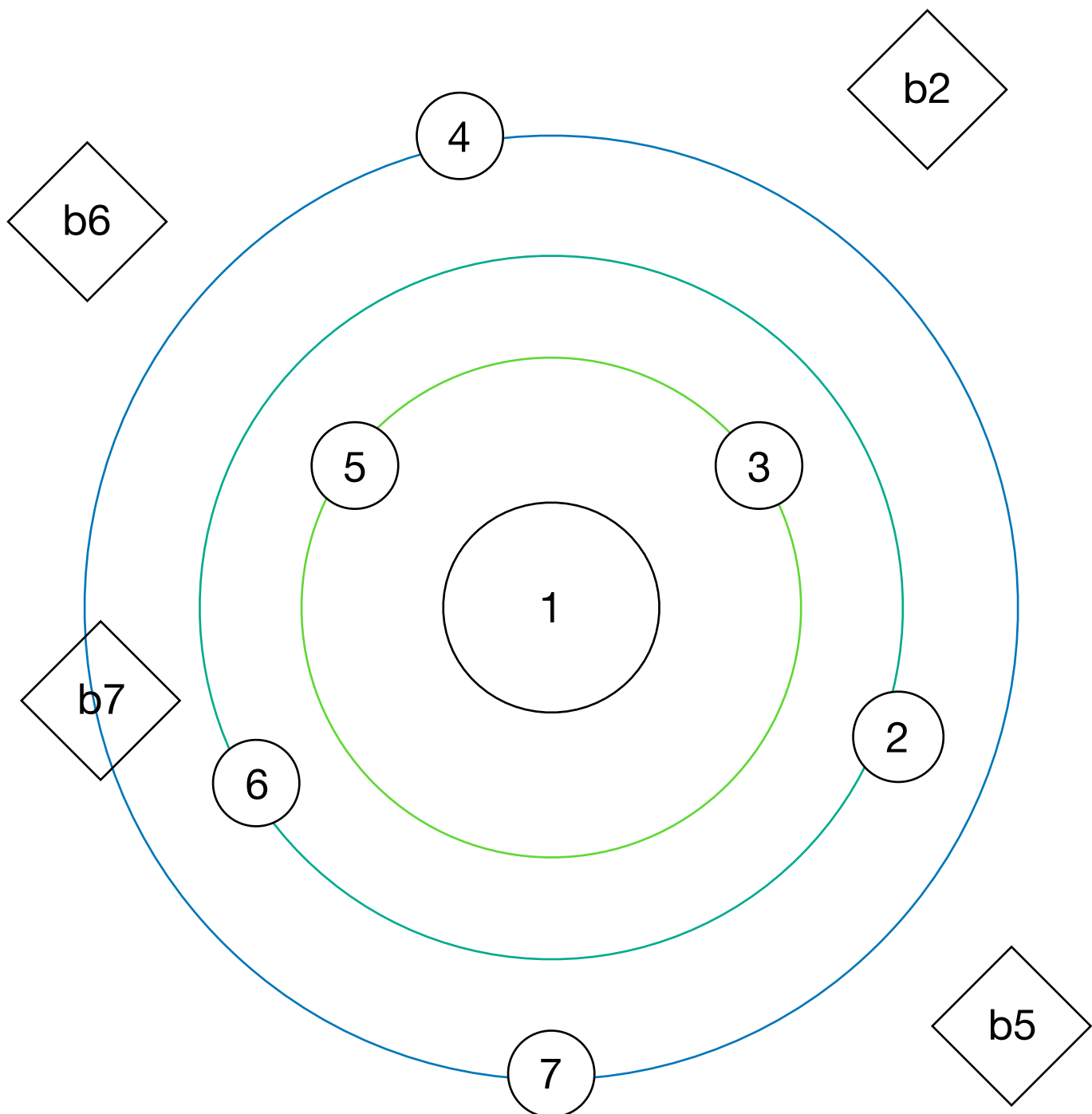


## Understand Consonance And Dissonance

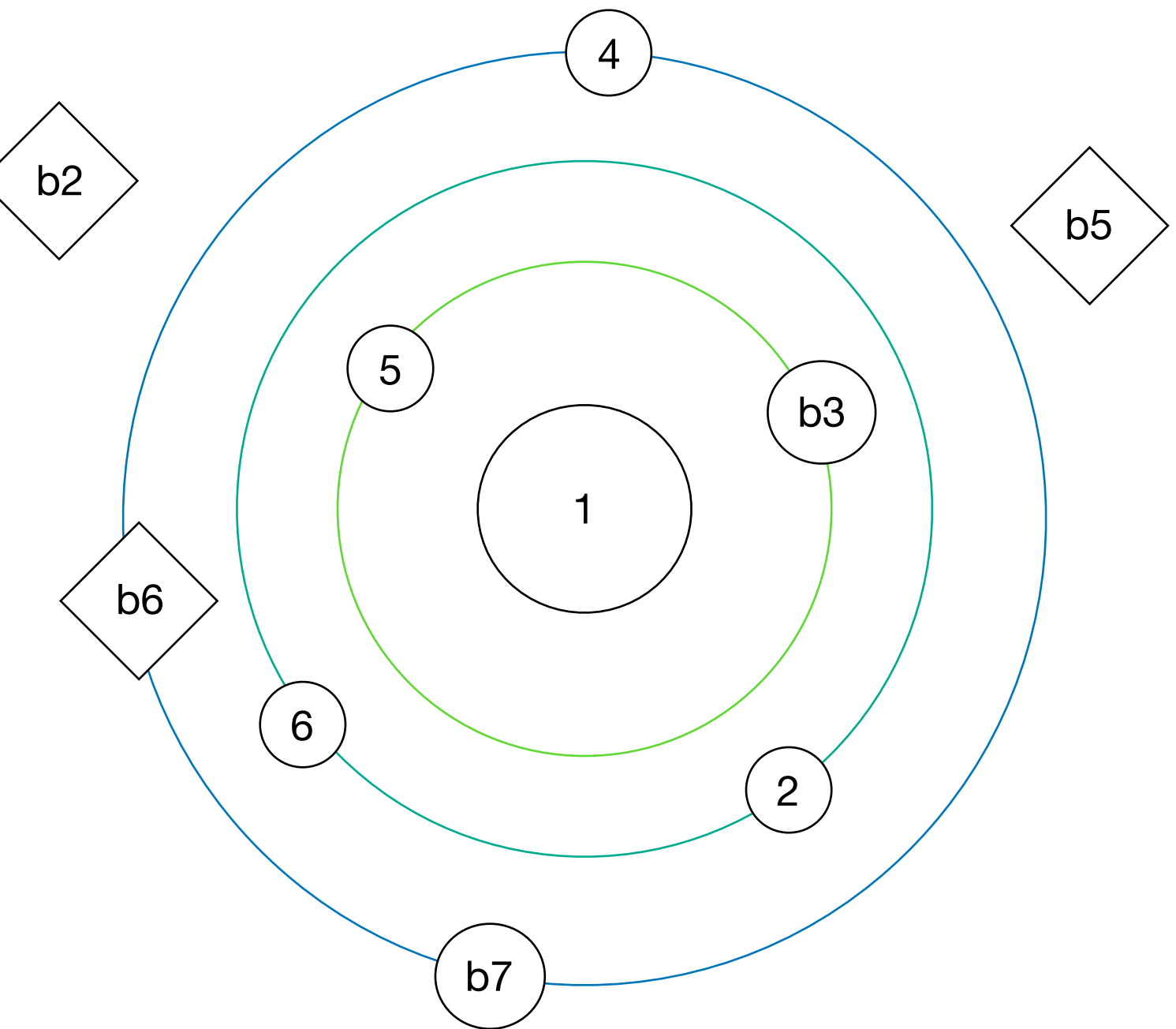
## Relationships of consonance in a major key or scale



## Relationships between notes along the fretboard - major scale, major pentatonic

1	b2	2	b3	3	4	b5	5	b6	6	b7	7	1
1	b2	2	b3	3	4	b5	5	b6	6	b7	7	1

## Relationships of consonance in a minor key or scale



Relationships between notes along the fretboard

Minor scale

1	b2	2	b3	3	4	b5	5	b6	6	b7	7	1
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Minor pentatonic

1	b2	2	b3	3	4	b5	5	b6	6	b7	7	1
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## Interpretation:

1 = Root note.

First ring - notes in the chord, 100% consonant. Good choices to resolve phrases.

Second ring - 2 and 6. 6 is nearly consonant, 2 is slightly less consonant.

Third ring - 4 is tense, 7 can also be tense.

Diamond satellites - dissonant notes. Can be used to create drama depending on the genre, but handle with care. Usually not good choices for ending phrases.

Music theory is a way for us to understand the relationships between notes. This is powerful because it allows us to predict the degree of consonance or dissonance, and that gives us control over the type of sound we want to create.

All scale shapes and arpeggio and triad patterns are like stencils you can place over the neck to pre-select for certain kinds of relationship.

When it comes to using these notes, decide which method is going to be most available to you. You can work with one string of the guitar; with a scale pattern, you can use a keyboard online, you can use your voice in addition. The objective is to become more used to having different ways of exploring note relationships; not to be able to play something slick.

For today's session, the aim is not to get stuck inside any pattern you already know, but to start freeing yourself to think in terms of the raw musical relationships. The benefit of the diagrams laid out visually is that you can choose the relationship of consonance or dissonance that you want and you can avoid being trapped in a scale shape. When we create melodies out of scale patterns, we often tend to only travel up from the root note. But having the notes laid out as on this page gives us a way to imagine the contour we will take - we may want to resolve to the third or fifth below the root rather than one above the root that we might have gravitated towards if we were playing up a pattern. This will may feel laborious - but it will hugely enrich and deepen your musical understanding.

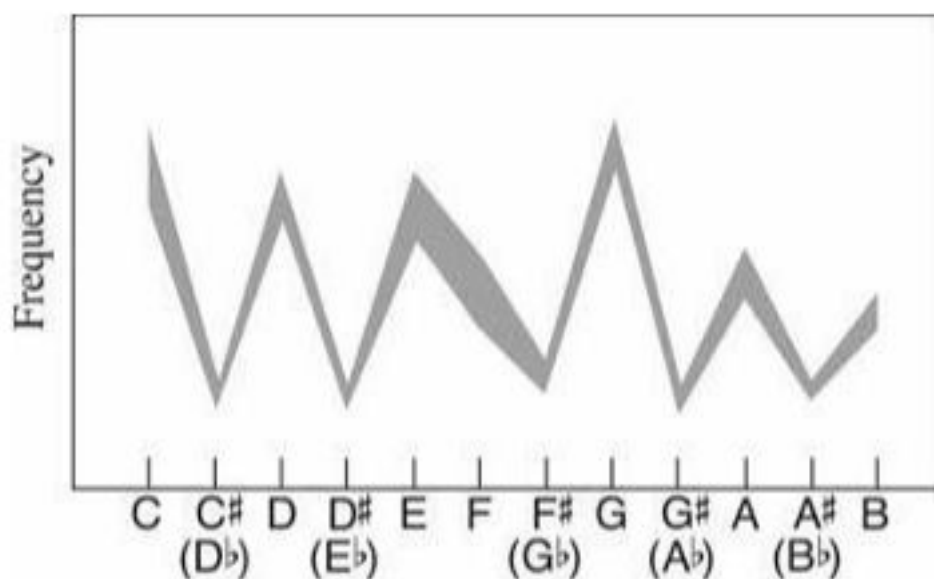
'No sooner have we heard a single note of a tune than our minds set to work, making deductions, assumptions, predictions. Where is the music going to go? Do we recognize it? What is coming next?

Why do we find more to enjoy in some sequences of notes than others? Some people would pay a lot of money for the answer to that, since it would seem to offer a prescription for writing hits to order. Thankfully no one has found the formula, and it is doubtless naïve to believe that one exists, just as it would be foolish to think that a great tune guarantees a hit record, or that all popular songs have great tunes. One person's catchy hookline drives another wild with irritation. Nevertheless, it seems clear that there are factors that many melodies share in common. Most songwriters and tunesmiths assimilate these 'rules' without knowing it, and could probably not tell you what they are if you asked them. Some principles of melodic composition are nonetheless more or less formally codified in the practices of particular musical traditions or genres - in the laws and rules of thumb for making 'good' music.'

Ball, Philip. The Music Instinct (pp. 92-93). Random House. Kindle Edition.

In this distribution we can identify a hierarchy of note status: first, the group C, D, E, G; then this group plus the other notes of the major scale, F, A and B; and finally the entire chromatic contingent.<sup>fn3</sup>

Ball, Philip. The Music Instinct (p. 97). Random House. Kindle Edition.



Melodic prompts:

1. Establish your chosen key. Find a drone for that note.
  2. Imagine that you need to write a melody over 4 bars of the same chord. This will mean you need think about the shape of the melody.
  3. Now try some variations in melodic contour and spacing. Resolve your melodic phrases to a chord tone (inner ring) each time. Whatever starting indication is given, you can end the phrase how you want in terms of its shape.
  4. Use the constellation of consonance and dissonance to write down the notes by number that you plan to use. EG - 3 4 3 7 5. Then try them out.
  5. You will also be given a melody someone else has written - you will need to analyse it and write 'the next part'.
- Use inner ring predominantly and one other note from any other ring. Write at least two motifs this way.
  - Using rings in combinations of your choice, ending on inner ring. Rising notes,

starting with steps and having a jump in the middle.

- Rising notes, starting with a jump and having steps or a sequence in the middle
- Rising with a jump and then falling notes. The falling notes can move stepped, with a sequence, or with a jump.
- Falling notes stepped then jump.
- Falling notes jump then stepped.

Combine with:

- finishing on a 2<sup>nd</sup>
- finishing on a 6
- starting on a 6
- finishing on a 5
- starting on a 2

If you have done this, you can also set yourself a rhythmic constraint - experiment with your favourite notes set to different rhythms.

Now take your melody and put different chords from the same key under it.