Stage 5 Music Learn booklet

Week 7 of Term 3, 2021

Stage 5 Music – Week 7 of Term 3 2021 – Learning – from – home work booklet

Improvisation activity

I have included some revision work on Chords and Chord Progressions from our *Music of a Culture – Fusion* topic which we studied in term 1 of this year.

Complete the activities on "Semitones and Tones"; "Keys and Scales"; "Chords"; "The Blues" (both pages); "Chords" (both pages).

This information and work on chords and chord progressions will remind you of how to follow a chord progression in any key and also how to play along with one.

How to form a chord

TION TO TOTAL CLIOTA								
Remember that a chord is "2 by playing the 1st, 3rd and 5th			563.					orm a chord
C major scale has the notes	С	D	E	F	G	Α	В	С
If I wanted to form a C major and G at the same time.	chord	OR to c	all it so	mething	g else, C	Chord I (1), I wo	uld play C, E
What note is chord IV (4) bui	lt on?_	- G		What n	otes for	m chore	d IV?	
Hopefully that has given you	enougl	h revisio	on of ch	ords.				

Improvisation

Improvisation is simply "making something up as you go along" or "making something up on the spot". If you were going to improvise over the chords C, F, G, C, (each chord lasting for 4 beats), you could play any of the notes C E or G over the C chord, F A or C over the F chord and G B or D over the G chord and your improvisation would sound perfectly okay!

Experiment with what happens if you play a note that is NOT in the chord over the chord. What does it sound like? Does it sound 'clashy' or unpleasant?

Improvisation activity

Come up with your own chord progression for at least 8 bars. Work out which notes will sound good over which chords and play something! See what you can come up with.

There are chord progressions as videos on Youtube for you practice with. There are heaps of Blues progressions to practice with. Search "Blues chord progression in C major" if you have access and play along with it. You know what order the chords are played in for Blues, so you can figure out what works.

Just a note that this is what your assessment task 3 will be requiring you to do, so you may as well get some practice in if you can. Try singing if you don't have an instrument, or maybe you have a recorder around at home that you could dig out and use.

Semitones and Tones

Semitone
the distance bety the distance between one pitch and the pitch closest to it.

eg C to C#



ititititititititi

itilitititi

Tone

the distance of two semitones eg. from C to D.

C# D# F# G# **A**# C# D# E, Db GI, Ab. BI, Db E, semitone tone semitorie tone E F D G A B C E D

Use the keyboard above to help you work out these answers:

- I. What is a tone higher than G?
- 2. What is a semitone lower than E?
- 3. What is a tone lower than D?
- 4. What is a semitone higher than F#?
- 5. What is a tone higher than E?
- 6. What is a semitone lower than D#?
- 7. What is a tone higher than B?
- 8. What is a semitone lower than A?
- 9. What is a tone lower than E?

- 10. What is 2 tones higher than C?
- 11. What is 3 semitones lower than F#?
- 12. What is 3 tones lower than G?
- 13. What is 5 semitones lower than E?
- 14. What is 2 tones lower than F?
- 15. What is 3 semitones higher than C?
- 16. What is 3 tones higher than E?
- 17. What is 5 semitones higher than C?
- 18. What is 3 tones higher than F?

Keys and Scales

Scale

is a series of pitches, based on a main or "home" pitch. Usually there are 8 pitches in a scale, going up and down by step.

99999999999999



<u>LLLLLLLLLLLLLL</u>LLLLL

養Key

茎the "home" pitch and scale used in a piece, eg. C minor or F# major.

We number the pitches in a scale from 1 to 8 (known as scale degrees). The first note is called the tonic. If the tonic is C, for example, the numbering works like this.

You will notice that I and 8 are both C. This is called an octave. The most important pitches are 1, 4 and 5, the tonic, sub-dominant and dominant. The leading note is also very important because it often rises to the octave at the climax of a melody. If you learn the names of these pitches, it will help you to describe what is happening in music you hear.

1	-	numbers:
14	5	7
		ar v
Write the letter names of these	notes. You c	don't need to know the key
signatures - the answers are all n	naturals (not	flats or sharps).
eg. C major tonic: answ	er C	i dang
I.D major subdominant		8.A major dominant
2. F major tonic	pat spragage	9. G major subdominant
3. Bb major dominant		10. F major leading note
4. C major leading note		II. E major tonic
5. G major dominant	7) 100 mg	12. D major dominant
6. Eb major leading note		A major subdominant

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Chords

Chords consist of two, three or more pitches played at the same time. We can build a chord on top of any note in a scale. Most chords in Western music are based on triads (3 notes). A chord can have more than 3 notes.

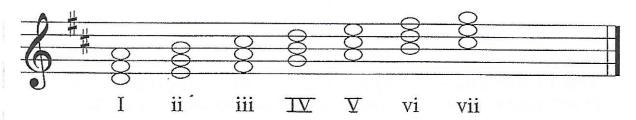


a chord with 3 notes

a chord with 4 notes

a chord with 5 notes

To notate a chord, draw the notes with one exactly over the top of the other to show that they are played at the same time.



We can build a chord over any note in a scale. The chords that define the key are the "home" chords based on the **tonic** (chord I)and the **dominant** (chord ∇). We use Roman numerals to write chords. Capital letters are used for major chords and lower case letters are used for minor chords.

V

A cadence is a two-chord movement that acts like punctuation in a musical phrase or section of a piece. The most common cadence is called a **perfect cadence** which is the movement from chord V to I, like a full stop. It often marks the end of a piece. From Classical to Pop music, perfect cadences are everywhere!

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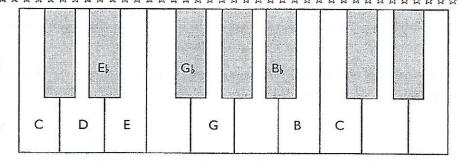
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The Blues

You will probably learn about the 12 Bar Blues, or the Blues. The Blues developed from the folk music of Africans who had been sold into slavery in America. It is called "blues" because it describes the sad mood of the captured slaves. The blues scale is used in many types of popular music, such as rhythm and blues, jazz, pop and rock.

the 3rd, 5th and 7th notes are flattened or lowered ******************

Example: blues scale on C



*********************** The 12 Bar Blues is a very popular chord pattern using chord I, chord ŽIV and chord V. A pattern of chords is called an ostinato. In 12 Bar Blues, the same pattern of chords is used for each section of the song and then repeated. Examples include, Hound Dog, Sweet Home Chicago, and many others.

IV

IV

T

So in C major, the chords in the 12 bar blues are:

F

G

- F

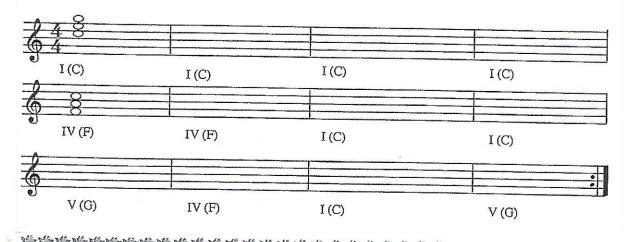
G

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The Blues

Create the 12 bar blues, by filling in the chords in C major. The names of the chords have been written for you, and the first chord has been drawn to give you a head start. Good luck!



Now work it all out for yourself! Write the 12 bar blues chords in the key of G major. Fill in the blanks here to get your thoughts in 🍇 order.

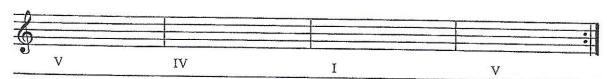
In G major, chord I starts on___, chord IV starts on chord V starts on

G major has an F# so make sure you add an F# to chord V.









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	'Semiton	es & Tor	nes"; "Ke	eys and :	Scales";	"Chords	".		
What is a chord?									
Number the notes in th	e follow	ing scale	e Hean	umbare	2. POM/	30/ 0// 0//	EDA1C		
C major:	С	D	E	F	G	Α	В	С	
D major:	D	E	F#	G	А	В	C#	D	
G major:	G	Α	В	С	D	E	F#	G	
					7)				
Write the letter names	of the fo	llowing	notes:						
Write the letter names G major leading note		llowing G major					subdon	ninant	
	b)	G major			c)	D major			
G major leading note	b) e)	G major	rtonic	note	c) f)	D major G major	subdom	inant	
G major leading note C major dominant	b) e) h)	G major C major G major	r tonic · leading r domina	note	c) f)	D major G major D major	subdom	inant	
G major leading note C major dominant D major dominant	b) e) h)	G major C major G major	r tonic · leading r domina	note	c) f)	D major G major D major	subdom	inant	
G major leading note C major dominant D major dominant Circle chords I (1), IV (4	b) e) h)), V(5) ar	G major C major G major	r tonic leading r domina n the fol	note ant lowing r	c) f) i) najor sca	D major G major D major ales:	subdom subdom leading	inant note	
G major leading note C major dominant D major dominant Circle chords I (1), IV (4 C major:	b) e) h)), V(5) ar C	G major C major G major nd vi(6) ir	r tonic leading r domina n the fol E	note ant lowing r	c) f) i) najor sca G	D major G major D major ales: A	subdom subdom leading B	note C	

6. The following chord chart is in C major. Go through and *number* the chords, then transpose the following chord chart from C major to G major. Use Question 5 to help you with this.

Love Story by Taylor Swift (http://tabs.ultimate-guitar.com/t/taylor_swift/love_story_crd.htm on 21/8/12)

```
Intro: C G Am F
We were both young when I first saw you
I close my eyes and the flashback starts
              F
I'm standing there on a balcony of summer air
See the lights, See the party, the ball gowns
   F
I see you make your way through the crowd
You say hello
     G
Little did I know
                 G
That you were Romeo, you were throwing pebbles
                  C
    Am
And my daddy said stay away from Juliet
     F
And I was crying on the staircase
G
            Am C
Begging you please don't go, and I said
C
Romeo take me somewhere we can be alone
I'll be waiting all there's left to do is run
You'll be the prince and i'll be the princess
     G
               C
It's a love story baby just say yes
So I sneak out to the garden to see you
We keep quite because we're dead if they know
Am
So close your eyes
    G
Let's keep this down for a little while
     F
          G
'Cause you were Romeo I was a scarlet letter
    Am
          C
and my daddy said stay away from Juliet
```

But you were everything to me

ROWENA SINGLETON

G Am C
and I was begging you please don't go and I said
C
Romeo take me somewhere we can be alone G
I'll be waiting all there's left to do is run Am
You be the prince i'll be the princess
F G C
It's a love story baby just say yes
110 4 10 10 10 1 1 1 1 1 1 1 1 1 1 1 1 1
С
Romeo save me, try to tell me how it is
G
This love is difficult, but it's real,
Am
Save me from the breakdown, make it out of looseness
F G
It's a love story baby just say yes, oh
Contraction of the Contraction
Solo: C G Am F
Am F C G
I got tired of waiting, wondering if you were ever coming around
Am F
My faith in you was fading
C G
Then I met you on the outskirts of town and I said
C
Romeo save me i've been feeling so alone
G
I keep waiting for you but you never come
Am
Is this in my head, i don't know what to think
List the the ground and nulled out a sing and soid
He knelt to the ground and pulled out a ring and said
(this section has been transposed to D major – just work out the chord progression, no need to transpose)
D
Marry me Juliet you'll never have to be alone
A
I love you and thats all I really know
Bm
I talked to your dad go pick out a white dress
G A D
Its a love story baby just say yes
D A Bm
Oh, oh, yes
G D
We were very young when i first saw you

Chords

	•	'Semiton	es & To	nes"; "Ke	eys and	Scales";	"Chords	5".		
1. What is	a chord?						7			
2. Number	the notes in th	e follow	ing scale	s. Use n	umbers	& ROMA	AN NUN	TERALS:		
	C major:	С	D	E	F	G	Α	В	С	
	D major:	D	E	F#	G	Α	В	C#	D	
	G major:	G	Α	В	С	D	E	F#	G	
	e scale degree					4)	1 eq.			
V(5)	Comments and a subsequence and a subsequence									
4. Write the	e letter names	of the fo	llowing	notes:						
a) G major	leading note	b) G major tonic					c) D major subdominant			
d) C major	dominant	e)	leading	note	f)	f) G major subdominant				
g) D major	dominant	h)	G majo	r domina	nt	i) 1	D major	leading	note	
5. Circle ch	ords I (1), IV (4)), V(5) an	d vi(6) i	n the foll	lowing n	najor sca	ales:			
	C major:	С	D	Ε	F	G	Α	В	С	
	o major.									

6. The following chord chart is in G major. Go through and *number* the chords, then transpose the following chord chart from G major to C major. Use Question 5 to help you with this.

"Not Pretty Enough" by Kasey Chambers.

http://tabs.ultimate-guitar.com/k/kasey chambers/am i not pretty enough crd.htm on 1/2/13

- [G] Am I not [D] pretty enough [Em] Is my [C]heart to broken
- [G] Do I [D] cry too much [Em] Am I [C] too outspoken
- [G] Don't I [D] make you laugh [Em] Should I [C] try it harder
- [G] Why do you [D] see right [C9] through me
- [G] I live [D] I breathe [Em] I let it [C] rain on me
- [G] I sleep [D] I wake [Em] I try hard [C] not to break
- [G] I crave [D] I love [Em] I've waited [C] long enough
- [G] I try as [D] hard as I [C9] can

Chorus

- [G] I am I not [D] pretty enough [Em] Is my [C] heart too broken
- [G] Do I [D] cry too much [Em] Am I [C] too outspoken
- [G] Don't I [D] make you laugh [Em] Should I [C] try it Harder
- [G] Why do you [D] see right [C9] through me.
- [G] I Laugh [D] I feel [Em] I make [C] believe it's real
- [G] I fall [D] I freeze [Em] I pray down [C] on my knees
- [G] I hope [D] I stand [Em] I take it [C] like a man
- [G] I try as [D] hard as I [C9] can

Chorus

Why do you [G] see Why do you [D] see Why do you [C9] see right through me Why do you [G] see Why do you [D] see Why do you [C9] see right through me Why do you [G] see Why do you [D] see Why do you [C9] see right through me.

Cello

PREPOSITIONS

A preposition shows the location or position of one thing in relation to another.

eg. The cello case was near the door.

preposition - describes the position of the case

These sentences are missing a preposition. Find the place where a preposition is missing. Choose a suitable preposition from this list, and insert it into the sentence by adding an edit mark ^ and the word above it. Use each word once.

inside eg. Put the cello ^ its case

between behind above across on into opposite against with for of in to

- 1. The cellist sits a chair.
- 2. He rests the cello his upper body.
- 3. The neck of the cello is the performer's left shoulder.
- 4. He rests the instrument his knees.
- 5. On the base of the cello, there is a spike with a rubber tip that pokes a rubber ring so it does not slip on the floor.
- 6. The bow is moved horizontally the strings.
- 7. It is held with all five fingers the right hand.
- 8. As for the left hand, the fingers are curved and fingertips make contact the strings.
- 9. There are usually 8 cellists a symphony orchestra.
- 10. The cello section is located the first violin section, at the front of the stage.
- II. The lead player in a section is called the principal, and he or she always sits closest the audience.
- 12. There are many beautiful melodies written the cello.
- 13. The double basses sit the cellos in the orchestra.



Double bass

A verb group can contain two or more verbs, including auxiliaries (helping words). Here are some examples of verb groups:

She is learning the double bass.

They were going to ask you for help.

The recording might be finished today.

(should have practised) more.

He (did not sing.)

Finally, the orchestra began to play,



arco (with the bow)

Circle the verbs or verb groups in each sentence. Underline the nouns or pronouns in each sentence. You can count "double bass" as a noun.

- 1. The double bass is the largest and lowest stringed instrument in the orchestra.
- 2. The instrument was developed in the 1500s from the violone, a member of the medieval viol family.
- 3. The double bass player has to stand or sit on the edge of a tall stool, as the instrument is over 6 feet in height.
- pizzicato (plucked) 4. The shape of the double bass has not been standardised, so it varies from one with sloping shoulders to another with a more rounded body.
- 5. The double bass can be played with a bow or it can be plucked with the fingers (pizzicato).
- 6. One type of double bass bow can be played overhand, where the palm faces upwards, and the other type of bow is held with the palm facing down.
- 7. The human ear can detect a low pitch of 20 Hertz, and the lowest note on a double bass is only slightly above this, at 41 Hertz.
- 8. Even though it is very large and very low in pitch, the double bass does not project a loud volume.
- 9. The double bass has achieved great popularity in jazz ensembles where, in most cases, it is played pizzicato.
- 10. Some jazz performers try to slap the strings against the fingerboard for an interesting, percussive sound.



double bass played

Name the	instruments	in	this	jazz
ensemble:				

String quartet

Read this paragraph about a piece of music for string quartet. Firstly, fix the spelling and punctuation in the paragraph. Next, circle all the words that describe tone colour. Underline the words and phrases that describe HOW the instrument is played (dynamics and expressive techniques). Summarise the ideas in the boxes provided.

Ravel - String Quartet in F major, Second Movement (Assez vif - Tres rhythmé)

(You can see and hear this music on You Tube, performed by the Hagen Quartet)

This string quortet is writted for too violins, viola and celo. The tempo for this movment indicated by the composa is quite fast and very rithmic. The peace is multi-metre which meens that the time signetur changes offen. This is a verry playfull and intresting piece.

The structar of the piece is A B A B coda. Secsion A beggins with all the instruments playing delicate, axcented pizzicato notes. The violins lead with a jaggid, syncopated melodic theem. To end Section A, the first violin plays a sequwense of three trills, low, medium then high. These are plaid very sweetly and with a crescendo. The other strings respond with two heavily plucked, forte, pizzicato octives. Then the violin launches into Secshen B



with a high, legato melody in a singing style. Underneath, the other instruments play a soft, pizzicato acumpaniment. The viola imitaits the melady with a lower, darker, more mellow sound. The viola and violins imitate each other, playing parts of the legato melady as well as trill-like fragments, the high sweet violin contrasting with the warm, rich viola sound. They're is a pianissimo section with the violins playing a desending serees of tremolo notes while the cello plays fast, repeated pizzicato notes. Then Sections A and B are played agen, with some variashens. Finelly, in the coda, all the instriments play a descending chromatic scale with tremolo, decrescendo, until they all fade out egsept for the cello which plays the last few pizzicato notes pianissimo.

TONE COLOUR	 EXPRESSIVE TECHNIQUES
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