

Making Your Own Music



*A Workbook To Encourage
Composition and Song Writing
Anna Cannon*

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Chapter One: Lyric Writing

STEPS TO WRITING A SONG

1. *Write your lyrics (words)*
 - *Write as if it is a poem – look for words that rhyme especially at the end of the lines. Writing down words that rhyme with the words you have chosen may help.*
 - *Use descriptive words – interesting words – stay away from clichés “words or sayings that everyone knows “*
 - *Write about things other people can relate to.*
 - *Touch emotions with your words – if that’s what you want to do.*
 - *Make beginning of each verse interesting*
 - *Focus on one main idea. Keep your verses simple –not too long.*
 - *Use new information in your second verse.*
 - *Look for balance in each line – are they a similar length? Short and catchy phrases.*
 - *Do not use difficult words or words that other people might not understand (jargon).*
 - *Look for catchy words for your chorus that are easy to remember and get peoples attention. Short and Sweet!*
 - *Work out where your accents fall – Which words are important?*
 - *I like your smile*
 - *Merry Christmas my friend*
 - *Thank you very much for your kind donation*
2. *Find an interesting **title** that supports the ideas in your song. Make sure it’s easy to remember and catches people’s attention.*
3. *You may want to decide what kind of form your song takes:*
 - a. *All verse*
 - b. *Verse – Chorus – Verse (The most popular form of a song)*
 - c. *Verse – Chorus – Verse – Chorus - Verse – Bridge*
 - d. *Verse – Verse – Verse – Bridge*
 - e. *A combination of these*
 - f. *Introduction\Instrumental at the start or a coda/outro at the end?*

NOW IT'S TIME TO WRITE!

Here are some ideas to get you going. Choose several of the ideas below and fill in your words in the spaces. Remember not all the ideas will appeal to you – it's okay to leave the ones you are not interested in. There will be space at the end to make up your own words based on your own ideas. Let's get going.....

ONE –“Fun in the Sun”

Write a song about having fun in the sun. Before you start write down all the words, ideas and feelings you have about being in the sun and having fun. For starters ask these questions.

Why do I like the sun?

What are fun things to do when it is sunny?

What words rhyme with fun and sun or the other words I have found?

Is there anything I don't like doing in the sun?

What words rhyme with these?

Where is a fun place to be when it is sunny?

Who do I like to be with when I am there?

Turn the page

Right! Lets get started – Using your ideas start to write your words – Before you write your lyrics here, use scrap paper to try out some of your ideas. When you are happy write your lyrics down here. At the bottom of the page your teacher/mentor will write comments to help you improve in the future.

Teachers Comments

TWO – Feeling “blue” – the weather is bad!!!!

Find words that describe your feelings – Write them here.

Now add words that rhyme with these words.

It's time to find some words that describe the weather – think about the type of weather that might make you feel depressed or sad. Write these words here.

Now – you know the drill – look for words that rhyme or sound similar. Some times words with the same amount of syllables will work.

Think about your experiences in the rain – write about some of them here – Write about how you felt at the time.

Try to think of a running theme in your song. It could be some word or phrase that you keep coming back to. This will be the idea for your chorus. Write your ideas underneath.

Remember that the chorus needs to be catchy and different from your verse. You don't necessarily need a lot of words, just a catchy idea.

Now you are really getting the idea and it's time to get your scrap paper out and to start your draft copies. Try about ten different ideas before you decide what really works. Ask someone you trust for their opinion of your lyrics.

Write your lyrics here. Your teacher/mentor will comment on the bottom of the page.

Teachers Comments

THREE – Friends – Maybe some special? – Write about your feelings and emotions

This time we are going to do things a little differently. We are going to write a series of lists to help you write. Try to use only one or two words, not sentences in your lists.

How did I feel?

What I like about them.

What are my best memories?

What makes them special to me?

Now using the process you have used in your first two songs – rhyme, balance, interesting ideas etc start writing your words. Try to stay away from clichés, which are words everyone tends to use – for example “I love you” – “You are the best thing that ever happened to me” – “You’re my best friend”. Stay away from this and be creative. If you are younger and find it hard to write about emotions, write about why you like this friend and what makes them special to you, talk about how you met them and how you spend your time together.

Right! Lets get started – Using your ideas start to write your words – Before you write your lyrics here, use scrap paper to try out some of your ideas. When you are happy write your lyrics down here. At the bottom of the page your teacher/mentor will write comments to help you improve in the future.

Teachers Comments

FOUR

Before writing the next set of lyrics, I want you to go and listen to a number of songs. I will give you some ideas to start with and then you can choose a number of your own. I want you to pay attention to the lyrics, chorus, and structure or form of the song. Write down why you think it is a good/bad song?

Listen to songs of the:*Beatles**Bee Gees**Neil Diamond**Elton John**Shania Twain**Jewel**Bob Marley**Elvis Presley**Billy Joel**Celine Dion**Metallica**Bic Runga**Add another five of your own favourites.*

Now for one of the hardest tasks yet! I want you to get a copy of the lyrics for five songs from the above list. The internet is a great place to start. Make sure you have a wide variety of songs.

Now I want you to analyse them following these instructions:

1. *Title of Song – Is it memorable?*
2. *Songwriters name*
3. *Who made it famous?*
4. *In what musical era was it a big hit? Was it similar to other songs written at this time?*
5. *Does it have wide appeal or is it specific to a certain group of listeners?*
6. *Taking a verse at a time I want you to comment on the following:*
 - a) *rhyming words*
 - b) *length of verse*
 - c) *repetition of words*
 - d) *new material introduced*
 - e) *simplicity or complexity of lyrics*
7. *Do the same for the chorus – what makes the chorus catch your attention?*
8. *Is the melody easy to sing and remember?*
9. *What in your opinion makes this song so good?*

Complete this task on a separate page for each song and give to your teacher/mentor to comment on.

SONG ONE

1. *Title of Song – Is it memorable?*

2. *Songwriters name*

3. *Who made it famous?*

4. *In what musical era was it a big hit? Was it similar to other songs written at this time?*

5. *Does it have wide appeal or is it specific to a certain group of listeners?*

6. *Taking a verse at a time I want you to comment on the following:*
 - a. *rhyming words*
 - b. *length of verse*
 - c. *repetition of words*
 - d. *new material introduced*
 - e. *simplicity or complexity of lyrics*

7. *Do the same for the chorus – what makes the chorus catch your attention?*

8. *Is the melody easy to sing and remember?*

9. *What in your opinion makes this song so good?*

SONG TWO

1. *Title of Song – Is it memorable?*
2. *Songwriters name*
3. *Who made it famous?*
4. *In what musical era was it a big hit? Was it similar to other songs written at this time?*
5. *Does it have wide appeal or is it specific to a certain group of listeners?*
6. *Taking a verse at a time I want you to comment on the following:*
 - a. *rhyming words*
 - b. *length of verse*
 - c. *repetition of words*
 - d. *new material introduced*
 - e. *simplicity or complexity of lyrics*
7. *Do the same for the chorus – what makes the chorus catch your attention?*
8. *Is the melody easy to sing and remember?*
9. *What in your opinion makes this song so good?*

SONG THREE

1. *Title of Song – Is it memorable?*

2. *Songwriters name*

3. *Who made it famous?*

4. *In what musical era was it a big hit? Was it similar to other songs written at this time?*

5. *Does it have wide appeal or is it specific to a certain group of listeners?*

6. *Taking a verse at a time I want you to comment on the following:*
 - a. *rhyming words*
 - b. *length of verse*
 - c. *repetition of words*
 - d. *new material introduced*
 - e. *simplicity or complexity of lyrics*

7. *Do the same for the chorus – what makes the chorus catch your attention?*

8. *Is the melody easy to sing and remember?*

9. *What in your opinion makes this song so good?*

SONG FOUR

1. *Title of Song – Is it memorable?*

2. *Songwriters name*

3. *Who made it famous?*

4. *In what musical era was it a big hit? Was it similar to other songs written at this time?*

5. *Does it have wide appeal or is it specific to a certain group of listeners?*

6. *Taking a verse at a time I want you to comment on the following:*
 - a. *rhyming words*
 - b. *length of verse*
 - c. *repetition of words*
 - d. *new material introduced*
 - e. *simplicity or complexity of lyrics*

7. *Do the same for the chorus – what makes the chorus catch your attention?*

8. *Is the melody easy to sing and remember?*

9. *What in your opinion makes this song so good?*

SONG FIVE

1. *Title of Song – Is it memorable?*

2. *Songwriters name*

3. *Who made it famous?*

4. *In what musical era was it a big hit? Was it similar to other songs written at this time?*

5. *Does it have wide appeal or is it specific to a certain group of listeners?*

6. *Taking a verse at a time I want you to comment on the following:*
 - a. *rhyming words*
 - b. *length of verse*
 - c. *repetition of words*
 - d. *new material introduced*
 - e. *simplicity or complexity of lyrics*

7. *Do the same for the chorus – what makes the chorus catch your attention?*

8. *Is the melody easy to sing and remember?*

9. *What in your opinion makes this song so good?*

SPACE FOR EXTRA NOTES

Assignments Five to Ten

From the list below write five more sets of lyrics. On each page write the title of your song and the choice from the list. Write a brief summary of how you wrote the song. This will help your teacher understand your style of writing.

Topics

Winning

Loosing

Betrayal

Love

Peace

War

Famine

Tragedy

Courage

Working

Sickness

Health

Flowers

Animals

Nature

Fire

Music

Joy

Christmas

Festivals

Seasons

The environment

New Zealand

Your pet

Your mother – father – brother – sister – aunt etc – Someone really special

Your car – boat – toy – book

Any subject close to your heart (anything you want!)

FIVE

Topic Choice _____

*What inspired you! Which word from the list motivated you to write this song?
Explain how you wrote the song*

Title of Song

(Write your lyrics here)

SIX

Topic Choice _____

How you wrote the song. What inspired you!

Title of Song

(Write your lyrics here)

SEVEN

Topic Choice _____

How you wrote the song. What inspired you!

Title of Song

(Write your lyrics here)

EIGHT

Topic Choice _____

How you wrote the song. What inspired you!

Title of Song

(Write your lyrics here)

NINE

Topic Choice _____

How you wrote the song. What inspired you!

Title of Song

(Write your lyrics here)

TEN

Topic Choice _____

How you wrote the song. What inspired you!

Title of Song

(Write your lyrics here)

Chapter Two: The Basics-where to go after the lyrics are done

Now that you have completed your lyrics, you are ready to put melody or chords with them. If you are a guitarist this will be easy as you try different chord sequences and simply write them above your lyrics. If you feel you are not ready for this stage, skip this page and keep working through the workbook. Come back to this task any time you feel you are ready.

If you feel you are ready, write a copy of your lyrics out and make sure they are double spaced so that there is plenty of room to write chords above the words. (SEE EXAMPLE IN APPENDIX OF CHORDS OVER LYRICS) You can do this if you are a piano or keyboard player and you feel confident to work in chords, this is not limited only to guitarists, though it is easier for them.

1. *Choose a sequence of chords you like and try making up a tune with the lyrics that you have. As you go through this process you may find that your lyrics will change slightly. That's fine – it's all part of the process. Write your chords above the words they belong to.*
2. *As your melody becomes firmer you may wish to try and write it down on manuscript or by using a music programme such as Encore or Overture. It can be quite a mission to write notes and rhythms when you first start out, so please don't get discouraged. It is not easy!*
3. *Write one small phrase at a time and try and make it accurate. This is important because musical ideas are often repeated again in the music.*
4. *Make sure each note is pitched right and write the word underneath.*
5. *Rhythm can be a lot trickier so remember; it's not set in concrete at this stage. You will revise it many times before you are happy with it. Remember to work each syllable into a note and write each part of the syllable underneath the note it belongs to. Look at the APPENDIX for examples to help you.*
6. *When you think your phrase is correct, play it over and over, try small alterations in your rhythm till it is just right. The pitch of the note is always the easy part – rhythms can be quite tricky. Look at some of the rhythmic patterns in the APPENDIX to help you.(APPENDIX – EXAMPLE RHYTHMS - WORDS WITH LARGE SYLLABLES – ANOTHER DAY)*
7. *Apply the same procedure to each new phrase. Don't attempt too much at a time. It is better to walk away and come back fresh. (APPENDIX – RHYTHMIC PATTERNS FOR USE IN COMPOSITION)*
8. *When you have your completed verse – take a break before starting the chorus, as you will want a good contrast between verse and chorus.*
9. *Start working on your chorus and work through the same procedure as for the verse. Take a break when you are done.*

10. *If you have a bridge or instrumental/intro/coda now is the time to work this through, as you will be very familiar with your song. Sometimes this can be done first if you have very clear ideas about what you want, but I find it is better to come back to it, once the song has been worked out.*
11. *If you haven't got a firm title – it should be easier to find one now. Look for catchy words in the chorus!*
12. *Congratulations you should be nearly there. Now the hard work begins. You will need to proof your work. Listed below are some of the errors you might need to look for:*

Proofing Checklist

- a) *Rhythmical errors – do the counts in each bar add up to the time signature?*
- b) *Has the time signature changed at any point?*
- c) *Are all my rhythms correct?*
- d) *Have I dotted my notes correctly?*
- e) *Are my stems the right way up?*
- f) *Is my key signature correct?*
- g) *Has the key signature changed?*
- h) *Are my accidentals correct? Watch especially for bars that have accidentals in them.*
- i) *Have I added dynamics and speed indications? Have I put in phrasing and articulation?*
- j) *Have I pitched the song in a suitable key for singing?*
- k) *Are there any other instructions – for example the use of the capo?*
- l) *Have I written my lyrics correctly underneath the appropriate notes? Are there any spelling mistakes?*
- m) *Sing/play the song over and over slowly – checking every detail, and when you are happy ask someone to check it for you. This person needs to be knowledgeable about theory and song writing.*
- n) *If you are really happy with it, it's time to write it up – to do this you can use a music programme or you can write it by hand on manuscript paper using a good quality black ink pen and a small ruler to keep yourself neat. Once this is done you will then need to proof it again to make sure you have no errors.*
- o) *Congratulations! The end result is here – Keep your music in a safe place and don't forget to put copyright on it (SEE APPENDIX FOR AN EXAMPLE ON HOW TO COPYRIGHT). Share your music with your friends and if you think it's good try promoting it. (That's a whole new story- For further help on this read a good book on song writing and promotion or speak to local artists who have been successful).*

Chapter Three: Melody Writing and Chord Structure

MELODY WRITING

Now it's time to learn how to write a melody. This is quite a bit more involved than just writing lyrics. Before attempting to write melody for your lyric please complete all the exercises first. You will need to have a copy of Musical Terms and Definitions or a music dictionary or AB Guide to Music to help you. It will be important that you have studied music theory and have a sound knowledge of chords, scales, musical terms, grouping of notes and rhythms. If you do not have a sound knowledge of theory, contact a music teacher to learn theory.

There are several different ways to approach writing a melody and it is important to find out the way you work best. Chopin who was a very famous composer used to write all his compositions at his keyboard. In fact he would not compose without his instrument being available. He would try out melodies on his piano and then write them down. After he wrote them down he would rework them many times before he was happy with them.

Other composers like to try ideas in their head or write their ideas down. Some writers get the melody first before they ever write any words. Try different ways of composing/writing melodies before you decide which works best for you. Some people write their lyrics and then make the melody fit the words.

Let's go! - Try some of these options:

1. *If you are a competent guitarist or piano/keyboard player try finding a series of chord sequences that you like. Play around with them a little. Try humming a tune with the chords that you are playing.*
 - a) *Try doing this with a series of chords – Use my choices first – then try your own. Look at the example in the APPENDIX if you want some ideas (APPENDIX – EXAMPLES OF CHORD SEQUENCES)*

C – Am – Dm – G7 – C

C – F – G – C

C – Em – F – G7

C – Cmaj7 – C9 – C

C – C7 – F – C

D – Em – G – A

D – Bm – A – Bm

Em – C – D – Em

Em – Am – Em

Em – Am – Em – B7

Em – G – Em

Am – E – Am – B7 E

- b) *Now it's time to write some of your own. If you are not sure what to do try this formula for finding chords that belong to each other.*

*Chord One
Tonic or Key*

*Chord Four
Sub-dominant*

*Chord Five
Dominant
Or Dominant
Seventh*

*C
(Am)Relevant minor*

*F
(Dm)*

*G or G7
(Em)*

In any given key these chords will work well together. Use the chart on the following page to help you work out chords that go well together. Don't be afraid to try the lesser-used patterns. They can be just as effective. Write some chord patterns of your own.

- c) *Write your patterns here:*

MUSIC THEORY – CHORD RELATIONSHIPS

KEY	CHORD 1	CHORD 11	CHORD 111	CHORD 1V	CHORD V	CHORD V1	CHORD V11
C	C	D MIN	E MIN	F	G	A MIN	B DIM
D	D	E MIN	F# MIN	G	A	B MIN	C# DIM
E	E	F # MIN	G# MIN	A	B	C# MIN	D# DIM
F	F	G MIN	A MIN	Bb	C	D MIN	E DIM
G	G	A MIN	B MIN	C	D	E MIN	F# DIM
A	A	B MIN	C# MIN	D	E	F # MIN	G# DIM
B	B	C# MIN	D# MIN	E	F#	G# MIN	A# DIM
C#	C#	D# MIN	E# MIN	F#	G#	A# MIN	B# DIM
F#	F#	G# MIN	A# MIN	B	C#	D# MIN	E# dim
Bb	Bb	C MIN	D MIN	Eb	F	G MIN	A DIM
Eb	Eb	F MIN	G MIN	Ab	Bb	C MIN	D DIM
Ab	Ab	Bb MIN	C MIN	Db	Eb	F MIN	G DIM
Db	Db	Eb MIN	F MIN	Gb	Ab	Bb MIN	C DIM
Gb	Gb	Ab MIN	Bb MIN	Cb	Db	Eb MIN	F DIM
Cb	Cb	Db MIN	Eb MIN	Fb	Gb	Ab MIN	Bb DIM

2. *Another option is to work out your tune “melody” first. If you play the piano this will be quite easy because you can simply play one note and then other till you find a sequence that you like. However there is an easier way which works using logic. Try this and see what you think. If you find it easy to work out tunes go to your instrument and write down your ideas.*

a) *Step One*

Choose a key – We will start with C because it is easy to work with – no sharps or flats.

- b) *Start with a note from the tonic chord of C. The tonic chord is the chord of the key you are working in. In the key of C the tonic is the chord of C. Using the notes found in the chord of C we will now start our melody. At this point you will need to know how chords work and how scales are formed. See “Musical Terms and Definitions” for help. The notes in the chord of C are C, E and G. Choose one of these notes to start your melody. C is often a good choice as it is the starting note of the scale.*
- c) *At this point you can simply write your melody as you like, or you can use a chord pattern to help you choose the notes. Using a chord pattern is a better option when you first start.*
- d) *Choose your chord sequence. Try some of mine first. (SEE APPENDIX FOR EXAMPLES OF USEFUL CHORD SEQUENCES)*
- e) *Pick notes that belong to the chord when forming your melody. (SEE APPENDIX FOR CHORD CHARTS)*
- f) *To make your melody more interesting, add the notes that occur directly before and after the chord notes. These are called passing notes. They are not important notes, but they do add interest to the melody. (SEE APPENDIX FOR EXAMPLES OF PASSING NOTES)*
- g) *Change the order of the notes in the chords – so instead of writing C, E, G for the C chord try writing C, G, E or G, E, C or E, C, G.*
- h) *Try repeating the notes – for example C, C, C, E, G*
- i) *Make the notes different rhythms. Make sure your rhythms add up to the required amount of beats in each bar. Group your notes correctly and put stems in their correct position. (SEE APPENDIX FOR AN RHYTHMIC PATTERNS USED IN COMPOSITION TO GIVE YOU IDEAS)*
- j) *Try using a rhythmic pattern and then use different notes. For example you could play two crotchets and four quavers playing C, C, D, E, F, E and then playing F, F, G, A, B, A and then G, G, A, B, C, D.*
- k) *Try using steps in your melody – C, D, E, F, G*

- l) Try using leaps, but do not use too many and use them carefully. Octave leaps can be useful when you want to build tension.

C-C-B-A-G

- m) For more interesting patterns try using scale patterns. The diatonic, pentatonic, minor, jazz and blues scales are all useful patterns to use. See *Definitions of Musical Terms* to find how these scales work or ask your teacher. See **APPENDIX** at the back of this book.
- n) Chord formations are also very useful when writing melody. Try some of these: The numbers 1, 3, 5 apply to the degree of the scale.

Major – 1 – 3 – 5

Minor – 1 – 3^b – 5

Seventh – 1 – 3 – 5 – 7^b

Minor 7th – 1 – 3^b – 5 – 7^b

Major 7th – 1 – 3 – 5 – 7

Sixth Chord – 1 – 3 – 5 – 6

Ninth Chord – 1 – 3 – 5 – 7 – 9 (Major 9th) or 1-3-5-7^b-9 (Dom 9th)

For more information use your “Musical Terms and Definitions” Booklet included at the back of the appendix.

3. Use these sequences to make your own melody. You will need manuscript paper to write the chords over each bar. Every chord is relative to one bar of music at this time. Pick your time signature, $\frac{3}{4}$ or $\frac{4}{4}$ is easier at this stage.

Chord sequences to begin composition:

C	Am	F	G	C	Am	Dm	G7	first 8 bars
C	F	F	C	C	F	F	C	second 8 bars

Go the **APPENDIX** at the back of the book for more examples of chord patterns.

4. Melody patterns often work around four bars, the first four bars being like a question and the second four bars being the answer. Try this with this first melody pattern. (SEE **APPENDIX FOR EXAMPLES OF QUESTION AND ANSWER**)
5. Your choices for C should primarily be C, E and G but you could also use any of the passing notes before and after these notes which would give you, C,D,E,F,G,A,B which is in fact the whole scale of C. Remember that the important notes are the first, third and fifth notes in each chord.
6. Think about your rhythm as well. Remember that your rhythm can also have a pattern in it. Try to make some variations or your tune will be too “flat” or “boring”. If you have faster rhythms to start with, maybe slow them down towards the end of the eight bars.

7. *Try using simple rhythms that incorporate crotchets, minims, quavers, dotted minims and semibreve. Leave out the more complex rhythms at this stage, though you could try dotted notes if you wish. Remember to make up the balance of the note when using a dotted rhythm. (Follow a dotted crotchet with a quaver)*
8. *As you get more skilled you can try more complex rhythms as well as trying syncopation, which is always an effective tool when used creatively. Try using notes in your melody that might not always appear in the scale, for example chromatic passing notes. In the scale of C major you will find, C,D,E,F,G,A and B – trying using C – C# or D – D# and see how it creates interest.(SEE APPENDIX FOR EXAMPLES OF SYNCOPATION& CHROMATIC PASSING NOTES)*
9. *When writing melody when you already have the lyrics, be careful to fit the rhythm of the words carefully under the melody notes and attach as many notes as syllables unless you are slurring them. For example “another” should be written “a – noth – er” – and three notes used. Words that have only one syllable often generate themselves towards a long note, but not always, depending on placement. If you have a one-syllable word at the end of the line, it is quite likely to be a long note.*

Write as if you were speaking or singing. This will help a lot when writing correct rhythm. Rhythm can often be far more difficult than melody, which at least is often obvious.

10. *When composing in a minor key, keep in mind that you have a lot wider choice of notes. The melodic and harmonic forms of the scale can be used when composing as well as the fact that the dominant chord can be a major chord instead of a minor chord. (SEE APPENDIX FOR MINOR SCALES)*

The melodic scale uses nine different notes as opposed to seven of the diatonic major scale.

A minor harmonic scale uses a,b,c,d,e,f,g and f and g sharp as well.

11. *Try using some of the jazz chords as your composing skills grow. Use the altered notes in your melody to create interest.(SEE APPENDIX FOR JAZZ CHORDS & SCALES)*

For example try

C – C6 – C maj 7 – C - Also try including the C or C#dim chord in this sequence.

Try using the major form then the minor or diminished form – For example C to C dim or C to C#dim.

12. *Don't be afraid to experiment and use chord sequences that don't normally appear together. Many very “cool” songs have taken an unusual approach and have been very successful.*

13. *Another thing worth trying is to alter the way chords move. In a diatonic major scale the order is always the same: Major – Chord One – Minor Chord Two – Minor Chord Three – Major Chord Four – Major Chord Five – Minor Chord Six, - Diminished Chord Seven. Trying writing your song changing the minor chords to major or the major to minor. These are some of the sequences you could try:*

C – E – Am – F – G –

A – C – D – A

Em – A – Em

C – D – E

F – G – A – F – A – F

Write some of your own here. Try for at least ten unusual patterns.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

You will find more exercises at the end of the book in the APPENDIX of examples of chord sequences.

Chapter Four: Overview of Music Characteristics and Changes over the centuries

INSTRUMENTAL OR CLASSICAL MUSIC

If you want to write piano music or music for a solo instrument you will need some additional information. You will need to understand the style or “genre” of the music you are writing. It will be helpful to understand a little about musical form and also about the different time periods of music and how these styles affected our music today – this comes under “History of Music”. It would also be helpful to know a bit about some of the better-known composers of the past few centuries. We will cover all these topics and I will try to keep it as interesting as possible.

MUSIC HISTORY

THE BAROQUE PERIOD

During the period between 1600 and 1750, beginning with Monteverdi and ending with the deaths of Bach and Handel, music underwent many changes. New instruments were introduced, performance practise changed and improvisational techniques were added, especially in ornamentations. Trends in music reflected the changes that were occurring in the arts and literature.

The philosophy of Baroque music is that music represents the emotions. Music must move the listener. Baroque music was the result of a search for new ways for people to express themselves in music.

CHARACTERISTICS OF BAROQUE MUSIC

1. *Basso continuo (two main shapes – melody and bass and the in between space filled with improvised harmony.*
2. *Figured bass*
3. *Unbroken lines – Long phrases – well spaced cadences*
4. *Fast harmonic rhythm*
5. *Use of first inversion chords, suspensions, seventh chords, circle of fifths, tierce de Picarde (minor key finishing on a major chord)*
6. *Lack of dynamic marking*
7. *Expressive use of dissonance*
8. *Independence of voices and instrumental parts*
9. *Improvisation*
10. *Ornamentation*
11. *Full established tonality – loyalty to a tonic*
12. *Variation*

MUSICAL STYLES FAVOURED DURING THIS PERIOD

1. *Prelude and Fugue*
2. *Oratorio, cantata, opera*
3. *Sonata, Concerto, Overture*
4. *Religious music*

THINGS TO DO

Listen to famous Baroque composers: Bach, Scarlatti, Purcell, Vivaldi and Telemann. It is important to listen to J S Bach as he considered the foremost Baroque composer and also by many to be the most important composer in the history of music.

Try and find music at your own level to play from the above composers. Ask your teacher for help with this or try your local music shop.

When you get a feel for the style of this era try composing a small piece of music say eight to sixteen bars in this style. Remember that within the Baroque era there are many different styles of composition so try to bear this in mind.

If you have access to the Internet, check out some web sites about the Baroque Period. Try www.baroquemusic.org/. See the APPENDIX at the back of the book for a list of useful web sites.

NOTES

CLASSICAL PERIOD

The Classical Period is generally defined as the period 1750 – 1820. The three main composers of this era were Mozart, Haydn and Beethoven. There are many more composers of significance but these composers are the main composers whose music we think of when we talk of the Classical period.

The term classical is derived from the Latin term “classicus” and over time it has come to mean formal, orderly, approved, authentic, and with emphasis on beauty and proportion rather than emotional expression.

Music of this time was supposed to meet the listener at his level – therefore it was important for the listener to understand. Composers valued simplicity over complexity and tried to please without too much emotion. Society was changing and people in the middle class could now afford to support artists and musicians and public support for concerts increased dramatically.

Composers generally all followed the same “rules” of composition. Form became very important at this time. Music was often written with one melodic line, with all other instruments providing accompaniment. This meant that the violinist often got to play the pretty melodies and the other players were stuck with boring chords and repetitive notes. Chamber music was a very important style of this period. All the great composers wrote a large number of chamber group pieces.

New developments in this period include Sonata Form – (The rise of homophony (music with distinct melody and accompaniment) and the string quartet, which was the most widely employed form of chamber music at this time.

CHARACTERISTICS OF THE CLASSICAL PERIOD

1. *Structural clarity – A clear structure to the music*
2. *Themes are short – often four bar phrases*
3. *Different moods in close succession rather than the constant mood found in Baroque.*
4. *Tonic – dominant harmony common – Also Four-Five-One progression. Much use of cadence progressions.*
5. *Appoggiaturas*
6. *Use of chromaticism common- usually melodic chromaticism.*
7. *Slow harmonic progressions.*
8. *Tune and accompaniment common.*
9. *Extensive modulations rather than dissonance.*
10. *Major to minor shift common.*
11. *More use of rhythm and silence.*
12. *More use of dynamics and orchestral colour.*
13. *Less use of ternary form.*
14. *Much use of Sonata Form.*

To summarise, the features of a Classical score include: slow harmonic rhythm, primary triads, appoggiaturas, frequent cadences, clear articulation, variety in orchestral texture and varying the dynamics as well as an emphasis on melody and accompaniment.

MUSICAL STYLES FAVOURED DURING THIS PERIOD

1. *Opera*
2. *Symphony*
3. *Sonata*
4. *String Quartet*
5. *Chamber Music*

NOTES

THE ROMANTIC PERIOD

“This word Romantic is applied in music to the works of the period of Weber, Mendelssohn, Schumann, Chopin, Wagner, Berlioz and Liszt and in which the expression of emotion takes precedence over the element of beauty of form (though this is not necessarily absent).”

The romantic period followed the classical, which was known for its sense or order, equilibrium, control and perfection inside known limits.

It seems composers of this period were much influenced by literature and also growing nationalistic feelings of that period. These definitions give us a clear understanding that the priorities of the composer during the Romantic Period is to freely express emotions through their music. Some composers expressed wide ranges of emotion and their music is dramatic, and others like Mendelssohn expressed emotions but more in beauty and splendour.

MUSICAL CHARACTERISTICS OF THE ROMANTIC PERIOD

1. *More use of chromaticism than in Classical Period. It was intensified in its use. A tendency towards delaying cadential progressions and to replace a perfect cadence with an interrupted one. Less use of the perfect cadence (Chord V To Chord I)*
2. *New forms such as symphonic poem, song-cycle, music drama. Expansions of forms such as opera and symphony.*
3. *Extensive use of the diminished seventh chord.*
4. *More interest in melody and colour rather than harmony and form.*
5. *More individualism – freedom of expression*
6. *More dissonance – boldness in modulation – colouring chords and altering chords.*
7. *Interest in folk music and nationalistic colour in music.*
8. *Use of material in a movement to reappear in another.*
9. *Finishing on the minor mode piece when it has been a major key.*
10. *Scores have more dynamics, expression, more performance directions, constantly changing orchestral colour, sharing of motifs between instruments, varying tempos, modulations, large pitch range in piano and use of pedal and octave doublings.*

MUSICAL STYLES FAVOURED DURING THIS PERIOD

1. *Symphony-Symphonic Poem-Song Cycle*
2. *Sonata-Concerto*
3. *Opera-Programme Music*
4. *Works for solo instruments*
5. *Incidental music*
6. *Nationalist Music*

THINGS TO DO

Try to listen to the music of this period. Try in particular to listen to Mendelssohn, Brahms, Tchaikovsky, Chopin, Schubert, Beethoven and Mahler. This period is a very diverse one so be sure to listen to many different composers.

Obtain some music of the main composers such as Mendelssohn, Beethoven, Chopin, Brahms and Tchaikovsky. Play music at your level. Ask your teacher for help to choose pieces that will add to your understanding of this style of music. My picks would be Mendelssohn's Song Without Words for Piano and Chopin's Nocturnes, Beethoven's Sonatas especially the Moonlight Sonata and Pathetique.

TWENTIETH CENTURY MUSIC – CONTEMPORARY MUSIC

1900 – 2000

The turn over of the century brought radical developments in science, art and language. There were more changes to music at this time than previously before. Many compositions broke with tradition so much that there was violent opposition to them. This music reflected the greater freedom people had to live the way they wanted to. Composers drew inspiration from many different sources including folk music, popular music, Asian and African music and European art music from the Middle Ages through to the nineteenth century.

CHARACTERISTICS OF TWENTITH CENTURY MUSIC

1. *Tone colour becomes very important.*
2. *Greater use of percussive instruments.*
3. *Instruments played at the very top and bottom of their ranges.*
4. *Unusual playing techniques used – glissando – trill on woodwind and brass – string players striking the string with their fingers – pizzicato.*
5. *Unusual rhythms. New ways to organise rhythms – irregularity and unpredictability are normal. Used to generate power and excite.*
6. *Unusual instruments – xylophone, celesta, and woodblock.*
7. *Unusual sounds – typewriter – sirens – cannons etc.*
8. *Pianos were also used to create a percussive edge to the orchestra.*
9. *The distinction between “consonance” and “dissonance” no longer needed in music.*
10. *Melody is no longer connected to traditional chords or to major or minor keys. It may be based on a variety of scales. (Jazz/Blues/Natural Scales) It may make use of the twelve chromatic notes and have no tonal centre. Melodies have large leaps that are difficult to sing. These melodies are much harder to remember compared to classical and romantic music that is easy to sing and remember.*

There is a period just prior to the last quarter of the nineteenth century that is known as Impressionism. About 1870 a group of painters (Monet, Renoir and Degas) rejected the accepted Romanticism in favour of a new art that sought to portray art as the artist’s impression of a subject.

Composers like Debussy and Ravel did the same with music at the time. New sounds in orchestration and piano music were developed and new scales (whole tone, modes) were introduced. Unresolved dissonance was also used. This music had a pleasant sound “pastel-coloured” music led to experimenting with twelve-tone music (Schoenberg), which produced disjointed musical effects.

CHARACTERISTICS OF IMPRESSIONISM

1. *Fewer lyrical melodies than previous periods.*
2. *Dissonant harmonies.*
3. *Complex rhythms.*
4. *Percussiveness*
5. *Greater use of brass, woodwind and percussion.*
6. *Use of synthetic and electronic sounds*

Try listening to the music of Bartok, Stravinsky, Prokofiev, Copland, Shostakovich and Debussy. I like Shostakovich and Debussy and some of Bartok's music. Try to obtain some sheet music at a level you can play and become aware of the style of this period.

From this twentieth century we also have other styles, which we will cover briefly.

JAZZ

Jazz music is a very distinct type of music consisting of a strong bass beat generally played by a string bass player supported by drums and/or piano. Other instruments are used for improvisation like a saxophone, trumpet or other brass or woodwind instrument. This improvisation was based on the melody line. This is what makes jazz music so different to classical music.

Have a look at some of the great web sites on the Internet about jazz music and its history. Just use your search engine and look for "jazz" "history of jazz music" or "style of jazz" - there is plenty of interesting information available.

Listen to some of the great jazz players of the time and their music. Try Scott Joplin, George Gershwin and Louie Armstrong for starters.

***Jazz** is a musical art form characterized by blue notes, syncopation, swing, call and response, polyrhythms, and improvisation. It has been called the first original art form to develop in the United States of America. . (Quote from Wikipedia on the Internet)*

Jazz has roots in West African cultural and musical expression, and in African American music traditions including blues and ragtime. After originating in African American communities near the beginning of the 20th century, jazz gained international popularity by the 1920s. Since then, jazz has had a profoundly pervasive influence on other musical styles worldwide. Today, various jazz styles continue to evolve. (Quote from Wikipedia on the Internet)

(See Wikipedia on the Internet – a great site for more information on jazz music)

STYLES WITHIN THE JAZZ ERA

Swing

Swing emerged during the early 1930's and remained popular for a long time after that. Most swing style bands had at least ten musicians and featured several saxophone, trumpet, and trombone players as well as piano, guitar, bass and drums. A typical song played in a swing style would feature a strong anchoring rhythm section in support of more loosely tied brass, strings, woodwind and vocal sections.

Boogie Woogie

Boogie Woogie is a piano style, which is played on the blues progression with a repeated ostinato (bass pattern). There is a definite feeling of eight beats to the measure. This style would latter on merge with stride bass and would become the main line of development in jazz piano playing. (SEE APPENDIX FOR EXAMPLES OF BOOGIE BASS)

Dixieland

Dixieland is a term that covers many musical styles from the earliest New Orleans and Chicago jazz music in 1917 right through to the late 1930's. Its main music consists of rags, blues, marches and pop tunes.

BeBop

Bebop was the first jazz style not used for dancing. This was a great shift from swing, which had been very popular. It was a complex style and required much of the musician. Players had to have a great knowledge of chords and their extensions and substitutions and had to quickly adapt to the changes in the music. This style covered the period of 1944 – 55 and artists of this time were more concerned about their art than the dollar. (SEE APPENDIX FOR BEBOP SCALE)

Ragtime

Piano ragtime started to be published in the late 1890's. It was a very popular type of music. Scott Joplin is one of the better-known composers of this type – Maple Leaf Rag – The Entertainer. There is a strong feeling of syncopation in the heavy 2/4 beat.

Make sure you listen to a variety of styles of jazz and have a go at playing boogies. They are really easy and fun to play. It's easy to learn the bass patterns associated with them and to improvise a melody over the top or use music that has notation. (SEE APPENDIX FOR BOOGIE BASS)

<i>Major Seventh Chord</i>	<i>1 3 5 7</i>
<i>Augmented chord</i>	<i>1 3 5#</i>
<i>Diminished chord</i>	<i>1 3b 5b</i>
<i>Diminished 7th</i>	<i>1 3b 5b 7bb</i>
<i>Ninth Chord</i>	<i>1 3 5 7b 9 or 1 3 5 7 9</i>
<i>11th chord</i>	<i>1 3 5 7b 9 11 or 1 3 5 7 9 11</i>
<i>Minor sixth</i>	<i>1 3b 5 6</i>
<i>Sus 4th</i>	<i>1 4 5</i>

(SEE APPENDIX FOR MORE TYPES OF CHORDS)

4. *Look at the shape of your motif or musical idea and write variations on it. You can do this by moving the idea up a second or third or more, or by playing it in a different key or by maybe changing the rhythm in a subtle way. There are many ways to create variations (SEE APPENDIX FOR EXAMPLES OF THE USE OF VARIATION IN COMPOSITION). Try some of these:*
- a) *Play the same motif starting on a different note.*
 - b) *Play the motif backwards.*
 - c) *Change the rhythm of the motif but leave the melody unaltered.*
 - d) *Alter the melody notes but do not change the rhythm.*
 - e) *Play motif in a different octave.*
 - f) *Modulate using the motif.*
 - g) *Slow or speed up the motif.*
 - h) *Use dotted notes in your motif if your rhythm has been a straight beat (i.e crotchets).*
 - i) *Use rests in between your motif to create interest.*
 - j) *Double the notes in the motif. If you are playing a motif primarily of crotchets, then make them quavers.*
 - k) *Use different articulation or phrasing to make small changes.*
 - l) *Change dynamics used.*
 - m) *Use different chording under the same melody.*

SOME MORE TIPS

1. *Make sure your notation is read-able (legible).*
2. *Keep copies of what you do and store them somewhere safe. You may want to go back to them and change them later on.*
3. *Check your work and make sure you have the basics right – Do you have the right number of beats in the bar? Is your key signature correct? Have you included dynamics, speed, and instructions on your manuscript?*
4. *You may want to write copyright on your score with your name and date.*
5. *Have you included phrasing and bar numbers? (SEE APPENDIX FOR EXAMPLES)*

6. *Do you have a suitable title for your piece?*
7. *Have you written your music in the range that is appropriate for the instrument or voice? This is very important.*
8. *Try recording your work if you can. It will help you be more objective and you will be able to hear what your music sounds like.*
9. *Entering song-writing or music writing competitions can be helpful and you can get feedback from the judges about your work. Search for Pacific Songwriting Competition or Gold Guitars on the internet for more details*
10. *When composing – think about the style you are writing in and what it is you want to express.*
11. *Believe in yourself and never give up! Find quiet periods where you can focus just on your composing. Some famous composers shut themselves away for periods whilst they composed.*
12. *Study the compositional techniques of some of the great composers and learn from them.*
13. *Analyse some of the great works of Beethoven, Mozart, Mendelssohn, Bach and Chopin. This is a most effective way of learning compositional technique. Study them in detail and note these things:*
 - a) *Key*
 - b) *Tempo*
 - c) *Style*
 - d) *Musical Era*
 - e) *Characteristics of composer/general details about the composer*
 - f) *Form*
 - g) *Type of piece (sonata, fugue, etc)*
 - h) *Bar by bar analysis*
 - i) *Variations – how the motif is spun out – what the composer does to vary it when it is repeated.*
 - j) *Instrumentation*

ASSIGNMENTS FOR MORE ADVANCED STUDENTS

1. Write a piece of music or a song in a jazz style. This need not be long.
2. Write a piece of music suitable for a solo instrument in a classical style – Say up to 32 bars.
3. Write a piece of music in a romantic style – piano or solo instrument or song – up to 32 bars (Feel free to make it longer if you wish)
4. Try writing a contemporary 20th century piece using dissonance, the full range of your instruments, and interesting rhythms. (Any length) Maybe use different ways of playing your instrument?
5. Write a short boogie – 16 bars is plenty – Use a typical boogie style bass.
6. Write a short piece of music based around the minor scale. (16 bars)
7. Write music in an unusual time signature – Try 5/8 or 7/8 or anything else that you can make work. You could also try changing the time signature inside the music. (Going from 5/8 to 7/8 or to 3/8)
8. Write a folk tune or ballad. Include your lyrics. Try using strophic form, which is verse, verse, and verse.
9. Write a short piece of music in a baroque style. (16 bars is fine)
10. Write one large work in any style you can be proud of and include it in your portfolio of music, which by now should have some wonderful examples.

These assignments will take some time – be patient with yourself and spend a lot of time listening to music whilst you are working on them. Record your progress and keep your work in a portfolio or file.

As you complete your assignments hand them to your teacher/mentor for their comments and advice.

*If you wish to enrol with Anna for **Creativity Coaching** please contact her at the address below.*

*Alternately you may **submit your works** to her for comments and feedback.*

Contact Anna for details of costs

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*I wish you much success in your
creative endeavours!*

Anna

GLOSSARY

This list of words that follow relate to terms we use when writing music.

Accidentals

Notes that do not normally appear in the scale. (Sharps/Flats and Naturals)

Accompaniment

An instrumental/vocal or rhythmic part that is subordinate to the main voice or instrument.

Altered chord

(Also called chromatic chords) Chords which include one or more notes not found in the diatonic scale of the prevailing key.

Analysis

The study of the form or structure of a piece of music

Appoggiatura

An ornamental note found mainly in music of the 18th century. It precedes a principle melody note and is usually an upper neighbour tone

Aria

A musical work usually found in an opera or oratorio which generally dwells on a single emotional theme of one of the characters.

Arpeggio

The notes of the chord played one after the other

Articulation

The way in which a note or phrase is performed – legato – staccato – pizzicato etc

Ballad

A simple song that tells a story

Band

A group of musicians playing together – usually drummer, guitarist, keyboard bass and possibly woodwind.

Baroque Period

The musical era from 1600 – 1750

Binary Form

A two part song form consisting of an initial section followed by a contrasting section. (A-B)

Bridge

A musical passage connecting or linking verse/chorus, often contrasting but must be consistent with the rest of the song.

Blue note

A note of the scale – usually the third or seventh degree usually lowered in jazz music

Blues

A form of 20th century secular African American folk music related to jazz but with more emphasis on vocals. It is largely an improvisational style. This term is also used for pieces that are composed using the blues harmonic patterns. (See appendix for example of Blues Scale and Anna's Blues Compositions)

Boogie Woogie

Up tempo music characterised by a strong bass pattern often based around the sixth chord with a dotted rhythm or swing feel. See appendix for Boogie Bass Patterns

Cadence

The melodic or harmonic ending of a piece or a section or phrase. A chord progression that gives a feeling of resolution or conclusion

Perfect Cadence

A chord five to chord one progression.

Plagal Cadence

A chord four to one progression. It sounds like "Amen".

Interrupted Cadence

A chord progression where the dominant chord is followed by another chord which is not the tonic (Chord One). It is usually the sixth chord or may be another chord such as the third or fourth.

Imperfect Cadence

A chord progression where the dominant chord is the final chord of the cadence and is preceded by the tonic chord in a second inversion. It produces two chords with the same bass note in both chords.

Feminine Cadence

A cadence ending on a weak beat.

Chamber Music

A term which originally covered music that was not intended for the church, the theatre or public concert. Now days it includes a group of instruments usually 2-4 with all the parts being on equal terms. The string quartet being the most common – 2 violins, 1 viola and 1 cello

Chord

A group of three or more notes played at the same time usually containing the root and the other notes that have a relationship to it. (Major chord 1 – 3 – 5)

Chordal

A form of music in which a single melody is accompanied by sets of chords rather than another melody.

Chorus

A contrasting section in a song – usually repeated between verses

Chromatic

Intervals of a semitone i.e. C-C# -D-D#

Chromaticism

Moving in half steps or semitones. Classical Era

The period from the late 1700's to the mid 1820's characterised by heavily defined forms and more attention to instrumental music.

Close Harmony

A harmonic voicing technique in which all the parts written are very close together as the chords allow, often within a single octave.

Colouring Chords

Altering notes in a chord to provide variation

Compound Chords

Chords greater than the interval of the octave

Compound interval

An interval greater than an octave (9th, 11th)

Composer

A person who composes or writes music

Composing

To create or make a musical work or a piece of music

Concert

A public performance of music

Concerto

A piece for a soloist and orchestra

Consonance

Sounds that are in agreement in terms of physical generation of sound – sounds found in the harmonic series. The opposite of dissonance

Degree

A note of a scale usually identified as a number (2nd, 3rd)

Diatonic

The notes that occur naturally in a scale.

Diminished Chord

A chord where the third and fifth degrees of the scale have both been lowered

Dissonance

A dis-chord, clash of sounds needing to be resolved. Notes that do not sound good together.

Dominant Chord

The fifth chord in any given key.

Dynamics

The degrees of loudness and softness and the moods created. The range of volume and expression used when playing music

Ensemble

A group of singers or musicians

Expression

The articulation, feeling and dynamics in which a piece of music is played

Feel – Mood

The way the music comes across – “happy”, “sad”, “angry”, “tranquil” etc.

Form

The structure of a piece of music, the way the music is organised. Refer to a good music dictionary for a more detailed explanation

Harmony

The study of progression, structure and relationships of chords

Homophony

Melody with accompaniment

Impressionism

A stylist period of composition that sought to put to music only the immediate direct impressions, upon the composer of a given subject.

Improvisation

Spontaneous composition – the performance of music that is on the spur of the moment. The art of adding to or building a melody. Common to both jazz and baroque music. Improvisation in baroque music was through the use of ornaments, whereas jazz tends to build on an established melody or pattern of chords.

Intro (Introduction)

Beginning section of music, which announces the song – it is often instrumental.

Instrumental

A section played only by the musicians-no singing is involved. Often played at the beginning of a piece of music or between chorus, verse or bridge or at the end.

Intervals

The distance between one note and another

Inversion

The repositioning of the notes in a chord (See example in appendix)

Jazz

A style of music of Afro-American roots characterized by strong rhythm and blues notes and improvisation on melody and chord structure

Key

The tonal centre based on the tonic

Key Signature

The flat or sharps in front of the treble clef – or lack of them.

Leap

A jump from one note to one significantly higher. A step being the note next door.

Ledger Lines

Notes written above or below the staff

Lyric

The words to a song

March

Music with a strong repetitive beat-usually two beats- often associated with the military

Melody

The lead vocal line of the song.

Modulation

The process of moving from one key to another. The easiest way to modulate using the Dominant Chord. You can always modulate to a new key simply by introducing the [dominant chord \(V chord\)](#) of the new key and then the chord 1 of the new key. For example, if you are modulating to the key of G, you would sound a D chord and then a G chord. To make the modulation more convincing, you can use a dominant-seventh chord (V7) instead of just a dominant triad. In other words, you would sound a D7 chord. There are many other ways to modulate using the dominant seventh of the new key is the easiest. You can also use a series of chord that are common to the old key and the new key and use a chord progression. (Four chords are usual) Sometimes a diminished chord can be used to modulate to another key. If the key is only one semitone up it may not be necessary to use any modulation, you may simply proceed to the new key.

Motif

A short musical idea that runs through a piece

Notation

Written music including pitch and rhythm.

Octave

An interval eight diatonic scale degrees above it. Octave notes will sound the same at different pitches.

Opera

A musical play, usually sung.

Ornamentation

The use of ornaments – common in Baroque period i.e. trill, mordent, grace, notes etc.

Ostinato

Repetitive bass pattern

Outro

Ending – often repeated – Sometimes called a Coda.

Percussive Instruments

Drums or instruments that are struck

Performance Directions

Instructions given to the performer on how to play or sing a piece

Polyrhythm

A style of composition where each part exhibits different rhythms

Pop

Popular music, music that is enjoyed by the general public

Range

The lowest and highest notes in a song or piece of music, or the lowest and highest notes for an instrument or vocalist.

Romantic Era

The musical period roughly from 1827 – 1900 – characterised by beauty and emotion

Root

The most fundamental note of a chord – usually the bass note

Rhyme

Words that have similar sounds or are nearly identical to each other.

While – Mile – Smile

Fat – Cat – Mat

Some words may sound the same but not look the same

Rhythm

The length of a note and the way it is arranged around the melody.

Scale

A series of notes in succession – tone – tone semitone – tone – tone – tone – semitone

Solo

A single instrument or voice

Song

A song is a piece of music that usually includes words and is suitable for singing.

Song Forms

The arrangement of sections in a song – Letters are used to represent different parts (A is verse – B is Chorus – C is Bridge) Different forms may occur such as ABA, AABA, ABACA

Swing

A style of jazz popular in 1930's and 40's emphasising big bands and improvisation

Stride Bass

A bass pattern using lower bass notes followed by the chord often used in Ragtime (see appendix for example)

Strophic Form

Each verse is set to the same music

Symphony

A work for a large group of instruments usually in four movements.

Tempo

Speed of the music

Texture

A word used to explain how the sound of a piece comes across. Thick might mean a heavy chordal many instruments sound. This might be a single melody or unaccompanied. It also refers to how the combined parts work

Theme

The main musical idea.

Timing – Time Signature

How many beats in a bar.

Tonality

The observance or loyalty to a tonic i.e. a key

Tonic

The key centre of a melody.

Verse

The main body of the song – often like a poem – may rhyme or have a theme.

A copy of “Terms and Definitions Found In Contemporary Music” follows this glossary. This can be used as a usual reference for theory. Please note that it covers theory that is relevant to contemporary music, not classical. Please refer to the A B Guide to Music for a fuller coverage.

MUSICAL TERMS

AND

DEFINITIONS

FOUND IN

CONTEMPORARY

MUSIC

ACCENTS

A note is played louder or stronger.

In two four time the accent is on the first beat of the bar.

In three four time the accent is on the first beat of the bar.

In four four time there are two accents. The first stronger accent is on the first beat of the bar and then a further weaker accent is on the third beat of the bar.

In other time signatures the first beat is always the strong beat and in compound time you will have beats and pulses and each beat will be accented. (See compound time)

An accent looks like this.

**ACCIDENTALS**

There are three types of accidentals - sharps , flats and naturals



Natural Flat Sharp

A sharp raises the note by one semitone.

A flat lowers the note by one semitone.

A natural cancels out a previous sharp or flat and restores the note to its original pitch.

BAR LINE

A vertical line drawn across the staff to measure the beats.

BASS CLEF

A sign that is placed at the beginning of the staff which is used for playing lower sounding notes.

**BRACE**

A brace joins the treble clef and the bass clef together.



CHORD

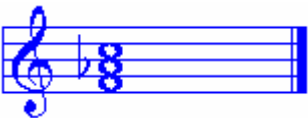
A chord is a group of at least three notes that are played at the same time.
(Note harmony has only two notes)

The major chord is constructed by using the first, third and fifth degrees of the major scale.



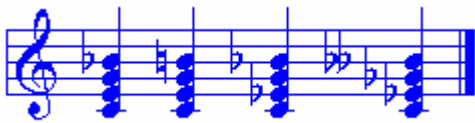
F

The minor chord is constructed by using the first, third lowered a semitone and fifth degrees of the major scale.



F minor

A seventh chord is constructed by using the first, third, fifth and lowered seventh of the major scale. There are four kinds of seventh chords which include the dominant seventh which is written C7, the minor seventh which is written Cm7, the major seventh which is written CM7 or Cmaj7, and the diminished seventh which is written C° or C dim7.



C7 Cmaj7 Cmin7 Cdim7

A major seventh chord is constructed by using the first, third, fifth and seventh degrees of the major scale.



Cmaj7

A major sixth chord is constructed by using the first, third, fifth and sixth degrees of the major scale.



C6

A minor sixth chord is constructed from the first, third, fifth and sixth degrees of the major scale with the third degree lowered one semitone.



Cmin6

An augmented chord is constructed from the first, third and fifth degrees of the major scale, but the fifth degree is raised one semitone.



C Aug

A diminished chord is made up of intervals of minor thirds put on top of each other.



C Dim

A diminished seventh chord is constructed from the first, third, fifth and seventh degrees of the major scale. The third and fifth degree of the scale are lowered one semitone and the seventh degree is lowered two semitones.



C Dim7

A ninth chord is formed by using the first, third, fifth, seventh and ninth degrees of the major scale. The seventh degree of the scale is lowered one semitone. This can also be called a dominant ninth chord.



C9

A major ninth chord is formed by using the first, third, fifth, seventh and ninth degrees of the major scale.



Cmaj9

A minor ninth chord is formed from the first, third, fifth, seventh and ninth degrees of the major scale. The third and seventh degrees of the scale are lowered a semitone.



Cmin9

An eleventh chord has the first, third, fifth, seventh, ninth and eleventh degrees of the major scale. The seventh degree of the scale may be flattened.



C11

A thirteenth chord is formed by using the first, third, fifth, seventh, ninth, eleventh and thirteenth degrees of the major scale. The seventh degree of the scale is lowered one semitone. In a jazz 13th chord the 11th can be flattened.



C13

Chords can also be altered. The following signs are used:

- or b Lower by a semitone
- + or # Raise by a semitone

A + sign will refer to the fifth note of a chord when used with a seventh chord.

When a number is along side a b or # it means that that degree of the scale is to be altered by flattening or sharpening the note.

Example



D7-9



C9#5

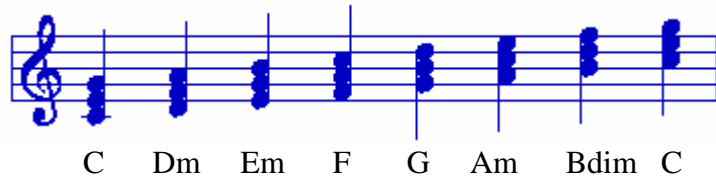


C11#

Not all notes in the chords are played when playing the 9th, 11th and 13th chords. The important notes should be kept which is generally the tonic (sets the key), the third (which sets minor or major) and then the notes that give the chord its “colour” for example the ninth note in a 9th chord.

Diatonic chords are chords or triads that are built up using only the degrees of the scale that they are in.

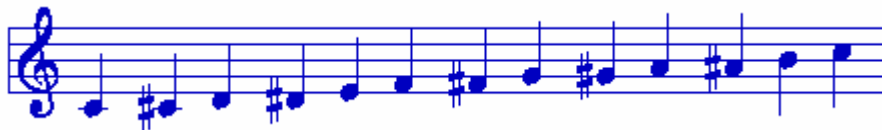
For example



CHROMATIC SCALE

A chromatic scale is formed by moving entirely in semitones.

Example



COMMON TIME

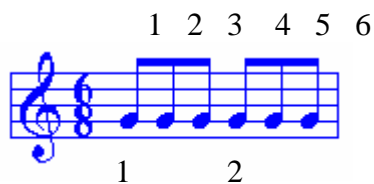
4/4 time signature



COMPOUND TIME

In compound time the beat note is a dotted note which divides into three smaller pulse notes. See examples below.

In 6/8 there are six quavers but they are grouped as two dotted crotchets and counted as two beats not six.



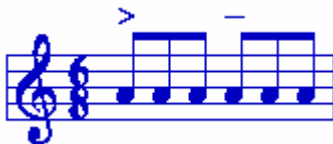
	Duple	Triple	Quadruple
Soprano	2 2	3 2	4 2
	2 4	3 4	4 4
	2 8	3 8	4 8
Cello	6 4	9 4	12 4
	6 8	9 8	12 8
	6 16	9 16	12 16

In compound time rests must also be grouped to show the position of the beats in the bar. You must use a separate rest for each separate beat. For a silent beat in compound time use a dotted rest.

See examples on rests.

In compound time the top figure can be divided by three. If the top number of a time signature is 6 or 9 or 12 then the rules for grouping compound notes and rests will apply. You must always group the notes into threes to show the dotted beat and a note which extends across pulses three and four, and six and seven and nine and ten can never be used.

When accenting in compound time you give the first note a strong accent and a lesser accent to the next beat note.



CROTCHET

A note that has one count.

**DEMISEMIQUAVER**

A demisemi quaver is equal to one eighth of a beat. It has three hooks or three lines if joined in a group.

**DOTS**

A dot adds half the value of the original note or rest to the note or rest. For example a dotted crotchet is $1 \frac{1}{2}$ beats - One beat for the crotchet and half of one beat equals one half therefore the total of one and a half beats.



$$1 + \frac{1}{2} = 1 \frac{1}{2}$$

DOTTED MINIM

A note that has three counts. (Also called a dotted half note)



$$2 + 1 = 3$$

ENHARMONIC EQUIVALENTS

This is where a note can be called by more than one name but have the same pitch.

For example

C# has the same sound as Db

F# has the same sound as Gb.

Every note has three names with the exception of G# - Ab which has only two.

C B# Dbb

C# Db B##

D Cx Ebb

D# Eb Fbb

E Dx Fb

F E# Gbb

F#	Gb	Ex
G	Fx	Abb
G#	Ab	
A	Gx	Bbb
A#	Bb	Cbb
B	Ax	Cb

A double sharp (x) is a note that has been sharpened twice, whilst a double flat (bb) is a note that has been flattened twice.

EXPRESSION MARKS

Piano	p	soft
Pianissimo	pp	very soft
Mezzo Piano	mp	moderately soft
Forte	f	loud
Fortissimo	ff	very loud
Mezzo forte	mf	moderately loud
<i>cresc.</i>		Crescendo (gradually get louder)

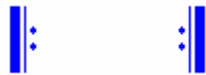


dim.



Diminuendo (gradually getting softer)

Ritard	rit	Gradual slowing down
--------	-----	----------------------



Repeat signs



Staccato dot

Andante	At a moderate speed. Between adagio and allegretto.
Moderato	At a moderate speed.
Allegro	A lively temp - quickly
Vivace	Very fast
Prestissimo	Extremely fast
Largo	Slowly and broadly
Lento	Slow
Adagio	Leisurely

FLATS

A flat is an accidental. It flattens the note by one semitone. Any notes that are the same in that bar will be flat unless a natural is used. (All B's are Bb)

Double flats are used in minor scales and chords. A double flat causes the note to be flattened another semitone.

e.g. Dbb becomes a C.

**GROUPING OF NOTES – RULES**

Usually notes that are smaller than one beat are grouped together.



Group together as many notes as you would need to make one beat.

When quavers are in groups you may have a group of four quavers joined together if the quavers fall on the first and second count, or the third and fourth count. Do not group quavers together on count two and three.

In three four you can group six quavers together.

In three four you never use a minim rest - use two crotchets instead.

Use a semibreve rest for any bar that has a full bar rest.

In two four and three four, if you have a bar filled with only quavers you may group them all together.

In four four time you may use a minim rest if the rest falls on the first and second counts or the third and fourth counts. If the rest falls on the second and third counts you are to use two crotchet rests. This is the only place you can use a minim rest.

INTERVALS

In music an interval is the distance in pitch between two notes. Intervals are measured by the number of letter names from the bottom note to the top note; both are included in the count.

If the interval lies within the notes of an octave it is called a simple interval. If the notes are beyond the octave then the interval is called a compound interval.

C - E third C - D - E (Three letters are used)

A - E fifth A - B - C# - D - E (Five letters are used)

Intervals can also be major, minor, perfect, augmented or diminished.

A perfect interval is an interval where both notes are found in the major scales.
For example C - F is perfect because it is found in both the C scale and the F Scale.

If the upper note of an interval belongs to the major scale (C - E) then the interval is called a diatonic interval.

If the interval is not found in the major scale (C - G#) then the interval is called a chromatic interval.

A major second has two semitones.	C - D
A minor second has one semitone.	C - D#
A major third has four semitones.	C - E
A minor second has three semitones.	C - Eb
A perfect fourth has five semitones.	C - F
A perfect fifth has seven semitones.	C - G
A major sixth has nine semitones.	C - A
A minor sixth has eight semitones.	C - Ab
A major seventh has eleven semitones.	C - B
A minor seventh has ten semitones.	C - Bb
A perfect octave has twelve semitones.	C - C

An augmented interval occurs when a major or perfect interval is raised one semitone.

Augmented 2 nd	C - D#
Augmented 4 th	C - F#
Augmented 6 th	C - A#

A diminished interval is formed from a minor or perfect interval by lowered the upper note one semitone.

Diminished 3 rd	C - Ebb
Diminished 4 th	C - Fb
Diminished 7 th	C - Bbb

When an interval has one note played after the other it is called a melodic interval.

Example



When the two notes of the interval are played together it is called a harmonic interval.

Example



If the two notes of the interval are of the same name but different pitch that is called an octave. However if both notes sound the same pitch then it is said to be in unison.



Octave Unison

An inverted interval is an interval where the notes have been reversed. The top note appears on the bottom.

When reversed a major interval becomes a minor one and a diminished becomes augmented, and an augmented becomes diminished. Perfect intervals always remain a perfect interval. It is interesting to note that when reversed these intervals always add up to 9.

A major third becomes a minor sixth.

A minor sixth becomes a major third.

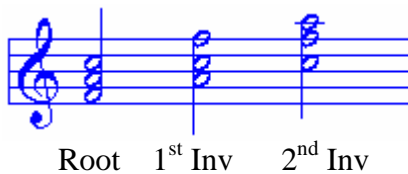
A perfect fifth becomes a perfect fourth.

An augmented fifth becomes a diminished fourth.

A diminished seventh becomes an augmented second.

INVERSIONS

Inversions occur when the notes in a chord are regrouped. For example



KEY SIGNATURES

All music has a key signature. The key signature appears after the treble clef and before the time signature. It tells you which notes are sharpened or flattened, or in the case of C Major that no notes have sharps or flats. The key signature is written on every line of the music you are playing. If the key signature changes it is said to have changed key.

Examples of Key Signatures

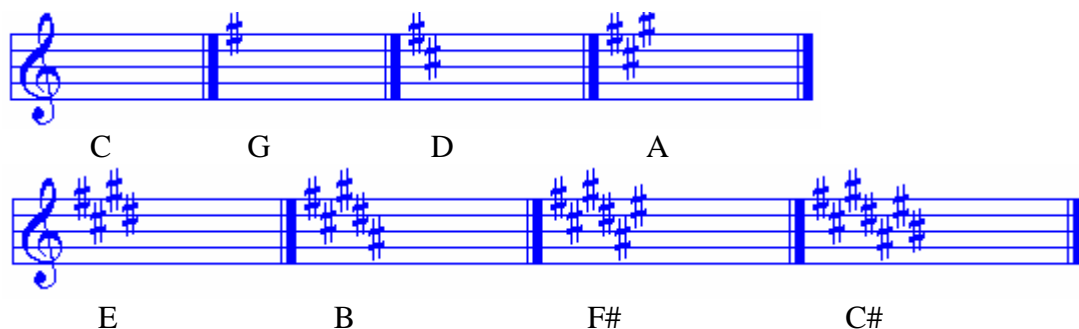


Diagram illustrating the key signatures for major keys, showing the sequence of notes and their corresponding key signatures:

- F
- Bb
- Eb
- Ab
- Db
- Gb
- Cb

Minor keys have the key signature of the relevant major key signature which is always three semitones down from the major key. For example A minor is the relevant key signature of C major. A is three semitones down from C.

KEY SIGNATURES - MINOR

Diagram illustrating the key signatures for minor keys, showing the sequence of notes and their corresponding key signatures:

- Am
- Em
- Bm
- F#m
- C#m
- G#m
- D#m
- A#m
- Dm
- Gm
- Cm
- Fm
- Bbm
- Ebm
- Abm

When writing key signatures, the flats and sharps always present in the same order. Notice that with sharps the order moves in fives. For example C - G (5) then D (5) then A (5) etc.

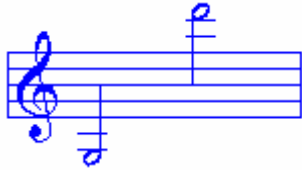
Diagram illustrating a key signature with four sharps (F#, C#, G#, D#).

When using flats, the keys move in fours. Notice that the key signature for flats is always the second to last flat in the key signature.



LEDGER NOTES

These are notes that are written above or below the staff and are used for the higher and lower range of both treble and bass clefs.



LETTER NAMES

In music we use only seven letters of the alphabet. (A,B,C,D,E,F and G)

MINIM

A note that has two counts. (Also called a half note)



MODULATION

Modulation is the process of moving from one key to another. Musicians can use a progression of chords or simply use one chord, usually a dominant seventh to change key.

When modulating you will usually finish on the tonic chord of the original key. You will then find a chord common to both the old and new keys and you will use them to progress to the new key.

For example to modulate from C to D

C

C, Dm, Em, G, G, Am, B,

D

D, Em, F#m, G, A, Bm, C#dim

The common chords are Em and G.

The dominant seventh can also be used in the new key which in D is A7.

So the choices for modulation from C to D would be to use Em, G and A7.

The easiest way to get from C to D would be to use A7 and the note C#.
C -A7 - D

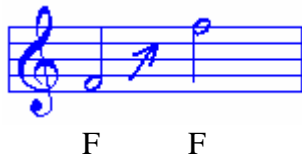
NATURAL

A sign that tells you to cancel a previous flat or sharp. It restores the note to its original pitch.



OCTAVE

An octave is an interval containing eight diatonic notes. An octave gives you the same letter at a higher or lower pitch than the original.



F F

PITCH

The height or depth of a musical sound (The sound is low or high) The specific sound of a note in a scale.

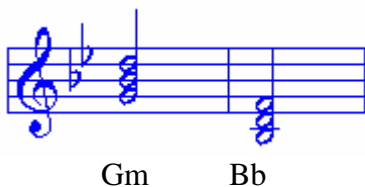
QUAVER

A quaver is a note that gets half a count. It is also called an eighth note.



RELATIVE MINORS

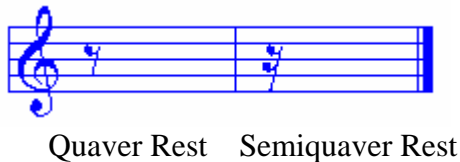
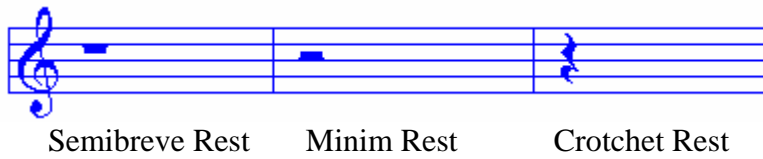
Every major key has a relative minor. The relative minor has the same key signature as the major key three semitones above



Gm Bb

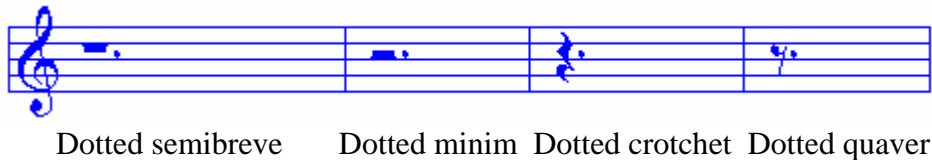
REST

A rest sign indicates a silent beat. Each note has its own equivalent rest



A semibreve rest can be used for a full bar rest in any time signature.

A rest may be lengthened in the same way that notes are by adding a dot which lengthens the rest by half again. These dotted rests are only used in compound time signatures.

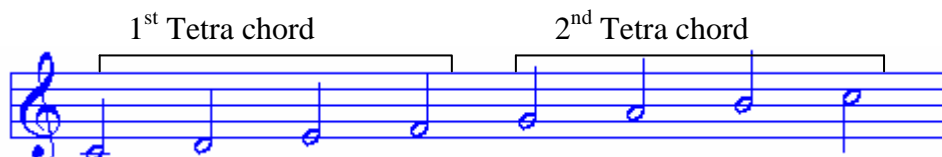
**RULE FOR DRAWING STEMS**

If the note is in the middle (B) then the stem may go up on the right or down on the left. If the note is above the middle line the stems go down, and if the note is below the middle line the stem goes up.

**SCALE**

A scale is a sequence of note ascending or descending in a specific order of pitch.

A major scale is a scale that uses both tones and semitones. The semitones occur between the third and fourth notes and the seventh and eighth notes in every major key. The first four notes of the major scale are known as a tetra chord.



The names for the notes of the scale are as follows:

In the scale of C

C is called the tonic.

D is called the super tonic.

E is called the mediant.

F is called the sub-dominant.

G is called the dominant. This is the most important note after the tonic.

A is called the sub-mediante.

B is called the leading note.

The scale can also use the names of the tonic sol fa which is doh, re, mi, fah, soh, lah, te, doh. In each key the key note is called doh.

Minor Scales.

Every major scale has a relative minor scale. This is found three semitones down from the tonic note of the major key. For example C Major would have a relative minor of A minor which is three semitones down from the note C. (C - B - B \flat - A).

The three types of minor scales are called natural minor, melodic minor and harmonic minor. The most common forms are melodic and harmonic.

The harmonic minor scale is used for chord building. It raises the seventh degree of the scale ascending and descending.



A minor Harmonic

The melodic minor scale is used for melody building. It raises the sixth and seventh degree of the scale ascending and lowers the sixth and seventh degree descending.



A minor Melodic

A whole tone scale is a scale that consists of only intervals of a tone.



SEMITONE

A semitone is the smallest distance between one note and another. For example between C and C#.

A Chromatic semitone is a semitone that has the **same** letter name in the interval. For example C to C#.

A Diatonic semitone is a semitone that has a **different** letter name. For example a C to a Db.

SEMIBREVE

A note that has four counts. (Also called a whole note)

**SEMIQUAVER**

A semiquaver is a note that has two hooks or two lines drawn in a group of four notes. Its value is one quarter of a beat and you need four to make a crotchet, sixteen to make a whole note. They are also called sixteenth notes.

**SHARPS**

A sharp is an accidental which causes the note to be raised a semitone. Any notes that are the same in that bar will all be sharp unless a natural is used. (All F's will be F#)

A double sharp causes a note to be sharpened another semitone. An x is used in front of the note to indicate a double sharp. Double sharps are used in minor chords and scales.

**SIMPLE TIME**

In simple time the beat note and the pulse note are the same. Good examples of simple time signatures are four four, three four and two four. In contrast compound time signatures have a beat note which is a dotted note and this divides into three smaller pulse notes. See compound time.

SLUR

The slur is a small curved line under or above a group of notes that are to be played smoothly.

**STAFF OR STAVE**

A set of five lines on which we write music. Music is placed on a line or a space.

**SNYCOPATION**

Syncopation occurs when the note values of a melody are altered so that the accent falls on what would normally be a weak beat. This is easy to see when you have a rest of the first beat or half beat of the bar. Syncopation gives the music a feel of being on the “off” beat. Sometimes the way the music is written creates the feeling of syncopation. For example when the first note of the bar is a very small note followed by a larger note.

**TIE**

A tie is a curved line that joins a note to one or more of the same pitch in order to make the note longer. The first note is played, but the value of the following note/s is added to its value. In this example the B gets three counts.

**TIME SIGNATURE**

The numbers next to the treble clef tell us what the time signature is. The top number tells us how many beats there are in each bar, and the bottom number tells us the value of one beat.

For example 4/4 would have four quarter notes in a bar.



TONIC SOL -FA

See scales.

<i>C</i>	<i>Doh</i>	<i>G</i>	<i>Soh</i>
D	Re	A	Lah
E	Mi	B	Te
F	Fah	C	Doh

STONE

A tone is the distance between two notes (two semitones). For example from C to D.

TRANSPOSING

Transposing is the process of moving music from one key into another key. For example transposing a song from C major into E major. Music can also be transposed into a different clef. For example from bass clef to treble.

TREBLE CLEF

A sign that is placed at the beginning of the staff. The notes played on the treble clef will be notes that are higher in pitch.

**TREBLE STAFF**

The staff carrying the treble clef.

TRIPLET

A quaver triplet is a group of three quavers played in the time of one beat.

A crotchet triplet is a group of three crotchets played in the time of two beats

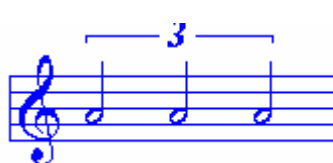
A minim triplet can be found in four four time and two two time.



Quaver Triplet
1 beat



Crotchet Triplet
2 beats



Minim Triplet
4 beats

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<i>A Mother's Fantasy</i>	\$3.00
<i>Musical Terms and Definitions</i> <i>Found in Contemporary Music</i>	\$10.00
<i>Bar Chords Workbook</i>	\$10.00

Creativity Coaching and Life Coaching are also available on request.

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LIST OF WEB SITES

<http://experts.about.com/q/652/>

<http://www.allexperts.com/getExpert.asp?Category=652>

Great for getting questions answered

<http://www.mtlc.net/index.php?page=BrowseCat&cat=22>

A site to find books about composition and songwriting

<http://www.somusical.com/composition-and-songwriting/>

<http://www.songwritersresourcenetwork.com/>

<http://www.songlyricist.com/>

<http://www.songwritersdirectory.com/signup.htm>

A place to list yourself as a songwriter

<http://mattressemporium.com/dave/songwriting.htm>

<http://mattressemporium.com/dave/songwriting.htm>

An online rhyming dictionary

<http://www.songwriter.co.uk/>

International Songwriting Association

<http://mattressemporium.com/dave/songwriting.htm>

<http://www.songsculptor.com/links.htm>

<http://www.lyricist.com/>

<http://nfo.net/lnx/lcompos1.html>

Advice for composers and information about composers

http://www.vocalist.org.uk/songwriting_links.html

<http://www.iwritethemusic.com/compresources.html>

<http://www.iwritethemusic.com/compdir.html>

<http://www.craftofsongwriting.com/education.htm>

<http://www.cyberfret.com/composition/index.php>

http://www.geocities.com/trollstjerne/songwriting_links.html

<http://www.tim-stafford.com/downloads/songwritingresources.doc>

A list of links

<http://www.reference.com/Dir/Arts/Music/Songwriting/>

A list of links

<http://www.taxi.com/members/links-associations.html>

A list of links

<http://youllfind.com/search.php?said=r&f=3&t=&q=songwriting>

<http://www.lovemusiclovedance.com/modulation.htm>

<http://www.creativekeyboard.com/oct02/modulations.html>

OTHER USEFUL SITES

<http://www.jazar-music.com/directory/Composition/Composers/Contemporary/>

<http://www.musictechmag.co.uk/mtm/features/scales>

<http://www.ericweisstein.com/encyclopedias/music/topics/ScalesandModes.html>

<http://www.musictheory.net/>

<http://www.societymusictheory.org/>

NEW ZEALAND SITES

http://www.sit.ac.nz/school_of_audio_production.htm

Information about SIT music courses

<http://www.nzmusic.com/>

<http://www.modernschoolofmusic.org.nz/>

<http://www.sounz.org.nz/opportunity.php>

<http://thebigidea.co.nz/modules.php?op=modload&name=Profdev&file=index&func=view&id=1489>

<http://www.playitstrange.co.nz/about/purposes.php>

<http://www.muzic.net.nz/discussion.php?forum=6&thread=10537>

<http://www.mch.govt.nz/awards/music.html>

http://www.nzmusician.co.nz/index.php/ps_pagename/newsarchive/pd_date/2005-03-1

<http://www.arts.dmoz.co.nz/index.php?c=/Arts/Music/Resources/>

<http://www.nzsme.org.nz/>

<http://www.nzmusic.org.nz/>

<http://www.music.canterbury.ac.nz/>

<http://webdirectory.natlib.govt.nz/dir/en/nz/arts-and-literature/music/>

<http://www.nzmusicawards.co.nz/awards2005/home.asp>

www.goldguitars.co.nz

<http://www.pacificsongwritingcompetition.com>

<http://www.mus.auckland.ac.nz/>

<http://www.mus.auckland.ac.nz/>

<http://www.chambermusic.co.nz/index.php>

<http://www.vuw.ac.nz/music/>

<http://www.otago.ac.nz/music/>

<http://creative.massey.ac.nz/html/music/conservatoriumofmusic.html>

http://www.zeroland.co.nz/new_zealand_music.html

<http://netcd.co.nz/links/KiwiMusic.html>

<http://www.mch.govt.nz/awards/music.html>

<http://www.allmusic.com/>

http://www.music.indiana.edu/music_resources/

<http://www.essentialsofmusic.com/>

<http://www.classical.net/>

<http://www2.siba.fi/Kulttuuripalvelut/music.html>

<http://w3.rz-berlin.mpg.de/cmp/classmus.html>

<http://www.creatingmusic.com/>

<http://www.childrensmusic.org/>

<http://www.cakewalk.com/>

<http://datadragon.com/education/>

<http://library.thinkquest.org/15413/>

<http://en.wikipedia.org/wiki/Music>

<http://musicmoz.org/>

A LIST OF WEB PAGES FOR CHILDREN

<http://www.childrensmusic.org/>

<http://www.childrensmusic.org/rkids.html>

<http://www.kidsdomain.com/>

<http://www.learningideas.co.nz/>

<http://www.niehs.nih.gov/kids/music.htm>

http://www.music.indiana.edu/music_resources/childmus.html

<http://www.ucamusic.com/links.htm>

<http://www.songlyrics.co.nz/sheet-music-resources/3/childrens-sheet-music.html>

APPENDIX FOR MAKING MUSIC WORKBOOK

Example 1

Chorded lyric sheet with double spacing.

DON'T WALK AWAY

Intro **E** **G** **A** **E (repeat)** **CAPO 5**
Verse One

E
 Friends may come and
 Esus
 Friends may go
 E Esus
 They may even touch your soul
 A7
 You know it's true

You know it's true
 E Esus
 Lovers come and they may go
 E Esus
 They may even touch your heart
 A7
 You know it's true
 E
 You know it's true
 A E
 Hmm Hmmm

Chorus

E G A E
 It won't change a thing if you walk away now
 E G A E
 You have always been a part of my heart
 E G A E
 We can never be strangers in the night
 E G A E
 It won't change a thing if you walk on by

A E
 Hmm Hmmm

Verse Two

E
 Things may come and
 Esus
 Things may go
 E Esus
 They may even touch your soul
 A7
 Like diamond rings

 Like new car keys
 E
 Wealth may come
 Esus
 And it may make
 E Esus
 An impression on your face
 A7
 You know it's true
 E
 You know it's true

Chorus

E G A E
 It won't change a thing if you're lonely inside
 E G A E
 You have got to find your own peace of mind
 E G A E
 Things won't buy you hope when you're cryin inside
 E G
 It won't change a thing
 A E
 If you walk on by

A E
 Hmm Hmm

Coda

 A7
 Walkin by
 E
 Please just try
 A7
 Walkin by
 E E G A E
 Don't say good-bye

Proofing Checklist

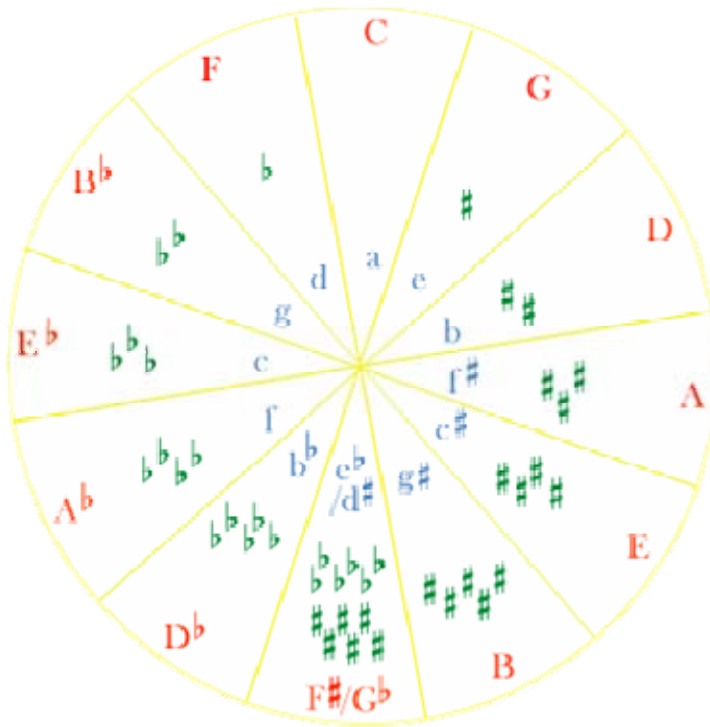
- p) *Rhythmical errors – do the counts in each bar add up to the time signature?*
- q) *Has the time signature changed at any point?*
- r) *Are all my rhythms correct?*
- s) *Have I dotted my notes correctly?*
- t) *Are my stems the right way up?*
- u) *Is my key signature correct?*
- v) *Has the key signature changed?*
- w) *Are my accidentals correct? Watch especially for bars that have accidentals in them.*
- x) *Have I added dynamics and speed indications? Have I put in phrasing and articulation?*
- y) *Have I pitched the song in a suitable key for singing?*
- z) *Are there any other instructions – for example the use of the capo?*
- aa) *Have I written my lyrics correctly underneath the appropriate notes? Are there any spelling mistakes?*
- bb) *Sing/play the song over and over slowly – checking every detail, and when you are happy ask someone to check it for you. This person needs to be knowledgeable about theory and song writing.*
- cc) *If you are really happy with it, it's time to write it up – to do this you can use a music programme or you can write it by hand on manuscript paper using a good quality black ink pen and a small ruler to keep yourself neat. Once this is done you will then need to proof it again to make sure you have no errors.*
- dd) *Congratulations! The end result is here – Keep your music in a safe place and don't forget to put copyright on it (SEE APPENDIX FOR AN EXAMPLE ON HOW TO COPYRIGHT). Share your music with your friends and if you think it's good try promoting it. (That's a whole new story- For further help on this read a good book on song writing and promotion or speak to local artists who have been successful).*

MUSIC THEORY – CHORD RELATIONSHIPS

KEY	CHORD 1	CHORD 11	CHORD 111	CHORD 1V	CHORD V	CHORD V1	CHORD V11
C	C	D MIN	E MIN	F	G	A MIN	B DIM
D	D	E MIN	F# MIN	G	A	B MIN	C# DIM
E	E	F # MIN	G# MIN	A	B	C# MIN	D# DIM
F	F	G MIN	A MIN	Bb	C	D MIN	E DIM
G	G	A MIN	B MIN	C	D	E MIN	F# DIM
A	A	B MIN	C# MIN	D	E	F # MIN	G# DIM
B	B	C# MIN	D# MIN	E	F#	G# MIN	A# DIM
C#	C#	D# MIN	E# MIN	F#	G#	A# MIN	B# DIM
F#	F#	G# MIN	A# MIN	B	C#	D# MIN	E# dim
Bb	Bb	C MIN	D MIN	Eb	F	G MIN	A DIM
Eb	Eb	F MIN	G MIN	Ab	Bb	C MIN	D DIM
Ab	Ab	Bb MIN	C MIN	Db	Eb	F MIN	G DIM
Db	Db	Eb MIN	F MIN	Gb	Ab	Bb MIN	C DIM
Gb	Gb	Ab MIN	Bb MIN	Cb	Db	Eb MIN	F DIM
Cb	Cb	Db MIN	Eb MIN	Fb	Gb	Ab MIN	Bb DIM

THE CIRCLE OF FIFTHS

This is how key signatures relate to each other. The relative minor keys are in the centre written in blue in lower case. Notice how the sharp key signatures move in fives and the flats move in 4's.



References

The Concise Oxford Dictionary of Music – Percy A Scholes – Oxford - 1964

The New International Dictionary of Music – Philip D Morehead – Median – 1991

Web Sites referred to in appendix list.

