

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

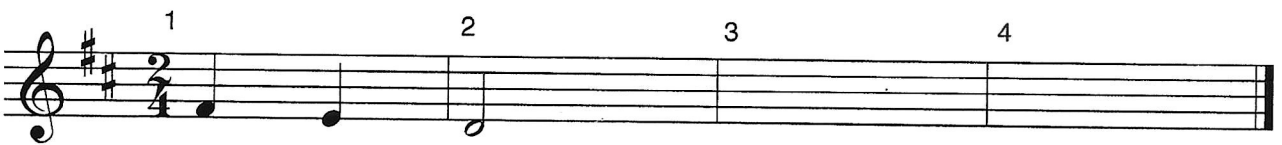
REPETITION

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 musical staves in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C).
 The first staff shows a measure with an anacrusis (two eighth notes) labeled '1'. This is followed by a measure with three eighth notes labeled '2'. Below the staff, a dashed line labeled 'Motive' spans the anacrusis and the first eighth note of measure 2. Another dashed line labeled 'Repetition' spans the last eighth note of measure 2 and the first eighth note of the next measure. A third dashed line labeled 'Sequence' spans the last eighth note of measure 2 and the first eighth note of the following measure.
 The second staff shows a measure with an anacrusis (two eighth notes) labeled '3'. This is followed by a measure with three eighth notes labeled '4'. Below the staff, a dashed line labeled 'rest of sequence' spans the anacrusis and the first eighth note of measure 4. Another dashed line labeled 'Repetition of Sequence' spans the last eighth note of measure 4 and the first eighth note of the next 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 3/4 time signature at the beginning. 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 3/4 time signature at the beginning. 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 notation for the piece "My Pony" in 2/4 time. 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 sharp sign (#) under the second note. Measure 6 has a sharp sign (#) under the second note. The third staff contains measures 7 through 10, which are blank staves for copying the first four measures.

Transpose "My Pony"

Musical notation for transposing "My Pony" in 2/4 time. The first staff contains measures 11 through 14, which are blank staves for copying the first four measures. The second staff contains measures 15 through 18, which are blank staves for copying measures 5 and 6 twice.

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