

THEORY OF MUSIC

By

Olufemi A. Olaleye PhD

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DEDICATION

‘Ad maiorem dei-gloriam’_ to the greater glory of God: and to my late immediate elder brother Kayode Olaleye (a police officer).

ACKNOWLEDGMENT

I acknowledge my debt of praise to the Almighty God, who saw me through the vicissitudes and travails of life up to the present moment. His grace, all through the years, was as steady as sufficient. 'No man is an island, entire of himself; everyman is a piece of the continent, a part of the main'. To this end, I owe much to the 2002 Sandwich Music Students, of the Federal College of Education, Abeokuta, who actually requested for a text in theory of Music from me; it was their incessant urging that brought about this book. Also to Miss Nneka Emmanuel for painstaking typesets the work, thank you.

Many by their actions, advice and prayers have contributed to the success of this book. Heard melodies are sweet, but unheard are sweeter, I appreciate your efforts for you are all too numerous to name. I love you all.

FOREWORD

Theory of music is the real concept, which knowledge, every literate musician must possess to be real musician that understands the nitty-gritty of the phenomenon called “musicology”. Therefore, every attempt made by scholars to assist learners in this direction worth hearty commendations. Because, the foundation is as important, in fact, more important than other stages that follow a building. It is in this perspective one cannot but commend the noble effort of the author of this book for providing a supplement to already existing literature on ‘Theory of Music’.

By the content and sequence of the concepts treated, the book is good for intermediate students of theory on such topics like interval, chord, scale, composition, melody writing, harmony, counterpoint, creative writing and many more interesting theoretical concepts touched.

The author was a versatile and very inquisitive student of my theory and harmony class, while his studentship lasted. I therefore attest to his sound acquisition of rudiments and techniques that make the real theory of real music education. Hence, I have no cause to hesitate in recommending this book to all music students at the tertiary institution of learning and to “theory of Music” teachers as well.

J. O. Kehinde
Dean [2005-2007]
School of Arts & Social Sciences
Federal College of Education,
Abeokuta.

PREFACE

Theory of music lesson has been considered by most music students to be a 'dry lesson', and was classified as a difficult field of study. This book has been systematically written to soften the dryness of the theory of music lessons. Every concept treated in the book is accompanied with procedures and various samples worked out to guide the user of the book.

The technical terms often used by the 'Music Theory Teachers', which often confused beginner students was thoroughly explained for a proper understanding of the various concepts. An attempt was made to systematize the topics and explain the subject. It is hoped that the user of this textbook would be so much inspired to the extent of becoming a specialists in the field of Theory of Music.

However, if the few things discussed in the book seem to be inconsistent with the truth in the music of your own culture, you will charitably tolerate the defects, for it is not possible for the mind of one man, unless he has an angelic intellect, to comprehend the whole truth of any science especially music. Let what I have said be my apology.

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CHAPTER ONE

INTRODUCTION OF MUSIC THEORY

Theory of music is the science of sound with systematized principles and the agglomeration of facts that concerns the techniques of musical tones. In this sense, the fundamental focus of musicological study is sound, because there is no silent music except in ‘abstract philosophical thinking’. Sound or anything that is heard is the central focus of musicological discuss. Concisely, sound is in the air and must be made concrete through its scientific study and documentation because music all over the world is sound compliance. Therefore, music theory distills and analyzes the fundamental parameters or elements of music and the structures of sound. The word ‘theory’ itself has broad implications. Its Greek root ‘theoria’ is the noun form of the verb ‘theoreo’-meaning to inspect, look at, behold, observe, contemplate and consider. In a broad sense, music theory includes any statement, brief, or conception of or about sound.

The concept of the ‘theory of music’ concerns the adoption of symbolic genres, mathematical calculations, object representations, statue adoption, signal, gestures, as well as aesthetic analysis of sound with special reference to cultural and environmental personalities of the people. Theory of music possessed an indefinite position among the musical disciplines with modern theory devoted to the structure of existing compositions, or musical analysis. Whereas

at the background or pre-compositional level, it deals with the fundamentals of music studies such as forms, modes, scales, intervals, pitch, harmony, consonant and dissonant, meter, rhythms, tempo and proportion, chords, triads, cadences and counterpoints. Besides, regardless of how sound evolve and change, people naturally learn to sing without being conscious of the use of abstract processes or theories behind the sound. These abstract procedures of musical grammar are known as theory of music which includes strict and tonal systems.

Strict and tonal system refers to the rules that govern the relationships of sound pitches and the ways in which chords may be strung together. The evolution of the strict and tonal systems dated back to the fifteenth and sixteenth centuries in the Western Europe. A musical grammar known as modal system gradually developed into the musical grammar called functional tonality or the tonal systems. Therefore, a clear perceived means about the difference between two or more pitches is their notational representations, because it is doubtful that any person can accurately identify the difference between two pitches in cycles per second. It is therefore the notational system that profoundly shapes the ways in which we hear, imagine, and classify musical phenomena.

Until the 16th century, music was grouped under the term *musica-theorica*: music theory, and *musica-practica* which concerned

performance, improvisation and composition. In this wise, the role of musicologists has been to propound theories about music of earlier times on the basis of theoretical and practical treatises and their socio-historical contexts. It is inevitable therefore, that the term musicology is synonymous to theory of music and the terms are used interchangeably.

Musicology is a philosophical and academic discipline that concerns all aspects of music. Philosophy investigates the objects of human experience and music is one of such experience. The compound word 'musicology' is a composite of two Greek words: 'mousike' and 'logos' which means 'sound and signs'. It is this basic raw material of music that informs and inspires both musicological investigation and philosophical reflection that is referred to as musicology.

Origin of Theory of Music

The effort to trace the origin of theoretical study of music is almost a hopeless task because of its dimness, obscurity and complexity. However, the origin of theory of music is naturally traced to the evolution of human being on earth and the development of theory of music was one of the evolution spanning centuries. Moreover, this text only concerns the basic techniques of music theory; therefore, it suffices to say that the evidence given that civilization started in Egypt and Mesopotamia is a pointer to the origin

of music theory. High civilization came to Egypt, as to Mesopotamia; and at the dawn of history music was at the center of academic discipline in schools.

According to ancient scholars, the Mystery System School (universities) was founded in Egypt in the 3200 BC and music was one of the earliest major disciplines of philosophical occupation in the schools alongside other philosophical disciplines which includes mathematics and metaphysics. Besides, the Egyptians ranked music very high with three main classifications thus: *musica mundana*, *musica humana* and *musica instrumentalis*. Tradition assigns the origins of Greek music theory chiefly to Pythagoras (C. 585 – C.479 B.C) who is believed to have brought back the principles of it from the Egyptian priests and perhaps from the Mesopotamian schools of learners and, forming a brotherhood, to have taught these principles as part of a discipline designed to bring moral uplift.

According to Charles Burney in 1859, around the year 500 BC, the science of measurements, mathematics and music had already attained its fullest development two thousand years before the arrival of Pythagoras to Egypt. Many ancient authors including Plutarch (AD. 50 – 120); Plotinus (A.D 204/5-70); Iamblichus (d.363); Boethius (480 – 524), Cassiodorus (477 – 570) and contemporary scholars attest unequivocally that after 22years of study in Egypt under the ‘Black – Priest Philosophers’ of Egypt that Pythagoras went back and stated his

own school in Greece. Thus, it can safely be concluded that theories of music was founded in Egypt which is in Africa.

Furthermore, it is also evidenced in ancient writings in Plato's: *Timaeus* and *Republic*, and Aristotle in *Poetics*, that *Ramothos* the Egyptian medical doctor, who lived around 2,500 BC was the first to prescribe music in a scientific way as therapy for psychotics. The Dorian, Phrygian and Lydian modes and the ur-modes from which all the other modes/scales were derived were Egyptian modes carried into Greek colonies according to Charles Burney. Though no actual works on the Egyptian theory of music survive, it may be inferred from the Greek writers that much of it entered into the Pythagorean music theory of Greece. The important mathematician and 'Greek' music theorist Claudius Ptolemy (A. D. 127 – 51) was an Egyptian. Besides, Greek is usually given the credit for the 'water – organ' (hydraulic] however was invented by an Egyptian Ctesibius of Alexandria (246 – 221 B. C).

The important and most practical theorist Aristoxenus of Tarentum (C. 322 B.C) of Greece was versed in the music of the 4th century. His analytical works on the theory of music are of unique value. Moreover, Greek thought had in any case a strongly mathematical bias and indulged in speculation for its own sake. Much music theory was connected with number symbolism and astronomy, mysticism and metaphysics. Greece's chief musical legacy to Europe

was her written theory, and this had an important bearing on the medieval church modes. It was transmitted in fragments through the Late Latin writers Boethius and Cassiodorus. The borrowing and reshaping of musical materials has been one of the most constant phenomena among the nations of the world.

The early European music was based on a single line with no parts added. This age of monody lasted for a time until they began to reduce the sound of music to a form of writing. This experimentation of writing down music was made largely in the church. The Gregorian chant or plainsong melody was added another part sung above or below it to produce variety, leading away from monody into polyphony (organum). The investigative field of musicology or music theory is not restricted to the classical music of European composers and arts music. In the word of Carl Dalhaus defines music theory as comprising all that has been thought and written on and or in music. Written thoughts on music abound severally, but unwritten – down thought in music include musical performance itself and the orally transmitted folk music – music in sound. All these are music theory and form the raw materials of musicological investigation especially in African music.

Learning about sound and music has since ages been recognized in the didactic program in the world since the Pharonic Egypt in Africa and through Greece; and also in Ancient Rome. In Rome, the then

Minister of education and culture-Martianus Cappella-issued the Ministerial order decreeing music as one of the quadrivial (four) mathematical subjects. The quadrivial subjects comprised music, mathematics, physics, and Geometry: these four subjects were obligatory in all institutions of higher learning. All the men of science and letters –philosophers, physicist, mathematicians, and musicians themselves benefited from the music education. Music is still recognized in the curriculum of studies till today all over the world.

Furthermore, the church missionary society came to Nigeria in 1842. The missionaries brought schools, hospitals and printing presses. This birthed the beginning of flow of Western European musical traditions to Nigeria. There are the use of chants, hymns, choruses, anthems, vesicles, vespers, canticles, psalms, motet, cantata, oratorios, spirituals and theatrical musical works. Many of the English folksongs and game songs were equally translated into the local language. With this interaction and several mixtures of musical forms, there was the introduction of serious theoretical study of music in Nigeria. There is no doubt that classical (school) music has greatly influenced all aspects of ‘other-world’ music. The nations and the various tribes in the world borrowed musical ideas from each other and no nation, tribe or group of people can lay absolute claim to the origin of the theory of music.

CHAPTER TWO

Musical Scale

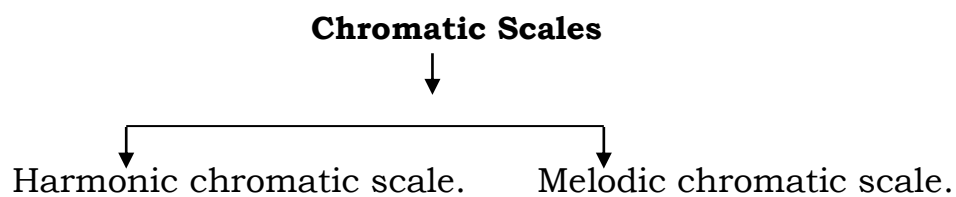
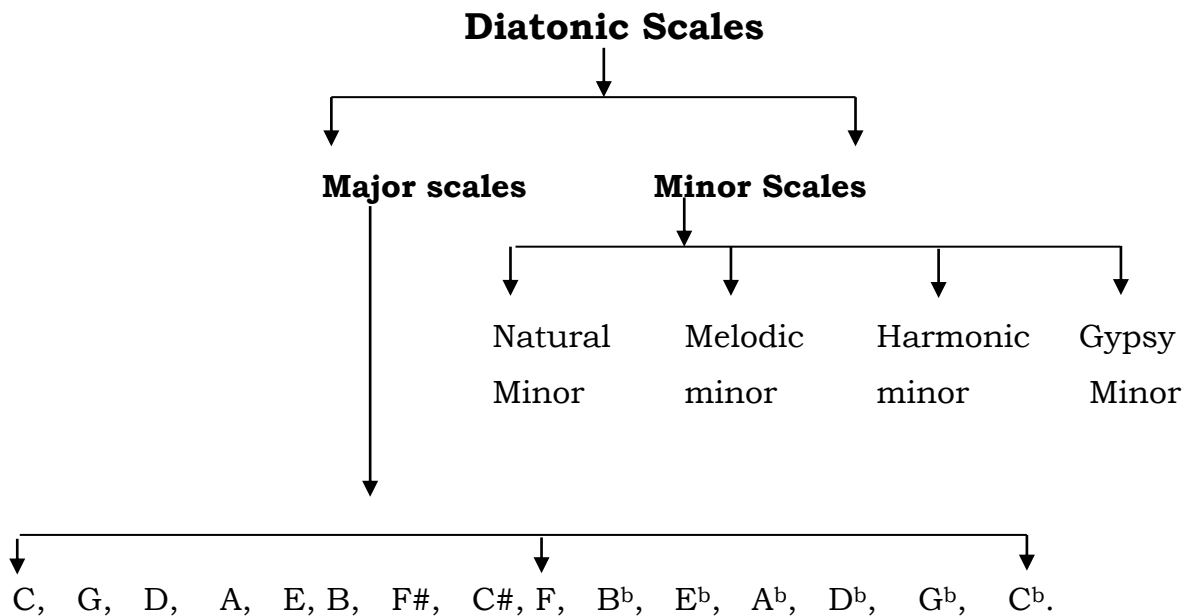
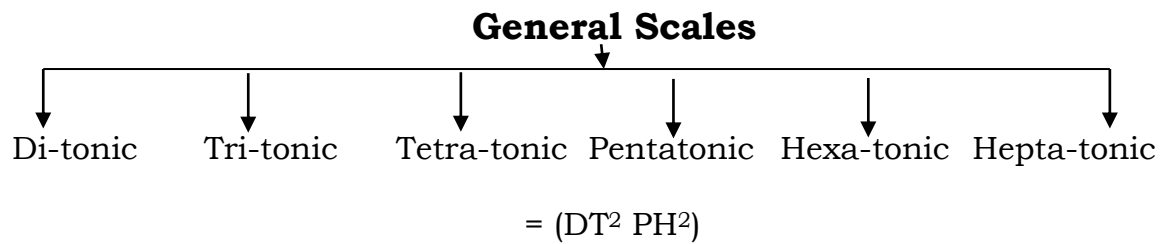
This chapter deals with the explanation of an aspect of the basic raw materials of music theory known as musical scale. Theory is an explanation based on thought, observation and reasons, especially the one that has been tested and confirmed as a general principle that explain a large number of related facts. Therefore, the sequential explanation of theory of music starts from the construction of musical scales.

Musical scales are the series of tones [two or more] arranged at a pre-determined intervals in an upward and downward order. Musical scale patterns must always follow an order in its construction. The patterns and the construction order of scale are naturally tailored towards the musical worldviews of the people. In most cases, people sings their songs for centuries before any form of theoretical writing of musical scales are derive from such traditional folksongs. Music is a universal phenomenon and deals with combinations of sounds through the use of musical tone-scales. Therefore, the explanation deals with concrete procedures on the construction of musical scales and are grouped under three heading thus: general scale, diatonic scale and chromatic scale. General scales consist of mixture of tones, semitones and micro distance steps. Diatonic scales consist of tone and semitone distance steps (Major and Minor). Chromatic scale

consists of semitone steps. The exercise of minor scale is much more complex than the major. The major key sometimes seems 'happy' or 'bright', and minor keys 'sad' or 'dark'. These descriptions are metaphors for a systemic relationship. They arise from a subconscious correlation between musical structure and familiar psychological states. The subjective emotional or psychological state created by music its 'affect'. Affect is, for the most part, culturally determined. It varies from nation to nation and age to age and individual.

Major and minor scales use the same key signatures and are built on the same collection of seven pitch classes. However, the major and minor scales that share the same key signature do not share the same tonic. Conversely, the major and minor keys that share the same tonic do not share the same key signature. The third scale degree of the minor is the tonic of its relative major. The key signature remains the same, but the tonic changes.

When the key requires that certain scale degree be flattened or sharpened, the proper symbol is placed directly in the clef in a line of the staff given the note of that name. This sharp or flat will then affect all notes of the same pitch class that follow. If for instance, a composition is in the key of F major scale (that is, it will use the pitch classes of the F major scale for its tonal material), all B's are flattened since a B flat is necessary to create the F major scale, for a quick understanding of scale, the classifications are arranged graphically.



Steps and Procedures of Musical Scale:

Di-tonic Scale: Is a two tones scale

Draw the staff and the clef

Insert the key signature

Construct dr or rm or mf or fs or

Di-tonic scale examples are as follows: (Mostly in the opening of a ritual song)



Is a three tone scale

Draw the staff and the clef

Insert the key signature

Construct drm or rdm or rdl or fsl etc

Tri-tonic examples (Mostly in the chorus of folk chant or incantation)



Tetra-tonic Scale: Is a four tone scale

Draw the staff and the clef

Insert the key signature

Construct sfmd or mdls or smdl etc

Tetra-tonic scale examples (Mostly in short folk songs)



Pentatonic scale: Is a five tone scale

Draw the staff and the clef

Insert the key signature

Construct drmsl or msldr or sldrm

Pentatonic scale example (Most folk songs are on pentatonic scale)



Hexa-tonic scale: Is a six tone scale

Draw the staff and the clef

Insert the key signature

Construct mfsldr or sldrmf or drmfsl

Musical example (Folk song with extra tone or extra speech tone)



Hepta-tonic Scale: Is a seven tone scale

Insert the clef and key

Construct drmfslt or mfsldr or sltdrmf

Musical example (Folk song with a complete call and answer)



Major Scale: Is an eight tone scale with repeated tonic

Draw five horizontal lines and four spaces

Fix the required clef (Treble, bass or moveable)

Insert the key signature

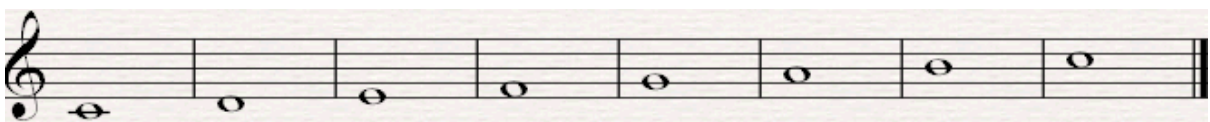
Construct (write notes) from the named key

Write notes thus: drmfsltd

Close your staff with two bar lines.

There are 15 major scales.

Example of a C major scale



Blues Scale (of the African Negro)



-3rd + 2nd - 2nd - 2nd -3rd + 2nd

Natural minor scale: An eight tone scale with “lah” tonic

Calculate the Relative Major Scale (RMS) of the minor

RMS is 3 semitones forward from the minor

Draw the staff and clef

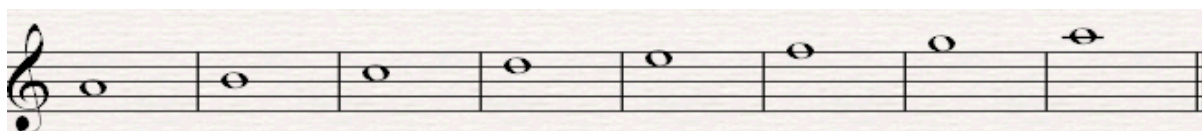
Inset the key signature of the relative major scale

Construct from the named minor key

The sounds should give l t d r m f s l

Close your staff with two bar line

Musical example: of ‘a’ natural minor scale (RMS is C major)



Melodic Minor: Draw the staff and the clef

Insert the key signature of the relative major scale

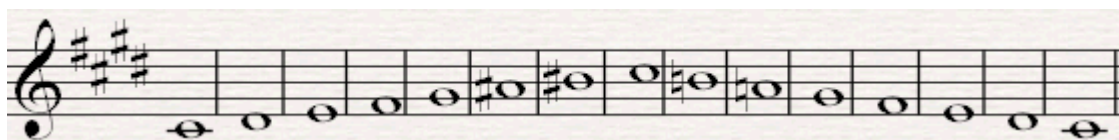
Construct from the named minor key

In ascending (upward) raise the 6th and 7th notes

While descending (downward) restore 6th/7th notes

Close your staff with two bar line

Musical examples of C sharp melodic minor (Relative major is E).



Note: In the exercise of scales construction, students are to master the use of various musical accidentals. For example a note previously included in the key signature should necessarily be double – raised (X) along the exercise to effect an accidental on the note. Also,

in a flattened key to be 'raised' in an exercise requires a natural sign while ascending. To raise a note is to add a semitone using sharp, flat or natural symbols.

Harmonic minor scale: Draw the staff and the clef

Insert the key signature of the relative major key

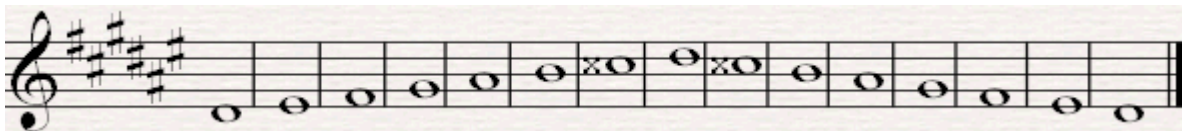
Construct from the named minor key

Raise the 7th note while ascending

Raise the 7th note while descending

Close the staff.

Example of Dsharp harmonic minor - Relative major is F# major



Gypsy Minor Scale: Draw the staff and the named clef

Insert the key signature of the relative major

Construct from the named minor

Raise the 4th and 7th (upward and downward)

Close the staff

Musical example of B gypsy minor scale



Sound-l t d ri m f si l

4th

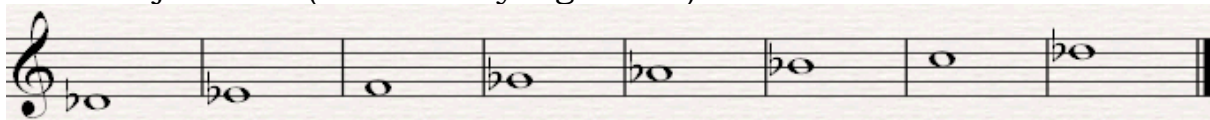
7th

In-built key signature or so-called scale 'without' key signature

The so-called scale-without key signature requires that the accidentals be fixed alongside or besides the musical tones that requires them in the course of the scale. Theoretically, there is NO

scale without key signature, though so-called, the concept only connotes an implied or embedded or entrenched key signature. The following is an example of a scale without key signature.

D flat major scale (without key signature)



The key signature of D flat major scale requires five alterations which are BEADG to give the normal sound of 'd r m f s l t d' as above.

Chromatic Scale

Chromatic scale consists entirely of thirteen semitones. The word chromatic comes from the Greek word 'chroma' which means color; and the traditional function of the chromatic scale is to color or embellish the tones of the major and minor scales. The chromatic scale does not define a key, but it gives a sense of motion and tension.

The twelve tones (13 when the first is repeated) of the octaves, which are all the black and white keys in one octave on the piano, form the chromatic scale. The tones of the chromatic scale (unlike those of the major or minor scale) are all the same distance apart, one half steps. However there are two major classifications of chromatic scale, that is harmonic chromatic scale and melodic chromatic scale.

Harmonic Chromatic Scale: The following are the features of harmonic chromatic scale

- It is use for chromatic harmonic chord construction
- Construct the scale from the tonic to octave
- Insert or fix the altered notes of key signature (in a resemblance of scale without key signature).
- Write second notes on the same pitch besides each original notes of the scale except 1st and 5th degree.
- Arrange the accidentals in chroma (Half steps color).

Ascending – Lower the 2nd, 3rd, 6th and 7th degree (using the second notes on the left side for each degree).

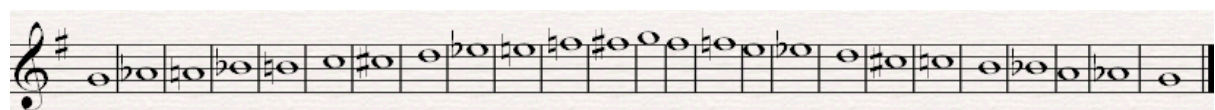
- Raise the 4th (using the second right note)
- Leave the 1st and 5th unchanged.

Descending – Lower, the 7th, 6th, 3th and 2nd (using the second notes on the right – side of the original note).

- Raise the 4th (using the second notes on the left – side of the original note).
- Leave the 1st and 5th unchanged.

Musical examples of HCS of G [with and without key signature]

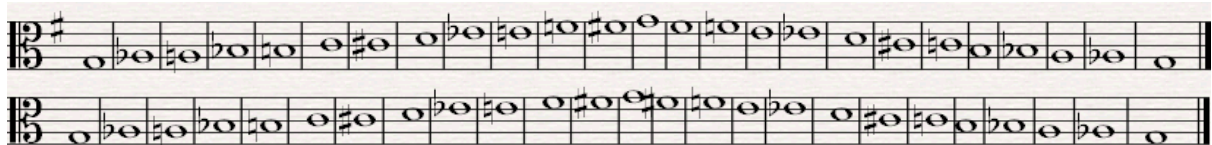
HARMONIC CHROMATIC SCALES OF G



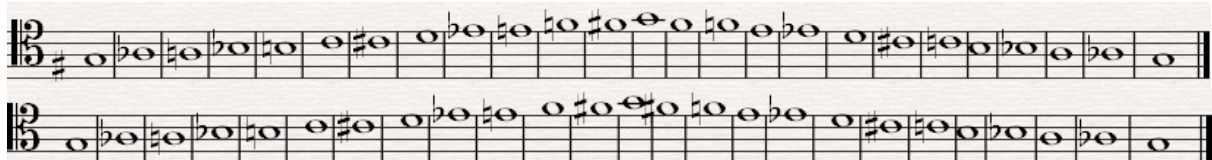
G HC [without key signature]



G Harmonic Chromatic on Alto Staff



G Harmonic Chromatic on Tenor Staff

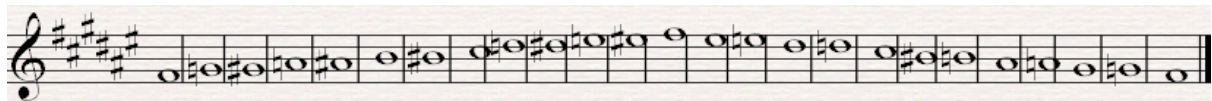


G Harmonic Chromatic on Bass Staff



Musical examples of HCS of F sharp

WITH KS



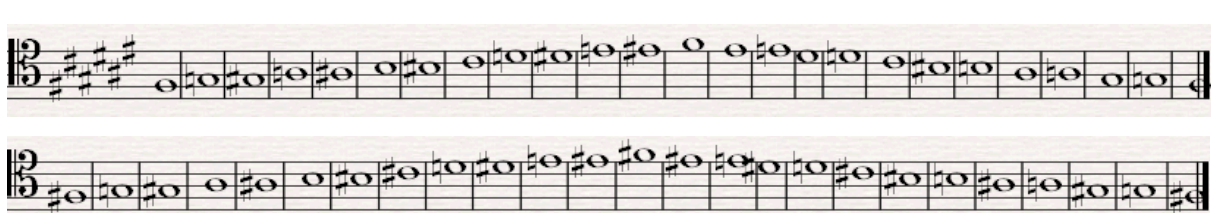
WITHOUT KS



Alto Staff



Tenor Staff



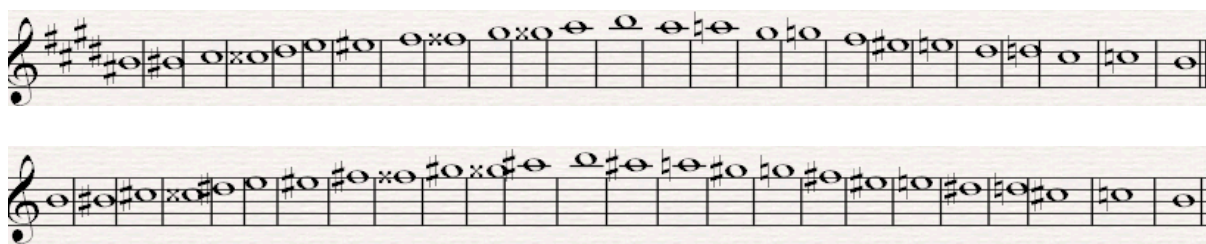
Bass Staff



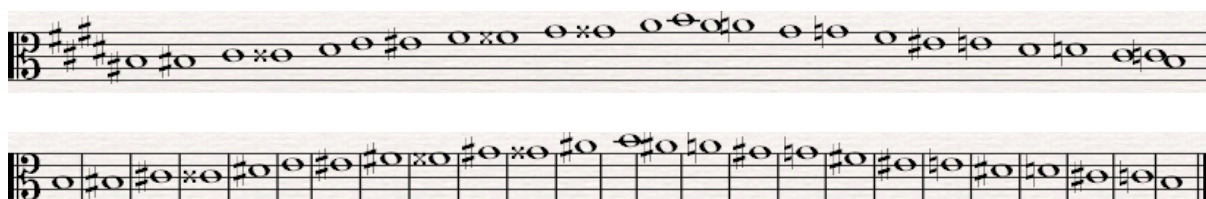
Melodic Chromatic Scale: The following are the features of melodic chromatic scale

- It is use for chromatic melodic exercises (13 tone scale)
- Construct the scale without key signature
- Write second notes besides each steps except 3rd and 7th degrees (only in ascending)
- Ascending order: Raise the 1st, 2nd, 4th, 5th and 6th (using the second notes on the right – side of the original note).
- Leave the 3rd and 7th degrees.
- Descending order: Lower the 7th, 6th, 3rd and 2nd (using the second notes on the right – side of the original note).
- Leave the 1st and 5th unchanged.

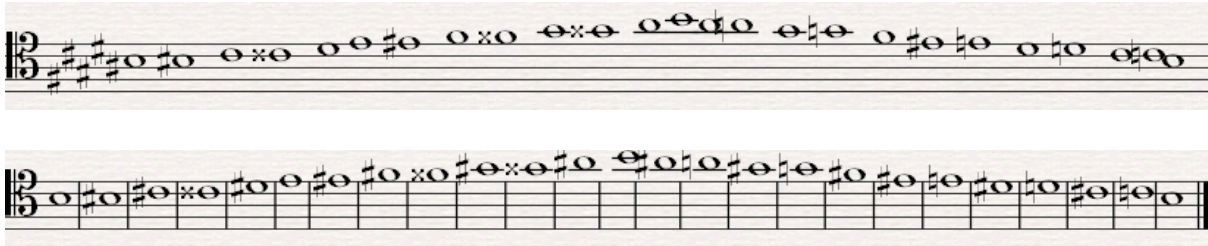
Musical examples of MCS of B major [with and without key signature]



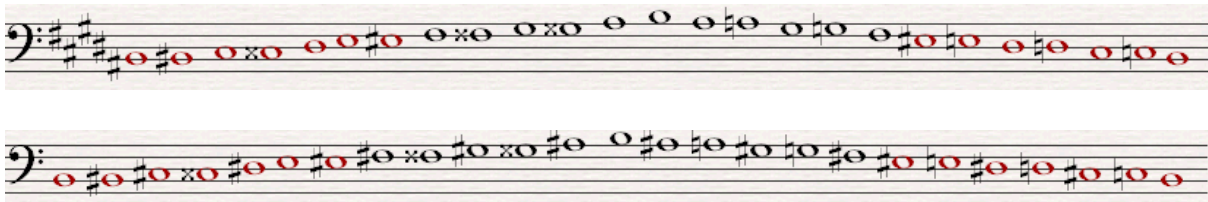
Alto Staff



Tenor Staff



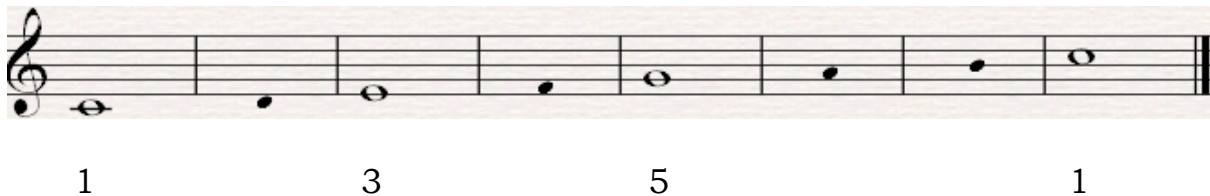
Bass Staff



A scale, on the other hand, is hierarchical ordering of a pitch-class collection; as a result, each member pitch class has a unique position within that scale. An individual pitch class of a scale is ‘scale degree’.

Degree	Technical Names	Solfa	Latin/Meaning
8ve	Upper Tonic	Doh	Tomium
7th	Leading Tone	Te	Subtomium
6th	Sub-median	Lah	Sub-between
5th	Dominant	Soh	Dominus
4th	Subdominant	Fah	Under
3rd	Mediant	Me	Mediante
2nd	Supertonic	Ray	Above
1st	Tonic, Home-Note, Keynote.	Doh	Keynote

The principal scale degrees are the tonic, mediant, and dominant. All the other scale degrees are dependent. They function in relation to the stable scale degree 1, 3, and 5, either as passing notes or neighboring notes.



○ = Stable scale degree * = Passing scale degree (P)

Short Cut to Chromatic Scales

Chromatic scale is a 13tones scale which moves strictly by semitones. In the construction of harmonic and melodic chromatic scale, to achieve the 13 tones, each original scale tones require second notes with two exceptions of 1st and 5th in all cases.

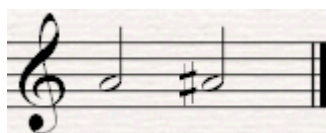
Scale Type	Lower	Raise	Leave
Harmonic Chromatic Scale Ascending	2nd, 3rd, 6th and 7th (lower the left-side tones)	4th (Using second note on the right side	1st, 5th degree unchanged)
HCS – Descending	7th, 6th, and 2nd (lower the left-side tones)	4th (Raise on the left side using the second note).	1st, 5th unchanged)
Melodic Chromatic Scale: Ascending	2nd, 3rd, 6th and 7th (lower the left-side tones)	1st, 2nd, 4th, 5th, 6 th (Raise on the right)	3rd and 7th unchanged
MCS – Descending	7th, 6th, 3rd, 2nd (lower using the right notes)	4th (Raise the left)	1st and 5th unchanged

Accidentals

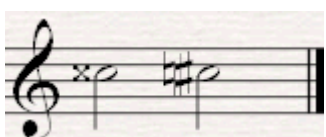
Accidentals are unexpected (at times expected) alteration of musical notes. They are used in the course of a piece of music to raise, lower or to restore the pitches of musical tones. They constitute a very important aspect of the construction of scales in music. The student is expected to be conversant with their uses and application even in musical composition. In theory of music, the use of accidentals should be described as either 'raised' or 'reduce'. Any forms of accidental such as sharp, flat, and natural could perform any function. For example, an 'A flat' requires a 'natural sign' to raise it. There are five kinds of accidentals in music: sharp, double sharp, flat, double flat and natural.

Sharp (it symbol is #) – Raises a note by one semitone

A and A sharp



- Lower a note by one semitone in double sharp

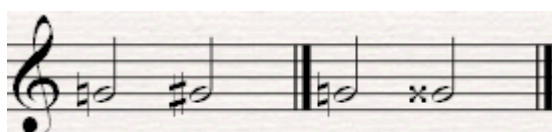


(i) C double sharp is lowered with a sharp

Double sharp (**X**) – Raises a note by a full tone

(i) G natural and G sharp

(ii) G natural and G double sharp



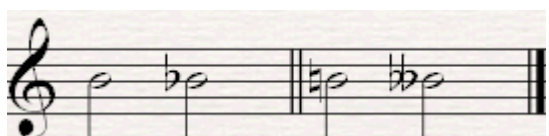
Flat (**b**) – Lower a note by one semitone

- (i) A natural and A flat
- (ii) C natural and C flat



Double flat (**bb**) – Lower a note by a full tone

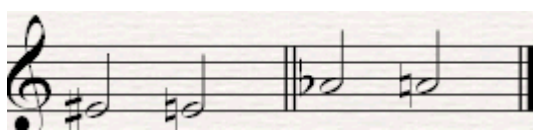
- (i) B natural and B flat
- (ii) B natural and B double flat



Natural () – To restore and alter notes

- To raise a note in flat keys

- (i) E sharp and E natural
- (ii) A flat and raised A (To naturalize)
- (iii) Natural signs are use to raised notes in flat keys.



In the process of altering a particular note, (not necessarily flat or sharp) make sure that the accidental placed against a note do not neutralizes the desired quality of the note. Accidental should be fixed, treating the individual notes as required in the scale under construction.

Relative Minor Scale System

To locate the relative minor of a major scale, count 3 semitones backward from the major keys as noted in following exercises of B, A^b, C^b and F[#] major

Count 3 semitones backward from B, the answer is g[#] minor

A^b major = 3 semitones backward from A^b the answer is f minor

C^b major = 3 semitones backward from C^b the answer is a^b minor

F[#] major = 3 semitones backward from F[#] the answer is d[#] minor

However, be careful when looking for the relative minor of a major key, the correct enharmonic relative of the key should be selected. C sharp is the same (enharmonic) of D flat, however the relative minor of E major is C[#] minor not D flat. The following table shows the corresponding major and minor keys with their key signatures.

Major scale	Relative minor	Altered Alphabets	No of Alterations
C major	a minor	-	-
G major	e minor	F	One sharp
D major	b minor	F, C	Two sharps
A major	f [#] minor	F, C, G	Three sharps
E major	c [#] minor	F, C, G, D	Four sharps
B major	g [#] minor	F, C, G, D, A	Five sharps
F [#] major	d [#] minor	F, C, G, D, A, E	Six sharps
C [#] major	a [#] minor	F, C, G, D, A, E, B	Seven sharps
F major	d minor	B	One flat
B ^b major	g minor	B, E	Two flats
E ^b major	c minor	B, E, A	Three flats
A ^b major	f minor	B, E, A, D	Four flats
D ^b major	b ^b minor	B, E, A, D, G	Five flats
G ^b major	e ^b minor	B, E, A, D, G, C	Six flats
C ^b major	a ^b minor	B, E, A, D, G, C, F	Seven flats

Mode: The concept of mode in music sense connotes the means, manner or method of performance of a piece of music. The early church (The Roman Catholic) introduced the writing down of music into a readable visual form, representing the normal audio sensory nature of music. Music in the church was regarded as a form of sacrifice which must be pure and acceptable to the Lord. It must therefore be without blemish and produce the best affects so that man may achieve atonement, that is, be at one, with God.

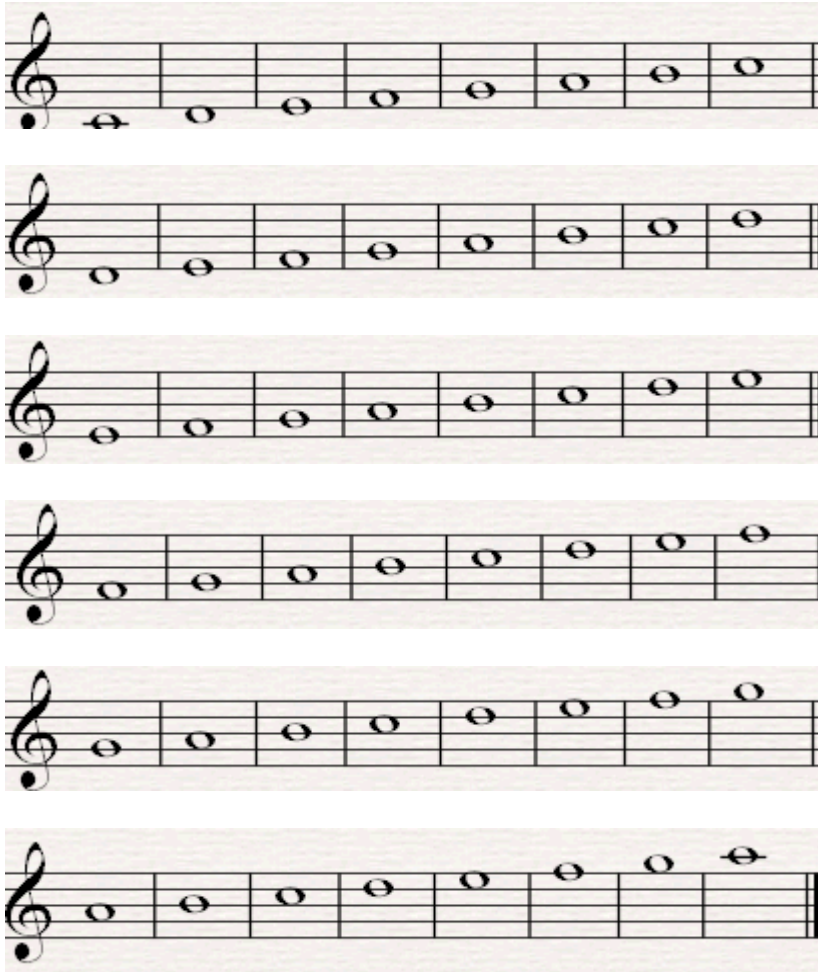
Therefore, only the white notes of the diatonic keyboard were used; the black notes had not been introduced. Music in the church, especially of the medieval and renaissance periods, was based on modes. In the Greek theory of ethos, long before Christianity, it is believed that ‘modes’ exerted certain types of influences on man, and some modes evoked certain feelings, passions, affects actions in humans. There are five kinds of modes known as ‘ecclesiastical modes’. It came into common use in the early church music. It was based on the diatonic scale produced by playing only on the white notes of the keyboard.

Mode letters

Ionian c d e f g a b c	Dorian d e f g a b c d	Phrygian e f g a b c d e
Lydian f g a b c d e f	Mixolydian g a b c d e f g	Aeolian a b c d e f g a

Sequence in scale form C-D-E-F-G-A (white notes only)

Sequence in mode form I-D-P-L-M-A (white notes only)



The church mode or ecclesiastical modes contained seven tones with an eight tone duplicating the first an octave higher, but with patterns of whole and half steps different from major and minor scales; used in medieval, Renaissance, and twentieth century music and also in folk music.

CHAPTER THREE

INTERVAL

An interval in music is a science of vertical calculation of tone distance between two or more notes. The concept of interval connotes a distance in pitch between two or more notes. In order to add 'beauty' to a melody composition or solo part other parts like alto, tenor, and bass may be added to it. However, the added parts, which may be two, three, four or five parts, must blend together. In this wise, the interval or gap between the parts requires an accurate calculations. The activities of theoretical calculation or measurement of sound is known as interval. In the vast majority of musical cultures, collection of discrete pitch relationships known as musical scales are used as a framework for composition and improvisation.

Therefore, scales are the hierarchical ordering of pitch-class collection of sounds. It is an exercise of series of tones arranged purposely at a fixed interval in accordance with the natural or traditional pitch of songs. However, the study and fixing of intervals and pitch relationships is not a mere or artificial collection but a highly scientific laboratory experiments. There are two kinds of interval identifications.

Harmonic interval: Is the one in which two, three or more notes are sounded together with vertical calculation.



Melodic Interval: Is the one in which the notes are sounded one after the other also with vertical calculation.



Qualities of Interval

Qualities of interval are regarded as the special or distinguish features that exist between the various sounds. There are five qualities of sound which are (1) major interval (2) minor interval (3) perfect interval (4) augmented interval and (5) diminished interval. Besides minor or perfect interval less one step is doubly diminished. Major or perfect interval more with two semitones is doubly augmented.

Cycle of Interval

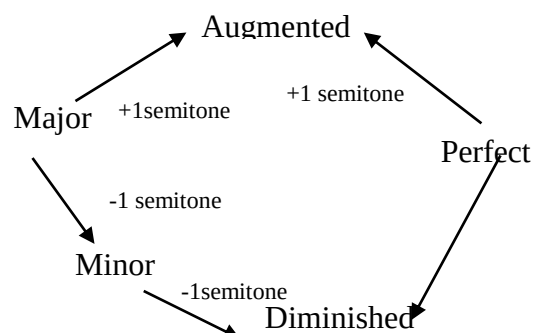


TABLE OF INTERVAL

INTERVAL	NO OF SEMITONE	NAME OF INTERVAL
0	0 Semitone	Perfect unison
2nds	{ 1 Semitone 2 Semitone 3 Semitone	{ Minor 2 nd Major 2 nd Augmented 2 nd
3rds	{ 2 Semitone 3 Semitone 4 Semitone 5 Semitone	{ Diminished 3 rd Minor 3 rd Major 3 rd Augmented 3 rd
4ths	{ 4 Semitone 5 Semitone 6 Semitone	{ Diminished 4 th Perfect 4 th Augmented 4 th
5ths	{ 6 Semitone 7 Semitone 8 Semitone	{ Diminished 5 th Perfect 5 th Augmented 5 th
6ths	{ 7 Semitone 8 Semitone 9 Semitone 10 Semitone	{ Diminished 6 th Minor 6 th Major 6 th Augmented 6 th
7 th	{ 9 Semitone 10 Semitone 11 Semitone 12 Semitone	{ Diminished 7 th Minor 7 th Major 7 th Augmented 7 th
8ves	{ 11 Semitone 12 Semitone 13 Semitone	{ Diminished 8ve Perfect 8ve Augmented 8ve

IDENTIFICATION OF INTERVAL

Interval can be identified in three ways

Method 1-Counting in or of semitones involves

Method 2-Low note as the root of a key signature

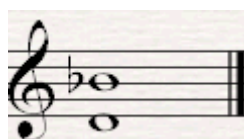
Method 3-Aural perception in sight-reading or piano sound

Method 1: Counting of semitones involve between the notes

Procedure:

1. Count the semitones from the low note to the upper note
2. Check in the table the number of semitones contained
3. When giving the name of an interval be careful to note the clef.
4. Take care of accidental (if there is any)

Example 1:



Method – In the above, the low note is ‘D’

While the upper note is B^b

Then between the two notes are alphabets d e f g a b^b

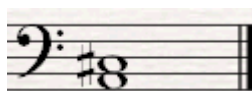
Counting in number (interval by numbers) 1 2 3 4 5 6

Therefore we have Interval of a 6th, hence the quality of the 6th thus –

d e f g a b
T S T T T = 9 semitones

Take care of the flat accidental ‘D’ to ‘B^b’ = 9–1 = 8 semitones (Note: if there is no accidental, just go straight to the answer), therefore, a 6th with eight semitones is a minor 6th, the **Answer = minor 6th**.

Example II:



Method – In the above, the low note is ‘A’

While the upper note is C sharp

Between the two notes are alphabets a b c[#]

Using interval by number 1-2-3 = 3rd

Quality of the 3rd a-b-c
T S = 3 semitones

Take care of the sharp accidental at C thus a-b-c# = 3+1 = 4 semitones, four semitones in an interval of a 3rd is a major quality,

Answer = Major 3rd

Method 11- Taken of the lower note as the root of a key signature

Procedures:

Count the low note to the upper note (interval by number)

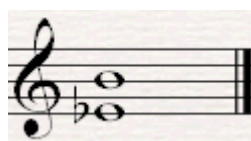
Take the lower note as the root of a key signature

Check if the upper note is a member of the altered note in the key signature

The order of interval names must be maintained

Major, Major, Perfect, Perfect, Major, Major, Perfect.

Example



The low note to upper note are E^b F g a b

Interval by number are 1 2 3 4 5

Therefore we have an interval of a 5th

Quality of the 5th –

Consider the lower note as E flat major

In the E flat major B, E, A must be flattened

Note that 'B' in the interval is not flattened

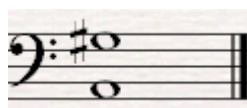
1. To maintain the order of C major as follows;

(ALMIGHTY RULE)

Perfect	Major	Major	Perfect	Perfect	Major	Major	Perfect
Unison	2nd	3rd	4th	5th	6th	7th	8ve
↓	↓	↓	↓	↓	↓	↓	↓
C	D	E	F	G	A	B	C
T		T	S	T	T	T	S

In the above order, every 5th must be perfect, if nothing happen to the rules of the key signature in the given interval. But in the given question the note 'B' that must be flattened is not, therefore deviated from the above rule of key signature. A semitone has been added, changing the interval to an augmented, so we have an Augmented 5th.

Example IV:

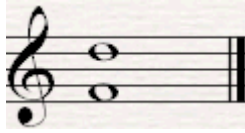


1. Count the low to upper note a b c d e f g
 1 2 3 4 5 6 7
 Interval of a 7th

Quality of the 7th

2. Take the low note A as the key signature of A major scale
3. In A major scale, F, C, G must be sharpened
4. To maintain the order of interval in the ALMIGHTY RULE, every 7th must be Major if no rule were broken.
5. In the key of A major G must be sharpened, and it is sharpened.
6. So, naturally we have a major 7th

Example V:



Count low to upper note f g a b c d
 1 2 3 4 5 6

Interval of a 6th

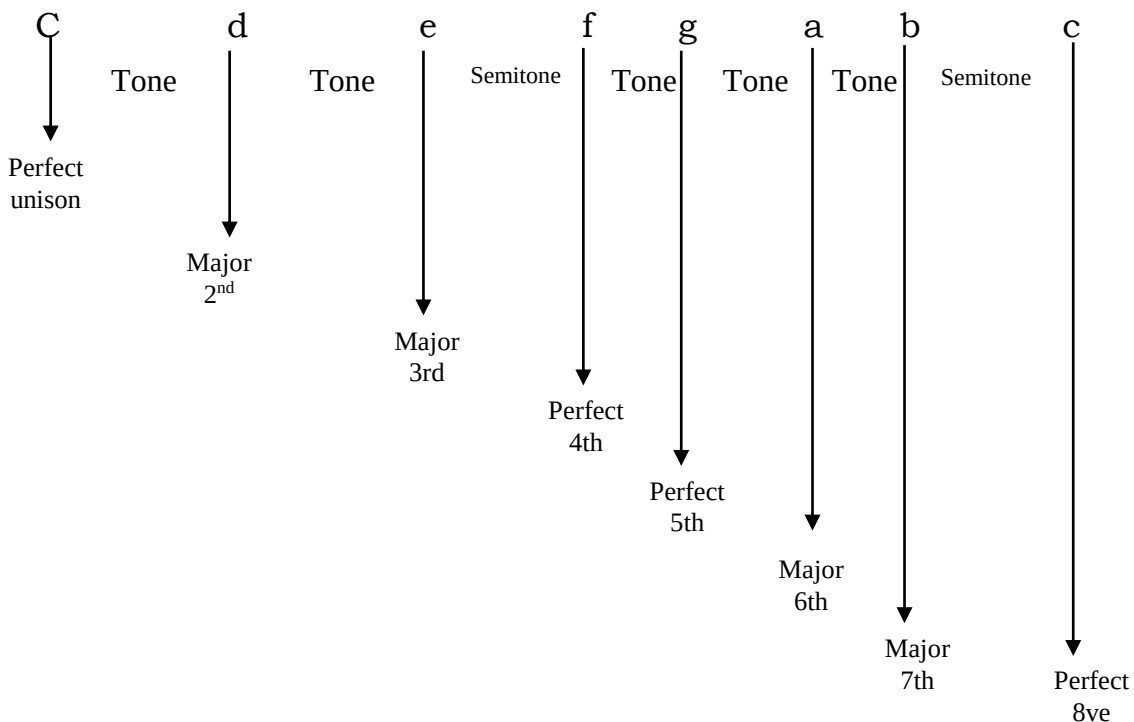
Quality of the 6th

1. Take the low note as F major scale key signature
2. F major scale has B as flattened note
3. The upper note 'D' is neutral (does not belong)
4. To maintain the order of interval, the upper note is neutral.
5. So no rule was broken
6. We have a Major 6th

Quick method of interval identification

(+ or – method)

Write:



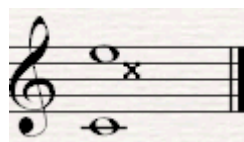
- Procedure – C to d has
- 1 Semitone = minor 2nd
 - 2 Semitones = Major 2nd
 - 3 Semitones = Augmented 2nd
- C to e has
- 3 Semitone = minor 3rd
 - 4 Semitones = Major 3rd
 - 5 Semitones = Augmented 3rd
- C to F has
- 4 Semitone = Diminished 4th
 - 5 Semitones = Perfect 4th
 - 6 Semitones = Augmented 4th
1. C to G has
- 6 Semitone = Diminished 5th
 - 7 Semitones = Perfect 5th
 - 8 Semitones = Augmented 5th

2. Summary of + or – methods

Perfect unison	Major 2 nd	Major 3 rd	Perfect 4 th	Perfect 5 th	Major 6 th	Major 7 th	Perfect 8 ^{ve}
C	d	e	f	g	a	b	c
	T	T	S	T	T	T	S

COMPOUND INTERVAL

A compound interval is an interval which is greater than an octave. Octave is an eight.



Identification:

- Count from low note to octave (8)
- Count from the point of octave to the upper note
- Take the octave note as the root of key signature
- Apply the procedure of simple interval.

Example (above)



Procedure – Count from lower note to octave – compound

So from C to E is a 3rd

However, C D E = 4 semitones = Major 3rd
 T T

Hence we have a “Compound Major 3rd.

More examples of compound intervals



A

B

C

D

A. Octave + Major 2nd = Major 9th or Compound Major 2nd

B. Octave + Major 3rd = Major 10th or Compound Major 3rd

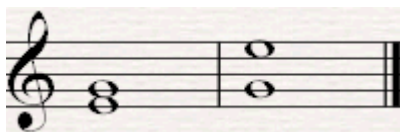
C. Octave + Minor 3rd = Minor 10th or Compound Minor 3rd

D. Octave + Perfect 4 = Perfect 11th or Compound Perfect 4th.

Inversion of Interval

When a note is removed from its original position down an octave (8ve) or up an octave (8ve) is said to be inverted. In order to invert an interval, take the lower note of the interval and make it the higher note. Alternatively, take the higher pitch of the interval and make it the lower one.

Example



Procedure: To invert a low note of an interval up

Retain the upper note in the original position

Remove the lower note

Count from lower note an eight (8ve)

Rewrite the taken low note to an octave

The numerical and quality of interval changes by inversion except perfect, see as follows;

Major becomes minor

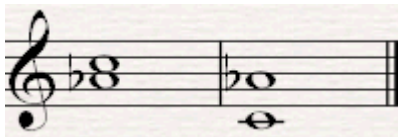
Minor becomes major

Augmented becomes diminished

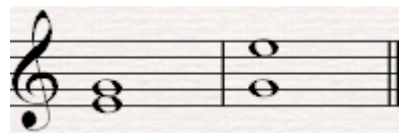
Diminished becomes augmented

Perfect remains perfect

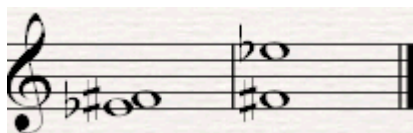
Examples:



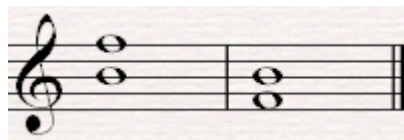
Major 3rd - minor 6th



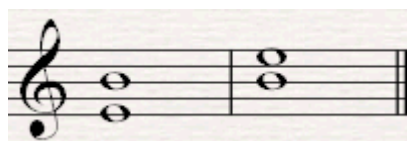
minor 3rd – Major 6th



Aug 2nd-Dim. 7th



dim. 5th- Aug. 4th.



Perfect 5th-Perfect 4th

To find the inversion of an interval, subtract the interval from 9, for example $9-3=6$, $9-2=7$, $9-5=4$ and $9-5=4$.

Take note of the following about interval exercises.

1. The major scale is the standard of measurement.
2. Minor scale does not exist in interval identification
3. Always check the clef used: treble, bass or moveable's.
4. Always count from the bottom or low note.

Explanation of hidden terms

Dead Interval: Is an interval punctuated by musical rest.



Consonant Interval: Combination of sounds with satisfied effect on the ear which does not require resolution. Consonances are the intervals consist of stability and rest while dissonance as a state of instability or motion, perfect consonances are:

Perfect Concord – 4th, 5th, 8ve, Unison

Imperfect Concord – 3rd, 6th, (Major and Minor)

Dissonant Interval: Combination of sounds with an unsatisfied effect that needs to be resolve: example: are 2nd, 7th and all augmented and diminished intervals. All dissonances are active that is, unstable, whether they are intervals, or chords, all dissonances require resolution. Certain augmented and diminished dissonances play an important role in functional tonality, as a rule, diminished interval

resolve inwards while augmented intervals resolve outwards in musical composition.



In the diminished fifth above, (7 to 4) resolves inwards with 7 resolving up to 1 and 4 resolving down to

CHAPTER FOUR

TRIAD

Triad (noun) is a group of three related things. Therefore, music triad is a chord of three notes. It consists of three pitch classes: the root, third and fifth. The word originated from the German “trias” meaning ‘a group of three’, or German: Dreiklang-a chord consisting of three notes which can be arranged to form two superimposed 3rds (Root, third and fifth). Legend has it that the early church (The Roman Catholic) introduced the writing down of music into a readable visual form, representing the normal audio sensory nature of music. Music in the church was regarded as a form of sacrifice which must be pure and acceptable to the Lord. It must therefore be without blemish and produce the best affects so that man may achieve atonement, that is, be at one, with God. Therefore, the belief of the church in the doctrines of ‘Trinity’ (God The Father, God The Son, God The Holy Spirit) also reflected in the treatment of musical chords. Triad means ‘three tones chord’ which is a resemblance of ‘Trinity’ therefore was given a special treatment.

The qualities of triad can be major, minor, diminished, or augmented and the kinds of thirds and fifths that make up the triad determine the quality of the triad. A great variety of chords are used in music. Some consist of three different tones, other have four, five, or even more. The simplest, most basic chord is the triad (pronounced

try'-ad), which has three tones; to indicate that the three tones are played at one time it is notated vertically thus;



Basically, there are four kinds of triad;

1. Major triad
2. Minor triad
3. Augmented triad
4. Diminished triad

Qualities of Triad

Root + Major 3rd + Perfect 5th = Major Triad

Root + Minor 3rd + Perfect 5th = Minor Triad

Root + Major 3rd + Augmented 5th = Augmented Triad

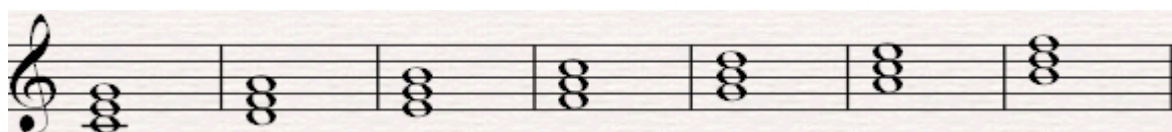
Root + Minor 3rd + Diminished 5th = Diminished Triad.

A triad can be built from any note of the scale with that scale degree as the root. Triads are named after its root and abbreviated with Roman numeral that corresponds to the scale degree number of its root. A triad built on the first, or tonic note of the scale (do) is called the tonic chord (do – mi-soh) or tonic triad. Likewise, any triad can be described with their technical names thus, dominant triad (so – ti – re), supertonic triad (re-fa-lah) etc. Roman numerals are used in numbering of the triad and grouped as follow:

Primary triads are: I, IV, V, are major triad

Secondary triads are: ii, iii, vi are minor triad

Diminished triad is: vii is a diminished triad



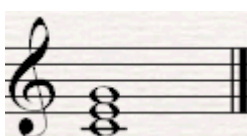
I ii iii IV V vi vii

The root of a triad and the bass of a triad are not necessarily the same note, but can be two separate things. Only in root position is the root of the triad serves as the bass as well. In the first inversion, the third (as the lowest note) is the bass and in second inversion, the fifth is the bass.

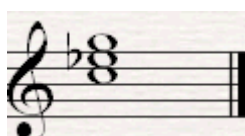


15 1 6 V 6 1 5
3 3 4 3

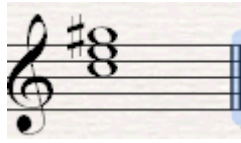
Examples of triad:



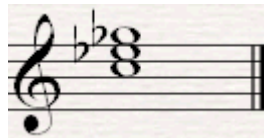
Major triad = Root + major 3rd + perfect 5th.



Minor triad = Root + minor 3rd + perfect 5th



Augmented triad = root + major 3rd + aug. 5th



Diminished triad = Root + minor 3rd + dim. 5th.

Note: Major 3rd = 4 semitones between the two notes

Minor 3rd = 3 semitones in between the two notes

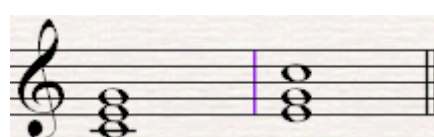
Augmented 5th = 8 semitones in between the two tones

Diminished 5th = 6 semitones in between the two tones.

Inversion of Triads

Inversion of triad is the re-arrangement of triad in which either the 3rd or the 5th is the lowest note. A triad can be arranged in one of the three possible vertical positions; the placement of the root at the bottom, the third at the bottom, or the fifth at the bottom. When the root is the lowest note, the triad is in root position. When the third is the lowest note, the triad is in first inversion and when fifth is the lowest note; the triad is in second inversion.

First inversion: A triad is in first inversion if the third is the lowest note.

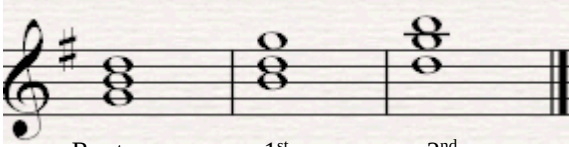


Root
Position
or 1a or 5
3

1b or 6 or 6
3

51

Second Inversion: At second inversion of triad, the fifth will be at the lowest note.

1a	1b	
		
Root Position	1 st Inversion	2 nd Inversion
5 th 3 rd Root	Root 5 th 3 rd	3 rd Root 5 th

Procedure for inversion:

1st inversion: Write the interval in root position.

Take the root up an octave (8ve)

Retain the 3rd as the lowest note

Retain the 5th as the middle note.

Symbol: Interval between the 3rd and 5th = 3

Interval between the 3rd and Root = 6

So, first inversion symbol is

6
3 or 6 or b

2nd inversion: Write the interval in root position

Take the root up an octave (8ve)

Take the 3rd up an octave (8ve)

Retain the 5th as the lowest note.

Symbol: Count intervals between the 5th and Root = 4

Count interval between the 5th and 3rd = 6

So, 2nd inversion symbol is
6
4 or C

Triads without key signature

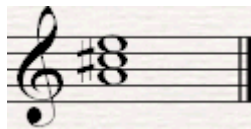
1. Spell out the number of flats and sharps in the required key
2. The root, 3rd and 5th should be correctly written.
3. Check if any of the three notes (Root, 3rd and 5th) has to be flattened or sharpened (Key signature rule)

Example 1: Tonic triad of A major

Procedure: Tonic triad of A major is alphabets A-C-E

In A major F, C and G must be sharpened

‘C’ is common and must be sharpened (or raised)

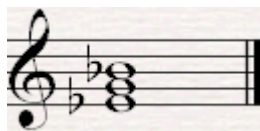


Example 2: Tonic triad of Eflat major

Procedure: E^b major has B, E, A, to be flattened

Tonic triad of E^b major is E,-G-B

E and B are common, must be flattened.



NOTE: A triad can be built from any note of the scale. Triad can be described with technical name of notes thus, tonic triad, supertonic triad, mediant triad, and diminished triad.

CHAPTER FIVE

TONE CHORD

Chords are combination of tones sounded, played or hinged together at once. Essentially, a chord is a group of simultaneous tones or structured tones in music. Technically, melody is a series of individual tones heard one after another, however, when other tones are added in a vertical alignment, the composition changes to chord harmony. Chord progressions enrich a melody by adding emphasis, surprise, suspense, or finality. Historically, between 1715 and 1752 Jean Philippe Rameau of France wrote three books on which modern harmony is based. He built a series of chords on each tones of the scale by arranging notes in an ascending series of thirds. These chords are called triads. Since 1950 most hymns have been written for four parts: soprano, alto, tenor and bass. Basically, harmonies are based upon the triads. Chords are grouped under primary chord, secondary chord and diminished chord thus;

Primary chords are: I, IV, V

Secondary chords are: ii, iii, vi

Diminished chord is: vii

Chords can also be described using their various qualities as follows:

Major chords: Tonic, Dominant and Subdominant

Minor chords: Supertonic, Submediant

Diminished chord: Mediant, Leading note.

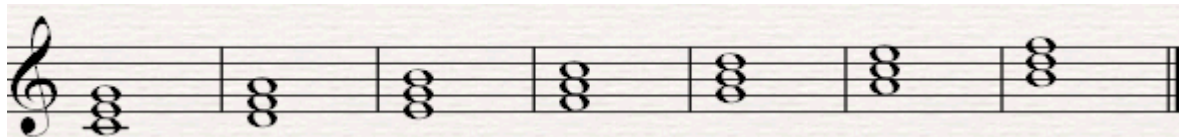
Chord may also be described using technical names such as tonic chord, supertonic chord, dominant chord etc. It can be built on every note of major

and minor key. The following example is built on C major key with the systematic procedures as follows: Construct the given scale

Built on top of each note a thirds

Built another third with 5th from the root.

Chords on C Major Key

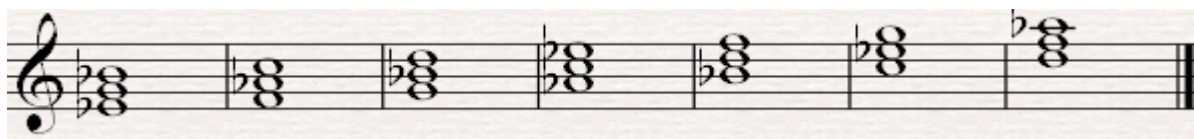


I ii iii IV V vi vii

of

C Major Scale

The following are the chords of E flat major with their accidentals placed besides the notes.



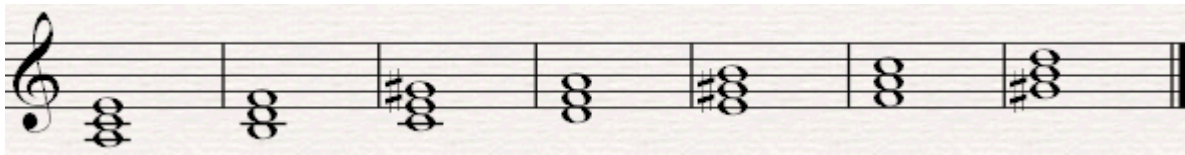
I ii iii IV V vi vii

of

E Flat Major Scale

It should be noted that the sounds are all the same in all keys thus:

Major Key sounds	s	I	t	d	r	m	f
	m	f	s	l	t	d	r
	d	r	m	f	s	l	t
	I	ii	iii	IV	V	vi	vii
Minor key sounds	m	f	se	l	t	d	r
	d	r	m	f	se	l	t
	l	t	d	r	m	f	se
	i	ii	iii	iv	v	vi	vii



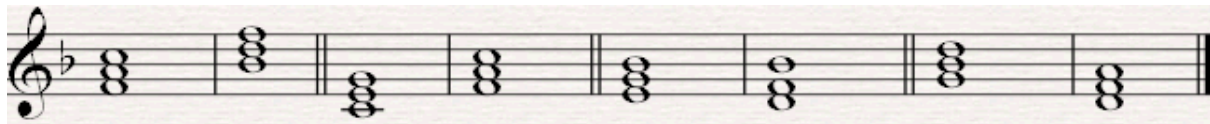
Chord Figuration: The origin of chord figuration is traceable to baroque period: seventeen century. The figure bass is a kind of harmonic short hand which came into use during the period. During the period, it was a mere line of bass notes with varying figures under the notes. The instrumental accompanist is expected to supply the full harmony (spontaneous harmonic exercise) in accordance with the figure bass in any order he wanted. The following are the figure bass symbols:

Any chord in root position is figured	5 3
Any chord in first inversion is figured	6 or simply 6 3
Second inversion chord is figured	6 4
The dominant 7th is figured simply as	7.
Inversions thus: First inversion figured as	6 or as 6 5 5 3
Second inversion figured as	6 or as 4 4 3 3
Third inversion figured as	6 or as 4 4 2 2

Chord Progression: Chord progression is the movement of one chord to another different chord in a harmony exercise. Hence, harmony is regarded as chord structure of a musical composition. Therefore, there are three

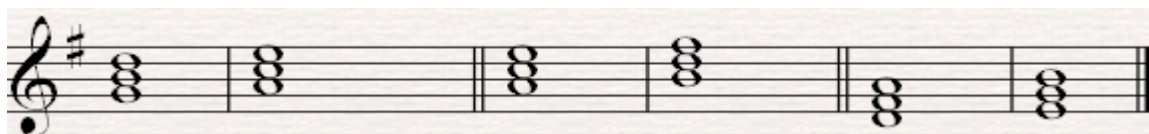
major kinds of progressions or movements: Normal progression, strong progression, and weak progression.

Normal progression: This is a movement from one chord to another in which the two chords have one tone (note) in common



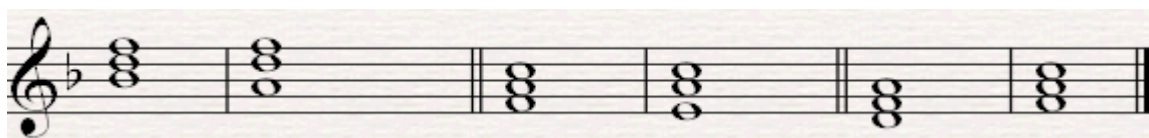
- I - IV V - I VII - IV II - VI

Strong progression: When the two progressive chords have no note in common:



I - II II - III V - VI

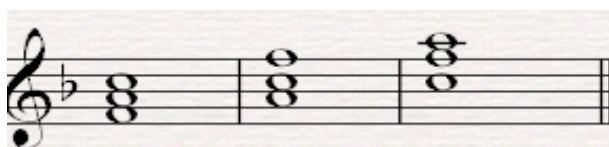
Weak Progression: When the two chords have two notes in common:



iv - vi i - iii vi - I

Inversion of Chord

Inversion is the re-arrangement of chord in which the 3rd, 5th, 7th 9th, 11th or 13th are found in the lowest part. Chords, intervals, and triads may be inverted. The following example shows interval and common chord inversions.



Original 1st inv. 2nd inv.

Any note to be inverted is moved an octave (8ve) from its original position which may be downward or upward. In the above, the first triad chord is in the root position F-A-C, while the root (F) is moved an octave in the first inversion A-C-F and third also moved an octave in the second inversion C-F-A. A triad or chord is said to be in its first inversion if the third is the lowest note of the chord – the root and the fifth being placed above it. Also, a triad is in the second inversion if the fifth is the lowest note of the chord – the root and the third being placed above it. When the 5th of the triad is the lowest note, chord is said to be in the second inversion.

Second inversion of a chord has a tendency to topple over into a root position chord on the same bass note. So, it cannot be used freely in harmony exercise. It is always good to prepare a $\frac{6}{4}$ chord and should be resolved properly. Concisely, there are five special ways of using a second inversion of any chord known as six-four chord.

1. Cadential $\frac{6}{4}$ = Ic
2. Appoggiatura $\frac{6}{4}$ = IVc Note: Second inversions of primary triad I, IV, V (CAP)
3. Passing $\frac{6}{4}$ = Vc
4. Auxiliary $\frac{6}{4}$
5. Arpeggio $\frac{6}{4}$

Cadential $\frac{6}{4}$

Is the second inversion of chord 1 always.

Chord Ic always sounds $\begin{matrix} m \\ d \\ s \end{matrix}$

Ic with strong beat is always followed by Va always $\begin{matrix} r \\ t \\ s \end{matrix}$



Ic Va Ic Va Ia

Appoggiatura $\frac{6}{4}$

Is the second inversion of chord IV

Chord IVc always $\frac{1}{f}$
d

Chord IV must be followed by Ia always



VIIb IVc Ia V IVc Ia

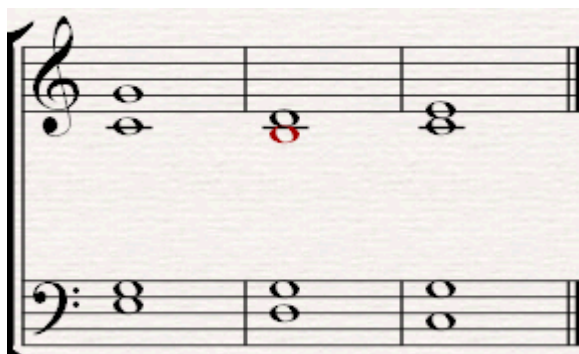
Passing $\frac{6}{4}$

This is usually the second inversion of chord V

Chord Vc sounds $\frac{t}{s}$
r

Usually occurs between Ia and Ib

Weak beat usually



1b Vc 1a

Auxiliary 6 4

Triad chords in sustained inversions that result to 2nd inversion.

Weak beat usually

Also known as pedal $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$



1a-IVc-1a Va-1c-Va Va-1c-Va

Arpeggio $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$

It is any chord in second inversion

Must be preceded by same triad in root position or first inversion

Must be followed by chord of at least same two notes

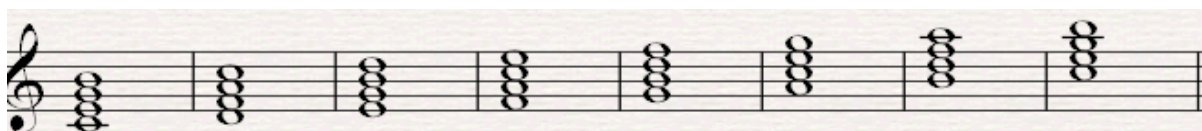
Bass part must move by leap



1 5 1a 1 6 5 VII 6 5
3 4 3 3

Extension of Triad Chords to 7th and its Inversions.

An ordinary three tone chord may be extended from the Root, 3rd, 5th to 7th. Chord of the seventh is a four tone chord, hence, apart from its natural root position, it has first, second and third inversions. Usually the 7th tone is added to a normal chord to form a 7th tone chord.



I7 II7 III7 IV7 V7 VII7 VII7 I7

Chordal skips

When a voice moves from one chord note to another chord note within the same chord, such a motion is a chordal skip. When a voice must skip between two harmonies, we may fill in that skip with a chordal skip.

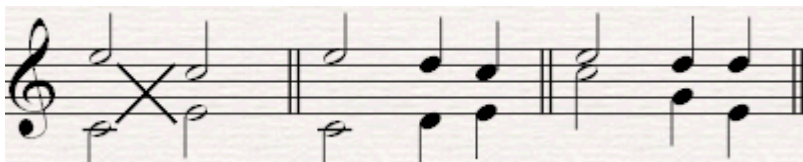


V I

A chord skip moves to a note in the same chord. Thus, all chordal skips are consonant.

VOICE EXCHANGE

A soprano chordal skip combined with a bass arpeggiation may result in a voice exchange.



1 16 1 VII 16 1 (V) 16

- Is the outer voice exchange chord notes.
- Passing motion fill in the resulting arpeggiations.
- Often dominant tone serves as a sort of leaping passing note in the bass of a voice exchange.

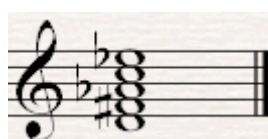
CHAPTER SIX

SPECIAL CHORDS

Special chords are purposely built chord arrangement from the natural intonation of people's traditional music and attract special musical art compositions. They are specific and purposeful arrangement of tone materials to suit a special purpose in a composition. The specialty of chord is also seen in the various chord arrangements peculiar to tribe or folk music tradition. Such chords usually take after the name of the people that own the music. Such is seen in Italian 6th, French 6th, German 6th and recently Nigerian 6th. In the arrangement of the tone, the constructions of the various chords usually portray the sound of the music that is peculiar to the tribe.

The Chord of the Augmented Sixth

The chord of the augmented 6th is a compound, or double – rooted chord found on the minor 2nd, and both minor 6th of the both major and minor scales. The chord of the augmented 6th on the minor 2nd of the scale consists of the minor 9th in the tonic, together with the chord of the dominant 7th or dominant minor 9th. Construct the supertonic minor 9th chord and flat the 5th of the chord.

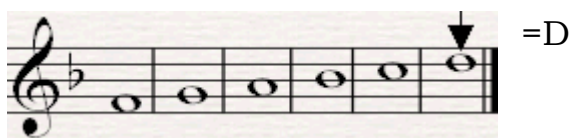


6TH CHORDS

6th chords are built on the lowered 6th note (lowered in this sense connote reduced with accidentals like flat, natural, and sharp) of a chosen diatonic scale. It may be major or minor. Some common examples of 6th chords are the German 6th chord, French 6th chord, Italian 6th chord, and Neapolitan 6th chord. The followings are the samples of procedures of construction.

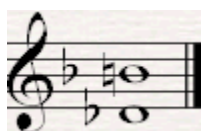
6th Chord of 'F major'

-Locate the 6th degree of F major



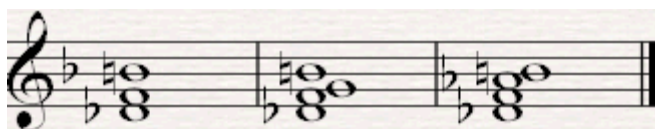
-6th chords are built on lowered 6th notes = D^b

-Therefore, the 6th chord of F major is



However, the above 6th chord of F may be altered to: Italian 6th chord, French 6th chord, and German 6th chord.

6th OF F Major (Note: 6th of F is the root = D, must be lowered D^b)



Italian 6th French 6th German 6th

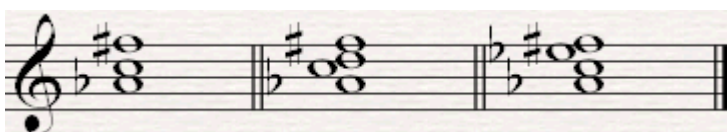
Qualities

Root (D^b) + Major 3rd + Augmented 6th = Italian 6th

Root (D^b) + Major 3rd + Aug. 4th + Aug. 6th = French 6th Chord

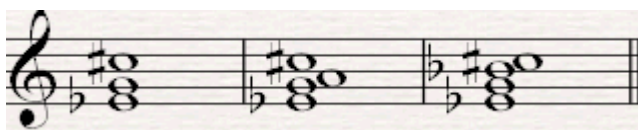
Root (D^b) + Major 3rd + Perfect 5th + Aug. 6th = German 6th Chord

Exercise Two: 6th OF C=A flat



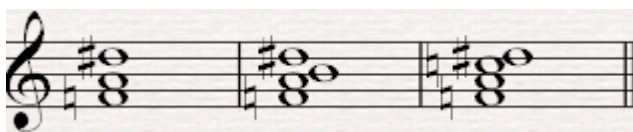
Italian 6th, French 6th, German 6th

Exercise Three: 6th ON E flat major



Italian 6th, French 6th, German 6th

Exercise Three: 6th OF A major SAME as ON F Natural

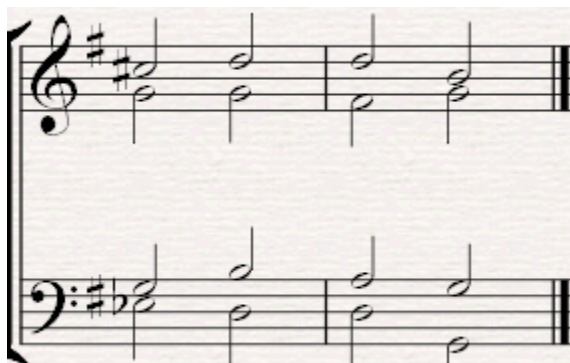


Italian 6th, French 6th, German 6th

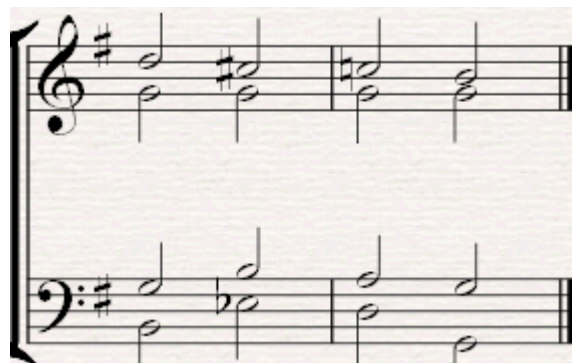
USES OF 6 CHORDS IN HARMONY EXERCISES

The chords of 6th may be preceded by any chord but MUST be resolve or followed by I 6/4 to V or V to I. But it should be noted that German 6th chord should be neutralized first before I 6/4 to avoid consecutive in the harmony.

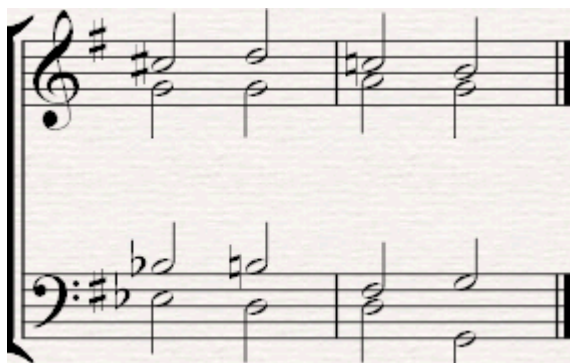
Tendency Notes in 6th: Tendency notes are notes with accidentals. A flattened tendency note will resolve downward while the raised or sharpened note will go up. Tendency notes should not be doubled, meanwhile, the 3rd, if not among the tendency note should be doubled. Let us consider the following.



Italian 6th I6 V I5
4 3



Italian 6th I6 V I5
4 3



German I6 V7 I 5
6th 4 3

Neapolitan 6th

Neapolitan 6th chord is a major triad built on the flattened 2nd degree of a diatonic scale.

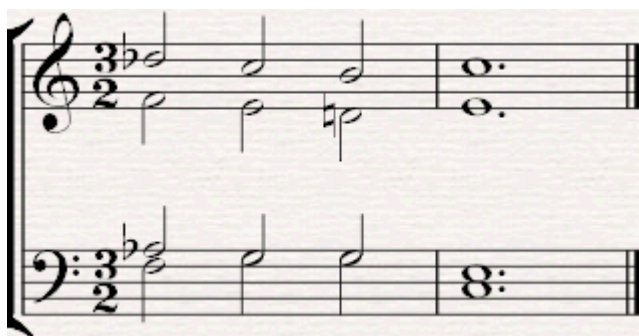


In harmony exercise, it is always on the first inversion form.



Original 1st Inversion

- Always double the 3rd of the chord
- Any good chord that can precedes chord two can also presides Neapolitan 6th
- The root is always at the top (soprano part) most often
- Tendency note in 6ths chord should not be double (in this case only the 3rd may be double), tendencies are root and 6th.



Neap.	I6	V7	I5
6th	4		3

Seventh Chords

Seventh chords are the fundamental dischord of addition of 7th tone to the major common chord from the root. The addition of the 7th note to the common chord causes it to become a dischord which must be properly resolved. 7th chord is a four tone chord built on degrees of major or minor scale.

Types of 7th Chords: Secondary seventh chords

Dominant 7th chord

Major large 7th chord

Minor 7th chord

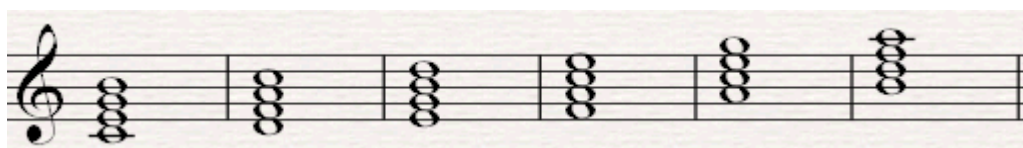
Diminished 7th chord

Augmented 7th chord

Half diminished 7th chord

Secondary 7th Chords

These are chords of the 7th built on other notes of the major scale except the dominant. That is additions of seventh note to the ordinary common chords except the dominant.



I7

II7

III7

IV7

VI7

VII7

It is also known as diatonic dis-chord and must be prepared and resolved properly in harmony exercise. The rules of the root progression are also applied to the chord extension of 7th. In

resolving, the 7th note normally fall a step and the 3th is quit free to step or leap up or down.



V7 - 1

Secondary 7th chord Resolution

Chord	I7	resolves	on	chord	IV
	ii7	resolves	on	chord	V
	iii7	resolves	on	chord	VI
	IV7	resolves	on	chord	V
	V7	resolves	on	chord	I
	VI7	resolves	on	chord	II
	VII7	resolves	on	III or chord I.	

1. The Tonic 7th Chord (1- 7Chord)

In the tonic 7th chord, the soprano moves from 1 to 6 as 1 move to 1V, we may support the passing 7 that connects 1 and 6 with a 1-7.



16 1/7 IV I
3

As a rule, the seventh must resolve down by step in the next chord. However, in free style there are three common variants of this resolution, which includes transferred resolution, the decoration resolution and delayed resolution.

Transferred Resolution: The 7th chord may resolve in another part, if the resolution is by step and is the expected pitch, such a resolution is called transferred resolution.

In the above, the 7th is the top part but resolve in the middle part.



9-8 6

I IV IV5 I

Decorated Resolution of 7th Chord:

Often the resolution of the 7th is embellished with one or more incomplete neighbors. Such a decorated resolution resembles the decorated resolution of the suspension.



I VII6 III7 VI6 II6
5 5

The Delayed Resolution of the 7th

Delay resolution of the 7th is by maintaining the unresolved 7th as a common note between chords. Eventually, however, the dissonant 7th will resolve.



ii 6 7 6 V7 5
5 4 3

In the above musical examples, the 7th was unresolved until the last chord, it remains dissonant. Although the nature of the dissonance changes the demand for resolution remains.

Supertonic 7th Chord

The seventh tone of the ii7 resolves naturally down to the leading tone.



I II7 V7 I

In the above, the 7th of the ii7 is in the alto, it resolve down by step to the third of V.

The Mediant 7th Chord

iii7 supports 5 (s) in a soprano 5-4-3 (s-f-m) motion. Usually, the passing 4(f) provides an accented passing note above the vi, creating a 6-5 (l-s) motion above 6 in the bass.



Vi P ii6 iii7vi(6-5)ii7 I6.

In the cited piece, the alto holds the seventh (G) of the supertonic 7th. It resolves down by step to 1, the third of VI.

Subdominant 7th Chord

The subdominant 7th functions as the same in major and minor. It supports a soprano 3-2-1 (m-r-d) cadential motion as part of a IV7-V7-1 progression. The subdominant 7th (3 in soprano) resolves to 2 (r). The other chord notes move to those V.



I IV7 V I

Dominant 7th Chords

This is chord of the seventh built on the 5th degree of the scale (s t r f) with a minor 7th. The 7th tone of the dominant 7th chord MUST be a minor, which are 10 semitones from the root.

1. Every 7th chord have three inversions
2. All the four notes must be present in harmony
3. All the notes are important, no omission or central tone.
4. The 3rd note must rise in it resolution (a second- t to d)
5. The 7th note must fell in it resolution (a second- f to m)
6. V⁷ always resolves on chord 1(dms)

The addition of the 7th tone causes the dominant chord to become a 'dischord' instead of concord, and the dominant 7th tone will now need correct resolution. Apart from the above, the root and the 5th are free in their resolution movement.

V7 I V V7 I V7 I



V7 I

The V7 arises when the composer drops the initial 5 (the double root of the V) from passing 8-7 and move directly to the passing 4.



The above chord arrangements results into a dissonant chord, one that adds a seventh above the root of the V. In general, such chords are known as seventh chords. In particular, V7 or dominant seventh (dominant seventh is another name for a major-minor seventh). A seventh chord has three inversions. The third (6/4-2, abbreviated 4/2) holds the seventh in the bass. As a dissonant chord in an unstable position, the passing character of the third inversion is very strong.



VI6 V6 I5 V 5
 5 3 3

In the above, the voice leading function of the inversions of the V7, the above dominant 7th chord is used in its second inversions. However, in the ordinary chord resolution, a $\frac{6}{4}$ is always resolve to $\frac{5}{3}$ this also applied to dominant 7th chord as above. The above results into a dissonant chord, one that adds a seventh above the root of the chord V, in general, such chords are known as seventh chords. In particular, V7 or dominant seventh is another name for a major-minor seventh.

Inversion of dominant 7th chord

The chord of the V7 has 4 notes; it has 3 inversions as follows:



V7 V(6/4) V(4/3) V(4/2)

V7 6 4 4
 5 3 2

7	6	6	6
5	5	4	4
3	3	3	2
Root	1 st	2 nd	3 rd
Position	Inversion	Inversion	Inversion
Sounds			
f	s	t	r
r	f	s	t
t	r	f	s
s	t	r	f
7	6	4	4
	5	3	2

A seventh chord has three inversions. The third 4/2 holds the seventh in the bass. As a dissonant chord in an unstable position, the passing character of the third inversion is very strong. In the above, the voice leading of the inversions of the V7 results from the scale degree in the bass. In the V6/5, the 7 in the bass functions as the lower neighbor V7 in the cadence. The V7 frequently substitutes for V in the authentic cadence. But because it is dissonant, V7 seldom replaces V in the half cadence. Still, the half cadence to V7 does provide a potent, dramatically inconclusive cadence, especially when used to illustrate a text.

V6 16 V6 15
 3 5 3

The Sub-median 7th Chord

The submediant 7th chord functions as a voice leading harmony to V, V7, or vii. It often substitutes for or becomes a iv6. The 7th are mostly often in the soprano as part of a soprano 5-4-3(sfm) or 5-4-5(sfs) motions.

1a VI7 V6 1a IV7 VII4 IIIa
 5 3

The Leading Note 7th Chord

The leading-note 7th chord functions like the leading-tone triad. Whereas vii functions most often as a 6/3, serving as a voice leading substitute for V4/3, vii7 often function in root position as a voice leading substitute for V6/5. As a rule, the seventh (6) of the vii7

resolves to 5. The structure of the leading tone triad is the same in both major and minor since, in the minor, the triad is built on raised 7. However, the structure of the vii7 differs between the two modes. In the major, the vii7 stands a minor 7th above the root.



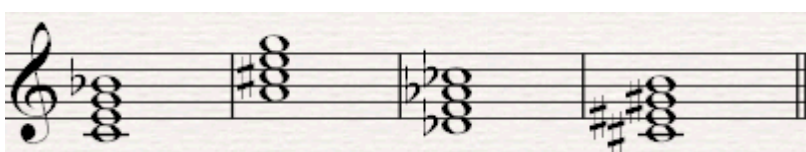
V6 IV6 15
3

Other ways of building dominant 7th chords.

1. Dominant 7th **ON** a key
2. Dominant 7th **OF** a key

Dominant 7th On

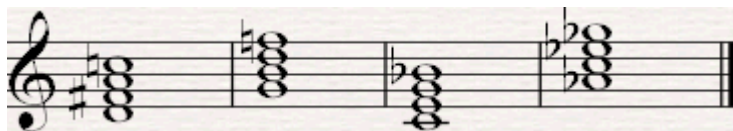
In the construction of a dominant 7th chord **ON** a key, the mentioned key must be the root of the chord that is “ON the ROOT” of the given key. The 7th-notes must be minor 7 (10 semitones from the root). Also, the features of the key signature must be maintained along with the minor 7. The following examples built on the dominant 7th chord- dominant 7th **ON** C, A, D^b, C[#].



C, A, D^b, C[#].

Dominant 7th Of

In the construction of a dominant 7th chord **OF** a key, the 5th of given key must be the root of the chord, such as the following musical examples, dominant 7th chord **OF** G, C, F and D^b

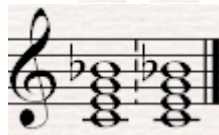
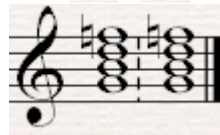
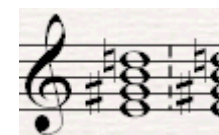
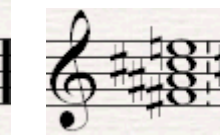
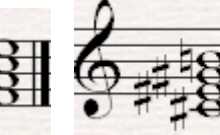
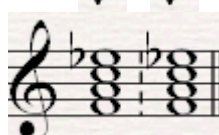
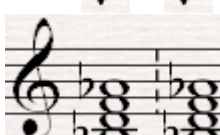
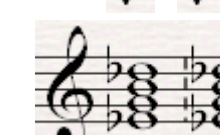
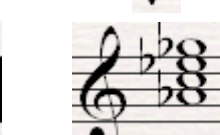
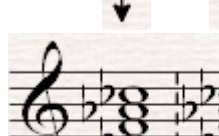
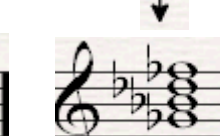


G, C, F D^b

DOMINANT 7TH CHORDS **ON** A GIVEN KEY WITH THE SAME CHORD SPELLING AS **OF** A GIVEN KEY

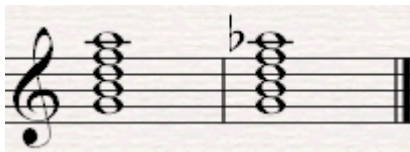
ON	OF	Altered Notes	
C	F	B ^b	
G	C	F	
D	G	F, C	
A	D	C [#] , G	
E	A	G [#] , D	
B	E	D [#] F [#] A	
F [#]	B [#]	F [#] A [#] C [#] E	
C [#]	F [#]	C [#] E [#] G [#] B	
F	B	E ^b	
B ^b	E ^b	B ^b A ^b	
E ^b	A ^b	E ^b D ^b	
A ^b	D ^b	A ^b E ^b G ^b	
D ^b	G ^b	D ^b A ^b C ^b	
G ^b	C ^b	G ^b B ^b D ^b F ^b	
C ^b	F ^b	C ^b E ^b G ^b B ^{bb}	

The following shows the various dominant 7th chords on and of a key. The constructions spelt out the notes with the accidentals on and of the chords.

ON OF C F 	ON OF G C 	ON OF D G 	ON OF A D 
ON OF E A 	ON OF B E 	ON OF F# B# 	ON OF C# F# 
ON OF F B 	ON OF Bb Eb 	ON OF Eb Ab 	ON OF Ab Db 
ON OF Db Gb 	ON OF Gb Cb 	ON OF Cb Fb 	

Dominant 9th chord – V9

Dominant ninth chord is an addition of ninth note to the dominant 7th chord. In the major key, this can be major or minor 9th. However, it should be noted that any dischord wider than an octave 8ve, that is 9th, 11th and 13th are called compound dischord. Uses of V9 in S.A.T.B harmony exercise:



Major V9 Minor V9

In the harmonic usage, ninth and seventh tones must be present, 9th, in the major must be above 3rd or 5th. However, 5th or 3rd may be omitted and 9th chord resolves on chord 1 or VI⁷, in which 3rd rises a step. However, the harmony rules must be followed strictly.

Other 9th chord

Tonic 9th

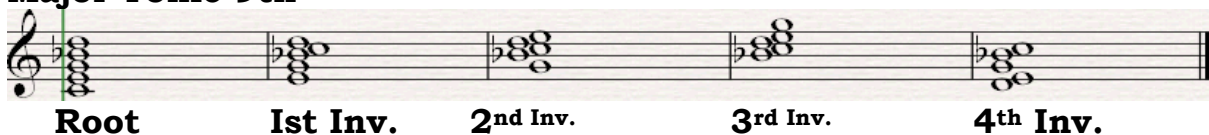
Supertonic 9th chord



Major Minor Major Minor

The 9th chord has 4 inversions:

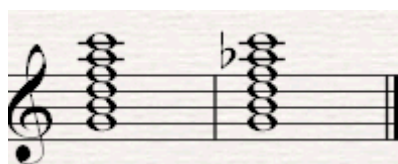
Major Tonic 9th



Root 1st Inv. 2nd Inv. 3rd Inv. 4th Inv.

Dominant 11th Chord

Add a perfect eleventh to a dominant ninth chord. This is never a 'real dischord' – 11th notes always sound like a 4th and resolves like a suspension or appoggiatura – 3rd is omitted and 11th note moves to 3rd. When the 9th note is present it must resolved on 3rd, 11th moves up to 5th.



Major V11th **MinorV11th**



In four parts harmony 9th and 11th must be present. The chord has 6 notes and therefore has 5 inversions of which 2nd, 3rd, 4th, and 5th inversions are mainly used.

Dominant 13th Chord – V13

In major keys, 13th can be major or minor. If 7th is present, it must be above 13th in a four part harmony. The 13th chords have 6 inversions in which all are in use except the 5th.



Tonic 13th
(Major)

Dominant 13th
(Minor)

Supertonic 13th
(Minor)

The following selections are possible.

Root, 3rd, 7th and 13th

Root, 3rd, Root and 13th

Root, 11th, Root and 13th

Root, 11th 7th and 13th

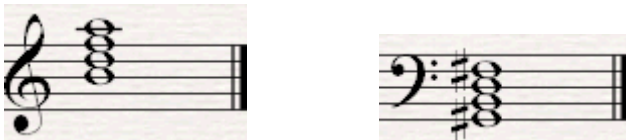
Root, 9th, 7th and 13th

3rd, 9th, 7th and 13th (Root omitted, no inversions).

All the stated chords resolve in chord 1 or VI. The 13th note may go to any note of the tonic chord or it may stand firm (suspension).

Half Diminished 7th or Q⁷. - It is simply the addition of a minor 7th to a diminished triad. It has the following features:

Root + Minor 3rd + Diminished 5th + Minor 7th



The chord of the seventh gives a feeling of restlessness: the ear is dissatisfied until it has passed to the next chord and the 7th has moved to the note below. This chord of the seventh, then is a 'dischord' – not necessarily observe, a chord of harsh effect, but a chord that demands following in a certain way, i.e. 'Resolution'.

Fully-Diminished vii⁷

The addition of a diminished 7th to a normal diminished triad is known as a fully-diminished seventh chord. The structure of the

leading tone triad is the same in both major and minor since, in the minor, the triad is built on raised 7. However, the structure of the vii⁷ differs between the two modes. The addition of a diminished 7th to a diminished triad is known as a fully-diminished seventh chord. In summary, constructions of 7th chords are as follows:

Major Triad + (add) Minor 7th note = Dominant 7th chord

Major Triad + (add) Major 7th note = Major 7th chord

Minor Triad + (add) Minor 7th note = Minor 7th chord

Minor Triad + (add) Major 7th note = Minor-Major 7th chord

Diminished Triad + Minor 7th note = Half-diminished 7th chord

Diminished Triad + (add) Diminished 7th note = Fully-diminished 7th chord

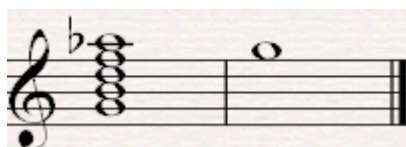
Fundamental dischord: is the chord, such as an ordinary chord of the 7th, which exists as a chord with an entity of its own. The following are known as fundamental dischords, 7th, 9th, 11th and 13th.

False Relation: Occasionally the harmony proceeds in such a way that a B^b appears in one chord and a B natural in the next or an F natural in one and an F sharp in the next and so on. In other word; the notes of the same letter – name appearing not in the same ‘voice’ or ‘part’ e.g. in a four part choral composition, one chord might have a C sharp in the tenor and the next a C natural in soprano, this is called

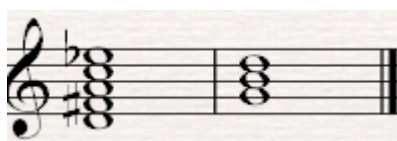
‘false relation’. It is very common in the music of 16th and early 17th century.

Resolution of 9th, 11th, and 13 chords.

The dischords of the 9th, 11th, and 13th chords all resolve in a similar manner thus; 1. They may resolve on the Root or the 3th while the rest of the chord remains. 2. The chords may resolve on a chord with another root. The following examples of the 9th resolution;



The 9th resolves on the root or 3rd while the rest of the chord remains.



15
3

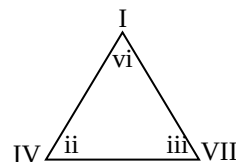
The above resolve on a chord with another root, however, the following exercise shows some uses of dominant chords and their resolutions; the score is more of an exercise.

15 16 IV4 V4 V7 V7 V9 15 VI5 VI5 VI6 II5 VI4 II6 II7 V6 II7 V5 IV9 V7
3 3 2 3 3 3 3 3 3 3 3 3 4 3



Common chord: A triad of which the 5th is a perfect (7 semitones from the root) is a common chord. A common chord of which the 3rd is major is a major common chord and the one which the 3rd is minor is a minor common chord.

Chord Substitution: Chord substitution is the act of using a particular different chord in the place of another. This is made possible because of the closeness and familiarity that exists between the chords. The triangle of chords substitution is presented below:



Mediant Chord (Chord Three)

Median chord is the chord III either in a major or minor scale. It is a very delicate chord but at the same a utility. It is delicate in the sense that it has 'm' which the third of chord I and 't' which is the 3rd of chord V as two of its three major component. The delicacy therefore has to do with the arrangement '**mt**'. In chord III, it is advisable to double the root (**m**) and its third (**s**) but never the fifth (**t**).

On the utilization aspect, chord III is a utility chord in that it can be cleverly use as a good substitute to chord V. chord III in its root position should be preceded and followed by chords with which it has at least one note in common. It is generally advisable to use the chord that has two notes either preceding or following.

To use chord III in it first inversion, use along chord with which it has one note in common, also the two chord use along with chord III must be in there root position, A – IIIb – A, hence, it is generally advisable to keep common tones.

CHAPTER SEVEN

HARMONY

Harmony is a pleasing combination of related things and it peaceful existence and agreement. Therefore music harmony refers to the techniques of related tone-chords construction, and how they follow each other in musical composition to produce pleasant and agreeable sound. It is the vertical structure of music; the science of chords, their construction, and their relationship in music. A chord is a combination of two or more tones sounded at once. The study of harmony usually begins with a study of chorale style. However, chorale style does provide basic training in the principles that govern a polyphonic study (that is, many voiced texture). Those principles, along with the techniques associated with them are called voice leading. New chords and progressions continually enter the language of music, but the basic chordal vocabulary has remained fairly constant.

In the first phase of the history of harmony, plainsong were entrusted on a high tenor as vox principalis and paralled at the interval of the fifth below by a bass, as vox organalis, another bass then doubles the vox principalis in the octave below and a higher voice doubles the vox organalis in the octave.

Part in harmony means any succession of single notes. Each part of a four-part texture is called a voice. The name and ranges of these

voices are derived from the four standardized singing ranges thus: soprano, alto, tenor, and bass. The soprano and alto are placed on treble staff with the soprano on top. All soprano stems ascend. All alto stems descend. This makes the two voices visually distinct. The tenor and bass are placed on the bass staff with the tenor stems ascend and all bass stems descend. The following are the harmony terms and their meanings:

Short Score: When all the four parts are compressed upon two staves.

Open Score: When each of the parts of the harmony written on a separate staff.

Consonance: Combinations of notes or chords pleasant to the ear, and complete in itself and not needing any other special chord as its resolution. Consonance is the same as consonant and concord, they include: Perfect consonances-Unison, Octave, Perfect 5th and 4th and Imperfect Consonances-Major 3rd, Minor 3rd, Major 6th, Minor 6th.

Dissonance: Dissonant or dissonance is an interval which sounds incomplete in itself and needs some other special chord or note of resolution. Dissonances are 2nds and 7th.

Dischord: A chord in which two or more notes form dissonance intervals with each other, and which needs some special chord to follow it, and sometimes to go before. Opposite of dischord is concord.

Harmony is the chord structure of a musical composition. It is the activity of writing of parts to a given line of music. Harmony can be two, three, four or five parts.

Two parts harmony – S/A, S/T, S/B.

Three parts harmony – SAT, SAB

Four parts harmony – S, A, T, B

Five parts harmony – Descant, S, A, T, B

In two parts harmony, contrary and oblique motions produce stronger effect in than similar or parallel motion. In two parts harmony most frequently use intervals are 3rd 5th 6th and unison or prim, only in the first and last bars, i.e. perfect consonances or concords.

No two parts may move in unison or in octave or in fifth, because it would lead to consecutive faults such as consecutive unison, consecutive fifth and consecutive octave. The concept of consecutive (an adjective) means following in an unbroken sequence.



In a two parts harmony, major and minor thirds should predominate, but not more than three of either in succession. Moreover, 5th and 8ve should be use but be approach in contrary motion.



3 7 3 6 6 3 3 6 3 3 3 6 3 3

Summarily, in two parts harmony every phrase must end with a cadence, use concord intervals 3rd and 6th. Contrary motion should predominate and make judicious use of passing tones.

Furthermore, the most common harmony is the four parts harmony. Most hymns are written in four parts harmony.

Harmonizing a melody requires three steps:

- Analyze the tune to determine how the composer sketches the tune and to determine the basic structure, the framework on which the composer built the tune.
- Construct the bass. The bass should reflect the basic structure by outlining the basic scale-degree motion of the chords. Complete the bass with voice leading chords that connect the harmonies of the basic progression.
- Realize (write out or compose) the inner voices. Endeavour to create a richer and more complex relationship among the parts.

Basic Rules for Writing 4 Parts Harmony

1. Base your composition upon chord I, IV, V and V7
2. Double the root or the 5th
3. Do not double the 3rd, except in chord III
4. Always include the 3rd

5. Do not double the leading note (7th) of any chord



6. No two voice parts should move in consecutive 5ths or 8ves like the following dull progression.



IV V

The above destroys the tonality of the music. Some chord progressions may also posed a danger of consecutives and other serious faults such as V-VI and VI-V.

7. Make use of non – harmonic tones.

8. Rules of stem positioning should be strictly followed.

9. Leading note 'Te' must rise to 'doh', however, may be transferred to other part.



VII6	V5	I5
4	3	3

10. Soprano and Alto may be as wide as 8ve apart but not wider, T/B may be.

11. A good melody or part should frequently move by conjunct motion at intervals of 2nd and 3rds but avoid similar motions at once.

Voice Range



It should be noted that good harmonic progression depend largely on the creative ability of the writer and not of much cramming of the rules.

Position of Stem and Tail in Harmony

Soprano – stem up

Alto – stem down

Tenor – stem up

Bass – stem down



I IV6 Vb

In four part harmony, four voices are to be provided for, it is obvious that either the root, 3rd or 5th must be sung by two voices. However, harmony is a succession of chords. Chords are built by arranging notes in an ascending series of thirds as shown in following.

7th - t d r m f s l etc.

5th - s l t d r m f

3rd - m f s l t d r

Root - d r m f s l t

Chords - I ii iii IV V vi vii

Good harmonic progression is the ability to select the right chord and proper arrangement of tones. Progression is the movement from one chord to another. When the root moves up a 2nd, 4th, 5th or 6th, the progression is bound to be good. The distance between adjacent voices may not exceed an octave, except between tenor and bass.

Rules Governing Chord Progression

The main formula guiding the progressions of chord is 2456/73 which simply means that once a particular chord is chosen, the expected chords to follow are:

2 means that a 2nd chord above that chosen chord e.g. I – II

4 means that a 4th chord above that chosen chord e.g. V – I

5 means that a 5th chord above that chosen chord e.g. IV – I

6 means that a 6th chord above that chosen chord e.g. VI – I

Nevertheless, a 7th or 3rd above any chosen chord is bad and ugly in their root position, but may be used when in their inverted position.

Examples of Progression:

1. **Strong Progression:** This is a root movement in second (up a 2nd). It is a progression from one chord to another entirely different from the proceeding. They have no note in common. Up a 2nd is the best progression.

I-II, II – III, III, - IV, IV – V, V – VI, VI – VII, VII - I

2. **Normal progression:** (Up a 4th): This is root movement in fourth. It is a progression of chord with one note in common. It is the second best of progression.

I-IV, II – V, III, - VI, IV – VII, V – I, VI, II, VII - III

3. **Weak progression:** (Up a 3rd or 7th): This is a root movement in 3rds and 7ths. The two chords have two notes in common. (Bad and ugly progression).

I-III, III - V, IV – VI VII - II,

Specific Common Chords Progressions

Submediant chord VI ldm : the following progressions are good I-VI, II-VI, V-VI, VI-II, VI-IV and VI-V

Supertonic Chords: II-rfl I-II, VI-II, IV-II, II-V, V-II and II-VI.

Mediant Chords III mst II-III, III-IV

Leading Note Chord VII trf: double the 3rd from the root but do not double the root.



I⁶ VII⁶ I⁵
3

Contrapuntal Progressions: This is a progression that involves inversion which involve from linear embellishment. The inversions that create these passing linear embellishments are termed passing and neighboring harmonies, by analogy with passing and neighboring notes. The harmonies that result from such passing motions are called voice-leading harmonies because stepwise motion place voice-leading emphasis on the bass.

PROCEDURE:

1st – Choose cadences and indicate by symbols

2nd – Choose the approach – chord to each cadence

3rd– Start at beginning of each phrase and choose chords, concentrate on good progressions. (2, 4, 5, /7, 3).

4th – Out of the chosen chord, write a smooth bass – part, using root positions and first inversions to secure smoothness.

5th – Add, A, T, but do not begin to do this until all chosen and bass – part are complete.

Non – harmonic tones

The study of harmony is not complete without the study of non-harmonic tones. Non-harmonic tones are the ‘notes’ added as decorations or ornamental notes to the harmony to make the music more enjoyable. Non harmonic notes are notes which do not belong to the chord but which are used to decorate the melodic line without disturbing the harmonic plan. They are used for decoration purposes. When notes skips by third (or fourth) from a note of one chord to a note of the next, we may fill in the space between them with passing notes. Passing notes that act as melodic figurations, however, do not receive consonant support from the bass. Both accented and unaccented passing notes can be either dissonant or consonant. The dissonance of a dissonant passing note clearly confirms its passing characters.

1. Passing Tone – unaccented – UPN

Accented – APN

Passing tones is found a step wise the harmonic tones of different pitches. In the simplest form, a passing note is a non harmonic note which comes between two notes of any chords a third apart.



2. Neighboring Tone: Is found step – wise between two harmonies of the same pitch.
3. Suspension: Is a device in harmony by which a note in a chord is kept sounding when the chord has been succeeded by another in which the prolonged notes form a dischord. This dischord is then normally resolved when the prolonged note fall on another note forming part of the new chord. It is approached by a note of the same pitch and that resolves down by step.



4. Anticipation: It sounds the same pitch as the harmonic tone and is found step wise between two harmonic tones.
5. Appoggiatura: It is approached by leap and resolves step wise, usually in direction opposite to the leap.

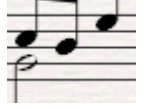
6. Escaped Tone (Echappee): It is approached by step and resolves by leap opposite to that of the note of approach.

7. Changing Tone (This involves four tones): The note of approach and the note of resolution are the same pitch. Dissonant note skips on interval of a third in the opposite direction to a second dissonance, which in turn resolves by step to the note of resolution.

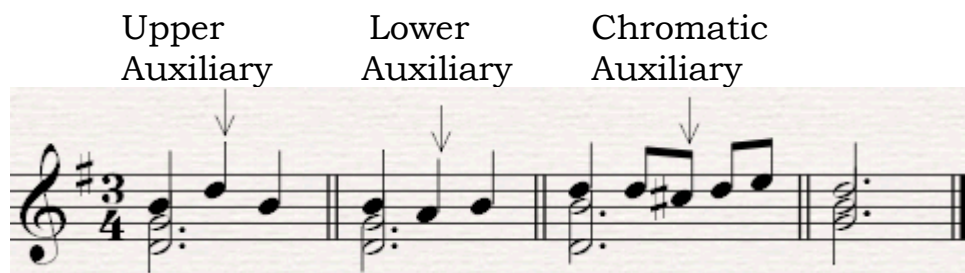


8. Pedal Point (Pedal or organ point): The pedal point is a note sustained in one voice while in the other voices the harmonics are changing.

	Name of non-harmonic tone	Abbreviation	Example	Note of approach	Note of resolution	Direction of resolution
1	Unaccented	UPN		Step- wise	Step- wise	Same directions as approach
2	Accented passing note	APN		Step- wise	Step- wise	Same directions as approach
3	Neighbouring tone (upper)	UN		Step- wise	Step- wise	Opposite to approach
4	Neighbouring tone (lower)	LN		Step- wise	Step- wise	Opposite to approach
5	Suspension	S		Step- note	Step- wise	Down

6	Retardation	R		Step- note	Step- wise	Up
7	Anticipation			Step- wise	Same note	Same note
8	Appoggiatura	APP		By leap	Step wise	Opposite to leap
9	Escaped tone	ET		Step- wise	By leap	Opposite to approach
10	Changing tone or Nota Cambiata	CT		Step- wise	Step wise	Same note as note of approach
11	Pedal point	P	Held note	Held note	-----	

Double passing note



Passing notes often create parallel 5th as in the following examples;

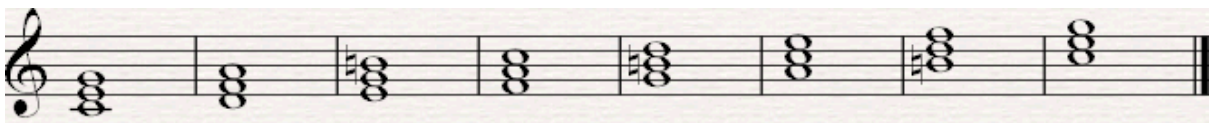


Otherwise, passing note can as well correct parallel fifths as seen in the example below;



MINOR CHORDS HARMONIC PROGRESSION

The harmonic form of minor scale is suitable in this exercise thus:



Note that in the harmonic form of minor scale, 7th tone is always raised to a semitone below the tonic. In the above chord selection, always keep to the following progressions m si, l si, r si l, d si, and f si l. As a general guide: approach the minor leading tone (si) from dominant only from below (m si) or any note above it such as l si, t si, d si, r si and f si l is also possible.



In a good harmonic exercise, the following chord progressions are good: I-IV-V, IV-V-I, and V-IV-I.



CHAPTER EIGHT

CADENCES

Cadence, as a concept in music, is the last two chords that end a piece of music or a musical section or phrase. Cadence is a Latin word “cadere” meaning “to fall”. It is the last two progressions of chords arranged to give a logical end to a piece of music. The chords forming a cadence are used from a ‘weak’ beat to a ‘strong’ beat. Hence, when a cadence ends on a strong beat, it is called ‘masculine’ and when it ends on weak beat it is called ‘feminine’. Musical compositions moves in phrases, sentences and sections and in order to effect or indicate each, a proper arrangement of the chord progressions is required. Cadences serve as punctuation in musical phrases and also portray the musical themes in a clear form. The feeling of finality and completeness in music is meant to appease the sensibility of the listener in order to drive the music into conclusion. There are four major kinds of cadences which include; perfect cadence, imperfect cadence, plagal and interrupted cadence, with minor cadences arrangement. Both melodic composition arrangement and harmonic construction usually has cadences.

Perfect Cadence: It is the progression from chord V to I it is also known as full close, authentic cadence and complete cadence because of its feeling of finality and completeness. It is the same progression of chord V – I both on major and minor keys.



V - I
C Major

V - I

V - I
A minor

V - I

Imperfect Cadence: Imperfect cadence is the progression from any chord to dominant chord. It is also known as half close or semi – close.

It is usually preceded by chord, I-V, II-V, IV-V and VI-V.



I - V

I - V

Plagal Cadence: A plagal cadence progression is from chord IV to I. it is also known as Church, Greek or Amen cadence because of its frequent use for this purpose.



IV - I IV - I

Interrupted Cadence: Is any progression from chord V-VI; it is the only cadence that is built with secondary chord. It is also known with other names such as Abrupt, Deceptive, Evaded, False Close, Surprise, Broken or Avoided cadence.



V - VI V - VI

Phrygian Cadence

A type of imperfect cadence, occurring in minor keys only, and consisting of the subdominant chord in first inversion followed by the dominant chord in root position. It takes its name from the Phrygian mode, in which the interval between the final and the note above is a semitone (in the example, the bass notes F-E in A-minor key).



IVb V

It is to be noted that in arranging the cadences, all the rules of harmony progression should be strictly adhere to. It is also recommended that a constant practice of the cadence progression will facilitate the quick recognition on the keyboard (Aural perception). Perfect, imperfect and plagal cadences are built with primary chords while interrupted is built with secondary chords.

CHAPTER NINE

ANALYSIS OF MUSIC

Analysis of music is the systematic presentation and explanation of musical piece in its 'various components' or 'in units' for a structural understanding of the form or plan. Analysis is concerned with musical structure; however taking in a general sense embraces a large number of diverse activities. Some of these are mutually exclusive: they represent fundamentally different views of the nature and structure of music, music's role in human life, and the role of the human intellect with regard to music.

Analysis, as a pursuit in its own right, came to be established only in the late 19th century; its emergence as an approach and method can be traced back to the 1950s. The primary impulse of analysis is an empirical one: to get to grips with something on its own terms rather than in terms of other things. Music is not tangible and measurable as is a liquid or a solid for chemical analysis.

The subject of a musical analysis has to be determined; whether it is the score itself, or at least the sound image that the score projects; or the sound – image in the composer's mind at the moment of composition; or an interpretative performance; or the listeners temporal experience of a performance or social contexts surrounding musical sound. All these categories are possible subjects for analysis. A detailed analysis of a piece of music contains the following:

Stage 1: Introduction: State the title of the music, the composer, period as well as the number of bars, in case of notated music.

Stage 11: State the medium or the graph of the music (instrumental only or music with texts) – strophic setting or through composed.

Tempo: How is the metre organized? Also look at the “melodic organization”. What is the highest and the lowest point of the music; repeated tones, sequence, scales and special leaps. Forms: Shapes or forms in music: rondo, sonata, binary, ternary.

Step III: In this section, we look at the ‘Harmonic language’ of the music. Chords: State out the chords of the music one by one, using roman numerals; the various keys and modulations. All cadences along the lines should be mentioned. Non – harmonic tones; passing tone, auxiliary, anticipation, retardation, suspension, changing tone, pedal points, appoggiatura, and escape tone. Chromatic tone must also be analyzed.

Stage IV – Analyse the special devices in contrapuntal writing, contrary motion, augmentation, diminution, and retrograde motion. Also analyze the use of musical rest. (Dead interval is an interval punctuated by musical rest). The musical signs should be analyzed as well; p, pp, mf, legato, presto, fine, dc, ds, mp, andante, lento, pp etc. In analyzing the chord, roman numerals should be used and major chords is shown with capital letters.

IDENTIFICATION OF KEYS

When the key signature of a particular piece of music is not stated, and it is important to locate the key in music analysis, we should use the following method.

1. Bring out all the altered notes along the piece of music.
2. Re-arrange the notes in order of key signature altered notes
- 3a. In the sharp keys the last sharp note is the leading note to the original key.
- 3b. The flat keys has the subdominant as the last flat note to the original key.
4. Note the difference between accidental and the considered altered keys.
5. In the minor, when the dominant of a particular key is raised, it is only denoted that the raised note is the leading note of the relative minor of that particular key, for example;



Procedure:

- i. Bring out the altered notes;
- A^b, A, B^b, E^b, E^b, B^b, A^b, B^b
- ii. Re-arranged the altered notes
- B,E,A
- iii. Take note of the accidental

A (2nd note) but later A^b

iv. The key is E^b major

Note: The subdominant is the last flat of the original key. As above, E flat major has A flat as subdominant.

CHAPTER TEN

MODULATION

Modulation is a temporary alteration of musical tone or tones in a piece of music into another tone and later back to the original tone. However, most short melodies remains in one key from the start to the end; but in longer pieces, variety and contrast are created by using more than one key. A shift from one key to another within the same piece is called a modulation. A modulation is like a temporary shift in the center of gravity – it brings a new central tone, chord, and scale. Though modulations are sometimes subtle and difficult to hear, they produce subconscious effects that increase our enjoyment and add beauty to the composition.

The term modulation is a variation in the apparent spatial location of a sound (pitch and timbre). The term originated in telecommunications usage describing the superimposition of characteristics of one signal (programme) upon another (carrier); it later entered the terminology of electronic music as a process of change. To modulate, it is necessary to create a definitive progression in the new key area. This is called establishing the new key. In a modulation, an applied chord is also necessary for the purpose of an extensive and confirmation progression. For example, to modulate to V, it must first tonicize V in an applied chord. Then V must be

establish as the new key area with a confirmation progression within the key of V. Traditionally, two modulation techniques are used. The first use is what we call a pivot chord between the new key and the old.

PIVOT CHORD MODULATION

A chord held in common between two keys is a common chord. Therefore any common chord can serve as a pivot chord. This technique, in effect, overlaps a progression in the old key with the establishing progression in the new key. The second technique is more abrupt, tonicizing the new key with a cross-relation before the establishing progression. There are various kinds of modulation which are:

Gradual/Chromatic Modulation

It is a temporary change of key which is the nearest and most natural to the one in which the composition is written.



C Major

G Major

Diatonic/Implied Modulation

It is the kind of modulation in which an accidental is not used. Partial/Enharmonic modulation: Is a change of key which is no sooner made than returns at once to the original key.



C Major

G Major



F Major

C Major

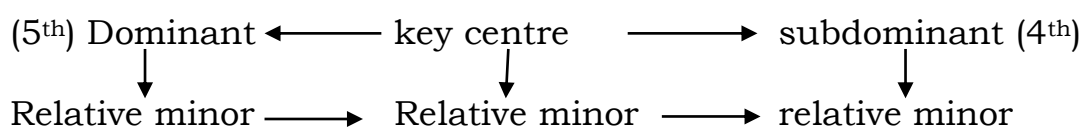
Abrupt Modulation: is a kind of modulation in which the music more to some distance key.



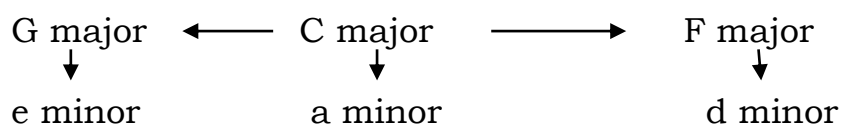
A musical composition can modulate to any of its relative keys. Modulation is the best way of adding beauty to a musical composition.

Pedal Modulation: Tonic pedal may become a dominant pedal and the reverse during the progress of the pedal.

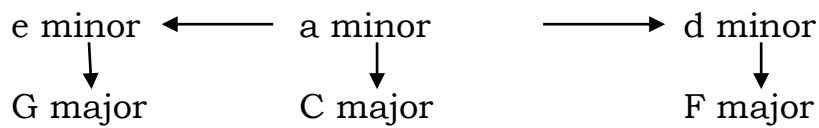
RELATED KEYS: The location of a related key is from a tonic centre hence taken the fifth above and fourth below and their related minors.



Example



The same method of related key location also applies to the minor key centre.



RELATIVE KEYS: These have the same key signature but different tonic thus relative minor and relative major. In other word, minor key that shares the same key signature with a major key is that major keys relative minor. Conversely, C major is the relative major of ‘A’ minor. The sixth scale degree of the major is the tonic of its relative minor.

A minor – C major

E minor – G major

C minor – E major



In the above, the fat notes indicate MAJOR keys and the black dots indicate MINOR keys: that is three semitones backward from the major quality.

PARALLEL KEYS:

These have the same tonic but different key signature. In parallel keys relationship, the minor key that shares the same tonic with a major

key is the parallel minor. G minor is the parallel minor of G major; conversely, G major is the parallel major of G minor.

A major – A minor

B^b major – B^b minor

TONICIZATION

The term ‘tonicization’ is an act treating other scale degree to work like a tonic. A tonal composition has one tonic, however occasionally emphasizes one on certain scale degree by treating it, momentarily, like a tonic. The technique that creates this ‘fleeting tonic’ is known as tonicization. There are two types of tonicization; harmonic and melodic tonicization. The tonicization degree do not change the key, rather it will temporarily emphasize one scale degree at the expense of the tonic. Any scale degree can be tonicized, however, tonicization of V and IV are by far the most common, because tonicization serves a greater end. It provides a technique for reinforcing the primary scale degrees in the prolongation of the tonic triad.

Melodic Tonicization of V

This refers to the embellishment by a chromatic lower neighbor. The following examples provide a linear tonicization of V by providing it, temporarily with a leading note. In free style such linear tonicizations may be extensive.



In the melodic tonicization of IV, the flattened created the tonicization of IV. A neighbor note can also break up the effect of parallel fifths in the basic part writing. A voice skip from an unaccented incomplete neighbor, is an escape note.

Chromatic Lower Neighbor

The chromatic lower neighbor is the most common chromatic figuration. A half step provides the strongest neighboring motion. The chromatic lower neighbor provides this half step neighbor where one does not exist naturally.



In the above musical examples, (A) both alto and bass in turn embellish a repeated G with a chromatic lower neighbor, F-sharp and in (B) alto and tenor.

Harmonic Tonicization

Any consonant triad can be tonicized. To make a consonant triad other than the tonic sound like the tonic, we must approach it as if it were the tonic. The creation of an artificial authentic cadence to any consonant triad by approaching it from its dominant is applied dominant or secondary dominant.

In applied dominant, the dominant of a key must be both a perfect fifth above its tonic and a major triad.



In the above, the curve arrows connect the applied chord to the triad that it tonicizes. The chord that precedes the arrow is the applied chord. In the 'A', the raises 4 created a leading tone to 5 'B'. The ii triad beneath is now a major triad. It serves as an applied V of V. Also in B, a raised 5 (E sharp) provides a leading

tone to 6 (F sharp). The now major triad above iii serves as an applied V of VI.

Tonicization and modulation are the extremes of a continuum, if a new key area seems temporary or fleeting, we consider it a tonicization. If the new key areas seem of greater significance, it is considered as modulation. It is important to remember, however, that neither tonicization nor modulation changes the key of a composition. Rather, each represents just another technique of composing out the true tonic triad.

MELODY WRITING

Melody is a pattern of different tones performed one after another. It is a succession of a single notes or sound, i.e. one at a time. Melody writing depends largely on the creative ability of the writer. However, when writing melody of a piece of music the following should be strictly adhered to:

1. Melody writing must be for a medium: Voice (S,A,T,B), Instruments (Flute, Clarinets, Violin or Trumpet etc).
2. It must be on a specific key (tonal centre) and time.
3. Must have a sense of direction, and must be on a specific key.
4. Must have a mixture of conjunct and disjunct motion
5. Take into consideration the range of the voice or instruments.
6. Must have a form – binary, ternary, rondo or sonata.

7. Wide leaps of 6th and 8ve must be preceded and followed by notes within the leap.

8. In writing a good melody, there are notes that are called 'active note' which must be resolved on 'restive note'.

'Fah' resolved on Me.

'Te' resolved on Doh.

Lah resolved on Soh.

9. Two large leaps 5th, 6th or more in the same direction should be avoided and make judicious use of non – harmonic notes.

10. A part must not move by an augmented interval like the following



11 In melodic movement a diminished interval must return to some note within that interval



Good

Bad

12. In short, a good melody should be pleasant and easy to sing.

PATTERNS IN MELODIES

Pattern in melodies is the design components of the entire composition. A piece of music generally divides itself into clearly defined rhythmic or melodic sections which indicate the plan. Melody writing requires a well plan 'lay – out' in order for the music to be meaningful to the listen. The following are various lay – out of melody writing:

8 bar melodies consisting of two phrases in a 2 bar music

16 bar melodies consisting of four phrases in a 4 bar music

24 bar melodies consisting of six phrases in a 4 bar music

32 bar melodies consisting of our phrases in an 8 bar must.

MINOR KEYS IN MELODY WRITING

In a minor melodic exercise, either of the minor scales may be used, which are natural minor or melodic minor scale. However, the peculiar tones in harmonic scales requires preparation and proper resolution such as m fi si, si fi m, fi si l, l si l, l fi si l.



Besides, materials may be taken from the following c minor scale chords.



m	fi	si	l	r	d	r
d	r	m	fi	si	l	t
l	t	d	r	m	fi	si

However, care must be taken in the above chords selection in a melodic exercise, to avoid un-sing-able augmented intervals. The following chords selections are good



M	fi	s	l	l	t	t
D	r	m	f	or	fi	s or si
L	t	d	r	r	m	m

Moreover, beware of the following chords in minor exercise.



f	si
r	m
t	d

In the exercise, it is expedient to establish the minor key at the beginning of the music, especially by the soprano part. The music should begin with minor chord and ends with minor chords. Such

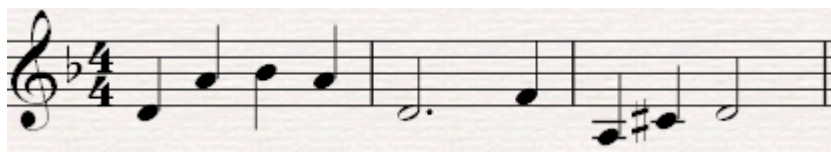
progressions such as; V-I (m si t-l d m), V-VI (m si t-fi l d), VIIb-I (t r si-l d m).



C minor

E flat major)

Back to c minor



The established minor key may progress or modulate to the relative major in-between the exercise but must constantly reflect the minor mode of the music.

COMPOSITION

Composition is an art of putting together different parts, which is the way in which the different parts are organized. Therefore, in musicology, it is an art of writing original musical work for performance. This exercise involves several elements combine together to form a whole musical piece. The person who writes or composes music is known as composer.

The art is regarded as a vocation requiring expertise, talent and an observance of implicit or explicit rules to ensure that the music will serve the functions of its genre. The term composition is of Latin origin, however appeared first in Italian among modern languages, and was applied to the process of contriving a written poem, oration or tale

before being transferred to music. Guido of Arezzo in the first of the 11th century did use the Latin gerund *componenda* for the fashioning of a coherent melody and Johannes de Grocheo in the late 13th century used the term *musica composite* for two or three-part polyphony. Tinctoris used the verb *componere* and Nicolaus Wollick, the noun *composition* to distinguish written polyphony from improvised descant; and Tinctoris define a compositor as the maker of any new song.

In composition, the composer 'creates', that is, creativity that comes out of nature. A composer plans his work or layout the form of the music.

The music is written on b flat major so also the violin part, however, the viola is on g minor and the climax is seen at the tutti section. Creativity is the hallmark of any music composer. Form is the plan structure or design of a particular music. There are different types of forms in music, some of which are AB, ABA, ABACA, and ABACADA. Apart from the plan, the composer must also know the scale, medium: voice or instruments, tonal or atonal music, the audience as well as the resources available for the performance of the piece. A composer may conceive an idea known as motif. Motif is a short musical phrase which a composer could derive from any source e.g dtd mrim sfis d. Whatever that is composed together must be well fixed. In any motif, a sense of direction and proper tone arrangement

is an important aspect of composition. For example, chromatic note must be resolve properly such as 'fe' moves to 'soh', se-l, re-m, de-r, ta-l, ma-r.

Composition is a wide and an in depth exercise in music. The composer must have an in-depth knowledge of musical scale, chord, counterpoint, harmony, rhythm, sequence, polyphony, and general knowledge of rudiments of music.

Arranging is the re-composing, re-developing, and re-designing of a piece of music. Some of the materials for arranging include embellishment, sequence, transposition, modulation, form, extension, diminution, inversion, counterpoint, harmony and descant. Folksongs are compositions that originate among the folks and the original composers are usually unknown. However, arrangers may pick a local folksong and compose benefitting tunes in parts: S, A, T, B and Descant to it. In fact, folksong may form the main theme of large composition like symphony, concerto, and sonata.

Composing Out: The process which extends and embellished the tonic in time is called composing out. Tonal music does not merely begin and ends in the same key, it extends the tonic triad of a key from the beginning of the musical work to it end.

Acoustic Foundations of Tones

When a note is played on some musical instruments, it produces not only the primary tone or fundamental tone, but a series

of other note pitches. Those subsidiary pitches are referred to as overtones. The spectrum of pitches consists of many different frequencies called partials. The lowest partial is known as fundamental and all the others are called overtones. The overtone frequencies are whole-number multiples of the fundamental frequency. That is, the first overtone is twice the frequency of the fundamental; the second is three times of the fundamental, and so on. Overtones are related to the fundamental by integral multiples (1:2:3:4: etc). If the fundamental is 100 cycles per second (c.p.s), then the spectra would consist of the frequencies 200, 300, 400, and on up into infinity. Spectra of this type are called harmonic and the series of ratios between their frequencies is called the harmonic series. The first harmonic is the fundamental itself. Besides, the fundamental and the first five overtones about it were sometimes called the chord of nature.

Transposition: Is the entire change of key of a particular piece of music, the notation or performance of music at a key different from that in which it was originally conceived. Often musicians find cause to change the pitch of a melody; it may not be in a suitable range for a particular voice or instrument, therefore may require complete change of key to suit a particular purpose. For example, the following excerpt in 'F' major is completely transposed to C major (Perfect 5th higher).

Transposing Procedures

1. Note the key of the original melody
2. Calculate the required interval from the original tonic note to the new tonic note
3. Write the new key signature and the same time signature.
4. Write the new notes of the transposed melody, making sure that they follow the same contour of steps and leaps as the original, and that each note in the new melody is the correct number of lines and spaces above the corresponding note in the original.
5. Check your work by calculating the melodic intervals between the notes in the new melody; the sequence of intervals should be the same as in the original. Also check by calculating the vertical interval between each note in the original melody and its corresponding note in the transposition; the size of the vertical interval should remain constant.

Often time, singers may request their accompanist to change or transpose the music key to suit their voice, for example from G major to C major. Also, this exercise is also common among the instrumentalist with transposing instruments. Transposing instruments are those that produce sound different from the concert Pitch such as B flat clarinet, A trumpet, E flat Horn.

CHAPTER TWELVE

COUNTERPOINT

Counterpoint is a style of musical composition of the 16th century (strict) and in 18th century (tonal). The word counterpoint is short for ‘point-against-point’: point is an old word for ‘note’ (musical note) and it means exercise or art of writing notes against (counter to) other notes. During the period, in all contrapuntal exercises, there is always a given vocal part in semibreves called the cantus firmus (Latin) or cantor fermon (in Italian), usually abbreviated as CF. Counterpoint derives its name from punctum–contra–punctum “point-against–point” (note against note) to each note of the CF. It is a style of musical composition based “strictly on rules”, known as species counterpoint, in the sense of its strict rules from first to fifth species. By adhering to these constraints rules, composers will learn to control consonance and dissonance in the tone arrangements. More so, species counterpoint naturally introduces the use of rhythmic complexities and teaches the control of dissonance in a metric context.

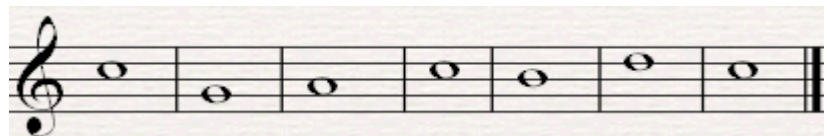
Counterpoint is often contrasted with harmony by beginner student in music composition. Harmony deals primarily with chord structure and its progressions while counterpoint deals with part-writing in which the parts or voices are much more of equal footing, instead of being complimentary. Strict counterpoint is the vocal style of the 16th century, as exemplified by Palestrina. The tonal or free

counterpoint means the more-or-less instrumental style which began to grow from about A.D. 1600, culminating in the technique of J.S. Bach, and making use of any harmonic scheme right down to Brahms. In strict counterpoint, five species of counterpoint exercises are always studied, the first four species being a preparation for the fifth species otherwise known as florid counterpoint.

First Species

In the first species of a strict counterpoint, the given vocal part which is usually in semibreve note known as Canto Fermo (fixed song) usually begins with 'Tonic note' or 'Dominant note' and the exercise are usually ends by proceeding from 'Supertonic tone' to the 'Tonic tone'. The following example shows the rule:

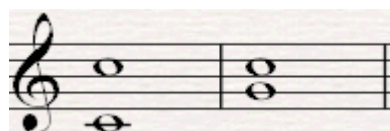
CF



The exercise requires that the CF (fixed song) is matched by a note of the added part, which is the “counterpoint”. Therefore, in the beginning: if the counterpoint is below the CF, it may begin only in unison with the CF or an octave below. However, if the CF be the higher part and begins with Tonic, do not add the fifth below it. This destabilizes the tonal centre.

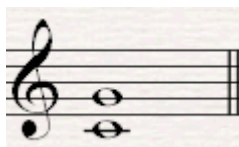
CF

Counterpoint



Hence, if the CF is below, it is possible to write above a fifth counterpoint.

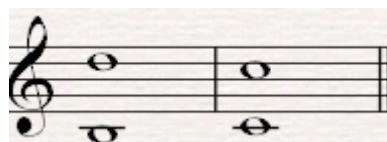
CP



CF

The Ending: At the cadence, as the CF proceeds from supertonic to tonic, the counterpoint must proceed from leading note to tonic.

CF

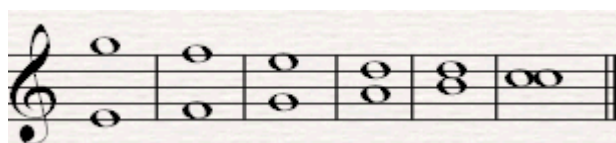


CP

To write a good counterpoint to the CF in the first species (note – against – note) use the following available intervals:

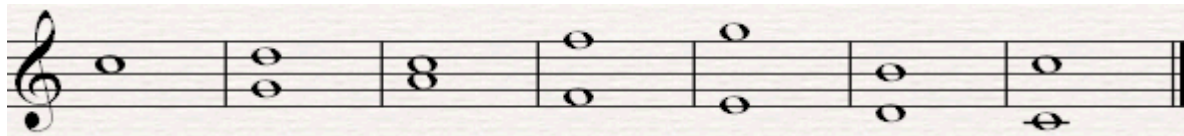
- i. Unison only in the first and last bars. (Due to its thin effect)
- ii. Octave
- iii. Major and minor 3rds
- iv. Perfect 5th
- v. Major and minor 6ths

There may be no overlapping of parts to avoid confusion. The interval of 5th and 8vs should be approached in contrary motion (when voices move in opposite directions).



A part may not leap many of the following intervals, greater than an octave, a seventh, a major sixth, diminished or augmented interval

preceeded and followed by a note inside that interval. More so, it is always good to mix both conjunct and disjunct motions in a melodic progression and take note that in first species counterpoint only consonances are acceptable (3, 5, 6, 8 and unison).



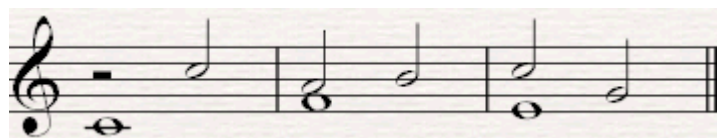
Unison 5 3 8 3 6 8ve

In the above, both the 5th and 8ve were approached in contrary motions. At the cadence, the CF proceeds from supertonic to tonic while the counterpoints proceed from leading note to tonic.

Second Species

In the second species, two notes (minims) are written against the CF.

Beginning: The counterpoint, after a minim rest, begins with a note forming a perfect concord with the CF.



The End: The last two notes of the counterpoint must be leading note to tonic. **Middle Bars:** The first minim of the bar must form either a perfect or imperfect and quitted by step. Apart from the beginning and the end, all the rules of melodic progression in the first species must be duly observed; the following is the example of a second species;



Unison 4 3 5 3 3 4 6 7 5 6 8ve

It is advisable to employ contrary motions. Remember that melodic progression should be made of conjunct movement with occasional leaps and skips. Wide leaps (6ths and 8ves) must be preceded and followed by notes within the leaps.

Third Species

In the third species, four crotchet notes are written against the CF.

Beginning or Opening: The opening of the counterpoint is always with a crotchet rest and the first crotchet note forming a perfect concord with the CF.



The End: The last two notes must be leading note to tonic.



Middle Bars: The first note of each bar must be concordant with the CF; the remaining notes will be concords and dischords.

- i. All discords must be approached and quitted by step

- ii. A whole bar of leaps is weak.
- iii. No overlapping or crossing of parts.
- iv. No consecutive (parallel) 5ths or 8ves
- v. Nota cambiata (changing notes) and alternating notes style may be used.



Fourth Species

The fourth species counterpoint is made up of two minim notes against the CF and the second minim is always tied over to become the first minim of the next bar. After a minim rest, the first minim of the counterpoint begins with a perfect concord. Every second minim of the bar must be a concord. If the first (tied over from last bar) is a concord on the first beat of the bar, it is free to move by leap or step to another concord. However, if it is a discord, it must resolve downwards one step to a concord.

The End: The last two notes of the counterpoint must be leading note to tonic.



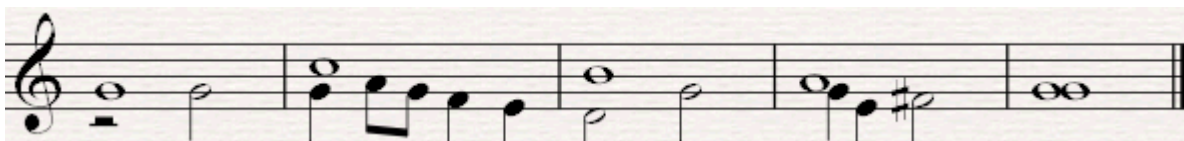
Do not tie the last minim with the last semibreve of the counterpoint.

Fifth Species

The fifth species counterpoint exercise is also known as florid counterpoint. It is a combination of the various previous species. In florid counterpoint, not more than two consecutive bars of the same species may be used. Quavers must be in pairs and not more than one pair in a bar; hence one should not leap from, to, or between quavers. Only the minim notes may be tied – over.

The Beginning: It is best to begin with a 4th species. Do not begin with a single crotchet, or with quavers.

The Cadence: The last two notes of the counterpoint must be leading note to tonic, hence an example of a 5th species.



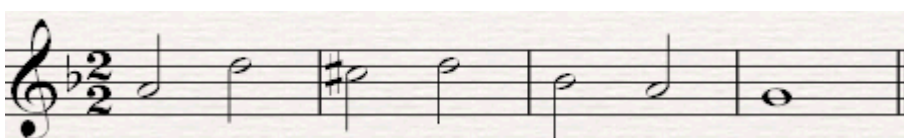
Special Devices in Contrapuntal Writing

AUGMENTATION: The original note value is increased, to augment or to make larger while repeating the music.

Original



Augmentation



DIMINUTION: The value of the original note is decreased while repeating the music. Reduce the value of the note by half.

Original



Diminution



RETROGRADE MOTION: The melody is played backward.



PEDAL

Pedal is a non-harmonic tone often in the bass part of a composition either as a sustained note or as a repeated tone over a couple of beats or bars. Pedal point or organ point is a type of non-harmonic tone which begins as harmony notes and end as harmony note while other chords or harmony are been heard.

Stationary Voice: Is a type of organ point found in any other part except in the bass part. A double pedal is formed when both 'Tonic' and 'Dominant' are sustained. Also, a pedal is quitted by a

chord of which the pedal is an essential part. Two types of pedals are identifiable:

- i. Tonic pedal
- ii. Dominant pedal.

The two, 'tonic' and 'dominant' pedal are known as pastoral organ point. At the pedal point, harmony changes over the sustained note. The pedal should begin in concord and end in concord.



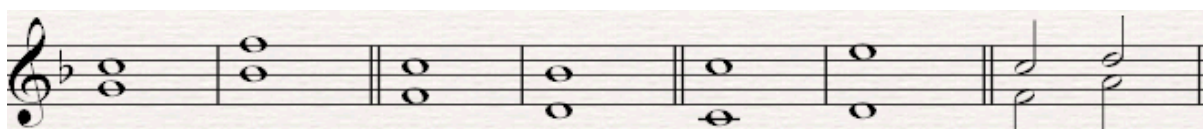
However, pedal point may be found in the upper part (Sop/Alto). This time is known as inverted pedal.



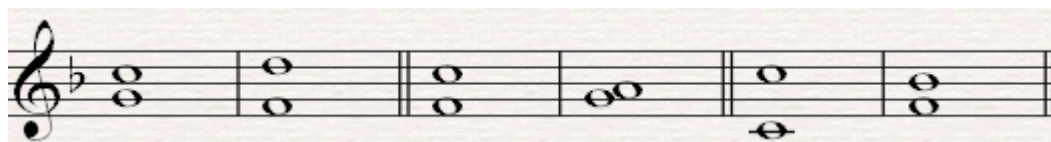
MOTION

This is the distance covered in passing from one interval to another in either direction up or down. Motion occurs in three main ways:

1. **DIRECT OR SIMILAR MOTION:** This occurs when two or more parts ascend or descend in the same direction by step or skip.



2. **CONTRARY MOTION:** This occurs when one part ascends by a step or skips while other descends or vice versa i.e. where parts move in opposite direction.

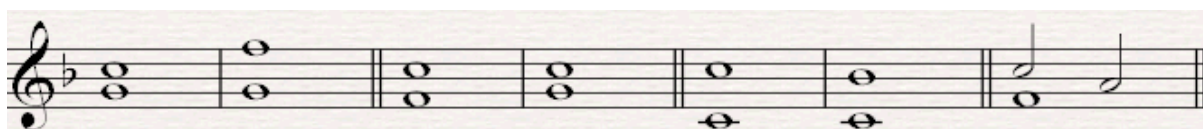


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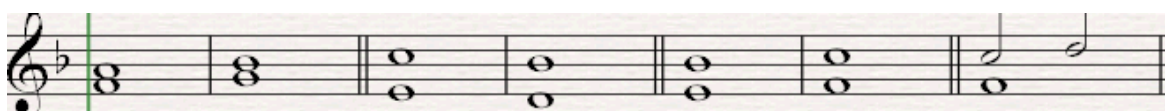
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3

3. **OBLIQUE MOTION:** This occurs when a part moves by a step or skip while others remain stationary or when one part remains stationary and the other part moves up or down from it.

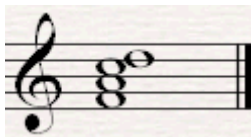


Forbidden Parallel (Octaves and Fifth): Motion by parallel octaves and fifth creates the sense of a single voice double, therefore should be completely avoided. In addition to the above, one could have another motion (similar) in the family of direct or similar motion known as parallel motion: this is direct or similar motion in which the part proceeds by the same intervals (numerically considered).



When two voices move in the same direction by the same interval, they move in parallel motion. Parallel motion is the weakest relative motion.

Accord de la sixte ajoutere – Jean Philip Rameau – **Chord of the added 6th** – Is a subdominant major or minor chord with the added 6th e.g. IV + 6. The four notes must be present in the chord, but the chord cannot be inverted. It is however, commonly found in ‘extended pen-ultima’. The sixth is always added to the ‘subdominant chord’, however, it has been more freely used with other degree of the scale the following is an example from the bass in Key C is F-A-C-D.



Picardy Third

A musical composition which starts on a major key and end on a minor key is known as Picardy third (origin of the name obscure).



In uses of a minor chord to end a piece of tonic music, the 3rd is naturally affected hence referred as Picardy 3rd, or tierce de Picardie.

FLORID COUNTERPOINT

A musical score for a piece titled "FLORID COUNTERPOINT". The score is written for five staves, all in common time (C). The top staff is in treble clef, and the bottom four staves are in bass clef. The music features a complex counterpoint with various rhythmic values, including minims, crotchets, and quavers. The key signature is one flat (B-flat). The score shows measures 1 through 7, with a double bar line at the end of measure 7.

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Devil in Music (Diabolus in musical)

Is an augmented 4th interval that is very difficult to sing, constructed from F-B augmented 4th or diminished 5th. However, it was later changed to B flat *b molle* and B natural *B durum* (Tritone).

Sub or Semitonium modi- Is the approach of the final (Tonic) from below, that is leading note to upper tonic.

Pivotal Notes: When a piece of music revolve around one note or chord such is said to be the pivotal note or chord. The pivot tone is repeated in a melodic line used as variation to the main melody of the music. It is important to guide against monotony. The following music by Bach is an example of music with pivot tone.

Bach: Well Temper Playfier in C Minor



Handel: Rejoice

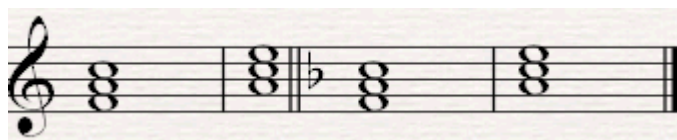


Characteristic of Pivot Tone

1. A pivot tone may be the highest or the loudest in a phrase or segment.
2. It may be the first and the last tone in a composition.
3. Usually longer in value and repeated severally.
4. It is usually accented dynamically.

5. Harmonic in nature as opposed to non-harmonic tones.

Examples of pivot chords



FAC ACE FAC ACE

CHAPTER THIRTEEN

CLASSICAL MUSICAL FORMS: 450-1750

Form (plan, structure) is an indispensable aspect of theory of music. The entire discussion of elements of music or music theory is agglomerated in the form of the music, either connotatively or denotatively. Therefore, this chapter focuses on the developmental processes of classical musical forms from Middle Ages through to Baroque Era.

Music in the Middle Ages

Middle Ages otherwise known as medieval period spanned between 450 and 1450 AD. Beginning around 450 with the disintegration of the Roman Empire, this era witnessed the 'dark ages' a time of migrations, upheavals, and wars. Liturgy was derived from two Greek words meaning 'people and work'. Liturgical singing was the most important occupation of the Monks; and so it was that the Christian church piloted the development of music in the middle ages during which the first major type of music was the catholic chant.

Catholic chant otherwise known as plainchant or Gregorian chant, as Dom David Knowles has said, 'is wide in its range of emotional expression, majestic, spiritual and austere beyond all other forms of the art'. These words describe the chant in its golden age. The range of the melodies of chant can be classified into three types: (a) syllabic: or one note to a syllable; (b) neumatic: two notes up to about four or five to a syllable; (c) melismatic: long florid phrases sung to one syllable. Form was an important aspect of plainchant, which was meant to enhance specific parts of religious services and also to set the atmosphere for prayers and an aid to worship. The major form of the chant is monophony. Monophony (a single line melody), was the early musical form which was employed by the Christian liturgy. The various types of the monophonic forms employed include; Recitative form, Antiphonal form, Trope and Sequence form.

Recitative/Responsorial Forms: is the simplest chant form, which is within the limited musical capacity of the majority of priests and was the liturgical recitatives, or

tones for the reading of prayers, epistle and gospel. The chants for the preface and Pater noster are more elaborate. The example below of one of the gospel tones will show how beautifully text and music are fitted together. The greeting and response are sung ‘recto tone’ (on one note), the voice of the deacon announcing the gospel and the congregational response fall a third to indicate punctuation, and so also at two other points in the gospel itself. A question mark is indicated by the voice fallen a semitone on the reciting note, followed by a rise up to it and the end of the gospel by a little group of notes on the first syllable of ‘regnum tuum’.

Deacon: Sequentas sancti Evangélise - con dum Matthae - - - Quod si sal evanu

Choir: Glória ti - bi Do-mi - ne illo tempore Dixit Jesu discipulis su- is:

8

é rit, - in quo sa-li étur? _____ Hic magnus vocabitur in re gno caelorum

vos es tis sal ter ter- rae- - -

(The continuation of the Holy Gospel according to Mathew, Glory to Thee O God Jesus said to his disciples: you are the salt of the earth. If the salt lost savor, wherewith should it be salted? ... This man shall be called great in the kingdom of heaven).

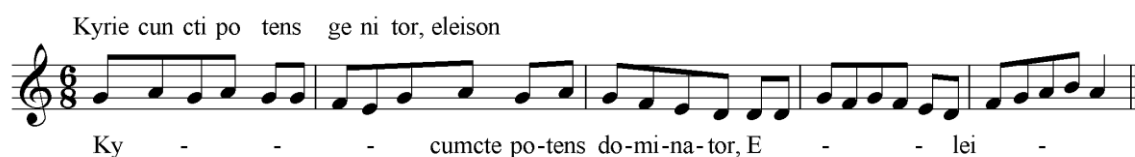
Besides, antiphonal chant forms are the Introit, Offertory and Communion. All the three are also processional chants. According to Liber Pontificalis that Pope Celestine (432) ‘ordered that the 150 psalms of David should be sung before the sacrifice antiphonally by all, which until then had not been done, as only the Epistle of the blessed Paul was read (that is intoned) aloud and the holy gospel. Example of antiphonal chant is copied from pelican history of music volume 1.



(Eternal light shine upon them Lord with thy saints forever, for thou art merciful. Lord, grant them eternal rest; and let perpetual light shine upon them; with thy saints forever, for thou art merciful).

The above is sung when the people ceased to bring their offerings to the altar, the verses, as in the communion chant, were omitted, leaving the antiphon we find in the modern Gradual.

Tropes were poetic interpolations in between the official text of the liturgical chant. The Greek word ‘tropos’: means melody, with regard to liturgy signifies the addition of melody or text only or both to an already existing chant. It was originally a newly composed addition, usually in neumatic style and with a poetic text, to one of the antiphonal chant of the proper of the mass or later, to chants of the ordinary. A monk, Tuotilo of Monastery of St. Gall was distinguished for compositions in this form. It was a common practice as in the example of ‘Cunctipotens Genitor’ thus;



(Lord, all powerful rulers of the heavens, angels of the sea and the dead, have mercy on us).

Sequence Form: Sequences, from the Latin sequor, to follow is a style of setting text syllabically to former melismatic passages of the Gregorian chant. A Monk of St. Gall, Notker Balbulus (the stammerer; c 840-942) was probably the inventor of sequence when he began to write words syllabically under certain long melismas as an aid to memorizing the tune. Sequence involves a long-shaped melody, widely known

and used, either in melismatic form or under laid with different texts. Long melodies of this sort was usually attached particularly to the Alleluia in the liturgy – at first simply as extensions of the chant but later, in still larger and more elaborate forms as new additions.



(Lamb of God, who takes away the sins of the world, spare us, Lord).

The above, Agnus Dei, is sung, as an invocation, at the end of the litany of the Saints on Holy Saturday – which shows the liturgy of the mass in the earliest state now retained – the melody being the same as in the mass XVIII.

The office hymns or hymnal form have, of course, a strophic form, but vary in their metre. The majority of them are in the iambic diameters. St. Augustine, defined the iambic foot as ‘a short and a long of three beats’, but the hymns certainly by Ambrose in the Roman Breviary, Aeterne rerum conditor (Sunday, Lauds), Splendor paternae gloriae (Monday, Lauds), Aeterna Christi munera (common of many Martyrs), are put into notes of equal value in the present day Antiphony thus:



*(With joy of heart let us sing a hymn as our tribute of praise to Christ's eternal gifts and the martyrs' victories).
Trans Joseph Connelly, The hymns of the Roman Liturgy.*

In summary, the plainsong possesses the following characteristics (1) Is monophonic and modal-based on the church mode (2) It is normally sung a-cappella (without instrumental accompaniment (3) is non-metric (does not employ time signature or bar lines) (4) Uses free and flexible prose rhythms (5) is conjunct (Stepwise progression with few skips) (6) has a limited range (from the highest to the

lowest notes of the melody) (7) Was sung in Latin (is now often sung in translation) and (8) is written in a special neumatic notation .

Carolingian Period (800-1000) And Romanic Era (1000-1150)

The Carolingian period otherwise known as Romanic period was a period of cultural growth and the beginning of experimentation. Romanic churches and monasteries were constructed. The new lease of life and culture, which appeared to flourish from around the 8th century, bears testimony to the fruits of the so-called Carolingian Renaissance. It was a period when Charlemagne was crowned the 1st Emperor of the Holy Roman Empire in A.D 800 (Grout D.J. 4th Edition) Hence; he resolved to make learning and culture accessible to all in the Empire – both clergy and laity. The great outburst of creative impulse that arouse during this period was also reflected in the music. The musical experimentation in multipart (polyphony) began, known as organum.

The earliest kind of polyphonic music was called organum, which arose around the 10th century in the Romanic era. This developed when the custom arose of adding to the Gregorian melody a second or organal voice that ran parallel to the plainchant at the interval of a fifth and later a fourth above or below. The following types of organum are presented in approximate chronological order, although no dates can be affixed to the beginning or end of any one practice. The following are the examples of organum in 5th and 4th respectively.

Organum in 4th
 Vox principalis
 Vox organalis

Ti - pa - tris sem - pi

6

ter nus es fi li us

You of the father are the everlasting son.

For polyphony of more than two parts the vox principalis was doubled an octave below/or the vox organalis double an octave above was regarded as composite organum. This is simply a manner of adding parts without departing from strict parallel motion. Example below;

Tu pa - tris sem - pi ter -
nus es fi - li - us

9 Tu hu - mi - les fa - mu - li mo
Se iu - be - las fla - gi - tant va -
du ri lis ve - ne ran do plis
ri is li - be ra re malis

However melodic independence began with the practice of two-part organum in unison (both parts on the same note); then while the vox organalis remains stationary the vox principalis moves until the interval of a fourth is reached. Both voices then move in parallel motion until the close of the melody (called occursus) where they again move to unison. This form was championed by Guido d'Avezzo (11th century). Strict organum was probably still used in the 11th century, although the interval of a fifth was no longer permitted in parallel motion.

Organum Purum (Sustained Tone Style):

Free organum gave melodic independence to polyphony. The next step was toward rhythmic independence, gained in the sustained – tone style. The tone of the plain song melody was sustained, or held out (hence the term tenor), while added counterpoint moved in free melismatic style. The tenor part may be played by an instrument.



Gymel: The practice of singing a given melody in thirds was called gymel or cantus gamellus (i.e., ‘twin song’). This practice seems to have had no connection with ecclesiastical developments in organum and it may have existed prior to organum. It was probably of Welsh or English origin.

The Gothic Era (1150-1450)

The Gothic Era is the long time span during which the motet affirmed its vogue as a compositional form. Two major schools can be distinguished in the earlier years of this period – namely the St. Martial School and the Notre Dame School. These two schools broadly speaking represent the stylistic ages of the period namely (a) the *ars antiqua* and (b) the *ars nova*.

In polyphonic conductus, all the parts move in more or less in unified rhythm and use the same text throughout in all parts. The music was usually written in two, three, or four voices which as in organum were held within a comparatively narrow range, crossing and re-crossing and were organized harmonically around the consonances of the octave, fourth and fifth. Thirds sound prominently in some conductus, though the interval was not yet accepted as a consonance. Voice interchange is fairly frequent.

The following example is a polyphonic conductus of the early thirteenth century: *Ave Virgo Virginum* (copied from Grout).



A - ve vir - go vir - gi - num Ver - bi car - nis cel - la
In - sa - lu - lem ho - mi - num stil - lans lac__ et mel - la

*(Hail, virgin of virgins, shrine of the word made flesh,
who for men's salvation pours out milk and honey...).*

Rodel: A less important form of the ars antiqua is the rondel or rondellus. It is a polyphonic form that makes use of phrase of exchange, which means that different melodic motives or phrases are exchanged between two or more voices. For example, the motive of three voices might sing the melodic phrases a, b, and c, which the second voice at the same time would sing the same phrases in order c, a, and b, and the top voice would sing the same phrase in the order, b, c, and a. This practice is important because it is the way to the contrapuntal devices of imitation and canon.

Rota: The rota is a canon or round in which two or more parts carry the same melody at different times.

Hocket: The word hocket (also hoques or hocketus, meaning 'hiccough') was a device frequently found in late 13th and 14th century polyphony. A melodic line was frequently interrupted by rests, which alternated between two voice parts as show here;



The Ars Nova (1300 – 1450 AD)

The ‘new arts’ or ‘new technique’ was about 1322 – 1323 and developed by the French composer and poet Philippe de Vitry, Bishop of Meaux (1291 – 1361). The term was so apt that it came to be used to denote the musical style that prevailed in France through the first half of the 14th Century.

Motet was derived from the French word ‘mot’ (meaning word), referring to the words that were joined to the added parts. In fact, the early form of the motet was nothing more complex than words added to a clausula. The basic theme, sung by the tenor was known as cantus firmus (fixed melody), and served as a point of departure for his own creativity. The second, third, and fourth voices were known respectively as duplum, triplum and quadruplum.

The image shows a musical score for a motet in 3/4 time, featuring three voices: Triplum, Motetus, and Tenor. The Tenor part is the cantus firmus, consisting of a single melodic line with the lyrics 'Do - (mino) - - - - -'. The Motetus part is a new melody with the lyrics 'Je - lan - gui des maus d'a - mours mieuz aim'. The Triplum part is a new melody with the lyrics 'Pu - ce - le - te be - le et ave - nant Jo - li - e - te, Po - lie et pla'. The score is written on three staves, each with a treble clef and a 3/4 time signature. The lyrics are written below the notes.

Clausula Form: Clausula is a textless melodic line attached to plainsong; this now assumes the name motet when it is supplied with a text – word. During this era, the use of organal style was based on the general principle that in those portions of the original chant which were highly melismatic, it was necessary for the tenor to move along more quickly in order not to lengthen the whole piece unduly. Such section build over the more melismatic portions of the chant were called clausulae. The style involves that each clausula was kept distinct, with a definite final cadence. The following is an example of a clausulae session of Leonin’s Alleluia.

Isorhythmic Motet: Another very important 14th – century liturgical form is the isorhythmic motet, developed from the Paris motet of the 13th century. It is a polyphonic composition of three or four parts, based upon a liturgical cantus firmus in the tenor. Instead of the short modal patterns of the Paris motet tenor, however, longer patterns are employed. These are called *talea* (i.e. ‘cutting’, where a rhythmic pattern begins again). There is also repetition of melodic units, called *colour*, which do not coincide with *talea*. This isorhythmic plan was applied less strictly to the upper parts of the motet to the tenor. An example of isorhythmic motet is ‘Garrit gallus - in nova fert – Neuma, by Vitry copied from ‘Grout’ 4th Edition.

Secular Song of Middle Ages

From the late 10th to 13th centuries, vagrant students and men in minor ecclesiastic order, known as goliards, roamed over Europe composing and singing Latin songs on various subjects – love songs, drinking songs, spring songs, and ribald songs and humorous paraphrases of plainsong.

Troubadours: The troubadours flourished in Provence in Southern France from the end of the 11th century to the end of the 13th. The most important names of this group are Marcabru of Gascony, Bertran de Ventadon, Guiraut de Bornelh, Guiraut de Riquier, and Bertran de Born. The melodies of their songs were mostly passed down orally, committed to memory rather than paper.

Trouveres: Poet-musicians of the late 12th and 13th centuries, active in northern France, especially in the region around Arras. Like the somewhat earlier ‘troubadours’, trouveres were largely of aristocratic birth, sophisticated in their tastes, and often well educated. Much of their verse was written within the conventions of courtly love; sometimes taking the form of amorous complaints expressed as dialogues and used an early form of French known as the ‘*langue d’oïl*’. Their melodies were often notated with greater precision than were those of the troubadours.

Minnesinger: The ‘minnesinger’ belongs to the German Poet-musicians, often of aristocratic birth, of the 12th, 13th and 14th centuries. The minnesinger modeled their culture on that of the troubadours. The rise of the craft guilds in 14th century Germany

prompted the formation of guilds of poet-musicians; their songs closely resemble the style of the troubadour and trouvere music. They used duple as well as triple meter and employed the Ionian (major) mode as well as the older church modes.

Secular Song Forms

A great wealth of diversified musical forms was employed by troubours and trouveres. There is considerable diversity of structure within each type. Recurrent sections of text and melody, called refrains, were common to several forms. The forms may be divided into four main classes: those derived from (1) Litany (2) Rondel (3) Sequence, and (4) Hymn.

- (1) **Litany Types of Forms:** Musical forms derived from the litany are the chanson de geste, the rotrouenge, the strophic laisse, and the chanson with refrains.
 - (a) **Chanson de Geste:** The chanson de geste consists of numerous unequal paragraph-like sections called laisses, each of which consists of two short melodic patterns repeated over and over until the end of a thought is reached, at which point a cadential formula is sung or played. The plan of the laisse, then, is: ab ab ab ab ... c.
 - (b) **Rotrouenge:** The retrouenge form makes use of a refrain, apparently, intended for participation by an audience. It consists of a strophe and a closing formula presented by a soloist, and a refrain, which is the strophe. It may be represented by the formula: a a a ... b B. (Lower – case letters stand for soloist performance, capital for chorus refrain).
 - (c) **Strophic Laisse:** A shorter lyric form growing out of the chanson de geste is the strophic laisse in which a single laisse pattern is used over and over again with each stanza.
 - (d) **Chason with Refrains:** A fourth litany type is the chanson with refrains. This includes several different refrains borrowed from well-known songs, each being chosen for its appropriateness to the foregoing strophies.
- (2) **Rondeau Forms:** The rondeau form types include the rondeau, virelai, and ballade.

- (a) **Rondeau:** It has the musical form a A ab AB. If the text has eight or more lines the complete refrain (AB) appears at the beginning as well as at the end. The rondeau continued to a popular form for several centuries.
 - (b) **Virelai:** When a two-part refrain (AB) is used at the beginning and at the end, but different materials are used by the soloist, the form is called a verali and is represented by the formula: AB cc ab AB.
 - (c) **Ballade:** Three principal ballade forms are represented by the following formulas: (i) AB cd ab AB (ii) AB cd cd e ab AB and (iii) ab ab cd E (which drops the introductory refrain).
- (3) **Sequence Forms:** The various forms derived from the plainsong sequence are various forms of the lai and the estampie. They are characterized by melodic phrases immediately repeated to new words.
- (a) **Lai:** The lai may be represented in general by the formula: aa bb cc dd ee, or by aa, bb, c, dd, etc, in which the repetition is a slight variation of the preceding phrase.
 - (b) **Reinforced Lai:** A group of phrase pairs repeated together is called reinforced lai. It may be represented by the formula: aa bb cc dd ee ff cc dd ee ff g hh.
 - (c) **Strophic Lai:** It a shortened version of the lai plan includes fewer phrase units (single phrases or phrase pairs), and it may be represented by the typical pattern: a bb cc d. The pattern might be further reduced to the formula: aa b a, which is the familiar plan of later song form and the da capo aria. Other shortened versions of the lai form are called lai segments.
 - (d) **Estampie:** A dance form, known as estampie employs the general sequence construction, but is characterized by grouping of the pairs (called puncta) as follows: ab₁ ab₂ cb₁ cd₂ db₁ db₂ eb₁ eb₂ (this would be an estampie with four puncta).
- (4) **Hymn Type Forms:** Forms derived from plainsong hymns are vers, chanson (without refrain) and rounded chanson.

- (a) **Vers:** each strophe or stanza of the vers, as with the plainsong hymn, consists of different musical phrases (a b c d e f g).
- (b) **Chanson:** The chanson without refrain is represented by a repeated section and an unrepeated one: ab ab cd, in which the unrepeated section (cd) is longer than the repeated section.
- (c) **Rounded Chanson:** The rounded chanson resembles the chanson but with the addition of the second phrase of the opening section heard again at the end; ab ab c db.

Dance Forms: Almost all of the relatively few dances preserved are monophonic pieces. Folk and court dance music was mostly improvised or played from memory. The 'Estampie' (also estampida, istanpitta, stampita) was the principal 13th century dance form. Estampie is usually in triple time, and with repeated sections corresponding to repeated dance patterns. Other dances were the danse royale, and the 14th Century Italian istanpitta and saltarello. A dance in three or four sections was called ductia. A concluding section of a dance piece, with change of meter, was variously called rotta, rotte, or rota, which terms were also used to designate a canonic form and an instrument.

Renaissance period (1450 – 1600)

Renaissance (literally rebirth) refers to the revival of classical culture and learning after the so-called unenlightened "Dark Ages". The desire for a new life and a new culture manifested itself in numerous ways, making this period one of the most exciting in the history of mankind. It marks the invention of gunpowder and the printing process (c. 1440).

Renaissance Musical Forms: The renaissance period not only produced great literature, painting and sacred music, but it also contributed a great wealth of secular music in various forms. The forms of renaissance music may be divided as follows (1) Liturgical forms – mass, motet, canon and Round (2) Secular forms – madrigal, frottola, villanella, canzonet and Ayre (3) Instrumental forms – fantasia, preambulum, Toccata, Recercare, canzona, cantus firmus and verses. (4) Dance forms – Ballet and a-cappella.

The Mass

The Mass is the most solemn service of the Roman Catholic Church and corresponds roughly to the celebration of Holy Communion in the Protestant Church. From a purely musical point of view, it includes some of the finest choral music of all time. Its liturgical texts have inspired composers from the time of earliest Christianity. The mass consists of Latin prayers, psalms, and texts, part of which are spoken and part of which are sung or chanted. The Proper of the Mass varies from day to day according to the time of the Church Year and is usually sung in plainsong. The Ordinary of the Mass is appropriate throughout the year, and its text does not vary. Here, with their English translations, are the five sections of the Ordinary which are sung:

Kyrie (Greek)	-	Lord, have mercy upon us
Gloria (Latin)	-	Glory to God in the highest
Credo (Latin)	-	I believe in one God, the Father Almighty etc.
Sanctus and Benedictus (Latin)	-	Holy, holy, holy, Lord God of Hosts. – Blessed is He who cometh in the name of the Lord.
Agnus Dei (Latin)	-	Lamb of God, who taketh away the sins of the world.

These are interspersed among spoken or chanted texts. Originally, the texts were chanted by the priest and the choir in plainsong. Gradually, a polyphonic style was used with orchestral or organ accompaniment and certain sections were set as vocal solos.

Canon

Canon (Greek “rule”) is the name given to the form, which illustrates imitation of the strictest kind. One voice begins a melody, and the imitating voice follows it exactly, rhythmically and melodically, at a given time and pitch distance. The following is a familiar canon by Thomas Tallis, an English 16th Century composers:



This example is written for two voices. Although most canons are from two or five parts, there is no limit to the number, which may be used. Similarly, although this example illustrates canon at the octave, i.e. the voices begin an octave apart, canons may be written at any interval

Round

A circle canon which is at the unison and which may be repeated as many times as desired is called a round. Rounds have been written for three, four, or even more voices, each voice following the other after a specific period of time. Here is a chart showing the various entries and the resulting harmony in the four-voice round, *Frere Jacques*:

	Fere Jacques	dormez- vous	sonnex les matines	din, din, don	
Voice I	a	B	c	d	$\left(\begin{array}{cccc} a & b & c & d \\ d & a & b & c \\ c & d & a & b \\ b & c & d & a \end{array} \right) \begin{array}{l} d \\ c \ d \\ bcd \end{array}$
Voice II		A	b	c	
Voice			a	b	
III					
Voice				a	bcd
IV					

When the round is to be concluded, the voices leave off one by one in the order in which they began the last voice to enter being the last one to finish.

Secular Forms of Renaissance Period

Frottola Form

One of the first important secular forms that developed in 16th century was the frottola. It originated in northern Italy in the early 16th century from a dance form. It is definitely secular and popular in style. The melody is in the soprano voice. Usually four voice parts in chordal style are employed. The lower voices probably were played on instruments. The principal composers of this form are Marco Cara and Bartolommeo Tromboncino.

Villanella Form: It comes from Southern Italy and flourishes about the middle of the century. It is similar in style to the frotolla, but their texts are generally more refined and the music somewhat more sophisticated. It may also be parodistic. The principal composers of this form Arian Willaert, Baldassare Donati, Giovanni, Gastoldi, and Luca Marenzio, all of whom are also important madrigal composers.

Madrigal: The madrigal as a form is an unaccompanied choral work; the early madrigal was homophonic style with the melody in the uppermost of the three or four voices. In the middle period, roughly 1560 to 1590, madrigal usually employs five parts and is more polyphonic style, and later period, 1590 – 1640 reveals a transition from polyphonic to homophonic treatment with more use of solo voices.

Madrigal is further characterized by a new dramatic expression and a certain amount of virtuosity (display of technical facility). There is also an extensive use of chromatics. The principal composers of later Italian madrigals are Luca Marenzio, Baldassare Donati, Orazio Vecchi, Don Carlo Gesuldo, Giovanni Gastoldi, and Claudio Monteverdi.

Madrigal Comedy: An interesting forerunner of early 17th – century opera is the madrigal comedy. These were quasi – dramatic forms consisting of a chain of madrigals in dialogue centered on pastoral themes. An example of a madrigal comedy is *L'Amfiparnasso* (1594) by Vecchi.

Madrigale Spirituale: A madrigal of religious and moral content was a madrigale spirituale (spiritual madrigal).

Canzonet: The canzonet is similar to the madrigal style. It is written for only two or three voice parts and has characteristically lively rhythms and merry texts.

Ayre: A form developing somewhat later than the madrigal. Ayre is a strophic song in homophonic style. The melody is usually by other voices or by instruments, sometimes by both.

Chanson: The most important French contribution to Renaissance music lies in the field of the polyphonic chanson. As in the case of the English madrigal, much of the excellence of the French chanson is attributable to the high quality of voice of such poet as Ronsard, and usually written for four voices with lively rhythm.

Villancico: The principal form of secular polyphony in Renaissance Spain is known as the villancico. Usually in three or four parts and predominantly in chordal style, it was the counterpart of the Italian *forttola* and *villanella*. The form ABBA consists of an introductory refrain called *estribillo*.

Instrumental Forms of Renaissance

In general, it should be kept in mind that a completely instrumental style was not evolved until the 17th century, although lute and keyboard music of the 16th century shows unmistakable signs of instrumental idiom. Most instrumental music before 1600 is in the traditional style of the polyphonic vocal music of the period. Instruments were used to accompany monody, for example, troubadour song. Such accompaniments were largely improvisatory and instruments were also used to double or fill in parts in vocal polyphony. Aside from these rather secondary roles, instruments were used mostly for dance music.

Renaissance Dances: In the 15th and 16th century's dances were commonly in pairs, both employing the same melody by contrasting in tempo and meter. This pairing of dance, forms the prototype of the baroque dance suite. The *basse – danse* is a dance in three-four time, and it is followed by the *tourdion*, a dance in four-four time.

Another dance pair is the *pavante* in four-four time, followed by *galliard*, *roade* and *saltarello*. The German pairs were called *Tanz* and *Nach-Tanz*. These dances were for lute, for keyboard instruments, and for instrumental ensemble.

Fantasia Form: Pieces called fantasia were written for lute, keyboard instruments, and instrumentals ensemble. They are usually polyphonic with imitative counterpoint used extensively.

Toccata and Prelude: Free structural form in an improvisatory style was called toccata, prelude, and praeambulum.

Ricercare Form: In the 16th and 17th centuries the term ricercare was used for various kinds of instrumental pieces. Of these the most important type is the polyphonic ricercare, primarily a church form for organ and is virtually an instrumental motet in style, usually in a slow dignified tempo. Like the motet, it makes use of several short themes or motives, which are introduced successively and contrapuntally imitated in all voices. It is further characterized by display of contrapuntal skill: inversion, augmentation and retrograde treatment of the thematic materials. The polyphonic ricercare needs no virtuosity and no real instrumental idiom.

Ganzona Form: The canzona is the secular counterpart of the ricercare. It is virtually an instrumental chanson. It differs from the ricercare in that it employs longer fugue – like themes, which are likewise imitated in all voices.

Variation Form: The variation form is of special significance in that it has remained an important basis of composition down to the present day. The variation form is one of the most important contributions of the Spanish lutenists and the English virginal school of the late 16th century. The variations are usually based upon a popular melody which is repeated a number of times, each time with different figuration. Other variations on a bass theme are called passacaglia and chaconne, which are more common in the Baroque period.

Organ Forms: The organ was definitely and almost exclusively associated with church service, a fact which largely determines the style of organ music. The principal forms of organ music are the fantasia, praeambulum, toccata, ricercare, canzona, cantus firmus compositions based upon Catholic plainsong and Protestant Chorale melodies, and verses or versets, usually short pieces played by the organist between verses of a hymn sung by the congregation or choir.

Baroque Period (1600-1750)

Baroque (from the Portuguese “barroco” – irregular or misshapen) a term borrowed from art, refers to a period in history which was characterized by excessively, elaborate designs, large-scale productions and overall grandeur. During the first half of the 17th century, we note a religious and political conflict known as the Thirty Years’ war (1618-1648); during the latter half of the century, we see France, with her lavish court at Versailles under Louis XIV, as the social and cultural centre of the world.

Explanation of Baroque Musical Forms

Most baroque musical forms are large and elaborate forms. In fact, no other period in musical history can claim such a variety of forms and revolutionary changes. This section is therefore devoted to the explanation of vocal and instrumental forms of the baroque period.

Minuet and Trio Forms

Many of the conventional forms of minuet and trio music originated in the styles written for dances, and the minuet was a French dance which became very fashionable in European society about the middle of the 17th century. The music for this dance was of moderate tempo, in three four metre, and in binary form each part of which was repeated. Soon a second contrasting minuet was added which, as it was often played by three instrumentalists, was called the Trio and was often in a new key. The word Trio remained but soon the whole orchestra was used although usually more lightly. Later, minuets like the Bach were written as pieces for keyboard instruments and were used also in other instrumental works such as the sonata and the symphony.

Here is a minuet melody written by Mozart more than sixty years later than the one by Bach. This was composed for orchestra as part of the “Hartfner” Symphony No. 35 in D Major, K. 385, by this time the minuet and trio form had become standardized.

Menuetto

Musical score for the Minuet section of Menuetto, measures 1-24. The key signature is one sharp (F#) and the time signature is 3/4. The score is written on a single staff. Measures 1-4 are marked *f* (forte). Measures 5-8 are marked *p* (piano). Measures 9-12 are marked *f* (forte). Measures 13-16 are marked *sf* (sforzando). Measures 17-20 are marked *p* (piano). Measures 21-24 are marked *p* (piano). The section ends with a double bar line and repeat dots.

Trio

Musical score for the Trio section of Menuetto, measures 25-34. The key signature is one sharp (F#) and the time signature is 3/4. The score is written on a single staff. Measures 25-28 are marked *f* (forte). Measures 29-32 are marked *p* (piano). Measures 33-34 are marked *f* (forte). The section ends with a double bar line and repeat dots.

Menuetto Da Capo

The minuet and trio is ternary in form, the minuet being A, the trio B and the da capo minuet the last A. each of these larger sections is made up of two smaller repeated sections (although the repeats are disregarded during the D.C) and have, themselves, by this time taken on a ternary form.

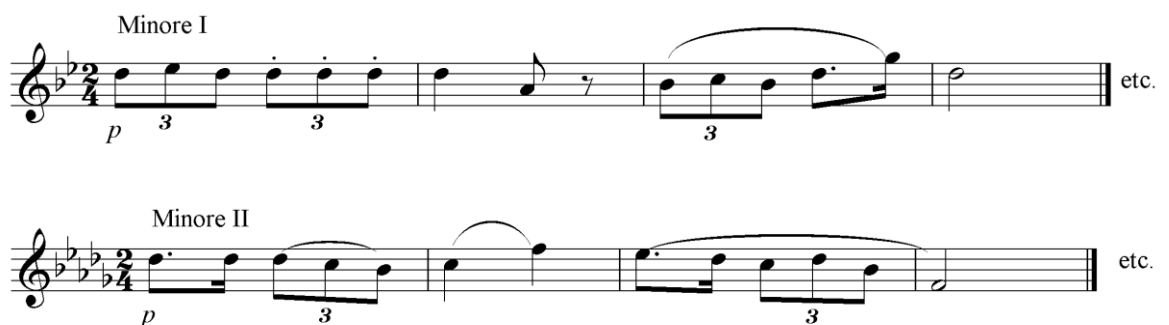
In the days of the French Revolution, reaction against the aristocratic minuet led to the enthusiastic acceptance of the waltz. Musically in the hands of Beethoven, the minuet became the more rapid and vigorous scherzo (Italian for joke).

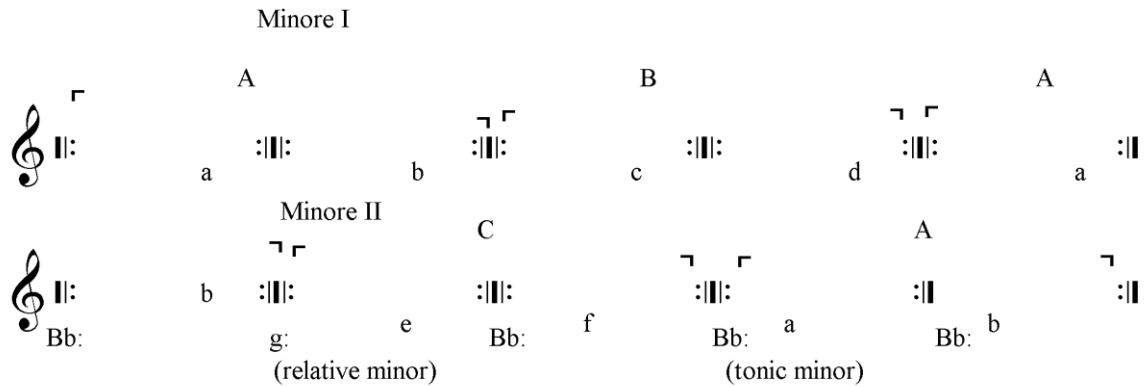
Rondo Form

An expansion of the repetition after contrast principle of ternary form is illustrated next. This form, called rondo form, is like a great musical sandwich consisting of a recurring main theme (the rondo theme) alternating with one or more contrasting themes (episodes). It came from the rondeau, a form used by French composers of the 17th century (Lully, the Couperins, and Rameau) note its similarity to the alternating verse and refrain of many songs of folk origin herewith are pertinent themes from the Bb Entr'acte of Schubert's Rosamunde.



In the example, the rondo theme is given in its entirety; it is sounded mainly by the strings. Next comes the first contrasting section (only the beginning of which is shown) this time is minor and featuring the woodwinds. The rondo theme is then played after which comes the second contrasting section also the minor in this example and again the woodwinds are predominant.





Although rondo form appears in various guises, often quite complex, it can always be identified by the recurring rondo theme in the tonic key followed by a contrasting section in a different key. Sometimes the form is in five sections: A B A C A (as in the Schubert example) or A B A B A, both being called the short rondo form. Sometimes it is extended into seven sections – A B A C A B A – to make the long rondo form. On the whole, pieces in this form are airy and spontaneous and often quite jovial in character. Recognizing this style is another way of spotting a rondo. Composers often make use of rondo form in the last movements of sonatas, symphonies or concertos.

Theme and Variation

In the theme and variation form, the composer uses a simple and complete melody and repeats it with changes. Sometimes the tune is not greatly altered, but the harmony and orchestration are varied other times and original harmonies remain but the tune is given elaborate treatment. When Haydn visited London about 1790, he was so impressed with “God Save the King” that he decided to write a national anthem for the emperor of Austria. The tune which resulted (now better known as the vigorous hymn, “glorious things of thee are spoken” or the stirring anthem, “Deutschland uber alles”) was later used by Haydn for the second movement of his string quartette, now known as “The Emperor” Quartette, op. 76, No 3.

A portion of the theme, appearing in the first violin, and the beginning of the four variations are as follows:



Sonata Form

Sonata form is the most used and the most flexible form of any that has yet been devised. It has been in constant use from the days of Haydn and Mozart to our own time. You can hardly have listened to a symphony that has not had one or more of its movements in sonata form. The basic plan of a movement in sonata form is simple. There are three main sections: the exposition, the development and the recapitulation.

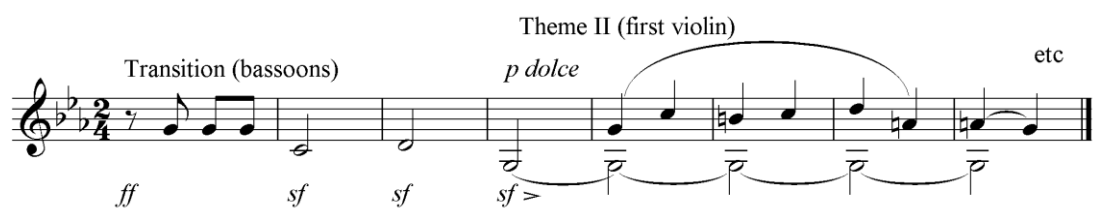
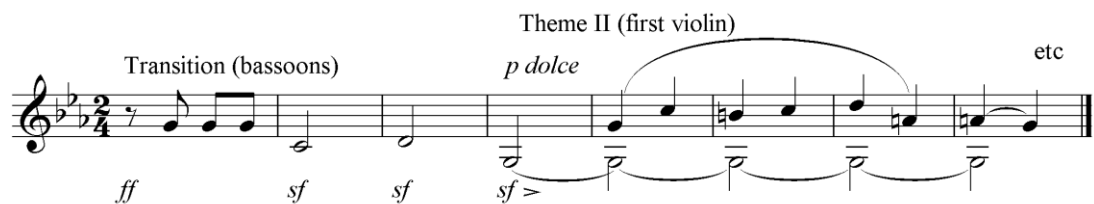
A detailed analysis of the exposition shows that the first theme or theme group is stated in the tonic key and is dramatic, assertive and vigorous. Next is a modulatory transition or bridge passage, which besides changing key prepares the listener for the mood of the second theme or group of themes. This subordinate theme is in a contrasting key, often the dominant (or in the relative major if theme I has been in minor) and the prevailing mood is more tender and lyrical, then comes another transition to a codetta or closing section in the key of the second theme. This completes the exposition it is often repeated especially in earlier works as if the composer wished to make every effort to drive home his thematic material.



Closing section (tutti)



In the first movement of the fifth symphony in C minor, Beethoven presented the theme as follows. After the exposition comes the development. Here the composer demonstrates his imagination and inventiveness. There is no conventional pattern except that the composer develops one or more of the themes presented in the exposition. Sometimes he even presents new material or episodes but usually not. Development involves an exploitation of a theme or a segment of it so that the listener is gradually made aware of its potential. Next is the recapitulation, essentially a re-statement of the exposition. Much or all of the thematic material from the exposition is stated, this time in the tonic key. To return to the Beethoven symphony, we find the themes in the recapitulation presented as follows:



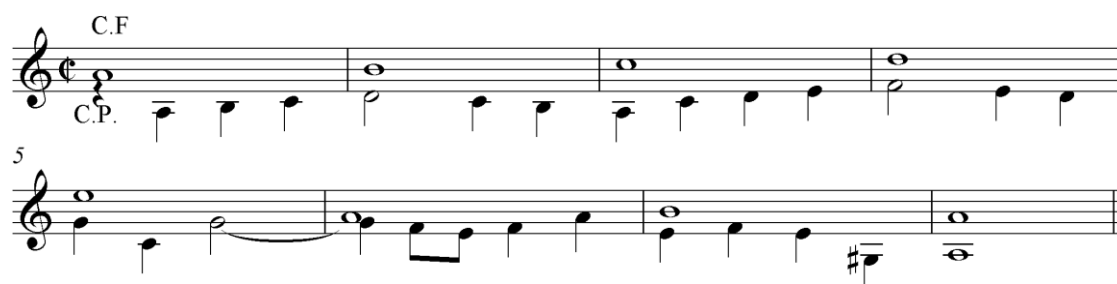
Two additional sections are optional in a movement in sonata form. The coda or ending brings the whole movement to a fitting conclusion. From Beethoven's time, the coda took on increased importance and additional length. The introduction, another optional section, sets the stage for the movement. It is structurally independent and usually makes use of independent material; however, themes to appear in the exposition may be incorporated. The whole sonata form structure (also called sonata allegro form or first movement form) may be charted as follows:

Section Name	Tempo	Themes	Keys
Optional introduction	Slow (adagio)	Usually independent from the rest of the movement	Tonic
A. Exposition (often repeated)	Allegro	I (principal) Transition II (subordinate) Transition	Tonic Modulation Related (dominant, etc)
B. Development	As exposition	Closing section or codetta Free use of theme or themes of exposition usually in segments	Same as II Related and non-related keys used freely but finally prepared for return to tonic
A. Recapitulation (themes often in abbreviated form)	As exposition	I (principal) Transition II (subordinate) Transition	Tonic
Optional coda	Usually faster (piu mosso)	Closing section or codetta A brief epilogue or a lightly extension, increasing in dramatic tension	Tonic Tonic No key pattern (key of the subdominant)

			usually prominent) but always returning to the tonic
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Counterpoint

Counterpoint (Latin “punctum contrapunctum”) is the term used for horizontal music, as opposed to the term harmony. It is a style of musical composition of 16th century (strict) and 18th century (tonal). In all contrapuntal exercises, there is always a given vocal part in semibreves called the cantus firmus (Latin) or canto fermo (in Italian), usually abbreviated as CF. Counterpoint derives its name from punctum contra punctum that is point- against- point (note against note) to each of the CF. It is a form of musical composition based strictly on rules, otherwise known as species counterpoint.



Counterpoint was first created by the use of a cantus firmus (fixed melody) a borrowed melodic fragment of plain song, each note of which was extended in length and was sung by a voice which came to be called the tenor (Latin, “tenere” to hold). Around this, the composer wrote a new melody or new melodies which in combination with the cantus, created agreeable harmony. Contrapuntal forms make considerable use of repetition and imitation of many kinds in the several voices and five species of counterpoint are always studied.

Fugue

A fugue (Latin “flight”) is by far the most important and the most mature contrapuntal form. It is based on a short melodic idea, called the subject which is first stated by a single voice unaccompanied and then imitated by a second voice in the key

of the dominant at which time it is called the answer. All the while, the first voice continues with new material called the counter subject. When each of the voices has stated the subject or answer, we have reached the end of the fugue exposition. With these provisions in mind, here is a chart showing the normal features of a fugue exposition:

Voice I	I I I I I	x	x		x	x	
S____							
Voice II	A - - - -	x	x	I I I I I	x	x	
Voice III				S_____	x	x	I I I I I
tonic key	dominant key	modulating		tonic key	modulating		dominant key
S____ subject	-	_____					
A____							
answer	-	- - - - -					
Countersubject	-	I I I I I I I I I I					
Episode	-	x x x x x x x x x x					
Free voice	-						

The answer in this example is not an exact transposition of the subject (compare the first two notes of the subject with the first two notes of the answer). This adjustment in the answer facilitates the harmonic transition from tonic to dominant. When an adjustment is necessary, as in our example, the answer is called a tonal answer. When it is harmonically feasible for the composer to use an exact transposition of his subject, as it often is, the answer is called a real answer.

The exposition of a fugue is the only part which is definitely set, and even there the composer has considerable latitude, as we have seen. The middle section is as unpredictable as the development section in sonata form. It consists of partial or complete statements of the subject freely alternating with episodes, both of which are in keys other than the tonic. The final section is usually indicated by the return of the subject in the tonic key, but again, no definite rules can be laid down.

Fugal Devices

Before we leave the contrapuntal forms, an effort should be made to summarize certain devices, which because they originated with composers of fugal music, may be grouped under the general term “fugal devices”. Contrapuntal music abounds in examples of these devices. In fact, some of them have become such an integral part of music that they have long since ceased to be associated only with music in purely contrapuntal style and appear in music of all kinds. As we have seen, repetition is a basic element in the art of music. Repetition of melody can take four different forms:

1. Repetition in the same voice at the same pitch level – call ostinato (It obstinate),
2. Repetition in the same voice at a different pitch level (usually a second above or below – called sequence.)
3. Repetition in a different voice at the same pitch called - voice exchange (Ger. Stimmtausch). This type is also called canonic imitation because it is essential to canons (at the unison) and rounds.
4. Repetition in a different voice at a different pitch – called imitation. This type is illustrated in the relationship of the subject and answer in a fugue.

(1)



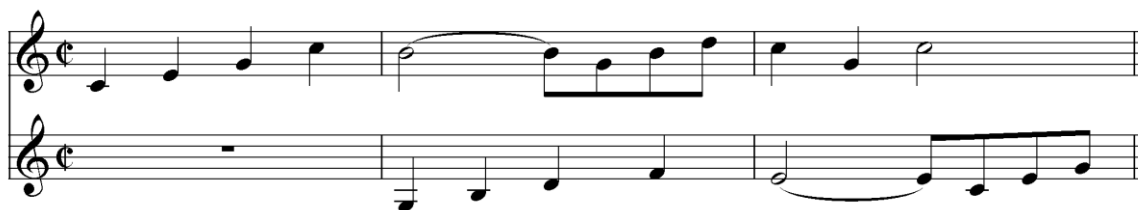
(2)



(3)



(4)



Stretto is the term applied when a second voice enters in imitation before the first has finished its statement. The resulting overlapping of themes brings about an increased tension which is dramatically effective, more than two voices are not necessarily involved in stretto, nor does whole subject have to be present. Here is an example from the final chorus of Handel's *Messiah* showing a part of the subject in stretto in all four voices.

Fugue Subject



SOPRANO

ALTO

TENOR

BASS

Inversion of a theme occurs when each interval of the subject is answered by movement in the opposite direction, as when an upward second appears as a downward second, an upward third as a downward third, and so on. Our example is from Bach's art of Fugue No. 5.



Augmentation and diminution are perhaps less imaginative but nevertheless effective devices, which alter rhythmic values of the notes of a subject. Augmentation occurs when note values are increased; the result is a feeling of majesty and power. Diminution involves notes of shorter length resulting as in the case of stretto, in an increasing degree of intensity. An example of diminution taken from the Art of Fugue, Fugue No. 6 is given below.



A still rarer device revived by contemporary composers, although originating in thirteenth and fourteenth – Century contrapuntal music, is retrograde, often called cancrizans (Italian “cancrizare” “to walk backwards like a crab”). The motion here is backward: C-D-E-F becomes F-E-D-C.

The latter few of these fugal devices are largely obscured from the listener until he takes the trouble to examine the composer’s score. However, ingenious the skill of a composer may be and however fluent his technique, it is the total effect of the music he produces which is the first consideration.

Baroque Dance Forms

An important form of the 17th and early 18th Centuries was the suite (from French “suivre”) a group of instrumental pieces, each in a dance form. Many of these dances had existed independently in earlier times. In the suite the music tended to become more stylized and to lose the strongly rhythmic character, which had made it suitable as accompaniment to the dance. In the mid –16th century, a slow pavane was often followed by a quick galliard. Later it was customary to group a set of contrasting dances in the same key. In England, such a set was often called a suite or lesson; in France, a suite or order; in Germany, a partite; in Italy, a sonata da camera (as opposed to a sonata da chiesa or sacred sonata). At this time, there was little distinction made between the words suite and sonata.

Baroque Suite

By the beginning of the 18th century, the suite had become standardized. Baroque suite contained five or more movements of dance forms, each, invariably in binary form. For the sake of unity, they were all in the same key (sometimes relative major or minor keys); variety was inherent in the contrasting tempos, metres, and styles of the dances. The usual structural plan was as follows: Allemande, Courante, Sarabande, and Gigue with an optional dance or group of dances between the last two. This plan may be diagrammed by the initials A – C – S – O – G.

Allemande – of German origin first appearing in the mid-16th Century. By the 18th Century, it had lost its dance connotation. It is in 4/4 metre with a short unaccented upbeat. The tempo is moderate, the style flowing, and the texture more polyphonic than the remainder of the suite except for the Gigue.

Courante (in two forms) ‘French and Italy’ both originated in the 16th Century. The French form (French “courir”) is in triple metre (usually 3/2) frequently shifting to a 6/4 metre at the cadence. There is an upbeat of one or more notes. The tempo is moderate and the texture freely polyphonic. The Italian form ‘courante’ is also in triple metre (usually ¾ or 3/8) with an upbeat or upbeats. The tempo is more rapid, the style less refined, and the running figures are more homophonic in texture than in the French form.

Sarabande – probably originating in the orient and appearing in Spain early in the 16th century. It is triple metre beginning on the downbeat, with a tendency towards emphasis on the second beat of the measure. The tempo is slow, the style dignified and stately, and the texture usually homophonic.

Gigue – developed from the 16th century British jig. Although it is the least uniform of all the dances in the suite, the metre is usually compound with its lilting triplet pulse, the tempo quick, and the style light and gay. In texture, the Gigue is frequently fugal. Between the sarabande and the Gigue occurred one or more other dances which we classify as optional.

Gavotte – A French dance, invented at the court of Louis XIV, in moderate duple or quadruple metre with the phrase beginning on the half-bar. It often occurs in pairs, the second sometimes in a different key or mode, with the first one being played again to end the movement. Sometimes too, the second gavotte makes use of an extended pedal in the bass; in this case it is called a musette after the French bagpipe-like shepherd's pipe.

Bourree – A French dance in quick duple metre with a quarter-bar pickup. It is similar to the gavotte in that it often appears in pairs, often with a key or mode change, the second being followed by a Da Capo.

Minuet – a stately French dance in triple time. It is sometimes followed by another minuet, a Trio, after which the minuet is repeated. The minuet was the only dance of the suite, which did not become obsolete when the suite decline in popularity. The early symphonists (Mannheim composers, Haydn, Mozart) invariably used a minuet and trio as the third movement in their symphonies, though increasing the speed. Their minuet thus led gradually into the more robust, whimsical humorous character of the scherzo.

Ballet: Ballet is group-dancing with costumes, scenery, and lighting to musical accompaniment. It takes place in a theatre, sometimes as interludes in more elaborate operate, but with no spoken word. Its history goes back to the 15th century in French courts, but it reached its highest point of development, musically and culturally, under Louis XIV and the French composer Lully. Gavottes, minuets, and bourrées were popular, their music eventually becoming part of the 3suite. During the 17th century, a

kind of ballet known as a masque was popular in England, Vienna, too, was the scene of many ballet performances at this time. The late 19th and early 20th centuries saw the development of modern ballet when the Great Russian dancers attracted the interest of many prominent composers.

The basic forms of instrumental music in one movement have already been discussed. They are: binary, ternary, rondo, theme and variations, sonata, and fugue. We will see in the next section how they are used in larger compositions. There are, however, two other important forms with which we must deal.

Overture

An overture (from French “ouverture” – opening) is a piece of instrumental music used as an introduction to an opera, oratorio, or ballet. Its function is to gain the audience’s attention and to establish the prevailing mood of the work, which is to follow. About the middle of the 17th Century, considerable experimentation with music preceding operas resulted in the French Overture form established by Lully. This form used a slow, serious introduction and a lively contrapuntal middle movement ending with a return to the slow tempo or a stately dance such as the minuet. Some of the overtures of Handel and Bach (Bach’s Overture from his Third Suite for Orchestra; Handel’s overture to Samson) used this form as a model, with or without the last dance. A French overture followed by a series of dances is, in reality, a suite. In the hand of many 19th – and – 20th Century composers, the overture became a collection of some of the more important tunes to be heard later in the work.

Overtures written as introductions to operas and plays were soon performed independently in concert. This gave rise to the 19th Century concert overture: a one-movement work, often based on a story, cast in sonata form or in the shape of a free prelude written for purely concert purposes (*Mendelessohn’s Fingal’s Cave and Brahms’ Academic Festival*).

Symphonic Poem

Vocal music has always been preoccupied with the meaning of its words. With the advent of instrumental music, two convenient groupings may be made: absolute and programme. Absolute music is pure music, depending, as it does, upon the

fundamental components of music (rhythm and metre, melody, harmony, timbre, and form) for its appeal. On the other hand, programme music is descriptive music based on, inspired by, or suggestive of non-musical ideas.

These ideas may be:

1. Literary - a poem or story; word painting
2. Pictorial - a picture or painting; an actual scene or event
3. Imitative - a sound or movement
4. Psychological - a characterization of a person, an emotion, mood or an impression by association.

Any of these first three idea groups may be indirectly or directly translated into musical terms with varying success, depending on the skill and artistry of the composer.

Although descriptive music was written long before the term “programme music” was used, it wasn’t until Romantic Period, when content took precedence over form, that it assumed such prominence that a new form was created. The symphonic poem or tone poem is programme music in extended one – movement form. It has no prescribed form, as it may take a shape similar to sonata form or rondo form, or it may be freer, dictated more by its own programme. Franz Liszt was the initiator of this form, which became very popular in the latter half of the 19th century.

Large Forms

Except for the suite, the instrumental forms we have discussed thus far have been single forms in that they are composed of but one movement. Much important music has been composed on a larger scale than this – music consisting of three, four, or even more movements. We shall now deal briefly with these more complex forms.

The Concerto Grosso

Orchestra music of the Baroque period often took the form of a concerto grosso. Here a small group of solo instrumentalists (the concertino) consisting of a combination of wind or stringed instruments (flutes, oboes, horns, trumpets, or strings) was used with the main body of the orchestra (the ripieno), which was

composed mainly, or entirely of strings with a harpsichord and cello playing the continuo part.

The Sonata

Sonata – meaning a type of musical composition containing several movements. **Sonata** – referring to the internal structure of a single movement. A sonata (from the Italian “suonare” – to sound) is either a work for a single instrument such as piano or organ (piano sonata, organ sonata) or a composition for a solo instrument such as violin, cello, or flute with piano accompaniment (violin sonata, cello sonata, flute sonata). In any case, the sonata is an extended composition containing usually three or four movements, which contrast in style, key, tempo, and structure.

Originally the term ‘sonata’ (literally sound –piece) referred to instrumental music and served to contrast with ‘cantata’ (single piece) meaning vocal music and ‘tocata’ (touch piece) denoting keyboard music. By the time of Corelli, sonata had come to mean a group of instrumental movements. The term sonata da chiesa (church sonata) referred to music designed for use in the church and was in four movements: adagio, allegro, adagio, allegro. The sonata da camera (chamber sonata) designated music for use outside church and was usually in four movements, several of which were in dance forms. The plan of a typical four-movement sonata of the period was as follows:

- | | | |
|-----------------------------|---|--|
| First movement | - | tonic key; allegro; sonata form |
| Second movement | - | contrasting key; adagio, ternary form |
| Third movement (if present) | | tonic key; allegro, allegretto; minuet (or scherzo) and-trio-form, |
| Fourth movement | - | tonic key; allegro, presto; rondo, sonataform |

Many sonatas are in three movements, in which case the third movement of the plan above is omitted. Symphony may be considered as a “sonata for orchestra” and a concerto as a “sonata for soloist and orchestra”, it is apparent that most 19th – century and even some 20th century instrumental music was written in terms of the sonata.

The Symphony

The term symphony, like the sonata, had a variety of meanings in earlier times. It came from the Greek, and its original meaning was “a simultaneous sound”. It later was the name given to the orchestral introduction to vocal pieces or an opera. Eventually, the term symphony was used for independent orchestral works, or present meaning. The standard symphony has four unified movements, which contrast key, tempo, form, and mood. The plan corresponds to that of the sonata:

First movement is always in tonic key; allegro; sonata form; that animated and stimulating in character. Although, some symphonies begin with slow introductions, allegro is the usual basis tempo of the movement proper. Sonata form is so often used that it is sometimes referred to as “first-movement form”.

Second movement is usually in contrasting key; adagio; ternary, theme-and-variation, or sonatina form; and expressive in style. The slow movement exhibits an admirable contrast to the more intense first movement. The more complex forms, such as rondo or sonata, are rare because at a low tempo their length tends to be monotonous and difficult to handle.

Third movement is usually in tonic key; allegro, allegretto; minuet and trio (stately and graceful) or scherzo and trio (humorous or mysterious). During the Haydn-Mozart period, this movement was a minuet but, beginning with Beethoven, the genial minuet became the more vigorous scherzo, faster and playful or ominously humorous. This ‘dance’ movement is the only relic of the suite.

Fourth movement which is the last consist of tonic key; allegro, presto; sonata, rondo, or sonata – rondo form; gay and light, sometimes fugal, often similar to the first movement but simpler. The finale brings the whole symphony to a fitting conclusion.

The Concerto

Elements of the sonata are also apparent in the concerto, “a sonata for soloist and orchestra”, and so the general plan of a sonata will apply though with certain reservations, the word “concertare” (Latin) meaning, “to fight side-by-side”. Thus a

solo instrument, or solo instruments, and the orchestra are treated as equal partners and not as soloist and accompanist.

The term concerto was originally used for instrumentally accompanied vocal compositions to distinguish between them and the acappella or unaccompanied kind. Later it gained the purely instrumental meaning – that of contrasting instrumental groups playing alternately. In the Baroque Period there were two main types of concertos, the concerto grosso and the solo concerto. It is from the latter that our present-day concerto stems.

Oratorio

Oratorio is extended musical setting of a religious or contemplative text for performance in a concert hall or church with orchestral accompaniment. Its history is related to that of the opera to which it is similar in many respects. It, too, contains solos, arias, recitatives, small ensembles, choruses, and instrumental sections; it may also be divided into sections that corresponded to the acts of an opera. However, it differs from the opera in that its text is of religious significance; it uses no scenery, costumes, lighting, or acting; the chorus takes on a more important role, and a narrator or evangelist is often introduced to connect various sections and to supply necessary narrative details.

The term oratorio is derived from St. Filippo Neri's Oratory or Chapel in Rome where, in the mid-16th Century, reading from the scriptures and hymns of praise formed the basis of popular services. Early oratorios were very similar to the early operas except for subject matter.

The oratorio of Handel, Haydn, and Mendelssohn are frequently performed today. Because of their great choral tradition, the British have long been interested in oratorio, and it is from there that most of the successful oratorios of the 20th Century have come.

A passion is similar to an oratorio except that it deals with the events leading up to, and the death of Jesus as depicted in one of the four gospels. The part of Jesus is always taken by a bass, that of the narrator by a tenor. Here, too, choruses are extremely important. The best-known Passions are those of Bach.

A Cantata is a small-scale oratorio (having unity of theme but no dramatic unity) usually based on a religious text. Bach's cantatas formed part of the Lutheran Church Service and ended in a chorale in which the congregation joined. Sometimes all the movements of the cantata were founded on the same chorale tune, thus presenting a marvelously unified whole.

Opera

Opera is a drama set to music with orchestral accompaniment in contrast with plays that have incidental music. Opera, therefore, combines music – vocal, choral, and instrumental, with the theatre poetry, drama, acting, dancing scenery, lighting, costumes, and makeup.

It is a highly complex and expensive presentation, which explains its wide appeal as well as its almost unavoidable association with the upper class of society. To understand and to appreciate opera, the listener must accept a basic convention: for the most part, the characters express themselves, their thoughts, and their conversations in song. This has a tendency to slow down the pace of the dramatic action somewhat, since a thought takes longer to express musically than verbally.

At first, opera consisted of recitative: a setting of the words in free rhythm to a rather static melody, which follows the natural inflections of the prose. This was punctuated with chords played on a harpsichord or lute. Recitative moves along almost as quickly as speech, and so it was particularly suited to narrative or explanatory passages. This type of recitative was later called *recitativo secco* (dry recitative) to distinguish it from *recitativo stromentato* or *accompagnato* (accompanied recitative) in which the accompaniment, played in the orchestra, was more fully developed and allowed the singer less rhythmic freedom. As well as recitatives and arias, operas also contain duets, trios, quartettes, choruses, and often ballet. Of course, the orchestra is represented in the overture, between scenes, and elsewhere in the performance. There is no standard operatic form. The number of acts, arias, recitatives, etc., their order, or their form, varies greatly depending on the libretto (text) and the composer.

Art Songs

Art songs are more the expression of one musically trained person. In other words, they are composed songs. With the growth of instrumental music in the 16th Century, solo songs with instrumental accompaniment became popular. The accompanying instrument, the lute or piano, was just as important as the song itself. This is a distinction from the less sophisticated unaccompanied folk song.

The simpler art songs were written in strophic style, but more often than not they were not in verses but in one continuous whole, free in design, the words dictating the shape and flow of the music. This style of song writing is called thorough composed. An art song is often referred to as lied, the German for song. Some of the greatest composers of lieder have been German (Schubert, Schumann, Brahms, Wolf, Richard Strauss) although France (Debussy, Ravel) and England (Vaughan Williams, Benjamin Britten) have produced songs of great beauty. This chapter has brought to the fore, the chronological development of classical musical forms.

LIKELY EXAMINATION QUESTIONS

CHAPTER ONE

1. What is theory of music?
2. Vividly and concisely trace the origin of the theories of music.
3. What is the place of Africa in theory of music?
- 4 Give a detail analysis of the origin of theory of music?

CHAPTER TWO

1. Construct the following scales with and without key signature
(bass clef) C, F, G, A minor, E minor (FCE 1992)
2. Construct the following scales with key signature
A minor (melodic), G minor (melodic), C minor (Harmonic),
Eb Major (without key signature) B major (FCE 1993)
3. Write the following scales using accidentals:
Harmonic minor scale of F# (ascending)
Chromatic minor scale of F# (ascending)
Melodic minor scale of F# (ascending and descending)
(Audition test UNN 2001 Admission).
4. What is scale? Name all forms of scale with their definitions and musical examples.
5. Briefly explain the term ‘theory of music?’

CHAPTER THREE

1. Define the following terms with musical examples:

- (i) Diatonic chord (ii) chord Progression
- (iii) Normal Progression (iv) strong progression
- (v) Weak progression

2. Briefly explain the following terms with musical examples:

Invasion of chords

Cadential $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$

Appoggiatura $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$

Passing $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$

CHAPTER FOUR

1. Build dominant 7th chords on the following notes: G, Csharp, C,F, which keys have these chords as their v7 chords. (Audition test UNN 2000).
2. Build the dominant 7th chord of the following major chords. B^b, A, E^b, D and G (UNN Audition Examination).

CHAPTER FIVE

1. Define interval and name of the various intervals with musical examples.
2. Name of the five qualities of interval with musical examples of each.
3. Build the following intervals

- i. An augmented second
- ii. Perfect 4th on F major
- iii. Augmented 7th on C# major
- iv. With musical example explain a compound interval

CHAPTER SIX

1. Explain the following with musical examples:

Dead interval

Consonant interval

Dissonant interval

2. Write the following intervals with their inversions: major 3rd, perfect 4th, augmented 3rd and diminished 5th.

CHAPTER SEVEN

1. Define the following terms with musical examples:

Major triads, minor triad, augmented triad and diminished triad.

2. Build the tonic triad of the following keys A major, Eb major C minor, A minor.

CHAPTER EIGHT

1. What is harmony?

State the rules of four parts of harmony.

2. Write the 'Nigerian National Anthem' and give it your own harmony. Spelt out your chord one – by – one.

CHAPTER NINE

1. Explain the following with musical example (i) passing tone (ii) suspension (iii) retardation (iv) escape tone
2. With musical examples explain the following musical terms: Nota cambiata, Pedals, Anticipation and suspension.

CHAPTER TEN

- 1 What is cadence?

Write the following cadences:

A major: (Perfect authentic cadence) at least 3 chords

A minor: (Plagal cadence)

Ab major: (Interrupted cadence)

G major: (Imperfect cadence)

(Audition test UNN 2001).

CHAPTER ELEVEN

Analysis of music is the breaking down of a piece of music into various components in order to understand its structural formation.

Discuss?

CHAPTER TWELVE

- 1a. What is modulation?
- b. Distinguished between modulation and transposition with musical example of each.
2. Name of various kinds of modulation and briefly discuss each with musical examples.

3. Define the following terms: (i) Related keys (ii) Relative keys (iii) Melody (iv) Harmony (v) Parallel keys.

CHAPTER THIRTEEN

1. Discuss the following styles/techniques

- a. Modal counterpoint
- b. Tonal counterpoint
- c. Harmonic counterpoint

Related each style to a particular period in which it flourishes most with the name or names of the proponent(s) of each style.

(Postgraduate Qualifying examination UNILAG 2005).

2. With musical example discuss the following styles of music.

- i. Second species counterpoint
- ii. Fourth species counterpoint

3. What is motion?

Name different types of motions with musical example.

(FCE 2005)

4. Pedal point may be found in the upper part. True or false?

Justify your answer with musical example.

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The author Femi Olaleye was born about four decades ago at Ipaja – Idogo, Yewa South in Ogun State, Nigeria. He attended the Prestigious Federal College of Education, Abeokuta, and the first autonomous University of Nigeria, Nsukka, where he graduated with a second Class Honors Upper Division in Music (B. A. Music). He later proceeded to University of Lagos from where he obtained a Master of Arts and a PhD in the Theory of Music.

The author was lucky to have studied under some of the best name theory of music teacher in Nigeria. He studied tonal and strict counterpoint under Dr. Ranti Adeogun (UNN), Theory of Music with Dr. A K Achinivu (UNN), Theory of Western and African Music with Professor Anthony Mereni (UNILAG). The author is a renowned double bass player in the largest choir and orchestra in Africa and he is the Director of the organization in Ogun State. A conductor and a baritone singer is also a member of Professor Laz Ekwueme Chamber Orchestra where he understudies choral conducting, choir management and orchestration, and has widely travelled with the First Professor of Music in Nigeria. He has worked at both Primary and Secondary Schools as a Music Teacher for decades and presently a Lecturer at the Federal College of Education, Abeokuta.