**SIGMA TERM E- NOTE**

**FOR**

**JSS 3**

**SCHEME OF WORKS**

WEEK ONE - REVISION

WEEK TWO - Singing pattern (solo, duet, trio and quartet)

WEEK THREE - minor scale with key signature D, E, and G minor

WEEK FOUR - Relative minor keys with four sharps and four flats

WEEK FIVE - Adding short melody to a given words

WEEK SIX - Nigerian highlife musicians

WEEK SEVEN - Cadences – perfect, imperfect etc

WEEK EIGHT - inversion of triads

WEEK NINE - Transposition

**WEEK ONE**

REVISION EXERCISE

1. Music is divided into measure called the \_\_\_\_\_\_\_ lines
2. A flat sign lower the pitch of a note by a \_\_\_\_\_\_\_\_\_\_\_
3. \_\_\_\_\_\_ is represented twice the scale
4. The musical form with two section is known as the \_\_\_\_\_\_\_\_
5. In singing pattern, how many people do sings TRIO?
6. \_\_\_\_\_\_\_\_\_\_ signature consists two figure placed at the beginning of the staff
7. How many tetra chords are there in a major scale?
8. \_\_\_\_\_\_\_\_\_ music is a type of music that has to do with only musical instrument
9. A musical scale with eight notes both ascending and descending order is called the\_\_\_\_\_
10. The ledger line below the treble clef is known as \_\_\_\_\_\_\_

**WEEK TWO**

SINGING PATTERN

**Singing:** is an activity of making musical sounds with your voice in the form of a song or tune. Singing is really just extended talking.

To prove it speak these words, Long may you live sir; take at least five seconds to say each of them, there, you are singing. Although to you it might sound fine/sweets, yes, all you need is to learn how to produce tone or sound that would be pleasant to the ears.

**SOLO**: A solo is a piece of music for one performer. Every student of music should be able to sing solos, irrespective of your voice or range. The soloist may be accompanied by an instrumentalist or may sing acapella – unaccompanied. As much as possible, solos should be sung from memory as this enable the soloist to sing with expression and to the admiration of his audience

**Other points to be noted by a soloist**

* Each syllable of the song should be sung at the correct pitch.
* The soloist must ensure proper breathing and good breath control.
* He/she should pronounce the words distinctly.
* Singing with expression

**DUET:** is a group of two performers or singer, the requirement for good solo performances mentioned above also apply for duets. The additional point is that it is important that the voices of the duet must blend.

**TRIO:** is a performance by three instrumentalist or singers. Any four – part harmony song being performed by a trio must necessarily include the **melody** the soprano part, possibly the bass part and one inner part.

**QUARTET:** In 4 part harmony singing, the melody by the soprano must not be overwhelmed by any of the other three parts. there should be a proper blend of the parts. It is essential that every member of the quartet is able to sing conveniently the notes in his part.

**Exercises:**

1a what is solo?

b Mention 2 things the soloist should observed to ensure good singing.

2a what is a Duet?

B what is essential point need to be observed in performing a duet?

**WEEK THREE**

MINOR SCALE WTH KEY SIGNATURE D, E AND G MINOR (HARMONIC)

It is evident that the minor scale starts on the sixth degree of a major scale, in this lesson we shall be looking at both the major and the relative minor of the following.

The arrangement of tones and semitones in minor scale are different from major scale. For the harmonic minor scale, the arrangement goes does: Tone, semitone, Tone, Tone, semitone, Tone + half, semitone.

**F major scale**

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**D minor scale**

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*l t d r m f se l*

D E F G A B C# D

Examine both the scale of F major and of D minor. Notice that the last three note of F major *(l* *t d)* becomes the first three notes of the new scale of D minor. This fact makes D minor closely related.

**G major scale**

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**E minor scale**

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*l t d r m f se l*

E F# G A B C D# E

B major

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G minor

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*l t d r m f se l*

G A B C D E F# A

**WEEK FOUR**

RELATIVE MINOR KEYS WITH FOUR SHARPS AND FLATS

It is noted that without major there is no minor, because part of the major scale notes starts the minor scale. We now give the key signature of the major keys and their **relative minors.**

It is helpful to memorize the signatures of 7 sharps and 7 flats. Other keys (major and minor) can be readily derived from these two key signatures.

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

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

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F major B major E Major A major D major G major C major

D minor G minor C minor F minor B minor E minor A minor

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**WEEK FIVE**

ADDING SHORT MELODY TO GIVEN WORDS

Every language has a rhythm peculiar to it. Every sentence spoken in the correct way must make sense. Some words will be stressed more than others. African languages are very particular about the correct flow of words.in Nigeria we refer to this as the **speech rhythm** or natural flow of words. For example, *Joo fun wa lorin (Give us music, please)* suggests the rhythm

**2**

**4**

joofun wa lo - rin

Consider another sentence, “Cake and biscuit are on sale”; the natural stress are those that have been underlined. If we are to set such words to rhythm, the accents of the word need to coincide with or fall on the accented beats.

Cake and bis - cuits are on sale

In writing a rhythm to fit words, we should bear in mind that the syllables of the words will fall naturally into group of two, three, or four.

Consider this sentence, “What shall we do if the sun does not shine”

**2**

**4**

What shall we do if the sun does not shine?

**Exercises:**

Add melody to the following words

1. I am coming home
2. I will come again tomorrow

**WEEK SIX**

NIGERIAN HIGHLIFE MUSICIANS

There are several genres of music in Nigeria. These include Fuji music, juju music, Apala, were music and highlife music. Although Ghana is the origin of Highlife but the genre had spread across the west-African countries including Nigeria. The lists of notable Nigerian highlife musician are listed below.

* Bright Chemezie . Oriental brothers
* Bobby Benson
* Dr. sir Warrior
* Ebenezer Obey
* Fatai Rolling Dollar
* Fela Sowande
* King Sunny Ade
* Orlando Julius Ekemode
* Orlando Owoh
* Oliver De Coque
* Prince Nico Mbarga
* Rex Lawson
* Roy Chicago
* Victor Olaiya
* Victor Uwaifo
* Wilberforce Echezona

**WEEK SEVEN**

CADENCES

The cadence is a progression of two chords that are arranged to give a logical end to a musical phrase or musical sentence. In language, punctuations such as commas and full stop are used to make phrases and sentences meaningful as we read a passage.

In similar way, **cadences** are used at the end of musical phrases and sentences.

**Types of Cadence**

There are four types of Cadence namely;

* Perfect Cadence
* Imperfect Cadence
* Plagal Cadence
* Interrupted Cadence

A **Perfect Cadence** progression from dominant which is (5th) to tonic (1st) this progression is also called the full close because it has a feeling of finality or conclusion. i.e soh, doh

**Imperfect Cadence** is a progression of any chord to **dominant** (5th) and this progression is also called half close e.g (a) doh - soh. (b) reh – soh.

**Plagal cadence** isthe progression from sub-dominant which is (4th) to Tonic. This progression also serve as another kind full stop known as “Amen chord” because of it frequent used.

e.g fah- me.

**Interrupted cadence** it is the only cadence that require secondary triad or secondary chord, its progression is from dominant (5th) chord to (6th). It is also known as surprise cadence because it creates an element of surprise.

**WEEK EIGHT**

INVERSION OF TRIADS

When any other note of a chord its root placed in the bass (or lowest) part, that chord or triad is said to be “inverted”.

It will be obvious that number of inversions any chord may have will be always one less than the number of notes in the chord.

A triad having three notes will therefore have two inversions, called respectively its **first** and **second** inversions.

**Examples**

**First inversion of triads**

When the 3rd of a chord or triad is in the bass, that triad is in its inversion

a b

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5th root

3rd 5th

Root 3rd

**Second inversion**

When the 5th of a chord is in the bass, and the 3rd is being placed above it that triad or chord is said to be in second inversion

a c

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5th 3rd

3rd root

Root 5th

Root position 1st inversion 2nd inversion

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5th root 3rd

3rd 5th root

Root 3rd 5th

**WEEK NINE**

TRANSPOSITION

Transposition can be defined as a process of changing of key of a particular music up or down in pitch by a constant interval.

Soloist often asks their accompanists to transpose a song from one key to another – in most cases to a lower key. E.g. From G to F or vice versa.

Apart from transposing from one key to another, it is sometime necessary to transpose a piece from one clef to another. Clef transposition may become necessary when the part played by a particular instrument is given to another type of instrument.

**Transposition from one clef to another**

The middle C indicated on the first ledger line below the treble staff is the same note on the first line above the bass clef.

a

b

**Example 2**

Question: Write the following tune an octave higher in the treble clef

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Answer:

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