

MOVING Music COMPOSITION

Spring 2 2022

Class Lynher



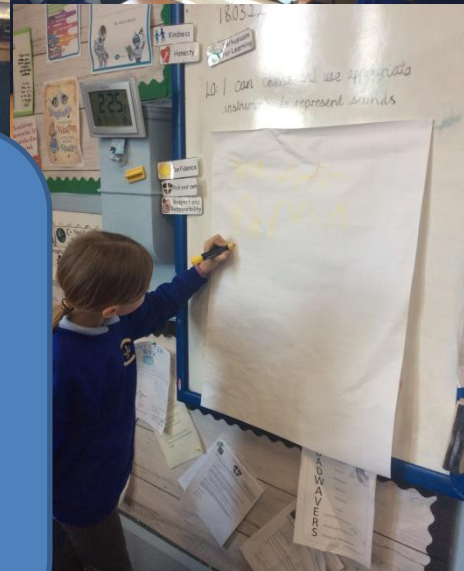
We looked at how sketchbooks can be used to capture ideas in music. We demonstrated how we thought different ideas would be played. We then listened to the same idea being played in different ways and saw how the volume, tempo and timbre of the instrument add to the style. We then chose our own instruments and played them to match a specific style.



Even if you were playing loud, you had to listen closely and keep with the music.

For the rock it had an almost aggressive sound. If you were using a drum you beat it harder.

To begin we learnt about Messaien and how he collected bird calls to use as inspiration for his compositions. We listened to a recording and discussed how the different instruments were able to represent bird calls.

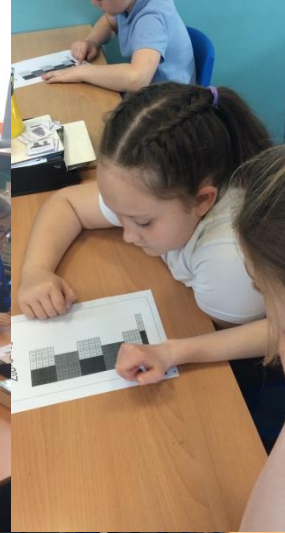


Then we used our class sketchbook to draw our own ideas for bird calls and then chose appropriate instruments and thought about how to play them to make them sound bird like. We also tried different ways of layering the different calls.

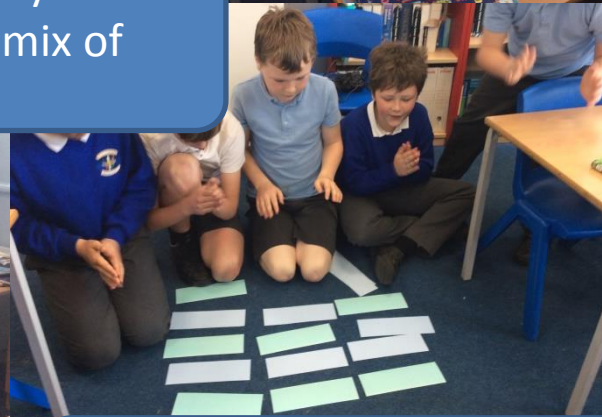


I found it hard to overlap as you had to listen to the others play as well so you knew when to come in.



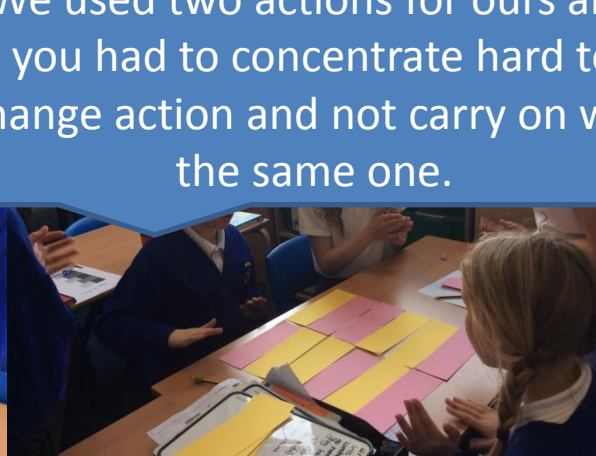


Zub-a-doo was quite quirky and unique because it had a mix of different beats.



First we listened to a piece of music where the composer used metre as a starting point and made patterns with 3, 4 and 5 beats. We then tried this ourselves using body percussion.

We used two actions for ours and you had to concentrate hard to change action and not carry on with the same one.



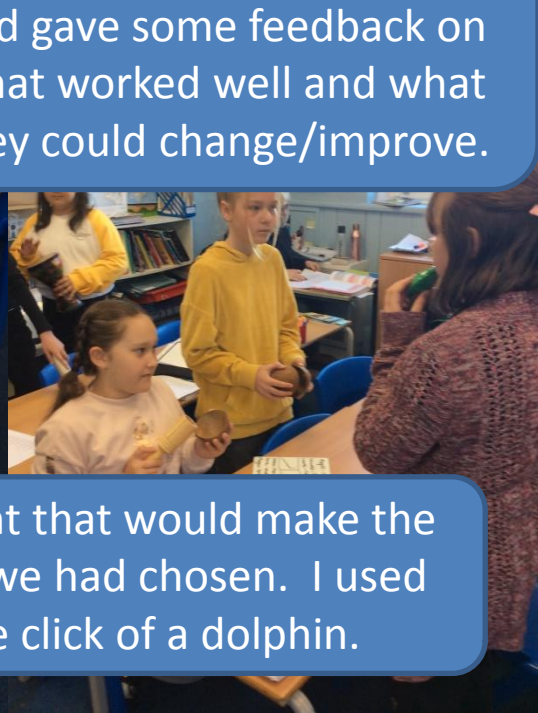


Water	_____
Puffer fish	_____
Lobster	_____
Shark	_____
Dolphins	_____
Whale	_____
Mandarin	_____
Seal	_____
Narwhale	_____

In this lesson we chose our moving focus – the sea. We then thought about what we would represent with our music and split into groups to work on these. We had to consider which instruments would best represent the sounds.



We listened to each other and gave some feedback on what worked well and what they could change/improve.



We had to find the instrument that would make the closest sound to the animal we had chosen. I used coconuts to represent the click of a dolphin.

For our final lesson we recorded our whole performance and then listened to see what we wanted to change. We did this again and then videoed our final performance and were very proud of what we had produced.



We found from our first recording that we had to hold the notes longer on the ocarina to make it sound like our animal.



Cultural Capital

Children are exposed to different musical pieces and learn to appreciate a range of music
Jobs it may lead to are: Composer, musician



What I have learnt before:

I have used different ways to record and notate my compositions

Forever facts

A sketchbook is used for jotting down ideas – it can also be a pocket audio recorder for recording sounds

Tempo, timbre, volume and performance are important in creating moods and effects.

Beethoven (1770-1827) kept a pocket sketchbook

Composers work from different starting points

Exciting Books



Our Endpoint

To create a group composition to represent something moving

Subject Specific Vocabulary

metre	The rhythmic element of song
pitch	How high or low a sound is
composition	A musical work that has been created
dynamics	The loudness or softness at which musicians play a section or piece of music.
melody	A sequence of notes (a tune)
tempo	The speed at which a composition is played
volume	How loud or quiet a sound is
timbre	The distinctive property of a sound

Skills

I can follow notation when playing

I can combine layers of sound

I can compose music for a specific purpose