**SIGMA TERM E Note**

**SUBJECT; CULTURAL AND CREATIVE ARTS**

**CLASS: J S S 2**

**SCHEME OF WORK**

**WEEK TOPIC**

|  |  |
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| **1.** | **NIGERIAN ART COMPOSERS** |
| **2/3.** | **CRAFT** |
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**CLASS; JSS 2 WEEK 1**

**TOPIC; NIGERIA ART COMPOSER**

## [Nigerian Art Music Composers](http://www.uni-hildesheim.de/ntama/index.php?option=com_content&view=article&id=187:nigerian-art-music-composers&catid=90:african-art-music&Itemid=52)

Traditional music remains the pedestal of Nigerian cultural identification. The music has being in existence from the emergence of the nation and is still upheld by its practitioners as well as its patrons as the chief custodian and conduit of Nigerian cultural heritage. In a nutshell, traditional music encapsulates the world-view, philosophy, aspiration, religion, history, lineage, social, economic and political systems of the nation. However, music in Nigeria has never been static, but has consistently been undergoing a process of metamorphosis through a continued exposure to diverse musical styles from foreign cultures. This process of assimilation and integration has left a long trail of musical synthesis between Nigeria and musical idioms from countries such as America, Brazil, Cuba, Europe and other African nations.

The roots of the new idiomatic expressions could be traced back to the mid-nineteenth century with the arrival of American and European missionaries and the centenary reign of the colonial administration. These two imperial forces were responsible for the introduction of Western classical music to Nigerian indigenes. Through the churches, mission and colonial schools established during this era, Nigerians were exposed to Western musical instruments such as the piano, harmonium and organ. They were also taught how to read and notate music. In addition, indigenous budding composer-performers received private lessons in music theory, piano and organ at the homes of European musicians and from the organists and choirmasters at their local churches. All these efforts eventually led to the emergence of ‘neo-African school of music’ that ultimately produced some of the finest modern Nigerian composers. Prominent Nigerian composers of international repute include Thomas Ekundayo Phillips, Fela Sowande, Ayo Bankole, Akin Euba and Joshua Uzoigwe.

### Thomas Ekundayo Phillips[Thomas Ekundayo Phillips](http://www.uni-hildesheim.de/ntama/images/stories/articles/phillipsatthe1932organ.jpg)

Thomas Ekundayo Phillips (1884-1969) is the ‘father of Nigerian church music.’ His contribution to the development of art music in Nigeria is numerable and worthy of mention when writing about this style of music. He was a total-musician, as an organist, choral conductor, composer, scholar, educator and musicologist. He studied organ, piano and violin at the Trinity College of Music, London, from 1911 to 1914. On returning to Nigeria after his training in London, he was appointed as the Organist and Master of Music at the well-renowned Cathedral Church of Christ, Lagos, in 1914; a position he held for forty-eight years (Euba 1993: 17).

One of his salient accomplishments was the training of the next generation of Nigerian composers who were to take the baton from him. His most famous students include Fela Sowande, Ayo Bankole, Lazarus Ekwueme, Christopher Oyesiku (an outstanding bass singer and brilliant choral conductor), and Charles Oluwole Obayomi Phillips, his son and successor at the Cathedral Church of Christ. Phillips composed primarily sacred music for worship in the church. His works include hymns, antiphonal chants (versicles and responses), several choral anthems in Yoruba language and two works for organ solo, Passacaglia on an African Folk Song and Variations on an African Folk Song. Some of his popular choral works are Emi Yoo Gbe Oju Mi S’Oke for SATB and Organ, Magnificat in C for SATB and Organ, and Samuel, a cantata for soloists, chorus and organ. Phillips wrote the first musicological treatise on African music by a trained indigenous musician, titled, Yoruba Music (Johannesburg: African Music Society, 1953). The book is a thorough documentation of his field research on Yoruba traditional music, showing how modern composers can utilize indigenous creative ideas to create contemporary works.

### Fela Sowande

[](http://www.uni-hildesheim.de/ntama/images/stories/articles/fsowande.jpg)

Fela Sowande (1905-1987) represents the second generation of Nigerian composers. He grew up in a musical environment because his father, Emmanuel Sowande, was both an Anglican priest and church musician. Sowande received his early musical training from his father, Emmanuel Sowande and Thomas Ekundayo Phillips. He traveled to England in the 1930s to study organ and composition as an external candidate (private tutoring) at the University of London. In 1943, he received the prestigious Fellow of the Royal College of Organists (FRCO), the highest British diploma awarded for organ playing. He was the first African to earn this diploma. Sowande briefly returned to Nigeria in the 1950s to work at the Nigerian Broadcasting Corporation (now Federal Radio Corporation of Nigeria), the University of Ibadan, and the University of Nigeria, Nsukka. He finally emigrated to the United States in the 1960s where he spent the last twenty years of his life as an African musicologist teaching at various institutions such as Howard University, the University of Pittsburgh and Kent State University (Sadoh 2003: 19-20).

Sowande composed for almost the entire spectrum of musical genres–vocal solo, choral, piano, organ and orchestra. His famous works include African Suite for String Orchestra, Folk Symphony for Orchestra, Roll De Ol’ Chariot for SATBB, Wheel, Oh Wheel for SATB. Sowande is most famous for his beautifully well-written organ compositions–Jesu Olugbala, Go Down Moses, Joshua Fit De Battle of Jericho, Oyigiyigi, Gloria, Kyrie, Obangiji, Prayer, Yoruba Lament, K'a Mura and the Sacred Idioms of the Negro (Sadoh 2005: 22). It was Sowande's era that introduced concert music to the Nigerian musical culture. His chamber, orchestra, piano and vocal songs are mostly secular intended for performances at concert halls and auditoriums in Nigerian colleges and universities. Prior to his era, music composition was sacred and the performance was restricted to the church.

### Akin Euba

[](http://www.uni-hildesheim.de/ntama/images/stories/articles/akineuba.jpg)

Akin Euba (1935-) belongs to the third generation of Nigerian composers. He studied piano and composition at the Trinity College of Music, London, in the 1950s. He also studied ethnomusicology at the University of California, Los Angeles, and the University of Ghana, where he received his Ph.D. in 1974. Euba, like his predecessors, is quite versatile covering several areas of interests in music–composition, performance, musicology, teaching and broadcasting (Uzoigwe 1992: 13-35).

He is the most prolific literary scholar of his generation with publications ranging from traditional, popular to art music. His research interests extend beyond the shores of Nigeria into other African countries as well as inter-continental. Euba has composed for virtually all the music media: opera, piano, choral, vocal solo, and orchestra. Some of his works include Olurombi for Symphony Orchestra; Legend for violin, horn, piano and percussion; Ice Cubes for Strings; Chaka: An Opera in Two Chants for Soloists, Chorus, Yoruba Chanter, and a Mixed Ensemble of African and Western Instruments; Dirges for Speakers, Singers, Dancers, Yoruba Drums and Tapes; and Bethlehem: An African Opera for Soloists, Chorus, Dancers, Rock Ensemble and African Instruments.

Unlike Sowande, Euba is well-known for his piano compositions such as Impressions from an Akwete Cloth, Saturday Night at Caban Bamboo, Tortoise and the Speaking Cloth, Four Pieces from Oyo Calabashes, and Scenes from Traditional Life. Akin Euba is currently the head of the African Music program and the Andrew Mellon Professor of Music, at the Department of Music, University of Pittsburgh, U.S.A.

### Ayo Bankole

[](http://www.uni-hildesheim.de/ntama/images/stories/articles/ayo_bankole.jpg)

Ayo Bankole (1935-1976) is from the same generation as Akin Euba and he is also from the Yoruba region of southwest Nigeria. He was born into a musical family like his two predecessors. His father and grand father were both church musicians and he received his early musical training from them and from Thomas Ekundayo Phillips, while he was a chorister at the Cathedral Church of Christ, Lagos. Bankole later went on to study organ and composition at the Guildhall School of Music and Drama, London, and the University of Cambridge, in the 1950s and 1960s. While in England, he earned the prestigious FRCO (Fellow of the Royal College of Organists) diploma, making him the second and last Nigerian to receive the highest British diploma in organ playing. On his return to Nigeria in the mid-1960s, he worked briefly at the Federal Radio Corporation of Nigeria and was later appointed a music lecturer at the University of Lagos; a position he occupied until his tragic death in 1976 (Alaja-Browne 1981: 15-28).

Within his short life span, Bankole was able to establish himself as a professional organist, composer, choral conductor, music educator and musicologist. Bankole’s upbringing in the Christian faith had a remarkable impact on his compositional outputs. He composed mostly sacred music for worship in the church, but his music is still quite diverse because he wrote some of the most beautiful secular music as well. Among his notable works are Toccata and Fugue for Organ, Three Toccatas for Organ, Organ Symphonia for Drums, Trumpets, and Trombone, English Winter Birds for Piano, Sonata No. 2: The Passion for Piano, Nigerian Suite for Piano and the Fugal Dance for piano. When Bankole returned to Nigeria after studying in England, he focused on training young singers in high schools and churches. This led him to compose a lot of choral music for his choirs to sing. Thus, Bankole was very famous in Lagos among choral groups for his beautiful and tuneful choruses. Some of his famous choral works include Christmas Cantata, Cantata No. 1 in Yoruba, Baba Se Wa l’Omo Rere (Father, Make Us Good Children), Fun Mi N’Ibeji Part I and II (Give Me Twins), Little Jesus, Gentle Jesus, Canon for Christmas, Four Yoruba Songs and the FESTAC Cantata No. 4.

### Joshua Uzoigwe

[](http://www.uni-hildesheim.de/ntama/images/stories/articles/joshua_uzoigwe.jpg)

Joshua Uzoigwe (1946-2005) belongs to the Igbo group in the eastern region of Nigeria. He had his early musical training at the King’s College, Lagos, and the International School, Ibadan. He received advanced training at the University of Nigeria, Nsukka (1970-1973), Guildhall School of Music and Drama, London (1973-1977), and the Queen’s University, Belfast, where he earned his Ph.D. in ethnomusicology in 1981. He immediately returned to Nigeria after his musical training in England and Ireland. While in Nigeria, he taught at the Obafemi Awolowo University, Ile-Ife, the University of Nigeria, Nsukka, and the University of Uyo, where he was an Associate Professor and Head of the Department of Music for several years (Sadoh 1998: 28-40). Uzoigwe’s compositional outputs are not as extensive as Ayo Bankole and Akin Euba, but they are some of the most finest music ever written in twentieth century Nigeria. He composed for chamber and orchestra, but he is more famous for his tuneful solo songs and brilliant virtuosic piano pieces.

Uzoigwe’s research into the traditional music of the Igbo, in particular, Ukom music, can be clearly observed in his piano works. In these piano pieces, he uses diverse twentieth century pitch collections such as octatonic scale, atonality and the twelve-tone row method to evoke nuances of Igbo music and creative procedures. Playing Uzoigwe’s piano pieces is reminiscent of performance on Igbo traditional drums, xylophones or flutes. Uzoigwe undoubtedly captured the soul and essence of Igbo traditional music in his piano works. Some of his famous songs and piano pieces are Four Igbo Songs for Mezzo Soprano and Piano, Nigerian Dances for Piano and the Talking Drum for Piano. The contributions of Akin Euba, Ayo Bankole and Joshua Uzoigwe are very unique. This was the generation of the music-scholars or what I call composer-ethnomusicologists. All these composers studied Western classical music in Nigerian and British schools of music and ethnomusicology in American universities. Their compositions are greatly influenced by their research into Nigerian traditional music. From the 1960s, these group of trained musicians embarked on an intense investigation of traditional music of their society to expand their understanding of the component materials of the structure, stylistic principles, tonality, function and meaning in the society, theoretical framework and the interrelations of music and dance. The focal point has been cultural renaissance and the search for national identity.

It is from this period that we witness the notation of Nigerian traditional musical instruments in the music scores. Prior to this era, music notation was confined mainly to Western musical instruments. African instruments were not included in the scores of early composers but rather used for supportive purposes and to create spontaneous improvised rhythmic background for vocal songs. Such rhythmic patterns were never notated until the era of the composer - ethnomusicologists. In terms of tonality, this group of composers introduced early twentieth century European tonal devices such as atonality, dodecaphony, twelve-tone row method and the octatonic scale system, into the Nigerian musical language. It is interesting to observe that Nigerian modern composers employ the twentieth century tonal schemes to evoke the nuances of traditional musical instruments on Western instruments. For instance, Euba uses atonality to evoke the percussive sound of the Yoruba dundun drums in his piano works, thereby, making the piano behave like African traditional instruments.

Uzoigwe uses the twelve-tone system to evoke the sonorous sound of ukom music of the Igbo people in his piano compositions. Apparently, the third generation of modern Nigerian composers are more focused on the Africanization of their compositions so as to draw their works to the African cultural roots. Their intention was to create a patriotic African audience that would deeply appreciate and patronize their music. Art music in Nigeria has been undergoing a process of ‘evolving’ from its inception as a sacred idiom for worship to the modern eclectic concert forms. Nigerian composers continue to assimilate idiomatic expressions from foreign cultures and juxtaposing them with indigenous source materials, whereby creating some of the most beautiful intercultural music of the twenty-first century. Interestingly, the performances of these type of compositions have been restricted to a limited group of people in Nigeria. Performances of Nigerian art music are commonly found in selected circles among the well-educated, upper-middle-class, and the affluent. The patrons have always being from the cream of the Nigerian society and the elite, while its performance venues have been confined to churches, concert halls and auditoriums on college and university campuses. In spite of these limitations, the performances and publications of the composers’ works all around the world have transformed them into international icons.

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**CLASS; J S S 2 WEEK 2- 3**

**TOPIC;CRAFT**

A **craft** is an activity such as weaving, carving, or pottery that involves making things skilfully by hand, often in a traditional way. When **craft** has this meaning, its plural form is **crafts.**

*It's a pity to see the old crafts dying out.*

A **craft** is also a vehicle such as a boat, hovercraft, or submarine that carries people or things on or under water. When **craft** has this meaning, its plural form is **craft.**

*There were eight destroyers and fifty smaller craft. noun*

**1.**[**vessel**](http://www.thefreedictionary.com/vessel), [**boat**](http://www.thefreedictionary.com/boat), [**ship**](http://www.thefreedictionary.com/ship), [**plane**](http://www.thefreedictionary.com/plane), [**aircraft**](http://www.thefreedictionary.com/aircraft), [**spacecraft**](http://www.thefreedictionary.com/spacecraft), [**Braque**](http://www.thefreedictionary.com/barque)Cannabis smuggling by small craft to remote sites is rising.

**2.**[**occupation**](http://www.thefreedictionary.com/occupation), [**work**](http://www.thefreedictionary.com/work), [**calling**](http://www.thefreedictionary.com/calling), [**business**](http://www.thefreedictionary.com/business), [**line**](http://www.thefreedictionary.com/line), [**trade**](http://www.thefreedictionary.com/trade), [**employment**](http://www.thefreedictionary.com/employment), [**pursuit**](http://www.thefreedictionary.com/pursuit), [**vocation**](http://www.thefreedictionary.com/vocation), [**handiwork**](http://www.thefreedictionary.com/handiwork), [**handicraft**](http://www.thefreedictionary.com/handicraft)All kinds of traditional crafts are preserved here.

**3.**[**skill**](http://www.thefreedictionary.com/skill), [**art**](http://www.thefreedictionary.com/art), [**ability**](http://www.thefreedictionary.com/ability), [**technique**](http://www.thefreedictionary.com/technique), [**know-how**](http://www.thefreedictionary.com/know-how)*(informal)*, [**expertise**](http://www.thefreedictionary.com/expertise), [**knack**](http://www.thefreedictionary.com/knack), [**aptitude**](http://www.thefreedictionary.com/aptitude), [**artistry**](http://www.thefreedictionary.com/artistry), [**dexterity**](http://www.thefreedictionary.com/dexterity), [**workmanship**](http://www.thefreedictionary.com/workmanship), [**expertness**](http://www.thefreedictionary.com/expertness)Lilyanna learned her craft of cooking from her grandmother.

**4.**[**cunning**](http://www.thefreedictionary.com/cunning), [**ingenuity**](http://www.thefreedictionary.com/ingenuity), [**guile**](http://www.thefreedictionary.com/guile), [**cleverness**](http://www.thefreedictionary.com/cleverness), [**scheme**](http://www.thefreedictionary.com/scheme), [**subtlety**](http://www.thefreedictionary.com/subtlety), [**deceit**](http://www.thefreedictionary.com/deceit), [**ruse**](http://www.thefreedictionary.com/ruse), [**artifice**](http://www.thefreedictionary.com/artifice), [**trickery**](http://www.thefreedictionary.com/trickery), [**wiles**](http://www.thefreedictionary.com/wiles), [**duplicity**](http://www.thefreedictionary.com/duplicity), [**subterfuge**](http://www.thefreedictionary.com/subterfuge), [**contrivance**](http://www.thefreedictionary.com/contrivance), [**shrewdness**](http://www.thefreedictionary.com/shrewdness), artfulness They defeated their enemies through craft and cunning.

#### Crafts

basketry *or* basket-making, batik, calligraphy, ceramics, cloisonnage, crewelwork, crochet, decoupage, dressmaking, embroidery, flower arranging, knitting, knot work, macramé, needlepoint, patchwork, pottery, quilling, quilting, raffia work, sewing, spinning, sugar craft, tapestry, weaving, wickerwork

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**CLASS; JSS2 WEEK 4**

**TOPIC; REHEARSAL**



Dress rehearsal of [*The Mikado*](https://en.wikipedia.org/wiki/The_Mikado), 1885

A **rehearsal** is an event that occurs as preparation for a [performance](https://en.wikipedia.org/wiki/Performance). It is undertaken as a form of [practising](https://en.wikipedia.org/wiki/Practice_(learning_method)), to ensure that all details of the subsequent performance are adequately prepared and coordinated. Most commonly employed in the [performing arts](https://en.wikipedia.org/wiki/Performing_arts) as preparation for a public presentation, rehearsals are nevertheless used in other contexts, as well, to prepare for the performance of any anticipated activity.

## Dress rehearsal

The *dress rehearsal* is a full-scale rehearsal where performers work out every detail of the performance. For theatre, cast members wear their costumes, and the backdrop may be used with props. For a musical performance, the dress rehearsal is the final rehearsal before the performance.[[1]](https://en.wikipedia.org/wiki/Rehearsal#cite_note-1)

## In a theatre or opera house

In theatre, a performing arts ensemble rehearses a work in preparation for performance before an audience. Rehearsals that occur early in the production process are sometimes referred to as **run-throughs**. Typically a run-through does not contain many of the technical aspects of a performance, and is primarily used to assist performers in learning dialogue and to solidify aspects of [blocking](https://en.wikipedia.org/wiki/Blocking_(stage)) and stage movement.

A **Q-2-Q** or **cue to cue** is a type of [technical rehearsal](https://en.wikipedia.org/wiki/Technical_rehearsal) and is intended primarily for the lighting and sound [technicians](https://en.wikipedia.org/wiki/Technicians) involved in a performance, although they are of great value to the entire ensemble. It is intended to allow the technicians and [stage manager](https://en.wikipedia.org/wiki/Stage_manager) to rehearse the technical aspects of a performance—when lights have to be turned on, sound effects triggered, and items rolled on and off the stage—and identify and resolve glitches. Performers do not typically rehearse entire [scenes](https://en.wikipedia.org/wiki/Scene_(film)) during Q-2-Q's, but instead only perform dialogue or actions that are used by the stage manager as a marker for when to initiate technical sequences or [cues](https://en.wikipedia.org/wiki/Cue_(theatrical)) (hence the title). Abbreviated Q-2-Q's in which only the opening and closing sequences of each [act](https://en.wikipedia.org/wiki/Act_(theatre)) or [scene](https://en.wikipedia.org/wiki/Scene_(film)) are performed is sometimes referred to as **tops and tails**. It is rare for any but the most technically complex performances to have Q-2-Q rehearsals outside of [technical week](https://en.wikipedia.org/wiki/Technical_week).

Cue to cues are often preceded by a **dry tech**, in which the technicians rehearse their cues without the actual performers present at the rehearsal. A **dress rehearsal** is a rehearsal or series of rehearsals in which the ensemble dresses as they will dress at the performance for the audience. The entire performance will be run from beginning to end, exactly as the real performances will be, including pauses for intermissions. An **open dress** is a dress rehearsal to which specific individuals have been invited to attend as audience members. They may include patrons (who pay a reduced ticket price), family and friends of the ensemble, or reviewers from the media. The dress rehearsal is often the last set of rehearsals before the concert performance and falls at the end of [technical week](https://en.wikipedia.org/wiki/Technical_week). A **preview**, although technically a performance as there is a full audience; including individuals who have paid for admission, is arguably also a rehearsal in as far as it is not uncommon in complex performances for the production to stop, or even return to an earlier point in the performance if there are unavoidable or unresolvable problems. Audience members typically pay a lower price to attend a preview performance.

In traditional Japanese [Noh](https://en.wikipedia.org/wiki/Noh) theatre, performers primarily rehearse separately, only rehearsing together once, a few days before the show. This is to emphasise transience of the show, in the philosophy of "[ichi-go ichi-e](https://en.wikipedia.org/wiki/Ichi-go_ichi-e)", "one chance, one meeting".

## Music

### Professional ensembles

A professional orchestra or chamber ensemble rehearses a piece in order to coordinate the rhythmic ensemble and ensure that the pitches of the different sections match. A professional ensemble will typically only rehearse an orchestral work for two or three rehearsals which are held several days before the first performance. A professional ensemble is less likely than an amateur orchestra to play the entire piece. Instead, a professional ensemble will typically review passages which pose challenges for the ensemble from the point of view of rhythmic or harmonic coordination. An example of a passage that might pose rhythmic coordination challenges would be a contemporary work which involved polyrhythms, in which one section of the orchestra plays a rhythm in 4/4 while another section plays a melody written in 5/4. An example of harmonic challenges would be a work in which the orchestra has to perform dissonant, complex harmonies. The conductor calls out bar numbers or [rehearsal letters](https://en.wikipedia.org/wiki/Rehearsal_letter) to direct the orchestra to different sections which he or she would like to perform.

For works that present a particular challenge for certain sections (e.g., a complex, exposed passage for the viola section), orchestras may have **section rehearsal**s or **sectional**s in which a section of the orchestra (e.g., the woodwind players or the double basses) rehearse on their own under the direction of the Principal player in the section, or, in some cases, also with the conductor (e.g., in the case of a very rhythmically challenging piece).

Prior to rehearsing a [concerto](https://en.wikipedia.org/wiki/Concerto) with an orchestra, a soloist will rehearse it with a pianist substituting for the entire orchestra (thus, two pianists in the case of piano concerti). To help with tempo in solo or chamber rehearsals, a [metronome](https://en.wikipedia.org/wiki/Metronome) may be used to sound out the tempo prior to the commencement of a piece. For music performances, a **dress rehearsal** does not imply dressing in performance concert dress. It is merely a final rehearsal before performance where generally the ensemble will run through the entire program as if there is an audience. In some orchestras, there may be a limited audience during the dress rehearsal (typically university music students).

### Amateur ensembles



[Jack Benny](https://en.wikipedia.org/wiki/Jack_Benny) at a rehearsal with members of the California Junior Symphony Orchestra, 1959

Amateur orchestras or chamber ensembles, such as university or community groups rehearse music for a number of reasons. While an amateur ensemble does rehearsals to coordinate the rhythmic ensemble, rehearsals are also held for a number of other reasons. In amateur groups, rehearsals are used by the leader to teach ensemble members about the different playing styles and tones used in music from different eras. As well, orchestra conductors select pieces so that players can learn new skills, such as more complicated rhythms. For an amateur ensemble, the rehearsals are often used to give the players an opportunity to have repeated chances to play difficult passages. Amateur groups are much more likely than professional groups to hold sectional rehearsals. Another difference between rehearsals in an amateur orchestra and a professional orchestra is the number of rehearsals. A community orchestra or university ensemble may have ten or even fifteen rehearsals over several months to prepare a major symphony; a professional orchestra might prepare that same symphony in two rehearsals over two days.

In an amateur performance consisting of miscellaneous items it is common to have 'a walk through rehearsal' on the concert day where actors walk through their moves on and off stage without actually performing their items

**CLASS; JSS2 WEEK 5**

**TOPIC; DANCE**

# DANCE MUSIC

**Dance music** is [music](https://en.wikipedia.org/wiki/Music) composed specifically to facilitate or accompany [dancing](https://en.wikipedia.org/wiki/Dance). It can be either a whole musical piece or part of a larger musical arrangement. In terms of performance, the major categories are live dance music and recorded dance music. While there exist attestations of the combination of dance and music in ancient times (for example [Ancient Greek vases](https://en.wikipedia.org/wiki/Pottery_of_Ancient_Greece) sometimes show dancers accompanied by musicians), the earliest Western dance music that we can still reproduce with a degree of certainty are the surviving [medieval dances](https://en.wikipedia.org/wiki/Medieval_dance). In the [Baroque](https://en.wikipedia.org/wiki/Baroque_music) period, the major dance styles were [noble court](https://en.wikipedia.org/wiki/Noble_court) dances (see [Baroque dance](https://en.wikipedia.org/wiki/Baroque_dance)). In the [classical music era](https://en.wikipedia.org/wiki/Classical_music_era), the minuet was frequently used as a third [movement](https://en.wikipedia.org/wiki/Movement_(music)), although in this context it would not accompany any dancing. The [waltz](https://en.wikipedia.org/wiki/Waltz) also arose later in the classical era. Both remained part of the [romantic music](https://en.wikipedia.org/wiki/Romantic_music) period, which also saw the rise of various other nationalistic dance forms like the [barcarolle](https://en.wikipedia.org/wiki/Barcarolle) ,[mazurka](https://en.wikipedia.org/wiki/Mazurka) and [polonaise](https://en.wikipedia.org/wiki/Polonaise).

Modern popular dance music initially emerged from late 19th century's Western [ballroom](https://en.wikipedia.org/wiki/Ballroom_dance) and [social dance](https://en.wikipedia.org/wiki/Social_dance) music. During the early 20th century, [ballroom dancing](https://en.wikipedia.org/wiki/Ballroom_dancing) gained popularity among the [working class](https://en.wikipedia.org/wiki/Working_class) who attended public [dance halls](https://en.wikipedia.org/wiki/Dance_hall). Dance music became enormously popular during the 1920s. In the 1930s, called the Swing era, [Swing music](https://en.wikipedia.org/wiki/Swing_music) was the popular dance music. In the 1950s, [Rock and roll](https://en.wikipedia.org/wiki/Rock_and_roll) became the popular dance music. The late 1960s saw the rise of [soul](https://en.wikipedia.org/wiki/Soul_music) and [R&B](https://en.wikipedia.org/wiki/Rhythm_and_blues) music. The rise of [disco](https://en.wikipedia.org/wiki/Disco) in the early 1970s led to dance music becoming popular with the public. By the late 1970s, a new form of dance music was developing. This music, made using electronics, is a style of [popular music](https://en.wikipedia.org/wiki/Popular_music) commonly played in dance music [nightclubs](https://en.wikipedia.org/wiki/Nightclub), [radio stations](https://en.wikipedia.org/wiki/Radio_station), [shows](https://en.wikipedia.org/wiki/Concert) and [raves](https://en.wikipedia.org/wiki/Rave). Many subgenres of electronic dance music have evolved.

## ORIGINS

Folk dance music is music accompanying [traditional dance](https://en.wikipedia.org/wiki/Folk_dance) and may be contrasted with historical/classical, and popular/commercial dance music. An example of folk dance music in the United States is the [old-time music](https://en.wikipedia.org/wiki/Old-time_music) played at [square dances](https://en.wikipedia.org/wiki/Square_dance) and [contra dances](https://en.wikipedia.org/wiki/Contra_dance).

## HISTORICAL DANCE MUSIC

While there exist attestations of the combination of dance and music in ancient times (for example vases sometimes show dancers accompanied by musicians), the earliest Western dance music that we can still reproduce with a degree of certainty are the surviving [medieval dances](https://en.wikipedia.org/wiki/Medieval_dance) such as [carols](https://en.wikipedia.org/wiki/Carol_(music)) and the [Estampie](https://en.wikipedia.org/wiki/Estampie). The earliest of these surviving dances are almost as old as Western staff-based [music notation](https://en.wikipedia.org/wiki/Music_notation).

### By period

The [Renaissance dance](https://en.wikipedia.org/wiki/Renaissance_dance) music was written for instruments such as the [lute](https://en.wikipedia.org/wiki/Lute), [viol](https://en.wikipedia.org/wiki/Viol), [tabor](https://en.wikipedia.org/wiki/Tabor_(instrument)), [pipe](https://en.wikipedia.org/wiki/Pipe_(instrument)), and the [sackbut](https://en.wikipedia.org/wiki/Sackbut).

In the [Baroque](https://en.wikipedia.org/wiki/Baroque_music) period, the major dance styles were [noble court](https://en.wikipedia.org/wiki/Noble_court) dances (see [Baroque dance](https://en.wikipedia.org/wiki/Baroque_dance)). Examples of dances include the [French courante](https://en.wikipedia.org/wiki/Courante), [sarabande](https://en.wikipedia.org/wiki/Sarabande), [minuet](https://en.wikipedia.org/wiki/Minuet) and [gigue](https://en.wikipedia.org/wiki/Gigue). Collections of dances were often collected together as [dance suites](https://en.wikipedia.org/wiki/Suite_(music)).

In the [classical music era](https://en.wikipedia.org/wiki/Classical_music_era), the minuet was frequently used as a third [movement](https://en.wikipedia.org/wiki/Movement_(music)) in four-movement non-vocal works such as [sonatas](https://en.wikipedia.org/wiki/Sonata_(music)), [string quartets](https://en.wikipedia.org/wiki/String_quartet), and [symphonies](https://en.wikipedia.org/wiki/Symphony), although in this context it would not accompany any dancing. The [waltz](https://en.wikipedia.org/wiki/Waltz) also arose later in the classical era, as the minuet evolved into the [scherzo](https://en.wikipedia.org/wiki/Scherzo) (literally, "joke"; a faster-paced minuet).

Both remained part of the [romantic music](https://en.wikipedia.org/wiki/Romantic_music) period, which also saw the rise of various other nationalistic dance forms like the [barcarolle](https://en.wikipedia.org/wiki/Barcarolle), [mazurka](https://en.wikipedia.org/wiki/Mazurka) and [polonaise](https://en.wikipedia.org/wiki/Polonaise). Also in the romantic music era, the growth and development of [ballet](https://en.wikipedia.org/wiki/Ballet) extended the composition of dance music to a new height. Frequently, dance music was a part of [opera](https://en.wikipedia.org/wiki/Opera).

## Popular dance music

Modern popular dance music initially emerged from late 19th century's Western [ballroom](https://en.wikipedia.org/wiki/Ballroom_dance) and [social dance](https://en.wikipedia.org/wiki/Social_dance) music.

### By genre

Dance music works often bear the name of the corresponding dance, e.g. [waltzes](https://en.wikipedia.org/wiki/Waltz), the [tango](https://en.wikipedia.org/wiki/Tango_music), the [bolero](https://en.wikipedia.org/wiki/Bolero), the [can-can](https://en.wikipedia.org/wiki/Can-can) ,[minuets](https://en.wikipedia.org/wiki/Minuet), [salsa](https://en.wikipedia.org/wiki/Salsa_music), various kinds of [jigs](https://en.wikipedia.org/wiki/Jig) and the [breakdown](https://en.wikipedia.org/wiki/Breakdown_(music)). Other dance forms include [contra dance](https://en.wikipedia.org/wiki/Contradance), the [merengue](https://en.wikipedia.org/wiki/Merengue_(music)) ([Dominican Republic](https://en.wikipedia.org/wiki/Dominican_Republic)), and the [cha-cha-cha](https://en.wikipedia.org/wiki/Cha-cha-cha_(dance)). Often it is difficult to know whether the name of the music came first or the name of the dance.

[Ballads](https://en.wikipedia.org/wiki/Ballad) are commonly chosen for [slow-dance](https://en.wikipedia.org/wiki/Slow-dance) routines. However ballads have been commonly deemed as the opposite of dance music in terms of their tempo. Originally, the ballad was a type of dance as well (hence the name "ballad", from the same root as "[ballroom](https://en.wikipedia.org/wiki/Ballroom)" and "[ballet](https://en.wikipedia.org/wiki/Ballet)"). Ballads are still danced on the [Faeroe Islands](https://en.wikipedia.org/wiki/Faeroe_Islands).

#### Dansband music

Dansband" ("Dance band") is a term in [Swedish](https://en.wikipedia.org/wiki/Swedish_language) for bands who play a kind of [popular music](https://en.wikipedia.org/wiki/Popular_music), "dansbandsmusik" ("Dance band music"), to [partner dance](https://en.wikipedia.org/wiki/Partner_dance) to. These terms came into use around 1970, and before that, many of the bands were classified as "[pop groups](https://en.wikipedia.org/wiki/Pop_music)". This type of music is mostly popular in the [Nordic countries](https://en.wikipedia.org/wiki/Nordic_countries).

#### Electronic

By 1981, a new form of dance music was developing. This music, made using electronics, is a style of [popular music](https://en.wikipedia.org/wiki/Popular_music) commonly played in dance music [nightclubs](https://en.wikipedia.org/wiki/Nightclub), [radio stations](https://en.wikipedia.org/wiki/Radio_station), [shows](https://en.wikipedia.org/wiki/Concert) and [raves](https://en.wikipedia.org/wiki/Rave). During its gradual decline in the late 1970s,[disco](https://en.wikipedia.org/wiki/Disco) became influenced by computerization (the first notable fully synthesized disco hit was "[I Feel Love](https://en.wikipedia.org/wiki/I_Feel_Love)" by [Donna Summer](https://en.wikipedia.org/wiki/Donna_Summer)).[[1]](https://en.wikipedia.org/wiki/Dance_music#cite_note-1) [Looping](https://en.wikipedia.org/wiki/Music_loop), [sampling](https://en.wikipedia.org/wiki/Sampling_(music)) and [segueing](https://en.wikipedia.org/wiki/Segue) as found in disco continued to be used as creative techniques within [trance music](https://en.wikipedia.org/wiki/Trance_music), [techno music](https://en.wikipedia.org/wiki/Techno) and especially [house music](https://en.wikipedia.org/wiki/House_music).

**CLASS; JSS2 WEEK 6**

**TOPIC MUSICAL INSTRUMENT**



A **musical instrument** is an instrument created or adapted to make[musical sounds](https://en.wikipedia.org/wiki/Music). In principle, any object that produces sound can be a musical instrument—it is through purpose that the object becomes a musical instrument. The history of musical instruments dates to the beginnings of human culture. Early musical instruments may have been used for ritual, such as a [trumpet](https://en.wikipedia.org/wiki/Trumpet) to signal success on the hunt, or a[drum](https://en.wikipedia.org/wiki/Drum) in a religious ceremony. Cultures eventually developed composition and performance of [melodies](https://en.wikipedia.org/wiki/Melody) for entertainment. Musical instruments evolved in step with changing applications.

The date and origin of the first device considered a musical instrument is disputed. The oldest object that some scholars refer to as a musical instrument, a simple [flute](https://en.wikipedia.org/wiki/Flute), dates back as far as 67,000 years. Some consensus dates early flutes to about 37,000 years ago. However, most historians believe that determining a specific time of musical instrument invention is impossible due to the subjectivity of the definition and the relative instability of materials used to make them. Many early musical instruments were made from animal skins, bone, wood, and other non-durable materials.

Musical instruments developed independently in many populated regions of the world. However, contact among civilizations caused rapid spread and adaptation of most instruments in places far from their origin. By the [Middle Ages](https://en.wikipedia.org/wiki/Middle_Ages), instruments from[Mesopotamia](https://en.wikipedia.org/wiki/Mesopotamia) were in [maritime Southeast Asia](https://en.wikipedia.org/wiki/Maritime_Southeast_Asia), and Europeans played instruments from North Africa. Development in the Americas occurred at a slower pace, but cultures of North, Central, and South America shared musical instruments. By 1400, musical instrument development slowed in many areas and was dominated by the [Occident](https://en.wikipedia.org/wiki/Western_world).

Musical instrument classification is a discipline in its own right, and many systems of classification have been used over the years. Instruments can be classified by their effective range, their material composition, their size, etc. However, the most common academic method, Hornbostel-Sachs, uses the means by which they produce sound. The academic study of musical instruments is called [organology](https://en.wikipedia.org/wiki/Organology).

### Primitive and prehistoric



Two [Aztec](https://en.wikipedia.org/wiki/Aztec) slit drums ([*teponaztli*](https://en.wikipedia.org/wiki/Teponaztli)). The characteristic "**H**" slits can be seen on the top of the drum in the foreground.

Until the 19th century AD, European-written music histories began with mythological accounts of how musical instruments were invented. Such accounts included [Jubal](https://en.wikipedia.org/wiki/Jubal_(Bible)), descendant of [Cain](https://en.wikipedia.org/wiki/Cain) and "father of all such as handle the harp and the organ", [Pan](https://en.wikipedia.org/wiki/Pan_(mythology)), inventor of the [pan pipes](https://en.wikipedia.org/wiki/Pan_flute), and [Mercury](https://en.wikipedia.org/wiki/Mercury_(mythology)), who is said to have made a dried [tortoise](https://en.wikipedia.org/wiki/Tortoise)shell into the first [lyre](https://en.wikipedia.org/wiki/Lyre). Modern histories have replaced such mythology with anthropological speculation, occasionally informed by archeological evidence. Scholars agree that there was no definitive "invention" of the musical instrument since the definition of the term "musical instrument" is completely subjective to both the scholar and the would-be inventor. For example, a [*Homo habilis*](https://en.wikipedia.org/wiki/Homo_habilis) slapping his body could be the makings of a musical instrument regardless of the being's intent.[[18]](https://en.wikipedia.org/wiki/Musical_instrument#cite_note-Sachs297-18)

Among the first devices external to the human body that are considered instruments are [rattles](https://en.wikipedia.org/wiki/Rattle_(percussion_instrument)), stampers, and various [drums](https://en.wikipedia.org/wiki/Drum).[[19]](https://en.wikipedia.org/wiki/Musical_instrument#cite_note-Blades36-19) These earliest instruments evolved due to the human motor impulse to add sound to emotional movements such as dancing.[[20]](https://en.wikipedia.org/wiki/Musical_instrument#cite_note-Sachs26-20) Eventually, some cultures assigned ritual functions to their musical instruments, using them for hunting and various ceremonies.[[21]](https://en.wikipedia.org/wiki/Musical_instrument#cite_note-Rault34-21) Those cultures developed more complex percussion instruments and other instruments such as ribbon reeds, flutes, and trumpets. Some of these labels carry far different connotations from those used in modern day; early flutes and trumpets are so-labeled for their basic operation and function rather than any resemblance to modern instruments.[[22]](https://en.wikipedia.org/wiki/Musical_instrument#cite_note-Sachs34-22) Among early cultures for whom drums developed ritual, even sacred importance are the [Chukchi people](https://en.wikipedia.org/wiki/Chukchi_people) of the [Russian Far East](https://en.wikipedia.org/wiki/Russian_Far_East), the indigenous people of [Melanesia](https://en.wikipedia.org/wiki/Melanesia), and many cultures of [Africa](https://en.wikipedia.org/wiki/Africa). In fact, drums were pervasive throughout every African culture.[[23]](https://en.wikipedia.org/wiki/Musical_instrument#cite_note-Blades51-23) One East African tribe, the [Wahinda](https://en.wikipedia.org/wiki/Wahinda), believed it was so holy that seeing a drum would be fatal to any person other than the sultan.[[24]](https://en.wikipedia.org/wiki/Musical_instrument#cite_note-Sachs35-24)

Humans eventually developed the concept of using musical instruments for producing a [melody](https://en.wikipedia.org/wiki/Melody). Until this time in the evolutions of musical instruments, melody was common only in singing. Similar to the process of [reduplication](https://en.wikipedia.org/wiki/Reduplication) in language, instrument players first developed repetition and then arrangement. An early form of melody was produced by pounding two stamping tubes of slightly different sizes—one tube would produce a "clear" sound and the other would answer with a "darker" sound. Such instrument pairs also included [bullroarers](https://en.wikipedia.org/wiki/Bullroarer_(music)), slit drums, shell trumpets, and skin drums. Cultures who used these instrument pairs associated genders with them; the "father" was the bigger or more energetic instrument, while the "mother" was the smaller or duller instrument. Musical instruments existed in this form for thousands of years before patterns of three or more tones would evolve in the form of the earliest [xylophone](https://en.wikipedia.org/wiki/Xylophone).[[25]](https://en.wikipedia.org/wiki/Musical_instrument#cite_note-Sachs52-25) Xylophones originated in the mainland and archipelago of [Southeast Asia](https://en.wikipedia.org/wiki/Southeast_Asia), eventually spreading to Africa, the Americas, and Europe.[[26]](https://en.wikipedia.org/wiki/Musical_instrument#cite_note-Marcuse24-26) Along with xylophones, which ranged from simple sets of three "leg bars" to carefully tuned sets of parallel bars, various cultures developed instruments such as the [ground harp](https://en.wikipedia.org/wiki/Harp), [ground zither](https://en.wikipedia.org/wiki/Zither), [musical bow](https://en.wikipedia.org/wiki/Musical_bow), and [jaw harp](https://en.wikipedia.org/wiki/Jew%27s_harp).[[27]](https://en.wikipedia.org/wiki/Musical_instrument#cite_note-Sachs53-27)

### Antiquity

Images of musical instruments begin to appear in Mesopotamian artifacts in 2800 BC or earlier. Beginning around 2000 BC, [Sumerian](https://en.wikipedia.org/wiki/Sumer) and [Babylonian](https://en.wikipedia.org/wiki/Babylon) cultures began delineating two distinct classes of musical instruments due to [division of labor](https://en.wikipedia.org/wiki/Division_of_labor) and the evolving class system. Popular instruments, simple and playable by anyone, evolved differently from professional instruments whose development focused on effectiveness and skill. Despite this development, very few musical instruments have been recovered in [Mesopotamia](https://en.wikipedia.org/wiki/Mesopotamia). Scholars must rely on artifacts and [cuneiform](https://en.wikipedia.org/wiki/Cuneiform_script) texts written in [Sumerian](https://en.wikipedia.org/wiki/Sumerian_language) or [Akkadian](https://en.wikipedia.org/wiki/Akkadian_language) to reconstruct the early history of musical instruments in Mesopotamia. Even the process of assigning names to these instruments is challenging since there is no clear distinction among various instruments and the words used to describe them.

Although Sumerian and Babylonian artists mainly depicted ceremonial instruments, historians have been able to distinguish six [idiophones](https://en.wikipedia.org/wiki/Idiophones) used in early Mesopotamia: concussion clubs, clappers, [sistra](https://en.wikipedia.org/wiki/Sistrum), bells, cymbals, and rattles. Sistra are depicted prominently in a great relief of [Amenhotep III](https://en.wikipedia.org/wiki/King_Amenhotep_III),and are of particular interest because similar designs have been found in far-reaching places such as [Tbilisi](https://en.wikipedia.org/wiki/Tbilisi), [Georgia](https://en.wikipedia.org/wiki/Georgia_(country)) and among the Native American [Yaqui](https://en.wikipedia.org/wiki/Yaqui_people) tribe. The people of Mesopotamia preferred stringed instruments to any other, as evidenced by their proliferation in Mesopotamian figurines, plaques, and seals. Innumerable varieties of harps are depicted, as well as lyres and lutes, the forerunner of modern stringed instruments such as the [violin](https://en.wikipedia.org/wiki/Violin).



[Ancient Egyptian](https://en.wikipedia.org/wiki/Ancient_Egyptian) tomb painting depicting lute players, [18th Dynasty](https://en.wikipedia.org/wiki/Eighteenth_dynasty_of_Egypt)(c. 1350 BC)

Musical instruments used by the Egyptian culture before 2700 BC bore striking similarity to those of Mesopotamia, leading historians to conclude that the civilizations must have been in contact with one another. Sachs notes that Egypt did not possess any instruments that the Sumerian culture did not also possess. However, by 2700 BC the cultural contacts seem to have dissipated; the lyre, a prominent ceremonial instrument in Sumer, did not appear in Egypt for another 800 years. Clappers and concussion sticks appear on Egyptian vases as early as 3000 BC. The civilization also made use of sistra, vertical flutes, double clarinets, arched and angular harps, and various drums.

Little history is available in the period between 2700 BC and 1500 BC, as Egypt (and indeed, Babylon) entered a long violent period of war and destruction. This period saw the [Kassite](https://en.wikipedia.org/wiki/Kassites) destroy the Babylonian empire in Mesopotamia and the Hyksos destroy the [Middle Kingdom of Egypt](https://en.wikipedia.org/wiki/Middle_Kingdom_of_Egypt). When the Pharaohs of Egypt conquered Southwest Asia in around 1500 BC, the cultural ties to Mesopotamia were renewed and Egypt's musical instruments also reflected heavy influence from Asiatic cultures.[[34]](https://en.wikipedia.org/wiki/Musical_instrument#cite_note-Sachs86-34) Under their new cultural influences, the people of the [New Kingdom](https://en.wikipedia.org/wiki/New_Kingdom) began using [oboes](https://en.wikipedia.org/wiki/Oboe), trumpets, [lyres](https://en.wikipedia.org/wiki/Lyre), [lutes](https://en.wikipedia.org/wiki/Lute), [castanets](https://en.wikipedia.org/wiki/Castanet), and [cymbals](https://en.wikipedia.org/wiki/Cymbal).

In contrast with Mesopotamia and Egypt, professional musicians did not exist in [Israel](https://en.wikipedia.org/wiki/Israel) between 2000 and 1000 BC. While the history of musical instruments in Mesopotamia and Egypt relies on artistic representations, the culture in Israel produced few such representations. Scholars must therefore rely on information gleaned from the [Bible](https://en.wikipedia.org/wiki/Bible) and the [Talmud](https://en.wikipedia.org/wiki/Talmud). The Hebrew texts mention two prominent instruments associated with [Jubal](https://en.wikipedia.org/wiki/Jubal_(Bible)): the *ugab* (pipes) and [*kinnor*](https://en.wikipedia.org/wiki/Kinnor) (lyre). Other instruments of the period included the *tof* ([frame drum](https://en.wikipedia.org/wiki/Frame_drum)), *pa'amon* (small bells or jingles), [shofar](https://en.wikipedia.org/wiki/Shofar), and the trumpet-like *hasosra*.

The introduction of a monarchy in Israel during the 11th century BC produced the first professional musicians and with them a drastic increase in the number and variety of musical instruments. However, identifying and classifying the instruments remains a challenge due to the lack of artistic interpretations. For example, stringed instruments of uncertain design called nevals and asors existed, but neither archaeology nor etymology can clearly define them.  In her book *A Survey of Musical Instruments*, American musicologist Sibyl Marcuse proposes that the nevel must be similar to vertical harp due to its relation to *nabla*, the Phoenician term for "harp".

In [Greece](https://en.wikipedia.org/wiki/Greece), [Rome](https://en.wikipedia.org/wiki/Rome), and [Etruria](https://en.wikipedia.org/wiki/Etruria), the use and development of musical instruments stood in stark contrast to those cultures' achievements in architecture and sculpture. The instruments of the time were simple and virtually all of them were imported from other cultures.[[43]](https://en.wikipedia.org/wiki/Musical_instrument#cite_note-Sachs128-43) Lyres were the principal instrument, as musicians used them to honor the gods.[[44]](https://en.wikipedia.org/wiki/Musical_instrument#cite_note-Sachs129-44) Greeks played a variety of wind instruments they classified as [*aulos*](https://en.wikipedia.org/wiki/Aulos) (reeds) or [*syrinx*](https://en.wikipedia.org/wiki/Syrinx_(instrument)) (flutes); Greek writing from that time reflects a serious study of reed production and playing technique.[[8]](https://en.wikipedia.org/wiki/Musical_instrument#cite_note-Campbell82-8) Romans played reed instruments named [*tibia*](https://en.wikipedia.org/wiki/Tibia_(instrument)), featuring side-holes that could be opened or closed, allowing for greater flexibility in playing modes.[[45]](https://en.wikipedia.org/wiki/Musical_instrument#cite_note-Campbell83-45) Other instruments in common use in the region included vertical harps derived from those of the [Orient](https://en.wikipedia.org/wiki/Orient), lutes of Egyptian design, various pipes and organs, and clappers, which were played primarily by women.

Evidence of musical instruments in use by early civilizations of [India](https://en.wikipedia.org/wiki/India) is almost completely lacking, making it impossible to reliably attribute instruments to the [Munda](https://en.wikipedia.org/wiki/Munda_languages) and [Dravidian](https://en.wikipedia.org/wiki/Dravidian_languages) language-speaking cultures that first settled the area. Rather, the history of musical instruments in the area begins with the [Indus Valley Civilization](https://en.wikipedia.org/wiki/Indus_Valley_Civilization) that emerged around 3000 BC. Various rattles and whistles found among excavated artifacts are the only physical evidence of musical instruments.  A clay statuette indicates the use of drums, and examination of the [Indus script](https://en.wikipedia.org/wiki/Indus_script) has also revealed representations of vertical arched harps identical in design to those depicted in Sumerian artifacts. This discovery is among many indications that the Indus Valley and Sumerian cultures maintained cultural contact. Subsequent developments in musical instruments in India occurred with the [Rigveda](https://en.wikipedia.org/wiki/Rigveda), or hymns. These songs used various drums, shell trumpets, harps, and flutes.  Other prominent instruments in use during the early centuries AD were the [snake charmer's](https://en.wikipedia.org/wiki/Snake_charming) [double clarinet](https://en.wikipedia.org/wiki/Double_clarinet), [bagpipes](https://en.wikipedia.org/wiki/Bagpipes), barrel drums, cross flutes, and short lutes. In all, India had no unique musical instruments until the [Middle Ages](https://en.wikipedia.org/wiki/Middle_Ages).



A Chinese [wooden fish](https://en.wikipedia.org/wiki/Wooden_fish), used in Buddhist recitations

Musical instruments such as [zithers](https://en.wikipedia.org/wiki/Zither) appeared in Chinese writings around 12th century BC and earlier.  Early [Chinese philosophers](https://en.wikipedia.org/wiki/Chinese_philosophy) such as [Confucius](https://en.wikipedia.org/wiki/Confucius) (551–479 BC),[Mencius](https://en.wikipedia.org/wiki/Mencius) (372–289 BC), and [Laozi](https://en.wikipedia.org/wiki/Laozi) shaped the development of musical instruments in China, adopting an attitude toward music similar to that of the Greeks. The Chinese believed that music was an essential part of character and community, and developed a unique system of classifying their musical instruments according to their material makeup.

[Idiophones](https://en.wikipedia.org/wiki/Idiophones) were extremely important in Chinese music, hence the majority of early instruments were idiophones. Poetry of the [Shang Dynasty](https://en.wikipedia.org/wiki/Shang_Dynasty) mentions bells, chimes, drums, and globular flutes carved from bone, the latter of which has been excavated and preserved by archaeologists.  The [Zhou Dynasty](https://en.wikipedia.org/wiki/Zhou_Dynasty) saw percussion instruments such as [clappers](https://en.wikipedia.org/wiki/Clapper_(musical_instrument)), troughs, [wooden fish](https://en.wikipedia.org/wiki/Wooden_fish), and [*yǔ*](https://en.wikipedia.org/wiki/Yu_(percussion_instrument)) (wooden tiger). Wind instruments such as flute, [pan-pipes](https://en.wikipedia.org/wiki/Pan-pipe), [pitch-pipes](https://en.wikipedia.org/wiki/Pitch-pipe), and mouth organs also appeared in this time period. The [*xiao*](https://en.wikipedia.org/wiki/Xiao_(flute)) (an [end-blown flute](https://en.wikipedia.org/wiki/End-blown_flute)) and various other instruments that spread through many cultures, came into use in China during and after the [Han Dynasty](https://en.wikipedia.org/wiki/Han_Dynasty).

Although civilizations in [Central America](https://en.wikipedia.org/wiki/Central_America) attained a relatively high level of sophistication by the eleventh century AD, they lagged behind other civilizations in the development of musical instruments. For example, they had no stringed instruments; all of their instruments were idiophones, drums, and wind instruments such as flutes and trumpets. Of these, only the flute was capable of producing a melody. In contrast, [pre-Columbian](https://en.wikipedia.org/wiki/Pre-Columbian) [South American](https://en.wikipedia.org/wiki/South_America) civilizations in areas such as modern-day[Peru](https://en.wikipedia.org/wiki/Peru), [Colombia](https://en.wikipedia.org/wiki/Colombia), [Ecuador](https://en.wikipedia.org/wiki/Ecuador), [Bolivia](https://en.wikipedia.org/wiki/Bolivia), and [Chile](https://en.wikipedia.org/wiki/Chile) were less advanced culturally but more advanced musically. South American cultures of the time used pan-pipes as well as varieties of flutes, idiophones, drums, and shell or wood trumpets.

### Middle Ages



A young Persian lady playing a [*ney*](https://en.wikipedia.org/wiki/Ney), painted on [Hasht Behesht](https://en.wikipedia.org/wiki/Hasht_Behesht) walls in[Esfahan](https://en.wikipedia.org/wiki/Esfahan), [Safavid dynasty](https://en.wikipedia.org/wiki/Safavid_dynasty).

During the period of time loosely referred to as the [Middle Ages](https://en.wikipedia.org/wiki/Middle_Ages), China developed a tradition of integrating musical influence from other regions. The first record of this type of influence is in 384 AD, when China established an orchestra in its imperial court after a conquest in [Turkestan](https://en.wikipedia.org/wiki/Turkestan). Influences from Middle East, Persia, India, Mongolia, and other countries followed. In fact, Chinese tradition attributes many musical instruments from this period to those regions and countries. Cymbals gained popularity, along with more advanced trumpets, clarinets, oboes, flutes, drums, and lutes. Some of the first [bowed](https://en.wikipedia.org/wiki/Bow_(music)) zithers appeared in China in the 9th or 10th century, influenced by Mongolian culture.

India experienced similar development to China in the Middle Ages; however, stringed instruments developed differently as they accommodated different styles of music. While stringed instruments of China were designed to produce precise tones capable of matching the tones of chimes, stringed instruments of India were considerably more flexible. This flexibility suited the slides and [tremolos](https://en.wikipedia.org/wiki/Tremolos) of Hindu music. Rhythm was of paramount importance in Indian music of the time, as evidenced by the frequent depiction of drums in reliefs dating to the Middle Ages. The emphasis on rhythm is an aspect native to Indian music.  Historians divide the development of musical instruments in medieval India between pre-Islamic and Islamic periods due to the different influence each period provided.

In pre-Islamic times, idiophones such [hand bells](https://en.wikipedia.org/wiki/Hand_bell), cymbals, and peculiar instruments resembling gongs came into wide use in Hindu music. The gong-like instrument was a bronze disk that was struck with a hammer instead of a mallet. Tubular drums, stick zithers ([veena](https://en.wikipedia.org/wiki/Veena)), short fiddles, double and triple flutes, coiled trumpets, and curved India horns emerged in this time period.

 Islamic influences brought new types of drums, perfectly circular or octagonal as opposed to the irregular pre-Islamic drums.  Persian influence brought oboes and [sitars](https://en.wikipedia.org/wiki/Sitars), although Persian sitars had three strings and Indian version had from four to seven.[[64]](https://en.wikipedia.org/wiki/Musical_instrument#cite_note-Sachs231-64)

### Modern

#### Renaissance

Musical instrument development was dominated by the [Occident](https://en.wikipedia.org/wiki/Western_world) from 1400 on, indeed, the most profound changes occurred during the [Renaissance](https://en.wikipedia.org/wiki/Renaissance) period.  Instruments took on other purposes than accompanying singing or dance, and performers used them as solo instruments. Keyboards and lutes developed as [polyphonic](https://en.wikipedia.org/wiki/Polyphonic) instruments, and composers arranged increasingly complex pieces using more advanced [tablature](https://en.wikipedia.org/wiki/Tablature). Composers also began designing pieces of music for specific instruments. In the latter half of the sixteenth century, [orchestration](https://en.wikipedia.org/wiki/Orchestration) came into common practice as a method of writing music for a variety of instruments. Composers now specified orchestration where individual performers once applied their own discretion.  The polyphonic style dominated popular music, and the instrument makers responded accordingly.



*The Duet*, by Dutch painter [Cornelis Saftleven](https://en.wikipedia.org/wiki/Cornelis_Saftleven), c. 1635

Beginning in about 1400, the rate of development of musical instruments increased in earnest as compositions demanded more dynamic sounds. People also began writing books about creating, playing, and cataloging musical instruments; the first such book was [Sebastian Virdung's](https://en.wikipedia.org/wiki/Sebastian_Virdung) 1511 treatise *Musica getuscht und ausgezogen*(‘Music Germanized and Abstracted’).  Virdung's work is noted as being particularly thorough for including descriptions of "irregular" instruments such as hunters' horns and cow bells, though Virdung is critical of the same. Other books followed, including [Arnolt Schlick's](https://en.wikipedia.org/wiki/Arnolt_Schlick) *Spiegel der Orgelmacher und Organisten* (‘Mirror of Organ Makers and Organ Players’) the following year, a treatise on organ building and organ playing. Of the instructional books and references published in the Renaissance era, one is noted for its detailed description and depiction of all wind and stringed instruments, including their relative sizes. This book, the *Syntagma musicum* by [Michael Praetorius](https://en.wikipedia.org/wiki/Michael_Praetorius), is now considered an authoritative reference of sixteenth-century musical instruments.

In the sixteenth century, musical instrument builders gave most instruments – such as the violin – the "classical shapes" they retain today. An emphasis on aesthetic beauty also developed; listeners were as pleased with the physical appearance of an instrument as they were with its sound. Therefore, builders paid special attention to materials and workmanship, and instruments became collectibles in homes and museums.  It was during this period that makers began constructing instruments of the same type in various sizes to meet the demand of *consorts*, or ensembles playing works written for these groups of instruments.

Instrument builders developed other features that endure today. For example, while organs with multiple keyboards and pedals already existed, the first organs with [solo stops](https://en.wikipedia.org/wiki/Organ_stop) emerged in the early fifteenth century. These stops were meant to produce a mixture of timbres, a development needed for the complexity of music of the time.Trumpets evolved into their modern form to improve portability, and players used [mutes](https://en.wikipedia.org/wiki/Mute_(music)) to properly blend into [chamber music](https://en.wikipedia.org/wiki/Chamber_music).

#### Baroque



[Baroque](https://en.wikipedia.org/wiki/Baroque) mounted [Jacob Stainer](https://en.wikipedia.org/wiki/Jacob_Stainer)violin from 1658

Beginning in the seventeenth century, composers began creating works of a more emotional style. They felt that a [monophonic](https://en.wikipedia.org/wiki/Monophony) style better suited the emotional music and wrote musical parts for instruments that would complement the singing human voice.  As a result, many instruments that were incapable of larger ranges and dynamics, and therefore were seen as unemotional, fell out of favor. One such instrument was the shawm.  Bowed instruments such as the violin, [viola](https://en.wikipedia.org/wiki/Viola), [baryton](https://en.wikipedia.org/wiki/Baryton), and various lutes dominated popular music.  Beginning in around 1750, however, the lute disappeared from musical compositions in favor of the rising popularity of the [guitar](https://en.wikipedia.org/wiki/Guitar).  As the prevalence of [string orchestras](https://en.wikipedia.org/wiki/String_orchestra) rose, wind instruments such as the flute, oboe, and bassoon were readmitted to counteract the monotony of hearing only strings.

#### Classical and Romantic

During the [Classical](https://en.wikipedia.org/wiki/Classical_period_(music)) and [Romantic](https://en.wikipedia.org/wiki/Romantic_music) periods of music, lasting from roughly 1750 to 1900, a great deal of musical instruments capable of producing new timbres and higher volume were developed and introduced into popular music. The design changes that broadened the quality of timbres allowed instruments to produce a wider variety of expression. Large orchestras rose in popularity and, in parallel, the composers determined to produce entire orchestral scores that made use of the expressive abilities of modern instruments. Since instruments were involved in collaborations of a much larger scale, their designs had to evolve to accommodate the demands of the orchestra.

Some instruments also had to become louder to fill larger halls and be heard over sizable orchestras. Flutes and bowed instruments underwent many modifications and design changes—most of them unsuccessful—in efforts to increase volume. Other instruments were changed just so they could play their parts in the scores. Trumpets traditionally had a "defective" range—they were incapable of producing certain notes with precision.  New instruments such as the clarinet, saxophone, and tuba became fixtures in orchestras. Instruments such as the clarinet also grew into entire "families" of instruments capable of different ranges: small clarinets, normal clarinets, bass clarinets, and so on.

Accompanying the changes to timbre and volume was a shift in the typical pitch used to tune instruments. Instruments meant to play together, as in an orchestra, must be tuned to the same standard lest they produce audibly different sounds while playing the same notes. Beginning in 1762, the average [concert pitch](https://en.wikipedia.org/wiki/Concert_pitch) began rising from a low of 377 vibrations to a high of 457 in 1880 Vienna.  Different regions, countries, and even instrument manufacturers preferred different standards, making orchestral collaboration a challenge. Despite even the efforts of two organized international summits attended by noted composers like [Hector Berlioz](https://en.wikipedia.org/wiki/Hector_Berlioz), no standard could be agreed upon.

#### https://upload.wikimedia.org/wikipedia/commons/thumb/a/af/FGF_museum_01._Leo_and_early_models.jpg/220px-FGF_museum_01._Leo_and_early_models.jpg

**CLASS; J S S 2 WEEK7**

**TOPIC; PAINTING**

Painting is a mode of creative expression, and the forms are numerous. [Drawing](https://en.wikipedia.org/wiki/Drawing), [gesture](https://en.wikipedia.org/wiki/Gesture) (as in [gestural painting](https://en.wikipedia.org/wiki/Gestural_painting)), [composition](https://en.wikipedia.org/wiki/Composition_(visual_arts)), [narration](https://en.wikipedia.org/wiki/Narrative) (as in [narrative art](https://en.wikipedia.org/wiki/Narrative_art)), or [abstraction](https://en.wikipedia.org/wiki/Abstraction) (as in [abstract art](https://en.wikipedia.org/wiki/Abstract_art)), among other aesthetic modes, may serve to manifest the expressive and conceptual intention of the practitioner. Paintings can be naturalistic and representational (as in a [still life](https://en.wikipedia.org/wiki/Still_life) or [landscape painting](https://en.wikipedia.org/wiki/Landscape_art)), [photographic](https://en.wikipedia.org/wiki/Photorealism), abstract, narrative, [symbolist](https://en.wikipedia.org/wiki/Symbol) (as in [Symbolist art](https://en.wikipedia.org/wiki/Symbolism_(arts))), [emotive](https://en.wikipedia.org/wiki/Emotion) (as in [Expressionism](https://en.wikipedia.org/wiki/Expressionism)), or [political](https://en.wikipedia.org/wiki/Politics) in nature (as in [Activism](https://en.wikipedia.org/wiki/Artivism)).

A portion of the history of painting in both Eastern and Western art is dominated by [spiritual](https://en.wikipedia.org/wiki/Spirituality) motifs and ideas. Examples of this kind of painting range from artwork depicting [mythological](https://en.wikipedia.org/wiki/Mythology) figures on pottery, to [Biblical](https://en.wikipedia.org/wiki/Bible) scenes rendered on the interior walls and ceiling of the [Sistine Chapel](https://en.wikipedia.org/wiki/Sistine_Chapel), to scenes from the life of [Buddha](https://en.wikipedia.org/wiki/Chinese_painting) or other images of [Eastern religious origin](https://en.wikipedia.org/wiki/Eastern_art_history).

Cassie Thinking About Cubism’ by Philip Absolon

Famous artist Paul Cezanne said that, “Everything in nature takes its form from the sphere, the cone, and the cylinder.” Later this became the basis of Cubism. In this abstract art form, **geometrical solids** play an important role. The final product will be a blend of actual form of the object and some geometrical shape.

Today, Cubism is another style of abstract art painting. But, Cubism was a strong presence in the art world even before abstract painting became prevalent. People like Picasso, Braque, Grisetc followed Cubism and made it famous. The world of art painting would have never been the same without contributions from these Cubist artists.

[](http://blog.orangecarton.com/wp-content/uploads/2013/05/modernism.jpg)

**Intensity**

What enables painting is the perception and representation of [intensity](https://en.wikipedia.org/wiki/Intensity). Every point in space has different intensity, which can be represented in painting by black and white and all the gray shades between. In practice, painters can articulate shapes by juxtaposing surfaces of different intensity; by using just color (of the same intensity) one can only represent symbolic shapes. Thus, the basic means of painting are distinct from ideological means, such as [geometrical](https://en.wikipedia.org/wiki/Geometry) figures, various points of view and organization ([perspective](https://en.wikipedia.org/wiki/Perspective_(graphical))), and symbols. For example, a painter perceives that a particular white wall has different intensity at each point, due to shades and reflections from nearby objects, but, [ideally](https://en.wikipedia.org/wiki/Platonic_idealism), a white wall is still a white wall in pitch darkness. In technical drawing, thickness of line is also ideal, demarcating ideal outlines of an object within a perceptual frame different from the one used by painters.

### Color and tone

[Color](https://en.wikipedia.org/wiki/Color) and [tone](https://en.wikipedia.org/wiki/Tone_(color)) are the essence of painting as [pitch](https://en.wikipedia.org/wiki/Pitch_(music)) and [rhythm](https://en.wikipedia.org/wiki/Rhythm) are the essence of [music](https://en.wikipedia.org/wiki/Music). Color is highly subjective, but has observable psychological effects, although these can differ from one culture to the next. Black is associated with mourning in the West, but in the East, white is. Some painters, theoreticians, writers and scientists, including [Goethe](https://en.wikipedia.org/wiki/Johann_Wolfgang_Goethe), [Kandinsky](https://en.wikipedia.org/wiki/Wassily_Kandinsky), and [Newton](https://en.wikipedia.org/wiki/Isaac_Newton), have written their own [color theory](https://en.wikipedia.org/wiki/Color_theory).

Moreover, the use of language is only an abstraction for a color equivalent. The word "[red](https://en.wikipedia.org/wiki/Red)", for example, can cover a wide range of variations from the pure red of the [visible spectrum](https://en.wikipedia.org/wiki/Visible_spectrum) of light. There is not a formalized register of different colors in the way that there is agreement on different notes in music, such as [F](https://en.wikipedia.org/wiki/F_(musical_note)) or [C♯](https://en.wikipedia.org/wiki/C%E2%99%AF_(musical_note)). For a painter, color is not simply divided into basic (primary) and derived (complementary or mixed) colors (like red, blue, green, brown, etc.).

Painters deal practically with pigments, so "[blue](https://en.wikipedia.org/wiki/Blue)" for a painter can be any of the blues: [phthalocya nine blue](https://en.wikipedia.org/wiki/Phthalocyanine_blue), [Prussian blue](https://en.wikipedia.org/wiki/Prussian_blue), [indigo](https://en.wikipedia.org/wiki/Indigo), [cobalt](https://en.wikipedia.org/wiki/Cobalt_(color)), [ultramarine](https://en.wikipedia.org/wiki/Ultramarine), and so on. Psychological and symbolical meanings of color are not, strictly speaking, means of painting. Colors only add to the potential, derived context of meanings, and because of this, the perception of a painting is highly subjective. The analogy with music is quite clear—sound in music (like a C note) is analogous to "light" in painting, "shades" to [dynamics](https://en.wikipedia.org/wiki/Dynamics_(music)), and "coloration" is to painting as the specific [timbre](https://en.wikipedia.org/wiki/Tone_color) of musical instruments is to music. Though these elements do not necessarily form a melody (in music), but can add different contexts to it.

Modern artists have extended the practice of painting considerably to include, as one example, [collage](https://en.wikipedia.org/wiki/Collage), which began with [Cubism](https://en.wikipedia.org/wiki/Cubism) and is not painting in the strict sense. Some modern painters incorporate different materials such as [sand](https://en.wikipedia.org/wiki/Sand), [cement](https://en.wikipedia.org/wiki/Cement), [straw](https://en.wikipedia.org/wiki/Straw) or [wood](https://en.wikipedia.org/wiki/Wood) for their [texture](https://en.wikipedia.org/wiki/Texture_(painting)). Examples of this are the works of [Jean Dubuffet](https://en.wikipedia.org/wiki/Jean_Dubuffet) and [Anselm Kiefer](https://en.wikipedia.org/wiki/Anselm_Kiefer). There is a growing community of artists who use computers to "paint" color onto a digital "canvas" using programs such as [Adobe Photoshop](https://en.wikipedia.org/wiki/Adobe_Photoshop), [Corel Painter](https://en.wikipedia.org/wiki/Corel_Painter), and many others. These images can be printed onto traditional canvas if required.

### Rhythm

Rhythm is important in painting as it is in music. If one defines rhythm as "a pause incorporated into a sequence", then there can be rhythm in paintings. These pauses allow creative force to intervene and add new creations—form, melody, coloration. The distribution of form, or any kind of information is of crucial importance in the given work of art, and it directly affects the aesthetic value of that work. This is because the aesthetical value is functionality dependent, i.e. the freedom (of movement) of perception is perceived as beauty. Free flow of energy, in art as well as in other forms of "[techne](https://en.wikipedia.org/wiki/Techne)", directly contributes to the aesthetical value.

## History



*Cave painting of aurochs,* ([French](https://en.wikipedia.org/wiki/French_language): *Bos primigenius primigenius)*, [Lascaux](https://en.wikipedia.org/wiki/Lascaux), [France](https://en.wikipedia.org/wiki/France), [prehistoric art](https://en.wikipedia.org/wiki/Prehistoric_art)

The oldest known paintings are at the [Grotte Chauvet](https://en.wikipedia.org/wiki/Grotte_Chauvet) in [France](https://en.wikipedia.org/wiki/France), which some historians believe are about 32,000 years old. They are engraved and painted using [red ochre](https://en.wikipedia.org/wiki/Red_ochre) and black pigment, and they show horses, [rhinoceros](https://en.wikipedia.org/wiki/Rhinoceros), lions, [buffalo](https://en.wikipedia.org/wiki/African_Buffalo), [mammoth](https://en.wikipedia.org/wiki/Mammoth), abstract designs and what are possibly partial human figures. However, the earliest evidence of the act of painting has been discovered in two rock-shelters in [Arnhem Land](https://en.wikipedia.org/wiki/Arnhem_Land), in northern Australia. In the lowest layer of material at these sites, there are used pieces of ochre estimated to be 60,000 years old. Archaeologists have also found a fragment of rock painting preserved in a limestone rock-shelter in the [Kimberley](https://en.wikipedia.org/wiki/Kimberley_(Western_Australia)) region of North-Western Australia, that is dated 40,000 years old.[[3]](https://en.wikipedia.org/wiki/Painting#cite_note-3) There are examples of [cave paintings](https://en.wikipedia.org/wiki/Cave_painting) all over the world—in [Italy](https://en.wikipedia.org/wiki/Italy), [France](https://en.wikipedia.org/wiki/France), [Spain](https://en.wikipedia.org/wiki/Spain), [Portugal](https://en.wikipedia.org/wiki/Portugal), [China](https://en.wikipedia.org/wiki/China), [Australia](https://en.wikipedia.org/wiki/Australia), [Mexico](https://en.wikipedia.org/wiki/Mexico),[[4]](https://en.wikipedia.org/wiki/Painting#cite_note-4) etc.

In Western cultures, [oil painting](https://en.wikipedia.org/wiki/Oil_painting) and [watercolor](https://en.wikipedia.org/wiki/Watercolor) painting have rich and complex traditions in style and subject matter. In the East, [ink](https://en.wikipedia.org/wiki/Ink) and color ink historically predominated the choice of media, with equally rich and complex traditions.

The invention of photography had a major impact on painting. In the decades after the first [photograph](https://en.wikipedia.org/wiki/Photograph) was produced in 1829, [photographic](https://en.wikipedia.org/wiki/Photography) processes improved and became more widely practiced, depriving painting of much of its historic purpose to provide an accurate record of the observable world. A series of art movements in the late 19th and early 20th centuries—notably [Impressionism](https://en.wikipedia.org/wiki/Impressionism), [Post-Impressionism](https://en.wikipedia.org/wiki/Post-Impressionism), [Fauvism](https://en.wikipedia.org/wiki/Fauvism), [Expressionism](https://en.wikipedia.org/wiki/Expressionism), [Cubism](https://en.wikipedia.org/wiki/Cubism), and [Dadaism](https://en.wikipedia.org/wiki/Dada)—challenged the [Renaissance](https://en.wikipedia.org/wiki/Renaissance) view of the world. Eastern and African painting, however, continued a long history of [stylization](https://en.wikipedia.org/wiki/Stylization) and did not undergo an equivalent transformation at the same time.

[Modern](https://en.wikipedia.org/wiki/Modern_Art) and [Contemporary Art](https://en.wikipedia.org/wiki/Contemporary_Art) has moved away from the historic value of craft and documentation in favour of [concept](https://en.wikipedia.org/wiki/Concept), leading some to say, in the 1960s, that painting as a serious art form is dead. This has not deterred the majority of living painters from continuing to practice painting either as whole or part of their work. The vitality and versatility of painting in the 21st century defies the previous "declarations" of its demise. In an epoch characterized by the idea of [pluralism](https://en.wikipedia.org/wiki/Cultural_pluralism), there is no consensus as to a representative

**CLASS; J S S 2 WEEK 8**

**TOPIC;SCALE CONSTRUCTION**

### Scales Concrete Construction

**General Contractor / Concrete Contractor**

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Scale Construction, Inc. has been building solid structures and relationships since 1990. This family enterprise commits itself to serving client construction needs and has a proven track record of successful projects and satisfied customers.

With general construction at the core of our service offering, our clients also rely on Scale expertise in construction management and design-build. Our project work spans institutional, industrial and commercial markets, with success in negotiated and competitive bidding processes, in the public and private sector – evidence that a commitment to client relationships and building quality into every project is a winning formula everywhere.

**CLASS; J S S 2 WEEK9**

**TOPIC;PAINTING PRACTICAL**



## MATERIALS.

The *medium* is the means by which ink, pigment or color are delivered onto the drawing surface. Most drawing media are either dry (e.g. graphics), or use a fluid solvent or carrier ([marker](https://en.wikipedia.org/wiki/Marker_pen), [pen and ink](https://en.wikipedia.org/wiki/Pen_and_ink)). Watercolor pencils can be used dry like ordinary pencils, then moistened with a wet brush to get various painterly effects. Very rarely, artists have drawn with (usually decoded) [invisible ink](https://en.wikipedia.org/wiki/Invisible_ink). Metal point drawing usually employs either of two metals: silver or lead.More rarely used are gold, platinum, copper, brass, bronze, and tin point.

Paper comes in a variety of different sizes and qualities, ranging from newspaper grade up to high quality and relatively expensive paper sold as individual sheets. Papers can vary in texture, hue, acidity, and strength when wet. Smooth paper is good for rendering fine detail, but a more "toothy" paper holds the drawing material better. Thus a coarser material is useful for producing deeper contrast.



 

**CLASS; JSS2 WEEK10**

**TOPIC;MUSICAL TERMS**

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| |  |  | | --- | --- | | **Term** | **Definition** | | A cappella - | One or more vocalists performing without an accompaniment. | | Accelerando - | A symbol used in musical notation indicating to gradually quicken tempo. | | Accessible - | Music that is easy to listen to and understand. | | Adagio - | A tempo having slow movement; restful at ease. | | Allegro - | A direction to play lively and fast. | | Atonal - | Music that is written and performed without regard to any specific key. | | Baroque - | Time in music history ranging from the middle of the 16th to the middle of the 17th centuries. Characterized by emotional, flowery music; written in strict form. | | Beat - | The unit of musical rhythm. | | Cadence - | A sequence of chords that brings an end to a phrase, either in the middle or the end of a composition. | | Cadenza - | Initially an improvised cadence by a soloist; later becoming an elaborate and written out passage in an aria or concerto, featuring the skills of an instrumentalist or vocalist. | | Cadenza - | Originally an improvised cadence by a soloist. Later it became a written out passage to display performance skills of an instrumentalist or performer. | | Canon - | A musical form where the melody or tune is imitated by individual parts at regular intervals. The individual parts may enter at different measures and pitches. The tune may also be played at different speeds, backwards, or inverted. | | Cantabile - | A style of singing which is characterized by the easy and flowing tone of the composition. | | Cantata - | Music written for chorus and orchestra. Most often religious in nature. | | Capriccio - | A quick, improvisational, spirited piece of music. | | Carol - | A song or hymn celebrating Christmas. | | Castrato - | Male singers who were castrated to preserve their alto and soprano vocal range. | | Cavatina - | A short and simple melody performed by a soloist that is part of a larger piece. | | Chamber music - | Written for 2 to 10 solo parts featuring one instrument to a part. Each part bears the same importance. | | Chant - | Singing in unison, texts in a free rhythm. Similar to the rhythm of speech. | | Choir - | Group of singers in a chorus. | | Chorale - | A hymn sung by the choir and congregation often in unison. | | Chord - | 3 or 4 notes played simultaneously in harmony. | | Chord progression - | A string of chords played in succession. | | Chorus - | A group singing in unison. | | Chromatic scale - | Includes all twelve notes of an octave. | | Classical - | The period of music history which dates from the mid 1700’s to mid 1800’s. The music was spare and emotionally reserved, especially when compared to Romantic and Boroque music. | | Classicism - | The period of music history which dates from the mid 1800’s and lasted about sixty years. There was a strong regard for order and balance. | | Clavier - | The keyboard of a stringed instrument. | | Clef - | In sheet music, a symbol at the beginning of the staff defining the pitch of the notes found in that particular staff. | | Coda - | Closing section of a movement. | | Concert master - | The first violin in an orchestra. | | Concerto - | A composition written for a solo instrument. The soloist plays the melody while the orchestra plays the accompaniment. | | Conductor - | One who directs a group of performers. The conductor indicates the tempo, phrasing, dynamics, and style by gestures and facial expressions. | | Consonance - | Groups of tones that are harmonious when sounded together as in a chord. | | Contralto - | Lowest female singing voice. | | Counterpoint - | Two or three melodic lines played at the same time. | | Courante - | A piece of music written in triple time. Also an old French dance. | | Da Capo - | In sheet music, an instruction to repeat the beginning of the piece before stopping on the final chord. | | Deceptive cadence - | A chord progression that seems to lead to resolving itself on the final chord; but does not. | | Development - | Where the musical themes and melodies are developed, written in sonata form. | | Dissonance - | Harsh, discordant, and lack of harmony. Also a chord that sounds incomplete until it resolves itself on a harmonious chord. | | Drone - | Dull, monotonous tone such as a humming or buzzing sound. Also a bass note held under a melody. | | Duet - | A piece of music written for two vocalists or instrumentalists. | | Dynamics - | Pertaining to the loudness or softness of a musical composition. Also the symbols in sheet music indicating volume. | | Elegy - | An instrumental lament with praise for the dead. | | Encore - | A piece of music played at the end of a recital responding to the audiences enthusiastic reaction to the performance, shown by continuous applause. | | Energico - | A symbol in sheet music a direction to play energetically. | | Enharmonic Interval - | Two notes that differ in name only. The notes occupy the same position. For example: C sharp and D flat. | | Ensemble - | The performance of either all instruments of an orchestra or voices in a chorus. | | Espressivo - | A direction to play expressively. | | Etude - | A musical composition written solely to improve technique. Often performed for artistic interest. | | Exposition - | The first section of a movement written in sonata form, introducing the melodies and themes. | | Expressionism - | Atonal and violent style used as a means of evoking heightened emotions and states of mind. | | Falsetto - | A style of male singing where by partial use of the vocal chords, the voice is able to reach the pitch of a female. | | Fermata - | To hold a tone or rest held beyond the written value at the discretion of the performer. | | Fifth - | The interval between two notes. Three whole tones and one semitone make up the distance between the two notes. | | Finale - | Movement or passage that concludes the musical composition. | | Flat - | A symbol indicating that the note is to be diminished by one semitone. | | Form - | The structure of a piece of music. | | Forte - | A symbol indicating to play loud. | | Fourth - | The interval between two notes. Two whole tones and one semitone make up the distance between the two notes. | | Fugue - | A composition written for three to six voices. Beginning with the exposition, each voice enters at different times, creating counterpoint with one another. | | Galliard - | Music written for a lively French dance for two performers written in triple time. | | Gavotte - | A 17th century dance written in Quadruple time, always beginning on the third beat of the measure. | | Glee - | Vocal composition written for three or more solo parts, usually without instrumental accompaniment. | | Glissando - | Sliding between two notes. | | Grandioso - | Word to indicate that the movement or entire composition is to be played grandly. | | Grave - | Word to indicate the movement or entire composition is to be played very slow and serious. | | Grazioso - | Word to indicate the movement or entire composition is to be played gracefully. | | Gregorian Chant - | Singing or chanting in unison without strict rhythm. Collected during the Reign of Pope Gregory VIII for psalms and other other parts of the church service. | | Harmony - | Pleasing combination of two or three tones played together in the background while a melody is being played. Harmony also refers to the study of chord progressions. | | Homophony - | Music written to be sung or played in unison. | | Hymn - | A song of praise and glorification. Most often to honor God. | | Impromptu - | A short piano piece, often improvisational and intimate in character. | | Instrumentation - | Arrangement of music for a combined number of instruments. | | Interlude - | Piece of instrumental music played between scenes in a play or opera. | | Intermezzo - | Short movement or interlude connecting the main parts of the composition. | | Interpretation - | The expression the performer brings when playing his instrument. | | Interval - | The distance in pitch between two notes. | | Intonation - | The manner in which tones are produced with regard to pitch. | | Introduction - | The opening section of a piece of music or movement. | | Key - | System of notes or tones based on and named after the key note. | | Key signature - | The flats and sharps at the beginning of each staff line indicating the key of music the piece is to be played. | | Klangfarbenmelodie - | The technique of altering the tone color of a single note or musical line by changing from one instrument to another in the middle of a note or line. | | Leading note - | The seventh note of the scale where there is a strong desire to resolve on the tonic. | | Legato - | Word to indicate that the movement or entire composition is to be played smoothly. | | Leitmotif - | A musical theme given to a particular idea or main character of an opera. | | Libretto - | A book of text containing the words of an opera. | | Ligature - | Curved line connecting notes to be sung or played as a phrase. | | Madrigal - | A contrapuntal song written for at least three voices, usually without accompaniment. | | Maestro - | Refers to any great composer, conductor, or teacher of music. | | Major - | One of the two modes of the tonal system. Music written in major keys have a positive affirming character. | | March - | A form of music written for marching in two-step time. Originally the march was used for military processions. | | Measure - | The unit of measure where the beats on the lines of the staff are divided up into two, three, four beats to a measure. | | Medley - | Often used in overtures, a composition that uses passages from other movements of the composition in its entirety. | | Mezzo - | The voice between soprano and alto. Also, in sheet music, a direction for the tempo to be played at medium speed. | | Minor - | One of the two modes of the tonal system. The minor mode can be identified by the dark, melancholic mood. | | Minuet - | Slow and stately dance music written in triple time. | | Modes - | Either of the two octave arrangements in modern music. The modes are either major or minor. | | Modulation - | To shift to another key. | | Monotone - | Repetition of a single tone. | | Motif - | Primary theme or subject that is developed. | | Movement - | A separate section of a larger composition. | | Musette - | A Boroque dance with a drone-bass. | | Musicology - | The study of forms, history, science, and methods of music. | | Natural - | A symbol in sheet music that returns a note to its original pitch after it has been augmented or diminished. | | Neoclassical - | Movement in music where the characteristics are crisp and direct. | | Nocturne - | A musical composition that has a romantic or dreamy character with nocturnal associations. | | Nonet - | A composition written for nine instruments. | | Notation - | First developed in the 8th century, methods of writing music. | | Obbligato - | An extended solo, often accompanying the vocal part of an aria. | | Octave - | Eight full tones above the key note where the scale begins and ends. | | Octet - | A composition written for eight instruments. | | Opera - | A drama where the words are sung instead of spoken. | | Operetta - | A short light musical drama. | | Opus - | Convenient method of numbering a composer’s works where a number follows the word “opus”. For example, Opus 28, No. 4. | | Oratorio - | An extended cantata on a sacred subject. | | Orchestra - | A large group of instrumentalists playing together. | | Orchestration - | Arranging a piece of music for an orchestra. Also, the study of music. | | Ornaments - | Tones used to embellish the principal melodic tone. | | Ostinato - | A repeated phrase. | | Overture - | Introduction to an opera or other large musical work. | | Parody - | A composition based on previous work. A common technique used in Medieval and Renaissance music. | | Part - | A line in a contrapuntal work performed by an individual voice or instrument. | | Partial - | A harmonic given off by a note when it is played. | | Partita - | Suite of Baroque dances. | | Pastoral - | A composition whose style is simple and idyllic; suggestive of rural scenes. | | Pentatonic Scale - | A musical scale having five notes. For example: the five black keys of a keyboard make up a pentatonic scale. | | Phrase - | A single line of music played or sung. A musical sentence. | | Piano - | An instruction in sheet music to play softly. Abbreviated by a “p”. | | Pitch - | The frequency of a note determining how high or low it sounds. | | Pizzicato - | String instruments that are picked instead of bowed. | | Polyphony - | Combining a number of individual but harmonizing melodies. Also known as counterpoint. | | Polytonality - | Combination of two or more keys being played at the same time. | | Portamento - | A mild glissando between two notes for an expressive effect. | | Prelude - | A short piece originally preceded by a more substantial work, also an orchestral introduction to opera, however not lengthy enough to be considered an overture. | | Presto - | A direction in sheet music indicating the tempo is to be very fast. | | Progression - | The movement of chords in succession. | | Quadrille - | A 19th century square dance written for 4 couples. | | Quartet - | A set of four musicians who perform a composition written for four parts. | | Quintet - | A set of five musicians who perform a composition written for five parts. | | Recapitulation - | A reprise. | | Recital - | A solo concert with or without accompaniment. | | Recitative - | A form of writing for vocals that is close to the manner of speech and is rhythmically free. | | Reed - | The piece of cane in wind instruments. The players cause vibrations by blowing through it in order to produce sound. | | Refrain - | A repeating phrase that is played at the end of each verse in the song. | | Register - | A portion of the range of the instrument or voice. | | Relative major and minor - | The major and minor keys that share the same notes in that key. For example: A minor shares the same note as C major. | | Relative pitch - | Ability to determine the pitch of a note as it relates to the notes that precede and follow it. | | Renaissance - | A period in history dating from the 14th to 16th centuries. This period signified the rebirth of music, art, and literature. | | Reprise - | To repeat a previous part of a composition generally after other music has been played. | | Requiem - | A dirge, hymn, or musical service for the repose of the dead. | | Resonance - | When several strings are tuned to harmonically related pitches, all strings vibrate when only one of the strings is struck. | | Rhythm - | The element of music pertaining to time, played as a grouping of notes into accented and unaccented beats. | | Ricercar - | Elaborate polyphonic composition of the Boroque and Renaissance periods. | | Rigaudon - | A quick 20th century dance written in double time. | | Rococo - | A musical style characterized as excessive, ornamental, and trivial. | | Romantic - | A period in history during the 18th and early 19th centuries where the focus shifted from the neoclassical style to an emotional, expressive, and imaginative style. | | Rondo - | A musical form where the principal theme is repeated several times. The rondo was often used for the final movements of classical sonata form works. | | Root - | The principal note of a triad. | | Round - | A canon where the melody is sung in two or more voices. After the first voice begins, the next voice starts singing after a couple of measures are played in the preceding voice. All parts repeat continuously. | | Rubato - | An important characteristic of the Romantic period. It is a style where the strict tempo is temporarily abandoned for a more emotional tone. | | Scale - | Successive notes of a key or mode either ascending or descending. | | Scherzo - | Pertaining to the sonata form, a fast movement in triple time. | | Scordatura - | The retuning of a stringed instrument in order to play notes below the ordinary range of the instrument or to produce an usual tone color. | | Septet - | A set of seven musicians who perform a composition written for seven parts. | | Sequence - | A successive transposition and repetition of a phrase at different pitches. | | Serenade - | A lighthearted piece, written in several movements, usually as background music for a social function. | | Sextet - | A set of six musicians who perform a composition written for six parts. | | Sharp - | A symbol indicating the note is to be raised by one semitone. | | Slide - | A glissando or portamento. Also refers to the moving part of a trombone. | | Slur - | A curve over notes to indicate that a phrase is to be played legato. | | [Sonata -](http://www.classicalworks.com/html/articles/sonata.html) | Music of a particular form consisting of four movements. Each of the movements differ in tempo, rhythm, and melody; but are held together by subject and style. | | Sonata form - | A complex piece of music. Usually the first movement of the piece serving as the exposition, a development, or recapitulation. | | Sonatina - | A short or brief sonata. | | Song cycle - | A sequence of songs, perhaps on a single theme, or with texts by one poet, or having continuos narrative. | | Soprano - | The highest female voice. | | Staccato - | Short detached notes, as opposed to legato. | | Staff - | Made up of five horizontal parallel lines and the spaces between them on which musical notation is written. | | Stretto - | Pertaining to the fugue, the overlapping of the same theme or motif by two or more voices a few beats apart. | | String Quartet - | A group of 4 instruments, two violins, a viola, and cello. | | Suite - | A loose collection of instrumental compositions. | | Symphony - | Three to four movement orchestral piece, generally in sonata form. | | System - | A combination of two or more staves on which all the notes are vertically aligned and performed simultaneously in differing registers and instruments. | | Tablature - | A system of notation for stringed instruments. The notes are indicated by the finger positions. | | Temperament - | Refers to the tuning of an instrument. | | Tempo - | Indicating speed. | | Tessitura - | The range of an instrumental or a vocal part. | | Theme - | A melodic or, sometimes a harmonic idea presented in a musical form. | | Timbre - | Tone color, quality of sound that distinguishes one verse or instrument to another. It is determined by the harmonies of sound. | | Time Signature - | A numeric symbol in sheet music determining the number of beats to a measure. | | Tonal - | Pertains to tone or tones. | | Tonality - | The tonal characteristics determined by the relationship of the notes to the tone. | | Tone - | The intonation, pitch, and modulation of a composition expressing the meaning, feeling, or attitude of the music. | | Tone less - | Unmusical, without tone. | | Tonic - | The first tone of a scale also known as a keynote. | | Treble - | The playing or singing the upper half of the vocal range. Also the highest voice in choral singing. | | Tremolo - | Quick repetition of the same note or the rapid alternation between two notes. | | Triad - | Three note chords consisting of a root, third, and fifth. | | Trill - | Rapid alternation between notes that are a half tone or whole tone apart. | | Trio - | A composition written for three voices and instruments performed by three  persons. | | Triple time - | Time signature with three beats to the measure. | | Triplet - | Three notes played in the same amount of time as one or two beats. | | Tritone - | A chord comprised of three whole tones resulting in an augmented fourth or diminished fifth. | | Tune - | A rhythmic succession of musical tones, a melody for instruments and voices. | | Tuning - | The raising and lowering a pitch of an instrument to produce the correct tone of a note. | | Tutti - | Passage for the entire ensemble or orchestra without a soloist. | | Twelve-tone music - | Music composed such that each note is used the same number of times. | | Unison - | Two or more voices or instruments playing the same note simultaneously. | | Verismo - | A form of Italian opera beginning at the end of the 19th century. The setting is contemporary to the composer’s own time, and the characters are modeled after every day life. | | Vibrato - | Creating variation pitch in a note by quickly alternating between notes. | | Virtuoso - | A person with notable technical skill in the performance of music. | | Vivace - | Direction to performer to play a composition in a brisk, lively, and spirited manner. | | Voice - | One of two or more parts in polyphonic music. Voice refers to instrumental parts as well as the singing voice. | | Waltz - | A dance written in triple time, where the accent falls on the first beat of each measure. | | Whole note - | A whole note is equal to 2 half notes, 4 quarter notes, 8 eighth notes, etc. | | Whole-tone scale - | A scale consisting of only whole-tone notes. Such a scale consists of only 6 notes. | |