

MUSIC
IN THE ROUND 

WECOMPOSE RESOURCE PACK



2022–2023

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This project

This project brings professional musicians and composers into your classroom to support your KS3 students as they develop composition skills with you. At the end of this project, the Bridge Quintet will perform your students' pieces for wind quintet at concerts in Sheffield, Doncaster, Rotherham and Barnsley!

At Music in the Round, we believe your students should begin composing at their instruments, only turning to notation software once their ideas are already formed. Our resources have this approach at their centre, encouraging your students to write music in small groups as an ensemble. Our composers will then support you to translate these pieces into music for wind quintet.

About this pack and how to use it

This pack accompanies our 'How to Compose' videos, presented by Andrew Smith. These videos are found here: https://linktr.ee/mitr_learning_wecompose.

This pack contains tips and further activities that both unpack and develop these videos, as well as giving you some practical advice for managing group composition activities with a larger class. We hope that together, these resources will empower your students to be both creative and critical over the music they write.

A few general notes from us:

- We believe it is extremely important for your students to embrace exploration and not edit themselves immediately or be too critical of their ideas. This way of working should be fostered from lesson 1.
- The activities in this pack are designed around improvisation and experimentation at the instrument. Throughout this process, it is important for you to consider how best to support your class in documenting their creative work. This could be through audio/ video recording, asking students to play into a digital audio workstation (DAW), writing ideas down using a music-notation-software (including standard western notation or TAB) or creating graphic scores/text scores.
- This pack is designed to be worked through chronologically, so if you would like to take a more modular approach, be wary that some of the activities refer to previous exercises in the pack. These exercises are suited to being combined in various ways and we hope you can get creative with that.
- In these activities, we have tried to avoid being too prescriptive over pitch choice, chord choice, etc. We want the students to make these decisions based on their explorations. However, we understand that this doesn't work for everyone. Follow the link to our 'Further Inspiration' pages for students who would like concrete suggestions for melodies, rhythmic ideas, harmonic progressions and forms: https://linktr.ee/mitr_learning_wecompose.

LISTENING

At Music in the Round, we believe students should be constantly listening to and appraising a diverse range of music. Here's some suggestions for questions that you could ask yourselves while you are listening. We suggest setting this activity up for when the Bridge Quintet visit, so that your students can take some of what they learn into their own compositions.

1. How did the music make you feel?
2. Were there any moments you particularly liked/disliked? Why?
3. What words would you use describe the following parameters in the music:
 - Melody
 - Rhythm
 - Dynamics
 - Tempo
 - Tonality/ mood
 - Texture
 - Form
4. How did these parameters help express the mood or feeling in the music?
5. How were the different instruments used throughout the piece?
6. Did you notice any contrasting moments in the piece? How was this music different?

When the Bridge Quintet visit your school, they will play the WeCompose Key repertoire. You can visit/revisit this on Youtube or Spotify before and after the concert at this link: https://linktr.ee/mitr_learning_wecompose

Key repertoire

Composer	Piece	Instrumentation
Joseph Haydn arr. Perry	Divertimento Mvt 4	fl, cl, ob, hn, bn
Grażyna Bacewitz	Wind Quintet Mvt 1	fl, cl, ob, hn, bn
Malcolm Arnold	Sea Shanties	fl, cl, ob, hn, bn
Gustav Holst	Wind Quintet Mvt 2	fl, cl, ob, hn, bn
György Ligeti	Six Bagatelles (Mvts 1 & 3)	fl, cl, ob, hn, bn
Anna Meredith	Axeman - solo bn with pedal	bn
Anna Meredith	Tripotage Miniatures (1.Lanolin and 3.Moth)	1. Eb cl, Hn and 3. Alto fl, ob, hn
Valerie Coleman	Umoja	fl, cl, ob, hn, bn
Thea Musgrave	Mvt 4 Andante espressivo	fl, cl, ob, hn, bn
Igor Stravinsky arr. Kirshbaum	Nine scenes from Pulcinella - Minuetto finale	fl, cl, ob, hn, bn

WARM UP – GROUP IMPROVISATION

Sometimes, it is helpful to have a strong image in your head to help you start composing. These warm ups will get your students improvising together around strong images. You can develop these warm ups over a number of sessions into a full class improvisation to perform at the culmination event if you like (see the section in green on page 6).

Exercise 1

dancing sleep bell chiming trees bright
stream forest footsteps spiky fierce lost scattered
gentle wind misty cold time shadows lurking

- Split your class into small groups and using whatever instruments are available (including their bodies/voices), ask the students to create a short musical idea to describe one of the purple words above. Make sure all members of each group are contributing something individual to the music (e.g. encourage that they are not all playing the same rhythm). Ask each group to think about whether the music describing their word:
 - ◇ is fast or slow
 - ◇ is piano or forte (loud or quiet)
 - ◇ uses regular or irregular rhythms
 - ◇ uses long notes or short notes
 - ◇ is high or low in pitch
 - ◇ uses notes that are close together or far apart
- EXTENSION: Ask your students to experiment further by asking them to change one of the parameters in the bullet points above. Ask them what it sounds like now, does it still suit their word? Do they like it?
- EXTENSION: You can develop this activity to encourage your students to generate lots of different material. Give them a limited amount of time (appropriate to your group) to find a musical solution to one word at a time. Allow further time to respond to each of your challenges in EXT1.
- End the activity by asking each group to perform one of their ideas. Ask the other groups to guess the word they are trying to represent (this will help engage your class in listening).

Exercise 2

- Ask each group to choose one of the words from the previous activity that they felt had potential. Ask them to combine this word with another of the words above to create a new pair (e.g. shadows lurking, spiky footsteps).
- Using their instruments/ bodies, ask the students to create a longer musical idea to describe their phrase. How does adding this new word change the decisions they need to make about their music?
- TIP: Remind the students of the parameters they considered in Exercise 1 (i.e. is it fast or slow etc.).
- TIP: Encourage the students to think carefully about their choice of instruments and remember that everybody doesn't have to play all of the time. This time ensure that everyone is playing something different and no two people are playing the same rhythm.

- EXT: If developing this warm-up over a number of sessions, ask each group to make compositional decisions for each part of their texture. For example, instead of making global decisions about whether their music should have regular or irregular rhythms, make these decisions for each part/ instrument.
- End the activity by asking each group to perform one of their ideas, introducing it by telling their classmates about at least three compositional decisions they made (e.g. what decisions did they make because of the addition of the word 'lurking' to 'shadows'?)

EXTENSION – PERFORM AT THE CULMINATION EVENT

You could build this warm-up activity over several sessions, developing it into a piece to perform as a class at the culmination event.

The score at the back of this pack provides a structure through which you can create a whole-class composition. For this performance, we suggest your students develop musical material in their groups using the activities above (i.e. each group should develop a response to a pair of words (e.g. 'shadows lurking' or 'fierce stream'). We suggest that each group keep their material quite short (max. 12 beats or 12 seconds), but that this is developed into a nuanced fragment of material (see suggestions in Activities 1 and 2). Each group should practice repeating their material, making small changes to the melody, texture or dynamics on each repeat (see score for suggestions).

This material can then be structured into a full-class piece using the score.

IMAGERY AND COMPOSITION

Some students might like to create strong imagery for their pieces before they start composing. Having a strong image in your head can help you make decisions about melody, rhythm, harmony, texture, dynamics etc. We've put some suggestions for developing imagery in our extra resource 'Further Inspiration - Creating and using imagery' at https://linktr.ee/mitr_learning_wecompose

ACTIVITIES FOR MELODY AND PHRASING

In our ‘Developing Melody’ video, Andy showed how your students might develop coherent melodies from simple verbal phrases. Here are some general tips and extensions to help you try out these exercises with your class:

Developing rhythm from verbal sentences

- In the ‘Developing Melody’ video, Andy demonstrated creating a rhythmic phrase from the sentence “I like chicken curry with rice and chips” by clapping this in a rhythm over 8 counts.
- Sometimes it is easy for every word to become a crotchet or quaver in this exercise. Try to avoid this if possible and encourage your students to experiment with rests, long notes, and dotted rhythms.
- TIP: If your students are struggling with this, ask them to decide on a word in the sentence that is important (e.g. in Andy’s example, the words “I” or “ate”). Students could either sustain this important word, or add silence after it. How does this change the rhythm of their sentence?

Creating question and answer rhythms

In the ‘Developing Melody’ video, Andy demonstrated how your students could create a rhythmic “question and answer” phrase by clapping their starter sentence (e.g. I ate chicken curry with rice and chips) over 8 counts to form a question, then composing an “answer” by clapping a new rhythm over the following 8 counts. If your students need some extra help with creating rhythms that lock into an 8-count phrase, try modelling the activity as a class first:

- As a class, stand in a circle, then divide it into three groups.
- Support Group 1 to set up a continuous, steady pulse using body percussion (clapping or hands against knees, for example). Group 1 could count this pulse out loud, 1 to 8.
- Leading with an example, ask everyone in Group 2 to clap a rhythm over 8 of Group 1’s counts. This is going to be the question and each student should clap a different rhythm to their neighbour. Practice this a few times until everyone is confident clapping their rhythm together over the 8 counts.
- When you’re ready to move on, ask everyone in Group 3 to clap an answer. Starting on Count 1, everyone in Group 3 should then clap a different rhythm over 8 counts.
- Practice putting these together until Group 2 and 3 can clap question-and-answer rhythms over 16 counts.
- Make sure that all groups get a turn at doing the pulse, the question and the answer.

Developing your melody – Adding pitch to your rhythm.

In the ‘Developing Melody’ video, Andy demonstrated how your students can apply notes from the C major pentatonic scale to these rhythms to create a 16-beat question-and-answer melody. Encourage your students to experiment with applying pitches to their rhythm until they have a melody they are happy with.

Some students might want to experiment with different moods, using different scales. The table on p.8 suggests which scales students might want to try to evoke different moods, but this is by no means an exhaustive list.

- TIP: When choosing a different scale, students could still initially limit themselves to five pitches for this activity.
- End the activity by asking each pair to perform their 16-beat question and answer melody to the class. It would be a good idea to document these at this point by recording or transcribing.

Scale	Example	Mood
Major	D major - D, E, F#, G, A, B, C#, (D)	Happy, uplifting
Minor	D Minor - D, E, F, G, A, Bb, C, (D)	Sad, more reflective
Harmonic Minor	D harmonic minor - D, E, F, G, A, Bb, C#, (D)	Scary, haunting
Whole Tone	C, D, E, F#, G#, A#	Dreamy
Blues	D, F, G, G#, A, C, (D)	Jazzy
Chromatic	All of the pitches!	Free-falling, exciting
Major Pentatonic	D, E, F#, A, B	Joyful, used a lot in folk music
Minor Pentatonic	D, E, F, A, C	Used in rock and folk music
Octatonic	D, E, F, G, G#, Bb, B, C#	Dark, mysterious
Hexatonic	D, F, F#, A, Bb, C	Exotic

In C

The image displays ten musical examples of scales in C major, arranged in five pairs. Each pair consists of a treble clef staff and a bass clef staff. The scales are:

- D major:** Treble clef, key signature of two sharps (F# and C#). Notes: D, E, F#, G, A, B, C#, D.
- D minor:** Treble clef, key signature of one flat (F). Notes: D, E, F, G, A, Bb, C, D.
- D harmonic minor:** Treble clef, key signature of one flat (F). Notes: D, E, F, G, A, Bb, C#, D.
- Whole tone:** Treble clef, key signature of one sharp (F#). Notes: C, D, E, F#, G#, A#.
- Blues:** Treble clef, key signature of one flat (F). Notes: D, F, G, G#, A, C, D.
- Chromatic:** Treble clef, key signature of one flat (F). Notes: D, Eb, E, F, F#, G, G#, A, Ab, Bb, B, C.
- Major Pentatonic:** Treble clef, key signature of one sharp (F#). Notes: D, E, F#, A, B.
- Minor Pentatonic:** Treble clef, key signature of one flat (F). Notes: D, E, F, A, C.
- Octatonic:** Treble clef, key signature of one flat (F). Notes: D, E, F, G, G#, Bb, B, C#.
- Hexatonic:** Treble clef, key signature of one flat (F). Notes: D, F, F#, A, Bb, C.

Transposed scales can be found at: https://linktr.ee/mitr_learning_Wecompose

Developing your melody – techniques for developing ideas

Exercise 1

In the 'Developing Melody' video, Andy demonstrated some other techniques (including altering pitches, sequencing, augmentation, inversion etc.) that your students could use to develop their initial 8-beat melodies. It might be helpful to model these for your class first on your instrument (you can use the examples in our 'Further Inspiration - Developing Melody' pdf, found at https://linktr.ee/mitr_learning_wecompose)

Exercise 2

Now it's the students' turn. Split your class into pairs and make sure each student has an 8 beat melody, from the previous activity. For each 8-beat melody (phrase A), challenge each pair to create a new phrase B by:

- Changing some of the pitches:
 - ◊ What happens if a pitch goes up, instead of down (and vice versa)
 - ◊ What happens when the melody starts on a completely different note
 - ◊ What happens if they use a note that wasn't in phrase A (either from the same scale or outside of this scale)?
- Changing some of the rhythms
- Treating the melody as a sequence. Students should consider how the mood has changed if they move their melody up a pitch, or conversely down a pitch.
- Playing it backwards (retrograde)
- Inverting the melody
- Combining some of these techniques

These techniques are quite tricky, and you can find some examples and extra guidance in our pdf 'Further Inspiration - Developing Melody' pdf at the following link: https://linktr.ee/mitr_learning_Wecompose

Exercise 3

Once happy with their 16-beat melody, each pair should prepare to perform their AB melody to the class. Challenge your students to think about how these melodies will fit together by:

- Considering whether they both play all of the time or not. (You could encourage them to use more than one instrument, which will make these decisions about texture more interesting).
- Changing the dynamics during their performances:
 - ◊ Loud to quiet (or vice versa) – is there an important word or note that they lean towards?
 - ◊ Suddenly loud
 - ◊ Sudden swell in the middle
- EXT: Some students might also want to experiment with the tempo of their melodies, and which register of the instrument it is played at (tessitura).

ACTIVITIES FOR HARMONY

In our 'Composing Harmony' video, Andy demonstrated how to build triads and how create consonant and dissonant sounding harmony. The following exercises model how you might use these ideas with your class, starting simply with two-note harmony (with extensions for composing with triads).

Creating harmony for your melody

For this activity, your students will need to have composed some melodies already. This activity will work well with the 16-beat melodies composed in 'Developing your melody 2 - Exercise 2'.

- Split your class into their pairs. For this exercise, each pair should use an AB (16-beat) melody they previously composed.
 - First, challenge each pair to compose a drone for this melody - they should find one note from their melody (or from the scale that their melody is created from) that they like the sound of when sustained underneath the whole melody.
- Encourage the students to experiment with different drones and ask them to consider how different drones change the mood of their melody.
- Once the students have found a drone they are happy with, challenge them to move to another pitch during their melody, creating a harmonic progression.
 - After moving to a new pitch, students can make one of three choices:
 - ◊ Stay on this new pitch for the duration of their melody
 - ◊ Move back to their original pitch (students must decide when this should happen)
 - ◊ Make a further move to another new pitch. Students who choose this option will need to decide how to move back to their previous pitches (or not!)
 - TIP: As demonstrated in Andy's video 'Composing Harmony', students can decide whether their progressions should be consonant (using pitches from within the same scale) or dissonant (using pitches from outside of their scale).
 - EXT: Ask the students to experiment with making these changes at different points in the melody. How does this change the mood of the music? You could give the students 5 minutes to come up with 3 different harmonic progressions for their melodies. Limit the students to one-note harmonies at this point.
 - EXT: Ask the students to build dyads or triads (e.g. 2 note chords or 3 note chords) from their harmonic progressions. You could give the students 5 minutes to transform their one-note harmonic progressions into consonant chords (perhaps by building triads from the scale as demonstrated in the video), then 5 minutes to transform their original progression into dissonant chords (challenge them to add notes outside of the scale into each chord). How does this change the mood of the music? What does or does not feel appropriate for their poetic stimulus?
 - To end, ask each pair to prepare a harmonic progression they like for performance to the class. Ask each pair to introduce their piece by telling the class why they chose this harmonic progression, and what they didn't like about the progressions they discarded.
 - We advise documenting the students' work at this point.

Group work management

From this point onwards, you might want to think about how you can support your students to compose in small groups. When working in small groups, we recommend that each group has a mix of instruments suitable for playing melody, accompaniment and rhythm. We encourage you to think broadly about this - synthesisers and sequencers can play various roles, as can classroom keyboards. Students that learn instruments should be encouraged to use them for this project. The following activities are designed for small groups of 4 to 6.

ACTIVITIES FOR DEVELOPING ACCOMPANIMENT

Warm up exercise

In the video 'Composing Harmony', Andy demonstrated that composers sometimes use instruments in unconventional ways, where the performer plays their instrument with extended techniques. As a warm up for this lesson, you could give your class 10 minutes to explore the different ways of playing their instruments in class. Use the following tips to help structure this exploration:

- What ways could the instrument be blown/ bowed/ struck differently to create new sounds?
- What alternative ways could the sound be activated on the instrument? E.g. can the sound be activated with other parts of the body, or other objects?
- What is the dynamic range of these alternative sounds? Can the dynamics be shaped (get gradually louder or quieter for example)?
- How do these alternative sounds compare to other, more usual, sounds on the instrument? Are they incredibly different or quite similar? Can you make them sound more similar, or more different to each other?

Exercise 1 – Creating an ensemble

In the video 'Writing Idiomatically', Andy demonstrated how a composer might distribute a harmonised melody across a quintet (so that different instruments play different parts of the melody, or that particular instruments have the accompaniment, for example). Use these activities to explore the ensembles in your classroom, including the collaborative potential of the different compositions you have created so far:

Split your class into their pairs, then form groups of 4 (2 pairs in each group) using the following activity:

- Ask each pair to perform to the class.
- As a class, decide which pairs of students (and their compositions!) could be put together into a group of 4 or 6 to make a two-part or three-part structure. Think about whether the material is similar or contrasting (both would be good reasons to collaborate!). Contrasts could appear in:
 - ◇ Mood/ imagery/ poetic stimuli
 - ◇ Tonality (which scales they are based on)
 - ◇ Tempo
 - ◇ Rhythmic language
 - ◇ Tessitura etc...

'Exercise 1 - Creating an Ensemble' can be an incredibly exciting moment in the composition process - don't rush! You can extend this activity by workshopping different ideas next to each other, making slight adjustments to tempo, dynamics etc through class discussion.

Exercise 2 – Exploring the ensemble

- In their groups of 4 or 6, ask each group to discuss the capabilities of the instruments in their ensemble. Ask each group to brainstorm:
 - ◇ Which instruments would be suitable for playing the melody, and which the accompaniment? (TIP: make sure the accompaniment instruments could play triads or dyads between them).
 - ◇ Which instruments are the highest pitched, and which are the lowest?
 - ◇ Which instruments can sustain notes for a long time, and which cannot?
 - ◇ Are there any particular techniques that each instrument is particularly good at?
- Ask each group to present their ideas to the class.

Exercise 3 – Developing accompaniment

For this activity, your students will need to recall their harmonised melodies (see 'Activities for Harmony'). In this exercise, each group will transform their melody and chord structures into pieces for 4- or 6-person ensemble. You can combine this development with the Activities for Form, on the next page.

- To start, each pair will need to present their harmonised melody (16-beats) to the rest of the group.
- For each melody, challenge each group to transform their melody and harmonic progression into a section of music that is distributed throughout the ensemble. Your students should particularly focus on how to transform their harmonic progression into an accompaniment that is distributed throughout the ensemble. Each group should use all of the forces available in their ensemble to create their piece.
- TIP: Challenge each group to experiment with texture by considering:
 - ◇ how the harmony and melody are distributed throughout the ensemble (who plays what, and when?)
 - ◇ whether everyone on the accompaniment needs to play the same rhythm - what other options are available?
 - ◇ whether everyone needs to play all of the time
 - ◇ whether everyone needs to keep the same role throughout
- To aid this process, the Composers of the original melody and harmony could sit on a 'hotseat' first. The other group members could ask them:
 - ◇ what is the mood of their piece?
 - ◇ is it fast or slow?
 - ◇ is it piano or forte?
 - ◇ should the accompaniment use regular or irregular rhythms?
 - ◇ should the accompaniment use long notes or short notes?
 - ◇ should the melody/ accompaniment be high or low?
 - ◇ any other questions?

- TIP: If transforming a harmonic progression is too advanced for some groups, support these groups to orchestrate their existing melody and harmonic progression directly into their ensemble instead. This would mean concentrating less on complex textures and differentiated rhythms, and on other textural questions like:
 - ◇ Does everyone play at the same time?
 - ◇ Do the roles stay the same throughout?
- Afterward, each class should perform their pieces to the class. Each group could introduce their piece by telling the class about the decisions they made as a group, including:
 - ◇ One experiment or idea they tried which didn't make it into the final piece and why.
 - ◇ One experiment or idea that did make it into the final piece and why.

IDEAS FOR STRUCTURE AND FORM

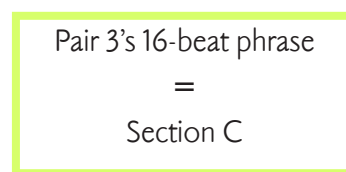
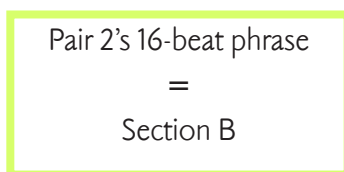
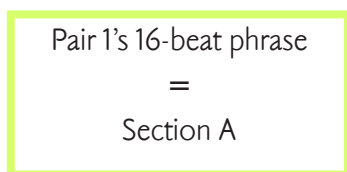
In the video 'Form and Structure', Andy introduced some common forms used by composers to structure their music. You can develop the work you have already done on structure in this pack to think about more sophisticated forms. Use the following activity to encourage the students to experiment with form.

Exercise 1 – Developing form

In their groups, your students have explored two- or three-part structures, or forms. This process started when your students began combining the 16-beat pieces they made as pairs into longer pieces by collaborating with other pairs (as in the previous activity). In this exercise, challenge each group to experiment with other ways they could organise their material. You can do this activity as a stand-alone, or combine it with 'Exercise 3 - Developing accompaniment'.

Ask each group to experiment with their material in the following forms:

- Binary form AB
- Ternary form ABA
- Rondo form ABACA
- Other experimental forms AABAC, ABCA



When doing this activity, ask your students to think about where they want to hear contrast, and where they want to hear continuity.

EXT: Challenge each group to create more contrast in their pieces. They could achieve this through adjustments to:

- Dynamics
- Accompaniment (perhaps the distribution through the instruments changes, or perhaps the rhythmic language could be adjusted to contrast further)
- Harmony (perhaps groups will want to revisit their harmonic progressions, adding more dissonance for example)

Next time the students present their work in progress to the rest of the class, ask them to explain the form of the piece by answering the following questions.

- Which form have they chosen?
- Why have they chosen this form?
- Which other forms did they experiment with and discard?
- Why did they discard these forms?

FINISHING YOUR PIECE

We hope that through these activities, your students are well on their way to writing pieces made up of two or three sections. If your students want to extend these compositions before translating them to wind quintet, they could:

- Write another 16-beat section. Would this be similar, or contrasting to their previous sections?
- Use repeating sections (for example in ABA, ABACA, AABAC structures). Could they write in some variation to the original material, perhaps by making some small changes to individual parameters:
 - ◇ Could any individual pitches change?
 - ◇ Could individual harmonies change?
 - ◇ Could the melody be distributed differently throughout the ensemble?
 - ◇ What other small changes could your students make?

Translating your group pieces to wind quintet

It is time to translate your group pieces to wind quintet. Start by thinking about which parts could be translated directly into the quintet (flute, oboe, clarinet, horn, bassoon).

It is an exciting moment when something does not directly translate. This is a musical problem which needs a creative solution (this process will make your music more critical and all the better for it). Using what you know about each instrument, how could you adapt your music to make it work in the quintet? Our composers will support you with this and you can find some extra resources on composing for woodwind instruments at https://linktr.ee/mitr_learning_Wecompose


CONTACT US

Please contact us to let us know how you're getting on, for any questions or to give feedback.

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Optional
'Perform
at the
Culmination
Concert
'Score (see
p.6)

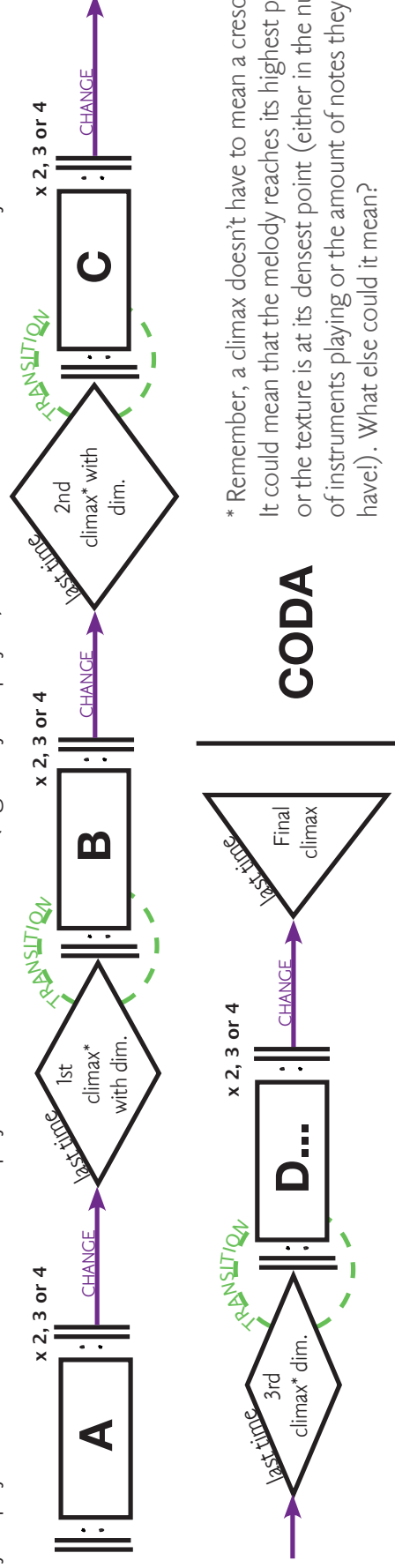
SHADOWS LURKING for approx. 9–30 players with conductor

Preparation

1. Divide the ensemble into small groups
2. Each group should develop 1 small unit of material (no more than 12 beats/ seconds) that is easily repeatable.
3. Arrange this material into an A, B, C, D (etc.) structure (each group is assigned a letter. There should be as many letters as there are groups). Make deliberate choices about the order of your groups. Aim that adjacent material is either similar to the previous material, or very different. E.g. B is similar or very different to A, and C is similar or very different to B, and so on...

Instructions

1. Group A should play their material and repeat this 2-4 times. On each repeat, the group must CHANGE one parameter in their music (see CHANGE box for options). By the end of the final repeat, the music should have developed from its starting point. A small rest between each repeat is allowed.
2. Group A's final repeat should contain a climax and a TRANSITION to Group B's material. (See TRANSITION box for options).
3. As before, Group B repeat their material up to 4 times. On each repeat, the group must CHANGE one parameter in their music. The last repeat contains a climax and TRANSITION to Group C.
4. Repeat this process until every group has played.
5. All players play a CODA. This could be an all-player version of some material (e.g. everyone plays A) or it could be some new material that you devise as an ensemble.



* Remember, a climax doesn't have to mean a crescendo. It could mean that the melody reaches its highest point, or the texture is at its densest point (either in the number of instruments playing or the amount of notes they all have!). What else could it mean?

- CHANGE one of the following parameters in your material on every repeat...
- » the melody (alter some pitches or add some notes)
 - » the texture (add or remove one or more instruments)
 - » the dynamics (sudden or gradual change in dynamic)

TRANSITION to the next group by either...

- » Suddenly and loudly enter after the previous group have finished their dim.
- » Quietly enter (and gradually get louder) while the previous group are getting quieter.
- » Join in with the previous group's material then gradually develop this into the new material

ALL LINKS FOUND AT:



https://linktr.ee/mitr_learning_wecompose