



*Revisiting the importance of imitation and exploration in secondary music.*

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**Discover...**

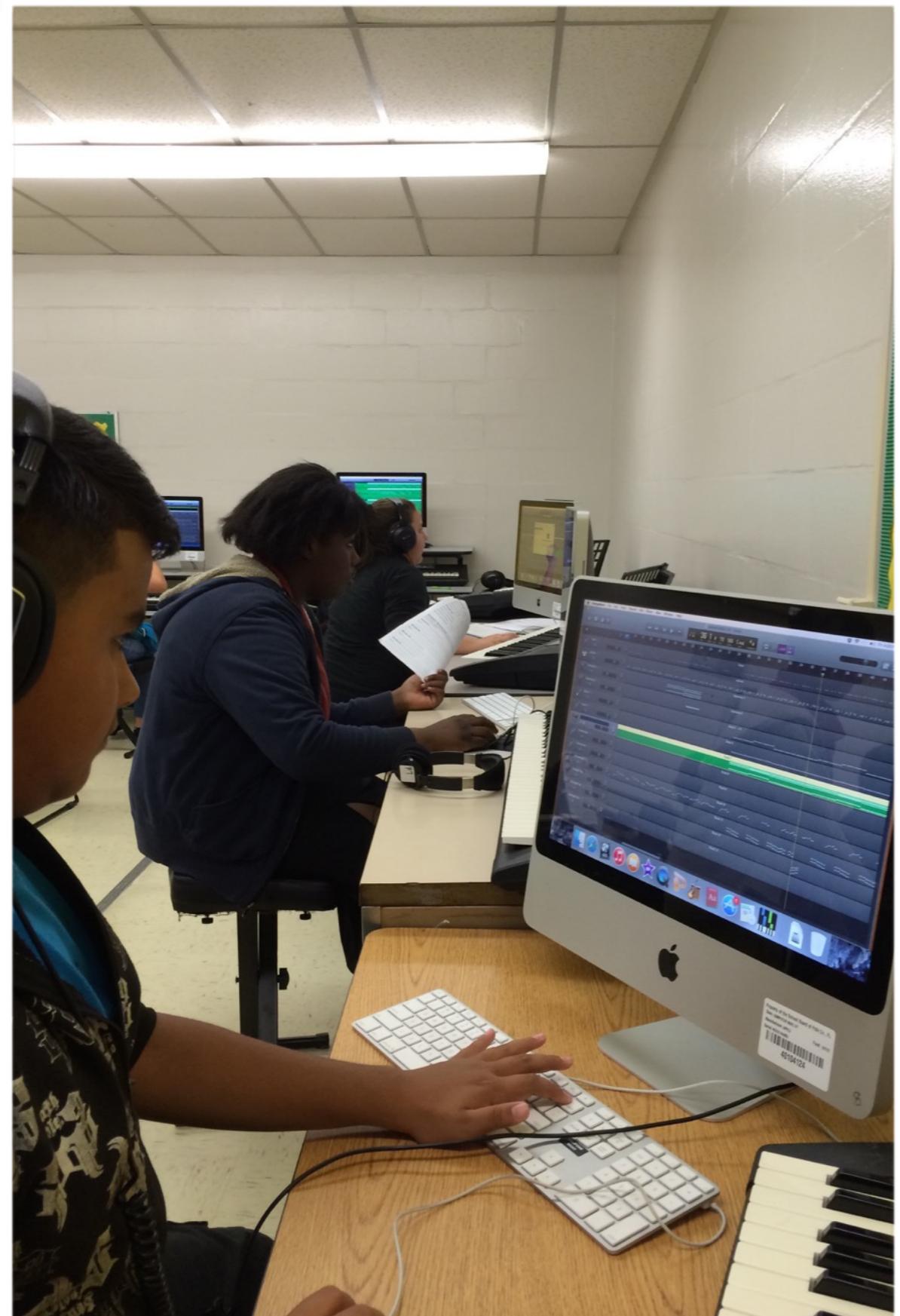
**...then Compose**

*Listen*

*Imitate*

*Explore*

I teach...  
“Music Composition”  
(with Technology)



# Listen - Imitate - Explore

Listen and Imitate



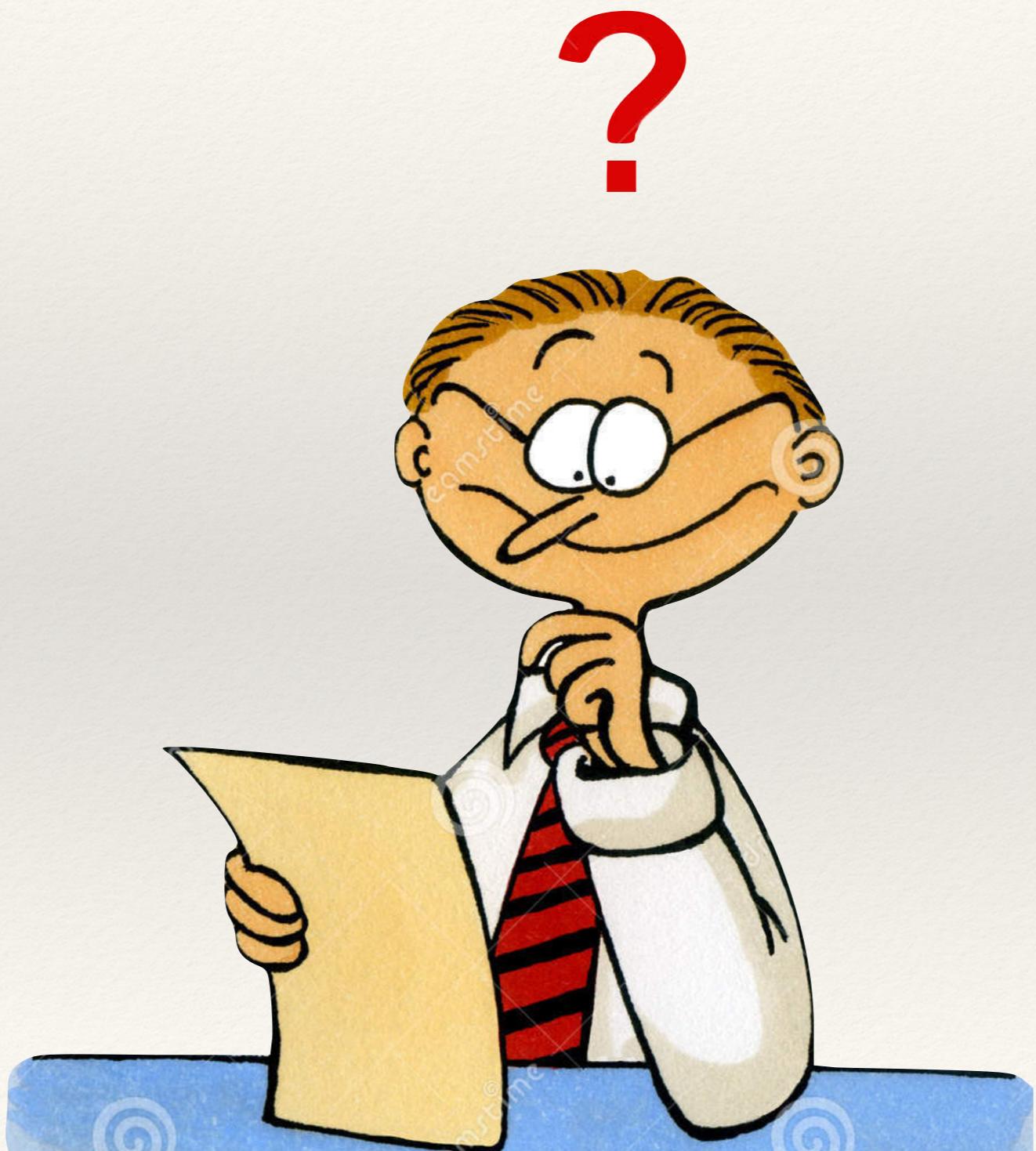
Exploration



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# How quickly we forget...

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# Spiral Curriculum

## Introduction to Composition

Form

Timbre

Texture

Melody (Part I)

Harmony

Melody (Part II)

Melody and Harmony

Orchestration

Theme

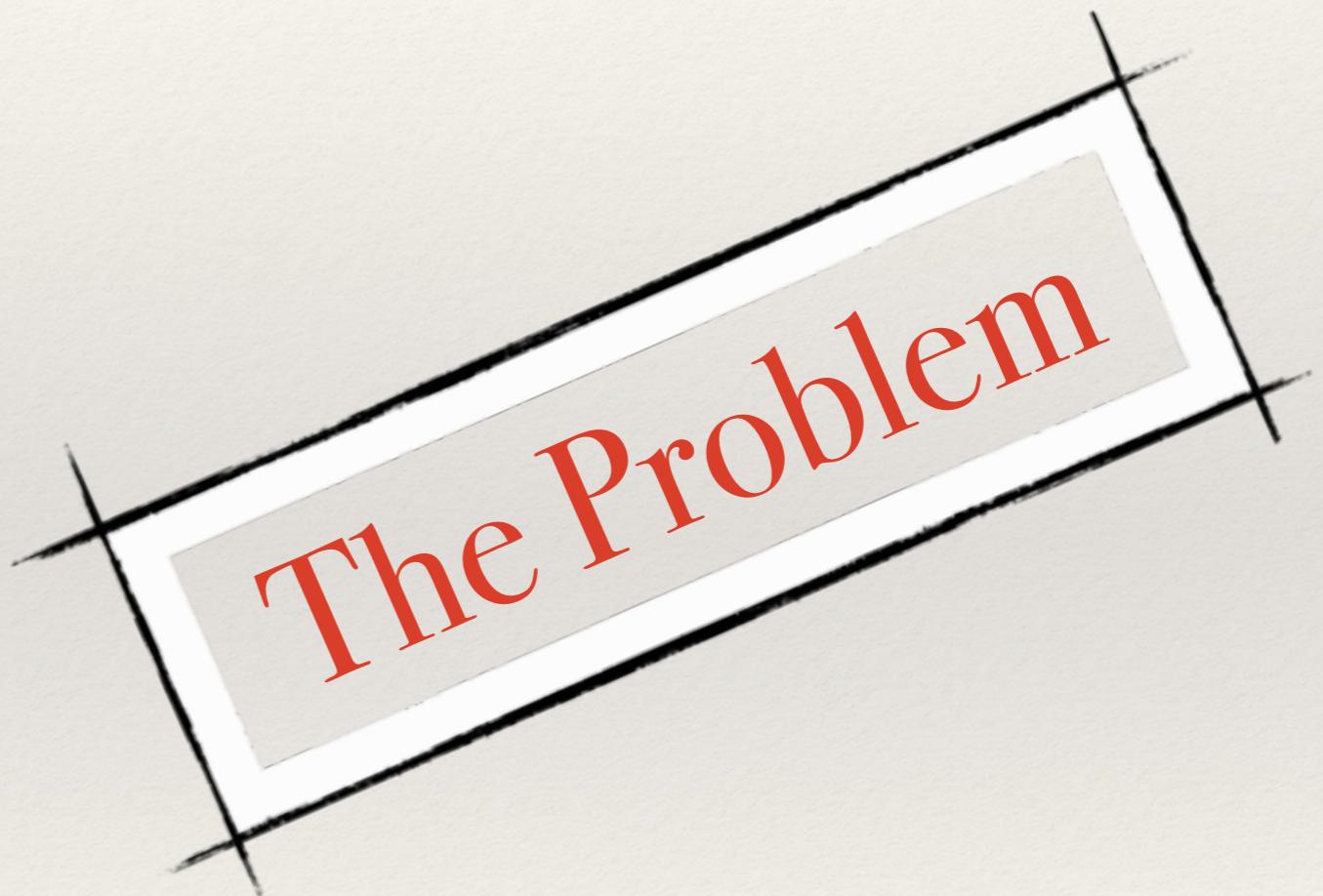
### FORM

- Lesson Concept
- Listen
- Imitate/Explore
- Composition
- Assessment

# FORM

## FORM

- Lesson Concept
- Listen
- Composition
- Assessment



# FORM: *Listen / Imitate*

What is the role of each section?

How do I compose an effective beginning, middle and end?

How do I create a unified composition?

## Composing an Effective Beginning

- Listening Example: *Mars, The Bringer of War (Holst)*
- Observations:
  - ❖ Sensuous Plane
  - ❖ Expressive Plane
  - ❖ Sheerly Musical Plane
- Student Imitates what they hear.

# FORM: *Listen / Imitate*

What is the role of each section?

How do I compose an effective beginning, middle and end?

How do I create a unified composition?

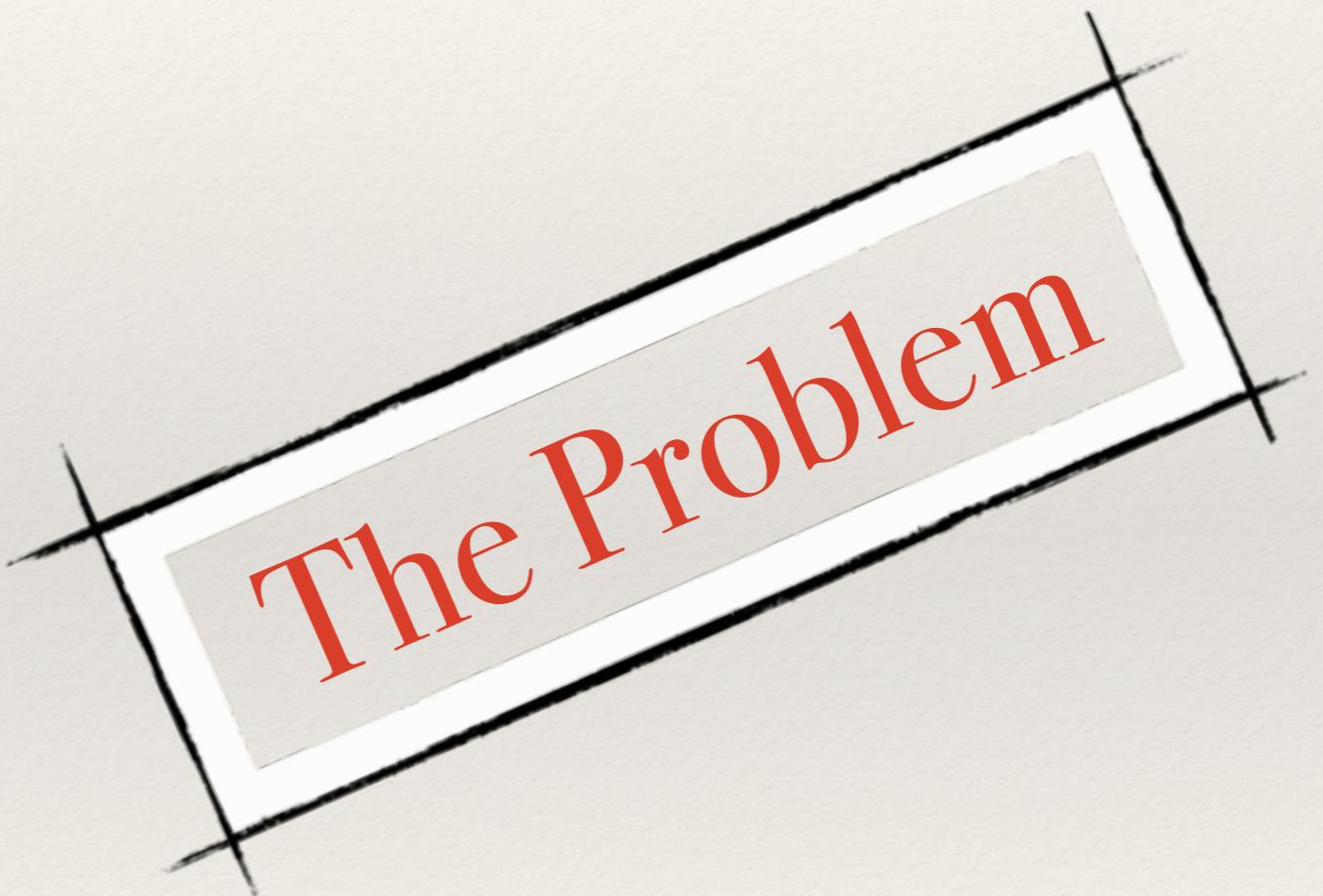
## Composing an Effective Beginning

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  - ❖ Sensuous Plane
  - ❖ Expressive Plane
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# Melody

## Melody

- Lesson Concept
- Listen
- Composition
- Assessment



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# MELODY: *Listen / Copy / Imitate*

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## Teaching this Concept

- Learn several melodies by ear (Ear or Notation).
- What makes them effective melodies? (Group).
  - \* *Use guiding questions to help steer observations.*
- Derive melodic guidelines from observations.
- Compose and record several melodies in **imitation** of the melodies they observed.

# You Are a Tourist

(Lyricist)

Death Cab For Cutie

A musical score for the song "You Are a Tourist" by Death Cab For Cutie. The score consists of four staves of music, each in G major (indicated by a treble clef and two sharps) and 4/4 time. The music is arranged in four measures per staff. The first staff begins with a eighth note followed by a sixteenth note. The second staff begins with a sixteenth note followed by an eighth note. The third staff begins with an eighth note followed by a sixteenth note. The fourth staff begins with a sixteenth note followed by an eighth note. The music is composed of eighth and sixteenth notes, with some notes beamed together. The score is divided into four measures by vertical bar lines. The first staff has a measure number "3" above it. The second staff has a measure number "5" above it. The third staff has a measure number "7" above it. The fourth staff ends with a double bar line.

# You Are a Tourist

(Lyricist)

**Begin and end on “home” tone**

Death Cab For Cutie

1

2

3

4

5

6

7

8

# You Are a Tourist

(Lyricist)

Death Cab For Cutie



Even number of measures... typically eight



## You Are a Tourist

(Lyricist)

## Death Cab For Cutie

A musical score for a single melodic line, spanning five staves. The score is in common time (indicated by '4/4') and uses a treble clef. The key signature is A major (one sharp). The music consists of eighth and sixteenth note patterns. A vertical red dashed line at measure 4 serves as a visual cue. The text 'Recurring melodic motive' is written in red in the middle-right area of the score.

Recurring melodic motive

# Recurring melodic motive

## You Are a Tourist

(Lyricist)

## Death Cab For Cutie

3

4

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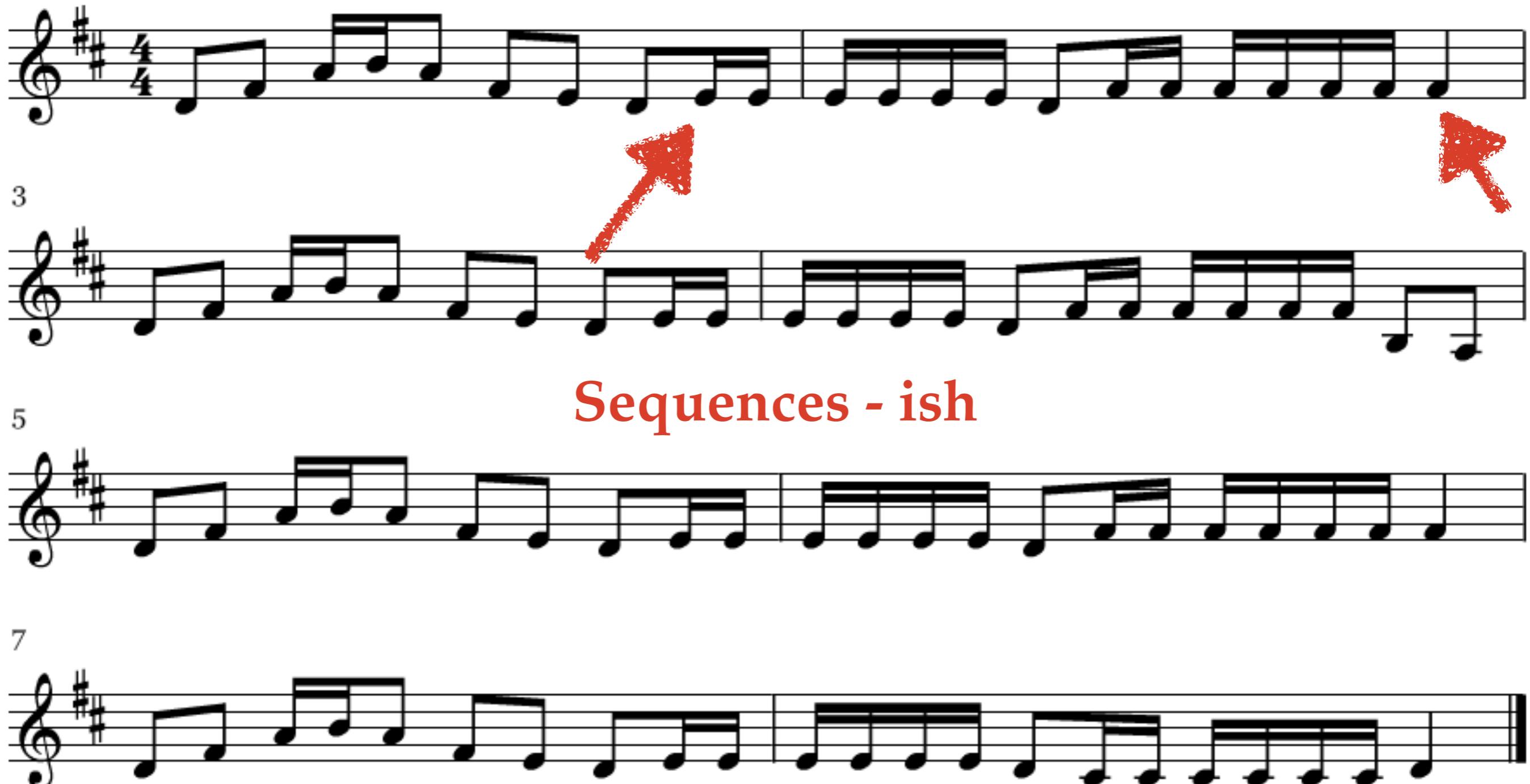
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# You Are a Tourist

(Lyricist)

Death Cab For Cutie



A musical score for 'You Are a Tourist' by Death Cab For Cutie. The score consists of four staves of music in 4/4 time with a key signature of two sharps. The music is primarily composed of eighth and sixteenth notes. A red arrow points to the beginning of the third measure, specifically to the first sixteenth note. The score is divided into measures by vertical bar lines. The measures are numbered 1, 2, 3, 4, 5, and 7 on the left side of the staves. The first three measures are identical. The fourth measure is identical to the first three. The fifth measure begins with a different note pattern. The seventh measure is identical to the first three. The score ends with a double bar line.

Sequences - ish

# Jason's Imitation Melody

(Lyricist)

(Composer)

$\text{♩} = 120$



5



# Jason's Imitation Melody

(Lyricist)

(Composer)

♩=120

**Begin and end on “home” tone**



5



# Jason's Imitation | Melody

(Lyricist)

(Composer)

$\text{♩} = 120$



Repeated notes or groups of notes



# Jason's Imitation Melody

(Lyricist)

(Composer)

$\text{♩} = 120$

Recurring melodic motive

# Jason's Imitation | Melody

(Lyricist)

(Composer)

♩=120

5

Melodic Sequence

# Jason's Imitation | Melody

(Lyricist)

(Composer)

$\omega = 120$

Measures 1-4 of the musical score. The key signature is A major (two sharps). The time signature is 4/4. The melody consists of eighth and sixteenth notes, primarily on the A and C strings. Measure 1: A eighth, C eighth, A eighth, C eighth. Measure 2: A eighth, C eighth, A eighth, C eighth. Measure 3: A eighth, C eighth, A eighth, C eighth. Measure 4: A eighth, C eighth, A eighth, C eighth.

# Form - It has structure.

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# Harmony

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## Harmony

- Lesson Concept
- Listen
- Composition
- Assessment



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# Large Project

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How did these ideas play out in the context of a larger project?

# A Balanced Approach

*Listen - Imitate - Explore...*  
*...in each unit.*

# A Balanced Approach

*Differentiate / Learning Style*

# A Balanced Approach

*Sparkling curiosity and interest*

# A Balanced Approach

*Sparkling curiosity and interest*