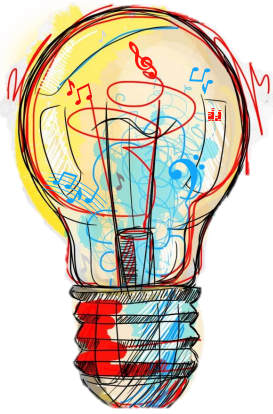


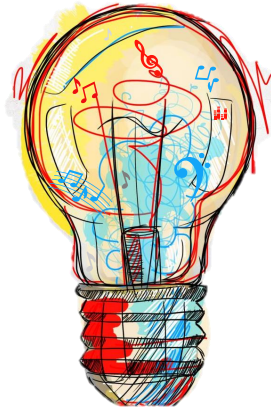


# LET'S CREATE



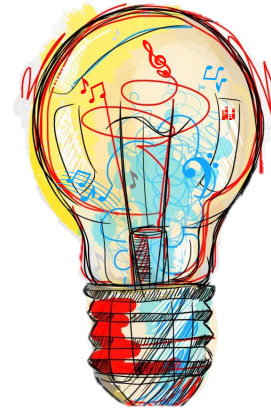
## WHY THIS SUPPORT?

- Many students benefit from a scaffolded approach to composing music
- These cards offer suggested scaffolds for you to explore with your students
- Each card provides one possible approach when engaging with new learning
- As students become more independent and confident in their skill of composing, the scaffold is gradually removed



## WHAT IS IN THIS SUPPORT?

- Suggested compositional activities organised according to the letters of the alphabet for you to explore with your students
- Each scaffolded activity is accompanied by a suggested listening excerpt or musical example



## HOW TO USE THIS SUPPORT?

Suggestions only...

1. Decide if students will engage in pairs or small groups  
// Give each group a different randomly selected letter  
// each group creates their composition and presents it to the class
2. Project one card onto your screen for all students to engage with one type of composition // model each step as you take the student through each step // then get every student to create their own and present it to the class

# CONTENTS



# LET'S CREATE



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Tacú leis an bhFoghlaim  
Ghairmiúil i measc Ceanairí  
Scolae agus Múinteoirí

Supporting the Professional  
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- A**
- ADDITION
  - ALBERTI BASS
  - ARRANGE

- B**
- BLUES
  - BODY PERCUSSION

- C**
- CALL AND RESPONSE
  - CANON
  - CONTRAFACT

- D**
- DESCANT
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- MARCH
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- O**
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- S**
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- U**
- UPBEAT

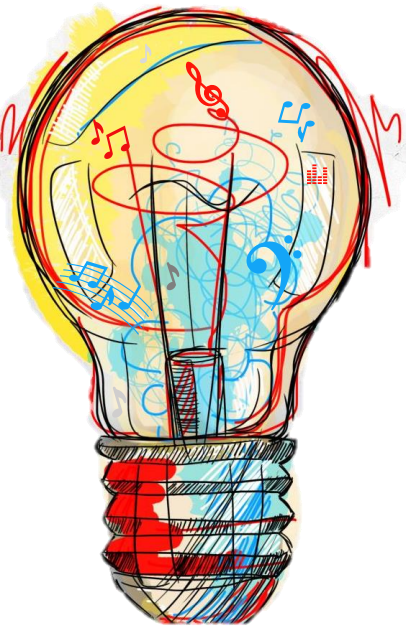
- V**
- VARIATION

- W**
- WALTZ
  - WORD
  - WORD PAINTING

- X**
- XMAS
  - XTRA IDEA

- Y**
- YODELLING

- Z**
- ZOO SOUNDS



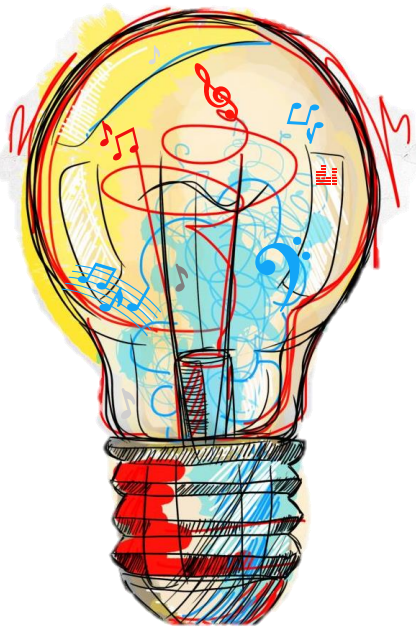
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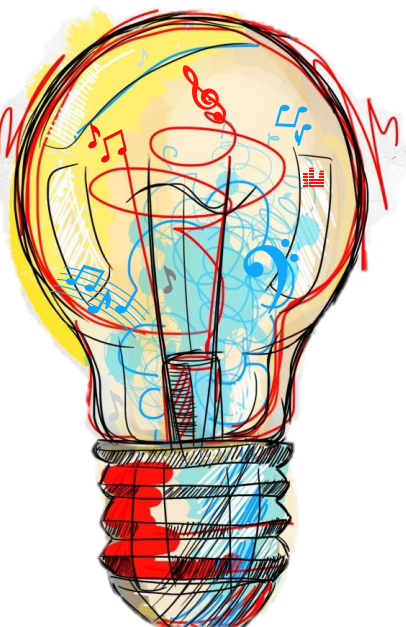
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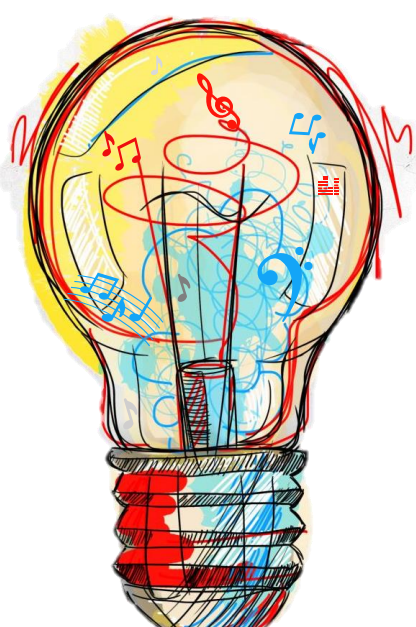
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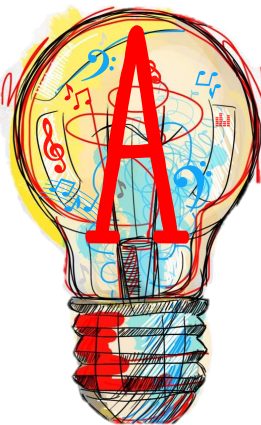
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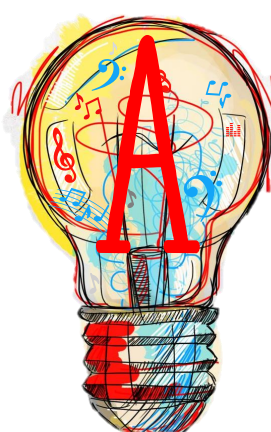


# ADDITION

1. Choose a note to begin on
2. Repeat this note but add another note to it
3. Repeat the first two notes and add another note
4. Continue this process to create a melody or part of a melodic phrase
5. Add a rhythm to your melody

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Listen to...  
Coming Together  
FREDERIC RZEWSKI

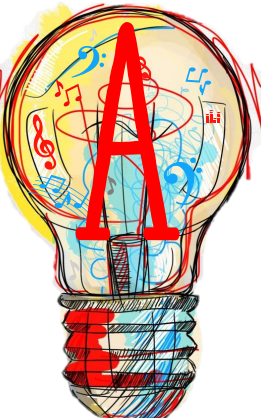


# ALBERTI BASS

1. Look at the sample Alberti Bass below
2. Name the Root, 3<sup>rd</sup> and 5<sup>th</sup> for the chords identified below
3. Create your own Alberti Bass accompaniment using these notes
4. Play or Play back your finished Alberti bass

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Listen to...  
What is Alberti Bass?  
TOM HORTON

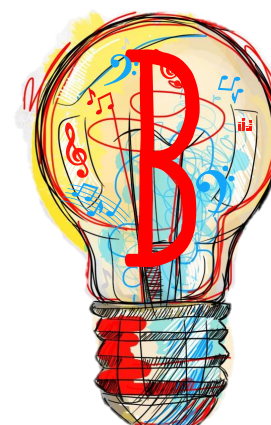


# ARRANGE

1. Create an arrangement for the tune Happy Birthday
2. Decide what voices and/or instruments your arrangement is for
3. Assign an instrument/voice to the bass, chords and melody
4. Create a rhythmic accompaniment
5. Explore your arrangement through a performance with your classmates
6. Use these steps to arrange a melody of your own choice

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Listen to...  
Happy Birthday  
PIANO WITH JONNY



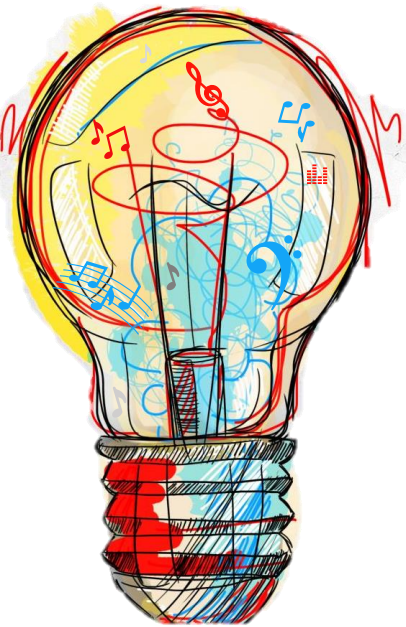
# BLUES

1. Choose a key to compose your blues piece in
2. Write out the blues scale (the pentatonic minor scale plus a flattened 5<sup>th</sup>) in your chosen key e.g., *The C Blues Scale*
3. Find the chords of I, IV and V in your chosen key and compose an accompaniment using the twelve-bar blues pattern
4. Compose a melody over the chords using the notes of the blues scale

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Listen to...  
Hound Dog  
BIG MAMA THORNTON

Possible Accompanying Chord Structure



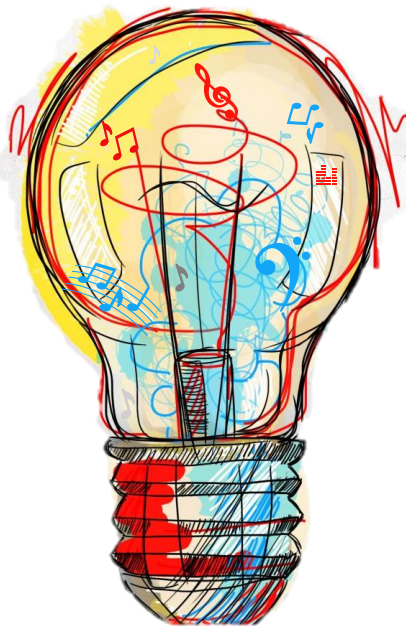
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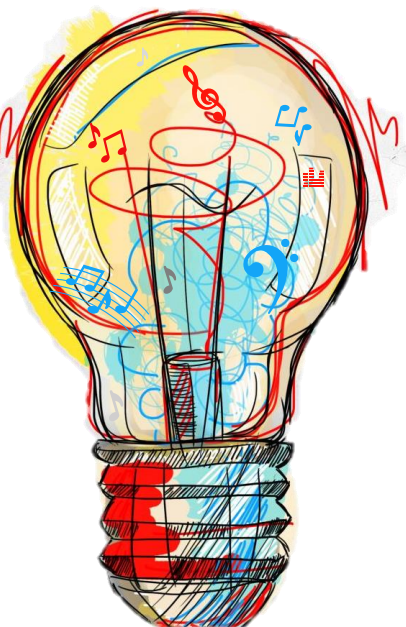
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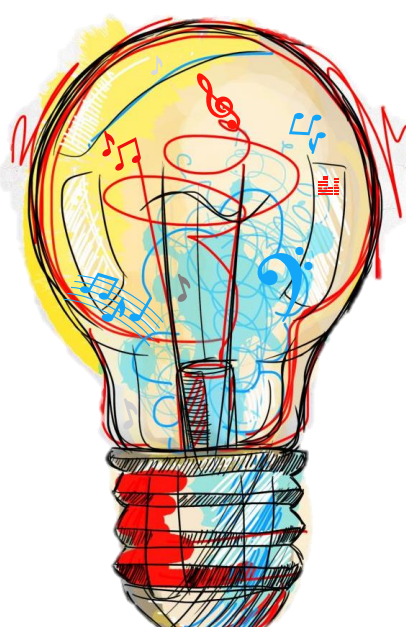
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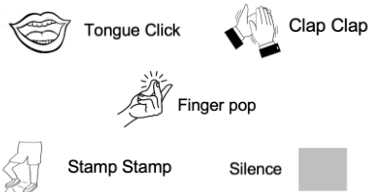
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# BODY PERCUSSION

1. Create four body percussive sounds
2. Design a symbol to represent your percussive sound
3. Draw a grid with 16 boxes
4. Compose a piece of body percussion, one beat/sound per box
5. Leave one box blank, indicating the silent beats, see the example below

## Sample Symbols



## 16-Box Grid



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# CALL AND RESPONSE

1. Decide what sports team your Call and Response chant is for
2. Create the lyrics for a short call and a corresponding response
3. Using the lyrics of the Call, compose a 2-bar melody that sounds unfinished
4. Using the lyrics of the Response, compose a 2-bar melody that sounds finished
5. Try out your Call and Response sports chant with your class

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# CANON

1. Set up three 2-part scores in your manuscript or notation software
2. Score 1: Write out the opening phrase of 'Twinkle Twinkle' in the first part and rewrite it again starting 2 bars later in the second part
3. Score 2: Repeat point 2 but this time start the second part 1 bar later
4. Score 3: Repeat point 2 but this time start the second part a minim later
5. Listen to each of your arrangements and decide which one you like the best and why?

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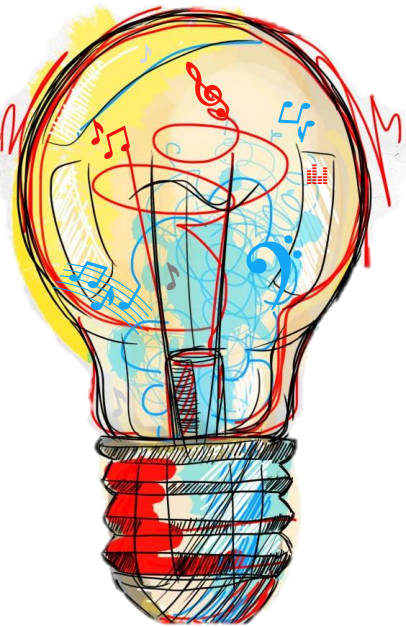
# CONTRAFACIT

...is when a new melody is composed over a chord progression taken from a pre-existing piece e.g., over 100 different songs have used the chord progression from 'I Got Rhythm'

1. Find the chord progression from a song/piece you like
2. Write out the chord progression above a staff or play it in a loop
3. Using notation, your voice or an instrument, compose a new melody that works with this chord progression
4. Use different rhythms, and/or different range and/or different melodic shape to create an original creative idea

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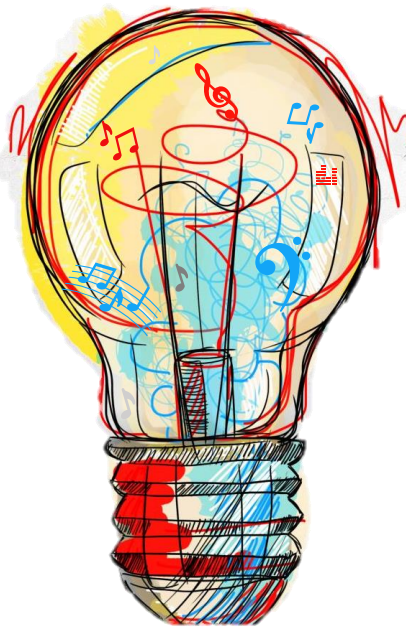
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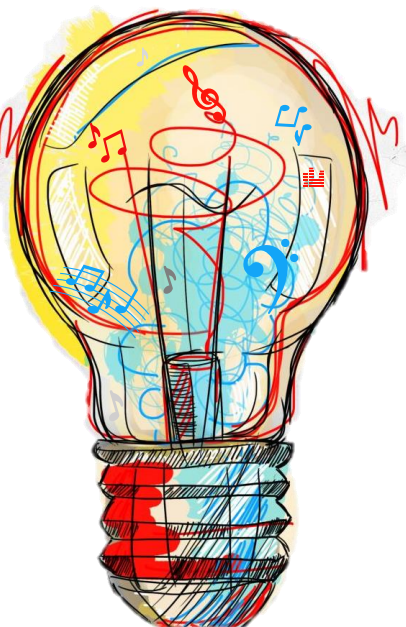
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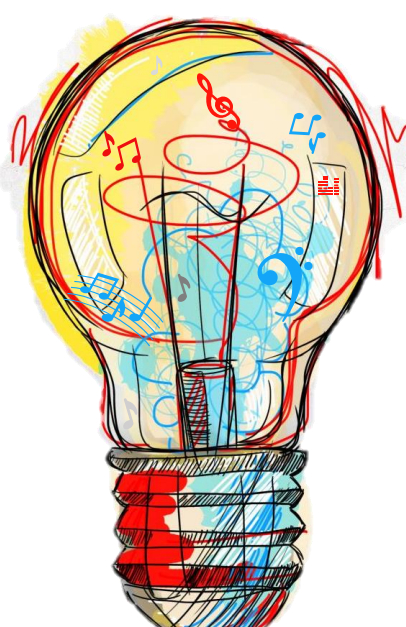
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## DESCANT

1. Set up a 2-part score in your manuscript
2. Write the melody of 'Molly Malone' (verse and/or chorus) into the lower part. Insert the chord symbols for this melody above the staff
3. Create a simple rhythm for the upper descant part that contrasts with the rhythm of the main melody. Write it in stick notation above the upper descant staff
4. Start your descant on the high tonic. Use the chord progression from the melody to create your descant
5. Keep the descant higher than the melody and avoid crossing under the melody
6. Use some contrary motion i.e., when the melody descends, the descant ascends
7. Consider the use of repeated notes or long sustained notes

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Listen to...  
Molly Malone  
THE DUBLINERS

## DIES IRAE

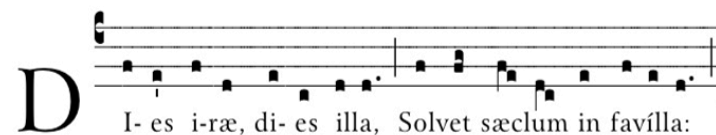
1. Set up a 3-part score in your manuscript
2. Re-write the neumes from this plainchant as notes on the staff in part 1
3. Re-write the melody a 5<sup>th</sup> higher in part 2
4. Use one of the five melody notes to create a drone accompaniment in part 3. Experiment to see which note works best
5. Assign an instrument/voice to the parts created in steps 2, 3 and 4
6. Organise the drone and the two melodies into your preferred arrangement

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Listen to...  
Dies Irae  
MONKS OF NOTRE DAME

D



I - es i-ræ, di- es illa, Solvet sæclum in favilla:

## DRUMS

1. Decide what drums to use e.g., bongos, bodhrán, drum kit, cowbell or other
2. Pick a time signature and compose a different rhythmic ostinato for each drum
3. Experiment with your composition
  - Instruments play solo? in small groups? or all at once?
  - All instruments play the same ostinato in unison?
  - All instruments play different ostinati at the same time and/or swap their ostinato
  - Instruments engage in a call and response?
4. Create a final arrangement of your composition that you are happy with

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Listen to...  
Pocket Change  
NATE SMITH

## ENSEMBLE

1. Find the melody, harmony and bass in the 4-bar piano excerpt below
2. Set up your manuscript according to your choice of ensemble e.g., recorder trio (2 Descants and Bass Recorder)
3. Assign each of the parts to a suitable instrument/voice considering the colour and range of the individual instrument/voice.
4. Write out the part for each of the assigned instruments onto your 3-track score

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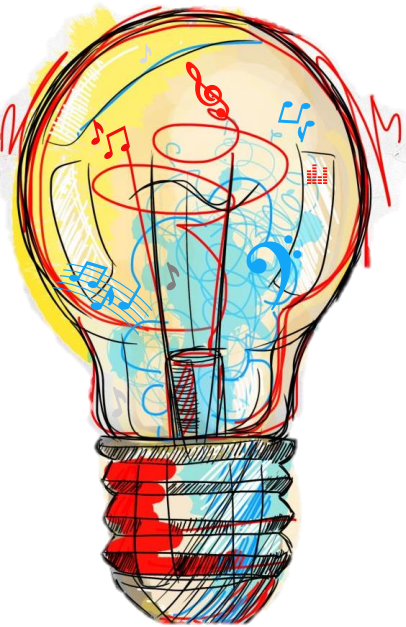


Listen to...  
Pirates of the Caribbean  
Arr ORLAN CHARLES

♩ = 100







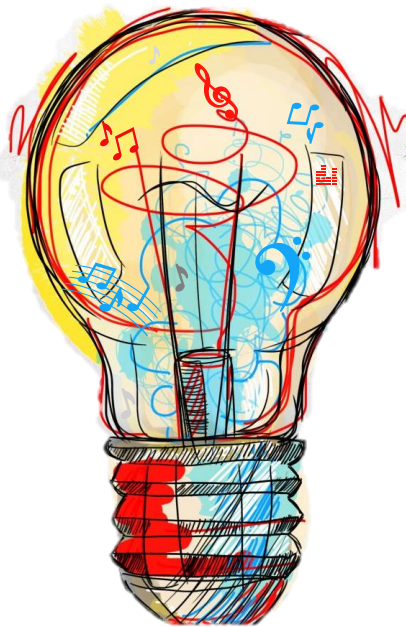
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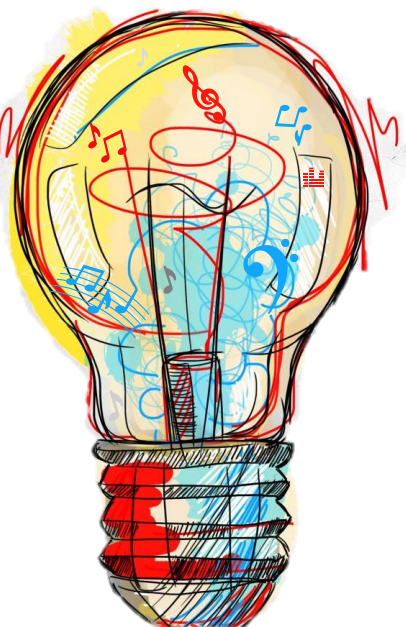
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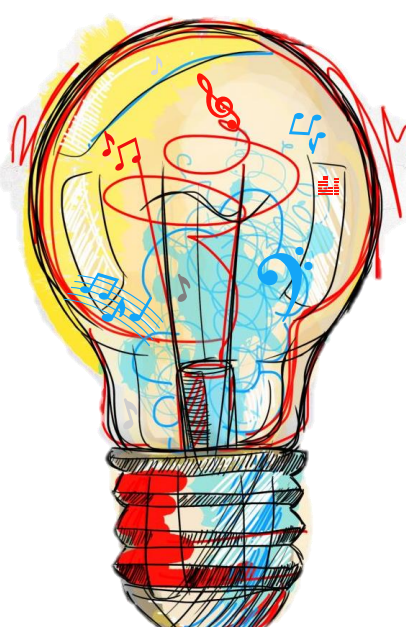
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## FANFARE

1. Choose a triad, the time signature of 4/4, and a high-pitched brass instrument for your fanfare
2. Create a rhythmic pattern which may contain dotted rhythms, semiquaver rhythms and/or triplets
3. Begin on the 5th of your triad and create your melody using the other notes of the triad
4. The melodic shape may contain repeated notes
5. Use Chord I and Chord V as the harmonic backbone of the fanfare



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## FILM MUSIC

1. Choose a movie character from the list below, note the suggested features for your consideration
2. Compose a short theme/motif that represents your character
3. Choose suitable instrument(s) by considering the colour and timbre of the instrument
4. Explore variations of your newly composed motif/theme to represent the changing emotions of your character

**Witch:** Minor or atonal, unusual leaps  
**Gladiator:** Interval of 4<sup>th</sup>  
**Monster:** Deep bass sounds  
**Angel:** Smooth stepwise movement

Or create your own character

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## FOUND SOUNDS

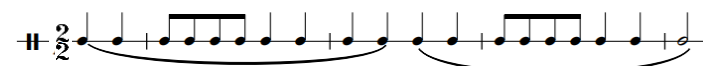
1. Make a list of found sounds that you will use to illustrate the mood of your poem/story/article
2. Create a new project in BandLab and add a sampler track
3. Record your first found sound onto the first pad
4. Repeat step 3 with the other pads for all your found sounds
5. Process the sounds using the settings e.g., volume, panning, pitch, start/end point or other
6. Add processing effects if required e.g., delay, reverb or other
7. Play the found sounds with the pads to rehearse your performance
8. Press the record button and record your final performance

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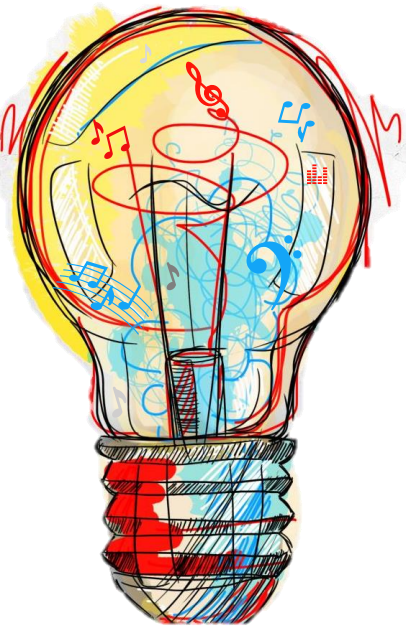
## GAVOTTE

1. Use the Gavotte rhythm below in 2/2 as the basis of a 4-bar tune
2. Maintain the rhythmic character of this French dance by ending on the 2<sup>nd</sup> beat in the last bar
3. Choose the key
4. Devise a chord progression, changing the chord on each minim beat
5. Use the rhythm and the chords to help you write the melody



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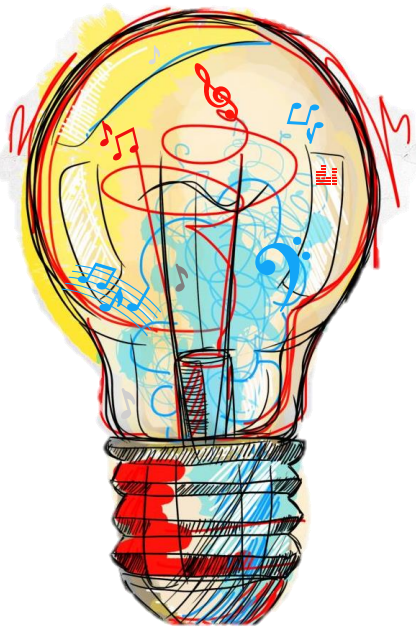
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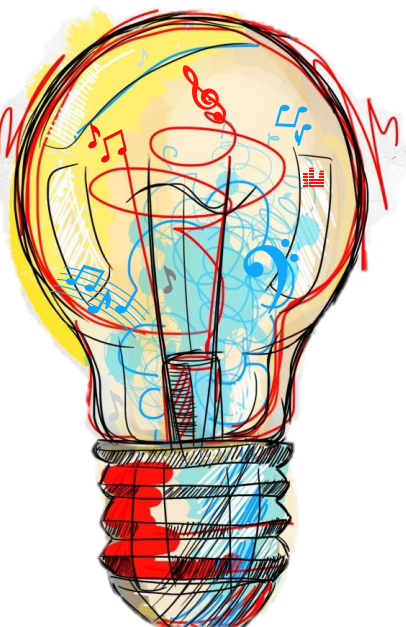
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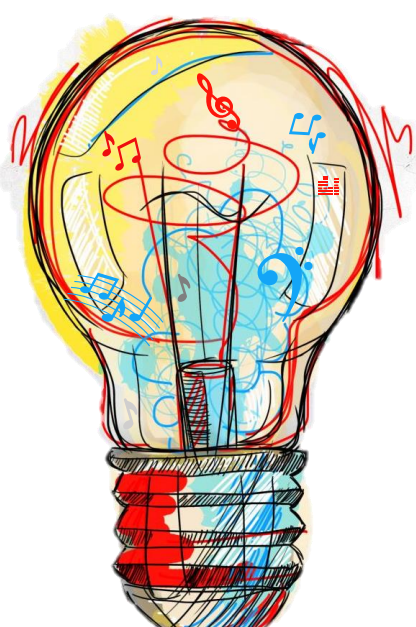
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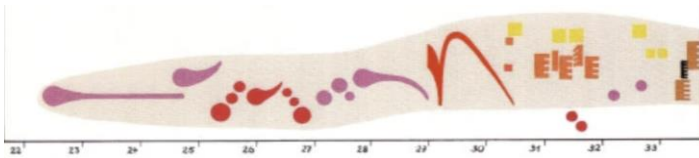
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# GRAPHIC SCORE

1. Listen and follow Ligeti's 'Artikulation': What musical ingredients are represented here?
2. Choose one of the following stimuli: 'A Day at the Beach' or 'Car Chase'
3. Decide what 2-3 musical ingredients you will use for your piece
4. Design a graphic/image/visual for each sound
5. Organise your graphics/images/visuals into a short graphic score
6. Invite your classmates to interpret and perform your score

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# HAIKU

1. Create the lyrics for your Haiku i.e., 3 lines of 5-7-5 syllables respectively
2. Decide on a Time Signature and Tempo. Set your metronome to this tempo
3. Read each line separately several times and identify which syllable the accent falls on
4. Create and write out in stick notation a rhythmic phrase for each line that matches the rhythm of the words (Hint: remember you can use rests to help place strong syllables on strong beats)
5. Using the notes do, re, me fa, and so, add a melody to each rhythmic phrase. Ensure that the 2<sup>nd</sup> line sounds unfinished, and the 3<sup>rd</sup> line finished
6. Use a drone on do and so to accompany your finished musical haiku

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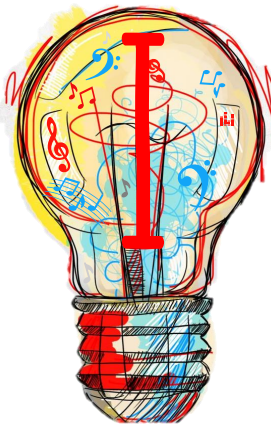
Example of a Haiku  
 Line 1: The first line has 5  
 Line 2: and the second has seven  
 Line 3: 5 more to finish

# INTERVAL

1. Choose an interval other than a 3rd
2. Create a short melody based on this interval
3. Build 3-note or 4-note chords using this interval
4. Use your melody and chords to create a short piece



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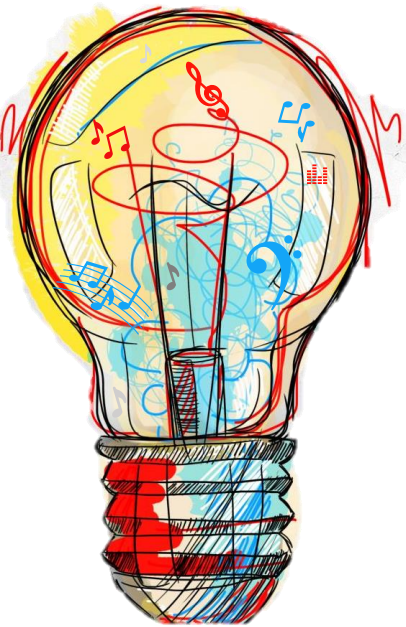


# INVERSION

1. Set up two staves with four bars in each, in your manuscript
2. On the top line, compose a four-bar melody
3. Underneath your melody, work out the inversion.
4. Use this image to help you

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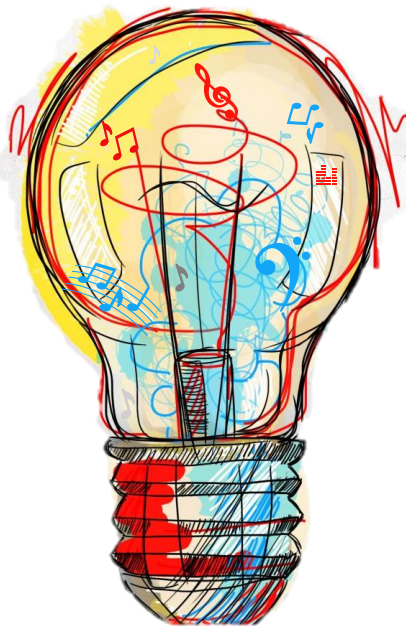
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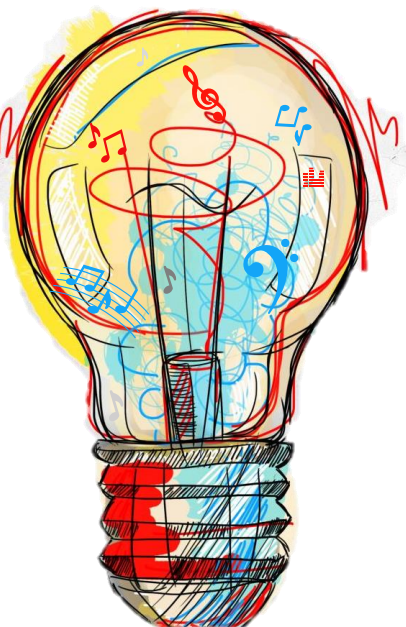
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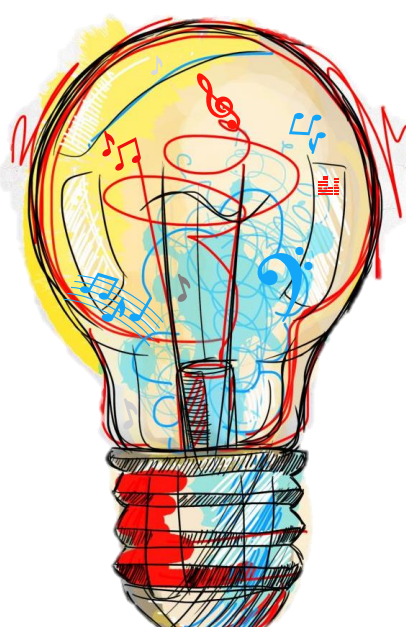
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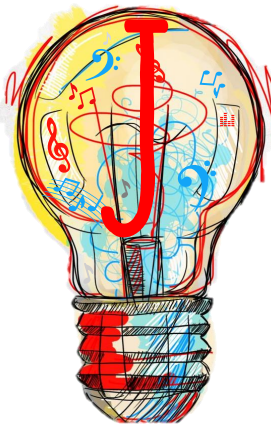
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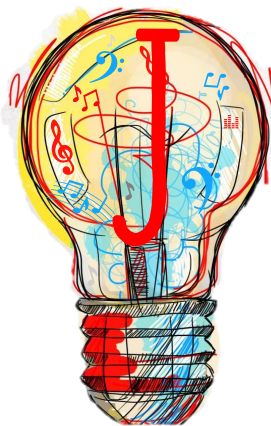
# JAM



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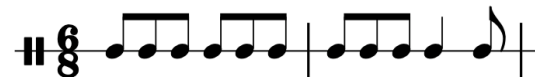
1. With your group of musicians, decide on a chord progression and begin recording
2. One musician plays the chord progression in their chosen tempo and style
3. Other musicians join in the performance by improvising melodies, riffs, chordal accompaniments or rhythm parts over the music already being played
4. Communicate by listening to each other and improvising parts that complement each other's playing
5. Stop playing whenever you feel the jam session should end and listen back to the recording
6. Take note of any melodies, riffs, chordal parts or rhythms you felt worked well together

# JIG

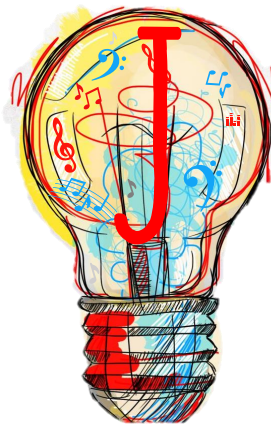


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1. Set up your manuscript with 2 x 8-bar phrases for your Irish Double Jig
2. Use the Jig rhythm below as the basis for each 8-bar phrase
3. Select from the keys of G or D major for the fiddle or tin whistle
4. Create a lively A phrase with lots of repeated notes or motivic repetition and a contrasting B phrase
5. Organise your phrases to create an Irish Jig using the form AABB
6. Type it into Musescore or your chosen notation software to hear it



# JINGLE

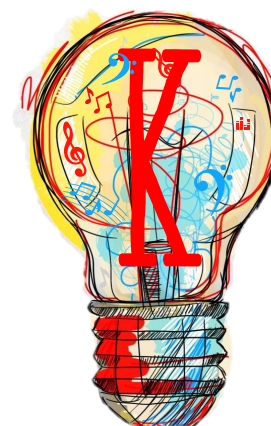


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1. Choose a product to compose a jingle for
2. Decide what voice(s) to use
3. Create a slogan by picking lyrics that promote your chosen product
4. Explore the rhythm of your lyrics and create a melody to match this rhythm
5. Choose musical ingredients such as processing effects, dynamics, texture or other to enhance your jingle



# KNOCKING RHYTHM



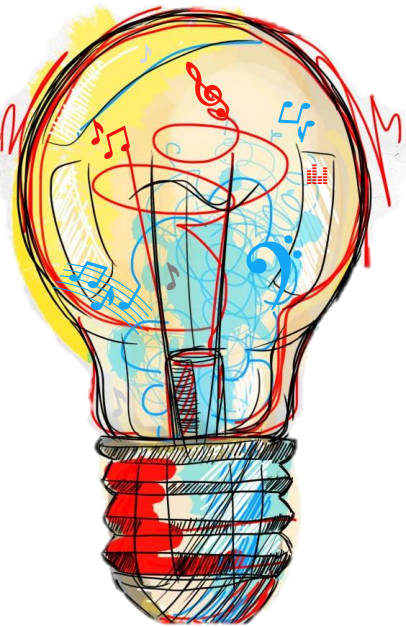
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1. Together in pairs/a group, create a 1-bar rhythmic question
2. Swap your created question with another pair
3. Compose a rhythmic answer to the other group's question
4. Use a desk or the door of the classroom to knock out the rhythmic question followed by its answer
5. Edit the question and/or answer as needed, for the best effect



A Well-Known Knocking Rhythm





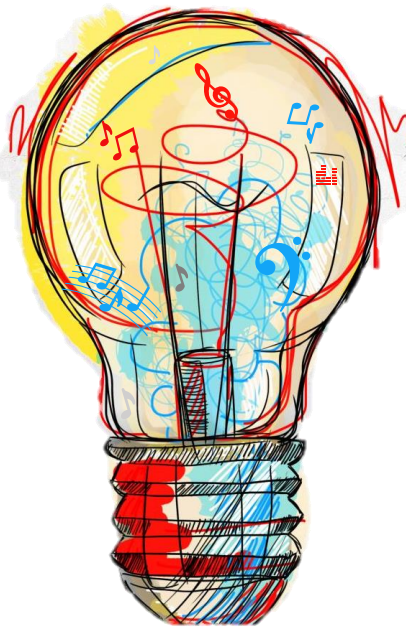
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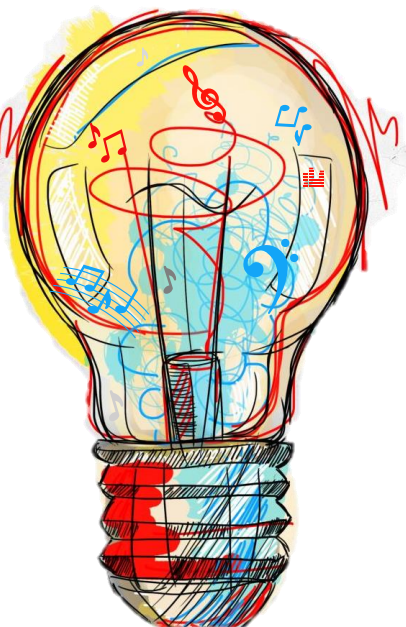
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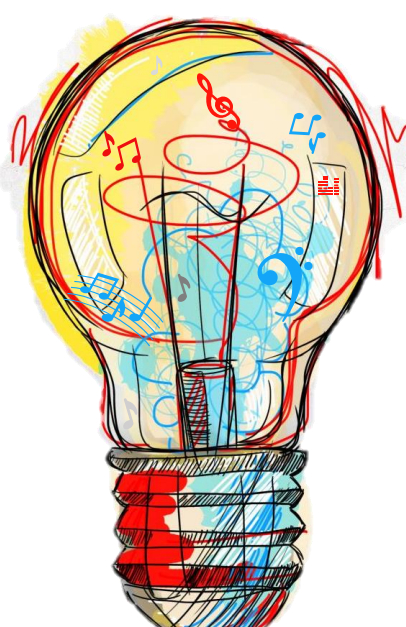
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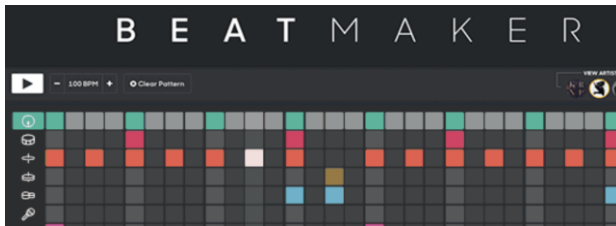




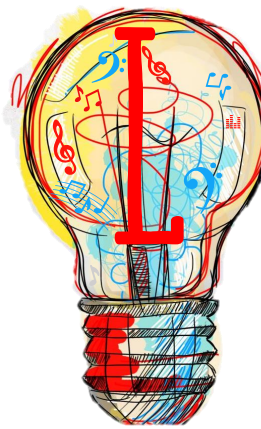
## LOOPS

1. Open Splice Beatmaker: <https://splice.com/sounds/beatmaker>
2. Choose a purpose for your loop
3. Explore the sounds available on the left-hand side of the screen
4. Edit the patterns of each sound/beat
5. Edit the BPM if needed (top left of the screen)
6. When you are happy with your loop export it

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Listen to...  
*Shivers*  
ED SHEERAN



## LULLABY

1. Choose the time signature of 3/4 or 6/8 and a slow tempo
2. Decide the length of your lullaby e.g., 4 phrases
3. Choose the form/letterplan e.g., AABB, ABAB or other
4. Create a calm steady rhythm. Avoid syncopation
5. Use a pentatonic or major scale for the notes: start and end the melody on the tonic
6. Use steps and narrow leaps in the melody
7. Give instructions for the singer to hum the melody

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Listen to...  
*Wiegenlied Schiefe,  
mein prinzen*  
W.A. MOZART



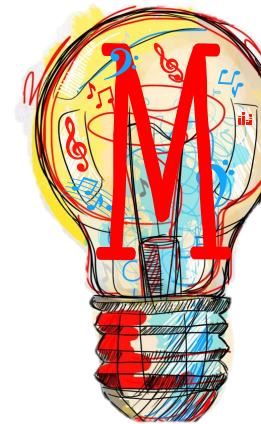
## MARCH

1. Set up a score in your manuscript with a tempo of 120 BPM and a metre of 4
2. Consider which instrument(s) your march is for
3. Use rhythmic features such as dotted rhythm and/or triplets to give a military feel
4. Insert accents on beats 1 and 3
5. Choose articulation that suits the melody: legato? staccato? marcato?
6. Devise a simple accompaniment to complement your march tune: percussion accompaniment and/or harmonic accompaniment?

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Listen to...  
*The Stars and Stripes  
Forever*  
J.P. SOUSA



## MINIMALISM

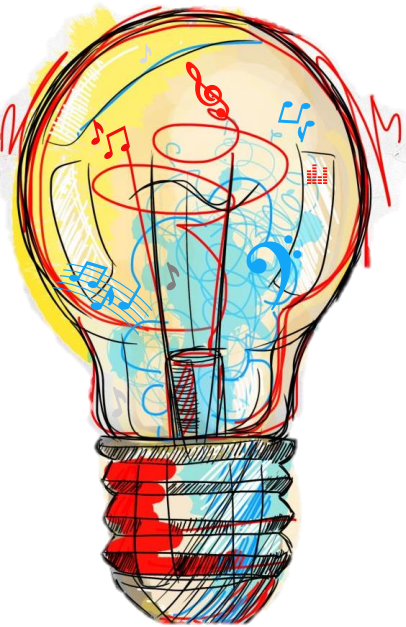
1. Compose a 2-bar pentatonic idiom with a simple rhythm and include some rests. Repeat this idiom 8 times. This idiom will become the basis for the composition
2. Start the same idiom in two different parts. Use 'phase shifting' to move the parts in and out of sync
3. Use addition and/or subtraction and/or augmentation and/or diminution to lengthen or shorten the original idiom
4. Add a descending bassline part
5. Create an accompanying rhythmic ostinato
6. Assign each part to a different instrument. Each performer decides when, where and how many times they want to repeat their part
7. Perform and record the final arrangement

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Listen to...  
*Einstein on the Beach*  
PHILIP GLASS





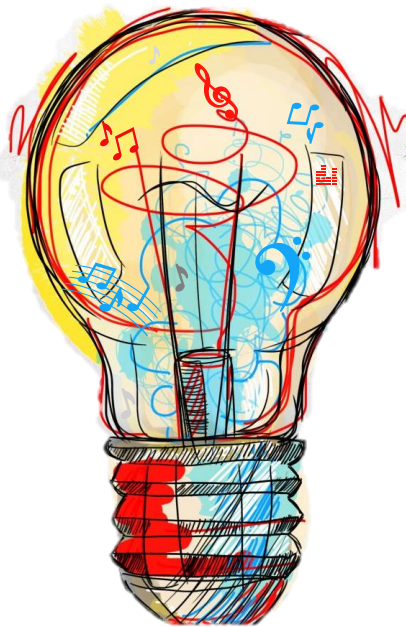
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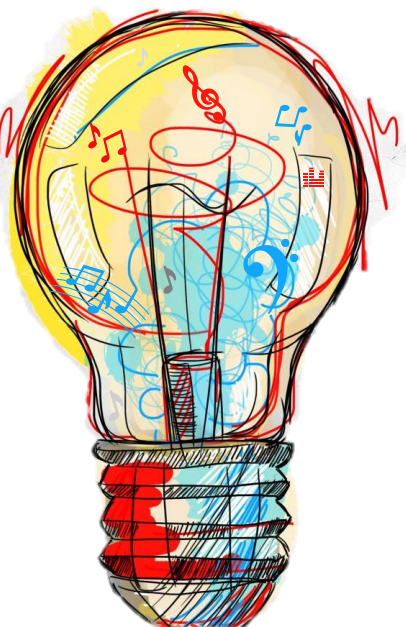
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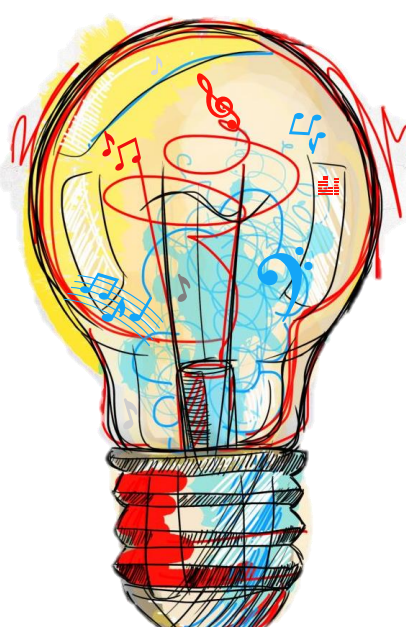
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# NAME COMPOSITION

Use the grid below to compose a melody using the letters of your name

1. Find the first letter of your name in the top row
2. Look under this letter to find the time signature for your melody in the second row
3. Find the letters of your name in the top row and identify the corresponding musical note for each letter e.g., S = E
4. Now create your melody using the musical notes for your name

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Letters	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
Time Sig.	2/4				3/4				4/4				6/8													
Notes	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E

# NUMBERS

1. Using the grid below, write out the notes that correspond to a set of numbers e.g., phone number, date of birth, today's date or other
2. The number 8 is a rest: decide how long the rest will be
3. The number 9 is wild: pick any available note
4. Choose rhythm to suit this melodic idea

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0	1	2	3	4	5	6	7	8	9
C	D	E	F	G	A	B	C'	rest	wild

# OCTAVE

1. Compose a four-bar melody
2. Experiment by adding a second melody line that has the same notes as the original melody but an octave higher
3. Repeat step 2 but with a third melody line an octave below
4. Then arrange your melody and decide which notes of the melody will be played by just one instrument, which notes will be doubled and an octave higher, which notes will be doubled an octave lower and which notes will be played in all three octaves at once

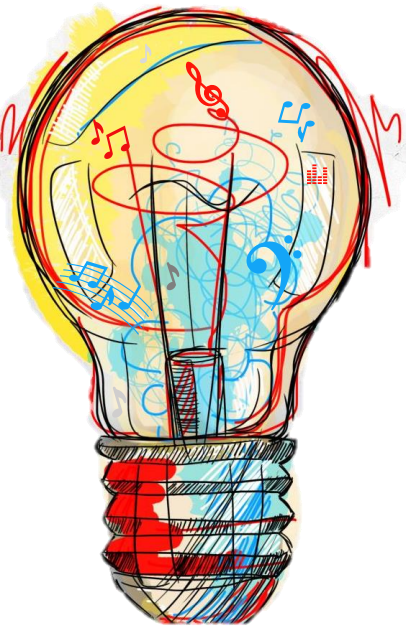
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# OSTINATO

1. Decide the overall length of your composition
  2. Create a 1-bar rhythm using a time signature of your choice
  3. Add melody notes to this 1-bar rhythm to create a 1-bar melodic motif
  4. Repeat the motif in each bar
- For a RHYTHMIC ostinato - repeat the rhythm exactly but melody notes can change from bar to bar
- For a MELODIC ostinato - repeat the rhythm AND melody notes exactly each time

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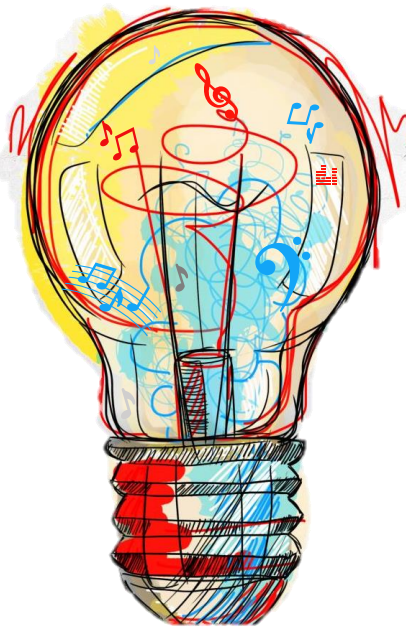
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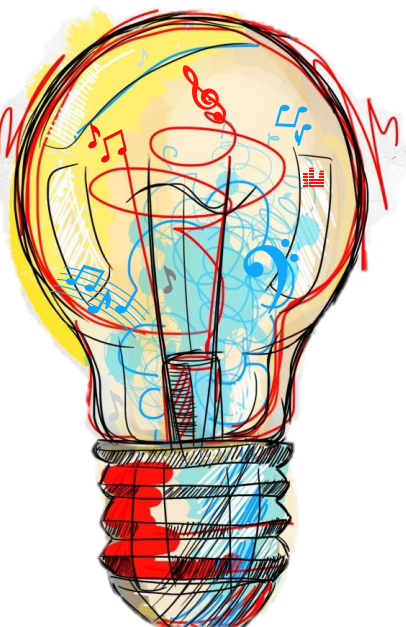
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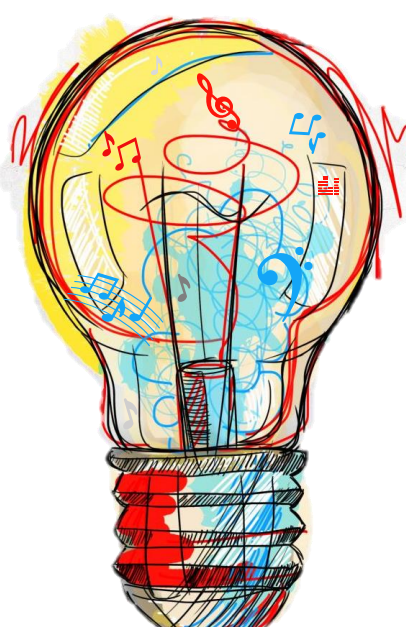
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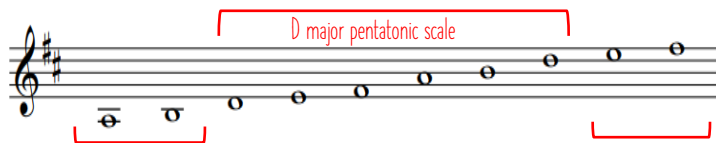
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## PENTATONIC

1. Copy this pentatonic scale into your manuscript. Use the basic scale (D-E-F#-A-B-D') or the extended version which uses the notes of the scale in higher and/or lower octaves
2. Start and finish your melodic phrase on D
3. Create your melodic phrase using the notes of the pentatonic scale in any combination

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## POLYMETRE

1. Compose a 4-bar melody in 3/4
2. Compose a 3-bar rhythm accompaniment in 4/4
3. Play the two parts using instruments or notation software. Note that the two parts are the same length, but the downbeats only line up in the first bar
4. Develop the rhythm accompaniment into a simple harmonic accompaniment or counter melody if desired

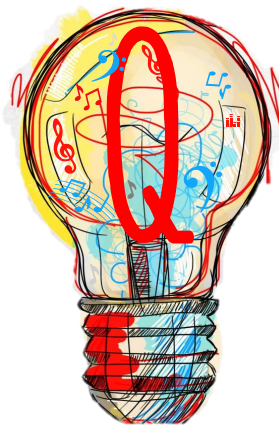
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## QUICK!

1. Draw out 4 bars in your manuscript
2. Choose a purpose for your melody (jingle, a dance, a theme for a larger composition, or other)
3. Select a key
4. Insert a time signature
5. Set a timer for 5 minutes
6. Start the timer and compose your melody quickly!

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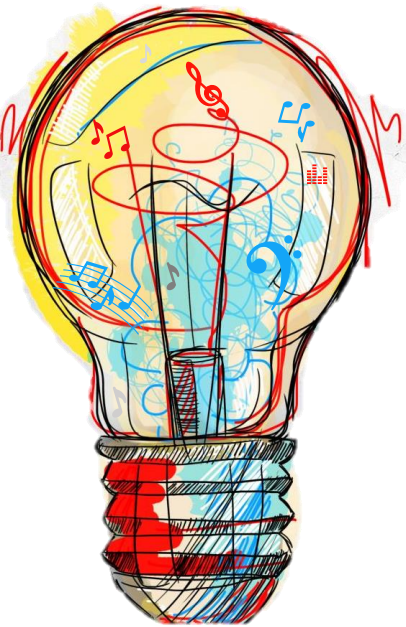


## QUARTET

1. Use notation software to set up an 8-bar score for violin I, violin II, viola and cello and explore the given example below
2. Consider the following lines for each of your instruments, for...
  - Cello: use the Bassline of the piano part
  - Violin 1: insert the main melody
  - Violin II and Viola: assign the inner harmonies
3. Decide on the final interpretation of your arrangement using dynamics, phrasing and instrumental techniques

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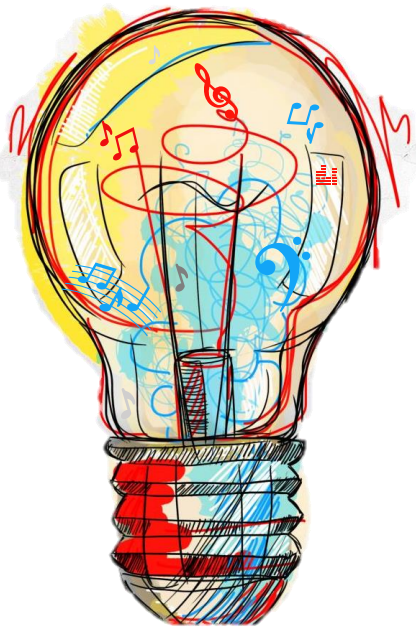
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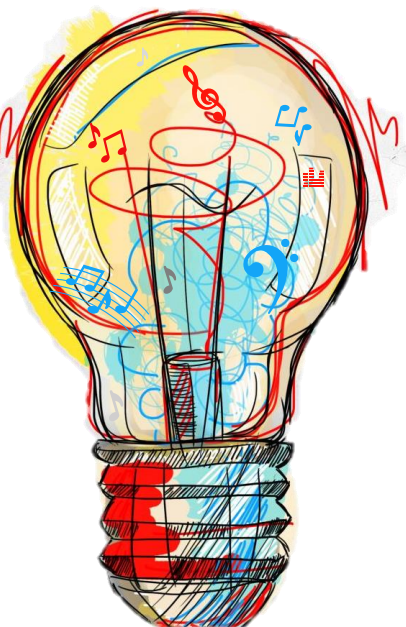
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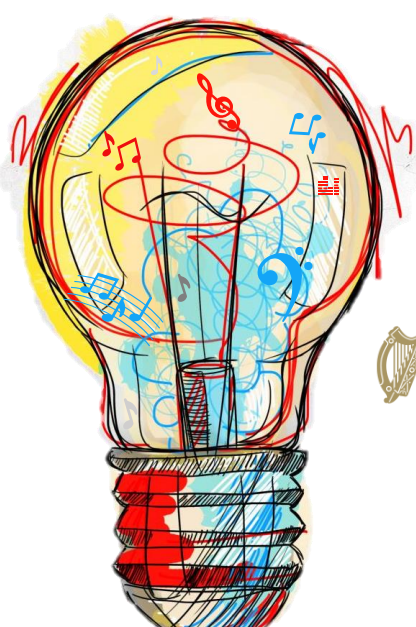
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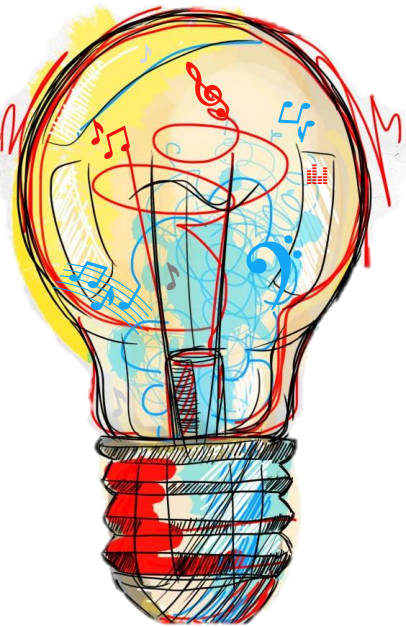


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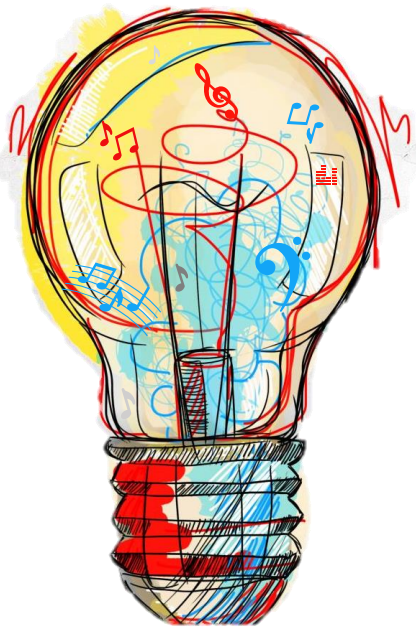
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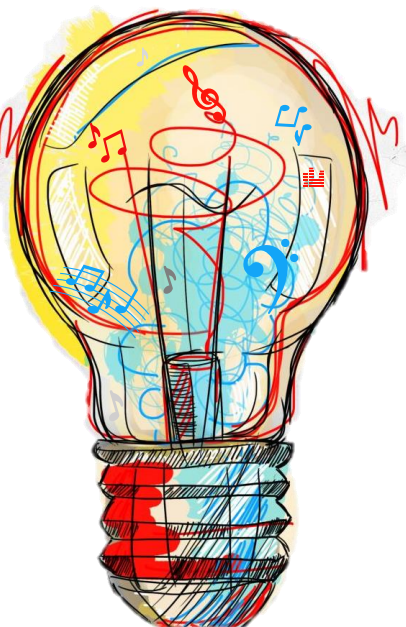
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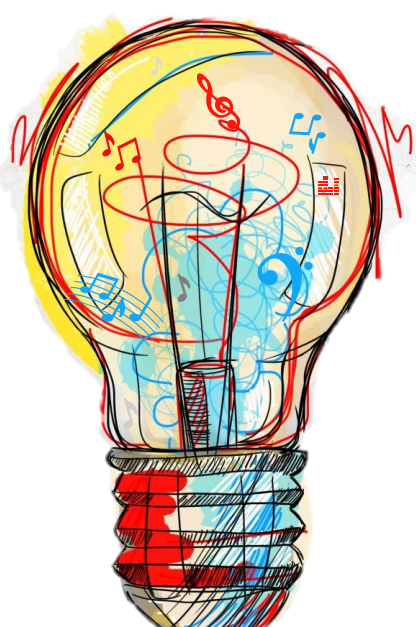
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# SERIALISM: 12-NOTE ROW



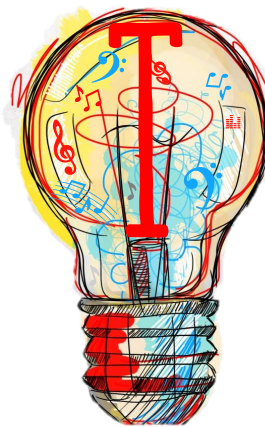
1. Write each note onto a separate slip of paper and put them into a hat
2. Pick a note out of the hat and arrange the 12 notes in the order of your choice. This is known as the 'note-row' or 'series'
3. Note: all 12 notes are of equal importance. None will appear out of turn, though a note may be repeated and may be used at any octave
4. Pick a time signature and create a rhythmic pattern for your 12 notes
5. Apply the 12-tone row to your rhythmic phrase, strictly following the order of the notes
6. Re-write your 12-note row/series in reverse, 'retrograde'
7. Re-write your 12-note row/series upside down, 'inversion'
8. Re-write your 12-note row upside down and in reverse, 'retrograde inversion'

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Listen to...  
Violin Concerto Op. 36  
SCHOENBERG

# TIE



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1. Explore the melody below and circle the 3 ties heard here



2. Explore the melody below and add 2-3 ties



3. Now compose your own 4-bar melody
4. Include 2-3 ties in your composition



Listen to...  
Tied Notes  
KHAN ACADEMY

# TRIAD

A Triad is 3-note chord

1. Create a 4-bar chord progression using the chords of I, vi, IV, V
2. Write out the 3 notes belonging to each of these chords
3. Using these notes create a melody that follows this progression
4. At each chord change, move to the nearest note of the next chord

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Listen to...  
Surprise Symphony  
HAYDN



# UPBEAT

The dog walked down the street

1. Write the above sentence into your manuscript
2. Read the sentence out loud to a beat of 4, placing an accent above the word 'dog'
3. Draw an accent above the word 'dog' and draw a barline before this word
4. Read it out loud again and find the second word that is accented
5. Place an accent above this word and draw a barline just before it
6. Above the words, write the time signature of 4/4 and the rhythmic stick notation to match these words
7. Make sure that the number of beats on 'dog' and 'street' add up to a total of 4
8. Create your own melody to match this rhythm

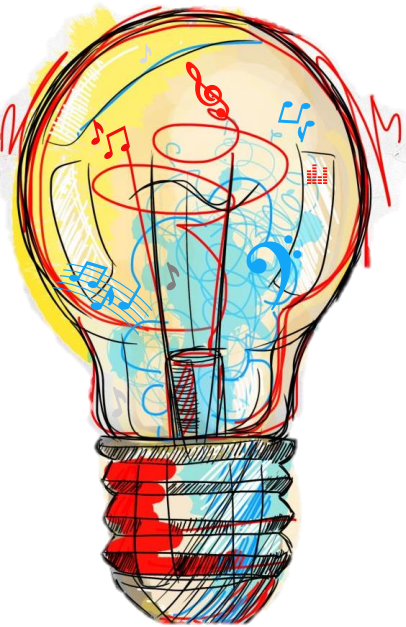
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Listen to...  
Symphony no. 5  
BEETHOVEN







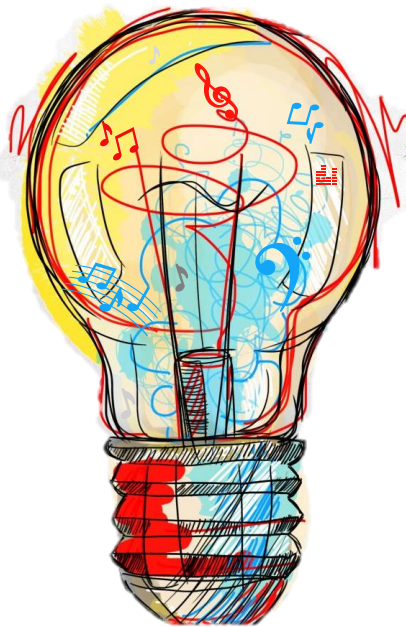
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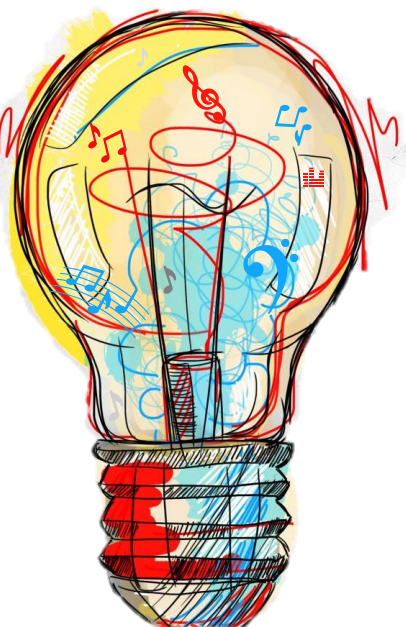
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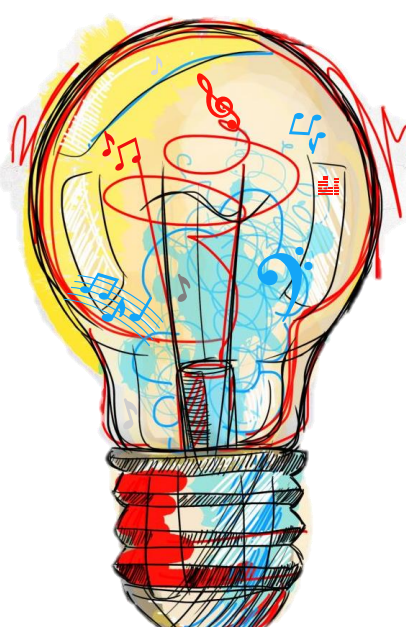
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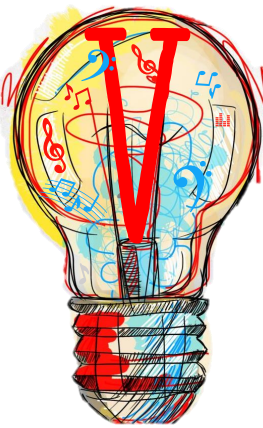
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## VARIATION

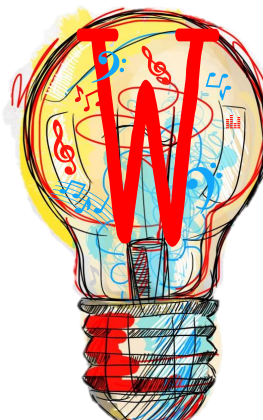
1. Create a variation on the theme 'Cabbage'
2. Play the theme below on a sound source of your choice
3. Compose two variations of this theme by...
  - adding passing notes and/or auxiliary notes
  - altering the rhythm
  - inserting an accidental or other
4. Consider using other compositional techniques e.g., inversion, retrograde, augmentation, diminution



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Listen to...  
Trout Quintet, 4th Mov.  
SCHUBERT



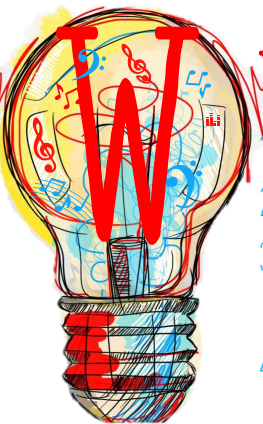
## WORD-PAINTING

1. Read this sentence and imagine the scene: The forest was dark at night, the birds flew high in the sky and the waves crashed against the rocks
2. Choose some of the words in this sentence and decide how you might paint these words in sound e.g., High = a high note
3. Create an overall melody for this sentence using your ideas

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Listen to...  
Erk König  
SCHUBERT



## WALTZ

1. Set up a score for piano and solo instrument
2. Decide on a chord progression in 3/4 time with one chord per bar
3. In the piano bass clef, place the root of each chord on the first beat of each bar
4. In the piano treble clef, place the remaining notes of the chord on the 2<sup>nd</sup> and 3<sup>rd</sup> beats of the bar
5. Create a waltz melody for your solo instrument based on your chord progression

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Listen to...  
The Blue Danube  
STRAUSS



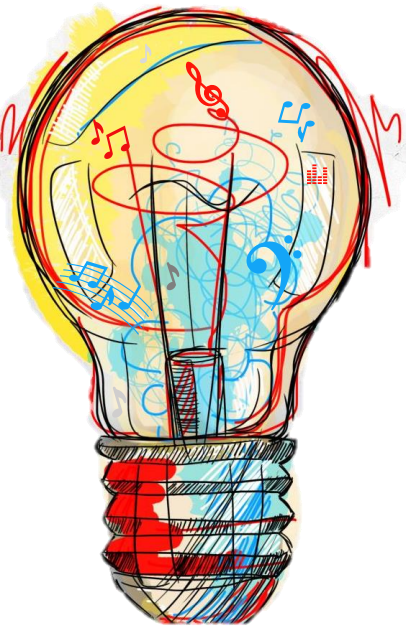
## WORD

1. Choose any 5-letter word e.g., mouse, bright, party, tired or other
2. Set your time signature to 5/4
3. Pick 5 instruments
4. Select 5 notes for your melody
5. Write out 5 different rhythms
6. Have 5 clear sections
7. Use 5 different dynamics
8. Ask 5 musicians to perform your piece

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Listen to...  
Equus  
ERIC WHITACRE



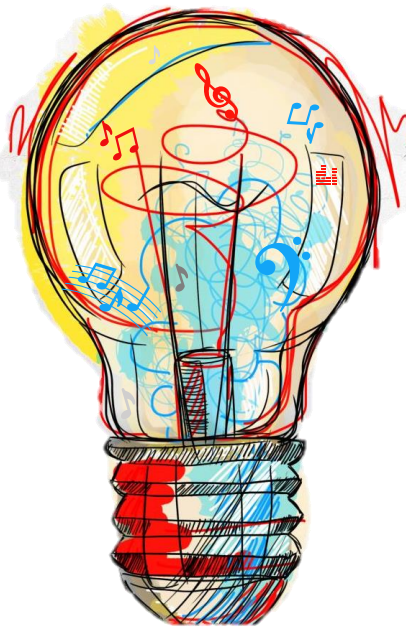
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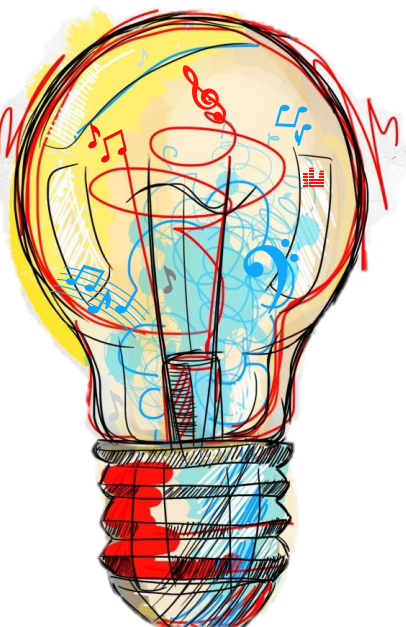
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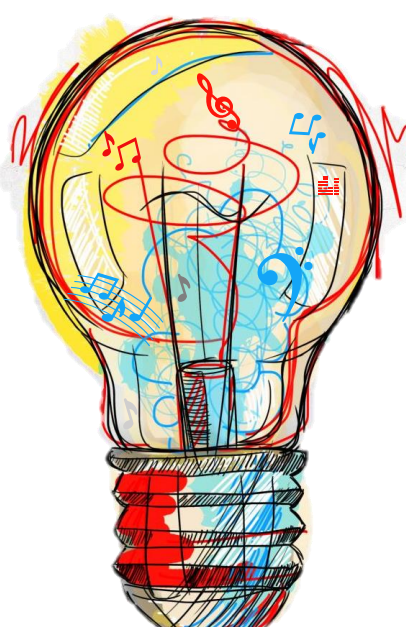
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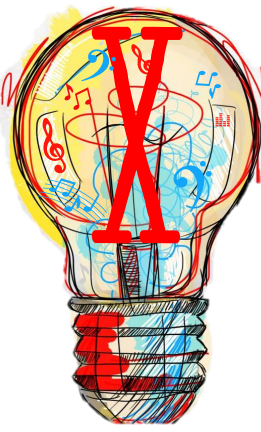
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# XMAS

1. Pick the theme for your song - might it be Xmas at home? In love? Party? Santa? Snow? The concept that connects most Xmas songs is nostalgia
2. Write down your title which must contain the word 'Christmas'
3. Brainstorm all the Xmas words and begin writing the lyrics, four lines per verse
4. Pick a major key, in 4/4 time or 4/4 swing time and set the BPM to 115
5. Choose Christmassy instrumentation such as sleigh bells, chimes, and glockenspiels. Do you want to include a choir?
6. Listen to and pick out 2-3 musical features from your favourite Xmas song e.g., sleigh bells play 8 to the bar in the chorus or lots of descending scale passages

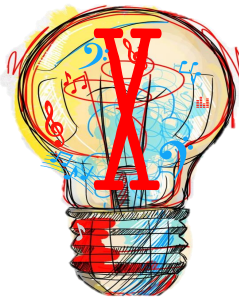


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# XTRA IDEA

1. Create a 2-bar idea
2. Demonstrate your understanding of rhythmic and melodic features by adapting this 2-bar idea, see examples below



## RHYTHMIC DEVICES

Original

Syncopation

Dotted Rhythm

Triplets

Augmentation (Rhythm)

## MELODIC DEVICES

Retrograde

Inversion

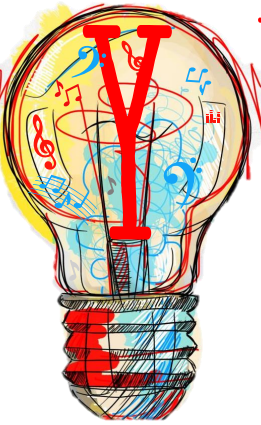
Augmentation (Melody)

Sequence and Diminution

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# YODELLING

1. Experiment with the 2-beat yodelling rhythms below
2. Combine them to create a 4-bar rhythm in 4/4 for your yodelling composition
3. Create a melody for your rhythm. Use repeated notes and wide leaps (a 6<sup>th</sup> or more) that resolve by step in the opposite direction as shown in the example
4. Practise your yodelling composition and present it to your class



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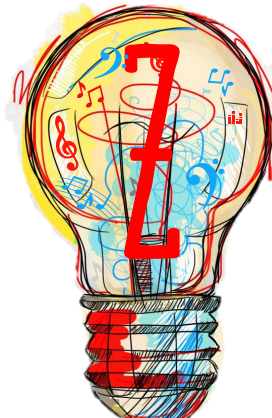
 Ho-del-la-dee Yo-del-la-dee	 Ho-del-oh-dee Yo-del-oh-dee	 ho-del-a-ay yo-del-a-ay	 ho-la-ra-dee yo-la-ra-dee
 ho-del-a ho-del-oh	 ho-la-re ho-la-ro	 lo-oh-dee o-oh-dee	 ho/yo dee/ee

## A Yodel Melody

# ZOO SOUNDS

Listen to 'The Elephant' from Carnival of the Animals by Saint-Saëns. In pairs discuss how the music portrays the elephant

1. Choose another animal
2. What instrument(s) might you use to represent this animal?
3. Decide what musical ingredients will best represent your animal
4. Compose a 4-bar theme to represent your animal
5. Might there be found sounds that you could include?



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