

# THIRD TERM

*MUSIC*

*E-NOTE*

→ **J S S 2** ←

**WEEKS**

**TOPICS**

**WEEK ONE ----- REVISION & REVISION EXERCISE**

**WEEK TWO ----- LIFE & WORKS OF L.V BEETHOVEN & DAYO DEDEKE**

**WEEK THREE ----- MAJOR SCALE B FLAT, E FLAT, & A FLAT**

**WEEK FOUR ----- INTRODUCTION TO HISTORY OF MUSIC**

**WEEK FIVE----- MORE WORKS ON INVERSION OF INTERVALS**

**WEEK SIX----- COMPOSITION (MELODY WRITING/ ADDING BAR LINE**

**WEEK SEVEN----- SINGING AND BREATH CONTROL**

**WEEK EIGHT ----- RHYTHMS ---- CLAPPING (HARDER EXAMPLE)**

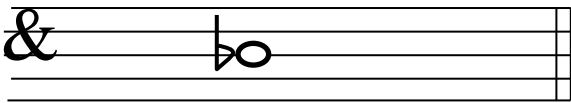
**WEEK NINE ----- FORMS IN MUSIC – BINARY, TERNARY RONDO ETC**

**WEEK TEN ----- PRACTICALS -----SINGING/ RECORDER**

# WEEK ONE

## REVISION EXERCISES

1. How many tones and semitones are there in a major scale?
2. The numeric interval between F and B is \_\_\_\_\_
3. In music, \_\_\_\_\_ determines how long or short a musical sound is
4. \_\_\_\_\_ is one of the types of interval
5. This musical note “ η ” has how many beats?
6. The effect of flat sign ( ) on a note is to raise it a \_\_\_\_\_ in pitch
7. Give the alphabetical name of this note



8. The western musical instrument are classify into \_\_\_\_\_ group
9. \_\_\_\_\_ is a musical distance between two notes or pitches
10. The symbol used to indicate the time value of music is known as \_\_\_\_\_

Invert the interval below

## WEEK TWO

### LIFE & WORKS OF L.V BEETHOVEN & DAYO DEDEKE



LUDWIG VAN BEETHOVEN

Beethoven was born in Bonn, Germany in 1770 and he died in 1827. He was born into a family of musicians. Beethoven represents both the classical and also the Romantic period.

By the age of eleven, he was serving as assistant to the organist, and at age twelve he had several compositions published. When he was sixteen, he played for Mozart, who reportedly said, “keep **your eyes on him; some day he will give the world something to talk about.**” Shortly before his twenty – second birthday, he left Bonn to study with Haydn in Vienna, where he spent the rest of his life.

Beethoven's life can be divided into three periods of composition. These periods were about 1800, 1801 and 1820 respectively.

Beethoven was idolized as the greatest instrumental composer of all times and he been called Shakespeare of Music. Vigor and strength marked all his serious humorous works. He enlarged and improved the Rondo, sonata, and symphonic forms. Each of his 9 symphonies is perfect in Orchestration. Beethoven died in 1827.

## **His Music**

- Vocal works:
- Fidelio
  - Christus and Olbery
  - Emperor
  - Egmont
  - Leonora



## DAYO DEDEKE

Dayo Dedeke was trained at Trinity College of music London. He contributed a lot in the field of music. He made a collection of Yoruba folk songs and his own songs and wrote a piano accompaniment to some of them. He wrote both Sacred and Secular Music e.g “ Ma gbagbe ile.

Dayo is a church music composer and an arranger.

## WEEK THREE

### MAJOR SCALE B FLAT, E FLAT & A FLAT

$B^b$  major

The image shows a musical staff with two systems: a treble clef system on top and a bass clef system on the bottom. Both systems show the B-flat major scale. The notes are: B-flat, C, D, E-flat, F, G, A, B. The treble clef system has a B-flat sign at the beginning and a B-flat sign above the C note. The bass clef system has a B-flat sign at the beginning and a B-flat sign above the C note. Below the staff, the notes are labeled with letters: B<sup>b</sup>, C, D, E<sup>b</sup>, F, G, A, B. Underneath these letters are the letters T, T, S, T, T, T, S, which likely represent fingerings or other musical instructions.

E<sup>b</sup> Major

Handwritten musical notation for the E<sup>b</sup> Major scale. The top staff is in treble clef and the bottom staff is in bass clef. The scale is written as a sequence of whole notes: E<sup>b</sup>, F, G, A<sup>b</sup>, B<sup>b</sup>, C, D, E. The notes are placed on the staff lines as follows: E<sup>b</sup> (line 1), F (space 1), G (line 2), A<sup>b</sup> (space 2), B<sup>b</sup> (line 3), C (space 3), D (line 4), E (space 4).

E<sup>b</sup> F G A<sup>b</sup> B<sup>b</sup> C D E  
T T S T T T S

A<sup>b</sup> Major

Handwritten musical notation for the A<sup>b</sup> Major scale. The top staff is in treble clef and the bottom staff is in bass clef. The scale is written as a sequence of whole notes: A<sup>b</sup>, B<sup>b</sup>, C, D<sup>b</sup>, E<sup>b</sup>, F, G, A. The notes are placed on the staff lines as follows: A<sup>b</sup> (line 1), B<sup>b</sup> (space 1), C (line 2), D<sup>b</sup> (space 2), E<sup>b</sup> (line 3), F (space 3), G (line 4), A (space 4).

A<sup>b</sup> B<sup>b</sup> C D<sup>b</sup> E<sup>b</sup> F G A  
T T S T T T S

## INTRODUCTION TO HISTORY OF MUSIC

The history of music is very important to the music student, as unless the approximate dates of composition and other historical facts be known, he cannot fully understand or appreciate it.

Musical styles are reflects the taste and cultural attitudes of the age in which they are created and artistes who lived in the same period, by and large influenced one another. For example the music of Schumann and Schubert to some extent sounds alike.

Renaissance period was regarded as the golden age of acappella singing. In the Baroque era, music featured the use of multiple choirs, (polyphonies) singing together and in alternation. In the last century, there has been a great explosion of style in music perhaps due to technological advancement.

The history of music, no doubt is a very wide subject, but a beginning can be made if the student memorizes:

- ❖ The names of the composers.
- ❖ Their nationalities.
- ❖ The approximate dates of some of the greatest composers
- ❖ The names of few important works by each of the prominent composers.
- ❖ General idea of the type of works by which the composers are best represented.

The period of music is divided as follows:

- Up to 800 ----- Medieval (Monophonic) period.
- 800 – 1600 ----- Renaissance (polyphonic) period.
- 1600 – 1750 ----- Baroque Period
- 1750 – 1820 ----- Classical Period
  
- 1820 – 1900 ----- Romantic Period



➤ 1900 – 2000 ----- Modern Period

➤ 2000 – till date -----

## Exercises

- 1 Mention the facts a student need to pay attention to while studying the history of music.
  
- 2 Name the musical age represented by the following musical periods  
(a) 1600 – 1750                      (b) 1750 – 1820      (c) 1820 – 1900.

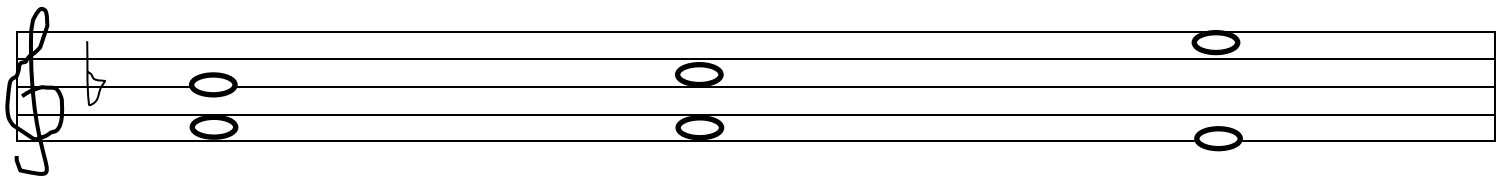
# WEEK FIVE

## INTERVALS; PERFECT, DIMINISHED & AUGMENTED

It's evident that **interval** is a “musical distance between two notes or pitches”. Also we discussed the types, qualities and the arrangement of semitones in interval.

The number of semitones determines the quality of interval.

For example



A musical staff in treble clef with a key signature of one flat (Bb). It shows three intervals starting from the second line (F4):

- Perfect 4<sup>th</sup> (5 semitones): F4 to Bb4
- perfect 5<sup>th</sup> (7 semitones): F4 to C5
- perfect 8<sup>th</sup> (12 semitones): F4 to F5

Perfect 4<sup>th</sup>  
(5 semitones)

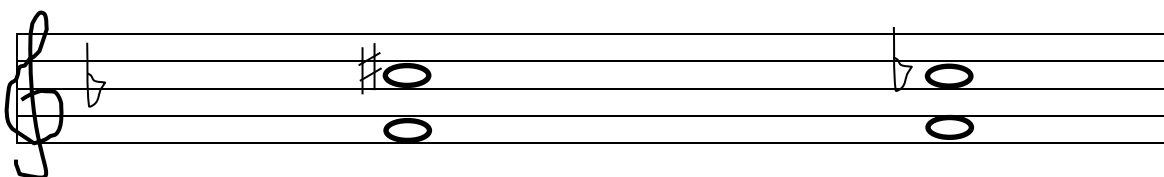
perfect 5<sup>th</sup>  
(7 semitones)

perfect 8<sup>th</sup>  
(12 semitones)

The interval shown above, perfect 4<sup>th</sup>, perfect 5<sup>th</sup>, and perfect 8<sup>th</sup> or octave, are found in all diatonic scales.

If the top note is raised **by a semitone**, the interval becomes bigger, when the top note is lowered by a semitone, it becomes a diminished

### Example



A musical staff in treble clef with a key signature of one flat (Bb). It shows two intervals starting from the second line (F4):

- Aug. 5<sup>th</sup>: F4 to C#5
- Dim. 5<sup>th</sup>: F4 to Eb5

Aug. 5<sup>th</sup>

Dim. 5<sup>th</sup>

### Examples of perfect interval

Per. 4<sup>th</sup>      Per. 5<sup>th</sup>      Per. 5<sup>th</sup>      Per. 4<sup>th</sup>      Per. 8<sup>th</sup>

### Examples of augmented interval

Aug. 4<sup>th</sup>      Aug. 5<sup>th</sup>      Aug. 5<sup>th</sup>      Aug. 2<sup>nd</sup>      Aug. 5<sup>th</sup>

### Examples of Diminished interval

Dim. 4<sup>th</sup>      Dim. 5<sup>th</sup>      Dim. 5<sup>th</sup>      Dim. 5<sup>th</sup>      Dim. 5<sup>th</sup>

## COMPOSITION (MELODY WRITING)

Apart from performing music written by others, you should be able by now write simple music of your own.

We have in our previous studies covered so much materials, which if properly noted would get you started. The aspects of it we have covered include:

1. The methods of tonic notation
2. Music writing rules and stem
3. Note and values

At this stage of your music you may wish to start your composition in such areas as chants, simple hymns, spiritual songs and folk songs.

**Before you can write your own song, you should be able to:**

- ❖ Sing a tune you have learnt from memory to yourself several times
- ❖ Without looking at any original music, write out the tonic sol-fa of the tune.
- ❖ Write out the music staff, using a suitable key signature.

If you are able to carry out the above steps successfully, you are ready to compose your own song.

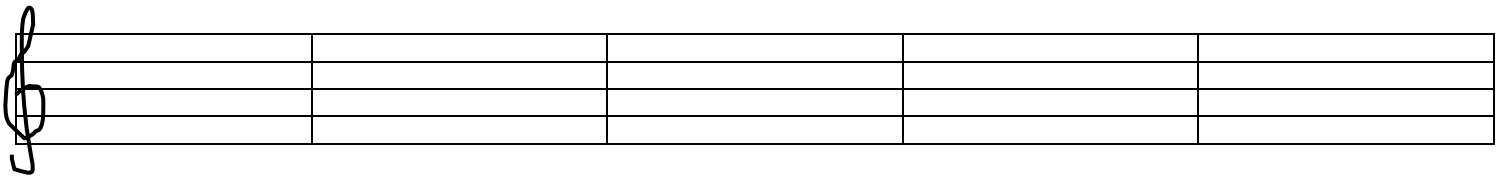
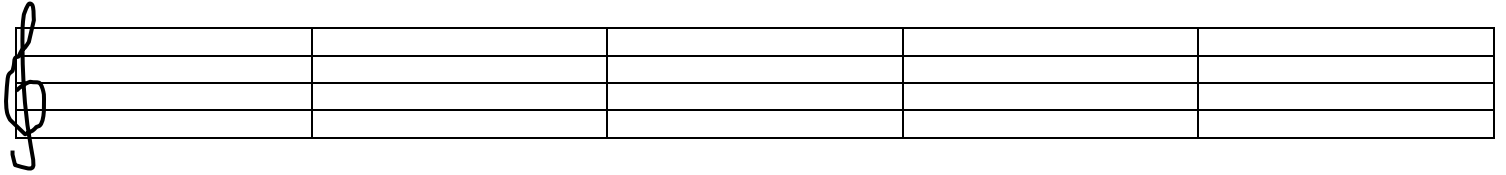
Let's consider the song "**Happy birthday to you**" sung by both adult and childrens.

**Firstly**, write out the tonic sol-fa and word of the song:

s. s. / l: s: d: / t:-: s. s. / l: s: r: / d:-:  
hap-py birth day to you hap- py birth day to you

s. s. / s: m: d. d. / t: l: f. f. / m: d: r: d:-:  
hap-py birth day hap-py birth day, hap- py birth day to you

**Secondly**, write the music, using a key that will be singable. Writing it on key **G** or **F** will also be suitable.



## **Singing & breath control**

**Singing is an act of producing a melodious song.** A good singer is one with good breath control that ensures that each note is sung at the correct pitch and for correct duration and correct tone quality.

Correct breathing is very essential to strong and beautiful singing. The strength and quality of voice is determined by good breathing and breath control.

When there is not enough time to breathe, use the mouth and nostrils. It should be as silent as possible. Expressions vanish when breathing is noisy and effortful.

Breath control involves storing a large amount of air in your lungs and controlling how it escapes from your mouth while singing. You should always remember that quick inhaling and slow exhaling should be the pattern all the time.

For good breath control, the air flow must be steady and uniform. Never forget the slogan 'breathe well to sing well'.

**When there is no good breath control, the following are likely to happen:**

- ❖ The pitch of the notes (especially high notes) may not be firmly and properly defined
- ❖ Weakness of rhythm.
- ❖ Strength and quality of voice becomes weak
- ❖ Singing is dull and uninterested

Naturally when you sing songs, your mind will be on the words and not on your breathing. Your goal in voice practice/drill is to make correct breathing action so habitual for you that it continues automatically even when you are not thinking about it.

## EXERCISE

1. What is breath control

2. Mention 3 effect of bad breath control

a \_\_\_\_\_

b \_\_\_\_\_

c \_\_\_\_\_

3. What is best way to good breath control?

# WEEK EIGHT


## Rhythms – (clapping harder examples)

Rhythm is the life blood of music. Simply put, it is the flow of music through time. Rhythm may be also be defined as the particular arrangement of note lengths in a piece of music.

### Practical Clapping exercise

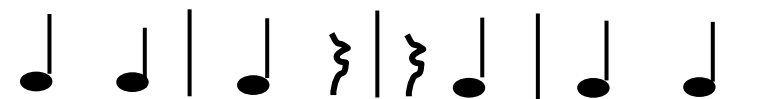
Sing or say the regular meter beat indicated, and at the same time clap the note values as shown.

The sign is a **crotchet rest**. It is a sign of silence for one beat.

1. 


CLAP 1 2 3 4 1 3 1 2 3 4 1

SING 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

2. 

CLAP 1 2 1 2 1 2 1 2

SING 1 2 1 2 1 2

3. 

CLAP 1 3 1 2 3 1 2 3 1 3

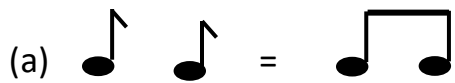
SING 1 2 3 1 2 3 2 3 1 2 3



## Beams

When two or more quavers, semiquavers etc occur in succession, it is usual for them to be grouped together by a heavy line called **beam** in place of the individual flag(s). If the notes have more than one flag, they may be replaced by an equal number of beams.

### Examples



# WEEK NINE

## Form in Music -- Binary, Ternary etc.

Musical form is the organization of a piece which help the listener to keep the idea in mind, to follow its development, its growth, its elaboration, its fate (i.e plan and shape of composition).

There are many forms in music composition but in this book only four will be treated:-

- ❖ BINARY
  
- ❖ TERNARY
  
- ❖ RONDO
  
- ❖ VARIATION FORMS

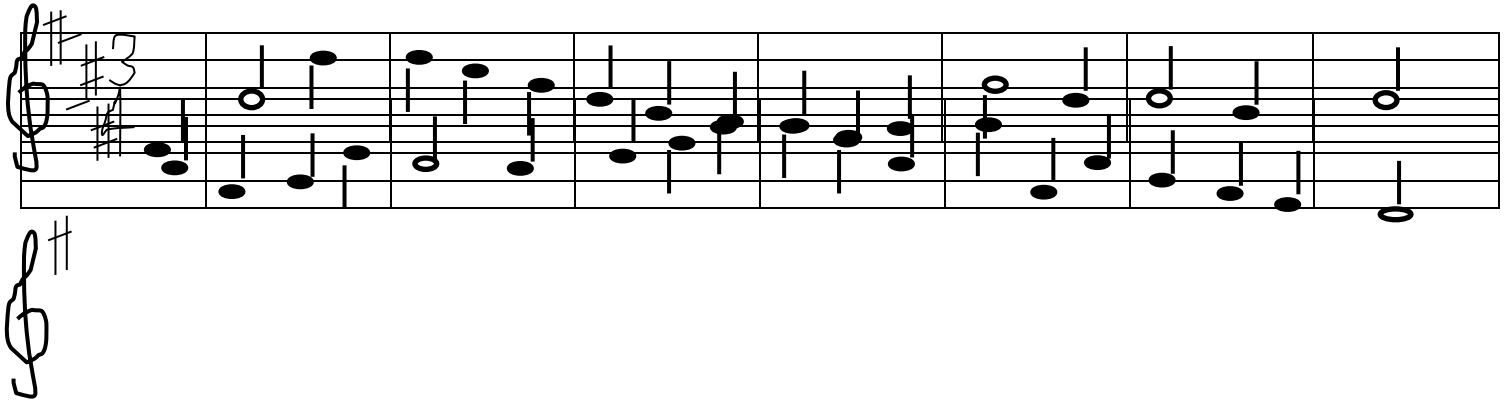
### **BINARY FORM**

This is a two part form. It consists of two complementary sentences **A** and **B** (AB)

**A** is said to be the questioning section, while **B** is the answering section.

**A** section starts in the original key and moves to another key, which could be the dominant or the relative major or minor. **B** takes its melody from the key in which **A** ended and it moves back to the original key.

## Example



## TERNARY FORM

This is a three part form. It is a piece of music in three sections: ABA

It can be represented as a statement (A) contrast or departure, (B) return (A). The first section A start in the tonic key and ends with a perfect cadence in the same key.

## RONDO FORM

Rondo form is formulated **ABACA**. The main Theme **A** is usually tuneful and often in binary form it begins and ends in the tonic key every. **B** and **C** are well contrasted and are related keys and they are sometimes joined by links.

## VARIATION FORM

Variation is the modification or decoration of the Theme or tune. The tune is represented and is repeated in several times, in a time with varied form often with decoration added.

### Exercises:

- 1 What is Musical Form?
- 2 Another name for Ternary form is \_\_\_\_\_
- 3 A two part form is \_\_\_\_\_
- 4 AB is to Binary as ABA is to \_\_\_\_\_
- 5 A form in three section is called \_\_\_\_\_