

‘No Place Like’ by Kerry Andrew

SECONDARY LESSON PLAN

For:

- Key Stage 3 in England, Wales and Northern Ireland
- Third and Fourth Level, S1-S3 in Scotland

Written by Rachel Leach and Kerry Andrew

Background

The composer: **Kerry ANDREW (born 1978)**

- British composer, writer, performer
- Best known for her work with voice
- Most famous work is *The Song of Doves* for the victims of the July 7 London bombings
- Has won three British Composer Awards

The music: **‘No Place Like’**

- Written especially for BBC Ten Pieces
- Uses words contributed by students across the UK
- Performed by voice with or without body percussion, beatboxing, classroom percussion
- Kerry says: “ ‘No Place Like’ is about where we are all from, how we are connected, the homes we live in, and the sounds we find in our hometowns.”

Learning outcomes

Learners will:

- learn to listen to the environment around them and describe what they hear
- create musical motifs using the environment as stimulus
- structure their ideas into a piece
- perform as an ensemble
- notate their ideas graphically
- learn musical language appropriate to the task

Curriculum checklist

- improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions
- listen with increasing discrimination to a wide range of music from great composers and musicians

Glossary of music terms used

Graphic score	A visual (often diagrammatic) representation of music. There are no rules for graphic scores, the composer (i.e. you!) invents them
Motif	A short musical idea
Ostinato	A repeating (often rhythmic) pattern
Soundscape	A musical collage of sounds often free flowing without an underlying beat or pulse
Structure	The shape of a piece of music

Resources required

- A4 (or bigger) paper and pens
- Maps of your soundwalk route*
- Musical instruments*
- A sound recorder such as a mobile phone*

**not essential*

This scheme of work is plotted out over six lessons. Feel free to adapt it to suit your students and the resources you have available.

The six lessons at a glance

Lesson 1

Activities:	Watch the film and discuss Brainstorm a list of sounds Discuss the findings
Curriculum link:	Listen with increasing discrimination to a wide range of music from great composers and musicians Develop a deeper understanding of the music that they perform and to which they listen and its history

Lesson 2

Activities:	Listen, collate and describe real sounds Notate these sounds and begin to use musical terminology to describe them
Curriculum link:	Listen with increasing discrimination to a wide range of music from great composers and musicians

Lesson 3

Activities:	Walk and collect sounds outside of school Describe / record and begin to notate sounds
Curriculum link:	Listen with increasing discrimination to a wide range of music from great composers and musicians

Lesson 4

Activities:	Devise musical motifs based on previously collected sounds Order these sounds into a structure (free flowing soundscape) Create a graphic score
Curriculum link:	Play and perform in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression Improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions Identify and use the interrelated dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices

Lesson 5

Activities:	Understand, perform and use pulse Create rhythmic ostinatos based on collected sounds Layer and structure rhythmic ostinatos over a pulse
Curriculum link:	Play and perform in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression Improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions Identify and use the interrelated dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices

Lesson 6

Activities:	Learn and use common musical structures Perform to an audience Use technical terminology where appropriate
Curriculum link:	Play and perform in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression Improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions Identify and use the interrelated dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices

LESSON I

Watching and listening

1. Prepare your class

Explain to your class that you are going to begin a 6-week music project focusing on a piece called 'No Place Like' by Kerry Andrew. This is a piece about place and the sense of home. Encourage your students to think a little about what 'home' means to them. You may like to ask them to do a bit of online research about the piece, its composer and themes before your next lesson

2. Watch the film

Watch the [Kerry Andrew Ten Pieces film](#) and afterwards invite your class to discuss its themes.

3. Mindmap

Split your class into groups of about 6 students and give each group a sheet of A3 (or bigger) paper. Ask them to write 'WHAT IS HOME?' in the centre of it and to mindmap their ideas around this title

4. Listen

Listen to Kerry's piece in full. You can either watch the [video clip of the full performance](#) of the piece or listen to the [audio by downloading the mp3](#). As you listen, ask your students to create another mindmap (perhaps on the back of their first sheet) about the music. You are looking for words or ideas that stand out as they listen rather than their opinion of the music. They must do this without talking and with maximum listening.

Make sure every group member has a pen or pencil so that they can do this without discussion.

5. **Discuss** their findings from both mindmaps and perhaps create a third class mindmap on the board made up of ideas and words that have cropped up a lot during the session.
6. **FINALLY** – ask each group to make a list of about six things that were particularly interesting to them and keep this list safe – you will need it later in the project.

LESSON 2

Learning how to listen (featuring ideas from Kerry Andrew)

1. Prepare your class

Begin by reminding them about your last lesson and Kerry's piece. Give out their mindmap sheets and perhaps put the class mindmap back up on the board

2. Learning to listen

Tell your class that they are going to be absolutely quiet for 1 minute as they do another, third, mindmap but this time using the sounds you can actually hear in and outside of the classroom. Your students are going to work individually on this so make sure that everyone has pen and paper. Ask them to listen carefully for any sounds and write them down. These might be anything from: the sound of cars outside; their hearts beating; an air-conditioning hum; next door's teacher talking

When the minute is up, discuss their findings

3. Listen again, but this time for **two** minutes. Ask your class to list the following things:

- Can you hear any interesting patterns?
- What is the highest sound that you can hear?
- What is the lowest?
- What sounds did you only hear once?
- Were there any constant sounds?
- What is the furthest-away sound that you can hear (the softest)? What is the nearest (maybe the loudest)?

4. Explain that these sounds of everyday life are a **soundscape** that is all around them all the time. **Soundscapes** are a form of music, so there is music around them all the time!

5. **FINALLY** – ask your students to notate the **soundscape** the surrounds them over another 2-minute stretch using the following headings –

Sound	Location	Volume	Length	Other observations

If they are learning staff notation, encourage them to use musical terms when describing volume and length (i.e. *p*, *mf*, *f*, *legato*, *staccato* etc.)

6. If you have time at the end of the session, again, collate a list of about six prominent sounds that have emerged during the lesson

LESSON 3

Collecting hometown sounds from a soundwalk

Most of this lesson takes place outside of the classroom and requires a little bit of forward planning!

1. **Take your class on a walk near school** (ideally in a sound-rich environment!). If this is difficult, maybe there is a sound-rich spot within the school or perhaps you could listen in on another activity in school (i.e. a gym lesson). This could even be a homework activity: 'collate the sounds on your journey to and from school'
2. Before beginning, **remind** your students of the listening exercises they have already done in class and remind them that the best way to listen is to be extremely quiet!
3. **The aim** of this walk is to keep a record of the sounds of the area so think of a way for your students to do this. Hopefully you'll get some different sounds to the ones heard in the classroom.

They can notate these sounds as above, or on a map/ diagram of the location plotting the exact source of each sound. You could give them recording equipment such as Zoom recorders, mobile phones (if permitted) or iPads and ask them to record the sounds. Use whatever method best suits your students and the resources you have.

LESSON 4

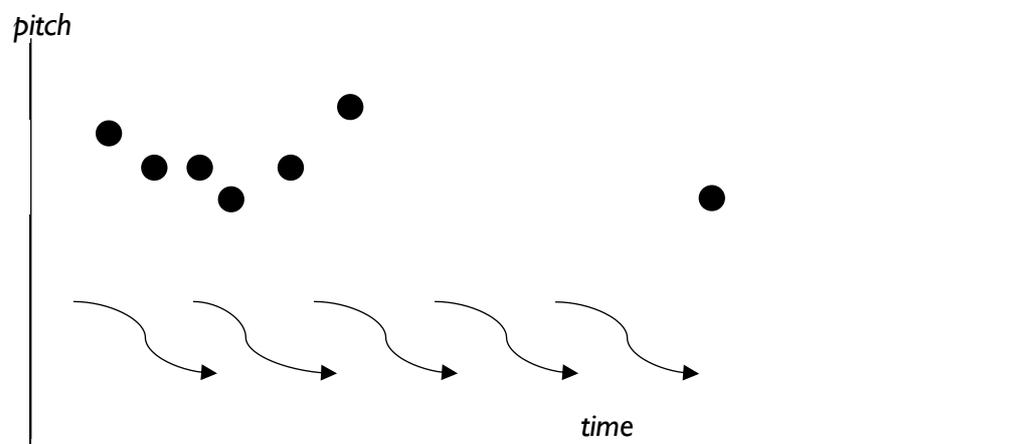
Making a musical soundscape of your sounds

1. **Back in the classroom**, divide your students back into their original groups of 6. Ask them to collate all of the different sounds collected: their three group mindmaps, their individual lists from lesson 2 and from their soundwalk.
2. Ask them to create a shortlist of up to **six** sounds that are particularly appealing to them all (i.e. one sound for each group member) and spend time describing the sounds – were they long? short? high? low? loud? quiet? rustling? jangling? Encourage them to find a (musical) way of notating these sounds.
3. **Set the following task:** in groups –
 - **Create a musical motif for each sound of your chosen (six) sounds** using either voices, classroom percussion instruments or any other instruments/resources you might have. Think carefully about what sort of instrumental/vocal sound is best for each sound
 - **Combine these sounds** into a piece with a definite structure
4. After a short time*, ask each group to perform their work-in-progress to the rest of the class and gather constructive feedback on each one

**When working on musical activities in groups, don't allow too long for each task. If time is restricted students have to get on with it and with each other! There is less opportunity to chat/ argue/ over-think etc.*

5. **FINALLY** - Split back into groups again and ask each group to make a quick **graphic score** of their piece so that they will be able to play it the same way next time.

6. To do this, work with paper placed landscape; left to right traditionally indicates time, top and bottom indicates pitch. Each sound/ motif needs a graphic symbol to represent it. These symbols should reflect the shape of sound. E.g. short sounds could be dots or circles placed within the score at roughly the point they occur and at roughly the right pitch relevant to everything else. Something like this –



Graphic scores may also include symbols from Western Classical Notation such as dynamics (*pp*, *ff* etc.) and technical terms (*adagio*, *legato* etc.). If your class is becoming familiar with these terms, encourage their use!

LESSON 5

Making hometown ostinatos

1. **Start** with your students back in their groups. Ask them to use their scores to put their pieces from last session back together.
2. Choose one motif that was created during the previous session and **demonstrate** how it might fit on top of a pulse. For example:



Explain or remind your students that if you repeat this over and over it is known as an **ostinato**

3. Keeping to the same composing groups, **set this task** –
 - **Create a 'B' section (2nd section)** for your piece featuring layered, rhythmic ostinatos based on your ideas from last week and possibly some new ones.
 - **Create a graphic score*** for this section

**Students learning staff notation may use this to represent their rhythms or they might prefer to invent a new way of notating rhythms*

4. **End the session** by hearing each group one-by-one and discussing, as a full class, their pieces and their scores. How accurately have they presented their ideas? Are any of their musical motifs recognizable from the real sounds they are based upon?

LESSON 6

Structure

1. **Recap:** Ask the students to remind you of what happened last week and after a bit of chat, get back into groups and recreate the music – do this quite quickly, 5 minutes max for remembering ideas!
2. **Structure:** Remind your class of the following classical structures –

Binary form	A-B
Ternary form	A-B-A
Rondo	A-B-A-C-A etc.
Coda	Ending

...and any other forms that you might have been studying.

You can easily and interactively demonstrate these structures with the class by simply choosing one of their ostinatos for A, a contrasting one for B etc. and then clapping through the shapes.

3. **Challenge** your class to join their existing group pieces together to make one big piece that describes the sounds of their hometown. It should clearly feature one of these structures. Give them a timeframe to accomplish this and try to give them complete creative control!
4. **FINISH** your session, and the project, with a performance of the finished piece. You might want to record this or invite another class in to listen. Using their existing graphic scores, you could also create a large score for the whole piece and give it a title.

TAKING IT FURTHER

Cross-curricular activities

- **MUSIC:** Italian 20th century composer Luciano Berio wrote a lot of music made up of collages of sounds, sometimes from the world around him and sometimes 'borrowing' from other composers. His *Sequenza No. 3 for female voice* and *Sinfonia* are great pieces to listen to after undertaking this task
- **ART:** Make a **visual soundmap** to represent your hometown's sounds. Draw a map of your area and notate on it the everyday sounds that you hear
- **LITERACY:** Make a **soundpoem** to represent your hometown's sounds – when collecting the sounds on the soundwalk, try and think of adjectives to describe them. E.g. instead of 'a crow', you might write 'a crow's rasping bark'
- **TECHNOLOGY:** **Make an electronic soundscape.** Record sounds on your phone and, if you have the software (sometimes also available on your phone!), make an audio soundscape, blending the best recorded sounds.