

**SCHEME OF WORK 4: How do we introduce music to young people that they don't already know and make it relevant to their learning with reference to both musical and extra-musical contexts?**

**LESSON 5**

**TOPIC AND PURPOSE**

To make learning relevant by encouraging reflection on personal and creative musical ideas.

**OBJECTIVE**

To construct a satisfying form and structure for all the musical material made during the project so far.

**ENGAGEMENT**

Group discussion and decision making processes will be important for engagement within the lesson.

**STICK-ABILITY**

How to develop a creative idea, refine, rehearse and perform it for others.

## DIFFERENTIATION

### **Embedding:**

Learners will refine, rehearse, and have a clear understanding of the musical processes.

**Enhancing:** Some will go further than this and listen critically to their pieces, refine, rehearse and have a deep understanding of musical processes.

**Extending:** A few may go well beyond this and take risks, and rehearse their compositions, clearly communicating their ideas. Their performance will be sophisticated and refined.

## AIMS AND OBJECTIVES

Learners will understand how to make their own forms and structures.

To listen critically and to make decisions based on learners' musical instincts.

To take risks and try things beyond the norm and beyond stereotypes.

That composing is a multilayered and sometimes a slow process that only ends with the performance of a new piece.

That rehearsal is an important part of communicating a new piece of music.

To work collaboratively to achieve these things.

## ACTIVITY ONE

Realising a Structure.

Play all the sections to each other. It might be a good idea to record them again, as some may have new versions that are now slightly different from when they were first made.

## STARTER

Planning.

Make a list of all the material made so far and give each section a title or name. It might include: Musical Machines, Polyrhythms, Patterns and Riffs, Small Group Tasks (which combine 3 elements), as well as any follow-up material that was created.

Counting the small group pieces as individual items, you'll probably have at least 7 or 8 sections of music!

### ***Commentary on Activity One:***

*Even though you might feel that no section is completely finished or finalised yet, play what you've made or play a recording of all the work and try to think about the order and shape that you or the group think works best for the music.*

## ASSESSMENT

Assessment of learners' understanding and knowledge of key musical processes. This can be done via verbal or written documentation.

## ACTIVITY TWO

Make a plan. Think about the large group sections and making contrasts with the small group material. Where should they come in the piece?

Think about a narrative, the drama, the clarity, the flow of fast and slow, high and low etc, the consistency of the language and the need for contrast as well as building on an idea and the effect of revisiting a musical memory and hearing a section played twice, perhaps in a different way.

Perhaps a repeated section somewhere in the structure or a short and affective variation or development of one of the sections might be beneficial to the over-all shape and proportions of the piece.

## ACTIVITY THREE

Once you've established the running order for the main sections of the piece, think about and discuss the musical and structural elements of the piece.

### *Commentary on Activity Two:*

*Repeating a section with just one subtle variation can be really musically satisfying. It starts to build relationships between different sections of material too.*

### *Commentary on Activity Three:*

*What is the beginning and end?  
Do we have material for this or do we still need to make it?  
How do we link from one section into the other?  
Is there a transformation from one section to the other or do they join together in some way?  
Can we vary the way we get from section to another throughout the piece?  
Do we need new linking material?*

## ACTIVITY FOUR

### Finishing Touches

Once you've made the list of things to do, refine the structure and edit the work created so far.

Rehearse the music and understanding the geography of getting from one section of the piece to another. Try playing the structure through. Does it work?

If a title hasn't materialised yet, try to find a way of deciding on one.

### *Commentary on Activity Four:*

*Remember that if something doesn't work out, the answer could be found in altering the construction of the music or in rehearsing that moment in more detail.*

*It's key to try to work out which is causing the problem...*

## HOMEWORK

### Rehearsal

It's important to take time to focus on rehearsing the finished piece in detail and to prepare for a live performance or for making a recording of your work.

Try to make some dedicated time for this so that it's separated from the creative process.

## RESOURCES

Classroom instruments;

Learners' own instruments.