

**”In most cases, too little time is spent in experimenting, or ‘sketching out’ ideas, inventing new sound blends or patterns, mixing them or expanding them, before putting them into structures and recording / storing them. The results show too little that moves pupils from copying the styles suggested to them to work that demonstrates originality, initiative or experiment.”**

What can you share in relation to these? (Mark whether primary or secondary)

GDWDAUBNEY JAN 23, 2021 04:19PM

## Using text

I've introduced a couple of projects where pupils set texts to music - either known from English or not - which helps with giving them a stimulus and a structure, and avoids the 'I can't write lyrics' process.

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## Planning

As Andrea was just saying. It sets their mood, tone and atmosphere. Focusing on a structure and a journey - the big thing we try and emphasise is that the plan/journey can change and will often end up completely different at the end.

Composing is a decision making process

## Mind - mapping, possibility thinking

thinking of lots of different ideas from one starting point - provides a resource for later when stuck and also demonstrates there isn't one way forward in composing - sometimes with and without instruments

I often talk about how there is a creative process, not just a moment! The first idea probably not the best!

## Mark Phillips used the phrase "incrementally sequenced" in his talk - what does this mean in a composing curriculum at KS3?

## Introducing Riffs

Students choose 3 colours and colour a pattern then choose 3 notes on the keyboard and compose a short repeated riff based on those 3 notes

## **demonstrate by improvising**

### **We did something similar to the midsummer night's dream idea over lockdown with the tempest.**

Storing can be just note names and lines for rhythms.

Learn the rules the break them

## **Toolboxes**

Display tools needed to develop composition

### **Use dictation activities from KS3 onwards to build a sketch book of rhythmic and melodic shapes.**

## **Praise**

constantly praising and reinforcing confidence - highlight the good points. Remind them that music has to start somewhere and that it IS a process. They know when it sounds wrong.

### **Fine line with modelling and then them copying you rather than being their own little creative selves**

They need to be quite brave to do their own ideas. Think they risk getting it 'wrong'. Takes work to encourage to just make 'sound' as you would have to make that first mark in art

*'Tell me an example of a good piece like the one you're trying to compose' is something I sometime ask GCSE pupils doing a 'free' brief. — ANONYMOUS*

Improvisation, a good way to get a feel for a student's natural musicality

## **Improvising**

Give a simple stimulus (e.g. ostinato) that everybody uses. They all add different things to it.

### **start with listening**

Exploring Sound and Colors!

## **Experimenting**

Using a class soundscape inspired by a stimulus. (We use Midsummer Night's Dream)

### **Confidence of students, enthusiasm from the teacher about what the students are creating - Tom Sherrington has blogged about this...<https://teacherhead.com/2019/02/02/eureka-teaching-for-creativity-c-f-k-p-d/> Creativity= Function (Knowledge, Practice, Disposition)**

### **Hooks and Riffs - learn established, create your own**

lovely ideas here

<http://resources.bcmg.org.uk/exchanging-notes/composing-strategies>

## **Experimenting**

Musical snowball

## **Rubrics**

Does your composition have x, y z. Then it is a good composition. Does this limit creativity? Having to have compositional elements

Using a co-constructed success criteria in a deconstructed model view before any final rubric is explored. – ANONYMOUS

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