

Introduction

This series will help both specialist and non-specialist teachers deliver the Key Stage 3 curriculum for Music effectively. The books follow the Scheme of Work objectives, providing:

- on left-hand pages, lesson plans divided into starter, main activity, extension and plenary, with cross-references to the National Curriculum and periodic suggestions for homework
- on right-hand pages, photocopiable student activity sheets which offer technical guidance and self-assessment outcomes
- prelim notes for teachers on extra resources required, and a class-based assessment grid linked to the National Curriculum levels of achievement
- an appendix of a photocopiable scale for classroom support

The authors' objective has been to provide every material support to the teacher, to leave you free to teach your subject.

26 Wedgwood Way, Pin Green Industrial Estate,
Stevenage, Hertfordshire SG1 4QF
Telephone: 01438 356907. Fax: 01438 747015.
www.badger-publishing.co.uk
enquiries@badger-publishing.co.uk

Badger Music for Key Stage 3 Teacher Book 2 with Copymasters for Year 8
ISBN 1 84424 379 6

Text © David Stanley, Sarah Croot and John Foxwell 2004
Complete work © Badger Publishing Limited 2004

The right of David Stanley, Sarah Croot and John Foxwell to be identified as authors of this Work have been asserted by them in accordance with the Copyright, Designs and Patents Act 1988.

Publisher: David Jamieson
Editor: Brenda Stones
Design: Lodestone Publishing Limited www.lodestonepublishing.com

Printed in the UK.

Contents

Resource list	4
Class record sheet	5
Unit 7: Variations	6
Unit 8: Jazz Improvisation	20
Unit 9: Music for Dance	34
Unit 10: Hooks and Riffs	48
Unit 11: The Overture	64
Appendix	78

Sample Page © Badger Learning

8.7.1

Variations

LESSON PLAN

Learning outcomes	To recognise, explore and make creative use of devices found in variation form	How will these be assessed? The unit will be assessed by outcome of each task, completion of homework tasks, completion of the self-assessment grid on the Student Activity Sheet, and musical performance.
All students will	Explain why composers use variation in music	
Most students will	Use technical language to describe the elements of music that may change in variation form	
Some students will	Listen to and identify devices used in variation form	
QCA/NC ref.	3a, 3b, 4a, 4b, 5a, 5c, 5e	
Keywords	variations, theme and variations, repetition, composition, pitch, rhythm, tempo, dynamics, timbre, texture	
HW	Choose your favourite piece of music (classical or popular). Describe the different ways that this piece of music could be varied. What effects would the different versions achieve?	
Starter activity	<ul style="list-style-type: none"> Play a familiar tune on piano or CD (<i>suggestions include The National Anthem or a well-known folk tune/nursery rhyme</i>). Students to consider five ways that the melody could be varied, whilst remaining recognisable. List these ideas in exercise books. If performing on piano, teacher to demonstrate certain students' ideas by performing different variations of the melody. 	
Main activity	<ul style="list-style-type: none"> Exploration of variation technique and variation form. 	
Extension	Plot out own theme and variations specifying the changes that would occur in each variation.	
Plenary	Listen to Gershwin's <i>Variations on I Got Rhythm</i> . Discuss, using technical language, the variations. (<i>Highlight the importance of both repetition and variation together with timbral and textural changes.</i>)	
Resources	piano, CD player, recording of Gershwin's <i>Variations on I Got Rhythm</i> .	
Assessment	Assessment of this lesson is by outcome, discussion and completion of homework. Students complete the 'I can do' grid on their Student Activity Sheet.	

8.7.1

Variations



Activity	Activity support														
<p>Why do you think composers might use variation in a piece of music?</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>Why might they also use repetition?</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>	<ul style="list-style-type: none"> ● Variation means change, but it does not mean to change something beyond all recognition. Composers vary a melody by changing certain features. By using variation, some elements of the melody change whilst others stay the same. ● The opposite of variation is repetition. In any piece of music there will always be features of the music that are heard again throughout the piece. ● In order to compose a piece of music, therefore, aspects of the music are both varied and repeated. 														
<p>The following musical elements can all be used to vary a melody. The definitions are jumbled up. Link the musical element to the correct definition with an arrow. The first arrow has been done for you.</p> <table border="0"> <thead> <tr> <th>Element</th> <th>Definition</th> </tr> </thead> <tbody> <tr> <td>Pitch</td> <td>Changes in the duration of notes</td> </tr> <tr> <td>Rhythm</td> <td>Changes in height and depth of sound</td> </tr> <tr> <td>Tempo</td> <td>Changes in volume</td> </tr> <tr> <td>Dynamics</td> <td>Changes in numbers of instruments</td> </tr> <tr> <td>Timbre</td> <td>Changes in speed</td> </tr> <tr> <td>Texture</td> <td>Changes in instrumentation</td> </tr> </tbody> </table>	Element	Definition	Pitch	Changes in the duration of notes	Rhythm	Changes in height and depth of sound	Tempo	Changes in volume	Dynamics	Changes in numbers of instruments	Timbre	Changes in speed	Texture	Changes in instrumentation	<ul style="list-style-type: none"> ● All music consists of these elements of music. In order to vary music a composer can change any of its elements. For example, a simple melody can be varied by changes in pitch, rhythm, tempo, dynamics, timbre and texture.
Element	Definition														
Pitch	Changes in the duration of notes														
Rhythm	Changes in height and depth of sound														
Tempo	Changes in volume														
Dynamics	Changes in numbers of instruments														
Timbre	Changes in speed														
Texture	Changes in instrumentation														
<p>Write in your exercise book about the two main ways that composers use variation in music. Your answer needs to include a definition of the musical form Theme and Variations.</p>	<ul style="list-style-type: none"> ● Variations are used in two main ways: <ol style="list-style-type: none"> 1. All music contains some variation. Composers use variation technique to create more music from the same original material. 2. Some composers actually use variation technique to create an entire piece of music. This is called Theme and Variations. A simple melody (theme) is followed by different versions. This can be represented by A, A1, A2, A3, A4 and so on. A is the original theme and the numbers represent the different versions. 														

Self-assessment

I can:	<i>(Tick how you feel about each statement.)</i>			Date
	☺	☹	☹	
Explain why a composer might use variations				
Understand that music contains both variation and repetition				
Link musical elements to their correct definitions				
Understand how these musical elements are used in variations				
Listen to an example of Theme and Variations and identify the devices used				

8.7.2

Variations

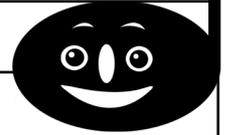
LESSON PLAN

Learning outcomes	To recognise, explore and make creative use of devices found in variation form	How will these be assessed? The unit will be assessed by outcome of each task, completion of homework tasks, completion of the self-assessment grid on the Student Activity Sheet, and musical performance.
All students will	Perform a simple melody on keyboard, tuned percussion or voice	
Most students will	Compose and perform at least three variations	
Some students will	Perform five original variations, evaluating their own and others' work	
QCA/NC ref.	1c, 2a, 2b, 3a, 3c, 4a, 4b, 5a, 5b, 5c	
Keywords	theme, variations, composition, performance, evaluation	
HW		
Starter activity	<ul style="list-style-type: none"> ● Quick listening exercise. Play a simple melody on the piano followed by five variations. Students to write down the variations in their exercise books as they occur. Feed back answers. 	
Main activity	<ul style="list-style-type: none"> ● Perform a simple melody on keyboard or tuned percussion. Compose and perform five variations. Each variation should only change one main feature. 	
Extension	Compose a variation that changes two or more features of the original melody.	
Plenary	Students to perform their work. Class to identify the changes they hear in each variation.	
Resources	piano, keyboards, tuned percussion	
Assessment	Assessment of this lesson is by outcome and performance. Students complete the 'I can do' grid on their Student Activity Sheet.	

8.7.2

Variations

STUDENT ACTIVITY SHEET



Activity	Activity support
<p>In pairs, practise performing the simple melody below.</p> 	<ul style="list-style-type: none"> You may perform on keyboard or tuned percussion. If you are using the keyboard make sure that you use the correct fingering. You must perform with the correct rhythm as well as pitch. The melody is in 4/4 and only uses crotchets (1 beat) and minims (2 beats).
<p>Compose five variations of this melody.</p>	<ul style="list-style-type: none"> Don't attempt to compose your first variation until you can perform the original melody! Each variation must change only one element of music. Make sure that you use a different feature for each variation. <p style="text-align: center;"> Pitch Rhythm Tempo Dynamics Timbre Texture </p>
<p>In the spaces below, list the one musical element that you have changed in each variation:</p> <p>Variation 1: _____</p> <p>Variation 2: _____</p> <p>Variation 3: _____</p> <p>Variation 4: _____</p> <p>Variation 5: _____</p>	<ul style="list-style-type: none"> When you perform your piece you will need to play the original melody followed by each variation. Think about how your entire piece will sound when performed. You may wish to alter the order of the variations until you are pleased with the structure of your piece.
<p>Practise performing your theme and variations.</p>	<ul style="list-style-type: none"> Music is a performing art. Try not to get nervous when performing in public! An audience will always respond well to a performer who has tried his or her best.

Self-assessment

I can:	<i>(Tick how you feel about each statement.)</i>			Date
	☺	☹	☹	
Perform a simple melody				
Choose five appropriate ways to vary this melody				
Compose five different variations				
Perform my theme and variations to the class				
Refine and improve my work and that of my friends				

8.7.3

Variations

LESSON PLAN

Learning outcomes	To recognise, explore and make creative use of devices found in variation form	How will these be assessed? The unit will be assessed by outcome of each task, completion of homework tasks, completion of the self-assessment grid on the Student Activity Sheet, and musical performance.
All students will	Maintain their part in a group performance	
Most students will	Compose a variation from a bass line stimulus	
Some students will	Perform their theme and variations with a secure sense of style and tempo	
QCA/NC ref.	1b, 1c, 2a, 2b, 3c, 4c, 5a, 5b, 5c	
Keywords	bass line, melody, composition, variation, theme and variations, melodic variation, harmony, accompaniment, harmonic sequence, performance	
HW	Theme and variations to be written up neatly on manuscript paper.	
Starter activity	<ul style="list-style-type: none"> ● Introduce the idea that a bass line can be used as a stimulus for musical variation. Play extracts of baroque, soul and rock 'n' roll music. Identify the prominent and repetitive bass line as foundation for whole piece. 	
Main activity	<ul style="list-style-type: none"> ● Compose and perform a melody over a given bass line. 	
Extension	Composition of extra melody over bass line.	
Plenary	Listen to further examples of prominent bass lines. Identify various techniques used above the bass line. Introduce the idea of jazz improvisation as a variation technique.	
Resources	CD player, recordings of baroque, soul and rock 'n' roll music, keyboards, tuned percussion manuscript paper.	
Assessment	Assessment of this lesson is by outcome, discussion and performance. Students complete the 'I can do' grid on their Student Activity Sheet.	

8.7.3

Variations



Activity	Activity support
<p>In pairs, practise performing the simple bass line below:</p>  <p>C E F G E C E F D C</p>	<ul style="list-style-type: none"> ● Bass lines are a foundation on which a piece of music can be built. Bass lines are a vital part of the composition process. Imagine a house without a floor! The effect would be similar if music had no bass line. ● You may perform on keyboard or tuned percussion. The time signature is 4/4 (4 crotchet beats per bar). ● Notice that the music of the bass line uses the bass clef. The note names are written underneath the staff to help you. You need to play with your left hand.
<p>Notated below is the same bass line with a melody over the top. Practise playing this short extract of music.</p> 	<ul style="list-style-type: none"> ● Notice that the melody uses the treble clef. Don't get the different pitches of the two staves muddled up! ● The bass line now forms an accompaniment to the melody.
<p>Complete the following activities:</p> <ol style="list-style-type: none"> 1. Copy the following music onto the manuscript paper provided. The notes on the bass staff are the same as the one above that you have practised. Above this there is a blank treble clef staff.  <ol style="list-style-type: none"> 2. One person should continue to play the bass line whilst the other composes an original melody to go over the top. This melody should be notated on the treble clef staff that you have just drawn. 3. Now swap parts so that the other person composes a melody to go over the bass line. You will need to notate the whole piece again on the manuscript paper provided. 	<ul style="list-style-type: none"> ● The bass line becomes a sequence over which different melodies can be composed. ● In order to compose a melody, you will need to make sure that the notes you choose create a pleasant harmony (that they 'fit' with the bass line). Remind yourself of the different notes that can be put with the root note to create an accompaniment. ● When you have completed the task, you will have 2 melodic variations over the same bass line.
<p>You should now have three different versions of music using the same bass line as a stimulus. Practise playing all three one after the other.</p>	<ul style="list-style-type: none"> ● You have composed two different melodies using the same bass line as a stimulus. You have also practised performing the original melody. ● Each melody is a variation because the same bass line has been used as a harmonic sequence. It has provided the foundation of the music.

Self-assessment

I can:	<i>(Tick how you feel about each statement.)</i>			Date
	☺	☹	☹	
Perform a simple bass line				
Compose a melody over the bass line				
Perform a bass line whilst my partner plays a melody				
Perform a melody whilst my partner plays the bass line				
Perform a theme and variations				

8.7.4

Variations

LESSON PLAN

Learning outcomes	To recognise, explore and make creative use of devices found in variation form	How will these be assessed? The unit will be assessed by outcome of each task, completion of homework tasks, completion of the self-assessment grid on the Student Activity Sheet, and musical performance.
All students will	Identify certain moods as reflecting a major or minor key	
Most students will	Reflect these modes in a piece of creative writing	
Some students will	Produce a piece of creative writing with reference to pitch, rhythm, texture, tempo, timbre and dynamics	
QCA/NC ref.	3a, 3b, 4a, 4b, 5a, 5b, 5c	
Keywords	major, minor, mode, creative writing, mood, atmosphere, emotion	
HW	Complete the story. Present it on A4 paper using colourful illustrations. Best work to be displayed.	
Starter activity	<ul style="list-style-type: none"> ● Play extracts of music that are clearly in either a major or minor key. Students to write single words that match the atmosphere and mood of the extract. Introduce the categorisation of music into major and minor. 	
Main activity	<ul style="list-style-type: none"> ● Produce a piece of creative writing with reference to major and minor mode. 	
Extension	Expand the musical detail at each stage of your story. Imagine you have been asked to set the story for a film scene. Comment on pitch, rhythm, texture, tempo, timbre and dynamics.	
Plenary	Select students to read their work to the class. Class to write down the order of changes in mode.	
Resources	CD player, recordings of music in major and minor key	
Assessment	Assessment of this lesson is by outcome, discussion and completion of homework. Students complete the 'I can do' grid on their Student Activity Sheet.	

8.7.4

Variations



Activity

Below is a list of words that can be used to describe the emotion of a piece of music. Complete the table by deciding whether each emotion should be represented by a **major** or **minor** piece of music. The first word has been done for you.

happy, afraid, positive, uplifting, negative, upset, despair, peaceful, angry, worried, sad, celebration

Major	Minor
happy	

Activity support

- Composers create music to reflect different atmospheres or moods.
- Music written in a **major key** will frequently sound bright and happy, whereas music written in a **minor key** is normally sad and reflective.

Written below is a list of events where music could be used to capture the mood. Next to each occasion, indicate whether the music should be major or minor. Give a reason for your choice. The example will help.

Occasion	Major/Minor	Reason
Wedding	Major	A celebration of the union of 2 people in love
Funeral		
Birthday		
Horror movie		
Car crash		
Your music teacher leaving school!		

- Music is the most expressive of the arts. Consider the role that music plays in our society. What would life be like without music?
- Composers deliberately vary the mode of music in order to reflect the changing moods.

In your exercise book, write a story that includes at least 6 changes in mood and atmosphere. At each stage of the story, indicate whether the mood would best be represented by music in a major or minor key. The following sentence is the starting point of your story:

I awoke and couldn't believe what I saw...

Write this sentence in your exercise book and continue the story.

- Within one piece of music, composers will often vary the mood in order to reflect the story that their piece of music is telling.
- A piece of music is therefore not necessarily always in a major or minor mode. This can change throughout the piece.

Self-assessment

I can:	(Tick how you feel about each statement.)			Date
	😊	😐	☹️	
Describe music with words that represent mood and atmosphere				
Place a selection of descriptive words into major or minor sounds				
Use major or minor to describe certain events of everyday life				
Produce a piece of creative writing from a given stimulus				
Indicate the changes in mood by using major or minor references				

8.7.5

Variations

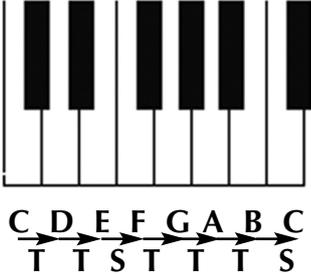
LESSON PLAN

Learning outcomes	To recognise, explore and make creative use of devices found in variation form	How will these be assessed? The unit will be assessed by outcome of each task, completion of homework tasks, completion of the self-assessment grid on the Student Activity Sheet, and musical performance.
All students will	Accurately perform a C major and C minor scale on keyboard	
Most students will	Demonstrate a clear understanding of the formation of major and minor scales	
Some students will	Understand the purpose and meaning of simple key signatures	
QCA/NC ref.	1b, 4a, 4b, 4c, 5a, 5b, 5c	
Keywords	major scale, tone, semitone, intervals, key signature	
HW		
Starter activity	<ul style="list-style-type: none"> Remind students of the differences between the major and minor 'sound' by playing or modelling examples. 	
Main activity	<ul style="list-style-type: none"> Introduction to the formation of major scales. Understanding of tones, semitones, intervals and key signatures. 	
Extension	Exploration of more major scales.	
Plenary	Short class quiz including the testing on the definition of scale, interval, semitone and tone. Reinforce the patterns of tones and semitones that major scales go through.	
Resources	keyboards	
Assessment	Assessment of this lesson is by outcome and discussion. Students complete the 'I can do' grid on their Student Activity Sheet.	

8.7.5

Variations



Activity	Activity support																								
<p>Play the C major scale on keyboard. The diagram below will remind you where the notes are. (See Appendix.)</p> 	<ul style="list-style-type: none"> Remember, a conventional scale is a group of 8 notes that get higher (or lower) in pitch. This scale is a major scale. The notes of a major scale must follow a certain pattern of tones and semitones. Tones and semitones describe the distance between each note of the scale (intervals). A semitone is the smallest distance on a keyboard that you can move. A tone is equal to two semitones. The notes of a major scale will always follow the pattern tone, tone, semitone, tone, tone, tone, semitone. Look at the diagram of the keyboard opposite which shows the tones and semitones between the notes. 																								
<p>Label the notes of the G major scale, following the pattern of tones and semitones.</p>  <p>Now play this scale.</p>	<ul style="list-style-type: none"> This is a G major scale because it starts and ends on the note G. Remember to observe carefully the pattern tone, tone, semitone, tone, tone, tone, semitone as this will tell you exactly what the notes should be. Don't get caught out by the 7th note! 																								
<p>Copy the following key signatures into your exercise book:</p> <table border="1" data-bbox="169 1290 799 1839"> <thead> <tr> <th>Key Signature</th> <th>Number of sharps or flats</th> <th>Key</th> </tr> </thead> <tbody> <tr> <td></td> <td>None</td> <td>C major</td> </tr> <tr> <td></td> <td>1 sharp</td> <td>G major</td> </tr> <tr> <td></td> <td>2 sharps</td> <td>D major</td> </tr> <tr> <td></td> <td>3 sharps</td> <td>A major</td> </tr> <tr> <td></td> <td>1 flat</td> <td>F major</td> </tr> <tr> <td></td> <td>2 flats</td> <td>Bb major</td> </tr> <tr> <td></td> <td>3 flats</td> <td>Eb major</td> </tr> </tbody> </table>	Key Signature	Number of sharps or flats	Key		None	C major		1 sharp	G major		2 sharps	D major		3 sharps	A major		1 flat	F major		2 flats	Bb major		3 flats	Eb major	<ul style="list-style-type: none"> The quickest way to find out the key that a piece of music is in is to look at its key signature. The key signature of a piece of music is shown next to the clef before the time signature and it tells us all the sharp or flat notes in the piece. This table indicates the most common major key signatures.
Key Signature	Number of sharps or flats	Key																							
	None	C major																							
	1 sharp	G major																							
	2 sharps	D major																							
	3 sharps	A major																							
	1 flat	F major																							
	2 flats	Bb major																							
	3 flats	Eb major																							

Self-assessment

I can:	☺	☹	☹	Date
Play a C major scale on the keyboard				
Understand the difference between tones and semitones				
Name the order of tones and semitones in a major scale				
Find the notes of the G major scale				
Play a G major scale on the keyboard				

8.7.6

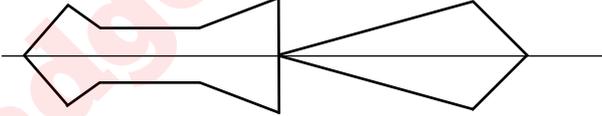
Variations

Learning outcomes	To recognise, explore and make creative use of devices found in variation form	How will these be assessed? The unit will be assessed by outcome of each task, completion of homework tasks, completion of the self-assessment grid on the Student Activity Sheet, and musical performance.
All students will	Understand that a melody can be varied in very specific ways	
Most students will	Accurately describe these specific ways	
Some students will	Accurately represent the variations on manuscript paper	
QCA/NC ref.	2a, 2b, 4b, 4c, 5a, 5b, 5c	
Keywords	retrograde, inversion, sequence, ornamentation, trills, mordant, inverted mordant, grace notes	
HW		
Starter activity	<ul style="list-style-type: none"> ● Demonstrate that melodies can be varied in very specific ways. 	
Main activity	<ul style="list-style-type: none"> ● Exploration of retrograde, inversion, sequence and ornamentation. 	
Extension	Performance of ornamentation on keyboards.	
Plenary	Listening exercise to recognise different types of variation.	
Resources	manuscript paper, keyboards	
Assessment	Assessment of this lesson is by outcome and discussion. Students complete the 'I can do' grid on their Student Activity Sheet.	

8.7.6

Variations



Activity	Activity support
<p>In your exercise book, write a definition of retrograde. Copy the following 4-bar melody onto the manuscript paper provided. Imagine you were asked to perform the melody after varying it using retrograde. Notate the varied melody on the manuscript paper.</p> 	<ul style="list-style-type: none"> A single melody can be varied by retrograde. The theme to be varied is simply played backwards, so the last note becomes the first, and so on. The pitches and rhythms remain exactly the same.
<p>Now write a definition of inversion in your exercise book.</p> <p>On the manuscript paper, write another variation of the same melody using inversion.</p>	<ul style="list-style-type: none"> A melody can also be varied by inversion. Inversion provides a mirror image of the melody where pitches move in the opposite direction. If, for example, the second note is one step higher than the first, after inversion, the second note will be one step lower. The following diagram illustrates this. <div data-bbox="831 887 1465 1093" style="border: 1px solid black; padding: 5px;"> <p style="text-align: center;">Pitches of original melody</p>  <p style="text-align: center;">Pitches of melody following inversion</p> </div>
<p>In your exercise book explain what a musical sequence is.</p> <p>On your manuscript paper, notate another variation of the original melody, this time after it has been varied by a sequence.</p>	<ul style="list-style-type: none"> The repetition of a melody at different pitch levels is called a sequence.
<p>In your exercise book, explain the meaning of the term ornamentation. Describe four different ways that a melody can be ornamented.</p>	<ul style="list-style-type: none"> Ornamentation means decoration. If a melody is ornamented, it is made more interesting by adding extra details. There are many different types of musical ornament including: <ol style="list-style-type: none"> Trill: quickly changing from the written note to the note above many times Mordant: play the written note, one above, and then the original note again Inverted Mordant: play the written note, one below, and the original note again Grace Notes: quickly play the note above the written note and then play the original note

Self-assessment

I can:	(Tick how you feel about each statement.)	☺	☹	☹	Date
Understand that composers use specific variation techniques					
Notate an example of musical inversion					
Notate an example of musical retrograde					
Notate an example of musical sequence					
Describe four different ways that a melody can be varied					

8.7.7

Variations

LESSON PLAN

Learning outcomes	To recognise, explore and make creative use of devices found in variation form	How will these be assessed? The unit will be assessed by outcome of each task, completion of homework tasks, completion of the self-assessment grid on the Student Activity Sheet, and musical performance.
All students will	Compose and perform two variations with a clear understanding of the musical differences between them	
Most students will	Compose and perform three variations with a good attempt at notating these on manuscript paper	
Some students will	Compose and perform three or more variations showing stylistic awareness, fluency in performance and accuracy in notation	
QCA/NC ref.	1b, 1c, 2a, 2b, 3c, 5a, 5b, 5c, 5e	
Keywords	composition, theme and variations	
HW		
Starter activity	<ul style="list-style-type: none"> Class brainstorm of all the different ways we have explored to vary a melody. List on the board. Recap on the musical structure theme and variations. 	
Main activity	<ul style="list-style-type: none"> Composition of theme and variations. 	
Extension	Further experimentation and composition.	
Plenary	Students to perform their work.	
Resources	manuscript paper, keyboards	
Assessment	Assessment of this lesson is by outcome and discussion. Students complete the 'I can do' grid on their Student Activity Sheet.	

8.7.7

Variations

Activity	Activity support 
<p>You will be placed in small groups. You will be composing and performing a theme and variations. The theme is written below. Practise performing the theme on a keyboard.</p> 	<ul style="list-style-type: none"> Remember to use the correct fingering when playing the keyboard. If you are not sure, ask! You should recognise the theme!
<p>Once you can play the theme, you need to compose three variations on it. In the spaces below, write down the three variations that you are using.</p> <p>1. _____ 2. _____ 3. _____</p> <p>Notate your variations on the manuscript paper provided.</p>	<p>Here is a list of the variations that we have studied and that you may choose from:</p> <ul style="list-style-type: none"> Change any of the elements of music (pitch, rhythm, tempo, texture, timbre, dynamics) Change the key (major or minor) Use more specific devices such as retrograde, inversion and sequence Simply ornament the melody
<p>Practise performing your theme and variations. Check that your manuscript notation is complete and accurate.</p>	<ul style="list-style-type: none"> You need to make sure that you perform the theme followed by the variations one after the other. The performance needs to be fluent.
<p>If you have time, why not experiment further?</p> <p>Describe any extra variations that you have composed in the space below.</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>	<ul style="list-style-type: none"> You could compose another variation. Or why not try to compose a variation which changes two or more features at the same time?

Self-assessment

I can:	<i>(Tick how you feel about each statement.)</i>			Date
	☺	☹	☹	
Work sensibly in a group				
Perform a theme on keyboard using correct fingering				
Compose three variations				
Notate these accurately on manuscript paper				
Perform my theme and variations to the class				