Birmingham Contemporary Music Group

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Living Toys

BCMG Schools' Concerts

Resource Pack 2014

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BCMG School's Concerts Resource Pack 2014

Welcome to BCMG's Resource Pack Living Toys designed to support our School's Concerts in 2014. The activities in the pack formed the basis of school workshops with Key Stage 2 classes leading up to a concert visit by the children.

In this pack you'll find composing and listening activities connected to music that was performed in the concert, which was all inspired by toys, dreams and games! The activities in this pack encourage and support children to create their own music inspired by toys and games.

Though initially connected to a concert visit, the activities are stand alone. Recordings of some of the pieces performed are available on YouTube and Spotify and so could be used as complementary material.

Concert programme:

Game I: Tandy — *Richard Baker / Brian Duffy*
Game II: Speak & Spell — *Richard Baker / Brian Duffy*

Composer Richard Baker and Sound Artist Brian Duffy are both fascinated by games. This piece explores the hidden voices of electronic toys and toy instruments in combination with a small group of musicians. The two movements feature Speak and Spells and Tandy Toys.

To Compose Without the Least Knowledge of Music — *Colin Matthews*

To Compose Without the Least Knowledge of Music is a version by composer Colin Matthews of *Ein Musikalisches Wurfelspiel* (A Musical Dice Game) created by Mozart and published in 1793. The game is played by rolling two dice and adding the numbers together. Each roll of the dice indicates a box on a grid which has a number in it between 1and 176. Each of these numbers indicates a different bar of music and so the piece is created by rolling dice a number of times. The result produces a minuet, a kind of waltz.

verdreht (world premiere) — *Arne Gieshoff*

Vedreht is the German word for contorted, dippy, distorted, skewed, twisted….The music, composed for trombone and two melodicas, is like an unwinding, broken, mechanical toy.

Living Toys — *Thomas Adès*

In the programme note to *Living Toys* composer Thomas Adès quotes a boy being asked what he would like to be when he grows up. He replies saying that he dreams of dancing with angels, fighting with bulls and soldiers, flying in space (while taking apart a great computer) before dying a hero's death. The piece is in five movements (with no break in between) which describe each dream.

Crank — *Richard Baker*

Crank is a short composition for music box by Richard Baker.

Resource Pack Contents

BCMG's Schools Concerts are imaginative, hour-long performances designed to introduce children to contemporary classical music. For more information please see our website: http://www.bcmg.org.uk/learning/schools-and-music-educators/big-ears/

About BCMG

Emerging from within the City of Birmingham Symphony Orchestra in 1987, Birmingham Contemporary Music Group quickly established a reputation for exciting performances, innovative audience-building and learning initiatives, and a central commitment to composers and the presentation of new work. The Group thrives on innovation and invention and is critically acclaimed for championing the most forward-looking music regionally, nationally and internationally.

As a world-leading contemporary ensemble, BCMG has premiered over 160 works, most commissioned through its pioneering Sound Investment scheme, with a family of Investors supporting each new piece. In addition, BCMG's extensive Learning and Participation Programme supports young people as composers, performers and listeners of new music through an exciting range of projects in- and out-of-school.

BCMG features on numerous CDs, including an ongoing series of NMC discs devoted to British composers, with recent recordings of music by Charlotte Bray, Oliver Knussen, Tansy Davies, Alexander Goehr and Richard Causton. The Group has two Artists-in-Association, Oliver Knussen and John Woolrich, and Sir Simon Rattle is the Group's Founding Patron.

Birmingham
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Part 1: Noise Toy Orchestra

'Faster than Sound' is a piece of music for the Modified Toy Orchestra and a small group of musicians by composers Brian Duffy and Richard Baker. The Modified Toy Orchestra is an ensemble that plays music using manipulated electronic toys. Their instruments are made from things like Speak and Spell toys and other toy electronic instruments which have been 'circuit bent' to create new sounds. There is a large element of exploration of childhood memory of these sounds in the music they make. There are examples on their website: http://www.modifiedtoyorchestra.com/ In this project the children will use toys which make sounds to compose their own music.

Learning Objectives:

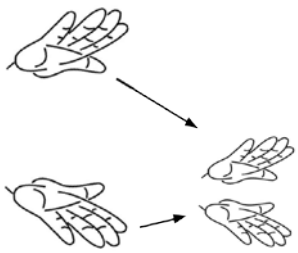
- To understand that music can be created with objects that aren't normally considered to be musical instruments
- To use listening as a means of composing
- To use extra musical ideas as stimuli for composing
- To understand some possible vocabulary for musical conversations

Activity 1: Toy Orchestra 1

Ask the children to bring in a collection of toys that make sounds. It's a good idea to have an 'emergency' kit of things yourself to allow for those who fail to find anything. It's also a good idea to only allow things which don't require mains electricity, battery powered toys are great and some (e.g. Some toy cars make brilliant sounds) pose some interesting challenges to play as musical instruments! If possible sit with the children in a semi-circle, otherwise in a position where they can all see each other.

Warm Up Activity One: Starting & Stopping

Before moving on to more complex things it's useful to establish a way of starting and stopping everyone.



Making sure everyone can see you hold your clenched hand in the air and tell the group that they can play when your hand opens and stop when you bring your hands together. Start slowly by clearly opening your clenched hand and then bring your hands together so it's obvious where the point of contact is.

You will need to do this several times to get everyone to follow you. Once everyone is following try different speeds, or try to catch people out.

Using the above hand gesture try getting everyone to play:

- As loudly as possible
- As quietly as possible
- From as loud as possible to as quiet as possible
- From as quiet as possible to as loud
- From slow to fast
- Only 1 sound each (play ONCE only)
- At the same time as someone else you have secretly chosen
- Joining in round the group
- Other ways suggested by the group
- When no one else is playing

These activities will allow different musical elements such as texture and dynamics to be explored.

Some questions to ask:

Q: Which version do you like the best and why?
Q: If the music was the soundtrack to a movie, what would it be about?
Q: Can you hear everyone?

Warm Up Activity 2: Listening to the sounds

Once the group can start and stop together and play a variety of different textures and dynamics it's a good idea to have a listen to each of the toy sound individually. If you simply asked them to play one at a time you would hear everything BUT not really in any detail. This activity supports the children to listen to each sound carefully.

Take a resonant instrument that has a long decay (a gong, suspended cymbal, triangle). Ask the group to close their eyes and listen to how long the sound lasts when you play it. Ask them to open their eyes when they think the sound has stopped and/or put up their hand up. Ask the class whether it clear when the gong sound ends. *This question is intended to get the children to think about what they hear; you will find that as you do this several times they will become more aware of the point where the sound cannot be heard anymore.*

Now tell the group that they are going to play their individual sounds one at a time BUT there will be a GONG sound between each one and each person has to wait until THEY can't hear it before playing a short fragment of sound on their toy.

This will take some time to go round everyone, the purpose being to use the GONG sound to focus listening before each person plays and also to encourage a sense of autonomy in the group. When we come to performing pieces it's useful for individuals to be only responsible for themselves.

When playing the GONG in between (this could be done by the leader OR one of the children), you can vary things by changing the volume, damping it so it's very short, interrupting someone who plays for too long etc.

The other useful thing about this exercise when playing music together is that it encourages participants to use audible signals to control what/when they play.

Making a sequence:

After listening to all the sounds
Ask the class

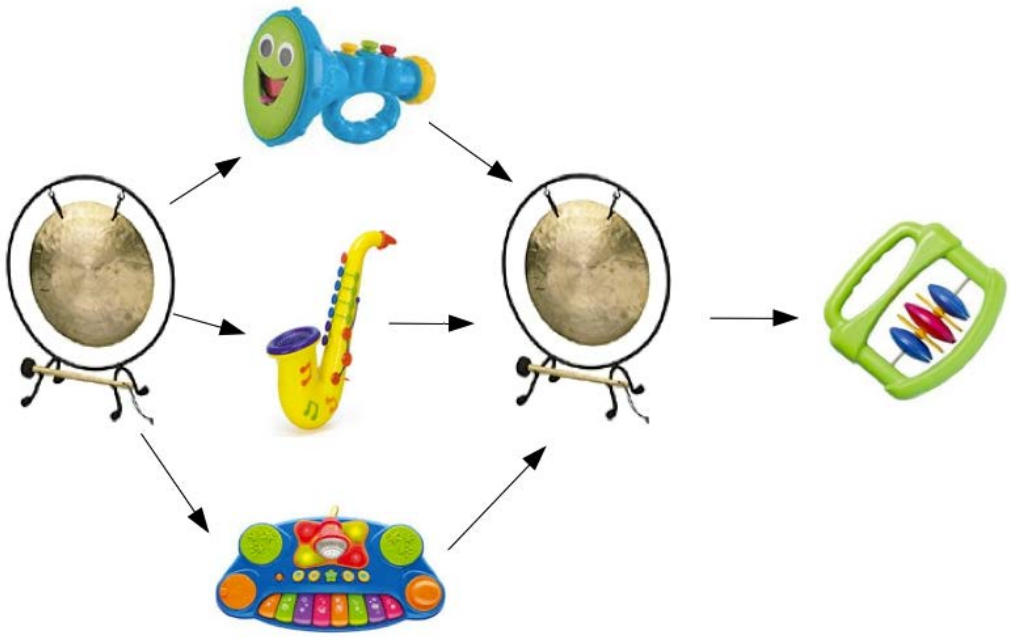
Q: Which sounds did you like the most?
Q: Which sounds were different to what you expected to hear?
Q: Were there any which would sound interesting together?

Ask the class to choose three sounds to play together after the gong.
Play the gong and listen to these.

Should they start at the same time?
Should they all play the same pattern/rhythm?
Should they all be the same type of sound?

Now build up a sequence that includes everyone in the group by having a GONG sound followed by different combinations.

It's a good idea to start with something very simple like three people playing together and then try and have a greater variety of sounds between the GONGS.



Gradually build up the sequence until it includes all the children in the class.
Explore dynamics (loud and quiet) and contrasts of texture and speed.

Part of the aim of this activity is to develop the ability the children have for remembering sequences. It might be that you have the same soundmaker in more than one place in the chain of events.

Activity 2:Toy Orchestra - Conversations

A simple way of exploring ways of playing together

Setup:

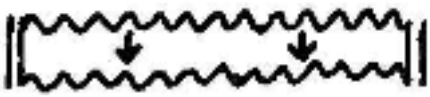
- Everyone has a partner and their toy that makes a sound
- Sit facing your partner with your toy in front of you

Explore ways of playing so that you are having a conversation with each other through sound but without using any spoken language.

It's a good idea to model this with one of the group yourself to start with. At first people tend to have very 'argumentative' exchanges but after a while more subtle interactions develop. Give the class some time to explore playing this way in pairs. Choose some of them for everyone to listen to.

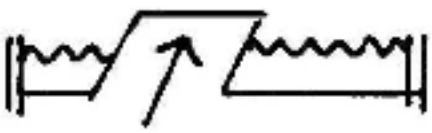
Here are 6 types of possible dialogue. In these diagrams the two players are shown as two horizontal lines, the double lines at the start and end are from conventional musical notation showing starting and ending points (double bars).

1. Parallel Playing: Both players play continuously but don't take much notice of each other.



2. Contradiction: Players take turns but play very different types of sounds

3. Interruption: One player is interrupted by the other



4. Support: One player plays a rhythm or drone that the other plays something over the top of it.

5. Hocket: Players have a series of very rapid exchanges, a bit like making up a story by saying one word each.

6. Echo: The players' copy each others sounds.

Ask the class:

Q: What kind of a conversation did you hear?
Q: If it was in words what would it be about?
Q: Can you identify one of the 6 types of interaction?

Thanks to Dr Mike McInerney from Plymouth University for the images.

Activity 3:Toy orchestra – Titles

Setup: On the board make a list of titles of pieces of music that don't exist (yet) you will need about 20 of them!

The best way to do this is to put one up yourself then ask the class to suggest others, children tend to follow what has gone before so it's a good idea to get them to come up with a wide variety of titles.

Some examples

- One at a time
- As fast as possible
- Underwater dance
- Fading away
- Flying to Mars

There are 2 types of title here.

1: Instructions for actions e.g. Fading away, As fast as possible, One at a time
2: Imaginative titles e.g. Into the sea, Falling asleep

Make sure that your list contains a mix of both types.

Playing together:

Start by calling out one of the titles. All the children have to quickly improvise music that corresponds to the chose title To start with everyone is likely to play all the time!

Ask the class:

Q: Do they all sound the same?
Q: How can we make the music sound more like the title?
Q: Should everyone play all the time?

Choose one of the titles that you have just played and then as a large group refine by asking these questions.

Q: What is the essential ingredient?
Q: How should it start? What is the first sound we hear?
Q: Should everyone play in this one?

Gradually build up this example piece as an example of how you can use a title as a stimulus for creating music.

Small groups:

Divide the class into groups of five.
Ask each group to SECRETLY choose one of the titles from the board and give them a short (about 10 minutes maximum) amount of time to compose their version.

It doesn't matter if some (or even all!) of the groups choose the same title. It can be a good starting point for discussion if there are several pieces stimulated by the same initial title.

Large group:

Listen to the small group pieces one at a time and ask the other groups if they can work out by listening which title applies to the music that they are listening to.
An extension of this could be to record the pieces then make a sequence of images to go with them and use the recording as the soundtrack to a slideshow of the images.

Part 2: Music Box Music

Learning objectives:

1. To be able to understand follow and create grid scores
2. To create variations based on symmetry
3. To organise grids into larger scale structures
4. To understand how pitch and time can be represented on scores

The piece *Crank* by Richard Baker which is part of the *Living Toys* concert is for musical box. These activities explore some ways in which you can make music using the same techniques as Richard uses in the classroom. If you have a music box with punchable cards then you can make some compositions with that, or use the software version see Links below).

The basic concept of how the musical box works is to have a strip of card onto which holes are punched. When you wind the handle (the Crank in the title of Richard Baker's piece) mechanism detects a hole and a lever plays a corresponding note by plucking the tuned combs in the music box.

This is a music box mechanism showing the tuned comb, which is plucked by the pins on the rotating drum to play the sounds.

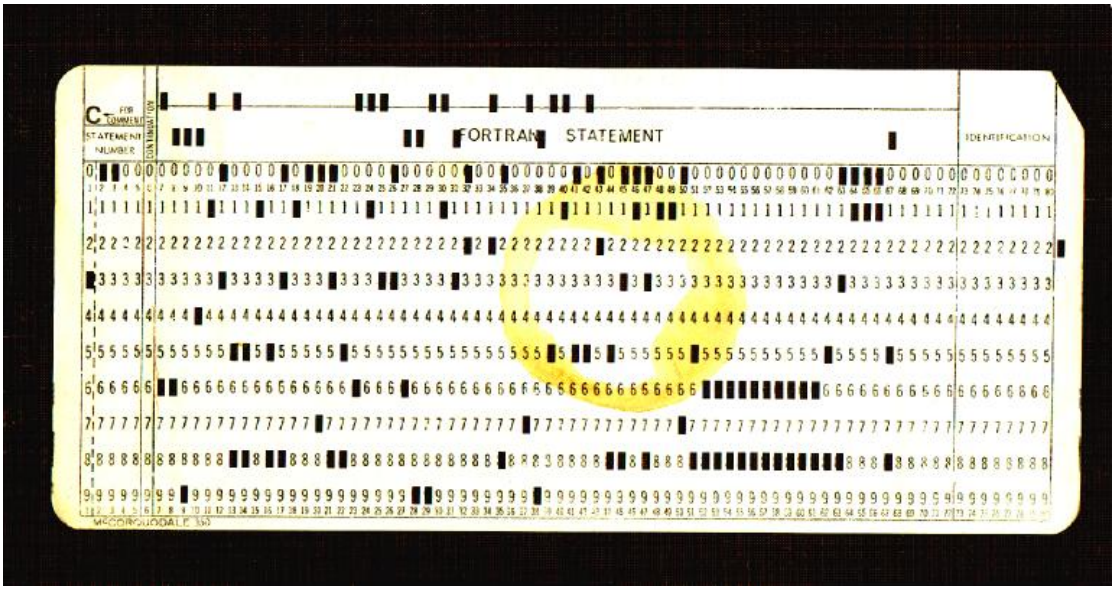
Many other musical instruments use the same system to physically (or more recently virtually, see links to software instruments) play sounds. The punched card has also been used on a huge range of other technologies ranging from looms to computers to store instructions for actions.

Here are some examples:

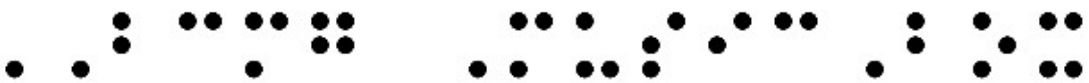
Music box

Player piano

Jacquard Loom



Computer punch card



Braille (can you work out what it says? Guides online)

Barcode

QR code (try this with your phone and see where you go!)

Activity 1: Group grid

Resources:

- instruments in different groups, eg some drums, bells, xylophones, shakers, woodblock.
- Whiteboard

Setup:

- Sit the group in groups corresponding to the instruments that they are going to play.

Note to teachers. It's a good idea to do some starting, stopping, joining in one at a time before trying this activity as it requires quite a high level of concentration and focus from the whole group.

On the board draw a grid like this, with each box numbered and the instruments listed down the left hand side. The numbers over the boxes will correspond to beats in an 8 beat cycle.

	1	2	3	4	5	6	7	8
Bells								
Shakers								
Xylophones								
Woodblocks								
Drum								

Stage 1

To get the group used to playing and counting (which can be a very tricky first stage), start by counting 8 and everyone playing ON the first beat. Do this before drawing anything on the grid. Then when you have got this established put a mark in the first box in each line of the grid like this.

	1	2	3	4	5	6	7	8
Bells	X							
Shakers	X							
Xylophones	X							
Woodblocks	X							
Drum	X							

Stage 2

With the whole group playing on the first beat (you might need to start by everyone counting aloud or standing so they can move to keep the pulse physically) ask individuals from each instrumental group to come and add in 2 other beats for their group to play on. You will now have a score that looks something like this.

	1	2	3	4	5	6	7	8
Bells	X		X			X		
Shakers	X	X		X				
Xylophones	X				X		X	
Woodblocks	X			X		X		
Drum	X		X					X

Once the children are familiar with playing this it's time to create something a bit more complex.

Stage 3

Using the same grid experiment with different instruments starting playing with the others joining in.

Ask the class.

Q: Which combinations do you like?
Q: Which is it easiest to start with?
Q: Do you always need an audible count to know when to play?

Split the children into groups by instrument (for example, Bell group, Shaker group) give each group a grid with enough rows for one row per child.

Give each group a short amount of time to make a new pattern using just the instruments they have. It will look something like this: (everyone in this group with the same instrument)

	1	2	3	4	5	6	7	8
Abida		X			X			
Sarah	X						X	
Natasha			X	X				
Abdul				X		X		
David			X					X

Stage 4: Putting together

Make a whole class piece using these two patterns. There are many possible combinations to use. You could start with everyone playing the pattern from Stage 2 X 4 times followed by a Shaker group 4 times followed by the stage 2 pattern without the shakers and so on.

Ask the class:

Q: How should your piece start?
Q: What combinations work well?
Q: What is the best way of staying together?

Activity 2: Pitch Grids

The music box uses this system to play melodies by having each row corresponding to a different pitch in the same way that 'conventional' music notation is a mapping of pitch / time. This activity expands on the grid idea and introduces the element of pitch.

Resources:

- A collection of pitched instruments, chime bars, xylophones, glockenspiels, recorders etc.

To start with it's a good idea to have a diatonic set of instruments (so no sharps or flats, 'white notes' only) then move on to a chromatic arrangement if you have instruments that will do that.

Setup:
It isn't necessary to arrange the group by pitch or instrument type BUT as a warm up you might like to do the following activity:

Warm up:

With every child equipped with an instrument that makes a single pitch (chime bar, hand chime, xylobar etc.) you are going to ask them to arrange themselves into a large semicircle with the highest pitch on the right and the lowest on the left.

Before you do tell the class that they are going to have to do the whole thing **non-verbally**. You will probably need to demonstrate what you mean by this by having an instrument yourself and playing it then comparing what you hear to one of the children in the group.

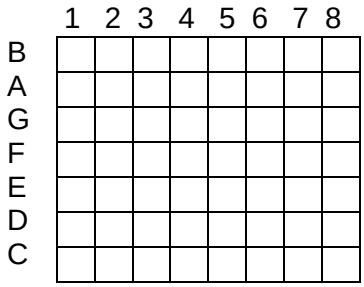
Allow a short amount of time for them to do this. Then, get the class to play their instruments one at a time from the lowest to the highest.

Ask the class to indicate when they think the notes aren't in the right order. Then have another short time to allow the class to rearrange themselves but keep doing this **non-verbally.**

When everyone agrees that the notes are in the correct order you could have an activity where one person conducts the group or experiment with playing up and down the notes as fast as possible. There are some more playing activities in the Toy Orchestra section of this pack that you could also try.

Pitch Grid:

On the board draw a grid like this.



It’s a good idea to start as in the first activity with everyone playing on the first beat to establish the pulse and speed (starting slow is also a good idea). Once you have established this and everyone is clear which pitch they are playing make a pattern where everyone plays only twice like this.

	1	2	3	4	5	6	7	8
B	X		X					
A				X		X		
G					X		X	
F		X				X		
E			X	X				
D		X						X
C	X				X			

You will notice that because you are repeating the same patterns over and over you will hear little melodies.

Do this several times with different patterns.

Ask the class:

Q: Does it sound best when each note is on a separate beat?
Q: What chords (created by more than one note on the same beat) sound good?
Q: Do you notice any interesting relationships between the visual patterns and what the music sounds like?

Composing with pitch grids (whole group activity)

Using this system make a piece for the whole class to play. You might like to get small groups of children to compose the music for each section or do it as a whole class activity.

Pitch Grid Extension Activities

There are lots of possibilities for further work using the grid system and relating this to other parts of the curriculum, for example, symmetry:

Here is a well-known melody as a grid score:

				X	X										
		X	X			X									
								X	X						
										X	X				
												X	X		
X	X													X	

Inverted (upside down)

X	X													X	
												X	X		
										X	X				
								X	X						
		X	X			X									
				X	X										

1st Half reflection

				X	X					X	X				
		X	X			X			X			X	X		
X	X													X	X

Reversed (retrograde)

										X	X				
									X			X	X		
						X	X								
				X	X										
		X	X												
	X													X	X

Software & apps to explore

Music box composer - http://www.jellybiscuits.com/?page_id=705

Melodica (free version for iPhone / ipad) –
https://itunes.apple.com/gb/app/melodica-free/id338223055?mt=8

Tonematrix online step sequencer - http://tonematrix.audiotool.com/

inudge (sound toy) - http://inudge.net/

Part 3: Musical Dice Games 1

Learning Objectives:

1. To understand and to be able to use games as a means of organizing musical material
2. To understand structural features such as Beginnings Middles Ends Surprises can be used to make compositions.
3. To be able to play simple melodies structured through the throw of a dice**.**

In the 18th Century the composer Mozart created a piece of music called *A Musical Dice Game.* The game is played by rolling two dice and then using the numbers to select a series of musical phrases that are put together to create the composition. Every time you do this you end up with a similar but different arrangement of the material dependent on what numbers come up on the dice. Using this idea here are some ways of exploring this in the classroom.

Activity1: Whole class dice music

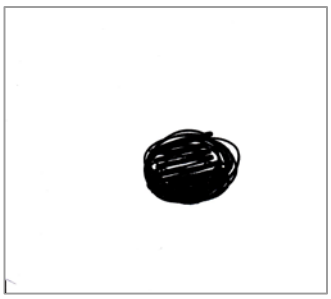
As with other instrumental playing activities it's a good idea to do some of the things in the NOISE TOY ORCHESTRA section first so that everyone is used to stopping, starting, joining in etc.

Resources:

- Instruments (a mixed set of different types of sounds)
- A foam die with slots so you can insert paper onto each face with a pile of ready cut paper squares – available from here: http://www.tts-group.co.uk/shops/tts/Products/PD1725073/

Setup:

- Sit the class in a circle with a clear space in the middle and everyone having an instrument.
- Start by making a mark on one of the paper squares. It's a good idea to have a very simple mark to start with (this is from Springfield Primary school)



Play this several times trying to match the sound you make as closely as possible to what the image suggests.

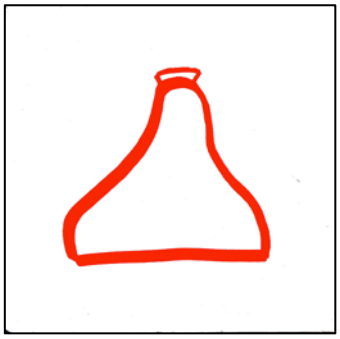
When we played this one, we decided that it would be a loud sound played all together and stopping together, in order to achieve this we followed one person who was playing an instrument that was chosen for the ease at which we could see exactly when the sound was produced. A drum, Xylophone, chime bar rather than a shaker would be good for this.

Ask the class:

- What other sound could we all make that would go with this?
- Do we need a contrast or something similar?
- Do we all need to play?

Gradually add 5 more faces to the die and practice switching between them.

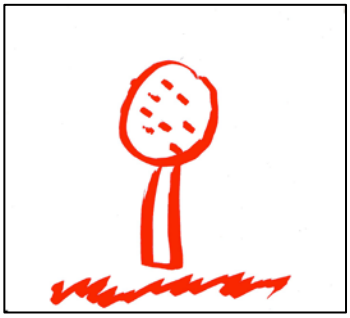
Here are the other 5 from Springfield:



Just bells

All low pitches

Dripping sounds played on xylobars



Just shakers

Performing:

One person throws the die in the middle of the group.
Everyone else has to then quickly play the sound that corresponds to the face that shows. It might be that some sounds (as with the first one) you need to follow an individual to play together.

Continuity:

This activity produces a single line of fairly discontinuous music. Here are some ways of making things sound a bit more connected:

1. Everyone plays his or her sound until the die is thrown.
2. There is a 7th sound which can be made by the whole group (this could be humming or a very quiet tapping) and everyone makes this between each of the 6 others.
3. There are solo sections that link the whole group parts together. This is what we did in the classroom with a BCMG musician. The musician joined in with each section and then played a linking improvisation to join things together. This could be very simply done with a melodic instrument with children taking it in turns to play in between each of the dice throws.

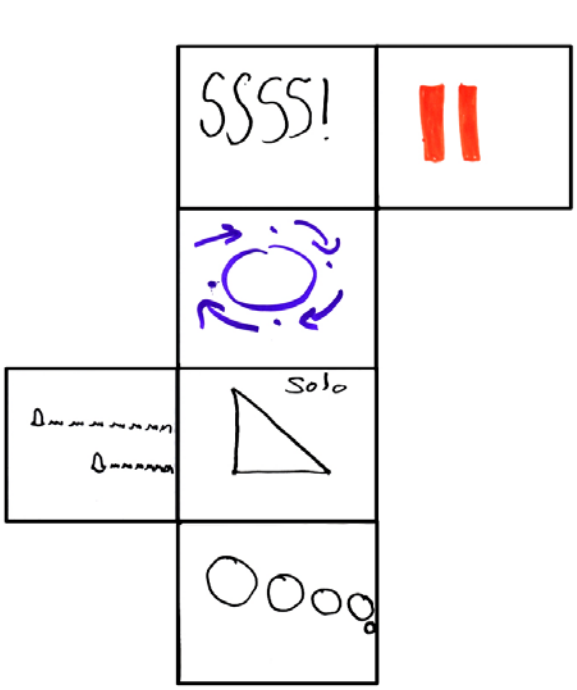
Split group:

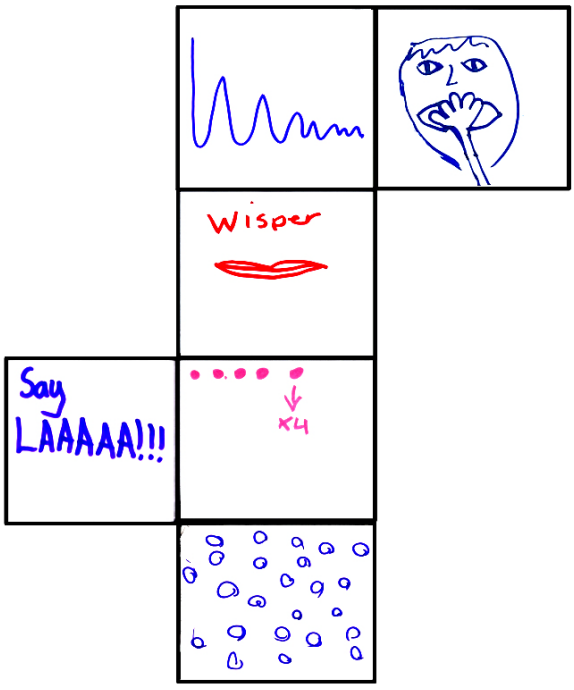
Split the class in half (or even into 3 or 4 small groups) and each group sits in a circle with each having their own die. Each group makes a set of faces; it might be useful to include a pause (or silence) in each one if you have many groups playing at the same time. There are two basic possibilities for multiple groups:

1. Each group has the same set of images/sounds
2. Each group has a separate set of images/sounds

In addition, the groups could be divided by instrument type (drumming group, blown instrument group, vocal group etc.) or each one being composed of mixed instruments.

Here are some other dice made by groups as part of the workshops for Big Ears 2014.





Activity 2: More like Mozart

In Mozart's *Musical Dice Game* the musical phases are pre-composed so that they will all fit together. This activity is for a whole class split into 5 groups with each group making a different part of the composition.

Setup:
Divide the class into 5 groups, each will have group have a distinctively different set of sounds (Drums, Bells, Voices, Wind instruments etc.). Don't give instruments to the groups at this stage (see below).

Resources:
Equip each group with a foam die and 6 paper squares.

On the board draw a grid like this.

You might not find that drawing this is absolutely necessary for everyone to understand the task but I found that it was easier to talk about how the elements flowed from one section to the other if I drew them on the board.

	Start	Middle	Surprise	Calm	End
1					
2					
3					
4					
5					
6					

Tell the class that each of the five groups is going to make a section of the same piece. Start, Middle, Surprise, Calm and End.

Ask the class:

- How should the music start? Can you find 6 different ways of doing this? (For example, a sudden loud sound, fade in, a single sound etc.)
- What kind of a journey should the piece take you on?
- What is a surprise?[1]
- How should the piece end?

Give each group a short amount of time to make their six parts (so that is, six starts on one die, six middles on another and so on).

To do this, tell them that they are going to make their composition WITHOUT having instruments in their hands, they will have to imagine what the sound will be without hearing it.

Usually when we compose music in the classroom with have the instruments that will play it in our hands, so that we can explore their sonic possibilities before deciding which to include in the piece we are making. This activity explores a different way of going about it, asking the children to "imagine a sound you can't hear", and asking them to use their individual and collective imaginations to compose with. This can be a tricky process BUT is ultimately rewarding as it develops an ability to create music for others to play and for sounds that go beyond what is possible with classroom instruments.

This also relates to the idea of Phonomnesis[2], which is more a French idea than one we are familiar with in English.

Once every group has made their dice give each group the instruments they need and allow them some time to practice each of the six parts they have made.

To perform the piece:

- Start with all five groups throwing their dice simultaneously, you might want to make a collective whole group sound that goes with this (vocally?).
- Then each group plays the corresponding material form the face of the die that is uppermost. Move round the groups to hear the piece.
- If you were going to perform this to an audience you might like to decide in advance how many times to go round the five groups with a new throw before each version.

[1] *Initially children tend to think that a surprise is something very loud and sudden, but after discussing it will come up with more imaginative ideas. Isn't a surprise something in an unexpected place? So it could be that the group doing that only have very quiet instruments or voices with everyone else having much louder sounds.*

[2] *Phonomnesis is an effect that refers to a sound that is imagined but not actually heard. Phonomnesis is a mental activity that involves internal listening: examples include recalling to memory sounds from a situation, or creating sound textures in the context of composition. (From Sonic experience: A guide to everyday sounds. Augoyard/Torgue)*

Part 4: Musical Dice 2

Learning Objectives:

1. To use dice to compose simple melodies in pairs
2. To use simple notation to write musical phrases
3. To be able to perform these melodies to the rest of the class**.**

This activity uses a grid of possible pitches and durations (long and short notes). The sequence of musical events is selected by the throw of dice.

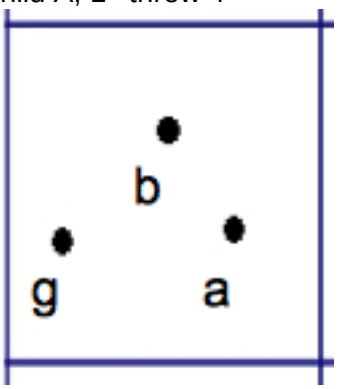
Resources:

- Pitched instruments: the grid only has diatonic pitches (no sharps or flats) so these could be xylophones, recorders, keyboards or other instruments capable of playing pitched sounds.
- A die for each pair of children.
- A copy of the grid for each pair.

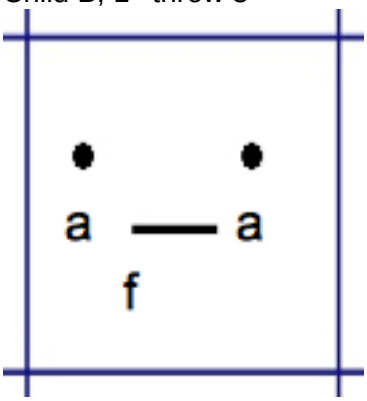
Setup:
Divide the class into pairs, each pair of children to have a copy of the grid, a die, something to write with and an instrument each.

Each pair take it in turns to throw the die writing down which square is selected by the throw. Each square has the names of the notes as well as an indication of whether they are short or long notes, for example:

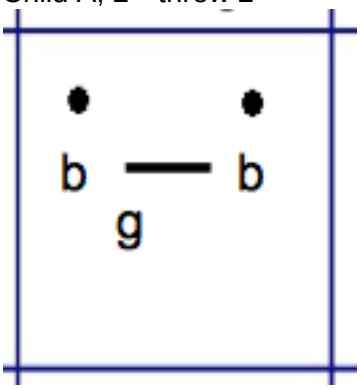
Child A, 1st throw 4



Child B, 1st throw 3



Child A, 2nd throw 2



Carry on in this way until each child has thrown 3 times, each pair should then have a sequence of 6 squares.

Each pair then works out how to play the melody they have created and performs this to the rest of the class.

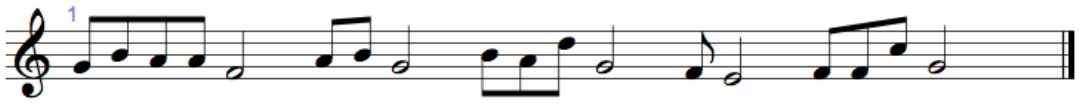
Throw (players A&B)

Number thrown	A1	B1	A2	B2	A3	B3
1	b g f e	g e e	a g e	d g e	f e f	b b f
2	g g g	f f	b g b	a c	g g	b f c
3	b e a	a f a	e g b	a a g	g a a	b a f
4	g b a	d b f	a c g	c a b	bb b	c b a
5	g g	f d d	d f f	a e c	c c c	f c g
6	a a a	g g	f g	a d g	d c a	c c g

Extension ideas

1. Use the grids to create a piece that the whole class plays
2. Try playing some of them at the same time
3. Have some children playing fast versions and others slow at the same time
4. Use the grids as an introduction to “conventional” notation.

In “conventional” notation the above example (4,3,2 & 6,1,5) could look like this.



Part 5: Mousetrap Music

Mousetrap Music uses the game Mousetrap as a score for a group performance. This can be done with instruments, voices, toys or a combination.

Resources:

- Mousetrap game
- Instruments (a mixed set of different types of sounds)

Score:
The “score” is presented in three columns to show the relationships between the elements of the game and the musical phrases that accompany them. The game has been broken down into 7 stages illustrated by the images, graphic and notated music.

To play:

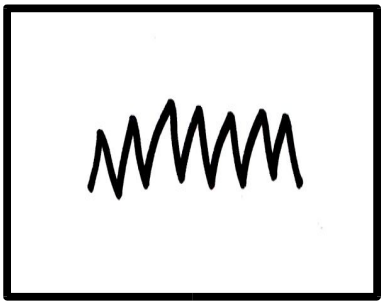
- Assemble the game on the playing board and make sure that everyone in the group can see the board.
- Work with the group to create distinctive musical phrases for each of the 7 stages. You might like to have some as individual parts, some as whole group elements.
- Before attempting to play practice going from one phrase to another.
- When everyone is confident about which part follows which try running the elements in sequence using the game to trigger the phrases.

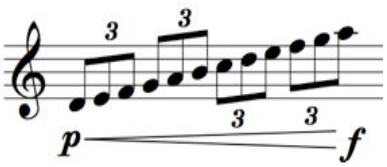
You will find that it goes very fast indeed!

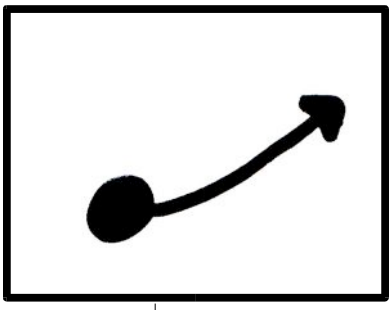
Developments and extensions

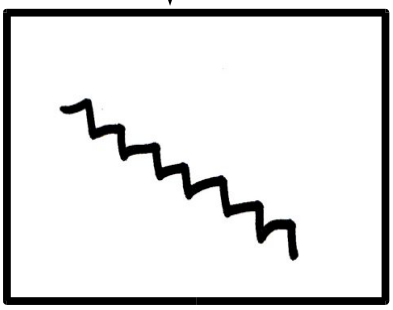
1. Make several different versions to follow each other.
2. Make some “hold” music to go between these sections
3. Use a live camera to project the image of the board so that an audience can see what is happening.
4. What other visual sequences could you use to trigger musical phrases?

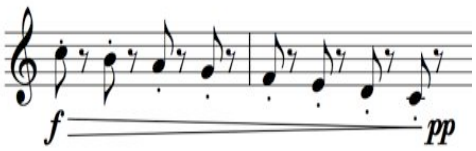
Mousetrap Music

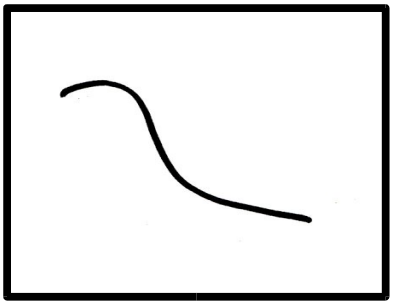


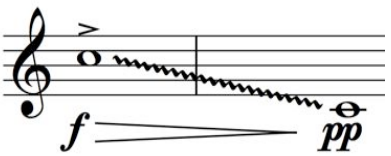


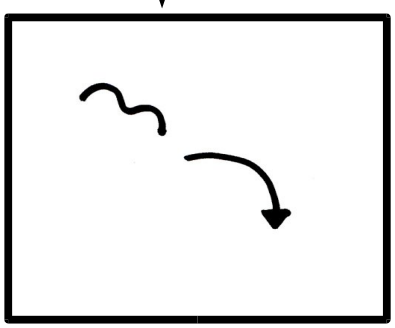


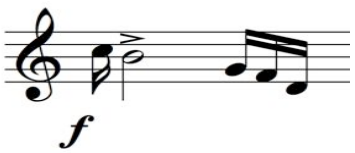


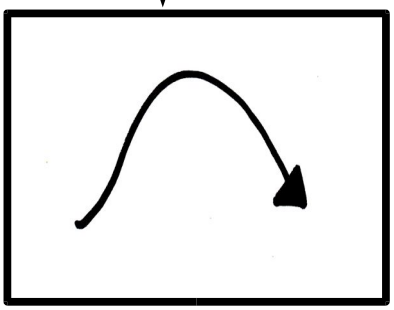


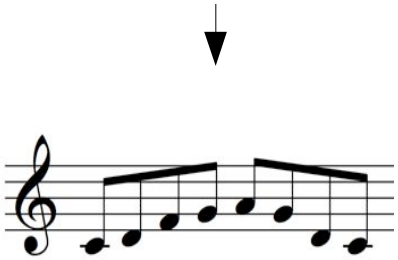


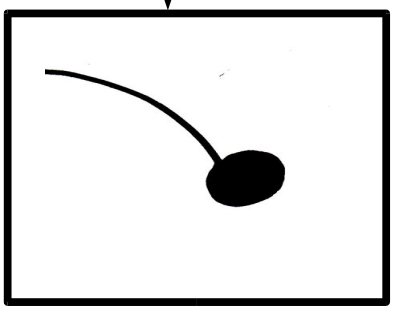


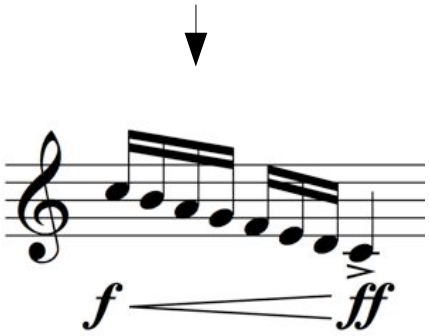








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