

SCHEME OF WORK 1: What pedagogic strategies are there for creative learning in music?

LESSON 2

TOPIC AND PURPOSE

Understanding layers and developing creative ideas.

OBJECTIVE

To develop learners' understanding of layers in composition and to introduce them to the idea of artistic leadership.

ENGAGEMENT

Group and class discussions will aid reflection on ensemble leadership, things that are good about the pieces being created and how things could be improved.

STICK-ABILITY

This lesson builds skills of leading and following. It also encourages collaboration through working in an ensemble where each learner is offered time to develop ideas and play.

DIFFERENTIATION

Embedding:

Learners will create multi-layered textures with an understanding of creative musical processes. They will actively listen to others offering feedback and be reflective. They will also develop their leadership skills.

Enhancing: Some will go further than this and be more critically reflective, offering feedback using key musical terminology. They will actively take on a leadership role and have more fully developed listening skills.

Extending: A few may go well beyond this and collaborate with others, managing discussion and be more constructive critical and reflective in their responses using music terminology.

AIMS AND OBJECTIVES

To create multi-layered textures,
To develop listening and a collective awareness,
To develop creative leadership skills.

ACTIVITY ONE

Begin by reviewing homework via a class discussion on the music chosen by the learners. Listen to a selection of the pieces and begin to establish the listening list.

ACTIVITY TWO

Atmosphères by György Ligeti

Listen to: *Atmosphères*

Write: what you hear & what you think

Discuss: The basic principle: layers of sustaining sounds.

One of the aims is to get the group to understand the basic fabric of this music discuss:

- How it is formed from layering simple clear elements.
- The elements are long sounds
- They play in various combinations.
- They play with dynamics

STARTER

All in a circle, following a leader, all make one clap in unison without talking, without instruction. Expand this starter by changing the leader.

Commentary on Activity One:

Commentary on Activity Two:

The strength of the music comes largely from the density of the sound, the complex harmonies created by many parts sounding together, and the gradual evolution of the harmony and dynamics.

ASSESSMENT

Group and class discussion will aid assessment of learning. Please see question stems in the activities.

Pupils can be assessed on their compositions, and whether they have understood and successfully applied the multi-layered textures.

ACTIVITY THREE

On instruments try to create sustaining sounds where the leader conducts players in and out of the piece. Expand this by introducing new leaders and playing with new sounds.

The leader should:

- explore the combined sound of the entire group
- experiment with combinations, dynamics and envelopes
- be an artist

Players should:

- explore unconventional techniques.
- listen, refine and rehearse, so their sounds so they can be controlled and accurately reproduced
- be artists

The directed piece should:

- showcase the power of the sounds, and highlight the various qualities of contrasting sound
- be artistic

Commentary on Activity Three:

Some pupils will emerge as natural leaders in this context. It is not uncommon for the best leaders in this context to be musicians that are weaker in other areas.

Equally, you may find that your star instrumentalist struggles to direct well.

There are endless possibilities for developing the music in this simple exercise.

Don't rush.

Explore the potential.

Experiment.

Discuss

ACTIVITY FOUR

This is a composition task. The quartet needs to compose a trio with the three elements of material.

In groups of 4:
Player 1: pulse
Player 2: loop
Player 3: sustained
Player 4: leader

Commentary on Activity Four:

It maybe useful to limit the material further.

For example:
woodblock pulse 1 note riff, 1 chord sustained.

RESOURCES

Class instruments;

Learners' own instruments;

Recording and music playing device.

ACTIVITY FIVE

Performance of group pieces to the whole class.

For each performance a discussion should concern:

- the music
- the performance
- the leadership
- things that are good
- how things could be improved.

Commentary on Activity Five:

For each performance, a discussion should concern:

- the music
- the performance
- the leadership

things that are good
how things could be improved

ACTIVITY SIX

Listen to: example of loops.

There are many example listed in the commentary box for you to use. Search for your own contrasting examples.

Commentary on Activity Six:

Gustav Holst: *Mars*
Velvet Underground: *Venus in Furs*
Erik Satie: *Gymnopédie No. 1*
Philip Glass: *Einstein on the Beach: Knee Play 1*
Led Zeppelin: *Dazed and Confused*
John Barry: *Space March (Capsule in Space)*
Michael Jackson: *Billie Jean*
Stravinsky: *Suite No.1 for Small Orchestra. 1. Andante*
Danny Elfman: *Alice's Theme*
from *Alice in Wonderland*

HOMework

Compose a loop using up to 4 pitches, notate it and prepare to play it or to have it played.

If the learners do not have access to instruments, see what experimental approaches they can come up with. Offer time for them to use the classroom instruments out of lesson time. Or this activity could form the basis of the beginning of the next lesson.

The teacher should encourage the development of notation as and when it is appropriate.

Notation should be fit for purpose (a text instruction maybe all that is required for this).