

Lesson 13 Teacher Activities

Teacher Activities
Lesson 13 Page 1

Elements Taught Consciously (Written Activities), pages 73 and 74.

Minor Triads, Intervals in the Minor Triad and Minor Triads in the C Major Scale.

Suggested Canon

"Ah Poor Bird" and "Rose, Rose, Rose Red" together.

These two canons form part of a quodlibet with "Hey Ho Nobody Home". To begin singing the canon of canons, divide the class into two groups and have them stand in a circle at opposite ends of the room. Each group sings one of the canons.

Suggested Game

"Long Legged Sailor"

Rhythmic Practice Activity

Echo Clapping in Canon using known rhythms.

The teacher begins by clapping 4 beats of rhythm. Students begin to clap what the teacher has clapped after 2 beats (in canon). Begin with just 4 beats of rhythm at a 2 beat canon and extend the number of beats until students can continue indefinitely. Clapping the first 2 beats to the left side then the next 2 beats to the right will assist students to keep track of the rhythm.



Say the rhythm names while echoing the rhythms being clapped.

Harmonic Practice Activities

1. Major Scale as a Three Part Canon

Sing the C Major scale as a three part canon (see page 61 "C Major Scale in 3 Part Canon") in solfa with handsigns, and hold each chord that is created. Repeat in letter names.

2. Minor Triad Practice

Sing all the minor triads of C Major (see page 74 for "Minor Triads in the C Major Scale") melodically in solfa with handsigns and in letter names.

3. Triad with Intervals – Singing

Students using the following exercise, practicing all the intervals found in the minor Triad.

r f l f r minor. r f min-or 3rd, f l Maj-or 3rd, r l Perf-ect 5th



Sing the D minor (as written), A minor and E minor triads in letter names. Note that they are the tonic triads of these three harmonic minor scales.

4. Bassline Practice 1

The teacher plays or sings (on a neutral syllable) a bassline such as:

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d	r	d	f	s	d
C	D	C	F	G	C
I	ii	I	IV	V	I

Students sing back the bassline (on a neutral syllable) and then sing in solfa and letter names. If necessary the teacher can sing one note at a time, which the students then sing in solfa and letter names, before proceeding to the next note.

Students then sing the full triads that can be created on each bass note e.g. *do mi so ni do*, Major etc.

Aural and Theory Activities, page 74.**Q. 101 Aural Chord Recognition**

The following chords should be played harmonically, melodically and then harmonically again as in this example:

Q. 102 Transcription of a Bassline (see page 69 for instructions).

F	s	f	d
C	C	B \flat	F
I	V	IV	I

IWB/Sibelius Activity

Minor Triads Found in Major Scales – Resource required: A Sibelius file set up to write the minor Triads found in C, F and G Major. (See "Minor Triads in the C Major Scale" page 74).

Student write all the minor triads found in C, F and G Major using the same format as "Minor Triads in the C Major Scale" on page 74.

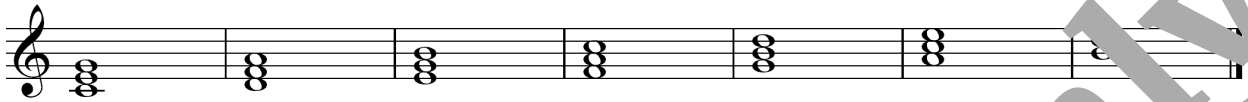
Lesson 13 – Harmony

Triad Revision

Sing "C Major Scale as a 3 Part Canon" (page 61) creating all the triads formed above the notes in a Major scale.

Triads In C Major

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Sing these Major triads as in this next exercise.

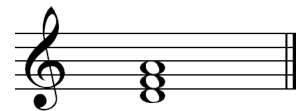
Major (Primary) Triads in the C Major Scale



Minor triads

Here is the triad built on the supertonic or 2nd scale degree of C Major.

C Major Supertonic Triad



Intervals in the Minor Triad

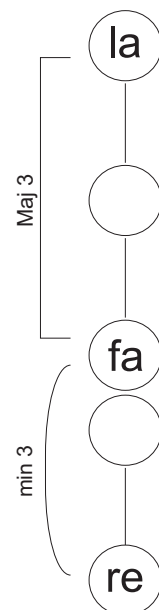
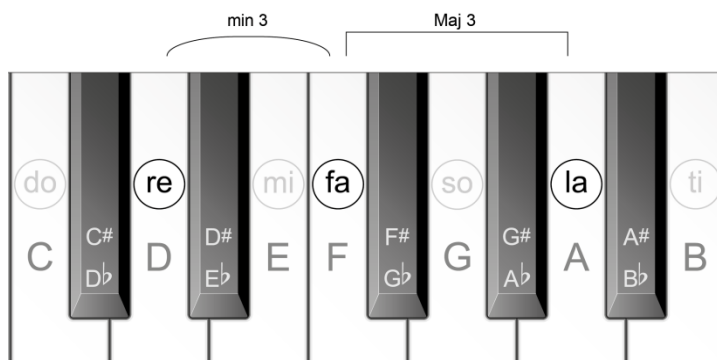
Look at the intervals between the notes in this triad. Use the keyboard and the tone ladder to help.

D to F is a minor 3rd (there are two semitones between D and F) and F to A is a Major 3rd (there are four semitones between F and A).

It is this pattern of intervals that make this triad sound different to the Major triad.

This triad is a **minor triad**.

Minor triad: the bottom 3rd is a **minor 3rd** and the top 3rd is a **Major 3rd**.



There are three minor triads built on notes in a Major scale: chords ii, iii and vi. (Note the use of lower case Roman Numerals for minor triads).

Minor Triads in the C Major Scale

ii iii vi

Triads ii, iii and vi are all **minor** triads. Singing the following exercise will practise these triads melodically, then harmonically, in C Major.

Minor Triads in the C Major Scale

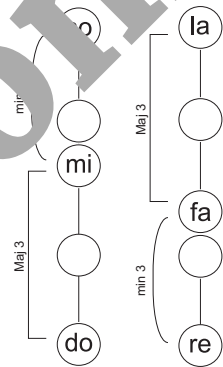
r f l f r ii m s t s m iii l d' m' d' i

Intervals in Major and Minor triads

It is the quality of the 3rds within a triad that make it sound Major or minor.

Major Triad: the bottom 3rd is a **Major** 3rd and the top 3rd is a **minor** 3rd.

Minor Triad: the bottom 3rd is a **minor** 3rd and the top 3rd is a **Major** 3rd.



Q. 99 Theory A Major triad has been written in the first bar below. Write two minor triads that would be found in F Major in the two blank bars that follow. Write the quality and Roman Numeral of the triads you have written beneath each chord.

Major minor ii minor iii

Q. 100 Theory Write one Major triad and two minor triads in G Major. Write the quality and Roman Numeral of the triads you have written beneath each chord.

Major I minor iii minor vi

Q. 101 Aural Chord Recognition Major and minor triads only.

1/55 to 1/59

1. minor 2. minor 3. Major 4. Major 5. minor

Q. 102 Transcription of a Bassline (Only primary triads will be played).

1/60

	1.	2.	3.	4.
Bass note	do/F	so/C	fa/B _b	do/F