

Module 3:

Introduction

In this module, the children develop a musical composition inspired by a story '[The Children of Lir](#)', an old Irish legend specially written and performed for the program by Northern Ireland writer and actress Marilyn McLaughlin.

The aim of this Module is to allow the children to:

- reinforce the creative process, musical expression, listening and response skills introduced in the previous modules
- explore and discover different ways of responding in music and sound to the story
- reinforce and further develop the collaborative skills introduced in the previous modules: group and class work and now working with 3 jurisdictions on a composition.
- develop enough aesthetic skill in a particular forms (sound animation/chant/music) in order to adapt the story into a group composition set to a common time signature

There are 6 exercises in this Module. Each exercise should be completed within the same session but it is up to the teacher to decide on the individual exercise duration.

In Exercises 1-3, the children will listen to the story to establish the emotions and feelings, events, places and characters. They will then interpret the verbal story as a musical composition. To facilitate this work the children will experience how a music composer interpreted a story in music 'Ireland –A Cultural Journey' by listening and reading his notes on the program web site

From Exercise 3 onwards, the children in each of the three jurisdictions will concentrate on one form for the final composition:

- Northern Ireland will concentrate on the music,
- Republic of Ireland on the sound animations
- USA schools on the chant.

A composition director (one of the teachers) will be nominated in each jurisdiction to arrange meetings between the schools, either via local video conferencing or meeting at a central location, to discuss and direct the composition's development. The time signature for the final composition will be set by the music conductor, Ronan Doherty from Northern Ireland, in consultation with all the schools.

There will be a [Video Conference](#) at the end of each stage of exercises 4-6 to discuss and establish the outcome from each jurisdiction.

A working score will be in circulation between the 3 composition directors via e-mail as the composition develops. On-going recordings of the 3 parts should be uploaded to this web site in the Music and Sound Exchange.

["The Children of Lir"](#) is a tale of magic, love, terror, jealousy, pain, sadness, friendship and freedom. Sam Burnside, Director of the [Verbal Arts Centre](#) in Derry in Northern Ireland, has also written a poem inspired by the story which he is making available to the program as a secondary inspiration for the teachers and children



Exercises 1 and 2 "Listening to a Story"

Introduction

In Exercises 1 and 2 "Listening to a Story", the children listen to the story and explore the events, characters, places, emotions and relationships. The children will

- individually develop a detailed understanding of the story so that they have enough information to develop ideas for the final composition in their class group.
- work as a class
- listen to the music composition 'Ireland -A Cultural Journey' and read the composers notes to identify with his interpretation of that story in music.

The teacher could use a mind map <http://www.buzan.co.uk/> for these two exercises to explore the story and at the same time demonstrate all the elements in the story. There could also be a mind map for the: characters, places, emotions, relationships etc.

Instruction

EXPLORE:

In Exercise 1 play the story CD "The Children of Lir" for the children. Each class explores the story as a single group: what it is about? who are the characters? where are the story settings and what are the feelings it evokes? They explore the atmosphere, feeling, colour and rhythm in the story. The teacher should use sensory language to develop the children's awareness of all aspects of the story: what were the swans like to touch? what sounds did they make as children? what did they eat, what smell does a swan have? can you imagine what it is like to be in the body of a swan? In exercise 2 they listen to the music score and composers notes from 'Ireland -A Cultural Journey'. They explore the way the composer interpreted his brief.

ARTICULATE:

The class articulates their understanding of the story. The session is recorded. This articulation could be the children's verbal telling of the story. They articulate their understanding of how the composer of 'Ireland -A Cultural Journey' interpreted the story as a musical composition.

EXPRESS:

The children express as a class using a mind map what they will interpret from the 5 parts in the story. This will be their selection of events, the emotions and characters in these events etc. It is the mapping/blocking out of what they will interpret for the composition.

**Exercise 3 'A Story Without Words'****Introduction**

In Exercise 3 'A Story Without Words', the teacher introduces the children to chant, sound animation and formal music development – the three forms which will be used in creating the final composition. The children will

- gain an understanding of the three forms: chant, sound animation and music.
- interpret the story in the three forms.

Instruction**EXPLORE:**

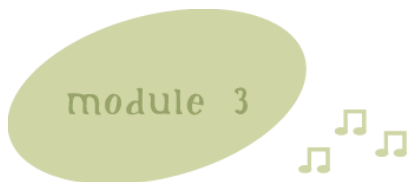
An exploration of various interpretations of the story using chant, sound animation (sound effects) and music. Each school will develop a repertoire of possible sounds, music and rhythms for the composition in the three forms. The teacher could choose to divide the class in three parts assigning them one of the forms: chant, sound animation and music.

ARTICULATE:

The children will articulate the story in the three forms. Each of the three groups will create a score for each of the forms they wish to express. They will then see where there is a common rhythm and story. They will develop one common score for the overall interpretation of the story.

EXPRESS:

The three groups play in sync. in their final expression of their interpretation of the story.



Exercises 4, 5, 6: "Our Schools Musical Celebration"

Introduction

In the next three exercises, each jurisdiction concentrates on their form over the three stages of the CREATIVE PEDAGOGY.

- Northern Ireland will concentrate on the music,
- Republic of Ireland on the sound animations
- USA schools on the chant.

Exercise 4: concentrates on Exploration

Exercise 5: concentrates on Articulation

Exercise 6: concentrates on Expression

As in Exercise 3 they will express their final composition as one performance, but this time as one composition from 3 jurisdiction.

A composition director is appointed in each jurisdiction. We should eventually have 4/5 schools in each jurisdiction, concentrating on their assigned forms for the final composition which is intended to be web/broadcast.

Exercise 4:

Instruction

EXPLORE:

Each jurisdiction explores separately their form and uploads their ideas and recordings to the project web site. Their music director will assess the exploration and make suggestions for the articulation session.

Exercise 5:

Instruction

ARTICULATE:

The composition directors articulate the score "The Children of Lir" for the final composition by video conference. This is distributed to each jurisdiction. Each jurisdiction rehearses their form. When they are prepared and working from the one score they will rehearse and record with their schools and upload the recording to the program web site. The music directors via video conference will discuss the recordings and make notes for the expression stages.

Exercise 6:

Instruction

EXPRESS:

All the schools will come to a common venue in their own jurisdiction. Through video conference they will perform their compositions as they are conducted by Ronan Doherty in Northern Ireland. A recording will be made and uploaded to the program web site. It will be played back to the group so that they can assess the overall composition. The composition directors make any changes and they perform it once more during the video conference. It is recorded and uploaded to the program web site and plans for the web/broadcast are made.

The web/broadcast will be scheduled for the public performance.

Video Conferences

Module 3 will hold 3 video conferences.

No1:

At the end of Module 3, Exercise 3.

The schools explore the final compositions they developed in exercise 3. They confirm their parts in the final composition , USA: chants, Northern Ireland: music, the Republic of Ireland: sound-animation.

No 2.

At the end of Exercise 4.



The teachers discuss their parts in the final composition and decide on a signature time and the number of movements for the final composition. They plan their strategy for the co-ordination of the production and set their schedules.

No. 3:

At the end of Exercise 6

This is the final rehearsal before the web cast of the production. This will be with the 3 teacher directors appointed in each jurisdiction as facilitators of the conference. Final planning for the web cast.

REFLECTION:

The children and their teachers reflect on their experience and discuss their likes and dislikes. The teacher as a final rap may ask the children to write their individual experiences about the overall program.