

Composition

Ida M. Brautigam

The Progressive Composition Lessons Ida M. Brautigam, 1912

Strengthen Your Paintings with Dynamic Composition Frank Webb, 2015-01-27 Create compelling paintings by mastering compositional techniques While happy accidents may occasionally contribute to producing strong, eye-catching paintings, conscious painting is more important. According to author Frank Webb, Composition is more important than fact, technique, or subject. To create compelling, expressive works, you must make the composition the foundation of your plan. This book provides example-by-example demonstrations of how you can achieve this. The works of 24 professional artists included in this book give you an over-the-shoulder look at how to apply composition techniques. Armed with this information, you can paint a powerful picture and--just as importantly--analyze and improve a work that has gone wrong. Strengthen Your Paintings with Dynamic Composition is an indispensable addition to the artist's library that you will read and re-read. Webb's memorable instruction will guide the beginner through composition challenges and serve as a reference for the more experienced painter. Frank Webb, a professional artist since 1947, is a Dolphin Fellow of the American Watercolor Society, which he has represented in international exhibitions in Canada, New York, England, Scotland, and Mexico City. A guest instructor in all 50 states, juror, and lecturer, Webb has received over 110 major medals and awards from national competitions, including six from the American Watercolor Society. Collectors of Webb's paintings include National Taiwan Arts Education Center, Baylor University, Palmer Museum of Art at Penn State University, Portland Museum of Art, and South Arkansas Arts Center, to name a few. Webb is featured in *Who's Who in American Art* and *Who's Who in the East*, and he is also a member of the Allied Artists of America, Audubon Artists, the Rocky Mountain National Watermedia Association,

and many other art associations.

Algorithmic Composition Mary Simoni, Roger B Dannenberg, 2013-01-02 Algorithmic Composition offers new ways of thinking about the organization of sound that we call music

Teaching Music Through Composition Barbara Freedman, 2013-04-11 This book is a full multimedia curriculum that contains over 60 Lesson Plans in 29 Units of Study, Student Assignments Sheets, Worksheets, Handouts, Audio and MIDI files to teach a wide array of musical topics, including: general/basic music theory, music appreciation and analysis, keyboarding, composing/arranging, even ear-training (aural theory) using technology.

The Elements of Music Composition Kevin Ure, 2019-10-11 2nd EDITION: NOVEMBER 2019 For Composers Who Want to Compose Effective Music The Elements of Music Composition gives composers the missing puzzle piece that makes it possible to create musical works that endure and become richer and more meaningful with each performance. Composers learn to create a composition that grows out of a single seed and connects the different disciplines within music composition. Applying the concepts in this book will help composers create highly effective works that resonate with audiences. The education of a composer typically includes instruction in subject areas that are designed to teach composers about the methods that composers of the past used to create original works: Counterpoint teaches composers to combine multiple melodies. Music theory teaches chords and progressions Orchestration colors a musical work and adds depth. Form serves as the container for expansive musical ideas. These cornerstones of music composition are important to the development of a composer's technique and skill, but they do not teach how to think like a composer. The Elements of Music Composition introduces a concept of coherence to bring all of these components together into a single theory of composition that is flexible, does not demand

adherence to strict rules, and teaches composers to think like the master composers of the past. Think about music in an entirely different way. Learn to compose music where every element is critical to the whole. This book provides the missing puzzle piece for composers who want to learn how elements in music work together to create an organic and coherent musical work. Designed for Composers of All Levels Pulling back the veil to reveal how master composers create original works Deconstructing the dogma associated with the seemingly impenetrable art of music composition is a primary aim of this work. Composers are introduced to the concept of organic music and begin to develop an understanding of how coherence and comprehensibility play a major role in the creation of musical works. Understand the Principles Composers Use to Create Masterworks Music theory is only a stepping stone to the creation of original music compositions Music theory teaches a composer to create derivative music of an established style. While music theory is essential to learning how the masters constructed their musical works, it doesn't necessarily teach composers anything about writing original music. This book shines a light on the process of composing music by showing composers how to use melody, harmony, form, orchestration, and counterpoint in a connected process where every element contributes to the composition and serves a role. A Practical Approach to Music Composition Without Arbitrary Exercises The craft of music composition is revealed through a careful review of the elements of music Composers will not complete exercises, improve technique, or learn the typical concepts addressed in your average music composition course. Travel deep inside the process of composing to reveal fundamental principles that can be applied to almost any style of music. Generic exercises that instruct a composer to create a melody on an established chord progression, fix voice leading errors, and create modulations to scripted keys do not encourage original thought. Music Composition Technique Series: Vol. I The Elements of

Music composition starts composers on a path of musical mastery. The complete four-volume series serves as a complete education in the theory of music composition. Volume II develops the composers' technique and inner ear. Volume III teaches composers the craft of counterpoint and harmony. Volume IV completes the training by refining the composer's craft and turning it into art.

Toward a Composition Made Whole Jody Shipka, 2011-04-30 To many academics, composition still represents typewritten texts on 8.5" x 11" pages that follow rote argumentative guidelines. In *Toward a Composition Made Whole*, Jody Shipka views composition as an act of communication that can be expressed through any number of media and as a path to meaning-making. Her study offers an in-depth examination of multimodality via the processes, values, structures, and semiotic practices people employ everyday to compose and communicate their thoughts. Shipka counters current associations that equate multimodality only with computer, digitized, or screen-mediated texts, which are often self-limiting. She stretches the boundaries of composition to include a hybridization of aural, visual, and written forms. Shipka analyzes the work of current scholars in multimodality and combines this with recent writing theory to create her own teaching framework. Among her methods, Shipka employs process-oriented reflection and a statement of goals and choices to prepare students to compose using various media in ways that spur their rhetorical and material awareness. They are encouraged to produce unusual text forms while also learning to understand the composition process as a whole. Shipka presents several case studies of students working in multimodal composition and explains the strategies, tools, and spaces they employ. She then offers methods to critically assess multimodal writing projects. *Toward a Composition Made Whole* challenges theorists and compositionists to further investigate communication practices and broaden the scope of writing to include all composing methods. While Shipka views writing as

crucial to discourse, she challenges us to always consider the various purposes that writing serves.

Simple Composition Charles Wuorinen, 1994 Originally published: New York: Longman, c1979.

Composition in the University Sharon Crowley, 1998-05-15 Composition in the University examines the required introductory course in composition within American colleges and universities. Crowley argues that due to its association with literary studies in English departments, composition instruction has been inappropriately influenced by humanist pedagogy and that modern humanism is not a satisfactory rationale for the study of writing. Crowley envisions possible nonhumanist rationales that could be developed for vertical curricula in writing instruction, were the universal requirement not in place. Composition in the University examines the required introductory course in composition within American colleges and universities. According to Sharon Crowley, the required composition course has never been conceived in the way that other introductory courses have been--as an introduction to the principles and practices of a field of study. Rather it has been constructed throughout much of its history as a site from which larger educational and ideological agendas could be advanced, and such agendas have not always served the interests of students or teachers, even though they are usually touted as programs of study that students need. If there is a master narrative of the history of composition, it is told in the institutional attitude that has governed administration, design, and staffing of the course from its beginnings--the attitude that the universal requirement is in place in order to construct docile academic subjects. Crowley argues that due to its association with literary studies in English departments, composition instruction has been inappropriately influenced by humanist pedagogy and that modern humanism is not a satisfactory rationale for the study of writing. She examines historical attempts to reconfigure the required course in nonhumanist terms, such as the advent of communications studies during the 1940s.

Crowley devotes two essays to this phenomenon, concentrating on the furor caused by the adoption of a communications program at the University of Iowa. *Composition in the University* concludes with a pair of essays that argue against maintenance of the universal requirement. In the last of these, Crowley envisions possible nonhumanist rationales that could be developed for vertical curricula in writing instruction, were the universal requirement not in place. Crowley presents her findings in a series of essays because she feels the history of the required composition course cannot easily be understood as a coherent narrative since understandings of the purpose of the required course have altered rapidly from decade to decade, sometimes in shockingly sudden and erratic fashion. The essays in this book are informed by Crowley's long career of teaching composition, administering a composition program, and training teachers of the required introductory course. The book also draw on experience she gained while working with committees formed by the Conference on College Composition and Communication toward implementation of the Wyoming Resolution, an attempt to better the working conditions of post-secondary teachers of writing.

Musical Composition Alan Belkin, 2018-06-19 An invaluable introduction to the art and craft of musical composition from a distinguished teacher and composer This essential introduction to the art and craft of musical composition is designed to familiarize beginning composers with principles and techniques applicable to a broad range of musical styles, from concert pieces to film scores and video game music. The first of its kind to utilize a style-neutral approach, in addition to presenting the commonly known classical forms, this book offers invaluable general guidance on developing and connecting musical ideas, building to a climax, and other fundamental formal principles. It is designed for both classroom use and independent study.

Vision Hans P. Bacher, Sanatan Suryavanshi, 2018-05-15 Featuring hundreds of carefully hand-

crafted illustrations as well as significant tuition on how to best compose and use images to create the most powerful frames, this book is potentially Hans P. Bacher's life's work encapsulated in one volume. Here, the internationally renowned production designer shares his expertise in an easy-to-follow and imaginative way - giving tips, exercises, and a depth of knowledge garnered from a lifetime in the industry. Bacher's production designs have established the look of many seminal animated films such as *The Lion King*, *Balto*, *Mulan* and *Beauty and the Beast*, so fans of his work will be delighted. While keeping the focus on storytelling, Bacher instructs readers in the art of animated cinematography with the ever-present aim of soliciting an emotional response from the audience. *Vision: Color and Composition for Film* represents an amazing depth of experience — and is visually arresting to boot.

Mastering Composition Ian Roberts, 2007-11-29 Create Better Compositions by Design The path to better painting begins with *Mastering Composition*. This effective guide blends clear, visual instruction with 5 step-by-step demonstrations to show you how to plan and paint your best work yet. Composition is the key, and here you'll learn to design paintings with new skill and confidence. It all begins with the armature or structure of the picture plane. Every great painting has one, and you'll see through several famous examples exactly how the Old Masters used armatures to create movement, narrative, harmony and fluidity. Based on these examples, you'll practice what you've learned following a series of hands-on demonstrations. Once you understand the basic principles of design, you'll be amazed at how quickly and effectively your compositions come together. Soon you will be painting more boldly and confidently than ever before with less reworking and overworking. Whether you're a beginner looking for basic instruction or a more advanced painter troubleshooting a specific problem, the proven methods in this book will work for you. Ideal for all mediums,

Mastering Composition gives you the knowledge you need to create powerful paintings out of every subject.

Music Composition 1 Jonathan E. Peters, 2014-02-13 Music Composition 1 is the first book in a two book series by award-winning composer, Jonathan Peters, which explains how music is formed and how to compose your own music. Book 1 covers the study of rhythmic and melodic composition, while book 2 covers harmonic composition and compositional form. Each lesson covers a particular concept (or related concepts). Concepts and compositional techniques are demonstrated throughout the course with real musical examples (pictures and on-line audio samples). Each lesson also contains memory questions, access to on-line quizzes, listening assignments, and transcription/composition assignments. Memory questions serve to summarize and reinforce key concepts learned, while the quizzes test the students' knowledge and understanding of the material from each lesson. Students who take this course will get practice transcribing music (hearing a rhythm or a melody and writing it down) and also learn how to use music notation software. In the composition assignments students will get real life practice using the information and techniques learned in each lesson to write their own rhythms and melodies. WHAT ARE THE REQUIREMENTS FOR THIS COURSE? To receive free life-time access to the on-line audio samples and quizzes you must have a computer with internet connection, screen, and speakers. A basic knowledge of music theory: students who take this course should be able to read notes in treble and bass clef, understand note durations, meter, key, scales, flats, sharps, intervals (major, minor and perfect), chords (major and minor), chord inversions, tempo, dynamics, and articulations. If you do not already have a rudimentary understanding of music theory, it is recommended that you take a music theory course before this course. Some type of music notation software. The notation software

demonstrated in this course is the Finale NotePad software. NotePad is a very basic music notation program and has all the necessary functions for a beginning composition student. An important part of music composition is getting your music to paper, and so this course will also develop the students' ability to properly notate their music. This software not only prints professional looking sheet music, it also allows the student to hear their compositions as they are writing them. You can read more about NotePad and download it for FREE at: www.finalemusic.com/NotePad Although not a necessity, it is very beneficial that the student have some ability to play the piano (or other instrument).

WHAT AM I GOING TO GET OUT OF THIS COURSE? Includes free life-time access to on-line audio samples and quizzes for each lesson. By the end of the course you will be able to compose your own rhythms and melodies. You will also learn how to develop your rhythmic and melodic material through a wide variety of compositional techniques. You will get practice transcribing music (hearing rhythms and melodies and then writing them down in notation form). You will get practice notating music using basic music notation software.

WHO SHOULD TAKE THIS COURSE? Anyone who has always wanted to learn how to write music! Every student of music! Beginning Composers/Songwriters with previous knowledge or experience who want to brush up and hone their skills (and maybe learn some new techniques!) Although this course uses many examples from classical music, most of the information and compositional techniques learned in this course can be used by musicians of any genre (including rock, pop, and jazz). If you want to deepen your understanding of music, learn to write it!

Note: If at any point in this course you have music composition questions that you would like answered or if you would like to have each composition assignment reviewed and commented on, please contact the author at his web site <http://www.ComposerJonathanPeters.com> about receiving these services for a fee.

Sounding Composition Steph Ceraso, 2018-07-20 In *Sounding Composition* Steph Ceraso reimagines listening education to account for twenty-first-century sonic practices and experiences. Sonic technologies such as audio editing platforms and music software allow students to control sound in ways that were not always possible for the average listener. While digital technologies have presented new opportunities for teaching listening in relation to composing, they also have resulted in a limited understanding of how sound works in the world at large. Ceraso offers an expansive approach to sonic pedagogy through the concept of multimodal listening—a practice that involves developing an awareness of how sound shapes and is shaped by different contexts, material objects, and bodily, multisensory experiences. Through a mix of case studies and pedagogical materials, she demonstrates how multimodal listening enables students to become more savvy consumers and producers of sound in relation to composing digital media, and in their everyday lives.

Composition Arthur Wesley Dow, 2007-08-31 At the turn of the twentieth century, Arthur Wesley Dow literally wrote the book on composition—and this is it! Dow's *Composition* exercised an enormous influence on emerging modern artists of a century ago. A thought-provoking examination of the nature of visual representation, it remains ever-relevant to all the visual arts. A well-known painter and printmaker, Dow taught for many years at Columbia University and acted as a mentor to countless young artists, including Georgia O'Keeffe. His text, presented in a workbook format, offers teachers and students a systematic approach to composition. It explores the creation of freely constructed images based on harmonic relations between lines, colors, and dark and light patterns. The author draws upon the traditions of Japanese art to discuss a theory of flat formal equilibrium as an essential component of pictorial creation. Practical and well-illustrated, this classic guide offers valuable insights into modern design.

Composition Arthur Wesley Dow, 2018-10-15 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

Composition and Big Data Amanda Licastro, Benjamin Miller, 2021-11-02 In a data-driven world, anything can be data. As the techniques and scale of data analysis advance, the need for a response from rhetoric and composition grows ever more pronounced. It is increasingly possible to examine thousands of documents and peer-review comments, labor-hours, and citation networks in composition courses and beyond. *Composition and Big Data* brings together a range of scholars, teachers, and administrators already working with big-data methods and datasets to kickstart a collective reckoning with the role that algorithmic and computational approaches can, or should, play in research and teaching in the field. Their work takes place in various contexts, including programmatic assessment, first-year pedagogy, stylistics, and learning transfer across the curriculum. From ethical reflections to database design, from corpus linguistics to quantitative autoethnography, these chapters implement and interpret the drive toward data in diverse ways.

Changing of Knowledge in Composition Lance Massey, Richard C. Gephardt, 2011-07-16 Lance

Massey and Richard Gebhardt offer in this collection many signs that composition again faces a moment of precariousness, even as it did in the 1980s—the years of the great divorce from literary studies. The contours of writing in the university again are rapidly changing, making the objects of scholarship in composition again unstable. Composition is poised to move not from modern to postmodern but from process to postprocess, from a service-oriented field to a research-driven discipline. Some would say we are already there. Momentum is building to replace composition and the pedagogical imperative long implied in that term with a writing studies model devoted to the study of composition as a fundamental tool of, and force within, all areas of human activity. Appropriately, contributors here use Stephen M. North's 1987 book *The Making of Knowledge in Composition* to frame and background their discussion, as they look at both the present state of the field and its potential futures. As in North's volume, *The Changing of Knowledge in Composition* describes a body of research and pedagogy brimming with conflicting claims, methodologies, and politics, and with little consensus regarding the proper subjects and modes of inquiry. The deep ambivalence within the field itself is evident in this collection. Contributors here envision composition both as retaining its commitment to broad-based, generalized writing instruction and as heading toward content-based vertical writing programs in departments and programs of writing studies. They both challenge and affirm composition's pedagogical heritage. And they sound both sanguine and pessimistic notes about composition's future.

Composing Software Eric Elliott, 2018-12-27 All software design is composition: the act of breaking complex problems down into smaller problems and composing those solutions. Most developers have a limited understanding of compositional techniques. It's time for that to change. In *Composing Software*, Eric Elliott shares the fundamentals of composition, including both function

composition and object composition, and explores them in the context of JavaScript. The book covers the foundations of both functional programming and object oriented programming to help the reader better understand how to build and structure complex applications using simple building blocks. You'll learn: Functional programming Object composition How to work with composite data structures Closures Higher order functions Functors (e.g., `array.map`) Monads (e.g., `promises`) Transducers Lenses All of this in the context of JavaScript, the most used programming language in the world. But the learning doesn't stop at JavaScript. You'll be able to apply these lessons to any language. This book is about the timeless principles of software composition and its lessons will outlast the hot languages and frameworks of today. Unlike most programming books, this one may still be relevant 20 years from now. This book began life as a popular blog post series that attracted hundreds of thousands of readers and influenced the way software is built at many high growth tech startups and fortune 500 companies

English Composition Barrett Wendell, 1892

Sound Work Jonathan Impett, 2021-12-15 The practices and perception of music creation have evolved with the cultural, social and technological contexts of music and musicians. But musical authorship, in its many technical and aesthetic modes, remains an important component of music culture. Musicians are increasingly called on to share their experience in writing. However, cultural imperatives to account for composition as knowledge production and to make claims for its uniqueness inhibit the development of discourse in both expert and public spheres. Internet pioneer Philip Agre observed a discourse deficit in artificial intelligence research and proposed a critical technical practice, a single disciplinary field with “one foot planted in the craft work of design and the other foot planted in the reflexive work of critique. ... A critical technical practice rethinks its

own premises, re-evaluates its own methods, and reconsiders its own concepts as a routine part of its daily work.” This volume considers the potential for critical technical practice in the evolving situation of composition across a wide range of current practices. In seeking to tell more honest, useful stories of composition, it hopes to contribute to a new discourse around the creation of music.

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