

History of the World in Seven Acts

Lesson Plan 3

Musical Conversations – Imitation and swapping of ideas

This lesson plan will take approximately 60 minutes to deliver.

TEACHER INSIGHT

Composers often write passages of music where the instruments interact with each other. It can sound as if one instrument is asking a question which is answered by another.

N.B. In advance of the lesson, watch the first 40 seconds of video 5 to assist with Activity 1.

ACTIVITY 1

The teacher asks a question of a child, e.g.:

Question: Where do you live? Answer: I live in Birmingham.

Then, the teacher **sings** their question – *any notes will do!* - and the child sings their answer.

ACTIVITY 2

Working in pairs, the children take it in turns to sing questions and answers and then to have a sung conversation.

Make a list of emotions e.g. happy, sad, angry, nervous, excited, relaxed.

The children try having conversations that are sad, happy, angry, and excited. How does it change the speed of the conversation and the notes that they choose to sing when they add an emotion?

Share good examples with the rest of the class.

ACTIVITY 3

Watch film 5 (59 seconds) - Musical Conversations.

EXTENSION

Transfer the children's musical conversations onto instruments. If tuned ones are available e.g. recorders, xylophones, glockenspiels etc. they could compose melodies for their questions and answers.

If the children are using untuned instruments e.g. tambourines, bongos, woodblocks etc. challenge them to make their conversation fit over a steady beat, e.g.

1	2	3	4
What's your	fav'rite	an-i	mal?
1	2	3	4
I	like	el-e	phants

Can they then make their conversations sound excited/sad/scared/happy? Does this change the volume (dynamic), the speed (tempo) or the way in which they play the instrument?

ACTIVITY 4

Watch film 5a (2 minutes and 10 seconds) - ask the children to listen out for the musical conversation between the instruments in this section of called *Swing* from *History of the World in Seven Acts*.