



*The Kikuchi Music Institute Library*

# Creating Music

LEVEL ONE

A comprehensive course in music composition

By Lee W. Kikuchi

***Creating Music***, is a systematic approach to teaching composition with substantial emphasis on issues of notation and formal structures. Each workbook includes thorough review of theoretical and notational skills the student may or may not have acquired through regular music lessons, thus giving the student the necessary tools to compose music. With each the level, the student is presented new and different ways to approach the craft of composition including ways to find creative ideas as well as developing an idea through the composition process. Most students should begin with the primer level book, but more advanced and older students can begin with a higher level book if the teacher determines it is more appropriate. See the preface for details.

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## **First Printing**

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# TABLE OF CONTENTS

Preface .....	v
Introduction .....	vi
What is Composing?.....	1
Music Symbols .....	2
Musical Terms .....	3
Music Theory.....	4
Technique .....	5
Drawing Notes.....	6
Drawing Clefs .....	7
Drawing Rests .....	8
The Grand Staff .....	9
Meter .....	10
2/4 v. 4/4 Meters .....	10
Determining Meter.....	11
Ledger Lines.....	12
Alignment.....	12
Drawing Dynamic Marks .....	13
Drawing Sharps and Flats.....	14
Key Signatures and Accidentals .....	15
Beaming Eighth Notes .....	16
Single Eighth Notes & Eighth Rests.....	17
Triplets .....	18
Notation Review 1 .....	19
Notation Review 2 .....	20
Notation Review 3 .....	21
Sources of Inspiration .....	22
Tempo Indications .....	23
“Pitches First” Approach.....	24
“Rhythm First” Approach .....	25
Question and Answer Melodies .....	26
Write Your Own Questions and Answers .....	27
Double Q & A.....	28
Write Your Own Double Qs & As .....	29
Rhythmic Variation .....	30
Pitch Variation .....	31
Germination .....	32
Germinate Your Own Melody .....	33
Setting Text .....	34
Write Your Own Song .....	35
Programmatic Music.....	36
Write Your Own Programmatic Piece.....	37
Harmonization .....	38
Harmonize Some Melodies .....	39
Counter Melody.....	40
Writing Counter Melodies.....	41
Improvising .....	42
“Chords First” Approach .....	43
Harmonize Your Melody .....	44
Finishing Touches .....	46

Making a Final Copy .....47  
Composition Review ..... 50  
Glossary.....52

# Preface

Although there are several composition method systems out today, most focus on the craft from a piano approach and use a series of exercises related to setting melodies to words, or improvising at the piano. This new system gives any music student the ability to write music, without assuming the student plays piano and with a solid theoretical approach so that the student is far more independent in the composition craft.

Each workbook includes thorough review of theoretical and notational skills the student may or may not have acquired through regular music lessons, thus giving the student the necessary tools to compose music. With each the level, the student is presented new and different ways to approach the craft of composition including ways to find creative ideas as well as developing an idea through the composition process. The student is taught important theoretical concepts as harmony, voice leading and formal structure in a way that is most useful to composers, and which is not found in traditional theory books.

Most students should begin with the primer level book, but more advanced and older students can begin with a higher level book if the teacher determines it is more appropriate. The descriptions below are a guideline for placement at a level beyond primer when considering the student's established musical abilities. Keep in mind these guidelines are solely for placement of students who have already demonstrated compositional ability but have not studied in these workbooks. These guidelines have no bearing on students already studying in this system. **Any student completing a given level may proceed to the next level accordingly.**

**Primer Level:** 1) student has never written any music or has not written a melody more than 8 measures long, 2) student has studied music for at least 1 year, 3) student is able to read music on the staff with ledger lines, 4) student is reading books at a 2<sup>nd</sup> grade level or better, and 5) student is at least age 5.

**Level One:** 1) student has written a melody more than 8 measures long with accompaniment (harmony), 2) student has studied music for at least 3 years, and 3) student is at least age 7.

**Level Two:** 1) student has written music in different keys, 2) student has written music with formal sections (AB, ABA, etc.), 3) student has studied music for at least 4 years, and 4) student is at least age 9.

**Level Three:** 1) student has written music that modulates keys, 2) student has written music with formal sections (AB, ABA, etc.), 3) student has written music demonstrating harmonies beyond the primary chords, 4) student has studied music for at least 5 years, and 5) student is at least age 11.

**Level Four:** 1) student has written music that modulates keys or with strong understanding of different tonalities; 2) student has written music in multiple movements or in a complex form such as sonata or rondo; 3) student has written music for different instruments; 4) student has written music demonstrating harmonies beyond the primary chords; 5) student understands principles of four-part voice leading and harmonization; 6) student has studied music for at least 6 years; and 7) student is at least age 13.

**Level Five:** 1) student has written music with strong understanding of different tonalities and/or atonality; 2) student has written music in multiple movements or in a complex form such as sonata, rondo or fugue; 3) student has written music for multiple instruments; 4) student has written music using 7<sup>th</sup> chord harmonies; 5) student understands principles of four-part voice leading and harmonization; 6) student has studied music for at least 7 years; and 7) student is at least age 15.

**It is recommended that no student begin beyond Level Five, even though this series progresses to Level Ten. Even with advanced compositional ability, a student will benefit by beginning with Level Five of this series.**

Lee W. Kikuchi  
May, 2008

# Introduction

This new series specifically teaches students how to compose music, regardless of the student's theoretical background or study of the piano. Music study on some instrument is required, and the student can begin this series at any point of his/her music education. The staves provided for most exercises do not have clefs specified to allow for students to write in whatever clef they choose (since different instruments use different clefs). Most examples are in Treble clef by default, but as the student advances through the books, the use of Bass clef, C-clefs and multiple staff systems will increase to develop proficiency at reading in all clefs and eventually full score.

The books are sequenced according to standard method levels: primer, 1, 2, 3, etc. Each level reflects one year of private musical study. Since a student may join this series at a level beyond the primer level, the first pages include some important theory and notational review to make sure the student is prepared for the contents of the workbook. Any student having difficulty with the initial review should be assigned an earlier level to establish the necessary musical knowledge and notational skills. (See Preface for guidelines.)

This system addresses three areas of composition skill: 1) creativity, 2) musical notation and 3) development. Since the biggest stumbling block to any budding composer is being able to write the music down, significant emphasis is placed on notational skill. In addition, all lessons regarding creativity (making up music) also include helpful techniques for facilitating its notation (what notes, what rhythm, etc.). Finally, lessons in development help the student turn a very small idea into something much bigger and much better.

With each level, some important theoretical skills are also addressed and developed, in ways that are useful to a composer and which are not found in traditional theory systems. Toward that end, these workbooks will ensure that students have solid grounding in harmony, voice leading and formal structures. All such exercises are explained carefully, supplemented with numerous meaningful examples from the standard literature, and reinforced with constructive written exercises. For instruction purposes, students are asked to compose small musical examples to demonstrate their mastery of the skills taught. However, students are strongly encouraged to pick and choose from this toolbox of musical skills according to their own preference when they write their own pieces – to maximize creativity and help develop the composer's individual voice. Every effort is made to present the full breadth of musical style, without advocating any one specifically so that the student may be empowered with the skills to write in whatever style she/he chooses.

# What is Composing?

Composing consists of three different types of action:

<b>Creative Idea</b>	<b>Making up the music.</b>
<b>Musical Notation</b>	<b>Writing down the music.</b>
<b>Development</b>	<b>Making the music more interesting and longer.</b>

1. Write each of the actions below on the chart under its correct category:

Singing a melody

Imitating a meow at the piano

Quarter notes or half notes?

Drawing a treble clef

Adding chords to a melody

Plunking keys on the piano

Clapping a rhythm

Counting beats in a measure

Creating a second melody

Trying out different rhythms

Drawing bar lines

Making a clean final copy

Playing the melody upside down

Choosing a time signature

Transposing your melody

Making a variation on a melody




















Drawing a repeat sign

<b>Creative Idea</b>	<b>Musical Notation</b>	<b>Development</b>

# Music Symbols

Before we can start writing music, we need to make sure we know the names of the basic musical symbols that will be used in this book.

2. Cover the right side of the chart below and see if you can name all the symbols, and say what they mean. Circle the number for any symbol you do not know for extra study.

SYMBOL		MEANING
	1.	A TREBLE CLEF marks the staff for <u>high notes</u> . Music for violins, flutes, trumpets, and the RIGHT hand on the piano uses the Treble Clef.
	2.	A BASS CLEF marks the staff for <u>low notes</u> . Music for cellos, bassoons, trombones, and the LEFT hand on the piano uses the Treble Clef.
	3.	TWO EIGHTH NOTES equal ONE BEAT ( $\frac{1}{2}$ beat each).
	4.	A SINGLE EIGHTH NOTE ( $\frac{1}{2}$ beat).
	5.	A QUARTER REST marks ONE beat of silence.
	6.	A HALF REST marks TWO beats of silence.
	7.	A WHOLE REST marks a MEASURE of silence.
	8.	An EIGHTH REST marks $\frac{1}{2}$ beat of silence.
	9.	BAR LINES divide music into MEASURES.
	10.	A DOUBLE BAR LINE marks the end of the music.
	11.	A REPEAT SIGN tells you to repeat the music from the beginning.
	12.	LEDGER LINES extend the staff so that notes can be written above and below.
	13.	SHARP: Raise the note $\frac{1}{2}$ step (next key to the right).
	14.	FLAT: Lower the note $\frac{1}{2}$ step (next key to the left).
	15.	FORTE: Italian word for <i>loud</i>
	16.	PIANO: Italian word for <i>soft</i>
	17.	MEZZOFORTE: Italian word for <i>medium loud</i>
	18.	MEZZOPIANO: Italian word for <i>medium soft</i>
	19.	ACCENT: emphasis the note by making it louder
	20.	STACCATOS: play the notes short and detached



# Musical Terms

Let's also make sure we know some basic musical terms that will be used in this book.

3. **Study these musical terms in two different ways: 1) Cover the right side and try to say what each term means, 2) Cover the left side and try to remember the term that matches the meaning. Do not look at your answer until you have tried to answer yourself. [Teacher: Test the student at every lesson until a perfect score is obtained several weeks in a row.]**

Accidentals	1.	Sharps or flats in front of notes in the music
Brace	2.	The symbol “{” which is used to connect the staves for a Grand Staff
Chord	3.	Three notes that sound (are played) at the same time
Dynamics	4.	How loud or soft you play
Grand staff	5.	A system of two staves used in piano music
Harmonize	6.	Play chords to accompany a melody
Interval	7.	The distance between two notes
Key signature	8.	The sharps or flats at the beginning of each staff
Legato	9.	Italian for playing smoothly and connected
Melody	10.	The important notes to be sung or played
Metronome	11.	A device that keeps a steady beat
Note head	12.	The oval (egg shape) part of the note
Phrase	13.	A group of notes that form a single musical thought
Pitch	14.	The letter name of a note or the key you strike on the piano
Repeat sign	15.	Tells you to play the song again from the beginning
Rest	16.	A symbol that marks where sound is not made (silence)
Rhythm	17.	The fact that the sounds of music have different lengths of time
Slur	18.	A curved line meaning to play smoothly and lift the hand
Staccato	19.	Italian for playing short and detached
Staff	20.	Has 5 lines and 4 spaces on which notes are written for music
Stem	21.	The vertical line of a note (whole notes do not have stems)
Tempo	22.	Italian for speed of the music
Tie	23.	A curved line meaning to combine two notes together into one note
Time signature	24.	Two numbers at the beginning of music
Transpose	25.	Playing the music in different keys from what is written
Triad	26.	A 3-note chord
Upbeat	27.	A note or notes before the first complete measure
Value	28.	The amount of time (number of beats) a note is held (sounded)
Variation	29.	Changing a melody to make it different and more interesting

# Music Theory

The composer's general knowledge of music theory determines the composer's ability to write music. The exercises on this page test the student's knowledge of music theory to ensure the student is capable of understanding the material presented in this workbook.

4. A) Write the letter names of these notes (specifying # or b) in the boxes ABOVE, and B) write the size (prime, 2nd, 3rd, 4th or 5th) and direction (up or down) of the intervals in the boxes BELOW:

5. Write the count numbers on the lines below the music to show how the rhythm is played:

A

\_\_\_\_\_

B

\_\_\_\_\_

# Technique

The composer's ability to play an instrument (technique) also determines the composer's ability to write music. The exercises on this page test the student's ability to play an instrument to ensure the student is capable of understanding the material presented in this workbook.

6. Clap or play (on a single pitch) the rhythms below while counting using numbers:



7. Play the following musical examples (on whatever instrument, using the appropriate staff):

A

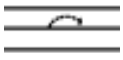
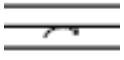
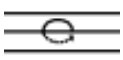
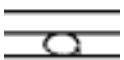

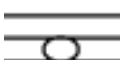
B

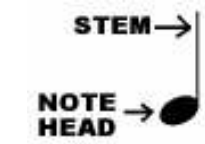
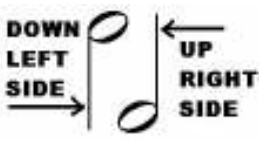




# Drawing Notes

Coming up with a creative idea is the first step in composing, however you will probably forget your creative efforts if you cannot write them down. Therefore, we will start with important issues of musical notation before we start trying to make up music!

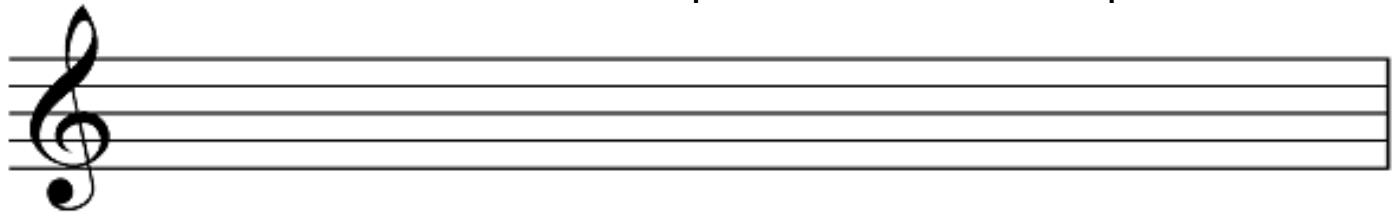
Every note in music represents two things:

- ◆ Pitch: The line or space tells us which letter name to play (A,B,C,D,E,F,G).
- ◆ Value: The shape of the note tells us how long to make (hold) the sound.

	Draw the top half of the note head first. Center it between the lines.	
	Draw the bottom half of the note head second, starting the same place as the top half.	
	← Line notes should only reach ½ way through the space above and below. Space notes should touch the line above and below. →	

	The <u>note head</u> is the oval part of the note. The <u>stem</u> is the <u>vertical</u> line part of the note.		Down stems are on the left. Up stems are on the right.
	If the note head is below the middle line, the stem goes <u>up</u> on the right.		If the note head is on or above the middle line, the stem goes <u>down</u> on the left.
	For 2 or more note heads, direction is determined by the note farthest from the middle line.		If the top and bottom note heads are the same distance from the middle line, the stem goes <u>down</u> .
<b>LENGTH:</b> Note stems are 3½ spaces (or one octave) in length.			

8. Draw HALF NOTES on the correct line or space of the TREBLE staff as specified:










D            G            E            C            F            A            E            F  
 Space      Line        Space      Space      Line        Space      Line        Space

9. Add stems to these whole notes to make them into half notes:

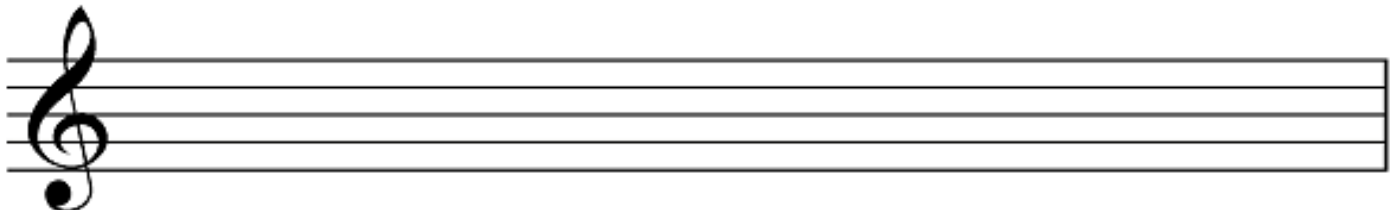


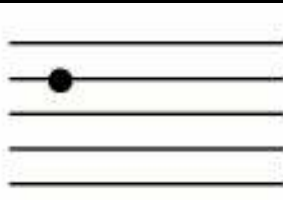

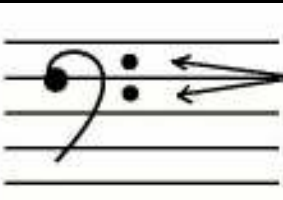
# Drawing Clefs

	A <b>TREBLE CLEF</b> marks the staff for <u>high notes</u> . [Above middle-C] Music for violins, flutes, trumpets, and the right hand on the piano uses the Treble Clef.
	A <b>BASS CLEF</b> marks the staff for <u>low notes</u> . [Below middle-C] Music for cellos, bassoons, trombones, and the left hand on the piano uses the Treble Clef.

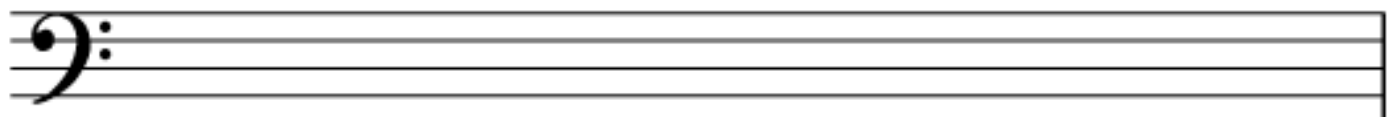
				 <b>MUST CIRCLE G-LINE</b>
Draw a large dot below the staff first.	Draw a line upward from the dot to above the staff.	Loop to the right then left to cross line near the D-line on the staff (small loop)	Loop left then right to cross line again near the E-Line on the staff (large loop)	Finish with a swirl back to circle around the G-line of the staff.

10. Draw 8 Treble Clefs on the staff below:







		 <b>DOTS ABOVE AND BELOW F-LINE</b>
Draw a large dot on the F-line	From the dot, draw a half-heart or "ear" shape.	Place the dots to the right of the half-heart, one above the F-line and one below the F-line.

11. Draw 8 Bass Clefs on the staff below:

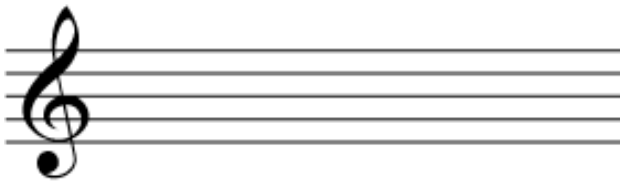


# Drawing Rests

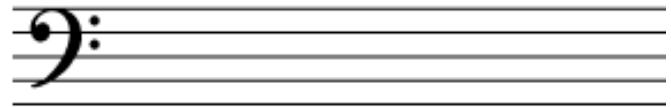
	A <b>QUARTER REST</b> marks <b>ONE</b> beat of silence.
	An <b>EIGHTH REST</b> marks $\frac{1}{2}$ beat of silence.



QUARTER RESTS	EIGHTH RESTS
	
<p>Step 1: Draw a slanted "Z" (lightning bolt).            Step 2: Finish with a slanted "C" (tail).            [Quarter rest must be centered up &amp; down on the staff.]</p>	<p>Step 1: Draw a dot in the 3<sup>rd</sup> space up.            Step 2: Draw a curved line upward from the dot to the right.            Step 3: Draw a straight diagonal line downward to finish.</p>

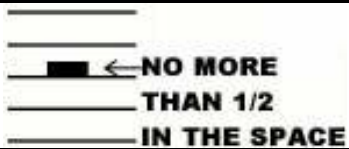

12. Draw 8 Quarter Rests on the staff below:



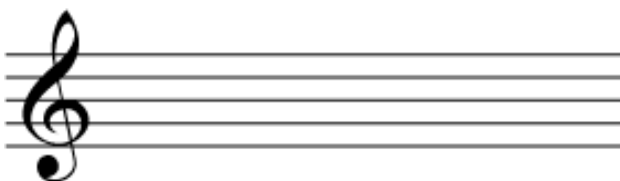
13. Draw 8 Eighth Rests on the staff below:



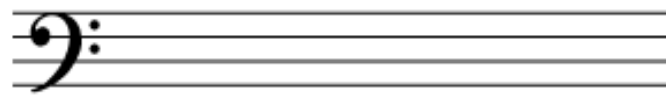
	A <b>HALF REST</b> marks <b>TWO</b> beats of silence.
	A <b>WHOLE REST</b> marks a <b>MEASURE</b> of silence.

HALF RESTS	WHOLE RESTS
	
The half rest sits on the middle line.	The whole rest hangs from on the 4 <sup>th</sup> line.

14. Draw 8 Half Rests on the staff below:




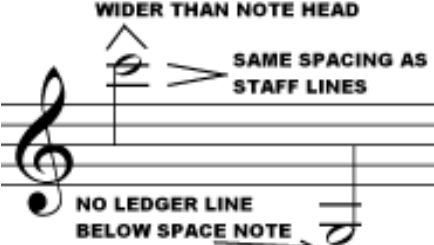
15. Draw 8 Whole Rests on the staff below:



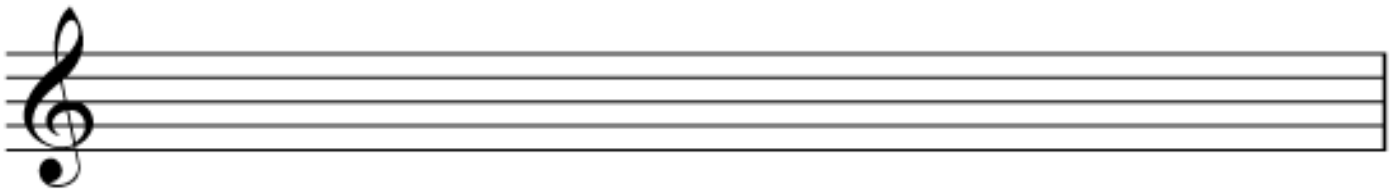


# Ledger Lines

Ledger lines extend the staff in both directions (up and down) to allow composers to write notes that are higher than the staff and lower than the staff.

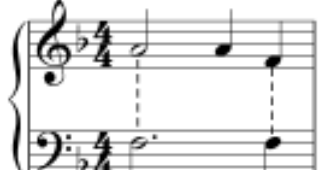
	<ul style="list-style-type: none"> <li>◆ You must draw as many ledger lines as needed to place the note correctly.</li> <li>◆ The stem extends to the middle line.</li> </ul>
	<ul style="list-style-type: none"> <li>◆ All ledger lines must be the same width.</li> <li>◆ Ledger lines must be wider than the note head(s).</li> <li>◆ They must be spaced the same as the staff lines.</li> <li>◆ Do not place a ledger line beyond the note if it is a space note.</li> </ul>

19. Draw HALF NOTES on the LEDGER line or space above or below as specified:



C      A      G      B      D      B      C      D      A      G  
 Above   Below   Above   Below   Below   Above   Below   Above   Above   Below

# Alignment

	<p>Notes that “sound” (are played) together must line up. This is called <u>alignment</u>.</p>
---	--


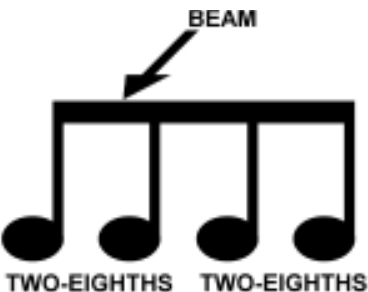
20. Circle any notes that are not properly aligned:





# Beaming Eighth Notes

When the meter indicates that a quarter note gets one beat (bottom number of the time signature is a 4), then eighth notes can only be beamed together in groups of 2 or 4 according to the beats of the measure.

	<ul style="list-style-type: none"> <li>◆ <u>Two Eighth Notes</u> are connected by a <u>beam</u>.</li> <li>◆ Each eighth note has the value of <math>\frac{1}{2}</math> a beat.</li> <li>◆ Two eighth notes = one quarter note = one beat (<math>\frac{1}{2} + \frac{1}{2} = 1</math>).</li> <li>◆ The first eighth note <u>must</u> happen <u>on the count number</u> and the second eighth note happens <u>between the count numbers</u>.</li> </ul>
	<ul style="list-style-type: none"> <li>◆ <u>Four Eighth Notes</u> are connected by a <u>beam</u> in 2/4 or 4/4 time.</li> <li>◆ In 3/4 time it is best to beam eighth notes <u>in pairs only</u>.</li> <li>◆ The first and third eighth notes <u>must</u> happen <u>on the count numbers</u> and the second and fourth eighth notes happen <u>between the count numbers</u>.</li> </ul>

Incorrect beaming & flagging:



Correct beaming & flagging:



28. In the musical examples below, circle ALL the eighth notes that are beamed incorrectly:



## Notation Review 3

Proofreading the score is the most important task any composer will ever have to do. Mistakes in a score result in mistakes made by the musicians, which almost always result in a very ugly sound! Composers must learn to identify and fix errors before their music ever reaches the performer.

57. Circle all the notation errors in this score:

From "Sonatina" by Albert Biehl

**Aleggro**

The score consists of five systems of piano notation. Each system has a treble and bass clef staff. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'Aleggro'. Dynamics include *p*, *mf*, *f*, *mp*, and *F*. Articulations include accents, slurs, and a triplet. The score ends with a double bar line.

System 1: Treble clef, 4/4 time. Dynamics: *p* (piano), *mf* (mezzo-forte). Features a slur over the first two measures and an accent on the eighth note of the third measure.

System 2: Treble clef, 4/4 time. Dynamics: *f* (forte), *mf* (mezzo-forte). Features a slur over the first two measures, a *rit.* (ritardando) marking over the third measure, and an *a tempo* marking at the end.

System 3: Treble clef, 4/4 time. Dynamics: *f* (forte). Features a slur over the first two measures, a triplet of eighth notes in the third measure, and an accent on the eighth note of the fourth measure.

System 4: Treble clef, 4/4 time. Dynamics: *mf* (mezzo-forte). Features a slur over the first two measures and an accent on the eighth note of the third measure.

System 5: Treble clef, 4/4 time. Dynamics: *mp* (mezzo-piano), *F* (fortissimo). Features a slur over the first two measures and an accent on the eighth note of the third measure.

# Tempo Indications

Deciding the tempo of a piece is an important decision, and in fact might be one where you change your mind several times. Be careful to notice if you change tempos in the middle of the piece so you can mark a new tempo indication. Tempo words can be in any language, because composers come from all the countries of the world. Most composers use their native language for tempo markings, and American composers naturally use English. Italian is the language of music, so any tempo words in Italian are acceptable, especially if you want to acknowledge that your piece has a European or Classical feel, otherwise it is best to use plain English words.

*Tempo* is Italian for “speed of the music” (it also means “time”).

## Four Tempo Words

Tempo words appear at the beginning of the music (capitalized), just above the time signature to tell you how fast to play the music. The Italian tempo words listed below are used the most often.

Andante	<b>Slow.</b> Italian for “walking speed”.
Moderato	<b>Moderately.</b> Same as the English.
Allegretto	<b>Moderately Fast.</b> Italian for “fast” (allegro-) + “somewhat” (-etto).
Allegro	<b>Fast.</b> Italian for “happy”.

The abbreviation *rit.* stands for *ritardando* which is Italian for “gradually slow down”. *Rit.* can appear in the music, but will not appear as a tempo word at the beginning.

61. Each song below has a title that suggests how fast it should be played. WRITE the appropriate tempo word on the line in front of the title. PLAY EACH SONG at the correct tempo to demonstrate playing at different tempos:

### \_\_\_\_\_ Strolling Through the Park



### \_\_\_\_\_ Bike Race



### \_\_\_\_\_ Floating Clouds








# Write Your Own Double Qs & As

65. On the staves below, make your melodies from page 27 twice as long by making them into double questions and answers. Most likely the answer in the original melody will become Answer 2 of the new melody, which means you must make up an Answer 1 and a Question 2. You must have an example of each of the three types of Double Qs & As given on page 14:
- 1) Same Questions – Different Answers
  - 2) Different Questions – Same Answers
  - 3) Different Questions – Different Answers

The page contains ten blank musical staves, each consisting of five horizontal lines, arranged vertically for the student to write their compositions.

# Rhythmic Variation

“To vary” means “to change”. A *variation*, is something that is changed but not so much that you cannot recognize what it was originally. There are two types: ***rhythmic variation*** and ***pitch variation***. There are several types of rhythmic variation which you may apply to any given melody or fragment (smaller part) of the melody. Four important types are listed below.

ORIGINAL FRAGMENT:	
<b><i>Rhythmic Augmentation</i></b> (make bigger). Double the values of all the notes.	
<b><i>Rhythmic Diminution</i></b> (make smaller). Half the values of all the notes.	
<b><i>Dotted Rhythms</i></b> . Lengthen the notes on counts 1 & 3, shorten the notes on counts 2 & 4.	
<b><i>Rhythm on Repeated Pitches</i></b> . Add rhythmic repeats to each pitch.	

ORIGINAL MELODY:



66. Write a variation for the melody above using ***rhythmic augmentation***:

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67. Write a variation for the melody above using ***rhythmic diminution***:

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68. Write a variation for the melody above using ***dotted rhythms***:

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69. Write a variation for the melody above using ***rhythm on repeated pitches***:

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# Harmonization

The important next step after writing a nice melody is to **harmonize it** (“add chords”). If you are a piano student, you probably have already played melodies that have been harmonized with simple chords. If you play another instrument, you probably have been accompanied by the piano playing chords. There are many ways to harmonize a melody, but we will start with the simple one of adding **block chords**, one per measure.

Observe this harmonized melody: *[Play it on the piano if you can.]*

The musical score shows a melody in C Major with the following chords and Roman numerals:

Measure	Chord	Roman Numeral
1	C	I
2	C	I
3	G <sup>7</sup>	V <sup>7</sup>
4	C	I
5	C	I
6	C	I
7	G <sup>7</sup>	V <sup>7</sup>
8	C	I

- ◆ Notice that only two different chords are used: C and G<sup>7</sup> [*letters above*]
- ◆ Notice the roman numerals written below the chords.
- ◆ These are called **chord function numbers**. (I is **tonic**, V<sup>7</sup> is **dominant**)

Now observe the same harmonized melody in the key of G Major:

The musical score shows the same melody in G Major with the following chords and Roman numerals:

Measure	Chord	Roman Numeral
1	G	I
2	G	I
3	D <sup>7</sup>	V <sup>7</sup>
4	G	I
5	G	I
6	G	I
7	D <sup>7</sup>	V <sup>7</sup>
8	G	I

- ◆ Notice that the chords used are now: G and D<sup>7</sup>
- ◆ Notice the roman numerals are the same.
- ◆ The chords change when you change keys but the function numbers stay the same.

Now observe the same harmonized melody in the key of F Major:

The musical score shows the same melody in F Major with the following chords and Roman numerals:

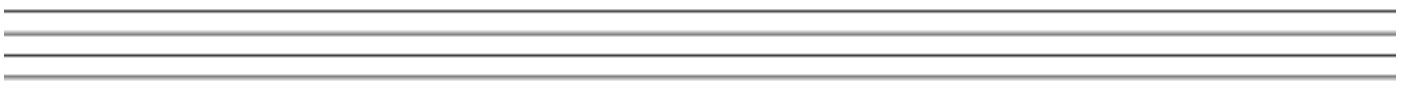
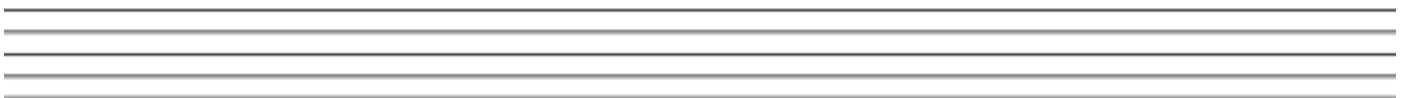
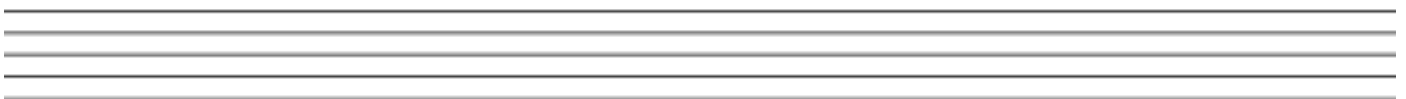
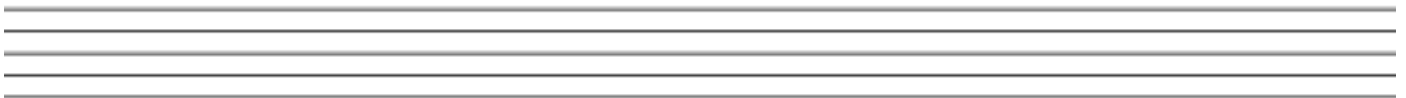
Measure	Chord	Roman Numeral
1	F	I
2	F	I
3	C <sup>7</sup>	V <sup>7</sup>
4	F	I
5	F	I
6	F	I
7	C <sup>7</sup>	V <sup>7</sup>
8	F	I

- ◆ Notice that the chords used are now: F and C<sup>7</sup>
- ◆ Notice the roman numerals are still the same.

# Harmonize Your Melody

You have practiced harmonizing in several ways, even writing a melody starting with the harmony! Now, pick your favorite piece from all the ones you wrote in this workbook and harmonize it to make it more interesting. You can place the melody in the right hand or left hand of a piano score (Grand Staff), or you can have the melody played by an instrument and write the harmony (accompaniment) in the piano or as a duet. You choose!

- 81. Pick your favorite melody from all the ones you wrote in this workbook. Copy it below leave staves empty for the harmonization or accompaniment. Write the accompaniment:**



# Finishing Touches

When we compose music, our first attempt is always a draft, and we cannot expect other musicians to be able to read it. Our first draft will have erasure marks. The notes will not always be easy to read. The spacing will sometimes be wrong. The notes will not always line up. Therefore, it is important to make a clean final copy that we can give to our friends or submit to the teacher. But before we do that, it is important to make sure the piece is completed with all the finishing touches. This includes tempo markings and dynamics!

**82. Prepare the piece you selected for pages 44-45 for final copy. Read the check list before and make sure this composition has all the finishing touches:**

- A. Does this piece have a title?  Yes  No
- B. If no, make up a title: \_\_\_\_\_
- C. Play the piece three times. After each playing, answer the following questions:
  - D. Are you satisfied with the melody?  Yes  No
  - E. Are you satisfied with the harmony?  Yes  No
  - F. If a song, does melody fit the words correctly?  N/A  Yes  No
- G. If you answer no, to any questions above, make the necessary changes and play the piece again.  Done
- H. Choose a tempo (speed) indication and write it on the music.  Done
- I. Add dynamic markings if you have not already done so.  Done
- J. Makes sure each measure has the same number of beats.  Done



# Composition Review

## FILL IN THE BLANKS:

84. Composing music consists of three different types of action: 1) \_\_\_\_\_ ,  
2) \_\_\_\_\_ , and 3) \_\_\_\_\_ .
85. \_\_\_\_\_ is how beats are grouped (3 beats or 4 beats) where the \_\_\_\_\_  
beat is always stronger and it is indicated by the \_\_\_\_\_ .
86. \_\_\_\_\_ is the Italian word for “walking speed”.
87. \_\_\_\_\_ is the Italian word for “time” and means “speed of the music”.
88. \_\_\_\_\_ is the Italian word for “moderate speed”.
89. \_\_\_\_\_ is the Italian word for “somewhat happy (fast)”.
90. \_\_\_\_\_ is the Italian word for “happy (fast)”.
91. The word \_\_\_\_\_ is used within the music and never at the beginning,  
and it means \_\_\_\_\_.
92. There are actually only two possible sources of \_\_\_\_\_:  
1) \_\_\_\_\_ , and 2) \_\_\_\_\_.
93. There are two ways to improvise: \_\_\_\_\_ and \_\_\_\_\_ .
94. When trying to write down a melody there are *three different approaches*: 1) start with the  
\_\_\_\_\_, 2) start with the \_\_\_\_\_ , and 3) start with  
the \_\_\_\_\_ .
95. A \_\_\_\_\_ & \_\_\_\_\_ melody has two parts where the  
second part seems to \_\_\_\_\_ the first part .
96. A \_\_\_\_\_ & \_\_\_\_\_ melody  
has FOUR parts where there are two \_\_\_\_\_ and two  
\_\_\_\_\_ .
97. A \_\_\_\_\_ is a way of changing a melody, which can happen in two  
way: \_\_\_\_\_ changes and \_\_\_\_\_ changes .
98. Rhythmic \_\_\_\_\_ is when you double the note values .
99. Rhythmic \_\_\_\_\_ is when you half the note values .
100. A \_\_\_\_\_ rhythm is when you lengthen the notes on counts 1 & 3 and  
shorten the notes on counts 2 & 4.
101. Rhythm on \_\_\_\_\_ is when you add rhythm to a  
single note by repeating it .
102. Interval \_\_\_\_\_ is when you widen the intervals.

# Glossary

**Accent:** emphasis placed on a note or notes, making them louder than the other notes before or after. Indicated by an accent sign: >


**Accidental:** a sharp, flat or natural in the music (in front of notes) that are not in the key signature. [See *sharp, flat, natural, key signature*]

**Accompaniment:** 1) the chords or harmony played along with the melody; 2) the piano part of a piece for a solo instrument.

**Arrange, Arranging:** to write a variation of previously composed music for the purpose of making it easier or to adapt it to a specific situation or circumstance (such as different instruments, ensemble, playing abilities, or event). [See *compose*]

**Arrangement:** a piece of music which has been changed from the original, i.e. simplified, shortened or adapted to different instruments. [See *compose, arrange*]

**Bar lines:** vertical lines that divide the music into measures.

**Bass clef:** a symbol that marks the staff for low notes (notes below middle-C): 

**Beam:** a thick horizontal line used to connect groups of eighth notes:

**Brace:** the symbol “{” which is used to connect the staves for a Grand Staff. [See *Grand Staff*]


**Chord:** three or more notes that sound (are played) at the same time. [See *triad, harmony*]

**Compose, Composing:** to create and write down music that has never been heard before. [See *arrange*]

**Composition:** 1) the act of writing music, 2) a work of music that has been composed.

**Creative idea:** Making up music, the source of inspiration, the beginning of a melody.


**Development:** Making the music more interesting and longer.

**Double bar line:** two vertical lines, one thin and one thick, that mark the end of the music: 

**Double question and answer:** a type of melody where the first half is a question and answer and the second half is another question and answer. Often the second question or answer can be an exact repeat of the first question or answer. [See *question and answer*]

**Dynamics:** marks in the music that indicate how loud or soft to play (*f*, *mf*, *mp*, *p*) which are placed in below the staff for single staff instruments, between the staves on the grand staff, or below individual staves of the grand staff to show different dynamics in the right and left hands.

**Eighth note:** a single 1/2 beat note, with a flag instead of a beam. [See *flag and beam.*]

**Eighth rest:**  marks 1/2 beat of silence and is placed centered on the staff.

**Flag:** A curved line drawn off the stem of a single eighth note:

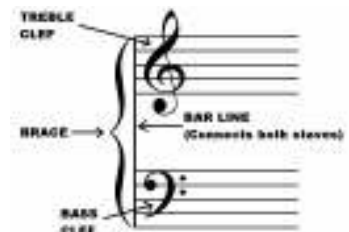


**Flat:**  $\flat$  lower the note 1/2 step (next key to the left on the piano).

**Forte:** *f* Italian for loud. [See *dynamics*]

**Germination:** the compositional technique of starting with a very small idea (2 or 3 notes) and, through a series of steps, expanding the small idea into a much larger idea or melody.

**Grand staff:** a system of two staves used in piano music, in which the two staves are connected by a brace at the beginning of each line and both staves are connected by every bar line. [See *staff*]



**Half rest:**  $\text{—}$  marks two beats of silence and is placed *on the middle line*.

**Harmonize:** to add chords or other harmony to a melody.


**Harmony:** the music that accompanies the melody, the chords. [See *chords, accompaniment, harmonize*]

**Head:** See *note head*.

**Improvise:** to make music up as you are playing. Goofing off and fooling around are forms of musical improvisation.

**Interval:** the distance between two notes.

**Key signature:** the sharp(s) or flat(s) at the beginning of each staff that indicate which notes should be played sharp or flat.

**Ledger line(s):** short horizontal line(s)  extend the staff in both directions, up and down.

**Legato:** Italian for playing notes smoothly and connected, *usually* indicated by a slur. [See *slur*]

**Melody:** The important notes to be sung or played, **not** the chords or harmony.

**Metronome:** a device that keeps a steady beat.

**Mezzoforte:** *mf* Italian for medium loud. [See *dynamics*]

**Mezzopiano:** *mp* Italian for medium soft. [See *dynamics*]

**Natural:**  $\natural$  cancels a sharp or flat in the music.

**Notation:** the writing of music, which must follow strict rules for how musical symbols are drawn so that other musicians can read them.

**Note head:** the oval or “egg-shaped” part of the note. [See stem]

**Phrase:** a group of notes that form a single musical thought, usually followed by a slight separation (gap or breath). A *slur* connects all the notes in a single phrase. A phrase can also be notes not connected by a slur. [See slur]

**Piano:** *p* Italian for soft. [See dynamics]

**Pitch:** the letter name of a note or the key you strike on the piano.

**Programmatic music:** the writing of music that follows a story line, but does not have words that are sung.

**Quarter rest:**  $\zeta$  marks one beat of silence and is placed centered on the staff.

**Question and answer:** a type of melody where the first half seems to ask a question and the second half seems to answer the question. [See double questions and answer]

**Repeat sign:** a double bar line with two dots  $\parallel$  telling you to play the music again from the beginning or from where the *return repeat*  $\parallel$  is in the music.

**Rest:** a symbol that marks a beats or beats where sound is not made (silence).

**Return repeat sign:** a “backward” repeat sign  $\parallel$  placed in the music to show where to begin a repeat.

**Rhythm:** the fact that the sounds of music have different lengths of time (short, long, very short, very long, etc.)

**Setting text:** the act of writing a melody to fit a set of words as from a poem.

**Sharp:**  $\sharp$  raise the note  $\frac{1}{2}$  step (next key to the right on the piano).

**Single eighth note:** See eighth note.

**Slur:** a curved line placed over or under two or more notes to indicate that the notes are to be played *legato* and as a phrase (slight separation after the slur). Different instrument players execute slurs differently: pianists connect the notes with the fingers and shape the phrase with wrist/hand motions; wind players play the notes without tonguing and tongue the final note or breathe at the end of the slur; and string players play slurred notes on a single bow stroke and change bow direction at the end of the slur. [See *legato, phrase*]

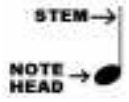


**Staccato:** Italian for playing notes short and detached, and is indicated by dots placed over or under the note heads. [See note head]



**Staff:** five lines and four spaces on which notes are written for music.

**Stem:** the vertical line of a note (whole notes do not have stems.)



**Tempo:** Italian for the speed of the music.

**Tie:** a curved line over or under only two notes, which must be on the same line or space, that indicates to combine the notes into one long note with a value equal to the two notes added together. Ties often combine notes across bar lines, but not always. [See slur, bar line, value]



**Time signature:** two numbers at the beginning of music. The top number tells how many beats are in a measure, and the bottom number tells what kind of note gets one beat.

**Transpose:** to play music in different keys or hand positions.

**Treble clef:** a symbol that marks the staff for high notes (notes above middle-C):



**Triad:** a three-note chord where the notes are separated by intervals of a third.

**Two-eighths:** two eighth notes beamed together, played in the same amount of time as one quarter note. Each note is  $\frac{1}{2}$  a beat. [See Beam]

**Upbeat:** a note or notes before the first complete measure:



**Value:** the amount of time (number of beats) a note is held (sounded). Quarter notes have the value of 1 beat. Half notes have the value of 2 beats, etc.

**Variation:** change a musical idea or melody in terms of rhythm or pitches to make it different and/or longer.

**Whole rest:**  $\text{▬}$  marks a full measure of silence and is placed *hanging from the 4<sup>th</sup> line*.