

NAME:.....CLASS:.....

**SECOND TERM: E – LEARNING NOTES**

**JS 3 (BASIC 9)**

**SUBJECT: MUSIC**

**SCHEME OF WORK**

**WEEK TOPIC:**

1. **Revision of last term's work.**
2. **Voice Classifications:** The human voice (Range & Compass of Voice).
3. **Types of Choirs:** Children's Choirs, Female Choirs, Male Choirs, mixed Choirs.
4. **Triads and Chords (Primary & Secondary):** Meaning of "Triad" and "Chord", Building of Triads, Triads built on the Degrees of C Major, Secondary Triads.
5. **Triads of Major and Minor keys, Inversion of Triads:** Triads of Major keys, Triads of minor keys, Inversion of Triads.
6. **Transcription:** Meaning, Transcription-Staff to Sol-fa Notation.
7. **Clef Transposition-**(1) Transposing a melody an Octave Higher (2) Transposing a melody an Octave Lower.
8. **History of Music:** Some Nigerian Art Musicians (Laz Ekwueme, Ayo Bankole, Felix Nwuba, Fela Sowande, Vera Okonkwo, Akin Euba etc.
9. **Modulation:** Meaning & Types, Modulation to Related keys, Modulation to the Dominant.
10. **Cadences:** Definition of a Cadence, Kinds of Cadences.
11. **Revision.**
12. **Examination.**

**WEEK 1:**

Date: .....

Activity: Revision of last term's work.

## WEEK 2:

Date:.....

### TOPIC: VOICE CLASSIFICATION

#### CONTENT:

----The human voice.

----Range and Compass of voice.

#### Content Development.

Voice classification is important for vocal pedagogists and singers as a guiding tool for the development of the voice. The human voice is an exceptional efficient instrument. It is capable of producing musical tones or notes perfectly like other instruments. There are FOUR major categories of human voice namely: Soprano/Treble, Alto, Tenor and Bass. The Soprano and Tenor are sub-divided into other categories.

In childhood, girls' and boys' voices are pretty much in the same range. When puberty hits, a boy's voice changes and becomes about one full octave lower than a woman's. This post we simply explain the different adult vocal types and ranges—or total span of possible notes—to better help you understand the potential of your voice. Both male and female voices are divided into different classes, depending on the color and the timbre of the voice.

**Female Voices:** The Coloratura Soprano is the highest of the female voices. Coloratura is characterized by flexibility and is almost always light in power. The standard range of a coloratura is from middle C to the F above high C, or two and one-half octaves.

**Coloratura Soprano**

Qualities:  
*high, light power, flexible*

Range:  
C - F

The infographic features a treble clef on a five-line staff. A red note 'C' is placed on the middle line (middle C), and a red note 'F' is placed on the top line (F above high C). A red Greek letter Ω (Omega) is positioned above the top line, indicating the upper limit of the range.

image © 2010 iLoveToSing.com

The Lyric Soprano, whose voice is usually of medium power and clear, is especially adapted to artistic delivery and beautiful melody. Lyric Sopranos usually sing from middle C to high C, or two octaves.



**Lyric Soprano**

Qualities:  
*medium power, clear, melodic*

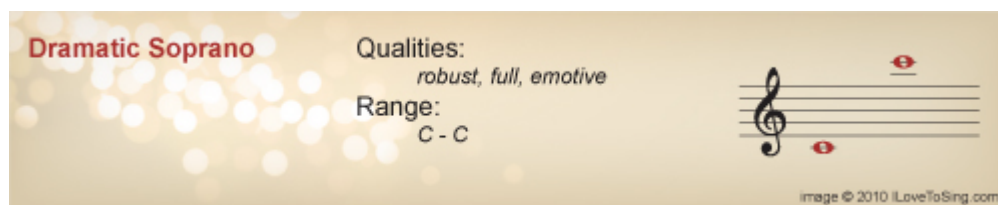
Range:  
C - C



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The infographic features a light beige background with a bokeh effect of white and yellow circles. On the left, the text 'Lyric Soprano' is in bold red. To its right, 'Qualities:' is followed by 'medium power, clear, melodic' in a smaller, italicized font. Below that, 'Range:' is followed by 'C - C'. On the right side, a musical staff with a treble clef shows a red 'C' on the middle line and another red 'C' on the top line. A small red 'e' is positioned above the top line. At the bottom right, there is a small copyright notice.

The Dramatic Soprano, whose voice is more robust and has a fuller tone is well adapted to the expression of strong emotions. The Dramatic Soprano has the same range of a Lyric Soprano.



**Dramatic Soprano**

Qualities:  
*robust, full, emotive*

Range:  
C - C

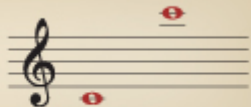
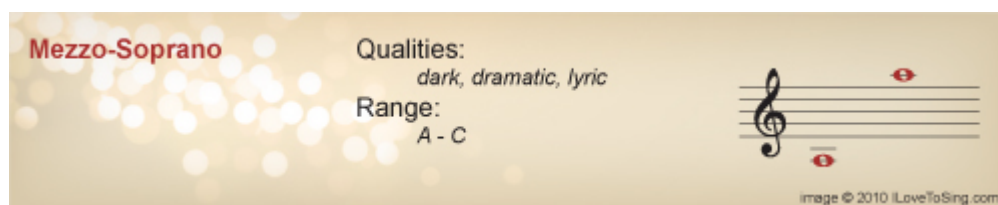


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The infographic features a light beige background with a bokeh effect of white and yellow circles. On the left, the text 'Dramatic Soprano' is in bold red. To its right, 'Qualities:' is followed by 'robust, full, emotive' in a smaller, italicized font. Below that, 'Range:' is followed by 'C - C'. On the right side, a musical staff with a treble clef shows a red 'C' on the middle line and another red 'C' on the top line. A small red 'e' is positioned above the top line. At the bottom right, there is a small copyright notice.

The Mezzo Soprano, is medium ranged, usually not quite as brilliant as the soprano, and tends to be more dramatic or lyric. The Mezzo range is from the A below middle C to the A above high C, or two octaves.



**Mezzo-Soprano**

Qualities:  
*dark, dramatic, lyric*

Range:  
A - C

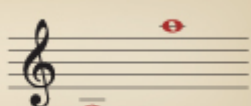
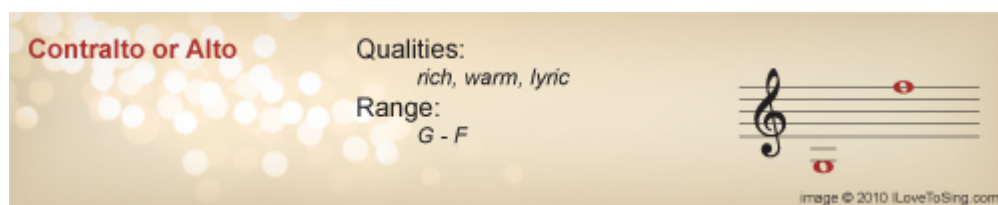


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The infographic features a light beige background with a bokeh effect of white and yellow circles. On the left, the text 'Mezzo-Soprano' is in bold red. To its right, 'Qualities:' is followed by 'dark, dramatic, lyric' in a smaller, italicized font. Below that, 'Range:' is followed by 'A - C'. On the right side, a musical staff with a treble clef shows a red 'A' on the second space below the middle line and another red 'A' on the top line. A small red 'e' is positioned above the top line. At the bottom right, there is a small copyright notice.

The Contralto or Alto is the lowest range of the woman's voice. Its glory is in its richness and wonderful powers of expression. The Alto range is from G below middle C up to the F above high C, or almost two octaves.



**Contralto or Alto**

Qualities:  
*rich, warm, lyric*

Range:  
G - F

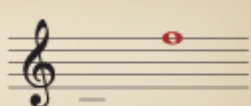
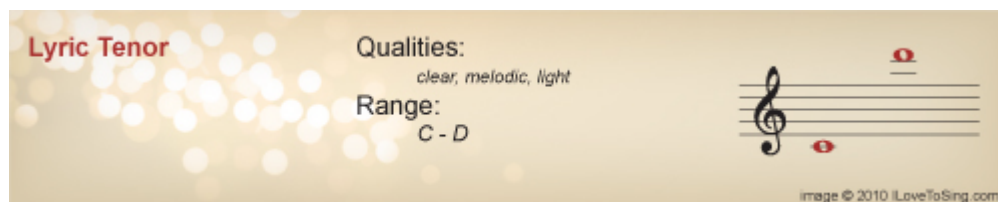


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The infographic features a light beige background with a bokeh effect of white and yellow circles. On the left, the text 'Contralto or Alto' is in bold red. To its right, 'Qualities:' is followed by 'rich, warm, lyric' in a smaller, italicized font. Below that, 'Range:' is followed by 'G - F'. On the right side, a musical staff with a treble clef shows a red 'G' on the second space below the middle line and another red 'F' on the top line. A small red 'e' is positioned above the top line. At the bottom right, there is a small copyright notice.

**Male Voices: The Lyric Tenor** corresponds to the Lyric Soprano in its qualities and sings from middle C up two octaves to the tenor high D.



**Lyric Tenor**

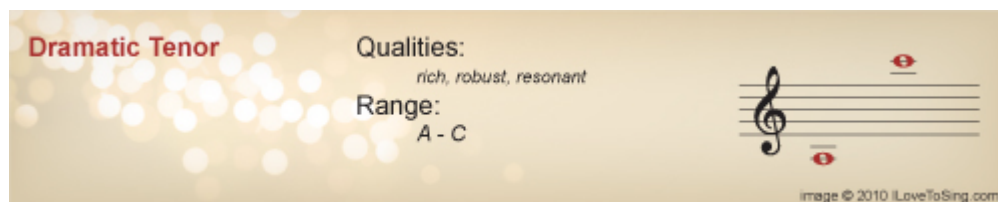
Qualities:  
*clear, melodic, light*

Range:  
C - D

The infographic features a treble clef on a five-line staff. A red 'e' is placed on the first line (middle C), and a red 'D' is placed on the second line (tenor high D). The background is a warm, golden bokeh.

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**The Dramatic Tenor** corresponds to the Dramatic Soprano and generally sings from the A below middle C up just over two octaves to the D above middle C.



**Dramatic Tenor**

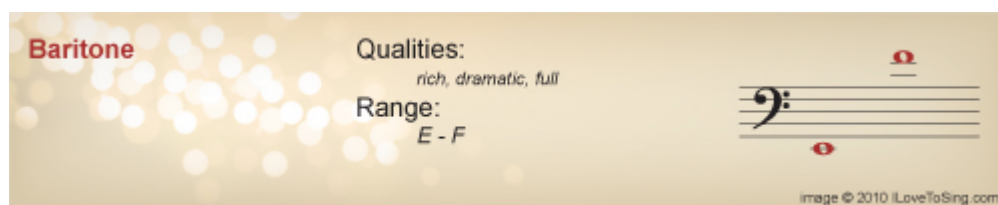
Qualities:  
*rich, robust, resonant*

Range:  
A - C

The infographic features a treble clef on a five-line staff. A red 'A' is placed on the space below the first line (A below middle C), and a red 'C' is placed on the first line (middle C). The background is a warm, golden bokeh.

image © 2010 iLoveToSing.com

**The Baritone** is the male voice of a medium range but shares the same range as the Dramatic Tenor.



**Baritone**

Qualities:  
*rich, dramatic, full*

Range:  
E - F

The infographic features a bass clef on a five-line staff. A red 'E' is placed on the first space (E below middle C), and a red 'F' is placed on the first line (middle C). The background is a warm, golden bokeh.

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The Bass is the lowest range of the male voice, and Basses are divided into the Basso Profundo and the Basso Contante, which does not have such a low range but has a lyric quality. The Bass range is generally from low C up just over two octaves to the D above middle C, although the Basso Profundo sometimes is written as low as B-flat on the third space below the bass staff. True Basses are rare to find than true Tenors.



**Evaluation:**

1. Soprano is subdivided into how many groups?
2. How is mezzo soprano?

**Weekend Assignment.**

1. How is human voice different from other musical instruments?
2. Write the four major classifications of human voices.
3. Illustrate on the stave the compasses of the four major categories of human voice.
4. Name the auxiliary voices that can be found between (a) soprano & alto (b) Between tenor & Bass.

**References:**

----- [www.google.com](http://www.google.com) (classification of voice).

----- Fundamentals of Music for Junior Secondary Schools by Dr.H.C.Nwafor.

-----www.i love to sing.com

**WEEK 3**

**DATE:**.....

**TOPIC:** TYPES OF CHOIRS.

**CONTENT:**

-----Children Choir.

-----Female Choir.

----Male Choir.

-----Mixed Choir.

Content Development:

## **SUB-TOPIC 1: WHAT IS A CHOIR? CHILDREN CHOIRS: FEMALE CHOIRS:**

### **WHAT IS A CHOIR?**

A choir is a group of singers who perform together with or without accompaniment from musical instruments. Choir can also be referred to as a group of people singing together in a chorus of voices often with harmony parts (3-part, 4-part or even more) designed to make the choral songs sound full and colourful. Choirs can perform with or without music accompaniment (Acappella) or with basic keyboard, organ or guitar accompaniment. Some modern choirs even have a full band setup with drum sets and electric guitars.

Typically, a choir is led by a conductor, in much the same way that a conductor leads an orchestra. Singing in a choir isn't just a matter of opening your mouth and belting out tunes, either. The members of the choir have to be perfectly coordinated or the performance will sound "off," although it may be difficult to pin down why the performance sounds wrong. A good choir is composed of people who sing together perfectly on pitch with voices and volume levels which complement each other. When a choir is well-organized, their performances can be distinctive and very compelling.

There are many different kinds of choirs and one of the most common ways to characterize choirs would be by their gender mix. A conventional choir would be one with both male and female members. These would have 4 basic voice types or ranges of: - Soprano, Alto, Tenor and Bass - commonly known as SATB.

### **CHILDREN CHOIRS:**

Children choir is usually made up of children between the ages of 6 and 14. We have Nursery school choir and they mostly sing nursery rhymes and game songs. Another type of children's choirs are also found in primary schools. Although, children at this stage have not developed good voices but they are keen on singing. (Read more on pg 49/50 of fundamentals of music.)

### **FEMALE CHOIRS:**

Female voice choirs are found among girls, ladies or women. In female institutions like secondary schools and colleges, female choirs are common and at this stage, the voices of the students are relatively mature enough to sing to sing part-songs (Junior Schools). Female voice choirs are also found in some churches where women organise choral parties. Some women organisations also form choral groups. (Read more on pg 50/51 of fundamentals of music).

## **EVALUATION:**

1. What are the two types of children's choir?
2. What type of songs are suitable for children choirs?

## **SUB-TOPIC 2: MALE CHOIRS: MIXED CHOIR:**

### **MALE CHOIRS**

Male voice singing is common among male choral groups found in male institutions of learning (secondary schools, colleges and seminaries or theological colleges. Male choir can either have the traditional SATB voices with boys singing the upper part (Treble) and men singing the Alto part (Countertenor) or just with 2 Tenor parts, a Baritone and a Bass part (TTBB). Read more on pg 51 of fundamentals of music.

### **MIXED CHOIR:**

Mixed choirs feature both men and women, and it is also possible to find men's choirs, women's choirs. This group is always singing in the normal FOUR PARTS i.e. Soprano, Alto, Tenor and Bass. A typical example of mixed choir is church choir where music directors or choirmasters select their singers among boys, men, girls, and women. All church choirs consist of mixed voices of men and women. (Read more on pg 51 of fundamentals of music).

## **WEEKEND ASSIGNMENT:**

1. Write five secondary schools or colleges which can easily organize female voice choirs..
2. What are the best voice classifications of female voice choir?
3. Write the four types of choir studied and one example each.

## **References:**

[www.google.com](http://www.google.com) (classification of voice).

----- Fundamentals of Music for Junior Secondary Schools by Dr.H.C.Nwafor.

## **WEEK 4:**

**DATE:**.....

**TOPIC: TRIADS AND CHORDS (PRIMARY & SECONDARY).**

## CONTENT:

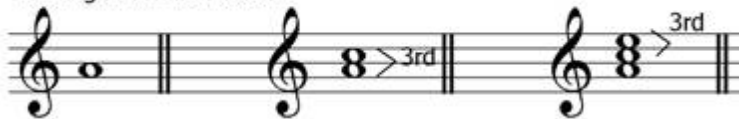
- Meaning of Triad and Chord.
- Building of Triads.
- Triads built on the Degree of C major.
- Secondary Triads.

Content Development:

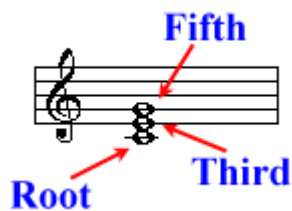
### SUB-TOPIC 1: TRIADS AND CHORDS

A triad is a chord with only three notes and is built on thirds. To make a triad, we take a note, add the note a third higher, and then add another note a third higher again.

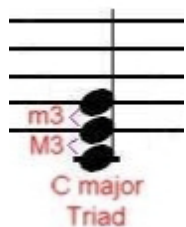
Building an A minor triad.



A triad on the other hand could be called a group of three notes having a specific construction and relationship to one another. They are constructed on 3 consecutive lines or three consecutive spaces. Each member of the triad is separated by an interval of a third. The triad is composed of a Root, Third, and Fifth. e.g.



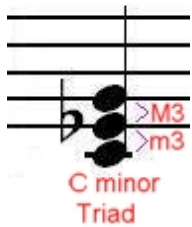
Major 3<sup>rd</sup> + minor 3<sup>rd</sup> = Major Triad



M3= Major 3<sup>rd</sup>      m3 = minor 3<sup>rd</sup>

A minor Triad consists of: minor 3<sup>rd</sup> + Major 3<sup>rd</sup>

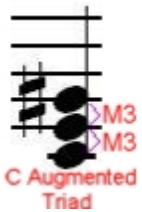




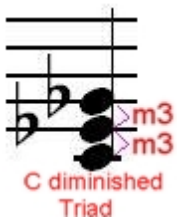
M3= Major 3rd      m3 = minor 3rd

Augmented & Diminished triads are less common but are still used in a variety of popular and classical music.

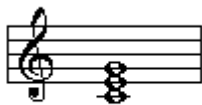
**Augmented Triads consist of: Major 3rd + Major 3<sup>rd</sup>**



**Diminished Triads consist of: minor 3rd + minor 3<sup>rd</sup>**



There are four types of triads: major, minor, diminished and augmented.



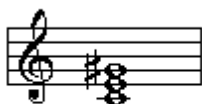
**Major**



**minor**



**diminished**



**augmented**

**EVALUATION:**

1. What is the formula for a Major triad?

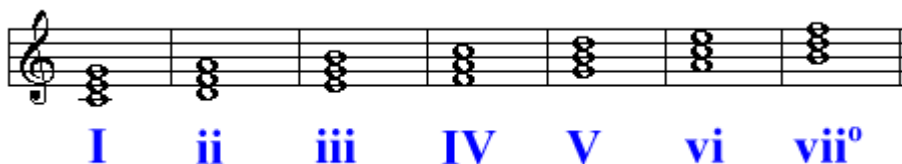
2. A triad consists of -----, ----- and -----.

### SUB-TOPIC 2: PRIMARY & SECONDARY TRIADS.

**Chord:** A chord is a group of notes that are played at the same time. A Triad is a type of chord that is made of three notes played at the same time. Triads are one of the most basic types of chords and are used in a variety of popular and classical music. There are 4 types of triads: Major, Minor, Augmented, and diminished. The difference between these 4 types has to do with the types of intervals that each triad contains. Triads are built by stacking intervals of a 3rd on top of each other. The most common types of triads are Major Triads and Minor Triads. A chord contains at least three notes; it can have 3, 4, 5 or even more. Chords with 4 notes are made by taking a simple triad and adding another note. We can either double up one of the existing notes by writing it in a higher or lower octave:



### PRIMARY & SECONDARY TRIADS.



The Primary/Major triads are : I IV V while the secondary triads are: ii, iii, vi, vii.

Read more on Lesson 13 of fundamentals of music, book 3.

### ASSIGNMENT:

1. Define the term "triad and chord".
2. What is the composition of a primary triad?
3. Name the primary triads of a major scale.
4. How is triad built?
5. Question 3 on page 59 of fundamentals of music book III.

## References:

[www.google.com](http://www.google.com) (classification of voice).

----- Fundamentals of Music for Junior Secondary Schools by Dr.H.C.Nwafor.

## WEEK 5:

**Topic:** Triads of Major and minor Keys, Inversion of Triads.

Contents

----- Triads of Major Keys.

----- Triads of minor Keys.

-----Inversion of Triads.

Content Development:

### Triads of Major Keys:

A triad is a chord with only three notes and is built on thirds.

**TRIADS OF MAJOR KEYS**

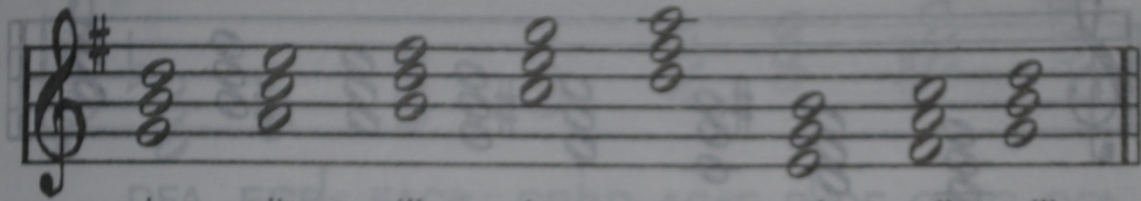
You have also learnt that triads are built on the degrees (notes) of the scale, and any of the degrees can serve as the root of the triad.

Example I. TRIADS OF KEY C MAJOR

Scale Degree	Triad
i	CEG
ii	DFA
iii	EGB
iv	FAC
v	GBD
vi	ACE
vii	BDF
viii	CEG

DIMINISHED      AUGMENTED

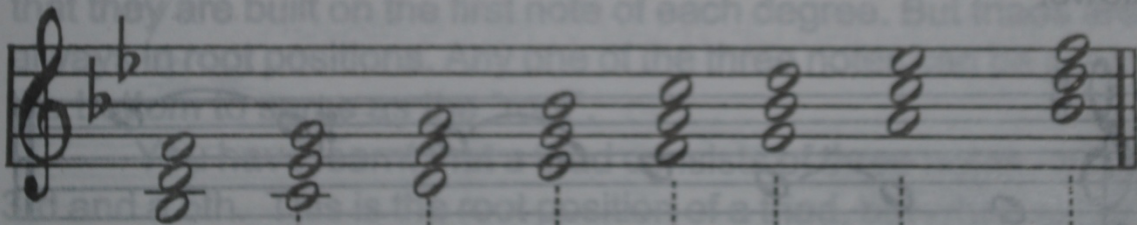
Example 2. TRIADS OF KEY G MAJOR



i      ii      iii      iv      v      vi      vii      viii  
GBD   ACE   BDF#   CEG   DF#A   EGB   F#AC   GBD

Notice here that triads vi, vii, and viii are brought down to the lower octave to avoid the ledger lines involved in the upper octave.

Example 3. TRIADS OF KEY B♭ MAJOR



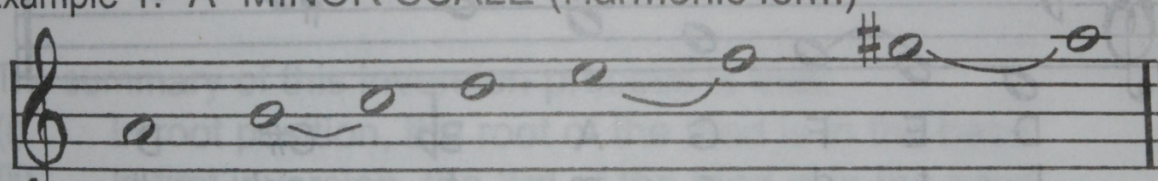
i      ii      iii      iv      v      vi      vii      viii  
B♭DF   CE♭G   DFA   E♭GB♭   FAC   GB♭D   ACE♭   B♭DF

## TRIADS OF MINOR KEYS

You have learnt minor scales in Lesson fourteen of this Book. Remember that a minor scale is built on the 6th degree (submediant) of the scale. This 6th degree is "lah" in solfa notation.

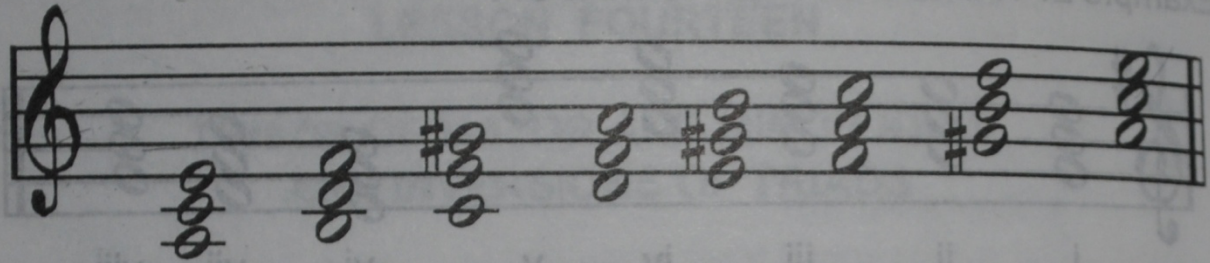
You remember also that there are two types of minor scales - harmonic and melodic forms. The harmonic minor scale is best used for part-writing. Therefore, we shall base our triads on harmonic minor scales only.

### Example 1. "A" MINOR SCALE (Harmonic form)



1	2	3	4	5	6	7	8
A	B	C	D	E	F	G#	A
l	t	d'	r'	m'	f'	se'	l'

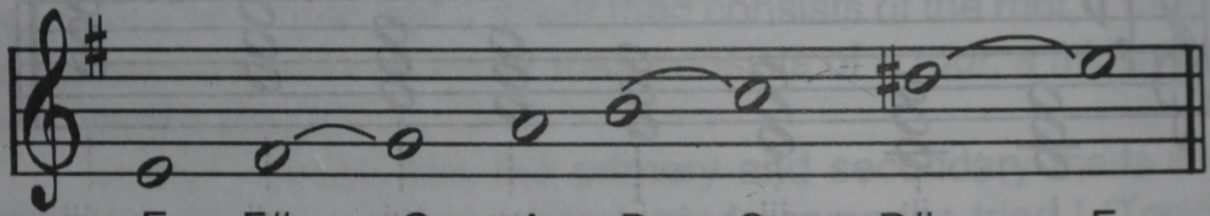
Now, build up triads on these degrees:



1 ACE 2 BDF 3 CEG# 4 DFA 5 EG#B 6 FAC 7 G#BD 8 ACE  
 I, dm t, rf dmse rfi mset fld' setr' ld'm'

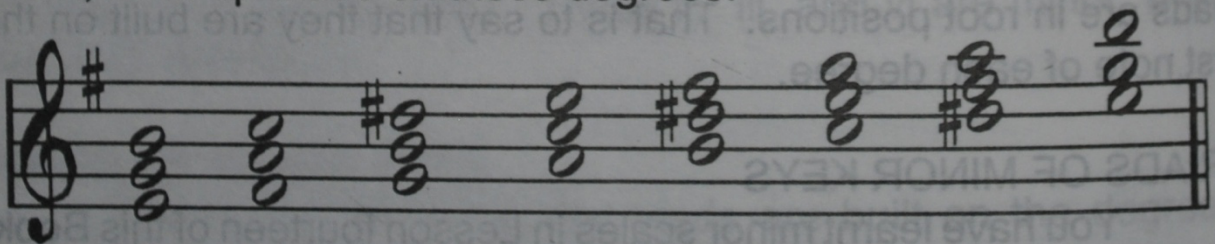
Example 2. KEY E MINOR SCALE (Harmonic form)

First of all, construct the scale of E minor (Harmonic form) as follows:



E F# G A B C D# E  
 I t d r m f' se' l'

Then, build up triads on these degrees:



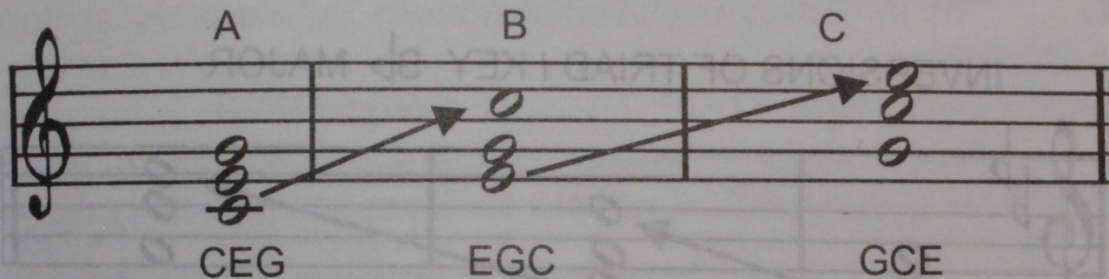
EGB F#AC GBD# ACE BD#F# CEG D#F#A EGB  
 Idm trf dmse rfi mset fld' setr' l'd'm'

## INVERSION OF A TRIAD:

### INVERSION OF TRIADS

All the triads illustrated above are in root position. This means that they are built on the first note of each degree. But triads are not always in root positions. Any one of the three notes can be placed at the bottom to serve as the "root".

You have learnt that a triad consists of three notes - a root, a 3rd and a 5th. This is the root position of a triad, but when either the 3rd or 5th of a triad is placed at the bass of the chord, the triad is inverted. Therefore, each triad has two inversions as follows:



You will observe in the above example that triad A (CEG) is in the root position. At B, the root of triad A (C) is moved up to its octave, thus leaving the 3rd (E) at the bass, hence the triad EGC. This is the first inversion of the triad. At C, the 3rd of the triad (E) is moved up to its octave, thereby leaving the 5th (G) at the bass, hence the triad GCE. This is the second inversion of the triad. So, every triad has two inversions.

The summary of this inversion process is that:

- (i) In root position, the root of the triad is in the bass.
- (ii) In first inversion, the 3rd of the triad is in the bass.
- (iii) In second inversion, the 5th of the triad is in the bass.

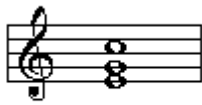
**Inversions of Triads:** All triads have three positions that they can be arranged in. The root, 1st inversion and 2nd inversion. Root Position Triad: If the triad root is in the lowest voice then the

triad is in Root Position.



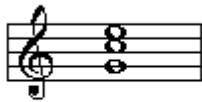
**Root**

**1st Inversion Triad:** If the third of the triad is in the lowest voice the triad is the 1st inversion.



**1<sup>st</sup> Inversion**

**2nd Inversion Triad:** If the 5th of the triad is in the lowest voice, the triad is in the 2nd inversion.

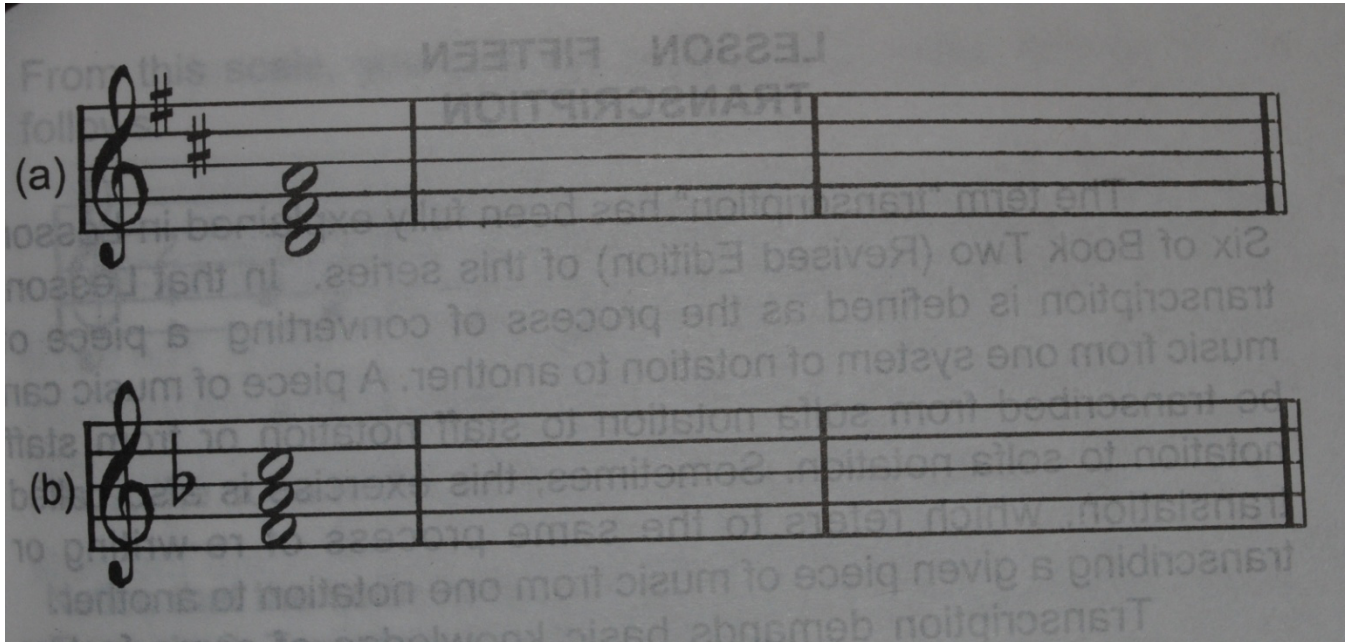


**2<sup>nd</sup> Inversion**

**ASSIGNMENT:**

1. Construct the triads of A major.
2. Construct the triads of Eb major.
3. Write the triads of B minor scale (Harmonic).
4. Write the triads of G minor scale (Harmonic).
5. Write the 1<sup>st</sup> and 2<sup>nd</sup> inversion of the following triads:





## WEEK 6:

### TOPIC: TRANSCRIPTION.

#### CONTENT:

---- Meaning.

---- Staff to Sol-fa Notation.

#### Content Development:

Transcription is the process of rewriting a given melody at a different pitch higher or lower, that is rewriting or sounding a melody at a different pitch other than that at which it was originally given.

Secondly it refers to the process of converting a piece of music from one system of notation to another. For example, a piece of music can be transcribed from staff notation to solfa notation.

This exercise is also called 'Translation'.

#### Factors to consider in efficient Transcription

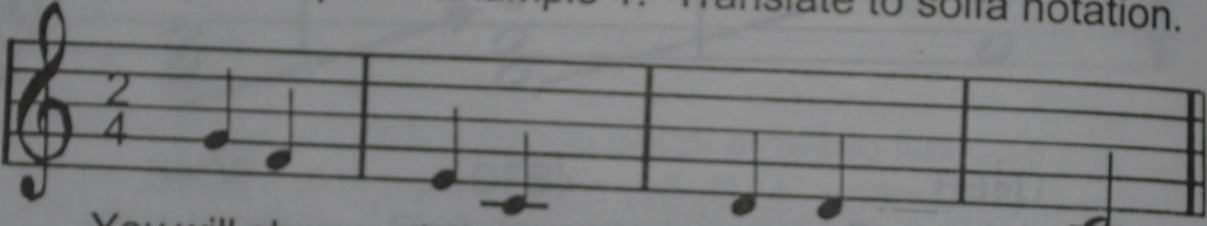
1. The key of the given music and the key signature.
2. The time of the music through the time signature.

3. The Clef involved [ Treble or Bass].
  4. The musical notes and their values [Duration in Beats].
  5. The number of bars involved.
  6. The accurate positions of the notes on the staff.
- TRANSCRIPTION FROM STAFF TO SOLFA.

Using the above guidelines, let us transcribe the music below to solfa notation.

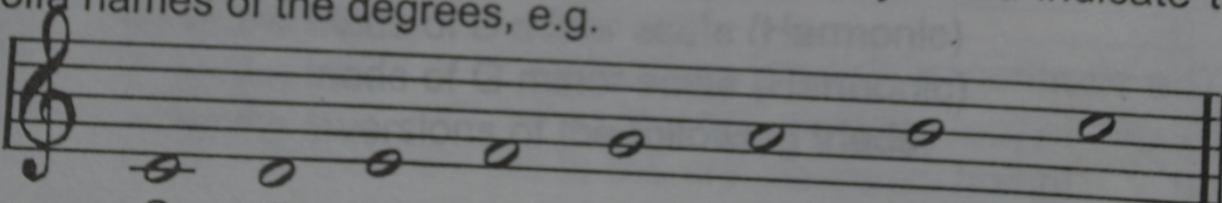
**TRANSCRIPTION: STAFF TO SOLFA NOTATION**

Based on the knowledge of the above factors, let us study the following examples. Example 1. Translate to solfa notation.



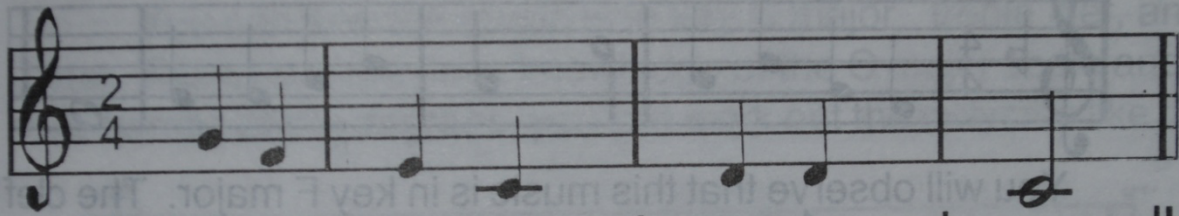
You will observe that this music is in key C major and the clef is treble. The time is  $\frac{2}{4}$  (two crotchets in a bar) and the musical notes are crotchets, except the minim at the last bar. The music has four bars.

Now, Construct the scale of key C major and indicate the solfa names of the degrees, e.g.



C	D	E	F	G	A	B	C'
d	r	m	f	s	l	t	d'

From this scale, you pick the notes of the music, bar by bar, as follows:

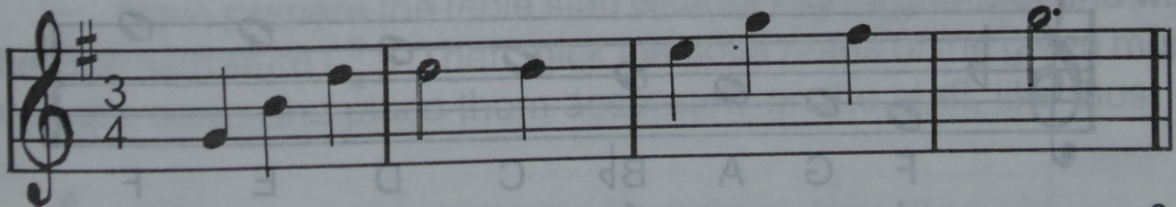


s : f | m : d | r : r | d : - ||

Thus, the solfa to the music is s : f | m : d | r : r | d : - ||

Notice that the solfa notes are separated with beat - marks (:).

Example 2. Translate to solfa notation:



This music is in key G and the clef is treble. The time is  $\frac{3}{4}$

In transcribing **sol-fa to stave**, there are certain factors to be considered. They are:

1. The clef of the given music.
2. The key and the key signature.
3. The time signature.
4. The musical notes and their beats.
5. The correct expected positions of the notes on the stave.
6. The number of bars.

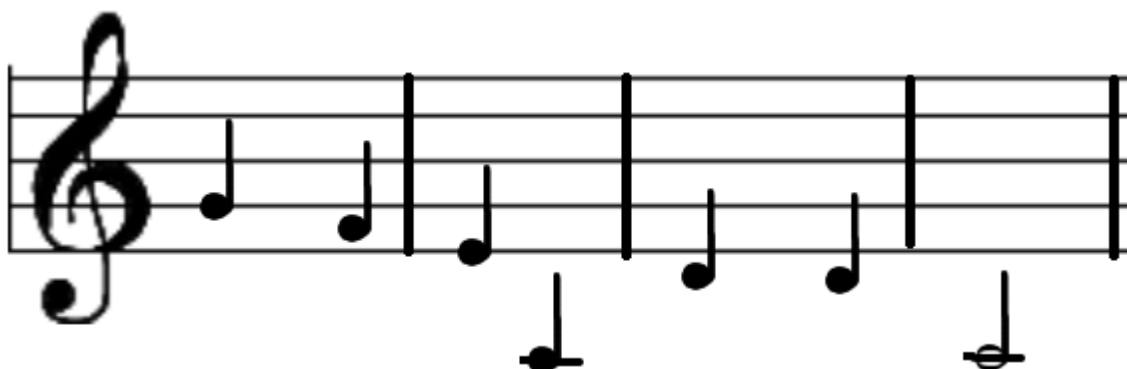
Look at the following examples and study the procedure carefully.

1. Transcribe to staff in treble staff, key C major and 2/4 time.

l s : f | m : d | r : r | d : - ||

Notice that (a) the clef required is treble. (b) the key is C major (no flat or sharp key as key signature.) (c) the time signature is 2/4. (d) the notes are two crotchets to the bar except the last note of the last bar, which is minim.

To do this exercise successfully, write the treble clef on the staff as below, then write the key signature 2/4, and finally position the notes correctly on the lines and in the spaces of the staff. For Example:



You will observe from the above example that the first bar contains two crotchet notes (dominant and sub-dominant) that is |s: f|. Bar two contains two notes (median and tonic) that is |m:d|. Bar three contains two notes (supertonic), that is |r:r | and bar four has one note (tonic) which is a minim containing two beats |d:-

2. Transcribe to staff notation using treble staff, key C major,  $\frac{3}{4}$  time.

d': t : l | s :- : f | m:r:s | d;:-

Write the treble clef on the staff as below, the key is C major (no sharp or flat as key signature), then write the time signature  $\frac{3}{4}$  (that is three crotchets in the bar). Finally, place the notes accurately on the staff according to the degrees of C major scale. For example:

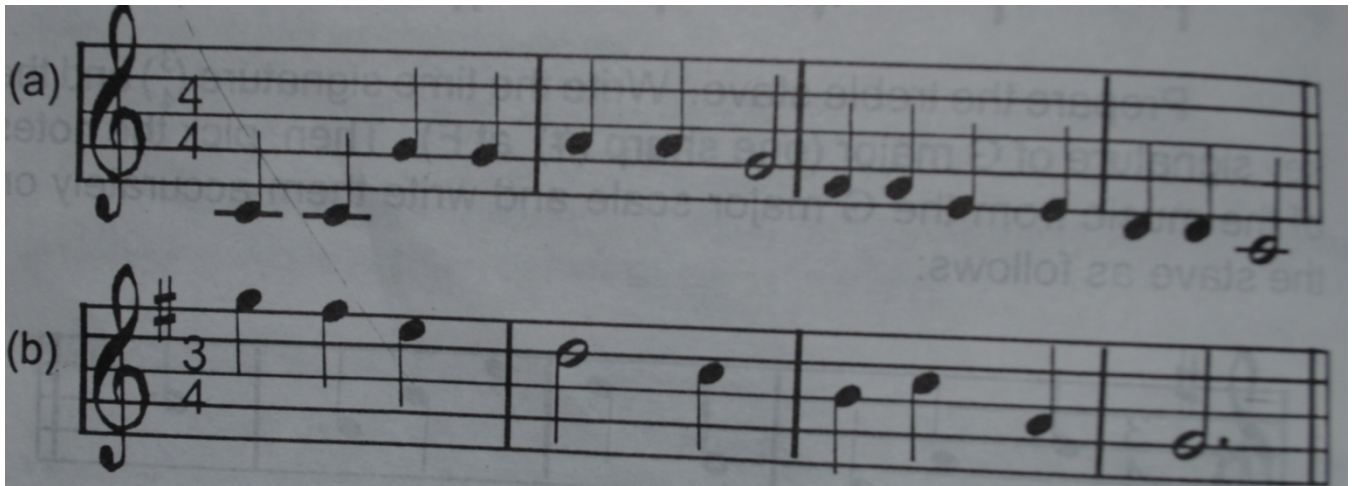


Here, notice that the first bar contains three notes (octave, leading note and sub-median) as |d': t: l. Bar two contains two notes- a minim and a crotchet (dominant and sub-dominant) as |s:-: f|. Bar three contains three crotchet notes (median, supertonic and dominant) as | m : r : s|. Finally,

bar four has one dotted minim note (tonic) as |d:- :-

### ASSIGNMENT.

1. What is transcription?
2. Transcribe these to solfa notation:



3. Transcribe the following to staff notation using the treble clef on key of C major with 2/4 time:  
3b. Use the Bass stave to transcribe the following on F major with 4/4 time.

Question 3 on page 70 of fundamentals of music.

## WEEK 7

### TOPIC: CLEF TRANSPOSITION.

#### CONTENT:

- Transposing a melody an octave higher.
- Transposing a melody an octave lower.

#### Content Development:

Transposition involves playing or writing a given melody at a different pitch higher or lower. The term, transposition, is the process of playing or re-writing a melody at a different pitch other than the original. It could also be the process or operation of moving a collection of notes (pitches or pitch classes) up or down in pitch by a constant interval.

## TYPES OF TRANSPOSITION

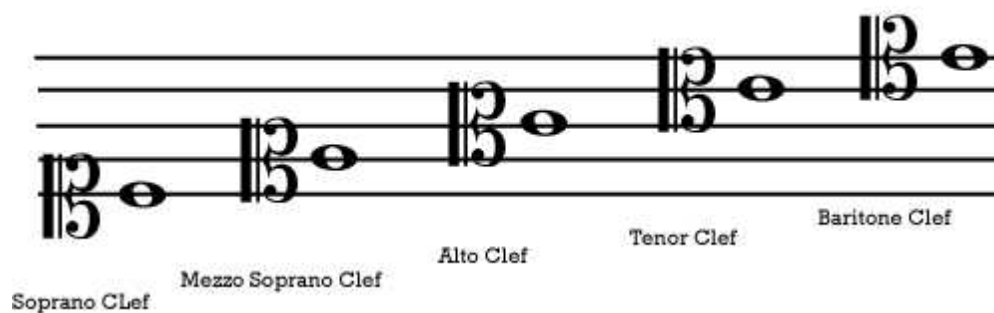
There are two major kinds of transposition, namely;

1. Clef transposition
2. Key transposition.

### SUB-TOPIC II: CLEF (OCTAVE) TRANSPOSITION

A piece of music written in the treble clef (that is treble staff) may be transposed an octave higher or lower in the same clef. Similarly, a piece of music written in the bass clef (bass staff) may be transposed an octave higher or lower in the same clef. Thus, in clef transposition we have octave transposition within the same clef, and also clef transposition from one clef to another.

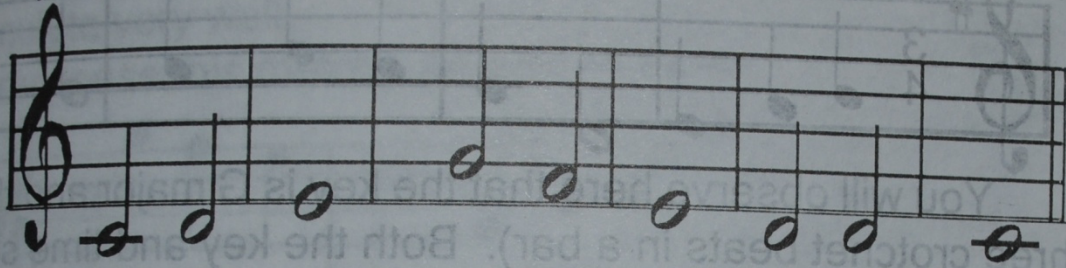
Note this please: There is soprano clef, Alto clef, Tenor clef.



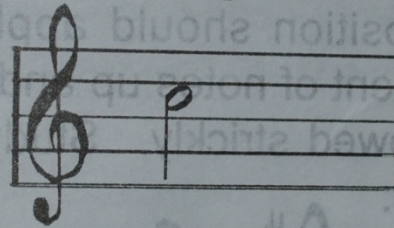
# 1. Transposing A Melody An Octave Higher

For Example:

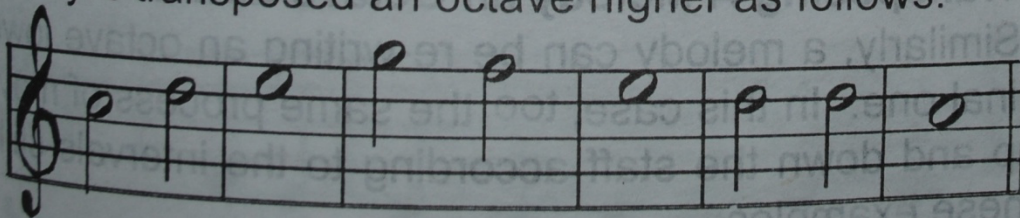
Ex.1



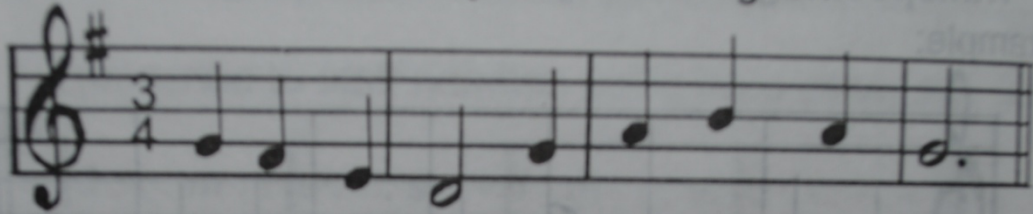
Here, the first note is middle C, and an octave higher than this will be the very next C upwards, thus:



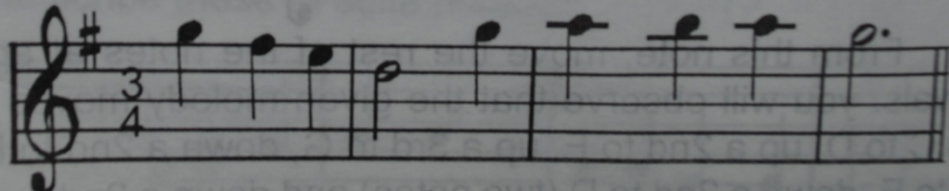
From this note, move the rest of the notes at appropriate intervals. you will observe that the given melody moves up a 2nd from C to D, up a 2nd to E, up a 3rd to G, down a 2nd to F, down a 2nd to E, down a 2nd to D (two notes) and down a 2nd to C. Thus, this melody is transposed an octave higher as follows:-



Ex. 3: Transpose this melody an octave higher.



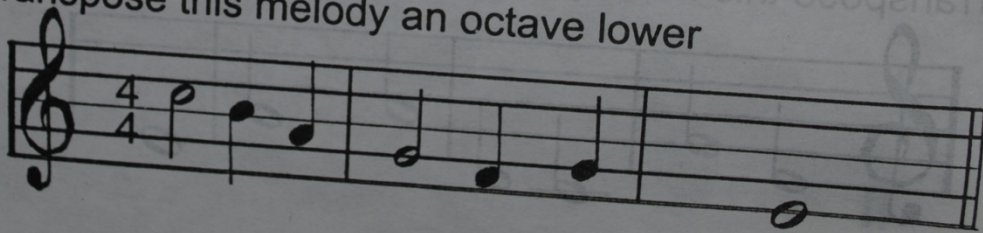
You will observe here that the key is G major and the time is  $\frac{3}{4}$  (three crotchet beats in a bar). Both the key and time signatures will be written on the new staff, and the same process of transposition should apply in all cases. This means that the movement of notes up and down according to the intervals should be followed strictly. Study this transposed version of the above melody:



## 2. Transposing A Melody an Octave Lower

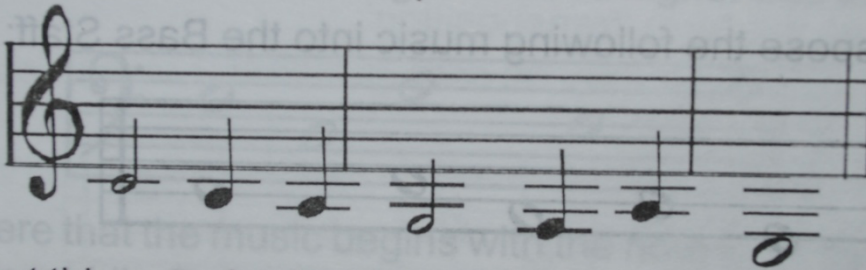
Similarly, a melody can be re-writing an octave lower than the original one. In this case, too, the same process of moving the notes up and down the staff according to the intervals still holds. Study these examples:

Ex. 1: Transpose this melody an octave lower



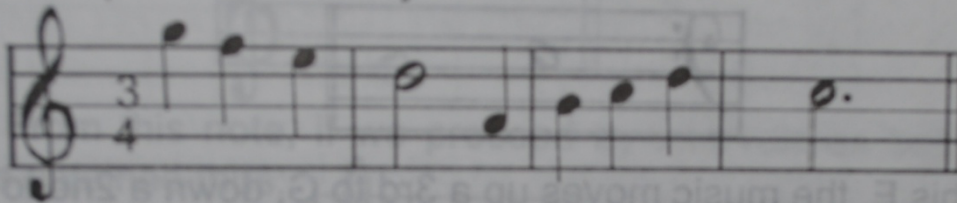


From this C, the music moves stepwise down a 2nd to B, down a 2nd to A, down a 2nd to G, down a 2nd to F, up a 2nd to G, and down a 3rd to E. So, the transposed version of the melody will be like this:

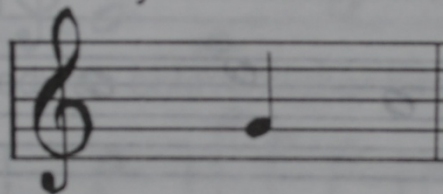


Notice that this exercise involves many ledger lines. Therefore, you must calculate very well.

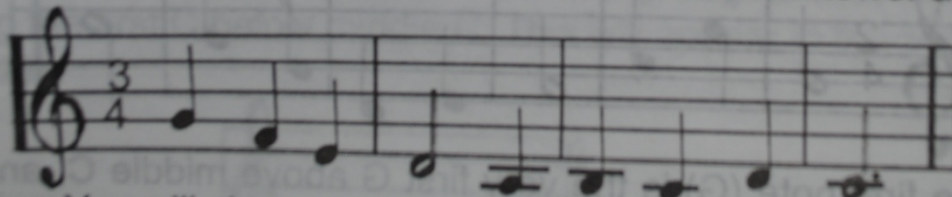
Ex. 2: Transpose this melody an octave lower:



Here, the music begins with second G above middle C. One octave lower than this G will be the very next G downwards, like this:

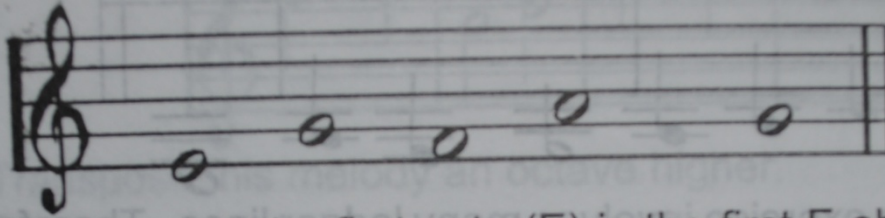


From this "G" the music move down a 2nd to F, down a 2nd to E, down a 2nd to D, down a 4th to A, up a 2nd to B, up a 2nd to C, up a 2nd to D, and down a 2nd to C. This leaves the answer as follows:

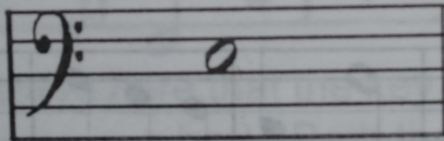


You will observe that all examples are based within the same clef treble. This is just transposition an octave higher and lower the same treble - clef.

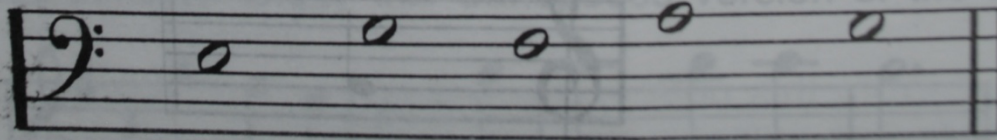
Ex. 1: Transpose the following music into the Bass Staff:



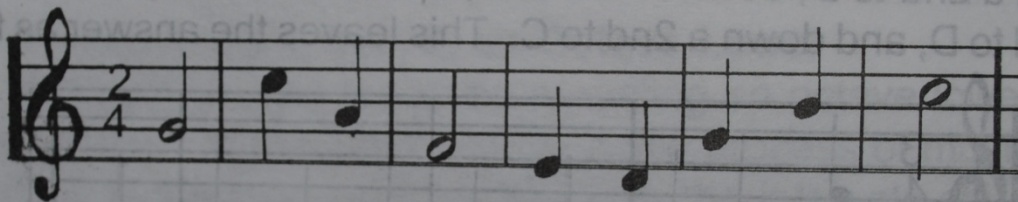
You will notice that the first note (E) is the first E above middle C, and therefore on the Bass Staff it is the first E below middle C, like this:



From this E, the music moves up a 3rd to G, down a 2nd to F, up a 3rd to A, and finally down a 2nd to G. This leaves the transposed version as:

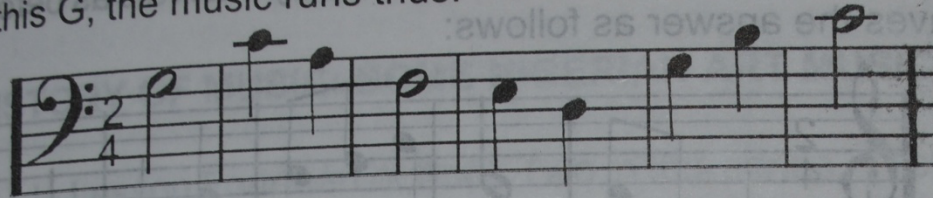


Ex. 2: Transpose this music an octave lower into the Bass Staff:



Here, the first note (G) is the very first G above middle C, and an octave below it falls on the Bass staff as the first G below middle C:

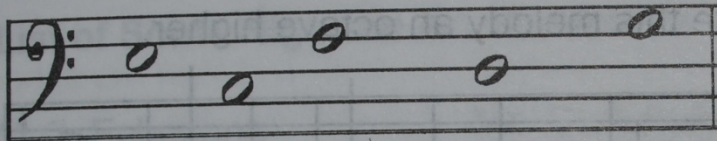
From this G, the music runs thus:



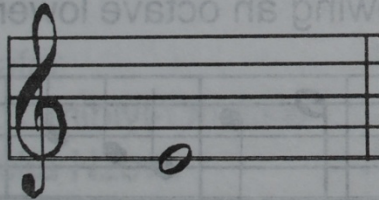
We can, as well, transpose from the Bass staff to the treble.

Study the following examples:

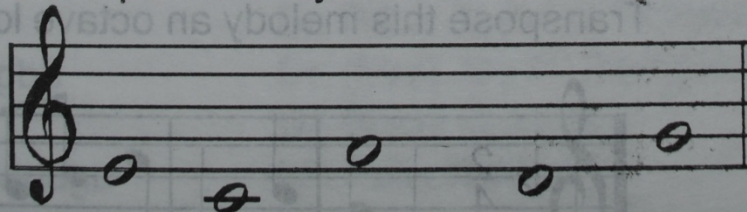
Ex. 3: Transpose the following an octave higher into the treble staff:



Notice here that the music begins with the note E, which is the first E below the middle C. One octave higher, it will fall on the treble staff like this:

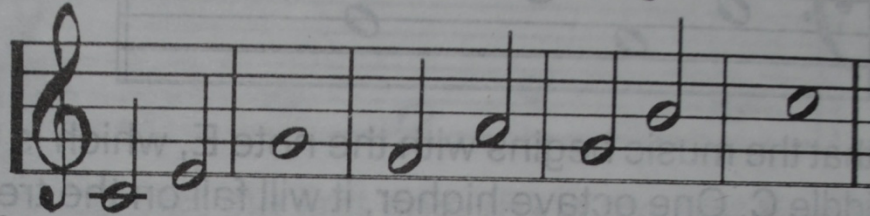


From this note, if we proceed by intervals as before, the result is obtained thus:

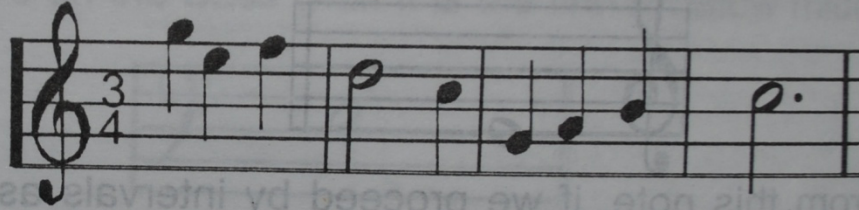


## ASSIGNMENT

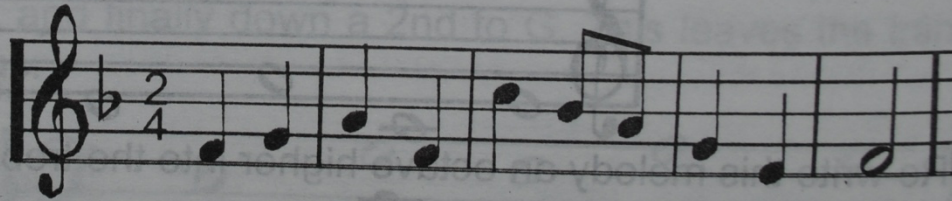
1. Explain the term 'transposition'.
2. Re-write this melody an octave higher.



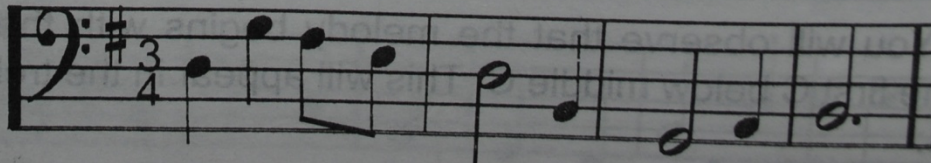
3. Transpose the following an octave lower.



4. Transpose this melody an octave lower into the Bass staff:



5. Re-write the following melody an octave higher into the treble staff.



WEEK 8:

TOPIC: HISTORY OF MUSIC

## **CONTENT:**

----Nigerian Art Musicians.

Content Development:

## **CONTENT**

- **List of some Nigerian art Musicians**
- **Prof. Laz Ekwueme**
- **Ayo Bankole**
- **Felix Nwuba**
- **Fela Sowande**
- **Ngozi Vera Okonkwo**

## **Content Development**

In Nigeria today, there are many art musicians. Majority of them are music educators in various institutions. They have made great landmarks in their various areas of specialization, such as music composition, music technology, music education, and so on. Some are instrumentalists, while some others are musicologists, and so on. Some are professors, and many are doctors

These art musicians include,

- Prof. Wilberforce Echezona
- Prof. Lazarus Ekwueme
- Prof. Samuel Akpabot
- Prof. Akin Euba
- Prof. Richard Okafor
- Prof. Mrs. Omibiyi- Obidike
- Dr. Chukwuemeka Nzewi
- Dr. Azubike O. Ifionu
- Rev. Dr. Clement C. Ezegbe
- Dr. Achinivu K. Achinivu

- Dr. Daniel C.C. Agu
- Fela Sowande
- T.K.E Phillips
- Sir Samuel Ojukwu
- Ayo Bankole
- Dr. Bode Omojola and so on.

Some of these musicians will be briefly discussed.

### **PROFESSOR LAZ. EDWARD N. EKWUEME**

LazEkwueme hails from Oko, in Orumba North L.G.A of Anambra State, Nigeria. He was born in 1936. Laz gained admission to the Royal College of Music, London after his secondary education at Nigeria. Laz obtained a Bachelor of Music (B.Mus) at the University of Durham, and a Master of Music (M.Mus) at the Royal School of Music, London. He thereafter received several Diploma Certificates from some Colleges of Music in London.

Laz returned to Nigeria in 1964 where he took up an appointment with the University Nigeria, Nsukka, as a Lecturer in the Department of Music. In 1966 he left for Yale University, U.S.A, where he obtained a Doctorate Degree in Theory of Music.

In 1974 Laz returned to Nigeria and took appointment with the University of Lagos where he was made a Professor of the University and the first Professor of Music in Nigeria

### **HIS MUSICAL WORKS**

Laz Ekwueme composed both vocal and instrumental works.

The vocals include:

1. Introits:
  - (a) ChinekebuMmo( God is Spirit)
  - (b) Chineke no N'uloNsoYa( God is in His Temple)
  - (c) Ka Amara nkeOnye- nweayi (The Grace)
2. Anthems, e.g. 'flow gently Sweet Niger'
3. African Carols, e.g 'O Mary Dear Mother'
4. Spirituals e.g Kumbayaya
5. An Opera: Dance of the Black Witches

His instrumental works include:

1. A Piano Concerto
2. A Nigeria Rhapsody for Strings.

## **AYO BANKOLE**

Ayo Bankole was born in Lagos in 1935. He inherited his musical talent from his parents and grandparents. His father was a popular organist and his mother was a music teacher at Queen's school Ede in Oyo state.

Ayo received his early music lessons on organ playing from his family. He was as well, the pupil of FelaSowande. He was greatly inspired by T.K.E Phillips.

In 1957, Ayo had a Federal Government Scholarship to study music at the Guildhall School of Music and Drama. He graduated in Organ and composition after three years. Then, he moved to Cambridge University and won the Organ Scholarship of Clare College. He sat and obtained the Fellowship of the Royal School College of Organists. Later, he went to the University of California, Los Angeles, U.S.A, where he studied Ethnomusicology.

Ayo returned to Nigeria in 1966 and joined the staff of Nigeria Broadcasting Corporation, but later transferred to the University of Lagos.

In November 1976 Ayo Bankole was killed together with his wife while preparing for the FESTAC OF 1977. He composed the 'Festac Cantata' which he did not complete before he died.

## **HIS MUSICAL WORKS**

He composed both choral and instrumental works. These include several part songs, piano sonatas, organ toccatos, songs, Christmas oratorio, a Requiem, an opera and so on.

1. Piano works: 4 piano sonatas – No. 3 'Songs from Stories', and No. 4 'winter Birds'.
2. Cantatas: 'ona"- Cantata No. 3 in Yoruba
3. Songs: ' Adura mi', 'Iya' and Three part songs for female choirs.
4. Solo works: 'The Lord is my Shepherd', 'Three Yoruba songs'.
5. Anopera: 'A Night of Miracles'
6. Other works: Toccato and Fugue for Organ.

## **LADY NGOZI VERA OKONKWO**

By marriage, lady Ngozi Okonkwo( neeEkeoba) hails from Ogidi, in Idemili – North Local Government Area of Anambra state. She was born at Umuahia, Abia state, Nigeria, on 21<sup>st</sup>

October, 1949.

Ngozi had her primary School Education at St. Silas Primary School Umuahia. She attended Girls' Secondary School, Ovon in Aba and gained admission to the University of Nigeria, Nsukka, where she obtained Diploma in Music Education in 1974 and a Bachelor of Arts in Music in First Class Division in 1977. In 1983, she obtained a Master of Education (M.Ed) from the University of Manchester, England.

Lady Ngozi is happily married to Sir. Dr. Ike Okonkwo.

### **NGOZI'S MUSICAL WORKS**

Ngozi was a voice major at the University. She is now a music educator and has established herself as a composer and arranger. Some of her works include:

1. The D.M.G.S Alma Mater song
2. The Ezoke Welfare Association, Anthem
3. Welcome Song for Heritage Heights School, Onitsha
4. Several welcome Songs for D.M.G.S Choral group, Onitsha.

### **FELIX CHUKUEMEKA NWUBA (1936 – 1994)**

Felix was born at Isioji village in Nkpologwu Aguata Local Government Area of Anambra State, Nigeria, on 23<sup>rd</sup> December, 1936. Felix had his first musical experience from his father who was a chorister at their home church, Emmanuel Anglican Church, Nkpologwu.

Felix attended C.M.S Central School Ekwulobia (1941 – 1948). In 1949, he attended Pupil Teachers' College (PTC) Obosi, and qualified for teaching appointment.

Felix had his first formal music lessons at St. Paul's College, Awka and St. Mark's College, Nibo/ Nise, under William Wilberforce Echezona. He took private lessons from Trinity College of Music, London, and obtained his final grade (VIII) Certificate of the College. In 1962, he secured admission to read Music in the University of Nigeria, Nsukka. He obtained his Masters' Degree in Education (M.Ed) from Buffalo University, U.S.A)

IN 1978, Felix founded the Music Department in Anambra State College of Education, Awka, where he held the rank of a Reader till his retirement in 1993. Felix Nwuba died in 1994.

### **HIS MUSICAL WORKS**

Felix was a highly talented composer, arranger, choir trainer and conductor. He wrote both sacred and secular choral songs.

1. His sacred works include;



- (i) GozieJehovaH MKPURU obim
- (ii) Nyenu Jehovah Nsopuru
- (iii) EgwuOtiti
- (iv) Jehovah New Uwan'ujya
- (v) BilieNwue and so on

2. Some of Secular works are;

- (i) Nzimiro
- (ii) Ike-kaike
- (iii) Akara aka
- (iv) Good bye Nigeria
- (v) The Case of Biafra

3. His Folk song arrangements include;

- (i) Nwanekunwa
- (ii) Utu chalu n' enu
- (iii) NwaNwogbenye
- (iv) EkworoNwunyedi
- (v) Inine
- (vi) Obaledo
- (vii) OtuboOma

### **FELA SOWANDE( 1905 – 1987)**

Fela was born in 1905. After his primary education, he attended C.M.S Grammar School and Kings' College, Lagos. He was a pupil of T.K.E Philips under whom he studied Organ and Piano Playing

After his secondary school education, he went abroad with the intention to study Engineering, but his interest in music, made him to change to Music. At London, he studied composition, conducting and musicology.

Fela returned to Nigeria after his course and joined the Nigerian Broadcasting Corporation where he headed the Music and Research Unit. He made great successes through field

research on traditional music and this greatly helped to the development of music education in Nigeria.

In 1974, FelaSowande was awarded a Doctorate Degree in Music by the University of Ife ( NowObafemiAwolowo University). In 1975, also, the University of Pittsburg made him a Professor 'Emeritus' in Music and Higher Education. Fela died in 1987

### **HIS MUSICAL WORKS**

His works are more of Organ works, e.g 'Obangji', 'yoruba lament' 'kamura' ' Oyigiyigi' ' LaudamusTe' 'Go down Moses', 'Supplication', etc.

(ii) Orchestral works, e.g 'Afolk Symphony', African suite' for String Orchestra, and three songs for contemplation for Voice and String Orchestra'

(iii) Solo Works: Two Art Songs for voice and piano

(iv) Choral Works: 'St. Jude Responses' and ' Oh Render Thanks'.

### **DANIEL CHRISTIAN CHIKPEZIE AGU (1949)**

Dan Agu was born at Ogidi on 18<sup>th</sup> January 1949. He hails from Obosi, in Idemili North Local Government Area of Anambra State, Nigeria. Dan's father, Samuel was a popular folk musician and his grandfather was also a local folk musician.

Dan received his primary education at St. Andrew' ( CMS) Central School, Obosi. He attended St. Andrews' Teachers' Training College, Nnewi and in 1973 he gained admission to the Department of Music, University of Nigeria, Nsukka and obtained a B.A (Hons) music, in 1977. He left for Queen's University of Belfast, United Kingdom in 1982 and obtained a Ph.D. IN Music (Ethnomusicology) in 1984

### **DAN'S MUSICAL WORKS**

#### **1. SACRED MUSIC**

- (i) M'gagozi Jehovah
- (ii) Detunu Ire ( Ps. 34 vs. 8
- (iii) We thank thee oh Lord
- (iv) Sonum me ka Jehovah di uku (Ps. 34 vs 3)
- (v) NgoziN'adiriNwuruAnwuetc

#### **2. SECULAR MUSIC**

- (i) Ifu- nanya

- (ii) NsogbuUwa
- (iii) UdoAmaka
- (iv) EziboNnem
- (v) Biafra Ga-adi, etc.

### 3. ANTHEMS

- (i) Anambra State
- (ii) Kwara State my State
- (iii) College of Education , Awka, Song
- (iv) UNIZEK Song, etc

### 4. INSTRUMENTAL MUSIC

- (i) We thank thee
- (ii) KeleenuChukwuEbere
- (iii) MeereAnyi Amara
- (iv) OdighiEseOkwu
- (v)

### **WEEKEND ASSIGNMENT:**

1. What do you understand by art Musicians?
2. Write Five Nigerian art musicians you studied in this lesson
3. Who composed these musical works
  - (i) ChinekebuMmuo
  - (ii) A Night Of Miracles ( An Opera)
  - (iii) GozieJehovakmkpuru- obim
  - (iv) Oyigiyigi
  - (v) Anambra State Anthem
  - (vi) Write brief note on Ayo Bankole or Lady NgoziOkonkwo

**Reference : Fundamentals of Music for Junior Secondary Schools, Book 3 by Dr H.C. Nwafor.**

**WEEK 9:**

**TOPIC: MODULATION.**

**CONTENT:**

- Meaning.
- Types of Modulation.
- Modulation to Related Keys.
- Modulation to the Dominant.

**Content Development:**

### **MEANING OF MODULATION**

Modulation refers to the process of changing from one key of a piece of music to another. The Original key of a piece of music is known as the 'home key'. This home key can change in the course of a musical composition to related keys before returning to the home key.

Modulation can also be defined as a change of key in a musical composition.

#### **Types of modulation**

Modulation is of various types such as;

- (a) Partial modulation
- (b) Gradual modulation
- (c) Implied modulation
- (d) Abrupt modulation.

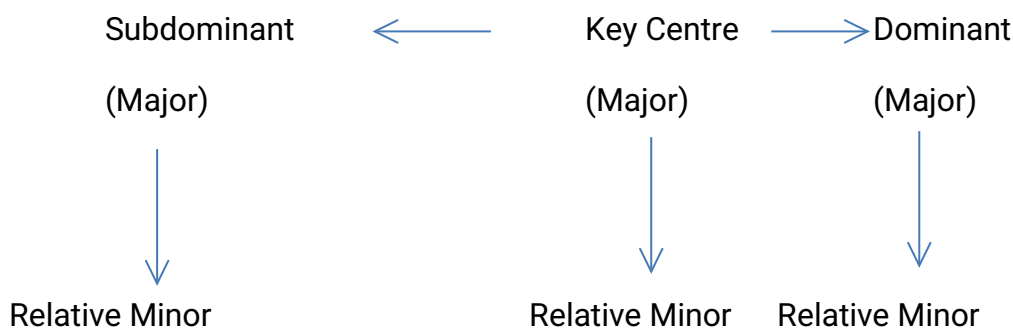
- Partial modulation involves a change of key which takes place and immediately it returns to the original key (home key) of the music.

- Modulation is gradual when the change falls into a key that is nearest and most natural to the home key of the music.
- Implied modulation takes place in a piece of music without any accidental indicating the change. In this case, the modulation does not appear to be real but from the tonality (the sound of music) the change is noticed.
- Modulation is said to be abrupt when the original key changes to a distant key or keys.

### Modulation to Related keys

The mostly closely related keys are the dominant, subdominant and their relative minors. In this case, there is always a key centre (the original key) from which the modulation takes place.

#### IN A MAJOR KEY



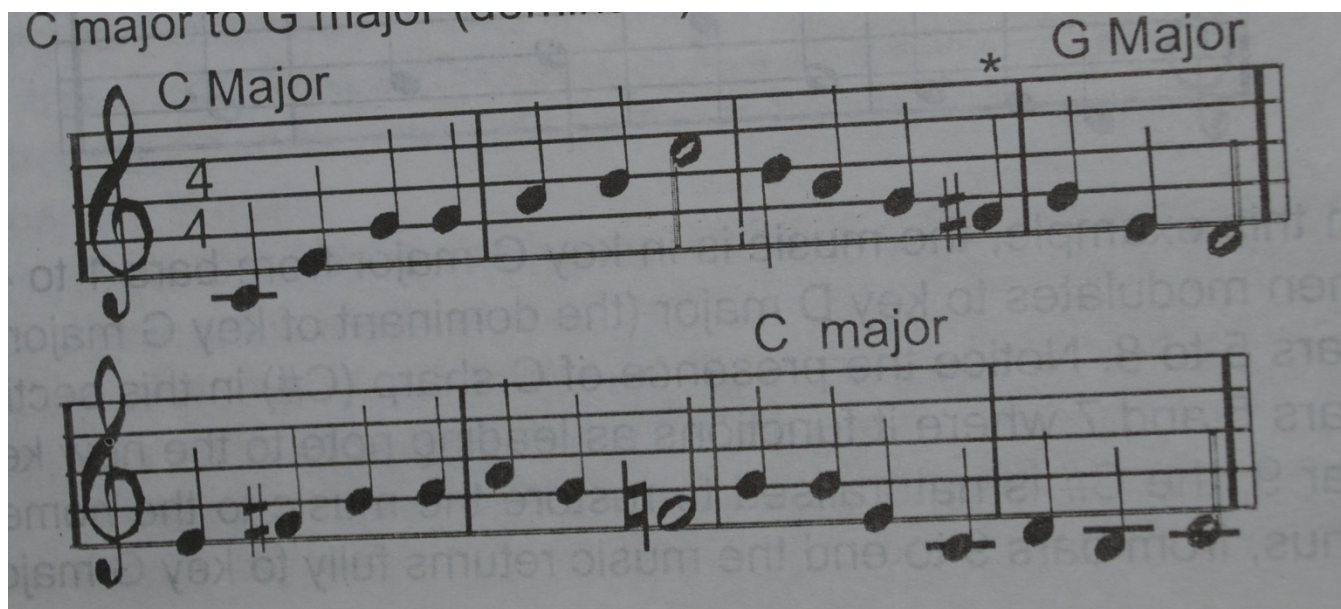
#### MODULATION TO THE DOMINANT

The fifth degree is known as the dominant. Thus the dominant of key C major is G. Check page 89 of fundamentals of music book 3.

In solfa notation, dominant is 'soh' as indicated in the above example. This is true of all major keys. When any piece of music moves from the tonic key to the dominant, this change is referred to as modulation to the dominant.

Modulation to the dominant is rather simple. This is because only one note is affected in the change. Usually, the affected note is the fourth degree(subdominant) which is raised a semitone to form a leading note of the dominant key, while the dominant becomes the tonic of the new key.

Ex 1: C major to G major (dominant)



In the above examples, the music is in the key of C major, and the dominant is G major in bar four through the use of F# bars three.

The music continues in the new key until bar 6. From bar 7, the music returns to key C major and ends in bar 8 in the same home key.

You should take special notice of the use of F# in bar 3. This F# serves as the leading note to the new key G major. The same F# is repeated in in bar 5 to hold the music in the key. But in bar 6, the sharp (#) is nullified to F (F natural) in order to return the music to the original key, C major.

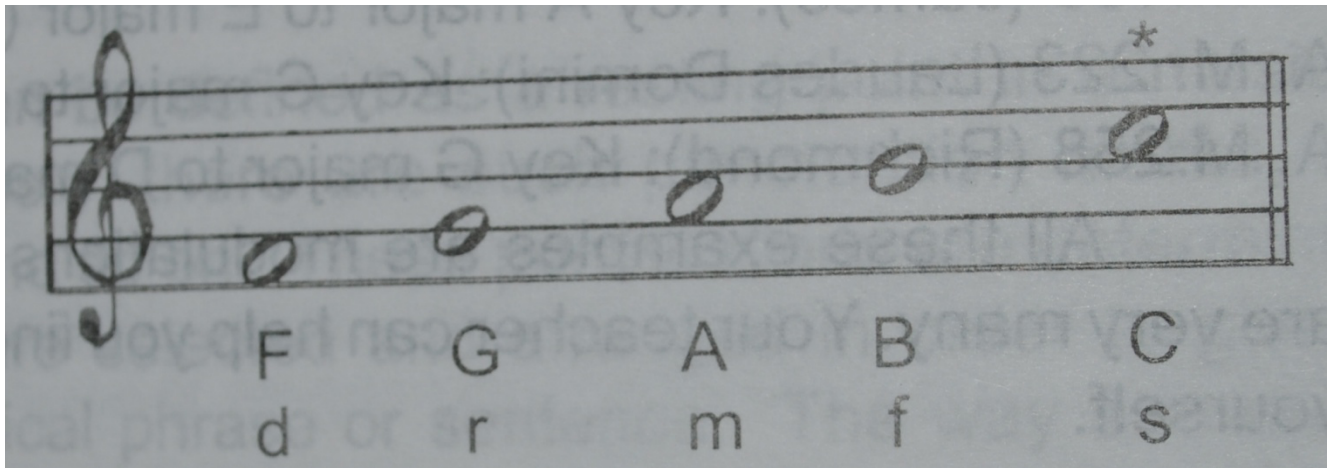
**EX. II** G major to D major (dominant)

Ex. II G major to D major (Dominant)

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of four staves of music. The first staff (bars 1-4) is in G major, with a '3' and '4' written above the first two notes. The second staff (bars 5-8) modulates to D major, with a 'D' written above the first note and a C# sharp sign above the notes in bars 5 and 7. The third staff (bar 9) naturalizes the C# to C, and the fourth staff (bars 10-12) returns to G major, with a 'G' written above the first note.

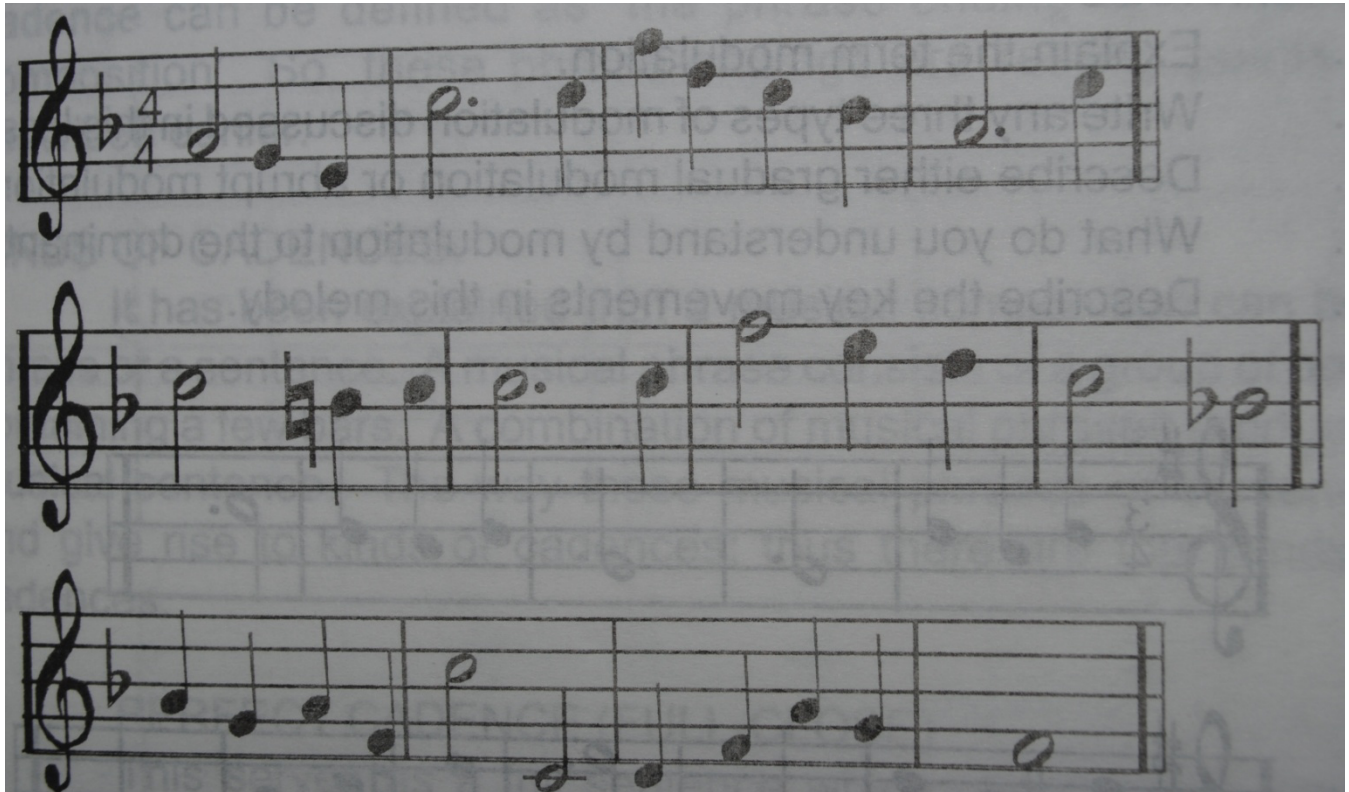
In this example, the music is in the key of G major from bars 1 to 4, and then modulates to key D major (the dominant of key G major) from bars 5 to 8. Notice the presence of C sharp(#) in this section, in bars 5 and 7 where it functions as leading note to the new key. In bar 9, the C# is naturalized to restore the music to the home key. Thus, from bars 9 to end the music returns fully to key G major.

**Ex. III** Key major to C major: From the scale of F major, you will observe that C is the dominant of F major:



Look at the following music:





In this example above, you will observe that the music moves in key F major from bars 1 to 4. From bars 5 it modulates to C major which is the dominant of F major. You will notice that

B flat is naturalized in bar 5 and this B natural fosters the change by serving as the leading note to the new key, C major. In bar 8, B flat is re-introduced to lead the rest of the bars (9-12) back to the original key F major.

From the above examples, only one note is affected, and that is the subdominant (fourth degree) of the home key which acts as the leading note of the new key.

There are many examples of this type of modulations in your hymn books, especially the Ancient and Modern. A few examples are

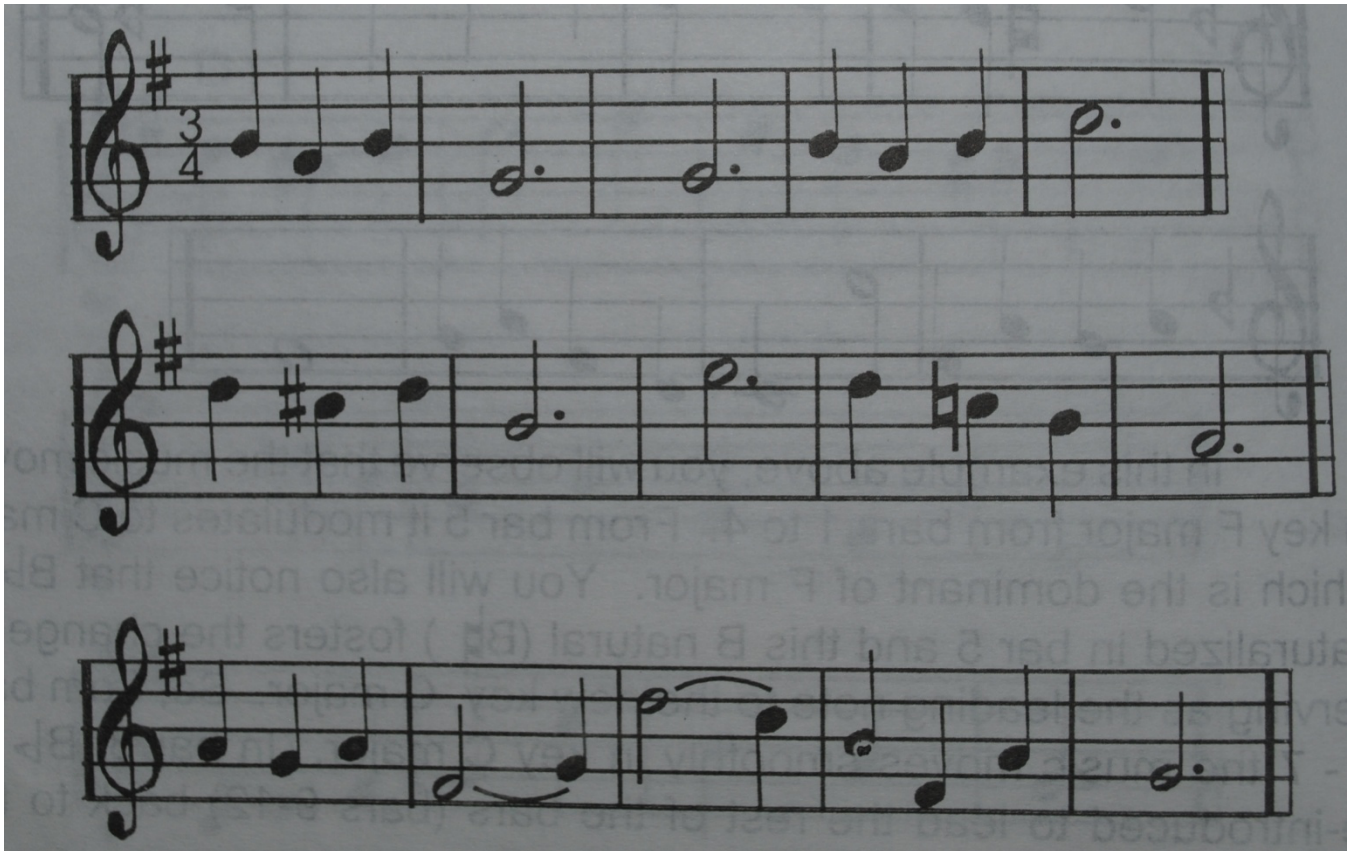
A.M 4: Key E flat major to B flat major (dominant)

A.M 47: Key F major to C major (dominant)

### **WEEKEND ASSIGNMENT**

1. Explain the term modulation
2. Write three types of modulation discussed in this lesson
3. Describe either gradual modulation or abrupt modulation
4. What do you understand by modulation to the dominant?

5. Describe the key movements in this melody.



**WEEK 10.**

**TOPIC: CADENCES**

**CONTENT:**

----- Definition and Kinds

----- Perfect, Imperfect, Plagal and Interrupted.

**SUB-TOPIC 1: DEFINITION AND KINDS**

In Western musical theory, a cadence (Latin *cadentia*, "a falling") is a melodic or harmonic configuration that creates a sense of repose or resolution [finality or pause]. Cadence is a progression of (at least) two chords that concludes a phrase, section or piece of music. Cadences give phrases a distinctive ending that can, for example, indicate to the listener whether the piece is to be continued or concluded.

## KINDS OF CADENCE

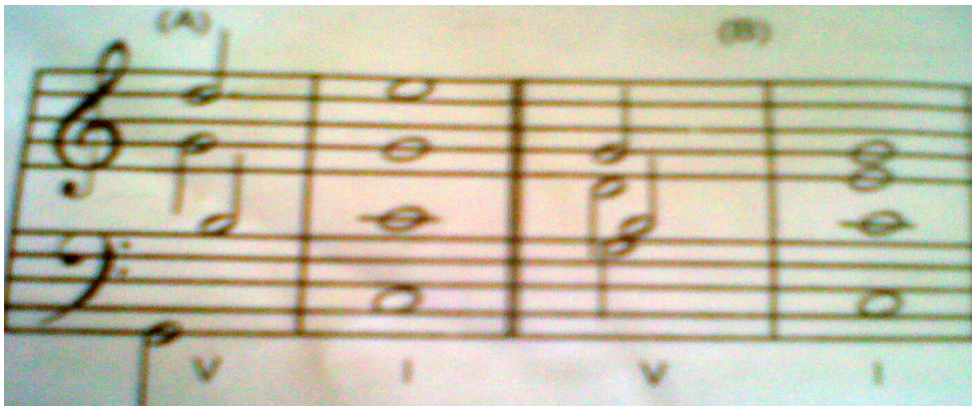
1. Perfect cadence (full close)
2. Imperfect cadence (half close)
3. Plagal cadence
4. Interrupted cadence.

## SUB-TOPIC 2: PERFECT, IMPERFECT, PLAGAL AND INTERRUPTED

### PERFECT CADENCE

This serves as a full sentence which usually ends with a full –stop, gives a sense of finality or conclusion. This type of cadence is produced by the movement of the dominant chord (V), followed by the tonic chord(I). In other words, the movement of chord V to chord I produces perfect cadence.

Look at these example .



### IMPERFECT CADENCE

This cadence is half-closed because it does not give any sense of finality. It acts as comma in a musical composition. This type of cadence is produced by the movement of the tonic Chord (I), followed by the dominant chord(V), That is when chord I moves to chord V, imperfect cadence when they are other chords which also produce imperfect cadence when they move to chord V. These include chord II to V, IV to V and VI to V. Study these examples:

## **PLAGAL CANDENCE**

This cadence also has a feeling of finally like the perfect cadence. It is often used for 'Amen' at the end of hymns; hence it is as well called 'Amen cadence'. It is produced by the movement of the subdominant chord IV followed by the tonic chord (I). That is, it is produced when chord IV moves to chord I. At the end of a hymn, the Amen is sung in any of these ways:



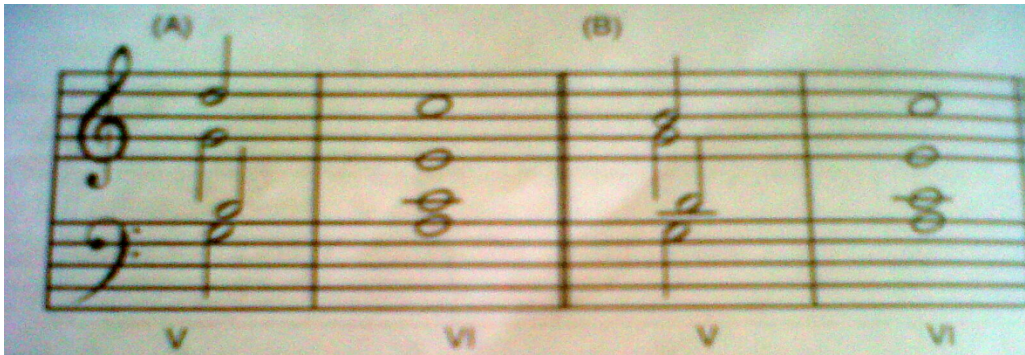
It is important to note that both perfect cadence and plagal cadence end on the tonic chord (I). Thus, they may be compare with fullstops, giving the feeling of finality to a musical phrase or sentence.

## **INTERRUPTED CANDENCE**

This cadence is also called DECEPTIVE, SURPRISE OR EVADED cadence because it creates an impression of deceit and surprise. Its progression is typical of a perfect cadence, but at the end point (cadential point) it evades chord I, and thereby the ear is deceived.

This cadence consists of the movement of the dominant chord (V), followed by the sub-mediante chord (VI). So, interrupted cadence is produced by the progression of chord V to

chord VI, e.g.



Cadences are better identified by hearing. For this, more of the work will be done practically.

### WEEKEND ASSIGNMENT:

1. Define the term 'cadence'.
2. Write the four kinds of cadences discussed in this lesson.
3. Write the answers to the following:
  - (a) chord progression from I – V is called \_\_\_\_
  - (b) chord progression from IV – I is called \_\_\_\_
4. Describe the chord progression of these:
  - (a) perfect cadence
  - (b) Interrupted cadence.
5. Name the following cadences: (Check page 96 of your fundamentals of music book 3)

### References:

[www.google.com](http://www.google.com) (classification of voice).

----- Fundamentals of Music for Junior Secondary Schools by Dr.H.C.Nwafor.

-----Don Michael Randel (1999). The Harvard Concise Dictionary of Music and Musicians, p.105