

A decorative graphic at the top of the cover shows a treble clef and several musical notes floating on a staff against a warm, orange-toned background.

The **MUSIC** *Teacher*

ONE

A BEGINNER'S GUIDE

KUFRE OKON

*Have you ever been complimented on your ability to play an instrument? Maybe you enjoy listening to and composing music. Are you good at detecting rhythms, patterns, and pitches in music? Do you find that you learn concepts much easier when you turn them into lyrics? If so, you have demonstrated **musical intelligence**...Musical intelligence is rare.*

The **MUSIC** Teacher



A BEGINNER'S GUIDE

KUFRE OKON

The Music Teacher (One)

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Foreword

In the contemporary Nigerian society, the study of music is evolving and there is a paradigm shift among its practitioners. A good number of these practitioners are increasingly seeking more insights and knowledge into the area of music theory. However, there is the dearth of books in our society in this area. Therefore, there must be a serious need to write books that will fill these gaps and Mr. Kufre Okon's book: *The Music Teacher (one)* is an attempt in this direction.

The title of the book correlates with its contents in the sense that it can be picked up by anyone who has the urge to learn the basics of music, read and understand. The author carefully segments the book into ten chapters with succinct musically illustrations which are *sine non qua* to the understanding of the presented texts and concepts.

The book, in my assessment, is written with the beginners of music in mind. Therefore, unnecessary details on the subject matter are carefully avoided. This, I consider apt because some of these details are left to be treated in the later volumes of the series.

Essentially, one may be tempted to retitile the book as **A Survey of the Fundamentals of Music**. Consequently, the author, in an attempt to first capture the reader's/learner's interest, sets the tone for more and elaborate discourse to come. I, therefore, recommend this book to every budding musician and music enthusiast who crave for more insights into the understanding of the theoretical basis of music.

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Nigeria

Dedication

This book is dedicated to Obong (Dr) Okon Effiong Mkpong, a father and mentor who advised me to go for a second first degree in Music, even when I thought I was done with studying for degree in Statistic.

Acknowledgements

Special thanks to God for the inspiration in writing this book. His grace and mercy has been my strengthen all the way.

My deepest appreciation goes to my wife for the moral support, she tore my law admission form and insisted that I go for what prospers me...music. Her literal idea has been tremendously helpful to me in the process of compiling this book. My children are not left out for generating the fun all through the period of writing this book.

My true brother, Min. Usen Inyangmme who challenged me boldly to go for a degree in Music. To my colleague, Etim Usanga for the motivation by presenting his admission form, Mrs Evelyn Effiong Akpan who stood in the gap, making sure that my admission was not turned down and most respectfully, Ass. Prof. Ime Ukpanah who defied the public challenge and accommodated me as a father to study under him,while he served as Head of the Department. I am indebted to you all!

Of special mention is Nyeneime Okon who helped in typing the manuscript, Edem Umoh for page making and graphics. Emem Ekpo and Emem Iseh for the effort in compiling the materials and suggesting more ideas.

For those whose names are not mentioned here, I am thankful to you for the efforts to make this work come to reality. May God bless you all in Jesus name, Amen.

Kufre Okon

May, 2020

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INTRODUCTION

“Music is a moral law. It gives soul to the universe, wings to the mind, flight to the imagination, and charm and gaiety to life and to everything.” Plato

Music is an art form, and cultural activity, whose medium is sound. It plays a leading role in the activities of mankind. In the course of history, music is the greatest creation of mankind, this creativity in the pure and undiluted form is the true definition of Music. An important part of our lives as it is a way of expressing our feelings and emotions, it also has the power to change the world.

Some people consider music as a way to escape from the pain of life as it gives relief and allows one to reduce the stress. It is a powerful therapy that will make one calm down and in the moment of joy, it will make you cheerful.

Furthermore, music penetrates the mind and boosts self confidence with more important roles in our lives than just being a source of entertainment. Music exerts such a powerful effect on humanity that people have been trying to penetrate its mysteries for centuries.

In many cultures, music is an important part of people's way of life, as it plays a key role in religion, rite of passage ceremonies, social and cultural activities.

The music industry includes the individuals who create new songs and musical pieces, organize concert tours, and individuals who sell recordings, sheet music, and scores to customers.

Given these vast relevance of music and its continued or unending impact on man and the social system, it suffices to say that music should be given proper attention, and which should begin at the foundational level.

CONCEPTUAL ANALYSIS

Origin of Music

The origin of music is unknown as it occurred prior to recorded history, but since God is the author of all things, music must have originated from Him, whenever; The idea that the origin of music likely stems from naturally occurring sounds and rhythms is proof.

Every sound begins with the vibration of an object; this vibration is transmitted to our ears by a medium, which usually is air. When the ear drum starts vibrating, impulses or signals are transmitted to the brain. Such sound is then Selected, organized, and interpreted. This phenomenon is echoed using patterns, repetition and tonality. Certainly, music is a product of sound.

Definition of Music

We can define music as "the art of creating and making pleasant and organised sounds with the human voice or other musical instruments." Music is also defined as "a succession of organised sound which is pleasing to the ear" For any sounds to qualify as music, it must come in close succession, it has to be equal, definite and regular. Above all, it has to be organised and pleasant to the ear.

But noise is unorganised sound which is unpleasant to the ear. It is characterised by its indefinite, irregular, and unequal vibration. Examples of Noise include the cry of a baby, shouting without a sense of discipline, noise making in the class e.t.c.

Music may be seen as a universal language of the soul because it has no language barrier. Everybody both young and old understands, enjoys and appreciates good music. People sing songs, play music written in languages other than their own even when they do not understand the language. Apart from this, music touches the mind of an individual, David used music to bless Saul during his trial times. One may also considered music as a sacred art given its role in holy places like churches, temples, mosques, and shrines.

Properties Of Musical Sound

There are two kinds of sound, **regular and irregular**. Irregular sound is noise which is meaningless, lacking certain definite qualities. Regular sound has certain definite qualities which makes it organised and pleasant to the ear, hence the properties of musical sound.

1. Pitch

Pitch can be defined as the degree of highness or lowness of sound; it is determined by the frequency of its vibrations (speed), which is measured in cycles per second. The faster the vibration of musical sound, the higher the pitch, but the slower the vibration, the lower the pitch.

2. Intensity or Dynamics:

Intensity is the degree of loudness or softness of musical sound which is related to the amplitude of the vibration that produces the sound. Pianissimo (pp), very soft; Piano (p), Soft; Mezzo Piano (mp), moderately soft, etc.

3. Timbre

This has to do with the quality of musical sound or tone colour. This is concerned with the character of sound, whether rich, harsh, thin, etc. By quality, we can distinguish between the sound of a flute and that of a human voice.

4. Duration

Duration is the length of time a musical sound lasts.

Understanding Basic Music Theory

Music theory is a study that allows us to understand the language of music. It is a set of guidelines and practices used to recognize the different ways to express emotions with sound. Music theory also helps us interpret musical compositions, communicate with other musicians, and become confident in creating or performing music.

Learning basic music theory is also essential for enhancing creativity and developing a keen sense of musical awareness. It is a challenging, but rewarding set of skills to learn. Knowing how music works will make the music production process easier and help you become an effective music producer.

Music theory guides and examines key signatures, pitches, intervals, scales, chords, and other music fundamentals. It also provides insight into the basic building blocks of music that form harmony, melody, and rhythm.

Elements of Music

The elements of music include pitch, rhythm, melody, harmony, metre, timbre, tempo and dynamics. **Pitch** is concerned with the highness or lowness of sound, **Rhythm** addresses the clapping of hands, tapping of the foot and the

ticking of a clock. Metre deals with the measurement of pulse or beats and their recurring accents, Timbre looks at the characteristic tone quality of a musical instrument which makes it different and unique from other musical instruments. Tempo handles speed or time, Dynamics addresses the musical elements responsible for expressing the degree of musical sounds produced whether soft or loud, fast or slow. Melody considers a succession of single tones arranged to produce a pleasing effect while Harmony deals with the combination of two or more sounds heard at the same time in proper order.

Uses of Music

As an art and a beautiful one at that, music has a variety of advantages over life and total well being, affecting all aspects of human life and influencing the flow and tempo of progress. We all use music during festivities such as marriage, birthday, graduation and anniversaries. There are different kinds of music, all created to be listened to but for different purposes. Some people listen to music with the aim of getting the message passed, others for relaxation and leisure. These are just but a few reasons for listening to music. There are many more uses of music, among them include:

1. Therapeutic Use

Music can be used as a form of therapy for listeners. Therapeutic music is mostly used by people with illnesses or even disabilities. Different songs can be used to help people with emotional, social, spiritual and also cognitive problems. This usage can be of benefit to people of all ages. Such music becomes useful to people with various problems, mainly when it is recommended by a professional therapist. It improves an individual's life in matters of physical and spiritual health.

2. Entertainment

Music listened to with the aim of being entertained can be heard on different platforms such as restaurants or in events. It can be in the form of live performances or even recorded. This form of music is used to provide a form of enjoyment to the listener.

3. Worship

Music can be sung and performed so as to get spiritual satisfaction. This use of music is mostly achieved in churches and other places of worship. The songs that are sung are done to praise and glorify the Almighty since most of them draw their inspiration from religious books.

4. Celebrations

Celebrations done without the presence of music can be very dull. That is a good reason to play music in events such as weddings, graduations and also parties so as to avoid boredom. Music makes celebrations cheerful.

5. Work Backdrop

Music is also useful in places such as the office or other places of work. While working, you can listen to some good background music which keeps you in the spirit and energy of doing more work.

6. Workouts

Music is often played in gymnasiums. Without music in the gym, working out cannot be enjoyable. Most gyms you visit today, you are likely to find nice music playing in the background.

7. Communication

At the end of the day, every kind of music aims to pass a message to the people listening to it. If you listen to different types of music keenly, you are likely to find important messages passed to the listeners.

8. Mood Setting

Music can be used to set a certain mood. Different genres of music are used to set different moods in the minds of the listeners. For example, political songs can be sung during political ceremonies and campaigns to establish a political atmosphere.

9. Economic purposes

Music has become a source of livelihood to many people in different ways. For instance, music teachers and lecturers earn a livelihood from it, studio engineers and artists have gain a lot from music production as well as producers of musical instruments.

10. Advertisement

Music plays a key and leading role in advertisement and interludes as in drama and news casting. Users in this category have a good feel interjecting music to sustain listeners and monitor queues during presentations.

11. Lullaby

As lullaby, music induces babies for sleep and creates an atmosphere of peace and calm.

12. Politics

Most political campaigns are done with the help of lovely music that penetrates the heart and captures attention. It helps to package a party and or candidates for easier acceptance by the masses.

13. Anthem

With music written as national anthems, it becomes possible to preserve and projects the official image of bodies and countries.

14. Moral values

The main essence of music in the society is to maintain moral values through correction and discipline. It creates awareness for the cultural and ethical standard of most communities.

Chapter One

NOTATION, MUSICAL NOTES AND RESTS

Notation is the method of writing down on paper the musical sound we hear with our ears. On the other hand, it can be said to be a system for writing down tones and their differences by means of symbols so that they can be read or performed. A tone is represented by a sign called note e.g.

○. Note is the sign used to show the length of sound.

In the olden days, people were writing music in many ways. The Greeks attempted notation by specially devised letters. The modal style was used as in the plain song. In the early middle ages, neumatic notation was also used (neums means using only signs) e.g. (\ grave, / acute, ^ circumflex. After a number of changes and experiments, two types of notation were widely accepted, the solfa and staff notation. A man called Guido D' Arezzo (995 - 1050) the 11th century monk contributed immensely to this. He introduced solemnization (Tonic solfa) sight singing to the west by using a pattern of six tones (Hexachord).

Types Of Notation

It should be noted that the two main methods or systems of writing down music on paper are the SOLFA and STAFF notation.

1. Solfa Notation

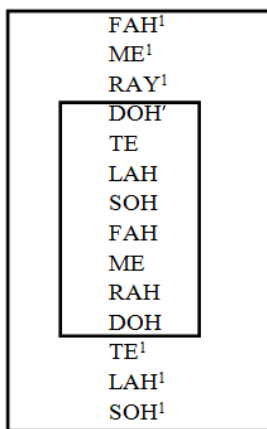
This is the method of writing musical sounds on paper using the solfa notes;

d r m f s l t d'

The solfa notation is build up from the seven consonant small letters of the alphabet d r m f s l t d but they are given different musical sounds like,

doh	:::	d'
te	:::	t
lah	:::	l
soh	:::	s
fah	:::	f
me	:::	m
ray	:::	r
doh	:::	d

This is the full solfa system sometimes referred to as MODULATOR (When the solfa notes are written one above the other)



Note the use of the figure above, the upper and lower doh. This indicates that this doh is an octave or eight notes higher or lower in pitch than the normal doh. When a second octave is completed, a small figure 2 is used thus d². You will need to learn the effect of each sound. Sing up and down the scale from doh to doh several times until you always know without stopping to think what note comes above the other, above and below, but always move by step.

2. **Staff Notation:** This is the method of writing musical sounds inside five horizontal lines and four spaces called staff using musical symbols called notes.



The staff notation looks like this

Musical Notes- Shapes, Names and Values

Musical sounds are shown in writing by signs called notes. These notes are of different shapes, the length or duration of a note is shown by its shape. They are eight in number given thus:



In modern music, only six are used. The longest, **breve** and the shortest, **hemidemi**, **semiquaver**, are not very much in use, but may be found in some old hymns and ancient music.

Table of Notes and Values

NOTES	ENGLISH OR ITALIAN NAME	AMERICAN NAME	NOTE DESCRIPTION	VALUE IN COMMON TIME OR DURATION
	Breve	Double note	Unshaded note, shaped like an egg with two short vertical lines on both sides	8 beats
	Semi Breve	Whole note	Unshaded note shaped like an egg.	4 beats
	Minim	Half note	Unshaded note with a stem. The stem can go up or down depending on the position of the head.	2 beats
	Crotchet	Quarter note	Shaded note with a stem	1 beat
	Quaver	Eighth note	Shaded note with a stem and hook	$\frac{1}{2}$ beat
	Semi quaver	Sixteenth note	Shaded note with a stem and two hooks	$\frac{1}{4}$ beat
	Demi Semi quaver	thirty second note	Shaded note with a stem and three hooks	$\frac{1}{8}$ beat
	Hemi demi Semi quaver	sixty-fourth note	Shaded note with a stem and four hooks	$\frac{1}{16}$ beat

N/B

1. The longest note in modern music is the Semi-breve.

2. The upright stroke attached to a note is called 'stem'

While the round part of the note is the 'head' e.g. 

3. Stems can be upwards or downwards according to the Head count rule.

4. Upward stems are always to the right of the head, downward ones to the left. Thus: 

Each of the notes listed in the table is worth twice the value of the note below it. It represents a sound lasting twice as long e.g.

A breve is worth 2 semi breves

$$\|h\| = O + O$$

A semibreve is worth 2 minims

$$O = \text{P} + \text{P}$$

A minim is worth 2 crotchet

$$\text{P} = \text{J} + \text{J}$$

A crotchet is worth 2 quavers

$$\text{J} = \text{Q} + \text{Q}$$

A quaver is worth 2 semi quavers

$$\text{Q} = \text{S} + \text{S}$$

A semiquaver is worth 2 demisemi quavers

$$\text{S} = \text{DS} + \text{DS}$$

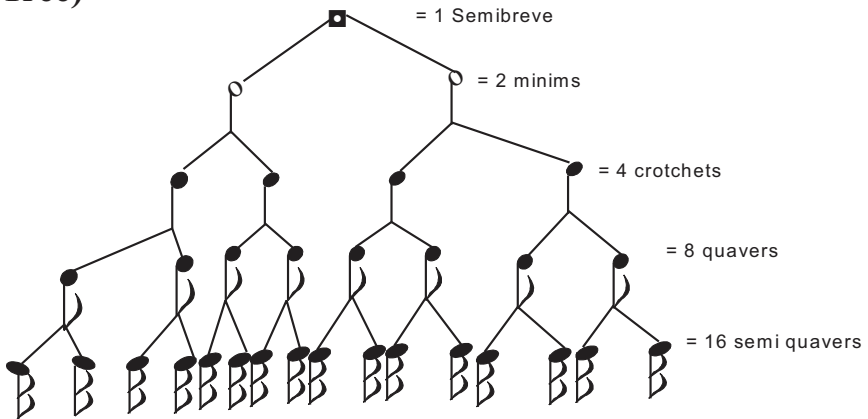
A semibreve is equal to 2 minim or 4 crotchets

8 quavers

16 semi quavers

32 demisemi quavers

Musical Notes in Relation to the Semibreve (Musical Tree)



! lś 4 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

A minim note (P) is also called Half note

A crotchet note (J) quarter note

A quaver note (Q) eighth note

A semiquaver note (S) sixteenth note

Musical Notes as a Fraction Of a Semibreve

semibreve		1 (whole note)
minim		$\frac{1}{2}$ (Half note)
crotchet		$\frac{1}{4}$ (quarter note)
quaver		$\frac{1}{8}$ (eighth note)
Semiquaver		$\frac{1}{16}$ (sixteenth note)

The duration of a note can be lengthened in two ways

- By a dot
- By a tie or bind

Dotted Notes

Musical notes which have dots placed immediately to the right of the note is called dotted notes.

Dotted notes look like these

o. ,  . ,  . ,  . e.t.c.

Function of a Dot to a Note

A dot placed after a note increases the length of the note by half its original value. For example, semibreve **O** = 4 beats, A dotted semibreve **O.** = $4 + 2 = 6$ beats

A semibreve note has 4 beats. Therefore the dotted semibreve will be 4 beats divided by 2 = 2 beats. Then add this 2 beats which is half of the original value to the original value which is 4 beats to get 6 beats.

4 beats + 2 beats = 6 beats.

In other words a dot placed after a note makes the note to sound half longer than the original duration of that note. Hence a dotted semibreve (**O.**) is the same as

$$\text{O} + \text{d} = 6 \text{ beats}$$

$$4 + 2$$

Original value of b = $\text{d} + \text{d} = 6 \text{ beats}$

Half value of O =

Value of O = $\text{d} + \text{d} + \text{d}$

So a dotted semibreve sounds as long as 3 minims $\text{d} + \text{d} + \text{d}$

A minim P = 2 beats = $\text{P} + \text{P}$

Half value of P = $2 \div 2 = 1 \text{ beat} = \text{P}$

value of $\text{P}^\bullet$ = $2 + 1 = 3 = \text{P} + \text{P} + \text{P}$

$\text{P}^\bullet = \text{P} + \text{P} + \text{P}$

so a dotted minim sounds as long as 3 crotchets

A Crotchet C = 1 beat = $\text{C} + \text{C}$

Half value of C = $1 \div 2 = \frac{1}{2} \text{ beat}$

value of $\text{C}^\bullet$ = $1 + \frac{1}{2} = 1 \frac{1}{2} \text{ beat} = \text{C} + \text{C} + \text{C}$

$\text{C}^\bullet = \text{C} + \text{C} + \text{C}$

so a dotted crotchet sounds as long as 3 quavers

$\text{C}^\bullet = \text{C} + \text{C} + \text{C}$

In summary

O = 4 beats

$\text{O}^\bullet$ = 6 beats

P = 2 beats

$\text{P}^\bullet$ = 3 beats

C = 1 beat

$\text{C}^\bullet$ = $1 \frac{1}{2} \text{ beat}$

Double Dotted Note

Double dots increases the value of a note by three quarter of its original length. E.g

a

o = o = d d

o. = d d = d d d

o.. = d d d = d d d d

b.

p = p = f f

p. = f f = f f f

p.. = f f f = f f f f

c.

♩ = ♩ = ♪ ♪

♩. = ♪ ♪ = ♪ ♪ ♪

♩.. = ♪ ♪ ♪ = ♪ ♪ ♪ ♪

d.

♪ = ♪ = ♪ ♪

♪. = ♪ ♪ = ♪ ♪ ♪

♪.. = ♪ ♪ ♪ = ♪ ♪ ♪ ♪

N/B:

1. A dot after a note should always be in a space. If you try to write it on a line, it may be invisible.
2. If the note to be dotted is on a line, place its dot in the space above, if the next note is higher, and in the space below it, the next note is lower thus

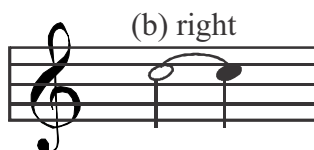
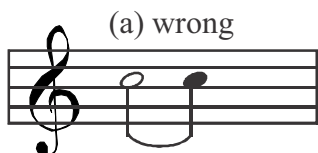


Tie or Bind:- A note may be lengthened by the use of tie or bind. A tie is a little curved line placed over two notes of the same pitch.



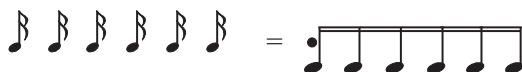
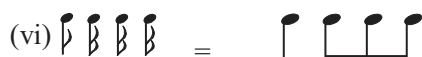
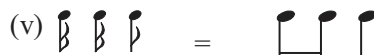
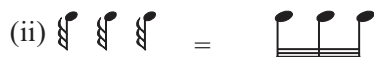
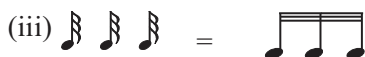
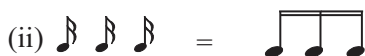
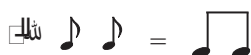
In the examples above, the minim is sounded but is held on for its own length plus that of the crotchet, the crotchet is sounded and held on for its own length plus that of the quaver.

Note that a tie must join the head of the notes not the tails.



Grouping of Notes

For easy reading, notes like the quavers, semiquavers, demi semi quavers, hemidem semiquavers are usually written in groups of two or more by having their tails joined thus:



However, joining of these notes depends on:

1. The time signature of the music
2. The distribution of words to syllables involved music
3. Dynamics and musical expressions

For example,

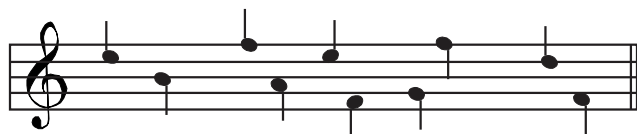


quavers are joined in twos



quaver are joined in threes

Writing Notes on the Stave



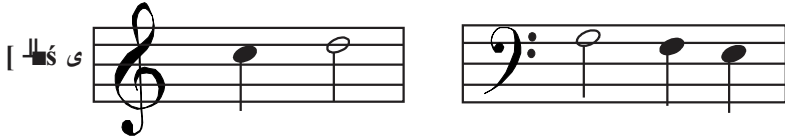
The music written on the stave above appears untidy. This is because the stems of the notes are all over the place. There is no orderliness. This makes the reading and playing of music difficult.

The music on the stave below looks neater and is also easy to read and play. This is because the notes are nearly and properly placed on the stave with correct positions of the stems.

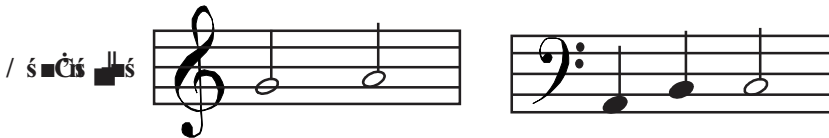


Rules About Writing Notes On The Stave

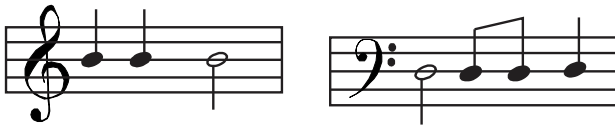
- Notes above the middle line of the stave, usually have their stems downwards with stems on the left hand side thus:



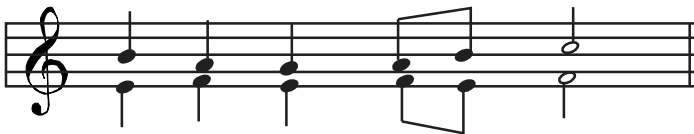
- Notes below the middle line of the stave usually have their stems upwards with stems on the right hand side thus:



- Notes on the middle line or line 3 of the stave may have their stems upward or downward thus

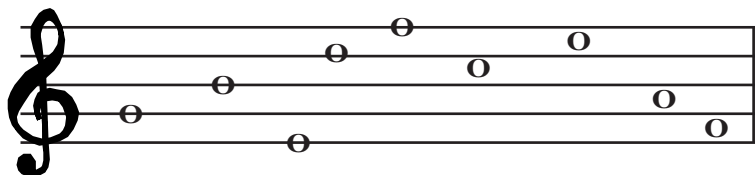


- When two parts are written on the same stave, the higher part is written with the stems upward and lower part with the stems downwards thus:



Notes are displayed by conjunct or disjunct movement. If the rising series of next door notes from the bottom to the top of the stave is seen to be by steps, it is called **CONJUNCT MOVEMENT**. On the other hand, if the notes are not next door to each other as in example it is called

DISJUNCT MOVEMENT, that is movement by leap or skip.



RESTS IN MUSIC

*The conductor is the father of musical expression
basic sounds and silence are the raw materials of music*

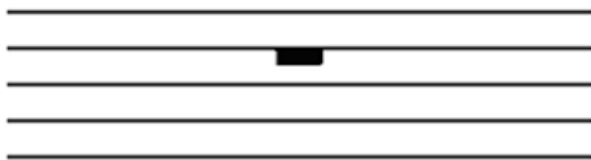
In music, we indicate to musicians or singers when to play by using different types of musical notes. But what happens when we want to tell the musician not to play? It is times like this that we used a type of symbol called **Rest**. In this section, we are to look in depth at what rests are, how we use them and all the different types. Let us get started.

What is a Rest?

A rest in music is a type of symbol that indicates that the musician **should not** play and that there should be silence. Every type of note, like crotchets, minims etc, has a corresponding rest symbol that has the same time value.

Types of Rests

1. Semibreve rest (whole note rest)



A semibreve rest (or whole note rest) is drawn as a small rectangle that hangs off the 2nd line from the top of the staff. It has a value of four beats, the same as a semibreve note.

2. Minim rest (half note rest)



The minim rest (or half note rest) is a small rectangle that is very similar to the semibreve rest but, instead of hanging from the second line it sits on the middle line of the staff. It has a value of two beats, the same as a minim note.

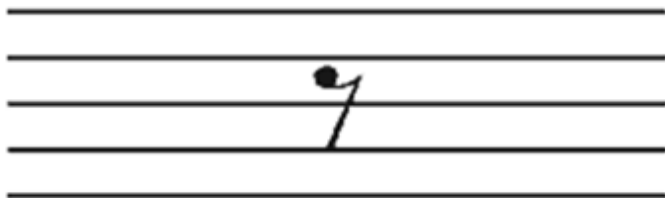
Note: To remember the difference between a semibreve and minim rest, think of the semibreve rest being bigger (it lasts longer) than a minim and so because it is “heavier” it hangs off the staff.

3. Crotchet rest (quarter note rest)



The crotchet rest (or quarter note rest) is quite complicated to draw. It kind of looks like a skewed letter Z with a small letter C on the bottom. It is drawn right in the middle of the staff in-between the top and the bottom lines of the staff. It has a value of one beat, the same as a crotchet note.

4. Quaver rest (eighth note rest)



A quaver rest (eighth note rest) looks like a small number seven with a little blob on the end. Like the crotchet rest it sits right in the middle of the staff sitting on the 4th line from the top. It has a value of $\frac{1}{2}$ of a beat, the same as a quaver note.

5. Semiquaver rest (sixteenth note rest)

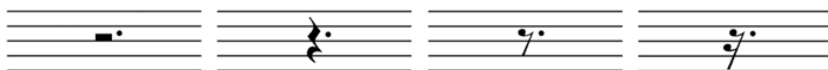


The semiquaver rest (sixteenth note rest) is very similar to the quaver rest but slightly taller and has two flicks. It sits on the bottom line of the staff. It has a value of $\frac{1}{4}$ of a beat, the same as a semiquaver.

6. Dotted rests

Just as you can have dotted notes which make the note last longer by half its time value, you can also have dotted rests which makes the rest last longer by half its time value. One thing to note though is that the dot **always** sits in the second space from the top.

For example:



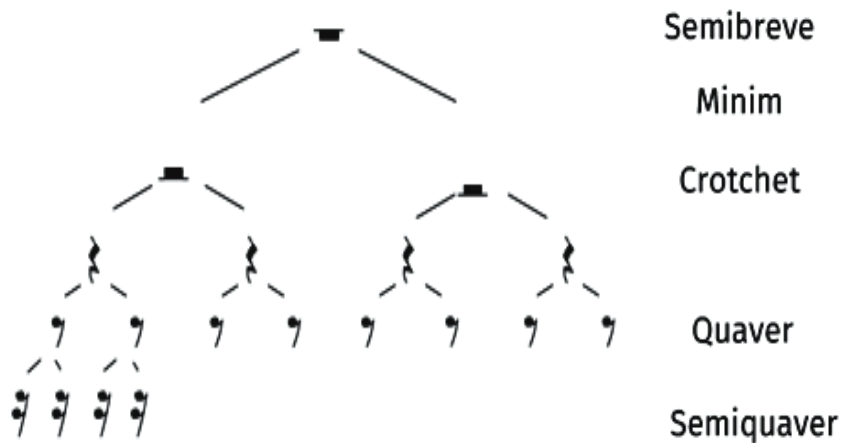
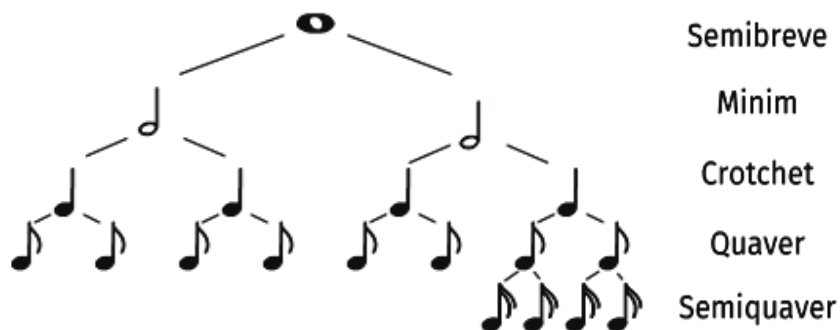
One thing to mention is that unlike regular notes which you can tie together, you cannot tie rests together. Instead, you should use another rest.

7. What rest do you use for a whole bar of silence?

The last thing to mention about rests is to do with having a whole bar of silence. Whenever you want an entire bar to be silent **you always use a semibreve rest**. This is the case even if the time signature is 2/4 or 3/4. See the examples below:



Comparing Rest to Notes



EXERCISE 1

1. Define Notation and explain the two kinds of Music Notation in history.
2. In tabular form, give the names, symbols and values of musical notes.
3. What are the roles guiding the writing of notes on the staff ?
4. Explain the function of a dot in front of a note.
5. Explain the uses of tie and slur in musical notation.
6. Explain rest in music.
7. Illustrate with example the semibreve rest.
8. Explain the minim and crotchet rests with examples.
9. Give an illustration each of a quaver and semiquaver rests
10. Explain a dotted rest and rest for a whole bar of silence.

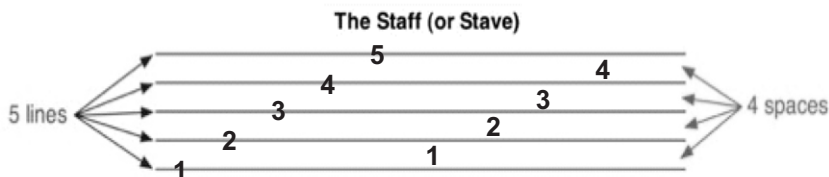
Chapter Two **THE MUSICAL STAFF**

This chapter deals on the musical staff as a tool or instrument used to read music. It is the basis for writing and understanding any kind of written music, hence, it is the first thing to be considered while studying music. In writing and preserving the originality of any music for safe transfer from people to people or generation to generation, it requires good understanding and effective use of the staff.

Components of the staff explains and breaks down music learning into pieces of useful knowledge that are needed while building up on the ladder of music making, be it performance, production or teaching. Just like the tools in a workshop, the different staff components help to loosen the knots of musical ignorance, tighten the bolts of knowledge and fix the loosed parts of any unstable musical idea or passion.

The staff (or stave) is a series of five lines and four spaces that music is written on. Music notation developed from one single line as used in the early days of writing down church chants. The first person to come up with the idea of writing music on a line was Guido D Arezzo who was a Benedictine monk and singing teacher who became famous across North Italy for the speed at which he managed to teach students to sing chants. He also invented the *doh-re-me* system, although it was called *ut-re-me* when he first developed it.

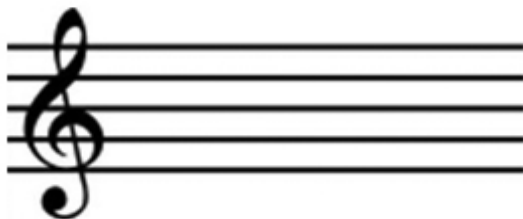
The terms *music staff* and *music stave* are interchangeable. *Staff* tends to be the American usage and *Stave* tends to be the British usage. The first known use of *great staff* was in 1843, in the meaning defined above. Here is a picture of the staff showing the lines and spaces;



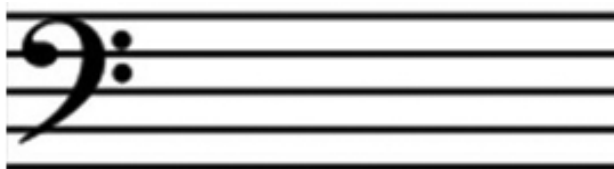
Notes can be *on a line* or *in a space*. When a note is on a line the staff line runs through the middle of the note. When a note is in a space it sits between the staff lines. When two staves (treble and bass) are joined together the Grand Stave or Great staff is made. This chapter will concentrate on the great staff as an instrument where music is written on and as a teaching tool for understanding music.

There are two types of staves that are frequently used in music, the Treble Staff and Bass Staff. It is important to note that a staff is named based on the clef sign that is placed on it. For example, when the treble clef sign is placed on the staff, the entire staff can be referred to as the “treble staff”. The same thing happens when the bass clef sign is placed on the staff.

Here is what the treble staff looks like:



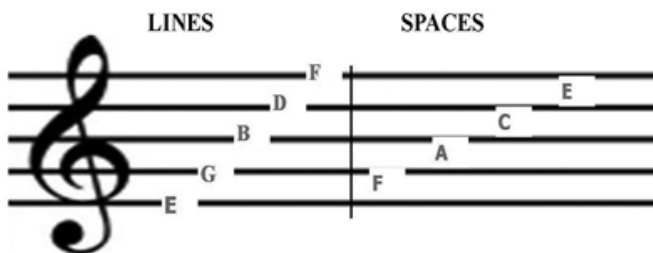
Here is what the bass staff looks like.



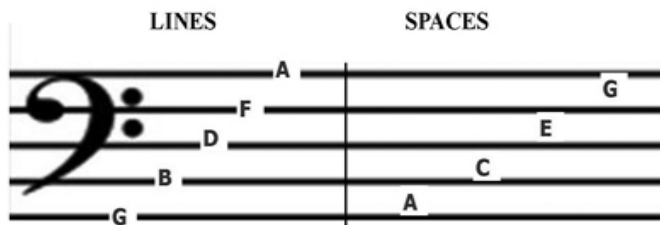
Each line and space of the staff represents pitches from low to high. Each line and space is assigned a specific letter name from the musical alphabets. The letters of the musical alphabets are A, B, C, D, E, F and G. These seven letters represent the natural tones of the twelve tones in music.

Both the treble staff and bass staff are used when you are reading sheet music especially the ones that are written for the piano or four part melody (SATB). Below are two diagrams showing the letter names of the treble and bass staff.

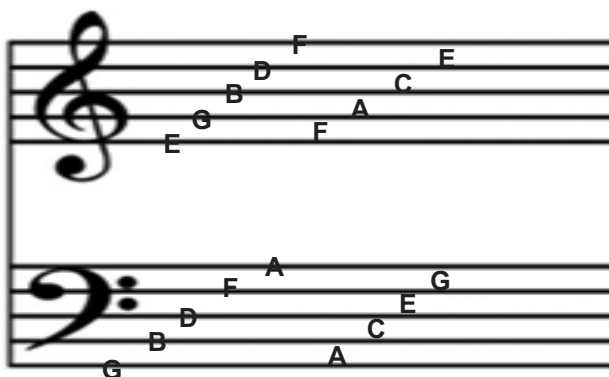
Letter Names of the Lines and Spaces



That of the treble staff may be memorised, thus: Every Good Boy Deserves Favour (for the lines) and Face (for the spaces). The letter names of the lines and spaces of the bass staff are given thus:



This may be memorised as Good Boy Deserves Favour Always (for the lines) and All Cow Eat Grass (for the spaces). Both lines and spaces are numbered from bottom to top. When both treble and bass staves are joined together, they form what is called the grand staff. Below is a picture of the grand staff.



The grand staff is designed for keyboard instruments such as the piano and organ. Therefore it is very important that you know how to read the treble and bass staff fluently. When you are able to read each staff fluently, you will be better able to read them together.

The musical staff or stave is the main frame for all musical symbols used in music. In order for a pianist to read music fluently, they have to know how to read and apply all symbols that are placed on the staff.

Uses of the Great Staff

1. The great staff is usually used in writing music for piano, harp and organ. The right hand usually plays the music in the treble staff, while the left hand plays that in the Bass staff.
2. Most hymns and some other vocal music for four parts (Soprano, Alto, Tenor, Bass) are usually in the Great Stave. Soprano and alto parts take up the treble staff, while Tenor and Bass take up the Bass staff.
3. Note that in the Great staff, the stems of the notes of the Soprano and tenor part go up while those of the alto and bass go down.
4. Sometimes music written in separate staff are re-written in the Great staff to make it easier to be played on a keyboard instrument or for the purpose of musical analysis.

Open and Short Score

Vocal music for SATB is either written on four staves with one for each voice, like this:



This is called "**open score**". The voices are always in this order: soprano (top), alto, tenor then bass (bottom) or it is written on two staves, with two voices on each stave, like this:



This is called "**short score**". Soprano and alto share the treble clef, and tenor and bass share the bass clef.

Open Score versus Short Score

Here are some of the main differences between open and short scores:

1. **Clefs:** In open score, the tenor voice uses a treble "octave" clef with a small 8 hanging off the tail-



This means that the music actually sounds an **octave lower** than written.

In short score, the tenor voice uses a **bass** clef.

2. **Stems:** In open score, the stems of the notes follow the shape of the melody while in short or close score, soprano and tenor parts always have stems *up*, and alto and bass parts always have stems *down*.

So we write:



But we do not write:



3. **Ties:** In open score, ties are always written on the opposite side of the note to the stem.



In short score, the ties on the soprano and tenor parts curve upwards, but the ties on the alto and bass parts always curve downwards. Notice how the ties on the two soprano and the two bass have changed their shapes:



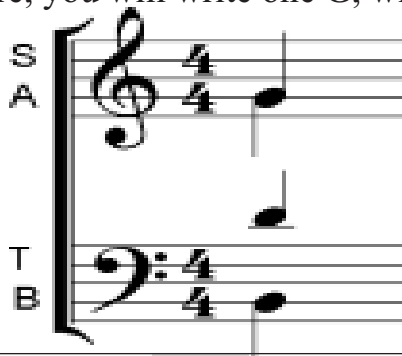
4. **Rests:** In short score, rests are written near the *top* of the stave in the soprano and tenor parts, and near the *bottom* of the stave in the alto and bass parts. In open score, rests are placed in the *middle* of the stave. Here are some rests written in short score:



5. **Unisons and Seconds:** Sometimes, two parts can sing an identical note or a "unison". In a short score, you need to show that the note belongs to both parts, and you do this by writing one note-head with two stems. One stem points up, and the other points downwards. Look at the soprano and alto parts in this open score: they are singing the same G.



In the short score, you will write one G, with two stems:



When two voices sing notes which are an interval of a 2nd apart, you will not be able to write them one above the other. Instead, you will need to move the **lower** note slightly to the **right** of the higher note, so that both can be clearly seen.

In this open score, the soprano has a G, and the alto has the F directly below it:



In a short score, the alto F needs to be moved slightly to the right, so that both notes can be seen:



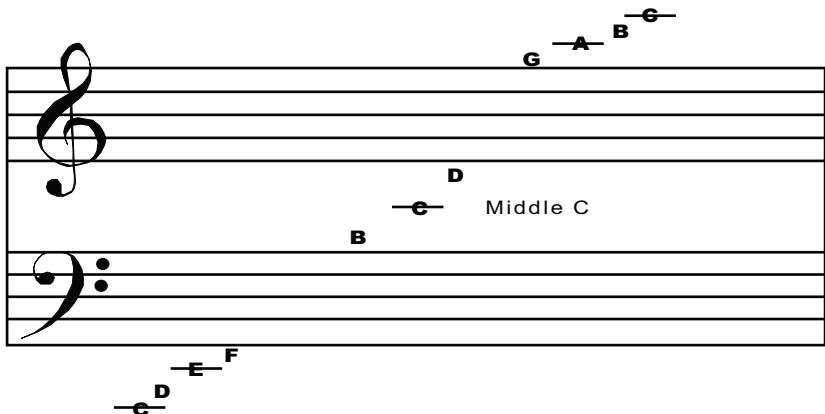
If you try to align the G and F vertically, you will end up with an ugly thing like this.



Leger Lines

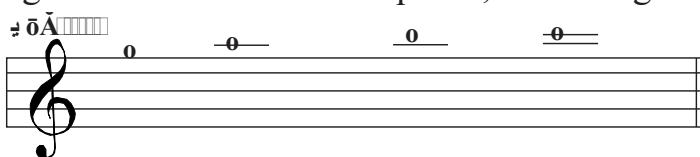
Leger lines are short horizontal lines, drawn above or beneath the staff to write notes which are either too high or too low. The spaces in between the leger lines are called **LEGER SPACES**. Leger lines and spaces are named using the first seven letters of the alphabet - A B C D E F G. At this level, we shall look at only the two leger lines and spaces above and beneath the treble and bass staff respectively.

The first leger line above the treble staff is A, the second is C. The first leger space above the treble staff is G, the second is B. The first and second leger lines beneath the treble staff are the middle C and A respectively. The first and second leger spaces beneath the treble staff are D and B respectively. Middle C is the first leger line above the Bass staff, the second is E, while F and D are the two leger spaces beneath the Bass Staff.



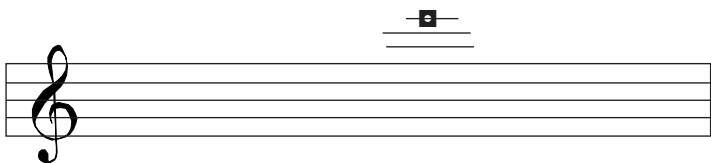
Rules About Leger Lines and Spaces

1. A Leger line must be short, horizontal and parallel to the lines of the main stave.
2. A leger line contains one note at a time. If there is a repeat of the same note, more leger lines are drawn. The lines are never drawn longer.
3. Sometimes the number of leger lines used does not usually exceed four above and below the staff, if higher or lower notes are required, Octave sign is used.



The sign 8va above means that this should be performed an octave higher. On the other hand if found beneath a stave, it means an octave lower.

4. If a note falls for instance on the third leger line above the stave, the first and second leger lines must be drawn directly on the third line. For example to write E as a semibreve on a leger line above the treble staff is thus:



5. The leger line middle C is moveable. It can belong to either the treble or bass Staff. When written for treble, it aligns up, but when written for bass, it moves down nearer to Bass.
6. The leger space must have the same space distance as those of main stave.

Chapter Three

ACCIDENTALS AND KEY SIGNATURE

What is an accidental in music?

An accidental is a sign to raise or to lower the pitch of a note. Below are the most common accidentals:



When added to a note, a sharp (#) raises the note by a half step



When added to a note, a flat (b) lowers the note by a half step



When added to a note, a natural (natural sign) cancels the previous accidental.



When added to a note, a double sharp raises the note by two half steps

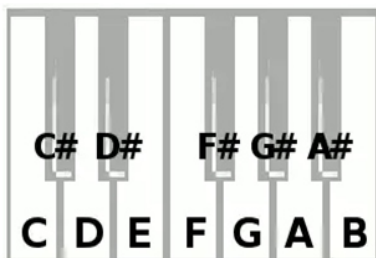


When added to a note, a double flat lowers the note by two half steps

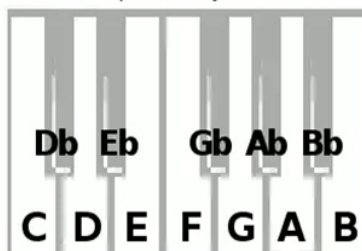
Accidentals on a piano keyboard

To visualize accidentals, here are accidentals on a piano keyboard:

Sharps on a piano keyboard:



Flats on a piano keyboard:



With this piano keyboard you can notice that:

- **C#** has the same key as **Db**
- **D#** has the same key as **Eb**
- **F#** has the same key as **Gb**
- **G#** has the same key as **Ab**
- **A#** has the same key as **Bb**

As there is only 1 half step (semitone) between E and F

- **E#** has the same key as **F**
- **Fb** has the same key as **E**

As there is only 1 half step (semitone) between B and C:

- **B#** has the same key as **C**
- **Cb** has the same key as **B**

And notice some examples with double sharps and double flats:

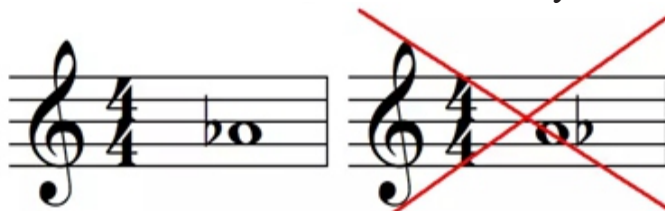
- **C##** has the same key as **D**
- **Abb** has the same key as **G**
- **E##** has the same key as **F#** or **Gb**

Accidentals in music score

1. Accidentals are always written before the note

Accidentals are always written before the note, here is an example:

bA is written as Flat A not the other way round (**Ab**)



2. Accidentals only affect on the current bar

After an accidental has been written, every same note is also affected for the remainder of the measure in which they occur, unless explicitly changed by another accidental. The note on next bars or measures will not be affected by the accidental from the previous bar.

Example #1:



Example #2:



3. Accidentals and ties

As ties connect notes, two notes tied have the same pitch, even across a bar line:



4. Courtesy Accidentals

A courtesy accidental, also called a cautionary accidental or reminder accidental, are accidentals that are not necessary, but that are used to remind the musician of the correct pitch.

Example #1 of a courtesy accidental:



Example #2 of a courtesy accidental:



5. Accidentals affect key signature

In the example below, this key signature means that all E notes are E flat ($E\flat$) and that all B notes are B flat ($B\flat$).

But the accidentals affect the key signature:

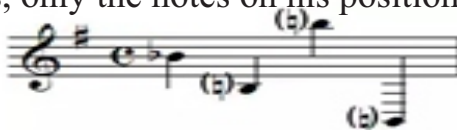


Accidentals and octaves

With the key signature, all notified notes are affected:



With accidentals, only the notes on this position on the staff is affected



Accidentals do not accumulate

Example:



Here, the note is a C sharp ($c\sharp$) and it is not a C double sharp

Flats order

The flats order is: $B\flat$ $E\flat$ $A\flat$ $D\flat$ $G\flat$ $C\flat$ $F\flat$

KEY SIGNATURE

Key signature, in musical notation is a sign showing the key used to unlock the accurate pitch of a certain music thereby allowing for convenience in rendition or performance. Key signatures are arranged in two series; sharps and flats. It is the arrangement of sharp or flat signs on particular lines and spaces of a musical staff to indicate that the corresponding notes, in every octave, are to be consistently raised (by sharps) or lowered (by flats) from their natural pitches.

The keys of C major and A minor, having no sharps or flats, hence, no key signature. The key signature is placed after the clef signature (treble or bass) at the beginning of a staff or after a double bar line. There are major and minor keys in music.

Each music key signature comes with a particular number of sharps and flats. These sharps and flats have a particular order as you will notice below.

Sharp keys; the number and order

C major has no sharps or flats.

G major has one sharp, F#

D major has two sharps, F# C#

A major has three sharps, F# C# G#

E major has four sharps, F# C# G# D#

B major has five sharps, F# C# G# D# A#

F# major has six sharps, F# C# G# D# A# E#

C# major has seven sharps, F# C# G# D# A# E# B#

Flat keys; the number and order

F major has one flat, Bb

Bb major has two flats, Bb Eb

Eb major has three flats, Bb Eb Ab

Ab major has four flats, Bb Eb Ab Db

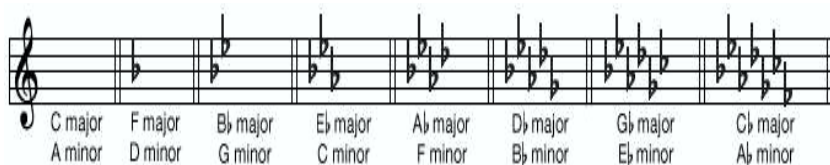
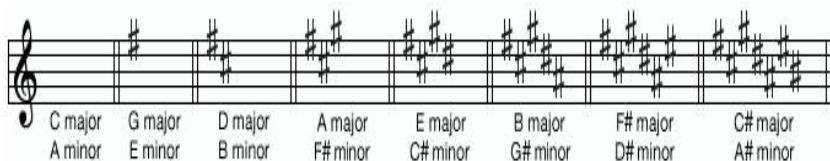
Db major has five flats, Bb Eb Ab Db Gb

Gb major has six flats, Bb Eb Ab Db Gb Cb

Cb major has seven flats, Bb Eb Ab Db Gb Cb Fb

As seen above, the order of sharps are F# C# G# D# A# E# B#. The order of flats are Bb Eb Ab Db Gb Cb Fb.

The order of flats are opposite to the order of sharps. We may identify the key of any music by memorizing a common principle like, Go Down And End Battle Father Charles, on the sharp series or Flats Become Easy After Direct Guide Charles, on the flat series. First letters of the words represent the keys and spells out the number of sharps or flats corresponding to it. For example, one sharp sign indicates key G on the sharp series while one flat sign indicates key B on the flat series.



Key signatures for 16 major and minor keys respectively

Application of Key Signatures

The important thing about key signatures is the understanding of how to apply them so as to pitch a song properly. For instance, to say that a song or music is on key G implies that the tonic (the note d) is on the line or space G on the staff. The scale can therefore be run from there. This will give an idea as to how high or low in pitches the notes of the music will be. The sharps and flats (accidentals) affect every note on the line or space they represent throughout the entire composition. The only times they do not affect a note are when there is a natural sign on that note or when there is a key change. This will help in sight reading music effectively.

How to Represent Key Signatures on the Staff

In writing out key signatures on the staff, we consider the lines and spaces where the key in question is affected. This does not include leger lines and leger spaces as key signatures are not written on leger lines. A simple principle to remind can be stated using sharps and flats since key signatures are of these two series. For sharps, we have something like,

Father Charles Goes Down and Ends Battle

Only first letters of the words are considered here. This implies that key G which has one sharp sign is affected on F, hence, one sharp sign is written on line F on the staff. Also, key D which has two sharp signs is affected on F and C, therefore, the two sharp signs are written on lines F and C of the staff. With this approach, you may represent all the sharp keys on the staff neatly, one after the other.

For instance, looking at the signature for the key of G or E minor. Notice that the sharp sign is over the F line in the treble clef as well as the bass clef.

G major (E minor) Key Signatures



This means that every time the note F appears, it will be raised by a semitone to F sharp.

For flats we have something like,

Battle Ends And Down Goes Charle's Father.

This implies that key F which has one flat sign is affected on B, hence, one flat sign is written on line B of the staff. Also, key B which has two flat signs is affected on B and E, therefore, the two sharp signs are written on lines B and E of the staff. With this approach, you may represent all the sharp keys on the staff neatly, one after the other.

For example, using key F Major or D minor, notice the flat sign over the B line in both.

F major (D minor) Key Signatures



It flattens the note B by a semitone. So every time the note B appears, the note B flat is played instead.

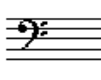
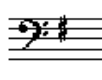
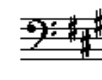
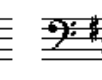
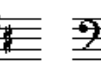
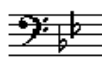
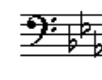
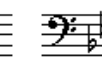
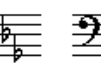
Key signatures help to reduce on the number of accidentals that would be in a piece of music if they were not present. They make it so much easier to read music. Major keys all have relative minor keys. For instance, the relative minor key for C major is A minor. The relative minor for F major is D minor. A major key and its relative minor key make use of the same scale. They have the same signatures. Music written in minor keys often sound sad while those in major keys sound happier.

Here is a diagram showing the different key signatures, major and minor.

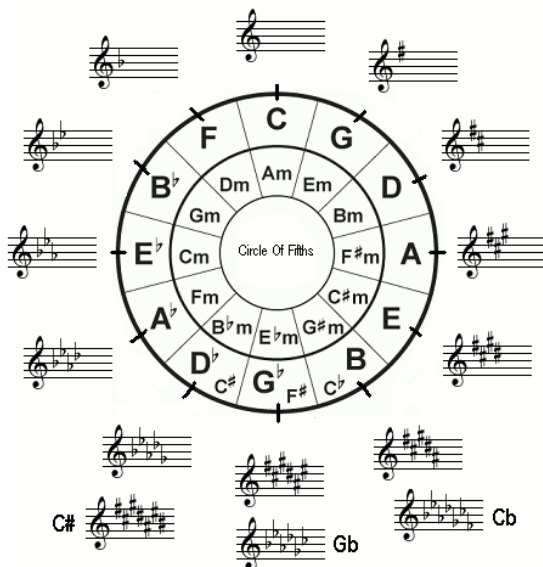
Key Signatures - Treble Clef

					
C major A minor	G major E minor	D major B minor	A major F# minor	E major C# minor	B major G# minor
					
F major D minor	Bb major G minor	Eb major C minor	Ab major F minor	Db major Bb minor	Gb major Eb minor

Key Signatures - Bass Clef

					
C major A minor	G major E minor	D major B minor	A major F# minor	E major C# minor	B major G# minor
					
F major D minor	Bb major G minor	Eb major C minor	Ab major F minor	Db major Bb minor	Gb major Eb minor

The following diagram shows the cycle of keys or circle of fifths (circle of fourths). You will also see the relative minors.



EXERCISE 3

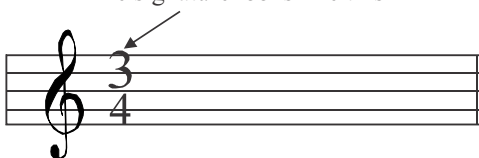
1. What is an accidental in music?
2. Name and explain the five kinds of accidentals.
3. Outline how accidentals appear on a piano keyboard.
4. Describe how accidentals are used in music score.
5. Give examples of how accidentals affect the key of a piece.
6. Explain the term key signature in music.
7. Outline all the major keys of the sharp and flat series.
8. Explain the application of key signatures.
9. Describe how to represent key signatures on the stave.
10. Draw and explain the circle of fifths.

Chapter Four

TIME SIGNATURE

A time signature consists of two figures placed at the beginning of a piece of music, after the key signature to show the time of a particular piece of music

Time signature looks like this



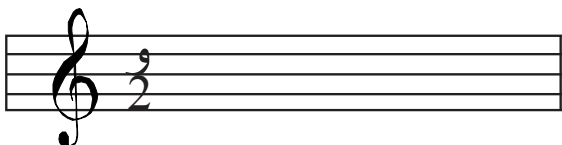
The top figure shows the number of beats in each bar, while the bottom figure shows the type of beat. In the above time signature the upper figure 3 means 3 beats (indicating number of beats). The lower figure 4 means a crotchet beat (indicating type of beat)

Writing of Time Signatures

It should be noted that time signatures are spelt without putting over. The two figures are called one after the other.

$\frac{3}{4}$ means three, four, not three over four

Another example: This is pronounced Two, Two, Not Two over Two



The upper figure 2 means 2 beats (indicating number of beats). While the lower figure 2 means a minim beat (indicating type of beat). The following time signatures could be spelt thus:

$\frac{4}{4}$ = Four, Four $\frac{3}{8}$ = Three, Eight $\frac{3}{2}$ = Three, Two

How to Determine the Type and Number of Beats in a Bar

How do we know that the lower figure 2 is for Minim, and 4 for crotchet and so on. The explanation is this.

Semibreve		○ Whole note (1)
Minim		⏏ Half note ($\frac{1}{2}$)
Crotchet		♩ Quarter note ($\frac{1}{4}$)
quaver		♪ Eighth note ($\frac{1}{8}$)
semi quaver		♫ Sixteenth note ($\frac{1}{16}$)

Any time signature having 2 as the lower figure, the type of beat is minim (♩)

$\frac{2}{2}$ means 2 minim beats in a bar

Any time signature having 4 as the lower figure, the type of beat is crotchet (♩) 8 as the lower figure, the type of beat is quaver (♪) and 16 as the lower figure, the type of beat is semi quaver (♫). Hence the following time signatures are

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

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

$\frac{4}{4}$ means 4 crotchet beats in a bar.

$\frac{2}{2}$ means 2 minim beats in a bar.

$\frac{3}{8}$ means 3 quaver beats in a bar.

$\frac{3}{16}$ means 3 semi quaver beats in a bar.

The lower figures of time signature are

2, 4, 8, 16 e.t.c

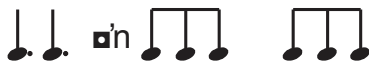
The upper figures of the time signature are 2, 3, 4, (for simple time 6, 9, 12 (for compound time)).

Kinds of Time

There are two kinds or two major divisions of time signature: Simple and Compound time

Simple Time: A time is simple if the beats are divisible by two and are single notes.

Compound Time: A time is compound when the beat consists of dotted notes which are subdivided into little beats of three e.g.

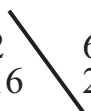


The top figures of simple time is usually 2, 3, and 4. But the top figure of compound time must be a multiple of three ie 6, 9 and 12. Both simple and compound time have common lower figures 2, 4, 8 and 16.

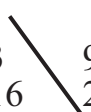
5 j 	Triple	quadruple	Duple	Triple	quadruple
2	3	4	6	9	12
					 e.tc.

Time may be divided into three basic groups namely, duple Triple and quadruple.

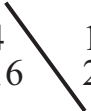
Duple Time: Means that there are two beats or two groups of beats in a bar.

e.g. **Simple**  **Compound**
 2 2 2 2 6 6 6 6
 2, 4, 8, 16 2, 4, 8, 16,

Triple Time: Means that there are three beats or three groups of beats in a bar.

Simple  **Compound**
 3 3 3 3 9 9 9 9
 2, 4, 8, 16 2, 4, 8, 16,

Quadruple Time: Means that there are four beats or four groups of beats in a bar e.g.

 **Simple** **Compound**
 4 4 4 4 12 12 12 12
 2, 4, 8, 16 2, 4, 8, 16,

Hence we have

Simple duple time $-\frac{2}{2}$ $\frac{2}{4}$ $\frac{2}{8}$ $\frac{2}{16}$

Simple triple time $-\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{3}{16}$

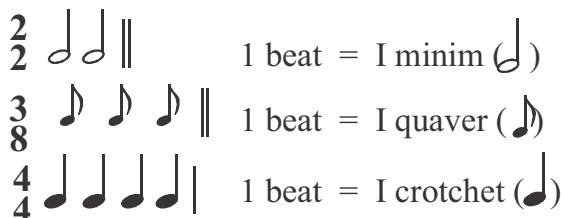
Simple quadruple time $-\frac{4}{2}$ $\frac{4}{4}$ $\frac{4}{8}$ $\frac{4}{16}$

Compound duple time

Compound triple time

Compound quadruple time

Simple Time: When the beat consists of simple parts of a semibreve such as the minim, crotchet or quaver, the time is called simple time-In other words single notes like minim, crotchet or quaver represents one beat. For example:

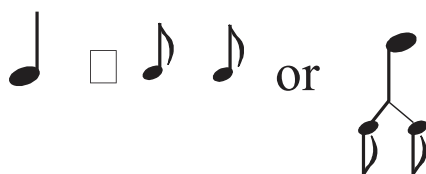


Simple time has single notes which are easily divisible by two thus:

- a. A minim can be divided into two crotchets



- b. A crotchet can be divided into two quavers thus:



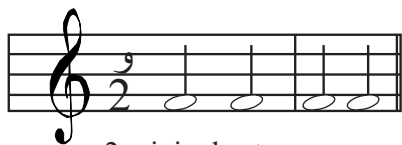
- c. A quaver can be split into two semi quavers



Simple Time Signature

The upper figure of simple time are 2, 3 and 4 while the lower figures are either 2, 4, 8, 16 etc.

Examples of Simple Time Signature



2 minim beats



2 crotchet beats



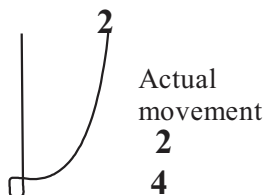
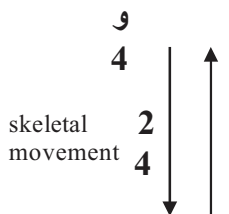
three quaver beats



three semi quaver beats

Beating of Simple Duple, Triple, and Quadruple Time

1. **Simple Duple Time:** This is made up of two beats in a bar, the beating time is Down and Up thus:



Two minim beats in a bar

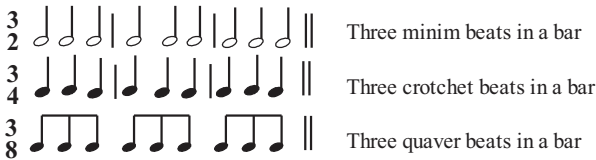
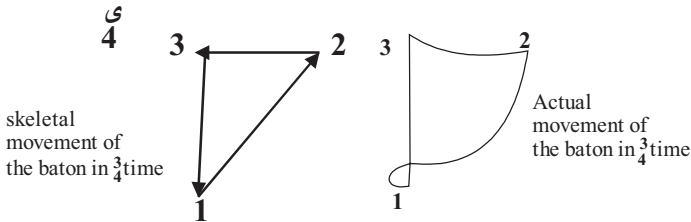


Two crotchet beats in a bar

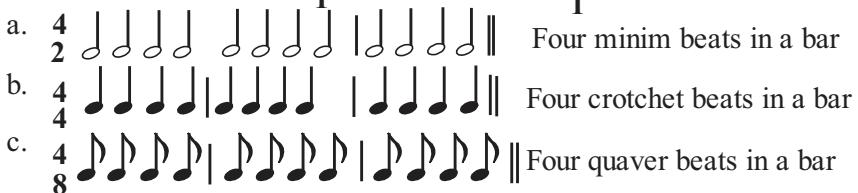
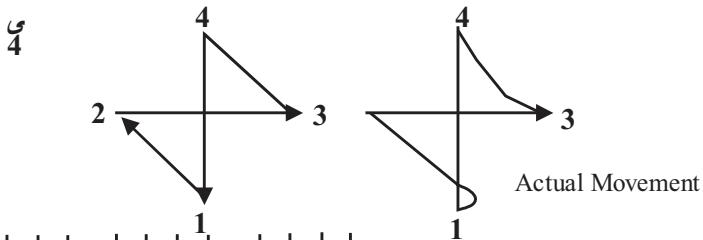


Two quaver beats in a bar

Simple Triple Time: This is made up of three beats in a bar and the beating time is Down, Right, Up thus:

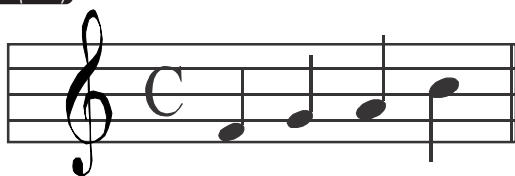


3. **Simple Quadruple Time:** This is made up of four beats in a bar and the beating time is down, left, right, up thus.



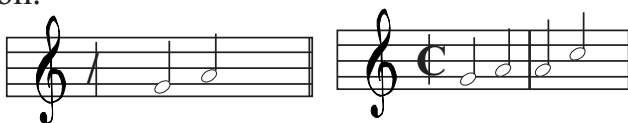
4. $\frac{4}{4}$ time is sometimes called **Common Time** and instead of figures

$\frac{4}{4}$ it is shown by the sign C thus



$\frac{2}{2}$ or $\frac{4}{2}$ time are often called **Alla Breve, or Cut Time** and are shown by the sign **C**

Students are advised not to use the sign **c** or **♢** (though their meaning should be known) for they are apt to lead to confusion.



Anacrusis or Up Beat

When a piece of music begins on some other beat than the first of a bar, it is said to begin with an incomplete bar. In such a case, the final bar of the music which is also an incomplete bar, shall add up to the value of whole bar according to the time signature. For example



(a) and (b) above, together adds up to a complete bar of 3 beats. This piece of music could be said to have started with an UP BEAT or Anacrusis.

Barring of an Unbarred Music

To bar a given piece of music, the following points should be considered, check the time signature of the piece of music.

- b. Each bar should contain the value of notes indicated by the time Signature.
- c. Find out whether the musical Phrase starts on a weak beat or strong beat.



The music above begins on a strong beat so it is easier to add the bar lines thus:



The piece of music above begins on a weak beat or up beat or anacrusis. So the bar lines should be added thus:



This is a weak beat. So the bar lines should be added thus:



Examination Key Facts

1. In writing a time signature do not place a stroke between the two figure.
 $\frac{2}{4}$ is wrong $\frac{2}{4}$ is right
2. Remember that the time Signature is always written after the key Signature.
3. When asked to name the time of a piece, remember that this means whether it is Simple or Compound and whether duple, triple or quadruple e.g. 3 time is simple triple time.

4
4. Mind the spelling of duple, triple and quadruple. They all end with the letters "le" not "el"

Compound Time

In compound time signatures, the beat is broken into three-parts rhythm. The top number is evenly divisible by 3, with exception of time signatures where the top number is 3. Also, each beat is divided three components, creating a one-two-three pulse. Common examples of compound time signatures are $\frac{6}{8}$, $\frac{12}{8}$, and $\frac{9}{4}$



Technically, to get a compound time, composers could use a simple time signature and then mark all of the main beat subdivisions in triplets—making a duple division into a triple—throughout an entire piece to get the same effect. However, using triplets throughout to get a compound time would appear quite messy and cluttered on the page. An example of the against the using triplets is seen below, to the listener, these examples sound exactly the same. Additionally, it might be confusing for performers used to

$\frac{12}{8}$ switching between $\frac{4}{4}$ time signatures, duples and triples, and could be confusing as to the composer's intentions with the piece.



Even though it is more common to see a simple time signature with the duple divisions in western music of the past five or six centuries, it was actually compound time which developed and was notated first! Because Western music notation developed alongside church music, much of the underlying theory surrounding music had a theological basis. For meter, the most common subdivision was in compound or triple divisions to relate musical time being three in one, similar to the Christian idea of the Godhead, the Father, the Son, and the Holy Ghost.

Irregular Time

The final option for beat subdivision is an irregular or unequal subdivision of the beat, which covers everything else! Even though these are “irregular” meters, they do have patterns which are discernable for the performer. The most common irregular meters actually mix simple time and compound time together in a single measure. Thus, in each measure, there are beats with three subdivisions and there are beats with two subdivisions.

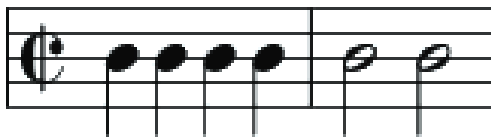
Examples include such time signatures as $\frac{5}{8}$ and $\frac{7}{8}$. Because there are 5 eighth notes per measure or 7 eighth notes per measure, you cannot have equal groupings of 2 or 3 eighth notes. The eighth note typically stays the same length, but because some counts have two and some counts have three eighth notes, they are irregular!



You can see the groupings of three eighth notes with two eighth notes in each measure of $\frac{5}{8}$ above, and groups of two eighth notes against two groups of two eighth notes in each measure of $\frac{7}{8}$. In $\frac{5}{8}$ and $\frac{7}{8}$ then, the first count of each measure is one eighth-note longer than the rest of the counts. Depending on where the placement of the longer beat is, composers can create different accents and atmospheres.

Some examples:

Cut-Time $\frac{2}{2}$ is duple and simple meter because there are two beats per measure and those beats are divisible by two:



$\frac{3}{4}$ time is triple and simple meter because there are three beats per measure and each beat is divisible by two:



$\frac{4}{2}$ is quadruple and simple meter because there are four beats per measure and each beat is divisible by two:



$\frac{6}{8}$ time is duple and compound meter because there are two beats per measure and each beat is divided into three:



$\frac{9}{8}$ time is triple and compound meter because there are three beats per measure and each beat is divided into three:



$\frac{5}{8}$ time is duple and irregular meter because there are two beats per measure and each beat is divided irregularly:



EXERCISE 4

1. Explain in detail the term key signature.
2. Define and give examples of common and compound time signatures.
3. Explain the musical concept anacrusis
4. Give illustrations showing the barring of an unbarred music.
5. Explain and give examples of irregular time.

Chapter Five

MUSIC INTERVALS AND SCALES

Without intervals we would not have melody chords, or scales. They really are one of the foundations of music. In this guide to music intervals, we are going to cover what intervals are in music as well as all the different ways to categorise them and name them.

What is a music interval?

An interval in music is defined as a distance in pitch between any two notes.

The larger the interval between two notes, the greater the difference in pitch between the notes, and vice versa.

There are three parts to the way we describe an interval:

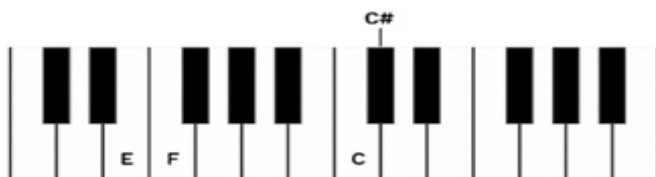
- The distance of the interval
- The type of interval (the interval quality)
- Is the interval harmonic or melodic?

Before we talk about these though we share cover the two smallest types of interval: semitones and tones.

Tones and Semitones

Semitones and tones or half steps and whole steps, are the building blocks of intervals. We use different combinations of them to make up all the different types of scales and chords that make music sound so different.

Semitones: The smallest possible interval. The smallest possible interval (in western music anyway) is a semitone, or in the US it is called a half step. A semitone is the very next higher or lower note. For example, from E to F or from C to C sharp (C#) on a piano keyboard.



Semitone intervals

What are tones (whole steps)?

The word 'semi' means half it is the same semi that we get semiquaver from which is 'half' of a quaver) so we could think of the word semitone as 'half a tone'.

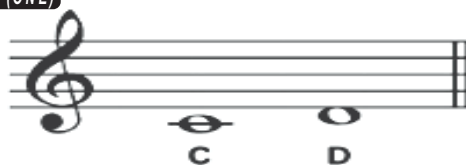
A tone or 'whole step', therefore, is an interval of two semitones.



Examples of tones (whole steps)

Names of Music Intervals

Now that we know about the two smallest intervals, semitones and tones, we can start looking at some larger intervals and how we describe them. We describe intervals using numbers depending on how many letter names of the musical alphabet there are between the two notes. For example, the notes C and D are two letter notes apart and so is an interval of a 2nd.



But if we look at the notes C and E there are three letter notes apart and so this interval is a 3rd.



The notes C to F are four letter notes apart and so would be a 4th.



This just carries on, C to G is five letter notes and so would be a 5th.



C to A is six letter notes and so would be a 6th.



C to B is seven letter notes and so would be a 7th.



Lastly, C to the C above it is eight letter notes and so is an interval of an 8th.



An octave (8ve)

An octave (8ve)

But we do not tend to call this interval an 8th and instead we call it an octave or 8ve. They both mean the same thing. The shape octagon has eight sides and the interval octave is eight notes higher.

What is a Unison Interval?

We can also have intervals that are the same notes. For example, two different instruments might play exactly the same notes in a piece of music.



Unison Intervals

This interval is called a unison. When we write a harmonic unison interval (more on harmonic and melodic intervals shortly) we write the notes next to each other.

Interval Quality

Now we are going to cover the interval quality. As we do not just refer to intervals with the number, we also refer to the type of interval. I will explain why we need to distinguish the interval quality with the example below. Both of these intervals are a third:

Intervals of a 3rd

In the first example, C to Eb is three letter notes: C – D – Eb and so is a 3rd. And in the second example, C to E natural is also three letter notes: C – D – E and so is a third. We need to distinguish the type of interval (quality) to differentiate between them both.

What are the Types of Interval Quality?

There are five different types of quality of interval which are:

1. Perfect intervals
2. Major intervals
3. Augmented intervals
4. Minor intervals
5. Diminished intervals

We will go into them now and I will explain how to know or work out any of these five given intervals. Every note in a major scale is either a major interval or a perfect interval (starting from the tonic note).

Below are all the intervals in a major scale.



1. Perfect Intervals

There are three perfect intervals:

- a) Perfect Unison
- b) a perfect 4th
- c) a perfect 5th
- d) a perfect 8ve (or octave)

To be a perfect interval the upper note has to be in the major scale of the lower note. If the interval is a 4th, 5th or 8ve and is not in the major scale, then it is not a perfect interval. For example C to F# is a 4th but is not a perfect 4th as F# is not in C major scale.



Note: C to F# is actually what call an augmented 4th (or tritone).

Below are all the perfect intervals:



2. Major Intervals

There are four intervals that are called major intervals:

- a) a major 2nd
- b) a major 3rd
- c) a major 6th
- d) a major 7th

So if the upper note of an interval is in the major scale of the lower note (and it is not a 4th, 5th or 8ve) then it will be a major interval. When answering questions about intervals you should always work out the number of the interval first by using the lower note as number one and counting how many letter notes there are to the higher note.

Then, if the upper note is in the major scale of the lower note you know that it is going to be either a major interval or a perfect interval. If it is a 4th, 5th or an 8ve, then it will be a perfect interval, if it is another interval then it will be a major interval. Here is C major scale with the major intervals marked:



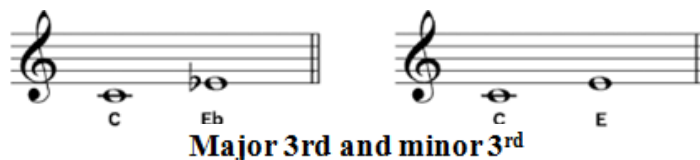
This is the case for every major scale, not just C major.

If the lower note is the tonic and the upper note is in the major scale, it will always either be a major or perfect interval.

3. Minor Intervals

If we take any of the major intervals we looked at above and make them smaller by one semitone then they now are minor intervals.

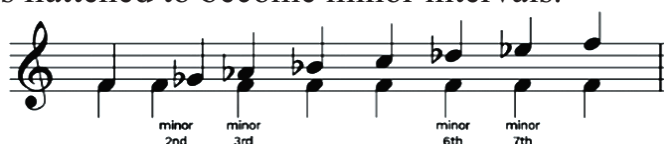
For example, if we take C to E which is a major 3rd and flattened the E to make it an Eb, it now becomes a minor 3rd.



Because there are only four major intervals there are also only four minor intervals possible which are:

- a) minor 2nds
- b) minor 3rds
- c) minor 6ths
- d) minor 7ths

Here is F major scale but with the 2nd, 3rd, 6ths and 7th notes flattened to become minor intervals.



Minor Intervals

So to recap:

If the upper note is in the major scale of the lower note it will be either a major or perfect interval

If it is in the major scale and it is a 4th, 5th or an 8ve then it will be a perfect interval

If it is in the major scale and is a 2nd, 3rd, 6th or 7th then it will be a major interval

If it is a semitone lower than a major interval then it will be a minor interval

4. Augmented Intervals

An interval becomes augmented when we extend a major or perfect interval by one semitone without changing the letter name.

So if we took a major second like F to G and made the G a G#, then we have made the interval wider by one semitone and so it is now an augmented 2nd.



It's the same with perfect intervals, for example, the interval F to C is a perfect 5th but if we make it F to C# then it's now an augmented 5th.



So here is F major scale again but with all the notes raised by one semitone and they are now all augmented intervals.



Hopefully, you are wondering what happens if we flatten a perfect interval by one semitone. If we do that then we have made the next quality of interval, a diminished interval.

Diminished Intervals

If we flatten any of the four perfect intervals, unison, 4ths, 5ths or 8ves they do not become minor, they become diminished intervals.

Let us take the two notes A and D which is a perfect 4th. If we were to flatten the D to make it a Db it would now become a diminished 4th



Perfect 4th and diminished 4th

We can flatten a minor interval by another semitone and it also becomes diminished. For example, E to D is a minor 7th, but if we make the D one semitone lower to a Db it then becomes a diminished 7th.



So just remember that:

- If we flatten a perfect interval by one semitone (half step) it becomes a diminished interval.
- If we flatten a minor interval by a semitone (half step) it becomes a diminished interval.
- If we flatten a major interval by a tone (whole step) it becomes a diminished interval.

5. Harmonic and melodic intervals

As well as categorising intervals into their interval numbers: 2nds 3rds 6ths etc, and by the interval quality: major, minor perfect etc, we can also categorise intervals into two other groups:

- a) Harmonic intervals
- b) Melodic intervals

These types of intervals are not to be confused with harmonic and melodic minor scales, those are totally different but we use the same words.

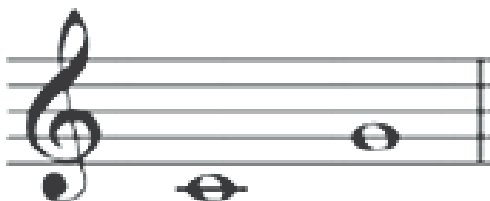
a) What are harmonic Intervals?

Harmonic intervals are how we describe two notes that are played, at the same time. They are played at the same time or together and so are a harmonic interval.



b) What are melodic Intervals?

The opposite of a harmonic interval is a melodic interval which is where the two notes are played one after the other. They are part of a melody and so are a melodic interval.



MUSIC SCALES

If you are learning a musical instrument or using the voice frequently, then quite often one of the first things you learn how to master is a major scale, but there are actually lots of different types of scales. Some sound happy, some sound sad, some have five notes and some have twelve.

In this section, we shall consider the different types of musical scales, the theory behind them as well as how to form them.

What is a scale in music?

A scale is a group of notes that are arranged by ascending or descending order of pitch.



The C major scale ascending and descending



The A minor melodic scale ascending and descending

In an ascending scale, each note is higher in pitch than the last one and in a descending scale, each note is lower in pitch than the last one.

The Degrees of a Scale

The word scale comes from the Latin word meaning ladder. So you can think of a scale climbing the rungs of the ladder which is represented by the staff. The steps of the scale system are referred to as degrees, these degrees constitute the pitches that runs through the scale system. Our main target at this level is to identify them and study their characteristic features.



The degrees of a scale

In building up any scale, you must have notes on every single line or space of the scale system. Each degree of the scale has a special name as given below:

1st degree: the tonic

2nd degree: the supertonic

3rd degree: the mediant

4th degree: the subdominant

5th degree: the dominant

6th degree: the submediant

7th degree: the leading note (or leading tone)

The 8th degree of the scale is actually the tonic but an octave higher. For that reason when naming the degrees of the scale you should always call it the 1st degree.

Types of Scales

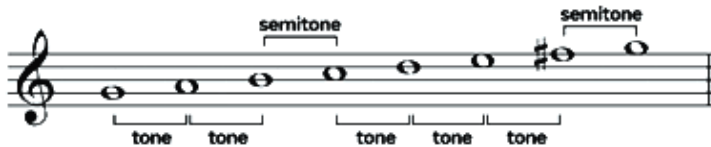
There are different kinds of scales in music classified according to their structures and components. These can be described as follows:

1. Major Scales

One of the most common types of scales in music is the major scale. Major scales are defined by their combination of tone and semitones (whole steps and half steps):

Tone – Tone – Semitone – Tone – Tone – Tone – Semitone
Or in whole steps and half steps it would be:

Whole – Whole – Half – Whole – Whole – Whole – Half



Major scale formula (G major scale)

You can use this formula of whole steps and half steps to form a major scale starting on any note. For a more in-depth looking at forming major scales check out for volume two of the Music Teacher where examples of 12 major scales shall be illustrated.

2. Minor scales

The second type of scale that we are going to look at is the minor scale. Minor scales also have seven notes like the major scale but they are defined by having a flattened third. This means that the third note of the scale is three semitones above the first note, unlike major scales where the third note of the scale is four semitones above.



A melodic minor scale

There are three different types of minor scale:

- a) The natural minor
- b) The harmonic minor
- c) The melodic minor

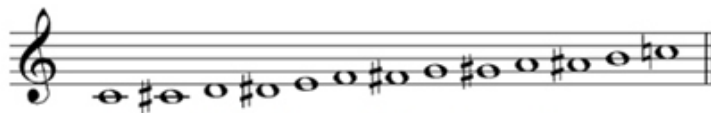
Each type of minor scale uses a slightly different formula of semitones and tones but they all have that minor third.

For more info about the types of minor scales look out for The Music Teacher (two). Major keys are quite often associated with the music feeling happy or joyful whereas minor keys are known for music that sounds sad or melancholy.

3. Chromatic scales

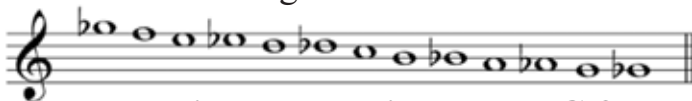
The two scales we have looked at so far are what we call diatonic scales. This means that they are in 'a key' and the first note of the scale is the tonic. Diatonic scales are also heptonic (which means they have seven notes) with two intervals of a semitone (half step) and five intervals that are tones (whole steps).

A chromatic scale is very different from a diatonic scale as it is made up of all 12 notes in western music. Each note in a chromatic scale is an interval of a semitone (half step) apart from the others. In other words, to play a chromatic scale you choose a note and then play the note a semitone above and keep going until you reach the note you started on. For example, here is an ascending chromatic scale starting on C:



Ascending chromatic scale on C

And here is a descending chromatic scale on



Descending chromatic scale on G flat

Because chromatic scales use every single note we do not say that a chromatic scale is in a certain key. We just use the note that the scale starts on. To read more check out for a guide to chromatic scales in book two.

4. Whole Tone Scales

A whole tone scale is a type of scale where each note is an interval of a tone (whole step) apart. It is the complete opposite of the chromatic scale where every note is a semitone apart. The whole tone is a type of hexatonic scale which means it only has six notes. This is because there are no semitones (half steps) in a whole tone scale.



Whole tone scale starting on C

Whole tone scales have a very distinctive sound and can be fun to play around with. To learn more about them, a more in depth illustration lies ahead on whole tone scales.

5. The Pentatonic Scale

The next type of scale that we are going to look at is the pentatonic scale. Pentatonic scale is one of the simplest and have been around for a very long time. The word pentatonic comes from the Greek word 'pente' meaning five. It is the same Greek word that we get 'pentagon' meaning five sided shape.

The five notes in a major pentatonic scale are:

The first degree – tonic

The second degree – supertonic

The third degree – mediant

The fifth degree – dominant

The sixth degree – submediant

Here is a c major pentatonic scale so you can see:



C major pentatonic scale

The pentatonic scale is very common in lots of music that you will be familiar with, everything from blues and jazz to folk and rock music. The simplicity of the pentatonic scale makes it very versatile.

The Music Modes

Every major scale has seven modes. They are sometimes called the church modes or the Greek modes. The names of them are:

Ionian (I)

Dorian (ii)

Phrygian (iii)

Lydian (iv)

Mixolydian (v)

Aeolian (vi)

Locrian (vii)

Ionian (I)	W	W	H	W	W	W	H						
Dorian (II)	W		H	W	W	W	H	W					
Phrygian (III)		H	W	W	W	H	W	W					
Lydian (IV)		W	W	W	H	W	W	H					
Mixolydian (V)			W	W	H	W	W	H	W				
Aeolian (VI)				W	H	W	W	H	W	W			
Locrian (VII)					H	W	W	H	W	W	W		

The Music Modes

Although they can be quite confusing you likely are familiar with at least one of them already. The Ionian mode is just another name for the major scale and the Aeolian mode is the same as the natural minor scale. Each mode has a different sound, some are major and some are minor. For more information on using them check out for the second part of this book on music modes.

EXERCISE 5

1. What is a music interval? Explain the terms tones and semitones.
2. Give the names and examples of music intervals.
3. Explain with examples, perfect and major intervals
4. Explain with examples, minor and augmented intervals.
5. Explain with examples, diminished, harmonic and melodic intervals.
6. Define a music scale and give examples of its major and minor.
7. What are the degrees of a musical scales? Give a diagram to explain.
8. Explain with diagrams the major and minor scales.
9. Explain the nature of a chromatic and whole tone scales.
10. What is ar pentatonic scales and music modes?.

Chapter Six

TRIADS AND CHORDS

What is a Triad?

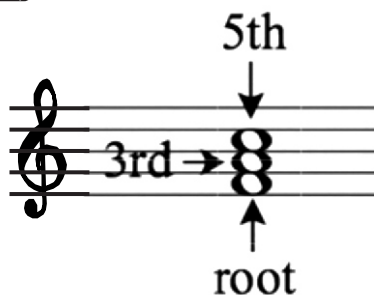


In music, a triad is a set of three notes (or pitch classes) that can be stacked vertically in thirds. The term "harmonic triad" was coined by Johannes Lippius In His *Synopsis musicae novae* (1612). When stacked in thirds, notes produce triads. The triad's members, from lowest-pitched tone to highest, are called:

- the root
- the third -- its interval above the root being a minor third (three semitones) or a major third (four semitones)
- the fifth -- its interval above the third being a minor third or a major third, hence its interval above the root being a diminished fifth (six semitones, perfect fifth (seven semitones), or augmented fifth (eight semitones).

Perfect fifths are the most commonly used interval above the root in western classical, popular and traditional music.

Note: the notes of a triad do not have to use the root as the lowest note of the triad, due to the principle of inversion. A triad can also use the third or fifth as the lowest note. Inverting a triad does not change the root note.



How to Build a Triad

The basic music triad is easy to create, all you need to know is your alphabet and how to count to 8! First, work out which note you want to build your triad on (in our example we are building one on C). Now start at the bottom note (C) and count up 3 notes to get the next note include the starting note when (in our example, 3 notes up from C is E). Now start again at the bottom note and this time **count up 5 notes** (5 notes up from C is G). So, to build a triad on C we have used the **notes C-E-G**.



You will find that if you build triads starting on different white notes then they may sound very different. This is because the number of **semitones** (half tones or half steps) separating each of the notes will be different depending on which white note you choose as your starting point. These differences in intervals will cause you to create different types of triad.

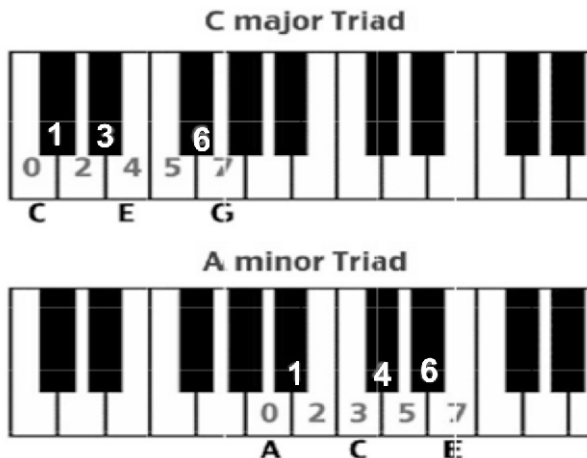
Types of Triads

There are four different types of musical triad:

Major Triads, Minor Triads, Diminished Triads, Augmented Triads

1. Major and Minor Triads

Listen to the difference between a triad built on **C (C-E-G)** and one built on **A (A-C-E)**. The first triad sounds positive/happy (this is a major triad), whilst the 2nd one sounds negative/sad (this is a minor triad). The difference in sound is due to the change in number of semitones between the root and 3rd notes. Look at the keyboards below:



The difference between the bottom (root) and top (5th) notes stays the same. There are 7 semitones between the bottom and top notes in both major and minor triads. The change is in the interval between the bottom (root) and middle (3rd) notes. In the major triad there are 4 semitones between C and E – 4 semitones equals a major 3rd (hence the happy sound in a C major triad):

C major triad



In the minor triad there are only 3 semitones between the A and C – 3 semitones equals a minor 3rd (hence the sad sound in a minor triad):

A minor triad



Another way of remembering this is to think of both of the intervals as 3rds: A major triad has a major 3rd (between root and 3rd) followed by a minor 3rd (between 3rd and 5th). A minor triad is the reverse – it has a minor 3rd (between root and 3rd) followed by a major 3rd (between 3rd and 5th).

Let us have a look at some different examples of major and minor triads:

Major Triad Examples

A Major Triad

major 3rd minor 3rd

E Major Triad

major 3rd minor 3rd

E Flat Major Triad

major 3rd minor 3rd

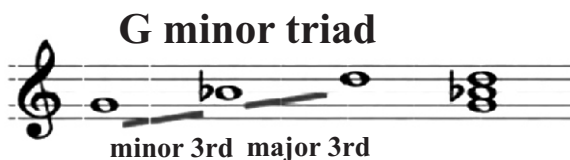
A Flat Major Triad

major 3rd minor 3rd

These examples of major triads all begin on different notes, but the intervals between the root, 3rd and 5th notes of the triad remain the same – it is always a major 3rd followed by a minor 3rd. As a result, they are all major triads.

Let us have a look at some minor triad examples:

Minor Triad Examples



Once again, these examples of minor triads all begin on different notes, but the intervals between the root, 3rd and 5th notes of the triad remain the same – it is always a minor 3rd followed by a major 3rd. As a result, they are all minor triads.

2. Diminished and Augmented Triads

There are 2 other types of triad, both of which have slightly unnerving sound quality. The first is a diminished triad – which is a variation of a minor triad. To create a diminished triad all you need to do is play a minor triad and then lower the top note by 1 semitone (there are now only 6 semitones between the bottom and top notes of the triad, this is called a diminished 5th). By doing this you have built a triad by using 2 minor 3rds on top of each other.

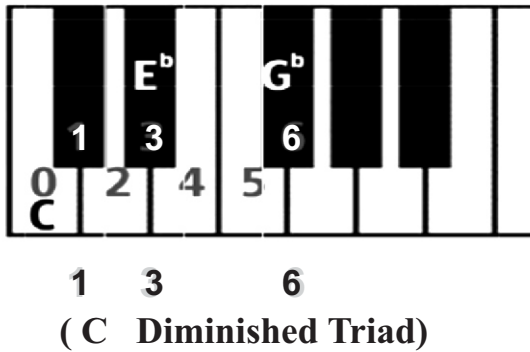
Diminished Triad Examples

Have a look at the examples below and listen to how scary and tense they sound. To build a diminished triad on C we count up a minor 3rd (3 semitones), which takes us to E flat. We then count up another minor 3rd (3 semitones) from E flat, which takes us to G flat.

C diminished triad

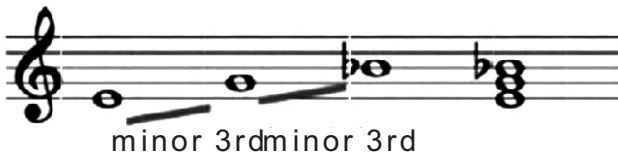


C diminished Triad



Here are a couple of other examples:

E Diminished Triad



G Diminished Triad

You can see from these examples that the interval is always a minor 3rd followed by a minor 3rd. As a result, a diminished triad is produced.

Augmented Triad Examples

To create an augmented triad, play a major triad and then raise the top note up by a semitone (there are now 8 semitones separating top note and bottom note, this is called an augmented 5th). This sounds even more unnerving and is rather mysterious. In other words, what we have done is built a major 3rd on the root note and then another major 3rd on top.

To build an augmented triad on C we count up a major 3rd (4 semitones), which takes us to E. We then count up another major 3rd (4 semitones) from E, which takes us to G sharp:

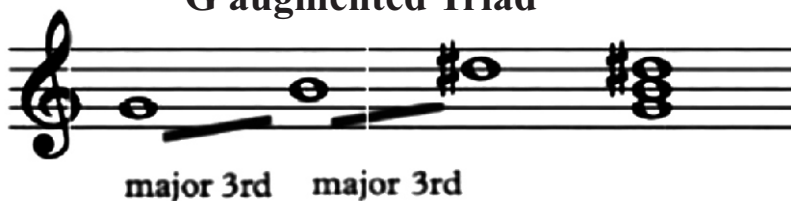
C augmented triad



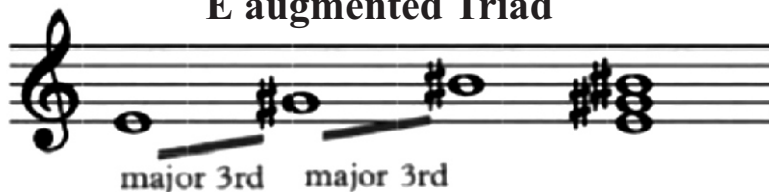
C augmented Triad



G augmented Triad



E augmented Triad



Once again, each triad is built using a major 3rd followed by another major 3rd to produce the augmented triads.

THE MUSIC CHORD

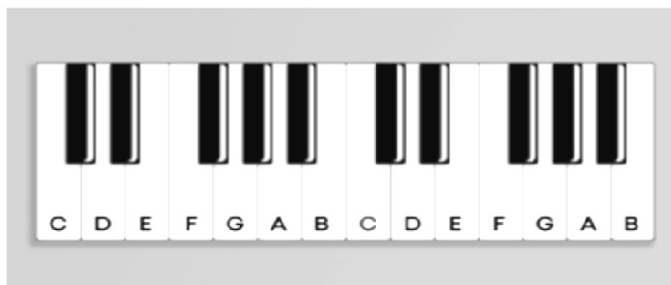
What are Chords in Music?

Chords are two or more harmonic notes played at the same time. Most basic chords are built using three notes. Chords are built on their root notes (the starting notes). The rest of the notes in a chord are determined by the chord quality.

Try thinking of your music like a building. Your chords are the foundation. Listeners may not always recognize chords in a song, but they provide the shape and space to support a melody. Chords can be played by anything from a guitar to a brass quintet. Building chords and chord progressions is simple once you understand the basics. But to build chords, you need to know what intervals are

Chord Types

These four basic chord types, or chord qualities, are built using three notes. First, to make things easy, let us see how to build these chords in the key of C—But once you understand chords in the key of C, you will need build chords in other keys to fully grasp chord-building..



Remember, it is important to master the basics before moving on to more complex materials like adding extra intervals to basic chords to transform them into extended chords. The four basic chord types are:

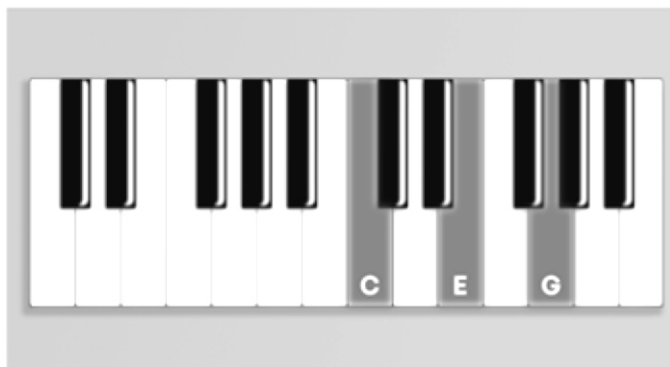
1. Major Chords

Major chords sound full, resolved and complete. Major chords are built by adding the intervals of a major third and perfect fifth above the root. The root, by the way, is the starting note of the chord (in this example our root is C).

The major third interval is the distance between the root and the note four semitones above it. Since C is our root, E is the note a major third above. For the third note, the perfect fifth is seven semitones above the root. So in our example, this would be the distance between C and G. Put all these together, and you will get a C major chord.

Major Third= Four semitones (C to E)

Perfect Fifth= Seven semitones (C to G)

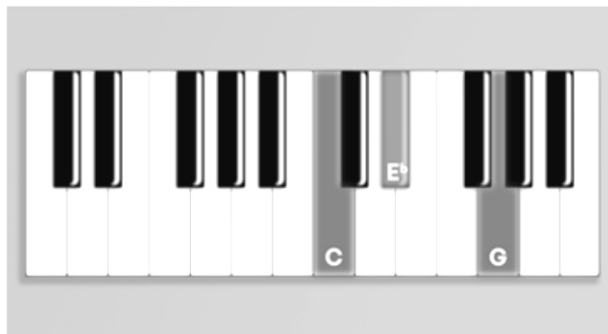


2. Minor Chords

Minor chords are built by adding a minor third (three semitones) and perfect fifth above the root. Minor

Third: Three semitones

Perfect Fifth: Seven semitones

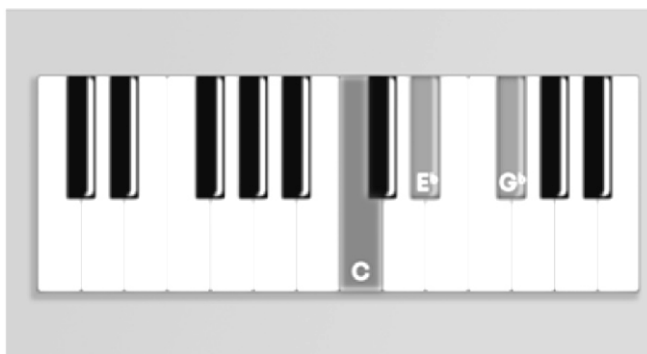


3. Diminished Chords

Diminished chords will add a tense, dissonant sound to your music. Diminished chords are built by adding a minor third and tritone above the root. A tritone is comprised of six semitones.

Minor Third = Three semitones

Tritone = Six semitones



4. Augmented Chords

Augmented chords are built just like simple major chords but with an added raised fifth. The C major chord features the notes C, E and G, so the augmented C chord features C, E and G#.

Major Third = Four semitones

Raised Fifth (minor sixth) = Eight semitones



Once you have nailed down building basic chords in the key of C, start building chords in other keys too.

Chord Progressions

Now that you know what chords are, let us talk about how to use chords in your music. Chord progressions are any series of two or more chords in a piece of music. Depending on the style of music, chord progressions can be simple and repetitive or lengthy and complicated.

If you are totally new to making music with chords, the 12-bar blues is a great chord progression to start with. Going back to the example of C major, a simple 12-bar blues progression can be built using C, F and G major chords. Just add four beats to each chord symbol:

C-C-C-C

F-F-C-C

G-F-C-C

Remember, chord progressions do not need to be long or complicated. In fact, it takes real song writing talent to make a song with just two chords interesting. Try experimenting with some simple chord progressions and see if you can make it work.

Building Better Songs with Chords

Learning how to build chords might seem tough at first, but like learning your instrument, it gets easier over time with practice. Practice your chords and build them in several keys. And the next time you listen to music, try actively listening to the chords and progressions and take a mental note of them. With enough work, knowing how to play, understand and build basic chords will soon be second nature in your own song writing.

EXERCISE 6

1. Explain a music triad with its components.
2. Explain how to build a music triad.
3. Illustrate the major triad with a diagram.
4. Give examples of a minor triad.
5. Explain and give examples of diminished and augmented triads
6. What are chord in music.
7. Explain with examples, the major and minor chords.
8. What are diminished chords, give an example.
9. Explain the augmented chord with examples.
10. Explain chord variations.

Chapter Seven

THE VOICE IN MUSIC

Your Voice is your Asset

Not only is the voice the principal means of human communication, but it is undoubtedly the first musical instrument. The principal difference between singing and speaking is that in singing the vowel sounds are sustained and given definite pitch. Despite the innate and natural quality of singing, the training of the singing voice for artistic purposes is among the most subtle and difficult branches of music pedagogy. The instrument is within the performer, and the condition of the vocal apparatus, and thus the quality of the voice, is strictly dependent on the physical and mental condition of the singer. Since the vocal impulse cannot actually be described, the teacher's task is to provide the pupil with concepts, usually systematized into a vocal method, that will free the vocal apparatus from restrictive tensions and lead ultimately to the complete coordination of all the faculties involved.

The Singing Voice

Singing voices are classified according to range as soprano and contralto, the high and low female voices, with mezzo-soprano as an intermediate classification; and as tenor and bass, the high and low male voices, with baritone as an intermediate classification. Choral music generally requires a range of about an octave and a half for each voice; a solo singer must have at least two octaves, and some have been known to possess ranges of three, even three and a half, octaves.

Vocal Range

A typical choral arrangement divides women into higher and lower voices and men into higher and lower voices. Most voices can be assigned one of these four ranges, and this gives the composer four vocal lines to work with, which is usually enough. The four main vocal ranges are:

1. Soprano: A high female (or boy's) voice
2. Alto: A low female (or boy's) voice
3. Tenor: A high (adult) male voice
4. Bass: A low (adult) male voice

Arrangements for these four voices are labeled SATB (for Soprano, Alto, Tenor, Bass). The ranges of the four voices overlap, but singers may find themselves straining or getting an unpleasant sound at the top or a weak sound at the bottom of their ranges. So although the full ranges of an alto and a soprano may look quite similar, the soprano gets a strong, clear sound on the higher notes, and the alto a strong, clear sound in the lower part of the range. But there are vocalists whose strong, best-sounding range falls in a distinctly different place from any of these four voices. The names for some of these ranges are:

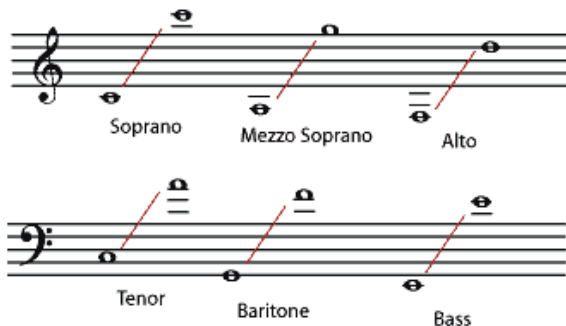
1. Coloratura Soprano – This is not really a different range from the soprano, but a coloratura soprano has a voice that is unusually high, light, and agile, even for a soprano.
2. Mezzo-soprano – In between soprano and alto
3. Contralto – Contralto and alto originally referred to the same voice. But some people today use “contralto” to

refer to a female voice that is even lower than a typical alto

4. Countertenor – A male voice that is unusually high, light, and agile, even for a tenor
5. Baritone – A male voice that falls in between tenor and bass

Voices are as individual as faces; some altos will have a narrower or wider range, or the sweetest and most powerful part of their range in a different place than other altos. These are approximate, average ranges for each voice category.

How to determine your Vocal Range



Though everyone's range is specific to their voice, most vocal ranges are categorized within the six common voice types: **Bass, Baritone, Tenor, Alto, Mezzo-Soprano, and Soprano**. If you have been part of a choir before, you are probably pretty familiar with these ranges. If you have not, you may have wondered which voice “type” fits you.

Generally speaking, your vocal range is the lowest note you can sing to the highest note you can sing. You may be able

to reach notes within more than one octave, but when it comes to making a decision, comfort is key. Where is your voice most comfortable? Where do the notes stop sounding great even though you can still squeak them out?

Before we break down each of the voice types, you should be familiar with the numbering system on a keyboard. Talking about notes as “the second A above middle C” can start to get confusing, so a widely used technique is to accompany note names with their given octave number on a keyboard. Middle C is called C4 because it is the 4th C (starting from the Bass) up on the keyboard.



Now that you are a little more familiar with the notes, let us get to determine which voice type best suit you! The three **male** voice types are: **Bass**, **Baritone**, and **Tenor** and the three **female** voice types are: **Alto**, **Mezzo Soprano**, and **Soprano**.

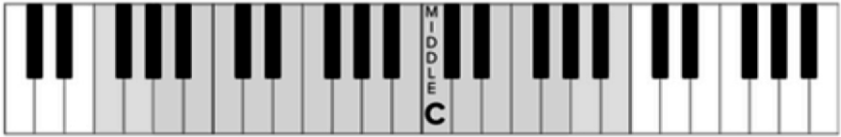
1. Bass

The bass is the lowest singing range and typically lies between E2 to E4. In the lower and upper extremes of the bass voice, some basses can sing from C2 to G4.



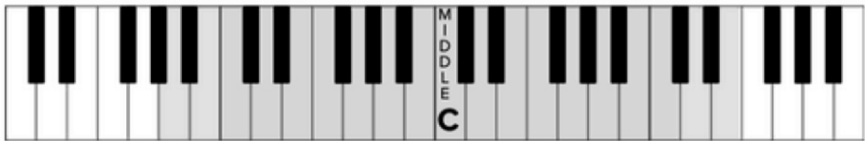
2. Baritone

Baritone is the second lowest singing range, and overlaps both Bass and Tenor. The typical baritone range is from A2 to A4, and might extend down to F2 or up to C5. The baritone voice type is the most common type of male voice.



3. Tenor

Tenor is the highest type of male voice, typically comfortable between C3 to C5. Tenors generally have greater control over their falsetto (head voice), allowing them to reach notes well into the female register. Those who can sing higher than the average tenor are often given the title “countertenor.”



4. Alto

The alto is the lowest type of female voice. The typical alto range lies between F3 to F5, though there are those who can sing above or below this range. Those who can sing below are often called “contralto” and can usually sing in a range similar to a tenor. Though altos have a very similar range to mezzo-soprano, their voices are usually richer and fuller in the lower register than mezzos. Again, it is all about where the voice is most comfortable.



5. Mezzo-Soprano

The mezzo-soprano voice is the middle-range voice type for females, overlapping both the alto and soprano ranges. The typical range of this voice is between A3 and A5.

Many times, mezzo-sopranos will sing the same voice part as sopranos until there is a three way split between sopranos, mezzos, and altos.



6. Soprano

The soprano is the highest singing voice. The typical soprano voice lies between C4 and C6.



Spend some time experimenting with these different ranges and find where your voice feels most comfortable, and remember to check out our Vocal Remedies.

Vocal Remedies: How to improve your voice

Many people who aim to enter the music industry want to be great singers. It seems like a glamorous lifestyle and many people think it is easy. It is just singing, right? Who cannot do that? Singing is something everybody can do, but not everyone can do it well. There are many singers who have found something that works for them and many artists actually do something that would be more accurately described as talk-singing, and that is just fine.

There are plenty of ways to make it sound like you are doing more than you really are or to dress up your fairly basic vocals and make them perfect for the kind of music you are creating or involved in.

The suggestions below on how to remedy the voice are really for those who are aiming to be vocalists first. They are good to follow for anyone who will be on stage singing for a crowd, as they certainly will make you sound better. There are a lot of things to consider if you are looking to be that kind of vocalist but here are half a dozen tips anyone who knows anything about vocal performance will suggest when it comes to becoming a truly good singer.

1. Breathe

Breathing properly and in time is key to delivering an on-point vocal performance and it is something you will have to master if you want to be a good singer. Breathing is also, sadly, something many of those just starting out as singers don't think about whereas, it is one of the first things that needs to be mastered in order to improve.

Any good Vocal Coach or tutorial will tell you to breathe in from your stomach and not from your chest and this is something you need to imagine doing as you inhale. It might sound strange but once you have figured it out and you can feel it, you will never be able to go back to the old way of breathing while you are performing.

You should take time to practice breathing (a sentence that sounds funny but is actually sound advice) before every performance. In fact, if you are really committed to becoming a great singer and potentially pursuing this as a serious hobby or even a career later on, you should find time every day to practice just breathing properly, studying when to take breaths, for how long, and understanding how long you will need to hold a certain amount of air in your lungs. This is a task for THE MUSIC TEACHER (Two).

2. Warm Up

Before you go for a run, especially in a race that matters (but hopefully all the time), you spend a few moments stretching your muscles, don't you? You lift your legs, push them in ways you do not normally do, and you can sometimes look a bit strange doing so, right?

Many people don't think of singing as using a muscle but you are putting strain on parts of your body so you should take your time and stretch before every performance, just as athletes do. You will need to learn vocal exercises and you will probably feel a bit silly doing them when you first begin but know that every great vocalist takes part in this *tried-and-true ritual* and it is absolutely worth your time and

initial slight embarrassment, which will disappear after a while.

I will not describe these warm-up exercises here as I could spend an entire article going over the best practices and what noises you should make with your vocal chords but it is best if you gather this information from a Vocal Teacher, or, if you do not have one of your own, perhaps you may consult part two of this book.

3. Drink These Good Beverages Before Singing

This book is not your diet coach and it may not go too deep into this item but as much as it may suck, what you put into your body throughout the day, and especially shortly before a performance matters and it can affect your voice. The most important thing to keep in mind is that you need to drink water. It is simple to say, and it is a piece of advice everyone has heard many times before, but water is key, and you should already be finding ways of subbing (substituting) other drinks for pure water throughout the day.

In addition to regular water, you can also go for green tea (without caffeine, this is important) or water with a fruity additive like lemon. These two are better for you if warm (not too hot) but regular water is still the best thing to stick to regularly.

4. Stay Away From These Bad Items

Water and tea are the best things for you and your vocal chords, but what are the worst things? When it comes to

foods, you need to stay away from anything with dairy, anything sugary, and especially spicy menu items for hours before a vocal performance. In fact, think ahead and try to avoid these things all day before you sing.

You are welcome to have them after you leave the stage but while you might have a hard time believing it these things truly can affect the sound of your voice and it would be a shame to spend so much time rehearsing just to ruin it because of what you eat. They may not destroy your vocals, but certainly will affect sound production. These are the best practices for those who are serious about becoming the best performers they possibly can be!

In terms of drinks, anything with caffeine can dry you out, which is exactly the opposite of the water suggestion mentioned above. Tea with caffeine, as well as coffee, is not ideal to drink before you sing, even if it is just a warm-up. Also, you are going to need to stay away from vices like alcohol and smoking. It is difficult to tell you that you cannot do the things you love but both of those items will seriously affect your ability to belt a banger and carry a tune.

If you are really pushing your talents to the limit and tackling something vocally challenging, alcohol, smoking and drugs could ruin your shot.

5. Practice, Practice, Practice!!!

No matter what you are working on being better at, dancing, writing, painting, playing an instrument, or singing, you need to do it all the time. If you are only singing every few days or even less frequently, that might

be enough for you to enjoy the pastime or to be good at your hobby, but you will not advance very far with that level of activity.

If you want to truly improve your vocal skills and become a great singer, one who might be able to go to school specifically for singing and potentially one day have a career doing so, you are going to need to sing every day.

6. Consult a Professional

You may not find a public performance every single day and in fact, it is not recommended. You do, however, need to find time every day not only to sing but to do your war work with a Professional

When you are first starting to improve your singing skills, that person might be a Teacher in school or perhaps someone else you know who has been singing for a long time. As you progress and get better and better, and as you want to refine your talents, you will need to look for more help, potentially from someone you might need to hire.

If you are looking to sing just for fun or for a band that does not require you to be a stellar vocalist, you can put hiring a professional off, but if you wish to devote your talents to something much more difficult, such as becoming an Opera Singer or the like, then professionalism is key.

Exercise 7

1. Discuss the singing voice as a musical instrument.
2. Explain the different voice parts.
3. With a diagram, illustrate the ranges of the voice parts
4. What are the steps necessary to improve the signing voice?.
5. Explain the place of soprano and bass in a four part harmony.

Chapter Eight

INTRODUCTION TO SONG WRITING

Have you ever wanted to take your love of music to the next level by writing your own? Though it can be an exciting venture, it can be challenging to get started. After all, there are a lot of components to a single song. You have to think about the structure, the chord progression, the lyrics, the message, and so much more! This chapter contains some tips on how to attempt and actually succeed writing a song of your dream. Consider the following guideline in the process.

1. Determine Your Process

There is no one way to write a song. Everyone's songwriting process is a little different, and so the first step in writing a song is to think about *how* you are going to write it. Do you want to start with the lyrics? The melody? The chord progression? If you are not sure, think about which component of songwriting comes to you most naturally. For example, perhaps you keep a journal and like to write on a regular basis. Try tackling the lyrics first.

You can experiment with your process until you find something that works for you. As you grow in your songwriting, you may even change up your routine from time to time. In any case, you have to start somewhere, so decide which component of the song you are going to tackle first, and give it a go.

2. Song Form

There are different types of song forms, and your song needs to fit into one. Without a form, your song will have no structure, and it will be hard to follow. The most common types of song forms are:

Verse/Chorus

Verse/Chorus songs usually alternate back and forth between the verse and chorus, though many times there will be a doubled verse or doubled chorus. In any cases, there are only two principle melodies throughout the song.

Verse/Chorus/Bridge

Similar to the Verse/Chorus structure, the Verse/Chorus/Bridge formula adds a contrasting section (the bridge) at the end of the song and is typically followed by a final chorus.

AAA

AAA song form indicates different verses with the same melody and no major contrasting sections. It does not have a chorus or a bridge, but the melody is kept interesting enough to avoid the song sounding too repetitive. Examples include the traditional hymn, “Amazing Grace”.

AABA

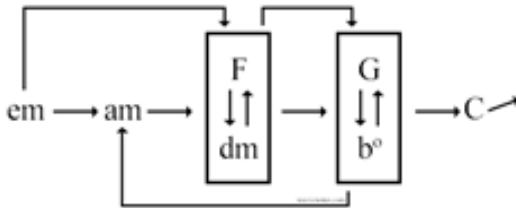
The AABA song form is similar to the AAA form, except that it contains contrasting “B” section before the last “A” section. Some songs may also contain a “Pre-Chorus” leading up to the chorus. This section is like the glue from the verse to the chorus.

Keep in mind that when it comes to song form, you can take some liberties. You do not have to follow a formula verbatim, but these forms serve as a starting place for your song's structure.

3. Chord Progression

The possibilities for chord progressions in songs are *endless*, and that can make it difficult to get started on your own. Before you decide on your progression, you will need to pick a key for your song. You can then build your progression around that key, using the I chord (tonic) as your center.

There are some general rules regarding movement from one chord to another. We are going to look at the rules for *major* keys, since the majority of songs are written in these keys, and they are a good starting place for a beginning songwriter. We shall be using Roman Numerals.



Again, you do not have to follow this chart *exactly*. As your songwriting develops, you will likely experiment more with inversions, borrowed chords, secondary dominants, and more! But for a starting place, you can use this chart to get you from one chord to the next. Using this chart, here are a few examples of progressions you can use in the key of C Major.

C Major - A Minor - F Major - D Minor

C Major - G Major - A Minor - F Minor

C Major - E Minor - A Minor - D Minor

C Major - F Major - G Major - A Minor

4. Melody

Your melody will come naturally from your chord progression, as you will be pulling out notes from whatever key you are in. Generally speaking, there are a few things you should keep in mind when settling on your own melody.

Your chorus should sit higher than the verses

The chorus is usually the heart of the song and therefore is the most dominant in the melody. Your verses should be in a lower register so that when the chorus comes in, it is the obvious climax.

Songs without choruses need variety

We touched on this a bit in the song form section, but if you are writing in the AAA song form, you will need a bit of movement at some point in your melody to avoid the song sounding too repetitive.

Do you want people to sing along?

If you are writing a song you intend for others to be able to easily learn and sing along, you will want to simplify your melody. Make it something anyone could hear and repeat back to you.

Keep it catchy

We all know those songs that get stuck in your head for days on end. These kinds of songs are the ultimate goal for a songwriter. A good way to test this is to try singing your song first thing in the morning, the day after you have completed it. Do not listen to any recordings or look at any lyrics or music, and if you can remember it from the day before, you have a good song on your hands.

5. Lyrics

Song lyrics are the most common place to get stuck in the songwriting process. The first thing you need to determine before you begin to write your lyrics is the message of your song. What is it about? What do you want listeners to know—or *not* to know? You need to have a theme so that you can orchestrate your lyrics around that theme, instead of having a bunch of random lines that do not go together.

Some *good* things to incorporate into your lyrics are...

A rhyming scheme.

Think of lyrics as sung poetry. Rhyming schemes provide structure and are pleasing to the ear.

Repetition.

Less can *always* be more in songwriting, so if you have a word or phrase you will like to emphasize in your song, do not be afraid to experiment with repetition.

Imagery.

Songwriters are in a sense, storytellers, and it is your job to paint a picture within your lyrics. Do not be afraid to test out different adjectives and metaphors.

6. Mystery or suspense

There is something to be said for having a bit of mystery or suspense in your songs. You want to leave your listeners *thinking*. If you are too specific or you give too much away, you lose a little bit of empathy and room for interpretation. Of course, if you have a particular message you want to get across, you can be as detailed as you wish, however, you should still incorporate thought-provoking lyrics. Mystery promotes the longevity of a song. Otherwise, your listeners will get the message the first time through and not feel the need to revisit the song.

A few things to *watch out* for when writing lyrics are...

Emphasis.

Rhythms and lyrics do not always match, and you will want to be conscious of emphasizing the correct words and syllables in your lyrics. For example, if you had the word “sorry” in your song, you would want the emphasis to fall on **sorry**—not sorry.

Crowded lyrics.

Try to avoid cramming in a bunch of lyrics into a small space. If it is hard for you to sing it, it will be even harder for your listeners to repeat it. An excellent way to avoid this is to count out how many syllables your phrase should have according to the rhythm and then match your lyrics to that number.

Final Tips

Now that we have gone through the individual components of writing a song, you are ready to give it a try. Here are a few final tips before you dive in.

- Listen to some of your favorite artists and songwriters, taking notes on the specific things they incorporate into their music.
- Free write for 5-10 minutes before tackling lyrics.
- Do not spend too long on one word or phrase. If you feel stuck, move on, and come back to the section later.
- Write as often as you can. Like anything, songwriting takes practice. You will become better over time, so it is essential to get into a routine of writing often, even if you end up scrapping a song or two.

Remember, even the greatest songwriters in the world have written songs they do not like. So do not give up when a song does not turn out the way you want it to. Try again, and again. And soon enough, you will find that you quite enjoy your music.

PRAYER IS THE KEY

Arr By:
Kufre Ekpo

$\text{♩} = 100$

Soprano
Pra yer is the key pra yer is the key pra yer is the mas ter

Baritone

4

S.
key Je sus star ted with pra yer and en ded with pra yer

Bar.

7

S.
pra yer is the mas ter key Je sus star ted with pra yer and en ded with pra yer

Bar.

$\text{♩} = 80$

11

S.
pra yer is the mas ter key Pra yer is the key pra yer is the key

Bar.

15

S.
pra yer is the mas ter key Je sus star ted with pra yer and

Bar.

18

S. en ded with pra yer pra yer is the mas ter key Je sus star ted with pra yer and

Bar.

22

S. en ded with pra yer pra yer is the mas ter key

Bar.

PRASIE YE THE LORD

Arr By:
Kufre Ekpo

Praise ye the Lord, ye men of Hea-ven, praise ye the Lord, ye men of...

earth. Praise ye the Lord, Praise ye the Lord, Praise ye the

Lord, Praise ye the Lord, Praise ye the Lord, ye men of earth.

EFIK

Call: Etoro Obong Mme udim eyong,

Response: Etor' obong mm' udim isong.

Call: Etoro Obong Mme udim eyong,

Response: Etor' obong mm' udim isong.

Call: Etoro Obong

Response: Etor' obong

Call: Etoro Obong

Response: Etor' obong

All: Etor' obong mm' udim isong.

Exercise 8

1. What is song writing?
2. Explain the process of song writing.
3. What are the few things to watch out for when writing lyrics in a song?
4. Explain the role of suspense in song writing.
5. Write a typical song of your choice.

Chapter Nine

MUSICAL INSTRUMENTS

Categories and Classification

It is important to categorise music depending on the areas considered; Song has to do with music for voices otherwise called vocal music, which may be sacred or Secular. Instrumental music is concerned with music played with the use of mechanical instruments, Sacred Music such as hymns, plain songs, chants, anthems, cantata, oratorio, chorals, etc are used for worship while Secular Music is concerned with the social aspect of life. There is Dance Music which focuses on movements and steps in time with music, it uses body and facial expressions and can combine the voice, and instruments, costume and other things as may be required. Music may be traditional or western, including, art music, military music, and popular music as well as folk and classical music. Many other areas are available.

Musical Instruments

We cannot talk about music successfully if we do not talk about those instruments used in making the music. Musical instruments are as important as the music themselves because without them, playing music will be difficult. This chapter shall look at musical instruments, their classifications and examples of common musical instruments around us.

Definition of Musical Instruments

A musical instrument is an object or device that is capable of producing musical sounds. It could be natural or man-made, traditional or western. Musical instruments could be electronic or acoustical but created or adapted to make musical sounds. They vary due to their uses, characteristics and types.

Groups of Musical Instruments

There are basically two different groups of musical instruments. These are:

1. The Voice

The voice happens to be the oldest musical instrument in natural. Music rendered by the voice only is referred to as vocal music or acappella. The voice is a nature musical instrument available for everyone. You may consider an in-depth study of the voice in chapter twelve of this book.

2. Mechanical

These are musical instruments created by man for music production. Mechanical instruments may be manual or computer based, they all generate music that meet the purposes of their manufacture. Mechanical musical instruments may be further classified into African and western.

Classification of African Musical Instruments

Since traditional African music is unique, its instruments are also unique and different from the western ones. They are classified into four basic categories as follows:

1. Idiophones

These are self sounding instruments. *Idio* means self, *phone* means sound. They produce sound by the vibration of their bodies and can be beaten, struck or shaken. Examples are metal gongs, rattles, clappers, pot drums, thumb piano, bells and slit drums.



Rattles



Metal gongs



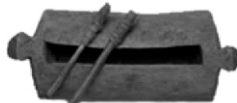
Clappers



Pot drum



Thumb piano



Slit drum



Xylophone

2. Chordophones

These class refers to instruments that make sound by way of a vibrating string or strings stretched between two points. Examples include the zithers, lutes, lyre and harp.



3. Membranophones

These are instruments in which the sound is produced by a stretched membrane, such as membrane drums.



4. Aerophones

An aerophone is a musical instrument that produces sound primarily by causing a body of air to vibrate, without the use of strings or membranes and without the vibration of the instrument itself. These includes, oboe, bassoons, clarinets,



Local flute



Horn

Classification of Western Musical Instruments

Western musical instruments are classified into four families namely.

1. The Stringed Family

These ones produce sounds by the vibration of strings. They form the backbone of the orchestra and include instruments such as, violin, viola, cello and double bass.



2. The Woodwind Family

These instruments produce sound when air is blown into the tubes through the mouthpiece. Example, flute and recorder.



Recorder

3. The Brass Family

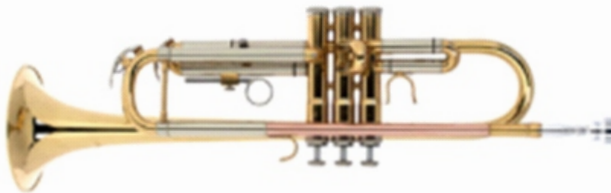
This family include instruments that use a cupped mouthpiece shaped in a way that allows the players lips to vibrate and generate sound. Example include, trumpet, horn and Cornett.



Tuba



Trombone



The Trumpet

Exercise 10

1. What are the uses of musical instruments?
2. Explain with examples the classification of African musical instruments.
3. What are the differences between the brass family and percussion family.
4. Give examples of western musical instruments.
5. Differentiate between idiophones and chordophones

Chapter Ten

MUSICAL TERMS: DEFINITIONS AND MEANINGS

Musical terms and signals are the road map of Music

To give a meaningful musical performance, artists must learn and incorporate certain terms shown in the music. This awakens the imagination. Musicians and singers must learn musicianship, musical terms, definitions and their meaning respectively in order to understand, interpret and apply them appropriately

Music plays a center role in the lives of many people. The more knowledge we gain about how music works the more we can appreciate it and enjoy all types of music. To help you evolve to a better understanding of musicianship, as well as increase your emotional response to the music itself, I have listed a few of the most used musical terms and definitions. For those who play instruments, these musical terms are your instruments language.

As the musician and student become familiar with musical terms the confidence rises to a new level and the music takes on a new, sometimes passionate feeling for both the musician and the audience.

Common Musical Terms

1. **Accent:** An emphasis or slight punch at the beginning of a musical sound.
2. **Fanfare:** A musical work used as an announcement often played by the brass section in an orchestra.
3. **Harmony:** The simultaneous combination of

pitches, especially when blended into chords that are pleasing to the ear.

4. **Key:** A group of pitches based on a particular tonic, and comprising a scale, regarded as forming the tonal basis of a piece or section of music.
5. **Theme:** The most important melody at any specific time in a musical work. There can be one main theme in a work or many themes.
6. **AB form:** A musical plan that has two different parts or sections.
7. **Accompaniment:** A vocal or instrument part that supports or is the background for a solo.
8. **Al fine:** To the end.
9. **Alto:** Lowest of the female voices.
10. **Bridge:** A section of a song that connects other sections.
11. **Canon:** The strictest form of imitation, in which two or more parts have the same melody but starts at different points. Canons are constructed from a single theme and a deceptively simple set of rules.
12. **Downbeat:** The beat with the strongest accent, at the beginning of a bar.
13. **Dynamics:** The loudness or softness of music, indicated by a system of gradations; from softest to loudest, these are pp, p, mp, mf, f, ff.
14. **Espressivo:** Expressively.
15. **Soprano:** The highest female voice.

16. **Staccato:** Abbreviated and detached notes.
17. **Timbre:** The tone "color" of an instrument, voice or register.
18. **Key Signature:** The sharps or flats at the beginning of each line of music to indicate the key of the music.
19. **Moderato:** Moderate tempo.
20. **Movement:** A separate section of a large work.
21. **Musicology:** The theoretical and historical study of music
22. **Monotone:** The repetition of a single pitch.
23. **Chant:** Unison of singing of sacred texts in a free rhythm similar to the rhythm of speech.
24. **Crescendo:** A steady increase in volume.
25. *Mezzo Forte (MF):* This Italian term means moderately loud.
26. **Sequence:** A successive transposition and repetition of a phrase at different pitches
27. **Tune:** A melody
28. **Una Corda:** The muting (or damping) mechanism on a piano.
29. **Acappella:** Without instrumental accompaniment.
30. **Allegro:** Lively, fast, cheerful or brisk.
31. **Appassionato:** Passionately.
32. **Binary:** A musical form in two sections, AB.

33. **Canto:** Chorus, Choral or Chant.
34. **Contralto:** Lowest singing female voice.
35. **Fermata:** A pause of unspecified length on a note or rest, a sign indicating a prolonged note or rest.
36. **Verse or Stanza:** Is a poem set to music with a recurring pattern of both rhyme and meter

Every musician including the vocalist has a personal responsibility to follow suggested musical terms as they perform. Keep learning musical terms and definitions. Once you find the meaning of a musical term, apply it to your playing. As you incorporate this habit, you will be performing your masterpiece the way the composer intended as well as bringing an emotional and gratifying experience to your listener. Music itself is another language, but its language is universal.

EXERCISE 10

1. What are the importance of musical terms?
2. Explain any five musical terms.
3. Explain the meaning of the term fermata
4. In musical terms, what is cannon?
5. Explain crescendo in contrast with diminuendo.

CONCLUSION

Music soothes, excites, calms, moves, motivates, speaks, refines, describes, stirs, celebrates, heals, connects, expresses, reaches and satisfies. The soul of music is released through the expressive interpretation of notes, patterns, and rhythm. Music is both complex and simple. Music is the master and musicians are its slaves.

The serious musician must read notation flawlessly, live within the rhythm and heartbeat of its pulsing meter. Musical interpretation is left to he who creates it. The conductor is the “Father” of musical expression and signals musicians in the orchestra to play together, loud, soft, slow, fast, start and stop. Every single musician and vocalist must know not only how to play every note flawlessly but follow the conductor with expression.

How boring music would be without emotion. Music sets up anticipations and then satisfies them. Musicians breathe feelings into a piece by introducing minute deviations in timing and loudness. Every deviation from an anticipation tends to weaken subsequent anticipation and thereby undercut the impact of further deviations. A momentary shift in tempo brings a tinge of emotion.

All emotions are either negative or positive. Negative emotions arise when experience falls short of anticipation. But we experience a feeling of well-being when small positive emotional events occur continuously, and we become depressed or irritable when a train of small negative events occur. So we can see how music generates emotion.

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ABOUT THE BOOK

This book, THE MUSIC TEACHER (one) is a guide to music teaching and learning for improvement and development of a passionate music desire even where there is no tutor. It is called The Beginner's Guide because it lays the foundation for a good musical knowledge with the target to upgrade the knowledge of music students, song directors, teachers and all that may have the passion to cultivate and advance on their knowledge and practice of music.

It covers the fundamentals of music rudiments, the staff, notation, key signature, time signature, interval, scale, triad and chords. Further editions of the book shall build upon the already laid down foundations, established at this level.

The author considers his audience to include many talented and zealous music makers who may not have the opportunity to build their career from school. Where ever this MUSIC TEACHER shall travel to, a seed of music knowledge shall be planted.



ABOUT THE AUTHOR

