

CHAPTER 3 : DYADS AND MELODIC INVENTION

Dyads or two-part chords are important foundations for two-part counterpoint technique and also create contrasts to single note melodic lines and three and four part chords which we will explore later on.

Play all the the available notes of the C Major scale on courses 1,2,3 and 4 accompanied by one of the scale notes in the bass on courses 4,5 and 6

Be aware of the intervallic relationship to the root note.

ascending	descending
4 5 6 7 1 2 3 4 5 6 7 1	1 7 6 5 4 3 2 1 7 6 5 4
<i>a c d a c d a c e f</i>	<i>f e c a d c a d c a</i>
<i>a c a a a a a a a a a a</i>	<i>a a a a a a a a a a c a</i>
<i>a a a a a a a a a a</i>	<i>a a a a a a a a a a</i>

3 4 5 6 7 1 2 3 4 5 6 7	7 6 5 4 3 2 1 7 6 5 4 3
<i>a c d a c d a c e f</i>	<i>f e c a d c a d c a</i>
<i>a c c c c c c c c c c c</i>	<i>c c c c c c c c c c c a</i>
<i>c c c c c c c c c c</i>	<i>c c c c c c c c c c</i>

2 3 4 5 6 7 1 2 3 4 5 6	6 5 4 3 2 1 7 6 5 4 3 2
<i>a c d a c d a c e f</i>	<i>f e c a d c a d c a</i>
<i>e e e e e e e e e e e e</i>	<i>e e e e e e e e e e e e</i>
<i>e e e e e e e e e e</i>	<i>e e e e e e e e e e</i>

3 4 5 6 7 1 2 3 4 5	5 4 3 2 1 7 6 5 4 3
<i>a c d a c d a c e f</i>	<i>f e c a d c a d c a</i>
<i>a a a a a a a a a a</i>	<i>a a a a a a a a a a</i>
<i>a a a a a a a a a a</i>	<i>a a a a a a a a a a</i>

7 1 2 3 4 5 6 7 1 2 3 4 4 3 2 1 7 6 5 4 3 2 1 7

| | | | | | | | | | | | | | | | | | | | | |

a c a c d a c d a c e f f e c a d c a d c a c a

a a

or

2 3 4 5 6 7 1 2 3 4 4 3 2 1 7 6 5 4 3 2

| | | | | | | | | | | | | | | | | | | | | |

a c d a c d a c e f f e c a d c a d c a

c c

6 7 1 2 3 4 5 6 7 1 2 3 3 2 1 7 6 5 4 3 2 1 7 6

| | | | | | | | | | | | | | | | | | | | | |

a c a c d a c d a c e f f e c a d c a d c a c a

c c

5 6 7 1 2 3 4 5 6 7 1 2 2 1 7 6 5 4 3 2 1 7 6 5

| | | | | | | | | | | | | | | | | | | | | |

a c a c d a c d a c e f f e c a d c a d c a c a

e e

Same root/different dyads

Play through these examples and then improvise your own successions of two-part chords.

Example 1: A two-part chord progression. The top staff has notes *c*, *a*, *d*, *a*, *c*, *f*, *e*. The bottom staff has notes *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*. A double bar line separates two measures.

Example 2: A two-part chord progression. The top staff has notes *c*, *a*, *f*, *d*, *e*, *c*, *a*. The bottom staff has notes *c*, *c*, *c*, *c*, *c*, *c*, *c*, *c*. A double bar line separates two measures.

Example 3: A two-part chord progression. The top staff has notes *d*, *c*, *a*, *a*, *d*, *c*, *a*. The bottom staff has notes *e*, *e*, *e*, *e*, *e*, *e*, *e*, *e*. A double bar line separates two measures.

Example 4: A two-part chord progression. The top staff has notes *c*, *a*, *a*, *d*, *a*, *c*, *e*. The bottom staff has notes *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*. A double bar line separates two measures.

Example 5: A two-part chord progression. The top staff has notes *d*, *c*, *c*, *a*, *a*, *f*, *d*. The bottom staff has notes *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*. A double bar line separates two measures.

Example 6: A two-part chord progression. The top staff has notes *d*, *e*, *a*, *a*, *c*, *c*, *d*. The bottom staff has notes *c*, *c*, *c*, *c*, *c*, *c*, *c*, *c*. A double bar line separates two measures.

Example 7: A two-part chord progression. The top staff has notes *c*, *a*, *d*, *c*, *d*, *e*, *c*, *f*. The bottom staff has notes *e*, *e*, *e*, *e*, *e*, *e*, *e*, *e*. A double bar line separates two measures.

Your turn

a a a a				c c c c				e e e e				a a a a							

a a		c c		c c		e e		e e		e e		e e		e e		e e		e e		e e	

Different roots/different dyads

c a		d a		c a		c a		d c		a a		e c		c a		e a		c a		e a	

a c		d c		d c		a d		a d		a c		f c		e a		c a		c a		e a	

Your turn

a a				c c				e a				e a				a a				

Melodic line preceded by a dyad on a ground.

Using a dyad as a starting point, start improvising melodic lines on the upper note of the dyad. Keep in mind that every note is equally important and try to sing along your melodic lines.

Play through all the examples and then improvise your own lines.

Ground 1

Musical notation for Ground 1: A single melodic line on a five-line staff. The notes are: a, a, e, c, c, a, e, a.

Example 1

Musical notation for Example 1: A two-part musical example. Treble staff notes: c, c, a, d, a, d, d, f, a, e, d, a, c, a, c, d, d, a. Bass staff notes: a, a, e, c.

Musical notation for Example 1 (continued): A two-part musical example. Treble staff notes: d, c, c, a, c, a, a, c, a, a, d, c, a, c, d, d, c, d, c, e. Bass staff notes: c, a, e, a.

Example 2

Musical notation for Example 2: A two-part musical example. Treble staff notes: a, c, a, d, c, a, a, d, c, d, c, f, e, c, e, c, a, c, d, c, a, d, c. Bass staff notes: a, a, e, c.

Musical notation for Example 2 (continued): A two-part musical example. Treble staff notes: a, c, a, d, c, d, a, a, d, c, a, d, c, c, a. Bass staff notes: a, a, e, a.

Example 3

Example 4

Your turn

Ground 2

<i>a</i>	<i>e</i>	<i>e</i>	<i>c</i>	<i>a</i>

<i>a</i>	<i>a</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>e</i>	<i>f</i>	<i>e</i>	<i>c</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>d</i>	<i>a</i>
<i>c</i>	<i>a</i>	<i>a</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>d</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>d</i>	<i>a</i>
<i>a</i>					<i>e</i>						<i>e</i>				<i>c</i>				<i>a</i>

Your turn

<i>a</i>	<i>e</i>	<i>e</i>	<i>c</i>	<i>a</i>

Ground 3

<i>e</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>a</i>

<i>a</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>f</i>	<i>a</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>f</i>	<i>c</i>	<i>d</i>	<i>a</i>
<i>c</i>	<i>a</i>																		
<i>e</i>					<i>e</i>					<i>c</i>				<i>a</i>				<i>a</i>	

Your turn

<i>e</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>a</i>