NATIONAL OPEN UNIVERSITY OF NIGERIA

COURSE CODE : PED230

COURSE TITLE: INTRODUCTION TO MUSIC

COURSE GUIDE

PED230
INTRODUCTION TO MUSIC

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Introduction

This course is PED230: Introduction to Music. It is a two (2) credit unit course, which is taught in the second year to students of the undergraduate degree programme in Primary Education. It consists of fifteen study units. No prerequisites are required for studying this course. This is because it has been prepared using suitable illustrations that are indigenous in character. Other aspects that are technical in nature have been systematically presented in a manner that would progressively enhance your understanding.

The course guide constitutes one of the many resource materials which you can avail yourself of towards effective study and successful completion of both the course and programme of your study.

Contained in this course guide are very useful pieces of information relating to the course. These include: aims and objectives, the content of the course, materials for your use in this course, services that are available to aid your learning, and relevant information about assignments and examination. In addition, it guides you on planning your time for a more purposeful study. Information on how much time it may take you to complete each of the study units, as well as the tutor-marked assignments is provided.

In addition to the above, this course guide offers answers to a number of questions you are likely to ask. Notwithstanding, you should feel free to visit (or call) your study centre in the event that you have other issues requiring attention. In the light of all of these, I urge you to diligently go through this course guide; carefully complete the feedback form before you commence studying the course. It is mandatory for you to submit the feedback form and your first assignment to the tutorial facilitator.

I wish you success at every stage of your programme.

Course Aim

The aim of this course is to equip you with appropriate skills and knowledge in music, which are necessary for you to function effectively in your chosen field of study and career.

Course Objectives

For each of the units that make up this course, there are a number of objectives. They are designed to help you in measuring the degree of your progress in the course. It is very important therefore, that you go

through them prior to studying the respective units. Conclusively, by the time you finish this course, you should be able to:

- describe the nature of music
- enumerate the functions of music in society
- display the technical skills required to write and interpret music
- describe the features of the different types of music
- provide explanations to the evolution and development of music.

Course Summary

An overview of the course is presented here in terms of the topics within each module. Module 1 presents discussions on what music entails, types of music, musical instruments employed in music making as well as African music and music in Nigerian festivals. Module 2 explains certain basic concepts relating to writing music. Module 3 presents aids to the interpretation of music, while module 4 examines the components of music. This course comprises fourteen (14) study-units. A study-unit comprises a unit of work to be done in one (1) week, and whose completion requires you to put in about three (3) hours. Each unit contains specific objectives, guidance on how you should study, material to be read, self assessment exercises, as well as tutor-marked assignments. You should be able to achieve the learning outcomes stated for each of the study-units and the course if you devote quality attention to the exercises and assignments.

Textbooks and References

The primary text for the course is your course material. This notwithstanding, it is very important that you access additional sources.

You will find a list of references and other materials for further reading at the end of each unit. Make some effort to get as many as you can.

Course Marking Scheme

Your assessment in the course will be based on a particular grading or marking scheme. This is presented below:

Assessment	Marks
Assignment 1- 4 (four submitted but the best three of all the assignments selected)	Three assignments, marked out of 10% each, totaling 30%.
Final Examination	70% of overall course score
Total	100% of course score

Course Overview

The table below presents the course in terms of the time required to complete each of the study-units in addition to the assignments.

Unit	Title of Study-Unit	Weeks/Activity	Assignment
	Course Guide	1	
	Module 1 Music in Society		
1	What is Music?	2	Assignment
2	Types of Music	3	Assignment
3	Instruments for Making Music	4	Assignment
4	Traditional African Music	5	Assignment
5	Music in Indigenous Nigerian Festivals	6	TMA 1 to be submitted
	Module 2 Foundation of Music		
1	Music Notation	7	Assignment
2	Time Names	8	Assignment
3	Tones and Semitones	9	TMA 2 to be submitted
	Module 3 Music and Tonality		
1	The Music Scale	10	Assignment
2	Use of Tonic Solfa	11	Assignment
3	Music Intervals	12	TMA 3 to be submitted
	Module 4 Elements of Music		
1	Rhythmic Organisation	13	Assignment
2	Melody Writing	14	Assignment
3	Harmony	15	TMA 4 to be submitted
	Revision	16	
	Examination	17	
	Total	**17**	

- Using the overview above, plan your personal timetable to aid your study.

How to Get the Most from this Course

As far as distance learning is concerned, you go through course materials that are carefully prepared in a manner that would enable you read and study in ways suitable to you. The study units in this course have been prepared in a fashion peculiar in distance learning where you do not need face-to-face engagement with a lecturer.

Following from the above, the various study units possess unique characteristics that have been prepared to enhance a systematic study of this course. In each of the study units, there is an introduction, which serves as an opening to the unit and a link between it and preceding/successive units and the entire course. Second, there are prescribed learning outcomes or objectives, which you should attain by the time you have gone through the respective units.

As a "compass", you should refer back to the objectives after you have completed each unit to assess your degree of attainment. Attempting the self-assessment exercises should guide you toward attaining the objectives since they aid you in self-evaluation of the work done. Therefore, attempt every self-assessment exercise as you encounter it in the unit before progressing to other issues.

Each study-unit also consists of conclusion and summary, which are intended to unite the areas treated in the unit and also act as "prompters" to aid you in recalling the salient aspects of what you had previously studied in the unit. In addition, there are tutor-marked assignments at the end of each unit some of which must be submitted at certain specific periods.

Going through each of the units – involving studying a unit and attempting the exercises and assignments – would take you about three (3) hours. Therefore, ascertain the duration of time you put into the first unit so as to enable you know the average time that may be required to complete each unit, and be able to plan your time-table correspondingly. There are wide margins on both sides of each page in the course book; you are to use the spaces to note important ideas or points for the purpose of quick revision. We have no doubt that, if you make effective use of the various features, your performance in this course would be satisfactory.

Course Delivery

You are an open and distance learner. Your learning results from studying your course material, and the guide provided to help you navigate through the course. Because you are not taught your course directly by a conventional teacher, certain service mechanisms are put in place to enhance your study of the course. These include tutorials, facilitation, and counseling.

Tutorial Sessions

The main purpose of tutorial sessions is to provide a forum where you could present your questions to an individual, who functions as your

tutorial facilitator, and whose responsibility it is to provide answers or clarifications that would enrich your understanding of your course. Eight (8) hours of tutorials are allowable in this course. Therefore, you could maximise the period by ensuring that you have the phone number and/or e-mail address of your tutorial facilitator.

The study centre nearest to you is the point where information about the venue for tutorials and the time allotted for facilitation is provided. You are therefore, encouraged to study and prepare your questions prior to your attendance at a tutorial session so as to be able to benefit optimally. The flexibility of tutorials allows you to arrange with your facilitator what such sessions would entail. Although tutorials are not mandatory, participating in them has the potentials to enhance your performance in the course and your programme.

Facilitation

As stated earlier, you will have opportunities to interact with your music tutorial facilitator, who is an expert in the field of music. The sessions that you would have with him will be conducted in English. Basically, the medium of instruction shall be the course material. However, certain musical instruments would be introduced where necessary to help in demonstrating some concepts that you might raise questions about. You are encouraged to go through areas of the course material that are not too clear to you, and note your questions in ways that would clearly express areas where you require clarifications. Sessions will be held in the study centre nearest to you. You are advised to note the average time it would take you to leave your home to get to the centre so that you will not be unduly late for meetings. However, facilitation shall be conducted under flexible arrangements. Therefore, let your facilitator know ahead of time if you would be late to meetings or be absent altogether. Also feel free to ask your tutorial facilitator questions regarding your assignments, and other difficulties you might have in relation to the course.

Counselling

In order to help you cope effectively with your programme generally, counselling services are provided to address issues of personal and academic nature. These services are provided by the centre manager and tutorial facilitators. These individuals are on hand to handle the challenges you might have so that they become manageable. Therefore, ensure that you have the phone numbers as well as the e-mail address of your study centre, and those of your centre manager and facilitator.

Assessment

Opportunities are provided for periodic assessments. Assessment is approached from two perspectives; you assess yourself during the course of your study of the course material by attempting the self-assessment exercises in each unit. You are to judge your performance in the light of the model answers provided for each question. (These answers are to be seen after you must have done the exercise). There are some assessments that are carried out by your tutor who grades your tutor-marked assignments as well as your examination papers. The tutor-marked assignments must be submitted to your facilitator at the stipulated time for each.

However, if you have genuine reason(s) why your submission(s) would be late, let your facilitator know in time, and whether it would be possible to grant you an extension. You are required to do a total of four (4) tutor-marked assignments. However, only three of the best would count towards your grading. Each of the three is weighted 10% (a total of 30%).

In preparing your tutor-marked assignment for submission to your tutorial facilitator, ensure you observe the following:

- Write the course code and title, and the assignment number on the cover of your assignment. It should also include your name, matriculation number, your programme and the date of submission.
- Make your answers to the questions as compact as possible. In other words, be direct to the point. Your responses should be based on the course material, other reference sources and your personal experiences.
- Use ruled foolscap sheets for your assignments, and make for yourself a copy that you can easily refer to. The answers should be hand written, and margins of about 1.5 inches should be given at the left side of your sheet(s). Give enough space between questions.
- Ensure that your assignment gets to your tutorial facilitator on or before the date given for submission.

In the event that your work will not be ready by the deadline, inform your centre manager and tutorial facilitator to find out if there could be an extension.

Final Examination and Grading

There will be a final examination in this course – PED230 – which will last for two hours. Grading of the examination shall be based on 70%. The examination questions will bear relationship with the ones encountered in the self assessment exercises and tutor-marked assignments. The assessment will cover all areas of the course. You are encouraged, therefore to study all the aspects thoroughly. In addition to going through the various exercises and assignments, compare your responses in your copies of the tutor-marked assignments with your present understanding to see whether there is some improvement that you could utilise in the examination.

Your eligibility to sit for the examination will be based on your submitting all four tutor-marked assignments prior to the examination. It will also depend on whether you have registered to take the examination. To ensure that you are not late in registering for the examination, consult your centre manager who should be able to provide you with information on registration.

Conclusion

The purpose of this course guide is to formally introduce you into the course, and to lead you through certain measures you could take to make the best out of this course, and enhance your overall performance in your programme of study. These measures are contained in the aims and objectives of this course, course summary, overview, self-assessment exercises, among others. You are advised to thoroughly study this course guide and ascertain if you have understood the issues discussed before proceeding to study the course.

Summary

This course PED230: Introduction to Music – is designed to equip you with basic theoretical framework that would prepare you towards deeper understanding of music, and be able to both appreciate and interpret music. The purpose of this course is to present music in a more or less simplistic manner so that you could use the knowledge/skills gained towards satisfactory performance in your programme and life in society. The areas explored include music in society, looking at some of the manifestations of music in society. There is elaborate discussion on the foundation of music, where concepts that help towards musical comprehension are discussed. In addition, both the representation of music tones or sounds, and the elements employed in music organisation are discussed. At the end of thoroughly studying the course, you should be able to apply/interpret the aspects of music addressed.

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MODULE 1 MUSIC IN SOCIETY

UNIT 1 WHAT IS MUSIC?

CONTENTS

1.0 INTRODUCTION

Music has continued to attract greater attention in contemporary times than it did in earlier times. The multidimensional uses of music and the flexibility in the adaptation of music materials of one culture by another through the aid of modern production and transmission technologies have enhanced the understanding and acceptability of music from diverse cultural milieu. The varied outlook of musical cultures could suggest that music means different things to individuals and peoples. The aim of this section is to present some of the definitions of music, its historical origins, and its nature and characteristics.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- give your own definition of music
- present some accounts of music's origin
- describe the nature of music
- outline the characteristics of music.

3.0 MAIN CONTENT

3.1 Definitions of Music

Music has been defined by a number of individuals and groups of people. These efforts have with time, produced a number of definitions. As a result, there appears to be no single universally accepted definition of the phenomenon called music.

Okafor (2005) notes that difficulty exists in defining music because of an ever-elusive single answer to the question: what is music? Another reason for the difficulty, according to him, is because "music is culture-bound. […] It is culture that gives music its definition". (p.270) Marcia Herndon and Norma McLeod (1999) share this view when they note that "as a human activity, then, music is culturally defined"(p.5). What this may mean therefore, is that the owner-culture of music must be depended upon for the definition of its music. This notwithstanding, some scholars have offered some definitions of music from the perspectives of their experiences and studies. Some of these definitions are presented below.

One of the commonest but very controversial definitions of music, whose author seems uncertain or anonymous, is: "music is a universal language". This definition is often refuted in scholarly discourse. However, the universality of music as a language, according to Okafor (2005) lies in the view that "everybody in every culture recognises music when he/she sees one or needs it". (270)

While noting that the determination of what music is in contemporary times had its groundwork done by several people, Okafor (2005), however, finds appeal in Blacking's definition of music as "humanly organised sound" (270). This definition does not only indicate that only humans are capable of consciously making music, but that music is everywhere human beings are found.

In their definition, Herndon and McLeod (1990) also lay emphasis on music as a human activity, which is determined by culture. They say that "…music is a humanly structured sound … [whose] particular aspects vary from culture to culture". (iii) From this definition, it could be remarked that, although nature is replete with countless numbers of sounds, such sounds must be structured or organised as an entity in a manner that takes into account the essential ingredients of what the culture allows as music.

Furthermore, Ruth Goode (1979) says that "music is a composition of sounds that have regular vibrations, put together so that they have rhythm, melody, and meaning". (278) Apart from recognising sound as the "raw material" for creating music, this definition sees the regularity of sound vibrations, and communication of meaning through the rhythmic and melodic components as vital aspects of music.

The above stated definition shares some similarities with that given by Arved M. Larsen, Paul W. Borg, David Poultney, Arthur Unsworth and Robert Washburn (2003). In a very concise form, they define music as "sound organised in time" (p.4). This may imply that the organisation of sound that results in music relies on time as its bases, and thus differentiates it from noise. It may also imply that music is a conscious activity in sound organisation.

Another definition of music, which might appear most accessible, is that given by Hornby (2006) in the *Oxford Advanced Learner's Dictionary*. He defines music as "sounds that are arranged in a way that is pleasant or exciting to listen to" (p.966). This definition like others above, accords recognition to the place of orderly arrangement of sounds in music conception. Although it adds further that the product of the exercise should be "pleasant or exciting" to the ear, it might be important to observe that the effects of music on individuals vary. Different individual listeners may perceive the same piece of music differently. For instance, while a piece of music being played on a commercial bus might seem "pleasant" to younger passengers in the bus, the older ones might perceive it as "noise", and vice versa, depending on the type of music, the volume level, the dispositions of the hearers, the time of the day, and a number of other factors.

From the definitions above, it could be seen that emphasis is put on certain features, which the individuals consider most important or appropriate. Arising from these features, certain parameters could evolve to provide some guide towards defining music. These are:

- music depends on sound
- the sound requires regular organisation
- music is made by humans to serve man's needs
- music has inherit meaning to communicate

SELF ASSESSMENT EXERCISE 1

Attempt a definition of music.

3.1 Origins of Music

The origins of music lie in the distant past. However, no one can tell exactly how and at what point in time music came into existence. Many traditions and historical accounts attempt to provide some clues on how music probably originated. These clues are associated with the functional uses of music, which Idolor (2005) notes are primarily religious and social. He identifies three propositions by some schools of thought on the origins of music, which are discussed below.

First, there is the view that music pre-existed man. In other words, there was music before the creation of man, and most probably before anything was created. What this could mean therefore, is that God originally conceived music – he is the source of music. Biblical evidence supports this in Zephaniah 3:17 where it is stated that God will rejoice over Jerusalem with singing. Apart from God, other heavenly bodies made music, which some theorists refer to as "Music of the Sphere" (Idolor, 2005). For instance, the Bible records in Job 38:7 that "the morning stars sang together and all the angels shouted for joy" when God laid the foundation of the earth. And some other religions have sacred books that indicate the divine origin of music.

Second, some view music as the product of divine inspiration. Man must have been inspired by God and/or other supernatural beings to acquire musical ideas. By this, some individuals could receive tunes of songs, for instance, in their dreams or through some other means such as may be witnessed in spirit-possession during religious worship. It could also be by intuition where the individual, in his/her conscious state, suddenly receives musical ideas.

Finally, there is also the view that music is the product of man's creativity. This view appears to be a logical flow from or a consequence of the previous two views. In other words, having been divinely endowed with some musical ideas, man must have decided to infuse his own ideas, which are products of selective but varied manipulations on the received ideas, to create his own music. By this process, man acquires the necessary skills in the art of music making, which are passed on from one individual/generation to another through formal and informal means.

In addition to the above stated propositions, there exist also some theories about the probable beginnings of the evolution of music. These theories are itemised in the work of Miller (1964); they include the following:

- Music probably metamorphosed from primitive modes of communication. These modes include the use of tribal drums or similar objects, calls or howls, among others. The use of some musical instruments such as talking drums and metal gongs by town criers is still evident in some rural communities in Nigeria in particular.

- Music was probably associated with the rhythm of work at the early beginning. This implies that the efforts or actions needed to carry out certain tasks were synchronised with appropriate body movements and sometimes, vocal sounds. In our society some types of work which require certain specific movements of the hands or legs (or both) such as traditional methods of processing palm-fruits in a wooden trough, blacksmithing, carving, clearing, etc have associative rhythmic bodily sounds that are produced by the workers in synchronous relationship with the respective activities.

- Music probably was often connected with expression of the emotions. The *New Encyclopaedia Britannica* (1993) presents a parallel to this in expressing the view of Confucius that music can portray the emotions of "sorrow, gratification, joy, anger, piety, [and] love" (p.494). We may have witnessed, for instance, a scenario where someone, on receiving a piece of news (favourable or unpleasant), reacted by breaking into singing, or letting out particular vocal sounds in imitation of instrumental rhythmic patterns, and sometimes accompanied with body movements or dance. Music is also implicated, as an outcome of emotional expression. The blues is said to have evolved as a "sorrow song" by people of African decent in America to lament their condition of servitude (Larsen et al, 2003).

3.3 Nature and Characteristics of Music

Music is a vital means of self-expression. It is more or less a ubiquitous phenomenon associated with humankind. Although it can be easily recognised, the subject of its nature, however, is somewhat intractable. The *New Encyclopaedia Britannica* (1993) quotes Aristotle as saying that "it is not easy to determine the nature of music." (p.493). Herndon and McLeod (1990) opine that this difficulty stems from "both biological and cultural limitations" (p.11) which condition music's conception and perception.

The above notwithstanding, music manifests itself basically as regularised sounds. In other words, music is revealed in the patterned or structured sounds that embody the musical ideas, whether vocal or

instrumental music, or a combination of both. Generally speaking, music is distinguished from other sounds or noise by its nature. Goode (1979) identifies four aspects of music's nature: meaning; melody; regular vibrations; and regular rhythm.

Meaning in music, consists in the ideas and feelings (or intentions) of the composer, which are communicated in the music. Along this consideration, David Best (2005) asserts that…*the meaning is the music:*

it is not something lying behind it, and therefore separate from it. In progressively coming to recognise the significance of particular features of the music, one is reaching towards finer discrimination of its meaning, and thus achieving more discriminating emotional response. (p.27).

Music also has melody. Simply put, melody is the particular order a composer arranges the notes or tones in his/her work to convey his/her ideas. The melody becomes the tune by which a composition is known. For instance, the Nigerian national anthem has a distinct melody or tune, which can be hummed without mentioning the words. From the humming of the melody an informed listener could easily identify the work. We will treat melody in greater detail in a subsequent unit.

In addition, music has regular vibration. Although every sound is a product of vibration, musical sounds essentially possess regular vibrations. Noises have vibrations that are irregular. The irregularity of vibration produces unstable or indefinite pitch, which may not be amenable to musical arrangement.

Finally, music has regular rhythm. Music is measured against time. Rhythm refers to repeated or patterned beats. Music depends on ordered and regular flow of beats for its life. The subject of rhythm is addressed later in more detail.

Another way by which music is recognised is contained in its characteristics. Musical sounds or tones differ from noise (a form of sound) in that musical sounds possess certain attributes that can be manipulated or varied for use in musical organisation. These features are pitch, volume, timbre, and duration.

Pitch refers to the highness or lowness of sound. It is the product of frequency – frequency being the rate at which a sound-producing body vibrates. The pitch of sound becomes high if the frequency is high and low if the frequency is low. A high pitch may be exemplified by the sound of a one-year old baby contrasting with the low pitch of its adult father.

Volume is the loudness or softness of a musical sound. It is also referred to as the power or the intensity of sound. One way of demonstrating this is by reference to the volume control of your music player. As you push up or turn clockwise the control, the sound becomes louder, and you hear it more. To do the contrary makes the sound less audible.

Timbre is the quality of the sound. It is also known as the tone colour. This feature helps us to distinguish between sounds, as well as ascribe particular qualities to them. For instance, we are able to recognise the voices of people we are familiar with from the crowd. We are also able to differentiate between the sound of a trumpet and that of a flute. Furthermore, we are able to describe one sound as harsh and another mellow. Timbre gives sound a distinctive identity.

Finally, duration addresses the length of time it takes sound or tone to keep vibrating and be heard. Music sounds can be manipulated to last long or short, depending on the preferences of the creator or composer.

SELF ASSESSMENT EXERCISE 2

Mention and explain any two (2) characteristics of music.

4.0 CONCLUSION

Music appeals to people of different ages, sexes, groups, or social status, etc. Hence it has continued to feature in most events associated with living. Music means different things to different people - people see music differently from several perspectives. The definitions of music provide some insight on how music affects people and cause them to respond in particular ways. The study also shows that music has been before man's existence. In addition, it reveals that the nature of music is demonstrated through the elements of meaning, melody, regular vibrations (pitch), regular rhythm, volume, timbre, pitch and duration.

5.0 SUMMARY

Music is a universal phenomenon, which exists in every culture in one form or another. In this unit, you should have learnt that music has several definitions, without any one of them having universal acceptability. You also must have learnt that music began with God, who then gave man music by divine creation and inspiration. You must have found out that man evolved his own musical creations by the way he manipulated parts of his body and elements in his environment to create music, and that music probably evolved from the different functions it was associated with in the distant past. Furthermore, you must have learnt about the nature of music, which consists in certain

characteristics: meaning, melody, regular vibration, and regular rhythm. Other dimensions of these characteristics are pitch, volume, timbre, and duration. From all the explanations, you should be able to define music in your own words, as well as discuss how it evolved and its nature.

6.0 TUTOR–MARKED ASSIGNMENT

1. In your own words, give a definition of music.
2. Present any two (2) accounts of music's origin.
3. From the study you have done, describe the nature of music.
4. Outline any four (4) characteristics of music.

7.0 REFERENCES/FURTHER READING

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UNIT 2 INSTRUMENTS FOR MAKING MUSIC

CONTENTS

1.0 INTRODUCTION

We began in unit 1 with a study of what music entails in terms of its definition, evolution, nature and characteristics. In this present unit, we do a study of the materials or sources, which produce sounds that we enjoy or react to as music.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- state the functions of musical instruments
- identify the role of the voice as a musical instrument
- discuss classes of musical instruments.

3.0 MAIN CONTENT

3.1 Musical Instruments: Definition, Kinds and Functions

Hornby, (2006) defines musical instrument as “an object used for producing musical sounds” (967). This is quite a simple definition, but also very tendentious. The use of the word “object” in the definition appears to ignore the ability of human beings to produce musical sounds from/with their bodies. This conclusion is in consideration of the dictionary’s definition of object as “a thing that can be seen and touched, but is not alive” (1004). The human body is a source of music, especially the voice. Thus the human voice is considered a living musical instrument. Here Hornby, however, corroborates this view when it says that voice is “the sound or sounds produced through the mouth by a person speaking or singing” (1646). In the light of the foregoing, a

musical instrument can be said to be any living or non-living source from which musical sounds are produced.

From our definition above, two kinds of musical instruments are discernible: natural and man-made. The human voice, for instance, falls into the category of natural musical instruments. On the other hand, man-made musical instruments are the physical materials contrived by man for the production of musical sounds.

Musical instruments perform a number of functions, which derive from the various uses to which the instruments are put. Depending on the context of its use, any musical instrument may perform musical or non-musical roles or functions. The musical functions relate to the contributions of any musical instrument to the overall sonic outlook of musical sound content of any event where music is used. The event may be primarily a musical event or a non-musical event where music plays an associative or ancillary role. On the other hand, a musical instrument may play a non-musical/extra-musical role if it is used for other purposes other than making music. For example, some persons may have some musical instruments as decorative or furnishing items in their homes. Other instruments may serve as symbols of authority of a king or some other important personalities, or families.

Where musical instruments are used in musical situations, they provide accompaniment to singing, and rhythmic incentives for dance or movement. In addition, some musical instruments function as speech surrogates where their rhythms or tones are imitative of spoken statements. Through their use, opportunity is provided for dialogue between instrumentalists and singers. In some other situations, instruments play interludes, thereby giving opportunity for singers to rest their voices and for instrumentalists to show-off their dexterity on their respective instruments. In this manner, variety is created, thus enhancing the overall aesthetics of the performance. Furthermore, within a given ensemble, certain musical instruments may provide cues, basic pulse, or perform the role of master instruments, etcetera. There are a number of other functions, which may vary from culture to culture, and from one event to another.

SELF ASSESSMENT EXERCISE 1

With what are musical sounds produced, and which are the kinds?

3.2 The Voice as a Musical Instrument

The voice is often regarded as the most natural and primary musical instrument man has. Larsen, *et al* (2003) say that the voice is probably "the most universal of all musical instruments" (47). According to them, the voice ranks as the only unique instrument owned by everyone.

The voice is employed in the singing of songs; singing or vocal music is considered the earliest manifestation of music known to man. At some points in the historical development of man, singing was given greater prominence than instrumental music. For instance, Miller (1964) states that prior to around 1600, vocal music almost exclusively enjoyed the major developments music underwent.

Humans differ in a number of ways. The voice is one of the areas where humans are different from one another. The basic difference that is most easily noticeable amongst individual voices is the pitch. Hence we can say that one voice sounds higher than another. Consider, for instance, the voice of a toddler and that of an adult male – the former is high in pitch, while the voice of the latter is low. Comparatively, female voices are higher than those of males in general. These differences account for why human voices are classified.

Voices are classified into soprano, mezzo-soprano, and alto or contralto (for the female voices), and tenor, baritone, and bass (for the male voices). However, the most common voices are soprano and alto in the female category; in the male category, they are tenor and bass voices. The female voices are higher than those of the males: the soprano voice is higher than the alto, and the tenor voice is higher than the bass.

In vocal music, it is possible for one person to sing alone. This is called solo singing. It is also possible for two, three, or more people to sing together. If everybody in a group sings the same melody or tune, it is referred to as unison singing. Where two persons sing, for instance, one singing the melody and the other singing a different part that agrees with the tune/ melody, it is called a duet. When the voices sing in "agreement", it is called harmony. A song can be written for the four human voices where one voice sings the tune, and the others sing other parts in harmony with the tune or melody. This kind of arrangement is exemplified in hymns. Soprano usually takes the melody, while the next part below it is taken by alto. Tenor takes the third part (below alto) and the lowest part is for bass. On a musical score, the parts for soprano and alto are often written in the treble staff, while those for tenor and bass are written in the bass staff. If the music is to be played on the piano, for instance, the right hand plays the soprano and alto parts, and the left hand plays the tenor and Bass parts.

3.3 Classification of Musical Instruments

In addition to the voices, people in different cultures employ musical instruments in the performance of music. These instruments are constructed from certain materials. The process of constructing these instruments often involves the utilisation of materials found in the immediate environment. Others, however, may require complex processes in terms of procuring materials for the production of the instruments. Some communities or groups may rely on others for the instruments they use in musical organisation. That is, they make direct purchases from makers of such instruments. The way instruments are made with regard to the materials used, the sizes, the shapes, and a number of factors have resulted in a wide range of musical instruments available to man. Musical instruments are therefore, classified in order to help cope with this diversity by promoting their easy identification and ability to make effective use of them.

Generally, musical instruments are grouped into four broad categories. The classification is done on the basis of how sounds are produced on the instruments. The system of classification was invented by Curt Sachs and Erich von Hornbostel, hence the system became known as Sachs-Hornbostel System. However, some instrument types within a category may be called by the name of the material with which they are made. For instance, there is the pot drum, and wooden drum, which, some have argued, are wrong appellations since they do not require the manipulation of a skin surface to produce sound on them.

Some musical instruments have electronic components, which generate their sounds. For this reason, some have introduced electrophone as a category of musical instruments. Examples of such instruments are electronic organ/keyboard, and other tone generators. However, our classification is based on how sound is produced on an instrument.

The four categories of musical instruments in the Sachs-Hornbostel System are:

- idiophones
- membranophones
- aerophones
- chordophones.

Idiophones (German: *idio*--self; *phone*--sound) are musical instruments that produce sounds from their own bodies. In other words, they are self-sounding instruments. Idiophones are further subdivided into primary and secondary idiophones. Primary idiophones are those instruments that are held by the player and played directly. Secondary idiophones,

on the other hand, are instruments that are attached to other instruments or the bodies of dancers or instrumentalists. Examples of primary idiophones are metal gong, beaded-gourd rattle, triangle, wood clappers, etc. Secondary idiophones include waist-bells, and anklets, among others. Apart from the generic names, musical instruments have local/indigenous names by which they are known in the respective cultures where they are used.

Membranophones are musical instruments, which produce sound when a skin parchment, etc, is struck or set into vibration. All types of drum fall into this category. Drums appear to be the commonest musical instrument found in almost all the cultures of the world. Drums may be single-headed or double–headed, and in different shapes. Drums are known by some local or indigenous names, like the other instruments. In some cases, they are called by the functions or roles they play within a given musical/instrumental ensemble. Examples of drums are bass drum, conga, kettledrum, talking drum, etc.

Aerophones are instruments that produce sound when air is blown into them. They are often made of hollow materials, sometimes with openings for the fingers and the mouth. Pitch is varied on the instruments by the manipulation of the lips and by covering and opening certain holes. Flutes, horns, whistles, etc, are examples of instruments in this category.

Chordophones are musical instruments that produce sounds when one, or more strings are set into vibration by plucking, or bowing. These instruments often have resonating boxes (resonators), which amplify the sounds produced on these instruments. The strings can be made of steel wire, the fibrous parts of some plants, twine, etc. Examples of instruments in this category are guitar, violin, double bass, *goge* (*goje*)(of the Hausa), *afan* (among the Etsako of Edo State), *akpata* (among the Benin and Urhobo), etc.

In addition to the above, it is important to note that in the modern Western symphony orchestra, the classification of the instruments is done according to families. These include the String family, the woodwind family, the brass family, and the percussion family. While the string family falls under chordophones, the brass and woodwind families fall under aerophones. The percussion instruments fall under either membranophones or idiophones. Some of the instruments in each of the families are: violins and viola (string family); flute and clarinet (woodwind family); trumpet and trombone (brass family); and kettledrum and triangle (percussion).

SELF ASSESSMENT EXERCISE 2

Describe the four categories of musical instruments.

4.0 CONCLUSION

Musical instruments enrich musical performances. Their integration into any musical situation affects the performers and audience alike. Although they seem commonplace, paying particular attention to them could result in better understanding of those who use them, and their importance. It could also be a way of demonstrating knowledge of one's culture and those of others.

5.0 SUMMARY

This unit discusses musical instruments. Certain kinds of instruments were identified and, the unit explained that musical instruments function in a number of ways. It also identified the voice as a musical instrument, and gave the four basic voice types. Man has evolved musical instruments for his use. The instruments fall into four categories, which are based on the means by which sound is produced on each of them. The categories are idiophones, membranophones, aerophones, and chordophones. You should be able to identify and classify the musical instruments found in your environment.

6.0 TUTOR-MARKED ASSIGNMENT

1. Write briefly on any four functions of musical instruments.
2. Describe the role of the four voice parts.
3. Using local examples, write briefly on the categories of musical instruments.

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UNIT 3 CATEGORIES OF MUSIC

CONTENTS

1.0 INTRODUCTION

In the preceding unit, we considered musical instruments, which are used in music making situations. This unit will discuss some categories of music in which musical instruments function. These include Traditional music, Popular music and Art music.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- enumerate the features of each of the categories of music
- identify types of music within each of the three categories.

3.0 MAIN CONTENT

3.1 Traditional Music

Traditional music is the indigenous music of any given people or culture. It is the music that evolved with the emergence of any indigenous group or people. Nketia (cited in Agordoh, 1994) says that traditional music is the music of ethnic nationalities. It is said to have existed before the era of colonial rule. In a nutshell, it is the democratic music of a people, which is made by them and primarily for their use.

Traditional music is a daily experience in the life of the people who own and practice it. The music maintains its identity through the use of indigenous language, locally made musical instruments, and the distinctive ways singing and instrumentation are done. Okafor (2005) states that apart from the indigenous language, “traditional music is the most widely used medium of expression for all manner of occasions and

at all times and periods of life" (p.87). He states further that while any community makes use of it to express their culture, the music also affects the character disposition of individuals in certain ways.

Certain features characterise traditional music. Willoughby (1996) states that folk music is:

…informal, aesthetically and mutually unsophisticated, and usually simple. It is preserved and transmitted by means that require learning songs from memory rather than from notated, printed music. (p.40)

As far as folk songs are concerned, the language (or diction) used in the text is dissimilar in some respects to those used in ordinary everyday conversations. In many instances, there is no clear–cut dichotomy between performers and audiences. In addition, traditional music is not an exclusive creation of an individual.

Traditional music performs a number of functions in the life of the communities who practice it. Due to its functions in the different aspects of a people's day-to-day living, traditional music has been grouped into some types. Willoughby (1996) identifies these to include (1) story songs or narrative ballads (2) lyric songs (3) work songs (4) children's songs (5) political songs, and (6) religious songs. Writing from an African perspective, Akpabot (1998), however, identifies still six different types of songs. These include ritual songs, songs of social control, philosophical songs, protest songs, educational songs, and songs of entertainment. These songs, he says, can be sub-divided further into several other more specific types. In Nigeria, these types are practised in communities where foreign influences and urbanisation/modernisation have not adversely affected the way of life of the people.

SELF ASSESSMENT EXERCISE 1

List any three (3) characteristics of traditional music.

3.2 Popular Music

Popular music (pop music, for short) is music that is popular among a good number of people. It is the music enjoyed or patronised by many people, irrespective of age, class/status race/ethnicity, etc. Akpabot (1986) (cited in Oikelome, 2005) says popular music is music used in social occasions with less complexity of vocal and instrumental involvement or demand. Oikelome (2005) further cites Gillette (2002) who limits his definition of popular music to that which evolved in the 1960s in Africa out of admixture of African and Western musical practices.

Onyeji (2002) defines popular music as a genre of music, encompassing several styles, that is readily comprehensible to a larger proportion of the population; its appreciation requires little or no knowledge of musical theory or technique. It differs in important ways from classical and folk music and from much jazz. (p. 24).

Along this consideration, Willoughby (1996) says popular music "…is visceral, foot-tapping, emotional, and immediately understandable music" (p. 96). Popular music is able to appeal to a wider audience because of certain peculiar attributes or features, which it possesses. First, the language used is very easy to understand, usually the ordinary language spoken by the people. Second, the melodies of popular music are interesting and easy to sing. Third, it exhibits direct intimacy between the artistes and the listener. Fourth, popular music is easy to dance to. Fifth, it provides a form of entertainment in social contexts.

Popular music manifests in different styles, and these may vary from place to place. Popular music types from the United States of America such as Tin Pan Alley, Rock-n-Roll, Rock, Disco, Blues, etc were predominant in African countries, beginning from around the 1920s; these came as recorded music. However, as time went on Africans evolved their own popular music types. One of the earliest types of popular music was *Highlife*.

Other popular music types are Reggae, Calypso, Gospel music, Rap music, Hip-hop, Rhythm & Blues, amongst others. In Nigeria for instance, Okafor (2005) has identified some three Pop music types under three categories. First, there are those that are derived from traditional music such as the *Apala* and *Sakara*, which have now been commercialised. Second, there are those that are hybrids of local and western musical cultures. These include *Highlife* and *Juju* music, among others. Third, there are types, which derive from imported forms and styles from the Caribbean and the United States of America. Some of these are Rhythm and Blues (R & B), Hip-hop, Rock 'n' Roll, etc.

Today in Nigeria, popular music forms the bulk of entertainment music available to the people. Through airplay on the radio and television as well as the inclusion of popular Nigerian music as ring tones on mobile phones, the dissemination of music is assuming a greater dimension that was never witnessed earlier. The activities of telecommunications service providers have also helped in both promoting popular music artistes and their works through live concerts in cities and in campuses of higher institutions of learning. Popular music is thus an ever-present and accessible phenomenon.

3.3 Art Music

Art music is music composed and performed according to the music traditions and practices of Western Europe. It is different from much of folk music. While folk music is primarily transmitted through oral means, art music is written down using certain systems of notation; it involves adherence to certain rules.

The terms classical music and serious music, although sometimes misleading, are often used synonymously with art music. For instance, classical music refers to the music practice of a particular period in music history, i.e. 1750 -1825. Writing on classical music, Willoughby (1996) says that classical music is:

…Western European music. It is thought of as music that is formal, sophisticated, urban, sometimes complex, and appreciated by an educated elite. It grows out of a cultivated tradition based largely on notated music. (p. 39).

Willoughby's description above tends to explain the nature and features of classical music, and these are true of art music. As note Joseph Machlis and Kristine Forney (2003), art music is "the notated music of a cultivated and largely urban society" (68). It must be pointed out, however, that, apart from the art music tradition of Western Europe, certain other cultures have their art music traditions or practices. One of such is India, which has an art music tradition that is exclusively performed and patronised by the upper class. Nigeria and other African societies also have their art music traditions.

The ever-growing consciousness on the importance of art music in Nigeria today began with the efforts of the early Christian missionaries who first came to Nigeria. They trained certain church members to play the organ or teach choirs from notated music. These initial influences were later to produce some Nigerians who went overseas to study music, and others who were later trained in Nigeria. Some of these, according to Idolor (2001) include T.K.E. Philips, Fela Sowande, Laz Ekwueme, A.A. Ogisi, G.E. Idolor, Bode Omojola, Dan Agu, Ikoli Harcourt Whyte, R.P.I. Okenrentie, Meki Nzewi, and Ayo Bankole.

The establishment of the Department of Music at the University of Nigeria, Nsukka, in 1960, opened greater opportunities for formal music education in Nigeria. The content of the programme then contained much of art music. Today, there are over thirty institutions of higher learning in Nigeria that offer music, where recipients are trained to acquire art music traditions and the indigenous ones. These have used their knowledge to evolve compositions, which are indigenous in

content but expressed or notated after western art music theories. Churches such as the Apostolic Faith and the Deeper Christian Life Church have also helped to sustain art music traditions. In this connection, too, due recognition is accorded the Music Society of Nigeria (MUSON) with a centre in Lagos for hosting art music performances or concerts.

SELF ASSESSMENT EXERCISE 2

Describe any feature that clearly distinguishes popular music from art music.

4.0 CONCLUSION

We are confronted everyday with various types of music. These fall under different categories such as traditional music, popular music and art music. Sometimes our preference for one type of music stems from a long association with it. Everyone is capable of enjoying any type of music. What is required is for an individual to make his/her choice having listened to the content of a particular kind of music. This could enrich one's musical appreciation and knowledge.

5.0 SUMMARY

In this unit we examined the three common categories of music, which are traditional music, popular music and art music, and their characteristic features. This should enable you identify types of music whenever you come across some music performance situations, whether as live or recorded music.

6.0 TUTOR-MARKED ASSIGNMENT

1. State any four (4) features of each of the three categories of music studied in this unit.
2. Mention any two (2) types of music under each of the three categories of music.

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UNIT 4 TRADITIONAL AFRICAN MUSIC

CONTENTS

1.0 INTRODUCTION

We examined some categories of music in the previous unit (unit 3). Although the different categories have universal applications, every continent of the world has its own peculiar kinds of music. Within a particular continent, differences occur in the music of the various nations that comprise it. Even within a given nation, the various ethnic nationalities show some variations in their musical practices. There are certain features or characteristics common in the musical practices of the peoples that make up a given geographical location, be it a continent, a nation, a state or a region. Our discussion of traditional African music in this unit will generally be focused on the characteristics, functions and organisation of the traditional music of the people of Africa south of the Sahara.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- describe the characteristics of traditional African music
- highlight the functions of traditional African music
- describe how any traditional African music situation may be organised.

3.0 MAIN CONTENT

3.1 Characteristics of Traditional African Music

Traditional African music is the music practised by the various peoples of Africa before the incursions of external cultures, colonialism or any Western-imposed traditions.

Nketia (1974) identifies authentic music of the rest of Africa in contradistinction to Arabic musical practices in the North of Africa and European-influenced music practised in the southern part of Africa. He says authentic African music is found in African societies whose musical cultures not only have their historical roots in the soil of Africa, but which also form a network of distinct yet related traditions which overlap in certain aspects of style, practice, or usage, and share common features of internal pattern, basic procedures, and contextual similarities. (p. 4).

Certain general features characterise African music. Some of these are highlighted below, from the perspectives of vocal and instrumental musical practices.

- African music can be expressed in diverse ways as solo or group, accompanied or unaccompanied performances, etc.
- African music is ethnic bound: every society practices its own variants of African music.
- It is often practised or experienced by a community rather than an activity for an individual.
- Musical performance may be incidental/concurrent with other events, or as terminal activity, or as a free activity.
- There is no clear-cut boundary or dichotomy between performers and spectators.
- Musical performances usually occur in out-door settings.
- Music is always performed with emphasis on artistic, socio-political, and religious values of the community.
- African music encourages spontaneous involvement with the community's musical life.
- There is often social control over musical performances
- The language of song texts often varies from the language used in ordinary conversation. Hence a singer could utter statements that are not usually allowed outside the context of musical performance.

SELF ASSESSMENT EXERCISE 1

Think about an event you witnessed where traditional music was performed. Identify any of the features discussed above, which were observable in the said event.

3.2 Functions of Traditional African Music

The functions of traditional African music in societies where it is practised derive from the contexts of usage. In other words, music functions in one way or another to enhance or emphasise the purpose or goal of the event with which it is associated.

Okafor (2004) implicates the place of African music in the life of a people when he states that African music

…is the indigenous music of a people which is an integral part of a way of life. It plays a functional part in all important stages of a person's life, especially birth, puberty, initiation, title-taking, marriage and death (p. 148).

Nketia (1974) groups events where music may occur under three broad categories: recreation, work, and worship contexts. Using a variety of songs as paradigm, he identifies four basic types of songs, each manifesting its functions within the respective contexts. These include:

(1) cradle songs,
(2) reflective songs (3) historical songs, and (4) general songs

Cradle songs are generally addressed to the needs and conditions of children, especially when they are left alone by their mothers, and to make them happy. Some of these songs, such as lullaby, have soothing effects on children and make them fall asleep or become less restless. Nketia (1974) also notes that the songs can be used by the mothers to convey "matters of personal interest, for reflection, or for commentary" (p.193). For instance, a mother may sing and praise her child, "telling" the child in her song that she prefers him/her to wealth, when in fact she is making indirect remarks at a troublesome mate or neighbour who is wealthy but has no child.

Reflective songs are complex, and employ allusions, imagery or proverbs in conveying their messages. They carry with them reflective, philosophical, sentimental, satirical, humorous or comic contents. According to Nketia (1974), the functions of these songs include to "…entertain, inform, praise, insult, exhort, warn or inspire their audiences, or perform similar functions" (p. 195). Their objects of

attention may be individuals (highly or lowly placed, living or dead), creatures or elements in nature, and with past or present application.

Of all the songs found in Africa, historical songs are considered the most important. They are sung to cause people to remember the past, and call attention to societal values. This type of songs is found in the courts of traditional rulers, some of who maintain court singers/musicians. The functions of such songs are to assert or reinforce the status of rulers or lend legitimacy to their possession of power.

On the other hand, there are general songs, which deal with themes that are philosophical and religious. They may also address particular challenges that confront man in his interactions in the world. Under this category, we have songs, which are reflections on social order, songs related to the environment and the activities of man such as songs of occupational groups, and songs employed in the worship of the gods or deities. In the last example, worshippers praise, invoke, and pray to the gods; they also address areas that would enhance their worship, and other issues of spiritual and moral values.

In addition to the songs, musical instruments, whether used in song performances or in purely instrumental ensembles, perform certain functions. When they are used as integral part of a musical performance involving singing, instrumental ensembles, and even dance, such instruments enhance the rhythmic and melodic outlook of the performance. Some instruments function as principal or lead instruments, which provide direction for other instruments as well as dictate the pace and intensity of a musical performance. Some other instruments may serve as speech surrogate, imitating verbal statements or responding to certain phrases by singers in a call-and-response manner, thus heightening the aesthetic outlook of performance. Apart from the musical functions, musical instruments also play non-musical roles.

SELF ASSESSMEENT EXERCISE 2

Mention three (3) functions of music in any traditional event in Nigeria.

3.3 Organisation of Traditional African Music

Musical performances are organised around socio-cultural events of a people. Traditional African music manifests in vocal and instrumental musical performances. Singing can be done independent of instrumental accompaniment, such as in *a cappella* singing. There can also be performances strictly by instrumental groups, such as the Yoruba *dundun* (drum) ensemble. However, this practice is not so common. Our

discourse on the organisation of traditional African music shall be in relation to musical performances involving the two media whether as separate or unified entities. Some of the various manners of organisation are highlighted below.

- Solo singing may be done in strophic form where a single verse is repeated, sometimes with minimal variations, for as many stanzas as may be desired.
- Where solo singing is accompanied, an accompanying instrument provides bridge between successive stanzas or declamations.
- In group singing, the songs may be organised in a call-and-response form.
- Choral singing is planned where a lead singer or cantor leads the group; this role may be played by a group of lead singers.
- Spectators are positioned in certain manners in relation to the performers. This is to allow adequate space where dancing can be done. The formation of the spectators (often standing) may be shaped like a horseshoe or semi-circle, a square, or even a circle.
- In solely instrumental ensembles, the selection of the various instruments is based on how effective they would be in accomplishing peculiar musical tasks, or achieving certain musical purposes. A place of prominence is thus, accorded any musical instrument, which functions as a principal within an ensemble, both in physical positioning and sonic space.

The list above is not in any way exhaustive. The manner of organisation of musical performances may vary from culture to culture and from one ensemble to another.

4.0 CONCLUSION

This unit has exposed you to certain aspects of traditional African music. Your knowledge of the characteristics, functions and organisation of traditional African music should guide you in appreciating traditional musical performance situations so that, from your observation, you could make judgments that are both insightful and intelligible. This could also provide the impetus for you to learn about the music of your people and develop tolerance for the music cultures of others.

5.0 SUMMARY

Traditional African music is the music of the peoples of Africa, which originated from the continent. It is different from the music of other peoples owing to its peculiar and observable characteristics. Traditional African music functions in the life of people in many significant ways.

Also, the music of Africa is organised on the basis of certain conventions.

On the strength of all that you have learnt, you should be able to identify and describe these elements within traditional African music performance contexts.

6.0 TUTOR-MARKED ASSIGNMENT

1. Explain any three (3) characteristics of traditional African music.
2. Enumerate any five (5) functions of traditional African music.
3. Recall a traditional ceremony. From your observation, attempt a description of how the traditional music performance was organised.

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UNIT 5 MUSIC IN INDIGENOUS NIGERIAN FESTIVALS

CONTENTS

1.0 INTRODUCTION

In unit 4, we studied African music, which is the traditional music of indigenous African peoples that is performed in socio-cultural events. In this unit, we narrow down on one of such socio-cultural events in a nation of Africa, where most indigenous practices are retained in their authentic forms. The present study discusses the general outlook of traditional festivals in Nigeria, and the role music plays in these festivals.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- mention the characteristics of traditional festivals
- highlight the importance of traditional festivals
- discuss the roles of music in traditional festivals.

3.0 MAIN CONTENT

3.1 Definition and Features of Traditional Festivals

Oyin Ogunba (1978) defines traditional African festival as an indigenous cultural institution, a form of art nurtured on the African soil over the centuries and which has, therefore, developed distinctive features and whose techniques are sometimes totally different from the borrowed form now practised by many of our contemporary artists (p.4).

One of the conclusions that could be drawn from the definition above is that there are as many varied festivals as there are different African peoples in the different nations that make up the continent. This means

that, within a given nation, there are different festivals, which are instituted as reflections of the peoples' beliefs and traditions. The contents of these festivals are primarily indigenous, even when there had been some changes due to exposure and adoption/adaptation of external cultural practices. Another point that may be made from the definition is that festivals that result from the artistic creations of individuals or groups of individuals without any deep-rooted pristine cultural bases may not be said to be traditional festivals, not withstanding their degree of aesthetic sophistication through the use of modern performance tools, or quality of participation. In this connection, Festivals of Arts and Culture and other national festivals may less be regarded as authentic traditional African (Nigerian) festivals even if they display fragmentary aspects of known traditional festivals.

In the light of the above, our focus will be on local/traditional cultural festivals whose roots are primarily religious, and whose enactment provides revelations on the origins, identities and destinies of the celebrating communities.

Traditional (cultural) festivals possess certain general features, which set them apart from other similar cultural events such as marriage and naming ceremonies, etc. However, every festival has some exclusive features that give it a distinctive character or outlook, different from other festivals even within the same locality. Some of the general features inherent in the celebration of any traditional festival are highlighted below.

There is always an object around which a festival is celebrated. It might be a god/goddess, an ancestor, a hero, or a totem animal embodying a supernatural being.

As a communal festival event, it often involves every member of the community, or the individuals who are members of the religious or occupational groups.

- It usually has a time set apart for its celebration, and lasts for a certain number of days, weeks, or months.
- There is usually an underlying myth, or a story about a past event being re-enacted.
- Music making (singing and playing of musical instruments) and dancing are very essential elements in the performance.
- There are prescribed rules or procedure, which govern the celebrations.
- It always involves some form of procession of people from one end of the community to another.

- There is always a central place where those involved in the celebrations converge, which may be a shrine in the grove, or a village square, or the courtyard of the ruler, etc.
- Rituals and ceremonies are major features in the celebration of a festival.
- There is often elaborate use of costumes and makeup to designate or distinguish significant characters or personages such as kings, chiefs, masquerades, warriors, etc.

SELF ASSESSMENT EXERCISE 1

Enumerate any five (5) features of an indigenous festival of your people.

3.2 Significance of Traditional Festivals

The *New Encyclopaedia Britannica* (1993) states that

"… festivals, originating in the dim past of man's social, religious, and psychic history, are rich in symbols. […] Festivals in the past have been significant informational and cohesive devices for the continuity of societies religious institutions" (p.835).

Traditional festivals are significant in many respects. This may depend on the purpose or the central theme of each festival, or the functions a given festival is intended to perform in specific and general terms. Certain festivals may be for the purification of the community – communal cleansing. It is believed that at the end of the festival period, every member and everything in the community would have been cleansed, either from sicknesses, barrenness, evils, etc. One of such festivals in Nigeria is the *Olua* festival celebrated by the people of Osi-Ekiti.

Other festivals may provide opportunities for community members or worshippers of certain gods/goddesses to give thanks to their objects of celebration. For instance, in agricultural festivals, the events are meant to appreciate the supersensible for good harvests, or to pray for more bountiful harvests in subsequent endeavours, etc. One of such festivals is the New Yam festival celebrated in most communities in the South East geo-political zone and other parts of Nigeria.

Some festivals are important because they provide opportunities for people to worship their ancestors. The *Egungun* festival of the Yoruba of Nigeria is a typical example. Some other festivals may be instituted to initiate qualified members of the community into higher statuses. This could involve series of ceremonies to initiate adolescents into adulthood (manhood or womanhood). This confers on them positions of higher

responsibilities in the community. The *Ovia Osese* festival of the Ogori people (Ogorians) of Ogori/Mangogo Local Government Area of Kogi State is an example of a very vibrant festival celebrated to initiate pubescent girls into womanhood/motherhood.

On a general level, traditional festivals provide opportunities for renewal of life, friendships/relationships, hope, commitment, etc. They also provide opportunities for people to make their contributions to the development of their communities. In addition, the celebration of the festivals attract outsiders to the communities concerned, and by this, awareness is created about the potentials inherent in such communities, which could be explored for the benefit of the people.

SELF ASSESSMENT EXERCISE 2

State any three (3) reasons why traditional festivals in Nigeria are significant.

3.3 The Role of Music in Nigerian festivals

Taiwo (1985) notes that music is "a non–controversial cultural activity in which all Africans engage…" (p.39). In Nigeria, music plays a number of roles. Speaking on traditional Nigerian music, Odogbor (2008) states that "it serves social, cultural, religious, educational, political, and economic needs of the Nigerian society" (p.69). Regarding festivals, Ogunba (1978) asserts that "… the festival is the only institution which has the framework which can coordinate [or exhibit] virtually all the art forms of a community" (p.5). Music – vocal, instrumental, or a combination of both - is one of the arts, which is extensively and intensively employed as an integral part of a festival.

Music is an ever-present phenomenon in any given festival, and it plays a number of roles in the celebration of such festival. Taiwo, in this regard, tells us that through the rendering of songs during a festival, people demonstrate their honour and commitment to the object of worship. Music embodies all levels of meaning (manifest or latent) that a community desires to convey in performance contexts. Omojola (1999) elaborates on the place of Nigerian music when he states that
In Nigerian music, social meaning can be communicated when structural elements [rhythm, melody, harmony, texture, etc.] are interpreted within social situations in which they are performed. Even when not performed within specific social situations, musical performances in Nigeria still arouse certain feelings and reinforces (sic) social values usually associated with their contexts of performance (pp. 2/3).

The performance of music becomes one of the elements people especially look out for in the celebration of any given festival. This is so because it helps the people in getting into the mood and character of the festival, and be able to participate actively.

Furthermore, music works in conjunction with the other arts (which are significant in their own right) to heighten the tempo and general "feel" of the festival. For instance, music elicits appropriate dance responses, and also plays accompaniment to solemn or intense dance movements, all of which enhance the tone of the festival. On the basis of the symbiotic interrelationship of the various art forms, especially in Nigeria, Ugolo (2007) calls for collaboration amongst specialists in the various areas in order to harness the collective potentials in the arts for overall societal growth and development.

According to Merriam (1980), music "provides a rallying point around which the members of society gather to engage in activities which require the cooperation and coordination of the group" (p.227). A traditional festival is one of such platforms that encourage collective involvement of the people. Merriam states further that in such events, music performs a number of functions. With particular reference to festivals, the functions of music include, but not limited to, the following:

1. To provide aesthetic enjoyment
2. To communicate feelings, attitudes, etc.
3. To contribute to the continuity and stability of the festival
4. To contribute to the integration of society through collective involvement in the musical performance
5. To aid emotional expression in response to visual, aural, and non-sensory stimuli
6. To help enforcing conformity to social norms
7. To provide entertainment
8. To elicit physical response in form of dance, gesture, laughter, etc.
9. For symbolic representation
10. As a means for validating the festival

4.0 CONCLUSION

Festivals are sacrosanct activities in the life of a people because of the benefits derivable in their performances. Music contributes in a number of ways towards the attainment of the ideals of a given festival. Therefore, due attention should be paid to the organisation of music during festival events in a manner that would enable it perform its roles optimally. There is also the need to evolve ways or means of preserving

the musical practices of a people as they relate to their festivals and other aspects of life in order to guarantee the transmission of an authentic music culture from one generation to another.

5.0 SUMMARY

In this unit, we looked at the meaning of traditional festival and its features/characteristics. We have seen that any given Nigerian festival is significant in a number of ways. Many traditional festivals are celebrated yearly in Nigeria. It is hoped that the knowledge you have gained from this unit would help you to identify peculiar features of any festival and the role of music, whenever you have the opportunity of witnessing festival celebrations.

6.0 TUTOR-MARKED ASSIGNMENT

1. State any five (5) characteristics of traditional festivals.
2. Highlight any five (5) reasons why traditional festivals are significant or important.
3. With reference to any traditional festival, discuss very briefly any two (2) roles or functions of music.

7.0 REFERENCES/FURTHER READING

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MODULE 2 FOUNDATION OF MUSIC

UNIT 1 MUSIC NOTATION

CONTENTS

1.0 INTRODUCTION

Music is a language of sounds. As a language, its message is communicated through written and unwritten forms. In order to aid towards the reading, writing and "speaking" of the music language, a vocabulary of music terms and concepts has been developed. Like any other language system, the fundamental stage in learning the music language begins with an understanding of the music alphabet, and other basic signs and symbols. This unit explores the "ABC" of music - a knowledge that contributes to an enriched understanding of the issues in subsequent units.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- name letters of the music alphabet
- draw types of clefs and staffs
- write music notes and rests

3.0 MAIN CONTENT

3.1 The Music Alphabet

The music alphabet is a set of letters, which are derived from the first seven letters of the English alphabet. The first seven letters of the English alphabet are A, B, C, D, E, F and G, and these constitute the music alphabet. We could re-arrange these letters beginning from any one of them to form different series. For instance, we can begin from the letter C thus: C D E F G A B. If we were to end our series of letters with the one (letter) we began with, we would have this: C D E F G A B C.

The letters of the alphabet are employed to identify or indicate the pitch of sounds. You would recall that we treated the subject of pitch, which is the highness or lowness of sound. Musical tones are represented by the use of these letters. When these letters are used to name specific pitches they are referred to as notes. For example, we can say "C note" by which we mean the sound or pitch of C. In another usage, each of the letters can be referred to as notes in relating to the written symbols (called music notes) that designate their pitches, especially on the staff. Finally, the letters can be called notes in identifying positions on a musical instrument where the pitch representing the letters can be produced. Each of these three applications will be employed at one point or another in this course.

3.2 Clefs and Staffs/Staves

Music is written using certain signs and symbols to specifically designate and order musical sounds. Some of these are clefs and staffs/staves. Although they are separate entities in their own right, clefs and staffs are used in combination. We shall treat them from these two perspectives.

Clefs

Clef in music is derived from the French word for key – *clef*. It "opens" a staff so that the letter names of the lines and spaces of the staff can be known. In other words, the pitches of notes on staff cannot be fixed unless a given clef is written on the staff.

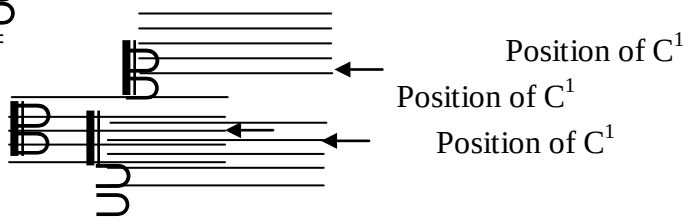
Written music employs three kinds of clefs. These include:

- G clef or Treble clef
- F clef or Bass (pronounced as base) clef
- C clef

The C clef is somewhat fluid in its usage: it can therefore manifest as Soprano clef, Alto clef, and Tenor clef. Each of the C clefs is known by the position of the staff that is designated as C.

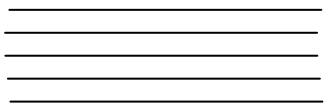
Of the three kinds of clefs, the Treble and Bass clefs are most popular. Although there is decline in the use of the C clef, two of its types – Alto and Tenor clefs – are still favoured by some composers of vocal and instrumental works. The shapes of the clefs are shown below.

- G or Treble clef =
- F or Bass clef =
- C clef =
- Soprano Clef =
- Alto clef =
- Tenor clef=



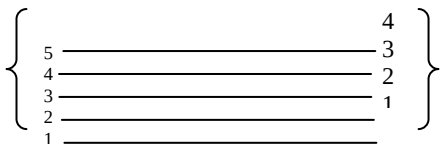
Staffs

A staff is made up of five lines and four spaces. It is written thus:



The lines and spaces of the staff are identified from the bottom to the top. Numberings for the lines and spaces would be:

Lines **Spaces**



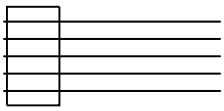
Note that the numbers are meant for identification or reference purposes only; they do not denote any value or quality.

We also said that the staff carries on its lines and spaces fixed names of pitches or notes. However, a staff cannot perform this function unless a clef is written on it. The type of clef written on a staff identifies such

staff, and gives specific names to the lines and spaces. For instance, if a treble clef is written on a staff (five lines and four spaces), that staff will now be called treble staff, and if a bass clef is written on a staff, the staff becomes known as bass staff. The treble staff and the bass staff are the most commonly employed types of staffs.

The Treble Staff

The Treble staff, as noted above, is a combination of a staff and the Treble clef. It is written thus:



A close observation of the above shows that the clef sign coils around a portion of the second line. This point is where one begins to draw the clef. But most importantly, the coil around the second line designates or fixes the name of the second line as G. Thus, names of other lines and spaces of the staff become fixed also. Working up or down from G, the names of successive lines and spaces can be identified.

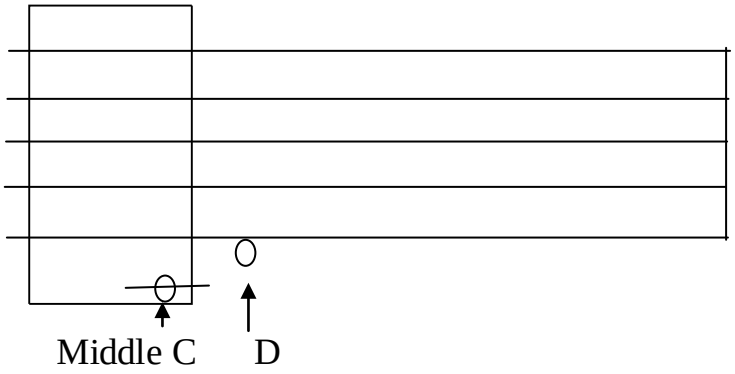
Letter names of the lines of the Letter names of the

spaces of the Treble staff

Note that to write music on any staff, music notes are used instead of the letter names.

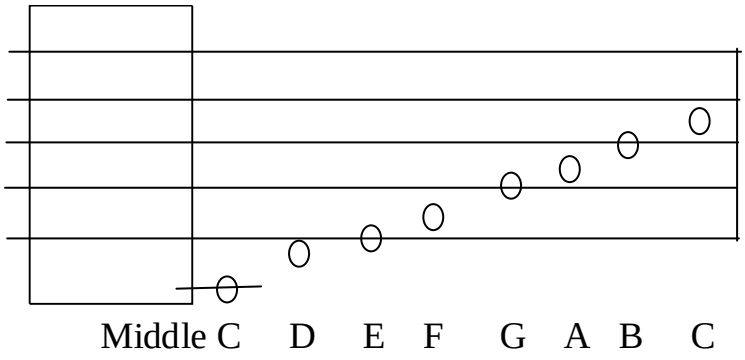
Apart from the five lines and four spaces of the staff, positions can be created for pitches that fall below or above the staff. This can be done by using short lines called ledger lines. A ledger line may be likened to a dash (-). The ledger line immediately below the first line of the staff is regarded as the first below the staff, and the first one immediately above the fifth line of the staff is referred to as the first ledger line above the staff. The spaces created by the use of ledger lines are reckoned in this manner. The figure below shows some ledger lines of the treble staff.

Note from the illustrations above that to write a ledger line other than the first, others before it must be indicated. Note also the spaces created between the ledger lines: each represents a fixed pitch. For example, the first ledger line below the treble staff is C, and the space above it is D; both are shown thus:



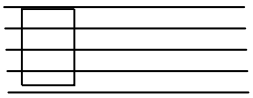
The treble staff is often used to represent voices or instruments whose pitches are high. For instance, female voices such as soprano and alto are usually written on the treble staff. In addition, most melodies or tunes are written on the treble staff. The parts of certain musical instruments are also written on the treble staff, such, as flute and violin. Furthermore, in music for the piano, the part to be played with the right hand is commonly written in the treble staff.

From this we can represent the series of eight notes from C (see 3.1) the treble staff



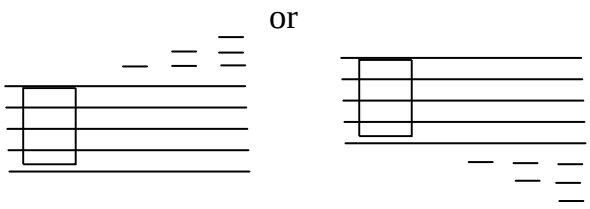
The Bass Staff

The Bass staff comprises a staff and a bass clef written on it thus:



The clef sign begins on the fourth line of the staff, with each of the dots on either side of the line. This feature designates the name of the fourth line as F. The Bass staff is so called because it is used to represent notes of low pitches. It cannot, however, be called F staff. With the fourth line of the bass staff established, other lines and spaces can be identified thus:

In addition, ledger lines can also be written below and above the bass staff to make allowance for other notes or pitches.



Usually, the music meant for low voices such as tenor and bass are written in the bass staff. Instruments such as the double bass, tuba, etc, which are characteristically low in pitch are written on the bass staff. Furthermore, in keyboard or piano music, the part that is meant to be played with the left hand is written in the bass staff. However, sometimes parts of the music that are in the domain of the treble staff may be written in the bass staff, and vice versa.

SELF ASSESSMENT EXERCISE 1

Draw a treble staff, and indicate the names of the lines and spaces

3.3 Music Notes and Rests

Music notes and rests are signs used to indicate sounds and silences, respectively. Music notes and rests are keenly related in that to every music note there is an appropriate rest of equal value in terms of duration. Through the use of music notes and rests, rhythmic, melodic, and harmonic features of a music composition can be represented on any of the staffs. Without the use of a staff, however, only the rhythmic elements can be represented most appropriately. In other words, they would not indicate the pitch of sounds.

Kinds and Types of Music Notes

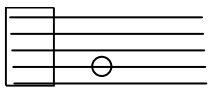
Music notes are basically oval in shape; this part is called the head, and it is the position of this part that indicates the specific pitch. Broadly speaking, there exist two kinds of notes – white and black notes (not in relation to the keys on the keyboard). These notes perform two functions: they show the pitch and duration of music sounds or tones.

In order to distinguish the various types of music notes, some of them have stems and/or hooks (also called flags or tails) added to the heads, thus:

The first music note (apart from the breve, which is seldom used in modern music) is the semibreve. It is the basic unit of length from which other notes derive their value. It stands for the duration or length of four regular beats or counts.

The semibreve is written thus:

Or on a staff



The other music notes, their shapes and their duration in relation to the semibreve are presented below in their order of value from the greatest to the least:

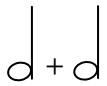
Name of Note	**Shape**	**Duration (in beats or counts)**
1. Semibreve	0	4
2. Minim	or	2
3. Crotchet	or	1
4. Quaver	or	½
5. Semiquaver	or	¼
6. Demisemiquaver	or	$^1/_8$
7. Hemidemisemiquaver	or	$^1/_{16}$

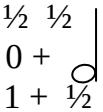
Each of the music notes is also known by another name, whose origin is American. They are:

Semibreve	=	Whole-note	= 1
Minim	=	Half-note	= ½
Crotchet	=	Quarter-note	= ¼
Quaver	=	Eighth-note	= $^1/_8$
Semiquaver	=	Sixteenth-note	= $^1/_{16}$
Demisemiquaver	=	Sixty-fourth-note	= $^1/_{64}$

The fractions in the example above are used to show how many of the notes in each case make a whole-note (or semibreve). They should not be confused with the duration of notes above. For instance, a minim (half-note or ½) is half of a semibreve; therefore, two minims would make a semibreve or whole-note (indicated with 1).

The value of each of the notes can be increased or prolonged with the use of a dot or dots, as the case may be. A dotted note, therefore, is one that has a dot placed after its head; the dot adds to the note half of its value. For example, a dotted semibreve would be the value of one semibreve and a half of it (which is one minim). This is illustrated below:

0 =  = 1 (whole-note)
½ ½

0. = 0 +  = 1½ (whole-note and a half)
1 + ½

In terms of duration, a dotted semibreve would last for six (6) counts or beats. Thus:

0. = 0 +  = 4 counts + 2 counts = 6 counts

Each of the notes (including their dotted variants) represents a single sound, which should last for the respective number of counts. In other words, every music note represents a single sound that is sustained for the duration of its counts. By illustration, consider the following series of notes:

0  0

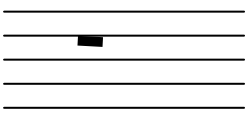
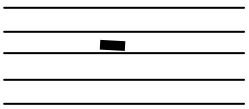
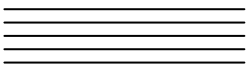
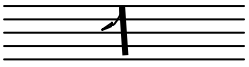
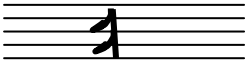
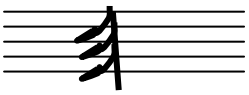
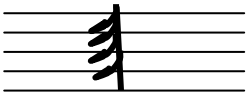
There are eight (8) notes in the series above. From the first to the last, their order of duration or length is: 4counts, 2counts, 2counts, 1count, 1count, 1count, 1count, and 4counts. Because an individual note represents a single sound, sound is meant to be produced eight times in the example above, beginning on the first note on the left. The source or medium of the sounds can be vocal, clapping, playing an object, etc. In doing this, you can use the second hand of the clock or watch as a guide to provide the basic regular pulse while attempting to interpret the series of notes (rhythm) above. Each sound is produced on the first count of each of the notes, and sustained for its duration, before the next note is sounded, and so on. It is to be noted that, since the sound of a clap cannot be sustained, let the palms of the hands remain closed for the duration of the note to indicate that it is sustained. The same approach can be applied when non-resonant objects (like the table top) are used in producing the sound.

Rests

Rests are points of silence in music. Here, silence does not imply inactivity or stagnation; it is a transition through time. One does not speak non-stop in a conversation, so it is in music; hence rests are used to introduce some "'breaks" or moments of silence. By their use, rests are integral components of the rhythmic structure of music, which delineate units of individual motives or music ideas.

There are as many rests as there are music notes. In other words, each music note has a corresponding rest of equal time value or duration.

They are:

1. Semibreve = 
2. Minim = 
3. Crotchet = 
4. Quaver = 
5. Semiquaver = 
6. Demisemiquaver = 
7. Hemidemisemiquaver = 

The rests can also be written outside (without) the staff. In performing or interpreting an exercise involving notes and rests, a moment of silence is observed for the duration of time indicated by the rest sign(s) used. Let us modify our earlier example with notes by introducing some rests.

Although there are eight signs or points in the exercise above, sound is only produced where notes are used, and silence is observed where there are rests. The type of rest used in the exercise above is crotchet (two of them); each indicates one beat or count of silence.

SELF ASSESSMENT EXERCISE 2

Draw/write the following notes on the third line of the treble staff in the following order: a semibreve, two crotchets, a minim, a dotted quaver, a semiquaver, a quaver, and a dotted crotchet.

4.0 CONCLUSION

Music sounds can be represented graphically through the use of certain signs and symbols. This representation makes possible the reproduction of the music sounds by interpreting the signs and symbols in performance. The system of representing music sounds graphically is called notation. The European system of music notation involves the use of seven letters of the English alphabet, clefs and staffs/staves as well as music notes and rests to depict certain elements of music sounds such as pitch and duration especially. An individual's performance of music will be limited if he/she lacks the skills of writing or interpreting music through notation.

5.0 SUMMARY

So far this unit has taught certain aspects of music notation, which include the music alphabet, clefs, staffs/staves, music notes and rests. The music alphabet comprises seven letters – A to G – that are used to indicate the pitch of sound. When used in combination with music notes, the duration of such sounds (pitches) are reflected. Pitches are fixed by the use of clefs and staffs, which provide the platform for the western system of music notation. Music is not all about sound: moments of silence provides added variety and this contributes to the creation of several musical ideas. The knowledge of music notation (whether staff or solfa notation) is very vital in the efficiency and proficiency of composers and performers of music.

6.0 TUTOR-MARKED ASSIGNMENT

1. In the correct order, name the letters that make up the music alphabet.
2. Draw the following:

(a) Treble clef (b) Bass Staff (c) Soprano Clef (d) Alto Clef (e) Treble Staff.

3. Write the following music notes and their rests:

(a) Quarter-note (b) Half-note (c) Eight-note (d) Dotted whole-note.

7.0 REFERENCES/FURTEHR READING

Karolyi, O. (1982). *Introducing Music Middlesex*: Penguin Books Ltd.

Smallwood's Piano Tutor (n.d). London: Francis, Day & Hunter Ltd.

UNIT 2 TIME NAMES

CONTENTS

1.0 INTRODUCTION

Music sounds have duration; the various signs used in showing the duration were treated in the previous unit. This current unit treats time names to further promote an understanding of the music notes, especially when they are used in combinations.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- write the time names of music notes
- relate rhythmic exercises with time names.

3.0 MAIN CONTENT

3.1 What are Time Names?

Each music sound has duration, which is the time period within which the sound is heard. This duration is shown with the use of music notes. Apart from using music notes to represent the duration of sound graphically, the duration of individual sound can be shown aurally through the use of some “nonsense” syllables. These syllables are called time names or French time names.

Time names are used to aid the interpretation of music notes or sounds, which depict when sounds are produced through to when they are not heard. Each time name represents a corresponding music note that has been used to indicate the duration of particular sounds. Therefore, an understanding of time names will promote both the ability to represent music sounds by using notes, and interpreting notated or written sound.

The purpose of time names, therefore, is to further promote the interpretation of rhythmic music sound.

3.2 Music Notes and Their Time Name

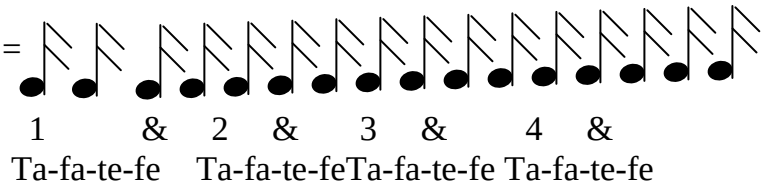
For our purpose, we shall treat the time names of the basic music notes that were identified earlier in unit 1; and we shall also show other combinations of music notes and their time names, especially in the next sub-division of this unit. The basic notes and their time names are shown below.

Name of Note	**Symbol**	**Duration (in counts/beats)**	**Time Name**
1. Semibreve	O	4 counts	Taa-aa-aa-aa
2. Minim		2 counts	Taa-aa
3. Crotchet		1 count	Taa
4. Quaver		½ count	Ta or te
5. Semiquaver		¼ count	Ta, or fa, or te, or fe

The above can be shown in relation to one another within the time of four regular counts/beats or the semibreve. For ease of interpretation, let a beat or count be represented by a stroke of the second hand of the clock/watch.

Note	**Number of Notes**	
1. Semibreve	1	= 0 1 2 3 4 Taa-aa - aa – aa
2. Minim	2	=  1 2 3 4 Taa - aa Taa - aa
3. Crotchet	4	=  1 2 3 4 Taa Taa Taa Taa
4. Quaver	8	=  1 & 2 & 3 & 4 & Ta-te Ta–te Ta-te Ta-te

5. Semiquaver 16 =



SELF ASSESSMENT EXERCISE 1

Write the time names of the follow exercise:

In time names, special attention should be paid to the use of the consonant letters, which are **t** and **f**. The use of either of these two consonants in combination with one or two vowels (**aa**, **a** or **e**) indicates the point at which sound is to be produced within a count or beat. If the sound is longer than one count/beat, it is sustained through the number of counts with the use of appropriate vowels, and dash or hyphen (-) depending on the length of the sound. The absence of any intervening consonant shows that the sound is not repeated after it has been produced initially, but sustained through the count(s). See our illustration above showing that a sound represented with a semibreve note is produced on the first count (**Taa**) and sustained through counts 2-4 (**-aa-aa-aa**).

Minim, on the other hand, shows a sound that lasts for two counts; therefore, in the time count of four, two minims are required, indicating that sound is produced twice – each lasting for two counts. The first minim indicates that sound is produced at count one and sustained through the second count (**Taa-aa**), and the second minim shows that sound is produced on the third count and sustained through the fourth/last count (**Taa-aa**). Where a sound lasts for one count, the crotchet note is used. Therefore, there would be sound produced on the four counts, with each sound lasting for one count (**Taa Taa Taa Taa**).

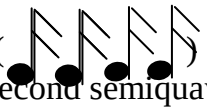
Our example above shows that where the vowel "a" is used in pair, it indicates a count or beat. However, we would find that some time names use only one "a". Where this occurs, it shows that the sound is occurring at the first half of a beat. It could represent a half count or one of lesser value depending on what comes after. Furthermore, where the vowel "e" is used, it shows that the sound is occurring within the second half of a beat. These possibilities are examined subsequently.

We noted earlier that a crotchet is commonly regarded as the unit of beat. This is because a single crotchet represents one count or beat. If a beat is split into two equal halves, the music note that is used to

represent each half is the quaver, (). It means that two quavers () make one crotchet ()

or a beat/count. Two quaver notes represent two sounds – the first quaver representing the sound on the first half of the beat, and the second quaver, the second half of the beat. The time name for the first quaver (half count) is "'Ta", while the second half carries the time name "te", hence the time name for two quavers within one beat is Ta-te. The distinction between the two halves is shown with the use of :(i). Upper case "T", and a single "a" indicating that although the sound is produced on the first count, it is half as long as one count (aa). (ii) Lower case"t" showing sound is produced, but that the sound occurs half way into the beat ("e"). Therefore, within the time of four counts/beats, there would be four pairs of quavers.

Furthermore, it is possible to divide a beat into four equal parts. This means that each part is a quarter count. The note that represents a quarter count is the semiquaver, i.e. four

semiquavers () make one count/beat. Another way is to see the first and second semiquavers as the first half of a

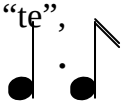
beat (), and the third and fourth semiquavers as an equivalent of the second half of a beat (). We said earlier that the first quaver (half) of a beat is 'Ta', while the second quaver or half is "te". With the use of another consonant "f", two equal divisions of each half can further be represented. Hence 'Ta-fa' for the first and second semiquavers () of the first half beat, and "te-fe" for the third and fourth semiquavers () in the second half beat. The use of consonant letters preceding the vowels shows that individual sounds are produced.

In our treatment of the music notes, we noted that music notes could be dotted to make them longer by half. Hence, a dotted semibreve (0.) is a semibreve plus half of it, making a total of six counts. A dotted minim ( .) equals a minim plus half of a minim, which is two counts plus one count, and equals three counts. The time names of these and other combinations are illustrated below.

Name of Note	**Sign**	**Duration**	**Time name**
1. Dotted semibreve	0.	6 counts	Taa-aa-aa-aa-aa-aa
2. Dotted minim	 .	3 counts	Taa-aa-aa

3. Dotted crotchet  1½ counts Taa-a

4. Dotted Quaver  ¾ count Ta-e

As far as a dotted crotchet is concerned, a sound indicated by it lasts for one and a half counts. This means that the sound is produced on the count or beat at "Taa" and sustained into the first half of the next count ("a"). The second half of the next count, which has the time name "te", therefore would require a different treatment. Thus, the rhythm  which falls within a total of two counts (1½+ ½), is to be read:

Counts= 1 2 &
Taa-a te
1+½ + ½

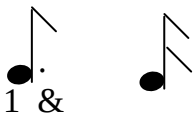
The rhythm above can be reversed thus:  In such case, the interpretation would be:  where the  represents the last three halves of two beats. The time name would be Ta te-aa.

1 & 2

For the purpose of emphasis, unless otherwise indicated with appropriate use of symbols/signs, every music note represents a single sound. In other words, a music note is a direction to produce a sound whose duration depends on the type of note used. The dotted quaver () indicates a single sound that lasts for half and a quarter of a beat or three-quarters of a beat; that is, it is less than one beat by a quarter.

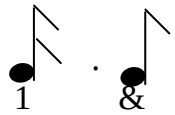
The time name for four semiquavers is Ta-fa-te-fe (refer to 3.2 above), each representing a quarter of a count. Therefore, the first three semiquavers are subsumed or contained within the  (Ta-e) and the other note to make up the count is  (fe).

Hence, the rhythm:



1 &
Ta-e fe
¾ + ¼ = 1 count

Note the omission of the consonants **f** and **t** of the second and third semiquavers, indicating that a fresh sound is not made after the initial sound on the first semiquaver, but it is sustained through the second and third semiquavers. The rhythm in the example above can be reversed to read:



Ta - fa-e
¼ + ¾ = 1 count

In this case, the dotted quaver represents the last three semiquavers within a count, which are taken as a single unit.

SELF ASSESSMENT EXERCISE 2

Write music notes to show the following time names:

Ta-te Taa Taa-aa Taa-a-te Ta-te Taa Ta-fa-te Taa Taa-aa.

4.0 CONCLUSION

Time names help in recording and interpreting the rhythm of music sounds. They compliment the role/function of music notes or signs in relation to the rhythmic organisation of sounds. Saying the time names of an exercise and at the same time clapping, for instance, facilitate the learning of the rhythmic aspects of vocal or instrumental works. It is important therefore, that you study this unit thoroughly.

5.0 SUMMARY

This unit explains time names, which are used to represent the duration of music sounds. They are “nonsense” syllables that aid in the interpretation of the rhythm aspect of musical works. The various examples/illustrations examined in this unit should aid you in recording/writing or interpreting simple rhythmic exercises by tapping or clapping them while saying the time names along.

6.0 TUTOR-MARKED ASSIGNMENT

1. Write the time names of notes in the following exercise.

2. Write out the music notes that correctly represent the following time names:

Taa-aa Taa Taa Taa Taa Taa Ta-te Taa Taa-aa-aa

7.0 REFERENCES/FURTHER READING

Smallwood's Piano Tutor (n.d). London: Francis, Day & Hunter Ltd.

Warburton, A.O. (1953). *A Graded Music Course for Schools*. Book One. London: Longman Group Ltd.

UNIT 3 TONES AND SEMITONES

CONTENTS

1.0 INTRODUCTION

Previously, we examined letters used in representing music sounds. We also looked clefs and staffs, as well as music notes and rests. In this present unit, you will be taken through a study of tones and semitones, and how to locate or effect them on the keyboard or the staff through the use of the accidentals.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- state what tones and semitones are
- identify relationships of tones and semitones between notes
- mention the uses of accidentals.

3.0 MAIN CONTENT

3.1 What are Tones and Semitones?

The terms tones (or whole tone) and semitones (or half-tone) are used to describe the quality of the distance or interval (in pitch) between two notes. Sometimes, a semitone may be referred to as half step, and a tone as whole step. A semitone is basically the smallest unit of pitch in works patterned after Western music conventions. However, a smaller unit such as the quartertone (half of semitone) exists in the music of some oriental cultures. And besides, the Polish composer, Krzysztof Penderecki, has also made use of quartertones in his *St Luke_Passion*. (Larsen *et al*, 2003). Two semitones make a tone.

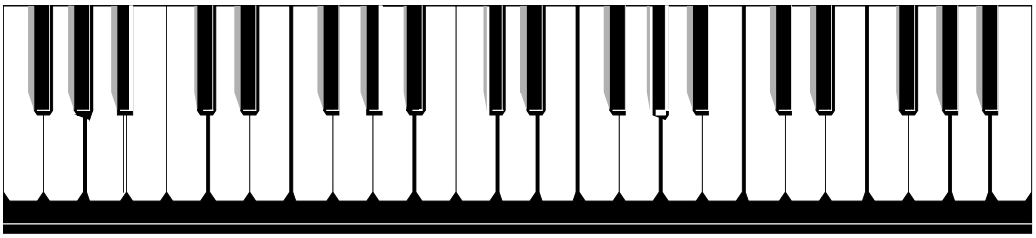
Between any music note and its close neighbour, there exists a distance or interval that may be described as tone or semitone. However, the distance between a note and a distant neighbour might be more than a tone. In the next entries (3.2 and 3.3) discussions are presented to promote deeper understanding of the applications of tones and semitones. They should, therefore, be studied carefully.

3.2 Tones and Semitones on the Keyboard

A keyboard, in contemporary music usage, is any musical instrument, which is played by means of a series of keys on a board similar to that of the piano. Instruments like pianos, organs, synthesisers, and other allied instruments are generally referred to as keyboards. Our present attention, however, is on the board containing the keys that are played to produce sound on the instrument. The configuration or structure of the keyboard is essentially the same; therefore reference to any particular one of the instruments above is not implied.

The keyboard is made up of a series of black and white keys. The keys are sometimes called notes, but care must be exercised not to confuse this nomenclature with music notes referred to as signs. The keyboard looks thus:

The Keyboard

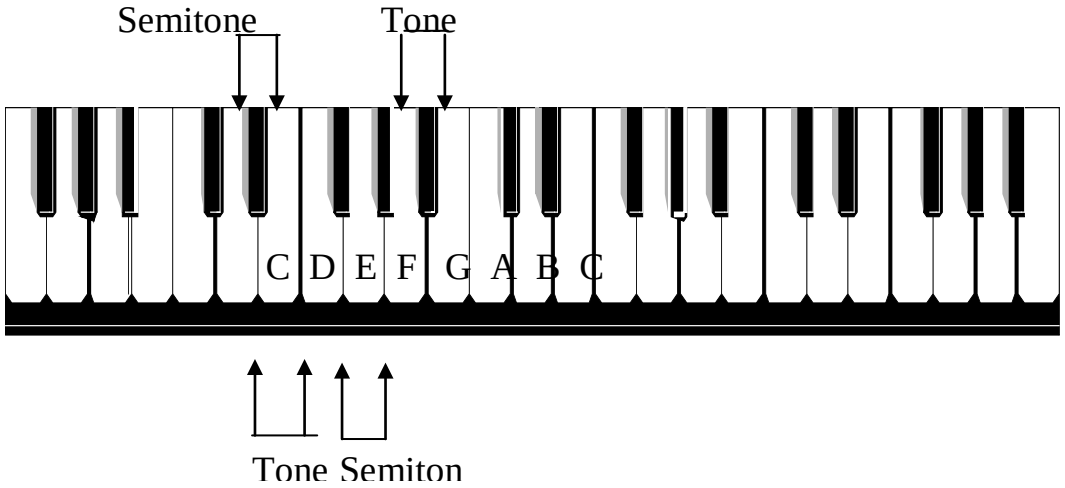


A careful observation of the keyboard above would reveal a certain pattern of arrangement or ordering of the keys. For instance, the black keys are placed in the alternating order of three black keys (or two black keys) followed by two black keys (or three black keys). In addition, there are no black keys between some white keys. Furthermore, it would be observed that if counting were done involving only the white keys one would arrive at a similar note as the first at the eighth count. For example, counting eight keys from the first one (on the left) of the keyboard above, you would arrive at a key with the same letter name. These white keys, in succession, are **F G A B C D E F**. This series of eight notes make an octave. Again, if we begin from the fifth white note from the left, the series would be **C D E F G A B C** as we mentioned in

unit 1, and these are the basic natural notes from which the black keys derive their names.

Fundamentally, the white keys maintain certain qualities of distance with their neighbouring white keys. For instance, between **C** and **D** is a tone; **D** and **E** is a tone; **E** and **F** is a semitone; **F** and **G** is a tone; **G** and **A** is a tone; **A** and **B** is a tone; and **B** and **C** is a semitone. In the same vein, these qualities of distance can be calculated between any two of the black and white keys. It would now be appropriate to attempt definitions of semitone, and tone (which were deliberately excluded from 3.1).

A semitone is the distance in pitch between a note and the one immediately above or below it. When we move up from a note to the one immediately after it, there is an increase of pitch by a semitone. If the movement is downwards (not backwards) there is a reduction of pitch by a semitone. A tone, on the other hand is the distance in pitch between a note and another above or below, with a note in-between them. Therefore, the movement from a note to another (up or down) with an intervening note in each case, results in increase or decrease by a tone, respectively. Examples of the above are:



In the illustration above, between C and D is a tone because there is a black key in-between; and between F sharp (the black key after F) and G sharp (the black key after G) is a tone because there is an intervening white key (G). Furthermore, between E and F is a semitone and between C and C sharp is a semitone; these pairs do not have other notes in-between them.

SELF ASSESSMENT EXERCISE 1

1a. What is a tone?

b. What is a semitone?

3.3 The Accidentals

The accidentals comprise three independent signs, which are employed to raise, lower or restore notes. You would recall that we identified seven basic musical notes, which are **C D E F G A** and **B**. The pitch of each of these notes can be altered (or restored when altered) by the use of the appropriate accidentals. They are written thus:

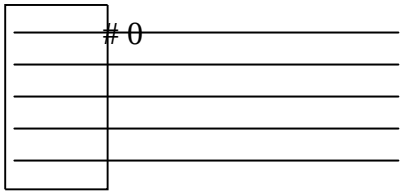
Sharp = #

Flat = ♭

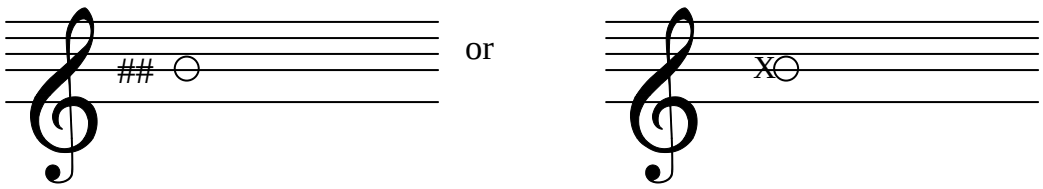
Natural = ♮

Where notes are used on the staff, the accidentals are placed before or in front of the individual notes they alter. However, when the letter names of the notes are involved, the accidentals are written after or at the back of the letters. The two examples are shown below:

F sharp =

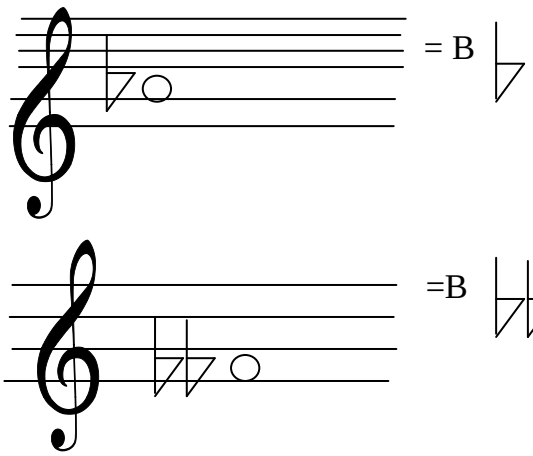


A sharp raises the pitch of a note on which it is placed by a semitone. Thus an F note with a sharp becomes F sharp (as in the example above). Sometimes, two sharps can be written on a note; in such case, the note is raised by two semitones (or one tone). This treatment is called double sharp, which can be written ## or x. G double sharp would be written thus:

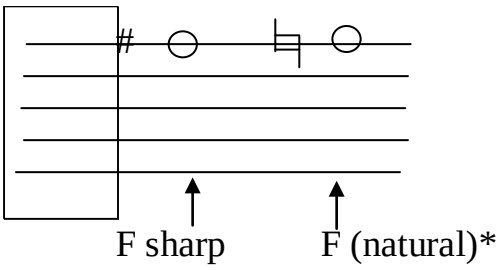


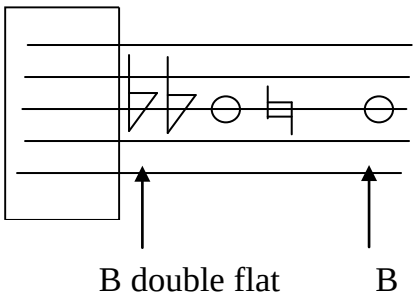
This means two semitones (or one tone) above G. What is required is for you to identify G first on the keyboard and move up by two half steps. Please refer to the keyboard above.

A flat, on the other hand, is used to lower or decrease the pitch of a note by a semitone. Sometimes two flats (double flat) can be written on a note; the note is thus lowered by two semitones (a tone). See these examples, below:



The natural sign is used to restore or readjust a flattened or sharpened note (whether single or double) to its original or basic pitch. See the different examples below.





*The word “natural” is not usually added after the letter.

SELF ASSESSMENT EXERCISE 2

Which accidentals are appropriate to raise the following notes by the number of tones or semitones mentioned, and what notes would result?
(i) C by a semitone (ii) F by a semitone
(ii) B flat by a semitone (iv) E double flat by a tone (v) D by a tone.

4.0 CONCLUSION

The knowledge of tones and semitones is vital to the understanding of the interrelationships amongst the various music notes or sounds in terms of the quality of interval or distance between one note and another. Tones and semitones are demonstrable on the keyboard, and the use of accidentals helps in creating tones and semitones. Do regular exercises with these on the model/dummy keyboard shown in this unit. It would be better if you could access an actual keyboard, which would help you in getting familiar with and identifying the pitches/notes aurally.

5.0 SUMMARY

In this unit, you probably have learnt that tones and semitones describe the interval in pitch between any two notes. You also must have learnt how to identify tones and semitones on the keyboard. In addition, you should have learnt about the uses of the accidentals to affect the pitch quality of intervals; they include: the sharp, which raises a note by a semitone; the flat, which lowers a note by a semitone; and the natural, which restores a sharpened or flattened note to its original state.

6.0 TUTOR-MARKED ASSIGNMENT

1. With reference to the keyboard, illustrate what semitones and tones are.
2. Identify the distance between C sharp and D sharp, and between E flat and E.
3. Mention the uses of the following accidentals: (i) a sharp; (ii) a flat; and (iii) a natural.

7.0 REFERENCES/FURTHER READING

Goode, R. (1979). “The Story of Music”. In *The Story of Art and Music* (pp.269 – 400). New Jersey: The University Society, Inc.

Karolyi, O. (1982). *Introducing Music.* Middlesex: Penguin Books Ltd.

Larsen, A. M.; P.W. Borg; D. Poultney; A. Unsworth & R. Washburn (2003). *Crossroads in Music: Traditions and Connections*. California: Thomson Schirmer.

MODULE 3 MUSIC AND TONALITY

UNIT 1 THE MUSIC SCALE

CONTENTS

1.0 INTRODUCTION

Previously in Module 2, we discussed among other things, letters of the music alphabet, which represent music tones, and clefs and staffs, as well as tones and semitones. In this unit, we are going to learn how music notes can form particular series, and the conditions that govern the creation of the series that is called scale.

2.0 OBJECTIVES

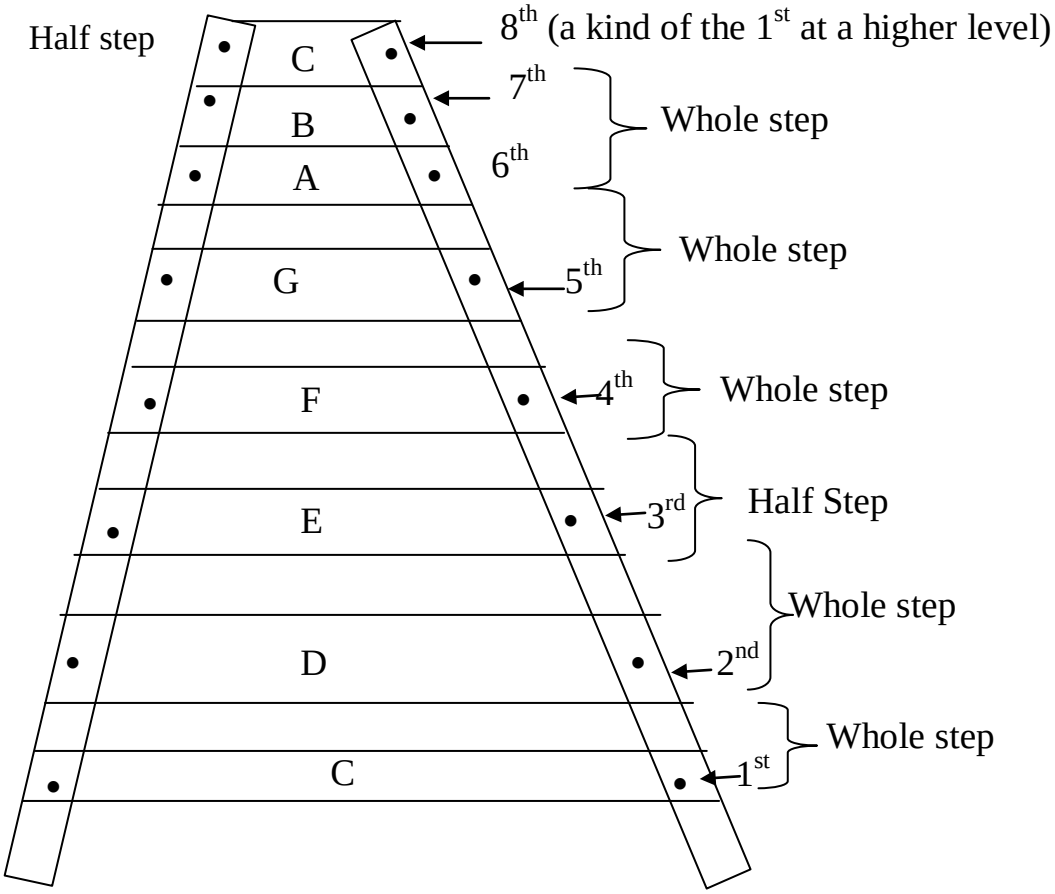
At the end of this unit, you should be able to:

- define scale
- name types and forms of scales
- write the scales of C major, and A minor
- identify the fingerings for playing the scales of C major and A minor on the keyboard.

3.0 MAIN CONTENT

3.1 Scale Defined

A scale is a series or sequence of notes or pitches. The word "scale" has its origin in the Latin word "*scala"* that means "ladder". Analogously, a ladder has a number of rungs arranged in succession; so does a scale, which is made up of successive sequence of notes. Every ladder has a point of take-off (the first rung); in the same manner every scale begins on a specific note. In addition, the rungs of a ladder vary in number and spacing, which determine the height that can be reached using a particular ladder. The same is true of scales, which vary in the number of notes and the intervals between them – features that would determine the music that can be created with them. Finally in our analogy, as effort increases correspondingly as one climbs higher (going up) on a ladder, so does pitch increases with successive upward movement from the first note on the scale. Let us illustrate with a "music ladder" that begins on the note C thus:



3.2 Types and Forms of Scales

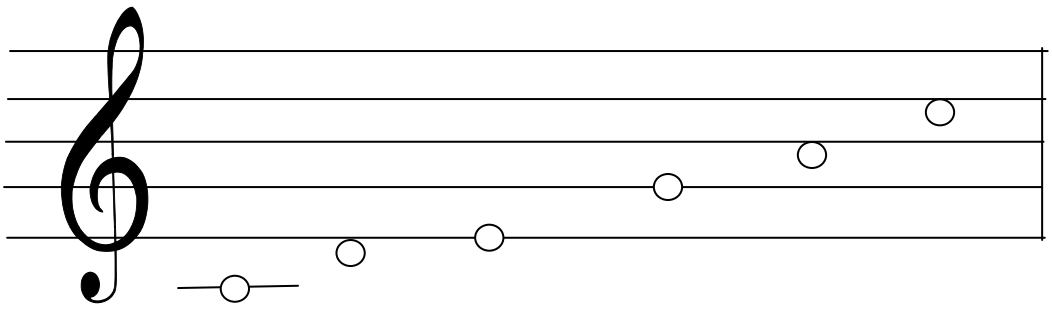
Many scale types exist, and some of these come in certain forms. The type or form of scale employed in any music is determined by conventional or cultural factors, as well as the preferences of the creator of the music.

The *New Encyclopaedia Britannica* (1993) says the pentatonic and heptatonic scales enjoy popular usage in the music of most cultures of the world. Other scale types, which are not very common, are ditonic, tritonic, tetratonic, and hexatonic scales. Each of these four scales has two pitches, three pitches, four pitches and six pitches, respectively. There are other scales that are used specifically by certain cultures. Our discussion, however, shall be on pentatonic and heptatonic scales.

3.3 Construction of Scales

Pentatonic Scale

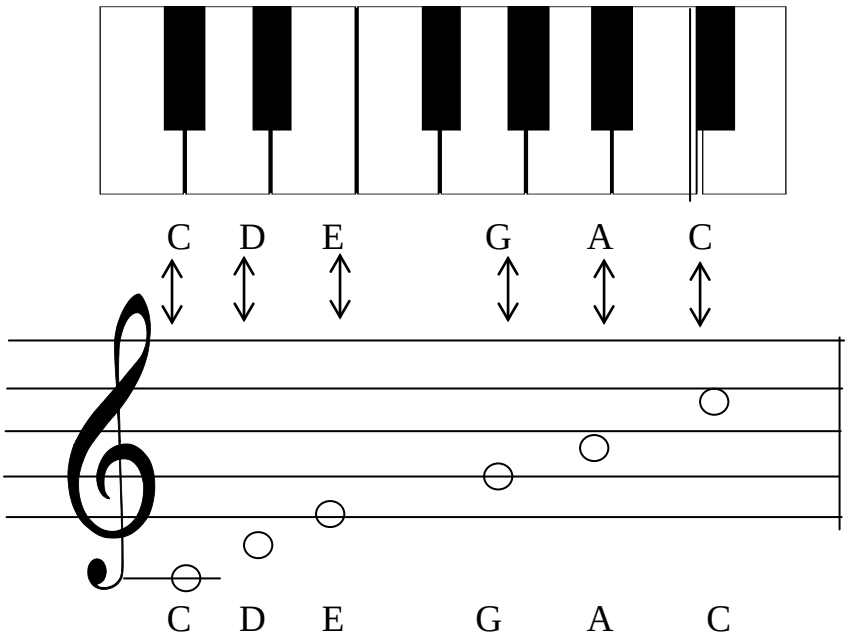
Pentatonic scale is a very common scale type that is used in many cultures of the world. It consists of five (5) different tones or pitches. Therefore, to construct or write a complete series of the notes of this scale, six notes are involved (the sixth being a duplication of the first at a higher pitch). On the treble staff, a pentatonic scale that begins on C will look thus:



Letter names of notes	C	D	E	G	A	C
Degrees on the scale	1 (**Tonic**)	2	3	4	5	6 (**Tonic**)

Tonic is used to describe the note on which a scale is built. It is also called the fundamental or home note.

And on the keyboard, the scale would involve the following keys.



In addition to the above, playing all the five black keys of the keyboard, beginning from C sharp (the first of a set of two black keys), would produce a pentatonic scale.

Heptatonic Scale

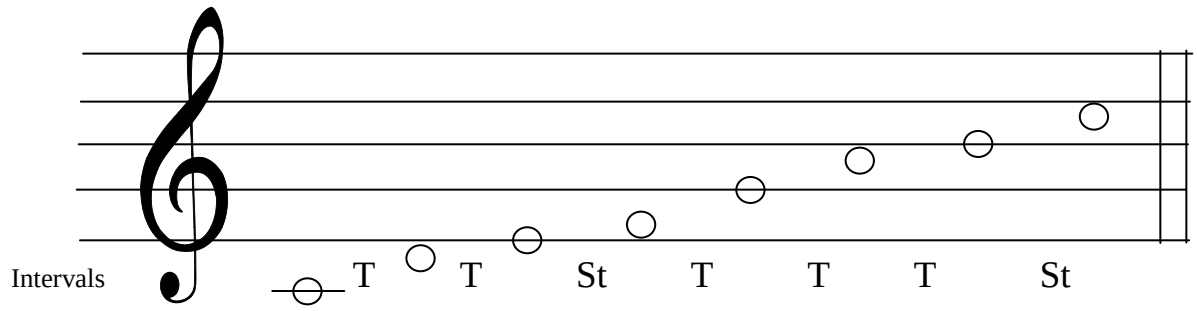
As the name implies, a heptatonic scale comprises a sequence of seven (7) different notes or pitches. It is widespread in much of Western music tradition, and in the musical practices of some Asian and Mediteranian cultures such as Indian and Iran. In Western art music (composed music), the diatonic scale is the form of heptatonic scale mostly used.

Diatonic scale is exemplified by two kinds that are used in most of the composed musical works of today. They are the major and minor scales. The minor further has three forms or variants: natural minor, melodic minor, and harmonic minor. Both the major scale and the minor scale variants have certain fixed arrangements of their tones or pitches. In other words, each has its intervals arranged in certain order of tones and semitones. First, let us begin with an example of diatonic major scale.

The Major Scale of C

A major scale has its intervals arranged in the fixed order of Tone, Tone, Semitone, Tone, Tone, Tone, and Semitone. These are indicated below with the use of " T" for tone, and " St" for semitone.

A diatonic scale can be built starting with any of the music tones. A scale is identified or called by the name of its first note. Our scale of C, therefore, begins on C. But it is different from our previous example of a pentatonic scale because our present scale consists of seven tones. The scale of C on the treble staff is

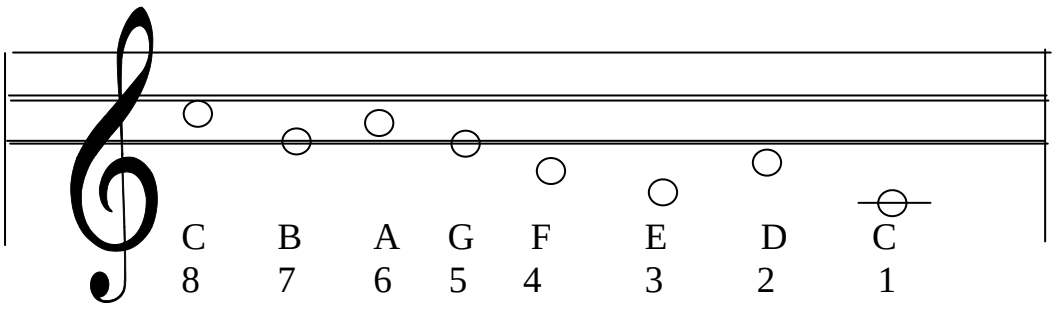


Intervals	T	T	St	T	T	T	St	
Letters	C	D	E	F	G	A	B	C
Solfa names	Doh	Re	Mi	Fah	Soh	Lah	Ti	Doh
Degrees	1	2	3	4	5	6	7	8
Technical Names	**Tonic**	**Supertonic**	**Mediant**	**Sub-dominant**	**Dominant**	**Sub-mediant**	**Leading note**	**Octave**

The scale of C involves the white notes of the keyboard, from C to its octave(C). Each of the degrees is numbered for purpose of identification of its position, and these have corresponding technical names, and the degrees are shown with Roman numerals. The qualities of intervals are indicated: in relation to the scale of C, semitones occur between E and F, and between B and C. Tones occur between other degrees of the scale. In writing or constructing other major scales, the order of tones and semitones must be followed.

The Scale of C in Descending Order

The scale of C major, like any other scale, can be written in a descending order. What this implies is that the last note of the scale begins it, and built downwards to the first note, thus:



Playing only the eight white keys of the keyboard, beginning from C and ending on its octave produces a diatonic major scale of C. Naturally, the tones and semitones occur in the appropriate degrees. This is not so for major scales that begin on other notes. To construct these scales, at least one note would be affected by an accidental (either sharp or flat), such as the scale of G major, which has F sharp instead of F; and F major scale that has B flat instead of B.

The Diatonic Scale of A Minor

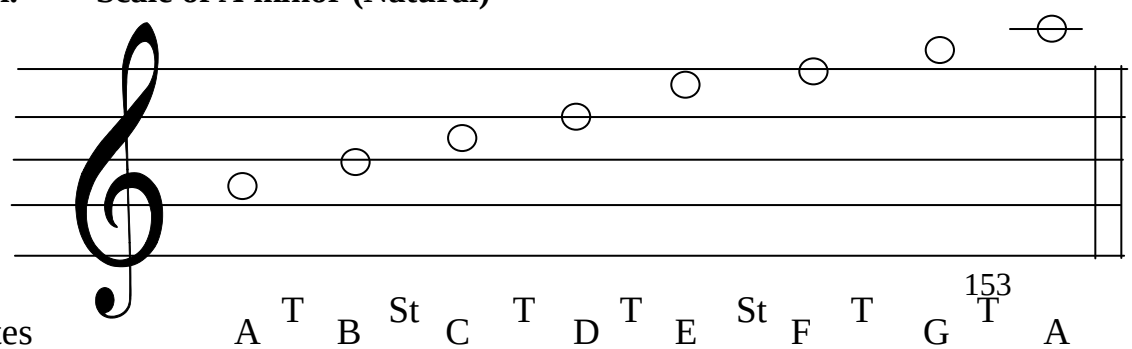
The other form of diatonic scale is the minor scale. Its tones and semitones are arranged in a manner that is different from the major scale. Any minor scale is derived from its relative major key, which lies three notes above it. Conversely, the relative minor of any major key lies three notes below it. The distance or interval between them is always one tone and a half tone (i.e. three semitones). This is the kind of relationship that exists between A minor and C major (C is three half steps above A).

The notes of the A minor scale are:

A B C D E F G A. These are the white keys of the keyboard from A to its octave. This type of arrangement of notes of the minor scale, where half steps occur between the 2^{nd} and 3^{rd}, and 5^{th} and 6^{th} degrees is called natural minor scale. Other variants of the minor scale are harmonic minor scale and melodic minor scale.

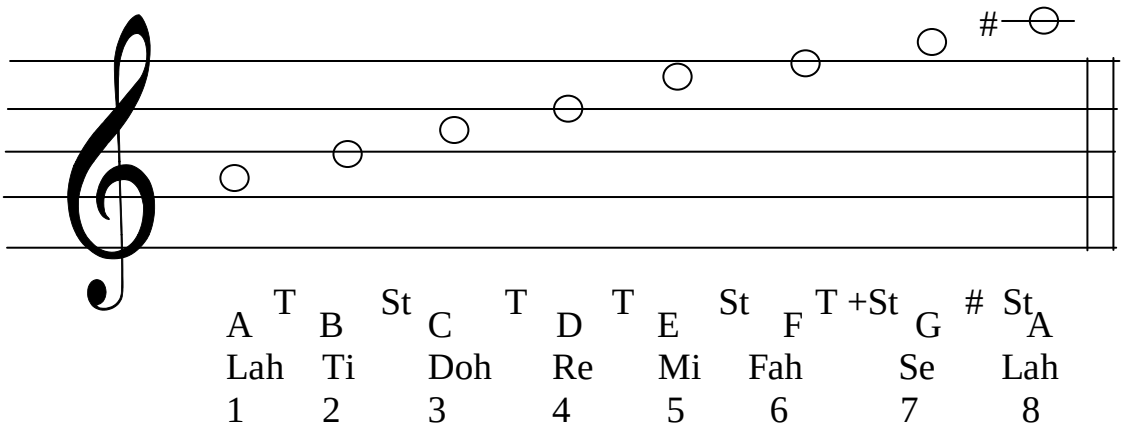
The harmonic minor scale has the seventh degree raised by a semitone (mostly with the use of a sharp sign, or a natural sign where the seventh is a flattened note). On the other hand, the melodic minor scale has the sixth and seventh degrees raised when ascending, and both degrees are restored or naturalised when descending. Each of these three forms of the minor scale are illustrated below, using the A minor scale.

i. Scale of A minor (Natural)



		T		St		T		T		St		T		T	
Notes	A		B		C		D		E		F		G		A
Solfa	Lah		Ti		Doh		Re		Mi		Fah		Soh		Lah
Degrees	1		2		3		4		5		6		7		8

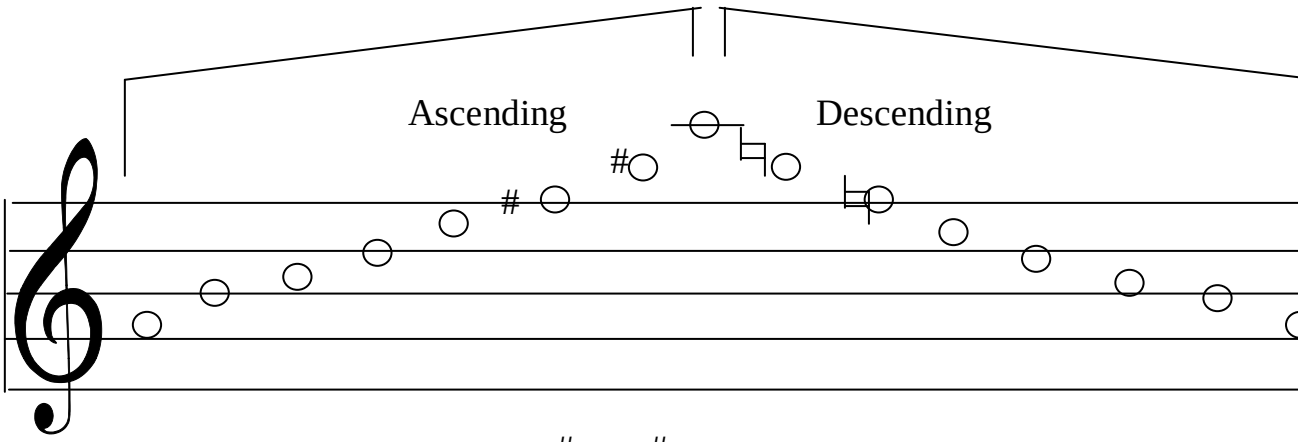
ii. Scale A minor (Harmonic)



SELF ASSESSMENT EXERCISE 1

Write the scales of C major one octave ascending, and A minor (harmonic) one octave ascending and descending in the treble staff.

iii. Scale A minor (Melodic)



3.4 Playing Scale on the Keyboard

Playing on the keyboard generally involves the use of both hands. In some cases, legs may be involved also, depending on the peculiar features of the keyboard instrument. We will, however, concentrate on the use of the hands, especially the right hand in playing the scale at this level.

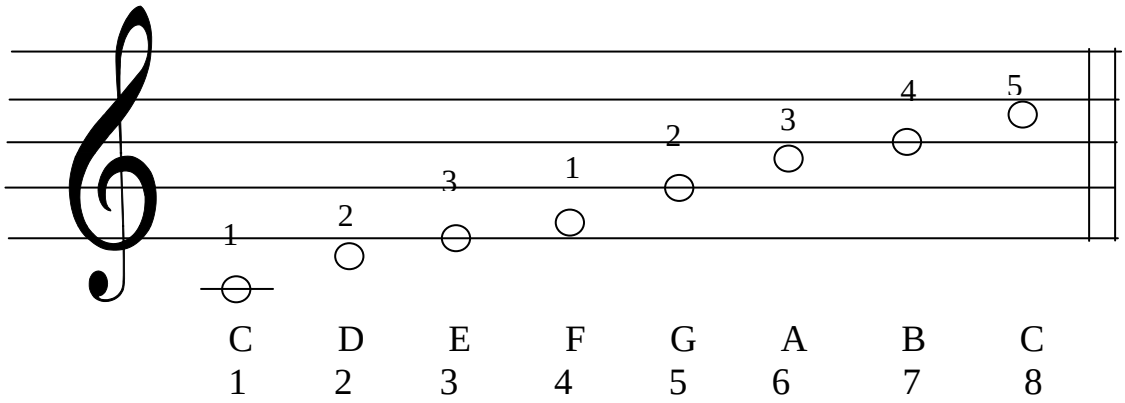
Numbering of the Fingers

The fingers of both hands are numbered in relation to the preferred fingers desired to play individual notes/keys. Beginning from the thumb to the little finger, the fingers of each hand are numbered 1 to 5. Thus

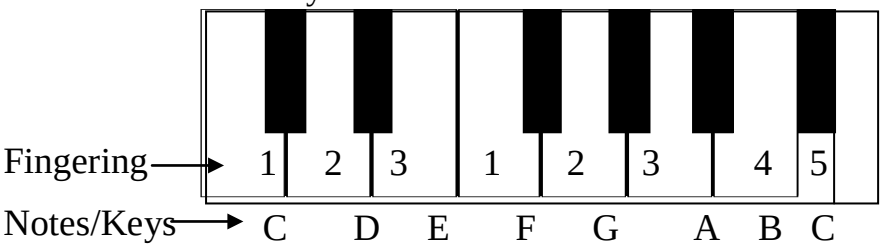
Left Hand **Right Hand**

We noted previously that on the keyboard, the left hand is used for playing notes in the bass staff, and the right hand for notes in the treble staff, unless otherwise indicated. References to the right hand and the left hand are often abbreviated R.H and L.H, respectively. Numbers of preferred fingers are sometimes written above the notes on the staff. To play the notes, the tips of the fingers are used, with the palms facing down, and the wrists are slightly raised. You are required to trim your nails to avoid injury and for proper playing.

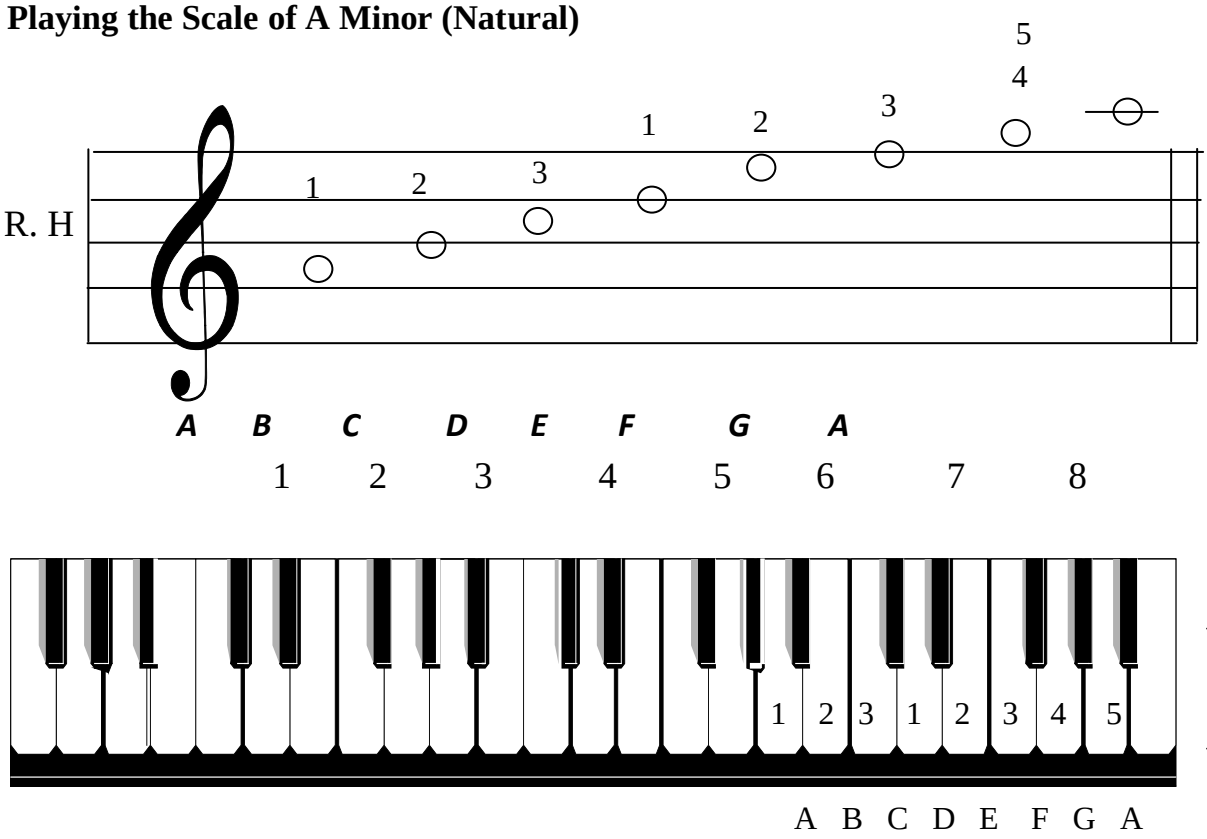
Playing the scale of C (right hand only)



The switch to finger 1 on the 4th degree (F) is done by passing the thumb under finger 3 after playing the 3rd note (E). When descending on the scale, the process is reversed by passing the third finger above/over the thumb to play the 3rd note. The fingering in the scale of C above is realisable on the keyboard thus:



Playing the Scale of A Minor (Natural)

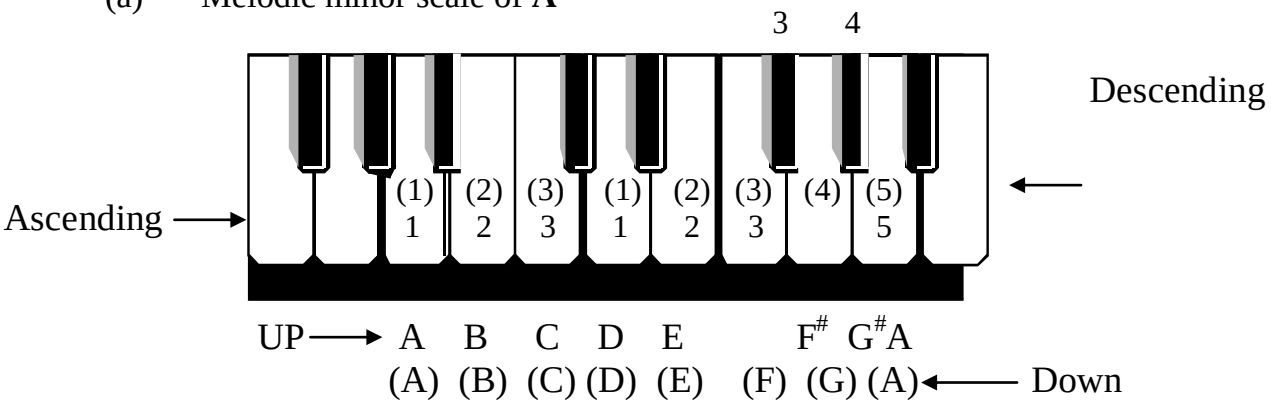


Playing the Scales of A Minor (Melodic and Harmonic)

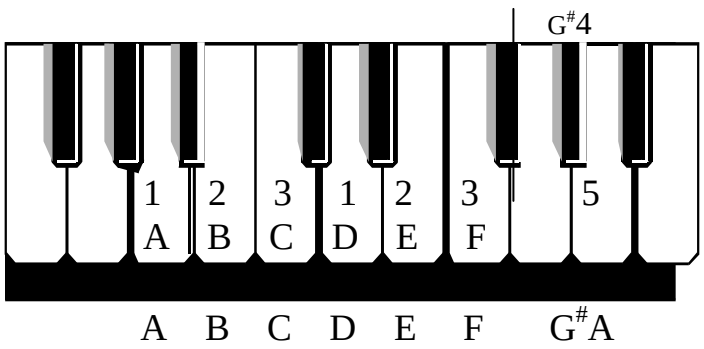
Playing both scales utilises the same fingering as that of **A** natural minor. The difference lies in the notes or keys. For the melodic minor, when ascending the 3rd finger plays the black key above **F** (**F** sharp) instead of the white key **F**, and the 4th finger plays the black key above **G** (**G** sharp) instead of the white key **G**. When descending, the respective fingers play the white keys (natural) instead of their black key counterparts. In the harmonic minor scale of **A**, the 7th degree is the only

black key (**G** sharp), and this is played with the 4th finger in both ascending and descending. See illustrations of these scales below. (Refer to the respective scales in 3.3 above).

(a) Melodic minor scale of **A**



(b) Harmonic minor scale of **A**



You are encouraged to begin playing these scales at a slow pace or tempo against a steady beat or pulse. You may use the second hand of the clock/watch as guide. When you have mastered each, play them at a slightly faster pace, and increase this as you gain proficiency. Note that to play each of the scales above with the left hand, the order of the fingers would be **5 4 3 2 1 3 2 1** when ascending, and the other way round when descending.

SELF ASSESSMENT EXERCISE 2

Indicate the fingers of the left hand that you would use in playing each of the notes of the scales of **C** major and **A** minor (harmonic) on the keyboard.

4.0 CONCLUSION

A scale is a series of notes arranged in succession from a tonic to its octave. It is the framework for any music work or composition. Scales have types and forms, which are determined by the number of notes that make up the individual scale, and the status or quality of each note in relation to others. Scales can be built on any notes or letters of the music alphabet. Two types of scales are used predominantly in music – major and minor scales. Scales can be sung, or played on any melodic musical instrument like the piano, using either or both hands.

5.0 SUMMARY

This unit teaches that a scale is a "musical ladder", and that each of the notes or degrees can be likened to the rungs of a ladder: ascent on the music scale takes one to a higher pitch, while the reverse is the case when one descends. There are several types or forms of scales, some of which are ditonic scale, tritonic scale, tetratonic scale, pentatonic scale, hexatonic scale, and heptatonic scale. The heptatonic scale is most commonly used in composed/notated music, and it has two types: diatonic major scale and diatonic minor scale. The latter has three forms – natural, melodic, and harmonic minor. The unit also explains the scales of C major and A minor in terms of how to write, sing, and play them on the keyboard. You are, therefore, encouraged to buy a music manuscript book and a copy of Smallwood's Piano Tutor to aid you in your study. You could also get at least a mini-size electronic keyboard of four octaves (about 32 white keys). This would further enhance your progress.

6.0 TUTOR-MARKED ASSIGNMENT

1. What is a scale?
2. Name any four (4) types of scale, and any two (2) forms of a scale type.
3. Using the treble staff, write each of the scales of C major, and A minor (natural), one octave ascending and descending.
4. With reference to question 3 (above), indicate the fingers of the right hand you would use in playing each of the two scales on the keyboard.

7.0 REFERENCES/FURTHER READING

Smallwood's Piano Tutor. (n.d). London: Francis, Day & Hunter Ltd.

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UNIT 2 USE OF TONIC SOLFA

CONTENTS

1.0 INTRODUCTION

We examined the music scale in the previous unit. The degrees of notes of a scale vary in pitch. In this unit, we will consider tonic solfa. It is one of the ways or methods used in interpreting the notes or pitches of a scale or any music composition, whether for the voice or musical instruments.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- state the importance of tonic solfa
- interpret music in tonic solfa
- write music in tonic solfa.

3.0 MAIN CONTENT

3.1 Tonic Solfa: Its Evolution

Tonic solfa, which in Latin is called *solfeggio*, and *solfege* in French, is a system of music notation. You learnt about another system or form of notation in Unit 1 of Module 2. Apart from these two, there are certain cultures such as those of Asia, which possess their own systems of notating music.

Tonic solfa originated about the 9th century A.D. It was developed by an Italian monk, Guido d'Arezzo, as a means of facilitating easy recall and effective singing by monks in the Roman Catholic Church. He evolved a mnemonic from a seven-line Latin hymn, *Ut Queant Laxis*, which was very popular among the Christians then. Each of the lines begins on a different scale degree, out of which grew the seven notes of our modern diatonic scale.

The mnemonic was formed from the first syllable of each line, except the seventh line, which combines the first letters of the two words to make a syllable. The hymn, which is a prayer to St. John the Baptist, runs thus:

Ut queant laxis

Resonare fibris

Mira gestorum

Famuli tuorum

Solve polluti

Labii reatum

Sancte Ioannes

With reference to the seven-note major scale, the syllables of the hymn were represented as exemplified below:

Line of hymn	**Syllable/solfa name**	**Position in a major scale**
First line = **Ut** (later changed to **Do**)	=	1st degree
Second line = **Re**	=	2nd degree
Third line = **Mi**	=	3rd degree
Fourth line = **Fa**	=	4th degree
Fifth line = **Sol**	=	5th degree
Sixth line = **La**	=	6th degree

Seventh line = **Si** (became **Ti**) = 7^{th} degree

From the above, therefore, the notes of the scale are read in succession from the tonic to its octave thus: **do re mi fa sol la ti do**. This is the Italian rendering. In the English language, these solfa names are spelt: **doh ray me fah soh lah te doh** (the last **doh** is the high octave/tonic, which completes the scale). However, the first letters of the solfa names are often used thus: **d r m f s l t d**.

Tonic solfa functions as an aid to sight-reading and sight singing of music compositions, and exercises in ear training. It can promote easy writing of melodies. Further, it makes it possible to sing the scales of every key just by locating the position of the tonic.

The system is adaptable in not only major and minor keys, but also where chromatic or altered notes are involved. For instance, it is possible to raise the pitches of **d r f s l** by a semitone each. The solfa would become **de re fe se le** (or **di ri fi si li**), respectively. On the other hand, **r m s l** and **t** can be lowered or flattened by a semitone each. These would result in the solfa names: **raw maw saw law** and **taw,** respectively. With this flexibility, it is possible to sing in solfa any pitch within a key. This also caters to the various forms of the minor scale (treated in the previous unit), whose natural form is: **l t d r m f s l**.

SELF ASSESSMENT EXERCISE 1

Write the scale of **A** minor (natural) in the treble staff, and indicate the tonic solfa names of the notes.

3.2 Notation in Tonic Solfa

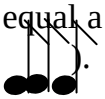
Tonic solfa addresses two basic features as far as music sounds are concerned. These are intonation and pulse. Intonation refers to the dynamics of pitch, which consist in the various notes or tones within a given scale or key. On the other hand, pulse refers to the structure of beats against regular time. It can be stated that while intonation deals with the pitch of music sounds, pulse deals with the duration of such sounds or the rhythm.

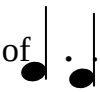
In a major key, for instance, the notes of the scale are written **d r m f s l t d**^{I}. This relates to the main octave of focus. These notes can also occur at a higher or lower level or octave. For instance, to show that these notes are in the higher octave, a primary stress (^{I}) is written after each,

hence d^I r^I m^I f^I and so on. On the other hand, secondary stress ($_I$) is used to indicate change of these notes to a lower octave; thus: d_I t_I l_I s_I and so on.

The representation of the beats of the rhythmic aspect of a piece of music begins with identifying the basic number of pulses or beats. In written music, this is expressed in the time signature, where the upper figure indicates the number of pulses or beats, while the lower figure shows the type of note that is taken as a beat. On the other hand, the number of pulses or beats can be identified aurally by determining which beat of the sound is accented or given strong emphasis – this marks the first count or beat. Other intervening regular beats between two strongly accented beats are integral parts of the first.

Depending on the time signature or the organisation of strong and weak beats, it is possible to have between two and twelve basic pulses within a bar or measure. For instance, in $\frac{2}{2}$ time signature, there are two pulses, where a minim () is regarded as a pulse. But in $\frac{2}{4}$, although there are also two pulses or beats within a bar, it is a crotchet () that represents a beat.

Further, in $\frac{12}{8}$ time – signature, there are twelve pulses in a bar, where the note taken as a pulse is the quaver (). Most times, however, times considered in quavers are compressed where three quavers equal a pulse (excepting where the unit of pulse is a dotted crotchet ( = ).

Hence: $\frac{6}{8}$ has two pulses of  ; $\frac{9}{8}$ three -  and so on.

You learnt earlier that music notes are used to express the rhythm of music. The note commonly regarded as the longest in duration is the semibreve (0); it has four beats/counts. To indicate the duration of sound, some punctuation marks are used along with the solfa names, where the solfas show the pitches, and the punctuation marks show the length of the pitches. This and other musical notes representing possible divisions of rhythmic sound are presented below, using the tonic (**doh**) as example.

No. of pulse	**Notation (Solfa and Duration)**
4	**d:-:-:-**
3	**d:-:-**
2	**d:-**

1	**d:**
½	**d.**
1½	**d:-.**
¼	**d,**
¾	**d.,**

Uses of the Punctuation Marks

A colon (:) separates basic units of pulse or beat into equal spaces within a bar. Thus for four basic beats in a bar, the divisions would be |: : :|, where each of the spaces within the two bar lines represents a beat. Where three and two basic beats are involved, the divisions would be |: :| , and | : | , respectively. Therefore, if the unit of beat in these examples is a crotchet, then each of the spaces is a crotchet ( ).

You would recall that a beat could be divided into two equal halves. To do this, a period (.) is placed at the middle of the space representing a beat thus: |. : . : . : .| . Taking, for example, a crotchet ( ) as a unit of beat, a period (.) therefore, divides the space for a beat into two equal halves, where each space on either side of the period (.) is half a beat or a quaver. In this example, the use of period has split the bar into eight (8) equal halves.

Using our example (above) as a point of reference, each half beat can further be divided to produce two quarter beats. This is done by using a comma (,), which is placed at the mid-point of the space between a dot and a colon, or bar line. Thus, |, . , : , . , : , . , : , . ,| where each space created by the additional use of comma represents an eighth-note or a semiquaver ( ) or a quarter beat. Note, however, that the value of the notes change in relation to the note that serves as the basic beat. This, notwithstanding, the divisions in terms of uses of the punctuation marks remain the same.

In addition to the marks showing the various divisions within a bar, other punctuation marks used are a dash (–) and a hyphen (-). A single dash is used to prolong a particular pitch before it by one beat or pulse. A hyphen (-) prolongs a pitch by half a beat or pulse. Thus | d :-:-| shows the pitch **d** is heard on the first beat and prolonged through two additional beats (two dashes), indicating that the note lasts for three counts or pulses. And a hyphen extends a pitch by half, hence |d:-.| with **d** lasting for 1½ counts. In the example with the hyphen, you would

notice that the space after the period (representing half pulse or beat) is empty. An empty space shows a rest – an indication not to produce sound for the duration implied. In this case, it is a silence of half a count or beat. However, a note can be introduced similar to or different from the previous; thus d:-.d or d:-.r , etc.

SELF ASSESSMENT EXERCISE 2

Write the notation for the following tonic solfa names:

(i) **doh** lasting for three counts
(ii) **me** lasting for two counts
(iii) **soh** lasting for four counts

4.0 CONCLUSION

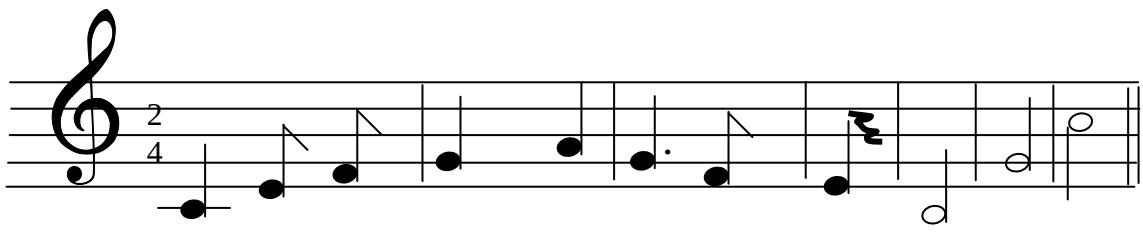
The use of tonic solfa provides an easier way of interpreting music, whether such music is written in solfa or staff notations, or aurally communicated. It could also be a quick way of notating music sound, without having to bother about a staff or the key. These advantages of using tonic solfa, therefore offer enough incentives for a painstaking study to understand the system.

5.0 SUMMARY

This unit has explained how tonic solfa evolved around the 9th century A.D. It also it also explained the elements that are the hallmark of solfa notation, which include the use of some punctuation marks such as commas, colons, periods, etc. With the several illustrations/examples given, you should be able to write melodies in tonic solfa, as well as interpret music, using tonic solfa notation.

6.0 TUTOR-MARKED ASSIGNMENT

1. In what three (3) ways is tonic solfa important?
2. Represent the following solfa notation in the treble staff: key: C; Time: $^{3}_{4}$ m:-:f /s:-:l/s:f.m:r/d:-:-//
3. Write the following in tonic solfa notation:



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UNIT 3 MUSIC INTERVALS

CONTENTS

1.0 INTRODUCTION

In a preceding unit, we saw, among other things, that a scale is a series or sequence of notes or pitches from a tonic to its octave. The notes of a scale are interrelated. In this unit, we shall treat the relationship between one note of a scale and another in terms of distance and the quality of such distance, inter alia.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- list the classes of intervals
- identify intervals
- invert intervals

3.0 MAIN CONTENT

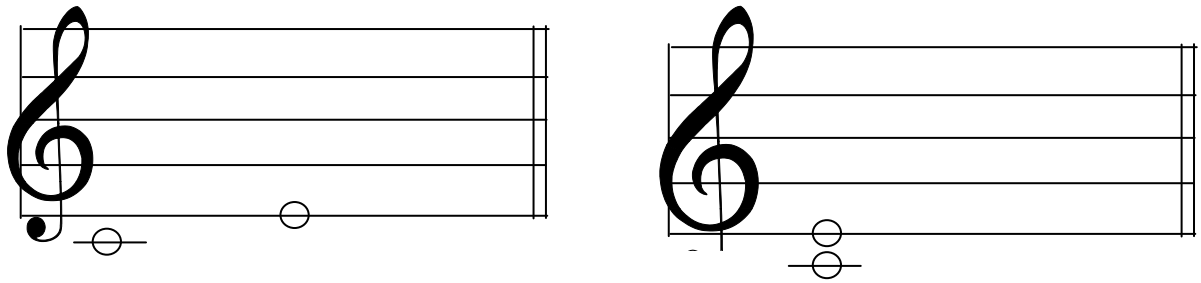
3.1 What is an Interval?

An interval is the distance in pitch between one note and another. In other words, two different notes are usually involved, except the interval of the unison, which involves the duplication of one note of the same pitch.

There are two kinds of interval: melodic interval, and harmonic interval. Melodic intervals are considered horizontally, which means that two notes of an interval are heard one after the other. A clearer picture of the structure of a melodic interval can be seen when one considers two notes on a scale – the first note is heard/seen first before the next. On the other

hand, harmonic intervals are ordered vertically. The two notes of a harmonic interval are written one directly above the other. This implies that the two notes are to be heard together at the same time. See illustrations of the two kinds of interval, using the key of C major.

(a) Melodic interval **(b) Harmonic interval**



3.2 Classification of Intervals

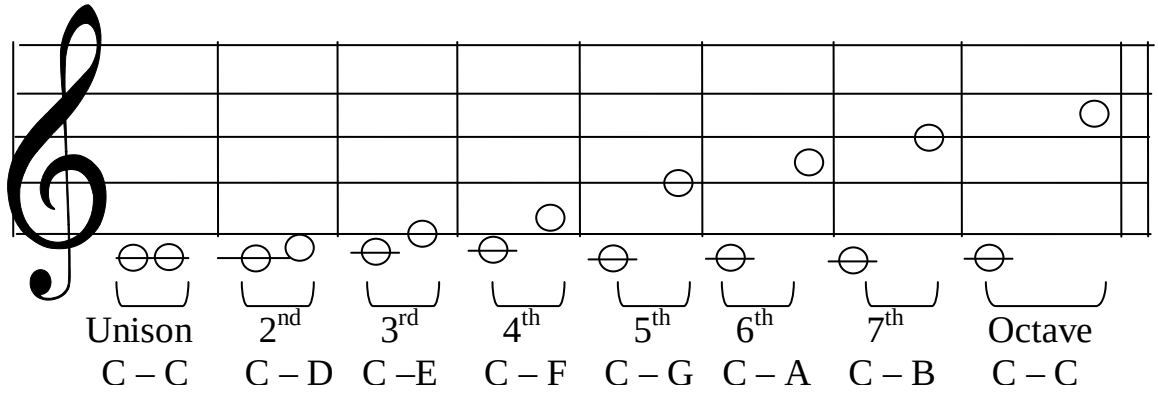
Intervals are classified in relation to the number of notes involved in the distance between any two notes. In other words, in addition to the two notes which form the interval, any notes in-between, which are not usually written, are added in giving numerical quality to the interval. In the two illustrations given in 3.1 a & b (above), the two notes in each case are C and E. The distance from C to E involves three notes (two shown, and one not shown, i.e. the note D). Because three notes are involved, we say the interval is a third.

You would recall that in writing the scale of C, Roman numbers were assigned to each of the degrees according to the positions they occupy on the scale. We will use notes of the scale in making clear how intervals are classified. However, you do not necessarily have to depend on a scale to name intervals; what is most important is identifying the two notes involved.

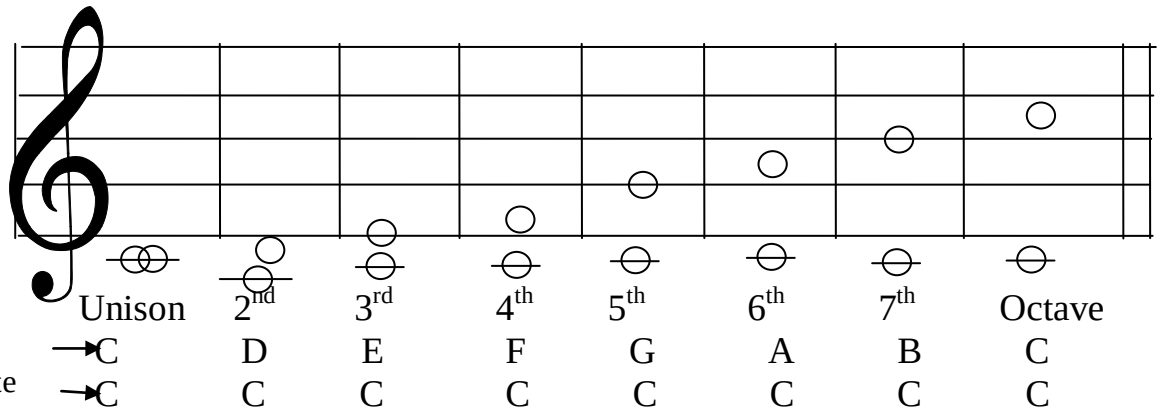
Intervals are classified into eight basic types. These are: unison, second, third, fourth, fifth, sixth, seventh, and eighth. Other classes are only compounds of these types – they are ninth, tenth, eleventh, twelfth and thirteenth. These are intervals that are greater than the octave. We shall show only the basic intervals on the scale of C in their melodic and harmonic forms.

Basic Intervals

(a) Melodic Form



(b) Harmonic Form



From the illustrations above, we can say that: a unison is a distance of same notes; a second, two notes; a third, three notes; a fourth, four notes; a fifth, five notes; a sixth, six notes; a seventh, seven notes; and an octave, eight notes. Note, however, that intervals can be between any two degrees or notes of any key.

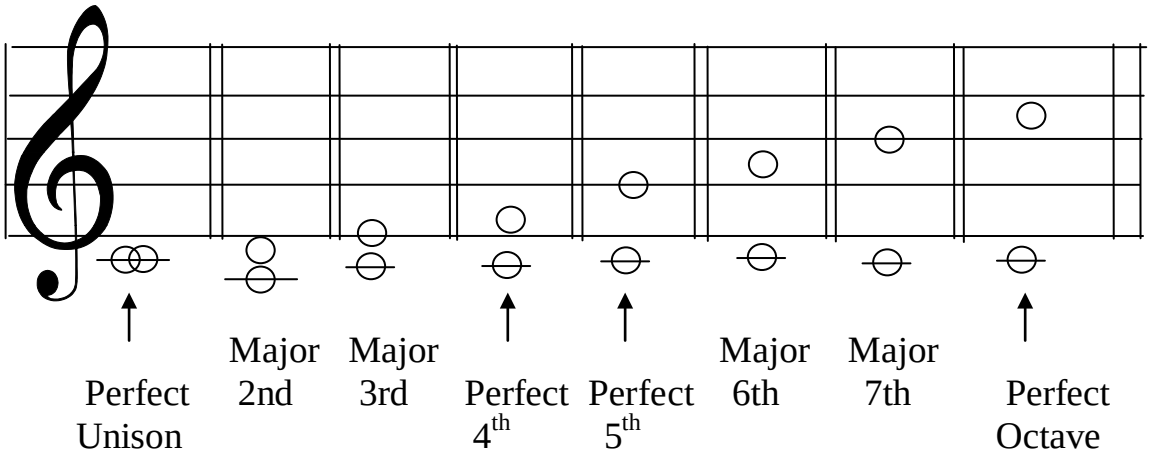
SELF ASSESSMENT EXERCISE 1

What are the basic intervals?

3.3 Qualities of Intervals

Any class of intervals has a quality, which is determined by the number of tones and semitones that are contained between the two notes. An

interval may be major, minor, perfect, augmented, or diminished. Naturally, intervals between the tonic of a major key and any note on the scale may be described as perfect or major. On the scale of C major, for instance, the perfect intervals are the unison, the fourth, the fifth, and the octave, while the major intervals are the second, the third, the sixth, and the seventh.



The tones and semitones that make up each of the basic intervals are as follows:

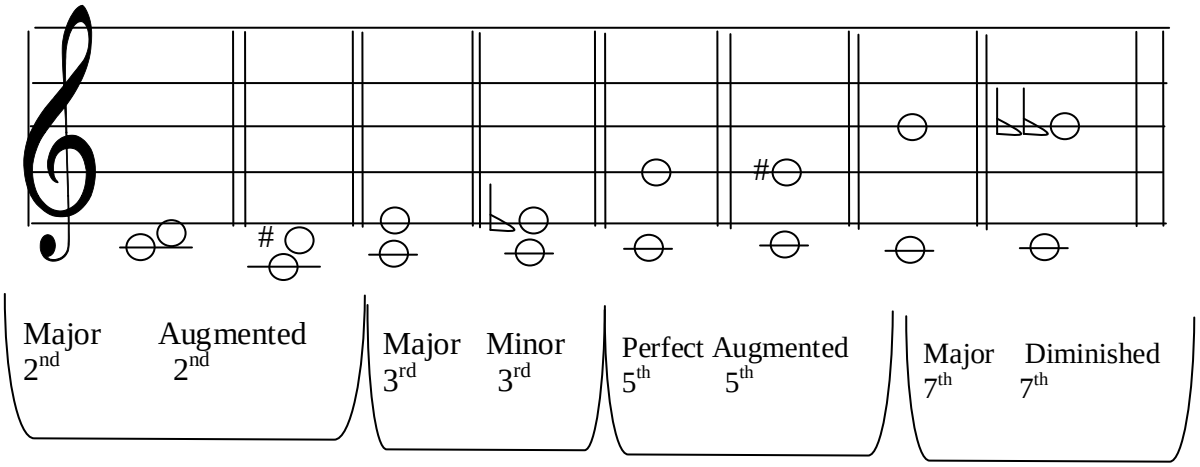
- Perfect unison = same pitch
- Major 2nd = 1 tone (or two semitones)
- Major 3rd = 2 tones (or four semitones)
- Perfect 4th = 2 ½ tones (or five semitones)
- Perfect 5th = 3 ½ tones (or seven semitones)
- Major 6th = 4 ½ tones (or nine semitones)
- Major 7th = 5 ½ tones (or eleven semitones)
- Perfect octave = 6 tones (or twelve semitones)

Furthermore, each of the intervals (with the exception of the unison and octave) can be increased or decreased by a semitone. If this happens, the result would be either minor or diminished (when decreased), or augmented when increased. A minor interval can further be decreased to produce a diminished interval. However, every altered interval retains its class number. Thus:

a. Major 2nd minus 1 semitone = minor 2nd (2 semitones)
b. Major 3rd minus 1 semitone = minor 3rd (3 semitones)
c. Perfect 4th minus 1 semitone = diminished 4th (4 semitones)
d. Perfect 5th minus 1 semitone = diminished 5th (6 semitones)
e. Major 6th minus 1 semitone = minor 6th (8 semitones)
f. Major 7th minus 1 semitone = minor 7th (10 semitones)

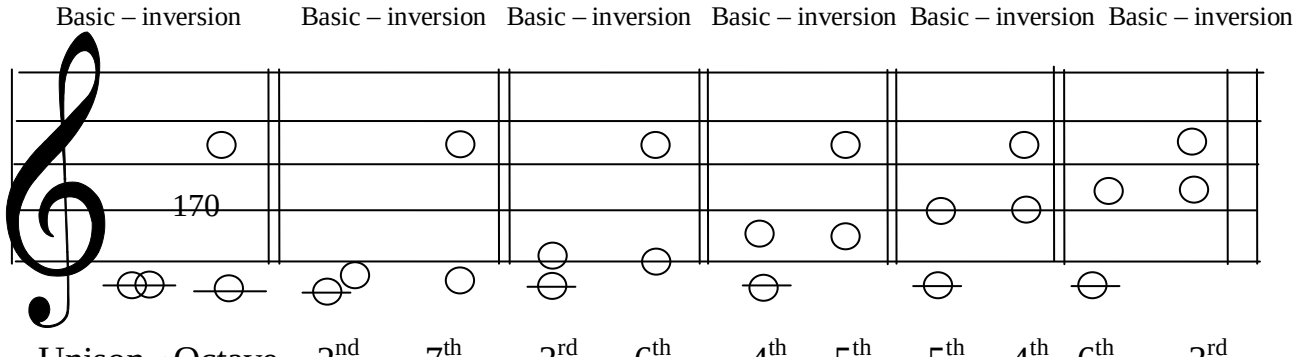
In addition to the above, intervals can be augmented. This happens when a major or perfect interval is increased by a semitone. For instance, if a major second is increased by a semitone the result would be augmented second. Or if a perfect fourth is increased by a semitone, the product would be augmented fourth.

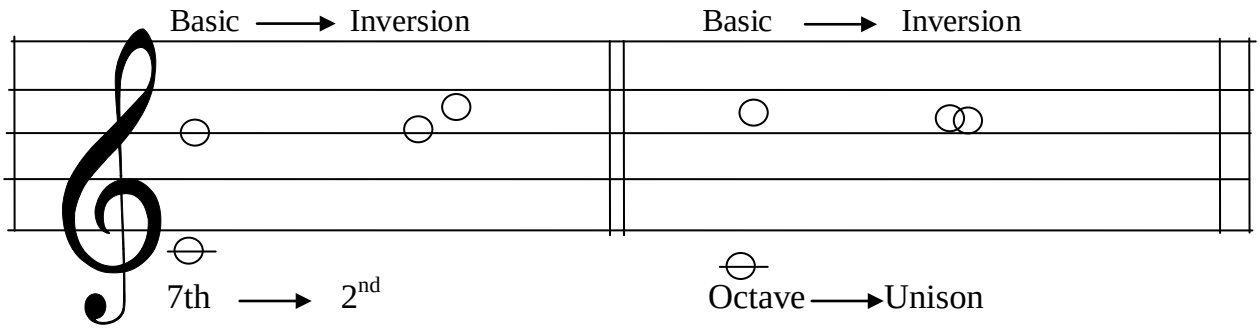
There are several ways of increasing or decreasing an interval. It can be by using any of the accidentals, i.e. sharp, flat and natural signs, and this would depend on the key in question, and which of the notes of the interval is the point of reference. In other words, instructions can be given to create a certain quality of interval above or below a certain note. When this happens, the note indicated may not be altered by any means. Let us see some of the examples of the altered intervals.



3.4 Inversion of Intervals

Apart from the basic forms of intervals, intervals can also be inverted. The inversion of an interval entails moving the bottom note of the interval an octave higher above the top note, such that the top note now becomes the bottom note. For example, the interval C-E, when inverted becomes E-C. Let us illustrate further using the intervals on the scale of C major.





There are other points to note when intervals are inverted. First, the overall effect of the sound is affected, usually sounding higher. Second, the quality of the resulting interval is sometimes affected, for instance, a major interval becomes minor and vice verse; a diminished interval becomes augmented and vice versa. However, the quality of a perfect interval remains unchanged. For example a perfect unison becomes perfect octave and vice versa, and perfect fourth becomes perfect fifth, and vice versa.

SELF ASSESSMENT EXERCISE 2

What are the qualities of the intervals between the following pairs of notes?

(i) A – C (ii) B – F (iii) F – B flat (iv) G – E flat (v) D – C.

4.0 CONCLUSION

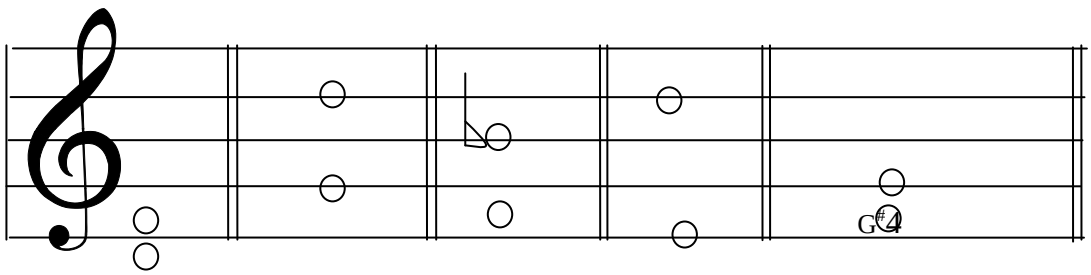
Knowledge of intervals is very central to the arts of listening, composing, and performance as far as music is concerned, especially to an enthusiastic practitioner. You should therefore, undertake a serious study of this unit so as to be able to create and apply intervals, which would enhance your proficiency in other related areas.

5.0 SUMMARY

This unit shows what interval is as well as the various classes of intervals. It shows that intervals possess peculiar qualities, and what it entails to create inversions of intervals.

6.0 TUTOR-MARKED ASSIGNMENT

1. With illustration, list the basic classes of intervals.
2. Identify the following intervals, including the quality of each, in the spaces provided under them.



(a)_____(b)_____(c)|_____|(d)_____(e)_____

3. Invert each of the intervals in question 2 (above), stating the new status of each.

7.0 REFERENCES/FURTHER READING

Karolyi, O. (1982). *Introducing Music*. Middlesex: Penguin Book Ltd.

MODULE 4 ELEMENTS OF MUSIC

UNIT 1 RHYTHMIC ORGANISATION

CONTENTS

1.0 INTRODUCTION

In unit 3 of module 3, you must have learnt about intervals. Intervals are indicated through the use of music notes, which show combinations of music tones or sounds. Music sounds transit or move in time. In this present unit, you will learn about rhythm as an element of music, which is employed to depict the transition or movement of music sounds.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- state the uses of the components of rhythm
- arrange rhythmic exercises into meaningful time groups
- interpret rhythmic exercises.

3.0 MAIN CONTENT

3.1 Definition and Function of Rhythm

Before we examine the basic components of rhythm, it is important that we take a look at its definition and function. Larsen *et al* (2003) see

rhythm as "music moving through time" (p.12). They define rhythm as the "temporal organisation of sounds in music" (p.12). The "temporal" nature of rhythm indicates that it derives its life or being from time. Rhythm is vital because of its role in providing the framework for movement in the organisation of music sounds. Without a time-based rhythm, there would be no music; what might result is "noise" or irregular and uncoordinated movement of sounds. In other words, the other two elements of music -melody and harmony – cannot exist independent of rhythm. It is important, therefore, to give attention to this aspect of music in order to gain a richer understanding and intelligent interpretation of music.

SELF ASSESSMENT EXERCISE 1

What is the function of rhythm?

3.2 Components of Rhythm

3.2.1 Beats

Rhythm, primarily, is made up of beats, which are evenly spaced. Rhythm can be represented visually on paper through the use of music notes that show the duration of individual sounds. Beats move in successive manner and at certain rate or speed: the rate of beats is called tempo. One way of demonstrating beats is to observe the second hand of a clock/watch. You would notice that the strokes (movement from one degree to another) are equally or evenly spaced – this produces a regularity of the beats/strokes. As far as clock time is concerned, there would be sixty (60) of such beats/strokes in one (1) minute. Again, if you were to touch your wrist to feel your pulse, you would notice that the beats come in regularly and evenly spaced manner, and at a particular rate or speed. But, if you were to run on the spot for, say, one minute and later feel your pulse, you would find that the rate has increased, the beats, however, remaining regular. This illustrates the aspect of tempo mentioned earlier.

3.2.2 Metre

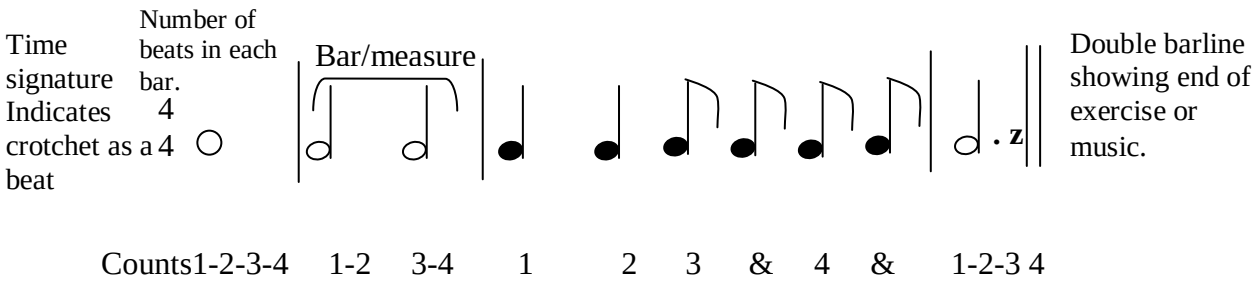
Furthermore, it is possible to group beats into patterns that recur regularly. This is referred to as metre. The first beat of any grouping is accorded a stronger stress or accent, which entails applying more force in producing it. There may be groups of two beats, three beats, four beats, etc. Metre (the grouping of beats) is organised on the basis of a given time signature. The number of beats in a group as expressed in the time-signature determines the maximum (regular) number of counts allowable. For instance, in a group of two beats, the maximum count,

beginning from 1, is 2. In the cases of three-and four - beat patterns, the maximum counts would be 3, and 4, respectively. In each of these, the beat on the first count (count 1) is strongly accented while others are not. Metres are classified into duple, triple and quadruple, representing groups of 2-, 3- and 4- beats, respectively. Each of these has its compound. However, our focus in this unit shall be on simple metres.

3.2.3 Time Signature and Measure

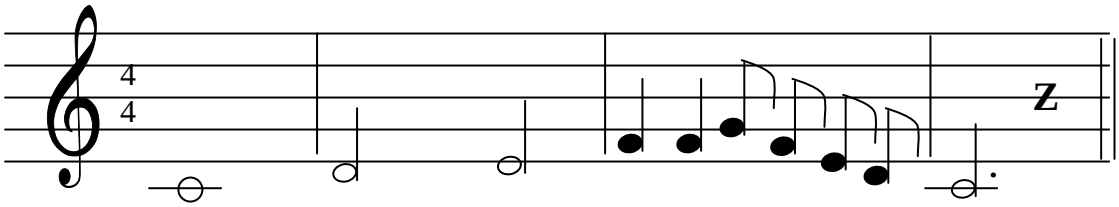
Other important aspects of rhythm are time-signature and measure. The former consists of two figures one above the other (but not in the sense of a fraction). It is usually placed at the beginning of written music after the clef sign and key signature. In a rhythmic exercise that does not include clef and key signature, the time signature comes at the beginning. Its presence at the beginning gives direction concerning the metre and what constitutes a measure or bar.

A measure or bar is the grouping of beats into recurring successive patterns. Measures are separated with the use of short vertical lines drawn across the staff. The time signature shows the number of notes, which are of equal value in comparison with one another, in a measure. The top figure in a time- signature indicates how many beats or counts that are contained in a measure, and by this the maximum number of counts is known. On the other hand, the bottom figure shows the type of note that is taken as one beat or count. Let us now examine the exercise below for examples of all that has been said.



The above is a rhythmic exercise, which does not show the actual pitches of the notes. Here, interest is on producing sounds that would reflect each note. The time signature shows four counts of crotchets (quarter notes) or the equivalent in each bar, whether as sound or silence/rest. The barlines (vertical lines) separate the exercise into measures, while the double barline plays the function of a full-stop.

The same exercise can be transferred to a staff, and each note given specific pitch – this combination becomes melody. The primary purpose here, however, is to show how rhythm may be shown on the staff. Thus:



Count 1-2-3-4 1-2 3-4 1 2 3 & 4 & 1- 2- 3 4

In the above exercise, the time signature comes after the clef sign. The absence of flat(s) or sharp(s) after the clef sign shows that the music is in the key of C major. The other possibility would be C's relative minor key – A.

In the two exercises above, the first note (semibreve) is sounded once at the first count and prolonged through to the fourth count. The second bar contains two minim notes; each is sounded once and sustained for two counts, the first covering counts 1-2, and the second counts 3-4. The first two notes of the third bar are crotchets: each represents a count; the other notes are four quavers each lasting half a count. What this means is that the two of them are sounded evenly one after the other in a single count; the other two are treated in a similar manner. Finally, the fourth bar contains a dotted minim and a crotchet rest. What this means is that the dotted minim note is sounded and sustained for three counts (counts 1-3), and on the fourth count there is silence of one count, which the crotchet rest stands for. When going through these exercises, you should use a clock/watch with a second hand as your guide.

SELF ASSESSMENT EXERCISE 2

Describe beat, metre, and time signature as components of rhythm.

4.0 CONCLUSION

The bedrock of any music is rhythm. In other words, rhythm is the life wire of any music composition, the knowledge of which aids the interpretation of such composition. Understanding rhythm requires painstaking practice; you are, therefore, encouraged to practise regularly, with the clock/watch as a guide. In addition, attempt to imitate and then write down simple rhythmic sounds you hear, or create some personally.

5.0 SUMMARY

This unit shows what rhythm entails in terms of its definition, function, and its components. Specifically, it shows that rhythm manifests, first, as beats,and that these beats can be grouped, based on their recurring sequences or patterns, into metres. In addition, metres can be represented through the use of time signature, which spells out the number of beats that occur in each measure or bar of the music. The illustrations presented should help you in creating and interpreting rhythm.

6.0 TUTOR-MARKED ASSIGNMENT

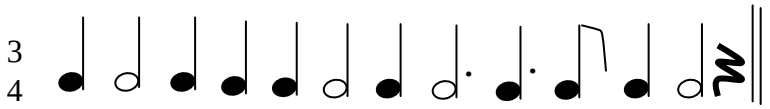
1. State the uses of the following components of rhythm:

(a) Measure/bar (b) Barlines (c) Double barline (d) Music notes (e) Time signature

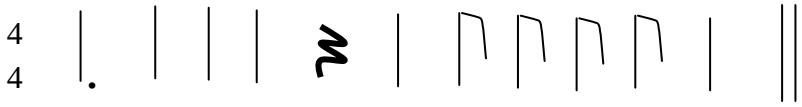
2. Using bar lines, arrange the following exercises to agree with the time signatures indicated.

(a)

(b)



(c)



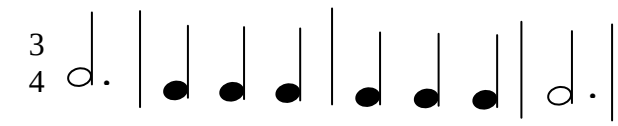
(d)

(3) Write the time names of the following rhythmic exercises:

(a)

(b)

(c)



7.0 REFERENCES/FURTHER READING

Herfurth, C.P. (1933). *A Tune A Day for Violin* Bk. One. London: Midpoint Press.

Karolyi, O. (1982). *Introducing Music.* Middlesex: Penguin Books Ltd.

UNIT 2 MELODY WRITING

CONTENTS

1.0 INTRODUCTION

In the previous unit, you must have learnt that rhythm, as an element of music, is the heart-beat of any music organisation or composition. You must have learnt that it is made up of certain components, and that the other elements of music cannot exist without it. In this unit, you will learn about a second element of music, which is melody. Our study will centre on melody in relation to its definition and its characteristics, forms and the process of writing it.

2.0 OBJECTIVES

At the end of the unit, you should be able to:

- explain the characteristics of melody
- identify forms of melody
- write simple melodies.

3.0 MAIN CONTENT

3.1 Definition and Characteristics of Melody

In a very simple term, melody is assigning pitch to rhythm. That is, each of the notes that make up the rhythm is given a specific pitch. It can be defined as single notes that are arranged in succession. This implies that the tones that make up a melody are heard one after another, in a way similar to a scale. We can even say that melody is the arrangement of the notes of a given scale in a certain manner or order.

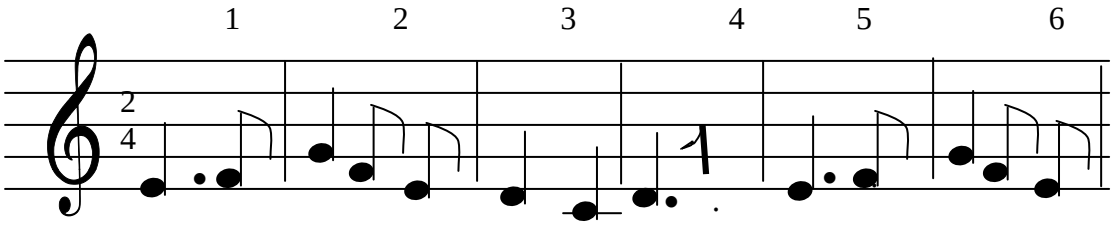
Graphically, melody can be shown with the use of music notes on a staff, or through the use of tonic solfa. In this way, melody can be read

or interpreted from left to right, as we would a sentence in the English language.

From the way the notes or tones of a melody are selected and used, certain features can be identified. These features or characteristics are: motion; tonality; shape; and range. Generally, melodies come in one of three kinds of motion. First, there is the melody whose notes move in stepwise manner, which is from a note to anther above or below it. Second, there is the melody whose notes move by leaps or skips (a direct opposite of stepwise movement). Third, there is also the melody that combines the features of the other two kinds - it employs both stepwise and leap movement of notes. In all these examples, there may be repeated notes. See the illustrations below exemplifying the three kinds of motion.

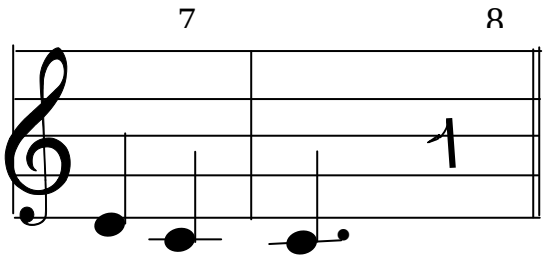
Kinds of Melody Motion

(a) Stepwise



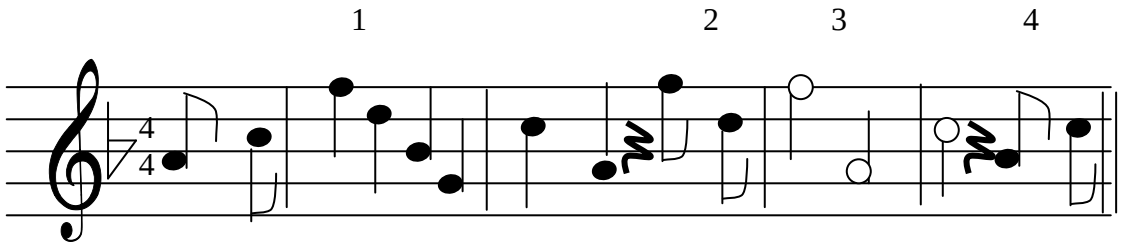
Solfa→ m: -. f / s: f . m / r: d / r:-. / m:-. f / s: f. m /
Key C

(b)



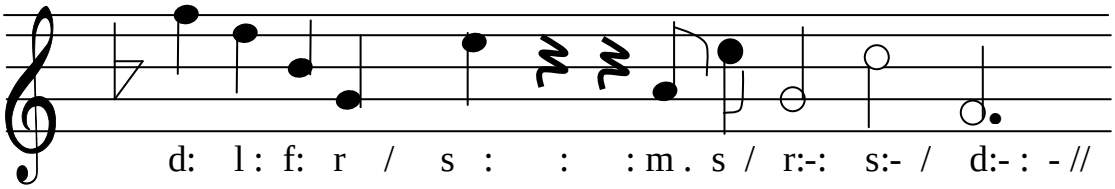
r : d / d:-. //

(c) Leaps/skips



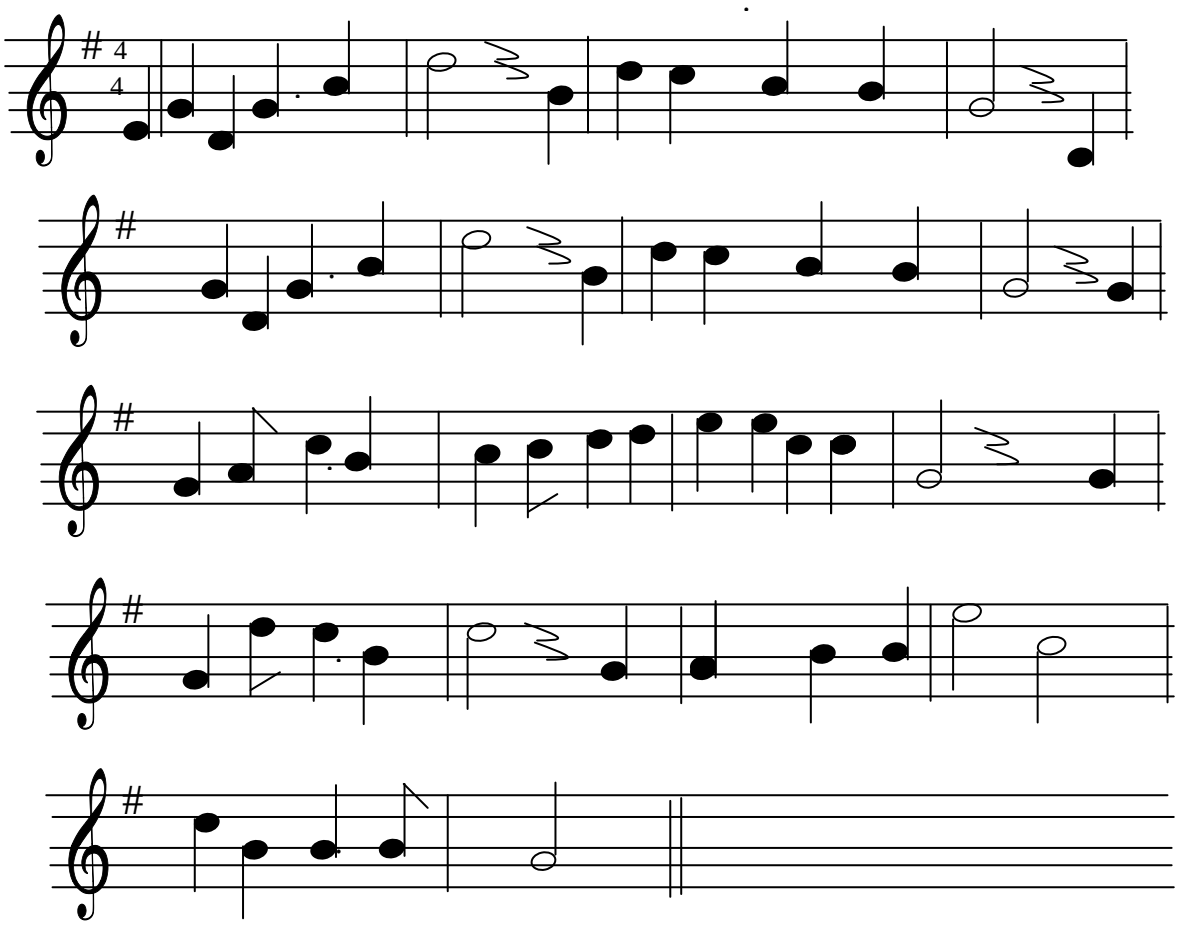
Solfa m . s / d: l : f: r / s : m : :d. l / d:-:m:- / s:-: :m . s /

Key: F



(c) Steps and skips

The Nigerian National Anthem



Second, most melodies are constructed with a particular key in mind, and the notes of this key feature more prominently. Such melodies usually begin and end with a feel of a certain key. Where there is a change of key (modulation) within the melody, the sense of the new key is established, and the melody usually returns to the original key at the end. However, there are some melodies, which do not maintain a given key centre, especially in atonal music. In atonality every note of the melody is treated in its own right, and not in relation to a common tonic or tonal centre. In the examples given above, each of the exercises is based on a specific key – C, F, and G, respectively.

Third, melodies have shape or contour, which describes the up and down linear movement of the notes. To help in identifying the shape of a melody, you could draw a line to connect all the notes from beginning to the end of the melody. There are five possible shapes of melodies. These are: undulating; arched; terraced; irregular; and a combination of all the others.

Finally, a melody has range. Range is a term used to describe the distance that exists between the highest and the lowest pitches of a given melody. Such distance may be described as narrow, wide, or in between.

SELF ASSESSMENT EXERCISE 1

Describe what each of the following means:

(a) Stepwise motion (b) Motion by leaps

3.2 Forms of Melody

The form of any piece of music is determined based on the overall form or structure of its melody. Form is a product of how the different parts or sections of the complete melody (and therefore the music) are put together. A section of a melody is made up of two phrases. The first phrase makes a statement to which the second phrase responds. The first phrase can be called the antecedent phrase (question), and the second the consequent phrase (answer). A melody may have one or more sections. The sections may not change, or they may be similar. They can also differ from one another in remarkable ways. Some of these forms are: binary form (AB) and Ternary form (ABA).

A melody is said to be in binary form if there are two contrasting sections. In other words, the first section (A) is different from the second section (B). In this arrangement, the melody does not return to the ideas expressed in the first section, rather it ends with the second section, usually on the tonic or rarely any note of the tonic chord. Each of the

sections may be repeated without any other intervening section, thus: AAB, or AABB, all of which translates as AB. The melody of the Nigerian national anthem can be described as AB form. See illustration with the words below:

*Arise, O Compatriot*s)
Nigeria's call obey
To serve our father land
With love and strength and faith
The labour of our heroes past
Shall never be in vain
To serve with heart and might
One nation bound in freedom, peace and unity

A section

B section

Ternary (ABA) form describes a melody or piece of music in three sections. The melody usually begins with a musical idea, and takes on a second contrasting idea, then returns to a statement of the first idea as it was initially stated, or with some modifications. This presents three sections: A –B –A. An example of melody in ternary form is the hymn "Joyful, Joyful, We Adore Thee" based on the choral of Beethoven's ninth symphony, *Ode to Joy*.

3.3 Steps in Writing Melody

Writing or composing melodies is not a mechanical exercise, which involves mere "dabbing" of notes indiscriminately. Rather, it begins as a spontaneous outflow of musical ideas or tunes, which is a product of intuition or inspiration. It, however, requires some conscious efforts to modify such ideas, where necessary, to accord them musical sense. Putting the tune down in writing using staff or solfa notation is to ensure its preservation for recall by the individual or for future performance. An exercise that would result in good melody entails a process. Some steps toward writing good melodies are therefore, presented below, with some illustrations/exercises.

A melody grows organically from a fragment or a small idea. This unit of idea or thought is called motive or phrase. The motive may be a short one made up of usually four bars, or a long one that spans over four bars. Once this initial idea or phrase is identified, the first step is to hear it in the head. After hearing it in this way, sing aloud, or hum or whistle the said tune. The purpose of this is to enable you commit it to memory.

The next step is to clap the rhythm of the idea or tune, and then think of each beat (or clap) in relation to the music notes studied earlier. Then write down the notes that represent the duration of the sounds. Once you

are satisfied with this, proceed to add pitches to the notes by using tonic solfa. The initial step might be to sing the scale in tonic solfa so as to get re-orientated in relation to the pitches that make up the tune. Apart from the music notes, add the various marks (the use of colon; semi-colon, dot, dash, etc) to show the duration of each of the pitches.

Another approach might be to use time names instead of the music notes, such as Taa–aa–aa-aa for a semibreve, which lasts for four counts (refer to our discussion on this in unit 2 of module 2). These time names can later be translated into music notes, especially when the staff is going to be involved.

After undertaking the above, clap what you have written down if it correctly represents the rhythm of your tune. If it is satisfactory, then sing the pitches according to the rhythm, and ascertain if this also agrees with your initial, original tune.

You are encouraged to begin with a melody of two phrases, where the second phrase is a "natural" flow from the first. In addition, a phrase should be of two bars in length. The first phrase should end on **soh**, **te**, **ray** or **me**, and never on **doh**. Because the last bar of the second phrase is the end of the music sentence, it should end only on **doh**, and on the strong beat of the bar.

If you are able to sing your tune easily, it is an indication that it is a vocal tune; therefore, ensure that the melody comprises mainly stepwise movement or motion. Skips or leaps should be limited to intervals of third, or between any of the notes of the tonic and dominant chords in a major key.

The first phrase of a sentence is regarded as the "question", which is "answered" by the second phrase. Therefore, the sense of incompleteness conveyed at the end of the first phrase, is complemented in the second phrase where the use of **doh** ends the phrase to give a sense of finality or completeness to the music sentence.

From all the above the process of writing down a tune could begin with identifying the rhythm, using time names (or music notes) thus: Ta–te Ta-te Taa-aa Ta-te Ta–te Taa –aa.

And proceed to identifying the pitches thus:

d r m f s f s m r d

Then converting the time names to musical notes combined with the pitches, thus

Ta –te Ta-te Taa-aa Ta –te Ta –te Taa –aa

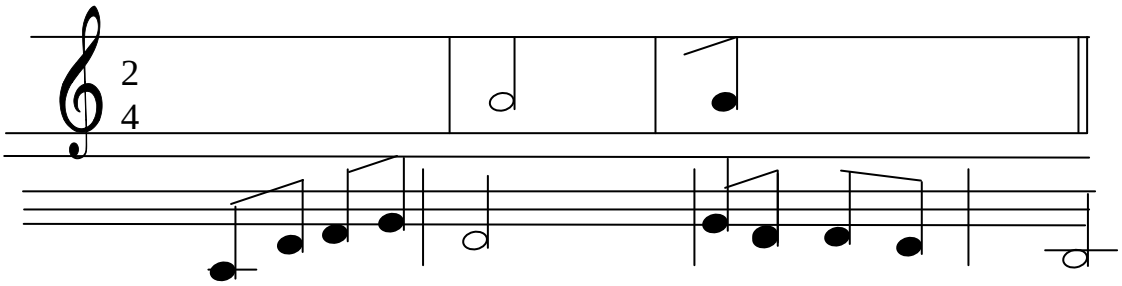
d r m f s f s m r d

And next, indicating the duration of the pitches using appropriate solfa notation marks

Musical notes
Time names
Solfa

Ta - te Ta –te Taa –aa Ta –te Ta – te Taa-aa
d . r : m . f /s :- / f . s : m . r / d : - //

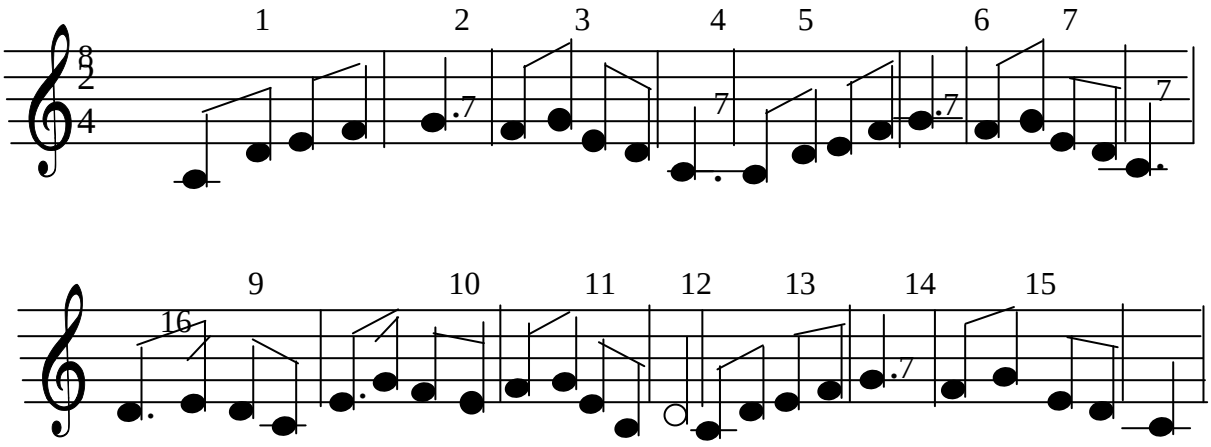
And finally, the outcome is transferred to the staff, using specific key and time signature



From the above tune, other materials can be added in developing the idea into a melody. Meske, E.B. Pautz, M.P. Andress B. & Willman F. (1988) say that the growth of the idea into a melody can come by:

a. repeating the motive the same way it is stated initially
b. making a slight change to the motive in its next appearance
c. varying the motive
d. bringing in a new contrasting idea
e. re-introducing the initial motive for the purpose of unity; and
f. introducing other ideas which are new, and sometimes integrating them with the original motive.

In the exercise below, points a, d, and e (above) are adopted in extending our initial tune/idea (above).



SELF ASSESSMENT EXERCISE 2

What do you understand by binary and ternary as forms of melody?

4.0 CONCLUSION

Tuneful ideas originate from individuals, which they can sing, hum or whistle. But not very many people are able to remember them after some time. Much of the music that is heard today is a product of small ideas, which are later developed into some melodies to make great music! In other words, the power of tuneful music is expressed through melody. Therefore, when next a tune pops up in your head, do not discard it: rather, sing it repeatedly, and take steps to write it down. If you are in doubt, you can even record it on tape, or on your GSM handset (if it has such feature), and later work on it for the purpose of developing it into a "sensible" melody. However, note that this does not come easy; hence you are encouraged to give it a conscious and consistent attention.

5.0 SUMMARY

This unit is about melody in terms of its definition, characteristics and forms. It teaches how to write melody. The process of writing a melody has been illustrated with music examples. This should aid you in writing your own melodies.

6.0 TUTOR-MARKED ASSIGNMENT

1. Mention any four (4) characteristics of melody.
2. Giving reason(s) for your answer, mention the form of the 16-bar melody in sub-section 3.3. (above).
3. In the key of C major, and in 2/4 time, write a melodic phrase of four bars in length.

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UNIT 3 HARMONY

CONTENTS

1.0 INTRODUCTION

Units 1 and 2discussed rhythm and melody as two of the elements of music. The third is harmony. Harmony combines features of both rhythm and melody from which emerges music that has its sound enriched. In this unit, you will see the definition and features of harmony. You will also learn about triads and chords, and through this knowledge you will further learn about how to write two-part harmony.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- discuss the features of harmony
- write triads and chords
- write in two parts.

3.0 MAIN CONTENT

3.1 Definition and Features of Harmony

Harmony is the combination of two or more sounds; they are to be heard together or at the same time. It is the vertical aspect of music as opposed to rhythm and melody, which are horizontally constructed. Rhythm and melody were in use in music before harmony was conceived. Music theorists are in consensus that harmony originated around the 9th century A.D. with the use of parallel fourths and fifths, called organum, in the earliest written sacred vocal music of the Catholic Church (Karolyi, 1982; Larsen *et al,* 2003).

Harmony is made up of certain components or features. These consist of chords and progressions. A chord is the sounding together of two or more notes. The simplest form of harmony is, therefore, the two-part harmony (discussed later in this unit).

3.2 Triads and Other Chords

Although any two notes may form a chord, the triad is regarded as the commonest and simplest complete form of a chord. A triad consists of three notes, which have the interval of a third between them. Put in another way, a triad is built beginning from any note of the scale; the first, second and third notes of the triad have the notes after each of them on the scale omitted. To illustrate this, let us consider the notes (letters) of the scale of C thus:

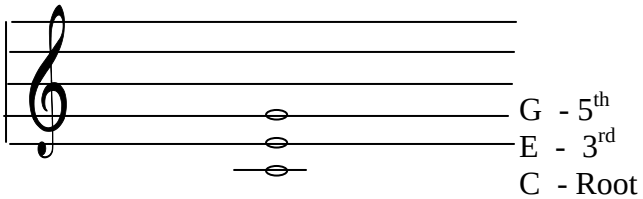
C D E F G A B C

If we choose to build a triad on C, for instance, our first note would be C. After C, we would skip the next note (D), and write E (the second note of the triad), then we would skip the next note (F) and write G (the third note of the triad). Therefore, the triad built on C would be C E G. As far as the triad is concerned, C, which is the first note on which the triad is built, becomes the root; the second note, E is the third of the triad, and the third note G is the fifth of the triad. This structure is so because the intervals between C and E, and C and G are a third and a fifth, respectively (taking into consideration the intervals of the notes omitted i.e. D (second), and F (fourth).

Because a triad is vertically conceived, the triad built on C would appear thus:

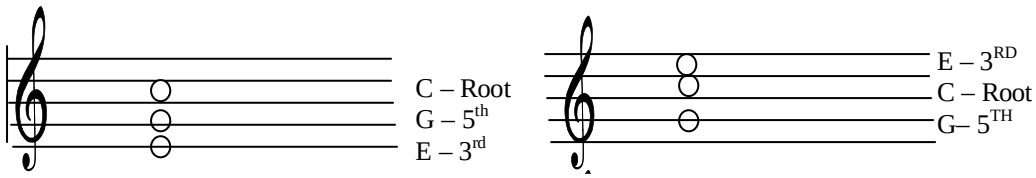
G
E
C

where C is the lowest sounding note, and G is the highest. Transferring this to the treble staff, the triad of C would be:



A triad whose root is the lowest note is said to be in root position.

Triads can be inverted also. What this means is that any of the other two notes of the triad (the 3rd and the 5th) could be the lowest note. If the third is the lowest note, the triad is said to be in first inversion, and when the fifth is the lowest note, the triad is in its second inversion. This, however, does not change the identity of the triad, which derives its name from its root – the note on which it is built. Below are the two inversions of the triad on C.



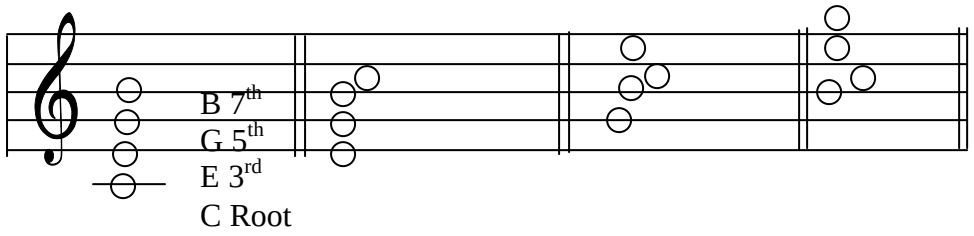
Triad of C: (a) First inversion (b) Second inversion

SELF ASSESSMENT EXERCISE 1

Build triads on all the degrees of the scale of C major.

The Seventh Chord

Another chord, which is also very common (after the triad) in Western music traditions is the seventh chord. It consists of four notes, which are sounded together. The four different notes of this type of chord are arranged just like the triad; the difference is that the fourth note of a seventh chord lies an interval of a seventh from the root. In a simple form, a seventh chord may be described as a triad with a note lying an interval of a seventh added above it. A seventh chord can also be inverted; in addition to having similar inversions of a triad, a seventh chord has a third inversion, where the fourth note becomes the lowest. The following illustrate the various positions of a seventh chord built on C:



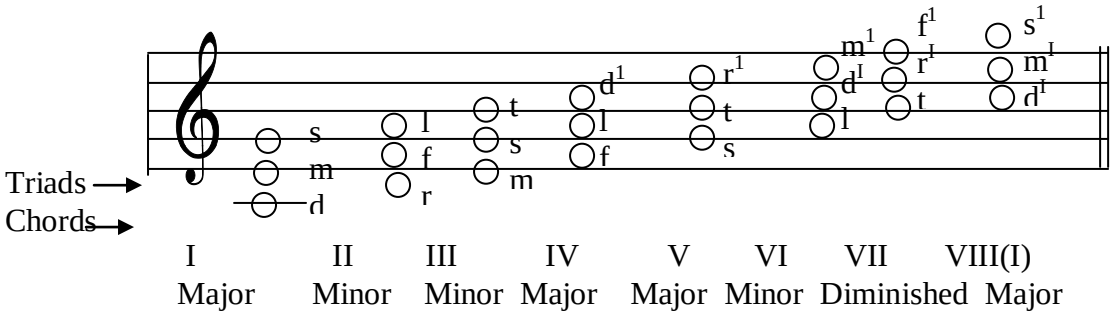
Seventh chord of C: (a) Root position (b) First inversion (c) Second inversion (d) Third inversion

Like triads, seventh chords (among other chords) can be built on all the degrees of the scales. Other types of chords are the ninth, eleventh and thirteenth. To build these chords, notes lying an interval of (i) ninth is added to a seventh chord to make a ninth chord; (ii) eleventh is added to a ninth chord to make an eleventh chord, and (iii) a thirteenth is added to an eleventh chord to make a thirteenth chord. However, only four of the notes of each of these chords may be used at a time, especially in four-part music, usually omitting the fifth or any other note considered not too important. These chords can be inverted also.

3.3 Qualities of Chords and Chord Progression

The harmonic basis of any music is the melody. In other words, it is the melody of the music (often the highest sounding part) that determines the choice of the chords used.

Chords built on the degrees of any scale have certain qualities. In a major key or scale, the triads built on the first (or eighth), fourth and fifth degrees are major triads. This is because each of these triads has an interval of a major third between the first two notes (i.e. the root and the third). By contrast triads built on the second, third, and sixth degrees are minor triads because they possess the interval of minor third between the first two notes. The triad built on the seventh degree is diminished, having the interval of a minor third and a diminished fifth; see illustrations of these chords.



The major triads are referred to as primary triads, while the others, especially the minor triads, are called secondary triads. The primary triads are most often used in combinations in a piece of music that is in a major key. This is because, in these three chords lie all the notes of the scale; therefore any scale degree reflected in the melody can be supported with any of these triads that contains that note for such "support" to be harmonious. However, in more advanced treatment, the other secondary triads as well as the extended forms of all the chords (i.e. the ninths, elevenths, etc) and the inversions can be used in harmonising a melodic line.

Chords are used in systematic combinations, and these involve the progress from individual chords to another in a music composition. Chord progression is considered along the four voice parts – soprano, alto, tenor, and bass. To cater to this in harmony, either the root or the fifth of the triads are doubled or other notes of seventh and the other chords. One of the common features in chord progression is the commencement of a piece of music in the tonic chord (I) and ending it on the same chord of the tonic, where the penultimate chord is the dominant (V), or sometimes the subdominant (IV). Certain chords also precede or succeed one another much more satisfactorily than others. A summary of this relationship is presented in a scheme by Karolyi (1982), which states that:

- the tonic (I) can be succeeded by any chord
- the supertonic (II) can be followed by any other chord except the tonic
- the mediant (III) can be succeeded by II, IV, V and VI
- the subdominant (IV) can be followed by any chord
- the dominant (V) can be followed by I, III, IV, VI
- the submediant (VI) can be followed by all except I and VI
- the seventh (VII) can be succeeded by I, III, V, VI.

SELF ASSESSMENT EXERCISE 2

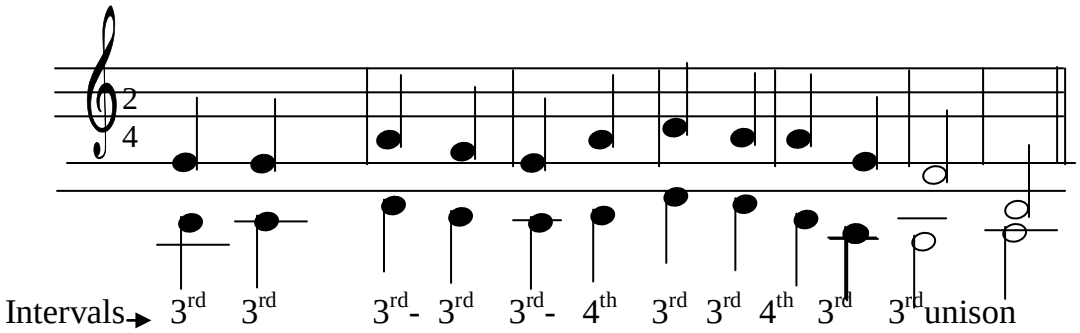
Using only Roman numerals to represent the primary chords in the key of C major, provide suitable chords, to which the notes in each of the bars of the following melody belongs at the points labeled.

3.4 Two-Part Harmony

In the preceding sub-division, you learnt that a chord comprises at least three notes, which are sounded simultaneously. It was established that in order to cater to the four voice parts, the root or the fifth of a triad is doubled. In two-part writing, only two out of these four parts are selected at a time in each chord. Two-part harmony is best exemplified with two persons taking a duet, where one person takes the melody or the tune while the other does a second part at the same time. And this choice is based on the determination of certain chord progressions implied by a given melody to which a second part is to be added.

As stated above, two-part writing entails writing a second part to a given melody based on a particular chord scheme. In some circumstances, the second part may be provided, and a melody is required to be supplied. In this unit, we shall concentrate on two-part harmony where the melody is given.

In two-part harmony certain intervals are more favoured to occur between the two parts than others; these include intervals of thirds and sixths. Other intervals are fourths and fifths, which, however, require some care if they are to move from/to certain other chords. Consider the two-part exercise below.



In the melody above, you would observe that the stems of the notes in the first part point upwards, while those in the second part are downwards. This is a rule in two-part writing. There are other rules governing more advanced harmony work.

4.0 CONCLUSION

Harmony is the combination of two or more sounds, which are in agreement. A triad is the simplest form of chord. Other chords which have more than three notes/sounds exist. The evolution of harmony began with succession of two notes that were sounded together, and this was called organum.

A melodic line is enriched with the introduction of a second part, which are rendered as a harmonious unified entity. As you make attempt to compose your own melodies, also strive to add a second part to them. This would help you in further developing your musical skill.

5.0 SUMMARY

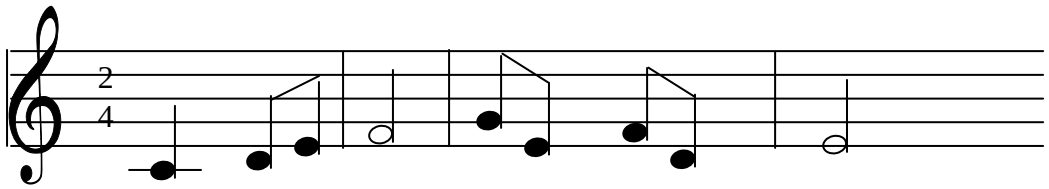
This unit has explained harmony with regards to its definition and features. It has also explained triads and other chords, and their qualities. The unit also teaches two-part writing also. The presentation should help in deepening your knowledge of music as it relates to harmonisation of melodies.

6.0 TUTOR-MARKED ASSIGNMENT

1. Write briefly on triad as a feature of harmony.
2. Write the following chords in the key of C major, using the treble staff:

(i) triad on C (ii) first inversion of triad on A (iii) seventh chord on G (iv) second inversion of triad on F (v) third inversion of ninth chord on D.

3. Write a second part above the tune given below by supplying the notes of equal value at the intervals indicated.



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