

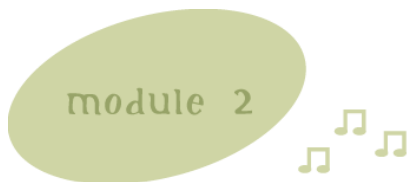


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Module Resources

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 2. [‘World Symphony’ score](#)(links to website)
 3. [Composers Biography - To be found in Module1](#)(links to website)
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MODULE 2: Description

Module 2 is a variation of Module 1, where instead of working on their own the children work in groups of five. Again they work with their own musical bodies, surroundings and instruments.

The aim of this Module is to:

- develop the individual repertoire from Module 1 to a group repertoire of body/voice, natural and musical sounds.
- reinforce and develop the musical expression and creative learning skills introduced in Module 1
- develop skills of articulation, listening to each other and sharing work
- develop collaborative skills so that the final composition can be an expression of the entire group.

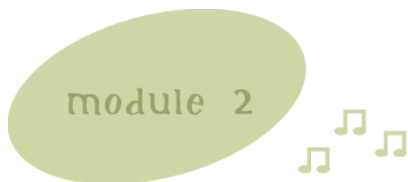
There are 3 Exercises in the Module. Each exercise should be completed within the same session. The duration of a session should be at least an hour long. In this module the children work together.

In Exercise 1 “Us” each group combines the resources gathered in Module 1 to create an orchestra of body/voice, natural and musical sounds.

In Exercise 2 “Our Environment”, the children explore and record sounds from various environments nearby (e.g., school, park, field, sea-side).

In Exercise 3 “Listen to Us”, the children combine all the music, sound animations and environmental sounds they have collected and compose a final group composition as a class.

At the end of the Module, the schools are in [video conference](#) with each other. The teacher selects sample groups to perform their compositions for the other schools and they then discuss their experiences.



Module 2

Exercise 1: “Us”

Introduction

In Exercise 1: “Us”, the children consider what they have done on their own and how they could collaborate to create an orchestra of sounds. They will:

- work in groups of 5, with a mini disc and sound log charts for each group
- within each group they perform for each other what they can/ want to work with from their own repertoire
- they jam with each other within the group to create new compositions.

Instruction

EXPLORE:

The teacher and children explore the human tracks in the [music and sound exchange](#), and the ‘[World Symphony](#)’ on CD or on the project web site as they did in Module 1. They then as individual groups explore the sounds they can create together. Consider rap on the streets of New York as an image and sound to work with, or physical work i.e digging, rowing etc. that has a rhythm to its movement: calls and responses. The children will record the various compositions as they create them.

ARTICULATE:

The groups sit in the round on the floor and assess the various possibilities they created for a final composition. Using a roll of black sugar paper stretched on the floor or wall of their classroom, they create a symbol for each sound, resulting in a glossary of symbols for their repertoire of sounds. They will improvise using the symbols until they are reasonably happy with their composition. They will then score the composition on the sugar paper, deciding what timing they will perform it in (2/4 bars, 4/4 bars etc.). They may also record all the sounds and edit them in Sound forge to listen to the developed composition possibilities. The final composition may be on the computer or live for the class audience

EXPRESS:

This is the performance of their final group compositions for the other members of the class – either played on the computer or live. The performers must also present their score to the class as they do the performance. The final composition is recorded to mini disk, with samples uploaded to the project web site.

**Exercise 2: “Our Environment”****Introduction**

In Exercise 2: “Our Environment”, the children concentrate on an environment outside themselves.

They will:

- work in groups of 5, with a mini disc and sound log charts
- choose an environment near their school where they can record sounds (e.g., in the school, the playground, a wood, a field, a shopping centre etc)
- record 3 minute sounds and short sound bites that they can later edit with the long backing sounds.

When selecting an environment, it is necessary to consider whether there will be varied sounds and enough of them there to record.

Instruction**EXPLORE:**

The teacher and children explore nature and manufactured tracks of the [music and sound exchange](#), and the ‘[World Symphony](#)’ on CD or on the project web site as they did in Module 1.. The teacher takes the children on a field trip to a park, wood, city, village, factory etc. to explore, log and record the sounds.

ARTICULATE:

The children record the sounds onto the media workstation, create files and name them accordingly. They begin to edit their sounds into various compositions until they decide on the composition they want to develop for their final group composition. Using sugar paper they create a glossary for the individual sounds in their final composition. They then score the composition they have created in Sound Forge.

EXPRESS:

Here they perform their final group compositions for the other groups in their class and present their score. The final composition is recorded to mini disk, with samples recorded to the project web site schools page.

**Exercise 3: “Listen to Us”****Introduction:**

In Exercise 3: “Listen to Us”, the children work together as a class. They will

- combine all the music, sound animations and environmental sounds together
- at the end of the articulation session join in a video conference to discuss the possibilities for their final composition.

Instruction**EXPLORE:**

Here the children explore musical instruments. They explore music tracks in the [music and sound exchange](#), and the [‘World Symphony’](#) on CD or on the project web site as they did in Module 1. They also explore the [Interactive Music Map](#) on the project web site developing a sense and awareness of cultural rhythms. They record the session.

ARTICULATE:

They listen to the recording, discuss their exploration and articulate how they might develop it for a final composition. Using a roll of black sugar paper stretched on the floor or wall of their classroom, they create a symbol for each instrument, resulting in a glossary of symbols for their repertoire of instruments. They will improvise using the symbols until they are reasonably happy with their composition. They will then score the composition on the sugar paper, deciding what timing they will perform it in (2/4 bars, 4/4 bars etc.). Professional musicians may come to the schools at this stage in the exercise and further develop the children’s ideas by listening to their compositions. The children go through the process of selecting and developing their ideas for the final composition

EXPRESS:

The class performs their composition for their class groups.

At the end of this session the children rehearse the Articulation and the Express stages so that they are prepared for their video conference. The final composition is recorded to mini disk, with samples recorded to the project web site schools page.

Video conference:

The schools will be in video conference with each other to discuss and perform composition possibilities for their final performance. Each school will have on average 4-5 groups of 5. For each school, the teacher selects one of the groups to go forward as the representative for the session while the others sit in the round. The selected group will perform their repertoire of sounds from the exploration session. They will then select what sounds/rhythms they want to work with. They will rehearse the various possibilities for the final composition and select one, using a strip of black sugar paper as the canvas for the composition score. The group then performs their composition. The selected group in each of the other schools will go through the same process. They will then discuss the experience with each other

It is important that the children decide how to represent their composition prior to the web cast.

REFLECTION:

The teacher may ask the children to reflect in groups or as individuals their experiences of the Module. This could be an open discussion in the classroom or as homework. It’s the teacher’s decision.

**Music composer's biography: Edd Charmant**

Edd Charmant was born in Ghana, West Africa from a Ghanaian mother and a part Irish/Hungarian father. He grew up in Ghana and had the opportunity to travel to many countries around the world from a very early age. He has always been interested in music and film but did not pursue a film music career until after completing degrees in economics and archaeology at University College Galway, Ireland. He worked in business in Africa after university but left after a year to return to Ireland where he completed a diploma in computer animation graphics and multimedia applications at Ballyfermot Art College, Dublin.

It was during his time in Art College that he decided to seriously pursue a film music composition career. He started scoring original music to student animation projects and at the same time begun self-teaching himself film music composition, orchestration and arrangement. He attended seminars, entered competitions and invested in any written material on the subject of composition he could get. He scored film student demo reels for experience. His first commercial engagements however were scoring multimedia projects where he gained valuable experience in scoring to all sorts of visuals, sound design and sound production.

During his secondary and third level educational years, Edd played keyboards in several student jazz and pop/ rock bands mainly to improve his performance 'chops'. In those days, a career in film music was very far out of reach.

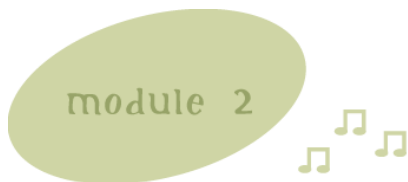
As a self-taught composer, Edd's development in film music composition has been greatly influenced by his multicultural background, life experiences and many countries he has travelled.

"I hear music in my head during my waking hours and often I have dreamt beautiful melodies in my sleep. I have always been inspired by the musical talents of all good composers and musicians especially Ennio Morricone and Rachmaninov. For me, music when well composed can express what words and visuals often fail to do...there is real magic in good music"



Class Room Needs

- 1 Candles or lamps
- 2 Blankets
- 3 Stethoscope
- 4 Children's score materials - black sugar paper and coloured chalks
- 5 Children's Journal (special copy book for the program)
- 6 Media Workstation
- 7 Mini Disc recorder and discs
- 8 Sound Logging Chart
- 9 Reporting Form
- 10 Sample Homework Exercises
- 11 Your Recommended Sources Forms



Sample Homework Exercises

Exercise 1: "Us"

Describe in words the difference in creating body and voice sounds on your own and doing it with a group
Your description can take the shape of a poem, lyric, prose or just a bunch of words
Record it in school and give it a title.

Exercise 2: "Our Environment"

Describe in words why you think that we all hear different things in our environment.
Imagine a wood in high summer and you are walking there with your best friend.....
What sounds do you hear, which are nearest to you and which are further away?
Do the description first and then write it as a poem.
Record it in school and give it a title.

Exercise 3: "Listen to Us"

When you stand in the hallway of your school describe in words the different kind of sounds you hear: natural, manufactured, music and human.
What sounds would you select from the school hallway to create a composition? Why is this?
Your description can take the shape of a poem, lyric, prose or just a bunch of words
Record it in school and give it a title.

From the outcomes of homework exercises the teachers may make selections, which can be uploaded to Sound and Music Archive

