The No. 1 choice for classroom teachers and others who work with children

The Art of Writing Songs for Children

Foreword by Merwin Lewis

A Practical Course of Fourteen Lessons with Worksheets by

Colin Price

Songbird Press
Kelowna, B.C., Canada

The Art of Writing Songs for Children

A Practical Course of 14 Lessons

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With a special section on writing songs with the Sibelius music notation software

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We find it helpful to receive reports of errors or misprints, as well as suggested improvements to this course. Please email us at info@songbirdpress.biz or you may send us mail to the publisher's address below.

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Foreword by Merwin Lewis

Composing a song? That's over my head. Like climbing a mountain, I'd do it all wrong.
No, I'd much rather lie here in bed.
Perhaps if I read a book that told how, I'd try some composing. A wise man once said,
Education begins here and now.

By holding this book you your hands, you have taken the first step in learning how to compose songs for children. It surely should be no stretch for me to assume that you are interested in the development of children and that you enjoy and perhaps even have a love of music. You probably also know that music can have a profoundly beneficial effect on children. You may have experienced this directly by singing for or with children. You have, however, never composed your own songs for children. You might even have been under the impression that writing songs is beyond you, requiring certain almost mystical skills and knowledge that you could never hope to possess. But still you picked up this book.

Before you put the book down, please ask yourself the following questions. Have you ever made up a little story, written a short verse, or drawn a picture for a child or a group of children? And if you have, have you not noticed a qualitative difference in their response between bringing them something you had created yourself and something you brought "ready made?" It certainly has been my experience as a parent and a teacher that children respond more readily and more deeply to something I have created myself. They respond to the fact that I have put my heart into it. What I have brought has not always been as polished as something I might have found in a book, for example, but somehow a connection was made between my intent and the receptiveness of the children. At the very least what children might learn from my attempt at creativity on their behalf is that people can and do create things. This in itself would be an important life lesson.

Even granting that there is great value in creating things for children yourself, you might argue that composing a song is somehow different from making up a story or verse or drawing a picture. Anyone can do those things. Writing music, you might suppose, is a talent people are born with, and some people have it while others do not. But you don't have to be Rembrandt or Picasso to draw a decent picture; why should you think you'd have to be Mozart or Stravinsky to compose music?

This is where Colin Price steps in to set you straight. You have his answer in your hands. In a few straightforward, highly practical lessons he completely de-mystifies the art of composing songs. Following his clear, step-by-step instructions, anyone with a rudimentary grasp of musical notation, a love of music, and the will to work systematically through what here lies before you should be able to compose songs that children could enjoy. As a composer of many songs and several large-scale musicals over the past forty years, I have learned some new things about the art of composing from this book.

That composing is an art is a point that Colin Price makes clear in his book. He writes: "The part that is difficult or even impossible to define is the intuitive sense that musicians develop, and which they instinctively apply to their work." This book deals with the "activity of forming a song." That activity can be learned, as this book so admirably demonstrates. The intuitive sense for song-writing can also be developed, I would aver, however, through a process of repeating the activity of forming songs and learning from our creations. Colin Price gives us the necessary directions. Education begins here and now.

About the Author

Colin Price, teacher, artist and musician, taught for many years in England as a Waldorf School class teacher. In 1980, he moved to Vancouver, British Columbia, Canada. He has taken three whole classes through their eight years of elementary schooling, and has picked up two others in their middle school years. He has given talks and workshops in several major cities in North America, and has written over three hundred songs. In 1998, Colin and his wife Siegrun moved to Maine, USA, where they taught at the Merriconeag Waldorf School in Freeport. He is the composer of the song collection for children and young people *"Let's Sing and Celebrate! - 105 Songs for Seasons and Festivals,"* a Waldorf songbook that Songbird Press brought out in 2003. Colin has conducted school orchestras and choirs, and has written two full-scale stage musicals. The first of these is entitled *"The Duchess' Bath,"* and is based on two hilarious days in the life of the great artist and scientist Leonardo da Vinci. The other musical is entitled "Columbus," and it surveys the early life of the famous explorer, up to his momentous 1492 discovery. In the summer of 2006, he and his wife moved back to British Columbia, Canada. Many of his original songs have now been printed in sheet-music format, and are available from the Songbird Press website at www.songbirdpress.biz Colin can be contacted via the publishers, at the address given on page 2.

Acknowledgements

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Merwin Lewis, composer and teacher at the London Waldorf School, Ontario, Canada, for the Foreword to this course on the Art of Songwriting for Children: Pat Siviski, music teacher at the Merriconeag Waldorf School in Freeport, Maine, USA, for reviewing the manuscript of this course.

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Read About This Course

Important things to know

For whom is this songwriting course written?

This course has been designed for those people who have very little music theory, yet who are able to read music notation at a basic level, such as is usually adequate for classroom singing and recorder playing. It introduces a practical method of writing children's songs that even self-professed non-musicians can gain helpful insights from. Several traditional children's songs are used, because their simplicity most clearly illustrates the basic principles involved in songwriting. However, these same principles can be used to write songs for older children as well. Several of the musical examples in this book are taken from my songbook, my book of class plays, and my two musicals...

"Let's Sing and Celebrate! -105 Songs for Seasons and Festivals,"
"Let's Do a Play - Eleven Class Plays for Grades 1-5"
"The Duchess' Bath - Two Hilarious Days in the Life of Leonardo da Vinci"
"Columbus - the Struggle between Past and Future"

The song-collection was published by Songbird Press in 2003, and is available from the publishers of this workbook, or online at www.songbirdpress.biz It would certainly be helpful, though not essential, if this songbook were available to you as you go through this course, since the song-collection was conceived as a reference companion to this course.

What are the course prerequisites?

This course assumes that you know very little music theory, but that you do have at least an elementary understanding of music notation; that you can read the treble clef, and possibly the bass clef; that you have survived at least four weeks in the classroom or elsewhere with a group of ten or more children, and that you have been involved in music for at least some of that time. It also assumes that you want to learn to write your own songs, and to use them with the children. It also trusts that you appreciate the fact that whilst there are no actual rules for songwriting, there are certain guidelines or principles that can be grasped and applied. To work through the contents of this course, and to complete the worksheet exercises in it, certain items and materials will be necessary, such as a lead pencil, an eraser and a pencil sharpener. Some music manuscript paper would also be helpful as a supplement to those pages in this course that contain blank music staves. The following CD recordings, though not essential, are warmly recommended, and will add immeasurably to your experience of the 128 musical excerpts included on the CD that comes with this course. If you don't have the following CDs, you can probably borrow them from a friend.

CD containing "Symphony No. 5 in C Minor" - 1st and 3rd movements, by Beethoven.
CD containing "Messiah" by Handel - the chorus "Surely He hath Borne Our Griefs."
CD containing the song "Over the Rainbow" from "The Wizard of Oz."
CDs containing the folk songs "Donna Donna" and "The Sound of Silence."
CDs containing collections of Children's Traditional Nursery Rhymes.
CDs containing songs of the 50's - 80's, including "Yesterday" by the Beetles.
CDs containing "My Fair Lady," "West Side Story" and other great Broadway Musicals.

How is this course developed?

The method I use in this course is firstly to explain the topic, then to illustrate it by means of one or more examples, mostly taken from my songbook. Then I explain why I completed the examples in the way I did. Finally I have you carry out that same task, using my examples as a guide. To this end, a number of practical activities are provided for you to work on, at the end of each lesson, in the form of worksheets, and with which you can improve your ability. In each instance, the worksheet procedure is the same. After describing what you are to do (to reinforce what you have gone over in the lesson), you will find some little musical tasks. If you faithfully work through these tasks, you will gain the ability to write your own songs for children.

Please note that the author has deliberately made use of a number of nursery-rhymes and songs suitable for early childhood, so that the basic principles he wishes to demonstrate are clear to the reader. These same principles however can easily be applied to the writing of songs for older children, teenagers or even adults.

Can you really learn to write a children's song?

There is a widespread belief, especially among musicians, that the song-writing process just happens, that it's not something that can be described as such. Wrong! It can be described, but the part that is difficult or even impossible to define is the intuitive sense that musicians develop, and which they instinctively apply to their work. There are times when they receive the gift of inspiration, but that gift is not controllable. However, this is not the same as the song-writing process, which can be controlled. Whilst inspiration can give you the spark, it still needs to be shaped or put into a form that can become a song. It is this activity of forming a song that will be dealt with in this course.

Writing a song can be easy! But most people who try to write one have no idea where to start, how to write the lyrics, create a melody, or compose the music. The fact is, this task is within reach of almost anyone who wants to learn it. No matter how little experience you have, you can learn to write a song. Most people think you have to have a special talent to do this, or need to be musically gifted. This practical course does not require any music theory beyond a basic familiarity with music notation such as is generally sufficient for singing and recorder-playing.

Whilst we all seek to bring our unique gifts to our respective communities, many a talent lies hidden beneath the belief that there are some things that we cannot do. Fortunately, music is rarely one of them. As a teacher, I have always told my eighth grade students, before they move on to high school, that they have within them the potential to do just about anything in their lives, if only they will bring forward sufficient determination to make it happen. To realize the truth of this statement can become a remarkable moment of self-empowerment. It is my hope that this becomes self-evident in this course.

What kinds of children's songs will you learn to write?

Another of the author's intentions must be clearly understood if this course is to provide the greatest benefit to the reader. Whilst there are some very good children's songs available, the vast majority - which are to be found in children's books and in the media - are no more than the expression of a misunderstood childhood on the part of the adult. In this course, there are no silly, goofy songs that lead the child prematurely into a one-sided, materialistic and self-centered

awareness of themselves, nor will we be creating songs of the type that are commercially driven, to appeal to children. Whilst it is true that in one of the later lessons of this course, reference is made to a whole number of commercial pop songs, these are presented for a specific purpose, which is consistent with the goal of this course. Those readers who want to write Mickey Mouse songs and other sentimental and "zoom out into space" type of songs, will not find what they are looking for, in this song-writing course. So the question is, what kind of songs will you learn to write in this course?

As an educator, I have learned that all that is received in childhood must further the purpose for which children were born, namely, to help them to incarnate properly and in a balanced way, so that - through the process of growing up - they are led through two kinds of experiences. The first is to help them maintain their intimate connection with the natural world around them, and the second is to make it possible for them to gradually become aware of that element in themselves that is more than what nature alone can give. I refer here to the noble human spirit that has as its two fundamental earthly tasks the stewardship of the earth, and the finding of those other human souls with whom it was once connected. It is to these ends that I have applied my efforts in shaping this song-writing course. To these ends, I have chosen songs from my songbook that address these two aspects of human life. Those who work their way through this course will do so with my profound gratitude, since I know that their songs will contribute all the more to a secure and happy childhood for all the children with whom they come into contact.

Is this course a proven one?

The contents of this course are based, in part, on a course I gave at the annual summer conference for Waldorf Teachers in 2006. It was sponsored by the Association of Waldorf Schools of North America (AWSNA), and was held at the Merriconeag Waldorf School in Maine, USA. Course participants wrote their own songs, and then took these songs back to their respective schools, to use with their children. It is my hope that readers of this book will also take from it the realization that writing songs for young people is actually something within their ability.

What terminology is used in this course?

This practical course in the art of writing songs for children uses American English spelling and word selection, and therefore uses words like "measure" instead of "bar," and "quarter note" instead of "crotchet." But for the benefit of British readers, some un-American musical terms are, to begin with, also provided in parentheses, in the early part of this course. I have also taken the liberty of occasionally replacing certain musical terms by others, such as *"movement of the harmony"* instead of *"chord progressions,"* because this course is not aimed at musicians but at those who simply want to learn to write songs for children.

Are there some things this course cannot provide?

I must say, however, that no book by itself can ever make a person a successful songwriter. As with all the arts, an intuitive sense, an aesthetic feeling and an abundant creativity must all contribute to that, not to mention a lot of time and hard work. What I offer here is a step-by-step procedure that will lead the reader to recognize some of the compositional guidelines by means of which an attractive song for young people may be written. Although this course was written primarily for classroom teachers, it will nevertheless prove useful to all those who work with

children and young people, or who are interested in learning how to write their own songs. It is not meant to be the last word on the subject, nor is the intent to compete with any other books that address these matters.

Is there a way you can produce professional-looking music?

I have included a special section at the end of this course, on the simplicity and ease with which anyone can write and create professional-looking printouts of songs with the Sibelius music notation software. If you are a music teacher, have a related role, or even if you just have a love of singing, you should seriously consider this software as an investment in your future. I cannot recommend it highly enough. For example, with the press of just one keyboard button, the six pages of music you have just written can be changed from one key into another, quite effortlessly, not to mention the automatic creation of all the separate parts from the one score. I cannot refrain from mentioning here that the publishers of this course are also dealers for this software, and have it available at a 45% discount to those people in America, Canada and Mexico, who qualify. Just contact them!

Composer/Author
Colin Price

DEDICATION

This course on "*The Art of Writing Songs for Children*" is dedicated to all those wonderful people who were my colleagues at the Merriconeag Waldorf School, in Freeport, Maine, USA, during the years 1998-2006

Lesson 1

Some Musical-Educational Fundamentals

In this lesson you will learn:

1. Why children can sometimes pick up a song after only hearing it once.
2. That true singing carries a moral content with it.
3. In what way the minor and major modes represent an inner soul-movement.
4. How ascending and descending notes in a melody can help children.
5. About the difference between the larger and the smaller musical intervals.
6. How the intervals can be visually represented on the piano keyboard.
7. What the singing range should be, when writing songs for children.

Why do healthy children love to sing?

From the earliest ages, children show a remarkable ability to place themselves wholly into the flow of a melody. Indeed anyone who has experienced this can be deeply moved by the extent to which children can surrender themselves in this way. The faculty of imitation, which is so strong in the earliest years, can often lead them to pick up a little song after hearing it only once. In past times, when the media did not dominate social life as it does today, singing was one of the most prominent and important activities. In fact, it was the basis for a real communion among people of all ages. The social warmth generated on such occasions, and the moral development it promoted, is almost impossible for us to comprehend today.

It is therefore much harder in our time to experience something of the whole mood of those past times. Our lives are assaulted daily by all kinds of things that are specifically designed to captivate our senses. Much of what passes for singing today is nothing more than a mere shouting that is barely in tune. Add to that, the incessant preoccupation with recorded music and technology of all kinds, and it is no wonder that the moral transforming power of real singing has such a hard time bringing harmony to our children. Technology and everything else to do with it is here to stay, but because of the deep impress it makes in our lives, we fall prey to its overpowering presence unless we carefully discriminate and win through to a real knowledge of exactly what is happening, and how it is happening, to our children. A healthy life will not allow the media to dominate it, and will always keep a strong connection with the natural world around. Children have this connection with nature quite strongly. They experience the seasons intimately, and live naturally and deeply into the cycle of the year. Songs that describe the changes in nature throughout the year help to bring them to a heightened sense of wonder, which in turn can lead to curiosity, and then into an all-abiding interest in the world. Singing together creates unifying bonds between children, and serves to develop their social life. That is why a teacher or other caregiver must do everything possible to bring singing to children.

How does singing transform us?

Parallel to the seasons run the great religious festivals of the year. It can be a real joy for children to celebrate together these great yearly rhythms. Indeed, the effects of such experiences can enter so deeply into the human soul that they can change one's very life.

Valborg Werbeck-Svardstrom refers to this life-altering, all-renewing power in a wonderful way in her book "Uncovering the Voice," where she writes...

> *"The author of these lines, tired of the modern artistic world and of public activity, once expressed her frustration to Dr. Rudolf Steiner; and he, out of the inexhaustible fountain of his kindness, told her these words of reconciliation and support: "If people would sing more, and especially more correctly, there would be fewer crimes on earth." There is a German saying that points to a knowledge of this truth:*
>
> *Wo man singt, da lass dich ruhig nieder,*
> *Böse Menschen haben keine Lieder.*
>
> *Where there's singing, fear no wrong,*
> *Evil people have no song.*
>
> *This means that song, where it really deserves the name, is simply the expression of a certain level of soul development. But Rudolf Steiner aimed at something deeper! He pointed to the power of song to touch and transform our being."*

The lessons in this course are designed to encourage teachers, and others who care for children, to make every effort to bring the healthy pleasure of singing to children, by showing how to write children's songs. Songwriting is partly an art and partly a craft, and insofar as it is possible to guide you through the writing of songs for children, this course undertakes that task. It cannot teach you how to be inspired, though it does address some potent sources of inspiration. It will however teach you how to set about the craft of songwriting, and - given the course prerequisites - you will be able to achieve this goal with imagination and determination.

How do the major and minor modes affect children?

Of all the musical experiences we have during our life, one of the most prominent today is that of major and minor. It permeates all our present-day music.

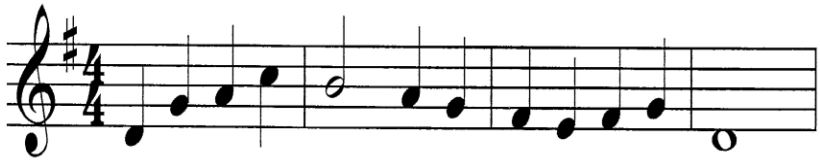


Fig.1

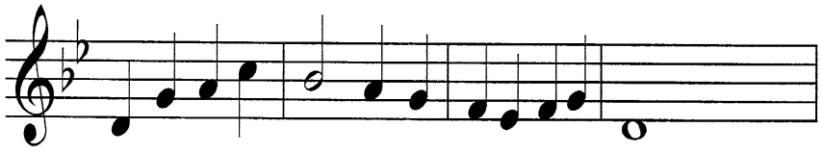


Fig.2

The major mode, with its bright, positive and confident nature, contrasts strongly with the minor mode, with its shadowy, uncertain and more sober character. Whether people are musical or not, they all feel a marked difference in inner experience between these two modes. It is important for someone who writes songs for children to recognize that the major mode

expresses a movement in the soul that is directed outwards, away from the self. On the other hand, the minor mode points to a corresponding withdrawal away from the outer world, and indeed an inclination to withdraw into our own inner world.

On the previous page are two melodic phrases written firstly in the major mode and then, below it, in the minor mode. Sing them or play it over, to experience the different effect they can have on you. A similar experience can be had with high and low notes in music. With the high notes, we can feel that we are drawn outward and upward, with the inclination to forsake ourselves, free of the body. With the low notes however, we feel ourselves drawn inward, bound more to ourselves, to our material existence.

How can note arrangement have a healing effect?

When we write an ascending sequence of notes in a melody, we must realize that we are expressing the character of the major mode, with its tendency to soar aloft, and to release the singers from all that holds them to the earth. For the more morose souls, nothing could be better for their cramped condition. Here is such an example:

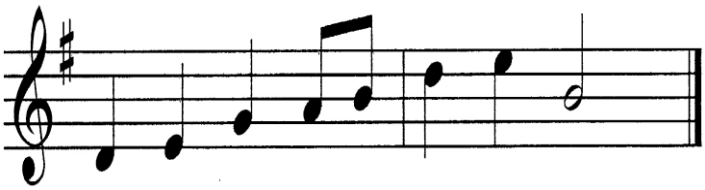


Fig.3

In contrast to this, the creation of a sequence of descending notes in a song points to the character of the minor mode, with its tendency to settle the self more firmly within one's being. For those who have a sanguine temperament, or even a disposition towards being insufficiently grounded within themselves, the experience of these descending notes can be a healing one.

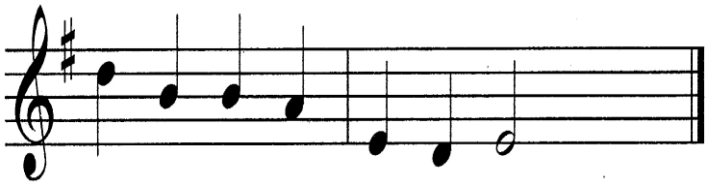


Fig.4

Some children may well show a noticeable disposition towards the one or the other direction, and this can be addressed helpfully by including ascending or descending notes in your songs, as well as the major or minor modes.

How can the intervals provide a calming influence?

There is yet a third way of helping children through songwriting, and it has to do with what are called *"the intervals."* If this section is difficult to understand, come back to it when you have made some progress in this course. Not everything can be understood at once, especially if you have little or no theory. On the other hand, don't be put off by this. It's just the way it is. Although we will not ignore the content of songs, we are right now just speaking about the elements of songwriting. If we take the C major scale, for example, and play first the note C and then the note G, we have sounded the fifth interval. This is so because in the C scale, the G is five notes

higher than the C. Again, if we play first the C note and then the E note, we have created the third interval, because in the C scale, the E is the third note up from the C note. See the diagram on the next page.

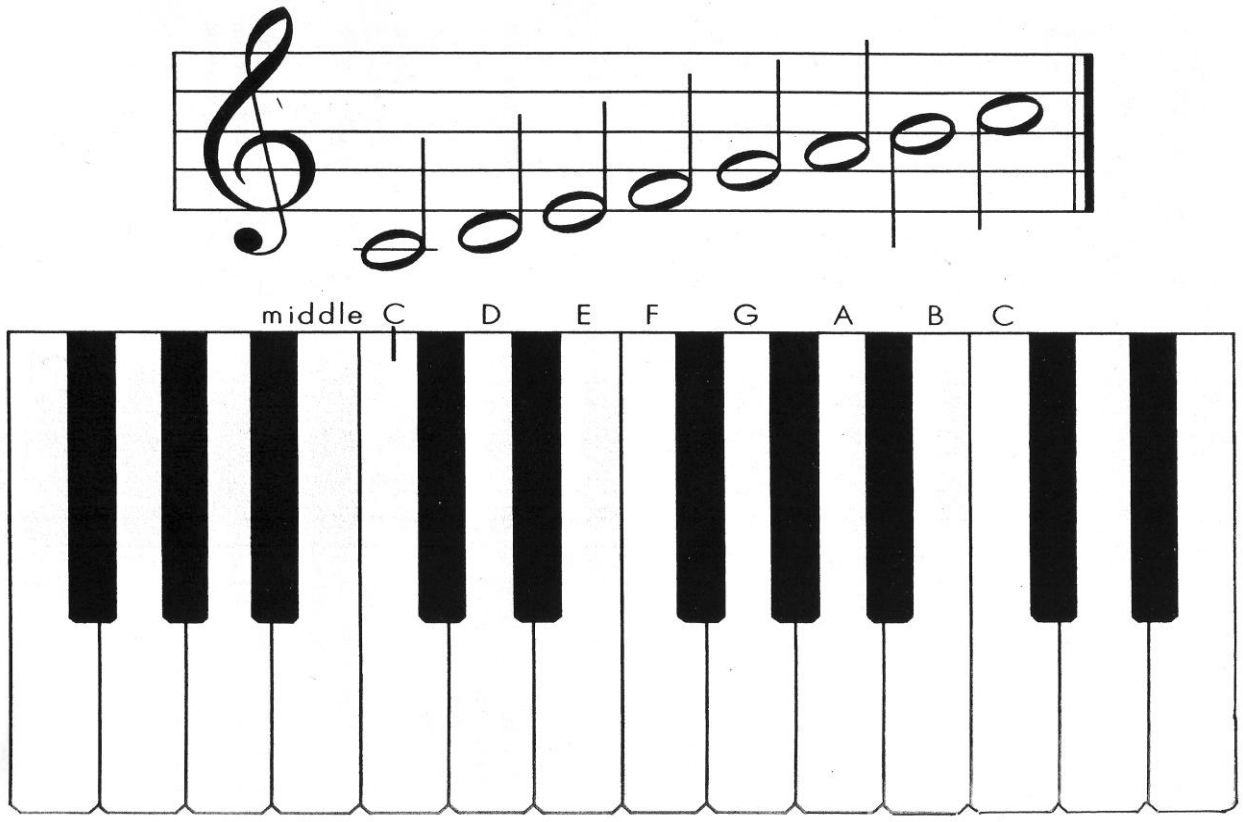


Fig.5

With this in mind, we can now consider the contrast between the smaller and larger intervals. The smaller ones are revealed between the notes C - D, C - E and C - F. The larger ones are revealed between the notes C - G, C - A and C - B. When speaking about the major mode earlier, we characterized it from one point of view as the tendency to go outward from ourselves. The experience of the larger intervals corresponds with this.

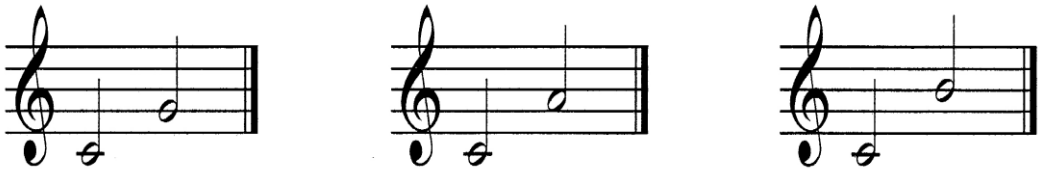
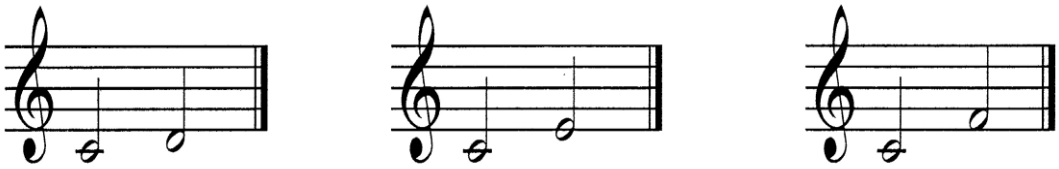


Fig.6

The fifth interval The sixth interval The seventh interval

In the case of the minor mode, with its inclination to bring the self firmly back into the body, it is the experience of the smaller intervals that corresponds to that inner movement. Their use can be of help to certain children. Here are the smaller intervals.



The second interval The third interval The fourth interval

Fig.7

Obviously a song cannot be written using only major or minor intervals, but by placing such intervals at crucial points of emphasis in a song, the right effect can be obtained. In this manner, the careful use of the different intervals in the songs that we write can be used advantageously to the benefit of children.

A song consists not only of a melody but of lyrics as well. This gives us a further opportunity to enhance the effect we are after. All we need to do is to write the kind of lyrics that assist the melody. For instance, if we are making use of the smaller intervals in our melody, for the reason described earlier, then we can so shape the lyrics that we promote that same feeling. More will be said about writing the lyrics for a song later on in this course, in lessons 8 and 9.

What singing range should a children's song have?

One of the most important considerations, when writing a song for children, is the range of their voices. This of course depends on the age group you have in mind. A song that is suitable for eight or nine year olds would likely be quite inappropriate for young adolescents. Nevertheless, there are certain basic features of any song that will make it easier to sing than otherwise. One of these has to do with the range of the melody. It is a fact that a good melody will have enough of a range to keep things interesting, but will not range too widely between its highest and lowest notes, so that people can sing the song easily enough. For example, many people experience some difficulty when they try to sing *"The Star-Spangled Banner,"* because its span is so large. Its range is actually an octave and a half. When chorus leaders direct such a song, they have to select the key very carefully, so that they can be reasonably sure that the singers can reach both the low and the high notes.

Therefore, if your song spans an octave and a half, you may find that people have a hard time singing it, and that is not a wise thing to do. If, on the other hand, your song spans only one half of an octave, it may not have enough range to make the melody interesting enough.

Generally speaking, for younger children up to ten years of age, a melody that has a range of between middle C and the second G above can be appropriate, although it should be emphasized here that songs do not necessarily have to have so wide a range. We should be aware in this regard that one of the influences of music today, is to force the voices of young people into ever lower registers. To keep children healthy, it is essential that we enable them to reach up to these higher notes. For boys whose voices have not yet broken, a melody that rises even up to the second G above middle C is quite acceptable. When their voices eventually break however, it may be challenging to expect them to rise above middle C. Girls should always be encouraged, in any case, to reach up to the high notes, on occasions.

On the other hand, I have experienced far too many times in classes when the teacher has expected the children to sing far too low. This can actually be damaging to the voice, and as a

general rule, children up to the age of eleven should not sing below the B below middle C. After that age, the voices of the boys will gradually deepen, but girls' voices should not go lower than the A below middle C.

A review of lesson one:

We have just gone over several basic and important ways of writing songs, so that they can be of help to children. Although it is simplifying things a little, let us summarize them.

1) The major mode is helpful with those who need cheering up, and who need to be released from the worries or concerns that they may be carrying. Their condition is best addressed by singing songs in the major mode.

2) The minor mode, with its inward-drawing character, is well suited to those children who are too out-of-themselves, who have difficulty settling down, and who, we may feel, are taking life a little too lightly.

3) Another help, for the children described in point one above, is to have them sing those sections of songs that have somewhat higher notes than the rest.

4) Support is provided musically for those children described in point 2 above, when they sing those sections of songs that have lower notes than in the rest of the song.

5) For those children who are too much in themselves, such as those who have few friends or who are not mingling enough to develop a robust social life, the singing of an ascending sequence of notes in a melody is helpful.

6) On the other hand, for those children who often need calming down, for example those who call for more than the normal amount of attention, a sequence of descending notes in a song will often work as an antidote.

A SPACE FOR YOUR OWN NOTES:

A Worksheet for Lesson One

The purpose in having you write down, in your own words, some of the concepts we go over in these lessons, is so that the material can sink to a deeper level of comprehension, and can be more easily drawn upon, during the later challenges you will face, as you progress in learning to write your own songs for children.

1. Why do healthy children love to sing? _____

_____

_____

2. What effect can the major and minor modes have on children? _____

_____

_____

3. What can be achieved with ascending and descending notes? _____

_____

_____

4. How can a careful use of the intervals exert a beneficial influence on the children? _____

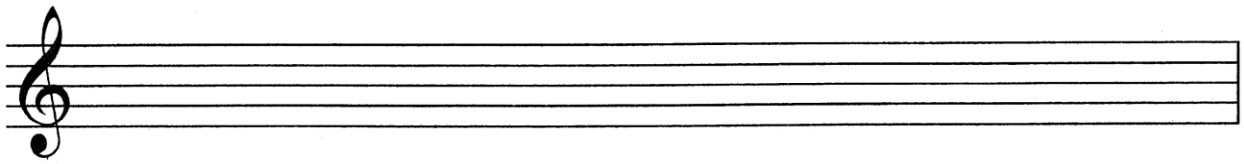
_____

_____

5. What singing range should a child up to the age of eleven have? _____

_____

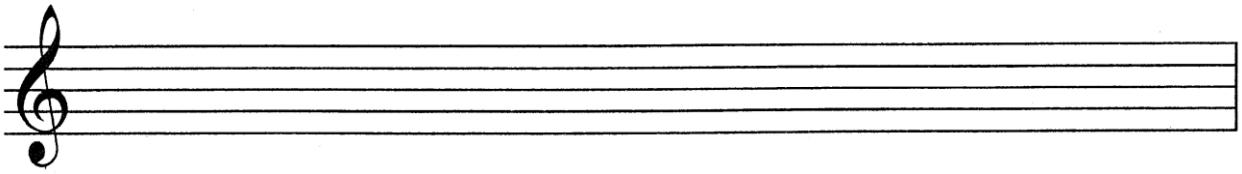
6. Try to write a little melody with ascending notes, to express the character of the major mode. Not all the notes in the melody need to ascend, but most of them should.



As was mentioned earlier, the above melody would be especially suitable for those children who are too much in themselves, overly quiet, and not sufficiently interested in what is going on around them. Now let's provide the opposite experience.

7. Now write a little melody that has a descending pattern of notes. Again, it does not matter if

some of the notes are not descending, as long as most of them do so.



This melody form would be more suitable for the opposite kind of child. So now we have created two basic melody patterns for two different types of children. Later on in this course, you will have many opportunities to write melodies, and when you do so, it will be good if you remember these basic concepts.

8. What is it that determines whether or not you should emphasize the smaller intervals, when writing songs for children?

_____

_____

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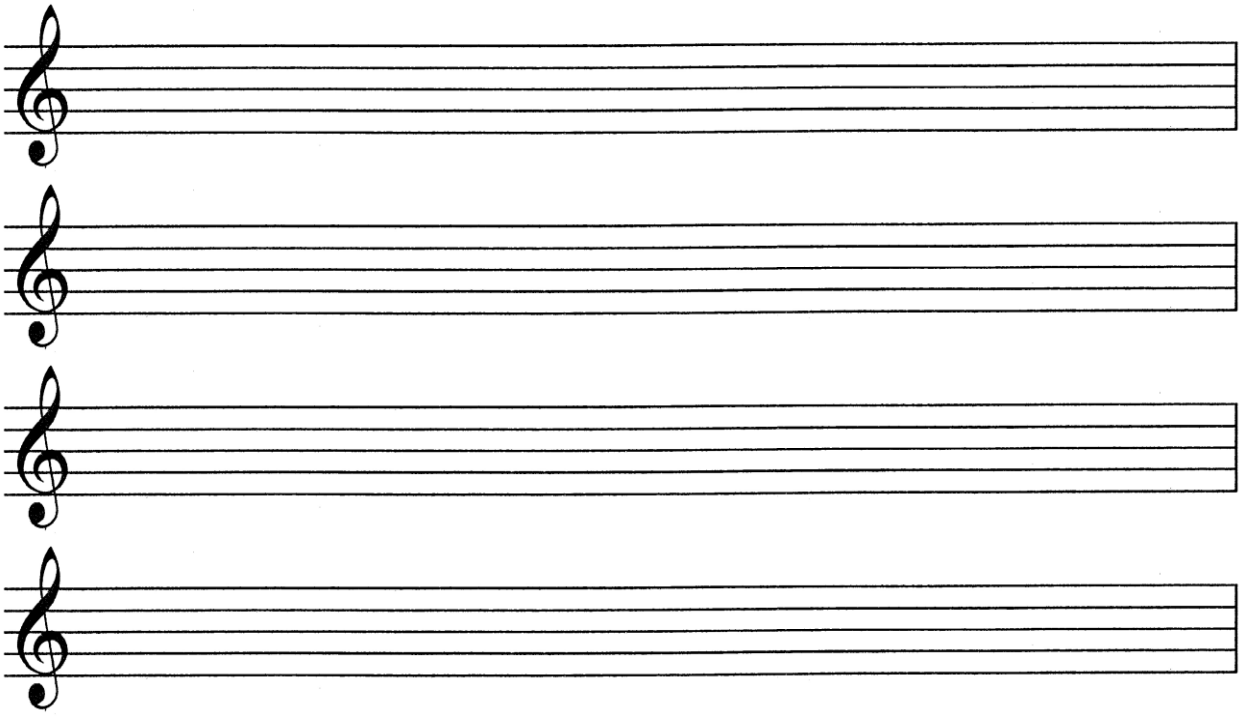
Practice Section

You will find these Practice Sections at the end of some of the lessons. Make use of them to write down or practice whatever you feel you need, during this course.



Lesson 2

Need, Inspiration and Structure

In this lesson you will learn:

1. How a song comes about in a natural way.
2. How the type of song is determined.
3. How both inspiration and structure must work together to make a good song.
4. How inspiration is the offspring of enthusiasm, interest and patient work.
5. Where to find three important sources of inspiration.
6. Why a bad song structure can break a song.
7. That melody, rhythm or lyrics can inspire us to write a song.
8. To explore your moments of inspiration.

Where do we begin?

Writing a song usually begins with a need. A group of children needs a new morning song, a class play needs some singing in it, a final assembly needs a rousing community chorus, or a child needs a little birthday melody. The need is clearly the obvious reason for writing a song. This course will show you how to write a simple song for children. Knowing the need is also of help in determining the kind of song we need to write, whether it should be a gentle lullaby, a vigorous fourth grade song for the upcoming Norse Myths class play, a new song to sing first thing in the morning, or a torturous musical tongue-twister.

The need that you have, as the reader of this course, is obviously to learn to write a children's song. You may not know at this very moment what kind of song you should write, nor necessarily for whom, yet there are a whole number of topics that we can usefully explore together, so that when the need arises, you can apply what you learn in this course, to make the song fit the occasion.

Where are my sources of inspiration?

Inspiration cannot be taught. However, we will take a look at three potent sources of inspiration available to teachers and others who work with children. Since this course is concerned in part with the structure of a melody, we can take the analogy of the jug into which wine is poured. The wine will take on the form of the inner surface of the jug. If the wine is poured into a poorly shaped jug, the wine will take on a poor form too. In the same way, we can say that, however beautiful the inspired melody may be that we come up with, unless it has a good form it will not sound right. On the other hand, what use is a good form if the inspiration is weak and insipid? Both inspiration and form (structure) are necessary if an attractive song is to be created. Need, inspiration and form are vital aspects of the task that this course addresses.

Inspiration is very important when writing a song, for only when the heart is engaged, only when our feeling life stirs, only when we feel moved in the depths of our very being, do we give of our best. As you make your way through this course, try to develop an appreciation for the beauty of a melody, for the attractiveness of a rhythm, and for the characteristic flow of the lyrics. We

approach inspiration only when our feelings are engaged. It is certainly possible to write a song that lacks inspiration, but it will show. Excitement is the gateway to inspiration, and a real abiding interest leads to that excitement. If then we take a real interest in a person, a human situation or a natural phenomenon around us, we are setting the stage inwardly for a moving experience, and this can translate into a sudden moment of inspiration.

There are three special sources of inspiration that I want to highlight, and which have served me so well over the years. The first, and most important of all, is found in the children and young people themselves. By their very presence they can inspire us to do what might otherwise be beyond our powers. The second source is to be found in the multitude of miracles that outer nature offers us every single day of our lives. It can come from the simplest observation, like the way little bubbles of air are carried along on a trickling stream of falling water, or like the undulating path, through the scented evening air, that a leaf follows, as it descends from the overhanging tree. It is a sobering question to put to oneself each evening, "What wonders, what miracles, did I notice today?"

The third source of inspiration is to be found in the quality of human striving. The inner soul gestures of people as they struggle with adversity, as they express their kindness for someone else, or as they faithful carry a burden that lightens the load of others - all these can inspire us to creativity; and that can take the form of an inspired song.

Why is structure so essential in a song?

To have a proper structure for a song is essential, and without it the song can be ruined. Structure is something that we take for granted, since we are not in the habit of analysing a song as we are listening to it. However, if the structure of the song is poor, we straightaway notice that there is something wrong. True, we may not know exactly what it is, but we do sense it. People lose interest in a song if it gives them that uncertain feeling. So it is in the structure of the song that we find a shape that supports the melody, so that the latter sounds pleasant to the ear when sung. It is particularly in the task of how a song is built up that we will focus much of our effort in this course

A review of lesson two:

Need, inspiration and structure - these are the three things that will help us to create an attractive song. From the need, we will recognize the kind of song we must write, whether it should have a pentatonic melody or not, what the singers' voice-range will be, and what characteristics the song must contain. As mentioned earlier, we will largely leave the need aside in this course, since each person will work with an individual need at any one time. From the inspiration, we receive what we might call "the inner life of the song," and that will help us shape an appropriate melody. We will create a melody in two different ways. The first will be for existing lyrics and the second will come out of the lyrics themselves. Then we will develop it into a song, along with some variations of it. A particularly attractive rhythm can also inspire us to write an effective song, and even the moving words of a poem, or a set of lyrics that we have written beforehand, can give us the impetus toward creating an attractive melody. All three can inspire us in their own characteristic way to become musically active. However, without a good structure for a song, the inspiration will be wasted.

A Worksheet for Lesson Two

Here is your very first task in this lesson. It is designed to help you explore those experiences you have had today, or just recently, which could be used as inspirational moments out of which to write a melody. You will not actually have to write such a melody right now, but it is important to learn how to reflect on our daily experiences, and in doing so, sift out the few that may bring us that blessing.

1. Write down very briefly, on the next three lines below, an experience that you had today, or which you had just recently, in which a child caused you to experience wonder.

_____

_____

_____

2. On the next three lines below, try to describe something that you experienced today, or just recently, that had to do with the elements of nature, the light, moving water, the wind, sounds in nature, anything that spoke to you out of nature's abundant wealth.

_____

_____

_____

3. Finally, write down on the three lines below an experience you have recently had, in observing someone having to meet with adversity, or taking up a particularly difficult challenge, or even showing unusual courtesy or consideration for others.

_____

_____

_____

These are the crucial experiences that can lift our spirits, and move us inwardly, so that we feel inspired to act. Writing a song would be one way of expressing this.

4. Describe in your own words why it is so important for a song to have a good structure. ____

_____

_____

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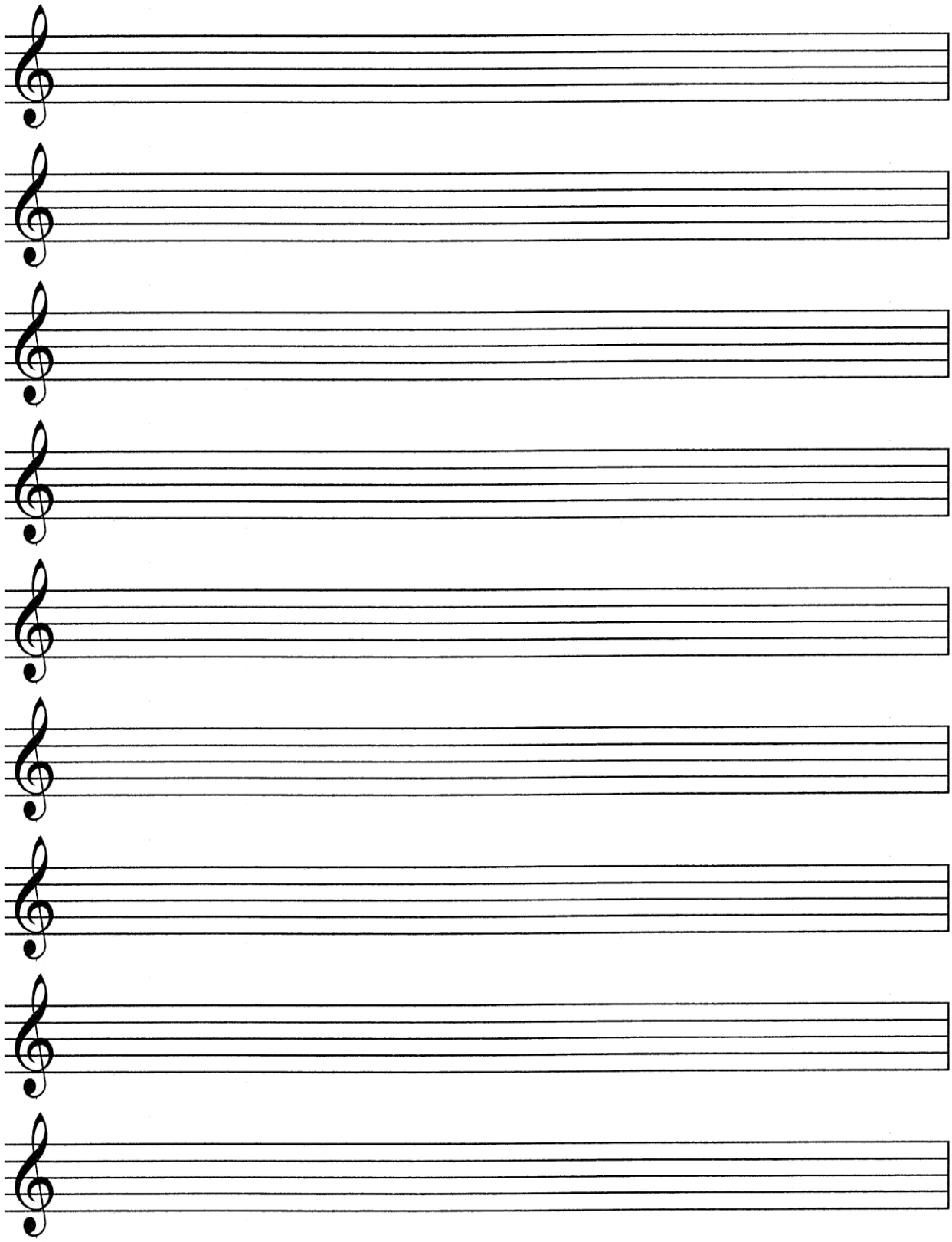
_____

Your Practice Section



Lesson 3
How to Ask a Question

In this lesson you will learn:

1. How to recognize when a musical phrase is a question or an answer.
2. How to develop a tune from a question and answer sequence.
3. About the critical importance of the home note.
4. The importance of the melodic rhythm and pattern.
5. How to build up a song in sections that relate to one another.
6. How to end a simple children's song.

How do we ask a question?

"How was your trip?" "Oh, It was so helpful to see them again." Asking a question and receiving an answer is a common everyday experience we have. How much attention, however, do we pay to the natural inflection of our voice, when this happens? There are several important things to notice in such moments, and we will consider them now since they also appear when we write music, even though they are then in a different guise.

When a question is asked, our voice changes in a way that is different from when we make a statement or give a command. We may feel that this change adds to the whole character of the question. Let's first get a sense of this, by voicing some questions. Speak aloud the following questions, and pay attention to what happens to your voice.

"How many were there?"
"When you find it, will you let me know?"
"What's the time?"
"I left it on the table, right here. Didn't you pick it up?"
"I'm going to get some pizza. Would you like some?"
"Would you like to learn to write a song?"

Questions are part of our daily life. Either we're asking them or we're answering them. But there are occasions when someone may ask us a question and we don't pick up on it. Have you ever had that experience? If you have, this lesson will likely give you the reason for it. Language has a certain wisdom in it that still surfaces from time to time, in spite of the hindrances that are placed in its way. This wisdom expresses itself largely unconsciously and we find a beautiful example of that in the form of the question and answer.

When you ask a question, the natural tendency of the voice is to lift up the last word or syllable. In the sentence, *"When you find it, will you let me know?"* the last word "know" is spoken at a slightly higher pitch than the rest of the sentence. Of course, when we focus on this phenomenon, it's likely to be altered, because we're aware of what's happening. But normally, we just ask the question without the accompanying awareness, and it is then that it happens. The best thing to do here is to listen to your friends asking their questions. It's harder to hear it carried out with one's own voice.

As to the answer, the voice does something different. When the question is asked, *"When you find it, will you let me know?"* and we answer, *"Yes, I will,"* our voice will drop with the last word or syllable of our answer, and this dropping of the voice acts as a confirmation of our intent to let the other person know. It is an audible signal that the other person instinctively recognizes, and which endorses what we have just said. If we were among people who could not understand our language at all, it is likely that we would still know when they ask a question of us, because of the change that their voice would undergo.

How do we ask a musical question?

When we write a song, we can also ask a question and give an answer to it. Just think how easy it would be if - in writing music - all you had to do was to raise up the final note for the question, and lower the final note for the answer. Fortunately, music is a little more interesting than that. No doubt one can actually do it that way, but such an approach can be rather stiff and wooden, compared to the real thing.

To ask a musical question, we write down a little musical phrase that does not sound complete. That is the nature of a question, for whilst the grammatical content of a question must be complete, the substance itself is left incomplete. After all, it is a question! Until the answer is given, the question's substance will remain incomplete. So it is with a musical question. Here is an example taken from the well-known children's song *"Skip to My Lou."* If you have a CD of children's songs that includes this one, play this little song now, and listen a few times to it. Here is the beginning to the melody.

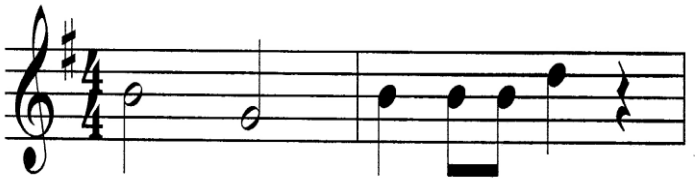


Fig.8

If you sing over this little phrase above, you will hear that it is incomplete. It still has to be finished. This is what makes it a musical question. If we continue and write down the next bit of the melody, we may find the musical answer. Let's see:

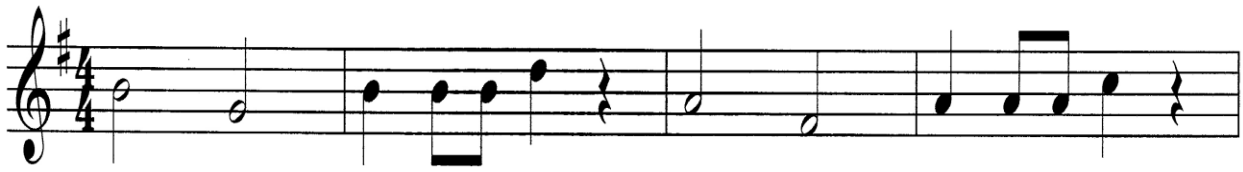


Fig.9

Aha! Do you see what has happened? We have come upon a second question! Do you recognize why it can be called a second question, from what we learned earlier in this lesson? We know it is not quite the same question, because it sounds a little lower in pitch. Yet it does have something to do with the first question, because the melody is almost the same. Let's now look at the whole song, and see what we can notice about it. I show it on the next page.

If you look carefully at it now, you will see that measures 1 and 2 ask a question, and that measures 3 and 4 ask a second related question. Measures five and six actually show us the

same question with which we started out. How is this to be explained? Well, have you ever received an answer from someone that is not quite believable? What do you do when that happens? You surely feel impelled to ask the question again. That does happen!
Only when we come to measures 7 and 8 do we find an answer at last. If you sing over the whole song now, as shown below, it will sound quite different, because the answer has finally been given. This is one way of building up the melody of a song. We can start out with a question, and then we can give an answer to it.

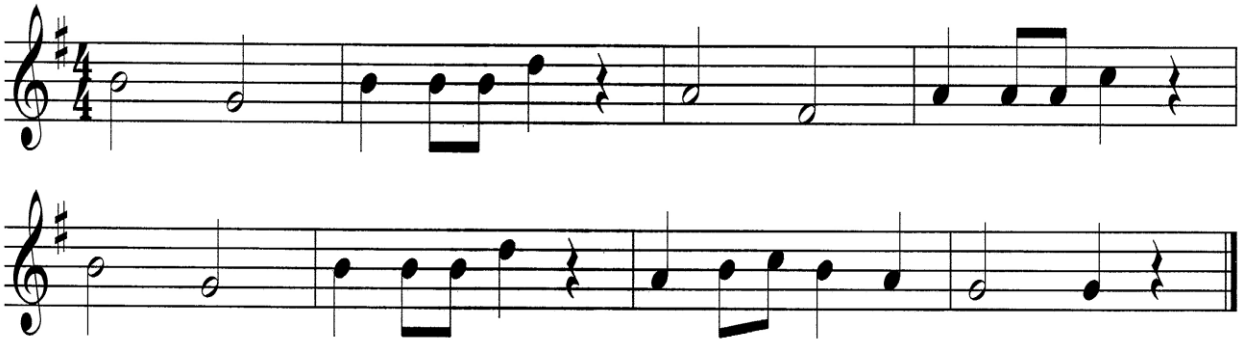


Fig.10

However, how do we know that it is a convincing answer to the previous questions? This leads us on to consider a vital part of the ending of a simple melody like this one.

What significance must be given to the home note?

All musical keys have one particular note that we might call that key's "center of gravity," because everything revolves around it. The folk song that we are considering, *"Skip to My Lou",* is written in the key of G major. The center of gravity of the key of G major happens to be the note G. In the same manner, the center of gravity for the key of C major happens to be the note C. You'll see from this that the name of the key lends its name to the very note that acts as the center of gravity for that particular key. Why do I mention this? Well, if you compare the last note of the fourth measure above with the last note of the eighth measure (the end of the whole melody), you will recognize in the ending of the melody the note that acts as the center of gravity for the key of G major.

Why then does the G become the final note of this melody? The answer is, because it gives the melody the strongest feeling of completion. It makes us feel that the melody has really come to an end. With the arrival of the G, we know for sure that the melody has ended. Why is this? It is due to the fact that the G is the center of gravity for the key of G major. Another way of describing it is to say that it is the *"home note,"* the one that you come home to. Musicians call it the *"tonic"* or *"key note."* By ending on the home note, we can be sure that we will give the strongest possible feeling that the melody is at an end.

What's the rhythmic secret that is there?

Another thing you must pay attention to, is the rhythm within the melody. Sing over this children's song again, and then try clapping just the rhythm of the notes. As you go through it, notice what is happening as you are clapping it. Although I go more thoroughly into the relationship between the melody and the rhythm in a later lesson, there is something very

important to learn from an examination of the rhythm of this little song. I show just the rhythm itself on the next page. Clap it over a few times before going on.

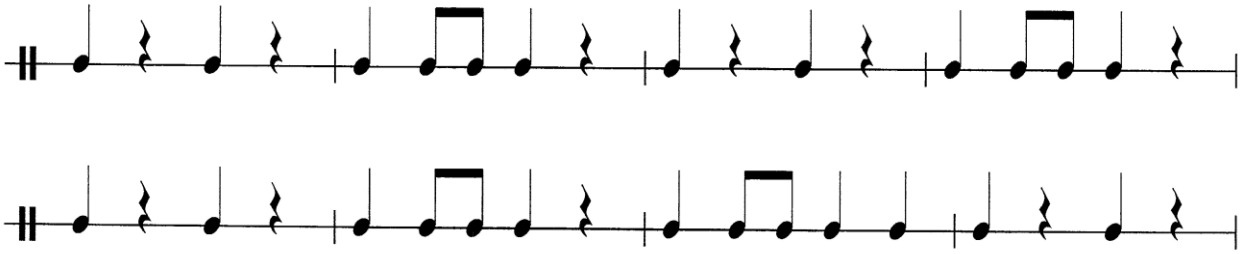


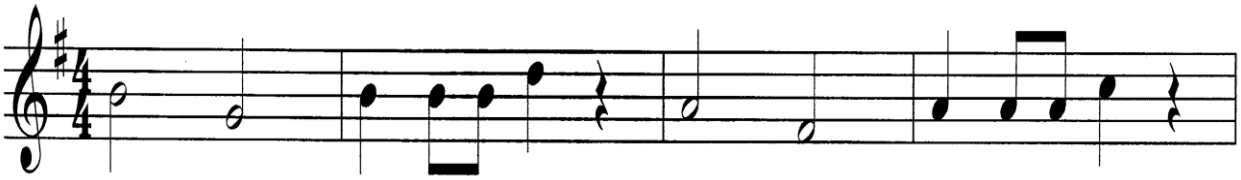
Fig.11

What do you notice about this rhythm? Yes, it repeats two times. The first three sections of this song are exactly the same, rhythmically. It is only the final section that changes. Now isn't that is a good thing, when you're writing a simple children's song? Firstly it makes it easy for children to learn, and secondly, it provides a contrast to the melody, which changes more. So that's what we have recognized in the rhythm of this little song.

Now let's turn our attention to the melody line. You'll notice that the third section is exactly the same as the first. The final section is quite different from the others, however. Notice with which note this little melody ends. We've already described why that note is important.

What's the melodic secret that this song holds?

Now there's another thing we need to observe about this melody. Do you see anything similar about the first two measures and then the second two? This is where you should take a pencil, and draw an evenly curved line through all the notes of the first two measures below. When you have done that, do the same with measures three and four. Then compare them. Here are the four measures for you to work on. Do this now, before reading on.



Now that you have made your own drawing, you can take a look at the top of the next page. There you will find a diagram, showing what you will have drawn. Yes, now you will notice that the rise and fall of the melody is repeated, but with the only difference that it is repeated a little lower than in the first two measures. All right, so what we have in the melody pattern is this: measures five and six are an exact repeat of measures one and two, and the melody line in measures 3 and 4 is very similar, except that it is one note lower. With children's songs, it is essential that they be simple and easy to sing. Because of both the pattern and the rhythm of this melody, the song is indeed easy to sing, and this is one of the main reasons why such children's songs last so long, and are remembered so well. They are simple and easy to sing!

A review of lesson three:

With this lesson, we began to work with the musical elements that will lead us right into the

primary task of writing songs for children. We started out by examining our natural form of speaking, particularly when we ask a question or give an answer. We gave our attention to the

intonation of our voice in such moments, and to the change it underwent. We recognized that there is something not complete when we consider only the question, and that the answer is necessary in order for us to feel a kind of completion. We then extended this into the musical realm, and portrayed a musical question. We were then faced with the need to complete what was left incomplete, namely, to give an answer to that question, musically. The little folk song *"Skip to My Lou"* served us well, as an illustration of how this could work.

The next thing we focused on was what I termed the center of gravity for the whole melody. We understood that every musical key has one tone that serves this function. Its purpose is to maintain a sense of stability throughout the whole melody, and this is most clearly shown when the song comes to an end. Only one note can give us the secure feeling that the song has really ended, and it is that very note that I have earlier on called the home note. After that, we worked with the melodic rhythm, which - surprisingly - we found to be largely unchanged in the song. This contributes to making the song simple and easy to sing. The melodic pattern also assisted this, and you drew a diagram illustrating one of the reasons why the song is indeed a simple yet easy one to get to know.

We learned several things that we have to have in mind when we write a simple children's song. I list them below, since we will make active use of them in just a moment:

1) The song must end on the home note. The name of that note is the same as the name of the key in which the music is written.

2) The first two measures, representing the question, must give us the feeling that they are incomplete. If they do not feel that way, then we have not written a musical question.

3) The second two measures can be built up by taking the rise and fall of the first two measures, and simply raising or lowering it a little.

4) The rhythm that you find in the first two measures can be repeated two more times to the song.

5) Measures five and six can be a straight repeat of the first two measures.

6) In the last two measures, the melody should end on the home note.

Now we're going to go straight to work, practicing some of these things. As these lessons proceed, your work will become increasingly challenging, and because of this, it is essential that you keep reviewing previous lessons. For instance, you could read through each of the lesson reviews, and see if you can call back to mind just how to carry out certain tasks. When you can't remember, just glance over the exercises you undertook, on the respective worksheets provided.

A Worksheet for Lesson Three

Here's an example, taken from the well-known folk song *"Mary Ann."* Your task will be to work with this song just as you did with "Skip to My Lou. " First of all, sing over the song to be really familiar with it.

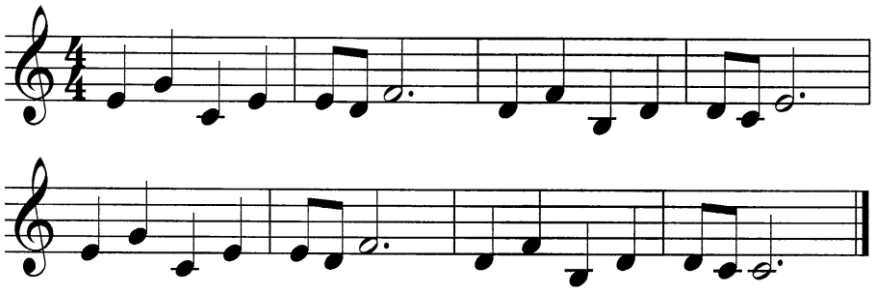


Fig.12

1. The first task with this little children's song, will be to draw out carefully, in the space below, and with an evenly curved line, the rise and fall pattern of the above two sections. If you do this with a lead pencil, you can easily erase any mistake you make. Do it now.

2. When you have completed it, scrutinize the drawings, and describe on the lines below what you notice about the melodic pattern of this little children's song.

_____

_____

3. Now I'm going to give you four musical questions, and it will be your task to write the answers to them. You will need to model your efforts on all that we have gone over so far, concerning the folk songs *""Skip to My Lou"* and "Mary Ann." Unless you are musically confident, just stick to the guidelines I have provided.

The following four musical questions contain a variety of different rhythms and melodic phrases to give you some experience, in feeling your way with this step of the course. As you progress further in this course, you will encounter many other ways of developing a melody, and you should always try to build on what has gone before. After all, this course itself presupposes that the early work you go through will be made use of in the later work you undertake. Sometimes you may find it essential to include some of the techniques illustrated in the early lessons, in order to complete the practice work.

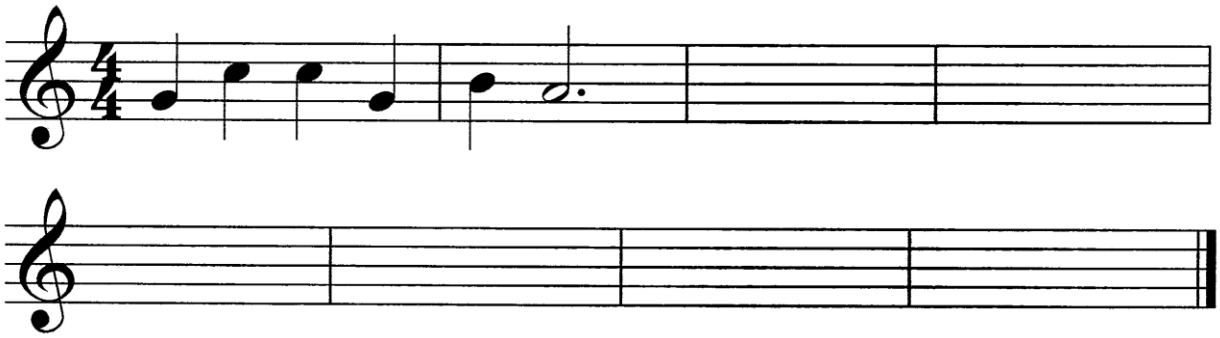


Fig.13

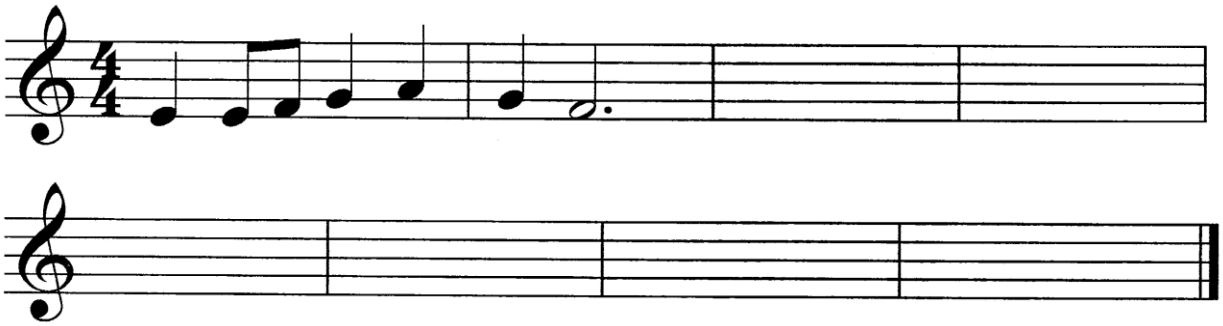


Fig.14

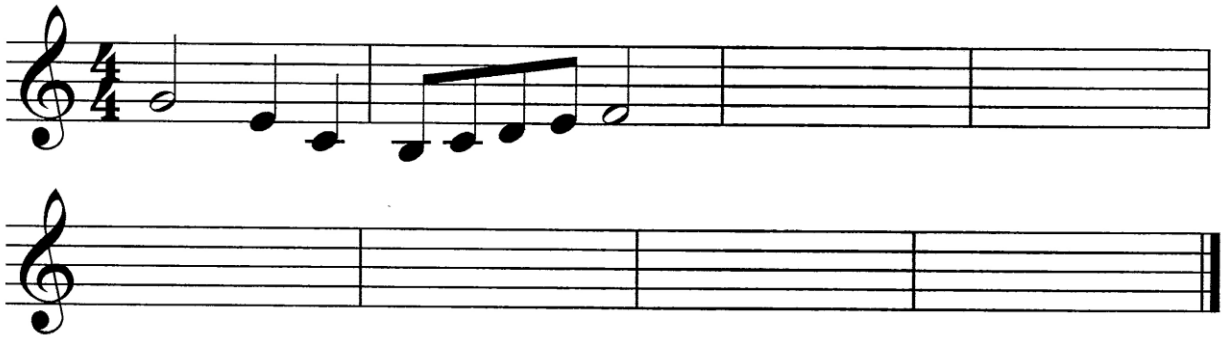


Fig.15

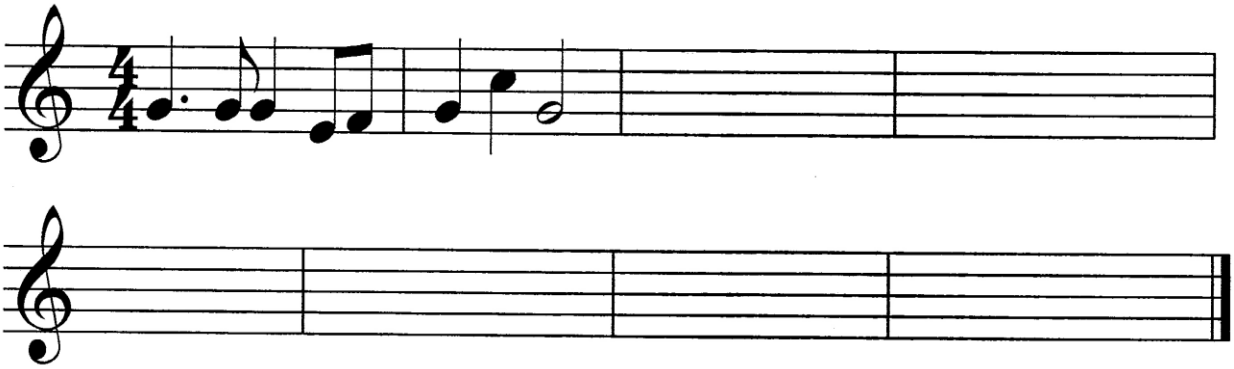
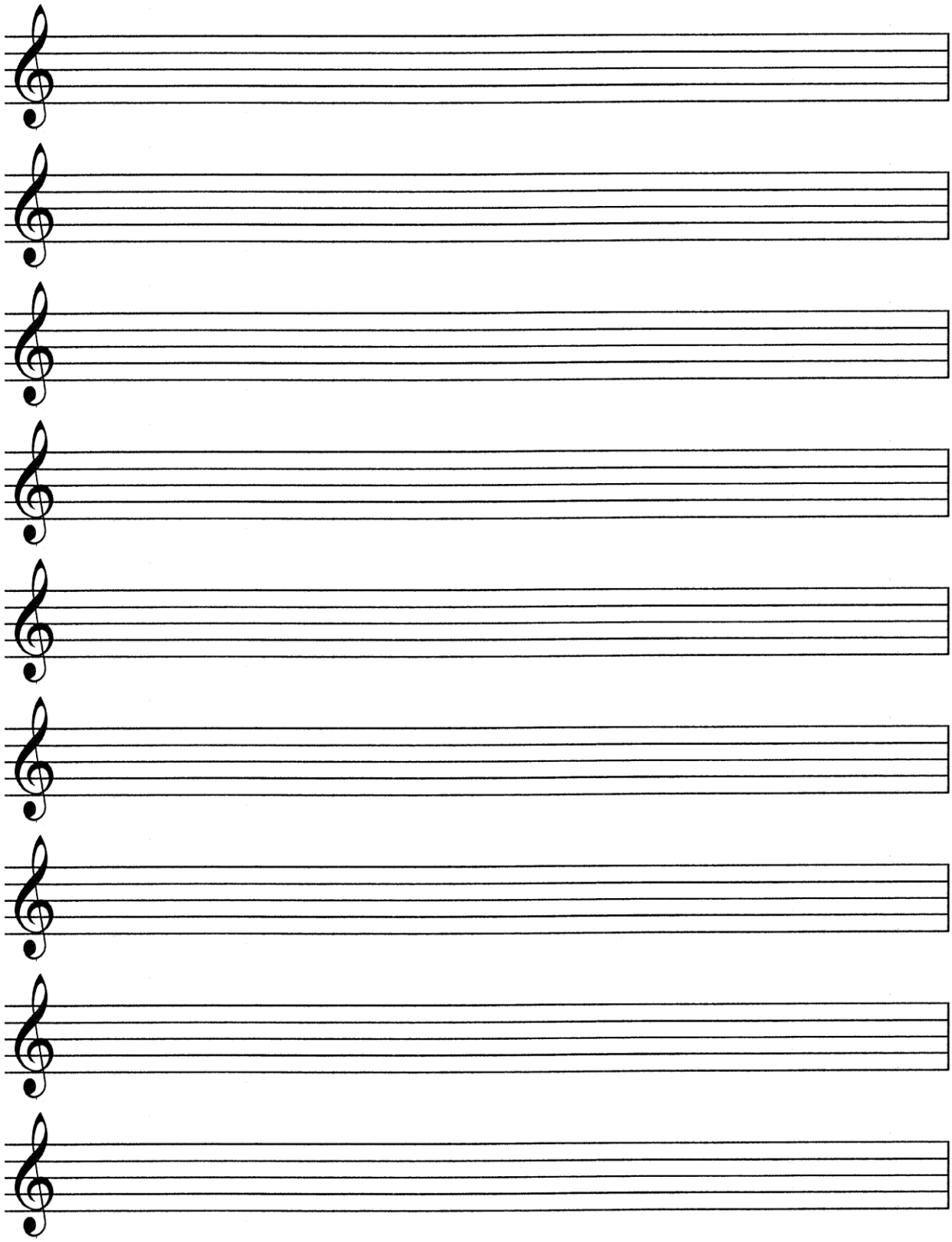


Fig.16

Your Practice Section



Lesson 4
How to Work with a Motif

In this lesson you will learn:

1. What a musical motif is, and how it is to be used.
2. Why a motif can be of such help in a song.
3. How to identify a motif.
4. The kind of emotions that the sound-gesture of a motif can express.
5. How to write a simple children's song.
6. What vertical mirroring is, and how to use it.
7. How to search for clues in a motif.
8. Two ways of arriving at the home note.

What is this thing called a "motif?"

Now we will move on from musical questions and answers to working with motifs. A motif can be compared to someone's signature, for it is something that helps us to identify a song. It can take a melodic, a rhythmic or even a lyrical form. It is usually made up of a few notes or words, so arranged that they are easily recognizable whenever they are heard. It is often shorter than the musical questions we worked with in the last lesson. The value of a motif lies in its repetitive nature, which can appear in an endless variety of forms, according to the musician's intentions. A melodic motif can appear in many different forms, for example:

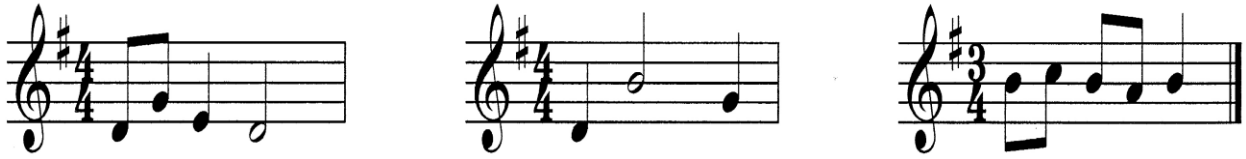


Fig.17

It can appear like this..... or like this..... or even like this!

A melodic motif can be made up of as few as four notes, such as Beethoven's famous four-note motif from the opening of the first movement of his Symphony No. 5 in C Minor...

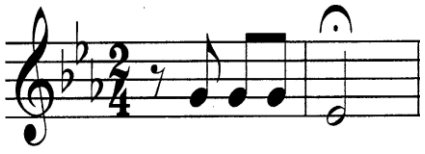
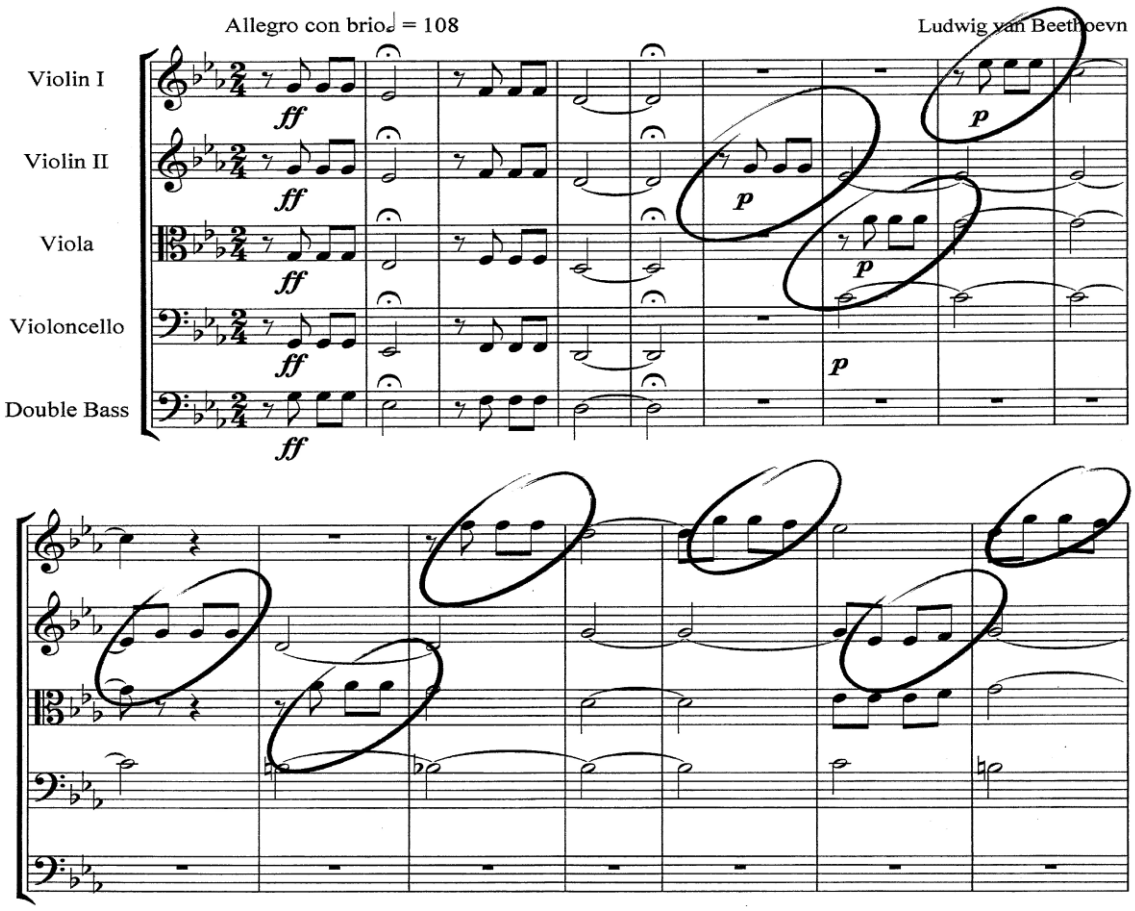


Fig.18

If you listen to the first movement, you will quickly identify this motif, because the whole of the first movement of this symphony is built upon it. The strings and clarinets first introduce it, and you then hear it played over thirty times within the first 45 seconds! If you have managed to get a CD recording of this symphony, just listen to the first 60 seconds of that first movement now. If you don't have the recording, just glance at the music on the next page.



Shown above is just the string section of the orchestra. I have circled the places where the motif appears, to indicate how frequently Beethoven uses this motif. Remember, I'm only showing you the first 21 measures. That constantly repeating motif *"short-short-short-long"* is what gives such a marvelous character to this orchestral work, and Beethoven builds up his whole magnificent symphony just by making use of this simple four-note motif. Only a master can build such a magnificent temple upon so simple a foundation. Unfortunately, this music, as well as the example on the next page, is copyrighted, and cannot be included on the CD with this course.

Now let's move on from orchestral music to choral music. On the next page, I show the beginning of the chorus *"Surely He Hath Borne Our Griefs,"* from Handel's sacred oratorio "Messiah." Again I have circled the repetitive motif that forms the basis of this chorus. This motif too is made up of only four notes, and - just like the Beethoven motif - also has its first three notes on the same tone. The rhythm of this motif is relentless, and it creates a particularly important feature of this wonderful chorus. Here below is the motif that Handel uses so effectively.

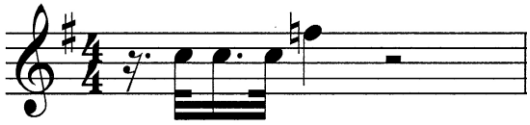
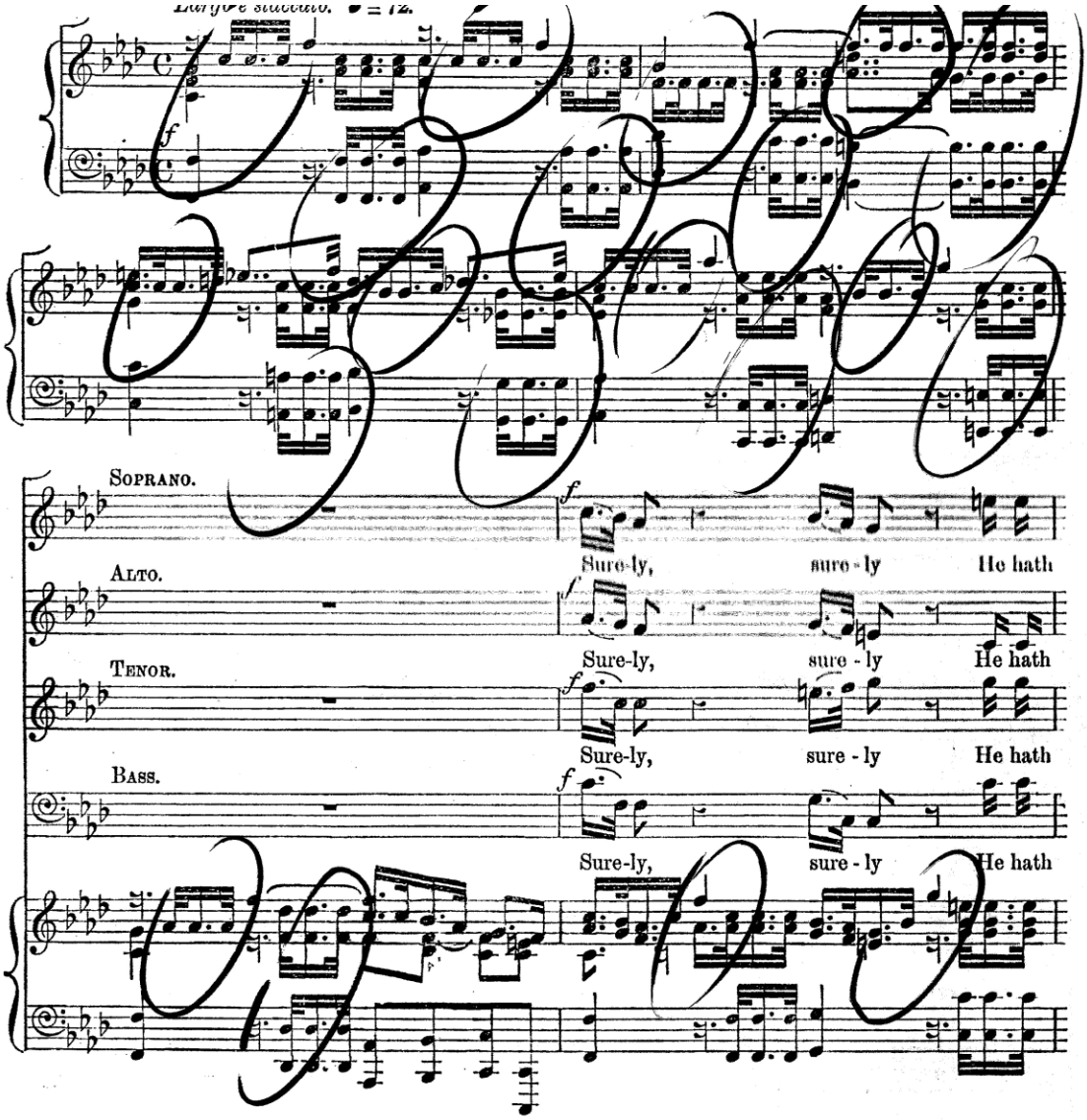


Fig.19

Here now is the introduction to that remarkable chorus. I have again encircled the repeating motifs, so that you can see just how fully the motif is integrated into the work. If you have a CD of this chorus, play it now.

Chorus: Surely He Hath Borne Our Griefs
from the "Messiah" by G. F. Handel



This may strike you as rather complicated music, but - remember - I am only using it at this point in the course, to illustrate the effective use of a musical motif.

What is the "inner gesture" of a motif?

Quite a few commonly used motifs have entered into the public consciousness through the media in recent years. They are part of the signature tune to many programs, both on the radio

and on the television. Other motifs we may well have just grown up with. Here are a few randomly chosen examples:

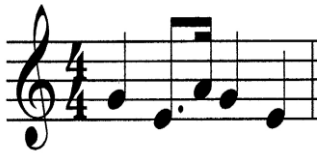


Fig.20

This motif is frequently heard among younger children, who seem to uncannily sense the suggestive power of this motif for inflicting a feeling of ridicule on someone.

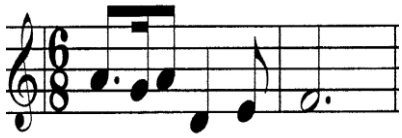


Fig.21

This lilting motif has a calming effect about it, enhanced by the long sustained note at its end.

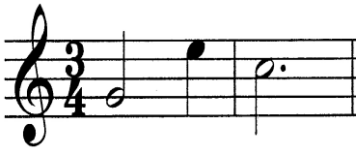


Fig.22

This motif suggests some kind of call of surprise, with its characteristically large rising interval from G to E, and its smaller descent from E to C. Each motif must be readily identifiable, and this is what makes up an essential part of a melody. You will try your hand at writing simple motifs in the worksheet exercises, later on.

What do we look for, in a motif?

In a moment, we will begin to learn how to develop a motif into an actual melody. Here, shown below, is the motif we will be using in the very first melody we'll work on.

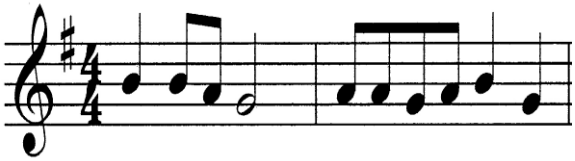


Fig.23

What do you feel this motif suggests? I'll be commenting on this, later on in lesson eight. The motif above is a little longer, admittedly, than most of the other ones we have looked at. Sing it over a few times so that you get to know it.

So now we are going to look at how to write a simple four-measure melody, which we will develop from this motif. Having become familiar with how the motif sounds, you will also see that it is made up of two measures. These two measures will serve as the first two of the four

measures of our melody, i.e., half of the melody. Later on we will work with eight and even sixteen measure melodies. In the motif above, we might feel that the first measure is a kind of call, whilst the second one sounds like a response to that call, not unlike the musical questions and answers we worked with in lesson three.
We also hear that the rhythm of the notes is different in each measure. This is an important thing to notice, as we proceed to develop this motif into a simple four-measure melody. Now I'm going to demonstrate how to approach this task, and later, you will have the chance to try it too.

Which are the clues to recognize?

You can often draw ideas for the development of a motif into a melody from what you may find embedded in the motif itself. If you look back at the motif on the previous page, you will notice that the third and fourth beats of the first measure represent a kind of pause in the melody, just like a comma does, in grammar. Immediately after it, the notes become quicker eighth notes, as if they are hurrying on to make up for the time spent on that pause. Here we are referring essentially to the melodic rhythm of the motif. But there is another clue in this motif. It lies in the rise and fall of the melody. Can you see it? It's in the second measure. If you're not sure what I mean, imagine drawing an evenly curved line through all the note heads of the second measure. What shape would you have? Well, that is a distinctive shape that can help us in this task. These are the kind of clues that we need to spot, if we are to successfully develop this motif into a four-measure melody.

How to develop a motif into a melody:

Follow these next few steps carefully. We will create the third measure by simply repeating the first one. That is done quite often with simple songs. The fourth and final measure however cannot just be a repeat of the second one, because it does not sound as if the melody is ending. Instead, it feels like it will continue, and that is not what we want. We need to feel that the melody is coming to an end. The simplest way to create the fourth measure is to base it on that second measure, but to make three important modifications to it. Here's what we will do. Follow these steps carefully, as you will be modeling your own first attempts at creating a melody on the very changes I am about to show you now.

Step 1: To write measure three, we will copy measure one as is. As I mentioned above, with simple songs, this is often done.

Step 2: To write measure four, we will keep the first four eighth notes as eighth notes, but we will mirror the form vertically. In other words, we will change the notes from AAGA to AABA. That is a "vertical mirroring" of the notes. In terms of what is called "the rise and fall" of the melody, we will move from the first diagram below to the second one.

Step 3: To create the feeling of an ending to this simple melody, we must bring down the fifth note in the second measure, the quarter note B, a distance of two whole tones. That will make it a G. Since the key signature is G major in any case, the G note we have now created is the "home note," because its name is the same as the name of the key signature, G major.

Step 4: To complete our task, we will take the last note in measure two, which is the quarter note G, and remove it entirely. That will leave a one-beat rest. Having done all that, let's now have a look at the very first melody we've written. I show it below, and it would be good if you again sing it through a few times, to make yourself familiar with it.

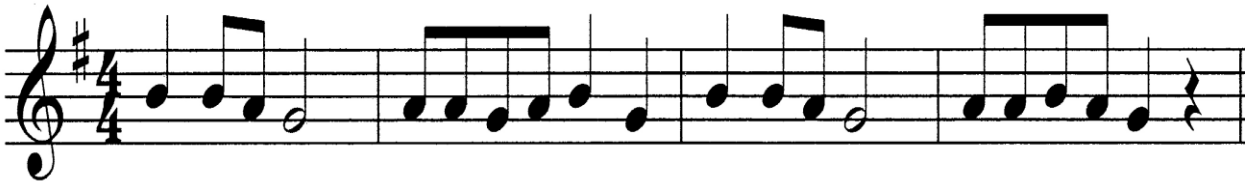


Fig.24

So now we have developed a satisfactory four-measure melody, using the motif with which we started. Compare measures one and three. They are the same. Compare measures two and four, and see what I have done to create measure four. With one exception, the rhythm of both sections is exactly the same. You will later model your own first efforts on these kinds of modifications, in order to create your own four-measure melody.

Let's try working with another motif:

Here's another two-measure motif to work with. Our task will be to develop it into a four-measure melody, just like we did a moment ago. Following the two-measure motif below are the third and fourth measures that we have to complete, to make the whole melody. Remember that although you should use these examples of mine as a guide, you must always be governed by what the melody itself needs. Sing over this motif several times, and listen to what it calls for. Do resist the temptation to look over at the work I will do on this motif, and which I show on the next page, until you have written the measures below.

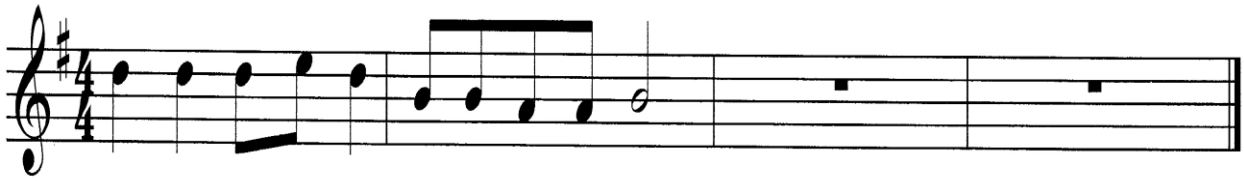


Fig.25

Well, what did you come up with? Hopefully you will have repeated measure one exactly to create measure three. How did you manage with the fourth measure, though? Did you sing over the motif enough to recognize what you needed to do?

Well, this motif is even simpler than the one I showed you before. It comes from the grades 1-3 song *"Breezy Breezes Blow"* which is printed in my songbook on page 22. All that this particular motif needs, when rewriting it, is a change of one note! Can you tell which one it is? If not, take a look at that song in my songbook, if you have it with you.

The one temptation you might have succumbed to, in view of my former example, to is to mirror the second measure in order to create the beginning of the fourth. This song does not actually need mirroring. Since the first four eighth notes of the second measure are descending, that descending character is of great help for our fourth and final measure of our melody, since it gives us the feeling that the ending of the song is imminent.

As I implied earlier, a song will often end on the "home note," usually by descending to it. Since all our early song writing is intentionally based on the key of G major, that home note will always be a G. So do not make changes unless you feel they are called for.

How did I set about creating the final two measures?

1: Write out measure three as a copy of measure one.

2: Repeat the first four eighth notes of measure two, in measure four.

3: The fifth note in measure two, which is the half note B, must be changed to a quarter note, and brought down two whole tones, to make it the "home note" G. Note that by changing it to a quarter note, we automatically create a rest at the end.

Sometimes, with a simple melody, all that is needed is to change just one note! Remember that most songs will return, either by descending or ascending, to the "home note." If you have forgotten how to identify a "home note," look back at step 3 on page 37 of lesson four. The final beat of the fourth measure simply becomes a rest, as with my previous example. Here now are the four complete measures of the melody, showing the changes I have just been describing.

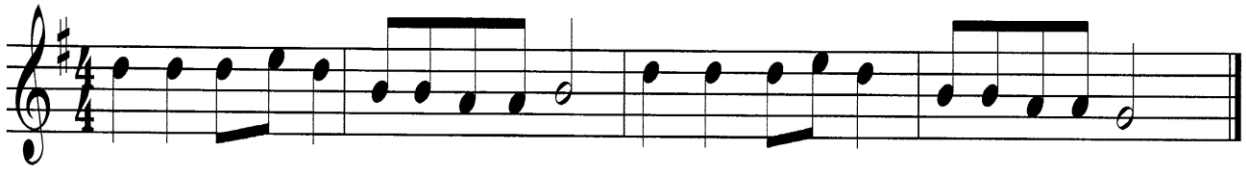
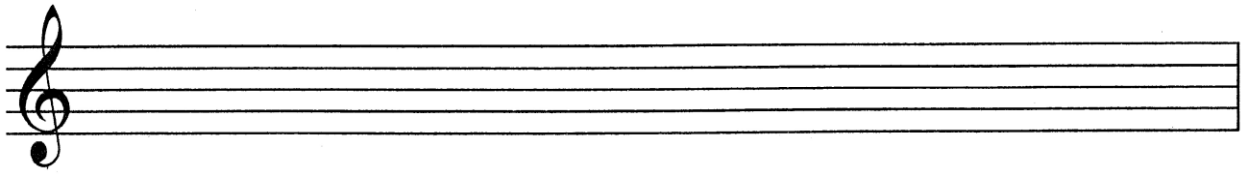


Fig.26

A review of lesson four:

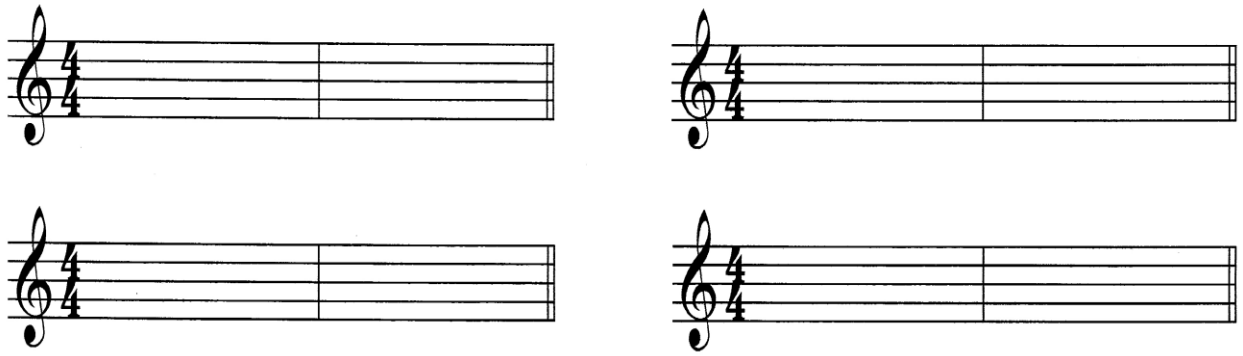
We began by considering the nature of a motif, looking at a number of examples. We came to understand that each motif has something to say, something to express. This something is caused by the peculiar arrangement of the musical notes that make up the motif. Certain feelings can be created in response to certain motifs, and this element can penetrate a song so that it is given a particular character. We looked at, or listened to, how a motif can be the underpinning of both an orchestral piece and a choral work. Next, we learned about clues that motifs contain, and which may help us in developing them into melodies. Then we took two actual examples and I showed you how they can be developed into simple four-measure melodies. I explained the steps I went through, and my reasons for making the changes. This lesson has prepared you for the writing of such melodies, and you will be able to practice this task in the worksheet examples, given for this lesson on the next page.

Your Practice Section



A Worksheet for Lesson Four

1. Motifs are quite easy to write. Try humming over a few little musical phrases that have four beats to every measure, until you find four phrases that appeal to you. Then try to write them down on the empty staves below. Use a lead pencil since you can then easily alter the notes if necessary, and start over again.



If you feel musically challenged by this task, just create a few neighboring notes that are only a tone or two apart. Then hum them over, or play them on a recorder or whatever instrument you may have. For now, it is only necessary to learn to identify a group of notes that make up a motif. If you can create four little motifs on the staves above, and can quickly recognize which one is which, by listening to someone else humming them or playing them for you, that is good enough. You will have taken an important step towards creating your own songs. Do it now.

2. According to how the notes that make up the motif are arranged, a sound gesture is presented that indicates a particular characteristic. We have just mentioned three such characteristic sound gestures, those of ridicule, calmness and surprise. Can you suggest the character of the motifs you have just written? Write an adjective below each one, so that you can recognize it again later.

3. To conclude this worksheet's activities, I am going to give you another example on which you can practice writing a four-measure melody. Sometimes the guidelines I have given earlier will work for you; at other times they will not. This motif is taken from my songbook "Let's Sing and Celebrate!" and is to be found in the song *"Four Fingers"* (on page 172).

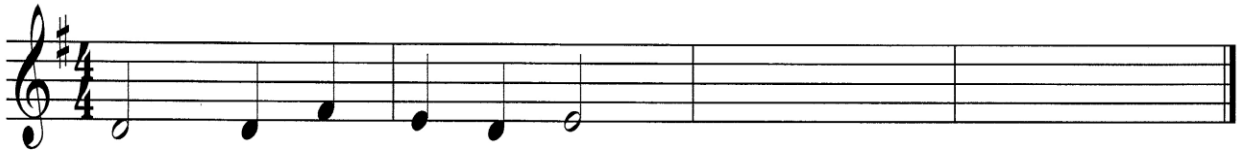


Fig.27

In the next lesson, I will list seven different ways of writing a simple melody; go over what the basic structure of a four-measure melody might be; demonstrate that too much repetition can spoil a song; show you where to repeat a measure and where not to; tell you what the notes of the pentatonic scale are; and finally, mention three ways in which to develop a song. All that and more is just ahead.

Lesson 5

How to Write a Simple Melody - 1

In this lesson you will learn:

1. Why a good melody stays so long in our memory.
2. That writing a good song is a skill you can learn.
3. The importance of listening to the underlying rhythm of a melody.
4. How to write the last part of a melody from a given first part.
5. What the basic structure of a four-measure melody might be.
6. That there are no rules for songwriting, only guidelines.
7. That you gain more by completing your own work before looking at my solutions.
8. That too much repetition can spoil a song.
9. Where to repeat a measure and where not to do so.
10. What the notes of the pentatonic scale are.
11. Three ways of developing a song: repeating, mirroring and modifying.

Why does a melody stay so long in the memory?

Success starts with a great melody. For a song to be a good one, it must have a good melody, because this is the part of the music that we always listen to. Our attention is not usually given to the harmony or to the rhythm, but to the melody. Have you ever wondered why a good melody always lingers in the memory, why you can't shake it out of your head? A melody is the very heart of a song, and without it, you cannot really have a song. We listen so attentively to it that it is no wonder that we remember it so easily. As was said earlier, there is really nothing like a beautiful melody that lingers on in the soul like a good and faithful friend. But, you know, writing a melody is a skill that can be learned, and by now, if you have followed my suggestions, you will have understood what a musical question and answer is, how to recognize a motif, and will have written and developed some of your own. Finally, you have begun to learn how to work with them, by developing them into simple four-measure melodies.

How to write a simple four-measure melody:

We'll begin this lesson by looking again at the development of a motif, and then take this work further. The changes I suggested earlier will often work, but not in every case. That is why I am emphasizing that you need to remain sensitive to what you hear. After a while you will begin to read the character of the musical gesture and recognize what is called for. The motif I am going to demonstrate developing now is an interesting one, because there is a lot of repetition in it.

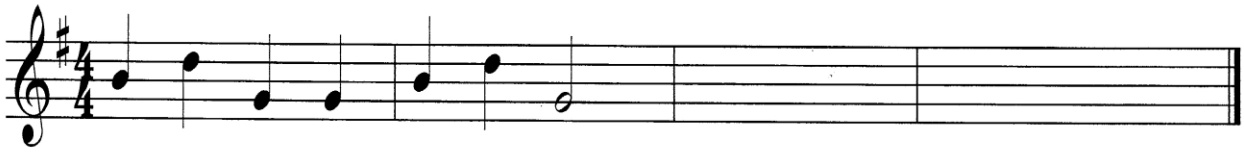


Fig.28

Even so, keep in mind the changes I recommended in my earlier examples. Remember that it is

a good idea to bring the melody back each time to the "home note" of G to finish. Although I willingly offer suggestions as to how to make changes, it does depend so much on what you actually hear in the music. Guidelines are just that, and they may or may not apply in specific instances. Do remember to sing it over a few times though, listening to it. Try to feel, try to sense, what might be needed. The motif is to be found at the foot of the previous page. Have a go at it, and see if you can develop a great four-measure melody from it, before going further.

Here is one way to write the melody:

At this point I must stress that there are several ways of writing the last two measures, developing them out of a given motif. The example I give here merely shows you one way of doing that, and you should not feel that if you come up with a different melody, it must be wrong. However, your melody must sound pleasant to the ear, have sufficient variation in either melody or rhythm, and give you the feeling that the ending really does sound like an ending, otherwise it may well be wrong.

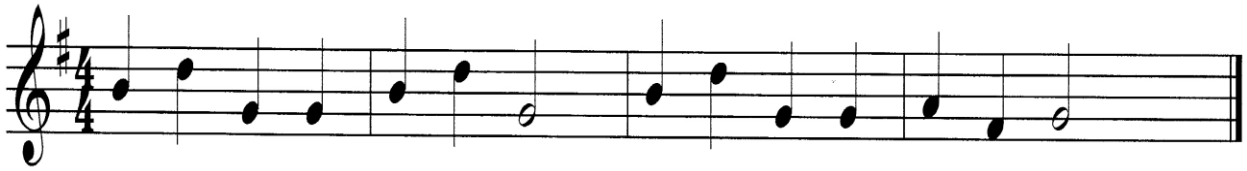


Fig.29

Here above is one way I could develop the melody out of the motif. Take a careful look. It represents a good start. However, if you feel that it still has too much repetition in it, you would be right, because in measures one, two and three, the melody jumps up and down too much. Measure three in particular needs something quite different, and you will find that the three-quarter point through a melody (which in this case is measure three) often calls for a significant change in some way.

Here is a better way:

It would be more effective to write the melody as I have done for the song *"The Cobbler,"* on page 181 of my songbook. I show it below. If you look at the second line of that song in the songbook, you will see two measures at the end that make a much better ending to our motif than the one I have shown above. Let's now look at what I have done there, to make it better.

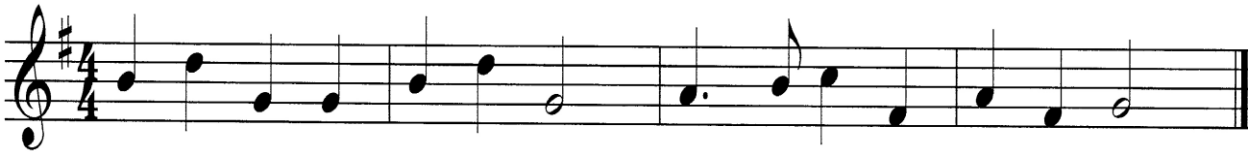


Fig.30

You will notice straight away that the first measure is not repeated, even though I said earlier that it often is, with simple songs. Here, however, the demands of what we hear, when we carefully listen to the motif, preclude that option. If we simply wrote measure three exactly like measure one, there would be still too much repetition. So I have created an entirely different part for the melody in measure three. In addition, I have included a small change in the rhythm too, which adds a certain charm to the melody. As to the fourth measure, I have more or less kept to the model I gave you, incorporating only one note from the first attempt. Sing over this

melody that we've now arrived at. Do the same with the first attempt, and listen carefully to each one. Our ear has to be trained to pick up what is needed musically, whether such changes proceed from the guidelines and models that have been given so far, or not.

Seven ways to write a simple melody:

Here is a summary of the seven ways that we have considered in this course so far:

1) Try creating the third measure by simply repeating the first one.

2) Sometimes measure four can just be a modified version of measure two.

3) Mirroring measure two up or down sometimes works for measure four.

4) Often the rhythm of a measure two can be repeated for a measure four with just the last note changed.

5) Try to write the final measure so that it sounds as if the melody is coming to an end.

6) Ending on a "home note" by descending or ascending to it, is usually a safe move (except when writing in the pentatonic scale, which has no home note!)

7) Making the last of the four beats in the final measure a rest sometimes works well.

How to write an eight-measure melody:

Well, having flexed your musical muscles with four measure melodies, you are surely ready for longer ones. So now we will work with an eight-measure melody. I will first give you an example of how to do this, and you can practice it yourself later, among the worksheet examples. As before, we will begin with a two-measure motif that looks like this:

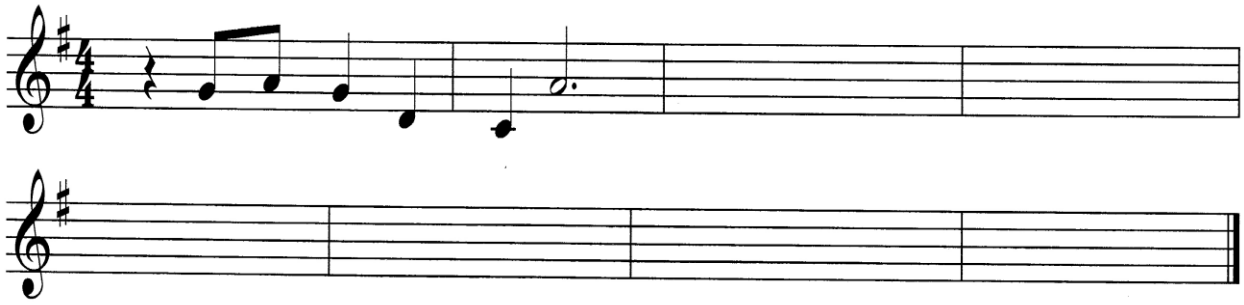


Fig.31

Notice first of all that the motif begins with a rest. This is important since it offers a clue as to how to proceed. We will learn more about clues later on. Quite often, the way the rhythm within the melody starts off suggests that this rhythm, being an underlying characteristic of the motif, should be part of the development of the motif, so that is what we will do. Keep in mind that we are now creating an eight- measure melody, so these first two measures are one quarter, not one half, of the whole melody, as previously.

Here below, I show you how I completed this particular melody. In developing the original motif into a melody, I included the frequently used technique of making the middle of the melody a little higher than the rest. That is something to remember.

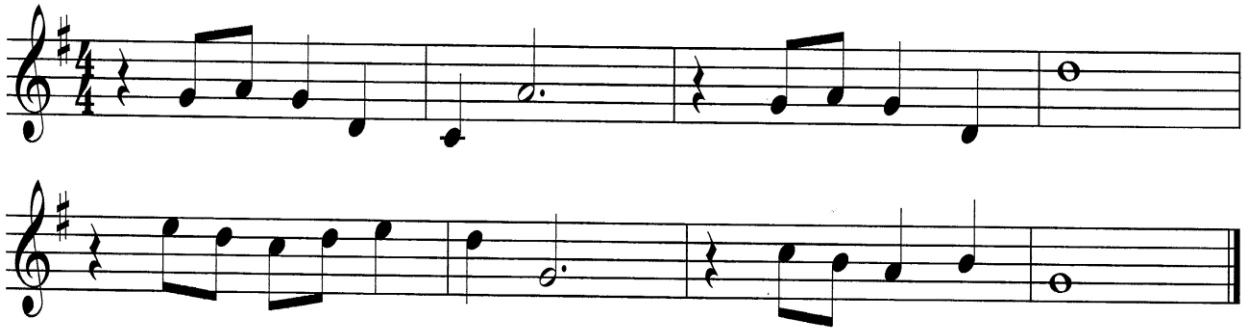


Fig.32

How was this melody developed?

As I mentioned above, we will take the clue regarding the first beat rest, and continue using it throughout the whole melody. That way, we get consistency in the rhythm whilst we vary the melody. By means of this contrast, we arouse interest in the music. Keep in mind that it is good to work with contrasts. The motif for the above melody was taken from the song *"In the Morning Early,"* on page128 of my songbook. Let us look at what we have done to develop this melody from the motif.

1) We made the first beat in every measure a rest.

2) Measure three is simply a repeat of measure one (remember this method?)

3) Measure four takes its cue from measure two. If you look at measures one and two, you will see that the melody swoops down to the C, and then swoops vigorously upward again to the A, (an interval of a sixth). This swooping movement, first downwards and then upwards, is what I have copied for measures three and four, except that I have extended the upward swoop to the octave note D. That then becomes a modified horizontal mirroring that can be compared to the earlier vertical mirroring that we considered. Another feature of measure four is that the D note is held for the full length of the measure. Normally as a songwriter, you would make the fourth beat of that measure a rest, so that the singers might take a breath. However, since the first beat in the next measure is a rest anyway, it is not necessary.

4) Now comes the idea I mentioned earlier, of letting the melody go higher in the middle, and so it now rises up to the E note twice in the fifth measure. You should also notice that the rhythm has been changed from two eighth notes and two quarter notes into four eighth notes and one quarter note. Again, this is an element of contrast that often appears in the fifth measure of an eight-measure melody.

5) Measure six is almost a vertical mirroring of measure two.

6) Measure seven begins to descend towards the home note of G, as it comes towards the end of the melody. We have suggested that before, as a good practice.

7) The final measure is governed by the four-beat note G, a home note.

Consider the whole melody now in terms of rhythm, and you will see what I have done to this element of music. Measures one, three, five and seven all have eighth notes in them. However, only the first, third and seventh repeat the rhythm pattern exactly. Measure five, the critical one, is the one that breaks this pattern. As I said above, it is often in the fifth measure of simple eight measure melodies that you will feel the need for a change in the melody. Finally, I also made sure that the melody came to "land" on the home note of G. Sing over the melody several times so that you are quite familiar with it. Now let's take a look at the rhythm.

What is the importance of the melodic rhythm?

When you get to write your own melody, try to work with the rise-and-fall of the melody, and the engaging rhythm within the melody, so that patterns appear clearly in the music. For instance, let us remove the melody itself, for a moment, and leave only the rhythm showing. What would it look like? Would its pattern be any clearer? Well, here it is:

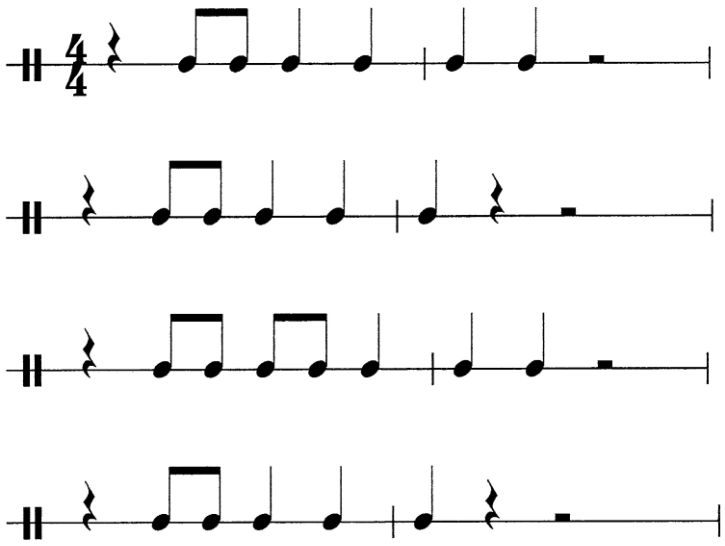


Fig.33

Now the rhythm, freed from the melody, really stands out, and you should have no difficulty in noticing the pattern. Try clapping over this four-beats-per-measure rhythm a few times, remembering to count a silent "one" for the rests at the beginning of the measures. An interesting thing to do with children is to have four groups clapping this rhythm. After the first group has clapped the first two measures, each subsequent group begins its first two measures. What will be noticed clearly from this procedure is that at times, everyone is clapping the same rhythm, and that is precisely the rhythmic pattern of the melody that we have created here.

A second demonstration will reveal other things:

Shown on the next page is a two-measure motif, and the task is to develop it into an eight-measure melody. The motif comes from the song *"The Early Light,"* (page 20 in my songbook). This motif sets the ground for a quite beautiful melody, due to the descending fifth interval from the B to the E note, at the beginning of measure two. There is also a rather plaintive character to the motif that you may notice.

I will first point out a number of things to keep in mind, regarding this particular motif. You might view these things as clues, suggesting what you might do, to develop this motif into an eight-measure melody.

1) The sharp descent of the motif just mentioned.

2) The rhythm of four eighth notes, two quarter notes and one half note.

3) The fact that the melody will now extend over eight measures. That means that if we consider the two-measure motif as one section, we will have four sections to write.

Now we're almost ready to go ahead and complete the melody below. Read on down to the bottom of this page first, and then come back up here, to develop this motif into your own melody. Of course, there are several ways of writing the melody, and I want to say again that as long as your way sounds pleasant to the ear, it is probably okay. If however you feel there's something not right about it, it's probably the case. Here is the motif we will develop.

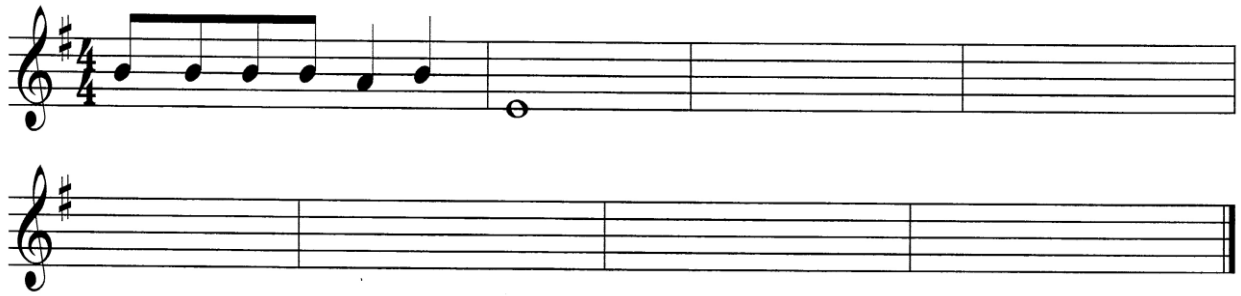


Fig.34

Before we start, there is still one more thing to go into. Follow this explanation carefully, since it may be of help to you, when you try to complete the exercises in this lesson's worksheet.

How to spot the clues in the rhythm:

With this particular motif, we have some assistance in our task. To mention it will bring out an additional aspect of writing songs that is important. Look carefully at the following rhythm pattern. Do you notice anything particular?

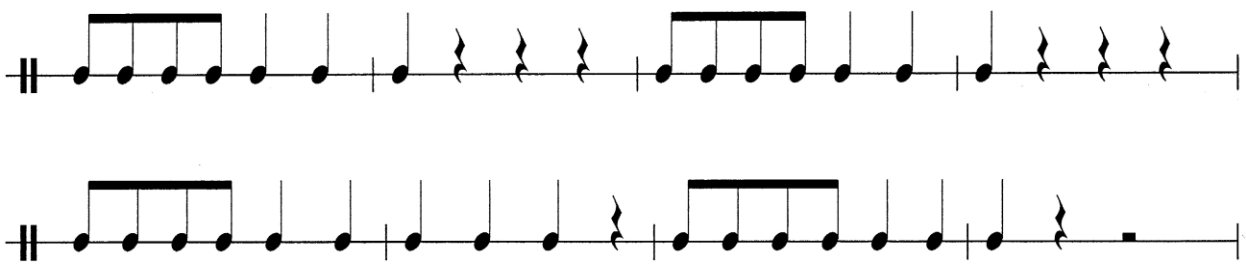


Fig.35

Yes, that's right, the first two measures are a rhythmic copy of the motif itself. But there is something more. The first two measures are repeated in the third and fourth measures, and also in the seventh and eight measures. Only with the fifth and sixth measures, i.e., the all-important three-quarter position in the melody, is the rhythm pattern different. We must take this as a clue to the rhythmic basis of the melody that we will write. We'll shape the melody therefore to fit this rhythm. Now go back up this page and write your melody, before going further in this course.

Here below is what I have come up with, in developing the motif on the previous page. Let's look for a moment at what's been done.

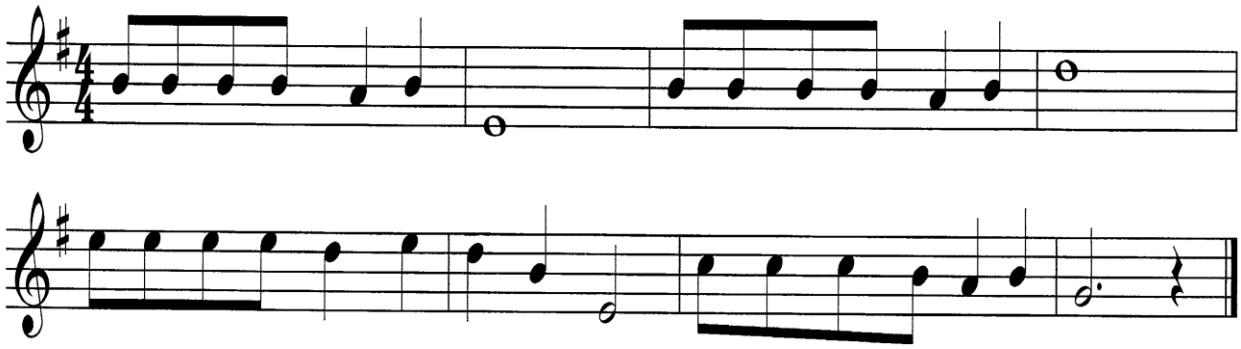


Fig.36

Notice how I have kept to that rhythmic structure. Sing it over a few times, so that you can not only conceptualize the difference, but feel it or experience it as well.

Rhythm is the link between melody and lyrics:

When, later on, we get to Lesson 9, *"How to Write the Lyrics - 2,"* you will find this approach to rhythm very helpful. You will discover that rhythm is the link between the melody and the lyrics, and that just as you can take a set of lyrics and become so tuned in to the words that they begin, after a while, to suggest the melody, so you can begin with the melody and, by listening to the rhythm within it, begin to hear the lyrics that want to go with it. If that sounds crazy, it probably is - but it works!

How was the above melody created?

Taking my starting point with the rhythmic pattern, I developed the given motif into a melody in the following manner:

1) Measures one, three, five and seven were all given the rhythmic pattern, leaving me to create sufficient contrast by altering the melody instead.

2) Measure three was a straight repeat of measure one.

3) For measure four, I created a melodic inversion of measure two, by turning the note not downwards to the E but upwards to the D.

4) For measures five and six (the critical ones in an eight measure melody), I let the melody line rise to its highest point, though still riding on the basic rhythm- pattern

5) Measure six is perhaps the most interesting of them all. The three descending notes could have been D, B and G, for that would certainly work. However, I chose D, B and E because a greater contrast is thereby given to the melody.

6) Measure seven is essentially a descending series of notes, and it is this gesture of descent that creates the feeling that the melody is about to come to an end. This is then confirmed in the final measure, by the final note being a G, the home note.

The important task of phrasing:

For a song to work smoothly, you have to get the right phrasing in it. This means working with both the lyrics and the melody at the same time. Without proper phrasing, not only would the song sound awkward, but the singers would have a hard time making sense of it. We will deal with musical phrases, in relation to breathing places, when we come to page 49. At this point, however, we will focus on the actual arrangement of the individual syllables of the lyrics.

In the piece *"Fall Evening Song"* that is printed out in my songbook on page 67, there is a section that we will take as an example of how to align the syllables. The relevant line of text is this:

"And we with joy are longing,
Our home and land to see."

If you look at the melody for this section, you will notice that there are more notes than there are syllables. What that means is, some of the syllables will have to stretch over two or more notes, in order to fit. I show below the passage in question.

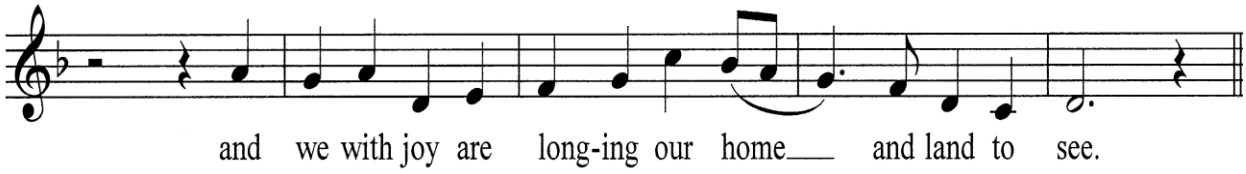


Fig.37

In this passage, you can see how poorly the syllables have been aligned with the melody. Can you identify where the problem occurs? You ought to be able to do so by now. First of all, you have to be clear in your own mind, which are the accented syllables in those lyrics. I hope you have identified them by now. They are the following four:

we - long - home - see

So, now we know which syllables are accented. Accented words and syllables are always placed to align with the first beat in a measure. If you look back at the example, you'll see that

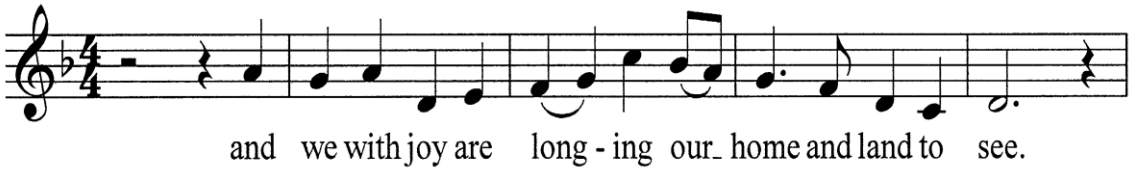


Fig.38

"we" and "long" and "see" have all been aligned correctly, but that "home" has not. We must move "home" into the beginning of the next measure, and make the necessary adjustments to the previous measure, if we are to put that alignment right. Once done, the lyrics flow properly, and all is well. I show the corrected alignment at the foot of the previous page.

This may seem a small matter when you begin song writing, but unless you develop the right habits towards lyric and melody alignment, things can quickly get out of hand, and become impossible to carry out. More will be said on this matter in lessons 8 and 9. There is one other related matter to mention here. Whenever a syllable is stretched across two or more notes, you must draw in what is called a "slur." This is a upward curving line that connects the first and last note *for that one syllable*. If you look at the above example for instance, the third measure contains two such examples of this. If you also look at the incorrect phrasing earlier on that page (page 48), you will see that measure 3-4 has a slur beneath three notes.

Remember, the steps are these:

1) Determine the accented syllables in the lyrics.

2) Arrange for those syllables to be positioned on the first beat of a measure.

3) Write in all the other syllables.

4) Add in the necessary slurs, to indicate which notes carry a single syllable.

How to work with phrases and breathing places:

There are two aspects of breathing that we will look at. They are, firstly, the breathing rhythm that is expressed through musical phrases, and secondly, the actual places where the singers can take a breath. A melody can be compared to a sentence in grammar. Just as you have certain rules that govern the structure of a sentence, so you have certain conventions that apply to a melody. For example, a sentence may contain two ideas that have to be distinguished from each other by the way the sentence is constructed. One or more commas will be used to make this distinction. In a melodic passage that is composed of two parts, the musical phrase serves this purpose. Consider the following two sentences:

The tall trees that stand on the hill have been cut down.

The tall trees, that stand on the hill, have been cut down!

The main idea in the first sentence is *"The tall trees have been cut down!"* The secondary idea simply refers to their standing on the hill. The distinction between the two is indicated by the placement of the commas. Now look at the following excerpt:

In the passage on the next page, there is no place - from the first word *"You'll"* to the word *"seas"* - for the singers to take a breath, Whilst it is true that a professional singer would not need one, children certainly would. A songwriter would therefore have to create a place somewhere in this passage for the singers to take a breath, between those two words. Right now, the notes take up every beat of every measure. So where's that place? Well, in order to create a space for a breath, one or more of the notes in this passage must be shortened. The place to do that would be at the end of a phrase. But there are three phrases in this passage.

The first runs from *"You'll"* to *"way;"* the second runs from *"twill"* to *ember;"* and the third runs from *"that"* to *"seas."*

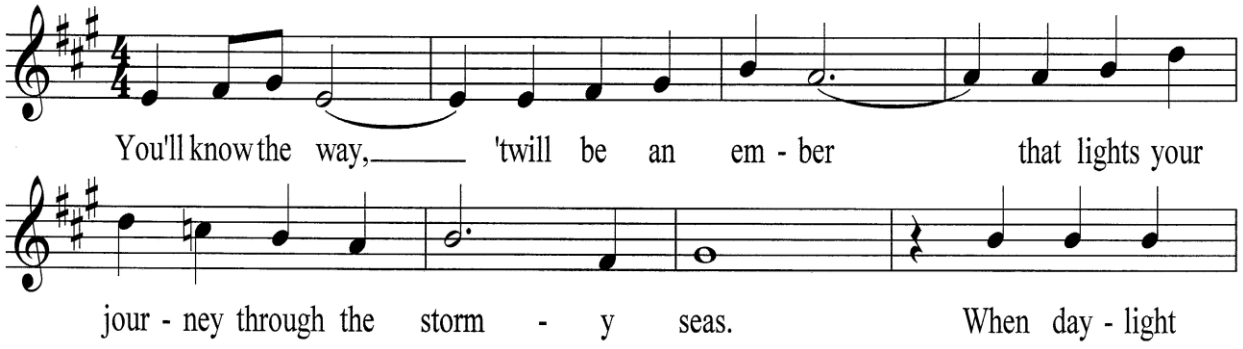


Fig.39

In the re-written passage below, you will see that I have created a natural breathing place after the word "ember." I did this by shortening the length of the tied note A, from four to three beats. This is the very spot where, comparatively speaking, in the written sentence above, one of the commas has been placed. In this manner, we must always find a place that feels natural to place a pause in the melody, so that provision is made for the singers to take a breath.

One oddity, if one can call it that, stands out in this comparison, and that is that the word "ember" does not have a period or even a comma after it, yet it is the right place in music to create a rest. Like I have said a few times already, there are no rules as such, only guidelines. The excerpt above was taken from the song *"You'll Know the Day,"* one of many songs from my first musical *"The Duchess' Bath - Two Hilarious Days in the Life of Leonardo da Vinci."*

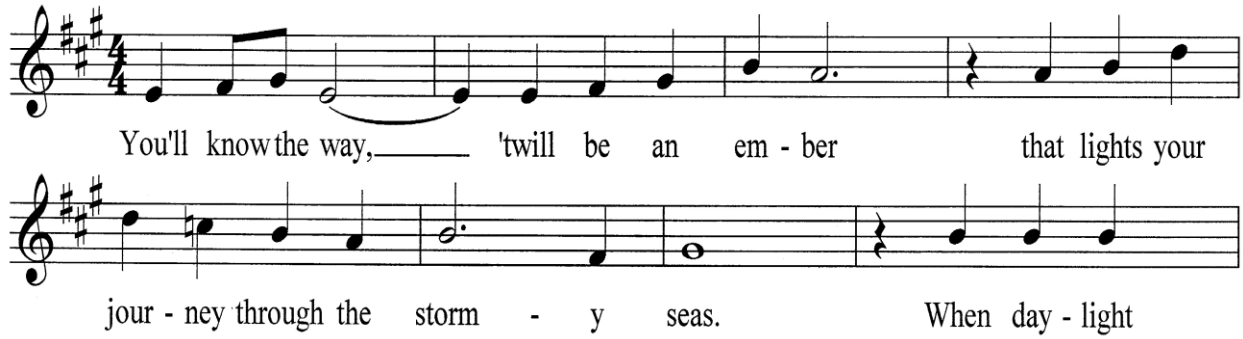


Fig.40

How to find the right breathing places:

From the point of view of the children for whom you may want to write some songs, this lesson could be regarded as the most important one of all. For life in any form cannot exist without rhythm, and the most prominent rhythm we experience day by day, albeit unconsciously, is that of breathing. This is an essential component of any good song too, not merely because it enables the singers to breathe at certain places within the song itself, but because of that greater dynamic rhythm that a good song has to have. I refer here especially to what can be called "tension and release." We will study this subject more in Lesson 6, in the section headed *"How to Build Tension and Release it Again."* To locate the places where you might give the

singers a place to draw another breath, look for the endings of phrases. Usually these places have a sustained note, and it is often at the end of the note's length that a rest is placed in the music, to prevent the singers from dying of asphyxia!

The Pentatonic Scale:

One of the simplest ways of writing a melody is to make use of the five tones of the pentatonic scale. If you take the notes D, E, G, A and B, and their octaves if necessary, you can create a lovely melody with no disharmony at all. The pentatonic scale lends itself well to pure melody, and does not easily accept chord harmonies in the way that melodies, created from the non-pentatonic scales, do. Here is a typical pentatonic melody.

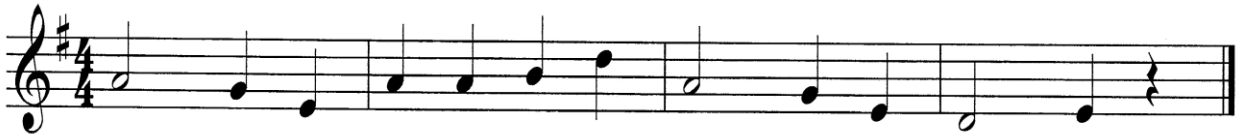


Fig.41

On the worksheet for this lesson, you will have a chance to write your own pentatonic melody. By the way, the second and fifth examples in the worksheet are written in the pentatonic scale.

Six ways to create good melody endings:

There are a few reliable ways of bringing a melody to an end, and these are usually referred to as *"cadences."*. Cadences give melodies a distinctive ending that will tell the listener whether the piece is to continue or conclude. Music theory speaks of “strong” and “weak” cadences, the strong ones being those that give a definite sense of coming to an end, and the weak ones being those that provide only a likelihood of an end coming about. This can be compared to English grammar, where – in punctuation – a comma is used to bring about a momentary pause, whilst a period is used for a complete pause. It is sufficient for our purpose, however, to deal simply with cadences that affect the melody. We will not deal, therefore, with the structure of accompanying chords or harmonies in this lesson.

1) Almost without exception, the concluding notes of a melody seek out "the home note" (musicians call it the *"tonic*") as the final point of rest. This is because the home note is the "anchor point" around which the whole melody weaves. We referred to it earlier as the center of gravity. The home note's name and the name of the key in which the melody is written, are the same. This explains why the first note in any given key is none other than the root note, key note or "home note," and that is why it can effectively act as the melody's anchor.

2) A second way to end a melody is by using descending notes from above. Such notes step downwards to the home note. Here is an example of that:

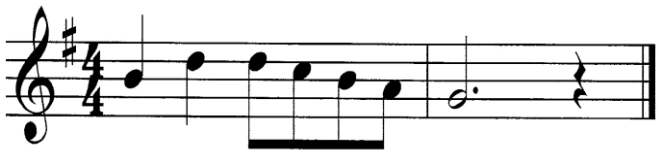


Fig.42

3) A third way, according to the melody development, is when several ascending notes rise upwards from below to the home note. Here is an example of that:

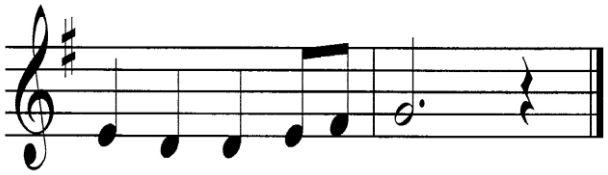


Fig. 43

4) A fourth way of ending a melody is by jumping down to it from the fifth note above it. The fifth note above the "home note" is called the *"dominant."* In the key of G major, for instance, the melody would move from the D down to the home note G. Here is an example of that:

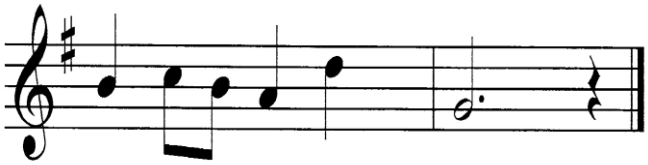


Fig. 44

5) The fifth way of bringing a melody to an end is by jumping up to the "home note" from the fifth note below it. This is sometimes called the *"Amen cadence,"* because many traditional church hymns have ended with an Amen sung to these two tones, a fifth interval apart. Here is an example of that:

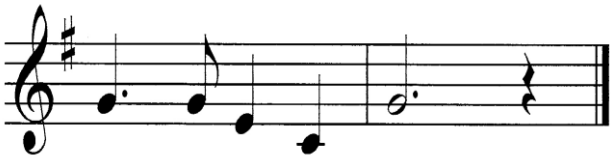


Fig. 45

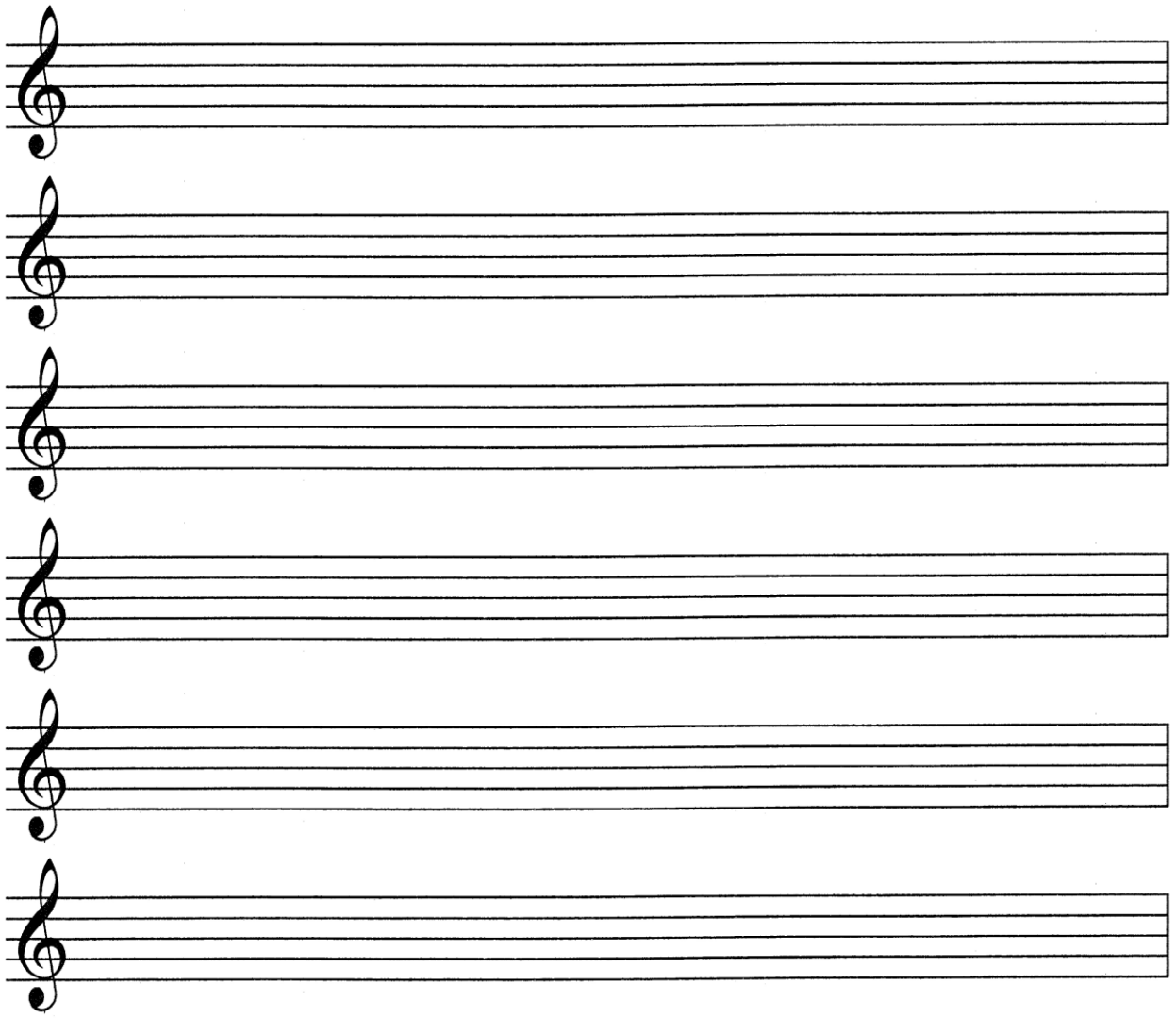
6) Sometimes, the final (home) note is approached from above, by a jump down to it from the note one third above it. Normally, when that happens, you will find that the note preceding it is one tone lower, for example, in the key of G, the notes would be A-B-G. You should understand that only rarely will the final note be other than the "home note." Therefore, in this course, you are strongly recommended to always end the songs you write for children on the "home note," unless you are an experienced musician. But then, you probably would not be reading this course, would you?

A review of lesson five:

This has been a very important lesson. Can you remember the reason I gave as to why it is so? If not, just look back. We began by developing more four-measure melodies out of motifs. Your attention was drawn to not only the melodic line of the motif, but also to the rhythm within the motif. You were reminded that it is important to make use of the examples I gave you previously, when writing your own melody, but that you were not to expect them to apply in every situation. To write measures three and four, we considered three possible procedures: repeating, mirroring or modifying measures one and two. We also looked at the need to descend or ascend to the home note at the end of the melody. I listed the seven ways that we had discussed earlier, that could help you develop the motif effectively.

Then we looked at one of the most critical elements in song writing, that of tension and release. That can take the form of the contrasts in the dynamics of the song, but there are several other ways in which it can be effectively used. Two basic methods were suggested for building tension, and two for releasing that tension in a song. By the way, why do you think it is so important to release the tension by the end of the song? The relationship was then clarified between the musical phrase and the places where the singers can reasonably be expected to take a breath. In pursuit of this, we made the comparison between a grammatical clause and a musical phrase. Another question: Can you remember the obvious clue as to where to place the breathing moment? We then considered the pentatonic scale, recognizing that it has no home note to center around. Finally, we made use of an excerpt of a song from one of my musicals, in order to practice identifying and creating places for the singers to take a breath. If you feel you have succeeded in completing the tasks of this fifth lesson, you have done well.

Your Practice Section



A Worksheet for Lesson Five

Now, to conclude this lesson's activity, I am going to give you five examples on which you can practice writing more four-measure melodies. Although we are moving quickly now into eight and even sixteen measure melodies, you will gain invaluable practice and increased confidence in your ability to write a beautiful melody, by working one more time with these simpler four-measure ones. Especially helpful to you in this task is the section we just went over, headed *"The seven ways to write a simple four-measure melody."* If you keep these suggestions in mind as you work your way through the following exercises, you should not experience undue difficulty. Your task now is to complete the following five melodies.

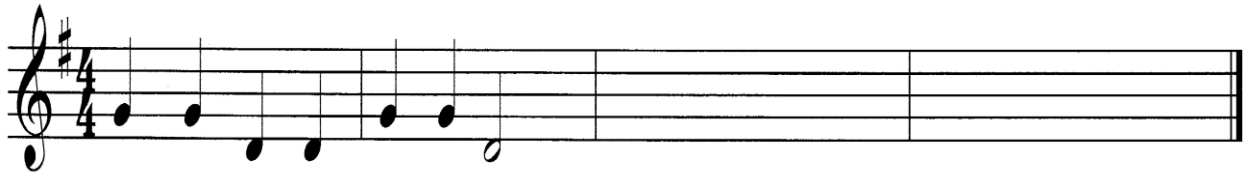


Fig. 46

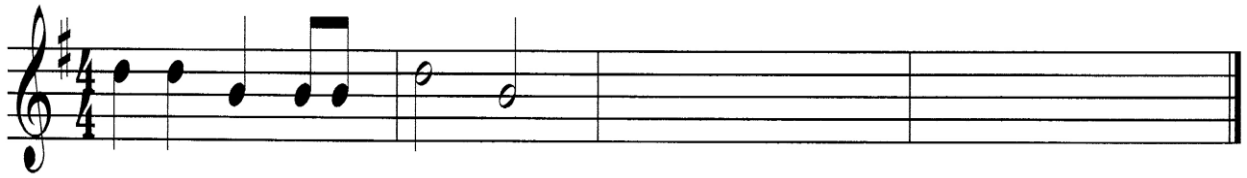


Fig. 47

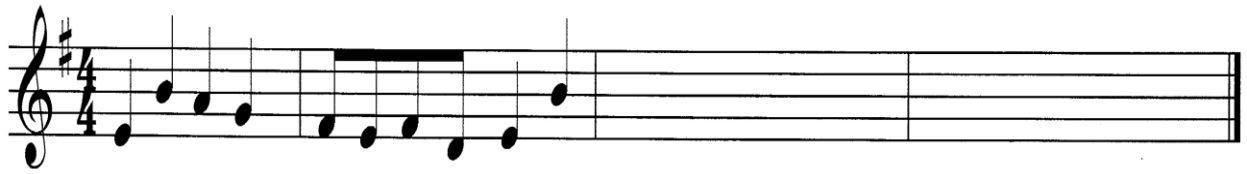


Fig. 48

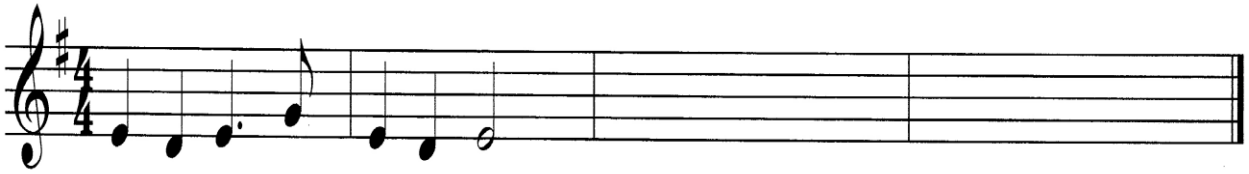


Fig. 49

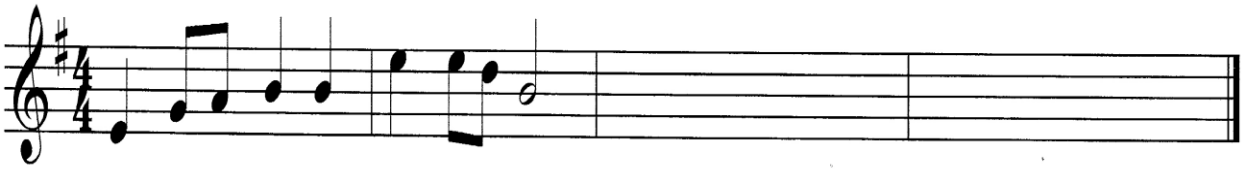


Fig. 50

The five motifs on the previous page are all taken from my songbook "Let's Sing and Celebrate!," and are to be found in the songs *"Village Jobs"* (page 173); *"We Hold Our Flute"* (page 162); *"Warm the Heart-es"* (page 99); *"Snowflakes"* (page 89); and *"A Round of Snowflakes"* (page 88). Take care not to look at these examples in my songbook until you have written the work above.

6. Now I am going to give you a passage from my second musical, *"Columbus."* It comes from the song *"Why Go West When East Is Best?"* Your task will be to identify the two musical phrases in it, and then create a rest, so that the singers can take a breath at that point. Remember the clue I drew your attention to, earlier. That will help you identify the likely place in the passage that I shall show you, on the next page.

This task you are working with right now is a crucial one, so much so that you should know that it can ruin a song if it is not carried out appropriately. A breathing pause in the wrong place will upset the rhythmic balance of the music, and will most likely create some confusion for the singers as well. This is why a mastery of the musical phrase is so important a task to work with.

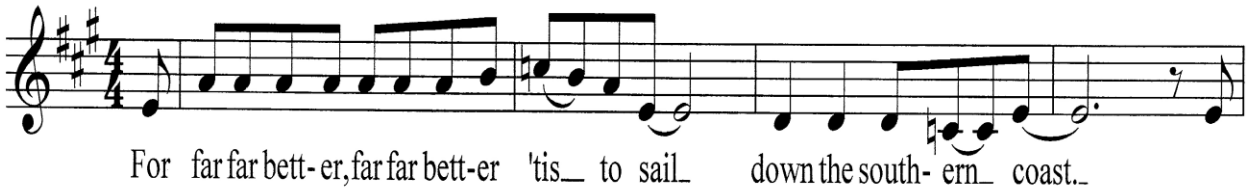
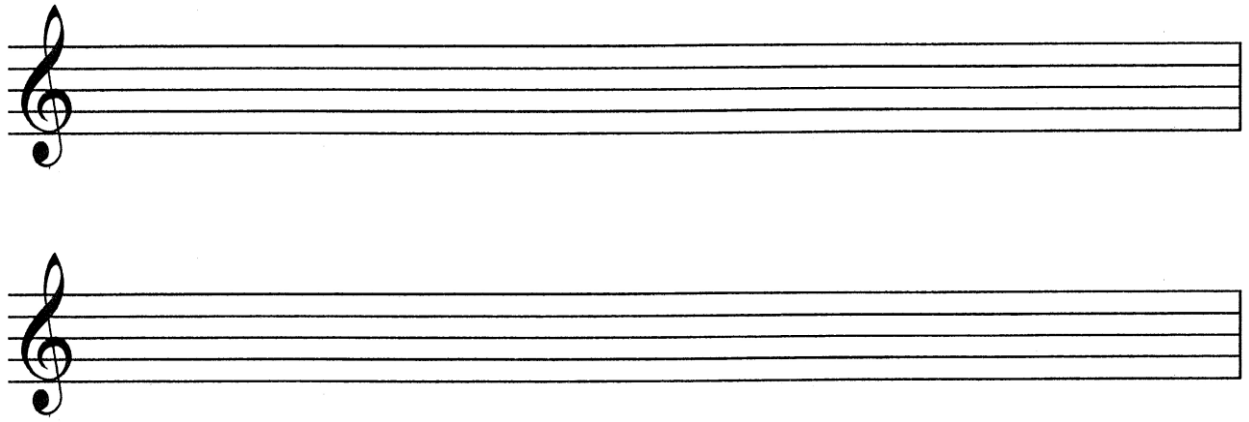


Fig. 51

Here is your task. Rewrite the above passage on the staff shown on the next page, and, in doing so, create an appropriate breathing place for the singers.



It is good if you carefully write in the lyrics too, and show how you would align them with the words and syllables, now that you have inserted a breathing place. Don't forget the bar lines.

7. Here are some lyrics taken from a 3rd grade play that I wrote, entitled *"Esther, Queen of Persia."* It was published in my book of class plays entitled "Let's Do a Play - Vol.1" The relevant lyrics are these:

It was the time when we journeyed onward.

There are ten syllables but twelve notes, so - like the previous example - some of the syllables will have to stretch over two or more of the notes shown below, in order to fit. Here's the staff below which you can work out the alignment of the syllables.

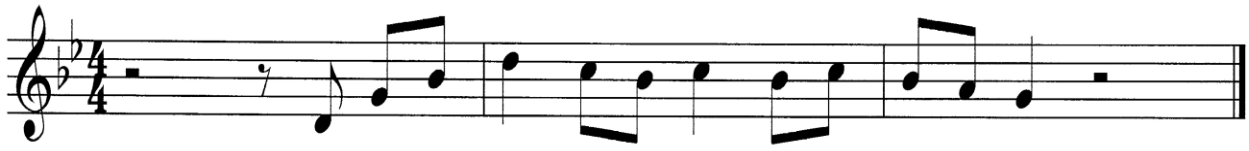
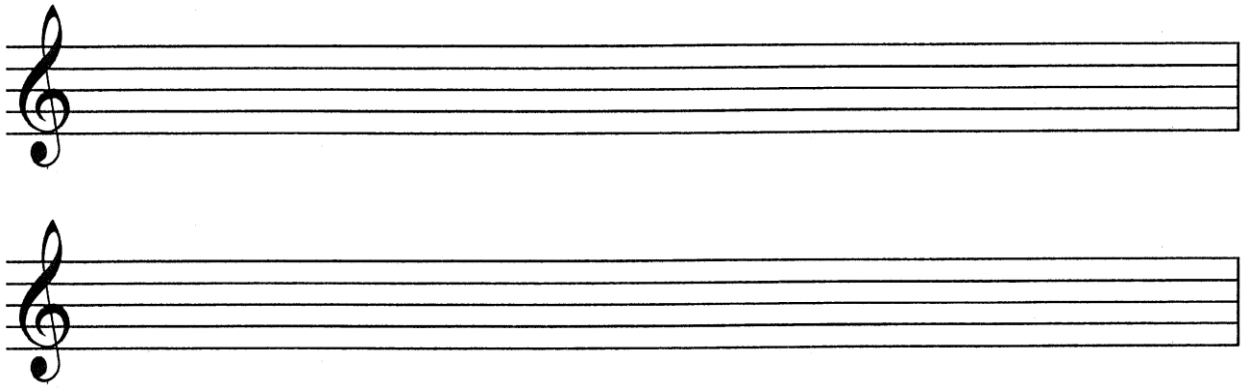
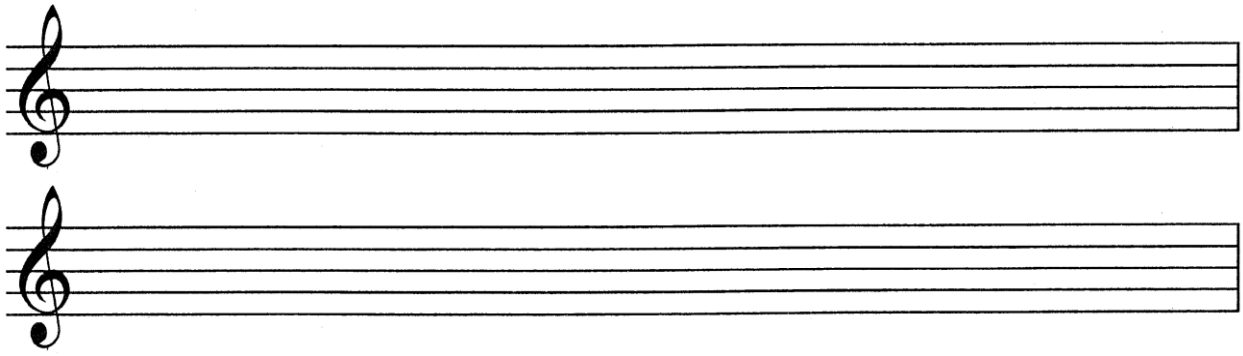


Fig. 52

8. Now you can write a melody in the pentatonic scale, using the notes D, E, G, A and B. With this scale, there is no home note, so you can start where you will and end where you will. The character of such music is a “floating” one that is not anchored to any one particular note.



Another Practice Section for You



Lesson 6

How to Write a Simple Melody - 2

In this lesson you will learn:

1. How to work with an eight-measure melody.
2. The need to pick up clues from the motif as to how to proceed.
3. The importance of making the middle of a song usually higher in pitch than the rest.
4. Why either the rhythm or the melody must vary, while the other one provides the contrast.
5. One way to develop variations of a motif.
6. What "horizontal mirroring" is, and how it can be of help.
7. About the critical importance of the fifth measure in eight-measure melodies.
8. How to write a melody in a minor key.
9. How to build tension in a song, and then release it again.
10. How to recognize the rhythmic structure in songs.
11. Six ways to create good endings to melodies.

How to pick up on clues:

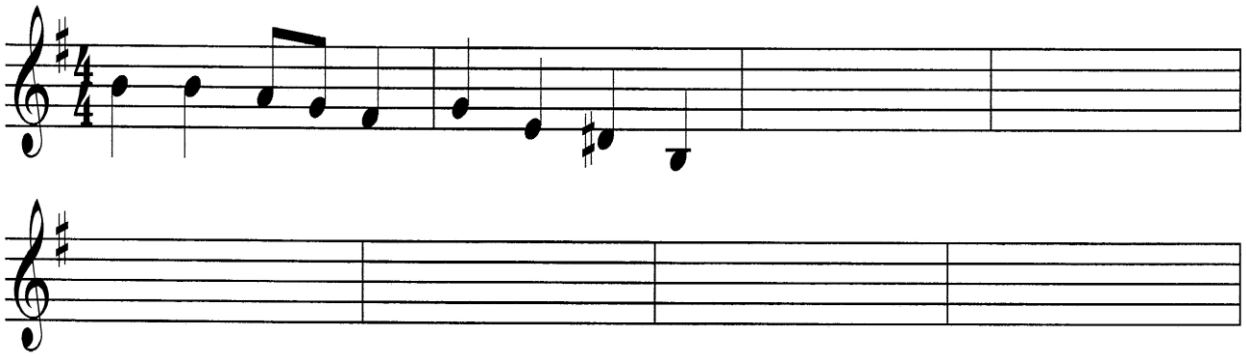


Fig. 53

Here is an eight-measure melody waiting to be finished, and we'll use it as an example of how to proceed. As mentioned earlier, we must first look for clues as to how to work with this rather longer motif. The rhythm within the melody is the first thing that stands out…

"Long - long - short - short – long," followed by four "longs."

Secondly, you may have noticed that this motif is clearly written in the key of E minor. We haven't dealt with the minor mode yet, so this will be something new. Thirdly, the music is written in 4/4 time, and that means we will be working with a certain methodical, non-lilting character in the music. A fourth feature of this motif is the general descending line of the melody. These are all clues as to how we might approach this task, and although we are not bound to them, they do provide us with an array of options.

As we have done before with other examples, I will first show you what I have worked out to complete this simple melody, and then I will describe how I arrived at the various parts of the

finished melody. We'll go through the clues, one by one, and you will see what it is that led me to make the choices I did. In this way, you will have several ideas available to you, when you tackle this work yourself. Here below is shown my version of this finished melody.

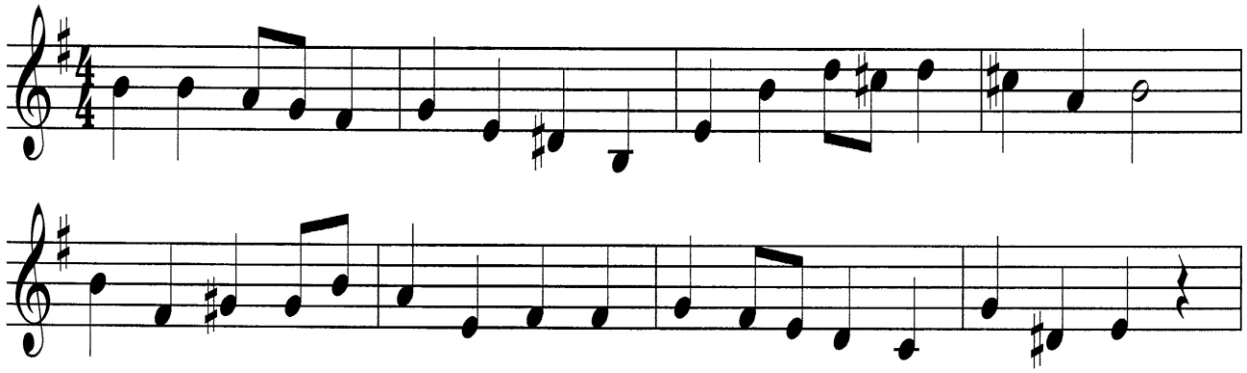


Fig. 54

It is loosely based on the song *"The Coming of the Snowflakes,"* from my songbook, on page 89. One of the first things to notice is how I handled the melodic rhythm. To examine this element clearly, let's do what we have done before, and extract the rhythm from the melody. The arrangement of the rhythmic element will then be so much easier to recognize. Here it is:

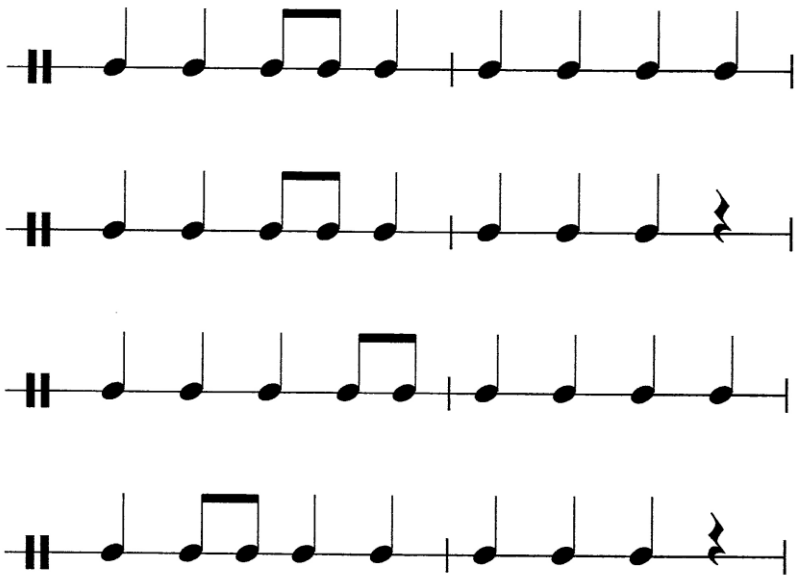


Fig. 55

Do you notice anything in the above rhythm? Clap it over a few times to be sure you are familiar with it. I have purposely arranged each two-measure section, one beneath the other, since that aids in the process of comparison. Here are the points to pick up on.

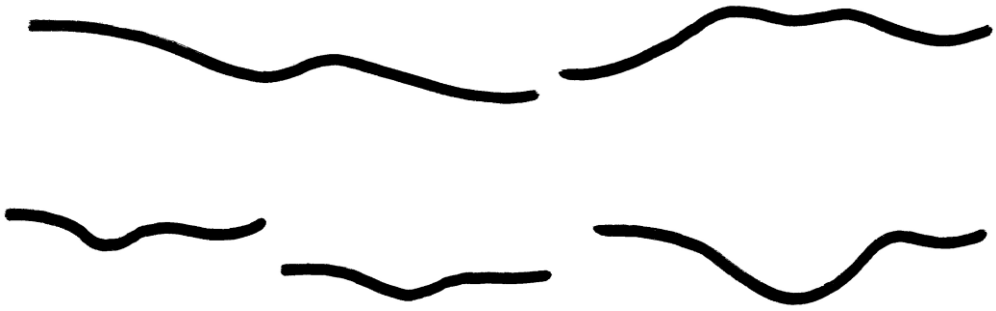
1) The first measure in each of the four sections above contains two sixteenth notes, as well as three quarter notes.

2) The second measure in each of the four sections above contains only quarter notes.

3) Measures one and three are exactly the same, but in measure five, I have shifted the quicker notes to the end of the measure, whilst in measure seven, I have brought them forward, as if to balance the previous move.

4) Measures two and six are identical, and measures four and eight are also identical.

The four observations just made point to the specific rhythmical pattern that I have created for this melody. It is not the only possible one, of course. Whatever pattern may be worked out, the important thing to realize is that there must be a balanced pattern. Point three above indicates where I included the balancing element in this little melody. Now let's take a look at the melody itself. Here is the rise and fall of the melody.



I have deliberately separated the third section (measures five and six) into two halves. One of the things you can notice, when the pure melody is freed from the accompanying rhythm, is that each section includes a little downward dip. It is most noticeable in the lower part of the diagram, and they create the visual impression of birds that are flying towards us. Another thing to notice is that the left half of the diagram carries a descending character, whilst the upper and lower right half has more of a reflective character, like a mountain reflected in a lake.

How to seek out the whole artistic experience:

Now you may well say, *"These things you're pointing out have really nothing to do with the creation of a song at all,"* but that's where you would be mistaken. They have everything to do with it. In a later lesson, I will draw your attention again to a beautiful approach to music that was a common practice, back in Renaissance times. Musicians of that time tried to make the music reflect aspects of the text. For instance, if the words described a person receiving a sudden blow of destiny, like their best friend suddenly dying, they would try to depict that in the way the music was arranged, perhaps by having the melody suddenly dip down low, or by the use of longer, slower note rhythms turning into the minor mode. This kind of work is born out of an integration of aural and visual images, and is an excellent method to make use of, especially when writing songs for children. This is because children retain, throughout most of their childhood, this very integration of the senses. They can easily identify a blue sound, or a loud color, or a bright gesture, which to many adults is just illogical. One can only regret that the insidious influence of modern technology - against which children today are often so little protected - all too easily dissipates this faculty for seeing the wholeness of the artistic experience.

There is one further observation to be made, regarding the way in which I completed the melody. I have elected to include a D sharp in measures two and eight, a G sharp in measure

five, and a C sharp in measures three and four. The question is, "what effect does this have?" Well, the D sharp in measure two is a leading note, in that it creates the feeling of incompleteness. As a result, the melody is impelled onwards. If the D had been left as a natural, the music would have actually sounded just as pleasant, but the feeling of having to move forward would not have been anything like as strong. You can test this out for yourself, by playing over these two measures on a recorder or other musical instrument, firstly with the D sharp included in the music, and then without it. In the third and fourth measures, I chose to write in a C sharp, rather than a C natural, because the interval gap would otherwise feel too large. Finally, the inclusion of the G sharp in measure five is crucial, if we are to avoid the strong pull towards implementing a warm and comfortable D major harmony for the sixth measure. By turning the G into a G sharp, I created instead the feeling of a supporting and comforting B seventh harmony (for an explanation of a seventh, see lesson ten - page 98, *"How to Create a Simple Harmony"*). If you are a guitar player, or if you can get your guitar-playing friend to strum the relevant chords, whilst you sing the melody, you will straight away not only hear the difference, but will feel it too. Here are measures five and six, in the first instance, with the G sharp included, and in the second, with it omitted. I have written in the accompanying guitar chords, above the music staves.

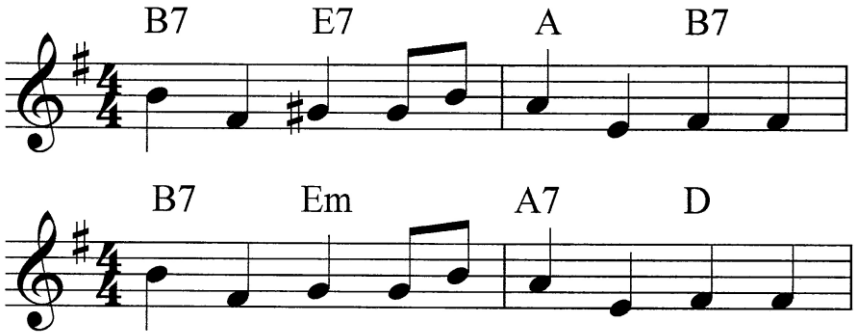


Fig. 56

The essential point is that the E minor chord pulls the A seventh chord alongside it, and the A seventh chord pulls the D major chord next to it. It was to avoid this kind of pull that I placed an E seventh chord there instead of the E minor chord, because the E seventh chord is one which pulls an A major chord to its side, rather than an A seventh. That then enables me to follow the A major chord with a B seventh, to lead the melody back eventually to the E minor key.

Let's take another example:

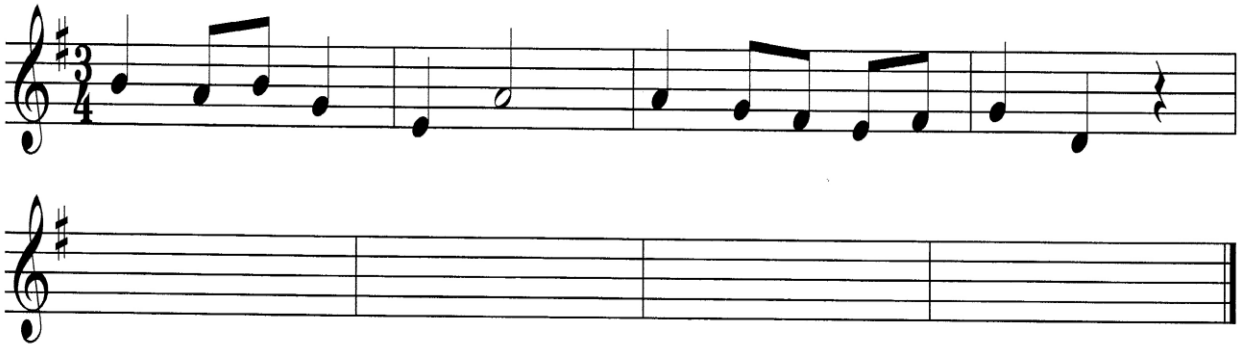


Fig. 57

Shown above is part of a little melody that is written in 3/4 time. In this particular example, you will see that the complete first half of the melody has been written. Once again, the melody needs to be written to the final measure, and that's what we'll begin to do. Because I went into some detail in the last example, regarding the picking up of clues from what is given, I shall not dwell on that now. However, it would be an excellent exercise for you to take a sheet of paper, and write down all the clues that you can find, before going further.

Here below is what I came up with, to complete this new melody. Sing it over first, to get used to it. If you don't do that, you will not be able to reach the feeling element, from which the sense of what is appropriate stems. Here now are four things that I did, and my reasons for doing it.

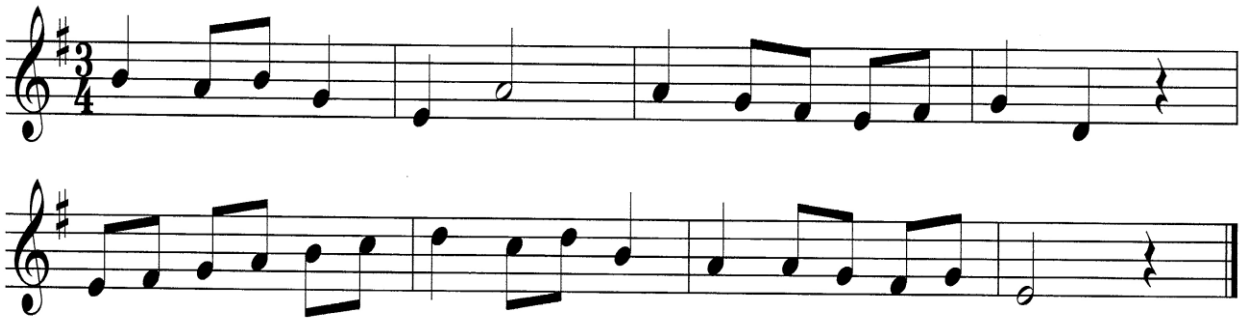


Fig. 58

1) The first four measures, with their two phrases, speak a question and give an answer to it. Did you notice that? The question in measure two is indicated by the sharp jump upwards from the E to the A. The answer to it appears in the turning down of the last note in measure four, as a sign that the answer is not only given but confirmed, too.

2) Contrast is almost always a good thing to have in a melody, and I arranged for that to occur in measures five and six, where a whole tirade of messages pours out. You'll notice that an increase in verbal assertion in suggested within these messages, because the melody line ascends rapidly up to the D. This also indicates a likely increase in volume.

3) The rise and fall pattern of measure three is repeated in measure seven exactly, to give some consistency to the melody.

4) You will have noticed a clue in the rhythmic structure of measures one and two. That is probably why it is repeated in measures three and four, but with one pleasing variation. So, in the case of the second half of the melody, it was necessary to follow that steep melodic rise with a basic repetition of the second half of the first section (i.e., measures two and three), in order to stabilize the melody and bring it back calmly to the home note of E.

Practice makes us better:

Having practiced the art of developing a simple two-measure motif firstly, into a four-measure melody and then into an eight-measure one, we will continue to take a half melody, and write out the other half, before dealing with lyrics. In doing this, you will need to take note once again of the character and gesture of what is given, including the rhythmic pattern, the way the melody moves, and what you sense or feel about what it says to you. If you bear in mind the many little suggestions we have gone over so far in this course, you should feel by now that the repertoire

of ideas and techniques that you're gathering, for writing songs for children, is really growing now. I will demonstrate this task first, with relevant comments, and then launch you on the same kind of creative work. After this example, you will be ready to tackle the more advanced sixteen-measure melody, and I'll include such an example for you in the worksheet exercises for this lesson. That will be fun! Here below is what I will work with, and my task is to complete the melody.

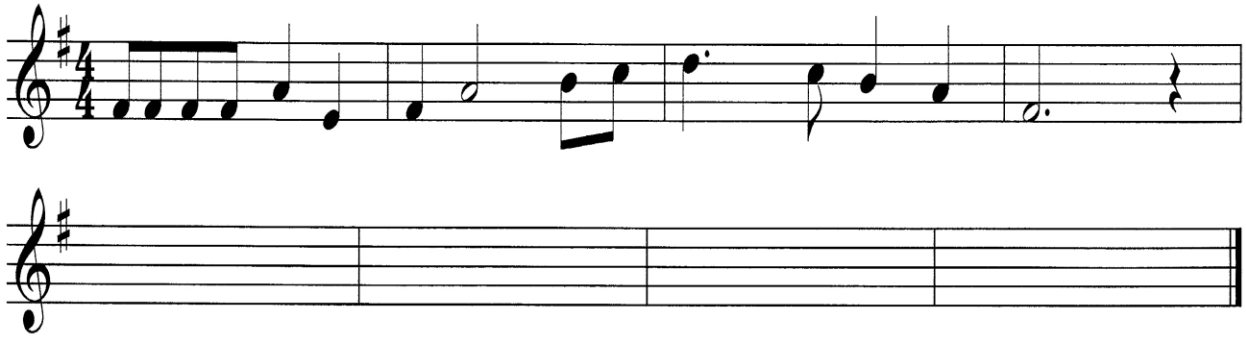
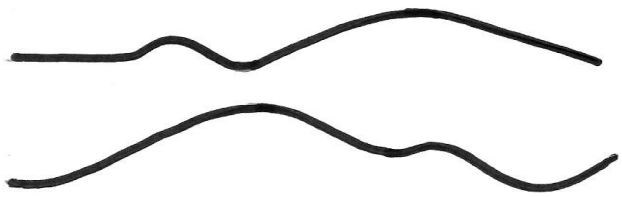


Fig. 59

This is a slightly more challenging task than the others we have had, because the rhythmic basis of the melody is more varied. For instance, if you look at these first four bars, there is not one that repeats or even resembles the other, and this is true not only for the rhythm that lies within the melody, but also for the flowing melody itself. This time they are all different. Earlier tasks showed that it is often the fifth and sixth measures of an eight-measure melody that rise to the heights. With this one, it seems as if those heights are already reached by the third measure. So what are we to do?

How to deal with the rise and fall of the melody:

Well, there is something else that we have to learn to pay attention to. I show it below. Yes, it is the rise and fall of the melody. If you draw a continuous smooth-changing line through all the note-heads, you end up with a mountain-like picture, like the upper of the two drawings printed above. It shows a plain followed by a small hill and after the hill is a mountain. Now we have referred to the technique of mirroring a few times already. Do you remember it? Well, one way of completing the given melody would be to vertically mirror the rise and fall of the melody, as revealed in the upper drawing. You should not fear doing this sort of thing in the belief that it might limit your creativity. On the contrary, it serves to give your creativity a structure upon which to build the rest of the melody.



But now, look carefully! Did I really mirror the upper drawing in the lower one? Have you noticed what I did? I have done something different. The lower drawing has instead been swung around, so that what was formerly the left side has now become the right side, and the right side has become the left. When you now compare the two drawings, you can see how, visually, the

rhythmic element in the melody ripples differently. Instead of a reflected copy, we have a dynamic new development. All that remains is to write in some suitable notes that will support the rise and fall that has appeared in the lower drawing. In doing this, we could arrive at something like what I show below.

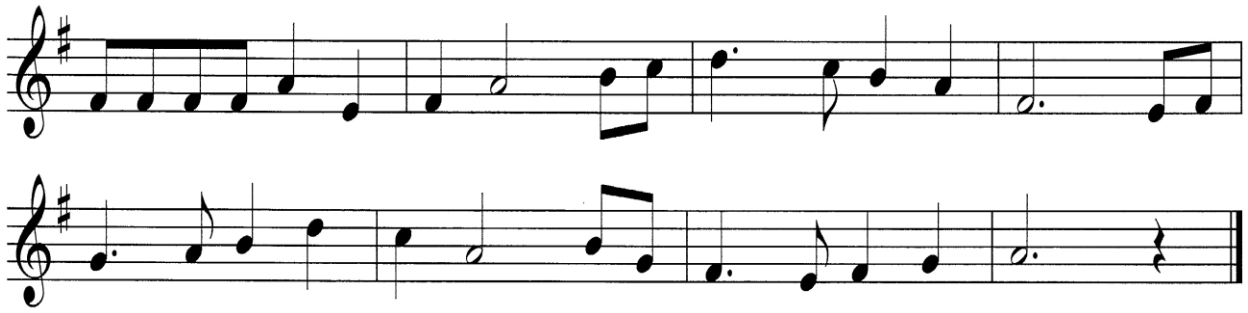


Fig. 60

Sing it over a few times to get to feel how it flows from the first four measures into the second four. What I have done here could be described in the following way. *"After climbing the mountain, we went up it a second time, before retracing our steps and heading home."* You will also notice that I made good use of dotted notes. There are two in the first four measures and two in the second four. Their value lies firstly in the fact that they break up the smooth flow of the melody, and that results in increased contrast, which is usually good. The second value is seen in the rhythmic lilt that is given to the song, something that adds a certain charm. We have made use of dotted notes in earlier lessons too. This melody is based on the song *"Very Early,"* which appears in my songbook on page 39.

This songwriting task is not always a straightforward matter of sensing and then just doing. All too often, you have to play around with the notes, arranging them this way and that. I have found that the more I live with a given arrangement of tones (and that may mean a few days sometimes), the more they can come alive in me and can begin to suggest the form in which they want to appear. Once again I have to say that if that sounds crazy, it probably is! But it works! Just try it yourself.

How to develop variations:

We'll first look at an old favorite among children's party songs, called *"Happy Birthday to You*." It is so well known that it can serve as an excellent example from which we can gain several useful pointers in our efforts to learn to write songs for children. Here is the song itself.

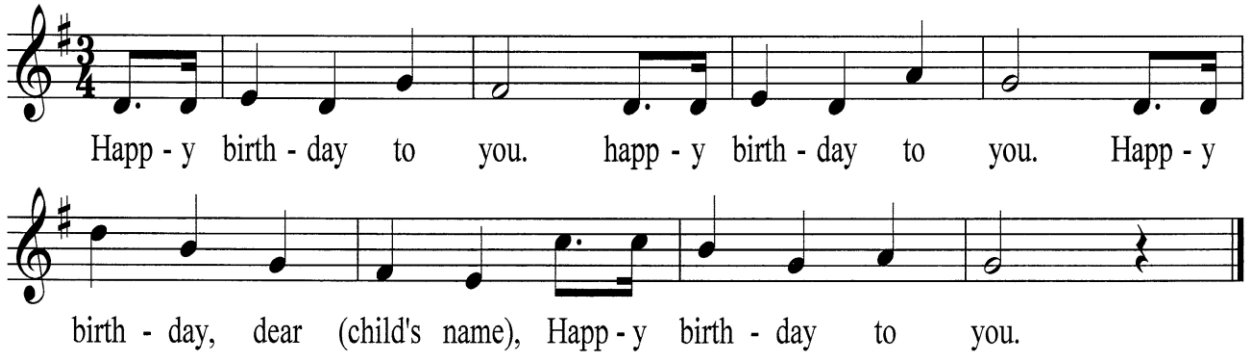


Fig. 61

The first five notes of the song represent the motif. Look carefully at them. Observe the rise and fall of the notes, and the underlying rhythmic structure. Both are important in what we are about to consider. Although we have, in this course so far, provided practice work in the worksheet area of each lesson, we're going to include a couple of tasks right now. Here's what I want you to do. Draw out the rise and fall of the whole Happy Birthday song, in the space below, so that it stands clearly before you. Draw it out now, in the four parts that correspond to the four sections of the song (i.e., every two measures).

The second of your two tasks is to write out just the rhythm of the song, freed from the melody itself. Do you remember how to do this task? If not, take a look back in this lesson at page 58. Write the four distinct sections of the song on the four lines below.

_____

_____

_____

_____

What do you notice in this little birthday song?

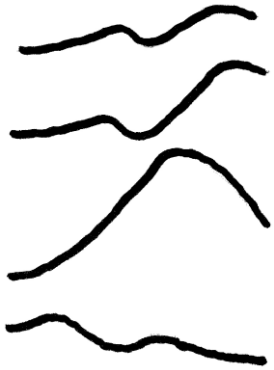
Now we are going to examine the variations that this little song has in it. The first musical phrase is the motif itself. The character of this motif should now be quite clear to you, from both your drawing of the rise and fall and from the rhythmic underpinnings. Beginning with the rhythmic structure, you will have discovered that, with the exception of one additional note in measure six, (the third of the four sections in this song), the motif's rhythm is simply repeated exactly throughout the song. That is part of the reason why it has become so popular a song for children, for simplicity will always win out over complexity. It also aids in remembering a song.

When we come to the pure melody, you will also have noticed two important features that emerge from the rise and fall drawings you made. The first of these is that the song rises to its highest at, or just after, the middle of the song. This is a traditional characteristic of such songs, and you need to remember that when you write children’s songs of your own. The second thing that stands out is that the fourth musical-phrase (measures seven and eight) is a reverse or horizontal mirroring of the second phrase (measures 3 and 4). If that is not clear, just look at your rise and fall drawing, and compare the second phrase with the fourth one.

I trust you noticed that, yourself. If you did, congratulations! You are really beginning to grow aware of the structure behind songs. That will be of such a help to you, as we progress. If you did not notice it, try to observe such things from now on, because they will really help you develop the craft of songwriting for children.

How to enliven a melody with variations:

Now we are going to consider each of the four sections of this song, and compare them. The first section (measures 1 and 2) comprises the motif. It has a certain form. The second section (measures 3 and 4) has a modified form. The third section - I have pointed out several times that this is where the greatest change usually takes place - has a noticeably different form. The final, fourth section also has a modified form, but there is something about it that by now you should be able to recognize. Can you see what it is? Well, here are the four forms, presented visually.



You should have drawn these same rise-and-fall forms on the previous page. This illustrates the variations in the melody, visually. The first form rises a little, descends again then rises somewhat higher the second time. The second form to begin with a move similar to the first form, but when it rises a second time, it goes higher. The third form does not seem to have even the patience to wait until the first gentle form has been created. Right from the start, it shoots up to the highest point in the whole song and then descends almost as sharply. So in the movement of the melody in those three sections, we see a definite increase in energy, in terms of ascent. This ripple effect creates the variation in the melody that makes it attractive to sing.

Now we come to the fourth and final section. Have you worked out yet what makes it so special? If you are still not sure, take a small mirror and place it to the left of the top form, holding it perpendicular to the page. Now look into the mirror at the first form. What do you see now? What does it look like? This is such a simple way to write a great children's song, and now you have discovered some of the secrets as to why this birthday song is so popular. We could say with certainty that it has a sound structure, (no pun intended!).

How to create contrast:

We have seen, so far in this lesson, that two or three variations of the original motif (or first musical phrase) can build an interesting children's song. As I have said before, interest is created by means of contrast. The question here is, *"in contrast to what?"* If you turn back to the top half of page 64 in this lesson, you will see the four sections of the bare rhythm of the song that you wrote out. Compare section 1 with section 2, and ask yourself, *"Is there any contrast?"* The answer is *"No!"* Do the same with the other three sections, and you will find that - with the

exception of one note in measure 6 - they are all the same! There is virtually no variation in the rhythm of this song. That is why the melody contrasts so greatly with the rhythm, and how a songwriter creates interest.

How to build tension and release it again:

Every good song will have a place where the tension is increased, and also a place where it is released. Although this applies in full measure to songs written for adults, it should be included in a moderate amount for children's songs too. There are two basic ways of creating each feeling, and we'll take a look at them right now. Let's deal firstly with building up a sense of excitement or tension. The two basic ways of doing this in a melody are as follows:

How to Build Tension in a Song:

1) Make the melody rise in pitch. This creates a sense of tension, according to how high you go with the melody.

2) Make the melody go faster. Changing the tempo to a quicker pace, or by using notes of a shorter duration, also builds up a tension in a melody.

The two methods of releasing that built-up tension are described below. Note that once you have created some tension in a melody, it is essential that you do not end the song before finding a way of releasing it again.

How to Release the Tension in a Song:

1) Let the melody fall in pitch. By bringing the tune down slowly, you reduce the tension that will have built up

2) Slow down the melody, by either changing the tempo or by using notes of longer duration. The former way is more effective, however.

Four ways to improve a melody:

There are four other ways in which you can improve the melodies you create, and I would encourage you to try these out, as well as those we have already gone over.

1) Create a Question and Answer combination. Then repeat the question with a different answer. You were introduced to this idea already in Lesson 3, on page 26, but by now you will be able to work more consciously with it. Just as in speech, when your voice instinctively rises at the end of a question, this time you may actually want to create a rise in the melody at the end of your musical-question phrase, like this:

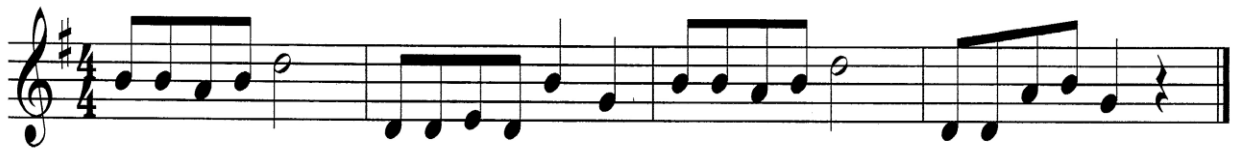


Fig. 62

Measure 1 states the question, with measure two answering it. Measure 3 repeats the question, and measure 4 offers up a different answer.

2) Make use of Sequential Repetition. All this means is that you repeat the same rhythmic and tonal pattern at a different pitch level. You find this procedure often used in the singing of rounds. Here's an attractive example of this method:

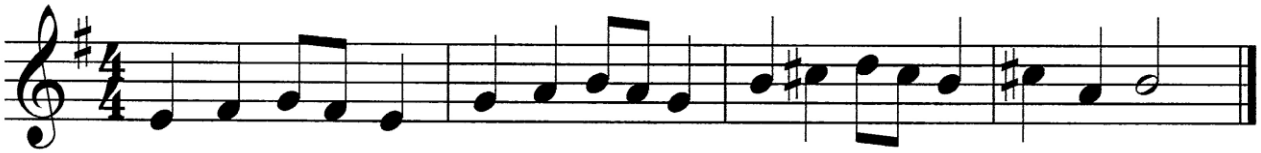


Fig. 63

Measure 1 is rewritten two notes higher, and then two notes higher still in measure 3, with the C note sharpened. This can be an effective way of improving a little melody.

3) Vary the Rhythm Pattern. For instance, if the original pattern of your first measure has quarter notes, use eighth notes in the following measure. That way, you will add contrast. Here below is the first example, showing a change from quarter notes to eighth notes.

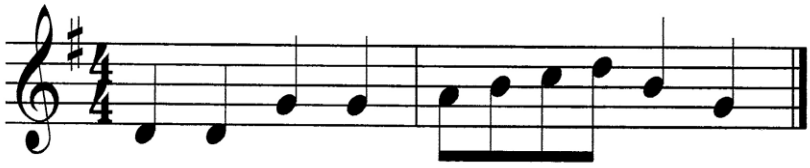


Fig. 64

The second example below offers a more striking change from eighth notes to half notes.

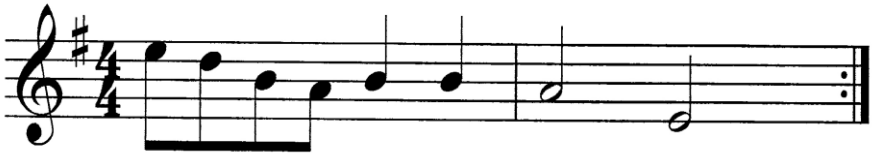


Fig. 65

4) Embellish the melody. You can create a variation of a musical phrase by using extra notes and placing them in between the melody. It is best if you restrict your additions to passing tones and upper and lower neighboring tones. Here's an example:

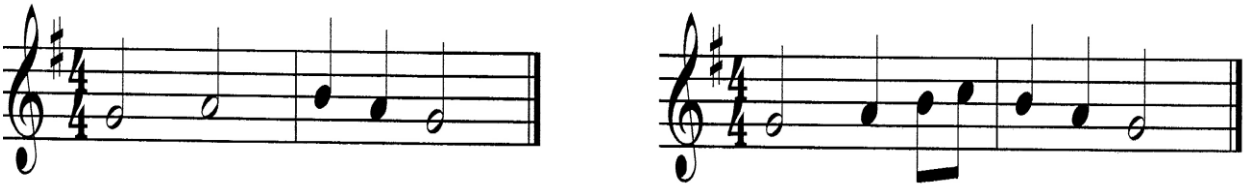


Fig. 66

You see that at the end of the second measure of the rewritten phrase (on the right), the second half note has been replaced by a quarter note and two eighth notes. This is called an embellishment. By including one or other of these four in creating your melodies, you will

undoubtedly make them more interesting and appealing. This work has brought you quite far along the road to building a song of your own. In the next lesson, we shall devote our energies to a study of beat and rhythm, a crucial distinction in the art of songwriting.

How to Write in the Minor Key:

In lesson eleven, on page 112, the formula for the minor scale will be explained more than is necessary at this point. It is a crucial tool for songwriters to have at their disposal, and I need to indicate how to create it at this point, so that you can include it in the writing of your melodies. You are probably familiar with the scale of C major, with its notes of C, D, E, F, G, A, B and the octave C. Well, to create a minor mode in the key of C, all you have to do is to change the third, sixth and seventh notes in the scale. What change do you have to make? What you have to do is to lower those notes by a half tone. Just compare the two scales below, and you'll see.

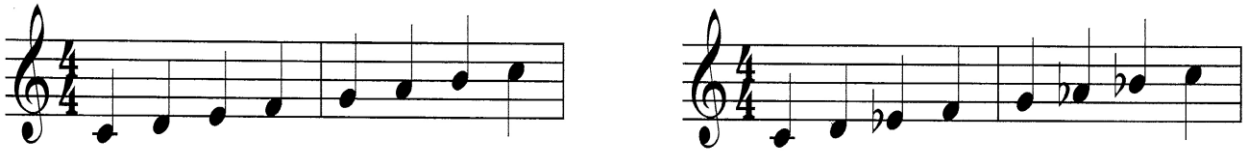


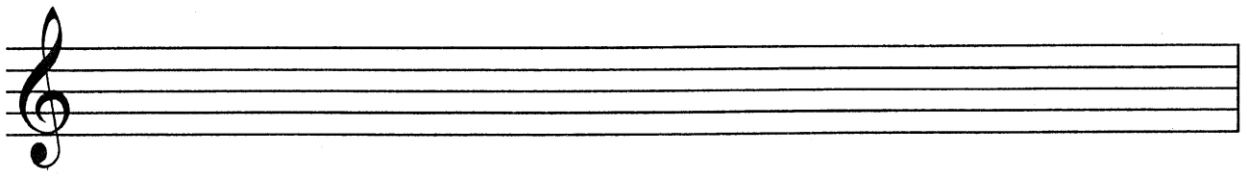
Fig. 67

Therefore, whenever you write a melody for the minor mode, do to those three notes – in whatever scale you're using, what I've mentioned above, and you'll have a lovely minor melody.

A review of lesson six:

In this lesson, we moved on to the building of an eight-measure melody, beginning with a search for clues. Since the given motifs were still only two measures in length, what that means is that you have been writing more of the melody than with the four-measure ones. We considered a number of methods that can help us, including making use of the rhythmic clues in the motif, the raising of the melody in the middle of the song, and the need to land on the home note. Then we considered a simple children's birthday song. Based on previous lessons in this course, you studied both the form of the melody and the character of the underlying rhythm. Then your attention was drawn to how the original motif was developed into variations that increased the attractiveness of the song. The contrast between the rhythm structure that remained steady and the melodic rise-and-fall that varied, brought out an important feature of such songs. The form of a song can be studied in terms of the energy it develops, and you saw this at work in this song's melody forms. Finally, you looked at four ways of making your melodies more interesting.

Practice Section



A Worksheet for Lesson Six

1. Below, I show the first half of a simple eight-measure melody. Your task is to write the second half. This 4/4 melody, is partly based on the song *"Winter,"* (page 86 in my songbook).

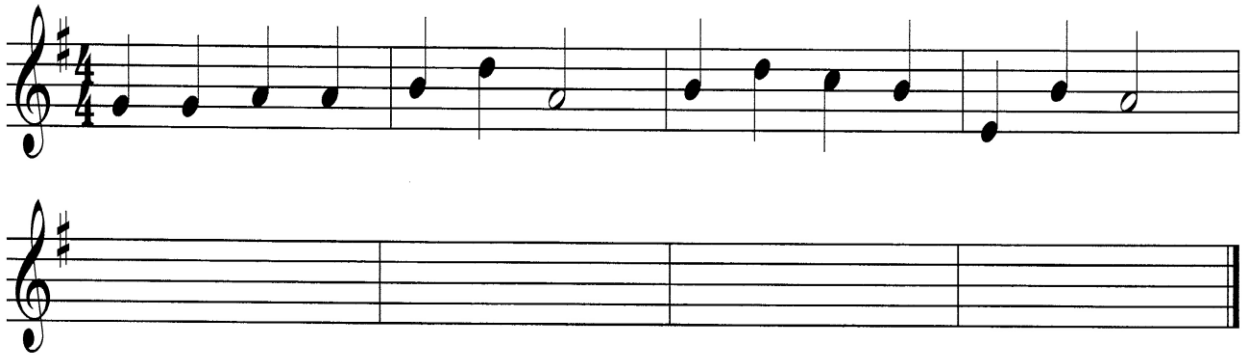


Fig. 68

2. Here's your second task, also in 4/4 time, but with slightly trickier rhythms to it. These next two melodies do not come from any songs I have written in my songbook.

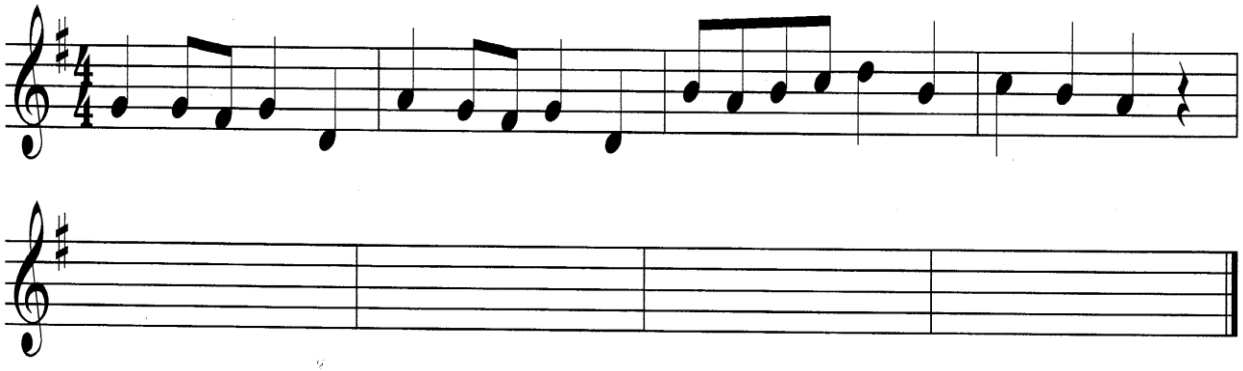


Fig. 69

3. Here's your third task, written in 3/4 time, which always tends to give a lilt to the way the music flows. At this rate, you'll be an expert in no time at all.

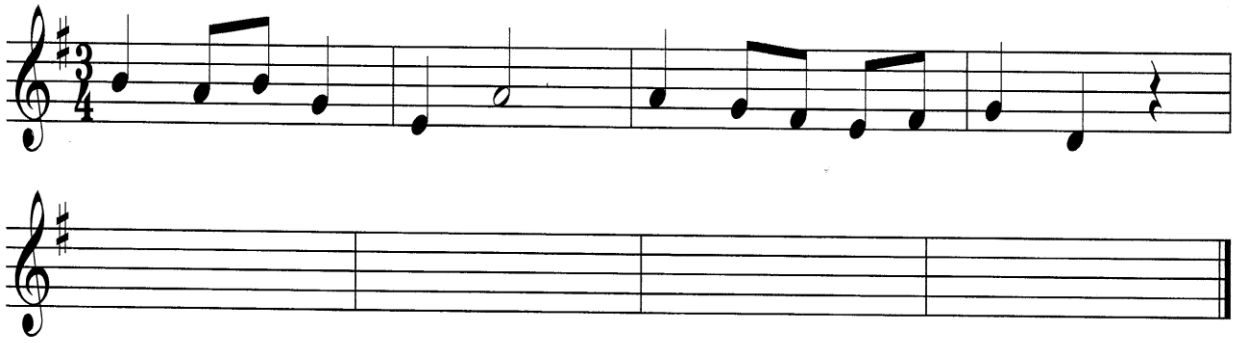


Fig. 70

4. Here is a bigger challenge, yet not necessarily a difficult one. The music below, written also in 3/4 time, is made up of not eight measures but sixteen. This will be fun! It comes from the song *"Summer Leaves,"* and found in my songbook on page 36.

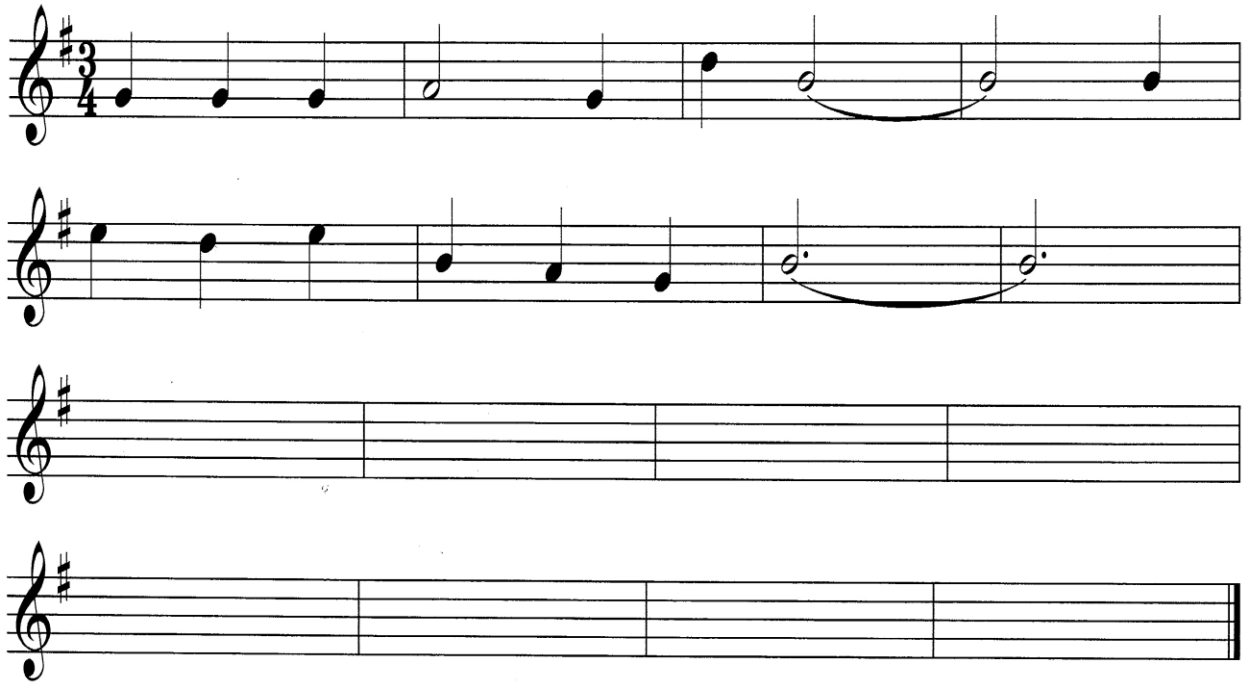


Fig. 71

5. Let's return to 4/4 time, and practice with another melody. This one comes from the song *"Take My Gift, Little Sweet One,"* which is found in my songbook on page 88.

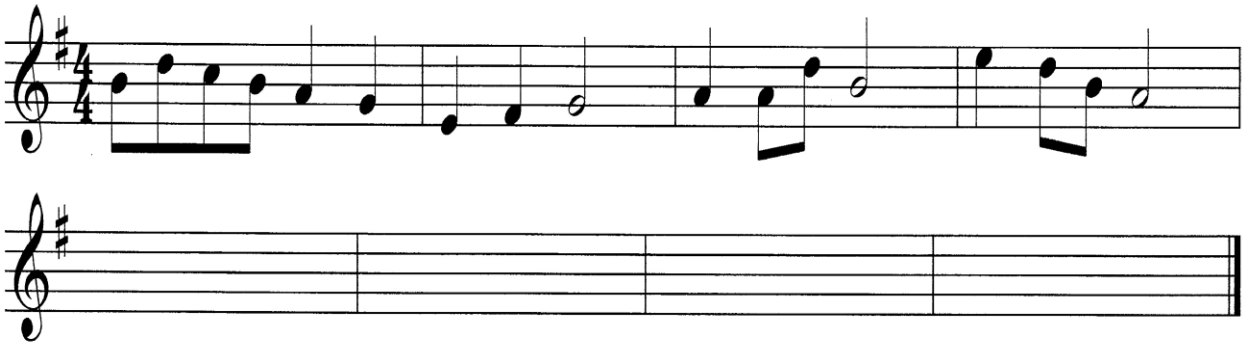


Fig. 72

Lesson 7

How to Work with the Rhythm of a Song

In this lesson you will learn:

1. How beat must be distinguished from rhythm.
2. That the most important rhythm in this course is the one embedded in the melody.
3. That there are actually four kinds of rhythm.
4. What effect an all-pervading rhythm in a song can achieve.
5. That the various components of a song can be used to harmonize strong feelings.

What is beat? What is rhythm?

If you have ever written a poem, you will certainly be able to write lyrics. Because the first melody we developed (in lesson 4, on page 38) had only four measures to it, our lyric-line will be quite short. To create lyrics that fit well with the melody, you need to look carefully at the rhythm of the melody itself. Here is the original melody we created back then:

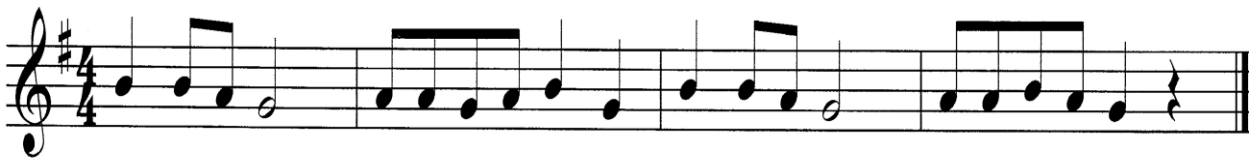


Fig. 73

Now, in this lesson we must distinguish between beat and rhythm. Beat refers to the regular pulse of each measure. Our melody has been cast in 4/4 time. It means that each and every measure has four beats. Here is an example of four measures, showing the beats in them.

Fig. 74

Between each of the measure lines there are never more or less than four beats, and unless the time signature itself changes, those four beats will always be there. They do not change. Rhythm on the other hand need not be regular at all, but can be felt as something belonging intrinsically to the melody itself. As an example, let's take the melody above, and find the inherent rhythm in it. Here is how it would look:

Fig. 75

How different this line is from the one displaying the beats! You can see very clearly how this rhythm is embedded in the melody. It is part and parcel of it, inseparable from it. It is this rhythm that we are guided by when we want to create the lyrics for our melody, not the beat.

What are the four kinds of rhythms?

There are four kinds of rhythms, and we need to be clear in this course which kind we are talking about, at any given time. The first kind is what we have just referred to above as the beat. It is a consistent and usually unchanging pattern that runs throughout all the measures of a given piece of music. Even though it is widely regarded as part of the rhythm family, it was necessary to point out above, the essential difference between it and the next kind of rhythm.

The second kind of rhythm is the one we have been discussing most of the time in this course so far. It is that intrinsic rhythm that underlies the melody. We have practiced more than once freeing the rhythm from the melody, yet for anyone who knows the melody well, you have only to clap the underlying rhythm and they will recognize the melody immediately. This is the rhythm that is bound up with the melody itself.

The third kind of rhythm in children's songs is the one found within the lyrics. It is true that if the lyrics are well set, this rhythm is often the same as the second kind, but sometimes it is not. It can exist as a separate rhythm of its own, especially when some spoken words are contained at that point in a song when the melody ceases for a short while. On such occasions, the rhythm can be continued in the lyrics. There are also songs that have no melodies, in which the rhythm is carried wholly by the words.

Finally there is a rhythm that is not limited to single phrases or lines of lyrics, but which pervades the whole song, with all its verses, and chorus if any. This rhythm has much more to do with what we can call "the breathing of the song." The inclusion of moments of intake and strengthening, in contrast to other moments when there is a kind of release from any built-up tensions in the song, brings this kind of rhythm into prominence. Any song that relies on strong emotions being kindled in it must have this kind of all-pervading rhythm, and it must be controlled properly, for the sake of the health of the singers, especially if they are children.

Two examples of an all-pervading rhythm:

Two examples of this fourth kind have appeared in my songbook. The first is found on page 166 entitled *"Love Binds Us Together."* I show it at the top of the next page. If you turn to it, you will notice that it was written in 5/4 time. This creates a unique rhythm that has the character of carrying you on, ever forward, towards some distant place. This was especially important in view of the reason for my writing it in the first place, which was to unite in spirit all those who came together to mourn the loss of a little girl. Here, along with the song's repetitive lyrics, the rhythm served as a means of uniting deeply felt expressions of sorrow and joy.

The second example, shown lower down on the next page, is entitled *"For a Soul Passing Over,"* and which was to be sung without instrumental support, i.e., a cappella. This song was also sung on the aforementioned occasion, but it came after the first one. The reason for this order was that this song speaks more to the triumph of the human spirit as it rises up out of the earthly sheaths of the body, and into the realms of the spirit once again, whereas the first song was designed to unite loved ones in the midst of grief. It was written in 6/4 time, and part of its uniqueness lies in the fact that the last beat of one measure combines with the first beat of the

next, to give great rhythmic emphasis, serving thereby to affirm this spiritual reality in a deeply moving manner for all present. Here is the first of the two songs.

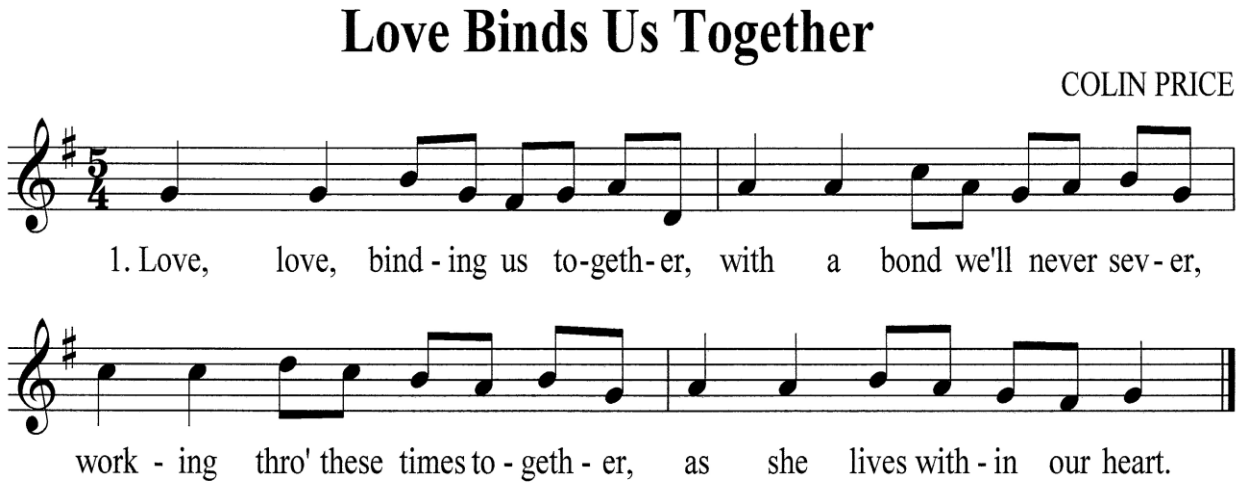


Fig. 76

Below here is the second of these two songs. It would be a good thing if you sang these two songs over a few times, to become familiar with what I have been saying about how their rhythms play the foremost effect.

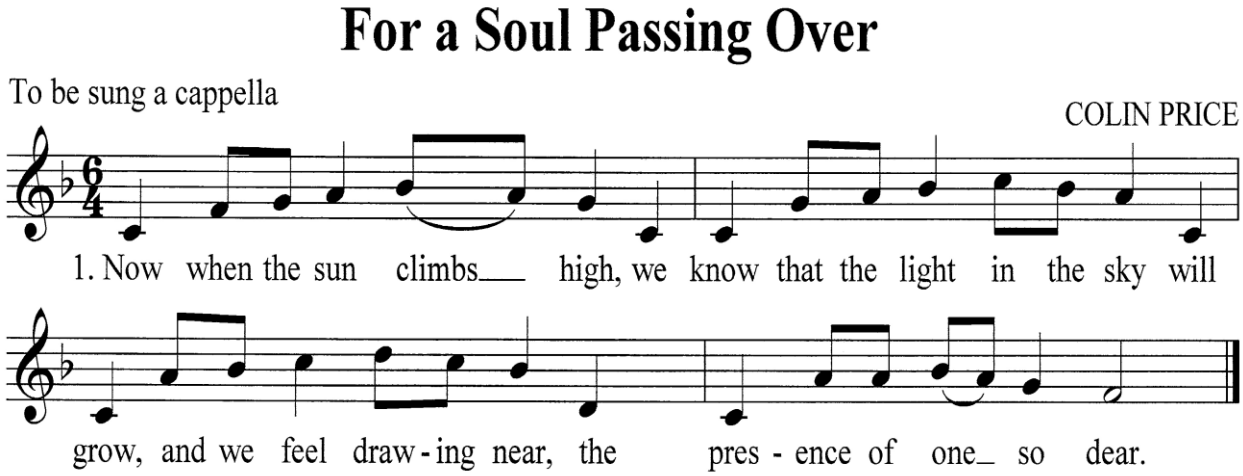


Fig. 77

A review of lesson seven:

This has been the second shortest lesson so far in this course, but it contains some essential aspects that must always be remembered, when writing a song for children. The important distinction was made between beat and rhythm, even though we included beat in our survey of the four kinds of rhythm. Finally we stressed the importance of addressing the emotional side of life in a song, and how we can shape it so that energies can be channeled healthily towards a socially productive occasion, rather than have them bent to serve the lower sides of human nature. This can be all the worse when very large groups of people are involved, and human consciousness is deliberately brought down through the level of noise, the brilliance of flashing lights, and the mesmerizing effect of heavy beat that drowns out almost everything else. On

such occasions, rather than lift people up to the heights, music - if it can be called that - is forced to drag them down to the depths.

A Worksheet for Lesson Seven

1. The time signature of 4/4 means that there are four beats in every measure, and that they are made up of quarter notes. Thus a time signature of 3/4 means that there are three beats in every measure, and that they are made up of quarter notes. Suppose you had a time signature of 5/4. How would you write it down as a simple line rhythm? Do it on the line below, and don't forget to include the bar lines as well.

_____

2. If you had to horizontally reflect the first two measures of the rhythm below into measures three and four, how would it then look? Can you draw it?

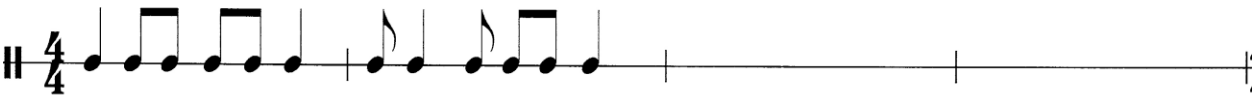


Fig. 78

3. Earlier on in this course, we worked with questions and answers, but these were concerned solely with a melody. Now we can do the same thing with rhythms. Here below, in measures one and two is a rhythmic question. Your task is to write the rhythmic answer.

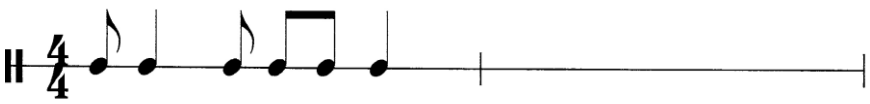


Fig. 79

4. Below here is a very famous song that we will be referring to, in a later lesson. For now, the bare rhythm needs to be written out. Use your own lined paper for this task. Strip the rhythm from the melody, and write it down.

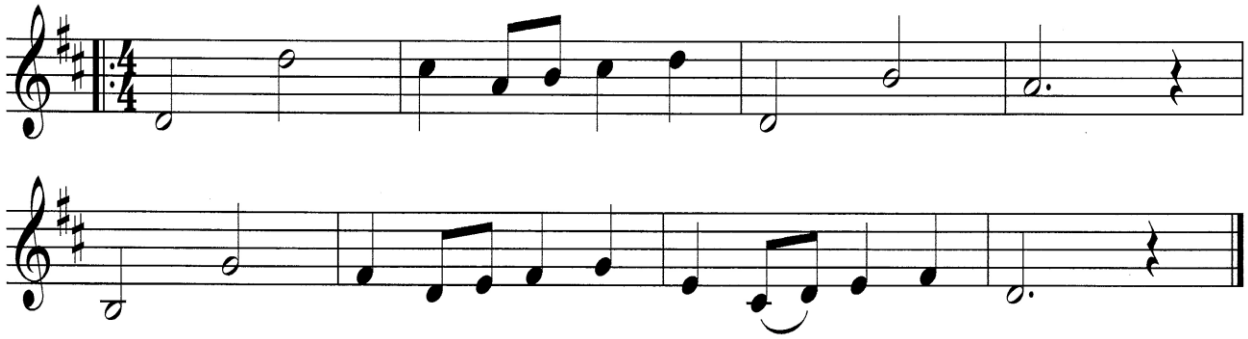


Fig. 80

Lesson 8

How to Write the Lyrics - 1

In this lesson you will learn:

1. How to set about creating the lyrics for a song.
2. How to set the lyrics properly.
3. What a slur is, and how it should be used.
4. About the three kinds of rhyme-patterns you will work with.
5. To write your own lyrics to both a four and an eight-measure melody.
6. To enlist the help of someone else in order to see what you may not have noticed.
7. How to employ the technique of assonance to good effect in writing lyrics.
8. How to make use of alliteration in coming up with the lyrics for a song.

How to create the lyrics for a melody:

Now we will deal with creating some lyrics for a four-measure melody. Back in lesson four, on page 36, you were asked *"What do you think this motif suggests?"* You may have recognized at that time that this little melody would be suitable for younger children's circle games. Here is that melody again:

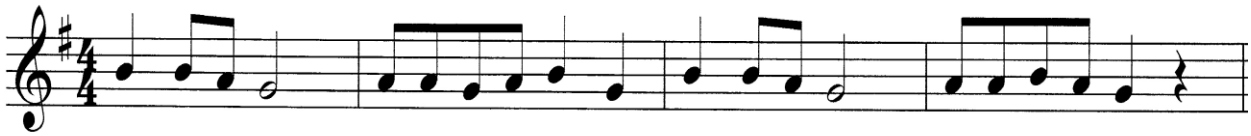


Fig. 81

Let's now think up some words that would fit this little melody. To begin with, it is not essential that our words coincide exactly with the rhythm, only that they come near to it. Imagine that we come up with the following example:

Step in the square, bow to everyone,
Turn around, you are the rising sun.

These words represent a good start in creating the lyrics of this song. But if you now try to sing these words to the melody, you'll find that they don't quite fit.

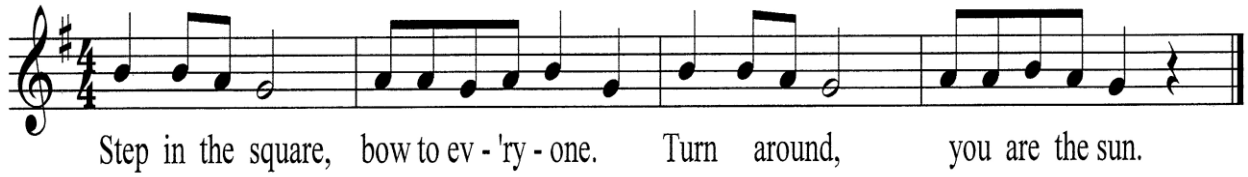


Fig. 82

The difficulty here is that the words do not align easily with the flow of the melody. So let's align the rhythm that lies in the words to the rhythm that is found in the melody. That is called *"setting*

the lyrics." We do that firstly by changing the placement of the words so that they fit the melody better. But in addition to this, we might have to omit one or more words, or even select another word to replace what we already have. Essentially we must make changes to the words so that we find the right fit. So, in the second line, we will leave out the word "rising," The two lines would then read...

Step in the square, bow to everyone,
Turn around, you are the sun.

If we do this, then here below is what would result.

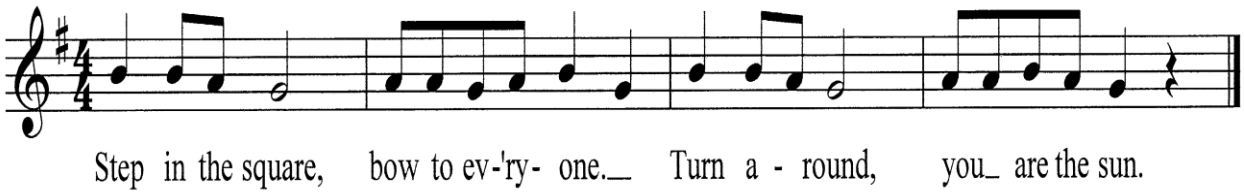


Fig. 83

Do you see what I have done? Now I have created a fit. It is now almost possible to sing this song. I say "almost" because we still have to do a little bit of phrasing. The second half of the second measure is unclear. Does the word "one" belong to the B note or to the G note, or to both? Well, it's best if we make it belong to both notes, and to show that, we write in beneath these two notes what is called a "slur." A slur is an upward facing curved line almost joining the two notes. It is used to show which syllables belong to which notes of the melody. The same need exists for the first syllable of the word "around," (in measure 3) and also for the word "you" (in measure 4). These places also need slurs beneath them, and you can see that I have inserted these slurs in the melody below.

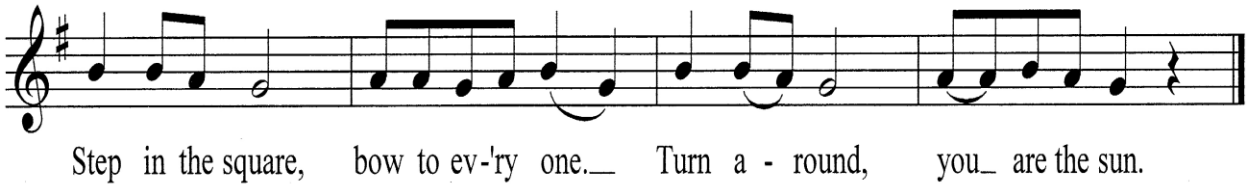


Fig. 84

Technically speaking, what we have called a slur for the beginning of measure four is really a "tie," but don't let that worry you for now. At least we have finished this part of our work. We have created a two-measure motif, developed it across four measures, written some lyrics, and then aligned them properly. Our first little song, with lyrics, is now complete. All we need to do now is to sing it, for that is the whole purpose of our endeavor. Sing it over now, two or three times.

Some guidelines on creating lyrics:

Although the lyrics of songs do not have to rhyme, the vast majority of successful songs do have rhyming lyrics. The rhyming words are usually found at the end of lines, but not always. When writing songs for children, it is essential that the lyrics rhyme, because that makes them more beautiful to the children. However, take care not to use clichés and boring, predictable rhymes, which can ruin a song. It is quite easy for a songwriter to get into the bad habit of

choosing words simply because they rhyme, rather than because they actually help the song. Words that sound like they were picked just because they rhyme are not usually the words you want to use. The best effect is achieved when the lyrics are so fresh that the rhyming is not even noticed.

Which are the three kinds of rhymes?

How should the rhymes be arranged? Well, each verse needs to have the same rhyming pattern. On the other hand, it is best if the chorus (and the bridge if there is one) has a different one from the verses. There are three kinds of rhymes:

"Perfect rhymes:" For instance, "bend" and "send" are considered perfect rhymes, because the consonant "d" that follows the rhyming vowel "e" is the same in each case.

"Near rhymes:" The two words "light" and "tide" are regarded as near rhymes, because although they share the same vowel sound, the following consonants are different.

"Inner-line rhymes:" An inner-line rhyme consists of two or more rhyming words in the same lyric line. The trouble with this technique is that what I said above, about taking care with rhyming words, applies even more so with inner-line rhymes. Since they will be more obvious, keep them real, not worn out or cliché-ridden. Here are some examples of an inner-line rhyme, taken from my songbook:

“Snow again, or heavy rain”	(from *"Snowflakes,"* page89).
“Thro' the trees the sudden breeze”	(from *"Jump for Joy, Cry Happy!"* page 50)
“Spring is near, can you hear?”	(from *"Spring,"* page 20).
“All around us shines the icy lines”	(from *"The Fire of our Spirit,"* page 138).
“When the pale moon dons her night shoon”	(from *"The Passing of Winter,"* page 122).

An important thing with rhyming verses is that, once you have decided on your rhyme pattern, you must keep to it throughout all the verses, so that there is consistency in the structure, in comparison with the changes you will bring about in the other parts of your song, such as the chorus. A different structure in a chorus or bridge is possible simply because these are different sections of your song, and serve different purposes. The chorus doesn't need to match the verse, but the verses need to match each other. If you were to use a different rhyme-pattern for each verse, the listener would be quite confused, and would have difficulty following your song.

Assonance and alliteration:

In working with lyrics, always look for opportunities when you can choose words that employ assonance and alliteration. Assonance is the repetition of vowel sounds without the repetition of similar consonants. For example, here is a line that uses the long "o" sound:

"All the old oaks that are over in the Ozark"

The above line is much better from the point of view of assonance, than if we had written the following one:

"The old oak trees that stand in the Ozark."

Alliteration has to do with the repetition of consonant sounds in two or more neighboring words or syllables. We'll take an example, from that great English dramatist William Shakespeare:

"Full fathom five thy father lies."

Another example, a well-known tongue-twister used in many schools, is this tongue-testing one:

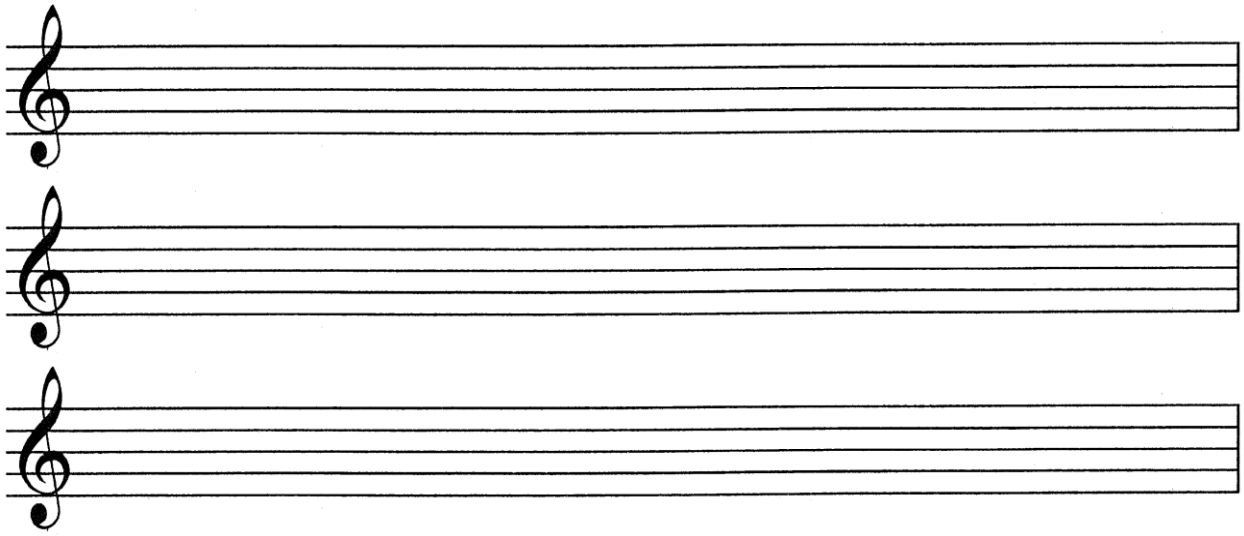
"Peter Piper picked a peck of pickled pepper."

By making use of assonance and alliteration in the writing of your lyrics, you lend charm to them and enhance your song-writing skills. Feel free to go back to the two previous songs you wrote, and select other words for your songs that create assonance or alliteration.. It is rarely too late to shift words around, to replace them or to change them, but it is worth it if you capture a subtle cohesiveness that can come from employing assonance and alliteration effectively.

A review of lesson eight:

In this lesson, you addressed the challenging task of writing lyrics for a four-measure melody and also for an eight-measure one. You learned how, firstly, to arrive at the approximate wording, and then how to modify it, through changing or replacing words. This meant that you were switching from paying attention to melodic phrases to literary ones. Although it is part of the same task of writing songs for children, it does call for a different kind of awareness. You also learned how to arrange a word, so that its individual syllables could be aligned and set properly with the melody. Then you took up the specific task of taking a few given sentences and rewriting them so that assonance could be made part of them. You did the same thing with alliteration, by transforming three given sentences into a more interesting form.

Practice Section



A Worksheet for Lesson Eight

1. I show you below a four-measure melody that is just longing to have some lyrics attached to it, so that it can stand respectfully among other songs, and not feel so forlorn and rejected! This is where you hurry in to help. Your task is to come up with some lyrics that will fit that melody. Do not bother if at first the words do not fit perfectly. That is only to be expected. You just have to be prepared to try and arrange the words differently, or substitute one for another, until you come up with what sounds right. Try first to sense what kind of song the melody is depicting, whether happy, sad, cautious, nervous, anxious, relentless, firm, strident, friendly, aggressive or what. Then create the lyrics that correspond to that feeling.

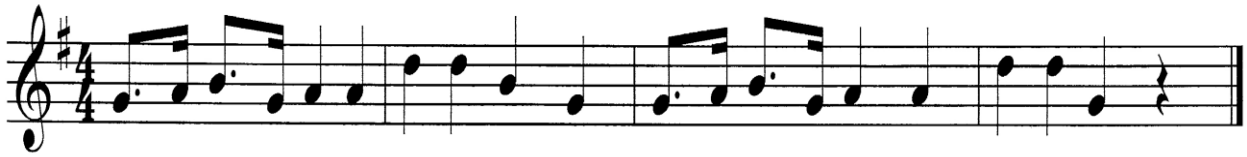


Fig. 85

2. Once you have completed inserting the chosen lyrics for the melody above, move on to the eight-measure melody below, and come up with some appropriate lyrics for it too. Again, write in the lyrics immediately beneath the melody.

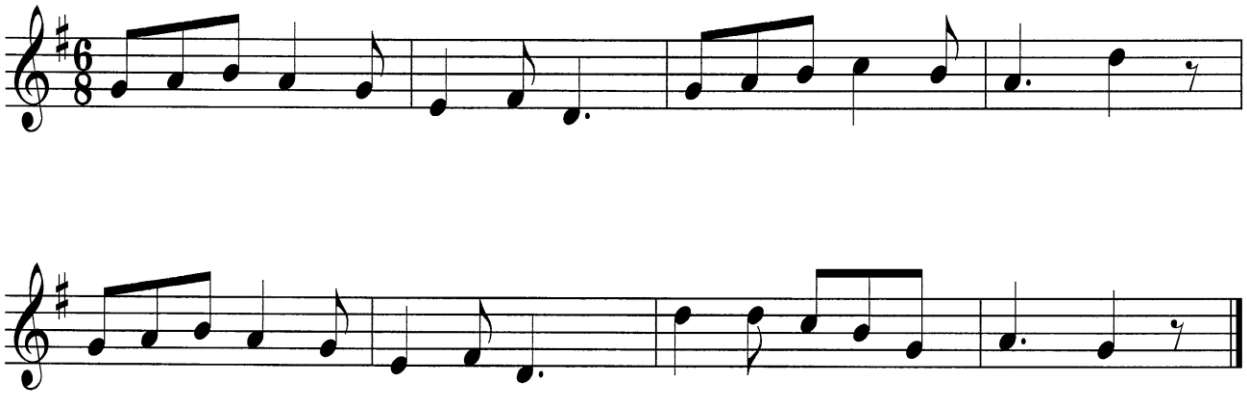


Fig. 86

When you have done this, sing both songs over a few times, or better still, get someone else to listen to your new songs. Ask them to give you their impressions, so that you get some other point of view. Then, seriously consider trying to do something about what they have told you.

3. Here are three sentences that have little or no assonance in them. Your task is to rewrite them so that you include some of this vowel-sound repetition. Be creative. You will probably have to select some different words, in order to accomplish this task. Begin this task now.

Given sentence 1: The dark night enclosed the twilight in its grasp.

Rewritten sentence: _____

Given sentence 2: There beneath the running water gently lay the fish.

Rewritten sentence: _____

Given sentence 3: Happy festive dresses shine like the sunshine

Rewritten sentence: _____

4. Here are three other sentences that have little or no alliteration in them. Your task is to rewrite them so that you bring in some of this consonant-sound repetition. Be creative here too, because you will probably have to include some different words, or modify the given ones, if you are to carry out this task effectively. Do it now.

Given sentence 1: The raindrops beat hard on the tin roof of the little hut.

Rewritten sentence: _____

Given sentence 2: They all held hands warmly and greeted the day.

Rewritten sentence: _____

Given sentence 3: The cricket jumped suddenly on to my shoulder.

Rewritten sentence: _____

A SPACE FOR YOUR OWN NOTES:

Lesson 9

How to Write the Lyrics - 2

In this lesson you will learn:

1. The importance of listening carefully to the rhythm within the words.
2. How to prepare the lyrics for the melody.
3. About the significance of accented and unaccented words.
4. How to convert irregular measures to regular ones.
5. The procedure to adopt when you need to coincide the rhythms of lyrics and melody

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How to work with the natural rhythm in words:

Language contains its own natural rhythm. The words and syllables, when spoken, form themselves into rhythmic groups of two, three or four. This rhythm of the words can be made to fit into a musical phrase. Consider, for instance, the old nursery rhyme *"Baa, baa, black sheep, have you any wool?"* The words at once form themselves into a rhythm that can be written down musically.

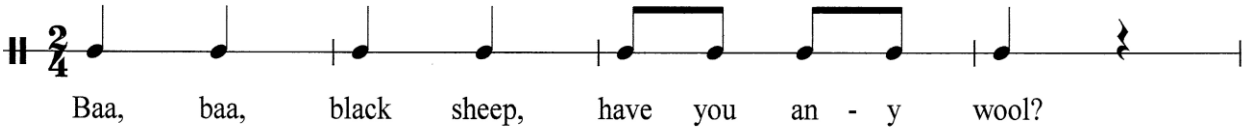


Fig. 87

This rhythm is suggested by the accents, which fall on the important words or syllables as we speak. Such accents must always be placed on the first beat of a measure. Now, just look at the following arrangement.

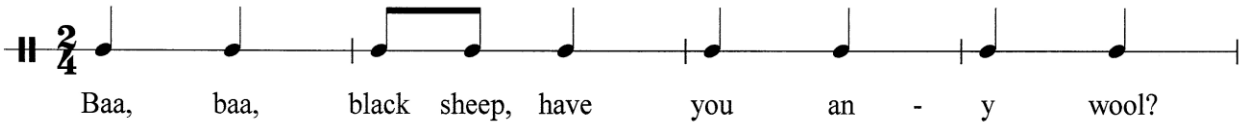


Fig. 88

If you try to sing these words in accordance with the musical rhythm given here, it will sound very strange. It is obvious that this setting of the words is wrong, precisely because not all the accented words and syllables fall on the first beat in a measure. If you write a new melody for these lyrics, the notation must fit the natural rhythm in these words, as we have illustrated in the first example above.. This is one very important guideline for producing good lyrics.

Six steps to prepare the lyrics for the melody:

To write the melody for the given lyrics, you have to work with the lyrics first, and set them up so that they will fit properly with the melody you come up with. I will now show you how to set about

creating the rhythmic part of a melody from a given set of lyrics. Follow this procedure and understand it, and then be ready to try your hand at doing the same thing with a different set of lyrics. Again, we will take a well-known nursery rhyme to work with. The reason why I choose to take a nursery rhyme is because it is simple and easy to work with. This then makes it possible for me to demonstrate clearly the basic principles involved in this task, and it also makes it possible for you to understand them quicker. In any case, all that we are learning in this course on the art of writing songs for children can certainly be applied to more advanced songs, such as would be suitable for older children.

Let's take the first line of the nursery rhyme *"Little Jack Horner sat in a corner."* (We'll leave the rest of the rhyme because it's not needed).

Step 1: Count the number of syllables in the sentence. You will find that there are ten, and each one will have to have a note.

Step 2: When you speak this line in a natural way, you will feel that certain words or syllables receive more emphasis than the others. Now if we write in the accents over those important syllables of the sentence, this is what we'll have...

Lit - tle Jack Hor - ner sat in a cor - ner

Step 3: Ask yourself the question, *"As I look at the positions of these accents, do the words form themselves into groups of two or three syllables?"* The answer is, "Both!" The groups appear as 3, 2, 3, 2.

Step 4: Next, we must ask ourselves, "How would this look, if written out in quarter notes?" The answer is, "It would look like this...."

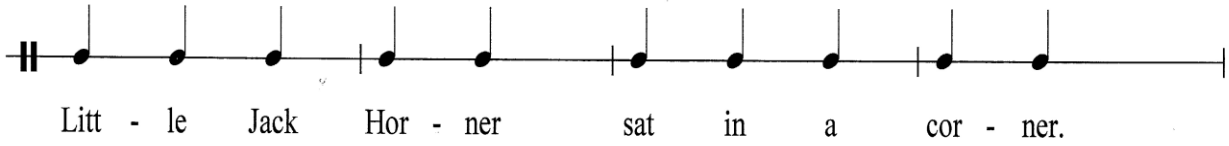


Fig. 89

Now if you try to sing this, keeping in time for every syllable, it sounds very strange. What is now needed is a time signature, and - looking at the way the syllables grouped themselves, (i.e., in 3, 2, 3, 2), it cannot be less than three. You always have to take the largest number as the standard.

Step 5: The only way we can arrive at a time signature with the arrangement of syllables we have, therefore, is to give each measure a full three beats. In other words, we have to adopt a 3/4 time signature.

Step 6: Looking back at step four, where we gave each syllable a quarter note, we can see that some of the measures do not have three beats in them. To achieve this, therefore, we must change the two beats, in the second and fourth measures, into three. How do we accomplish this? Well, we can use longer notes in those measures. When we do

this, the sentence reads in a natural and correct manner.

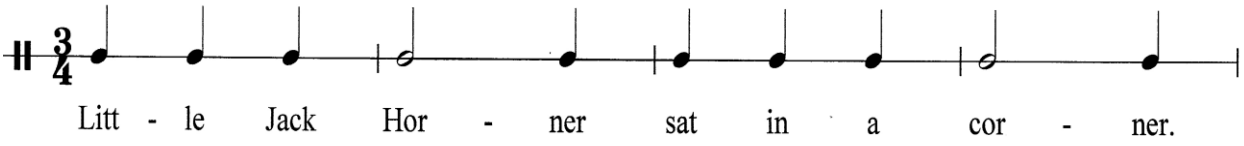


Fig. 90

There are of course other ways of writing this sentence too, but we will stick with just one way for now, The above six steps, if followed carefully, will allow you to set your lyrics correctly with those that underlying the melody. Sometimes a sentence can be quite a bit longer, but the steps would still hold. Here's one in 6/8 time.

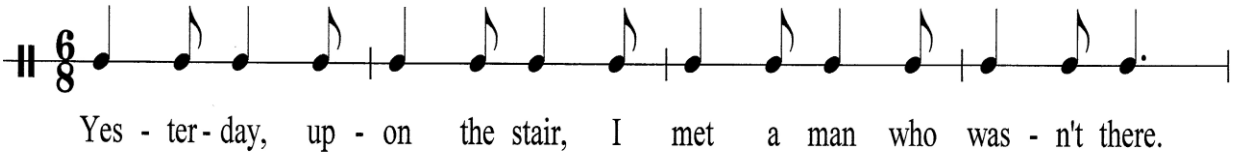


Fig. 91

That's just about a near as you can get to a natural pronunciation of the words and syllables of that sentence. I suggest you go back over these steps and make sure you understand them. Then you will be ready to go forward and do the same task with the following nursery rhyme sentence:

Let's take another example:

To make this part of the course as clear as possible, we'll take another example and, with it, we'll go through the same steps.

" I had a little nut tree, nothing would it bear."

There is one thing to point out, however, in the example above. We must <u>not</u> count the first word "I" until everything else has been arranged. Why? Well, that first word is not an accented word or syllable. Remember, only accented words or syllables are allowed to take pride of place in the first beat position of the first measure of a melody.

<u>Step 1</u>: Count the number of syllables in the sentence, not including the first word "I." We will find that there are eleven, and each one will have to have a note.

<u>Step 2</u>: Now we write in clearly the accents over the important syllables of the sentence.

I had a lit - tle nut tree, noth - ing would it bear

<u>Step 3</u>: Now we must ask ourselves the question, "As we look at the positions of these accents, do the words form themselves into groups of two or three syllables?" The answer we have to give is, "The groups appear as 4, 2, 4, 1."

<u>Step 4</u>: Next, we must ask ourselves, "How would this look, if written out in quarter notes?"

The answer is, "It would look like what is shown below." Now, if we try to sing this, keeping in time for every syllable, it sounds very strange.

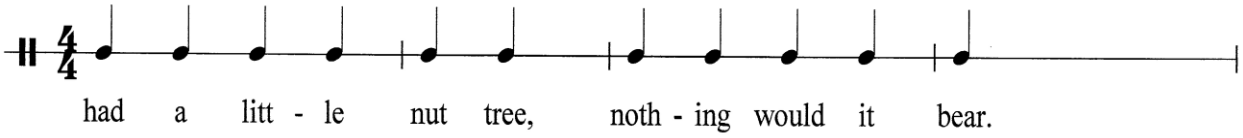


Fig. 92

What is now needed is a time signature, and - looking at the way the syllables grouped themselves, (i.e., in 4, 2, 4, 1), it cannot be less than four. Remember, we usually have to take the largest number as the standard.

Step 5: The only way we can arrive at a time signature, with the arrangement of syllables we have, is to give each measure a full four beats. In other words, we have to adopt a 4/4 time signature.

Step 6: Looking back at step four, where we gave each syllable a quarter note, we can see that some of the measures do not have four beats in them. To achieve this, we must therefore change the two beats in the second measure, and the one beat in the fourth measure, into four beats. How do we accomplish this? Well, by using longer notes in these measures, for the words "nut," "tree," and "bear." When we do this, the sentence reads in a natural and correct manner.

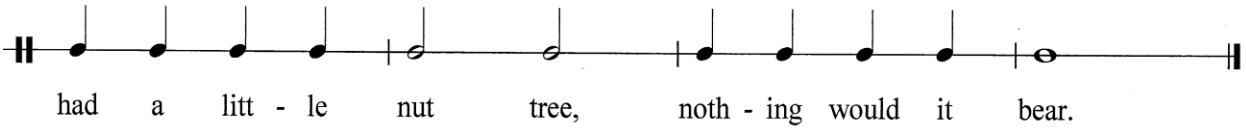


Fig. 93

Finally we can put back into the sentence the first word "I" at the beginning, as a one-beat note. Remember, we did not deal with it to begin with, because it was not an accented word. The first beat in a measure must be an accented one, always!

How to get the melodic rhythm from the lyrics:

Whilst we have dealt with an aspect of this subject earlier on, I feel it's necessary to clarify further what is meant by "the natural rhythm in the lyrics." We'll take a couple of examples of this, and then you can practice it yourself. Here is a lyrical phrase to start with:

When, out of feeling's depths, we beauty show,

Whatever the rise and fall of the melody may end up being, the rhythmic part can be heard quite clearly within those words. There are syllables in that phrase whose rhythm is "slow," and there are syllables there whose rhythm is "fast." We will hear them both sounding, if we but speak this phrase with a natural enunciation.

The slow syllables are: *"When," "depths," "we," "beauty," "show."*
The quick syllables are: *"out," "of," "feeling's."*

If we were now to replace the actual lyrics with these two adjectives "slow" and "quick," we would have an arrangement like this:

Slow - quick - quick - quick - quick - slow - slow - slow - slow - slow

It is by recognizing this dynamic, rhythmic structure, in the way we naturally speak, that the melody's rhythmic base is fashioned. I will demonstrate this by now going further to create the notation on the staff, from what we have just done. Here below, you will see the notes I have entered on the staff, and those notes repeat exactly the rhythm of slow and quick that we have just dealt with.

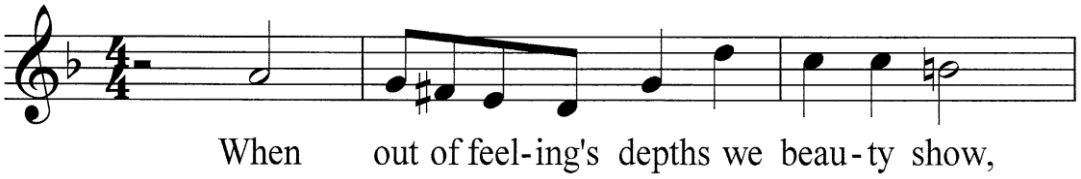


Fig. 94

The above phrase is taken from the song *"When With Our Will,"* that appears in my songbook on page 140. Now we'll take a second example, and here are the lyrics of the phrase:

As a flock of wild geese

Whatever we make of the rise and fall of the melody, the rhythmic part can be heard quite clearly within those words. There are syllables in that phrase whose rhythm is "slow," and there are syllables there whose rhythm is "fast." We will hear them both sounding, if we but speak this phrase with a natural enunciation.

The slow syllables are: "flock," "of"' "wild," and "geese."
The quick syllables are: "As," and "a."

Again, we will replace the actual lyrics with these two adjectives "slow" and "quick," and when we do this, we have this arrangement:

Quick - quick - slow - slow - slow - slow

It is through recognizing this dynamic, rhythmic structure, in the way we naturally speak, that the melody's rhythmic base, as we said before, is fashioned. I will demonstrate this again by going on to create the staff notation. Below, you see the notes I have entered, and those notes repeat exactly the rhythm of slow and quick that we recognized above, in the little phrase *"As a flock of wild geese."* This phrase is from the song *"In the Morning Early,"* (from my songbook on page 130).

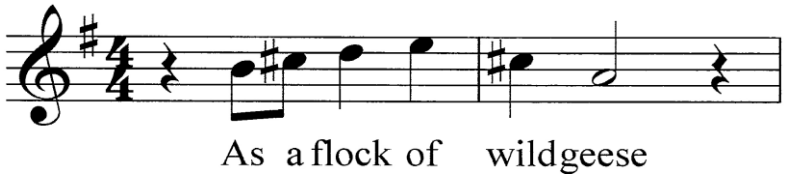
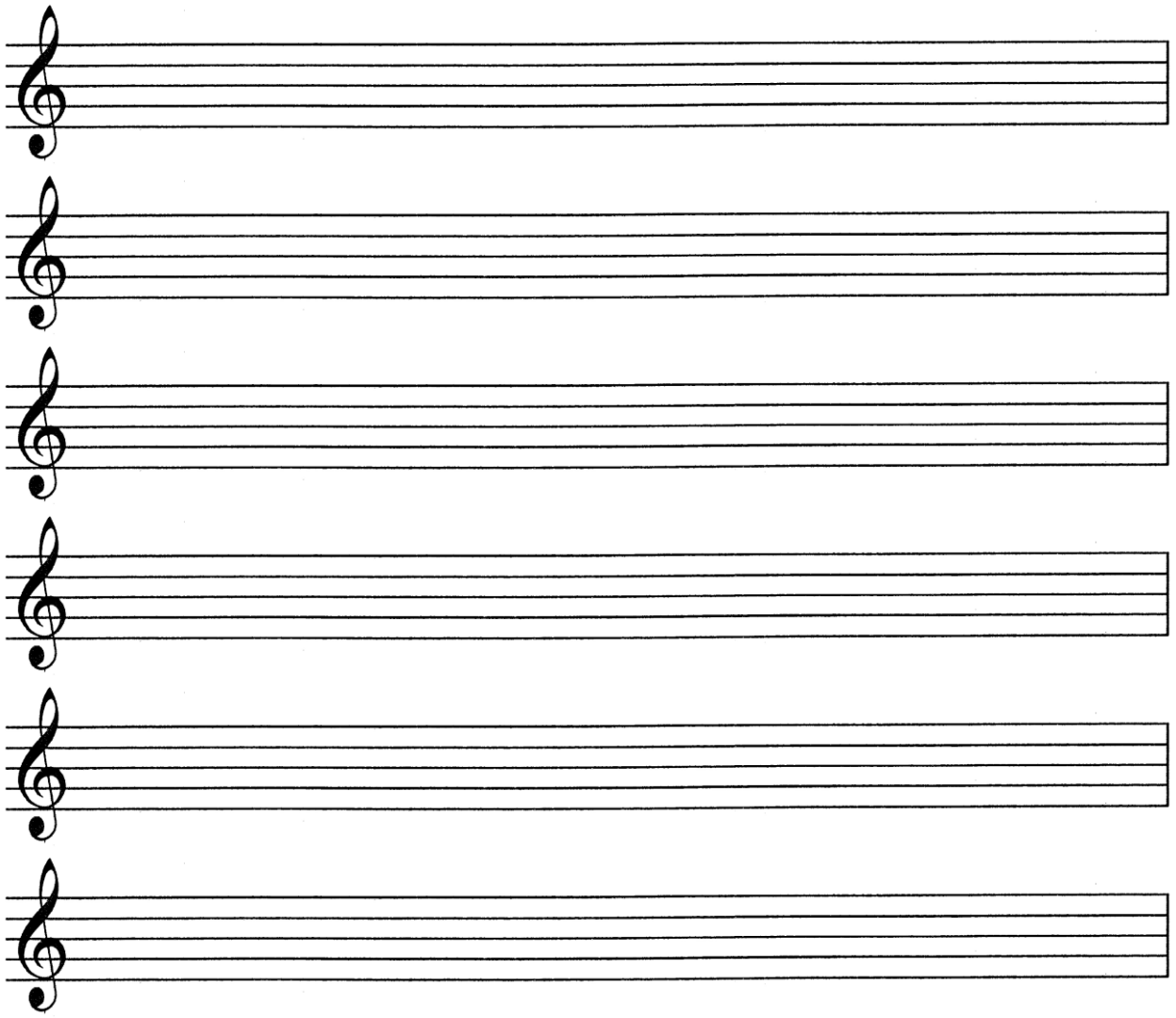


Fig. 95

A review of lesson nine:

We began by considering the rhythms that lie within the words we use, and we practiced recognizing the natural stress that our voice gives, in speech. This helped us to understand how to prepare the lyrics for the writing of the melody. We have already explored the interesting idea of having the melody reflect aspects of the text, as was done in Renaissance times. Then we took some fragments of text and - along with some suggestions as to how to work with them - placed those fragments into a melody of our own. In this way, we have gone through the process of preparing to write a melody by setting up the lyrics. You will have understood from this that the rhythm within the melody must coincide with the rhythm and accents within the words and syllables. Now, although for musicians this is not strictly true, for the purpose of this course, it is acceptable enough. With more advanced songwriting, for example, you would learn to stretch some words and syllables over several notes, but that is something for later.

Your Practice Section



A Worksheet for Lesson Nine

1. Here are two other little nursery-rhyme sentences. Work out the rhythm of the lyrics, just like you learned to do in this lesson. Use the line below each phrase to write this on.

Kookaburra sits in the old gum tree.

_____

One, two, buckle my shoe.

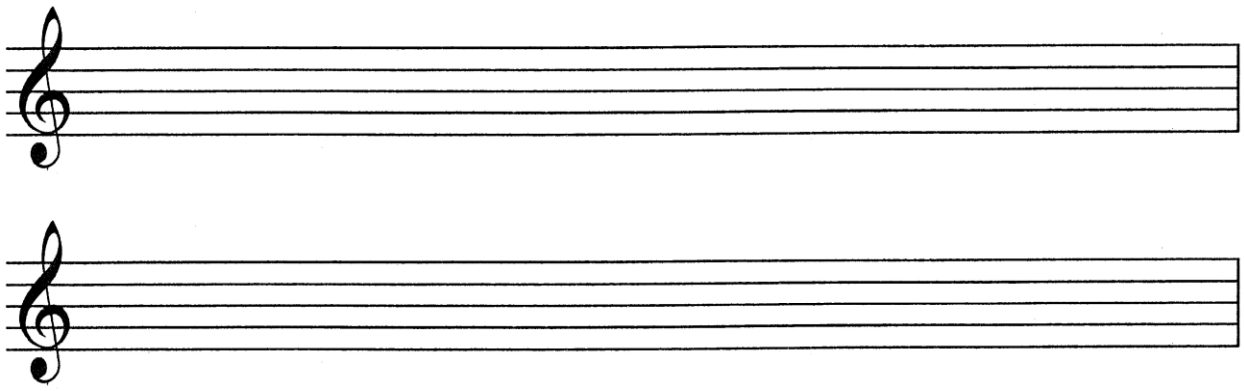
_____

2. A very interesting task to experience as a song writer, is something that we have already mentioned was a common practice back in the Renaissance era, namely, that writers of songs such as madrigals tried to have the music reflect aspects of the text.

For instance, if the words described someone descending a hill, the accompanying melody would fall. The depiction in the lyrics of a happy situation turning sour would be indicated by a major mode melody suddenly becoming minor. The important lesson we can learn from this is that lyrics and melody go hand in hand. Try it right now. Here are two sets of lines of text. Choose <u>one</u> of them, and write out a melody for it on the staves below, entering the lyrics beneath.

Sadly she turned, and - O what joy!
There stood her little girl and boy.

Climbing in haste, she found her boy,
And hugged him dearly, oh, what joy!



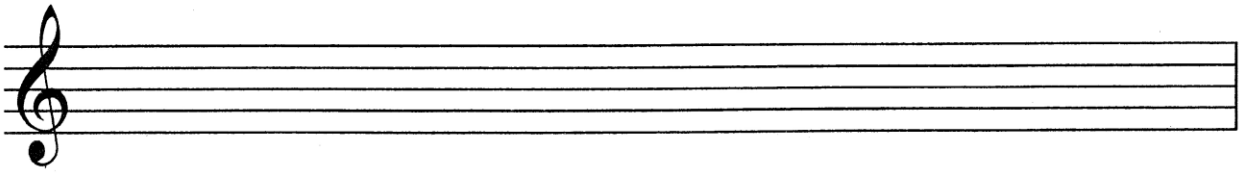
3. Here are a few short fragments of text that might be part of a children's song. Try setting each fragment to a melody you write. To help you, here are three suggestions:

1) Use several repeated notes to create a sense of certainty.

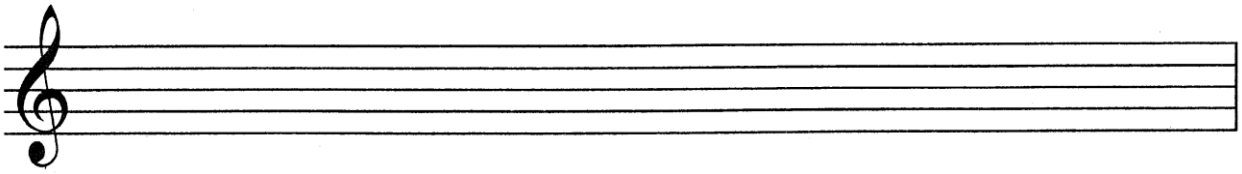
2) Write mid-range and stepwise for descriptive elements.

3) Use melodic leaps, placed centrally, for the more emotional moments.

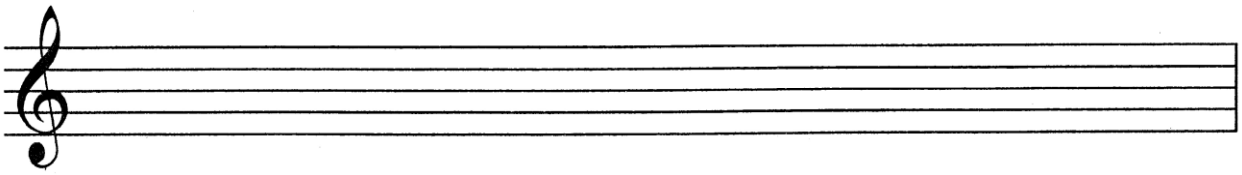
The sun warmed my heart.



Her laughing filled the valley



The little bird lay still



Other little songs that have interesting rhythms within their lyrics, and which you might want to explore, are the following:

Jack Be Nimble	Pussycat, Pussycat	The Queen of Hearts
Humpty Dumpty	Jack and Jill	Little Boy Blue
Little Bo Peep	The Lion and the Unicorn	Oranges and Lemons
Michael Finigan	Polly put the Kettle on.	Peas Puddling
Here we go round the Mulberry Bush	Tom, Tom, the Piper's Son	Simple Simon
Jimmy Crack Corn	Lavender's Blue, Dilly Dilly	Billy Boy
One Man went to Mow	The Grandfather Clock	Pop Goes the Weasel
Here we go Luby-Loo	Hickory Dickory Dock	The Muffin Man
Sing a Song of Sixpence	Hot Cross Buns	Hush, Little Baby

Lesson 10
How to Build Chords

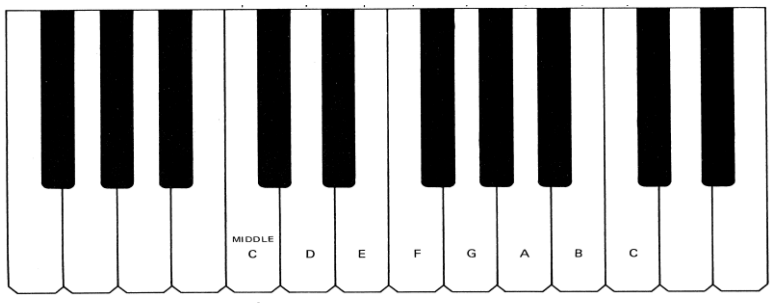
In this lesson you will learn:

1. What a simple chord is, and how to construct one in any key.
2. How tones are organized on a piano keyboard.
3. How to create variations of the traditional triad chord.
4. About the four main types of chords, and their characteristics.
5. What a "lead-over" chord is, where it is used, and how to build it.

How to build a simple chord:

We have already identified the home note as the first note in any given scale. It is also called the tonic or key note. We also know that harmony consists of two or more notes playing at the same time. Now we must spend a few moments on what is called "a chord." A chord is made up of three or more notes, and thus creates harmony. The harmony of a song is designed to support the melody, and this melody is usually independent of the chords used. It is usual for the notes of the melody to sound higher than the notes of the harmony. In fact, for a pianist, it is the left hand that often creates the harmony, with its lower notes, whilst the right hand is playing the melody, higher up. This is not exclusively so, however.

Now I must introduce you to the concept of the half tone, because what we are about to go into involves this concept. On a piano keyboard, there are both black and white keys. Whenever you move from any one piano key to the immediately adjacent one (no matter whether it is black or white), you move one half tone. It follows from this that a whole tone is made up of two such half tones. Look at the diagram below.



Middle C

I have indicated beneath the diagram above, where the note called “middle C” is located. If you move from that middle C to the black key immediately on the right, you have moved to C sharp, and the move is a half tone. If instead you move from that middle C to the white key on the left, you have also moved one half tone. But if you move from the middle C to either the first white note to the right, or to the first black note to the left, in both cases you will have moved <u>two</u> half tones (viz. one whole tone). Go back over this until it is clear to you, otherwise what follows now may confuse you.

The simplest chords are built up by starting with the home note of the scale being used. Let's try this out right away, by saying, for example, that we are going to write a song in the key of G major. The G note (the home note) will thus become the bottom note of the chord. Musicians speak of a triad, and this is one of the easiest ways to create a harmony. What we're going to do now is to work with triads in the major mode. Taking the G as our bottom note, we will add a B and a D to it. The B is two whole tones higher (i.e., four half tones) than the G, and the D is three half tones higher than the B. Try to remember that - two whole tones and three half tones! Those two notes, together with the home note, create a major triad chord. Whilst the melody will likely be sounding up above it, this major triad chord can be played below. Here's how it would look, in notation.

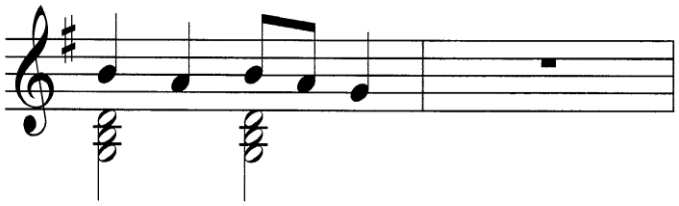


Fig. 96

Below the black notes printed above, you see two sets of three white notes that make up the major triad. (*The reference to black and white notes at this point in the text has nothing to do with the color of the piano keys, mentioned earlier, but only to the way they print out on this page*). This major triad of G is the chord that is played whilst the melody soars above it. True, it is only one measure, but the principle is the same with any number of measures.

Now we will build up another chord. The above music is in the key of G major, and if you take a look ahead at the Circle of the Fifths, on page 109, you will see that the two closest keys to the G are the C and the D. These two keys are going to be used more than any other, with the key of G, because they have the closest association with, or are nearest to, the G in that Circle of the Fifths. That's just how it works!

Therefore, let's create a triad chord in the key of D major, because then we can use it in the music immediately above. As before, we'll take our start by recognizing that the key of D will have the note D as its home note. Therefore we begin building our chord with that note D. By recalling how we constructed the major triad chord of G major just now, we will be able to repeat that procedure with this new chord. Start then with the D, go up two whole tones, and find the next note. It will be an F sharp. Then find the third note, three half tones higher still. It will be an A. Those are the three notes you would use in the first half of the second measure in the music. To support the last note of the melody, the original G major triad chord will once again be used.

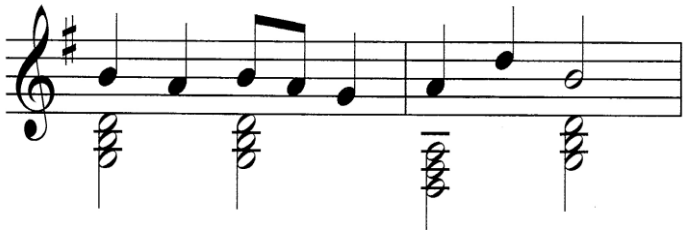


Fig. 97

Here above, I show how these two measures will look, when both the melody and the supporting chords below them, are written out on the staff. Since I have not been using the base

clef in this course so far, the third chord shown above is written lower than would normally be acceptable. So now it is time to introduce the bass clef.

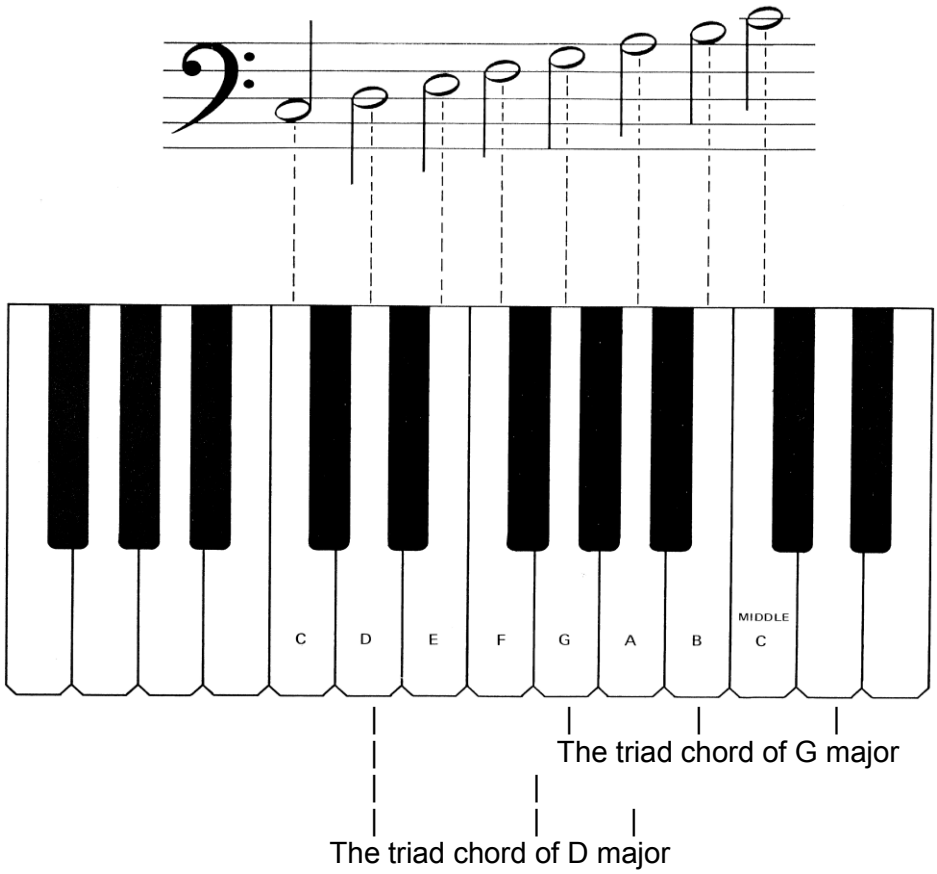


Fig. 98

The diagram above is similar to the other one that I showed you in lesson one, on page 16. This one too shows the piano keyboard, with the notes that correspond to the piano keys displayed above them. These are the notes that a pianist would normally play, with his left hand.

Now I'll show you the same two measures we looked at a few moments ago, but now the melody appears on the treble clef staff and below it you will see the chords appearing on the bass clef staff.

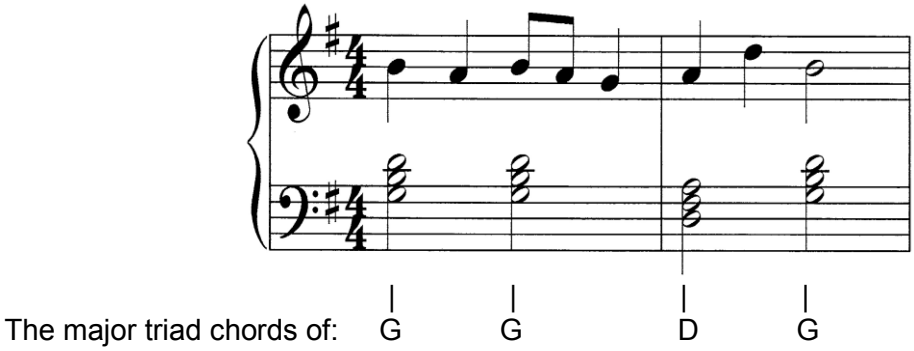


Fig. 99

Let's practice building several chords:

Chords can be built up in this triadic way for most melodies, but many musicians today just write out the chord names instead, above the melody. They can do this because they already know what notes make up the chords they want to play. Many of them are guitar players, and this is a normal way of working for them. The music they make use of might well look something like what is show below, with only the chord names written over the music. Guitar players do this because their hands have long ago learned which strings to touch for given chords, and so they do not need to have all the separate notes shown. Let's call it "the guitar player's shorthand." However, in terms of our goal, to write songs for children, you may well want to know how to add a harmony to your new song, and we have made a good beginning to that task so far in this lesson, by learning to construct triadic chords in the bass clef.

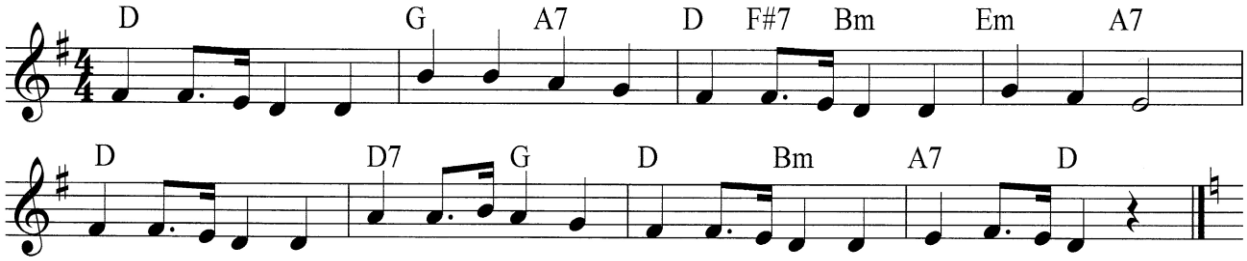


Fig. 100

"Well," you will say, "this may be okay for guitar players, but when you're writing a song for children, that will simply be sung, you need to be able to write down first the actual notes of the chords you're going to use. How do we do that?" Quite right, and here's one easy way. We'll construct a few simple chords, based on the major triads described on the previous page. Here are the steps that were mentioned back there:

1) Write down on the staff the home note (key note or tonic) of the scale you want to use.

2) The next higher note of the major triad is two whole tones higher (four half tones).

3) The third note of the major triad is one and a half tones higher (three half tones).

With these three steps, we can build up any major triad chord for any scale we choose. For instance, following the three steps as outlined above, we can create a triad chord for E major, in the bass clef, the following way.

1. We write down the E, which is the home note of E major. (*It may help here to be reminded that the home note has the same name as the key you choose. In this case, the key of E major will therefore have E as its home note*).

2. Now we must move two whole tones up the scale, and when we do this, we come to G sharp. This will be the second note in the triad chord.

3. The third triad note lies three half tones higher than the G, which will bring us to B. This becomes the third note in the triad chord.

So the chord for the key of E major will be E - G# - and B. In like manner, we can practice

building up the chords of any keys, and you will not go wrong as long as you keep to the three steps set out above. Now we'll take three further examples, to make the matter of building chords really clear. We'll choose the keys of F, A, E flat and B flat. From what we have learned so far, we know that the home note of these keys will be the note that has the same name. So the home note of the key of F will be the note F, and the home note of the key of E flat will be E flat, and so on. The home notes of these four keys are shown below.

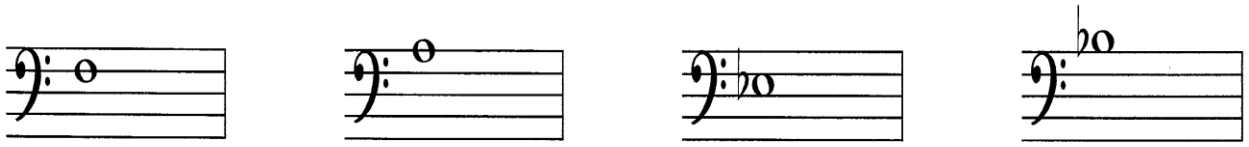


Fig. 101

Now we will follow the three steps mentioned on the previous page, and construct out triad chords in these keys. Here below I show how the chords will look, when the other two notes in the triad chord have been added to the home notes:

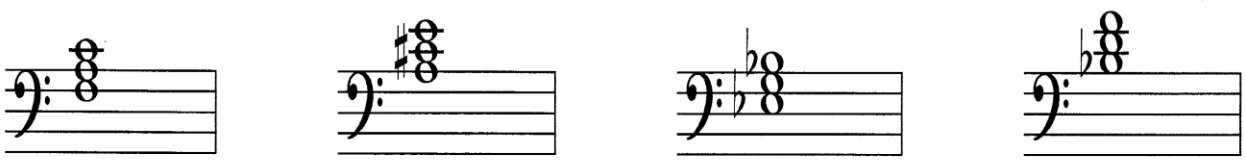
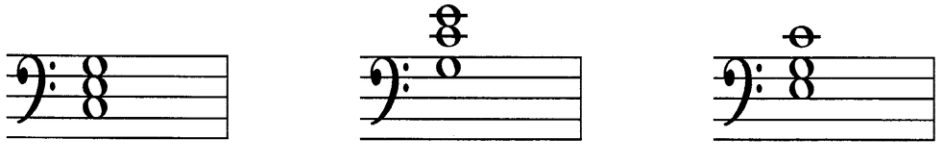


Fig. 102

How to build more interesting chords:

So far, we have built up a triad chord by starting on the home note (also called the "root note"), and creating two others above it. Now here's what can make building chords really interesting. To explain this, we need to go a little into music theory.

You can arrange those three notes any way you like. In the first diagram below, you see the chord of C major, and it is built up starting with the C and going up, just like we described a moment ago. This is referred to as a "triad in its root position." But you don't have to begin on that home note. You could take the third note up in that triad (which is a G), and bring it right down, an octave below (see the second diagram below). This is called a "second inversion." A third thing you could do is to take the home note of C and make it jump up an octave higher (see the third diagram below). This is called a "first inversion." All three possibilities could be chosen, according to which one sounds best with the melody you have. I show you these three varieties below.



This triad is in its root position.

This triad stands in its second inversion.

This triad stands in its first inversion.

Fig. 103

A chord is said to be in its root position when its root (we've been calling it the "home note") is its lowest note. But a three-note chord (triad) may also stand in its first or second inversion. A chord stands in its first inversion when its third (the tone that is four half tones higher than the home note) is the lowest note. A chord is in its second inversion when its fifth (the note that is three half tones higher still) is the lowest note. Now, if all this sounds too theoretical, and it can for some people, just come back to it later.

Nonetheless, these three ways of arranging a chord makes writing them much more interesting. This method can be applied to any key, of course. In this way, you can build a triad chord and then rearrange the notes to get the best possible sound. This gives you increased flexibility in writing songs for children.

The four main types of chords:

Generally speaking, there are four types of chords or triads. In the sections above, we have dealt with one of them, the major chord. But the others are important too, and many a song draws its beauty from the inclusion of these other chords. Let's just list them below, and say a word or two about their character.

1) The major chord, which can be called the happy or pleasant one.

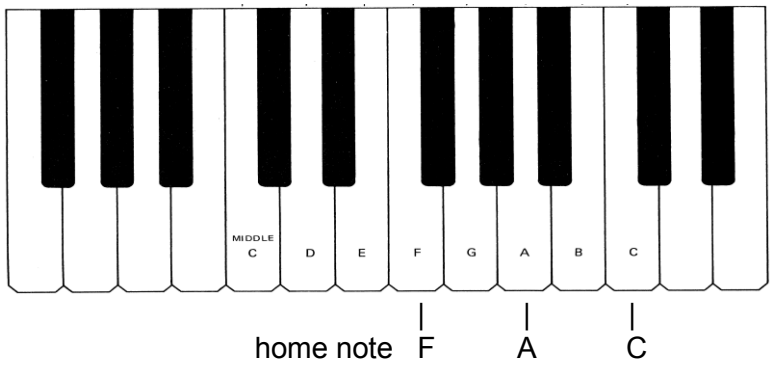
2) The minor chord, which might be called the sad or moody one.

3) The diminished chord, which can create the feeling of suspense.

4) The augmented chord, which can sound quite special at times.

1. The major chord (4-3) can be built in any key, just by remembering a simple formula. As long as you start on the home note of the key you are writing in, you can't go wrong. For instance, if you are writing a song in the key of F major, you will start building your chord on the home note of F. The formula you must use is the 4-3 one::

After the home note, move four half- tones up, then move three further half tones up (4-3).

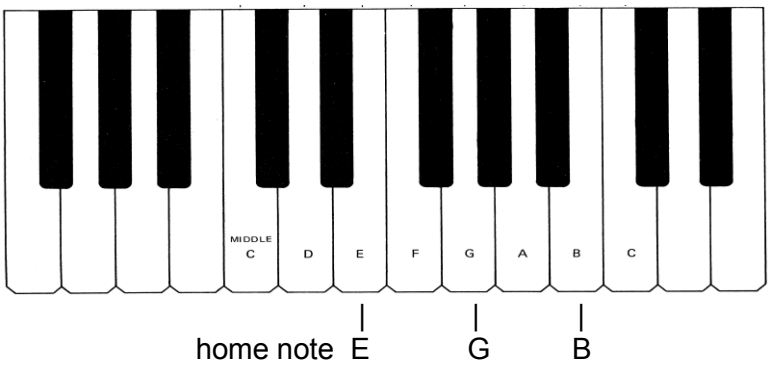


To illustrate this formula, look at the piano keyboard diagram above. As we said, let's start on the F. If you move up the piano (i.e., to the right) four half tones from that F, you come to A. If you move up three half tones further, you come to C. That is how you would get an F major chord, with the notes F, A and C.

2. The minor chord (3-4) can be built by remembering a formula that is the exact reverse of the major one. Again, by starting on the home note of the key you are writing in, just apply the formula of 3-4.

After the home note, move three half- tones up, then move four more half-tones up (3-4).

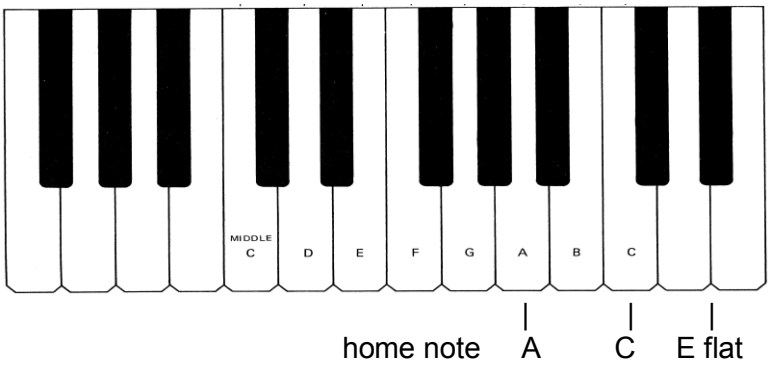
To illustrate this, let's take the E as our home note. Firstly, we move up three half tones to get to G, and then a further four half tones brings us to the note B. Those three notes, E, G and B give us the minor chord of E.



3. The diminished chord (3-3) is made up from another formula not so different from the first two. Start as before on the home note of the key you are writing in, and apply the formula 3-3.

After the home note, move three half- tones up, then three more half tones up (3-3).

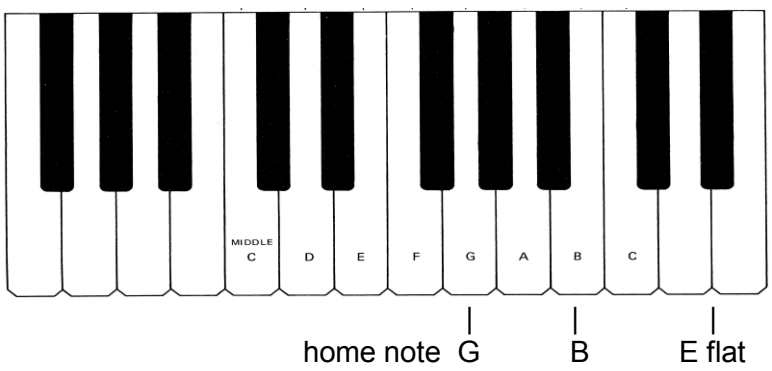
To illustrate this, let's take the A note as our home note. Firstly, we move up three half tones to get to C, and then a further three half tones brings us to the note E flat. Those three notes, A, C and E flat give us the diminished chord of A.



4. The augmented chord (4-4) uses the fourth of the four formulae, and - you guessed it! - it begins on the home note of the key you're writing in. This time, let's say it is the key of G. All you have to do is to make use of the formula 4-4.

After the home note, move four half- tones up, then move another four half tones up (4-4).

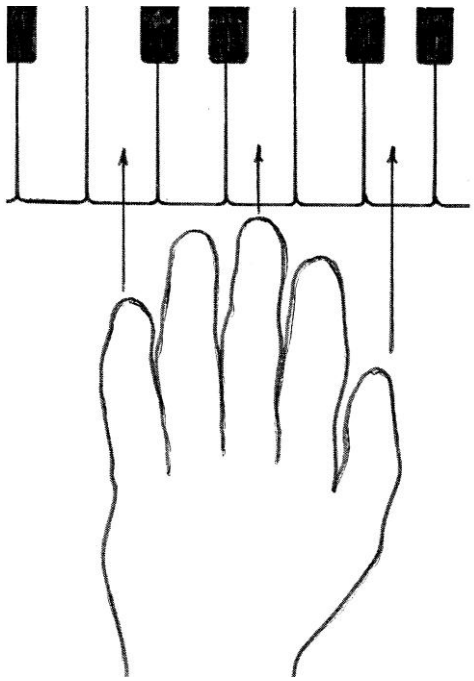
To illustrate this, let's take the G note as our home note. So, after taking that as our first note of the chord, we move up four half tones to get to B. A further four half tones brings us to the note E flat. Those three notes, G, B and E flat give us the diminished chord of G.



I strongly recommend that you go to a piano and try out these four types of chords, so that you can hear their distinctive character. After listening to them for a while, you should be able to recognize them when they appear in a song.

Let your hand build the chord, literally!

By the way, there is an interesting, and quite imaginative, way of creating major chords on a piano, just by making use of the natural position of the hand, usually the left hand. If you hold your hand in front of the piano keys, you will find that the little finger, the middle finger and the thumb all make a lateral spread that just fits the space on the keyboard that is taken by a major triad chord. For instance, if you position your little finger in front of the C, then your middle finger will find itself facing the E and your thumb will be facing the G. Those are the notes that make the triad chord of C major. This method will identify any major triad chord, not just C major. Here is a diagram that shows this very position for C major.



How to open up the chords:

There are two chord styles that I now want to draw your attention to. The first is the one we have been dealing with already, since the beginning of this lesson. It is called the *"block-style"* of chord. By that is meant that the notes that make up the chord are played together as a block, i.e., they all sound at the same time. The two styles I'm referring to are:

1) The block-style of chord.
2) The arpeggio-style of chord.

You see examples of the block style of chord in the music shown below. They appear there as white hollow notes, positioned beneath the black notes that are carrying the melody line.

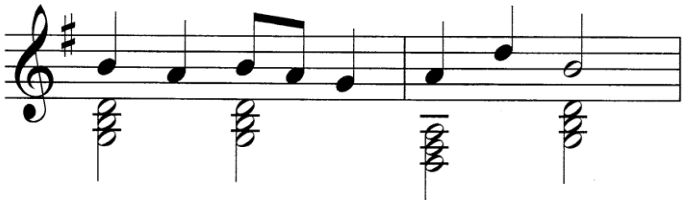


Fig. 104

However, it is possible to break up that block of notes and play them one after the other. This is then called the *"arpeggio style"* of chord. To illustrate the difference, I will write out the music that you see above in the arpeggio style of chords, and you will notice what I mean. If you can play the two on the piano, you'll hear the characteristic difference between the two styles. If you can't, get someone who can, to show you. So, here below is the same music, but with the arpeggio style of chord.

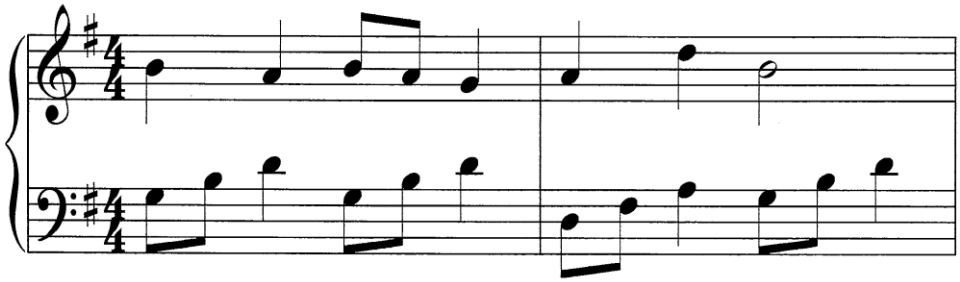


Fig. 105

The music above is exactly the same music as the one before. The two reasons why it looks different however is that firstly, the chords are "rolled" into arpeggios. That means, the notes are played quickly, one after the other, instead of all at once. The second reason is that this music is now arranged for both treble and bass staves, whereas the first music example was written out only on the treble clef staff.

When you write a children's song, you can write block-style chords, arpeggio-style chords, or both! It's up to you. Having a variation is usually a good thing, so you'll probably make use of both. Although I mentioned earlier that it is often the case that the chords are placed in the lower registers, with the melody serenading above them, it is certainly possible to have chords written in such a way that the highest note of each chord is itself part of the melody.

How to build seventh chords:

This kind of chord is an all-time favorite of guitar players, because of its richness, and just like the first chords we practiced earlier, the seventh chords come in two varieties: the major-seventh and the minor-seventh. If you have the feeling at this point in the lesson that it might be better to come back to this section later on, respect it. Some people can take a lot of instruction at one time, whilst others need a break from it after a while. This is, after all, one of the more challenging lessons in this course. We have just learned how to construct a major triad, using the 4-3 formula, and the minor triad, using the 3-4 formula. If we're writing in the key of C major, then the major-seventh chord takes the major triad of C, E and G and adds one extra note to it, a B. That extra note is four half-tones higher than the third note up in the triad (the G). So the formula for the major-seventh would be 4-3-4. The formula for the minor-seventh, on the other hand, would be 4-3-3. I will now show three chords below, firstly the major triad C, E and G, secondly, the major-seventh chord C, E, G and B, and finally the minor-seventh chord C, E, G and B flat.

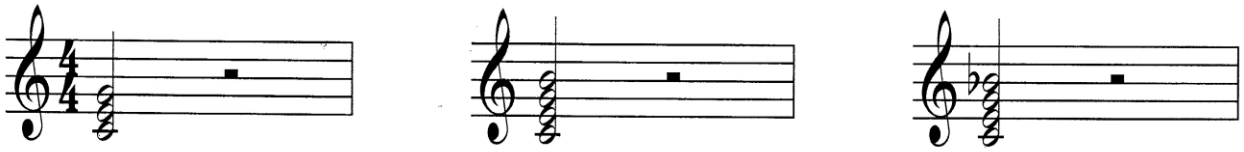


Fig. 106

If you incorporate seventh chords into your songs, they will sound quite rich. However, unless you're a guitar player or a writer of musicals and pop songs, don't overdo their use. One of these two seventh chords especially deserves our attention. It is the one that assists in moving the melody from one key to another. Some people call it a "passing chord," but it's really just the minor-seventh. Whatever name it's given, its importance cannot be underestimated, since it appears in almost every song. It has a special ability to act as a "lead-over" chord.

The minor-seventh chord as a "lead-over"

Chords that contain a minor seventh are lead-over chords. As their name implies, they lead over from one key to another, and they play a large role. With their help, the harmony of one section of a song can move into another one. It is important to recognize, however, that the new key will always be an adjacent one, as shown in the Circle of the Fifths (see page 109). Many chord (or harmonic) progressions move counter clockwise around this circle, and the minor seventh plays the crucial role in this. I show a minor-seventh chord below.

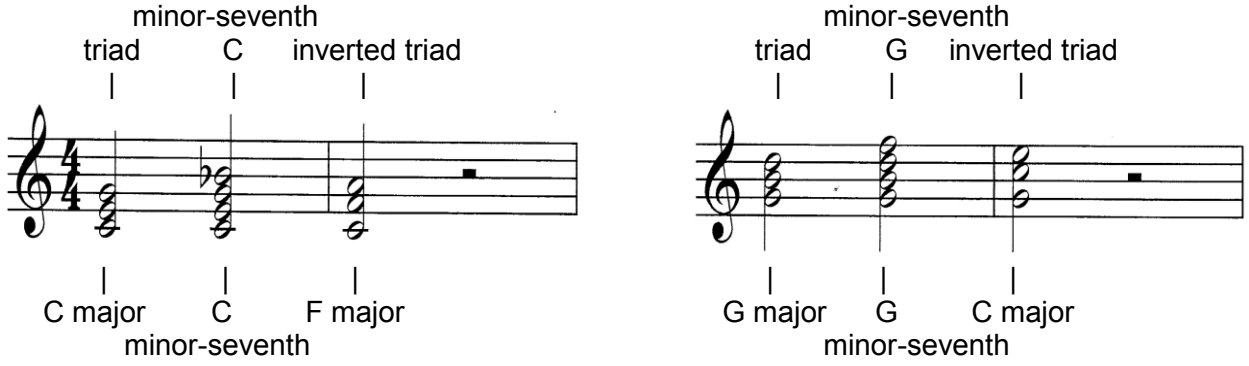


Fig. 107

In brief, a minor-seventh is a triad chord to which has been added the minor-seventh note in the scale of the key you're using. In the key of C major, for instance, the triad chord would be made up of the notes C, E and G. The B flat note, just above the G, would then be added to it, making the whole chord C, E, G and B flat (see the first diagram above).

The value of minor-seventh chords then is to lead over from one key into another, such as from C major to F major, or from G major to C major. Now if you check with the diagram showing the Circle of the Fifths (in lesson eleven on page 109), you will see that these moves from one key to another represent a counter-clockwise move in that Circle. Even so, there are some chord progressions that move clockwise round the Circle. For example, if you play a C major chord followed by a D minor-seventh chord, you lead over into the key of G. If you play an F major chord followed by a G minor-seventh chord, you lead over quite naturally into the key of C.

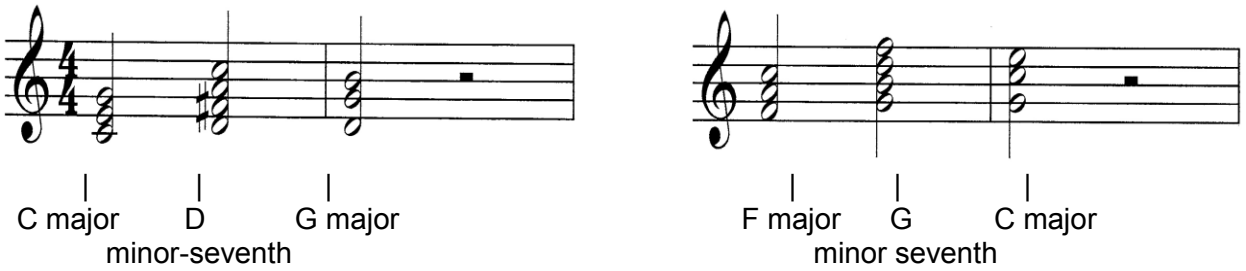


Fig. 108

The following procedure applies to movements round the Circle of the Fifths (page 109). When you write a children's song, this method helps you move from one key to the next. The procedures below take the key of C major as their example, but other keys work the same way.

1) To move counter-clockwise from C to the adjacent key of F, move from the C chord to the C minor-seventh chord, and then into the F chord. If your song is written in the key of A, and you want to move to the adjacent key of D, move from the A chord to the A minor-seventh chord, and then into the D chord. This works for all adjacent key changes that move counter-clockwise.

THE RULE FOR COUNTER CLOCKWISE MOVES in the Circle of the Fifths, is to "go from the minor-seventh chord of the key you're playing in, to the adjacent one."

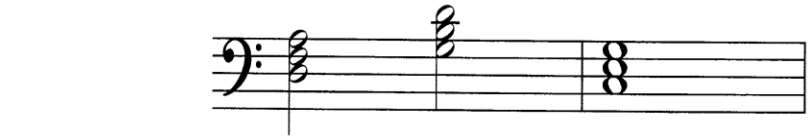
2) To move clockwise from C to the adjacent key of G, move from the C chord to the D minor-seventh chord (*Note! This is not an adjacent key*!), and then into the G chord. If your song is written in the key of A, and you want to move to the adjacent key of E, move from the A chord to the B minor-seventh chord, and then into the E chord.

THE RULE FOR CLOCKWISE MOVES in the Circle of the Fifths, is to "go from the minor-seventh chord of the second key around (clockwise), to the one preceding it.

How to create chord progressions:

Obviously you cannot sing a song with only one harmony or supporting chord. The next question then is: "How do we create a sequence of chords (or harmonies) that support the melody?" This is quite an art in itself, and not quite so easy to explain. With a songwriter, so much depends on what he or she feels will sound right. Chord progressions are patterns of chords that songwriters use over and over, in their songs. The most common chord progression of all is made up of those triads whose lowest notes are the second, the fifth and the first notes

of whatever scale you're using. Again, if I illustrate this for you, and assuming we're still in the key of C major, it would be these chords:



Triads based on: second, fifth and... first.

Fig. 109

There are, as usual, some basic principles that can be followed. For instance, if you are writing a song in the key of G major, your main supporting chords will be the triads of G major, D major and C major. How do I know that? Take a look at that Circle of the Fifths a few pages further in the next lesson, on page 109. Which keys are the neighbors of G? Yes, the keys of C and D. As was explained earlier in this course, the natural harmonies of any given key begin with the neighboring keys in the circle and spread outwards from there, both right and left, around that circle. Although professional musicians may not feel bound by that, nevertheless, for our purposes, it is a simple way of appreciating the relationships of all the keys to each other.

In practical terms, it means that in your G major song, you will probably be using the keys of C and D, more often than any other keys, to create supporting chords for your melody, This itself is because, through the mere fact that they stand closest to the G in the Circle of the Fifths, they can create the strongest supporting natural harmony for the key of G. These comments are actually anticipating the final section of the last lesson, where I deal with how songwriters have made use of sequences of chords (commonly called *"chord progressions*") to accompany their songs. Although we are now going outside the intended scope of this course on the art of writing songs for children, we will take one example of how this strong neighboring relationship of the keys helps songwriters build up a sequence of chords that will support a melody. By illustrating this, I believe we can make the final section of this lesson more understandable. We'll take a little melody like the one shown below. The music is part of the beautiful song sung by Selena to her younger sister, in my musical "The Duchess' Bath." It is a good example of a simple song that can be supported by a sequence of harmonies (chord progressions) that show a close affinity to the key in which the song is cast, and which is revealed in the Circle of the Fifths. The sequences in the song are lined up like this: A – E – A – Dmajor/Dminor – A – E – A. You will notice how balanced this arrangement is, having A – E - A on each side of the double Dmajor/Dminor chord. You will need to sing over this extract of the melody a few times, and then you will be in a position to feel the support of the chords that accompany it.

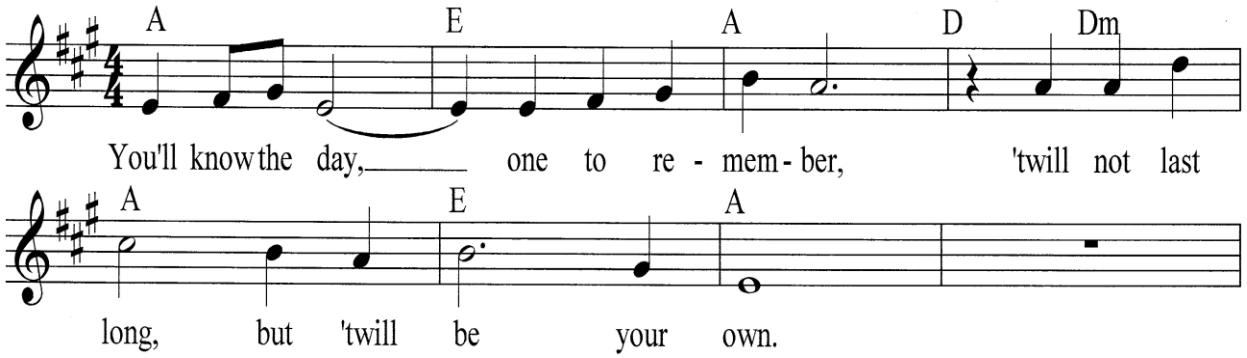


Fig. 110

You can see in the song that the accompanying chords are shown above the first beat of each measure. This is where the harmony (via the chords) usually changes. To fully appreciate and hear how the chords that are shown there harmonize with the melody, you will have to build up the chords in the way I have already demonstrated earlier, and then play them, for example, on the piano. This way, you'll hear how the melody goes with the chord sequences.

How to understand chord relationships:

Now the interesting thing is this: the particular chord sequences I have used, in the song excerpt on the previous page, are not just any chords that I have chosen at random. To fully appreciate this, you need to glance back at that music to see how many sharps are being used. Then take a look at the diagram in the next lesson, entitled the Circle of the Fifths. There, you will see that one of the keys has exactly three sharps, just like those shown in this song. You will also see that the key that uses three sharps is precisely the key of A major. It is shown in the 3 o'clock position.

Now, here's the point: *"Which keys are its neighbors?"* Yes, the keys of E and D, and these are the very keys that are used in the song above. As I said a little earlier, the keys that will be used in a song, more than any others, will be the ones that stand right next to the key in which the song is written. In this case, the song *"You'll Know the Day"* is written in the key of A major, and - if you look again at the Circle of the Fifths - you'll see that the two neighboring keys of D and E are the ones used to create most of the supporting chords in this song. Most commercial songs even today are built up on this principle.

How to work with strong and fragile progressions:

Just as the strongest feeling that the melody is coming to an end, is created when the melody descends from the fifth note in the scale (the dominant) to the home note (the tonic), the chord sequence that will most strongly support that same feeling of ending will be the one that moves through three special chords. These are, sequentially, the triad chords built up from the second note, the fifth note, and finally the home note of the scale you're using.. This is illustrated in the three chords shown here.

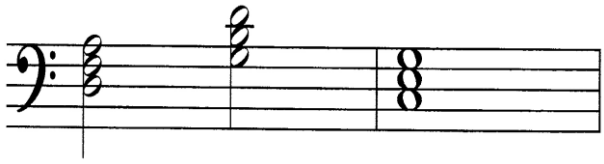


Fig. 111

Chord sequences like this are called strong progressions, because they bring about in us the feeling of certainty. We feel, for instance, that the song is definitely going to come to an end. But those chord sequences that do not give us this feeling of certainty, are referred to as fragile progressions. In brief, strong chord progressions are needed at the crucial structural points in the song, in order to hold the music together. Fragile chord progressions are needed in non-crucial moments of the song. They do not need to be there to hold the music together.

The movement of the harmony (i.e., the sequence of chord progressions) that underlies the melody is best understood with reference to what is called the Circle of the Fifths. This harmonic movement usually proceeds counter-clockwise around the Circle of the Fifths. Some of the best commercial songs ever written were created, using moves of descending fifths, going counter-

clockwise. For example, here is such a sequence (with “m” referring to the minor mode, and “7” referring to the inclusion, in the harmony, of the 7th note in the scale).

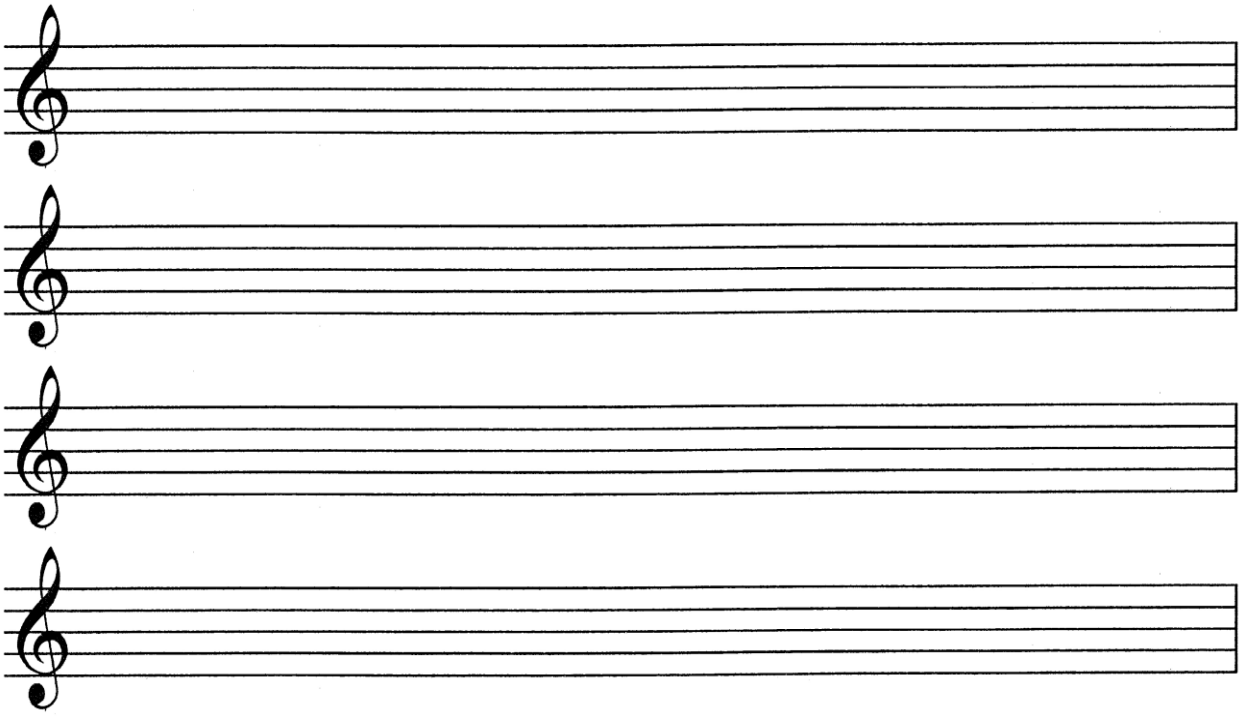
Am7 - Dm7 - G7 - C major 7

The Circle of Fifths can be used therefore to create those movements of the harmony that support the melody. You can start with any key note shown on the Circle of the Fifths, and move in either direction. These progressions often begin with the home note’s harmony, before moving on through the circle. Looking at the Circle of the Fifths diagram again, if you move, for example, from the E to the C, i.e., counter-clockwise, the movement of your harmony will pass through the keys of E - A - D - G and C. This can also be achieved, using the same sequence, but in the minor mode…. Em - Am - Dm - G7 and C.

A review of lesson ten:

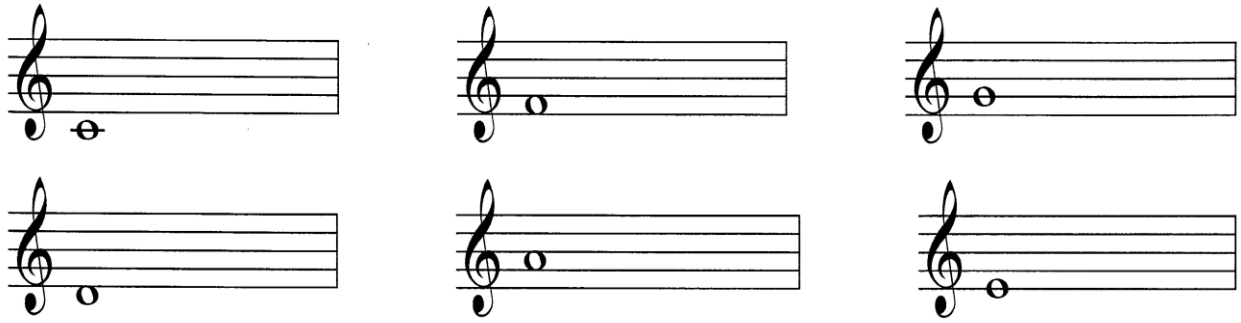
We began this lesson by looking at the task of building chords that will create a harmonic support for our melody. This was done with the help of the concept of the half tone, and the introduction of the bass clef notation. The simplest, block-style, chords were the ones introduced first, being referred to as triads, but then we built some more interesting chords. The four main types of chords were then explained, and their formulae were given. Learning how to open up the chords, via arpeggios made greater creativity possible. The role of seventh chords was also gone into, and their ability to bring about a change of key in a song. The subject of harmonic movement, commonly called chord progressions, was then considered, along with the related topic of strong and fragile chord progressions. Numerous examples are given, in lesson eleven, of chord progressions in songs. Finally, we just glanced at the phenomenon of the Circle of the Fifths - a topic that we will study directly, in the next lesson.

A Practice Section for You

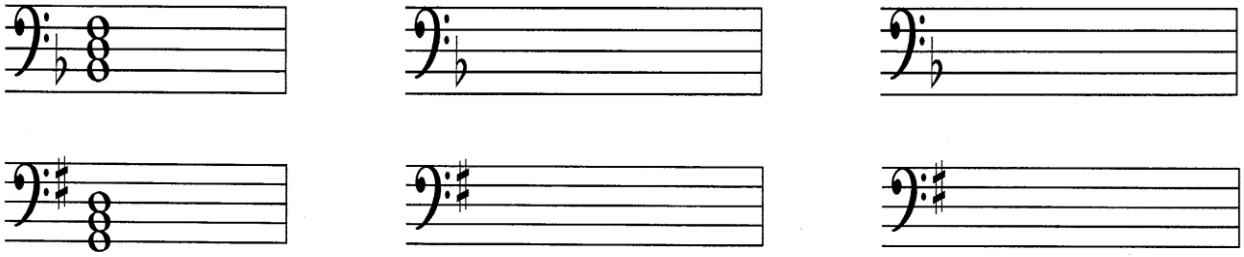


A Worksheet for Lesson Ten

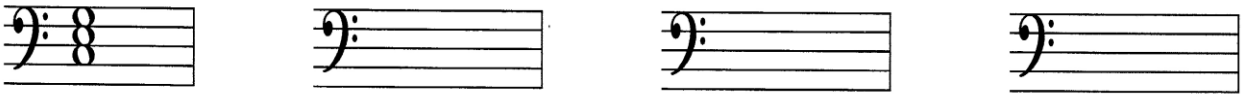
1. Here are six examples that you can work with, to build up some triad chords. You will see that I have given you the home note already (also called the “root” note). Your task is to work out where the other two notes above it must be written, in order to create the type of major triad chord we've been talking about, early on in this lesson (see pages 92-93 for help).



2. Re-arrange the triad chords below, to create more interesting ones, using the first and second inversions as described on page 93 of this lesson. I've given you the root position of each triad on the left.



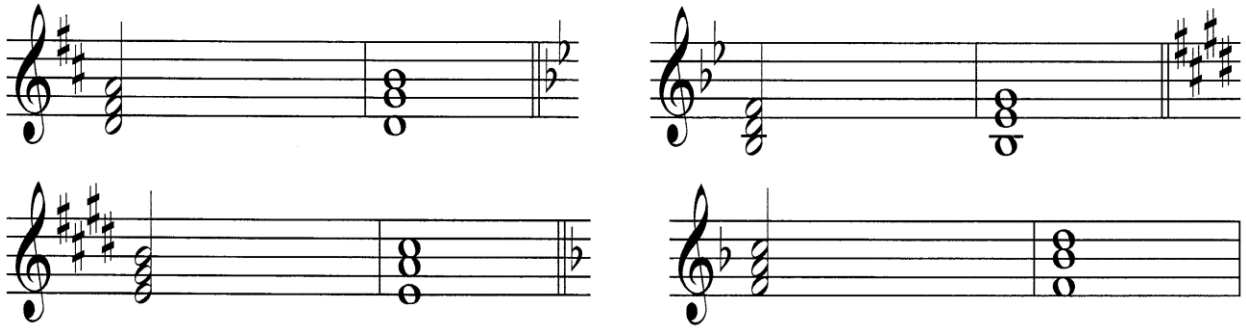
3. Make use of the formulae given in this lesson, on pages 94-95, to create the minor, diminished and augmented chords from the given major chord shown on the left.



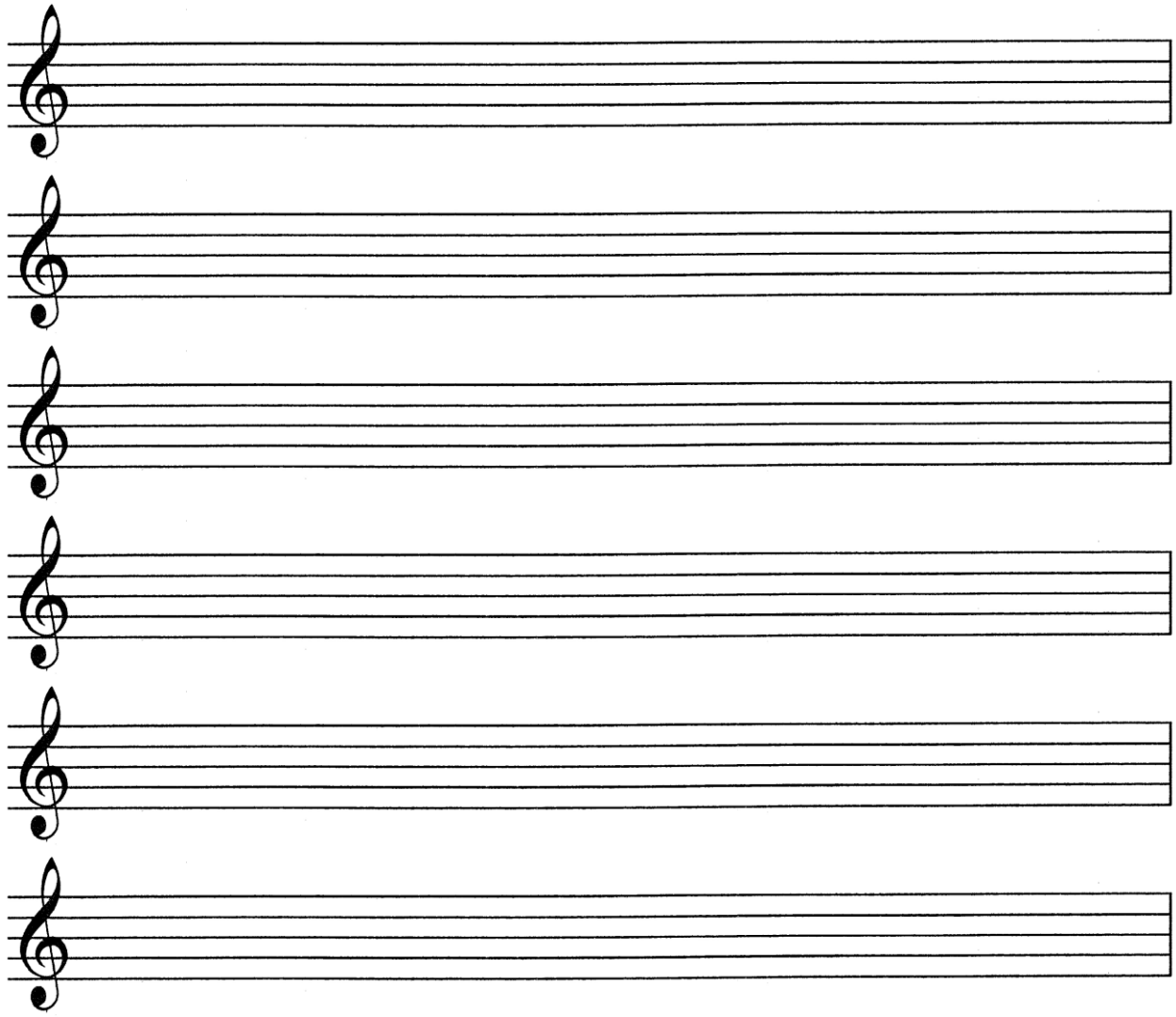
Major Minor Diminished Augmented

4. Rewrite the block chords that are shown below on the left, in the arpeggio style in the blank measures on the right. For help, see pages 96-97.

5. Create, in the second half of the first measure of the phrases below, the minor-seventh from the given chords, as illustrated on pages 97-98. Then, if you have a piano, play over each sequence of three chords, in order to hear how the minor-seventh leads over to a new key.



Another Practice Section for You



Lesson 11

How to Create a Simple Harmony

In this lesson you will learn:

1. The construction of the C major scale, and how to build chords.
2. The pattern that can be used to build a scale in any key.
3. How to transpose a melody from one key to another, accurately.
4. What the Circle of the Fifths is, and how it can help the songwriter.
5. The harmonic progression of several well-known pop songs.

The intuitive way:

As mentioned early on in this course, when composers write a song, they usually sense what harmony would suit the various parts of the melody. That is the case in my experience too, for as I develop a melody, I just know by sensing it what particular harmonies are available to me. This is not something that everyone can do, of course, and I am not going to presume therefore that my readers have this sense either. It is important nevertheless to ponder a little on this phenomenon. There are other musical abilities of this kind too, such as having near or even perfect pitch. By this is meant that a person can tell straight away, on first hearing it, the name of the tone (note) that is sounding, whether it be, for example, a B natural, a C sharp or a C natural. Harmony, by the way, refers to the sound of *"intervals*" (two tones sounding together), and *"chords*" (three or more tones sounding together).

The scale of C major:

At this point, we need to cover a little bit more music theory, since it will serve us well in understanding what comes later on, in this lesson. If you have a piano, or access to one, use it to work through this particular section of the course. If not, just use the piano keyboard diagram, shown on the next page. You will need to follow this explanation carefully, step by step, if it is to make sense to you. If necessary, go back over this section again, until you get it.

In western music, there are twelve notes altogether. On the piano, they are made up of both white keys and black keys. The scale shown in the staff diagram, on the next page, is that of C major, and it is played with the white piano keys only. The staff illustrates where those notes are on the piano keyboard. The notes of the C major scale run from middle C up to the first C above (which is called the “octave”). Now what we’re going to do is to examine how this C major scale is built up, and then we will make an interesting discovery. Here are the notes of that scale:

C D E F G A B (C)

Compare the sequence of notes above with the diagram on the next page. The black notes between them are called “accidentals,” meaning that they are either sharps or flats. For instance, between the notes C and D lies C sharp. It is a tone that has been raised half a tone higher than C. It is called that, as long as the key in which the music is written is one with sharps

in it. If, on the other hand the key in which the music is written is one with flats in it, then that same note is called D flat. A piece of music can have sharps in it, or flats in it, but not both.

Now we'll remind ourselves first about something we've mentioned earlier. Every neighboring note is just a half tone away, for example, an E and an F, as well as an A and an A sharp, are a half tone difference. From this, it follows that a whole tone is two half tones away. For example, if you move from an A to a B, this is a whole tone, because you will have moved, not to the neighboring note, but to the one after it. On the other hand, if you move from B to C (look at the staff diagram), this is only a half tone. Go back over these things, if you need to, until they are really clear to you. These final lessons are unavoidably a little more complicated than the early ones.

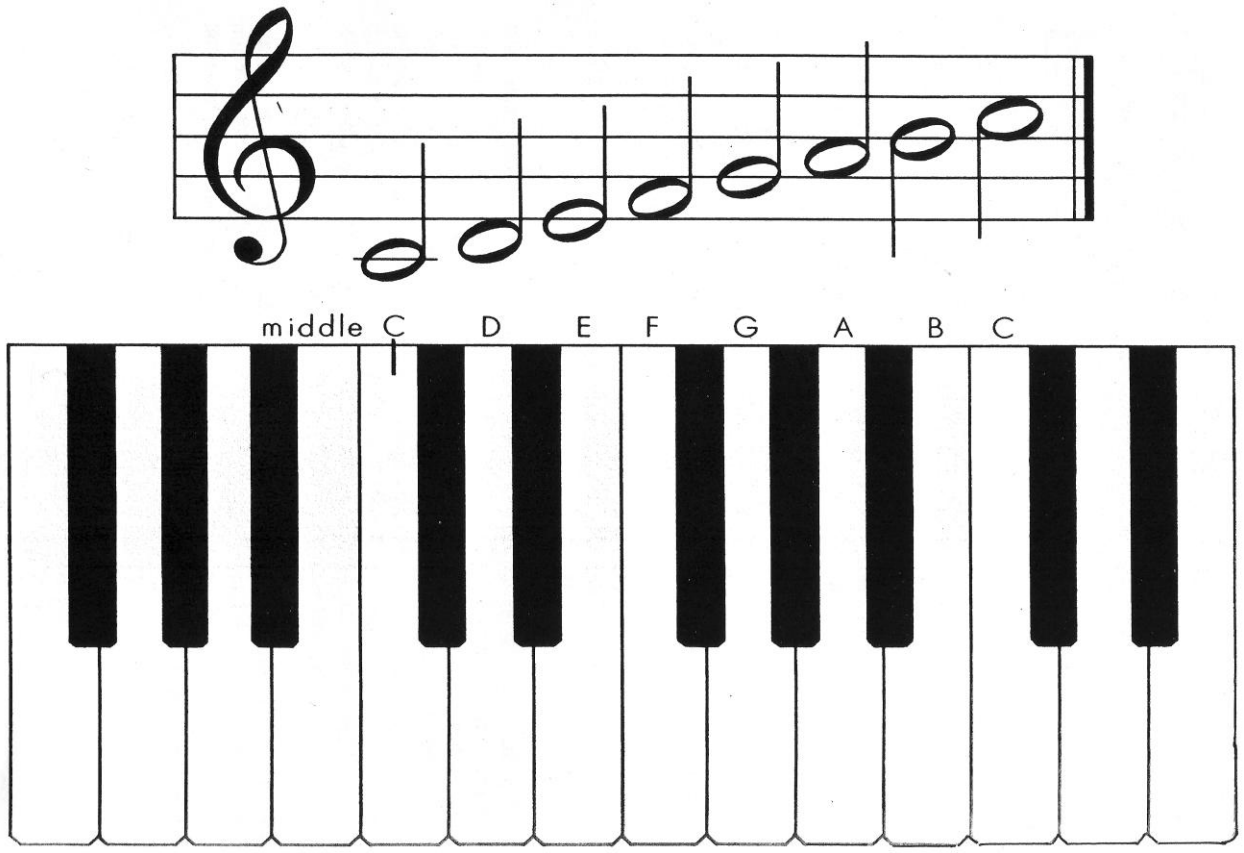


Fig. 112

However, if that is all clear so far, then we are ready to recognize the essential structure of the C major scale. Just remember what a whole tone is, and what a half tone is, from what we have been saying earlier, and the following explanation will be easy enough to understand. The structure of the C major scale proceeds by starting with the middle C note and working upwards in this manner:

"whole tone – whole tone – half tone – whole tone – whole tone – whole tone – half tone."

Try it out on the piano, or on the diagram above. None of the notes in the C major scale will be black keys. At the end of the sequence, you will arrive at the octave C. Now it is that sequence that creates the structure of the C major scale.

The structure of other major scales:

The fascinating thing is, what we have just learned about the structure of the C major scale also applies to any other scale. For example, we can take the A, the note that is located two white keys below the middle C, as our starting place (look again at the diagram on page 106). To play the A major scale, we must start on the A, because the first note in any scale is not only that scale's home note (key note or tonic), but it also shares the same name as the scale itself. So, how do we proceed to play the A major scale? We build it up by following the structure that we recognized in the C major scale. In case you've forgotten it, here it is again.

"whole tone –whole tone –half tone –whole tone –whole tone –whole tone –half tone."

If you feel uncertain at this point, just follow these instructions on the piano keyboard diagram shown earlier. Starting on the A, we move upwards a whole tone to B, then a whole tone to C# (C sharp), then a half tone to D, then a whole tone to E, then a whole tone to F#, then another whole tone to G#. The final half tone brings us to the A, one octave above the original starting note.

A - B - C# - D - E - F# - G# - (A)

To show this in another visual way, look over the diagram below. It shows how we moved from the C major scale to the A major scale, using this major scale structure. In this diagram, "w" stands for a whole tone and "h" stands for a half tone. The C major scale's structure is shown *above* the names of the notes, and the A major scale's structure is shown *below* the names of the notes.

The C major scale

```
                        w     w   h    w     w     w   h
                      ____________________________________
                      |     |     | |     |     |     | |

G  G#  A  A#  B  C  C#  D  D#  E  F  F#  G  G#  A  A#  B  C  C#  D  D#  E
       |      |     |   |      |     |      |   |
       ----------------------------------------------
          w      w    h    w      w      w    h
```

The A major scale

You see, all we have really done is to slide the "whole-tone-half-tone" structure downwards (i.e., to the left) as far as the A note. By doing this, we arrive at the A major scale. If, on the other hand, we want to create the F major scale, we would simply slide the "whole-note-half-note" structure upwards from middle C until the F note is where the structure begins.

How is this of help to the songwriter?

In the last lesson, we mentioned the problem of a song having some notes in it that are too high or too low to be sung properly. In such a situation, the music has to be "transposed." This means, doing what I have just shown you, by bringing the music down to, or taking it up into, a

different key. All that that entails is to raise or lower all the notes in the music by the same amount that the structure of the scale requires. Now let's make that a little easier to understand. We'll look at two examples, showing in practical terms how to transpose the music. We'll imagine that the two musical phrases below need transposing. What that means is that they need to start on a higher or lower note.

Let's transpose these little musical phrases:

Here are the two musical phrases that we will transpose into another key. This will give you a clear idea as to how to proceed. Each phrase is written in different key, to show you that the method described above can be applied to any key in which the music is written.

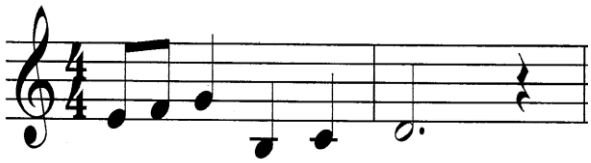


Fig. 113

The music above is written in the key of C major. How do I know that? Take a look at the Circle of the Fifths on page 109, and you'll see that the only key that has no sharps or flats in it is C. Since the music above has no sharps or flats in it, I know that it is in the key of C. Let's now choose the key of D for the phrase above, instead of C. If you look at the diagram on page 106, and count up the number of moves from the C note to the D, you will find there are two half tones involved in the move. This tells us straight away what to do. *We must move all the notes in the phrase up two half tones.* We must simply write out all the notes again, two half tones higher up on the staff. Because we are rewriting the music in the key of D, and because that key has two sharps in it (see the Circle of the Fifths), we must enter them on the staff immediately after the treble clef. Once we have done that, we have what appears in the music below.

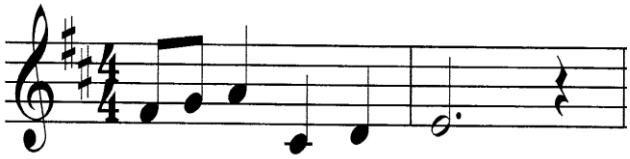


Fig. 114

Here now is a second example. This little phrase below is written in the key of G major. How do I know that? Well, this musical phrase has one sharp in it, and from the diagram on page 109, I see that the key that has just one sharp in it is G.

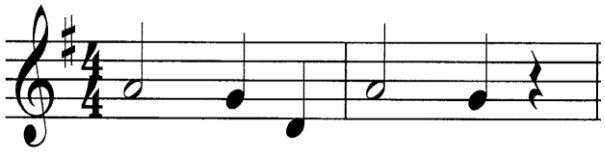


Fig. 115

This time, let's choose the key of C major for the phrase above, instead of the key of G as shown. Now we count up the number of moves from the G to the C above it, and we will find that there are five half tones involved in the move. This tells us straight away what to do. *We must move all the notes in the phrase up five half tones.* So, we write out all the notes again,

five half tones higher up on the staff. Once we have done that, and have removed the single sharp that belongs only to the key of G, we have what appears in the music below.

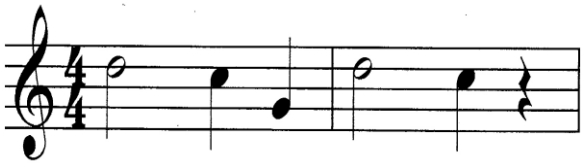


Fig. 116

The Circle of Fifths:

We've referred several times to the Circle of the Fifths, so now we'll study it. Experience in writing songs over a period of time does make the ability to add harmonies easier, and does

speed up this seemingly magical process, but for many people it remains a mystery as to how it can happen. Whilst this course is not the place to go at length into this phenomenon, I will say that musicians almost always work with an orderly progression of harmonies that is called “the Circle of the Fifths.” Unless a composer is a complete heretic in regard to musical traditions, he will know that in order to move from one kind of harmony to another, he has to pay attention to this circle of the fifths.

In the clock image on the previous page, you see that the names of the keys are arranged in the same positions as are the numbers on a clock. Therefore, we can say that at the twelve-o'-clock position is the key of C. In the one-o’-clock position is the key of G, and so forth. By moving clockwise to the right, from that twelve-o’-clock position, we come progressively to the other keys. Look carefully, and you will see that these keys begin on a tone that is....

1) always five tones higher in the scale than the previous one, and
2) that there are increasing numbers of sharps in them,

On the other hand, if we move around to the left from that twelve o'clock position, we pass one by one through other keys whose beginning tones are....

1) always five tones lower in the scale than the previous one, and
2) that there are increasing numbers of flats in them.

Below the C itself, we notice that there are no sharps or flats indicated for this key, but elsewhere, we see one or more sharps or flats. This is one of the helps that this chart can give us, for we can see at a glance how many sharps or flats there are in any of these keys.

Two acronyms to help you out:

“That’s all very well,” you might say, “but what are we to do if we do not have this chart to hand?” The answer is that you must simply call to mind two little ditties. To remember how many sharps are in a given key, say this sentence over to yourself:

Friend **C**ary **G**lides **D**own **A**nd **E**scapes **B**rian.

To remember how many flats are in a given key, just reverse the sentence, and say...

Brian **E**scapes **A**nd **D**own **G**lides **C**ary’s **F**riend.

How do these sentences actually help us? Well, each successive key not only adds a new sharp or flat, but keeps the sharps or flats that were present in the preceding key. Therefore, if we move around the circle clockwise from C, we come first to G. This tells us that in the key of G, there is one sharp and it is an F sharp (**F**riend). Then we move on round the circle to D. From this, we see that in the key of D, there are two sharps and that they are F sharp and C sharp (**F**riend **C**ary). In like manner we can go around the whole of the circle, starting each time from the C at the top and moving left or right, and can determine the number of sharps and flats in a given key, according to which way we move, simply by remembering these two little ditties. The Circle of Fifths shows us the most natural way of moving from one harmonic key to another, in western music. We can learn much from this when we try to create a harmony for our song.

How the Circle of Fifths can help us:

The strongest cadence or ending to a song, and the one that most often appears, is when the melody descends from the 5th note in the scale (any scale for that matter) to the first note in that scale (the home note or tonic). By that, I mean that the feeling you will have that a song is ending is then the most conclusive possible. We mentioned this, you may remember, in lesson ten on page 101. The second strongest feeling that a song is ending is when your melody ascends from the 5th note in the scale to the home note above it, (often but not always the octave). Here is what both endings look like, in music:

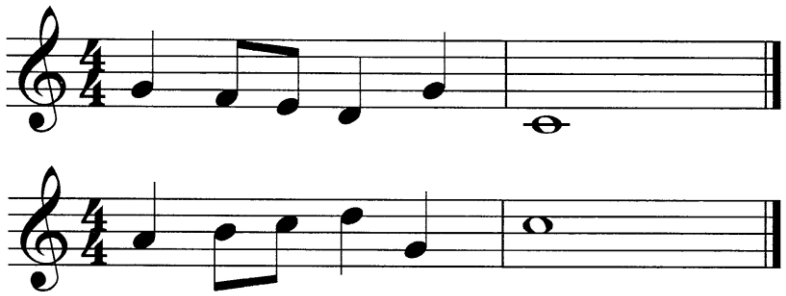


Fig. 117

If you look at the diagram showing the Circle of the Fifths, you will see that the C and the G are right next to one another. It is because they are so closely positioned that the move from the one key to the other can create the strongest impression of an ending. The same can be said, in fact, of any two neighboring keys shown.

How have songwriters used this technique?

The movement of the harmony can be best illustrated by looking at specific songs. There we can reveal the actual sequence of harmonies (or chord progressions) that are used in those songs. (For a definition of "verse," "chorus," "bridge" and "hook," see the next lesson)

The first example I'll take is the verse section from the Chordettes' 1956 hit song *"Mister Sandman."* Its harmonic progressions move like this:

C - B - E - A - D - G - C

Now if you glance at the diagram showing the Circle of the Fifths, you'll see something interesting about this song's progression, after it has initially started moving from the key of C. It moves counter-clockwise from the B back to the C again. Other songs that do this, with the same harmonic movements of these keys, are:

1) The verse section from Wayne Newton's 1965 hit song *"Red Roses for a Blue Lady"*
2) The verse section from the Beatles' 1965 hit song *"Yesterday."*

The second example shows the same progression, except that it begins on the E, not the B, before moving along the same path, round to the C major key, like this: E - A - D - G - C. Songs that show this harmonic movement are:

1) The verse section of the 1925 song *"Five Foot Two, Eyes of Blue"*

2) The chorus section of Connie Francis' 1958 hit song "*Who's Sorry Now?"*
3) The bridge section of the 1930 hit song *"I Got Rhythm."*

The third example is based on the same movement of harmony as described above, except that this time it begins on the A, like this: A - D - G - C. Songs that display this progression are:

1) The verse section from the 1954 hit song *"Fly Me to the Moon."*
2) The verse section of Simon and Garfunkel's 1968 hit song *"Mrs Robinson."*
3) The verse section from the 1925 hit song *"Sweet Georgia Brown."*

The fourth example of such counter-clockwise movements of the harmony in a song is based on moving through this harmonic sequence… D - G - C - F.

1) The verse section of Roger Williams' 1955 hit song *"Autumn Leaves."*

The fifth and final example I will offer is based on progressions of the harmony that are all to do with the left-hand side of the Circle of Fifths, in other words, with the keys that have one or more flats in them. The keys used here are F - Bb - Eb - Ab. Here are three songs that show this:

1) The verse section from Christopher Crary's 1981 hit song *"Arthur's Theme"* from *"The Best that You Can Do."*
2) The verse section of Flack & Hathaway's 1972 hit song *"Where is the Love?"*
3) The introduction section of the Doors' 1967 hit song *"Light My Fire."*

In writing your own song, you can add a harmony to it by making use of what you have learned in this lesson about chord progressions.

How to Write in the Minor Mode:

On page 107 of this lesson, I showed you the formula for the scale of C major, which is...

"whole tone –whole tone –half tone –whole tone –whole tone –whole tone –half tone."

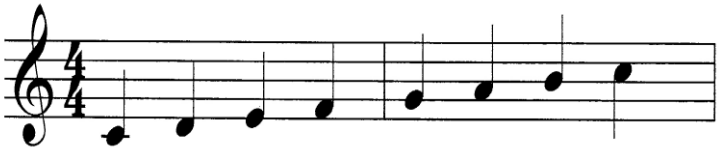


Fig. 118

The Natural Minor Scale:
If you want to write in the minor mode, the formula changes. The minor scale, used most of the time, is what is called the Natural Minor Scale, and its formula in C is as follows:

"whole tone –half tone –whole tone –whole tone –half tone –whole tone –whole tone."

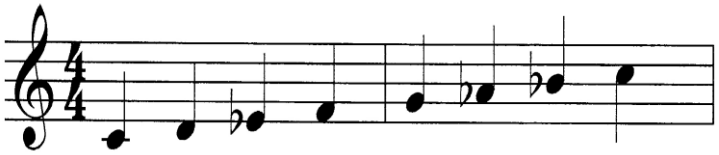


Fig. 119

The Harmonic Minor Scale:
There is however another minor scale called the Harmonic Minor Scale, and because this scale sounds different from the Natural Minor Scale, its formula in C is different too. Here it is:

"whole tone –half tone –whole tone –whole tone –half tone –three half tones –half tone."
All you have to do is to use one of these formulae when writing out your songs. That's the value of it - it's a formula, and you just follow its directions.

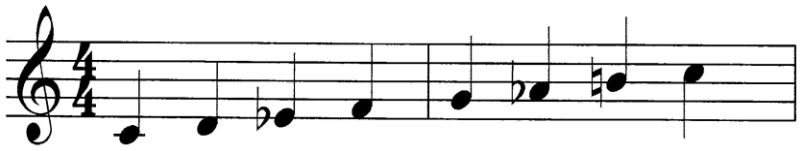
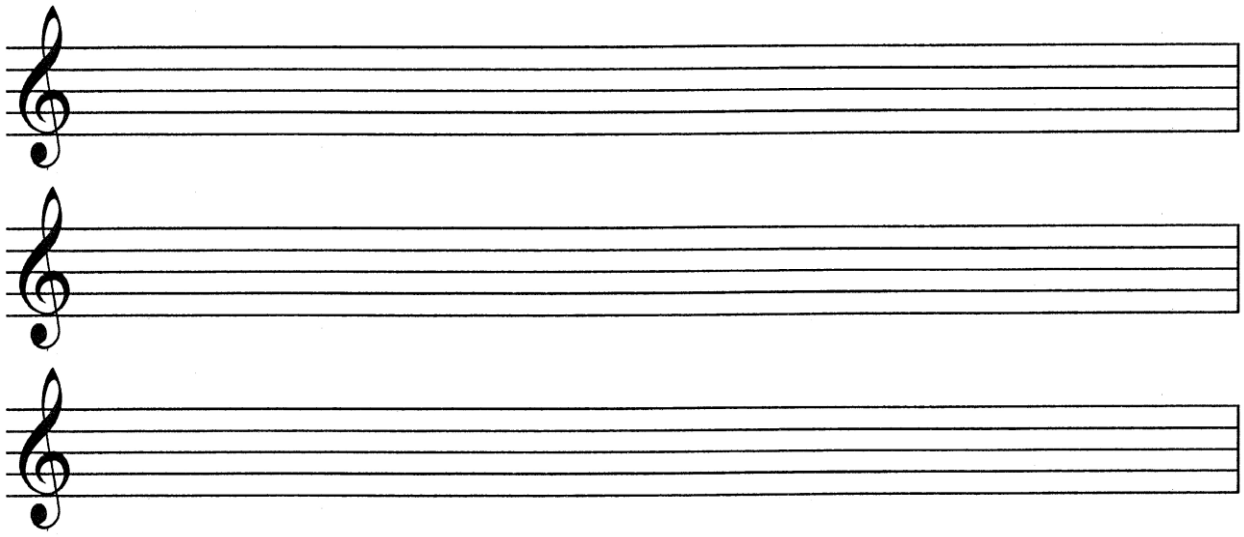


Fig. 120

A review of lesson eleven:

In this lesson, we studied the actual structure of a scale, and saw that there is a definite pattern to it. We went on to realize how that pattern could be applied to the creation of a scale in any key, merely by beginning on the home (key) note. Based on a firm grasp of that structure, it became possible to consider "modulating," that is, changing key in the middle of a song. You will be able to practice this, in this lesson's worksheet, with the well-known children's Birthday Song. We then proceeded to examine how a simple chord can be built up, to harmonize with the melody. The circle of fifths was introduced, and it was explained how musicians can move through a certain sequence of harmonies that follow a definite pattern or progression, based on the circle of fifths. Finally, I presented a whole list of examples of songs that made use of such movements, and pointed out that although these were not necessarily children's songs, they fairly represented the kind of underlying harmonic movement that can be used in such songs. This lesson in particular would benefit a lot from the playing of CDs that have collections of these songs, because then you can actually hear these elements of music at work. Do your best to get hold of some of them.

Another Practice Section for You



A Worksheet for Lesson Eleven

1. Here are two musical phrases that we will transpose into another key. This will give you a clear idea as to how to proceed. Each phrase is written in different key, to show you that the method described in this lesson can be applied to any key in which the music is written.

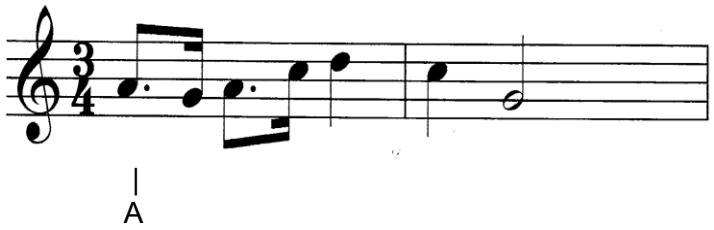
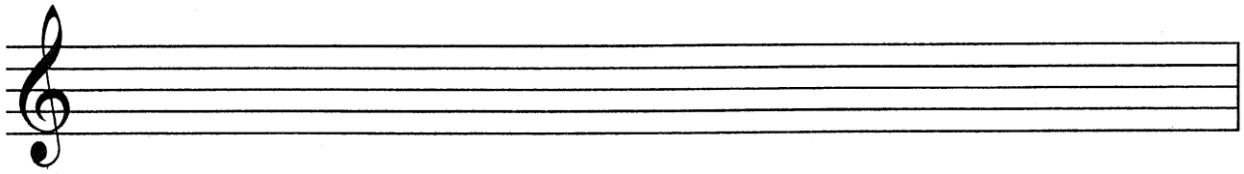


Fig. 121

Let's choose the lower E as the starting note of the phrase above, instead of the A. Just count up the number of moves from the A to the lower E, and proceed as you did with the earlier examples in this lesson. Write it out on the staff below here.



2. Here is a second musical phrase that you can transpose. This one is written with three flats in it, just to make it seem difficult. Of course, it isn't difficult really, not even with the 6/4 timing, because you apply exactly the same method to it as you did for the phrase above.

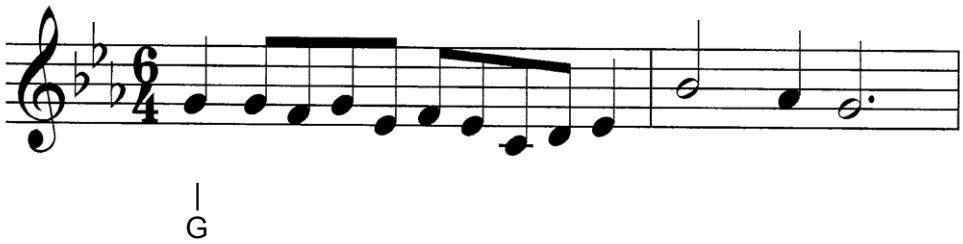
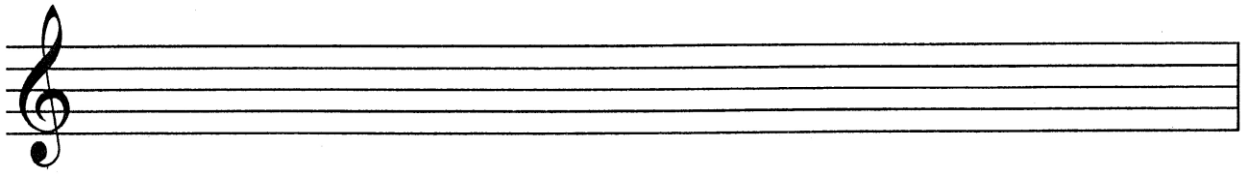


Fig. 122

Let's choose the higher B as the starting note of the phrase above, instead of the G. Count up the number of moves from the G to the B, and proceed as you did with the earlier examples in this lesson. Write it out below here, and add an F sharp sign on the top line right after the clef.



3, Back in lesson six, on page 63, the Happy Birthday song was shown. Although its beginning note is a D, we also notice that this key has only one sharp in it. By turning to the Circle of the

Fifths, back on page 109, we see that the only key that has one sharp is G. That tells us straight away that when we have only one sharp in the music, the song must be in the key of G. Let us now imagine that the song in question is too low to sing. We therefore need to start the song on a higher beginning note. Let's choose the F as the starting note of the song, instead of the D. Now if you look back to the diagram of the piano keyboard on page 106, and count up the number of moves from the D to the F, you will find there are three half tones in the move (D# - E - F). This tells us straight away what to do. *We must move <u>all</u> the notes in the melody up three half tones.* All that this means that we must write out all the notes in the music again, three half tones higher up on the staff.

This now becomes a task you are to carry out in this lesson. Here is the Birthday Song again, and below it are two staves on which you are to rewrite the melody, starting on the F note, instead of the D. This will mean that the song will be in the key of B flat instead of G major. How do I know that? Take a look at the Circle of the Fifths diagram on page 109, and you'll see that the only key that has two flats in it is B flat.

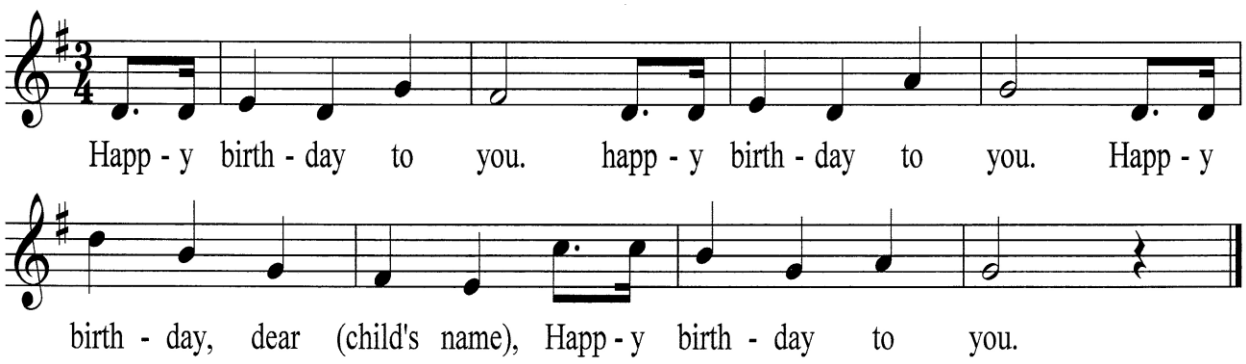
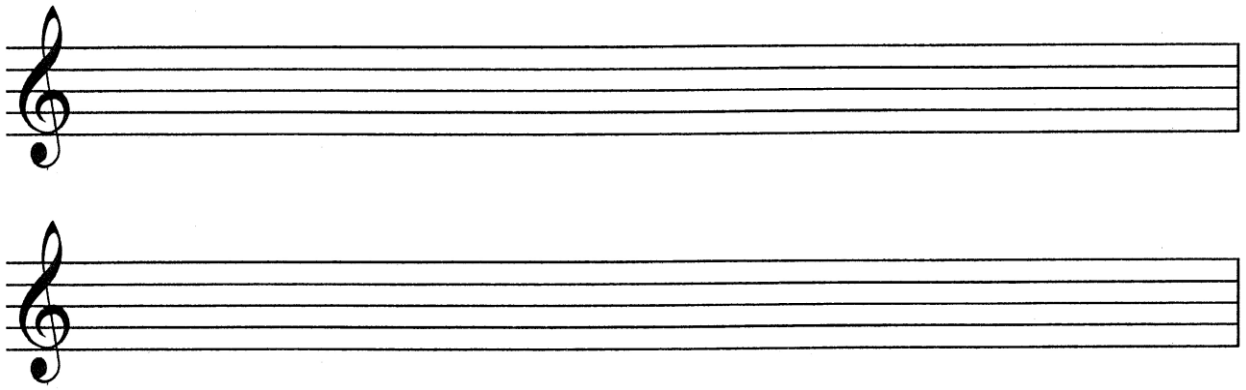
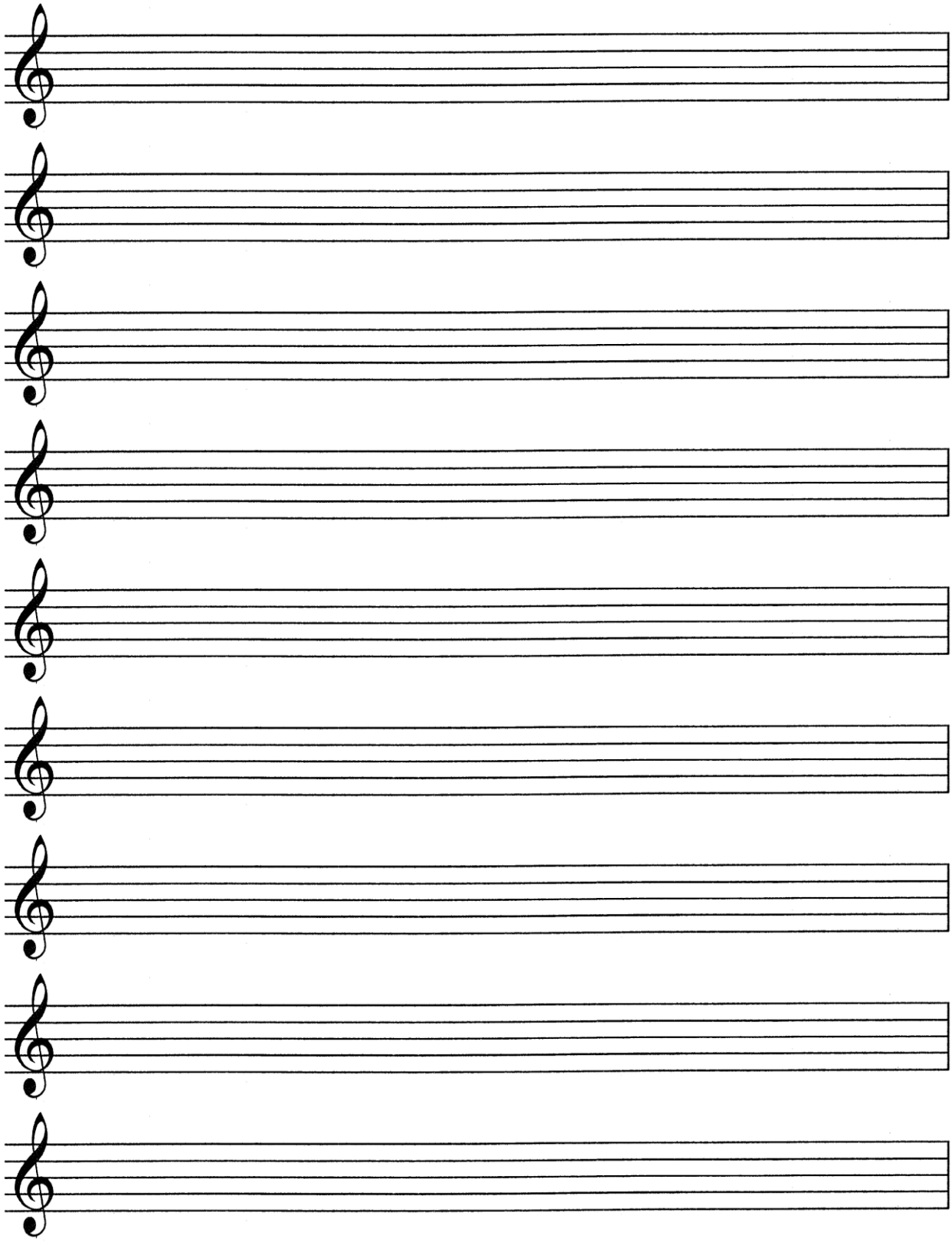


Fig. 123



Remember to keep exactly the same rhythm. I must give you one further reminder. The key of B flat has two flats in it (*see the circle of fifths diagram on page 109*), and you must show this by writing flat signs on the staff's B and E lines, immediately after the treble clef. I show a flat sign at the beginning of the music in lesson twelve on page 118, in case you have forgotten how a flat sign looks. If you have forgotten which is the B line and which is the E line on the staff, look back at page 106.

Another Practice Section for You



Lesson 12

How to Recognize the Four Components of a Song

In this lesson you will learn:

1. About the character of the humble verse type of song.
2. What it is that makes the chorus of a successful song so memorable.
3. About three different types of hooks, and where you can find them.
4. Why a bridge can give a song a new lease of life.
5. In what way a bridge is unique.

Before we take a look at three widely used song forms, there are four musical terms we must become familiar with. These are called the Verse, the Chorus, the Hook and the Bridge.

The verse carries the story thread:

This is the part of the song that tells you the storyline, and - if it is done well - it will always lead towards, even build towards, what is called "the hook" (see page 119). Each of the verses in the song will share the same melody, even though they will have different lyrics.

With the Call of the Wild Geese

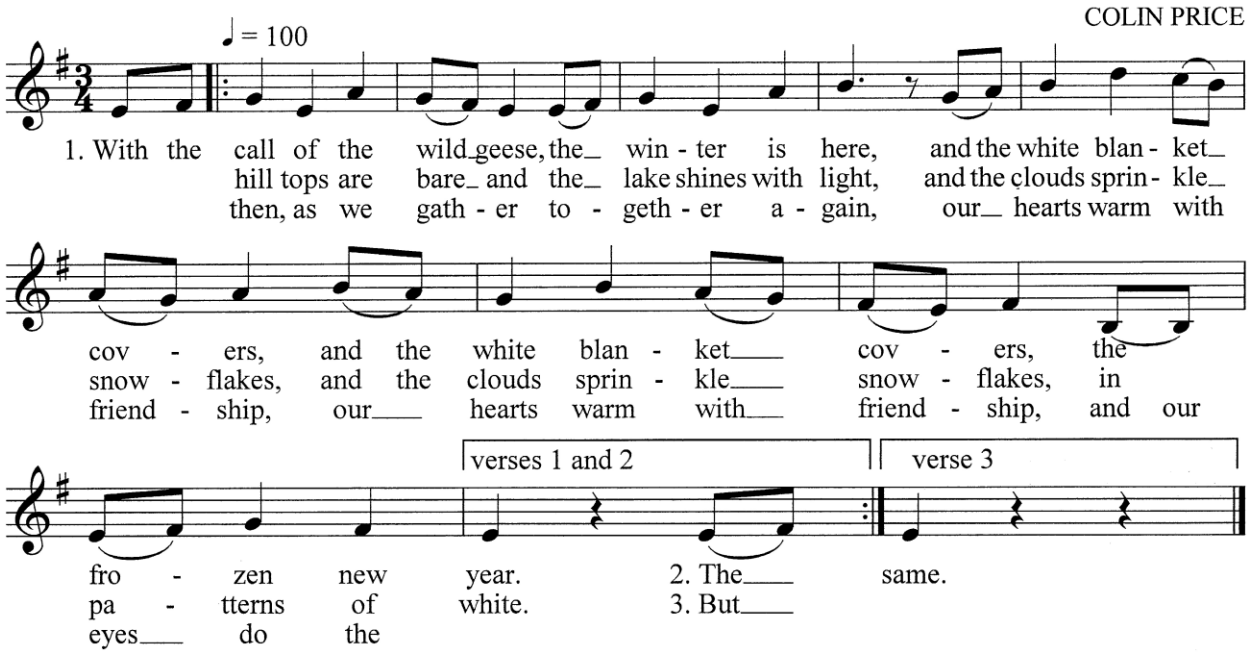


Fig. 124

The corresponding lines of each verse should be identical in meter and length. On the previous page is a typical example of an AAA song, entitled *"With the Call of the Wild Geese,"* and it is

taken from my songbook, on page 90. As you sing it through, see if you can spot the hook in the song. (*Look on page 115 to see what is meant by the term "the hook.")*

This song is a good example of the AAA song form, for the following reasons:

1) All three verses share the same melody.
2) Each of the verses has different lyrics.
3) The corresponding lines in each verse are identical in meter and length.

The verses in such songs are always referred to as the "A" section of the song. A song format of AAA means three verses with no chorus. Later on, I shall be asking you to try to identify songs that have the AAA song format. Of course, by this designation, we mean a song with any number of verses, not just three. By the way, did you spot the hook? If not, don't worry, because you have yet to read over the section of this lesson where the hook is described. Wait till you get there, and have read it over, before returning to the above song.

The chorus usually has the most memorable part:

Some songs do not have a chorus, but those that do, stand out, because a chorus will likely contain the most memorable melody, lyrics and rhythm in the whole song.

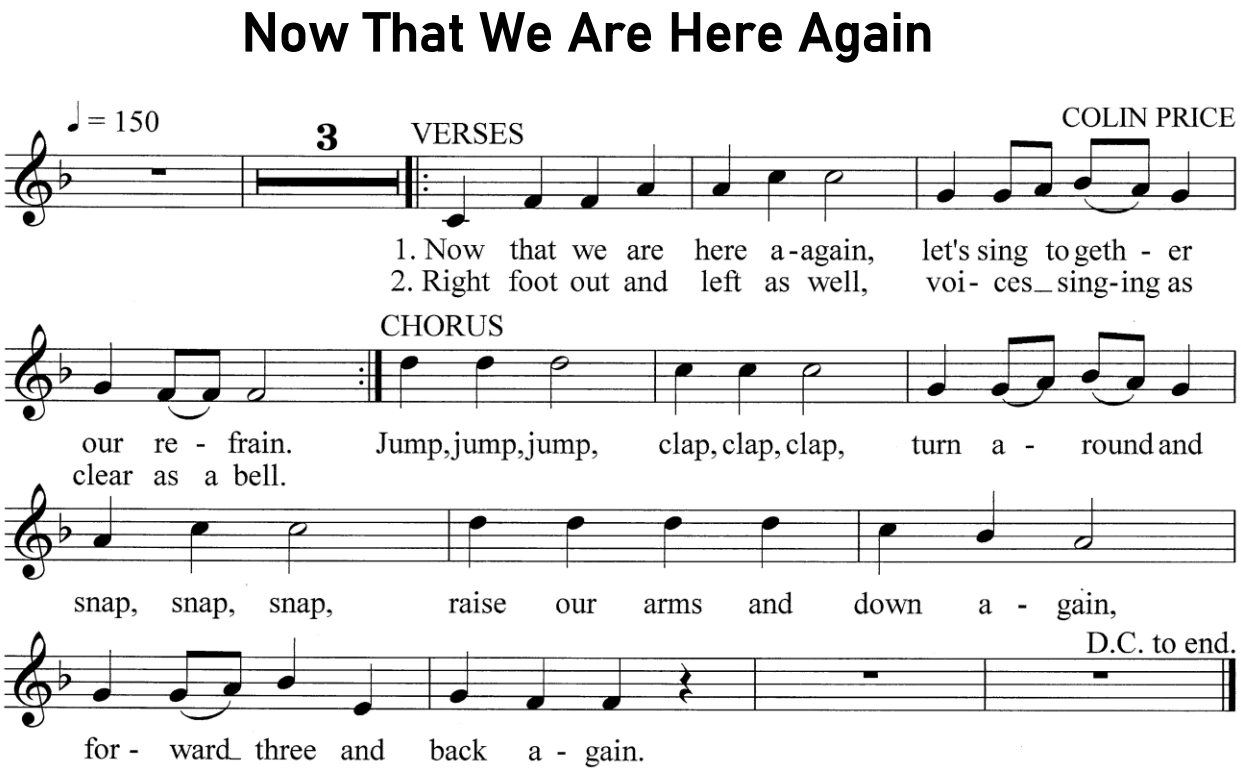


Fig. 125

Shown above is an example of a Verse-Chorus song. Such a chorus, which usually contains the hook, is repeated in the same way (or with very minor changes) after every verse. Another feature of the chorus is that it can stand by itself if necessary, sounding complete both musically

and lyrically. Just as the verse is referred to as the "A" section of a song, the chorus is called the "B" section of Verse-Chorus songs.

The song used above, *"Now That We Are Here Again,"* and taken from my songbook (page 114), is a good example of this type of song form, and I will set out again the reasons why:

1) The verses all lead directly into the chorus each time.

2) The chorus contains the most memorable part of the melody.

3) The melodic hook is prominently featured in the opening lines of the chorus,

4) The chorus is repeated in the same way after each verse.

5) The chorus is able to stand alone, without the support of the verses.

How is a hook recognized, and what is its purpose?

All good songs must have a certain lyrical or melodic phrase, or even a certain rhythmic phrase, that especially catches the attention of listeners. This is the part that is called the "hook," and you will find it repeated several times in a song. If it is not repeated, it is not a hook! It is meant to catch and hold the attention and interest of the listener throughout the whole song. The hook itself captures, in just a few notes and words, what the whole song is about. In effect, it is that one line that people will remember for a long time. The hook is often the title of the song.

Musically, the hook should cover a nice wide interval, such as a fifth or more. On the other hand, don't make too many such jumps in the melody. Three classic wide-interval hooks are the following:

1) The opening of the song "Maria" from the "West Side Story." It features the augmented fourth interval (see lesson ten, page 95).

2) The opening of the song "Somewhere Over the Rainbow," from "The Wizard of Oz, incorporating an octave jump (see Lesson 13, page 130).

3) The song "Sometime" from the "West Side Story," featuring a minor-seventh.

In the song *"Now That We Are Here Again"* the hook appears in the very first lines of the chorus. This is a good example of a hook, for the following reasons:

1) It catches the attention of the listeners.

2) It is repeated several times in the song.

Why does the bridge leads to a new life?

This is a fascinating feature of the most sophisticated of the three song forms we will be considering in this course. Just like the chorus, not all songs need a "bridge," but unlike the chorus, it cannot stand alone, since its whole purpose is to serve as a transition from one part of the song to another. An example of a bridge is the excerpt on the next page. It is from the song, *"Finely Wrought Bracelets,"* and taken from my musical *"The Duchess' Bath."*

You'll notice that just before the 4th and 5th verses begin, I have written four measures that change (modulate) the key of the song from E flat to E major. As part of the bridge structure, I have included a pronounced chromatic rise of 24 very quick notes, in the instrumental accompaniment. This has the effect of lifting the whole feeling of the song to a higher level, injecting energy into it at this critical juncture, as well as arriving right on the first beat of the verse's measure. Because of it, the song is able to continue for the remaining two verses, with chorus, before finishing. Without the modulation, the two extra verses would have soured the song for its listeners.

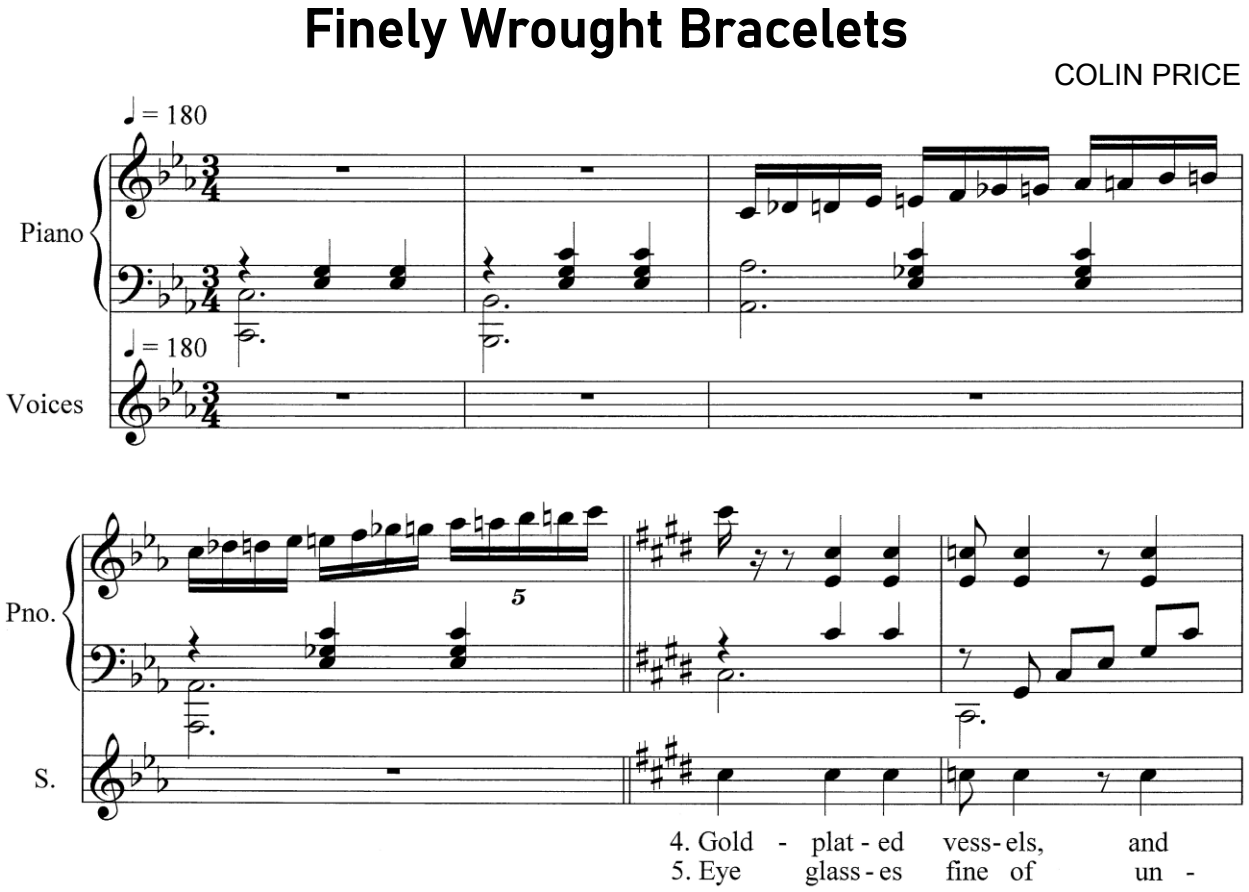


Fig. 126

A bridge is usually of a different length than a verse, and usually has different musical accompaniment. A bridge may sum up the message of a song, or flash backwards or forwards in time, or give a different perspective or surprise twist to a song, or change the key signature, as I have done. The bridge will be found in the second half of a song, and it takes the song in a different direction. It usually occurs only once in a song, and rarely contains the hook. It might bring new music like a change of key signature, or it might bring new lyrics. Either way, you will be brought back to the hook in the final verse(s). A bridge may be referred to as a "B" section or a "C" section, according to the song form used.

It is important to be clear about the bridge's most distinguishing feature, and that is that the bridge departs from the rest of the song - both musically and lyrically - to provide contrast. Composers often choose a key change, either going into the bridge or at the end of the bridge, to make a more powerful transition into the last part of the song. The bridge section can even be

just an instrument-only section. This feature, however, is always an optional one, and you might take the following guidelines to determine if your song needs a bridge.

Here is a summary of the role and effectiveness of a bridge in a song:

1) Most songs are two and a half to three minutes in length. If your song is too short, a bridge would be helpful. In this sense, it can serve as a "song-stretcher." On the other hand, if your song is a little on the long side, you can certainly omit the bridge.

2) The bridge must contrast with the rest of the song, melodically, harmonically, rhythmically or lyrically. If it merely repeats what has been said already, omit it.

3) Every song takes on a life of its own. If you make yourself sensitive to the components of a song, you will get an intuitive sense of what to do.

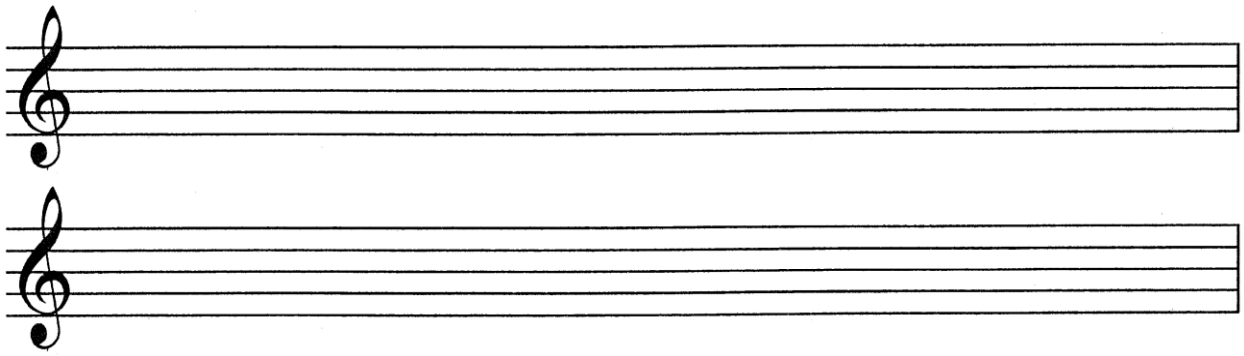
What to do with a long song:

When there are many verses in a song, or for some other reason the overall length of the piece is longer than two and a half to four minutes, not only can you leave out the bridge, but you can modulate the melody. That means, you can change the key signature by going up a half tone. For instance, if the first part of your song is written in the key of D major, go up half a tone to E flat major. Some kind of bridge is needed for this, but it is an effective technique to employ for a long song. By modulating the melody up a half tone, the song is given a forward movement and makes the listener feel as if "we're getting somewhere." This technique is especially effective when the song tells a story.

A review of lesson twelve:

We have now learned about four important song components, one or more of which are to be found in every song. Your task from now on will be to try to identify these four components in the songs you listen to. They can also be used to identify the three song forms we will consider in the next lesson. You may be quite surprised at how much you learn when you listen like a songwriter.

Practice Section



A Worksheet for Lesson Twelve

1. In the coming week, listen to six different songs from musicals or shows, and identify in each case the Verse, the Chorus, the Hook and the Bridge. To keep yourself on track with this task, write down the title of each one on the lines below, and indicate which song-parts you identified, by encircling the correct letter (V = verse, C = Chorus, H = Hook and B = Bridge).

1. _____ V C H B

2. _____ V C H B

3. _____ V C H B

4. _____ V C H B

5. _____ V C H B

6. _____ V C H B

2. What is the primary role of the verse in a song? _____

_____

3. Mention two prominent characteristics of a Chorus. _____

_____

4. Describe in your own words what a hook is. _____

_____

_____

5. Why can a bridge not stand alone in a song? _____

_____

6. Where is the hook in the song *"Now That We Are Here Again?"* _____

_____

Lesson 13

How to Build the Structure of a Song

In this lesson you will learn:

1. How to recognize the apparently invisible problem with a song.
2. About the easiest and earliest of the three song forms.
3. The key principles for the Verse-Chorus type of song.
4. Why the Wizard of Oz was such a success, back in the 1930's.
5. How to build the structure for the three song forms.

Did you see the king's invisible clothes?

Most people know the famous Hans Christian Anderson story of the King who went out on a parade without any clothes on, tricked into doing so by his dressmakers, and how it was none other than a little child who - on catching sight of the king - exclaimed the obvious. The structure or form of a song is rather like that, for it is not at all obvious unless there is something wrong with it. Then everyone senses it. Of course, musicians may readily recognize the source of the difficulty, but even non-musicians will feel that something is amiss, and quickly lose interest in the song. Song structure is one of those behind-the-scenes elements that we are usually not aware of, and although inspiring songwriters may rebel against learning the discipline of song structure because they fear that it will inhibit their creativity, it is nevertheless essential to effective songwriting. You may already know intuitively much of what can be learned about this subject, but when you consider the three song forms we are going to deal with in this chapter, and how they can be used, a new appreciation will arise in you regarding song structure.

What are the three most used song forms today?

Whilst there are several different forms or structures that can be used for creating songs, the three we are going to consider in this course are widely used, even in commercial music today. In fact, after studying this chapter's contents, you should be able to identify the structure of some of the present-day songs you hear. The fact is, the greater part of modern popular music over the last hundred years or so has been based on three song forms. These are what we will call the AAA song form, the Verse-Chorus song form and the AABA song form.

Let's look at the AAA song form first:

The first song form we will deal with is the AAA type. This is the simplest, earliest and, in some ways, the easiest to write when creating songs for children. Keep in mind that whenever we refer to a song form, "A" always stands for a verse. The AAA song form therefore is nothing more than a linked series of verses. Although part of a larger whole, each one is relatively complete in itself. Songs that are described as "one-part songs" are none other than AAA songs. Their one part repeats the music each time but contains different lyrics for each verse. This song form was used for some of the earliest songs ever written. These include nursery rhymes, narrative ballads and folk songs. If we go back several hundred years to the early court

musicians, who sang poems set to music for special court occasions, we find the modern origin of the AAA song form. Of course its true origin lies very much further back in time, when conditions of social life were utterly different from today.

Little songs and musical rhymes for young children even nowadays carry this simple and repetitive form. Those who, as Kindergarten children, have sung the songs *"One, Two, Three, Four, Five,"* and *"Here We Go Round the Mulberry Bush,"* have taken into themselves the AAA song form. In later years, other songs replace these, such as *"Kookaburra," "Michael, Row Your Boat Ashore,"* and *"Kum Bay Ya."* All these children's songs are typical examples of the AAA or verse-verse-verse song form, no matter whether there are only two verses or twenty. Each one simply repeats the same melody but with different lyrics. A typical example we will look at here is *"London Bridge is Falling Down."*

London Bridge is Falling Down

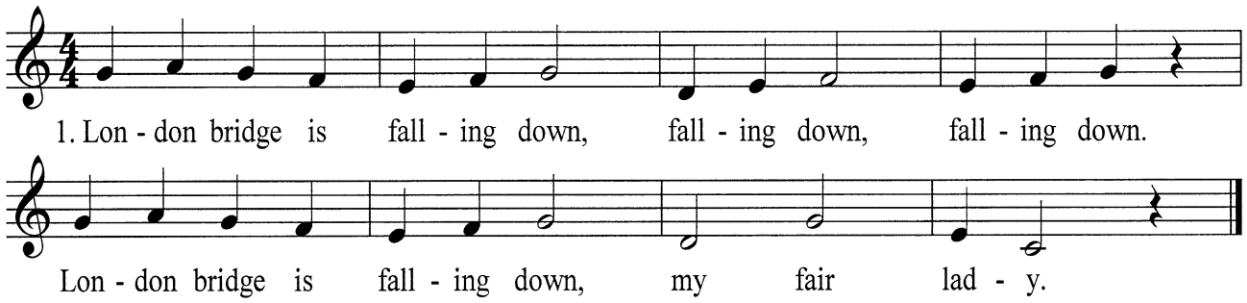


Fig. 127

2. Build it up with iron bars,
   Iron bars, iron bars.
   Build it up with iron bars,
   My fair lady.

3. Iron bars will bend and break,
   Bend and break, bend and break.
   Iron bars will bend and break,
   My fair lady.

4. Build it up with gold and silver,
   Gold and silver, gold and silver.
   Build it up with gold and silver,
   My fair lady.

Each of these four verses above is sung to the same melody, even though they have different lyrics. This is why they are referred to as having the AAA song form. What you should notice with such songs, however, is that although they never have a chorus or a bridge, they do have a hook. What is more, that hook - which is often the title - will usually be found in the same strategic place in each verse. Did you notice where the hook is, in the song above? Look back over the words, it is not too difficult to find. The AAA song form is the simplest and easiest to remember, and is the ideal song form for telling a story. No wonder so many children's songs are built on it.

Well, the hook in the little song above lies in the words "My Fair lady," and you can see that it is positioned each time at the very end of the verses. The AAA song is both simple and easy to remember, and not surprisingly, it had a phenomenal resurgence during the 1960's and 70's, as prominent folk singers like Bob Dylan Pete Seeger and Paul Simon made use of it to write songs that made a deep impression. You have only to consider the immortal classic *"Blowin' in the Wind,"* by Bob Dylan, to realize what an effect this simple AAA song form can have.

All right, in just a little while it will be your turn to write an AAA song. Model your efforts on the foregoing descriptions, and try to remember the key principles shown below.

Key principles for the AAA song form:

1. Each verse must have the same melody line.
2. Each verse must have different lyrics in it.
3. Each verse must link on sequentially to the previous one.
4. Each verse must carry the story line further.
5. Each verse must contain the hook in the same position in the verse.

Now write your own AAA song:

Take some music manuscript paper, or make use of the following page which is formatted already for your AAA song, and see what you can come up with. Do this now before you continue further in this course. Write only the treble clef line.

Now we'll look at the verse-chorus song form:

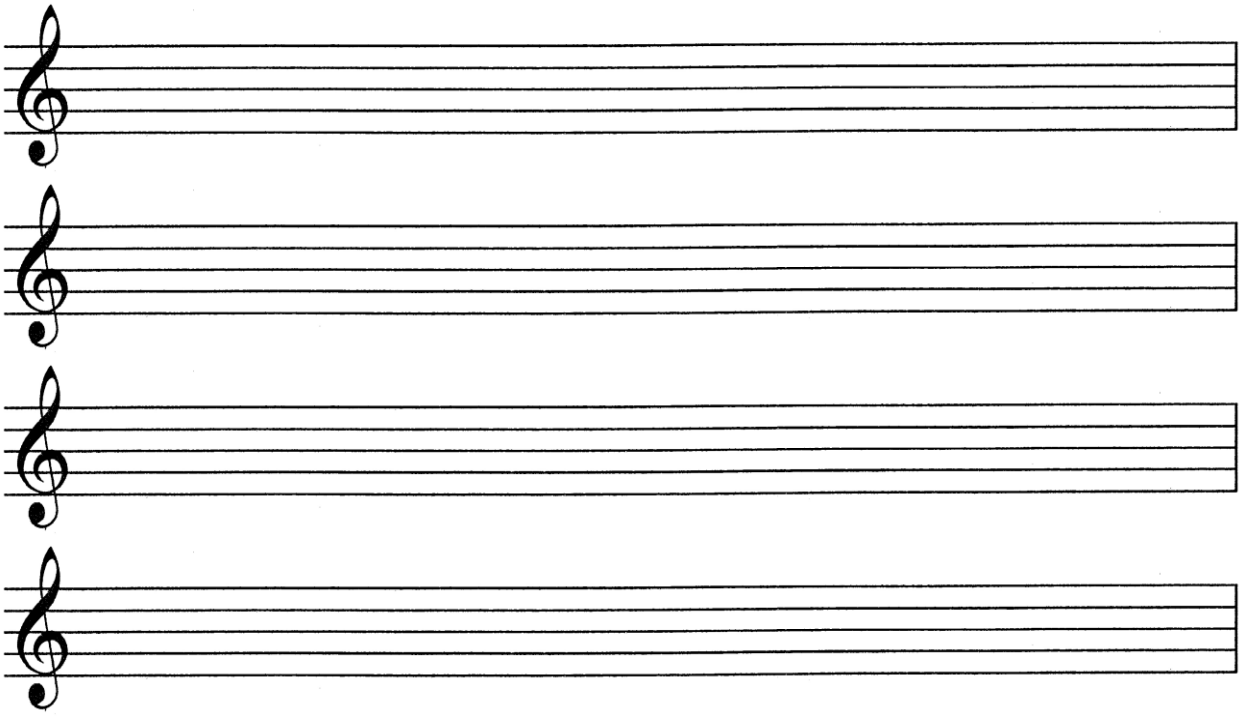
The second song form we will look at is the Verse-Chorus type. This one is likely to be more flamboyant than the first kind. Songs in this form first began to appear in America in the middle of the nineteenth century. It is an interesting fact that they were easy to learn because the choruses of these songs were so repetitive and memorable. Not surprisingly, they quickly became part of the American Civil War movement. As examples of this, we can think of songs like *"The Battle Hymn of the Republic,"* and *"Marching through Georgia."* What stirred people to action were the choruses of such songs.

In this song form, the chorus contains the hook, which means that it is the most memorable lyrical and melodic line. The fact is, the chorus must be so different from the verse in this type of song that it can stand on its own as a song. It is very important that the verses are built up in such a way that the chorus sounds like the inevitable and logical conclusion to each of the verses. Whereas a bridge is transitional, the chorus makes a concluding statement. In brief, it is the part that everyone knows! Another thing to keep in mind is that the chorus must arrive fairly soon in the song. A little verse that is well known in songwriter's circles, illustrates the importance of this:

"If you don't move quickly to the chorus,
Then the chances are, your song will simply bore us!"

This is because the all-important hook of the song will not usually appear at all until the first chorus. That means we have to get through the introduction and at least one complete verse before we even arrive at the part that contains the most memorable section of the whole song. If the first verse is overly long, the chorus will also be delayed and that may turn listeners off.

SONG TITLE: _____



Verse 1: _____

_____

_____

_____

Verse 2: _____

_____

_____

_____

Verse 3: _____

_____

_____

_____

Another thing to mention about a chorus is that it must be a good one. After all, it is the focal point of the whole song, so you want it to be something quite special and attractive.

One of the simplest examples of this song form among children is *"Knick Knack Paddy Whack,"* also known as *"This Old Man."* The twelve verses have the same melody, but with different lyrics, and each of the verses is followed by the same chorus. Another popular song is *"My Bonnie Lies Over the Ocean."* Here too we find several verses, each one being followed by the same chorus. One of the most popular songs ever written is *"Donna, Donna,"* composed for the Yiddish music theatre by Sholem Secunda.

Donna Donna

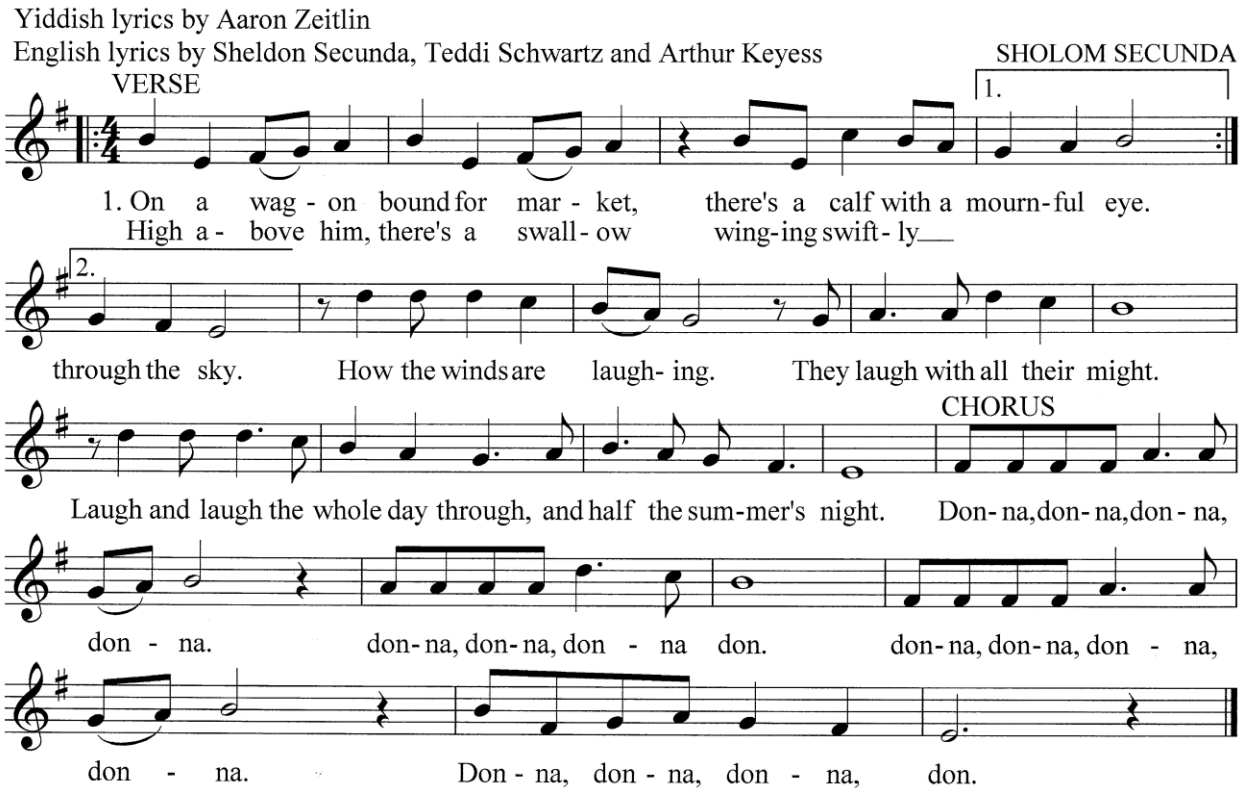


Fig.128

This is a perfect example of the second song form, the verse-chorus type. The second part of the first verse ("how the winds are laughing...") is repeated in the second half of the second and third verses too, and for good effect. The chorus then follows, consisting of only one word!

There are some wonderful contrasts in this beautiful song. For instance, the verses are written in the minor mode, but the chorus moves into the major mode for part of the time. There is also a very moving story line which leads the listener to compare, on the one hand, the unbound swallow with the human yearning for freedom, and on the other hand, the wagon-bound calf with human captivity. Such images greatly enhance the emotional power of a song, and thus its retention in the memory. Being the most memorable lyrical and melodic line, the chorus contains the main hook of this song, and contrasts well with the verses. Although it does not appear in the above song, the chorus in this song form will often contain a melody that is written

somewhat higher in the scale than the verses. This serves to make it stand out more, and to highlight the hook it contains.

Another technique often employed is to make use of a change of key for the chorus, essentially for the same purpose. A third method is to modify the lyrical rhythm pattern for the chorus. In any case, as we said earlier, the chorus stands by itself, and it is certainly the part that almost everyone knows! All right, now the moment is soon coming for you to write a Verse-Chorus song. You will model your efforts on the foregoing descriptions, but remember also the following:

Key principles for the verse-chorus song form:

1. The chorus must repeat several times, to be effective.
2. The chorus must contrast in one way or another with the verses.
3. The chorus must contain the hook.
4. The chorus must feel like the logical conclusion to each verse.
5. The chorus must not be long in arriving.
6. The chorus must provide a sense of satisfaction.
7. The chorus may have a change of key.
8. The chorus can have a higher melody than the verses.
9. The chorus can have a change of rhythmic pattern.
10) The chorus has to be both catchy and “in your face.” That’s why it’s better to use simpler melodies in the major mode, with fewer changes in harmony, than in the verses.
11) The verse can have the darker or minor melody mode more than the chorus.

Compare your two melodies, afterwards:

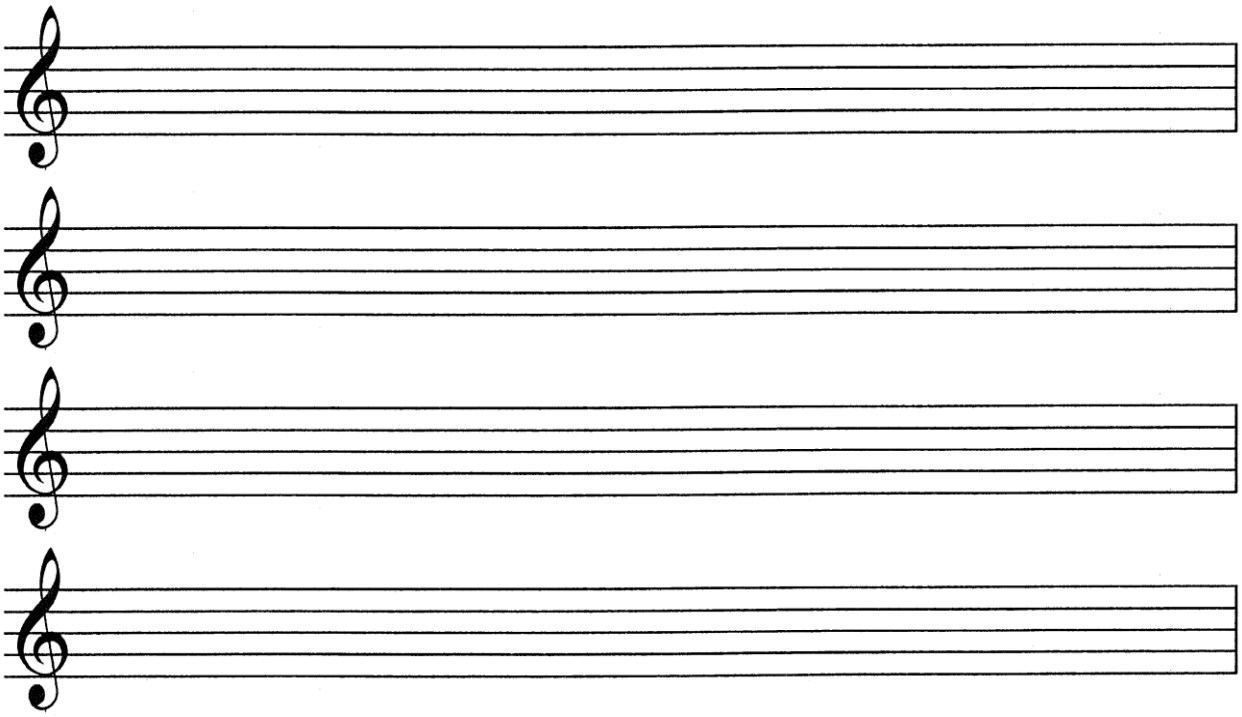
1) Find the lowest and the highest notes in the verse and in the chorus. Compare the two, Usually, the verse should be pitched a little lower than the chorus.

2) If your verse-melody is the same, or almost the same, as your chorus-melody, you should try to intensify the lyrics for the chorus part.

3) Finally, look and see if you have any notes, in either the verse or the chorus, that leap upwards suddenly. Find the place that features the biggest such leap. This corresponds to an emotional intensification, and so your lyrics at that place should also reflect that.

On the next page is a staff format to help you with this task, with two staves available for the melody-verse, and two staves for the melody-chorus, as well as space for the lyrics, Page-space limits us to just two verses and a chorus. As before, write only the treble clef line of your song. Go ahead now.

SONG TITLE: _____



(Verse 1): _____

_____

_____

_____

(Verse 2) _____

_____

_____

_____

(Chorus) _____

_____

_____

_____

Finally, let's look at the AABA song form:

Finally, there is the most advanced of the three song forms we are looking at, namely, the AABA song. As the letters themselves suggest, this type of song begins with two verses that have different lyrics but the same melody. Up to this point, it is just like the AAA song form. But now comes a significant change, for a bridge section, or "B" section, appears that contains not only different lyrics but a different melody too.

Over the Rainbow

Words by Yip Harburg Music by Harold Arlen

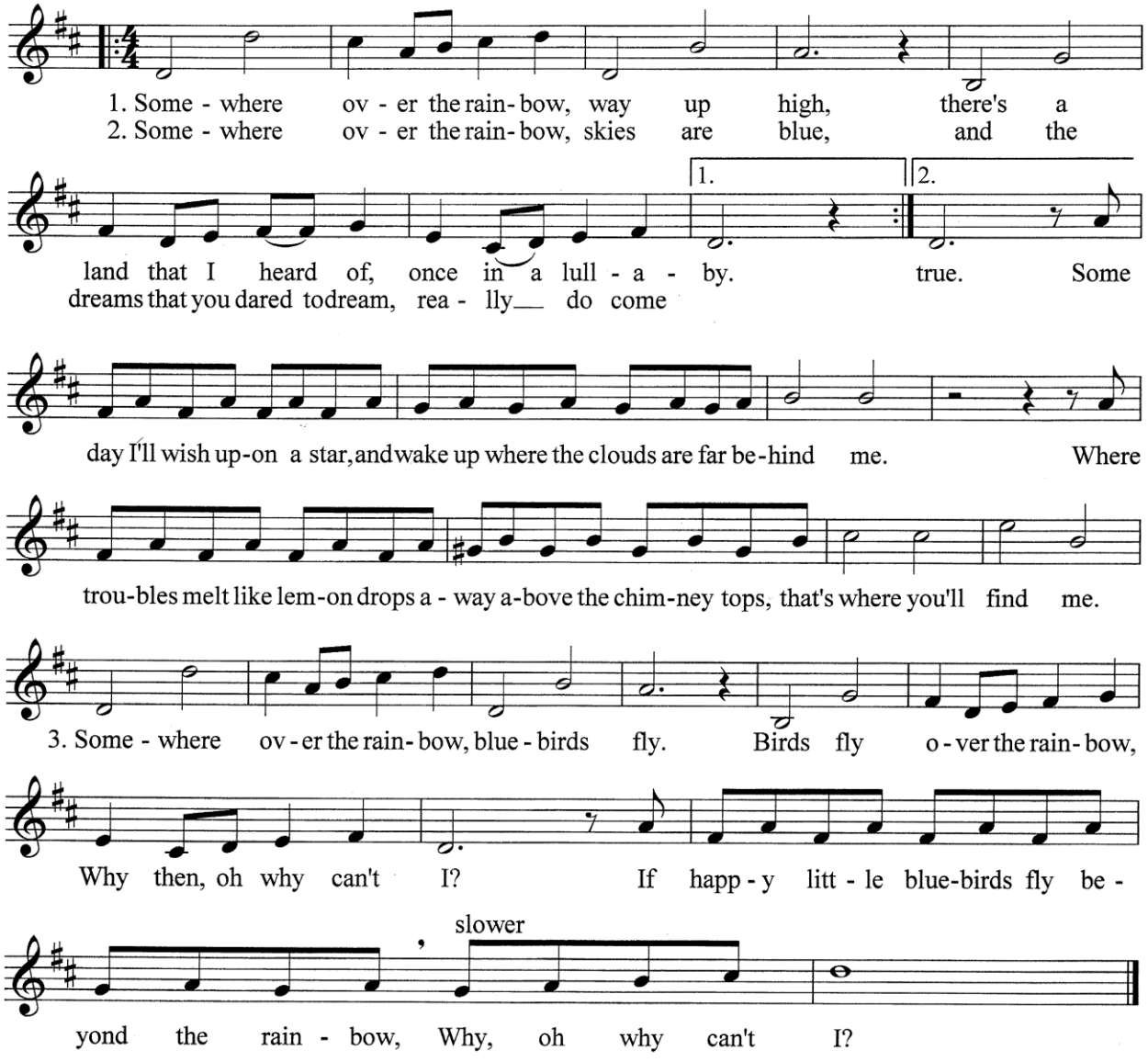


Fig.129

Obviously, this bridge will strongly contrast with the verses. It is designed to be transitional, however, and so will lead on into a final A section again, the latter having the same melody as

the first two A sections, but again with different lyrics. There is surely no better example to illustrate this song form than the one on the previous page, written by Harold Arlen and Yip Harburg for the 1930's film "The Wizard of Oz," and entitled "*Over the Rainbow."* Even the structure of the song is uniquely right because every verse starts with what is both the title and the hook.

Verse 1: *"Somewhere over the rainbow, way up high…*
Verse 2: "Somewhere over the rainbow, skies are blue…
Verse 3: "*Someday over the rainbow, bluebirds fly….*

In between the second and third verses comes the bridge, which – though it does not contain the hook - brings a different melody and different lyrics:

Bridge: *"Someday I'll wish upon a star, and wake up where….*

The interesting thing about this bridge is that the rhythmic pattern changes noticeably. The tempo for the verses is, for the most part, that of quarter notes, but when we come to the bridge, it changes immediately to eighth notes, creating an increased interest in the song. There is even a lovely little coda at the end of the song, to round it off, charmingly. This song was voted the #1 song in America at one time. If you have a CD with this song on it, listen to it right now, to appreciate fully what I am describing here. There is, incidentally, an amusing little sidelight to this song that I thought would be interesting to include here. It was Harold Arlen who came up with the melody, whilst sitting in his car in front of the original Schwab's Drug Store in Hollywood. Yip Harburg, the lyricist, disliked it at first because he thought it was too slow. After Arlen had consulted with Ira Gershwin, he sped up the tempo, and that resulted in Harburg coming up with the words. A lot of effort went into the first line. Ideas that did not make it included *"I'll Go Over the Rainbow,"* and *"Someday Over the Rainbow."* The original title, by the way, was *"Over the Rainbow is Where I Want to Be."*

The AABA form appeared early in the twentieth century, and was much used by composers like George and Ira Gershwin, Jerome Kern, Johnny Mercer and Irving Berlin. Their songs would often have 32 measures, preceded by an introduction. Experienced song composers usually write songs with this structure, because they appreciate the opportunity it gives them to let the melody flow uninterruptedly and effortlessly. The four sections in which such songs are frequently written, can pass over easily from one to the other. When you have two verses contrasted with a B section, and another A section to finish, one can have a pleasing climax.

What makes a good melody?

This is a central question of this whole course! What makes a good melody is often not the melody itself, but how it interacts with the other compositional elements. Whilst there are no rules for this, there are certain features that appear in most successful songs that we should pay attention to. Regarding the AABA song form, we can notice several things, and we'll take them one by one. First, let's look at the verse.

<u>The Verse:</u>

1) The melody of the verse needs to feel somewhat inconclusive. We can achieve that by not dwelling on the key note (home note) of the piece. Reserve frequent use of the key note (also called the tonic) for the chorus.

2) The range of the notes in the verse melody should be lower than in the chorus.

The Chorus:

1) In contrast to the verse, the melody of the chorus needs to feel more conclusive, since it is in the chorus that the essence of the song's story is usually contained.

2) If you hit the key note more often in the chorus than in the verse, the stronger lyrics there will make a stronger impression. For instance, if your song is in D major, melody fragments should keep coming back to the note D.

3) Since the chorus needs to have a generally higher energy in it than the verse, that can be achieved by making the notes of the melody higher.

4) Notice the rhythm. If the predominant rhythm of the verse melody is made up of quarter notes, you should try to make the chorus rhythm full of eighth notes. Such rhythmic contrast, as mentioned earlier, is embodied beautifully in The Wizard of Oz song *"Somewhere Over the Rainbow."*

The Bridge:

1) Because the bridge is unique, in that it can be different in both melody and rhythm to the verse and the chorus, an intensity can be secured by repeating certain words.

2) The height to which the notes in the bridge reach, should for the most part be as high or higher than even the chorus.

3) The bridge is what leads to the chorus, and that is why the higher energy in the bridge is sometimes led over and maintained, so that it adds to the chorus. On the other hand, if another verse is to follow the chorus, care must be taken that the bridge's energy is not dissipated.

4) The whole purpose of the bridge is to offer a fresh new approach to the repeated and now familiar chorus.

5) Some songwriters simply use the bridge as an instrumental-only section, and they provide contrast in that manner.

6) Quite frequently, composers will take the opportunity that a bridge gives them, to create a change of key. Such a change is almost always upwards in pitch, so that the energy level of the song increases.

It must be borne in mind however that the AABA song form requires more effort to write the lyrics. This is because the development of the story line, using the same melody and rhyme pattern, must be spread over three major A sections. As you now prepare to write your own AABA song, modeling it on the foregoing descriptions, just remember the following:

Key principles for the AABA song form:

1) The bridge occurs only once in a song.
2) The bridge will not usually contain the hook.
3) The bridge is transitional rather than conclusive.
4) The bridge section is often used as a suitable place for a change of key.
5) The Bridge section needs a different melody from the rest of the song.

6) After the Bridge section, return to the previous melody again, but give it a suitable ending.
7) The hook should be placed in the same position in each A section. This will normally be in either the first or the last line.
8) Develop the story line carefully, over the four sections of the song.

Now write your own AABA song:

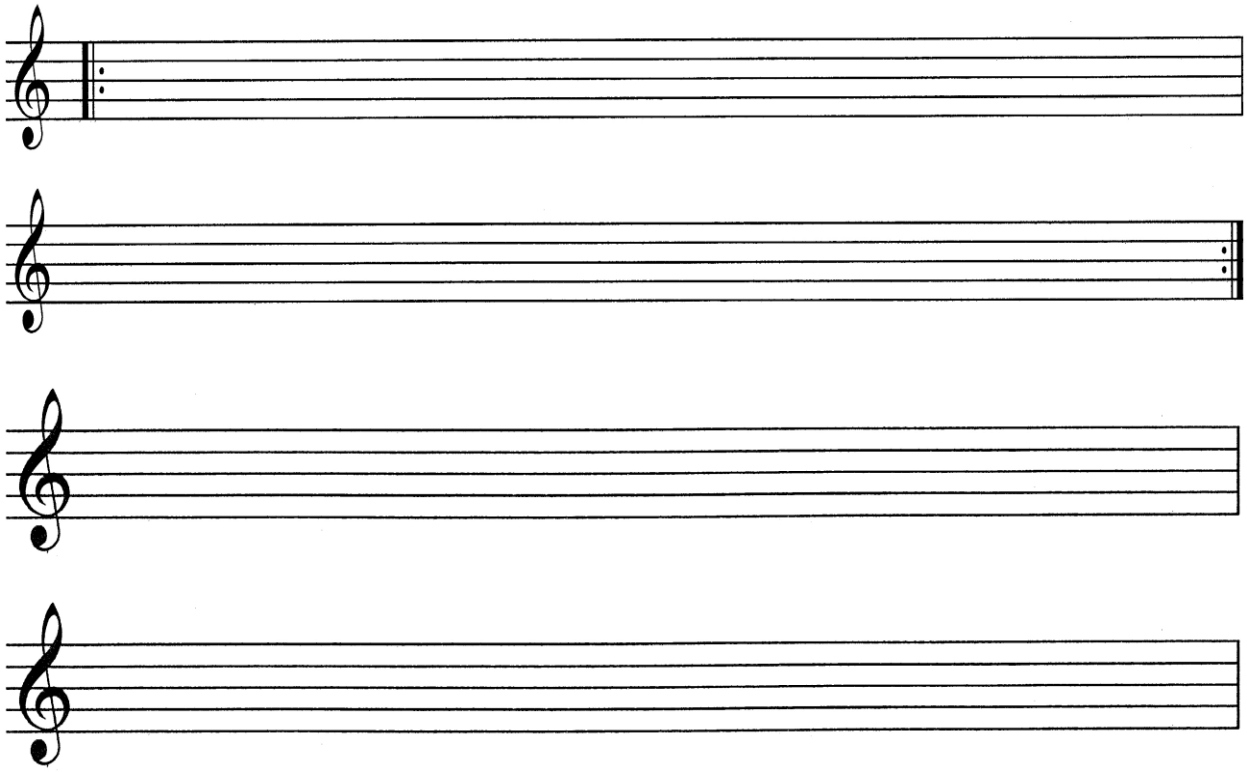
All right, now it is your turn to write an AABA song. Model your efforts on the foregoing suggestions, and see what you can come up with. On page 130 is another staff format for you to make use of, arranged for an AABA song. Write your verse-melody on the first two music staves, where there are repeat signs, and reserve the following two staves for your chorus-melody. Begin now, before going further in this course, and remember - you're only writing the treble clef line.

There are many other notable songs whose structures it would be helpful for you to study, and that includes many from shows and musicals, even though few of them would be suitable for children's singing. They are mentioned only to increase your own ability to identify the type of song. See, for example, if you can identify which of the following songs have AAA, Verse-Chorus or AABA song structures?

"Moon River" from "Breakfast at Tiffany's"
"Summertime" from "Porgy and Bess"
"I Got Rhythm" from An American in Paris"
"It Had To Be You" from "When Harry Met Sally"
"My Favorite Things" from "The Sound of Music"
"Let the River Run" from "Working Girl"
"I Will Always Love You" from "The Bodyguard"
"On the Street Where You Live" from "My Fair Lady"
"As Long as He Needs Me" from "Oliver"
"All I Ask of You" from "The Phantom of the Opera"
"My Favorite Things" from Sound of Music"
"Whistle a Happy Tune" from "The King and I"
"Younger than Springtime" from "South Pacific"
"Supercalifragilisticexpialidocious" from "Mary Poppins"
"That's Entertainment" from "The Bandwagon"
"Hello Young Lovers" from "The King and I"
"Climb Every Mountain" from "The Sound of Music"
"Get Me to the Church on Time" from "My Fair Lady"
"As Time Goes By" from "Casablanca"
"Take My Breath Away" from "Top Gun"
"Ding Dong, the Witch is Dead" from "The Wizard of Oz"

"My Heart Will Go On" from "Titanic"
"Hakuna Matata" from "The Lion King"
"Tonight" from West Side Story"
"Summer Nights" from "Grease"
"Mrs Robinson" from "The Graduate"
" The Rose" from "The Rose"
"People" from "Funny Girl"
"Cheek to Cheek" from "Top Hat"
"Somewhere" from "West Side Story"
"Unchained Melody" from "Ghost"
"Thank Heaven for Little Girls" from "Gigi"
"Get Happy" from "Summer Stock"
"Ol' man River" from "Showboat"
"The Rose" from "The Rose"
"Gary Indiana" from "The Music Man"
"Edelweiss" from "The Sound of Music"
"Come What May" from "Moulin Rouge"
"America" from "West Side Story"
"When You Wish Upon a Star" from "Pinocchio"

SONG TITLE: _____



Verse 1: _____

_____

_____

_____

Verse 2: _____

_____

_____

_____

Chorus: _____

_____

_____

_____

Verse 3: _____

_____

_____

_____

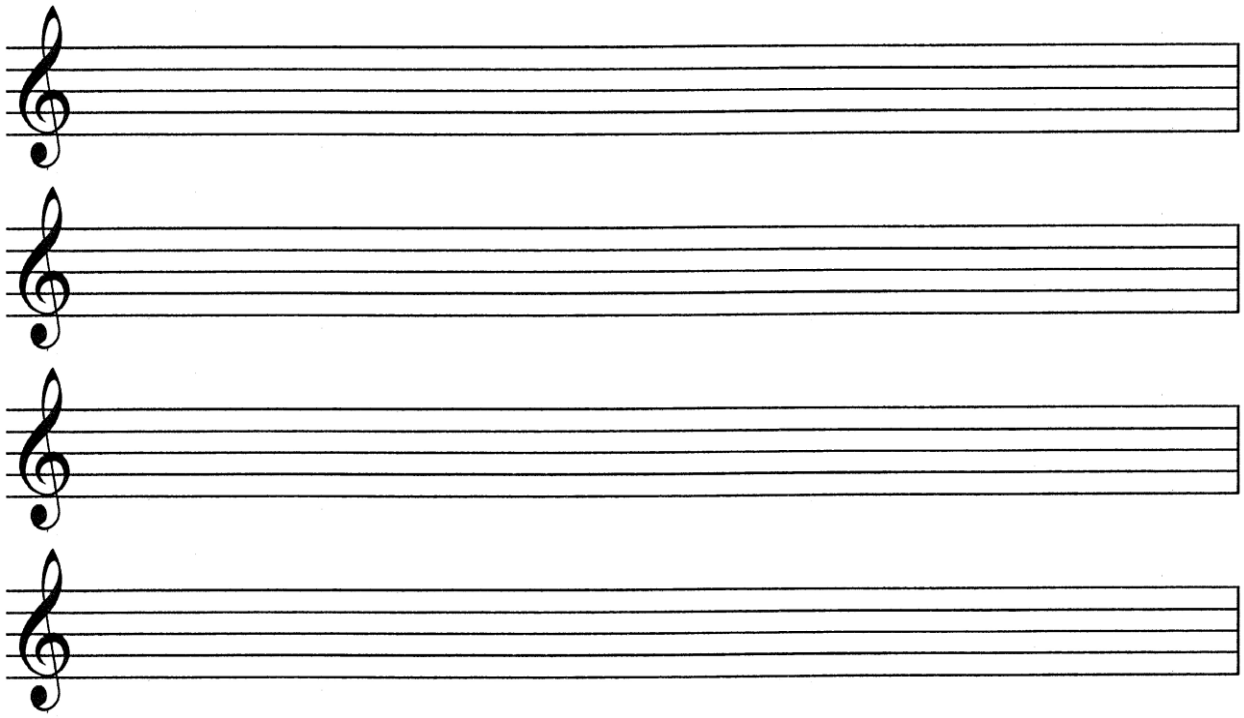
A review of lesson thirteen:

In this lesson, assuming that you have completed all the tasks suggested, you will have taken a huge step forward in both the art and the craft of songwriting. You began by considering the consequences of a poor song form. Then you learned about three typical song forms that have proven successful in the commercial world of music. Knowing about these song-forms is just as important when writing songs for children, because all songwriters need a good structure. You will have noticed that the structure or form of each type is different, and that they all have certain strengths, certain advantages. One is easy to write, another is harder. One is simple in its form, another is more contrasting in its possibilities.

Finally, you took up the challenge of writing a song of your own in each of the three song forms described, using the preliminary descriptions and guidelines I gave you. If therefore you have come this far, and have completed all the coursework...

Congratulations!

Practice Section



A Worksheet for Lesson Thirteen

1. Describe in your own words the essential differences between the three types of song forms we have been considering, in this lesson (the AAA song form, the Verse-Chorus song form, and the AABA song form).

_____

_____

_____

_____

_____

_____

2. With a song that has the AABA song form, mention one thing about the verse, the chorus and the bridge that would contribute to the making of a good melody.

_____

_____

_____

_____

3. What is the significance of the big leap in the melody that some songs have?

_____

_____

_____

4. Identify which of the three song forms we have been studying, are incorporated in the following songs. Just write next to each song the abbreviation AAA, VC, or AABA, to show this.

"On the Street Where You Live" (from "My Fair Lady") _____

"Somewhere" (from "West Side Story") _____

"The Sound of Silence" (by Simon and Garfunkel) _____

"Yesterday" (by the Beetles) _____

Lesson 14

How to Write Songs with Sibelius

In this section you will learn:

1. Some of the benefits of using a software program.
2. What I, as a songwriter, have been able to accomplish with this program.
3. How you actually set about writing music notation with Sibelius.
4. That it's not really necessary any more to write out so much music by hand.
5. What does Sibelius offer the classroom teacher?

Why not simplify your life?

For years, indeed even from my childhood, I wrote out music by hand. At first it was a little untidy, but as I grew older, I developed quite a neat hand. I remember my high school music teacher looking at a page of music that I had written, and expressing surprise that it was so carefully and neatly executed. That was of course in the days before computers and software had been created.

Years later, I taught myself to be computer literate, urged on - I have to admit - by my students, who were beginning to learn all kinds of things about this new technology that were leaving me more and more behind. As their teacher, I felt I had to know about these new things, so I taught myself. Having achieved that eminence, and being able by then not only to keep up with their conversations about technology but to be ahead of them on much of it, I acquired a couple of music writing software programs, in the hope that they would enable me to make good-looking printouts of music, partly to use in class. Unfortunately, these were still early days for music writing on a computer, and the results were far from satisfying. It was still better for me to write out all the music by hand. Years later, when digital technology had developed, I bought a much-touted digital music software program called Digital Orchestrator Pro. I still have it, and use it sometimes. It was the first break-through for me, in creating realistically audible polyphonic music. The printouts were still not great, however, but that was okay because I used the program mainly for creating CDs to play back.

Then, in 2001, I purchased the Sibelius music notation software. I recognized it instantly as the kind of program I had wanted to acquire for a long time. It did so many incredible things, including providing me with first rate professional-looking printouts of my music. It was this moment that made it possible to develop a music-publishing career, for I have faithfully upgraded the program each time new versions have come out. Each version gave users amazing enhancements to what they already had, and it is not surprising that this program is now the number one program of its kind in the world.

Pre-requisites:

Of course, to be able to use Sibelius, you have to know how to use a computer. But, you know, there was a time - some three or so generations back - when hardly anyone could drive a car.

Yes, cars had been invented, but very few people had learned to drive. Look at today! Virtually everybody can drive! Ask yourself, was learning to drive so hard?

I was very excited that at last I had come upon a computer program that produced excellent results. The three most important things that I had needed for so long, were now available to me. These were speed, smartness and simplicity. This program has all three. It has speed in that processing happens instantly, most operations taking only 1/10th of a second. It is smart because it was designed by musicians who knew what was needed. It is simple in that it takes just minutes to learn, a few days to master.

How does this program help the songwriter?

There are so many fine features of this program that I will list only the ones that would fit the task of the children's songwriter. Before I do, you may be interested to know that Michael Tilson Thomas has found Sibelius *"a powerful and effective tool."* Michael is the principal conductor of the San Francisco Symphony Orchestra, and former conductor of the London Symphony Orchestra. He has earned a worldwide reputation as one of the finest living conductors, and specializes in twentieth-century music.

* Your music is always shown exactly as it will be when it is printed out.
* The music reformats itself automatically whenever you add or take away anything.
* You can view and edit any number of pages on the screen at once.
* Notes that are written too high or too low for the part, change to red, to alert you.
* An undo/redo history shows recent operations, and lets you jump back to any point.
* If you have a midi keyboard, you can play your music, and Sibelius will write it all down.
* All articulations, dynamics and music symbols are available to you.
* If you alter something in the score, all the parts are automatically updated.
* Singing parts are automatically arranged in the right order.
* Your music can be transposed into a different key at the touch of a button.
* The program converts Finale, Score, Allegro and PrintMusic formats into Sibelius.
* It plays back all musical markings faithfully.
* You can add in the lyrics and Sibelius will help you align them correctly.
* There are automatic page numbers, measure numbers and page layout.
* You can scan other music into Sibelius and then edit it.
* Exceptional print quality ensures professional printouts of your music.
* Includes guitar tabs and frames.
* The program handles modern music, jazz, choral music, early music, etc.
* Lyrics can be imported from a word processor directly into Sibelius.
* Parts update themselves automatically whenever you make a change to the score.
* Over 1700 high quality worksheets, exercises, songs, lyrics, etc.
* Create CDs of your own music.
* You can include your own videos, and write music for them.

If you teach music, you know how long it takes to produce high quality curriculum materials. Sibelius' worksheet creator frees up many hours of you time by giving you a comprehensive range of ready-made teaching materials - over 1700 worksheets, projects, exercises, songs, instrumental pieces, lyrics, posters, reference material and other resources. You can also adapt the given worksheets for your own use, or even create your own. Finally, you should know that Sibelius offers a complete range of music software programs for schools, colleges, universities, educators and students.

How has it helped the author of this course?

I used Sibelius to create all the music pages for my songbook *"Let's Sing and Celebrate!"* I used it to create all the songs in volume one of my class-play collection *"Let's Do a Play."* I used it to create all the songs in my two musicals *"The Duchess' Bath"* and *"Columbus."* I used it to create my sheet music collection, and now I use it to create this course on the art of writing songs for children.

The program's flexibility is enormous, and I use it regularly to create songs for class plays or for morning singing, whenever my colleagues request it. Now I will give you a brief description of how one actually sets about writing songs with Sibelius.

What's involved then in actually writing a song?

Step One: The first thing I do, after opening the program, is to choose the choral parts I want to use, and the supporting instruments. For instance, I may want just a single voice setting with no piano accompaniment. If you look at the Manuscript Paper choice below, you will see that there is an amazing selection of page payouts available. You have only to click on your choice and it is set up immediately.

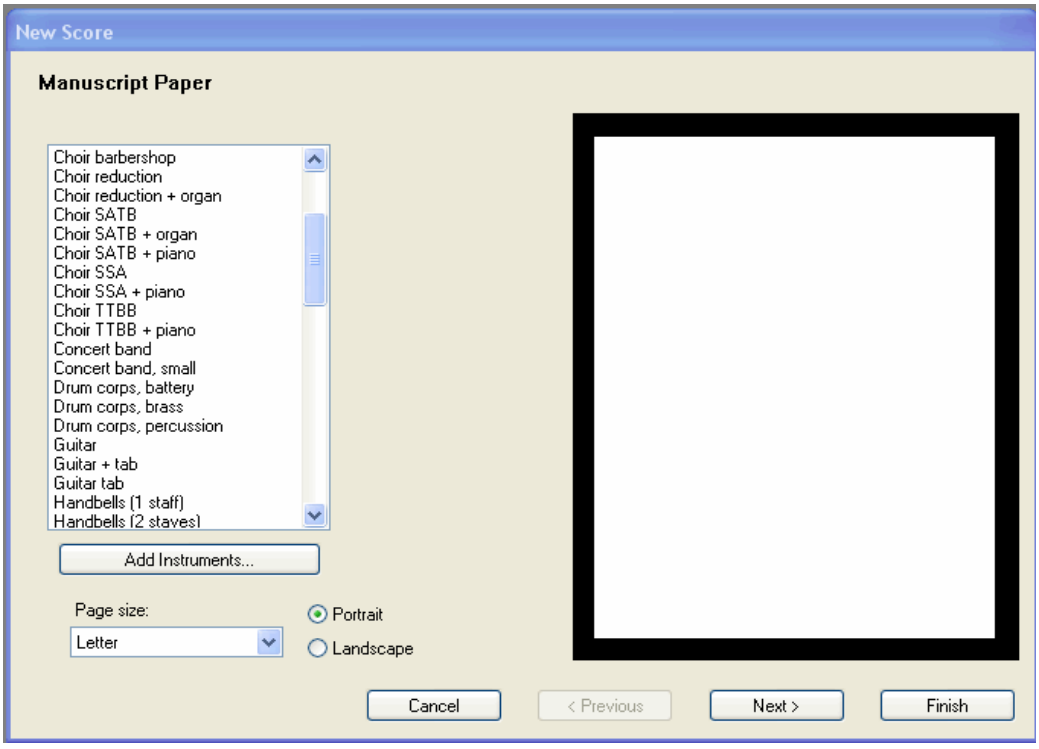


Fig.130

Step Two: I then decide the time signature and the tempo of the piece, both of which can be changed at a later date if necessary.

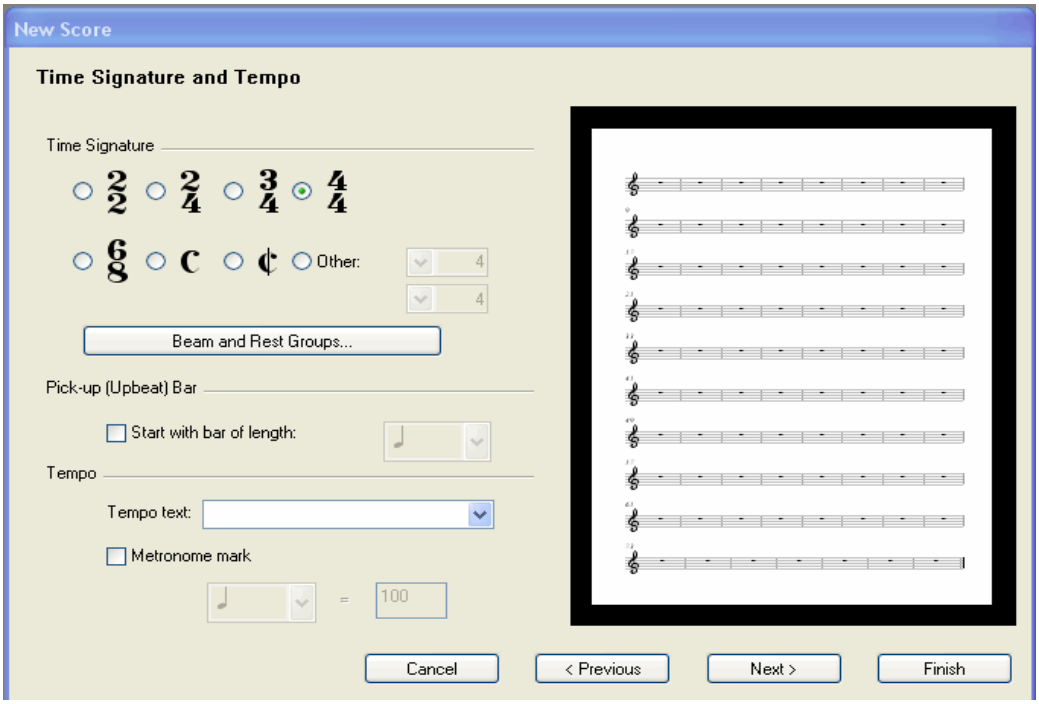


Fig. 131

Step Three:

I then decide on the key signature, and it will now come as no surprise to you to know that it can also be changed at a later date if necessary.

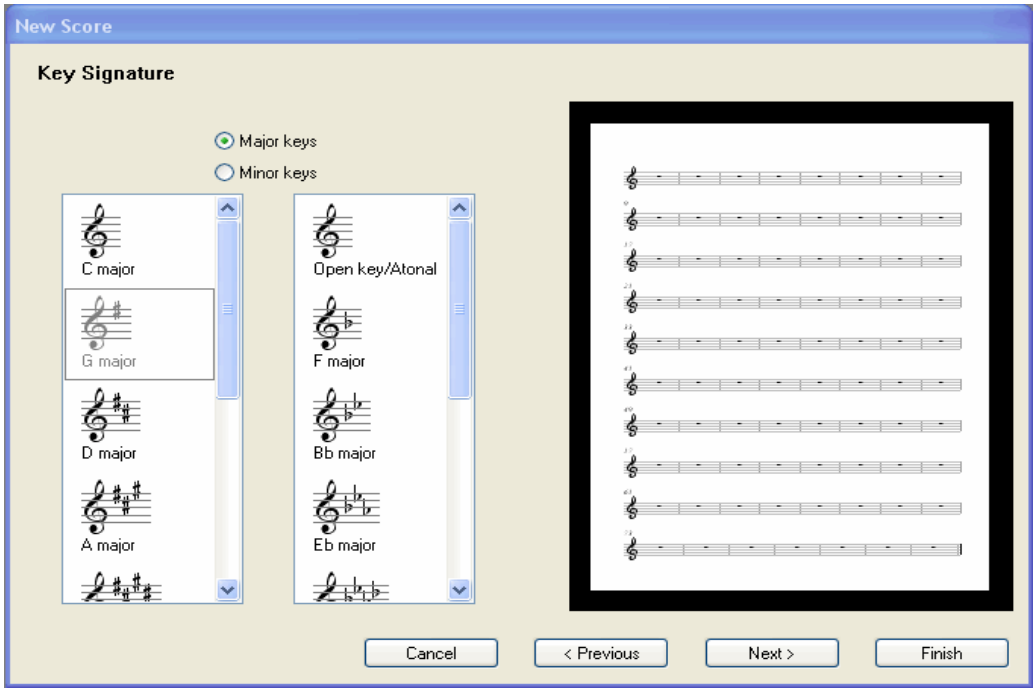


Fig. 132

Step Four:

Now I add in the miscellaneous information needed to set up the page appropriately, such as the title, the composer, the lyricist, the copyright, and anything else needed.

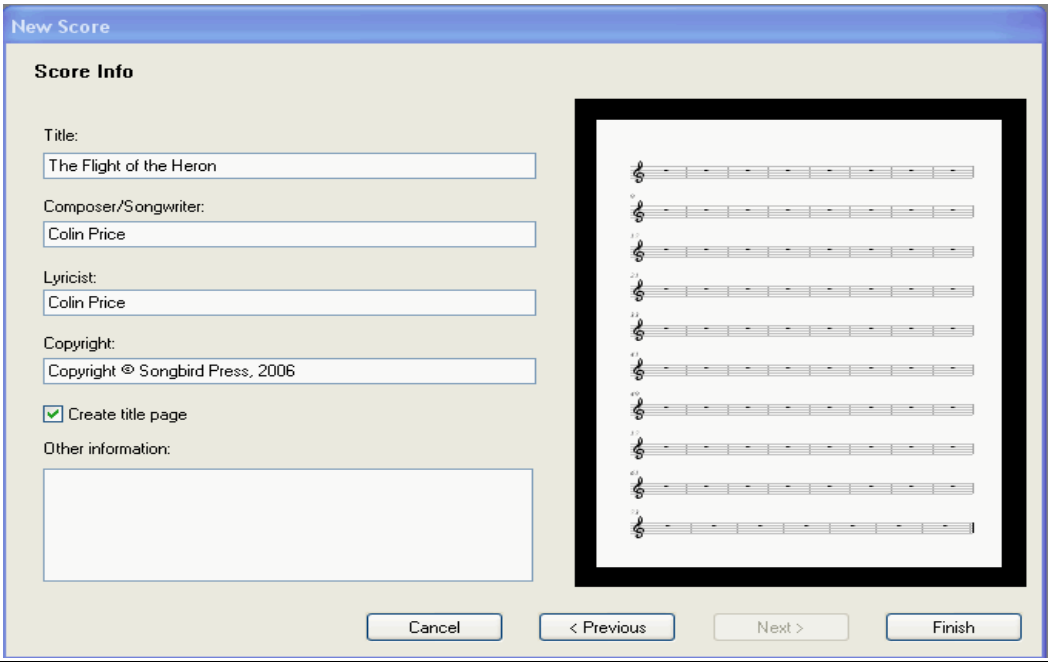


Fig. 133

Having done by now all the preliminary work, I am ready to begin writing the song, so I click on the *"finish"* button. As if by magic, the manuscript paper appears, all laid out correctly, with everything in place and ready to go.

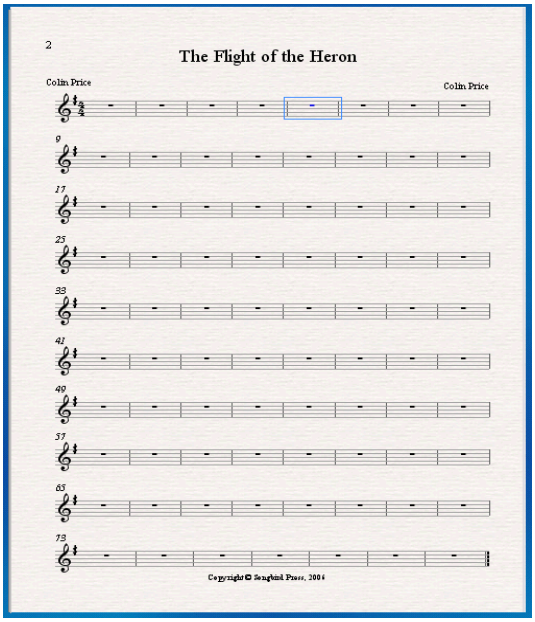


Fig. 134

Step Five:
Although there are five different ways of entering music into Sibelius, I will describe the mouse entry procedure. In the bottom right hand corner of the screen you will see what is called the Sibelius keypad. It is shown it below. Here you choose your note values, accidentals, articulations, ties and other markings to create your notes.

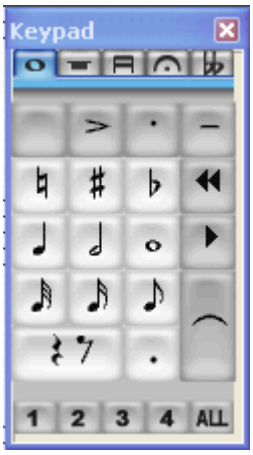


Fig. 135

To be brief, I will only describe how to enter the first note, since all other note entries just repeat this procedure. What you do is this: you choose a note, let's say a quarter note, from the keypad shown above, by clicking on it with the mouse. The mouse pointer then turns a dark blue, to show that it is "carrying" that quarter note. You then move the mouse up on to the staff. As you do so, a gray shadow note appears, showing you where the note will be created when you click. Position the note on the staff, exactly where you want it to go, and click. The note appears on the staff, just like the staff below here.

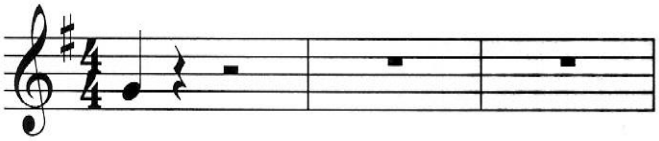


Fig. 136

Notice that Sibelius has helpfully padded out the rest of that first measure with the appropriate rests, so that it still "adds up." The note you have just added will be dark blue, to show where you are, in the music. Now you would proceed to enter more notes in exactly the same way, and gradually build up your music. At the end, you might still need to do some further formatting, but almost all of it will have already been done, without you needing to pay attention to it. The program is like that. Some users say that it is as if Sibelius has an intuitive mind, and knows just what you want to do, based on what you have already done with it.

Playing in your own music:

One of the most amazing features of Sibelius is the fact that if you set up a midi keyboard, you can play in your music, just as if you were at a piano, and all that you play will be captured and written down on the staff, just as you play it. It writes itself. Can you imagine the time saved?

In conclusion:

Sibelius offers a complete range of music software programs for schools, colleges, universities, educators and students. Other important people who have chosen Sibelius as their user-friendly music notation software, in addition to Michael Tilson Thomas (see page 138), are:

Lalo Schifrin, the composer of the "Mission Impossible" and "Dirty Harry" themes;
John Rutter, the world's leading composer of choral music.
Michael Kamen, theme composer for "Lethal Weapon" and "Robin Hood: Prince of Thieves."
Dr. Tim Brimmer, music education and technology, Butler University, Indianapolis, IN.
Deidra Denson, band director of Poe Middle School, Annandale, VA.
Joe Chase, instructional technology, Houston Independant School District, TX.
Jeff Adams, band director, Pryor Middle School, Fort Walton Beach, FL.

I want to make two final comments on this remarkable program for teachers and musicians. Firstly, you can always find out more about Sibelius by accessing the internet and logging on to the company's website at "www.sibelius.com"

Secondly, this is just to remind you that this wonderful program can be obtained from the Sibelius company for $599.00 retail (that's quite a bit, isn't it?) or you can contact Songbird Press, the publisher of this course. Being a dealer for the program - Songbird Press can sell it to qualified buyers for a whopping 47% discount! (Just work that out!). If you're interested, you might want to think a bit about that opportunity. Songbird Press' email address is as follows: "info@songbirdpress.biz"

Well, that's all for now, and that also completes this course in *"The Art of Writing Songs for Children."* I do hope you have found it helpful. As with all my books, you are welcome to write and let me know your thoughts on this course, by contacting my publishers, Songbird Press. They will forward all my messages.

Thank you for your interest, and for your purchase of this course.
I do appreciate your support.

Colin Price

A Final Word to You, the Reader

If, in working your way through this practical course, you have found
something that has not only helped clarify some of the musical questions you had,
concerning the writing songs for children, but has also enlightened or even moved you,
then the appearance of this course will have been justified. Remember,
there are many ways to be musically creative, and it would be wise to view
the suggestions made in this course as but one way of approaching the task.

One thing's for sure. The more you write, the more you will get a feeling
for what sounds right and what doesn't, in a song!

Good luck!

Appendix

page

1. References to songs in my songbook "Let's Sing and Celebrate!"

The title of the song	*Found in the songbook on page*	*Song-writing course in lesson? on page ?*
Breezy Breezes Blow	page 22	Lesson 4, page 38
Four Fingers	page 172	Lesson 4, page 40
The Cobbler	page 181	Lesson 5, page 42
In the Morning Early	page 128	Lesson 5, page 44
The Early Light	page 20	Lesson 5, page 47
Fall Evening Song	page 67	Lesson 5, page 48
Village Jobs	page 173	Lesson 5, page 53
We Hold Our Flute	page 162	Lesson 5, page 53
Warm the Heart-es	page 99	Lesson 5, page 53
Snowflakes	page 89	Lesson 5, page 53
A Round of Snowflakes	page 88	Lesson 5, page 53
The Coming of the Snowflakes	page 89	Lesson 6, page 58
Very Early	page 39	Lesson 6, page 63
Winter	page 86	Lesson 6, page 69
The Coming of Spring	page 19	Lesson 6, page 70
Summer Leaves	page 36	Lesson 6, page 70
Take My Gift, Little Sweet One	page 88	Lesson 6, page 70
Love Binds Us Together	page 166	Lesson 7, page 72
For a Soul Passing Over	page 165	Lesson 7, page 73
The Fire of Our Spirit	page 138	Lesson 8, page 77
Jump for Joy, Cry Happy	page 50	Lesson 8, page 77
The Passing of Winter	page 122	Lesson 8, page 77
Spring	page 20	Lesson 8, page 77
In the Morning Early	page 128	Lesson 9, page 85
When With Our Will	page 140	Lesson 9, page 85
With the Call of the Wild Geese	page 90	Lesson 12, page 117
Now that We are Here Again	page 182	Lesson 12, page 118
In the Morning Early	page 130	Lesson 14, page 106

2. References to songs in my musical "The Duchess' Bath"

The title of the song	*Found in the musical on page?*	*Song-writing course in lesson? on page?*
You'll Know the Day	page 105	Lesson 5, page 50
Finely Wrought Bracelets	page 125	Lesson 12, page 120

3. References to songs in my musical "Columbus"

The title of the song	*Found in the musical on page*	*Song-writing course in lesson? on page?*
Why Go West When East is Best?	page 118	Lesson 5, page 54

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4. References to songs in my book of class plays "Let's Do a Play"

The title of the song	*Found in the musical on page*	*Song-writing course in lesson? on page?*
It was the time	page 57	Lesson 5, page 56

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5. Collections of Original Songs

The following alphabetical list of original song collections will provide additional material on the many aspects of writing songs that have been gone over in this short course.

A Book of Songs (Vol. 1), by Walter Braithwaite, published privately in 1970, available from Rudolf Steiner College, Fair Oaks, CA. USA
A Book of Songs (Vol. 2), by Walter Braithwaite, published privately in 1978, available as above.
Clump-a-Dump and Snickle Snack (pentatonic children's songs) by Johanna Russ, published by Mercury Press, NY. 1977.
In Praise of the Seasons - Festival Music to Sing, by Christof-Andreas Lindenberg, published by Windrose, NY.,1995.
Let's Dance and Sing - Story Games for Children, arranged by Kundry Willwerth, published by Mercury Press, NY., 1986.
Let's Sing and Celebrate! - 105 Songs for Seasons and Festivals, by Colin Price, published by Songbird Press, British Columbia, Canada, 2003.
New Songs for New Singers (Books 1 & 2), published by Darcey Press, IL.
Pentatonic Songs, by Elizabeth Lebret, published by the Waldorf Association of Ontario, 1971.
Seasonal Songs (Book 1), by Christa Muller, published by the Eugene Waldorf School, OR.
Seasonal Songs in Camphill, published privately.
The Second Waldorf Songbook, by Brien Masters, published by Floris Books, UK.
The Shepherd's Songbook, by Elizabeth Lebret, published by the Waldorf Association of Ontario, 1971.

Sing and Shine On! – the Teacher's Guide to Multiculturalism, by Nick Page.
Something Rich and Strange - Shakespearean Songs, by Merwin Lewis, published by the Waldorf Association of Ontario.
Songs, by Marianne Bruhl, published privately.
Songs for the Wayfaring Piper, by Arnold Logan, published by Windrose, NY.
Songs for Heaven and Earth, by Elisabeth Lebret, published by the Waldorf Association of Ontario, 1985
Songs of Sunfield (1930-1940), by Michael Wilson, available at Rudolf Steiner College, Fair Oaks, CA.
There is a Path - Music for Daily and Festive Occasions, by Channa Andriesse Seidenberg, published by Windrose, NY.
The Waldorf Songbook, by Brien Masters, published by Floris Books, UK. 1987.
When the Green Woods Laugh, by Merwin Lewis, published by the Waldorf Association of Ontario, 1985
With a Voice of Joy, by Merwin Lewis, published by the Waldorf Association of Ontario.

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6. Further Background Reading Sources

The following alphabetical list of background-reading material will provide additional information on the many aspects of writing songs that have been gone over in this short course.

"88 Songwriting Wrongs and How to Right Them" by Peter Luboff and Pete Luboff.
"The Art of Writing Great Lyrics" by Pamela Phillips Oland.
"The Best Songs Ever" by the Hal Leonard Publishing Company.
"The Complete Idiot's Guide to Music Composition" by Michael Miller.
"The Complete Idiot's Guide to Songwriting" by Joel Hirschhorn.
"Cosmic Music - Musical Keys to the Interpretation of Reality" by Joscelyn Godwin, published in 1989 by Inner Traditions, P.O. Box 388, Rochester, Vermont, USA
"The Craft and Business of Song Writing" by John Braheny.
"The Essential Guide to Lyric Form and Structure: Tools and Techniques for Writing Better Lyrics" by Pat Pattison.
"The Essential Secrets of Songwriting" by Gary Ewer - access www.secretsofsongwriting.com for a download of this helpful e-book
"The Essential Songwriter" by Jonathan Feist and Jimmy Kachulis.
"Everything Songwriting: All You Need to Create, Market and Sell Hit Songs" by C. J. Watson
"A Folk-Song History of America: America through its Songs" by Samuel L. Forcucci.
"Harmony of the Spheres, The" by Joscelyn Godwin, published in 1989 by Inner Traditions, P.O. Box 388, Rochester, Vermont, USA
"Hearing and Writing Music: Professional Training for Today's Musicians" by Ron Gorow.
"Heart and Soul: Revealing the Craft of Songwriting in Association with the British Academy of Composers and Songwriters" by Chris Bradford
"The History of Song" by Denis Stevens.
"How to Write a Hit Song: The Complete Guide to Writing and Marketing Chart-Topping Lyrics and Music" by Molly-Ann Leikin
"How to Write a Hit Song and Sell It" by Tommy Boyce

"How to Write Songs on Keyboards: A Complete Course to Help You Write Better Songs" by Rick Rooksby.
"Melody: How to Write Great Tunes" by Rick Rooksby.
"Melody in Songwriting: Tools and Techniques for Writing Hit Songs" by Jack Perricone.
"Music as a Way of Knowing" by Nick Page
"Six Steps to Songwriting Success: The Comprehensive Guide to Writing and Marketing Hit Songs" by Jason Blume.
"The Song Writer's Idea Book: 40 Strategies to Excite Your Imagination, Help You Design Distinctive Songs, and Keep Your Creative Flow" by Sheila Davis
"The Song Writer's Workshop: Harmony" by Jimmy Kachulis
"The Song Writer's Workshop: Melody" by Jimmy Kachulis
"Song Writing: A Complete Guide to the Craft" by Stephen Citron
"Song Writing: Essential Guide to Rhyming: A Step-by-step Guide to Better Rhyming and Lyrics" by Pat Pattison.
"Song Writing for Dummies" by Jim Peterik, Dave Austin and Mary Ellen Robertson.
"Song Writing Fundamentals" by Dave Byers.
"Song Writing Made Easy" by Russell Robinson.
"Song Writing Sourcebook" by Rick Rooksby.
"Songwriting Success: How to Write Songs for Fun and (Maybe) Profit" by Michael Lydon.
"Successful Lyric Writing: A Step-by-Step Course and Workbook" by Sheila Davis.
"Tunesmith: Inside the Art of Songwriting" by Jimmy Webb
"Writing Musical Theater" by Allan Cohen and Steven L. Rosenhaus
"Writing Music for Hit Songs" by Jai Josefs
"You Can Teach Yourself Song Writing" by Larry Mccabe.
"You Can Write Song Lyrics" by Terry Cox

Index of Subjects

Subjects listed in italics refer to diagrams, images or music examples.

Numbers

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