

**Kailangan
Ke Ba
Talagang
Mag-aral?**

by Ancel Ariate



www.rightnow.ph

Are You Musically Illiterate?

il·lit·er·ate

–adjective

1. unable to read and write: an illiterate group.
2. having or demonstrating very little or no education.
3. showing lack of culture, especially in language and literature.
4. displaying a marked lack of knowledge in a particular field: He is musically illiterate.

(source: dictionary.com)

A musician who cannot read music is akin (similar) to a carpenter who cannot read a blueprint. Although both may be masterful in their skill set, they lack the ability to properly codify their respective creations. It is the goal of ESGMM - EXECOM to address this musical deficiency and equip gospel musicians with fundamental music theory information that will expand their skills. I encourage musicians to seek out other theory lessons and make it part of their musical growth process.

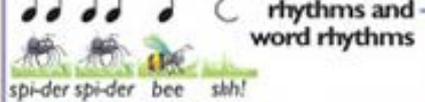
What Is Music?

What is music?

Music is the art of sound in time, expressing ideas and emotions in significant forms through the elements of melody, harmony and color. Tones or sounds occurring either in a single line (i.e., melody) or in multiple lines (i.e., harmony) and the feeling of movement of sound in time (i.e., rhythm) are the essential elements of music.

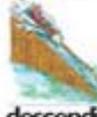
long short

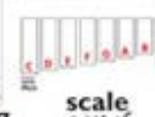

steady pulse
 steady beat


rhythms and word rhythms

 spi-der spi-der bee shh!

high low

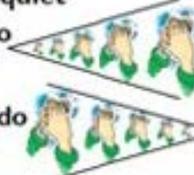

ascending
 getting higher


descending
 getting lower


scale
 a set of tuned notes


pentatonic
 a 5-note scale


loud quiet


crescendo
 getting louder


diminuendo
 getting quieter


fast slow


accelerando
 getting faster


rallentando
 getting slower


solo


accompaniment


ensemble
 vocal instrumental


polyphonic
 combinations of melodies (tunes)


polyrhythmic
 combinations of rhythms


chords
 groups of notes sounding together




shh!


vocal


body percussion


tuned **untuned**


instrumental


environmental


electric


verse/chorus


round
 'London's Burning'


12 bar blues
 beginning/middle/end


question & answer


ABA - ternary form
 same at the beginning and end


call & response


ABACA - rondo form
 first section keeps coming back


Pitch	How high or low the notes sound in the song		<h1>Musical Elements</h1>
Dynamics	How loud or quite the music is		
Tempo	How fast or slow the music is		
Duration	How long or short the notes are		
Texture	The lovely sounds of melodies and harmonies.		
Timbre	The sound of instruments or voices.	  	
Structure	The over all plan of the music.		
Silence	Being quite in some parts of the music		

Fatmata Daramy
MUSIC
7Y1

MUSICAL EXPRESSIONS

All of the **expressive elements** below create musical style.

Tempo is the speed of the beat and is often measured in the number of beats per minute.

<i>Largo</i>	.....	Very slow
<i>Larghetto</i>	.....	Not as slow as <i>largo</i>
<i>Adagio</i>	.....	Slow, leisurely, faster than <i>largo</i>
<i>Lento</i>	.....	Slow, slower than <i>andante</i>
<i>Andante</i>	.....	Walking tempo, moving
<i>Andantino</i>	.....	Faster than <i>andante</i>
<i>Moderato</i>	.....	Moderate speed
<i>Allegretto</i>	.....	A little slower than <i>allegro</i>
<i>Allegro</i>	.....	Quick, lively
<i>Vivace</i>	.....	Lively, brisk, animated
<i>Presto</i>	.....	Very rapidly
<i>Prestissimo</i>	.....	Very rapidly, faster than <i>presto</i>
<i>L'istesso tempo</i>	..	Same tempo

These tempo markings indicate a change from the original tempo.

<i>Accelerando</i>	<i>accel.</i>	Gradually get faster.
<i>Ritardando</i>	<i>rit. or ritard.</i>	Gradually slow down.
<i>Stringendo</i>	<i>string.</i>	Quicken or get faster.
<i>Rubato</i>	<i>rubato</i>	Play with a slightly flexible tempo.

Dynamics are the degrees of loudness in sound.

<i>Pianissimo</i>	<i>pp</i>	Very soft
<i>Piano</i>	<i>p</i>	Soft
<i>Mezzo piano</i>	<i>mp</i>	Moderately soft
<i>Mezzo forte</i>	<i>mf</i>	Moderately loud
<i>Forte</i>	<i>f</i>	Loud
<i>Fortissimo</i>	<i>ff</i>	Very loud
<i>Forte-piano</i>	<i>fp</i>	Loud, then immediately soft

These **dynamic shading** symbols indicate how quickly a change in volume should occur:

<i>Crescendo</i>	<	Gradually get louder
<i>Decrescendo</i>	>	Gradually get softer
<i>Diminuendo</i>	<i>dim.</i>	Gradually diminish in loudness
<i>Rinforzando</i>	<i>rfz</i>	Sudden increase in loudness
<i>Sforzando</i>	<i>sfz</i>	Sudden emphasis on the note

Phrasing refers to a musical sentence and divides the musical line (melody). **Articulation** is the performance technique used in the attack and release of tones.

Tie		Joins two side-by-side notes with the same pitch
Slur		Smoothly play two notes with different pitches.
Accent		Play the note hard.
<i>Legato</i>		Smooth and connected notes
<i>Tenuto</i>		Hold the note its full time value or more.
<i>Marcato</i>		Accent the note strongly.
<i>Staccato</i>		Short and detached style
<i>Glissando</i>	<i>gliss.</i>	Slide from one pitch to another.

Music Vocabulary



Forte-f

Loud (strong)



Piano-p

Quiet (soft)



Prestissimo

As fast as possible



Grave

Very slow

Crescendo

Gradually getting louder



Diminuendo

Gradually getting quieter



Allegro

Fast, lively



Adagio

Slow



Mezzo forte
-mf

Moderately loud



Mezzo piano
-mp

Moderately quiet



Accelerando

Gradually speeding up



Rallentando

Gradually slowing down



Fortissimo
-ff

Very loud



Pianissimo-pp

Very quiet



Andante

At a walking pace



A tempo Return to original speed



Note Value Chart with Rests

British

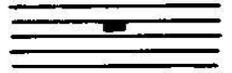
American

Rests

semibreve



whole-note

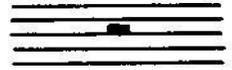


(also used for a one-bar rest whatever the metre)

minim



half-note



crotchet



quarter-note



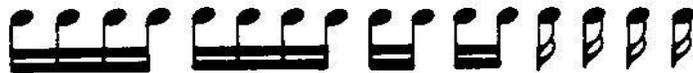
quaver



eighth-note



semiquaver



sixteenth-note



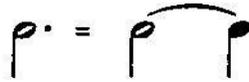
demisemiquaver



thirty-second-note



ties are used to join notes together; *dots* increase a note by half its value



Whole Note



Half Note



Quarter Note



Eighth Note



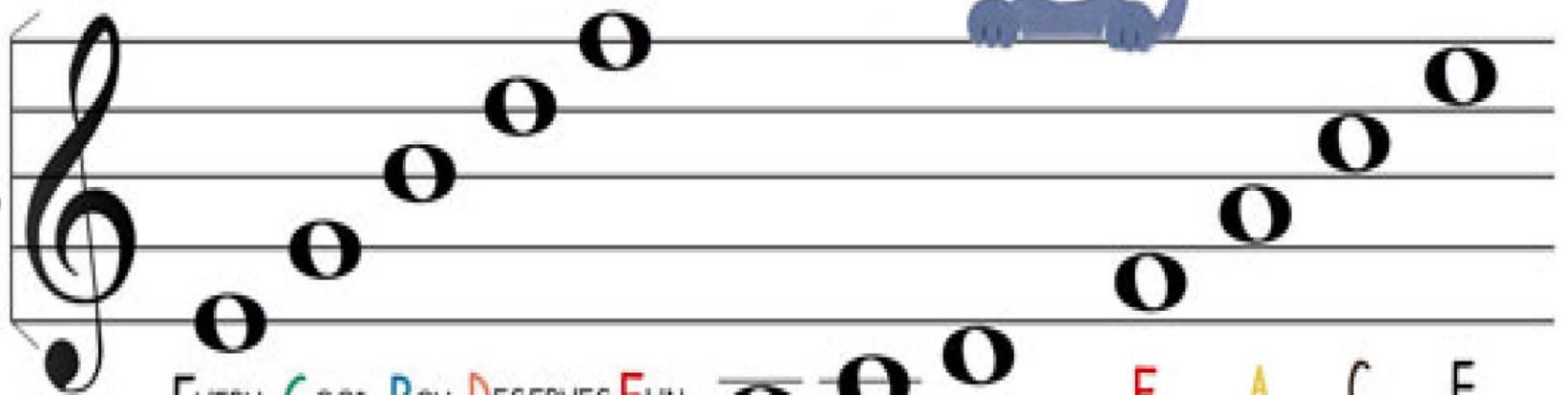
Sixteenth Note



CLEF

RH

(ALL NOTES ABOVE MIDDLE C)



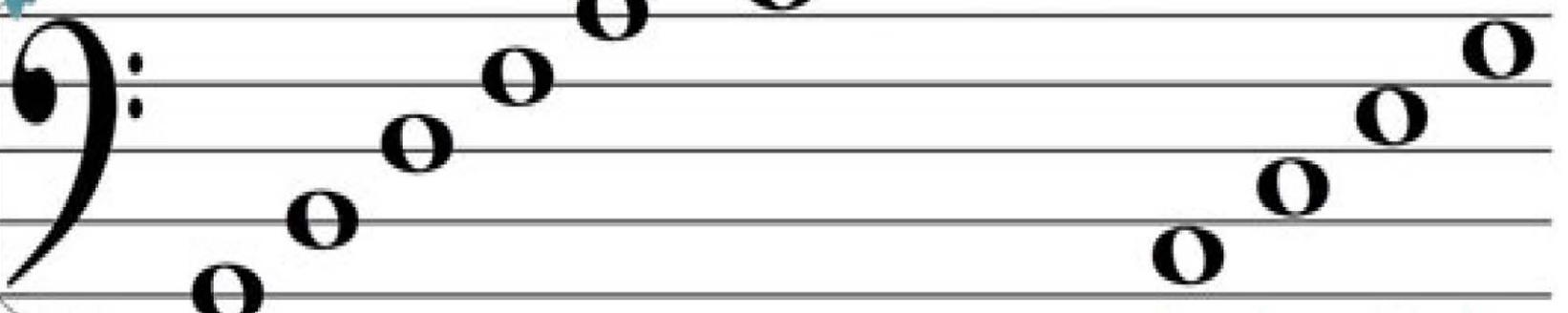
EVERY GOOD BOY DESERVES FUN

F A C E



LH

(ALL NOTES BELOW MIDDLE C)

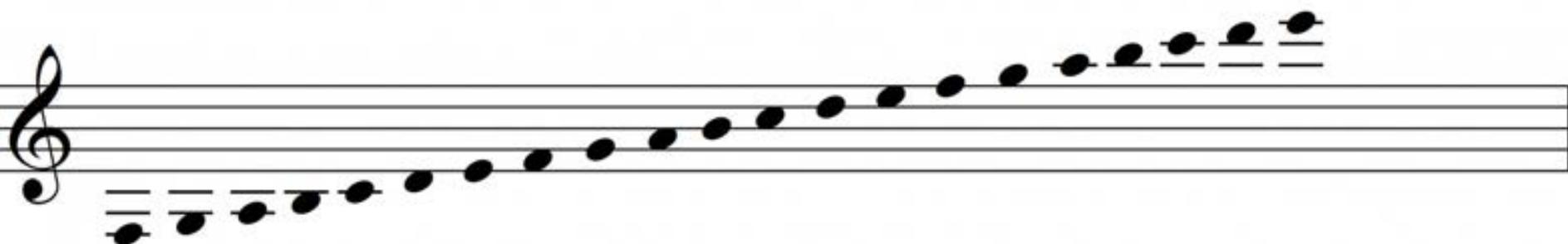


BASS GREAT BIG DOGS FRIGHTEN AMY

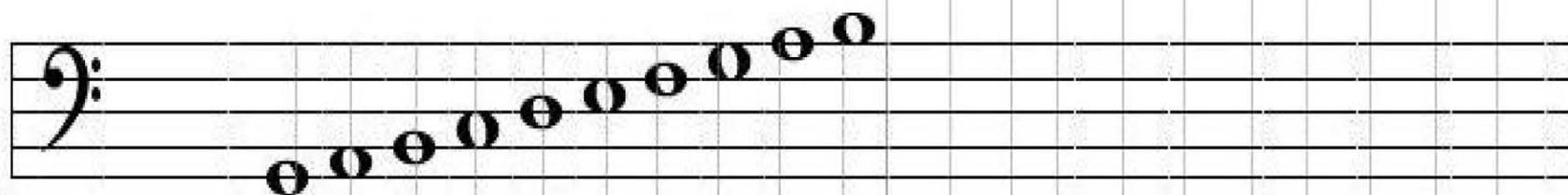
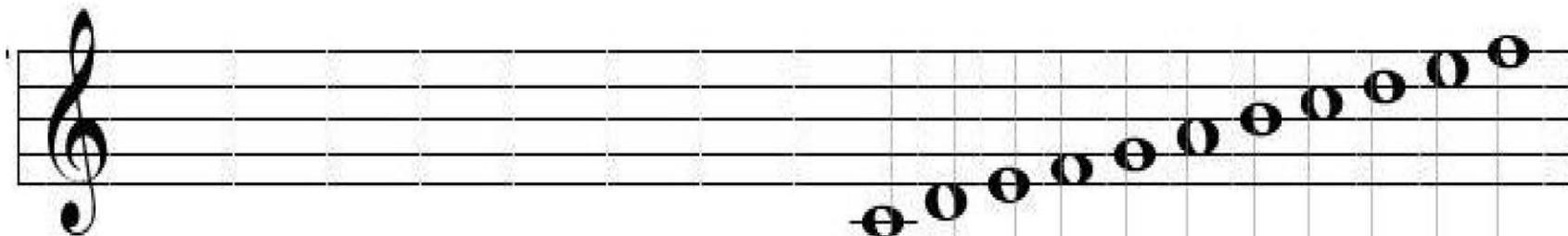
ALL COWS EAT GRASS



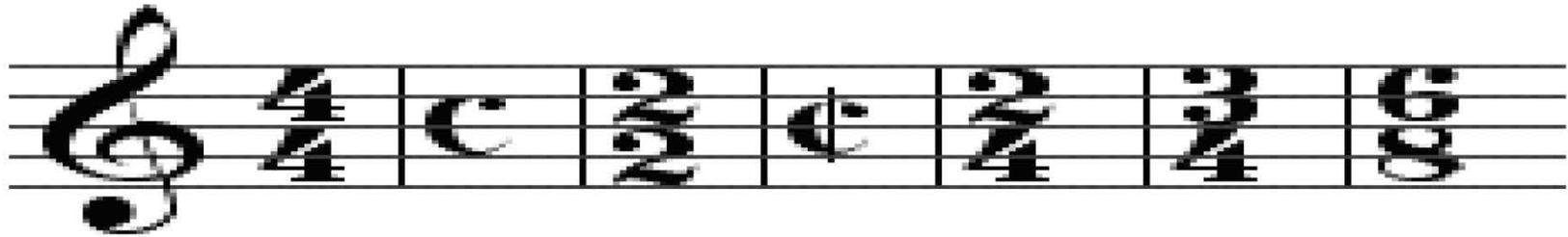
Do Re Mi Fa Sol La Ti Do



fa sol la si do ré mi fa sol la si do ré mi fa sol la si do ré mi



Time Signatures



2
4

2 crotchets / bar
4 = crotchet unit

3
4

3 crotchets / bar
4 = crotchet unit
(waltz time)

4
4

4 crotchets / bar
4 = crotchet unit
("common" time)

6
8

6 quavers / bar
8 = quaver unit
(jig time)

9
8

9 quavers / bar
8 = quaver unit
(slip jig time)



SIMPLE TIME

	Duple Time: Two beats in each measure	Triple Time: Three beats in each measure	Quadruple Time: Four beats in each measure
The Quarter Note = 1 beat/count			
The Half Note = 2 beat/count			
The Eighth Note = 4 beat/count			



no. of beats

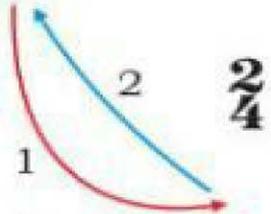
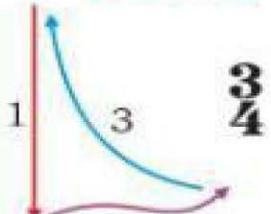
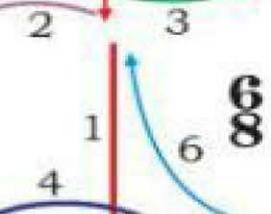
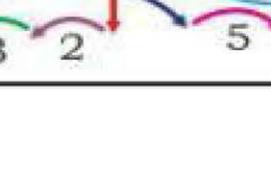


type of note
that receives
the beat

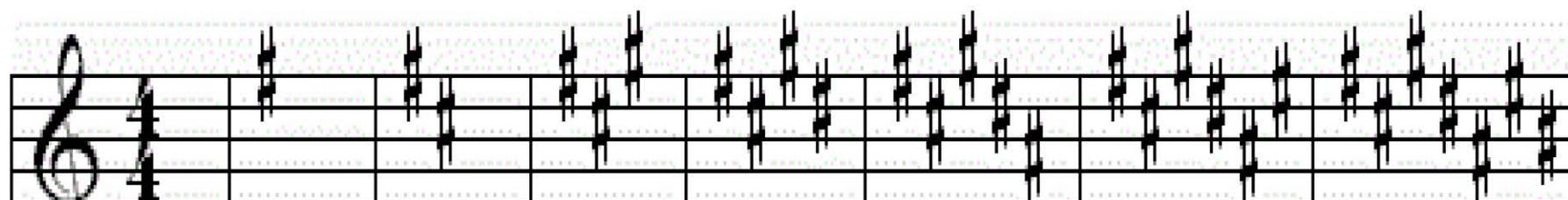
- 1 - Whole note
- 2 - Half note
- 4 - Quarter note
- 8 - Eighth note
- 16 - Sixteenth note

Time Signatures/Conducting Patterns

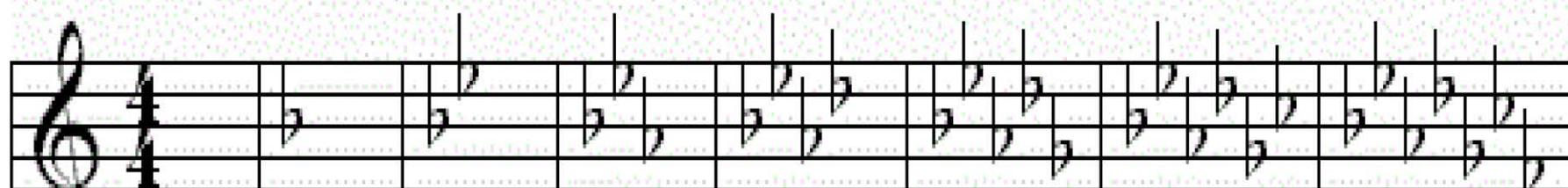
Time signatures are found at the beginning of musical scores and indicate how the beats are divided into measures (bars). Conducting patterns help students feel different pulses and beats.

Simple Time	$\frac{2}{4}$		Two beats per measure	 = one beat		$\frac{2}{4}$
	$\frac{3}{4}$		Three beats per measure	 = one beat		$\frac{3}{4}$
	$\frac{4}{4}$ or C		Four beats per measure <i>common time</i>	 = one beat		$\frac{4}{4}$
	$\frac{2}{2}$ or C		Two beats per measure <i>alla breve or cut time</i>	 = one beat		$\frac{2}{2}$
	$\frac{3}{2}$		Three beats per measure	 = one beat		$\frac{3}{2}$
Compound Time	$\frac{5}{4}$		Five beats per measure	 = one beat		$\frac{5}{4}$
	$\frac{6}{8}$		Six beats per measure (may be in two beats)	 = one beat		$\frac{6}{8}$
	$\frac{9}{8}$		Nine beats per measure (may be in three beats)	 = one beat		$\frac{9}{8}$

Key signatures: major and relative minor



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



C major	F major	Bb major	Eb major	Ab major	Db major	Gb major	Cb major
A minor	D minor	G minor	C minor	F minor	Bb minor	Eb minor	Ab minor

Key Signatures on the Bass Clef



C major
(A minor)



G major
(E minor)



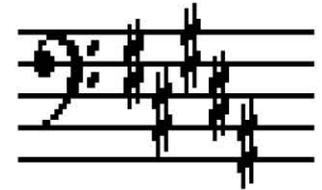
D major
(B minor)



A major
(F# minor)



E major
(C# minor)



B major
(G# minor)



F major
(D minor)



Bb major
(G minor)



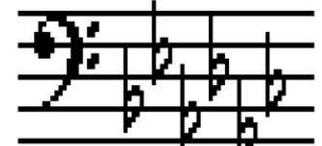
Eb major
(C minor)



Ab major
(F minor)



Db major
(Bb minor)



Gb major
(Eb minor)

Accidentals

 double sharp

 sharp

 natural

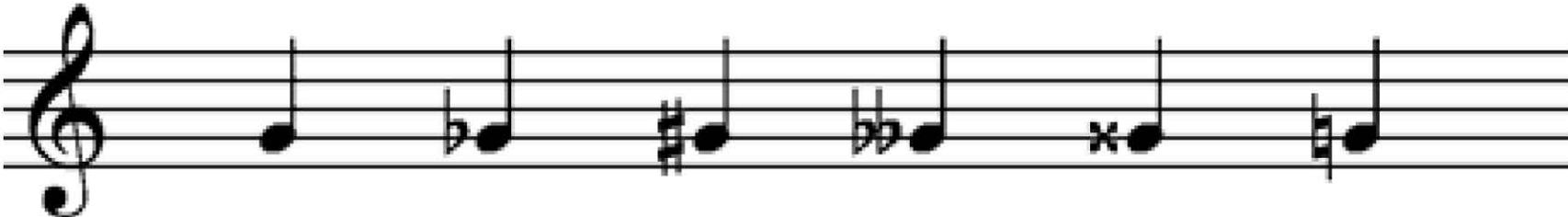
 flat

 double flat

- **Accidentals** are symbols that tell musicians to slightly raise or lower a pitch.
- A **sharp** symbol looks like an italicized pound sign, and raises the pitch: 
- A **flat** symbol looks like an italicized lowercase b, and lowers the pitch: 
- A **natural** looks like a box with two extended lines, and tells the musician to use the basic ("natural") pitch: 

A double sharp is an accidental for a note that has two sharp, Meaning the original note is raised by two half step (semi tones)

A double flat is the equivalent of two flats, and lowers a note's pitch by two half step



Flat Sharp Double Flat Double Sharp Natural

Whole Note

Clap: *

Say: "One,"

$\frac{4}{4}$ 

Foot tap: 1, 2, 3, 4

Clap: *

Say: "One"

1, 2, 3, 4



Half Note

Clap: * * * *

Say: "One, three One, three"



Foot tap: 1, 2, 3, 4 1, 2, 3, 4

Quarter Note

Clap: * * * * * * * *

Say: "One, two, three, four, one, two, three, four"



Foot tap: 1, 2, 3, 4, 1, 2, 3, 4

Eight Note

Clap: * * * * * * * * * * * * * * * *
Say: "1 - and, 2 - and, 3 - and, 4 - and, 1 - and, 2 - and, 3 - and, 4 - and"



Foot tap: 1, 2, 3, 4, 1, 2, 3, 4

Kodály



Ta



Ti-Ti



Too



Tiri-Tiri



Ti-Tiri



Tiri-Ti

Example:



Ta



Ti-Ti



Tiri-Tiri



Ta



Takadimi



Ta



Ta-Di



Ta-ah



Ta-Ka-Di-Mi

French Time-Names



Ta



Ta-Te



Ta-ah



Tafa-Tefe

Gordon



Du



Du-de



Du



Duta-Deta

Number



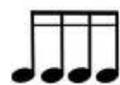
1



1-and



1-



1-e-and-a

The Basic Rhythm Notes

Quarter Notes & Rests: 1 beat per note/rest (each note/rest takes a quarter of the measure)

count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Half Notes & Rests: 2 beats per note/rest (each note/rest takes a half of the measure)

count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Whole Notes & Rests: 4 beats per note/rest (each note/rest takes a whole measure)

count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Eighth Notes & Rests: 1/2 beat per note/rest (each note/rest takes an eighth of the measure)

count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

(say "&" to mark the half-way point between beats)

Example of the basic rhythms, mixed together

count: 1 2 3 4 1 2 3 4 1 & 2 3 4 1 2 3 & 4 &

(count "&" between every beat to help keep the spacing accurate, if needed.)

count: 1 2 3 & 4 1 2 3 & 4 1 2 & 3 4 1 2 3 4

♩=80-160

The image shows a musical score for a guitar piece. It consists of two staves. The top staff is a guitar staff with a treble clef and a key signature of one sharp (F#). The bottom staff is a bass staff with a bass clef and a key signature of one sharp (F#). The time signature is 4/4. The tempo is indicated as ♩=80-160. The music is in a simple, rhythmic style. The top staff contains four chords, each represented by a bracket with two 'x' marks below it, indicating a power chord. The bottom staff contains four quarter notes, each with a stem pointing downwards, corresponding to the chords in the top staff. The piece ends with a double bar line and repeat dots.



RIDDLE REE

Words and Rhythmic Setting by Grace Nash



Rid - dle, rid - dle, rid - dle, ree, do what I do af - ter me.



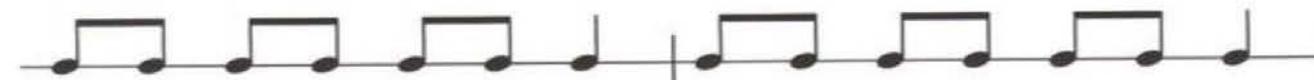
Stamp, clap, stamp, clap. Sway, sway.



Touch your toes, touch your nose, 'round in cir - cles each one goes.



Bow once, bow twice, bend down low and plant some rice.



Lift your hands up to the sky, shake them out and hold them high.



Clap your hands, stamp your feet, cym - bals crash and that's com - plete!

Mary had a little lamb



Ma-ry had a lit-tle lamb lit-tle lamb



lit-tle lamb Ma-ry had a lit-tle lamb whose



fleece was white as snow

Pag-ibig Mo, Yahweh

Hango sa Salmo 89
Malambing (♩ = 90)

Musika at areglo
Marius C. Villaroman

Koro:

9 F F/E♭ B♭/D B♭m/D♭ A m7 B♭ C sus4 C
Pag i big Mo Yah weh na di mag ma ma liw ang sa
Pag i big mo Yah weh na di mag ma ma
13 A m7 B♭ C sus4 C
twi na'y a king a a wi tin
liw a king a a wi tin
17 F C/E D m B♭
I. Ang nga lan mo'y la ging sa sam bi tin
21 G m C A m D m
at pag i big na wa lang ma liw
25 D♭ A♭/C B♭m D♭/E♭ F sus4 F
Sin ta tag ng la ngit ang 'yong ka ta pa tan
30 D♭M7 A♭/C B♭m C

Pag-ibig Mo, Yahweh

33 F C/E Dm B \flat

2. U ma a wit _____ ka ming lik ha sa la ngit

37 Gm7 C C/B \flat 3 Am Dm7

ang 'yong ga wa'y s'yang di na da lit _____

41 D \flat A \flat /C B \flat m D \flat /E \flat F sus4 F

'Yong ka ta pa ta'y la ging si na sam bit

45 D \flat A \flat /C B \flat m7 C

Wa lang i bang _____ sa yo'y ma ka hi hi git **(Koro)**

49 F C/E Dm B \flat

3. Ma pa lad ang _____ sa yo'y su ma sam ba

Ma pa lad ang su ma sam ba

53 Gm7 C C/B \flat 3 Am Dm7

sa pag i big ma bu bu hay si ya _____

sa pag i big ma bu bu hay si ya

Pag-ibig Mo, Yahweh

57 D^b A^b/C B^bm D^b/E^b F sus4 F

At da hil sa wa gas mong pag sin ta

At da hil sa wa gas mong pag sin ta

61 D^b A^b/C B^bm C

ta na'y ti gib ng ka ra nga lan

ta na'y ti gib ka ra nga lan **(Koro)**

Koda:

65 B^b F/A G m C F F7

Pag i big Mo Yah weh na di mag ma ma liw

69 B^bM7 A m7 G m7 C

ang sa t'wi na'y a king

73 F F/E^b B^b B^bm/D^b F

a a wi tin