

Pentucket Music  
Conservatory  
Composition Portfolio

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# Composer

## Unit 1: Melody

What is a melody?

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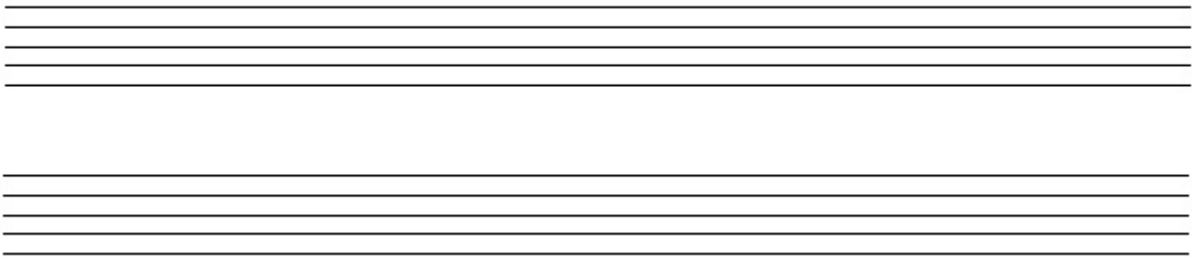
What is melodic shape?

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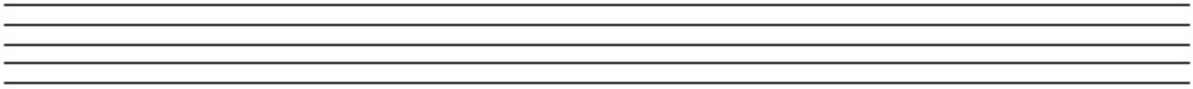
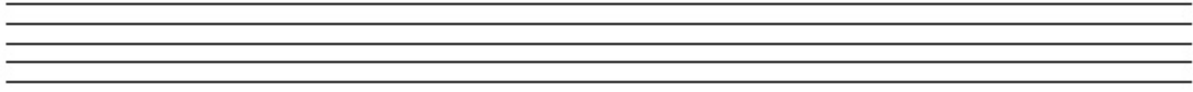
What is melodic motion (disjunct and conjunct)?

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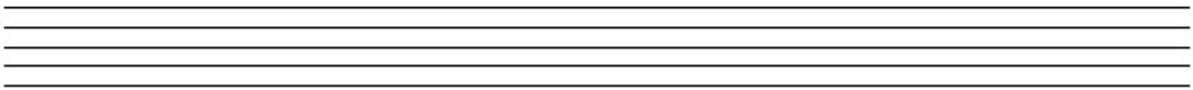
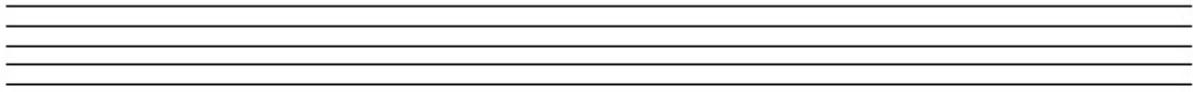
Step (one diatonic step up or down)



Skip (two steps)



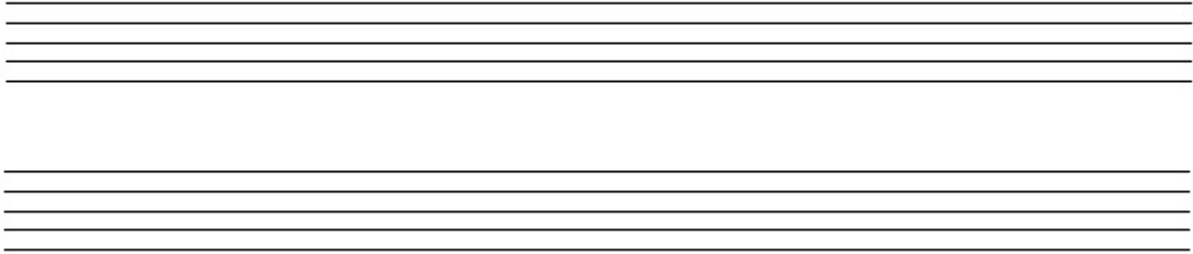
Leap (greater than a skip)



## Create a 4 Measure Melody

- Try to have a smooth melodic shape using mostly steps with occasional skips and leaps
- Start and end on home note C

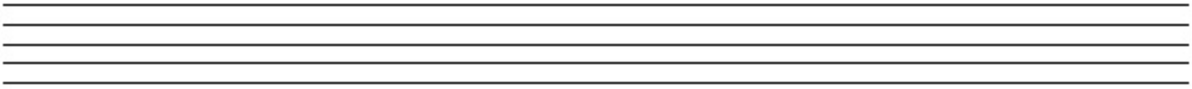
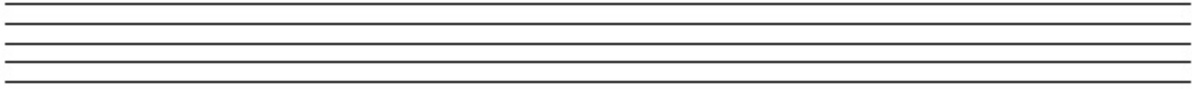
- Make the melody “singable”



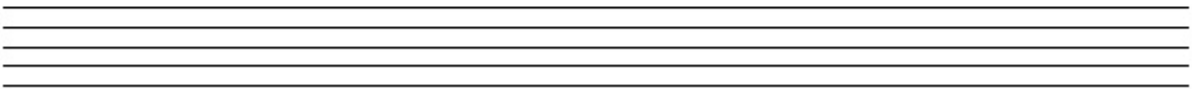
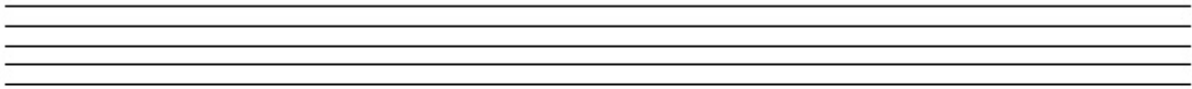
(We will now perform this music)

Just as characters develop in a book or film, so should melody.

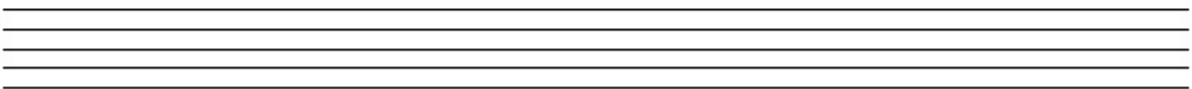
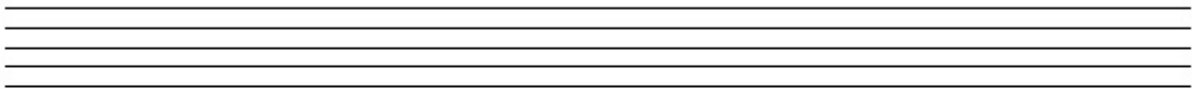
Repetition



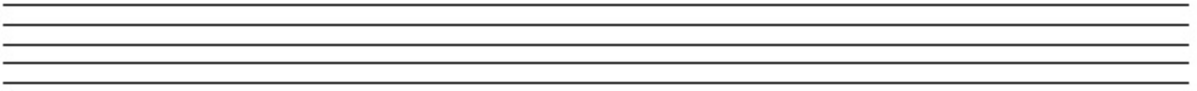
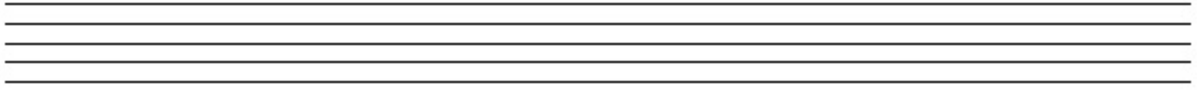
## Variation



## Sequence



Create your own four measure composition using an original motive along with a sequence, repetition, and variation (in any order). Please label which technique you use above each measure.



# Creating Interest Through Rhythm

♩ = 120 Original Motive

Original Motive

2 Augmentation: multiplication-here we double the value of each note

Augmentation

3 Diminution: division-here we are dividing each value of the original motive by half

Diminution

4 Retrograde: reversing the original motive (backwards)

Retrograde

5 Extension: adding notes to the original motive

Extension

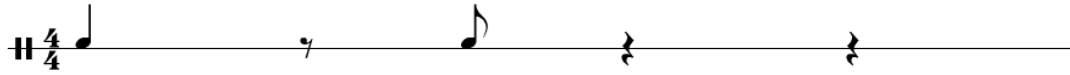
6 Truncation: subtracting from the original motive

Truncation



Compose the original motive below for the following rhythmic variations:

♩ = 120 Original Motive



**Augmentation:**

Blank musical staff for Augmentation.

**Diminution:**

Blank musical staff for Diminution.

**Retrograde:**

Blank musical staff for Retrograde.

**Extension:**

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**Truncation:**

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Create your own composition using a new motive and variations above. Please mark the name of the motive and variation above each measure.

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## Phrases

Question Phrase (get the sentence going ) Answer Phrase (finishes the sentence)

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Question Phrase

Answer Phrase

Add interest-don't use too many steps. Dominant, Leading Tone, Subdominant offer the greatest need to resolve back to the tonic. The other three won't give the complete feeling of resolve as compared to the tonic but it does somewhat fulfill the need.

## Adding harmony to melody 101!

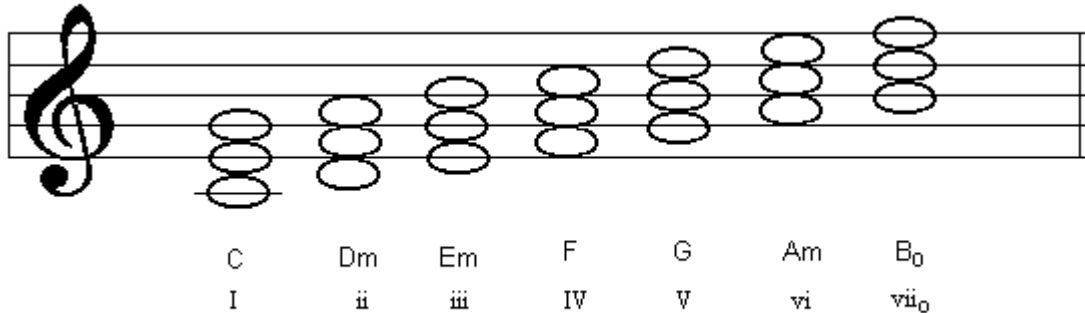
Every note in the major scale is covered in the I IV V chords! For right now, when we think of chords, we are talking about triads. To build a triad, assign a first pitch and then build the 3<sup>rd</sup> and 5<sup>th</sup> above that. For example, a C major triad would start on C, add a third (E), and add a fifth (G).

C Major Scale: C D E F G A B C

I Chord: C E G

IV Chord: F A C

V Chord: G B D



**Here are some things to think about when adding chords underneath the melody line:**

-often a melody will consist of more than one structural tone in a measure (that's ok!) Non-structural tones are called passing tones

-choose one of the available I, IV, V chords for each strong beat...the structural tones should be pitches found within the chord

-the slower the tempo, the more chords you will find per measure

-many songs start and end on the I chord

-when you have a structural tone which could fit into two different I,IV,V chords, look at the next note in the melody and this will give you a clue on what to select

-do not use a V chord if the next chord is either IV or ii

-chords usually change on strong beats (if in 4/4 time then beats 1 and 3)

-identify the melody note on the strong beat (usually this will be classified as your structural tone)

-most used chord progression is I-IV-V



# Copy of Harmonize "Twinkle Twinkle Little Star"

Composer's Name: \_\_\_\_\_

$\text{♩} = 120$

The musical score is presented in three systems. Each system consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked as quarter note = 120. The key signature has one flat (B-flat). The first system starts with a piano dynamic marking and includes a fingering '1' for the first note. The second system starts with a measure rest in the vocal line and a fingering '1' for the first note in the piano accompaniment. The third system ends with a double bar line.