

COMPOSING IN PERFORMING ENSEMBLES

FLOYD RICHMOND

TEXAS A&M UNIVERSITY, CORPUS CHRISTI

FRICHMOND@ICLOUD.COM

CLARENCE.RICHMOND@TAMUCC.EDU

OMEA

8:00A, FEBRUARY 1, 2019

[HTTP://FLOYDRICHMOND.COM/OMEA2019](http://floydrichmond.com/omea2019)

C. FLOYD RICHMOND

Music teacher K-12 - 1980-1986

(band director, general music , choir, orchestra)

Higher Education - since 1987

Ball State University - Doctoral Fellow

Taylor University - Externship

West Chester University

- started music technology concentration in MM in Music Education

University of Valley Forge

- started undergraduate music education program

- started MM in Music Technology

- directed numerous small and large ensembles

Houghton College

- Coordinator of Music Education

Texas A&M University - Corpus Christi

- Music Education, Concert Band Director, Tuba Ensemble Director

C. FLOYD RICHMOND

Graduate Music Technology Courses

Ball State University (2 years)

West Chester University (13 years)

Villanova University (10 years)

Kent State University (10 years)

University of Valley Forge (15 years)

Boston University (2 years)

Five Towns College (5 years)

Pinellas County School District (11 years)

C. FLOYD RICHMOND

TI:ME

Education and Certification Chairman (since 1996)

Edited and wrote TI:ME Certification Courses

President (2014-2016)

Expanded membership

Expanded connections to state MEAs

Created Composition Contests

Expanded publications

Strengthened relations with educational and commercial members.

Conference Committee Member, and active presenter

Executive Committee Member

Board Member

ATMI

Conference Committee Chairman (2004-2019 Conferences)

Active presenter

C. FLOYD RICHMOND

Author

- <https://www.amazon.com/Floyd-Richmond/e/B0042A8M5O>

Composer and Arranger

- <http://floydrichmond.com/compositions/>
- <http://floydrichmond.com/brass>

WHY COMPOSE?

Our Standards Call for it?

NAFME 1994

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
- 3. Improvising melodies, variations, and accompaniments.**
- 4. Composing and arranging music within specified guidelines.**
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

WHY COMPOSE?

Our Standards Call for it?

Ohio Standards

1. Perceiving/Knowing/**Creating**
2. Producing/Performing
3. Responding/Reflecting

<https://education.ohio.gov/getattachment/Topics/Learning-in-Ohio/Fine-Arts/Fine-Arts-Standards/Ohio-Music-Standards-Final-2.pdf.aspx?lang=en-US>

WHY COMPOSE?

Our Standards Call for it?

NAFME 2014

1. **Creating**
2. Performing
3. Responding
4. Connecting

We often think, that's for other classes, but . . . look at the upper left corner of this NAFME document: Performing Ensembles!

<https://nafme.org/wp-content/files/2014/11/2014-Music-Standards-Ensemble-Strand.pdf>

WHY COMPOSE?

NAFME 2014 Gives four sub-steps for creating in performing ensembles.

1. Creating

- A. Imagine (Generate Musical Ideas)
- B. Plan and Make
- C. Evaluate and Refine
- D. Present

See a rubric for each step here:

<https://nafme.org/wp-content/files/2014/11/2014-Music-Standards-Ensemble-Strand.pdf>

WHY COMPOSE?

Carl Orff, though best known for his work with elementary general music, outlined a list of steps for the teaching process that emphasize creativity. All of these focus on creativity, improvisation, and composition.

- 1. imitation**
- 2. experimentation**
- 3. personal expression**

See additional information here:

<https://aosa.org/about/what-is-orff-schulwerk/the-teaching-process/>

WHAT DO WE DO MOST IN PERFORMING ENSEMBLES?

Teach students an existing style!

Do we invite student's interpretation?

Not often.

More often, we impose our vision on them.

Play the rhythms and notes written.

Play the articulations written.

Play to match the style of the piece or period.

Play what I conduct!

WHAT DO WE DO MOST IN PERFORMING ENSEMBLES?

The good news . . . according to Orff, . . .

1. imitation

2. experimentation

3. personal expression

- Teaching students an existing style is good. It is the first step. This we do well. We just shouldn't stop there.
- The second step involves experimentation, which can include improvisation, which we do well in some ensembles.
- The last step involves performance! We can teach creative ways to perform.

PRACTICAL IDEAS FOR TEACHING COMPOSITION IN PERFORMING ENSEMBLES

1. IMITATE

- A. Play a variety of styles.
- B. Learn a wide variety of repertoire.
- C. Teach the inner workings of that music.

2. EXPERIMENT

- A. Include ensembles in the curriculum
where students have the opportunity to improvise.
- B. Teach students to think like a composer
 - 1. Think about form
 - 2. Think aurally
 - 3. Manipulate musical materials mentally
 - 4. Expand warm-ups to include aural training, improvisation training

3. PERSONAL EXPRESSION

- A. Expressively
- B. Stylistically
- C. Interpretatively

PRACTICAL IDEAS FOR TEACHING COMPOSITION IN PERFORMING ENSEMBLES

Warm up with games.

Play this melody backwards (solfege).

DRMFS (SFMRD)

DRMFSLTD' (D'TLSFMRD)

DRMD (DMRD)

DMSD (DSMD)

DT.DR (RDT.D)

DMFS . . .

DMRS . . .

DRDS . . .

D'SMD . . .

etc.

PRACTICAL IDEAS FOR TEACHING COMPOSITION IN PERFORMING ENSEMBLES

Warm up with games.

**Play a scale, have students suggest rhythms
patterns for the ensemble to perform.**

Do, Do, Do, Do (1, 2, 3, 4)

Do Day, Do Day, Do, Do (1&2&3 4)

Dop, Dop, Bah dop Bah, Dop

PRACTICAL IDEAS FOR TEACHING COMPOSITION IN PERFORMING ENSEMBLES

Warm up with games.

Play a scale, have students suggest melodic patterns for the ensemble to perform.

DM RF MS FL ST LD TR D
DRMD RMFR MFSM, etc.
etc.

PRACTICAL IDEAS FOR TEACHING COMPOSITION IN PERFORMING ENSEMBLES

Warm up with games.

Play a scale, have students repeat with changed notes.

Start with Major

Natural Minor, Aeolian - flat 3, 6, 9

Harmonic Minor - flat 3, 6

Melodic Minor - Up flat 3, Down flat 3, 6, 9

Dorian - flat 3, 7

Phrygian - flat 2, 3, 6, 7

Lydian - sharp 4

Mixolydian - flat 7

PRACTICAL IDEAS FOR TEACHING COMPOSITION IN PERFORMING ENSEMBLES

Warm up with games.

Play this melody backwards (numbers)

12345 (54321)

12345678 (87654321)

1231 (1321)

1351 (1531)

17.12 (217.1)

1345 . . .

1325 . . .

1215 . . .

1'531 . . .

etc.

PRACTICAL IDEAS FOR TEACHING COMPOSITION IN PERFORMING ENSEMBLES

Warm up with games.

Play this melody in diatonic inversion (solfege).

DRMD (DT.L.D)

DMSD (DL.F.D)

DT.DR (DRDT.)

DMFS . . .

DMRS . . .

DRDS . . .

D'SMD . . .

etc.

PRACTICAL IDEAS FOR TEACHING COMPOSITION IN PERFORMING ENSEMBLES

Warm up with games.

Play this melody in diatonic inversion (numbers).

1231 (17.6.1)

1351 (16.4.1)

17.12 (1 2 1 7.)

1345 . . .

1325 . . .

1215 . . .

1'531 . . .

etc.

PRACTICAL IDEAS FOR TEACHING COMPOSITION IN PERFORMING ENSEMBLES

Warm up with games.

**Play this melody with
a different articulation.**

1231 - - - - - . - . . - . - - - - - etc.

1351

17.12

1345

1325

1215

1'531

etc.

PRACTICAL IDEAS FOR TEACHING COMPOSITION IN PERFORMING ENSEMBLES

Warm up with games.

Ear Training

Sing these on neutral syllables, students echo on instruments.

Use increasingly complex patterns.

1231

1351

17.12

1345

1325

1215

1'531

etc.

PRACTICAL IDEAS FOR TEACHING COMPOSITION IN PERFORMING ENSEMBLES

Warm up with games.

Improvisation

Sing these on neutral syllables, students echo with an “Answer” pattern on instruments.

Use increasingly complex patterns.

1231

345-

56 54 3 1

15.1-

1325

1215

1'531

etc.

PRACTICAL IDEAS FOR TEACHING COMPOSITION IN PERFORMING ENSEMBLES

See warmups at <http://floydreichmond.com/omea2019>

SUMMARY AND SUGGESTIONS

Expand our curriculum to include things we don't yet do.

- (1) Fully use warm-up time to build aural skills, improvisational skills, and musical thinking and composition skills.
- (2) Offer composition lesson using notation and production software.
- (3) Encourage students to write for solo and chamber ensembles, and have them play one another's works.
- (4) Take advantage of OMEA and TI:ME Composition Contests.
- (5) Set up a "new music" performance, in school, or for the community (depending on the quality).
- (6) Create a YouTube channel for student compositions.
- (7) Program student pieces on your concerts.

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IMPROVING STUDENT COMPOSITIONS

Notation software offers many options for assisting student composers.

- Study existing scores
- Manipulate Music
 - Rekey notes
 - Filter/Process Parts
 - Create Sequences
 - Create Modulations
 - Create Modal Variations
 - Searching for musical materials
 - Search and Replace
 - Entry of quality musical structures
 - Copy and Paste
 - Zooming in and out to study the material
 - More Musical Playback

IMPROVING STUDENT COMPOSITIONS

What are the difficulties with student compositions?

Are there any common themes/mistakes?

Poll the audience . . .

- Technical Issues - entering notes, student expectations for immediate results.
- Musical Understanding - students need to understand music to write or arrange.

Show arranging issues (Clair de Lune).

Mutes for the trumpets the entire time?

OK for this excerpt.

M9 (repeat of melody) may be
a good time to remove them.

Lots of opportunities to breathe? Good!

Articulations are nicely done! Good!

Claire de Lune

for Brass Quintet

Claude Debussy arr.

Adante très expressif (♩ = 150) Ok, but seems a "little" slow.

The musical score is for a brass quintet arrangement of 'Claire de Lune' by Claude Debussy. It features four staves: B♭ Trumpet, B♭ Trumpet, Horn in F, and Tenor Trombone/Tuba. The key signature is B-flat major (two flats), and the time signature is 9/8. The tempo is marked 'Adante très expressif' with a metronome marking of 150 quarter notes per minute. The score includes various dynamics such as *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). There are also performance instructions in red text, including 'con sordina', 'Remove 1st slur', 'Good prep for 1st high note.', 'These three notes are a little low.', and 'It would be good to indicate the 1st entrance is on 2.' The score is annotated with 'accel.' and 'rit.' markings.

B♭ Trumpet *con sordina* *p* *Remove 1st slur* *Good prep for 1st high note.* *2 2* *accel.* *rit.*

B♭ Trumpet *con sordina* *p* *Remove 1st slur* *Good prep for 1st high note.*

Horn in F *p* *2 2* *These three notes are a little low.*

Tenor Trombone *pp* *p*

Tuba *ppp*

It would be good to indicate the 1st entrance is on 2.

6

accel. rit.

Wide leap. Can you fix?

Wide leap. Can you fix?

Rhythm?

Low Ab seems out of place.

[Thake this down an octave.

You're jumping up a diminished octave for this note? Why?

Db works for the whole measure

Listen to this measure in performance. Is this the best bass note? Consider sustaining a low note, and arpeggiating in upper voices.

pp *p* *p* *p*

The image shows a musical score for five instruments: two Bb Trumpets (Tpt.), French Horn (F Hn.), Tenor Trombone (T. Tbn.), and Tuba (Tba.). The score is in 4/4 time and features a key signature of three flats (Bb, Eb, Ab). The first measure is marked with a '6' and includes tempo markings 'accel.' and 'rit.'. The second measure has a 'Wide leap. Can you fix?' annotation. The third measure has a 'Wide leap. Can you fix?' annotation. The fourth measure has a 'Rhythm?' annotation. The fifth measure has a 'Low Ab seems out of place.' annotation. The sixth measure has a '[Thake this down an octave.' annotation. The seventh measure has a 'You're jumping up a diminished octave for this note? Why?' annotation. The eighth measure has a 'Db works for the whole measure' annotation. The ninth measure has a 'Listen to this measure in performance. Is this the best bass note? Consider sustaining a low note, and arpeggiating in upper voices.' annotation. Dynamic markings include *pp* (pianissimo) and *p* (piano).

Notes

Where will they breathe? Move slurs as needed.

I like the idea of
a trumpet/horn duet
but you must deal
with the range.

Clair De Lune

for Brass Quintet

Claude Debussy

Andante tres expressif $\text{♩} = 70$
50 to 75% chance.

It's as though the 1st trumpet
is suddenly playing second.

It's as though the 1st trumpet
is suddenly playing first.

mp

This first D should not be articulated! This first D should not be articulated!

This first F should not be articulated!

Wrong notes

This high C on horn is not going to happen. *pp*

2 2

Move these notes down 8ve, or put in trumpet 2.

mp

Third of the chord is below root. Take trombone line up 8va.

pp

This high f on tuba is not going to happen. Take the tuba line down 8va.

pp

It would be good
to indicate the
1st entrance is on 2.

IMPROVING STUDENT COMPOSITIONS

Choose a style for the music.

- Will it reflect an existing style or culture or be entirely original? (classical, contemporary, jazz, etc.)
- If yes, listen to music in that style. What are the important musical aspects of that style?

IMPROVING STUDENT COMPOSITIONS

Give your music a purpose.

Is your music . . .

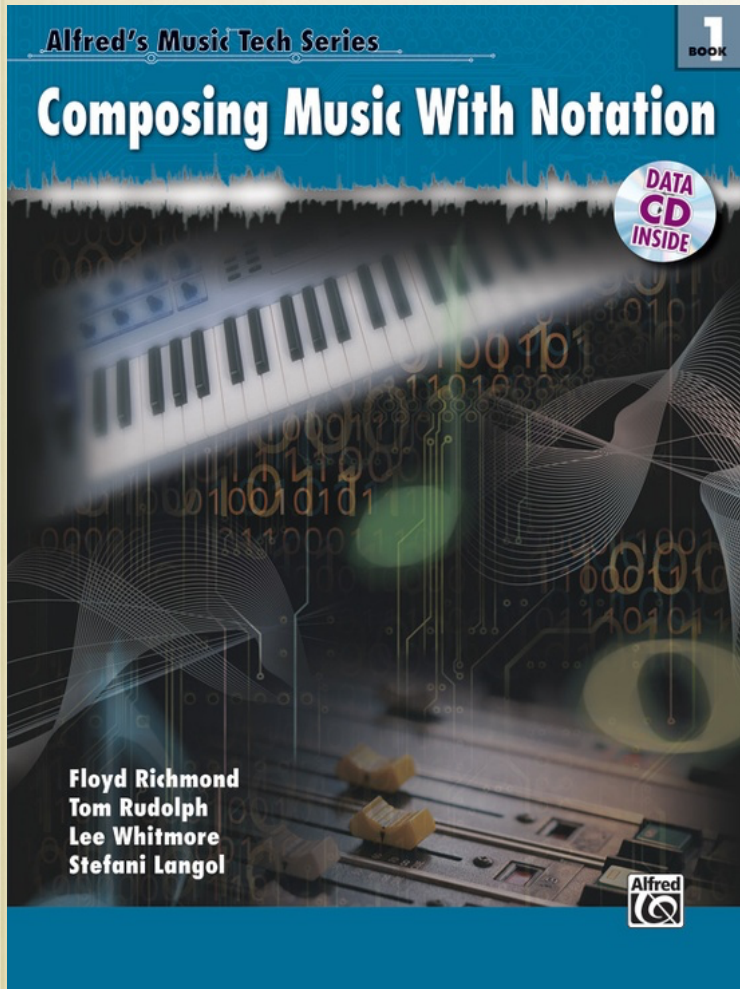
- Background (film or dinner)
- Foreground (focused listening)
- Setting a mood
- Entertainment
- Dance
- Contemplative

IMPROVING STUDENT COMPOSITIONS

Consider your Audience

- Are they sophisticated or casual listeners.
- What will they expect?

SUGGESTED COMPOSITION ACTIVITIES



Composing Music With Notation
Alfred Music Tech Series, 2007

- Floyd Richmond,
- Tom Rudolph,
- Lee Whitmore,
- Stefani Langol

[Click here!](#)

FROM THE ALFRED BOOK, COMPOSING MUSIC WITH NOTATION BY FLOYD RICHMOND

Introduction

Unit 1: Entering a Song (Notation, Lyrics, Expressions)

Activity 1.1 Entering a Song by Hand

Activity 1.2 Entering a Song into the Computer

Activity 1.3 Entering Lyrics

Activity 1.4 New Lyrics

Activity 1.5 Copying and Pasting

Activity 1.6 Creating a Three-Part Round

Activity 1.7 Dynamics

Activity 1.8 Gradual Dynamic Changes

Activity 1.9 Tempo

Activity 1.10 Gradual Tempo Changes

Activity 1.11 Instrumentation Changes

Unit 2: Arranging

Activity 2.1 Rebuilding London Bridge

Activity 2.2 Rebuilding Jingle Bells

Activity 2.3 More Building Blocks

Unit 2 Extensions and Supplemental Activities

Unit 3: Composing a Song in a 16-Bar Form

Activity 3.1 Listen to a 16-Bar Song Form

Activity 3.2 Enter the Melody

Activity 3.3 Construct a 16-Bar Song

Activity 3.4 Build a 16-Bar Song from Smaller Building Blocks

Activity 3.5 Compose a 16-Bar Song

Unit 4: Jazz Arranging (Dixieland, Swing, Partner Songs)

Activity 4.1 Enter a Melody

Activity 4.2 Enter a Melody

Activity 4.3 Partner Songs

Activity 4.4 Making a Song "Swing"

Activity 4.5 Adding a Drum Part

Activity 4.6 Adding a Bass Part

Activity 4.7 Create a 12-Bar Blues Harmony

Activity 4.8 12-Bar Blues: Melody

Unit 5: Composing a Song in Theme and Variations Form

Activity 5.1 Listen to Theme and Variations: Melody with a Descant

Activity 5.2 Create a Variation: Melody with a Descant

Activity 5.3 Listening to Theme and Variations: Rhythmic Variation

Activity 5.4 Listening to Theme and Variations: Mode Variation

FROM THE ALFRED BOOK, COMPOSING MUSIC WITH NOTATION BY FLOYD RICHMOND

Construct a minuet by copying one of the six measure below each empty measure into the top staff.
Measures may only be copied into the measure directly above them. The bottom line contains the harmony.
Do not copy the harmony measures into the melody of the top staff.

 = 180

Minuet Builder

Mozart



IMPROVING STUDENT COMPOSITIONS

Students often overlook basic principles of music. To improve, we need to teach them the basic elements of music.

- Melody
- Rhythm
- Harmony
- Form
- Expression

MELODIC TIPS

- Write melodies in an interesting way, so that they are memorable and performable, but not boring
 - Scales sound great, but are too predictable.
 - Include enough stepwise motion for performers and listeners to grasp, with enough leaps for variety.
 - Good melodies must be performable.

MELODIC TIPS

- Good melodies go somewhere, they have a destination, but don't necessarily go directly there.
- Occasionally change directions. (Mix the contour: up, down, and same)
- Respect tendency tones in tonal music (7 up, 4 down - usually)

MELODIC TIPS

- Structural and formal repetition helps listeners grasp the melody, and variety entertains them.
- Use even and uneven phrases with forethought.

MELODIC TIPS

- Write in a consistent tone.
 - Ask melodic questions (and answers).
 - Make melodic statements.
 - Make melodic exclamations.

MELODIC TIPS

- Consider how the melody fits the harmony, especially the last note of every phrase.
- Write melodies that enhance the harmonies used (but don't just outline the harmony).
- Use chord-tones and non-chord tones in balance and appropriately.

MELODIC TIPS

- Build patterns of expectation and then break them (this applies to all other elements of music).

MELODIC TIPS

- Write melodies that work well on the instrument which is performing.
 - Avoid extreme ranges
 - Choose keys so the melodies lie in the range of the instrument.
 - Write arpeggios for instruments that can play them easily, but not for instruments that can't
 - For voice, write singable melodies
 - For instruments, write playable melodies
 - Woodwinds, Brass, Strings, Percussion, Keyboard
 - Take advantage of the strengths of the instrument you are writing for
 - Trills
 - Glissandos
 - Bowing
 - Articulations

MELODIC TIPS

- Don't only use notes from the scale, or over use chromatic notes.
- Use chromatic notes as non-chord tones, and with harmonic intention.

MELODIC TIPS

- Match the range of the melody to the portion of the song you're writing
 - Verse (lower)
 - Chorus (higher)
 - Bridge (other contrasts)

RHYTHMIC TIPS

- Many of these are parallel to the Melodic Tips.

RHYTHMIC TIPS

- Establish an energetic motion for the song.
- Use a variety of rhythmic patterns.
 - Use increasingly faster rhythms to build energy.
 - Use slower rhythms to wind-down.
 - Change rhythmic motion between phrases, and sections with forethought.
- Use syncopation to establish and break patterns.

RHYTHMIC TIPS

- Write rhythms in an interesting way, so that they are memorable and performable, but not boring
- Straight quarter or eighth notes are too predictable.
- Include enough repetition for performers and listeners to grasp, with enough variety for interest.
- Write rhythms that have a destination, but don't go directly there. Include occasional changes of motion.
- Include enough structural/formal repetition so that listeners can grasp the overall rhythm, and enough variety that their interest is maintained.
- Include even/uneven phrases with forethought.

RHYTHMIC TIPS

- Use a consistent rhythmic tone.
 - Ask rhythmic questions (and answers)
 - Make rhythmic statements
 - Make rhythmic exclamations
- Build patterns of expectation and then break them (this applies to all other elements of music).

RHYTHMIC TIPS

- Occasionally mix triple and duple subdivisions of the beat, or use contrasting meters.
- Write rhythms that work well on the instrument performing.
- Expect your percussionists to be more rhythmically capable and precise than other instruments.

RHYTHMIC TIPS

- Respect the range of each instrument (not all perform as quickly in their low register as in their high)
- Avoid overly complex rhythms (or overly simple rhythms)

RHYTHMIC TIPS

- Take advantage of the strengths of the instruments for which you are writing
 - Rudiments
 - Rolls

RHYTHMIC TIPS

Match the energy of the rhythm to the portion of the song

- Verse (simple, few fills)
- Chorus (more complex, big lead-in fill, more fills)
- Bridge (other contrasts)

HARMONIC TIPS

- Many of these are parallel to the melodic and rhythmic tips.

HARMONIC TIPS

- Maintain a consistent harmonic style, but not to the point of boredom.
- Use a variety of major and minor chords, as well as seventh and chromatic chords.
- For tonal music use the harmonic structures to build motion that have always been used, but not too much.

HARMONIC TIPS

- Write harmonies in an interesting way, so that they are memorable and performable, but not boring.
- Include enough harmonic motion for performers and listeners to grasp, with enough variety for interest.
- Avoid overusing trite progressions I IV V I. Find a way to make them more interesting.
- Write harmonies that have a destination, but don't go directly there. Include occasional changes of direction.
- Respect tendency tones in tonal music (7 up, 4 down - usually)
- Include enough structural/formal repetition that listeners can grasp the harmony, and enough variety that they are entertained.
- Include even/uneven phrases with forethought.

HARMONIC TIPS

- Write stylistically in the manner in which you are intending.
- Ask harmonic questions (half cadences or deceptive cadences) and answers (Perfect Authentic Cadences)
- Build patterns of expectation and then break them (this applies to all other elements of music).
- Write harmonies that match the melodies used (but don't harmonize every single note).
- Don't use only chord-tones or over-use non-chord tones. Use them with purpose.

HARMONIC TIPS

- Write harmonic patterns that work well on the instrument which is performing.
 - Write arpeggios for instruments that can play them easily, but not for instruments that can't.
 - Use block chords when needed, and mix them with rhythms as needed.
 - For voice, write singable harmonies
 - For Instruments, write playable harmonies
 - Woodwinds, Brass, Strings, Percussion, Keyboard
 - Take advantage of the harmonic strengths of the instrument you are writing for
 - Double Stops
 - Arpeggios
 - Block Chords

HARMONIC TIPS

- Don't only use notes from the scale, or over use chromatic notes, depending on the kind of song that you're writing.
- Use chromatic notes as non-chord tones, and with harmonic intention.
- Don't write too thickly for low registers, or too lightly for high registers.

HARMONIC TIPS

Match the harmony to the portion of the song you're writing

- Verse (Mostly Diatonic, some chromatic possible after establishing the key)
- Chorus (Consider a shift to subdominant or relative major or minor, possibly ending on dominant)
- Bridge (other contrasts)

FORMAL TIPS

- Many of these are parallel to the melodic, rhythmic, and harmonic tips.

FORMAL TIPS

- Use a form that is appropriate for the music you are writing.
- Write forms in an interesting way, so that they are memorable, but not boring
- ABA is great, but if it's the only approach used, it is predictable.
- Include enough variety of structure for performers and listeners to grasp, with enough variety for interest.
- Write forms that have a destination, but don't go directly there. Include occasional changes of direction.
- Respect formal structures of pieces in the genre.
- Include enough structural/formal repetition that listeners can grasp the piece, and enough variety that they are entertained.
- Include even/uneven phrases with forethought.

FORMAL TIPS

- Write small structures (phrases) in a way which you are intending.
- Ask formal questions (and answers)
- Make formal statements
- Make formal exclamations
- Build patterns of expectation and then break them (this applies to all other elements of music).
- Write forms that work well on the instrument which is performing.
- Memorizable
- Room to breathe

FORMAL TIPS

Use variations on the predictable forms to build interest, depending on the kind of song that you're writing.

Match formal and melodic, rhythmic, and harmonic structures.

FORMAL TIPS

- Use a form appropriate for the song you're writing (verse (lower), chorus (higher), bridge (other contrasts), etc.).

EXPRESSIVE TIPS

- Many of these are parallel to the melodic, rhythmic, harmonic and formal tips.

EXPRESSIVE TIPS

- Some formulas are effective, but don't over use them.
- Ravel's Bolero: start soft, build until very loud, end.
- Symphony: Loud, Soft, Medium, Loud
- Pop Song: Start loud/strong, soft, building, loud, repeat "soft, building, loud," as desired, and end super big
- Use a variety of expressions for musical interest.

EXPRESSIVE TIPS

- Tempo - gradual and sudden changes, Rubato
- Dynamics - graduate and sudden changes, terraced/textural dynamics
- Timbre - Choose instruments that are able to communicate the desired “feel” of the piece.
- Articulations - Choose articulations that create contrast and interest.

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