

EUROPEAN TONAL MUSIC THEORY

西洋調性音樂理論

Textbook For ABRSM Grade 1-8
Theory Exam &
Foundation of Music Graduates

適合英國皇家音樂學院一至八級
樂理考試及音樂學士基礎樂理課程

————— C. KENAVADA —————
陳兆庚 著

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AUTHOR

Chan Siu Kang Ken (C. Kenavada), was born in a music family. He began his first music lesson, violin, at 3 with his mother, Miss. Lam Ying. He then began his piano training at 9. Ken finished his first bachelor degree in business administration at the Hong Kong Polytechnic University. He attained his second degree in music study at Hong Kong Baptist University. He then received the highest scholarship from the University of Sydney to go on his master study MMus, with fulfillment of one-semester course completion in the Sydney Conservatorium of Music, the University of Sydney. He then pursued Master in Buddhist Studies in the University of Hong Kong.

Chan started his music career as a pianist. He had studied with many renowned master pianists such as Ms Nancy Loo, Prof. Eleanor Wong, Prof. Dan ZhaoYi , and Prof. Yang Yong Chong and Dr. Paul Rickard-ford. At the age of 16, Ken won the First Prize in the 1st Toyama Asian Youth Music Competition. He was awarded “Outstanding Young Artist of the Year” by Hong Kong Government in 2003 and Fellowship from Trinity London College. In 2008, He was the winner of International Inter-College Music Competition.

Ken has given concerts, recitals and cooperation with orchestral worldwide. He was awarded more than 20 scholarships from different educational institutions and donors during the year 2002 to 2012.

Mr. Chan is the founder of music Chan Siu Kang Music Academy, which carries the mission to nurture local gifted musicians. In 2017, he set up the C.Kenavada Music Fund to build music facilities for local music lovers, and make donations to the needy. Mr. Chan is now serving as adjudicator in local and Asian music competitions.

作者簡介

陳兆庚出生於音樂家庭，3 歲開始隨母親林英女士學習小提琴，9 歲開始學習鋼琴。他先後在香港理工大學完成工商管理學士，香港浸會大學音樂系學士。畢業後獲最高獎學金赴澳洲悉尼音樂學院攻讀碩士。其後在香港大學取得佛學研究碩士。

陳氏師從眾多傑出鋼琴大師包括: 羅乃新教授、黃懿倫教授、但昭義教授、楊永鐘教授和 Dr. Paul Rickaford。16 歲時榮獲第一屆 TOYAMA 亞洲青少年音樂大賽第一名。17 歲獲香港政府頒發「傑出青年藝術成就獎」。19 歲在國際音樂學院大賽獲第三名。於 2002 至 2009 年間，他在世界各地舉行了多場獨奏音樂會及與不同交響樂團合作。陳氏取得英國倫敦聖三一音樂學院頒發院士文憑。在 2002 至 2012 年間，先後獲政府或教育機構頒發獎項超過 20 多項。

陳氏自 2015 年創辦了「陳兆庚音樂教育中心」，致力培育本地優秀的音樂人。亦在 2017 設立「陳兆庚音樂創富基金」，捐助音樂義教團體和社會基層有需要人士。陳氏現為本地及亞洲音樂比賽中擔任評判。

除了音樂，陳氏亦醉心於電腦程式開發，在 2018 年開創全球首個 24 小時全自動化三角琴室練習服務，並親自為此業務編寫整個電腦系統，全面自動化管理業務。陳氏是現今資訊科技界內少數能同時掌握蘋果 IOS 和微軟安卓雙系統的程式開發者。由於人工智能為業務減低了經營成本，中心把此服務的定價至全球最低，以受惠用戶。

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To all my dear teachers, whose love, care and support have been critically important to me.

To my students, whose passion in music learning and love for their teacher have meant so very much.

To my colleagues, whose extra efforts have made CSKMA performance possible but who have received none of the favorable publicity.

To thousands of clients and investors of CSKMA, who have entrusted their saving to me and supported our fund building and service of piano practice rooms.

To Holy God for all incredible blessings I have been given in my life.

INTRODUCTION

The volume seeks to understand tonal system of European music during the time period 1600-1890. The first half of this book (from Ch.1 to Ch.7 and part of Ch. 16 and 17) is the theory of notation which covers the chief part of the ABRSM grade 5 theory exam. The second part is the theory of composition (from Ch. 8 to Ch. 15), which covers the whole syllabus of ABRSM grade 8 theory exam. Not only the content of this book was written for the preparation of the ABRSM exam, it was also helpful for music graduates to acquire the correct concept of all the fundamental tonal theory. When dealing with exam questions, all routine steps of answer provide appropriate way to fulfill all the exam requirements. At the end each chapter, exam-practicing questions are provide for candidate to be well trained for the exam.

Syllabus of ABRSM Grade 5 Theory Exam :

Ch. 1 to Ch. 7, Ch.16 and Ch. 17.

Syllabus of ABRSM Grade 8 Theory Exam :

All Chapters are included.

前言

中文譯本導讀

本書主要闡述西洋調性音樂理論，本書分為兩部份。第一部份主要為「記譜法式理論」，以英國皇家音樂學院五級樂理考試內容為基礎。第二部份為「作曲技巧式理論」，則是屬於英國皇家音樂學院八級樂理考試內容。

雖然此書的大部份內容集中在探討樂理考試。但此書所講述的基礎調性音樂理論，是所有音樂學院或音樂系必修的基礎樂理課程，其中包含正確和正規的學院派調性音樂理論的認知。

全書分為十七課。在每一課的開頭將詳細闡述和討論基礎理論。每課的中段會加入樂理考試題目和詳細的解題與答題技巧。這種答題技巧是長年累月經驗的累積，只要考生能熟練地運用此書所教授的答題技巧，按照此書所建議的答題步驟，一步一步地完成試題，必定能在考試獲取佳績。

英國皇家音樂學院五級樂理考試內容：

第 1 章至第 7 章、第 16 章及第 17 章

英國皇家音樂學院八級樂理考試內容：

書中所有章节

CHAPTER 1

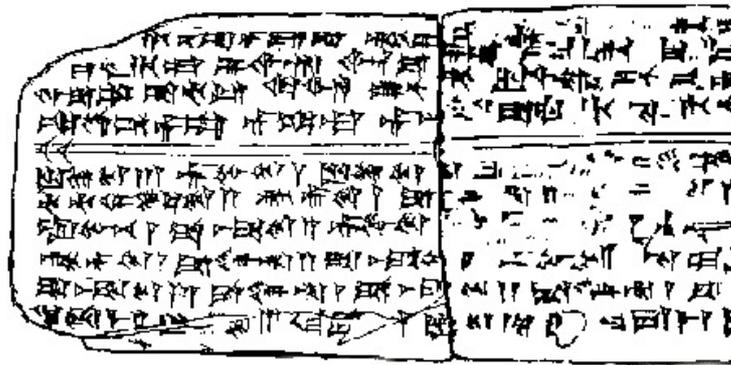
NOTATION

Historical Throwback

Musical notation refers to the method of recording music in visual form. Types and methods of notation vary between cultures. To trace back the history and find out the most original form of notation method of human, we find that most of the information about ancient music notation is fragmentary.

Earliest Notation in Middle East

Historians discovered that the earliest form of musical notation might be the cuneiform tablet that found in some ancient middle-east countries, like Iraq, in 2000 BC. The tablet provides fragmentary musical instructions of simple melodies in diatonic scale and harmony (believed to be interval in third) for performance. It is believed that the music was created for a kind of ancient string instrument, Lyre.

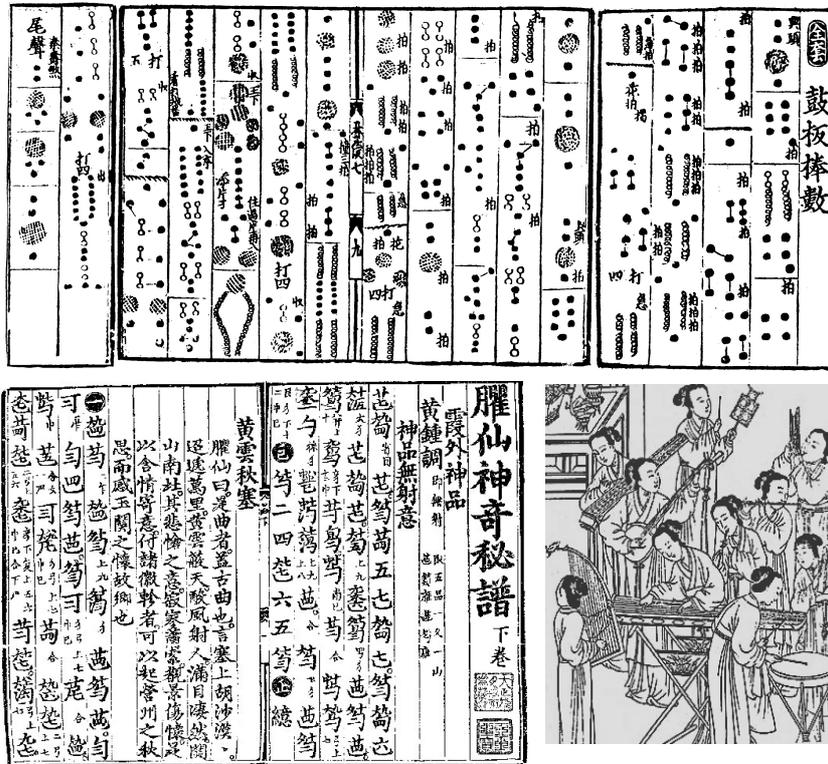


The ancient musical notation found in middle-east countries was believed to be created in 2000 BC

1. NOTATION

Asian Inscriptinal Text

The earliest notation of Asian form was found in China approximately in 433 BC. The method of notation is in inscriptions that rely on texting to refer to the music. The inscriptions provide musical information like pitch, scale and transposition. Most of the inscriptional notation was made for Guqin, Pipa and vocal music. However, the rhythmical information of the music was missing in clear instruction. In some notation referring to percussion, the time of beats was illustrated through spacing on drawing, but the accurate timing was hard to be determined. As such, performers have to rely on the close intact with their teachers to give them guidance on how the timing of music was accurately played. The notation method of China has gone through a large variety of change in styles and system of presentation throughout the past 2000 years.



The notation of the Chinese ancient instrument Guqin (古琴) and percussions.

The depiction of ancient Chinese music instrument ensembles.

1. NOTATION

Indian Sargam

The Indian Raga, a solfege-like system, named as “Sargam”, is one of the oldest forms musical notations in human history. It is believed that the music was first written for religious purpose as chanting music in which the notation language is mainly in Sanskrit. The year of this notation invention was controversial, but it probably could be traced back to around 200 BC.

भैरव-त्रिताल (मध्य लय)

स्थायी

म	सा	नि	सा	रे	सा	ध्रु - नि नि	सा - सा सा
सा३ ग रे सा	नि सा रे सा	ध्रु - नि नि	सा - सा सा				
ध्रु३ ऽ र व	ल ऽ ळ न	गा ऽ य गु	नी ऽ व र				
म	ग	ग	प	ग	रे	सा	सा
ग - म म	म म रे रे	रे गरे गम म	म रे सा सा				
को ऽ म ल	सु र ध र	ग म३ नी३ ऽ	सु ध क र				
सा	नि	ग	प	ग	रे	सा	सा
नि सा ग म	ध्रु - ष -	म रे गम म	रे - सा सा				
प्रा ऽ त स	मे३ ऽ री ऽ	श्रु त ना३ ऽ	री ऽ न र				

अंतरा

म	प	प	नि	ध्रु - नि नि	सां - सां नि	सां नि सां नि
प - प प	ध्रु - नि नि	सां - सां नि	सां नि सां नि			
ध्रु३ ऽ व त	हो३ ऽ त प्र	धा३ ऽ न जी	ऽ व सु र			
सां	नि नि सां सां	सां - सां सां	नि सां ध्रु प			
ध्रु - ध्रु ध्रु	नि नि सां सां	सां - सां सां	नि सां ध्रु प			
रे३ ऽ ख व	स ह च र	हो३ ऽ त पु	र ऽ स्त र			
म	प - प प	ध्रु ध्रु सां सां	ध्रु - प प			
म - ग म	प - प प	ध्रु ध्रु सां सां	ध्रु - प प			
मा३ ऽ ल व	ठा३ ऽ ठ लि	ख त अ ति	सु३ ऽ द र			
प ध्रु सां -	ध्रु ध्रु प -	मग मरे गग प	म ग रे सा			
भ३ ऽ की ऽ	र स सो३ ऽ	गा३ ऽ ऽ य३ ऽ गु	नि च तु र।			

The ancient Indian music notation written in Sanskrit around 200 BC.

CHAPTER 2

TIME SIGNATURE

Time Signature

In European notation system, the timing and rhythmical arrangement are organized through setting up of a time signature and presenting through the grouping (or beaming) of different note values. It is through the appropriate grouping of notes that makes the rhythmic organization of the music to recorded and communicated precisely. Another important contribution of the concept of grouping is that, it helps to manifold choices of different timing system (i.e. uses simple, compound or irregular time) in music compositions.

The time signature is a symbol that comprised of two parts. The upper part of the number represents the quantity of basic time unit in a measure (How many); whereas the lower part of the number represents the type of time value as basic unit (What is). The meanings of the number in each part is as following:



How Many = 2

What is = 4 = Crotchet (Quarter Note)

Meaning of the whole Time signature = 2 Crotchets in a measure



6 quavers in a measure

4 crotchets in a measure

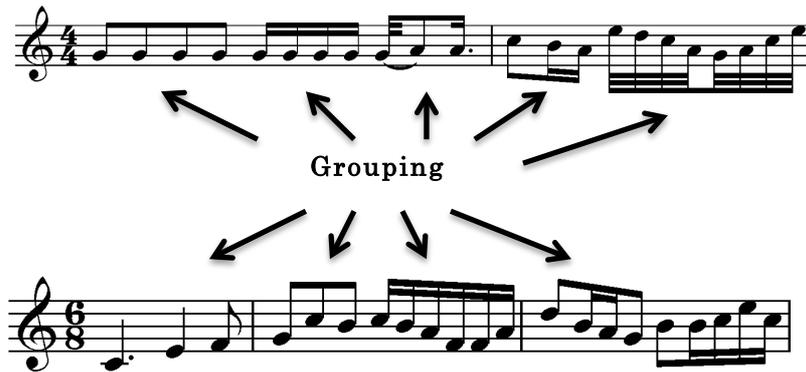
2 minims in a measure

6 semiquavers in a measure

2. TIME SIGNATURE

Groupings (or Beaming) of Notes

Grouping of notes is carried out through the joining separation of the note tails to keep bunches of notes into groups with equal total time value. With notes being grouped, the rhythmical organization of music could be easily sought, for example, the strong and weak beats, whether it is in binary or ternary timing system, all could be easily communicated. To examine, we might look at the following different approach of groupings.



Simple & Compound Times

In Classical convention, timing of music could be categorized into two main systems:

- (i) Simple Time (Binary system)
- (ii) Compound Time (Ternary system)

The diversified two timing system provide composers sufficient freedom of choice of rhythmical characters. The chief difference between simple and compound time is that, in simple time the grouping of notes is organized in binary system; whereas in compound time, it is in ternary system.

2. TIME SIGNATURE

Simple Duple Time (單二拍子)



Beat 1 2 1 2 1 2 1 2 1 2 1 2
Count



Beat 1 2 1 2 1 2 1 2 1 2
Count



Beat 1 2 1 2 1 2 1 2 1 2
Count

Simple Triple Time (單三拍子)



Beat 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3
Count



Beat 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3
Count

Simple Quadruple Time (單四拍子)

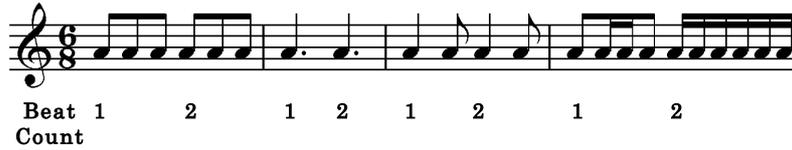


Beat 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
Count

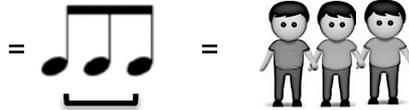
2. TIME SIGNATURE

Compound Time (Ternary System) (三進制)

In Compound Time, “ternary” means three units (or multiples of three) are in a group. Music in compound time carries the rhythmical order of every beat could be divided into equal basic time value of three (or the multiple of three). To examine, we will see the following examples:



Simple Time
Binary System
(Grouping In Two)



The Metaphor

The beaming system of compound time joins every three notes to form one beat unit. It is more like in the above situation, in a world that three men joining to form a family. This is the main characteristic of “Compound Time”.

2. TIME SIGNATURE

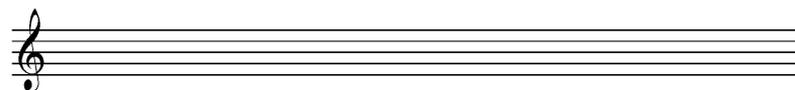
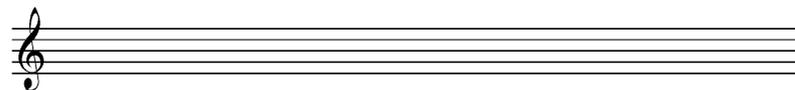
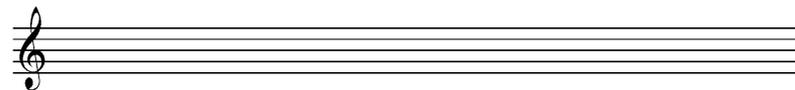
Irregular Time

The irregular time is the mixture of Simple and Compound Time. When we could not distinguish whether the music is in pure simple or compound time, it will be probably categorized as Irregular Time. The irregular time is setup to deliver flexibility in rhythmic varieties and is often seen in percussion music. Here are the examples:



Exercise

Cite other examples of irregular time pattern.





This volume is the theoretical study of European tonal music of the 16th-18th century. Also, it is specially written for the preparation of ABRSM Grade 1-8 Theory Exam. This volume covers the whole grade 1-8 examination syllabus and serves as the both the kit for self-studying and teaching purpose. In every chapter, examination examples and exercises are provided for practicing. Candidates would be well equipped to excel in the theory examination under guilds of this book.



本書是關於十六至十八世紀歐洲調性音樂理論的學術著作，亦專為準備英國皇家音樂學院樂理考試的考生而設計。全書內容涵蓋 ABRSM 1-8 級完整考試內容。不論是學生作自修用途、還是作為教學用途皆適用。全書會由淺入深教授整個考核內容和考題作答方法，書中亦設有考試練習題供讀者練習，是應試考取高分的必備攻略。



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