

**MUSIC HANDOUT**

**FOR**

**JSS 2**

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**WEEK ONE**

## REVISION EXERCISE

1. The musical note with two beat duration is called \_\_\_\_\_
2. \_\_\_\_\_ is known as a religious music
3. The flow of music is known as \_\_\_\_\_
4. How many beats are there in a semibreve note ?
5. \_\_\_\_\_ is a period of silence in music
6. The third (3<sup>rd</sup>) space of the bass clef is called \_\_\_\_\_
7. When the musical scale is divided into two, each half is said to consists of \_\_\_\_\_ notes
8. The secular type of music is used to \_\_\_\_\_
9. The Italian/musical term "Pianissimo" means \_\_\_\_\_
10. The Nigerian traditional musical instrument called "Ekwe" belongs to \_\_\_\_\_ family

## WEEK TWO

### TECHNICAL NAMES AND FUNCTION OF THE SCALE DEGREES

We have already seen that a scale is made up of eight notes, the eighth note being a repetition of the first note. Each note of the scale has a name describing its function.

Notes	degree	technical name
doh	i	Tonic
reh	ii	Supertonic
me	iii	Mediant
fah	iv	Subdominant
soh	v	Dominant
lah	vi	Submediant
te	vii	Leading note
doh	viii	Octave / upper tonic

**TONIC (doh) I** - The tonic or tonal centre. It is the starting or key note from which the scale has taken its name. It is the most important note of a scale.

**SUPER TONIC (In Latin Super, above) (reh) II** – It is next or over the tonic. It usually leads to the tonic or the third ( i.e. to ‘doh’ or ‘me’ in tonic solfa)

**MEDIANT (Italian mediante between) (Me) III** – It is so called because it is located half way between the **tonic** and the **dominant**. It is ‘calm’ when major and ‘sad’ when minor.

**SUBDOMINANT (Fah) iv** - The 4<sup>th</sup> degree , being a 5<sup>th</sup> under the octave of the tonic

**DOMINANT (Soh) V** - it is a fifth above the tonic. It is the most important note after the Tonic . As its name suggests, it dominates or rules a piece of music as it is bright in quality.

**SUBMEDIANT (Lah) VI** - It lies midway between the upper Tonic and the Subdominant.

**LEADING NOTE ( Te) VII** - It is the 7<sup>th</sup> degree, naturally leading note tonic. It is an active tone (An active tone is one which has a strong feeling of movement towards another).

### WEEK THREE

#### COMPOUND TIME SIGNATURE

In one of our previous lessons, we learnt that time signature consists of two fractional figure placed above one another , the types and kinds.

When the beat value is divisible into three parts . the time signature is known as **compound Time signature**. Only dotted notes are divisible into three equal parts.

Examples :

(a)

(b)

This means that a dotted crotchet has a  $3/8^{\text{th}}$  of a semibreve while a dotted quaver is  $3/16^{\text{th}}$  of a semibreve.

Example of a compound time song (showers of blessings)

There are three types of Compound Time signatures

A Compound Duple Time – When the numerator of a compound time signature is 6, then, there are only two beats in the bar

Examples :

B Compound Triple Time – when the numerator of a compound is 9, it means that there are three beats in a bar

Example:

C Compound Quadruple Time - When the numerator of a compound time is 12, it means that there are 4 beats in a bar.

Examples :

WEEK FOUR

CONSTRUCTION OF SCALES

F, B flat and E flat Major

F major

The image shows the F major scale written on a grand staff. The treble clef staff contains the notes F4, G4, A4, Bb4, C5, D5, E5, and F5. The bass clef staff contains the notes F3, G3, A3, Bb3, C4, D4, E4, and F4. A flat symbol is placed before the B notes in both staves.

F G A Bb C D E F  
T T S T T T S

Bb major

The image shows the Bb major scale written on a grand staff. The treble clef staff contains the notes Bb4, C5, D5, Eb5, F5, G5, A5, and Bb5. The bass clef staff contains the notes Bb3, C4, D4, Eb4, F4, G4, A4, and Bb4. Flat symbols are placed before the B notes in both staves.

Bb C D Eb F G A B

E major

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

Exercise

Construct the following major scale

A FLAT MAJOR

B MAJOR

## WEEK FIVE

### RHYTHM (More works)

Rhythm has been previously defined as “Flow of music that has other aspect such as pulse, meter, measure, note value, dotted notes and ties.

Here, we will be examining the Nigerian rhythm pattern

**Free Rhythm :-** This is a type of rhythm that has no feelings i.e , no regular beat , time liner etc. Free Rhythm has no interlude and instruments. Movements done in free rhythm are based on performer’s choice of pulse, rather than on a pulse derived from music itself.

Free Rhythms is commonly found in songs that are not for dance proper. It is also in forms of historic and religious chants.

**Strict Rhythm :-** This is a type of rhythm that is based on regular pulse i.e, the use of time liners . strict rhythm is also based on fixed duration or time which clarifies the beat. This type of rhythm is commonly found among the Africans traditions.

## WEEK SIX



## SCALE WITH KEY SIGNATURE ( G, D, A and E major)

From one of our previous lesson, we discuss key signature as “the collection of flats and sharps at the beginning of a staff.

Sharps and flats i.e, key signature are always being written in front of the affected note; therefore, they are grouped together and written immediately after the clef sign at the beginning of each line.

Examples

The image shows four examples of musical staves, each representing a different major key signature. Each example consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The first example is G major, showing a sharp sign (#) on the F line of the treble staff and the F space of the bass staff. The second example is D major, showing sharp signs (#) on the F line and C space of the treble staff, and the F space and C space of the bass staff. The third example is A major, showing sharp signs (#) on the F line, C space, and G line of the treble staff, and the F space, C space, and G line of the bass staff. The fourth example is E major, showing sharp signs (#) on the F line, C space, G line, and D line of the treble staff, and the F space, C space, G line, and D line of the bass staff. In each example, a single whole note is placed on the G line of the treble staff and the G space of the bass staff.

G major

D major

A major

E major

To construct the scale of G major with key signature

The image shows the G major scale written on two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#). The scale is written as a sequence of whole notes: G, A, B, C, D, E, F#, G. The notes are connected by a slur, indicating they are part of a single scale. The G notes are on the G line of the treble staff and the G space of the bass staff.

Assignment : write the key signature of G, D, A and F major scale



G major

D major

A major

F major

**WEEK SEVEN**

## LIFE AND WORKS OF ROBERT SCHUMAN AND FELA SOWANDE

### **Robert schuman**

Robert Schumann was a German composer born in Saxony in 1810. His father was a publisher and a bookseller. Schumann loved music so much that he studied music at Leipzig university instead of law which his father wanted him to study. He was a great pianist, a composer, critic author and editor.

Schumann got married to Clara the daughter of his piano master and God blessed them with eight children. Schumann wrote many songs for his wife and children.

### **Few of his music are :**

- Carninal
- The wild horsemen
- Women's life and love
- The merry peasant
- dreaming

### **Fela Sowande ( 1905-1987)**

Fela Sowande was born in Oyo state western Nigeria in 1905 ,he was a son of a priest. His parents were from Egba Origin who lived in Oyo state where Fela was born.

Sowande was surrounded by musicians, both his parent were great exponent of music. He studied musical works like Bach and other European classical masters. At that time, he was also a band leader playing jazz music.

In 1934, he went to England intending to study civil engineering but due to financial difficulties he gave up his engineering studies and went to trinity college in London to study European classical and popular music. He became a fellow of Royal college of organist in 1943. He died in February 13<sup>th</sup> 1987 near Kent state university U.S.A

### **His works / music**

He composed western and African music which include :

- Yoruba lament
- Obangiji
- Gloria
- Jesu Olugbala
- He also composed 6 full orchestra and African suite for string

## TERMS AND SIGNS

Terms and signs are used to communicate how pieces are being played or sung

However, the terms and signs used in music includes :

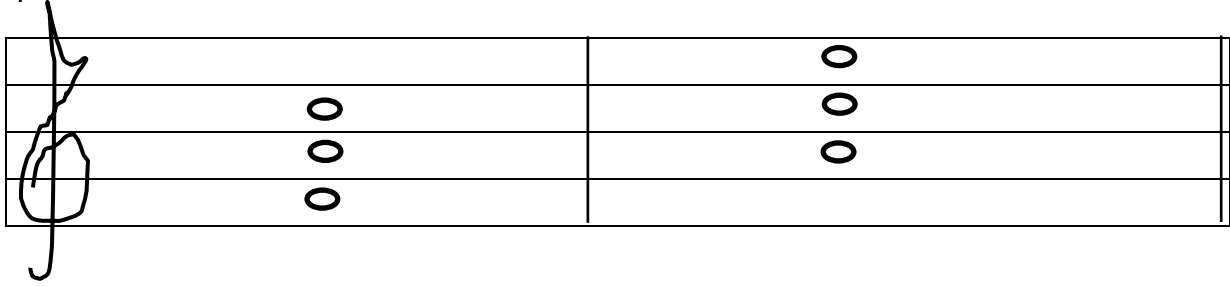
<b>TERMS/SIGNS</b>	<b>MEANING</b>
1. Con	with
2. Con moto	with motion
3. Poco	little
4. Poco a poco	little by little
5. Piu	more
6. Staccato	detached
7. Dal segno (D.C)	From the sign
8. Fine	end
9. Vivace	Lively
10. Andante	slowly
11. Crescendo (cres)	gradually becoming louder
12. Diminuendo (dim)	gradually becoming softer
13. Piano (p)	soft
14. Forte (f)	loud
15. Sforzando	with sudden accent

# WEEK NINE

## INTRODUCTION TO TRIAD

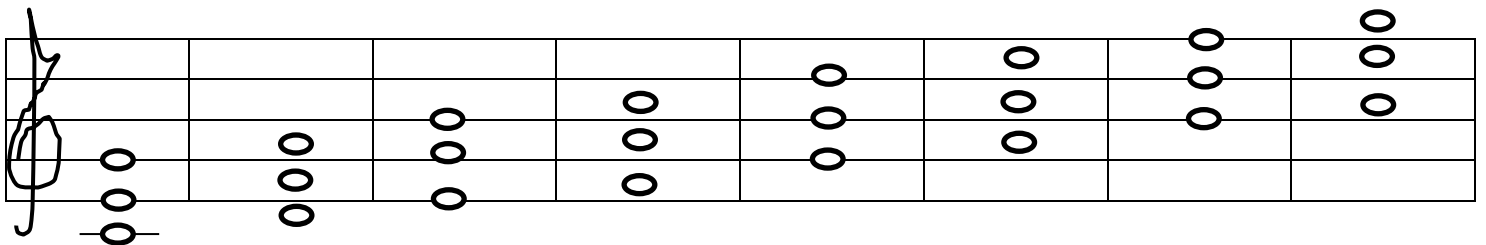
Triads are three-note chord consisting the root, the third and the fifth. (doh, me and soh) of any scale

Example :



A triad can be built on any note (degree) of the scale. This means that any of the degrees can a root of the triad. When the root is chosen then add a third(3<sup>rd</sup>) and a fifth(5<sup>th</sup>) above the root. These three notes will produce a triad

Examples :



i	ii	iii	iv	v	vi	vii	viii
C	D	E	F	G	A	B	C
dms	rfl	mst	fld	str	ldm	trf	dms