

Some helpful tips and ideas for practical activities you can do independently and with groups.

Read this and do the green bits to help you complete the 2019 exam.

Exam [ncea-resource/exams](https://www.ncea-resource/exams) Marking Schedule [ncea-resource/schedules/2019](https://www.ncea-resource/schedules/2019)

Identify the key and give evidence

Identify the key, Give evidence for the key, Analyse using Jazz Rock Chords. Add missing parts. Texture.

<https://docs.google.com/presentation>

What is the key

Check the key signature. Check the 1st and last chords.

Is it Major or minor?

Are there any accidentals?

If it was minor the tonic would be the 6th note of the Major scale.

Is there a raised 7th note?

Evidence

Key signature, first and last chords, raised 7th

TRICK FOR EXAM PAPER Do this. Always write out your scale.

- Write out your scale.
- Letter names will do or manuscript.

| | | | | | | | | | |
|---------------|-------|----------|-----------|-----------|----------|----------|-----------|-----------|----------|
| Triad | 5th | B | C# | D# | E | F# | G# | A | B |
| | 3rd | G# | A | B | C# | D# | E | F# | G# |
| | Scale | E | F# | G# | A | B | C# | D# | E |
| Roman numeral | I | ii | iii | IV | V | VI | vii | VIII | |
| Degree | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | |

Jazz Rock Chords

- Try Playing these
C C/E C/G G/D Gm/Bb Dm/F D/F#
- Can you think of another term you could use to describe them.
- Select a range of chords from the scale above and make them into first and second inversion chords. Play them and write them out.
- Make up a riff or bassline based on 4 chords in inversion.

Add missing parts

<https://www.youtube.com/Harmony>

<https://www.google.com/Tips for vocal harmony>

Use the trick above for exam paper -write out your scale. Use what's there already as a guide, rhythm and melody. If the note can stay the same in a part or close- use that. In vocal harmony remember the tenor is written an octave higher than it sounds.

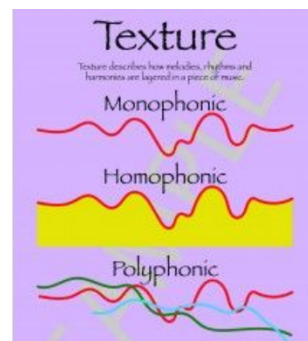
TIKANGA for writing harmonies. Keep this guide with you as you try these out.

- NO consecutive 5ths
NO consecutive octaves
NO hidden (or "exposed") consecutives
- NO dissonant leaps (seventh, augmented or diminished intervals), choose small intervals. Leading note resolves to the tonic.
The soprano line should have an interesting melody.
The alto and tenor lines should not move about much at all.
- Double the root or fifth in root position chords. Double any note in first inversion chords. Double the fifth in second inversion chords. Double the third in diminished chords. Double the third with care in other chords.
- Never overlap parts.
Stay in the accepted voice ranges and don't put more than an octave between the upper voices.

Texture

Look up Monophony, Polyphony, and Homophony.

- In groups using percussion instruments create a short composition to play to class that uses all 3 textures. Perform to the class.
- Write or draw your own explanation.
- Compose a short piece that uses all three textures. Use google flat and collaborate with someone. Suggest a texture they have to add.



Similarities and Differences

<https://www.mymusictheory.com/Similarities and Difference.>

You might be asked to describe the similarities or differences between two sections of the music. You need to look at:

- The melody
- The rhythm
- The dynamics and phrasing

Look for -

Same melody different harmony, same rhythm different melody, same harmony different rhythm.

Intervals

<https://trainer.thetamusic.com/en/content/html5-flash-notation-intervals>

<https://www.musictheory.net/exercises/interval>

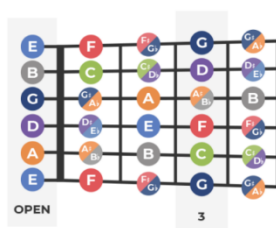
| | | | | | | | | | | | | | |
|-------------|--------|------------------|----|----|----|----|------|----|----|----|----|---------------|--------|
| Semitone | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| Interval | Unison | m2 nd | M2 | m3 | M3 | P4 | aug4 | P5 | m6 | M6 | m7 | M7 | Octave |
| Major scale | 1 | | 2 | | 3 | 4 | | 5 | | 6 | | 7 | 8 |
| Min scale | 1 | | 2 | 3 | | 4 | | 5 | 6 | | 7 | 7 Harmonic | 8 |

Use a simple piece of melodic music. Work with a partner or small group. Explain each interval without showing them the piece and see if the group can write down your tune accurately.

In groups Use a set of note cards. Deal 7 cards to each player. First player puts down a card face up and names an interval if someone can add a card that makes that interval they play and then have another turn. First one to play all their cards wins.

Transcribing guitar parts

Use the notes you are given. Draw a diagram of a guitar and use your code to complete the task.

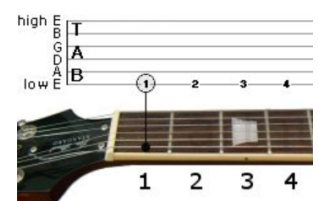


yousician.guitar-fretboard

You can remember the open strings EADGBE by

Even After Dinner Grandpa Bites Elephants

or make up your own



Compositional Devices

<https://www.youtube.com/watch?v=C3aJszMkAT4>

https://www.youtube.com/watch?v=wO6SrTpJ_IM

Use Google flat, noteflight, sibelius or similar to create short compositions 4-8 bars that use - Ostinato, Sequence, Inversion, Elongation, Pedal and Repetition.

COMPOSE

Try this it is a good starter for a composition too. You might want to use it.

1. Choose a scale -write it out.
2. Write a four bar rhythm.
3. Use the notes of the scale to make your rhythm into a melody. Start on the key note.
4. Repeat your idea - you can change it up a bit
5. Try a bit of your idea as sequence or four.
6. Try an inversion. You could repeat it.
7. Repeat your idea and make a different ending.
8. WOW 24 bars of melody .

Transposition

- A trumpet and clarinet will always be flat so you will have to put it up a tone.
- Add on three sharps to the key signature for an Eb instrument. E.g F Maj – D Maj (one flat plus 3 sharps = 2 sharps)
- The fifth horn will be perfect.

Transposition

Find the new key signature.
Write out all the notes.
Check the contour and the intervals.
Make sure you add any accidentals.
Add any terms, signs, etc.