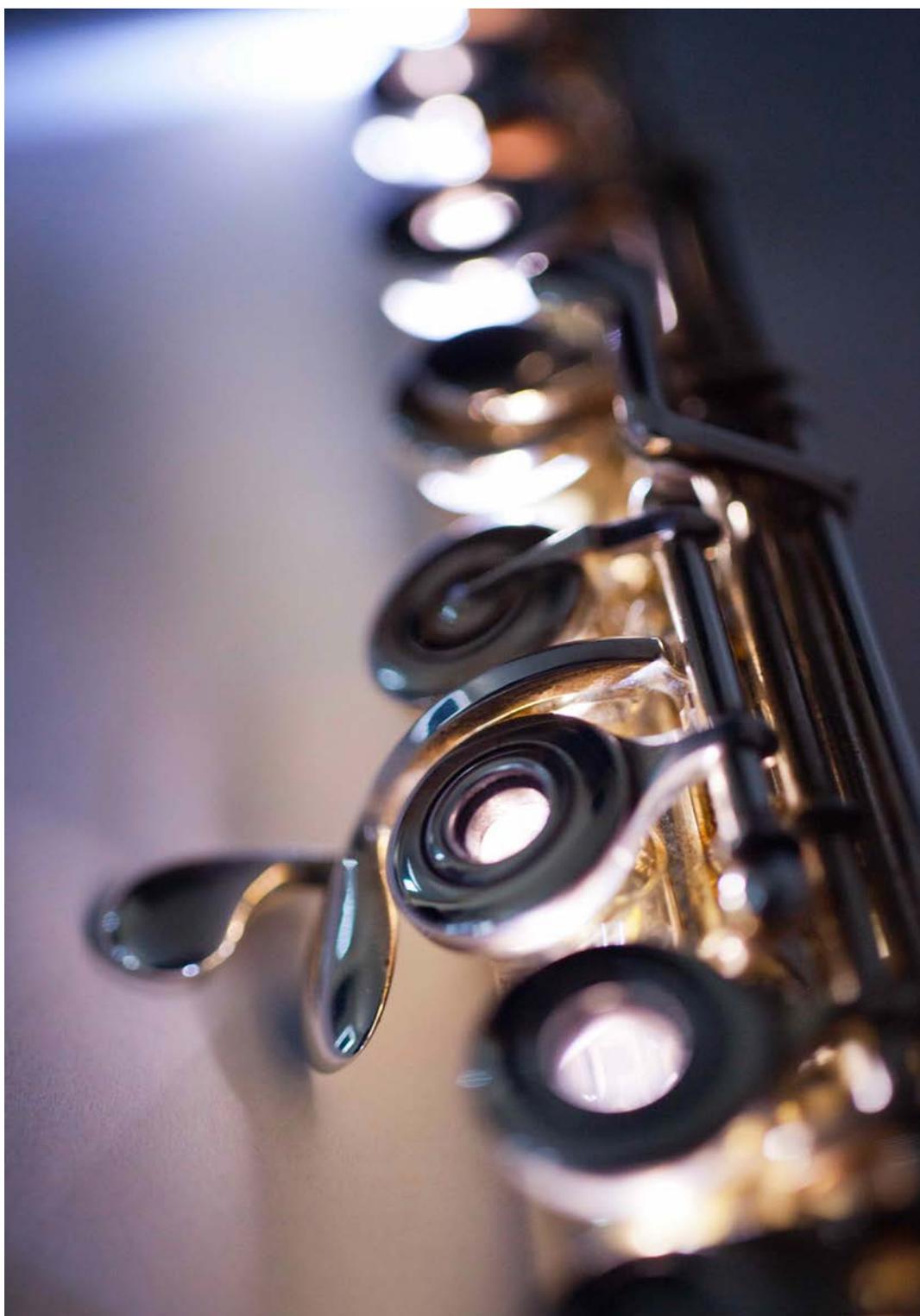


Foundations

# Music



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Cover image: Carla Rees, *Flute*

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## Before you start

Welcome to Foundations in Music. This course is designed to help you develop as a composer, musician, or music appreciator. It will give you a firm grounding in many aspects of this multi-faceted subject including music theory, basic composition and arrangement, ear training and music history. You will also develop skills in the use of the notation software Sibelius, which is integral to the course.

Whether you are starting completely from scratch or identifying gaps in your knowledge and topping up your skills, our Foundation Course is designed to give you a well-rounded basic music education, taking an approach from beginner/novice through to higher education ready. This course is suitable for students who are unsure whether they are ready to engage in degree level study and require a re-introduction to the subject, or to those who wish to study a single stand-alone course to develop their skills and understanding.

During the course you will learn music theory to around Grade 5 standard (ABRSM/TCL) and utilise this knowledge practically in a range of tasks, which include an introduction to composition. You will also learn how to start researching and writing about music in an academic style, with personalised guidance from your tutor. The course will help you to learn independently and to critically reflect on your listening and learning experiences.

On completion of the course your tutor will help you judge whether you have gained sufficient skills and enough confidence to go on to further study at HE level with the Open College of the Arts, or elsewhere, and be able to decide on the nature and direction of your studies or musical practice.

You'll find more information about studying with OCA in your Student Handbook so keep this to hand as you work through the course

If you haven't already done so, now is a good time to work through the free introductory course 'An Introduction to Studying in HE'. This is available on the OCA student website.

Don't be tempted to skip this introductory course as it contains valuable advice on study skills (e.g. reading, note-taking), research methods and academic conventions which will stand you in good stead throughout your studies.

The OCA website will be a key resource for you during your studies with OCA, so take some time to familiarise yourself with it. Log onto the OCA student website and find the video guide to using the website. Watch the video and take some notes.

Remember, there are other students following this course, so you are not on your own. Use the online forums to reflect on your findings and discuss issues with other students.

## Course aims

The course aims to:

- familiarise you with the language, history and terminology of music
- develop a solid knowledge of music theory and its practical application
- introduce methods of composing and arranging music
- explore and utilise Sibelius notation software
- encourage and develop independent learning and research skills in order to prepare you for successful transition to undergraduate degree level study

## Learning outcomes

When you've completed the course, you should be able to:

- demonstrate an understanding of the main historical periods of music history (c.700-1950) and be able to reflect upon the work of established composers and the relevant terminology.
- demonstrate an understanding of music theory to c. Grade 5 (ABRSM/TCL) and apply this knowledge to practical tasks
- demonstrate techniques to manipulate and compose music
- demonstrate an ability to typeset music clearly within Sibelius notation software
- demonstrate an ability to independently research a subject and write about it critically in an appropriate academic style

## Your tutor

Your tutor is your main point of contact with OCA and will give you support and feedback through the course, primarily through the five marked assignments. Contact with your tutor will be via email, and you can get in touch at any time if you have questions about the course or if you are stuck.

Your tutor's contact details are in the course pack. If you haven't already done so, please introduce yourself to your tutor with a paragraph or two about your experience to date. Add background information about anything that you think may be relevant for your tutor to know about you (your profile) – for example your background and any experience of music so far, your reasons for starting this course and what you hope or expect to achieve from it. Email or post your profile to your tutor as soon as possible. This will help him or her understand how best to support you during the course.

When you email work to your tutor, make sure it is clearly labelled with your name, student number and the assignment number. Your tutor will provide constructive feedback to you as soon as possible after receiving your assignment, usually within 2 weeks. Your tutor reports may also include suggestions for further reading and listening, advice on how to proceed and advice to help you progress. While you're waiting for your report to arrive, you can continue working through the next part of the course.

Note that you're encouraged to reflect carefully on feedback and, if appropriate, to go back to the assignment you submitted and make adjustments to it based on your tutor's comments.

The OCA tuition system is explained in some detail in your Student Handbook should you require further information.

Although you are working from home at your own pace, you can also draw on support from fellow students. The OCA website forums are an ideal place to meet other OCA students, both in music and other subjects, share experiences and learn from each other. These can be accessed via the OCA student website.

## **Your listening and learning log**

Your listening and learning log is an integral element of every OCA music course. It can be used in the manner of a personal scrapbook of ideas and learning. Your log will be checked on a regular basis by your tutor to help guide and personalise your learning. If this is your first course with OCA, you'll find guidance on what to include in your log and how to set up an online learning log/blog on the OCA student website.

Your logs are where you will bring together critical reflections of the music you've heard, your research on composers, repertoire and other aspects of music and your personal reflections on the course, your work and your progress. Here you can also begin practicing the use of academic writing conventions, including referencing, if you quote other writers.

You're strongly recommended to use an online log or blog instead of (or in addition to) a physical learning log. A blog is a great way to consolidate and present your work, findings, observations and reflections for your tutor and peers to review. You can also include links to new research sources you've found so that these are available to your fellow students.

Setting up a blog is free and can be done through websites such as Blogger, Tumblr or Wordpress. On the OCA student website you can find templates to help you set up your log.

## **Plan ahead**

This course represents around 400 hours of learning time. Allow around 20% of this time for reflection and keeping your writing diary. The course should take about a year to complete if you spend around 8 hours each week on it.

As with all OCA courses, these course materials are intended to be used flexibly but keep your tutor fully informed about your progress.

Foundations in Music is divided into five parts, corresponding to the five course assignments. The first assignment will enable your tutor to get to know you, review your work so far and decide how best to help you in the future.

## **Reading and listening**

A suggested listening list for the course can be found in Appendix A at the end of this course. Record your thoughts, reactions and critical reflections on your listening in your learning log; this will be helpful when you come to reflect on your progress.

## **Referencing your reading**

Whenever you read something that you might want to refer to in your projects and assignments, get into the habit of taking down the full reference to the book, article or website straight away. Although it is not a requirement of this course, if you continue on to formal degree level study, the use of academic writing conventions is mandatory.

At the OCA we use the Harvard system of referencing – see the Harvard referencing system guide on the OCA website for a detailed explanation.

## **Specialist musical terms**

Specialist musical terms are shown in bold throughout the course. Some of these can be found in the glossary. Include definitions of any others that you are unfamiliar with in your learning log.

## Course structure

Each part of the course includes elements of the following core strands:

1. Music Theory & Ear Training - the language and grammar of music
2. Music Composition - the art of writing music and expressing your ideas
3. Typesetting and Publishing Techniques - how to use the Sibelius notation program
4. Historical Contexts - musical periods, instruments and composers
5. Special Subject Investigation - A personalised academic investigation, to be agreed with your tutor, gradually producing an academic essay.

The five strands appear in each of the five parts of the course, enabling you to combine your skills in each of these areas. The course is divided into five parts, each of which culminates in an assignment which you'll send to your tutor for review. A number of projects and practical exercises are also included in each section of the course.

Take note of the suggested date (on your tutor reports) for your next assignment but don't feel pressurised. These course materials are intended to be used flexibly. Work at a pace that fits in with your life. If you feel you can complete a particular part of the course quickly, then by all means do so. If you feel you need a little longer, that's fine. However, if there's going to be a considerable delay (e.g. several months) between assignments, contact your tutor and let them know what's happening.

### Making a start

Start by skimming through the course guide to get a feel for the way you'll work. Don't feel you need to read every detail at this stage; this is just a chance to get your bearings. Once you've done this, contact your tutor (see above) and think about what equipment you'll need.

Work through the course in the order it's written. Read the first part of the course thoroughly and ensure you have everything in place before starting. It's a good idea to read each section several times before you start work so you know exactly what you're supposed to be doing.

### Software required

For this course you will need to purchase and install Avid Sibelius. There are two versions of this program, the full version and Sibelius First. The latter is a cut-down version for students which is available at a cheaper price than the full program. Sibelius First will be adequate for this course, but should you continue on to degree level study it is recommended that you upgrade to the full version. There are many features in the full version which are not available in Sibelius First. This course has been written using the latest version of Sibelius.

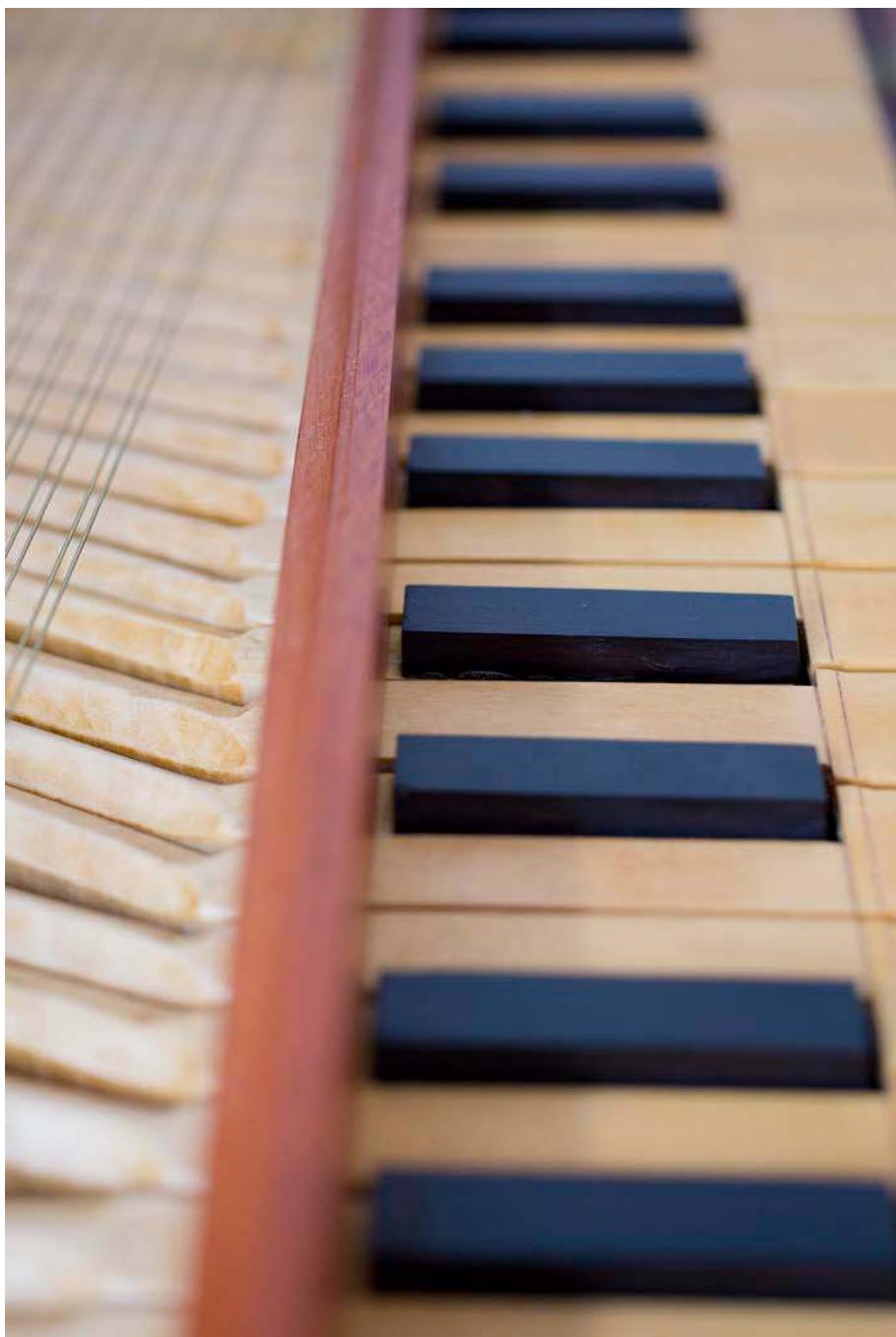
The full version is available at a discount for students in a package called 'Sibelius for Education' and can be purchased outright with an annual upgrade plan or licensed on a monthly subscription basis. Full details can be found at [www.sibelius.com](http://www.sibelius.com). Sibelius is available by download or in physical format from a number of websites and music shops.

Sibelius is a powerful notation program which allows you to create full, customisable scores and parts, and also offers some audio playback. Sibelius has extensive support and help features with a multitude of guides and video tutorials.



## Foundations Music

# Part one



Carla Rees, Clavichord

## Introduction

Western Art Music (or Classical Music, as it is also sometimes called) is a genre of music which spans a tradition of several hundred years, from the music of Medieval times to the contemporary music of today. As this music has developed over time, stylistic trends have emerged, flourished and evolved, leaving us with a vast wealth of repertoire for all combinations of instruments and voices, from solos to works for orchestra, choir, and even electronics. The field of Western Art Music is enormous, and even the most established professional musicians cannot hope to know every single piece; in this course you are embarking on a journey of discovery, in which you will find some familiar repertoire as well as new areas for exploration. You will learn to read and write music, though a system of notation that has also developed across the last centuries, and you will gain an understanding of the three main 'pillars' on which music is formed: rhythm, pitch and harmony.

You do not need to be able to play a musical instrument in order to follow this course, but you may find you are inspired to begin learning one (if you don't already). Practical music-making can be an enormously enjoyable activity, and joining an ensemble or choir can be an excellent way of meeting other like-minded people who share your interests in music. There are numerous organisations that cater for all levels of skill; if you need advice in finding opportunities or teachers in your area, ask your tutor for help, or contact an organization such as Making Music, the Incorporated Society of Musicians or the Musicians' Union.

### Reading Music

Written music is a combination of symbols, signs and text which represent sound and the mood and character of the music. Musical notation is generally logical, but it can take some time to get used to all of the signs and symbols and to understand what they all mean. Like any skill, taking time to practice will help you become more fluent. When you listen to music, try to locate a copy of the score online to look at as you listen. To begin with, it is unlikely that you will be able to follow the score in detail, but you may begin to notice particular features as they become more familiar to you. With all the theoretical aspects of this course, there are many online resources you can consult for more explanation or further examples. Remember too, that your tutor is there to help you and can explain anything that remains unclear. With each new concept, try to look at scores and find examples. Online score libraries, such as IMSLP hold a wealth of examples for you to look at and explore. Be patient in your music reading journey, and get as much practice as you can. Before long, music notation will look a little less like hieroglyphics and you'll begin to imagine the sound of the music you're reading.

## Music history

During this course you will begin to explore the development of Western Art Music throughout history from the early Medieval through to the middle of the Twentieth Century, and will have an opportunity to listen to music by some important composers and their contributions to the development of music.

After completing this course, should you continue on to the OCA's music degree pathway, you will approach musical history subject matter again in the Level 1 course *From the Present to the Past*, a unit which explores each musical period in detail working backwards through history from the present day; a compelling and interesting direction of study.



*Caveman in Mask with Fire* (colour litho), D'Achille, Gino (20th century)  
Private Collection Bridgeman Images

## Musical beginnings

Music has been around since the beginnings of human existence, with sound created through non-verbal uses of the voice, as well as with primitive instruments. One of the earliest known musical instruments is a bone flute, known as the *Divje Babe Flute*, found in Slovenia in 1995. This flute is thought to be over 41,000 years old, and other similar examples have been found in Germany.



*Flute, City of David (bone), Jewish School, Private Collection*  
Photo © Zev Radovan, Bridgeman Images

Over time, music came to be used for various roles, including entertainment, ritual, religious ceremony, incantations, dance, work, war and passing messages. As the world changes, so does our use for music. Think about the way music is used today; can you think of uses that would not have been prevalent 50 or 100 years ago?

## The historical periods of music

For easy classification, the history of music is divided into periods, in a similar way to other arts and historical subjects. Each era has a set of characteristics which developed according to the prevalent ideologies and styles, and the periods of music history often relate closely to those of literature and painting.

Alongside the evolution of ideas, stylistic developments in music often went hand in hand with advancements in musical instrument technology. This often resulted in changes of compositional style as restrictions imposed by instrumental techniques were gradually removed. For example, major changes in instrument design, such as the dynamic capabilities of the piano, or the addition of keys and valves to woodwind and brass instruments respectively had a dramatic impact on the sort of music that could be performed with a level of practical success.

Through this unit you will begin to get a sense of the stylistic differences between periods and you will be able to explore the music of each era through your own listening. Suggested listening lists and links to online playlists can be found in Appendix A as a starting point for your own explorations.

*Important note: The listening lists in Appendix A are for guidance and suggestion only. They are not exhaustive and you are not expected to listen to every one of the examples all the way through. They are a guide and for those that are interested in following up composers' work. However, students are advised to try to listen to at least an excerpt from each composer so that an idea of style can be assessed and put into context. Remember to include notes about the music you listen to in your Listening and Learning Log.*



### Research point 1

Through your own research, try to find approximate dates for each of the main historical periods of music. These are:

#### **Medieval, Renaissance, Baroque, Classical, and Twentieth Century**

You may find there is some overlap between the different eras, and that different sources state slightly different dates. Consult a range of sources and use your judgment to come up with your guideline dates.

Make a list of your sources (including the page numbers of any books you used and the date of access of any websites) in your learning log.

## Medieval Music

### Religious music in the Medieval Period

Notated music, in the form that we know it today, has its origins in the music of the Medieval era (c700-c1450). At that time, the main use for music was religious, and unaccompanied melodic lines, called plainchant or Gregorian Chant, set sacred (usually Latin) texts to music. The rhythms came mostly from the natural rhythms of the text, and elaborately decorated manuscripts presented the texts with an early form of melodic notation.

An example of a score from this era, by Hildegard von Bingen, can be seen here: [Link 1](#). Please note that list of Links are at the back of your course book, or you can find them on the student site in course resources. They are listed separately on this sheet for ease of updating.



Medieval music was built on **modes**, sets of pitches that were the pre-cursor to modern **scales**. Over a period of 200 to 300 years, single line **plainchant** began to be harmonised with **organum**, parallel melodies that followed the same contours but beginning on higher or lower notes. As time moved on the music began to develop into a more complex form with freer lines of melody written around a **cantus firmus** (fixed melody), which was the original plainchant line. Very often these melodies were very well known to the congregation, having been passed on in an oral tradition, and were therefore kept stable, usually sung by the Tenor of the choir, while the other parts embellished it. This became known as the **Ars Antiqua** (the music of the 13th century).

The **Ars Nova** was a new approach to composition which emerged in around 1310, and the term is sometimes used to describe all **polyphonic** (many lines of music sounding together) music from Europe in the 1300s. During this time, notation developed which allowed for a greater sense of rhythmic freedom between the parts. This led to the development of new forms of composition, such as the **motet**, **virelais** and **ballade**.

Some important composers of this period were: **Kassia of Constantinople**, the first known composer with an extant piece of music to her name that has survived the rigours of history; the theologian, philosopher and **Abbess Hildegard von Bingen**; **Léonin**, **Pérotin** and **Guillaume de Machaut**.

## Instruments in the Medieval Period

Outside of the church, the ability to read and write music was not widespread and secular music of the Medieval era was rarely notated. As a result, the music was passed on through oral traditions and much of it has now been lost. However, there is evidence of songs and music for dance, and images of music-making from art works of the time can also be helpful as a way of gaining insight about the musical life of the era.

Political events and changes of national boundaries had an impact on the music of the era, with influences coming from abroad with each new ruling class. This can be witnessed through changing popularity of instruments. For example, in Britain the Anglo Saxon Lyre was superseded by the French troubadour harp, as a result of the Norman Conquest in England (1066) and the intentional change of the native culture by the new rulers.

Troubadours and trouvères were travelling minstrels who went from court to court to entertain through song and storytelling. They were the professional musicians of the time, introducing their instruments, ideologies of chivalry and courtly love, and musical influences across Europe. Other terms for similar musicians in different parts of Europe are bards, jongleurs, minnesinger, skalds or scops (pron. shops). Two well-known minstrels of the time were **Adam de la Halle** and **Bernard de Ventadorn**.



*Page and Troubadour of the 13th century, French School, (19th century)*  
Private Collection © Look and Learn, Bridgeman Images



## Research point 2: *Analytical listening*

As you begin to explore the music in the listening lists and through your own research, it is time to develop an analytical and critical approach to the music you are hearing. This will help you to gain a deeper insight into the music and learn from how it is constructed. To begin with, you do not need to include technical terms in your listening log entries; just use whatever language you feel most comfortable with. As you listen, make notes on questions like those listed below, and on anything else that attracts your attention in the music:

- How would you describe the music to someone who hasn't heard it?
- Is it fast or slow?
- Is it loud or quiet?
- What sorts of sounds are used?
- Is the music for voices or instruments or a combination of both?
- How many instrumental/voice parts are there?
- Does it have a melody and accompaniment, or a solo line, or lots of parts weaving together?
- If it uses voices, what is the text?
- Is it religious or secular?
- Make notes on anything you find interesting or surprising about this music.
- Do you like it? Why?
- How does it make you feel?
- Does it remind you of any other music you've heard?
- Is it consonant or dissonant?
- What elements does it have in common with other pieces from the same era?
- Is there anything you don't like about this music? Why?

Choose three composers from the Medieval era. Write short biographical notes on each one and listen to examples of their work. Write a paragraph in your listening and learning log about each example. Give a personal reflection on your impressions of the music of the Medieval era.

Remember to keep a list of any references used.

## Project 1 A Medieval Timeline

This project is in two parts.

### Part one

As you work through the course, gradually put together a timeline of the historical eras. Include major social or historical events for context, as well as the dates of major composers and works from each era. You can do this in any format you like, but a horizontal timeline is shown below as a suggestion. Fill in the information for the Medieval era, based on your own research.



Example of basic timeline

### Part two

The list below includes some of the instruments used in the Medieval period. Choose any four, and write a brief description of the instrument, what it may have looked like, what it might have sounded like, and in what situation it may have been used in this period.

Pipe and Tabor	Anglo Saxon Lyre	Troubadour Harp	Lute
Cornett	Shawm	Cornu	Psalter
Citole	Rebec	Portative Organ	Hurdy Gurdy
Bagpipe	Sackbut	Horn	Symphonia

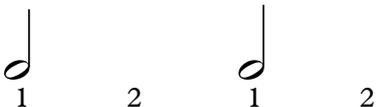
### Musical notation: rhythm

Rhythm is one of the building blocks of music. It is the vital element that makes us want to dance, or march, or tap a finger, hand or foot along to the beat of the music. A regular pulse can be represented through the use of a one-beat note, the crotchet:



In notated music, each note value has its own symbol. Some of these are shown below:

 Crotchet (Quarter note) = 1 *crotchet beat*

 Minim (Half note) = 2 *crotchet beats*

 Semibreve (Whole note) = 4 *crotchet beats*

The American system of note naming, included here for reference, calls the semibreve a whole note, and all other values are expressed in relation to this, so the American name for a minim is a half note, and a crotchet is a quarter note. This can be useful as a way of remembering the mathematical relationships between the durations.

### Exercise 1 Opening and Exploring Sibelius

Now is the time to start using Sibelius. For help installing the software, advice can be found in the Sibelius forums here: [Link 2](#).

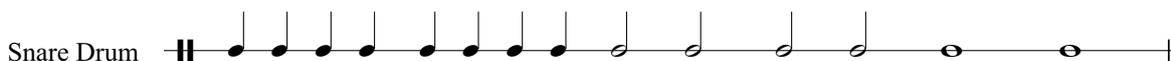
### Help during the course

During the course, you may also find it very helpful to access help and guidance materials provided by Sibelius. These can be accessed from the *Learn* tab of the *Quick Start* menu or the *Help* option on the *File* menu within the main program (shown right) and include tutorials, guides and introductory help videos.



Open *Example1.sib* (found in the course resources) in Sibelius. You should see something as below.

## OCA Foundation Music: Example 1



This is a rhythm for snare drum and, as it is an unpitched instrument, it is written for on a single line. Follow the note types along the line, tapping out the rhythm whilst counting the number of beats.

Use the functions on the **Play** tab to hear a playback of the rhythm. Use the *reset* button (left facing arrow with a vertical line) to make sure the green playback line is at the beginning, and press play. Try to clap the rhythm in time with the playback.



### Tip

For an explanation of each button on Sibelius, and to discover the keyboard shortcuts, hover the arrow/pointer over each function (eg play, stop, reset etc.) Also note the click (or metronome) button, which is circled on the picture below in RED. This will allow you to hear the beats whilst you are counting along.



The play, stop, rewind and reset functions on the 'Play' tab of Sibelius

You are now ready to compose your own rhythm. Using the example as a starting point, change the note values. To do this, click on any of the notes and select either a crotchet, minim or semibreve on the *Keypad* (shown right and circled). Experiment, change things, see what happens to the notation and what subsequently happens to the playback.



### Tip

If you cannot see the keypad, you can also turn it on/off via **View > Panels > Keypad**.



## Bars, Barlines and Time Signatures

To organise note values into clearly readable units, vertical lines are inserted in between groups of notes. These lines are called *barlines*, and they group notes together into *bars*. A bar may contain any number of beats, but it is most common to see bar lengths of 2, 3 or 4 beats. The first beat of the bar is usually a little stronger than the rest (think of the distinctive rhythm of a **Waltz**, for example, with a strong first beat and two lighter ones) and a composer chooses the number of beats in each bar according to the emphasis he or she wishes to create.

In order to define how many beats appear in each group, a *time signature* is used at the beginning of each piece, and before any subsequent change of groupings. The time signature is made up of two numbers; the top number shows how many beats are in each bar, while the bottom number shows what kind of beats they are. The number 4 at the bottom represents crotchet beats (the American system of note naming can help to make sense of this), as in the examples below:

$\frac{2}{4}$  = 2 crotchet beats in a bar

$\frac{3}{4}$  = 3 crotchet beats in a bar

$\frac{4}{4}$  = 4 crotchet beats in a bar

Let's look back at the snare drum example, this time with the time signature and bar lines included:

## OCA Foundations Music: Example 1



Example 1a

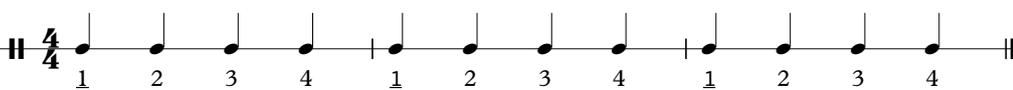
The time signature here is four-four (4/4), meaning four crotchet beats in a bar, and you can see that each bar clearly adds up to four beats.



### Tip

Bars are usually numbered within a piece of music so that they can be used as a point of reference. The *bar numbers* are often found on the left hand side of the line of music, or sometimes above the line.

Example 2, below, shows music in each of the time signatures discussed above. Audio files can be found in the course materials. Listen to each and notice the stress on the first beat of each bar.

Ex 2a  $\frac{4}{4}$  

Ex 2b  $\frac{3}{4}$  

Ex 2c  $\frac{2}{4}$  

Example 2 a-c

Four beats in a bar (quadruple time) is perhaps the most commonly found time signature, particularly in popular music, whilst three beats in a bar (triple time) is often used in music for dances, such as waltzes and minuets. Two beats in a bar (duple time) is often used for music like marches.

### Exercise 2 Ear Training

Listen to Examples 3a, 3b and 3c in the Audio Files.

- Example 3a is in duple time, feel the 2 beats in the bar (Strong - Weak)
- Example 3b is in triple time, feel the 3 beats in the bar (Strong - Weak - Weak)
- Example 3c is in quadruple time, feel the 4 beats in the bar (Strong - Weak - Medium - Weak)

Now listen to Examples 4a, 4b and 4c. Try to work out which is which. The answers can be found on Page 50.

### Exercise 3 Listening and Reflection

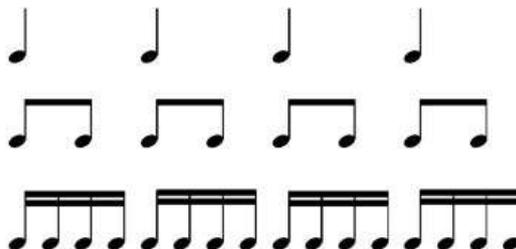
Use your own music collection or an online service, such as Spotify or Youtube, to listen to some of the pieces of music listed below. See if you can identify whether they are written in duple, triple or quadruple time. Make notes in your listening and learning and then check your answers against those given on page 50.

- 'Tritsch Tratsch Polka' (Johann Strauss)
- 'Sarabande in D minor' HWV 437 (Handel)
- 'The Sailor's Hornpipe' (Trad.)
- 'We Will Rock You' (Queen)
- 'Feed the Birds' (from Mary Poppins)
- 'Finale from William Tell Overture' (Rossini)
- 'Libertango' (Astor Piazzolla)
- 'The Times They Are A-Changin'' (Bob Dylan)
- 'In the Hall of the Mountain King' Op.46 (Grieg)

Once you know the answers, listen again and see how clearly you can feel the pulse. Make some reflective notes in your log – were the answers as you expected? Did your perception of the music change once you knew the answers? How easy or difficult was this exercise for you?

### More rhythms Quavers and Semiquavers

There are also time values that are shorter than crotchets. A **quaver** lasts for half the length of a crotchet and a **semiquaver** for a quarter of the length of a crotchet.



The image shows three rows of musical notation on a staff. The first row contains four crotchet notes (quarter notes). The second row contains four quaver notes (eighth notes), each consisting of two eighth notes beamed together. The third row contains four semiquaver notes (sixteenth notes), each consisting of four sixteenth notes beamed together. To the right of each row is a text label defining the note type and its duration relative to a crotchet beat.

Crotchet (Quarter note) = 1 crotchet beat

Quaver (Eighth note) = half of a crotchet beat

Semiquaver (Sixteenth note) = quarter of a crotchet beat

## Beaming

Example 5a below shows what three bars of four-four look like if filled with individual crotchets, quavers and semiquavers. An audio of this example can be found in the course materials; listen to the notes halving in value with each subsequent bar.



Example 5a

When the notes are written out individually like this, it can be difficult to keep track of how many repetitions of each kind of note value there are. To make reading easier, it is usual for groups of quavers, semiquavers and even faster notes to be beamed together into beats. In the example below, it can clearly be seen that two quavers joined together make up one beat, and so do four semiquavers. In each bar, the four main beat groups are immediately visible:



Example 5b

Example 5b can be found as a Sibelius file in the course materials. Play through the example following the subdivision of beats, imagine attaching words of the same number of syllables to each group, perhaps *Thames* for the crotchets, *Danube* for the quavers and *Mississippi* for the semiquavers, as this can often help.

## Exercise 4 Beaming



Example 6

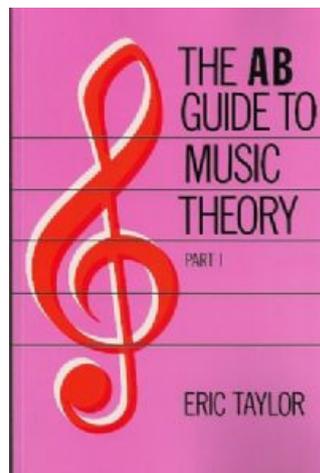
Open Example 6 in Sibelius and use the options on the 'beaming' tab of the keypad (highlighted in red) to correctly beam the rhythm into groups of beats. Remember that hovering the pointer over the different buttons brings up a description.

Sibelius often automatically beams the notes for you, but it is important to learn how to manually change the beaming using the appropriate buttons (Right: circled in red). After you have finished check your answer against the one given on page 50.



### Tip

More information about time signatures and beaming can be found in Chapter 1 of *The AB Guide to Music Theory - Part 1*<sup>1</sup> which is highly recommended as a study resource for the whole course.



<sup>1</sup> Taylor, E. (1989) *The AB Guide to Music Theory - Part 1*. Amersham: Associated Board.

## Pitch

The human voice is usually the first contact we have with musical pitch; by singing a nursery rhymes as children we quickly develop a natural experience of a range of notes, both low and high. **Pitch** is a description of how high or how low a note is, and can be shown either through musical notation or even described precisely by its frequency, measured in Hertz.



### Tip

Although this scientific identification of pitch lies outside of the scope of this course, a detailed introduction may be found here: [Link 3](#)



Marie Hugo, *Zoe Chante I*, 1993 (tempera on wood) (Contemporary Artist)  
Private Collection, Bridgeman Images

In musical notation, each note has its own name, based on the first 7 letters of the alphabet, A to G.

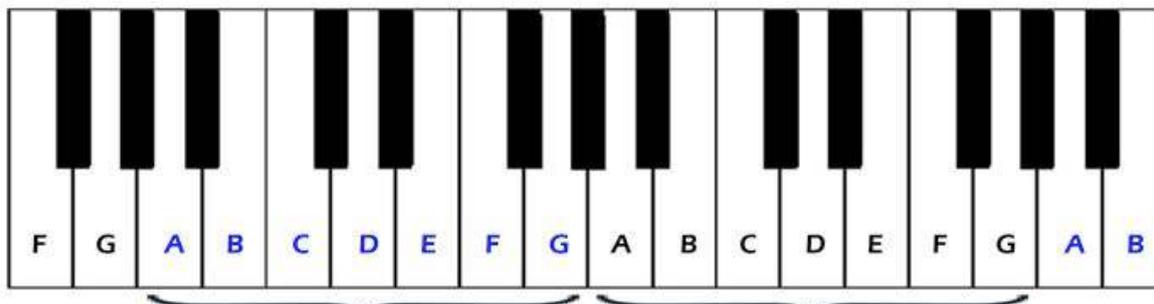
**A - B - C - D - E - F - G**

Instead of proceeding to H, I and J, the musical alphabet then repeats itself:

**A - B - C - D - E - F - G - A - B - C - D - E - F - G - A - B - C (etc.)**

Each repetition of the pattern (so for example, from the first A to the second one) is known as an **octave**.

This can be shown using the layout of a piano or keyboard, where the repeating pattern is easier to identify. Notice that each time the pattern of notes repeats, it corresponds with the repeating layout of the keyboard, so for example, every C is placed to the left of a group of 2 black notes, and every F is placed to the left of a group of three black notes:

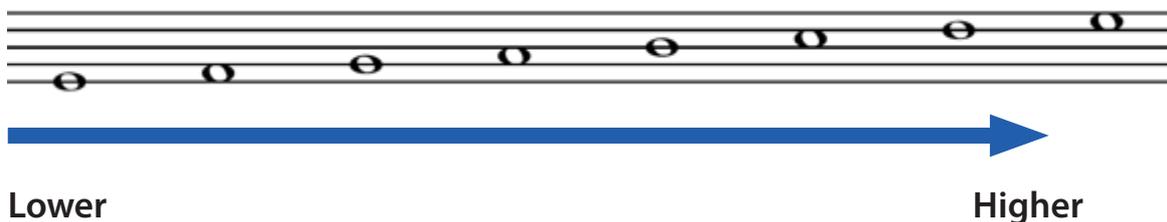


### Tip

An awareness of the positions of notes on the piano keyboard can be useful, especially when dealing with the theoretical aspects of music. There are number of online quizzes which can help you, such as this one - [Link 4](#)

## Staves and clefs

Notated music gives a graphic representation of these notes on a five line **stave** or **staff**, with notes drawn either on a line or in the space between them. Think of the stave like a ladder; the notes get higher in pitch the further up the stave they are placed:



Each stave allows for a relatively wide range of pitches, but cannot include the whole range found between, for example, the lowest and highest notes of the piano. To solve this problem, different **clefs** are used to indicate how high or low the notes are. The two most common types of clef are the **treble clef** and the **bass clef**.

The **treble clef** is used for high-pitched material, such as the right hand of the piano, instruments such as the flute or violin, and female voices. It is a form of G clef, as the middle, and starting point, of the clef curls around the line which represents a G.

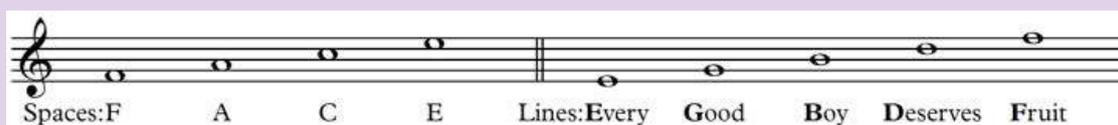


Raising or lowering the note from that point moves the notes up or down the musical alphabet:



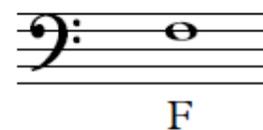
### Tip

Use mnemonics to learn the positions of the notes on the treble stave: **FACE** for the notes in the *spaces* and **Every Good Boy Deserves Fruit** for the lines:



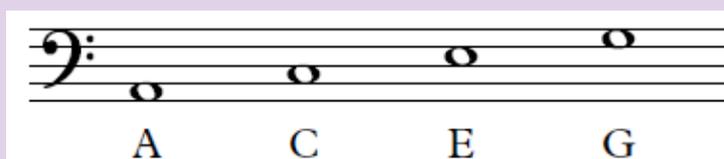
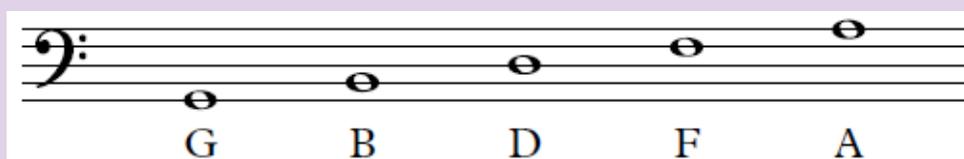
Online games can give you more practice in learning the note names on the treble stave; try for example: [Link 5](#)

For lower pitched notes, we use the **bass clef**, and this is commonly seen in music for the left hand of the piano, low male voices and bass instruments such as the cello, double bass and bassoon. The bass clef is an F clef, as the clef begins on the F line, which is also the line that runs in between the two dots.



### Tip

For the bass clef note positions, these mnemonics may help: **All Cows Eat Grass** for the notes in the *spaces* and **Grizzly Bears Don't Fly Airplanes** for the *lines*:



For practice in identifying bass clef notes, try this online quiz:

[Link 6](#)

### Exercise 5

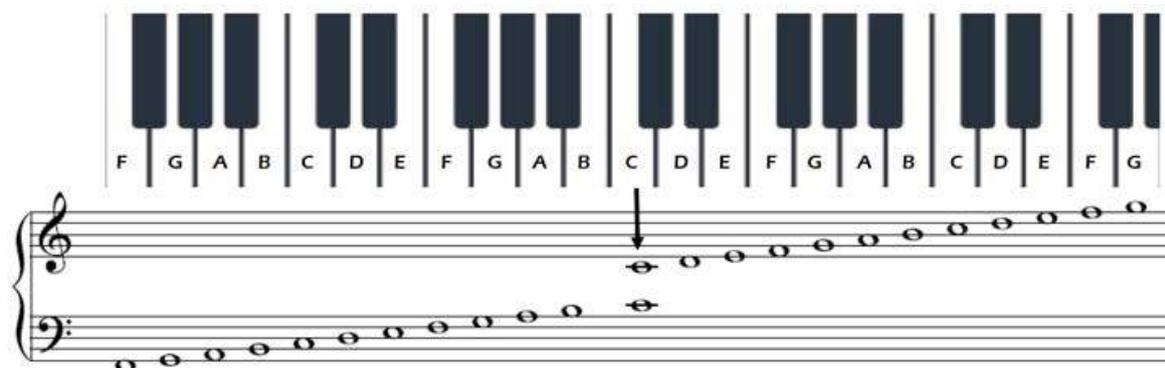
Clefs are an important aspect of notated music, since without them it is impossible to tell how high or low a note is. You will need to include them in any music you write down. Practice drawing both treble and bass clefs. You may find you need to do a few examples of each (and particularly the treble clef) before it becomes easy to draw well.

For the treble clef, begin on the G line and draw a spiral outwards, so that the top touches the line above and the bottom touches the line below. As you reach the left hand side of your starting point, begin to move in slight a diagonal which goes up towards the right, until you reach the top line of the staff. Create a loop at the top, and draw a vertical line down through the middle of the spiral and make a hook at the bottom under the staff.

For the bass clef, begin at the F line and move round in an arc from top to bottom. Don't forget the two dots around the F line at the end!

## The Grand Staff

Instruments which are capable of covering a wide pitch range, as well as playing many notes at a time, such as the piano or harp, use both clefs together in the **Grand Staff/Staff**. Here the two staves are joined by a curved bracket on the left hand side, indicating that both are to be played together. To illustrate this, and to see how the notes flow from the bass to treble clef, here is the piano keyboard against the grand staff:



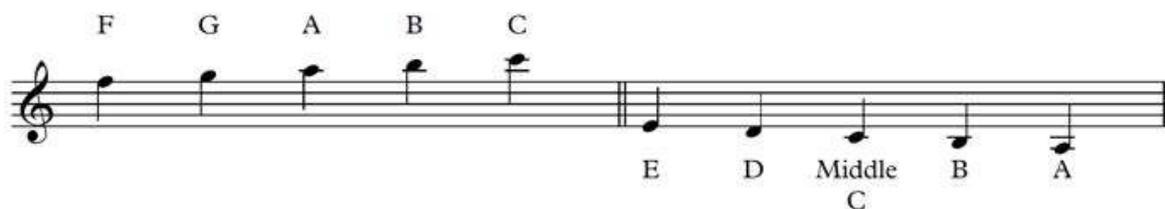
Example 7

At the overlap of the two staves, you can see two notes, indicated by an arrow. These notes are exactly the same pitch. This is **Middle C** and is the C closest to the middle of the piano keyboard. Middle C lies below the treble staff and above the bass staff. In both clefs this note lies outside of the main notes of the staff, and is written with a small line going through it. This is called a **ledger line**.

There is an audio file of Example 7 in the course resources.

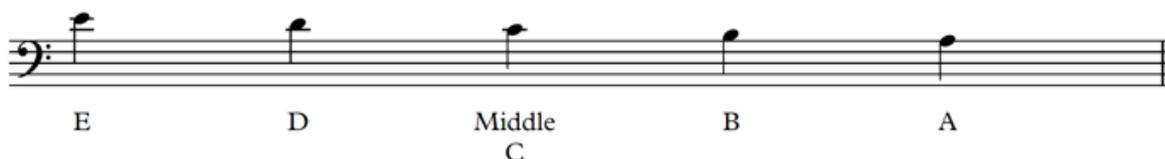
## Ledger Lines

As we have seen, **middle C** is written on an extension of the staff called a **ledger line**. These **ledger lines** can be extended above and below the range of the staff as follows:



Ledger lines can also go further than these, extending a long way from the original staff, as is the case with an instrument such a flute that has a wide and high range.

The lower (last 5) notes in the treble clef example above translate to the following notes in bass clef (*note the position of middle C in each example*). These notes sound at exactly the same pitch.



## Rests

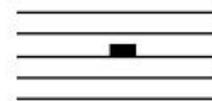
In the same way that notes have different values, we also need to be able to show periods of silence in the music and these are notated using a set of symbols called rests. Below are the rests next to their sounding notes.



Semibreve / Whole Note



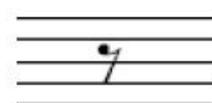
Minim / Half Note



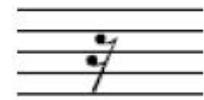
Crotchet / Quarter Note



Quaver / Eighth Note



Semiquaver / Sixteenth Note



Example 8

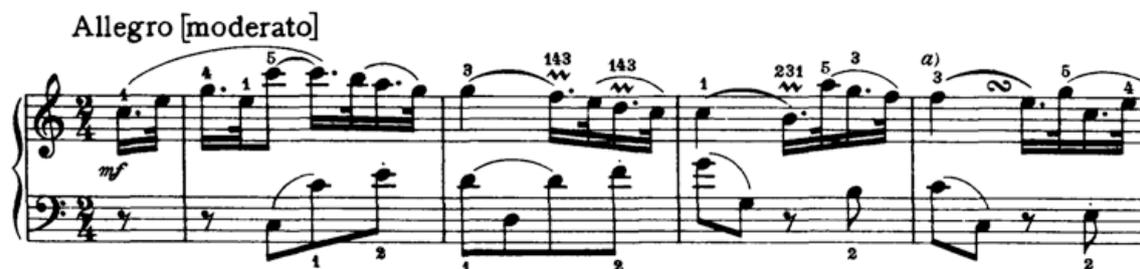
Example 9 below, which can also be found as a Sibelius file, is a passage of music with rests inserted. Listen to the Sibelius playback to see how the different periods of silence feel. At this point note one of the most important rules of notation; bars must always add up to the correct number of beats, dictated by the time signature, regardless of the mix of sounding notes and periods of rest.



Example 9

## Project 2 Recognising features in a score

Below is an extract from a piano sonata by **Haydn**. While some of the symbols are likely to be unfamiliar to you, you will notice that there are many features which you are now able to identify.



Example 10: Piano Sonata No 21 in C by Joseph Haydn, 1st Movement

Download the score from IMSLP via the following link:

[Link 7](#)

The extract shown above is the first line of the piece. On your copy, either on the computer or on a print-out of the first page, annotate the following features:

1. Treble Clef
2. Bass Clef
3. Grand staff
4. Bracket
5. Ledger Line
6. The note B above middle C
7. The note G below middle C
8. Time Signature
9. A quaver
10. A crotchet
11. A quaver rest

How many beats in the bar are there?

Find a recording of this sonata online using a search engine. There are many sources of online recorded music, such as YouTube, SoundCloud and Spotify, and you can often also access extracts of recordings from CD sales pages.



### **Tip**

When using the internet as a source for recordings, try to avoid the temptation of just listening to the first example you find. Make a note of who the performer is, and try to find out a little about them, their reputation, their training and their particular musical interests. At a time when anyone can post their recordings online, developing a sense of quality control is an important part of learning about music. Try to include some notes about well-known performers on a range of instruments in your listening and learning log.

Listen to the beginning of the Sonata. Can you hear the beat? Try to tap along as you listen. What is the mood of the music? Is it fast or slow? How does it make you feel? Does the composer use mainly high notes, or low notes or a mixture of both? Are there lots of chords, or is each hand only playing one note at a time? Do you like it? Why? Write down your responses to the music in your listening log.

## Project 3 Pitch

Start a new score in Sibelius using a Treble Staff. This can be done by using the following:

**(New Score > Treble Staff > Create** on Quick Start menu, or via **File > New**)

Choose a time signature of 3 or 4 crotchets in a bar.

Write a short melody of 4 or 8 bars, using the notes C, D, E, F, G, A and B. Start and finish on a C, and include a mixture of notes and rests.

To input notes, select the note value on the keypad, and click on the staff on the relevant line or space. If you find that you have entered the wrong pitch you can alter it using the up and down arrow keys on your computer. You can also enter notes using your computer keyboard by using the note names A to G, or by dragging with the mouse.

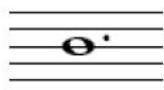
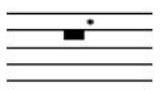
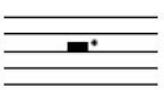
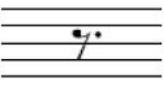
Mistakes can be corrected by using the backspace key, or by clicking and deleting. To stop or start entering notes at any point, use the shortcut key 'N' on your keyboard or move between notes with the right and left arrow keys. You can also use the Escape key to stop entering notes and to clear the selection.

You can switch between note values whilst entering data by using the keypad, as you did earlier. Sibelius will sound the notes as you put them in and you can also use Sibelius to play back what you have entered so far by using the Play functions learnt earlier.

***Note: Although Sibelius works out rests automatically, do not rely on the groupings of the rests. They should follow the same principle as notes, grouping beats together.***

## Dotted notes and ties

Sometimes it is necessary to produce a note that is longer or shorter than a whole number of beats. There are two main ways to do this. Firstly **dotted notes**; by adding a dot after the note, you can increase the length by half as much again. So, a crotchet (1 beat) becomes a dotted crotchet (1 ½ beats), a minim (2 beats) becomes a dotted minim (3 beats) and so on. Rests can also be dotted and you can find a table of these notes for your reference below. Dots can be added to notes in Sibelius using the Keypad.

	NOTE	REST	VALUE (No. of Beats)
DOTTED SEMIBREVE			6
DOTTED MINIM			3
DOTTED CROTCHET			1 1/2
DOTTED QUAVER			3/4

Example 11

Look back at the Haydn example to see dotted semiquavers used in the context of a melody line. Listen to the opening of the piece again and pay particular attention to the dotted rhythms.

A **tie** is a line that lets you join together any number of different note values of the **same pitch**. This means that you can extend a note between beats, or across barlines, or even several bars at a time to continue a note for much longer:



Example 12

In Example 12, the first note (G) is tied to the second note creating a note that lasts 2½ beats (minim + quaver).

In bar two, the last note (A) is tied to the next note in the following bar creating a note that lasts 6 beats (minim + semibreve).

Finally, the notes (G) in bars 4 and 5 are tied together creating a note that lasts 8 beats (semibreve + semibreve).

## Ties, Dotted Notes and Groupings

It is important to note that ties and dotted notes are used in different situations.

Dotted notes should be used when the notes fit within a standard beaming group, and follow the rules of beaming used in standard notation. Therefore they can only be used within a bar, and should not be used to cross the middle of a bar in four-four.

Ties can be used to go against the beaming groups, so can join together different beamed groups and can cross barlines. They should not be used where it would be appropriate to use a dotted note.

The image displays six musical examples arranged in a 3x2 grid, comparing correct and incorrect uses of ties and dotted notes. Each example consists of a single staff with a time signature and a sequence of notes.

- Row 1 (2/4 time):**
  - CORRECT:** A dotted quarter note followed by an eighth note in the first bar, and a quarter note in the second bar.
  - INCORRECT:** A dotted quarter note followed by an eighth note in the first bar, and a dotted quarter note in the second bar. A tie is used to connect the eighth note of the first bar to the dotted quarter note of the second bar.
- Row 2 (3/4 time):**
  - CORRECT:** A dotted quarter note followed by an eighth note in the first bar, and a quarter note in the second bar.
  - INCORRECT:** A dotted quarter note followed by an eighth note in the first bar, and a dotted quarter note in the second bar. A tie is used to connect the eighth note of the first bar to the dotted quarter note of the second bar.
- Row 3 (4/4 time):**
  - CORRECT:** A dotted quarter note followed by an eighth note in the first bar, and a quarter note in the second bar.
  - INCORRECT:** A dotted quarter note followed by an eighth note in the first bar, and a dotted quarter note in the second bar. A tie is used to connect the eighth note of the first bar to the dotted quarter note of the second bar.

### Example 13

In the first two examples, dotted notes are appropriate as they do not cross the beaming groups (as quavers may be joined in groups of four or two in a bar of 2/4).

Music written in four-four (4/4) time, such as the final example, is usually beamed in two distinct groups of two beats. This means that a tie must be used instead of a dotted rhythm to connect a longer note over the centre of the bar. Compare the correct and incorrect versions, and notice the additional clarity of beats in the correct one.

*More about groupings can be found Chapter 5 of the AB Guide to Music Theory - Part 1.*

## Project 4 Answering Rhythms

The rhythmic structure of a piece is an important way of creating balance and direction in a composition. In this project, you will begin to develop your sense of structural balance through the composition of answering rhythms.

If you open Project 4 in Sibelius you should find three unfinished rhythms:



Project 4.sib

Try tapping, or clapping, the rhythms before you listen through in the Sibelius file. Play it through several times to help familiarise yourself with the **motif**.

Like speech, music is divided into **phrases**, and these can often be structured with a question/answer dialogue. Practicing the creation of these phrases is a useful way to begin developing your compositional ideas. Your answering rhythm may contain elements of the given 'question', and to balance the question well it should be a similar length. To get a sense of closure at the end, a longer note might be appropriate.

Come up with answers to the rhythmic questions given.

After you have composed your rhythms, write a paragraph or two about how you approached the project and how well you think it went. Save this as 'Project 4 Commentary'; you will need to send it to your tutor along with Assignment 1.

## Musical terms and direction

In addition to pitch and rhythm, musical scores provide information about the speed, style and mood of the music in order for performers to be able to recreate the music in the way the composer imagined.

Many of these terms and directions are written in Italian, but they are also written in other languages, including English, French and German. As you work through the course you will gradually build up your specialist musical vocabulary, which you can use in your listening logs to help describe the music you hear.

### Tempo

**Tempo** is an important term, and is used to describe the speed at which a piece should be played (e.g. at a fast or a slow tempo). It can also be used to return a piece of music to the original speed after slowing down or speeding up, through the term 'a tempo' (in time). Terms that concern speed are generally written above the staff.

<i>Accelerando (accel.)</i>	gradually getting quicker
<i>Adagio</i>	slow
<i>Allegretto</i>	fairly quick
<i>Allegro</i>	quick
<i>Andante</i>	at a walking pace
<i>Lento</i>	slow
<i>Moderato</i>	moderately
<i>Rallentando (rall.)</i>	gradually getting slower
<i>Ritardando (rit. or ritard.)</i>	gradually getting slower
<i>Ritenuto (rit. or riten.)</i>	held back
<i>Tempo</i>	speed/time

To add these terms in Sibelius, right-click on any area of the score, select **Text** and then **Tempo**, left-click on the score where you want to add the tempo (a cursor will then appear) and then either type what you want or right click to be given a list of common terms to choose from.

Some markings which indicate a gradual change in tempo (such as **rit** and **accel**) might also need a dotted line to indicate how long they last for. These can be found in the *Lines* section of Sibelius. Right-click on the score and select *Line*, or use the *Notations* tab and then *Lines*. After selecting the line style you can then left-click to place it on the score, and also hold and drag the sign to elongate it. This has the function of setting where the speed change will start and end.

## Dynamics

**Dynamics** are terms which indicate volume. Using these terms, composers are able to create a hierarchy between parts, allowing the main melodic material to be played louder than accompaniment figures, and creating contrast between loud and soft sounds.

<i>forte (f)</i>	loud
<i>fortissimo (ff)</i>	very loud
<i>mezzo forte (mf)</i>	moderately loud
<i>mezzo piano (mp)</i>	moderately quiet
<i>piano (p)</i>	soft
<i>pianissimo (pp)</i>	very soft
<i>crescendo (cresc.)</i>	gradually getting louder
<i>decrescendo (decresc.)</i>	gradually getting softer
<i>diminuendo (dim.)</i>	gradually getting softer



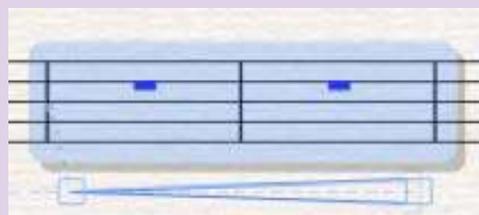
Terms concerning dynamics are generally placed below the staff, as shown below. These marks can be added by right-clicking on the score and selecting **Text** and then **Expression**, left clicking on the score to place the cursor, and then right-clicking for options.

There are also additional signs for gradually getting louder or quieter, informally called 'hairpins', that can be placed in the score using the *Lines* menu. They can also be added using shortcuts, *H* for crescendo and *Shift+H* for diminuendo.



### Tip

You can also preselect the length of these markings by highlighting the section to cover before using the shortcuts.



## Other terms and signs

A wide range of other terms and signs appear in music, for example to describe mood, style, articulation, or to indicate that a section of music is to be repeated. Examples of some of these are shown below.

<i>Cantabile</i>	in a singing style
<i>Da capo (D.C.)</i>	repeat from the beginning
<i>Dal segno (D.S.)</i>	repeat from the sign (♯)
<i>Fine</i>	the end, finish (indicating where to stop)
<i>Legato</i>	smoothly
<i>Poco</i>	a little
<i>Staccato (stacc.)</i>	short, detached

Other markings are more easily shown on a passage of music. Each symbol is explained in the numbered list below.

The image shows a musical staff in 4/4 time with a treble clef. The tempo is marked as ♩ = 98. The staff contains four measures of music. Measure 1 has a slur over the first two notes and staccato dots under the next two. Measure 2 has a fermata over the final note. Measure 3 has an 8vb line under the first two notes and an 8va line above the next two. Measure 4 has accent marks over the first two notes. The piece ends with a double bar line and repeat dots.

Example 14

1. At the start of the piece and at every subsequent change of tempo, the metronome mark specifies exactly the intended speed in beats per minute. In this example, the crotchet shows the type of beat, and the number tells us there are beats per minute. Above the staff is the **metronome mark** which is included to exactly specify the intended speed which, in this example, is 98 crotchet beats per minute (BPM).
2. Notice the difference between the first and last pairs of notes in bar 1. The first pair have a smooth arced bracket between them (not to be confused with a tie). This is a **slur** which tells the performer to play the notes smoothly (*legato*).
3. The second pair have dots under them, which means to play the notes short and detached (**staccato**).
4. At the end of bar 2 there is a pause mark  $\frown$  which means to hold the note longer.
5. In bar 3 the first pair of notes has an 8vb (ottava bassa) line under them, meaning to play those notes an octave below what is written.
6. Similarly, the second pair has an 8va (all'ottava) line above, meaning to play the notes an octave above what is written.
7. In bar 4 the first two notes have **accent** marks over them; play them with more emphasis than normal.

8. Finally at the start of bar 3 and the end of bar 4 you have thick black double barlines with dots inside. These are repeat marks which tell the performer that when they have reached the end of bar 4 they must go back to the start of bar 3 again and repeat that section.

Example 14 can be found as an audio and Sibelius file so that you can follow the markings in the music.

- All these markings can be added to scores in Sibelius using either the **Lines** function or via the **Keypad**.
- D.S., D.C. and Fine and other repeat terms can be found using right-click **Text > Other System Text > Repeat** (D.C. etc.).
- Slurs can also be added by highlighting the area to bracket and pressing **S**.
- You can also highlight and copy and paste sections of music using **Ctrl+C** and **Ctrl+V**.

A full list of shortcuts can be found online in the Sibelius handbook: [Link 8](#) and also a summary here: [Link 9](#)

## Special subject investigation: An Introduction

Academic research, presented in written form, for example in essays, critical reviews and dissertations, is an integral part of the communication of ideas at degree level. Research can lead to a fascinating journey of discovery and a detailed knowledge of a particular aspect of the subject.

Your Special Subject Investigation (SSI) is an opportunity to gain a deeper knowledge of an area of music, where you will develop your writing skills under the guidance of your tutor. The SSI is a 1000 word essay on a topic of your choice, which you will submit at the end of the course as Assignment 5.

### Exercise 6 Choosing a subject

First, you must choose a topic. Your SSI can focus on any area of Western Art Music that appeals to you, but must be written in an academic style, and based on research and critical engagement rather than on personal opinion.

Whilst the choice of the subject is very much your own, it must be chosen carefully. It might be, for example, a style of music, a period of music, a composer, a conductor or performer, an instrument or family of instruments.

Your tutor will advise you about the suitability of your choice, but to begin with, do some preliminary research to narrow down your possible subject areas to two or three possible topics.

## Research sources

To be able to research successfully, you need to know where to look for relevant information. Books and the internet are an obvious starting point, but others are also worthy of exploration. Newspapers, radio programmes, interviews, documentaries, sleeve notes, recordings, scores, and even paintings and other iconography can give you clues to particular research topics.

## Libraries

Local libraries may have limited specialist musical material, but in addition to books, many will have access to recordings and some archive material such as newspapers and journals. Bigger city libraries will have a wider selection of materials and many university libraries will allow members of the public to join. In these you will find a large range of books, journals, dissertations and academic scholarship.

## Internet

The internet has revolutionised the way that information is stored and shared, and there are many websites that will help you in your research.

Always keep a list of the sites that you visit as these will go towards your bibliography at the end of the final assignment. Some useful types of website:

- Search engines (such as [Google.com](https://www.google.com) or [Bing.com](https://www.bing.com)): Browser searches return valuable potential avenues of research to follow up.
- Publishers', composers', conductors', ensembles' and musicians' websites: These are full of first-hand information, such as biographies, commissions, activities, blogs and links to further areas of research.
- Academic search engines such as Google Scholar ([scholar.google.co.uk](https://scholar.google.co.uk)) and databases such as [JSTOR.org](https://www.jstor.org) contain scholarly and academic papers that are not generally found through other online sources.
- Library websites - many county library services also allow online access to articles and other external partner institutions like the Naxos music service.
- TV and radio station websites – these will often contain a number of 'on demand' services with interviews, documentaries and live performances. YouTube, Vimeo and other video streaming services are also often a good source of media material.
- Online score libraries - websites such as the Petrucci music library ([www.imslp.org](https://www.imslp.org)) contain many thousands of scores that will enable you to study scores that are out of print or very hard to find.



### Tip

Check your sources! As with online recordings, it is important to develop a sense of quality control with your use of online written sources. Try to find out who wrote the material you are reading and what their authority is. Can you trust that what they are saying is accurate? Although Wikipedia may give you a basic outline of information, as it is not fully academically referenced, it must be avoided when referencing in your essays. It is an open and editable resource, written, edited and moderated by a large number of users, often anonymously, so, although entries can be exceptionally helpful, they can also contain mistakes or misleading and incorrect information. Use such a website as a starting point rather than as an authoritative resource.

## Other Sources

### Shops

Old book stores can be very useful for tracking down interesting information, if you have the time and patience to browse, or get to know the shop owner who may well be able to help you better than you think! Charity shops are also another goldmine of inexpensive second hand books. Some specialise in books, or in music, and have some fascinating collections that may also come in useful.

### Recording liner notes

Liner notes are often full of useful information written by specialists. Always reference the recordings and the name of the author of the article using the Harvard referencing method (more of this in Part 2 and in Appendix D).

### TV and Radio

There are potentially a large number of radio and TV programmes and interviews that may be of use to you. These can be very well researched and supply the relevant information in sections that you can readily digest. Often broadcasters have websites that enable you to listen or watch programmes again, such as the BBC's iPlayer ([www.bbc.com/iplayer](http://www.bbc.com/iplayer)).

### People

Don't forget that research can also come in the form of undertaking your own interviews with people closely related to the topic you are researching. For example, you might be able to make contact with a living composer, or the performer who premiered a particular piece, or on a leading scholar in a particular area. Remember if you are approaching these people that they may not reply immediately, so factor a little extra time into your research, and always treat any expert you approach with respect, and observe internet etiquette at all times if contacting them through social networking or email. Introduce yourself and explain a little bit about the project, and don't expect that everyone you ask will be in a position to give you some of their time.

## Assignment 1

### Replicating a piano piece using Sibelius

Before published music was widespread, composers would often ask their students to make handwritten copies of scores as a way of learning the music and understanding the teacher's style. In some cases, these student copies are the only existing manuscripts of individual works, and we have been able to learn much from them about the music of the past.

In this assignment, you will practice your Sibelius skills by replicating an existing piece of piano music. On the following page you will see a 20 bar piece for piano that you will replicate from scratch.

Aim to get as close as possible to the original. Don't forget the time signature, tempo and dynamic markings, title and all other details, paying particular attention to the pitches and lengths of notes.

This assignment draws together all the Sibelius skills that you have learnt so far.



#### Tip

To get started you must create a new score for piano, either using the options on the *Quick Start* menu or via *File > New*. You will find *Piano* under *Solo Instruments*. Note: You can also add/remove instruments within a score using the functions on the *Home* tab.

Save this file as 'Assignment 1'. Next, write a short explanation of how you tackled this project, reflecting on anything you found difficult, or easy. Save this as 'Assignment 1 commentary'. You will need to send both files to your tutor.

# OCA Foundations Music - Assignment 1

adapted from 'Musette' by J.S. Bach

Andante ♩ = 80

*p* *f*

5

*p* *f* **Fine**

9

*mp* *cresc.*

13

*ff* *pp*

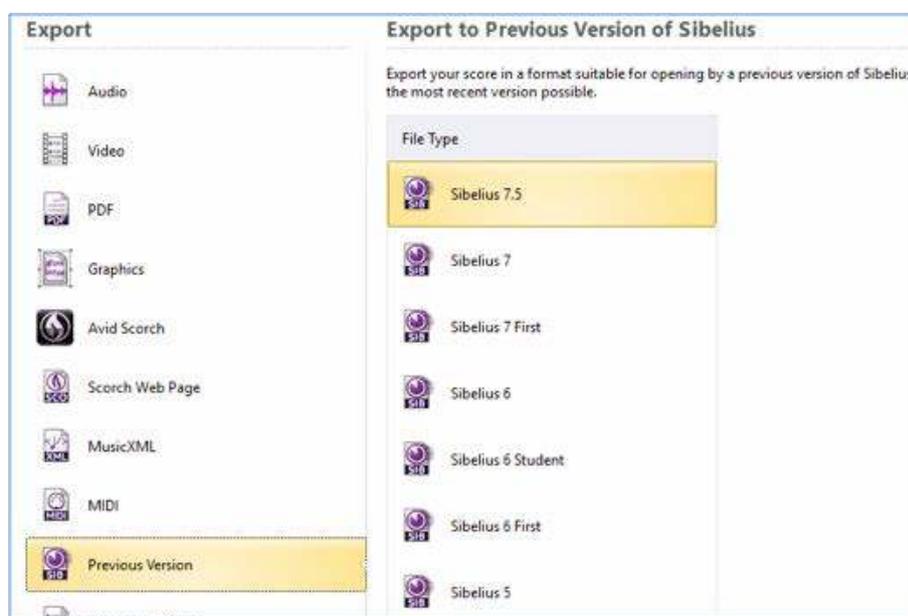
17

*f* *p* *f* **rall.** **D.C. al Fine**

You have reached the end of Part 1 of this course. Now is the time to compile your work to send to your tutor for feedback and guidance.

Along with your Assignment 1 work, you should also send your projects from Part 1 of the course, and links to your listening and learning logs or copies of the files. Submit the music files as Sibelius files and text files in word or PDF format. You can send all of these as email attachments (either as individual files or in a ZIP file), or send via Google Drive or the OCA Student website.

Remember to check with your tutor in advance what version of Sibelius your files should be sent in. If it is an earlier version than yours you can export your file in different versions. Simply open your project and then **File > Export > Previous Version** where you can choose which to save as. It is always a good idea at this point to add the version number to your file name (i.e. 'Project 6 - Sibelius 7') so that you can keep track of the different files easily. Note: once you have exported a file to an earlier version, do not open this new version before sending, as Sibelius will automatically convert it back to the version you are using.



You can expect to receive feedback from your tutor within 2-3 weeks. In the mean time, you can continue to Part 2 but please don't submit the next assignment until you have heard from your tutor.