



# Western Music

## Additional Reading Book

### Grade 8

(Implemented from 2017)

**Department of Aesthetic Education**  
National Institute of Education  
Maharagama  
Sri Lanka  
[www.nie.lk](http://www.nie.lk)  
[info@nie.lk](mailto:info@nie.lk)

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ISBN

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## **Message from the Director General**

The National Institute of Education adopts different strategies to enhance the quality development of education as relevant to different subjects: the provision of supplementary readers is one such. Accordingly, in order to put the grade 6 -13 Western Music Prescribed Syllabus and the Teacher's Guides effectively into action in the class room, the National Institute of Education has produced three supplementary readings.

It is our belief that by providing reading material and exercises through supplementary reading both the teacher and the student will be able to study the content of the subject with care.

I request both teachers and students to make good use of the supplementary readers provided for you and so enhance your teaching - learning experience.

I express my appreciation to the Resource Persons of our Institute, and the external Resource persons for their contribution which has made it possible for these supplementary Readers to be in your hand. I offer my thanks as well to every one of you.

**Dr. Jayanthi Gunasekara**

Director General

National Institute of Education

## **Message from Deputy Director General**

Learning is always associated with reaching a high level of achievement, one's experience has to be very wide. The possession of a high level of achievement across a wide range gives great happiness, for which one must have exposure to a multitude of things, incidents, events, places and persons.

The NIE (National Institute of Education) is happy it has been able to compile supplementary readers that could provide such a wealth of learning experience to the user. I thank every one who has worked with dedication towards end.

There is no doubt that the student in using these books, in seeking access to other learning resources, as indicated will reach a very high level of achievement. The attention of both parent and student should be directed to this end. We also expect that the attention of all would be directed towards improving these supplementary readers further and request you to help or inform us of any such relevant factor(s) that occur to your mind. I earnestly hope that it will enhance the knowledge of the child reach the highest goal and help him/her to build a proud Nation.

**Ven. Dr. Mabulgoda Sumanarathna Thero**

Deputy Director General

Faculty of Languages, Humanities and Social Sciences

## **Introduction**

The students of Western music are aware of the Syllabus, Teachers' Guides, or the Teachers Instructional Manual, and have not had the opportunity of having a book for their own use until now.

This is the first time a Western Music Resource book has been written with the student in mind. Having a supplementary book in hand, the student of grade 8 will have easy access to information to develop and gain knowledge, and enhance their source of learning effectively and fruitfully.

This book has 4 main purposes

1. To help students to learn the fundamentals of music
2. To provide specific and practical suggestions for music skills to children.
3. To continue the development of music skills, singing, playing instruments, listening to music, experimenting with music notation.
4. To help students to develop confidence and positive attitudes towards learning music, some books further a particular method for teaching music, this book provides an eclectic approach (borrowing freely from various sources) rather than a single methodology.

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University of Visual & Performing  
Arts
- Editing (Language)** - Dr. Chandra. L. Amarasekara -Lecturer (Retired)  
University of Sabaragamuwa
- Music Engraving & -  
Layout** L.B. Anton Dias - Visiting Lecturer, Western Music  
University of Visual & Performing Arts

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## Chapter 01

### Singing birds and Music related to Nature

Environmental sounds are sounds arising in our surroundings. It can be the surrounding of your home, school, or may be if you go out to a village, the surroundings in that area; it may be the countryside or the seaside; it could be anywhere, where you are.

You can make a list of the surroundings you have experienced, enjoyed, or may have disliked. All the sounds of these surroundings will have an identity of their own. It can be the waves of the sea, running water from a stream nearby or a water-fall, the breeze in the woods, the rustling of the leaves, the singing of the birds, the hooting of an owl etc.

Birds are perhaps nature's best musicians. Just as human beings have feelings, the birds also have feelings of different types: sadness, joy, sometimes they display fear. In each of these situations, they have a different song pattern. In their own territory they sing very loud, and with authority and confidence.

Bird songs are handed down from their parents. Birds reared in captivity will not sing their own songs. Some bird songs are easy to notate but some are elaborate. Birds sing or make special sounds signalling well being, during the mating season to attract the partner, or to guard their territory from outsiders, when in danger.

Generally, plain coloured small birds sing best. Large, colourful birds are not good musicians. The Magpie Robin is the most musical bird in our country.

#### **Magpie Robin (*Capsychus Saularis*, S – Polkichcha, T – Wannari kuruwi)**

A very familiar bird in Sri Lanka found practically in every garden, plantation or scrub jungle. It is glossy blue-black and white in colour and in size a small bird. The female is duller in colour and has a grey head and breast but otherwise resembles the male. It is the most musical of the garden birds.

The male sings a song consisting of many notes (sometimes up to 20 notes) often with grace notes spanning an interval of up to a sixth. He sings his song usually from the top of a tree or any tall position.

The song sung by each bird is fixed but different birds have different calls. As such, it provides a great variety of songs in a particular locality. Singing is seasonal during the birds' breeding season.





### **The Brown-headed Barbet (*Megulaima Zeylanica*, S – Polos Kottoruwa, T – Koortoor)**

The Barbet is a common bird in the country, found in cultivated areas and in the jungles.

It is a common bird always attracted to fruit trees. Its call consists of a prolonged trilled note about a third higher. The bird commences its call with a rolling 'krr' on an ascending scale until it reaches its pitch. When the 'kuk'ro begins and continues for many seconds, it is answered by its mate from a distance in similar tones.

While producing these sounds the beak is closed, and the head quivers strongly at each enunciation. Its beak is more powerful than a woodpecker is and is able to make holes in trees for the nest. It generally never descends to the ground.



### **Koel (*Eudnays scolopacea*, S – Koha, T – Kayil)**

It is commonly associated with the Sinhala and Tamil New Year as it vocalizes during this period, which is also its breeding season. This bird is found in Sri Lanka and in every continent except Antarctica.

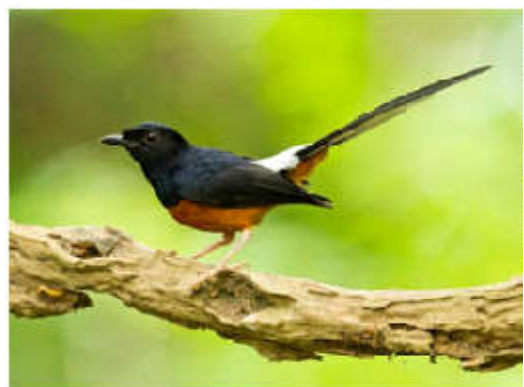
The Cuckoo of Europe and Asia is the species in many musical compositions as well as in cuckoo clocks. It is a large bird with pointed wings and a long tail. The characteristic call given by the male has a rounded quality like that of an Oboe.

It sounds like 'Ko-haa' with the 'haa' pitched about a 3<sup>rd</sup> to a 5<sup>th</sup> above the initial 'Ko' and then descends to the pitch of the starting 'Ko'. The male is black and red-eyed, the female is speckled brown and lays eggs in crow's nests.



### **Shama (*Copsychus malabrius*, S – Wanna Polkichcha)**

The forest bird is more melodious than its home-garden relative. It is very colourful – blue-black above an orange-red belly.



**White-breasted Kingfisher (*Halcyon smyrnenis*,  
S – Sudu pilihuduwa, T – Min kutti)**

The characteristic call of this bird is like laughter descending chromatically over an interval of about a third. Its back is bright blue, head dark brown, and the breast is white. It is generally seen on high positions like TV antennas.



**Loten's Sunbird (*Nectarina loteria*,  
S – Ran sootikka, T – Then kudi)**

It is a small bird with a shiny body and a curved beak for insertion into flowers. The male has a delicate call. Generally, these birds are found in gardens in groups.



**Common Grackle (*Gracula religiosa*,  
S – Salalihiniya, T – Malai-nakanam-patchi)**

It has a striking whistle from the tree-tops. It has a pair of yellow wattles on the head. It is said to be the best bird to imitate human words.



**Black-headed Oriole (*Oriolus xanthoruns*,  
S – Kaha kurulla, T – Mamapala)**

It is a yellow bird with a black head. Its call is musical with an oboe-like quality. The call consists of a number of notes – three ascending notes such as G – B – D.



**Red-wattled Lapwing (*Vanellus indicus*,  
S – Ran-thali kirala, T – Al-katti)**

It is a common bird of the paddy fields. Its red wattles make it prominent when it is on the ground, and when flying, a white band is prominent on the spread wings. Its cries could be heard when flying.



**Tailor bird (*Orthotomus sutorius*, S – Battichcha, Tawika, T – Thaiyakaran Kruwi, Kodia pakkan)**

This is a very common small garden bird. Its loud twee-eet commonly consists of two notes, the second note rising to about a 3<sup>rd</sup> above the first. It is called a ‘tailor bird’ because it stitches two leaves together with fibre to form a nest.



**Common Drongo (*Dicururus caerulescens*, S – Kavuda, T – Iratti-wal-kuruwi)**

Its call is variable. It can imitate other bird-calls and also the cat’s ‘meow’. It is black in colour and has a frocked tail.



**Music related to Nature**

As for music related to nature there are many beautiful songs. A few has been annexed.

In an earlier grade, you would have learnt the **National Anthem of Sri Lanka**, which speaks of the beauty of our country. Before proceeding to learn other songs, go through the National Anthem again meaningfully and be proud of ‘**Mother Lanka**’.

Learn all the songs annexed, taking care to observe the following :

**Sarasamu Lanka (Annexure 1)**

- This song too speaks of our beautiful country.
- Make a list of things that have adorned the country.
- Sing it with pride.
- Which bird’s song decorates the beauty of the country?
- Name the other creatures that add to the beauty of the country.

**Himidiriye (Morning Song) (Annexure 2)**

- Try to make a picture of the beauty of the morning when the flowers are opening their petals and blooming.
- Make a list of the flowers mentioned.
- What birds do you think would be singing the beauty of the dawn?

- Try to picture the beauty of the morning and sing the song whilst appreciating the beauty.

### **The Sound of Music** (Annexure 3)

- After learning the song, if possible go to the mountains, observe the surroundings, open your heart and sing the song.
- Oh, what a beautiful feeling! Did you hear your voice echoing the beauty of the hills?
- If you had gone to the mountains late evening, pause and listen for more sounds, you would have seen the birds flying back to their nests with their evening songs. Did you identify them?
- Some birds come out of their nests at night. Name them.
- The sky changing its colours at twilight,  
The cool breeze playing on your body,  
Your heart filled with the sound of music,  
Paint a lovely picture in your mind!

### **The Mocking bird Hill** (Annexure 4)

- This song too, speaks of the hills and bird songs. It is a very light and a lively song.
- Make a list of the sounds you hear when you wake up in the morning.
- What words have been used to express the thrill it gives when you see all these?
- Name a Sri Lankan Mocking bird.

### **The Sweetseller** (Annexure 5)

- Name the two palm trees mentioned in the given music?
- What are the two trees that produce sweet syrups?
- What ingredient that collect from the hut?
- Name the ingredient use for flavour?
- What tree is donated milk?

# Salalihini Kovul

## සැලවිණි කොවුල්



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 නමදිමු සිරි ලංකා //

Music by - P. L. A. Somapala  
 Lyrics by - Piyasena Kosta

Annexure 1

Key : C Sarasamu Lanka

**Brightly**  
(INTRODUCTION)

C C<sup>7</sup> F G<sup>7</sup> C F

G<sup>7</sup> C C (CHORUS)

F C F C G<sup>7</sup> (TO CODA) ♠ (TO ENDING)

1. (REPEAT) 2. (INTERLUDE) C C<sup>7</sup> F

G<sup>7</sup> C G<sup>7</sup> C C (TWICE)

F C F

C G<sup>7</sup>

D.S. al Coda (TO CHORUS) C G<sup>7</sup> C

⊕ Coda (ENDING) C F G<sup>7</sup> C

### හිමිදිරියේ (Morning Song)

*SWEETLY*

The musical score is written on six staves. The first staff starts with a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The melody is simple and melodic. The second staff ends with a double bar line and the word 'FINE'. The third staff begins with a repeat sign. The fourth staff ends with a double bar line. The fifth staff ends with a double bar line. The sixth staff ends with a double bar line and the word 'D.C.' followed by a repeat sign.

### හිමිදිරියේ (Morning Song)

මල් පිබිදී ගෙන එන්නේ  
මද මද හිමිදිරි යාමේ  
බඳු වද කිහිපිලි ඉද්ද සමන්  
ඇ මල් හැම හිමිදිරියේ  
සෙමෙන් සෙමෙන් මේ සෙමෙන් සෙමෙන්  
නැළවෙන්නා හිමිදිරියේ

# The Sound of Music

Richard Rodgers

**Molto moderato**

**Voice**

My day in the hills has come to an end, I know. A star has come out

**Piano**

*p* *legato*

7 *G<sup>b</sup>* *C<sup>7</sup>* *F* *C<sup>7</sup>*

to tell me it's time to go. But deep in the dark green shadows are voices that urge me to

13 *F* *Fm<sup>6</sup>* *E<sup>b</sup>* *C<sup>7</sup>*

stay. So I pause and I wait and I listen for one more sound, for

17 *F* *Gm* *C<sup>7</sup>* *F* *F*

one more love-ly thing that the hills might say. The hills are a-live with the sound of

*rit.* *piu rit.* *p* *a tempo*



22 E/F F<sup>6</sup> B<sup>b</sup> C<sup>7</sup>

mu - sic, With songs they have sung for a thou-sand years. The

28 F E/F F B<sup>b</sup> C C<sup>7</sup>

hills fill my heart with the sound of mu - sic. My heart wants to sing ev-'ry song it

34 F B<sup>b</sup> B<sup>b</sup><sup>o</sup> F B<sup>b</sup> B<sup>b</sup><sup>o</sup> F

hears. My heart wants to beat like the wings of the birds that rise from the lake to the trees. My

40 B<sup>b</sup> B<sup>b</sup><sup>o</sup> F G<sup>7</sup> G<sup>7</sup>(b<sup>5</sup>) C F B<sup>b</sup> B<sup>b</sup><sup>o</sup>

heart wants to sigh like a chime that flies from a church on a breeze, To laugh like a brook when it

45 F B $\flat$  B $\flat$ <sup>o</sup> F Dm Dm<sup>6</sup> Am Dm G<sup>7</sup>

trips and falls o-ver stones on its way, To sing through the night like a lark who is learn-ing to

51 C C<sup>+</sup> F E/F F

pray. I go to the hills when my heart is lone - ly, I know I will hear

57 B $\flat$  B $\flat$ m B $\flat$ <sup>o</sup> F Am B $\flat$

what I've heard be - fore, My heart will be blessed with the sound of mu - sic,

*mf più espressivo*

63 Gm<sup>7(b9)</sup> Am C<sup>7</sup> 1. F F<sup>o</sup> Gm<sup>7</sup> C<sup>+</sup> 2. F

And I'll sing once more. The more.

# Mockingbird Hill

Arr. by Priyani Fernando

When the sun in the morn-ing creeps o-ver the hill and kiss-es the ro-ses on my win-dow sill, How my

heart fills with glad-ness when I hear the trill of the birds in the tree-tops on Mock-ing-bird Hill. Tra -la-

la, twid-dle dee dee, it gives me a thrill to wake up in the morn-ing to the Mock-ing-bird's trill, Tra -la-

la, twid-dle dee dee there's peace and good-will, You're wel-come as the flow-ers on Mock-ing-bird Hill.

**The Sweetseller**

Sweet is the hon -ey of the kit -ul tree, Sweet is the sug -ar  
cane. But, sweet -er the sweet you buy from me, you buy to buy a  
gain. You'll buy to buy a gain, you'll buy to buy a gain. But,  
sweet -er the sweet you buy from me, you'll buy to buy a -gain

*Verse 1*  
I've ga -thered the cad -ju from the vill -age huts, from the bees their ho -n -ey won, And  
mixed them with milk of co -o -co -nuts, and fla -voured with ca -r -da -mom  
They're sweet to the taste they melt on the tongue. So, buy one, so buy one,  
Buy one from me ye old and ye young, so buy one buy one.

**Chorus**

Sweet is the honey of the kitul tree,  
Sweet is the sugar cane.  
But, sweeter the sweet you buy from me,  
you buy to buy a gain.  
You'll buy to buy a gain,  
You'll buy to buy a gain.  
But, sweeter the sweet you buy from me,  
You'll buy to buy a gain.

**Verse**

I've gathered the cadju from the village huts,  
from the bees their honey won,  
And mixed them with milk of coconuts,  
and flavoured with cardamom.  
They're sweet to the taste they melt on the tongue.  
So, buy one, so buy one,  
Buy one from me ye old and ye young,  
so by one buy one.

## Chapter 02

### Drums commonly used in Sri Lanka

Drums and drumming occupy an important position in the annals of Sri Lanka. The existence of various types of drums and drumming is mentioned in some historical accounts including the *Mahavansa* where drums were described as “Na na thuriya sanghutto”. Ancient pillar inscriptions, copper plates and deeds also bear evidence of drums.

The ancient system of classification of drums comes under five headings, namely

- Athatha – with the use of hand
- Vithatha – with the use of sticks
- Vithathatha – with the use of hand and stick
- Susira – sound produced through blowing
- Ghana – hitting or striking solid bodies together

During the period of King Dutugemunu, drums were employed as a means of communication, for Royal ceremonial occasions, and to convey public messages to the masses from the Royal court.

Now we can see that drums were used not only as an instrument to communicate, but also as a means of entertainment among many layers of society.

#### Geta Beraya



This up-country drum is called the *Geta Beraya* (a drum with a knot) according to its shape. This is the main drum used to accompany dance sequences in all Kandyan rituals. The two faces of the drum are described as ‘left’ and ‘right.’ The right side is covered with the hide of a monkey or monitor lizard and the left side is covered with cattle hide, which is used to produce a finer sound. Since the drum is usually played at open-air venues, the sound carries quite a distance. This drum is turned out of wood from Ehela, Jack, Kohomba and Milla trees and various parts of the drum have separate names. The drum is tied around the player’s waist.

## Th



The Thammattama consists of two separate pieces. It is called the *Pokuru Beraya* and is also referred to as the cluster of drums. The twin-set of drums are of different sizes. As this is a twin-set, it is termed “*Ubhayatala*.”

The top is covered with cattle hide and the body turned out of wood from Milla, Kohomba, Jack and Ehela trees. The left side produces low pitched tones while the right side produces high pitched tones. These drums are played with two special sticks called *Kadippu* made out of Kirindi. The Thammattama is an essential instrument during religious services at Buddhist temples and shrines. This is a Vithatha instrument.

## Daula

The Daula is the main instrument used for the rituals of the Sabaragamuwa tradition of dancing. It is an essential instrument in the Buddhist ceremonies and Hevisi performances.



The Daula is used in the religious *Theva* at Buddhist shrines and in religious processions. The drum is 15 inches in length and has an approximate face diameter of about 16 inches. The body of the Daula is painted in colours and in the up-country, these decorations are known as ‘*mevara kireema*.’ In this exercise, ancient motifs are usually painted on the instrument. Both faces of the drum are covered with cattle or goat hide. One face of the Daula is played with a stick known as *Kadippu*, and the other by hand. It is a Vithathatha instrument (using hand and stick.)

## Bummadiya

The Bummadiya has the shape of an earthenware pot. The mouth is covered with an animal skin. It is an instrument generally used to accompany harvesting songs and Folk dances. It is also known as ‘*Kalaham*’ or ‘*Kalabera*.’



## Udekkiya



This is an instrument of Indian origin. This instrument tapers at the centre and broadens out at the two ends. There is a cloth band at the centre which helps the modulation of sound. The Udekkiya is the main instrument used for the singing of *Prashasthi* and it is used mostly in the Kandyan region. The main feature in Prashasthi is the Udekkiya being held with one hand and the drum being played with the other.

## Rabana

The Rabana is the oldest and simplest form of a drum used in Sri Lanka. There are two types categorized as *Ath Rabana* and *Banku Rabana*. The Banku Rabana is closely associated with cultural and social functions. A common sight during the Sinhala and Tamil New Year is the Banku Rabana which takes pride of place amongst the village folk.



**Banku Rabana**

The women in the village eagerly flock around the large Rabana which is placed on a tripod and heated mildly to get a rich tone quality. They sit around the Rabana equally spaced and start beating the Rabana with both hands or at times with a bundle of eekels. They produce a grand sound but it is not only drumming that the women engage in. They also sing Siupada called *Rabanpada* which are equally melodious when blended together. The Rabanpada are sometimes sung as duets or for competing with each other. The village folks gather around these performers and entertain themselves with the various techniques used by the players to produce a range of different rhythms to match the songs. It is a very lively sight to watch these women playing the Banku Rabana.

## රබන් පද (Rabanpada)

වත්ත කතන් කතන්තා  
කුඹුර කතන් කතන්තා  
වත්ත කතන් කුඹුර කතන්  
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රාන් කිරිල්ලියේ රාන් කිරිල්ලියේ  
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**Ath Rabana**

The Ath Rabana is a much smaller version of the Banku Rabana. It is used for simple rhythmic accompaniment and often used for various purposes. This Rabana is mainly used for accompanying *Virindu*. The Virindu singer himself holds the Ath Rabana and sings the virindu to the beat of the Rabana. Virindu singers are a common sight in public places, especially in the trains.

*(References courtesy SLT Calendar 2012)*



## Chapter 03

### History of Music – Classical Period

The historians of music have set aside the years 1750 – 1825 as the Classical period. It was an age of instrumental music. Some of the features of the period were as follows:

- The Piano replaced the Baroque instrument, the Harpsichord.
- Music with divisions or movements.
- Homophonic texture [main melody accompanied by chords] replaced the Polyphonic texture [two or more parts weaving around one another independently.]
- Larger Orchestras.
- The Sonata, the Symphony and the Concerto became standard works.
- An accompanying style called “Alberti Bass” came into use.

Study the illustrations of the above features appearing below.



A musical score for Brandenburg Concerto No. 5 by J.S. Bach. It features three staves: Flute (top), Violin (middle), and Harpsichord (bottom). The key signature is one sharp (F#) and the time signature is 3/4. The Flute and Violin parts play a similar melodic line, while the Harpsichord provides a rhythmic accompaniment.

#### *Polyphonic texture*

from Brandenburg Concerto No 5  
by J.S.Bach.

A bar from J.S. Bach’s “Fugue No.17 in A flat”, BWV 862, from Das Wohltemperirte Clavier (Part I), a famous example of polyphonic texture.

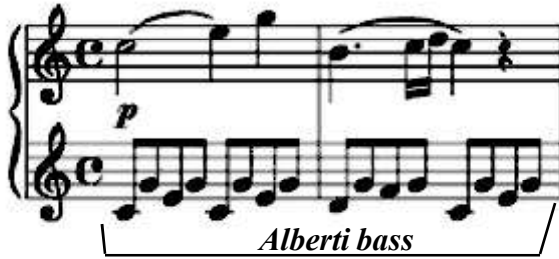


A musical score for Fugue No. 17 in A flat by J.S. Bach. It shows a single staff with a complex polyphonic texture. The key signature is two flats (Bb and Eb) and the time signature is 4/4. The score includes various rhythmic values and accidentals.

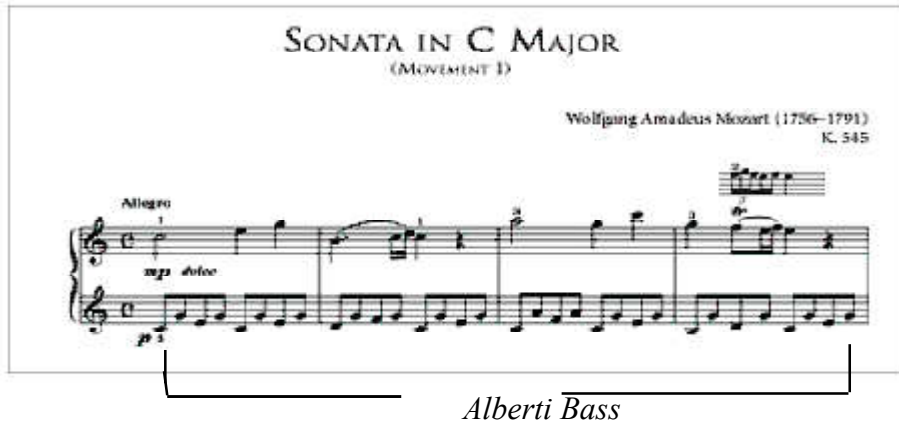


A musical score for Frédéric Chopin: Nocturne, Op. 62 No. 2. It features two staves: Treble (top) and Bass (bottom). The key signature is two sharps (F# and C#) and the time signature is 3/4. The tempo is marked "Lento" and the instruction "sostenuto" is present. The score includes various rhythmic values and accidentals.

#### *Homophonic texture*



**Alberti bass** is a kind of broken chord or arpeggiated accompaniment, where the notes of the chord are presented in the order lowest, highest, middle, and highest. This pattern is then repeated.



## Important composers of the Classical Period and their biographies and works

### Franz Joseph Haydn (1732 – 1809)

He was an Austrian composer and pianist. Haydn spent most of his childhood singing in church choirs. He was dismissed from the choir when he was 18. He then earned a living by becoming a freelance musician – teaching music and composing. His first steady job came in 1757 at 25 years of age when he was hired as Music Director for Count Morzin.



Haydn served the Royalty. He was the Musician of Prince Esterhazy. Haydn was a remarkable composer who symbolized the meaning of the compositions of the Classical period. His music always stayed true to form.

Haydn composed many pieces of music for the courtly orchestra to perform. He is often referred to as the “Father of the Symphony” or “Father of the String Quartet.”

Among his works are

- 104 Symphonies – [*Salomon, Surprise, Clock etc.*]
- Oratorios – [*The Creation, The Seasons*]
- Chamber music – [*String quartets, Trios*]
- Concertos – [*Trumpet concerto*]
- Piano sonatas

## Compositions of the Classical Period

### Symphony No.94 “Surprise” – 2<sup>nd</sup> Movement

Haydn wrote 104 symphonies and among them is the Symphony No.94 called the ‘Surprise.’

A Symphony is a long piece for full orchestra, made up of four separate pieces called Movements. After a quiet opening in the 2<sup>nd</sup> movement [the Andante], a heavy orchestral chord gave this symphony the name, the “Surprise.”



### Serenade for Strings Op.3 No.5

A Serenade is an instrumental or vocal piece, light in mood, usually meant for evening entertainment. Opus 3 No.5 is the catalogue number of the piece.

A simplified arrangement of the first few bars of the Serenade appears below, harmonized with the Alberti Bass accompaniment.

### The “Clock” Symphony

Haydn’s Symphony No.101 in D major is called the Clock Symphony because the tick-tock rhythm of the accompanying instruments in the 2<sup>nd</sup> movement suggests the ticking of a clock.

### **Wolfgang Amadeus Mozart (1756 – 1791)**

He was an Austrian composer. His father was a violinist of the court orchestra. Mozart was a musical prodigy who began composing at the age of five. Shortly after his talent was discovered, his father took him on concert tours with his sister.

Tragically, Mozart died at the young age of 35. In his short life, he created over 600 compositions. Among them are symphonies, concertos, chamber music, string quartets, piano sonatas and operas. His Requiem stands out among his many excellent choral works. *The Magic Flute*, *Don Giovanni* and *The Marriage of Figaro* are Mozart’s most famous operas.

After Mozart's death all his music was arranged by a person named "Kochel" thus Mozart's works were listed using the letter K.

e.i - Ah! Vous Dirai – Je, Maman - K265

Most of the composers used the word "Opus". Short form "Op".

e.i- Beethoven's Symphony No.9 - Opus 125, Piano Sonata in C# minor

Among Mozart's 41 symphonies, the theme of the first movement of **Symphony No.40** goes as follows:



### Eine Kleine Nachtmusik

Mozart's title in German means "A little Night Music." It is written for a small orchestra of strings only. It has four movements. The first movement starts as



### Ah! Vous Dirai – Je, Maman K265

Theme with variations –

The theme is similar to the nursery rhyme "Twinkle, Twinkle Little Star." It appears six more times in different guises called variations, decorating the theme.



Note that Mozart's works are numbered, following the letter K.

For example – Theme with variations K265

Sonata in C K545



### **Ludwig van Beethoven (1770 – 1827)**

Beethoven was a German composer and pianist. His first music teacher was his father. He began his career in the employment of the Bonn Court in Germany. At the age of 22, he moved to Vienna where he spent the rest of his life and earned a living from the sale of his compositions.

Beethoven broke away from the patronage of the aristocracy (high society) and became independent. A lover of Nature, he became deaf in his late 20s. His numerous works include 9 symphonies, concertos for piano and for violin, chamber works, overtures, 32 piano sonatas and an opera *Fidelio*.



The “Moonlight” sonata, two Romances for violin and orchestra, the “Choral” symphony and the “Pastoral” symphony are among his best known works.

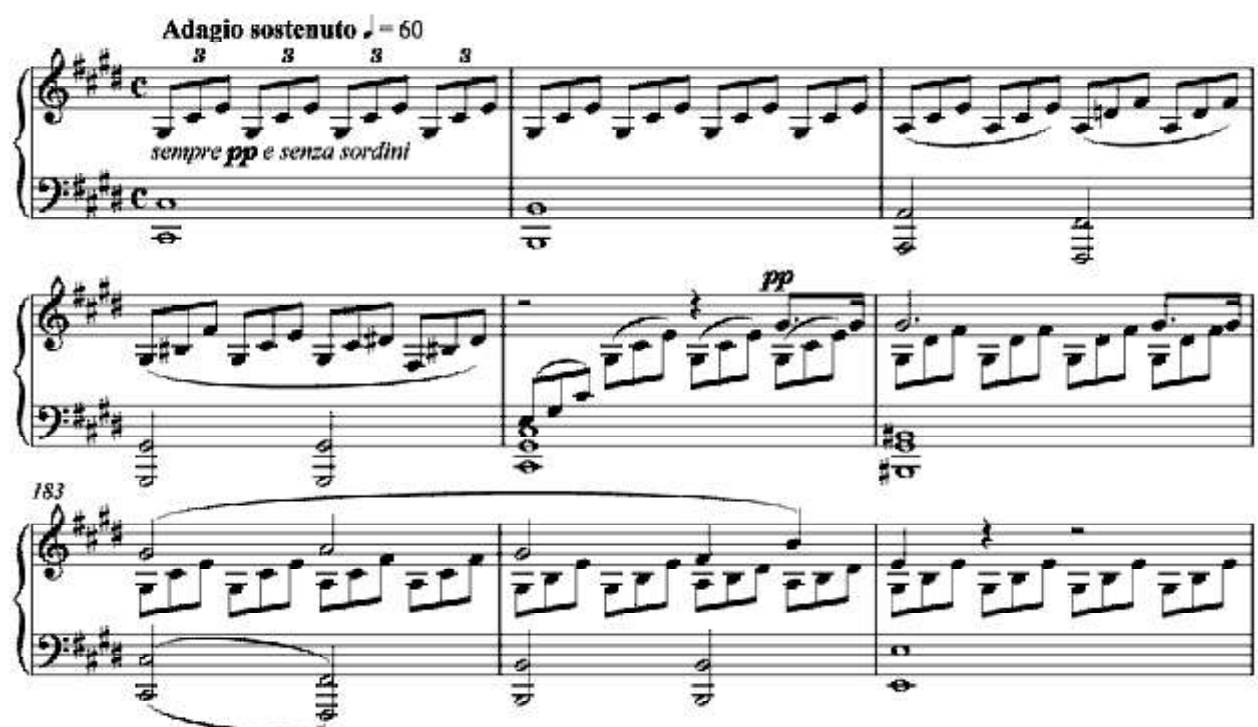
### The “Choral” Symphony

This is the popular name for Beethoven’s Symphony No.9 in D minor Op.125. The last movement consists of a setting of the poem *Ode to Joy* for soloists, chorus and orchestra. The main theme of the movement is as follows:



### The Piano Sonata in C# minor Op. 27 No. 2

Popularly known as the “Moonlight” sonata, it is an imaginative title not given by the composer. The first movement was considered to suggest moonlight on Lake Lucerne.



## **The “Pastoral” Symphony**

Beethoven’s Symphony No.6 in F major Op. 68. It is in 5 movements depicting the beauty of the countryside, a scene by the brook, the merry-making of peasants, a storm and the shepherds’ thanksgiving after the storm. The 2<sup>nd</sup> movement introduces the characteristic calls of the nightingale (flute), quail (oboe), and cuckoo (clarinet).

## Chamber Music (Solo performance upto Quintet)

Chamber music is played by small groups of performers. The name comes from the time when musicians attached to the King's court, gave concerts in his chamber or room.

**SOLO** – A composition for one instrument or voice is a Solo. The performer of a Solo is a Soloist. A performer on a piano is a pianist – on a guitar is a guitarist.



**DUET** – A composition for two instruments or for two voices is a Duet. Two performers on a piano – with 4 hands is a piano duet.

The term “Duo” is generally used for instrumental music with the exception of a piano duet.



**TRIO** – A composition for 3 performers, instrumental or vocal, is a Trio. A composition for violin, viola and 'cello is an instrumental trio.

A group of vocalists, such as Soprano, Contralto and Tenor or Bass, is a vocal trio.



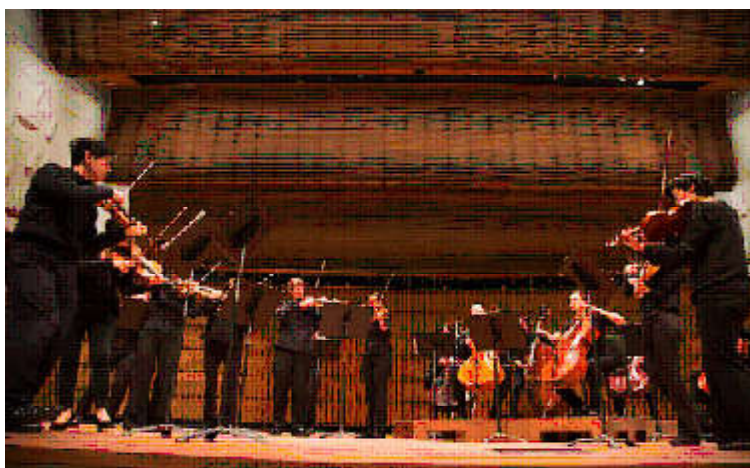
**QUARTET** – A Quartet is performed by 4 instrumentalists or vocalists.

A String Quartet is performed by 2 violinists (on Violin I and Violin II), viola and 'cello.



**QUINTET** – A composition for 5 instrumentalists or vocalists is a Quintet.

In chamber music, the performers will play as a group but each player will play his or her part separately on their instrument.



*(chamber group)*

## Chapter 04

### Performs music on Recorder and Piano

#### The Recorder

The Recorder comes from a very old family of instruments. The Recorder became highly active as a solo instrument in the Baroque period (1600 – 1720). It was during this period that the composers began writing music for specific instruments. The oldest recorder in the world was found under a stone house in Dortrecht, which is in the Netherlands.

The instrument should be handled with care.

#### Care of the Recorder

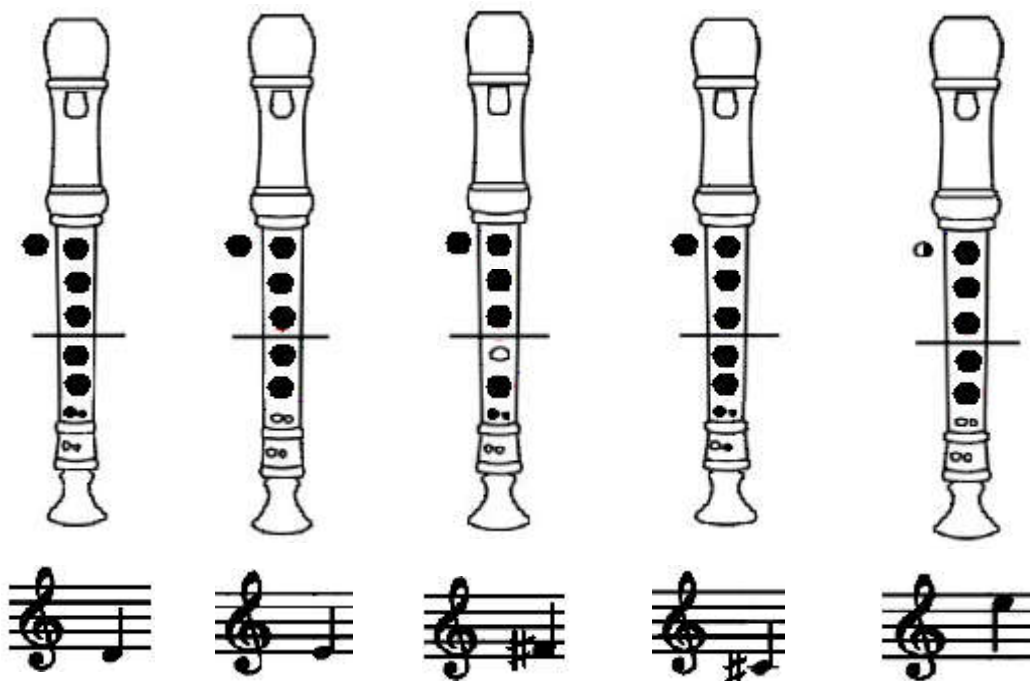
- Never push or pull when assembling the different parts of the recorder.
- Never use a knife or needle to clean the mouthpiece if it gets blocked.
- Always use a feather or something soft.
- The tube of the wooden recorder should always be dried after play.
- A wooden recorder should never be exposed to the sun or kept in a hot place.
- Store the recorder in a cool, dry place.

Play “Lightly Row” – the tune learnt in the previous grade.



Let's learn the new notes D, E, F#, C# and higher E

The fingering of the notes D, E, F#, C# and higher E is illustrated below.





Play the following exercises.  
Clap the rhythm before playing.

When a sharpened note is repeated in a bar, the # is written before the first note only. Other notes of the same pitch are also played as sharps.

Play the following tunes. Clap the rhythm first.

This tune is derived from a theme in Beethoven's 9th Symphony.

**Hymn of Joy**

**Michael Row the Boat Ashore**

This tune is a spiritual.

**Jhonny's so long at the fair**

When a sharp is written at the beginning after the Clef and before the tune, it is called a key Signature. In this tune, it means you play F# whenever you see the note F written on a space or line.

Play the D major Scale



This tune is written in the key of D Major. Both F and C are sharps.

**Can-Can**

by **Offenbach**  
(A French-German composer)



**All Through the Night**



**A tune for two players**  
Tunes for two players are called **Duets**

Play '*I Saw Three Ships*' with a friend. Learn both parts A and B

**6 Time** (Two groups of three quavers)  
**8** Count 1 and a, 2 and a

It does not start on the 1st beat.  
It starts on the **Anacrusis**.  
(Up-beat/Weak beat)

**I Saw Three Ships - Part A**



**I Saw Three Ships - Part B**



**Funky Tortoise - Part A**

**Lento**

**Funky Tortoise - Part B**

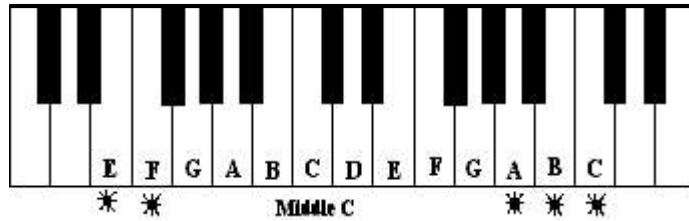
**Lento**

**Points to remember when playing the Recorder**

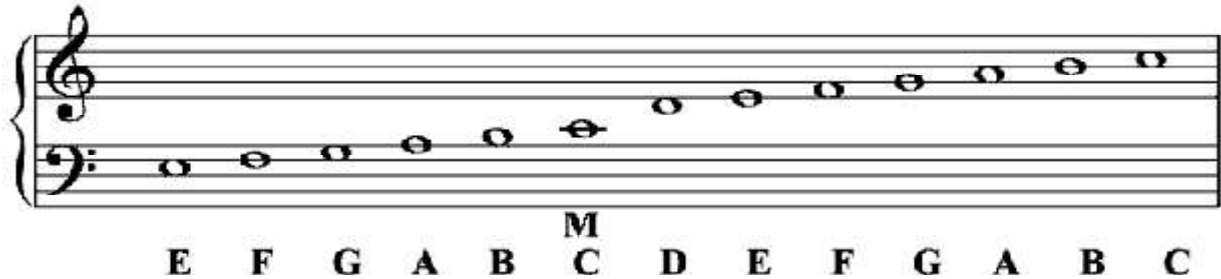
- Stand or sit with shoulders held back
- Hold the recorder well up, not pointing downwards
- Place the music on a stand at eye level
- Keep your fingers flat on the holes
- Blow gently, tongue each note
- Breathing points are indicated by / or ,

## 4.2.1. Learning to Play the Piano

The new notes to learn



Look for these notes on your dummy keyboard



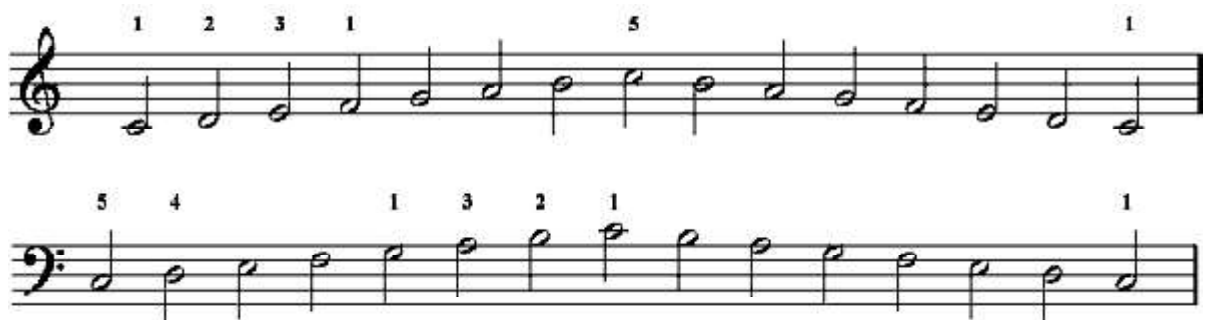
Let's play these exercises

Exercises (Quavers)

Two quavers for a beat ♩ =



C major scale – Similar Motion (hands separately)



C major scale – Contrary Motion (both hands together)

Learn to sing and play these songs by reading the notes

Play with the Left and Right hands

**March**

Repeat sign :||

Play this bar the first time [1. ]  
Play this bar the second time [2. ]

Left, right, left, / keep in step, / Big drums bang-ing so, / keep in step, # march in step.

**Little Ants**

Lit-tle ants/march-ing / o-ver the / sill, / Where do they/come from, /out of the /hill.

**Peter, Peter**

Pe - ter, Pe - ter, / pump-kin eat - er, / could-n't keep his / wife they tell, #

So he put her / in a pump-kin, / there he left her / ve - ry well. #

**Spin, Spin**

Twirl it a -round and / give it a / spin, / If it keeps/spin - ing/ may-be we'll / win. #

**Sleepy Head**

Sleep-y head, / sleep-y head, / clum-sy feet feel / just like lead, #

Sleep-y head, / sleep-y head, / my dear, time to / go to bed. #

### Fire Flies

Musical score for 'Fire Flies' in 4/4 time. The piece is marked *p* (piano). The melody in the treble clef consists of four measures: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass line in the bass clef consists of four measures: a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. Fingerings are indicated: 2 for the first note of the melody, 3 for the second, and 2 for the third. The bass line has a 3 for the first three notes and a 2 for the last note.

Lights come on, one by one, at the set-ting of the sun.

$\frac{6}{4}$  Two dotted beats in a bar



count 1 and a, 2 and a

### After Rain

Musical score for 'After Rain' in 6/4 time. The piece is marked *mp* (mezzo-piano). The melody in the treble clef consists of six measures: a dotted half note G4, a dotted half note A4, a dotted half note B4, a dotted half note C5, a dotted half note B4, and a dotted half note A4. The bass line in the bass clef consists of six measures: a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, and a quarter note A2. Fingerings are indicated: 2 for the first note of the melody, 3 for the first three notes of the bass line, and 2 for the last note of the melody.

Af-ter the rain when the sky's turn-ing blue, look for a beau-ti-ful rain - bow.

Musical notation for two chords: M.C (Major C) and D (Major D). M.C is shown as a C4 note in the bass clef and a C5 note in the treble clef. D is shown as a D4 note in the bass clef and a D5 note in the treble clef.

M.C D

### Encore

Musical score for 'Encore' in 6/4 time. The piece is marked *mf* (mezzo-forte). The melody in the treble clef consists of six measures: a dotted half note G4, a dotted half note A4, a dotted half note B4, a dotted half note C5, a dotted half note B4, and a dotted half note A4. The bass line in the bass clef consists of six measures: a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, and a quarter note A2. Fingerings are indicated: 2 for the first note of the melody, and 4 for the first four notes of the bass line.

Play it a-gain, my fav'-rite song, play it so I can sing a-long.

### Village Dance

Musical score for 'Village Dance' in 3/4 time. The piece is marked *f* (forte). The melody in the treble clef consists of six measures: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The bass line in the bass clef consists of six measures: a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, and a quarter note A2. Fingerings are indicated: 2 for the first note of the melody, 4 for the first four notes of the bass line, and 5 for the last note of the melody.

**See-Saw**

After you learn the songs

- Find out how many phrases there are in each of the songs.
- Which ones sound the same?
- Which will sound different?
- Does the melody of the 1<sup>st</sup> phrase move by step or skip?
- How does the melody of the 2<sup>nd</sup> phrase move?
- Sing the melody of the 1<sup>st</sup> phrase, play the melody on the piano or dummy keyboard.

## Chapter 05

### The String Family of the Orchestra

The orchestra consists of 4 main divisions of instruments, namely: String, Woodwind, Brass-wind and the Percussion. In this grade we learn about the String section of the orchestra.

The String family is known to be the backbone of the orchestra as the string instruments are capable of playing on a wide compass, starting from the lowest note to the highest note. The string players perform mostly uninterrupted during orchestral concerts.

Generally the leader of the orchestra is a string player in the 1<sup>st</sup> Violin section. The string family consists of the Violin, Viola, Violoncello and Double Bass. The sound is produced by the use of a bow of horse-hair.

#### Violin

This is the smallest and the highest pitched instrument of the string family. It has a bright, beautiful and a sensitive tone. The strings are tuned a Perfect 5<sup>th</sup> apart. It has four strings stretched across its hollow body. The strings are usually made from steel, gut or nylon. Pegs are used to tighten or slacken the strings. It has the longest and lightest bow. This instrument is said to be closest to the human voice. The length of the instrument is 23-1/2 inches. The Violin is called the “Baby of the string family.”



The range of the violin

**Open Strings**

G D A E

**Range**

The highest note ( G ) would be four octaves above this note.

The image shows two musical staves. The first staff, titled "Open Strings", shows four notes on a treble clef staff: G (one line below), D (first space), A (second space), and E (third space). The second staff, titled "Range", shows a single note G on the first line of a treble clef staff. Below this staff, text states "The highest note ( G ) would be four octaves above this note."

The high E string has a brilliant sound that has attracted composers such as Bach and Mozart.

#### Viola

This is slightly larger than the violin. It is tuned a 5<sup>th</sup> lower than the violin. Music for the viola is written in the Alto clef and the strings are tuned a Perfect 5<sup>th</sup> apart (C, G, D, A). It is the Alto voice in a string quartet and is known as the “Cinderella of the orchestra.” The sound of the Viola is not as clear and bright as the Violin. It is mostly used to play the inner parts of the orchestra score and in ensembles like Trios, Quartets and Quintets etc.



The range of the viola



### Violoncello



The 'cello is the shorter name for this instrument. It is much larger than the violin. It is played seated with the instrument held between the knees of the player. The strings are tuned a Perfect 5<sup>th</sup> apart and they are C, G, D and A. The C is two octaves lower than Middle C. This is a low pitched instrument and music is written usually in the Bass clef unless it goes higher to Tenor. This instrument can be used for solo performances with an accompaniment. At the band the instrument, there is a long spike which is rested on the floor. It is an intensely expressive instrument, having a wonderful singing tone.

The range of the 'cello



### Double Bass (Contrabass)

This is the largest of the string family. It is 60 inches in length and produces the lowest sounds. The Double Bass is tuned a Perfect 4<sup>th</sup> apart and it is a transposing instrument. Actual notes are sounded an octave lower than the written notes. The Double Bass is played either seated or standing. This too, has a small spike at the bottom of the instrument which helps the instrument to rest on the floor as it is too large to hold, otherwise. The Double Bass adds depth to the music and gives a very strong bass accompaniment. There are two distinct differences in a Double Bass from the other members of the string family.

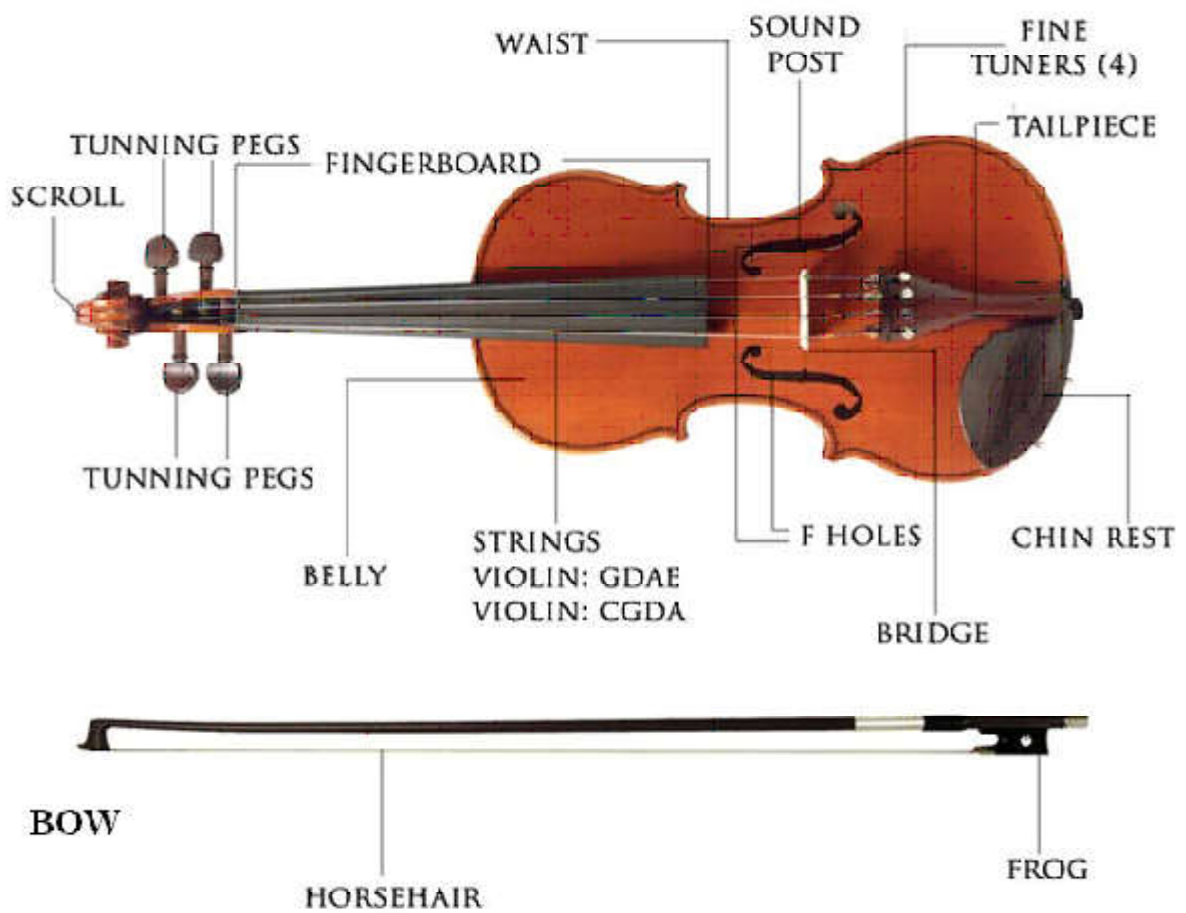


This instrument is mostly used in orchestras, Jazz and Folk music.

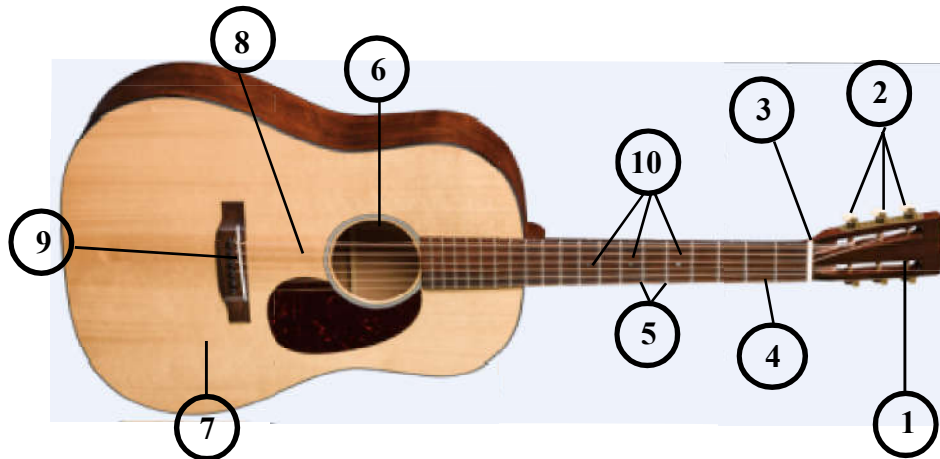
The range of the double Bass



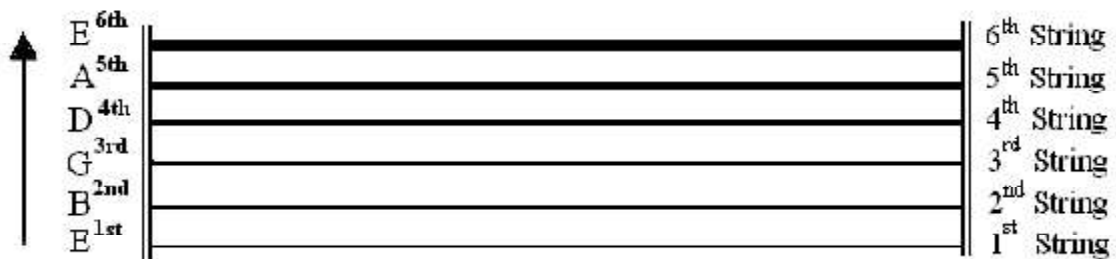
### Parts of the Violin



## The Box Guitar



The box Guitar has six strings.



This is the traditional form of the guitar, also known as the Spanish guitar. The acoustic guitar has forever been linked with Spain, so much so that it is often called the Spanish guitar. Flamenco, the Folk music of Spain, is well renowned for its exciting guitar music as well as its energetic dancing.

Today, the acoustic and electric guitars have spread throughout the world and dominate Popular music and much Folk music in America and Europe. The Box Guitar has 6 strings. Guitar strings, traditionally made of gut, are now made of nylon for classical guitars, and the flat-top guitars used in Popular music are strung with steel strings. The amount of tension needed to stretch the strings can be varied to suit the player. The acoustic guitar with nylon strings is considered to be a better choice, because the nylon strings are easier to play and softer in tone quality.

Following is a table of parts of the guitar related to the above diagram.

### Parts of the Box Guitar

- |                 |                   |
|-----------------|-------------------|
| 1. Machine head | 6. Sound hole     |
| 2. Pegs         | 7. Body           |
| 3. Nuts         | 8. Strings        |
| 4. Fingerboard  | 9. Bridge         |
| 5. Frets        | 10. Position mark |

Pitch range of the Guitar

Music for guitar is notated one octave *higher* than it sounds. Also, the upper range may vary slightly depending on the make and model of the guitar.

above picture is given for your instructions only. in this grade you have to learn up to two ledger lines.

**Guitar strums**

Strum the guitar with the right hand.

Strum the guitar with the right hand. Some players use a plastic pick held between the thumb and index finger. Others prefer the more versatile folk strum.

1. The sweep strum is a downward motion with the thumb across all the strings. Strum on every beat or on accented beats.
2. The brush strum uses the back (fingernails) of the first and second fingers.

root-sweep (duple metre)

root-sweep-sweep (triple metre)

**Guitar chords**

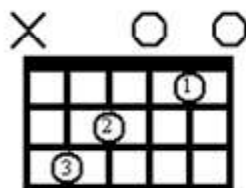
Guitar chording can begin with a one-note chord song such as *Red River Valley*. The following chord diagrams will guide you to play the most commonly used chords. The song *Red River Valley* is given on the next page.

KEY I

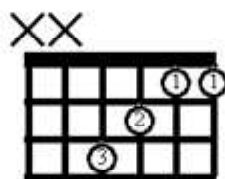
IV

V7

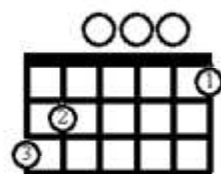
C major



C

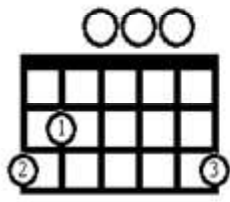


F

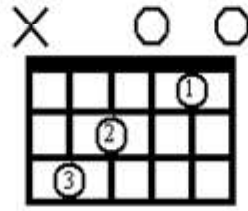


G7

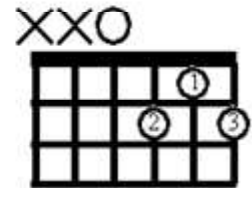
**G major**



**G**

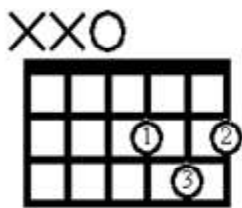


**C**

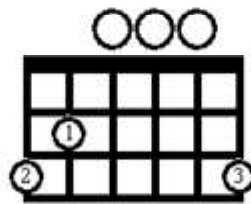


**D7**

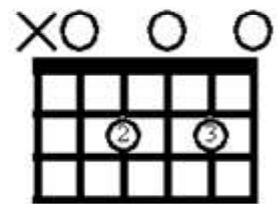
**D major**



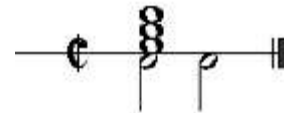
**D**



**G**



**A7**



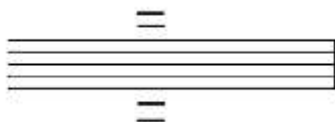
**Red River Valley**

**Moderately**  
**Tacet**

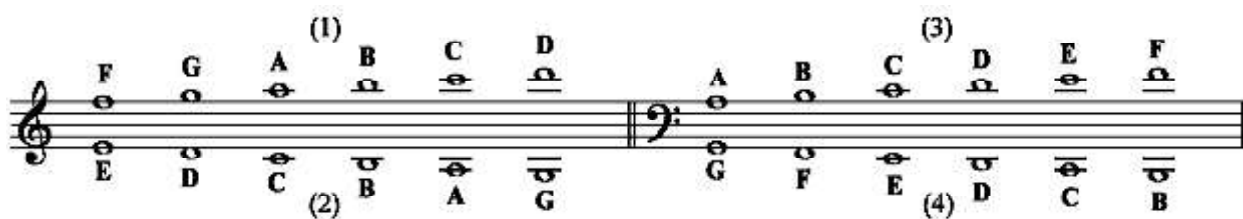
## Chapter 06

### Leger Lines ( Notes up to two leger lines above and below the clefs.)

Short additional lines written above or below the staff are called **leger lines**.



Notes which are too high or too low to be placed on a staff are written using leger lines.

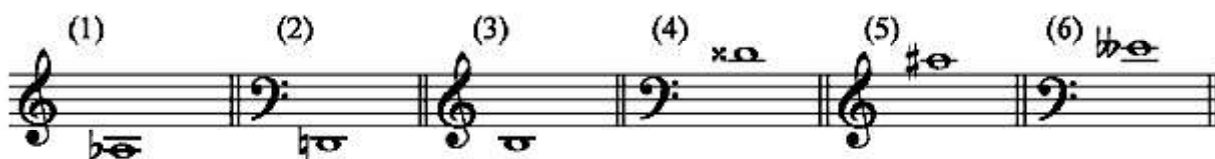


It can be seen from the illustration above that

1. the note on the 1<sup>st</sup> leger line above the staff of treble clef is A.
2. the space below the 1<sup>st</sup> leger line below the staff of treble clef is B.
3. the note on the 2<sup>nd</sup> leger line above the staff of bass clef is E.
4. the space below the 1<sup>st</sup> leger line below the staff of bass clef is D.

### Activity 1

Describe the position of the given notes on leger lines, and name them as in the example.

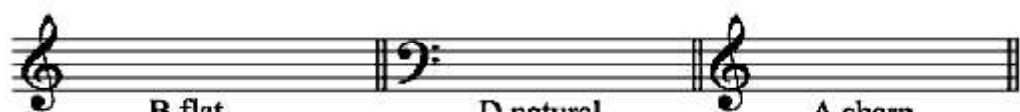


example:

- (1) Description – the note on the 2<sup>nd</sup> leger line below the staff of the treble clef.  
Name - A<sup>b</sup>
- (2)
- (3)
- (4)
- (5)
- (6)

### Activity 2

Write notes as required.



B flat  
above the staff  
as a minim

D natural  
below the staff  
as a crochet

A sharp  
above the staff  
as a quaver

### Activity 3

Play the tunes given below which contain leger line notes.



## Inflections of notes and enharmonic equivalents

The white notes on a keyboard are raised and lowered by using certain symbols.

The **Sharp** # raises a note one semitone.

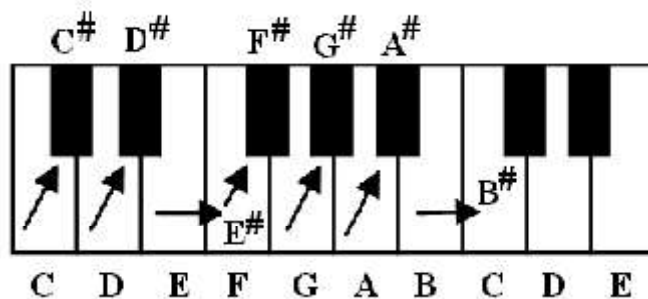
The **Flat** ♭ lowers a note by one semitone.

The **Natural** ♮ cancels a raised note or a lowered note.

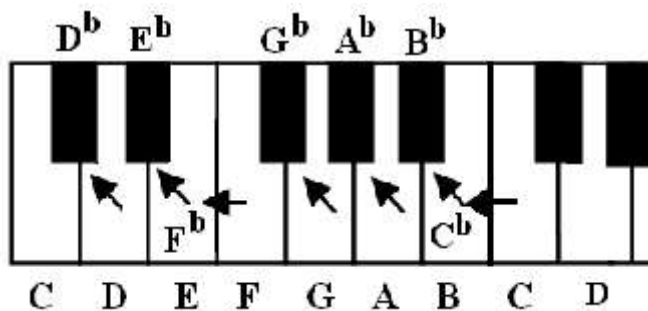
The **Double sharp** × raises a note two semitones (tone).

The **Double flat** ♭♭ lowers a note two semitones (tone).

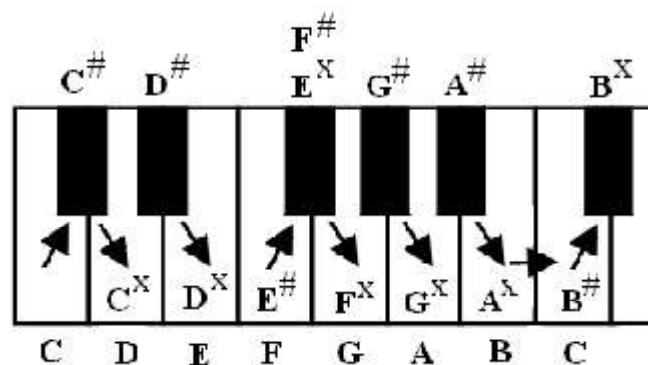
This is how notes are sharpened (raised), moving to the right.



This is how notes are flattened (lowered), moving to the left.

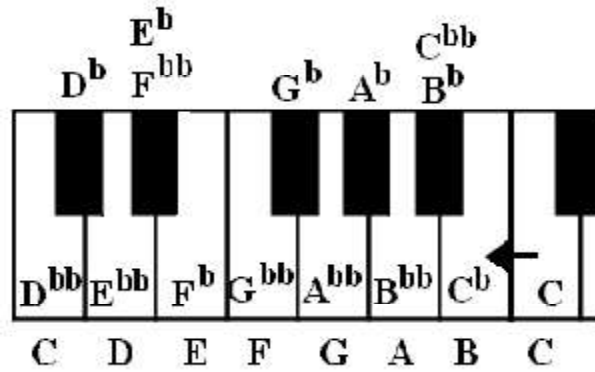


Notes raised a tone.



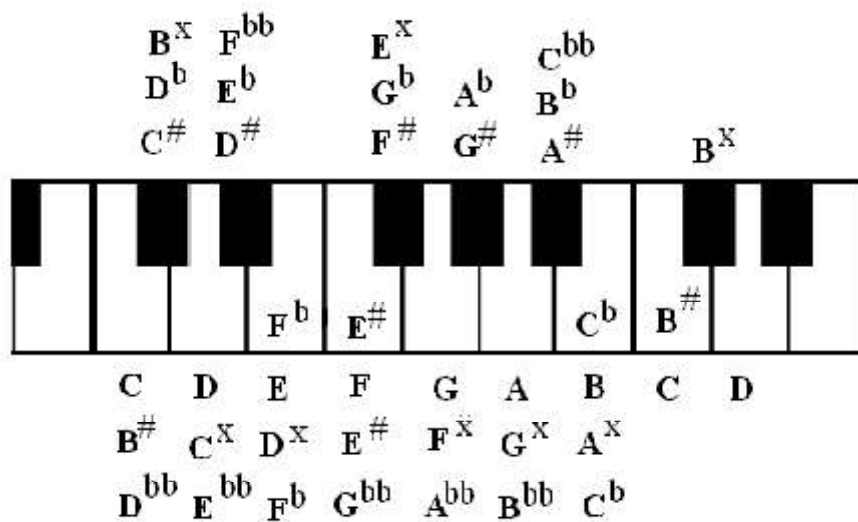


Notes lowered a tone.



A double sharp or a double flat is cancelled simply by writing a sharp or a flat.

When studying the keyboard, it can be seen that each note has 3 names except one note which has only 2 names.



If you play the note D on a keyboard followed by E and C you will find that the sound is the same.

In the same way, if you play F followed by G and E you will hear the same sound, but the letter names are different.

**One sound with different letter names is referred to as the ENHARMONIC EQUIVALENT.**

### Activity 1

Give two other names for each note.

E -

A -

F -

B -

C -

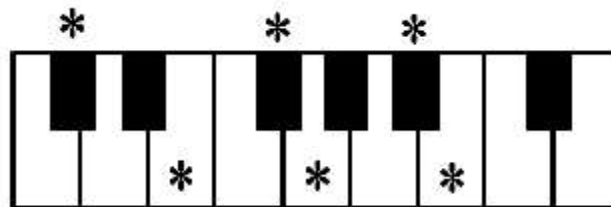
### Activity 2

Write the enharmonic equivalent



### Activity 3

Write 3 names on each of the notes shown by asterisks.



### Activity 4

Play the music on a keyboard or recorder.



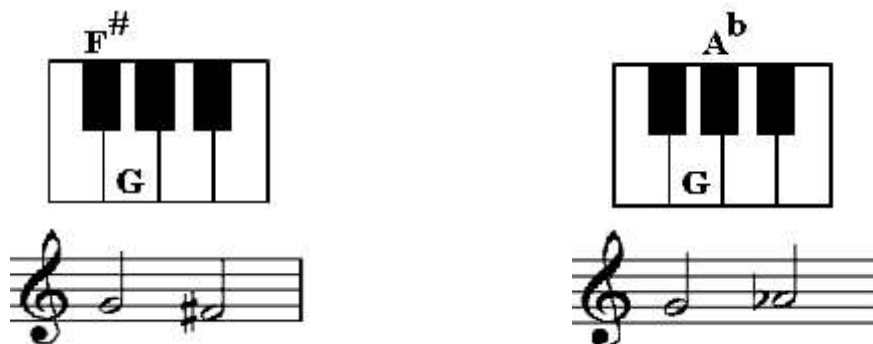
## Chromatic and Diatonic Semitones

A **semitone** is the closest distance from one note to the next nearest to it to the left or right, black or white.

A semitone higher or lower having the same letter name is a **CHROMATIC SEMITONE**.



A semitone higher or lower having a different letter name is a **DIATONIC SEMITONE**.



### Activity 1

Identify each pair of notes as Chromatic or Diatonic semitones.



### Activity 2

In each blank space, write a note to form the required Chromatic or Diatonic semitone.



### Activity 3

- Define semitone and tone.
- Describe diatonic semitone.
- Describe chromatic semitone.

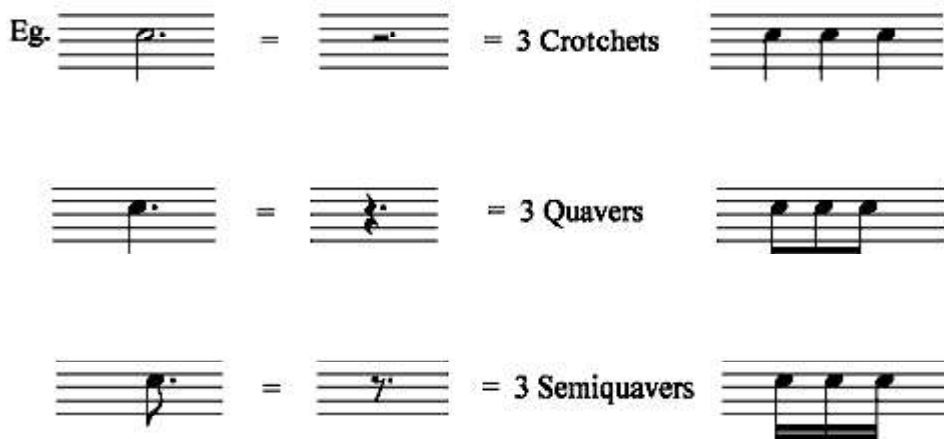
## Dotted Notes, Rests and Tied Notes

Let us look at ways of increasing the value of Notes and Rests.

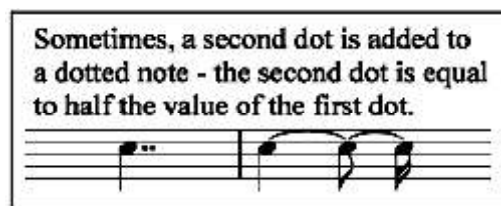
The value of a note or rest can be increased by placing a dot after it.



The dot increases the length of the note or Rest by half its original value.



It can be further increased by placing two dots after the original note.



The value of a note may also be increased by a Tie or Bind.

The first note only is sounded, but it is held on for its own length plus that of the following tied note.





Sing these songs

### Coming of Spring

Name the Key .....

All the birds are here a - gain, Lis - ten to their sing - ing, Chirp - ing, warb - ling all day through,  
Sing - ing hap - py songs to you, Spring will soon be com - ing too, Joy and mu - sic bring - ing.

### Monster Frankenstein

Name the Key .....

In a cas - tle on a moun - tain near the dark and mur - ky Rhine, dwelt a  
Oh my mons - ter, Oh my mons - ter, Oh my mons - ter Frank - en - stein, you were  
doc - tor, the con - coc - tor of the Mons - ter Frank - en - stein.  
built to last for - ev - er, dread - ful, sca - rey Frank - en - stein.

Clap the rhythms

A  
B  
C

Write the note that corresponds to the value of the dot.

Write the following replacing tied notes with dots.

Mark with a slur the phrases in 'Coming of Spring.' Write each phrase in the space provided.



## Simple Time Signatures and the Triplet

### Music moves in Rhythm

We hear and feel the movement of music through **rhythm**.

Listen to the music and feel the beat.

The **beat** is the steady pulse of music.

Accents group the beats in twos, threes or fours.

Accented beats are heavy – other beats are light.

**Heavy light, Heavy light, or Heavy light light, Heavy light light.**

The regular grouping of beats into bars is called **Time**.

The **Time Signature** indicates the number of beats in a bar of music.

Listen to the following music and hear the pattern of the rhythm.

**Sing the songs and clap the rhythm.**

**2 Duple Time – Two crotchet beats in a bar**

4

### Land of the Silver Birch

Land of the Sil-ver Birch, home of the bea-ver, Where still the migh-ty mousewand-ers at will, Blue lake and  
rock - y shore, I will re - turn once more, Boom - de - de-boom-boom, Boom - de - de-boom-boom,  
Boom-de-de-boom-boom, Boom, boom, boooooom!...

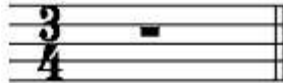
Copy the notes indicated by the bar numbers of the song above and pay attention to the grouping of notes in Duple Time.

Bar No.1 4 6 7 8 9 10 11





A whole bar of silence in any time signature, Simple or Compound, is indicated by a Semibreve.



**Grouping of notes and rests in Duple Time**



3 Triple Time – Three crotchet beats in a bar  
4

**Clouds**

Copy the grouping of the notes indicated by the bar numbers of the song above and pay attention to the grouping of notes in Triple Time.

Bar No.1 3 4 9 10 14 15 21 22



Remember the whole bar of silence

**Grouping of notes and rests in Triple Time**



4 Quadruple Time – Four crotchet beats in a bar  
4

**The Little Sandman**

Johannes Brahms

The flow-ers all sleep sound - ly be - neath the moon's\_ bright ray, They nod their heads to - ge - ther and dream the night a - way, The rust-ling trees wave to and fro, and mur-mur soft and low, Sleep\_ on, sleep\_ on, sleep on, my\_ lit - tle one.

Copy the grouping of the notes indicated by the bar numbers of the song above and pay attention to the grouping of notes in Quadruple Time.

Bar No. 1 2 3 4 8 9 10 12 13 14 15 16

Remember the whole bar of silence

Grouping of notes and rests in Quadruple Time

2 Minim beats 2	3 Minim beats 2	4 Minim beats 2
2 Crotchet beats 4	3 Crotchet beats 4	4 Crotchet beats 4
2 Quaver beats 8	3 Quaver beats 8	4 Quaver beats 8

2 or  $\text{C}$  is often called Alla Breve (the music is to be performed twice as fast as its notation suggests) also known as Cut Time - note values are diminished by one half.

4 or  $\text{C}$  (often used in old music) is also known as Common Time.  
4

## The Triplet

Triplets occur in Simple Time only

### Sponge Fishing

Lit-tle ship, we'll go a- fish-ing out from the shore, out from the shore, When the ev'-ning bell is ring-ing  
man - y spong-es we'll be bring - ing, And we'll sail for home with sing - ing O - lo - lo -  
lo, O - lo - lo - lo.

In bar 2, the notes of the 2<sup>nd</sup> beat are differently grouped.

This is called a **Triplet**.

**Triplet** – Three notes played in the time of two of its kind.

Copy the grouping of the notes indicated by the bar numbers of the song above and pay attention to the Triplet.

Bar No. 2 3 5 8 10 12

Grouping of notes and rests with the Triplet

## Compound Duple Time

6 Two dotted crotchet beats in a bar  
8 (6 quaver pulses in a bar)

**Three Blind Mice**

Simple Time - Pulse and Beat is the same.  
Compound Time - Pulse is 1/3rd the beat.

Three blind mice, Three blind mice, See how they run, See how they run, They all ran af-ter the  
far-mer's wife who cut off their tails with a car-ving knife, Did e-ver you see such a sight in your life as three blind mice!

Copy the grouping of the notes indicated by the bar numbers of the song above and pay attention to the grouping of Compound Duple Time.

Bar No. 1 2 5 8 9 10 11 14 16

Remember the whole bar of silence

Some common grouping of notes and rests in Compound Duple Time

Fill in the blanks with the given words

(Simple, top, bottom, pulse, Triplet, two)

In ..... Time, the ..... figure indicates the number of beats in a bar and the ..... figure indicates its value. In Simple Time, the beat and ..... is the same.

A ..... is a group of three notes played in the time of ..... of the same kind. It occurs in Simple Time.

(Compound, top, pulses, bottom, dotted, three)

In ..... Time, the ..... figure indicates the number of ..... in a bar and the ..... figure indicates its value.

All beats are ..... notes and each beat has ..... pulses.

Sing the melody, clap the rhythm and replace the lower symbol of the Time Signature with the correct number and complete the Time Signature.

**Au Clair de la-Lune**

**We Three Kings**

**Now is the Month of Maying**

Add the Time Signatures to each of the following bars

Add rests and complete

Add Bar lines to the following according to the Time Signature

## Major Scales

A scale is made up of notes [sounds] arranged in order from

low to high (ascending)

or

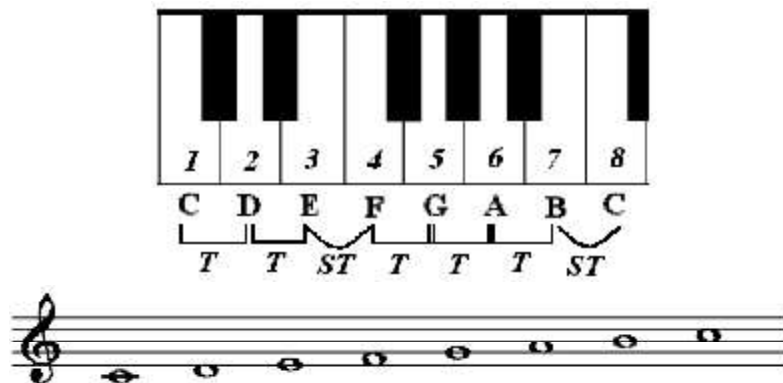
high to low (descending).

If the scale Doh Ray Me Fah Soh Lah Te Doh is sung, there are 7 different sounds, and at the end is the Doh sounding 8 notes or an octave higher.

The **major** scale has Semitones appearing between the 3<sup>rd</sup> and 4<sup>th</sup> degrees and between the 7<sup>th</sup> and 8<sup>th</sup> degrees.

Generally, these semitones are indicated by short curved lines called **SLURS** 

Study the scale of C major which uses only the white keys of the piano, and note where the tones and semitones appear.



There are semitones between the 3<sup>rd</sup> and 4<sup>th</sup> [E – F] and 7<sup>th</sup> and 8<sup>th</sup> [B – C]. Others are tones.

A tune played only on the white keys is said to be in C MAJOR.



### MAJOR SCALES WITH SHARPS

The upper 4 notes of the C major scale [upper tetrachord] forms the basis [lower tetrachord] of the scale having one sharp.

C D E F **G A B C**

**G A B C** D E F# G

If the 7<sup>th</sup> note of the G scale is not raised, it does not form a semitone.

The upper tetrachord of C major now becomes the lower tetrachord of G major.

Play the scale with and without F# to hear the effect.

The formation of the major scales having up to 5 sharps

C major

G major

D major

A major

E major

B major

**KEY SIGNATURES**

To indicate the key of a piece of music, a Key Signature is needed at the beginning, consisting of sharp and flat signs. This is written on the staff, between the clef and time signature.

Writing the key signature at the beginning, avoids the need to write a sharp or flat sign (or accidental) every time it appears in a piece.

**How sharps are assembled as key signatures in the treble and bass clefs**

C

No Key Signature

G

[ F# ]

D

[ F# C# ]

A

[ F# C# G# ]

E

[ F# C# G# D# ]

B

[ F# C# G# D# A# ]

Study the 2 examples of writing a scale

- Using Bass clef and accidentals, write the major scale of A ascending in minims. Mark semitones.



- Using G clef and key signature, write the major scale of B descending in crotchets. Mark semitones.



### MAJOR SCALES WITH FLATS

The major scale having one flat starts from the 4<sup>th</sup> note from C – which is F.

C	D	E	F	G	A	B	C
1	2	3	4				

Moving on, every 4<sup>th</sup> note becomes the 1<sup>st</sup> note of the new key with its 4<sup>th</sup> note flattened.

and so on. Eg:-

F	G	A	B $\flat$	C	D	E	F
			4				
			↙				
B $\flat$	C	D	E $\flat$	F	G	A	B $\flat$
			4				
			↙				
E $\flat$	F	G	A $\flat$	B $\flat$	C	D	E $\flat$
			4				

The formation of the major scales having up to 5 flats

**C major**

**F major** [ B $\flat$  ]

**B $\flat$  major** [ B $\flat$ , E $\flat$  ]

**E $\flat$  major** [ B $\flat$ , E $\flat$ , A $\flat$  ]

**A $\flat$  major** [ B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$  ]

**D $\flat$  major** [ B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , G $\flat$  ]



**How flats are assembled as key signatures in the treble and bass clefs**



Study the two examples given below of writing scales as required

- 1) Using F clef and accidentals, write the major scale of E $\flat$  major ascending in semibreves. Mark semitones with slurs.



- 2) Using treble clef and the key signature having 5 flats, write the scale of that key descending in quavers beamed in pairs. Mark semitones with slurs.



**Activity 1**

- a) Define Scale, Key Signature and Slur.
- b) Where do semitones appear in a major scale?

**Activity 2**

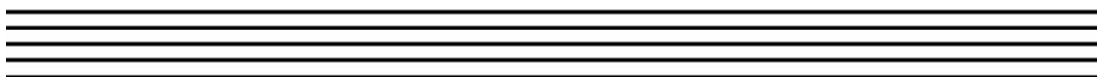
Write key signatures of the given keys.



**Activity 3**

Write scales as required.

- a) Using treble clef and key signature, write the major scale having 2 flats, upwards in crotchets. Mark semitones.



- b) Add accidentals in front of the notes needing them to make the given scale belong to E major. Mark semitones.



### Activity 4

Write key signatures belonging to each key note. Mind the clef.



### Activity 5

Play the given scales, ascending and descending, using the given fingering. The fingering given above is for the right hand and the fingering given below is for the left hand, which may be played an octave lower.

Enjoy playing scales on a keyboard instrument or on a recorder.

**C major**

1 2 3 1 2 3 4 5 4 3 2 1 3 2 1  
 5 4 3 2 1 3 2 1 2 3 1 2 3 4 5

**D major**

1 2 3 1 2 3 4 5 4 3 2 1 3 2 1  
 5 4 3 2 1 3 2 1 2 3 1 2 3 4 5

**A major**

1 2 3 1 2 3 4 5 4 3 2 1 3 2 1  
 5 4 3 2 1 3 2 1 2 3 1 2 3 4 5

**B major**

1 2 3 1 2 3 4 5 4 3 2 1 3 2 1  
 4 3 2 1 4 3 2 1 2 3 4 1 2 3 4

**B $\flat$  major**

1 2 3 1 2 3 4 5 4 3 2 1 3 2 1  
 3 2 1 4 3 2 1 2 1 2 3 4 1 2 3

## Major, Minor and Perfect Intervals

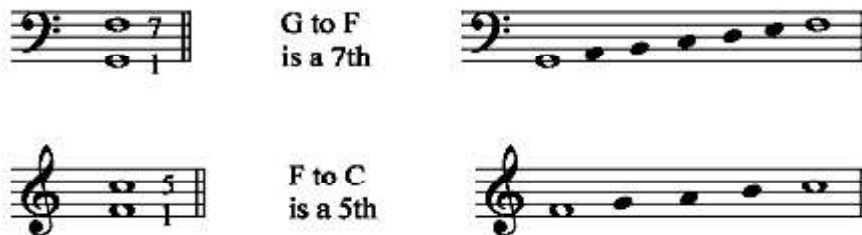
An Interval is the distance in pitch between two notes.

C to D is a second                      G to C is a fourth  
 C to E is a third                      G to D is a fifth

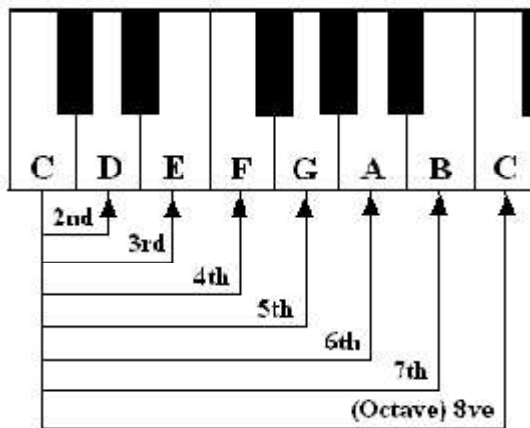
and so on.



An interval is counted from the lowest note.



Observe the following picture, it is another way to find the distance of an interval.



Intervals have qualifying names such as Major, Minor, Perfect, Augmented and Diminished. The qualifying names are given according to the number of semitones in them. In this grade only **Major, Minor and Perfect** intervals will be dealt with.

There are two ways of working out intervals, namely according to key signature and the other way is counting the number of semitones.

The first method to be introduced is **according to the key signature**.

All intervals will fall to two categories such as Major and Perfect.

**Major**  
 Intervals of 2nds  
 3rds  
  
 6ths  
 7ths

**Perfect**  
 Intervals of 4ths  
 5ths  
  
 8ths (octaves)

Look at the following interval:



The interval is from - G to F which is an interval of a 7th. According to the key of G Major, F has to have the accidental - a sharp. The above interval is from G to F sharp and as it is according to the key signature, and it will be a Major 7th.

Look at the following interval:



In this interval the F is a natural and that means that the interval has become smaller by one semitone. When a Major interval becomes smaller by one semitone it will be known as Minor.

Name the following intervals as Major/Minor



---

Observe the following interval.



The interval is from F to B flat. F to B is an interval of a 4th as such it has fallen under the Perfect category. If it has to be a Perfect 4th the 4th note must be B flat as F major has B flat in the key signature as given above.

Name the following intervals as Perfect 4th or Perfect 5th.

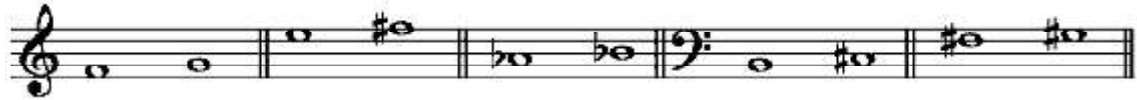


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When working according to the key signature, the need to count the number of semitones will not arise. You have only to know the key signatures.

In this grade you have to know the key signatures up to five sharps and five flats as such working out intervals according to key signatures will not be a problem as you already know the key signatures.

An interval of a 2<sup>nd</sup> having 2 semitones is a Major 2<sup>nd</sup>.



If the upper note of a major 2<sup>nd</sup> is lowered a semitone, it forms a minor 2<sup>nd</sup>.



An interval of a 3<sup>rd</sup> having 4 semitones is a major 3<sup>rd</sup>.

An interval of a 3<sup>rd</sup> having 3 semitones [one semitone less than the major] is a minor 3<sup>rd</sup>.



An interval of a 4<sup>th</sup> having 5 semitones is a Perfect 4<sup>th</sup>.



An interval of a 5<sup>th</sup> having 7 semitones is a Perfect 5<sup>th</sup>.



An interval of a 6<sup>th</sup> having  
9 semitones is a major 6<sup>th</sup>  
8 semitones is a minor 6<sup>th</sup>.



An interval of a 7<sup>th</sup> having  
11 semitones is a major 7<sup>th</sup>  
10 semitones is a minor 7<sup>th</sup>.



The distance of an octave [8 notes] having the same letter name is a Perfect 8<sup>th</sup> [8ve].



## Melodic and Harmonic Intervals

When the two notes of an interval are sounded one after the other, they form a *Melodic interval*.



Note that a melody is built up of melodic intervals.

When the two notes of an interval are sounded together, they form a *Harmonic interval*.



The student is expected to play on a keyboard instrument all illustrations of intervals given as examples.

### Activities

1. Fill in the blanks.

- An interval is the distance in \_\_\_\_\_ between any \_\_\_\_\_ notes.
- If the two notes of an interval are sounded together, they form a \_\_\_\_\_ interval.
- If the two notes of an interval are sounded one after the other, they form a \_\_\_\_\_ interval.
- Intervals are named according to the \_\_\_\_\_ in them.
- Intervals of 4ths, 5ths and 8ves are called \_\_\_\_\_ .
- Intervals of 2nds, 3rds, 6ths and 7ths are \_\_\_\_\_ or \_\_\_\_\_ .
- A Minor interval has one semitone \_\_\_\_\_ than a major interval.

2. Write the number of semitones contained in each interval.

- Minor 3<sup>rd</sup> \_\_\_\_\_
- Perfect 5<sup>th</sup> \_\_\_\_\_
- Major 6<sup>th</sup> \_\_\_\_\_
- Minor 7<sup>th</sup> \_\_\_\_\_
- Major 2<sup>nd</sup> \_\_\_\_\_
- Major 3<sup>rd</sup> \_\_\_\_\_
- Perfect 4<sup>th</sup> \_\_\_\_\_
- Minor 2<sup>nd</sup> \_\_\_\_\_
- Minor 6<sup>th</sup> \_\_\_\_\_
- Major 7<sup>th</sup> \_\_\_\_\_

3. Name the intervals



4. Write intervals above each given note as required.

A musical staff with five measures. The first measure is a treble clef with a C4 note. The second measure is a bass clef with a G3 note. The third measure is a treble clef with a C4 note. The fourth measure is a bass clef with a G3 note. The fifth measure is a treble clef with a C4 note.

Minor 3rd  
as a  
harmonic interval

Perfect 5th  
as a  
melodic interval

Major 6th  
as a  
melodic interval

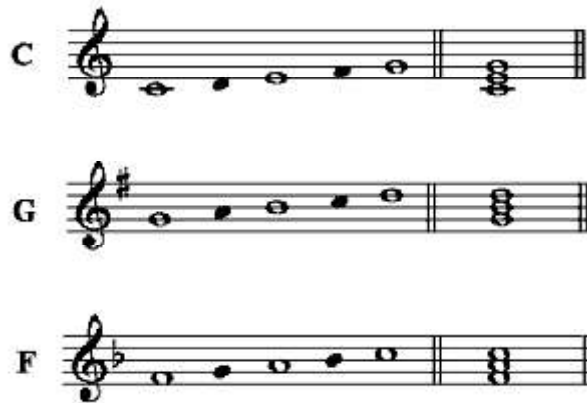
Major 7th  
as a  
harmonic interval

Perfect 5th  
as a  
harmonic interval

## Triads – (Major & Minor triads)

A Triad is a set of three notes, appearing one above the other.

The three notes of a major triad consist of the root or the tonic note on which the Triad is built, the 3<sup>rd</sup> and the 5<sup>th</sup> above it.



There are 4 kinds of Triads – Major, Minor, Augmented and Diminished.  
The Major and Minor Triads are called concordant triads.

Only the Major and Minor triads will be dealt with in Grade 8.

### The Major Triad

The major triad consists of the root, a major 3<sup>rd</sup> and a perfect 5<sup>th</sup> above the root.



It can also be described as having a major 3<sup>rd</sup> with a minor 3<sup>rd</sup> above it.



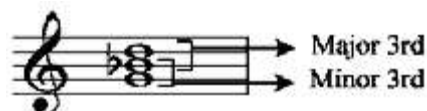
This is the tonic triad of C major.

### The Minor Triad

The minor triad consists of a minor 3<sup>rd</sup> and a perfect 5<sup>th</sup>.



It can also be described as having a minor 3<sup>rd</sup> with a major 3<sup>rd</sup> above it.



Note that it is the 3<sup>rd</sup> note of the triad that makes it major or minor.



The major triad has a major 3<sup>rd</sup>.

The minor triad has a minor 3<sup>rd</sup>.

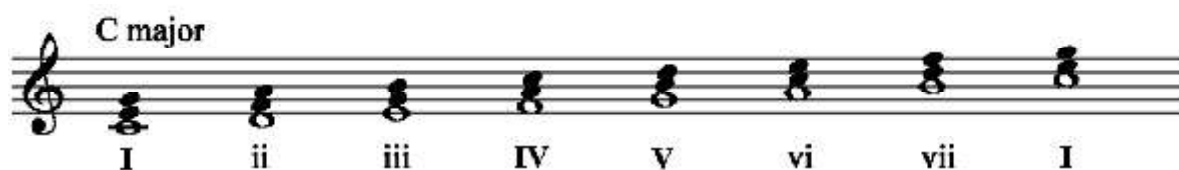
Play the triads on a keyboard to be familiar with their major/minor sounds.

The major triad sounds happy.

The minor triad sounds somewhat sad.



A triad can be built on any note or key of a scale.



Note that i iv v are major triads  
ii iii vi are minor triads.

Play the following tune using both hands – the melody with the right hand and the triads with the left.



Activity –

1. Give short answers
  - a) Define “triad.”
  - b) What are the names of triads?
  - c) Which note makes a triad major or minor?
  - d) What are the intervals of a major triad?
  - e) What are the intervals of a minor triad?
  
2. Name the given triads as major or minor.



3. Write the required triad on the given root.

The image shows a sequence of six musical staves, each containing a single note. The notes are: 1. Bass clef, G2 (labeled 'major'). 2. Treble clef, G4 (labeled 'minor'). 3. Bass clef, G2 (labeled 'major'). 4. Treble clef, G4 (labeled 'minor'). 5. Bass clef, G2 (labeled 'minor'). 6. Treble clef, G4 (labeled 'major').

## Ternary Form

“**Music is all around you**”When you read a book or when you eat in a restaurant you hear music played in the background. In fact, so much music surrounds you in your everyday life that you are probably unaware of most of what you hear.

In music, as in all other arts, there must be a balance of repetition and contrast.

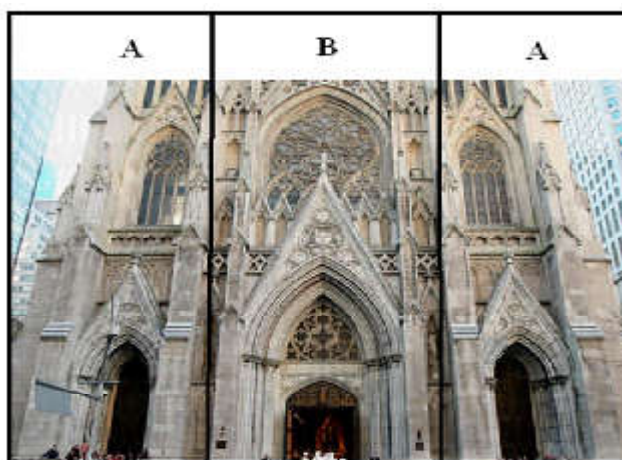
Form is the design, plan or shape of a piece of music. It is the result of an organization of similar and contrasting melodies within a single piece of music.

In order to identify and understand how to follow certain elements in music

- Listen to the melody and identify its characteristics
- Feel the rhythm and be able to identify the metre as Duple, Triple or Quadruple
- Learn to identify different instruments heard in the music.

Finally, we need to listen to music in a more meaningful way and to understand what you heard before, what you are hearing now and what you are going to hear next. In this manner, we can get an impression of the whole work. Then we can concentrate on each detail and relate it to the music you heard. Listening to music is like listening to a story from beginning to end and recognizing how all parts relate to each other, giving the music a good balance.

Form is the structured design of a composition determined by the organization of its musical material.



The above image of a Baroque style building creates a balanced design. If you represent the parts of the building with the letters A – B – A, we can figure out that the structure can be labeled as A – B – A.

Now we are learning **Ternary Form** or three-part form. The ground plan is **A – B – A**.

A – Principal theme or melody in the Tonic key.

B – Episode different to the Principal melody in the Dominant or related key.

A – Principal theme or melody in the tonic key, ending with a Coda in the Tonic key.

Ternary form is also called “**Episodic Form**”

Coda in music is a few bars of music added to the end of a piece of music to make the end more grand or to give a better finality.

Sing the song Drink to me only.

**DRINK TO ME ONLY**

The song “Drink to Me Only” is an example of a three-part form. In this form, a musical idea is stated. (Principal theme or melody)

Then a contrasting idea is stated. (Episode)

Finally the first idea is stated again. *D.C. (Da Capo)* tells us to go back to the main melody again and end it at the word “*Fine*”, bringing the song to a full close.

Ternary form is also called

- Episodical Form, as it has only one episode separated by two principal melodies.
- Song Form or Closed Form, since most of the songs which have two verses and a chorus follow this pattern. It is therefore called Song Form.

### Activities

1. Give the plan of Ternary Form \_\_\_\_\_
2. How many Episodes does the Ternary Form have? \_\_\_\_\_
3. Name 3 songs which are written in the Ternary Form
  1. \_\_\_\_\_
  2. \_\_\_\_\_
  3. \_\_\_\_\_

4. Give another name for the Ternary Form? \_\_\_\_\_

5. Fill in the blanks with the given words – Episode, Principal melody, Tonic, Song, Coda, Dominant, Ternary.

The plan for A – B – A is \_\_\_\_\_ Form. It contains an \_\_\_\_\_. The \_\_\_\_\_ comes round twice, starting on the \_\_\_\_\_ key. The Episode is usually on the \_\_\_\_\_ and the work may end with a \_\_\_\_\_. This is also called \_\_\_\_\_ Form.

# Transposing

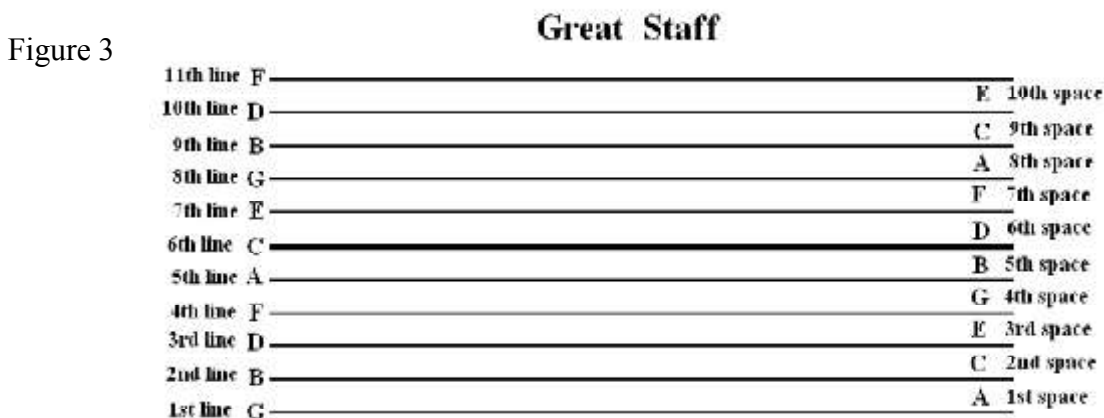
(Transpose a phrase an octave higher or lower to Treble clef from Bass clef or *vice versa*)

By now you are familiar with the word ‘Transposing,’ as you know it is when music is taken from its original position to another position. It can be from one clef to another or another position in the same clef.

If the following three notes given in Figure 1 are written an octave higher in the same clef, and it will be as Figure 2.

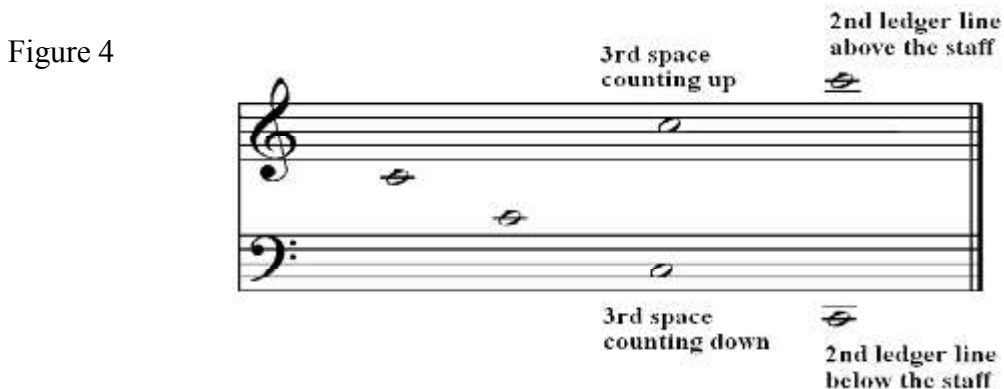


It is easy to transpose in the same clef, but transposing from one clef to another needs careful thinking. Having a good visual image of the Great Staff and the location of notes on the keyboard is essential.



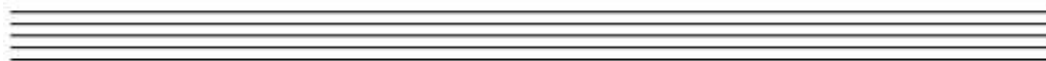
Above is the picture of the Great Staff and the highlighted line in the middle is the line on which the **Middle C** is written. Now you will understand why the Middle C is written below the staff in the Treble clef and in the Bass clef, it is written above the staff.

Observe figure 4 keeping the Great Staff in mind.



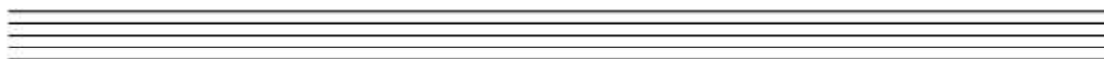
### Exercise 1

Write the given melody in the same pitch in the Treble clef.

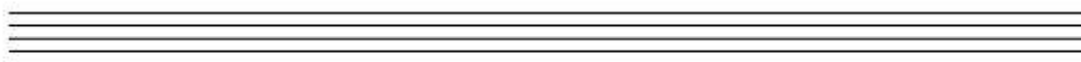


Write the following exercises as required.

a) An octave lower in the Bass clef



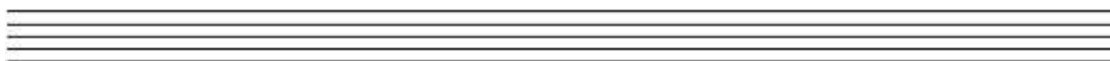
b) An octave higher in the same clef



c) An octave lower in the Bass clef



d) An octave higher in the Treble clef

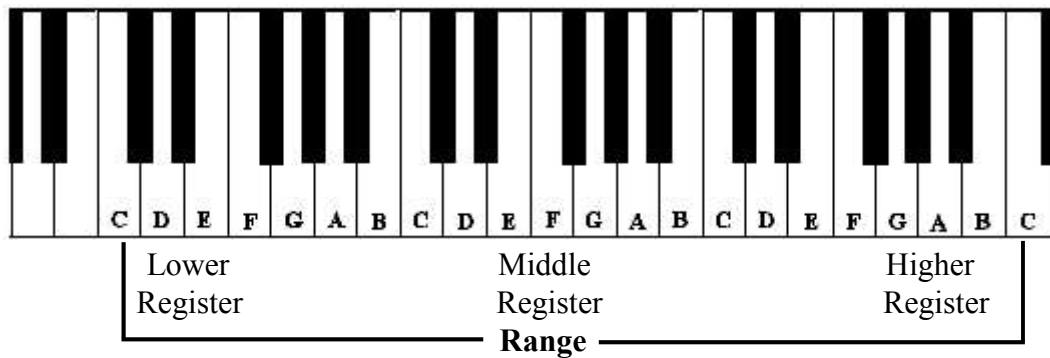


Write the following melody an octave higher in the same clef and an octave lower in the Bass clef.

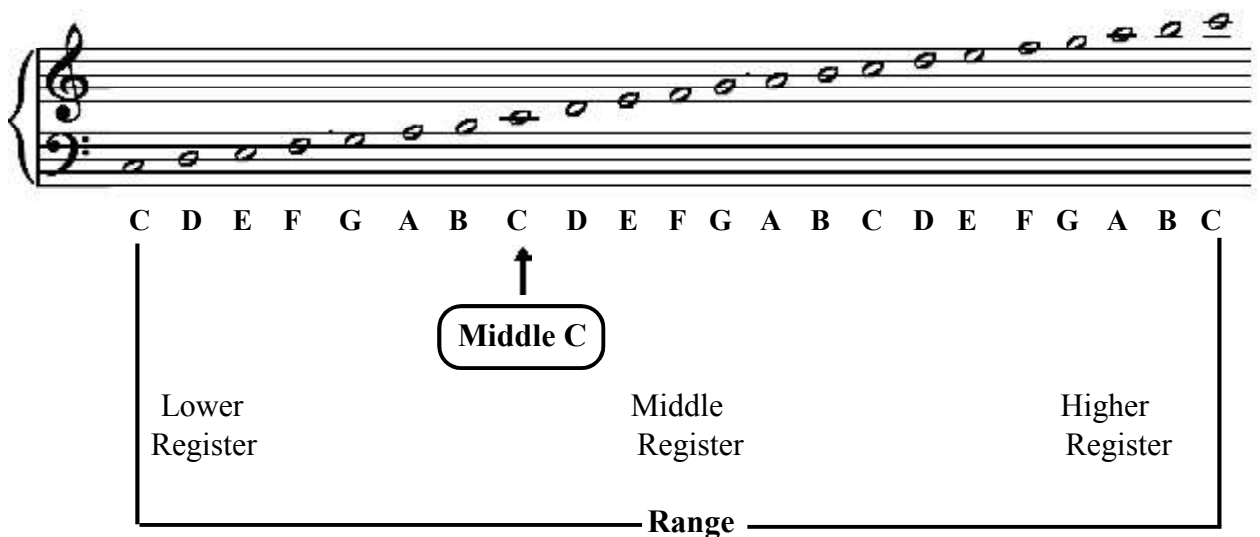


Have a clear mental perception of the following which will be very useful when transposing from one clef to another.

Keyboard



And the Great Staff



\* Have a clear mental perception of the Great staff and the keyboard which will be very useful when transposing from one clef to another.

## Understanding Pitch and Power of Sound

Music is an aural phenomenon: We listen and respond to its sound.

What is the nature of sound? It has no definite shape. It neither occupies any space nor does it have any weight. In other words, there is no substance called ‘sound.’ Sound is a form of energy.

The elements of music (pitch, duration, loudness and tone quality) are derived from the elements that describe the characteristics of sound waves (frequency, duration, intensity and waveform). All other aspects of musical organization, such as rhythm, texture and form, are comprised of combinations of these four elements.

A sound source is any vibrating object (instrument, voice, siren, waterfall, train) that produces sympathetic sound waves. The outer ear captures the sound waves and through the inner ear, converts them into nerves impulses that we perceive as sound.

The three most important characteristics of any sound wave would be the following which are referred to as the main **physical parameters of sound** :

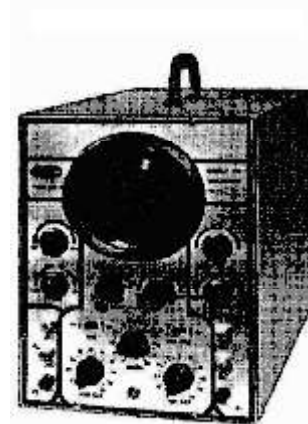
- i. Amplitude
- ii. Frequency
- iii. Harmonic content

How does it relate to the sounds that we hear?

<b>Physical</b> (what exists)	<b>Psychological</b> (what we perceive)
1. amplitude 2. frequency 3. harmonic content	loudness pitch quality of content

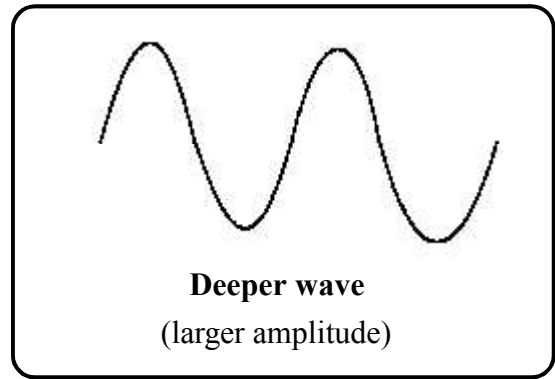
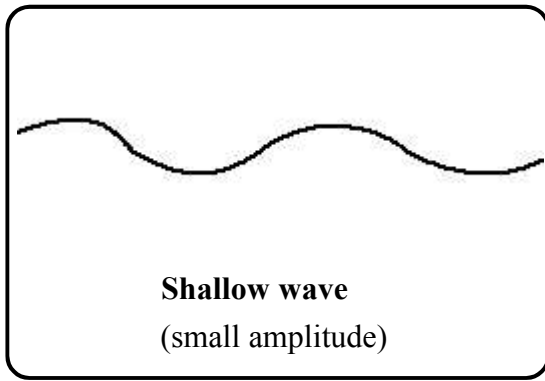
Sound travels better through certain media than others. It can travel through air, water, wood etc. Try to experiment this.

**Oscilloscope** – is an instrument for indicating alternating current wave-forms. The picture you observe on this instrument is called an **oscillogram**. Different sounds show different wave shapes on the screen. For example, a sound with a small amplitude would show a shallow wave. Larger amplitudes give deeper waves.

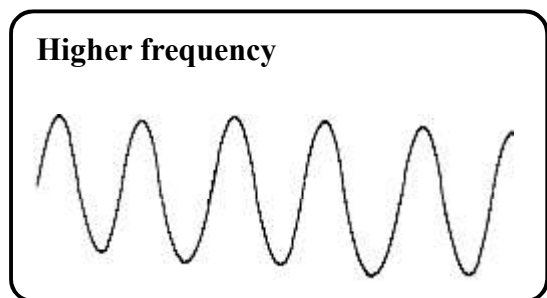
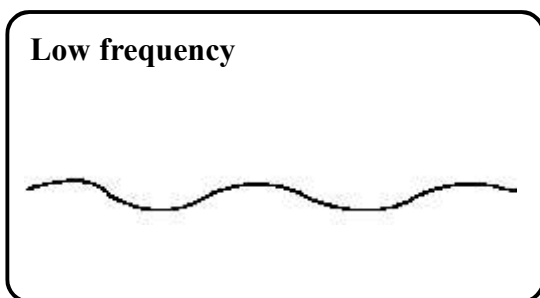


**Oscilloscope**

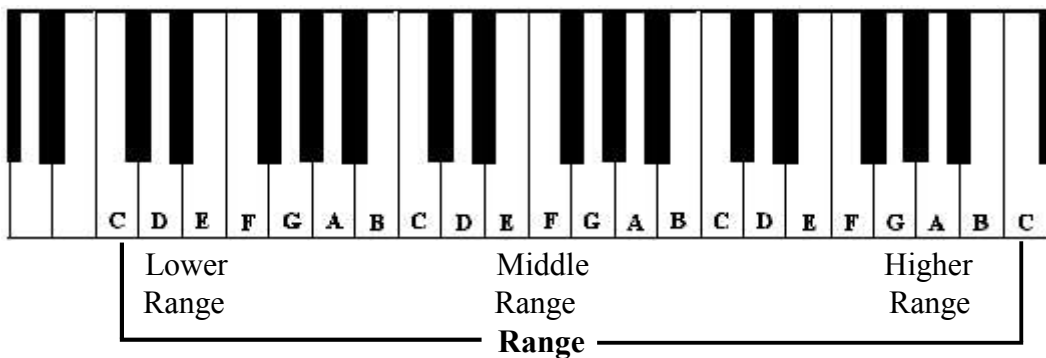




On the other hand, if the frequency is high, the shape becomes wavier. Lower frequencies give shapes that are less wavy. Compare the following sketches.

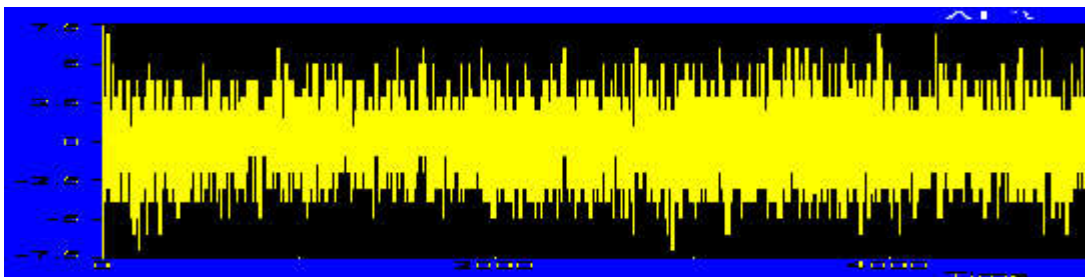


The range of pitches



When people perceive a single tone, we call it **Pitch**. Most melodies are made of individually recognizable pitches. However, music includes sounds that are less precise. Although we cannot hum the pitch of a triangle, cymbal or bass drum, we can perceive these sounds according to their register (a range or cluster of frequencies). A high, middle or low register. The entire range of frequencies sounding at once is called **white sound** or **noise**. The absence of frequency is silence.

Noise as seen on the oscilloscope will look as follows :



Noise can be defined as unwanted sound – maybe the electric fan, or the sound of a typewriter, a dog-bark, such sounds that disturb you when you are trying to enjoy listening to your favourite song on the radio, or the buzzing of a mosquito around your ear when you want to fall asleep. Even music can be noise when it is unwanted.

Acoustically, noise may be defined as an auditory sensation produced when variations of air pressure occur at rapid, random and irregular rate, such as rubbing two pieces of sandpaper together. The resulting sound – noise – has no identifiable pitch.

- Frequency is usually measured as the number of cycles occurring within a second. The expression ‘cycles per second’ has been given the name ‘Hertz’ in honour of the German Physicist Heinrich Rudolph Hertz who carried out many pioneering experiments in physical science. Hertz (Hz for short) is universally accepted as the standard unit for measurement of frequency.
- Pitch could be directly related to the frequency of a sound. Greater the frequency, the higher the pitch. Lesser the frequency, the lower the pitch. If vibrations occur at a regular rate, the sound heard has an identifiable pitch. Middle C has a frequency of 256 Hz at the standard concert pitch, and the A above M.C. is 440 Hz, to which all instruments of the orchestra are tuned, and it is the Oboe which gives the note for tuning of all instruments.
- When we speak of ‘loudness’, this is also referred to as the intensity of sound. You are already aware of the fact that loudness directly relates to the amplitude of a sound wave. In simpler terms – the greater the amplitude of sound, the louder the sound.
- Loudness or intensity is referred to as magnitude or power of tone by some musicians.

We can relate pitches in a variety of ways according to the construction of the instrument producing them. On the keyboard, you will notice that the low pitches are on the left and the high pitches are on the right. The higher strings are thinner and the lower strings are thicker.

Small and thin instruments are higher in pitch and big and wide instruments are lower. A piccolo is higher in pitch than a flute, a clarinet is higher than a bass clarinet, a trumpet, higher than a tuba, a short organ-pipe, higher than a long organ-pipe and so on.

Music moves through time. All music has sounds that occur horizontally, a sequence of pitches that occur one after the other. Adding rhythm patterns of duration to pitches can produce a **melody**. Tone heard one after the other and are related to each other can form a Melody. Melody is the general term vaguely used to denote successions of single notes which are musically effective. It is sometimes used synonymously with **Tune** or **Air**.

This lesson should be elaborated and experiments carried out making use of whatever material is available. Plucking or bowing a string lightly on a violin would result in a soft sound. If the same string is plucked with more force, the student will discover that the sound is loud. Damping causes vibrations to lessen their strength, either gradually or at once. This can be demonstrated on the piano.

In keeping with what you have learnt, try some experiments as stated above and make your own observations and make short notes.

## Chapter 07

### Creating and Reacting to Music

Composers are not the only people who like to experiment with sound. Students who are in the fields of Social Sciences and collectors of folklore are fascinated by the cries of street-vendors, the chants of children at play and the improvised sound patterns of young people.

When we hear music, most of us have the habit of responding or reacting to it. If it is a triple beat, we can swing our bodies to a simple waltz and if a duple or quadruple time, we can do some aerobics to go with it.

For a simple, commonly heard song, we can introduce some rhythm patterns to it and keep on improvising the patterns a few times.

**Greensleeves**



Clap



Foot-tap



### Syncopation

Clap the following examples.

1. 
2. 
3. 
4. 

Usage of the *Anacrusis* or the up-beat :

When a piece of music starts on a weak beat and not on the main beat, it is called an anacrusis or up-beat.

## Chapter 08

### Presents a Vocal Performance

(Singing Major Scales, Learning to Sight Read, Sings Vocal Exercises)

Doing exercises before playing Cricket or Netball is a good way to prepare to improve your performance. It will prevent injury to yourself. The same thing happens when you use the voice.

Short vocal warming-up exercises improve the quality of the sounds you make. They help to prevent vocal injury and keep you in good voice, making your voice-production feel better. Many people do warm-ups every day.

**Let us do some warming-up exercises.**

Instructions for correct posture :

- Stand with equally shared weight on the balls of the feet.
- Do not lock the knees. Pull shoulders down with arms by the side and stretch your neck gently, keeping the head high and the chin parallel to the ground.

Sing the C major scale using Sol-fah names with piano accompaniment.

The image shows the C major scale in two parts: a vocal line and a piano accompaniment. The vocal line consists of two staves of music. The first staff has a treble clef and a key signature of one sharp (F#), with a common time signature. The notes are: Doh (D4), Ray (E4), Me (F4), Fah (G4), Soh (A4), Lah (B4), Te (C5), Doh (D5). The second staff continues with: Doh (D5), Te (E5), Lah (F5), Soh (G5), Fah (A5), Me (B5), Ray (C6), Doh (D6). The piano accompaniment consists of two staves of music. The right hand has a treble clef and the left hand has a bass clef. The music is in common time and features a steady eighth-note accompaniment in the left hand and a melody in the right hand that follows the vocal line.

We will sing the D major and B<sup>b</sup> major scales using the same Sol-fah names.

The image shows the D major and B<sup>b</sup> major scales in two parts: a vocal line and a piano accompaniment. The vocal line consists of two staves of music. The first staff has a treble clef and a key signature of two sharps (F# and C#), with a common time signature. The notes are: Doh (D4), Ray (E4), Me (F#4), Fah (G4), Soh (A4), Lah (B4), Te (C#5), Doh (D5), Doh (D5), Te (E5), Lah (F#5), Soh (G5), Fah (A5), Me (B5), Ray (C#6), Doh (D6). The second staff continues with: Doh (D5), Ray (E5), Me (F#5), Fah (G5), Soh (A5), Lah (B5), Te (C#6), Doh (D6), Doh (D6), Te (E6), Lah (F#6), Soh (G6), Fah (A6), Me (B6), Ray (C#7), Doh (D7). The piano accompaniment consists of two staves of music. The right hand has a treble clef and the left hand has a bass clef. The music is in common time and features a steady eighth-note accompaniment in the left hand and a melody in the right hand that follows the vocal line.

## Singing Arpeggios using Sol-fah names.

How to find an arpeggio



## Up and down exercises

Sing the following exercises in one breath. It will loosen the muscles of the mouth and tongue.



Use other sounds like la, loo, no/noo, ma/moo, co/coo and other sounds aiming for crisp, clear consonants.

Find words and phrases from day to day speech, which contain consonants in interesting ways and sing them rhythmically, emphasizing the consonants.

Example – two, four, six, eight, who, do, we, appreciate, statistics, gymnastics, logic.

What will happen when singing an ascending scale?

Your chin goes up, stretching the neck and gradually making the tongue thin and flat.

Sing the following exercise breathing after each four notes..

This phrase can be sung as a two-part round, the second part entering at the asterisk.



9  
Tay - ee - ah Tay - ee - ah

9  
Tay - ee - ah Tay - ee - ah

17  
Tay - ee - ah Tay - ee - ah

Exercises for Sight Singing

## Singing Calypso Songs and Old Favorites

### Calypso

Calypso is a style of African-Caribbean music that originated in Trinidad and Tobago during the early to mid 20<sup>th</sup> century and spread to the rest of Caribbean Antilles and Venezuela. The rhythm of the Calypso can be traced back to the arrival of the first African slaves brought to work in the sugar plantations of Trinidad.

The rhythm is syncopated and the melody has many repetitions. The words are often improvised and comment on political or current events, because as slaves, they did not have the freedom to talk to each other and were deprived of all family links.

The instruments were Guitar, Violin, Bass Guitar, Congas, Bongos, Maracas, Bamboo sticks, bottles and spoons.



**Jamaican Farewell** is a Jamaican folk song about the beauties of the West Indian islands. The line ‘Ackee rice, salt-fish are nice’ refers to the Jamaican national dish “Ackee and Salt-fish.”

**Jamaican Farewell**

Down the way where the nights are gay And the sun shines dai-ly on the moun-tain top, I took a trip on a sail-ing ship And when I reached Ja-mai-ca I made a stop. But I'm sad to say, I'm on my way, won't be back for ma-ny a day, My heart is down my head is turn-ing a-round, I had to leave a lit-tle girl in Kings-ton town.

**Banana Boat Song** originated as a Jamaican folk song. It is a song by Jamaican Banana workers, with a repeated melody and chorus. It is a work song from the point of view of the boatmen awaiting their turn during the night with their loads of banana which are to be loaded onto the ships. As daylight approaches, they want their produce accounted for, so that they could go home.

### Banana Boat Song

Day Oh! Day\_ Oh! Day-light come and I wan'to go home... wan'to go home.

Come Mis-ter Tal-ly-man, tal-ly me ba-na-na. Day-light come and I wan'to go home... wan'to go home.

Day Oh! Day\_ Oh! Day-light come and I wan'to go home... wan'to go home.

The score consists of three staves of music in 4/4 time, key of D major. Each staff has two first endings and one second ending. The lyrics are written below the notes.

**Yellow Bird** – A Haitian folk song named “Choucounè” was transformed into the popular song, Yellow Bird. This song has been played for millions of tourists traveling to the Caribbean Islands.

### Moderately Yellow Bird

*Chorus:*

Yel - low Bird, up high on ba - na - na tree, Yel - low Bird, up high on ba - na - na tree.

tree.

1. Did your la - dy frien' leave the nest a - gain? That is ver - y sad, make me feel\_ so bad,  
2. Bet - ter fly\_ a - way, in the sky\_ a - way, Pick - er com - in' soon, pick from night to noon.

You can fly\_ a - way, in the sky\_ a - way, You more luck - y than me!  
Black an' yel - low you, like ba - na - na too, They might pick\_ you some day!

The score is in 4/4 time, key of Bb major. It includes a chorus and two verses. Chords are indicated above the notes: F, F°, F, F#°, Gm7, C7, F, F°, F, F#°, Gm7, C7, F, Bb6, F, C7, F.



### Come Back Liza

Ev'-ry time I'm a - way from Li - za Wa - ter come to me eye. Ev'-rytime I'm a - way from Li - za

Wa - ter come to me eye. Come back Li - za, come back, girl, ... Wipe the tear from me

eye, Come back Li - za, come back, girl, ... Wipe the tear from me eye,

I remember when love was new,  
 Water come to me eye,  
 There was one but now there's two,  
 Water come to me eye.

In the shadow I stand awhile,  
 Water come to me eye,  
 Soon I'll see my Liza's smile,  
 Water come to me eye.

When the evening starts to fall,  
 Water come to me eye,  
 I need to hear my Liza's call,  
 Water come to me eye.

Standing there in the market place,  
 Water come to me eye,  
 Soon I'll feel her warm embrace,  
 Water come to me eye.

Every time I'm away from Liza,  
 Water come to me eye,  
 Every time I'm away from liza'  
 Water come to me eye.

### Island in the Sun

This is my is - land in the sun, Where my peo - ple have toiled since time be - gun; Though I may sail on

man - y a sea. Her shores will al - ways be home to me. Oh, is - land in the sun, Willed to me by my

fat - her's hand, All my days I will sing in praise of your for - ests, wa - ters, your shin - ing sand.

**Sri Lankan Calypso**

Calypso-style Baila is a variety of Sri Lankan music. It is the outcome of Sri Lankan musicians being fascinated with the Caribbean music of the 1960s. It typically uses Acoustic guitar, Rhumba shakers and Conga/Bongo drums.



Sri Lankan groups such as Los Cabelleros led by Neville Fernando (known as the king of Sri Lankan Calypso), La Bambas, The Humming Birds, Los Muchachos and the Moonstones practiced this music which merged Caribbean rhythms into traditional Sri Lankan Baila music.

**මල් බර හිමිදිරියේ**

මල්බර හිමිදිරියේ - කොයිබද සමනොලියේ  
 යන්නේ හිරු එළියේ - කියන්න සියුමැලියේ  
 සීතල මද පවනේ - මම මල්ගොමු වෙත යන්නේ  
 මා සොයමින් එන්නේ - මගෙ පෙම්වත හමුවන්නේ

මීමැසි බමරන් පරදා හැර මම ඔබ වෙතටම දුවමි  
 ලා හිරුරැස් වැද බබළන ඔබේ අත්තටු මම සිප ගනිමි  
 රන් තරු මුතු වැල් කිරුළක් සාදා ඔබේ හිසේ තබමි  
 රන් විමනක් මැද ඔබ වෙනුවෙන් පෙම් රජදහනක් මවමි

මල්බර හිමිදිරියේ .....  
 සීතල මද පවනේ .....

මල්පෙති අග රැඳි පිහි බිඳු එක්කොට ඔබේ මුව පිරිමදුමි  
 මල්වල රොන් ගෙන පෙම හා මුසුකොට රසකර විය පොවමි  
 මල් අතරින් මම හොඳම මලක් ගෙන ඔබ වෙත විය පුදුමි  
 සිය පනටම වැඩියෙන් අගනා මගෙ හදවත ඔබට දෙමි

සිරිබර හිමිදිරියේ - ආසිරි පැතිරෙන්නේ  
 මල් පෙති විසිරෙන්නේ - හි හඬ මුසුවෙන්නේ  
 කොවුලන් හද දෙන්නේ - පොඩි කුරුලන් රඟ දෙන්නේ  
 අප දෙස බලමින්හේ - උන් සැමදෙන හිනැහෙන්නේ

**මුහුදු රැල්ල ඔස්සේ**

මුහුදු රැල්ල ඔස්සේ  
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 අපි මාලු බාල එනවෝ

ඔරුව පැදලා යන්නේ  
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මුහුදු රැල්ල ඔස්සේ .....

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මුහුදු රැල්ල ඔස්සේ .....

## Old Favourites

Stephen Foster songs – Oh Sussana, Old Black Joe , Kentucky home, Old folks at home, Danny boy, Early one morning, Whem Johnny comes marching , Whispering hope



Stephen Foster is known as the ‘Father of American Music.’ He was an American song-writer who wrote over 200 songs. Among his best-known songs are Oh Susanna, Old Folks at Home, My Old Kentucky Home, Old Black Joe and Beautiful Dreamer.

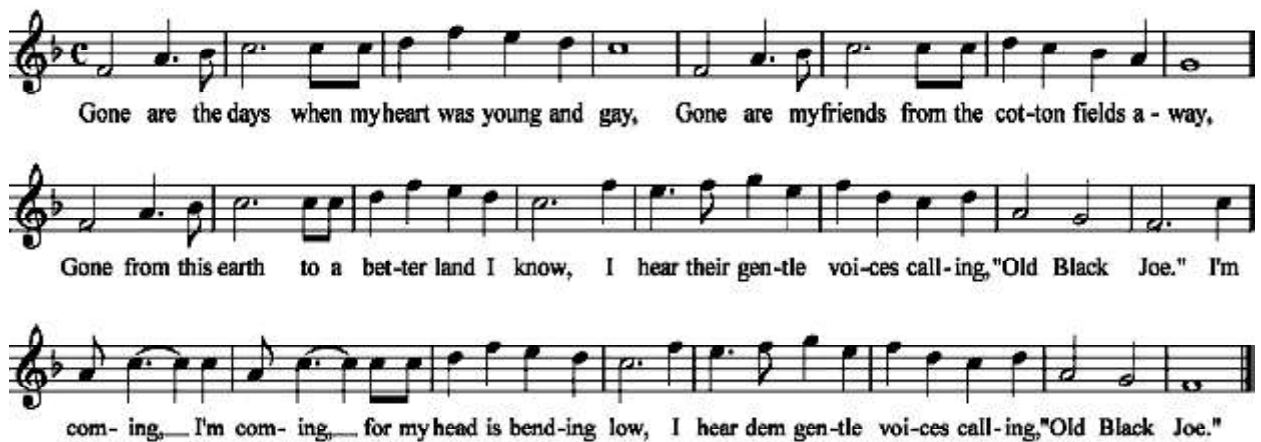
Many of his compositions remain popular more than 150 years after they were written. His songs are sometimes referred to as ‘childhood songs’ because they have been included in the music curriculum of early education.

### Old Black Joe

Old Black Joe is a **Parlur** song by Stephen Foster. (Parlur songs had simple piano accompaniment and were to be performed at home or in a parlur.)

The song indicates that Foster’s fictional Joe was inspired by a servant in the home of Foster’s father-in-law.

#### Old Black Joe



Gone are the days when my heart was young and gay, Gone are my friends from the cot-ton fields a - way,  
Gone from this earth to a bet-ter land I know, I hear their gen-tle voi-ces call-ing, "Old Black Joe." I'm  
com- ing, I'm com- ing, for my head is bend-ing low, I hear dem gen-tle voi-ces call-ing, "Old Black Joe."

## My Old Kentucky Home

The song describes an enslaved servant's description of the national beauty and his feelings associated with his home in the Kentucky landscape.

**My Old Kentucky Home**

The sun shines bright in the old Ken-tu-cky home, 'tis sum-mer, the peo-ple are gay; the young folks roll on the lit-tle ca-bin floor, all mer-ry, all hap-py and bright; by'n

corn-top's ripe and the mea-dow's in the bloom while the birds make mu-sic all the day. 1. The by hard times comes a-knock-ing at the door, then my

2. old Ken-tu-cky home, good night! Weep no more my la-dy. Oh! Weep no more to-

day! We will sing one song for the old Ken-tu-cky home, for the old Ken-tu-cky home, far a-way.

**Oh Susanna** – a popular song composed by Stephen Foster. The song is occasionally called “Banjo on my knee.” It is a work of traditional American folk music. The song tells the story of a man going to New Orleans to see his beloved Susanna. It’s full of longing and desire and the narrator dreams of Susanna in the night.

**Oh! Susanna**

1. I came from A - la - ba - ma with my ban-jo on my knee, I'm goin' to Loui - si - a - na my true love for to

2. I had a dream the oth-er night when ev-ry-thing was still, I thought I saw Su - san - na a - com - in' down the

see. It rain'd all night the day I left, the wea-ther it was dry, The sun so hot I froze to death, Su hill. The buck-wheat cake was in her mouth, the tear was in her eye, I said I come from Dix - ie - land, Su

san - na don't you cry, Oh! Su - san - na, Oh don't you cry for

san - na don't you cry.

me. I've come from A - la - ba - ma with my ban - jo on my knee.

## Old Folks at Home

This song written by Stephen Foster in 1851 is also known as Swanee River.

### Old Folks at Home (Swanee River)

Way down up - on the Swa-nee Ri-ver, far, far a - way, That's where my heart is turn-ing ev - er,  
 All up and down the whole cre - a - tion, sad - ly I roam, still long - ing for the old plan - ta - tion

that's where the old folks stay. All the world is sad and drea - ry ev - 'ry - where I  
 and for the old folks at home.

The musical score consists of three staves of music in C major, 4/4 time. The first staff contains the first line of the melody with lyrics. The second staff contains the second line of the melody with lyrics. The third staff contains the third line of the melody with lyrics. Chords are indicated above the notes.

**Danny Boy** – It is a popular Irish song. Some have interpreted the song to be a message from a parent to a son going off to war or an uprising, or leaving as part of the Irish diaspora. It was initially written to a tune other than Londonderry Air.

**Danny Boy**  
 Andante  $\text{♩} = 95$

Oh, Dan - ny Boy, the pipes, the pipes are call - ing, From glen to glen and down the moun - tain -  
 side, The sum - mer's gone and all the ro - ses fall - ing, 'Tis you, 'tis you must go and I must  
 bide. But come ye back when sum - mer's in the mead - ow, Or when the val - ley's  
 hushed and white with snow, For I'll be here in sun - shine or in  
 shad - ow, Oh, Dan - ny Boy, oh Dan - ny Boy, I love you so.

The musical score is in D major, 4/4 time, with a tempo marking of Andante (♩ = 95). It consists of five staves of music. The first staff contains the first line of the melody with lyrics. The second staff contains the second line of the melody with lyrics. The third staff contains the third line of the melody with lyrics. The fourth staff contains the fourth line of the melody with lyrics. The fifth staff contains the fifth line of the melody with lyrics. Chords are indicated above the notes.

**The Ash Grove** – It is a traditional Welsh folk song. It tells of a boy's love for a girl, who dies fairly early in their romance. The writer talks about his mourning and that "she sleeps 'neath the green turf down by the ash grove."

### The Ash Grove

1. Down yon-der green val-ley where stream-lets me - an-der, When twi- light is fad-ing I pen-sive-ly  
 roam. Or at the bright noon-tide in so - li - tude wan-der, A - midst the dark shades of the lone-ly ash  
 grove. 'Twas there where the black-birds were cheer-ful-ly sing-ing I first met my dear one, the  
 joy of my heart. A - round us for glad - ness, the blue - bells were  
 ring - ing, Ah then lit - tle thought I how soon we should part.

2. Still glows the bright sunshine o'er valley and mountain,  
 Still warbles the blackbird its note from the tree;  
 Still trembles the moonbeam on streamlet and fountain,  
 But what are the beauties of nature to me?  
 With sorrow, deep sorrow, my bosom is laden,  
 All day I go mourning in search of my love;  
 Ye echoes, oh, tell me, where is the sweet maiden?  
 "She sleeps 'neath the green turf down by the ash grove."

**When Johnny Comes Marching Home** is a popular song from the American Civil War period that expressed people's longing for the return of their friends and relatives who were fighting in the war. The lyrics of the song were written by an Irish-American band-leader during the American civil war. The children's songs 'The Ants go Marching One by One' and 'The Animals Went in Two by Two' re-used the tune and the refrain.

# When Johnny Comes Marching Home

Patrick Sarfield Gilmore  
(1863)



1. When John-ny comes march-ing home a-gain, Hur - rah! Hur - rah! We'll give him a hear - ty  
2. Get rea - dy for the ju - bi - lee, hur - rah! Hur - rah! We'll give... the he - ro



wel - come then, Hur - rah! Hur - rah! Oh the men will cheer and the boys will shout, the  
three times three, Hur - rah! Hur - rah! Oh the lau - rel wreath is rea - dy now, to



la - dies, they\_ will all turn out, and we'll all feel glad when John-ny comes march-ing home!\_  
place up - on\_ his lo - yal brow, and we'll all feel glad when John-ny comes march-ing home!\_

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