Chord Development Techniques

Inverted Chords:

The root of the chord doesn't always have to be at the bottom. Moving the 3rd or 5th to the bottom can help create contrast for the listener.

Root position   first inversion   second inversion

Adding 7th Notes:

This is where you add the 7th above the root triad (going up one below the root one)

RONDO: **ABACADA**

BINARY: **AA'BB'**

TERNARY/SONATA: **ABA'**

VERSE / CHORUS: **Intro, verse, chor** **Chorus', middle 8, Outro**

CDE

Arpeggios / Broken Chords:

You can make your chords sound more interesting by playing each note of the chord separately rather than all together.

Opposite is an example of arpeggios – this is where the notes ascend or descend using the notes of the chord.

But you can also have broken chords, where the notes from the block chords are the same but not played all together:

1 2 3 5 3 2 1

C   B dim   C

Structure / Texture

RONDO: ABACADA

BINARY: AA'BB'

TENARY: ABA'

VERSE/CHORUS: Intro, Verse, Chorus, Verse', Chorus', Middle 8, Outro

Graphic representation	Type
	Monophonic Texture
	Polyphonic Texture
	Homophonic Texture

Melody Development Techniques

Augmentation:

Augmentation lengthens the note values (usually doubles)
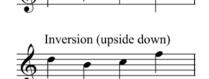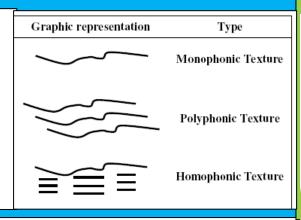
You can use this to show development of your melody

Motif
G   D   G   D

Inversion:

Inversion is the upside down version of the melody. If the original melody goes up, the inversion goes down. If the original melody goes down the inversion goes up.

Original

Inversion (upside down)

Diminution:

Diminution shortens the note values (usually halves)

You can use this to show development of your melody.

Motif
G   D   G   D

Retrograde:

Retrograde is the reverse of the melody. It is the original melody but backwards. The last note becomes the first note and the first note becomes the last note.

Original   Retrograde (reverse)

You can do this for rhythm or melody only or you can do for both.

COMPOSING TECHNIQUES KNOWLEDGE ORGANISER