

What is composing?

Accompanies Focus 1 (teacher's book page 3)

① Write about what composers do. Talk about the different kinds of music they compose, the different occasions they might compose for, and the different ways in which they might be inspired to write their music. Try to find out how they actually set about composing music—do composers work in different ways? Is there a local composer (in your school perhaps) you might ask?



② Try to listen intelligently to a piece your teacher plays, or a piece of your own choice, every week. Include comments, where appropriate, on:

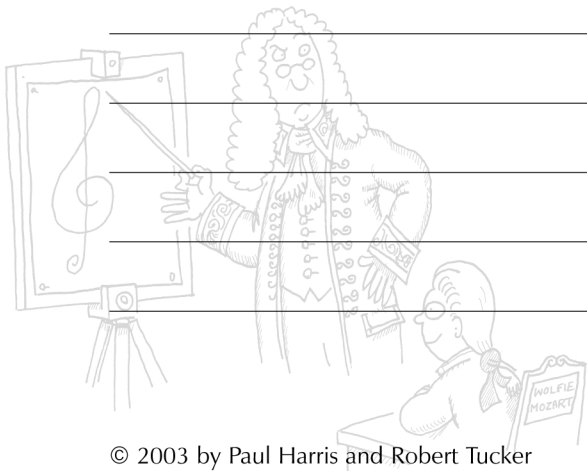
- Rhythm
- Pitch
- Texture
- Tone colour
- Range
- Dynamics
- Articulation
- Phrasing
- Structure
- Types of repetition (e.g. sequences)
- Tension and resolution
- Development of the melody

Title



Composer





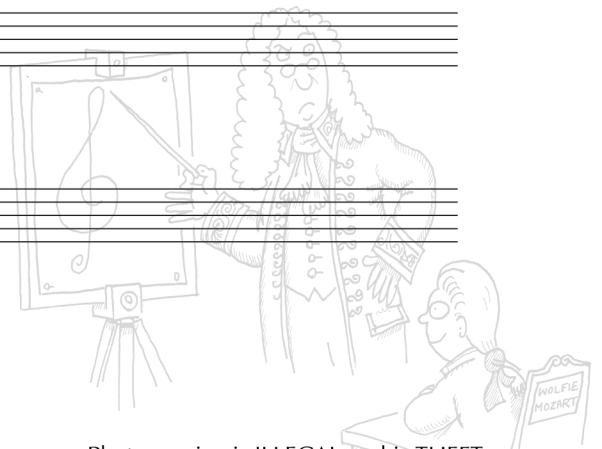
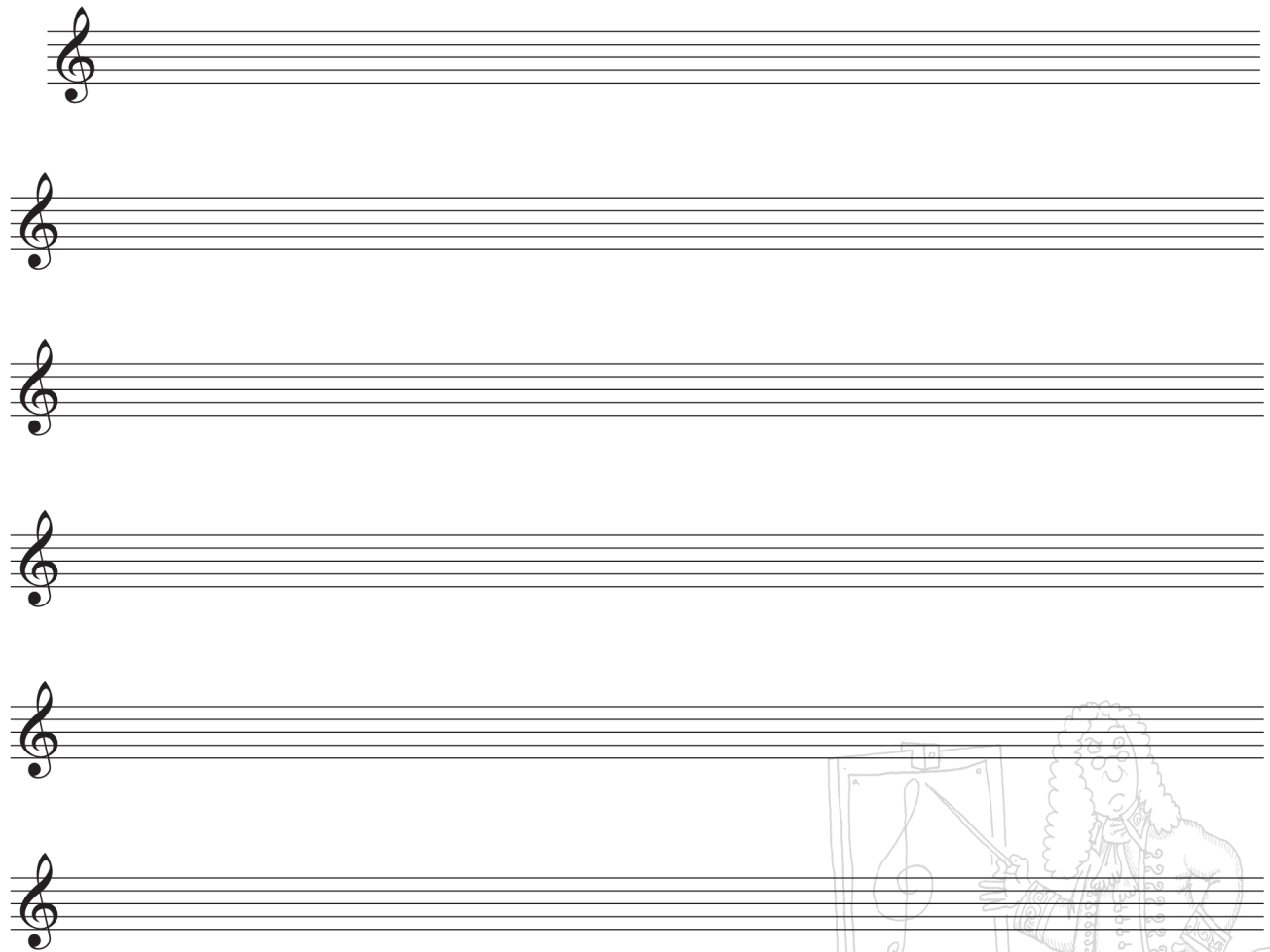
Simple ternary form

Accompanies Focus 7 (teacher's book page 6)

① Play and discuss the structure of the following piece:



② Now compose your own piece in ternary form:



Tension and resolution

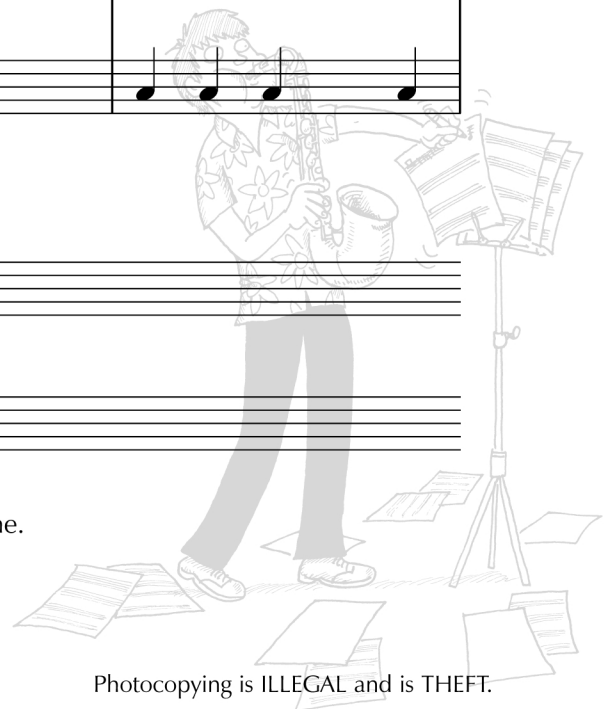
Accompanies Focus 11 (teacher's book page 9)

① Make a list of compositional devices that can be used to build and resolve tension:



② Continue the following two pieces on appropriate instruments, building up tension before allowing the music to resolve:

③ Make up a tension and resolution scene for a film or television programme. Then, on manuscript paper, compose the music for it!



Cadences (textbook style!)

Accompanies Focus 16 (teacher's book page 11)

① Play or sing the following cadences:

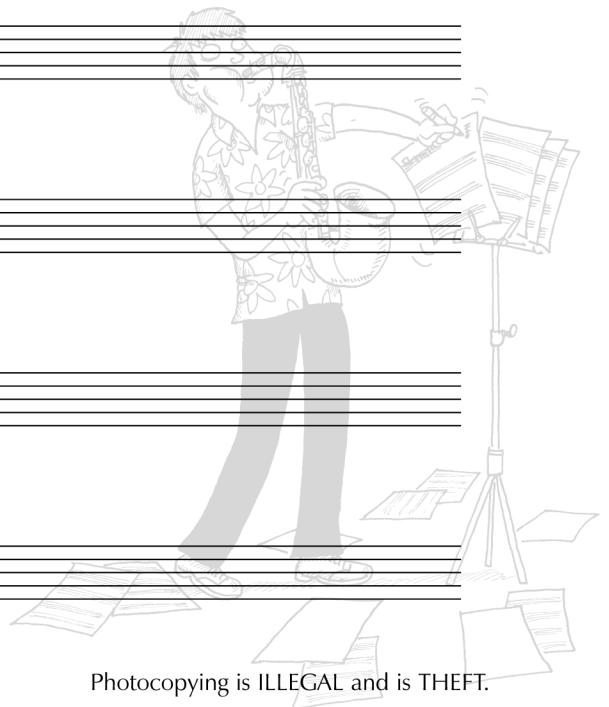
Perfect	Plagal	Imperfect	Interrupted
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② Complete these cadences:

Perfect	Plagal	Imperfect	Interrupted
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Perfect	Plagal	Imperfect	Interrupted
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③ Now compose a piece that includes all four cadences.
(The music between the cadences need not be harmonized with chords.)



Writing a work for percussion

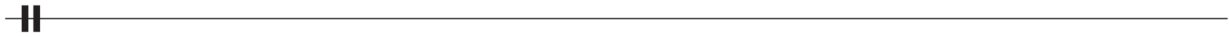
Accompanies Focus 18 (teacher's book page 11)

① Write characteristic music for each of the following (or choose your own percussion instruments):

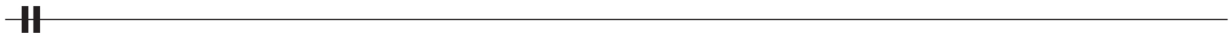
Side Drum



Bass Drum



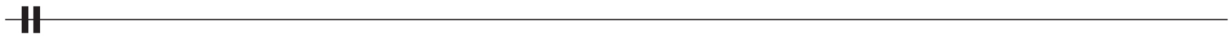
Cymbal



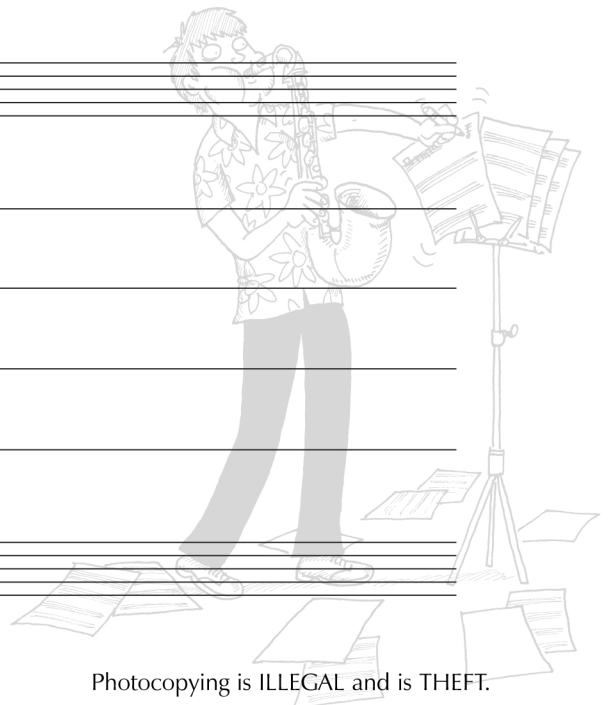
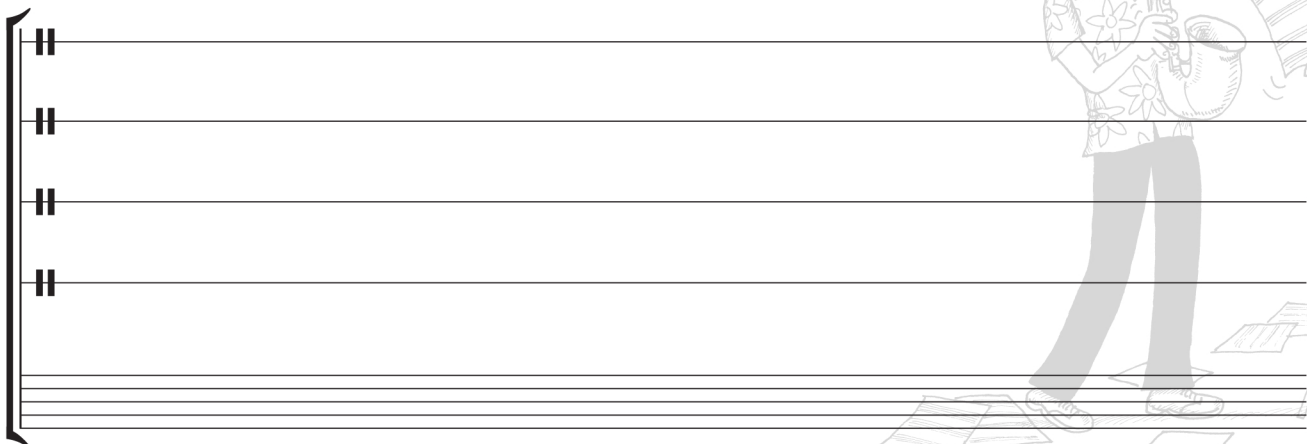
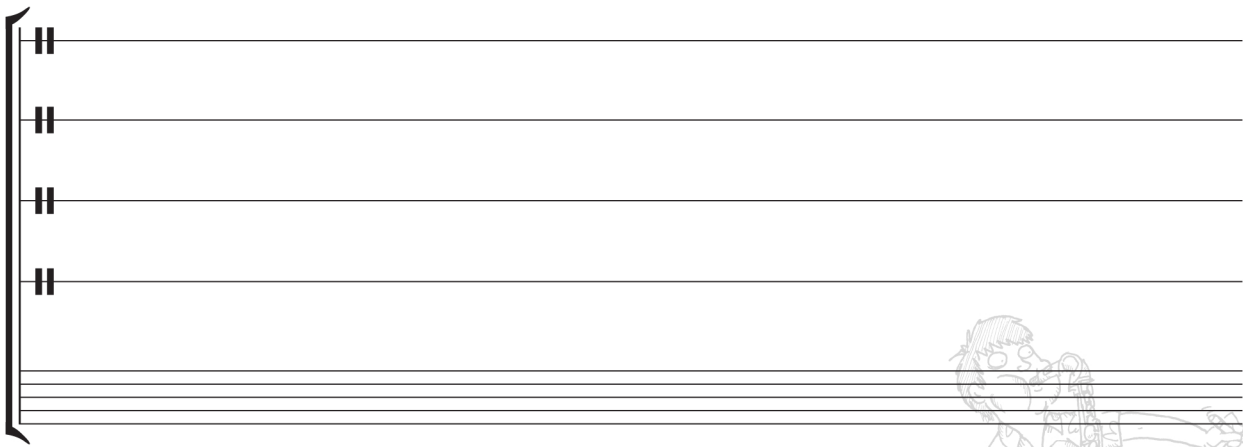
Tambourine



Triangle



② Compose a work for a combination of percussion instruments. Use the lowest line for timpani or another tuned percussion instrument.



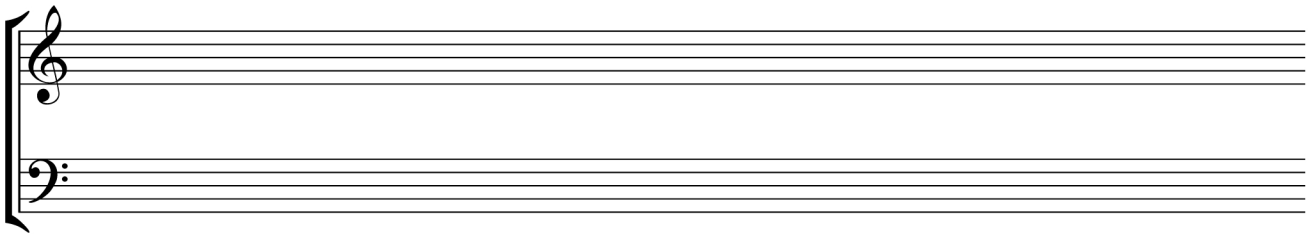
Changing moods and minor keys

Accompanies Focus 20 (teacher's book page 12)

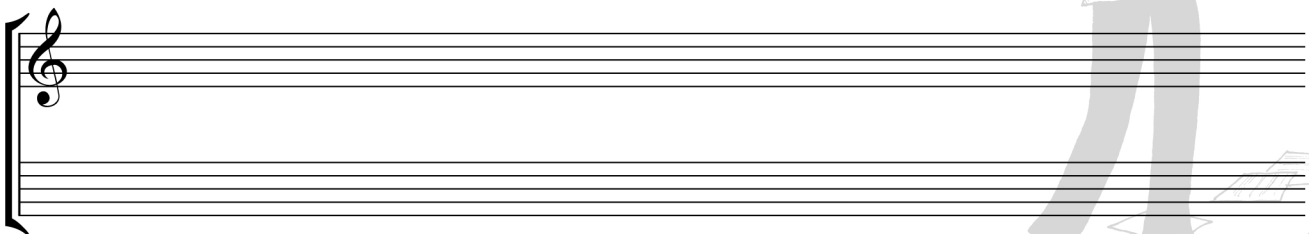
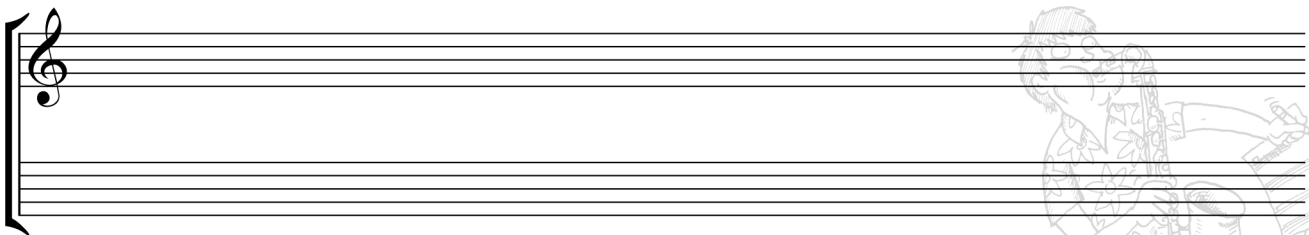
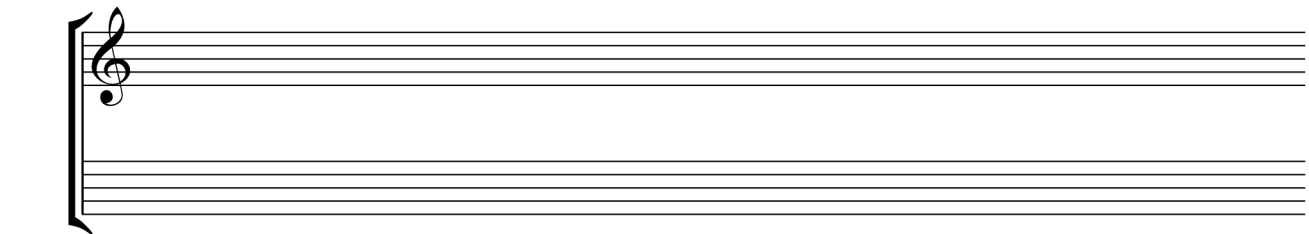
- ① Play or sing the following two scales:



- ② Now write a series of chords based on the notes of these D minor scales.



- ③ Compose a short piece, for piano or any combination of instruments, using contrasting moods. Include both major and minor passages—and remember to add the appropriate clef to the lower stave.



Setting words to music

Accompanies Focus 21 (teacher's book page 13)

① Read the following lines a number of times:

*The man in the wilderness asked of me,
How many strawberries grow in the sea?*
(Anonymous)

Mark the stressed words, work out the metre and develop a rhythm to fit.

② Now set these words to two different rhythms, each in a different time signature. Use one note per syllable and write the words clearly under each note:

Version 1

|| _____


|| _____

Version 2

|| _____

|| _____

③ Choose one of your versions and now add a melody. Use mostly stepwise movement, repeated notes and the occasional leap. Again, make sure the words are written clearly under each note.

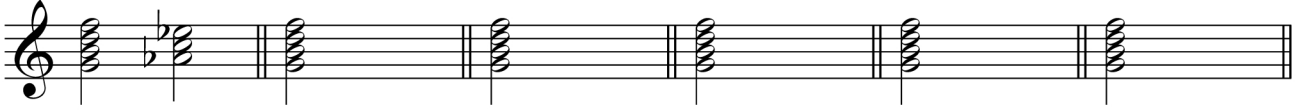
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Changing key

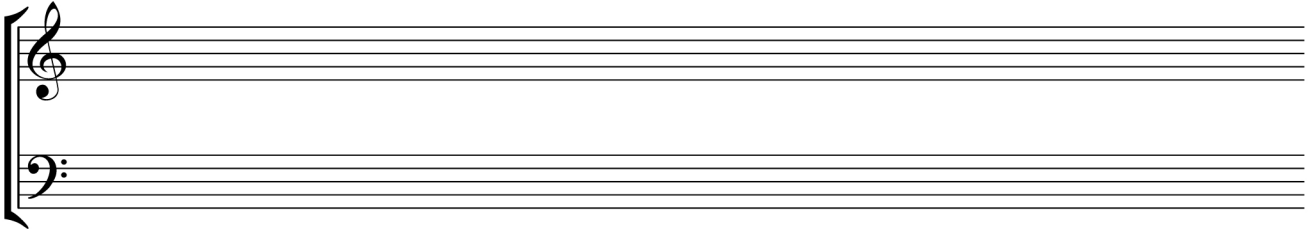
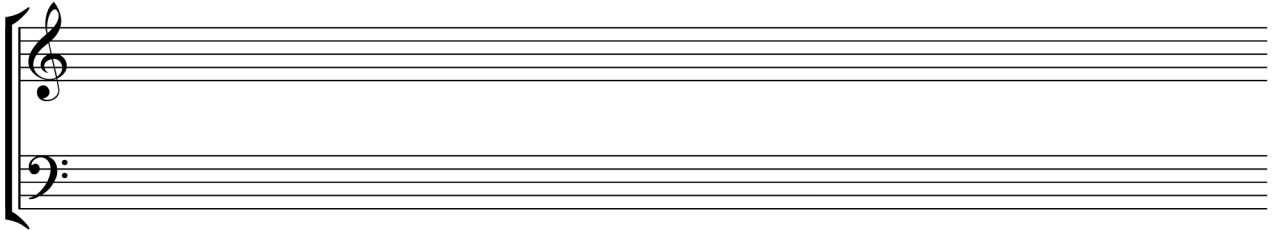
Accompanies Focus 24 (teacher's book page 14)

- ① Create pairs of chords, each beginning with a dominant seventh. Write down those that you find most effective—here's one to get you started:

Example



- ② Now develop the idea by writing a phrase leading up to the dominant seventh chord. Having chosen one of your second chords, allow the music to develop in this new key.



- ③ Now compose a piece that depicts a journey—use key changes to suggest different scenes.

