

THIRD TERM E-NOTE

SUBJECT: MUSIC

CLASS: JSS 1

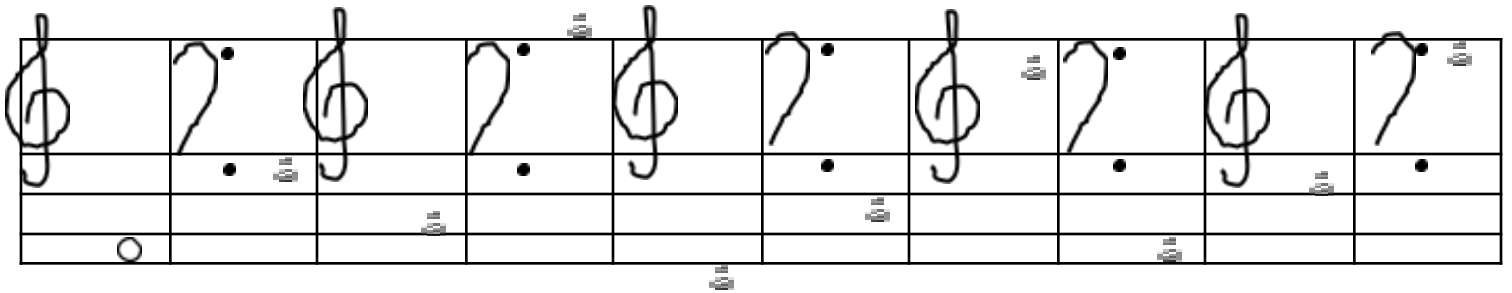
SCHEME OF WORKS

- WEEK ONE - REVISION OF THE LAST TERM WORKS
- WEEK TWO - DOTTED NOTE AND REST
- WEEK THREE - RHYTHM
- WEEK FOUR - CONSTRUCTION OF SCALE D, A AND E MAJOR
- WEEK FIVE - PRACTICALS - SINGING/RECORDER/PIANO
- WEEK SIX - KEY SIGNATURE OF G, D, A AND E
- WEEK SEVEN - TIME SIGNATURE – SIMPLE AND COMPOUND
- WEEK EIGHT - LIFE AND WORKS OF J.S BACH AND AKIN EUBA

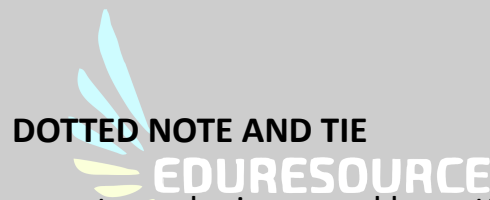
REVISION EXERCISE

1. One of the rules of writing music is to insert _____ to a piece of music
2. _____ is a property of tone or sound
3. On the piano instrument, the black key immediately after F is _____
4. _____ is a musical ladder arranged alphabetically from a note to its octave
5. A short line placed above or below the staff to accommodate extra note is described as _____
6. The stem is not used when writing a _____ note
7. A.C.E.G is the letter name of the spaces on the _____ staff/clef
8. The combination of the treble and the bass clef is known as the _____
9. This musical note '  ' is called _____
10. How many beats are there in a crotchet note?

Identify the following staff.



WEEK TWO



The Dot:- The duration of note or rest may be increased by putting a dot after the note. The dot increases the length of the note by half of its original value. A note that is dotted is called “dotted note”, while a rest that is dotted is called a “dotted rest”

Duration of dotted notes and Rests

When a dot is placed after a note or rest, the duration of that note or rest is increased by half of its original value

Examples –

⇒ Dotted semibreve ----  ----  +  or  +  + 

⇒ Dotted minim ----  ----  +  or  +  + 

⇒ Dotted crotchet -----  -----  +  or  +  + 

⇒ Dotted quaver -----  -----  +  or  +  + 

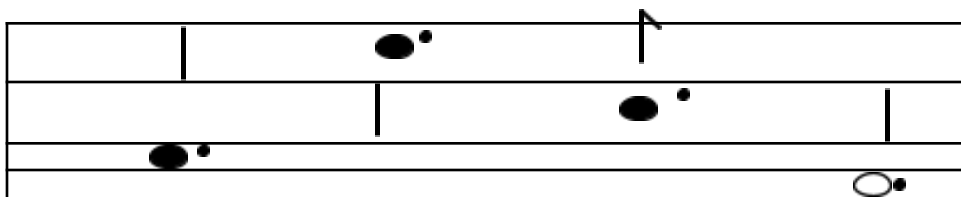
⇒ Dotted semiquaver -----  -----  +  or  +  + 

⇒ Dotted demise quaver -----  -----  +  or  +  + 



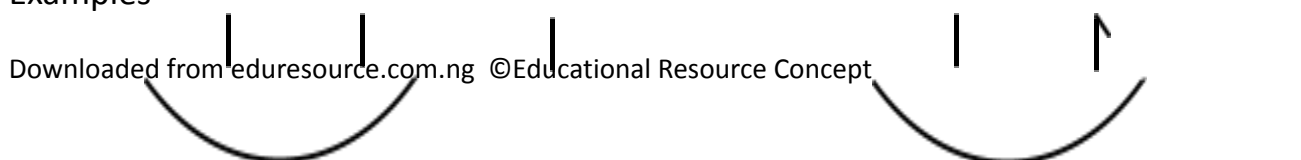
On the staff, the dot is always written in a space when the note head is written in space. When the note head is written on a line, the dot is placed in the space above that line.

Examples:-



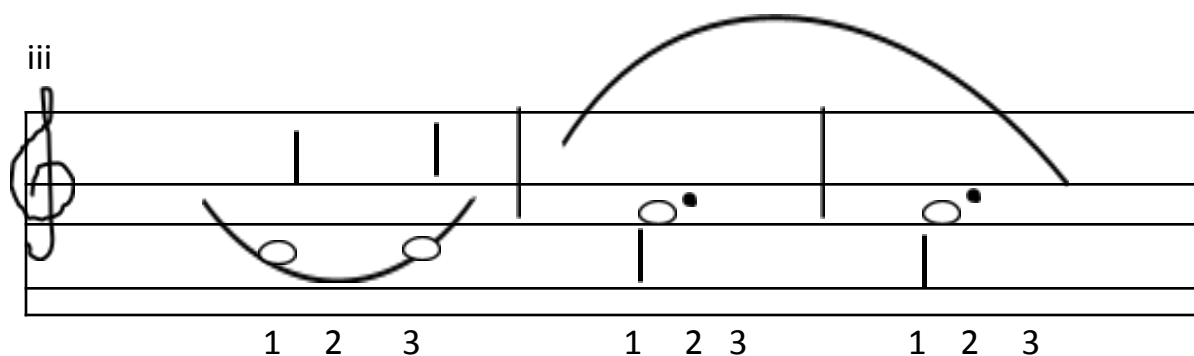
THE TIE:- The tie is another symbol that is used to extend the duration of a note. **Tie is a curve line that connects two note of the same pitch.** Tie is never used to connect notes of different lines or spaces. The second note of the pair is connected and held but not played again

Examples-



(i) ○ ● or ○ ●

(ii) ● ● or ● ●



Exercise

1. Name the following musical notes

(i)  _____ (ii)  _____

(iii)  _____ (iv)  _____ (v)  _____

2. Use a note to represent the groups of notes below

(i)  _____ (ii)  _____ (iii)  _____

WEEK THREE

RHYTHM

Rhythm is the flow of music through time. Rhythm is basic to life, we see it in virtually every aspect of life; the season, dry and rainy seasons, school year calendar, as we run, walk and march etc.

Rhythm is the life blood of music. It may also be defined as the particular arrangement of note lengths in a piece of music.

e.g



Aspect of Rhythm

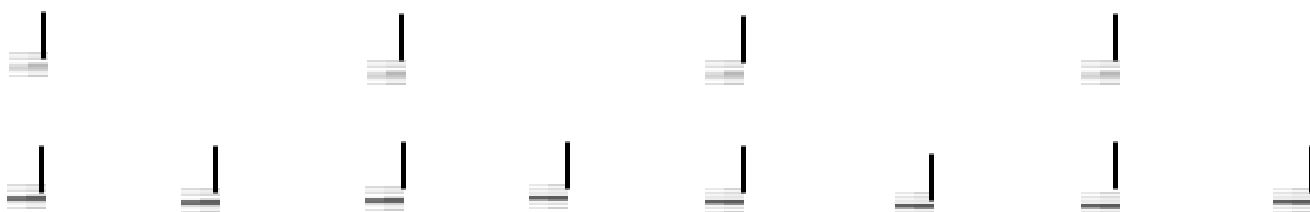
Furthermore, rhythm has several interrelated aspects such as

- **Beat**
- **meter**
- **measure**
- **tempo**

BEAT

Almost all the music we use today has a steady beat or pulse. The beat is constant and regular, the impact of it can be felt when you tap or clap to a piece of music. Beat can be represented by a line of half notes, quarter notes or eighth notes

Example:





METER

The organization of beats into regular groups is called **meter**.

Duple meter/time has 2 beats in a bar in which we count 1 2, 1 2, 1 2, as when children or soldiers are marching, left right, left right etc.

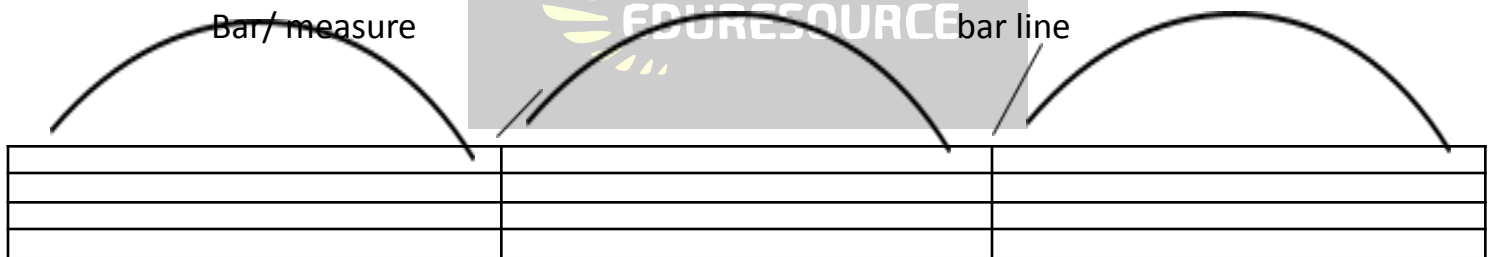
Triple meter/time has 3 beat in a bar, in which we count 1 2 3, 1 2 3, etc.

Quadruple meter/time has 4 beats in a bar. Here we count 1 2 3 4, 1 2 3 4, etc.

MEASURE

Every music is divide into portion called bar or measure, measure or bar is an equal potion of the music through a short vertical line called the bar line.

Example



TEMPO

Simply put, **tempo** is the speed of the beat or the basic pace of the music.

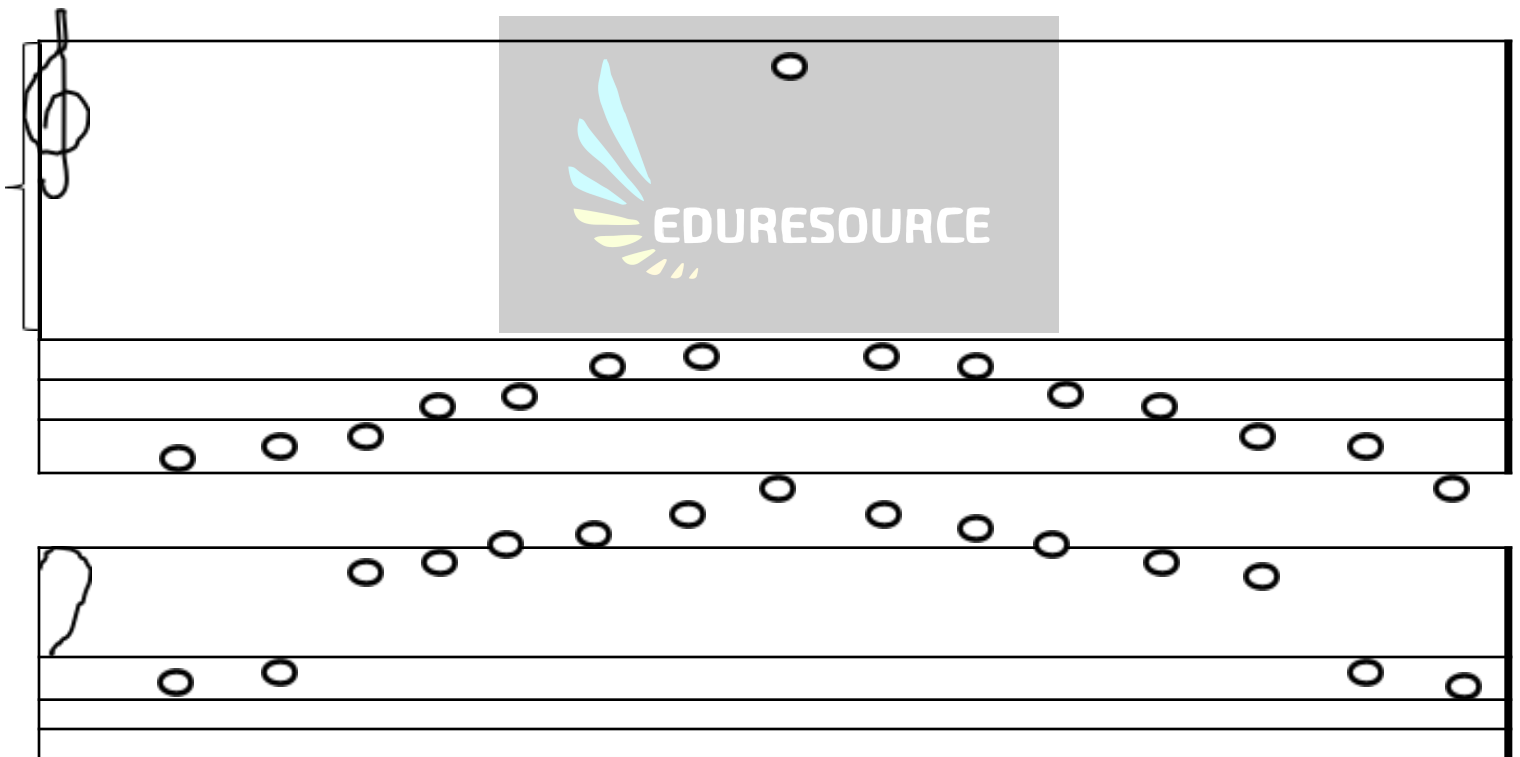
Fast tempos are normally associated with energy and excitement, while slow tempos are with solemnity and calmness.

WEEK FOUR

CONSTRUCTION OF MAJOR SCALE (D,A AND E)

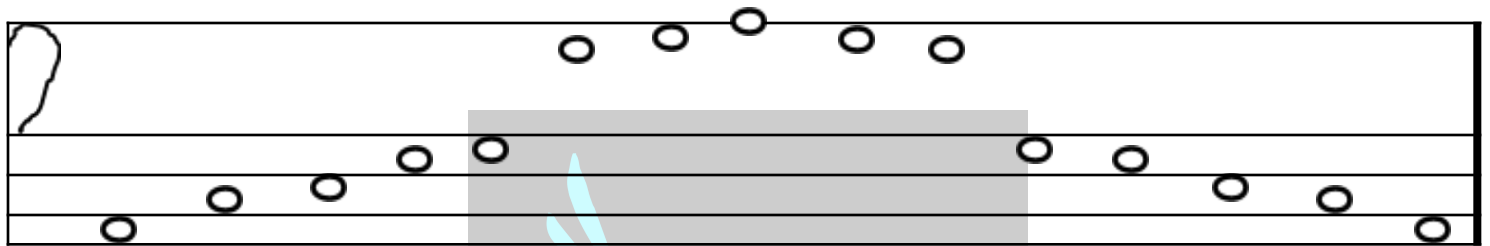
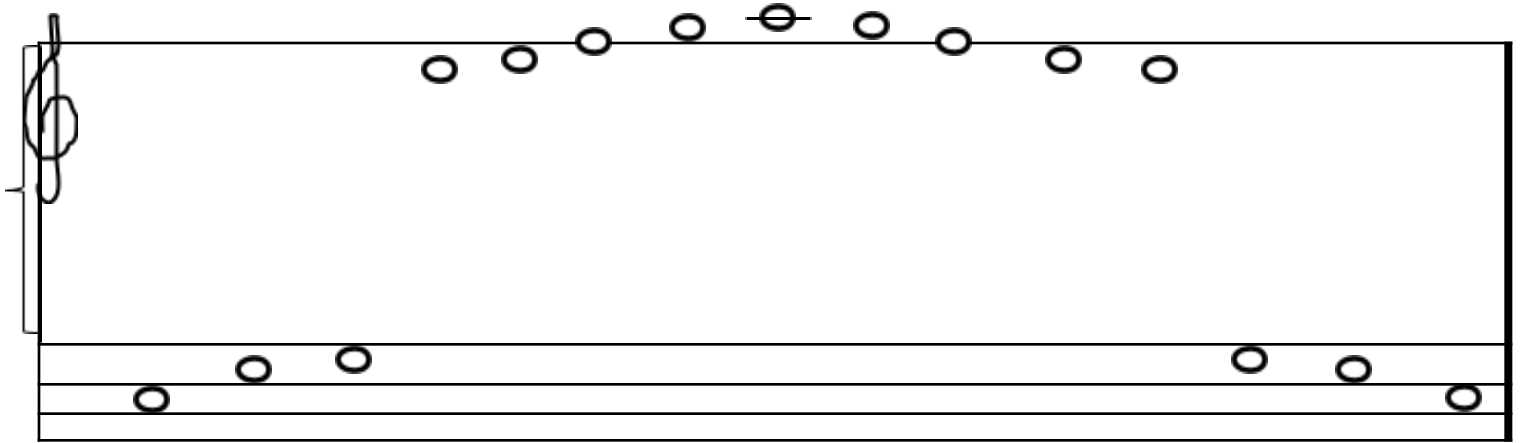
In one of our previous lessons, we have learnt about musical scale as a succession of eight notes and it is no more news that major scale consists of eight notes with the arrangement of tones and semitones. Here we shall continue with the scales with sharp key signature, note that the arrangement of tones and semitones are: T, T, S, T, T, T, S.

D major scale (both ascending and descending order)



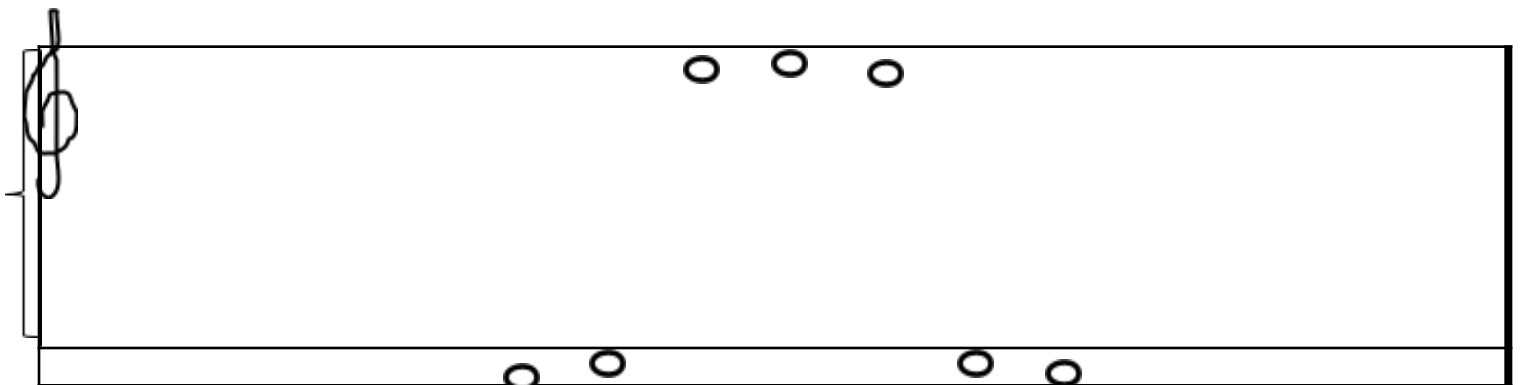
D E F# G A B C# D
T T S T T T S

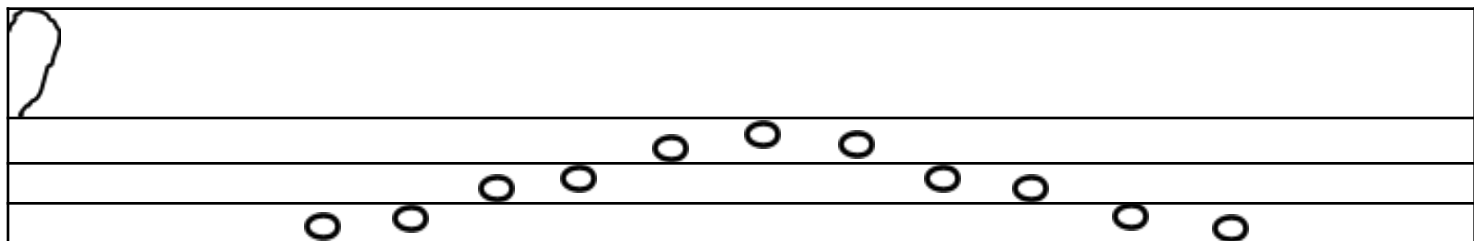
A major scale (both ascending and descending order)



A B C# D E F# G# A
 T T S T T T S

E major scale (both ascending and descending order)





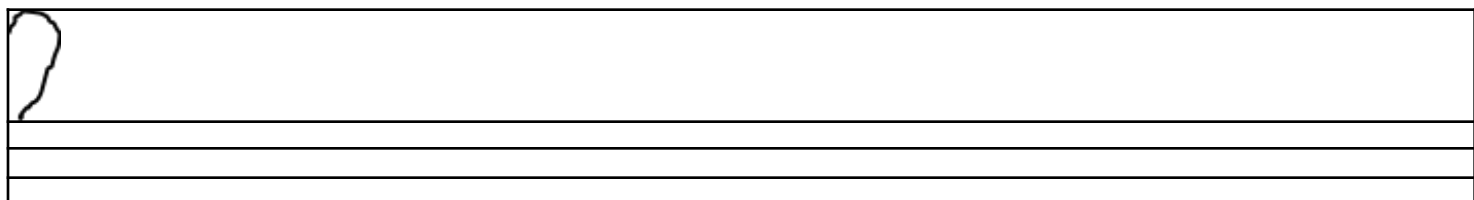
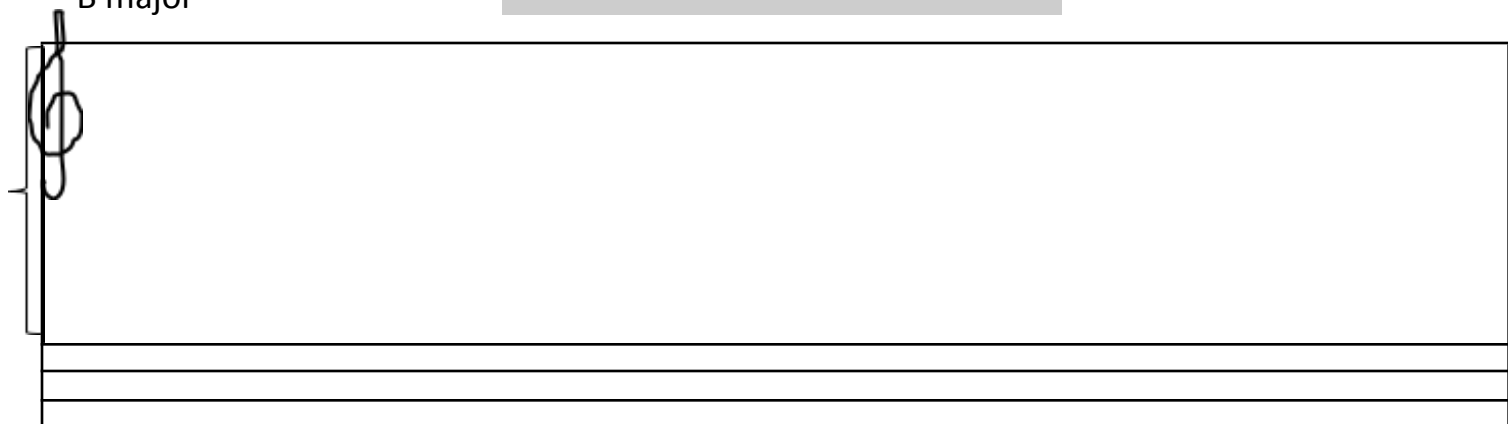
E T F# T G# S A T B T C# T D# S E

Exercise:

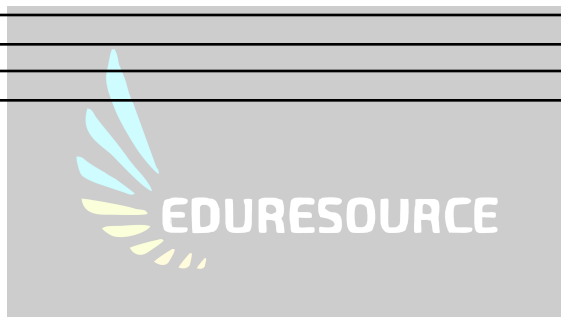
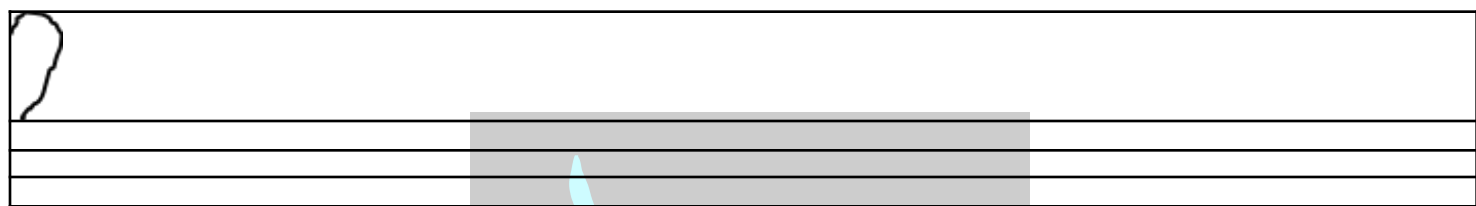
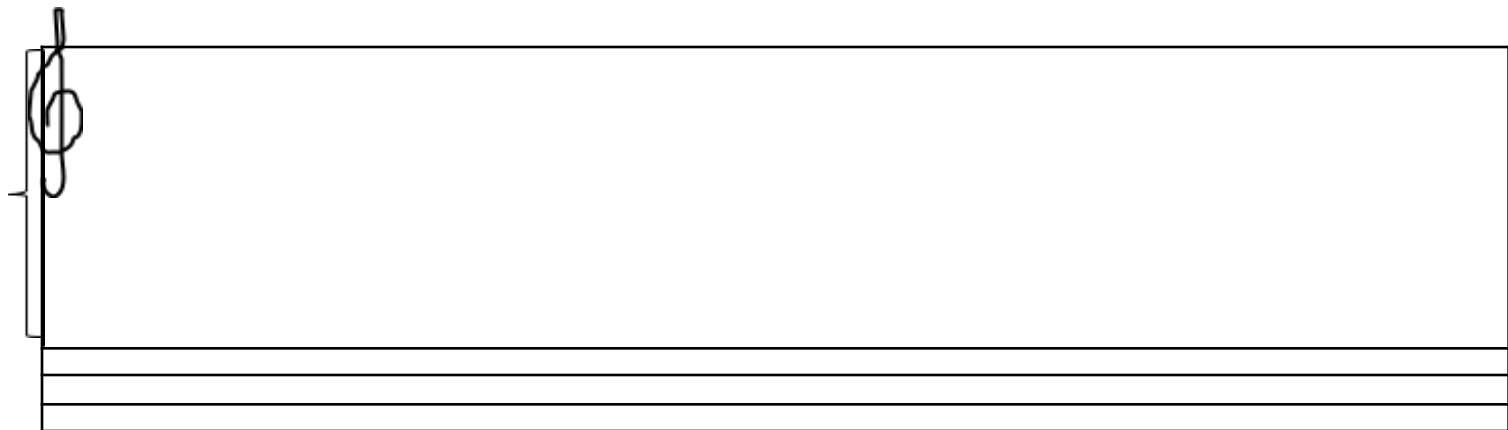
Construct B and F# major, using both treble and bass clef.



B major



F# major



WEEK FIVE

PRACTICALS- SINGING/RECORDER/PIANO

LESSON 2

- OBJECTIVES: 1. Application of pre-knowledge by the playing of melodies.
 2. Learning to feel the rhythm of half and quarter notes.
 3. To do home work assignment.

Melody

Time signature is —, ,

Pupil ①

Teacher

Folk Song

Pupil ②

Teacher

Skipping Along

Pupil ③

Teacher

Melody

Pupil ④

Teacher

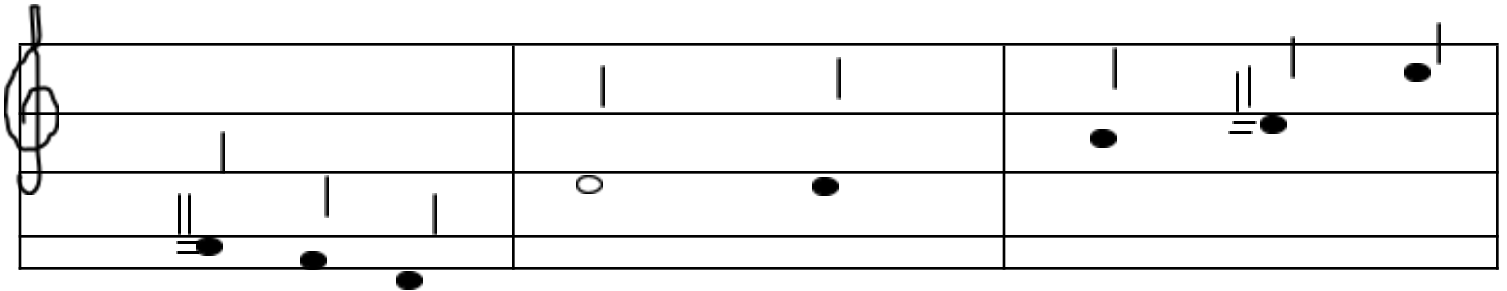
Home work:

Home work: Write line of notes thus far studied using half and quarter notes. Mark the letter name (G-A-B) above each note.

WEEK SIX

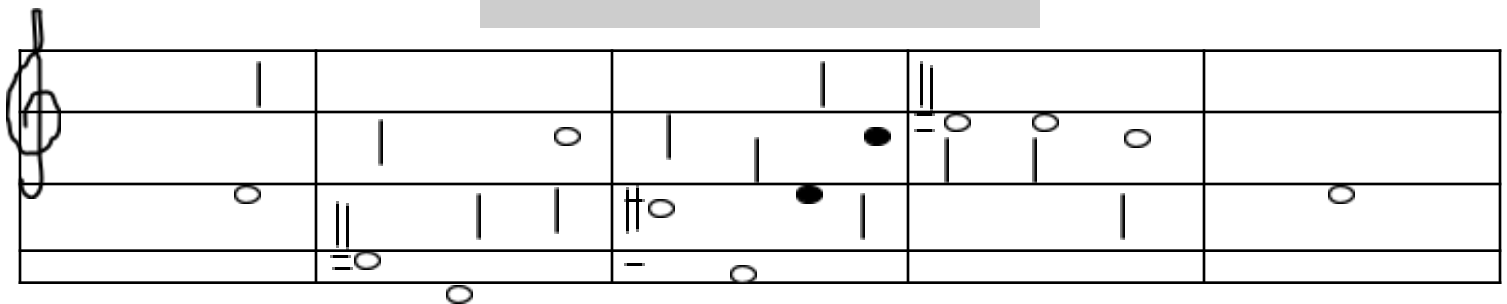
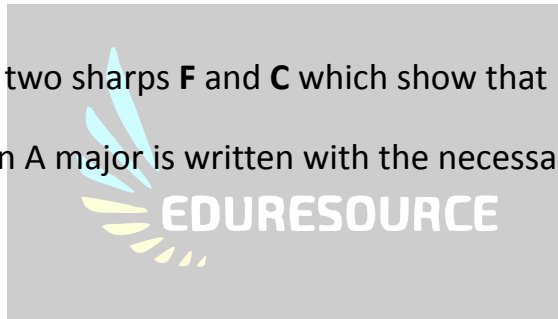
KEY SIGNATURE OF G, D, A AND E MAJOR

It is important to know how to find the key of a given passage. Consider the first two lines of the tune below

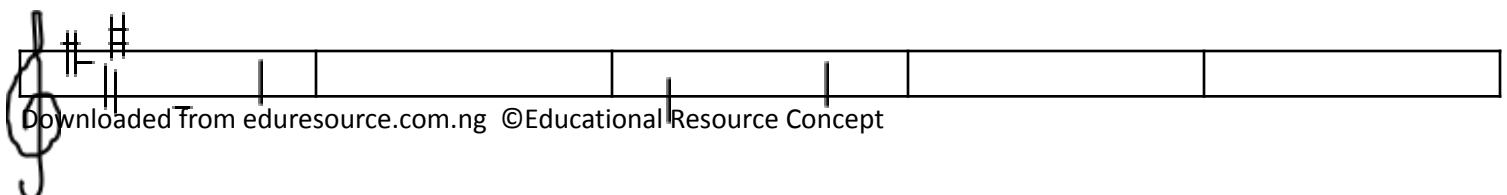


The music above contains two sharps **F** and **C** which show that it is in the key of **D major**.

The following tune **St. Denio** in A major is written with the necessary notes sharpened. All **F C G** are sharpened



In writing music in keys which have sharps or flats, it would be cumbersome to write a flat or sharp sign (as above) in front of every affected note, therefore the flats or sharps in each scale are grouped together and written immediately after the clef sign at the beginning of each line.



- (a) D major on treble clef
- (b) A major on bass clef



TIME SIGNATURE



The **time signature** is made up of two figures, one placed over the other

e. g. 3 2 4 6 2 3
 4, 4, 8, 8, 2, 8. etc

The top figure tells us how many beats are there in a bar while the lower or bottom figure tells us what kind of note or beat is worth one beat.

The semibreve is considered as the standard note by which the measure of the different kind of time is fixed.

Any of the notes minim, crotchets, quavers or semiquaver may be the beat unit (i.e. may be worth one beat), the bottom figure of the signature is arrived at by dividing the note into a **semibreve**.

- If the  is the beat, the bottom figure will be 1
- If the  is the beat, the bottom figure will be 2
- Similarly, if the  is the beat, the bottom figure will be 4
- If the  is the beat, the bottom figure will be 8

For example

3	three	4	four	2	two
					
Minim beat in a bar		crotchet beat in a bar		quavers beat in a bar	

Kinds of Time signature

There are two kinds of time signature. They are **simple and compound** time signature.

A simple time signature has 2,3 or 4 as its upper figures. While a compound time signature has a multiple of three as its time upper figure i.e 6,9 and 12. They both have common lower figure 2, 4 8 and 16.

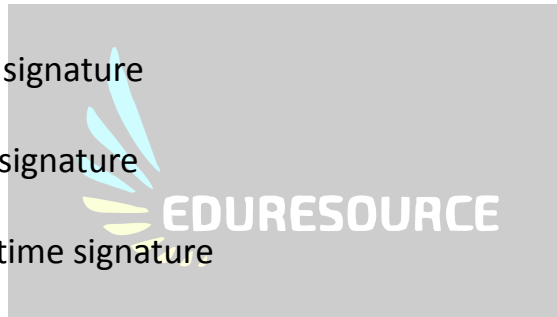
	SIMPLE			COMPOUND		
	Duple	Triple	Quadruple	Duple	Triple	Quadruple
Upper Figure	2	3	4	6	9	12



Time signatures are also divided into three groups namely Duple, Triple and Quadruple time signature.

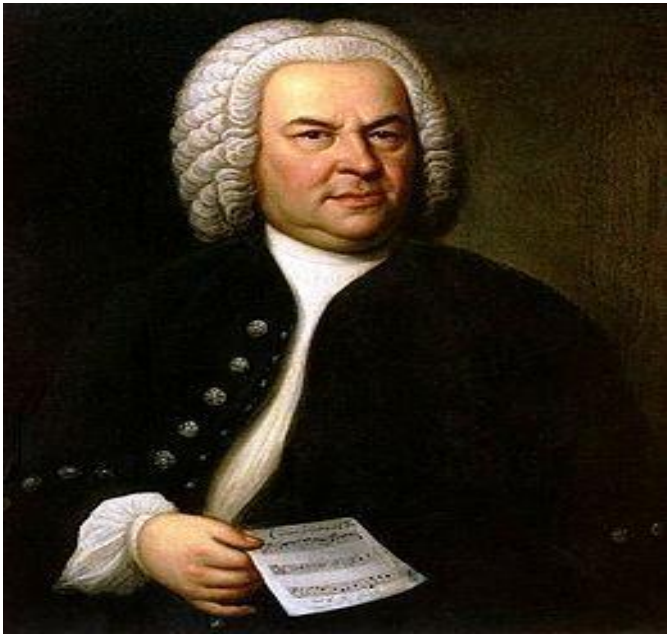
Therefore we have:

- Simple duple time signature
- Simple triple time signature
- Simple quadruple time signature
- Compound duple time signature
- Compound triple time signature
- Compound quadruple time signature



WEEK EIGHT

LIFE AND WORKS OF J.S BACH AND AKIN EUBA



JOHANN SEBASTIAN BACH

Johann Sebastian Bach was born Eisenach, Germany on March 21st, 1685 (the same year Handel was born), and he was the son of a town musician. At age 8, because of his great love for music, he trekked 64 kilometers to listen to an organ recital. When the boy was ten, his father died. Johann's musical training was taken over by his elder brother, Johann Christoph, an organist. During his early career, Bach was known more as an organist genius than as a composer. After two brief positions as organist, Bach was appointed to his first important post at the age of twenty-three, that of court organist and musician to the Duke of Weimar. He stayed nine years, and it was during his Weimar years he concentrated on organ, both as a performer and as a composer.

In October 1707, Bach married his cousin Maria Barbara Bach; together they eventually have seven children.

Bach was born and died in Germany, and spent his entire life there, working as an organist, and composer. He had over 20 children, including four who became famous musicians in their own right.

HIS MUSIC

Johann Sebastian Bach wrote music which includes:

- ❖ Jesu joy of man desiring
- ❖ Passion according to St. Matthew

- ❖ The Great B minor mass
- ❖ The magnicat
- ❖ Anna Magdalene
- ❖ Merry Peasant



RESOURCE

AKIN EUBA

Akin Euba was born in 1935, the same year with Ayo Bankole. He received his first music lessons from his father who was a civil servant. He studied music at the Trinity College of music, London, the University of California, Los Angeles and University of Ghana where he bagged his Doctorate degree in music.

Upon his return to Nigeria, he worked with the Nigerian broadcasting Corporation. Thereafter he lectured at University of Lagos and Ife respectively.

Akin Euba spent a good part of his life studying African traditional music, particularly Yoruba music. This author is privileged to have listened to Mr. Euba personally perform his composition scenes from traditional life at MUSON concert some years ago.

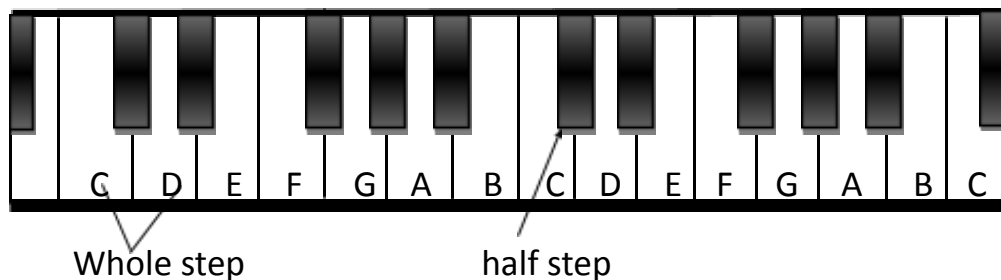
His music

- Olurombi for symphony and orchestra
- The wanderer for cello and piano
- Abiku
- Chaka a setting of a dramatic poem

WEEK NINE

INTRODUCTION TO INTERVALS

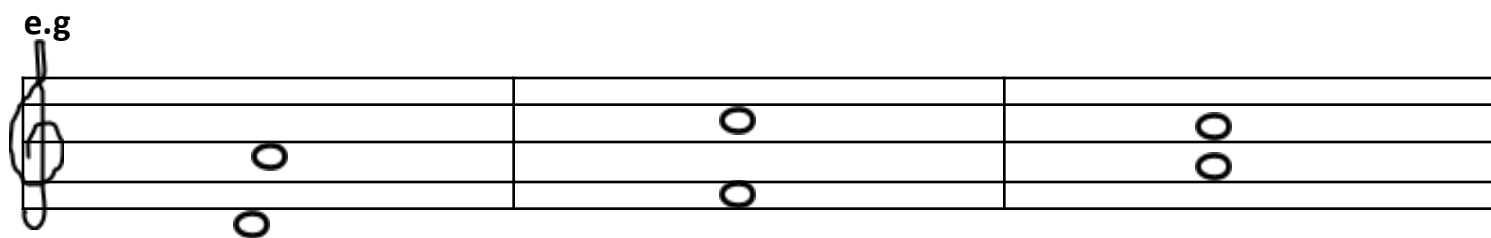
Musical interval can be described as the distance between two pitches or note (whether these notes are played together or separately). The distance from one key to another is in movement down-up. Therefore, the smallest interval on the piano is half step. From one white key to the other is a whole step and from white to a black key is half step



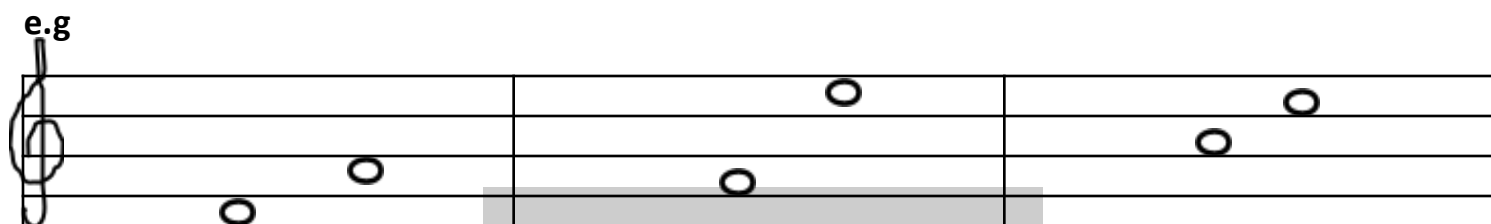
Types of intervals

There are two types of intervals namely:

- **Harmonic interval:** this is when two notes or pitches sounded or played together.



- **Melodic interval:** this is when two notes or pitches sounded or played one after the other.



Qualities of interval

There are five qualities of intervals; this has to do with number of semitones in each interval.

- Major interval
- Minor interval
- Perfect interval
- Augmented interval
- Diminished interval

Notes

Major interval comprises of the 2nd, 3rd, 6th and 7th

Minor interval comprises of the 2nd, 3rd, 6th and 7th

Perfect interval comprises of the 4th, 5th and 8th

Augmented interval comprises of the 2nd, 3rd, 4th, 5th, 6th and 7th

Diminished interval comprises of the 4th, 5th and when all minor intervals are reduced or
Flattened by a semitone.

Semitones in interval

Apart from the numeric interval, the number of semitones in each of the interval determines the quality of each. This also must be memorized by the student for effective identification of each interval.

- One semitone gives----- minor 2nd
- Two semitones gives-----major 2nd
- Three semitones gives-----minor 3rd
- Four semitones gives -----major 3rd
- Five semitones gives-----perfect 4th
- Six semitones gives -----aug.4th or dim.5th
- Seven semitones gives-----perfect 5th.
- Eight semitones gives-----aug.5th or minor 6th.
- Nine semitones gives-----major 6th.
- Ten semitones give -----aug.6th or minor 7th.
- Eleven semitones gives-----major 7th.
- Twelve semitones gives-----perfect 8th.