

**THIRD TERM E-LEARNING NOTE**

**SUBJECT: MUSIC**

**CLASS: JSS3**

**SCHEME OF WORK**

<b>WEEKS</b>	<b>TOPICS</b>
<b>WEEK ONE</b>	<b>----- REVISION &amp; REVISION EXERCISE</b>
<b>WEEK TWO</b>	<b>----- MUSICAL PERIODS – BAROQUE, CLASSICAL &amp; ROMANTIC</b>
<b>WEEK THREE</b>	<b>----- TRANSCRIPTION FROM STAFF TO SOLFA NOTATION</b>
<b>WEEK FOUR</b>	<b>----- TRANSPOSITION FROM ONE KEY TO IT DOMINANT</b>
<b>WEEK FIVE</b>	<b>----- MODULATION</b>
<b>WEEK SIX</b>	<b>----- TERMS &amp; SIGNS</b>
<b>WEEK SEVEN-THIRTEEN</b>	<b>----- REVISION OF PAST QUESTION &amp; EXAMINATION</b>

**NOTE:**

**All practical must be in C & G major scale not less than 8 bars**

**PRACTICALS: VOICE, PIANO & RECORDER**

## WEEK ONE

### REVISION EXERCISE

1. The African musical instruments are grouped into \_\_\_\_\_ families
2. The distance between G and D is said to be Perfect \_\_\_\_\_
3. Diminished 5<sup>th</sup> interval has \_\_\_\_\_ semitones
4. In singing pattern the duet must ensure blend of \_\_\_\_\_
5. The example of cadence that moves from tonic to dominant is called \_\_\_\_\_
6. \_\_\_\_\_ is popularly known as the closed cadence
7. Another name for Plagal Cadence is generally known as \_\_\_\_\_
8. What is the value of 4 quavers to a minim note?
9. American name for crotchet is \_\_\_\_\_
10. The bass or F clef fixes the fifth line as \_\_\_\_\_

e.g F major

3. (a) Mention five Nigerian highlife musicians  
(b) Explain the following (i) Duet (ii) Trio
4. Write the relative minor or major of the following keys  
(i) G major (ii) C major (iii) F major (iv) A minor (v) E<sup>b</sup> major
5. (a) Define the following (i) Interval (ii) Triad

(b) Mention four (4) qualities of interval

## WEEK TWO

### PERIODS IN MUSIC: BAROQUE, CLASSICAL & ROMANTIC

#### **BAROQUE PERIOD (1600 – 1750)**

The baroque period flourished from 1600 to 1750. The two giants of the baroque era were George Fredrick Handel and Johann Sebastian Bach. Bach's death in 1750 marks the end of the period.

The early baroque composers favored homophonic texture over the polyphonic texture of Renaissance music. They felt that the word could be better projected more clearly by using one main melody with a chordal accompaniment.

By late baroque, polyphonic texture had return as this was the texture favored by the two giants of the era. By 1680, the church modes – scale that had governed music for centuries had given way to major and minor scales. The late baroque period 1680 – 1750 produced most of the music of this era heard today. It was in the baroque period that instrumental music became as important as vocal music for the first time.

The main vocal form of the Baroque period includes the **Operas, Oratorios, Cantatas, Passions.**

The main instrumental forms of the Baroque period were the **Sonata, Concerto Grosso, Solo Concertos and the Chorale preludes.**

Apart from Bach and Handel, the other composers of the era includes: Claudio Monteverdi, Henry Purcell, Arcangelo Corelli and Antonio Vilvadi.

#### **CLASSICAL PERIOD (1750 – 1820)**

The transition from Baroque period to the classical is called pre – classical period; it extends roughly from 1730 to 1770. Among the important pioneers of this style were Bach’s sons, Carl Philip Emanuel (1714 – 1788) and Johann Christian (1735 – 1782). These two became more popular than their father before his death.

By the middle of the century, composers had discarded the polyphonic texture and concentrated on **simplicity** and **clarity**. The new texture was tuneful melody and simple harmony.

The term **classical**, no doubt mean many things to mean different people. Many, for example, take classical music to mean anything that is not rock, jazz, folk or popular music.

Classical composition has a wealth of rhythmic patterns unlike the Baroque. In contrast to the polyphonic of late baroque texture, it is basically homophonic. Classical music was very tuneful and easiest to remember.

The instrumental composition of the period consisted of about 4 movements in the following order.

1. Fast movement.
2. Slow movement
3. Dance related movement
4. Fast movement

The master composers of the era were **Joseph Haydn** (1732 – 1809), Wolfgang Amadeus Mozart (1756 – 1791), and Ludwig Van Beethoven (1770 – 1827). Haydn was affectionately known as the “father of the symphony”.

## **ROMANTIC PERIOD (1820 – 1900)**

**R**omantic period in music extended from about 1820 – 1900. The composers of the period continued to use the musical forms of the preceding classical era. Their preference for expressive song like melody grew out of the classical style.

There are many differences between the romantic and classical music. The romantic works have greater ranges of tone color, dynamics and pitch. Romantic music is so diverse that generalization can be misleading. For example, piano work by Chopin and songs by Schubert

lasted for only a few minutes while works by Berlioz and Wagner, calls for huge number of performers and lasted for several hours. Mendelsohn and Brahms music were rooted in classical traditions while others like Berlioz, Liszt and Wagner were more revolutionary.

The **art song** is one of the most distinctive forms in Romantic era. It was a composition for solo voice and piano. Poetry and music are intimately fused in the Art song. Though they were written to be sung and enjoyed at home, they are now performed in the concert halls.

Some of the major composers of the era are listed below:

1. Franz Schubert
2. Robert Schumann
3. Clara Wieck Schumann
4. Fredrick Chopin
5. Franz Liszt
6. Felix Mendelsohn
7. Hector Berlioz
8. Johannes Brahms
9. Giuseppe Verdi
10. Richard Wagner

## Exercises

1. What period of musical history is regarded as Romantic period?
2. Name the musical age represented by the following
  - a. 1600 – 1750
  - b. 1750 – 1820

c 1820 – 1900

- 3 What do you understand by (a) Monophonic music and (b) Polyphonic Music?
- 4 What are the vocal form of the baroque period?

### WEEK THREE

#### TRANSCRIPTION FROM STAFF TO SOLFA-NOTATION

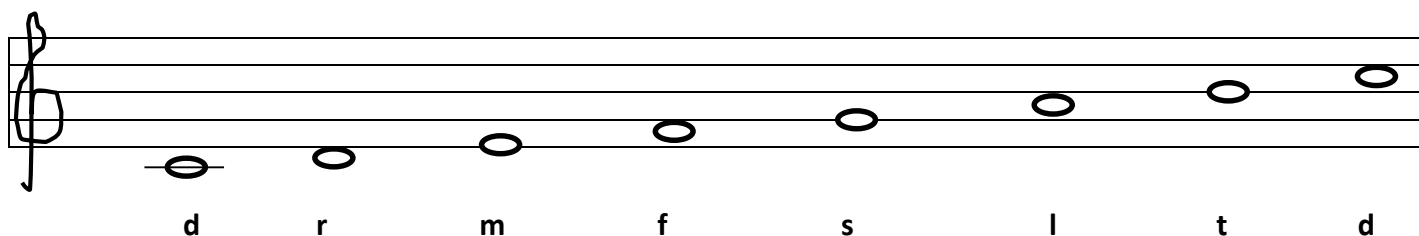
(Diatonic scale and accidentals)

Transcription is a process of notating a piece or a sound which was previously unnotated. In this lesson we will discuss **transcription from staff to solfa-notation**.

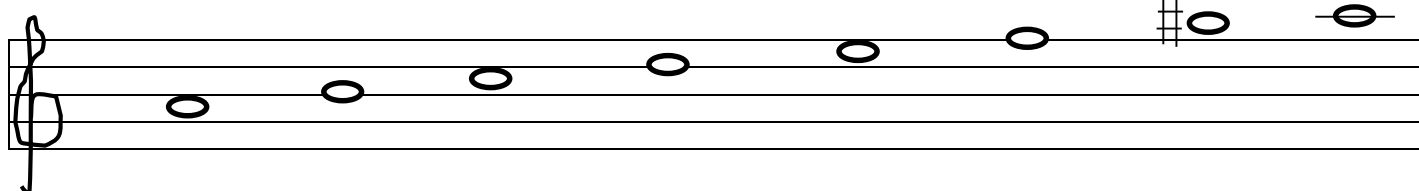
Transcription from staff to solfa-notation is a process of translating a given piece into tonic-solfa.

Look at the following two scales:

#### C MAJOR



#### A MINOR



l t d r m f se l

In tonic solfa

When **doh** is raised by a semitone it becomes **de**

When **ray** is raised by a semitone it becomes **re**

When **fah** is raised by a semitone it becomes **fe**

When **soh** is raised by a semitone it becomes **se**

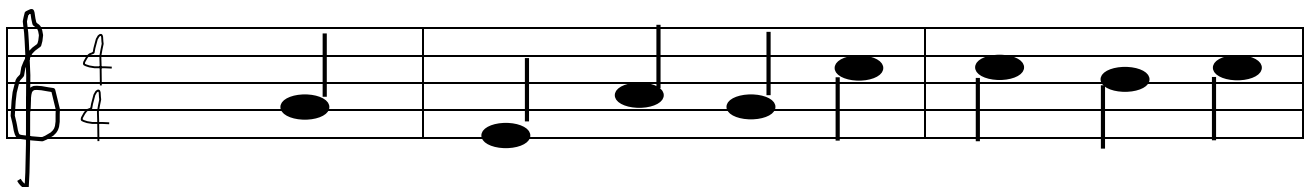
When **lah** is raised by a semitone it becomes **le (taw)**

In transcribing, the knowledge of the following is very important

- ⇒ Clef and letter – names of the lines and spaces.
- ⇒ Knowledge of the key signature
- ⇒ Musical notes and their values

Example 1

Transcribe the music below into tonic – solfa



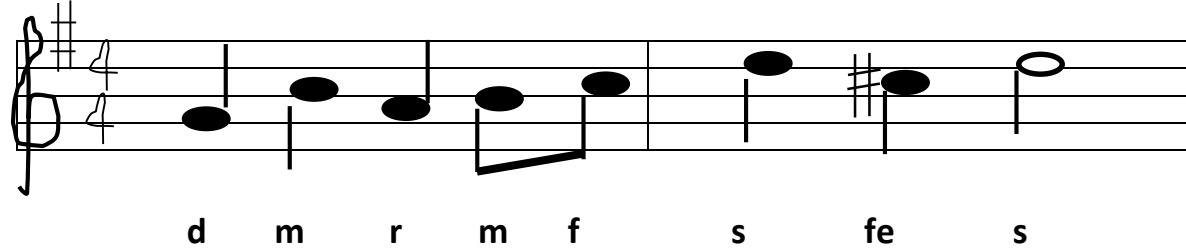
A musical staff in 4/4 time with a treble clef. The notes are: S (space 1), m (line 1), l (space 2), s (line 2), d (space 3), d (line 4), t (space 4), d (line 5).

s m l s d d t d

From above music, you will notice that the music is on C major since there is no sharp or flat indicating the key signature.

Also the home note (doh) could be traced to the 3<sup>rd</sup> space of the staff.

Example 2

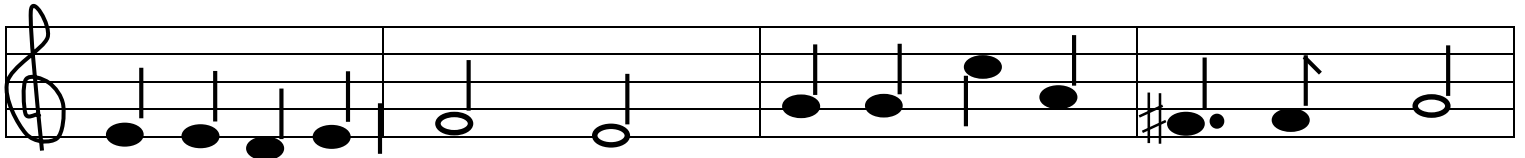


Musical notation for Example 2, showing a melody in C major (one sharp, F#) in 4/4 time. The notes are: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half). The lyrics are: d m r m f s fe s.

### Exercises

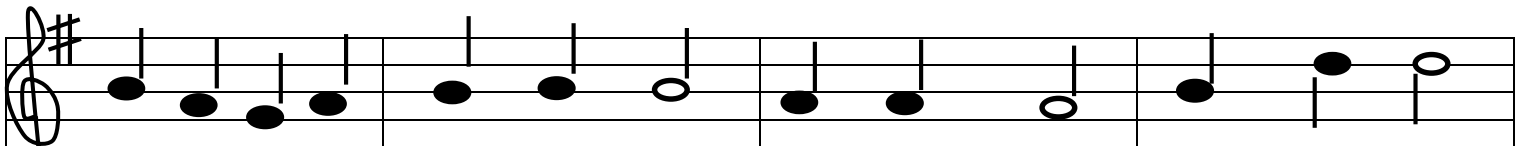
Transcribe the music below

1.



Musical notation for Exercise 1, showing a melody in C major (no sharps or flats) in 4/4 time. The notes are: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (half), B4 (half), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (half).

2.



Musical notation for Exercise 2, showing a melody in D major (two sharps, F# and C#) in 4/4 time. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (half), B4 (half), C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C#6 (half).



## WEEK FOUR

### TRANSPOSITION

Transposition means a change of key or Clef of a piece of music. Soloist often asks their accompanist to transpose a song from one key to another – in most cases to a lower key. E.g. From G to F or vice versa.  
From G to F or vice versa.

Apart from transposing from one key to another, it is sometimes necessary to transpose a piece from one clef to another. Clef transposition may become necessary when the part played by a particular instrument is given to another type of instrument.

There are two major way of transposing a piece of music

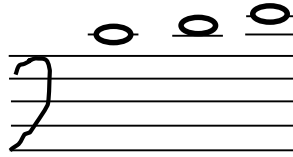
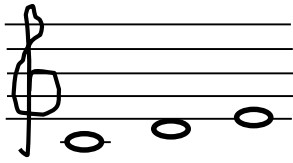
1. Transposition from one Clef to another
2. Transposition from a key to another

#### Transposing from one clef to another



The middle C indicated on the first ledger line below the treble staff is the same note on the first leger above the bass clef.

b

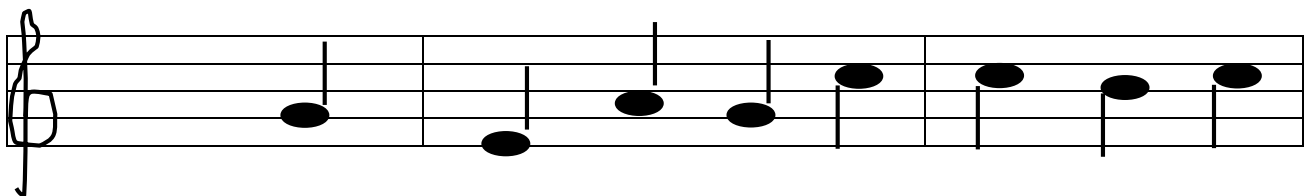


In (a), the Cs shown on the treble and bass clefs are the same sound at the same pitch level.

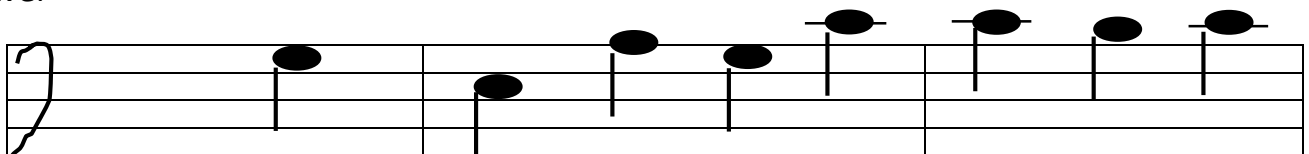
(b) Similarly, the sound of CDE on the treble clef is exactly the same as those written on the bass clef. With a clear understanding of the above, transposition from one clef to another becomes a simple matter. Let us see the following examples:

Example 1

Write the following tune, an octave lower in the bass clef.



Answer



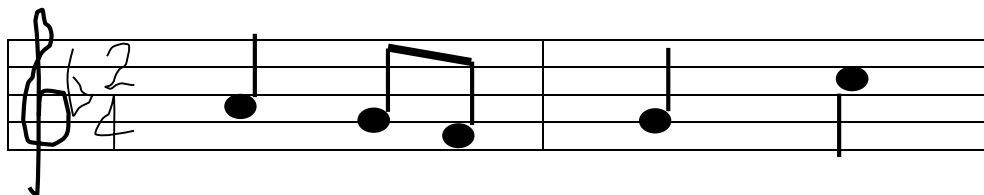
Transposing a melody into another key



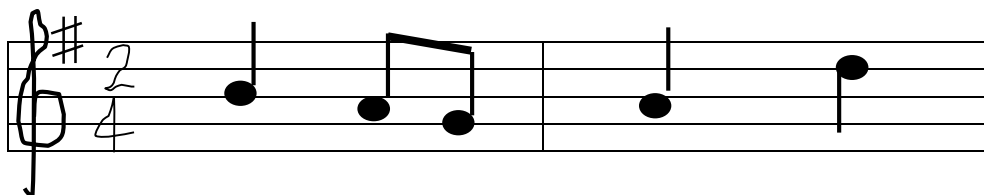
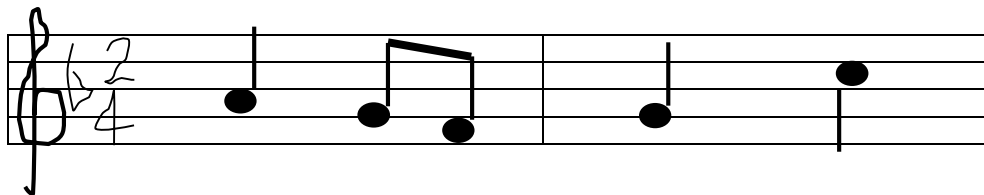
A good knowledge of interval is essential for the transposing a tune from one key to another.

### Example

Transpose the music below to G major



### Answer



**WEEK FIVE**

**MODULATION**

Modulation is the process of passing from one key to another. Most music based on the major and minor scale begins and ends in the same key. However, in the course of the piece, especially long pieces, there are some changes in the key, which are called **modulations**.

By means of modulations the music can be made more interesting. The return to the original key ensures that the piece is brought to a satisfactory conclusion.

### TYPES OF MODULATION

There are different types of modulation namely:

1. Implied Modulation
2. Gradual Modulation
3. Abrupt Modulation
4. Partial Modulation

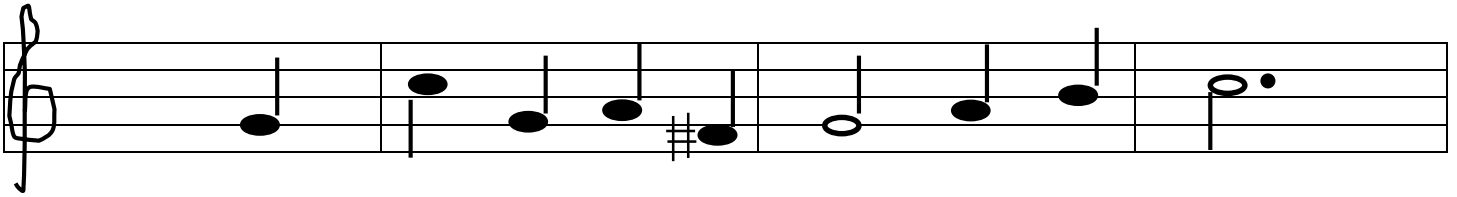
**Implied Modulation:** This is type of modulation which takes place in a tune when an accidental is not used in the tune which modulates.

**Gradual Modulation:** Is a change into some key which is the nearest and most natural to the one in which the composition is written.

**Abrupt Modulation:** This is a change into some distant key.

**Partial Modulation:** This is a change of key which is on sooner made than it return at once to the original key.

Examples:



You will observe that the above piece is in C major, and modulate transiently to G major and quickly goes back to the original key C and finished up in the same key.

### Exercises

1. What is Modulation
2. Define the following
  - (a) Implied Modulation
  - (b) Partial Modulation
  - (c) Abrupt Modulation
3. What is the different between Modulation and Transposition

## WEEK SIX

### TERMS & SIGNS

Anon ----- unknown

Accidentals ----Sharps, flats, naturals, introduced to a piece of music apart from the signature

Anacrusis----- this is known as an incomplete bar at the beginning of a piece.

Cantata----- Hymn tunes of the early several movement, comprising air, recitatives and chorus

Chromatic scale--- A scale which consists of twelve semitones in an octave

Concord ----- a harmonious combination of sounds;

Contralto (alto)--- Female voice of low range.

Discord----- a dissonant or inharmonious combination of sounds.

Dynamics----- Degrees of loudness or softness, or volume of sound in music.

Ensemble ----- A group of performers of no fixed number.

Fugue----- A composition in the strict style, in which a subject is proposed by one part and  
Answer by other parts, according to certain rules.

Mass ----- A vocal composition performed during the celebration of high mass in the  
Roman Catholic Church, and generally accompany by instrument.

Monophonic ---- The term of music with a single melody with no harmonic support.

Motet ----- A sacred composition of the anthem style, for several voices.

Open Score ----- A Score displaying every part on a separate staff.

Opera ----- A drama set to music.

Oratorio ----- Large scale composition for chorus, vocal soloist, and orchestra, often based on  
biblical stories.


Pentatonic Scale – A Scale of 5 notes the fourth and seventh degrees being omitted (tonic Solfa  
d r m s l)




Gradually getting louder



Gradually getting softer

 (Staccato) ----- Short and detached

 ----- Repeat from the beginning