



Teaching Composition to Young Students

Presented by Carol Matz

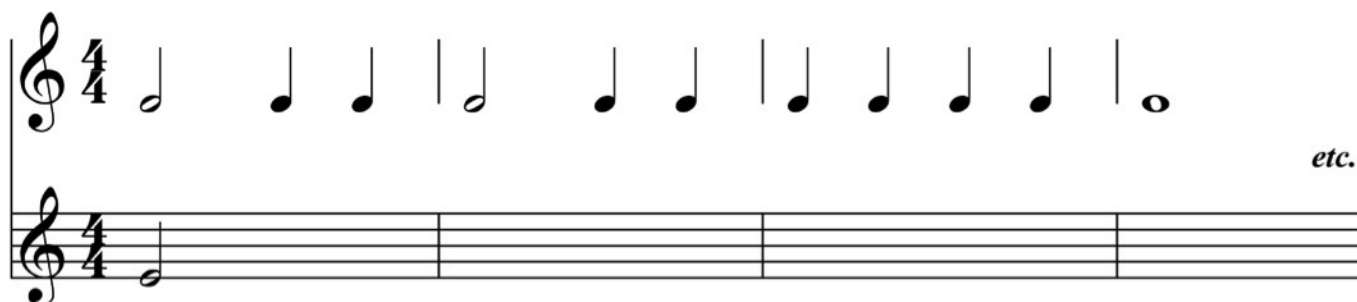


EARLY-LEVEL EXERCISES

Composing only the melody on one staff:

Provide students with a pentascale (5-finger pattern), plus a time signature. Place a rhythmic cue above the measures. (You may also give starting and ending notes.)

Use C Major Pentascale



etc.

Composing only the harmony on the bass staff:

Provide a simple melody in a familiar pentascale (5-finger pattern).
The student fills-in the LH notes, choosing from the "1" and "5" notes of the pentascale.

Use C Major Pentascale



etc.

(Student chooses LH C or G)

Composing with LH Accompaniment Patterns

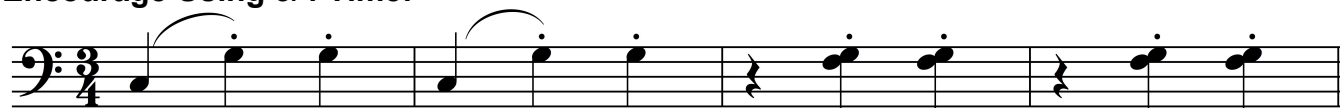
Compose a simple melody in a key the student has recently studied. Have the student write an appropriate LH harmony in each measure.

Encourage students to explore *different LH accompaniment patterns*, such as:

Harmonic Intervals:



Encourage Using 3/4 Time:

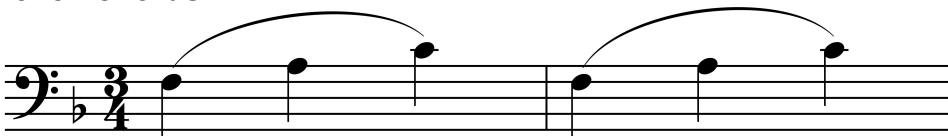


Ostinato

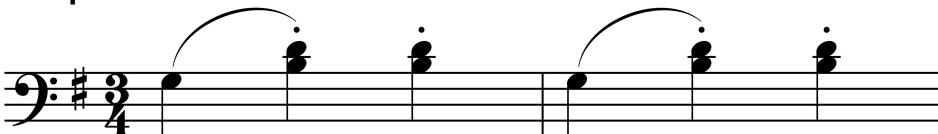


LH Accompaniment Patterns with Cadence Chords

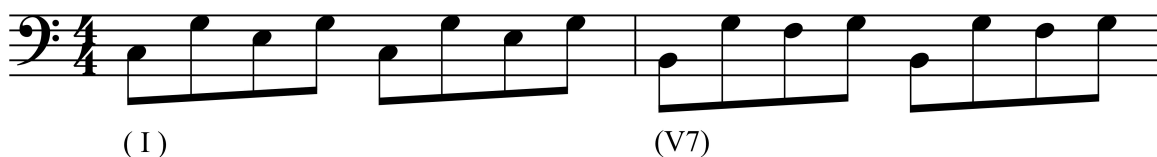
Broken chords:



Waltz pattern:



Alberti bass:



COMPOSITIONAL TOOLS

Pattern & Sequence:



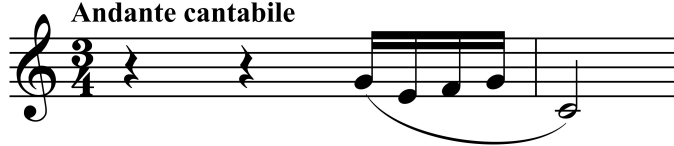
Melodic Inversion: Intervals stay the *same*, but the movement up or down is *reversed*.

Caprice, No. 24—Paganini
Allegro vivace



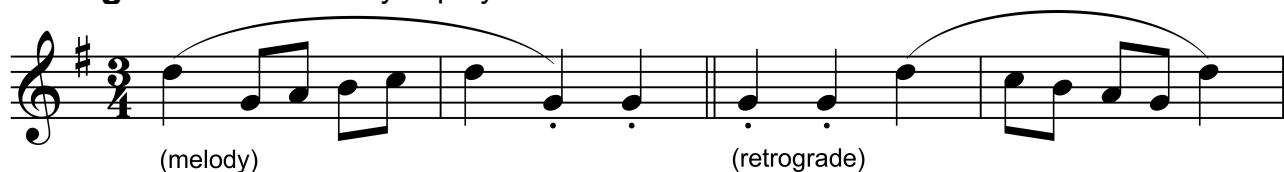
Rhapsody on a Theme of Paganini—Rachmaninoff
(Variation 18)

Andante cantabile



(Intervals: 3rd, 2nd, 2nd, 5th)

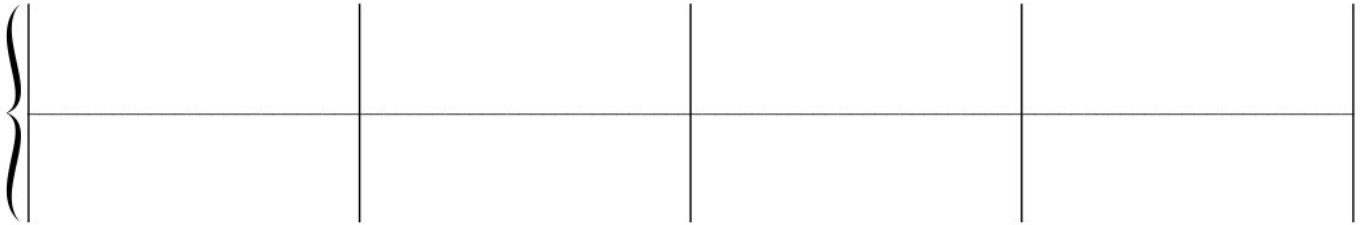
Retrograde: The melody is played backwards.



By _____

(Add tempo & time signature)

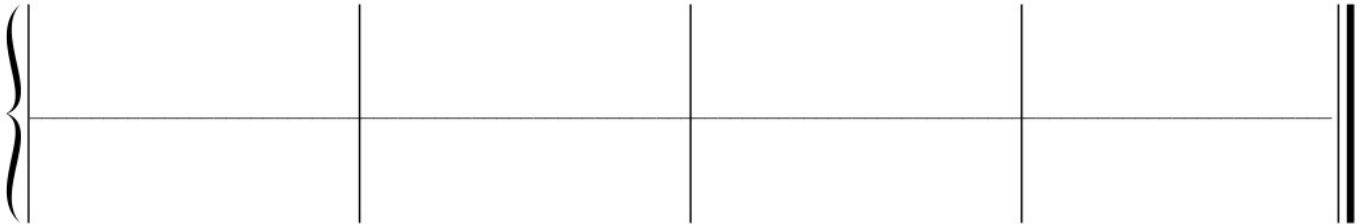
RH



LH

(Copy music from measures 1 & 2)

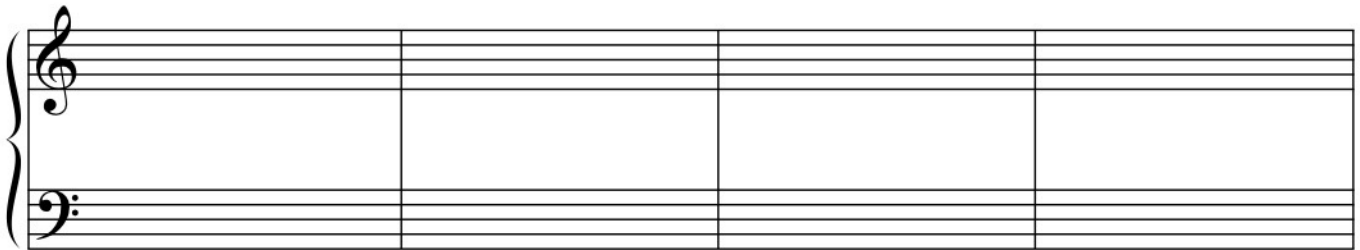
RH



LH

By _____

(Add tempo, time sig., and key sig.)



5 *(Copy music from measures 1 & 2)*

