

MUSIC
IN THE ROUND 

WECOMPOSE
STUDENT RESOURCE PACK (KS4)
2024-2025

Your name:

Composer:

Title:

Date of composition:

Instruments:

Start in the circle below. As you listen, note down any words that you would use to describe the music.

Then, think about the seven elements of music in the coloured circles. How do each of these elements help express the mood, or feeling of the music? If you're stuck, start by mapping your words from the circle below onto the different elements.

1. What words would you use to describe this piece? Does it convey a particular mood or feeling? (Write your words below)

2. How do these elements (tonality/ tempo etc.) convey the mood or feeling of the piece? (Write your ideas under each heading)

RYTHM

TEMPO

MELODY

HARMONY & TONALITY

TEXTURE

DYNAMICS

FORM

Your name:

Composer:

Title:

Date of composition:

Instruments:

Start in the middle on the other side of the sheet. As you listen, note down any words that you would use to describe each of the eight elements of music in the coloured circles.

Work your way out. How do each of the features you note down help express the mood, or feeling of the music? You can then come back to this side and note down anything that feels important to you under each of these headings.

What can you discover about the context of this piece?

What inspired it? What circumstances was it written in? What pieces was it written to be similar -- or different -- to?

How were the different instruments used within this piece?

What do you like about this piece?

Try to be as specific as possible

What do you dislike about this piece?

It's OK not to like it! Try to be as specific as possible

Did you notice any contrasting moments in the piece?

Overall, how does this music make you feel?

When you are composing, what could you take from this piece?

PLANNING YOUR PIECE – INITIAL QUESTIONNAIRE

1. Describe what are you writing about, or the kind of mood, energy and sounds you want to evoke?

- Is it about a memory or experience?
- Perhaps it's about a painting?
- Perhaps it's about the walk of a prisoner through a crowd of angry, fearsome onlookers...
- Perhaps it's going to be a highly energetic piece that builds and builds until suddenly it all drops out to a misty darkness...

2. Who is the intended audience and/or occasion for your piece?

E.g. a wedding ceremony, audience for contemporary music, a children's concert, audience at a gig...

3. What are your musical aims for the piece?

E.g. to write a tuneful piece that grows to a climax, to try composing in different time signatures, to explore use of dissonant harmony...

4. How do you intend to compose for this piece?

E.g. compose ideas on your instrument and then translate these onto Sibelius, use Garageband or another DAW, try ideas out with other musicians in class...

5. What other pieces of music are you going to listen to, to help inform your piece?

PLANNING YOUR PIECE

1. How many sections will your piece have?

E.g. think about whether something changes in the story, mood, or expression of your piece and whether each of these is a different section.

2. Describe each section using one sentence. (Add more rows if you need).

E.g. what happens in this section or what words describe the mood/ energy in this section?

SECTION 1)

SECTION 2)

SECTION 3)

3. For each section, what musical elements will you use to help you achieve the imagery, mood or expression?

Here's some things to think about before you write anything down....

- What tempo (speed) will each section be?
- What kind of rhythms will this section use?
- What kind of texture will this section have?
- Will this section use a particular scale?
- What sort of chords will you use to make this section?

SECTION 1)

SECTION 2)

SECTION 3)

Add more boxes on a separate sheet of paper if you need...

CHOOSING A SCALE

Scales and **modes** are collections of pitches that composers often use when composing melodies. It's important that the choices you make about which scale or mode to use reflect the mood you want to create for the listener. To help with this, take a look at the table below which provides information on some different scales and modes, the pitches they use and the mood they can help create:

| Scale | Example | Mood |
|------------------|---|--|
| Major | C major: C, D, E, F, G, A, B, (C) | Happy, uplifting |
| Minor | D minor: - D, E, F, G, A, Bb, C, (D) | Sad, more reflective |
| Harmonic Minor | D harmonic minor - D, E, F, G, A, Bb, C#, (D) | Scary, haunting |
| Aeolian Mode | C, D, Eb, F, G, Ab, Bb, (C) | Melancholic, emotional. Used in rock an pop. |
| Whole Tone | C, D, E, F#, G#, A# | Dreamy |
| Blues | D, F, G, G#, A, C, (D) | Jazzy |
| Chromatic | All of the pitches! | Free-falling, exciting |
| Major Pentatonic | D, E, F#, A, B | Joyful, used a lot in folk music |
| Minor Pentatonic | D, E, F, A, C | Used in rock and folk music |
| Phrygian Mode | C, Db, Eb, F, G, Ab, Bb, (C) | Middle Eastern, Spanish, flamenco feel |
| Lydian Mode | C, D, E, F#, G, A, B, (C) | A more dreamy, exotic and futuristic feel |

Tonal music...

...is written using a major or minor scale.

Modal music...

... is music written using a mode.

Atonal music...

...is music written outside of a particular scale or mode. Composers who write atonal music often choose their own set of pitches that they will use for the composition.

Write down the notes of your scale here:



RHYTHM

| | 1 | 2 | 3 | 4 |
|-------------------------------|---|---|---|---|
| Semibreve (4 beats each) | | | | |
| Minim (2 beats each) | | | | |
| Crotchet (1 beat each) | | | | |
| Quaver (1/2 beat each) | | | | |
| Semiquaver (1/4 beat each) | | | | |

Composers combine different rhythms to make patterns or phrases that help them express the mood of their piece. Here's some different ways in which composers use rhythm:

- a) Create lilting or dance-like figures using dotted rhythms
- b) Blur the sense of a strict pulse using crotchet triplets or syncopation
- c) Create the feeling that energy is building by using rhythms that gradually divide the beat further and further (e.g. develop from using crotchets to quavers and semiquavers)
- d) Create the feeling that energy is decreasing by using rhythms that gradually use fewer and fewer subdivisions (e.g. develop from using semiquaver runs to quavers and crotchets)
- e) Compose patterns of repeating rhythms and ostinatos to create a driving energy
- f) Compose phrases that use a few different rhythms within them to create a conversational statement from a solo instrument
- g) Compose phrases that use minimal rhythms within them to create a memorable or striking statement (perhaps making a feature of rests, too)
- h) Use similar rhythms across a texture to create a sense of landscape or mass
- i) Use different rhythms in a solo instrument to the rest of the ensemble to emphasise a statement from an instrument

Here's some examples of what we mean by dotted rhythms, triplets, syncopation, etc.

Dotted rhythms

1 2 3 4 1 2 3 4 1 2 3 4

Triplets (and some ways to develop them)

1 2 3 4 1 2 3 4 1 2 3 4

Syncopation

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Setting up a repeating pattern with rests

1 2 3 4 1 2 3 4 1 2 3 4

Setting up a repeating pattern with rests

1 2 3 4 1 2 3 4

...but starting the pattern part-way through

1 2 3 4 1 2 3 4

Creating Harmony With Triads

Music would sound a little bit boring if it was just a series of notes played one at a time. In order to create music that portrays certain feelings or emotions, composers combine notes together, so they are played at the same time. This playing of more than one note at a time creates 'harmony'.

We can think of melody as a horizontal aspect of music, because melodies are a sequence of notes played one after the other. However, we can think of harmony as a vertical aspect of music with notes stacked on top of one another, because they're played at the same time.

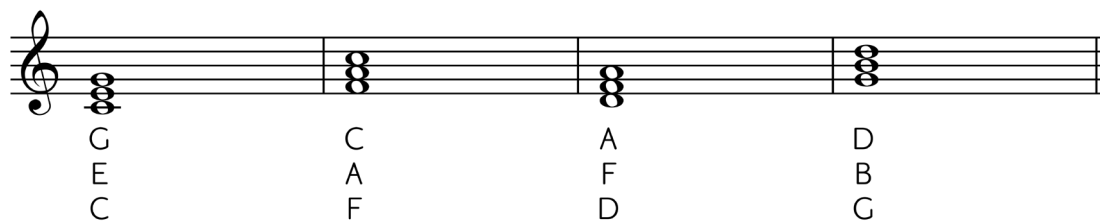
Composers use harmony alongside other elements of music such as the tempo (speed), dynamics (volume), structure, rhythm, melody, instruments and texture, to convey certain feelings, emotions or moods through their music.

Harmonies with two or more notes are called chords. One of the most commonly used chords is a triad. 'Tri' means the chord is made up of 3 notes.

Look at these notes from a C major scale (these are all the white notes on a piano):



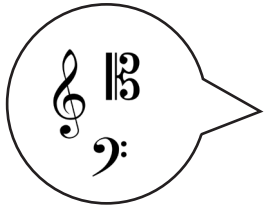
To build a triad, you choose one note from the scale, miss one out, play the next, miss one out, and play the next. For example these chords...



...are created like this:



1. Write down the notes of your scale here:



2. In the table below, build a triad from each note of the scale. E.g. here is one we started in C major

| | |
|---|---------|
| C | C, E, G |
| D | D, F, A |
| E | E, G, B |

| | | | |
|---|---|---|--|
| G | A | B | |
| E | F | G | |
| C | D | E | |

- a) Write each note of the scale in the left column. Start from the first note of the scale and don't forget about any sharps or flats!
- b) Write each triad in the right column

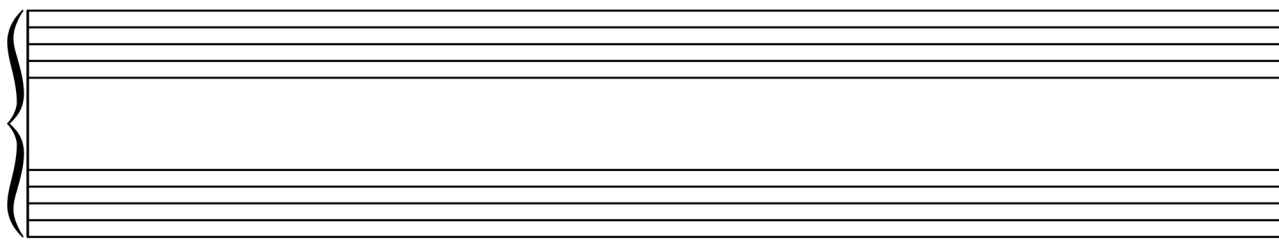
| | |
|--|--|
| | |
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| | |
| | |
| | |
| | |

- 1. Tonic -----
- 2. -----
- 3. -----
- 4. -----
- 5. Dominant -----
- 6. -----
- 7. -----

- c) Write out the triads on the stave below
- d) Extension: Finish labelling each chord on the dotted lines. Use "How to label chords..." on page 23 to help you.

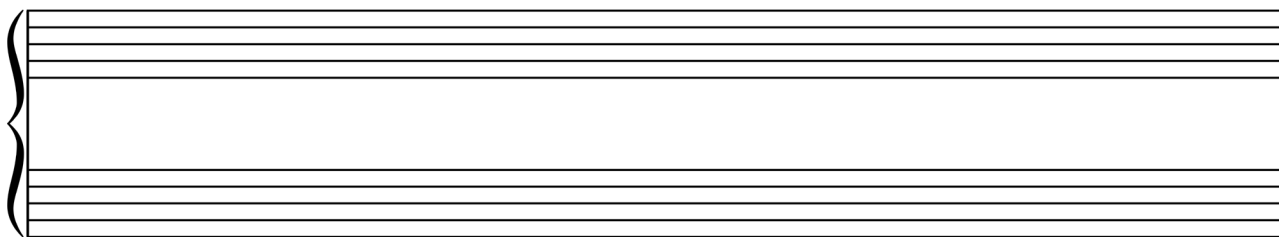
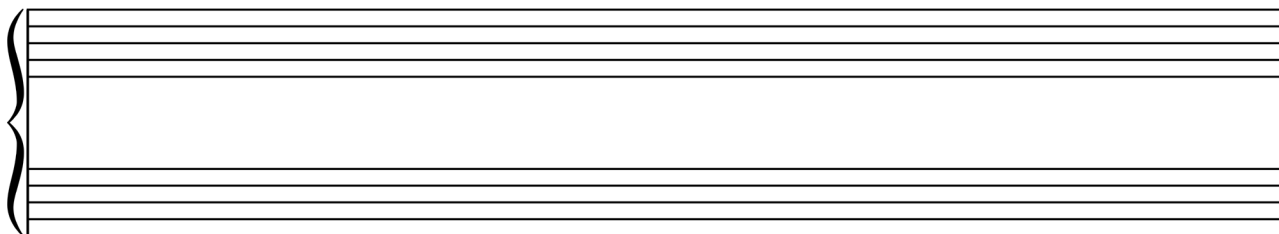


WRITE YOUR OWN TRIADS HERE



WRITE DOWN YOUR SKETCHES FOR SOME HARMONIC PROGRESSIONS HERE

Use the staves or the space below if you'd prefer to just write out the note names.



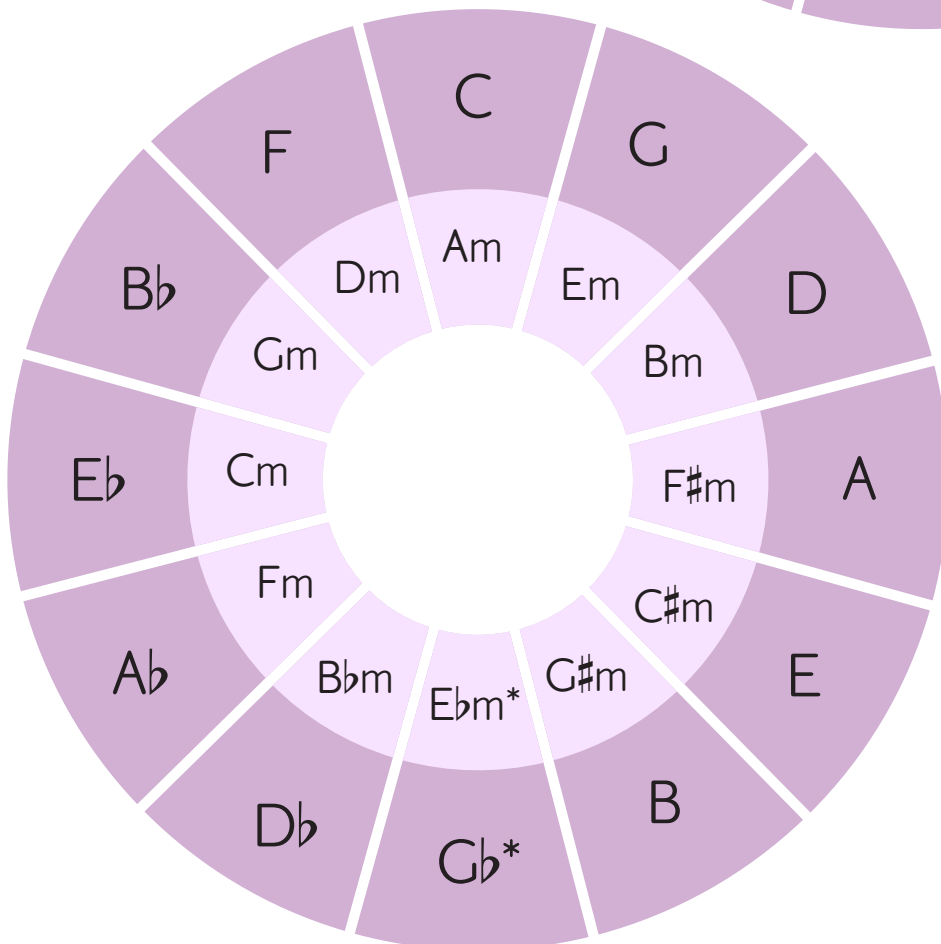
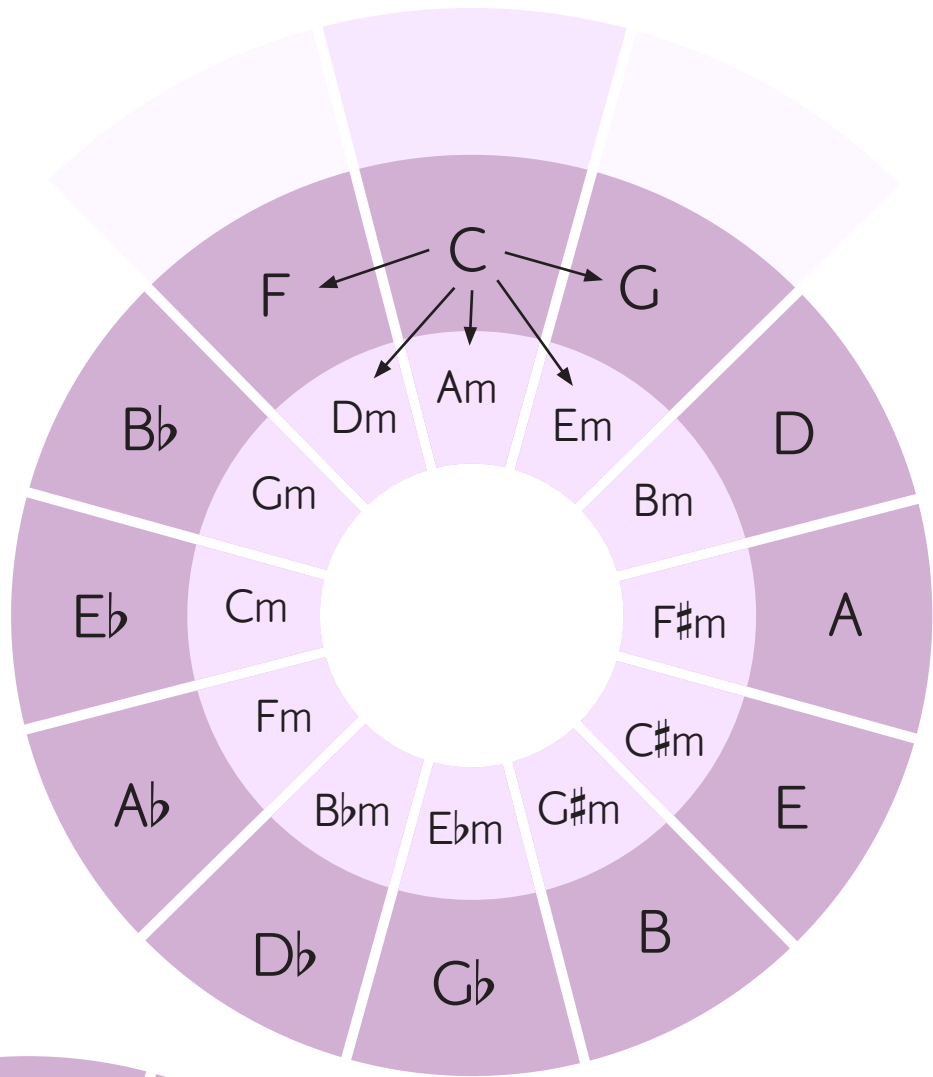
MODULATION

When composers modulate from their original key to a new key, they often modulate to a closely related key.

You can use a diagram called the circle of fifths to help you identify the 5 closely related keys to your original key.

The closely related keys are always next to, or diagonally adjacent to your original key.

So, if your original key is C major, the 5 closely related keys are F major, D minor, A minor, G major and E minor.



1. To find your closely related keys:

- Circle your original key on the diagram
- Draw arrows to the keys directly next to, or diagonally adjacent to, your original key.



2. Choose one of your five closely related keys that would like to modulate to.

a) Write the name of this key here:

| |
|--|
| |
|--|

b) Write the notes of it's scale here (don't forget about any sharps or flats!):

| |
|--|
| |
|--|

3. Write down the triads of your original key and your modulating key:

a) Write each note of the scale in the left column. Start from the first note of the scale and don't forget about any sharps or flats!

b) Write each triad in the right column

c) Write out the triads on the staff

ORIGINAL KEY

| | |
|--|--|
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MODULATION KEY

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4. Identify the triads that are the same in the original key and the modulation key and write them in the PIVOT CHORDS table on the next page.

These are called pivot chords because you can use them to move fluidly between the two keys (as the chords belong to both keys).

5. Identify the triads that only belong to the modulating key and write them in the MODULATING CHORDS table on the next page.

These are called modulating chords because they establish that we have moved away from the original key.

PIVOT CHORDS

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MODULATING CHORDS

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| |

IDIOMATIC WRITING TIPS

We recommend watching:

- Writing for Clarinet: <https://musicintheround.co.uk/resources/composing-for-clarinet/>
- Writing for Clarinet Quintet: <https://musicintheround.co.uk/resources/composing-for-clarinet-quintet/>

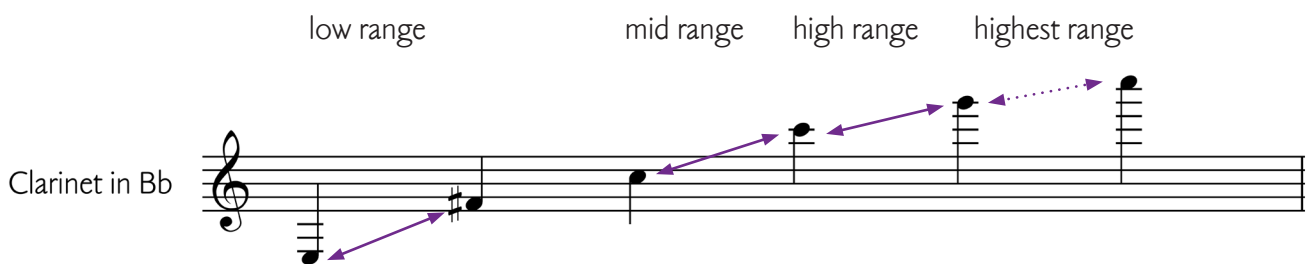
Then, if you would like some more detail on the specifics of writing for strings, watch:

- Introducing the Instruments of a String Quartet: <https://musicintheround.co.uk/resources/introducing-the-string-quartet/>

A clarinet quintet is made up of a string quartet (2 violins, a viola and a cello) plus a clarinet.

Writing for Clarinet

Although the clarinet family includes instruments of lots of shapes and sizes (including the bass clarinet and the soprano clarinet), the most common clarinet to write for is called the Bb clarinet. The clarinet is known for its distinctive sound in different parts of its register. Its low range has a gorgeous dark, rich quality. Its middle range is bright and lively. Writing for it in its upper range will make it stand out of any texture!



Writing for String Quartet

The string quartet covers a wide range of pitches from the cello being able to play very low, the violins being able to play very high, and the viola being the filling in the middle of this musical sandwich!

Four musical staves for a string quartet: Vln. 1, Vln. 2, Vla., and Vc. The staves are grouped together. The Vln. 1 and Vln. 2 staves are in treble clef, the Vla. staff is in alto clef (C-clef), and the Vc. staff is in bass clef. A solid purple arrow points from a low note on the Vc. staff to a high note on the Vln. 1 staff. Another solid purple arrow points from a mid-range note on the Vla. staff to a high note on the Vln. 2 staff. A dotted purple arrow points from a high note on the Vln. 1 staff to a note labeled '8va' on the Vln. 2 staff. Another dotted purple arrow points from a high note on the Vln. 2 staff to a note labeled '8va' on the Vla. staff. A third dotted purple arrow points from a high note on the Vla. staff to a note labeled '8va' on the Vc. staff. The labels 'comfortable range' and 'extreme range' are placed above the staves to indicate the relative positions of these ranges.

There are things that all the instruments in a string quartet can do for example they can all play the strings with a bow (arco), or by plucking the strings with their fingers (pizzicato). Remember, each of the instruments in a string quartet has a unique sound quality and the decisions you make for how each of the instruments are used will affect the overall mood of the music.

Try this!

Learning objectives: to identify / to analyse

Extension task:

Take a look at this music by some living composers who are writing music today. The composers have used the following techniques. Can you identify where they are used?

- arpeggiated chord in the strings (the notes of the chord are played one after the other (sequentially), rather than at the same time.
- crescendo
- diminuendo
- pizzicato (where the strings are plucked with the fingers)
- portamento in the strings (slide from one note to the next)
- sul ponticello (at the bridge on a string instrument, creating a whispery sound)
- glissando in the clarinet
- tongued notes in the clarinet
- slurred notes in the clarinet

Violin 1

Violin 2

Viola

Cello

guitar style (bow in hand)
pizz. V

mf

sim.

excerpt from MONTGOMERY, Jessie. 'Strum', bars 3-4

Violin I *ff* sul pont

Violin II *ff* sul pont

Viola *ff* sul pont

Violoncello *ff* sempre sul pont

excerpt from MEREDITH, Anna, 'Tuggemo', bars 89-92

Dance 3. ♩ = 144

540 gliss.

Clarinet in Bb

Violin 1

Violin 2

Viola

Violoncello

excerpt from BRUCE, David. Gumboots bars 540-544

Clarinet in Bb

fp < *ff* > *fp* *mf* ————— *f*

Violin 1 arco *fp* < *ff* > pizz. (*pp*) *sfz* arco *f* < *ff* > pizz.

Viola arco *ff* pizz. *sub. pp* arco *mf* *f* < *ff* >

Violoncello pizz. *ff* *mf* arco

excerpt from KENDALL, Hannah. Vera, bars 29-32

Clarinet in B \flat
 Violin I
 Violin II
 Viola
 Violoncello

This image shows a musical score template for five instruments: Clarinet in Bb, Violin I, Violin II, Viola, and Violoncello. Each instrument part is represented by a five-line staff. The Clarinet in Bb, Violin I, and Violin II staves are in the treble clef, while the Viola and Violoncello staves are in the bass clef. The staves are connected by a brace on the left side. The Clarinet in Bb staff has a Bb key signature. The Violoncello staff has a C-clef on the first line. The staves are mostly empty, with some initial notes or rests at the beginning of each line.

Clarinet in Bb

Violin I

Violin II

Viola

Violoncello

The image displays five empty musical staves, each with a specific clef and instrument label below it. From left to right: the first staff has a treble clef and is labeled 'Clarinet in Bb'; the second staff has a treble clef and is labeled 'Violin I'; the third staff has a treble clef and is labeled 'Violin II'; the fourth staff has two bass clefs and is labeled 'Viola'; the fifth staff has a bass clef and is labeled 'Violoncello'. A large horizontal brace is positioned below the staves, spanning from the beginning of the second staff to the end of the fifth staff.

Clarinet in Bb

Violin I

Violin II

Viola

Violoncello

The image shows five empty musical staves, each with a clef and a brace underneath. From left to right, the staves are: Clarinet in Bb (treble clef), Violin I (treble clef), Violin II (treble clef), Viola (two bass clefs), and Violoncello (bass clef). A large brace spans the bottom of all five staves.

Clarinet in Bb

Violin I

Violin II

Viola

Violoncello

CLASSICAL MUSIC VOCABULARY

Dynamics

Don't forget to tell the musicians how loud or quiet you want your music to be, particularly at the start of the piece and in any changes of mood or energy in your piece.

Use these common words and symbols:

pp pianissimo (very quiet)

p piano (quiet)

mp mezzo-piano ("half quiet")

mf mezzo-forte ("half loud")

f forte (loud)

ff fortissimo (very loud)

crescendo (get louder)

diminuendo (get softer)

Tempo words

Composers often use words at the start of their score to help musicians know what speed to play the piece at.

Here's some tempo words you might want to use (but you can make up your own too):

adagio (slow)

agitato (agitated)

andante (at a walking pace)

animato (animated, lively)

allegro (fast)

energico (energetic)

forza (force)

leggiero (light or nimble)

maestoso (majestically)

pesante (heavy)

presto (fast)

prestissimo (as fast as possible)

risoluto (bold, strong)

scherzando (playful, joking)

tranquillo (calm)

triste, tristamente (sad, sorrowful)

How to label chords...

Each note of the scale has a special name:

| | |
|----------|--------------|
| 1st note | Tonic |
| 2nd note | Supertonic |
| 3rd note | Mediant |
| 4th note | Subdominant |
| 5th note | Dominant |
| 6th note | Submediant |
| 7th note | Leading note |

These names are also used to label triads that are built from these notes (apart from the triad created from the 7th note which is called the sub-tonic). Use this information to label your chords on page 11.

Sometimes composers use roman numerals to number their chords. For example a triad created from the 1st note of the scale is labelled as **I** or **i** and a triad created from the 3rd note of the scale is labelled **III** or **iii**. Composers use UPPERCASE ROMAN NUMERALS (e.g. **I** or **III**) when the chord is a major triad, and lowercase roman numbers (e.g. **i** or **iii**) when the chord is a minor triad. Here's an example of how to label chords with roman numerals:

The image shows a musical staff with a treble clef and a bass clef. The treble clef staff contains a C major scale (C4 to C5) with chords indicated by vertical lines and dots. The chords are labeled above the staff: C, Dm, Em, F, G, Am, B°. The bass clef staff contains the same C major scale (C3 to C4) with notes indicated by vertical lines and dots. Below the bass clef staff, the chords are labeled with Roman numerals: I, ii, iii, IV, V, vi, vii.