note names: A A G A C B A

iii) Finger numbers: 5 5 3 3 4 5 5 4



Note names: F F A A G F F G

iv) Finger numbers: 3 3 4 3 4 1 2 3



Note names: A A G A G C B A

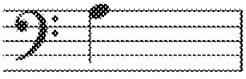
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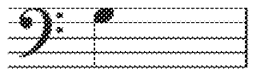
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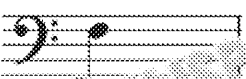


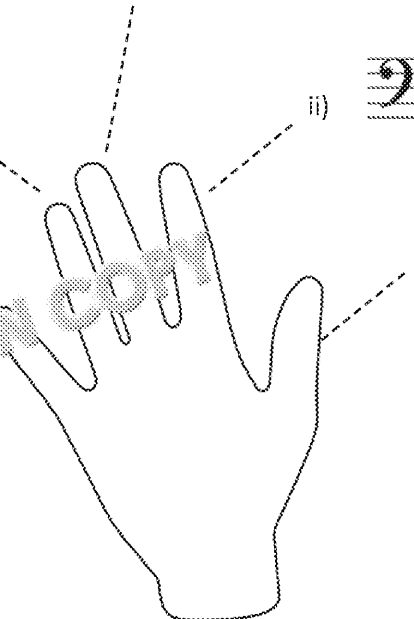
Lesson 4, 6 Activity


a)

iii) 

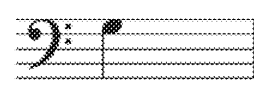
iv) 

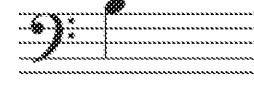
v) 

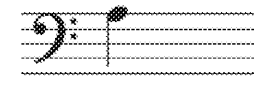


ii) 

b) i) 

ii) 

iii) 

iv) 

v) 

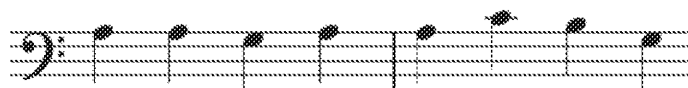
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Lesson 5, Activity 1

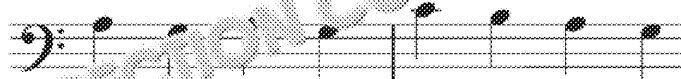
a) Finger numbers: 3 3 4 3 3 1 2 4



Note names:

A A G A A C B G

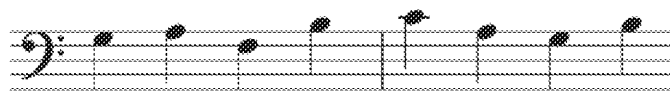
b) Finger numbers: 3 4 3 4 1 2 3 4



Note names:

A G A G C B A G

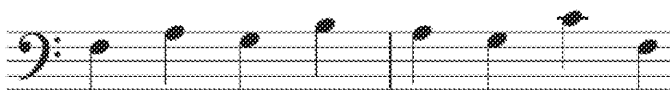
c) Finger numbers: 4 3 5 2 1 3 4 2



Note names:

G A F B C A G B

d) Finger numbers: 5 3 4 2 3 4 1 5



Note names:

F A G B A G C F

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Lesson 6, 1 Activity

Video 1

In order, the mistakes are:

- Scratching / touching hair
- Wearing weird clothes
- Not listening to others
- Looking randomly around the room
- Hands in pockets
- Not looking at the director
- Fainting / falling over
- Yawning
- Chewing gum
- Dropping the music

Video 2

In order, the mistakes are:

- Unnecessary movement
- Reacting to mistakes / stopping when you make a mistake
- Weird/fast bowing

Suggested rule, derived from the mistakes in the videos (answers will vary):

- Keep your hands by your sides when walking to the keyboard.
- Keep your back straight, your feet flat on the floor and your fingers bent when playing.
- Keep your eyes focused on the music.
- Listen to and watch others in the group if performing as an ensemble.
- Make sure you put the music on the music stand carefully.
- Make sure your clothes and hair are tidy.
- Keep going even if you make a mistake.
- When you bow, bend over and look at your knees. Say 'hello knees' in your head when you are down long enough before standing up.

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Challenges for Experienced Performers

Challenge 1: Use a metronome

In today's practice session, use a metronome to help yourself play in time.

1. Pick a speed at which you can play the whole piece in time with the metronome more slowly (even a lot more slowly) than the usual speed at which you practise.
2. When you can play the whole piece in time, play it again at a slightly faster speed, 5–10 beats per minute faster than the first speed you chose. Are there any problems at this faster speed? If so, these need practice.
3. If and when you manage to play the whole piece accurately at the second speed, repeat until your piece is in time at all speeds.

Challenge 2: Concentrate on the tricky bits

In today's lesson, you are going to focus on practising the difficult sections. Think about:

- Are there any sections where you always play a wrong note, or play out of time?
- Are there any sections where you get the rhythm wrong, or play out of time, or are not sure of the notes?
- Are there any places where you keep getting your fingering / coordination / technique wrong?
- Are there any sections of the piece that you find difficult for another reason?

Circle the sections that cause you problems. In today's lesson, practise only these sections.

Remember: Don't practise the mistake. Practise as slowly as you need to improve.

Challenge 3: Focus on dynamics and articulation

Definitions:

Dynamics means the volume, e.g. *piano* (quiet), *forte* (loud) or *crescendo* (getting louder).

Articulation means the attack (the way you play the notes), e.g. *legato* (smooth), *staccato* (short), *accented* (emphasised).

1. a. Look at the symbols used to indicate dynamics and articulation in your score. If you have any symbols that you don't understand, ask your teacher now and write them down in the score.
b. If your score doesn't have any dynamics or articulation, play the music anyway. Which parts of the piece need to be louder or quieter than the rest for it to sound good? Which parts need to be smooth or detached? How can playing enhance the mood of the piece?
2. Your task today is to practise playing all the dynamics and articulation as accurately as you can to make the music sound expressive.

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Challenge 4: Music and meaning

In today's lesson, you are going to focus on playing the music expressively as possible.

1. Does your piece have a descriptive title? What is it? What sort of picture/idea does it give you?
2. What mood/emotion does your piece express? Does the mood stay the same? How does it change?
3. Keep the title/mood(s)/image(s) in mind when you are playing today. How do you think you will feel about it?

Challenge 5: The composer/artist and their world

1. What do you know about the composer/artist who wrote your piece? You could ask yourself the following questions:
 - Are they alive today? If not, which period in music history (Baroque, Classical, Romantic, etc.) did they live in?
 - Did they have any key facts about their lives?
2. How does your knowledge of the composer/artist influence your understanding of their music? How does it affect the way you play?
3. If you do not know much about the composer/artist, do some research for homework.

Challenge 6: Presenting yourself

Later in the lesson, you are going to perform your piece. Use your practice session to think about how you will present yourself to the class. For example you could think about:

- How will you walk towards / away from the instrument? Think about your posture and how you will use your eyes.
- At what points will you look at / acknowledge the audience?
- What sort of posture do you need to play your instrument?
- How can you use your body to express the mood of the music without distracting from your technique?

Give yourself a trial run, where you walk towards the instrument / walk on with your audience, play and walk away.

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