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Alfred's Music Tech Series: Composing Music with Notation is designed for music students, grades 4–12, working together in a computer lab or individually. This book, or the accompanying teacher's manual (sold separately), may also be used successfully on the collegiate level by students studying elementary and secondary methods and by practicing music teachers who are taking graduate or continuing education courses in music technology. Upon completion of this book, students will have a broad understanding of the elements of music and the operation of notation software. Pre-service and in-service teachers will understand how to integrate notation software into the teaching of music. While an electronic instrument attached to the computer via MIDI would be useful, it is not required. **Alfred's Music Tech Series: Composing Music with Notation** is part of a larger series of books for use in a computer or keyboard lab. The series currently includes additional books on music production and electronic keyboard instruments.

■ Why read music notation?

Trained musicians, composers, and songwriters have written music so they can remember it later, can develop it further, and can share its performance with others. By learning to read musical notation, performers can experience a vast collection of written music. The masterpieces of the best composers through the ages have been written and preserved for our enjoyment. That music, while available to everyone through recordings, offers a much more complete and rewarding experience to those who can read and understand the symbols of music notation.

■ What does music notation tell the performer?

Anyone who listens to music knows that it is a complex system with many elements. The **melodies** that we sing or whistle remain in our memory. The **rhythms** to which we tap our feet give the music a sense of motion and energy. The **harmonies** produced as voices sing together to thicken the texture and add a sense of tension and resolution to the music. The **form** (structure) of the music becomes evident as we listen to repeating and contrasting sections. The **expression** of emotion in music stimulates us as the tempos and styles of music change. Music notation describes each of these aspects in enough detail that a performer can play it as intended by the composer.

■ What's so great about music notation software?

Currently available notation programs enable those who use them to enter notes into the computer by clicking the mouse or by playing an instrument, to listen to the notes entered, to correct mistakes, and to print professional-quality copies. Music may also be scanned into the computer, posted to the web, or integrated into word-processing programs, presentation software, or home movies.

■ What notation software should I use?

This book is designed for use with any modern notation program. Users of Finale® and Sibelius® will find files in an appropriate format on the accompanying CD. Users of other notation programs may import standard MIDI files from the CD into their software to complete the activities. A fully functional copy of one of these programs would be very useful to the reader, but many of the activities can be completed with demonstration versions of the software. Demonstration versions of Finale and Finale NotePad® are available online at <http://www.makemusic.com>. A demonstration version of Sibelius is available from <http://www.sibelius.com>.

■ What's in this book?

This introduction will tell you about the book. Units 1–5 help students learn to use music notation software, to understand music, and to write music of their own. The Appendix explains the fundamentals of music and rules of notation.

■ What's on the CD?

The accompanying data CD is designed for use with a computer. To begin, students open the folder for their notation program: Finale, Sibelius, MIDI (for other notation programs), and SmartMusic® (for supplemental activities). Inside each of these folders, are materials to be used with each unit of the book. For example, when the student is working on “Activity 1.1” in the book, they would open the file called “Unit 1.1” on the CD and complete the activity found there. Assuming the student has Finale or Sibelius installed on their computer, they need only to double-click a file to open it. Occasionally, an MP3 or other media file will be encountered. These are for listening activities in the book. When double-clicked, they should open and play in an appropriate media player.

■ What's in the Teacher's Manual?

General instructions for completing each activity are found throughout this book. Additional instructions are found in the teacher's manual (sold separately). The scope of this book does not permit a comprehensive explanation of all concepts. The teacher's manual contains more information on the implementation of each lesson. This book contains suggestions for supplemental study within every lesson. The teacher's manual includes additional supplemental materials and tips for using them. The teacher's manual is also designed to assist in the process of curriculum development and daily lesson planning.

■ Conclusion

The goals of this book are to:

- Teach or review the basic symbols of written notation.
- Introduce the student to the use of notation software.
- Give readers a greater understanding of music.
- Encourage musical thinking and composition.

Students will complete projects that will expose them to a variety of musical concepts. They will listen to, analyze, reconstruct, improvise, arrange, and compose music in every lesson. They will learn to think musically. The use of notation software makes advanced musical concepts assessable to a wider and younger audience and in an approachable way that would not be possible in the traditional music classroom.

Floyd Richmond

Tom Rudolph

Lee Whitmore

Stefani Langol

Conventions Used In This Book



This icon indicates that there is a supporting file on the accompanying CD. These files contain either listening examples or notation activities. When you view the CD, you'll find that the files are organized into folders corresponding to the units in the book and that the files in each folder are listed in order of appearance in the book.



This icon represents a good point in the lesson to save your work. Of course, saving more frequently is recommended.

1 Entering a Song (Notation, Lyrics, Expressions)

■ Objectives

Upon completion of this unit, you will be able to do the following:

- Create a new song.
- Enter notes.
- Play the song and parts of the song.
- Add lyrics and titles (words).
- Copy and paste music from one location to another.
- Add expressive markings such as tempo and dynamic changes.
- Change instruments.
- Create a three-voice performance of a round.
- Insert dynamic markings musically.
- Insert tempo markings musically.
- Orchestrate a three-voice round.

■ Activity 1.1 Entering a Song by Hand

Using a pencil, copy the notes into the empty measures. Be certain to make the copy look as much like the original as possible.

- Noteheads should be notated clearly on a line or space.
- Stems should be drawn the same length and direction as the originals.
- Stems should be drawn from the appropriate side of the note head.
- Draw neatly!

Are You Sleeping?

French Folk Tune

The image shows two staves of musical notation for the French folk tune 'Are You Sleeping?'. The top staff is in treble clef with a 4/4 time signature and contains the melody: four measures of quarter notes (C4, D4, E4, F4), four measures of quarter notes (G4, A4, B4, C5), four measures of quarter notes (B4, A4, G4, F4), and four measures of quarter notes (E4, D4, C4, B3). The bottom staff is also in treble clef with a 4/4 time signature and contains the accompaniment: four measures of eighth notes (C4, D4, E4, F4), four measures of eighth notes (G4, A4, B4, C5), four measures of quarter notes (B4, A4, G4, F4), and four measures of quarter notes (E4, D4, C4, B3).

Are You Sleeping?

French Folk Tune

The image shows two empty musical staves in treble clef with a 4/4 time signature, intended for copying the notes from the previous section. Each staff is divided into four measures.

Activity 3.3 Construct a 16-Bar Song



Open the file [Unit03-03](#). This file contains building blocks for another 16-bar song.

1. Copy and paste the melody from phrase one into phrase two and four. Change the last three notes as indicated below.
2. Label the names of each section (A, A1, B, A1) using text.
3. Listen to the completed file. Does it sound correct?

16-Bar Song – Example 1

A: This is the primary theme. Copy it.



A1: Paste the melody above here. Change the last three notes as shown.



B: This is the contrasting theme.



A1: Paste the first melody from above here. Change the last three notes as shown.



Save the song.

Construct a Second 16-Bar Song



Open the file [Unit03-04](#). This file contains building blocks for another 16-bar song.

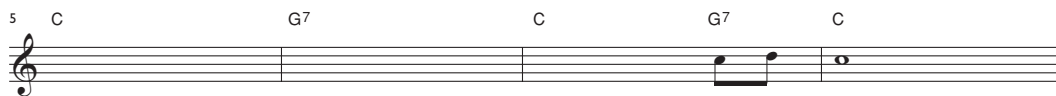
1. Copy and paste the melody from phrase one into phrase two and four. Change the last three notes as indicated below.
2. Label the names of each section (A, A1, B, A1) using text.
3. Listen to the completed file. Does it sound correct?

16-Bar Song – Example 2

A: This is the primary theme. Copy it.



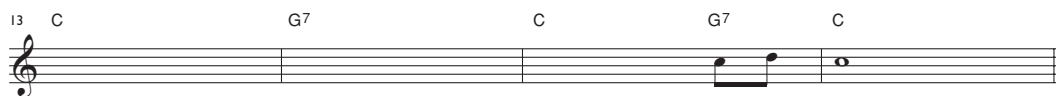
A1: Paste the melody above here. Change the last three notes as shown.



B: This is the contrasting theme.



A1: Paste the first melody from above here. Change the last three notes as shown.



Save the song.