

Teach Your Students to Compose Themselves!

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1) **Where to begin?**

- ♪ What does the composer want to say?
- ♪ What sounds can best accomplish the portrayal of the composer's message?
- ♪ Group lessons
- ♪ Individual lessons

2) **Group lessons**

- ♪ Planning to write a piece of music
- ♪ Developing the message, mood and form of the piece
- ♪ Aleatoric music using non-traditional instruments
- ♪ Transposition chart
- ♪ Orchestrating a chorale

3) **Individual lessons**

- ♪ Five finger melodies
- ♪ Five note clusters X 3
 - ♪ *Develop list of moods (resolute, apprehensive, bored, angry, etc.)*
 - ♪ *Create the melodies and clusters to represent the moods*
 - ♪ *Match the melody/cluster to the mood*

4) **How to begin less experienced students with little or no theory background**

- ♪ Omit notes/measures to melody; have students decide which notes to use
- ♪ Repeat interesting rhythms or melodic fragments for interest and strength
- ♪ Improvise melodies trading measures with another teacher or student
- ♪ Use antecedent & consequent phrases to promote musical conversation
- ♪ Write a short melody, bass line and countermelody or accompaniment
- ♪ Experiment with changing textures and thematic variations
- ♪ After the "A" theme is complete, write a contrasting "B" theme and create a piece in A-B-A form, or create a variation of the "A" theme for an A-A'-B-A piece

5) **Keep it relevant**

- ♪ Write the piece so it can be played immediately (piano or small ensemble)
- ♪ Keep it short – at this stage it needs to be played with no rehearsal required
- ♪ Procedure
 - ♪ *Plan the piece as if it was a vacation*
 - ♪ *Where are you going? How long will you be gone? Who is going with you? What do you plan to see? Are you returning home or is it a one-way trip?*

6) **Sharing and Caring**

- ♪ Make it playable – key, rhythm, range, technique
- ♪ Using pencil & paper or computer
- ♪ Beware the allure of “cut and paste”

7) **Helping the composer with craftsmanship**

- ♪ Is the tempo indicated? Is there a style or expression marking?
- ♪ Are dynamics, articulation markings clear, consistent and appropriate?
- ♪ Color is created by using interesting instrument combinations and RESTS
- ♪ Do instruments have enough rests to avoid fatigue?
- ♪ Are percussion instrumentation and personnel requirements reasonable?
- ♪ Are passing tones interfering with harmony?
- ♪ Are technical issues easily resolved?
- ♪ Is the key signature correct?
- ♪ Are rehearsal numbers in appropriate places?
- ♪ Cause and effect is a great way to ensure logic and a musical conversation
- ♪ Examination of published scores (extracting parts)

8) **The final product**

- ♪ Deadlines are important
- ♪ Playing the piece in class
- ♪ Performance of the piece in concert or recital

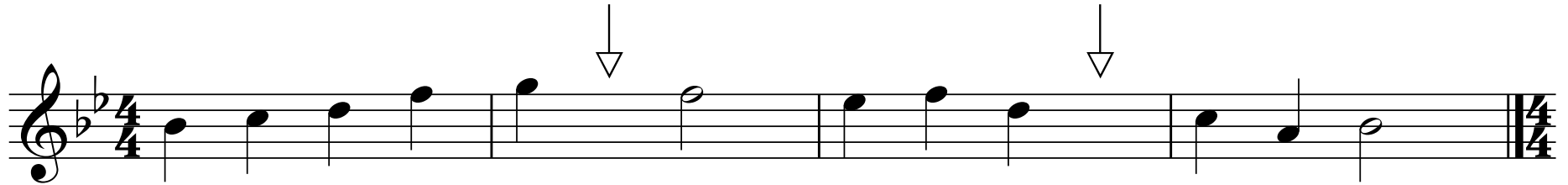


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Beginning the Composition Process

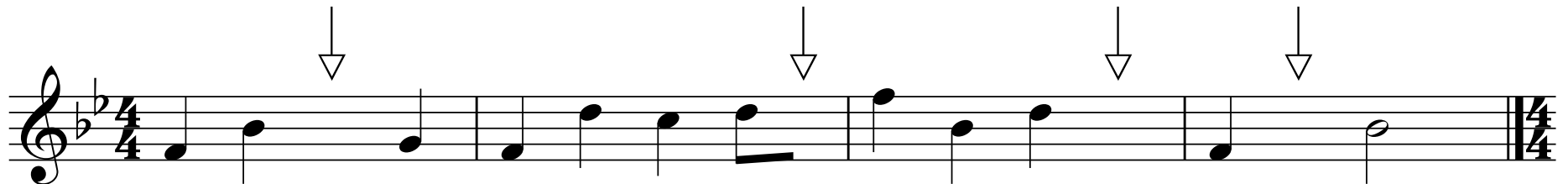
Making Decisions About "Right" Notes

1. Complete the melody by adding your own notes in the indicated places.



A musical staff in 4/4 time with a key signature of one flat (Bb). The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), F5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). There are two downward-pointing arrows above the staff: the first is above the 5th measure (E5) and the second is above the 10th measure (D5). The piece ends with a double bar line and a 4/4 time signature.

2. Complete the melody by adding your own notes in the indicated places.



A musical staff in 4/4 time with a key signature of one flat (Bb). The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), F5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). There are four downward-pointing arrows above the staff: the first is above the 2nd measure (A4), the second is above the 5th measure (E5), the third is above the 10th measure (D5), and the fourth is above the 12th measure (Bb4). The piece ends with a double bar line and a 4/4 time signature.

3. Complete the melody by adding your own notes in the indicated measure.



A musical staff in 4/4 time with a key signature of one flat (Bb). The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), F5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The 13th measure is empty. A downward-pointing arrow is above the 13th measure. The piece ends with a double bar line and a 4/4 time signature.

Intermediate Level

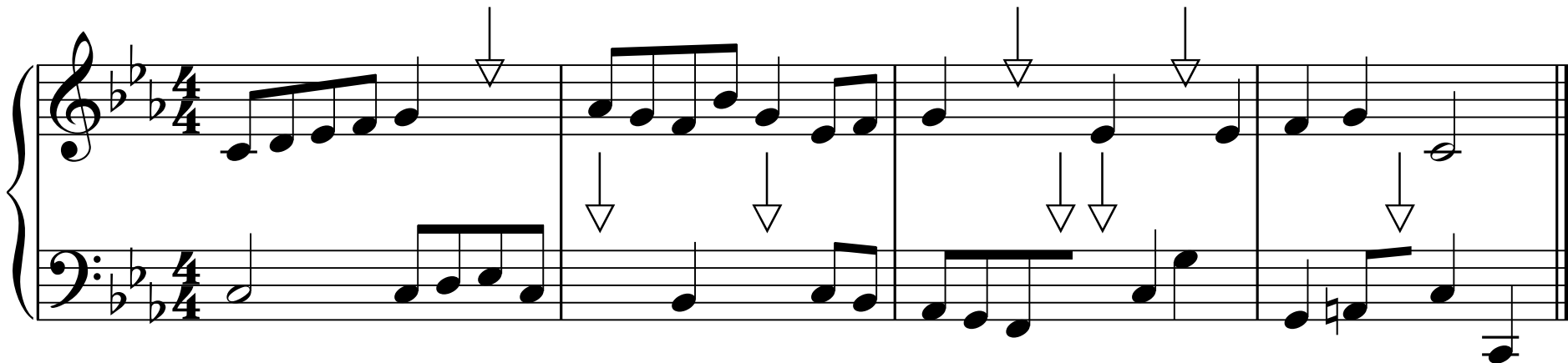
Note Selection Exercises

4. Add your own notes in the indicated places to complete the melody and countermelody.



Musical score for exercise 4, featuring a treble and bass clef in 3/4 time. The key signature has two flats (B-flat and E-flat). The score consists of four measures. The first measure contains a half note G4 in the treble and a half note G3 in the bass. The second measure contains a quarter note A4 in the treble and a quarter note A3 in the bass. The third measure contains a quarter note B4 in the treble and a quarter note B3 in the bass. The fourth measure contains a half note C5 in the treble and a half note C4 in the bass. There are two downward-pointing triangles indicating where to add notes: one in the treble staff above the second measure and one in the bass staff above the third measure.

5. Add your own notes in the indicated places to complete the melody and countermelody.



Musical score for exercise 5, featuring a treble and bass clef in 4/4 time. The key signature has two flats (B-flat and E-flat). The score consists of four measures. The first measure contains a quarter note G4 in the treble and a quarter note G3 in the bass. The second measure contains a quarter note A4 in the treble and a quarter note A3 in the bass. The third measure contains a quarter note B4 in the treble and a quarter note B3 in the bass. The fourth measure contains a half note C5 in the treble and a half note C4 in the bass. There are seven downward-pointing triangles indicating where to add notes: one in the treble staff above the second measure, one in the bass staff above the second measure, one in the treble staff above the third measure, one in the bass staff above the third measure, one in the treble staff above the fourth measure, one in the bass staff above the fourth measure, and one in the bass staff above the fifth measure.

Writing Melody and Bass Lines

6. Writing a strong melody often involves outlining chordal structures, repeating interesting melodic or rhythmic ideas and ending on the tonic note.

Ending on tonic for cohesion

Repetition of Interval and Rhythm

The image shows a musical score for exercise 6. It consists of a treble clef staff and a bass clef staff, both in 3/4 time. The melody is written in the treble clef. Annotations include three downward-pointing triangles: one above the first measure, one above the fourth measure, and one above the final measure. The text 'Repetition of Interval and Rhythm' is placed above the first four measures, and 'Ending on tonic for cohesion' is placed above the final measure. The piece concludes with a double bar line.

7. Writing a good bass line often involves finding notes that enhance the melody while satisfying the harmonic structure in an interesting way..

Placement of notes defines expectation of beat

The image shows a musical score for exercise 7. It consists of a treble clef staff and a bass clef staff, both in 3/4 time. The melody is written in the treble clef, and the bass line is written in the bass clef. Four downward-pointing triangles are placed above the bass line notes in the second, third, fourth, and fifth measures, indicating their placement relative to the beat. The text 'Placement of notes defines expectation of beat' is centered below the bass line.

Imitation strengthens the line

Ending on tonic for satisfaction

The image shows a musical score for exercise 7. It consists of a treble clef staff and a bass clef staff, both in 3/4 time. The melody is written in the treble clef, and the bass line is written in the bass clef. Two downward-pointing triangles are placed above the bass line notes in the second and fifth measures. The text 'Imitation strengthens the line' is placed below the bass line in the second measure, and 'Ending on tonic for satisfaction' is placed below the bass line in the fifth measure. The piece concludes with a double bar line.

Adding Accompaniment Parts

8. Adding accompaniment brings interest and added texture..

Rhythmic interest *Repetition* *Repetition* *Enhanced harmony and counterpoint*

Completing chords but getting out of the way of the melody *Recall earlier rhythm* *Completing chords but getting out of the way of the melody*

Putting It All Together!

9. Adding articulation, dynamics, tempo and style indications completes the piece.

Andante

The first system of the musical score is written in 3/4 time with a key signature of one flat (B-flat). The tempo is marked **Andante**. The dynamic marking *mp* (mezzo-piano) is placed below the first measure. The treble clef staff contains a melody of quarter and eighth notes, with a slur over the first two measures and a fermata over the final note of the fourth measure. The bass clef staff provides a harmonic accompaniment with chords and moving lines. A hairpin crescendo is shown above the treble staff, starting from the second measure and ending at the fourth measure.

The second system of the musical score continues in the same key and time signature. The dynamic marking *f* (forte) is placed below the first measure. The treble clef staff features a more active melody with slurs and a fermata over the final note of the fourth measure. The bass clef staff continues with harmonic support. A hairpin crescendo is shown above the treble staff, starting from the second measure and ending at the fourth measure. The dynamic marking *mf* (mezzo-forte) is placed below the fourth measure. The system concludes with a double bar line.

THEME AND VARIATIONS YOUR WAY—Write your own variation by changing the rhythm and/or notes, then play it!

Theme: *Hot Cross Buns*

70



Variation: *Cinnamon Buns*



ON YOUR OWN!—Play the first four measures, then write the last four measures yourself! Now, play the entire piece.

Andante

124

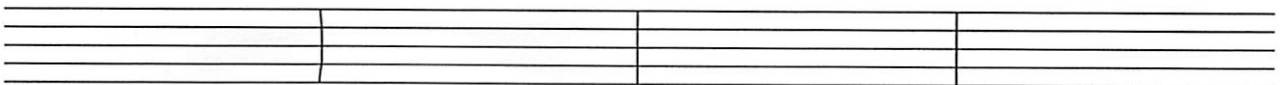
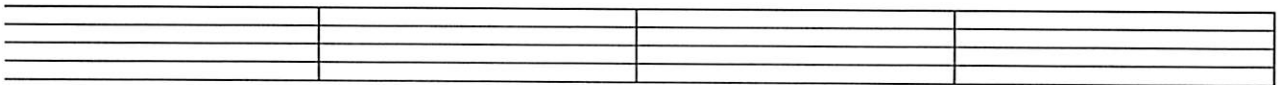


MUSIC MY WAY! Write your own composition:

- Write in the clef, meter, key signature, tempo and style you choose.
- Place the notes and rhythms that you already know on the staff in any order you like and add a final bar line.
- Add articulations (staccato, legato, accents, slurs) and dynamics (*p*, *mp*, *mf*, *f*, *cresc.*, *decresc.*).
- Give the piece a title, and be sure to add **YOUR NAME** as the composer.
- Now play the piece for your friends and family!

Title: _____

Composed by _____



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ORIGINS OF THE STAFF AND CLEF

You have learned to read music on a staff in either treble or bass clef. The staff developed from its origins as a larger set of lines and spaces.

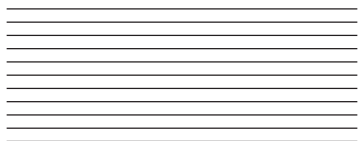


Fig. 1 11-line staff

This eventually led to the creation of treble and bass clef signs.

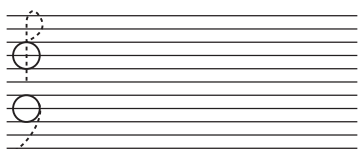


Fig. 3 Line staff with circles and dotted lines showing the formation of treble and bass clef

Since this large staff made it difficult to locate specific notes, two circles were added to help musicians find correct pitches. The upper circle centered on the G line while the lower circle centered on the F line.

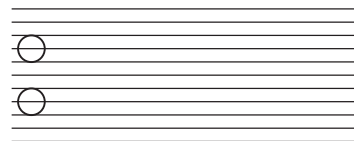


Fig. 2 Line staff with circles added

When the middle line (C) was removed, this became the Grand Staff.

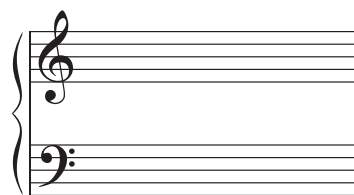


Fig. 4 Grand Staff

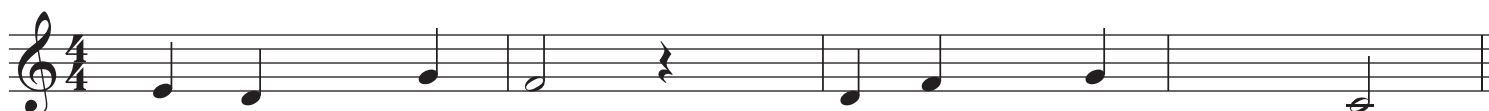
The Grand Staff is used primarily by harp and keyboard instruments such as piano and organ. Band instruments generally play in just one clef. Which clef does your instrument use?

MATCH THE SYMBOLS AND TERMS WITH THEIR DEFINITION

- | | | |
|-----------------|-----|-----|
| 1. Staff | ___ | # |
| 2. Clef | ___ | ◡ |
| 3. Meter | ___ | C |
| 4. Bar Line | ___ | ♪ |
| 5. Sharp | ___ | ♯ |
| 6. Flat | ___ | ≡≡≡ |
| 7. Whole Note | ___ | ◉ |
| 8. Quarter Note | ___ | ≡≡≡ |
| 9. Half Rest | ___ | ♭ |
| 10. Fermata | ___ | ♩ |

COMPOSITION

Complete the following melody by writing in the quarter notes of your choice from the notes you have learned. Once you have finalized your piece, play it and give it a title.



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INTERVALS

1. Write the name of each interval in the space provided.
2. Play the notes in each interval, then sing it.
3. Take turns with another band member playing different intervals while the player identifies the interval just by listening to it.

A musical staff in treble clef showing six intervals between notes. Below each interval is a blank line for the student to write the name of the interval.

MATCH THE SYMBOLS AND TERMS WITH THEIR DEFINITION

- | | |
|------------------|---|
| 1. $\frac{2}{4}$ | ___ Notes that receive half a count in $\frac{4}{4}$ time |
| 2. Divisi | ___ A curved line connecting notes that indicate they are to be played with separation |
| 3. Unison | ___ The interval of an 8 th |
| 4. Key Signature | ___ A bar line that ends a section of music |
| 5. Eighth Notes | ___ A meter in which there are two beats per measure and the quarter note receives one beat |
| 6. Dynamics | ___ The distance between the pitches of two different notes |
| 7. Interval | ___ When two notes appear at the same time |
| 8. Octave | ___ Indicates note affected by sharps or flats |
| 9. Slur | ___ When two parts play the same note |
| 10. Double Bar | ___ Change in volume |

COMPOSITION

Write a variation on this four-measure theme by changing some of the rhythms. When you are finished, clap and count the variation, then play it and give it a title.

The first staff shows a four-measure theme in 4/4 time: Measure 1 (quarter, quarter, quarter, quarter), Measure 2 (half, quarter, quarter), Measure 3 (quarter, quarter, quarter, quarter), Measure 4 (half, quarter, quarter, quarter). Below it is a blank musical staff for the student to write their variation.

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KEY SIGNATURES – FLAT KEYS

Major keys are identifiable by the number of flats or sharps in the key signature. Flats are always added in the same order. The first flat to be added is always B \flat , then E \flat , A \flat , D \flat , G \flat , C \flat and finally F \flat . Memorize the order of the flats: B E A D G C F.

To find the name of the key, refer to the letter to left of the last flat added. If there are two flats in the key signature, they will be B \flat and E \flat . The key is B \flat major.

If there are three flats, what will they be? What is the name of the major key?

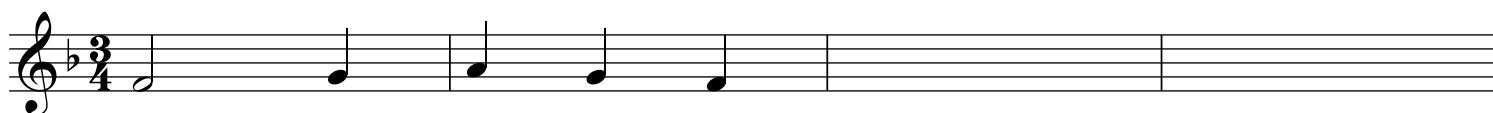
Four flats? Five flats? Six flats? Seven flats?

MATCH THE SYMBOLS AND TERMS WITH THEIR DEFINITION

- | | | |
|------------------|-------|---|
| 1. Fine | _____ | An articulation that emphasizes a note |
| 2. | _____ | Repeat from the beginning |
| 3. | _____ | Resting for more than one measure |
| 4. | _____ | Eighth note |
| 5. | _____ | Right-facing repeat |
| 6. | _____ | Repeat from the sign |
| 7. | _____ | Dotted quarter note |
| 8. D.C. | _____ | Eighth rest |
| 9. D.S. | _____ | The end |
| 10. Articulation | _____ | A symbol indicating the way a note should be played |

COMPOSITION

Complete the empty measures on your own using notes, rhythms, dynamics and articulations you have learned. Add a tempo or style marking and when you are finished, clap and count your piece, then play it and give it a title.



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KEY SIGNATURES – SHARP KEYS

Major keys are identifiable by the number of flats or sharps in the key signature. Sharps are always added in the same order which happens to be the reverse order of flats. The sharp added is always F#, then C#, G#, D#, A#, E# and B#. If you have memorized the order of the flats (B E A D G C F) you can easily figure out the order of sharps by reversing it (F C G D A E B).

To find the name of the key refer to the last sharp added on the staff and go up a half step. If the only sharp on the staff is an F#, go up a half step and you are on the note G. That is the name of the key—G major. If there are two sharps (F# and C#) the last sharp added is C#. Go up a half step and you are on the note D, which is the name of the key—D major.

If there are three sharps, what will they be? What is the name of the major key?

Four sharps? Five sharps? Six sharps? Seven sharps?

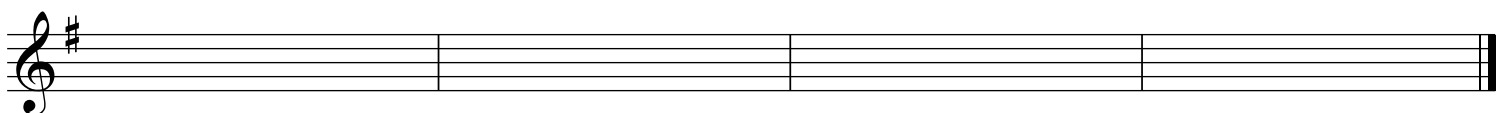
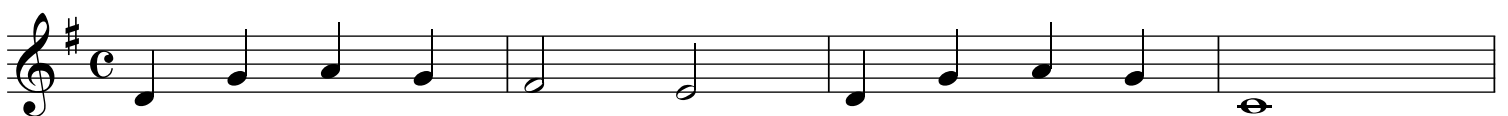
You may have noticed that there is one key that has no sharps or flats. That is the key of C major.

MATCH THE SYMBOLS AND TERMS WITH THEIR DEFINITION

- | | | |
|--------------|-------|--|
| 1. Scale | _____ | An articulation or style of playing that is light and separated |
| 2. Waltz | _____ | A series of notes moving in half steps |
| 3. Legato | _____ | Play in a heavy style |
| 4. Staccato | _____ | A series of notes that ascend or descend stepwise within a key |
| 5. Chromatic | _____ | A popular dance in $\frac{3}{4}$ |
| 6. Pesante | _____ | An articulation or style of playing that is smooth and connected |
| 7. Swing | _____ | Big-band jazz style of playing |
| 8. Minuet | _____ | A key that can sound sad or solemn |
| 9. Major | _____ | A French country dance |
| 10. Minor | _____ | A key that can sound cheerful or heroic |

COMPOSITION

Complete the empty measures on your own using notes, rhythms, dynamics and articulations you have learned. Add a tempo or style marking and when you are finished, clap and count your piece, then play it and give it a title.



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KEY SIGNATURES – COMPARE SHARP AND FLAT KEYS

One way to remember how many flats or sharps are in any major key signature is to use the number SEVEN. Each musical letter has a sharp key and a flat key. For example, the key of E \flat is a flat key since it has a B \flat , E \flat and A \flat (THREE flats) in the key signature. The number of flats in any “letter’s” flat key signature added to the number of sharps in the “letter’s” sharp key signature always equals seven.

F major has ONE flat (B \flat)
 F# major has SIX sharps (F#, C#, G#, D#, A#, E#)
 1 flat + 6 sharps = SEVEN

B \flat major has TWO flat (B \flat , E \flat)
 B major has FIVE sharps (F#, C#, G#, D#, A#)
 2 flats + 5 sharps = SEVEN

E \flat major has how many flats? _____ What are they? _____
 E major has how many sharps? _____ What are they? _____
 _____ flats + _____ sharps = 7

A \flat major has how many flats? _____ What are they? _____
 A major has how many sharps? _____ What are they? _____
 _____ flats + _____ sharps = 7

D \flat major has how many flats? _____ What are they? _____
 D major has how many sharps? _____ What are they? _____
 _____ flats + _____ sharps = 7

G \flat major has how many flats? _____ What are they? _____
 G major has how many sharps? _____ What are they? _____
 _____ flats + _____ sharps = 7

C \flat major has how many flats? _____ What are they? _____
 C# major has how many sharps? _____ What are they? _____
 What is the key signature for C major? _____

COMPOSITION

Create four two-measure melodies in the following moods: excited, sad, angry, and content.

Be sure to include a tempo and/or style indication. Play them for your friends and family to see if they can guess which mood goes with each of your melodies.

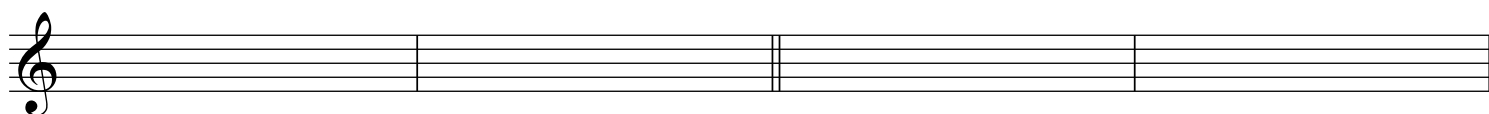
1. Excited

2. Sad



3. Angry

4. Content



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THE CIRCLE OF FIFTHS

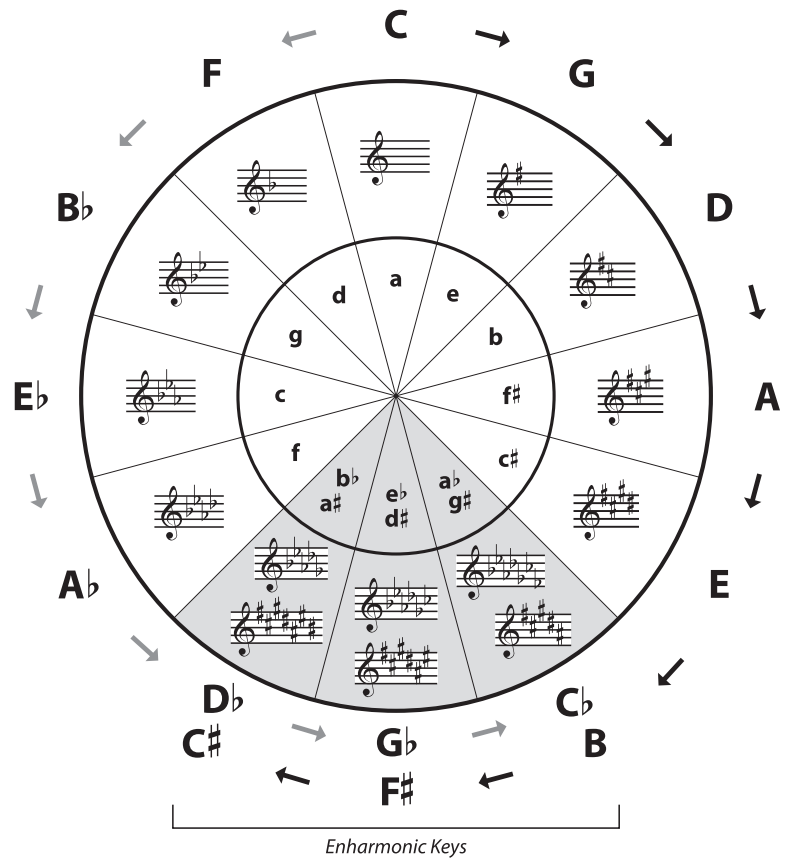
All of the information you have learned about key signatures and major keys are easily found on a diagram referred to as the CIRCLE OF FIFTHS.

Find the following information on the circle:

1. The order of flats
2. The order of sharps
3. The names of the flats in any given flat key
4. The names of the sharps in any given sharp key

The names of the minor keys are in the center of the circle. These are called relative minor keys because they “relate” to the major keys in that they share the same key signature.

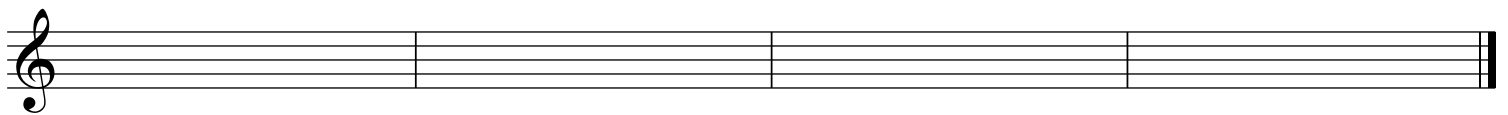
Find A minor. It is the relative minor to C major
 What is the relative MINOR to F major?
 What is the relative MAJOR to G minor?



COMPOSITION

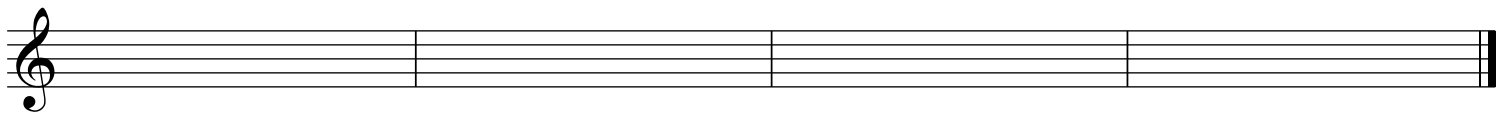
Some composers create music using a mathematical device called a series or tone row to create a serial composition. Select a note from the 12-note chromatic scale you have learned; continue to select different notes until all 12 notes are used. The notes can be in any order and can be in whatever rhythm you like. On the staff below write a tone row then play it. Be sure to include a tempo or style markings and articulations.

Tone Row



Serial composers write variations of their tone row by writing it in reverse order. This is called retrograde. Write the retrograde version of your tone row on the staff below using any rhythms you like, then play it.

Retrograde



Now you can perform your piece as a duet with a friend with one performer playing the original tone row while the other player performs the retrograde version at the same time.

Student Composer Band Instrument Transposition Chart

*Small notes are possible - some players can exceed this range
Large notes are safe for most players
Staying in the middle of the range provides the best sound and best results
Consider the experience level of the ensemble when scoring*

This musical score provides transposition charts for various instruments in a student composer band. The score is organized into two systems of staves. The first system includes the Piccolo, Flute, Oboe, Bassoon, Clarinet in B \flat , Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The second system includes the Trumpet in B \flat 1, Horn in F, Trombone, Baritone, and Tuba. Each instrument part is written on a five-line staff with a clef and a key signature of one flat (B \flat). The notation includes notes, rests, and dynamic markings. The Piccolo part is written in a higher register than the other instruments. The Flute, Oboe, and Clarinet in B \flat parts are written in a middle register. The Bassoon, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone parts are written in a lower register. The Trumpet in B \flat 1, Horn in F, Trombone, Baritone, and Tuba parts are written in a very low register. The score is divided into measures by vertical bar lines, and the instruments play in a similar rhythmic pattern throughout the piece.

Percussion Map and Notation Guide

Snare Drum	Bass Drum	Sus. Cym.	Cr. Cyms.	Tamb.	Tri.

3 slashes for whole, half, quarter notes
 2 slashes for 8ths, 1 slash for 16ths
 Rolls - tie to release note

Mark Tree (Wind Chimes) Slur Flams/Ruffs

Cym. Rolls - tie to release Other instruments placed wherever empty place available.

Toms Temple Blocks

Cymbals, Triangle, Bass Drum,
 Timpani, Bells, Chimes & Vibraphone
 damp on rests; use let ring tie to sustain

Try not to use more than
 one instrument per line or
 space.