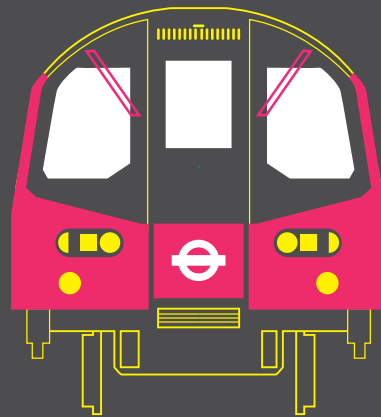


**MAYOR OF LONDON**

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**THE LONDON CURRICULUM  
MUSIC KEY STAGE 3**

# **CITY ON THE MOVE**



# LONDON CURRICULUM

## PLACING LONDON AT THE HEART OF LEARNING

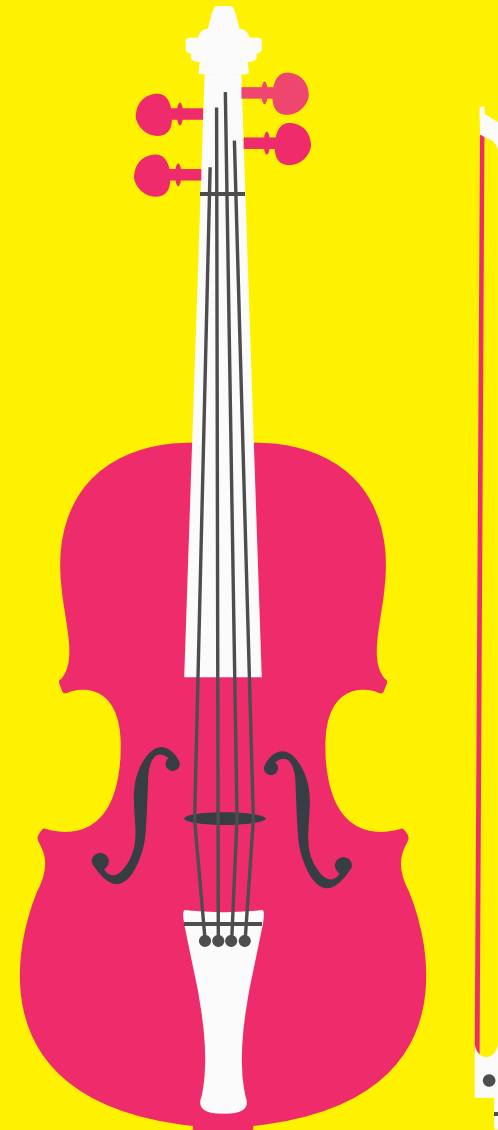
The capital is the home of innovations, events, institutions and great works that have extended the scope of every subject on the school curriculum. London lends itself to learning unlike anywhere else in the world. The London Curriculum aims to bring the national curriculum to life inspired by the city, its people, places and heritage.

To find out about the full range of free resources and events available to London secondary schools at key stage 3 please go to [www.london.gov.uk/london-curriculum](http://www.london.gov.uk/london-curriculum).

### Music in the London Curriculum

The diversity of London's music scene is unrivalled and it is estimated that London hosts over 17,000 musical performances every year. London Curriculum teaching resources aim to support music teachers in helping their students to:

- ♦ **Discover** music inspired by the city or key to the city's rich and diverse cultural life.
- ♦ **Explore** the music of London's festivals, celebrations and cultural performances and the sounds of the city itself.
- ♦ **Connect** learning inside and outside the classroom to develop their own compositions, inspired by the city and its musicians past and present.



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## CITY ON THE MOVE OVERVIEW



Pupils will use the sounds of the London Underground and the rich diversity of city locations along a planned journey as the starting point for extended composition. They will study and draw on examples of minimalist compositions in order to represent tube or train travel between locations in their composition. They will punctuate this with a series of short compositions that capture the ambience of individual locations along the route, for example the pomp and pageantry of Westminster, the pastoral ambience of the great parks such as Hyde Park, or the cultural heritage and atmosphere of Ladbrooke Grove and Shoreditch High Street.

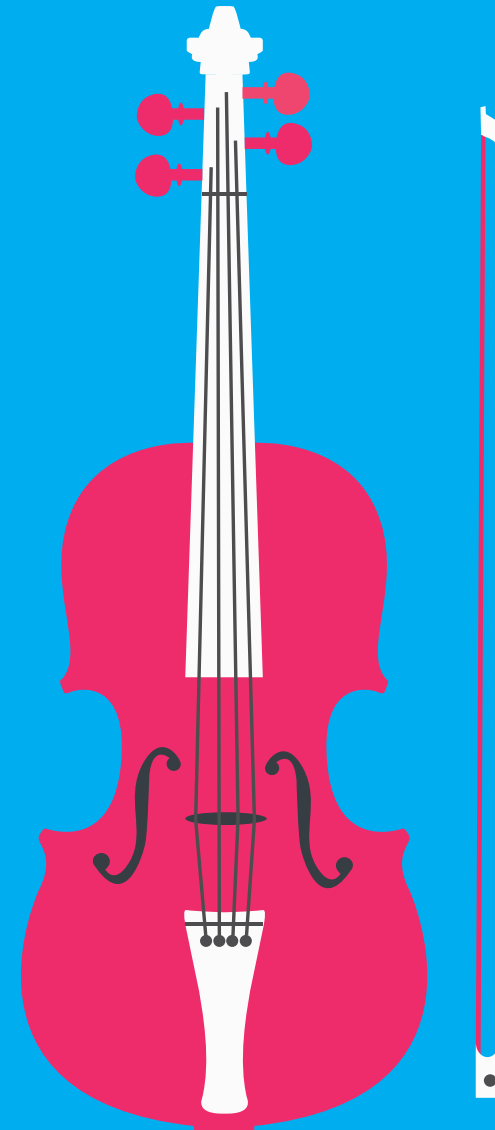
## KEY STAGE 3 NATIONAL CURRICULUM

This unit addresses some of the core requirements of the new key stage 3 national curriculum. It supports the requirement that students should be taught how to:

- ♦ improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions
- ♦ play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression
- ♦ identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices
- ♦ listen with increasing discrimination to a wide range of music from great composers and musicians
- ♦ develop a deepening understanding of the music that they perform and to which they listen, and its history.

# DISCOVER

In this section, your students will be introduced to the idea that London is made up of many different areas and districts and that each has a distinct character which could be captured in a musical composition. They will be introduced to some key structural devices and in particular the use of theme and variation. Examples of minimalist compositions and examples of composers who have used train travel as a stimulus for composition will be shared, as well as established classical repertoire such as Mussorgsky's *Pictures at an Exhibition*. By the end of this section, your students will have created the recurring soundtrack representing train travel in their composition.



## LESSON 1

# MUSICAL JOURNEYS



### THE BIG IDEA

This lesson focuses on how music can develop different moods and be structured through a theme and variations and rondo and by using an ostinato. Students will listen to a recording of Mussorgsky's *Pictures at an Exhibition* which uses the idea of a main theme followed by a series of differing descriptive musical episodes.



### LESSON OBJECTIVES

To understand that a theme can be varied to create a different mood

To consider the sound world of the underground

To examine ways in which this sound world can be captured in music

To understand the musical concept of ostinato



### RESOURCES

- ♦ **Resource 1.1:** Mussorgsky's *Pictures at an Exhibition* worksheet

### YOU WILL NEED:

- ♦ A recording of Mussorgsky's *Pictures at an Exhibition*.
- ♦ A recording of Honegger's *Pacific 231*.

## LESSON 1: MUSICAL JOURNEYS

# LANGUAGE AND LANDMARKS

LANGUAGE	EXPLANATION
<b>Theme</b>	A recognisable melody upon which a composition is based.
<b>Variation</b>	When a musical phrase is repeated in an altered form
<b>Dissonance</b>	A combination of notes that sound pleasant to most people when played at the same time
<b>Structure</b>	The overall shape or layout of a composition as divided into sections
<b>Harmony</b>	The use of simultaneous pitches each with a semitones above or below another
<b>Melody</b>	A linear succession of musical notes that the listener perceives as a single entity
<b>Rhythm</b>	A strong, regular repeated pattern of movement or sound
<b>Rhythmic</b>	Characterised by rhythm as in movement or sound, metrical, periodic or regularly reoccurring
<b>Rondo</b>	A principal theme (sometimes called the "refrain") which alternates with one or more contrasting themes sometimes referred to as episodes
<b>Repeating patterns</b>	Musical ideas which reoccur over and over again
<b>Ostinato</b>	A persistently repeated musical motif or phrase usually in the same time



## LESSON 1: MUSICAL JOURNEYS

### SETTING THE SCENE



ART GALLERY VISITORS

© Popova Valeriya / Shutterstock.com

Modest Petrovich Mussorgsky composed his *Pictures at an Exhibition* in less than six weeks during 1874. This followed a visit to an exhibition of art works by his friend Victor Hartmann who had died suddenly the previous year. The individual movements each depict a painting by Hartmann, and are linked by the Promenade sections – short passages that are variations of the same theme. The different characters of the Promenade sections suggest the mood of the visitor to the exhibition as it alters according to the pictures. Mussorgsky composed the work for piano but it has become most famous as an orchestral showpiece orchestrated by the French composer Maurice Ravel.

Written in 1923, *Pacific 231* is an orchestral work by the composer Arthur Honegger. It is one of his most frequently performed works. Honegger was passionate about steam train travel, and this particular piece depicts the building momentum of a steam train as it leaves a station. The piece was employed to great effect in the 1943 film *Pacific 231*.

## LESSON 1: MUSICAL JOURNEYS

### ACTIVITIES

#### STARTER

Summarise the key points of the lesson and the main musical concepts considered. At this point, you may also choose to look ahead to next week's lesson, beginning a discussion on how a piece can successfully capture the atmosphere of the London Underground.

#### Homework ideas

Students should listen to more of Mussorgsky's *Pictures at an Exhibition*. Ask students to record some of the sounds on the underground and bring them to the next lesson.

#### Assessment questions and opportunities

The quality of pupils' responses to the listening questions can be assessed.

## LESSON 1: FOGGY WATERS

### RESOURCE 1.1 MUSSORGSKY'S *PICTURES AT AN EXHIBITION*



Listen to the opening Promenade theme from the Russian composer Mussorgsky's most famous composition, *Pictures at an Exhibition*.

Circle the words that you think best apply to this music:

- |            |         |              |              |
|------------|---------|--------------|--------------|
| strong     | gentle  | walking pace | fast         |
| steady     | brass   | chordal      | counterpoint |
| reflective | fanfare | thoughtful   | definite     |

Write down two further observations on the music:

.....

.....

.....

.....

.....

.....

.....

## LESSON 1: FOGGY WATERS

### RESOURCE 1.1 MUSSORGSKY'S *PICTURES AT AN EXHIBITION* CONTINUED



Now listen to three 'variations' on this theme and comment on the following:

#### Variation 1

How have these features been altered:

Melody .....

.....

Rhythm .....

.....

Instruments .....

.....

What is the overall effect of these changes to the mood of the variation?

.....

.....

.....

#### Variation 2

How have these features been altered:

Melody .....

.....

Rhythm .....

.....

Instruments .....

.....

What is the overall effect of these changes to the mood of the variation?

.....

.....

.....

## LESSON 2

### RECREATING THE SOUNDS OF THE UNDERGROUND



#### THE BIG IDEA

This lesson focuses on a specific style of music called minimalism. It further develops the ideas of repetition through the compositions of various minimalist composers. Using these ideas pupils take the opportunity to compose a central main theme for their class composition.



#### LESSON OBJECTIVES

- To learn about the background of the style of minimalism.
- To understand the essential characteristics of minimalism.
- To create a theme that can be used in a class composition.
- To add this theme in a musical fashion to the class composition as whole.



#### YOU WILL NEED:

A recording of John Adams' *Short Ride in a Fast Machine* (1986) performed by the San Francisco Symphony.

## LESSON 2: RECREATING THE SOUNDS OF THE UNDERGROUND

## KEY LANGUAGE

LANGUAGE OR LANDMARK	EXPLANATION
<b>Minimalism</b>	Repetition and iteration in music such as in the music and compositions of Steve Reich and Philip Glass
<b>Repetition</b>	Musical ideas which occur over and over again
<b>Ostinato</b>	A persistently repeated musical motif or phrase usually in the same time
<b>Looping</b>	A repeating section of sound material
<b>Texture</b>	The way the melodic, rhythmic, and harmonic materials are combined in a composition
<b>The interval of a fourth</b>	A musical interval encompassing four staff positions

## LESSON 2: RECREATING THE SOUNDS OF THE UNDERGROUND

### SETTING THE SCENE



BARBICAN CENTRE

Minimalism in music emerged at the end the 1960s. Minimalism was, in part, a reaction against the seemingly ever-increasing complexity of the avant-garde experimental movement in the United States at that time. As is often the case, it was a term borrowed from other arts, specifically painting.

Minimalism includes techniques such as repetition, looping of short rhythmic and melodic patterns, gradual changes of patterns over time through the addition and subtraction of notes, overlapping of musical ideas and so on.

John Adams is an American minimalist composer described as 'the most vital and eloquent composer in America'. He has strong links with London, the Barbican Centre and the London Symphony, as well as the BBC Symphony Orchestra. His best known works include *Short Ride in a Fast Machine* as well as the opera *Nixon in China*.

## LESSON 2: RECREATING THE SOUNDS OF THE UNDERGROUND

### ACTIVITIES

#### STARTER

Play *Short Ride in a Fast Machine* as students enter the classroom. Asked why this piece might be of interest to the set task of creating their own piece capturing the essence of travelling on the underground. Remind students of the work in the previous lesson, and let them listen again to recordings that capture the sounds of train travel.

#### MAIN

Introduce minimalism as a musical style.

After helping the class to identify the key features of the style (repetition, ostinato, simple melodic figure, repeating harmonic patterns and rhythmic shapes), play again 'Short Ride in a Fast Machine' composed by John Adams. Discuss the similarities between the underground sound world from last week's lesson and the minimalism of the John Adams' piece.

Students should then begin their work for the class composition. To give this structure and shape, it is

suggested that the intervals of the fourth and the fifth are employed to structure melodies. The following pattern of notes will create an interesting sound world:



Using these notes and an instrument of their choice, ask students to construct a number of melodic patterns of two (or, perhaps for the more able, four) bars in length. A regular pulse will need to be maintained which the class will follow to ensure the overall coherence of the composition. This could be the teacher's responsibility, or it can be delegated to a capable student.

Each student should devise one or more of these ostinatos. They should be rehearsed using the metronome pulse to ensure timekeeping.

There is the opportunity for individual performance at this point, and assessment.



### Differentiation opportunities

Musical composition activities lend themselves naturally to differentiation. Instrumentalists can be encouraged to use their instruments and the compositional contributions can be at whatever level of performance the pupil is capable of.

Students can choose whether they would prefer to use music technology rather than traditional instruments.

Those that are less confident could work on bass drone figures, using open fifths.

### PLENARY

The lesson ends with the first attempt to combine these fragments into a whole class composition.

### Homework idea

Ask students to take a closer look at the world of minimalist music. Suggest Michael Nyman's score for the film *The Piano* as a starting point.

### Assessment questions and opportunities

Students can be assessed on their creation of melodic lines, or their performance of musical lines. However, it is suggested that more time is allowed to bring the various themes together.

## LESSON 3

### CREATING THE CLASS COMPOSITION, *THE LONDON UNDERGROUND*



#### THE BIG IDEA

Students will further develop and refine their musical ideas in their own group and class compositions.



#### LESSON OBJECTIVES

To consolidate understanding of minimalism

To perfect the performance of newly composed themes and add them to a class composition

To create a class composition that captures the sound world of the London Underground.



#### YOU WILL NEED:

- ♦ Steve Reich, *Different Trains* (1988), available online
- ♦ Benjamin Britten, score to the GPO film *Night Mail* (1936)
- ♦ Heitor Villa-Lobos, *The Little Train of the Caipira* (Tocatta from *Bachianas Brasileiras No.2*) (1930)
- ♦ Students will need access to musical instruments – keyboards being the most useful.

## LESSON 3: CREATING THE CLASS COMPOSITION *THE LONDON UNDERGROUND*

### KEY LANGUAGE

LANGUAGE OR LANDMARK	EXPLANATION
<b>Minimalism</b>	Repetition and iteration in music such as in the music and compositions of Steve Reich and Philip Glass.
<b>Ostinato</b>	A persistently repeated musical motif or phrase usually played at the same time.

## LESSON 3: CREATING THE CLASS COMPOSITION *THE LONDON UNDERGROUND*

### SUGGESTED ACTIVITIES

#### STARTER

Begin with a recap of work in Lessons 1 and 2. Further inspiration for the activity that lies ahead should be provided by listening to an extract of the work *Different Trains* by Steve Reich which, although not constructed from the same chordal shapes, nonetheless explores texture in ways that students need to consider.

#### MAIN

Recap the patterns of last week before beginning to combine them in imaginative ways to create a whole class composition. The endless textural possibilities should be explored as far as time allows. Students must be actively engaged in judging the outcomes of the combinations of various melodic lines.

The more advanced techniques of minimalism, phasing, note addition and subtraction in particular, could be explored. Students can be encouraged to alter one note in their phrase or start two beats late.

Keeping in time will be essential to the success of this work. Such a piece clearly lends itself very well to Music Technology resource - some of the melodic fragments can be sequenced.

A composition made up of varying melodic fragments would benefit greatly from the introduction of low pedal notes – which perhaps move up and down by step, offering definition and direction to the harmony that would otherwise be missing (C, B flat, A flat). Ask the pupils to experiment, introducing into the composition a note outside of the given note series to experience the dramatic effect this will have.

The final composition should be recorded as audio or film.

#### Differentiation opportunities

Some students might be encouraged to create a graphic score.

Musical composition activities lend themselves naturally to differentiation. The compositional contributions can be at whatever level of performance each student is capable of.

Those that are less confident could work on bass drone figures, using open fifths.

## LESSON 3: CREATING THE CLASS COMPOSITION *THE LONDON UNDERGROUND*

### SUGGESTED ACTIVITIES

#### PLENARY

Final class performance.

#### Homework ideas

Students write a review of their work in the unit so far, reflecting on the quality of their performance and the input they have made as a whole.

#### Assessment questions and opportunities

Assess individual contributions to the group composition using clear objectives:

Does it use the given note selection?

Is it rhythmically and melodically interesting?

Is it performed in time with the pulse as required?

Does it develop in ways that reflect the minimalist tradition?

Is it employed with sensitivity and imagination, contributing well to the overall textural effect of the piece?

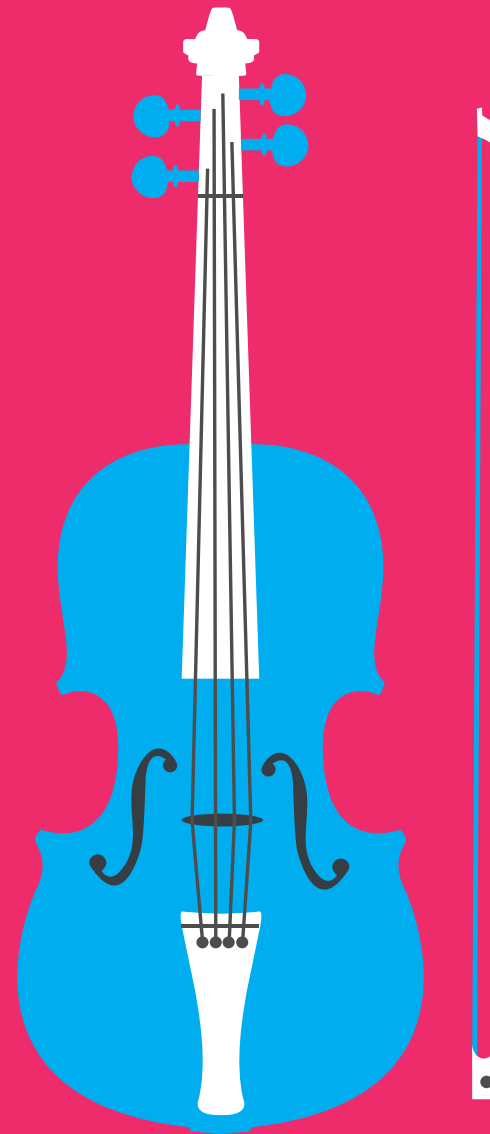
#### Other suggestions/follow-up

Students are encouraged to spend time listening to the many works of Steve Reich and other minimalist composers, all of which are readily available online.

# EXPLORE

The London Underground has many recognisable sounds – the rhythm, the mechanics, the announcements, the transformation of sound when trains enter tunnels, or accelerate, or when doors open, and so on. During a journey on the London Underground or Overground students will listen closely to the sounds firsthand to inform their piece. At contrasting locations on the journey they will again listen and observe, capturing the sounds and the distinctive character of the area.

The journey can support both the class composition that captures the sound world of the London Underground and the group compositions inspired by locations on the journey. The timing of the visit within the unit will depend on the chosen focus.



## EXPLORE

### THE SOUNDS OF THE LONDON UNDERGROUND



#### THE BIG IDEA

In this lesson students will use the sounds of the London Underground, and the ambience at stops on their journey, to inspire and create their compositions. They will listen to and to record the various sounds that can be heard (e.g. trains, passengers, stations) and to consider how these could be used in their work.



#### LEARNING OBJECTIVES

Active listening and identification of individual sounds and rhythm

Understand how noises change depending upon the environment. For example, internal, external, surfaces, in and out of tunnels, acceleration, deceleration, etc.



#### YOU WILL NEED:

- ♦ Sound recorders
- ♦ Cameras
- ♦ Notebooks.

## EXPLORE: THE SOUNDS OF THE LONDON UNDERGROUND

### KEY LANGUAGE

LANGUAGE OR LANDMARK	EXPLANATION
<b>Sound</b>	Energy moving through the air in waves perceived as an aural experience
<b>Noise</b>	A term often related to an unwanted or unpleasant sound
<b>Atmosphere</b>	The mood of a particular piece
<b>Accelerate</b>	To get faster
<b>Deceleration</b>	To decrease in speed



## EXPLORE: THE SOUNDS OF THE LONDON UNDERGROUND

### ACTIVITIES

#### ACTIVITY 1

As you enter and travel through the station and on the train, ask students to:

- 1 Record the sounds.
- 2 Write a list of all the different sorts of sounds they hear in the ticket hall, in the station, on the platform, on the train, in a tunnel, outside. They should look for:
  - rhythmic patterns
  - background noise
  - irregular sounds that punctuate the sound environment.
- 3 Photograph, if possible, the source of the sound.

## EXPLORE: THE SOUNDS OF THE LONDON UNDERGROUND

### ACTIVITIES

#### ACTIVITY 2: CAPTURE THE CHARACTER OF LOCATIONS ON THE LONDON UNDERGROUND



The journey by tube or train should be punctuated with stops at locations that reflect the different characters of different areas in London. This activity could combine well as a cross-curricular trip with any of the London Curriculum visits suggested in the units for other subjects. Some examples of destinations on the London Underground that feature in other units of the London Curriculum are provided below, but there are many, many more possibilities, depending on the location and transport connections of your school. You may also wish to book a visit to a musical performance in advance of your trip at one of the stops on the journey, again some examples are suggested below.

When you arrive in an area ask students to both listen and observe. They should repeat the audio recording activities and soak up the ambience. Encourage them to think about the style of music that would match the character of the place.

## EXPLORE: THE SOUNDS OF THE LONDON UNDERGROUND ACTIVITIES CONTINUED

### Suggested London Curriculum destinations

*The Art of Walking* London Curriculum art and design unit features five London locations, each with their own distinct character. By London Underground station they are:

**King's Cross St Pancras Station:** a hub of national and international travel and a dynamic example of old industrial and commercial landscape restored and put to new use, including the buzzing Granary Square, home to Central Saint Martins.



ST PANCRAS STATION



CENTRAL ST MARTINS

The trip could be combined with a visit to Kings Place, home to the London Sinfonietta and the Orchestra of the Age of Enlightenment. There are regular performances from both orchestras.

Kings Place  
90 York Way, N1 9AG  
[www.kingsplace.co.uk](http://www.kingsplace.co.uk)



KINGS PLACE

**South Kensington Station:** the famous Victorian Quarter of 'Albertopolis', with its world-renowned museums and cultural and scientific institutions, leads down Exhibition Road to the green spaces and Serpentine Lake of Hyde Park.

## EXPLORE: THE SOUNDS OF THE LONDON UNDERGROUND ACTIVITIES CONTINUED



VICTORIA AND ALBERT MUSEUM

Possible performances to attend include end of term concerts at the Royal College of Music.

Royal College of Music  
Prince Consort Rd, SW7 2BS  
[www.rcm.ac.uk](http://www.rcm.ac.uk)

**Westminster Station:** The majestic heart of Government might inspire music of pomp and splendour.



WESTMINSTER ABBEY

A visit to Westminster could be combined with a chance to hear a recital at Westminster Abbey or Cathedral.

Westminster Abbey  
20 Dean's Yard, SW1 3PA  
[www.westminster-abbey.org/music](http://www.westminster-abbey.org/music)

**Barbican Station/Moorgate Station/  
Bank Station:** The City of London is the capital's financial centre, where soaring glass and steel skyscrapers sit side-by-side with the ancient peace of stone churches.



30 ST MARY AXE  
(THE GUERKIN)  
AND ST ANDREW  
UNDERSHAFT

Possibilities to see a musical performance in the area include the Guildhall School of Music and Drama.

Guildhall School of Music and Drama  
Silk Street, Barbican, EC2Y 8DT  
[www.gsmd.ac.uk](http://www.gsmd.ac.uk)

## EXPLORE: THE SOUNDS OF THE LONDON UNDERGROUND ACTIVITIES CONTINUED

### Blackfriars Station/Waterloo Station:

The River Thames has its own characterful sounds and sights and the new Blackfriars Station is a great starting point to take it in.



BLACKFRIARS STATION

Further along the river the Southbank Centre is a cultural hub, with a great choice of musical performances and activities for schools.

Southbank Centre

Belvedere Road, SE1 8XX

[www.southbankcentre.co.uk/education/schools](http://www.southbankcentre.co.uk/education/schools)



THE SOUTHBANK ARTS CENTRE

Other London Curriculum units focus specifically on the River so again could form the basis for a cross-curricular visit – for example the English unit *Tales of the River* and the Art unit *Riverscape*.

### Other suggested destinations

#### Bustling markets and communities

The famous Portobello Market in Notting Hill, Camden Town and Brixton markets and the commercial area around Brick Lane are lively locations.

Useful information about Notting Hill can be found here:

[www.thehill.co.uk](http://www.thehill.co.uk)

#### Covent Garden Station and the London Transport Museum

London Transport Museum explores the story of London and its transport system over the last 200 years, highlighting the powerful link between transport and the growth of modern London, culture and society. At the same time students can capture the sounds of the busy shopping area in Covent Garden.

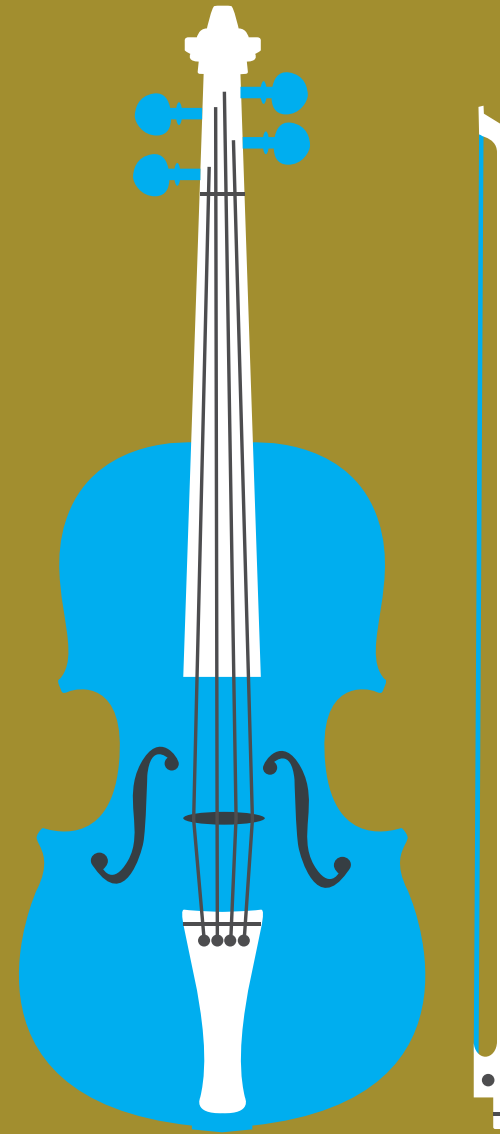
London Transport Museum

Covent Garden Piazza, WC2E 7BB

[www.ltmuseum.co.uk](http://www.ltmuseum.co.uk)

# CONNECT

Students complete and perform a group composition, inspired by their journey and the characters of the London locations they visited.



## LESSON 4

### PREPARING THE *TUBE STOP* COMPOSITION



#### BIG IDEA

In this lesson pupils will consider how their compositions will reflect the different characteristics of the many places and people of London. They will begin to create a piece of music which reflects these characteristics.



#### LEARNING OBJECTIVES

To consider how certain areas of London might be linked to a musical style.

To explore the essential characteristics of a chosen musical style.

To begin to create a composition that captures the essence of a musical style/genre and reflects the ambience of a part of London.



#### YOU WILL NEED:

- ♦ Access to musical instruments
- ♦ Sounds and recordings from visit in Explore section

## LESSON 4: PREPARING THE *TUBE STOP* COMPOSITION

### KEY LANGUAGE

LANGUAGE OR LANDMARK	EXPLANATION
<b>Genre</b>	Styles in music that shares a certain basic musical language
<b>Rhythmic patterns</b>	A set of beats and rests that defines the tempo and pace of a musical piece.



## LESSON 4: PREPARING THE *TUBE STOP* COMPOSITION

### SUGGESTED ACTIVITIES

#### STARTER

Play the class a selection of sound effects and asks the students to guess what makes the sound.

#### MAIN

Ask students to reflect on the audio notes they made during the London visit. What sounds and what rhythms did they hear? How might they be translated into a musical style? What sort of ambience did each area have? If it was a musical style, what sort of style would it be? Ideas are noted on the board.

Explain that students will work in groups to make short compositions that reflect the ambience of one of the locations they visited during the trip. Students may want to use another part of London they are familiar with or linked to events and activities.

Once a genre/location is decided upon, students should lead on the development of a composition with input and guidance from the teacher. Groups should first discuss the characteristics of the music styles they aim to incorporate.

Ask students to make a list of these key terms for each style, for example, Reggae – off-beat chords, melodic bass line, simple often minor key chord patterns, brass interjections.

#### PLENARY

This lesson ends with performances of the beginnings of the individual *Tube stop* pieces.

#### Homework ideas

Much useful time could be spent listening to further examples of the chosen styles of music.

#### Assessment opportunities

At this stage, informal teacher and peer assessment would be most appropriate.

## LESSON 5

### REFINING AND PERFORMING THE *TUBE STOP* COMPOSITION



#### BIG IDEA

In this lesson pupils will continue to refine their musical ideas and move to creating a whole class performance.



#### LEARNING OBJECTIVES

To capture successfully essential characteristics of a chosen musical style

To bring together the term's work in a whole class performance of the London Underground composition

To play a confident and positive role in the final class performance

To listen to and review the success of the final composition and consider ways in which it could be further developed.



#### YOU WILL NEED:

- ◆ Instruments
- ◆ Recording and video equipment
- ◆ Performance space
- ◆ Assessment sheets provided by teacher

## EXPLORE: THE SOUNDS OF THE LONDON UNDERGROUND

### KEY LANGUAGE

LANGUAGE OR LANDMARK	EXPLANATION
<b>Genre</b>	Styles in music that shares a certain basic musical language.
<b>Style</b>	Music that might share characteristics with other types of music.

## LESSON 5: REFINING AND PERFORMING THE 'TUBE STOP' COMPOSITION

### SUGGESTED ACTIVITIES

#### STARTER

Discuss the characteristics of the various music styles that the students are aiming for in their groups. Students should make a list of key terms for each style. For example, Reggae – offbeat chords, melodic bass line, simple often minor key chord patterns, brass interjections.

#### MAIN

Set students the task of completing their compositions in groups – each one aiming to be around a minute in length. Provide assistance as appropriate.

Students perform the compositions. Encourage them to look for the musical features that were identified as important at the start of the lesson and comment on the extent to which the essence of the individual musical style has been captured.

Then decide together on the journey that the overall composition will take and structure the piece, deciding the order in which group compositions should be inserted into the minimalist journey composition. The class rehearse the piece, inserting the live location performances into the pre-recorded journey piece as agreed.

The final performance is then organised and recorded.

#### PLENARY

Review the group as a class composition.

What are the most effective elements and why?

What could be improved and how?

#### Homework ideas

This might be a good opportunity to complete a self-assessment of the pupil's performance in the project.

#### Assessment opportunity

You can either formally or informally assess groups with reference to how well they reflected the key terms listed at the beginning of the lesson. How well has each group captured the style of music they chose?

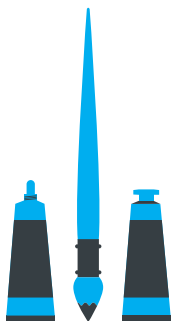
Performances should be recorded (audio and/or video).

#### Further suggestions

Students might be encouraged to consider further ways in which they can compose for an occasion, or a particular location. There are many opportunities open to young composers such as the Royal College of Music Sparks courses, the BBC Proms Young Composers events and the Royal Opera House Fanfare competition.

## LINKS TO OTHER LONDON CURRICULUM SUBJECTS

Examples were provided in the explore section. *City on the move* could work as a cross-curricular trip combine with any of the other London Curriculum units for any of the five subjects.



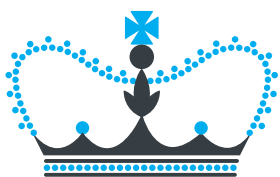
### ART AND DESIGN

#### London people

Introducing portraiture through the stories of intriguing London artists and subjects.

#### The art of walking

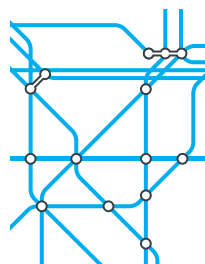
Introducing portraiture through the stories of intriguing London artists and subjects.



### HISTORY

#### Social reform in Victorian London

The legacy of an influential group of Victorian reformers.



### GEOGRAPHY

#### Mapping London

Introducing the city through the medium of maps.



### ENGLISH

#### Tales of the river

The River Thames in writing, as a metaphor for writers' hopes and fears and the city itself.

## CREDITS

The GLA would like to thank the following organisations for their contribution:

Our collaborators on  
the London Curriculum



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'Our trip was a very good success! We got most of the sounds we need for our composition; we've got the lifts, the sounds from the Oyster cards and the train.'

**key stage 3 student**

'I got the train announcement! Ooh, it sounds really spooky when the doors open, that will sound great in my composition.'

**key stage 3 student**

'In our year 8 class we have a very able music student, and the London Curriculum makes it really easy to motivate and stretch him, catering for the whole class as well. I want to make sure the London Curriculum is incorporated into our planning next year.'

**key stage 3 teacher**