

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

### **LESSON 5**

#### **TOPIC AND PURPOSE**

To work as composers and artistic directors.

#### **OBJECTIVE**

To refine and develop compositions through reflection and critical appraisal.

#### **ENGAGEMENT**

The learners will be able to work both individually and collaboratively.

#### **STICK-ABILITY**

The development of leadership and team working skills by taking responsibility, showing confidence in their ideas and their contribution to others' work.

## DIFFERENTIATION

### Embedding:

Learners will refine their compositions through creative thinking and learning processes.

**Enhancing:** Some will go further than this and extend their compositions through considering key musical processes.

**Extending:** A few may go well beyond this and work like a composer and artistic director taking risks, expanding and exploring ideas working towards a more personalised compositions.

## AIMS AND OBJECTIVES

- to refine and develop compositions and performances
- to develop artistic leadership

## ACTIVITY ONE

All in a circle, encourage learners to present their ideas and offer feedback.

It may be useful to play some extracts from other music to inspire the students, or to clarify some compositional ideas for them.

What you play depends on where the students have got to, and what they need. It may be very individual. It is useful to look for examples of music that very clearly demonstrate a key principle. See the suggestions in the commentary box.

## STARTER

Recap on last lesson's objectives

### *Commentary on Activity One:*

1. Holst: *Mars* - 1 note ostinato + big soaring melody. Many players on each part;
2. Erik Satie: *Gymnopédie No. 1* - simple 2 chord accompaniment and melody;
3. Adams: *Short Ride in a Fast Machine* - woodblock pulse to which all other parts relate;
4. Michael Jackson: *Billie Jean* - very clear definition of individual riffs;
5. Barry: *Space March (Capsule in Space)* - layered loops of differing lengths, many players on each part, simple coda;
6. Ravel: *Bolero* - drum ostinato with long, weaving, looping melody in various orchestrations;
7. Feldman: *Cello and Orchestra* - long organic unfolding melody within an evolving organic texture

## ASSESSMENT

Through written and or verbal documentation ask learners to reflect on their compositions. Consider whether their responses are analytical, constructive and use key musical terminology.

## ACTIVITY ONE CONTINUED

### *Commentary on Activity One continued:*

8. Laurie Anderson: *From the Air*. Clear loops and sustaining material gradually building to accompany spoken vocal;
9. Ligeti: *Lux Aeterna* - layered sustained voices on many tones;
10. Messiaen: *Quartet for the End of Time*, *VI Dance of fury, for the seven trumpets* - instruments in unison (vn,cl,vc,pn). rhythmically intense ever changing angular melody;
11. Philip Glass: *Einstein on the Beach: Knee Play* 1- 3 chord cycle with expressionless chanting vocal.

## ACTIVITY TWO

In their groups, learners develop their composed pieces beginning with one composer and sharing the lesson time between the learners. Each composer will remember, play, develop, orchestrate, tweak and refine their piece.

Help students where necessary. There is likely to be a point for all students when they no longer know what to do to develop further. Be ready with practical advice and suggestions. See commentary box for suggestions.

### *Commentary on Activity Two:*

Consider the material:  
sound and timbre;  
clarity of ideas;  
clarity of layers;  
appropriateness of ideas;  
orchestration;  
harmony;  
dynamics;  
texture;  
punctuating material.

Consider the structure:  
Repetition;  
Development of the beginnings and endings.

Consider the composer:  
Experimentation;  
Personality;  
Idiosyncrasy;  
Technique;  
Leadership;  
Integrity;  
Flamboyance and  
Vision.

## RESOURCES

Classroom instruments;  
Learners' instruments;  
Recording and listening devices.

## ACTIVITY THREE

A discussion should concern:  
-the music  
-the performance  
-the leadership  
-things that are good  
-how things could be improved.

### *Commentary on Activity Three:*

## HOMEWORK

Groups meet, rehearse and prepare final compositions.