

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

**LESSON 4**

**TOPIC AND PURPOSE**

Exploring atonal melody and creating simple backing.

**OBJECTIVES**

To add a rhythmic element to atonal melodies that were created with a focus on pitch and line. To use the given material and creative ensemble techniques to create backing.

**ENGAGEMENT**

The dramatic scenario (Monk's moment of arrest in New York).

**STICK-ABILITY**

A strong melody can be placed over a background texture, drone, chord, pulse or riff. OR any of the above accompaniments can be created to go with a given backbone melody. As long as the role are differentiated and clear, the music will have distinctive interest without chord changes or over written counterpoint.

## DIFFERENTIATION

### **Embedding:**

Learners will create a melody which, with encouragement, can include some bold decisions.

**Enhancing:** Many learners will go beyond this and use rhythm and articulation to create a dramatic and distinctive melody, with some thought as to how rhythm can enhance dramatic melodic shape.

**Extending:** Some learners will create dramatic melodies in which articulation enhances melodic and rhythmic shape.

## AIMS AND OBJECTIVES

Developing melodies further. Exploring ways in which they can be realised as backbones, or slotted into the backbone *Blue Appropriation*.

### **ACTIVITY ONE:**

You are going to create some music for this scenario. The melody is Monk's music, scrambled and confused going round his head. The background is his surroundings at the moment of his arrest.

Discuss: – how could you use your instruments to create a soundscape (background texture) of the city at night.

Collect the ideas, then layer them up to create the texture. Keep the sounds quiet and continuous.

## STARTER

Revise the dramatic scenario (Monk's moment of arrest in New York). How might he have been feeling?

### *Commentary on Activity One:*

OK to use sound effects eg sirens, rain, white noise – but they have to stay background – quiet and continuous).

## ASSESSMENT

Group discussions on musical elements.

Questioning: see each activity for question stems that will assist assessment for learning.

**ACTIVITY TWO:**

Play one of the melodies over this texture (all long notes).  
Evaluate: Can you hear the melody over the background? Does the background need to be simpler or quieter? What else does the melody need in order to sound more “foreground”? How could we make it more dramatic?  
Prompt if needed: What happens if we add an element of rhythm to the melody (as we did at the end of the last session?)

***Commentary on Activity Two:***

*Choose someone to do this who is reasonably confident at improvising, who will be able to add a rhythmic element required in Step 3.*

**ACTIVITY THREE:**

Play the melody again over the background “street texture”, this time with improvised long and short notes. Evaluate – how do the long and short notes add interest?

***Commentary on Activity Three:***

*Probably by adding contrast, shape, and enhancing the drama of the line.*

**ACTIVITY FOUR:**

Create a rhythmic element in each of the pupils' melodies. Each note is either very long or very short – avoid using any rhythmic values relating to pulse. You could notate this by making “long” notes open (like semibreves) and short notes like grace notes. It's fine to make the melody all long or all-short, or to make a rule like 2 short-1 long. Another way to approach this is to group the notes into short phrases, making the last of each phrase longer, and/or separating the phrases by silence.

***Commentary on activity four:***

*Besides creating drama and contrast, the extreme rhythmic values affect the melodic line. Long notes become more salient, and short notes can become ornaments. Without pulse, pupils are free to concentrate on melodic shape. The melodies will also have greater flexibility later on in the process when they are combined with each other in duets, or over sections of the backbone.*

**ACTIVITY FIVE:**

Add dynamics and articulation – accents, legato/staccato. Are there sudden surprises? Where is the focal point of the melody? If there is one, how do you play *to* that point?

***Commentary on activity five:***

*Use conventional notation, or devise your own.*

**ACTIVITY SIX:**

You now have a series of backbone melodies. These can be realised in many ways; adding background texture, pulse, riffs or punctuation. Model this by having one person play their melody, and add the backbone material at either Letter A or Letter E (unpulsed chord, or pulsed chord).

*Commentary on activity six:*

It should now be clear how the backbone melodies can be inserted into parts of *Blue Appropriation*.

**HOMEWORK:**

**ACTIVITY SEVEN:**

What else could be added to the section of music you have just created– riffs, drum patterns to the pulsed chord? Could you add elements of your “street” texture to the sustained chord? Work as a whole-class creative ensemble to realise this section of *Blue Appropriation*.  
Extension activity: you may wish, at this stage, to join this to your realisation of Letter B of *Blue Appropriation*.

*Commentary on activity seven:*

*Perhaps more than one melody features in this section over the same texture. The melodies can be played 1 at a time, or you could explore layering 2 or 3 as duets/trios.*

**RESOURCES:**

Percussion instruments.

Pupils' own instruments