

SCHEME OF WORK 5: How can Composers and Performers be best used as a resource in the classroom?

LESSON 3

TOPIC AND PURPOSE

How to make musical ideas 'fit' to the instrument, and can the instrument inspire your ideas?

OBJECTIVE

To reflect on their musical experiences and continue to explore and expand their notated compositions.

ENGAGEMENT

Through discussion and self-reflection learners will develop their work.

Engagement with peers and self-reflection are critical for the development of their piece.

STICK-ABILITY

For learners to think about the structure of a piece and critically evaluate their work in light of experiences.

DIFFERENTIATION

Embedding:

Learners will explore their instrument and begin to consider musical elements to expand their notated piece.

Enhancing: Some will go further than this and develop their ideas exploring the limits of their instrument. They will also critically reflect on the structure and musical elements of their notated piece.

Extending: A few may go well beyond this and consider the dynamics and structure of their notated piece and be confident to try out ideas and take creative risks.

AIMS AND OBJECTIVES

Tailoring ideas towards the instrument and what it can 'do'.

Thinking about dynamics, phrasing and articulation as musical arguments, not as 'icing on the cake'.

Creating contrast in a piece of music and thinking about structure.

STARTER

Recap on lesson 2 objectives.

ASSESSMENT

Observe and note the learners' ability to critically reflect and make decisions on their work.

Learners could reflect on their learning both verbally and through a written diary of their experiences.

ACTIVITY ONE

The first part of the session allows pupils to reflect on their experiences of hearing the live performer in Session 2.

Ask the learners questions about this experience. Please see commentary for some examples.

Commentary on Activity One:

How useful has their prior investigation of the instrumentation been?

Did anything surprise them about the instrument?

Did anything from Session 2 reinforce what they knew about the instrument?

How might they wish to modify the short themes they had already written now they've heard the performer play?

ACTIVITY TWO

The second part of the session will allow learners to work independently with supervision from the composer, briefly moving from learner to learner. Now that everyone is focussed on composing for this particular instrument, certain choices will have to be made, and some limitations may need to be met.

Commentary on Activity Two:

Are any notes in their initial themes/ideas not playable on the instrument? If so, should the whole theme be transposed, or just those that can't be played?

ACTIVITY THREE

The final part of the session will work on aspects of contrast in a composition. In Session 1, various ways of developing a theme were discussed. Now, the composer will discuss what musical structure can mean, and different ways in which it can be used effectively.

Commentary on Activity Three:

HOMEWORK

To continue to develop notated pieces. Encourage learners to practise after school and in group so they can get peer support.

RESOURCES

Classroom instruments;
Learners' own instruments.