

Welcome to Chamber Music Institute/Southern California 2011

To help you begin composing, complete the first six worksheets. These help you understand the ways we work with notes and put them together to form a musical composition. When you finish these, bring them to us. Then we'll proceed from there.

MOTIVE

TRANSPOSITION

RETROGRADE

FORM

TEMPO MARKING

ANACRUSIS

IMITATION

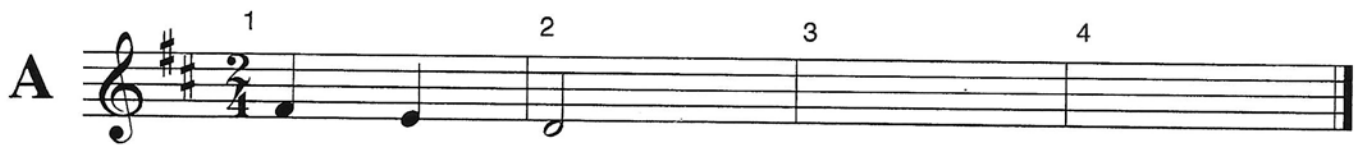
REPETITION

SEQUENCE

Lesson One: Motive and Repetition

1. The three notes in example A are called a **MOTIVE**. Play the **MOTIVE** and remember what it sounds like.
2. What **INTERVALS** can you find in the **MOTIVE**? _____
Notice that the motive moves down.
3. Copy the **MOTIVE** in measures 3 + 4.

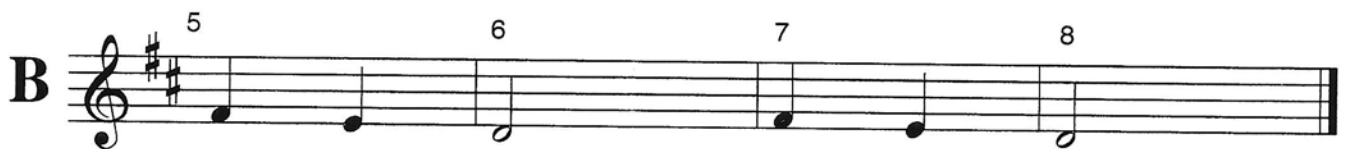
A



4. **REPETITION** is the repeat of the **MOTIVE**.

Notice the notes in the **MOTIVE** sound the same as in the **REPETITION**.

B



- * An **INTERVAL** is the distance from one note to the next. (2nds, 3rds, 4ths)
- * A **MOTIVE** is the smallest group of sounds used in making a melody.
- * **REPETITION** means to use the same notes in exactly the same way.

Lesson Two

Arranging the Notes

1. Play the notes in measures 1 + 2. Then play in another order, keeping the same rhythm. Write the new order of notes in measures 3 + 4
2. Play another different order of notes, keeping the same rhythm. Write the new order of notes in measures 5 + 6.
3. REPEAT the first MOTIVE in measures 7 + 8. Play the completed melody.

Project Two

Arranging the Notes, Form

PREPARE:

1. Write the clef and time signature as in Lesson 2 & the clef only at the beginning of line 2. Divide each line into 4 measures and write the measure numbers above the staff. Place a DOUBLE BAR at the end of measure 8.

COMPOSE:

2. Copy your MOTIVE from PROJECT 1, measure 1+2 or 7+8
3. Arrange the notes in a different way and write them in measures 3+4.
4. Repeat measures 3+4 in measures 5+6. Play the melody.
5. Label each 3-note group, calling the first **A**, the 2nd **B**, etc.
6. Circle the FORM of this melody: **AB** **ABA** **ABBA**

Lesson Three

IMITATION — uses the same notes as a repetition, but in a different octave.

1. Play measures 1-4 below. How is an **IMITATION** different from a **REPETITION**?
2. Write an imitation of measure 5 in measure 6, and an imitation of measure 7 in measure 8.
3. Label each idea **A, B**, etc. Mark **MOTIVES** *forte* and **IMITATIONS** *piano*.
4. Play the completed piece.

Project Three

IMITATION, forte and piano

1. Measure 1: write a motive, using first 5 notes of the G scale, ending on G, B, or D (the first note is written for you). Measure 2: write an imitation of measure 1.
2. Measure 3: write another motive using the G pattern, ending on C or A. Measure 4: imitate Measure 4.
3. Measure 5: copy the motive from Measure 1. Measure 6: copy the imitation from Measure 2.
4. Measure 7: write a new motive ending on G. Measure 8: write an imitation of Measure 7.
5. **Add slurs, staccato, and dynamics** where needed to make the sound you want.
6. Give each motive a letter. **A, B**, etc. Play your completed composition.

Title: _____ Composer: _____

Lesson Four

Sequence, Anacrusis

1. Write a repetition of the **MOTIVE** in measure 1 + 2 (begin on beat 4 of meas.1).
2. Write a repetition of the **SEQUENCE** in measure 3 + 4 (begin on beat 4 of meas.3).
3. How is the **SEQUENCE** different from the **MOTIVE**?

ANACRUSIS = incomplete measure at the beginning of a piece of music.

SEQUENCE = a pattern or motive repeated at a different pitch.

The diagram shows two staves of music in treble clef with a key signature of one sharp (F#) and a common time signature (C).
 The first staff contains four measures. The first measure is an anacrusis (incomplete measure) with two notes: a quarter note on G4 and an eighth note on A4. The second measure contains three notes: a quarter note on B4, a quarter note on C5, and a quarter note on B4. The third measure contains two notes: a quarter note on A4 and a quarter note on G4. The fourth measure contains two notes: a quarter note on F#4 and a quarter note on G4. Labels below the staff indicate: 'Motive' under the first measure, 'Repetition' under the second measure, and 'Sequence' under the third and fourth measures.
 The second staff contains two measures. The first measure contains three notes: a quarter note on G4, a quarter note on A4, and a quarter note on B4. The second measure contains two notes: a quarter note on C5 and a quarter note on B4. Labels below the staff indicate: 'rest of sequence' under the first measure and 'Repetition of Sequence' under the second measure.

Project Four

Sequence, Anacrusis

1. Write the clef sign at the beginning of each line.
2. Write a 3-note **MOTIVE** using an **ANACRUSIS** as the first note. (m. 0 - 1)
3. Repeat your **MOTIVE**. (m. 1 - 2)
4. Write a **SEQUENCE** for your **MOTIVE**. (m. 2 - 3)
5. Write a different **SEQUENCE**. (m. 3 - 4)

---- Motive ----- 1 ----- Repetition ----- 2 ----- Sequence -----

A blank musical staff with a treble clef and a 3/4 time signature. The staff is divided into four measures by vertical bar lines.

---- Sequence (cont'd) ----- 3 ----- A Different Sequence ----- 4 -----

A blank musical staff with a treble clef and a 3/4 time signature. The staff is divided into four measures by vertical bar lines.

Lesson Five

Repeats, Staccato, Transposition, Sharps, D.C. al Fine

1. Copy measures 1-4 in measures 7-10. Add *forte* and *piano* in measures 5-10.
2. Play the completed piece.
3. Transpose "My Pony" up one whole step (begin on 2nd space A, started for you).
4. Remember to place accidentals where needed.
5. Write measures 5+6 twice in 15-16-17-18.
6. Write D.C. al Fine above the staff in measure 18.
7. Draw a double bar at the end of meas. 14. Write *fine* at the end of meas. 14.
8. Add staccato marks and *forte* and *piano*. Play the completed piece.

My Pony

Musical score for "My Pony" in 2/4 time. The score consists of three staves. The first staff contains measures 1 through 4. Measure 1 starts with a treble clef, a 2/4 time signature, and a forte (*f*) dynamic. Measure 2 has a piano (*p*) dynamic. Measure 3 has a piano (*p*) dynamic. Measure 4 has a piano (*p*) dynamic. The second staff contains measures 5 and 6, which are repeated. Measure 5 has a forte (*f*) dynamic. Measure 6 has a piano (*p*) dynamic. The third staff contains measures 7 through 10, which are blank for copying.

Transpose "My Pony"

Musical score for transposing "My Pony" in 2/4 time. The score consists of two staves. The first staff contains measures 11 through 14. Measure 11 starts with a treble clef and a 2/4 time signature. Measures 12, 13, and 14 are blank for transposition. The second staff contains measures 15 through 18, which are blank for transposition.

Lesson Six

Retrograde, Tempo Marking, Cresc. & Dim.

1. Write the NAMES of the notes of the first line

backward: **F# G** _ | _ _ _ | _ _ _ | _

2. Copy the notes in this backward order (RETROGRADE) in measures 5 - 8.

3. Make the first line crescendo. Make the second line diminuendo.

4. In measures 9 - 16 write your own MOTIVES and RETROGRADE.

5. Add *forte* and *piano* and tempo markings.

* RETROGRADE = to play or write the notes in backward order

1 **Moderato** 2 3 4

p *f*

5 6 7 8

9 1st Motive 10 11 1st Motive Retrograde 12

13 2nd Motive start on keynote 14 15 2nd Motive Retrograde 16