

Year 10 Music BLB Summer 1 2020-2021

GCSE Unit 1a Music and Me: Free Brief Composition Song Writing with Gary Barlow BBC Maestro Series

Name: _____



Class: _____

KO: GCSE Composing

1. Mood/Atmosphere/a Feeling: Imagine the kind of scene you would like to create. Perhaps it's for a scene in a film
2. Genre/Style/Period: Is your piece modern or old? Does it sound as though it comes from a certain period of time? How will you recreate this?
3. Time signature, tempo: Where are the strong beats? How many beats in a bar? Is your piece fast/slow or medium speed?
4. Key and Tonality: Which note is the Home Note, the tonic, note 1 in your composition? Is it in a major or minor key? (Happy/sad?)
5. Melody/Riff/ (1st subject) Theme 1: Create a tune which often goes up then down and is 4 or 8 bars long. Starts and ends on home/tonic note and is often fairly symmetrical. If you are writing a song it could be the Chorus which is very catchy and repetitive.
6. Harmony: We usually use chords I and V, with a few others along the way, such as IV and VI. They accompany the melody, This can be written 1st if you like - Chords 1 4 5 6 is a good way to start your chord progression but don't forget to think outside your comfort zone.
7. Perhaps lyrics: Lyrics if you are writing a song. They are usually closely tied with the melody
8. Instrumentation: Which instruments do you want to use? Don't use too many, two can be ideal
9. Italian Terms/Dynamic markings/Articulation: Use Italian musical terms and dynamics to tell the players how to achieve the style (E.g. Pizzicato, Staccato, quietly, loudly, slowly etc)
10. Structure: What will be played first? What will come next? Will you follow a set formula, such as Sonata Form?
11. A second melody/Riff (2nd subject) Theme 2: This will be a contrasting melody to the first one, but it must match and not be too wildly different. It will usually have 4 or 8 bars and is also fairly symmetrical and well balanced. It may begin and end on the tonic or home note, too, or may be more complicated than melody or theme 1. If you are writing a song, it could be the verse that would tell a bit more of the story.
12. Development of Melodies/ Bridge: Take one melody and change it so that it is longer, shorter, higher, lower, surprising, in a different tonality, different time signature, different key etc. Don't get too radical as it must still match the piece.
13. Recapitulation: Repeat the melodies. This could mean repeating the verse and chorus for a song. In classical form it means repeating Themes 1 and 2
14. Introduction maybe: If you wish, you can put a short amount of music at the start which suggests how the rest of the piece will go. In Sonata Form, this could be very slow. In a song, it could be a riff, such as Eric Clapton's Layla
15. Coda maybe: This is a short piece of music at the end, to finish it off, such as the La la's at the end of 'Hey Jude

Current Pathway	GCSE Unit 1: Music and Me – Composing to A Free or Set Brief	
	GCSE Mark Scheme out of 30	Skills
Yellow Plus	26-30	<p>The composer’s intentions are wholly clear throughout the piece. A highly musical, stylish and effective piece. There is a wide variety and/or advanced use of musical elements which demonstrate a high level of musical understanding. Excellent development of ideas using compositional techniques applied in an entirely appropriate way. The piece demonstrates excellent understanding of stylistic and structural conventions.</p>
Yellow	21-25	<p>The composer’s intentions are clear. Musically successful piece with a strong sense of style. There is a variety of musical elements that show a good level of musical understanding. There is development of ideas appropriate to the style showing understanding of several compositional techniques. The piece demonstrates good understanding of stylistic and structural conventions</p>
	16-20	<p>The composer’s intentions are mostly clear. Musically coherent with a sense of style. There is a range of musical elements which show musical understanding. There is development using a range of appropriate compositional techniques. The structure is well defined and appropriate to the musical style</p>

Blue	11-15	<p>The composer's intentions are clear in places.</p> <p>A mostly successful piece with some coherence and some sense of style.</p> <p>There is some success in the use and combination of a range of musical elements.</p> <p>There is some development using mostly appropriate compositional techniques.</p> <p>The piece is extended within a defined structure mostly appropriate to the style</p>
Green	6-10	<p>Some intentions of the composer are evident in places.</p> <p>Musically simple with a little coherence.</p> <p>There is a small range of musical elements and these have limited musical impact.</p> <p>Simple development using some appropriate compositional techniques.</p> <p>The piece is extended within a simple structure mostly appropriate to the style.</p>
	1-5	<p>Lack of clear intention for the piece. Limited musical shape with little coherence.</p> <p>The use of musical elements is very basic.</p> <p>Basic use of a few compositional techniques.</p> <p>Limited structural consideration and limited understanding of style.</p>
White	0	There is nothing worthy of credit

Core criteria Learners are assessed on their ability to develop musical ideas, use conventions and techniques, explore the potential of musical structures and resources, use of musical elements.

Student's Name: _____ Class: _____ Date: _____

Name of Composition: _____

Free or Set Brief: _____

Wk: 1 Lesson: 1 Title: Getting Started

Ll: to learn how to begin song writing

CONNECT:

- Listen to Gary Barlow singing Patience with Take That

<https://www.youtube.com/watch?v=273eSvOwpKk>

ACTIVATE:

- **DART:** Read synopsis of Gary Barlow's Wikipedia (see next page)
- Watch Lessons 3, 4, 5 from Gary Barlow's BBC Maestro's Song Writing Series

DEMONSTRATE:

CONSOLIDATE:

Teacher assesses continuously

- H/W:

DART: Wikipedia: ACTIVATE

Gary Barlow [OBE](#) (b.1971) is an English singer, songwriter, record producer, actor, and television personality. He is the lead singer of the British [pop](#) group [Take That](#).



Gary Barlow is one of Britain's most successful songwriters, having written fourteen number-one singles (10 with Take That, 3 solo, 1 with Robbie Williams "Candy") and twenty-four top-ten hits. As a solo artist, he has had three number-one singles, six top-ten singles and three number-one albums,^{[5][6]} and has additionally had seventeen top-five hits, twelve number-one singles and eight number-one albums with Take That. Barlow has also established himself as a talent show judge and television personality. He has judged on The X Factor UK (2011–2013) and Let It Shine (2017).

Barlow has received six Ivor Novello Awards from the British Academy of Songwriters, Composers and Authors, including the award for Outstanding Services to British Music. He has sold over 50 million records worldwide. He was appointed an Officer of the Order of the British Empire (OBE) at the 2012 Queen's Birthday Honours for his services to the entertainment industry and charity.

Gary Barlow 'Song Writing' BBC Maestro Series (ACTIVATE)

Lesson 3: The Process: 1' 40" to 3': How hard it is to be in the business

3': Work Ethic: Hard work and putting in the hours, Ed Sheeran, Elton John,

Lesson 4: Listening: (Inspiration and recommending to get involved.)

Gary's childhood listening, creating your own taste, what you appreciate, listen for inspiration, training your ears, ear training:

5' 30" to 9'28" Different ways that songs are born, wrong chords etc, get on with composing, challenge your ears, Beethoven, how does it fit together? Get involved and participate

Lesson 5: Early Days: Watch whole thing: Nitty gritty of actually writing. He wrote the music first and then lyrics. He found lyrics hard. Always had musical idea first. Need another hook after initial musical idea. Started in C Major.

DEMONSTRATE:

Use Gary Barlow's experience to start to think about your own composing.

- Will you begin with lyrics or music?
- Will your lyrics rhyme?
- How will you use your voice?
- What will the song be about?

Draw up a rough but neat plan for your song

Check that your Soundation account is working

This is either: on your instrument or using software such as Soundation or Garage Band.

You can use Soundation at school and at home.

You can only use Garage Band if you have it yourself

Plan for Free Composition: Can be completed/modified as you go along

Title/theme		
Lyrics		
Melodies		
Chord progressions		
Instrumentation/ sonorities		
Tempo: fast/slow/moderate		
Vocals: M/F/ high/low etc		
Structure		

CONSOLIDATE:

- Teacher checks progress of students
- Homework: continue with composing at home
- You need another hook after your initial musical idea
- Write about a life changing experience

Week 1 Lesson 2 Title: Parts of the Song

LI: to understand how major and minor chords create tonality

CONNECT:

- You need another hook after your initial musical idea
- Write about a life changing experience
- Think about the chords you will use – will they be major (1, 4, 5) or minor (2, 3, 6)

What is your note 1? If you write it in C, you don't need sharps or flats, until you modulate to a different key (I hope you will)

ACTIVATE:

- Gary Barlow: Lesson 9: Major to minor: (tonality) Gary pulls apart the song, Pray, and shows us its component part. Show the whole thing. Actually about composing. Maj to min creates tension. Sometimes comes together during production. Think bigger than the song – think about an overall style.

DEMONSTRATE:

- Continue to work on your Free Composition

CONSOLIDATE:

- Teacher supports/checks progress
- Show us their main melody

Wk: 2 Lesson: 3 Title: Emotion in Music

LI: to learn to use your emotions in your composing

CONNECT:

Your Focus on Sound user name and password should be fully functioning

The url for Focus on Sound is: <https://stewards.musicfirst.co.uk>

ACTIVATE:

- DART: Read synopsis of Lessons 9 & 10 from Gary Barlow's BBC Maestro series (see next slide)
- Watch Gary Barlow's BBC Maestro series, Lessons 9 & 10

DEMONSTRATE:

- On going work on composing using instrument or software

CONSOLIDATE:

- Write when you are feeling extreme emotion
- No idea is ever wasted

Lesson 3: **ACTIVATE:**

Lesson 10: Find Your Voice: THIS IS GOOD STUFF:

Gary Barlow says: There are no shortcuts to finding your own voice. Gary shows you the ways in which you can get started. Worth listening to. Gary shows you the ways in which you can get started. Don't go in and start with same chord every day, use something new, new key, write about something that changed your life, extreme amount of soul searching. Documenting something that is important to you. And live! You need experience and connection. Write when you're feeling extreme emotion. Writer's block. Read a newspaper, listen to music. Doesn't have to be at the piano. Look around, songs are everywhere. Log your ideas. (George Michael) Use phone to record an idea. Stop watch. Don't be distracted. Last section of song – different. Come up with 3 different versions and use the best one.

Wk: 2 Lesson: 4 Title: No Idea is Ever Wasted

LI: to learn how chords can dictate emotions

CONNECT:

- No idea is every wasted
- Write when you are feeling extreme emotion

ACTIVATE:

- DART: Lessons 11, 12, 13 of Gary Barlow's Song Writing Series

DEMONSTRATE:

- On going work on composing using instrument or software
- If finished: Use your BLB Conventions of Pop to read about 'Pop Ballads of the 1970's, '80's and '90's. Answer the questions about this up to and including p.17 in the Questions section

CONSOLIDATE:

- Remember that chords can dictate the emotions in a song
- Get your chorus going fast if you want a dramatic effect

Week 2 Lesson 4

ACTIVATE: Gary Barlow BBC Maestro Series

- Lesson 11: No Idea is Ever Wasted:
- 'It's critical that you keep all your ideas safe so that you can come back to them. Gary illustrates this with the story of a song that stuck with him until he was ready to complete it.' (All worth watching)
- Came back to a song eight years later and found the inspiration.
- Lesson 12: The Chorus: Find out why Gary likes to get a song started with the chorus.
- Fit it all together like a jigsaw.
- Lesson 13: Chords: 'Chords are great building blocks for songwriters. They have dictated the emotions and sentiments of many of Gary's most famous songs'. (All worth watching)
- Ideas to get started and inspired, or just play some chords. Something that makes you emotional. What can I add to this? Chords are a great way to get started.

Wk:3 Lesson: 5 Title: Experiment With Chords

LI: to learn how to experiment with chords

CONNECT:

- Remember that chords can dictate the emotions in a song
- Get your chorus going fast if you want a dramatic effect

ACTIVATE:

- DART: Read synopsis of Gary Barlow's Lessons 14 & 15 (See next slide)
- Watch Gary Barlow's lessons 14 & 15

DEMONSTRATE:

- On going work on composing using instruments or software

CONSOLIDATE:

- Continue to experiment with chords for your chord progressions
- Get uncomfortable

Week 3: Lesson 5: **ACTIVATE:**

Gary Barlow's BBC Maestro Song Writing Series

Lesson 14: Experiment with Chords: 'Gary shows us how he brought two ideas to the studio and fused them together to create a song big enough to open a sell out show at Wembley Stadium'. (Worth watching) Idea: RH does same thing repeating, LH changes

Chorus is where you connect. How to get there quickly. Get to the chorus soon, within 40 seconds.

Was writing for huge stadiums, therefore simple songs so all can sing it together. So need 'big' words like 'universe', 'magnificent' etc. So you are considering your audience.

Lesson 15: Collaboration: 'Arguably the greatest comeback in pop history was launched off the back of a collaboration. Gary explains how a partnership with producer John Shanks, helped create the song, Patience'. 8' 38"

It's all about collaboration. So many jobs around music. All needed. Have fun. Most of his songs are from the piano. Worked with a guitarist who did it differently to piano. Title in chorus or not? Get uncomfortable. Used falsetto. Melisma/hook. Simplicity. Friday night in the pub. Can folks in the pub sing that song?

Wk: 3 Lesson: 6 Title: Constructing a Song

LI: to learn how to use structure in song writing

CONNECT:

- Experiment with chords for your chord progressions
- Get uncomfortable with the music – step out of your comfort zone

ACTIVATE:

- DART: Lesson 17 & 18 Gary Barlow's BBC Maestro Song Writing Series

DEMONSTRATE:

- On going work on composing using instrument or software

CONSOLIDATE:

- Check your laundry list and use a thesaurus if you can't find the words
- Is it a soft song or a strong song?

Lesson 17: Constructing a Song: Part 1: 7 minutes. Watch all of this

'Starting with a clean slate, Gary shows you how to construct a brand new song and explains many of the decisions you need to make right from the start'.

Don't do demos – do good sound quality straight away. Using Thesaurus.

Laundry list. Just putting ideas down. No music as yet. Finds a last line and saves it.

Style – acoustic or electronic?

Lesson 18: Constructing a song: Part 2: 13 minutes. Watch all of this

'Tempo, sentiment and choice of key come into focus as a new song takes shape'. Is it a soft song or a strong song? Starts on a new key to refresh. Ballad, or something faster? Uses Logic Pro. Keep exploring, don't settle for the first thing. Less is more? Plays the voice part an octave above on keyboards. Add drums for attitude. What would the drummer do? How would he play it? Choruses are big and verses go inwards more. Words don't have to make sense straight away or ever. What happens at your junctions? Do we go back there? Have we got more to say

Wk:4 Lesson:7 Title: Choruses

LI: to learn how to not be annoying when writing choruses

CONNECT:

- Think about the structure of your song, from the last lesson

Is is binary, ternary, rondo (ABACADA) or typical song structure of:

Intro-verse-chorus-verse-chorus-bridge-chorus-outro??

ACTIVATE:

- DART: Read synopsis of Gary Barlow's Song Writing Series, Lessons 19 & 20 (next slide)
- Watch Gary Barlow's Song Writing Series, Lessons 19 & 20 (see next slide)

DEMONSTRATE:

- On going work on composing using instrument or software

CONSOLIDATE:

- Check that your structure is strong – it will frame your piece

Lesson 19: Constructing a Song: Part 3 **12 mins**: Very good lesson Do this one if nothing else

'Gary points out the pitfalls one encounters when writing choruses'

3rd time, slightly change it. Got to have a hook, but don't push it too much.

Choruses should feel like everyone's joining in. Must be memorable. Add strings. 'The Rub'. Using G, D, C (I V IV) Inverted the suspended chord, playing 3rd above it. D chord (D F# A and adding G to create a 'rub' or discord between the F# and G) Gives the music some personality. Try adding some extra notes. Inciting emotion.

Lesson 20: Constructing a Song: Part 4 10 mins: **Watch this**

'Gary talks about the importance of staying in the moment to maintain the flow and puts the melody of our new song under the spotlight'.

Not too much melody on chorus, please. Don't be too annoying.

In the flow: About an hour to work before you lose the flow. Stay in the moment.

The computer can help the process. If you don't have the lyrics immediately, scat until they come.

Expand the Song: Consider the listener.

Wk: 4 Lesson: 8 Title: The Magic

LI: How to use the drop to push the hook home

CONNECT:

- Check the structure of your song -Is is binary, ternary, rondo (ABACADA) or typical song structure of:

Intro-verse-chorus-verse-chorus-bridge-chorus-outro??

ACTIVATE:

- **DART:** Lessons 21 & 22 Gary Barlow Series

DEMONSTRATE:

- On going work on composing using instruments or software

CONSOLIDATE:

- Throw in some 'magic' to your composition – this could be a modulation (change of key) or some melisma (several notes for one word)

Gary Barlow BBC Maestro Series Lesson 21: Constructing a song Part 5 10 mins

Gary drives the hook home and fine-tunes the lyrics.

Gary playing around with melody, lyrics, rhyming etc. A lot.

Add instruments. Get 16 bars

The Drop, to push the hook home. See it at 9 minutes.

Lesson 22: Constructing a Song: Part 6:

'Gary believes the song now has that one piece of magic in the melody of the chorus'.

How to find that unique moment. One bit of magic- the intro/hook. Get to the magic soon. Verses might change as chorus firms up.

Strip It Back: Want it to be easily singable, and doable on the guitar or keyboard.

7 mins: shows simple but effect hook.

Great moment, when your song asks for more. Another line comes.

9' 40'' Everyone can do this....

Wk: 5 Lesson: 9 Title: Confidence is King:

LI: to learn to be resilient in song writing

CONNECT:

- Your composition must be in by Thursday next week

ACTIVATE:

- DART: Read synopsis of Gary Barlow's Song Writing Series, Lessons 23 & 24 (next slide)
- Or: Watch Gary Barlow's Song Writing Series, Lessons 23 & 24(see next slide)

DEMONSTRATE:

- On going work on composing using instrument or software

CONSOLIDATE:

- Check you have a firm structure with sections, in your piece.
- Be sure to compose with confidence; no 'U-turns'. Keep going with your original plan

Week 5 Lesson 9: **ACTIVATE:** Confidence 6 mins.

Only first 4 minutes is worth watching.

In the creative world, confidence is king. Without it everything falls apart. Gary speaks from the heart about how he once lost his confidence and what he did to build it back up.

Don't allow jealous people to bother you and take away your confidence.

Use criticism to help you improve and to prove others wrong

Be ready: (Keep trying even if think it won't work)

Lesson 24: See An Opportunity 7 mins Very Good

In songwriting, everything you do will prepare you for a moment that will take you by surprise. One chord per bar, then hots up and chords change more often (harmonic rhythmic is changing faster) Singing the 7th in the melody, part of the hook. The bridge and tonality. Don't be scared. Feel the thrill.

Wk: 5 Lesson: 10 Title: When Is A Song Finished?

LI: to keep tweaking until it's fantastic

CONNECT:

- Remember that your composition must be finished and sent by Thursday next week

ACTIVATE:

- DART: Read synopsis of Gary Barlow BBC Maestro Song Writer Series: Lesson 25: Creativity (next slide)
- Or: Gary Barlow BBC Maestro Song Writer Series: Lesson 25: Creativity (Next slide)
- If you are using Soundation, ensure you know how to download it and send it.

DEMONSTRATE:

- On going work on composing using instrument or software

CONSOLIDATE:

- Ask a member of your family, or a friend, to listen to it and critique your composition

Week 5 Lesson 10: **ACTIVATE:** Gary Barlow BBC Maestro Song Writer Series:

Lesson 25: Creativity 13 mins

Gary talks about the joys of living a creative life and reflects on how Back For Good came about through experimentation.

Natural born song writer – maybe doesn't exist. Some have a need and desire to do that. Anyone can do it. Push your creativity. THE SONG 'WHATEVER I DO' USE UNEXPECTED FALSETTO AND WORKS V. WELL.

It is more than melody and lyrics

Keep at it. Hooks are always good. Add earcandy. More flavour, more taste, more sugar, etc.

When Is a Song Finished? Keep going, keep tweaking until it's fantastic. You can do so much to it. Don't rush it.

(CAN SKIP THIS BIT) Practice: 9:50 mins Get going and get ideas down

The Moment: **12 mins**

Wk: 6 Lesson:11

Title: Finishing up the Free Composition

Ll: to record/send the composition to the teacher

CONNECT:

- Get your composition in today or Thursday (deadline)

ACTIVATE:

- Make sure you send your MP4 to sreeves@stewardsacademy.org
- Check in with the teacher if you don't understand anything.
- If you are using Soundation, ensure you know how to download it and send it.

DEMONSTRATE:

- Check over your composition for any last minute changes
- Keep making it better

CONSOLIDATE:

- Ask someone else to check it over

Wk: 6 Lesson: 12 Title: Composing Deadline Today LI: to ensure the Free Composition is complete and has reached the teacher

CONNECT:

- Get your composition in today (deadline)

ACTIVATE:

- Make sure you send your MP4 to sreeves@stewardsacademy.org
- Check in with the teacher if you don't understand anything.

DEMONSTRATE:

- Check over your composition for any last minute tweaks

CONSOLIDATE:

- Ask someone else to check it over
- Ensure it has reached the teacher

Wk: 7 Lesson:13

Title: Writing up the Composing Journey

LI: to write a side of A4 about how my composing process

CONNECT:

- Think about how you went about composing your piece

ACTIVATE:

- Check in with the teacher if you don't understand anything.
- Explain how you composed your piece:

DEMONSTRATE:

- Write an A4 side of paper about how you composed your Free Composition

CONSOLIDATE:

- Check your grammar and spelling before handing this in, to sreeves@stewardsacademy.org

Explain how you composed your piece:

Template:

1. Title of your piece
2. Genre: why and how
3. Chord progressions
4. Melody
5. Structure – different sections – intro, Verses, choruses, bridge, chorus, outro etc
6. Is it binary or ternary or even Rondo (ABACADA)
7. What is the texture like? (Thin, thick, homophonic - solo and chordal accompaniment) polyphonic? (more than one tune at a time)
8. Is the pitch high/low/around the middle range?
9. Is the range narrow or wide?
10. Is the tempo fast or slow or moderate?
11. Are there lyrics and what are they about?
12. Where did you get your inspiration from?

Wk: 7 Lesson: 14 Title: It's a (w)rap

LI: to finish the composing write up

CONNECT:

- Last day to turn in your composing write up

ACTIVATE:

- Check back to see the template

DEMONSTRATE:

- Finish up your composing write up, today

CONSOLIDATE:

- Check your grammar and spelling before handing this in, to sreeves@stewardsacademy.org