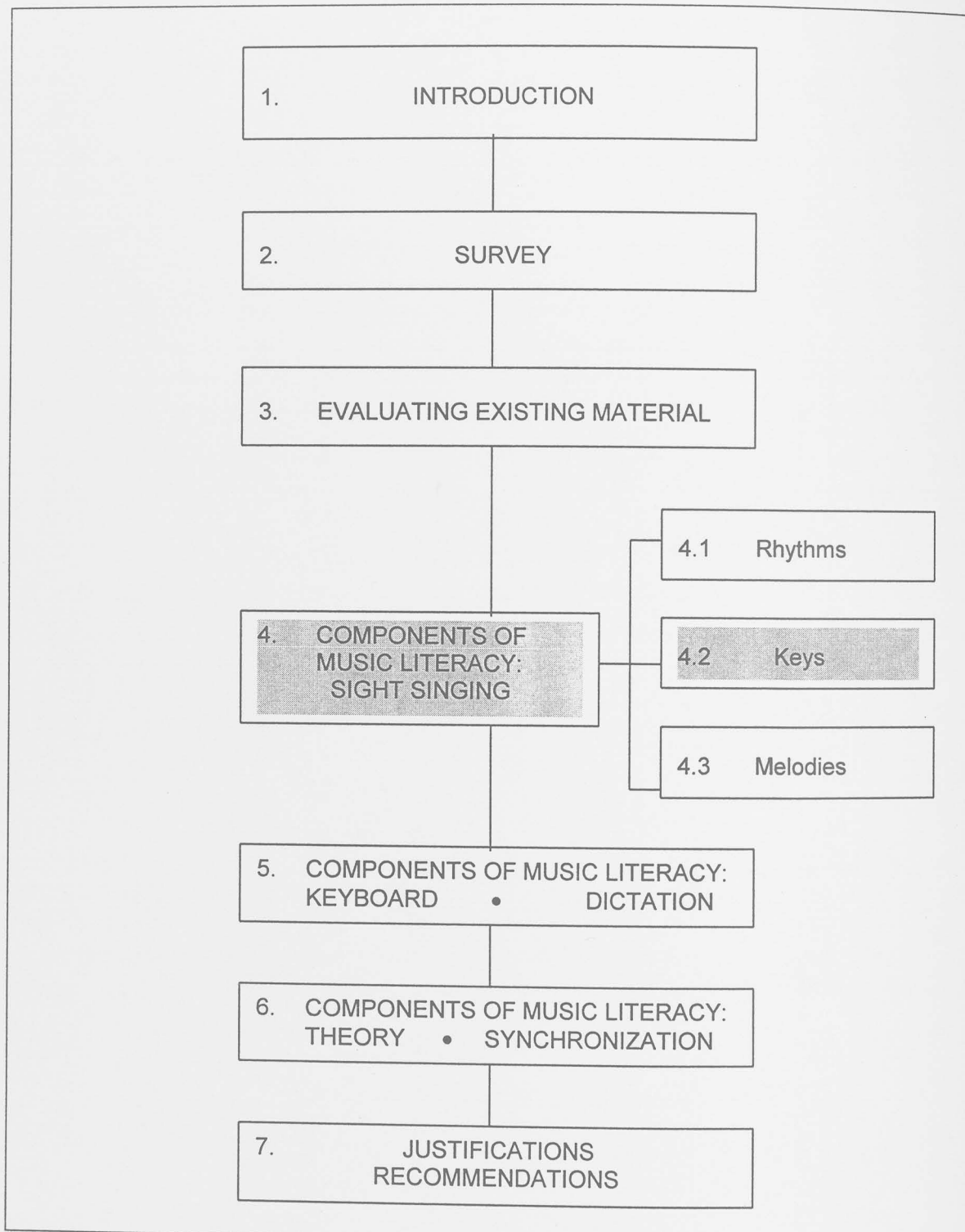


CHAPTER 4

Components of *Music Literacy*, the proposed programme: Sight Singing

4.2 Keys



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Notes on the use of this component

This component forms an integral part of the *Music Literacy* series. Together the five components in this set constitute a complete foundation programme. Hence, when studying **Sight Singing: Keys** it is necessary to bear in mind the contents of the other four components at the same time. Educators or facilitators should ideally be familiar with all five components in the series.

The five components are all interrelated. Used as a set, they gradually introduce learners to a full range of essential music literacy skills of increasing levels of complexity. They reinforce newly acquired skills musically through a variety of applications, integrating new competencies with existing abilities as learners progress.

The *Music Literacy* series has been developed to help a broad spectrum of learners achieve basic music literacy. The intention with the design of the series is to enable the user to proceed with confidence to further studies in a wide range of music fields.

More specifically the aim is to ensure that, on completion of the programme, learners will be able to:

- **sing** from notation in all major and minor keys, diatonically without modulation, in all commonly used metres
- **listen** to a given piece of music with the necessary insight and skill to:
 - **identify** basic elements such as character, form, cadences, harmony patterns, chords, and motif treatment
 - **notate** a simple melody on the staff
 - **read** a simple orchestral/vocal score
- **use the keyboard to:**
 - **play** four-part cadences and elementary harmonic progressions in all keys
 - **assist themselves** in independent analysis of music, sight singing activities, as well as theory and harmony
 - **read and play** elementary pieces
- **write general music theory and harmony** at the following levels:
 - **fulfilling pre-requisite criteria** for practical music examinations preceding the final grade
 - **making own elementary arrangements** for practical use
- **analyze** the form, structure, and harmony of an elementary piece of music.

The contents of the five components in the series do not follow sequentially. Hence:

- With young children and total beginners, it is recommended beginning with 'Keyboard Introduction' (i.e. chapter 1 of **Keyboard Harmony and Music Dictation**) in conjunction with **Sight Singing: Rhythms** and **Sight Singing: Keys**.
- **Sight Singing: Melodies**, the remaining chapters of **Keyboard Harmony and Music Dictation**, as well as **Music Theory** should follow somewhat later.

The *Music Literacy* series employs a particular combination of music and learning conventions. To benefit fully from this approach, the user is advised to bear in mind the following:

Conventions used in Sight Singing: Keys

1. **The solfa system** used is that with the **movable do**, i.e. the tonic of first degree of every major key is **do** at that specific pitch. (See p. 4-72 for the seven degrees of the major key.) The **la** or sixth degree/submediant in every major key is the tonic of its relative minor. Thus in the minor key its dominant will be **mi** and its leading note, which is **so**, becomes **si** when raised. See no. 4 below on 'raised notes' and p. 4-74 for the major and minor relationship.
2. **There are two ways of showing solfa hand signs.** The one way, in which the fingers point forward, does not make the educator's hand position altogether clear for those who are expected to follow. The educator is also at a disadvantage because the learners' hand signs cannot readily be checked in a group situation, as they are not always fully visible.

The system that is used here, with the fingers pointing sideways across the body meets the requirements of clarity and is hence recommended. (See p. 4-72 for the hand signs).

3. **Using the solfa hand signs** is strongly recommended as preparation for singing from written solfa. Learners should participate in singing and use hand signs while the educator leads. This is applicable to learners of all ages. The use of hand signs consolidates and accelerates the learning process. In the first place, the physical experience involves **using several senses simultaneously**. Learners hear while they sing, and when the pitch changes, the hand signs help them to feel and see

that change. Secondly, the specific hand positions are associated **aurally and visually** with a certain height in relation to the body, as well as with a meaningful shape of the hand.

Consult p. 4-72 for illustrations of the hand signs discussed below. The shape and position of the hand illustrate the specific character of each of the seven degrees of the major scale in relation to **do**:

- **Do** is the foundation and therefore has a 'homecoming' nature. It is represented by holding the fist sideways across the body at waist height. The shape of the fist can be regarded as the holder of the fundamentals. For the **do** an octave higher, the fist is used with a straight arm upwards.
- **So**. Swinging the open position of the hand so that the palm is turned towards the chin, is used to indicate **so**. This shape presents the biggest possible surface of the hand to the viewer. It suggests the strength and dominant nature of this degree within the scale.
- **Mi** becomes the middle note of the fundamental chord built on **do** once **so** is heard. Hence **mi** is indicated by the hand in an open, horizontal position with the fingers showing to the side and the palm downwards. This position, in front of the chest, makes the hand look as if it divides the distance between **do** and **so**.
- **Ti**. In typifying **ti**, with its unmistakable and strong tendency to lead to **do**, the hand is closed and the index finger is used to point to the top (high) **do**, a semitone above **ti**. An almost straight arm is slightly bent at the elbow.
- **Fa**. With **fa**, the hand is kept closed like **ti**, but the index finger points downwards to indicate the leading tendency towards **mi**, a semitone below. The hand is held at shoulder height.
- **Re**. To indicate **re**, the hand is opened out flat from the fist position of **do**. The wrist remains at the same level as **do** while the fingers slant upwards so that the tips touch the imaginary horizontal line of **mi** in front of the chest.
- **La** has the most melancholy quality of all the degrees when heard within the context of the full scale. This is caused mainly by its lying a minor third below **do**. The relationship between the minor scale and its relative major becomes clear when singing **la-ti-do**. A bent wrist with all the fingers hanging down loosely in front of the eyes represents the mellow, almost sombre and nostalgic nature of **la**.

4. **The spelling of solfa names** has significance in this book, as it is also associated with the various functions of the degrees within the scale. The principle of spelling raised degrees with an *i* (pronounced *ee*) and lowered ones with an *o* (pronounced *oh*) has been applied. Since *mi* and *ti* are already raised (i.e. a semitone from the next note), they cannot be raised any further. When *fa* and *so* are raised (as in the melodic minor scale), they become *fi* and *si*. This also applies to any chromatic changes such as the raising of *do* (as in the Picardy third in the minor key), as well as the raising of *re* and *la*.

When lowering degrees, for example in chromatic changes, *ti*, *la* and *mi* become *to*, *lo* and *mo*. This explains the spelling of *do* and *so*: they are not normally lowered. However, this programme deals with basic music literacy only, and hence not every possible chromatic alteration is considered here.

5. **Pronunciation of the solfa syllables** go hand in hand with the characters of the degrees, as is also the case with their spelling. The pronunciation is as follows:

do is pronounced *doh* (*doe*)

re is pronounced *ray*

mi is pronounced *me*

fa is pronounced *fah* (*far*)

so is pronounced *soh* (*sew*)

la is pronounced *lah*


ti is pronounced *tee* (*tea*)





6. **The solfa exercises on syllables** are compiled in a systematic way and with sufficient repetition to ensure gradual unobtrusive progress and to avoid unnecessary gaps. However, the user who does not need all the repetition and who wishes to have **only a quick run-through**, needs to sing only the units with uneven numbers. Skipping the even numbers would still enable the faster or more experienced learner to cover all aspects.

7. **The lower and higher octaves** in written solfa are presented as follows:

Major key: so la ti *do re mi fa so la ti dō rē mī fā sō*

Minor key: mi fa(fi) so(si) *la ti do re mi fa(fi) so(si) lā tī dō rē mī*

- 8. Vertical and horizontal guidelines** divide the solfa exercises on syllables into quarters. This is for easy singing. The lines merely guide the eye and help to prevent the singer from losing the place.
- 9. Maintaining a steady beat** is of the utmost importance. It is only by continuously reading ahead that a basic steadiness can be obtained. The prerequisite for this is the choice of a comfortable tempo. It eventually enables the learner to develop a regular inner beat.
- 10. Every note on a beat.** The user is advised initially to sing every note on a beat. When reaching about unit 10 of the solfa syllables, it is recommended singing two notes per beat, as if using . The reason for this is that it is necessary, if slightly more difficult, to develop the ability to pitch on the weak part of a beat. The tempo need not be increased at this stage.

After completing all exercises in keys, i.e. the entire component, the user is advised to repeat all exercises from the first key, which is in C major. This time an easy rhythm pattern should be used, such as  or  or  or . It could be done while replacing solfa names with a syllable of one's own choice, such as *du, tu, nô*, or, even with four syllables per bar forming a word such as *al-le-gret-to*. The latter is necessary, especially for singers. It frees them from depending on solfa names and prepares them for using text.

- 11. Solfa requires legato singing.** Firstly, legato singing promotes good intonation, which is essential. This is brought about by the vocal cords widening and narrowing gradually and not abruptly.

Secondly, legato singing also keeps the singers aware of sensible musical phrasing. While they experience the flowing movement of melody lines they are compelled to breathe and hence to phrase. This is in contrast to a non-legato mere pitching of notes.

Initially regular reminders will be necessary. Once learners have experienced the benefits of legato, it comes more naturally.








- 12. The circle of fifths.** (See p. 4-73.) The exercises in keys are compiled in the **order of the circle of fifths**, but alternating the sharp and flat keys. There is, however, a choice. The learner/educator who wishes to complete the sharp keys first before

commencing with the flat keys, or *vice versa*, may do so. The degree of difficulty and the progress of the exercises on both sides of the circle of fifths remain the same. Hence the three choices are:

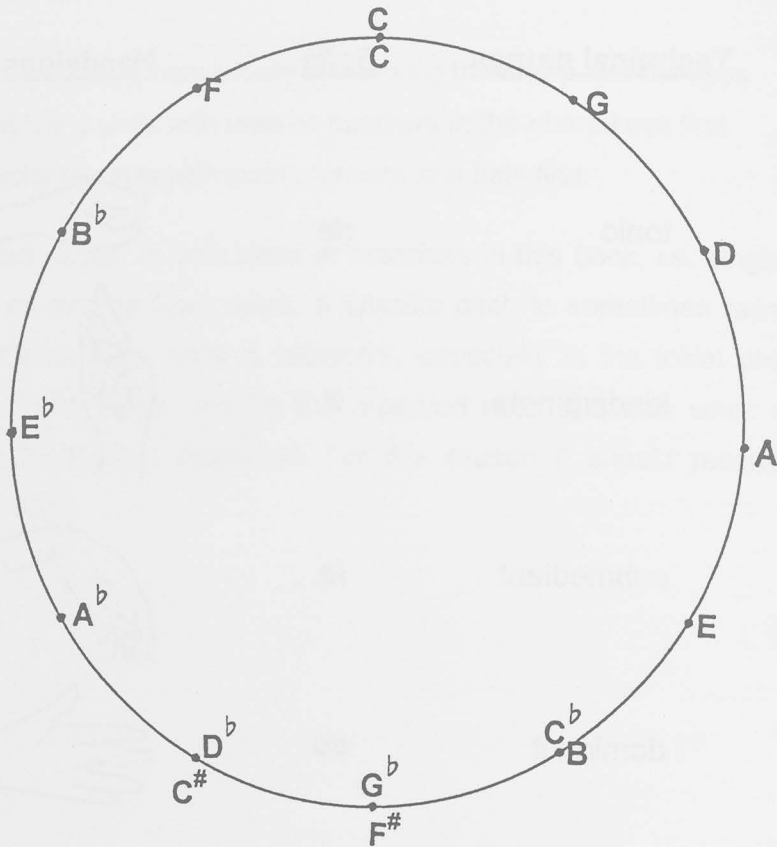
- practising units numerically and mixing the sharp and flat keys
- completing units with uneven numbers in the sharp keys first
- completing units with even numbers and flats first.

13. Repeated notes. In both kinds of exercises in this book, i.e. singing from syllables as well as singing from notes, a specific pitch is sometimes repeated. Practising the **repetition of a note** is important, especially in the initial phase. Maintaining the exact pitch when singing the repeated note and also when retaining a long note value, is often neglected. For this reason it should receive attention right from the start.

Names and hand signs of degrees in the major scale

<u>Degrees</u>	<u>Technical names</u>	<u>Solfa</u>	<u>Handsigns</u>
1/8	tonic	<i>do</i>	
7	leading note	<i>ti</i>	
6	submediant	<i>la</i>	
5	dominant	<i>so</i>	
4	subdominant	<i>fa</i>	
3	mediant	<i>mi</i>	
2	supertonic	<i>re</i>	
1/8	tonic	<i>do</i>	

The circle of fifths
 This illustrates the order of keys



Triangles of keys

Two triangles are formed when the sharps and flats of the various keys are listed in order of occurrence.

C											C											
F	b ^b										G	f [#]										
B ^b	b ^b	e ^b									D	f [#]	c [#]									
E ^b	b ^b	e ^b	a ^b								A	f [#]	c [#]	g [#]								
A ^b	b ^b	e ^b	a ^b	d ^b							E	f [#]	c [#]	g [#]	d [#]							
D ^b	b ^b	e ^b	a ^b	d ^b	g ^b						B	f [#]	c [#]	g [#]	d [#]	a [#]						
G ^b	b ^b	e ^b	a ^b	d ^b	g ^b	c ^b					F [#]	f [#]	c [#]	g [#]	d [#]	a [#]	e [#]					
C ^b	b ^b	e ^b	a ^b	d ^b	g ^b	c ^b	f ^b				C [#]	f [#]	c [#]	g [#]	d [#]	a [#]	e [#]	b [#]				

Solfa names:

Major and minor relationship

<u>Major scale</u>			<u>Minor scale</u>		
<u>Technical names</u>	<u>Degrees</u>	<u>Solfa names</u>	<u>Solfa names</u>	<u>Degrees</u>	<u>Technical names</u>
tonic	8/1	<i>dō</i>			
leading note	7	<i>ti</i>			
submediant	6	<i>la</i>	<i>lā</i>	8/1	tonic
dominant	5	<i>so</i>	<i>so (si)</i>	7	leading note
subdominant	4	<i>fa</i>	<i>fa (fi)</i>	6	submediant
mediant	3	<i>mi</i>	<i>mi</i>	5	dominant
supertonic	2	<i>re</i>	<i>re</i>	4	subdominant
tonic	1/8	<i>do</i>	<i>do</i>	3	mediant
leading note	7	<i>ti</i>	<i>ti</i>	2	supertonic
			<i>la</i>	1/8	tonic
			<i>so (si)</i>	7	leading note

Solfa syllables

Syllables: Major

1. do re do re do do re mi re do | re do re mi re do re mi re mi
 re do re mi re do re do do re | mi fa mi re do re mi fa mi fa
 mi re do re mi re mi fa mi fa | mi re mi re do do re mi fa so
 fa mi re do re mi fa mi re do | re mi re mi fa so fa mi fa mi
 re do re mi fa mi fa so fa mi | re do re mi fa mi fa so fa so
-
- fa mi re do re mi re mi fa so | fa mi fa so fa mi re mi re do
 re mi fa so fa mi fa mi re do | re mi fa mi fa so fa mi fa so
 fa mi re do re mi fa mi fa so | so fa mi re do re do re mi fa
 so fa mi re mi fa so fa so fa | fa mi fa mi fa so fa so fa mi
 re do re mi fa so fa mi re do | re mi fa mi fa so fa mi re do

2. do re mi re do do re mi do re | mi re do mi re do mi re mi fa
 mi do re mi fa so fa mi fa so | mi re do re mi re do re mi do
 re mi fa mi do re mi do mi fa | so fa mi fa so mi re do mi re
 do mi fa so mi re do mi re do | re mi fa so fa mi so fa mi re
 do mi so fa mi re do mi fa mi | so fa mi so fa so mi re mi do

do mi re mi so fa mi fa so mi | fa so mi re mi so fa so mi re
 mi do mi re mi so fa mi fa so | mi re do re mi do re mi fa mi
 so fa mi so fa mi re mi do re | do mi re do mi re mi so fa mi
 do re do mi so fa mi re mi do | mi do re mi fa re do re mi fa
 mi fa re do mi do mi fa so mi | fa re do re fa mi re do mi do

- 3.
- | | |
|-------------------------------|-------------------------------|
| do re mi do re mi re do re do | mi re mi re do re do mi re mi |
| do re mi fa mi re mi do re do | do re mi fa re do do mi re do |
| do mi re mi fa mi do re do re | fa mi re do mi re mi do fa mi |
| re do mi do do mi re fa mi re | do mi do mi re mi fa so fa mi |
| re do mi so fa mi fa so re do | fa mi do fa mi so fa do mi so |
| fa so mi do mi re fa mi so re | do re so fa mi re so mi mi so |
| re do fa re do re mi so re do | so fa mi so mi fa do re mi do |
| re so mi fa re do re so mi so | fa do fa re do mi fa so re do |
| mi do re mi fa mi so re mi fa | do fa mi fa mi so re do mi fa |
| so mi so do re so do so mi fa | re do mi so fa re so do mi do |

4. dō ti dō ti la ti dō ti dō ti dō dō ti la ti la ti dō dō ti
 la so la ti dō ti dō ti la so la la so la ti la ti dō la ti
 dō ti la dō ti dō ti dō la ti dō ti la ti dō la so la ti dō
 ti la dō ti la dō la dō ti dō la so la ti la ti dō la ti dō
 dō ti la so la so la dō ti dō ti la dō la ti dō la ti dō la
 ti so la ti dō ti la so la so ti dō so la ti dō dō la so la
 dō ti dō la so la ti so dō ti dō la dō so la ti dō ti dō la
 ti dō so la so la dō la ti so dō ti so la ti so dō ti la so dō
 ti la dō ti so la dō so dō ti dō so la ti so dō la so dō ti
 dō so la so la dō ti so la ti la ti so dō so dō so la ti dō

5. dō ti dō ti la la ti dō ti la | ti ti dō ti dō ti la ti la ti
dō ti la so la ti dō ti la ti | so la so la ti la so la ti dō
ti la dō ti la so ti dō la ti | dō dō la dō ti dō la dō la so
ti dō ti la so la so ti dō la | dō la ti dō ti so la ti dō la
dō la so dō la ti so dō so la | ti dō la ti so la dō ti dō la

so la so ti dō so la ti dō dō | la so la dō ti dō dō so la ti
so dō ti dō la dō so la ti dō | ti dō la ti dō so la so dō la
ti so dō ti so dō la dō ti la | so dō ti so la ti dō ti so ti
dō la ti dō ti so ti dō so la | so ti dō la so dō la ti so ti
dō so ti dō ti so dō ti dō la | dō so dō ti so la ti la ti dō

6. do mi so mi do fa so mi fa mi re fa mi re do mi re do mi re
 mi fa so fa so re do mi do mi re do mi re mi fa so mi do re
 so re do mi fa mi do so mi re do mi fa so do re mi fa re do
 mi re do re fa mi fa so mi do so re do fa so mi re do mi re
 mi so fa so mi so fa mi re do mi so mi re do mi fa mi re do
-
- fa so fa mi do so fa re do mi re fa mi do re fa mi so fa re
 do mi fa so fa mi fa re do mi do mi re do mi re so mi so fa
 so mi re do fa so do fa mi do re mi do fa so fa mi so do re
 mi fa mi re mi do so mi so fa so mi so re mi do so mi re mi
 do fa re do mi fa so mi do mi fa mi do re so mi so re mi do

7. do mi so mi fa so mi fa mi re | fa mi re mi do re mi fa so fa
 so re do mi do mi re mi do re | mi fa so mi do re so re mi fa
 so mi re so mi fa so do re mi | fa re mi re do re fa mi fa so
 mi do so re mi fa so mi re so | mi re mi so fa so mi so fa mi
 re do mi so mi re do mi fa mi | re fa so fa mi so fa mi re fa
-
- mi re do fa mi so fa re do mi | fa so fa mi fa re mi do mi re
 so mi so fa so mi re fa so do | fa mi do re mi do fa so fa mi
 so do re mi fa mi re so mi so | fa so mi so re mi so mi re mi
 fa re do mi fa so mi do mi fa | mi re so mi so re fa so re mi
 so re so do mi fa so mi do mi | fa re mi re so fa re so re do

8. do mi re fa mi so fa so mi do re so mi fa re mi do fa re so
 mi so re so do mi so re so do fa do mi so re so do so re fa
 mi so re so do mi re so mi re do fa re fa mi so re so fa mi
 do fa re so do so re so do mi re so fa do fa so do so re do
 fa do re so do fa re do re mi so mi fa so la so mi fa re mi
-
- do re so mi so la so fa re mi do re mi so la so mi re so la
 la so fa so mi so re mi fa la so mi re mi do so mi so la fa
 re mi so do so la la fa so mi fa re so mi so la fa re mi do
 re mi fa la so mi do so fa re mi do mi re so la fa mi fa re
 do mi fa la fa so do mi la so mi do re so mi so la mi fa do

9. do so re mi do so la mi fa re | mi do re so mi fa la so mi do
 so la so mi do re mi so mi do | fa so re mi la so do re la so
 re mi so la so do mi so mi la | so mi do re la mi la fa mi do
 mi so la so mi la so re do so | re do re mi la re do fa so do
 mi la mi fa do re la do la mi | la do so la do re la mi la fa
-
- mi so mi do la re do fa mi la | do fa la so do mi la fa la so
 mi do re mi so la so la fa la | so fa so do fa la so mi fa do
 mi la fa mi do re so mi la fa | so la re do la mi fa re do so
 fa la fa re mi do mi la fa re | la so la fa re do mi la mi do
 mi fa so re la do la fa re mi | la re mi do la fa re la re do

10. do mi do re mi so la ti dō la | ti la so fa so la ti dō la so
 mi fa la ti dō la fa mi dō re | so mi la ti dō fa mi so la ti
 la ti dō so re do la so re mi | so la so do mi so mi la so mi
 do mi re do la so mi la ti dō | la dō mi do re mi so la re do
 mi so la fa la ti do la do so | fa so la ti la so mi fa la ti

la fa mi do re so mi la fa so | la ti so dō ti so la ti dō fa
 re la so ti la fa re mi do mi | la fa ti dō la ti so dō la fa
 re do mi la mi ti mi fa so ti | dō la ti fa mi do fa re do mi
 do mi ti dō re do ti la so ti | dō la so la fa re ti dō so mi
 do la ti dō fa re do ti la ti | dō so dō fa re do ti la so dō

11. do mi la ti dō re do ti dō ti | la so ti dō la so la fa re do
dō so mi do la ti dō fa re do | ti dō ti la so dō mi do mi ti
la fa re do mi la do la dō so | do la ti dō la so do so re do
re ti dō re do so ti dō re so | do so ti dō ti la re do re la
mi do ti dō fa ti la re ti dō | ti la so re fa re do mi so la

ti dō ti la so mi fa la dō so | fa mi do re so mi la dō so la
dō la ti so dō fa re mi do mi | do mi so la so dō la fa re do
ti dō so la dō la so dō ti la | so mi dō fa so dō so mi do la
fa re do ti dō so do fa mi do | fa mi re so do mi re fa do dō
ti la dō mi re so do mi dō ti | dō fa mi dō re mi dō mi so dō

12. do mi ti dō re ti la so ti dō | la so la fa re ti dō so mi do
 la ti fa re ti la so dō mi do | mi ti la fa re do mi la do so
 do la ti dō la do so re ti dō | re so do ti dō so re do so ti
 dō ti la re la mi ti dō fa ti | la re ti dō ti la so re fa re
 do mi so la ti dō ti la so mi | fa la ti dō la dō so fa mi do

re so mi la so la dō la so dō | ti so fa re mi do mi so la so
 dō la fa re ti so la dō la so | dō ti la so mi dō fa so dō so
 mi do la fa re ti dō so do fa | dō fa mi re so dō la so do mi
 re fa dō ti dō so mi re dō so | do so ti fa do fa dō fa mi la
 re so do mi dō ti dō fa mi dō | re mi fa do mi dō mi fa re dō

13. dō re mi do re ti do mi so dō | mi dō la fa re mi dō re dō ti
 so fa re do mi re dō so mi dō | fa dō so dō la fa mi do re dō
 ti so dō so mi do re fa mi do | so dō re dō do mi re do dō do
 re mi fa la re so ti so dō mi | do re mi do dō so mi do dō la
 fa re do mi so dō so mi re do | mi dō ti dō la so do mi re ti

 so dō ti fa re do mi la dō so | do dō so re dō ti so re so do
 do mi so mi so dō fa re dō ti | do re mi so la so mi fa so mi
 re mi so dō re do re dō so ti | re mi so mi la fa ti mi do re
 mi so mi fa so ti so mi la so | re fa re mi so fa mi so mi la
 so mi dō re so re ti do la re | dō ti la dō so mi dō mi la do

14. do fa re so mi so ti la fa so | mi do re so la fa ti la fa mi
 so re do ti do so mi fa so ti | so la dō ti so dō so mi fa re
 do ti do re so mi la fa so ti | dō so re so mi la fa ti dō so
 dō ti dō so mi fa re mi do ti | do re so ti so la ti dō la ti
 so dō la fa so mi dō ti dō so | la do ti do mi re so re fa mi
-
- la mi re do ti re do so dō ti | la ti dō so mi fa so re do ti
 re do mi do so do re fa so do | ti re fa mi do dō la ti fa so
 mi fa re mi do ti re so do fa | la so re do ti re ti do mi so
 dō ti do la so ti la fa mi do | la re la so mi dō mi fa re so
 do ti mi re mi la fa ti do so | dō ti la fa mi la re ti mi do

15. do ti do re mi re do ti la ti | do mi so dō ti dō ti la fa mi
do ti la ti do mi do so dō ti | la dō ti dō fa mi dō ti la do
ti do mi fa do re ti do la ti | do re ti do mi re ti do ti la
do re fa mi la dō so dō rē dō | la ti dō la dō rē dō ti rē dō
la ti dō ti rē dō la rē do la | so mi fa re do ti do re ti do

la ti do re ti do fa re mi ti | do la ti la do re ti la ti do
mi so mi do re ti la re do ti | mi re do fa mi la so dō la ti
so dō ti rē dō la so ti dō la | rē dō so la fa so mi re ti do
la do re ti do fa re ti do re | la ti do mi fa so la so dō la
ti rē dō la rē dō ti rē so la | ti dō la rē ti dō mi fa re do

16. do re ti mi do ti fa do ti so do ti la do ti ti dō la do ti
do re ti mi ti fa ti so ti la ti ti ti rē dō la la ti re do
mi la re ti fa la rē ti fa la do mi ti fa re la ti do la so
mi so la ti do fa re so ti mi re do so la so rē dō la ti so
re fa la so mi do la re do la re do ti la mi re do fa re so

do mi so ti dō do re fa la dō rē ti so mi do la do mi so ti
ti re fa la dō la fa re ti la mi do so fa mi la so fa ti la
so dō ti la rē dō fa ti mi do la so rē dō mi re la ti do so
fa la ti re do fa ti so rē ti la fa la re do ti la so rē do
mi so mi la la mi do fa re ti la mi so ti rē la dō la ti do

17. do ti la ti do so dō ti la fa mi la re la so re fa ti mi do
 so re mi la fa ti so dō fa mi la re la so do ti la ti do la
 fa ti so dō rē dō mi la ti la re so la do ti la fa mi re do
 mi ti fa re mi do so dō fa la do ti fa mi la ti so la ti mi
 do re la mi ti fa do so rē dō mi la ti do re la mi so ti fa

mi la dō rē so rē dō fa ti so mi la so ti la ti so fa mi dō
 la re so la mi ti dō fa re ti ti la fa ti so mi do dō so ti
 la ti la ti so re do la mi re la mi la mi ti re so do dō rē
 so mi dō la fa re ti so do la ti so ti do la la fa mi do la
 rē ti dō mi do la fa re ti so dō rē ti so re mi do la ti do

Syllables: Minor

18. la ti do ti la ti la ti do re | mi re do re do re mi re do mi
 re do re ti do la do ti do ti | la do ti la do mi re do mi fa
 mi re mi fa re do ti do la ti | do re mi fa mi re fa mi do ti
 la ti re do la do mi do la do | mi re do ti do mi re ti la do
 ti re do la do mi do ti do la | mi re ti la do mi fa mi fa re
-
- mi re mi do re ti do re ti la | do la do ti la ti do mi re fa
 mi do fa mi fa re do fa mi ti | do mi re ti la do ti mi re fa
 mi re do ti do la si la ti do | mi re mi do mi fa re do re mi
 do la si la do mi do la do la | si la do mi fa ti do si la mi
 re mi la si do ti do la ti do | mi do re mi la si la ti re do

19. la ti fa mi ti mi re do si la | do ti la do mi do si la do mi
do si la ti do la mi do mi fa ti do mi do si la do ti re si
la do ti do fa mi do re ti do si la ti do re do fa mi la si
do mi re do ti mi si la do mi do ti la mi si la do la do re
mi la si re do ti la mi fa mi do fa re mi do la si la do ti

re do fa re mi la ti do si la | re do re fa ti do si la mi do
la do ti si la do ti la ti re do mi fa mi re fa re do fa si
la mi do ti fa mi re fa do mi la si do ti re do la re do ti
re do la si la mi si la ti do re fa mi re mi do fa re do re
ti do la si do ti do la si ti | re do mi la si do la mi re do

20. la re fa mi do mi fa re ti si | la ti do ti si la do la mi do
 fa re mi la ti do si la do la re do mi si la mi si la ti do
 la mi la do si la ti mi fa mi do la ti do si la si do la re
 ti mi do mi re fa ti do ti si | la mi do ti si ti la si do ti
 do si la re do la re mi re ti do si la ti do mi fa mi si la
 fa re do mi si la re do la mi si la mi fa re fa mi do si do
 re do si la ti do la si mi re do mi la do fa ti mi si la do
 la si mi re do fa mi ti do ti si la re ti mi si ti la ti do
 la re fa mi si la fa mi do la do mi lā si lā mi si lā do re
 mi fa mi si lā mi lā fa re mi fa re ti mi lā si lā mi si lā

21. la re ti do mi lā fa lā mi fa re si lā do ti la mi do fa mi
 lā si lā tī dō lā mi fa re do si lā si la do dō tī mi ti do
 la mi si lā tī dō mi lā mi re mi do mi lā tī mi fa mi do ti
 mi si la si do fa re ti si la mi do si do la si mi ti la lā
 fa mi si mi lā do re fa si mi re do mi lā si tī dō lā do mi

do la si mi si la do mi fa si lā fa mi do mi lā si dō tī lā
 mi fa si lā fa mi lā mi do re mi la si do mi la do si do ti
 la do mi lā si lā fa si lā re mi do la do si do la si fa mi
 re do mi si mi re mi fa lā si lā mi fa mi re do mi la fa mi
 do la si do ti re do mi si lā mi do fa si mi lā si fa mi lā

22. lā si lā mi re mi do la si la do mi lā si lā mi fa re ti la
 fa re ti do la lā si lā mi fa lā si la re do mi fa si lā si
 dō mi re fa mi lā mi fa si lā fa mi re do la ti re fa mi lā
 si dō mi fa lā mi si lā mi fa si lā fa mi la si la do si la
 ti do re mi do la lā si fa mi la mi re do lā si fa mi do la

si la do mi re ti re la si re fa mi si lā si fa mi do fa mi
 lā la ti do si la re do mi si lā re mi do dō tī lā si lā la
 ti mi re do mi fa si lā tī lā dō tī lā la ti si la do ti fa
 mi re do mi fa ti re si la ti do mi si lā dō tī si dō la fa
 si fa mi si lā mi do re ti do la re si la ti do mi fa si lā

23. la do mi ti do mi fa mi lā mi do la so la do ti mi lā re mi
 fa so fa re do mi fa so lā so mi la ti re mi do ti la so do
 mi fa mi fi si lā mi fa mi lā si lā mi fa mi do ti mi la do
 fa mi ti re fa so mi lā so fa mi do ti la do so mi fa re do
 ti la do si la re mi do ti la mi fa si la fa mi do mi fi si

lā mi re mi ti do la lā mi fa si lā fa mi lā si lā mi re mi
 fi si mi lā si lā mi fi si lā mi fa si la mi do ti la ti mi
 la fa si la mi ti do la re ti mi fi lā si lā mi fa si fa si
 lā dō tī dō lā si fa mi lā mi fi lā si lā mi lā si fa lā re
 fa mi si fa mi do re mi la ti mi si mi do mi la mi si ti la

24. lā mi si lā tī mi lā so fa mi | fi si lā la si lā mi fa mi fi
 si lā tī dō lā mi lā re lā do | lā si mi fi lā mi si lā do re
 mi fa si lā re si la mi la re | ti do si mi fi si lā do mi la
 mi fi mi si mi lā mi tī mi dō | mi fa re ti si la ti re do ti
 mi la fa re fa do fa si mi re | la ti mi si re do mi lā si lā
-
- mi fa lā si mi do fa ti mi la | re si mi do fa do re ti mi si
 re fa mi si do fa ti mi la re | si mi si lā mi re mi si do lā
 mi tī lā re fa tī lā dō si dō | tī mi si dō la fa re si mi dō
 tī lā la mi lā si fa mi ti la | re fa si lā mi si dō lā tī fa
 mi do si do la re ti mi fi si | mi dō tī lā mi do re mi do la

25. la so re mi fa si re do fa mi | fi si lā so fa lā mi la re fa
 mi tī dō si dō tī mi do si re | ti do fa si fa mi lā do re si
 mi fi si lā mi dō tī dō mi si | lā mi do la mi si mi re ti do
si mi si fa si mi re fa mi lā | dō tī mi lā mi do re fa mi tī
 lā mi lā dō tī fa si mi lā re | do mi la fa mi do la re mi do

si fa mi si dō lā mi do la ti | si fa si mi ti re mi fi si lā
 so fa mi lā so lā si lā re ti | si fa do re fa ti fa do lā la
 ti la do mi dō lā mi re fa ti | mi si mi lā do lā tī dō mi do
 re mi la so mi do lā si lā mi | si dō si tī dō lā so lā si lā
 so fa mi si lā dō tī si lā fa | mi re do si lā fa si mi si la