

## Module 5 “Together in Perfect Harmony”

- *What This Module is About*

After learning basic musical elements like timbre, rhythm and melody, it is now time to explore the subject of **harmony**. In this module, you will discover what happens when a group of voices and/or instruments sound two or more tones at the same time. You will understand how melodies are harmonized and accompanied by basic triads and chords.

- *What You are Expected to Learn*

At the end of this module, you should be able to:

1. recognize consonance and dissonance when listening to music
2. identify compositional devices like counterpoint, drone, and ostinato
3. identify intervals when sung or played in an instrument
4. identify whether a given chord is major or minor
5. recognize primary and secondary chords in a given piece
6. harmonize a familiar melody using primary chords
7. play basic major and minor chords in a guitar, keyboard or other instruments
8. appreciate different kinds of harmony found in various cultures of the world through listening, singing and playing musical instruments.

- *How You Can Learn from This Module*

For you to benefit most from this module, you must –

1. carefully read the discussions and study illustrations, diagrams, charts, etc.
2. complete each learning activity before proceeding to the next section, and look at the Answer Key only after you have finished tests and activities
3. keep going until you finish the module
4. ask for help from your teacher-facilitator when you have questions, when an activity is difficult to do, and when you need the audio materials for the listening activities

- *What You will Do in This Module*

Most of the activities in this module require you to listen carefully to musical examples from various cultures (**CD 4, Tracks 1-20**), so prepare your CD player. It is also important

that you have a keyboard or a guitar, because you will be asked to sing and play examples of harmony. If you do not have either of these instruments or do not know how to play them, make sure you find someone who can help you with the activities.

Tests and some learning activities require you to answer questions. **Remember: Write your answers in your Music Notebook, not on this module.** Write the following for every test or activity: the Lesson number, the Activity or Test number, and the box to be checked after you have finished the test or activity. Look at the Answer Key only when you are instructed to do so and only after completing a test or activity.

• *What to Do Before You Begin: Pretest [ ]*

Before proceeding to your lessons, take this Pretest.

I. Identify the interval of the first two notes of each song below. The syllables of the first two notes are underlined. Write the letters of the correct answers.

- |  |                            |
|--|----------------------------|
| 1. _____ Theme from “ <u>Star Wars</u> ”                 | a. major 2 <sup>nd</sup>   |
| 2. _____ “ <u>Mary had a little lamb...</u> ”            | b. minor 6 <sup>th</sup>   |
| 3. _____ “ <u>Sampung mga daliri, kamay, at paa...</u> ” | c. perfect 4 <sup>th</sup> |
| 4. _____ “ <u>Sarung bangui...</u> ”                     | d. perfect 5 <sup>th</sup> |
| 5. _____ “ <u>Leron, Leron, sinta...</u> ”               | e. P1 or unison            |

II. Listen to the following chords and tell whether each one is a major or minor chord (CD4, Tracks 1-5). Write “major” or “minor” on the blank.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

III. Study the chords of the F Major scale shown below in sequence from left to right. Write their corresponding Roman numeral names on the blanks below them to show which chords are major, minor, and diminished. The first one has been done for you. Then, encircle the three primary chords.

- |             |          |          |                |          |          |                |          |
|-------------|----------|----------|----------------|----------|----------|----------------|----------|
| F           | Gm       | Am       | B <sup>b</sup> | C        | Dm       | E <sup>o</sup> | F        |
| 1. <u>I</u> | 2. _____ | 3. _____ | 4. _____       | 5. _____ | 6. _____ | 7. _____       | 8. _____ |

Check your work using the **Answer Key**. Record your score in your notebook.

Perfect Score: 20

My Score: \_\_\_\_\_

## Lesson 1: “Perfect Blend”

### Activity 1: CD4, Track 6 [ ]

Do you remember the Cebuano love song that you learned in Module 2? Back then you learned how to sing “*Usahay*” solo. Listen to this choral version of the same song and answer the following questions. Check out the Answer Key at the end of this module.

1. Which version do you like better, the solo voice accompanied by the piano that you used in Module 1 to learn the song, or the recording you just heard? Why?
2. For the most part of this recording, is the main melody sung by soloists or by a group?
3. When the melody is sung by a soloist, what are the other singers doing?

The choral rendition of “*Usahay*” that you just heard is an example of how two or more voices are combined to produce **harmony** in music. Harmony is the combination of two or more tones sounded at the same time. On many occasions, harmony is achieved when a melody is sung or played with other accompanying voices, just like in a choir or instrumental ensemble. At other times, a musical piece can have more than one melody line. The overlapping and interplaying of these melodies also produce harmony. These different ways of harmonizing can also be achieved using musical instruments, just like in an orchestra or instrumental ensemble.

### Activity 2: CD4, Track 7 [ ]

Listen to an excerpt of Piano Concerto No. 21 in C, by the Classical genius Wolfgang Amadeus Mozart. In the beginning, the melody line is played by the violin; but later on it is played by the piano. See if you can hum the first part of this melody. Listen to the music again, and this time, pay attention to how the other instruments in the chamber ensemble provide harmony as the melody is played on the piano.

Harmony may be pleasant or unpleasant to a listener. You may have heard comments about harmony from people who listen to live or recorded performances. Some say, “Oh, how their voices blend beautifully!” Harmony that is pleasing to the ear is called **consonance**. It is achieved when the tones that are sounded simultaneously are all members of the same chord. (You will learn more about chords later.) Consonance gives the ear a sense of rest and stability.

However, some musics are intentionally written using tones that clash against each other. Unpleasant or “strange” harmony is called **dissonance**. It gives the ear a feeling of tension and is often used for dramatic, expressive effects in musical compositions. It is important to remember, however, that even if the sound produced by sounding two or more tones together is not pleasing to the ear, it is still harmony.

### Activity 3: CD4, Tracks 8-9 [ ]

Listen to two religious pieces performed by the Mandaluyong Children’s Chorus. The first is a song in Latin, composed by Joy Nilo. The second is a composition by one of our National Artists for Music, Maestro Lucio San Pedro (1913-2002). Which one is mostly consonant? Which one has plenty of dissonances? Match the items below by writing the letter of the correct answer.

- |                                   |               |
|-----------------------------------|---------------|
| 1. ____ <i>O Magnum Mysterium</i> | a. consonance |
| 2. ____ <i>Aleluya</i>            | b. dissonance |

### Activity 4: *Magtanim ay Di Biro* [ ]

Review the Tagalog folksong you learned in Module 1: “*Magtanim ay Di Biro*.” Teach the song to a friend who can sing in tune, so you can sing together. Then, proceed with this activity, following the procedure below.

1. Sing the entire song once together with your friend. You or your friend should try to accompany your singing on a keyboard or guitar, following the chords below.
2. This time, try harmonizing in a different way. Sing Part 1, while your partner sings Part 2. Make sure you start at the same time. Clap the steady beats of the song together. You should hear that at certain portions, your voices are harmonizing.
3. Exchange parts. Sing Part 2 and your partner sings Part 1 at the same time.

|                     |                     |                             |
|---------------------|---------------------|-----------------------------|
| Part 1:             | Part 2:             | Part 3:                     |
| C                   | C                   | C                           |
| Magtanim ay di biro | Magtanim di biro    | Halina, halina, mga kaliyag |
| C                   | C                   | G                           |
| Maghaponng nakayuko | Maghaponng nakayuko | Tayo’y magsipag-unat-unat   |
| G                   | G                   | C                           |
| Di naman makatayo   | Di naman makaupo    | Magpanibago tayo ng lakas   |
| G                   | G                   | C                           |
| Di naman makaupo.   | Di naman makatayo.  | Para sa araw ng bukas.      |

There are many ways to make harmony. In the first part of Activity 4, you should have noticed that the **chordal accompaniment** played on the keyboard or guitar enhanced the melody you were singing by providing harmony to it. Figure 1 on the following page illustrates a melody that is harmonized using chordal accompaniment. The line represents the melody, and the squares represent the chords that accompany it.

In the second part of Activity 4, you did **partner singing**. In partner songs, there are two melodies that can be sung at the same time. Harmonies in many vocal and instrumental compositions are achieved this way. This compositional device combining two or more simultaneous melody lines is called **counterpoint**. Counterpoint means “point against point” or “note against note.” (You will learn more about counterpoint in Module 6.) Figure 2 on the following page shows two melodies being sung or played together.

Figure 1: Melody Harmonized by Chords

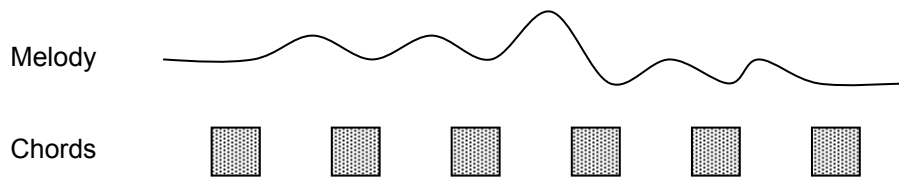
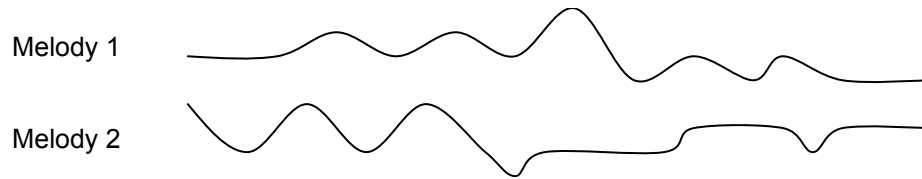


Figure 2: Counterpoint or Partner Singing



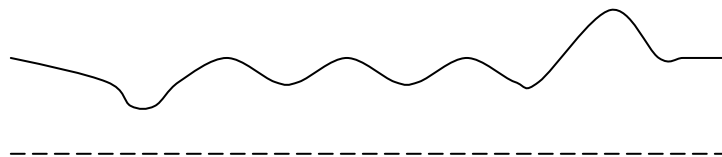
**Activity 5: CD4, Track 10 [ ]**

Listen to this traditional Mexican song. Can you hear the two melodies sung in the chorus (second part)? This is where the counterpoint is heard. The main melody is on the words “*Bring back, bring back my señorita to me...*”

Listen to the song again. This time pay attention to the verse (first part). Can you hear the short tune pattern being sung repeatedly on the words “*Bring back my señorita*”? This repetitive tune pattern is being sung below the main melody of the verse. This is a compositional device known as **ostinato**, and it is another way to produce harmony in music.

The diagram below could help you understand what happens when an ostinato is sung together with a melody. Can you tell which line represents the melody and which line represents the ostinato pattern?

Figure 3: Melody with Ostinato



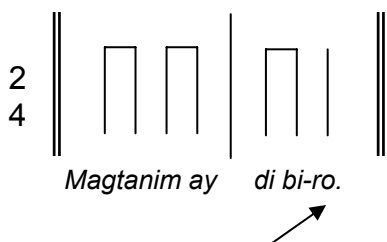
There are still many other ways of producing harmony in music, but we will only look at one more for this lesson. The **drone** is the continuous sounding of one or several tones to provide harmonic support to the music being sung or played. It is a very common feature of

some folk musics. The diagram above could also help you understand what happens when a drone is sung together with a melody. The curving line represents the melody, while the broken line represents the drone.

### Activity 6: CD4, Track 11 [ ]

Listen to an excerpt of this *a capella* arrangement of an inspirational song titled “Cherish the Legacy,” performed by a Christian vocal group called Windsong. For the introduction, the arranger used ethnic material – an Ifugao *salidumay*. Listen to the male voices sing a drone on the words “*Dong dong ay si dong ilay insinalidum-maay*” as the female voices sing a melody line in the Ilokano dialect. Can you hear the drone and the harmonic effect it produces?

### Activity 7: Experimenting with Harmonic Devices



Melody enters on this beat.

Sing this rhythmic ostinato continuously on the pitch C. On the 4<sup>th</sup> repetition of the ostinato pattern, have a friend sing the melody of “*Magtanim ay Di Biro*,” Part 1. Your friend should enter on the last beat of the pattern, which falls on the syllable “ro.” You should continue singing the ostinato until your friend finishes Part 1 of the song.

### Activity 8: CD4, Track 12 [ ]

Harmony in the classical music of India sounds quite different from harmony in Western music. The rise and fall of the melody played on the *sitar* (lute) or other instruments can be heard against the drone (a single continuous tone) played on the *tambura* (also a lute). Listen to “*Dhun*,” an Indian instrumental piece. Can you distinguish between the melody and the drone? Can you hear the harmony produced by the combined playing of the melody and the drone?

### Self-Test I [ ]

Fill in the blanks with the correct answers.

1. Sounding two or more tones at the same time produces \_\_\_\_\_.
2. Pleasant harmony that gives a feeling of rest and stability is called \_\_\_\_\_.
3. Harmony that is produced by sounding clashing tones together is called \_\_\_\_\_.

4. Clashing tones sounded at the same time produces a feeling of \_\_\_\_\_ and are often used for \_\_\_\_\_, expressive effect.
5. A keyboard or guitar can provide \_\_\_\_\_ to a melody that is being sung.
6. In \_\_\_\_\_ songs, two melodies are sung at the same time.
7. \_\_\_\_\_ means “note against note.”
8. A short repetitive tune pattern sung together with a main melody is called \_\_\_\_\_.
9. If you are singing a tone continuously to provide harmonic support to a given melody, you are singing a \_\_\_\_\_.

Check your work using the **Answer Key**. Record your score in your notebook.

Perfect Score: 10

My Score: \_\_\_\_\_

## Lesson 2: “What Makes a Perfect Blend?” (Part 1)

In Lesson 1 you sang a Tagalog folksong with a partner. You were accompanied by a musical instrument like a keyboard or guitar that followed certain chords. These chords provided harmony for the melody that you sang. Did you like the song better with or without the accompaniment? Why?

Harmony in Western music is mostly based on **chords**. Chords are three or more notes played together. They are built on the notes that make up a given scale. In this lesson and the next, we will look at how chords are formed.

### Intervals

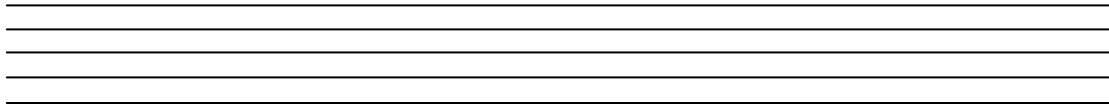
Chords are made up of at least two intervals. An **interval** is the distance in pitch between two tones in a given scale. Study the examples below.

Figure 4: Intervals in the C Major Scale

*If the following notes are numbered thus,*

|   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|
| C | D | E | F | G | A | B | C |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |

*then the intervals would be:*

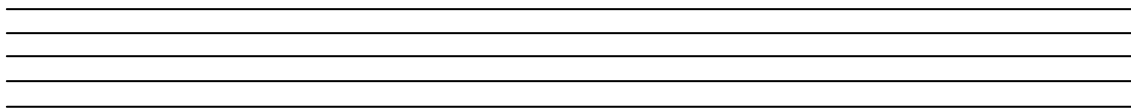


unison    2<sup>nd</sup>    3<sup>rd</sup>    4<sup>th</sup>    5<sup>th</sup>    6<sup>th</sup>    7<sup>th</sup>    octave

As you can see, intervals can be determined numerically. They can also be described in terms of their quality (i.e. major, minor, or perfect). The unison, 4<sup>th</sup>, 5<sup>th</sup>, and octave are Perfect intervals. The 2<sup>nd</sup>, 3<sup>rd</sup>, 6<sup>th</sup>, and 7<sup>th</sup> are Major intervals. Major intervals can become Minor when the distance between the two notes is decreased by a half step. The lower note can be raised a half step using a sharp sign, or the upper note can be lowered a half step using a flat sign.

Study Figure 5 below. Major intervals are shown with a capital “M” and minor intervals are shown with a lowercase “m”. Perfect intervals are shown with a capital “P”.

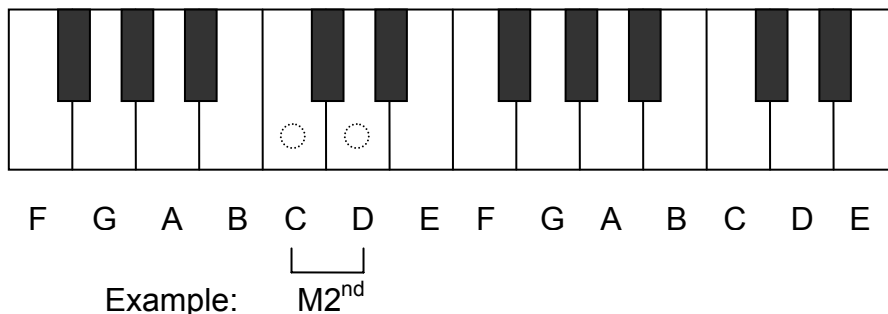
Figure 5: Kinds of Intervals (C Major Scale)



P1 M2<sup>nd</sup> m2<sup>nd</sup> M3<sup>rd</sup> m3<sup>rd</sup> P4<sup>th</sup> P5<sup>th</sup> M6<sup>th</sup> m6<sup>th</sup> M7<sup>th</sup> m7<sup>th</sup> P8  
 (or unison) (or octave)

### Activity 1: Exploring Intervals [ ]

Intervals are important to melodies and harmonies. On a keyboard or other melodic instrument, play the intervals in Figure 5 several times. Play the notes of each interval one by one first, then simultaneously. When the notes of an interval are played one by one, the interval is a **melodic interval**. When the notes are played simultaneously, the interval is a **harmonic interval**.





## Activity 2: Fun with Intervals [ ]

Identify the interval between the first two notes of the following songs. The syllables of the first two notes are underlined for you. Choose from the intervals shown in Figure 5. You may use a musical instrument to help you. Begin all the songs on the pitch C.

Examples: Theme from “Star Wars” (P5<sup>th</sup>)  
London Bridge is falling down (M2<sup>nd</sup>)

1. Ang bayan ko’y tanging ikaw (from “Pilipinas Kong Mahal”) \_\_\_\_\_
2. Sarung banggui... \_\_\_\_\_
3. Pamulinawen, pusoc indengamman... \_\_\_\_\_
4. We wish you a Merry Christmas... \_\_\_\_\_
5. Mary had a little lamb... \_\_\_\_\_

## Lesson 3: “What Makes a Perfect Blend?” (Part 2)

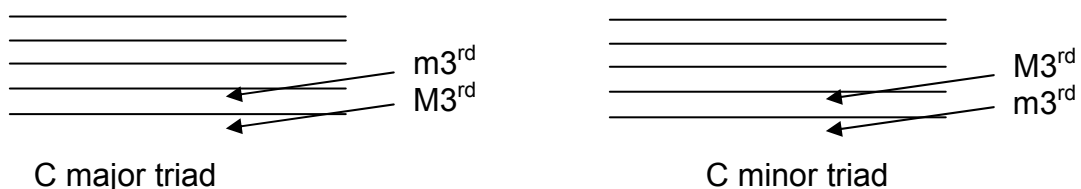
Understanding intervals is important because chords cannot be made without them. The tones in a chord are separated by a distance in pitch, no matter how small or large this interval may be. For example, two intervals of thirds may be combined to form a triad.

### Triads

**Triads** are chords made up of three notes that are separated by two intervals of major and/or minor thirds. The bottom note is called the **root**. The middle note is called the **third**, because it is a third above the root. The top note is called the **fifth**, because it is a fifth above the root. In Figure 6 below, the root of the C major triad is C. The third is E, and the fifth is G.

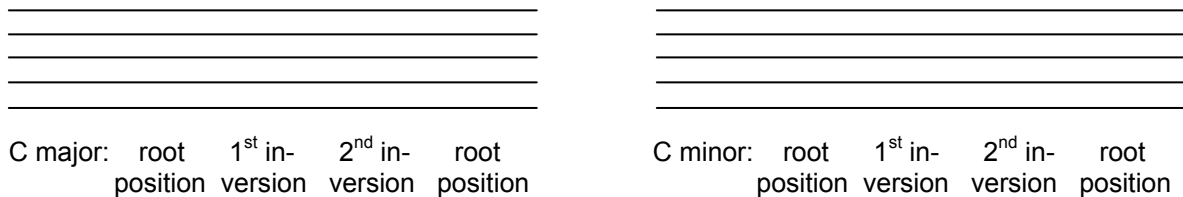
A **major triad** is made up of a major 3<sup>rd</sup> from the root to the third, and a minor 3<sup>rd</sup> from the third (middle note) to the fifth (top note). A **minor triad** is just the opposite. It is made up of a minor 3<sup>rd</sup> from root to third, and a major 3<sup>rd</sup> from third to fifth. Study Figure 6 below.

Figure 6: Triads



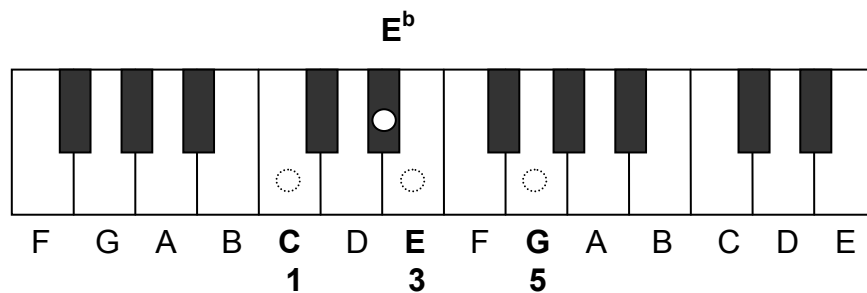
The triads in Figure 6 are all in root position, where the root is at the bottom of the triad. Triads are not always in root position. They can also be inverted, to add variety to harmonies and to make it easier for musicians to sing or play instruments. Look at the same triads in C major and C minor in their inverted positions (Figure 7). The bottom notes are transferred to an octave above, on top of the two other notes of the triads.

Figure 7: Inverted Triads



### Activity 1: Exploring Triads [ ]

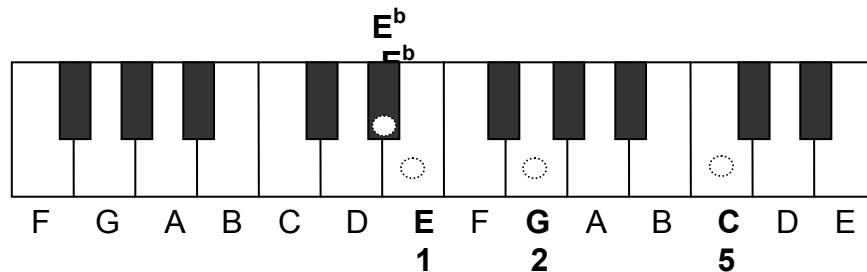
1. On a keyboard, play the C major and C minor triads in root position. First, play the notes separately as a **broken chord**, from the bottom note to the top note. Then, play them simultaneously as a **blocked chord**. (The letter names of the notes for the C major and minor triads are in bold print.) Use the thumb, middle finger, and pinkie finger of your right hand to play triads. (These fingers are numbered 1, 3, and 5 respectively.)



C major triad (root position): **C – E – G**

C minor triad (root position): **C – E<sup>b</sup> – G**

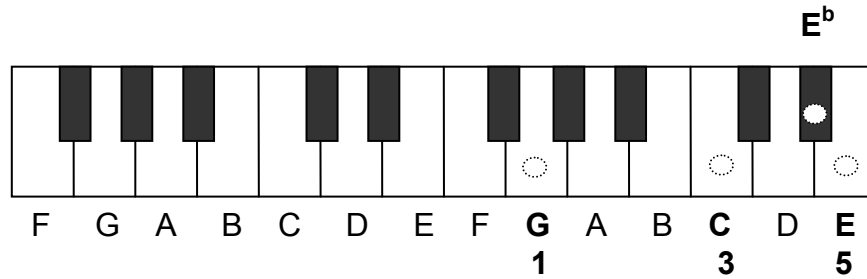
2. Play the C major and C minor triads in first inversion. Use your index finger (finger #2).



C major triad (1<sup>st</sup> inversion): **E – G – C**

C minor triad (1<sup>st</sup> inversion): **E<sup>b</sup> – G – C**

3. Play the C major and C minor triads in second inversion. Use your middle finger (finger #3) again.



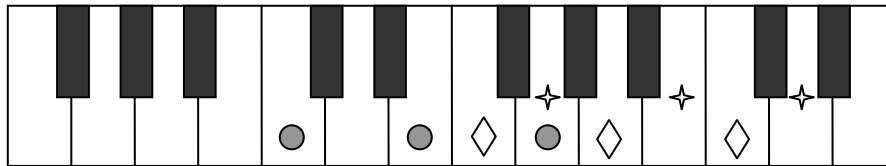
C major triad (2<sup>nd</sup> inversion): **G – C – E**

C minor triad (2<sup>nd</sup> inversion): **G – C – E<sup>b</sup>**

4. Can you figure out how to play the F major and F minor triads? How about the G major and G minor triads? Play them as broken chords and as blocked chords five times each. Play these triads in root position, first inversion, and second inversion.

### Activity 2: Playing Chords [ ]

1. Play the chords of “Magtanim ay Di Biro” on a keyboard. (Refer to page 4.) Use your right hand to play blocked chords in root position. Follow the shapes on the keyboard below to form the chords. Practice first before you sing along.



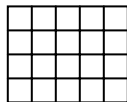
C chord: keys marked with ●

F chord: keys marked with ◇

G chord: keys marked with ✦

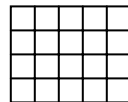
2. On a guitar, play blocked chords by strumming or broken chords by plucking. Follow the finger positions for the left hand below.

3 4 2 0 1 0



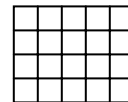
C chord

1 3 4 2 1 1



F chord

3 2 0 0 0 4



G chord

## Self-Test II [ ]

Fill in the blanks with the correct answers.

1. The distance in pitch between two tones is called \_\_\_\_\_.
2. The fourth, fifth, and octave are \_\_\_\_\_ intervals.
3. The interval from E going up to G is a \_\_\_\_\_ third.
4. Harmony in Western music is based on \_\_\_\_\_, which are three or more notes sounded simultaneously.
5. Three-note chords composed of two intervals of major and/or minor thirds are called \_\_\_\_\_.
6. Triads that are not inverted remain in \_\_\_\_\_ position.
7. A \_\_\_\_\_ triad is composed of a minor 3<sup>rd</sup> (from root to third) and a major 3<sup>rd</sup> (from third to fifth).
8. A \_\_\_\_\_ triad is composed of a major 3<sup>rd</sup> (from root to third) and a minor 3<sup>rd</sup> (from third to fifth).
9. When the notes of a triad are played simultaneously, the triad is being played as a \_\_\_\_\_ chord.
10. When the notes of a triad are played separately, the triad is being played as a \_\_\_\_\_ chord.

Check your work using the **Answer Key**. Record your score in your notebook.

Perfect Score: 10

My Score: \_\_\_\_\_

## Lesson 4: "Together in One A-Chord"

### The Harmonized Scale

Learning about how harmony is organized in Western music does not end with intervals and triads. Triads can be constructed on each note of a given scale. The result is a **harmonized scale**. All the triads in this scale may be used to harmonize any given melody that is derived from that particular scale. This is because the most important notes in a melody are almost always a member of one of the triads in that scale.

Study Figure 5 on the following page. You may have noticed that the triads are identified in three ways: 1) using **letter names** (A, B, C, etc.), 2) using **Roman numerals** (I, IV, V, etc.), or 3) using their **functional names** (tonic, subdominant, dominant, etc.). Many musicians prefer to use the letter names and/or Roman numeral names because it is very easy to see whether a chord is major or minor. In letter names, minor chords have a small letter "m" after the name of the chord. In Roman numerals, major chords are written in capital letters, but minor chords are written in lowercase letters.

Figure 8: Triads of the C Major Scale

|       |            |         |             |          |            |                  |       |
|-------|------------|---------|-------------|----------|------------|------------------|-------|
| C     | Dm         | Em      | F           | G        | Am         | B <sup>°</sup>   | C     |
| I     | ii         | iii     | IV          | V        | vi         | vii <sup>°</sup> | I     |
| Tonic | Supertonic | Mediant | Subdominant | Dominant | Submediant | Subtonic         | Tonic |

In all major scales, the following triads are always **major triads** – I, IV, and V. Also, the ii, iii, and vi are always **minor triads**. The vii<sup>°</sup> (subtonic) is neither a major or minor triad. It is a **diminished triad**. The degree symbol (°) is used to denote a diminished triad.

### Activity 1: Playing the Harmonized Major Scale [ ]

1. On a keyboard or guitar, play the triads of the C major scale as shown in Figure 8.
2. Play all the major triads in the key of C and familiarize yourself with their sounds.
3. Play all minor triads in the key of C and familiarize yourself with their sounds.
4. Lastly, play the only diminished triad (B<sup>°</sup>) and familiarize yourself with its sound.

Knowing and understanding the chords on a harmonized scale is like a key that unlocks plenty of possibilities in Western harmony. It helps you harmonize any melody in a given key. It helps you accompany a song on an instrument like a keyboard or a guitar. But how is this done?

### Family of Chords

Triads constructed on a given scale have unique qualities and functions that are important to harmony. They make up what is often called the **family of chords** in that key. Just as there are relationships within a family, these chords have special relationships that determine how they are used to harmonize melodies and how they progress in a musical composition.

Figure 9: The Family of Chords

|            |          |                       |                        |           |          |           |                        |          |
|------------|----------|-----------------------|------------------------|-----------|----------|-----------|------------------------|----------|
| Major Key: | <b>I</b> | <b>ii</b>             | <b>iii</b>             | <b>IV</b> | <b>V</b> | <b>vi</b> | <b>vii<sup>°</sup></b> | <b>I</b> |
|            | 1        | 2                     | 3                      | 4         | 5        | 6         | 7                      | 1        |
| Minor Key: | <b>i</b> | <b>ii<sup>°</sup></b> | <b>III<sup>+</sup></b> | <b>iv</b> | <b>V</b> | <b>VI</b> | <b>vii<sup>°</sup></b> | <b>i</b> |

## Primary Chords

The most important chord in this musical family is the **tonic chord** (I). It establishes the key or tonal center and gives a sense of stability. Wherever else the progression of chords goes throughout the music, it often “goes home” to the tonic chord.

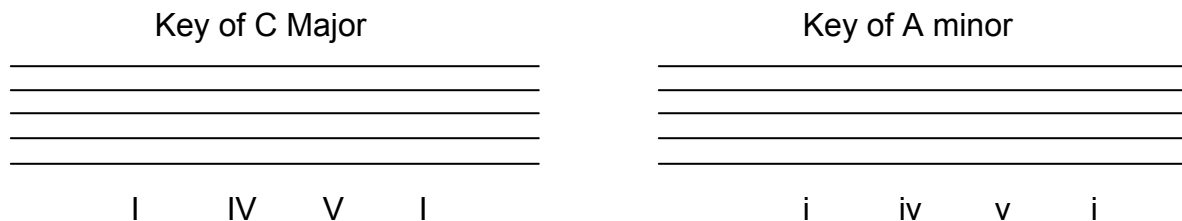
Among the chords in the family, the chord that is most strongly pulled towards the tonic chord (I) is the **dominant chord** (V). This chord creates a feeling of tension that is released when it moves to the tonic chord.

### Activity 2: CD4, Track 13 [ ]

Listen to this Shaker song called “Simple Gifts.” Shakers were a religious sect in America who valued the simple life. This is seen not just in the words of the song but also in the way it is harmonized. You will hear only two chords throughout the song – the tonic (I) and the dominant (V) chords – played only at the beginning of each measure.

On the other hand, the chord that is most strongly pulled towards the dominant chord (V) is the **subdominant chord** (IV). These relationships explain why it is common to Western music for chords to move in this basic progression: I – IV – V – I. These three chords are the **primary chords** in any key family.

Figure 10: Primary Chords



### Activity 3: Happy Birthday! [ ]

Harmonize the Birthday Song using primary chords in the key of F. On a keyboard or guitar, play the following chords: F (I), B<sup>b</sup> (IV), and C (V). When you are confident that you can do this well enough, sing the song over and over again to see which of the three chords can be played at certain parts of the melody. Write down the chords in sequence in your notebook. Practice this chordal accompaniment for the Birthday Song, and try to sing along as you play. You just might be the official entertainer of the next birthday party you attend!

## Secondary Chords

Although primary chords are often sufficient to harmonize a given melody, there are other exciting ways to harmonize songs. The rest of the chords in the key family can add interest and harmonic “flavor” to music. This is the role of **secondary chords**. They may be used to substitute primary chords in order to spice up the chord progression in a musical work. Secondary chords are either minor or diminished chords.

### Activity 4: CD4, Track 14 [ ]

So far, the chords you have been using in this module for “*Magtanim ay Di Biro*” have all been primary chords. However, secondary chords can give this familiar song a fresh, interesting sound. Listen to two versions of the folksong. The first one uses primary chords only; the second one uses secondary chords in place of some primary chords. Which one did you find more interesting?

Version 1: primary chords only

*Magtanim ay di biro*  
C C  
C G  
*Maghapong nakayuko*  
G G  
*Di naman makatayo*  
G C  
*Di naman makaupo.*

Version 2: with secondary chords

*Magtanim ay di biro*  
C C  
Am G  
*Maghapong nakayuko*  
Dm G  
*Di naman makatayo*  
Dm G C  
*Di naman makaupo.*

## Lesson 5: Not Just Triads

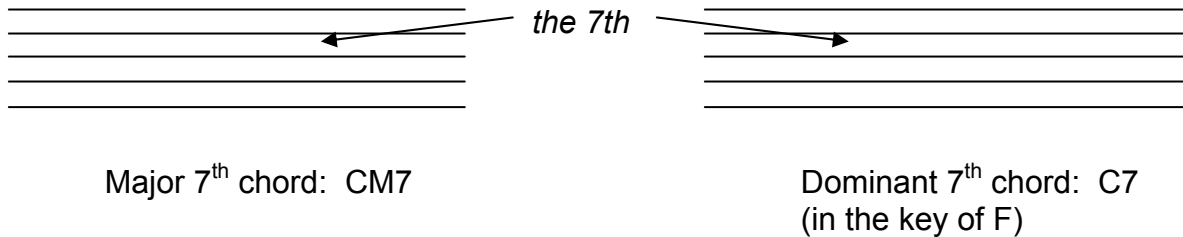
Harmony in Western music goes beyond the many possibilities offered by three-note triads. Composers and musicians have invented and used new chords by adding notes to the basic triad. These chords have added to the richness and flavor of harmonies that we normally listen to. First, let us look at the seventh chord.

### The Seventh Chord

The **seventh chord** is formed by adding one more note a third above the triad. This note is the seventh from the root of the chord. Among several types of seventh chords used in contemporary harmony, the **Major 7<sup>th</sup>** (M7) and the **Dominant 7<sup>th</sup>** (V<sup>7</sup>) chords are the most commonly used. The note added to the Major 7<sup>th</sup> chord is a major 7<sup>th</sup> from the root of

the chord. The note added to the Dominant 7<sup>th</sup> chord is a minor 7<sup>th</sup> from the root of the chord. Study the examples below.

Figure 11: Seventh Chords



### Activity 1: Spice it up! [ ]

Look at this new chordal accompaniment for “Magtanim ay Di Biro.” It uses seventh chords. Encircle all the seventh chords that you can find. Play the chords as you sing along. Did you like the sound of the seventh chords?

Part 1:

C C  
*Magtanim ay di biro*  
 C G  
*Maghapong nakayuko*  
 G G7  
*Di naman makatayo*  
 G7 C  
*Di naman makaupo.*

Part 2:

C C  
*Magtanim di biro*  
 C G  
*Maghapong nakayuko*  
 G G7  
*Di naman makaupo*  
 G7 C  
*Di naman makatayo.*

Part 3:

C G  
*Halina, halina, mga kaliyag*  
 G G7 C  
*Tayo’y magsipag-unat-unat*  
 C C7 F  
*Magpanibago tayo ng lakas*  
 F C G7 C  
*Para sa araw ng bukas.*

### Other Chords

Other chords could still be formed by adding more notes on top of the triad. If you add a note that is a 9<sup>th</sup> from the root of the triad, you form a **ninth chord**. Further more, if you add one more note that is an 11<sup>th</sup> from the root, you form an **eleventh chord**. You can even form **thirteenth chords** by adding a 13<sup>th</sup> from the root. These more complicated chords are often used in contemporary musical styles such as jazz.

### Activity 2: CD4, Track 15 [ ]

Look at a “jazzed up” chordal accompaniment for the Birthday Song on the following page. It uses special chords. Encircle any 7<sup>th</sup>, 9<sup>th</sup>, 11<sup>th</sup>, or 13<sup>th</sup> chord that you can find. Listen to a recording of these chords, and try to sing along. How did you like this version?



*“The Birthday Song”*

F C  
*Happy Birthday to you*  
C7 F9  
*Happy Birthday to you*  
FM7 Gm7  
*Happy Birthday, Happy Birthday*  
C7 F9  
*Happy Birthday to you*

**Self-Test III [ ]**

Write T if the statement is true and F if the statement is false.

1. \_\_\_ In a harmonized major scale, the tonic, subdominant, and dominant chords are all major chords.
2. \_\_\_ The supertonic chord is the only diminished chord in a harmonized major scale.
3. \_\_\_ The submediant chord in a harmonized major scale is a minor chord.
4. \_\_\_ The most important chord in the family of chords in any harmonized scale is the tonic chord.
5. \_\_\_ The dominant chord is most strongly pulled to the subdominant chord.
6. \_\_\_ The tonic chord is most strongly pulled to the dominant chord.
7. \_\_\_ The tonic chord establishes the key or tonal center.
8. \_\_\_ Secondary chords cannot substitute primary chords to make a harmonic accompaniment more exciting.
9. \_\_\_ In a seventh chord, a note which is a seventh from the root of the triad is added.
10. \_\_\_ More notes can be added on top of a triad to form ninth or eleventh chords.

Check your work using the **Answer Key**. Record your score in your notebook.

Perfect Score: 10

My Score: \_\_\_\_\_

• *Let's Summarize!*

Can you believe it? You were able to harmonize familiar melodies by playing chords on the keyboard or guitar! You did it by applying your knowledge and understanding of harmony, intervals, triads and chords.

In this module, you learned that whether the sound of two or more tones sung or played at the same time is pleasant (consonance) or unpleasant (dissonance), it is still harmony. You learned that harmony in Western music is based on triads and chords that are usually major or minor. These chords are formed by combining intervals. They are constructed on every note of a given scale, thus making a harmonized scale. Every member of this family

of chords has special roles as a primary or secondary chord, and may be used for particular chord progressions. More complicated chords used in contemporary compositions make use of seventh, ninth, eleventh, and even thirteenth chords.

• *Posttest* [ ]

It is again time to measure and evaluate what you have learned from this module. Take the following Posttest.

I. Identify the interval of the first two notes of each song below. The syllables of the first two notes are underlined. Write the letters of the correct answers.

- |          |   |                            |
|----------|---|----------------------------|
| 1. _____ | <u>S</u> ampung mga <u>d</u> aliri, kamay, at paa..." | a. major 2 <sup>nd</sup>   |
| 2. _____ | Theme from " <u>S</u> tar Wars"                       | b. minor 6 <sup>th</sup>   |
| 3. _____ | <u>L</u> eron, Leron, <u>s</u> inta..."               | c. perfect 4 <sup>th</sup> |
| 4. _____ | <u>S</u> arung <u>b</u> anggui..."                    | d. perfect 5 <sup>th</sup> |
| 5. _____ | <u>M</u> ary had a little <u>l</u> amb..."            | e. P1 or unison            |

II. Listen to the following chords and tell whether each one is a major or minor chord (CD4, Tracks 16-20). Write "major" or "minor" on the blank.

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_

III. Study the chords of the G Major scale shown below in sequence from left to right. Write their corresponding Roman numeral names on the blanks below them to show which chords are major, minor, and diminished. The first one has been done for you. Then, encircle the three primary chords.

- |             |          |          |          |          |          |          |          |
|-------------|----------|----------|----------|----------|----------|----------|----------|
| G           | Am       | Bm       | C        | D        | Em       | F°       | G        |
| 1. <u>I</u> | 2. _____ | 3. _____ | 4. _____ | 5. _____ | 6. _____ | 7. _____ | 8. _____ |

Check your work using the **Answer Key**. Record your score in your notebook.

Perfect Score: 20

My Score: \_\_\_\_\_

## Module 5: Answer Key

Pretest:

Part I

1. d
2. a
3. c
4. b
5. e

Part II

1. major
2. minor
3. major
4. major
5. minor

Part III

2. ii
3. iii
4. IV
5. V
6. vi
7. vii°
8. I

Encircle F (I), B<sup>b</sup> (IV), and C (V).

Lesson 1, Activity 1:

1. Answers may vary.
2. For the most part of the song, the main melody is being sung by soloists.
3. The other choral singers are harmonizing the melody.

Lesson 1, Activity 3:

1. b
2. a

Self-Test I:

1. harmony
2. consonance
3. dissonance
4. tension, dramatic
5. (chordal) accompaniment

6. partner
7. counterpoint
8. ostinato
9. drone

Lesson 2, Activity 2:

1. minor 3<sup>rd</sup> or m3<sup>rd</sup>
2. minor 6<sup>th</sup> or m6<sup>th</sup>
3. major 2<sup>rd</sup> or M2<sup>nd</sup>
4. perfect 4<sup>th</sup> or P4<sup>th</sup>
5. major 2<sup>nd</sup> or M2<sup>nd</sup>

Self-Test II:

1. interval
2. perfect
3. minor
4. chords
5. triads
6. root
7. minor
8. major
9. blocked
10. broken

Lesson 5, Activity 1:

Encircle six G7 chords and one C7 chord.

Lesson 5, Activity 2:

Encircle two C7 chords, two F9 chords, one FM7 chord, and one Gm7 chord.

Self-Test III:

1. T
2. F
3. T
4. T
5. F
6. F
7. T
8. F
9. T
10. T

Posttest:

Part I:

1. c
2. d
3. e
4. b
5. a

Part II:

1. major
2. major
3. minor

4. major
5. minor

Part III:

2. ii
3. iii
4. IV
5. V
6. vi
7. vii°
8. I

Encircle G (I), C (IV), and D (V).

## Module 5: References

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