

A Piece to Call Your Own
Online Composition Course



Composition Portfolio
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First Draft

Your first draft began with just 4 bars and was quite inspired by the model piece. This was done by starting with an ascending melody in a similar fashion to the model piece.

Somehow though, the music next moved to a modulation towards C Major. This wasn't originally planned, but seemed to flow very naturally and contrasts nicely from the model piece..

Your Piece

Ascending melody

Musical score for "Your Piece" in 3/4 time. The score consists of two staves. The top staff features an ascending melody of eighth notes, with a red arrow indicating the upward direction. The bottom staff contains a bass line with eighth notes. A red arrow points from the text "Ascending melody" to the top staff. A bracket labeled "3" spans the first three bars of the bottom staff. The text "Modulation to C" is written below the first staff.

Model Piece

Ascending melody

Musical score for "Model Piece" in 3/4 time. The score consists of two staves. The top staff features an ascending melody of eighth notes with the lyrics "a m i a m i a m i" written above. A red arrow points from the text "Ascending melody" to the top staff. The bottom staff contains a bass line with eighth notes. A dashed line labeled "V" is above the second staff. A circled "4" is above the fourth bar of the top staff. A circled "1" is above the eighth bar of the top staff. A circled "4" is above the eighth bar of the bottom staff. A circled "3" is below the first bar of the bottom staff. A circled "4" is below the eighth bar of the bottom staff. A circled "*" is below the first bar of the bottom staff.

Second Draft

The first four bars were now expanded by another four. Here we talked about the importance of melodic contrast - balancing out motion (ascending and descending) and adding occasional leaps to the stepwise motion.

You came up with a gorgeous bass line in bar 3, which would later inspire more material in your piece.

You also learned about harmonizing melodies with 3rds, 6ths, Octaves and 10ths

Your Piece

The musical score for "Your Piece" is written in 3/4 time and consists of eight measures. The melody is primarily composed of eighth-note triplets. The bass line is a simple, stepwise line. Annotations include:

- Harmonized with 3rds:** A red oval highlights the first two measures of the melody, showing the intervals between the melody and the bass line.
- Important bass line:** A red oval highlights the bass line in measure 3, which is a descending line: G4, F4, E4, D4, C4.
- Large leap:** A red oval highlights a leap in the melody in measure 5, where the note G5 is reached from the previous note.

Third Draft

Here you finished the A section, letting the melody descend gradually back down to the tonic note A. The bass line in bar 3 played an important role here too, providing contrast in the bass.

Your Piece

The musical score for "Your Piece" is written in 3/4 time and consists of nine measures. The melody is a descending line of eighth notes, starting on G4 and ending on A3. The bass line is a descending line of eighth notes, starting on G3 and ending on A2. The score is annotated with a red line and arrow labeled "Gradually descending melody" and a red oval labeled "Inspired by bar 3".

3

5

7

9

Gradually descending melody

Inspired by bar 3

Fourth Draft

You now began working on the B section. The model piece modulated to the relative major (C Major), however you decided on modulating to the parallel major (A Major). This was largely because you had already moved to C Major in the A section. This type of modulation is found in other tremolo pieces like 'Recuerdos de la Alhambra' and 'Una Limosna por el amor de Dios'.

The main material of this section focuses on a sequence that uses a large melodic leap. The next task was to harmonize this, which would take place in the next draft.

Your Piece: B Section

11

Sequence

13

Large leap

15

17

The musical score is written in A Major (three sharps) and 3/4 time. It consists of four staves. The top staff contains a tremolo melody of eighth notes, while the lower staves provide a bass line. A red bracket labeled 'Sequence' encompasses measures 11 through 16. A red oval labeled 'Large leap' highlights the interval between the 6th and 7th notes of the tremolo in measure 13, which is a major sixth (F#4 to D5).

Fifth Draft

This draft really rounded off your piece by finishing off the B section and repeating the A section.

The B section material was harmonized in part with an homage to Barrios's bass line from 'Una Limosna por el amor de Dios'.

Your Piece: B Section

11

13

Homage to Barrios

15

17

19

Final Draft

The final draft mostly looked at concluding the piece. This was done with a simple but gorgeous rising A minor arpeggio.

