



Lesson #2: Singing Harmony with Intervals of a 2nd

OVERVIEW

The score to *Thinking of My Home* requires singers to sing challenging harmonies created from the pentatonic mode and the interval of the 2nd found throughout the piece. Harmony in Chinese music is not triadic as in Western music, but occurs from weaving melodies together.

LEARNING GOAL

Students will sing dissonant harmonies with good intonation.

RESOURCES & MATERIALS

- Music Score for *Thinking of My Home*
- Recording of *Thinking of My Home*

PRIOR KNOWLEDGE

- Students can sing scales in solfege, as well as a variety of step and skip patterns.
- Students have successfully sung in 3-part harmony.

PROCESS

1. Using solfege supports good intonation and vocal blending. Sing solfege patterns from the song to secure pitches. There are several places in the music where this can be done easily such as mm. 1-3, 4-5, 6, 11, 12, 15, 21-22, and 26-28.

Example: m. 11

The image shows three staves of musical notation in 4/4 time. The top staff has a treble clef and a 4/4 time signature. It contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Below the staff are the solfege syllables "sol - la la". The middle staff has a treble clef and a 4/4 time signature. It contains a triplet of eighth notes (D4, E4, F4) followed by a quarter note (G4), then a triplet of eighth notes (A4, B4, C5) followed by a quarter note (D5). Below the staff are the solfege syllables "re fa fa - fa sol sol". The bottom staff has a bass clef and a 4/4 time signature. It contains a triplet of eighth notes (D3, E3, F3) followed by a quarter note (G3). Below the staff are the solfege syllables "re fa fa fa".

2. When solfege syllables and intonation are secure, switch voices so that all voices can sing each part successfully. This can be done over several rehearsals, even as a rehearsal warm-up.
3. Start with one voice and gradually add the others until students achieve a good harmonic balance.
4. Switch from solfege to text.

ASSESSMENT

Students sing harmonies with good intonation.

EXTENSIONS

1. Listen to sections of other recordings that feature a good harmonic blend among the voices using pentatonic harmony. Here is an example: [Amazing Grace \(Arr. Daniel Bishop\)](#)
2. Identify where challenging harmonies build on 2nds occur in other music they are learning and performing.
3. Have groups of students (in sets of 3 or multiples) perform for the class. This provides a good opportunity to assess student progress towards good intonation.