

Piano

Composition Book • Complete Levels 2 & 3

Dotted Quarter Notes. <i>Clap Rap</i>	2	Motives and the Twelve Bar Blues. A New Term: Retrograde . . .	32
Composing with Dotted Quarter Notes. <i>Famous Composers and Me!</i>	3	<i>My Motives Are Blue</i>	33
Measuring 6ths. <i>Lavender's Green?</i>	4	Musical Analysis. <i>Roman Holiday</i>	34
Changing Time Signatures. <i>Changing Times</i>	5	Major Scales in Contrary Motion. <i>Clap Rap. Contrary Rap</i> . . .	35
Three-Part Form—ABA. Unity and Variety. <i>Lone Star Waltz</i> . . .	6	My "Note"book	36
Improvisation with Teacher Play-Alongs!	8	The Chromatic Scale, Creating a Chromatic Melody. <i>Chromatic Waltz</i>	37
Question and Answer Improvisation. A New Term: Sequence . . .	9	The F Major Scale. Improvisation with Teacher Play-Alongs! Composing with the F Major Scale	38
A New Term: Parallel Phrases. <i>Bell Song</i> Composing with Parallel Phrases in ABA Form	10	<i>Ridin' Home</i>	39
<i>Music Box Waltz</i>	11	Improvisation with Teacher Play-Alongs!	40
Creating Variety (Melody, Rhythm, Dynamics and Touch)	12	The Walking Bass Pattern. <i>Walkin' Blues</i>	41
Measuring 7ths. Improvisation with Teacher Play-Alongs!	14	Minor Scales. Improvisation with Teacher Play-Alongs!	42
Composing with Melodic and Rhythmic Variations. <i>Spring Day</i> .	15	Composing with the A Harmonic Minor Scale. <i>All A-lone</i>	43
C Major Scale. <i>A Prelude to My Success</i>	16	About 3rds. A New Term: Relative Keys. <i>I Can't Decide</i>	44
Improvising with the C Major Scale	17	About Triads. Major and Minor Triads. <i>From Major to Minor</i> . . .	45
Measuring Octaves (8ths). <i>I Can-Can</i>	18	Introducing Overlapping Pedal. Two-Part Form. <i>What Form Is This?</i>	46
A New Term: Transposition. <i>All Keyed Up!</i>	19	The Primary Triads in Minor Keys. <i>A Minor Detail</i>	48
Triads. <i>RH Triads, LH Melody</i>	20	The V7 Chord in A Minor. <i>My Intermezzo</i>	49
More Triads. <i>LH Triads, RH Melody</i>	21	The Key of D Minor. <i>d'Blues</i>	50
The Primary Triads. <i>Trying Out Triads</i>	22	Clap Rap. <i>Take a Break</i>	51
The V7 Chord. <i>A Primary Impression</i>	24	A New Term: Articulation. A New Time Signature.	52
The Primary Chords in G Major. <i>Gee I'm Blue</i>	26	<i>Wild Ride</i>	53
Block Chords and Broken Chords.	27	Teacher's Examples.	54
Clap Rap. <i>D Major Scale</i>	28	Glossary.	56
Broken Chords in D Major. <i>Mellow-D</i>	29		
A New Term: Motive. A New Term: Inversion.	30		
<i>D'Only Motive</i>	31		

This COMPOSITION BOOK is designed to be used with *Alfred's Basic Piano Library*, LESSON BOOK, Complete Levels 2 & 3. The book is coordinated page-by-page with the LESSON BOOK, and assignments are ideally made according to the instructions in the upper right corner of each page of the COMPOSITION BOOK.

This Composition Book reinforces concepts as they are presented in the Lesson Book, and specifically focuses on the development of creativity and compositional skills. In the beginning, students may need help notating their pieces correctly. Eventually students should be able to complete the assignments at home if the instructions for each exercise are reviewed at the lesson. Ask students to play directly

from the music they have composed so they can see the correlation between what they have written and how the music actually sounds. This reinforces new concepts and strengthens reading skills.

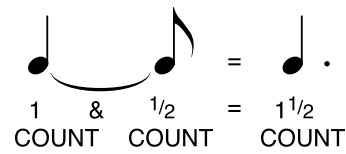
It is possible to use this book even after a student has progressed to higher levels. This can solidify concepts already learned and can stimulate and develop creativity and compositional skills. The book can also be used with students in other methods.

Encourage students to use the limitations given in the book as a guide, but allow them to explore beyond those limitations. This will develop their natural curiosity and creativity. Examples for the teacher are given on pages 54 and 55.

Valerie Cisler • Deanna Walker-Tipps

Dotted Quarter Notes

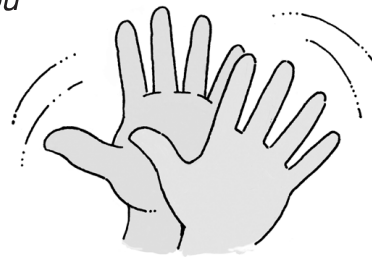
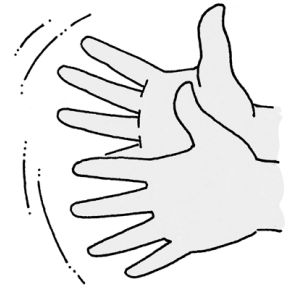
A **DOTTED QUARTER NOTE** is equal to a quarter note tied to an eighth note.



In $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{4}{4}$ time, the **DOTTED QUARTER NOTE** is almost always followed by an **EIGHTH NOTE** (♩ . ♩)!



1. The counting is given at the beginning of each *Clap Rap*. Complete the counting, writing **1 & 2 & 3 & 4 &** in $\frac{4}{4}$ and **1 & 2 &** in $\frac{2}{4}$.
2. Clap and say the words to each *Clap Rap* with your teacher.
3. Using ♩ ♩ ♩ ♩ and ♩ write the matching rhythm on the lines below the words.
4. Using the hand positions indicated, improvise a melody that matches the rhythm of each *Clap Rap*. When you **IMPROVISE**, you **EXPERIMENT** with sound.



Clap Rap

$\frac{4}{4}$ Dot - ted quar - ters are | eas - y to clap. |

1 & 2 & | |

When my teach - er says | I get to rap! |

| |

Dot - ted quar - ters are | eas - y to get. A |

| |

lit - tle clap - ping and I'll | have it yet! ||

| |

The **TWELVE BAR BLUES PROGRESSION** is a musical form that utilizes the PRIMARY CHORDS in a twelve measure piece. Often, the progression is repeated many times, while musicians improvise new melodies or vary the original motives.

The basic progression is:

I	I	I	I
IV	IV	I	I
V ⁷	IV	I	I



1. Play the LH TWELVE BAR BLUES PROGRESSION of *My Motives Are Blue*. Identify the chords and write the CHORD SYMBOLS (I, IV, V⁷) in the boxes below the staff.
2. Using your BLUES MOTIVE, its TRANSPOSITION to F and G, and its RETROGRADE form, compose a melody for *My Motives Are Blue* that blends well with the chords.
3. Choose DYNAMIC SIGNS and write them in the appropriate places.
4. Use the appropriate indications for LEGATO and STACCATO.
5. Write the TEMPO MARK that best suits your piece in the appropriate place.
6. Play your piece!

My Motives Are Blue



Handwritten musical notation for the LH TWELVE BAR BLUES PROGRESSION of *My Motives Are Blue*. The notation is in 4/4 time and consists of three systems of four measures each. The bass staff shows chords in the left hand, and the treble staff is empty for the student to write a melody. Below each measure in the bass staff is a dashed box for writing the chord symbol.

System 1 (Measures 1-4):

- Measure 1: Chord symbol box
- Measure 2: Chord symbol box
- Measure 3: Chord symbol box
- Measure 4: Chord symbol box

System 2 (Measures 5-8):

- Measure 5: Chord symbol box
- Measure 6: Chord symbol box
- Measure 7: Chord symbol box
- Measure 8: Chord symbol box

System 3 (Measures 9-12):

- Measure 9: Chord symbol box
- Measure 10: Chord symbol box
- Measure 11: Chord symbol box
- Measure 12: Chord symbol box