LEARNING RESOURCE
SPA - MUSIC

NCCA

MUSIC THEORY:
Harmony
Grade 8 – Quarter 2

the PerfLab
INCORPORATED

LEARNING RESOURCE for MUSIC

MUSIC THEORY:
Harmony
GRADE 8, QUARTER 2

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Development Team of the Learning Resource

Writers: Asherine Joanne M. Roa

Dennesse Abigail F. Nadal

Editor: Jose S. Soliman, Jr.

Cover Illustrator: William Matawaran

Layout Artist: Arvin Manuel R. Villalon

Management Team: Marichu Tellano and Henrietta Kangleon (NCCA),

Tanya P. Lopez   (PerfLab)

FOREWORD

Welcome to this Learning Resource for Music.

This Learning Resource was developed by experts from the National Commission for Culture and the Arts as a reference to aid you in developing rich, meaningful, and empowering learning in the creative fields. Every effort has been exerted to produce a Self-Learning Learning Resource that incorporates the most fundamental elements and principles of each discipline, while providing a spiraled, scaffolded, and multi-sensory approach to allow you to explore your innate creativity while building discipline and rigor in your chosen discipline.

Each lecture, activity, or reflection here is designed to be meaningful. Each one designed to build from the previous one, and each one with the objective of building up for the next skill or competence. We hope that you will find these activities challenging but empowering, and that your potential as a Filipino artist and Creative is further enhanced and inspired.

These Learning Resources take into consideration the various limitations and challenges brought about by the current situation and provide you with the flexibility to manage content and pace to your individual needs while maintaining standards for creativity, embodying 21st Century skills, and aspiring towards artistic excellence. Beyond compilations of dry information, these Learning Resources seek to develop *Higher Order Thinking Skills* of Analysis, Evaluation, and Creation.

If you are planning to use this Resource as a facilitator or teacher, you are expected to guide and orient your learners in the proper and efficient use of this Learning Resource. Most, if not all activities, will entail exploration, investigation, and experimentation, as such it is imperative that you, as the facilitator, establish the guidelines which will allow your students to be creative but within responsible, safe, and academically-sound limits. Your guidance and mentorship is expected and encouraged throughout the learning process.

We look forward to your journey as an artist, MABUHAY!

INTRODUCTION AND OBJECTIVES

Dear Readers,

In this Learning Resource, another basic element of Music will be introduced which is Harmony. Various musical concepts and components that will be discussed will enable you to broaden your knowledge in theory and apply it in performance practice, analysis, improvisation, and composition. The topics included in this Learning Resource is a continuation of the discussions on Basic Music Theory during the previous grade level.

At the end of this Learning Resource, you will be able to:

- Demonstrate how basic concepts on harmony are used to create music.
- Analyze selected musical pieces and identify various cadences.
- Creates simple accompaniment using chord progressions.

The Learning Resource may be used for, and is applicable to, the following DepEd Code:

SPA_MIM8-II-s4

I. HARMONY

CHORDS

Chords are combination of three or more pitches that sound simultaneously. The root position of all scale degrees of the C Major scale are notated and shown in the illustration. The three notes of each chord or triad are called as the root, third, and fifth.

C:	I	ii	iii	IV	V	vi	vii°
	C	d	e	F	G	a	b°

The Roman Numerical identification represents the quality of each chord. Uppercase letters are used for major chords while lowercase letters are used for minor chords.

Major Chords – I , IV , V – C, F, G

Minor Chords – ii , iii , vi – d, e, a

Diminished Chord – vii° – b°

One can identify if the chord is major or minor by looking at its structure. Knowledge on intervals of major and minor third is essential to write or any type of chord. The table below shows the intervals that build different chord qualities.

	Major		Minor		Augmented		Diminished	
Fifth	G	Minor 3rd	G	Major 3rd	G#	Major 3rd	Gb	Minor 3rd
Third	E		Eb		E		Eb	
Root	C	Major 3rd	C	Minor 3rd	C	Major 3rd	C	Minor 3rd

Chord Functions – are labels or terms used for the chords of the diatonic scale degrees.

I	ii	iii	IV	V	vi	vii°
C	d	e	F	G	a	b°
Tonic	**supertonic**	**mediant**	**subdominant**	**dominant**	**submediant**	**subtonic**

Chord Progression – is a series of chord functions heard or played in a musical piece or song. Here are some common chord progressions that serve as accompaniment. Each progression is applicable in any Major or Minor keys. Use the table from the previous discussion on key signature (1st quarter) as basis.

Major Key	Minor Key
I – IV – V – I	i – iv – v – i
I – IV – vi – V	i – iv – VI – v
I – IV – I – V	i – iv – i – v
I – V – vi – IV	i – v – VI – iv
I – vi – ii – V	i – VII – VI – VII

Suggested Activities:

A. If a guitar is available, practice playing the common chord progressions shown on the chart above. Try playing other progressions in any major or minor key.

B. Practice playing various chord progressions on a keyboard or piano.

PRACTICE !

1 use your piano or keyboard at home

2 **ONLINE PIANIST** use the online piano software
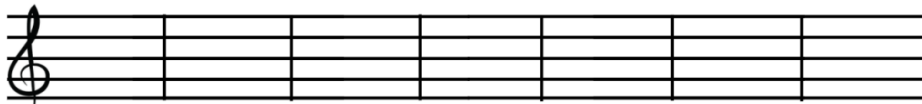https://www.onlinepianist.com/virtual-piano

3 Perfect Piano
Revontulet Soft Inc   Music & Audio
Everyone
Contains Ads · Offers in-app purchases
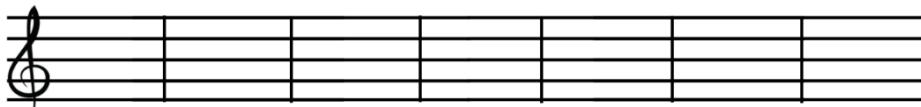This app is available for your device
Add to Wishlist

download a piano application in your devices

C. Write the major chords indicated. Make sure to use the correct intervals in constructing each major chord.

C   D   E   F   G   A   B

D. Write the minor chords indicated. Make sure to use the correct intervals in constructing each minor chord.

a   b   c   d   e   f   g

E. Identify the chords notated below. Use uppercase letters for major chords and lowercase letters for minor chords.

_____ _____ _____ _____ _____ _____ _____ _____ _____ _____

F. Listen to these Filipino piano pieces with included music sheets or notation. Try to identify and name of the chords played. Use the link or scan the QR code to watch and listen.
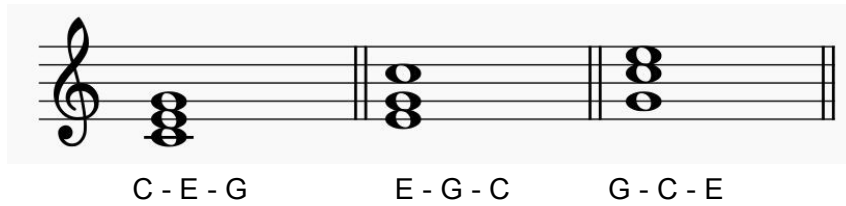
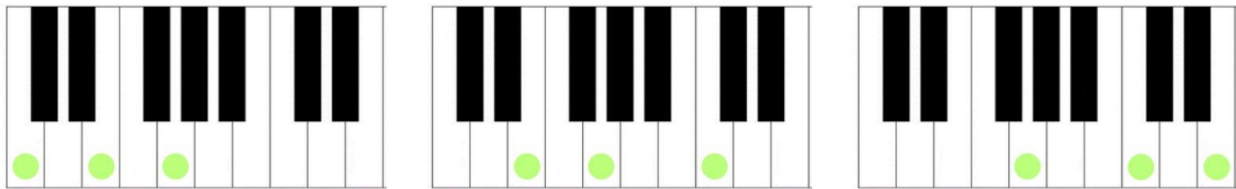https://youtu.be/bEXb_EXaGM4   https://youtu.be/kgmG0RcANrw

Chord Inversion is the rearrangement of the notes in a chord. The root or C can be moved an octave above to form the 1st inversion. The third or E can also be moved an octave above and form the 2nd inversion.

C - E - G   E - G - C   G - C - E

Below is the position of chord inversion on the piano keys.

Suggested Activity:

A. Write chords in root position and in different inversions.

_____
_____
_____
_____
_____

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TOPIC 2
CADENCES

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Cadence is the ending of the musical phrase and can be determined by identifying and analyzing the last two triads of a phrase or musical piece. The term came from the word *cadere* which means "to fall" in Latin. Cadence has its structural importance and is analogous to phrase punctuation in English. There are different types of cadences according to the last two chord progressions. Roman numerical identification of chords is used below to show the progression for each cadence.

- **Authentic Cadence**: with V - I chord progression
- **Plagal Cadence**: with IV - I chord progression
- **Half Cadence**: with iv - V chord progression
- **Deceptive Cadence**: with V - VI chord progression

Suggested Activity:

A. Analyze the following cadential patterns and write in Roman numerical identification. Specify each cadence by choosing from the types discussed previously. Each key signature is indicated before the pattern.

C: ___ ___   G: ___ ___   F: ___ ___   Eb: ___ ___   D: ___ ___

Type: _____   _____   _____   _____   _____

B. Listen to various musical pieces and try to analyze the cadences. Identify the type of cadence that can be heard at the last part of the composition.

https://youtu.be/Tgt-QWW9msc   https://youtu.be/oQyTUCM2TK0

Notes to users:

- Playing or hearing the chords is essential in identifying its quality or function. If there is an available instrument such as piano and guitar, practice to perform various chords and progressions.
- The use of music sheets or notation is helpful when analyzing musical pieces. One can write chord functions below the staff and the key signature must be included at the start of the piece. Note that cadences can be observed not only at the end of the piece but as well as in some ending of phrases.
- Knowledge on chord structure, quality, and functions is essential in composing or adding accompaniment to a melody. Inversions can be used as variations of accompaniment.

REFERENCES

AUDIO SOURCES:
Dance of the Fairies (1937) https://youtu.be/bEXb_EXaGM4
Katakataka https://youtu.be/Tgt-QWW9msc
Sakuting https://youtu.be/oQyTUCM2TK0
Sayaw ng Igorot (1938) https://youtu.be/kgmG0RcANrw

PRINT SOURCES:
Eugenio, D. (1997). *The Folk Songs.* Philippine Folk Literature Series Volume VII. De La Salle

University Press, Inc. Print.

Zinn, M. (1987). *The Basics of Music: Opus 1.* Schirmer Books. Print.

APPLICATIONS/SOFTWARES:
MuseScore: Free music composition and notation software
Canva.com