

SCHEME OF WORK 4: How do we introduce music to young people that they don't already know and make it relevant to their learning with reference to both musical and extra-musical contexts?

LESSON 2

TOPIC AND PURPOSE	OBJECTIVE	ENGAGEMENT	STICK-ABILITY
<p>Musical Machines.</p>	<p>To use compositional ideas from Worm Gear (Gadget III) as a starting point for developing compositional processes and new musical material.</p> <p>To develop confidence in using composing ideas...</p> <p>...as well as confidence in musical performance with particular attention to rhythmic awareness, ensemble and structures.</p>	<p>Learners will develop their skill levels in composition and performance.</p> <p>They will also expand their collaborative skills through sharing and discussing ideas.</p>	<p>Idea generation and experimentation with ideas is central to this lesson and has an impact on future work.</p>

DIFFERENTIATION

Embedding:

Learners will develop understanding the rhythmic compositions and with help, be able to perform in their groups.

Enhancing: Some will go further than this and understand the rhythmic compositions and offer ideas for it development. They will be able to perform the work with confidence.

Extending: A few may go well beyond this and develop rhythmic compositions confidently, taking risks and offering creative ideas. They will perform the piece with confidence and precision.

AIMS AND OBJECTIVES

A clear compositional technique process that they experience by doing themselves.

To internalise processes to make them fluent and how to apply this to new compositional scenarios

How large structures in music can grow from simple ideas and small cells of material

The consolidation and application of key performance skills and a sense of ensemble and experimentation.

ACTIVITY ONE

Rhythm Machine

Divide the group into 4 sub-groups. Using only bodies and or voices, create some mechanical patterns, sounds, even physical gestures that interlock or connect with other members of the group to make a rhythm machine. Try different patterns at different speeds or rates of change that respond to or initiate other sounds or rhythms within the small group.

Hear each small group separately and even try playing all the groups at the same time.

STARTER

Recap on last lesson's objectives and reflect on 'Worm Gear'.

Commentary on Activity One:

It doesn't matter how you organise the groups – a random mix of students would be good for this exercise.

ASSESSMENT

Pupils will be assessed on their collaborative skills and the development of their rhythmic pieces.

Observe the groups and offer learners opportunities to develop their skills through discussion and reflective feedback verbally and through written direction.

Use the lesson objectives to offer opportunities for pupils to self- assess work

ACTIVITY ONE EXTENDED

Transfer this exercise on to instruments.

Work in the small groups again first. Encourage a sense of exploring sound, gesture, texture, timbre and instrumental range, thinking more about big blocks of sound colour or noise shapes rather than melody or chords etc. Keep the sense of connection between the members of the group, a sense of play and of celebrating the things that work and are fun to do and hear.

Bring all groups together to share their work and experiment with everything that's been made.

Commentary on Activity One:

Try asking questions to encourage some development of the initial material:

What happens if the machines develop a minor fault (a hiccup) and then get fixed and return to normal?

What happens if they gradually slow down and fall apart or speed-up and over-heat?

Mention again the idea from Worm Gear of changing direction, force, time, speed or texture etc.

It might be a good idea to record these extracts.

ACTIVITY TWO

Divide the whole group into 4 smaller groups. You could keep them the same as above or divide up the students according to instrumental groupings.

Commentary on Activity Two:

Try this a couple of times and explore: counting as a group, focus over several repetitions, being part of a small group, awareness of the big group, eye contact and watching everyone clap together at the end.

Try it on instruments assigning different pitches or groups of pitches to each of the groups.

ACTIVITY TWO CONTINUED

Set a reliable pulse going...

Ask group A to clap on the first beat of a group of 3 beats (and keep going).

Ask group B to clap on the first beat of a group of 4 beats (and continue).

Ask group C to clap on the first beat of a group of 5 beats (and continue).

Ask group D to clap on the first beat of a group of 6 beats (and continue).

This means that over a repeating cycle, all groups will only clap together every 60 beats. On beat 1 (if they all start together) and then again on beat 61.

Ask each group to invent their own rhythm that fits their particular bar length. (Remember there must be a sound on beat 1 for each group). Try not to make the rhythms too busy as the interest will be in how they interlock and relate.

Commentary on Activity Two:

We'll then have: a rhythmic pattern in 3, a rhythmic pattern in 4, one in 5 and one in 6 beats in a bar.

ACTIVITY TWO CONTINUED

Ask the group to choose pitches for their rhythmic patterns. You could give a set of pitches to choose from or leave it more open.

Perform both the pulse version (2.2) and the rhythmic version (2.3) of the 60 beat cycles a few times and get confident and comfortable with it.

Commentary on Activity Two:

For clarity, instrumental register is important if you want to separate out the layers (groups) and hear them clearly, so you might want to help the group organise or think about this aspect of the music.

Try it without a pulse underneath. Record these two sections of music

ACTIVITY THREE

Evaluation and Follow-up

Discuss ways that other types of musical material could be put into this 60 beat structure. This is about making big bold suggestions, rather than worrying about the small detail just yet.

Try out some of the suggestions in the commentary and talk about how effective they are or what they need to make them work better?

Commentary on Activity Three:

What if all the groups play long sustained notes?

What if they all play short high loud notes?

What if every group has a different type of material?

What if each group plays a different version of the same melodic material?

It's ok to try something that doesn't work first time.

ACTIVITY THREE CONTINUED

The rhythmic cells make a machine-like texture from limited material, although it's always changing. It takes 60 beats of music before we hear the same thing twice.

The structure worked with here is a key building block used in a section of Worm Gear (2'58), making a direct connection between the class experiments, their own group work, the piece in question and the methods of a composer.

Commentary on Activity Three:

This exercises challenges ensemble, musicianship and makes a beautiful machine-like shape – a palindrome structure.

HOMEWORK

Offer learners a space to continue to develop their work and if they want to, develop new ideas related to worm gear. This is an optional task.

RESOURCES

Link to recording of Worm Gear (Gadget III) by Fraser Trainer:
<https://soundcloud.com/fraser-trainer/04-gadget-3-worm-gear>

Classroom instruments;

Learners' own instruments;

Recording and listening device.