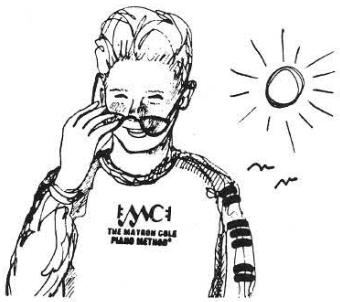
Step #5 – Expand the Music to a More Complicated Version (if desired)



Wait a Minute Waltz

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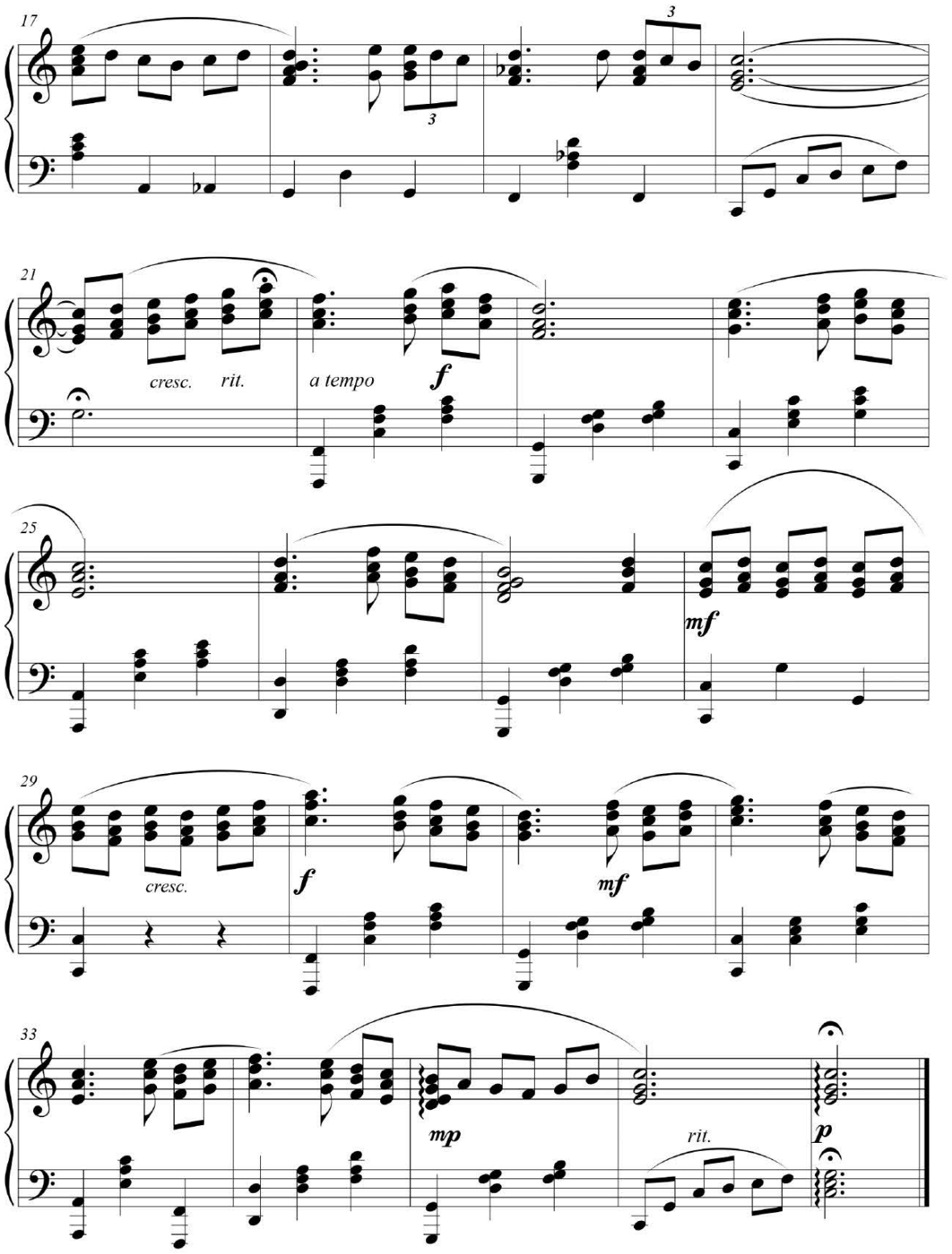

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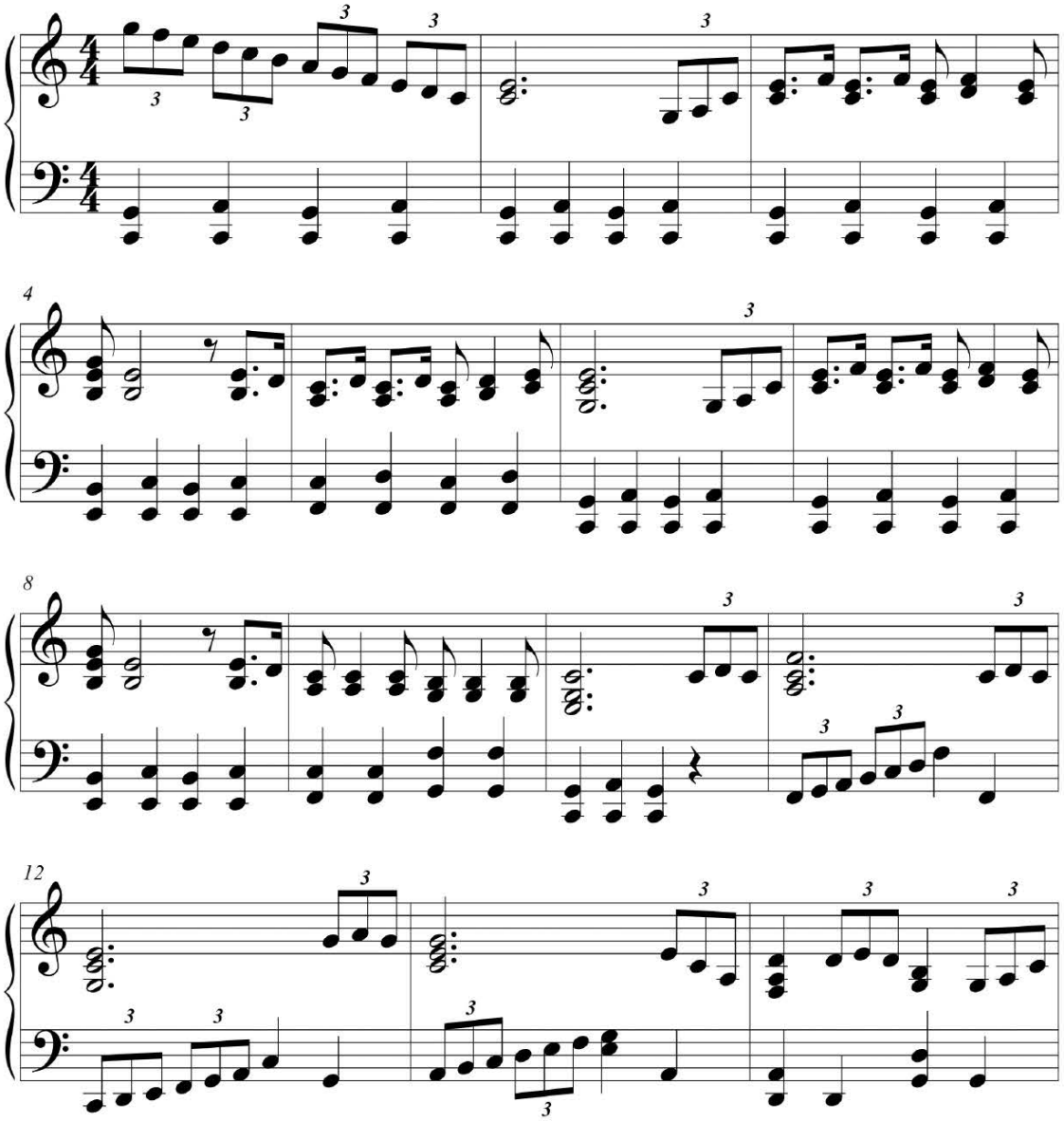
Summer Roadtrip





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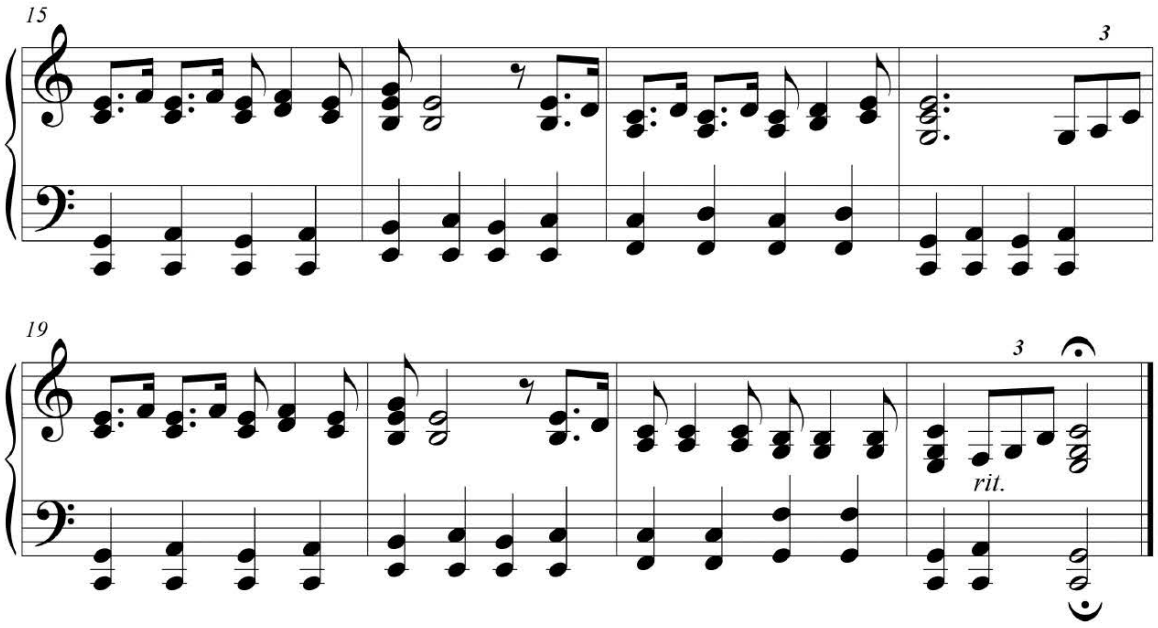

Let's Review What We Have Learned!

1. Every composition needs at least two different "tunes". _____ (Yes or No?)

2. Those two tunes can be identified as Tune A and Tune B. _____ (Yes or No?)

3. The term "Sonata Form" means that the composition is written in ABA. _____ (Yes or No?)

4. In every major scale, the three tones that comprise the _____ (dominant or tonic?) chord are the "magnet tones" of that scale.

5. Magnet tones draw the other tones of the composition toward them. _____ (Yes or No?)

6. The magnet tones are always in effect but can be ignored if the composer so desires. _____ (Yes or No?)

7. Start your composition with at least _____ (one or two?) tones from the tonic chord.

8. Tune B is often begun on tones from the _____ (IV or vi?) chord.

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9. There are two "moving" or "unstable" tones in every major scale. These tones are the 4th and 7th tones of the scale. Why are these two tones unstable and wanting to "move" to another tone? _____ (The 4th and 7th tones are only a half-step away from one of the magnet tones. - or - A woodchuck would chuck all the wood that a woodchuck could chuck if a woodchuck could chuck wood.)

10. There are three major chords and three minor chords that can be built using the un-altered tones of every major scale. What are the Roman Numerals that signify the three **major** chords? _____ (I, IV, V or ii, IV, vii°?)



11. Every composition that is written in a major key can be harmonized with only the I IV and V chords. _____ (Yes or No?) Playing only the I, IV, and V chords is how guitarists and keyboard players strum along when playing in a country-western band or a rock band.

12. Two minor chords can be substituted for C Major. What are those two minor (secondary) chords? _____ (Fm & Dm or Am & Em?)

13. A phrase is a "musical sentence" and varies in length, but most phrases are usually _____ (four or sixteen?) measures long.

14. Phrase marks look like slur marks and tie-hold marks and tell you to play with a legato touch. _____ (Yes or No?)

15. A type of cadence ends a phrase. A cadence must have _____ (one or two?) chords.

16. To use the strongest of all cadences, have the tonic tone as the highest "voice" and as the "lowest" voice on the second chord. _____ (Yes or No?) FYI: This cadence is the "perfect authentic cadence".

17. Chords naturally want to move down a fifth. That is the strongest preference. _____ (Yes or No?)

18. What is the second strongest preference in chord movement? _____ (Up a fifth - or - Up a third?)

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19. When choosing chords for our composition's harmony, we must visually "weed out" tones that do not belong to the chord of our choice. Those tones are identified as non-chord tones. _____ (Yes or No?)

20. Most measures of our composition are built around the tones found in a single chord. _____ (Yes or No?)

21. To give our compositions good form, we need to repeat patterns and sequences. _____ (Yes or No?)

22. Those patterns and sequences may be in the melodic line and/or in the rhythm used. _____ (Yes or No?)

Answers: **1.** Yes; **2.** Yes; **3.** Yes; **4.** tonic; **5.** Yes; **6.** Yes; **7.** two; **8.** IV; **9.** The 4th and 7th tones are only a half-step away from one of the magnet tones; **10.** I, IV, V; **11.** Yes; **12.** Am & Em; **13.** Four; **14.** Yes; **15.** Two; **16.** Yes; **17.** Yes; **18.** Up a Fifth; **19.** Yes; **20.** Yes; **21.** Yes; **22.** Yes



DEAR SEEKERS OF KNOWLEDGE,

I HOPE THAT THIS SMALL BOOKLET HAS SERVED AS AN IMPETUS TO KICK-START YOUR OWN COMPOSING SKILLS. CONDENSING SUCH A COMPLEX SUBJECT AS COMPOSITION INTO FIVE STEPS WAS AT TIMES OVERWHELMING FOR ME, AND I CONFESS THAT I REWROTE PARTS OF THIS PROJECT SEVERAL TIMES. BUT EVEN THOUGH I SUFFERED FROM MENTAL FATIGUE ON NUMEROUS DAYS, I ENJOYED WRITING "COMPOSE YOURSELF!"

BEST WISHES TO ALL OF YOU,

Mayron Cole

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