

Lesson Eleven – Melody / Harmony

Scale Degree Labels

Notes in a scale can be labelled in many ways. Firstly, we can use **tonic or moveable "do" solfa**, where the first and last notes of a Major scale are always "do". Secondly we can use **letter names**, which remain the same no matter where each note comes in the scale. Thirdly, we can number the **scale degrees** as follows:



And finally, we can label the notes in the scale with their **technical names**:



Write the technical names of each of these notes in G Major (note the F# in the key signature tells us we are in the key of G Major).



Write the technical names of each of these notes in F Major (note the Bb in the key signature tells us we are in the key of F Major).



Harmony

Harmony in music is created when two or more notes are played at the same time.

Sing the C Major scale in **unison**. (Meaning sing it all together or at the same time).

Now sing the same scale again, but this time, sing it as a canon in two parts. What you have created is **harmony**.

Chords and Triads

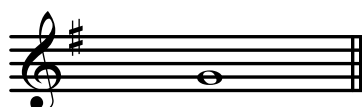
A **chord** is formed when three or more notes are sung or played at the same time. A **triad** is a chord with three notes.

Sing C Major as a canon in three parts. Stop and hold the notes each part is singing when the 1st part is singing "so", the 2nd part is singing "mi" and the 3rd part has only just begun singing "do". What you are now singing is the **tonic triad** in C Major. (Because it is the triad built above the tonic or 1st note of C Major. This note on which an interval, triad or chord is built is called the **root note**).



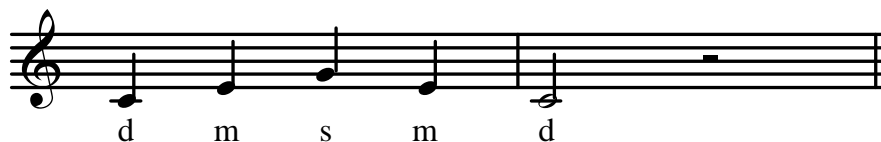
The triad you have just sung looks like this when written on the staff:

You will notice that this triad is made up of three notes: the root note, a note a 3rd higher than the root note and another note a 5th higher than the root note. Write the tonic triad of F Major and G Major by adding two notes ("mi" and "so") above the given tonic notes below.

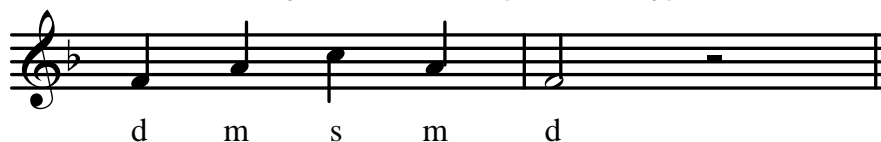


By singing all three notes of the triad together or at the same time, we were singing the triad harmonically. Singing the following exercise will practise these triads melodically.

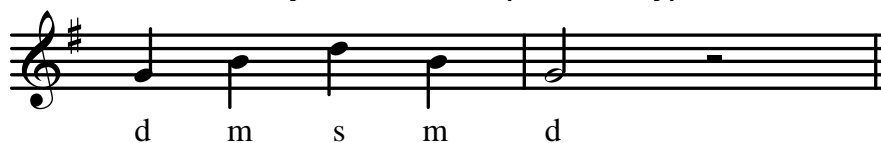
C Major Tonic Triad (Melodically)



F Major Tonic Triad (Melodically)

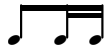


G Major Tonic Triad (Melodically)




Lesson Twelve – Rhythm

New Rhythms

There are many possible combinations of the rhythms learned so far. For example, this next rhythm includes a common combination of quavers and semiquavers:  The rhythm name for this is ti-tika and it lasts for one crotchet beat. This rhythm will have three uneven sounds on a beat with the longest sound at the start of the beat (i.e. long, short, short).

Say this rhythm in rhythm names.



The other common combination of quavers and semiquavers is  The rhythm name for this is tika-ti. This rhythm is also three uneven sounds on a beat but with the longest sound at the end of the beat (i.e. short, short, long). The next example uses both these rhythms and has the shorthand written above. Say this rhythm in rhythm names.



Aural

Rhythmic Dictation

Write the next 8 beat rhythm, firstly as shorthand, then as notes (using the middle line) on the staff provided.



The Dotted Crotchet

Sing the canon "Viva La Musica" by Michael Praetorius with the words.

Looking at the rhythm of this canon, you will see a new rhythm consisting of a crotchet followed by a dot.

♩. is called a **dotted crotchet** (the English Name) or **dotted quarter note** (the American Name).
 This note lasts for one and a half crotchet beats.
 The rhythm name for a **dotted crotchet** is **tam**.

A **dotted crotchet** rest looks like ♪. and is a silence that lasts for one and a half crotchet beats.

A dotted crotchet is often followed by a single quaver: ♪ which is worth half a crotchet beat.

This new rhythm: ♩. ♪ (the rhythm name of which is **tam-ti**) is worth two crotchet beats.

The Dot

A **dot** placed after a note (as in a dotted crotchet or dotted minim) adds half the original note's value onto it.

For example, a crotchet is worth one crotchet beat, therefore a dot placed after this note will be worth half a crotchet beat. Therefore, a dotted crotchet is worth one and a half crotchet beats (one beat for the crotchet plus half a beat for the dot). A dotted minim is worth three crotchet beats (two beats for the minim plus one beat for the dot).

Here is an example that uses the dotted crotchet rhythm and has the shorthand written above. Say this rhythm in rhythm names.

Aural

Changes in Rhythm

A short rhythm is written below. This example will be clapped once for you. It will then be clapped several more times but with two changes at the points marked with an asterisk.

Write the rhythm of the changed beats beside the asterisk, above the rhythm.

(The number of notes in the rhythm does not change. For example, if there are three sounds on the marked beat in the original version, the changed version will still have three sounds on that beat).

Rhythmic Dictation

Write the next 8 beat rhythm, firstly as shorthand, then as notes (using the middle line) on the staff provided.