











For The Teacher

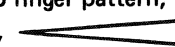



This is a beginning book of composition. There are two books on the ELEMENTARY LEVEL—1 and 2. These books are to be used in conjunction with any of the standard method books you are using.

It is recommended that Book 1 not be started until the student is reading on the grand staff. The following is an outline of the concepts covered in the two books.

BOOK 1

Lesson	Concepts Covered	Page
1	Writing skills: Grand staff, time-signatures, Bar lines, notes, stems 	8-9
2	Writing skills: leger lines, Intervals	10
3	Plan for composing, $\frac{2}{4}$ $\frac{3}{4}$ Repeated notes, $\frac{4}{4}$ $\frac{4}{4}$ 2nds, slurs, <i>P, f</i> , 	11-12
4	$\frac{5}{4}$, 	14
5	3rds, staccato	16
6	Blocked intervals, 	18
7	A motive, 4ths	20
8	Motive in sequence, inverted	22
9	5ths	24
10	The phrase mark	26
11	8va  , 8va 	28
12	The tie	30
13	The upbeat	32
14	$\frac{6}{4}$	34
15		36
16		38
17		40
18		42
19	#, b, repeat sign	44
20	b	46

BOOK 2

Lesson	Concepts Covered	Page
1	The Plan for composing, Review of writing skills, The C major 5 finger pattern, Form: AA	4 6 8
2	The G major 5 finger pattern, Sequence, Form: ABA	10
3	The D major 5 finger pattern, Form: ABA', <i>mf, mp, ff, pp</i> >, <i>rit., a tempo</i> , 7	12
4	The A major 5 finger pattern, Transposition, Form: AA'A	14
5	The minor 5 finger pattern, Form: A B, 	16
6	The major and minor 5 finger pattern within a piece, 	18
7	The F major 5 finger pattern, perfect 5th	20
8	1st and 2nd ending sign	22
9	<i>D. C. al fine</i> , two  clefs	24
10	The B \flat major 5 finger pattern, Major and minor triad	26
11	Accompaniment using triads and the interval of a 6th	28
12	Question and answer phrases	30
13	The AABA form	32
14	Notes above and below the staff, two  clefs	34
15	Major scale pattern, The C major scale	36
16	The G major scale, The key signature	38
17	The D major scale, 8va for each hand	40
18	The A major scale	42
19	The F major scale, Melodic variation	44
20	The B \flat major scale, <i>D. S. al fine</i>	46

Book 1

Creating music to poetry gives the student a rhythmic foundation on which to experiment with sound. In Book 1 writing skills are acquired step by step as the student composes

music to each poem. The teacher's lesson on each poem should be divided into three parts: Rhythm Reading, Sound Experimentation, and Music Writing.

RHYTHM READING*

The following steps should be used in the rhythmic presentation of the poetry:

1. Read the poem in rhythm with the student. Always read rhythmically and with expression.
2. Clap and read out loud again. Let the student discover if the poem is in duple or triple meter. (See Plan for Composing: Rhythm No. 3, p. 11.)
3. Have the student decide on the time signature and draw it in the box at the beginning of the poem.
4. Discover through reading which words or parts of words are held longer. Write the note values above each word or syllable of the poem and draw the bar lines.

SOUND EXPERIMENTATION

After the rhythm is felt and understood the student is ready to experiment with the sound. Using the rhythm of the poem, the student should try various melodies until one is found that suits the feeling of the poem. If a special interval is to be used the student should try all of

the combinations possible with this interval, using it higher and lower, loud and soft, staccato and legato, and decide which the student likes best. Once the student has determined the sound that is desired for the poem the student is ready for the next step, music writing.

MUSIC WRITING

The teacher should have the student practice writing G clefs and F clefs and also practice making the bar line and brace to form the grand staff. Learning to correctly write notes on lines and in spaces is important. The space note should not overlap the lines on either side of it and the line note must be a reasonable size not to encompass both spaces.

Dynamic marks (*p* and *f*) and marks indicating articulation (staccato and slurs) must be added to the music. These writing skills are added as the student learns to read and play them. Octave signs and rests are used when these reading skills are learned. The student first experiences the music, learns to read the musical sign, and then learns to write it.

* *Rhythm Guide of Poems for the teacher's use is on pages 4, 5, 6 and 7.*

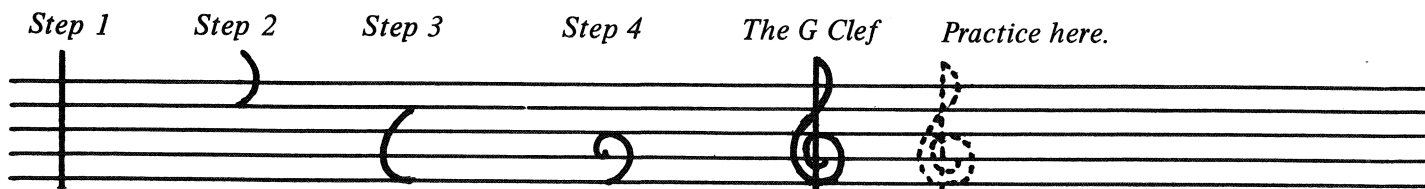
For The Student

Learning to write your own musical ideas is a very special part of your music lessons. This gives you a chance to share your music with others and to remember it yourself.

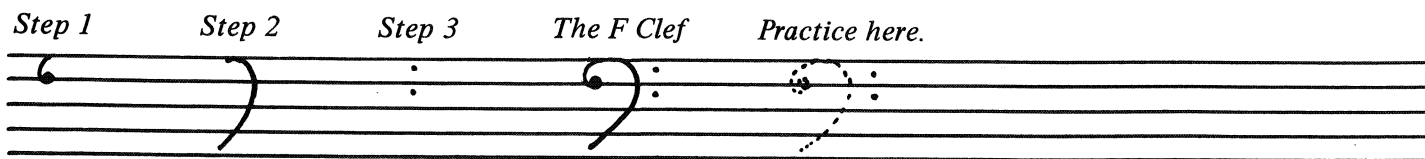
There are certain skills in music writing that

you must learn so that others may read your music easily and be able to play it the way you want it heard. Your teacher will help you to learn these skills. There is a page at the end of this book for you to practice your writing skills. The following musical signs will need practice.

THE G CLEF

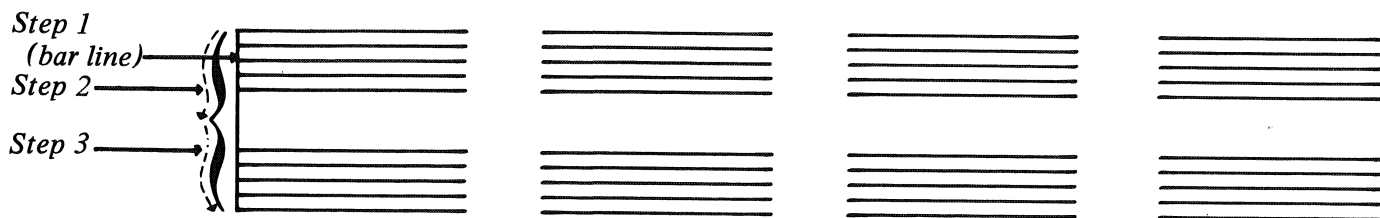


THE F CLEF



THE GRAND STAFF

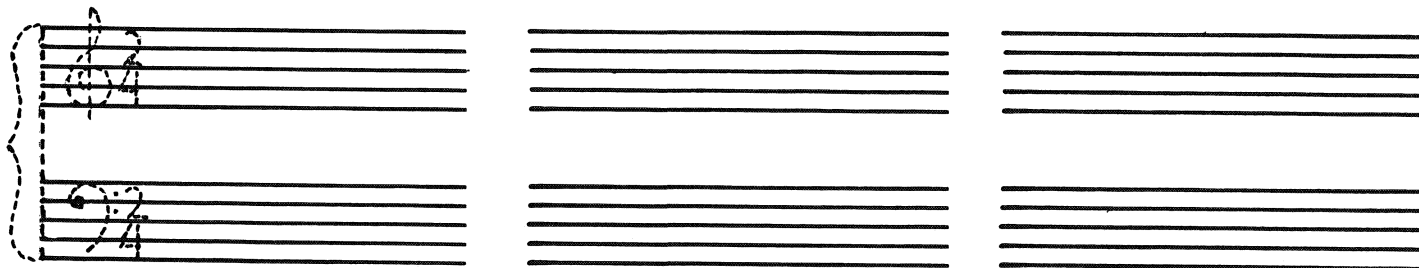
The grand staff is connected by a bar line and a brace. Practice drawing bar lines and braces.



TIME SIGNATURES

The time signature is drawn next to the clef signs. Make a grand staff with a bar line, brace, G clef, and F clef and draw a $\frac{2}{4}$ time signature next to the clef signs. Write the upper number

in the top two spaces and the lower number in the bottom two spaces of both the treble staff (high) and the bass staff (low). Practice writing three times.



The time signature is written only at the beginning of the piece of music, not on every line of the music. The only exception to this rule is

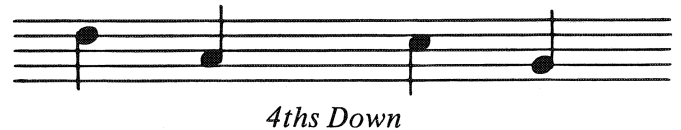
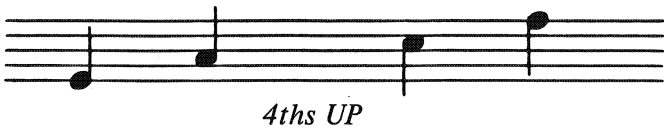
when the meter changes within a piece requiring a change of time signature.

COMPOSE A SONG TO THE POEM, PARROT.

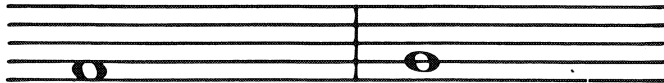
Use these MUSICAL SOUNDS in your music:

<i>2nds</i>	<i>3rds</i>	<i>4ths</i>	<i>Slurs</i>
<i>Blocked Intervals</i>	<i>A Motive</i>	<i>Piano or Forte</i>	

4THS When playing 4ths on the keyboard, skip two white keys. The interval of a 4th is drawn from a line note to a space note or from a space note to a line note leaving a line and a space in between.




Draw a 4th UP from the note given.



Draw a 4th DOWN from the note given.



A **MOTIVE** is a melody pattern made only of a few notes and this pattern of sound is repeated within the piece of music.

Listen for the motive  as you play this piece using the above sounds.

Whaling

In the poem Parrot, are two lines the same? Compose a motive in the first line and repeat it in the third.