

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

### **LESSON 5**

#### **TOPIC AND PURPOSE**

Completed compositions will be performed with composer and performer encouraging learners to reflect on the effectiveness of each work. The learners will be asked to investigate the extent to which the instrument might have inspired ideas, and if there are any similarities between the compositions.

#### **OBJECTIVE**

Learners will evaluate the success of their compositions, both as musical works and as idiomatically written compositions.

How could these ideas benefit future compositions?

#### **ENGAGEMENT**

Through discussion and self-reflection learners will reflect on the success of their own work but also that of their peers.

What do they learn from hearing their fellow learners' compositions?  
Are there effective ideas that they could incorporate into future pieces?

#### **STICK-ABILITY**

Learners will judge the success of their own work and discern qualities in that of their fellow learners' work as a means of inspiring further ideas.

They will consider the benefits of working with a live performer, and through working with a composer learn that there are many different avenues to creating a successful composition.

## DIFFERENTIATION

### Embedding:

Learners will evaluate the success of their composition and be able to articulate the extent to which they feel they have successfully embodied qualities of the particular instrument into their composition

### Enhancing:

Some will go further than this and articulate how the instrument inspired specific musical ideas and assisted in the development of the work.

**Extending:** A few may go well beyond this articulate clear plans for other compositions for other instruments and groups of instruments which could apply their learning in this project in a variety of different ways.

## AIMS AND OBJECTIVES

Responding to performance of the complete work, evaluating the success of the work's structure, notation and idiomatic instrumental writing, which could also entail 'purposely' awkward writing.

Evaluating the work of other learners, particular as means of sharing good practice and inspiring further ideas

### ACTIVITY ONE

Each composition will be performed and recorded. It is useful if there is a quasi-formal setting for this, so that the learners feel the sense of occasion of performance.

### ACTIVITY TWO

The learners will be asked to explain to each other what they had intended to write, how close their original idea was to the final composition, and the nature(s) of the instrument which they were interested in.

## STARTER

How do the learners feel they have progressed through the project? Are they excited about hearing their own work and that of others? What difference do they feel live performance brings to hearing the work? (As opposed, say, to playback via notation software such as Sibelius, Logic etc.)

### *Commentary on Activity One:*

Both composer and performer will make short comments following each composition.

### *Commentary on Activity Two:*

*Were there any specific ideas the learners initially intended? If these weren't always fully realised, did this matter?*

*Do they think that 'professional' composers always know exactly what the piece will be like before they create it?*

## ASSESSMENT

Observe and note the learners' ability to critically reflect on the success of their final compositions, in particular the extent to which they engaged with the idiom of the instrument they were writing for.

Learners could reflect on their learning both verbally and through a written diary of their experiences. Group discussion would be very useful as a means of sharing good practice; what did they find successful in their fellow learners' compositions and to what extent would they be able to use some of these ideas creatively in future work?

### ACTIVITY THREE

The final part of the session will involve learner discussion, in small groups and then finally with the whole class, monitored by and contributed to by the composer and performer. The learners will discuss aspects of each others' work, encouraged to be specific in what they noticed worked effectively. Constructive criticism may also be encouraged. In particular, they will be asked what they could 'take' creatively from fellow pupils' work, and how they could imagine taking forward what they have learned in this project to the next compositional tasks.

### *Commentary on Activity Three*

*What kinds of comments are useful when describing a new piece of music? How was the instrument used? How did the composer use its range, timbre, dynamics, special effects? Do you need to use 'everything' an instrument can do in a piece, or might it be more effective to 'limit' the number of techniques you use? What do other composers do? :*

### HOMEWORK

Design other potential composition projects working with performers. In addition to professional level performers, what can they learn from each other and the instruments they play/sing?

### RESOURCES

Classroom instruments;  
Learners' own instruments.

LISTEN  
IMAGINE  
COMPOSE