The Kikuchi Music Institute Library

Creating Music

LEVEL TWO

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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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 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 such 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 2nd 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 7th 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 in 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. However, this book is not a theory book by itself, and it is expected that the music student is also studying a course in theory in as part of regular private music study. I highly recommend the Snell/Ashley Theory system published by Kjos for ALL students, as the most comprehensive and thorough system currently available. A very brief review of theory at the beginning of each book can allow the teacher to assess the student's theoretical knowledge, and therefore assign the necessary theory materials to commence with composition.

The theory exercises include herein 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:

Creative Idea	**Making up the music.**
Musical Notation	**Writing down the music.**
Development	**Making the music more interesting and longer.**

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

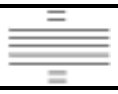
Making up the sounds for story
Connecting different melodies
Stem direction
Playing the melody upside down
Making a melody from 2 notes
Determining meter
Deciding where beams go
Making a grand staff
Transposing a melody
Making a variation on a melody
Counting beats in a measure
Drawing a repeat sign

Creative Idea	Musical Notation	Development

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
		**A SINGLE EIGHTH NOTE (½ beat).**
		**An EIGHTH REST marks ½ beat of silence.**
		**LEDGER LINES extend the staff so that notes can be written above and below.**
		**SHARP: Raise the note ½ step (next key to the right).**
		**FLAT: Lower the note ½ step (next key to the left).**
		**NATURAL: Cancels the effect of a sharp or flat.**
		**MEZZOFORTE: Italian word for *medium loud***
		**MEZZOPIANO: Italian word for *medium soft***
		**ACCENT: Emphasize the note by making it louder**
		**STACCATOS: Play the notes short and detached**
		**SLUR: Curved line over/under two or more different notes.**
		**TIE: Curved line combining two notes on the same line/space,**
		**TRIPLET: Three eighth notes in ONE BEAT (each is 1/3 beat)**
		**COMMON TIME: Same as 4/4 time signature.**
		**CUT TIME: Same as 2/2 time signature**
		**REPEAT: Not back to the beginning.**
		**UP BEAT: Notes before first complete measure**
		**FERMATA: Hold the note longer than normal value.**

Musical Terms

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

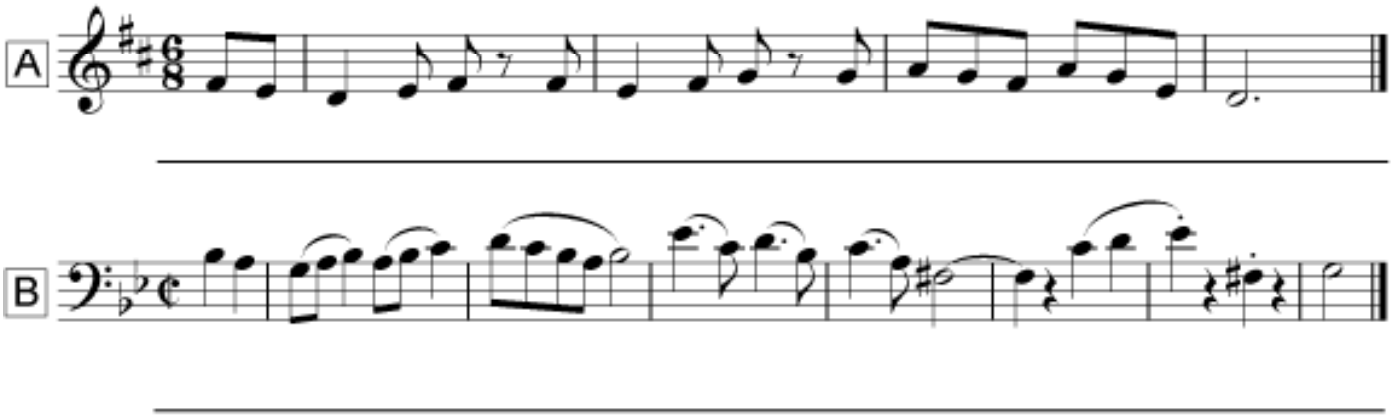
3. Study these musical terms in two different ways: 1) Cover the right side and try to say what each term means, 2) Cover the left side and try to remember the term that matches the meaning. Do not look at your answer until you have tried to answer yourself. ***[Teacher: Test the student at every lesson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

Accidentals		Sharps or flats in front of notes in the music
Beam		A thick line connecting two or more eighth notes
Flat		A wavy line off the stem of a single eighth note
Harmonic Interval		Two notes played at the same time
Harmonize		Play chords to accompany a melody
Interval		The distance between two notes
Inversion		Triads with notes repositioned so the root is NOT the bottom note.
Key		The letter name given to a key signature plus its mode (major or minor)
Key signature		The sharps or flats at the beginning of each staff
Legato		Italian for playing smoothly and connected
Melodic Interval		Two notes played separately
Phrase		A group of notes that form a single musical thought
Pitch		The letter name of a note or the key you strike on the piano
Repeat sign		Tells you to play the song again from the beginning
Rhythm		The fact that the sounds of music have different lengths of time
Scale		All the notes of a key played stepwise in order up or down
Slur		A curved line meaning to play smoothly and lift the hand
Staccato		Italian for playing short and detached
Syncopation		Strong note on a week beat held through a strong beat
Tempo		Italian for speed of the music
Tie		A curved line meaning to combine two notes together into one note
Time signature		Two numbers at the beginning of music
Transpose		Playing the music in different keys from what is written
Triad		A 3-note chord
Triad		A three-note chords where the notes are separated by thirds
Upbeat		A note or notes before the first complete measure
Value		The amount of time (number of beats) a note is held (sounded)
Variation		Changing a melody to make it different and more interesting

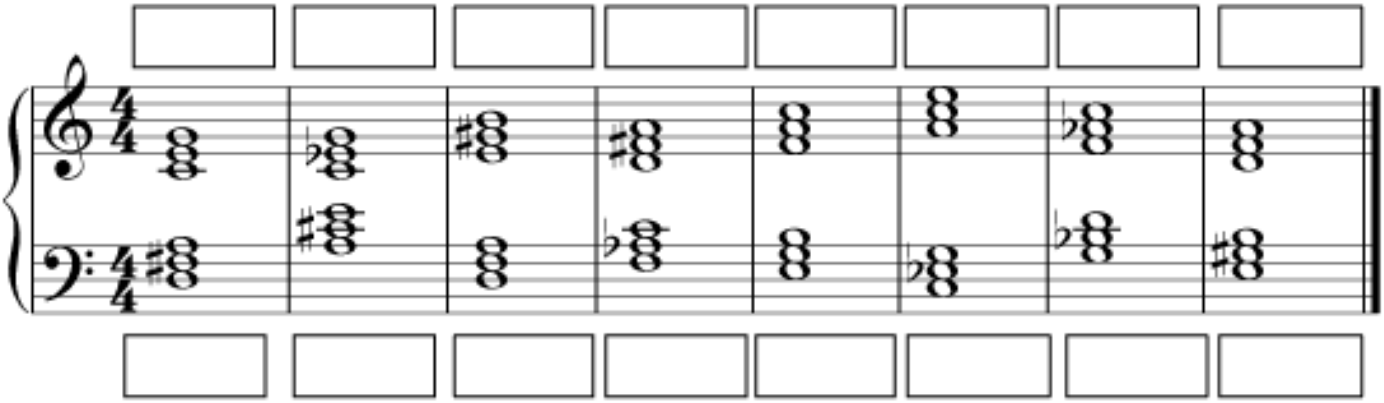
Music Theory

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.

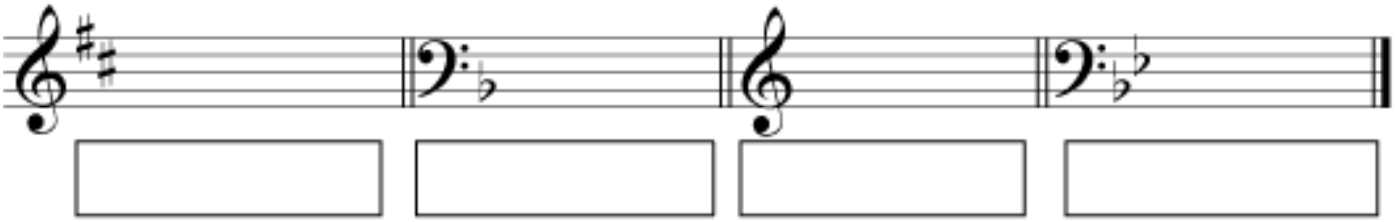
4. Write the count numbers on the line below the music to show how the rhythm is played:



5. Name these triads:



6. Name these MAJOR keys:

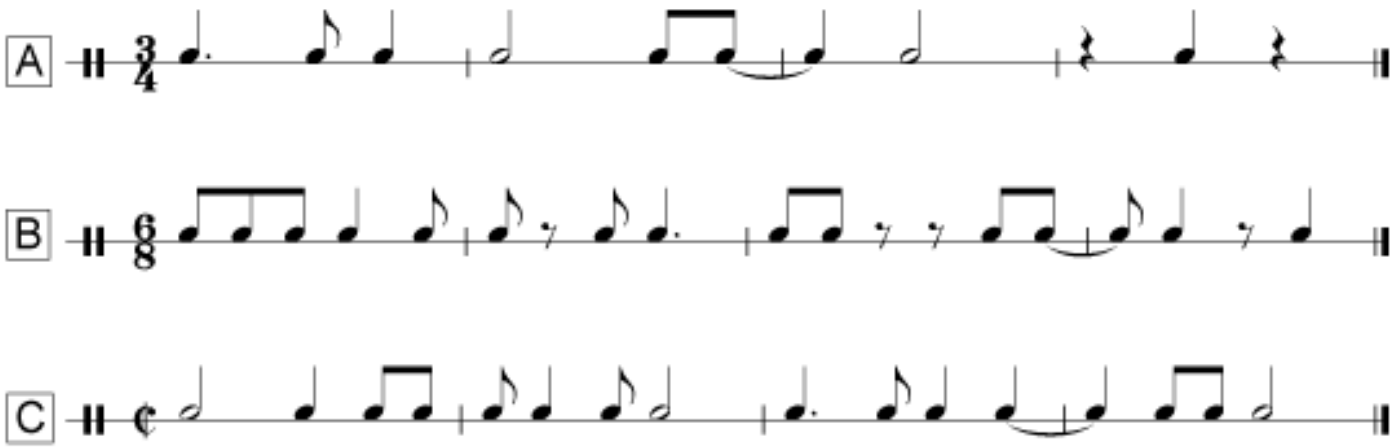


7. Draw whatever clef you prefer then draw a G major scale up and down. *[No key signature.]*:

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.

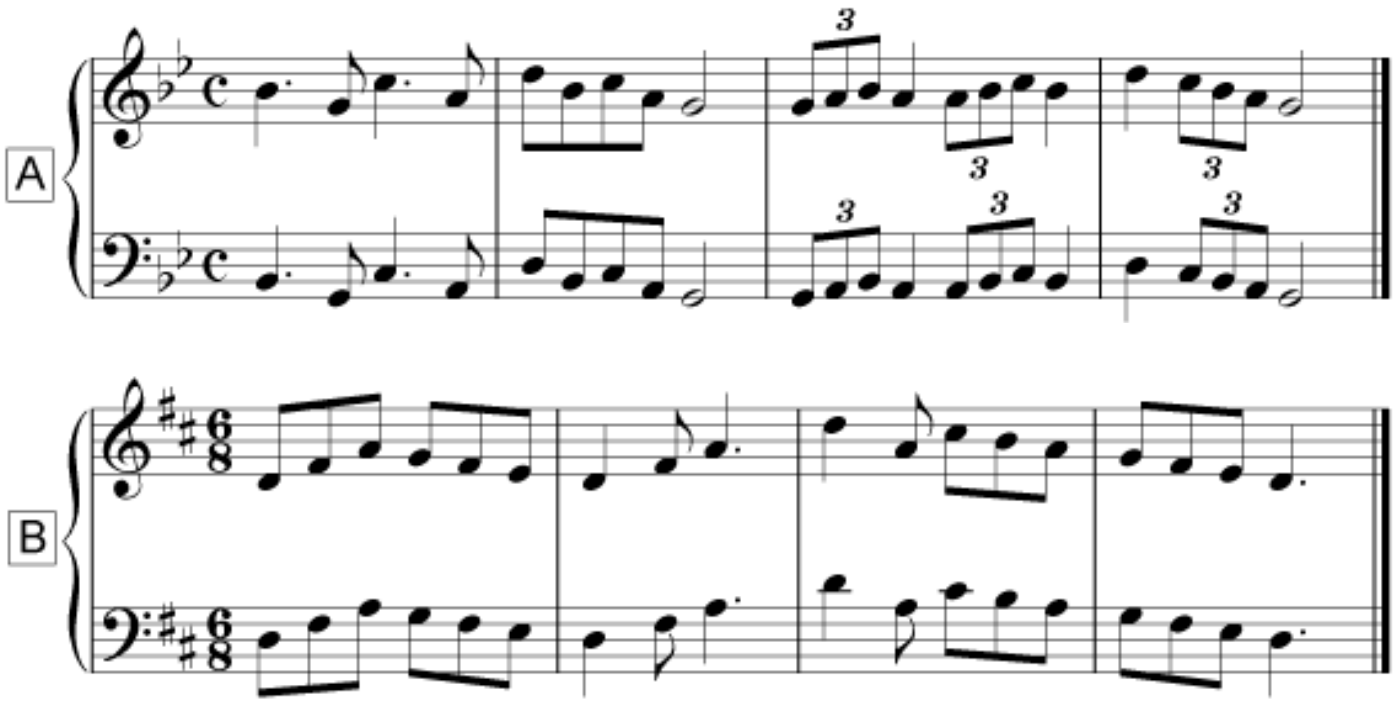
8. Clap or play (on a single pitch) the rhythms below while counting using numbers:



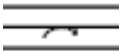
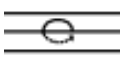
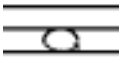
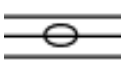
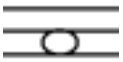
9. The student should be able to play the following major & minor scales, one octave:

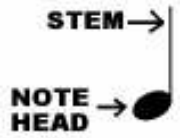
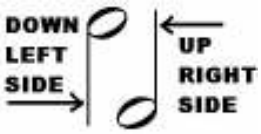
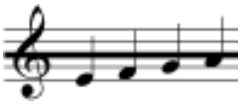
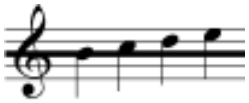
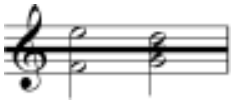
MAJOR	**C**	**G**	**F**	**D**
MINOR	**a**	**e**	**d**	**(b)**

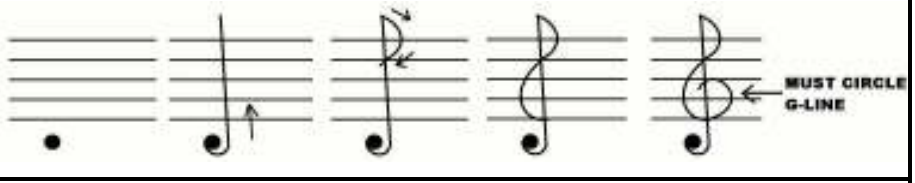
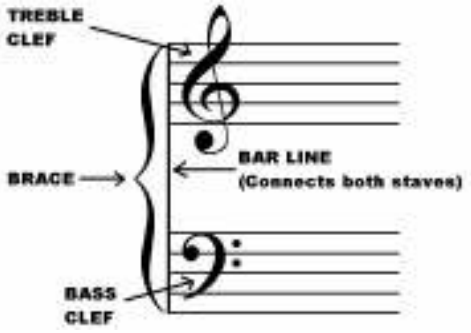
10. Play the following musical examples (on whatever instrument, using the appropriate staff):

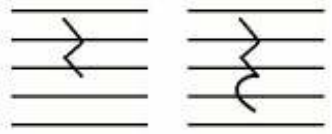


Notational Review

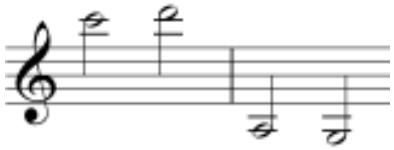
	**Draw the top half of the note head first. Center it between the lines.**	
	**Draw the bottom half of the note head second, starting the same place as the top half.**	
	**← Line notes should only reach ½ way through the space above and below. Space notes should touch the line above and below. →**	

	**The *note head* is the oval part of the note. The *stem* is the *vertical* 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 *up* on the right.**		**If the note head is on or above the middle line, the stem goes *down* 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 *down*.**
LENGTH: Note stems are 3½ spaces (or one octave) in length.			

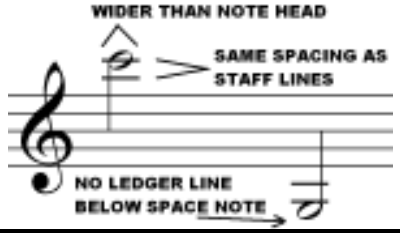
CLEFS	THE GRAND STAFF
	

QUARTER RESTS	EIGHTH RESTS
	
HALF RESTS	**WHOLE RESTS**
 **The half rest sits on the middle line.**	 **The whole rest hangs from on the 4th line.**

LEDGER LINES



- **You must draw as many ledger lines as needed to place the note correctly.**
- **The stem extends to the middle line.**



- **All ledger lines must be the same width.**
- **Ledger lines must be wider than the note head(s).**
- **They must be spaced the same as the staff lines.**
- **No ledger line beyond the note if it is a space note.**

SINGLE EIGHTH NOTES

- **A *single eighth note* has a *flag* instead of a *beam*.**
- **Each eighth note has the value of ½ a beat.**
- **Eighth notes are half as long as quarter notes.**
- **When the stem is down the flag is *on the right also*. →**

11. Draw the symbols/notes as indicated:

Treble Clef	Half Note C Below Staff	Quarter Rest	Whole Note C On Staff	Qtr Note D Above Staff	Half Rest	Eighth Note B On Staff	Two Eighths C-B Below Staff	Single Bar Line

Bass Clef	Whole Rest	Qtr Note E Below Staff	Eighth Rest	Half Note E Above Staff	Two Eighths D-E On staff	Half Note F On Staff	Eighth Note F Below Staff	Repeat Sign

Bass Clef	Quarter Rest	Eighth Note D Above Staff	Half Note D Below Staff	Qtr Note A On Staff	Whole Note C On Staff	Half Note F Above Staff	Dotted Qtr G On Staff	Double Bar Line

Meter

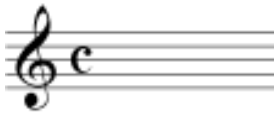
Music has a steady ***beat*** (the pulse of the music, like your heartbeat), and the beats are grouped into a specific number such as 3 beats or 4 beats (the first of each group is stronger). This grouping of the beats is called ***meter*.** The ***time signature*** indicates the meter by defining its two components: 1) how many beats are in a measure and 2) what kind of note gets one beat.

THE TIME SIGNATURE

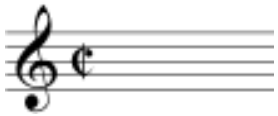
The *top* number can be any number (1, 2, 3, 4, 5, 6, 7, etc.)

The *bottom* number must represent a specific note type:

- **1 = a whole note gets one beat**
- **2 = a half note gets one beat**
- **4 = a quarter note gets one beat**
- **8 = an eighth note gets one beat**
- **16 = a sixteenth note gets one beat**



Common Time 4
Same as 4



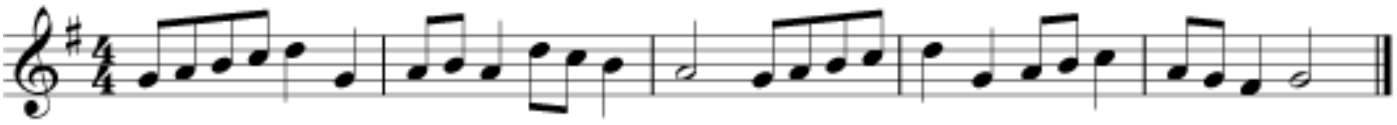
Cut Time 2
Same as 2

- **The time signature is always placed after the clef and after the key signature on the first line of music (both staves).**
- **Each number fills two spaces.**
- ***Only one* time signature is needed, unless there is a change in the middle of the piece.**

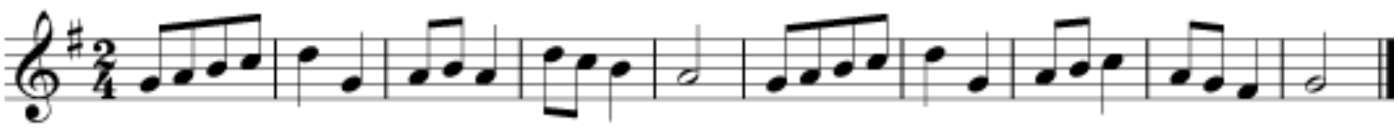
2/4 v. 4/4 Meters

There are two reasons for choosing 2/4 instead of 4/4: 1) the feel of the music is better in 2 beat groupings than in 4 beat groupings, and 2) the phrases do not balance well in a 4/4 meter.

Observe the following musical example:



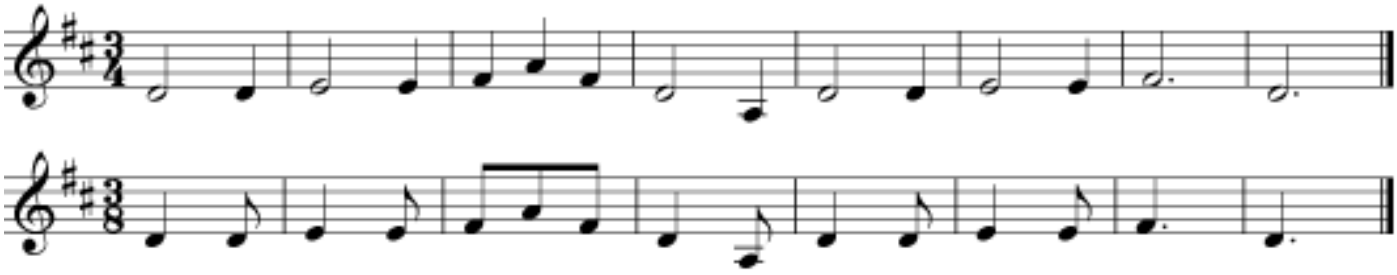
Notice that the phrases work better in 2/4:



3/4 v. 3/8 Meters

The 3/8 meter is a ***rhythmic diminution*** of the 3/4 meter. Both are ***triple meters*** but which note gets the beat shifts from quarter to eighth. The composer decides which ***feels better***.

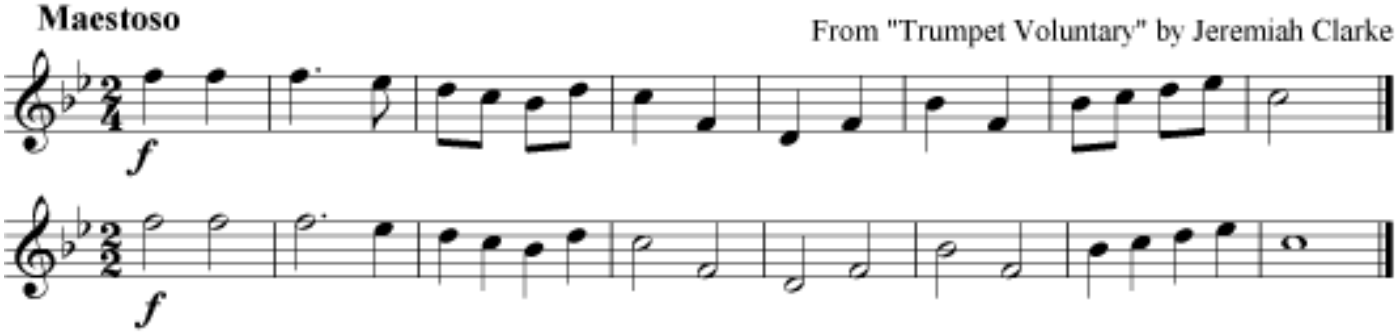
Observe the same music written in 3/4 meter then in 3/8 meter:



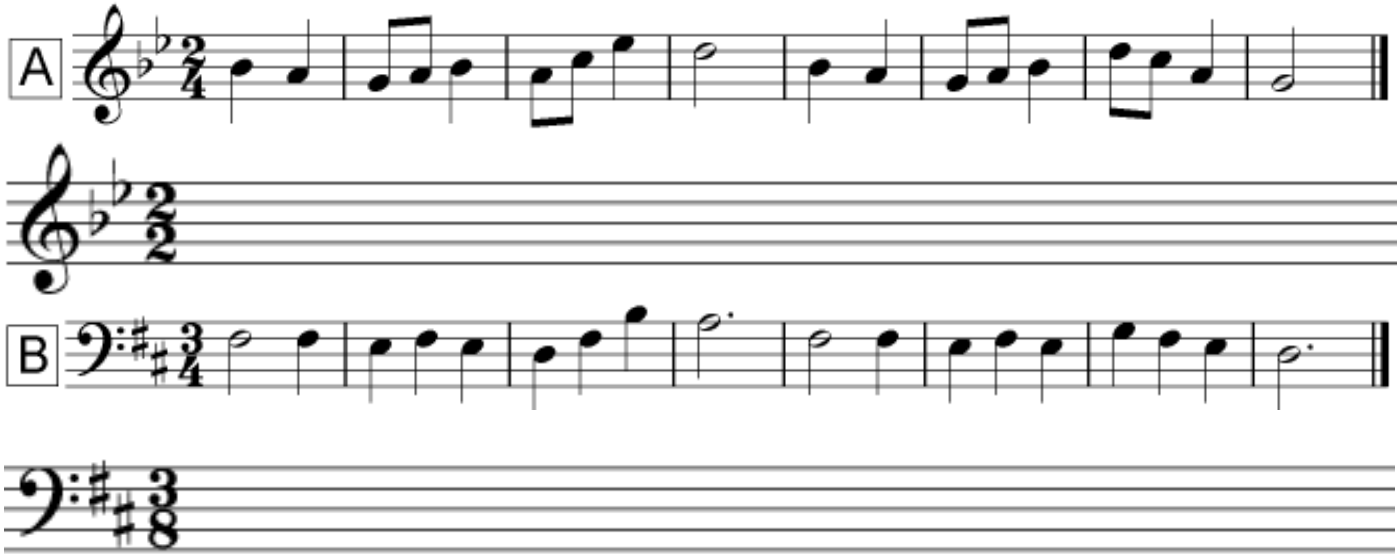
2/2 v. 2/4 Meters

The 2/2 meter is a ***rhythmic augmentation*** of the 2/4 meter. Both are ***duple meters*** but which note gets the beat shifts from quarter to half. The composer decides which ***feels better***.

Observe the same music written in 2/4 meter then in 2/2 meter:



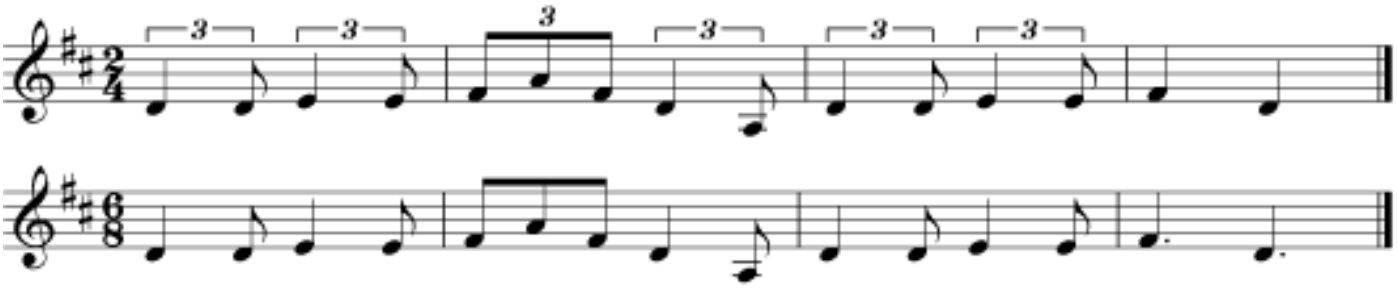
12. Rewrite these musical examples to convert the meter as indicated:



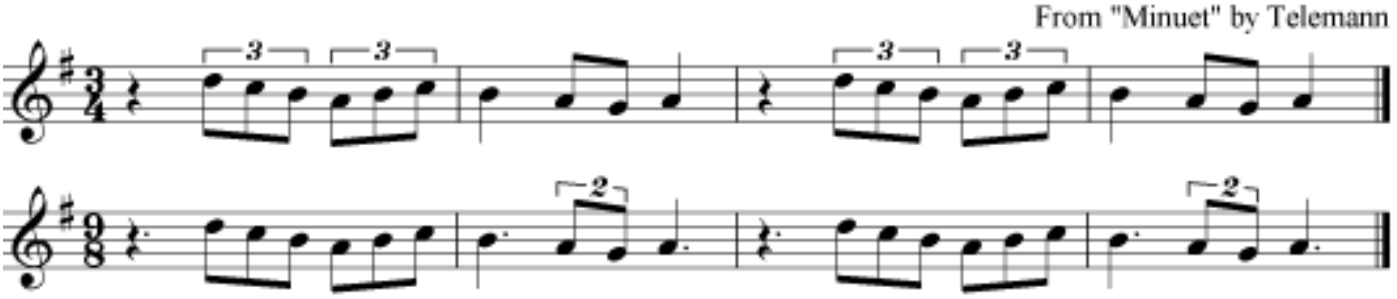
Compound Meters

A compound meter results when the subdivision is triplets and the measure has 2, 3 or 4 groups of triplets within the measure. Each group forms a LARGE beat, and the individual triplets are SMALL beats – hence the word ***compound***. Music in 6/8 is really a compound of 2/4 with triplets. Music in 9/8 is really a compound of 3/4 with triplets. By choosing a compound meter the composer does not have to write all the triplet brackets.

Observe the same music written in 2/4 meter then in 6/8 meter:

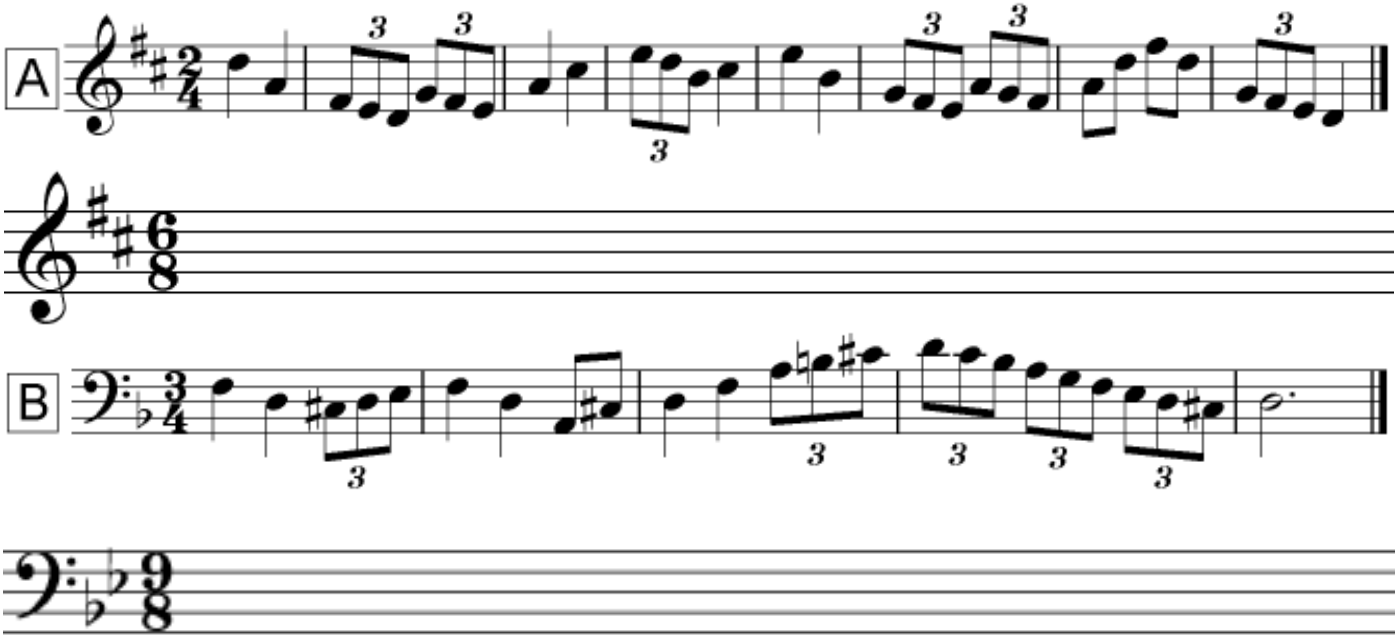


Observe the same music written in 3/4 meter then in 9/8 meter:



** Which version is easier to write? Which is easier to read? *[Notice the bracket-2 notes.]*

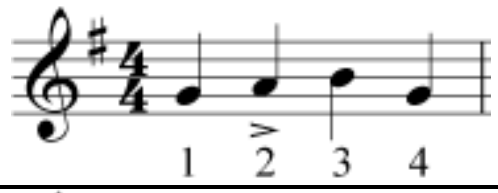
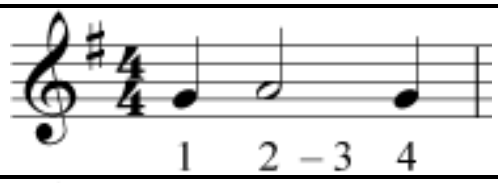
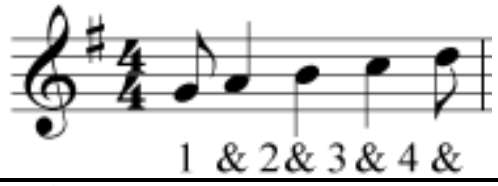
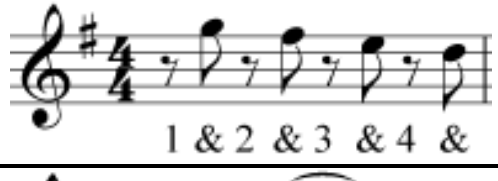
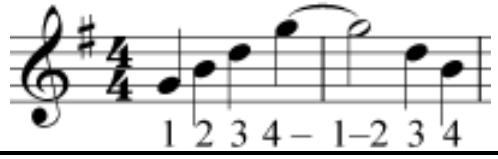
13. Rewrite these musical examples to convert the meter as indicated:



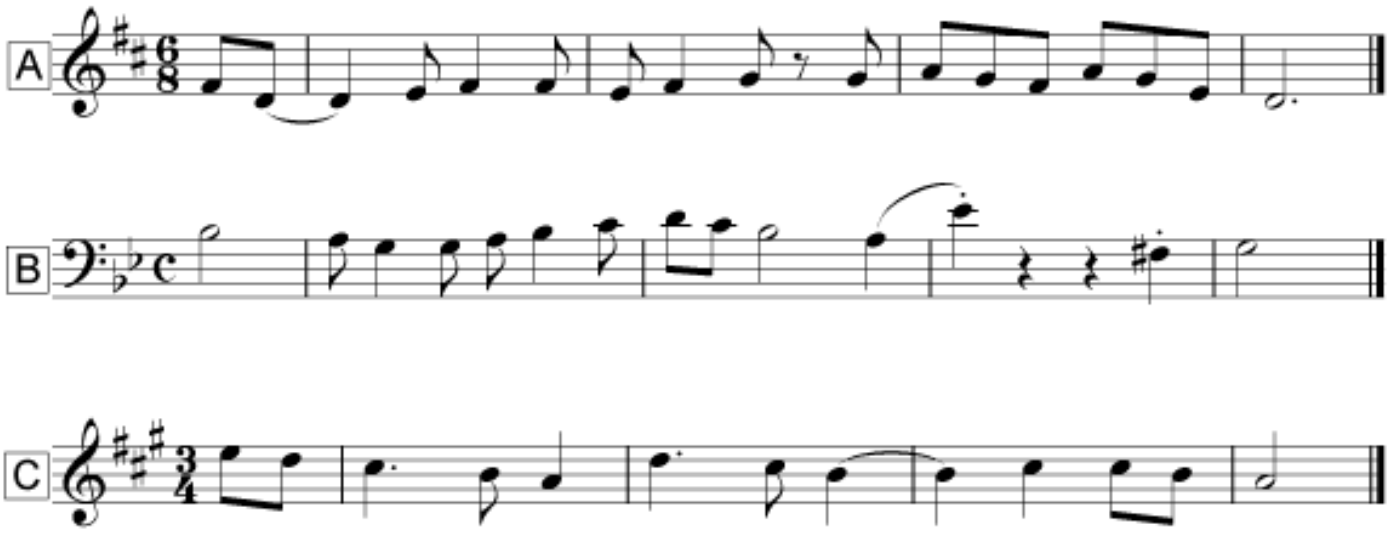
Syncopation

> ***Syncopation*** **is when a strong note** ***happens*** **on a** ***weak*** **beat and** ***holds*** **through a** ***strong*** **beat.** ***[Both conditions must be true.]***

Many theory books define syncopation as an accented weak beat, but this is not a sufficient explanation of syncopation. The following examples explain the topic more thoroughly:

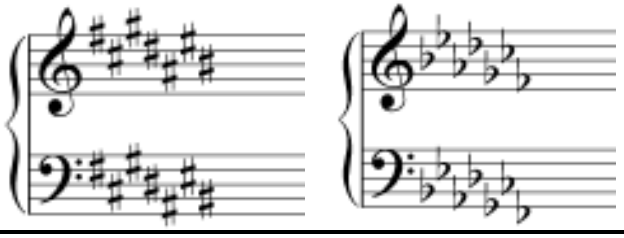
	**This example shows an accented weak beat.** **This *IS NOT* syncopation.** ***[Count 2 is a weak beat, but it does not hold through count 3.]***
	**This example shows a strong note (half note) on a weak beat – holding through the strong beat.** **This *IS* syncopation.** ***[Count 3 is stronger than count 2.]***
	**This example of syncopation has a series of quarters on the off-beats – holding through the on-beats.** ***[Off-beats are weaker than on- beats.]***
	**A series of short notes on weak (off) beats *IS* syncopation, due to the lack of notes on the strong (on) beats.**
	**Count 1 is always the strongest beat, so a tie from a weak count note to a count one note is definitely syncopation.**

16. In the examples below, draw a CIRCLE around notes that are *synocpated*:



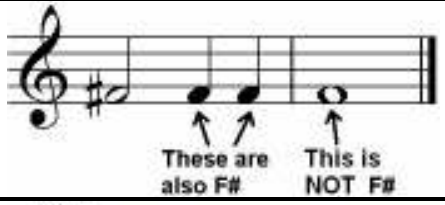
Key Signatures and Accidentals

A *key signature* is the sharps or flats at the beginning of each staff that tell you which notes are to be played sharp or flat throughout the music.

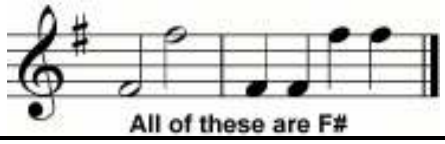


The sharps or flats of a key signature must be placed *in a certain order and on the correct line or space*. The pattern created helps musicians identify key signatures quickly.

Accidentals are sharps, flats or naturals that appear in front of notes in the music, which make all the notes on the same line or space within the measure sharp or flat, and which are cancelled by the next bar line.

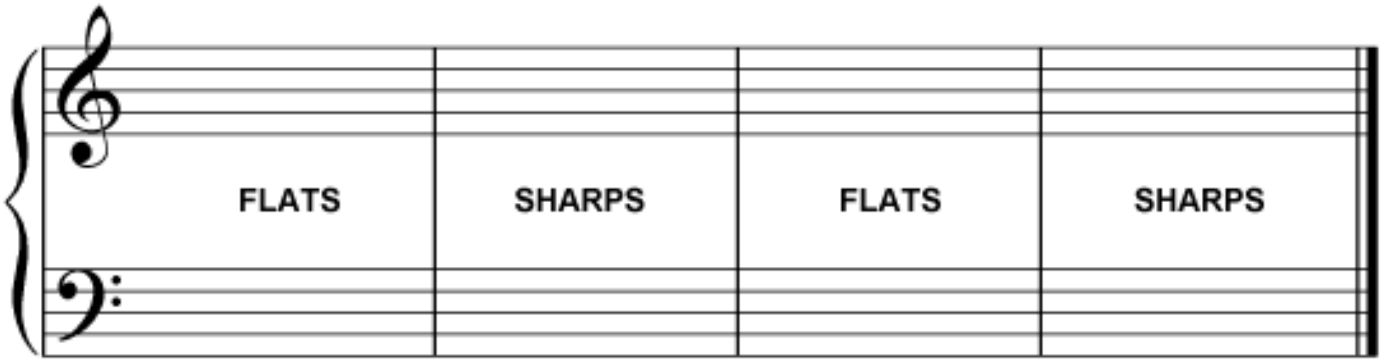


If the sharp or flat is IN FRONT OF A NOTE, all the notes on the *same line or space* after that sharp or flat, in the same measure, are also sharp or flat.
(After the bar line, the Fs are no longer F♯s)

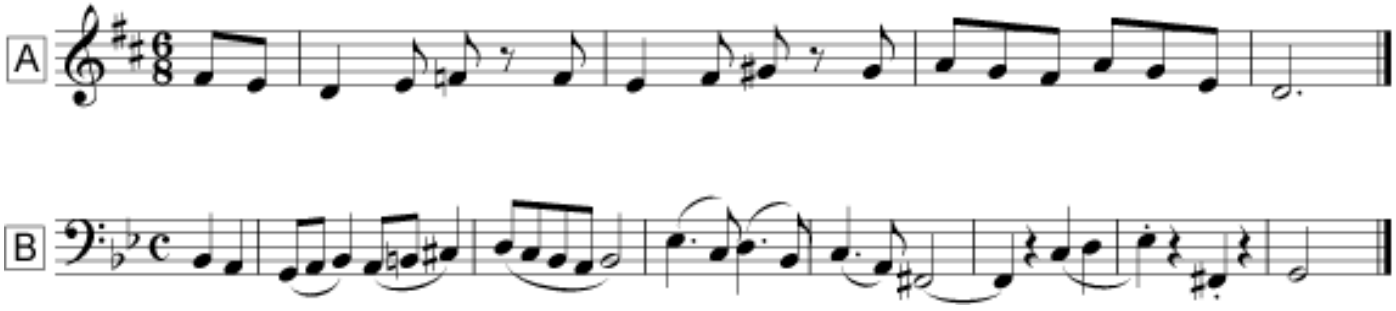


If the sharp or flat is AT THE BEGINNING OF THE STAFF, ALL the notes of the *same letter* are sharp or flat throughout the WHOLE SONG.

25. On the staff below, draw ALL the sharps or flats in the correct order and on the correct lines and spaces:



26. In the musical examples below, circle ALL the notes that are sharp or flat (whether because of accidentals or the key signature):



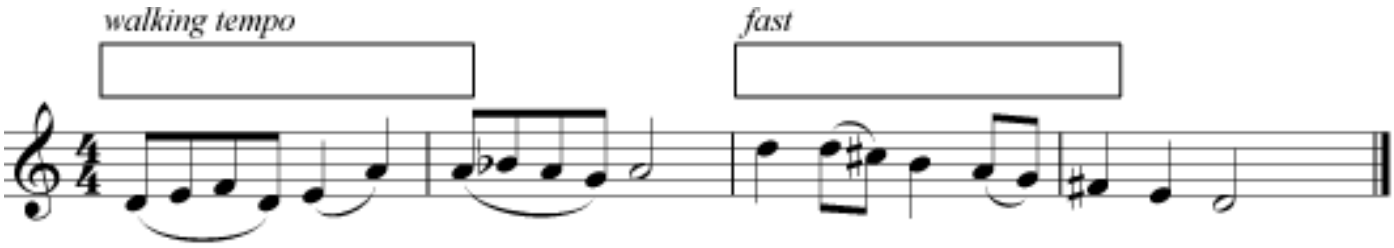
Changing Tempos

Steady Tempo v. Changing Tempo

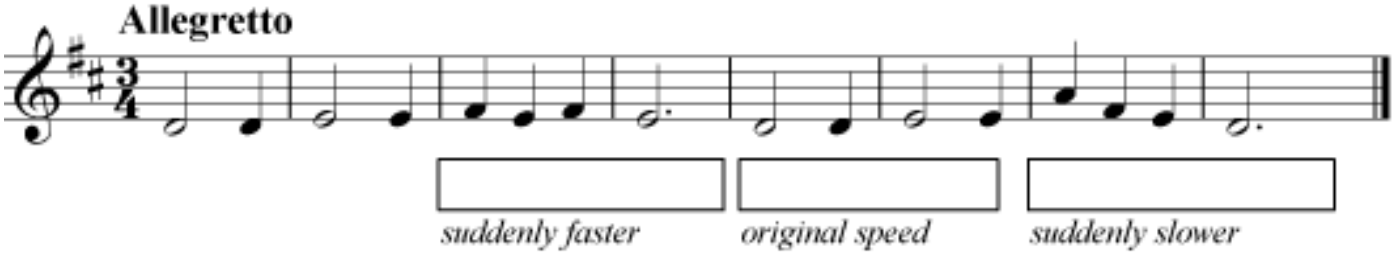
- **Tempo Indications:** Words that indicate a specific tempo (Allegro, Andante, etc.) will appear in boldface and capitalized above the staff. This tempo must be maintained until the end or a change is marked. Tempo words can be used to indicate a specific change in speed (e.g. the word ***Andante*** appearing after ***Allegro***, indicates you must become slow suddenly).
- **Tempo Changes:** Words that indicate an unspecific change in speed will appear in italics below the staff. Tempo changes can be either ***gradual*** or ***sudden***.

ritardando	**Gradually get slower.** (abbreviated *rit.*)
accelerando	**Gradually get faster.** (abbreviated *accel.*)
piu mosso	**Suddenly faster.** Italian for "more motion".
meno mosso	**Suddenly slower.** Italian for "less motion".
a tempo	**Return to the original speed.** Immediately resume the original speed. (Used after a *rit.*, *accel., piu mosso or meno mosso.*)

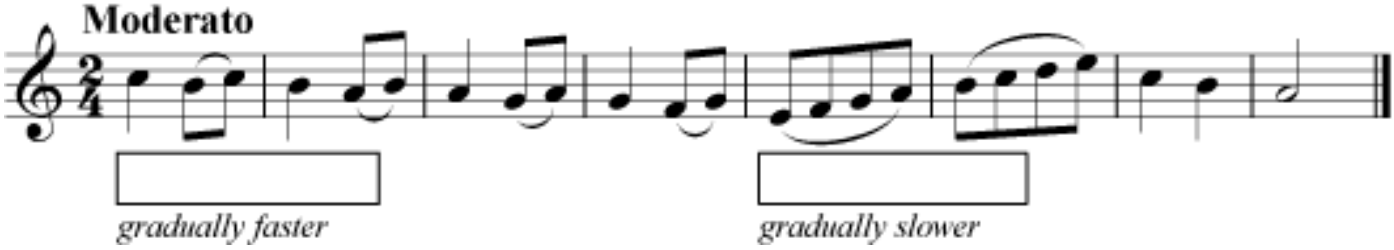
28. TEMPO INDICATIONS. In the boxes, write the appropriate *tempo indication words* that match the English words given. Play the example to demonstrate the tempo changes.



29. SUDDEN CHANGES. In the boxes, write the appropriate *tempo change words* that match the English words given. Play the example to demonstrate the tempo changes.



30. GRADUAL CHANGES. In the boxes, write the appropriate *tempo change words* that match the English words given. Play the example to demonstrate the tempo changes.

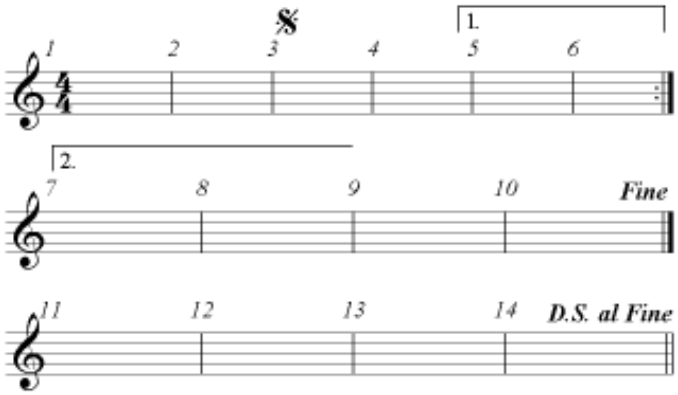


Fancy Repeats

D. C. al Fine	***Da Capo al Fine*** **is Italian for "go back to the head and play to the 'Fine'." In this case "the head" means "the beginning". (This is the most common of these repeats.)**
Fine	**Italian word for "end".**
	**A *segno* (pronounced SEN-yo) is a special symbol to mark where to go in the music for a "dal segno" repeat.**
D. S. al Fine	***Dal Segno al Fine*** **is Italian for "go back to the sign (𝄋) and play to the 'Fine'."**
	**A *coda* symbol marks the place in the music where you jump to the end ("the coda") after a repeat.**
D. C. al Coda	***Da Capo al Coda*** **is Italian for "go back to the head and play to the coda symbol (⊕) then jump to the coda." (See D.C. al Fine above.)**
D. S. al Coda	***Dal Segno al Coda*** **is Italian for "go back to the sign (𝄋) and play to the coda symbol (⊕) then jump to the coda."**
Note: **For all these repeats, you observe the regular repeats (𝄆 𝄇) the first time you see them, but you do not take any regular repeats on the *da capo*.**	

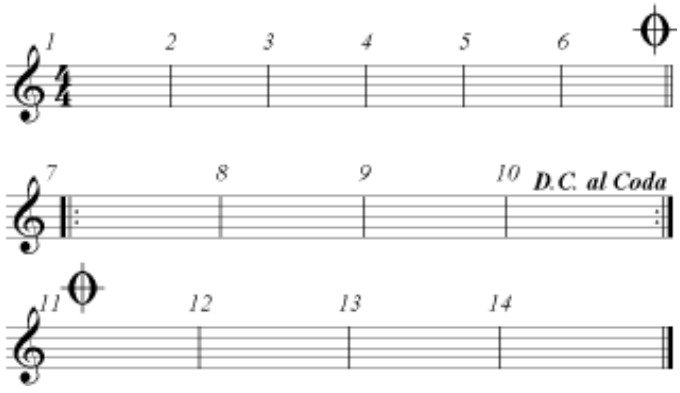
32. For each item under the examples, indicate the measure number that you play:

Ex. 1



A. After m. 4 (1st time) _____
B. After m. 6 _____
C. After m. 4 (2nd time) _____
D. After m. 10 _____
E. After m. 14 _____
F. After m. 4 (da capo) _____
G. Last measure you play _____

Ex. 2



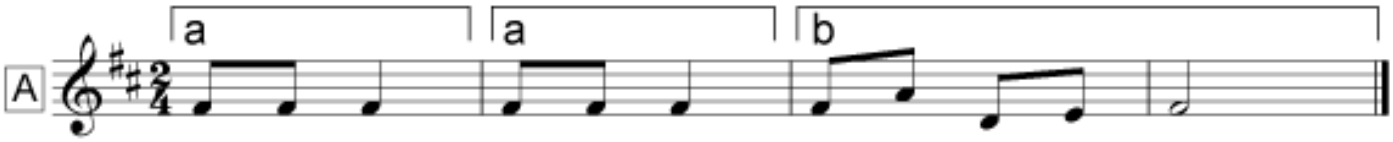
A. After m. 6 (1st time) _____
B. Before m. 7 (1st time) _____
C. After m. 10 (1st time) _____
D. After m. 10 (2nd time) _____
E. After m. 6 (da capo) _____
F. Before m. 11 _____
G. Last measure you play _____

Phrase Structure: aab

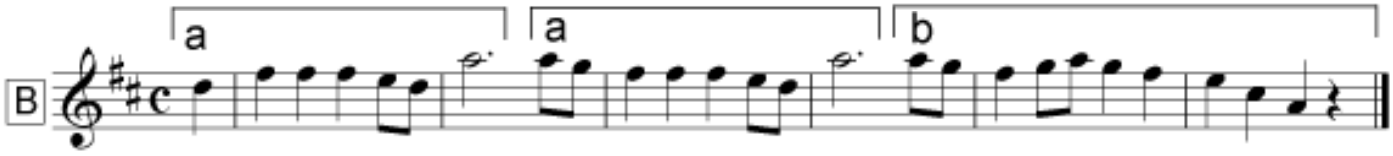
The Question and Answer is one of the must common phrase structures, and is one that students understand more easily than others. Another very common phrase structure is "aab" where each letter represents a fragment of the phrase. The "a" fragment is repeated, and the "b" finishes the phrase. Often an "aab" phrase is also a question and answer, and can sound like "question-question-answer". Further, the question can be an "aab" and the answer also another "aab" for a Double Q&A kind of structure. A common nursery game has the "aab" call out: "duck-duck-goose!" *[Note: lower case letters are used for phrase structures "aab", and capital letters "AB" are used for formal sections, if you are familiar with that usage.]*

Observe how these favorite melodies use the "aab" phrase structure:

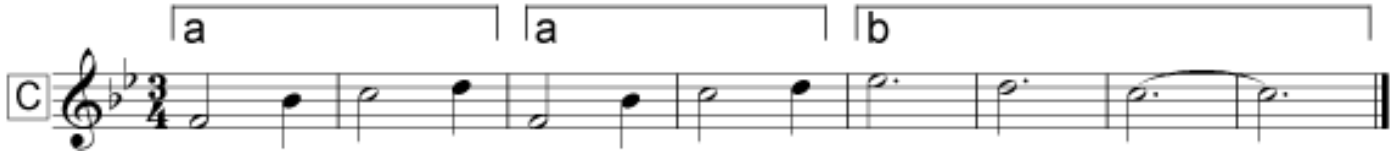
Jingle Bells by Pierpont



Spring by Vivaldi



Merry Widow Waltz by Lehár

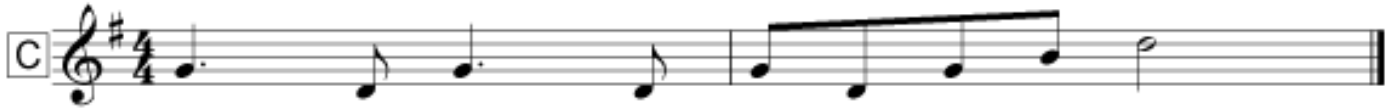


62. Mark the "aab" fragments of the phrases in the examples below:

Lullaby by Brahms

La Cinquantaine by Gabriel-Marie

Eine Kleine Nachtmusik by Mozart



Germinate Your Own Melody

69. Following the steps described on Page 35, create your own 16-measure Double Q & A melody from just two notes using *germination*. The general directions are given below:

Pick your two or three notes:

Add some rhythm:

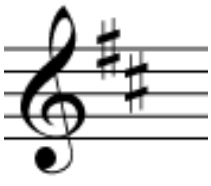
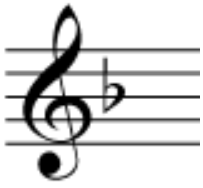
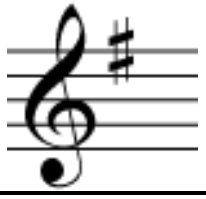
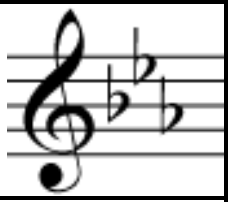
Expand into your first question and answer: ***[Use any techniques you have learned!]***

Expand your first question and answer into a Double Q & A:

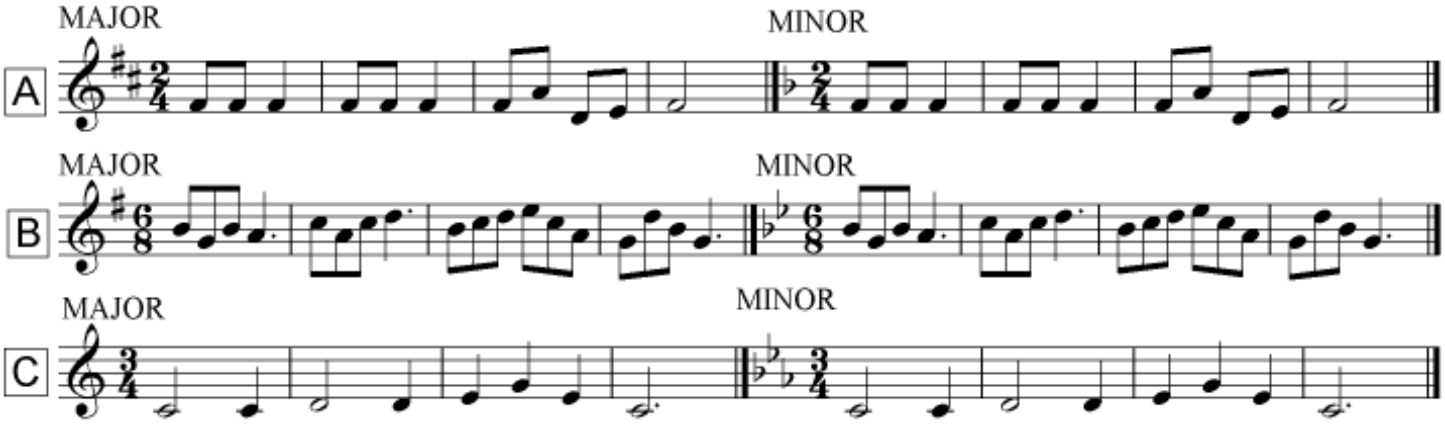
Major and Minor Modes

By this time in your music education you should have played several pieces that are in the ***minor mode***. The two ***modes***, major and minor, are the primary modes in classical and contemporary music, but there are many other modes and ***tonalities*** available which you will learn about in time. You may have studied rules about how to read key signatures and how to determine whether a piece is major or minor, but for compositional purposes we will discuss how to ***convert*** a melody from major to minor. For this process we will need to discuss ***parallel*** major and minor, which means that the tonic note is the same, but the key signature changes. Sharps are the opposite of flats. In other words, sharps and flats cancel each other out, so you can do simple arithmetic to convert the keys!

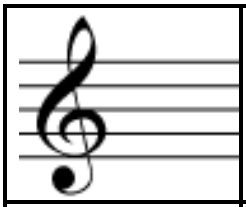
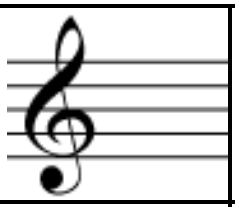
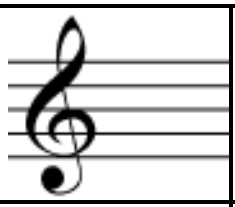
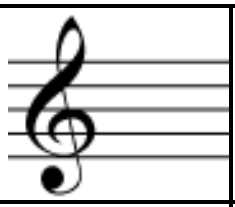
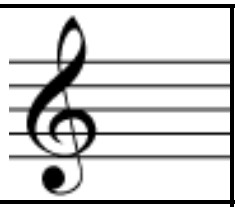
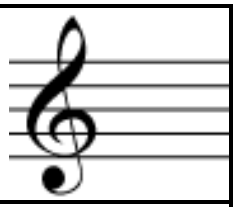
To make a major key signature into a minor key signature, just *add 3 flats*:

2 Sharps + 3 Flats = 1 Flat		1 Sharp + 3 Flats = 2 Flats		0 Sharps + 3 Flats = 3 Flats	
					
D Major	**D minor**	**G Major**	**g minor**	**C Major**	**c minor**

Observe these melodies converted from major to minor: ***[Play them if you can.]***



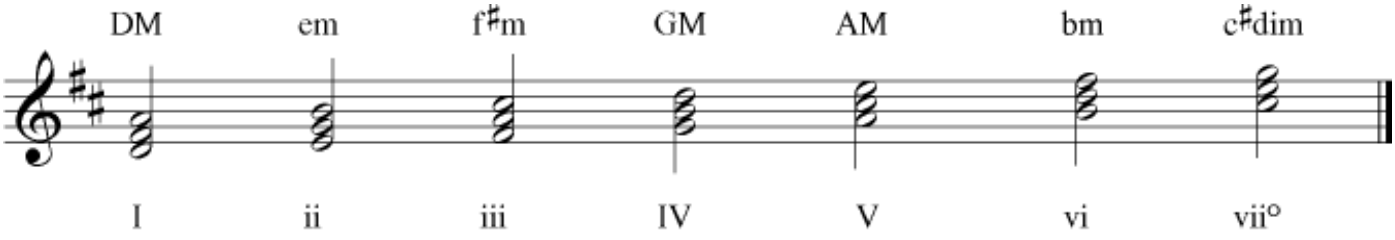
73. Write the sharps or flats in the key signatures for the following keys:

					
G Major	**g minor**	**D Major**	**d minor**	**F Major**	**f minor**

Chord Functions

Before we learn how to harmonize melodies, let us review some theory about ***triads***. A triad is simply a three-note chord, where the notes are separated by thirds. A triad can be built on every note of a scale and each one is assigned a ***chord function***. The triad built on the **first** note has the chord function name *tonic* and is given chord function number I. The triad built on the **fourth** has the chord function name *subdominant* and is given chord function number IV. The triad built on the **fifth** note has the chord function name *dominant* and is given chord function number V or V_7. Below is a D major scale with a triad built on every note, its chord letter name written above and its chord function written below. In music we use both Roman numerals and words to describe chord functions. The numerals are easier to write into music (for analysis), and the words are better for writing texts (verbal descriptions). Just as with chord letter names, lower case Roman numerals are used for the minor chords, and upper case Roman numerals are used for the major chords. In every major scale, the chord functions are the same, so the ii chord is always minor and the IV chord is always major, etc. Notice that the vii° chord is diminished. The ° is used in conjunction with the lower case letters to show it is a diminished triad.

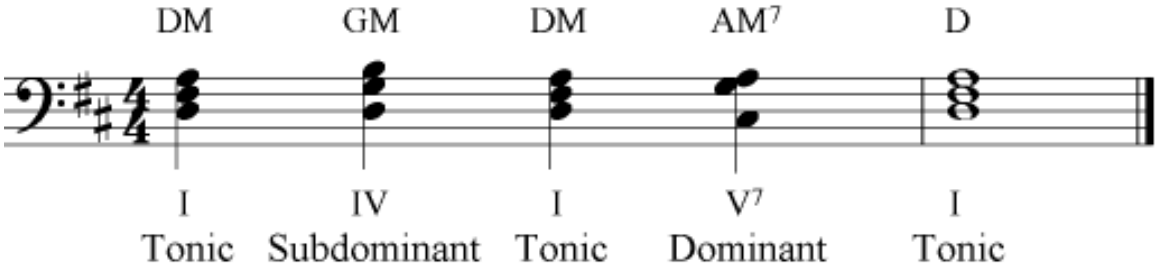
Major Scale Chord Functions:



Primary Chords

A composer is free to use whatever chords sound good when harmonizing a melody, but there are three chords that are considered ***primary chords***, because they have a stronger function than the other chords in the scale. These are the I, IV and V (V7) chords. Observe in the example above that these are the only chords that are MAJOR in the key of D MAJOR. Observer further that all the notes in the scale are represented by at least one of these chords, and therefore any melody can be harmonized using ONLY the primary chords.

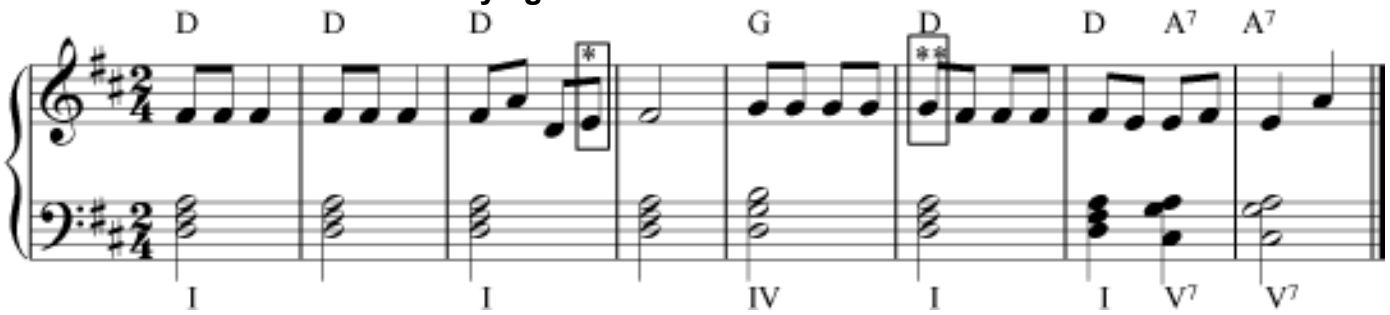
The primary chords in the example below are not in *root position*, but instead *inversions* are used to make them more playable on the piano:



Chord Tones & Passing Tones

When harmonizing a melody, it is not necessary that every note in the melody be a ***chord tone***, that is, one of the notes in the ***harmony***. In fact, very often several notes in a melody will not match the harmony and these notes are called ***passing tones***.

Observe our harmonized melody again:



- **In our example, all the notes in the first 4 measures except for one are found in the D major triad, and therefore are considered *chord tones*.**
- **The note in the box with (*) is a *passing tone*, because E is *not* a chord tone for D major.**
- **The note in the box with (**) of measure 6 is also a passing tone, because G is also not a chord tone for D major.**
- **Can you find more examples of passing tones? If yes, circle them.**

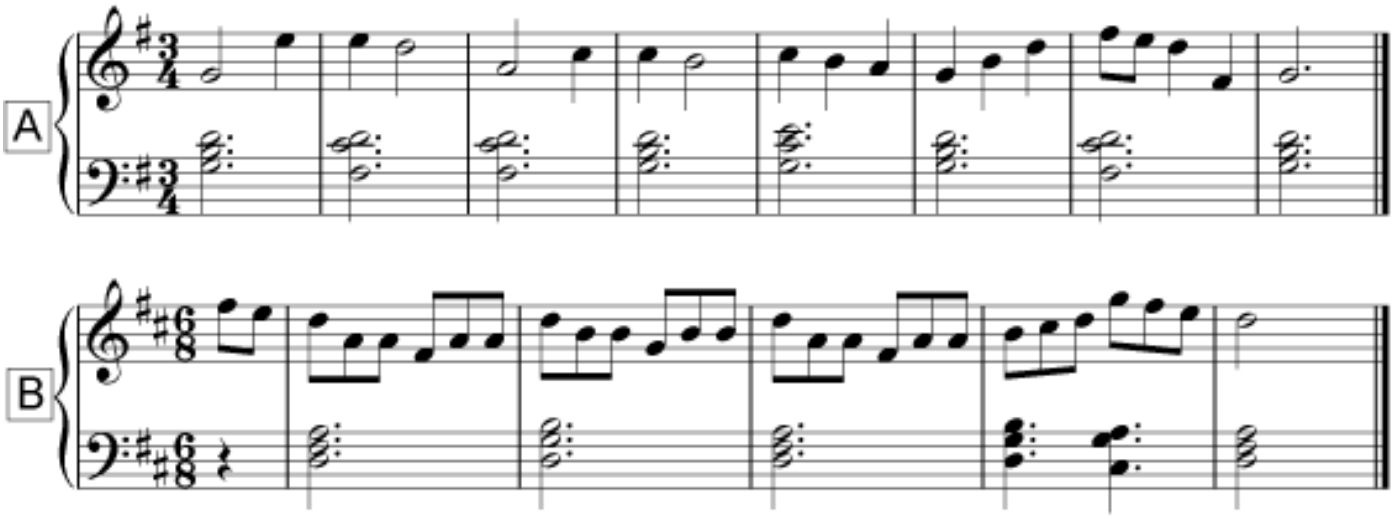
Unaccented Passing Tones

When a passing tone happens on a ***weak beat*** and not at the same time as the chord (harmony), then it is called an ***unaccented passing tone*** – box (*) above.

Accented Passing Tones

When a passing tone happens on a ***strong beat*** and at the same time as the chord (harmony), then it is called an ***accented passing tone*** – box (**) above. Another name for an accented passing tone is ***appoggiatura***.

75. In the examples below circle all the passing tones (in the melody), and draw an asterisk (*) above the *ACCENTED passing tones*:



Making a Final Copy

The longer and more complicated the piece, the more work you have to put into making a good final copy. The layout is more difficult. You must be more careful regarding details.

84. Using the staff paper on pages 48-49, make a final copy of your piece that you can share with friends and your teacher. USE PENCIL SO YOU CAN ERASE! (Photocopying will darken your music for a more finished look!) Follow the steps below to make sure your final copy is as close to perfect as possible.

A. Write the title of the piece at the top. ☐ **Done**

K. Write your name under the title, near the right side of the page. ☐ **Done**

L. How many measures is your piece? _____

M. Based on the number of measures, how many staves will you need? _____

N. How many measures per staff is that? _____

O. Using a ruler, draw bar lines to set up the measures and staves. ☐ **Done**

P. Draw a double bar line at the end. ☐ **Done**

Q. Draw a perfect clef at the beginning of each staff as needed. ☐ **Done**

R. Draw the time signature on the first staff. ☐ **Done**

S. Write your tempo (speed) indication above the time signature. ☐ **Done**

T. Copy your piece carefully into the measures, spacing the notes nicely. ☐ **Done**

U. Compare your final copy to your draft to make sure nothing is missing. ☐ **Done**