



Get Creative with



improvisation
& composition

Musical activities to support leadership, collaboration, and self expression

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Introduction[😊]

“Through music, learners have rich opportunities to be creative and to experience inspiration and enjoyment. Presenting and creating music will be the prominent activities for all learners. Through these activities they develop their vocal and instrumental skills, explore sounds and musical concepts, and use their imagination and skills to create musical ideas and compositions”
CfE Music Experiences and Outcomes 2013.

This resource is divided into two main sections: Improvisation and Composition. Improvisation allows children to creatively experiment with sounds while composition allows them to transfer these skills to explore form and structure in more depth. Together they are ideal for fulfilling the aims set out in the opening statement of the CfE Music Experiences and Outcomes.

NB ‘Get Creative with Health and Wellbeing’ also has many improvisational activities. The ‘Get Creative with Song’ resource has ideas for developing material using song as a springboard for composition.



Improvisation is the making of music which is made up as it is played or sung. A composition is normally reflected on in stages and at some point becomes a ‘fixed’ piece.



Handy Hints for teaching these sessions.

'I can't improvise or compose music, how can I teach it to others?'

Shift the focus to facilitation and use frameworks (suggested here) for improvisation and composition. There is a good argument that class teachers are best positioned to offer this type of experience, given their knowledge of the curriculum and models of co-operative learning.

Roles of the facilitator/mediator of ideas

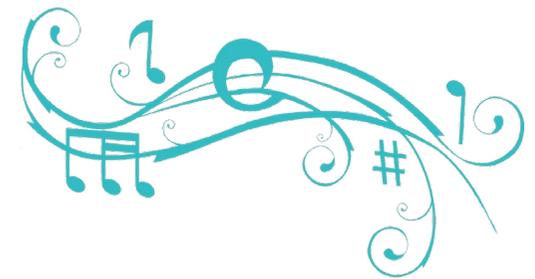
- Encouraging groups to make decisions and live with them.
- Listening to what has been created so far and helping the children to recognise 'musical' patterns or ideas that can be built on.
- Spotting when the musical ideas are too complex to be presented and helping them to simplify the 'sound-scape'.
- Identifying a lack of cohesion in the music. In this situation, encourage the use of repetition and layering/sequencing of ideas to build unity as well as variety.
- Being conscious of dissatisfaction because the music sounds boring. This is the opposite of the above issue. In this instance encourage children to separate some of their musical ideas/sections with contrasting music and to look for simple ways to introduce a different idea e.g. the addition of a different type of sound or changing the rhythmic pattern.
- Recognising the overuse of sound effects rather than musical representations of objects/events (stamping feet on the ground to represent footsteps is a sound effect while playing a beat on a hand drum and getting louder and softer is a musical representation).

The above guidelines are adapted from Teaching Music Creatively (Pamela Burnard and Regina Murphy, 2013).

See 'Get Creative with Learning and Teaching' for general facilitation suggestions.



Facilitation is at the heart of holding good improvisation and composition sessions.





Section One

IMPROVISATION

Musical activities to support leadership, collaboration, and self expression



Why Improvise?

“Everyone can improvise from the first day of playing an instrument. It is possible to make great music at any level. Improvising is characterised by problem solving and a high level of personal interaction” *Gary Spruce (1996)*

Improvising:

- demands a deep level of listening to others
- gives ownership to pupils
- lets children play to their musical strengths
- supports personalisation and choice
- generally provides a challenge with high levels of enjoyment.

A Note On Lesson Plans

Many of these activities are written with detailed planning in order for the non specialist to develop confidence to facilitate participatory music experiences. Move away from the plan as necessary, adapting it with the children to suit their needs and responses.

NB shorter warm up games have less detailed planning.

Supporting The Conditions For Improvisation

- Create a positive atmosphere of group exploration, emphasising that there is no right or wrong.
- Begin improvising in areas where there is already some ability: that of movement, through the use of the voice and simple percussion.
- Provide a mixture of frameworks, some with limited choices (e.g. only use three notes) some with no restriction.
- Offer choice in participation when appropriate. When conducting a round of improvisation, let a child ‘pass’, and give them another opportunity later.
- Model some improvisational activity yourself.
- Avoid evaluation during the process.
- Celebrate all attempts.
- Use the following verbal modes as appropriate; question, suggest, encourage.
- Lead the group only when necessary. Once a structure is understood, intervention can be minimised.
- Make time for discussion/feedback after each improvisation round.

Frameworks:
The basic principle is to have a fixed element and a free element.

It's important to listen to children talk about their experience of improvisation.

“Improvisation is most effective and creative when a simple idea is repeated, varied, extended and creatively expanded.”
Tony Wigram (2004)



INSTRUMENT IMPROVISATION CIRCLE

Level: Early, One, Two

15-30 minutes

Learning Intention

We are learning to improvise and discuss our musical ideas.

Suggested Success Criteria

- listen to others whilst playing
- describe what we hear
- make up our own musical sounds and patterns.

Experiences and Outcomes

Expressive Arts

I can respond to music by describing my thoughts and feelings about my own and others' work. EXA 0-19a

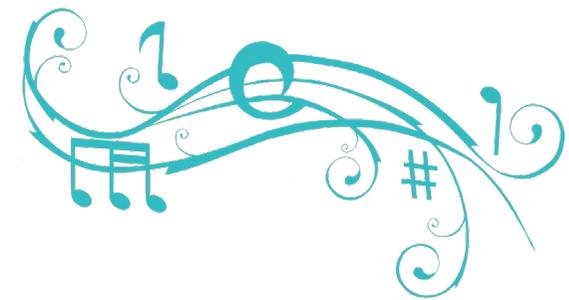
I have listened to a range of music and can respond by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others' work. EXA 1-19a / EXA 2-19a

Focus

What learners are communicating:
their own creative musical ideas; an ability to discuss sounds and patterns.

How learners are communicating:
by making creative choices as to how to play an instrument and through discussing musical ideas.

Musical building blocks:
close listening and creative playing skills.



INSTRUMENT IMPROVISATION CIRCLE

15-30 minutes



Resources

DVD track 16. <https://vimeo.com/album/4996167> Six varied classroom percussion instruments.

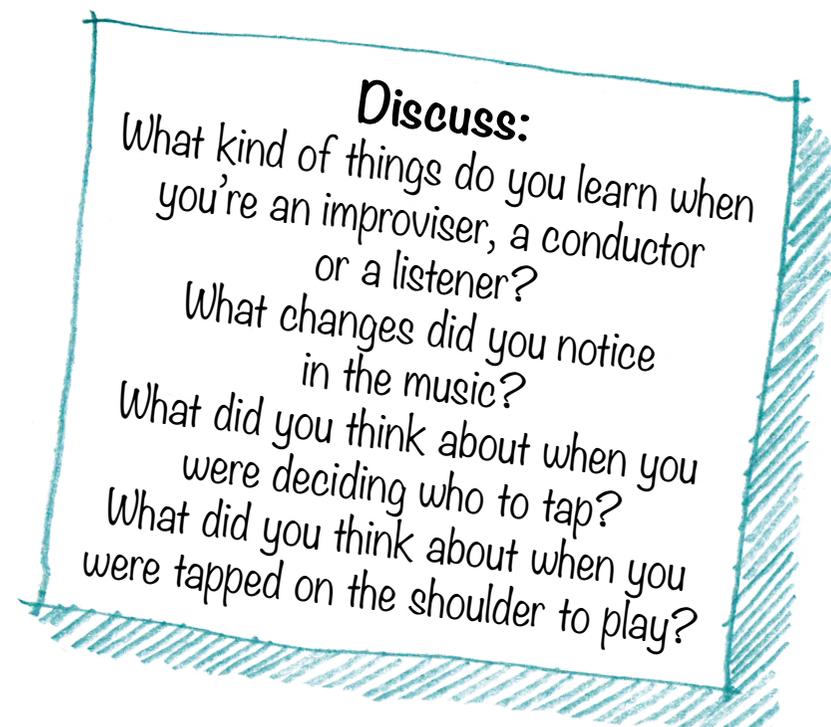
Process

1. Place the six classroom percussion instruments in a circle on the floor and call for a volunteer for each instrument.
2. The players have the instruction to play in any way they wish (as long as they don't damage anyone else or the instrument). They begin playing when the conductor taps them on the shoulder and stop when they get tapped again, and so on. They can explore different sounds on the instrument or listen and try to complement/fit in with what another person is playing. Emphasise they can change the way they are playing at any time.
3. Begin play by tapping one of the group on the shoulder bringing players in and out. The whole group can be playing together or any other combination. The conductor's role is to listen to the sounds and make decisions when players play. The rest of the group shut their eyes and listen intently. The listeners are asked to remember as much about the music as they can as if describing it to someone who wasn't present.
4. At the end of the improvisation lead a discussion on what the listeners heard and what the players experienced.
5. Repeat the activity allowing pupils to take up the conducting role.

Development Ideas

- Alter the instrument grouping.
- Allow a child to improvise on an instrument they are learning outside class. Hearing another child play can be inspiring for others.

This activity is adapted from an exercise in 'Teaching Music Creatively' Burnard, P. Murphy, R. (2013).



I WENT TO THE SOUND BANK & I BOUGHT... Level: Early, One

5-10 minutes. A simple warm up game for an improvisation session.

Learning Intention

We are learning to invent and memorise sound patterns.

Suggested Success Criteria

- remember the order of and be able to sing the different musical sounds
- feel confident making up vocal sounds.

Experiences and Outcomes

Expressive Arts

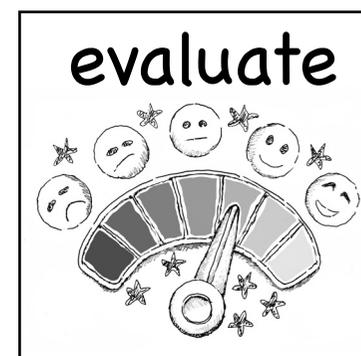
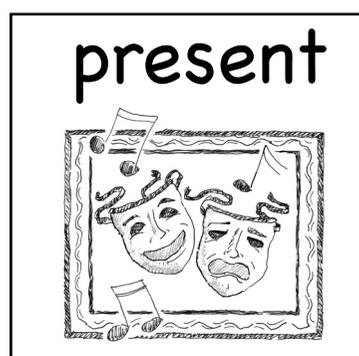
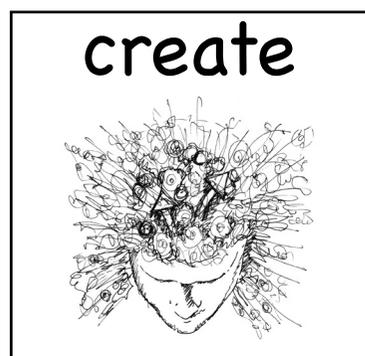
I have the freedom to use my voice, musical instruments and music technology to discover and enjoy playing with sound and rhythm. EXA 0-17a

I can use my voice, musical instruments and music technology to discover and enjoy playing with sound, rhythm, pitch and dynamics. EXA 1-17a

Focus

Musical building blocks:
building musical memory; preparing the ground for vocal improvisation.

Wellbeing building blocks:
building sustained concentration.



I WENT TO THE SOUND BANK & I BOUGHT.....

5-10 minutes

Process

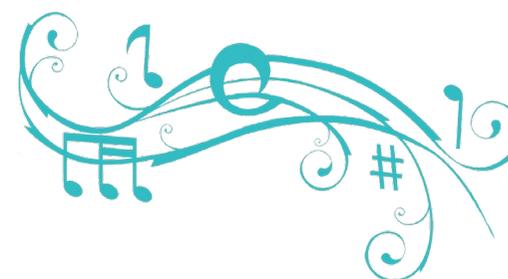
1. Standing in a circle, one person begins with the words “I went to the sound bank and I bought a” and invents a vocal or rhythmic sound.
2. The next person repeats the opening statement plus the previous sound adding a sound of their own at the end. The game continues in this manner until everyone has added a sound.
3. Can the group repeat the pattern in time to a steady beat?

NB

With a large group you may want two circles.

Development Ideas

Work in small groups and using the same idea, create a repeated musical pattern that can be presented to the large group. In this case the group can choose how they want to arrange their piece e.g. they could have one sound as an ‘ostinato’ (repetitive pattern) whilst others sing/chant the sequence of sounds.



INSTRUMENT STORIES

Level: Early

5-20 minutes

Learning Intention

We are learning to explore sounds and tell a story on a musical instrument.

Suggested Success Criteria

- play at different speeds
- use loud and soft sounds
- create at least three different types of sound on the instrument.

Experiences and Outcomes

Expressive Arts

I have the freedom to use my voice, musical instruments and music technology to discover and enjoy playing with sound and rhythm. EXA 0-17a

Focus

What learners are communicating:
their ability to expressively tell a story through sound.

How learners are communicating:
by using their imagination to explore sounds on a variety of classroom instruments.

Musical building blocks:
building skill in expressive techniques; having confidence to present to the class.

Musical activities to support leadership, collaboration, and self expression



INSTRUMENT STORIES

5-20 minutes

Resources

A variety of classroom instruments.

Process

1. Begin sitting in a circle or on a mat. Choose an instrument and tell the children that the instrument wants to 'speak' to them to tell them a story. Model the activity by improvising a short story (only with sound) on your instrument.
2. Ask one child to choose an instrument that can have a conversation with your instrument. As an option a third child could join the conversation. NB focus on seeing what the instrument can communicate rather than using words or translating the story.
3. Repeat, this time with one of the children leading the first story telling and letting them invite someone who hasn't played to choose an instrument and join them.

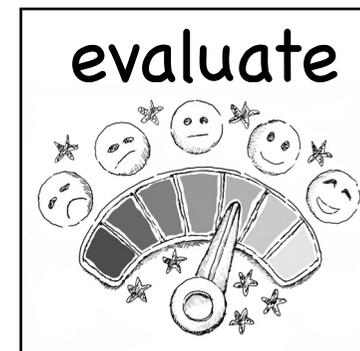
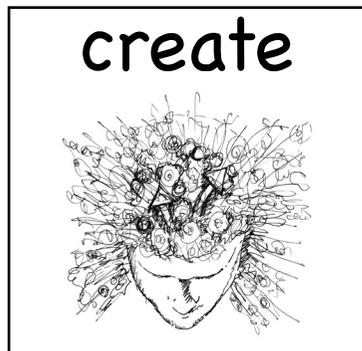


NB

Use this activity as a warm up to Duet or Dance in the Musical Space (pages 13 & 15)

Development Ideas

- Have a story telling conversation in pairs, where one child repeats (approximately) what the first child has played, followed by their own part of the 'conversation'.



HOME AND AWAY

10-30 minutes

This structure can be used for many improvisation activities.

Learning Intention

We are learning to be an ensemble player and an improviser.

Suggested Success Criteria

- confidently express musical ideas
- experiment with musical sounds
- create a repeating musical pattern
- make choices to support the overall sound of the group
- listen to someone else's musical idea and copy them
- stop and be a listener, giving feedback on what was heard.

Experiences and Outcomes

Expressive Arts

Inspired by a range of stimuli, and working on my own and/or with others, I can express and communicate my ideas, thoughts and feelings through musical activities. EXA 0-18a / EXA 1-18a / EXA 2-18a

Health and Wellbeing

Through taking part in a variety of events and activities I am learning to recognise my own skills and abilities as well as those of others. HWB 1-19a

I can help to encourage learning and confidence in others HWB 0-11a / HWB 1-11a / HWB 2-11a / HWB 3-11a / HWB 4-11a

Literacy

When I engage with others, I know when and how to listen, when to talk, how much to say, when to ask questions, and how to respond with respect. LIT 1-02a

Level: Early, One, Two

Focus

What learners are communicating: an understanding of how to invent their own musical ideas, whilst listening to the ideas of others.

How learners are communicating: by exploring musical ideas in the context of live group ensemble playing, and making choices on what to play in order to create a 'good' group sound.

Musical building blocks: an understanding of musical structure and patterns, confidence in experimenting with musical ideas, ensemble skills.

Wellbeing building blocks: developing an understanding of when it is important to express oneself, listen to others, or collaborate as a group.



HOME AND AWAY

10-30 minutes

Resources

DVD track 17. <https://vimeo.com/album/4996167>
Instruments (optional)

Process

1. Discuss the meaning of the word improvise.
2. Create a simple repeating rhythmic pattern that the whole group can easily play together. Practise this.
3. Name this pattern as 'home'. The home pattern can also be sung or chanted.
4. Explain the rules of play. Create a rule for the number of people that need to be at home depending on the group size (at least six in a group of twenty).
5. Play the game several times, cueing the group to an ending whenever it seems it has run its course.
6. Have a brief appreciation and evaluation after each round.

NB

Change the 'home pattern' regularly. A new home pattern can be discovered through someone's improvisation or by using rhythmic units and rhythm cards. See 'Home and Away with Rhythmic Units (DVD track 10 <https://vimeo.com/album/4996167>) where children are using 'tea' (a crotchet) 'coffee' (quavers) and 'ssh' (a rest) to make home patterns. Keep the home pattern simple to allow space for improvisation. A one beat rest in the pattern can be a good idea.

For example:



If there is a need for more cohesion nominate a smaller group of improvisers. Perhaps have only a quarter of the group leave home at any at one time. This group can be nominated at the beginning of each round. The improvisers should listen to each other and steal and develop ideas. Simplify the home pattern for younger groups.

Development Ideas

- Find an ending together as a group. The piece can come to an end because one person decides to conduct an ending or because the group finds a way to finish without anyone making a definite cue. Discuss how to find an ending.
- Have someone conduct dynamic changes (playing loud and soft).
- Choose a sung home pattern using two or three notes. Chime bars can help support this if lacking in vocal confidence.
- Take turns to make the home pattern using rhythm cards.
- Invent other Play Rules.
- Insert a break where after a count out of 4 everyone plays the same thing, returning to the 'home' place and a new improvisation after another count of 4.

Rules of play:
Everyone begins playing the pattern designated as home. There are four options: stay at home, leave home (improvise), steal an idea (copy someone else's improvisation), stop and listen.

Discuss:
How did it sound?
Who stole an idea?
Who stayed at home the whole time?
What can we do to make it sound/blend better?

DUET IN THE MUSICAL SPACE

Level: One, Two

10-30 minutes. See also 'Step in the Musical Space' Get Creative with Rhythm, page 11.

Learning Intention

We are learning to collaborate as a group to improvise music in two parts.

Suggested Success Criteria

- create rhythmic patterns with our feet
- listen to what another person is doing and alter our rhythmic pattern to make it sound 'better'
- follow and play in time with the steps of the person in the centre of the circle
- make movement patterns and choose sounds to go with them.

Experiences and Outcomes

Expressive Arts

I can use my voice, musical instruments and music technology to experiment with sounds, pitch, melody, rhythm, timbre and dynamics. EXA 2-17a

Listen to the overall sounds of the group

Focus

Musical building blocks:

skills in listening to the overall sound of the group and making musical choices to support this sound.

Wellbeing building blocks:

developing an understanding of when it is important to express oneself, listen to others, or collaborate as a group.

collaboration



DUET IN THE MUSICAL SPACE

10-30 minutes

Resources

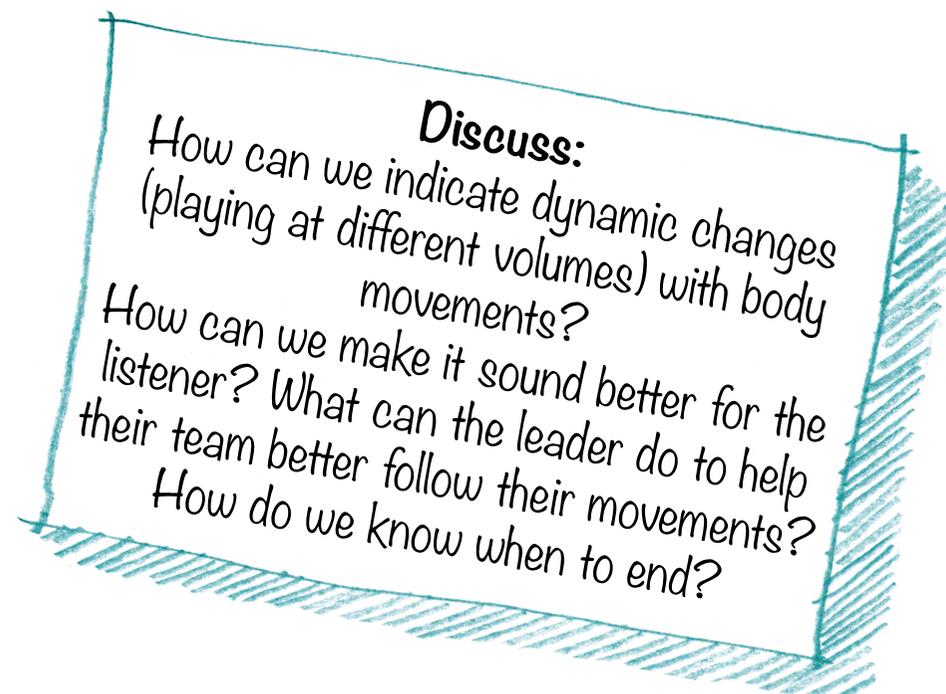
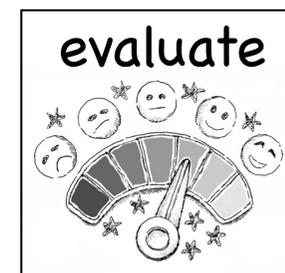
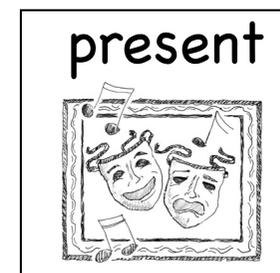
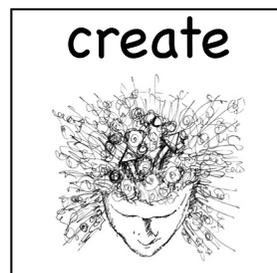
Tuned and untuned percussion (optional)

Process

1. Stand in a circle. Point to the centre of the circle and say, "This is my musical space, when I make a step into the musical space you clap and continue to clap whenever I take a step. The clapping stops when I stand back in my place" Demonstrate. Make it a performance. Offer the musical space to others.
2. Divide the class into two teams. One person from each team stands in the centre of the circle. These 'leaders' make up their own rhythmic patterns with their feet, their team members do their best to clap in time with their movements.
3. Once this is practised add other 'rules'. The two in the centre are to work together as a duet. Instructions are: make eye contact, sometimes copy each other, sometimes do your own thing, sometime pause together, find a way to finish together.

Development Ideas

- When the 'dancer' scrapes a foot along the ground, those on the outside could respond by rubbing their hands together. Knee banging together could mean everyone plays pitter patter sounds on their thighs. There are many possibilities.
- Introduce instruments for the team players: contrasting sounds for each group can work well, or different pitches of boomwhackers.
- Develop the above ideas into a composition based around sound and movement patterns. Use all that has been learnt from experimenting. Create structure by choosing a movement and sound for the beginning and the end.



DANCE IN THE MUSICAL SPACE

Level: Early, One, Two

10-30 minutes

This is a variation on Step and Duet in the Musical Space (see previous activity and 'Get Creative with Rhythm' page 9).

Learning Intention

We are learning to improvise sound patterns to accompany dance movements.

Suggested Success Criteria

- match sounds to dance moves
- play loud and soft to match the type of dance movement
- use strong and weak beats depending on the movement of the dancer
- listen carefully and describe what I hear.

Experiences and Outcomes

Expressive Arts

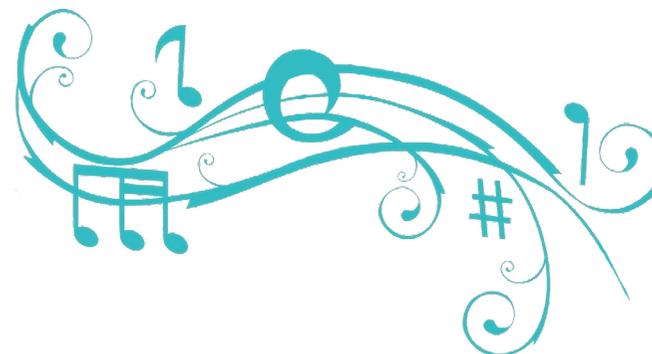
Inspired by a range of stimuli, and working on my own and/or with others, I can express and communicate my ideas, thoughts and feelings through musical activities. EXA 0-18a / EXA 1-18a / EXA 2-18a.

Focus

What learners are communicating: an understanding of how sound and movement are related.

How learners are communicating: by improvising sound patterns using musical instruments and by discussing our ideas.

Musical building blocks: building expressive skill in using instruments to create improvised music.



DANCE IN THE MUSICAL SPACE

10-30 minutes

Resources

A selection of classroom instruments (xylophones work well)

Process

1. Warm up by free dancing to a selection of different music pieces. Encourage exploration of the space allowing hands and arms to move freely.
2. Stand in two concentric circles. Everyone in the inner circle has an instrument.
3. One person begins as the dancer. The dancer steps into the centre of the circle and experiments with a selection of dance moves, preferably settling on a short sequence of moves. As the dancer moves the inner circle, the improvisers, play on their instruments finding a way to show the movements with sound. The outer circle can either be a listener/feedback group, listening with eyes shut and imagining the movements of the dancer, or they can join in with body beats.
4. Discuss what sounds worked well for particular movements. Can others in the group play the same sound? Repeat with the same dancer. This time the group will play more together having chosen some sounds that work well with the movement.
5. Switch groups and dancer and repeat.
6. Evaluate and appreciate after each round.

Development Ideas

- Instead of instruments use vocal improvisation. The first round of this will often be chaotic. The discussion that follows helps set up vocal ideas that the group can practise creating more coherence for successive rounds.
- Take instrumental ideas and use them as the basis for a composition.

Discuss:

What do we notice and enjoy as listeners? What did you discover about your instrument? What do you have to do to play loud (forte) and softly (piano) on your instrument? How can the dancer help us play at different volumes?

evaluate



appreciation



PLAY FOR FOUR, SILENT FOR FOUR

Level: One, Two

10-30 minutes.

A simple warm up activity effective for laying ground rules for improvisation.

Learning Intention

We are learning to improvise musical ideas with a set time limit.

Suggested Success Criteria

- invent a four beat sound-scape
- play for four beats and keep time silently for four beats
- make up our own musical idea by improvising over eight beats.

Experiences and Outcomes

Expressive Arts

Inspired by a range of stimuli and working on my own and/or with others, I can express and communicate my ideas, thoughts and feelings through musical activities. EXA 0-18a / EXA 1-18a / EXA 2-18a

Focus

What learners are communicating:

developing confidence and skill to invent musical patterns within a set time frame.

How learners are communicating:

by improvising body beat patterns and discussing their ideas.

Musical building blocks:

developing a 'feel' for four and eight beat cycles. Building skills in creating musical ideas and patterns.

improvisation

PLAY FOR FOUR, SILENT FOR FOUR

10-30 minutes

Resources

Boomwhackers, percussion instruments (optional)

Process

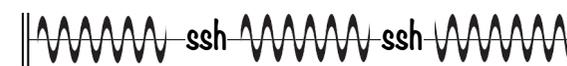
1. Standing in a circle, everyone counts to four. Repeat with everyone stepping into the circle on the number one whilst clapping. Practise this aloud and then in a 'thinking voice'.
2. Choose one other body percussion sound for numbers two, three and four. For example: clap on number one, tap legs on two, three and four.
3. After each four played beats insert four silent beats. Mark these initially by walking in time to the beat, then encourage standing still and keeping the beat silently. Practise looping this pattern; play for four, silent for four.
4. Leave the circle formation, spread out in the room, and give a few minutes to experiment with inventing body percussion patterns over eight beats. Count aloud several rounds of eight beats, or keep the beat on a percussion instrument.
5. Stand in the circle and begin the four beats playing, four beats silent. Move clockwise around the circle, each person gets the opportunity to improvise over eight beats. During the four beat silence they will be the only one playing. NB guide the group to play piano (softly) throughout, in order for the improviser to be heard.

NB

Could they listen to the improviser whilst keeping the beat? What could we do to make it sound better? How could we extend this idea to make a piece of music? Work towards moving without a pause from one improviser to the next. It takes a couple of rounds to get comfortable with the form and be ready to play.

Development Ideas

- Work in small groups, allowing each person more time to improvise.
- Use boomwhackers.
- Introduce vocal sounds.
- Have more than one person improvise at the same time. Guide them to listen to each other.
- Change the tempo of the beat, play largo (very slowly) and presto (quickly).
- Use one of the improvised patterns to create another part.
- Improvise over sixteen beats and set rules for the improviser i.e. include a crescendo, end piano (quietly), have some repetition, end how you began.
- Introduce other play rules.



gaps of silence



thinking voice

SKILL BUILDS

Without guidance or more music knowledge, improvisation can get stuck at a particular level.

The intention of the next group of exercises is to build skill in form and musical techniques in order to develop pupils' own improvisation.

MUSICAL PATTERNS

20-40 minutes

Learning Intention

We are learning how to use repetition to develop musical ideas.

Suggested Success Criteria

- express thoughts and feelings about the pieces of music
- invent a musical idea and repeat it
- invent or steal an idea from someone else and change it slightly.

Experiences and Outcomes

Expressive Arts

I have listened to a range of music and can respond by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others' work. EXA 1-19a / EXA 2-19a

Level: One, Two

Focus

What learners are communicating:

developing an understanding of how repeating musical ideas helps create a piece of music.

How learners are communicating:

by listening and discussing features of the music.

Musical building blocks:

learning about musical form.



MUSICAL PATTERNS

20-40 minutes

Resources

Suggested listening pieces:

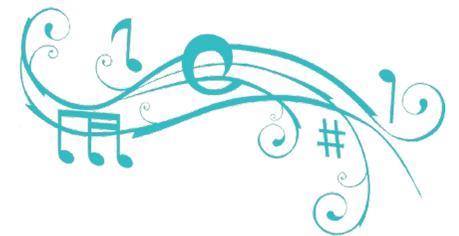
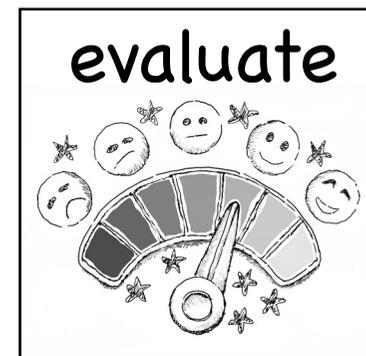
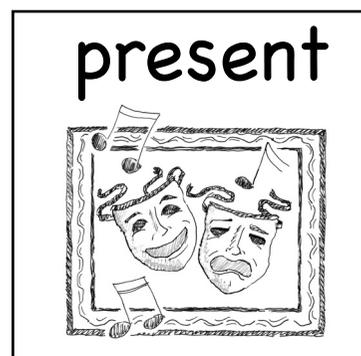
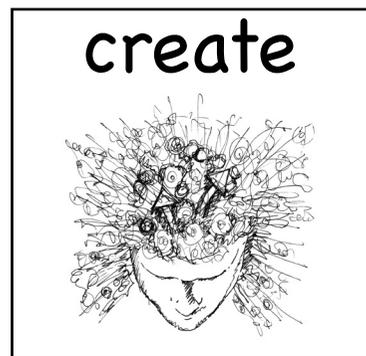
Grieg: In the Hall of the Mountain King from 'Peer Gynt'.

Mozart: Horn Concerto No. 4 (3rd movement).



Process

1. Listen to one of the suggested musical extracts or choose another piece you are familiar with. Each of the pieces has repeating patterns. Listening mode suggestions: with eyes shut; with eyes shut but moving the hands as if conducting the music; moving around the room; lying on the back moving the legs.
2. Discuss the music. Be open to any musical features. Listen to the music again listening for repetition and development of an idea. Discuss.
3. Play Home and Away (see page 11) and ask pupils to pay attention to repetition and copying to develop their musical ideas.



EXPRESSIVE VOICES

Level: One, Two

5-20 minutes

Learning Intention

We are learning to use our speaking voice to explore pitch, rhythm, dynamics and timbre.

Suggested Success Criteria

- vary voice tone
- add accents to the voice
- change the pitch of the voice
- confidently speak the phrase.

Experiences and Outcomes

Expressive Arts

I can use my voice, musical instruments and music technology to experiment with sounds, pitch, melody, rhythm, timbre and dynamics. EXA 2-17a

Focus

What learners are communicating:

an understanding of how to speak a phrase expressively.

How learners are communicating:

by speaking a phrase and varying the manner in which it is spoken and by discussing this in relation to the elements of music.

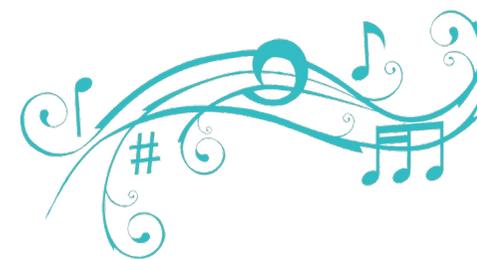
Musical building blocks:

developing expressive and original ways to use the voice; awareness of how pitch, rhythm, timbre and dynamics can shape a musical phrase.



EXPRESSIVE VOICES

5-20 minutes

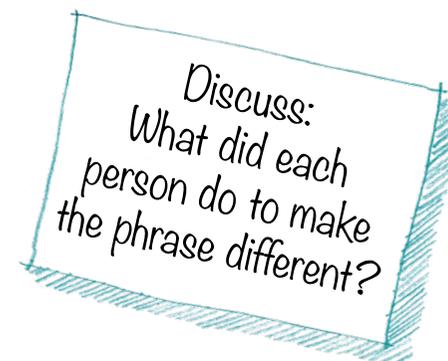


Process

1. Choose a simple sentence to use for the exercise. For example "It is a grey and misty day"
2. Go around the group, asking each member to speak the phrase in their own way. Emphasise there is an infinite number of ways to say the same thing. How can we make it our own?
3. Discuss. What did each person do to make the phrase different? The answers should illustrate various elements of music e.g. speaking with a higher or lower voice shows pitch change; speaking louder or with a whisper is varying dynamic range; the phrase can be spoken in many different rhythmic ways; the tempo can also be fast or slow; the tone colour, the timbre may vary. Bring out these different elements of music in the discussion.
4. Repeat the exercise with a different sentence.

Development Ideas

- The main development is to move onto an improvised sung version.
- Follow up with another improvisation game they are familiar with, such as Home and Away (page 11) Discuss how their improvisations were informed by being aware of the elements of music they explored.



Pitch - register (high or low); organization of pitches with a pattern of intervals between them creates scales.

Dynamics - loud or soft. A composition that has extremely soft passages as well as extremely loud passages is said to have a large or wide dynamic range.
Dynamics can change suddenly or gradually (crescendo, getting louder, or decrescendo, getting softer.)

Rhythm - the time element of music. A specific rhythm is a specific pattern in time; we usually hear these in relation to a steady pulse.

Tempo - the speed of the music ranging from fast to slow. Tempo plays a considerable role in defining the mood of a piece.

Timbre - sound quality or tone color; timbre is the characteristic that allows us to distinguish between one instrument and another, and the difference vowel sounds (for example, long "a" or "ee"). Terms we might use to describe timbre: bright, dark, brassy, reedy, harsh, noisy, thin, buzzy, pure, raspy, shrill, mellow, strained.

“HEY” IMPROVISED LINES

Level: Early, One, Two

10- 20 minutes. Useful preparation “The Sun is Shining” (‘Get Creative with Health and Wellbeing’ page 37)

Learning Intention

We are learning to expressively invent vocal phrases.

Suggested Success Criteria

- feel confident to sing in front of the group
- use my voice expressively
- convey the meaning of a word by the way it is sung
- listen closely in order to sing back a phrase in the same manner it was sung.

Experiences and Outcomes

Expressive Arts

I have the freedom to use my voice, musical instruments and music technology to discover and enjoy playing with sound and rhythm. EXA 0-17a

I can use my voice, musical instruments and music technology to discover and enjoy playing with sound, rhythm, pitch and dynamics. EXA 1-17a

I can use my voice, musical instruments and music technology to experiment with sounds, pitch, melody, rhythm, timbre and dynamics. EXA 2-17a

Focus

What learners are communicating:

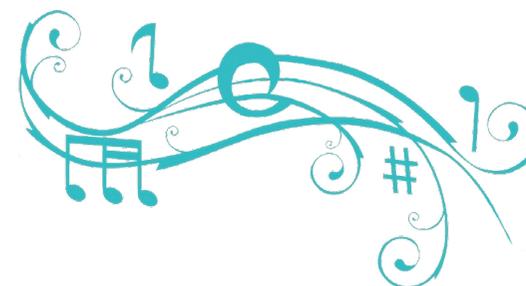
dynamic range in the voice, and an understanding of how singing can convey meaning.

How learners are communicating:

by inventing expressive vocal lines.

Musical building blocks:

freedom and confidence to use the voice.



“HEY” IMPROVISED LINES

10- 20 minutes

Resources

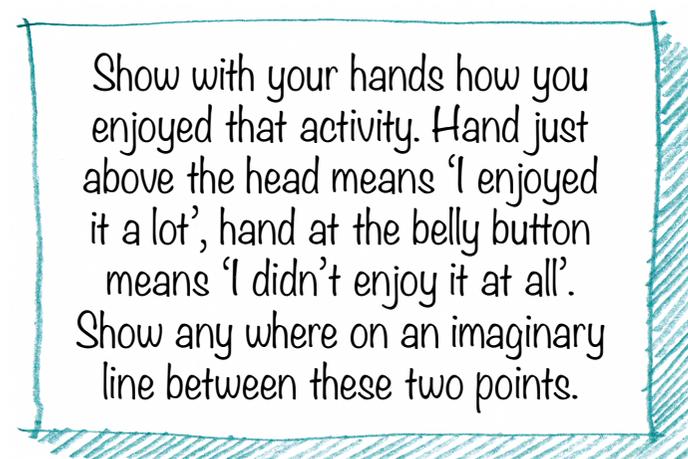
DVD track 18. <https://vimeo.com/album/4996167>

Process

1. Stand in a circle. We will be singing made up lines about the weather or anything we have seen in nature today. Give several quick examples. Begin each sentence with a “Hey”, for example “Hey I jumped in puddles today” or “Hey the wind was howling”. NB be expressive, use body movements, pitch, tone, and volume changes. Do this quickly to avoid children copying an idea. Emphasise there is no right or wrong way. Encourage everyone’s effort.
2. Begin with a volunteer who sings a line. The group copies back call and answer style. After each improvised line the singer gets to either: choose an action for the group to do over a certain number of counts for example four star jumps/hops etc. or asks a question to the group ‘Sun is Shining’ style (see ‘Get Creative with Health and Wellbeing’ page 37). Continue in this way encouraging everyone to have a turn.

Development Ideas

- Use these opening lines as a springboard for developing a song.
- Use one of these lines in the Back to Back Song Improvisation (page 27)



SINGING CALL AND ANSWER

Level: Early, One, Two

10-30 minutes.

Learning Intention

We are learning to enjoy improvising with the voice.

Suggested Success Criteria

- enjoy singing an improvised melody
- feel confident to sing
- include some of my partners song in my answer.



Focus

What learners are communicating:
an understanding of pitch and expressive vocal techniques.

How learners are communicating:
through exploring and improvising with the voice.

Musical building blocks:
developing confidence and skill in vocal improvisation.

Experiences and Outcomes

Expressive Arts

I have the freedom to use my voice, musical instruments and music technology to discover and enjoy playing with sound and rhythm. EXA 0-17a

I can use my voice, musical instruments and music technology to discover and enjoy playing with sound, rhythm, pitch and dynamics. EXA 1-17a

I can use my voice, musical instruments and music technology to experiment with sounds, pitch, melody, rhythm, timbre and dynamics. EXA 2-17a

improvisation

SINGING CALL AND ANSWER

10-30 minutes

Resources

A variety of class instruments for half the group.

Process

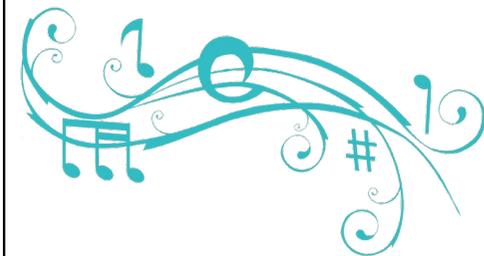
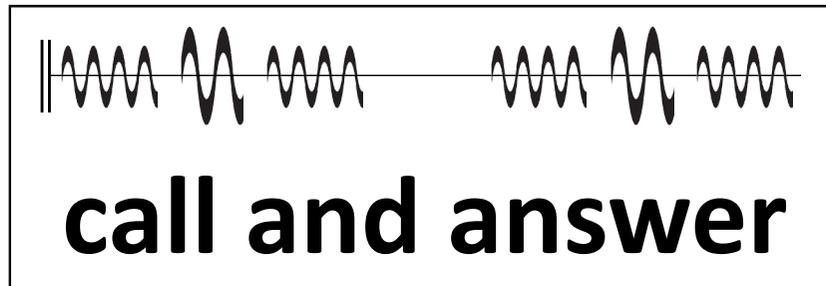
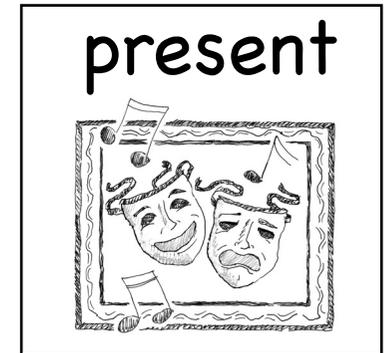
1. Begin with a demonstration asking for a volunteer who may enjoy inventing vocally. Start a singing conversation with this partner (a topic can be chosen or a question and answer format) Example: Partner 1: "what did you do at the weekend?" Partner 2: "I went to play football" Partner 1: "I stayed at home" Partner 2: "what did you do at home?" etc. All the words will be improvised in song.
2. Working in pairs, have improvised conversations.
3. Present to the large group. Appreciate and evaluate.

NB

The performance will be improvised, it doesn't have to be the way that it was practised.

Development Ideas

- Have a conversation where both participants sometimes sing at the same time.
- Have a nonsense conversation where the words are made up of vocal sounds.



BACK TO BACK SONG IMPROVISATION

15-30 minutes Preparation: Back to Back Singing ('Get Creative with Health and Wellbeing' page 28)

Level: Early, One, Two

Learning Intention

We are learning to develop confidence and freedom to make up improvised songs.

Suggested Success Criteria

- feeling confident to invent with my voice
- make choices about when to go up, down or stay on the same pitch
- support my partner by listening carefully and singing back their tune
- discuss how it feels to make up tunes with the voice.

Experiences and Outcomes

Expressive Arts

I have the freedom to use my voice, musical instruments and music technology to discover and enjoy playing with sound and rhythm. EXA 0-17a

I can use my voice, musical instruments and music technology to discover and enjoy playing with sound, rhythm, pitch and dynamics. EXA 1-17a

I can use my voice, musical instruments and music technology to experiment with sounds, pitch, melody, rhythm, timbre and dynamics. EXA 2-17a

Focus

What learners are communicating:
an understanding of how melody is created by changes in pitch.

How learners are communicating:
by supporting each other to improvise with the voice.

Musical building blocks:
close listening skills and confidence to invent melodies by making creative choices about pitch.
improvisation.

Confidence to invent melodies by making creative choices



BACK TO BACK SONG IMPROVISATION

15-30 minutes

Resources

A line of a poem chosen by each child. Enough space for pairs to sit back to back on the floor.



Process

1. Warm up with Back to Back Singing ('Get Creative with Health and Wellbeing' page 28) This game involves sitting back to back with a partner taking turns to sing made up vocal sounds, using vowel sounds or any combination of vowels and consonants. One partner sings and the other partner joins in copying and singing at the same time.
2. Each child chooses a line of a poem. This can be something they have created in class previously or made up on the spot. It could also be a line taken from the warm up game 'Hey Improvised Lines' page 23.
3. Sitting back to back with a partner, each child takes turns to experiment with ways to sing their chosen line. After each experiment the partner copies back. Each child has several turns at this before the partners swap roles.
4. Reflect on the learning.
5. Change partners and repeat points 3 and 4. Choose another line of the poem.

Development Ideas

Have one pair lead the whole group in an improvised song. Either choose a verse of a poem, or let one person invent words and melody on the spot while the rest of the group joins in. (See DVD track 30: Back to Back Singing. <https://vimeo.com/album/4996167>)

Discuss:
What did you learn as you improvised? What do you notice as the listener? How do the words affect your choice of sound and pitch?

FIRE HANDS - Becoming like elements in nature

10-30 mins

Level: Early, One, Two

Learning Intention

We are learning to improvise expressively using musical instruments and follow conducting cues.

Suggested Success Criteria

- create musical sounds by following the movements of someone's hands
- stop and start playing at the same time as the 'conductor's' hands
- co-operate well in pairs
- demonstrate playing techniques discovered during the exercise
- play with different volume levels.

Experiences and Outcomes

Expressive Arts

Inspired by a range of stimuli, and working on my own and/or with others, I can express and communicate my ideas, thoughts and feelings through musical activities. EXA 0-18a / EXA 1-18a / EXA 2-18a

Focus

What learners are communicating:

an understanding of techniques and expressive ways to play the instrument.

How learners are communicating:

by following the expressive movements of another and converting these to improvised sounds.

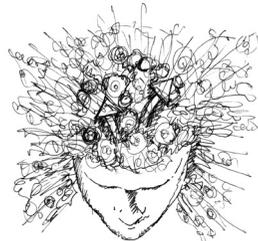
Musical building blocks:

developing expressive playing techniques, musical dialoguing skills, following a conductor.

collaboration



create



present



evaluate



sharing



FIRE HANDS - Becoming like elements in nature

10-30 mins

Resources

DVD track 19. <https://vimeo.com/album/4996167> Chime bars, xylophones or glockenspiels (enough for half the class).



Process

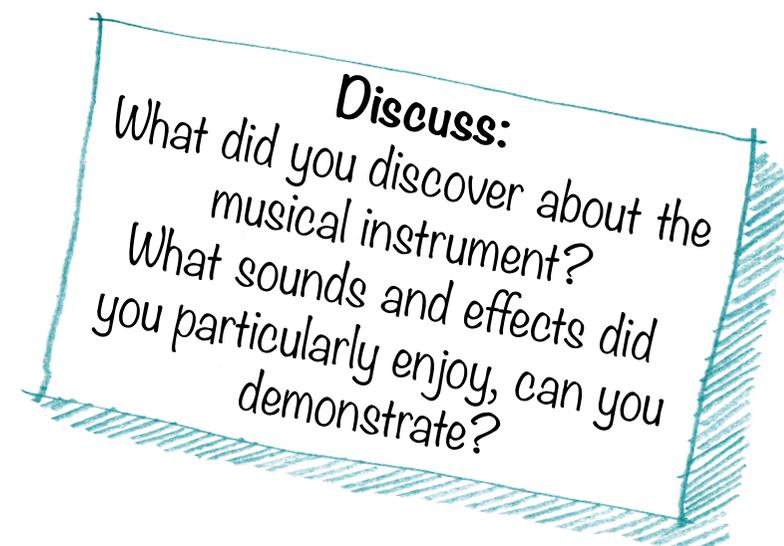
1. Sitting in a circle, ask the group to imagine a bonfire in the centre of the circle. Each person moves their hands as if they were the flames of the fire. It is easiest to begin this with eyes shut to avoid copying.
2. Repeat the exercise with eyes open, this time taking turns to copy the 'fire' of another person in the group.
3. Work in pairs, one xylophone or chime bar per pair. One person moves their hands like the flames of the fire and the other plays their own interpretation of this on their instrument.
4. As the facilitator, watch for interesting musical ideas and techniques. Ask for these to be demonstrated at the end of each round.

NB

Have pairs take it in turns to be the 'listeners', listening for interesting playing techniques and musical ideas. Can the listeners demonstrate what they heard?

Development Ideas

- Choose other elements in nature e.g. snow, mist, a river, a volcano etc.
- Have listener pairs who sit out for a round. When they feedback ask them to describe what they heard and ask others to demonstrate if they notice any interesting sounds and ways of playing the instrument.
- On A4 paper have each pair draw some quick visual representation of what they have played using simple lines and shapes.
- Discuss how these ideas can be used to make a piece of music. Ask: How will we begin? Will we all play that together? What sort of effect would we like at the beginning, the end? What could we add to that to make it more interesting, peaceful, exciting to the listener? Utilise the format of the 'flexible score' (see page 39) to organise ideas (drawing simple lines and patterns to represent ideas).



HOME AND AWAY with Garageband

Level: One, Two

10-20 minutes. Preparation: Home and Away (page 11) Poems to Songs with Garageband (page 59). DVD track 21. <https://vimeo.com/album/4996167>

Learning Intention

We are learning to improvise and be a considerate ensemble player.

Suggested Success Criteria

- sing a note that sounds good/blends/complements with the chord
- be willing to make mistakes
- copy and sing the melody or note another person is singing
- make choices to support the overall sound of the group
- stop, be a listener and describe what was heard
- encourage others by saying what we enjoy about their singing.

Experiences and Outcomes

Expressive Arts

Inspired by a range of stimuli, and working on my own and/or with others, I can express and communicate my ideas, thoughts and feelings through musical activities. EXA 0-18a / EXA 1-18a / EXA 2-18a

Health and Wellbeing

Through taking part in a variety of events and activities I am learning to recognise my own skills and abilities as well as those of others. HWB 1-19a
I can help to encourage learning and confidence in others. HWB 0-11a / HWB 1-11a / HWB 2-11a / HWB 3-11a / HWB 4-11a

Focus

What learners are communicating:

a willingness to experiment with the voice to find notes that harmonise with a chord.

How learners are communicating:

through improvised singing, and discussing how the sounds blend together.

Musical building blocks:

matching pitches to chords, confidence in experimenting with musical ideas, focussed listening skills.

Wellbeing building blocks:

developing an understanding of when it is important to express oneself, listen to others, or collaborate as a group.



HOME AND AWAY with Garageband

10-20 minutes

Resources

One Ipad

What do we mean by harmony?
Harmony can simply mean two different notes that sound good together.

PROCESS

1. Using Smart Guitar, strum a chord, and ask the group to hum with the chord. This will normally give you your first note.
2. Use this note to create a singing pattern with some rests in it.
It can help to give words to the pattern e.g.



We can call this the home place. Having rests in the pattern makes space for improvisation. NB an alternative to strumming is to use one of the auto functions on Smart Guitar. This will play a strumming pattern for you, all you have to do is press a chord.

3. Everyone starts by singing the 'home' phrase. The choices are then to: stay at home (keep singing the same part); leave home (find other notes to sing that may sound good with the home place); copy someone's idea; stop and listen. In the sung version of Home and Away it is even more important to copy ideas otherwise there will be too many melodies at the same time.
4. Discuss challenges and how to improve the overall sound.
5. Repeat the exercise taking suggestions for a new singing pattern for the 'home' place.

Development Ideas

Work in small groups (at least six in each group) and repeat the exercise.



Discuss:
What part did you enjoy singing and why?
How can we make it sound better?

PENTATONIC PLAY with Garageband

Level: One, Two

10-20 minutes. Preparation: Moving Rhythmic Units 1 (see 'Get Creative with Rhythm' page 80) and Heart Beat Rhythm Cards ('Get Creative with Rhythm' p 101) (optional)

Learning Intention

We are learning to make up tunes with music technology using the pentatonic scale.

Suggested Success Criteria

- accompany my partner by playing a steady rhythm pattern using the pentatonic scale
- improvise/make up a pattern using the pentatonic scale
- listen to each other while we are playing.

Experiences and Outcomes

Expressive Arts

I can use my voice, musical instruments and music technology to discover and enjoy playing with sound, rhythm, pitch and dynamics. EXA 1-17a

I can use my voice, musical instruments and music technology to experiment with sounds, pitch, melody, rhythm, timbre and dynamics. EXA 2-17a

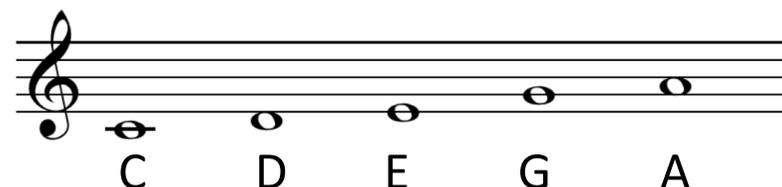
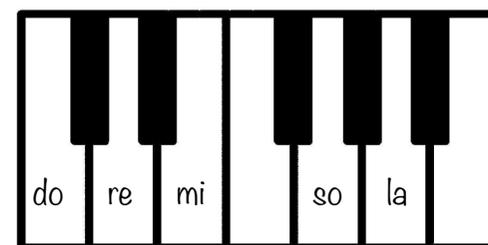
The pentatonic scale is made up of five notes of a scale. These notes harmonise easily together and are frequently used in traditional folk music as well as many other musical genres. In a major pentatonic, the five notes are the first, second, third, fifth and sixth notes of a scale. It is not necessary to know this to work with the pentatonic scale on Garageband as there is an option to set up a pentatonic scale in each instrument.

Focus

What learners are communicating:
an understanding of how to invent musical patterns with a particular set of pitches.

How learners are communicating:
by using music technology to explore melodic patterns.

Musical building blocks:
building skills in improvising and in supporting others to improvise, an understanding of how to use music technology to create melodic patterns.



PENTATONIC PLAY with Garageband

10-20 minutes

Resources

An Ipad (preferably one between two). If there are not enough iPads this type of activity can be done by some members whilst others do another activity.

Process

1. Create and learn a simple rhythmic pattern. This can be learnt using rhythm syllables (if the rhythm section activities listed above have been completed) or using a phrase of a song, or words. For example:



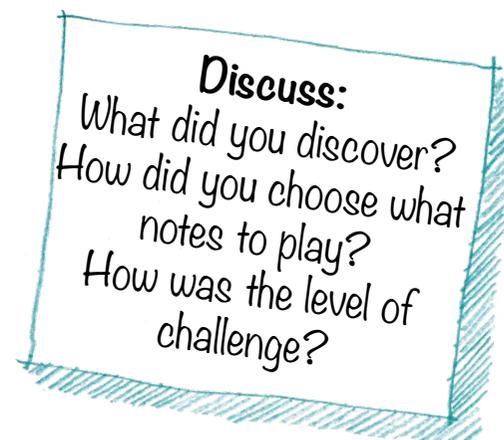
Learn the chosen rhythm, call and answer style and/or using body beats.

2. Working in pairs, (preferably with headphone splitters and a headset each) open Keyboard on Garageband. Select the small keyboard icon (middle right of screen) and choose the double keyboard layout. Select scale (beside keyboard icon) and choose major or minor pentatonic.
3. Play the rhythmic pattern together, each taking a keyboard and experimenting with notes in the pentatonic scale. Choose only two or three notes to play the rhythmic pattern. NB at first it can be easier to make sure the rhythm can be played on only one note and then expand.
4. One person plays the agreed rhythmic pattern, the other is free to improvise on any of the notes. Take turns. The improviser listens to the set pattern and find a way to complement it.



Development Ideas

- Repeat the activity using the standard keyboard layout, and playing only on the black notes. (The black notes make a pentatonic scale in a different key)
- Record a pentatonic song (see Pentatonic with Drums and Keyboard).
- Use a pentatonic scale on a different instrument.
- Make up a different rhythmic pattern.
- Set different Play Rules e.g. the rhythm holder and the improviser are free to change parts whenever they wish; the rhythmic pattern must have two beats of rest in it.





Section Two

COMPOSITION

Musical activities to support leadership, collaboration, and self expression



Introduction

“There is clear evidence that the processes of children composing provide positive educational and social outcomes.”

Burnard and Murphy (2013)

“He was unable to write imaginative sentences but when he began writing songs his language skills took a leap”

Mother of a nine year old boy taking part in an eight week block of composition sessions.

LISTEN, LISTEN, LISTEN

Listening lies at the heart of all music skills. Use music as a medium to develop general listening skills.

Listening and Composition

Listening to other composers and reflecting on each other’s work is an integral part of any music learning.

Make listening pieces short, colourful and varied.

Ask listening focussed questions: What did you hear? Can you describe the sound? Can you sing the sound? Can you show me what you heard? (Use physical movements or art).



See Appendix for a full list of listening ideas and inspiring videos.

Utilise the four Listening Modes:

Emotional

Intellectual

Physical

Creative Response

“In English you have this wonderful difference between listening and hearing, and that you can hear without listening, and that you can listen and not hear”

Daniel Barenboim, Music educator and conductor

Two Strands in Composing with Children

There are two key strands to facilitating composition sessions. One strand is where children are given the opportunity to freely make up a piece of music; very little input can be given at this stage. The second strand is to offer frameworks and skill builds from which children can develop their own ideas. This resource deals mostly with this second strand, but will also give you skills to support the development of completely child-led compositions.

Getting Started

Often children won't know what it means to compose music. A good starter is to ask a class whether anyone thinks they can make up their own piece of music. Leave this task with them for a week, and see if anyone comes back with an idea. If even one or two children have made something up, this can kick start the composition process.

Composition allows children to explore language and problem solving using structural and expressive building blocks.



Relationships are at the heart of a successful composition class.



Tips to Support the Composing Process:

- Prioritise relationships, team building and empathy. (Use fun warm-ups that bring the group together).
- Offer a variety of composing frameworks including self-initiated projects with no pre-set guidelines.
- Keep Listening as a central focus.
- Build technical skills into the process by including skill builds in each session.
- Encourage repetition; essential for the process of exploration and musical decision making.
- Record or make a visual record when a musical idea is stable. Stable could mean it can be repeated and the child enjoys the sound they have created.
- Form and elements will arise naturally from their own compositions. As musical ideas emerge they can be named appropriately, for example: repetition, contrast, suspense, dynamic change, patterns, beginnings, endings and so on.
- Support each child to find a musical 'voice' they can call their own. This often means offering open ended projects where children are free to choose an instrument and their own theme.
- Combine listening and inventing with movement activities in order to deepen understanding of patterns and shapes.
- Develop language to discuss musical ideas.

All of these points will be covered in this resource.

Musical Language

Children enjoy having technical terms to discuss their work. A small collection of terms can be used from early level onwards. The most common refer to dynamic changes (changes in volume).

forte = loud

piano = soft

crescendo = getting louder

diminuendo = getting quieter

It is optional whether you choose to use the Italian terms. Introducing them as part of every day discussion in music sessions means they can be adopted easily. Many other terms referred to in composition are similar to story telling. For example a piece will have a beginning, middle and end. We may discuss how we will keep the listener interested, perhaps add suspense or surprise. The listener also likes to hear again something they have already heard, in this case music uses repetition. These terms and some others have been collected together and made into Composition Cards (see Appendix).

Composition Cards

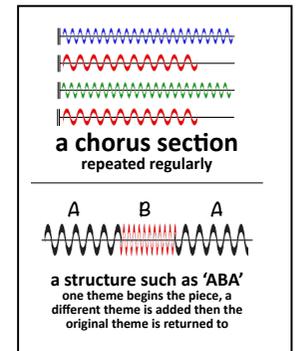
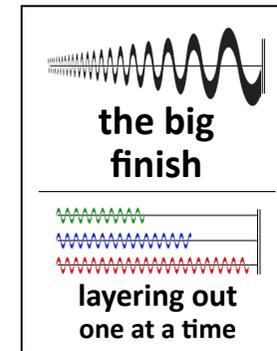
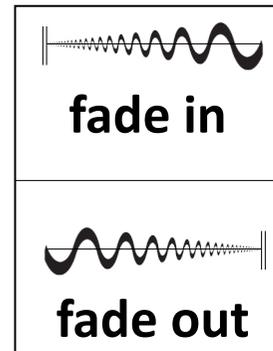
The cards refer to various aspects of a piece of music. The most effective way to understand their meaning is to listen to a piece of music and identify which cards are featured in the piece. This method gives children a language with which to reflect on what they have heard, and frameworks around which to invent and arrange their own music.

Arranging: layering, playing in unison, solo.

Structures: verse, chorus, call and answer, big-small-big, small-big-small.

Expressive Elements: changes in volume and speed, elements of surprise, gaps of silence, the big finish, fade in, fade out.

See Appendix for cards and full definitions of each component and page 43 for introductory activity.



Composition Activities

Frameworks

Most of the activities lay out frameworks that can be transferable to other composing activities. For example the first exercise "Dry, Wet, Sticky Sounds" refers to a flexible score, a method for notating and arranging ideas, which can be used for any inventing exercise. Once these frameworks are experienced, children will have structures and methods to allow them to take more control of their own planning and composition.

Timings

Some of these activities can last for many weeks depending on how the group chooses to develop them. The timings give an approximate time to explore the activity once.

Offer a variety of frameworks for inventing as well as open ended tasks where children are free to choose the medium and the theme.

DRY, WET and STICKY SOUNDS

Level: Early, One

20-40 minutes. This activity uses the idea of a Flexible Score.

Learning Intention

We are learning to listen to and describe sounds, and to arrange these into a piece of music.

Success Criteria

- describe sounds using a variety of words
- make up combinations of dry, wet and sticky sounds
- arrange and present a combination of sounds
- draw lines and shapes to represent sound ideas.

Experiences and Outcomes

Expressive Arts

I can respond to music by describing my thoughts and feelings about my own and others' work. EXA 0-19a

I can sing and play music from other styles and cultures, showing growing confidence and skill while learning about musical notation and performance directions. EXA 1-16a



Focus

What learners are communicating:

an understanding of how to use language to describe sound.

How learners are communicating:

by experimenting with sound and discussing words to describe the sound, by arranging music using simple line drawings.

Musical building blocks:

developing a vocabulary to describe sounds, focussing listening skills on durations of sound and their tone colours (timbre), learning a method to notate and arrange musical ideas.

A Flexible Score is a method to write and arrange musical ideas. Simple images are drawn preferably on large sheets of paper and laid out on the floor or pinned on the wall. Each piece of paper represents a sound idea and can be arranged in various formats by re-ordering the pieces of paper. It is important that the pictures use simple shapes and lines in order for them to be quickly replicated.

DRY, WET and STICKY SOUNDS

20-40 minutes

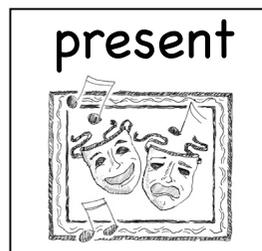
Resources

A range of classroom instruments, blank paper.

Process

1. Sit in a circle with several instruments for demonstration purposes. Play these in various ways discussing the sounds. Experiment with imitating these sounds vocally. Label the sounds as 'wet', (very resonant long ringing) 'dry' (sounds with little or no resonance and fast decay) or 'sticky' (those that are in-between those two extremes).
2. Allocate one instrument or sound source between two, to explore wet, dry or sticky sounds.
3. Listen and discuss these sounds in the large group.
4. Each pair chooses one of their sounds they particularly like and draws a visual representation of this on A4 paper. This should be a simple line drawing that can be redrawn easily. Provide support with careful questioning such as: Is it a big or small sound? Is it a particular colour? Is it bright or dark? Is it a smooth or jagged sound? Is it constant or broken up?
5. Lay out the images on the floor in a random order and play one pair after the other. Each pair can play their sound for approximately four or eight counts.
6. As a group decide on a playing order.
7. Rehearse the piece with the new arrangement.
8. Present and record. Listen back and evaluate and celebrate.

A stone being dropped into a pool of water and creating long lasting ripples is a good analogy for wet sounds contrasted with the same stone being dropped onto sand for dry sounds. If you have sand and water demonstrate this effect.



Discuss:
Which sounds do you think would make a good beginning/ending?
What combinations sound particularly effective? (There could be 2 or more at the same time.)
What sounds flowed smoothly into each other?
Do we want to repeat some sounds? (If so make another drawing.)
Do we want to group wet and dry sounds together?

SOUND WALK

Level: Early, One

1-2 sessions. This activity uses the idea of the 'Flexible Score' introduced in Dry, Wet, Sticky, Sounds (see page 39).

Learning Intention

We are learning to listen to sounds outside to help us make and present our own piece of music.

Suggested Success Criteria

- sing or describe sounds we hear outside
- make the sounds we heard into a piece of music
- talk about what we like about our music
- talk about how we can improve our music for an audience.

Experiences and Outcomes

Expressive Arts

I can respond to music by describing my thoughts and feelings about my own and others' work. EXA 0-19a

Inspired by a range of stimuli, and working on my own and/or with others, I can express and communicate my ideas, thoughts and feelings through musical activities. EXA 0-18a / EXA 1-18a / EXA 2-18a

Focus

What learners are communicating:

an ability to listen well and describe and play heard sounds.

How learners are communicating:

by discussing sound and presenting their own piece of music.

Musical building blocks:

listening skills, confidence to create their own music, language to discuss sound.

composition

SOUND WALK

1-2 sessions

Resources

A variety of classroom instruments.

Process

1. Take a listening walk in the local environment. Ask the children to listen closely to all sounds from the tiniest whisper to the largest noise and try to remember what they heard. Offer prompts during the walk and ask the same questions back in the classroom.

What is the quietest sound? What is the highest sound?

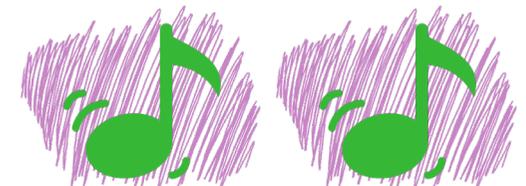
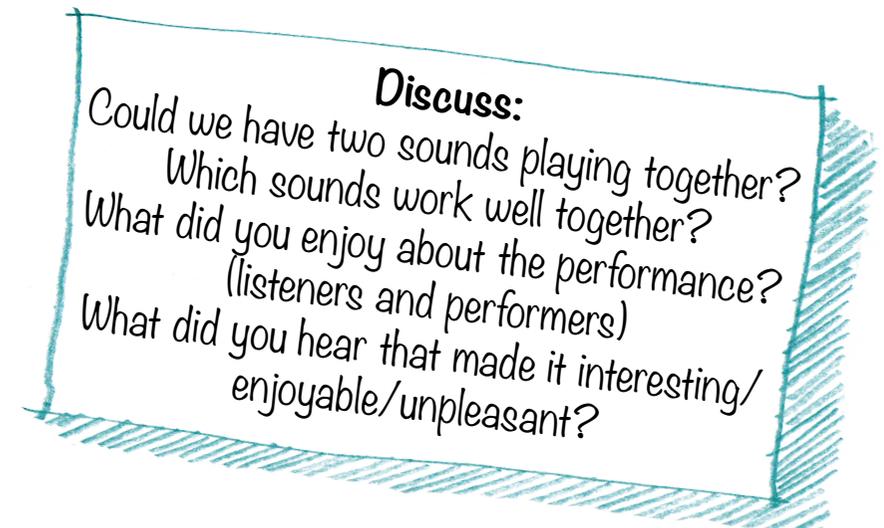
What are three different sounds that move past you?

What is a sound heard only once? What is a sound that is there all the time?

2. Back in the classroom, or still working outside, discuss the heard sounds. Can they: describe the sounds, sing them, or make them with some sort of body percussion? ? Make a list of the sounds.
3. Choose four or five sounds to make a piece of music. Decide a play order and as you do so make a simple graphic for each on an A4 piece of paper. Lay the paper out on the floor in the decided play order.
4. Lay out a variety of classroom instruments and discuss and experiment how to represent these sounds musically.
5. Let groups of children practise and present the piece. Choices can be made as to how to transition from one sound to another. Movements could be made in-between each 'sound stop', such as skipping, walking, or jumping for a certain number of beats before the next sound begins. Or the next sound could begin when you point to the sound on the 'paper score'.
6. Discuss and make any alterations.

Development Ideas

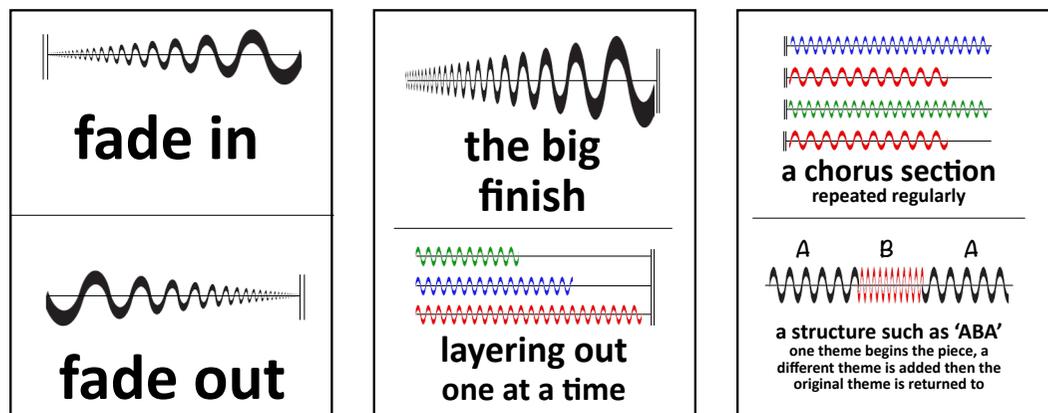
- Children work in pairs to create their own sound walk score music. Give each pair enough paper to make marks to show their sounds. Each sound could have a different colour.
- Develop the group composition into a performance piece to show another group.



INTRODUCTION TO COMPOSITION CARDS

15 minutes. This activity introduces the Composition Cards. See Appendix for full set.

Level: One, Two



Learning Intention

We are learning to listen for and describe what is happening in a piece of music.

Suggested Success Criteria

- describe at least three features in the piece of music using the Composition Cards
- describe by singing or using body movements what is happening in the music
- describe any feeling you had whilst listening to the music.

Experiences and Outcomes

Expressive Arts

I have listened to a range of music and can respond by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others' work. EXA 1-19a / EXA 2-19a

I have listened to a range of music and can identify features and concepts. I can give constructive comments on my own and others' work, including the work of professionals. EXA 3-19a

Focus

What learners are communicating:
an understanding of the features a composer uses to create an interesting piece of music.

How learners are communicating:
by describing what is happening in music, using musical language and through singing and with the body.

Musical building blocks:
building the ability to listen, understand and appreciate music. Learning about concepts and features to aid the compositional process.

LISTENING USING COMPOSITION CARDS

15 minutes

Resources

Two orchestral pieces of recorded music. The BBC 10 Pieces is a useful source. Two easy contrasting pieces to introduce the cards are:

In the Hall of the Mountain King - Grieg

Horn Concerto No 4 - Mozart

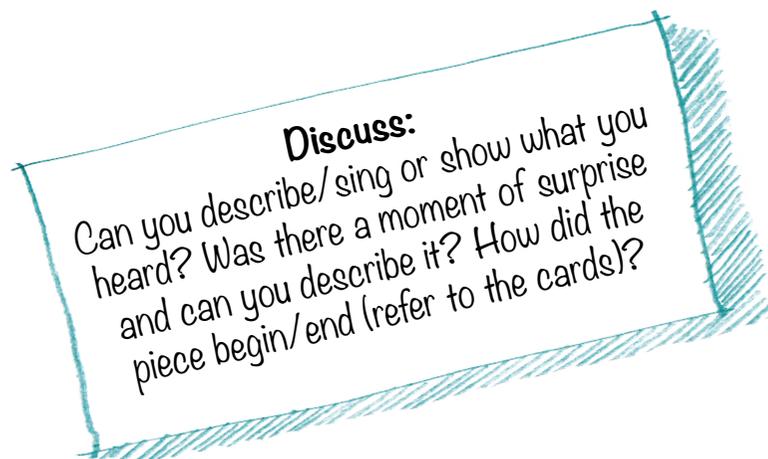
These pieces can be downloaded from the BBC 10 pieces website: www.bbc.co.uk/programmes/p01vs08w

Process

1. Choose a listening mode for the selected piece of music. Listening mode suggestions: listen with eyes shut, through movement, conducting with the hands, making line drawings. Listen once to the piece (make sure the piece or excerpt is no longer than two to three minutes).
2. Show and discuss all or a selection of the component cards
3. Listen again to the music bearing in mind these features, and discuss what was heard.

Development Ideas

- Take the components of one of the pieces of music and use these as features to devise a new piece e.g. invent/create a body percussion piece that begins quietly (piano) has a crescendo, and ends loudly (as in 'In The Hall of the Mountain King').
- Use the Composition Cards in any inventing activity to stimulate musical ideas.



RECORDING MUSICAL IDEAS THROUGH DRAWING

10-20 minutes.

Level: Early, One

Learning Intention

We are learning techniques to write down our musical ideas.

Suggested Success Criteria

When looking at drawings a few days later, I am able to imagine the sounds they represent.

Experiences and Outcomes

Expressive Arts

I can sing and play music from other styles and cultures, showing growing confidence and skill while learning about musical notation and performance directions.

EXA 1-16a

Focus

What learners are communicating:

an understanding of how melodies and sounds can be portrayed through images.

How learners are communicating:

by creating visual images of the melody.

Musical building blocks:

first notation skills.

I am able to imagine the sounds my drawings represent



RECORDING MUSICAL IDEAS THROUGH DRAWING

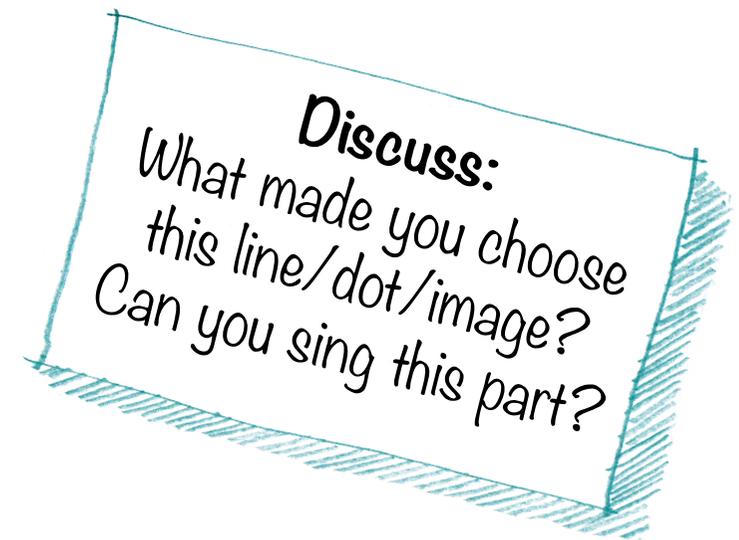
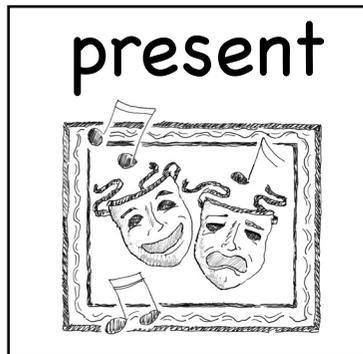
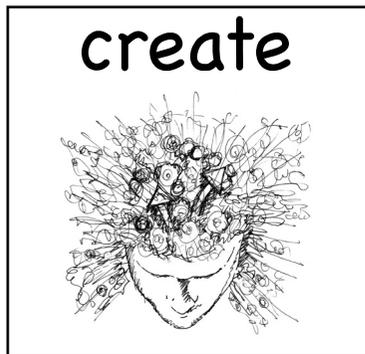
10-20 minutes

Resources

Paper, coloured pencils, a variety of other art materials (if you have time for an extended exercise) such as coloured paper, glue, scissors, tape.

Process

1. Play a melody the children will be familiar with, a nursery rhyme or a popular song. Sing this or play an example from youtube or another music platform.
2. Ask them to write something down using the materials you have so that they will remember it next week. There is no right or wrong way. They can use lines, dots, shapes, numbers, pictures.
3. Share the pictures, celebrate diversity and check the following week if they remember the tune by looking at the pictures.



Musical Form

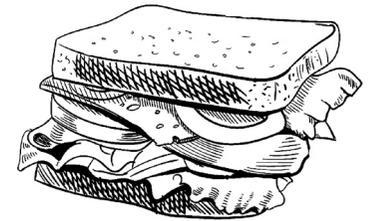
Musical form refers to the overall structure of a piece of music. At this level, think about it as a way to organise musical ideas. Often this relates to how an idea is repeated or developed. The next activity explores what we can call an ABA form.

ABA simply explained: A is one musical idea of any length, it could be the first line of a song. B could be the 2nd line where the melody and the rhythm are changed, and if the 3rd line is the same as the first this becomes an ABA pattern.

A rhythmic example of ABA:



A is a musical idea. It can be a few notes or many lines of music. B is a development or variation of that idea. Another way to think about it is as a musical sandwich.



ABA WITH RHYTHM CARDS

Level: Two

15-20 minutes. Preparation: Moving Rhythmic Units and Rhythm Card activities (see 'Get Creative with Rhythm' page 77)

Learning Intention

We are learning to make up a rhythm pattern using the structure of ABA form.

Suggested Success Criteria

- Using rhythm cards, make two different phrases and lay them out in ABA form (the first phrase with be repeated twice, at the beginning and the end)
- body beat or chant the rhythm in time with a beat.

Experiences and Outcomes

Expressive Arts

I can use my voice, musical instruments or music technology to improvise or compose with melody, rhythm, harmony, timbre and structure. EXA 3-17a
NB I have included a level 3 outcome here because it refers to structure although this activity can be carried out at level 2.

Focus

What learners are communicating:
an understanding of how to use ABA form.

How learners are communicating:
by making up a rhythmic pattern in ABA form and playing this.

Musical building blocks:
an understanding of how repetition can be used to create structure.

ABA WITH RHYTHM CARDS

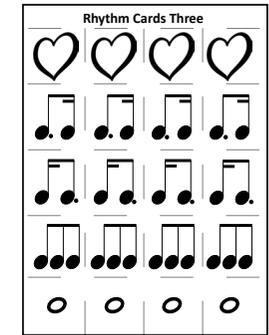
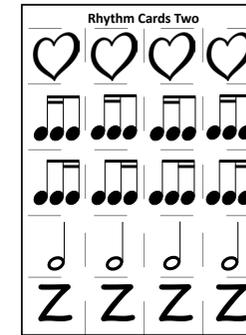
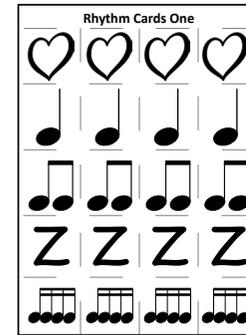
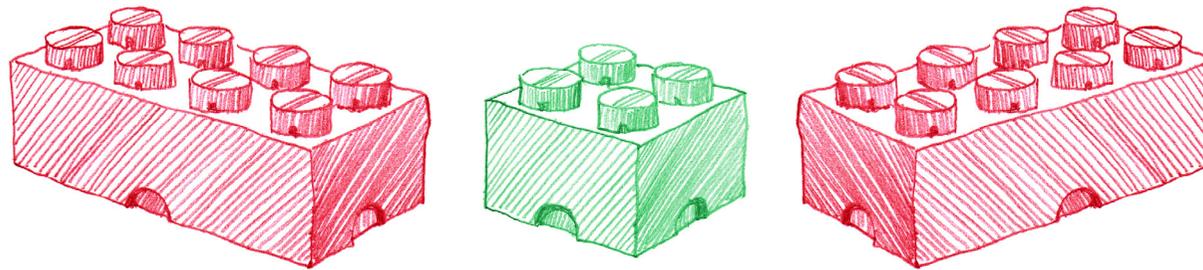
15-20 minutes

Resources

Rhythm Cards packs (enough for each pair or small group).

Process

1. Introduce the idea of ABA form as a structure to help us write music. Take a lego block and say when I hold this up we clap..... (make up a simple rhythm or ask a pupil to make up a rhythm). Call this the A idea. Take a different coloured lego block and clap a different rhythmic phrase. Call this the B idea. If we have green and red lego blocks, the A idea can be red, the B green. Lay out the lego blocks, red, green, red.



2. Ask the class to clap this. This is an ABA structure.
3. Work in pairs or small groups to make up a short rhythm piece with an ABA structure. Each pair has a set of rhythm cards. Each idea need only be four beats long.
4. Rehearse and present each piece to the large group.

Development Ideas

- Extend the length of each section.
- Using a different colour of lego block, create a C section.
- Use the ABA framework to invent a piece on tuned percussion (the rhythm example already used can be a starting point).

ABA
A is one musical idea of any length, it could be the first line of a song.
B could be the 2nd line where the melody and the rhythm are changed, and if the 3rd line is the same as the first, this becomes an ABA pattern.

SHORT POEMS TO SONGS

Level: One, Two

20-40 minutes

Learning Intention

We are learning to invent our own melody lines for a poem.

Suggested Success Criteria

- work co-operatively
- decide a melody line everyone can sing
- use body movements to invent and help remember a melody
- present one line of song to the group
- discuss and evaluate the song.

Experiences and Outcomes

Expressive Arts

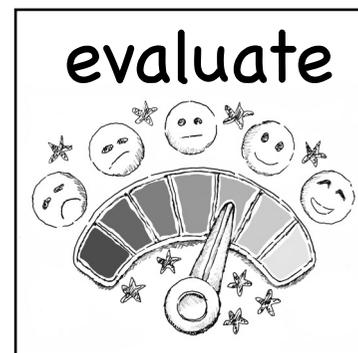
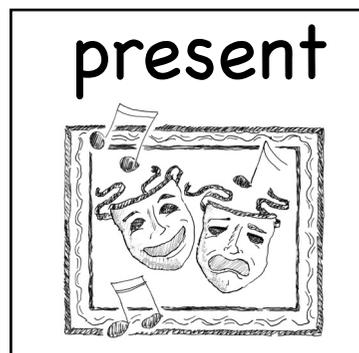
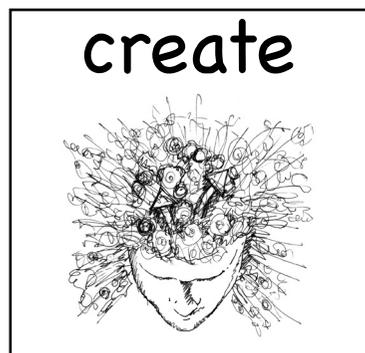
Inspired by a range of stimuli, and working on my own and/or with others, I can express and communicate my ideas, thoughts and feelings through musical activities. EXA 0-18a / EXA 1-18a / EXA 2-18a

Focus

What learners are communicating:
an ability to invent a melody line using body movements to support pitch, dynamics and expression.

How learners are communicating:
through discussing ideas, and vocally experimenting in small groups.

Musical building blocks:
techniques to use the body to aid song writing, learning melody lines through careful listening.



SHORT POEMS TO SONGS

20-40 minutes DVD track 20. <https://vimeo.com/album/4996167>

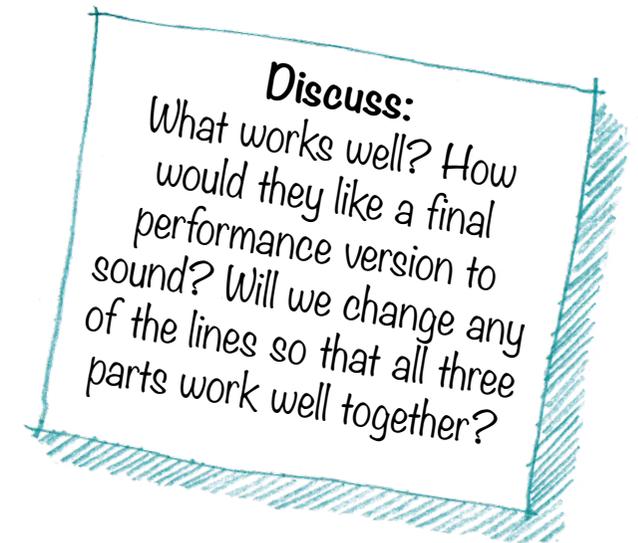
Process

1. Choose a few lines from a poem, preferably with no more than five or six words in each line. Here are some examples taken from Scottish poet Alan Spence (2000).

damp leaves drift to earth
the sun hangs tangled
in the branches of a tree

puffed up cloud
the swan's feathers ruffled
white sails on the lake

the moon moves with us
as we walk
drifts from tree to tree



Pupils can write their own haikus or short poems. Using images from nature often encourages spontaneous movement.

2. Read a single haiku several times. Ask the children to become like each word with body movements as the poem is read. They can move around the room or stay in one space: moving arms and body; sitting and moving the hands; lying and moving the legs. Repeat several times, gradually having the group join in with the words.
3. Ask for volunteers to present solo. Discuss how movement helps us to learn the lines. Have the group copy back the movements of some of the presenters.
4. Divide the group into three parts assigning a line to each. Ask each group to work together to create a vocal line for their words, continue to use movement to support this. The line has to be practised enough as a group for everyone to be able to 'hold it' in their heads.
5. Each group presents their melody line. Discuss: How each group decided on the melody? Is each group happy with their melody? Is there anything they would like to change?
6. Sing the whole poem by conducting each group one line at a time. Make an arrangement of this by conducting lines in any order and having some parts sing their line many times e.g. one part may be more simple and spacious, suitable for an ostinato, or good for beginning a layered piece. Allow pupils to conduct.

Development Ideas

- Use this idea for pairs or small groups to make up a melody for a verse themselves and arrange it in any way they wish.
- Children write their own haikus and choose if they want to work by themselves, in pairs or small groups to create a song.



POEMS TO SONGS with movement

Level: One, Two

This activity will probably need to be divided into several sessions. It is an extension of Haiku Song activity giving each child the chance to create their own poem or song in partnership with another.

Learning Intention

We are learning to use movement to help us with song composition.

Suggested Success Criteria

- link sound ideas with body movements
- use our voice to experiment with pitch and dynamics
- make up a simple melody with our voice
- discuss what works well and what could be improved upon
- teach our melody to another person.

Experiences and Outcomes

Expressive Arts

I can use my voice, musical instruments and music technology to experiment with sounds, pitch, melody, rhythm, timbre and dynamics. EXA 2-17a
Inspired by a range of stimuli, and working on my own and/or with others, I can express and communicate my ideas, thoughts and feelings through musical activities. EXA 1-18a, EXA 2-18a

Focus

What learners are communicating:

an understanding of how to experiment with the voice using expressive techniques including the use of dynamic changes (from loud to quiet).

How learners are communicating:

by experimenting with the voice, using movement to help guide the process; by teaching their song to another and reflecting on the process through discussion.

Musical building blocks:

Musical building blocks: developing skill and confidence in expressing their own musical ideas using the voice; developing expression in the voice.

composition

POEMS TO SONGS with movement

This activity will probably need to be divided into several sessions.

Process

1. Warm up: Sitting in a circle invite the children to move the hands in a way that shows different aspects of nature. Some examples are: a river, a stream, waterfall, fire, a candle, a wave, the sea, a still loch, clouds, grass in the wind, a snowstorm, lightning. Take time to do each one. Ask them for suggestions. At times you can stop and have everyone copy the movements of one pupil. Repeat this exercise using the whole body. Have the pupils move freely around the room, beat a drum or clap to signal a stop and then call out a word. You can move from elements of nature to other words, for example: small box, big box, wardrobe, carpet, yellow, red etc.
2. Read a few lines of a poem asking them to 'become' or 'be like' each word in the poem. Read slowly so there is time for expression of each word. Here are four examples by Scottish poet Alan Spence. Focus on one 'poem'. Once you have read the words and they have done this with movement, repeat and have them also say the words whilst doing the movement. Finally ask if anyone can speak the words without actions, but with expression in the voice.
3. If you are able, improvise a vocal line for these words and have them echo back. Try out more than one variation. Offer them the opportunity to sing the words whilst the group echoes back.
4. Making up their own words. Explain they are going to invent some lines of their own. Have everyone in a space on the floor and ask, 'what sort of day is it in your song?' Ask them to move and 'be like that day'. Ask them to think of some words to describe that day. As they think the words, have them make corresponding movements. Ask 'can you see anyone, anything, like a plant, an animal, an object in your day?' If so, have them be like that thing and then find words as above. You can make completely different suggestions as to how they find these words. Experiment with various creative writing methods.
5. There is an option now to take time to link and make a written note of their words.
6. Hear the words of each child, with or without movements, you can choose. With a big class you can 'present' them simultaneously in groups.
7. Once everybody has at least a line or two, have them walk slowly and randomly around the room, avoiding others, and quietly start to experiment with some singing with their words. Alternatively ask them to find a spot outside in the playground, by themselves, and start to play with how they could sing their words. Continually reinforce the idea of including body movements in their vocal improvisation.
8. Working in pairs, each child sings and teaches their words to the other. Emphasise careful listening in order to imitate the sound and expression in the other person's voice. Ask them to consider what the word means as they sing. Keep the intention to support each child to have the courage and confidence to invent and sing in front of others. As an option, pairs can present their lines together with or without actions.
9. Reflect on this experience. How was it to make up a tune? How is it to find a movement that represents each word? etc. As an option lay out a selection of relevant 'needs words' and ask for feedback. What needs were met? Why? What needs were not met? What could be done to change that?

each leaf as it falls
catches
a moment
the light

watching
the sky darkening
the moon brightening

waking from a dream
of rain falling
to rain, falling

night fishing
each boat in the circle
of its own light

Alan Spence (2000)

MUSICAL STORIES with gesture choir

Level: One, Two

45 minute sessions over several weeks. Preparation: The Gesture Choir ('Get Creative with Health and Wellbeing' page 26)
This activity uses a framework of the 'gesture choir' to create music for a story.

Learning Intention

We are learning to improvise and arrange musical ideas in order to tell a story.

Suggested Success Criteria

- experiment with sound using different timbres (types of tone)
- play using a variety of dynamic range (from very quiet to very loud)
- describe mood and atmosphere using sound
- co-operate well together
- present with confidence to an audience
- select sounds to accompany a moving image
- discuss thoughts and feelings about the piece of work.

Experiences and Outcomes

Expressive Arts

Inspired by a range of stimuli, and working on my own and/or with others, I can express and communicate my ideas, thoughts and feelings through musical activities. EXA 0-18a / EXA 1-18a / EXA 2-18a

I can use my voice, musical instruments and music technology to experiment with sounds, pitch, melody, rhythm, timbre and dynamics. EXA 2-17a

Cross curricular links: English. Combine this activity with creative writing.

Focus

What learners are communicating:

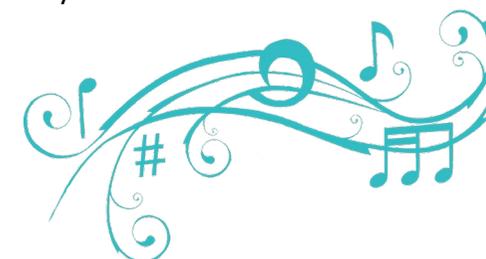
an understanding of how to manipulate sound to convey mood, atmosphere and dramatic events.

How learners are communicating:

by improvising and composing on classroom instruments, demonstrating dynamic range and a variety of tone colours, by arranging a piece for performance.

Musical building blocks:

the ability to use dynamic range and timbre to create mood and atmosphere, developing musical arranging and performance skills.



MUSICAL STORIES with gesture choir

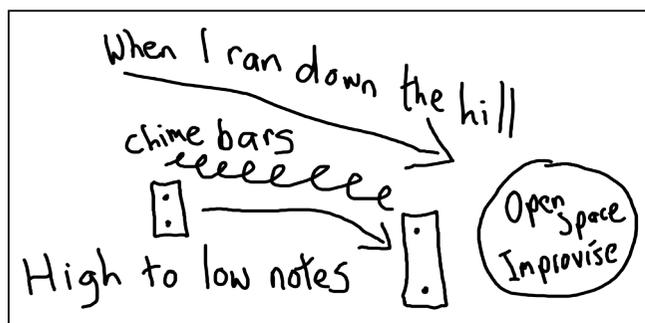
45 minute sessions over several weeks

Resources

A variety of classroom instruments (enough for half the class)

Process

1. Play the Gesture Choir Activity (see 'Get Creative with Health and Wellbeing' page 26 and DVD track 29 <https://vimeo.com/album/4996167>).
2. This activity involves one member of the group telling a story with exaggerated gestures, with a group of children standing behind (as the gesture choir) copying the gestures and a group in front improvising musical ideas to represent the gestures and words.
3. Work in small groups on a section of a story. Each small group plays a version of the gesture choir with the scripted story, taking turns to either read, copy gestures or improvise musical ideas. NB each group has enough instruments for half the members.
4. Each small group presents and teaches their ideas to the large group. NB use the same format, with one storyteller and half the class as either the gesture choir or instrumentalists.
5. Continue to refine the musical ideas until there are some set patterns that can be used for key moments in the story. Make simple line drawings including some key words if necessary to represent these musical ideas (as in the Flexible Score, see page 39). Leave space for improvised ideas.



6. Work on beginnings and endings. Do this as a large group or work in small groups to decide what would make an effective opening and end to the piece.
7. Continue to refine and rehearse for performance.

Performance Ideas:

When presenting the gesture choir, story teller and instrumentalists can rotate roles. As they change roles make this a part of the performance.

Music can be created for the changing of positions, or use this as an opportunity to showcase any individual performing skills.

Listen carefully to improvised patterns, and ask children to demonstrate and have others copy back.

Many instrument techniques can be learnt whilst improvising. Let children utilise any musical skills they may learn outside school.

SMART DRUMS first recording lesson

Level: Early, One, Two

10-20 minutes. Preparation: Smart Drums first lesson ('Get Creative with Rhythm' page 38)

Learning Intention

We are learning to record a drum pattern on Garageband.

Suggested Success criteria

- create a new song
- choose a drum pattern I enjoy
- record and playback an eight bar drum pattern.

Experiences and Outcomes

Expressive Arts

I have the freedom to use my voice, musical instruments and music technology to discover and enjoy playing with sound and rhythm. EXA 0-17a

I can use my voice, musical instruments and music technology to discover and enjoy playing with sound, rhythm, pitch and dynamics. EXA 1-17a

I can use my voice, musical instruments and music technology to experiment with sounds, pitch, melody, rhythm, timbre and dynamics. EXA 2-17a

Focus

What learners are communicating:

an understanding of how to record music using Garageband.

How learners are communicating:

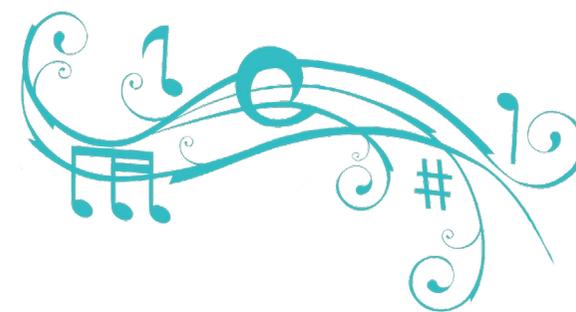
by recording an eight bar drum pattern.

Musical building blocks:

exploring percussion instruments and rhythm patterns, recording using digital technology.



Garageband is automatically set up to record over an eight bar segment. When beginning it's useful to keep this setting. A bar is a convenient way of organising music into sections. Most often there are two, three, or four beats in each bar. The default setting on Garageband is for four beats in the bar. This can be changed if needed, but it's useful to leave that until other basic functions have been learnt.



SMART DRUMS first recording lesson

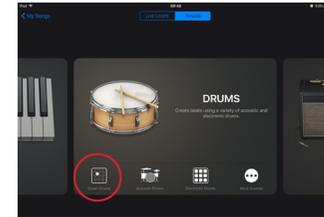
10-20 minutes

Resources

iPads, one for each child or shared in small groups.

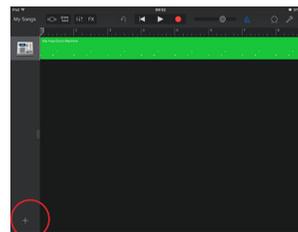
Process

1. Each child/group creates a new song by tapping + icon top left of garageband home screen and opens Smart Drum.
2. Experiment with Smart Drums and share info.
3. Each child chooses a combination of instruments and places them on the grid. Listen by tapping the start button (left hand side) and experiment, choosing a pattern they like. Record this over eight bars by tapping on the red circle (top of screen). The pattern will record over eight bars, when the record line turns from red to green it is finished and you can press the stop button. To play back return arrow symbol on the time line to the start by dragging it and press 'play'. Flip the screen to track view by pressing second icon from the left at the top.
4. Plug in a mini speaker and hear a selection of the recordings.



Development Ideas

- Record another track by flipping to track view, pressing the + button (bottom left) and opening a new instrument.
- Record an eight beat pattern with drums.



Before pressing the record button make sure you have pressed 'rewind'.

PENTATONIC DRUMS AND KEYBOARD

Level: Two

1-2 sessions. Preparation: Smart Drums first lesson, Two Track Drum Exploration. ('Get Creative with Rhythm' pages 38 & 42) Pentatonic Play page 33.

Learning Intention

We are learning to how to compose on Garageband using the pentatonic scale.

Suggested Success Criteria

- suggest ideas and listen to the ideas of others
- record a two track composition using drums and another instrument
- experiment with notes to find a melody I enjoy.

Experiences and Outcomes

Expressive Arts

I can use my voice, musical instruments and music technology to experiment with sounds, pitch, melody, rhythm, timbre and dynamics. EXA 2-17a

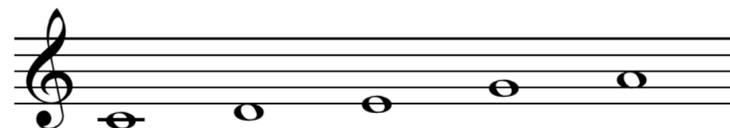
Focus

What learners are communicating:
developing understanding of multi track recording, and the ability to improvise melody alongside a rhythmic part.

How learners are communicating:
by manipulating sound to record a two track composition, and by discussing their ideas.

Musical building blocks:
I can use my voice, musical instruments and music technology to experiment with sounds, pitch, melody, rhythm, timbre and dynamics.

The pentatonic scale is a five note scale used in a wide variety of music, many Scottish tunes are composed only using these five notes. Starting on C the five notes will be C D E G A This is a major pentatonic scale.



PENTATONIC DRUMS AND KEYBOARD

1-2 sessions

Resources

iPads (one each or one between two). Headsets and headset splitters if working in pairs.

Process

1. Open smart drums. Either using the random dice (bottom left) or by dragging icons onto the grid create a drum pattern. When happy with the pattern record it over eight bars (eight bars is the default setting).
2. Play back the recording several times clapping either in time to the beat or picking up any other beats in the rhythm.
3. Flip to track screen (second icon top left) and the recording will be lit green. Press + symbol (bottom left) to add another instrument. Open a keyboard.

4. Tap on the scale icon and set it to either major or minor pentatonic. It will now look like this.



5. Return play back to start and press play back and practise any combination of the pentatonic notes alongside the drum pattern. Encourage pauses, repeating patterns. Keep it simple, find a pattern repeat it and then add a little, have some silent moments.
6. Make a recorded version.
7. Listen to others' recordings and evaluate/appreciate. Plug in a mini speaker to an iPad so the whole class can hear well.
8. An option is to rerecord or add another track.

Development Ideas

- Choose a pentatonic scale using one of the other virtual instruments.
- Add a chord pattern using smart guitar.
- Add a bass pattern, selecting pentatonic scale on bass guitar.

Discuss:
How well does the keyboard melody fit together with the drum track?
Which part do you like best about your piece, why?
What would you like to do differently?



Before adding other sounds always listen carefully to what has been recorded and imagine where other sounds and notes may fit.

POEMS TO SONGS WITH GARAGEBAND

Level: One, Two

20-40 minutes

Learning Intention

We are learning to make up a song from a poem.

Suggested Success Criteria

- chant the poem rhythmically
- make up a melody for the words of the poem
- contribute through a singing idea or giving feedback on the sound
- feel like the song belongs to the group.

Experiences And Outcomes

Expressive Arts

Inspired by a range of stimuli, and working on my own and/or with others, I can express and communicate my ideas, thoughts and feelings through musical activities. EXA 2-18a

I can invent melodies and have confidence to improvise with my voice.

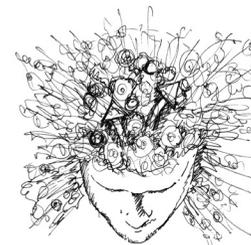
Focus

What learners are communicating:
the ability to create and invent melodies.

How learners are communicating:
through improvised singing and discussion.

Musical building blocks:
Developing confidence to improvise with the voice.

create



POEMS TO SONGS WITH GARAGEBAND

20-40 minutes

Resources

An Ipad with Garageband. A mini speaker to attach to an Ipad.

Process

1. Choose a poem as a group and learn to speak a verse together.
2. Choose three chords from Garageband Guitar and strum these as the verse is spoken by the group.
3. Invite any group member to spontaneously sing any part of the verse. Fragments of a melody may begin to appear. As this happens sing these fragments back as a group. Keep going until a melody is created for the whole verse.
4. Record this melody. Evaluate and appreciate.

NB

This is an organic process, which requires the group to listen well to each other, and the facilitator to pick out strands of a melody.

The guitar function on Garageband is simple to use. A simple down strumming pattern can be used. A suggestion is to begin by using the core chords. When you open the chords it will open automatically with core chords in C major and A minor.

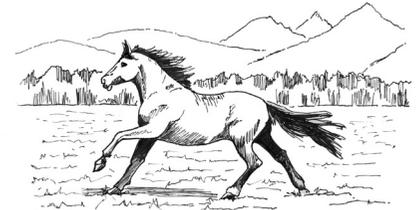
The C major chords are C, F and G. The A minor chords A, D and E. Selecting one of these groupings will provide a simple accompaniment.

Development Ideas

- Write several verses.
- Work in a similar way in small groups, with one Ipad per group, taking turns to chord strum.

How free did I feel to
improvise with my voice?

freedom



How did I choose
when to make
the note go up or
down?

choice



SONG WRITING WITH GARAGEBAND

Level: Two

This activity can take place over several weeks. Preparation: Strumming Patterns on Smart Guitar ('Get Creative with Rhythm' page 107), Home and Away with Garageband (page 31) Back to Back Singing (optional), The Gesture Choir (optional).

Learning Intentions

We are learning to write and record a song using Garageband.

Suggested Success Criteria

- feel confident to improvise with my voice
- layer tracks on Garageband
- write a verse and chorus for a song
- play a strumming pattern using at least three chords
- record a song on Garageband
- discuss my ideas and feelings about my own and others work.

Experiences and Outcomes

Expressive Arts

I have the freedom to use my voice, musical instruments and music technology to discover and enjoy playing with sound and rhythm. EXA 0-17a

I can use my voice, musical instruments and music technology to experiment with sounds, pitch, melody, rhythm, timbre and dynamics. EXA 2-17a

Inspired by a range of stimuli and working on my own and/or with other, I can express and communicate my ideas, thoughts and feelings through musical activities. EXA-2-18a

Focus

What learners are communicating:
an understanding of song structure and form, and the ability to use music technology to support the song writing process.

How learners are communicating:
by expressing thoughts, feelings and ideas through song writing with the aid of music technology.

Musical building blocks:
Learning about song structure, verse and chorus, matching pitches to a chord, confidence in one's own musical 'voice' and the ability to use music technology to record and layer musical ideas.



SONG WRITING WITH GARAGEBAND

DVD track 21. <https://vimeo.com/album/4996167>

Process

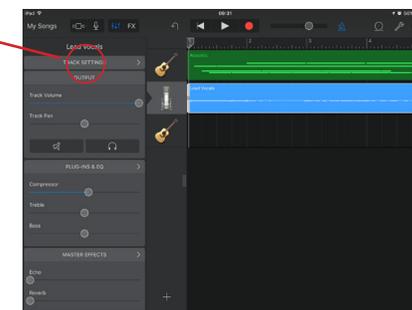
1. Discuss with the class music they enjoy listening to. Discuss what sort of themes or ideas they would like to write a song about. Choose one of the themes for the purposes of a practise round.
2. The group makes up an improvised story. One person begins with an opening sentence and another person follows. Find four sentences the group likes and write them down. NB allocate two people as scribes.
3. Demonstrate strumming patterns on Garageband (have a mini speaker plugged into the Ipad). The rhythmic units 'ta' and 'te te' can be used to create a repeating pattern. (See Strumming Patterns on Smart Guitar, 'Get Creative with Rhythm' page 107.) Choose a simple pattern on one chord and invite the group to experiment with singing the first line of the song.
4. Repeat with the other lines, choosing another chord. The key is to listen for a musical idea, have a child sing it again while the group copy back and then decide if it works well.
5. Working in pairs or small groups, create a new song on Garageband and open Smart Guitar. Change the tempo (under spanner icon top right) from 110 (the default setting) to something slower in order to make strumming patterns more achievable. Each person takes a turn to play strumming patterns, the rest of the group can play along using body beats. Another option is for one person to make up a rhythm with rhythm cards whilst the other strums these rhythms. NB if strumming patterns are initially too challenging, use the autoplay function which creates its own strumming patterns (large icon above strings on right hand side).
6. Each pair/group records a strumming pattern over 4 bars. Change time line setting by pressing on + (far right) and changing the automatic setting from 8 to 4 bars.
7. Each pair/group writes four lines of their song following the method modelled in the large group. Write down the lyrics.
8. Each pair/group experiments with how to sing one or two lines accompanied by a strumming pattern.
9. Open a new instrument track by tapping + symbol bottom left in track view and scroll along to select audio recorder. Record the song alongside the guitar track. It's easy to delete and redo, most children will want to rerecord many times. This is part of the process. If rerecording, listen back to the recorded singing and discuss what can improve the sound and then rerecord.
10. Once happy with the first four bars, return to the Smart Guitar screen and create a 'B' section. A 'B' section can be created by tapping the + sign at the end of the time line and tapping 'add'. As before, record a strumming track over four bars, and then return to audio recording to experiment with and record the next lines of the song. If the vocals are not loud enough turn the guitar volume down by adjusting settings in track view. Alternatively adjust the input level before recording on the audio screen.
11. Reflect and evaluate, making any changes to the words or melody

Development Ideas

- Write and record a chorus using the same format.
- Instead of a chorus, record a percussion break. (See Two Track Drum Recording 'Get Creative with Rhythm' page 42)
- Add a loop as a break or as part of the verse.
- Use keyboard chords instead of guitar chords.

Discuss:

What did we notice and enjoy as listeners?
What do I really like about our song?
What sort of mood does our song convey?
What are the musical choices we can make?
What are the challenges when we work together?



A & B SECTIONS with Garageband

Level: Two

20-40 minutes. Preparation: Smart drums first recording lesson, (page 55) and a selection of other Garageband activities.

Learning Intention

We are learning to invent and record music on music technology using A and B sections.

Suggested Success Criteria

- set up A and B sections on Garageband
- invent a musical idea with my choice of instrument using the autoplay function
- record an A and B section using any instrument
- show how to play only one section *or* the whole piece.

Experiences And Outcomes

Expressive Arts

I can use my voice, musical instruments and music technology to experiment with sounds, pitch, melody, rhythm, timbre and dynamics. EXA 2-17a

Focus

What learners are communicating:
an understanding of how to use technology to organise music into sections.

How learners are communicating:
by using music technology to record two different musical ideas.

Musical building blocks:
building skill in using music technology, specifically organising and using structure when inventing.

composition

A & B SECTIONS with Garageband

20-40 minutes

Resources

iPads (enough for half the class or one per small group).



Process

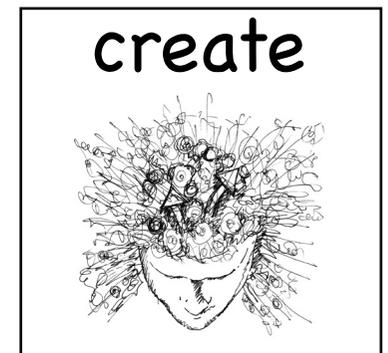
1. Introduce the concept of ABA structure (see box page 47).
2. In pairs (or small groups) using iPads, create a new song. Choose an instrument and experiment with sounds and patterns. The simplest method is to choose an instrument and select one of the autoplay functions. There are still choices to be made as to what chords to use.
3. Record this first idea over eight bars (Garageband automatically opens with eight bars). Listen back and make any changes by rerecording if required.
4. Experiment with sounds again and create a different idea to record for the B section. Think of it as one piece of music, imagining how the sections will sound when played one after the other. Start a B section by hitting the + sign at the end of the time line. There is an Add option allowing you to set this up.

5. Record a B section. NB the recording will automatically start recording from bar nine, the beginning of the B section. After clicking record you will hear the last four beats of the music on the A section then the recording will begin.
6. Listen to the A and B section together. Consider how the two sections sound together and change anything if necessary. It's easy to delete a section and rerecord. To hear both sections played together, tap the + sign at the end of the time line and select 'all sections'.
7. Listen as a whole group to some of the pieces (plug in a mini speaker to an Ipad for the whole class to be able to hear). Share ideas as to how the sections work together and offer ideas as to how the piece can develop.



Development Ideas

- Repeat the A section by selecting it in 'song sections' (+ symbol at far right of time line) and tapping 'duplicate' creating a C section. This will give an ABA structure.
- Use a selection of the component cards to develop the piece.
- Layer another track onto each section or add loops to build up the sound.
- Create a rhythm break, and then return to the beginning of the piece.



SO, LA, MI COMPOSITIONS

Level: Two

One - three 45 minute sessions. Preparation: to have sung some so, la, mi songs (see 'Get Creative with Song'). Be familiar with the rhythmic units 'ta' 'te-te' and a rest, so, mi conducting exercise ('Get Creative with Song' page 7)

Learning Intention

We are learning to invent songs using three pitches.

Suggested Success Criteria

- make up a one verse song using the pitches so, la and mi
- improvise melodic patterns on xylophone
- cooperate well together
- put a melody to words
- write the song using so, la, mi to show the pitches.

Experiences And Outcomes

Expressive Arts

I can use my voice, musical instruments and music technology to discover and enjoy playing with sound, rhythm, pitch and dynamics. EXA 1-17a

I can use my voice, musical instruments and music technology to experiment with sounds, pitch, melody, rhythm, timbre and dynamics. EXA 2-17a

I have listened to a range of music and can respond by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others' work. EXA 1-19a / EXA 2-19a

Focus

What learners are communicating:
an understanding of how to write a melody for a song.

How learners are communicating:
by playing tuned percussion and singing to experiment with melody, and discussing their thoughts and ideas through the song writing activity.

Musical building blocks:
building skill in accurate pitching, learning to notate and compose with set pitches.



SO, LA, MI COMPOSITIONS

One - three 45 minute sessions

Resources

Chime bars for the so, la, mi pitches.

In the key of C use: E (mi) G (so) A (la). In the key of D use: F (mi) A (so) B (la)

To lower the pitch an option is B flat using: D (mi) F (so) G (la)

Process

1. Sing a song, with an accompanying game, using the pitches so, la mi (see 'Get Creative with Song': Cuckoo page 14, A Kangaroo page 33). Discuss how many different pitches there are in the song. The way the pitches are organised makes the melody of the song.
2. Lay out the chime bars. Play a simple pattern using so, la, mi on chime bars, which the class echo back. Allow pupils to lead. This can also be done in small groups, each person has a turn to invent a short phrase.
3. Can they identify which notes are so, la, mi? Repeat the exercise singing back using the so, la, mi names. NB process 1-3 can be repeated at several sessions before embarking on stages 4-7.
4. The next stage involves taking a line of a poem, or something written by pupils, and experimenting with how to sing this using so, la, mi pitches. Preferably work in pairs with one set of the three chime bars between two. Each pair writes their words with their chosen pitches underneath.

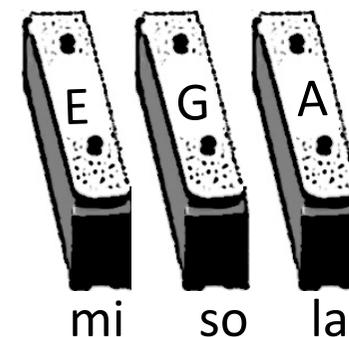
'each leaf falls, down down down'
so la mi la so mi

5. Have pairs join with another pair and present their line and give feedback to each other.
6. From here move onto inventing a whole verse of a song. Options for song writing: work from an existing poem, write words in pairs on a chosen theme, combine with poetry.
7. Make video clips of the songs written.

Development Ideas

- Use rhythm cards to create a rhythm for the words before assigning pitches.
- Devise a game to go with the invented songs.
- Teach the song and game to other groups/classes.

Present and evaluate throughout the process. Allow the activity to develop led by the children's ideas.



Discuss song writing play rules with children. Would they like it to rhyme? What theme? What would be the best way to work, alone? In pairs? Small groups? Can we have a variety of options? Can we use other pitches? Do we want to make a rule that the same melody is used in more than one line? Can we use the melody for the first line and make small changes?



Musical activities to support leadership, collaboration, and self expression



LISTENING SUGGESTIONS

An excellent bank of material can be found on the BBC 10 Pieces website: <http://www.bbc.co.uk/programmes/p04pc0j8> This includes information about the composers, lesson plans and teaching ideas. The orchestral performances and mp3 versions can also be downloaded from the website. Use any of them as listening examples to explore the music component cards and for other activities in this resource.

NB the lesson plans for BBC 10 Pieces 2 are aimed at secondary pupils but the information about the composers and the music itself can also be used at primary level.

BBC 10 PIECES 1 Repertoire list

John Adams: Short Ride in a Fast Machine

Beethoven: Symphony No. 5 (1st movement)

Britten: 'Storm' Interlude from 'Peter Grimes'

Grieg: In the Hall of the Mountain King from 'Peer Gynt'

Handel: Zadok the Priest

Holst: 'Mars' from 'The Planets'

Anna Meredith: Connect It (David Ogle: Choreographer)

Mozart: Horn Concerto No. 4 (3rd movement)

Mussorgsky: A Night on the Bare Mountain

Stravinsky: The Firebird — suite (1911) (Finale)

BBC 10 PIECES 2 Repertoire list

J. S. Bach: Toccata and Fugue in D minor, BWV 565

Bernstein: 'Mambo' from Symphonic Dances from 'West Side Story'

Bizet: 'Habanera' and 'Toreador Song' from 'Carmen Suite No. 2'

Anna Clyne: Night Ferry (extract)

Haydn: Trumpet Concerto (3rd movement)

Gabriel Prokofiev: Concerto for Turntables and Orchestra (5th movement)

Shostakovich: Symphony No. 10 (2nd movement)

Vaughan Williams: The Lark Ascending

Verdi: 'Dies Irae' and 'Tuba Mirum' from 'Requiem'

Wagner: 'Ride of the Valkyries' from 'Die Walküre'

BBC 10 PIECES 3 Repertoire list

Kerry Andrew: No Place Like - Commission for a cappella voices

Mason Bates: Anthology of Fantastic Zoology – Sprite; A Bao A Qu

Joseph Bologne: Chevalier de Saint-Georges Symphony No. 1 in G major – Allegro (1st mvt)

Aaron Copland: Rodeo – Hoe-Down

Antonín Dvořák: Symphony No. 9 in E minor, 'From the New World' – Largo (2nd mvt)

Edward Elgar: 'Enigma' Variations – Theme ('Enigma'), variations 11, 6 & 7

Carl Orff: Carmina burana – 'O fortuna'

Henry Purcell: Abdelazer – Rondeau

Jean Sibelius: Finlandia

Pyotr Ilyich: Tchaikovsky The Nutcracker – Waltz of the Flowers; Russian Dance

LISTENING SUGGESTIONS contd. Inspiring music and videos (can be used as material for composition inspiration).

- Pachelbel, Canon from the Little Symphony Project. Little Symphony is an online collaborative project whose goal is to promote classical music to the young generation. <https://youtu.be/PsHRaOd0v7A>
- Joey Blake and Bobby McFerrin vocal improvisation. Great ideas for vocal improvisation (suitable for upper primary). <https://youtu.be/6rsUD1qBCrk>
- Sweet Honey in the Rock, Redemption song. Vocal piece useful to use with the Composition Cards and as inspiration for song arranging. Clear call and answer, ostinato and solo parts. <https://youtu.be/-itFCm0Nmkg>
- The Swingle Singers, Flight of the Bumble Bee. This short vocal version of this piece is playful and fun and can give learners ideas for vocal improvisation and performance technique. https://youtu.be/CZo1_BDn8Ew
- The Piano Guys, Let It Go (Disney's 'Frozen') Vivladi's Winter. The Piano Guys take classics and contemporary pop music, rework it and create videos in unusual outdoor environments. <https://youtu.be/6Dakd7ElgBE>
- Mambo, New Year Eve Concert 2007, from Caracas. Gustavo Dudamel conducts the Venezuelan Youth Orchestra. A joyful orchestral performance, which could be used to discuss performance skills and creating a connection with an audience. <https://youtu.be/NEs8yqhavtl>
- Vittorio Monti, Czardas (David Garrett). This piece, for violin solo and orchestra, is excellent for becoming familiar with the composition cards, in particular: change of speed, solo, altogether, crescendo. <https://youtu.be/WTc-KoBAKts>
- Brahms, Hungarian dance No 5 conducted by Gustavo Dudamel. Excellent short piece to explore dynamic contrasts (changes from loud to quiet playing) and other features using the composition cards. <https://youtu.be/ynCEvFaJCZg>
- Saint-Saëns, The Swan (Yo Yo Ma and Kathryn Scott). An all time classic for children, very relaxing for some 'down' time. <https://youtu.be/3qrKjywo7Q>
- Khachaturian, Sabre Dance, conducted by Simon Rattle. Short piece with a fast tempo. <https://youtu.be/mUQHGpxrz-8>
- Sheku Kanneh-Mason (Young Musician of the Year 2016 plays- Fauré: Après un rêve, for cello and piano. Mellow and very expressive. Listen and discuss feelings evoked by the music. <https://youtu.be/Xdjosc8HIhl>

OTHER LINKS AND REFERENCES

‘Get Creative with Health and Wellbeing’ has many improvisation activities, in particular:

Sound Machine, page 22

The Gesture Choir, page 26

Storytelling Duets, page 34

Send a Message, page 41

Musical Self Portrait, page 43

Musical Feeling Feet, page 47

Melodic Conversations, page 53

Emotional Roller Coaster page 57

Drum Circles, page 64-74

Creating a dance piece from one of the BBC 10 pieces:

<http://www.bbc.co.uk/programmes/p0282rsk> This clip features the dance group Diversity sharing tips on how to create a dance inspired by one of the Ten Pieces.

Composition and beatboxing masterclass from BBC 10 Pieces (level 2)

<http://www.bbc.co.uk/programmes/p027wt98> Link to Grieg, referred to in video.

Songwriting Masterclass from BBC 10 Pieces

<http://www.bbc.co.uk/programmes/p0285txn>

The Greatest Paintings and Classical Music Together.

This twenty minute video shows numerous works of art alongside short extracts of classical music pieces. There is a wealth of material here to inspire discussion on how each composer has created atmosphere and in what way the music captures the features of the paintings. Any of the pieces can be used as suitable listening material to explore the composition cards (simply search online for the whole piece) or to inspire an art and music project.

https://youtu.be/JjrRO_QrWtY

Art and Music Project Idea: after watching extracts of the above video, devise an activity together whereby works of art are produced alongside sound tracks created on Garageband. Display the final product, exhibition style, with an iPad sitting below the painting. The viewer can use headphones to listen to the music whilst enjoying the painting. Decide together how to best achieve this outcome, for example some learners may want to be visual artists, others musicians.

Other websites and Applications

MadPad: <http://www.smule.com/madpad/>

MaKey MaKey: <http://www.makeymakey.com/>

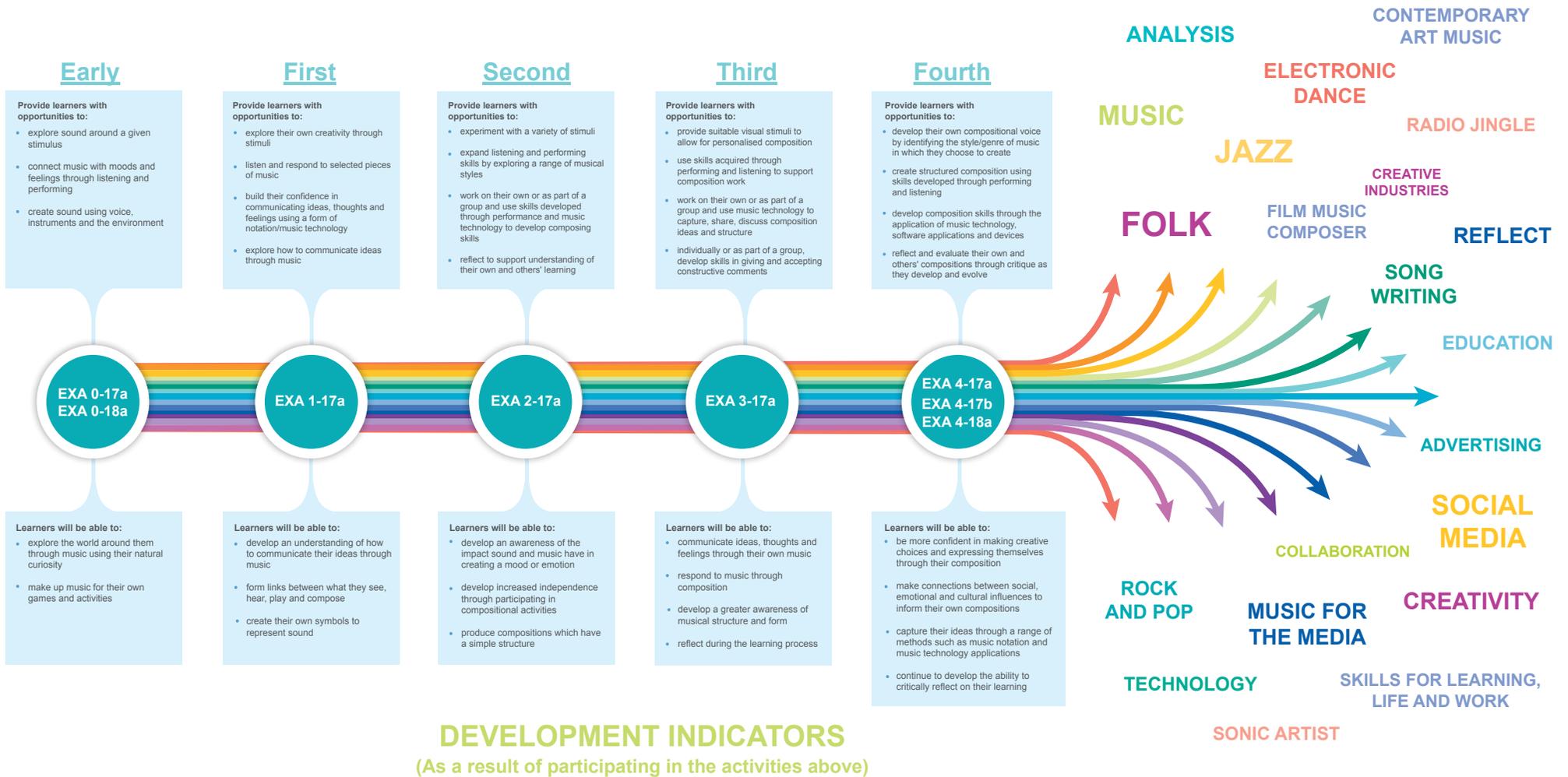
Scratch: <http://scratch.mit.edu/>

Scratch Music Projects: <http://scratchmusicprojects.com/>

Singing Fingers: An easily downloadable app, suitable for any level. See youtube video for Singing Fingers activity ideas: <https://youtu.be/iCYA7N-vdZA>

Education Scotland - Composing Skills Development:

The composition skills development overview explains the progression from early to fourth level. This document has been designed to help teachers plan for the creative aspects of composing music. The relevant experiences and outcomes and a range of motivating contexts have been identified. At each level, key aspects of learning have been identified to support learners to make progress in composition.



COMPOSITION CARDS

Fade in (starting quiet getting louder)

Fade out (getting quieter and quieter)

Crescendo (gradually getting louder)

Diminuendo (gradually getting quieter)

Telling a story a beginning, middle, end

Layering in one at a time

Changing speed (tempo) moving from fast to slow, or slow to fast

Adding a surprise (something unexpected that either interrupts or takes the music in a new direction)

A chorus section that is repeated and returned to at intervals throughout the piece (helps create familiarity, comfort, and order for the listener)

A structure such as ABA. One theme begins the piece, a different theme is added, then the original theme is returned to

Gaps of silence

Big-small-big overall structure

Small-big-small overall structure

Call and answer

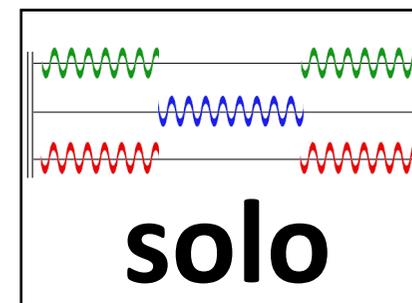
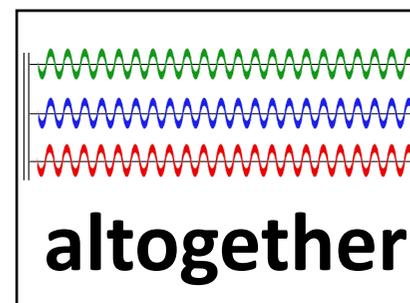
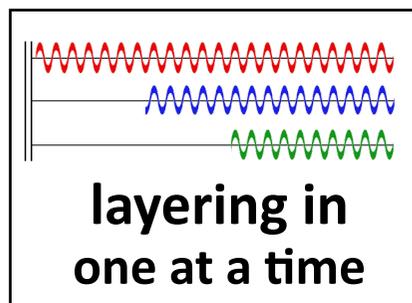
The big finish

Layering out one at a time

Solo

Altogether

Ostinato (a repeated pattern)

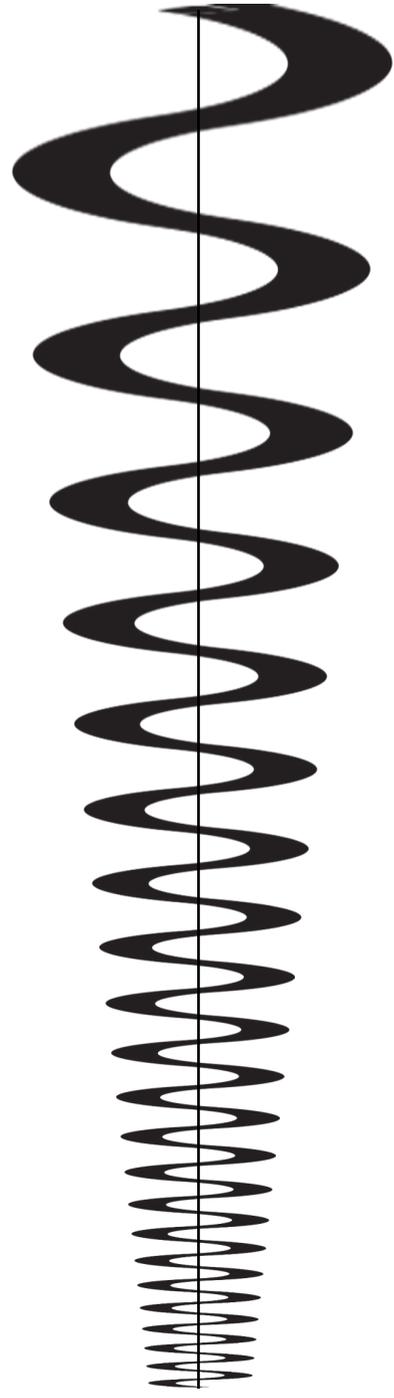




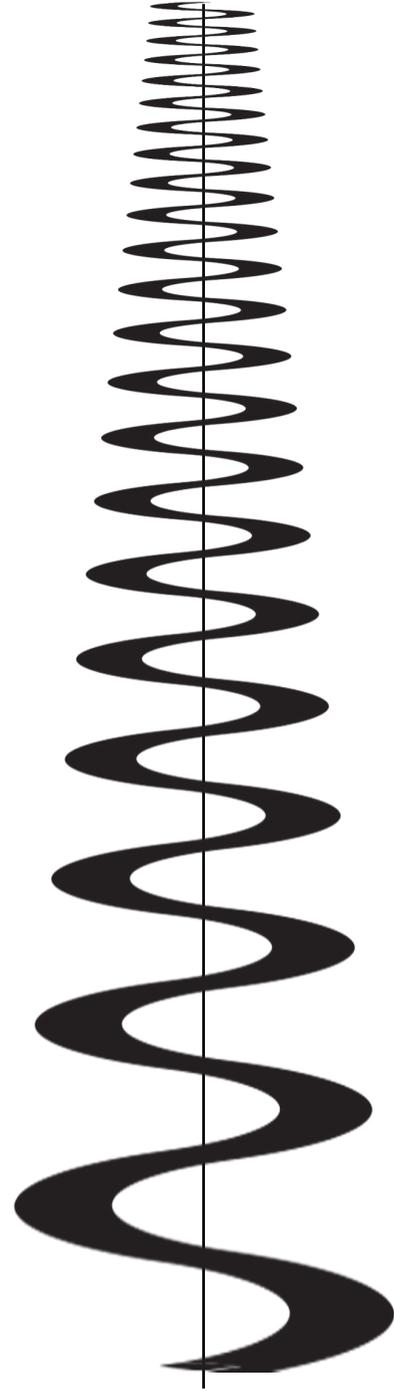
fade in



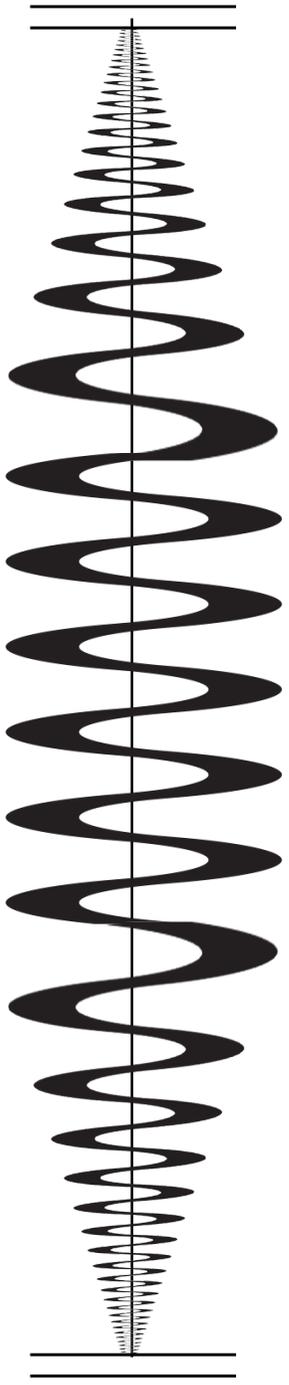
fade out



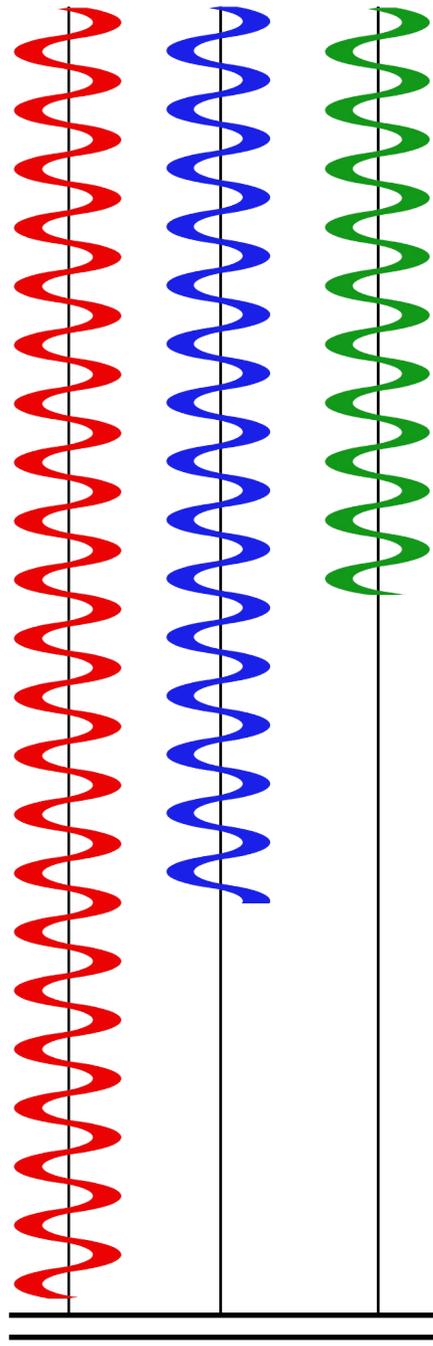
crescendo



diminuendo



telling a story
beginning, middle
and end



layering in
one at a time



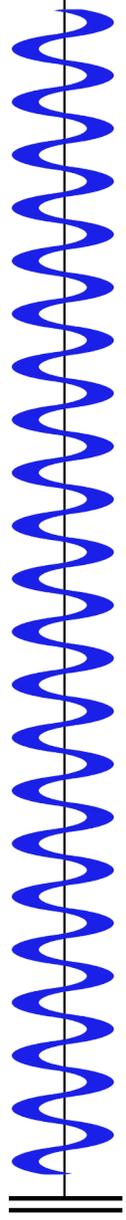
changing speed (tempo)

fast to slow

slow to fast

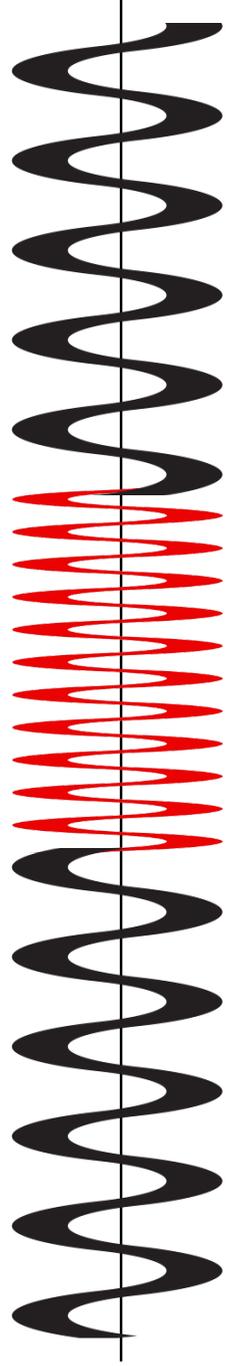


**adding a
surprise!**



a chorus section
repeated regularly

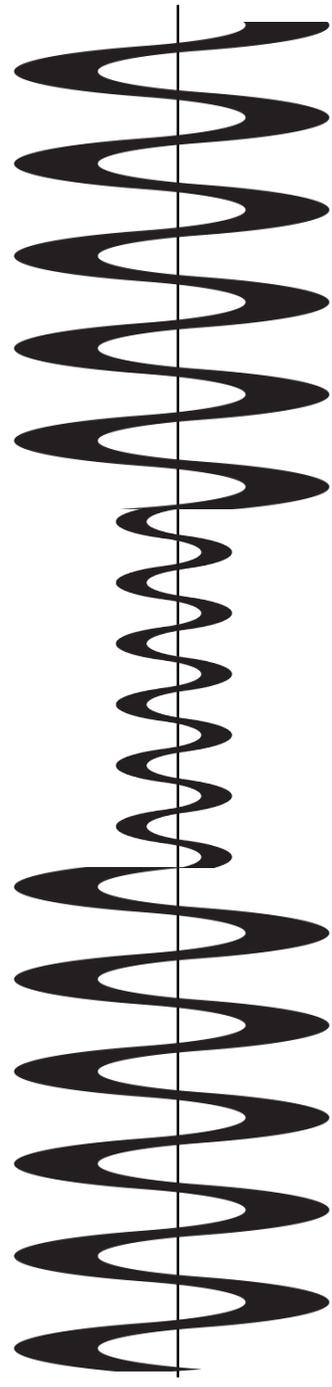
A B A



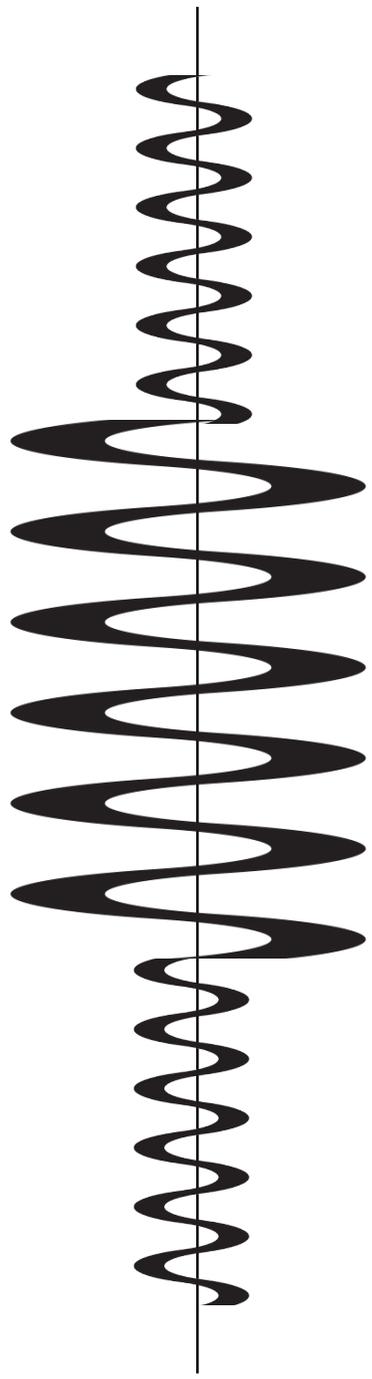
a structure such as 'ABA'
one theme begins the piece, a
different theme is added then the
original theme is returned to



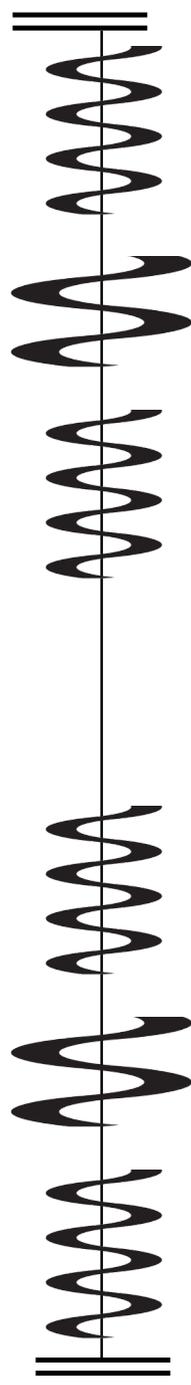
gaps of silence



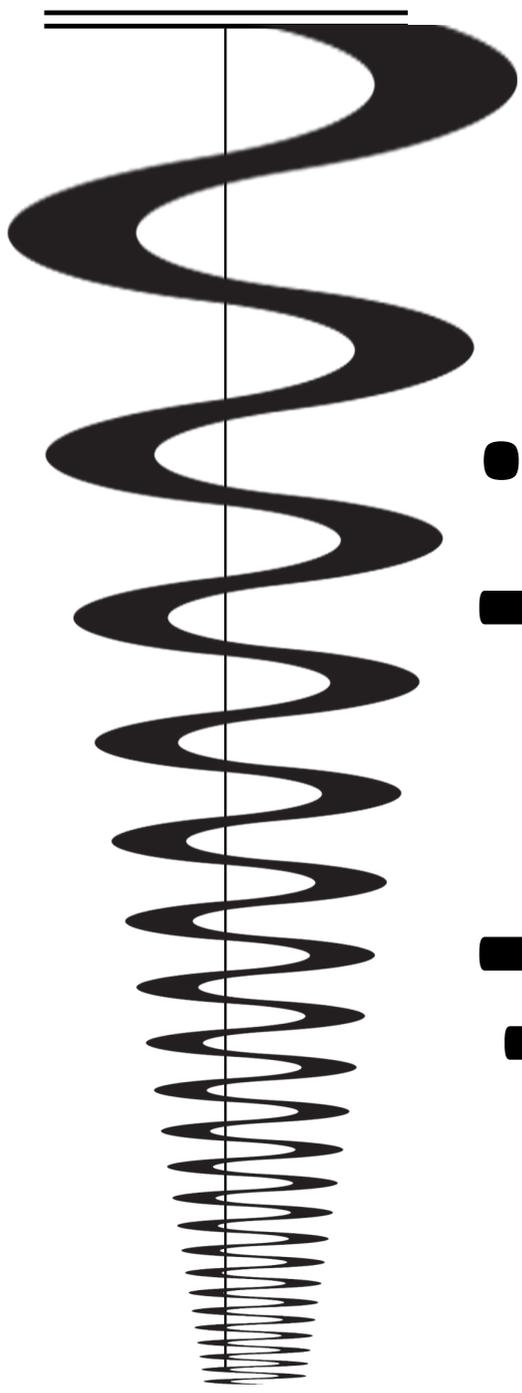
**big-small-big
structure**



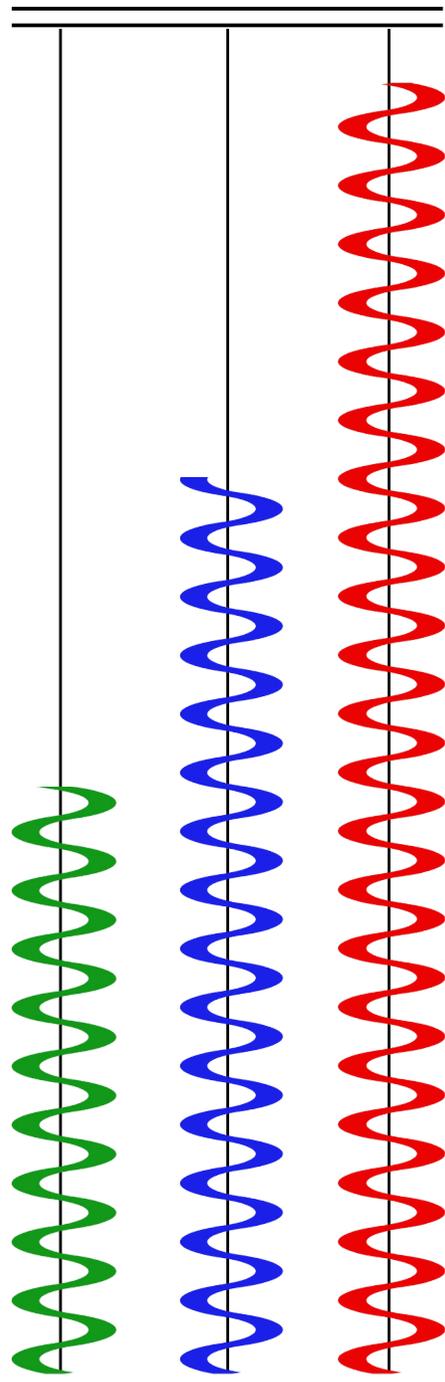
**small-big-small
structure**



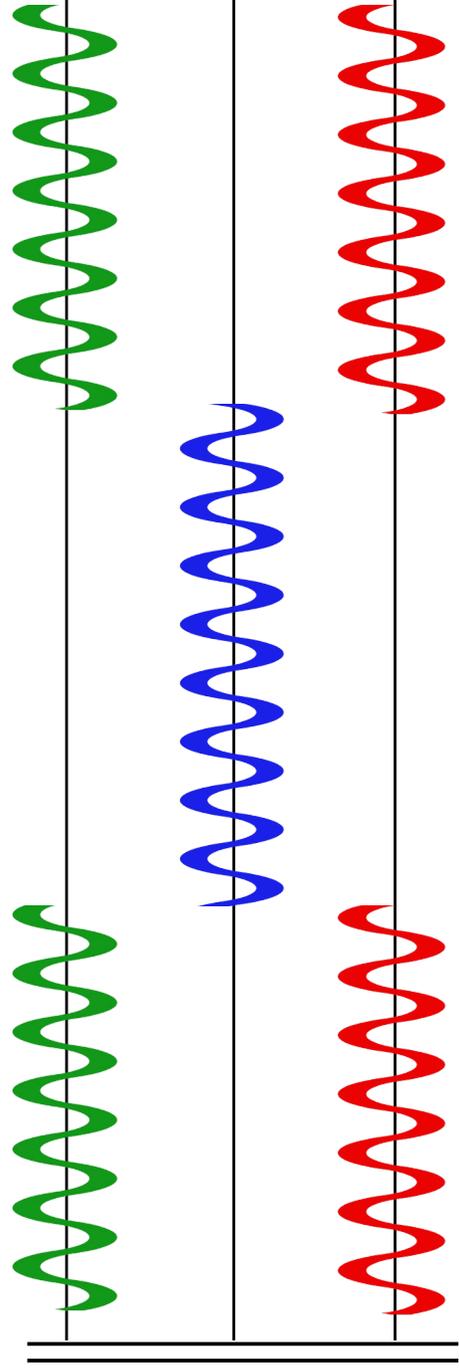
call and answer



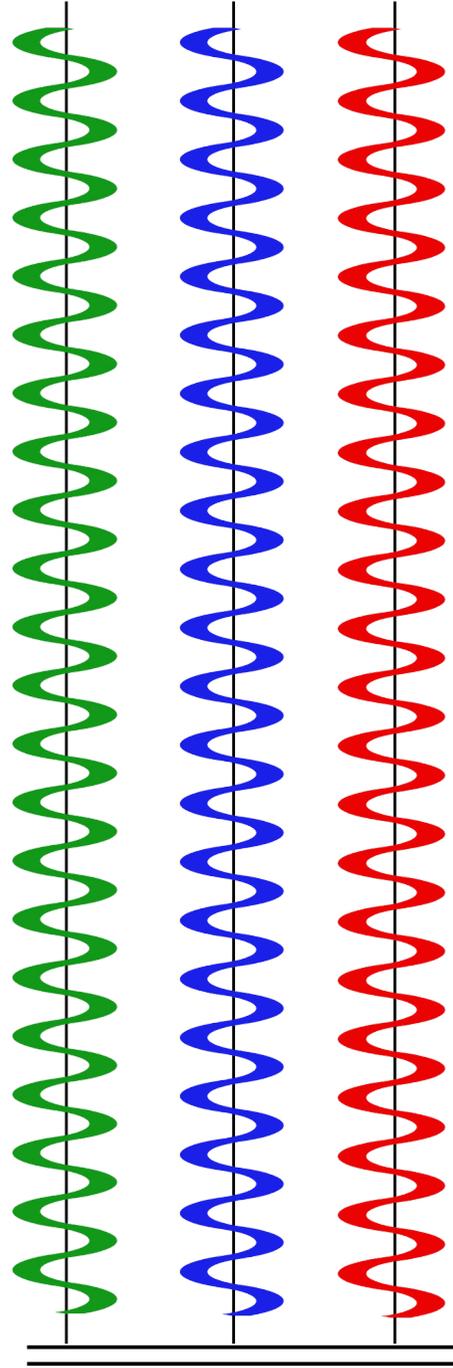
**the big
finish**



**layering out
one at a time**



solo



altogether

Mmm Mmm Mmm Mmm

ostinato

SUGGESTED PATHWAYS

How can I use this resource?

Once familiar with the material it will be easier to choose which activities will suit the needs of your class. Many activities can be repeated at each stage e.g. drum and improvisation circles can be a regular feature in class. Meanwhile a bank of songs may be learnt at early level which are later used as a stimulus for creative responses. For those wishing a more structured programme, a suggested series of lessons are outlined below.

Early Level	At early level short frequent sessions are better. The material suggested can be spread across several short sessions.
one	Warm up: The Sun is Shining (p. 37 'Get Creative with Health and Wellbeing') Process, points 1-3. Activity: I went to the Sound Bank and I bought (p. 7) Activity: Instrument Improvisation Circle (p. 5)
two	Warm up: The Sun is Shining (p. 37 'Get Creative with Health and Wellbeing') Process, points 1-3. Activity: Instrument stories (p. 9) Activity: Dance in the Musical Space (p. 16)
three	Warm up: Animal Sounds Circle (p. 8 'Get Creative with Song'). Activity: Dry, Wet and Sticky Sounds (p. 39)
four	Warm up: Instrument Improvisation Circle (p. 5) Activity: Soundwalk (p. 41)
five	Warm up: Follow and Add Improvisation (p. 9 'Get Creative with Health and Wellbeing'). Activity: Soundwalk continued (p. 41) Activity: Singing Call and Answer (p. 26)
six	Warm up: The sun is Shining (p. 37 'Get Creative with Health and Wellbeing'). Activity: 'Hey' Improvised Lines (p. 23) Activity: 'Hey' Improvised Lines Development Idea using words from the previous activity to invent a song together. NB take video clips as learners sing. At this age they won't be able to repeat the same melody and will be more interested in making the song new each time.
seven	Warm up: I went to the Sound Bank and I bought (p. 7) using rhythmic sounds/patterns made on the body. Activity: Fire Hands (p. 29) Activity: Soundwalk (p. 42) first bullet. Using all the skills learnt so far create a 'Soundwalk' that includes various elements in nature as well as an improvised song (using the idea from 'Hey' Improvised Lines). Offer a choice of percussion instruments. Take video clips.
eight	Warm up: Choose favourite warm up. Activity: Soundwalk (p. 42) Continue activity from previous week. Activity: Present or show video clips of work in pairs. Activity: Filmed feedback plenary.

SUGGESTED PATHWAYS - First Level

one	<p>Warm up: The sun is Shining (p. 37 'Get Creative with Health and Wellbeing') Process, points 1-3.</p> <p>Activity: Play for Four, Silent for Four (p. 17)</p> <p>Activity: Instrument Improvisation Circle (p. 5)</p>
two	<p>Warm up: 'Hey' Improvised Lines (p. 23)</p> <p>Activity: Home and Away (p. 11) Process, points 1-6.</p> <p>Activity: Introduction to Composition Cards (p. 43)</p>
three	<p>Warm up: Play for Four, Silent for Four (p. 17) Introducing vocal sounds and changes of tempo, see Development Ideas.</p> <p>Activity: Musical Patterns (p. 20)</p> <p>Activity: Home and Away (p. 11) Process, points 1-6.</p>
four	<p>Warm up: Step in the Musical Space (p. 11 'Get Creative with Rhythm') paying attention to rhythmic patterns.</p> <p>Activity: Home and Away (p. 11) using rhythm cards and conducting dynamic changes, see Development Ideas. Take video clips.</p> <p>Activity: Instrument Improvisation Circle (p. 5). Be aware of skills learnt so far and include dynamic changes, repetition of musical patterns, and listening carefully to others.</p>
five	<p>Warm up: Duet in the Musical Space (p. 14) Process points 1-3.</p> <p>Activity: Introduction to Composition Cards (p. 43) creating a body percussion piece in small groups that represent key features on one of the Listening pieces. See Development Ideas.</p> <p>Activity: Sound Machine (p. 22 'Get Creative with Health and Wellbeing').</p>
six	<p>Warm up: Swinging and Humming (p. 5 'Get Creative with Song').</p> <p>Activity: Singing Call and Answer (p. 25)</p> <p>Activity: Add vocal sounds or words to body percussion piece from previous week, practise and present. Discuss performances identifying features using the composition cards.</p>
seven	<p>Warm up: Name and Sound Passing (p. 25 'Get Creative with Health and Wellbeing').</p> <p>Activity: Recording Musical Ideas through Drawing (p. 45)</p> <p>Activity: Fire Hands (p. 29) including Development Ideas. Work in pairs to create a visual score, 4th point of Development Ideas.</p>
eight	<p>Warm up: Choose favourite warm up.</p> <p>Activity: Continue to work on composition from previous week, adding any vocal or percussive ideas, plus the use of rhythm cards (p. 86 'Get Creative with Rhythm').</p> <p>Activity: Home and Away, a quick round to conclude the session.</p> <p>Activity: Film feedback plenary.</p>

SUGGESTED PATHWAYS - Second Level

one	<p>Warm up: Name and Sound Passing (p. 25 'Get Creative with Health and Wellbeing').</p> <p>Activity: Back to Back Singing (p. 29 'Get Creative with Health and Wellbeing').</p> <p>Activity: Play for Four, Silent for Four (p. 17)</p> <p>Activity: 'Hey' Improvised Lines (p. 23)</p>
two	<p>Warm up: Rubber Chicken (p. 13 'Get Creative with Rhythm').</p> <p>Activity: Conducted Rhythm Improvisation (p. 21 'Get Creative with Rhythm').</p> <p>Activity: Singing Call and Answer (p. 26)</p> <p>Activity: Back to Back Song Improvisation (p. 27)</p>
three	<p>Warm up: Revision of Moving Rhythmic Units (p. 65 'Get Creative with Rhythm').</p> <p>Activity: Revision of Heart Beat Rhythm Cards (p. 68 'Get Creative with Rhythm').</p> <p>Activity: Home and Away (p. 11) If covered at a previous level have a quick revision of key points.</p> <p>Activity: The Gesture Choir (p. 27) or, if not covered at a previous level, Smart Drums First Recording Lesson (p. 55) in preparation for song recording.</p>
four	<p>Warm up: Play for Four, Silent for Four (p. 17) a quick warm up version incorporating the use of rhythmic units revised the previous week.</p> <p>Activity: Musical Patterns (p. 20) NB for the listening exercise choose singer songwriters in preparation for song writing activity.</p> <p>Activity: Strumming Patterns on Smart Guitar (p. 107 'Get Creative with Rhythm').</p>
five	<p>Warm up: Conducted Rhythm Improvisation (p. 21 'Get Creative with Rhythm'). NB encourage use of patterns made from combinations of the rhythmic units.</p> <p>Activity: Recording Rhythms Using Rhythm Cards (p. 109 'Get Creative with Rhythm').</p> <p>Activity: Song Writing (p. 61) Discuss points 1-2.</p>
six	<p>Warm up: The Sun is Shining (p. 37 'Get Creative with Health and Wellbeing') Process, points 1-3.</p> <p>Activity: A and B sections with Garageband (p. 63) Process, points 1-5.</p> <p>Activity: Song writing (p. 61) Process points 3-6.</p>
seven	<p>Warm up: The Sun is Shining (p. 37 'Get Creative with Health and Wellbeing') Process, points 1-3.</p> <p>Activity: Song Writing (p. 61) Process, points 7-10.</p>
eight	<p>Warm up: Choose favourite warm up.</p> <p>Activity: Song Writing (p. 61) Process, points 7-10. Continue this activity from the previous week, moving onto Development Ideas for those that have completed the first section.</p> <p>Activity: Listen and evaluate/celebrate song compositions.</p> <p>Activity: Filmed feedback plenary.</p>

THE ELEMENTS OF MUSIC



An overview of the key elements that are generally present in a musical composition.

Pitch - register (high or low); organization of pitches with a pattern of intervals between them creates scales.

Rhythm - the time element of music. A specific rhythm is a specific pattern in time; we usually hear these in relation to a steady pulse.

Tempo - the speed of the music ranging from fast to slow. Tempo plays a considerable role in defining the mood of a piece.

Melody - or musical line, is a combination of pitch and rhythm. Sometimes a melody is considered to be the theme of a composition. We might characterize melody by its contour (rising or falling) and the size of the intervals in it.

Timbre - sound quality or tone colour; timbre is the characteristic that allows us to distinguish between one instrument and another, and the difference between vowel sounds (for example, long “a” or “ee”). Terms we might use to describe timbre: bright, dark, brassy, reedy, harsh, noisy, thin, buzzy, pure, raspy, shrill, mellow, strained.

Dynamics - loud or soft. A composition that has extremely soft passages as well as extremely loud passages is said to have a large or wide dynamic range. Dynamics can change suddenly or gradually (crescendo, getting louder, or decrescendo, getting softer).

Texture - the way the various elements of rhythm, melody, harmony are combined to create a composition. The texture is often described in regard to density, for example a thick texture could contain many layers of voices.



These are the building blocks of music.





COMMUNITY SERVICES: EDUCATION

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