

EVIDENCE OF STUDENT LEARNING: OPTION A

NARRATIVE

The proposed instructional video is in the form of an online lesson due to the restrictions caused by COVID-19.

This type of lesson is designed for a student of grade 7 or 8 who already has knowledge about the following theoretical topics such as:

- reading notes in treble clef;
- difference between whole step and half step;
- knowledge of the intervals within the octave;
- basic knowledge of the triad concept;
- major scale;
- concepts of harmonic progression and cadence.

This is a composition lesson.

The intent here is not to explain in depth the concepts of major scale, tonality or harmony, but to make the student understand how the composition can be faced in a simple way and how more than satisfactory results can be achieved in a short time.

The compositional process presented in this lesson simply requires "to use the concept of limit".

Without this type of mental organization, the composing process would be extremely chaotic due to the incredible amount of existing musical material.

"Setting limits" simply means making choices regarding the musical elements to be used in our composition.

These choices concern:

- harmonic material;
- form;
- time signature;
- harmonic rhythm;
- melodic rhythm;
- melodic direction;
- melodic material.

In the video lesson, this practical path is followed in order to demonstrate how once the basic elements have been chosen, the compositional process is not as difficult as it seems.

After a brief review of the concepts of major scale and triad, one of the possible harmonic progressions is chosen: the famous I - vi - ii - V - I, known as "Turnaround" (the choice of the harmonic succession will be subordinate to the students' preference).

We then choose a form for our composition, in this case the classic eight bars, and a time signature, in this case 4/4;

Then comes the turn of the harmonic rhythm, one chord per measure, and of the melodic rhythm, one half note and two quarter notes.

Once these basic elements have been chosen, a melodic outline is chosen, indicating the apex point of the melody.

The choice of the notes to be inserted follows a simple rule: on the first movement of the bar there must be one of the notes of the chord that underlies the bar, while the other two notes can be chosen from the parent scale, that is the C major (in the explanation, to avoid confusion, I deliberately avoided mentioning the

concept of "avoid note" relating to the "perfect fourth" on the major scale, but in the example I carefully avoided inserting it except on the fifth degree chord).

In a short time, by seven practical steps, we have given the student the opportunity to create a short melodic line that respects the rules of harmony, and this is a great result.

Once this goal has been achieved, the student will be able to choose at will the rhythmic base he prefers and discuss together with the teacher what is the most suitable instrumentation to use.

This "modular" compositional process is rational in nature and therefore cannot be understood as a finished product with any artistic content.

Rather, it should be considered as a simple basis to work with, on which the student can use his creativity by modifying the result in all the parameters he prefers.

Therefore the composition becomes a topic that can also be addressed starting from a few simple elements, and takes on the forms of a useful tool in the student's imagination to investigate their artistic intelligence.

Using this type of process with more complex harmonic concepts and forms will increase the student's musical culture and also the artistic value of the compositions.

The art of composition can be faced by everyone, just by finding the key to ease the topics and make them more affordable.