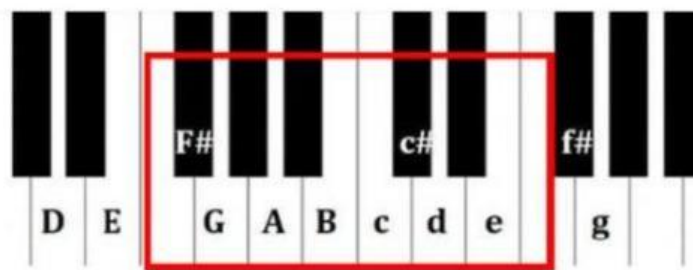# FADED THEME VARIATIONS SHEET 1

TASK 1 – Learning to play the THEME

Before creating a set of musical **VARIATIONS**, you need a **THEME** (the main **TUNE** or **MELODY**). Look at the melody line of *Faded* by Alan Walker below and learn to play the melody on a piano, keyboard, or virtual piano app., writing on the note names if you need to. This is a "2-part" melody featuring a **THEME** or **MELODY** (in the right hand) and an **ACCOMPANIMENT** (bass line in the left hand).

- What type of BASS line is heard here?

  ☐ Ground bass   ☐ Walking bass   ☐ Alberti bass

Name the notes in the following chords:

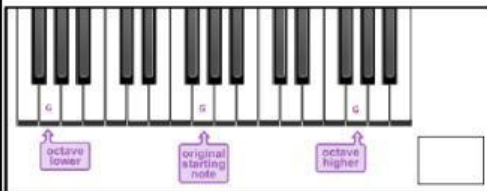| Em	
C	

G	
D	

LIVEWORKSHEETS

Variations on the theme

You are now going to create a simple set of **VARIATIONS** on the *Faded* **THEME** that you learned in Task 1. Some ideas have been given on page 2 which you may like to use in your **VARIATIONS** (you can tick the boxes when you have explored or used each variation technique). You can change, alter, or vary more than one element of music or by using one or more musical devices in each variation, but for now keep each variation simple.

CHANGE THE PITCH
Play the same notes of the theme (and accompaniment) but at different pitches e.g., in different OCTAVES or swap..

CHANGE THE ARTICULATION
Change the WAY the theme and accompaniment are played e.g., smoothly (LEGATO - shown by a SLUR) or short, detached, and spiky (STACCATO – shown by DOTS). Change this around for the theme and accompaniment.

CHANGE THE TIMBRE AND SONORITY
Change the SOUND of the theme and accompaniment by playing them on different instruments or keyboard voices/tones/sounds.

CHANGE THE RHYTHM
Perform the notes to different rhythms, perhaps repeating some or using dotted rhythms e.g.,

ADD AN OSTINATO
Add a repeated OSTINATO pattern to the theme and accompaniment using some notes from the melody to add to the TEXTURE, this can be performed lower or higher.

ADD A DRONE
Add a DRONE using the ROOT (TONIC) E, and the FIFTH, B in the BASS to add to the TEXTURE, playing the THEME and accompaniment higher in pitch.

ADD A TONIC PEDAL
Add a TONIC PEDAL using the note E (in OCTAVES) in the BASS PART to add to the TEXTURE, playing the THEME and accompaniment higher in pitch.

ADDING DECORATION
Add some EXTRA NOTES (or embellishments) to the melody including PASSING NOTES (extra notes between the main melody notes) e.g.,

Concepts checklist
Write what each of these terms mean

Tempo	
Dynamics	
Articulation	
Staccato	
Legato	
Ostinato	
Drone	
Tonic pedal	
Alberti bass	
Passing notes	

Chords

Chords can be built on all the notes of the scale. The most common chords in any key are chord I, IV, V, VI. Notice, that in every key, chords VI is MINOR (e.g. Am)

C major scale

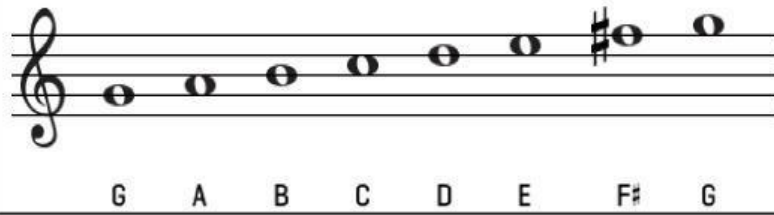| C	F	G	Am
I	IV	V	IVI

Practise playing the chords using the single finger setting on your keyboard. Then try with the alberti bass patterns.

G major scale

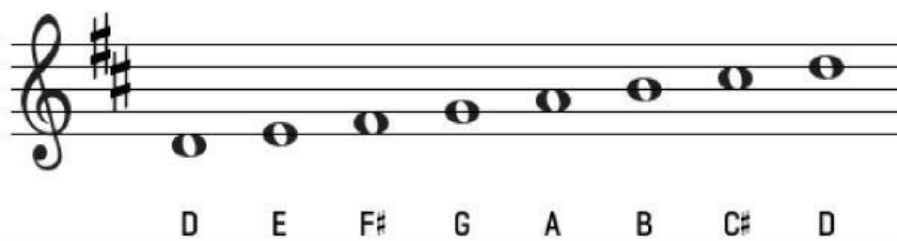G A B C D E F# G

2

G	C	D	Em
I	IV	V	VI

D major

D major key signature

D E F# G A B C# D

3

D	G	A	Bm
I	IV	V	VI

Many songs are built on the chord progression I V VI IV.

Watch the following video – all the songs are in the key of D major. Practise playing the chords along with the songs:

D	A	Bm	G
I	V	VI	IV

Here is the same chord progression in the key of G major

G	D	Em	C
I	V	VI	IV

Task

- Practise playing the chords – use the single finger setting on your keyboard and then try the alberti bass pattern.
- Try writing a simple tune above the alberti bass (see below), making sure that the notes fit the chord. Remember the Faded tune is very simple but effective!