

The Craft of Composing Workbook

Notes in Every Key

Key	1	<i>W</i>	2	<i>W</i>	3	$\frac{1}{2}$	4	<i>W</i>	5	<i>W</i>	6	<i>W</i>	7	$\frac{1}{2}$	8
C Major															
G Major															
D Major															
A Major															
E Major															
B Major															
F# Major															
Gb Major															
C# Major															
Db Major															
Ab Major															
Eb Major															
Bb Major															
F Major															

Instructions:

Each row represents a different key or scale. The numbers represent which note you are on in the scale. One represents the first note in the scale, two the second note, etc. The symbols “W” and “1/2” indicate Whole Step or Half Step so that you know between any two notes how far to go up. For example, in the key of G, between 6 and 7, it says “W”. That means you need to go up a whole step to F#.

Fill in every cell on the worksheet.

For keys with lots of sharps or flats, it may be necessary to have unusual notes such as Cb (which is equivalent to B) or E# (which is equivalent to F). These are ok in special situations.

Rules:

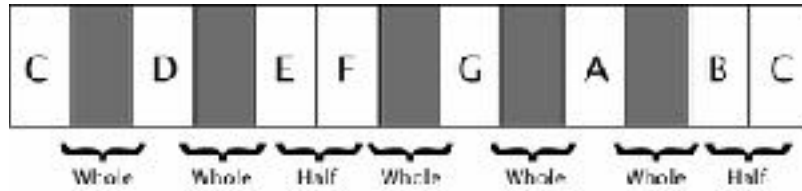
1) The notes MUST follow the order of the alphabet! For example, you cannot go from an C *something* to an E *something*. After C follows D. After D follows E, etc. For the keys with lots of sharps or flats, watch out!

2) A key can have sharps, OR it can have flats, but not both.

3) There can never be more than one of any letter name. For example, there cannot be D and D# in the same key.

Fill out the worksheet below to determine the triads in the key of C. For each triad write down whether it is major, minor, or diminished.

Chords in the Key of C



Scale Degree	Root	Third	Fifth	Major/Minor/Diminished
1				
2				
3				
4				
5				
6				
7				

Voice Leading 1

Exercise: In each of the following examples, write out the missing chord in each measure using correct voice leading. Also, write in the root note in the bass moving in the opposite direction from the upper parts.

C
Am
C
Em
C
F
C
G
C
Dm

Voice Leading 2

Exercise: Fill in the missing chord in each example. Write the root note in the bass moving in contrary motion with the upper voices.

G D G Em G C G Am G Bm

Scoring Voice Leading

Exercise: Calculate the voice leading total for each pair of chords below:

Exercise: The Claw

C Dm Em F G Am B^o C

C B^o Am G F Em Dm C

Exercise: Voice Leading in 3rds

C Em G B^o Dm F Am C

C Am F Dm B^o G Em C

Exercise: Voice Leading in 5ths

C G Dm Am Em B^o F C

C F B^o Em Am Dm G C

Exercise: Rhythm and Form

Now we will compose another simple rhythmic piece, except you will choose the form and the rhythmic patterns.

1) Select a form:

2) Select several rhythmic patterns which we will call it a A, B and C.



A



B



C

3) Now, using percussion notation, write out your piece by combining the rhythmic patterns with the chosen form:



Exercise: Using Contours With a Chord Progression

Step 1: Using the pattern of whole steps and half steps, determine the notes in the key of ____ major.

Step 2: Determine the names of the chords in the key you have chosen.

Chord #	Roman Numeral	Notes	Chord Name
1			
2			
3			
4			
5			
6			
7			

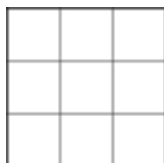
Step 3: Create a chord progression that contains four chords. Write it with Roman numerals.

Step 4: Write this same progression using actual chord names. Ex: C Major.

Step 5: Write the chords on the staff using proper voice leading. For now, write out treble parts only.



Step 6: Choose a contour with 3 events from the list of contours. Write that contour here:



Step 7: Apply that contour to the chord progression you have already written out in Step 5. Use 3/4 time with quarter notes for the melody.



Exercise: Using Contours and Rhythms Together

Step 1: Using the pattern of whole steps and half steps, determine the notes in the key of ____ major.

Step 2: Determine the names of the chords in the key you have chosen.

Chord #	Roman Numeral	Notes	Chord Name
1			
2			
3			
4			
5			
6			
7			

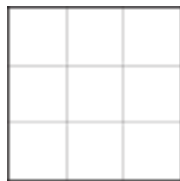
Step 3: Create a chord progression that contains four chords. Write it with Roman numerals.

Step 4: Write this same progression using actual chord names. Ex: C Major.

Step 5: Write the chords on the staff using proper voice leading. For now, write out treble parts only.



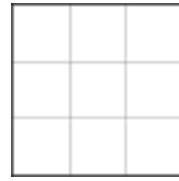
Step 6: Choose three contours. Note that each contour can vary in terms of how many events and pitches it contains. Note: IT IS NOT NECESSARY TO USE EVERY SQUARE.



A



B



C

Step 7: choose three rhythms that correspond to the contours you have chosen.



A

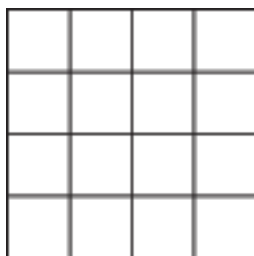


B

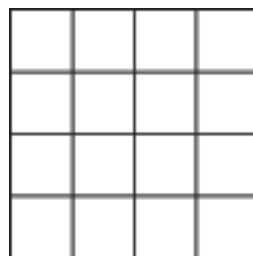


C

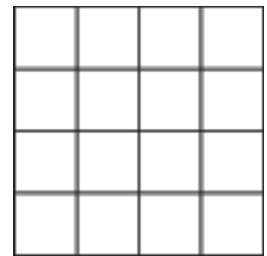
Step 8: Write out a motive that combines each contour with its corresponding rhythm.



A



B



C

Step 9: Apply each motive to the chord progression you have already written out above.

Exercise: Passing Tones

Step 1: Using the pattern of whole steps and half steps, determine the notes in the key of ____ major.

Step 2: Determine the names of the chords in the key you have chosen.

Chord #	Roman Numeral	Notes	Chord Name
1			
2			
3			
4			
5			
6			
7			

Step 3: Create a chord progression that contains four chords. Write it with Roman numerals.

Step 4: Write this same progression using actual chord names. Ex: C Major.

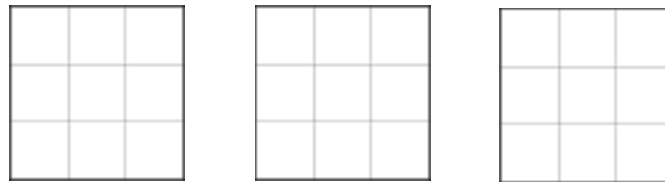
Step 5: Write the chords on the staff using proper voice leading. For now, write out treble parts only.



Step 6: Choose a form _____

Step 7: Choose three contours. Note that each contour can vary in terms of how many events and

pitches it contains. Note: IT IS NOT It NECESSARY TO USE EVERY SQUARE.



A

B

C

Step 8: choose three rhythms that correspond to the contours you have chosen.



A

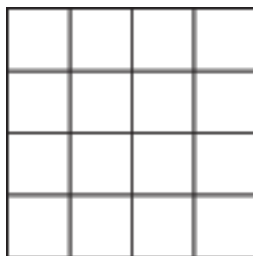


B

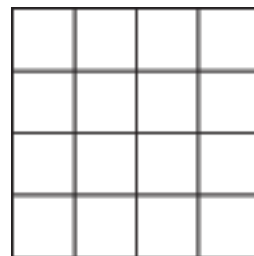


C

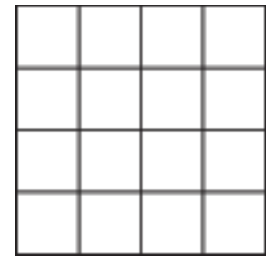
Step 9: Write out a motive that combines each contour with its corresponding rhythm.



A



B



C

Step 10: Apply each motive to the chord progression you have already written out above.



Step 11: Add passing tones to at least one of the motives. Be sure to reuse the passing tones if the motive occurs twice. Also, use the correct rhythmic values to ensure your measure contains 4 beats.



Harmonic Rhythm

In the next few examples, take the given rhythmic pattern along with the chords C, F, G and write out a chord progression using a three different beat lengths:



Quarter Notes



Half Notes



Whole Notes



Exercise: Chaining Melodic Patterns

Exercise 1

Choose two types of patterns from the following list:

Melody

Line (Scale or Arpeggio)

Sequence (Scale, Arpeggio, or Mixed)

Line + Pivot

Sequence + Pivot

Label the patterns A and B respectively.

In the key of C, compose a two bar pattern in the form A B:



Exercise 2

Choose 2 patterns from the list above. Label them A and B respectively.

Using the form A A B A, compose a four bar pattern in the key of C.



Exercise 3

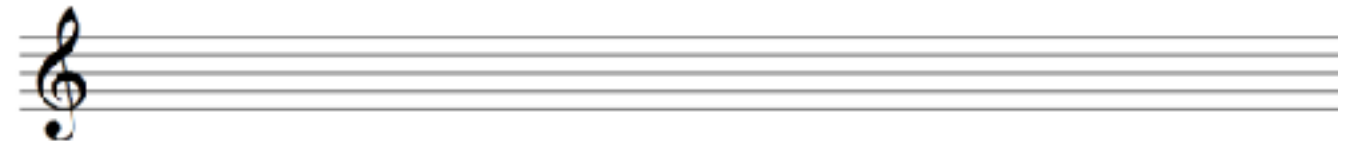
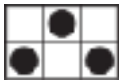
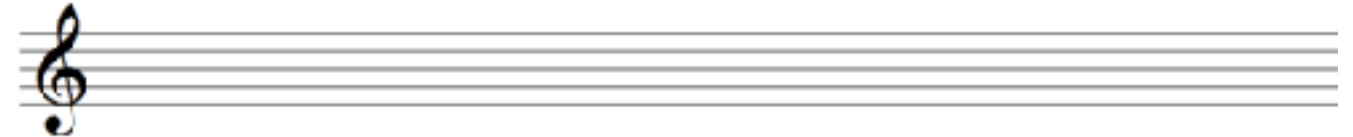
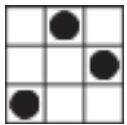
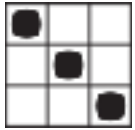
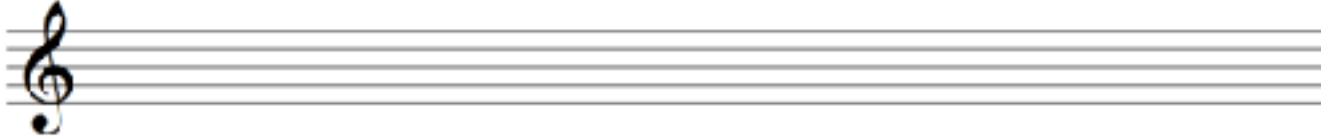
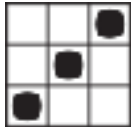
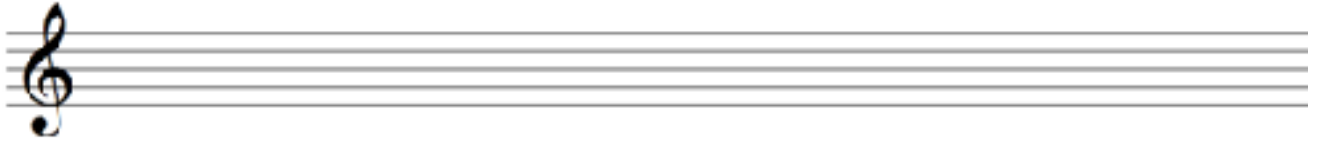
Choose three patterns from the list above. Label them A B C respectively.

Using the form A A B C compose a four bar pattern in the key of C.



Exercise : Sequences

In the following exercises, you will compose a series of sequences. Using the contours provided, compose eight ascending scale sequences starting on C.



Exercise: Mismatched Harmony 1

In each example, determine the correct voice leading by first identifying any common tones, then moving the remain voices to the nearest available note.

Exercise 1 musical notation showing two staves. The first staff contains four measures with chords: Eb, G, D, and Bb. The second staff contains four measures with chords: F, Ab, C, and A.

Exercise: Mismatched Harmony 2

Attempt to fill in the correct voice leading for each missing chord. Remember that when chords are a step apart, the rules for The Claw apply.

Exercise 2 musical notation showing two staves. The first staff contains four measures with chords: C, Db, Em, and Fm. The second staff contains four measures with chords: G, F#, Am, and Bbm.

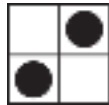
Exercise: Rhythmic Sequences

In the next few exercises, you will compose rhythmic sequences based on the parameters given.

Rhythmic Sequence 1

Type: Scale

Sequence Motive:

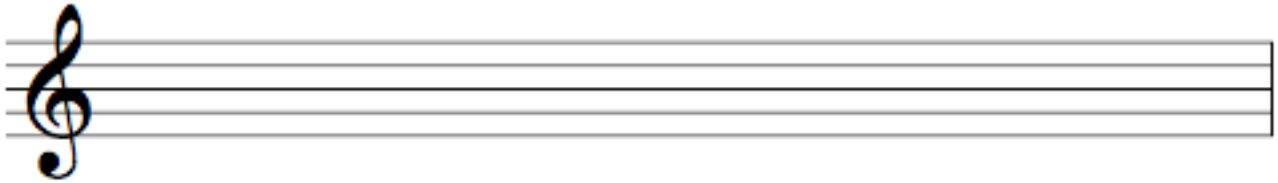


Rhythm:



Rhythm Beat Length: 16th note

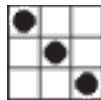
Direction: Up



Rhythmic Sequence 2

Type: Scale

Sequence Motive:

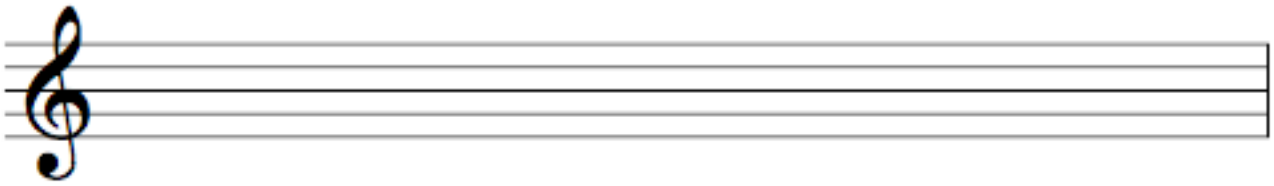


Rhythm:



Rhythm Beat Length: 16th note

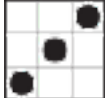
Direction: Down



Rhythmic Sequence 3

Type: Arpeggio

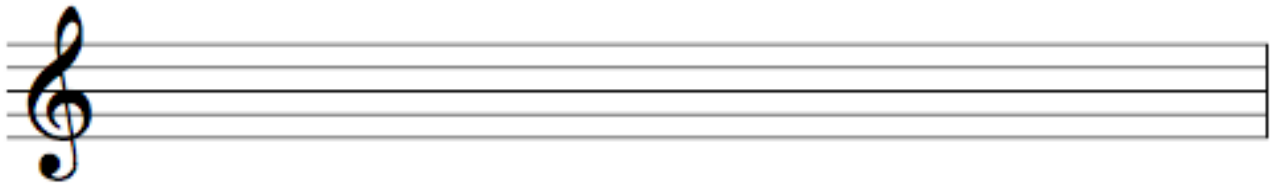
Chord:C

Sequence Motive: 

Rhythm: 

Rhythm Beat Length: 8th note

Direction: Down



Rhythmic Sequence 4

Now compose your own rhythmic sequence by choosing the following parameters:

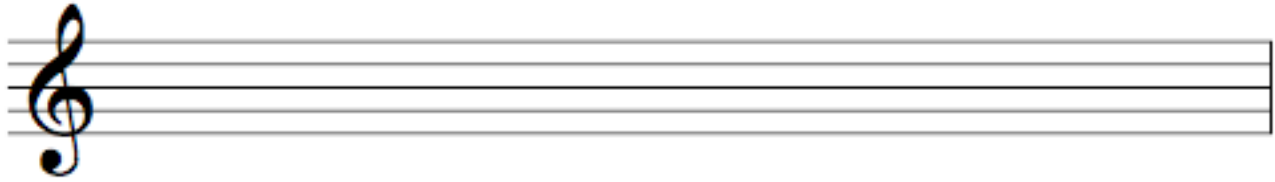
Type: Chord/Scale

Sequence Motive:

Rhythm:

Rhythm Beat Length:

Direction: Up/Down



Exercise: Cycling

Cycling 1

Choose a rhythmic pattern that is three beats long. It should contain a strong beat. It should also contain at least one rest.

--	--	--

Now, in 4/4 time repeat your pattern twice. Use a quarter note duration for each beat of your pattern. ONLY use the note middle C.



Now add two beats worth of makeup material to complete the measure by truncating your original pattern. Do this to get back to the downbeat of the next bar.

Cycling 2

Choose a rhythmic pattern that is three beats long. It should contain a strong beat. It should also contain at least one rest.

--	--	--

Now, in 4/4 time repeat your pattern four times. Use an eighth note duration for each beat of your pattern. Add two beats worth of material at the end to fill up the measure. ONLY use middle C.



Cycling 3

Use the following rhythmic pattern:



Use an eighth note resolution for each beat.

Repeat the pattern twice. Only use the note middle C. However, place an accent mark over the strong beat in each group.

Add a quarter note worth of material to fill up the measure by truncating your original pattern.

Repeat the material exactly in the second bar.

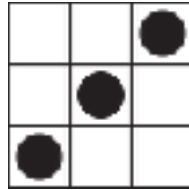
Cycling 4

Use the following rhythmic pattern:



Use an eighth note resolution for each beat.

Use a C major arpeggio with the following contour:



Repeat the pattern twice.

Add a quarter note worth of material to fill up the measure by truncating your original pattern.

Repeat the material exactly in the the second bar.

Zed Clef 1

Take the following three measures of material and convert them to the Zed Clef.

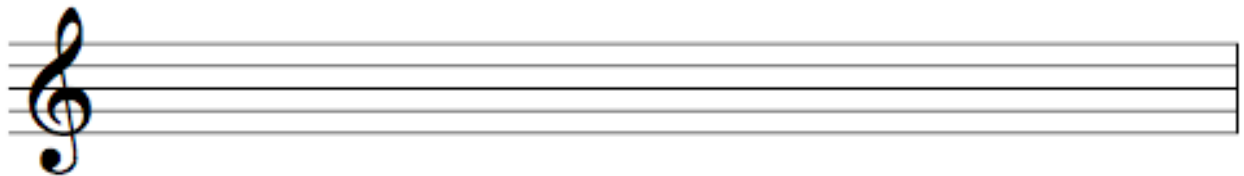
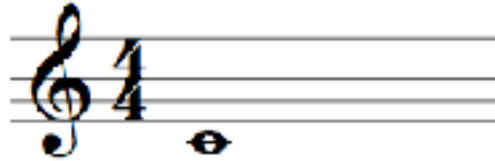
Vln.

Vla.

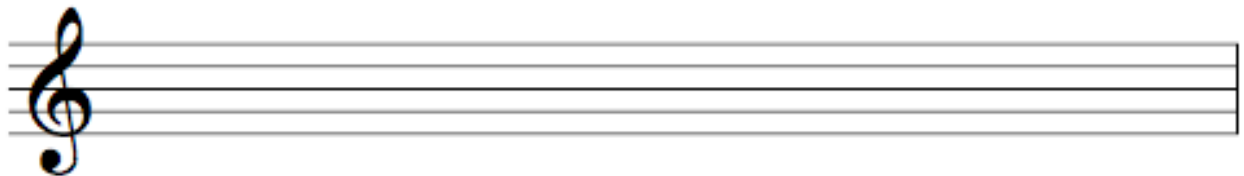
Vc.

Exercises: Repetition

Take the simple one note melody below, and repeat it. Double the speed of the notes so that the length of the final version is still only one bar long.

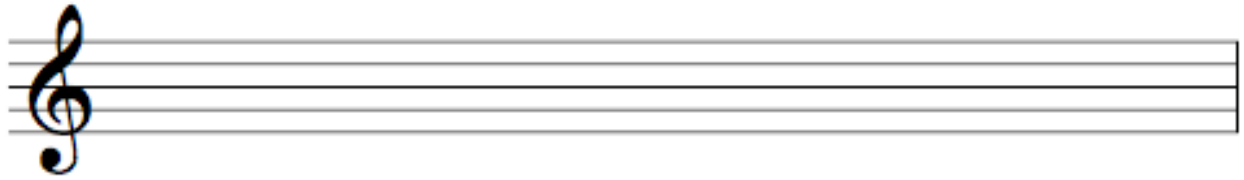


Take the following simple *four note* melody and repeat each individual note. Increase the note speed so that the result does not exceed one measure in length.

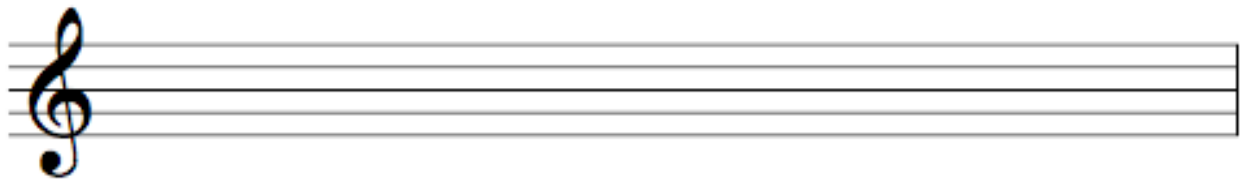


Take the following four note melody and repeat the first *two* notes together as a group. Double the speed of these notes so the length of the phrase does not change.





Take the same melody and double all *four* notes together as a group. Again, double the



note speed so as to keep the measure length the same.

Finally, take the same melody and repeat notes one, two, and three individually (not as a group). Then repeat the last note four times.



Answers

Voice Leading 1 Answers

C Am C Em C F C G C Dm



Voice Leading 2 Answers

G D G Em G C G Am G Bm



Scoring Voice Leading Answers

- Bar 1: 8
- Bar 2: 1
- Bar 3: 10
- Bar 4: 3

Voice Leading 3 Answers

C Dm Em F G Am B^o C

A musical staff in treble clef showing eight chords: C, Dm, Em, F, G, Am, B^o, and C. Each chord is represented by a vertical stack of notes on the staff.

Answers: The Claw

C B^o Am G F Em Dm C

A musical staff in treble clef showing eight chords: C, B^o, Am, G, F, Em, Dm, and C. Each chord is represented by a vertical stack of notes on the staff.

Answers: Voice Leading in 3rds

C Fm G B^o Dm F Am C

A musical staff in treble clef showing eight chords: C, Fm, G, B^o, Dm, F, Am, and C. Each chord is represented by a vertical stack of notes on the staff.

C Am F Dm B^o G Fm C

A musical staff in treble clef showing eight chords: C, Am, F, Dm, B^o, G, Fm, and C. Each chord is represented by a vertical stack of notes on the staff.

Answers: Voice Leading in 5ths

C G Dm Am Em B^o F C

A musical staff in treble clef showing eight chords: C, G, Dm, Am, Em, B^o, F, and C. Each chord is represented by a vertical stack of notes on the staff.

C F B^o Em Am Dm G C

A musical staff in treble clef showing eight chords: C, F, B^o, Em, Am, Dm, G, and C. Each chord is represented by a vertical stack of notes on the staff.

Rhythmic Sequences Answers

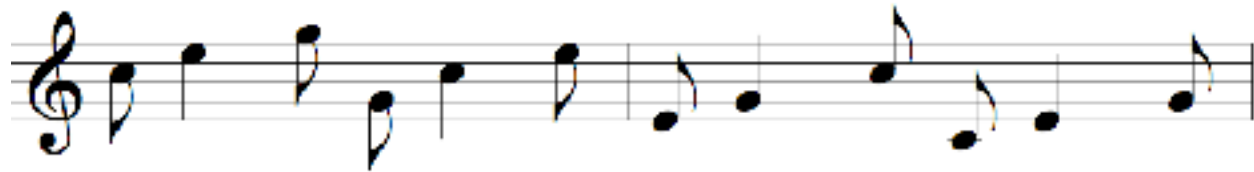
Rhythmic Sequence 1



Rhythmic Sequence 2



Rhythmic Sequence 3



Zed Clef 1 Answers

<input type="radio"/> Vla	<input checked="" type="radio"/> Vc	<input checked="" type="radio"/> Vla
<input type="radio"/> Vln	<input checked="" type="radio"/> Vln	<input checked="" type="radio"/> Vc
<input checked="" type="radio"/> Vc	<input type="radio"/> Vla	
<input checked="" type="radio"/> Vln		<input type="radio"/> Vln

Repetition Answers

