



Western Music

Additional Reading Book

Grade 7

(Implemented from 2016)

Department of Aesthetic Education
National Institute of Education
Maharagama
Sri Lanka
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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 7 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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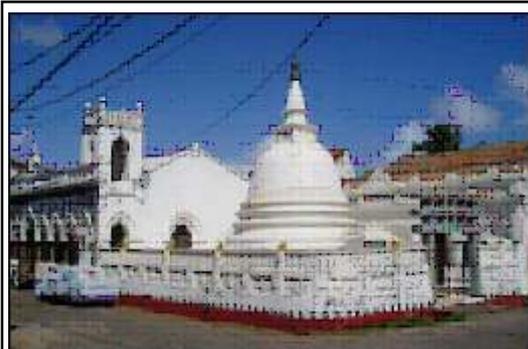
Chapter 01

Religious Functions of music

- Nehara (Daughter) – Amma, when can we go to see Vesak decorations again? I want to see the beautiful Pandals , and also want to listen to the nice songs sung.
- Chandupa (Son) – Oh! Nangi, Don't you know, those songs are called “Bhakthi Geetha” They describe and praise the Lord Buddha.
- Nirosha - Ayya, can you name some of them?
- Pradeep- Ok Nangi, some of them are, Paramitha Bala and Ase mathuwana by Pandith W.D. Amaradewa.
- Nehara- Really, Why do people celebrating only Vesak, Poson and Poya days. There is one in every month?
- Mother- Daughter, You are correct, we have a poya day in every month. But we only celebrate the important once like Vesak, Poson and Esala. Not only the Buddhist, but Hindus, Muslims and Christian people also have their religious functions.
- Nehara- Amma, Tell me about that.....
- Father- Daughter, Let us take them one by one. Can you tell me the functions of the Hindus.
- Pradeep- I know my friend Sivakumar told me about them. Hindu people celebrate Deepawalee the festivals of light, Maha Shiva rathree and Thaipongal the harvesting festival.
- Father- Exactly, they go to the “Kovil” to worship there Gods. They have stothra and shlokas to worship. They use the Natheswaran, a blowing instrument and Mrudangam to accompany their religious music. They sing Bajans to praise their Gods.
- Mother- Children, when we were in Puttalam we had many Muslim friends. Their religion is Islam and having religious functions named as Mihrisionlad-un Nabi, the Prophet's birthday, Ramazan and Haj festivals.
- They don't use much music, but recite readings from the Quran, their holy book, Muslims go to the “Mosque” to worship their God. They also sing Kaseedas the Arabic Songs.

- Father- Yes, daughter, Mother explained it nicely, now who is going to talk about the Christian/Catholic functions. Why didn't your friend Marian tell you about their religious functions?
- Nehara- Yes, She told. She even taught me some Carols. They sing on Christmas day to celebrate the birth of Jesus. They go to Church to pray, and when they sing Hymns or Carols these are accompanied by Organs. Father, can you remind me some hymns or carols they sing in Churches.
- Father- Jingle bells, Mary boy child, Silent night are few of the Carols. Not only Carols, they sing Hymns like Loketa denna meda.... Yanawada Jesu kurusiyata, Sweet heart of Jesus, Ronata wadina bingu obai, for Ester and First holy communion services. Other than that they celebrate the Church feast. On that day they go on processions (Perahera) with the statues belong the particular Church.
- Nirosha- (Cheerfully) Amma, Thaththa, Ayya I have learnt many things about the religions in Sri Lanka. Thats why the peoples say it's a multicultural country.
- Father - Now you can see that Sri Lanka is a multi-ethnic country, where people of different faiths observe different religions as Buddhist, Christianity, Hinduism and Islam.
- Mother - Music plays an important role in special functions of the religions in Sri Lanka.

Music used in different religions



Vesak / Poson Bhakthi gee

Jayamangala Gatha

Chanting Pirith

The temple bell

Playing Hewisi in different functions
(Daula, Thammettama, Horanewa)

Vesak / Poson Bhakthi gee- (Serpinaawa, Tabla, Violin, etc.)



Church choir singing for servicers

Carols / Hymns – Harmonium, Organ, Church
Organ, Guitar, Violin

Bridal chorus, Wedding march

Church bands and processions



Bajan, Sthothra and Slokas

Playing Natheswaran and Mrudangam for servicers



Islam religion does not include music

Directly in their worship. But Kuran is recited at different hours to an “up and down” voice movement.

Exercises –(1.) Combine A to B

A	B
i Church	Hindus
ii Temple	Muslims
iii Mosque	Buddhists
iv Kovil	Christians

(2.) Which religious group observes the following. (Christians, Buddhists, Muslims, Hindus)

1. Thaipongal - _____
2. Poya days - _____
3. Ramazan - _____
4. Vesak - _____
5. Poson - _____
6. Hadji - _____
7. Christmas - _____
8. Deepawali - _____
9. First holy communion - _____
10. “Katina” Perahera - _____
11. Church Perahera - _____
12. Easter - _____

(3.) Which religious group sings the following?

1. Danno Budunge - _____
2. Jingle bells - _____
3. Reciting Holy Kuran - _____
4. Ragupathi Ragawa - _____
5. Sweet Heart if Jesus - _____



High and Low sounds.

Let's explore sound.

Sound is heard in movement.



As you explore, you will find sounds when people are at work, at play, at worship or the natural sounds in the environment. (The garden, beach, busy street, in the park, forest etc.)

The many ways to explore sound are to

- Listen
- Imitate
- Reproduce the sounds heard by using your voice, body movements and improvised instruments.

Listen to this song.

Oh yonder hill

Oh yon - der hill there stands a tree as full of ap - ples as can be, the

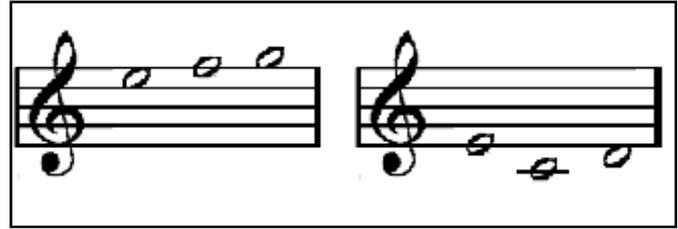
lit - tle boys of lon-don town, they run with hooks to pull them down.

The image shows two staves of musical notation in 4/4 time. The first staff contains the melody for the first line of the song, and the second staff contains the melody for the second line. The lyrics are written below the notes.

- Look at the notes of the melody.
- When will the melody move up?
- When will the melody move down?
- Listen to the melody played and follow the notes in the book.
- Do you hear the melody move up and down?
- Which is the highest pitched note and which note has the lowest pitch?

When notes look higher on the staff, they sound higher and you play higher on the keyboard.

When notes look lower on a staff, they sound lower and you play lower on the keyboard.



The highness and lowness of sound is called pitch.

When we further explore we will hear different kinds of sound.

- Sounds of nature (birds cry, a wave crashing, whistling of wind)
- Made up sounds (shutting of a door, a squeaky wheel, book falling)
- Sounds with a special message (siren of an ambulance, police siren, reverse horn of a car etc.)
- Combined sounds that make up music (singing songs, playing an instrument, the school band etc.)

Activity.

- 1) Discuss with your friends all sounds of nature, and discover which sounds are high and which sounds are low. List them out.
- 2) Take a walk around the school, home garden or along the beach. Listen for sounds similar or different. Decide which is high or low.
- 3) Look around the classroom. Discuss which sounds have light and high tones and which sounds are deep and have low tones.
- 4) List out the things that you think is pitched high and things that is pitched low.

High

Low

- 5) Find ways of tapping, shaking or using body movements to imitate the sounds heard.
- 6) Experiment with improvised instruments to reproduce these tones.

Sing this song.



Hea-ven and - earth and sea and air, all - there glo - rious col-our de - clare



wake up - girls and boys lets sing grate - ful for the joys they bring

- Select the highest and lowest notes and circle them.
- Play the two notes on the piano.
- Sing the two notes.
- Identify which is higher and which is lower after you hear them being played in different order.
- Identify other notes in the same manner after the gap between the notes are shortened.

Chapter 02

Folk Songs

Folk songs are songs that are handed from generation to generation verbally, there are no written music scores of folk music.

Long time ago people would have been inclined to sing some type of simple song like melody to drive away their loneliness, types of jobs. As Sri Lanka is predominantly an agriculture state and people focussed more on agriculture, cultivation etc.

Long time ago people hadn't motor vehicles like today so they had to transport goods by carts or boats so they had to sing songs such as Gal gee, Paru Gee and various other jobs.

Gal Gee - තන්ඩලේ දෙන්න දෙපොලේ දක්කනවා
කටු කැලේ ගාල නොලිනා වද දෙනවා
හපුතලේ කන්ද දූකලා බඩ දනවා
පවිකළ ගොනෝ ඇදපන් හපුතල් යනවා

Paru Gee - මලේ මලේ ඔය නාමල නෙලා වරෙන්
අත්ත බිදෙයි පය බුරුලෙන් තබා වරෙන්
කැලණි ගඟේ ඔරු යනවා බලා වරෙන්
සාදුකාර දී ඔරුවක නැගී වරෙන්

Nelum Gee - ගානතෙල් සදුන් වරළස ඔමරි කොට
මුණ පුරා තෙල්ගාගෙන යන කළට
මාන බලනි මෙනුවන් පන් තිබෙනකොට
නෑනො නුඹන් එනවද පන් තෙලන්නට

Folk songs were sung not only at work but also at play time. There are various types of play songs called Keli Gee

Onchili Varam - අහසේ දෙවියෝ රැස් ව සිටින්නයි
පොළොවේ දෙවියෝ බිම වැද ගන්නයි
සතර වරම් දෙවි බලා සිටින්නයි
අද ලී කෙළියෙන් අප දිනවන්නයි

There is yet another type of folk song used when mothers put their young ones to sleep called Daru Nelavili Gee or lullabies.

Daru Nelavili Gee - ඔන්න බබෝ ඇතින්නියා
 ගල් අරඹේ සිටින්නියා
 ගලින් ගලට පනින්නියා
 බබුට බයේ දුවන්නියා

Viridu

Viridu is also a type of folk song which is popular among the village and town folk. It is sung in public places to draw the attention of spectators, lately viridu has become a form of singing for begging and they convey their tale of woe through the song, but most of the viridus conveyed a good message to the society based on our cultural values. The famous duet type of Viridu by a mother to own daughter is a fine example of a Viridu.

Mother - ලොවේ දසක පුජිත ගරු සිංහල ජාතියේ උපන්න
 දුවේ නුඹට මං දෙන මේ දැනමුතුකම් සිතට ගන්න

Daughter - හොඳමයි අම්මේ කියන්න

Mother - ආරිය කුල සිරිත ලෙසට ඇන්දේ සිංහල සාරිය
 සාරිය මිස ගවුම් කොටේ දුවේ නුඹට නැත කාරිය

Daughter - ඒක හැබැයි හැබැයි හැබැයි

Mother - එපා දුවේ කිසිම විටෙක අම්මට මම්මේ කියන්න
 පපා සිතා තරුණන් හා එපා දුවේ පෙරට යන්න
 හොඳ්දට ලුණු ඇඹුල් දමන පදම ඉගෙන ගනින් දුවේ
 මැද්දට පැන වැඩිහිටියන් සමග විහිළු කැනයි දුවේ

Daughter - එහෙම හොඳයි හොඳයි හොඳයි

The instrument used for Viridu is the Ath Rabana and the Viridu singer himself uses the Rabana to accompany his singing. Later the broadcasting corporation aired few programmes based on Viridu. A duo who was acclaimed as a fine couple of Viridu singers they were Sena Fonseka and Daya Nellampitiya. In recent times a stage drama titled “Ninage Suduwa” (නෙයිනගෙ සුදුව) based on a true incident which consisted of a Viridu sung by Jackson Anthony and Anula Bulathsinhala.

Baila

A very popular word Baila is known by Sri Lankans young and old as it has captured many hearts of Sri Lankan music lovers. In the true form of Baila, Baila is a dance which is accompanied by the song Kafferingna. When we go back to the history of Baila it is Portuguese after arriving in Sri Lanka then “Ceylon” in the year 1505 brought in the African Kaffirs were brought to Ceylon to work as slaves and Soldiers. It was the carefree spirit of Kaffirs that inspired two music forms as Chicote and Kafferingna.

Kaffirs spoke a distinctive language based on Portuguese. As different waves of Africans came

into Sri Lanka they brought with them various traditions and styles of Music with African roots that have developed in Sri Lanka. While the Kaffirs are proud to be Sri Lankans they also acknowledge there African history.

Instrument for Baila in the old days were banjo, Mandoline and other improvised instruments. Present day most of the modern instrument like Guitar, Piano, Banjo, Mandoline, Drum Kit etc are used.

Chapter 03

History of music

For the sake of studying the historians of music have divided the history of music into four main periods or eras.

The Baroque period

The Classical period

The Romantic period

The Modern period

The years 1600 – 1750 have been set aside as the Baroque period.

The word “baroque” means elaborate. The music of the period was very ornamental.

The instrument used mostly during the period was the HARPSICHORD



Harpsichord

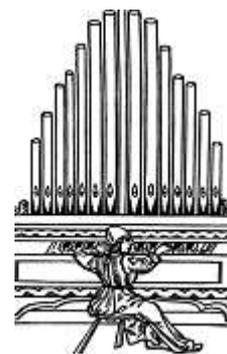
Other instruments such as the Organ, Clavichord, Spinet and Virginal were also used.



Clavichord



Spinet



Organ



Virginal

Characteristics of the music of the Baroque period

1. The rhythm patterns heard at the beginning of a piece of music are repeated throughout.
2. Gradual changes through crescendo and decrescendo are not prominent features.
3. The texture of music is mostly “**POLYPHONIC**” which means there is more than one tune being played at once



4. A melodic idea heard in one voice is likely to make an appearance in the other voices as well.
5. A system of writing called “**FIGURED BASS**” was a principal feature of Baroque music. The figures do not refer to the roots of the chords but relate the chord position to the note in the bass



(All examples above are found in the music of D Scarlatti's sonata in D minor P6 from exam pieces gr 6)

During the Baroque period the composers of music were under the patronage of kings, Queens, Dukes Courts and other high dignitaries.

Among these composers were Lully, Purcell, Vivaldi, Scarlatti, Bach and Handel.

Life stories and compositions of Bach and Handel

Johann Sebastian Bach

1685



1750

J. S. Bach was a German composer who came from a long line of musicians. His father, grandfather, and great grandfather were all church organists or town musicians in Germany.

Bach had his first musical training from his father. At 9 years he lost both parents and supported himself by singing in the church choir and playing the organ and the violin.



Organ



Violin

At 18 he became church organist and later court organist and conductor for a Prince and then the director of music of St. Thomas church

Bach wrote music in every known form of his day, except opera. His music includes pieces for orchestra for small groups of performers, for solo organ, Harpsichord, clavichord, violin and cello.

Among his large repertoire of music are,

48 Preludes and fugues • (for listening Prelude and Fugue No 1)

Anna Magdalena Note Book • (Minuet in G)

St. John and St Mathew Passions (Church Music)

Brandenburg Concertos (Concerto No 3)

Christmas oratorio

- Indicates the student must be familiar with the music

During the 1740s his eye sight failed but he continued to compose, conduct and teach music.

George Frederic Handel

1685



1759

G. F. Handel was born in Germany one month before Bach.

Handel was not from a musical family. His father wanted him to study law, not music. By the time he was 9 his musical talent was so outstanding that his father permitted him to study music with the local organist. By the age of 11 he was composing music as well as giving organ lessons.

Handel was a master of Italian opera and English oratorio. (Opera and Oratorio will be described later in Types and styles of music)

At 20, one of Handel's operas was successfully produced. He stayed in Italy for 3 years writing Italian opera. On his return to Germany he took a well paid position as Music director.

Unlike Bach who stayed in Germany all his life, Handel travelled much and settled in England under the patronage of Queen Anne and King George the 1st. In England Handel was brought in to popularity and wealth.

By 1753, Handel was still conducting and giving organ concerts though he was almost blind.

Among a large number of compositions are,

Oratorios – Esther, Messiah (Halleluia Chorus)

Orchestral work – Water music (Fire works)

Opera - Rinaldo, Almira

Harpsichord music (variation on Harmonious Blacksmith)

When he died in 1759, around 3000 mourners attended his funeral in Westminster Abbey

Exercise: (1) Complete the grid

Full name of Composer	Period	Nationality	General	Compositions

(2) Write short answers

1. Mention 2 similarities between Bach and Handel
2. Mention 2 differences between Bach and Handel
3. Name two composers of the Baroque period other than Bach and Handel
4. Name 3 musical instruments used during the Baroque period
5. Mention which type of work, each of the following is
 - a) 48 Preludes and Fugues
 - b) St. John's Passion
 - c) Harmonious Blacksmith

Types and styles of music

You can read a book or look at a picture or a painting by yourself

Music must be played, a song must be sung by performers.

A composer decides if it is a vocal composition or an instrumental composition he will compose and also how many performers he will need to perform his work

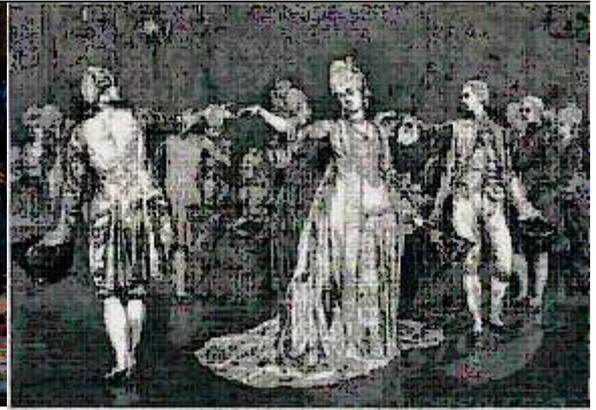
The main types of music written for are

- Vocal – for voices to be sung
- Choral – for a large number of voices a chorus or choir
- Instrumental – To be played on an instrument
- Orchestral – for orchestra
- Chamber – for small groups of instrumentalists
- Solo – One instrumentalist or vocalist
- Duet – Two instrumentalists or vocalists . A piano duet is played by 2 performers on the piano using four hands
- Trio – Three instrumentalist or vocalists
- Menuet – A 3 beat French country dance
- Opera – A play or story that is sung and acted with scenery and costumes, which a chorus and orchestra as well
- Oratorio – A religious story or play sung to music by a choir. It does not have acting costumes etc. as in an opera





Opera



Menuet



Oratorio

Give short answers

- 1, Name and difference between an opera and an oratorio
2. What is the name given to a 3 beat French country dance?
3. Which of the following describes performance by a small group of performance
 - a) Orchestral music
 - b) Chamber music

Chapter 04

The Recorder

The Recorder appeared in musical history in and around the 12th Century, when it was used in songs, dances and religious music. The recorder combines well with voices and other musical instruments. There is large repertory of music available for the recorder ranging from vocal songs to arrangements. The instrument is made of wood or plastic consisting of 2 or sometimes 3 separate parts. Today the recorder is played by thousands of school children throughout the world.

The Instrument should be handled with care.

Care of the recorder

- Never pull or push 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 dry 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

Lets play “ Fais Do Do “ the tune learnt in the previous grade

Fais Do Do



Techniques of recorder playing

‘Tonguing’ is an important performance technique

- The tongue makes it possible to play the notes clearly and expressively
- The notes are played as if you are pronouncing a ‘ tu ‘ sound
- Without blowing into the recorder, make the ‘tu’ sound with your lips near the palm of your hand and feel your breath
- Repeat this several times
- Now produce the sharp breath without making any sound
- Practice this several times
- Breathe into the recorder in the same manner

Play ‘ Fais do do ‘ again using this technique

Exercise I (Rest)

tu tu tu (off) tu tu tu (off) tu tu tu (off) tu-
tu tu tu (off) tu tu tu (off) tu tu tu (off) tu-

The image shows two staves of musical notation in treble clef. The first staff contains three measures of quarter notes (G4, A4, B4) followed by a quarter rest, then three measures of quarter notes (G4, A4, B4) followed by a quarter rest, and finally a half note (G4) with a fermata. The second staff contains three measures of quarter notes (G4, A4, B4) followed by a quarter rest, then three measures of quarter notes (G4, A4, B4) followed by a quarter rest, and finally a half note (G4) with a fermata. Below each staff is the vocal line 'tu tu tu (off) tu tu tu (off) tu tu tu (off) tu-'.

Quaver notes are played quicker, tongue both notes

Exercise I

The image shows four staves of musical notation in treble clef, 2/4 time signature. The first staff contains a quarter note (G4), a quarter note (A4), a half note (B4), and a quarter note (G4) with a fermata. The second staff contains a quarter note (G4), a quarter note (A4), a half note (B4), and a quarter note (G4). The third staff contains a quarter note (G4), a quarter note (A4), a half note (B4), and a quarter note (G4) with a fermata. The fourth staff contains a quarter note (G4), a quarter note (A4), a half note (B4), and a quarter note (G4).

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 ,

Exercise K

Exercise K consists of four staves of music in treble clef. The first staff contains four measures of music: the first two measures each have a quarter note followed by a quarter rest, and the last two measures each have a quarter note followed by an eighth note. The second staff contains four measures: the first two are quarter notes, and the last two are eighth notes with a slur and a comma above the first eighth note. The third staff contains four measures of eighth notes with a slur. The fourth staff contains four measures: the first two are quarter notes with quarter rests, and the last two are quarter notes with eighth notes, ending with a whole rest.

Exercise L

The Waltz

Exercise L, titled "The Waltz", consists of four staves of music in treble clef, 3/4 time signature. The first staff contains four measures of music: the first two are quarter notes, and the last two are quarter notes with quarter rests. The second staff contains four measures: the first two are quarter notes, and the last two are quarter notes with quarter rests. The third staff contains four measures: the first two are quarter notes, and the last two are quarter notes with quarter rests. The fourth staff contains four measures: the first two are quarter notes, and the last two are quarter notes with quarter rests.

When the Saints go marching

Exercise K

Musical notation for 'When the Saints go marching' exercise K. It consists of two staves in 4/4 time. The first staff contains four measures: a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4; a half note C5, a quarter rest, a quarter note G4, a quarter note A4; a half note B4, a quarter rest, a quarter note G4, a quarter note A4; and a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4. The second staff contains two measures: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5; and a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4. There are checkmarks above the first measure of the first staff and the first measure of the second staff. The word 'etc.' follows the second staff.

Lightly Row

Musical notation for 'Lightly Row'. It consists of two staves in 4/4 time. The first staff contains four measures: a quarter note G4, a quarter note A4, a half note B4; a quarter note C5, a quarter note B4, a half note A4; a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5; and a quarter note B4, a quarter note A4, a half note G4. The second staff contains four measures: a quarter note G4, a quarter note A4, a half note B4; a quarter note C5, a quarter note B4, a half note A4; a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5; and a whole note G4.

Play the following exercises

Exercise 4



Exercise 5



Exercise 6.



Exercise 7



Exercise 8.



Exercise 9



Learn to sing and play this song by reading the notes

- First clap the rhythm, then chant the words in rhythm
- Find out how many phrases are there in the song
- Which ones sound the same
- Which will sound different
- Does the melody of the 1st phrase move by step or skip
- How does the melody of the 2nd phrase move
- First sing the melody of the 1st phrase
- Then play the melody on the piano or dummy keyboard
- Continue line by line

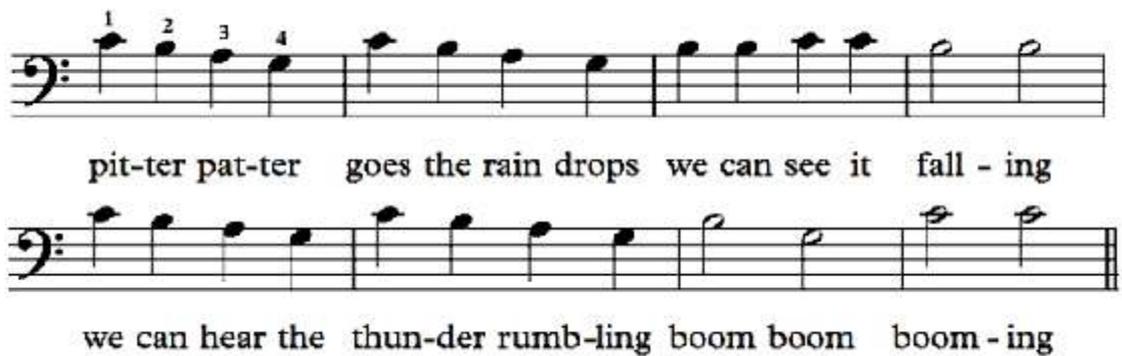
Play with the right hand

'Tis May day in the morning



'There was a crow sat on a stone
He Heew a-way and there was none
An - oth - er came and there was one
'twas May Day in the morn - ing

Rain drops



pit-ter pat-ter goes the rain drops we can see it fall - ing
we can hear the thun-der rumb-ling boom boom boom - ing

Play with the right hand

Bluebird



Blue-bird, blue-bird go through my win-dow
Blue-bird blue-bird go through my win-dow

Blue-bird blue-bird go through my win-dow oh! John-ny aren't you tired__

Take a lit-tle girl and tap her on the shoul-der Take a lit-tle girl and tap her on the shoul-der

Take a lit-tle girl and tap her on the shoul-der oh! John-ny aren't you tired__

- Find the words in the above song that match these rhythm patterns
- Chant the words as you clap the rhythm
- Write the words under the rhythm

- Play the song on the piano or your dummy keyboard.

The Postman

Tap tap tap tap who is knock-ing at my door so ear - ly morn-ing

Tap tap tap tap he's the post man bring-ing let-ters for me

Tap tap tap tap he's the post man bring-ing let-ters for me



Quaver = ½ beat

Down by the Station

Play with the right hand

Write the rhythm pattern above these phrases (use a monotone)



Ear-ly in the morn-ing



all in a row



See the lit-tle puf-fer bil-lies



down by the sta-tion

- Clap the above rhythm patterns
- Practice the patterns until you can remember them
- Sing and play on the piano or finger your dummy keyboard

Chapter 05

The different Sections of the Orchestra

“Lets Explore the Tone Colour of the sections of the Orchestra”

Watch the video of the classical orchestral performance and complete the given worksheet

Watch this video and answer the following questions.

a. Have you seen a performance of this nature before ? _____

b. Do you see many musicians? _____

c. Do all instruments sound the same? _____

d. Name any of the instruments you have seen before ?

e. What do you think the person standing in front of the orchestra is doing ?

f. Which is the instrument played by the most number of players? _____

g. Can you see any instrument of which there is only one of its kinds?

h. Are all the instruments played in the same manner? _____

An Orchestra is

A group of instrumentalists, especially one combining bowed string, woodwind, brass, and percussion sections and originally assemble to play classical music. Today the range of instruments have widened with the inclusion of electronic instruments for the purpose of playing modern music.

There are a very few Western Classical orchestras in Sri Lanka.

- They are as follows:

The Symphony Orchestra of Sri Lanka

Orchestra of the Chamber Music Society of Colombo

National Youth Orchestra

The Krasna Orchestra

The Four main Sections of the Orchestra



The String Family

The Violin, Viola, Violoncello, and the Double Bass are the four instruments of the string family is the largest section of the orchestra.

They all look the same but are of different sizes.

They can all be played with a bow or plucked with the fingers.



The Woodwind Family

The Flute, Clarinet, Oboe and bassoon are the four main instruments of the woodwind family.

They all make their sound by being blown.

These are all blown in different ways and make different sounds.

These instruments all look different

The Brass Family



The Brass Family

The Trumpet, French Horn, Trombone and Tuba are the four main instruments of the brass family and this is the strongest section of the orchestra.

The sound is produced by blowing down a cup-shaped mouthpiece.



The Percussion Family

This is the rhythm section of the orchestra.

The percussion family is very large.

Any instrument that can produce sound by being hit, struck or shaken is called percussion.

Some of the instruments are in a definite pitch and the others just play the beat.

ഗവൺമെന്റ് വാദന മണ്ഡലം
തൃശ്ശൂർ സംസ്കൃത സർവ്വകലാശാല
NATIONAL YOUTH ORCHESTRA

NYO
25
ANNIVERSARY
CONCERT
2017



The photograph on the opposite page is that of the National Youth Orchestra during a performance.

The Layout of the Sections of the Orchestra



A

Lets complete the following chart.

Name of the Section		Main features of the instruments of each Section
1.		
2.		
3.		
4.		

Activity 3

- The performance you saw is that of
- There were many played in the orchestra
- The person stood in front of the orchestra was the
- All players follow the conductor's direction and play according to his instructions
- Most number of players play the
- Find pictures of the instruments of the orchestra sections and name them categorizing according to their respective families.

Listen to the music extracts and identify the section of the orchestra

	Strings	Woodwind	Brass	Percussion

Which section of the orchestra do the following instrumentalists belong to?



1. _____



2. _____

Performing in a Percussion Band

Lets learn more about the Percussion instruments.

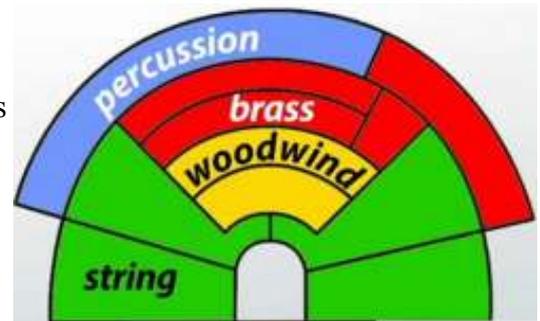


Lets explore the main features of the percussion instruments

- **Percussion instruments** make a sound when it is

- Struck
- Shaken or
- Scraped

- On some of the instruments you could play a tune (melody) and on some you cannot



- The instruments on which a melody can play is called **Definite Pitched** instruments
They are the Timpani, Xylophone, Celestar, Chimes or Tubular Bells, Vibraphone, Marimba
- The instruments that produce a unpitched sound is called Indefinite Pitch instruments
They are the **cymbals, triangle, snare drum, bass maracas, gong drum and tambourine,**
- It's not easy to be a percussionist because it takes a lot of practice to hit an instrument with the right amount of volume, in the right place and at the right time
- In an orchestra the percussion players are placed at the back of the orchestra as their instruments are very powerful.
- The notation for the unpitched percussion instruments are written on a monotone and appropriate stave for the pitched percussion instruments

Activity 1

Fill in the blanks

- The most variety of instruments belong to thesection of the Orchestra.
- These instruments can be divided in to categories
- They are _____ instruments and _____ instruments.
- Write the percussion instruments that belong to the two main categories in the given table

- Draw or paste pictures of percussion instruments of the orchestra and name them

Lets perform together!

Folk Dance

Part A - Loud instruments(Drum, Tambourine, Cymbals)

Allegro

Cymbals

Side Drum

Tambourine

Piano

Allegro

5

Cym.

Pno.

Fine

9

Tri.

S.Bells

Cast.

Pno.

13

Tri.

S.Bells

Cast.

Pno.

D.C. al Fine (with repeat)

Chapter 06

Leger Lines

Leger lines are extra short lines drawn above or below the staff to accommodate notes whose pitches are higher or lower than those shown by the staff itself. For example a short line drawn on a note as a leger line.

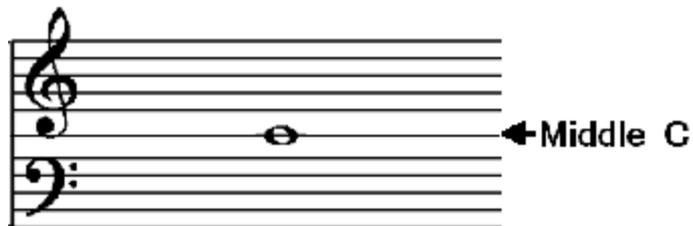


Name the following notes



How the Middle C was formed in Treble and Bass clefs

Great Staff



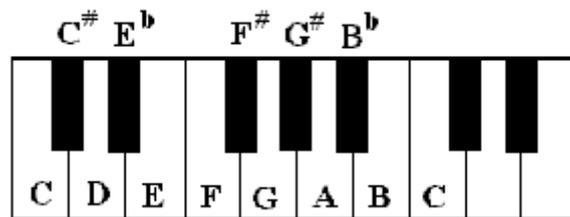
Middle C was in the 6th line of the Great staff and later when great staff was divided into two section with each clef having 5 lines the 6th lines of the Great staff consisted of Middle C and that is now it become a leger line with the removal of the sixth line.

Due to this Middle C in the Treble clef is below the staff and Middle C in the Bass clef is above the staff.



Identify the difference between notes as Tones and semitones

As we know about the keyboard and that the black notes are grouped in a specific pattern that is in twos threes. If we are to “walk” on the keys, let us explore and find out how notes move closely from one key to another



From a white C note we step onto a black note on to the right of it before you step on to D from this we realize that to go to D we have to step two semitones which becomes a Tone.

A semitone is the shortest distance from one note to the next whether black or white.

Two semitones make a Tone

By stepping from C to the black note, it is only a step of a semitone

What do we call this black note?

It is C sharp (C[#]) and it is the result of raising the note C one semitone.

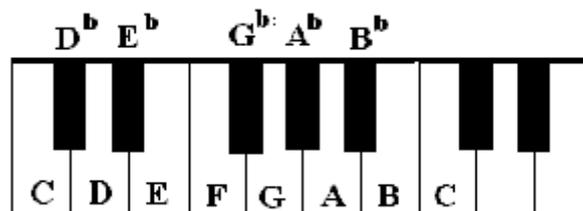
A sharp is written like #



C C sharp F F sharp

A whitenote can be lowered a semitone by using the sign **b** (flat)

A flat lowers a note a semitone.



* A sharpened note is brought back to its original position by using the “Natural” sign (**♮**)

* A white note lowered a semitone becomes a flattened note

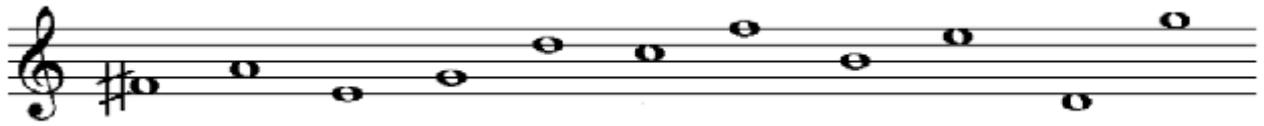
* A flattened note is brought back to its original position by using the natural sign (**♮**)

Following is a summary of the inflections or accidentals we have used so far.

- | | | |
|-----------|---|--|
| A Sharp | # | - raises a note a semitone |
| A Flat | b | - lowers a note a semitone |
| A Natural | ♮ | - cancels a sharp or flat bringing back the note to its original position. |

Activity

Add a Sharp to the following notes.



Add a Flat to the following notes.



Add a Natural to the following notes.



Value names of Notes and Rests-Breve to Quaver

In music rhythm varies. This happens by the use of notes and rests of different values.

You may be already familiar with the following:

Name	Signs	RESTS (Silence)
Semibreve		
Minim		
Crotchet		
Quaver		

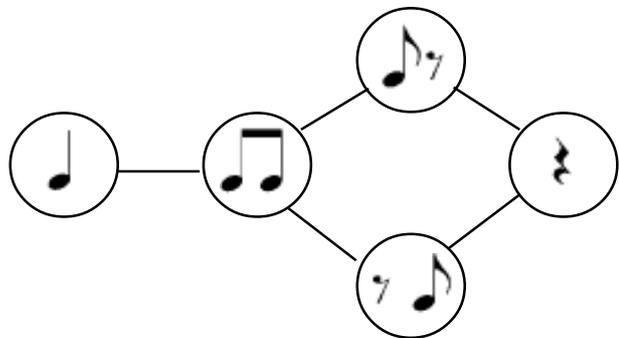
With the addition of the Breve, which is the value of two Semibreves

Breve		Breve rest	
-------	--	------------	--

The unit basis of all aural time-perception is the **Crotchet** – (beat, throb of regularly recurring sounds)

Exercise 1 - Let us have a visual image of how one beat (a Crotchet) breaks into shorter values

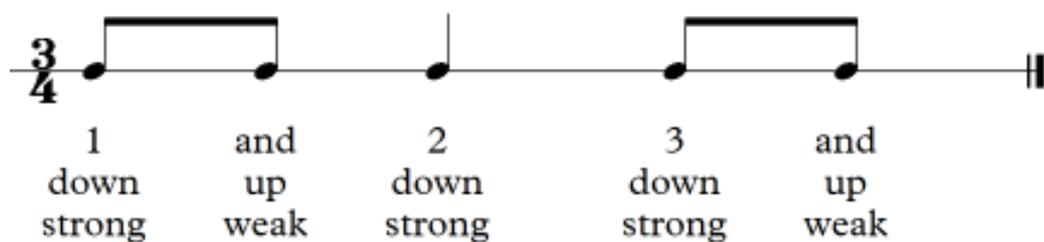
Example- One-beat Rhythms as Visual Images



Rhythmic Chanting



Description of Beat Division s (simple time)



Breaking into pulses of a dotted Crotchet could be played by several students making use of different instruments. Number of repetitions could be added on and it could be conducted by a student or even the teacher. As for conducting all students could get a chance to conduct.

Figures 1 and 2 sound exactly the same

- Figure 1 
- Figure 2 

Rhythm involves the following:

Beat, Tempo, Accent

When something is regular it is the **Beat**

Listen to the clock - it goes Tick Tock, Tick Tock, Tick Tock

Now let us experience writing the use of these different value notes:

As you go on use a slight stress (accent > ^) on the first be.



Now clap the following rhythm:

1. In this rhythm the accent falls on the first beat



2. In this the strong accent falls on the first beat and a lesser accent falls on the 3rd beat



Rhythm

‘Rhythm’ is a word that is familiar to you. You would have already heard and experienced it. Rhythm has many meanings. It is the timing or duration of notes and rests. It can be said that a rhythm is a short idea made of various duration. (different values of notes and rests arranged in a particular way)

Rhythm involves the following:

Beat
Tempo
Accent

When something is regular, it is the **Beat**

Listen to a large clock – may be a **Grandfathers clock**. You will hear the chiming of the clock

Listen how it goes – **Tick tock, tick, tock**, the pendulum goes to the left and right, you will identify it as having two beats. Then you write the number of beats as ‘2’ The top figure will be 2. What kind of beats could it be? It could be given in crotchets. The lower figure 4 would represent crotchets. The time signature will be $\frac{2}{4}$ correctly written on the score.

Listen to a marching troupe in action. You will feel like saying ‘**left right, left right**. There again two beats are involved. So the time signature will have 2 as the top figure. In the time signature you indicate as 2, it means it is in ‘**duple**’ time. When there are four beats it is said to be ‘**quadruple**’ time. If it is given as crotchets the lower figure will be 4.

In duple time the first beat is accented and it will be counted as 1 2, 1 2,

In quadruple time the first beat is accented and the third beat is also accented but it is less 1 2 3 4, 1 2 3 4

Where have you experienced Rhythm other than in music?

Do you use the word Rhythm only in music?

Do you know that whatever we do there is rhythm. How we walk, talk, eat, there is rhythm and we unconsciously do all this to a particular rhythm.

i.e. This rhythm has 4 counts. If we are to write a time signature it will be as follows:

$\frac{4}{4}$ (4) meaning that in a bar there are four crotchet beats. The lower 4 stands for crotchet.
(There are 4 crotchets in a Semibreve)



A dotted crotchet = three quavers (The time signature could be $\frac{3}{8}$)

Making use of this exercise, have a band performance making use of percussion instruments;

Bass drum	-	selects the dotted Crotchet	1	-	-
Cymbals	-	second & third quaver	-	2	3
Bells	-	shake on all three beats	11111111111111		
Clappers	-	on the third beat clap two $\frac{1}{2}$ beats	-	-	1

The teacher can provide music in $\frac{4}{4}$ time, a song already familiar or any March.

This way you can arrange your band performance with all members performing on any percussion instrument. You may use even improvised instruments. If there is any students who knows to play a keyboard instrument few chords could be played.

C 1 2 and 3 4

C same

G 1 and 2 and 3 4

G same

F 1 2 and 3 4

F Same

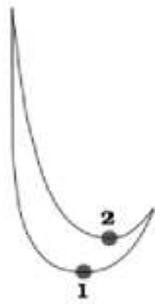
G 1 2 3 4

C 1 - - -

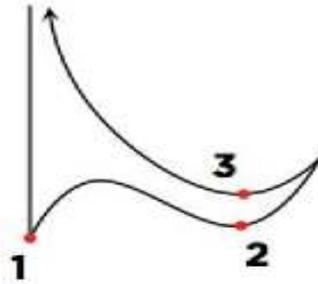
Students can take turns to conduct the performance.

At the end of this performance the students will be able to identify the various notes understanding value of them and make use of them in their music making.

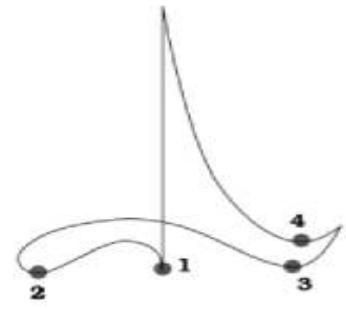
Once they have tried these exercises they will be able to identify the various notes and rests on seeing them. Then the next step will be for them to write little rhythm patterns making use of them.



Two beats - down up



Three beats - down right up



Four beats - down left right up

Try to sing a few familiar songs and try to beat time as shown above.

Now try this exercise. **Just keep you hand over your heart.**

Do you feel the heart beat? How does it go? You will hear it as follows:



Take this rhythm as an **ostinato** (ground bass) and work out a composition to be played by the Percussion band accompanied by the Teacher on the piano. A tune such as **'Farmer in the Dell'** could be played.

Few students can sing the song.

If the top figure is given as 3 then that means there are 3 beats in a bar. $\frac{3}{4}$ would be 3 crotchet beats, $\frac{3}{2}$ would mean 3 minim beats in a bar. When this happens the music is said to be in **triple time**. (when writing the time signature you have to write the two figures one under the other. No line is drawn between.)

Try to fit in three counts to the following songs/ music which are already familiar to you.
 One group can clap or tap on the first beat and the others on second and third beat.

- Where are you going to my pretty maid?
- Oh where is my little dog gone?
- Over the waves

So now you are aware that music can be in **duple time**, **triple time** or **quadruple time**

$\frac{4}{4}$ time which has 4 crotchet beats is also indicated as **C** meaning '**Common time**'

$\frac{2}{2}$ Alla breve

Exercises

1) Complete the bars with correctly grouped quavers.

The image shows two musical staves for an exercise. The first staff has a 3/4 time signature, a quarter note, an asterisk, a bar line, a 2/4 time signature, an asterisk, a quarter note, a bar line, a 3/2 time signature, an asterisk, and a quarter note. The second staff has a 3/4 time signature, an asterisk, a bar line, a 3/8 time signature, an asterisk, and a bar line.

2) Play simple melodies on the recorder or keyboard.

Scales

A scale is a succession of notes

going up – Ascending or

coming down – Descending in alphabetical order.

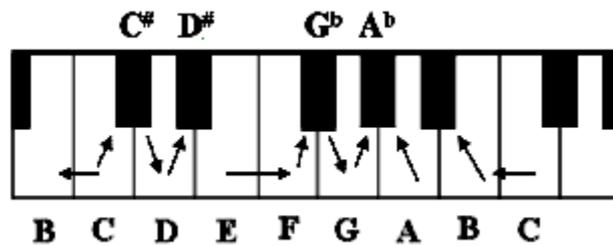


Diatonic Scales

Scales having tones and semitones in them are called Diatonic scales

Tone – Semitone

A semitone is the distance in pitch from one note to the next nearest to it black or white to the left or right



Sort out the semitones in the above illustration of the keyboard

Eg:- B to C

A -

- B

C# - D

F -

E -

E -

- G

D -

Two semitones make a TONE

Eg:- C - D

E - F#

Sort out the tones

F -

A -

- A^b

- D[#]

Exercises

Write notes, a tone or a semitone above or below as required



Tone above

Semitone above

Tone below

Semitone below



Tone above

Semitone above

Tone below

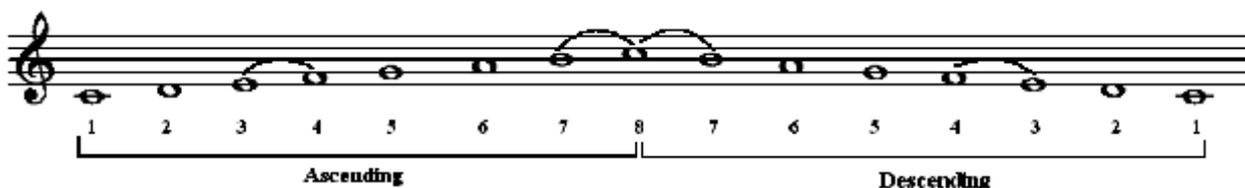
Semitone below

The Major Scale

In a major scale the semitone appear between the 3rd and 4th - 7th and 8th

Semitones are marked with short curved lines called slurs. 

Study the major scale beginning on C, ascending and descending using Treble clef



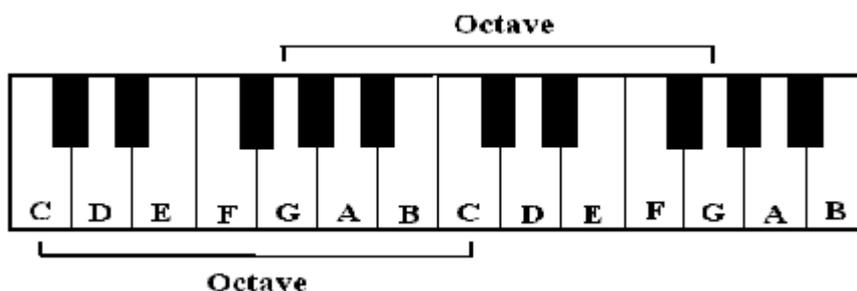
Note that

The semitones are marked between 3-4, 7-8 using slurs

The tones appear between 1-2, 2-3, 4-5, 5-6 and 6-7

In the descending form, the degrees are counted from the lowest note to the highest

Eight notes away from on another having the same letter name is an OCTAVE. (8ve for short)

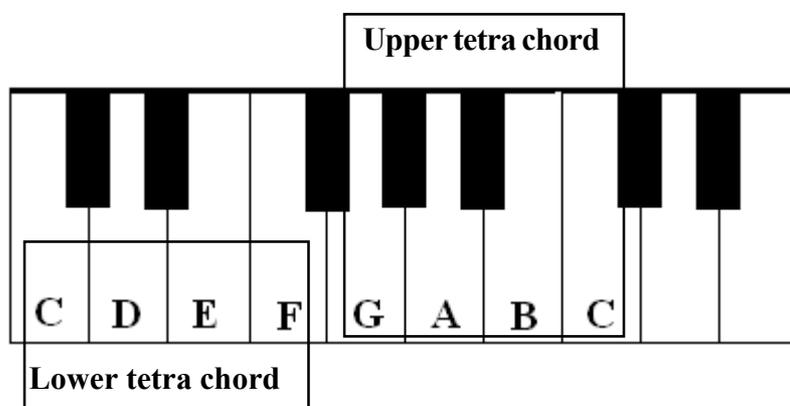


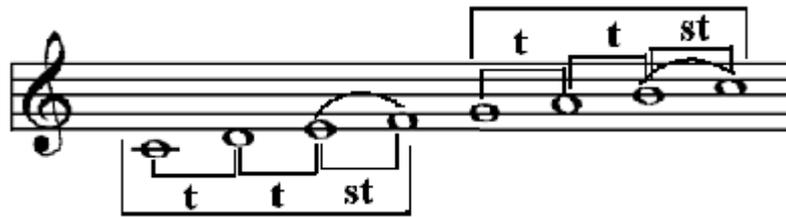
An octave of the major scale going up, divides into 2 groups known as TETRACHORDS.

The lower tetrachord or 1st tetrachord

The upper tetrachord or 2nd tetrachord

Each tetrachord has a pattern of four notes having a tone-tone-semitone





Play the C major scale on a keyboard instrument using the given rhythm patterns. The fingering is given for the right hand and left hand.

R.H 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1

L.H 5 4 3 2 1 3 2 1 2 3 1 2 3 4 5

G Major scale

The G major scale is formed by taking the note of the upper tetrachord of C major as the lower tetrachord

C major

G major

To get the tone-tone- semitone pattern in the upper tetrachord of G major scale a sharp # is added to the 7th noted as an ACCIDENTAL.

Play the scale of G major on a keyboard first without F# followed by repeating the scale with F# using the same fingering given for C major scale.

You will note that without sounding the F sharp, the scale does not sound correct

Using the given patterns given for C major scale, play the G major scale with the same fingering.

F Major scale

By taking the 4th degree of C major scale, on the 1st note, the F major scale is formed.

C major



F major



The 4th note B of F major scale needs a flat to get the tone – tone- semitone pattern

Play the scale of F major to the rhythm pattern given for C Major

R.H 1 2 3 4 1 2 3 4 3 2 1 4 3 2 1

L.H 5 4 3 2 1 3 2 1 2 3 1 2 3 4 5

Key signature

Instead of writing the F sharp or the B flat an accidental near the note. It can be written at the beginning of the staff, after the clef which then become the KEY SIGNATURE

C major G major F major

Note the following

C major scale has no key signature

G major scale has F sharp written on the 5th line on the Treble clef 4th line on the bass clef

F major scale has B flat written on the 3rd line on the Treble clef 2nd line on the bass clef

Study the two examples of scales written as required for grade 7

a) Using treble clef, and key signature, write the scale of G major ascending and descending in minim. Mark the semitones using slurs.



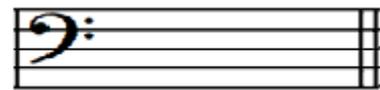
b) Using treble clef, and accidental, write the scale of F major descending and ascending in crotchets. Mark the semitones using slurs.



Exercises

1. Answer the questions

- a) What is a scale?
- b) What is an octave?
- c) What do ascending and descending mean
- d) What are tetrachords?
- e) What is contained in a tetrachord
- f) What are the notes contained in the upper tetrachord of C major
- g) What is a semitone
- h) What are used to mark semitones in a scales?
- i) Where do semitones appear in a major scale/
- j) Illustrate the notes of the lower tetrachord of F major
- k) What is a key signature
- l) Where is the key signature written
- m) What is the key signature of G major
- n) What key has no key signature



2. Write scales as required

- a) Using G clef, and key signature, write the major scale having B flat in the key signature upwards in crotchets. Mark the semitones using slurs.

- b) Using F clef and minims write the major scale of G without using key signature, downwards. Place the sharp or flat necessary an accidental

3. Play the scales C, G, F on a keyboard using separate hands.

Degrees of a Scale

Each degree of the scale has a technical name and a solfa name.

It is necessary to know the technical names when learning the theory of music

Generally, the solfa names are used by vocalists in their singing

In the table given below, are the technical, solfa and the oriental names of the degrees of a scale.

Degree	Technical name	Solfa name	Oriental name
1	Tonic	Doh	Sa
2	Supertonic	Ray	Ri
3	Mediant	Me	Ga
4	Subdominant	Fah	Ma
5	Dominant	Soh	Pa
6	Subdominant	Lah	Dha
7	Leading note	Te	Ni
8	Tonic	Doh	Sa

Study the table given below and observe how the degrees of the scales of C, G and F major appear in 1. Technical 2. Solfa and oriental names.

Eg.

The subdominant of C major is F

Fah of F major is Bb
 Mediant of G major is B
 Dha of C major is A
 The 7th degree of G major is F#

Scale degree	1	2	3	4	5	6	7	8
Technical name	Tonic	Super tonic	Mediant	Sub dominant	Dominant	Sub mediant	Leading note	Tonic
Solfa name	Doh	Ray	Me	Fah	Soh	La	Te	Doh
Oriental name	Sa	Ri	Ga	Ma	Pa	Dha	Ni	Sa

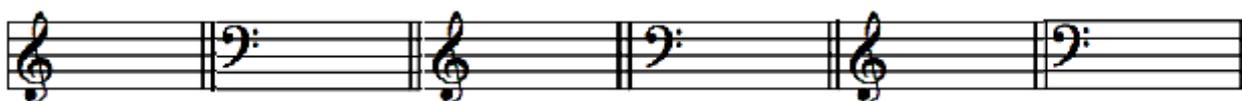
Activity

Complete the grid given below by filling up the missing names of scale degrees.

	Scale degree	Technical name	Solfa name	Oriental name
C major	3	-----	-----	-----
G major	-----	Sub dominant	-----	-----
F major	-----	-----	-----	Dha

Exercise

1. Write the required scale degree as a quaver note



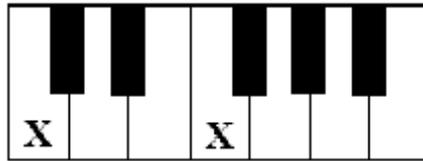
Fah C major Sub dominant F major Ni G major Super tonic C major Soh G major Leading note G major

2. Play the required scale degree on a keyboard.

- a) Ray - C major
- b) Tonic - F major
- c) Pa - G major
- d) Ma - F major
- e) Lah - C major
- f) Soh - G major

Identify, perform, write and understands the Intervals

An interval on the keyboard is the distance between any two keys



- The highness and lowness of sound is called pitch.
- The distance in pitch between any two notes is called an Interval eg. C-E, (doh-me) is a 3rd, G-C, (soh-doh) a 4th.
- Lines and spaces make it easy to read intervals (to tell the exact distance between one key and another)

The interval of a 2nd

2nds on white keys



2nd written on lines and space



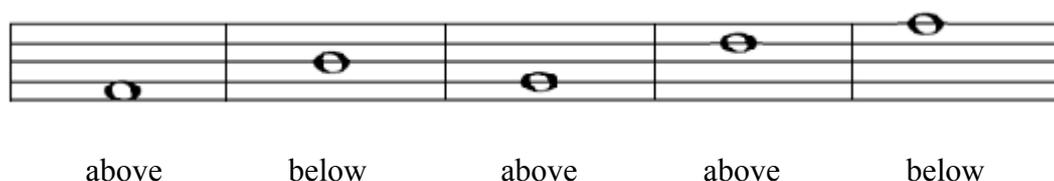
Finger your dummy keyboard while singing



write letter names a 2nd above the key named

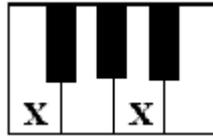


Write a note 2nd above or below the given one as required



The interval of a 3rd

3rds on white keys



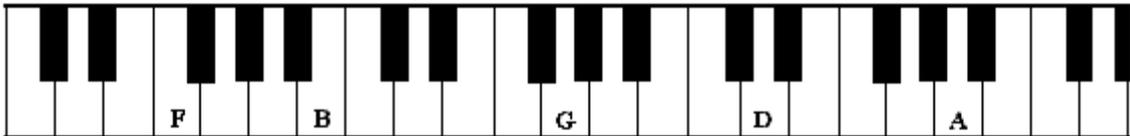
3rds written on lines and space



Finger your dummy keyboard while singing



Write letter names a 3rd above the key named



Write a note a 3rd above or below the given one.



above above below above below

The interval of a 4th

4ths on white keys



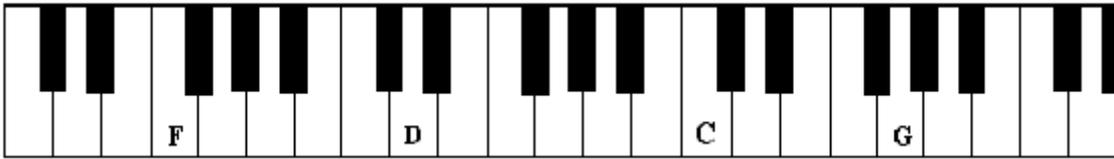
4ths written on lines and spaces



Finger your dummy keyboard while singing



Write letter names a 4th above the keys named



Write a 4th above or below the given notes



below above above below below

The interval of a 5th

5ths on white keys



5ths written on line and space

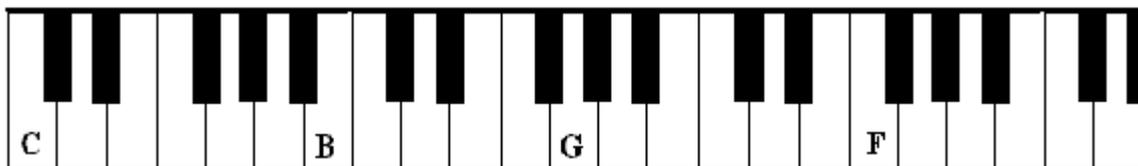


Finger your dummy keyboard while singing

The Frog



Write letter names a 5th above the key named.



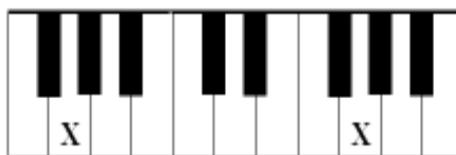
Write a note 5th above or below the given one as required.



above below above above below

The interval of an 8th (octave)

8th on the keyboard



8ths or octaves written on lines and space



Finger your dummy keyboard while singing.



Write letter names an 8th above the key named.



Write a note an 8th above or below the given one



above

below

above

below

below

Intervals can be Harmonic or Melodic

Let's play the following

The Train



The notes G-C in bar 1+2 are melodic interval (notes played one after the other)

The notes G-C in the 4th and 5th bars are harmonic intervals (notes written one above the other and played together)

All intervals have qualifying names as Major, Minor, Perfect depending in the exact distance between the two notes counted by semitones.

Lets sing these lines from 'Do Re Mi'



when you know the notes to sing, you can sing most an - y thing
soh doh lah fah me doh ray soh doh lah te doh ray doh

In the following scalke the notes doh-ray, doh-me etc. make intervals



Complete the following

Doh - ray is an interval of a 2nd

Doh - me is an interval of a 3rd

Doh - fah _____

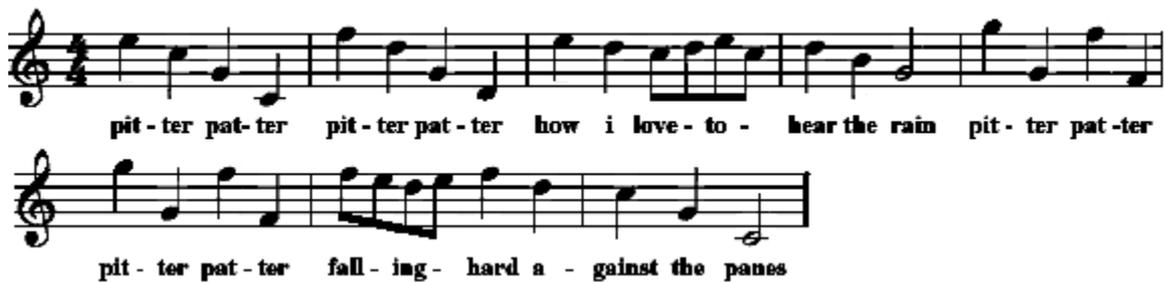
Doh - soh _____

Doh - lah _____

Doh - te _____

Doh - doh _____

Raindrops



pit - ter pat - ter pit - ter pat - ter how i love - to - hear the rain pit - ter pat - ter
pit - ter pat - ter fall - ing - hard a - gainst the panes

1. Mark the interval of a 2nd, 3rd, 4th, 5th and 8th found in the song Raindrops.

2. Write the marked intervals in your manuscript book.

Qualifying names.....

A major 2nd has 2 semitones

A major 3rd has 4 semitones

A major 4th has 5 semitones

A major 5th has 7 semitones

A major 6th has 9 semitones

A major 7th has 11 semitones

A major 8th has 12 semitones

eg.

C – D has 2 semitones

F – G has 2 semitones

E – F[#] has 2 semitones

B^b – C has 2 semitones

All the intervals above are Major 2nds.

Form in Music

Form in music refers to the way a piece of music is designed.

Just as the way a literary work is built up of words in sentences, music too has sentences of musical sounds, punctuation, commas and full stops.

Without a definite plan, music will sound meaningless. An understanding of form enhances appreciation of music.

The formation of the Sri Lankan “Kavi” is a good example of a composition done according to a plan or shape



You may try playing the tune while repeating the words given below, in tune to it. If you are unable to play it, get the help of your teacher or an older student to play it for you.

බඩගින වෙලා මා ගිය කල පුතුගෙ ගෙට
මැනලා වී ටිකක් දුන්නයි මල්ලකට
ගන්දෝ නො ගන්දෝ කියලා සිතුනි මට
මැනලද පුනේ කිරි දුන්නේ මා නුඹට

You have noted that

- It has four lines each with four bars
- The 1st and 3rd lines have the same tune (melody)
- The 2nd and 4th lines have the same tune
- The last note of each line is a long note.

In short a “Kavi” is composed according to a plan or shape.

The basic elements in musical form are, Repetition, Variation, Contrast and Balance.

Repetition - is essential because music cannot be captured by the ear the same way the eye captures a picture or painting.

Variation – is necessary because without it, with in varied repetition, music would become intolerable and boring.

Contrast - is necessary because even varied repetition of the same material would become monotonous.

Balance - Makes music meaningful and easy to understand.

Phrases in music are equivalent to the sentences in literary composition. They are shown by long curved lines. Note the 4 sentences shown by the long curved lines in the “Kavi”.

Binary Form

The simplest musical form is called BINARY FORM or two part form, also referred to as A B form.

Binary form was very popular during the Baroque period.

Most of the nursery rhymes are in Binary form.

As the name implies, Binary form has two sections, A and B.

The A section begins in the tonic key and may change or MODULATE to the dominant key or a related key.

The B section may begin in the new key and will return to the original key of section A, at the end.

Each section may be repeated as shown by double bars and repeat dots.

Examples of songs in Binary form

Brahm’s Lullaby

When Johnny comes marching home

Goosey Goosy Gander

Baa Baa Black sheep

Triads

Music combines tones (notes)

Brother John

The image shows a musical score for the song 'Brother John' in 4/4 time. It consists of two systems of staves. The first system has a treble clef staff labeled '1st Voice' and a bass clef staff labeled '2nd Voice'. The second system has a treble clef staff and a bass clef staff. The melody is simple and repetitive, consisting of quarter and eighth notes.

Brother John is a round, sing the melody several times, before you sing it as a round.

Listen to your voices as you sing the round. Do you hear the blending of the different tones as you sing brother John.

Your voices make harmony because you will be singing two different tones at the same time.

In music tones (notes) are combined to make harmony. You hear harmony when two or more tones are sounded together.

Listen for the harmony your voices make when you sing the round.

Listen for other ways in which music combines tones.

When playing the piano or guitar with your singing

When you hear songs recorded with accompaniments

When you hear the instruments of the orchestra or band perform

Chords

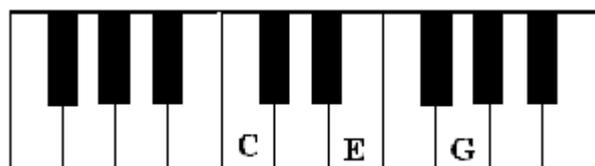
Three or more tones (notes) sounded together makes a chord.

The basic chord is a triad.

A triad has three different notes.

The lowest note of the triad is known as its root.

A triad is built on a root with a 3rd note and a 5th note written above it.



Play on your dummy keyboard.

Soldiers March

Sol - diers line up smart - ly march down,
ger set for bat - tle field is set up

The Long Trail

Hit - ing the trails of the rock - ies lots of fun
climb - ing up ve - ry slow come down on the run

A chord whose root is the 1st note of the scale is identified as a tonic chord.

A bar of silence

Always a Semi breve rest

The tonic chord of C major is C E G

Can you find the tonic chord of C major in 'Toy Soldiers' and 'The Long trail'.

In a Glide

G B D

G B D

Tonic chord of G major. Can you spot the G B D triad in 'In a Glide'

Go way from my window



Tonic chord of F major. Try to spot the F A C triad in 'Go way from my window'

A triad can be built on any note of the scale

Triads can be melodic (notes written one after the other) or harmonic (notes written one above the other).

Select a few melodic triads from the music given above and write them in your manuscript book.

William Tell Overture



The Harvest Song

Out in the meadows the grain has been tra-ded, Rice and wheat are stacked and soon the hay is in the barn
trees have been sha-ken and fruit has been gathe-red, home ward now we wend our way up on the fi-nal load.
glad-ness on ev-ry hand games and dance through out the land, sing-ing me-ri-ty we bind the
hap-py har-vest wreath.

Play the 1st phrase of the Harvest song on the piano or dummy keyboard.

It is made up of these scale tones.

C G E C

Play the 1st phrase of this song starting on G.

G D B G

Play the 1st phrase of this song starting on F.

F C A F

Melody patterns using these tones are often found in songs.

Sing the harvest song.

Circle the notes that form triads.

Write them in your manuscript books and name them.

My Home in Montana

The musical score for "My Home in Montana" is written in 3/4 time. It consists of three systems of music. Each system has a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody is primarily composed of quarter and eighth notes, with some rests. The accompaniment features a steady bass line with occasional chords and rests. The key signature is one flat (B-flat major or D minor).

Find the tonic triads, C, G, F Major in the above music.

Write the name of each chord under the triad

Write the chords in your manuscript books, both as melodic and harmonic triads.

Transposing a phrase an octave higher or lower in the same clef or from one clef to another

Transposing

You already know that 'Transpose' in connection to music, means that is to take music from one place to another. If it is taken up, it will sound higher and when taken down, it will sound low.

It can be done in many ways, in the same clef, from one clef to another or from one key to another or in any other way as required. In this grade you will learn to transpose a phrase an octave higher or lower in the same clef or from one clef to another.

If you play the C major scale upwards starting from Middle C, it will be as follows:

Figure 1



If you start the scale on the third space C in the Treble clef and move one octave upwards it will be as follows:

Figure 2



You have just transposed the C major scale one octave higher in the same clef.

If you transpose Figure 1, an octave lower in the bass clef it will be as follows:

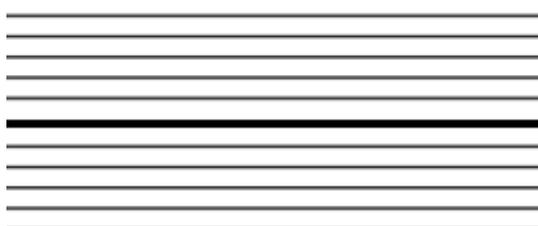
Figure 3



If you look at the key board you will realize that there are 7 - 8 octaves and around 84 keys, in which case how can you notate all notes and how can you read them? You are aware that there are two five line staves. if you write two five line staves and write another line in the middle that gives 11 lines in all and this makes the **Great Staff**.

It will look as follows:

Figure 4



Write figure 1 in Semibreves, figure 2 in Minims and Figure 3 as Quavers.

It will look as follows:

Figure 5 (Three octaves of C major scale)



Play it and listen to how it sounds. You can play it ascending (upwards) and descending (downwards)

You have learnt the meaning of transposing an octave up or down in the same clef or to another clef. You should be able to:

define and describe

identify on **hearing**

identify on **seeing it**

use the technique by playing it on an instrument

If the following melody is written an octave higher in the Treble clef it will be as at (a), and if it is written an octave lower in to the bass clef it will be as at (b)



One man went to mow

Group 1

One man went to mow went to mow a mea - dow
one man and his dog went to mow a mea - dow

Group 2

Vibrations as the basis of sound, pitch and loudness of sound

SOUND

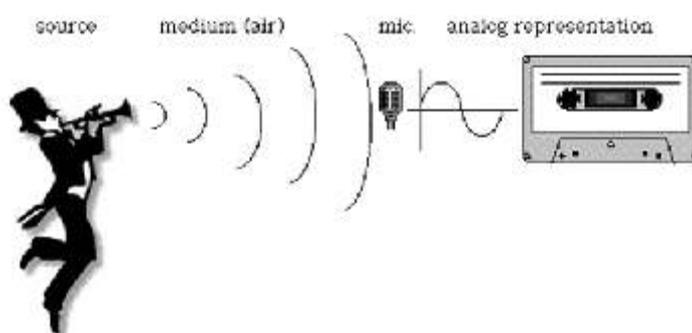
Sound is not made up of matter or material. It has no definite shape. It neither occupies any space, nor has it any weight. In other words there is no substance called sound.

- It has three components.
1. Source
 2. Medium
 3. Receiver

Source - is the point where sound originates or in other words point of origin of sound

Medium - is the material through which sound travels

Receiver - is by whom sound is picked up – it can be any sense organ or apparatus that could pick up sound. In a situation where a recording is done, the receiver will be the **microphone**.



It can be said that sound is a form of energy

We talk about **loudness**, **pitch** and **quality or timber**

What **exists** and what we **perceive**

PHYSICAL (What exists)	PSYCHOLOGICAL (What we perceive)
i. amplitude	Loudness
ii frequency	pitch
iii harmonic content	quality or timbre

In any source of sound there will be vibrating part (or sometimes several parts) as a result of which sound is produced.

Vibrations are fairly quick movements. You can see things vibrating, you can even feel it.

Now let us find out how sound is produced in instruments.

All instruments have their own vibrating agencies.

Strings – In each string instrument the string is stretched between two points.

They are either plucked or a bow is drawn across them and as a result they are made to vibrate.

Woodwind -

In these instruments the vibrating agent may not be visible.

The wood wind instruments employ two different sound sources

- i. Vibrating reeds
- ii. Edge tone

Have you ever kept a blade of grass between your lips and blown? This would have produced a sound. Just the same way when a comb covered with an aluminum foil and blown on to it also produce a sound. The same way the reed when fixed to an instrument and blown would produce a sound.

The edge tone applies to the sound produced in instruments such as flute, piccolo and the horn where air travels through the air column of the instrument.

Percussion instruments -

In percussion instruments the sound is produced by beating or striking an object with another. It can be even shaken or scraped. When you have observed the action of the upright piano you will get a very good knowledge of the following:

How **sound is** produced

What **pitch** is

What causes **loud and soft sounds**

How **high and low** sounds are produced

Let us examine the action of the piano

Make a list of parts that you already know that are found in the action of a piano.

The main parts are **Strings, dampers, hammers**

This is what the inside of the piano looks like

Now try to spot the

String marked 1

Damper 2

Hammer 3

Key 4



All the hammers are of the same size but there is a difference in the strings.

You will observe that some strings are thick and Short and others are thin and long. This difference brings the sound difference.

- Thick and short strings causes the sound to be deep and give a bass effect
- Thin and long the strings causes the sound to be high

Now that you know the parts of the action and seen them too and are aware the sound effect, let us see what happens.

When you strike a 'key' (4) that means when you depress a note the damper (2) attached to the particular note gets away from the string and let the hammer (3) strike the string. Once the hammer strikes the string there is movement and such there is vibrations. Once the key is released the hammer leaves the string and the damper falls of the string thus stopping the vibration.

As the vibrating frequency increases, the pitch of the sound produced becomes correspondingly higher

If vibrations occur at a regular rate as is produced by a plucked violin or guitar string, the sound heard has an **identifiable pitch**

Supposing you have played the **Middle C** then with the movement you have caused movement which produced vibrations and the frequency it caused will register as 256Hz.

The third space C will be double that causing the frequency to be 512Hz. (in some tables it is given as M.C as 264Hz, upper C as 528Hz. and concert pitch as 440Hz)

Do this a few times and find out for you self. Try to play the notes attached to the thick strings and then move onto the thin ones.

Let us experience **Vibrations** making use of a few simple experiments.

- If you place a folded paper and place it on a string of any string instrument and just watch it, you will not see any movement. Now take it off and pluck the string and put the paper again on the string and observe. You will soon discover that the paper has got thrown off or moves rapidly on the string.
- Strike a metal spoon on a hard surface. You will hear a ringing note and also you will feel the spoon vibrating.
- If you place one edge of a meter ruler on a table with the other part protruding out hold tight to the edge which is on the table and get someone else to pluck the outer side which is protruding you will see the up and down movement of the ruler.

You will see the edge of the ruler which is protruding vibrating. It also will make a buzzing sound.

- If you place a few pebbles or any grains or buttons on the velum of a drum and watch it you will not see any movement. If you start playing the drum with drum sticks the pebbles on the velum will start moving .
- If you play a side drum with drum sticks you will hear the drum beat. If you play a snare drum with the snares stretched across the drum on the bottom side and beat the drum then the effect will be different with the snares vibrating.
- Have you ever tried to cover a comb with an aluminum foil paper and blow on to it or try to hum a tune. You will feel the vibrations and also the buzzing tune.
- Get a tuning fork from the science lab and like striking the metal spoon on a hard surface, do the same with the tuning fork and see the vibration and the tone it produces.

These are only a few experiments, try to find more and exchange ideas with others in the class room.

By now you have associated

frequency with pitch

Amplitude with loudness

Harmonic content with quality or timbre

Loudness is also referred to as **intensity** of a sound.

Loudness is directly related to the **amplitude** of a sound

It can be said that the bigger the amplitude the bigger the sound.

Just try the following experiments:

- Press a piano key very gently with less force and it will sound very light and soft.

Now press the same note with much force and you will hear a louder sound.

- Now pluck a string of any strung instrument gently not using much pressure, you will hear a soft sound

If you use more pressure on the note it will produce a louder sound.

Chapter 07

Responds to music heard with movement, clapping and beat time with improvised instruments

Music has a regular beat

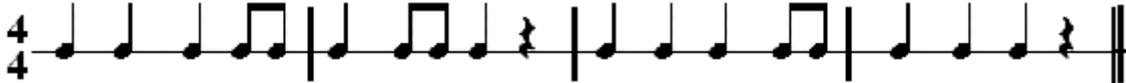
You can tap your foot along to the beat of any music as long as the beat is regular. The **beat** is also called the **pulse**.

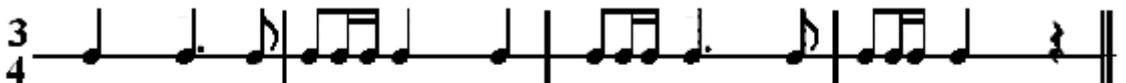
The time signature usually stays the same all the way through a piece of music, sometimes the beat changes during a piece. If it does the new time signature is indicated.

There are many ways of reacting to music and also we could create or interpret what is heard.

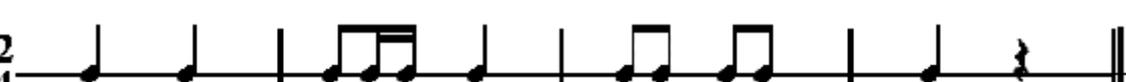
The following pattern can be tried by two students using two different methods as clapping and stamping feet.

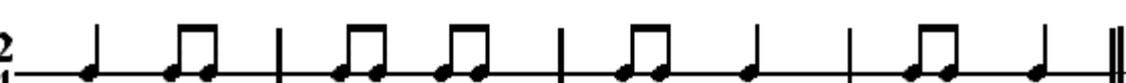
1.  Clap

 Foot tap

2.  Clap

 Foot tap

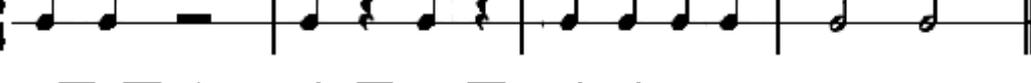
3.  Clap

 Foot tap

Clap the following patterns or play on percussion instruments.

1.  Bass Drum

2.  Tambourine

3.  Triangles

4.  Shakers

When the above exercise is tried you will experience the joy of trying out different rhythm patterns under the same time signature.

Activity

Create your own rhythm patterns using cards on the following time signatures.

$\frac{2}{4}$ - Simple Duple

$\frac{3}{4}$ - Simple Triple

$\frac{4}{4}$ - Simple Quadruple

Chapter 08

Singing

What is sight singing ???

Sight singing is to sing or hum the notes looking at a melody without being previously familiar with. Think of your favorite song. You know it really well, so you can probably sing along with it pretty easily. But now, imagine that you had never heard that song, and you were asked to perform it. As a student you are expected to sight sing the melody on your own.

- Let us sing the following song with the teacher.



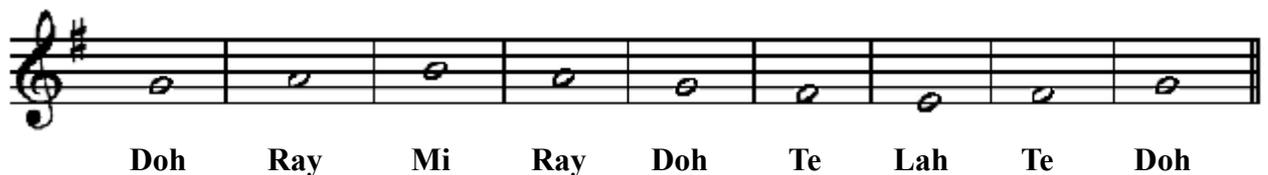
In the sil - ver moon light my dear friend Pie - rot,
came to ask a fa - vour, but I told him no.

- Sing the melody with “lah” or “ooh” instead of words following how the notes moves up and down.



Lah
Lah _____

- Observe that the melody is built on the first three degrees of the scale of G major.



Doh Ray Mi Ray Doh Te Lah Te Doh

- Sight sing the above melody using Sol Fah names insted of Lah

Exercises - Sight sing the following melodies.



Let us sing

Songs of Mother

A mother is the most beautiful
and caring person in my life.....

A Mother is the most precious
person in my life...

No one can be true
and real like her...



she understands
our each and
every thing....

She is the one who spends her
sleepless night during our sickness
and other bad days

A mother is the first, foremost
and best friend of



Mother of mine

Mother-of mine, you gave to me, all of my
 life to do as I please, I owe every
 thing I have to you mother sw - eer
 moth er of mine
 Moth-er you gave me happ - i - ness much more than
 words can say I thank the
 Lord that he may bless you eve - ry night every day

Mother of mine now I am grown and I can walk straight all on my own,
 I'd like to give you what you gave to me,
 Mother Sweet mother of mine.

Chorus

Mother of mine now I am grown and I can walk straight all on my own,
 I'd like to give you what you gave to me,
 Mother Sweet mother of mine.

Bimbo

Bim -bo is a lit - le boy who's got a mill-onfriends, and eve-ry time he
 pass-ed by they all in-vite him in, He'll clap his hand and sing and dance and
 talk his ba-by talk with a hole in his pant and his knees stich-ing out he just
 big enou-gh to walk. Bim -bo Bim -bo where your gon-na go e o
 Bim-bo Bim-bo what cha gon-na do e o Bim-bo Bim-bo does your mum-my know.
 that you going down the road to see a lit-tle girl e o

1. Bimbo is a little boy who's got a million friends,
 And every time he passes by, they all invite him in.
 He'll clap his hands and sing and dance, and talk his baby talk,
 With a hole in his pants and his knees a-stickin' out,
 He's just big enough to walk.

Bimbo, bimbo, where ya gonna go-e-o

Bimbo, bimbo, whatcha gonna do-e-o

Bimbo, bimbo, does your mommy know

That you're goin' down the road to see a little girleo.

2. Bimbo's got two big blue eyes that light up like a star,
And the way to light them up is to buy him candy bars.
Crackerjacks and bubblegum will start his day off right,
All the girlies follow him just a-beggin' him for a bite.

Bimbo, bimbo, candy on your face-e-o,
Bimbo, bimbo, chewin' on your gum-e-o.
Bimbo, bimbo, when you gonna grow
Everybody loves you, little baby Bimbo.

3. You never catch him sittin' still, he's just the rovin' kind,
Altho' he's just a little boy, he's got a grown-up mind.
He's always got a shaggy dog a-pullin' at his clothes,
And everybody calls to him as down the street he goes.

IT'S A SMALL WORLD

The image shows a musical score for the song 'It's a Small World'. It consists of five staves of music in G major (one sharp) and 4/4 time. The lyrics are written below the notes. The first staff begins with 'It's a world of laugh - ter world of tears It's a'. The second staff continues with 'world of hope and a world of fears there's so much that we share that it's'. The third staff has 'time we're a ware it's a small world aft - er all it's a small world'. The fourth staff says 'aft - er all it's a small world aft - er all'. The fifth staff concludes with 'It's a small world aft - er all it's a small small world'.

It's a world of laugh - ter world of tears It's a
world of hope and a world of fears there's so much that we share that it's
time we're a ware it's a small world aft - er all it's a small world
aft - er all it's a small world aft - er all
It's a small world aft - er all it's a small small world

There is just one moon and one golden sun
And a smile means friendship to everyone
Though the mountains divide
And the oceans are wide
It's a small world after all ///

It's a world of colours it's a world of light
It's a world of black and a world of white
We must try to be one
For there is much to be done
It's a small world after all ///

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