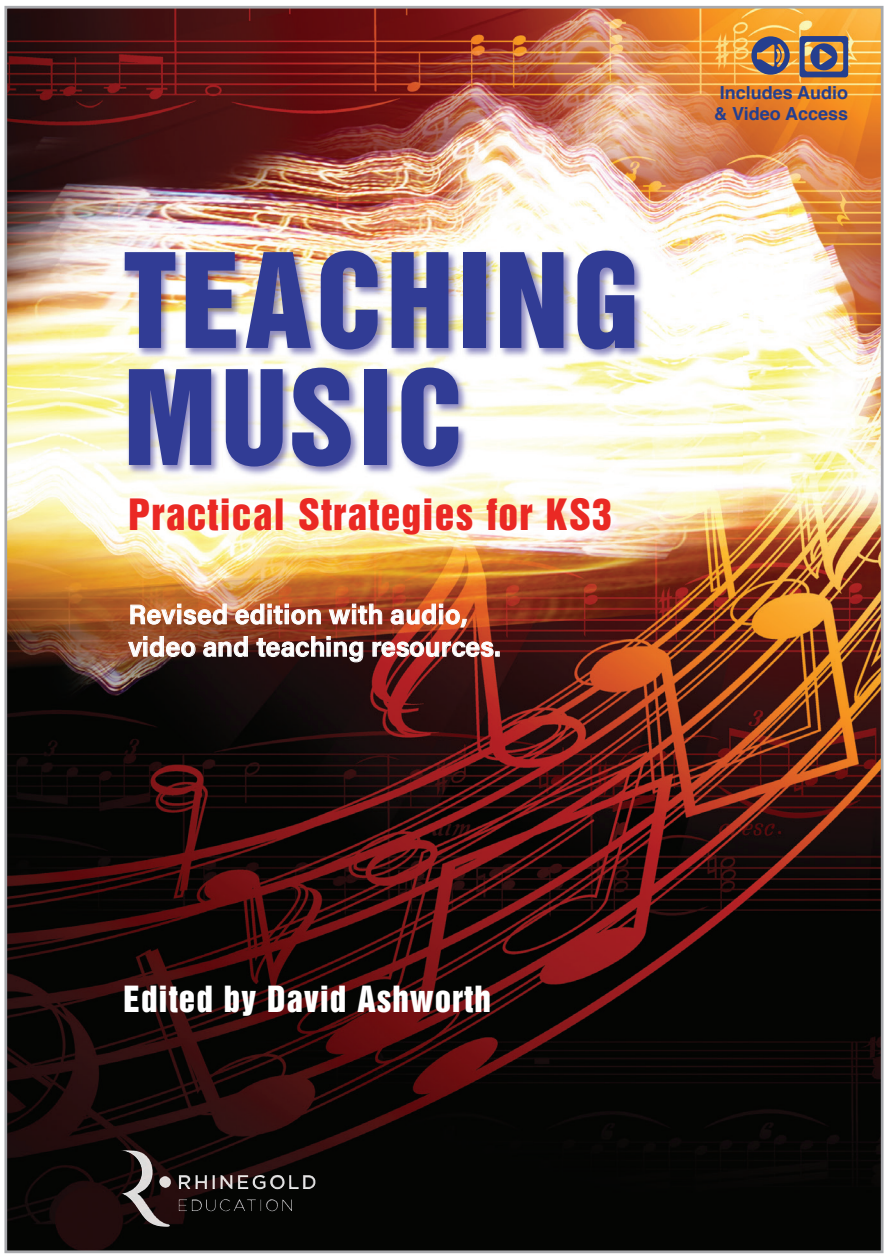
TEACHING MUSIC

Practical Strategies for KS3

This book expertly solves the problem many teachers have finding time for their own development, acting as a rich resource for continued professional development concepts. It's jam-packed with practical ideas, addressing 'hard to teach' areas and providing support for extra-musical matters such as behaviour management and assessment. It is supported by online video and other downloadable resources.

Further from the extract in the Music Education Classroom Teaching, here follows the whole of the chapter on Project-based learning.



Project-based learning

by Martin Said

Introduction

This chapter looks at how project-based learning (PBL) can be applied to music in schools. Music is well suited to this type of learning, and it is an approach that is relatively easy to use with your existing schemes of work. There are many advantages to PBL and we will explore these in the following sections:

- **What is project-based learning?** An explanation of the pedagogies and structures that exist in high-quality projects.
- **Planning a project**: advice on how to come up with ideas, and how to turn these into rigorous and engaging projects.
- **Carrying out a project**: what the teacher should be doing during a project, and how this compares to a more conventional approach.

What is project-based learning?

Project-based learning is a method of teaching that involves students in designing and making a musical product which is then exhibited publicly. Most schemes of work will result in some kind of exhibition of your students' music, whether this is through a live performance or a recording of their work. However, in PBL the music is made for an authentic purpose and for an authentic audience. This is a crucial motivating factor in encouraging your students to strive towards high-quality musical responses.

An authentic purpose

By this we mean that the music must be created for a reason (not just because it is part of a programme of study). For example, the music might address a problem or contribute to the community. It might derive from your students' interests or passions in order to help them understand and develop their own musicality, and the contribution they can make with their music.

An authentic audience

Students' music should be heard by people from beyond the classroom. Whether this is another class, parents, experts, members of the community or a digital link-up, students should know that there is an audience eagerly awaiting their work, and that it will be exhibited publicly.

PBL involves an element of enquiry. As such, it is more about the musical questions or problems we want our students to be able to answer and solve, instead of the things we want them to know and understand. A music project should require your students to think and behave in ways that professional musicians do (for example by drafting and revising ideas, liaising with patrons, and aiming for a certain level of polish to their work).

As a result of this enquiry-based approach, students may have a large say in the direction of the project. As is the case with the acquisition of any new skill, this level of independence is something that may take some time to develop, and your first projects may need to be more instructive. For SEND students especially, ownership of the musical experience is vitally important. Many SEND children can experience a lack of autonomy and independence when it comes to learning and participation, often due to the nature of their disability or impairment, and sometimes stemming from low expectations or insufficient planning on the teacher's part. PBL can help to solve this problem by offering SEND students a greater level of independence, which can also provide a springboard for increased confidence in other areas of their lives.

It may sound simple, but if you want to prepare your students for the real world, make your classroom more like the real world. Rather than learning about leitmotif in the abstract, ask students to underscore real films. Instead of learning about the development of popular music from recordings and textbooks, challenge students to arrange a concert where their performance is one great musical timeline, punctuated with their own commentary.

All working musicians carry out projects, whether they are composing a new opera or preparing to perform at the Rio Carnival. High-quality projects can help students to realise the potential of life as a musician, and the enriching impact that the act of making music can have on themselves and others.

Much of what happens in extra-curricular ensembles is something approaching PBL, but often these ensembles are completely separated from the learning that happens in the classroom, and they do not have the same academic rigour as a high-quality music project.

Planning and carrying out a music project is quite demanding but incredibly rewarding. Without a clear and meticulous plan, your project is likely to encounter difficulties, which is where this chapter hopes to help.

> "If we teach today's students as we taught yesterday's, we rob them of tomorrow."
>
> John Dewey, *Democracy and Education* (Macmillan, 1916)

The origins of project-based learning

Project-based learning is nothing new. It was championed in the early 20th century by John Dewey, an eminent educational theorist. Dewey advocated an educational system that was built upon a philosophy of experience, bemoaning the gulf between the real world and the way children were expected to learn at school. He was at odds with what might be termed the 'traditional' method of teaching, which he saw as a static approach that forbids any active participation from young people in the development of what is taught and learned.

When Dewey wrote *Democracy and Education* in 1916, he could hardly have imagined the world in which we live today. Digital technology and social media have transformed the way that teachers and students alike can access knowledge about music and develop their knowledge of music. The debate over knowledge versus skills continues to this day. However, music projects offer a means by which content or knowledge of and about music can be delivered in a way that gives all students an experience of what it is to be a musician.

The educator and composer John Paynter also advocated such an approach. In the 1970s, John Paynter's book *Sound and Silence* described a series of classroom projects aimed at encouraging the teaching of music in a creative, student-centric and musical way. The ideas and activities Paynter presented still resonate and ring true today. The publication of *Sound and Silence* corresponded with a return in popularity for projects in the 1970s, though some criticised the approach for a perceived lack of academic rigour. Projects are not and should not be a case of casting your students adrift and expecting them to find their own path. There are some misconceptions that discovery learning equates to a lack of teacher input or a subversion of knowledge: this is not true.

It is true that students can now access and create music in ways that would have seemed alien to Paynter in the 1970s. The project-based learning of today is built on the practice of our forebears, but much was added to the pedagogy in the 1990s by establishing connections to the 'real' world and adult experts. Recent web developments have also made it easier for students to be not just creators but also publishers of music.

What makes projects different?

Watch the two videos at http://bit.ly/LearningProjectBased and http://bit.ly/Learning ProjectBased2 for a great introduction to what project-based learning is, and what it isn't. In particular, these videos highlight the need for the project and product to drive the learning.

The first thing to say is that PBL does not need any re-invention of the wheel, but maybe a little supercharging of the engine. PBL does not require you to change what you teach. Rather it is a medium by which you can take existing or new curriculum ideas and give them a shot in the arm. Well-designed projects will engage your students, connect their learning to the real world of music making and place an emphasis on outstanding quality. What is crucial is that your students' musical learning should happen because of and while making their musical product, rather than the product being something that is tagged on to the very end of their musical learning.

Three fundamental tenets of high-quality projects are public exhibition, multiple drafts and critique. As teachers of a practical subject, we are already in a position of advantage here, as these tenets exist in some form in all real-world music making. In essence, a music project should make your classroom more like the way that musicians work in the real world.

The three tenets

- **Public exhibition**: why should your students' music stay in the classroom? Knowing that there will be a real audience for their work is a key driver in raising student engagement and making them accountable for their learning.
- **Multiple drafts**: much of the work completed by students in school is a first draft to which they never have a chance to return. This is less true in music where students naturally refine their work, but often they only have one chance to perform or record their music. In PBL, students submit multiple iterations with continuous feedback.
- **Critique**: the use of critique in PBL grew out of the natural process of critique that artists have long used. Feedback is kind, specific and helpful and focuses on the music and not the composer or performer.

These are covered in more depth later on in the chapter.

Adria Steinberg's six As of PBL

Adria Steinberg is an educational reformist and author, whose career has had a particular focus on the integration of school and the world of work. She developed the 'six As' while working on projects in the 1990s. In part, her contributions have helped to make the project-based learning of today more rigorous than it was in the 1970s.

The six As help to clarify what a project should involve, and they are a useful yardstick when developing and refining ideas for projects. When you first start out with PBL, perhaps just focus on two or three of the criteria and concentrate on those, rather than trying to incorporate too much into your projects.

Authenticity

Music projects should:

Address an issue that will have meaning to your students.

Although this will not be possible with every music project, it is worth considering whether your project can be used to explore an issue that has significance to your students. This might be something such as global warming, racism or cyber-bullying. Where possible, the project should also account for and involve your students' musical interests. This is not to say that their musical horizons should not be broadened, but rather that their previous experiences of music – both inside and outside the classroom – should be considered. For example, if you have students with mostly rock and pop experience doing a project that involves a composition for a local string quartet, the students could start by arranging a pop song for two ukuleles, guitar and bass.

Use a real-world context.

Some vocational qualifications pose musical scenarios for students (such as: 'Imagine you have been commissioned by…'). To up the stakes for your students, why not find them a real commission rather than an imagined scenario? This doesn't have to come from outside the school – for example, your students could compose a short piece of instrumental music for awards' evening. Alternatively, something more ambitious might be to offer some film undergraduates your students' services to underscore their films.

Result in a musical product or performance that has personal and/or social value.

One easy way to adapt an existing scheme of work is to have a public performance at the end of the unit. Ideally this would be outside of the classroom, for example at a parents' evening. Alternatively the performance could be to an audience other than the students in your class. For example, for a bhangra project you could use the British Council or another agency to find a partner school in India, and share your students' musical ideas via a Skype link.

Academic rigour

Music projects should:

Address key curriculum content.

Projects can be designed with specific curriculum content in mind, or alternatively you can start with an idea for a product and work backwards, mapping out which curriculum content will be addressed. This is covered in more detail on page 45.

Pose driving questions of relevance to your students.

Driving questions are key questions that students will be required to answer over the course of a project. They should stimulate thought and be of sufficient depth to allow for a variety of student responses. Driving questions are discussed in more detail on page 46.

Develop attributes associated with academic and professional musical disciplines.

Projects should encourage students to form practices and attitudes associated with good musicianship. For example, if they are learning a specific piece of repertoire, will there be discrete teaching of what good solo instrumental practice looks and sounds like?

Applied learning

Music projects should:

Engage students in solving musical problems.

It could be said that making music is about using sound to solve problems. For example, the music industry is geared towards organising sound in such a way that the music will appeal to many and so sell records. A simple project idea that mirrors this would be to have your students become buskers.

Demand the skills required in the relevant musical disciplines.

This returns to the point that students should be thinking and acting like musicians. So if a project involves composing to a brief, have the students meet with and question their patron, rather than instructing students on the finer details of the task yourself.

Require students to develop organisational and self-management skills.

For example, if a project requires a public performance, ask your students to source and organise the venue. Perhaps you would expect them to meet regularly and take minutes to keep you updated on their progress.

Active exploration

Music projects should:

Extend beyond the classroom.

Look for opportunities to take your students out of the classroom, either in the form of fieldwork and research trips, or a public performance outside of the school.

Connect to the community and/or the music industry.

Projects can be a great way to involve the wider community in your students' music. Using the community as an audience is one simple way; another might be to design a project with a local charity and use music to raise their profile. The more unusual or ambitious your project is, the more likely you will be able to generate interest in the local media too, which then becomes another authentic audience for your students' music.

Require musical exploration using a variety of methods, media and sources.

Don't be afraid to teach your students some stuff! Enquiry and independent learning are valuable aspects of PBL, but it is perfectly appropriate to have some 'normal' taught lessons in a project, provided that the teaching is done musically. A blend of approaches is useful though, not just in terms of viewing the problem from a few different angles, but also in helping to deepen your students' understanding of the music they are making.

For example, in a project where students are making ambient music, they might learn by critiquing 'An Ending (Ascent)' from Brian Eno's ambient album *Apollo*. This could be followed by a class performance of the piece. You might then have a classroom workshop where students perform two notes (one from chord I and one from chord IV), but change between them at different times to illustrate how gradual changes in colour can be achieved. Following this, students could use a synthesiser or equivalent app and manipulate the sound to achieve the typical warm pad timbres used in ambient music. In viewing the music through these different lenses, students will develop a deeper understanding of how it works.

Adult relationships

Music projects should:

Put students in contact with adult coaches and mentors from the wider community.

For example, find out if any of the extended staff in your school are musical. Children respond very differently to adults who are not teachers, so could you use these adults to give feedback to your students throughout the project?

Make use of adults with relevant expertise.

Finding an expert can take time, but having an adult who can instruct with authoritative experience is a massive motivational driver for students. For example, in a project which involves the recording of birdsong, bring birdwatchers into school to show students how to find and identify birds.

Involve adults in the design and assessment of student projects.

Whether you are using adult experts or have a teaching assistant, get them involved in the project from the very beginning of the design stage.

Assessment

Music projects should:

Provide milestones and/or checkpoints.

Once you have mapped out the curriculum aims that students will be addressing through the project, look for opportunities to assess these both during and at the end of the project. Assessment is discussed in more detail on pages 55–56.

Involve lots of reflection for both teachers and students.

After any major learning activity, or particularly important phase in the project, students should be given time to reflect upon their progress. Debrief is crucial in a project, and your questions should be planned in such a way that students are able to pick apart not just what learning has happened, but also the process by which it has occurred too.

Involve some form of public assessment of the music.

This links to the idea of an authentic audience, and the use of other adults. Students' work should be critiqued and redrafted throughout the project, as well as at the end when their final draft is exhibited.

Planning a project

Where can projects fit into the curriculum?

It may sound obvious and is probably true of any scheme of work, but projects really are most effective when you see your students for longer, possibly more concentrated periods of time. Projects are also generally more effective with smaller class sizes.

Many schools suspend the normal timetable at certain parts of the year and arrange the teaching day or week differently, and if this is the case for you then this could be an ideal time to try out a small project.

Schools such as High Tech High in the USA have a bespoke timetable to allow for such intensive study. Of course for a music teacher in a one-person department this is just not possible. So perhaps your first attempt at a project might be an extra-curricular activity. Or alternatively, if the project suggests a cross-curricular approach, you could work with a teacher from another department in the school.

Senior management in any school understand the 'shop window' appeal of music making, especially in the public domain. Perhaps this idea of prestige could be used as leverage to convince school leaders that either a collapsed timetable or even a change to the timetable might be a good idea (particularly if the project will result in a public performance of students' work).

If, as is the case in many schools, you are restricted to around one hour per week with a group of students, this does not rule out doing projects by any means. You will need to think carefully about the scale of the project, but maybe instead of a six-week unit of study, you could look to do a project over a whole term instead. Yes, there will be some reduction in the breadth of musical content that you offer to your students, but it is worth noting that in projects, the content that is covered is done so with a much greater degree of depth.

Finding ideas for projects

If you have identified a space in your teaching calendar where you are going to try out a project, the first thing to say is to try to find an idea early. Projects can take a long time to flesh out, and it is also a good idea to do the project yourself first. Be ambitious but realistic in the scope of your plans. It may be a good idea to start with just one class.

One possible and often fruitful method for coming up with ideas for projects is to do some research into any upcoming musical schemes, concerts or competitions into which your students could enter and take part.

Ideas for projects can and should come from literally everywhere. Once you start doing projects in your class, suddenly everything you experience becomes a stimulus for a project. Museums, exhibitions, concerts, magazines and trips with the family all become hothouses for project ideas.

> "I remember standing in front of a massive apocalyptic picture by the local artist John Martin. The room was dark but for the intermittent neon lights which brought the picture into relief. Each flash of the lights was accompanied by the growl of unearthly sounds, the silence between punctuated by the eerie pedalling of strings and the chime of distant church bells. My immediate thought, other than of impending doom, was "Our students could do this!""
>
> Rob Scott, a teacher at Cramlington Learning Village

The quote to the left illustrates how an outing to a see a John Martin exhibition at the Tate Britain was the stimulus for the 'Frozen Moments' project that will feature as a case study throughout this chapter. 'Frozen Moments' is a cross-curricular project that was carried out at Cramlington Learning Village in Northumberland.

In this school, Music is taught within 'Create': a trans-disciplinary course for KS3 students that combines Music, Media and Drama. Students sign up to a different project each term, and spend 300 minutes in Create lessons per two-week cycle. (It is worth noting that this was quite an ambitious project in a school with good access to technology, and a timetable geared towards PBL; you may want to view this type of project as something to aim towards, rather than something to start out with.)

In this case, a trip to the Tate Britain inspired a project in which students had to create a tense, atmospheric soundscape to accompany an animation; the final videos were presented in a school exhibition to which parents were invited.

It is a good idea to keep a scrapbook of all of the ideas you come up with and hang on to this. You will find that some ideas don't quite work when you first start trying to investigate their practicalities, but they may well come in use again one day in another guise.

Planning around a product

We are lucky that we deal in a subject which is mainly skills-based, and until students sit examinations later in their school career, we are not tightly bound by specific content that must be delivered. In many cases you will be able to start with an end product in mind, and then allow the project to determine the curriculum content.

Download 2.1 gives a list of possible products that you could base your projects around. The key is that your products are made for an authentic purpose, so the jingle must be for a real advert, even if it is just on the school radio station. The students should meet with the radio producers and get the brief in the same way that a working musician would.

When trying to come up with an authentic product, a good starting place might be to contact local organisations or individuals and offer your students' services. Most will relish the publicity that can be created from the fact that students from their local school have produced music just for them. You could also look for music-wanted advertisements online or in music magazines.

Once you have a product in mind, you could use the following set of questions to gain an idea of how the project might pan out, and what it could involve:

1. **From which genres, styles or traditions will the product draw?**
   This will help you to determine what content will be needed (i.e. knowledge about music).
2. **How might the music be presented/exhibited?**
   Be creative here and think about ways that you could exhibit beyond the school.
3. **Are there any existing models?**
   A real-world model can be useful in setting outstanding expectations. This model can then be critiqued, as described later in this chapter on pages 52–54.
4. **What are the possible instruments/sounds timbres that students might need to use?**
   It is worth considering if you can make do with the instruments you already have, or whether you will need to source others. If so, then think about how music technology could help to replicate certain instruments and sounds, or speak to your local music hub for advice.
5. **What generic competencies, skills and attributes will the students require?**
   The delivery of a project should lead to the learning of both musical knowledge and musical skills. However, inherent in PBL is the need for students to also use and develop more generic competencies, skills and attributes. The student-centric approach of PBL will require your students to be involved in decision-making, planning and collaborating, for example. It is your choice as to what extent you plan to teach or highlight these generic skills overtly.
6. **What might be a good driving question?**
   As well as highlighting the content to be learned, a great driving question should be provocative, open-ended and require exploration on the part of your students.

To take our Frozen Moments project as an example – where the students had to create a soundscape for an animation and the main aim was to create a tense atmosphere – the answers to these questions are:

1. **From which genres, styles or traditions will the product draw?**
   Students could possibly look at how tension is built and released in film, orchestral or popular music.
2. **How might the music be presented/exhibited?**
   The implication is that the music will be played through speakers alongside the visuals. This could be done in school, or an inquiry could be made into using rooms at a local art gallery.
3. **Are there any existing models?**
   The soundscape from the John Martin exhibition at the Tate Britain is clearly a model, however other sources of inspiration might come from musique concrète. The 1964 Japanese film *Kwaidan* uses found sounds to build a stark atmosphere.
4. **What are the possible instruments/sounds timbres that students might need to use?**

Following on from an exploration of film music and musique concrète, students could use traditional instrumental timbres combined with found sounds. Technology could be used to capture and process the found sounds. Perhaps digital effects could also be applied to the instrumental timbres to disguise their sources.

5. **What generic competencies, skills and attributes will the students require?**
   Students will need to be good communicators in order to contact or liaise with the visual artist (assuming this is possible). They will also need to have good self-management skills to be able to work to an exhibition deadline.

6. **What might be a good driving question?**
   This is explored in video 2.1, in which teachers craft a driving question for the Frozen Moments project.

After considering these questions carefully, you should now be able to map out your project content against your curriculum aims. This will drive your assessment and begin to inform how some of this content might be delivered (whether through personal discovery, classroom workshops or taught lessons, and so on).

Planning around curriculum content

This is an alternative approach to planning around a product, and may be necessary for some of your older students if you have specific content that must be delivered. Or this may be a route that you want to explore if you are starting out with PBL for the first time. Perhaps you have an existing scheme of work that you want to adapt to a project, but still deliver the same content.

It is a good idea to group your content into that which is essential and that which is desirable. With this in mind, the next step is to come up with a project and product that addresses your essential content.

For example, you might decide to focus on the requirement for a student to be able to 'improvise music with a focus on the relationships between the musical elements'. It seems fairly clear how a 'traditional' classroom approach might work here: students could work as an ensemble to create a groove and then improvise in turn over the top, perhaps as a call and response. What possible projects could deliver that same criterion?

One idea might be for students to learn and develop their own range of strategies for improvisation, which could lead to the students splitting up into smaller groups and delivering workshops in each of your feeder primary schools or the local community. Students could also write up and package the workshops so they could be placed online and used by others. Each of the workshops developed by the smaller groups could potentially focus on a different style, genre or tradition: for example, one group might focus on samba while another looks at the blues.

Sometimes there is discrete knowledge that is also required. This is particularly true if you are aiming to do projects with GCSE students. Again, the process is exactly the same, but your project must also involve exploration and understanding of the core knowledge required. For example, students might work with a local community musician to write and deliver an

African drumming workshop for younger students, helping them to gain a deeper insight into the timbres, devices and techniques used therein.

Deciding how to present students' work

Knowing that their work is going to be scrutinised by people other than their peers and you can have a profound effect on the attitude of your students. It is a powerful thing to watch a student having an adult-to-adult conversation about their music with someone they have just met. And what's more, to see them talk with authority and passion, it's almost like they are teaching their audience.

Like everything else in planning projects, arrange your exhibition at the earliest opportunity, as this may have an important effect on the content and delivery of the project. Look for ways to exhibit in the community or in locations that are suitable for the product.

Of course there is now the opportunity for students to exhibit their work digitally with a potentially worldwide audience. For example, the website TuneCore can be used to publish work in the public domain through channels such as iTunes and Spotify.

Download 2.2 provides a list of possible ways to exhibit your students' work, which should give you some ideas for where to start.

Creating a driving question

Once you have a product in mind or know what content you wish to cover, the next step is to design a driving question.

Video 2.1 shows teachers crafting a driving question for the Frozen Moments project.

All projects have a driving question at their core, which is linked directly to the learning. Driving questions are introduced at the launch of a project. They should be crafted carefully so that they are engaging, provocative and open-ended, requiring investigation and enquiry as part of the project. The driving question will be revisited throughout the project and is a good starting point for reflections, debrief and critique sessions.

Driving questions tend to be 'how?' questions, though not always, for example:

- 'How can we use birdsong to create commercial music?' – for a project which involves composing an album of ambient music from recordings of birds made in the field.
- 'How can music improve the quality of life?' – this might lead to the creation of music for an elderly home in the community.
- 'How can we represent what music might look like?' – this might be the driving question for a project which involves the setting of minimalist music to abstract animation.

You might find it helpful to ask colleagues for their views on your driving question, ideally as part of a project tuning session. This is discussed in more detail on page 50.

Planning activities

So, you know what your project is and you've mapped out what knowledge and skills your students will develop. The next step is to work out how you will support this learning.

Attention to detail here is key. If you are asking students to compare and contrast two versions of the same piece of music, do they already have the language and skills needed to do this? If not, how will you teach those skills?

Video tutorials

Video tutorials can be a great way of allowing students to access the advice they need, when they need it. It should be fairly easy to set up a YouTube account and upload videos that students can use to aid their learning, both in and outside the school. An alternative approach (if YouTube is blocked in your school) is to upload videos to your VLE.

If you need to record your computer screen to create a tutorial that walks your students through a specific piece of software, then a free program such as Snagit or CamStudio can help.

Don't forget what you already know: you probably have lots of great lessons that you can draw from. A 'normal' taught lesson is perfectly appropriate in PBL.

Finally, remember that the product and project should drive the learning. Students should learn *while* making the product; the project should not look like a block of learning stuff followed by making something. Teach your students the knowledge and skills they need as and when they are needed.

Planning the sequence of activities in a project can seem mind-bending at first. It sounds silly, but if you remember that you are still a teacher and that you will still have students in your class, you won't go far wrong. Planning a project is like planning a lesson but on a larger scale: there will be a natural order to the learning activities where one builds upon the last.

You may find it helps to fill out a 'project calendar' which outlines in brief what should happen on a lesson-by-lesson basis, and pinpoints the key deadlines for the project. The following tips should help you in completing this:

- Start at the end and plan backwards from the final exhibition or presentation of your students' product.
- Work out what knowledge and skills are fundamental, and make sure your activities support the acquisition of these.
- Plan when and what type of critiques will happen, and remember to factor in time for this reflection.
- Set deadlines that allow time for first and subsequent drafts.
- Make sure you set the deadline for the final draft well before the end of the time you have; leave time for final final adjustments, and time to prepare for the exhibition or presentation.

Of course, at some point your students are going to need to do the work. Don't forget to think carefully about the amount of scaffolding that students will need, and how you plan to give them more autonomy as the project develops. Your first projects may need to be quite teacher-directed, but as you and your students become more used to this way of working, you can afford to allow them to help with the planning as well. Eventually students should be having team meetings, taking minutes, contacting experts and arranging the exhibition of their work.

When you have something that looks complete, run through the process in your head and ask yourself, 'Is the sequence correct?' Doing the project yourself can really help with the planning (see also the next section on using models). You may need to make multiple drafts of the project calendar and get someone else to take a look as well (this is PBL after all!). Ideally get your project tuned (see page 50), or at least show it to colleagues and perhaps students to get their feedback. If possible, you could do a dry run on a project with a small group of students after school to test if it will work. These students can then become experts in the classroom when the whole class starts the project.

Using models

It is a good idea to have a model to fire your students' imaginations (or audiations) at the start of a project. These models could come from previous students' work, existing real-world examples, or examples that you have created yourself. Each of these alternatives have their strengths and there is no reason why you could not use all three:

- Previous students' work is particularly useful in helping your current students to realise that they can produce music of outstanding quality. (This is something that Ron Berger calls 'beautiful work'.)
- Real-world models are great for showing students that what they are being asked to do is authentic, and that you have high expectations of the quality of the work that they will produce.
- A teacher model can be invaluable in that by actually doing the project yourself, you will gain a real insight into the process that you are asking students to undertake. This means you can work out if the project does deliver the intended learning, or if the project is actually even possible. You will also be able to work out where the choke points are, and plan support to help students get past these difficulties. The time you take to complete the project will also be telling: a good rule of thumb is to multiply that duration by at least five. So if you have six one-hour lessons in which to do the project with your students, don't set them anything that would take you more than an hour to do yourself.

With any model, you should plan to set aside time to critique it at the start of the project. The model should be admired and explored, and its power discussed. If the project is cross-curricular, or the music will be connected to other media, it may be a good idea to let students critique just the musical aspects of the model first, without having any idea of its purpose or how it will be used. By doing this, your students can play around with the musical intentions to stimulate ideas of their own.

The process of critiquing a model is covered in more detail on pages 52–54.

Using experts

Let's face it, none of us are experts in everything. For some of us technology can be baffling, while classically trained teachers can struggle with popular idioms and vice-versa. The use of experts can have a compelling effect on your students as they will be able to demonstrate and in turn demand quality from them. Experts can be used in a number of ways: they could lead lessons or workshops; be an audience and provide critique for your students; be a go-to resource for when your students get stuck; or they could work alongside the students as they craft their music.

Experts need not be musical, depending on what the project is. For example, in the 'Call of the Wild' project at Cramlington Learning Village (discussed in more detail on pages 58–60), birdwatchers from the community were brought in to be guides to the students as they went out to identify and record birdsong.

A great source of experts is your local university. Undergraduates are typically very accommodating with their time and their involvement in school projects, as it is something on which they can draw when seeking employment regardless of their field.

You could also use your local music hub to help find community musicians, or try speaking to your local music organisations and venues.

Again, wherever possible, contact your experts early and involve them in the planning of the project. They need not even be there in person: through tools such as Skype you can plan with them remotely, and even set up ongoing Skype calls once you have started on the project, so they can be on hand to help.

You may also find that you have teaching assistants working with your class. If this is the case, again involve them early. Perhaps meet with them to give them a crash-course in some of the basic skills needed for the project. Ask for their advice on the resources and activities you have planned. They may not be musical but they will certainly know the students who they support very well.

Make sure that you also make use of them in the classroom as the project progresses. As well as supporting individual students, have them hold project meetings with different groups. Let them give feedback or get them playing alongside your students.

Planning tools

There are a number of excellent (and free!) websites and resources that you can use to help you plan projects. In particular, we recommend:

- *Work that Matters: the Teacher's Guide to Project-based Learning*: a brilliant 100-page guide on how to use PBL from the UK-based initiative Learning Futures.
- MyPLBWorks: an entire website devoted to helping you to get started with planning projects, created by the US-based Buck Institute of Education (BIE). The 'Project Planner' is particularly useful in helping you to summarise the main goals and milestones of a project.

Project tuning

Project tuning is not just a mechanism for helping you to make your project better before you begin; done properly it can be some of the best CPD you will ever receive.

In a tuning session the teacher presents their project idea to a panel of colleagues (ideally from a range of departments). The panel then discusses and poses questions to the presenter about the project in order to help the presenter further their thinking.

It is customary for the presenting teacher to prepare some burning questions for the panel, which form a scaffold for the conversation.

Download 2.3 gives an example protocol for running a tuning session.

Video 2.2 shows teachers tuning the Frozen Moments project.

Your first project

There is a lot to take in here, and doing projects is certainly not easy. For your first project, keep it simple and don't try to do everything at once. Perhaps:

- Start with a younger year group (whose GCSE grades won't be on the line!).
- Don't include fieldwork outside of the school.
- Use an expert from within the school, such as an older student or one of your instrumental teachers.
- Keep it as a discrete music project rather than a cross-curricular one.
- Use the six As (see pages 38–41), but focus on just hitting two or three of them with real purpose.

For instance, students could compose a piece of music on portable instruments to raise awareness of an issue such as bullying. This could be performed as a flash-mob during an assembly or break-time.

Your role in planning projects is to act as the architect, who designs and scaffolds the learning for your students. You can decide how flexible you will be and what level of choice students will have. It is also a good idea to start with a project that exposes your own passions: projects are hard work, but they should be fun for you too!

Carrying out a project

Effective teaching

Music projects should be student-centric, and the best projects tend to be those where the students are the crew rather than the passengers. As you begin to become more confident

in planning and carrying out projects, look to hand over more of the decision-making to your students. Let go, a little at a time. Let your students decide which instruments to use, where to rehearse, when to critique, how often they should meet as a team, or eventually you could even ask them to design the project and/or product.

Your role during projects should be more 'guide on the side' rather than 'sage on the stage'. Increasingly, teachers of music projects are finding themselves in the role of a coach, mentor or tutor to their students. As such, the following tips may be of help:

- Be ready to become someone who poses and frames questions rather than gives answers. Answer one question with another question.
- Be prepared for the questions that students might ask and have resources and listening examples ready. Students are curious creatures when given licence.
- Use structures and scaffolding to guide students rather than instructing them. Provide backing tracks and video tutorials for them, set deadlines, give them checklists and meet with them regularly.
- Use classroom workshops to explore the possibilities of sound. Take students' ideas and guide them through crafting these ideas into something meaningful. There should be a sense of immediacy and creativity in whole-class music making.
- Draw upon the skills and knowledge in your class. Use the student who is having drumming lessons to be the backbone of a rhythm section in a whole-class workshop. Ask the child who MCs to lead a session on lyric writing or improvisation.
- Demonstrate by using the language of sound: play lots and explain less.
- Encourage a sense of wonder in your students; be honest about what you do and don't know. Learn alongside them and allow your passion to show.
- Build a sense of community by encouraging empathy and praise. Use regular, whole-class practical and discussion-based activities to help develop this ethic.
- Give non-judgemental feedback at first. Describe what you hear and let your students do the evaluating. Then if necessary provide them with some constructive next steps.
- Encourage your students to make mistakes and have them see it as part of the learning process. Let them see you making mistakes: don't hide them, celebrate them.
- Don't forget your voice! Singing is a resource to which we all have access and which can aid with audiation. Encourage your students to develop ideas using their voices first, and then find the notes on an instrument. (For examples of accessible singing approaches for students with SEND, see the Drake Music website.)
- Feel free to use notation as and when it is appropriate. Do make sure that you are not restricting access to content by the use of notation. Perhaps use graphical scores in combination with more traditional forms of notation.
- Much of the innovative UK-based Musical Futures pedagogy is suitable for music projects, as it is founded on the principles of non-formal teaching and informal learning.

Multiple drafts

The first draft is not the final draft. Get your students to say this over and over again. For an inspiring example of how drafting can lead to quality, watch the video at http://bit.ly/RonBergerCritique, in which Ron Berger talks about how a young student's drawing of a butterfly was improved through critique and multiple drafts. (Berger walks through the same example with a group of primary-school students in the video at http://bit.ly/ELEducation.)

Hand-in-hand with critique, multiple drafts give your students an opportunity to act upon feedback and make great leaps in progress. Drafting is something that tends to happen as a matter of course in the arts, but often when we ask students to create music they are given little opportunity to refine their work.

Typically a first draft may be incomplete, or a collection of ideas. Be sure to recognise this in your language when your students first share their ideas. Students may be reluctant to show, sing or perform ideas that they deem not to be fully formed. Get students used to sharing work in progress by emphasising that possibilities remain open at the start of a project. Use your models to reinforce this point. Students should eventually do multiple drafts because they see their value, not because you tell them to.

This makes it all the more crucial that in your planning you have been realistic with your expectations of what the students can make and the time you have given them to make it.

Critique

The first thing to say is that rigorous critique is fundamental to any project. You may wish to hold a critique session for one of two reasons during a project: either you want to showcase work of high quality so that others can learn from it, or your students want feedback on their own drafts.

The first instance is an instructional critique, and it is the type used to introduce exemplar models at the start of a project. Download 2.4 gives a protocol that you can use to hold an instructional critique.

Video 2.3 shows students carrying out an instructional critique.

The second type of critique is peer critique and this can be carried out in a number of ways:

1. As a whole class, with each group taking turns to present their drafts.
2. As a gallery critique, where students are able to move between pieces of music, perhaps leaving feedback on post-it notes. This is more difficult to do as it can get noisy, so it helps if you can use other spaces such as practice rooms or corridors.
3. In smaller groups. As students become well versed in critiquing, you could buddy two or three individuals together to form critique groups. While working on a project, give your students licence to stop their critique buddies and ask for some feedback.

Downloads 2.5 and 2.6 give protocols for peer and gallery critiques respectively.

Video 2.4 shows students carrying out a peer critique.

Regardless of whether they have given or received feedback, students should leave a critique session with a clear sense of 'I know exactly what I'm going to do right now'. Encourage your students to approach critique sessions like a magpie: have them look at each others' work with a view to using the most striking features to improve their own work.

Critique is pivotal in building a sense of community within the class. Once students see each other as valuable resources, they begin to show more respect and empathy towards each other.

There are three norms when giving critique and these should be referred to explicitly at the start of every critique session.

1. **Feedback should be kind, helpful and specific.**
    - Get students used to starting with warm feedback that identifies strengths first using positive language. Then cooler feedback should be expressed as a need rather than a weakness ('It would be great if…', 'What would add to this is…').
    - During feedback, if it is not clear to you which part of the music is being referred to, then the other students have no chance. Get students into the habit of talking with precision. Instead of 'At the beginning…', coach them into saying, 'During the opening section, immediately after the cymbals enter…'.
    - Give your students sentence starters at first until they get used to the way that you want them to talk, and the technical language you want them to use during critique. For example: 'It's great that…', 'The thing that strikes me most is…', 'The strongest section is…', 'To develop a coda from the main material, try…'. Eventually they will use this language habitually, and outside of critique sessions.
    - Alternatively, have a list of key words that you want students to use on the board, and tick them off as different contributors use them.
    - Comments such as 'make the music more dark' are not really that useful. Often students are given this feedback from their peers and it is left at that. They need to know what to do in order to make it more dark.
    - SEND students in particular benefit from clear, non-techy language when receiving feedback. It is worth bearing in mind that some SEND students need extra time to receive feedback and formulate their responses (for example if they are using a VOCA).
2. **Feedback should be hard on the content, soft on the person.**
    - This is especially important when critiquing the work of your students. It can be useful to ban the word 'you'.
    - You can also sit the individuals who are receiving feedback apart from the rest of the group. This dislocation can help to make the critics feel safer about making kind but critical comments.

3. Students should step up, step back.

- Don't allow the same voices to dominate a session, nor others to shy away from contributing to the discussion. The aim is for your students to self-regulate this eventually. This can be very tricky at first, and to start with you may want to go around the circle and ask students to respond in turn. Give them time to think and have them prepare three responses in case someone else says something similar.
- Rules might be imposed, such as: 'Once you have said something, you must sit on your hands and wait until five other people have spoken.'
- Ideally, don't ask students to put their hands up to talk. Tell them that they are being asked to act and talk like adults. Be explicit in teaching students how to do this. For example, tell them what to do if they accidentally start talking at the same time as someone else.

At first you should facilitate all critique sessions, ideally with the whole class. It might be a good idea to frame each critique around two or three burning questions. For instance, 'How successfully does the music form contrasts between the opening two sections?' or, 'Would vocals add to or detract from this piece?'. These burning questions should lead the conversation. You could then pose further questions or reword the students' answers to get towards the intended learning.

When critiquing, the first round of comments should usually be descriptive. The idea is to get a clear representation, consensus and understanding of what is happening in the music. Then students can begin to make judgements on it.

In any critique session, make sure that all feedback is recorded somewhere. You could ask students to take notes, or you could make an audio or video recording of the conversation.

Remember that you could use your expert to provide critique as well. If they can't be present in the classroom, you could video call them through Skype, or email them work to get feedback.

The following two resources provide more information and inspiration on using critique in the classroom:

- *Collaboration, Critique and Classroom Culture* (http://bit.ly/UnboxedCCCC): an article on critique by Juli Ruff from High Tech High.
- Ron Berger on critique (http://bit.ly/RonBergerCritique2): a YouTube video of Ron Berger discussing critique.

Capturing the learning

At the end of a great music project, students can often feel overwhelmed by what they have achieved and struggle to unpack exactly how they got there.

Your students may tend to focus on the final product (and justifiably so, if they are proud of the music they have created), but it is the route towards the final product where the learning takes place.

Find ways to capture the musical learning and decisions made en-route to the final product. You could:

- Ask your students to record their thoughts in online blogs.
- Create a project wall where students can add notes or pictures during a project; this could be themed as a 'journey' relating to the project. So for the Frozen Moments project, where students have to take inspiration from one of their favourite books, the wall might be designed to look like the pages from a book.
- Take lots of photos and make plenty of audio and video recordings, or better still get your students to do this.
- Keep a class blog using a website such as Blogger or Tumblr. It really makes a difference if your students can see that you are valuing their work by adding to a blog after each session, especially when this is in the public domain.
- Set up a Twitter account or hashtag for the project (such as '#frozenmoments') and ask students to tweet regularly.

Assessment

The project should drive your assessment, even if you are working towards predetermined curriculum goals. Make sure that as well as including critique sessions, you are providing formative assessment regularly during the project.

Quality or success criteria are a good measure to use for products. These can be co-constructed with your students using an exemplar model. The criteria then forms a checklist which you can use in project meetings and when moving between groups. Download 2.7 gives an example of the success criteria developed with students for the spoken element of the Frozen Moments project.

If you intend to teach and assess generic skills explicitly, then there should be criteria for these too.

Written or listening tests are generally to be avoided in music projects, unless they are in the form of lower-stakes tests which act as a hinge point to check the class' understanding before moving on. Short snappy quizzes can be a fun activity, but you should aim to make your important assessments musical in nature.

You might find it worth checking out a great guide that Edutopia have produced called *Top Ten Tips for Assessing Project-Based Learning*, which can be accessed at http://bit.ly/TenTipsPBL.

Assessment rubrics

Assessment needn't be a chore. In fact, if you have planned the project thoroughly and are very specific in what you want to assess, it can be fairly straightforward.

Rubrics are assessment documents that break down the success criteria into different levels of achievement (such as beginner, intermediate and advanced, or maybe working towards,

working at and exceeding). They are always worth using to assess the knowledge and skills that your students need to acquire during a project. You should share and unpack (or even co-construct) these rubrics with your students, as they then become much easier to use when assessing. (You could add numerical levels too, but it is best to keep these 'under the bonnet': if students see them they will tend to focus on the quantitative rather than qualitative nature of the assessment.)

Use the rubrics when critiquing work, as well as in project meetings between yourself and individuals or groups. Have your students use them too to both self and peer assess.

Download 2.8 gives an example assessment rubric for the visual and audio effects in the Frozen Moments project.

Presentations of learning

Some effort should be made to evaluate the extent to which students have derived meaning from the project, and this is likely to come out in any student reflections, critique sessions and the final exhibition.

Presentations of learning are an expositional device that require students to reflect on the entire process of doing a project. As they happen independently of any critique sessions, students can focus and reflect on the entire process without any bias towards garnering feedback or 'selling' their product.

In a class of 30 students, doing presentations of learning can be very time-consuming, and so it may be something that you introduce as your projects start to become more efficient as you get used to doing them. You could think about incorporating the presentations into the final exhibition (perhaps to small groups of audience members), or maybe bundling them together at the end of a series of projects.

The presentation of learning should include a focus on the changes in the individual as a result of doing the project. Students should be required to present not just their products and projects, but also themselves. They should talk about how their attitudes have changed to both music in general and the music they have studied in particular, as well as any habits of mind or skills they have developed throughout the project.

Presentations of learning should be made to a panel of adults including yourself, and students should be prepared to answer questions at the end of their presentation. You should encourage your students to:

- Consider alternative ways that they might have approached the project.
- Consider how other people/communities/cultures might view and regard the music they have studied/created.
- Support any points with evidence from research or their own work.
- Connect their learning to other music/projects/disciplines.
- Show that they understand how what they have learned is relevant and can be transferred to other music/projects/disciplines.

The questions for the presentation should be co-constructed with your class and tailored to the project, but generic questions might include:

- When did you feel most proud during the project?
- How have you changed during this project?
- What did you learn about how musicians practise/collaborate/plan their time/reflect/refine ideas?
- Who helped you the most?
- What (musical) strategies have you developed to help you to get past being stuck/find starting points/be objective/learn new techniques?
- What is the most important thing you learned about yourself/composing/ambient music?
- How could you use what you have learned about yourself/bhangra/two-part writing in the future?

Presentations of learning should form part of the assessment for that student, and factors that could be assessed might include:

- The balance of talk about process versus content
- The use of visual or audio aids
- The structure of the presentation
- Presentation skills
- The authoritative use of technical language.

A final note on classroom climate and culture

Classroom climate is of utmost importance in any project. There should be a collective and burning desire to produce high-quality music, and it should be cool to care. This is not going to happen all of a sudden.

Once students realise that they can produce music of real worth, they are never the same again. It will take time, but by making students produce multiple drafts, having them critique each other's work and by exhibiting their music publicly, you will begin to form habits of mind in your students that will be long-lasting.

We hope that this chapter has shone a light on how music can be taught through projects. Hopefully it has been thought-provoking, challenging and has left you with lots of ideas on where to go and what to do next. Whatever your context, projects are a feasible means of delivery. Give yourself time to plan, and make creative and best use of the resources available to you. Be a hoarder of project ideas and a scavenger for experts and exhibitions.

There is no escaping the fact that designing and planning projects is hard, time-consuming work in the outset, especially in order to ensure that your activities are accessible for every child. But it is also a pedagogy that can transform the way your students see you, music and most importantly themselves. In this respect, teaching music through projects can be one of the most rewarding things you can ever do as an educator. It is also incredibly good fun.

Further information

An Ethic of Excellence: Building a Culture of Craftsmanship with Students by Ron Berger (Heinemman, 2003). Ron Berger is a highly regarded teacher in the USA and a carpenter. This book describes how he instills the same level of craftsmanship in his students as he expects from himself in his carpentry. He paints a vivid picture of his classroom, his students and the projects that they have studied: it is a vision of how schools should be.

Work that Matters: the Teacher's Guide to Project-Based Learning by Alec Patton. This is a very thorough guide to PBL, looking at it from a non-subject-specific point of view.

Unboxed: a Journal of Adult Learning in Schools by High Tech High Graduate School of Education. This is an excellent peer-reviewed journal, which documents the learning of staff and students at High Tech High and partners within the wider PBL community.

Case study 1: 'Call of the Wild' project

This project was carried out at Cramlington Learning Village in Northumberland in 2012, by myself and another colleague; the thoughts below are my own reflections on this project.

What was the project about?

This Science and Music project involved the creation of an album of ambient music, based on the songs of birds in our local area. Cramlington is surrounded by some areas of natural beauty and diversity, and part of the thrust for our project came from a desire to educate students about the beautiful countryside that goes (for the most part) unnoticed, literally a stone's throw away from our campus.

The driving question for the musical aspect of the project was, 'How can we use birdsong to make commercial music?', as well as, 'How important are birds to Cramlington?'

The album, which was published online, was initially available to a worldwide audience through iTunes. Each of the tracks was based on a different bird; as an example of the students' work, you can download the track *Goldfinch* from http://bit.ly/GoldfinchAudio.

What was your inspiration for the project?

The projects that were planned in our previous academic year were based on the themes of sustainability and our local river, the Tyne. These projects were a direct result of our experience and learning from visiting the High Tech High schools in San Diego, USA. My colleague on the Call of the Wild project, Darren, had got his students last year to make a highly professional guide to the wildlife around Cramlington, and for me this was the first time that I had really seen the power of PBL and multiple drafting in particular. It seemed sensible to build on the foundations that this wildlife guide had laid down.

Our instinct this year was to do something musical. Both being lovers of Brian Eno, we took much longer than we should have to realise that ambient music combined with birdsong was a perfect vehicle for helping our students to understand and care about the birds on their doorstep.

I have to be honest and say that before this project I was not a great admirer of birds. Between planning and starting the project something changed though. First Darren took me out for a twitch to 'do the project first', and he showed me the yellowhammer. The yellowhammer is an endangered bird that has a very particular song ending, which Darren demonstrated by singing a phrase to the words 'a little bit of cheese'. Darren's obvious joy at hearing and then spotting the bird was infectious and soon I had my audio recording device out capturing its call.

When we returned to school, I whistled a tune that I had heard in my street being sung by a bird that I had not been able to sight. Darren said it was probably something common and to my embarrassment it turned out to be the very common blackbird. In our country and region a singing blackbird, while striking, is not particularly remarkable.

Serendipitously, a couple of days later I walked past the window to my conservatory and saw a female blackbird sitting in a nest literally centimetres away from me through the pane of glass. It turned out that her mate was the singing blackbird, my singing blackbird. I was in love.

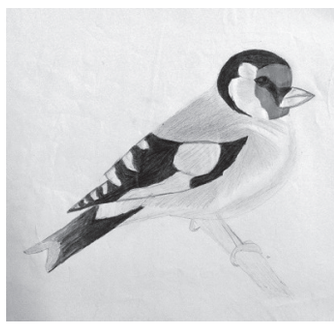
My change in attitude towards birds was mirrored in the presentations of learning our students made at the end of the project. Our kids expressed genuine sentiments of care for the birds and wanted to tell their community about what the local green areas had to offer in terms of bird variety.

What did students learn during the project?

The students learned how to identify birds by their appearance and their calls and songs. They learned protocols for effective twitching and made great leaps in the number of birds that they could spot in one outing throughout the week.

They also learned how to record samples of nature in the field and import them into a sequencer. Students were able to pick apart how ambient music worked, and create professional-sounding ambient compositions that used birdsong as a stimulus.

Again there is more to it than that though. I know that from the way they spoke effusively about the project, about the birds, the music and each other, that there was some far more fundamental and in many ways important learning taking place. The album was the product of a community and the students learned to see each other as such and to act in a way that such a community demands. They learned how to have adult-to-adult discourse, and the value of critique and multiple drafts. They learned that anyone is capable of producing work of a high quality and that hard work is in itself a reward.



I can't bottle any of that or put any numbers on it, but to me this learning is priceless.

How did they learn during the project?

Students started in the school field, listening to, spotting and failing to identify birds. This was really frustrating for them, as they had been given five top tips for twitching but of course had failed to follow them. After working with our experts, two exceptional young men named Cain and Phil, the kids began to see and hear more and more interesting things. We saw a family of oyster catchers in our own school field with their distinctive beaks, and instantly the kids were sold.

Once the students had learned how to spot birds, we went further afield to Arcot, which is still near the school but has a much more varied eco-system. Students soon began to form attachments to birds in the same way I had, and had their recording devices out capturing their calls and songs.

Upon returning to school we would sketch the birds we had seen, and critique each others' work, offering precise advice on what the next draft should look like. Students were beginning to see that the project belonged to all of them; it was starting to feel less like Darren and I were working and the kids were taking over.

Students who had previously missed five weeks of learning came into school with a book of sketches they had made because they were 'bored' at home.

We critiqued our highly imperfect teacher model of the music, and were blown away by the candour and insight of our students. In a classroom workshop where the whole class performed on instruments at the same time, I demonstrated to students how to achieve the combinations of colour that is characteristic in ambient music. The students then worked in their smaller teams to put into practice what they had learned by creating their own compositions.

Once students had started they did not want to stop. They prioritised what needed the most work and when, they created specific roles to work on the artwork, sleeve notes or music tracks for the album, and when they had their latest draft they went to their peers and experts for advice as a matter of course.

At the end of the project Darren and I happened to be presenting at our annual conference, so we could not be with the kids all of the time. I was delighted to see the scene when I popped my head around the door on the final day of preparing for their presentations of learning at our school's exhibition on the following day. Students were scribbling on their cue cards, making draft after draft of them after showing their presentations to each other. We hadn't asked them to do any of this; they just knew it was the right thing to do, the way to get quality. That Saturday at the exhibition, listening to the students talk about not just what they had learned, but how they themselves had changed, I had to check myself and manage my emotions a couple of times before talking to their parents. Without a doubt this project has been the most rewarding, exhausting and proudest two weeks in my teaching career.

Case study 2: 'Sgt Pepper's Lonely Hearts Club Band' project

This project was carried out with students from Hodgson Academy and Saint Bede's Catholic High School in Lancashire in 2010. It was designed by David Ashworth, who provides some thoughts below on the project.

What was the project about?

The challenge was two-fold. The first was to bring musicians from different cultures together to work collaboratively. So the students who study classical instruments, sing in choirs, read music and play in the teacher-led extra-curricular ensembles were brought together with rock and pop musicians who generally tend to learn more informally, in and out of school. These students all display considerable potential, so the second challenge was to set the bar high and to see how well the students responded on being asked to come together to perform really challenging music – songs from The Beatles' album *Sgt Pepper's Lonely Hearts Club Band*. They were given three weeks in which to rehearse the songs in preparation for a live performance.

One group of students (a mixture of classical and rock/pop musicians) was given the task of performing as much of the album as they could to the highest standard they could achieve. A second group of students were provided with some information about the compositional procedures used in the songs, along with some related resources and starting points. Their task was to write original material that used these approaches to songwriting and composition.

What was your inspiration for the project?

Sgt Pepper's Lonely Hearts Club Band is a work that continues to fascinate. It brings together a remarkable collection of instruments, styles and genres, coupled with a breathtaking range of compositional procedures, captured using some genuinely innovative recording procedures. All in the space of 40 minutes. As such, it is a landmark musical event that provides a rich resource for music educators.

What did students learn during the project?

- They learned how to work together – choral singers with rock musicians with orchestral players.
- They learned how to listen closely to songs to tease out the finer points of arrangement and instrumentation.
- They learned how to write songs using a variety of starting points – newspaper clippings, children's paintings, fairground posters, and so on.
- They learned how to use technology to create and perform all of the extra-musical sounds that appear throughout the album.

How did they learn during the project?

- By listening closely and copying.
- By seeking inspiration from a variety of sources.
- By consulting teachers for help and advice as and when necessary.
- By working to a deadline.
- By getting together for solid weekends rather than trying to complete the project within the confines of a weekly music lesson.
- By supporting each other.

Other relevant titles from Rhinegold Education and BlitzBooks

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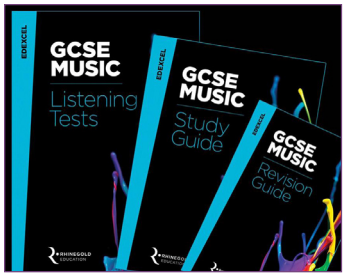

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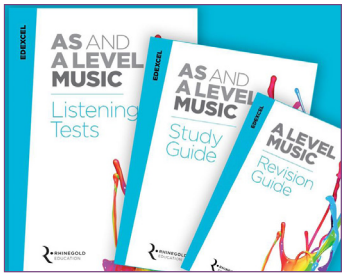

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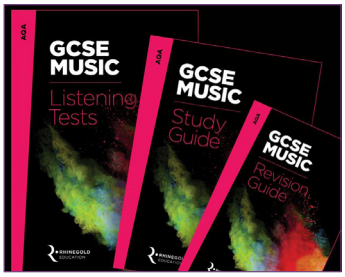

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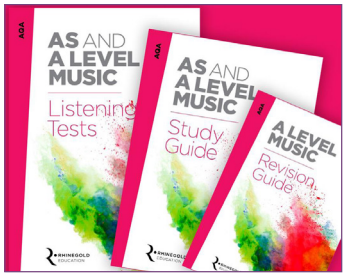
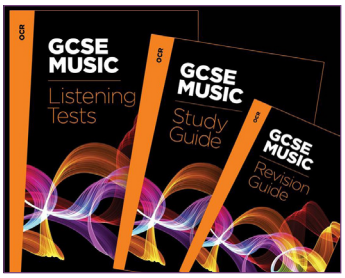
Exam Pack
RHG936



AQA A Level Music
Exam Pack
RHG961

OCR



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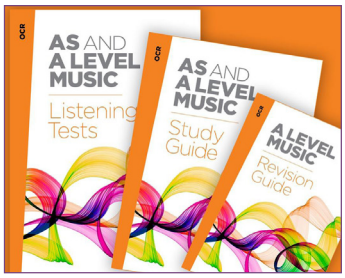

OCR A Level Music
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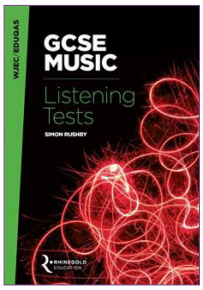
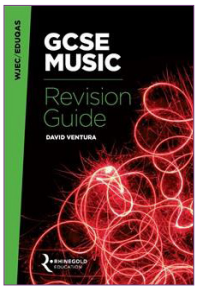
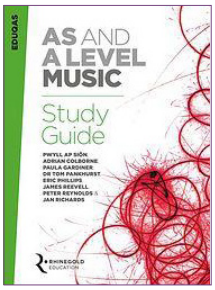
Eduqas



WJEC/Eduqas
GCSE Music Listening Tests
RHG437

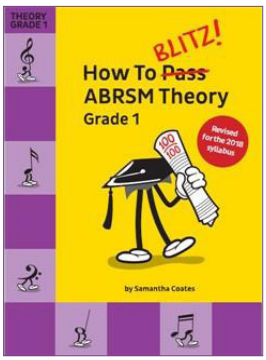


WJEC/Eduqas
GCSE Music Revision Guide
RHG438

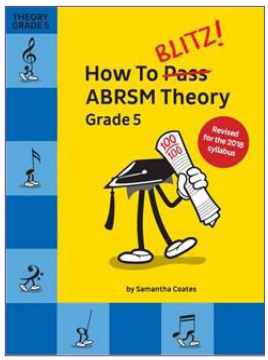


Eduqas AS And A
Level Music Study
Guide
RHG439

BlitzBooks



How To Blitz!
ABRSM Theory Grade 1
MUSCH87142



How To Blitz!
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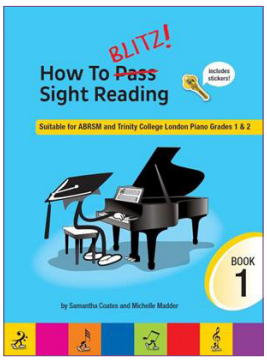
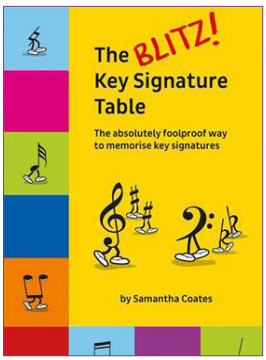


How To Blitz!
Sight Reading Book 1
MUSCH85140



The Blitz!
Key Signature Table
MUSCH85217