SECONDARY
10 PIECES PLUS!

CONCERTO FOR TURNTABLES AND ORCHESTRA
(5th MOVEMENT)
by
GABRIEL PROKOFIEV

TEACHER PAGES

CONCERTO FOR TURNTABLES AND ORCHESTRA (5TH MOVEMENT) BY GABRIEL PROKOFIEV

CONCERTO FOR TURNTABLES AND ORCHESTRA (5TH MOVEMENT) BY GABRIEL PROKOFIEV

CONTEXT

Gabriel Prokofiev is the grandson of Sergei Prokofiev, the famous Russian composer and contemporary of Shostakovich. Gabriel is a musician who has been involved in hip hop, dance, electro, grime, scratching and turntablism. He has become interested in the fusion of different styles of music and decided to write a **Concerto for Turntables and Orchestra** where sounds created by the orchestra could be combined with turntable techniques.

Turntablism comes from the 1970's Hip Hop style. The records on the turntables are scratched rhythmically, responding to the music being played: this technique is used in the Prokofiev concerto. The DJ manipulates the sounds on the vinyl records changing tonal and rhythmic patterns. The records used in the piece contain music samples of orchestral phrases.

A concerto is an orchestral piece of music which features a soloist, or small group of soloists who are virtuoso performers. The soloist usually has the main ideas and maintains a dialogue with the orchestra throughout the music. As with any instrumentalist, the DJ requires plenty of practice to become skilful in the technique of manipulating sounds. The concerto usually contains a 'cadenza', which is a passage where the soloist can show off his or her skills.

Concerto for Turntables and Orchestra was written in 2006 and was first performed at the Proms in August 2011 by the National Youth Orchestra.

MUSICAL INGREDIENTS

Structure
- Concerto form in five movements
- Scherzo A – B – Cadenza – A – Coda

Timbre
- Turntables used as an orchestral instrument
- Samples of orchestral sounds
- Trumpet flourishes
- Full orchestra with addition of bottle and Samba drum
- Interplay of colour between the orchestra and turntables

Tempo
- Allegro Gavotte (a dance form used by Sergei, his Grandfather in his classical symphony)
- Rhythm
- Syncopated jazzy rhythms

LEARNING ACTIVITIES SUMMARY

Performing challenge: This Table is for Turning
Active listening challenge1:   Battle stations
Active listening challenge 2:   Images, musical features, fusions
Composing Challenge 1:   Fusions
Composing Challenge 2:   TT Dance

KEY LEARNING:

Knowledge of musical dimensions: texture e.g. polyrhythmic loops
Skills development: listening and responding to pitch and rhythmic patterns; performing as an ensemble; manipulating and sequencing sounds; improvising; turntablism techniques e.g. Baby scratch.

RELATED LISTENING EXAMPLES

- Mix Master Mike: https://www.youtube.com/watch?v=RoyaJR-QnSU
- C2C - DMC DJ team World Champions 2005 https://www.youtube.com/watch?v=iP-86de-oUA
- Prokofiev talking about the piece:
- http://www.bbc.co.uk/programmes/p039pnzc
- Basic scratch lessons:
- http://www.bbc.co.uk/programmes/articles/5Gj6QcGsr4bS0pmvVsDKy3R/get-to-grips-with-turntablism
- http://www.bbc.co.uk/education/guides/ztqsfg8/revision/2

KS3 MUSIC CURRICULUM LINKS

- Popular music styles
- Composition and Improvisation
- Capturing and manipulating sounds
- Concerto form
- Dance music, and rap
- Using music technology

SUGGESTED LINKS TO OTHER SUBJECTS

English: Poetry http://www.bbc.co.uk/education/clips/zx6wq6f
Technology: Sampling sounds
Dance: Street Dance

LEARNING ACTIVITIES – TEACHER NOTES

PERFORMING CHALLENGE 1: THIS TABLE IS FOR TURNING

Teacher resource
- Performing Challenge Sheet – This Table is for Turning

Pupil resource from the pack
- Performing Challenge Sheet – This Table is for Turning

Task
- Perform a piece demonstrating a variety of textures

Suggested Approach
- Teach the various rhythm patterns to the whole group first. Clap and play them on a variety of sound sources
- Allocate specific rhythms to individuals or small groups
- Create a piece with varied textures and timbres by signalling groups to join in/ leave the texture at specified times.
- Use technology to play some rhythms - to manipulate and change the sampled sounds
- Develop rhythmic patterns which are 8 beats long
- Extend the piece by including 'breaks' – either silences or improvised sections (cadenza -style)
- Encourage 'battling' improvisation between groups
- Allow time for pupils to rehearse their ideas before improvising

ACTIVE LISTENING CHALLENGE 1: BATTLE BETWEEN THE TURNTABLES

Pupil resource from the pack
- Active listening Challenge 1 sheet – the battle between soloist and percussion and brass section

Task
- To recognise differences in the battle between turntables and orchestral sections

Suggested approach
- Start the recordings from 1.10 secs.
- Count in 4's whilst music is playing.
- Ask pupils for how long each of the sections battle against one another? Count in 4's the number of bars in which they respond
- Ask questions about the outcome – are these exchanges the same length?
- Identify the instruments used for the various rhythms from the Performance Challenge

ACTIVE LISTENING CHALLENGE 2: IMAGES, FEATURES, FUSIONS

Pupil resource from the pack
- Active Listening Challenge 1 sheet – Images, features and fusions

Task
- To identify and name the features of this music

Suggested approach
- Listen to the recording or watch the video.
- Using the bubbles write a response to each heading.
- Images: do students have any particular images in their head while they listen?
- Features: which musical features do they recognise e.g. repetition, improvisation etc.
- Fusions: which other fusions of musical styles can they name?

COMPOSING CHALLENGE 1: FUSIONS

Pupil resources found in the pack
- Fusions sheet

Other required resources
- 'Found' sound sources
- Computer software or apps – listed on sheet

Task:
- To compose a piece of 'fusion' music

Suggested approach
- Listen to the recording of **Concerto for Turntables**.
- Explore a variety of sound sources. Pupils could bring in objects or find sources from the school environment.
- Use technology to sample the sounds and manipulate them to create modified sounds using the available technology (BYOD).
- Discuss or demonstrate ideas which create the mood of the concerto.
- Encourage pupils to create a fusion piece freely, in response to the concerto which exploits the moods from samples of different styles and eras.

TECHNOLOGY: APPS

These are some suggested apps that may support the composing challenges.

Students can access them at home on their own devices if they wish, and in that way prepare and modify loops and ideas for the composition activities.

iPad Apps:	Keezy	Drummer
	Yamaha Audio Rec	MadPad HD
	SoundPrism	edjing
	MusicMakerJam	Garage Band
Android Apps:	Walk Band	Beat Box
	ReLoop	Wave pad free
	Smart Theramin	edjing Pro
	MusicMakerJam	

COMPOSING CHALLENGE 2: TT DANCE

Pupil resource found in the pack
- TT Dance (timbre and texture) sheet
- 'Found' sound sources

Other required resources
- Computer software or apps – for dance music
- DJ Turntable app

Task
- To create a simple ABA structure using edited loops or samples

Suggested approach
- Watch the clip demonstrating turntable scratches.
  'http://www.bbc.co.uk/programmes/articles/5Gj6QcGsr4bS0pmvVsDKy3R/get-to-grips-with-turntablism
- Introduce rhythm games including call and response.
- Demonstrate how to record and edit loops or sounds.
- Discuss and demonstrate the A B A structure.
- Demonstrate phrase lengths: 4, 8 beats etc.
- Use technology to create layers and different combinations of timbres.

Extension ideas
- Add video to the mix
- Add a rap section
- Add movement or dance which shows the changes in timbre and texture

PERFORMING CHALLENGE 1:
THIS TABLE IS FOR TURNING
(performing/ improvising)

Below are some of the rhythmic figures used in the Concerto for Turntables and Orchestra. They are all repeated during the course of the 5th movement.

First teach the rhythm patterns to the whole group then allocate specific rhythms to small groups or individuals.

Create a variety of textures and timbres by layering these rhythms in different combinations. This will require conducting or leading - pupils can make these choices.

If technology is available, play these rhythms on a variety of sound sources, including orchestral, classroom, electric, virtual instruments or use samples recorded into apps or computer software.

Students can create melodic lines to fit the rhythmic patterns.

Use amplification where necessary.

This table is for turning

Extension

- Create a performance piece from the rhythmic material. Choose a signal for a 'break' i.e. 1 or 2 bars of silence.
- Invite 'soloists' to improvise a response during the break, using sampled sounds on turntables or app. If technology is not available then improvise rhythms on any sound source.
- Extend the 'break' by encouraging a dialogue between instruments or groups of instruments (call and response).
- Allocate time for rehearsing responses, allowing more able students to use their advanced musical skills.

SECONDARY
10 PIECES PLUS!

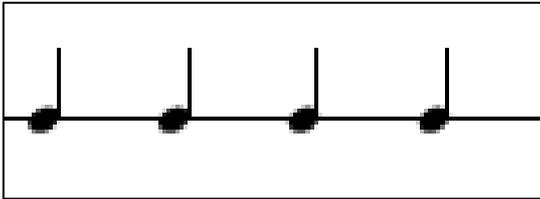# CONCERTO FOR TURNTABLES AND ORCHESTRA
(5th MOVEMENT)
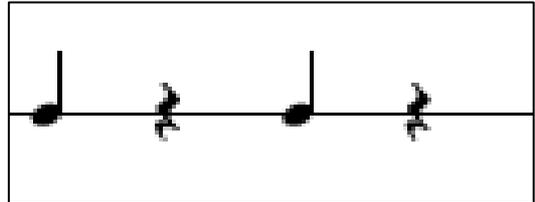## by
GABRIEL PROKOFIEV

PUPIL PAGES

PERFORMING CHALLENGE: THIS TABLE IS FOR TURNING

Clap the following rhythms. Transfer the patterns on to instruments - classroom percussion, acoustic, electric instrument or virtual instruments - and record a sample of a sound to use for the rhythms on available technology.
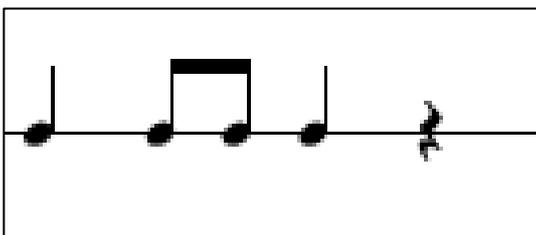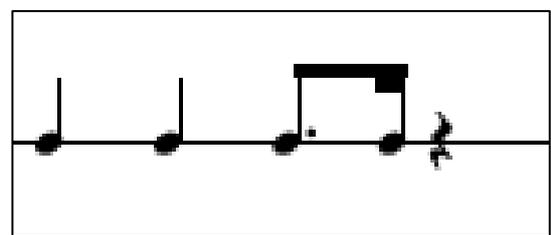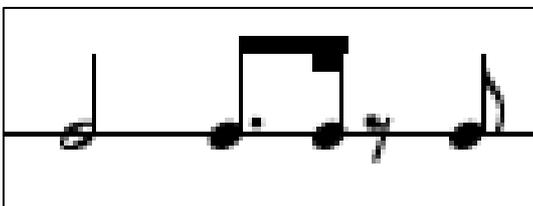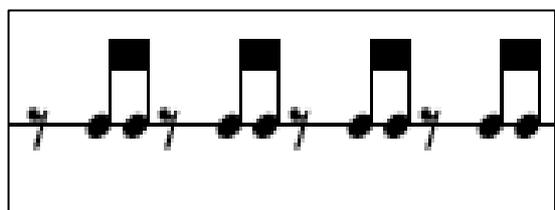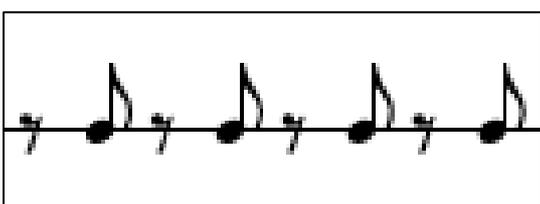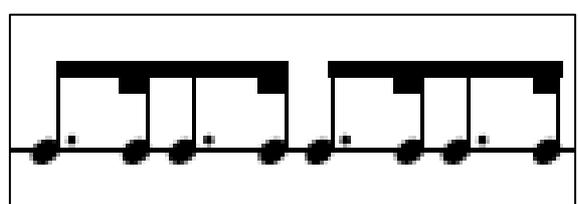
A

B

C

D

E

F

G

H

- Perform these rhythms in a variety of textures: thin, thick, using silence (breaks)
- Create a variety of timbres using different sound sources e.g. plastic bottle, sampled sounds, pencil tapping or any available instrument.
- Develop more rhythms of 4 or 8 beats.
- Work with a partner and create a call and response rhythm pattern.
- Improvise: start with a pattern you can play; add or take away cells to create an original rhythmic sequence.

ACTIVE LISTENING CHALLENGE1: BATTLE STATIONS

THE BATTLE BETWEEN SOLOIST AND PERCUSSION AND BRASS SECTIONS

1. Listen to the mp3 recording of this movement from the BBC website from 1.10
   secshttp://downloads.bbc.co.uk/tv/tenpieces/secondary/music/prokofiev_concerto_for_turntables.mp3

- Listen out for the build up to the battle between soloist and brass and percussion sections.

- The soloist's response is based on the rhythmic outburst from the brass and percussion.

- Listen to the extract again and count in 4's whilst it is playing.
  (1 2 3 4;   2 2 3 4; etc.)
- Count the length of the altercations between soloist and instruments. Are these exchanges the same length?

2. Can you identify any of the rhythms from the performance challenge?
   Which instruments are playing those rhythms?

RHYTHM PATTERNS   INSTRUMENT/S

- A   ……………………………………………

- B   ……………………………………………

- C   ……………………………………………

- D   ……………………………………………

- E   ……………………………………………..

- F   …………………………………………....

- G   …………………………………………..

- H   …………………………………………..

ACTIVE LISTENING CHALLENGE 2: IMAGES, FEATURES, FUSIONS

Gabriel Prokofiev wanted to create a particular feeling and mood in his 5th movement.
When you listen to the whole recording, what images do you imagine? What musical features can you identify? (Use musical vocabulary including the interrelated dimensions of music or elements).
This is a fusion of styles; classical and turntables – what other fusions of styles can you name?

Images

Musical features

Fusions

COMPOSING CHALLENGE 1: FUSIONS

- Gabriel Prokofiev talked about his concerto as being a 'fusion' of classical music and turntablism.
- He wanted to create a celebratory carnival feel in this particular movement.
- The tempo marking is *Allegro Gavotte* – a Gavotte was a French dance in the 17th Century. (Interestingly his grandfather, Sergei Prokofiev, was also a composer who was interested in fusing old with new. He also wrote a gavotte movement in his own 'Classical Symphony').

Prokofiev also said that he wished to use sounds that would not otherwise have been found in a symphony orchestra e.g. bottle and the Samba drum. He liked the sound of the violins playing pizzicato which he felt was a happy sound. The trumpets have 'funky jazzy flourishes'.

Task
Working individually, in pairs or small groups: compose a piece of 'fusion' music in response to the **Concerto for Turntables and Orchestra** which exploits some of these features/moods i.e.

- Celebration
- Carnival
- Funky
- Jazzy

- Conversations [call and response]
- Happy [different instrumental techniques]
- Uplifting

This task can incorporate 'fusions' of instruments and features for any style of music e.g. Carnival - Steel pans & Blues… Funeral March – Jazzy…. Concerto – Reggae…. or Minimalism - Tango

Use any sound sources that are available to you, including computer software, samplers and hand-held devices. Samples from classical music or other music genres would also work well. (BYOD)

If you have access to 'apps' at home you can prepare some ideas in advance.

Some useful apps are listed below.

iPad Apps:	Keezy	Drummer
	Yamaha Audio Rec	MadPad HD
	SoundPrism	edjing
	MusicMakerJam	Garage Band

| **Android Apps:**	Walk Band	Beat Box
	ReLoop	Wave pad free
	Smart Theramin	edjing Pro
	Music Maker Jam	

# COMPOSING CHALLENGE 2: TT DANCE (TIMBRE AND TEXTURE)

Task

Using any available resources, create a dance piece that uses some of the musical features from the concerto i.e.

- Riffs or ostinato
- Musical conversations (call and response)
- Texture and timbre changes
- 'Found' sounds i.e. not instruments
- Recorded or sampled sounds
- Use of loops: these can be modified as the example below, where extra sounds layers have been added to the original.

**loop
rhythm**
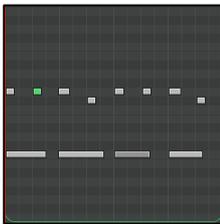
**modified
loop** – in this case rhythmic patterns [Spot the difference]
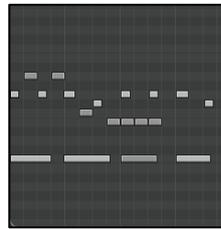
- A B A Structure
- Unusual sounds or instruments

Extension: If you have a DJ deck available can you include any of the following scratches:

- ➢ Baby Scratch
- ➢ Forward Scratch
- ➢ Chirp Scratch

- ➢ Transform Scratch
- ➢ Crab Scratch
- ➢ Scribble Scratch

- Can you add video to your mix?
- Can you add a rap to your music?
- Can you add movement or dance to your music?