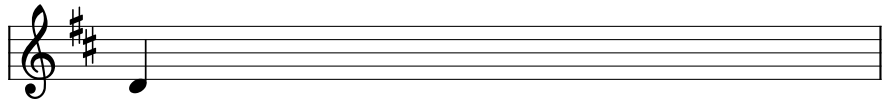


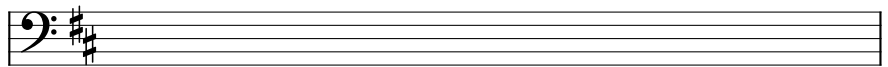
Grouping Dissonance Composition Exercise

Name: _____

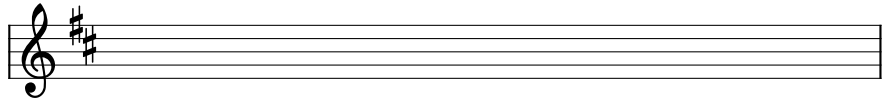
1. Write a D pentatonic scale.



2. Write a **Motive A** that uses only notes in the D pentatonic scale. The rhythm should be four eighth notes. *Note the bass clef.*



3. Write another D pentatonic **Motive B**, this time with a rhythm of 3, 5, or 7 eighth notes.



4. Write a miniature piece by repeating **Motive A** in the left hand and **Motive B** in the right hand, beginning right on beat 1 and moving in constant eighth notes. End your piece when the two motives arrive together a downbeat again.

Motive B

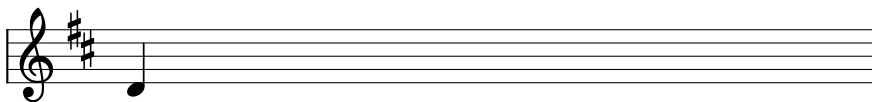
Motive A

A grand staff (treble and bass clefs) in a key signature of two sharps (F# and C#) and 4/4 time. The staff is divided into four measures. The top staff is labeled 'Motive B' and the bottom staff is labeled 'Motive A'. The piece is intended to be written in constant eighth notes.

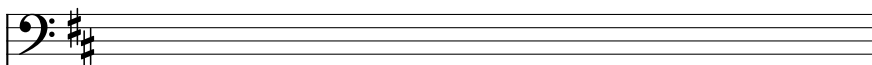
A grand staff (treble and bass clefs) in a key signature of two sharps (F# and C#) and 4/4 time. The staff is divided into four measures and is empty, intended for writing a miniature piece.

Grouping Dissonance Composition Exercise

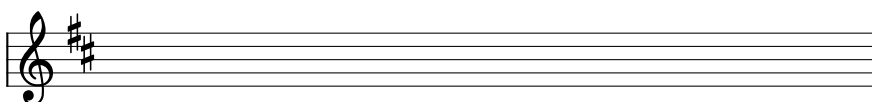
1. Write a $HEX_{2,3}$ scale (alternate half steps and minor thirds).



2. Write a **Motive A** that uses only notes in the $HEX_{2,3}$ scale. The rhythm should be four eighth notes. *Note the bass clef.*

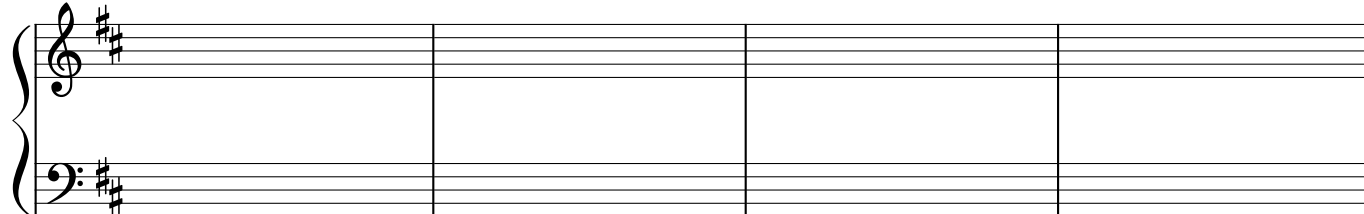


3. Write another $HEX_{2,3}$ **Motive B**, this time with a rhythm of 3, 5, or 7 eighth notes.



4. Write a miniature piece by repeating **Motive A** in the left hand and **Motive B** in the right hand, beginning right on beat 1 and moving in constant eighth notes. End your piece when the two motives arrive together a downbeat again.

Motive B



Motive A

