**You’re a musician: you can teach composition and improvisation**

**Task 3 - Cereal Composition (Not Quite Serial!)**

**Deliverables: a video recording of your composition and a context statement.**

1. **Create and perform an original group composition using the following instructions.**

Working in groups of 3 or 4, compose and perform a 1-2 minute work based on the notes given to you by spelling out what you ate for breakfast. You will match the letters of the alphabet to the musical alphabet as in the chart below, for example, ‘toast and jam’ would give you the notes: E B A D# E A A# C F# A A

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| A | A# | B | C | C# | D | D# | E | F | F# | G | G# | A | A# | B | C | C# | D | D# | E | F | F# | G | G# | A | A# |
| A | B | C | D | E | F | G | H | I | J | K | L | M | N | O | P | Q | R | S | T | U | V | W | X | Y | Z |

In composing your piece consider musical elements including:

· Melody

· Rhythm

· Harmony

· Phrasing

· Structure

· Timbre

· Dynamics

· Articulation

· Compositional devices

· Mood and expression

· Style

Take the notes your breakfast spelt out and try to:

2.1 – play them on different instruments so that you are exploring timbre.

2.2 – play them at different ranges – higher, lower.

2.3 – play them at different volumes. Try adding a crescendo or a decrescendo, or both.

2.4 – play your notes at different tempos. Try adding an accelerando or a rallentando.

2.5 – play your notes over and see how many times you can play it before it loses interest.

2.6 – experiment with altering the rhythm, then the pitches and the articulation.

2.7 – experiment playing your patterns over the top of a pedal tone.

2.8 – experiment with retrograde, inversion and retrograde inversion.

2.9 – experiment playing the different versions of the notes together, overlapping, transposing, or alternating with each other.

**Write a context statement which describes and explains the process your group went through.**

1. What words did you base your composition on?
2. How did you manipulate these notes
3. Were you inspired by any other elements – other pieces of music, songs, composers, ideas…?
4. How did you go about working out how to express your ideas in music?
5. What ideas did you find worked and what ideas did you find didn’t work? Why do think they did/did not work?
6. What elements of music did you manipulate to create the character you were after? How did you do this? What techniques did you use?
7. How did you organise your group to complete the task?
8. Do you think your composition is effective?

**You will be provided with feedback on the following areas:**

|  |  |
| --- | --- |
| Context Statement pass in on time |  |
| Composition recorded on time |  |
| Consideration given to: |  |
| * Melody
 |  |
| * Rhythm
 |  |
| * Phrasing
 |  |
| * Structure
 |  |
| * Timbre
 |  |
| * Dynamics
 |  |
| * Articulation
 |  |
| * Compositional Devices
 |  |
| * Mood and expression
 |  |
| * Style
 |  |
| * Tonality
 |  |
| Context Statement presented to the class on time |  |
| Effectiveness of context statement |  |