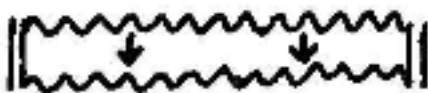


SCHEME OF WORK 6: How can technology be used to enhance creative thinking skills through composing?

LESSON 5: Some examples of approaches for language to discuss pupils' compositions

Here are some models of possible relationships between live instrument and computer. These are adapted from Dr Mike McInerney (Plymouth University), who did a study of partner relationships in composition and improvisation. These are useful as a way of developing a language to discuss the composition.

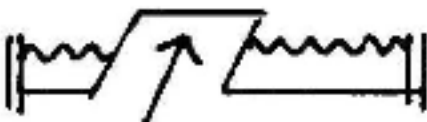
1. Parallel Playing: The computer layer and the live instrument play similar material alongside each other.



2. Contradiction: The computer and player alternate but appear to have no relationship between each other. This can be an effective way of stressing the difference between the sounds.



3. Interruption: The player or computer interrupts the flow of sound; this could be used in several ways to introduce contrast or new material.



4. Support: One provides an accompaniment to the other (could be a drone, ostinato or backing track). This is what we expect to happen?



5. Hocket: Alternating phases, notes or events creating the feeling of a single thing.



6. Echo: One part copies the other; this could be varied so that there are different echoes (more like a call and response).

