



CHRISTIAN
MUSICOLOGICAL
SOCIETY OF INDIA

THEORY
OF
MUSIC



St. Joseph's Apostolic Seminary,
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CHRISTIAN
MUSICOLOGICAL
SOCIETY OF INDIA

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Theory of →

Fr. John Kachiramattam C.M.I.

Music.

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T A B L E O F C O N T E N T S

(The numbers refer to paragraphs).

Introduction

First Lesson (1-4)

Names of notes 1.- Stave 2.- Leger lines 3.-
Clefs 4.-

Second Lesson (5-8)

Shape and value of the notes 5.- Dotted notes 6.
Tie 7.- Rests 8. -

Third Lesson (9-13)

Alteration in sound.- Sharp 9.- Flat 10.-
Accidental 11.- Key-signature 12.- Contradiction
13.-

Fourth Lesson (14-17)

Time and accent.- Bar-lines 14.- Beating-time
15.- Time-signature 16.- Accent 17.-

Fifth Lesson (18-21)

Alterations in time and accent.- Triplet 18.-
Duplet 19.- Compound time 20.- Syncopation 21.-

Sixth Lesson (22-26)

Scale 22.- Tonality 23.- Major scale 24.-
Major scale with sharps 25.- Major scale with
flats 26.-

Seventh Lesson (27-32)

Major scale 27.- Forms of minor scales 28.-
Relative scales 29.- Homophony 30.- Mental homo-
phony 31.- Transposition 32.-



Eighth Lesson (33-35)

Intervals.- Names 33.- Diatonic intervals 34.-
Consonance and dissonance 35.-

Ninth Lesson (36-41)

Embellishments.- Grace notes 36.- Appoggiatura
37.- Acciaccatura 38.- Conventional signs 39.-
Arpeggio 40.- Trill 41.-

Tenth Lesson (42-46)

Repeats and abbreviation.- Dots 42.-Bis 43.-
Da Capo 44.- Pause 45.- Abbreviations 46.-

Eleventh Lesson (47-51)

Dynamism in music.- Legato 47.- Staccato 48.-
Octave 49.- Dynamism in sound 50.- Dynamism in
speed 51.-

Twelfth Lesson

Some directions on singing 52.

T H E O R Y O F M U S I C



INTRODUCTION

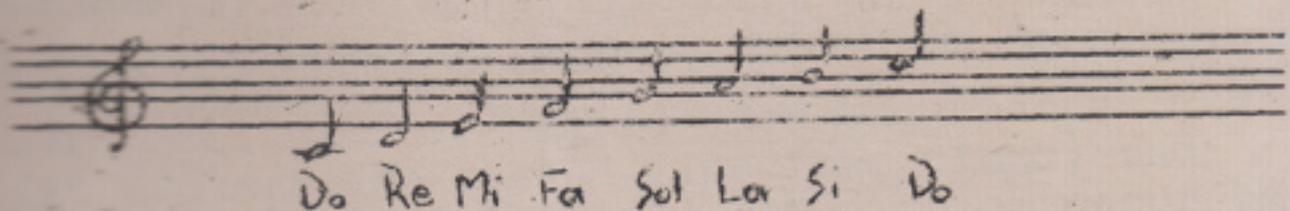
Music is the art of combining well the musical sounds. Not every sound is musical. To become musical a sound requires both to be agreeable to our ear and controlable by our will. There are two kinds of musical sounds: those produced by the human voice and by musical instruments. The former is called vocal music, which can be subdivided into choral and congregational singing, and the later is called instrumental music.

As the human word can be represented by writing, so also the musical sound. It is being represented by certain universal marks called musical notes and other signs which will be summarily explained in the following lessons.

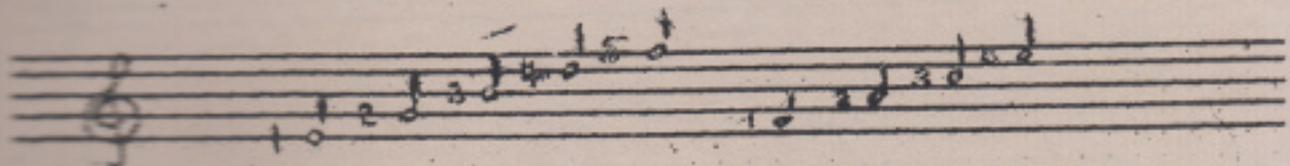
Fr Aurelius D.C.D.

FIRST LESSON

1. Names of Notes: Musical sounds differ from one another in pitch and are represented by characters, called Notes. These notes are seven and their names in international terms are taken from the first syllables of an ancient latin hymn. These syllables are: do, re, mi, fa, sol, la, si. The British name them after the first seven letters of the alphabet and begin it from the la tonic instead of do tonic. In India they are called diversely. The most accepted nomenclature is: sa, ri, ga, ma, pa, dha, ni. We are following the international names, which are also used in the Gregorian Chant.



2. Stave or Staff or Pentagram is a series of five parallel lines and four spaces, upon which the notes are placed. Both lines and spaces are counted upwards.



3. Leger Lines: When it is necessary to represent notes of higher or lower pitch than can be shown on a stave, small additional lines are used above or below the stave, as the case may demand. It is not proper to add more than five leger lines.