



## Bite size Composition

### THEME - Accompaniment ideas & Texture

**Texture** is the way harmony, melody and rhythm work together to create an overall effect in a piece of music. Here are some ideas of accompaniments to try, each will create a different texture. (Think sparse, dense and all stops in between)

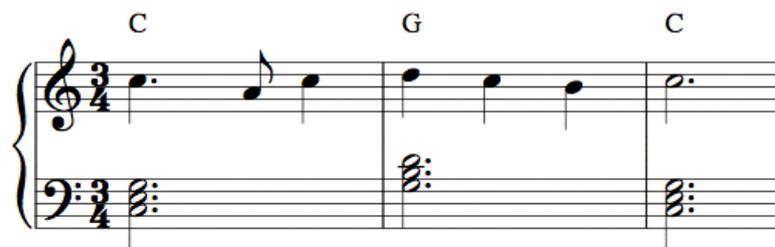
### Accompaniment ideas.

**A single melody line, either solo or in unison.**



**Single note bass line**

**Root position triads.**



**Inverting the chord notes (putting the notes in a different order), spreading them out more, or leaving some notes out.** Inversions are a good way of keeping notes moving smoothly from one to another, notice how the bass line (bottom notes) of the accompaniment now move in step.



**Broken Chords - Arpeggio patterns with only chord tones. (1,3,5) - play around with direction and rhythm too.**

Musical notation for broken chords with only chord tones (1,3,5). The piece starts at measure 29. The first measure is C major, the second is G major, and the third is C major. The bass line plays a steady eighth-note arpeggio pattern in the same direction for each chord.

**Broken Chords - with extra notes this example = 1, 5, 8, 2, 3**

Musical notation for broken chords with extra notes. The piece starts at measure 34. The first measure is C major, the second is G major, and the third is C major. The bass line plays an eighth-note arpeggio pattern that includes extra notes (1, 5, 8, 2, 3) for each chord.

**10ths are lovely on the harp. You can also play around putting on different beats of the bar or even between beats and articulation (Staccato, legato)**

Musical notation for broken chords using 10ths. The piece starts at measure 10. The first measure is C major, the second is G major, and the third is C major. The bass line uses 10ths (dyads) for each chord, with some notes marked with staccato articulation.

**Accompaniment could have the same rhythm as the melody.**

Musical notation showing accompaniment with the same rhythm as the melody. The piece starts at measure 10. The first measure is C major, the second is G major, and the third is C major. The bass line uses 10ths (dyads) for each chord, with some notes marked with staccato articulation.

**Or be two separate melodies working around each other.**

Musical notation showing two separate melodies working around each other. The piece starts at measure 10. The first measure is C major, the second is G major, and the third is C major. The bass line uses 10ths (dyads) for each chord, with some notes marked with staccato articulation.

### Exercise.

1. To get you started try out some of the patterns above on your own melody & chords, or play around with the following melody and chords suggestion, you can alter anything! Do what you like the sound of.

Musical notation for an exercise in 3/4 time. The piece consists of four measures. The first measure has a treble clef and a chord of Am, with a melody of a quarter note G4 and a quarter note A4. The second measure has a chord of Em, with a melody of a dotted quarter note G4 and an eighth note A4. The third measure has a chord of G, with a melody of a quarter note G4, a quarter note A4, and a quarter note B4. The fourth measure has a chord of A, with a melody of a dotted quarter note A4. The bass clef part is empty in all measures.

2. You can play accompaniment patterns without a melody too, just chord sequence and a time signature, choose a pattern/style and see what happens.

3. Try out the same pattern in different time signatures and see how it changes the way you play/feel the pattern.

4. Mix things up a bit, try putting your melody in your left hand and finding an accompaniment with the right.

Play around with different textures and remember the texture of your piece can change as it develops, changing the texture through a piece is quite a nice way of keeping a repeating pattern interesting.