

## Year 9: Reggae

<b>Year</b>	<b>9</b>
<b>Title</b>	Reggae: Three Little Birds
<b>Stage and objective of understanding</b> (Identify and Integrate)	<p><b>Pupils will:</b></p> <ul style="list-style-type: none"> <li>• Learn about the story of Reggae and will be able to recognise the main features of the style</li> <li>• Learn about the term “arrangement” and how to arrange their performance of Three Little Birds</li> <li>• Learn good groupwork skills, and improve their ensemble performance skills</li> </ul>
<b>Context</b> (matched to stage of understanding)	Learning how to work together to arrange a piece of music in an imaginative and effective way, using their understanding of the Reggae style.
<b>Conventions, processes and procedures</b> (matched to stage of understanding)	<p>Learning that the key characteristics of Reggae are:</p> <ul style="list-style-type: none"> <li>• Off-beats, riffs, bass line</li> </ul> <p>Learning that the key characteristics of arranging are:</p> <ul style="list-style-type: none"> <li>• To create your own version of a song so that it is recognisable but still unique</li> <li>• Including things like harmonies, different instruments, original lyrics, change of tempo etc.</li> </ul>
<b>Focus of practical experience</b>	Performing their own arrangement of <i>Three Little Birds</i> , in groups.
<b>Features of musical elements</b>	<p><b>Rhythm:</b> knowledge and understanding of how to vary rhythm</p> <p><b>Structure:</b> knowledge and understanding of song structure</p> <p><b>Dynamics:</b> knowledge and understanding of how to vary dynamics in their performance</p> <p><b>Tempo:</b> knowledge and understanding of how to vary the tempo in their performance</p> <p><b>Texture:</b> knowledge and understanding of how to vary texture in their performance</p>
<b>Development of skills</b>	<p><b>Performing:</b> performing their song as a group</p> <p><b>Analysis and Research skills:</b> to apply their new knowledge of arranging to <i>Three Little Birds</i> in order to produce a successful performance</p>
<b>Expected outcome of understanding</b>	<p>Pupils will show their understanding of Reggae and the skill of arranging by creating their own arrangement of <i>Three Little Birds</i> in groups.</p> <p>They will understand how to arrange a piece of music in a way that makes it recognisable but unique.</p> <p>All pupils will be starting to demonstrate this understanding; some will be secure in their understanding; and a few will be starting to move beyond this understanding.</p>
<b>Expected outcome of knowledge and skills</b>	<p><b>Knowledge</b></p> <p><b>All pupils</b> will know what Reggae sounds like and will be able to identify it when hearing it.</p> <p><b>Some pupils</b> will know what the features of Reggae are, and will be able to identify some of them.</p> <p><b>A few pupils</b> will have a clear understanding of the features of Reggae and be able to describe and identify them easily and articulately.</p> <p><b>Skills</b></p> <p><b>All pupils</b> will be able to perform at least a simple part in the ensemble arrangement, although their ensemble skills may be limited.</p> <p><b>Some pupils</b> will be able to perform a part in the ensemble with good ensemble skills.</p> <p><b>A few pupils</b> will be able to perform a more complicated part in the ensemble with very good ensemble skills, and will be able to lead the group’s ensemble work and performance.</p>

Learning objective	Core activities	Learning outcome
<b>LESSON ONE</b>		
<ol style="list-style-type: none"> <li>To learn about the story of Reggae, the life of Bob Marley and Rastafarianism.</li> <li>To learn about what Reggae sounds like.</li> <li>To learn what an arrangement is.</li> <li>To learn how to sing <i>Three Little Birds</i>.</li> </ol>	<p>Pupils are taught about the emergence of Reggae and Bob Marley's part in this. They learn about Rastafarianism and its connection to Reggae. We then briefly <b>discuss</b> what an arrangement is.</p> <p>Pupils learn to <b>sing</b> <i>Three Little Birds</i>, and then learn about the chords in the song. They spend the last part of the lesson on keyboards, learning to <b>play</b> the 3 chords in the song and then the chord sequence they create (on the LEAD SHEET).</p>	<ol style="list-style-type: none"> <li>To know the story of Reggae and Bob Marley.</li> <li>To be able to recognise the sound of Reggae, and to be able to identify some of its features.</li> <li>To know what an arrangement is.</li> <li>To be able to play the 3 chords in the song, and to have made a start on playing the chord sequence.</li> </ol>
<b>LESSON 2</b>		
<ol style="list-style-type: none"> <li>To recap <i>Three Little Birds</i></li> <li>To learn about offbeats and riffs</li> <li>To recap the chords from last week</li> <li>To learn to play the riff in <i>Three Little Birds</i>, working in pairs</li> </ol>	<p>We recap last week's learning and <b>sing</b> <i>Three Little Birds</i>. Pupils then learn about offbeats and syncopation, and how to identify them in Reggae. They then learn what a riff is, and <b>listen</b> to riffs in different Reggae songs.</p> <p>Pupils then move to keyboards and <b>learn to play</b> the <i>Three Little Birds</i> riff, <b>working in pairs</b>; they then <b>practise the chord sequence from last week</b>. Extension work is to learn the bass line.</p>	<ol style="list-style-type: none"> <li>To be able to sing <i>Three Little Birds</i>.</li> <li>To understand what offbeats are and to be able to apply this understanding to their performance.</li> <li>To understand what a riff is and to be able to play the <i>Three Little Birds</i> riff.</li> </ol>
<b>LESSON 3</b>		
<ol style="list-style-type: none"> <li>To recap <i>Three Little Birds</i>.</li> <li>To recap what an arrangement is, and how they will do their own arrangement.</li> <li>To choose their ensemble groups and decide on everyone's role.</li> <li>To begin practicing their part.</li> </ol>	<p>We <b>sing</b> <i>Three Little Birds</i>, and recap what an arrangement is. We <b>discuss</b> how they could make their arrangement unique. We then discuss how the groups need to work, and pupils choose their groups and <b>decide on roles</b>. A practice session then follows.</p>	<ol style="list-style-type: none"> <li>To be able to sing <i>Three Little Birds</i>.</li> <li>To understand what an arrangement is and how to create one in their group.</li> <li>To have good enough groupwork skills to be able to choose a group and decide on roles.</li> <li>To have started to practice their part in the group.</li> </ol>
<b>LESSON 4</b>		
<ol style="list-style-type: none"> <li>To <b>discuss</b> this project's group task and what good groupwork involves.</li> <li>To look at the assessment levels for the project.</li> <li>To <b>make progress in practicing their part</b>.</li> </ol>	<p>We recap what their arrangement could include to make it unique and successful, and also recap the requirements of the task. We look at the assessment levels and <b>discuss</b> what each one is looking for. A <b>discussion</b> about good groupwork follows, with pupils volunteering suggestions. The practical session follows for the rest of the lesson, <b>with pupils working in their groups</b>.</p>	<ol style="list-style-type: none"> <li>To be fully aware of the requirements of the task.</li> <li>To know what makes good groupwork and to be able to carry this out.</li> <li>To be able to use lesson time effectively to practise their part.</li> </ol>
<b>LESSON 5</b>		
<ol style="list-style-type: none"> <li>To recap the requirements of the task and the expectations during practical work.</li> <li>To recap the assessment levels.</li> <li>To <b>practise their arrangement as a group</b>.</li> </ol>	<p>We recap the task requirements and what good groupwork entails. Expectations for practical are recapped, and pupils are advised to work as a group today to get their arrangement working.</p> <p><b>Pupils then have a practical session.</b></p>	<ol style="list-style-type: none"> <li>To be fully aware of the requirements of the task.</li> <li>To know what makes good groupwork and to be able to carry this out.</li> <li>To be able to use lesson time effectively to practise as a group.</li> </ol>
<b>LESSON 6</b>		
<ol style="list-style-type: none"> <li>To recap the requirements of the task and the expectations during practical work.</li> <li>To recap the assessment levels.</li> <li>To <b>practise their arrangement as a group</b> in preparation for today's assessment.</li> <li>To <b>perform their arrangement</b>, and carry out self- and peer-assessment.</li> </ol>	<p>We recap the requirements of the task, and pupils have a quick reminder of the assessment levels.</p> <p>They then have a <b>group practise session</b> where they get ready for the assessment. Pupils then perform, group by group, and <b>assess themselves and the other groups</b> using their assessment sheet.</p>	<ol style="list-style-type: none"> <li>To be fully aware of the requirements of the task.</li> <li>To be able to assess fairly and accurately both the work of their own group and the work of the other groups.</li> </ol>
<p><b>Links to Citizenship</b> 1b, 1i, 2a, 2b, 2c, 3a, 3b, 3c</p>	<p><b>SEAL</b></p> <p> <span style="color: red;">■</span> Managing Feelings    <span style="color: green;">■</span> Self-awareness    <span style="color: orange;">■</span> Empathy    <span style="color: purple;">■</span> Motivation  <span style="color: blue;">■</span> Social Skills </p>	

<p><b>Assessment Criteria</b></p> <p><b>Level 4</b></p> <ul style="list-style-type: none"> <li>- You have taken only a small role in your group's decisions</li> <li>- You perform only one of the parts with mistakes and hesitation</li> <li>- You perform with a limited awareness of how the parts fit together</li> </ul> <p><b>Level 5</b></p> <ul style="list-style-type: none"> <li>- You have taken some part in your group's decisions</li> <li>- You perform one or two of the parts fairly accurately</li> <li>- You demonstrate good ensemble skills and show an understanding of the Reggae style</li> </ul> <p><b>Level 6</b></p> <ul style="list-style-type: none"> <li>- You have taken an interest and strong role in your group's decisions</li> <li>- You perform 2 or more parts with accuracy and confidence</li> <li>- You demonstrate very good ensemble skills and show a good understanding of the Reggae style</li> </ul> <p><b>Exceptional Performance</b></p> <ul style="list-style-type: none"> <li>- You have taken the lead in organising your group and guiding the decisions</li> <li>- You are able to perform with excellent musicality, confidence and skill, and show a real understanding of Reggae music</li> <li>- Your ensemble skills are advanced: you lead the performance and keep it together, help the other performers and show a real understanding of what an ensemble performance requires</li> </ul>		<p><b>PLTS</b></p> <p><b>Independent enquirers:</b> plan their group tasks; make informed choices about what to select for these tasks</p> <p><b>Creative thinkers:</b> generate and explore their own ideas in the composition</p> <p><b>Team workers:</b> collaborate to work towards the performances; provide and respond to feedback</p> <p><b>Self-managers:</b> take responsibility for organising themselves</p> <p><b>Reflective learners:</b> participate in peer- and self-assessment</p>
<p><b>Links to NC08</b></p> <p>1a, 1b, 1c, 2b, 3b, 3c, 4b, 4d, 5a, 5e</p>		
<p><b>Vocabulary for Learning</b></p> <p>Reggae Riff Off-beat Rastafarianism Arrangement</p>	<p><b>Resources</b></p> <p>Key words and levels sheet for display on board Powerpoint for each lesson Lead Sheet Practise Sheet to take home Keyboards, instruments Reggae CD</p>	<p><b>ICT Opportunities</b></p> <p>Use of music keyboards</p>

# Year 9: The Tango

<b>Year</b>	<b>9</b>
<b>Title</b>	The Tango
<b>Stage and objective of understanding</b> (Identify and Integrate)	<p><b>Pupils will:</b></p> <ul style="list-style-type: none"> <li>• Learn about the origins of the tango</li> <li>• Learn about the musical devices used in a typical tango</li> <li>• Learn how to play a given bass line, and add it to their own composition created with features of the tango and elements of music</li> </ul>
<b>Context</b> (matched to stage of understanding)	Learning that the function of the tango was, and is, a social one and that today it is a national obsession in Argentinian culture.
<b>Conventions, processes and procedures</b> (matched to stage of understanding)	<p>Learning that the key characteristics of the tango are:</p> <ul style="list-style-type: none"> <li>• 4/4 time signature</li> <li>• Emphasis on the last beat of the bar</li> <li>• Repetitive and syncopated bass lines, and short melodic patterns</li> <li>• Minor tonality</li> </ul>
<b>Focus of practical experience</b>	Learning to play a tango bass line; adding it to their composition using features of the tango and elements of music.
<b>Features of musical elements</b>	<p><b>Rhythm:</b> knowledge and understanding of syncopation, and the ability to play a syncopated bass line</p> <p><b>Structure:</b> knowledge and understanding of how structure works in a tango in order to be able to describe it, and create their own tango</p> <p><b>Tempo:</b> understanding of the slow tempo in a tango in order to create their own authentic sounding one</p> <p><b>Melody:</b> knowledge and understanding of the nature of melody in the tango in order to compose their own</p>
<b>Development of skills</b>	<p><b>Performing:</b> performing as tango bass line; performing their own tango in pairs or on their own.</p> <p><b>Analysis and Research skills:</b> to apply their new knowledge of tango to the tango examples that they listen to in order to 'analyse' them. To use this knowledge to create their own authentic-sounding tango.</p>
<b>Expected outcome of understanding</b>	<p>Pupils will show their understanding of the tango by being able to identify features when listening to examples.</p> <p>They will know about and understand the origins of the tango, and why it was important in Argentina.</p> <p>All pupils will be starting to demonstrate this understanding; some will be secure in their understanding; and a few will be starting to move beyond this understanding.</p>
<b>Expected outcome of knowledge and skills</b>	<p><b>Knowledge</b></p> <p><b>All pupils</b> will be able to recognise a tango by sound; will be aware of the "DR SMITH" elements of music and be able to explain a small number of them, possibly with prompting</p> <p><b>Some pupils</b> will know some features of the tango and be able to identify them when listening; will know about the "DR SMITH" elements of music and be able to explain some of them with some confidence.</p> <p><b>A few pupils</b> will be confident recognising and talking about the tango using musical vocab; will know the "DR SMITH" elements of music, and will be able to confidently explain them.</p> <p><b>Skills</b></p> <p><b>All pupils</b> will be able to play at least one line of the tango; will have made a small start on their own composition, reflecting elements of the tango.</p> <p><b>Some pupils</b> will be able to compose and play a number of lines of their own authentic-sounding tango, possibly with authentic instrument sounds and some elements of music.</p> <p><b>A few pupils</b> will be able to successfully compose and play their own authentic-sounding tango, using authentic instrument sounds and elements of music.</p>

Learning objective	Core activities	Learning outcome
<b>LESSON ONE</b>		
<ol style="list-style-type: none"> <li>To learn what a tango sounds like</li> <li>To learn about the main features of a tango (dance, instruments, musical features)</li> <li>To learn about the origins of the tango</li> </ol>	<p>Pupils will be introduced to the tango, both as a dance and as a piece of music. They will learn about the main features of a tango, and where and how the tango originated. This will be done through <b>listening</b>, watching video examples, and <b>discussion</b>.</p> <p>They then learn the 3 tango rhythms as a class, and what syncopation means.</p>	<ol style="list-style-type: none"> <li>To be able to recognise the sound of a tango</li> <li>To be able to identify some of the features of a tango</li> <li>To be aware of the origins of the tango and be able to talk about them</li> </ol>
<b>LESSON 2</b>		
<ol style="list-style-type: none"> <li>To recognise and learn to <b>play</b> the bass line using the habanera rhythm</li> <li>To learn how to <b>add in chords</b> as a second layer</li> <li>To learn how to <b>record your work</b> into the keyboard</li> </ol>	<p>Pupils recap last lesson's learning before watching a video clip and <b>discussing</b> the features of the tango music in the scene. They recap the 3 tango rhythms and then <b>practice</b> the bass line and habanera rhythm. The next task is to learn and <b>practice</b> the chords, and then attempt (on their own or <b>in pairs</b>) to put the bass line and chords together.</p> <p>They will record their work onto their keyboard, either in 2 layers, or both parts together on 1 layer.</p>	<ol style="list-style-type: none"> <li>To be familiar with the features of the tango</li> <li>To be able to play the bass line or chords, or both and possibly play them hands together</li> <li>To be able to use the record feature on the keyboards and record their progress</li> </ol>
<b>LESSON 3</b>		
<ol style="list-style-type: none"> <li>To learn to <b>play</b> the bass line and add in chords</li> <li>To recap how to <b>record your work</b> into the keyboard</li> <li>To learn how to <b>add a melody</b> over the top of the accompaniment line</li> </ol>	<p>Pupils recap their learning so far, and go over the tango rhythms. The bass line and chords are recapped, and pupils have a chance to <b>practice</b>.</p> <p>The melody is then introduced, and pupils have <b>practice time</b> to add this to their learning so far.</p> <p>Pupils <b>record their playing</b> onto the keyboard.</p>	<ol style="list-style-type: none"> <li>To be familiar with the features of the tango</li> <li>To be able to play the bass line or chords, or both, and possibly play them hands together</li> <li>To understand how the melody fits into the piece, and to be able to play some or all of the melody</li> <li>To be able to use the record feature on the keyboards and record their progress</li> </ol>
<b>LESSON 4</b>		
<ol style="list-style-type: none"> <li>To learn to <b>play</b> the bass line and add in chords</li> <li>To recap how to record your work into the keyboard</li> <li>To learn how to <b>add a melody</b> over the top of the accompaniment line</li> <li>To learn about the assessment task and how your work will be assessed</li> </ol>	<p>Pupils recap prior learning and practical elements of the tango: bass line, chords and melody.</p> <p>The assessment task is clearly explained, and related to the assessment criteria, which are <b>discussed</b>.</p> <p>Pupils then have time, working alone or in <b>groups of up to 4</b>, to start <b>practicing</b> for their assessment.</p>	<ol style="list-style-type: none"> <li>To be able to play the bass line or chords, or both, and possibly play them hands together</li> <li>To understand how the melody fits into the piece, and to be able to play some or all of the melody</li> <li>To be able to use the record feature on the keyboards and record their progress</li> <li>To understand the assessment task and their role within it</li> </ol>
<b>LESSON 5</b>		
<ol style="list-style-type: none"> <li>To learn about the assessment task and how your work will be assessed</li> <li>To learn <b>how to work effectively with each other and on their own</b> in order to prepare their performance for assessment</li> </ol>	<p>Pupils recap prior learning, including the assessment task and criteria. They then work on their assessment, alone or <b>in their groups</b>, in preparation for next week's assessment.</p>	<ol style="list-style-type: none"> <li>To have a good understanding of the tango and be able to reflect this in their performance</li> <li>To understand the assessment task and criteria</li> <li>To be able to play their part, ready for next week's assessment</li> </ol>
<b>LESSON 6</b>		
<ol style="list-style-type: none"> <li>To prepare and <b>perform</b> your part in the assessment confidently and effectively</li> <li>To <b>practice</b> effectively with your group or partner and prepare for the assessment</li> </ol>	<p>Pupils recap learning so far, and the requirements of the assessment task and assessment criteria.</p> <p>After <b>practicing</b> in preparation for the assessment, all pupils <b>perform</b> their tango in The Spotlight space, and are <b>peer assessed</b> by the class. <b>Discussion</b> about each</p>	<ol style="list-style-type: none"> <li>To have a good understanding of the tango and its features</li> <li>To be able to show their knowledge and understanding of the tango through their skill of playing a tango</li> </ol>

	<p>performance takes place, time allowing. The project and the learning that has taken place are then rounded off.</p>	
<p><b>Links to Citizenship</b> 1b, 1i, 2a, 2b, 2c, 3a, 3b, 3c</p>	<p><b>SEAL</b></p> <p> <span style="color: red;">■</span> Managing Feelings   <span style="color: green;">■</span> Self-awareness   <span style="color: orange;">■</span> Empathy   <span style="color: purple;">■</span> Motivation  <span style="color: blue;">■</span> Social Skills </p>	
<p><b>Assessment Criteria</b></p> <p><b>Level 4</b>  You are able to play the bass line or chords of the Tango fairly accurately.  You show basic ensemble skills or perform only on your own.  You have a limited understanding of the origins of Tango music and the parts which make up the overall performance.</p> <p><b>Level 5</b>  You are able to play two parts accurately.  You show good ensemble skills with others when performing/recording and use authentic tones on the keyboard. You have at least 3 parts happening at the same time for most of the performance.  You have a good understanding of the origins of Tango music and the features of the parts which make up the overall performance.</p> <p><b>Level 6</b>  You have written your own melody to extend the Tango in a longer arrangement. You have used chromatic notes in your melody; you have written your own intro and ending.  You can play with both hands together confidently.  You show good ensemble skills and use authentic tones on the keyboard to enhance your performance.  You have a good understanding of the origins of Tango music and the features of the parts which make up the overall performance.</p> <p><b>Level 7 (Exceptional Performance)</b>  You have introduced harmony parts. The composition develops ideas into a stylish, complex and imaginative piece of music combined with a confident ensemble performance. It makes use of different dynamics, rhythms, structure, instruments and creates many layers (texture).</p>		<p><b>PLTS</b></p> <p><b>Independent enquirers:</b> plan their group tasks; make informed choices about what to select for these tasks</p> <p><b>Creative thinkers:</b> generate and explore their own ideas in the composition</p> <p><b>Team workers:</b> collaborate to work towards the performances; provide and respond to feedback</p> <p><b>Self-managers:</b> take responsibility for organising themselves</p> <p><b>Reflective learners:</b> participate in peer- and self-assessment</p>
<p><b>Vocabulary for Learning</b> Bandoneon, Habanera rhythm, Spanish folk music + African rhythms, The Dance</p>	<p><b>Resources</b> Powerpoints Score sheets Keyboards</p>	<p><b>Links to NC08</b> 1a, 1b, 1c, 2b, 3b, 3c, 4b, 4d, 5a, 5e</p> <p><b>ICT Opportunities</b> Recording on keyboards. Use of keyboards.</p>

# Year 9: The Art of Arranging (The Baroque Period: Bach and Pachelbel)

<b>Year</b>	<b>9</b>
<b>Title</b>	The Art of Arranging
<b>Stage and objective of understanding</b> (Identify and Integrate)	<p><b>Pupils will:</b></p> <ul style="list-style-type: none"> <li>• Learn what an arrangement is and what some techniques of arranging are</li> <li>• Learn how, in an arrangement, to retain the essence of a song/piece of music while adding touches of their own to make their performance unique</li> </ul>
<b>Context</b> (matched to stage of understanding)	Learning that an arrangement can take a piece of music from hundreds of years ago and make it sound contemporary, as well as the fact that an arrangement can simply make a piece more interesting or unique.
<b>Conventions, processes and procedures</b> (matched to stage of understanding)	<p>Learning that the key characteristics of arranging music are:</p> <ul style="list-style-type: none"> <li>• To retain the essence of the original song or piece of music</li> <li>• To add your own unique touches, which could include different instruments, (additional) lyrics, a rhythm line, changing the rhythms, adding dynamics, adding melodies etc.</li> </ul>
<b>Focus of practical experience</b>	Learning to play 2 pieces: Bach's Toccata in D minor and Pachelbel's Canon. Pupils will work in pairs on the Bach and create their own arrangement of it, and will then have the option of working in groups to arrange Pachelbel's Canon. The emphasis will be on creativity, and on making their arrangements as unique as possible.
<b>Features of musical elements</b>	<p><b>Accidentals:</b> Knowledge and understanding of how to read accidentals in notation and how to play them</p> <p><b>Texture:</b> Understanding of texture, and knowledge of how to vary it effectively in their arrangements</p> <p><b>Timbre:</b> Understanding of timbre and knowledge of how to use it effectively in their arrangement</p> <p><b>Rhythm:</b> Understanding of rhythm and knowledge of how to vary/change the existing rhythms in the pieces</p> <p><b>Timing:</b> Knowledge and understanding of how the different parts in the Pachelbel fit together rhythmically</p>
<b>Development of skills</b>	<b>Composing, arranging and performing:</b> possible composing of new parts for their arrangements, and the arranging and performing of 2 pieces.
<b>Expected outcome of understanding</b> (related to context and conventions and how it will be demonstrated in practical work)	<p>Pupils will show their understanding of arranging by working on 2 pieces, each one in a different way. They will understand texture, rhythm, timbre and timing and how they are applied to arranging music. They are also able to successfully perform 2 pieces of music that are recognisable as the originals, but which also contain their own individuality. All pupils will be starting to demonstrate this understanding; some will be secure in their understanding; and a few will be starting to move beyond this understanding.</p> <p style="text-align: right;">(assessed as <b>developing, secure or strong</b>)</p>
<b>Expected outcome of knowledge and skills</b> (for all, some, a few pupils)	<p><b>Elements: Texture, timbre, rhythm and timing</b></p> <p><b>All pupils</b> will know what each of these elements are, how they are used in music, and how to apply them to their own arrangements.</p> <p><b>Some pupils</b> will be able to use these elements effectively and creatively in their arrangements.</p> <p><b>A few pupils</b> will be able to go beyond just these elements in their arrangements and use them all creatively and effectively.</p> <p><b>Skill(s): Composing, Arranging and Performing</b></p> <p><b>All pupils</b> will be able to play most of both pieces on the keyboard</p> <p><b>Some pupils</b> will be able to play each piece and apply some arranging techniques to them</p> <p><b>A few pupils</b> will be able to play both pieces well, and apply arranging and composing techniques to them effectively and creatively</p>

Learning objective	Core activities	Learning outcome
<b>LESSON ONE: Bach's Toccata in D minor</b>		
<ol style="list-style-type: none"> <li>To learn about JS Bach's life and music</li> <li>To learn to read a graphic score</li> <li>To start learning to play Toccata in D minor</li> </ol>	<p>Pupils learn about Bach's life and music, and the Baroque period. We talk about and listen to the toccata, and do a short listening exercise on it. We then discuss <b>graphic score</b> – what is it? How does it work? – and look at a few examples. We look at the Toccata graphic score and discuss how to play it. Pupils then have the remainder of the lesson to start learning to play the piece.</p>	<ol style="list-style-type: none"> <li>To have some knowledge of JS Bach and the Baroque Period</li> <li>To understand graphic score and its uses</li> <li>To know what Toccata in D minor sounds like, and to be able to play some of it on keyboard</li> </ol>
<b>LESSON 2: Playing the Toccata</b>		
<ol style="list-style-type: none"> <li>To learn to play Toccata in D minor confidently</li> </ol>	<p>Pupils recap last lesson's learning, and then continue working on learning to play the Toccata. They will be expected to be able to play it confidently by the end of the lesson, with changes in octave where possible.</p>	<ol style="list-style-type: none"> <li>To be able to play Toccata in D minor confidently by the end of the lesson.</li> <li>To be able to include 8ve changes in their playing if possible.</li> </ol>
<b>LESSON 3: Practise</b>		
<ol style="list-style-type: none"> <li>To learn to play Toccata in D minor confidently</li> <li>To perform the Toccata as an arrangement by adding their own touches</li> </ol>	<p>Pupils recap learning so far, and discuss how they could make their performance unique ie. add some features of arrangement. They then work on the Toccata, adding their own touches, ready for performance next week.</p>	<ol style="list-style-type: none"> <li>To be able to play Toccata in D minor confidently by the end of the lesson.</li> <li>To be able to include 8ve changes in their playing if possible.</li> <li>To include some arrangement features in their performance.</li> </ol>
<b>LESSON 4: Performance and Assessment</b>		
<ol style="list-style-type: none"> <li>To perform Toccata in D minor confidently, and with some original touches to show their understanding of arranging</li> <li>To improve their assessment skills</li> </ol>	<p>Pupils have 10 minutes to practice their performance, and then perform their arrangement of Toccata in D minor for assessment. While listening to the performances, pupils will peer-assess, and will also assess their own performance and work so far.</p>	<ol style="list-style-type: none"> <li>To be able to play Toccata in D minor confidently and include some arrangement features in their performance.</li> <li>To be able to effectively peer- and self-assess.</li> </ol>
<b>LESSON 5: Pachelbel's Canon Intro</b>		
<ol style="list-style-type: none"> <li>To learn about Pachelbel's life and music</li> <li>To broaden your knowledge and understanding of the Baroque Period</li> <li>To learn what a ground bass is</li> <li>To develop your listening skills</li> <li>To learn to play the ground bass part</li> </ol>	<p>Pupils are given a more detailed picture of the Baroque Period; they learn about Pachelbel and his Canon in D. They then 'analyse' the Canon score, and learn to identify each of the 8 parts in a listening exercise. They then have the last part of the lesson to learn the ground bass part.</p>	<ol style="list-style-type: none"> <li>To have a good understanding of the Baroque Period and why the Canon fits into this period.</li> <li>To know by ear what each of the 8 parts sounds like.</li> <li>To be able to play the ground bass part.</li> </ol>
<b>LESSON 6: Practise</b>		
<ol style="list-style-type: none"> <li>To improve score reading skills</li> <li>To play some of Pachelbel's Canon using these score reading skills</li> </ol>	<p>Pupils recap learning from last lesson and examine the score for ways to make learning each part easier. We look at a sensible way to approach learning the piece (easiest parts, next easiest etc.) and discuss ways to extend the task for those that are more able. Pupils then have time to start learning the piece.</p>	<ol style="list-style-type: none"> <li>To have a good understanding of the Baroque period and what its music sounds like.</li> <li>To be familiar with the Canon score and be able to play at least 1 part.</li> </ol>
<b>LESSON 7: Arranging Pachelbel's Canon</b>		
<ol style="list-style-type: none"> <li>To learn what an arrangement is</li> <li>To learn how to apply this knowledge to their arrangement of Pachelbel's Canon</li> <li>To know how the assessment criteria apply to the arrangement task</li> </ol>	<p>We listen to examples of songs using the Canon's ground bass, and discuss what an arrangement entails. We look at ways that this principle could be applied to their performance, and look at the assessment criteria to put their</p>	<ol style="list-style-type: none"> <li>To have a good understanding of what an arrangement it and how this understanding can be applied to the practical task.</li> <li>To be able to play a number of parts of the Canon.</li> </ol>



	performance in context.	
<b>LESSON 8: Group Practise</b>		
<ol style="list-style-type: none"> <li>To improve score reading skills</li> <li>To play some of Pachelbel's Canon using these score reading skills</li> </ol>	<p>We recap what an arrangement is and how to apply this to the performance. We discuss group work expectations. Pupils then get into groups and start practicing their arrangement of Pachelbel's Canon.</p>	<ol style="list-style-type: none"> <li>To have a good understanding of the Baroque period and what its music sounds like.</li> <li>To be familiar with what an arrangement is and how to apply this to their group work.</li> <li>To work effectively in a group to prepare a performance.</li> </ol>
<b>LESSON 9: Group Practise</b>		
<ol style="list-style-type: none"> <li>To improve score reading skills</li> <li>To play some of Pachelbel's Canon using these score reading skills</li> </ol>	<p>We recap what an arrangement is and how to apply this to the performance. We discuss group work expectations. Pupils then get into groups and start practicing their arrangement of Pachelbel's Canon for performance next lesson.</p>	<ol style="list-style-type: none"> <li>To have a good understanding of the Baroque period and what its music sounds like.</li> <li>To be familiar with what an arrangement is and how to apply this to their group work.</li> <li>To work effectively in a group to prepare a performance.</li> </ol>
<b>LESSON 10: Assessment</b>		
<ol style="list-style-type: none"> <li>To perform Pachelbel's Canon confidently, and with some original touches to show their understanding of arranging and good group work</li> <li>To improve their assessment skills</li> </ol>	<p>Pupils have 10 minutes to practice their performance, and then perform their arrangement of Pachelbel's Canon for assessment. While listening to the performances, pupils will peer-assess, and will also assess their own performance and work so far.</p>	<ol style="list-style-type: none"> <li>To be able to play Toccata in D minor confidently and include some arrangement features in their performance.</li> <li>To be able to effectively peer- and self-assess.</li> </ol>
<b>LESSON 11: Dance EJay</b>		
<ol style="list-style-type: none"> <li>To learn about key words associated with music technology</li> <li>To be able to hear examples of these in music and discuss them</li> <li>To recap the structure of popular music</li> <li>To learn how to use Dance EJay</li> <li>To start creating their own dance track</li> </ol>	<p>Pupils learn about different examples of music tech by listening to different examples and discussing them. We recap pop song structure. They learn how to use Dance EJay and then make a start on creating a dance track using a clear structure, and a number of examples of music tech.</p>	<ol style="list-style-type: none"> <li>To have a clear idea about how to structure a dance style piece</li> <li>To know how to use Dance EJay in at least a basic way</li> <li>To understand how to use effects like automation and apply them to their piece</li> </ol>
<b>LESSON 12: Dance EJay 2</b>		
	<p>Pupils work on their Dance EJay dance track, ready for playing for the class at the end of the lesson.</p>	
<p><b>Links to NC08</b> 1a, 1b, 1c, 2b, 3b, 3c, 4b, 4d, 5a, 5e</p>	<p><b>Assessment Criteria</b> <b>BACH'S TOCCATA</b> <b>Practical Skills: Play and Perform</b> <b>1-3:</b> You can perform individual sections of the Toccata with one hand only, with increasing confidence and accuracy. <b>4-5:</b> You can perform all 5 sections of the Toccata accurately with increasing confidence, control expression and sense of ensemble. <b>6-7:</b> You can all 5 sections accurately and with hands together, making expressive use of phrasing and dynamics appropriate to the style and mood of the music and the context. You might be a Grade 2+ player. <b>8-9:</b> You can add some or all of the extension material into your performance, playing accurately and confidently with attention to the expressive and stylistic demands of the piece, as well as the demands of the style. You might be a Grade 4+ player.</p> <p><b>Practical Skills: Compose, Arrange and Improvise</b> <b>1-3:</b> Can successfully arrange and manipulate various musical ideas. <b>4-5:</b> You can arrange the Toccata with some creativity, changing it in a few ways to good effect using a number of techniques. <b>6-7:</b> You have adapted your performance by making your own arrangement by some changes to tempo, adding other parts, changing timbre or by changing structure. You have extended the Toccata into a longer arrangement. Your piece has a clear style. <b>8-9:</b> You have introduced harmony parts and the music is communicated with a confident ensemble performance. The arrangement is highly creative, creates many layers (texture), makes use of structure, and many different dynamics and rhythms. It has a very clear style. You can notate your work. You use the resources available to you fully and creatively.</p> <p><b>PACHELBEL'S CANON</b> <b>Practical Skills: Play and Perform</b></p>	

**1-3:** You can play some of the parts of the Canon on keyboard with reasonable and increasing confidence and accuracy.

**4-5:** You can perform a number of the parts of the Canon with increasing confidence, accuracy, control and expression, on keyboard or your own instrument.

**6-7:** You can perform the Canon hands together with control, making expressive use of phrase and dynamics appropriate to the style and mood of the music and the context. You might be a Grade 1-2+ player.

**8-9:** You can perform all 8 parts of the Canon accurately and confidently with attention to the expressive and stylistic demands of the piece, as well as the demands of the context and style. You can play a number of parts at the same time. You might be a Grade 3-4+ player.

### **Practical Skills: Compose, Arrange and Improve**

**1-3:** You can arrange and manipulate various musical ideas in the Canon in a simple way.

**4-5:** You can arrange the Canon in a way that explores various elements of music and devices creatively, and uses a number of techniques. You have contributed to the group task.

**6-7:** You can arrange the Canon in a way that shows an ability to develop musical ideas and use conventions, explore the potential of musical structures and resources and reflect context/style. You have taken a large role in shaping your group's performance with your creative input.

**8-9:** You can arrange the Canon in a way that shows a coherent development of musical ideas, an understanding of the resources you have used, and a strong style. You have notated your work accurately. You have added original parts and/or material from the extension. Your arrangement shows outstanding ensemble, technical excellence and real creativity.

## **DANCE EJAY**

### **Musical Knowledge: Appreciation and Evaluation**

**1-3:** You can suggest improvements to your own EJay work as you create your piece, with some justification of the opinions you express.

**4-5:** You can make improvements to your own EJay work and suggest improvements to others' work with justification.

**6-7:** You can make critical judgements about your own and others' EJay work, using a musical vocabulary. You can confidently identify features of the dance style you are working in.

**8-9:** You can make critical judgements about your own and others' EJay work, using an accurate and extensive musical vocabulary. You can make interesting and detailed observations about style and context and compare it with other styles.

### **Practical Skills: Compose, Arrange and Improve**

**1-3:** You can successfully use a variety of samples in a clear structure, lasting at least 30 seconds, and using the Pachelbel's Canon samples.

**4-5:** You can arrange many layers but still provide balance and variety. You use automation to explore dynamics creatively, and also use basic panning. You are creative in your approach.

**6-7:** You include a wide variety of loops and sounds, varying texture, detailed panning, automation and add some effects to individual tracks e.g. distortion. You have a substantial piece clearly based on the Canon with dynamic range. You use transitions to link the structure. You choose your samples carefully and you ensure that they all fit together.

**8-9:** You have composed your own loops and have used effects on all tracks which work successfully. You use elements of the Canon subtly throughout your piece. You use dovetailing for smooth transitions and doubling of parts for emphasis. You show a very good understanding of Dance EJay used and an effective reflection of context and style.

### **Vocabulary for Learning**

Ground bass, Graphic Score, Music Technology, JS Bach, Johann Pachelbel, Arrangement, Keyboard Techniques

### **Resources**

Powerpoints  
Score sheets  
Keyboards

### **ICT Opportunities**

Recording on keyboards  
Use of keyboards  
Use of computers and Dance EJay

# Year 9: Music and the Media

<b>Year</b>	9
<b>Title</b>	Music and the Media
<b>Stage and objective of understanding</b> (Identify and Integrate)	<p><b>Pupils will:</b></p> <ul style="list-style-type: none"> <li>Recap the elements of music</li> <li>Learn how music is used in film and tv adverts to enhance visual imagery and create emotion</li> <li>Learn how to listen carefully to music in order to identify musical devices and the use of musical elements</li> <li>Learn how compositional devices can help to create effective music</li> <li>Learn how to use compositional devices to create their own music for a film clip and a tv advert</li> </ul>
<b>Context</b> (matched to stage of understanding)	Learning how their new knowledge of musical elements and compositional devices can be used in their film and tv ad compositions.
<b>Conventions, processes and procedures</b> (matched to stage of understanding)	<p>Learning that the key characteristics of film music are:</p> <ul style="list-style-type: none"> <li>The creative use of elements of music to create emotion and effect</li> <li>The clever use of musical instruments to create particular textures, timbre combinations etc.</li> <li>The careful use of compositional devices</li> </ul>
<b>Focus of practical experience</b>	<p>Identifying films from their theme music; identifying tv ads and jingles from the music.</p> <p>Creating their own music for a film clip, writing their own advert jingle and their own music for a tv ad.</p>
<b>Features of musical elements</b>	<p><b>Rhythm:</b> how to vary rhythm for effect</p> <p><b>Dynamics:</b> how to use dynamics effectively in their film composition</p> <p><b>Tempo:</b> how to use and vary tempo for effect</p> <p><b>Pitch:</b> how to use and vary pitch for effect</p> <p><b>Texture:</b> how to use and vary texture for effect</p> <p><b>Articulation:</b> how to use and vary articulation for effect</p> <p><b>Tonality:</b> how to use and change tonality for effect</p>
<b>Development of skills</b>	<p><b>Performing:</b> performing their jingle, ad music and film music</p> <p><b>Composing:</b> creating their own jingle, ad music and film music</p>
<b>Expected outcome of understanding</b>	<p>Pupils will understand how music is used in film and tv adverts to enhance visual imagery and create emotion.</p> <p>Pupils will understand a number of compositional devices and the elements of music.</p> <p>Pupils will show their understanding of these things in their writing of music for a jingle, advert and film clip.</p>
<b>Expected outcome of knowledge and skills</b>	<p><b>Knowledge</b></p> <p><b>All pupils</b> will know that music in the media is capable of creating effect and emotion.</p> <p><b>Some pupils</b> will know that compositional devices and musical elements are being used and will be able to identify some.</p> <p><b>A few pupils</b> will know how the music is effective – what compositional devices and musical elements are being used – and will be able to talk about them in detail.</p> <p><b>Skills</b></p> <p><b>All pupils</b> will be able to create some sort of music to go with an advert or film clip, perhaps using a couple of compositional devices, but not necessarily knowingly so.</p> <p><b>Some pupils</b> will be able to create music that fits at times with the advert or film scene, making use of a few compositional devices.</p> <p><b>A few pupils</b> will be able to create and confidently play music that fits very well with an advert or film scene, using a number of compositional devices effectively and creatively.</p>

Learning objective	Core activities	Learning outcome
<b>LESSON 1: Introduction to Film Music</b>		
<ol style="list-style-type: none"> <li>To understand how music is used to different effect and for different reasons in films.</li> <li>To learn how the music-writing process in the film industry works.</li> <li>To learn about compositional devices.</li> </ol>	<p>Pupils do a Guess the Film quiz, which 'tests' their film music knowledge. They then <b>discuss</b> the issues of the role of music in films, film genres and how music is composed for a film.</p> <p>Compositional devices are then taught and <b>discussed</b>, and pupils watch a number of film clips and identify the devices they hear. If there is time they have the opportunity to use keyboards, <b>working in pairs</b>, to create musical ideas using the devices they have learned about.</p>	<ol style="list-style-type: none"> <li>To have an appreciation of the complexity of the way music in films works.</li> <li>To understand what compositional devices are and how to identify and use them.</li> </ol>
<b>LESSON 2: Psycho 1</b>		
<ol style="list-style-type: none"> <li>To recap compositional devices by <b>listening to and discussing</b> the <i>Psycho</i> film theme.</li> <li>To develop their keyboard skills by learning to <b>play</b> the 3 main <i>Psycho</i> motifs on keyboards.</li> </ol>	<p>Pupils will recap last week's learning, and then watch the shower scene from <i>Psycho</i> in order to identify the 3 main motifs and any compositional devices.</p> <p>They <b>listen</b> to the 3 main motifs, and then begin learning to play them on keyboards.</p> <p><b>Extension:</b> If the more able pupils learn them quickly, they can then begin the arranging and composition task: to change the motifs in any way, and add their own ideas, to create their own version of the theme.</p>	<ol style="list-style-type: none"> <li>To have a better understanding and appreciation of compositional devices through listening to the <i>Psycho</i> film theme.</li> <li>To continue improving keyboard skills through learning to play the 3 main <i>Psycho</i> motifs.</li> </ol>
<b>LESSON 3: Psycho 2</b>		
<ol style="list-style-type: none"> <li>To learn how to change and add to existing motifs to create your own version of a film theme.</li> <li>To improve on performance confidence and keyboard skills by <b>performing</b> for the class.</li> </ol>	<p>Pupils continue learning the 3 themes from <i>Psycho</i>, and then begin the arranging and composition task: to change the themes in any way, and add their own ideas, to create their own version of the music. They <b>work in pairs</b>.</p> <p>Work in progress is <b>performed</b> at the end of the lesson.</p> <p><b>Because this is a short task, perfection is not expected! The process and experience is the main focus.</b></p>	<ol style="list-style-type: none"> <li>To have a better understanding and appreciation of compositional devices through learning to play the 3 main <i>Psycho</i> film motifs.</li> <li>To continue improving keyboard skills through learning to play the 3 main <i>Psycho</i> themes.</li> </ol>
<b>LESSON 4-5: Composing for Film 1 and 2</b>		
<ol style="list-style-type: none"> <li>To learn about what a film brief is and how to work with one.</li> <li>To learn how to write appropriate music for a given film scene.</li> <li>To improve <b>compositional skills</b> by using compositional devices when writing film music.</li> </ol>	<p>Pupils are introduced to the concept of a film brief, and how to work with one. They watch a film clip from <i>Matrix Reloaded</i> and we talk about how they are going to approach writing the music for it. They then use keyboards or E-Jay to write the music for the scene, sticking to the brief as closely as possible. They <b>work in pairs</b>.</p> <p>In lesson 5, they <b>perform</b> their compositions or work in progress.</p> <p><b>Because this is a short task, perfection is not expected! The process and experience is the main focus.</b></p>	<ol style="list-style-type: none"> <li>To understand how to use a film brief when composing film music.</li> <li>To have a better understanding and appreciation of compositional devices by using them in their composing.</li> </ol>
<b>LESSON 6: Introduction to Music for Adverts and Jingles</b>		
<ol style="list-style-type: none"> <li>To understand how music is used to different effect and for different reasons in adverts.</li> <li>To learn about the characteristics of effective jingle music.</li> <li>To improve <b>compositional skills</b> by learning how to write their own jingle.</li> </ol>	<p>Pupils <b>listen</b> to 10 examples of music from adverts and try to identify them. We then discuss music in adverts, and what is significant or important in this genre. The same then happens for jingles.</p> <p>Pupils then begin the task of writing a jingle for 1 of 3 products provided, <b>working in pairs</b>. They <b>perform</b> their jingles at the end of the lesson.</p>	<ol style="list-style-type: none"> <li>To understand how music in advertising works.</li> <li>To be able to write an effective jingle using devices learned about in the lesson.</li> </ol>
<b>LESSON 7 and 8: Creating Advert Music 1 and 2</b>		
<ol style="list-style-type: none"> <li>To learn how to use the learning from last week about music in advertising when writing music for an advert.</li> <li>To improve <b>compositional skills</b> by learning how to use advertising compositional devices when writing music for a given advert.</li> </ol>	<p>Pupils recap compositional devices, and how music is used in advertising, and watch a number of adverts in order to identify devices used in their music.</p> <p>They are then introduced to their advert, and we <b>discuss</b> how they might begin writing the music for the advert.</p> <p><b>Working in pairs</b>, pupils make a start on the</p>	<ol style="list-style-type: none"> <li>To be able to use prior learning and compositional devices when writing music for an advert.</li> <li>To be able to produce an effective musical backing, or the start of one, for the given advert.</li> <li>To be able to perform the music for the class.</li> </ol>

	<p>composition task. In Lesson 8 they <b>perform</b> the finished product or work in progress for the class. <b>Because this is a short task, perfection is not expected! The process and experience is the main focus.</b></p>	
<b>LESSONS 9-11: Final Task</b>		
<ol style="list-style-type: none"> <li>1. To learn how to use prior learning in this project to influence and inform the <b>writing of music</b> for their choice of film clip or advert.</li> <li>2. To make use of compositional devices in their writing.</li> </ol>	<p>Pupils recap the learning in this project, and are introduced to the final task for this project: to write the music for a film scene or advert (1 given example of each, or their own choice). They <b>work in pairs</b>. Pupils will have the option of using keyboards, Movie Maker, Sibelius and Dance E-Jay. In lessons 10 and 11 pupils continue working on the task.</p>	<ol style="list-style-type: none"> <li>1. To be able to use prior learning and compositional devices when writing music for their choice.</li> <li>2. To be able to produce an effective musical backing, or the start of one, for their choice.</li> <li>3. To be able to perform their music for the class.</li> </ol>
<b>LESSON 12: Performance and Sum Up</b>		
<ol style="list-style-type: none"> <li>1. To make the final preparations for today's <b>performance</b> of their work.</li> <li>2. To improve on performance confidence and keyboard skills by performing for the class.</li> <li>3. To informally <b>assess the performances of others</b> during the lesson.</li> </ol>	<p>Pupils make the final changes and additions to their music, and prepare to <b>perform</b> it for the class. Performances take place, <b>and informal assessment</b> is done.</p>	<ol style="list-style-type: none"> <li>1. To be able to show the learning from this project in the work produced for the performance session.</li> <li>2. To show maturity and insight when assessing the work of others.</li> </ol>
<p><b>Links to Citizenship</b> 1b, 2b, 2c, 3a, 3b, 3c</p>	<p><b>SEAL</b></p> <p> <span style="color: red;">■</span> Managing Feelings   <span style="color: green;">■</span> Self-awareness   <span style="color: orange;">■</span> Empathy   <span style="color: purple;">■</span> Motivation  <span style="color: blue;">■</span> Social Skills </p>	
<p><b>Assessment Criteria</b> Informal assessment of each mini-task, and more detailed assessment of film music task: <b>Level 4</b> You <b>must</b> compose <b>ostinato patterns</b> and use different <b>instrument sounds</b> appropriate to the action. <b>Level 5</b> You <b>must</b> use more sophisticated keyboard functions including <b>split and layer</b>. You are able to time your musical features with the action on screen (<b>Mickey-mousing</b>). You <b>record</b> your work. <b>Level 6</b> You <b>should</b> make <b>changes to the dynamic</b> (volume), <b>range of pitch</b>, introduce <b>concorde/discords</b> and use <b>chromaticism</b> to accompany your ostinato. <b>Pedal notes</b> (sustained notes) are used. You <b>record</b> your work. <b>Level 7</b> You <b>challenge</b> yourself to introduce <b>several layers</b>, <b>diegetic sound effects</b>, effective <b>silences</b>, <b>a range of chords</b> (including I, ii, IV, V) and <b>change tempo</b> (speed). Your work is <b>detailed and substantial</b> demonstrating <b>many contrasts</b> in the musical mood.</p>		<p><b>PLTS</b> <b>Independent enquirers:</b> plan their group tasks; make informed choices about what to select for these tasks <b>Creative thinkers:</b> generate and explore their own ideas in the composition <b>Team workers:</b> collaborate to work towards the performances; provide and respond to feedback <b>Self-managers:</b> take responsibility for organising themselves <b>Reflective learners:</b> participate in peer- and self-assessment</p> <p><b>Links to NC08</b> 1b, 1c, 4c</p>
<p><b>Key Words</b> Dynamics, Texture, Pitch, Tempo, Tonality, Articulation, Rhythm, Jingle, Compositional Device</p>	<p><b>Resources</b> Powerpoint for each lesson Film and advert clips and music Pupil booklets Computers – Sibelius, Dance E-Jay, Movie Maker</p>	<p><b>ICT Opportunities</b> Use of keyboards for performance and composition. Use of computers for certain parts of the project.</p>