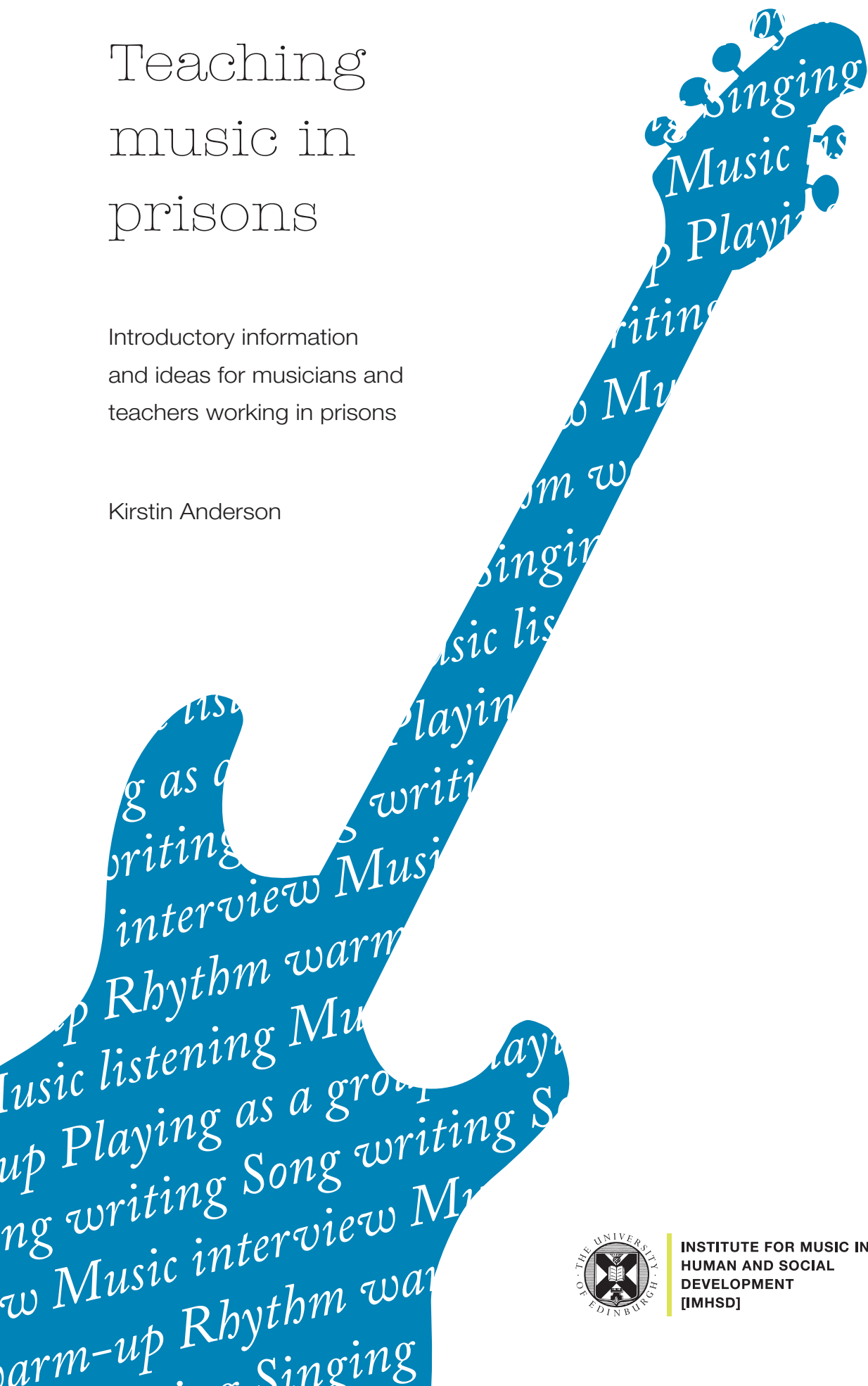


Teaching music in prisons

Introductory information
and ideas for musicians and
teachers working in prisons

Kirstin Anderson



INSTITUTE FOR MUSIC IN
HUMAN AND SOCIAL
DEVELOPMENT
[IMHSD]



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Preface

This workbook has evolved out of my research into the use of music in prisons, as part of my doctoral studies at the Institute for Music in Human and Social Development, University of Edinburgh, supervised by Dr. Katie Overy and Dr. Bill Whyte. While conducting a survey on the use of music in Scottish prisons in 2008, I interviewed a number of individuals who were teaching music in prisons. The variety of teaching styles was notable, as was the range of experience and the time individuals had taught in prisons, from a few weeks to twenty years. It was also in April of that year that I began teaching music at HM YOI Polmont. Like many teachers before me, I developed the content of my lessons through trial and error. Ideas were drawn from written materials I came across, and ideas shared by other teachers and musicians. This workbook brings together a number of these ideas, and is aimed at future teachers who are new to teaching in prisons.

The workbook has been designed to be used as part of an afternoon workshop at the University of Edinburgh. The aim of the workshop is to provide a space to share, discuss and reflect upon our experience of teaching music in prisons. This is the first workshop of its kind for musicians and teachers to meet others who are teaching music in Scottish prisons, to establish connections and form a network in which people can exchange lesson ideas and experiences. This is another step in the University of Edinburgh's long tradition of teaching and making music in prisons, underpinned by the undergraduate Music in the Community program that began over fifteen years ago.

Teaching music in a prison presents many difficulties. When working in a prison, teachers must balance the delivery of content with challenges that are specific to the prison environment: safety issues, the constant turnover of students in classes and making lessons accessible for a variety of learning abilities and musical abilities. Thus, as with most workbooks, teachers are invited to make use of the material as flexibly as they wish. The activities were created with male young offenders in mind but can be adapted to use with any type of offender. The ten sections of the workbook are intended to be starting points, from which musicians and teachers can develop their own lessons and music activities.

Music in the prison classroom

The HM Chief Inspector of Prisons for Scotland recently reported that 49% of male and 33% of female sentenced prisoners have previously been excluded from school (*Annual Report 2007-2008*). The fact that such a high percentage of prisoners has been excluded from school at some point presents a challenge to both prisoners and education staff in prison. Prisoners face the hurdle of putting themselves back into a classroom situation, which may have negative associations such as feeling vulnerable or inadequate. Education staff must attempt to create a safe environment in which mistakes can be made and common ground can be found, so that teachers and students can work together towards a learning goal. For a number of reasons, it is widely believed that the arts, and specifically music, can play a significant role in achieving these aims (*Greenhalgh, 2007; McCue, 2008; Silber, 2005*).

Firstly, it has been shown that once prisoners have had a positive experience in a music program, they are more likely to participate in other programs offered through the education department (*Wilson, 2006*). Wilson and Logan (2006) examined prisoners' motivation for attending a music program and reported that prisoners found music more appealing than maths or reading. While skills in literacy are important, they are not the most inviting entry into the education program for someone who has had a negative experience with them in school (*Greenhalgh, 2007*). Music can be engaging and accessible for everyone, from a novice from listening to a favourite song or learning a simple rhythm, to an expert composing a fugue.

Secondly, playing music in a group is an activity that takes communication, trust and a sense of humour (*Digard, 2007*). Various studies have reported that prisoners develop their listening skills, turn taking and eye contact through playing music (*Digard, 2007; Silber, 2005; Wilson, 2006*). What is it about making and playing music that enables prisoners to develop communication skills? Researcher Digard (2007) recalls an experience in which a participant who had been the most reserved of the group was able to verbally express her ideas about a group piece by commenting on the instrumentation. This was a big step for the individual as well as the group. The participant was concerned that one instrument was being played too loudly and covered up a softer, but

still important, instrument. The group responded positively to her observation and this gave her further encouragement to make constructive comments about the collective piece. Digard sees this as a turning point for the entire ensemble. To play music in a group, people have to listen to each other. This requires individuals to take into consideration the feelings and concerns of other members in the music ensemble. In a different study, participants from a choral program within a prison (Silber, 2005) felt they had the opportunity to “open up” in conversation, because of the positive environment created by the music group. Participants later noted that they went from feeling uneasy and vulnerable, to feeling part of a group. Once the group had established a safe environment, they began noticing their increasing feelings of confidence and pride in the group’s playing.

Thirdly, in addition to having a positive group experience, playing music in a group can give prisoners a new identity, one that is separate from that of prisoner. Prisoners can start to identify themselves as a musician or part of a band or choir. Education philosopher Maxine Greene (1995) writes that identity is a product of an individual’s relationship and dialogue with others. Silber (2005) writes, “The fear of punishment in prison plays a significant role in the undermining of the self.” Music ensembles give opportunities for prisoners to develop their sense of self and studies have shown that prisoners who participate in music programs develop higher self-esteem (Digard, 2007; McCue, 2008, Silber, 2005; Wilson, 2006). In addition to developing prisoners’ self-esteem, music programs also give prisoners the opportunity to make decisions in an environment where they typically do not have that right. If a prisoner has few opportunities to make their own decisions while in prison, how can they be expected to do so upon release? Making music with other people gives an opportunity for prisoners to interact socially, musically and personally in making decisions that affect the group as a whole. The experience of playing music is thus not only an enriching one, it can be a vital opportunity for prisoners to develop social and personal skills that they can utilise once they are released from prison. Thus, while the activities in this workbook are simply music-learning exercises, they can be used and extended to develop a positive, enjoyable environment of trust and support.

1 Music interview

With a new student it is always useful to ask about their previous musical experience they have, as well as their musical preferences. One way to do this is to give the student a short “music interview”, which can be spoken if the student is intimidated by filling out a form or has difficulty with reading or writing.

1	1-2 min	Introduce yourself and tell the student a bit about the class. Ask the student to complete the Music Interview (see p. 36).
2	5-8 min	Give time for the student to complete the form.
3	1-2 min	Take a few minutes to read through the music interview with the student, and ask any questions or make comments.

Interview questions

- 1 Briefly explain some of your reasons for wanting to do this course.
- 2 Do you have any musical experience, such as singing, playing an instrument or DJ-ing?
- 3 What style of music do you like listening to, and why?
- 4 What are you hoping to learn in these music classes?

Please fill in the table below

Term	I have never heard of this	I have heard of this term but am not sure what it means	I know this term, it means...
Beat			
Tempo			
Pitch			
Solo			
Mute			
Loop			
Audio			

Note Teachers often find new students in their class every week. Having copies of this interview sheet on hand gives a useful introduction and welcome to the class. The terms used in the table can be chosen as appropriate, for example some of the terms given here are from music recording software.

2 Music listening

Everyone can be involved in music listening, regardless of his or her experience, so it can be simple and effective to lead a class in a listening exercise and group discussion. It can even be useful to play an example at the beginning of every class, and make this exercise part of the routine.

1	2-5 min	Play the example. Give the name, performer/composer, year, producer, record label, etc.
2	2-5 min	Ask students to complete a short questionnaire about the piece (see page 38 for an example). Students can complete the questionnaire while listening to the music.
3	2-5 min	Play the example again.
4	5-8 min	Discuss the students' answers. Discussion time can vary.

Suggested questions

- 1 How does the piece begin? (Think of what instruments are being played or how the instruments are being played.)
- 2 Name all the instruments you hear throughout the song.
- 3 What is the tempo (the speed) of the piece? Does it change at all?
- 4 Tell me why you enjoy, or do not enjoy, this piece of music.

Notes

- 1 Stress to the class that they do not need to like every example. The point of the exercise is to listen for certain attributes in the music and expand their knowledge of different musical styles.
- 2 Vary the types of music used in this exercise. Use a variety of songs and pieces from different musical genres: popular music, jazz, rock, blues, classical, opera, folk, etc.
- 3 Include the name of the piece, the composer and the year it was composed on the top of the exercise sheet. Alternatively, you can discuss the questions one at a time as a group.
- 4 It is also possible to ask specific questions about the piece. This can help in encouraging further class discussion.

3 Rhythm warm-up

Leading a warm-up circle

1	5-7 min	Begin by standing in a circle. Explain that you are going to clap a rhythm and pass it around the circle until it gets back to you. Clap a simple rhythm in 4/4.
2	5-10 min	Practice passing different rhythms around the circle. Ask students to invent their own rhythm to pass around the circle.
3	10 min	Now use a small vocal phrase and pass it around the circle. This can be anything, from recognisable lyrics of a song to nonsense syllables.

Leading a four part rhythm exercise

1	5-7 min	Pass out the exercise Rumba Beats (see page 39) to the students. Clap the first percussion line and ask the students to copy it. Using a call and response technique, lead the students through all four rhythm lines.
2	5-10 min	Assign the four rhythm lines to four small groups or individuals. Bring in each group one at a time, beginning with the top line first. <i>Suggestions:</i> <ol style="list-style-type: none"> 1 Add text to each rhythm line 2 Assign various percussion instruments to each line 3 Have a “conductor” bring in different parts 4 Change the volume and experiment with different tempos

Rumba beats

The image shows four staves of musical notation for percussion instruments, all in 4/4 time. The notation is as follows:

- Staff 1 (Percussion):** Measures 1-2: quarter note, quarter note, eighth note, eighth note, quarter note, quarter rest. Measures 3-4: quarter note, quarter note, eighth note, eighth note, quarter note, quarter rest.
- Staff 2 (Percussion):** Measures 1-2: quarter rest, eighth note, eighth note, quarter note, quarter note, quarter rest. Measures 3-4: quarter rest, eighth note, eighth note, quarter note, quarter note, quarter rest.
- Staff 3 (Percussion):** Measures 1-2: quarter rest, quarter note, quarter note, quarter rest, quarter note, quarter note. Measures 3-4: quarter rest, quarter note, quarter note, quarter rest, quarter note, quarter note.
- Staff 4 (Percussion):** Measures 1-4: continuous eighth-note pattern (quarter rest, eighth note, eighth note).

Note If the above rhythms are very challenging for the group, try beginning with rhythms from familiar popular songs and then moving on to these rhythms.

4 Singing

Singing is a good way to build confidence in individuals and to establish a strong sense of community. Teaching singing can be approached in many different ways but warm-ups and emphasising good breathing technique are always extremely valuable.

Warming up Taking time to warm up the group helps to focus their minds and bodies.

- 1 Begin by leading the group through some stretches. Include movement for the head and shoulders. This should take about five minutes.
- 2 Lead a rhythm warm-up circle (see Activity 3).
- 3 In addition to vocal warm-ups, use melodic and rhythmic phrases from the songs you plan to use in the lesson that day.

Good practice More important than the *length* of the practice sessions is *how* you practise.

- 1 **Posture** - whether sitting or standing, make sure that everyone maintains good posture. Explain that good posture is important because it encourages good breathing technique and helps singers to focus.
- 2 **Breathing** - take the time to explain good breathing techniques. For example, when breathing in and out students should be able to feel their abdomen expand and contract. Demonstrate this by having the group place their hands on their abdomen when warming up. Always incorporate good breathing during singing, not just during warm-ups.

Teaching a song using call and response

Sometimes lyric sheets can be a hindrance, for example they can lead to poor eye contact, posture and breathing, while some students may have particular difficulties with reading. Try only using lyric sheets when absolutely necessary.

1	2-5 min	Start with the chorus, or with the first verse. Sing the first phrase for the group and ask the group to copy it.
2	10-15 min	Sing each of the next phrases in turn, asking the group to copy each phrase in turn. Next, lead the group in singing the entire verse/chorus together. Do this until the whole song has been learned.
3	10-15 min (This step can be stretched over many rehearsals)	Once everyone has a good feel for the song, lead the group in practising the entire song. Decide as a group which bits of the song you want to practise more. Make sure the group can begin and end the song together. <i>Variation:</i> Sometimes it helps to have a recording of the song being learned.

Note It's more important that the group is singing and having fun than sounding like a professional choir. The point of the exercise is to get everyone singing!

5 Guitar: standard tuning

The guitar is an excellent instrument to use when teaching music in prisons. Most adults have seen a guitar and some know how to play a few chords. However, one challenge when teaching guitar in a classroom setting is working with people who are at different ability levels. Another challenge is to teach in a way that makes the instruments accessible for students who may become discouraged easily, since chord fingerings can be difficult at first.

Guitar can be taught in group settings or on a one-on-one basis. It is rare that teachers in prisons will have a traditional lesson consisting of a session with an individual. Usually teachers need to find a balance between instructing the whole group and giving attention to individual students. The teacher and all students participating should have a guitar.

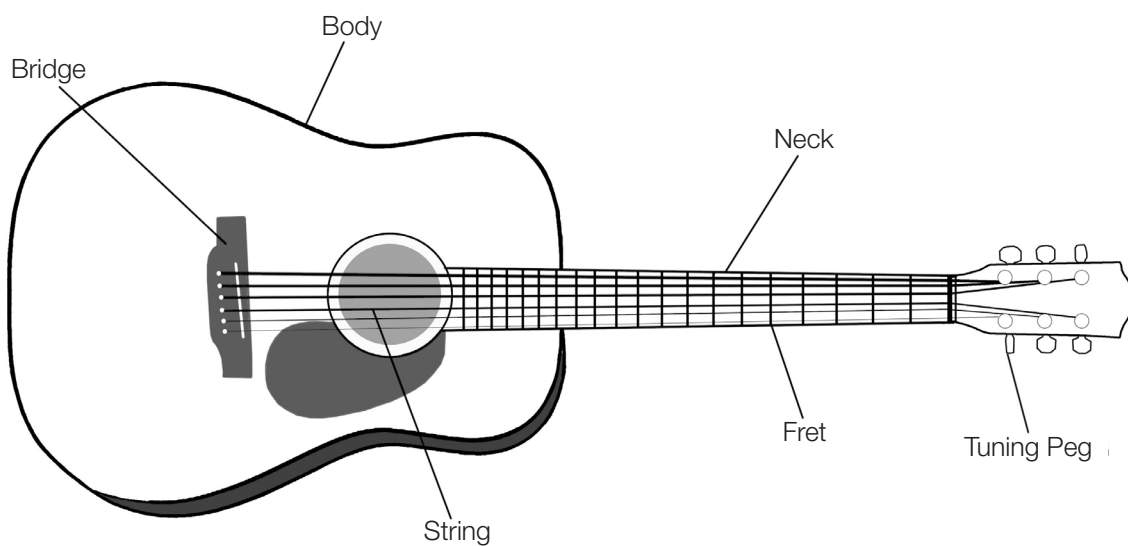
1

2-3 min

Begin by describing the different parts of the guitar so that students are familiar with the instrument. Identify the neck, body, tuning pegs, bridge, frets and strings 1-6 by pointing these out on the instrument. This may seem like basic knowledge to many musicians, but it gives students an opportunity to ask questions and feel more comfortable with the instrument.

Extension: Give each student their own diagram of the guitar (see page 40) with parts labeled so they can study it on their own. It is a good idea to refer to the various parts of the guitar by name throughout class.

Note It is important that the guitars being used in your class are properly tuned. You can show your students how to tune their own guitars with the aid of an electrical tuner. The strings should be tuned to E, A, D, G, B, E (see page 26).

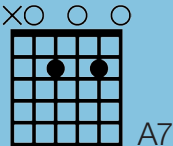


Most students want to learn how to play a song they know, so it is important in the early stages to choose a song that they like, which contains simple chords that they can play easily. Some good examples are:

- 1 *Knockin' on Heaven's Door* by Eric Clapton
- 2 *Blowing in the Wind* by Bob Dylan
- 3 *When I Come Around* by Green Day

Once you have chosen a song to begin with, identify the chords that the student will need to play in the song. Teach the chords first, before teaching the entire song.

How to teach a chord

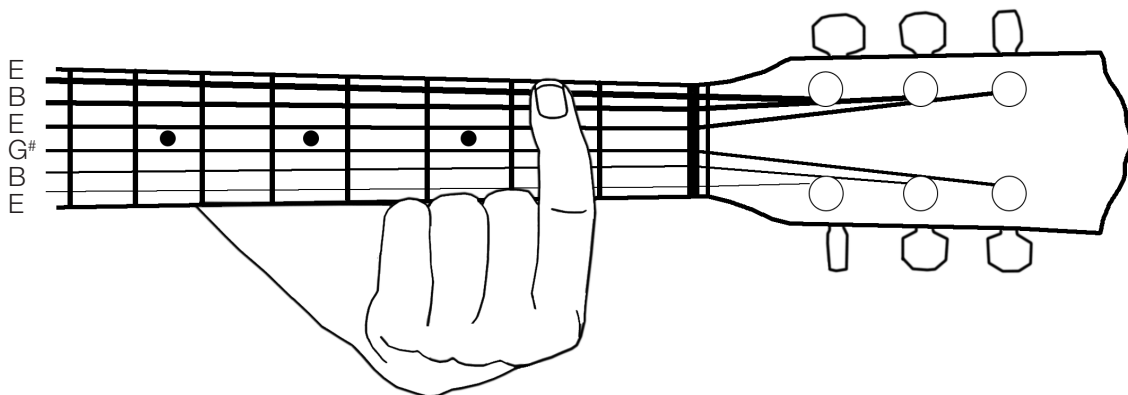
1	2 min	Select a chord that the student will be playing in the first song they work on, for example, A7. Make sure that the student is comfortable with arranging their fingers in the pattern needed.
2	2 min	<p>Next, show the student how their fingers relate to the picture of the chord formation on the chord sheet.</p>  <p>The vertical lines represent the strings of the guitar (the line to the far left represents the thickest string). The black circles indicate the position of the fingers. The “o” indicates an open string, which is not pressed down. The “x” indicates that this string should not be played at all (by either hand).</p>
3	1 min	Make sure that the strings are pushed down firmly, so as to produce a nice, full sound. Show the student how to strum with the right hand while holding the chord.

How to teach a song

1	5-10 min	Begin by teaching the student(s) all the chords that are in the song (preferably just three). Without looking at the lyrics, show the student how they can practise changing from one chord to another. Strum four times for each chord before changing to the next chord.
2	5-10 min (practice time varies)	Practise this pattern until the student feels comfortable changing from one chord to another. They don't need to play it quickly.
3	1 min	Remind the student that the most difficult part is changing chords, but the more they practise, the better they will get.
4	Practice time varies	Break the song into sections. Try starting with the chorus, and make sure the student repeats it until he/she is comfortable playing it, before moving onto the verse.

6 Guitar: open tuning

Teaching the guitar in open tuning (E major) makes playing the instrument accessible for those students who have a difficult time forming the chords. In open tuning you can play a chord by simply placing your finger across the entire fret.



Make the chords easy to identify for your students by labeling the frets along the neck of the guitar. Dr. John Milner devised a sticker that does just this. The sticker is placed upside-down on the guitar neck so that the performer can see it clearly while playing (with number 1 on the first fret).



1	1-2 min	Begin by showing the student how to place one finger firmly across the fret board. Remind him/her to push down firmly to produce a nice, full sound.
2	2 min	Next, show the student how the numbers and letters on the song sheet (see page 41) correspond to the number and letters on the sticker that you attach to the neck of the guitar.

3	1 min	Show the student how to count the slanted lines in the piece. Each slanted line (/) represents a beat, and these need to be counted, usually in groups of 4.
4	5-10 min	<p>Go through the piece together. Show the student how they can practise the more difficult parts by themselves. Explain that they do not always have to practise a song from beginning to end, but can work on sections of a song.</p> <p><i>Extension:</i> Encourage the student to practise small sections of the song at a time, and then try playing from the beginning to the end.</p>

Note Always remember to tune the guitars back to standard tuning after class. The open tuning can put extra stress on the fretboard.

Summer of '69 - Bryan Adams

Intro D / / / | D / / / |

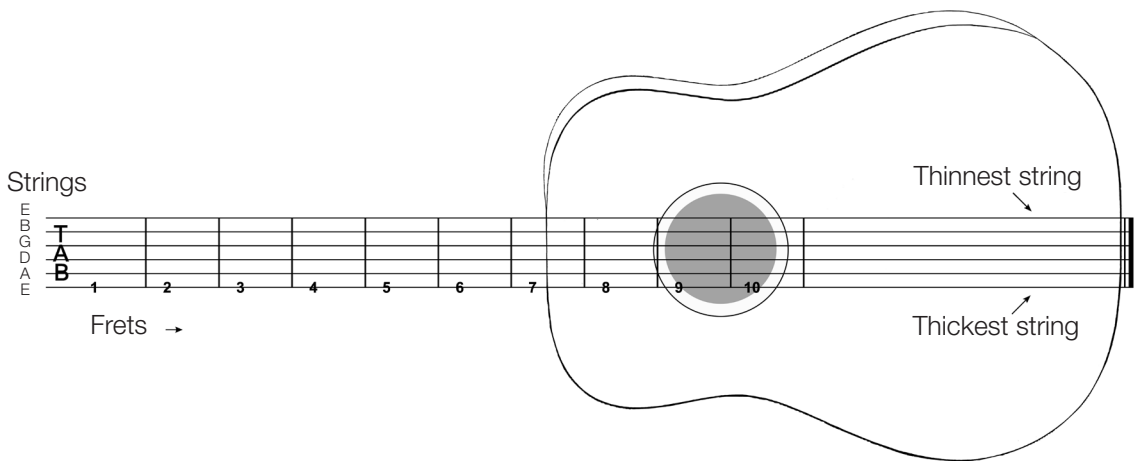
Verse D / / / | D / / / | A / / / | A / / / | *(repeat)*

Chorus B / / / | A / / / | D / / / | G / / / |
 B / / / | A / / / | D / / / | G / / / |
 B / / / | A *(stop)*

Bridge 1 / / / | 2 / / / | C / / / | 2 / / / |
 1 / / / | 2 / / / | C / / / | C / / / |

7 Guitar: tablature

Some students may want to learn how to read tablature (standard tuning). Most published collections of pop songs use this type of notation. Begin by asking the student to place the guitar on their lap with the thickest string facing them, as in the diagram below (see page 42). Then explain that the lowest line of tablature relates to the thickest string.



Explain that the numbers and lines in tablature are very different from the numbers and lines in standard music notation. Any melodic instrument can play standard music notation, but tablature is written especially for the guitar: the six lines represent the six strings of the guitar, and the numbers represent the frets on the guitar. Work through the example on the next page with your student.

The melodic line is played on the highest (thinnest) string.

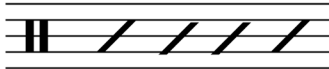


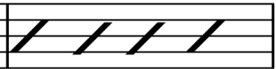
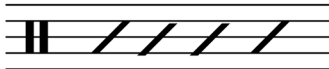
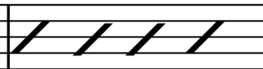
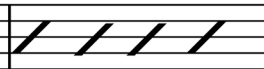
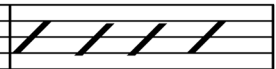
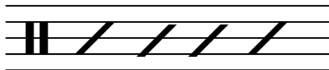
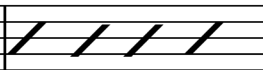
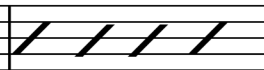
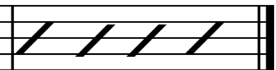
'O' indicates an 'open' string. In this case the fingers do not press the string to the fret board.

The numbers indicate the corresponding fret e.g. 3 = 3rd fret (see previous diagram)

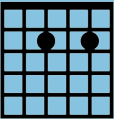
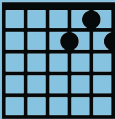
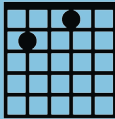
When the student understands how to read tablature notation, encourage him/her to practise the scale below (also see page 43). Explain that the pentatonic scale is used in a lot of Blues music, and encourage the student to experiment with these notes in a Blues style.

"A minor" pentatonic scale

8 Playing as a group

	A7	A7	A7	A7
				
5	D7	D7	A7	A7
				
9	E7	D7	A7	E7
				

Once the students have been playing for a few weeks and feel comfortable with some basic chords, it should be possible to play together as a group. If the students are using open tuning, you can use this group activity almost immediately.

1	1-2 min	<p>Begin by handing out twelve bar blues (see the previous page). Feel free to add a keyboard part or any other instruments currently being used by the group.</p> <p><i>Suggestion:</i> You may want to play a recording of some 12 bar blues so that students can listen and follow the changes on their sheet music.</p>
2	5-10 min (may take longer if needed)	<p>Give each student time to review the chords individually.</p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"> <p>X O O O</p>  <p>A7</p> </div> <div style="text-align: center;"> <p>X X O</p>  <p>D7</p> </div> <div style="text-align: center;"> <p>O O O O</p>  <p>E7</p> </div> </div>
3	5-15 min	<p>Once everyone has had some time to look over his/her part, explain that you will count everyone in, so that everyone starts at the same time. Start slowly and call out the counts to keep the group together. One, two, three, four!</p>

Note Try writing lyrics for the piece above. This can also be done as a group, or individual students might like to give it a try.

9 Song writing

There are no rules when writing a song. Some people like to write the music first, while others like to write a set of words, or lyrics, before writing the music. Below are some songwriting tips that will help start the writing process.

1	10-20 min	<p>Begin with a large, blank piece of paper that the entire group can sit around. Ask everyone to brainstorm ideas for song topics.</p> <p><i>Suggestion:</i> Use a mind map to help organize the group's ideas visually.</p> <p>Categories could include:</p> <ul style="list-style-type: none"> 1 <i>Food</i> - favorite foods, cooking food, memories with food, etc. 2 <i>Senses</i> - sight, smell, hearing, touch, taste. 3 <i>Weather</i> - sunshine, rainy days, storms, etc. 4 <i>Animals</i> - favorite pet, phrases associated with certain animals, e.g., puppy love. <p>Take time to get contributions from everyone in the group. Explain that this stage is just for gathering ideas.</p>
2	5-10 min	<p>When everyone has had a chance to contribute, begin to narrow down what the group would like to write about. Alternatively, the group can be divided into pairs or smaller groups, and take different topics each.</p>

3	20-40 min	<p>As a group, or in pairs, begin writing lyrics song lyrics. Take a slow approach to writing the verses, see where it goes naturally.</p> <ol style="list-style-type: none"> 1 Make a list of 5-10 rhyming words that are related to the song topic. 2 Find a hook or a melodic phrase to set the direction of the song. 3 Give students a set number of beats or syllables to help with structure. <p><i>Suggestion:</i> If the group is stuck for a melody, try using a familiar melody from a different song. This can also be helpful as a warm-up exercise for the group.</p>
4	15-20 min	<p>Take time to reflect and refine. Encourage students to share bits of songs as they write them. Explain that writing one song can take many weeks.</p>

10 Evaluation

This section gives a very brief introduction to the idea of evaluating, or assessing, music classes. Teachers are often so involved with what is being done in the classroom, they rarely get time to reflect on it themselves, much less to inquire about their students' experience.

Rationale for Evaluation

- 1 Most arts classes in prisons are not evaluated. Taking the time to evaluate your classes is a good way to find out what is working and what is not.
- 2 Evaluation gives prisoners the opportunity to give feedback anonymously and space for teachers to reflect on their classes, which can improve the quality of the classes.
- 3 Evaluations demonstrate accountability for your program.

Evaluation Tips

- 1 Make an effort to reflect. Some people like to keep a journal and write a short reflection at the end of each class. Others may wish to reflect on their classes every month or 4-6 months.
- 2 Hand out feedback forms (see page 44) to your students every 4-6 months. The forms need not be long or complicated.

Questions for the teacher

- 1 Describe your music classes. What activities do you do in your class?
- 2 Do participants work individually or as a group?
- 3 What do you think is working in the class?
- 4 Is anything not working?
- 5 What would you like to change?
- 6 Do you have any short-term or long-term goals, for individuals or for the group?
- 7 Are there any skills you feel you need to develop further for this class? How could you develop them further?

Questions for students

- 1 What do you like about the class?
- 2 What have you learned in the class?
- 3 Is there anything that you'd still like to learn?
- 4 Is the class what you were expecting?
- 5 What would you change about the class?
- 6 Is there anything about the class that you don't like?
- 7 What other classes do you take in the learning centre?
- 8 Have you started taking any other classes since signing up for music lessons?

References

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Miles, A. & Clark, R. (2006). *The Arts in Criminal Justice: A Study of Research Feasibility*. Centre for Research on Socio Cultural Change. Manchester, University of Manchester.

Silber, L. (2005). Bars behind bars: the impact of a women's prison choir on social harmony. *Music Education Research* 7(2): 251-271.

Wilson, D. & Logan, M. (2006). Breaking Down Walls - The Good Vibrations Project in Prison. Lincoln. Good Vibrations. www.good-vibrations.org.uk

Additional resources

Books and reports

Cox, A. & Gelsthorpe, L. (2008). *Beats & Bars. Music in Prisons: an evaluation*. Cambridge: Institute of Criminology, University of Cambridge.

Hunt, P. (2001). *Voiceworks*. Oxford: Oxford University Press

Leak, G. (2003). *Performance Making: A manual for music workshops*. Sydney: Currency Press.

Murphey, T. (1992). *Music and Song*. Oxford: Oxford University Press.

Swanwick, K. (1988). *Music, Mind, and Education*. London: Routledge.

Williams, R. M-C, (2003). *Teaching the Arts behind Bars*. Boston: Northeastern University Press.

Websites

www.apcentre.org.uk

The Anne Peaker Centre for Arts in Criminal Justice has a comprehensive website about current projects, training and funding.

www.apple.com/education/teachers-professors/

Apple has developed a good online resource for teachers. Music specific lesson plans are available, as are GarageBand tutorials and lesson plans.

www.chordie.com

This is a good website for song chords and lyrics. Chord symbols are included on lyric sheets.

www.scottisharts.org.uk

The Scottish Arts Council is dedicated to providing funding, development, research and advocacy for the arts in Scotland.

Music Interview

Name _____ Date _____

1 Briefly explain some of your reasons for wanting to do this course:

2 Do you have any musical experience, such as singing, playing an instrument or DJ-ing?

3 What style of music do you like listening to, and why?

4 What are you hoping to learn in these music classes?

Please fill in the table below

Term	I have never heard of this	I have heard of this term but am not sure what it means	I know this term, it means...
Beat			
Tempo			
Pitch			
Solo			
Mute			
Loop			
Audio			

Music Listening

Name _____ Date _____

Piece: Take the “A” Train

Composer: Billy Strayhorn

Arranger and bandleader: Duke Ellington

You must take the A Train

To go to Sugar Hill way up in Harlem

If you miss the A Train

You'll find you've missed the quickest way to Harlem

Hurry, get on, now, it's coming

Listen to those rails a-thrumming (All Aboard!)

Get on the A Train

Soon you will be on Sugar Hill in Harlem

1 How does the piece begin? (Think of what instruments you hear or how the instruments are being played.)

2 Name all the instruments you hear in the piece. Is it a string, woodwind, brass or percussion instrument? Do you hear any voices?

3 Describe the tempo (the speed) of the piece?

4 Tell me why you enjoy, or do not enjoy, this piece of music?

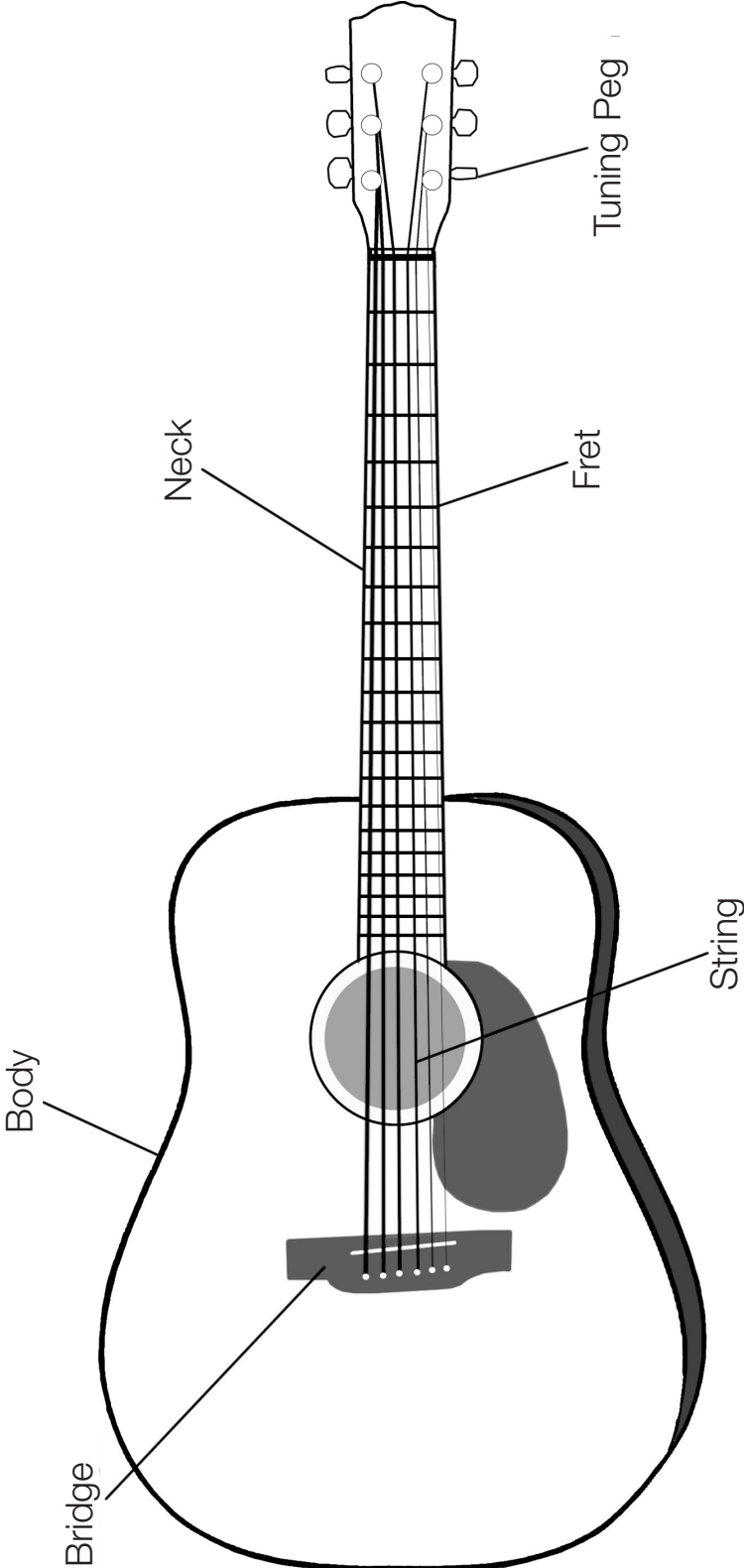
Rhythm Warm-Up

The image displays four staves of musical notation for percussion, all in 4/4 time. Each staff begins with a double bar line and a 4/4 time signature. The notation consists of rhythmic patterns using eighth and quarter notes, with stems pointing up or down. The patterns are as follows:

- Staff 1:** A quarter rest, followed by a quarter note with an upward stem, a quarter note with a downward stem, a quarter note with an upward stem, and a quarter note with a downward stem.
- Staff 2:** A quarter note with an upward stem, a quarter note with a downward stem, a quarter note with an upward stem, and a quarter note with a downward stem.
- Staff 3:** A quarter note with an upward stem, a quarter note with a downward stem, a quarter note with an upward stem, and a quarter note with a downward stem.
- Staff 4:** A quarter note with an upward stem, a quarter note with a downward stem, a quarter note with an upward stem, and a quarter note with a downward stem.

Rumba Beats

The Guitar



Summer of '69 - Bryan Adams

Intro D / / / | D / / / |

Verse D / / / | D / / / | A / / / | A / / / | *(repeat)*

Chorus B / / / | A / / / | D / / / | G / / / |

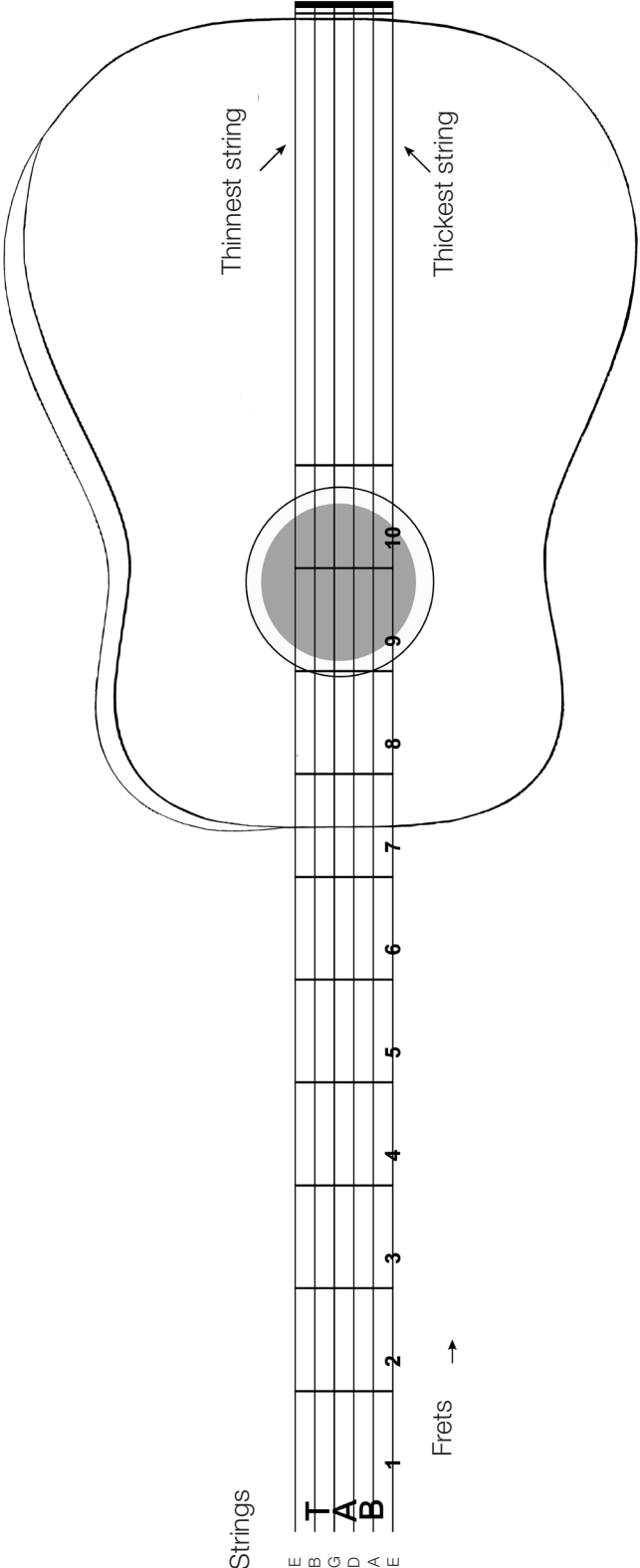
 B / / / | A / / / | D / / / | G / / / |

 B / / / | A *(stop)*

Bridge 1 / / / | 2 / / / | C / / / | 2 / / / |

 1 / / / | 2 / / / | C / / / | C / / / |

Preparing to read tablature



“A minor” pentatonic scale

The image displays the "A minor" pentatonic scale in two parts. The top part is a musical staff in treble clef, showing the notes A2, C3, E3, G3, and A3. The bottom part is a guitar fretboard diagram for the same scale, starting from the 5th fret. The notes and their corresponding fret numbers and fingerings are as follows:

Fret	Notes	Fingerings
5	A, C, E, G, A	5, 5, 5, 5, 5
8	A, C, E, G, A	5, 8, 5, 5, 5
7	A, C, E, G, A	5, 7, 5, 7, 5
5	A, C, E, G, A	5, 5, 5, 5, 5
7	A, C, E, G, A	7, 5, 7, 5, 5
8	A, C, E, G, A	8, 5, 8, 7, 5
5	A, C, E, G, A	5, 5, 5, 5, 5

Class Evaluation

Name _____ Date _____

1. What do you like about the class?
2. What have you learned in the class?
3. Is there anything that you'd still like to learn?
4. Is the class what you were expecting?
5. What would you change about the class?
6. Is there anything about the class that you don't like?
7. What other classes do you take in the learning centre?
8. Have you started taking any other classes since signing up for music lessons?

About the Author

Kirstin Anderson earned a B.A. in Music Education from Birmingham-Southern College in Birmingham, Alabama, USA. She taught music in a parochial school in Harlem, New York for five years and earned her M.A. degree in Music Education from Teachers College, Columbia University. She is co-author of LinkUP! (2008-09), a program of The Weill Institute at Carnegie Hall in New York City and is currently working on her doctoral degree at the University of Edinburgh, Scotland.

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