

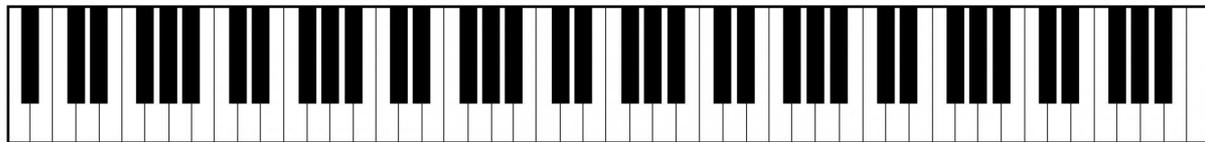
Intro to Composition #2

Learning Objectives

1. I will be able to expand my simple melodic line and reflect on how the technique has altered my original theme.

Success Criteria

1. I know I've got it when I can expand a simple melodic line using inversion, reversion, retrogradation, diminution, and augmentation.

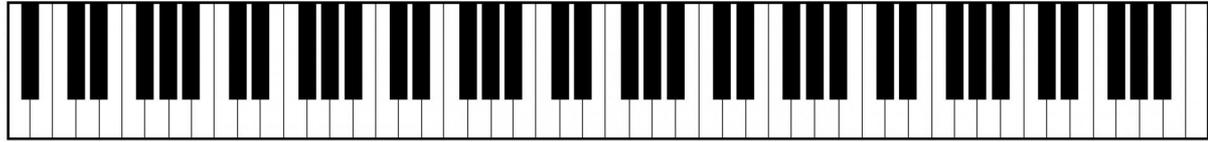


Entrance Activity

What I
know

What I
want to
know

TERMS



Part 1

Instrumentation

Meter & Key

Melody

Rhythm

Part 2

Structure

Variation

What's next?

Now you have an initial melody.

How do you expand on it?

How do you take that small fragment and make a whole piece out of it?

Here are some concepts to consider, we will explore them all. When you write your own music, you can decide what best suits you

Concept #1: The Structure

The first concept we will look at on how to expand on a compositional idea is: Call and Response or Question and Answer.

Music acts a lot like English.

Notice how in the response to the question, many words repeat?

Now look at how the sentence finishes. It completes the thought fully and allows the conversation to move on to another topic.

Question: Hi, how are you
doing today?

Answer: I am doing well today,
thank you.

The answer has the same melodic and rhythmic line. However, the answer starts on a D instead of an E

The penultimate note in the question is a D and the questions ends on G (the Dominant of C major). However, the penultimate note in the answer is an E and the answer ends on C (the Tonic of C major).

The image shows two staves of music in 4/4 time, marked with a tempo of quarter note = 120 and a dynamic of *f*. The top staff is labeled "Question" and the bottom staff is labeled "Answer". Both staves have a treble clef. The "Question" staff begins with a quarter note on E4, followed by a quarter note on F4, a quarter note on G4, and a quarter note on A4. The "Answer" staff begins with a quarter note on D4, followed by a quarter note on E4, a quarter note on F4, and a quarter note on G4. Red circles are drawn around the first notes (E4 and D4) and the penultimate notes (D4 and E4) of the question and answer respectively. The tempo marking is $\text{♩} = 120$.

Notice the answer went Down a third to D whereas the question went down a second to an F.

This is only an example of how to finish a phrase.

The call and response or question and answer is a popular technique to use in composition.

Now that we have a complete phrase, let's explore another concept to expand on it.

Concept #2: Theme and Variation



Variation = take original thematic material but rephrase it in a different way

Ways to vary the thematic material:

- Change the key, time signature, tempo, texture, or rhythm
- Add extra notes or ornamentation to embellish the original melody
- Invert, reverse, or retrograde the melody

Invert

Flip it upside down

Reverse

Repeat it backwards

Retrograde

Upside down + backwards

Diminution

Shorten rhythmic value

Augmentation

Lengthen rhythmic value

Invert

Flip it upside down

Question

Answer

$\text{♩} = 120$

f

5

Inversion

Reverse

Repeat it backwards

Question

Answer

$\text{♩} = 120$

f

The 'Question' part is a 4-measure phrase in 4/4 time. It begins with a forte (*f*) dynamic. The notes are: G4 (quarter), A4-B4 (eighth pair), C5 (quarter), B4-A4 (eighth pair), G4 (quarter), F4 (quarter), E4 (half), D4 (half).

9

Reverse

The 'Reverse' part is a 4-measure phrase in 4/4 time, which is the reverse of the 'Question' part. The notes are: D4 (half), E4 (half), F4 (quarter), G4 (quarter), A4-B4 (eighth pair), C5 (quarter), B4-A4 (eighth pair), G4 (quarter).

Diminution

Shorten rhythmic value

Question

Answer

$\text{♩} = 120$

f

17

Diminution

Augmentation

Lengthen rhythmic value

Question

Answer

$\text{♩} = 120$

f

19

Augmentation

23

Golden Rule of Composition!

**Experiment and find what works for you.
You have to like how it sounds, and that's
all that matters.**



Hear what composers have to say about writing music!

WHAT'S YOUR FORTE?

PRESENTED BY
BAND_OLOGY
HOSTED BY MEGAN HARTON
BAND_OLOGY.CA



EPISODE #4:
LESLIE
ASHWORTH



WHAT'S YOUR FORTE?

PRESENTED BY
BAND_OLOGY
HOSTED BY MEGAN HARTON
BAND_OLOGY.CA



EPISODE #7:
CAIT
NISHIMURA



WHAT'S YOUR FORTE?

PRESENTED BY
BAND_OLOGY
HOSTED BY MEGAN HARTON
BAND_OLOGY.CA



EPISODE #5:
RYAN
MEEBOER



This lesson plan on composition was developed by
Michael Ricciardi, B.Mus, B. Ed, OCT
And
Megan Harton, Composer (SOCAN)
with Bandology Canada Inc.

www.bandology.ca

Composition Worksheet

PART 2

STRUCTURE

Call and Response or **Question and Answer**.

Just like when we speak to people, music acts in the same way.

Question: Hi, how are you doing today? **Answer:** I am doing well today, thank you.

NOTES:

- Notice how in the response to the question, many of the same words are repeated?
- Look at how the sentence finishes. It completes the thought fully and allows the conversation to move on to another topic.

THEME AND VARIATION

Variation = Take original thematic material but rephrase it in a different way.

Ways to vary the thematic material:

- Change the key, time signature, dynamics, tempo, texture or rhythm
- Add extra notes or ornamentation to the original melody
- Embellish the original melody with: inversion, reverse, retrograde, diminution or augmentation (see the next page for a chart with definitions and visual cues)

Original Theme

Question
Answer

$\text{♩} = 120$



Technique Name	Definition	Variation of Theme
Inversion	Flip the theme upside down	<p>5 Inversion</p> 
Reverse	Repeat the theme backwards	<p>9 Reverse</p> 
Retrograde	Upside down + backwards	<p>13 Retrograde</p> 
Diminution	Shorten the rhythmic value of the theme	<p>17 Diminution</p> 
Augmentation	Lengthen rhythmic value of the theme	<p>19 Augmentation</p>  <p>23</p> 

Golden Rule of Composition: Experiment to find what you enjoy. You have to like how it sounds, & that's what matters!

Listening Log

Name: _____

Date: _____

Name of Piece: _____

1. General thoughts of the piece. Did you like it? Why or why not?

2. Examine and describe the musical elements that you can identify in this piece.

Dynamics: _____

Tempo: _____

Timbre: _____

Rhythm: _____

Texture: _____

Form: _____

Melody: _____

Harmony: _____

3. What was your favorite element (and/or combination of elements) in the piece and why?
