**Composition Assignment 1**

**Part I -** On staff paper compose a 4 measure chord progression:
Example: |I|ii|V|I|

Compose a melody that uses:

1. the chord progression played twice
2. one note per measure
3. each note is a chordal tone
4. measures 123 and 567 will be identical measure 8 will be different from measure 4 and will make the second phrase sound more final. You will have written a parallel period!

Compose 3 other melodies using the same procedure but using 2, 3, and 4 chordal tones per measure.

Pat II

On plain paper

1. Compose a 4 note rhythmic motive and then develop three columns of developed motives.
2. Only using the 4 notes (some possibilities)
3. Using less than 4 notes (limited possibilities)
4. using more than 4 notes (many possibilities)

**Part III -** On staff paper

Compose a 4 note melodic motive (no rhythm, just note heads)

Example: Do Sol Fa Mi

Describe the motive exactly:

1. Up a Perfect fifth, down a M2 down a m2.
2. Describe the motive diatonically: Up a fifth and down by step twice.
3. Describe the motive “vaguely”: up by skip down by step twice
4. More vaguely: up by big interval and down by small interval twice.

the above 4 patterns inverted:

1. Down a perfect 5th, up a M2, up a m2
2. Down a 5th up a 2nd up a 2nd
3. Down by skip up by step twice
4. Down a big interval and up a small interval twice
5. Write 8 melodies that use your Part I chord progression and in which each melody only uses one of the above motivic developments
6. Write a melody that uses all of the above techniques.

Motivic development techniques:

Chromatic transposition

Diatonic transposition

Inversion

retrograde

mirror

Diminution

Augmentation

making the intervals bigger but preserving the contour

making the intervals smaller but preserving the contour

making the intervals bigger and/or smaller but preserving the contour