

PLANET OF MIRRORS

Your group will create a planet which gives the idea of reflection and fragility (because mirrors break so easily).

Consider using:

- Tinkly timbres
- **Structure:** AA¹ (where A¹ is A in reverse)
- Retrograde (e.g. a rhythmic motif, a melodic motif, an ascending glissando...)

You might decide to use random notes rather than enforcing a strict beat. Be gentle.

PLANET OF WAR

Your group will create a planet which gives the impression of war, battle, fighting, unrest..

Consider using:

- Drums and manly sounds
- **Structure:** Find a spot for the climax and build up to it, with dynamics and added instruments
- Antiphonal rhythmic dialogue ('Question & Answer' to represent the two warring factions)

After the 'battle', the aftermath is desolate, with some random dissonant chords. SOS in Morse Code is ... --- ... (3 quavers, 3 crotchets, 3 quavers)

PLANET OF GRADUAL CHANGE

Your group will create a planet where things change very slowly.

Consider using:

- A steady four-bar rhythm that is played 8, 12 or 16 times with one rhythmic, melodic, instrumental or textural change each time.
- **Structure:** A A¹ A² A³...
- Decide how to include melodic interest e.g. you might introduce octave leaps or repeated notes or a two-note melodic motif on particular reiterations of the four-bar rhythm
- Are you going to keep the volume at the same level?
- Are you going to start with one instrument and add others until everyone has a different instrument?
- How will you end?

This piece is strict and will need to be counted and conducted very clearly.

PLANET OF WATER

Your group will create a planet where we hear water flowing, rippling, falling, tinkling...

Consider using:

- authentic sounds (bottles of water)
- realistic sounds (clicking fingers, rubbing palms, slapping thighs, vocal 'swishing') and
- musical sounds (broken chords, tinkly random notes)

Structure: Try ABA. Begin and end with a water motif on instruments. (You could refer to something from Handel's *Water Music*). Use the rainfall effect in the B section. After the climax (thunder), there is a light drizzle.

This piece could go out of control unless you stick to the planned changes.

PLANET OF DOOM

Your group will create a planet that gives a sense of foreboding. Something bad is going to happen.

Consider using:

- A low repeated note or chord on the keyboard (or the accordion when one is available)
- Stark chords that do not resolve e.g. a diminished 7th chord followed by another a semitone lower
- A tick-tock sound (wooden agogo) that steadily slows down
- A few random high notes create a feeling of anticipation.
- The vibratone and vibraslap might add to a spooky touch.

Structure: Through-composed. Either build up to a loud bang or do the opposite and fade away.

Count the 'tick-tocks' and decide exactly who is going to play what in exactly the right place.

Keep the listener on edge by introducing something unexpected towards the end.

PLANET OF VOICES

Whispering, whistling, screeching, slurping, tut-tutting, tongue-clicking, humming, hissing, chattering. Ideas from the warm-ups.

PLANET OF EXTREMES

Unusual combinations of instruments; have semiquavers and semibreves, fast and slow sections, loud and soft phrases, high and low notes.

Structure: Both of these pieces need to be tightly structured. Use the B section as an opportunity to provide contrast. Everyone needs to stick to the plan. Count reiterations. Consider staggered entries. Think of the listener and don't let the piece turn into noise as it is meant to be music.