

Orchestra Composition Unit - United Through Music

Class: High School Orchestra

Date(s):

<p>Learning Objective:</p> <p>Know – basic vocabulary as it pertains to composing</p> <p>Understand – how compositional methods are used by composers to create a piece of music and options that are available to them to compose a piece of music.</p> <p>Be able to do – Compose a piece of music for 2 or more instruments that is at least 2 minutes in length.</p> <p>National Music Standards (2014): MU:Cr1.1.E.IIIa MU:Cr2.1.E.IIIa MU:Cr3.1.E.IIIa MU:Cr3.2.E.IIIa</p>	<p>District ELO / Music Standard: HSO 3 Composition</p> <table border="1" style="width: 100%; border-collapse: collapse; text-align: center;"> <thead> <tr> <th style="background-color: #f8d7da;">CREATING</th> <th style="background-color: #d1ecf1;">PERFORMING</th> <th style="background-color: #d4edda;">RESPONDING</th> </tr> </thead> <tbody> <tr> <td><input checked="" type="checkbox"/> Imagine</td> <td><input type="checkbox"/> Select</td> <td><input type="checkbox"/> Select</td> </tr> <tr> <td><input checked="" type="checkbox"/> Plan & Make</td> <td><input type="checkbox"/> Analyze</td> <td><input type="checkbox"/> Analyze</td> </tr> <tr> <td><input checked="" type="checkbox"/> Evaluate & Refine</td> <td><input type="checkbox"/> Interpret</td> <td><input type="checkbox"/> Interpret</td> </tr> <tr> <td><input checked="" type="checkbox"/> Present</td> <td><input type="checkbox"/> Rehearse, Evaluate, & Refine</td> <td><input type="checkbox"/> Evaluate</td> </tr> <tr> <td></td> <td><input type="checkbox"/> Present</td> <td></td> </tr> </tbody> </table>	CREATING	PERFORMING	RESPONDING	<input checked="" type="checkbox"/> Imagine	<input type="checkbox"/> Select	<input type="checkbox"/> Select	<input checked="" type="checkbox"/> Plan & Make	<input type="checkbox"/> Analyze	<input type="checkbox"/> Analyze	<input checked="" type="checkbox"/> Evaluate & Refine	<input type="checkbox"/> Interpret	<input type="checkbox"/> Interpret	<input checked="" type="checkbox"/> Present	<input type="checkbox"/> Rehearse, Evaluate, & Refine	<input type="checkbox"/> Evaluate		<input type="checkbox"/> Present	
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<p>Vocabulary</p> <p>Sound, Harmony, Melody, Rhythm, Growth/Form (SHMRG), Compositional Technique, Mazurka, Zweifacher, Tarantella, Hopak, Minuet 1 and 2, Habanera, Theme, Sequence, Inversion, melodic inversion, Binary (AB), Ternary (ABA), Rondo (ABACA), Drone, Major, Minor, mode (Dorian, Phrygian, Mixolydian, etc.), Cadence</p>	<p>Knowledge / Skills</p> <p>Knowledge of vocabulary (to the left) Tessitura of their instrument and the other(s) that they are writing for. Musical elements of the piece that they chose to compose. Choices of music notation apps/software. How to use the notation apps/software. Trouble shooting software/apps. Compositional Techniques</p>	<p>Assessment Evidence</p> <p>Student composition project - Compose a piece of music for 2 or more instruments that is at least 2 minutes in length.</p>
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Dispositions: Music classes, over time, develop valuable dispositions. Are there any dispositions highlighted in this lesson?

<input type="checkbox"/> Collaboration <input checked="" type="checkbox"/> Inquisitiveness	<input checked="" type="checkbox"/> Self-Reflection <input checked="" type="checkbox"/> Openness / Respect for the ideas & work of others	<input type="checkbox"/> Goal Setting <input checked="" type="checkbox"/> Flexibility	<input type="checkbox"/> Self-discipline and Perseverance <input checked="" type="checkbox"/> Responsible Risk-taking
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5E Framework			Resources
<input type="checkbox"/> Engage <ul style="list-style-type: none"> Focus students' attention Access prior knowledge Frame learning 	<p><i>Lesson Opener:</i></p> <p><u>Day 1</u> Share 1 or 2 student compositions from previous classes/years. Reference previous pieces of music played in orchestra</p> <p><u>Day 2</u> Review Vocabulary - Assign 1 word to each 2 (or 3) person group (Think, Pair, Share). 1 person from each group shares their definition of the word.</p> <p><u>Day 3</u> Review Vocabulary - Assign 1 word to each 2 (or 3) person group (Think, Pair, Share). 1 person from each group shares their definition of the word.</p> <p><u>Day 4</u> Review - Compositional Choices - Assign 1 compositional choice to each 2 (or 3) person group (Think, Pair, Share). 1 person from each group shares their definition of the compositional choice.</p>	<p>Checks for Understanding (Throughout):</p> <p><u>Day 2</u> Think, Pair, Share - SHMRG and Styles</p> <p><u>Day 3</u> Think, Pair, Share (someone different) - SHMRG and Styles</p> <p><u>Day 4</u> Think, Pair, Share (someone different) - Compositional choices</p>	Flat.io Musescore Sibelius Dorico
<input type="checkbox"/> Explore <ul style="list-style-type: none"> Discover new skills Experience, think, Investigate Establish relationship & understanding Problem solve 	<p><i>Teaching/Modeling ("I Do"):</i></p> <p><u>Day 1</u> Explain the assignment with possible small ensemble/orchestra sight reading at the end. Vocabulary - SHMRG and Musical Styles for composition - "Compositional Techniques"</p>		

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<input type="checkbox"/> Explain <ul style="list-style-type: none"> Communicate new understandings Reflective 	<p>Country(ies) of origin</p> <p>Play traditional and “classical” examples of musical styles (multimodal listening).</p> <p>Relate Materials back to objective and the assignment.</p>		
<p>activity</p> <ul style="list-style-type: none"> Define terms relative to new learning 	<p><u>Day 2</u></p> <p>Have students choose a “Compositional Technique” (See hard copy and/or google classroom PDF).</p> <p>Music Notation Software/Apps</p> <p>How to use</p> <p>Trouble Shooting</p> <p>Security/Accessibility Settings</p> <p>How to share the assignment with me when it is complete.</p>		
<input type="checkbox"/> Elaborate (Extend) <ul style="list-style-type: none"> Expand & solidify student thinking Apply new learning to new or similar situation Extend and explain 	<p><u>Day 3</u></p> <p>Compositional choices - See Info sheet for students. Include listening examples (multimodal listening)</p> <p>When talking about Growth/Form use (Cookies - Multimodal visual).</p> <p>Relate information back to objectives and assignment</p> <p><u>Day 4</u></p> <p>In class time for students to work. Give feedback as I walk around.</p> <p><u>Day 5</u> (Take a break 1 or 2 days for rehearsal)</p> <p>Do we need 1 more in class workday? Can I give feedback individually without another workday? Gauge need of students. Due date is 2 or 3 weeks after first workday.</p> <p><u>Due date of assignment and beyond</u> - If time allows consider having your small ensembles or string orchestra sight read the works, or better yet perform them on a concert. Create student reflection asking about their process, their successes, challenges, if they would like to continue composing, etc.</p>		<p><u>Day 3</u></p> <p>Listening and reading (sheet music) examples -</p> <ol style="list-style-type: none"> Barbie girl fugue Eine Kleine 1, 3, and 4 (growth/form) (Fragmentation, themes, and sequence) (Modulation) La Raspa (Rondo)

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	<p><i>Guided Practice (“We do”):</i></p> <p><u>Day 1</u> Identify characteristic parts of each “Compositional Technique” with the help of SHMRG that make the musical style it’s very own. After listening, do students notice other characteristics that are not noted in the “Compositional Technique?”</p> <p><u>Day 2</u> Navigate to Google Classroom Navigate to Flat.io (Portal), and/or Muscorescore</p> <p><u>Day 4</u> On topic talking - Students can give feedback on others work 90/10 (90% on topic work/10% on topic talking)</p>	<p><u>Day 1</u> End of day 1 Elbow partner - talk about which “Compositional Technique” you are interested in.</p>	
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	<p><u>Due date of assignment and beyond</u> - Sight read student compositions together.</p> <p><i>Independent Practice (“You do”):</i></p> <p><u>Day 1</u> Start thinking about a musical style that you want to compose in (cutoff date beginning of day 4 - no changes).</p> <p><u>Day 2</u> Students choose a musical style to compose (cutoff date beginning of day 4 - no changes). Locate compositional techniques in Google classroom Locate Flat.io or how to download Musescore Give students time to play around in the app/software</p> <p><u>Day 3</u> Write a 4 to 8 measure melody with your “Compositional Technique” in mind and using at least one of the compositional methods that they learned on day 3. Think about what form you are going to use.</p> <p><u>Day 4</u> Students compose - feedback from teacher and peer(s) 90/10</p> <p><u>Day 5</u> If needed, students compose - feedback from teacher and peer(s) 90/10</p> <p><u>Due date of assignment and beyond</u> - Students do a reflection on their composition focusing on the process, success, challenges, continued composing.</p>		
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<p><input type="checkbox"/> Evaluate</p> <ul style="list-style-type: none"> Show evidence of accomplishment (teacher and student) Demonstrate understanding by observation or open-ended response 	<p><i>Lesson Closure:</i></p> <p><u>Day 1</u> Reminder of Objectives Start thinking about a musical style that you want to compose in (cutoff date beginning of day 4 - no changes).</p> <p><u>Day 3</u> Reminder of Objectives Share your 4 to 8 measures with a neighbor</p> <p><u>Day 4</u> Reminder of objectives Reminder of due date</p>	<p><u>Day 4</u> Gauge need for another workday - Thumbs up thumbs down, who would use another workday effectively?</p>	
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Additional Notes: Get score/parts for Eine Kleine and La Raspa for reading (multimodal instruction).

Compositional Choices

Sound

Instrumentation - Write your piece of music for duet, trio, quartet, quintet, string orchestra, traditional ensemble, or modern ensemble. Questions that you might ask yourself - Are there instruments in a traditional ensemble that you don't know how to write for? What kind of instruments could you use in a modern ensemble that aren't used in a traditional ensemble, or string orchestra instrumentation?

Tessitura - The pitch range of the instrument(s) that you are composing for.

Idiomatic writing - Making the music that you compose playable by an instrumentalist. Questions that you want to ask yourself when writing - Is the material that I composed playable? Can I play it on my instrument, or can the person I am writing for play it? Stay away from writing leaps of an octave or more in your 8th or 16th notes.

Dynamics - variations of loudness of the music that we are writing. The main dynamics that are used are pp, p, mp, mf, f, ff, decrescendo, crescendo, sfz. Depending on the time period and the style of music dynamics are used differently. For example in the Baroque era they used terraced dynamics 'p' and 'ff' and rarely used crescendos and decrescendos.

Articulations - Ways to attack and release a note or notes. Articulations can also tell us the length of the sound. Common articulations for strings are - accent, marcato, staccato, tenuto/legato, detache, slur, hooked, portato.

Harmony

Harmony - 2 or more notes that sound at the same time. You can use notes that are diatonic (in the key signature) or non-diatonic notes to create your harmony.

Triad - A chord with 3 notes that are stacked in 3rds. There are 4 different triads - Major, minor, diminished, and Augmented. Composers often use triads built on the 1st(I), 5th(V), and 4th(IV) scale degree of the key that they are in, but there are so many other chords to use. When you are writing harmonies in a trio or quartet you can break up the triad so that each note of the triad is represented in different instruments.

Seventh - A chord with 4 notes that are stacked in 3rds. There are 6 different seventh chords - Major, minor, Dominant, half diminished, diminished, Augmented

Extended Harmony - Chords that have more notes in them than a triad or seventh. For example you might have a 9th or and 11th chord (stacked in 3rds), or you may have a 'sus4' or 'sus2' chord that removes the 3rd of the triad and adds the 4th or the 2nd.

Cadences - End of phrases, usually at the end of a 4 or 8 measure phrase. The four main cadences are Perfect Authentic/Imperfect Authentic Cadence (V or viio to I), Plagal Cadence (IV to I), Half Cadence (any chord to a V), Deceptive Cadence (V to anything but I, usually V to vi).

Modulation - Changing the key, tonality, or modality sometime during the piece. When a piece modulates it usually modulates to a related key, tonality, or mode.

1. If it modulates to a different tonality it would modulate from the Major to the minor, or the minor to the Major that has the same key signature (ex. 'C' Major to 'a' minor which is called relative)
2. If it modulates to a different key then it modulates to a key signature that is +1 or -1 sharp/flat (ex. 'C' Major to 'G' Major, or 'F' Major to 'Bb' Major).
3. It could also modulate to a parallel key, which means it has the same tonic pitch but the key signature is different (ex. 'A' Major to 'a' minor, or 'F' Major to 'f' minor).
4. If it modulates to a different mode then it could modulate from a major or minor key to any mode (Dorian, Phrygian, Mixolydian, Lydian, or Locrian) with the same key signature (ex. 'C' Major to Dorian or 'a' minor to Mixolydian). You are the composer and can use it to write a modern piece or write a historical piece with the ecclesiastical use of the modes.

Melody

Theme(s) - The main melody. Often times melodies are 4 to 8 measures long. Writing 2 or more themes can help the Growth/Form of the piece develop.

Ornaments - Added notes to embellish a melody. Where applicable use grace note(s), trills, turns, glissandos, mordent, appoggiatura, hammer on, pull off, bend, etc.

Inversion - The theme written upside down. Ex. Instead of going 'C' up to 'A' you would go 'C' down to 'A'.

Melodic Inversion - The theme written upside down, but with the same exact intervals as the theme/main melody. For example if the melody starts on a 'C' and goes up a Major 3rd to 'E' then the Melodic Inversion would start on a 'C' and go down a Major 3rd to 'Ab'. This will change the tonality/modality.

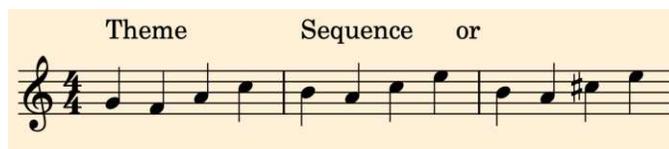
Retrograde - The theme written backwards.

Retrograde Inversion - The theme written upside down and backward (Melodic inversion can still apply here).

Fragmentation - Taking the theme/melody and breaking it into smaller pieces. It is often used in sequences.

Sequence - Writing a fragmented theme/melody several times successively but all the notes move up or down by an interval decided by the composer. For example if your original theme or melody is 'G,' 'F,' 'A,' 'C' and you sequence it by writing it up a 3rd then you would write it as 'B,' 'A,' 'C,' 'E' or raise it by a Major 3rd and you would have 'B,' 'A,' 'C#,' 'E' (See below).

Theme Sequence or



The image shows a musical staff in 4/4 time. The first four notes are G4, F4, A4, and C5, labeled as the 'Theme'. The next four notes are B4, A4, C5, and E5, labeled as the 'Sequence or'. The notes are connected by stems and beams.

Diminution - Keeps the same pitches of the original melody and increase the duration of each note in the theme/melody by a multiple of 2. See the example below.

Theme Diminution



The image shows a musical staff in 4/4 time. The first four notes are G4, F4, A4, and C5, labeled as the 'Theme'. The next four notes are G4, F4, A4, and C5, labeled as the 'Diminution'. The notes in the 'Diminution' section are significantly longer in duration than those in the 'Theme' section.

Augmentation - Keeps the same pitches of the original melody but decrease the duration of each note in the theme/melody by a division of 2. See the example below.



Rhythm

Tempo and Tempo Changes - The pulse of the music. You can increase the beats per minute (BPM) and make the tempo faster than the original tempo, or decrease the BPM and make the tempo slower than the original tempo which would also be a possible sign of Growth/Form. You could also use *accelerando* or *ritardando*.

Time Signature - Tells us how many beats in a measure and which note gets the beat. Time signatures sometimes change in a piece of music. If the time signature changes it can happen often or sporadically. They can also be used to change the feeling of the piece of music and might suggest a change in the Growth/Form.

Variety of Rhythms - Use a variety of rhythms when you compose. Don't make them too easy but don't make them too hard. Using only whole notes is probably boring, writing several septuplet in a row could be impossible to play in time. Think idiomatically (see definition above in **Sound**)

Growth/Form

Binary(AB) - A piece of music with 2 parts - an 'A' section, and a 'B' section. Often times the 'A' section is repeated, and the 'B' section is repeated to make it AABB. Binary can also be ABAB.

Ternary (ABA) - A piece of music with 3 parts - an 'A' section, a 'B' section and then a return to the 'A' section. Generally, the first 'A' section is repeated and the 'B' section is repeated, but the second appearance of the 'A' section (after the 'B' section) is not repeated. This is usually marked with a da capo.

Rondo (ABACA) - A piece of music with 3 or more separate parts - an 'A' section, a 'B' section, and a section 'C', but you could have a 'D' section as well. The 'A' section is played again in between each new section, and composed in the same way and in the same key, but the 'A' section could modulate depending on what the composer wants to do. Common Rondo's are ABACA, ABACABA, ABACADA, etc.

There are other forms in music, but none that apply exactly to the composition unit. However, you are the composer and you get to make those decisions.

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Compositional Technique: Gigue Style

Write a **Gigue**. The gigue originates from the Jigs of Irish, Scottish, and/or Celtic and folk traditions. The **Gigue** is more of a formal composition, which includes counterpoint, and is in the Baroque style (Baroque Era 1600-1750).

Sound

Write a **Duet, Trio, Quarter, or String Orchestra Gigue** with baroque instrumentation. Homophonic or Contrapuntal.

Duet – 2 string instruments in any combination.

Trio – 3 string instruments usually 2 violins and cello, or violin viola and cello

Quartet – 4 string instruments usually 2 violins, a viola, and cello.

Viola da gamba or bass can be used in place of cello. Flute or recorder could be used in place of 1 violin. Lute, harpsicord or piano can be used in place of one instrument in a duet, trio, or quartet.

*If using a lute, it can be used as a melody/counter melody instrument, it can be used as a harmony instrument, or it can be used to play chords or arpeggios, or a combination of the choices above.

String Orchestra – 5 string instruments, must be 2 violins, viola, cello, and bass.

Dynamics should be terraced (use crescendos rarely or not at all).

Harmony

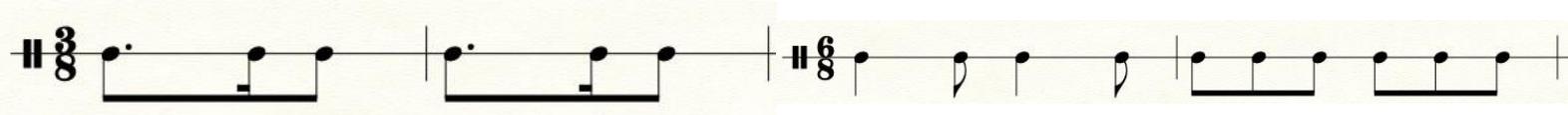
Most giges are in a major key for joyous or festive occasions, but can modulate to a minor key or mode in the B section

Melody

Melody can be passed around from instrument to instrument. The melody uses ornamentation. Types of ornamentation are trills, grace notes, glissandos, turns, mordents, or appoggiaturas.

Rhythm

Giges must be in **3/8, 6/8**, or occasionally 9/8 or 12/8 time and in a **fast tempo**. Occasionally there is a short anacrusis. Common **Gigue** rhythms:



Growth

The form of the gigue must be **binary (AB)**. Most giges have a repeated A section and a repeated B section. See next page for **binary** options.

Types of Binary options:

To help with the way that you compose in **binary**, here are some types of binary options:

Simple Binary – Motivic/Thematic material of the first part does not appear

Rounded Binary – Motivic/Thematic material of the first part reappears (possibly in an altered form) near the end of the second reprise.

Continuous Binary – First part is left tonally open, i.e., it doesn't end with an authentic cadence in the home key. For the sake of this assignment, I do not want you to write continuous binary.

Sectional Binary – First part is tonally closed, i.e., it ends with an authentic cadence in the home key.

Balanced Binary - The two parts of the binary end with the same or similar cadential material.

Examples of Giges -

Bach Cello Suites - Movement 6 in all 6 suites are examples of Giges

Bach English Suite no 2 and no 3 movement 6 in both.

Jean-Marie Leclair Sonata, Op. 3, No. 4 in F - Gigue Allegro Moderato

Heinrich Ignaz Franz von Biber Violin Sonata No. 5 in A Major movement 3 Gigue

George Frideric Handel - The Alchemist movement 4 Minuet-Air-Gigue

Vivaldi - Violin Sonata in A Giga

Compositional Technique: Habanera

Write a **Habanera**. The **habanera** or **contradanza** has its roots in many musicultures. It is the Spanish version of the English contradance which was also used in French courts. Later on the **contradanza** was transformed in Bolivia, Colombia, Cuba, Mexico, Peru, Panama, among other countries at which point it took on folkloric characteristics by the people and cultures of those countries, which includes great use of West Central African rhythms. **Habanera's** or **contradanza's** are generally performed by an **Orquesta Típica** and has varied Instrumentation depending on the country. Instrumentation in Argentina and Uruguay consists of violins (sometimes viola, and cello), bandoneons (similar to accordion), piano, and bass. While in Cuba the instrumentation is cornet, trombone, figle (ophicleide precursor to the tuba), clarinets, violins, bass, kettle drum, güiro. In several instances the **habanera** includes a singer.

Sound

Write a **Duet, Trio, Quarter, or Quintet** with traditional instrumentation. Writing for your ensemble, or experimenting with timbres is also acceptable.

Duet – 2 instruments in any combination.

Trio – 3 instruments in any combination

Quartet – 4 instruments in any combination

Quintet – 5 instruments in any combination.

Sextet - 6 instruments in any combination (Argentina and Uruguay **Orquesta Típica** 2 bandoneons, 2 violins, piano, and bass)

Write for your ensemble or experiment with timbres. If you are planning to write for the instrumentation of your ensemble think about what instruments make up your ensemble, and if there are 1st, 2nd, and/or 3rd parts to some of the instruments.

Dynamics are up to you and are used in a variety of ways. If you have a repeated section the first time it can be played one dynamic and the second time played in the opposite dynamic (ex. p to f).

Harmony

Habanera's are in major or minor keys, or a combination of major and minor, which means they modulate. The bass generally has an **ostinato** which you can read more about in

Melody

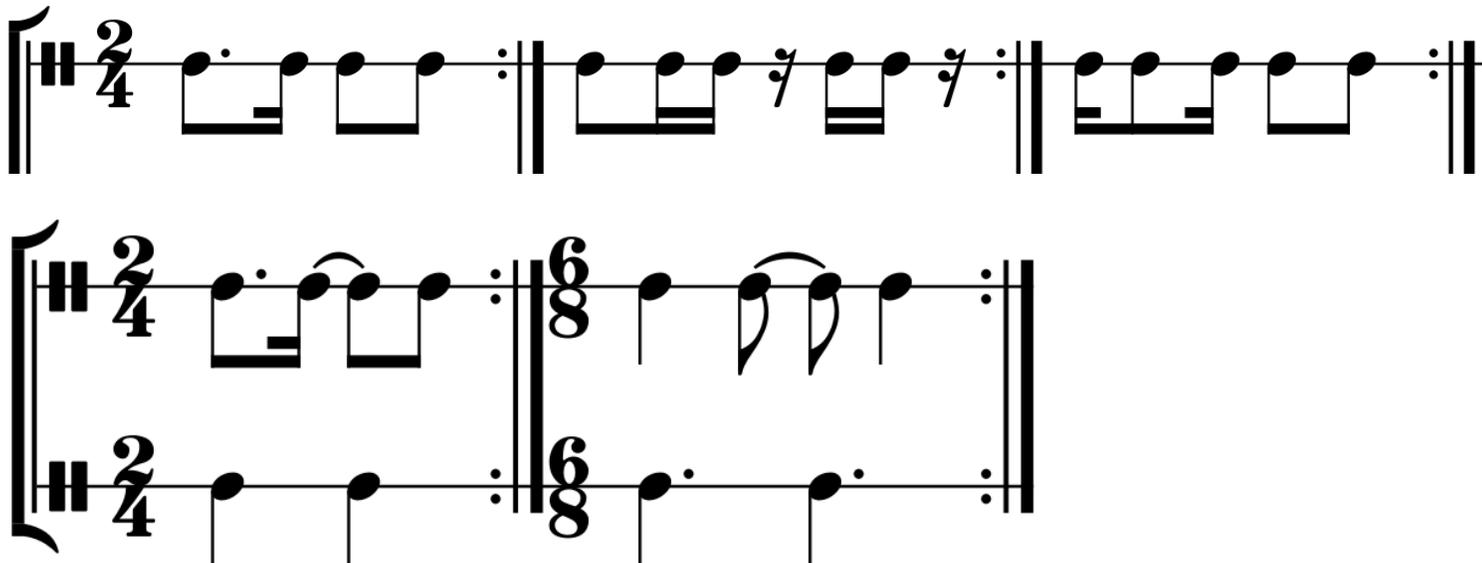
If you have more than one instrument/voice that plays/sings the melody you can pass it between or have them take turns. Often times the melody line will use syncopation and triplets. Occasionally in a **habanera** chromatics are used to walk a melody line down.

Rhythm and Growth Continued on next page

Rhythm

Habanera's are a slower piece/song and can be in **2/4** or **6/8**. A bass **ostinato** (repeated rhythmic passage) often follows the traditional habanera rhythms with an accented upbeat in the middle of the measure. Keep in mind that because an **ostinato** is traditionally used you will not use all of the rhythms below. However, you may use 1 rhythm in the 'A' section and another rhythm in the 'B' section. You also have the possibility of using 2 together as an **ostinato**.

Rhythms used in **Habanera's** are:



Growth

The form of a **habanera** is usually in **Binary (AB)** where each part is 8 to 16 measures, and can be **ABAB** (still in **binary**). In addition to being in binary a **habanera** starts off with an **introduction** of 4 to 8 measures and does not always establish the bass **ostinato** until the 'A' section begins.

Examples of **habaneras**:

Louis Moreau Gottschalk - "Ojos Criollos" and "La Gallina, Danse Cubaine"

Sebastian Yradier - "La Paloma" and "El Arreglito"

Maurice Ravel - Vocalise-Étude en forme de Habanera

Emmanuel Chabrier Habanera for Orchestra

Scott Joplin - Solace

Georges Bizet - Habanera

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Compositional Technique: Hopak

Write a **Hopak** for traditional instrumentation, your ensemble, or experiment with timbres with the help of the information below. It should be at least 2 minutes in length. A **Hopak** is a Ukrainian dance.

Sound

Traditional instrumentation that played **Hopak's** are bandura, kobza, tsymbaly, violin, accordion. The bandura is like a lute crossed with an autoharp, a Kobza is like a lute, and a tsymbaly is like a hammered dulcimer. Composers have made Hopak's for full orchestra so you can be creative in your instrumentation since we don't have traditional instruments near us. There is usually a bass line on the beat. There is usually a percussion instrument that plays on the off beats.

Harmony

Most **Hopak's** are usually in a Major key. They also use a walking bass line. Accordion can play off beat chords, or the instruments substituted for the accordion.

Cadences are usually emphasized, and endings are accented. Usually an **Authentic Cadence (V to I)** is used at the end of phrases and definitely used at the end of the piece.

Melody

Improvisatory melodies that are 4 or 8-bar phrases. March melodies are often used as well. Melody generally stays in the upper voices but depending on your instrumentation it can be passed around from instrument to instrument. The melody uses ornamentation. Types of ornamentation are trills, grace notes, glissandos, turns, mordents, or appoggiaturas.

Higher instruments usually play melodies.

Accordion plays the melody sometimes (or the instrument(s) substituted for the accordion).

Rhythm

Hopak's are predominantly in **2/4** time signature and are usually a fast-paced song/piece. However, the tempos change from fast to slow back to fast to demonstrate the dancers' skills. Hopak's end in a fast tempo or the ending is the fastest tempo. Possible use of Presto or an accelerando at the end. Bass instrument(s) play on the beat, percussion off the beat, and sometimes the accordion is off the beat as well.

Growth

Hopaks can be in **ternary** form (ABA) or **rondo** form (ABACA or ABACABA, or ABACADA, etc.)

Examples of Hopaks –

Modest Mussorgsky – Hopak from Sorochintsy Fair

Michael Skorr – Hopak

Pyotr Ilyich Tchaikovsky – Cossak Dance from Mazeppa

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Compositional Technique: Jig

Write a **Jig** for **Duet, Trio, Quarter, or Quintet** with traditional instrumentation using the information below to help you compose. You can also write for your ensemble, or experiment with timbres. The composition should be at least 2 minutes in length.

Background

A **Jig** is of Celtic and English folk traditions. Traditional instrumentation includes fiddle, tin whistle, flute, bodhrán, accordion, guitar, and others.

Sound

Duet – 2 instruments in any combination.

Trio – 3 instruments in any combination. Usually Fiddle, Tin Whistle, and Bodhrán.

Quartet – 4 instruments in any combination.

Quintet – 5 instruments in any combination.

Write for your ensemble or experiment with timbres. If you are planning to write for the instrumentation of your ensemble think about what instruments make up your ensemble, and if there are 1st, 2nd, and/or 3rd parts to some of the instruments.

Dynamics are used in a variety of ways and can be played loud at the beginning. If you have a repeated section the first time it can be played one dynamic and the second time played in the opposite dynamic (ex. p to f).

Harmony

Most **Jigs** are in a major key for joyous or festive occasions, but can modulate to a minor key or mode in the B section

Melody

Melody can be passed around from instrument to instrument. The melody uses ornamentation. Types of ornamentation are trills, grace notes, glissandos, turns, mordents, or appoggiaturas.

Rhythm

Jigs must be in compound meter **6/8 or 9/8 time** and in a **fast tempo**. Double Jig and Single Jig are in 6/8 while the Slip Jig and Hop Jig are in 9/8. You can do further research on the specific type of jig that you choose.

Growth

The form of the **Jig** can be in **binary (AB), ternary (ABA), or rondo (ABACA)**. Most **Jigs** have a repeated A section and a repeated B section. See next page for **binary** options.

Types of Binary options:

To help with the way that you compose in **binary**, here are some types of binary options:

Simple Binary – Motivic/Thematic material of the first part does not appear

Rounded Binary – Motivic/Thematic material of the first part reappears (possibly in an altered form) near the end of the second reprise.

Continuous Binary – First part is left tonally open, i.e., it doesn't end with an authentic cadence in the home key. For the sake of this assignment, I do not want you to write continuous binary.

Sectional Binary – First part is tonally closed, i.e., it ends with an authentic cadence in the home key.

Balanced Binary - The two parts of the binary end with the same or similar cadential material.

Examples of Jigs:

Morrison's Jig

Swallowtail Jig

The Kesh

The Liltin' Banshee

Donnybrook Fair

Alice Johnson's Jig

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Compositional Technique: Mazurka

You are to write a Mazurka for traditional instrumentation, **duet, trio, quartet**, piano, your ensemble, or you can experiment with different timbres. The composition must be at least 2 minutes in length and you can use the information below to help you write it.

Background

A **Mazurka** is a Polish folk dance that originated in the 16th century. It is important to note that while many composers, most notably Chopin, wrote Mazurkas they were not in a traditional style. Composers observed specific elements of a traditional Mazurka and created music based on the elements, and experimented with those elements.

Sound

A lot of staccato and slurring. You can use **dynamics** as you see fit. Traditional instrumentation is the Vocalist, Shepards Reed Flute, Violin, Dudda-a/Dudy (a type of bagpipe), Accordion, and Large Drum. In some regions a small hand drum/tambourine like instrument accompanied the bass drum. A common ensemble in the Mazowsze region consisted of the violin, large drum, Polish folk accordion, and clarinet.

Harmony

Mazurkas are generally modal and often use the Lydian mode. The first 6 notes of Lydian mode were sometimes known as the “Polish mode.” Must include a drone note (Like a bagpipe) played by a low/bass instrument. The Dudy could play 1 drone (tonic) or 2 drones (tonic and dominant). Cadences are strongly marked and usually emphasized or accented. Based on traditional instrumentation the reed flute, violin, clarinet, and Dudda-a/Dudy took turns playing the melody, or had duets together in whatever combination the composer wanted. While the melody was playing the other instruments played a drone, contrapuntal harmony being played in a variety of ways, and/or one instrument stopped to emphasize the melody and drone playing.

Melody

6 to 8 measure phrases, which can consist of very similar 2-bar question-and-answer subdivisions. Melody generally stays in the upper voices, but depending on your instrumentation it can be passed around from instrument to instrument. The melody uses ornamentation often. Types of ornamentation are trills, grace notes, glissandos, turns, mordents, or appoggiaturas.

Rhythm

In 3/4 or 3/8 time signature. Emphasis must be placed on beats 2 or 3 (this was assisted by the bass drum). Frequent dotted rhythms. Triplets may also be used. Medium to fast tempo 76-120 BPM. However, Kujawiak Mazurkas are slower than the tempo marking above, and Oberek Mazurkas are faster than the tempo marking above. Uses Mazurka rhythms illustrated below. Some of the rhythms can only be used in 3/8 or 3/4 and are separated in groups of 2 or groups of one, but you can use them in a variety of combinations.



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Growth

Mazurka's are generally in **Binary** (AABB), AABC, AAAB, or ABBB, but could also be in **ternary** Form (ABA) or **Rondo** Form (ABACA or ABACABA, or ABACADA, etc.). Sections/phrases are generally 6 to 8 measures in length and each section is generally repeated.

Examples of Mazurkas -

Janusz Prusinowski - Mazurki album

Chopin Mazurkas 1-51

Alexander Glazunov Mazurka in G Major for Orchestra No. 18

Pyotr Ilyich Tchaikovsky Swan Lake Mazurka

Maria Szymanowska 24 Mazurkas

Resources used

<https://polishmusic.usc.edu/research/dances/mazur/>

<https://en.wikipedia.org/wiki/Mazurka>

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Compositional Technique: Minuet style

Write a Minuet 1 and Minuet 2, a Minuet and Trio, or Minuet and Scherzo for a **trio, quartet**, or **string orchestra** using any combination of the instruments below. The composition should be at least 2 minutes in length and you can use the information below to help you compose.

Minuet 1 and 2 and Minuet and Trio are Baroque styles/genres of dances

Minuet and Scherzo is a Classical style/dance addition where the scherzo is faster and has more changes in dynamics and orchestration, but the information below can still apply.

Sound

Instrument 1

Violin

Flute

Recorder

Instrument 2

Violin

Lute*

Instrument 3

Cello

Viola da gamba

String Quartet is always violin 1, violin 2, viola, cello (or bass)

String Orchestra is always violin 1, violin 2, viola, cello , bass.

*If using a lute it can be used as a melody/countermelody instrument, it can be used as a harmony instrument, or it can be used to play chords, or a combination.

Harmony

The first minuet can be major or minor. The second minuet must be the relative tonality of the first minuet, or it can be in a mode. The end of minuet 1 must end in a Perfect Authentic Cadence (Dominant to Tonic).

Melody

Usually on instrument 1, but can be shared by the trio.

Rhythm

Each minuet must be in $\frac{3}{4}$ time and in a **dance tempo**.

Growth

The form of minuet 1 and 2 must each be **binary**.

You must put a **da capo** to minuet 1 at the end of minuet 2 to make the overall piece **ternary**.

For each minuet:

The A section of each minuet must be at least 8 measures repeated or as much as 16 measures repeated.

The B section must be at least 16 measures repeated, 24 measures repeated, or as much as 32 measures repeated.

Types of Binary options on the back.

To help with the way that you compose in **binary**, here are some types of binary options:

Simple Binary – Motivic/Thematic material of the first part does not appear

Rounded Binary – Motivic/Thematic material of the first part reappears (possibly in an altered form) near the end of the second reprise.

Continuous Binary – First part is left tonally open, i.e., it doesn't end with an authentic cadence in the home key. For the sake of this assignment, I do not want you to write continuous binary.

Sectional Binary – First part is tonally closed, i.e., it ends with an authentic cadence in the home key.

Balanced Binary - The two parts of the binary end with the same or similar cadential material.

Examples of minuets –

Bach Cello Suites - Suite 1 movement 5 and Suite 2 movement 5.

Mozart Symphony #36 in C movement 3 is a menuet and trio.

Haydn's surprise symphony No. 94 movement 3 is a menuet

Mendelssohn String Symphony No 6 movement 2

Ignatius Sancho has several minuets

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Compositional Technique: Odissi

Write an **Odissi** for a **Trio**, or **Quartet** with traditional instrumentation with the help of the information below. You may also write for your ensemble, or experiment with different timbres. The composition should be at least 2 minutes in length.

Background

The Odissi is an ancient Indian classical dance drama from Odisha, which is an eastern coastal state in India. Odissi's were predominantly performed by women and they told religious stories and taught about spiritual ideas relating to Hindu deities Shiva and Surya and Hindu Goddesses. Traditional instrumentation varies by region but uses the following instruments **tanpura**, **mardala**, and one or two other melody instruments like **harmonium**, **bansuri**, **sarangi**, **sitar**, or **violin**. Sometimes a **manjira** (small cymbals) is used. **Vocalists** may be featured as well and they generally sing simple rhythmic phrases that match the choreographed dancing.

Sound

Most **Odissi's** include a small ensemble of 3, 4, or 5 instrumentalists/vocalists.

Trio – 3 instruments in any combination. Usually tanpura, mardala, and one melody instrument (harmonium, bansuri, sarangi, sitar, or violin)

Quartet – 4 instruments in any combination. Usually tanpura, mardala, and 2 melody instruments or 1 melody instrument and voice.

Write for your ensemble or experiment with different timbres. If you are planning to write for the instrumentation of your ensemble think about what instruments make up your ensemble, and if there are 1st, 2nd, and/or 3rd parts to some of the instruments.

Dynamics are used in a variety of ways. Dynamics generally change depending on the the subject matter of the music or what is happening with the choreography. You do not need to make choreography to go along with your music.

Harmony

Like most Indian Classical Music **Odissi** does not use harmony in the way that western/European Classical music does. However, the tanpura plays a drone based on the raga that is used and may have to change the tuning of it's 4 strings (because of the raga choice). Since the raga decides the melodic material (similar to a major scale, minor scale, or mode) it will be discussed in the next section.

Melody

Melodies sound improvisational, or have improvisational aspects. Melodies are based on **ragas**. Ragas can be compared to what we know as major scales, minor scales, and modes, but there are other qualities that are related to each raga and must be present. In western music we call this extra musical qualities. Some ragas are to be played in different times of year, different times of day, for specific emotions, etc. Think on these things when you learn about the raga that you are choosing to compose with. Often times the ascending notes in a raga are different than the descending notes in the same raga. Some times the number of notes played ascending

meters called tala. There can be several tala with the same beats (matra), but they are emphasized differently and this can be expressed by counting it additively. For example Jhoomra and Dhamar tala's have 14 beats, but they are divided differently. Jhoomra is 3+4+3+4 and Dhamar is 5+2+3+4. Common tala used for **Odissi** are Ektala, Khemta, Rupak, and Adi tala. There are examples of rhythms below and they are normally played on the mardala (drum). These are only approximations of where the notes are placed using drum set notation and you may want to do more research for the exact timbres and articulations for each individual note because each tala is very intricate in it's execution.

Ektala has 12 beats (matras) and is divided into 2+2+2+2+2+2. It can be used at slow, medium, or fast tempos and a common medium tempo rhythm is -



Khemta has 6 beats (matras) and is divided into 3+3. A common Khemta rhythm is -



Rupak has 7 matras and is divide into 3+2+2. It is the only tala that has a unstressed beat (Khali) on the first count. A common Rupak rhythm is -



Adi has 8 matras and is divided into 4+2+2. A common Adi rhythm is -



Growth

The form of the **Odissi** is very different than the other compositional techniques. Often times an Odissi starts out with an introduction called Mangalacharana that consists of only the tanpura (drone) and melody instrument or voice and at a slower or medium slow tempo. The next section is called the Battu Nrutya and is easily identified because it is when the drums come in and has a faster pace. The next sections are called Nritya, followed by the Natya, and concluded by the Moksha section and in each of the 3 sections the rhythm increases/notes are shorter in duration, the tempo increases, or both. To reiterate there are a total of 5 sections to each Odissi and in order they are: 1. Mangalacharana, 2. Battu Nrutya, 3. Nritya, 4. Natya, and 5. Moksha.

Disclaimer

Much of the information above is extracted from the resources mentioned in the “Resources Used” area below and composers are encouraged to research and learn more to gain a better understanding about this beautiful musiculture with respect to, what western music calls, extra musical elements that are common parts of Indian Classical Music. Think on the subject matter of the raga that you use when composing to help you compose more authentically.

Examples of Odissi

Varsha (monsoon) Pallavi

Batu

Abinaya

Mokshya

Pashyati dishi dishi

Priya Charu Shile

Resources Used

Odissi - Varsha Pallavi - [YouTube.com/watch?v=-tAmSrLGAYM](https://www.youtube.com/watch?v=-tAmSrLGAYM)

Sangtar - <https://www.sangtar.com/tag/khali/>

Raag Hindustani - <https://raag-hindustani.com/>

Wikipedia - <https://en.wikipedia.org/wiki/Odissi>

- <https://en.wikipedia.org/wiki/Raga>

- [https://en.wikipedia.org/wiki/Tala_\(music\)](https://en.wikipedia.org/wiki/Tala_(music))

Kksongs - https://kksongs.org/tala/tala_list.html

Srjan - <https://www.srjan.com/odissirepertoire.php>

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Compositional Technique: Tarantella

Write a **Duet, Trio, Quarter, or Quintet** with traditional instrumentation, for your ensemble, or experimenting with timbres is also acceptable. The composition is at least 2 minutes in length and you can use the information below to help you compose it.

Background

A **tarantella** is a southern Italian folk dance that was used as a ritual cure to get rid of the venom from a tarantula bite. There is a difference in the instrumentation from the ancient version (more percussion and vocals) and later traditional, but the most common instruments that are used in the **tarantella** are tambourine, frame drums, castanets, jaw harps, accordion, flute, guitar, chitarra battente, mandolin, zampogna (bagpipes), clarinet, trumpet, and violin.

Sound

Duet – 2 instruments in any combination.

Trio – 3 instruments in any combination (Accordion, tambourine, guitar/mandolin)

Quartet – 4 instruments in any combination (Accordion, tambourine, guitar/mandolin, flute/violin/clarinet).

Quintet – 5 instruments in any combination.

Write for your ensemble or experiment with timbres. If you are planning to write for the instrumentation of your ensemble think about what instruments make up your ensemble, and if there are 1st, 2nd, and/or 3rd parts to some of the instruments.

Dynamics are up to you and are used in a variety of ways. If you have a repeated section the first time it can be played one dynamic and the second time played in the opposite dynamic (ex. p to f).

Harmony

Tarantella's are in major or minor keys, or a combination of major and minor, which means they modulate. Think of the context when composing, it is a dance that is used to purge venom from the body. The bass line is generally on the beat.

Melody

Melody can be passed around from instrument to instrument. Often times groups of 3 eighth notes are **neighboring tones**, and are most often sequenced in a step wise motion going down. However, from 1 group of neighboring tone eighth notes to the next they are not always in a step wise sequence and intervals between each group of 3 eighth notes could be a 2nd, 3rd, 4th, etc.

Rhythm and Growth Continued on page 2

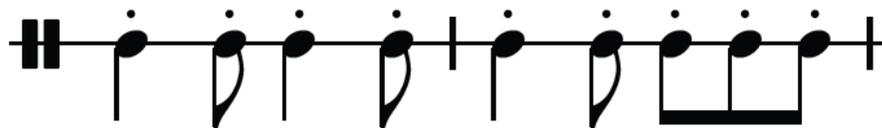
Rhythm

Tarantella's must be in compound meter **6/8 or 12/8 time** and in a **fast upbeat tempo**. In very rare occasions they can be written in 4/4.

Common rhythms used in **Tarantella's** are:



While the above rhythms are displayed together they can be used in any combination. The rhythms can also be accentuated by using staccatos.



Growth

The form of the **Tarantella** can be a **Binary (AB)** that goes **ABAB**, **Ternary (ABA)** or **Rondo (ABACA, or ABACABA)**.

Examples of **tarantellas**:

Tarantella D'Alti Tempi

La Bella Caterina

Tarantella della Conca d'Oro

Rossini - La Danza Tarantella Napoletana

Chopin - Tarantella Op. 43

Jeffrey S. Bishop - Tarantella

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Compositional Technique: Zweifacher

Write a **Zweifacher** for **Duet, Trio, Quartet, or Quintet** with traditional instrumentation, writing for your ensemble, or experimenting with timbres. The composition needs to be at least 2 minutes in length and you can use the information below to help you compose.

Background

Zweifacher means two times and is a Southern German folk dance that is primarily danced in Bavaria but is also known in the Black Forest, Austria, the Czech Republic and else where. It is said that the **zweifacher** is older than the German language. A wide variety of instruments have played **zweifachers** and you can pick and choose which instruments you want to write for. Some traditional instruments used in **zweifachers** are trumpet, tuba, accordion, bass, clarinet, and drums. On occasion, depending on the culture/region, piano, fiddle, saxophone, and trombone are used.

Sound

Usually a melody instrument(s), harmony instrument(s), and a bass instrument playing the bass line.

Duet – 2 instruments in any combination.

Trio – 3 instruments in any combination. Trumpet/clarinet, tuba, accordion (can do melody and/or harmony).

Quartet – 4 instruments in any combination.

Quintet – 5 instruments in any combination.

Write for your ensemble or experiment with timbres. If you are planning to write for the instrumentation of your ensemble think about what instruments make up your ensemble, and if there are 1st, 2nd, and/or 3rd parts to some of the instruments.

Dynamics use is up to you and are used in a variety of ways and can be played loud at the beginning. If you have a repeated section the first time it can be played one dynamic and the second time played in the opposite dynamic (ex. p to f).

Harmony

Most **Zweifachers** are in a major key and are for dances or festive occasions. They can modulate to other closely related major keys and occasionally modulate to minor keys but return to a major key.

Melody

Melody can be passed around among the higher or middle range melody instruments. The melody uses ornamentation. Types of ornamentation are trills, and grace notes, but other types of ornaments can occasionally be heard.

Rhythm

Zweifachers alternate between 2 measures of **3/4** (waltz) and 2 measures of **2/4** (pivot) and are in a **quick tempo**.

Growth

The form of the **zweifacher** is generally in **Ternary (ABA)** form and the 'A' and 'B' sections are usually repeated. In some instances an **Intro** is played before the 'A' section. Some **Zweifachers** have 2 or 3 **Zweifachers** in the same piece for example:

1st ABA 2nd CDC (da capo) 1st ABA, and it may **modulate** to a different key going from the first **zweifacher** to the second, and modulate back when it returns to the first.

Or

1st ABA 2nd CDC 3rd EFE, and it may **modulate** to a different key going from the first **zweifacher** to the second, and modulate to another key when it goes to the 3rd, or the 3rd **zweifacher** is in the same key as the first (It is up to the composer to decide).

Examples of **zweifachers**:

Die alte Kat

Wintergrün

Eisenkeil

Da Zipfe Michi

S'Luada

Bedřich Smetana - Furiant from the Bartered Bride

Jan Koetsier - Grassauer Zweifacher, Op. 105 No. 3

Schneider-Zweifacher.

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