

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

LESSON 4

TOPIC AND PURPOSE

Developing creative and dynamic collaborations.

OBJECTIVES

To develop personal artistic direction processes, working like a composer and director.

ENGAGEMENT

Learners begin to think and act like composers and performers.

STICK-ABILITY

Continue to develop a range of creative thinking and learning processes that will enable learners to compose both within a group and individually.

DIFFERENTIATION

Embedding: most learners will have a basic understanding of musical layers and taken a lead role developing a composed piece.

Enhancing: some will go further than this and will have developed further their composing and artistic direction skills.

Extending: A few may go well beyond this and not only work like a composer and artistic director but offer help, feedback and reflection to others in their group.

AIMS AND OBJECTIVES

To develop an understanding of music in terms of layers of material.

To develop as composers as artistic directors.

STARTER

Recap on last lesson's objectives.

ASSESSMENT

Assessment will be through individual musical ideas used in the composition and also through their ability to work collaboratively with others.

ACTIVITY ONE

Chord cycle underpinning wind and brass call and response.

Listen to: *The Unanswered Question* by Charles Ives

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

- how it is formed from layering simple clear elements;
- there is a looping chord progression;
- the chords underpin a trumpet call, and a set of increasingly complex wind responses.

Commentary on Activity One:

The power of the music comes from the ethereal stillness of the strings contrasted with lone trumpet contrasted with flurries of complex wind activity.

HOMEWORK

By the end of this session, each learner should have managed to develop (even slightly) a piece. Homework should then be set on an individual basis. It is important to challenge each learner in a way that is technically, practically and artistically inspiring for them.

A homework assignment might take the following form:

- begin again and make it clearer;
- begin again and make it more personal;
- add two more chords to the two you have;
- write a melody that fits over four cycles of your riff;
- take the elements you've developed in this session, think about exactly what you want, and come back with very clear instructions;
- write lyrics;
- write a vocal;
- plan a coda and an introduction.

ACTIVITY TWO:

In groups; compose a piece playing with ideas and adding layers, orchestrate, tweak, and develop pieces. The composer should continually change so each learner has the opportunity to try out their ideas and take a lead role as artistic director.

Groups should set up in their own dedicated rehearsal space. Each learner is allocated time to workshop their piece with the group. The aim is for each learner to take on a role of artistic director for the development of their piece. The rest of the group work as their ensemble, contributing and assisting as required.

An atmosphere should be established in which learners feel empowered to help each other with this process. More experienced learners should help less experienced ones. The group should run somewhat like a band, everyone is involved and invested in the success and quality of each piece.

Each group should have an overall administrator to ensure that the schedule runs according to plan.

Each composer should record their work.

Commentary on Activity Two:

An atmosphere should be established in which learners feel empowered to help each other with this process.

More experienced learners should help less experienced ones. The group should run somewhat like a band, everyone is involved and invested in the success and quality of each piece.

Example for learners: In the Beatles, Ringo composed a couple of songs, John, Paul and George undoubtedly assisted the development process. The make-up of the groups is crucial. They need to work as collaborative artistic units.

They should contain a balance of skills, musical / instrumental resources and personalities.

During this entire process, some groups or learners will be able to develop these skills with little assistance other however may need extra support. Troubleshoot and offer artistic technical and practical advice.

RESOURCES

Classroom instruments;

Learners' own instruments;

Recording device and listening device.