

## ENSEMBLES UNCOVERED – COURSE CONTENT DETAILS:

From orchestra to rock group, from drum choir to jazz band, music is at heart a communal ensemble art form. The 'Ensembles Uncovered' short course will look at how this group based dynamic can be applied in school and is designed to give music teachers the experience, understanding and confidence to make music lessons practical, playful and musical through creative ensemble teaching.

At these workshops the attending teachers will form an ensemble that will play, compose and create new music under the guidance of Paul Griffiths (creative project leader and collaborative practice tutor at the Guildhall School of Music & Drama) and Peter Romhany (Head of Music at Morpeth Secondary School).

Drawing on his extensive experience in music project leading in the UK, Europe, Asia and Africa, Paul will engage the group in practical and accessible musical concepts that can be used in the classroom. Peter will focus on the practical application of this work in a school context with specific emphasis on how to shape and develop the work within individual school and curriculum requirements.

**In the workshops** teachers will take part in practical ensemble music sessions, in which various processes will be modelled and explored. This will be followed by time for discussion and questions. The practical 'workshop' approach will be the principal method used in the delivery of the course. This approach simultaneously allows a teacher to introduce core musical ideas to a group and the class participants to actively engage with and explore them. It enables groups with mixed abilities or diverse backgrounds to engage at their own level in a meaningful way and most importantly the approach can be applied to any kind of ensemble and is not limited by musical genre.

Some of the musical concepts that will be explored in the sessions include:

- Creating interlocking lines
- Building riff textures
- Approaches to creating melody
- Understanding harmony through aural experience:
- Cycles, patterns and grooves (repetition is a good thing!):
- Using drones, modality and selected scales
- Texture and sound colour
- Structuring material
- Use of appropriate notation

There will be an online aspect to the course which will allow for further discussion and questions, sharing of information between and after the training sessions, sharing of material and resources and uploading of sound files, films etc.

Teachers will need to bring their own instruments. Classroom percussion, keyboards and backline amplification will be provided.

Some of the questions that we will be looking at include:

- What are the fundamental and essential criteria that apply to all ensembles?
- What does a term/year-long plan look like?
- How can notation be adapted into this approach?
- How do we assess individuals within an ensemble context?