

# MUSICAL CONTEXTS

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TRIED AND TESTED MUSIC RESOURCES - WRITTEN BY A TEACHER FOR TEACHERS

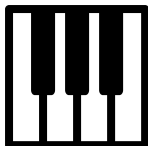
## The Musical Contexts

## Guide to

# Scales

# Knock Knock!

Look at the following “Knock Knock” joke which has been “set to music”.  
 This uses only 5 notes – C, D, E, F and G – we call this a type of **PENTATONIC SCALE**.



Using whatever instruments you have available, or an online “virtual piano” or music software or programme, see if you can “play” the “Knock, Knock” joke below ‘in music’ using only the notes C, D, E, F and G – the Pentatonic Scale



G E  
 Knock knock!



C G  
 Who’s there?



E F G  
 Is – a – bel.



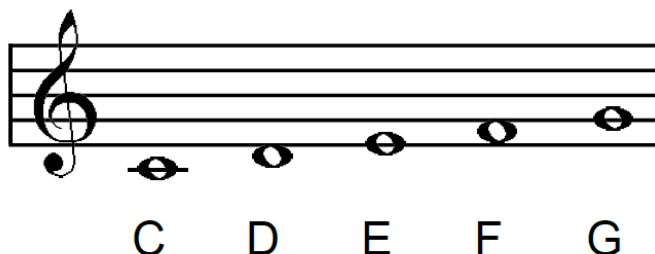
G G F E  
 Is – a – bel who?



C D E F F F F G E F D C  
 Is – a – bel ne – ces – sa – ry on a bi – cy – cle?!



Create some simple melodies to the following “Knock, Knock!” jokes below using only the notes of the **PENTATONIC SCALE** – C, D, E, F and G. Record your ideas using any appropriate notation using any instruments that you may have or online music software.



**Knock Knock! Who's there? Doughnut! Doughnut who? Doughnut worry it is just a joke!**

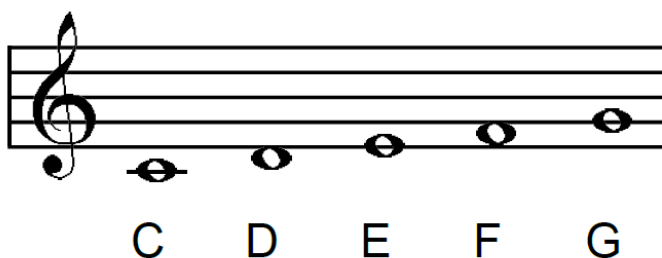
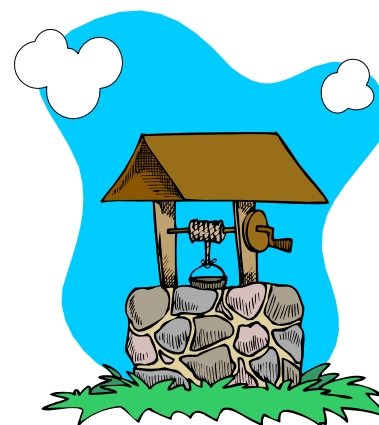
**Knock Knock! Who's there? Britney Spears. Britney Spears who? Knock knock Who's there? Oops I did it again.**

**Knock Knock! Who's there? Adore. Adore who? Adore stands between us, open up!**

**Knock Knock! Who's there? Sam. Sam who? Sam person who knocked on the door last time!**

# Once a Man fell in a Well

A simple song that uses the **PENTATONIC SCALE** – only 5 notes and again C, D, E, F and G is “Once a Man fell in a Well”.



Scan the QR Code to the right to listen to the melody line of “Once a Man fell in a Well” a couple of times and then try singing the following words to it. You’ll need to sing the last word as “drown-edd!”



Once a man fell in a well. Splish, splash, splosh it soun- -ded.  
 If he had not fal- len in. He would not have drown- -éd.



Using whatever instruments you have available – keyboard, piano, recorder, your own instrument or a free online “virtual piano”, learn to play the melody to “Once a Man Fell in a Well”.

C D E F G G G C D E F G G  
 C D E F G G G G F E D C C



**Stretch and Challenge:** Learn to play “Once a Man Fell in a Well” with the melody line and chords.

Melody Line

Chords

C+E+G G+B+D C+E+G G+B+D

Melody Line

Chords

C+E+G G+B+D G+B+D C+E+G


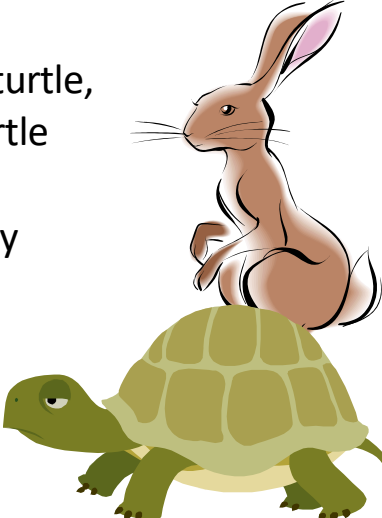

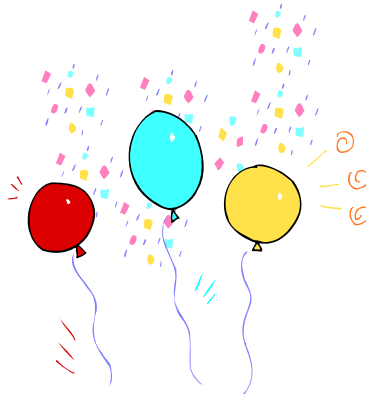


Create another two verses which can be sung to the rhythm and melody of “Once a Man Fell in a Well”. You could start your verses with *Once a Man Climbed up a Tree, Once a Man went Back to School, Once a Man went to the Shops, Once a Man watched Doctor Who*. Write your new verses in the boxes below.



# From Poem to Song

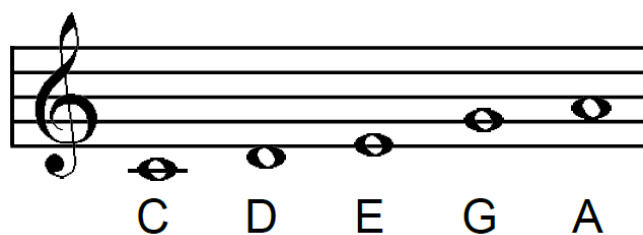
Look at the following short poems shown in the box below. Read these out loud.

<p>Don't slip On the grass With a glass. You'll trip, Glass'll smash, Hear the crash.</p> 	<p>A rabbit raced a turtle, You know the turtle won; And Mister Bunny came in late, A little hot cross bun!</p> 
<p>My cat has swallowed a bird And if you tickle her feet It's not a purr that's heard But a sweet "tweet tweet tweet tweet".</p> 	<p>A balloon is nice And so is a pin But it's gone in a trice If you stick the pin in!</p> 



Using the notes of a different **PENTATONIC SCALE** – C, D, E, G and A – create a short melody to accompany the rhythm of **ONE** of the poems above. Use only these notes, starting and ending on the note "C" and record your ideas below.

## The Pentatonic Scale



# Composing using the Pentatonic Scale



In this activity, you're going to create a brand-new melody, but using the same **RHYTHM** to the song "Once a Man Fell in a Well". To create your new melody, you're going to be using the notes of a



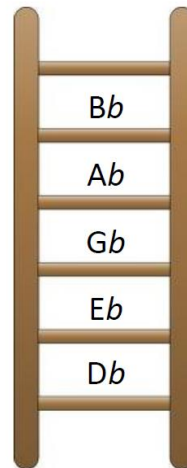
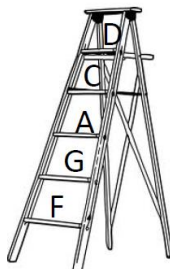
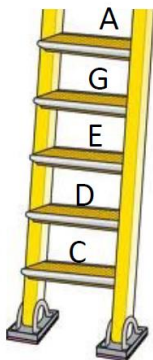
**PENTATONIC SCALE.** A Pentatonic Scale has only 5 notes (think of a Pentagon in maths – a 5-sided shape). Begin by choosing **ONE** of the Pentatonic Scales given below, then try creating your new melody to "Once a Man Fell in a Well".

Scan the QR code above if you need to remind yourself what "Once a Man Fell in a Well" sounds like. Make any changes to your melody so that it sounds how you want it to and record your ideas in the boxes below. Rehearse your new melody to "Once a Man Fell in a Well" using whatever instruments you have available or online virtual pianos, programmes or software.

4  
4



## Pentatonic Scales



# Listening to Pagodes

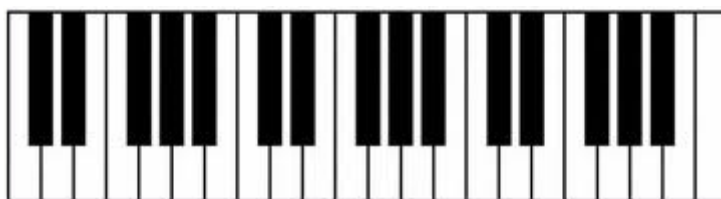


The French composer Debussy wrote *Pagodes* in 1903 after hearing a Javanese Gamelan orchestra. *Pagodas* are temples found in India, China and



Burma. Debussy uses a number of Pentatonic scales on which to base his piece:

1. Bars 3-7 use the Pentatonic scale C#, D#, F#, G#, A# - find and mark these notes on the keyboard diagram below in ascending order:



Debussy's Pentatonic Scale 1

2. Bars 7-10 uses the Pentatonic scale D#, C#, B, A, G# - find and mark these notes on the keyboard diagram below in ascending order:



Debussy's Pentatonic Scale 2

3. Bars 11-14 uses the Pentatonic scale of B, G#, F#, D# C# - find and mark these notes on the keyboard diagram below in ascending order



Debussy's Pentatonic Scale 3

4. Scan the QR code above and listen to Debussy's *Pagodas* answering the following questions as you listen.



a) How does Debussy's use of Pentatonic scales in *Pagodes* create an "oriental" or "eastern" feel to the music?

b) What instrument did Debussy compose *Pagodes* for?

c) How would you describe the **tempo** of *Pagodes*?

d) How would you describe the **dynamics** of *Pagodes*?

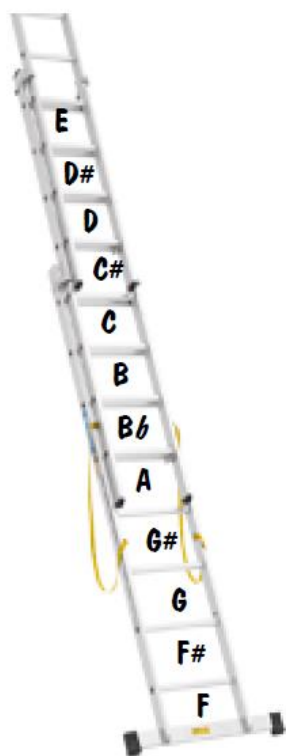
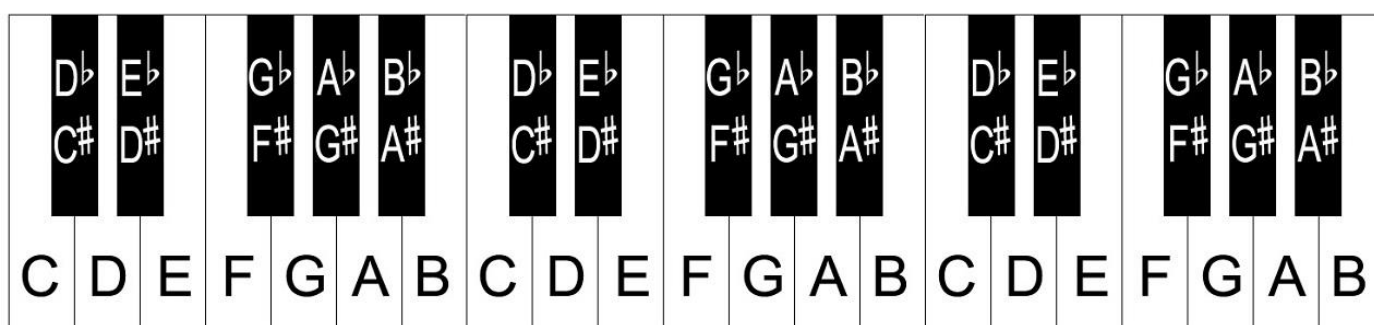
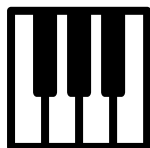
d) Think of some words which describe the **mood** of *Pagodes*.

e) How many notes make up a Pentatonic Scale?

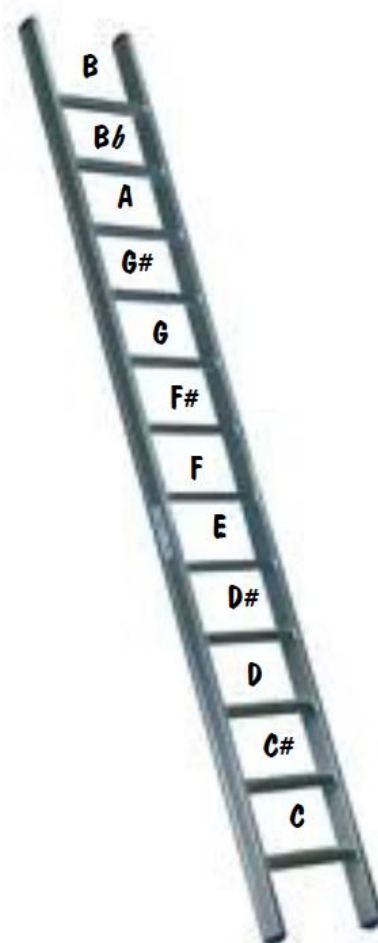


## Introducing the Chromatic Scale

In our previous activities, we've been looking and melodies based on scales that only use 5 notes – a **PENTATONIC SCALE**. Our next time of scale uses **ALL** of the notes on a piano keyboard – white and black notes (sharps and flats) and is called the **CHROMATIC SCALE**. Chromatic scales can start on any note (white or black). Look at the two Chromatic scales shown as ladders below – one shows a Chromatic scale starting on F and using all of the white and black notes in between, the other shows a Chromatic scale starting on C and again using all of the notes in between. If you have access to a keyboard, piano or online virtual piano, try playing a Chromatic scale now so that you can hear its sound.



# Chromatic Scales



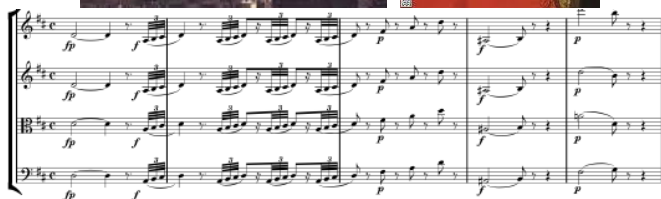
The Chromatic scale often has a sort of “sliding” sound when composers use this using notes that are “next door neighbours” – next to each other. We’re going to listen to some music that uses the Chromatic scale so that you can hear it ‘in action’.

# Listening to music that uses the Chromatic Scale

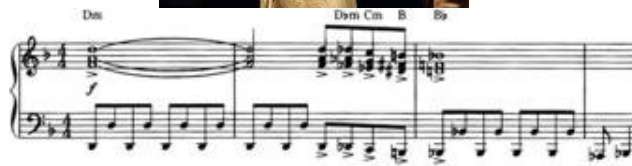


Scan the QR code to the left and listen to four extracts of music that uses the Chromatic scale. Parts of the score have been given below, but don't worry if you can't 'read music' – simply listen out for the 'slippery, sliding' sound of the scale in the music.

## Mozart – “The Prague” Symphony



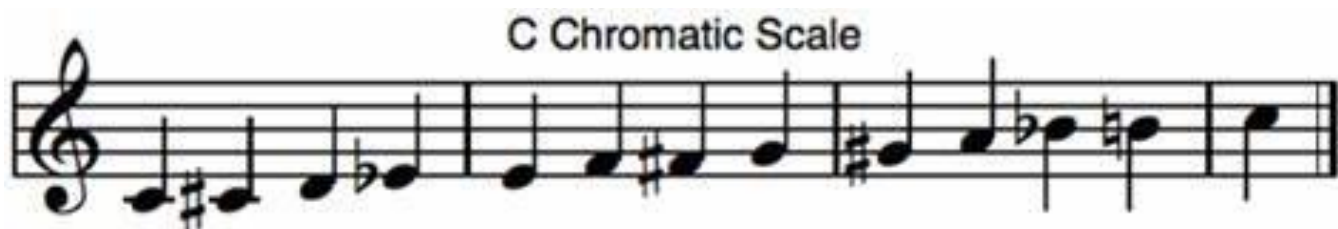
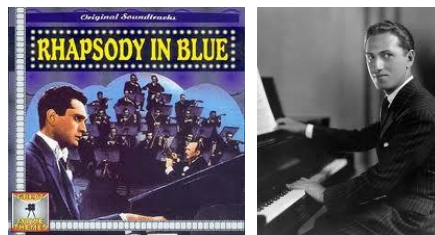
## The Phantom of the Opera



## J. S. Bach – Chromatic Fantasy



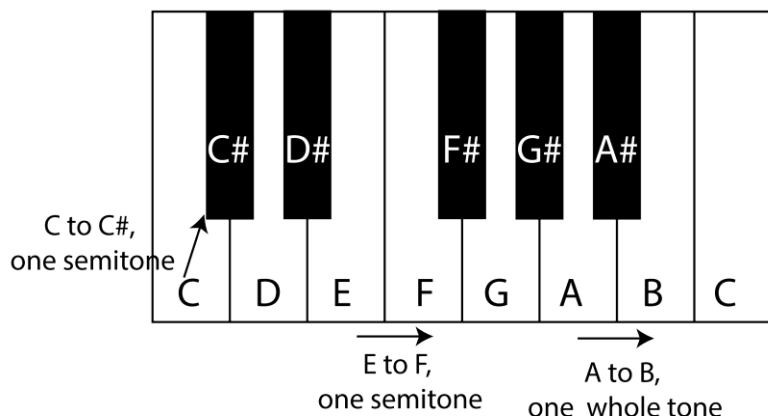
## Gershwin – Rhapsody in Blue



# Learning about Semitones



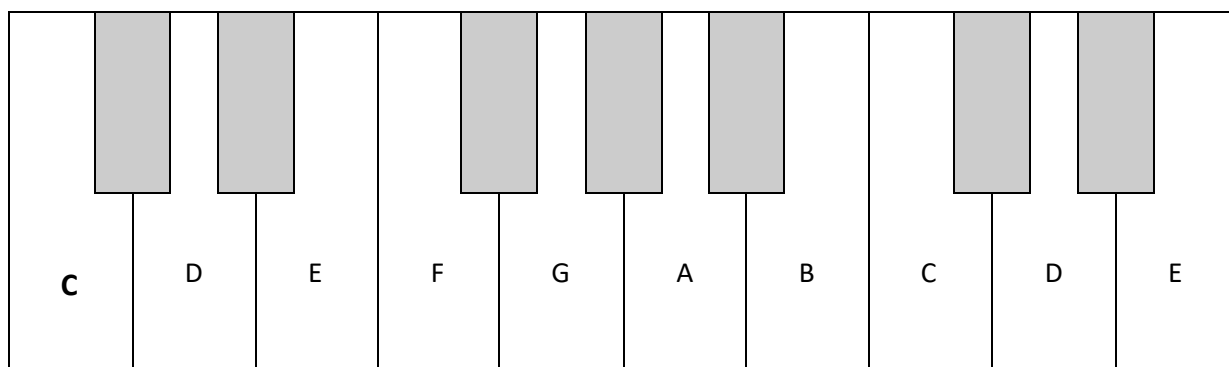
A **SCALE** (from a Latin word meaning 'ladder') is a series of notes moving upwards or downwards, by step. Generally, the smallest step used in Western music is called a **SEMITONE**. On the piano keyboard, the step from any note to its nearest 'neighbour' is a semitone. A step of two **SEMITONES** (for example C to D or A to B (as shown below), is called a **TONE** or a **WHOLE TONE**. However, E to F and B to C are **SEMITONES** as there are no black notes in between.



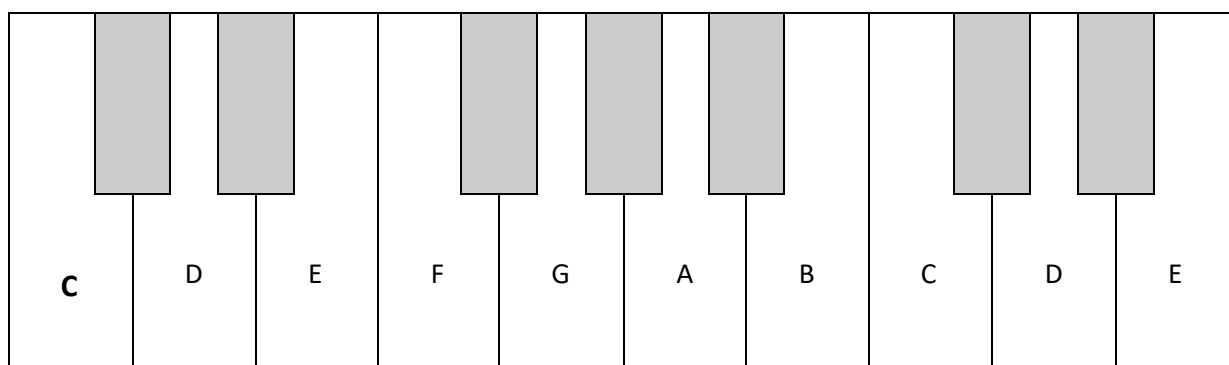
Notice that the black notes on a keyboard take their names from their neighbouring white notes, and that each can have two names – the diagram to the left shows the names of the sharps (#). The black note between C and D is thought of as a **SEMITONE** higher than C and is called C#, but if it is thought of as a **SEMITONE** lower than D, it is called D flat (*b*). A sharp # raises the pitch of a note by a semitone, a flat lowers the pitch of a note by a semitone.

On each keyboard diagram colour in the required note.

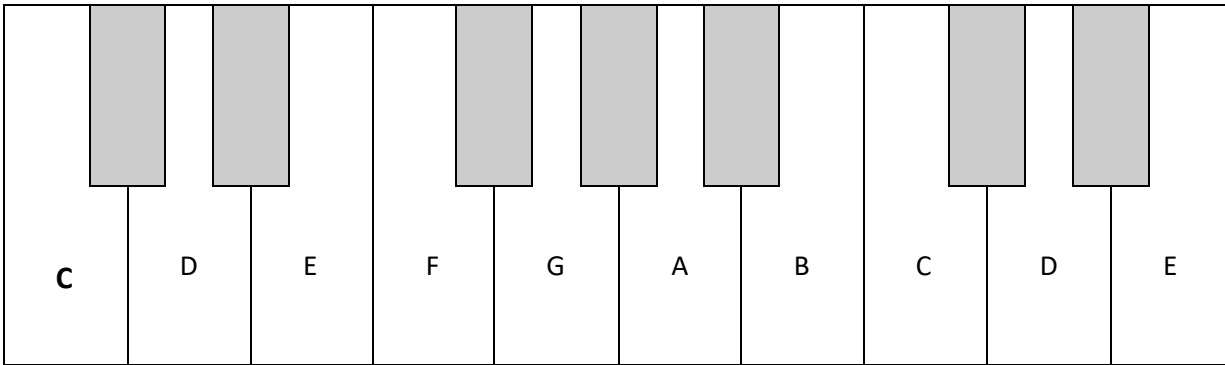
1. Colour the note 1 semitone above G



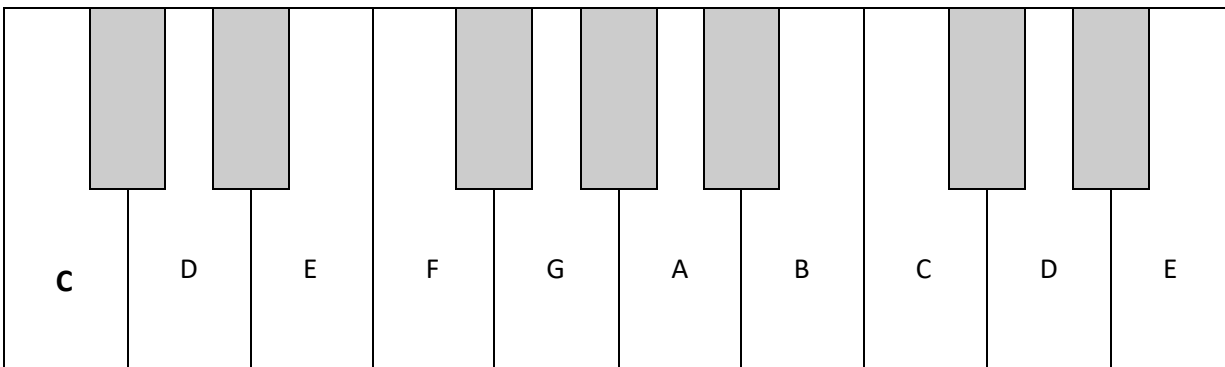
2. Colour the note 1 semitone below D



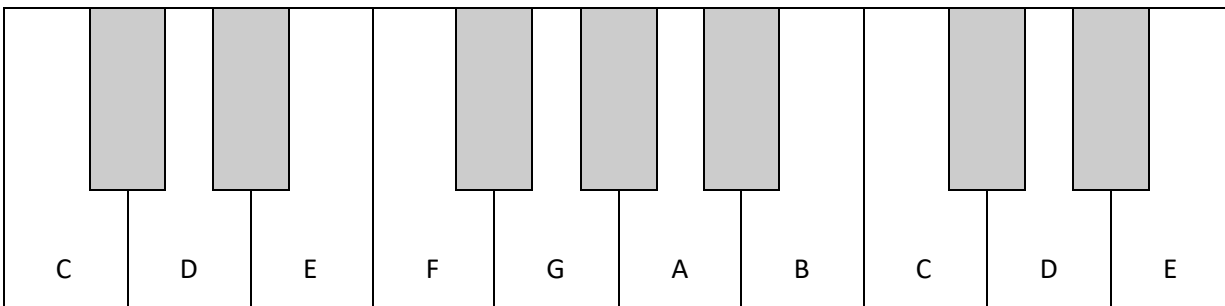
**3. Colour the note 1 semitone above B**



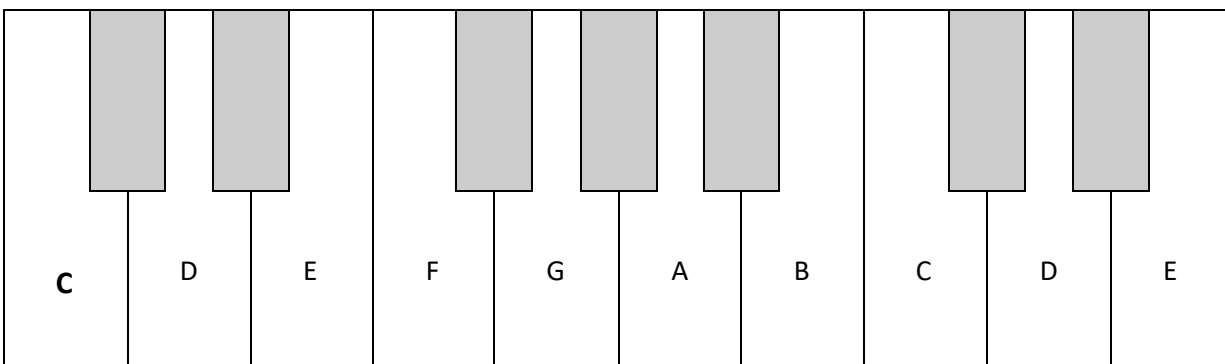
**4. Colour the note 1 semitone below F**



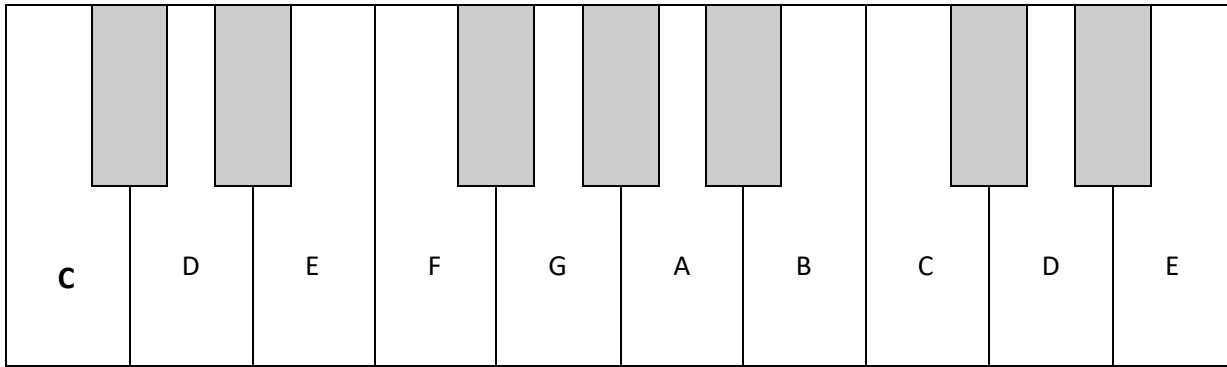
**5 Colour the note 2 semitones above B**



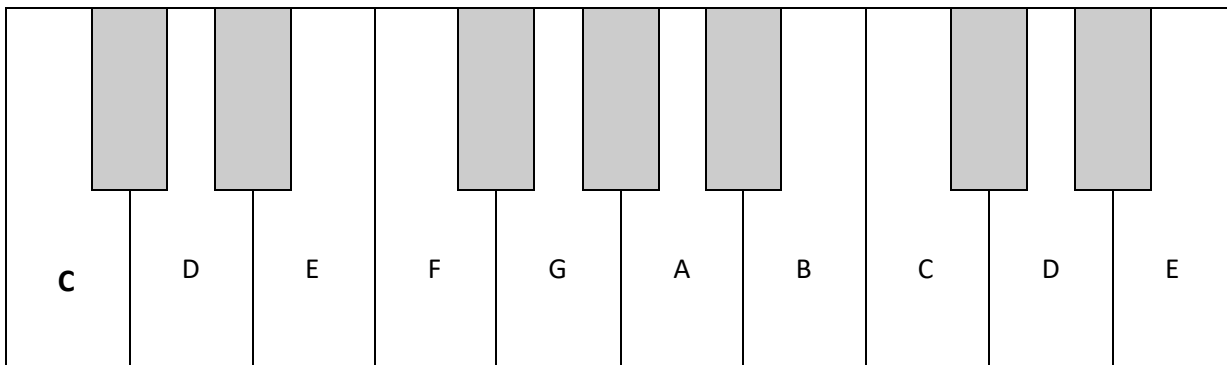
**6. Colour the note 2 semitones below A**



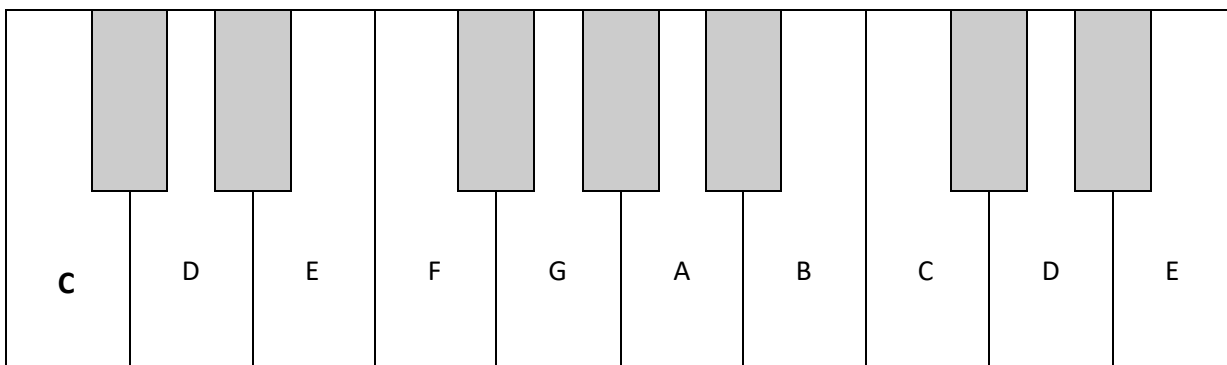
**7. Colour the note 2 semitones above E**



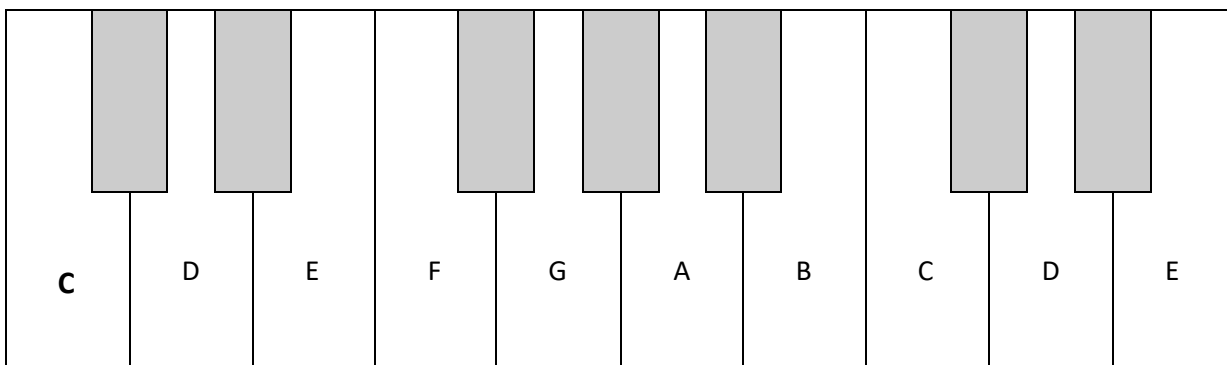
**8. Colour the note 2 semitones below C**

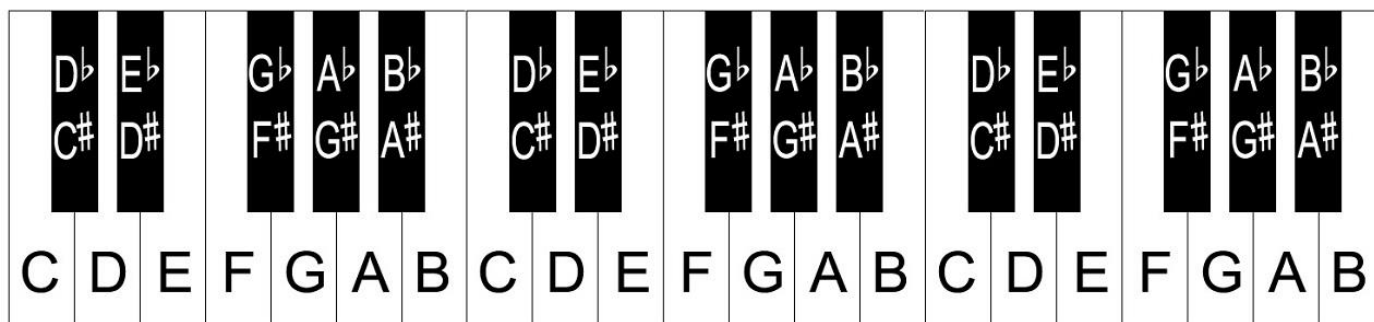


**9. Colour the note 5 semitones above E**



**10. Colour the note 7 semitones below D**





Next-door notes are a **SEMITONE** apart. For example, C and C# are a semitone apart, so are E and F. Put your finger on C. Move **UP** to the **RIGHT** two semitones. If you have done it correctly, you will be on D (did you forget the black note in between?). Start on C again. This time use the C on the right. Move **DOWN** to the **LEFT** four semitones. If you have done this correctly, you should be on G# or you might have called in A flat. Remember black notes have two names. It doesn't matter which you use. Now try and answer the following questions:

- |                 |                                     |                |
|-----------------|-------------------------------------|----------------|
| 1. Begin on D.  | Go up 4 semitones (to the right).   | Name that note |
| 2. Begin on G.  | Go down 4 semitones (to the left).  | Name that note |
| 3. Begin on E.  | Go up 5 semitones (to the right).   | Name that note |
| 4. Begin on D.  | Go down 12 semitones (to the left). | Name that note |
| 5. Begin on F.  | Go up 7 semitones (to the right).   | Name that note |
| 6. Begin on C.  | Go down 6 semitones (to the left).  | Name that note |
| 7. Begin on A.  | Go up 3 semitones (to the right).   | Name that note |
| 8. Begin on F.  | Go down 5 semitones (to the left).  | Name that note |
| 9. Begin on G.  | Go up 8 semitones (to the right).   | Name that note |
| 10. Begin on B  | Go down 9 semitones (to the left).  | Name that note |
| 11. Begin on C. | Go up 2 semitones (to the right).   | Name that note |
| 12. Begin on A. | Go down 8 semitones (to the left).  | Name that note |



Now make up 5 questions similar to these and write them below. If you're able to, make an "online quiz" using platforms like Kahoot and share these with your friends or other members in your music group to test them.

- 1.
- 2.
- 3.
- 4.
- 5.



# When I'm Sixty-Four

It's not just "Classical" music composers that have used the Chromatic Scale in their music. The Beatles use parts of the Chromatic Scale in their song "When I'm Sixty-Four"



When I get old-er, lo-sing my hair, Ma-ny years from now,  
Will you still be send-ing me a Val-en-tine, Birth-day greet-ings,  
bot-tle of wine? If I'd been out till quar-ter to three,  
Would you lock the door? Will you still need me, Will you still feed me,  
When I'm six-ty four?



The song is sung by a young man to his lover and is about his plans of growing old together with her. Although the theme is ageing, it was one of the first songs McCartney wrote, when he was sixteen. The Beatles used it in the early days as a song they could play when the amplifiers broke down or the electricity went off. Scan the QR codes above and listen to "When I'm Sixty-Four" following the music on the score and listening out carefully for the parts which use the Chromatic Scale – sing along if you like! The verses have been given below. The second QR code gives just the song melody.



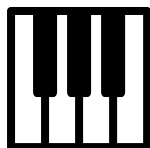
1. When I get older, losing my hair,  
Many years from now,  
Will you still be sending me a  
valentine,  
Birthday greetings, bottle of wine?  
If I'd been out till quarter to three,  
Would you lock the door? Will you  
still need me, will you still feed me,  
When I'm sixty-four?

2. I could be handy mending a fuse  
When you lights have gone.  
You can knit a sweater by the  
fireside,  
Sunday mornings, go for a ride.  
Doing the garden, digging the  
weeds;  
Who could ask for more?  
Will you still need me, will you still  
feed me,  
When I'm sixty-four?

3. Send me a postcard, drop me a  
line,  
Stating point of view.  
Indicate precisely what you mean to  
say,  
Yours sincerely, wasting away.  
Give me your answer, fill in a form,  
Mine for evermore.  
Will you still need me, will you still  
feed me,  
When I'm sixty-four?



# Performing Chromatic Melodies



Perform the following melodies from a range of different songs, all of which use notes of the Chromatic Scale – next door neighbour notes – using a keyboard, piano or online virtual piano or suitable music software or programmes. You can hear the original songs by scanning the QR code above and there's QR codes next to each of the melodies below to scan so that you can hear how each melody sounds.

## Melody from "When I'm Sixty-Four" – The Beatles

A B $\flat$  B c A B $\flat$  B c A A $\flat$  G

Will you still be send- ing me a Val- -en- -tine,  
 Birth- -day greet- -ings, bot- -tle of wine?

B $\flat$  B c d c $\sharp$  c B $\flat$



## Opening from "We'll Meet Again" – Dame Vera Lynn

D C $\sharp$  D E D $\sharp$  E E D $\sharp$  E c

We'll meet a- -gain, don't know where, don't know when.



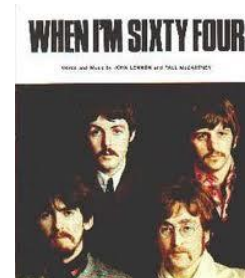
## Opening from "Consider Yourself" from 'Oliver'

F D E $\flat$  E F d B $\flat$

Con- -sid- -er your- self at home.

F D E $\flat$  E F F G F E $\flat$  D C

Con- -sid- -er your- -self part of the fa- -mi- -ly



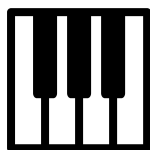
# Performing "Für Elise"



**NAS**  
**I CAN**

Scan the QR code to the right and listen to an R'n'B/Hip-Hop song called "I Can" by Nas (shown below). Nas uses a famous melody based on the Chromatic Scale in this song. Can you recognise it?

The melody which the piano plays in Nas's song "I Can" is a piece of older "Classical" music by the composer Beethoven called *Für Elise*. The opening of the melody, which occurs again, moves by **SEMITONES** using next-door neighbour notes – part of the Chromatic Scale.



Using a keyboard, piano, your own instrument or an online virtual piano, learn to play the melody of Beethoven's *Für Elise* which is given below with and without note names. Scan the QR code to the right to hear the original version of *Für Elise* sounds and the QR code next to the melody to hear how the melody sounds and to help you in your learning.



## "Für Elise" – Beethoven (note names)



Musical notation for "Für Elise" with note names:

Line 1: e d# e d# e B d c A C E A B E G# B c e d#

Line 2: e d# e B d c A C E A B E c B A B c d e G f e

Line 3: d G e d c G d c B e d# e d# e B d c A C E A

Line 4: B E c B A



### “Für Elise” – Beethoven (no note names)

### Stretch and Challenge - “Für Elise” – Beethoven (a two-hand arrangement)

System 1: Treble: e d# e d# e B d c | A C E A B E G# B | c e d#  
 Bass: A C E | E G# B | A C E

System 2: Treble: e e# e B d c | A C E A B E c B | A B c d  
 Bass: A C E | E G# B | A C E

System 3: Treble: e G f e d G e d c G d c | B e d#  
 Bass: C E G | G B D | A C E | E G# B

System 4: Treble: e d# e B d c | A C E A B E c b | A  
 Bass: A C E | E G# B | A+C+E

## Listening to "L'après-midi d'un Faune"



The English translation of the title of this piece is *An afternoon of a Faun* composed by Claude Debussy (shown below), a Frenchman who lived from 1862 to 1918. The faun is a legendary creature with the top half of a man and bottom half of a goat. It lives on the slopes of Mount Etna in Sicily and in the hot afternoon sun it sleeps and dreams of nymphs. This piece of music tells the story of one of its dreams. Scan the QR code above and listen to the piece a number of times answering the questions below.



1. In this piece of music, does the melody (the main tune) move up and down by step using next-door neighbour notes, jump and leap about all over the place or a mixture of both?
2. What is the type of **SCALE** that best describes this type of melody?
3. What instrument plays the opening melody?



**Glockenspiel**



**Trumpet**



**Flute**



**Violin**

4. Underline or highlight the following words that you think best describe the melody and the music that you can hear.

Slow

Fast

Soft

Loud

Quiet

Dreamy

Thick

Thin

High

Low

Long

Short

Smooth

Sharp

5. What type of instrument(s) are playing this piece?



**Piano**



**orchestra**



**choir**

6. What families/sections of instruments can you hear playing in this music? Underline or highlight your answers

Strings                  Woodwind                  Brass                  Percussion

7. Fill in the missing gaps using the words provided below.

The dynamics of the music start \_\_\_\_\_. I can hear one instrument at the beginning.

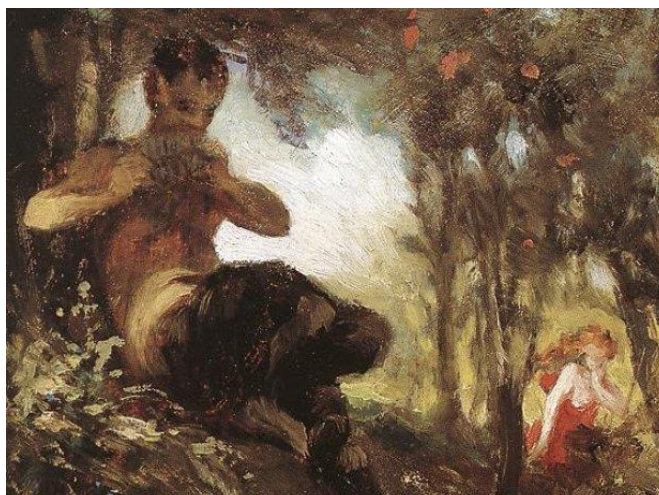
This is a \_\_\_\_\_ texture. The instrument at the start has a \_\_\_\_\_ pitch and a \_\_\_\_\_ sonority. The tempo of the music is \_\_\_\_\_. The duration of the notes of the music are \_\_\_\_\_. The texture of the music gets gradually \_\_\_\_\_.

Loud	Hard	Short	Thin(ner)	Slow	High
Soft	Fast	Long	Thick(er)	Quiet	Low

8. Name as many instruments as you can hear in the piece.

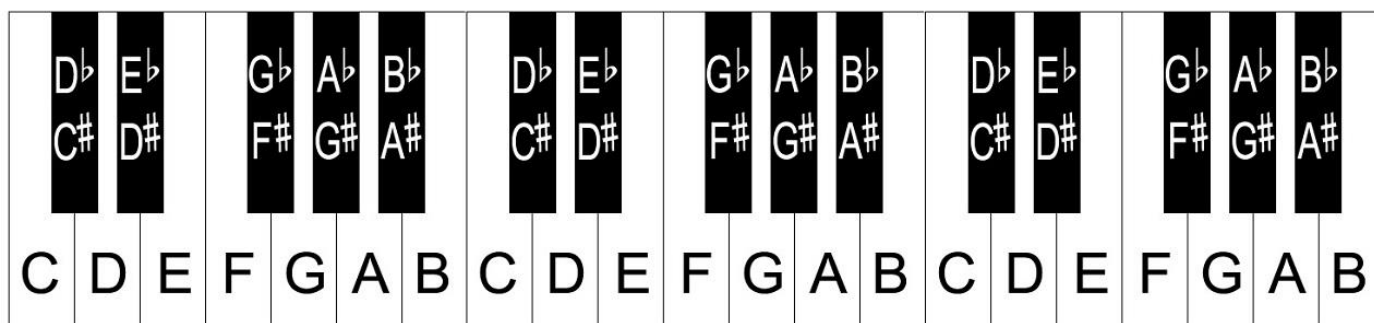
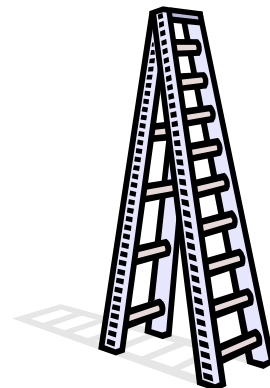
9. Write a sentence about the way in which Debussy uses the musical element of **SILENCE** in this piece.

10. How does Debussy make the piece sound like a dream? Perhaps you think it doesn't sound like a dream. Write a sentence about whether you think it does or it doesn't and what makes you think it. Refer to the questions above to try and include **MUSICAL WORDS** – instruments and the elements of music – in your answer.



# Tones and Semitones

A **SEMITONE** is the shortest possible distance between any two notes on the keyboard. There is a semitone between B and C and between E and F. There is also a semitone between any white and black note immediately to its right of left e.g. F and F#, B and B flat. A **TONE** is equal to **TWO SEMITONES**. There is one **TONE** between C and D and between D and E.



## ACTIVITIES

A. Write down the note a **SEMITONE ABOVE** the following: (use sharps # for any black notes)

- |       |       |       |       |
|-------|-------|-------|-------|
| 1. C  | 2. C# | 3. E  | 4. Bb |
| 5. Eb | 6. G  | 7. F# | 8. A  |
| 9. Ab | 10. D |       |       |

B. Write down the note a **SEMITONE BELOW** the following: (use flats b for any black notes)

- |       |       |       |       |
|-------|-------|-------|-------|
| 1. C  | 2. C# | 3. E  | 4. Bb |
| 5. Eb | 6. G  | 7. F# | 8. A  |
| 9. Ab | 10. D |       |       |

C. Write down the notes a **TONE ABOVE** the following: (use sharps # for any black notes)

- |       |       |       |       |
|-------|-------|-------|-------|
| 1. C  | 2. C# | 3. E  | 4. Bb |
| 5. Eb | 6. G  | 7. F# | 8. A  |
| 9. Ab | 10. D |       |       |

D. Write down the notes a **TONE BELOW** the following: (use flats b for any black notes)

- |       |       |       |       |
|-------|-------|-------|-------|
| 1. C  | 2. C# | 3. E  | 4. Bb |
| 5. Eb | 6. G  | 7. F# | 8. A  |
| 9. Ab | 10. D |       |       |



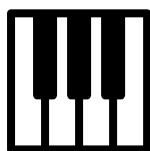


# Learning about Major Scales



Now that you have learned about **PENTATONIC SCALES** – a scale that uses only 5 notes and **CHROMATIC SCALES** – a scale that moves entirely in **SEMITONES** and uses all of the white and black notes, it's time to explore **MAJOR** and **MINOR** scales. A **MAJOR SCALE** uses a specific pattern of **TONES** and **SEMITONES**. Using a piano, keyboard or online virtual piano learn to play the scale of C Major shown below. If you've got a piano or keyboard, see if you can use the correct fingering that a pianist or keyboard player would use – you'll need to 'put your thumb under' your third (middle) finger when you get to E to make sure your thumb plays F.

## C Major Scale



Can you now play the C Major scale descending – coming down? If you're using a piano or keyboard, when your thumb (1) is on F, you'll need to put your middle (3) finger 'over' in order to play the last 3 notes, ending with your thumb (1) again on C. Play up and down the C Major scale a number of times so that you can get used to its sound.



Pianists and keyboard players, like many other instrumentalists, often use "warm-ups" to get ready for practice or a performance or before rehearsals – similar to the way athletes warm-up their bodies before undertaking sporting activities. Create a warm-up using the scale of C Major to help other students who are learning about scales to 'get them ready' for playing.

You might like to perform the scale of C Major using different rhythms, repeating some of the notes or playing the scale in different ways *e.g. changing the **ARTICULATION** using *staccato* and *legato*.*

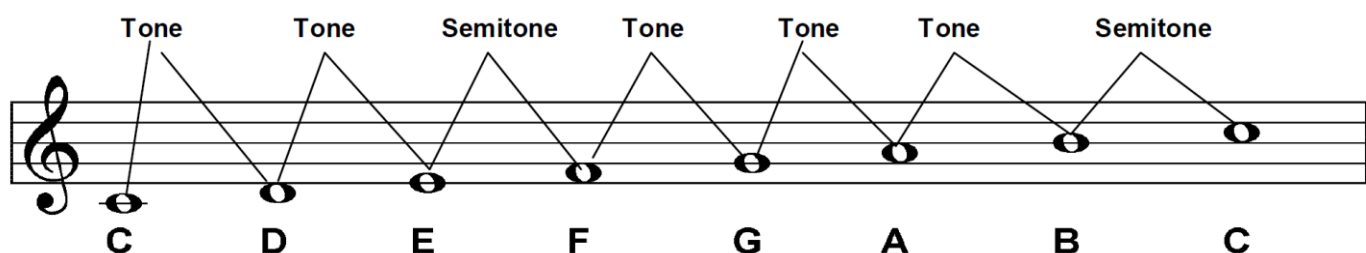
**Stretch and Challenge:** The image below shows some other **MAJOR SCALES** in the form of ladders – a way of thinking about scales and notes. Can you perform these on a piano, keyboard or virtual online piano going up (ascending) and down (descending) smoothly?



# Major Scales

**MAJOR SCALES** always sound the same, no matter what note they start on because the pattern of notes (**TONES** and **SEMITONES**) is always the same. The pattern of **TONES** and **SEMITONES** is shown below using the C Major Scale and is the same for all **MAJOR SCALES**. The distance between 'bottom C' and 'top C' is called an **OCTAVE**.

### Pattern of Tones and Semitones in Major Scales



Using the following pattern:

**Tone    Tone    Semitone    Tone    Tone    Tone    Semitone**

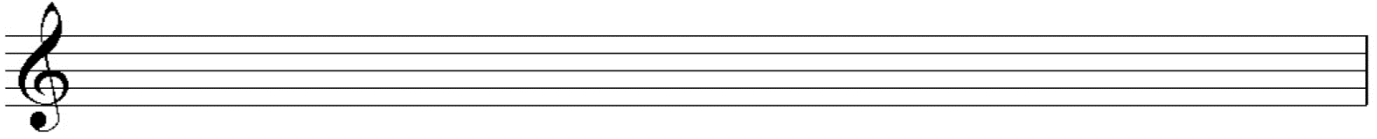
See if you can construct the following **MAJOR SCALES**. Remember to start on the **HOME NOTE** or **TONIC NOTE** and move upwards following the pattern above to find the next note until you come to the **HOME NOTE** again. Work out the pattern of notes first, and then try writing them onto the staff if you can.





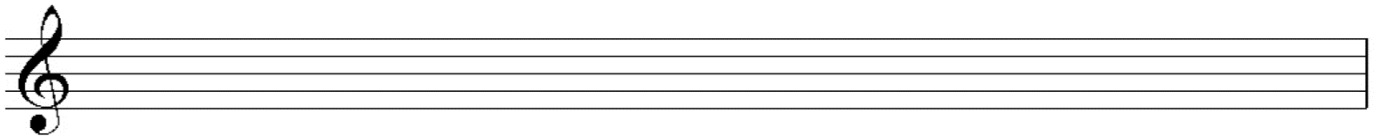
1. Scale of **G MAJOR** (any black notes you come to, refer to them as sharps #)

Pattern of notes:      **G**      **A**      **B.....**



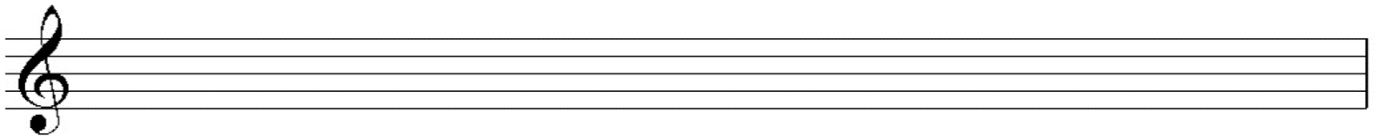
2. Scale of **F MAJOR** (any black notes you come to, refer to them as flats *b*)

Pattern of notes:



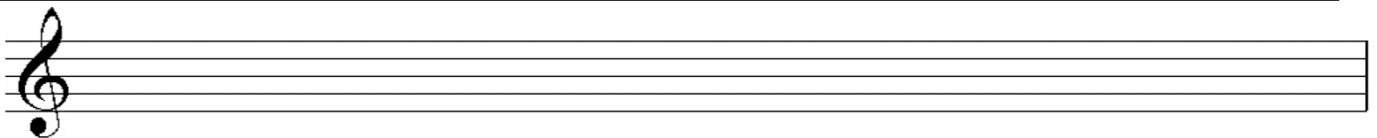
3. Scale of **D MAJOR** (any black notes you come to, refer to them as sharps #)

Pattern of notes:



4. Scale of **A MAJOR** (any black notes you come to, refer to them as sharps #)

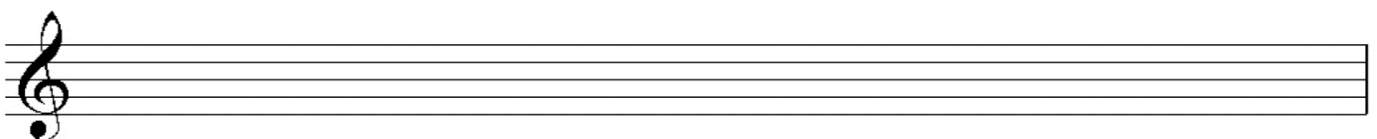
Pattern of notes:



5. Now, select any note of the keyboard (white or black, but not C, D, F, G or A) and see if you can work out what the **MAJOR SCALE** of that note would be. If you come to a black note, choose either to use sharps **OR** flats—but don't mix both!

This is the **MAJOR SCALE OF** \_\_\_\_\_

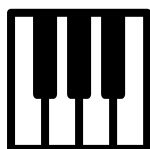
Pattern of notes:



# Performing using the Major Scale



Music written using **MAJOR SCALES** has often said to sound ‘happy’ or ‘joyful’ – the opposite can be said of **MINOR SCALES** which we’ll explore shortly which have often said to sound ‘sad’. The composer Beethoven uses a **MAJOR SCALE** during part of his 9<sup>th</sup> Symphony, the melody of which, has become famous. Scan the QR code above now and listen to an extract from Beethoven’s 9<sup>th</sup> Symphony which uses the **MAJOR SCALE** and listen out for how triumphant and joyful the music sounds. Indeed, this melody is often called “Ode to Joy”.



Using a piano, keyboard, your own instrument or an online virtual piano or music software or programme, learn to play the melody to “Ode to Joy” which is shown below using the notes of the **C MAJOR SCALE**. Scan the QR codes to hear the music and to help you with your learning

## “Ode to Joy” from Symphony No.9 - Beethoven



Musical staff 1: Treble clef, 4/4 time. Notes: E4, E4, F4, G4, G4, F4, E4, D4, C4, C4, D4, E4, E4, D4, D4.

Musical staff 2: Treble clef, 4/4 time. Notes: E4, E4, F4, G4, G4, F4, E4, D4, C4, C4, D4, E4, D4, C4, C4.

Musical staff 3: Treble clef, 4/4 time. Notes: D4, E4, C4, D4, E4, F4, E4, C4, D4, E4, F4, E4, D4, C4, D4, g.

Musical staff 4: Treble clef, 4/4 time. Notes: E4, E4, F4, G4, G4, F4, E4, D4, C4, C4, D4, E4, D4, C4, C4.

Musical staff 5: Treble clef (Melody) and Bass clef (Chords). Melody notes: E4, E4, F4, G4, G4, F4, E4, D4, C4, C4, D4, E4, E4, D4, D4. Chords: C+E+G, G+B+D, C+E+G, G+B+D.



Musical staff 6: Treble clef (Melody) and Bass clef (Chords). Melody notes: E4, E4, F4, G4, G4, F4, E4, D4, C4, C4, D4, E4, D4, C4, C4. Chords: C+E+G, G+B+D, C+E+G, G+B+D.

**Stretch and Challenge:**  
Here’s an arrangement of “Ode to Joy” for two hands – the melody line which chords in the bass line.

Melody

D E C D E F E C D E F E D C D

Chords

G+B+D G+B+D G+B+D G+B+D

Melody

E E F G G F E D C C D E D C C

Chords

C+E+G G+B+D C+E+G G+B+D C+E+G

## Step or Leap?



The melody of “Ode to Joy” moves mainly by **STEP** – using ‘next-door neighbour’ notes – almost like going up and down a scale. Melodies which move mainly by **STEP** using notes that are next-door or close to each other are said to move by **CONJUNCT MOTION**. Oppositely, melodies which use notes that are not next-door or close to each other and which **LEAP** around, are said to move by **DISJUNCT MOTION**. Scan the QR code and listen to some extracts of music focusing on how the melody line moves. For each extract, decide whether you think the melody line is best described as moving by **CONJUNCT MOTION** (mainly by **STEP**) or **DISJUNCT MOTION** (mainly by **LEAP**).

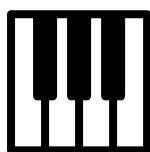
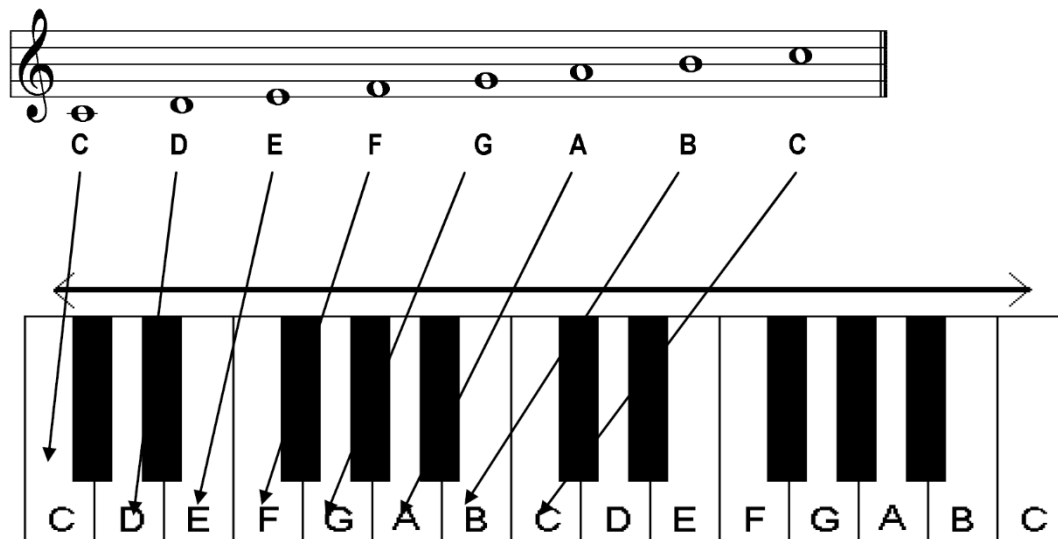


EXTRACT TITLE	CONJUNCT MOTION	DISJUNCT MOTION
The First Nowell		
O Pastor Animarum – Hildegard von Bingen		
“Gnomus” from Pictures at an Exhibition – Mussorgsky		
“See how the conquering hero comes” from ‘Judas Maccabeus’ -Handel		
Variations for Orchestra Op.30 – Webern		
Groovy Kind of Love – Phil Collins		
Eight Lyric Pieces Op.38 – Grieg		

# Pavane for Jack Point

Beethoven used the **MAJOR SCALE** in a melody from his Symphony No.9, but other melodies also use the **MAJOR SCALE**, such as “Pavane for Jack Point” which also uses the **C MAJOR SCALE** shown below.

## THE C MAJOR SCALE



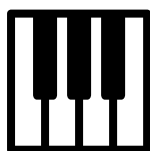
Using a piano, keyboard, your own instrument or an online virtual piano or music software or programme, learn to play the melody to “Pavane for Jack Point” which is shown below using the notes of the **C MAJOR SCALE**. Note how this melody moves mainly by **STEP – CONJUNCT MOTION** - Scan the QR code to hear the music and to help you with your learning



## Pavane for Jack Point

C B A G F E D E F G

C B A G F E D C



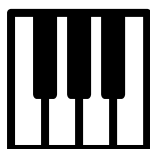
Now, try adding a **DRONE** – using the notes C + G played together in Long, short-short rhythm repeating this over and over underneath (at a lower pitch) than the melody. If you're using music software or an online music programme, you can programme this into another track/channel and try setting the voice, tone, timbres of the melody and drone to different instruments – perhaps something medieval? You could add an introduction

repeating the drone a few times before you start the melody line as demonstrated by scanning the QR code below!



**Pavane for Jack Point – Melody and Drone**

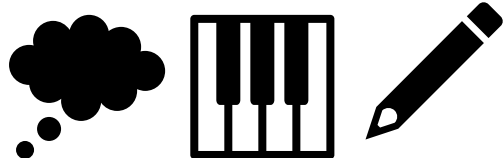
**Drone: C and G**



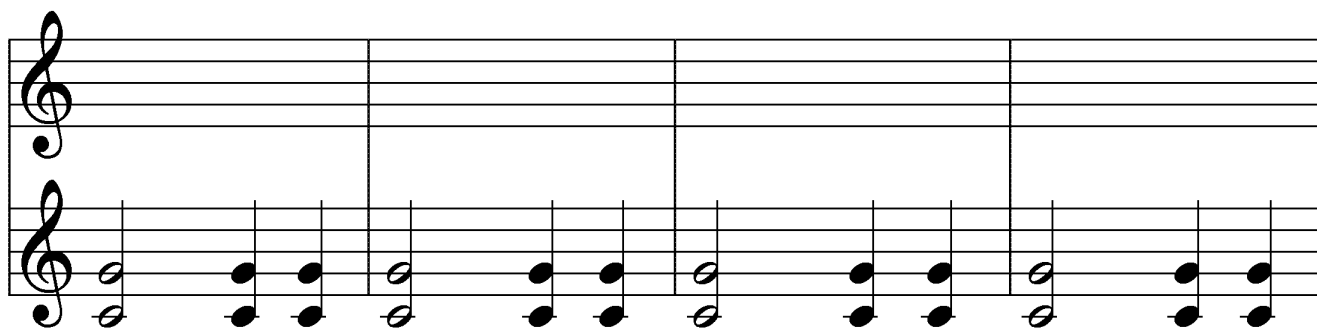
Here are some more melodies using the notes of the **C MAJOR SCALE** from Pavane for "Jack Point" which you can perform using the same **DRONE** accompaniment of C+G.

**Pavane for Jack Point – Melody A**

**Pavane for Jack Point – Melody B**



Your task is to compose your own Jack Point's melody, using the notes from the **C MAJOR SCALE** which will last for four bars. Each bar must add up to four beats.

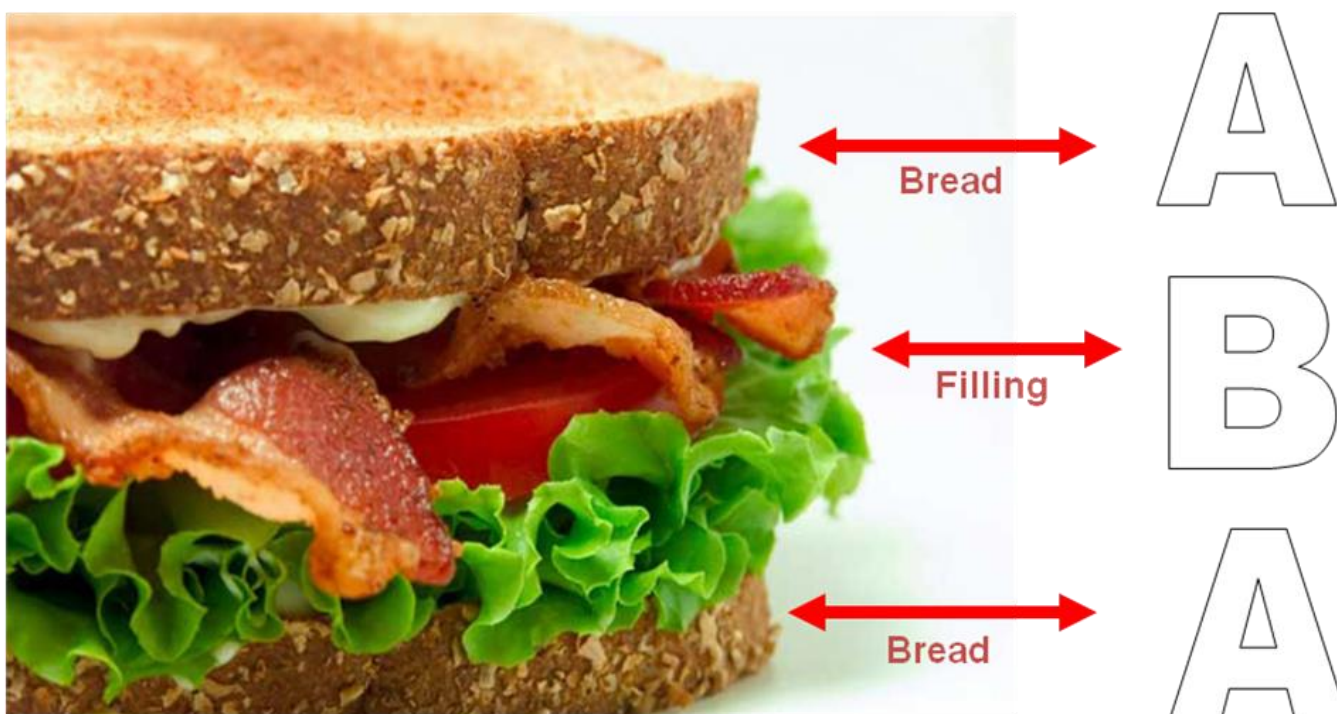


**C**   **D**   **E**   **F**   **G**   **A**   **B**   **C**

**Crotchet**  
1 Beat

**Minim**  
2 Beats

When you have finished composing your melody, perform the original Jack Point's melody (with drone accompaniment) (A) followed by your own melody (with the same drone accompaniment) (B) followed by the second line of Jack Point's melody again (A1). This A-B-A structure in music is called **TERNARY FORM** or **SANDWICH FORM**,



Here's a performance plan to help you plan your piece:

**A**



**B**



**A1**



Think about your composition and performance of "Pavane for Jack Point" and answer the following questions:

Did your own "B" section melody provide a **MUSICAL CONTRAST** to the two "A" sections?

Did the melody of your own "B" section move mainly by Step or Leap or a mixture of both?

Can you remember the musical words used to describe melodies which move mainly by step and those which move by leaps?

Which word would best describe the melodic movement of your own "B" section?

Did the "B" section melody "fit" or "work" with the drone accompaniment?



# Learning about Minor Scales



Whereas **MAJOR SCALES** are said to sound 'happy', **MINOR SCALES** have been said to sound 'sad'. Scan the QR code above and listen to a song by the composer Schubert called *Der Wegweiser* – 'the guidepost' from a collection of songs called *Die Winterreise* – 'the winter journey'. This song begins with a melody using the notes of a **MINOR SCALE** – said to be 'in a minor key'.

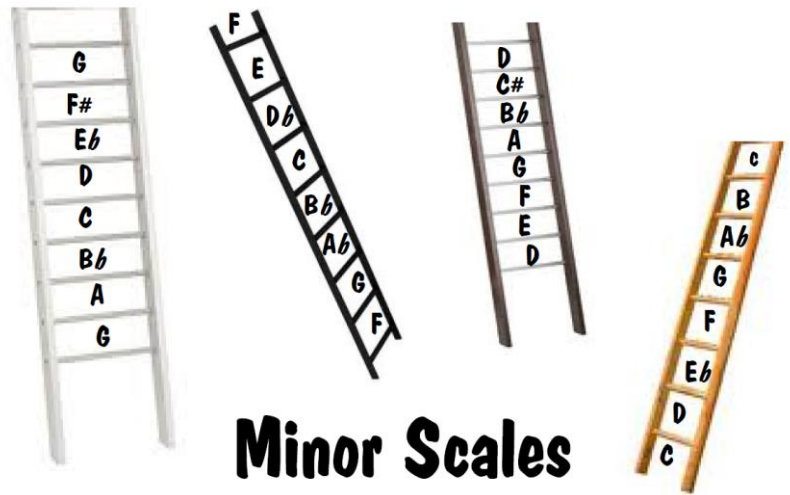
1. At which point in the song does the music *change* from a **MINOR** key to a **MAJOR** key?
2. At which point (time) in the song does the music change back from a **MAJOR** key to a **MINOR** key again?



Look at the two images below showing a selection of **MAJOR SCALES** and **MINOR SCALES**. What differences can you see between the notes used in **MAJOR SCALES** and **MINOR SCALES**?



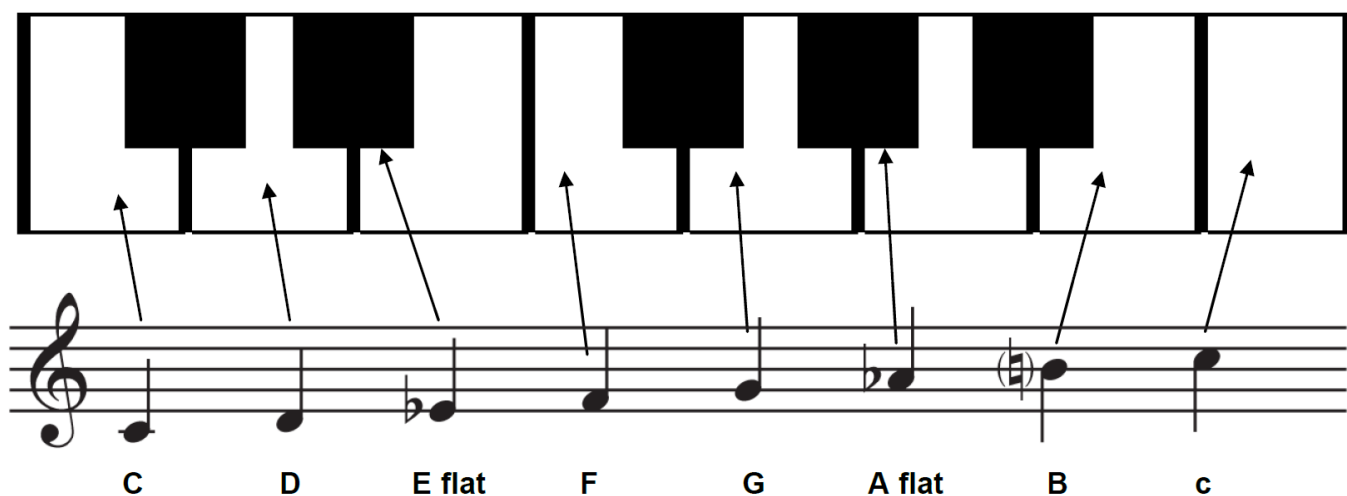
**Major Scales**



**Minor Scales**

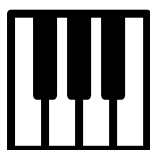
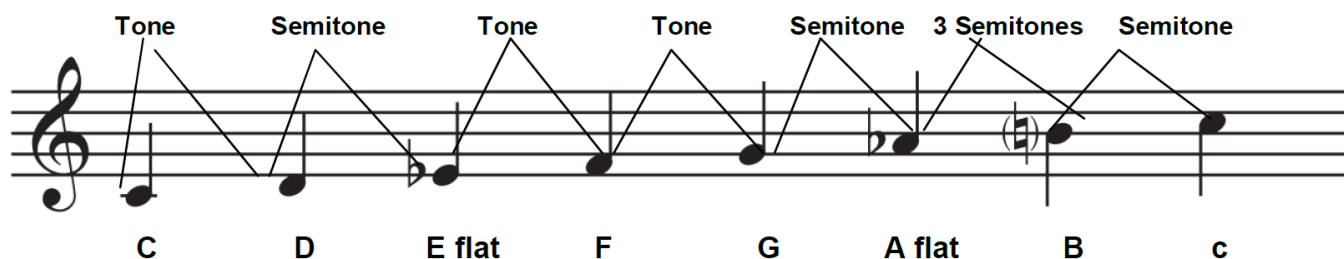


As well as the **PENTATONIC**, **CHROMATIC** and **MAJOR** scales, composers often use to choose notes of the **MINOR SCALE** in their music as we've seen by listening to the song by Schubert above. The minor scale always sounds the same no matter what note it begins on because the pattern of notes is always the same. Below is the scale of **C MINOR** – it's called the **C MINOR SCALE** because it starts and ends on the note C which we can call the **TONIC** or **HOME NOTE**.



Like **MAJOR SCALES**, **MINOR SCALES** also have a (different) pattern of **TONES** and **SEMITONES**. Note that in a minor scale there's a large 'jump' of **THREE SEMITONES** before we get back to the **TONIC** or **HOME NOTE** at the top of the scale.

#### Patterns of Tones and Semitones in Minor Scales



Using a piano, keyboard, your own instrument or an online virtual piano, play up and down the notes of the C minor scale so that you can get used to its sound.

Using the following pattern:

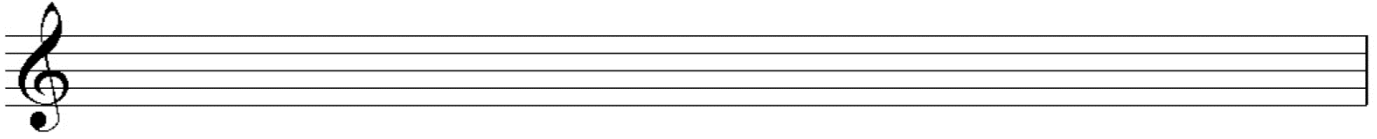
**Tone Semitone Tone Tone Semitone 3 Semitones Semitone**

See if you can construct the following **MINOR SCALES**. Remember to start on the **HOME NOTE** or **TONIC NOTE** and move upwards following the pattern above to find the next note until you come to the **HOME NOTE** again. Work out the pattern of notes first, and then try writing them onto the staff.



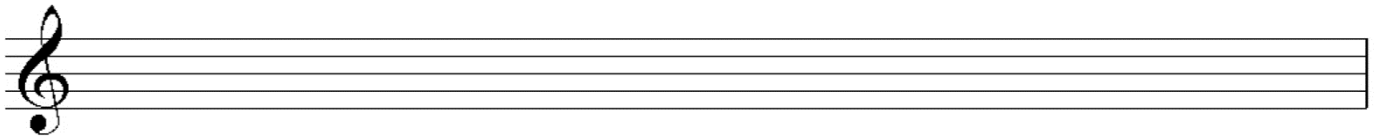
1. Scale of **A MINOR** (any black notes you come to, refer to them as sharps #)

Pattern of notes:      **A**      **B**      **C.....**



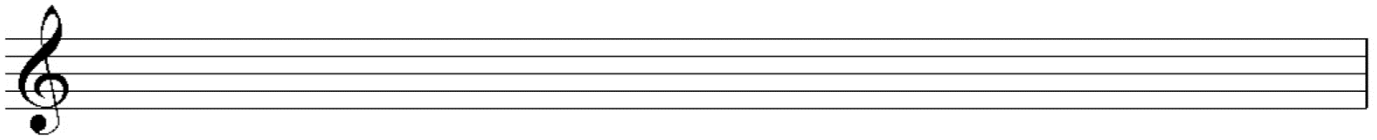
2. Scale of **E MINOR** (any black notes you come to, refer to them as sharps #)

Pattern of notes:



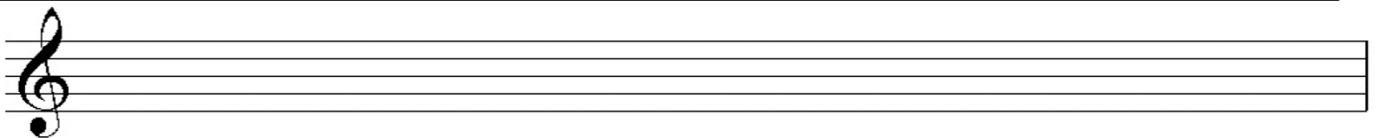
3. Scale of **F MINOR** (any black notes you come to, refer to them as flats *b*)

Pattern of notes:



4. Scale of **B MINOR** (any black notes you come to, refer to them as sharps #)

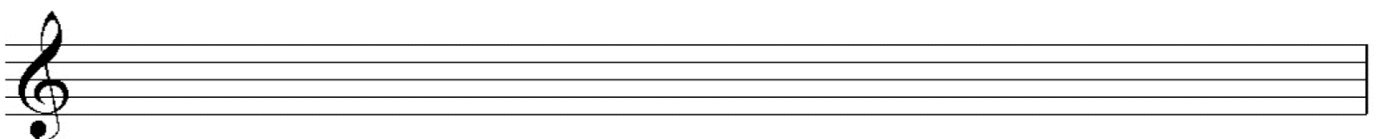
Pattern of notes:



5. Now, select any note of the keyboard (white or black, but not C, E, F, A or B) and see if you can work out what the **MINOR SCALE** of that note would be. If you come to a black note, choose either to use sharps **OR** flats—but don't mix both!

This is the **MINOR SCALE OF** \_\_\_\_\_

Pattern of notes:



# Twinkle, Twinkle Little Star



Scan the QR code and listen to a version of “Twinkle, Twinkle Little Star” by the composer Mozart. The first version you’ll hear is in the **MAJOR KEY** – using notes of the **MAJOR SCALE**, the second is in the **MINOR KEY** – using notes of the **MINOR SCALE**. Notice the difference between the ‘happy’ sound of the major key and the ‘sadder’ sound of the minor key.



Using a piano, keyboard, your own instrument or an online virtual piano or music software or programme, learn to play the melody of “Twinkle, Twinkle Little Star” first using the notes of the **C MAJOR SCALE** and then changing this using the notes of the **C MINOR SCALE**.

## Twinkle, Twinkle Little Star in C Major

Two staves of musical notation for the C Major version of the song. The first staff contains the first eight notes: C, C, G, G, A, A, G, F, F, E, E, D, D, C. The second staff contains the remaining notes: G, G, F, F, E, E, D, C, C, G, G, A, A, G, F, F, E, E, D, D, C.

## Twinkle, Twinkle Little Star in C Minor

Three staves of musical notation for the C Minor version of the song. The first staff contains the first eight notes: C, C, G, G, Ab, Ab, G, F, F, Eb, Eb, D, D, C. The second staff contains the next eight notes: G, G, F, F, Eb, Eb, D, G, G, F, F, Eb, Eb, D. The third staff contains the final notes: C, C, G, G, Ab, Ab, G, F, F, Eb, Eb, D, D, C.



**Stretch and Challenge:** Compose an accompaniment which ‘fits’ with both the C Major and C minor version of “Twinkle, Twinkle Little Star” – you might like to use a **DRONE** as in “Pavane for Jack Point” or create an **OSTINATO** pattern which repeats throughout or experiment with **CHORDS**. If you’re using an instrument or computer programme where you’re able to change the voice or tone, choose a suitable sonority which matches the *mood* of the C Major version and a contrasting sonority which matches the *mood* of the C minor version.

## Major or Minor?



Scan the QR code and listen to six extracts of music from the Western Classical Tradition and Popular Music. For each extract, see if you can decide whether you think the music is written in a **MAJOR KEY** ('happy') or a **MINOR KEY** ('sad')

EXTRACT TITLE	MAJOR KEY	MINOR KEY
Symphony No.40 in G minor – Mozart		
Moonlight Sonata – Beethoven		
Symphony No.17 in G – Mozart		
Love is All Around – Wet Wet Wet		
House of the Rising Sun – Traditional		
Thank You for the Music – Abba		

## Introducing Impressionism



Look at the following Impressionist painting by French artist, Claude Monet.



What can you see in this picture?

What effect or mood does this picture create?

Now, look at this painting



What is different about this painting to the Monet painting?

What similarities does this painting share with the Monet one?

What mood or effect does the picture create?



The word “Impressionism” is used to describe a style of painting developed by a group of French artists in the mid-nineteenth century. Impressionist painting is characterised by:

- the creation of a *general* impression of a scene or object rather than a photographic likeness
- using unmixed primary colours and small brush strokes to simulate real and reflected light

Impressionist artists astonished everyone with their sensitivity towards colour and light. Today, impressionist paintings are among the best loved in the world. The most famous impressionist painters include Monet, Renoir, Pissarro and Manet.

Composers interpreted this new style of art in terms of music. Perhaps the most famous impressionist composer was the Frenchman Claude Debussy (1862-1918). Impressionist composers, such as Debussy, tried to copy the artists by creating a sense of light and colour in their music. They introduced new techniques to try and create this effect. Orchestral music created the illusion of colour by using the different instruments in unusual combinations and music was composed that gave the sense of lights flashing and glimmering.

Some features of impressionist music include:

- sensitivity towards **TIMBRE/SONORITY** (like the impressionist painters’ sensitivity towards colour)
- use of **SCALES** and **MODES** from medieval and Far Eastern music
- use of **CHORDS** to create descriptive effects

**TIMBRE/SONORITT** is one of the main elements of music. It means the particular “colour” of a sound. For example, a violin and a trumpet sound very different even when they play the same note – each has its own timbre or “tone colour”.



Answer the following questions on Impressionist art and music.

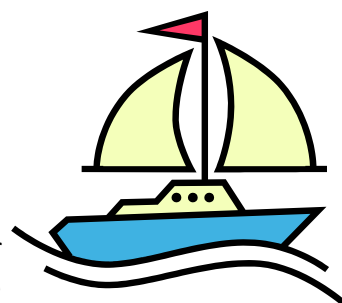
1. When did Impressionism begin?
2. Name four Impressionist artists.
3. Who was the most famous Impressionist composer?
4. How would you describe the words **TIMBRE/SONORITY**?
5. Why was **TIMBRE/SONORITY** important to Impressionist composers?
6. What is a **SCALE**?



Scan the QR code to the left to listen to three different extracts of **IMPRESSIONIST MUSIC**. Extract 1 is a piece called “Thursday Morning” by Brian Chamberlain, Extract 2 is called “The Mountains” by Chris Turner and Extract 3 is called “A Blue Room” by Jim Finnis. As you listen, think about how the composers create a **DAZZLING EFFECT** in their music.

## Learning about The Whole Tone Scale

Impressionist composers, such as Debussy, often used another type of scale in their music – the **WHOLE TONE SCALE**. All of the notes in the **WHOLE TONE SCALE** are exactly the same **INTERVAL** apart – one **TONE**. In **WHOLE TONE SCALES**, it’s hard to feel like any note sounds stronger or more like the **TONIC** or **HOME NOTE** than any other. There are two types of **WHOLE TONE SCALE** – one which begins on the note C and one which begins on the note C#. The other 10 **WHOLE TONE SCALES** have the same notes as these but, of course, they begin on different notes.

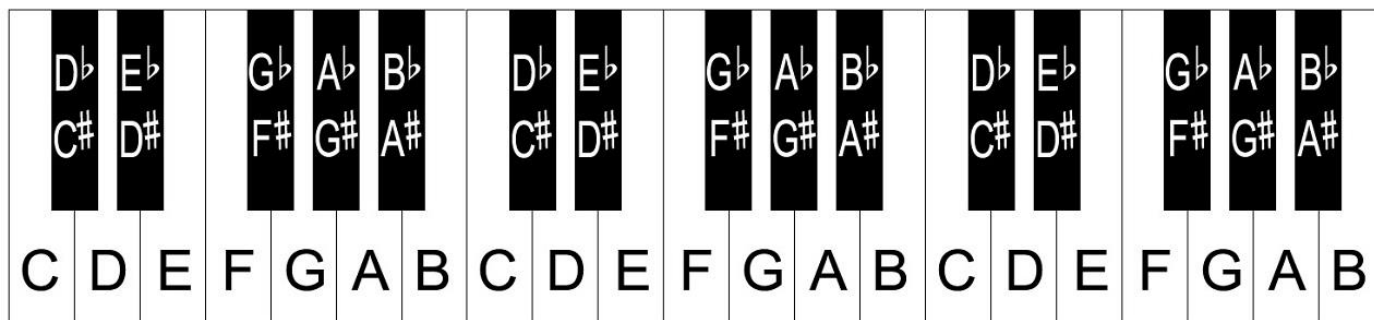


Scan the QR code above and listen to a piece of Impressionist music by Debussy that uses the **WHOLE TONE SCALE** called *Voiles* – or ‘sails’ which describes the movement of sailing boats on a calm sea. The **WHOLE TONE SCALE** has a particularly unique sound.



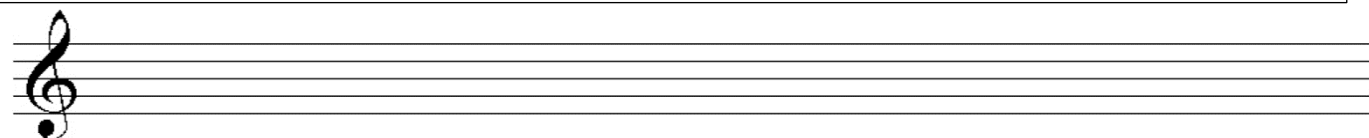


Using the diagram of the piano keyboard below, see if you can work out the notes of the **WHOLE TONE SCALES** of C and C#. Remember **ONE TONE = TWO SEMITONES**.



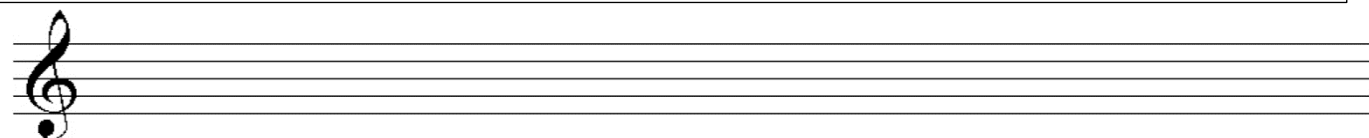
1. **WHOLE TONE SCALE OF C** (any black notes you come to, refer to them as sharps #)

Pattern of notes:



2. **WHOLE TONE SCALE OF C#** (any black notes you come to, refer to them as sharps #)

Pattern of notes:



## Exploring Cluster Chords



Listen to three extracts from another impressionist composer, Erik Satie's *Gymnopédies*. As you listen, focus on the **ACCOMPANIMENT** – that's 'the bit in the background that's **NOT** the main melody or tune!' Answer the following questions as you listen.

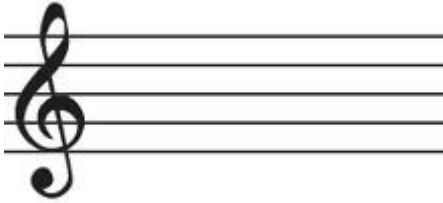
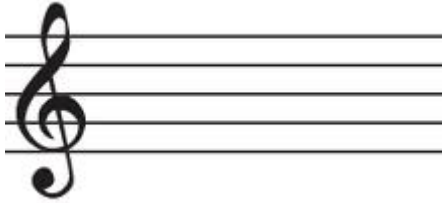
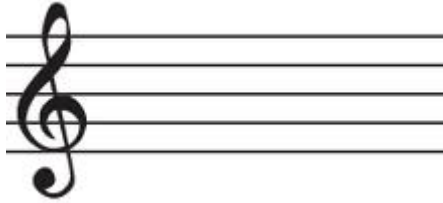
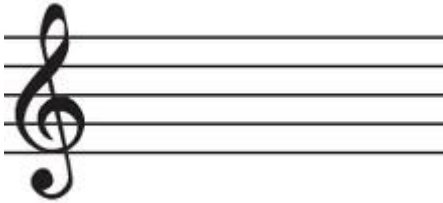
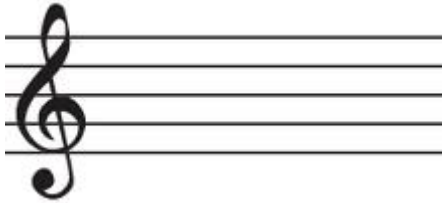
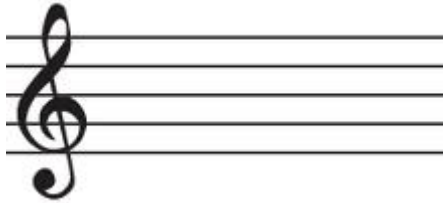
1. How can you tell that these extracts are examples of impressionist music?
2. How would you describe the accompaniment (backing) in these extracts? Can you use any specific musical words?

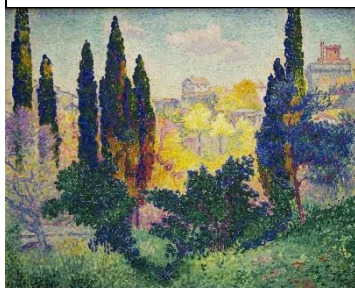


All three extracts use **CLUSTER CHORDS** in the accompaniment – these are groups of notes, taken from the **WHOLE TONE SCALE** that are played together – at the same time. All three extracts are accompanied by a single note followed by a cluster chord. Satie uses different notes from the **WHOLE TONE SCALE** together to create chords that have different characters and moods. These are then arranged to add depth to the melody line. Most **CLUSTER CHORDS** contain notes that are close together with often give a ‘clashing’ sound – we call this **DISSONANCE** or a **DISCORDANT** sound in music.



Using a piano, keyboard, online virtual piano or music software or programme, create 6 different **CLUSTER CHORDS** using only the notes of either the **WHOLE TONE SCALE OF C**. Listen to the sound of your cluster chords carefully and try and give each one a mood or emotion.

<p style="text-align: center;"><b><u>Cluster Chord 1</u></b></p>  <p>Notes _____</p> <p>Mood/Emotion _____</p>	<p style="text-align: center;"><b><u>Cluster Chord 2</u></b></p>  <p>Notes _____</p> <p>Mood/Emotion _____</p>	<p style="text-align: center;"><b><u>Cluster Chord 3</u></b></p>  <p>Notes _____</p> <p>Mood/Emotion _____</p>
<p style="text-align: center;"><b><u>Cluster Chord 4</u></b></p>  <p>Notes _____</p> <p>Mood/Emotion _____</p>	<p style="text-align: center;"><b><u>Cluster Chord 5</u></b></p>  <p>Notes _____</p> <p>Mood/Emotion _____</p>	<p style="text-align: center;"><b><u>Cluster Chord 6</u></b></p>  <p>Notes _____</p> <p>Mood/Emotion _____</p>



Keep these **CLUSTER CHORDS** based on the **WHOLE TONE SCALE** for the next activity where you'll be creating your own impressionist piece of music to include these **CLUSTER CHORDS**!



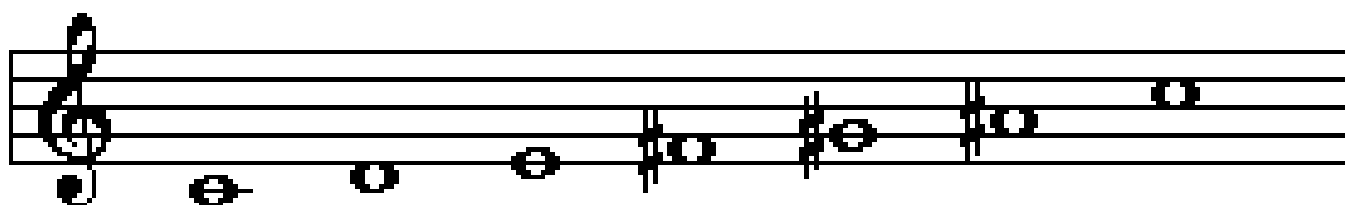
## Composing an Impressionist Piece using the Whole Tone Scale



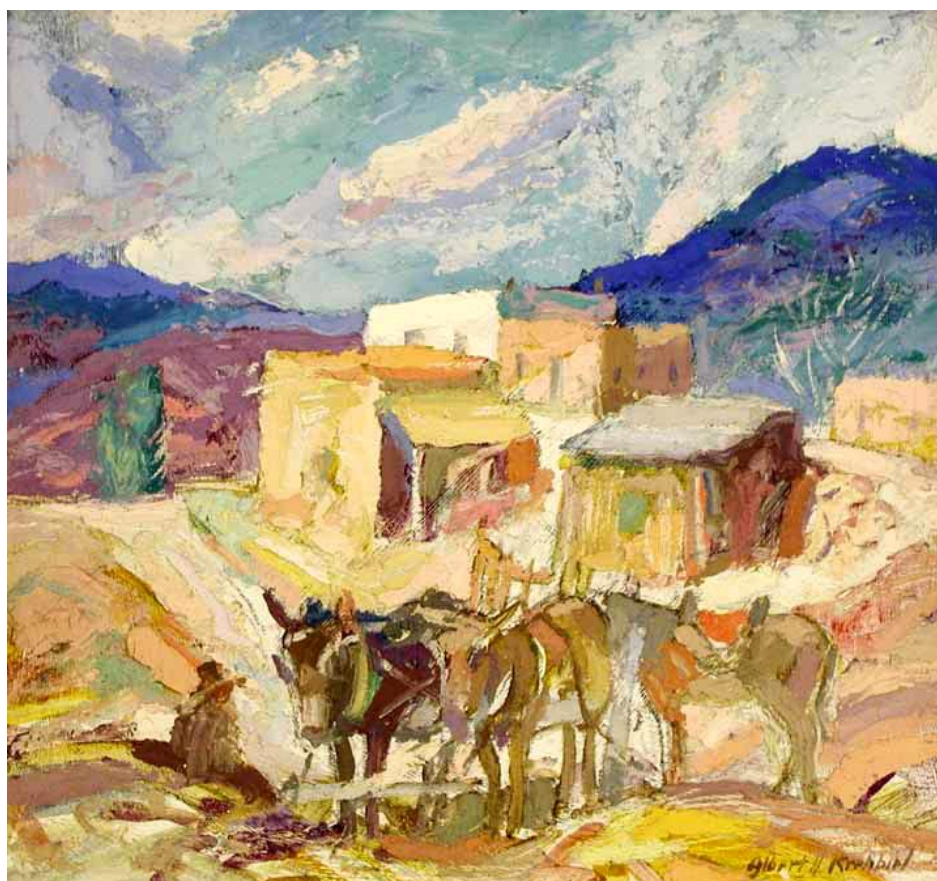
**Your Challenge:** Using whatever instruments you have available to you including online virtual pianos or keyboards or online computer music programmes or software, choose **ONE** of the following Impressionist paintings to create a piece of **DESCRIPTIVE MUSIC**. Your music should try and

match the mood or scene of the painting you have chosen and you should use some of your **CLUSTER CHORDS** using the notes of the **WHOLE TONE SCALE** from the previous activity. If you wish to add a **MELODY** to your piece, then you should use only the notes of the **WHOLE TONE SCALE OF C** (shown below). Be creative and inventive – add sounds from around your house or home if you're working from home. Record sounds from around your home if you're using IT and use software to change and manipulate them to that they best suit the mood of your painting. You can record your ideas in any way that best helps you remember them. Finally, give your Impressionist piece of music a title or name.

### The Whole Tone Scale of C



C      D      E      F#      G#      A#      C



A.



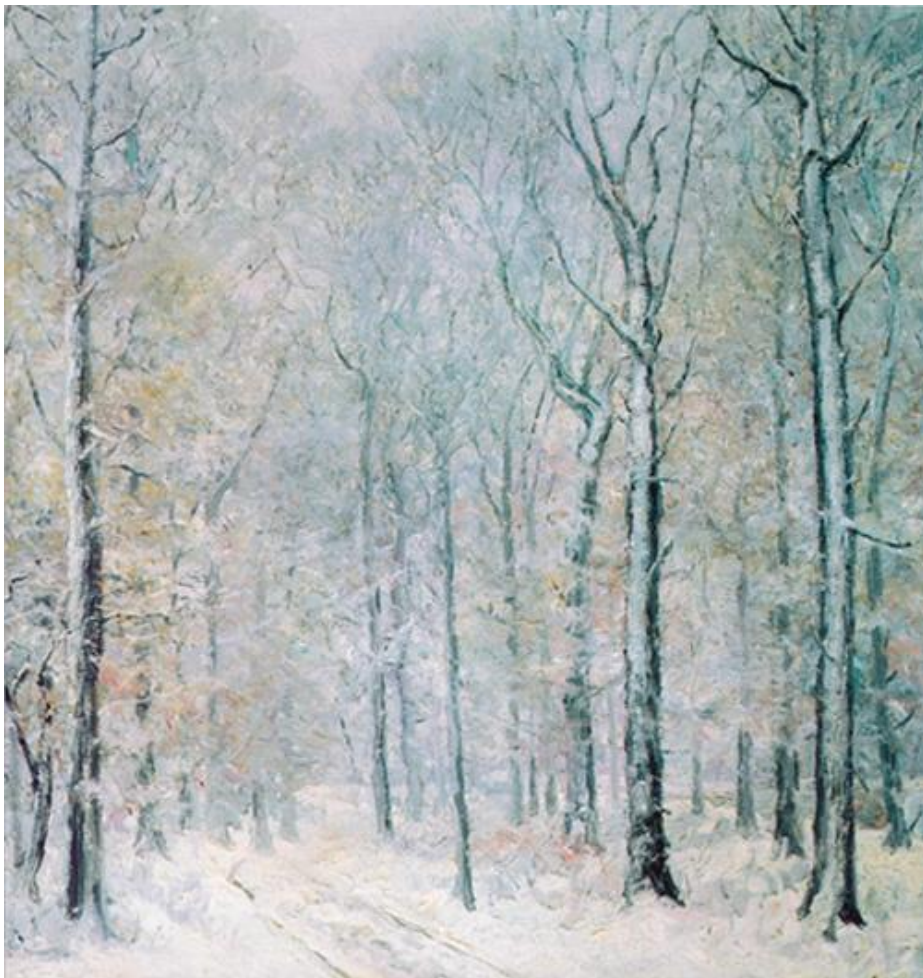
B.



C.



D.



E.



F.



G.



H.



I.



J.



When you have finished (recording) your Impressionist composition using the Whole Tone Scale, answer the questions below

1. What successes and difficulties did you encounter planning your composition? Why?
2. How effectively do you feel you used the whole tone scale to create your melodies and tunes?
3. How effectively do you feel you used your bank of cluster chords to create your accompaniment for your composition?
4. What instruments, sounds, timbres and sonorities did you use in your composition?
5. What moods and emotions do you feel you captured in your composition?
6. How successful was your end composition? Why?
7. What would you do to improve your composition if you had more time?



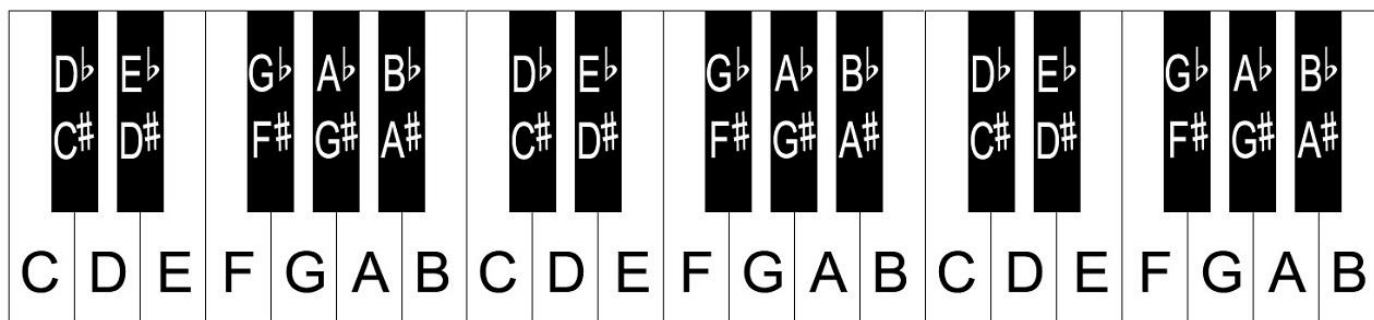
Scan the QR code to the left to listen to three extracts of music which use the **WHOLE TONE SCALE**. Extract 1 is from String Quartet No.5 by Bartok; Extract 2 is from a Violin Concerto by Webern and Extract 3 is the Theme from The Simpsons – yes, it uses the **WHOLE TONE SCALE**.

# Test Yourself



Try and answer the following questions **WITHOUT** looking back at previous work

1. What is a **SCALE**?
2. Name two types of **SCALE** you have learned about.
3. Which **INTERVAL** is larger, a **TONE** or a **SEMITONE**?
4. How many notes does a **PENTATONIC SCALE** have?
5. How many different notes does the **CHROMATIC SCALE** have?
6. How many notes does a **MAJOR SCALE** have?
7. Using the diagram of the keyboard.



- a) Start on the note G, move up 5 semitones, what note have you come to?
  - b) Start on the note F, move down 2 tones, what note have you come to?
  - c) Start on the note A, move up 7 semitones, what note have you come to?
  - d) Start on the note D, move up 9 tones, what note have you come to?
8. On the next page, you'll see five different scales shown as ladders. Name each of the different scale ladders by completing the sentences below

A Pentatonic Scale is shown by the notes in ladder

A Major Scale is shown by the notes in ladder

A Minor Scale is shown by the notes in ladder

A Chromatic scale is shown by the notes in ladder

A Whole Tone Scale is shown by the notes in ladder

The image displays five musical scales and ladders, each with a numbered box for identification:

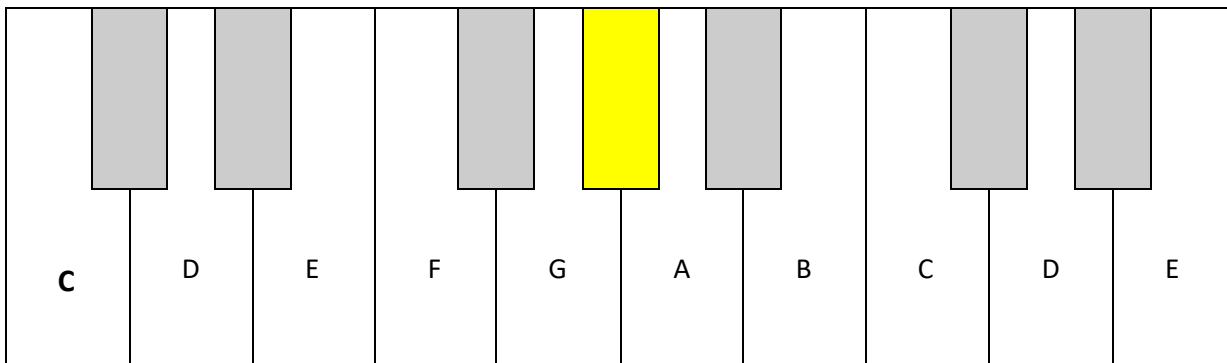
- 1.** A white ladder scale with notes: E, D#, D, C#, C, B, Bb, A, G#, G, F#, F.
- 2.** A yellow ladder scale with notes: C, D, E, F#, G#, A#, C.
- 3.** A black ladder scale with notes: F, E, Db, C, Bb, Ab, G, F.
- 4.** A brown ladder scale with notes: G, F, E, D, C.
- 5.** A brown ladder scale with notes: D, C#, B, A, G, F#, E, D.



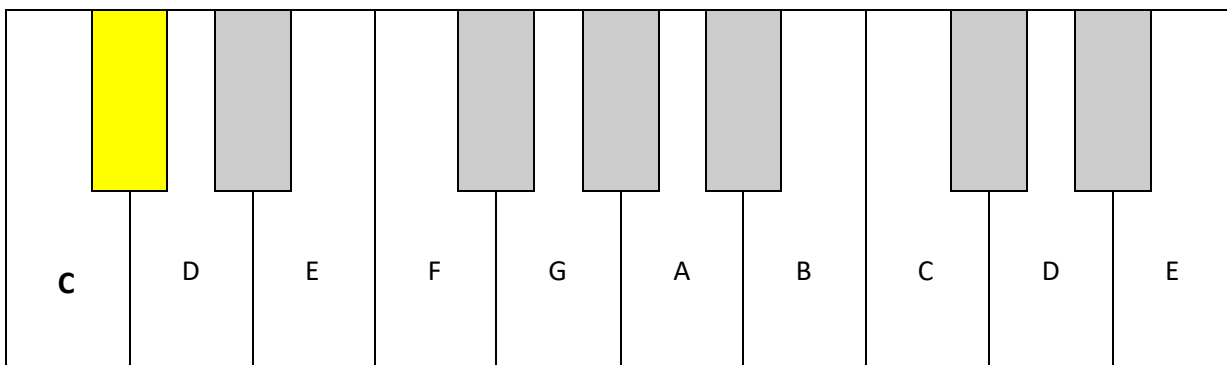
**Teacher's Notes, Discussion and Answers**

**Learning about Semitones**

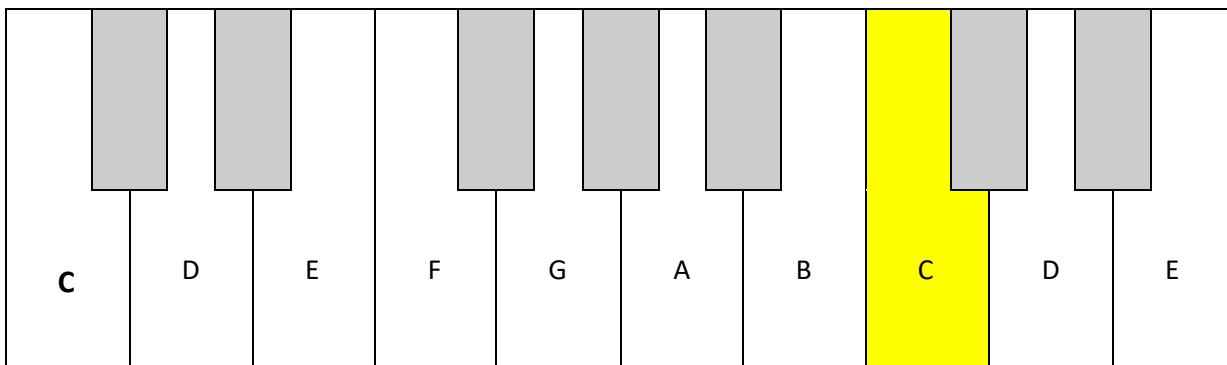
1. Colour the note 1 semitone above G



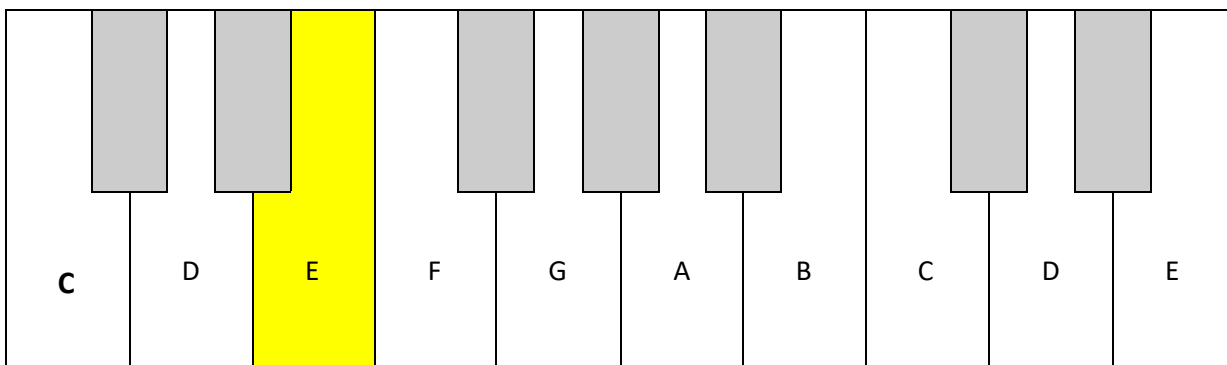
2. Colour the note 1 semitone below D



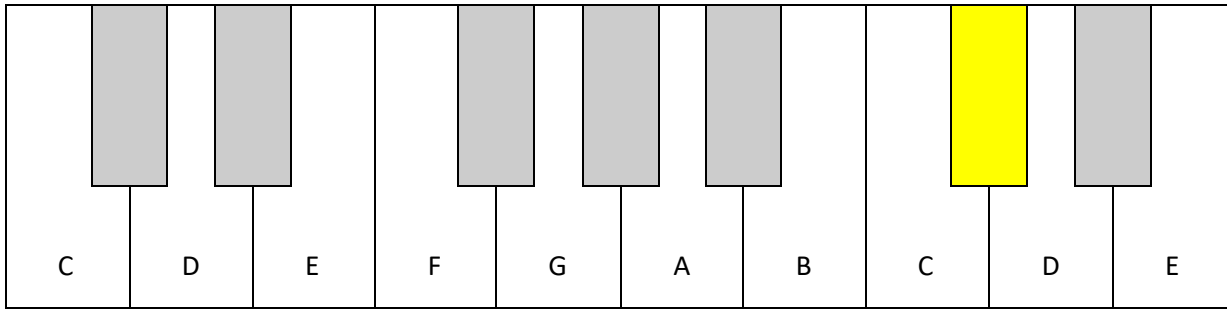
3. Colour the note 1 semitone above B



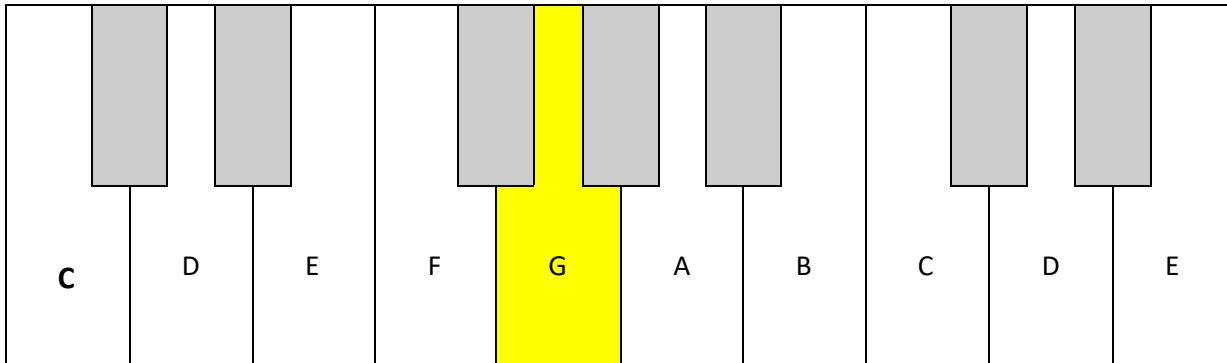
4. Colour the note 1 semitone below F



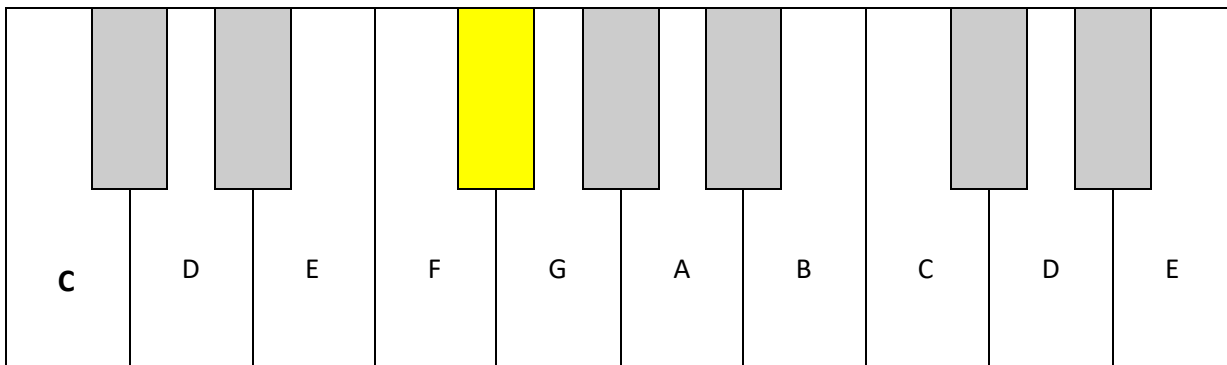
5 Colour the note 2 semitones above B



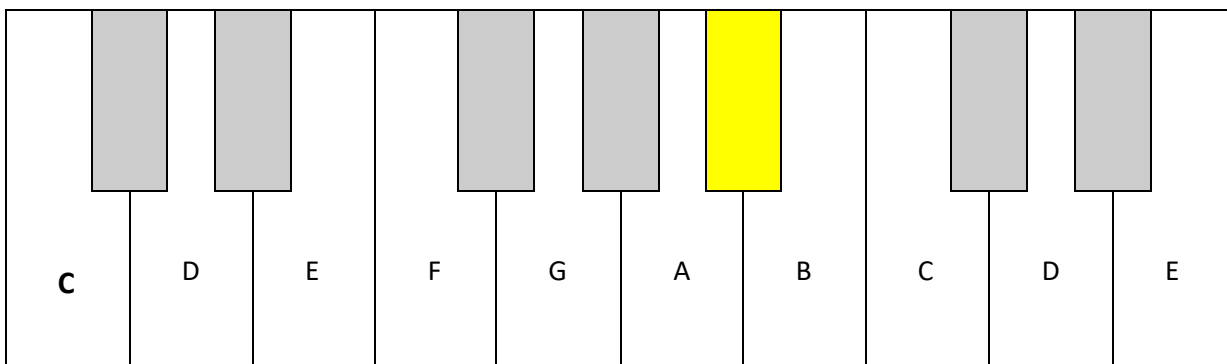
6. Colour the note 2 semitones below A



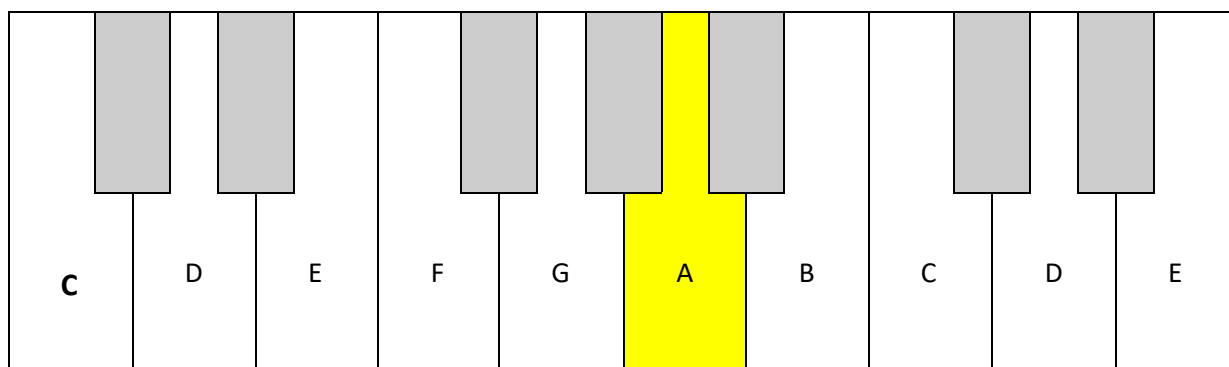
7. Colour the note 2 semitones above E



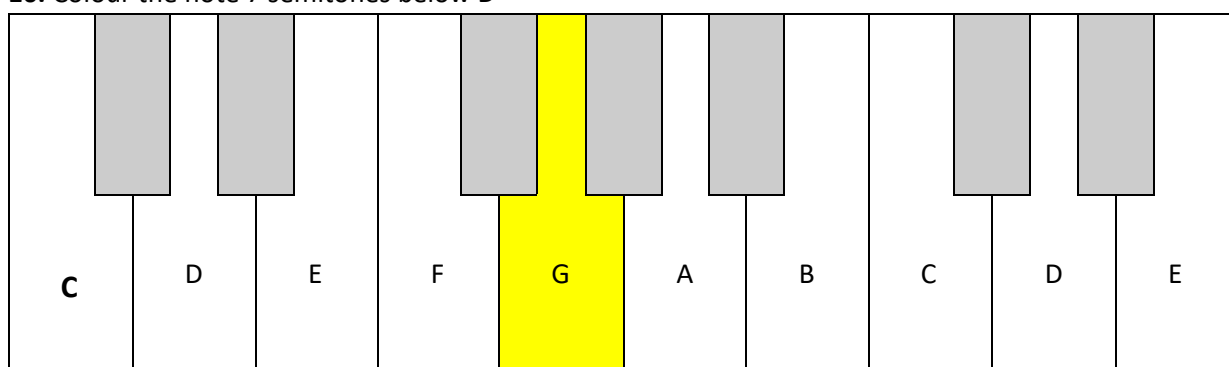
8. Colour the note 2 semitones below C



## 9. Colour the note 5 semitones above E



## 10. Colour the note 7 semitones below D



- |                 |                                     |                |       |
|-----------------|-------------------------------------|----------------|-------|
| 1. Begin on D.  | Go up 4 semitones (to the right).   | Name that note | F#/Gb |
| 2. Begin on G.  | Go down 4 semitones (to the left).  | Name that note | Eb/D# |
| 3. Begin on E.  | Go up 5 semitones (to the right).   | Name that note | A     |
| 4. Begin on D.  | Go down 12 semitones (to the left). | Name that note | D     |
| 5. Begin on F.  | Go up 7 semitones (to the right).   | Name that note | C     |
| 6. Begin on C.  | Go down 6 semitones (to the left).  | Name that note | Gb/F# |
| 7. Begin on A.  | Go up 3 semitones (to the right).   | Name that note | C     |
| 8. Begin on F.  | Go down 5 semitones (to the left).  | Name that note | C     |
| 9. Begin on G.  | Go up 8 semitones (to the right).   | Name that note | Eb/D# |
| 10. Begin on B  | Go down 9 semitones (to the left).  | Name that note | D     |
| 11. Begin on C. | Go up 2 semitones (to the right).   | Name that note | D     |
| 12. Begin on A. | Go down 8 semitones (to the left).  | Name that note | Db/C# |

**Tones and Semitones**

A. Write down the note a **SEMITONE ABOVE** the following: *(use sharps # for any black notes)*

- |       |           |       |           |       |           |       |           |
|-------|-----------|-------|-----------|-------|-----------|-------|-----------|
| 1. C  | <b>C#</b> | 2. C# | <b>D</b>  | 3. E  | <b>F#</b> | 4. Bb | <b>C</b>  |
| 5. Eb | <b>E</b>  | 6. G  | <b>G#</b> | 7. F# | <b>G</b>  | 8. A  | <b>A#</b> |
| 9. Ab | <b>A</b>  | 10. D | <b>D#</b> |       |           |       |           |

B. Write down the note a **SEMITONE BELOW** the following: *(use flats b for any black notes)*

- |       |          |       |           |       |           |       |           |
|-------|----------|-------|-----------|-------|-----------|-------|-----------|
| 1. C  | <b>B</b> | 2. C# | <b>C</b>  | 3. E  | <b>Eb</b> | 4. Bb | <b>A</b>  |
| 5. Eb | <b>D</b> | 6. G  | <b>Gb</b> | 7. F# | <b>F</b>  | 8. A  | <b>Ab</b> |
| 9. Ab | <b>G</b> | 10. D | <b>Db</b> |       |           |       |           |

C. Write down the notes a **TONE ABOVE** the following: *(use sharps # for any black notes)*

- |       |           |       |           |       |           |       |          |
|-------|-----------|-------|-----------|-------|-----------|-------|----------|
| 1. C  | <b>D</b>  | 2. C# | <b>D#</b> | 3. E  | <b>F#</b> | 4. Bb | <b>C</b> |
| 5. Eb | <b>F</b>  | 6. G  | <b>A</b>  | 7. F# | <b>G#</b> | 8. A  | <b>B</b> |
| 9. Ab | <b>Bb</b> | 10. D | <b>E</b>  |       |           |       |          |

D. Write down the notes a **TONE BELOW** the following: *(use flats b for any black notes)*

- |       |           |       |          |       |          |       |           |
|-------|-----------|-------|----------|-------|----------|-------|-----------|
| 1. C  | <b>Bb</b> | 2. C# | <b>B</b> | 3. E  | <b>D</b> | 4. Bb | <b>Ab</b> |
| 5. Eb | <b>Db</b> | 6. G  | <b>F</b> | 7. F# | <b>E</b> | 8. A  | <b>G</b>  |
| 9. Ab | <b>Gb</b> | 10. D | <b>C</b> |       |          |       |           |

**Learning about Major Scales**

1. G Major Scale – G, A, B, C, D, E, F#, G
2. F Major Scale – F, G, A, Bb, C, D, E, F
3. D Major Scale – D, E, F#, G, A, B, C#, D
4. A Major Scale – A, B, C#, D, E, F#, G#, A

**Step or Leap**

1. The First Nowell (Conjunct Motion)
2. O Pastor Animarum – Hildegard von Bingen (Conjunct Motion)
3. “Gnomus” from Pictures at an Exhibition – Mussorgsky (Disjunct Motion)
4. “See how the conquering hero comes” from ‘Judas Maccabeus’-Handel (Conjunct Motion)
5. Variations for Orchestra Op.30 – Webern (Disjunct Motion)
6. Groovy Kind of Love – Phil Collins (Conjunct Motion)
7. Eight Lyric Pieces Op.38 – Grieg (Disjunct Motion)

**Learning about Minor Scales**

Around 52 seconds the music modulates from a minor key to a major key.

Around 1 minute 30 seconds, the music modulates from a major key back to a minor key.

### Learning about Minor Scales

1. A minor Scale – A, B, C, D, E, F, G#, A
2. E minor Scale – E, F#, G, A, B, C, D#, E
3. F minor Scale – F, G, Ab, Bb, C, Db, E, F
4. B minor Scale – B, C#, D, E, F#, G, A#, B

### Major or minor Listening Quiz

1. Symphony No.40 in G minor – Mozart (minor)
2. Moonlight Sonata – Beethoven (minor)
3. Symphony No.17 in G major – Mozart (major)
4. Love is All Around – Wet Wet Wet (major)
5. House of the Rising Sun – Traditional (minor)
6. Thank You for the Music – Abba (major)

### Learning about The Whole Tone Scale

1. Whole Tone Scale of C – C, D, E, F#, G#, A#, C
2. Whole Tone Scale of C# - C#, D#, F, G, A, B, C#

## The Musical Contexts Guide to Scales – Key Words and Glossary

**CHORD** – group of two or more pitched notes played at the same time. The choice of notes determines the effect of the chord

**CHROMATIC SCALE** – a type of scale which uses all 12 notes (black and white) on a keyboard with the distance of a semitone between each

**ENHARMONIC** – the name given to the black notes of a keyboard each with two names – sharp and flat

**INTERVAL** – a measure of the difference in pitch between two notes e.g. semitone, tone, 3<sup>rd</sup>, 5<sup>th</sup> etc.

**MAJOR SCALE** – a type of scale and tonality with a pattern of tones and semitones sometimes used to describe a happy or joyous mood

**MINOR SCALE** – a type of scale with a pattern of tones and semitones sometimes used to describe a sad mood

**OCTAVE** – the distance between two notes of the same name e.g. C and c

**PENTATONIC SCALE** – pentatonic music uses a scale of just five different notes (penta-tonic = five-notes)

**SCALE** – a series of pitched notes arranged in order of height, from which melodies and harmonies can be created

**SEMITONE** – the smallest interval between two “next-door” notes on a keyboard e.g. between C and C#

**TIMBRE** – describes the different sounds or “tone colours” produced by instruments and voices.

**STONE** – a musical interval spanning two semitones

**WHOLE TONE SCALE** – a type of scale which ascends in intervals of a tone, used by Debussy and others