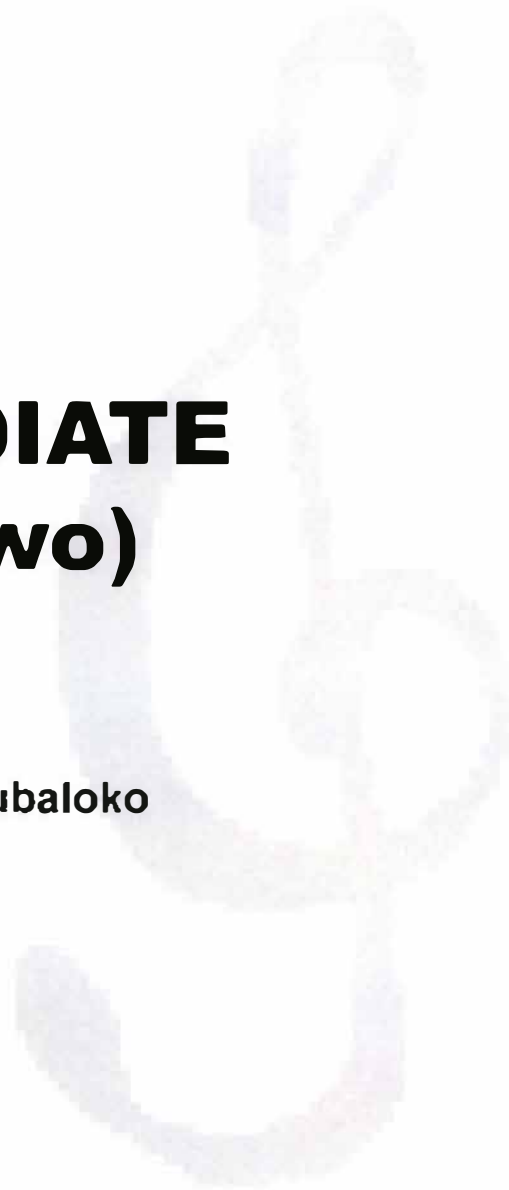# MUSIC THEORY

INTERMEDIATE
(Level Two)

By Francois H. Tsoubaloko

MUSIC THEORY INTERMEDIATE
LEVEL
(Level Two)

By Francois Haipinge Tsoubaloko

Table of Contents

MODULE ONE
READING
AND WRITING MUSIC

1.0 READING AND WRITING MUSIC

1.1 THE MODULATION

It is a way of changing of the key signature, in other words moving from one key to another.

The note that you use in order to determine whether you have done the modulation correctly is called the leading note or the subdominant of the new scale of the modulation.

Example

The Leading Note: Modulation from F Major to C Major

B natural leading note of C Major

Example:

The Subdominant: Modulation from D Major to G Major

C natural subdominant of G Major

When the modulation does not take a long period, one should put the accidentals of the new scale before the notes they affect. In the case where the modulation has to take a long time, the key signature has to be changed, from the scale to be left to the new scale.

Example:
Modulation from A Major to C Major
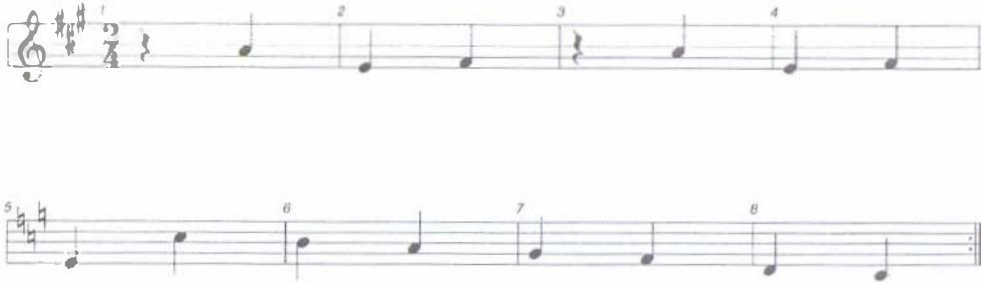
It can be observed from the given example that we have changed the key signature, by cancelling the accidentals of the previous scale with naturals means being in C or Doh scale

Practical Exercise:
a) Create your own melody that expresses the modulation from one scale to another.

1.2 THE TRANSPOSITION

Transposition is the changing of the key signature of a song that has been written on a pitch that is either too high or too low for a certain instrument or voice.

The role of the transposition is to place the music at the right pitch, the music written too high or too low for a particular voice or instrument. Thus, the music written for soprano can be transposed lower for alto, the music written for bass can be transposed high for tenor.

The transposition involves two things:
a) To change notes on the stave only.
b) To change notes, the key signature as well as the clef.

For this to be functional, one should remove the notes of the song to the required interval up or down, according to the prevailing situation. You are also required to fix the key signature of the new scale at the beginning of the stave.

When you are changing the positions of the notes on the stave, the accidentals may be modified, in order to respect the required distances or intervals.

Example: C Major scale

To transpose one tone up a piece of music written in C or Doh means to write it in D or Re major, means to fix the key signature of D Major which has two sharps (F sharp and C sharp) at the beginning of the stave as well as removing all the notes one tone up and take care of their respective distances or intervals.

Example:

Practical Exercise:
Create your own melodies in F Major and G Major, transpose them one tone up and one tone down, so that it makes two pieces of music in each scale.

1.3 THE SYNCOPATION
Syncopation is to start with a sound having a weak beat and using a tie to prolong the weak beat until it reaches the level of a strong beat.

Example: Syncopation

Practical Exercise:
Using the example given above, create a syncopated rhythm with a scale of your own choice.

1.4 THE OFFBEAT
The Offbeat is to start with a sound having a weak beat but is not prolonged using a rest; instead it has a rest on a strong beat.

Example: The Offbeat

Practical Exercise: Using the given example create an offbeat melody of your own choice

1.5 THE TEMPO (SPEED)
The tempo expresses the slow and fast stages in which music is played.
There is a diversity of tempo's words from the slowest to the fastest

The tempo is indicated by the Italian words that are in most cases placed at the beginning of the music above the stave.

They are as follows:

Largo	=	Large, slow
Larghetto	=	A little bit slow than largo
Lento	=	Slow
Adagio	=	A little bit slow than lento
Andante	=	Moderate
Andantino	=	A little bit slow than andante
Allegro	=	Brave, Alive
Allegretto	=	A little bit weak than allegro
Presto	=	Very fast
Prestissimo	=	Extremely fast

Practical Exercise:
Start playing and singing with different degrees of speed, making use of the metronome.

1.6 THE DYNAMICS
The dynamics represent stages of volume increase or levels of intensity of sound. There are symbols and Italian words, which are used to indicate these different levels of intensity.

1.7 THE DYNAMICS SYMBOLS
The following symbols are used to indicate what should be done to the level of sound intensity in music.

: This sign indicates that the volume of the sound should gradually be increased. (crescendo=become louder)

: This sign indicates that the volume of the sound should gradually be reduced. (decrescendo=become softer)

: This sign indicates that the volume of the sound should gradually be increased and gradually be reduced. (crescendodecrescendo)

1.8 THE DYNAMICS WORDS
Sound is generally referred to as weak or strong and thee following words are used:
☐ Piano stands for weak.
☐ Forte for strong.
☐ Piano and forte have various degrees of intensity as shown below:

WORDS	ABBREVIATION	SIGNIFICATION
Pianissimo	pp	Very soft.
Piano	p	Soft.
Mezzo piano	mp	A little bit Strong than Soft.
Un poco piano	poco p	A little bit soft
Un poco forte	poco f	A little bit Strong
Forte	f	Strong
Fortissimo	ff	Very Strong

Practical Exercise:

Strart playing the music using different symbols inorder to get different levels of sound

1.9 ORNAMENTS

The trill/Shake:

The trill is a rapid alternation of two notes starting op the note itself and the note above as indicated in the exable below.

Appoggiatura / leaning note:

The Appoggiatura takes half the value of the main note or takes two thirds the value of the main note if it is a dotted note as shown in the example below.

Acciaccatura / crushed in note:

The Acciaccatura is played quickly on the beat, theoritical we may say it has no value, it has to be crashed as quickly as possible on the

The Turn:

The Turn turns around the main note that is 4 notes are involved, the note above, the note itself, the note below and the note itself as seen in the example below.

The Inverted Turn:

The Inverted Turn is the opposite of the Turn. It starts from the note below, the note itself, the note above and the note itself as seen in the example below.

Upper Mordent:

The Mordent involves 3 notes. It starts from the note itself played quickly to the note above and back to the note iotself as shown in the example below.

Lower Mordent:

The Lower Mordent starts from the main note to the note below, then back to the main note as seen in the example below.

1.10 THE CHORD

A chord or a triad is created when several notes are played at the same time in order to produce a specific sound.

There are different types of chords:
a) The chord of three (3) notes called "triad" or 5th.
b) The chord of four (4) notes called seventh (7th).
c) The chord of five (5) notes called ninth (9th).

In this manual we are only going to deal with the chord of three notes called 5th or triad.

The primitive composition of the chord consisted of different sounds, belonging to the same scale, in a third interval system, starting from the root note.
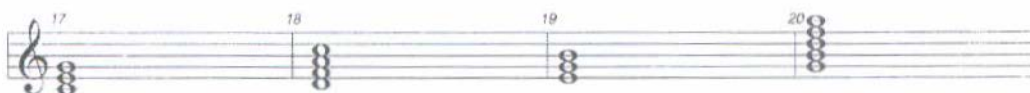
Example:

Two notes represent what is called "interval'.
Example:

To have a chord you need three or more notes formulated on the third system.

Example:

There are four (4) types of chords with three (3) sounds:
a) Major chord.
b) Minor chord.
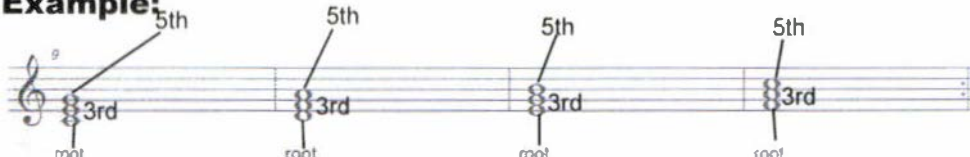c) Diminished 5th chord.
d) Augmented 5th chord.

C major scale

A minor scale

In the original stage of the chord, the lower note from which it gets its name is called the "Root".

Example:

Using the examples above, it can be observed that the chords get their names from the first note as Root, C for the first chord, D for the second and E for the third.
In the first chord, C being the Root, E stands as the third (3rd) and G as the fifth 5th) of the chord.

In the second chord, D being the Root, F stands as the third (3rd) and A as the fifth (5th) of the chord.

The last chord has as its Root E, and G as the third (3rd) and B as the fifth (5th) of the chord.

The composition of a chord as illustrated above, consists of the root, third (3rd) and the fifth (5th) can change, in such way that the Root may no longer be found at the usual position of the chord, neither the third (3rd) nor the fifth will be at their respective positions. When a chord is no longer in the original state or position, it is said to be inverted.

1.11 THE INVERSION
Inversion is the way of changing the position of a note within the chord on the stave in such a way that the lower note of the chord becomes higher than before.

It is possible to invert a chord two times thus the inversions will be called first inversion and second inversion.

Example: Inversion

root position   1st inversion   2nd inversion
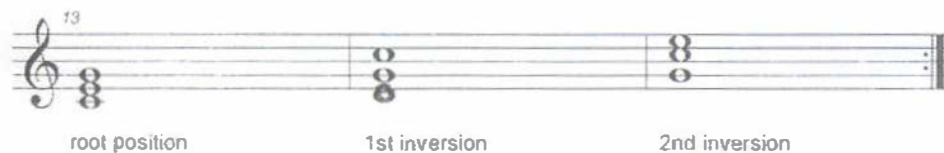
It can be observed that the positions of the three chords although they are different, they remain the same chord with the same name. The first inversion is coded sixth (6) and the second coded fourth (4) and sixth (6).

Practical Exercises:

a) Build up a chord on any degree of C major scale, and try the first and second inversions.

b) Rewrite the chords on the stave and indicate their initial positions.

MODULE TWO

PRACTICALS

2.0 PRACTICALS

2.1 Introduction To Practicals

This Module called Practicals consists of different exercises, which are going to help you revise and put into practice the theories you learnt in Level One and Level Two.

2.2 Vocabulary

Degree   = Single note of the scale.
Bass   = The lowest note of the chord.
State   = Condition in which the chord is built on.
Figuring   = Numbers and codes placed on top of notes, to indicate the state of the chords.
Harmonising = The system of dividing the chords notes in different voices. (Soprano, Alto, Tenor and Bass)
Position   = Different ways of writing the chords notes in different voices. (Soprano, Alto, Tenor and Bass)
Doubling   = Reproduction of a certain note of the chord at another voice during Harmonising.

2.3 Practical Exercises

a) Write on the stave the notes that correspond to the indicated degree and the scale.

vii of GM   iv of B♭M   iv of FM   iii of G♯m

i of D♭M   vi of E♭M   ii of EM   v of C m

b) According to the degrees indicated below, give the names of the scales to which these given notes on the staves belong.

V of............   V of............   VII of............   III of............

III of............   III of............   VII of............   V of............

c) Create with the given notes on the staves, the required
intervals according to the information given below.
Remember: M = Major; m = Minor; D = Diminished; A = Augmented.

A 2nd above   m 3rd above   d 4th above   M 6th above

A 5th below   M 6th below   M 2nd below   d 7th below

d) Taking in consideration the bass notes of the given intervals on the staves, quantify
and qualify them. Explain on which scales they are found, and the degrees they occupy.

Track 1

e) Respecting the scale, build up the required interval from the given degrees' numbers.

3rd of B♭M   4th of E♭M   6th of GM   6th of A m
P. 4th   M 3rd   M 3rd   A 2nd

4th of Dm   7th of Gm   4th of F♯ M   5th of FM
M 3rd   P. 4th   M 2nd   m 6th

f) Using the provided notes, build up the normal and inverted chords.


M 6th   m 6th   P. 5th   P. 5th
M 3rd   P. 4th   m 3rd   M 3rd

m 6th   P. 5th   m 6th   P. 5th
m 3rd   m 3rd   P 4th   M 3rd

g) Using the provided inverted chords on the stave, indicate in writing their original positions and quantify the third (3rd) and fifth (5th).

h) Indicate the position of the root in each of the given inverted chords as degrees in the scales below. Rewrite them in their original positions.

AM   IV   Am   Ebm   BbM

C#m   Bbm   FM   C#M
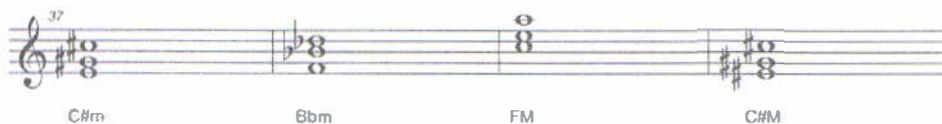
The chord that we have been dealing with is a chord of three (3) notes that are:
a) The root from which the chord gets the name.
b) The third (3rd) to the root.
c) The fifth (5th) to the root respectively.

The normal harmony work requires four (4) notes, for this reason one note of the chord should be doubled in order to complete the four (4) parts pattern of the harmony work. This can be the root, the third or the fifth of the chord, depending on the situation.

The names of the four (4) parts of harmony work are as follows:
a) Soprano;
b) Alto;
c) Tenor; and
d) Bass.

The clefs used most are G clef and F clef fourth (4th) line, but you should also be aware that other clefs for harmony work exist such as C clef third (3rd) line, and C clef fourth (4th) line, which we are not going to discuss at this level. The G clef and F clef fourth line are sufficient at the moment.

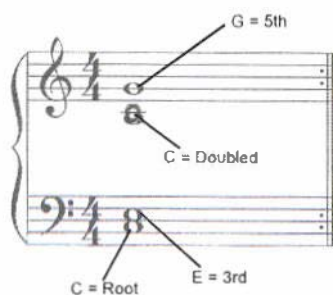## How To Harmonise The Chord
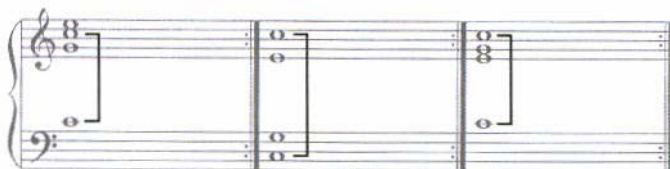## The given chord is C.

Example:
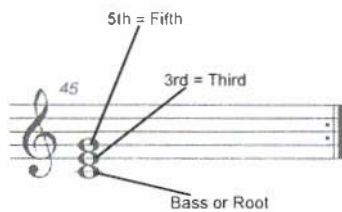
Looking at this example, we realise that one note is missing to complete the four parts harmony work. Thus, one note should be doubled using the Grand Staff which is the treble and bass staves together associated with keyboard music.
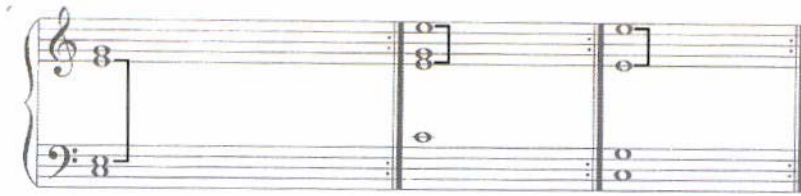
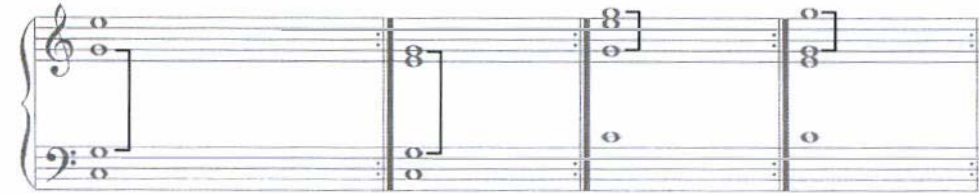**Example:**
Using the Grand Staff with G and F clefs

POSSIBILITIES OF DOUBLING THE ROOT (R)

POSSIBILITIES OF DOUBLING THE THIRD (3rd)

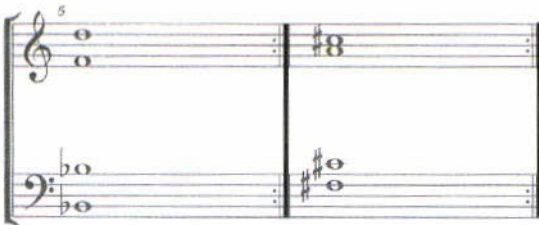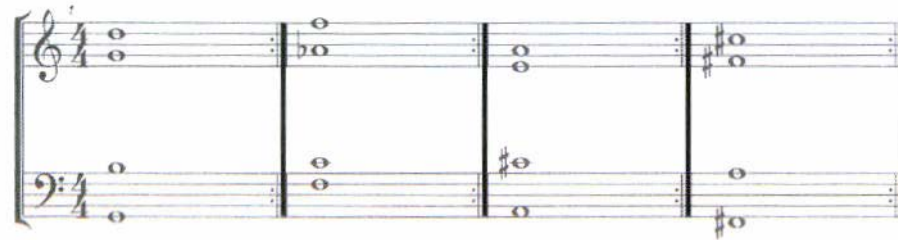## POSSIBILITIES OF DOUBLING THE FIFTH (5TH)

Practical Exercises:

i) Harmonize the given different chords on the stave, by doubling the Bass (B), the third (3rd) and the fifth (5th).

ii) Rewrite in their primitive positions the given harmonized chords, and indicate the double note. (R – 3rd –5th).

iii) Complete on the staves, the given uncompleted harmonized chords, taking in to consideration the degree and the scale indicated below.

Key to Words
T = Tenor;
A = Alto;
S = Soprano.

iii) Complete on the staves, the given uncompleted harmonized chords, taking in to consideration the degree and the scale indicated below.
Key to Words
T = Tenor;
A = Alto;
S = Soprano.

iii FM   v CM   iv Fm

vi Cm

iv) Complete on the staves, the given harmonized chords, taking into consideration the degree and the scale indicated below. (the doubled note is the root of the chord)
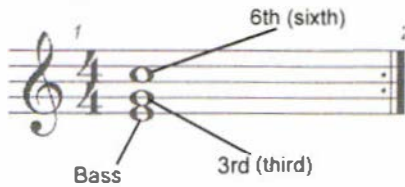

i Eb M   v Am   iv Ab M   V DM+m

vi Gm

THE SIXTH (6TH) CHORD

The sixth (6th) chord is composed of the bass (B), the third (3rd) and the sixth (6th).
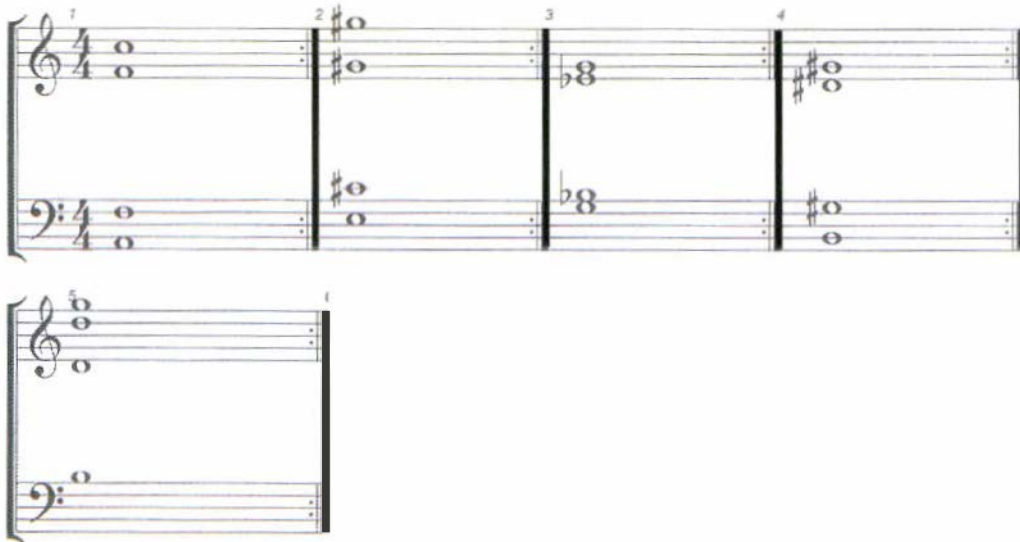
Example:

v) Harmonize in four parts pattern and in different ways, each of the given sixth (6th) chords on the stave, by doubling the bass (B), the third (3rd) and the sixth (6th).

N.B.

It is forbidden to double the note on the soprano part.

vi) Rewrite in their primitive positions on the first stave, these harmonized sixth (6th) chords, and indicate the double notes.

vii) Complete the given harmonized sixth (6th) chords, according to the two given parts on the staves using the information given below.

N.B.
S = Soprano
A = Alto
T = Tenor

vi F♯ m   iv CM   vi Bb M   i Eb m

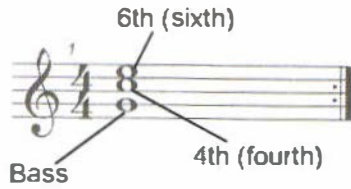ii GM

viii) The same exercise with one given part.

v AM/m   i C♯ M   i Db M   i Eb M
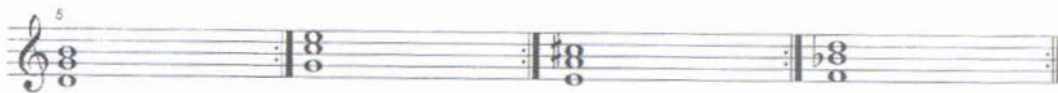

iv EM

THE FOURTH (4TH) AND THE SIXTH (6TH) CHORD

The fourth (4th) and the sixth (6th) chord (6:4) is composed of the bass (B), the fourth (4th) and the sixth (6th)
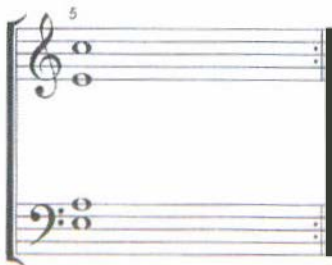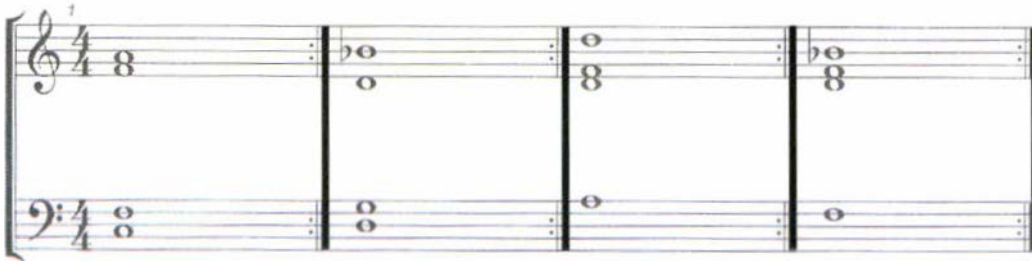
Example:

ix- Harmonize in different ways, each of the given 4th and 6th chords (6:4) on the stave, by doubling the bass (B), the fourth (4th) and the sixth (6th).

x- Rewrite in their primitive positions on first stave, these given harmonized 4th and 6th (4:6) chord. Indicate the doubled note.

Xi- Complete the given harmonized 4th and 6th (4:6) chords according to the two given parts on the staves and the information given below.

iv Gm   i Bb M   v BM   iv Ab M

v FM

Xii- Complete the same exercise with one given part.

v D   i Eb M   iv Bb M   i Bb M

iv C M