

Lecture #5 – Music Fundamentals – Part III

I. Introduction

In this lesson, we will dig deeper into Music Theory from *Practical Music Lessons*. We will cover a lot of varied territory to finish our focus on Music Theory.

II. Practical Music Lessons – Chromatics

Sharps, Flats, and Naturals

57. The character that is used to represent a tone one half-step higher than the degree on which it is located is called a *sharp* (#).

58. The character that is used to represent a tone one half-step lower than the degree on which it is located is called *flat* (b).

59. The character that is used to terminate the effect of a sharp or flat is called a *natural* (♮); or by some it is called a *cancel*. When the natural is used on a sharped degree, it has the effect of a flat. When used on a flatted degree, it has the effect of a sharp.

60. When a sharp, flat, or natural which is not in the signature is used in a composition, it is called an accidental and continues its effect through the measure in which it occurs.

61. The character used to sharp & degree already sharped is called *double sharp* (x). Its effect is ended by a natural and & sharp (♯♯).¹

62. The character used to flat a degree already flatted is called a *double flat* (bb). Its effect is ended by a natural and a flat (♮b).

¹ #61 and #62 are quite rare in my experience. You *might* see them in choir music.

No. 36

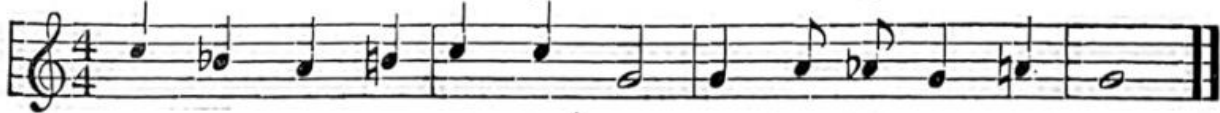
The Cancel or Natural

The cancels here, restore to the normal tones of the key.



No. 37

In no. 36 the natural acts as a flat, in no. 37 as a sharp.



Further Study of Accidentals

108. When a sharp (\sharp), flat (\flat), or natural (\natural) occurs in the measure it is called an *accidental*.

109. The influence of an accidental extends only through the measure in which it occurs and is confined to the degree upon which it is placed.

110. When a degree has been sharped or flatted either in the signature place or the measure, it may be restored to its normal condition by placing a *natural* (\natural) upon it. The natural has no effect except when the degree has been previously sharped or flatted.

111. The natural is also an accidental, since it has the effect of a sharp when used upon a degree that has been flatted and has the effect of a flat when used upon a degree that has been sharped

Compound Accidentals

112. When a line or space has been sharped or flatted in the signature place, placing a sharp or a flat on the same degree in the measure has no effect. It is sometimes necessary, however, to sharp or flat degrees in the measure that has been already sharped or flatted in the signature place. When this is the case, if the degree is to be sharped, a double sharp (\times) is used. If the degree is to be flatted, a double flat ($\flat\flat$) is used.

113. If the degree thus double sharped or double flatted is to be restored to its proper relation to the key, & natural and a sharp ($\sharp\sharp$) must be used, or a natural and a flat ($\natural\flat$) as the case may require.

114. The double sharp, the double flat, the natural and sharp combined, the natural and flat combined, are compound accidentals.

Chromatic Scale

63. A scale composed of its regular members either in major or minor is a *diatonic scale*.

64. Pitches introduced between the regular tones of the scale where whole steps occur are called *chromatic* or intermediate tones.

65. A scale that is formed of diatonic and chromatic tones in their order is called a chromatic scale. It is composed of thirteen tones and twelve intervals of a half-step each.

66. Chromatic tones are named from either of the two tones between which they occur. When named from the lower tone they are called sharp, when from the upper, flat; hence the difference in their naming between the scale ascending and descending.

(Chromatic scale, ascending and descending)

Illustration 18

1 $\sharp 1$ 2 $\sharp 2$ 3 4 $\sharp 4$ 5 $\sharp 5$ 6 $\sharp 6$ 7 8.
 C C \sharp D D \sharp E F F \sharp G G \sharp A A \sharp B C.
 Do Di Re Ri Mi Fa Fi Sol Si La Li Ti Do.

8 7 $b7$ 6 $b6$ 5 $b5$ 4 3 $b3$ 2 $b2$ 1.
 C B B \flat A A \flat G G \flat F E E \flat D D \flat C.
 Do Ti Te La Le Sol Se Fa Mi Me Re Rah Do.

Enharmonic Change

104. When two tones represented by different degrees of the staff can be produced from the same position on the keyboard, it is called an *enharmonic change*.

105. Enharmonic change is of two kinds: change of interval and change of key.

106. Enharmonic change of interval is a change of representation and syllable without a change of pitch.

Illustration 46

Enharmonic Change.



III. Practical Music Lessons – Dynamics and Expression

Power and Power Signs

89. In the department of dynamics we find the different powers of tones. Power means the degree of stress or force used in producing tones. When thinking of loudness and softness of tones, one speaks of power in music. The names of these powers and effects are not commonly used, but their signs or abbreviations are used instead.

Some of the most commonly used are:

fff, *forte-fortissimo* means as loud as possible.

ff, *fortissimo* means very loud.

f, *forte* means loud.

mf, *mezzo-forte* means medium loud.

m, *mezzo* means medium volume.

mp, *mezzo-piano* means medium soft.

p, *piano* means soft.

pp, *pianissimo* means very soft.

ppp, *piano-pianissimo* means as soft as possible.

fp, *forte-piano* means loud, instantly becoming soft.

sf, *fz*, or *sfz*, *sforzando* means that the note so marked is to be produced in a very strong, explosive manner.

cres. <, *crescendo* means to increase the power.

decresc. >, *decrescendo* means to decrease the power.

swell <>, means a gradual increase of sound.

dim., *diminuendo* means to gradually decrease the power of the tone.

Movement

90. Movement means the rate of speed or tempo in which a musical composition is to be performed. Several degrees of movement are commonly used with no absolute or fixed rate of speed; the rate of speed is left rather to the discretion of the leader or performer. These movements are:

- (1) The very slowest tempo – 30-50 bpm

larghissimo, superlative of *largo*.

adagissimo, superlative of *adagio*.

grave

- (2) A very slow tempo – 60-70 bpm

largo, Large; broad. Stately movement.

adagio is slow but quicker than *largo*.

- (3) A slow tempo

larghetto is not quite so slow as *largo*.

adagietto is not quite so slow as *adagio*.

- (4) A moderately slow tempo – 80-100 bpm

andante is an easy flowing movement, graceful.

andantino is a little slower than *andante*.

- (5) A moderate tempo – 100-120 bpm

moderato, in moderate time.

- (6) A moderately rapid tempo

allegretto, diminutive of *allegro*; slower than *allegro*.

allegro, quick, lively.

- (7) A very rapid tempo – 140-160 bpm

vivace or *vivo* means animated, lively, brisk.

presto, quickly, rapidly.

- (8) The most rapid tempo possible – 170-200 bpm

vivacissimo, superlative of *vivace*.

prestissimo, superlative of *presto*, very quickly; as fast as possible.

allegrissimo, Superlative of *allegro*

allegro assai, very quick.

92. *Legato* means to sing or play in a smooth, connected style.

93. *Staccato* means a short, detached style of performance. The staccato signs are points placed above or below the notes.

94. *Semi-Staccato*: A medium between legato and staccato and indicated by dots above or below the notes.

95. *Sostenuto* means a well sustained style of singing or playing.

96. *Portamento* means to slide the voice from one tone to another.

97. *Marcato* means well marked in accent. (>)

98. *Rall.*, *rallentando*; *rit.*, *ritardando*, mean growing gradually slower in tempo. When the original speed of movement is to take place after a *dim.*, *rall.*, or *rit.*, the term *a tempo* or *tempo prima* is used.

99. *Accel.*, *accelerando* means a gradual increase of tempo.

100. *Ad-libitum*, *ad lib.* means at will, or the tempo may be altered at the will of the performer.

101. *Cantabile* means in singing style.

Poco a poco means by degrees, little by little.

Con espressione with expression.

Expression

145. Expression is the very life and soul of music. It consists of well-placed and intelligent accent or contrasts. A song will vary according to the sentiment created by the words.

146. “Singers are of many kinds. Some of them have much emotion and others have little, but the ideal singer has much emotion, perfectly controlled by the mind. It's not what you sing, it's the way you sing it,” said the old choirmaster.

Phrasing

147. Phrasing is to music what punctuation is to language. In singing, good phrasing requires an intelligent choice of breathing places. The singer must never take breath in the middle of a musical phrase or between the syllables of a word. Breath may be taken wherever it does not in any way destroy the sense of the words.

IV. Practical Music Lessons – Intervals

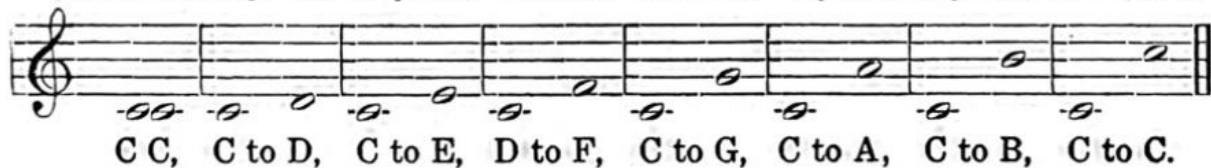
Further Study of Intervals

119. The difference in pitch between two tones is an interval. Intervals are named from the number of degrees of the staff they involve. The interval is counted from the lowest degree to the highest. The distance between the tones of the interval is counted by steps, half-steps, and step-and-a-half. The regular intervals of the major diatonic scale are: *perfect prime*, *major second*, *major third*, *perfect fourth*, *perfect fifth*, *major sixth*, *major seventh*, and *perfect octave*. There are different kinds of primes, seconds, thirds, et., which we shall not now discuss.

Illustration 48

The Regular Intervals of the Major Scale.

Per. Prime, Maj. 2nd, Maj. 3rd, Per. 4th, Per. 5th, Maj. 6th, Maj. 7th, Per. Octave.

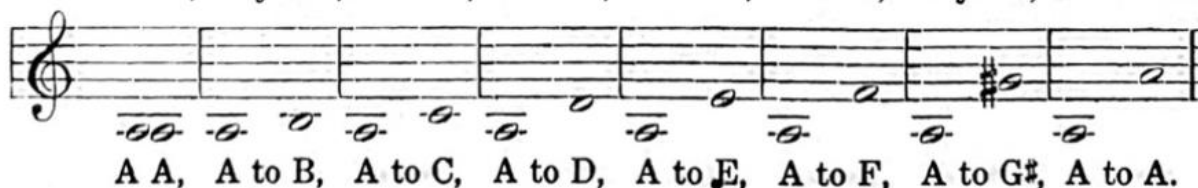


The regular intervals of the harmonic minor scale are: *Perfect prime*, *major second*, *minor third*, *perfect fourth*, *perfect fifth*, *minor sixth*, *major seventh*, and *perfect octave*.

Illustration 49

The Regular Intervals of the Harmonic Minor Scale.

Per. Prime, Maj. 2nd, Min. 3rd, Per. 4th, Per. 5th, Min. 6h, Maj. 7th, Per. Octave.



A *perfect prime* is also a *perfect unison*. Technically it is not an interval because there is no difference in pitch, but it is always classed with intervals.

The five kinds of intervals are: *perfect*, *major*, *minor*, *augmented*, and *diminished*.

Perfect intervals never become major nor minor. Enlarged by a half-step they become augmented intervals, and decreased by a half-step they become diminished intervals.

An interval a half-step greater than a major interval is called an augmented interval.

An interval a half-step smaller than a major interval is called a minor interval. An interval a half-step smaller than a minor interval is called a diminished interval.

The following is an example in the key of C:

Perfect prime (C-C) interval involving one degree.

Augmented prime (C-C#) interval of one half-step involving a degree.

Major second (C-D) interval of one step involving two degrees.

Minor second (C-Db) interval of half-step involving two degrees.

Augmented second (C-D#) interval of a step-and-a-half involving two degrees.

Major third (C-E) interval of two steps involving three degrees.

Minor third (C-Eb) interval of step-and-a-half involving three degrees.

Diminished third (C#-E,) interval of two half-steps involving three degrees.

Perfect fourth (C-F) interval of two steps and one half-step involving four degrees.

Augmented fourth (C-F#) interval of three whole steps, or two whole steps and two half-steps involving four degrees.

Diminished fourth (C#-F) interval of one step and two half-steps involving four degrees.

Perfect fifth (C-G) interval of three steps and one half-step involving five degrees.

Augmented fifth (C-G#) interval of two whole steps, one half-step, and a step-and-a-half involving five degrees.

Diminished fifth (C-Gb) interval of two whole steps and two half-steps involving five degrees.

Major sixth (C-A) interval of four steps and one half-step involving six degrees.

Augmented sixth (C-A#) interval of three steps, one half-step, and a step-and-a-half involving six degrees.

Major seventh (C-B) interval of five steps and one half-step involving seven degrees.

Minor seventh (C-Bb) interval of four steps and two half-steps involving seven degrees.

Diminished seventh (C#-Bb) interval of three steps and three half-steps involving seven degrees.

Perfect octave (C-C) interval of five steps and two half-steps involving eight degrees.

Diminished octave (C#-C) interval of four steps and three half-steps involving eight degrees.

V. Things to Know

Sharps, flats, naturals.