

# Sibelius *Notes*

## Sample pages

This PDF contains extracts from the Teacher's Guide and the Student Skills Guide

An easy exercise **N2 Note names**

An intermediate exercise **C4 Repetition**

An advanced exercise **C7 Writing a blues**

Each exercise includes:

- Teacher's notes
- Students' notes
- Students' worksheet
- Teacher's completed worksheet (for marking purposes)

In addition you will find pages from the **Student Skills Guide** and the **Basics of Music** primer which support the exercises. We have also included examples from **Extra Resources**, which can be found in the Teacher's Guide.

Also included in the pack, but not in these extracts, are:

- Teacher's Tutorials - showing how to set up your own additional exercises
- Sibelius scores - a library of Sibelius scores from Bach to traditional tunes

# N2 Note names



These exercises give you practice in recognizing notes on the treble, bass and piano staves.



## Objectives and assessment

To help students learn the names of notes on different clefs. Choose one or more of the three exercises to support what you are currently teaching. Each exercise takes about 20 minutes.



## Required skills and preparation

### *Musical*

- Note names for treble and bass clefs (B2, B4)

### *Sibelius*

- Selecting (Skill 17)
- Editing text (Skill 24)

## How to do this with Sibelius

1. Open N2 Note names treble, N2 Note names bass or N2 Note names piano
2. Double-click the line under the note you want to name to edit the text
3. Delete the line and type the note name in its place.



## Extensions

1. Transpose the exercises diatonically to create further examples (see T1 Transposing an exercise or song).
2. Transpose to different keys for sharp and flat practice.
3. Transpose by an octave for ledger lines practice – you may need to move the text lines or drag the staves apart to remove collisions.



# N2 Note names

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These exercises give you practice in recognizing notes on the treble, bass and piano staves.

Before you start, ensure you know how to do the following in Sibelius:

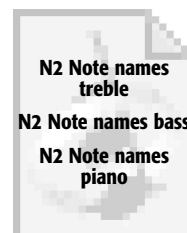
- Selecting (Skill 17)
- Editing text (Skill 24)

Ask your teacher or look in the Student Skills Guide if you are not sure how to do something.

## How to do this with Sibelius

1. Open N2 Note names treble, N2 Note names bass or N2 Note names piano
2. Double-click the line under the note you want to name to edit the text
3. Delete the line and type the note name in its place.

If you finish early, ask your teacher for the extension to this exercise.



**N2 Note names treble**

# N2 Note names treble clef

Fill in the note name under each note

Lines

\_\_\_\_\_ Name

Two musical staves for 'Lines' section. Each staff has five lines and a dashed midline. The first staff contains notes on lines 1, 2, 3, 4, and 5. The second staff contains notes on lines 1, 2, 3, 4, and 5.

Spaces

Two musical staves for 'Spaces' section. Each staff has five lines and a dashed midline. The first staff contains notes in spaces 1, 2, 3, and 4. The second staff contains notes in spaces 1, 2, 3, and 4.

Lines & spaces

Two musical staves for 'Lines & spaces' section. Each staff has five lines and a dashed midline. The first staff contains notes on lines 1, 2, 3, 4, 5 and in spaces 1, 2, 3, 4. The second staff contains notes on lines 1, 2, 3, 4, 5 and in spaces 1, 2, 3, 4.

## N2 Note names treble comp

# N2 Note names treble clef

Completed worksheet

Lines

B G E B D E B G C B D E  
 G F C B G D B F B E F G

Spaces

F E A C F C A C F D F A G F E C  
 E A C A C E F A F C G F E C A E

Lines & spaces

E G B D F E C A F D E A F G B F G E E F  
 G D D E E C D A C B E D A G F D

# C4 Repetition



## Overview

This exercise uses Sibelius to construct a canon of Frère Jacques for string quartet from a piano score.



## Objectives and assessment

In this exercise the student will begin to explore the uses of repetition and counterpoint as a preparation for their own compositions. Parts from the finished score can be extracted, printed and performed.



## Required skills and preparation

### Musical

- Basic notation (B1–B9)

### Sibelius

- Creating instruments (Skill 6)
- Selecting (Skill 17)
- Deleting (Skill 19)
- Create bars (Skill 10)
- Copying (Skill 18)
- Transposing (Skill 28) (for extensions)



## How to do this with Sibelius

1. Open **C4 Repetition**
2. Create four strings: Violin I, Violin II, Viola and Violoncello
3. You should now see the piano music with the empty bars of a string quartet below
4. Create six new bars at the end of the score
5. Select the whole of the melody in the piano part
6. Copy this (⌘-click or Alt+click) into bar 1 of the violin I part
7. You will see that the violin I part is still selected. If not, select it now.
8. Copy the violin I part (⌘-click or Alt+click) into bar 3 of the violin II part
9. Repeat this process for the viola part, this time copying to bar 5, then for the cello, starting its music in bar 7
10. Play your arrangement
11. If it sounds as you expected, delete the piano staves.

## Extensions

1. Transpose the violin I part up two octaves, violin II up one octave and the cello part down one octave.
2. Use the piano left hand to create a double bass part.
3. Offset the parts by different amounts – perhaps syncopate (in which case you will need to add some rests to the string parts before copying).
4. Copy just part of the melody to one of the strings, and repeat it to make an ostinato.

**C4 Repetition**  
**C4 Repetition**  
**comp**

# C4 Repetition

In this exercise you will create a string quartet of the canon Frère Jacques. Your starting point will be a piano version. It is important that you listen to your piece as it builds up to make sure it sounds as you were expecting it to.

Before you start, ensure you know how to do the following in Sibelius:

- Creating instruments (Skill 6)
- Create bars (Skill 10)
- Selecting (Skill 17)
- Copying (Skill 18)
- Deleting (Skill 19)
- Transposing (Skill 28) (for extensions)

Ask your teacher or look in the Student Skills Guide if you are not sure how to do something.

## How to do this with Sibelius

1. Open **C4 Repetition**
2. Create four strings: Violin I, Violin II, Viola and Violoncello
3. You should now see the piano music with the empty bars of a string quartet below
4. Create six new bars at the end of the score
5. Select the whole of the melody in the piano part
6. Copy this (⌘-click or **Alt**+click) into bar 1 of the violin I part
7. You will see that the violin I part is still selected. If not, select it now.
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9. Repeat this process for the viola part, this time copying to bar 5, then for the cello, starting its music in bar 7
10. Play your arrangement
11. If it sounds as you expected, delete the piano staves.

If you finish early, ask your teacher for the extension to this exercise.



## C4 Repetition

# C4 Repetition

Frère Jacques

Traditional

The musical score is written in 4/4 time and consists of two systems of staves. The first system has a treble clef on the top staff and a bass clef on the bottom staff. The melody in the treble clef starts on middle C (C4) and follows the notes C4, D4, E4, F4, G4, A4, B4, C5. The bass clef accompaniment consists of a steady quarter-note bass line: C3, F2, C3, F2, C3, F2, C3, F2. The second system continues the melody in the treble clef: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef accompaniment continues with the same pattern: C3, F2, C3, F2, C3, F2, C3, F2, C3, F2, C3, F2. The piece concludes with a double bar line.



### C4 Repetition comp

## C4 Repetition

Completed worksheet

Traditional

Musical score for Violin I, Violin II, Viola, and Violoncello. The score is in 4/4 time and consists of five measures. Violin I plays a melodic line starting with a quarter rest, followed by eighth notes, quarter notes, and half notes. Violin II has a quarter rest in the first two measures, then joins Violin I in the third measure. Viola and Violoncello play a steady bass line of quarter notes.

Musical score for Violin I, Violin II, Viola, and Violoncello. The score is in 4/4 time and consists of four measures. Violin I and Violin II play a melodic line with eighth and quarter notes. Viola and Violoncello play a steady bass line of quarter notes.

Musical score for Violin I, Violin II, Viola, and Violoncello. The score is in 4/4 time and consists of five measures. Violin I and Violin II play a melodic line with quarter notes and rests. Viola and Violoncello play a steady bass line of quarter notes.

# C7 Writing a blues



## Overview

This exercise gives students practice in composing a piano melody over a twelve-bar blues bass part.



## Objectives and assessment

To encourage improvisation as a method of composition and to give practice in playing a twelve-bar blues. For the less experienced student, a successful improvisation is a sufficient end-point. More experienced students may want to notate their ideas.



## Required skills and preparation

### Musical

- Basic notation
- Blues scale
- Twelve-bar blues construction

### Sibelius

- Playback start/stop (Skill 4)
- Adding notes/rests (Skills 11, 12, 13, 14)

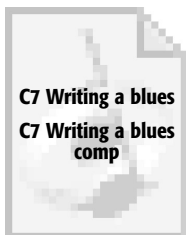


## How to do this with Sibelius

1. Open C7 Writing a blues
2. Play the piece through a few times, listening carefully to where the harmony changes
3. Sing or play a melody along with the bass part using the blues scale (as shown in small notes)
4. Try this many times until you have an improvisation you like
5. Ask someone else to listen to your piece.

## Extensions

1. Carefully notate the improvisation. You may want to switch on swing playback (in the **Play ▶ Performance** dialog), as in the completed worksheet.
2. Transpose the exercise into a more challenging key.
3. Arrange the piece for a jazz quartet.



# C7 Writing a blues

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In this exercise you are invited to improvise a melody over a twelve-bar blues bass part.

Before you start, ensure you know how to do the following in Sibelius:

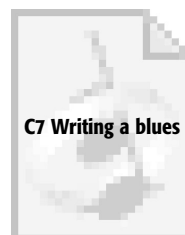
- Playback start/stop (Skill 4)
- Adding notes/rests (Skills 11, 12, 13, 14)

Ask your teacher or look in the Student Skills Guide if you are not sure how to do something.

## How to do this with Sibelius

1. Open **C7 Writing a blues**
2. Play the piece through a few times, listening carefully to where the harmony changes
3. Sing or play a melody along with the bass part using the blues scale (as shown in small notes)
4. Try this many times until you have an improvisation you like
5. Ask someone else to listen to your piece.

If you finish early, ask your teacher for the extension to this exercise.



### C7 Writing a blues

## C7 Writing a blues

The small notes show the scale you should use to play along with the bass part. Improvise a melody using the 'blue' (x) notes.

Measures 1-4: Treble clef, 4/4 time. Chord: C. Bass line: C2, G2, F2, E2, D2, C2, G2, F2, E2, D2, C2, G2, F2, E2, D2, C2. Treble line: C4, Bb4 (x), A4, G4, F4, E4, D4, C4. Small notes: C4, D4, E4, F4, G4, A4, Bb4 (x), C5.

Measures 5-8: Treble clef, 4/4 time. Chords: F, C. Bass line: F2, C2, G2, F2, E2, D2, C2, G2, F2, E2, D2, C2, G2, F2, E2, D2, C2. Treble line: F4, E4, D4, C4, Bb4 (x), A4, G4, F4, C5, Bb4 (x), A4, G4, F4, E4, D4, C4. Small notes: F4, G4, A4, Bb4 (x), C5, Bb4 (x), A4, G4, F4, E4, D4, C4.

Measures 9-12: Treble clef, 4/4 time. Chords: G, F, C, G7. Bass line: G2, F2, E2, D2, C2, G2, F2, E2, D2, C2, G2, F2, E2, D2, C2, G2, F2, E2, D2, C2. Treble line: G4, F4, E4, D4, C4, Bb4 (x), A4, G4, F4, E4, D4, C4, G4, F4, E4, D4, C4. Small notes: G4, A4, Bb4 (x), C5, Bb4 (x), A4, G4, F4, E4, D4, C4.

**C7 Writing a blues comp****C7 Writing a blues**

Completed worksheet

Measures 1-4 of a blues composition in C major. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the treble clef consists of eighth and quarter notes. The bass line in the bass clef consists of quarter notes. A 'C' chord symbol is placed above the first measure.

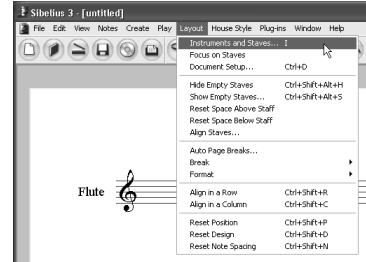
Measures 5-8 of a blues composition in C major. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the treble clef consists of eighth and quarter notes. The bass line in the bass clef consists of quarter notes. Chord symbols 'F' and 'C' are placed above the first and third measures respectively.

Measures 9-12 of a blues composition in C major. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the treble clef consists of eighth and quarter notes. The bass line in the bass clef consists of quarter notes. Chord symbols 'G', 'F', 'C', and 'G7' are placed above the first, second, third, and fourth measures respectively. The piece ends with a double bar line.

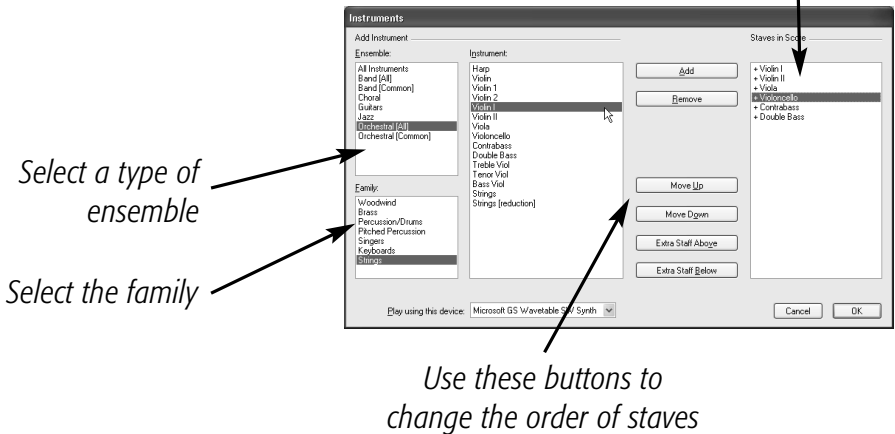
# 6. Creating instruments

**How to create new instruments for your score – you can do this at any time**

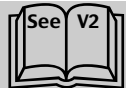
1. Choose **Layout > Instruments and Staves**
2. Select the correct instrumental section from the list on the left
3. In the middle list, scroll through the instruments in that section until you find the one you want. Select it and click **Add**.
4. Add any other instruments in the same way
5. Click **OK** and Sibelius will create the instrument(s) in the order shown.



*These instruments will be added to the score*



**Keyboard shortcuts etc.**



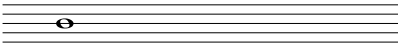
I      **Layout > Instruments and Staves dialog**

## Basics of Music

# Basics of Music

### B1 Pitch

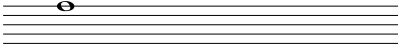
1. This symbol is called a **note**. It makes a sound.



To hear what sound this note makes, point at it with the mouse, and click so the note turns blue.

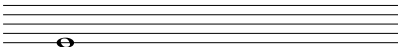
The five lines are called a **staff (stave)**. A staff is for writing notes on.

2. Here's a second note. It's **high** up on the staff, so it sounds higher. Click on the note to hear it.



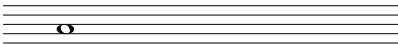
Click on the first note again. Hear how it sounds different from the second note.

3. Here's a third note. It is **low** down on the staff, so the note sounds low. Click on the note to hear it. Compare it with the first two notes.

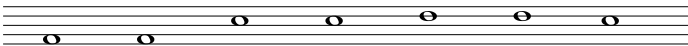


The **pitch** of a note means how low or high it sounds.

4. Click on this note and pull it up and down. Hear how the pitch of the note goes up and down as you move it.



5. Here's a row of notes, which is called a **tune** or **melody**.



Click on the notes in turn, from left to right, and see if you can guess what tune this is.

To play this tune click on the first note of the tune so that it turns blue. Then click the play button at the top of the screen.

## Basics of Music

### B16 Minor scales and minor triads

1. Here is a new kind of scale. It is called a **minor scale**.

Play this scale and get to know its sound.



There are two main kinds of **minor scale**. This one is called the **harmonic minor scale**. Remember that a scale can start on any note, so long as the whole-steps and half-steps (tone and semitones) are in the right places. Here is a tune which uses the **harmonic minor scale**.



Notice that minor scales use key signatures too. The key of D minor has one flat note so the key signature shows one flat. (The C# is not put in the key signature)

2. Here is another minor scale. This one is called the **melodic minor scale**.

Listen to the sound of this scale:



These are the notes we use to build chords in minor scales and keys. Let's build some triads like we did on the previous page. Remember, we start with one note, then add the third and fifth notes above.

Here is the D harmonic minor scale.



This is a **D minor triad**, because it's made from a D minor scale. (It doesn't matter whether you start with a harmonic or melodic minor scale - you end up with the same triad.)



## Basics of Music

### B19 More special markings

**Slurs.** These curved lines are called slurs. They look similar to ties and connect two or more notes. Notes connected by **slurs** should be played smoothly.



**Phrase-mark.** A phrase-mark looks like a long slur. They usually cover a few bars of music. The music under a phrase-mark should be played smoothly and expressively.

A tie. A tie joins two notes which are the same pitch.

A slur. Remember, a slur connects just a few notes. Play the notes smoothly.

A phrase-mark

**Repeat.** These thick bars with two heavy dots are repeat signs. Music between repeat signs should be played more than once (twice unless indicated).

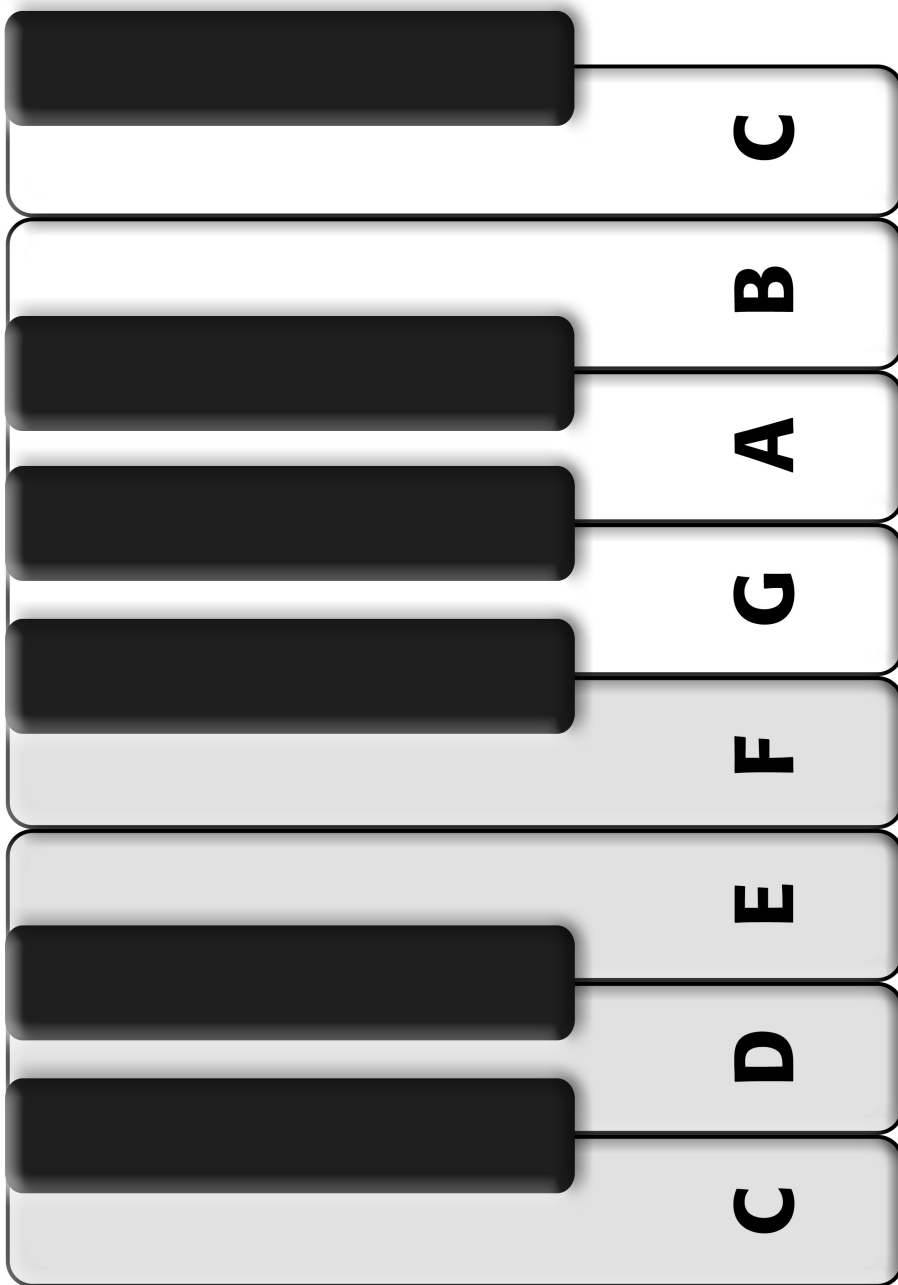
Start repeat

End repeat. If there is no start repeat, start again from the beginning.

**Triplet.** This means to squash three notes into the time of two. Play the example:



### E3 Keyboard 2



**E5 Sharp circle**

