



Life as a Bassist and Composer

Podcast, Instruction, Activities, Assessment

<p>Unit: Classical Classroom Episode 44</p>	<p>Teacher: Michael Kurth Composer and Bassist, Atlanta Symphony Classical Classroom Host: Dacia Clay Houston Public Media</p>	<p>Subject: Life as a composer</p>	<p>Grade: 5-8</p>
<p>Essential Question: How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? Inter-Disciplinary Connections: Narrative, art, rock and roll</p>		<p>Suggested Listening:</p> <ul style="list-style-type: none"> • “Mean Old Pony Tango” – Michael Kurth • “May Cause Dizziness” – Michael Kurth 	
<p>What’s the scoop? What are we going to be learning?</p>	<p>Teacher and students talk about what they will learn and do (<i>Learning Intentions</i>) National Core Standard(s) addressed by grade: 5 - MU:Cn11.0.5a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. 6 - MU:Cn11.0.6a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. 7 - MU:Cn11.0.7a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. 8 - MU:Cn11.0.8a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>		
	<p>Objective/Learning Intention: Students will understand connections between classical composition, chamber and symphonic performance, rock and roll and performing for young audiences</p>		
	<p>Vocabulary: Composer-in-residence, context, fanfare, orchestra, bass, cello, viola, narrative, string quartet, Brahms, Elgar, Koussevitzky, Dragonetti, Bottesini, Dittersdorf</p>		
<p>INSTRUCTION Suggestions for classroom delivery</p>	<p>Lesson:</p> <ol style="list-style-type: none"> 1. Anticipatory Set: Reflect on their knowledge of what a composer is and what a composer does. Discuss what a bass is and what family of instruments it belongs to. Ex. ‘Can you name a composer?’ ‘What does a composer do?’ ‘What family of instruments does the bass belong to?’ 2. Assess pre-knowledge: Teacher-led class discussion about what bass players and composers do and name famous composers. 3. Anchor Chart: Teacher-led class creation of chart of: elements of music, instruments available, types of composition. Ex. Notes, rests, brass, winds, strings, classical composition, jazz composition, etc 4. Classical Classroom Podcast: Students listen to the podcast from 11:00 – 16:00 and listen to Mr. Kurth addressing playing as a bassist and then becoming a composer composers 5. Guided Reflection: Teacher plays two selections of music. For each selection, the student reflects and writes about style and musical tools Kurth used (ex. Tango, strings, etc) (1. Mean Old Pony Tango 2. May Cause Dizziness. 6. Independent Reflection: Class/groups discuss what instrumentation and style they would compose for. 7. Review Objective/Learning Intention: Class activity – Students write which available instruments and style they would use to compose a piece of music as a small group <p>Formative Assessment: Observed Interactive Class Performance – Students compose, organize, collect instruments and practice their piece of music to perform for the class. Class offers constructive feedback. (example: structure, style consistency, instrumental choices)</p>		

<p style="text-align: center;">ACTIVE PARTICIPATION ACTIVITIES</p>	<p>Bloom's Level 1 – Knowledge Create anchor chart, simple terms, and examples of composers</p> <p>Bloom's Level 2 – Understanding Anchor chart is developed with more variety/advanced terms; music pieces are examined for nuance and identification of the use of the advanced terms; specific composers are identified</p> <p>Bloom's Level 3 – Applying 1. What music do you listen to? 2. What structure do you want to have your piece follow? 3. What classroom instruments could you use to perform your piece? 4. Students divide into small groups and practice their conceived pieces.</p> <p>Bloom's Level 4 – Analyzing Teacher guided class review of individual compositional choices.</p> <p>Bloom's Level 5 – Evaluating Students discuss performance evaluation choices and discuss/practice how their pieces can develop (ex. rhythm, higher pitches, lower pitches)</p> <p>Bloom's Level 6 – Creating Students take turns performing for each other in small groups and improvising new patterns that complement each other's compositions.</p>
<p style="text-align: center;">MODALITIES OF DIFFERENTIATED INSTRUCTION</p>	<p>Differentiated Instruction:</p> <p>Kinesthetic – movement – students may conduct along with both examples Aural – listening – to personal structure choices and instrumental experimentation Visual – draw pictures that reflect different moods characterized within your composition Tactile – playing - instruments</p> <p>Summative Assessment: Observed small group performance of compositions</p>