WEEK5

MUSEUM

Meaning of Museum:
The word museum 1comes from the Greek word mouseion. In ancient Greece the mousein was the temple of the Muses, the goddesses of arts and sciences. Museum is an institution where artistic and educational materials are exhibited to the public. The materials available for observation and study are called a collection.

A collection may include scientific specimens, works of art and exhibits and information on history or technology. There are five main kinds of museums namely art museums, history museums, applied science museums, natural science museums and general museums.

Functions of Museums:
Museums perform the following functions:
1. Acquisition of Materials:
Every new object that a museum adds to its collection is called an acquisition. Museums acquire objects in several ways, of which field collection is one of the most useful. The scientists and technicians go outside to gather specimens and data on particular subjects which are within the scope of the museum.

2. Recording of Materials:
Each acquisition is listed carefully by specialist staff. As soon as objects are received, the data, the source, the method of acquisition and other available information are entered in the record register.

3. Preservation of Materials:
The primary purpose of museums is to preserve selected objects. Curators (persons in-charge of museums) know that no specimens will last forever. What museums undertake to do is to prolong the life time of the objects.

Preservation in a museum consists of two steps:
(i) Specimens must be put into a condition that checks deterioration,

(ii) The specimens must be protected.

4. Research:
One important use of museum is to extract as much knowledge as possible from the specimens. Many museums publish scholarly journals, series of papers and books to make available the results of research on their collection.

5. Exhibition of Materials:
Various members of the museum staff prepare the acquisitions for exhibition. The specimens selected for exhibition are put on view in numerous ways. The choice of approach and technique depends largely on the purpose of exhibit.

6. Education:

A number of universities conduct some courses in certain subjects at museums in order to take advantage of the collection. Thus museums help in spreading education.

The most well known fact is that we have **SIX** different types of museums. And they are:

1. General Museums,
a. They usually hold collections in various subjects and are sometimes known to be called as **multidisciplinary** or **interdisciplinary** museums.
b. The majority of those museums were founded in the 18th, 19th, or early 20th century.
c. Those museums are very special because they hold the earliest private collections and tend to reflect the encyclopedic spirit of the world's timeline.
2. Natural history and natural science museums,
a. Those museums' main focus would be with the natural world and their display would mainly show specimens in the area of **ornithology, geology, mineralogy and paleontology.**
b. Those museums are known to have been built by Europeans during their two most popular (of today) cultural movements of the Renaissance and the Enlightenment. **But**, specimens of all other parts of the world were also included upon opening this type of museum up.
c. The Major museums in this area would be the **Natural History Museum** in London, the **Smithsonian Institution's National Museum of Natural History** in Washington, D.C. and the **American Museum of Natural History** in NYC. They are known to be super famous in the Natural area because they possess masses of collections from the natural world, inclusive of all the different types of specimens from which species have been named.
3. Science and technology museums ,
a. Those museums tend to focus initially in the development and application of scientific ideas and instrumentation.
b. They have also originated during the era of the Enlightenment in order to have a more advanced anthropological study found in the private collections. The museum at Haarlem in the Netherlands during the 18th century was a main focus.
c. **FACT:** Science museums are particularly popular with children as well as adults because they are able to provide the visitors of that age rank with group participation and demonstrating models as well as the obvious that they are the best at having the most interactive displays.
4. History Museums,
a. Although everybody must get used and tedious of associating ***any*** museum with **history**, we must know that in fact, those museums are there to present the visitors with a more chronological perspective of any art.
b. They **must** endorse this chronological method in order to assemble in a fair and understanding manner the nature of history in itself.
c. History museums are mainly associated with being exemplary into holding so many objects of art and science (**but in a chronologically manner).** Which is why they are commonly confused by General Museums.
5. Art Museums,
a. Art museums are also very well known as *art galleries*.
b. Their main objective and focus is treatable to objects as a mean of rectified communication with the visitors.

c. You mainly see **comprised paintings, sculptures,** and the **decorative arts.**
d. **Sub-contents** of those arts are mainly the arts built since the 19th century when the industrial design was brought to the artist's world first hand.

6. Virtual Museum,

a. Typically a collection of digitally recorded images, sound files, text documents, sometimes 360degrees image, and **a lot of cultural interest** as well as history.

WEEK 2

BASIC HARMONY IN MUSIC COMPOSITION

In music , harmony is the use of simultaneous pitches, (tones or notes) or chords. The study of harmony involves chords and their construction and chord progression and the principle of connection that govern them. Harmony is the vertical aspect of music as distinguished from melodic line, or the horizontal aspect.

Harmony considers the process by which the composition of individual sounds, or superposition of sounds, is analyzed by hearing. Usually, this means simultaneously occurring frequencies, pitches (tones, notes), or chords. The study of harmony involves chords and their construction and chord progressions and the principles of connection that govern them. Harmony is often said to refer to the "vertical" aspect of music, as distinguished from melodic line, or the "horizontal" aspect. Counterpoint, which refers to the relationship between melodic lines, and polyphony, which refers to the simultaneous sounding of separate independent voices, are thus sometimes distinguished from harmony.

In popular and jazz harmony, chords are named by their root plus various terms and characters indicating their qualities. In many types of music, notably baroque, romantic, modern, and jazz, chords are often augmented with "tensions". A tension is an additional chord member that creates a relatively dissonant interval in relation to the bass. Typically, in the classical common practice period a dissonant chord (chord with tension) "resolves" to a consonant chord. Harmonization usually sounds pleasant to the ear when there is a balance between the consonant and dissonant sounds. In simple words, that occurs when there is a balance between "tense" and "relaxed" moments.

TYPES OF HARMONY

Carl Dahlhaus (1990) distinguishes between coordinate and subordinate harmony. Subordinate harmony is the hierarchical tonality or tonal harmony well known today. Coordinate harmony is the older Medieval and Renaissance tonalité ancienne, “The term is meant to signify that sonorities are linked one after the other without giving rise to the impression of a goal-directed development. A first chord forms a ‘progression’ with a second chord, and a second with a third. But the former chord progression is independent of the later one and vice versa.” Coordinate harmony follows direct (adjacent) relationships rather than indirect as in subordinate. Interval cycles create symmetrical harmonies, which have been extensively used by the composers Alban Berg, George Perle, Arnold Schoenberg, Béla Bartók, and Edgard Varèse‘s Density 21.5.

Close harmony and open harmony use close position and open position chords, respectively. See: voicing (music) and close and open harmony.

Other types of harmony are based upon the intervals of the chords used in that harmony. Most chords in western music are based on “tertian” harmony, or chords built with the interval of thirds. In the chord C Major7, C-E is a major third; E-G is a minor third; and G to B is a major third. Other types of harmony consist of quartal and quintal harmony.

A unison is considered a harmonic interval, just like a fifth or a third, but is unique in that it is two identical notes produced together. Many people say[weasel words] harmony must involve intervals like thirds, fifths, and sevenths—but unison counts as harmony and is important, especially in orchestration. In Pop music, unison singing is usually called doubling, a technique The Beatles used in many of their earlier recordings. As a type of harmony, singing in unison or playing the same notes, often using different musical instruments, at the same time is commonly called monophonic harmonization.

Intervals

An interval is the relationship between two separate musical pitches. For example, in the melody Twinkle Twinkle Little Star, the first two notes (the first “twinkle”) and the second two notes (the second “twinkle”) are at the interval of one fifth. What this means is that if the first two notes were the pitch C, the second two notes would be the pitch “G”—four scale notes, or seven chromatic notes (a perfect fifth), above it.

The following are common intervals:

Root	Major third	Minor third	Fifth
C	E	E♭	G
D♭	F	F♭	A♭
D	F♯	F	A
E♭	G	G♭	B♭
E	G♯	G	B
F	A	A♭	C
F♯	A♯	A	C♯
G	B	B♭	D
A♭	C	C♭	E♭
A	C♯	C	E
B♭	D	D♭	F
B	D♯	D	F♯

Therefore, the combination of notes with their specific intervals —a chord— creates harmony. For example, in a C chord, there are three notes: C, E, and G. The note C is the root. The notes E and G provide harmony, and in a G7 (G dominant 7th) chord, the root G with each subsequent note (in this case B, D and F) provide the harmony.

In the musical scale, there are twelve pitches. Each pitch is referred to as a “degree” of the scale. The names A, B, C, D, E, F, and G are insignificant. The intervals, however, are not. Here is an example:

1°	2°	3°	4°	5°	6°	7°	8°
C	D	E	F	G	A	B	C
D	E	F♯	G	A	B	C♯	D

As can be seen, no note always corresponds to a certain degree of the scale. The tonic, or 1st-degree note, can be any of the 12 notes (pitch classes) of the chromatic scale. All the other notes fall into place. For example, when C is the tonic, the fourth degree or subdominant is F. When D is the tonic, the fourth degree is G. While the note names remain constant, they may refer to different scale degrees, implying different intervals with respect to the tonic. The great power of this fact is that any musical work can be played or sung in any key. It is the same piece of music, as long as the intervals are the same—thus transposing the melody into the corresponding key. When the intervals surpass the perfect Octave (12 semitones), these intervals are called compound intervals, which include particularly the 9th, 11th, and 13th Intervals—widely used in jazz and blues Music.

Perception of harmony

Harmony is based on consonance, a concept whose definition has changed various times during the history of Western music. In a psychological approach, consonance is a continuous variable. Consonance can vary across a wide range. A chord may sound consonant for various reasons.

One is lack of perceptual roughness. Roughness happens when partials (frequency components) lie within a critical bandwidth, which is a measure of the ear's ability to separate different frequencies. Critical bandwidth lies between 2 and 3 semitones at high frequencies and becomes larger at lower frequencies. The roughness of two simultaneous harmonic complex tones depends on the amplitudes of the harmonics and the interval between the tones. The roughest interval in the chromatic scale is the minor second and its inversion the major seventh. For typical spectral envelopes in the central range, the second roughest interval is the major second and minor seventh, followed by the tritone, the minor third (major sixth), the major third (minor sixth) and the perfect fourth (fifth).

The second reason is perceptual fusion. A chord fuses in perception if its overall spectrum is similar to a harmonic series. According to this definition a major triad fuses better than a minor triad and a major-minor seventh chord fuses better than a major-major seventh or minor-minor seventh. These differences may not be readily apparent in tempered contexts but can explain why major triads are generally more prevalent than minor triads and major-minor sevenths generally more prevalent than other sevenths (in spite of the dissonance of the tritone interval) in mainstream tonal music. Of course these comparisons depend on style.

The third reason is familiarity. Chords that have often been heard in musical contexts tend to sound more consonant. This principle explains the gradual historical increase in harmonic complexity of Western music. For example, around 1600 unprepared seventh chords gradually became familiar and were therefore gradually perceived as more consonant.

Western music is based on major and minor triads. The reason why these chords are so central is that they are consonant in terms of both fusion and lack of roughness. They fuse because they include the perfect fourth/fifth interval. They lack roughness because they lack major and minor second intervals. No other combination of three tones in the chromatic scale satisfies these criteria.

Consonance and dissonance in balance

Post-nineteenth century music has evolved in the way that tension may be less often prepared and less formally structured than in Baroque or Classical periods, thus producing new styles such as post-romantic harmony, impressionism, pantonality, Jazz and Blues, where dissonance may not be prepared in the way seen in 'common practice' harmony. In a jazz or blues song, the tonic chord may be a dominant seventh chord.

WEEK 3

Contemporary Dance/ CHOREOGRAPHY

DANCE

CONTENT

Definition and Meaning of Dance

Uses of Dance

Meaning of Choreography

Principles of Choreography

Meaning of Choreographer

Meaning of Contemporary Dance

Features of Contemporary Dance

Definition and Meaning of Dance

Dance is the rhythmic movement of the human body in space and time to make statements.

Uses of Dance

Dance is useful in the following ways:

It is a means of communication.

It is a medium of expression of oneself and idea.

Many have made careers out of dance.

It is an excellent confidence booster, especially for shy people.

Ballet uses music and dance to tell stories.

Dance therapy helps to improve the mental and physical well-being of a person.

Meaning of Choreography

Choreography is the art of composing or creating dances. It shows the movements and patterns of dance composition. It is the planning of movement for dancing. The steps and movement planned for a dance which may be written or improvised.

Principles of Choreography

All choreography regardless of genre is based on the following principles:

(i) Dynamics: This deals with how it moves, time (fast/slow), weight (strong/gentle), space (direct/indirect), flow (bound/free), tempo (rhythm).

(ii) Space: Where in space e.g. 3 level, person, upstage, stage right centre-stage, pathways, general stage left.

(iii) Relationship: What are the relationships? Near or far from other dancers, near or far from audience, solo, duet, trio, group, narrative, with/without/on/in beside a set, with/without music, costume, lighting, props, repeated.

(iv) Actions: Which actions are used e.g. jump, balance, fall, turnstillness, contact, lift, etc.

(v) Body parts: Head, eyes, hand, twisted, legs, arms, chest, face, etc.

(vi) Order

(vii) Beauty

Meaning of Choreographer

A choreographer is a theatre artist who creates, arranges dances, teaches dancers to perform a dance to the delight of an audience.

A choreographer is a performer of choreography. He or she is knowledgeable in different kinds of dance and their techniques. A choreographer plans out dance movement.

Contemporary Dance

Meaning of Contemporary Dance
Dance is a type of art that generally involves movement of the body, often rhythmic and to music.

Contemporary dance is a form of dance that is a clear departure from the traditional and ballet dance forms but draws inspiration from them.

Contemporary dance is a style of expressive dance that combines elements of several dance genres including modern and jazz, lyrical ballet. Contemporary dancers strive to connect the mind and the body through fluid dance movements.

Features of Contemporary Dance

It enables freedom of movement, allowing dancers bodies to freely express their innermost feelings.

I. Expressive and original
II. Element of ballet and other styles
III. creativity
IV. Individual style.
V. Gravity, floor-work and rolls.
VI. Gestures all part of the body
VII. Unusual shapes and line
VIII. Lifts

Relationships – men dancing with men and women dancing with women

Groupings – solo, duet, trio, small groups and large groups

Staging- different areas of the stage become strong and more than one sequence performed at a time.

Can tell a story, have theme or characters or no meaning at all.

Performing Some Contemporary Dance (Practical session)

The educator plays video of DECENT contemporary dance; Nigerian and western

The educator guides the student(s) to Perform some movements to build and encourage individual creativity.

EVALUATION

Define dance.

(i) What is choreography? (ii) Who is a choreographer?

(i) State the meaning of contemporary dance. (ii) List five features of contemporary dance.

Exhibit a solo or group dance (This should be documented and score awarded).

WEEK 4

KNITTING

KNITTING

Meaning of Knitting

Knitting is the art of making garments, fabrics by interlocking loops of one or more yarns either by hand with knitting needles or with machines. It is a method by which thread or yarn may be turned into cloth.

Knitting Materials

i. Wool
ii. Scissors
iii. Tape rule
iv. Knitting needle

Hand knitting consists of loop called stitches which are pulled through each other. The active stitches are held on a needle until another loop can be passed through them. Examples of hand knitted works include cardigan, or sweaters, shawls, antimacassar, socks, hats, blankets etc. Materials required are: knitting needle and thread or wool.

Machine knitting: Is used to produce lace materials. There are two types namely: weft knitting and warp knitting.

Weft knitting: The yarn runs horizontally or the walls are perpendicular to the course of the yarn.

Warp knitting: Is the opposite of the weft knitting. Thus the yarn runs vertically.

Types

i. Tricot.
ii. Milanese knit.
iii. Raschel knit.
iv. Stitch-bonding.
v. Needle shift.
vi. Purl

Knitting Materials

To start knitting, you only need two things: a pair of needles and a ball of yarn. If you want to finish a project, though, you'll need a few more items. So what does an experienced knitter keep in a knitting kit?

A tapestry needle – The most basic tool in any knitter's kit, a tapestry needle is a large sewing needle, with an eye big enough to accommodate bulky yarn. You'll use the needle to weave in the tails of yarn left after you bind off your project.

Stitch markers – These small rings slip on your needles to mark particular points in your pattern. Some markers can be clipped directly onto a stitch if you need to mark a spot on the project itself to come back to later in the pattern.

Stitch holders – A stitch holder is like a large safety pin. When a pattern calls for you to set some stitches aside to come back to later, you will slip those stitches onto a holder.

Row counters – Many patterns require you to keep track of how many rows you have knit. Some counters slip onto your needle and have a number dial you change after each row. Some have a simple button you click. And, yes, there are smart phone apps for that.

A measuring tape – A lot of patterns call for a number of inches, rather than a number of rows. A flexible measuring tape will be indispensable, especially when making pairs of things, like mittens or sleeves. You don't want to guess that your sleeves are the same length.

Needle caps – When you're taking a knitting break, you can place them on the end of your needles to ensure no stitches slip off while your project is in your knitting bag. They can also be used to turn a double-point needle into a straight needle.

As for knitting needles, there are three types: the classic straight pair, double-point needles (sold in sets of 4 or 5), and circular needles. Keep knitting and you will eventually use each kind of needle. Some projects require the use of more than one kind.

Straight needles are used for most of your rectangular projects, like scarves and washcloths.

Circular needles are two needle heads connected to a cord. They are necessary for larger projects, like blankets. They are also used for projects that are worked in the round, like hats or the body of a seamless sweater. These needles vary by needle size and by cord length, from 9 inches to 60 inches. Frequent knitters might want to invest in a circular needle kit, which offers greater flexibility. Rather than buying a needle for each project, a kit allows you to customize the cord length and the needle size. Plus, if your project calls for changing needle size partway through, all you have to do is scrunch your stitches onto the cord and switch out the needle heads.

Double-point needles are used for smaller projects joined in the round, like mittens or the crown of a hat. Often, you will start a project on circular needles, then switch to double points as you get close to binding off.

WEEK 5

SINGING IN PARTS & CADENCIES IDENTIFICATION

Singing “in parts” means that each voice (such as soprano, tenor, alto, and bass) has its own independent line to follow. The contents of that line will be written out, and will depend on the composer or arranger and the harmonic structure of the piece. These parts may form consonances or dissonances with one another, and they may move in parallel motion (going in the same direction), contrary motion (going in opposite directions) or oblique motion (one stays on a note while the other is moving).

Singing “in unison” means that all the voices are singing the “same” line. I put “same” in quotes because, as you note in your last paragraph, they may be in different octaves. With voices, this almost always means the men are singing the line one octave below the women.

Choir

OBJ

A choir (also known as a chorale or chorus) is a musical ensemble of singers. Choral music, in turn, is the music written specifically for such an ensemble to perform. Choirs may perform music from the classical music repertoire, which spans from the Medieval era to the present, and/or popular music repertoire. Most choirs are led by a conductor, who leads the performances with arm and face gestures.

A body of singers who perform together as a group is called a choir or chorus. The former term is very often applied to groups affiliated with a church (whether or not they actually occupy the choir) and the second to groups that perform in theatres or concert halls, but this distinction is far from rigid. Choirs may sing without instrumental accompaniment, with the accompaniment of a piano or pipe organ, with a small ensemble (e.g., harpsichord, cello and double bass for a Baroque era piece), or with a full orchestra of 70 to 100 musicians.

CADENCE

a cadence (Latin cadentia, “a falling”) is “a melodic or harmonic configuration that creates a sense of resolution [finality or pause].” A harmonic cadence is a progression of (at least) two chords that concludes a phrase, section, or piece of music. A rhythmic cadence is a characteristic rhythmic pattern that indicates the end of a phrase.

A cadence is labeled more or less “weak” or “strong” depending on its sense of finality. While cadences are usually classified by specific chord or melodic progressions, the use of such progressions does not necessarily constitute a cadence—there must be a sense of closure, as at the end of a phrase. Harmonic rhythm plays an important part in determining where a cadence occurs.

Classification of cadences in common practice

Cadences are strong indicators of the tonic or central pitch of a passage or piece.[1] Edward Lowinsky proposed that the cadence was the “cradle of tonality.”[4]

In music of the common practice period, cadences are divided into four types according to their harmonic progression: authentic, plagal, half, and deceptive. Typically, phrases end on authentic or half cadences, and the terms plagal and deceptive refer to motion that avoids or follows a phrase-ending cadence. Each cadence can be described using the Roman numeral system of naming chords:

Authentic cadence

Authentic (also closed, standard or perfect) cadence: V to I (or V–I). A seventh above the root is often added to create V. The The Harvard Concise Dictionary of Music and Musicians says, “This cadence is a microcosm of the tonal system, and is the most direct means of establishing a pitch as tonic. It is virtually obligatory as the final structural cadence of a tonal work.”The phrase perfect cadence is sometimes used as a synonym for authentic cadence, but can also have a more precise meaning depending on the chord voicing:

Perfect authentic cadence: The chords are in root position; that is, the roots of both chords are in the bass, and the tonic (the same pitch as root of the final chord) is in the highest voice of the final chord. A perfect cadence is a progression from V to I in major keys, and V to i in minor keys. This is generally the strongest type of cadence and often found at structurally defining moments.

This strong cadence achieves complete harmonic and melodic closure.” It has to be noted that Beethoven in particular gets so much mileage out of this cadence as for it to become one of his most characteristic and recognizable musical thumbprints. The Diabelli Variations and the C major climax of the slow movement of the Opus 132 String Quartet – even though it is described as being in Lydian mode on F – are two powerful examples.

WEEK 6
LETTERING / CALLIGRAPHY

CONTENT

Meaning of Lettering

Forms of Lettering

Stages in the Construction of Letters

Qualities of Good Lettering

Meaning of Lettering

Lettering is the art of letter construction of the alphabets from letter A-Z. Lettering is also the art of using letters to form words for communication purpose.

Forms of Lettering

(i) Pen lettering

(ii) Block lettering

Pen Lettering

Pen lettering is also known as calligraphy or script lettering. Letters under pen lettering are handwritten not drawn or constructed.

Materials Used for Pen Lettering

Materials used for pen lettering are

(i) pen (ii) ink (iii) calligraphic pen

Block Lettering

In block lettering letters are drawn or constructed.

Materials Needed for Block Lettering

Materials needed for block lettering include(a) (i) paper (ii) pencil (iii) ruler (iv) cutter (v) eraser.

Types of Block Lettering

Gothic Lettering

Roman lettering

Italic lettering

Text lettering

Gothic Lettering

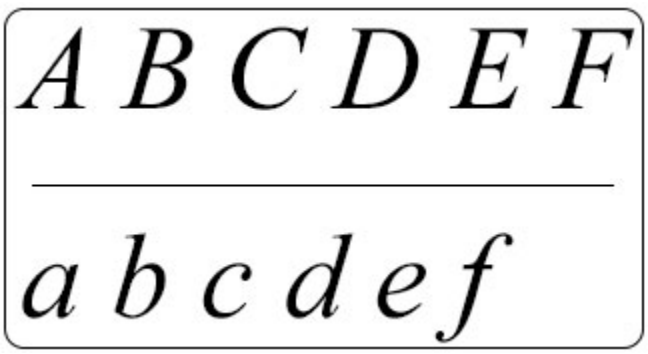
Gothic letterings are upright letters. They have strokes of equal or uniform thickness. They have no serif they are also known as old English text.

Roman Lettering

This is characterized by thick and thin strokes and serif. Vertical strokes are usually thick while horizontal strokes are thin.

Italic Lettering

They are letters that are leaning or tilting to the right.



Text Lettering

This is the earliest form of lettering. It is full of designs highly ornamental.

Stages in the Construction of Letters

(i) Arrangement of letters: This is necessary to give rhythm and avoid omission.

(ii) Planning: This is also necessary to enhance or achieve balance

(iii) Calculation: This necessary to determine the space each letter will occupy.

(iv) Marking: Marking is identifying the area a letter will occupy in the boxes provided.

(v) Joining points: This is the joining of the identified and marked point together to bring out the form or shape of a letter.

(vi) Spacing: This gives room for readability.

Qualities of Good Lettering

(i) Legibility: Good lettering must be legible or bold

(ii) Readability: Good lettering must be readable.

(iii) Spacing: Good lettering must be well spaced.

(iv) Uniformity: Good lettering must be uniform.

(v) Simplicity: Good lettering must be simple.

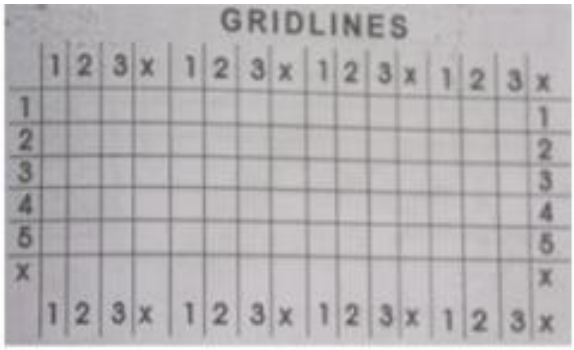
EVALUATION

State the two forms of letters you have learnt.

State two differences between the Roman letters and the Gothic letters.

Define lettering. (b) State the qualities of good lettering.

Construction of Letters A-Z lower and Upper Case (Practical exercises)



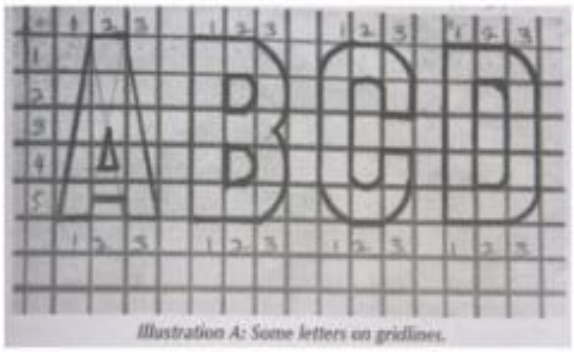


Illustration A: Some letters on gridlines.

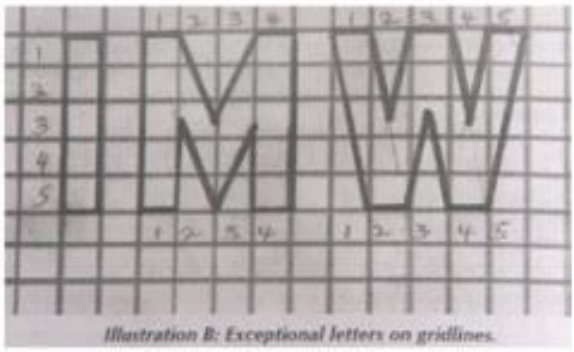


Illustration B: Exceptional letters on gridlines.

The student will do the construction with the assistance of their Art teacher.

The materials and tools like paper, pencil, eraser, ruler, compass, and drawing board will be required for this exercise.

To construct the letters, students will need to first construct gridlines on which the letterings will be drawn.

Gridlines are vertical and horizontal lines running across each other at right angle, thus creating small boxes of the same size e.g. 0.5 × 0.5 cm

To construct the upper case of block letter 5 vertical boxes and 3 horizontal boxes is required.

A box space should be between each letter constructed (as you can see in the figure above).

To construct lower letter, the presence of ascenders and descenders in some lower case will make the number of vertical boxes to 7, while the horizontal boxes remains 3.

However, some of the letters without ascenders and descenders can still be drawn within 5 boxes × 3boxes.

Some letter still require more or less boxes on the horizontal line of the grid such as I, M, and W.

EVALUATION

Assessment of students' construction work.

CONSTRUCTION OF LETTERING (PROJECT)

PRACTICAL WORKS

Teachers should engage the students to produce the following

KEEP NIGERIA CLEAN

READERS ARE LEADERS

THIS WAY TO HERITAGE GLOBAL ACADEMY

EDUCATION IS THE BEST LEGACY

(These can be done on a banner, signpost or wall)

OBJECTIVES

1. Another name for pen lettering is

a) text.

b) Gothic.

c) spacing.

d) calligraphy.

2. All the following are needed in lettering EXCEPT

a) pencil.

b) calliper.

c) compass.

d) ruler.

3. Which of the following is NOT a characteristic of good lettering?

a) Readability.

b) Spacing.

c) Adaptability.

d) Legibility.

4. Lettering is very important to

a) sculptors.

b) engineers.

c) graphic artists.

d) painters.

5. There are ……. types of block lettering.

a) 1

b) 2

c) 4

d) 3

6. Which of the following is NOT true of the characteristics of good lettering?

a) Adaptability.

b) Readability.

c) Legibility.

d) Spacing.

7. …… is the art of letter construction of the alphabets from letter A-Z.

a) Printing

b) Construction

c) Lettering

d) Italic

8. To construct lower letters, the presence of ascenders and descenders in some lower case will make the number of vertical boxes to be …….., while the horizontal boxes remains 3.

a) 7

b) 5

c) 3

d) 9

9. All the following are examples of block lettering EXCEPT

a) Roman.

b) Italic.

c) Gothic.

d) Vivaldi.

10. …… is a technique of expressing ideas, activities or emotions in words or pictures on any possible surface through manual or mechanical means.

a) Painting

b) Poster

c) Plastering

d) Printing

11. …… letterings are upright letters which have strokes of equal thickness.

a) Text

b) Gothic

c) Roman

d) Italic

12. There are …….. forms of lettering.

a) 4

b) 2

c) 1

d) 3

13. …….. letters are usually tilted to the right.

a) Roman

b) Italic

c) Text

d) Gothic

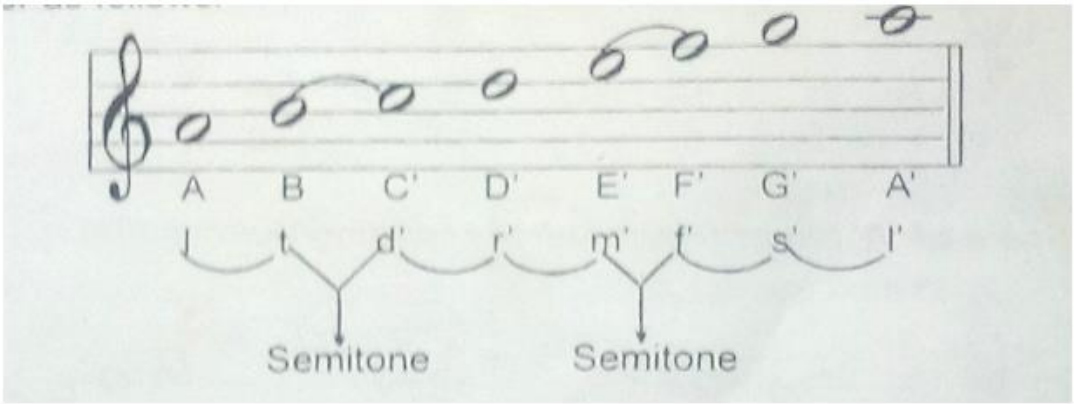
WEEK 7

Construction of minor scale (F,B and D)

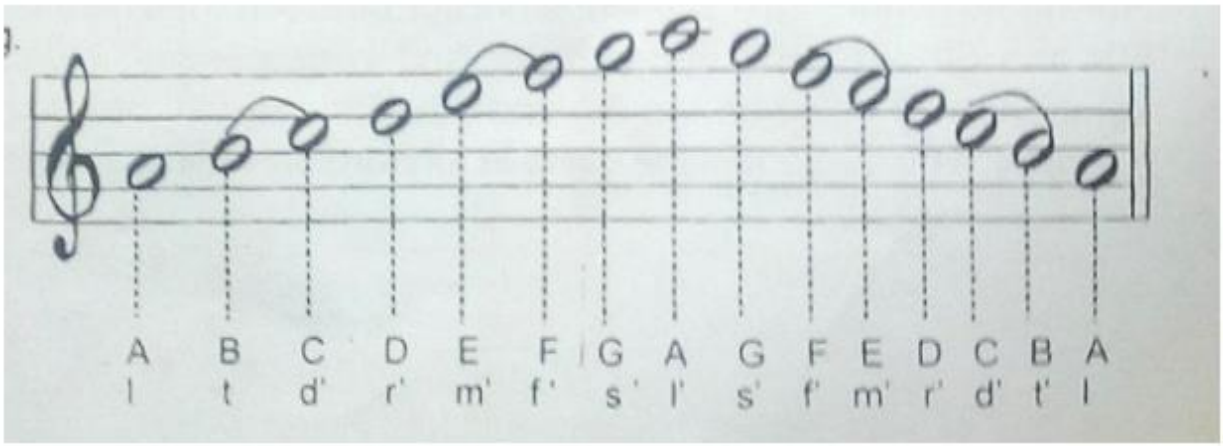
MINOR SCALES
Aminor scale is built upon the 6th degree (submediant). By this, a minor scale begins three semitones below the tonic of its relative major scale. This is why a minor scale uses "lah" (solfa) as tonic, hence / tdrmfsl (Natural minor).

Types of Minor Scales
Three types of minor scale can be identified, namely **Natural minor, Harmonic minor and Melodic minor.**

Natural Minor Scale
This scale is built upon the submediant (6th degree) of key C major as follows:



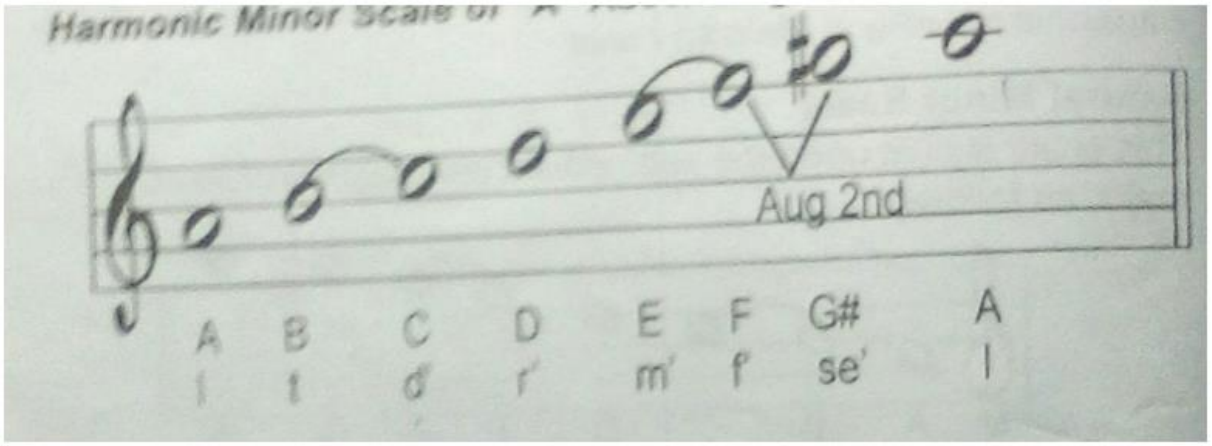
You will observe from the above scale that semitones occur between the 2nd and 3rd, 5th and 6th degrees.The other degrees lie a whole tone apart. From the above scale, too, you notice the pattern of Natural minor scale is Tone (T), Semitone (S), Tone (T), Tone (T), Semitone (S), Tone (T) T (T) i.e. T.S,T,T,S,T,T,. Note also that the Natural minor scale is the same, both ascending and descending,
e.g.



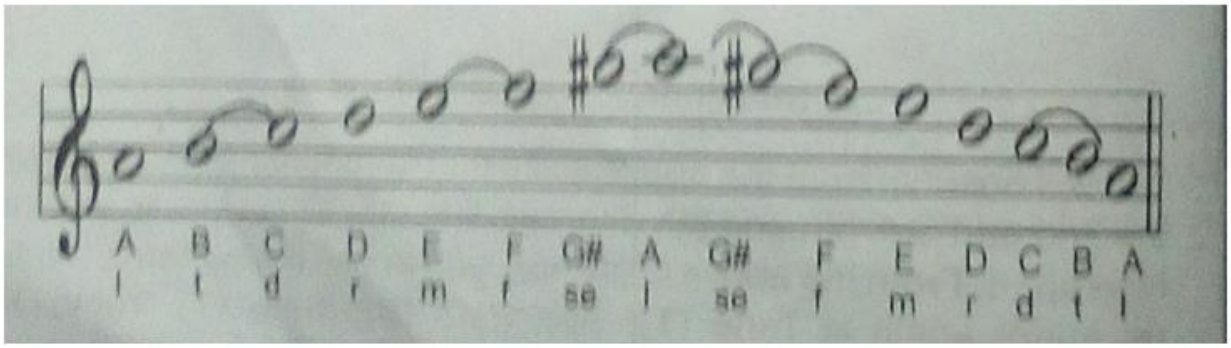
Harmonic Minor Scale

Harmonic minor scale is also built upon the 6th degree (submediat of the major scale. Here, the semitones occur between the 2nd 3rd, 5th and 6th, 7th and 8th degrees. This leaves an interval of the semitones between the 6th and 7th degrees. This interval is called Augmented 2nd. Therefore, the 7th degree is always raised semitone to make it a true leading note. Study the following examples:

Harmonic Minor Scale of "A" Ascending

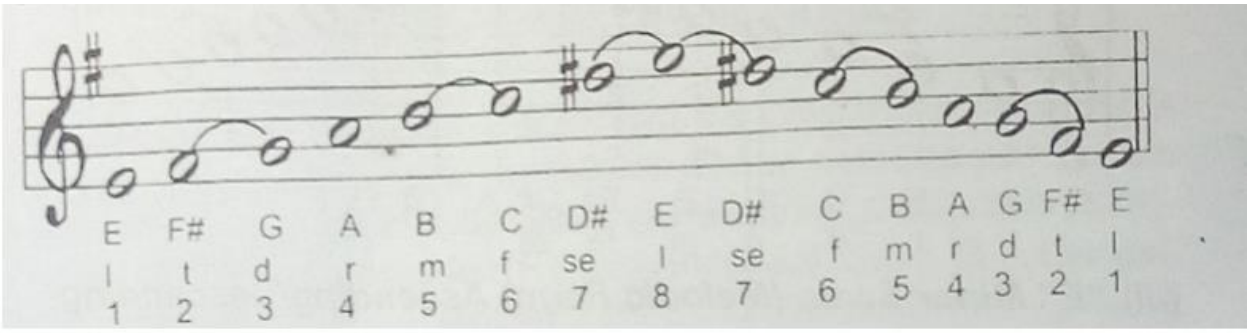


Scale of 'A' Minor (Harmonic)Ascending/Descending

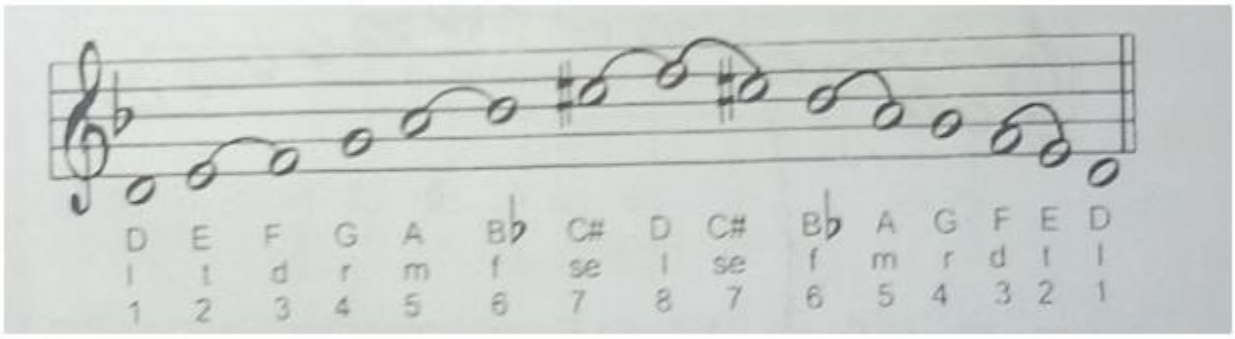


You will observe from the above illustration that in ascending order of Harmonic Minor scale, semitones occur between the 2nd and 3rd, 5th and 6th, 7th and 8th degrees; and in descending order, the semitones lie between the 8th and 7th, 6th and 5th, 3rd and 2nd degrees. This pattern is the same in all Harmonic Minor Scales.
Study the following examples:

E Minor Scale (Harmonic) Ascending /Descending



D Minor Scale (Harmonic) Ascending/Descending

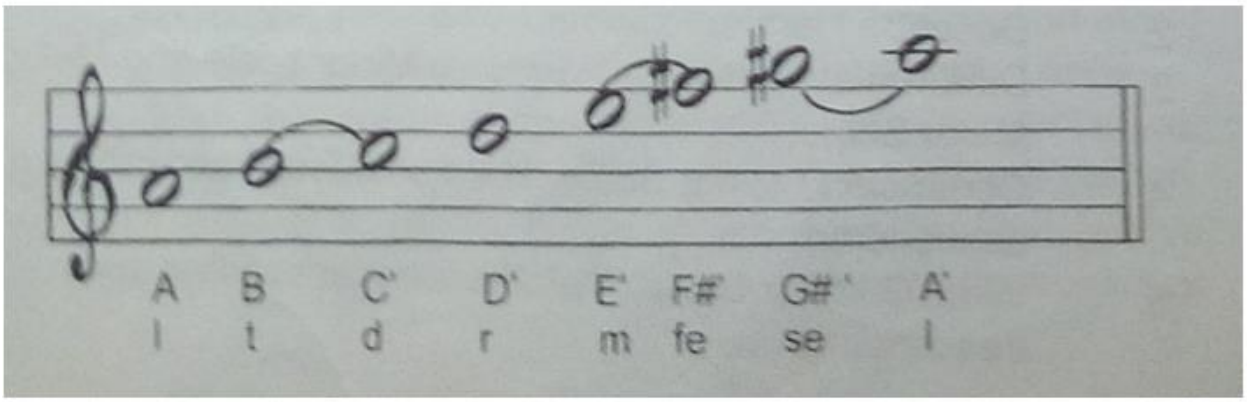


Melodic Minor Scale

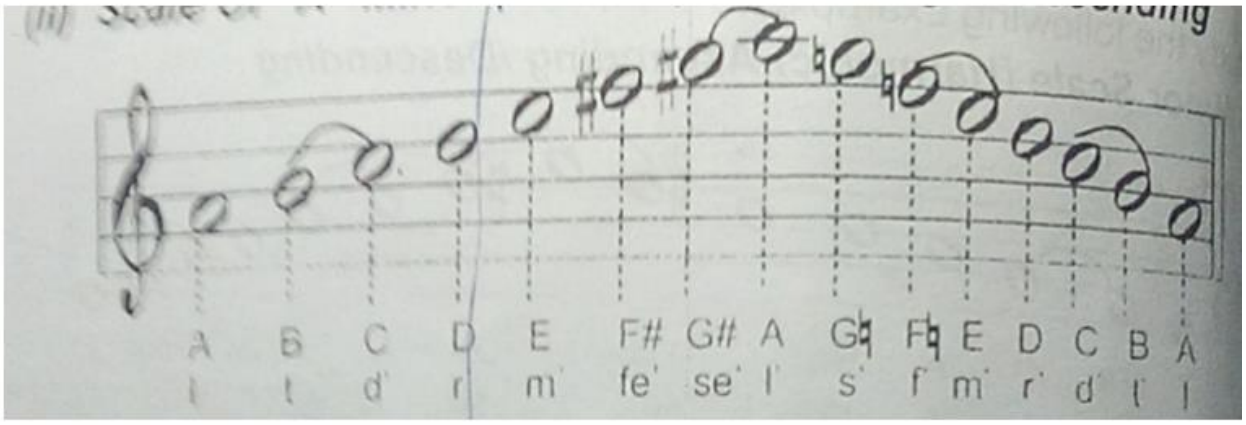
You will recall that melodic minor scale is mainly for melodic purposes. It is melodious in form and easier to sing. Melodic Minor scale is designed to avoid the augmented 2nd which lies between the 6thand 7th degrees of the Harmonic Minor. In Melodic Minor scale, semitones occur between the 2nd and 3rd, and between the 7th and 8th degrees ascending,. and between
the 6th and 5th, and the 3rd and 2nd degrees descending. Also, 6th and 7th degrees are raised a semitone ascending; and in descending order, the raised notes (6th and 7th) are restored or naturalized.

Thus, the descending scale is quite different from the ascending one. Study these examples:

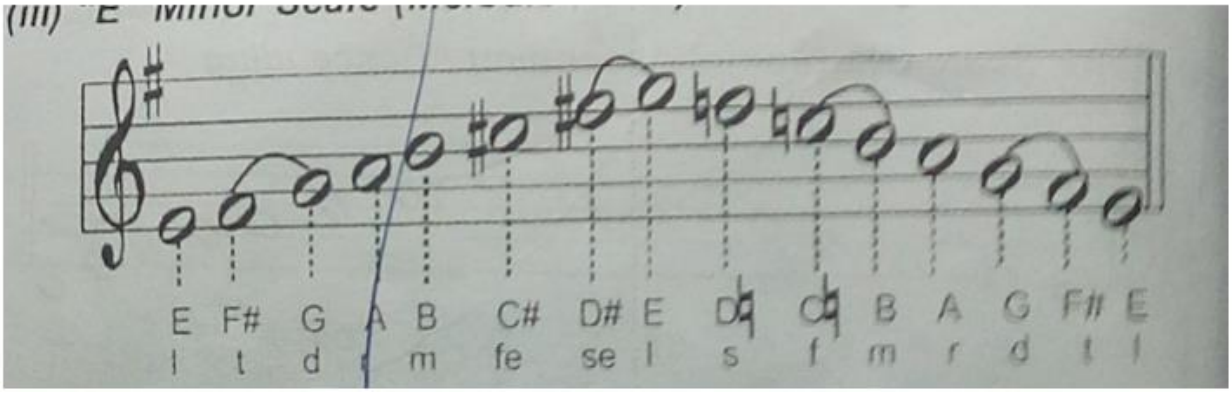
(i) Scale Of "A" Minor (Melodic Form) Ascending



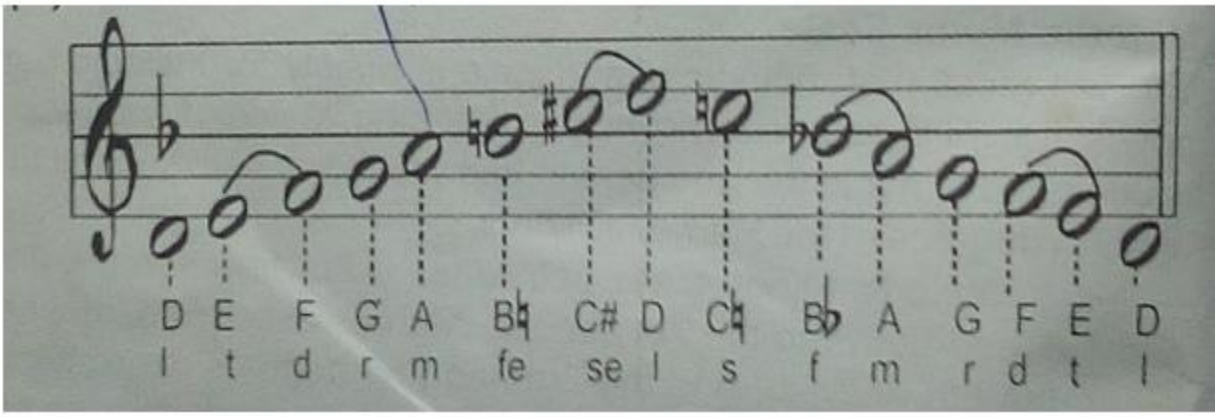
(ii**) Scale Of "A" Minor (Melodic) Ascending/Descending**



(iii) "E" Minor Scale (Melodic Form) Ascending/Descending



(iv) "D" Minor Scale (Melodic Form)Ascending/Descending



The examples are illustrated to help you practise other minor scales on your own.
Questions and Exercises

1. List the three types of Minor Scales you learned in this lesson.
2. Describe Harmonic Minor Scale.
3. Differentiate between Harmonic Minor scale and Melodic Minor Scale.
4. Construct D Minor Scale (Harmonic form) ascending and descending.
5. Write G Minor Scale (Melodic form) ascending and descending.

WEEK 8

PERSPECTIVE

Perspective in art is what gives your work a 3D look rather than a flat painting or drawing. It sounds complicated and boring but it is actually quite simple and is probably something you already understand but just haven't applied it to your work.
Understanding perspective in art makes your work look real and in proportion. Learning how to use perspective to add distance will give depth to your painting or drawing and make it so much more interesting and realistic.

Defining Perspective in Art

Lets start with a few definitions and then I will give a more in-depth explanation.
Artists use perspective to represent three-dimensional objects on a two-dimensional surface (a piece of paper or canvas) in a way that looks natural and realistic. Perspective can create an illusion of space and depth on a flat surface (or the picture plane).

Perspective – a technique that enables artists to add the illusion of depth to a painting or drawing. There are several "types" of perspective as explained below.
Viewpoint – the position from where you view your scene. So a normal viewpoint would be looking at a scene or object at eye level.

You can also have a low viewpoint where you are looking at your subject from below, such as looking up to a balcony. High viewpoint would be looking down on a subject, such as looking down at a beach from a high cliff.
Horizon Line – the imaginary horizontal line in the distance that is eye level.
Vanishing Lines – lines drawn from the object to a point or points on the horizon. The point where these lines meet is called the vanishing point .

I hope these definitions didn't confuse you too much. It is much easier than it seems and you don't need to remember the name of these terms to make a good piece of art. You just have to understand what you are seeing.
So, lets see how to incorporate this information into your artwork.

Finding the Horizon Line

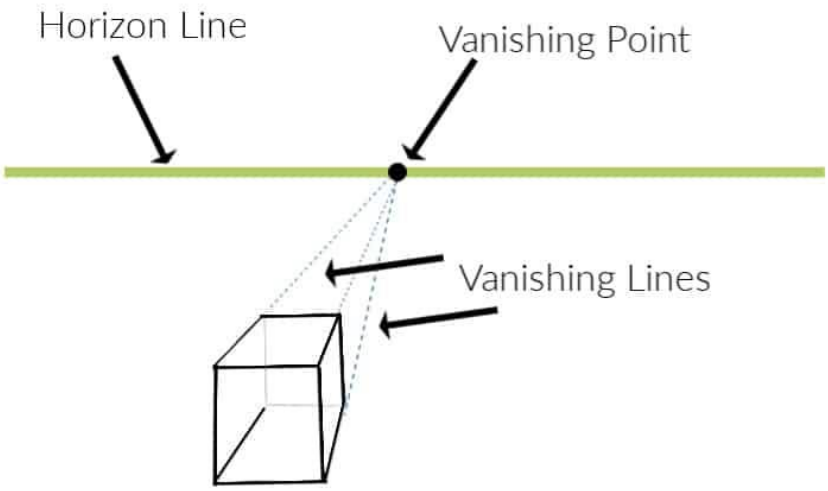
The horizon line is mostly used in landscape drawing or painting but it can also be used in indoor scenes and still life as well.
Its easy to find the horizon line if you are standing on a beach looking out at the ocean. The horizon line is where the sky meets the sea.
Don't confuse skyline with horizon line. The horizon line in a mountain scene for example, would most likely be at a point lower than where the peaks meet the sky, probably at the base of the mountains or the banks of a lake. It would depend on your perspective or point of view.

Draw your horizon line parallel to the top and bottom edges of your paper or canvas. Where you place it will determine whether your viewers are looking at the scene from above, below or directly in front.

The horizon line in your painting or drawing doesn't have to be in the center of your paper or canvas, and in fact, most of the time it shouldn't be. You will give your piece more visual interest if your horizon line is slightly above or below the center.

Everything above the horizon line would slightly slope down towards the line. Everything below the horizon line would slightly slope up towards the line.

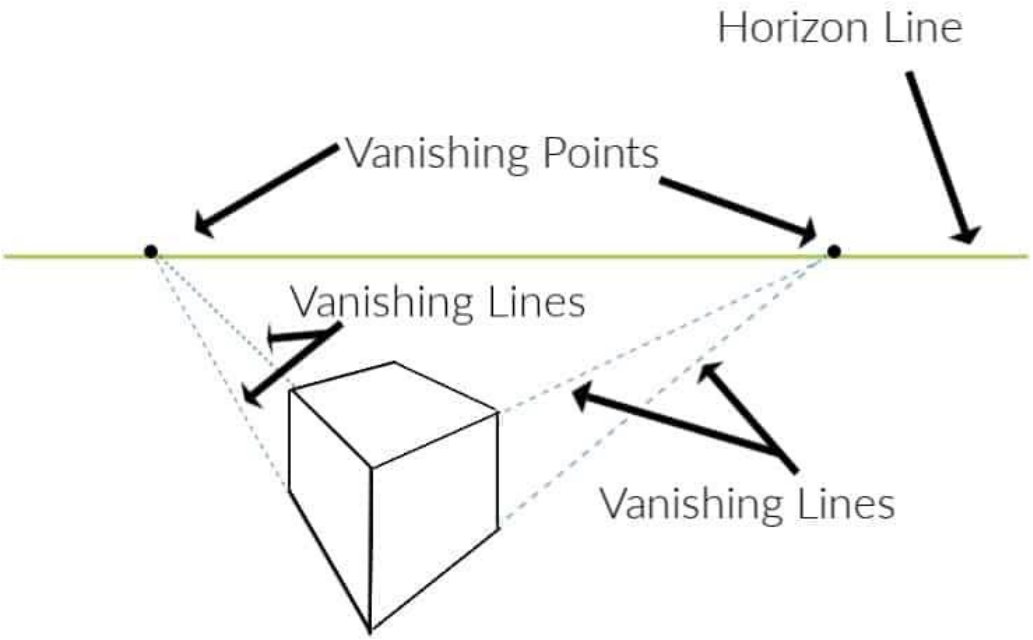
Types of Perspective in Art



One Point Perspective

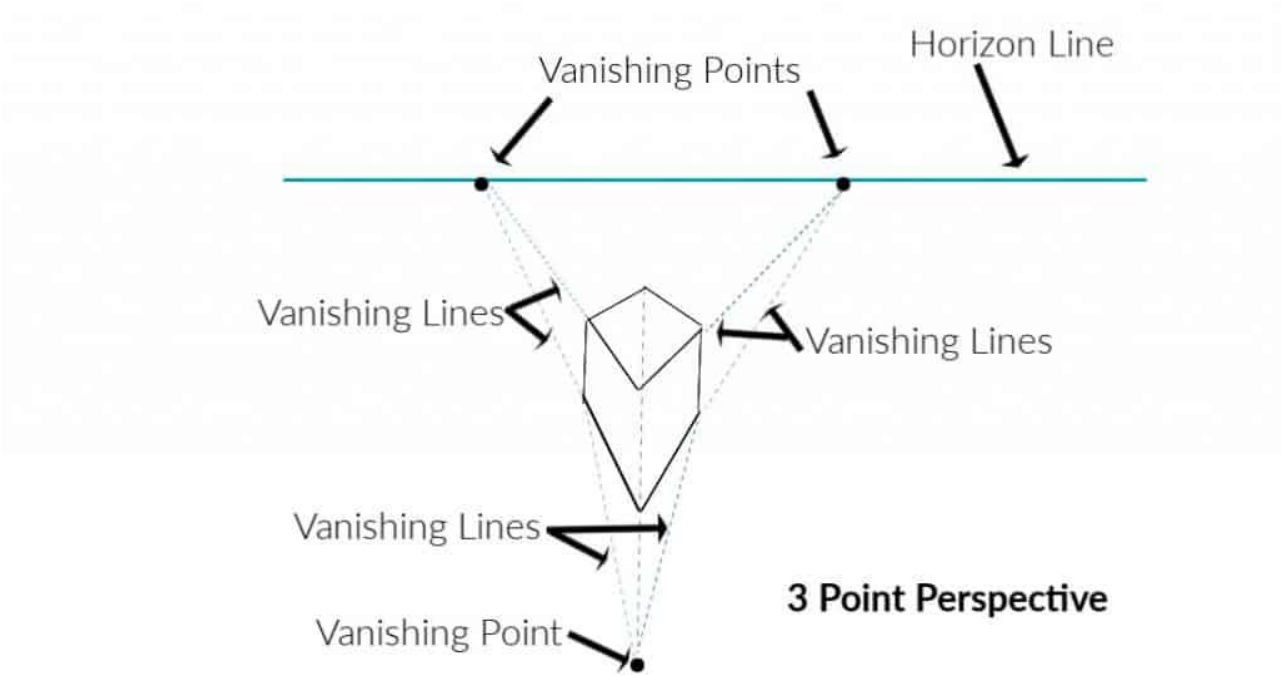
One Point Perspective – when you look down a long, straight road, the edges of the road give the illusion of meeting at a point on the horizon. This is one point perspective because you have one vanishing point.
One point perspective is used when you are looking straight at an object or scene from the front.

Two Point Perspective – when you look at an object from an angle as opposed to directly in front, you will have two vanishing points on the horizon.



2 Point Perspective

Three Point Perspective – if you are looking at something very tall such as a skyscraper or very tall tree, you will have a third vanishing point above the object. You can also have a third vanishing point if you are looking down into a deep canyon for example.



Linear Perspective – the further away an object gets, the smaller it will appear. So if you are drawing or painting a house with a large tree in the distance, the tree would be painted or drawn much smaller than the house.
Linear perspective will give you the illusion of distance.
If you want to read more about perspective in acrylic painting check out this article from explore-acrylic-painting.com
Aerial or Atmospheric Perspective – objects in the distance appear less detailed and lighter. They often have a cool blue tone. If you have ever looked at mountains in the distance they appear to be a soft, fuzzy blue tone with no definition of the foliage growing on them.

Notice how the mountains in the background get less defined as they recede.

WEEK 9

TOPIC; MUSIC FORMS

The term **musical form** (or **musical architecture**) refers to the overall structure or plan of a piece of music, and it describes the layout of a composition as divided into sections. In the tenth edition of *The Oxford Companion to Music*, Percy Scholes defines musical form as "a series of strategies designed to find a successful mean between the opposite extremes of unrelieved repetition and unrelieved alteration.

According to Richard Middleton, musical form is "the shape or structure of the work." He describes it through difference: the distance moved from a repeat; the latter being the smallest difference. Difference is quantitative and qualitative: *how far*, and *of what type*, different. In many cases, form depends on statement and restatement, unity and variety, and contrast and connection.

Levels of organization

The founding level of musical form can be divided into two parts:

- The arrangement of the pulse into unaccented and accented beats, the cells of a measure that, when harmonized, may give rise to a motif or figure.
- The further organization of such a measure, by repetition and variation, into a true musical **phrase** having a definite rhythm and duration that may be implied in melody and harmony, defined, for example, by a long final note and a breathing space. This "phrase" may be regarded as the

fundamental unit of musical form: it may be broken down into measures of two or three beats, but its distinctive nature will then be lost. Even at this level, the importance of the principles of repetition and contrast, weak and strong, climax and repose, can be seen.

Passage

The smallest level of construction concerns the way musical phrases are organized into musical sentences and "paragraphs" such as the verse of a song. This may be compared to, and is often decided by, the verse form or meter of the words or the steps of a dance.

For example, the twelve bar blues is a specific verse form, while common meter is found in many hymns and ballads and, again, the Elizabethan galliard, like many dances, requires a certain rhythm, pace and length of melody to fit its repeating pattern of steps. Simpler styles of music may be more or less wholly defined at this level of form, which therefore does not differ greatly from the loose sense first mentioned and which may carry with it rhythmic, harmonic, timbre, occasional and melodic conventions.

Notation

In the analysis of musical form, any components that can be defined on the time axis (such as sections and units) are conventionally designated by letters. Upper-case letters are used for the most fundamental, while lower-case letters are used for sub-divisions. If one such section returns in a varied or modified form, a numerical digit or an appropriate number of prime symbols appears after the letter. Even at this simplest level, there are patterns that may be re-used on larger timescales. For example, consider the analogy with rhyme schemes;

The following verse is composed of two differently-rhymed couplets (**AABB**), and thus its organization is binary or "twofold".

Twinkle, twinkle, little star,

How I wonder what you are.

Up above the world so high,

like a diamond in the sky.

Contrast with the following verse, were the rhyme is repeated in the second line, followed by a variant in the third line – two half-lines sharing a new rhyme – and a return to the first arrangement in the last line (**AABA**), and thus its organization is song form. Ternary form or "threefold" is (**ABA**).

10. REVISION
11. EXAMINATION