# AdLib™
### Personal Computer Music System

# Composition Projects™ #1

# User Guide

# AdLib™

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# Composition
# Projects #1

## Technical  Support

Ad Lib Inc. is firmly committed to providing the highest level of customer service and product support. If you experience any difficulties when using our product, or if it fails to operate as described, we suggest you first consult the User Guide, and then, if you are still in need of assistance, contact your dealer or call our Technical Support Department:
Tel.: (418) 529-6252.

# Table of Contents

# Introduction

This manual is a step-by-step guide to composing music in various popular styles. It consists of a series of very simple and motivating composition projects. It is, in a sense, a musical cookbook which provides you with basic examples of Jazz, Blues, Classical, Bossa Nova, and many others. With this series you will discover scores of musical ideas and will soon realize how easy it really is to compose your own music.

This method is an innovative approach to musical composition: you begin with simple examples, with which you will be shown how to build entire compositions using variation and building-block techniques. Little by little, observation and experience will let you tackle more complex and personal compositions.

These projects are not the be-all and end-all for composing in a given style; they are but examples that enable you to develop your creativity while learning a multitude of useful and interesting musical concepts.

The first section shows you, step by step, how to compose your first piece. Once you have followed these instructions, you will have developed a method which you can then apply to numerous musical styles, particularly those of the second section.

In the second section you will see the characteristics of several types of music. For each type you will find an illustration representing a segment of music written with Visual Composer, a description of the main characteristics of the accompaniment and of the melody, and a list of suggestions and specific guidelines for when composing in this style. A music file dealing with each project is provided on the Visual Composer diskette.

The instructions presented in this manual will help you to write interesting compositions, even if you have never studied music. But over and above any guideline presented here, you should always follow your ear and musical taste. Therefore, listen frequently to what you have written, and never hesitate to trust your own judgement.

We assume that before reading this booklet you have become familiar with the various commands and features of Visual Composer. You may start the projects as soon as you have learnt how to enter notes, and then refer back to the Visual Composer User Guide to study the rest of the features when required. However, this course of action requires the utmost attention to detail, in order to cope with certain intricacies which might not be fully explained in this manual.

If you enjoy the experience, send us the registration card included with the Ad Lib Personal Computer Music System to obtain up-to-date information concerning our expanding series of Composition Projects.

# Composing
# Your First Piece:
# A Ballad

With this method, you will be composing music by building from segments of music of various styles supplied on the Visual Composer diskette. By observing their characteristics and by carefully following the suggested guidelines, you will be able to create variations of these segments, and, in doing so, compose entire pieces in several different musical styles.

In the first composition project, you will be working on a ballad, a style that lends itself well to a first experience in musical composition.

Before starting, load the Visual Composer program. Then open the file entitled "Ballad", and make a copy of it under a different name (ex. Ballad1). This way, you will keep the original file intact.


## Making a copy of the original

1.   Open the "Ballad" file using the command "Open" in the File menu.

2.   Choose the command "Save as..." in the File menu.
     A dialogue box appears, inside which you see the word "Ballad".

3.   Type in the name of your choice: it will replace the previous name.

4.   Press the ⏎ key to save the file under this new name.
     You will still be able to find the original file under the name "Ballad".

The following illustration is a graphic representation of the file "Ballad".
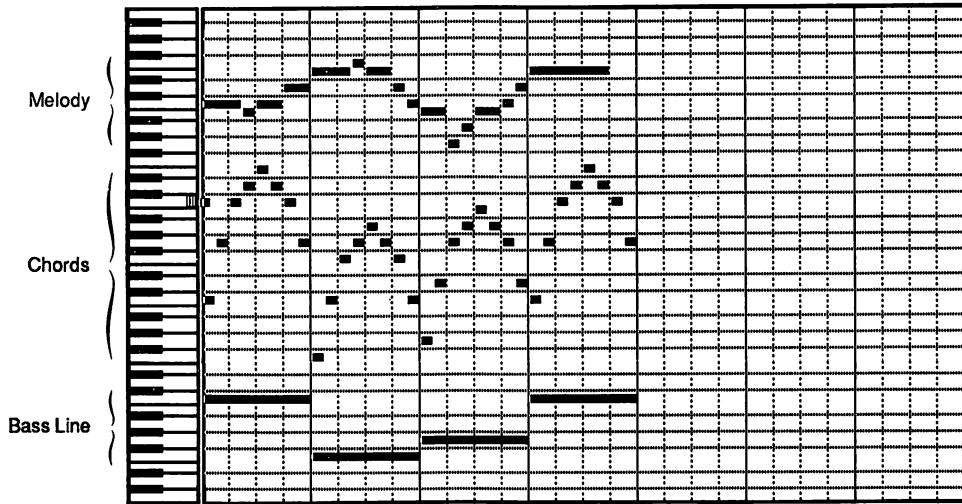


## Characteristics of the segment

- Each bar is divided into 4 beats.

- Each beat is divided into 2 ticks (fractions of a beat).

## The accompaniment

- In each measure, the piano plays an arpeggio going up and down.  The piano sound chosen (Piano2) gives a full, resonant sound.

- In each measure, the bass plays a single note which corresponds to the first note of the arpeggio, but an octave lower.

NOTE: You can activate each voice separately in order to highlight the notes they contain.

## The melody

- The notes of the melody are written on the white keys of the piano keyboard.

- Most of the notes are neighbors (close together); only in the third measure are consecutive notes far apart.

- The most common rhythmic motives are:

  Long + long:              2 + 2     (in ticks)
  Long + short + short:  2 + 1 + 1
  Long + short:           3 + 1

- No notes cross the bar-lines.

- The last note of the segment is longer than the others.

NOTE: Seperately, these elements are not exclusive to a ballad. It is their combination in the same piece which renders it characteristic of a ballad.


## Guidelines

Pieces of music are generally made up of a succession of phrases. Though different, these phrases have certain features in common which lend unity to the piece.

A musical phrase is often made up of two complementary parts: the first of which can be compared to a "question"; the second, to a "reply". These two parts must, themselves, display certain differences and certain similarities.

We are now going to repeat and then modify this segment so as to create the "question-reply" effect. By using this method of building phrases based on the initial segment, you will be able to compose an entire piece.

Observe carefully the technique used, for it is the same in each of the composition projects.

## The first phrase

To complete the first phrase, you will make a copy of the
segment presented in the illustration, add the copy to the initial
segment, and then modify this copy which will become the
"reply".

## Copying the initial segment

1. Press the ⬚Alt + ⬚= keys to activate all the voices.

2. Press the ⬚F2 key to choose the selector.

3. Making sure that the selector is at the beginning of the
   piece, hold down the ⬚⇧ key and press the ⬚+ key on
   the numeric keypad 4 times, in order to select the first 4
   measures.

4. Activate the command Copy of the Edit menu.

5. Press the space bar to disengage the selection.
   The cursor moves automatically to the end of the selection.

6. Activate the command Paste of the Edit menu.
   The first 4 measures of the piece will be repeated.

The piece now has 8 measures, 7 of which are visible on the screen. To see the eighth measure, scroll the piece by pressing the ⊕ key of the numeric keypad. Notice the numbers appearing in the lower left-hand corner of the screen: they indicate the measure and the beat seen at the left edge of the screen; they will be extremely useful to guide you when you are scrolling a piece.

Listen to the result using the command Play of the Playback menu: you will hear the initial segment twice in a row.

## Modifying the second segment

In order to create the "question-reply" effect, the second segment must finish differently than the first, and must end with the impression of greater stability. You will, therefore, change the last note of the second segment. In this case it is the C that produces this effect, considering the given accompaniment.

1.  Press the ⎇Alt + ①1 keys to activate Voice 1 (the melody).

2.  Press the F1 key to activate the pen.

3.  Place the pen on the last note of the second segment and replace this note with a C. (To write, hold down the ⇧ key for as long as you wish the note to last and move the pen.)
    The name of the note situated under the pen is always indicated at the upper right-hand corner of the grid.

4. Using your imagination and respecting the characteristics of the melody (as described above), change one or several of the notes of the second segment.

The first phrase is now complete. It consists of two segments: a question and a reply. Listen to this phrase and notice how well the two parts complement each other.

Now write the second phrase.

## The second phrase

As the first segment served as a starting point for constructing the first phrase, it will also serve as a starting point for constructing the other phrases.

1. Activate "All" the voices, and then select the first segment once again. Copy it and paste it onto the end of the first phrase. It will constitute the "question" of the second phrase.
   Don't forget that to copy and paste a given segment, you must first of all activate all of the voices, or else your operation will only affect the active voice.

2. Modify this new segment by changing the pitch of certain notes, by lengthening some, and by shortening others. Beginning with a different note, for instance, would be a good way to start creating a contrasting phrase. Avoid using a C at the end of the question, so it can be used at the very end of the phrase. Use instead an E or a G.

Make several attempts, and listen to each one. During these attempts, keep in mind the general characteristics of the piece. However, if you try something and you like what you hear, keep it.

3.  Now repeat this new segment, in order to prepare the "reply" of the second phrase.

4.  Replace the last note with a C to create the impression of stability needed at the end of a phrase. You may, once again, change other notes to give it some variety.

NOTE: When making these modifications, remember that the melody must have more notes close to each other than far apart. Too many notes far apart (leaps) can create a less melodious piece.

You have just written two phrases. Call the first phrase "A" and the second, "B". (Musicians commonly refer to phrases in this manner.) When you listen to them, you will notice that they have much in common, though, normally speaking, "B" should be a distinct variation of "A". Before proceeding further, don't hesitate to make any other changes you think appropriate.

## Giving musical form to your piece

Phrases can be combined in many ways. To a large degree, the composition of a piece of music consists of determining this combination. We call this disposition "the form". Thus, phrases "A" and "B" may be repeated and alternated. To give an even larger variety of combinations, we can add another phrase, "C", which would be a second variation of phrase "A". Here are some of the more common forms of phrase progression:

- A-B-A
- A-B-A-C-A
- A-B-C-B-A
- A-B-A-C-A-B-A

Choose one of these forms and make the necessary copies and variations.

## Ending the piece

Most pieces finish on a strong beat which generally falls on the first beat of a measure. An extra measure, containing a note or a chord, should therefore be added to the end of the final section. To do this, repeat (Copy and Paste) the accompaniment found in the last measure of the final section, and erase everything except the notes seen in the following illustration. Then listen to the results.
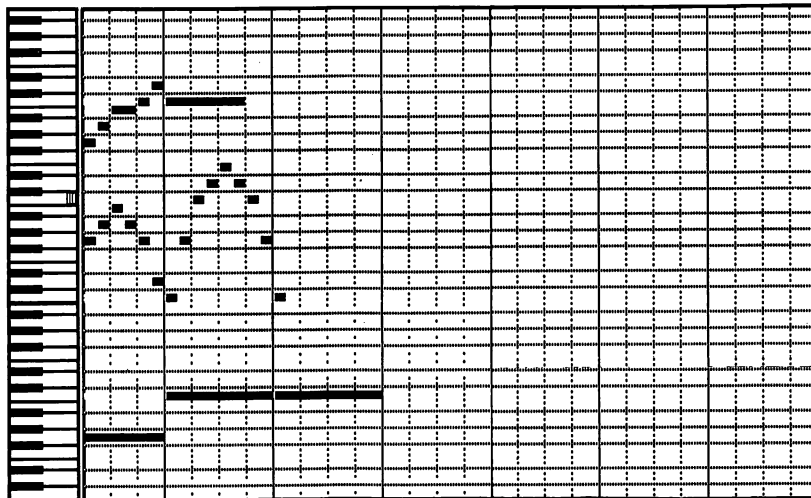
Ending

## A few suggestions

Here are a few suggestions and additional guidelines that will help improve and enrich your composition. Try them as you wish, and listen to the results.

- Phrases should ideally begin with one of the main notes of the accompaniment, either a C, an E, or a G.

- End the "questions" on an E or a G.

- End the "replies" on a C.

- Place 2 measures of accompaniment alone at the beginning of the piece, as an introduction, or at the end of the piece, as a conclusion, just before the final chord.

- Write a transitional passage by placing one or two measures of simple accompaniment between two phrases.

- Once your composition is organized, transpose all the voices of one of the middle phrases 5 or 7 semitones up.

- For phrases B and C, freely modify the order of the measures in the accompaniment, then modify the melody accordingly. For example, arrange the measures in the following order: 2-1-3-4. Begin the melody with one of the main notes of the accompaniment (either F, A or C).

- Change instruments when you change phrases. Choose instruments that have a soft tone: organ (organ1), flute, clarinet, piano, etc.

- For one of the middle phrases (the phrase C for example), compose your own melody, keeping in mind the characteristics mentioned previously.

- Experiment with the nuances (dynamics). For example, change the volume between the question and the reply or between two phrases: loud/soft or soft/loud.

- In general, the melody sounds best when written just above the accompaniment. It doesn't sound as good when written too close or too far away.

# Composing
# in Different Styles

Now that you are familiar with the procedure for elaborating musical compositions with Visual Composer, it is time to apply this method to different musical styles.

For each of the following compositions you will be given an opening segment, a description of the principal characteristics along with guidelines pertaining to this style. A list of suggestions will then provide you with various ways of enhancing your compositions.

These projects are all easy to carry out. They are classed progressively, but you may, of course, tackle them in any order you like.

Finally, for each of the following styles, start with the given segment and use the same method seen earlier to create variations. The method used in this booklet may vary slightly from project to project. In these cases, we have added pertinent guidelines.

# Western

The file containing the initial segment for this project is entitled "Western".

## The initial segment
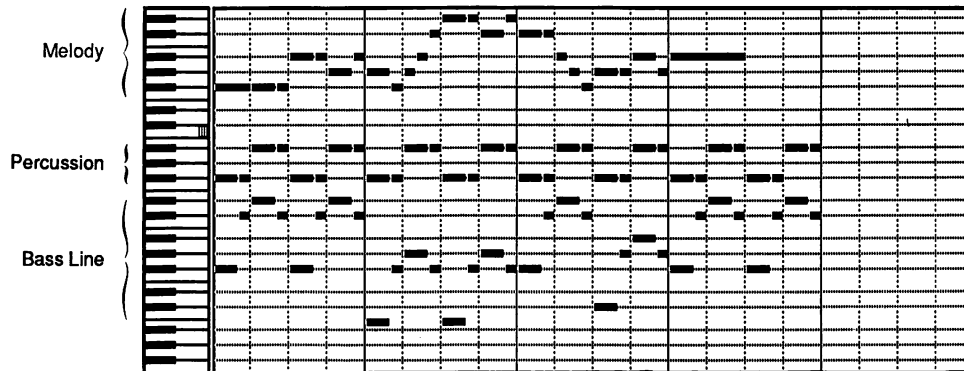


## Characteristics of the segment

- Each measure is divided into 4 beats.
- Each beat is divided into 3 ticks.

## The accompaniment

- The accompaniment consists of two parts: a tom-tom alternating on two beats (imitating the sound of horseshoes), and a bass playing arpeggios with a "long-short" rhythm creating a characteristic balancing effect.

## The melody

- The notes in the melody are written on the black keys.

- The notes in the melody are mainly close together.

- The beats are generally subdivided in the following way:

   1 + 1 +1        (in ticks)
   2 + 1
   3

- Notes never cross the bar lines.

- Certain notes are played two or three times in a row.

## Specific guidelines

- End the questions on an A♯ or a C♯

- End the replies on a F♯.

- Only leave rests at the end of phrases.

## A few suggestions

- Add two measures of accompaniment by itself to the beginning of the piece. (These two measures can also be used as a transition and as a conclusion.)

- Using the command Volume from the Display menu, create a diminuendo in the last two measures of the piece.

- Change the instrument from one phrase to another. Choose instruments characteristic to this style: violin, banjo, guitar, etc.

- White keys can be used occasionally. In the second measure, you may use a B. In the second half of the third measure, you may use an F (due to the accompaniment).

- In one or two of the middle phrases, transpose all the voices 5 or 7 semitones down. It is also possible to transpose them a few semitones up. If this is the case, make sure that the number of semitones chosen brings the first note of the accompaniment onto a black key.

## Ending the piece

- Repeat the last measure of the piece, and erase everything except the notes seen in the following illustration:
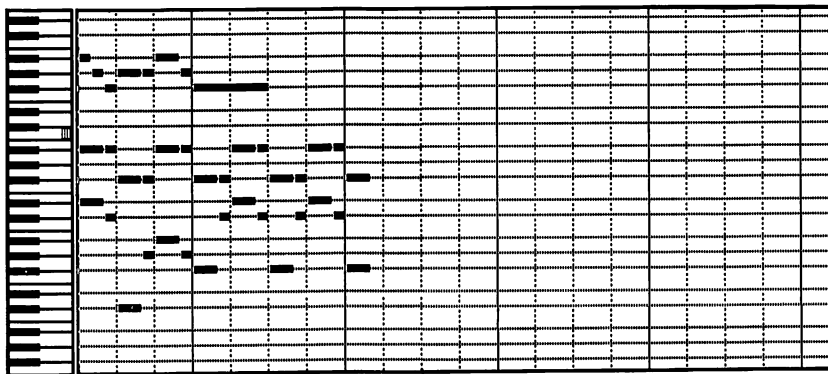
# Swing Jazz

The file containing the initial segment for this project is entitled "Jazz".

## The initial segment

Melody

Bass Line

Percussion
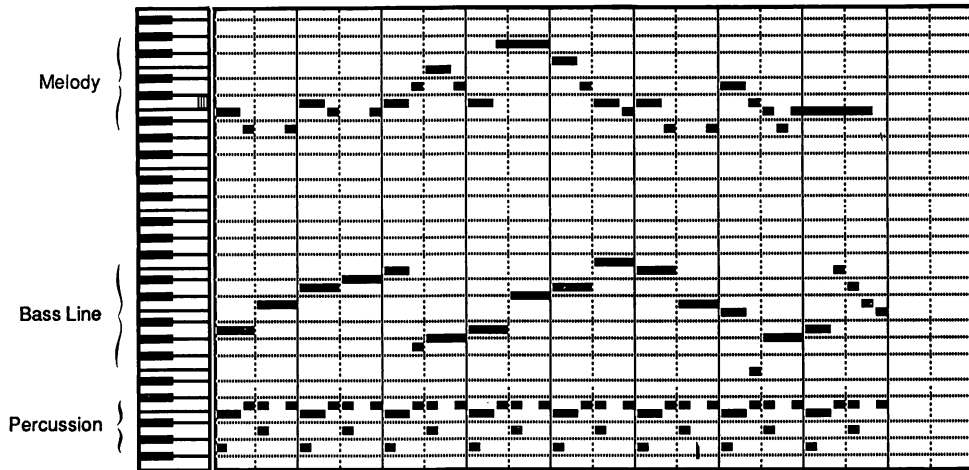
## Characteristics of the segment

- Each bar is divided into 2 beats.

- Each beat is divided into 3 ticks: generally a long note (2 ticks) and a short note (1 tick).  This division creates a "swing" effect.

## The accompaniment

- The notes of the bass are almost always of an equal value, and, with the exception of a few notes, follow each other as if they were a melody.  This is what is called a "Walking Bass".

- The drums play a rhythmic pattern that is repeated from measure to measure.  This rhythm is characteristic of Swing Jazz.  It is played by alternating the short "closed" sound of a hi-hat and the "open" sound of a cymbal.

## The melody

- The notes of the melody are written on the white keys.

- The notes in the melody are mainly close together.

- Certain notes are played twice in a row.

- The beats are generally subdivided in the following way:

  Very often:      2 + 1          (in ticks)
                   3

  Occasionally:    1 + 1 + 1

- Many notes cross the beat lines and the bar lines.  (This characteristic is typical of jazz.)

## Specific guidelines

- End the "replies" on an A.

- Every now and then, leave a rest at the beginning of a beat (as in the first measure) or lengthen the short note placed at the end of a beat so that it crosses the next vertical line (as in the fourth measure).  This will create an effect referred to as "syncopation".

NOTE:  There is a syncopation effect when a note starts on an offbeat, and then is either continued through the following beat or followed by a rest.

## A few suggestions

- Change instruments often: from one phrase to another, from one segment to another, etc. Use mostly jazz instruments: guitar, trumpet, vibraphone, saxophone, marimba (marimba2), piano, etc.

- Create some transitional passages by writing solos for either the walking bass, the melody, or the percussion (snare drum, bass drum, tom-tom, or all three).

- Occasionnally, you can write on the black keys, but these notes must be short and immediately followed by one of the two neighbouring white keys.

- Try and make phrases B and C a little more lively and spontaneous than phrase A. This will give a feeling of improvization. One way of doing this would be to subdivide a few of the beats into either 3 parts (1+1+1) or 2 parts (1+2).

- Once the composition is finished, transpose all the voices in one or two of the middle phrases up or down a few semitones. Don't forget to activate "All" voices!

## Ending the piece

- Repeat the last measure of the piece, and erase everything except the notes seen in the following illustration:
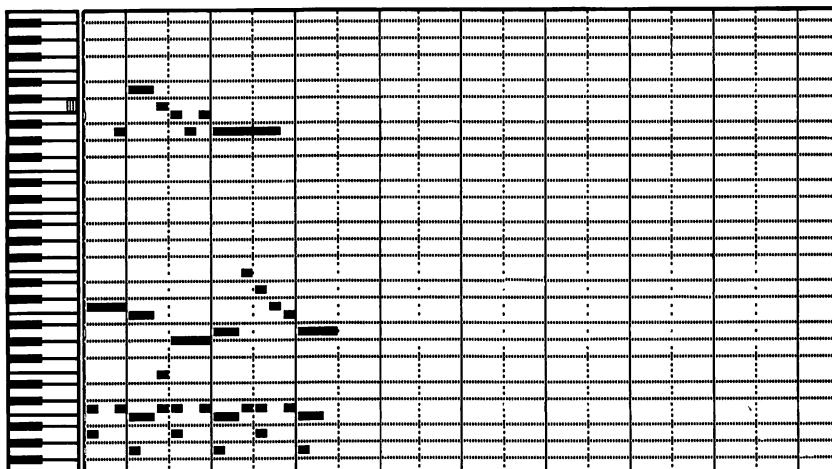
# Classical

The file containing the initial segment for this project is entitled "Classic".

## The initial segment
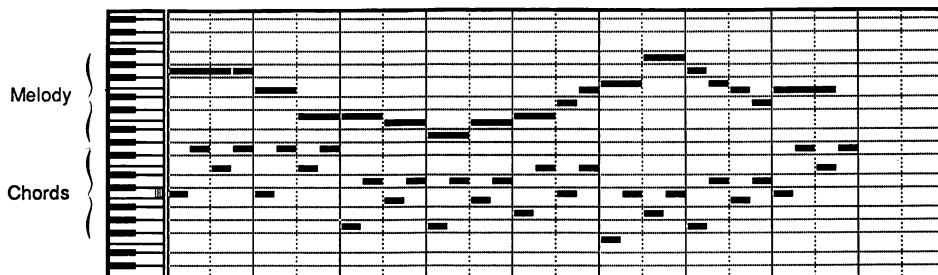


## Characteristics of the segment

- Each measure is divided into 2 beats.

- Each beat is divided into 4 ticks (fractions of beats).

## The accompaniment

- Each measure consists of a chord of 3 notes (triad) which is played as an arpeggio. The notes, which are all 2 ticks long, are played in the following order: 1-3-2-3. This model of accompaniment, characteristic of classical music, is called an "Alberti bass".

## The melody

- The notes of the melody are written on the white keys.

- No notes cross the bar lines.

- There are many more notes close to each other than far apart.

- The beats are generally subdivided in the following way:

    6 + 2                    (in ticks)
    4 + 4
    4 + 2 + 2
    2 + 2 + 2 + 2

- Certain notes are played twice in a row.

## Specific guidelines

- End the questions on either an E or a G.

- End the replies on a C.

- Only leave rests at the end of a phrase.

- You may write notes that are far apart, if these notes are also found in the corresponding accompaniment. This procedure should however be avoided when passing between two chords, as it will not sound very good.

- The notes at the beginning of a phrase and the notes longer than 1 beat (4 ticks) must be the same as the notes of the chord found below them.

NOTE: You will probably encounter a few difficulties in trying to respect these last two guidelines without breaking the rules mentioned in other guidelines. These last two points are, however, an essential part of classical music.

## A few suggestions

- Try and use 1 tick notes in phrases B and C (these notes must be close together.) When doing this use the following beat divisions:

  3 + 1            (in ticks)
  2 + 1 + 1
  1 + 1 + 1 + 1
  1 + 1 + 2

- Add two measures of accompaniment by itself to the beginning of the piece. To do this, copy the notes of the first two measures without the melody.

- Put in a harmonic transition between two phrases by writing two measures of accompaniment by itself. The chord used in these two measures must be identical to that of either the preceding or following measure.

- When constructing phrases B and C, modify the order of the chords slightly to obtain a different accompaniment and adjust the melody accordingly. You may, for example, arrange the measures in the following order: 5-5-3-4-5-6-7-8 and start the melody with one of the main notes of the accompaniment, either an A, a C or an E.

- Once the basic compostion is completed, transpose phrase B or C 5 or 7 semitones down.

- Make melodic transitions between phrases by adding one or two measures of melody by itself, written with short beat values (1 or 2 ticks).

- Use "classical" instruments: harpsichord, flute, clarinet, bassoon, etc.

## Ending the piece

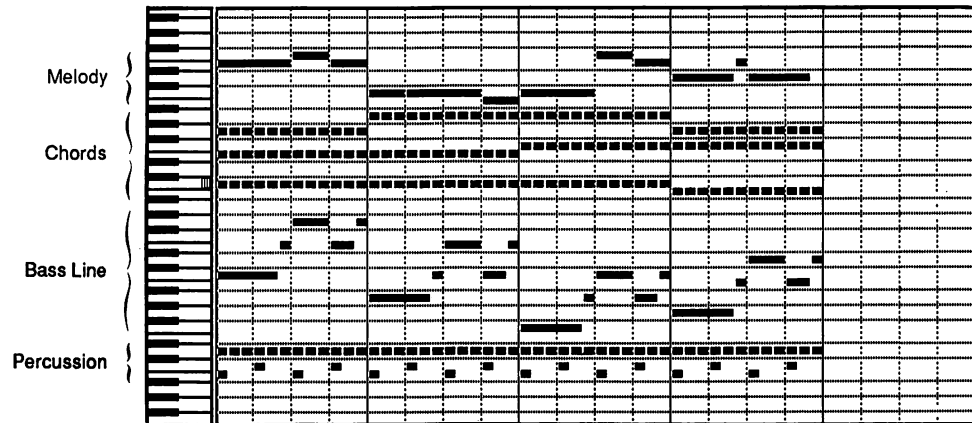- Repeat the last measure of the piece, and erase everything except the note seen in the following illustration:
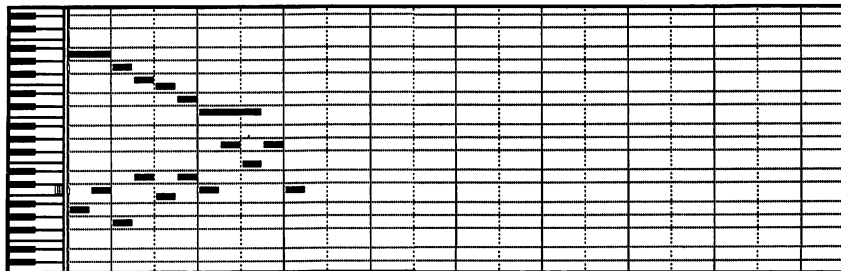
# Slow Dance

The file containing the initial segment for this project is entitled "Slow".

## The initial segment



## Characteristics of the segment

- Each measure is divided into 4 beats.
- Each beat is divided into 3 ticks.
- The tempo is quite slow (approx. 60 beats per minute).

## The accompaniment

- The piano repeats a three-note chord on each tick.

- The bass line consists of an arpeggio in each measure. This arpeggio contains a rhythmic motive that is constantly repeated:  5 + 1 + 3 + 2 + 1  (in ticks).

- The hi-hat, like the piano, is played on each tick.  This stresses the pulsating rhythm characteristic of this style. The percussion alternates between the snare and bass drum on each beat.

## The melody

- The notes in the melody are written on the white keys.

- The melody is simple and is composed mainly of notes close together.

- One of the notes is played twice in a row.

- Measures are subdivided in the following way:

  Very often:          6 + 3 + 3     (in ticks)

  Occasionally:        3 + 6 + 3
                       5 + 1 + 6

## Specific guidelines

- Construct replies by modifying the order (Cut or Copy, and Paste) of the copied measures. (Make sure that you select "All" voices before carrying out this operation.) Arrange these measures in the following order: 1-3-4-1 (the second measure is simply erased and the first measure used twice). Adjust the melody accordingly, keeping in mind the characteristics mentioned above.

- End the questions on a G, B, D, or F.

- End the replies on a C.

- You may introduce leaps between notes in the melody on the condition that these notes are also found in the corresponding accompaniment.

## A few suggestions

- Occasionally place the following rhythmic motive in the melody: 1 + 1 + 1 (for 1 beat); or 3 + 3 + 3 + 3 (for 4 beats).

- Feel free to rearrange the order of the measures in phrase B, and then modify the melody accordingly. Make sure that the first and last notes of the question and reply are also found in the corresponding accompaniment.

- The most appropriate phrase structure for this style of music is a verse followed by a refrain: A-B-A-B-A or A-B-A-C-A-B-A.

- Finish the piece by gradually slowing down the tempo in the last measure.

- Don't change instruments too often. Suggested instruments: trumpet (Trumpet4), saxophone, piano, guitar, etc.

- In phrase A, double the melody with another voice by copying it and placing it two white keys higher. (We suggest turning down the volume slightly in the upper voice.)

## Ending the piece

- Repeat the last measure of the piece, and erase everything except the first note of each accompaniment voice. Then, prolong the notes of the piano and the bass to the end of the second beat, as seen in the following illustration:
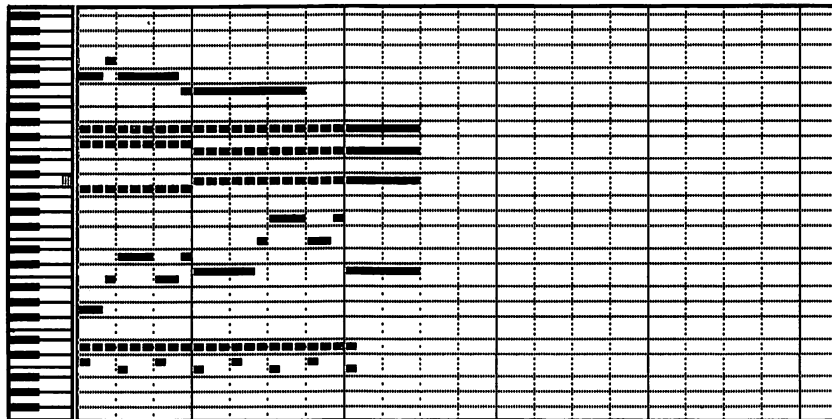
# Boogie-Woogie

The file containing the initial segment for this project is entitled "Boogie".

## The initial segment
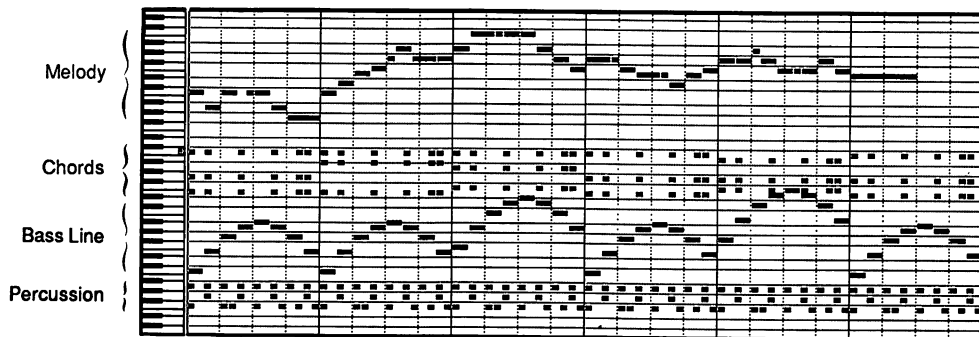


## Characteristics of the segment

- Each measure is divided into 4 beats.

- Each beat is divided into 4 ticks.

- The initial segment contains 6 measures.

## The accompaniment

- The bass line consists of an arpeggio (in which the notes are 2 ticks long) going up and down. This is characteristic of a boogie-woogie bass.

- The percussion plays an identical pattern in each measure: a hi-hat on every two ticks; a snare drum on the offbeat; and a lively syncopated bass drum.

## The melody

- The notes are written on the white keys.

- The most common rhythmic motives are:

  Often:              2 + 2          (in ticks)
                      1 + 2 + 1
                      1 + 1 + 2

  Occasionally:       3 + 1
                      4

- Sometimes, the last note of one of these rhythmic motives is extended and attached onto the first note of the following motive. This gives a syncopated effect which is very characteristic of a boogie-woogie.

- Many notes cross the bar lines.

- The notes are mainly close together.

- Certain notes are played two or three times in a row.

## Specific guidelines

- End the questions on an E, G or A.

- End the replies on a C.

- Keep the notes that are longer than 8 ticks for the end of phrases.

- Avoid putting in several successive leaps. Only introduce leaps between notes that are also found in the accompaniment of the same measure.

## A few suggestions

- Add transitions, an introduction and a conclusion with the accompaniment alone.

- Give a different feeling to phrase B by adding several short notes and by transposing it up an octave. This will give the impression of improvization.

- Change the instrument. Use instruments that belong to this style, such as guitar, piano or vibraphone.

- Divide the 2 tick notes in half by repeating the same note twice (1 tick each). This always gives lots of impact to a simple melody.

- Write transitions a few measures long for percussion by itself (snare drum or tom-tom – or both).

## Ending the piece

- Repeat the last measure of the piece, and erase everything except the notes seen in the following illustration:
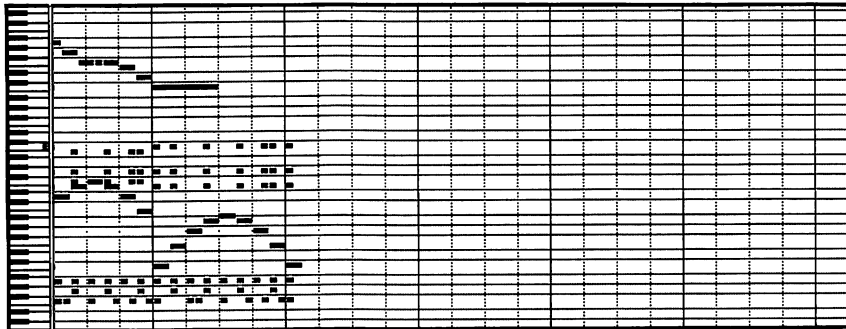
# Blues

The file containing the initial segment for this project is entitled "Blues".

## The initial segment
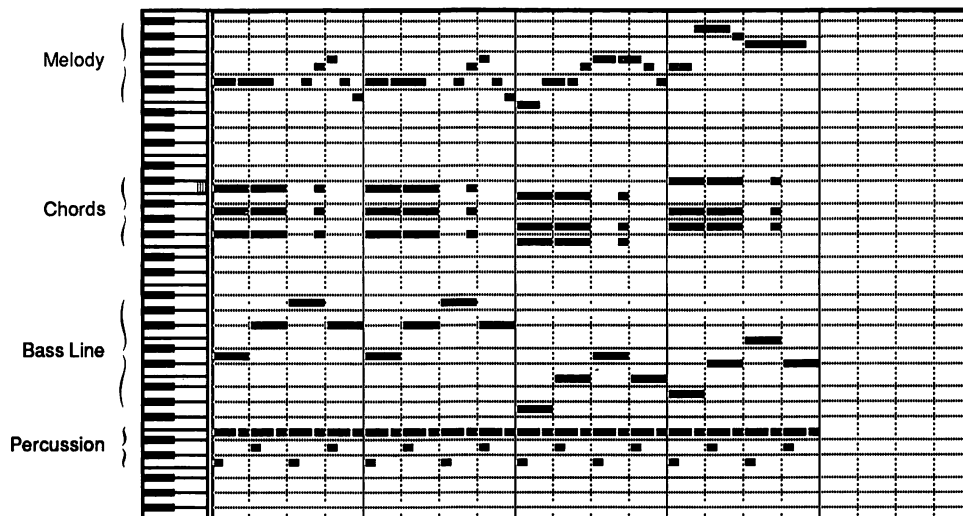


## Characteristics of the segment

- Each measure is divided into 4 beats.

- Each beat is divided into 3 ticks.

## The accompaniment

- The notes in the bass are of equal length and are played as an arpeggio.

- Chords are repeated according to a syncopated rhythmic pattern.

- The percussion is composed of two parts: a "long-short" rhythm with the cymbal on each beat, combined with the bass drum and the snare drum alternating from beat to beat.

## The melody

- The notes in the melody are almost always written on the white notes with the exception of the second to last note, which is short and used as a passing tone between two neighboring white notes.

- There are more notes close to each other than far apart.

- Certain notes are played two or three times in a row.

- The beats are generally subdivided in the following way:

  Often:               2 + 1                    (in ticks)
                       1 + 1 + 1
                       3

  Occasionally:        2 + 4
                       2 + 2 + 1 + 1
                       2 + 3 + 1

- Many notes cross the beat lines (this creates a syncopated effect).

- The last note of the segment is longer than the others.

## Specific guidelines

- Constuct replies by modifying the order (Cut and Paste) of the copied measures. (Make sure that you select "All" voices before carrying out this operation.) Arrange these measures in the following order: 1-4-3-2. Adjust the melody accordingly, keeping in mind the characteristics mentioned above.

- End the "questions" on one of the following notes: A, E, C♯, G, C.

- End the "replies" on one of the following notes: D, A, F and F♯.

- Feel free to use the note F♯ in the first two measures and the note C♯ in the fourth measure, on the condition that these notes are already used in the accompaniment.

## A few suggestions

- Occasionally use the black keys. Keep these notes short and close to the notes that follow.

- Remove the chords (voices 2, 3 and 4) from one of the middle phrases to create a contrast.

- Create an introduction of one or two measures of accompaniment by itself.

- Introduce transitions of accompaniment alone between phrases.

- Change the instrument from one phrase to another. Use blues instruments: trumpet (Trumpet4), electric guitar (Elguit1), saxophone, piano, etc.

- Experiment with the dynamics. Creating big contrasts between certain phrases is a characteristic trait of this kind of music. Example: very soft / loud.

- Once you have completed the desired phrase progression, transpose one of the middle phrases 5 or 7 semitones higher (all voices). In other words, make sure that the first note of the bass is either a G or an A.

## Ending the piece

- Repeat the last measure of the piece, and erase everything except the notes seen in the following illustration:
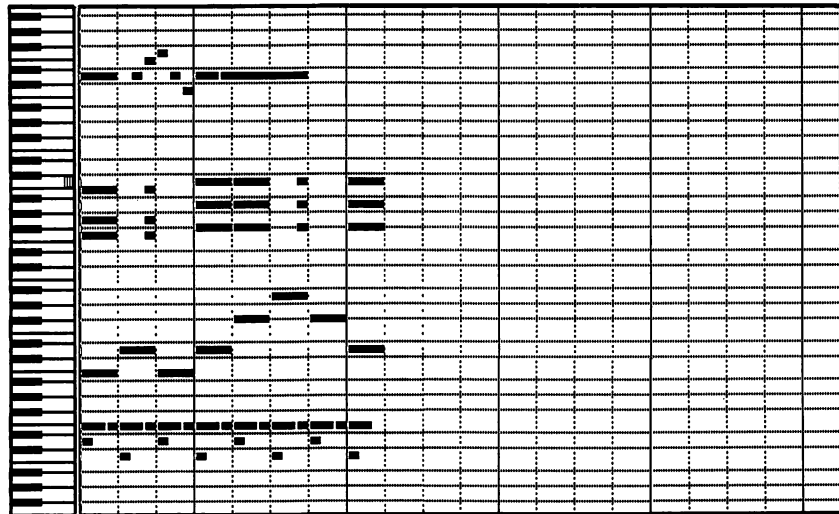
# Bossa Nova

The file containing the initial segment for this project is entitled "Bossa".

## The initial segment
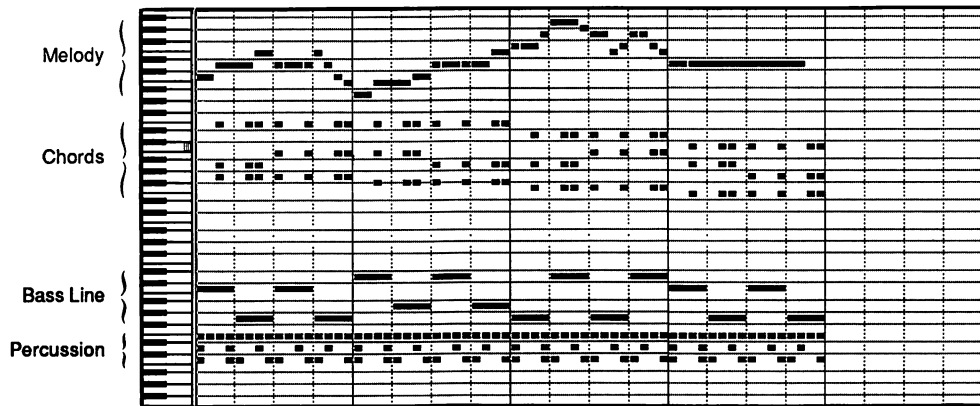


## Characteristics of the segment

- Each measure is divided into 4 beats.
- Each beat is divided into 4 ticks.

## The accompaniment

- The bass is simple and regular: 2 alternating notes on each beat, creating a balancing effect.

- The piano plays 3 note chords (triads) in irregular syncopation which is identical in each measure.

- The percussion consists of the following elements: short regular notes on the hi-hat and notes played on the first and fourth ticks of a beat by the bass drum. The snare drum is syncopated and identical in each measure. The rhythmic pattern of the snare drum is one of the most typical traits of Bossa Nova.

## The melody

- The notes in the melody are written on the white keys, with the exception of one note (in the third measure) which is used in passing between two neighboring white keys.

- Certain notes cross the second beat line.

- The notes in the melody are mainly close together.

- Certain notes are played two or three times in a row.

- Consecutive repetition of a given note occurs from one measure to another (the D in measures 1 and 2).

- The most common rhythmic motives are:

  1 + 2 + 1       (in ticks)
  2 + 1 + 1
  2 + 2
  3 + 1
  1 + 1 + 1 + 1

  2 + 4 + 2

## Specific guidelines

- End the questions on either a G, A, B, D or E.

- End the replies on a C.

- Do not use an F in the second measure of the segment. (Due to the accompaniment, an F♯ would be more appropriate.)

- Keep the notes longer than one beat for the end of phrases.

- You may introduce rests to separate phrases.

- Avoid introducing more than one wide leap at a time. Feel free, however, to use successive narrow leaps.

- Give your piece the most common form for this style of music : verse/refrain ( A-B-A-B-A etc.).

- Construct phrase B in such a way that it is distinct from phrase A:  make it look more improvized by adding a few short notes.

## A few suggestions

- Rearrange the accompaniment in phrase B by placing the measures in the following order: 1-1-3-4 (the second measure is simply erased and the first measure used twice). Adjust the melody accordingly.

- Occasionally use the black keys; make sure that these notes are short (1 or 2 ticks) and are played on a neighboring tone of the preceding and following notes.

- Change the instument between phrases. Choose instruments used in this style: piano, vibraphone, marimba, guitar, saxophone, flute, etc.

- Create transitions, an introduction, and a conclusion with just accompaniment. (You may also make an introduction with percussion by itself.)

- Gradually fade the music away (diminuendo) in the final measure.

- Transpose phrase B (all voices) a few semitones higher.

## Ending the piece

- Repeat the last measure of the piece, and erase everything except the first note of each accompaniment voice. If the first note of a voice does not start on the first tick, move it so that it does, as seen in the following illustration:
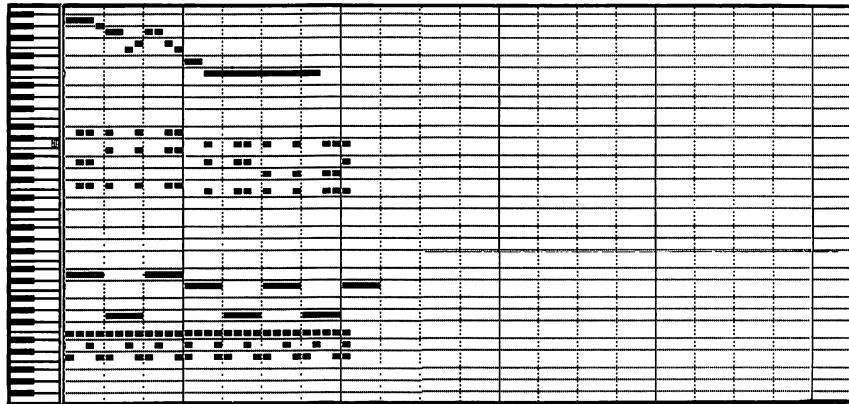
# Ragtime

The file containing the initial segment for this project is entitled "Ragtime".

## The initial segment
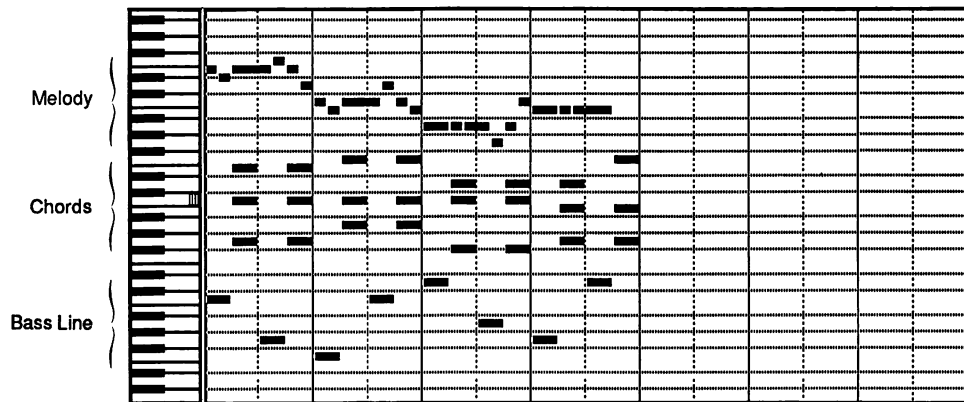


## Characteristics of the segment

- Each measure is divided into 2 beats.

- Each beat is divided into 4 ticks.

- The initial fragment contains 4 measures.

- The basic tempo is moderate (60 beats per minute).

## The accompaniment

- The bass alternates on every 2 ticks with a 3 note chord.

- As in most ragtimes, the piano is the solo instrument.

## The melody

- The notes in the melody are written on the white keys.

- The most common rhythmic motives are:

  2 + 1 + 1          (in ticks)
  1 + 1 + 2
  1 + 1 + 1 + 1
  1 + 2 + 1

- The notes in the melody are mainly close together.

- Certain notes are played a few times in a row.

## Specific guidelines

- End the questions on a G, D, B, or F

- End the replies on a C.

- Construct replies by modifying the order of the copied measures. (Make sure that you select "All" voices before carrying out this operation.) Arrange these measures in

the following order: 1-2-4-1 (the third measure is simply erased, and the first measure used twice). Adjust the melody accordingly, keeping in mind the characteristics mentioned above.

- Because of the accompaniment, do not use an F in the third measure. Use instead an F♯.

- Reserve the notes longer than 4 ticks for the ends of phrases.

- Use syncopation frequently by connecting the last note of a beat (mainly the first beat) with the first note of the next beat.

- Leave short rests between phrases.

- Occasionally introduce leaps between notes, making sure that these notes are also found in the corresponding accompaniment.

- Often repeat the same note.

- The characteristic form of this style is A-B-A-C or A-B-A-C-D. It should be noted that each phrase can be repeated, if so desired.

## A few suggestions

- For transitions between phrases, keep only the first bass note in the accompaniment, and then fill up the rest of measure with the bass by itself (2 tick notes).

- To create a pause at the end of a phrase, remove the second bass note, then move the second chord onto the first tick of the second beat.

- Link the question to the reply. To do this, add a C, a D and a D♯ onto the last 3 ticks of the fourth measure.

- Even though the piano is the most characteristic instrument of this style, you may change it for other instruments: the clarinet, for example.

- For phrase B, rearrange the order of the measures before writing the melody. Make sure that the first and last notes of the question and reply are the same as the notes found in the corresponding accompaniment.

- For phrases C and D, transpose all the voices a few semitones up (1 to 5).

- When repeating a phrase, transpose the melody an octave up.

- Add a four measure transition between two phrases as seen in the illustration below.

  1. Copy the measures of the initial segment in the following order: 1-3-4-1.

  2. Remove the bass notes.

  3. Repeat the chord on every two ticks.

  4. Rewrite a new melody starting on a C, E or G, and ending on a C.
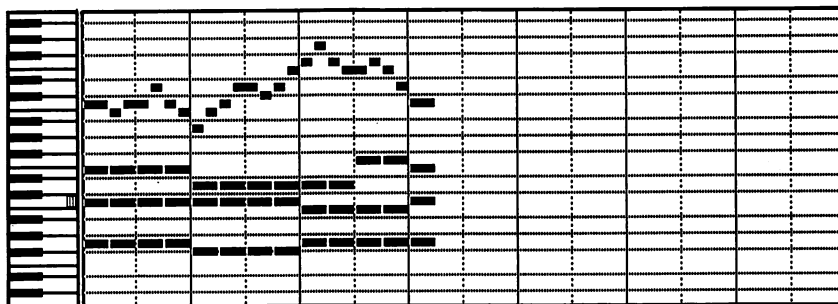
- To create a bit of variation, occasionally use the following rhythmic motives:

  2 + 2    (in ticks)
  3 + 1
  1 + 3

# Ending the piece

- For the ending of this piece, do not repeat the last measure. In the final measure of the last reply, move the two chords of the accompaniment 2 ticks to the left. Do the same for the second note of the bass, and then add a C onto the first 2 ticks of the second beat for this voice (as seen in the following illustration).
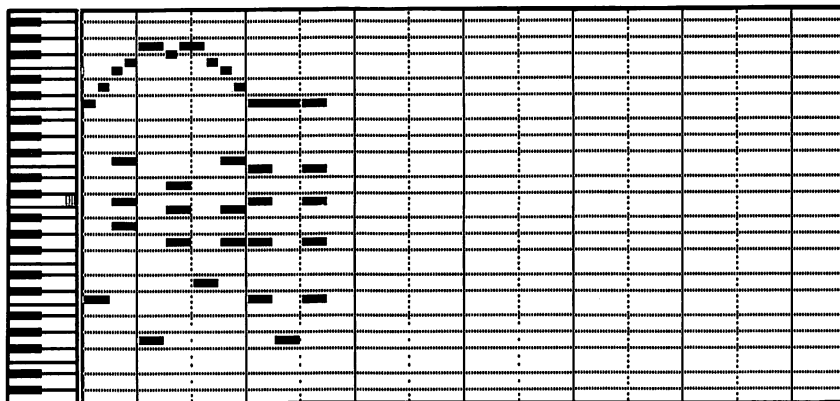
# Glossary
# of Musical Terms

# Glossary of Musical Terms

Note that the words appearing in bold type in the definitions are, themselves, separate entries in this glossary.

| | |
|---|---|
| **Accent** | The emphasis, by means of stress, of one **tone** over others. |
| **Accidentals** | Generic term for **sharps, flats** and **naturals**. |
| **Accompaniment** | **Parts** that support a **melody**. It is generally made up of one or more of the following elements: **bass, chords, arpeggios** and percussion. |
| **Arpeggio** | **Notes** of a **chord** played successively rather than simultaneously. |
| **Bar-line** | Vertical line used to separate **measures**. |
| **Bar** | Same as **measure**. |
| **Bass** | The lowest **note** of a **chord**. Applies also to the lowest **part** of the **accompaniment**. |
| **Beat** | Time unit corresponding to the basic **pulse** within musical **rhythm**. When marching to music, for instance, we step in time with the beats. |
| **Chord** | Group of three or more **notes** that complement each other; usually played simultaneously. |
| **Compose** | To work at, build up, or create a **piece** of music. |

**Composition**    Activity of composing. Also refers to the end result of this activity.

**Conclusion**    Group of **measures (section)** added to a **piece,** to conclude it. It is not considered to be part of the piece's basic **form.**

**Crescendo**    Gradual increase in **volume.**

**Diminuendo**    Gradual decrease in **volume.**

**Duration**    The relative length of a **note** or a **rest.**

**Dynamics**    Varying and contrasting degrees of intensity or loudness in music.

**Ending**    In the context of Composition Projects, refers to the last **measure** added to a **piece.** This measure is constructed so that the music ends on a **strong beat.**

**Flat**    Musical symbol (♭) placed beside a **note** meaning that this note is lowered by one **semitone.**

**Form**    The organization of **phrases** in a **piece.** It serves to give a certain unity to a **composition.**

**Harmony**    Organization of **chords.** It is one of the three essential components of Occidental music, the other two being **rhythm** and **melody.**

**Improvization**    Playing or writing music spontaneously and freely.

| | |
|---|---|
| **Interval** | The distance in **pitch** between two **notes**, whether played successively or simultaneously. |
| **Introduction** | Group of **measures** placed at the beginning of a **piece** to prepare the entry of the main **sections**. It is not considered to be part of the piece's basic **form**. |
| **Leap** | A skip in the **melody** line.  There is a leap when a **note** is followed by any other than its immediate neighbor within a given **scale**. |
| **Measure** | Regroupment of **beats** according to the feeling of a stronger beating effect occuring at regular intervals.  In a waltz for instance, beats are grouped in threes because the **rhythm** of this dance gives the feeling of a stronger effect every third beat. When written, **measures** are separated with **bar-lines** placed so that they start on a **strong beat**. |
| **Melody** | A succession of **tones** with a **musical** identity. |
| **Motive (rhythmic)** | Combination of a few different **note** values. Generally, rhythmic motives are one or two **beats** long. |
| **Natural** | Musical symbol (♮) placed beside a **note** cancelling the effect of a **sharp** or a **flat** . |

**Neighboring tone**    The second of three successive **notes** a **step** apart from each other, the third note being the same as the first one.  Ex: C-D-C  where D is the upper neighboring tone, or C-B-C where B is the lower neighboring tone.

**Note**    Name or symbol representing a musical **tone**. There are seven note names (A, B, C, D, E, F, G) each representing a given white key within an **octave** of the **piano keyboard**.

**Nuances**    Generally, a modification or variation in the **dynamics**.

**Octave**    The **interval** between two distanced **tones** that share the same letter name; it contains twelve **semitones**.

**Offbeat**    Refers to the **weak beats** of a **measure**. Also refers to the second half of a **beat**.

**Part**    The music played by a particular instrument in a given **piece**.

**Passing tone**    The second of three successive **notes** a **step** apart from each other and going in the same direction, either up or down.  Ex.:  C-D-E where D is an ascending passing tone, or C-B-A  where B is a descending passing tone.

| | |
|---|---|
| **Pattern (rhythmic)** | Combination of two or more rhythmic **motives**. **Parts** of the **accompaniment** are generally based on a rhythmic pattern that is repeated every one or two **measures**. This pattern contributes largely to determining the **style** of a **piece**. |
| **Phrase** | The musical equivalent of a sentence. Although it implies all **voices**, a phrase is mainly determined by the melodic line. |
| **Piano keyboard** | Ensemble of white keys and black keys which are all a **semitone** apart. It is divided into identical groups of 12 keys (composed of seven white keys and five black keys), each constituting an **octave**. The white keys have specific names, while black keys are named in relation to the neighboring white keys. The black key between C and D, for example, is either considered as a C **sharp** (C♯) or a D **flat** (D♭). |
| **Piece** | A musical **composition**. |
| **Pitch** | Refers to the relative highness or lowness of a musical sound. |
| **Pulse** | The steady beating effect underlying musical **rhythm**. |
| **Question** | The first of the two complementary **segments** which often constitute musical **phrases**. Does not end in a conclusive way: needs a **reply**. |

**Reply**          The second of the two complementary **segments** which often constitute musical **phrases**. Ends in a conclusive way, giving the impression of relative stability.

**Rest**           A certain period of silence in one or more **parts** of a musical **piece**.

**Rhythm**         The overall aspect of music concerning **note durations**, **pulses** and **accents**.

**Scale**          Set of **tones** comprised within an **octave**. Most of the **notes** used in a **composition** usually belong to a given scale. The most commonly used scale in Composition Projects is comprised of white keys.

**Section**        Any unit, of one **measure** or more, representing a given portion of a **composition**.

**Segment**        Any given **section** of a musical **composition**. In the Composition Projects, refers to one of the two parts forming a **phrase**: either the **question** or the **reply**.

**Semitone**       The smallest **interval** of Occidental music. It corresponds to the smallest vertical movement of the pen on Visual Composer's grid.

**Sharp**          Musical symbol (♯) placed beside a **note** meaning that this note is raised by one **semitone**.

**Solo**            A prominent passage for one **part**, or for one instrument.

**Style**           A way of organizing sounds rendering a **piece** characteristic of a type of music.

**Step**            The **interval** between a **note** and its immediate neighbor.

**Strong beats**    **Beats** on which we feel a stronger beating effect. These beats are placed at the beginning of **measures**. In a four beat measure, the third beat is also considered to be strong, but to a lesser degree.

**Swing**           Jazz **style**, created by dividing **beats** into three fractions: a long one (two fractions), and a short one (one fraction).

**Syncopation**     An intentional displacement of natural rhythmic **accents**, produced when a **note** starts on an **off-beat**, and is then either continued through the following **beat,** or is followed by a **rest** on the next beat.

**Tempo**           The pace at which **beats** follow each other. It is expressed in terms of a given number of beats per minute.

**Tick**            In the context of computer music, this term refers to the smallest division of a **beat** within a given **piece**.

| | |
|---|---|
| **Timbre** | The distinctive, characteristic sound quality of an instrument. |
| **Tone** | A musical sound of definite **pitch** and, secondarily, of definite loudness, **timbre** and **duration**. It also refers to an **interval** equivalent to two **semitones**. |
| **Transition** | Any passage or **section** of a **piece** that connects, separates or links other main sections. It is not considered to be a part of the piece's basic **form**. |
| **Transpose** | To move a group of **notes** a certain **interval** higher or lower. |
| **Triad** | Elementary **chord** consisting of three different **tones**. |
| **Unison** | Two or more **tones** sounding at the same **pitch.** |
| **Variation** | A transformation of a **melody**, mainly by means of rhythmic or melodic changes. |
| **Voice** | Refers to a **part** or line of a **composition**. |
| **Volume** | The relative loudness of sounds. |
| **Walking Bass** | Type of **bass** used in certain jazz **styles**, whose **notes** are almost always of an equal value (generally the length of a **beat**), and which follow each other as if they were a **melody**. |
| **Weak beats** | Any **beat** other than a **strong beat**. |

# AdLib™

### Personal Computer Music System

Ad Lib Inc.
220 Grande-Allée East, Suite 960
Québec, QC, Canada G1R 2J1

50 Staniford Street, Suite 800
Boston, MA 02114