Revisiting the importance of imitation and exploration in secondary music.

Discover…

…then Compose

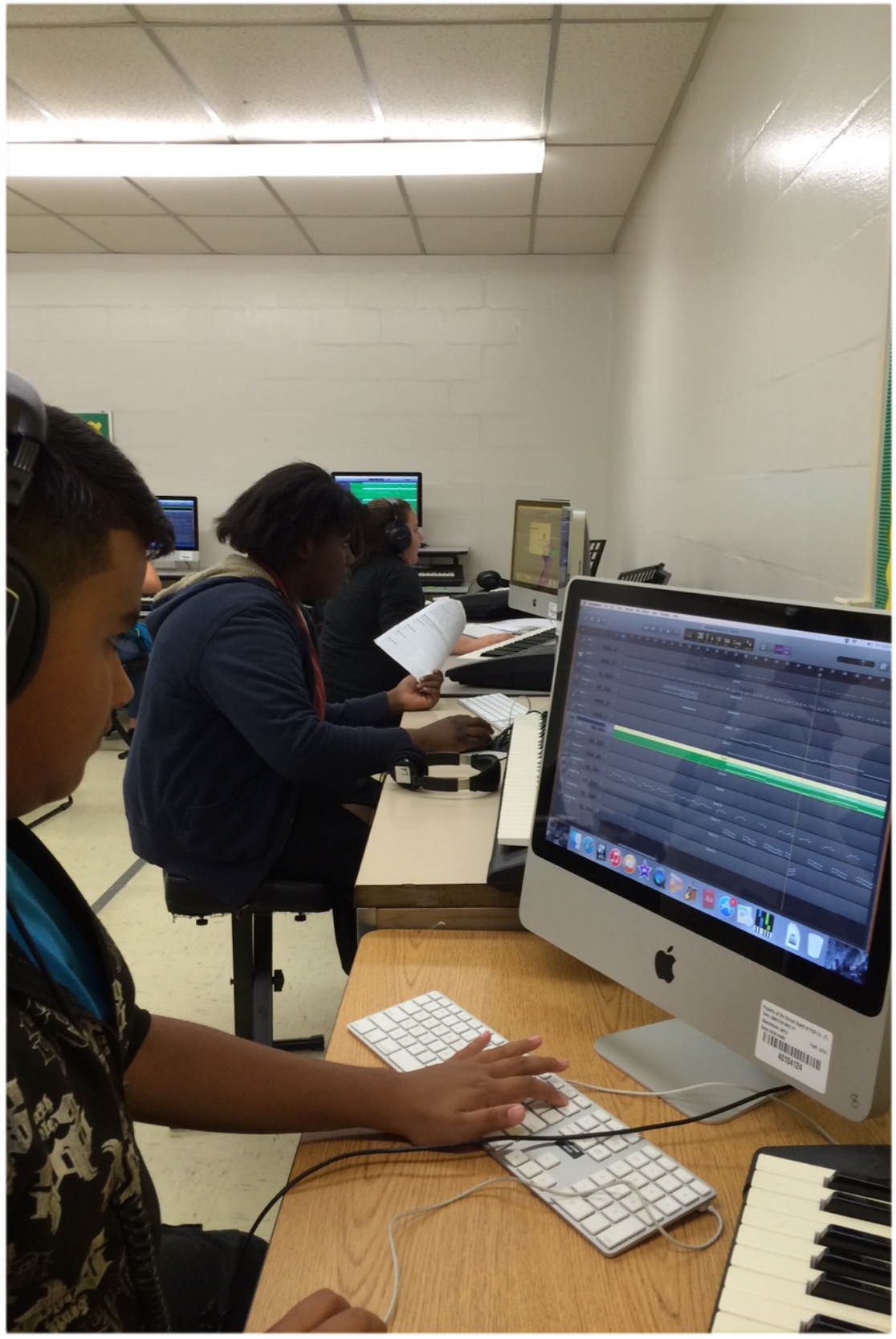
Listen

Imitate

Explore

I teach…

“Music Composition”
(with Technology)



Listen - Imitate - Explore

Listen and Imitate

Exploration

How quickly we forget…

?

Spiral Curriculum

Introduction to Composition

Form

Timbre

Texture

Melody (Part I)

Harmony

Melody (Part II)

Melody and Harmony

Orchestration

Theme

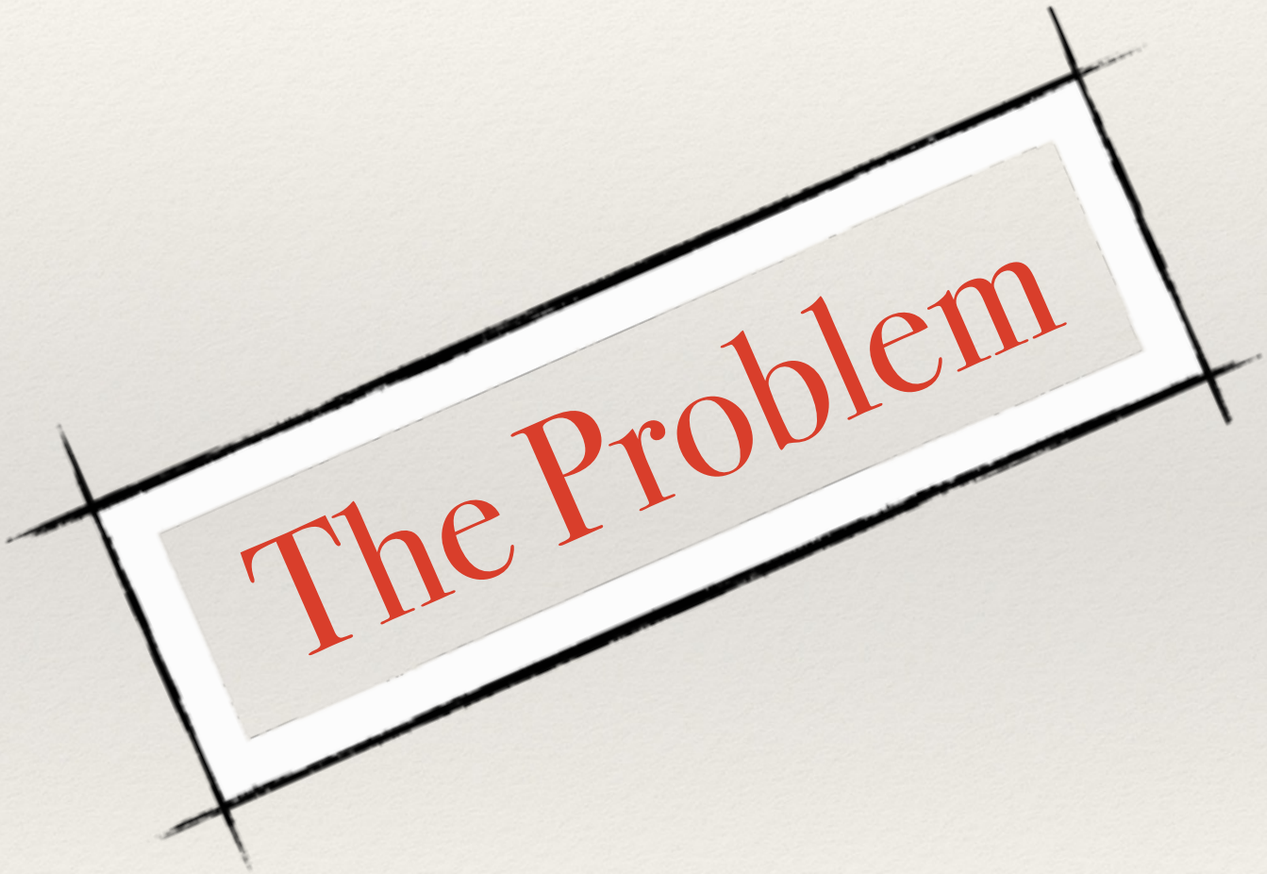
FORM

- 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.**

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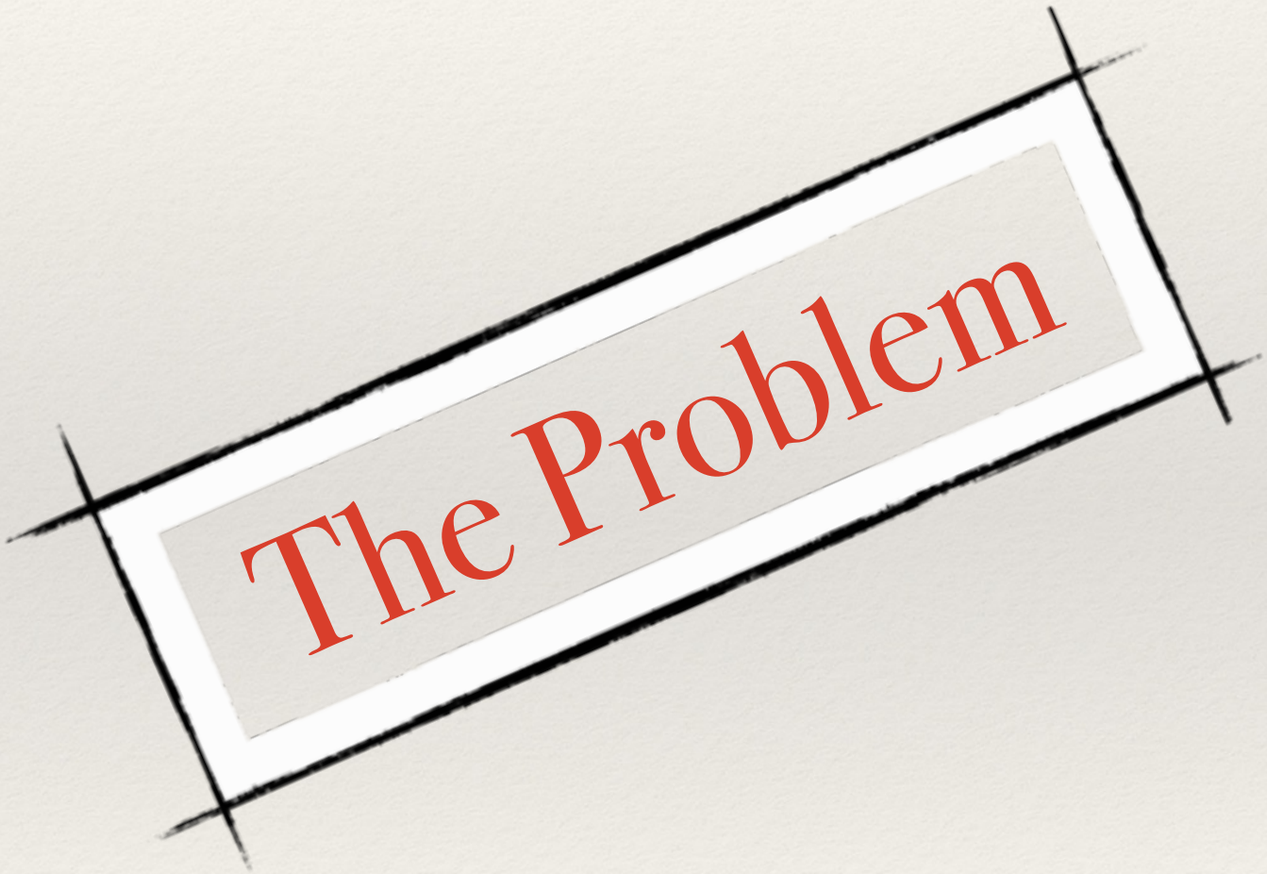
Melody

Melody

- Lesson Concept
- Listen
- Composition
- Assessment



MELODY: *Listen / Copy / Imitate*

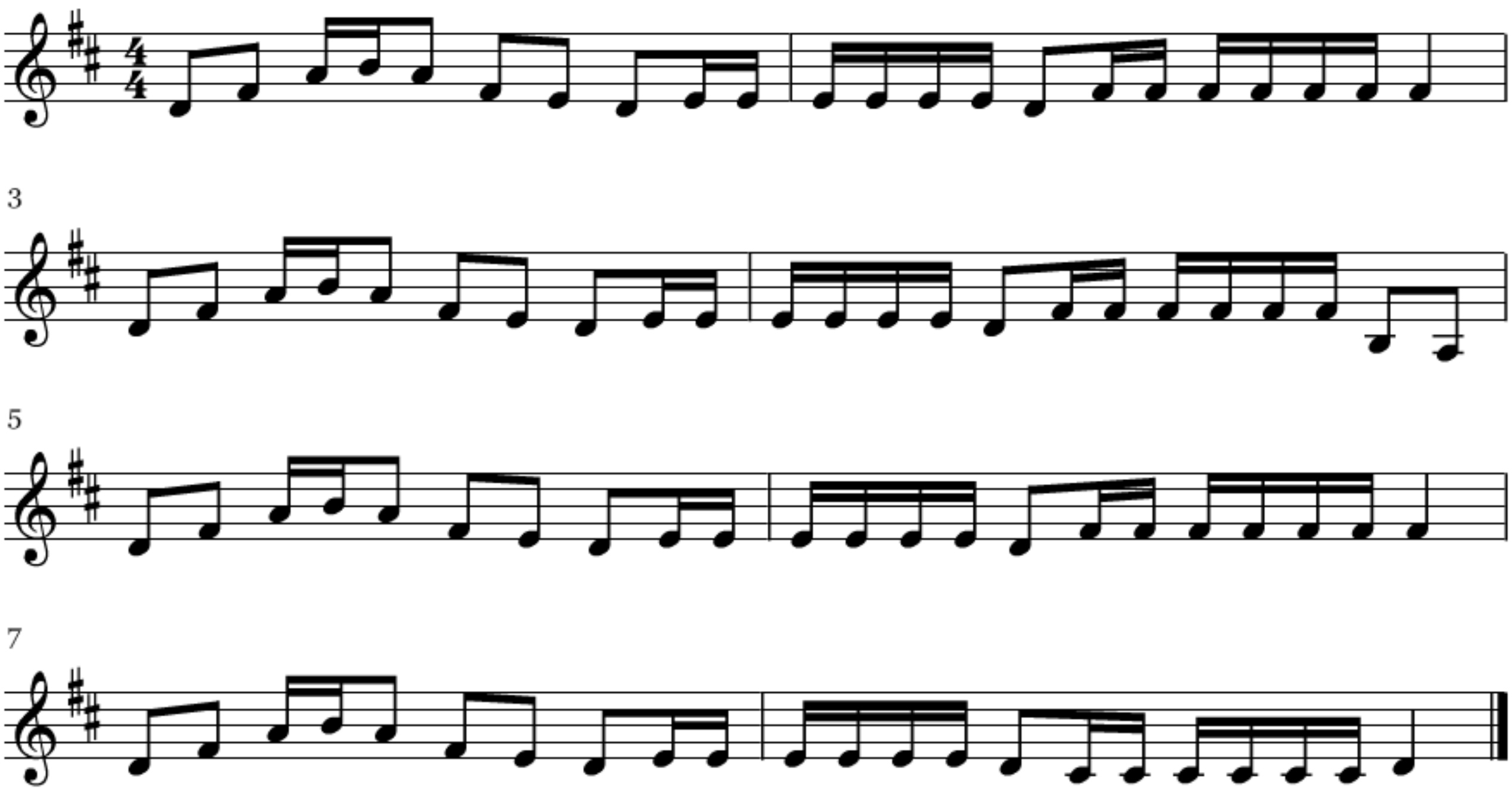
Teaching this Concept

- 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



You Are a Tourist

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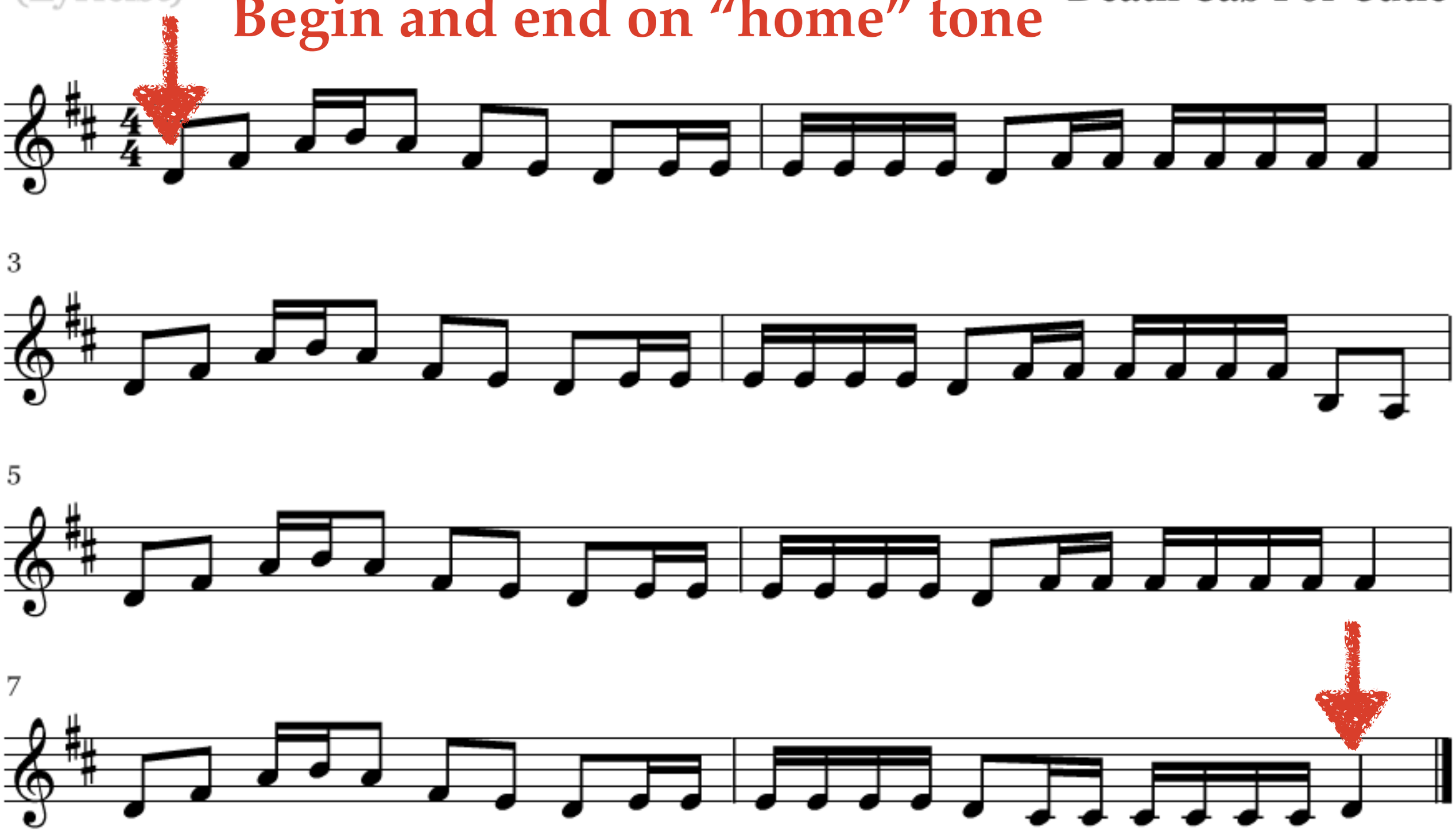
Begin and end on “home” tone



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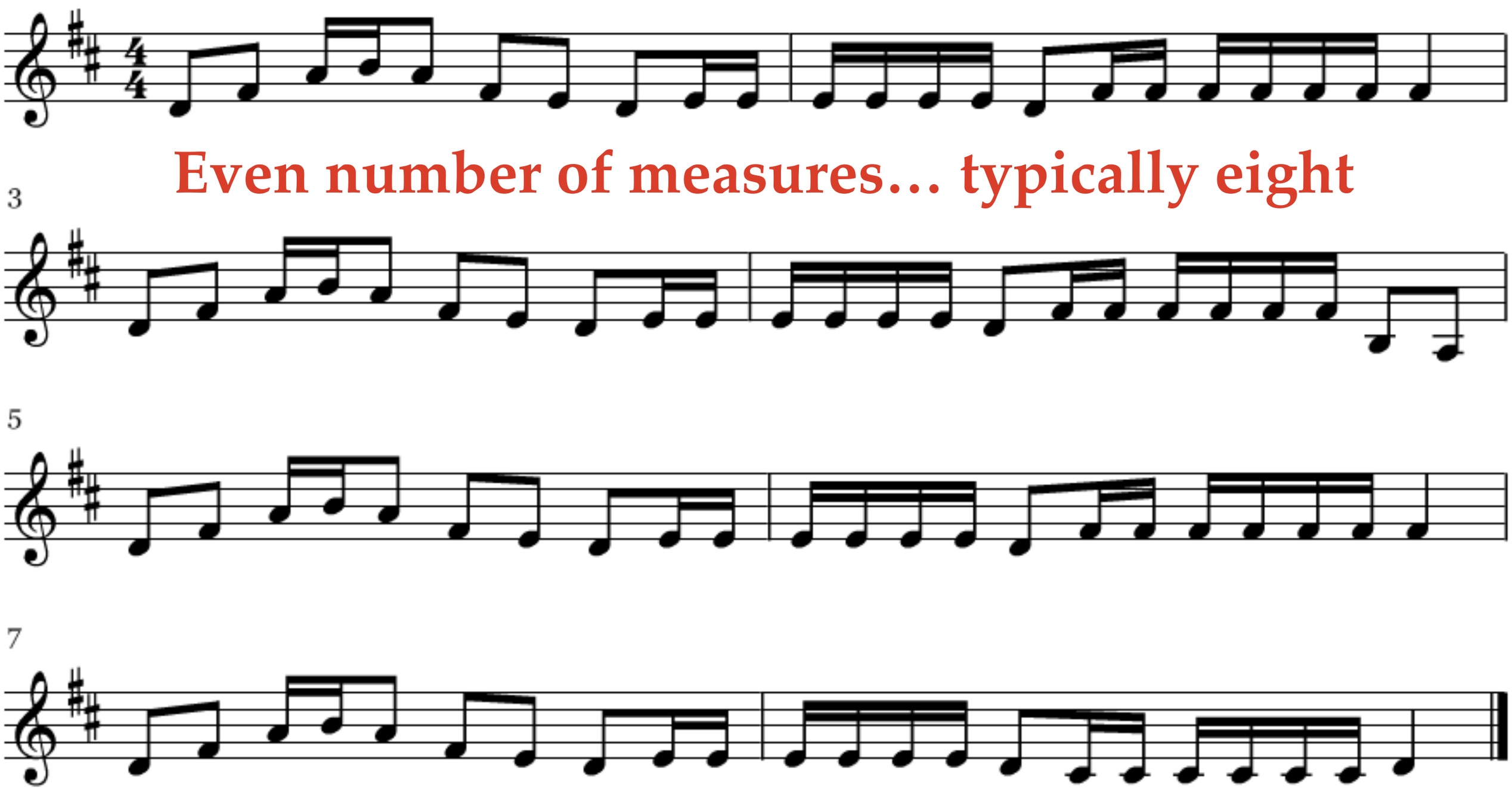

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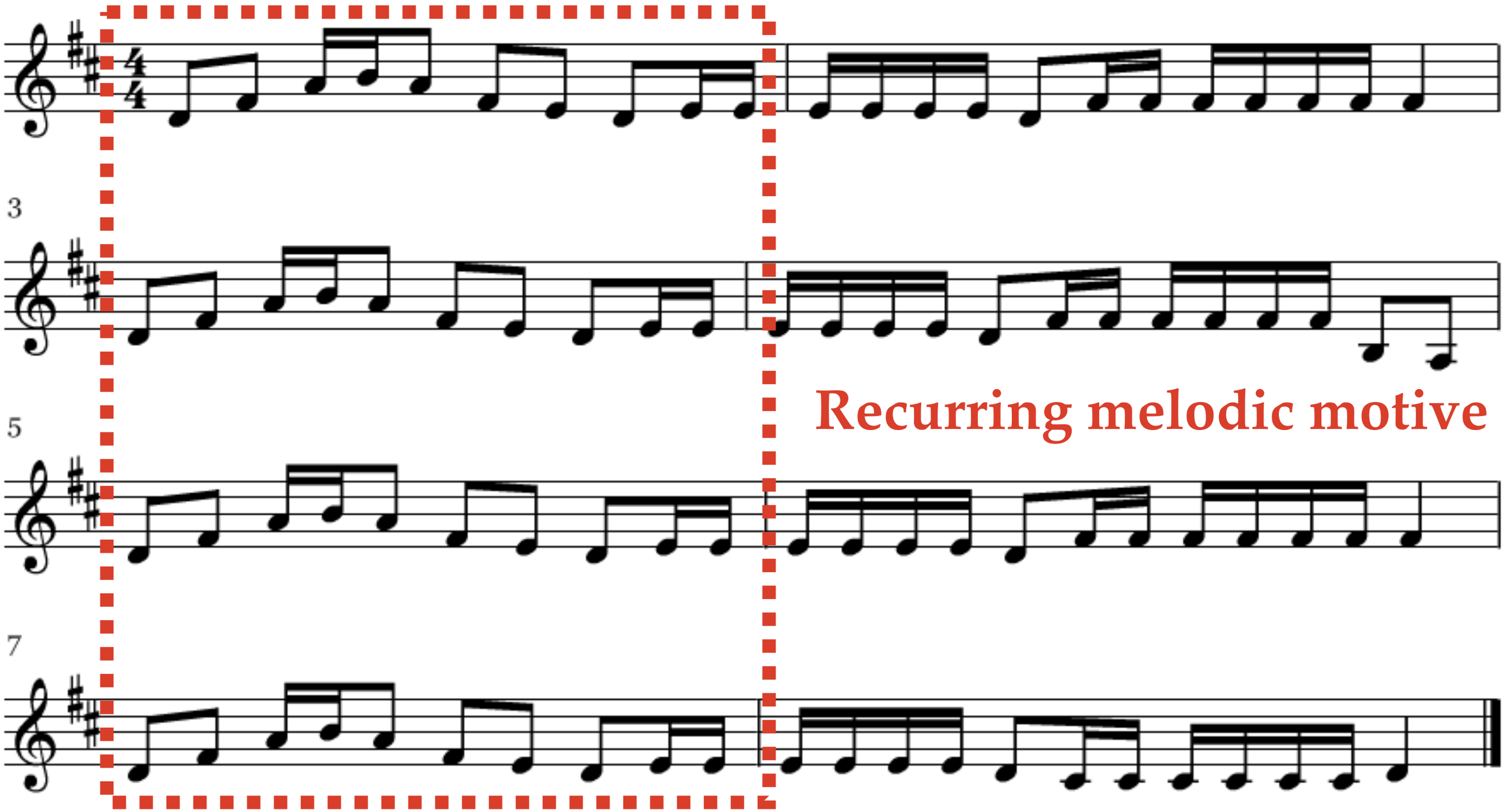

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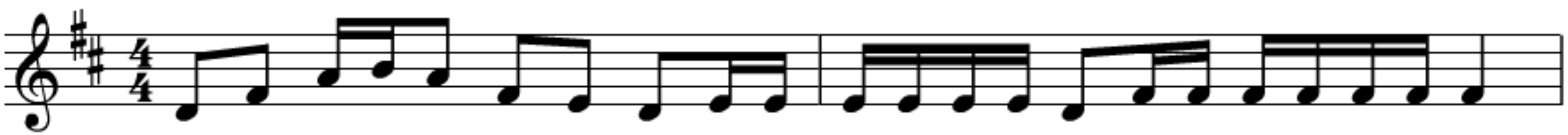
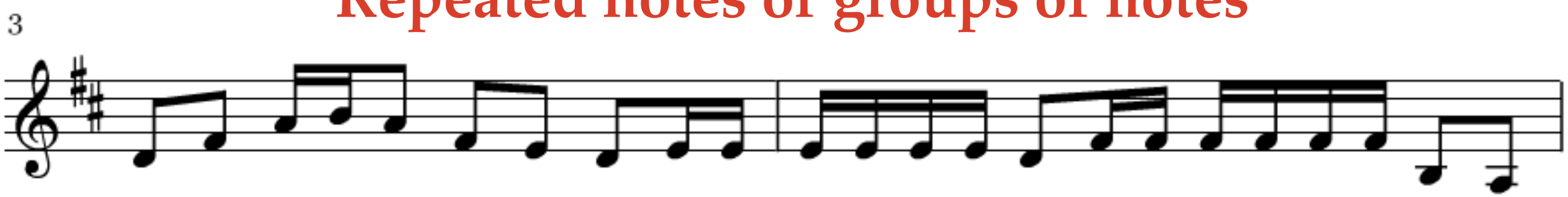
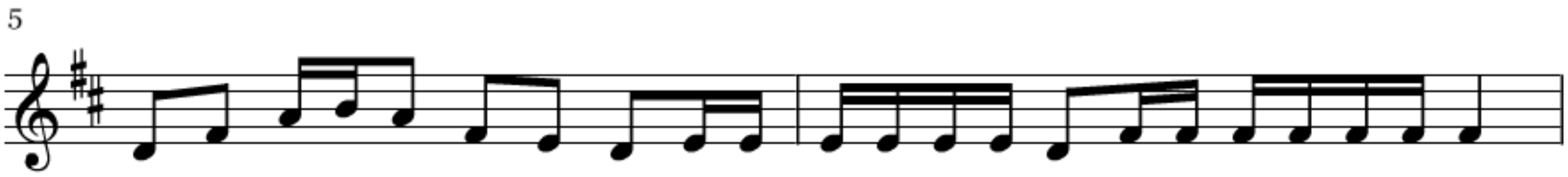
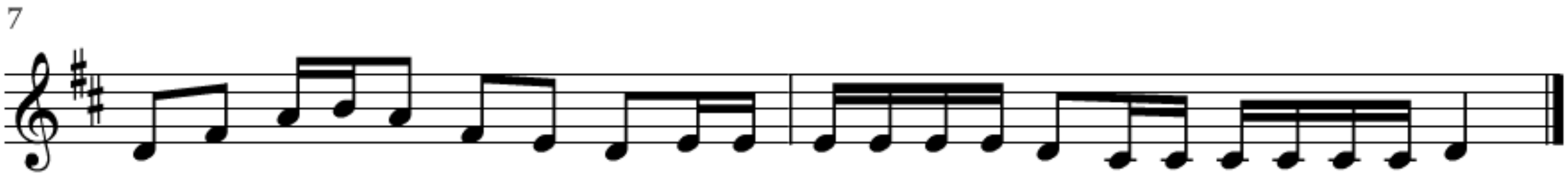


Repeated notes or groups of notes







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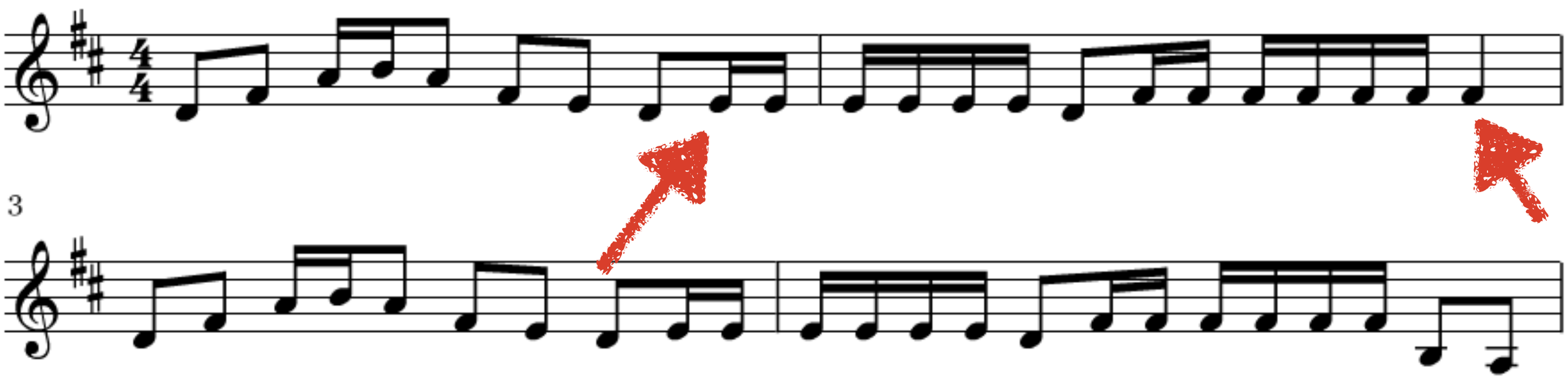
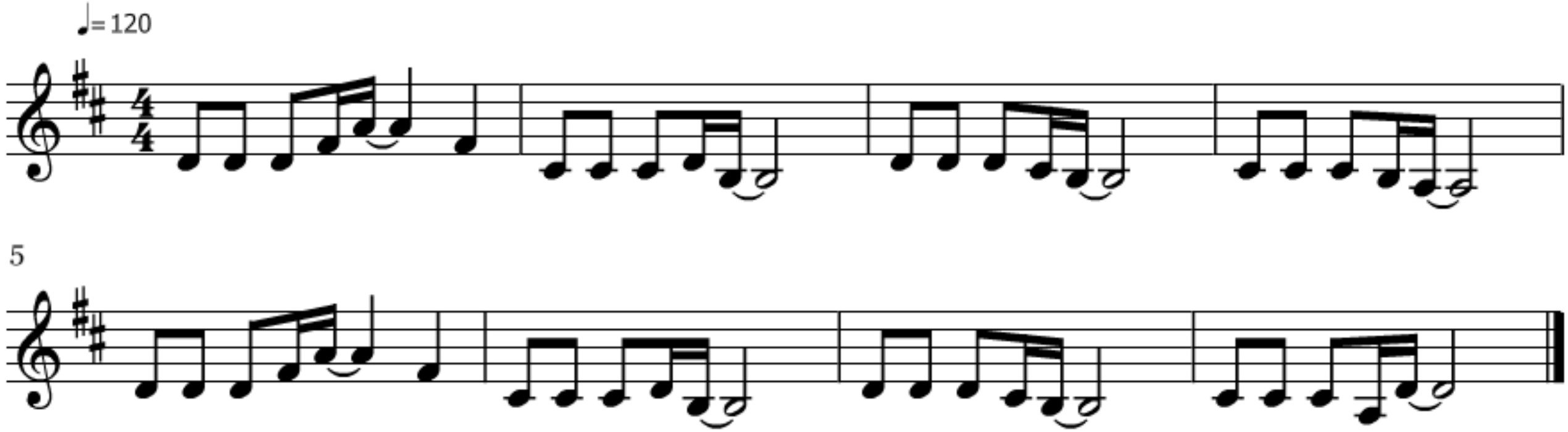


Sequences - ish

Jason's Imitation Melody

(Lyricist) (Composer)



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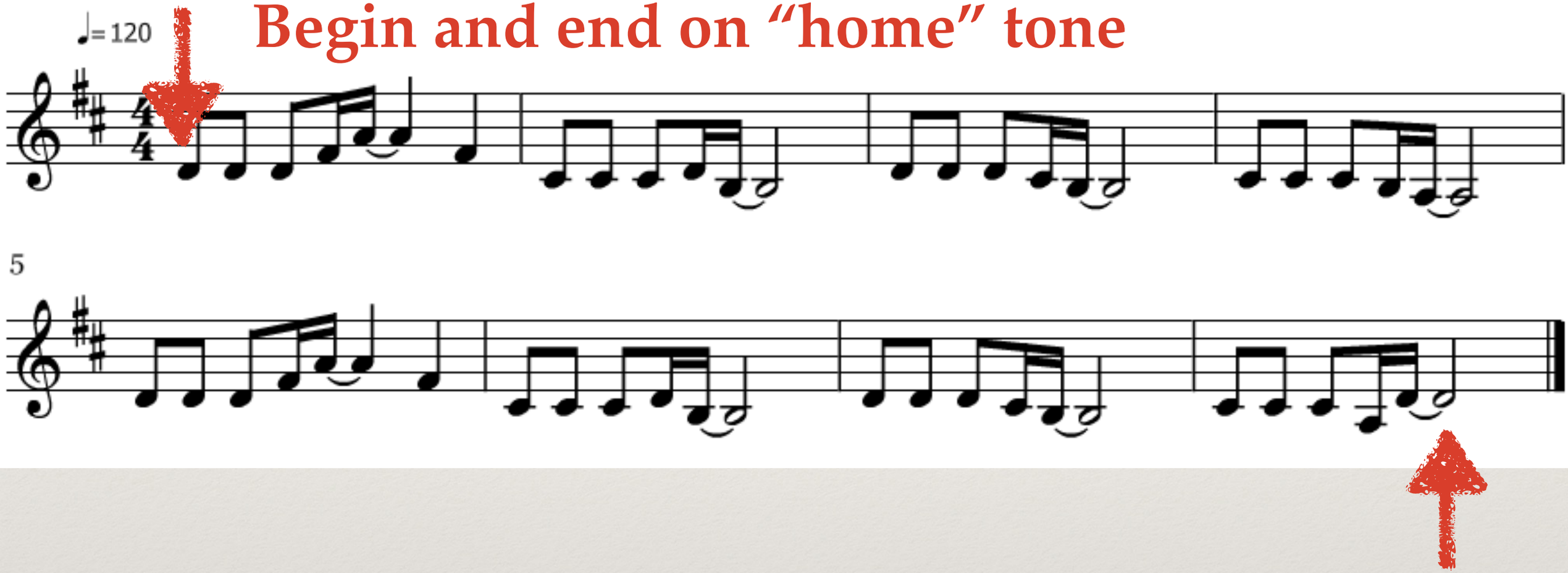

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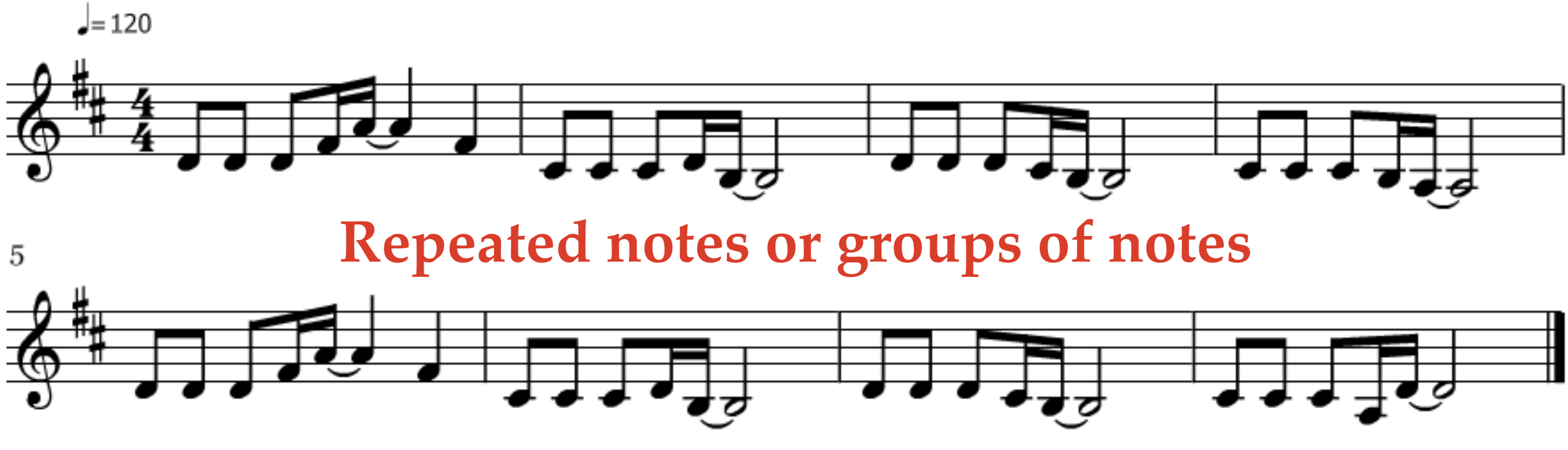

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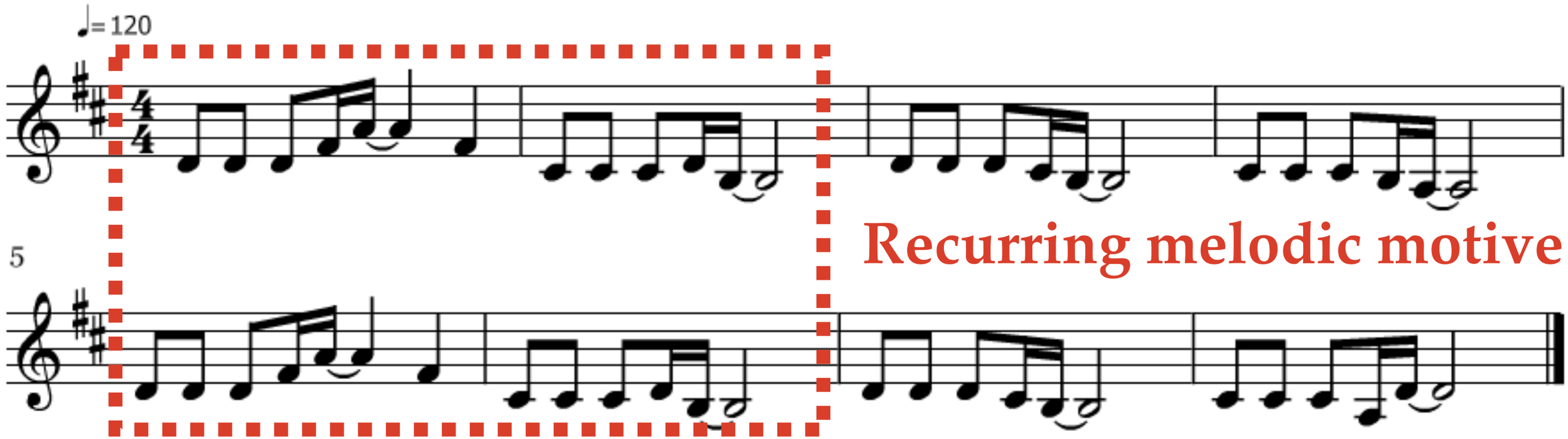

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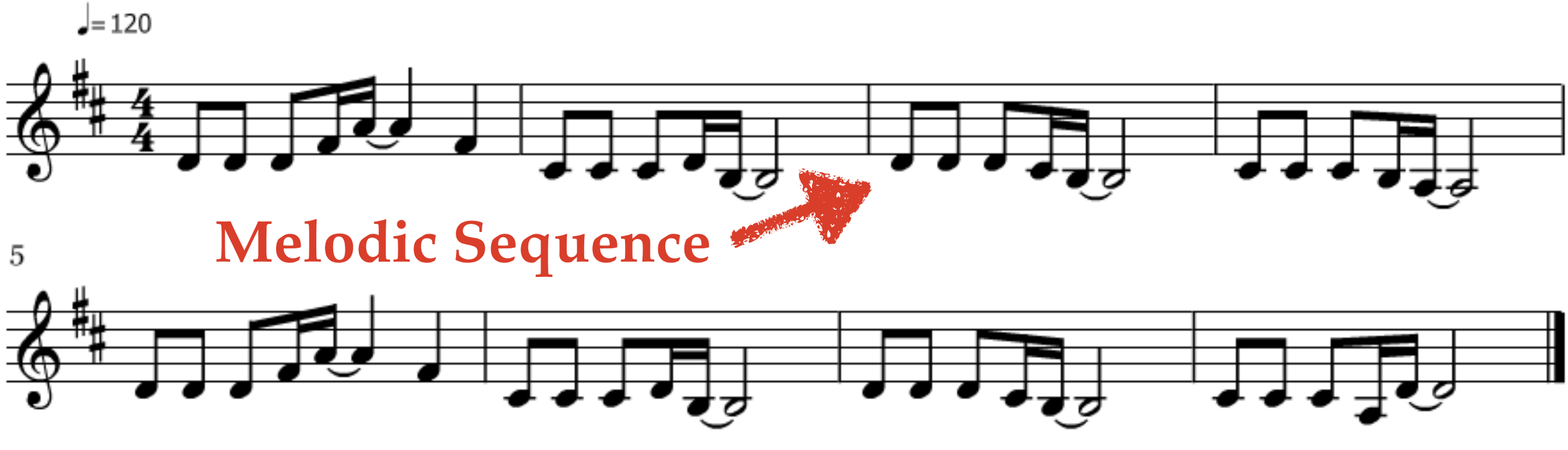

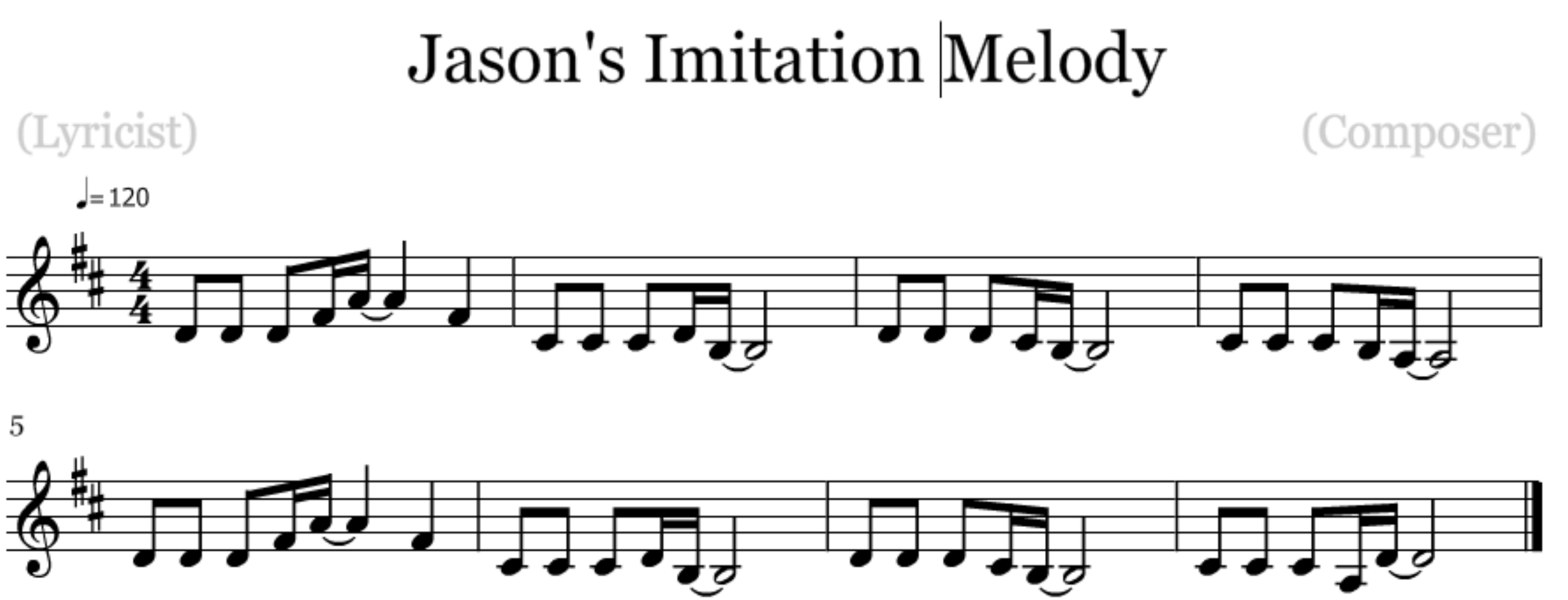

Form - It has structure.

Harmony

Harmony

- Lesson Concept
- Listen
- Composition
- Assessment

Large Project

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

Sparking curiosity and interest

A Balanced Approach

Sparking curiosity and interest