

SCHEME OF WORK 2: What processes for evaluating pupil work can be adopted to give constructive feedback and encourage peer review?

LESSON 2

TOPIC AND PURPOSE	OBJECTIVE	ENGAGEMENT	STICK-ABILITY
Introducing Magic Squares as a way of re-ordering the notes of a given melody. Resultant series of pitches will be used to create atonal backbone melodies.	Maintain the context of a creative ensemble by rehearsing and recapping previous week's work. Then: Use the first 16 notes of <i>Blue Monk</i> as source material to be re-ordered by the Magic Square, creating a "note row", which will become future backbone material.	Looking at Durer's etching <i>Melancholia I</i> and exploring the mathematical properties of Durer's magic square.	Starting a composition with a "system" can set you thinking in new ways about musical material.

DIFFERENTIATION

Embedding:

Learners will remember their parts from the previous week with support from peers and/or recordings. They may require support to complete the worksheet and reinforcement to understand the task.

Enhancing: Most learners will remember their part from the previous week and create and play their tone row by following the worksheet.

Extending: Some learners will go beyond this and remember their parts and be able to support other learners in remembering theirs'.

AIMS AND OBJECTIVES

Maintain the context of a creative ensemble by rehearsing and recapping previous week's work. Then: Use the first 16 notes of *Blue Monk* as source material to be re-ordered by the Magic Square, creating a "note row".

ACTIVITY ONE:

Explain briefly that you are going to use a method of composing in which magic squares are used to re-order pitches.

Look at Durer's *Melancholia I*. What is Melancholy? What signs of it are there in the picture? What's the link to Blues music (and Monk)?

Spot the Magic square in the corner.

STARTER

Play the recording of last week's realised backbone, based on Section C of *Blue Appropriation*. Re-cap each section's material. Build the layers as before.

Commentary on Activity One:

<http://www.wikipaintings.org/en/albrecht-durer/melancholia-1514>.

In Medieval and Renaissance times, the state of Melancholy was associated with creativity. Thomas Moore writes compassionately about this in *Care of the Soul*. In *The Simpsons* blues musician Bleeding Gums Murphy jokes that "The blues isn't about making yourself feel better, it's about making other people feel worse. And makin' a few bucks while you're at it."

ASSESSMENT

Assessment of learning through teacher observation, peer interaction and feedback.

Encourage learners to use key musical vocabulary when verbally explaining musical procedures, appraising expressive effectiveness, and reflecting on learning.

DIFFERENTIATION

The most able will choose their path through the magic square discriminately; spot and find solutions for technical difficulties when realising the note row on their instruments. Some will even be able to improvise a melody from the tone row which uses (free) rhythm, and places the pitches discriminately (i.e. there is a choice of octave placement beyond the most obvious register).

ACTIVITY TWO:

Using the “Magic Square Worksheet” provided, explain that the numbers from 1-16 appear once each, and the numbers in the rows and columns always add up to 34.

Have the group fill in the missing numbers 1-6. Demonstrate the beauty and integrity of the magic square (see link opposite).

Commentary on Activity Two:

Those who are less able mathematically can work in partners to do the worksheet. Maths-heads will love www.youtube.com/watch?v=6Az1K1Mjzps

ACTIVITY THREE:

You are going to use the Magic Square to re-order the first 16 pitches in Thelonius Monk’s *Blue Monk*.

Work from the Magic Square worksheet and the enclosed transcription of *Blue Monk*. You will end up with a Note Row – the 16 pitches re-ordered.

Commentary on Activity Three:

Sir Peter Maxwell Davies has used Magic Squares in his compositions to re-order notes often from Plainsong.

ACTIVITY FOUR:

Have the group play through the note rows on their instruments. The pitches can, at this stage, be played in any octave. Evaluate your raw material: Are there any parts that sound good? Dramatic? These might become the focus of your melody, eventually. Are any parts easy to play on your instrument or particularly tricky? What could you do to remedy this – take more time or change octaves?

Commentary on activity 4:

When playing the note rows through, it can help to play slowly to take in the intervallic content.

HOMEWORK:

Take 10 minutes to explore and try out 3 different ways of playing the first few notes of your melody on your instrument. Explore ways to use contrast (long-short, loud-soft) to create drama.

ACTIVITY FIVE:

Evaluation: As a class, listen to one or two of the rows together. Do they reflect the “story” of Monk’s state of mind after his arrest? Why? Can you hear an echo of *Blue Monk* in there? Or not? Why?

Extension: For strong improvisers, interpret your own or another person’s row on your own instrument. Any octave placement can be used. Add an element of rhythm by grouping the notes into smaller phrases and leaving a gap after each phrase.

Commentary on activity 5:

Sir Peter Maxwell Davies has used Magic Squares in his compositions to re-order notes often from Plainsong. Teachers may demonstrate the extension activity to show how careful rhythm, phrasing and placement can affect the drama of a melody.

RESOURCES:

Magic Square Worksheet,.

Classroom Instruments.

Pupils’ own instruments.

Laptop/projector to show Durer image and Youtube clip.