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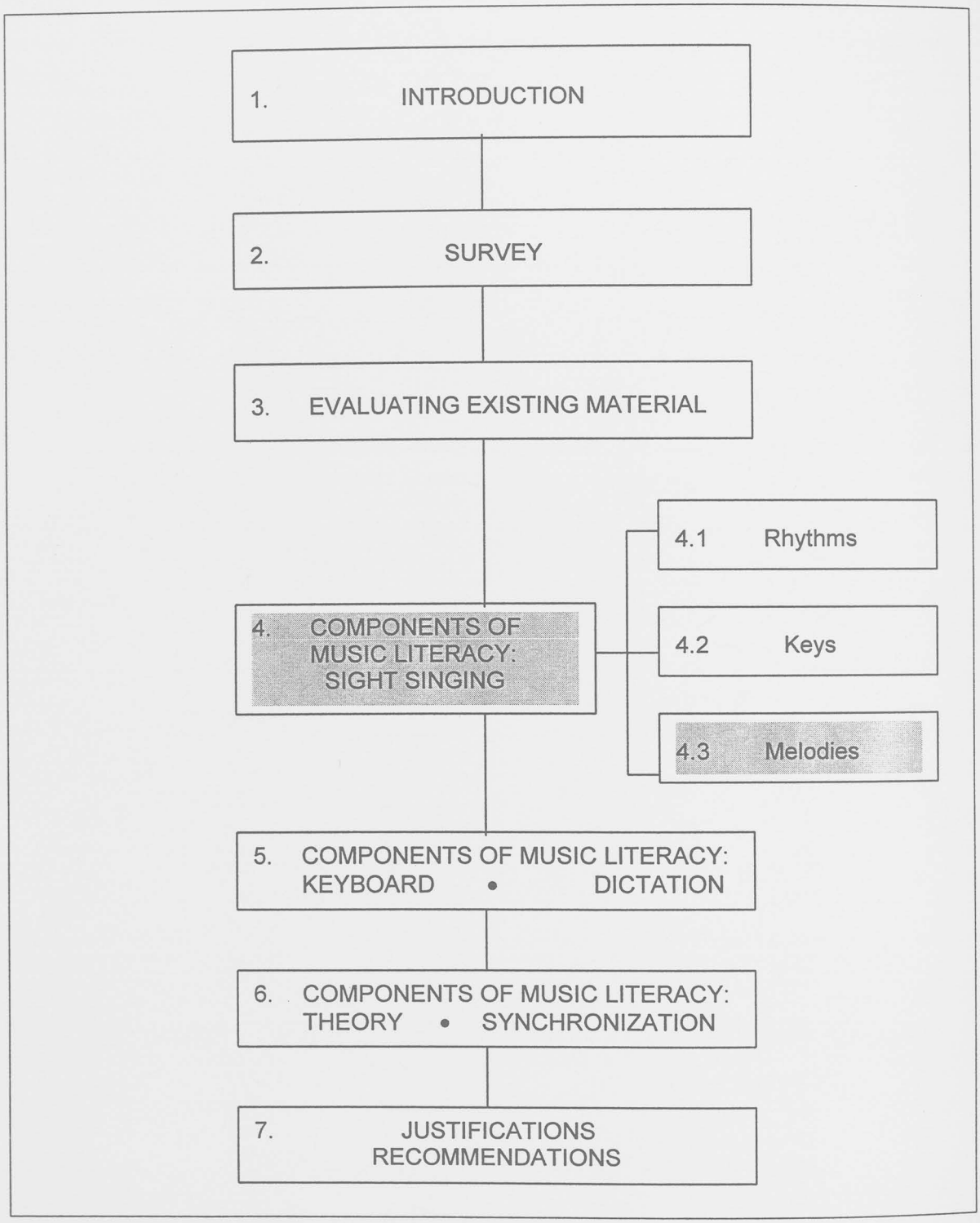
CHAPTER 4

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

4.3 Melodies



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Contents for Melodies

I. **Notes on the use of this component** *4-185*

II. **The solfa system** *4-193*

III. **The circle of fifths** *4-194*

IV. **Melodies:** *4-195*

- Listed according to keys:

		Page			Page
Unit 1	**C major**	*4-195*	*Unit 2*	**C major**	*4-197*
Unit 3	**G major**	*4-199*	*Unit 4*	**F major**	*4-201*
Unit 5	**D major**	*4-203*	*Unit 6*	**B♭ major**	*4-205*
Unit 7	**A major**	*4-207*	*Unit 8*	**E♭ major**	*4-209*
Unit 9	**E major**	*4-211*	*Unit 10*	**A♭ major**	*4-213*
Unit 11	**B major**	*4-215*	*Unit 12*	**D♭ major**	*4-217*
Unit 13	**F♯ major**	*4-219*	*Unit 14*	**G♭ major**	*4-221*
Unit 15	**C♯ major**	*4-223*	*Unit 16*	**C♭ major**	*4-225*
Unit 17	**a minor**	*4-227*	*Unit 18*	**e & d minor**	*4-229*
Unit 19	**b & g minor**	*4-231*	*Unit 20*	**f♯ & c minor**	*4-233*
Unit 21	**c♯ & f minor**	*4-235*	*Unit 22*	**g♯ & b♭ minor**	*4-237*
Unit 23	**d♯ & e♭ minor**	*4-239*	*Unit 24*	**a♯ & a♭ minor**	*4-241*
Unit 25	**Various minor keys**	*4-243*			

- New aspects as they occur:

Major

Units 1-4	Stepwise movement. Simple time	*4-195*
Units 5-8	Dotted rhythms	*4-203*
Units 9-10	Easy leaps	*4-211*
Units 11-14	Compound time	*4-215*
Units 15-16	Dotted subdivisions of the beats. Other patterns with short note values	*4-223*

Minor

Units 17-19	Elementary	*4-227*
Units 20-24	Picardy third. More advanced leaps. Consecutive leaps	*4-233*
Unit 25	Mixed minor keys	*4-243*

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- Treatment of motifs and the occurrence of other qualities:
  (Approximately the first ten instances are listed)
  - **Sequences**: *Unit* 1: 1,2,3,10, *Unit* 2: 6,7,8, *Unit* 3: 1,2,3,6,10
  - **Varied/extended sequences**: *Unit* 1: 9, *Unit* 2: 2, *Unit* 3: 7,10, *Unit* 6: 6, *Unit* 7: 4,5,6
  - **Inversions**: *Unit* 1: 1,2,3, *Unit* 2: 6, *Unit* 3: 1,2,4,5,9, *Unit* 4: 6,7,8
  - **Syncopated rhythms**: *Unit* 1: 7, *Unit* 2: 4,6,10, *Unit* 3: 5, *Unit* 5: 6, *Unit* 6: 4, *Unit* 7: 6, *Unit* 13: 5, *Unit* 15: 3,7, *Unit* 16: 7
  - **Syncopated passages (at least 6 stepwise notes)**: *Unit* 2: 1,5,8,9, *Unit* 4: 3,9, *Unit* 5: 3,8, *Unit* 6: 2,3,4,5,7,8,9
  - **Rests**: *Unit* 2: 7, *Unit* 3: 6,10, *Unit* 4: 5,7,9, *Unit* 5: 5, *Unit* 6: 1, *Unit* 7: 5, *Unit* 20: 7
  - **Trill**: *Unit* 3: 7
  - **Changing note**: Upper mordent (Schneller) *Unit* 1: 4,5,6, *Unit* 2: 6,8,9,10, *Unit* 3: 1,4,5, *Unit* 4: 1
  - **Changing note**: Lower mordent (Mordent) *Unit* 1: 4,5,8,10, *Unit* 2: 6,9,10, *Unit* 3: 1,3,4,5, *Unit* 4: 1
  - **Turn**: *Unit* 1: 9, *Unit* 2: 1, *Unit* 3: 2,6,8, *Unit* 4: 2,3, *Unit* 5: 3,9,10
  - **Pedal point**: *Unit* 13: 9, *Unit* 24: 3,8, *Unit* 25:4
  - **Implied two-part writing**: *Unit* 13: 9, *Unit* 24: 4,8,9, *Unit* 25: 4
  - **Repeated notes**: *Unit* 1: 2,5, *Unit* 3: 5, *Unit* 4: 3,5,8, *Unit* 5: 6, *Unit* 6: 4,5,6, *Unit* 7: 3,6,9
  - **Repeated motifs, some reminiscent of a ground**: *Unit* 3: 5 (some varied), *Unit* 4: 10 (some varied), *Unit* 16: 10 (varied), *Unit* 17: 10 (varied)
  - **Consecutive thirds**: *Unit* 9: 4,8, *Unit* 10: 8,10 (varied), *Unit* 12: 4, (varied), *Unit* 23: 10, *Unit* 25: 5
  - **Picardy third** *Unit* 20: 5,10, *Unit* 22: 5, *Unit* 23: 10, *Unit* 25: 5
  - **More chromaticism**: *Unit* 25: 8
  - **Changing metre**: *Unit* 15: 1
  - **Imitation**: *Unit* 1: 5, *Unit* 2: 5, *Unit* 7: 10, *Unit* 10: 10, *Unit* 12: 10, *Unit* 17: 10, *Unit* 21: 5
  - **Diminution**: *Unit* 20: 6

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- Melodies with titles:
  - **Air**: *Unit* 25: 6
  - **Alla – :** *Unit* 4: 5, *Unit* 14: 5
  - **Barcarole**: *Unit* 13: 10, *Unit* 15: 4,9, *Unit* 21: 3
  - **Berceuse**: *Unit* 11: 5,9, *Unit* 15: 6
  - **Bourrée**: *Unit* 13: 4, *Unit* 24: 1
  - **Corrente**: *Unit* 6: 3,9, *Unit* 9: 2,6, *Unit* 14: 9, *Unit* 23: 7
  - **Existing themes (some varied)**: *Unit* 4: 5, *Unit* 14: 3,5, *Unit* 15: 2, *Unit* 16: 9, Unit 23: 5, Unit 24: 1
  - **Gavotte**: *Unit* 13: 3,7
  - **Gigue**: *Unit* 13: 8, *Unit* 14: 4, *Unit* 22: 4
  - **Habanera**: *Unit* 18: 4, *Unit* 20: 1
  - **Hymn**: *Unit* 14: 3, *Unit* 15: 2, *Unit* 23: 10
  - **March**: *Unit* 14: 8, *Unit* 16: 5
  - **Minuet**: *Unit* 14: 2, *Unit* 19: 2,7, *Unit* 20: 3
  - **Pastorale**: *Unit* 11: 10, *Unit* 19: 8, *Unit* 20: 10, *Unit* 23: 3, *Unit* 25: 3
  - **Polka**: *Unit* 25: 9
  - **Polonaise**: *Unit* 25: 7
  - **Sarabande**: *Unit* 13: 5, *Unit* 16: 7, *Unit* 22: 2
  - **Siciliana**: *Unit* 23: 5,8
  - **Tango**: *Unit* 16: 2, Unit 19: 9
  - **Tarantella**: *Unit* 25: 8
  - **Waltz**: *Unit* 16: 8

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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: Melodies** 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 stave
  - ***read*** a simple instrumental/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.

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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: Melodies

1. **Music making:** In these exercises on melody singing, basic facts on rhythms and keys are combined in phrases, forming full musical sentences. This is the complete **music making section** of sight singing studies. Here the learner applies knowledge obtained, together with acquired singing skills, in producing a musical result. It is comparable with the learning process in language reading. In the latter, knowledge of the basics, i.e. letters, words and phrases are usually so well imprinted that recognition becomes automatic. Hence the reader thinks in ideas and thus phrases. This should happen in a similar way in sight singing studies. Learners should be so well practised in basic knowledge and singing skills as to allow them to listen for and to think in phrases which make musical sense.

   Thus, rhythm exercises **(Sight Singing 1: Rhythms)** combined with pitch exercises on syllables and on stave notation in all keys **(Sight Singing 2: Keys)** should be practised as **preparatory studies** for melody singing. Naturally this practising necessitates repetition and imprinting of basic facts. The melodies, on the other hand, are intended merely to be sung through comfortably a few times. Melody singing exercises **(Sight Singing 3: Melodies)** should therefore follow only once the basics in the first two components are well under way.

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2. **Solfa names:** The use of solfa names is strongly recommended for initial reading of a melody to ensure pure intonation. When repeating the melody, solfa can be replaced by a syllable such as du tu, nô, etc. This can be done while attending to phrasing, accentuation and other interpretation details.

3. **The solfa system** recommended here is that with the **movable *do***, i.e. the tonic or first degree of every major key is ***do*** at the specific pitch. 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 p. 4-193).

4. **Legato singing:** Learners are advised to use legato when singing a melody the first time for the following reasons: Firstly, legato promotes good intonation, which is essential. This is brought about by the vocal cords widening and narrowing gradually and not abruptly.

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

   When repeating a melody, basic legato singing can be varied with different kinds of non-legato and/or even replaced by staccato for interpretation reasons.

5. **Sensible phrasing**, purposeful melodic flow and a general musical rendering should always be expected in the singing of every melody. This is the result and the proof of the user's understanding of a melody. Hence, a mere presentation of facts without sensible phrasing and/or without convincing interpretation of one kind or another, is not acceptable.

6. **Phrasing is not marked in the notation**. This is left to the user's taste and understanding of the music. Musical phrasing and comfortable breathing go hand-in-hand. This is essential for making musical sense. It is therefore always expected, also of the beginner in the initial phase.

   Inner phrasing and the highlighting of inner rhythms (motifs) are brought about through slight breaks without breathing, through various kinds of articulation,

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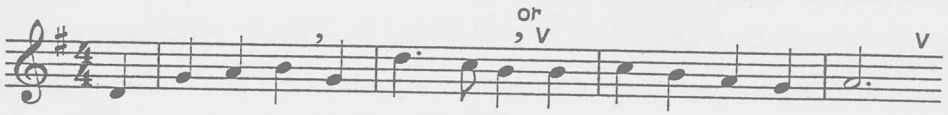
and/or by means of accentuation. Such interpretation details would normally be expected of more experienced and, therefore, more advanced users.

7. **Natural breaks for breathing** occur mainly after long notes and/or at rests. Breathing at a bar line is the exception, not the rule, as the majority of phrases and rhythm motifs begin with an upbeat. However, sequences often necessitate breathing at a bar line. The main breathing moments obviously occur at definite cadence points. Other breathing moments, as mentioned above, depend on the performer. It is recommended that the learner mark all phrasing after the first run-through. This is done above the stave to be obvious, with e.g.:
   - a tick for definite breathing
   - a comma for inner phrases/rhythms.



8. **Prerequisites for musical renderings:** A musical presentation can only be expected of a learner if the learning matter offers the possibilities and if it meets certain requirements. Thus, in compiling these melodies the following was taken into account:

   - General principles in any learning process were applied, such as:
     - from the familiar to the unfamiliar
     - from the simple to the complex (easy to the complicated)
     - from the concrete to the abstract
     - from the whole to the particular (detail) and sometimes vice versa
     - systematic progression regarding all aspects
     - one new aspect introduced at a time
     - sufficient interesting repetition
     - stimulating and appropriate (quality and level of difficulty) challenges
     - pleasant and motivating associations
     - involvement of as many senses as possible.

   These principles were also applied in the run-up exercises. They are found in ***Music Literacy* 1: Rhythms** and ***Music Literacy* 2: Keys**.

   - Specific melody qualities were used, such as:

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- Learners should find the exercises **singable** and hence **melodious**.
- Melodies should sound **pleasant** and should generally be **accessible**.
- Naturally, melodies must make **musical sense**.

Average learners should experience the **initial melodies** as being easy in order to allow them to recognize basic patterns immediately. These first melodies should comprise stepwise movement, very basic rhythms, almost predictable treatment of motifs such as sequences, extended or varied sequences and inversions. Furthermore, answering phrases may consist of much of the material taken from the statement so that it is almost a repeat.

9. **The occurrence of various patterns and ways of motif treatment are listed in the contents**. Every melody, naturally, contains one or more of these qualities. Learners should be made aware of them when they occur in this very simple way. Once a specific characteristic is identified or pointed out in a melody, learners will be able to and can be expected to recognize it without being prompted. Hence only the first ten recurrences are listed in the contents.

   The identification is also regarded here as a necessary preparation for **melody writing**. In this way the unnatural application of set rules for sensible melody writing is avoided.

   This analytical approach to melodies is an ideal beginning for **general analysis** of pieces. Analysis, which can sometimes be such a burden to students, then becomes a habit and is often done unintentionally by ear as well as by spotting all the various aspects.

10. **Maintenance of a steady beat** is of the utmost importance. It is only by continuously reading ahead that a basic steadiness can be obtained. The choice of a comfortable tempo is needed for reading ahead. This aspect should be a priority, as the musical success of any exercise depends firstly on a solid rhythm framework. Time inflections can only be of musical significance when done against a background of a precise, rhythmical rendering.

    Learners eventually develop a regular inner beat. An inner steady pulse is, however, best developed through a group situation, where learners are required to keep up with the rest of the group. This cannot be generated effectively by a

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metronome. However, the metronome does remain a good device for monitoring main beats.

11. **The circle of fifths** (see p. 4-194). The order of the circle of fifths is an easy, logical way to cover all the keys. Melody exercises are compiled in this way 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 the uneven **unit numbers** of the **major sharp** keys and the uneven **page numbers** of the **minor sharp** keys first
    - doing the even **unit numbers** of the **major flat** keys and the even **page numbers** of the **minor flat** keys first.

12. **All major and minor keys are dealt with.** This is a **music literacy** course, and the learner should be able to sing and think in all keys.

    Some initial courses include only the 'easy' keys with a few sharps and flats. Such an approach limits learners in many ways. It prevents them from obtaining a complete view of the key system with all the relationships and possibilities of interaction between keys. Ultimately learners are restricted in furthering their studies without additional upgrading tuition.

    Apart from the benefits of obtaining an overall insight and the possibility of continuing studies right away, the claim to true music literacy needs to contain all essential basics.

13. **Every fifth exercise is a two-part melody.** The purpose of two-part writing is as follows:

    - Two-part exercises make use of the material from the four preceding units. The very last and often tricky patterns are, however, usually avoided in the two-part writings. This promotes comfortable sight singing and enables the user to attend fully to interpretation. It encourages spontaneous reading and

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enjoyable ensemble work. This aspect can usually only be experienced in two-part exercises.

- Many important **composition techniques** such as contrasting rhythms, real music dialogue, canon, inverted counterpoint and real ostinato can occur only in part-work. This excludes implied part-writing in a single line for melody instruments or voice.

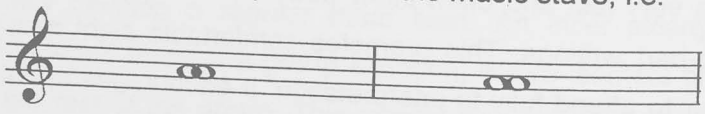
- Good **vertical intonation** can only be addressed while having to listen to another part. Developing an ear for pure vertical intervals forms an important part of the learner's harmony awareness. Ideally this should have been prepared by mono-tone singing while practising two-part rhythms in ***Music Literacy* 1**. It should also go hand in hand with the learner's experience of playing and listening to primary triads in the initial exercises of **Practical Harmony** in ***Music Literacy* 4**.

14. **The first two exercises** in every new key are always quite **easy** compared to the last exercises in the previous key. They are usually more stepwise and are rhythmically rather simple. This gives the learner the opportunity to become acquainted with the new key before progressing on to additional new melodic aspects.

15. **Melodies with titles:** The most common dance forms and some character pieces which are singable are included. It is surely the ideal way for learners to come to know the specific characteristics of these typical pieces. This information and understanding can also be regarded as an important aspect of music literacy.

    Well-known melodies/themes are mostly excluded to prevent learners from singing by ear. For this reason, too, some of the well-known themes are slightly varied.

16. **Semibreves (whole notes) in unison** appear in some two-part melodies. Due to limitations in the printing system they are printed next to each other. This is instead of the normal overlapping position on the music stave, i.e.



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17. **Acquaintance with compound time:** Almost all exercises in unit 11 are in $\frac{6}{8}$ time. Compound time needs initially to be practised on its own and should contain familiar melodic matter. It should be well established before mixing it with other metres. Some educators prefer to introduce $\frac{6}{8}$ time sooner than is the case in this component. For these reasons learners might find exercises in unit 11 easier, pitchwise, than units 9 and 10.

18. **The keys of C major and a minor occur twice in all kinds of exercises:** For the reason of choice between sharp and flat keys C major, as a neutral key, occurs on the outside and inside of the circle of fifths. See p. 4-194. For the same reason units and pages, whether numbered evenly or unevenly, begin with exercises in C major or in a minor. When exercises are treated numerically the key of C major or a minor is thus practised for two units or pages compared to other keys which are each practised only once. For most learners it is ideal first to become absolutely fluent in C major/a minor before they are required to switch with each number to a new key.

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The solfa system

Major and minor relationship

Major scale

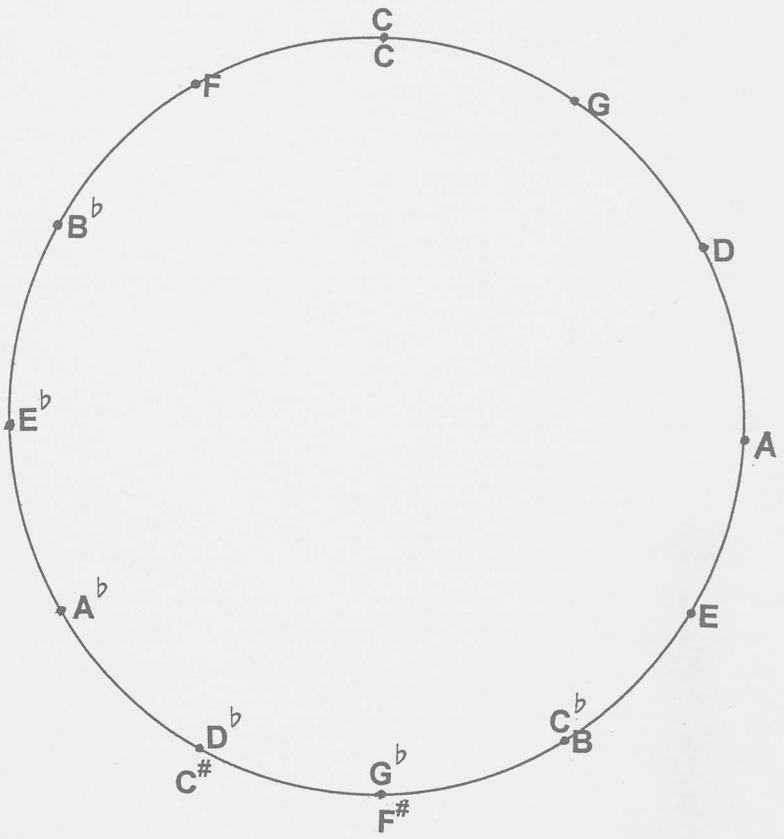
Technical names	Degrees	Solfa names
tonic	8/1	***dō***
leading note	7	***ti***
submediant	6	***la***
dominant	5	***so***
subdominant	4	***fa***
mediant	3	***mi***
supertonic	2	***re***
tonic	1/8	***do***
leading note	7	***ti***

Minor scale

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

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							
F	b♭						
B♭	b♭	e♭					
E♭	b♭	e♭	a♭				
A♭	b♭	e♭	a♭	d♭			
D♭	b♭	e♭	a♭	d♭	g♭		
G♭	b♭	e♭	a♭	d♭	g♭	c♭	
C♭	b♭	e♭	a♭	d♭	g♭	c♭	f♭

C							
G	f♯						
D	f♯	c♯					
A	f♯	c♯	g♯				
E	f♯	c♯	g♯	d♯			
B	f♯	c♯	g♯	d♯	a♯		
F♯	f♯	c♯	g♯	d♯	a♯	e♯	
C♯	f♯	c♯	g♯	d♯	a♯	e♯	b♯

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Melodies

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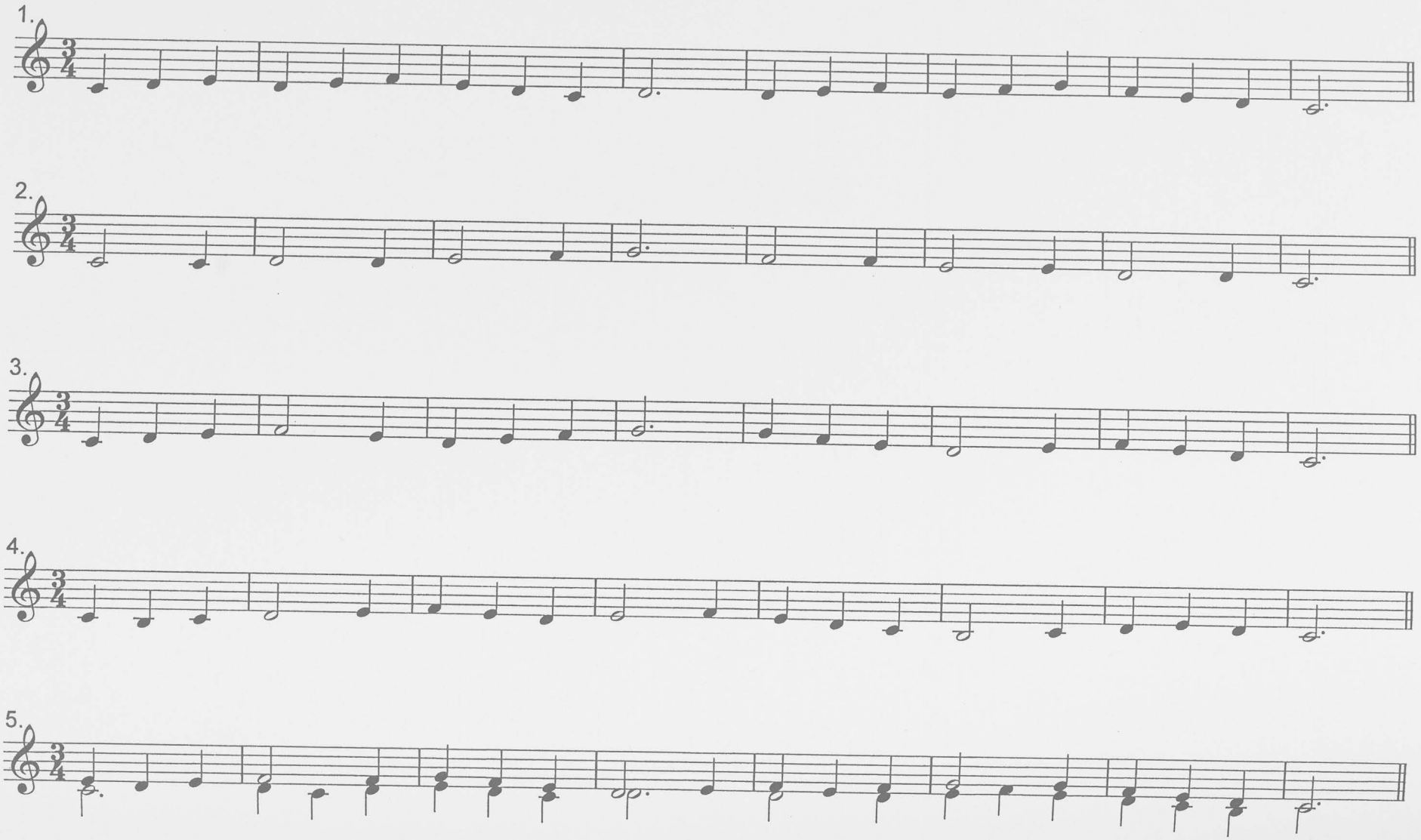
Major

Unit 1



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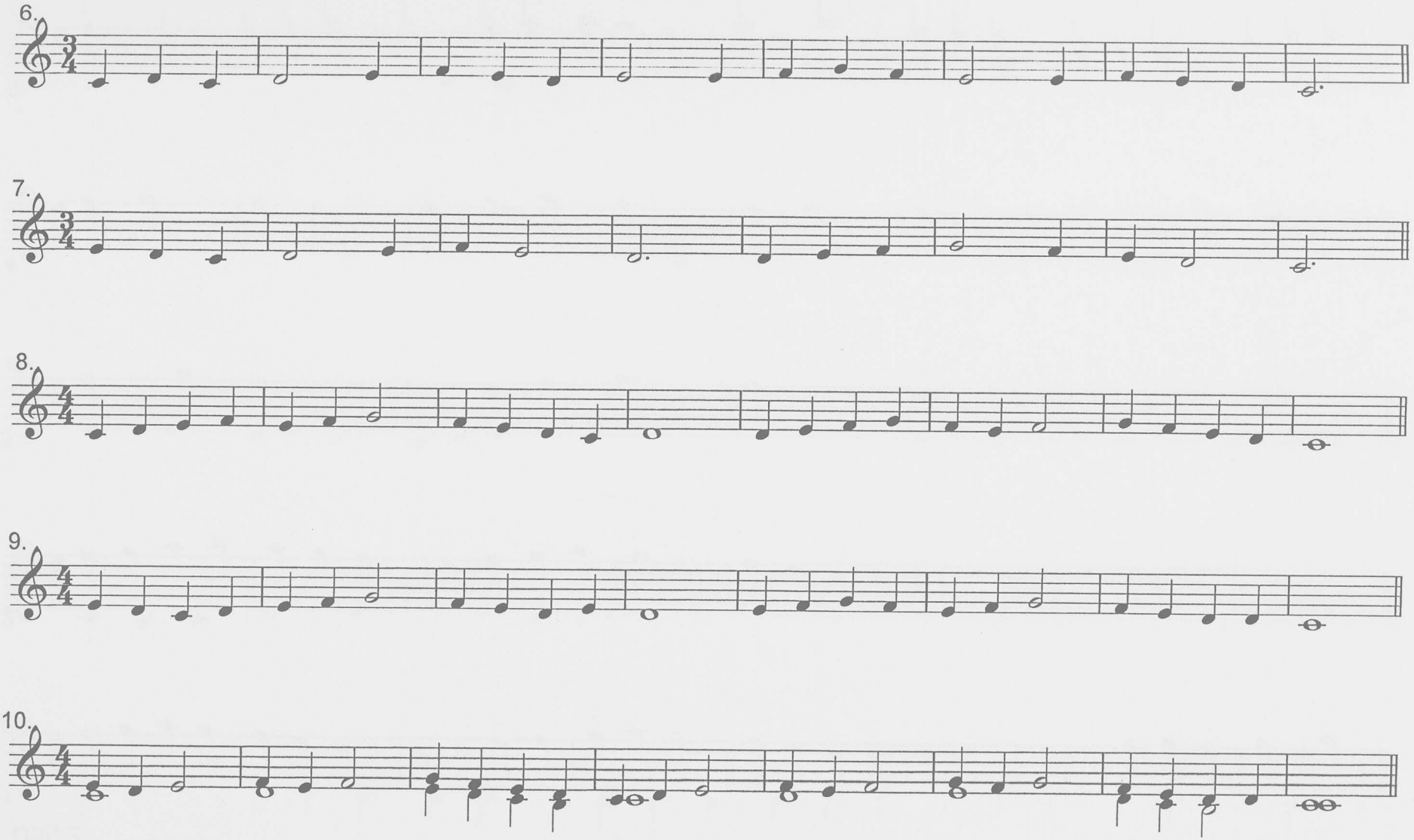

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Unit 2

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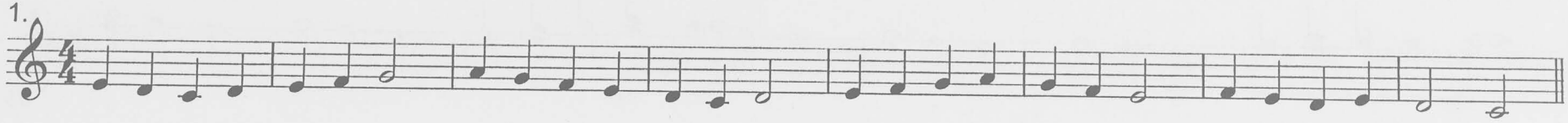

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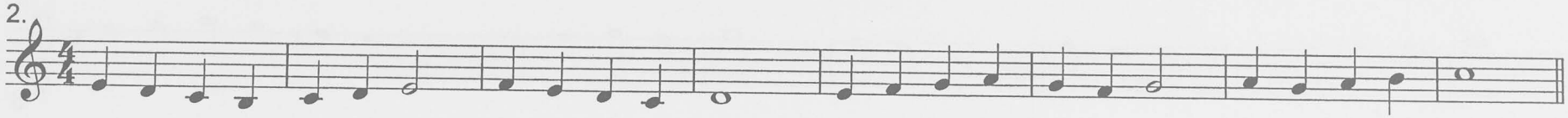

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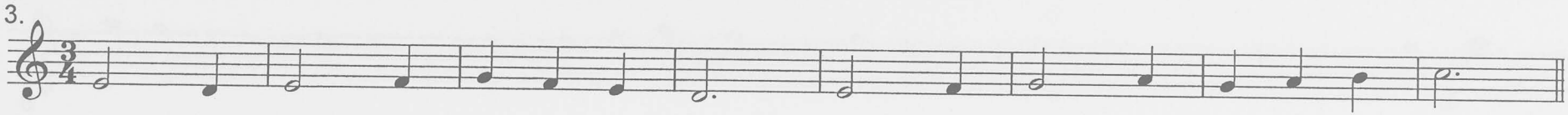

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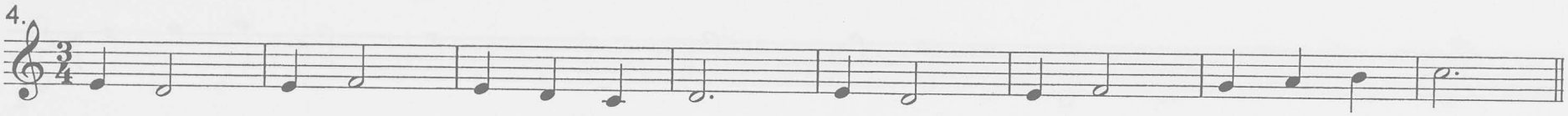

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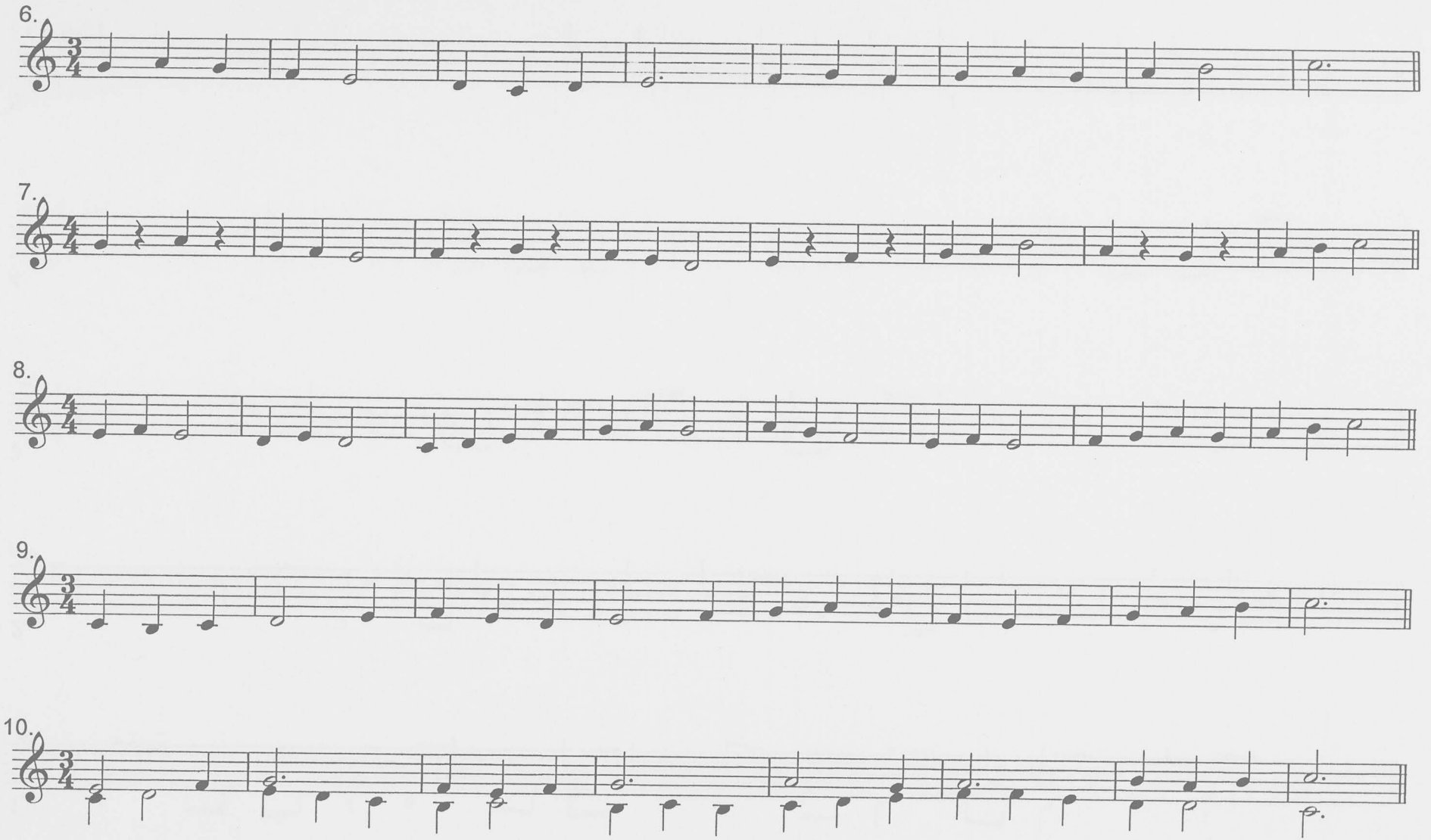

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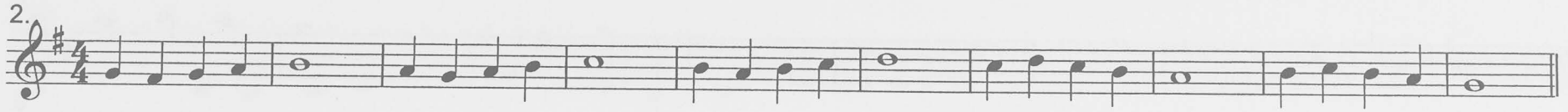
Unit 3

1.

2.



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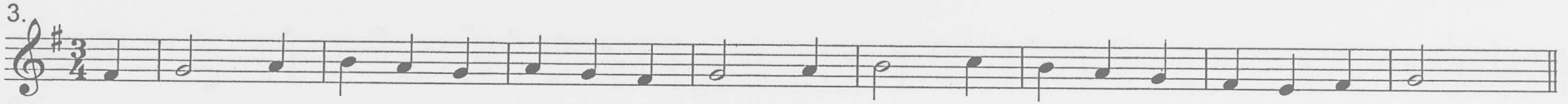

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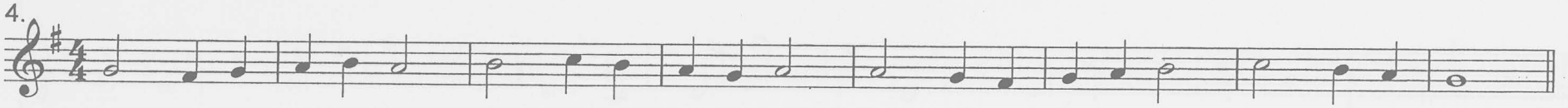

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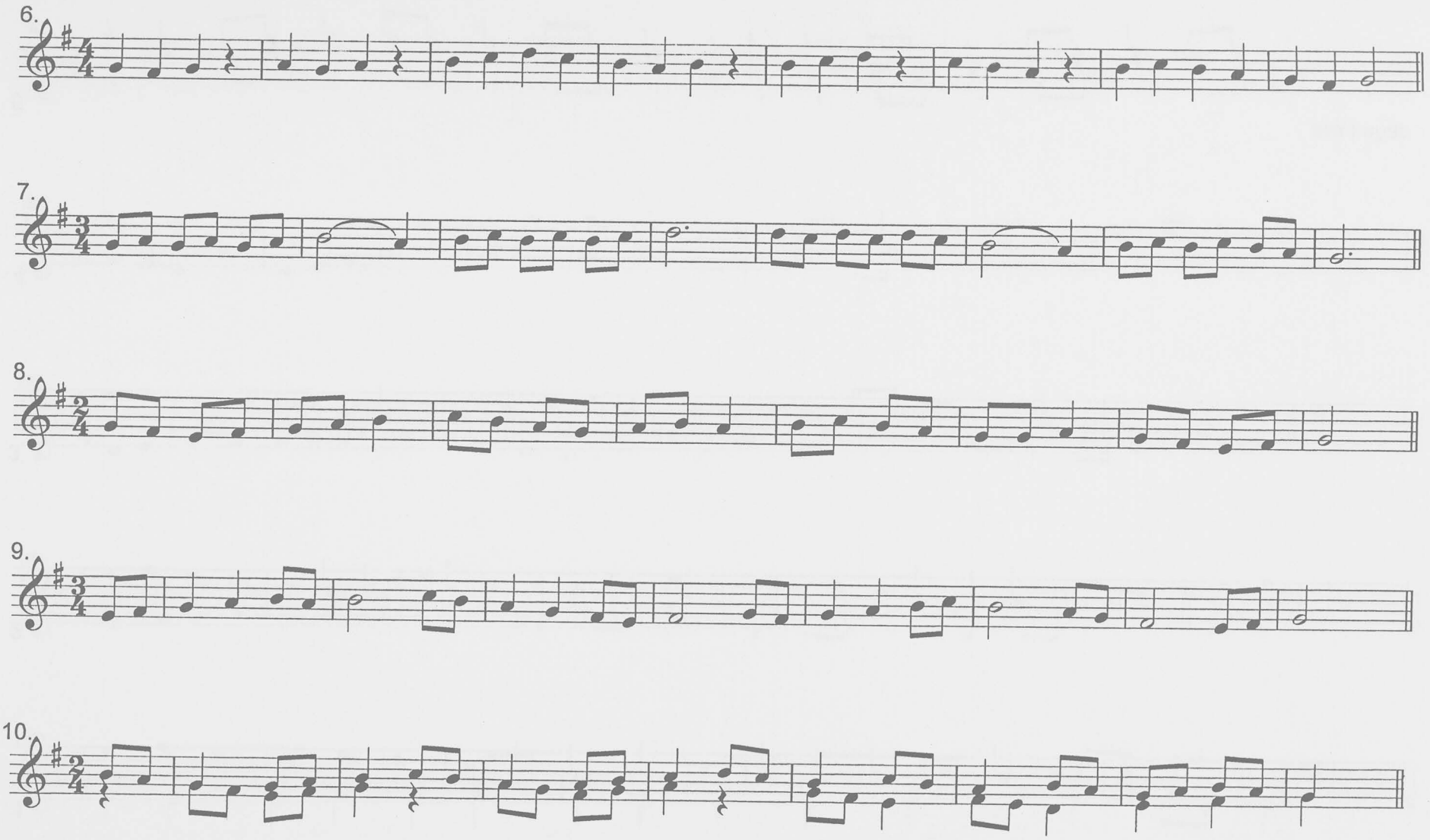

University of Pretoria etd – McLachlan, M M (2003)

Unit 4

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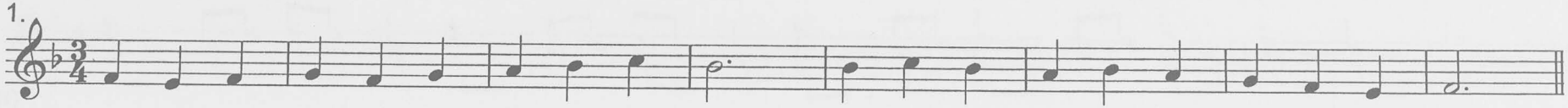

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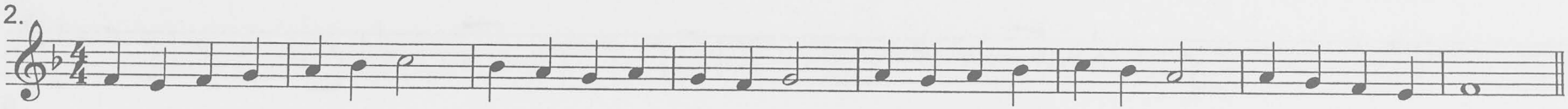

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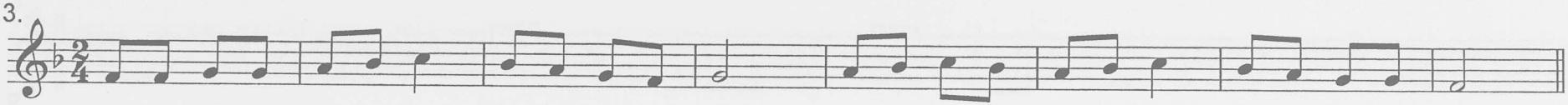

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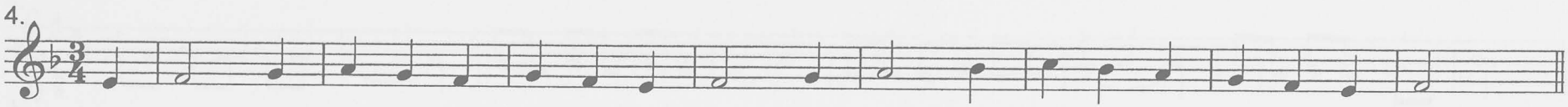

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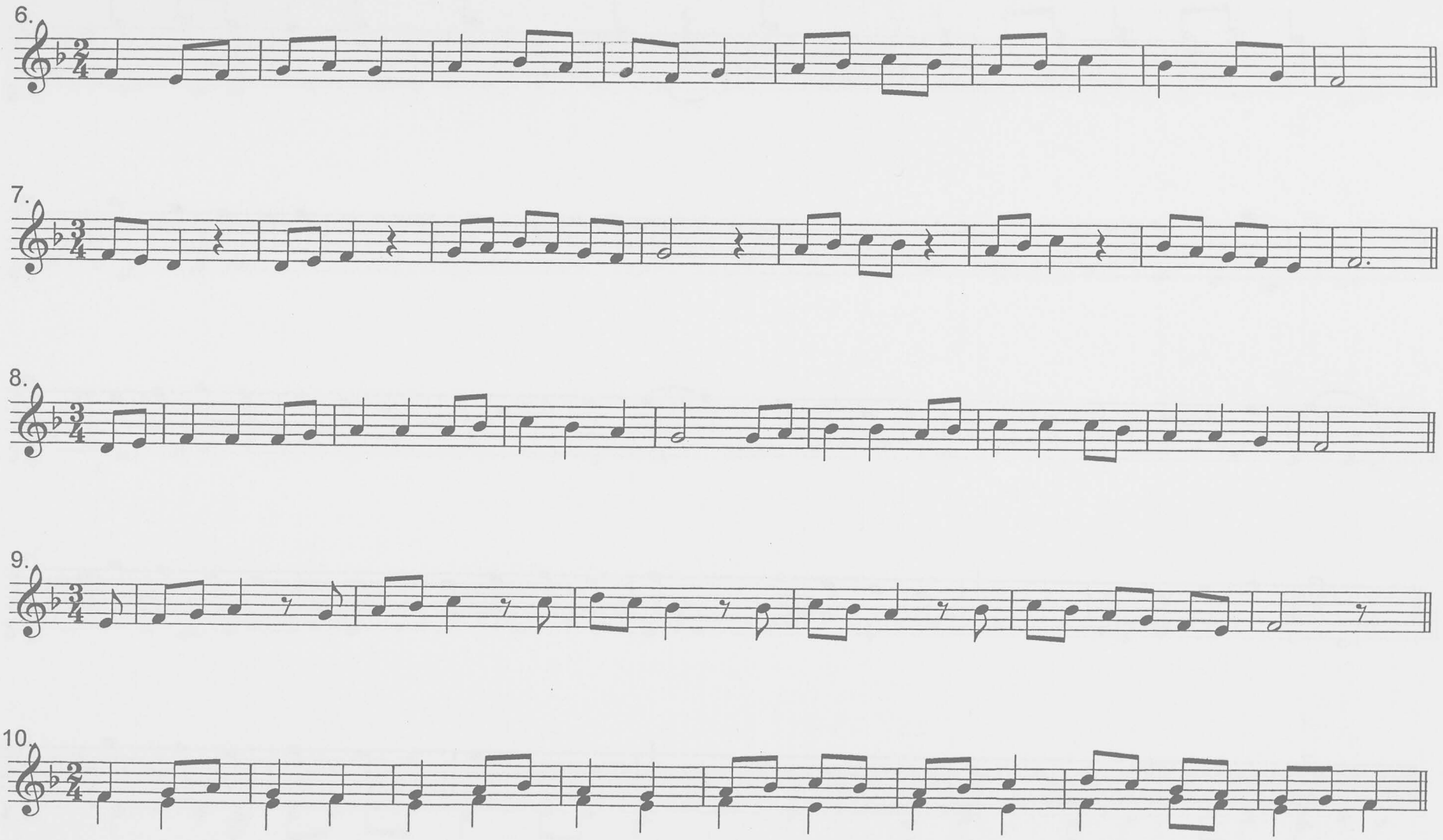
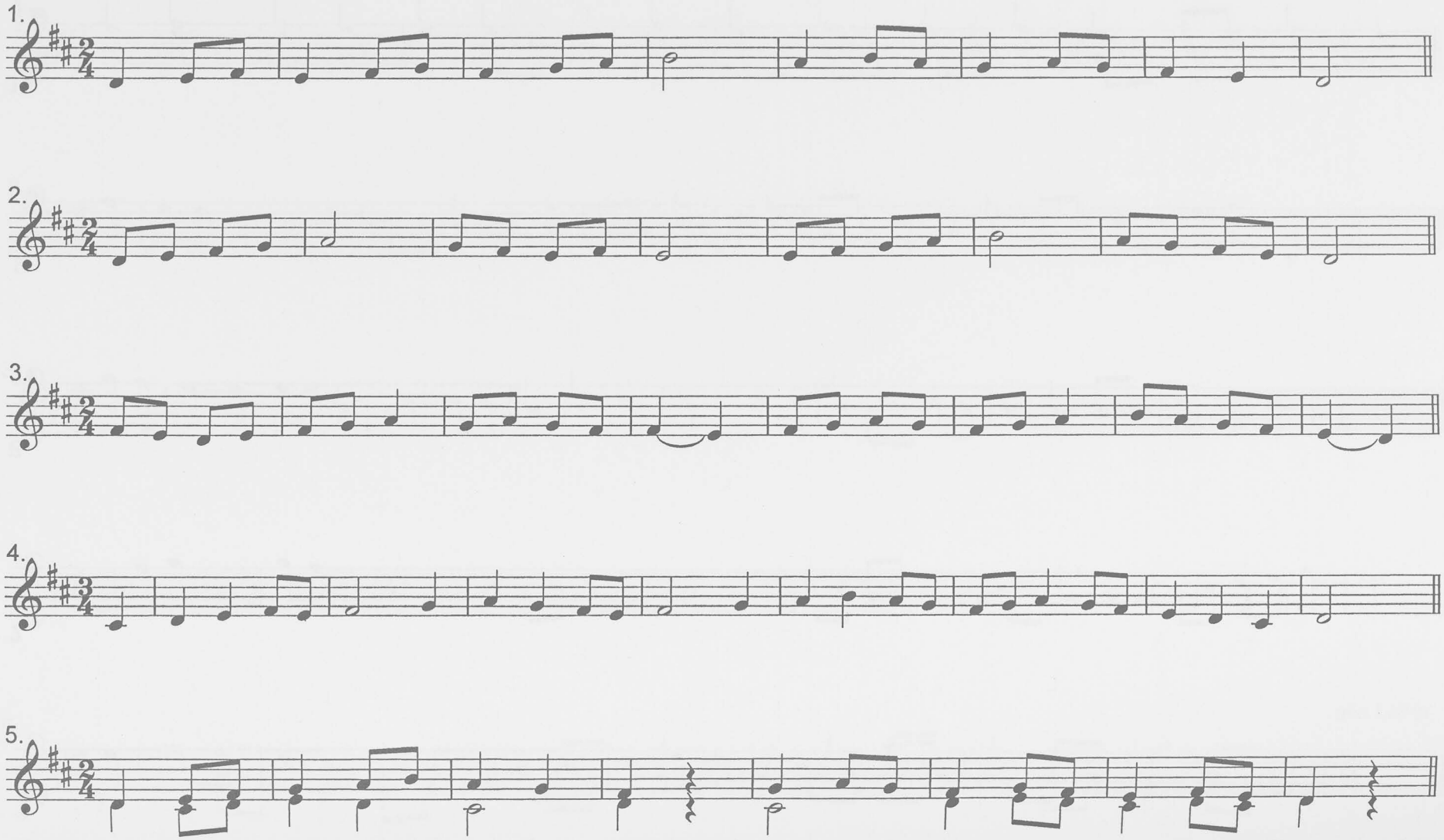
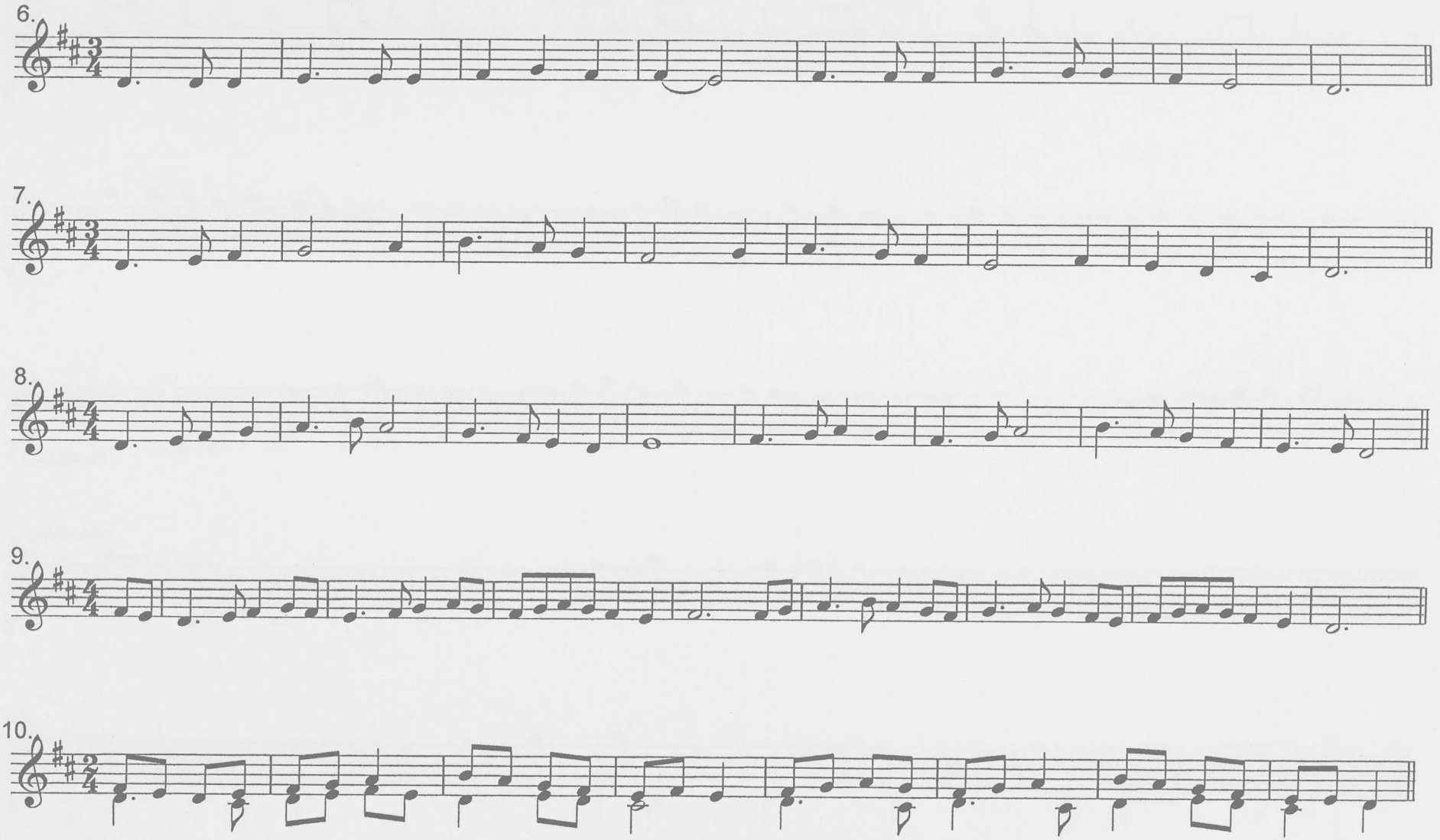


University of Pretoria etd – McLachlan, M M (2003)

Unit 5



University of Pretoria etd – McLachlan, M M (2003)



University of Pretoria etd – McLachlan, M M (2003)

Unit 6

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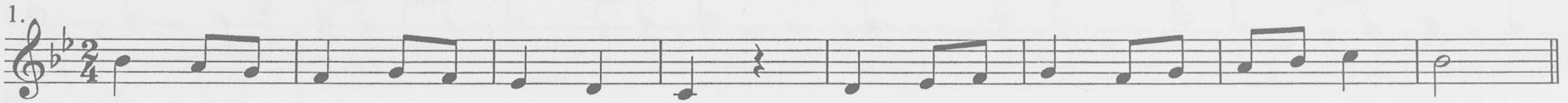

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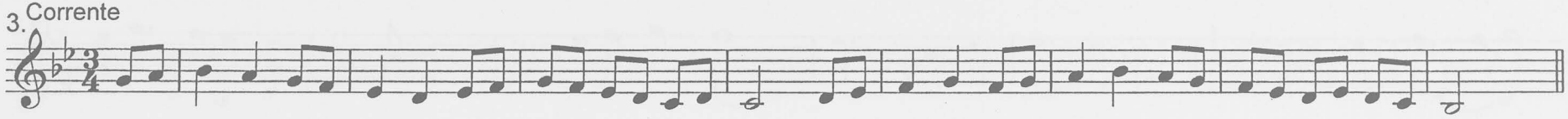
3. Corrente



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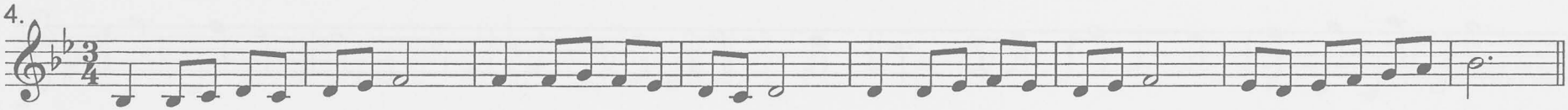

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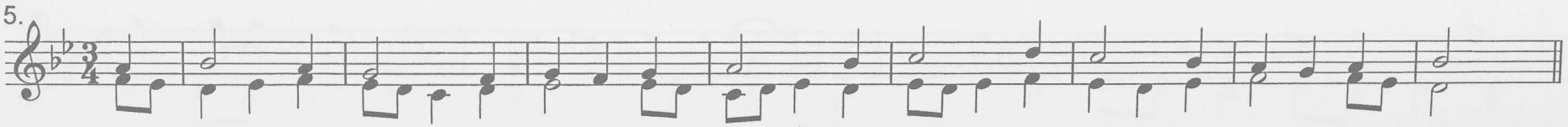

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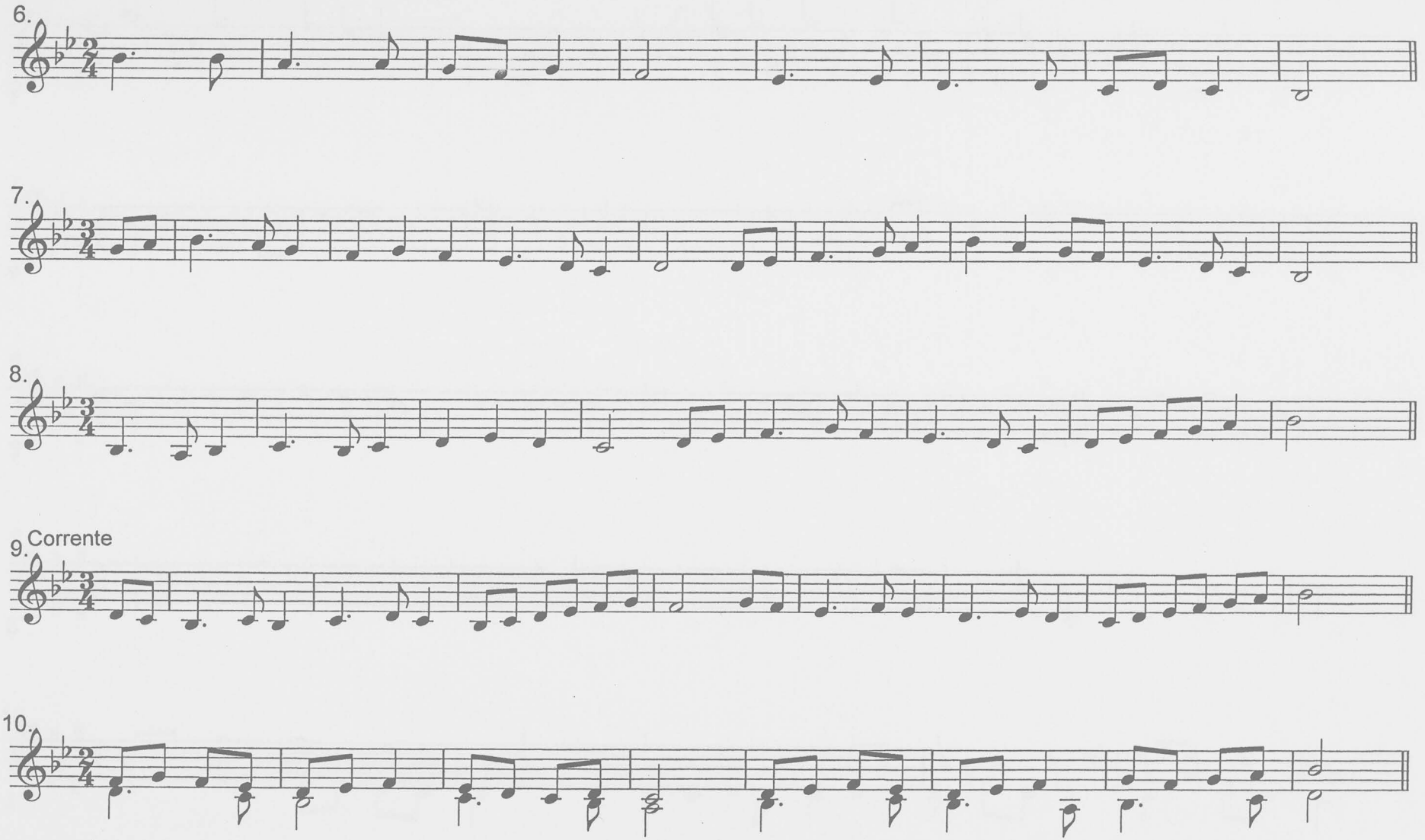

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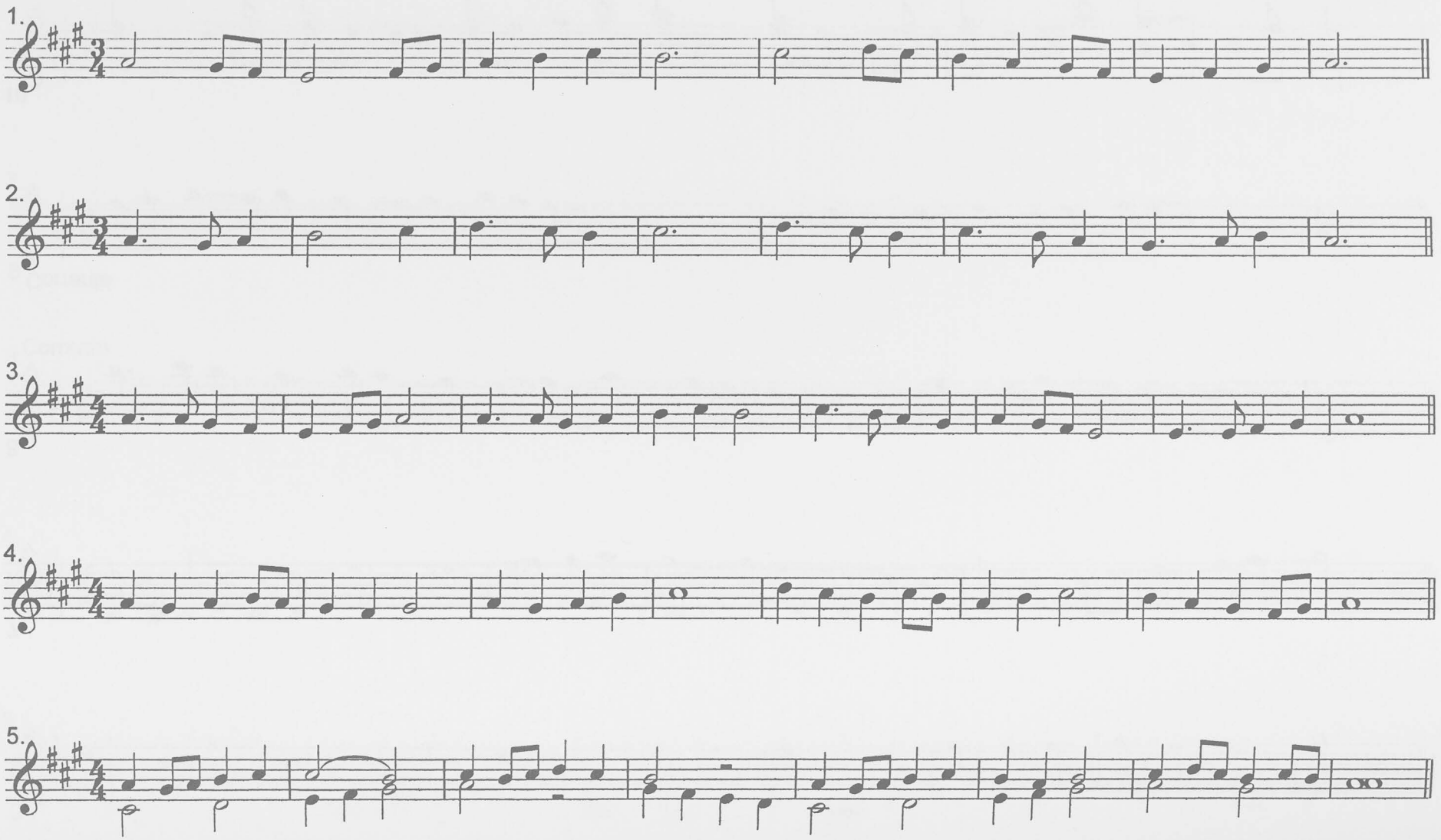
Unit 7



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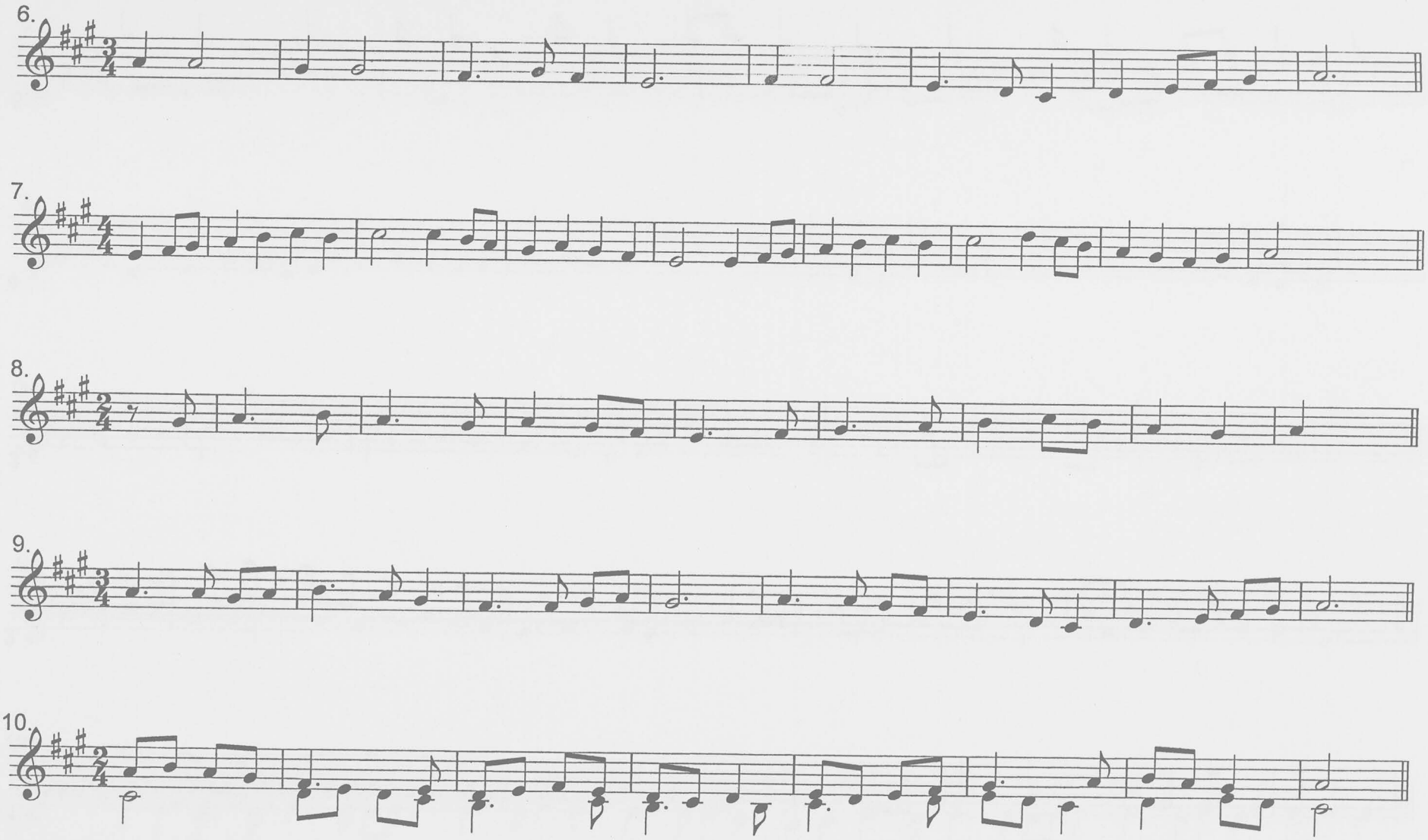

University of Pretoria etd – McLachlan, M M (2003)

Unit 8

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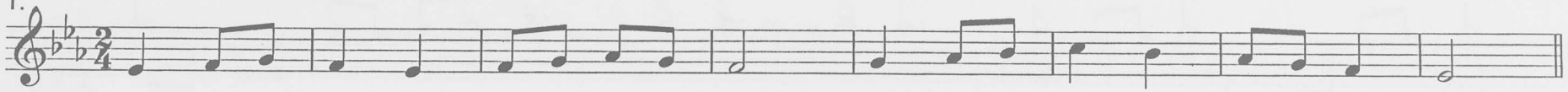

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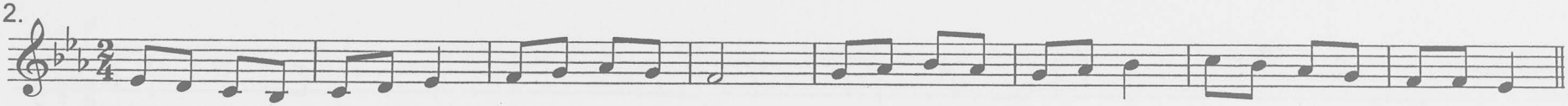

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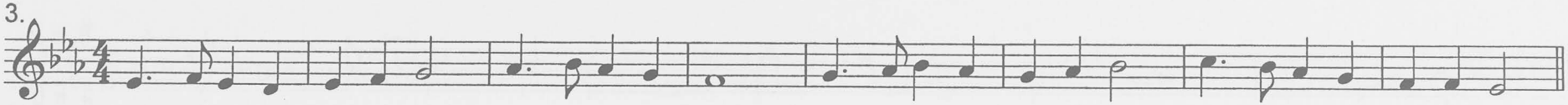

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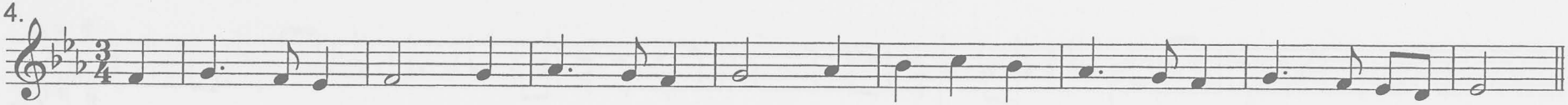

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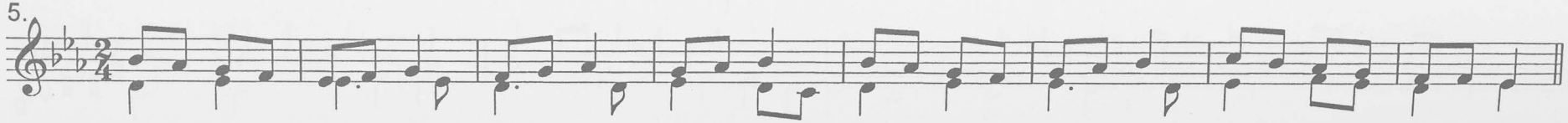

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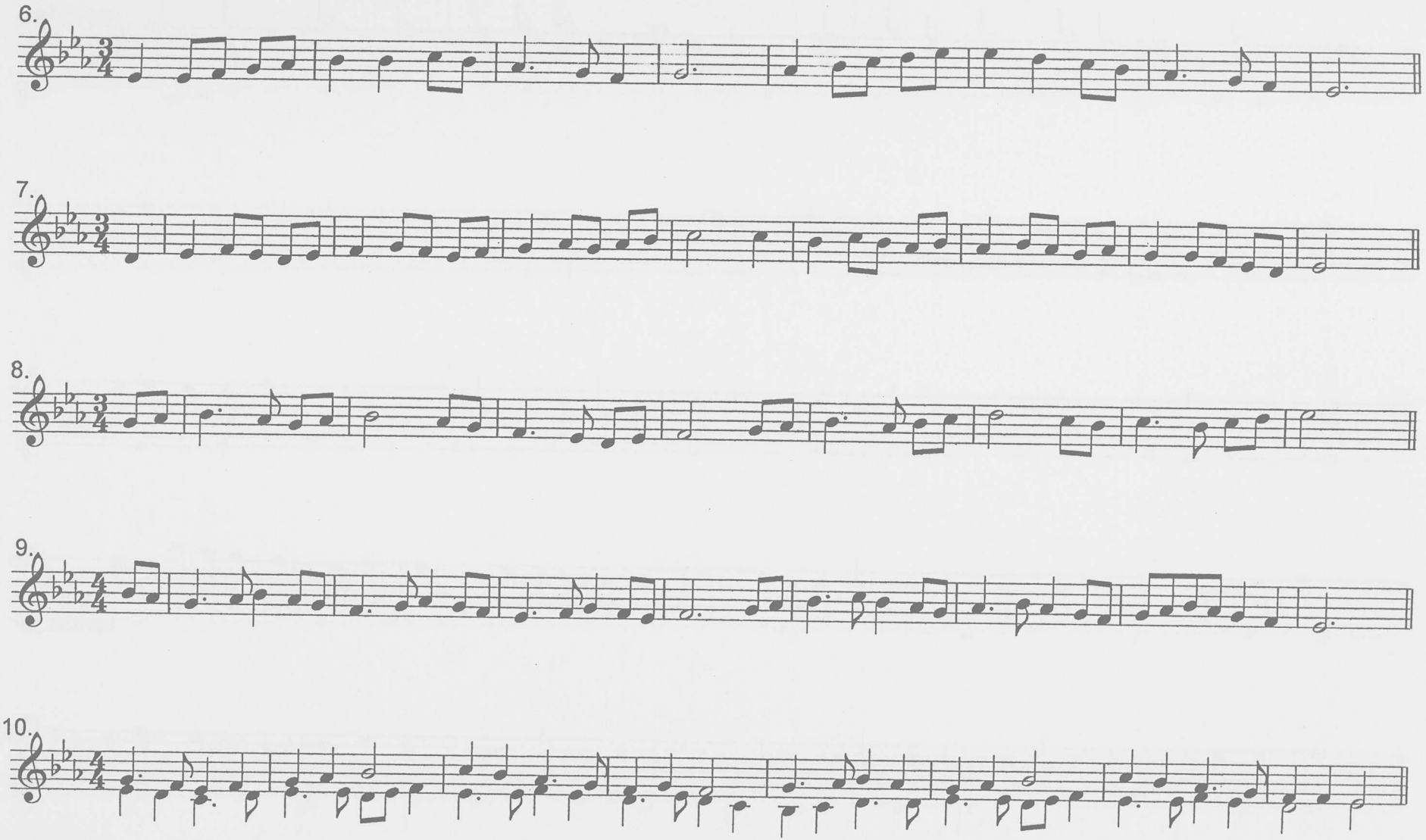

University of Pretoria etd – McLachlan, M M (2003)

Unit 9

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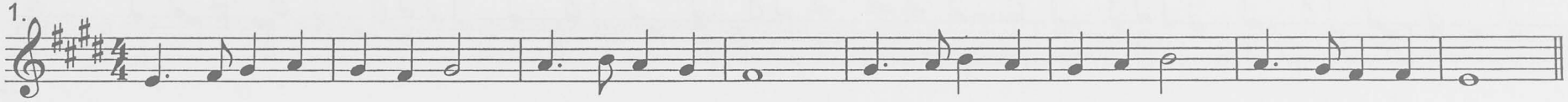

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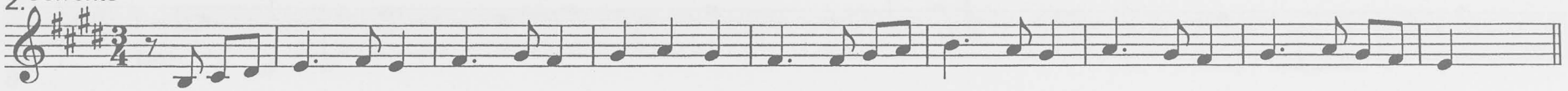

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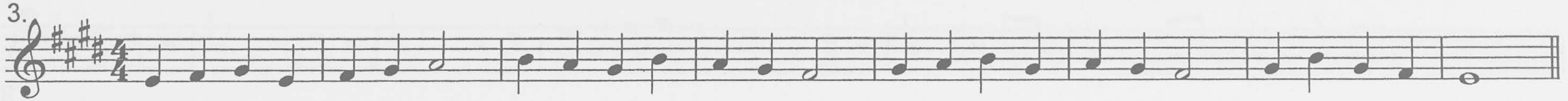

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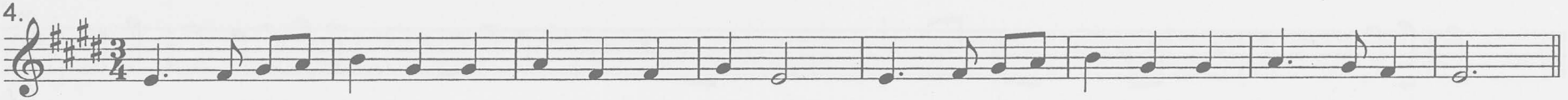

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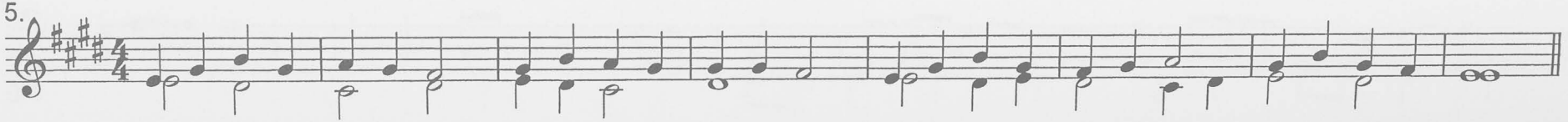
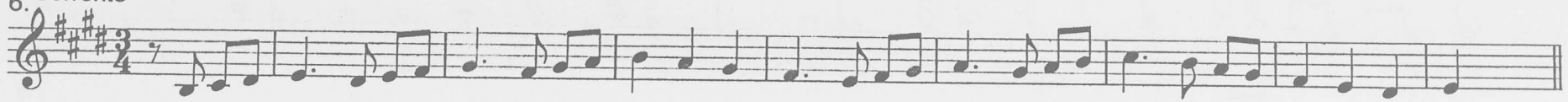


University of Pretoria etd – McLachlan, M M (2003)

6. Corrente



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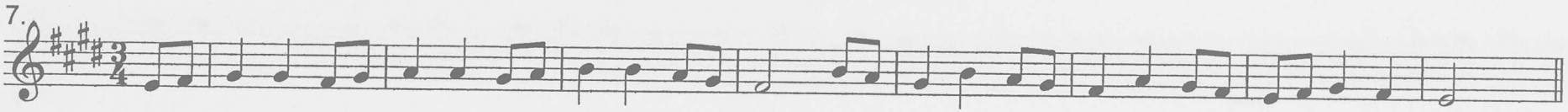

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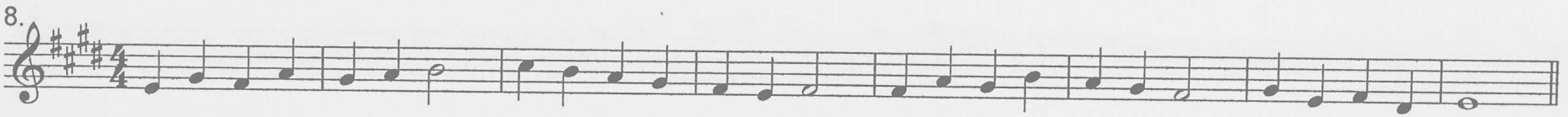

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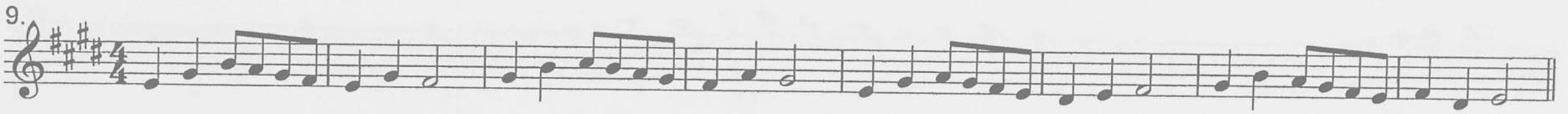

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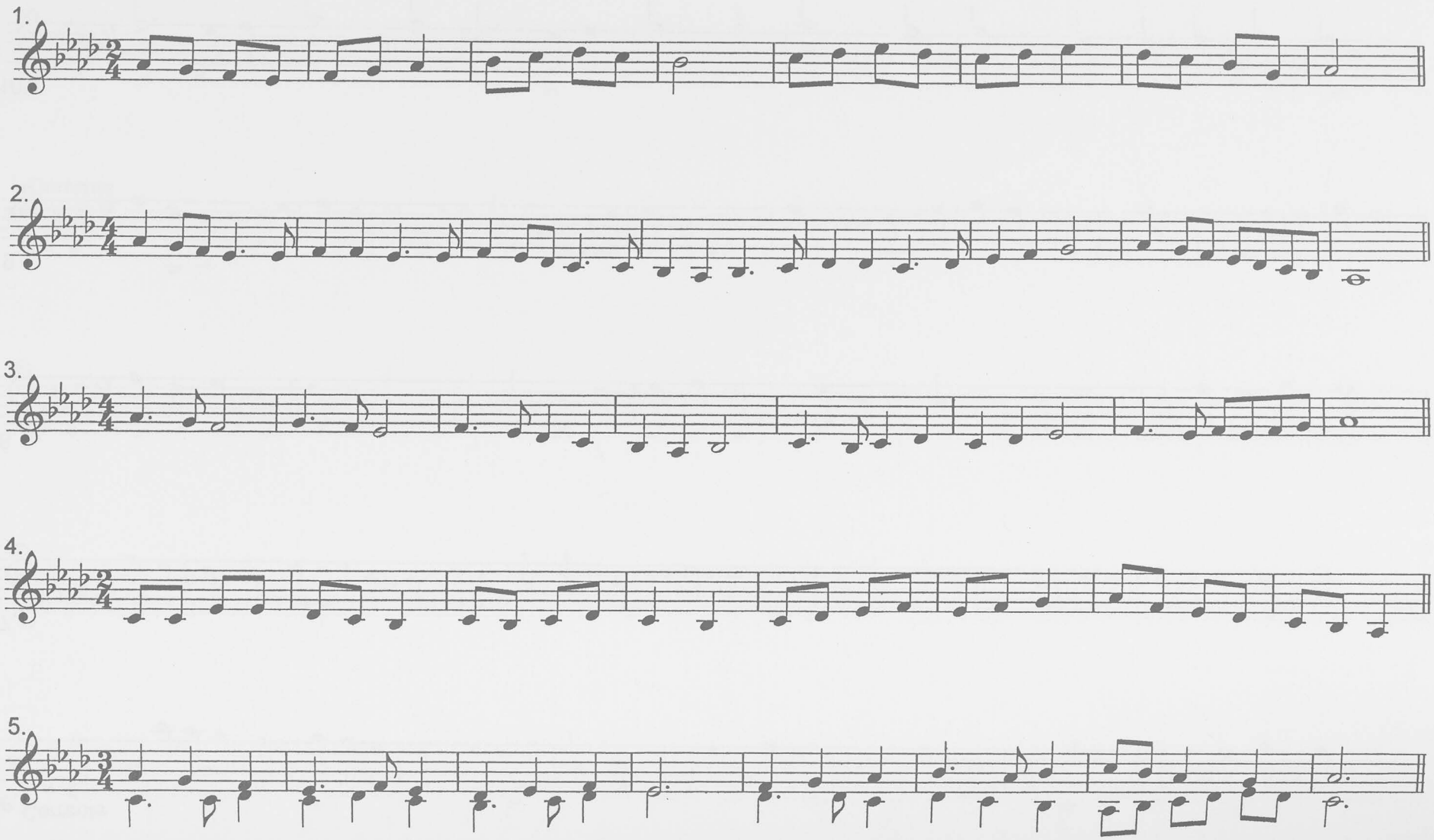
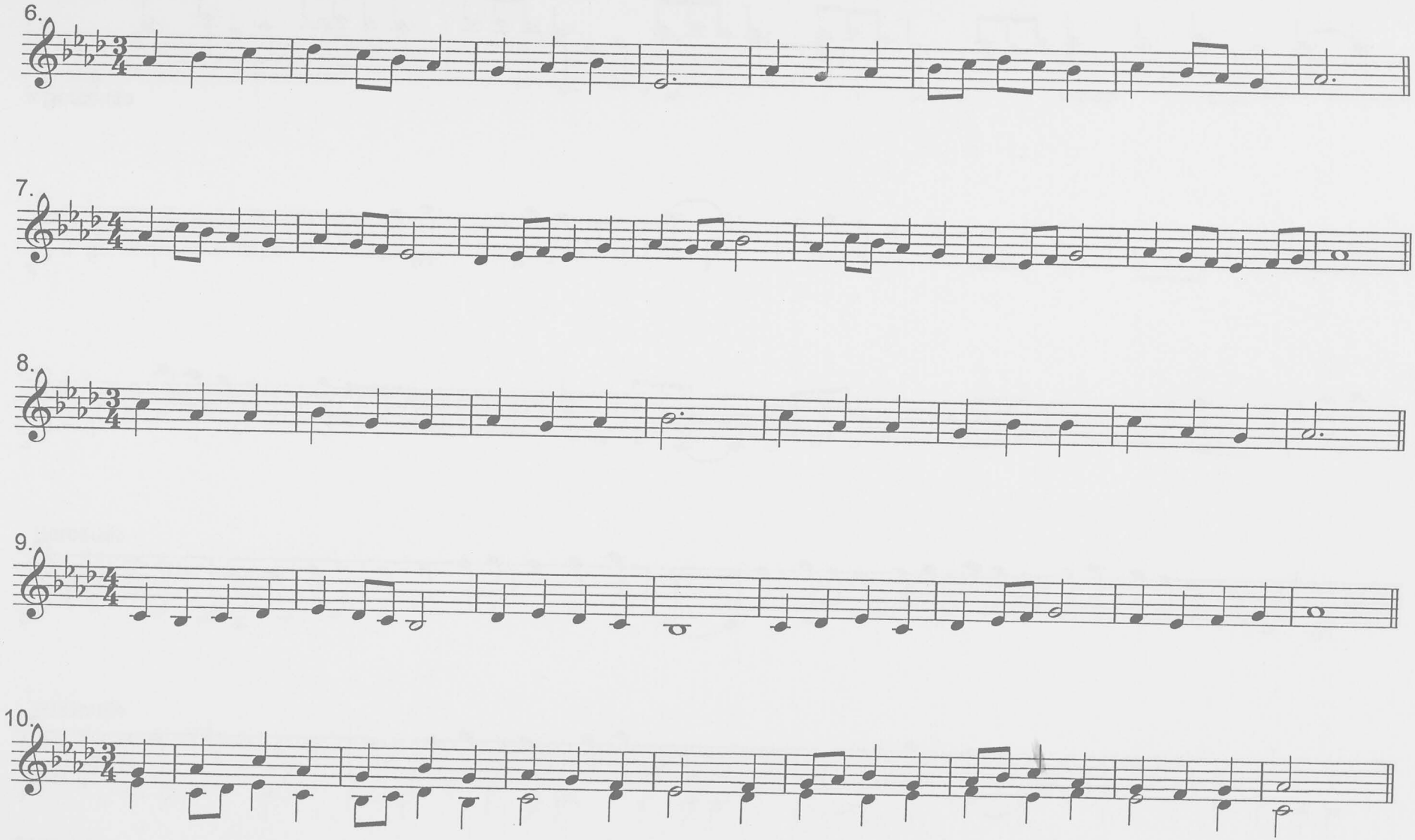
University of Pretoria etd – McLachlan, M M (2003)

Unit 10

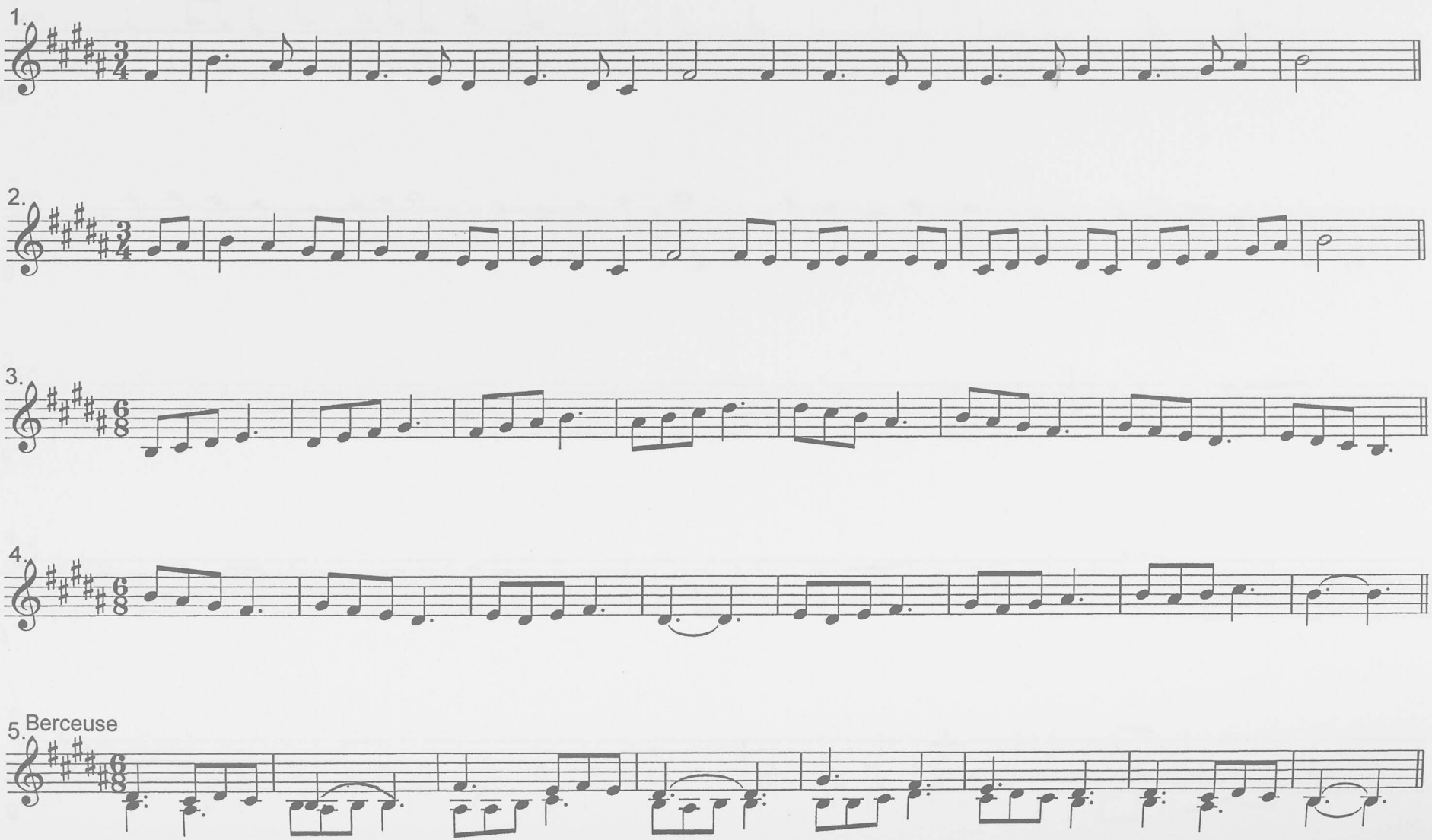


University of Pretoria etd – McLachlan, M M (2003)



University of Pretoria etd – McLachlan, M M (2003)

Unit 11



University of Pretoria etd – McLachlan, M M (2003)

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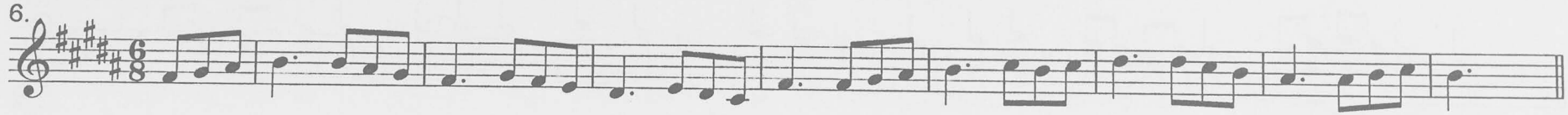

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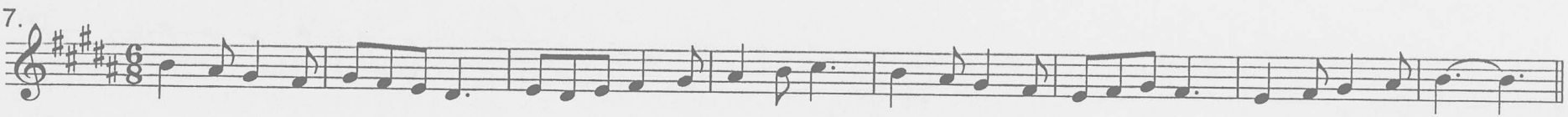

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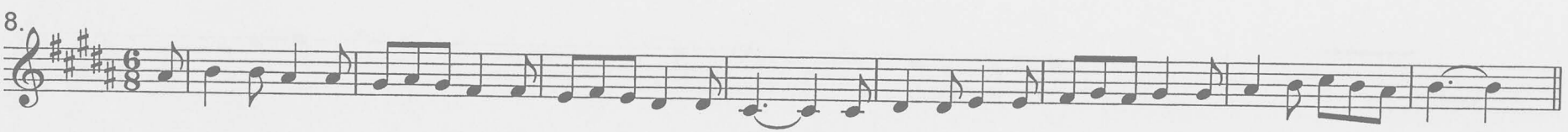

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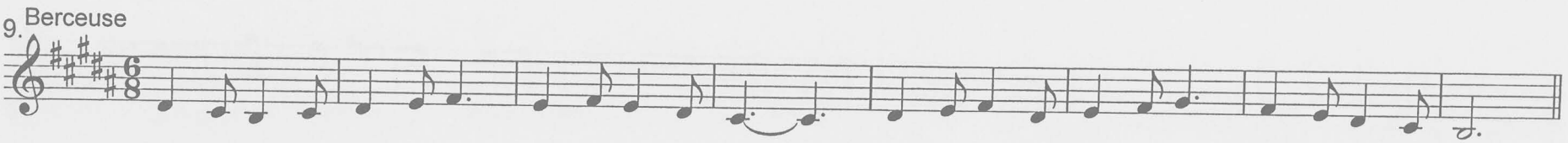

10. Pastorale

University of Pretoria etd – McLachlan, M M (2003)

Unit 12

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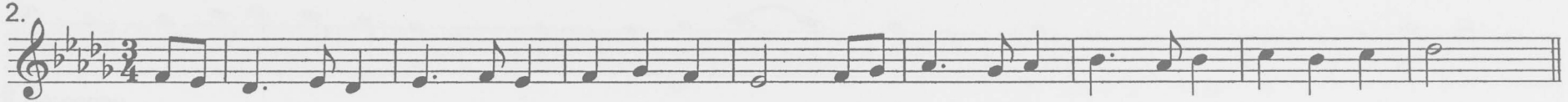
2.



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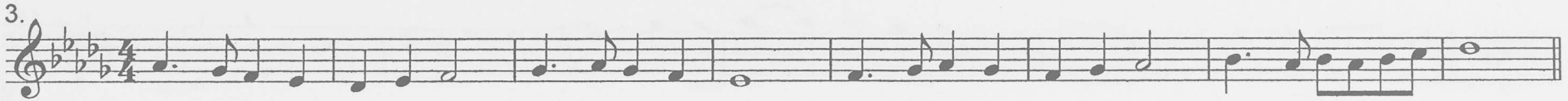

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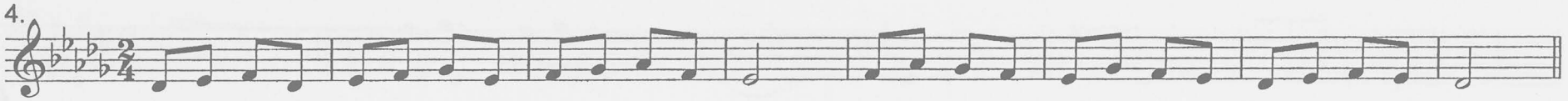

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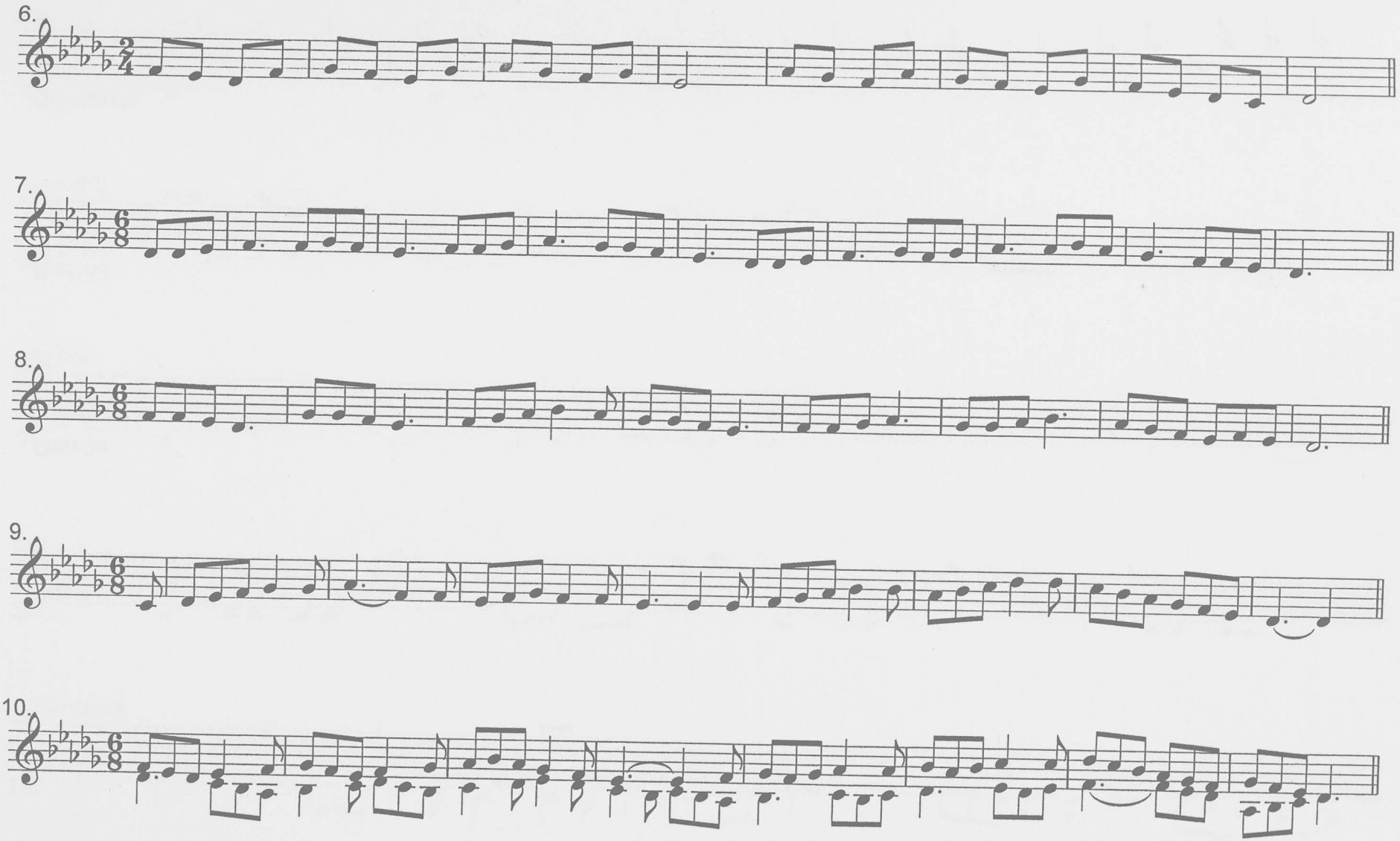

University of Pretoria etd – McLachlan, M M (2003)

Unit 13

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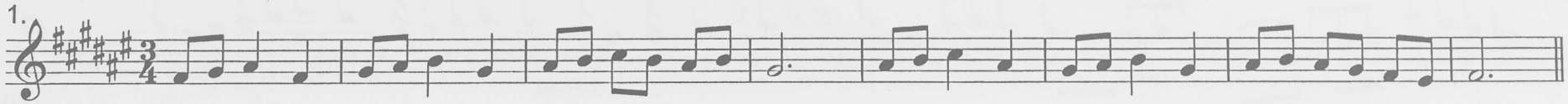

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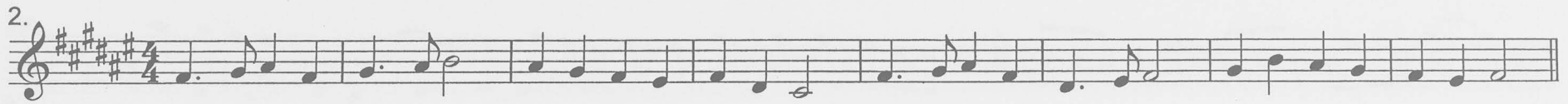
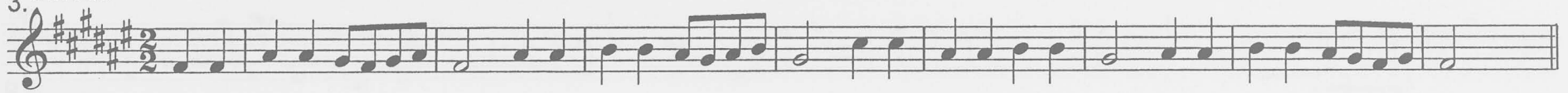
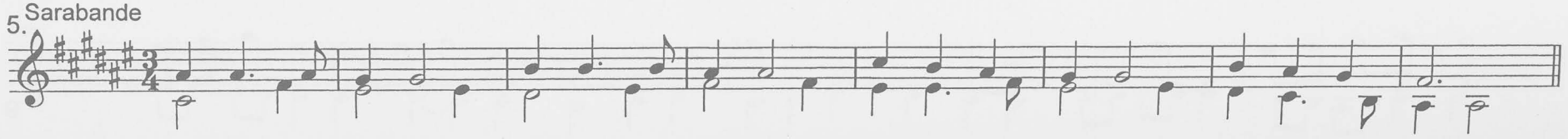


3. Gavotte



4. Bourrée

5. Sarabande



University of Pretoria etd – McLachlan, M M (2003)

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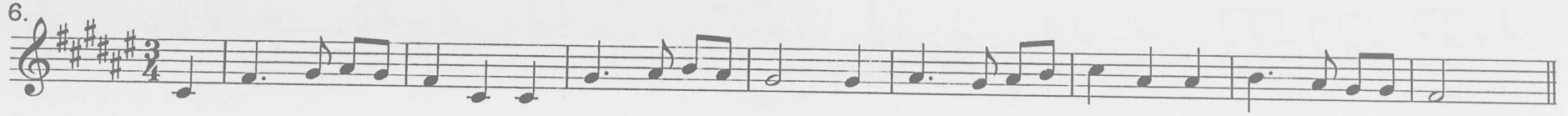

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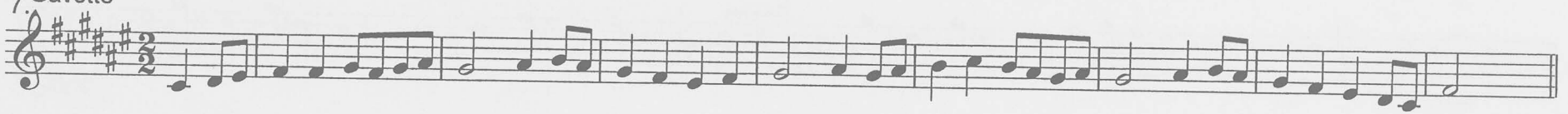

8. Gigue

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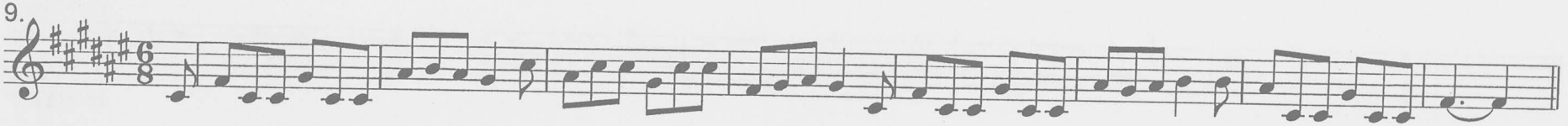
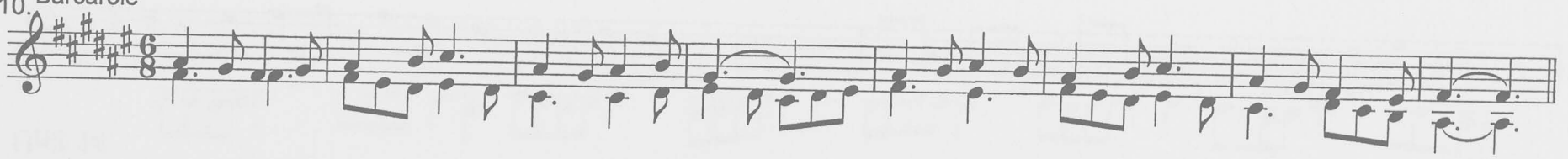


10. Barcarole



University of Pretoria etd – McLachlan, M M (2003)

Unit 14

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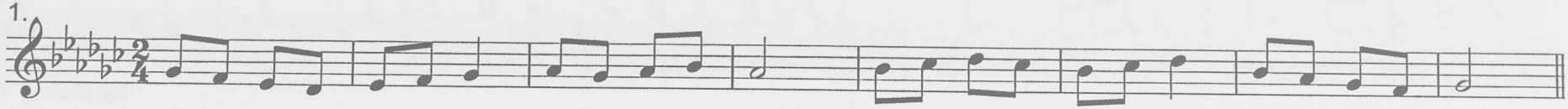
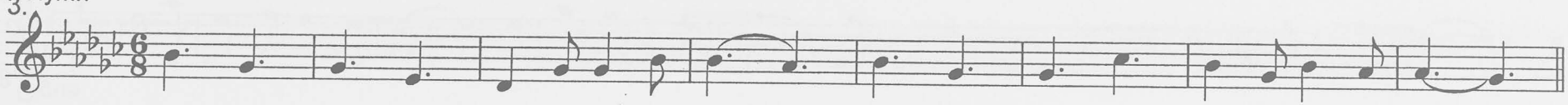
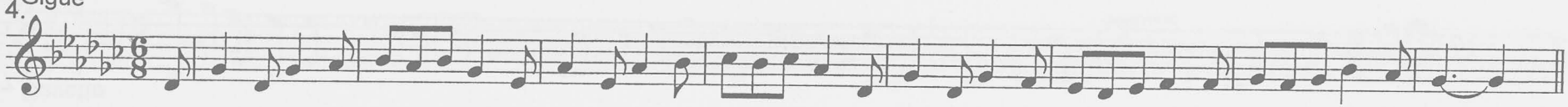


2. Minuet

3. Hymn



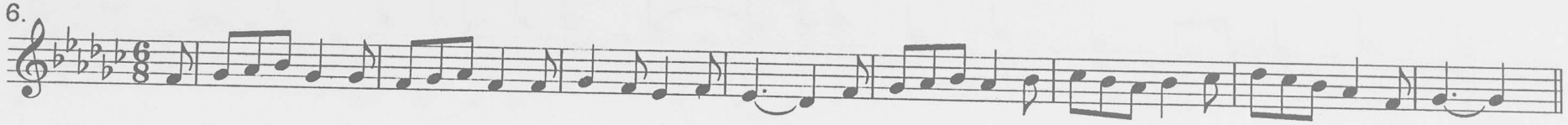
4. Gigue



5.

University of Pretoria etd – McLachlan, M M (2003)

6.



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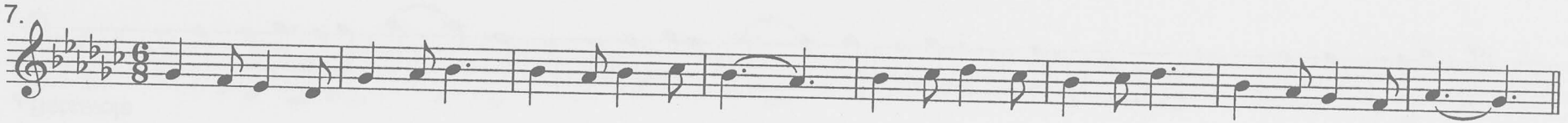
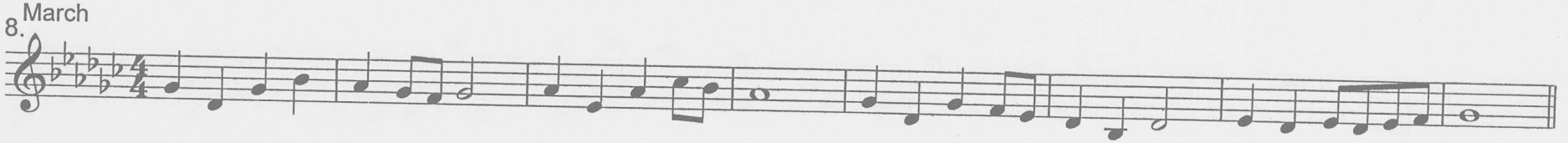
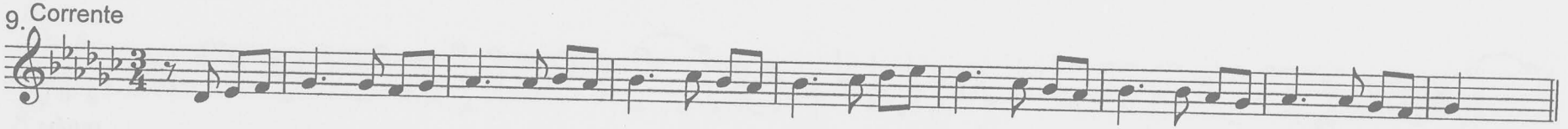


8. March



9. Corrente



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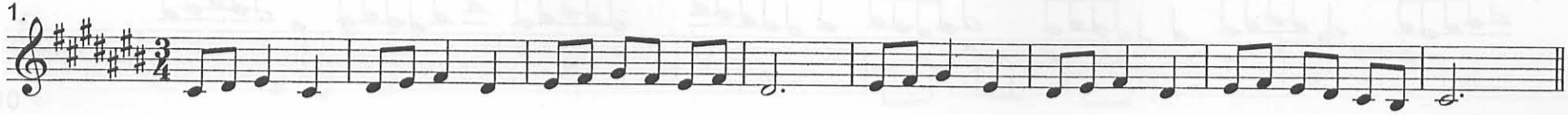
University of Pretoria etd – McLachlan, M M (2003)

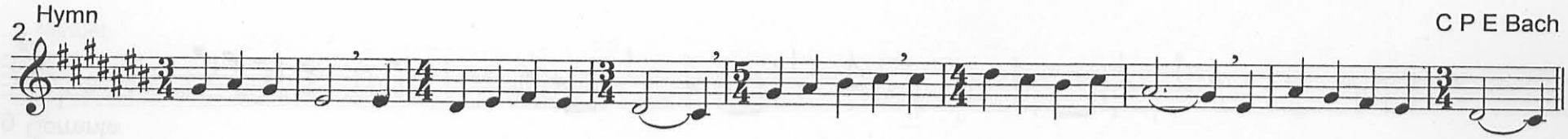
Unit 15

1.



2. Hymn

C P E Bach



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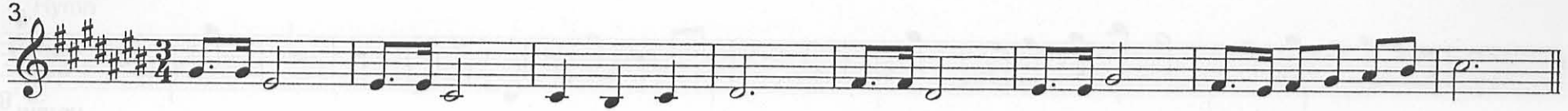
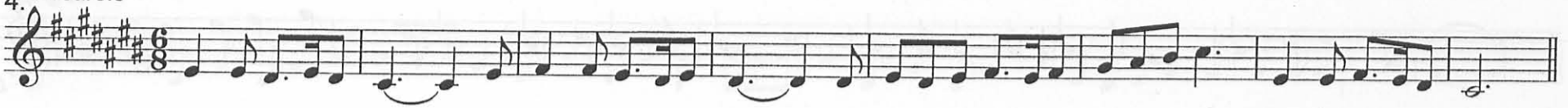


4. Barcarole



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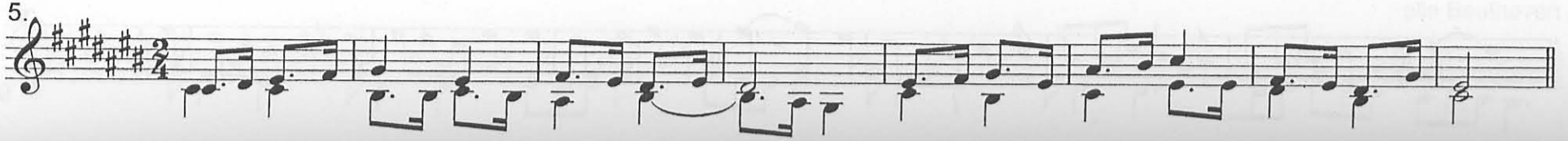
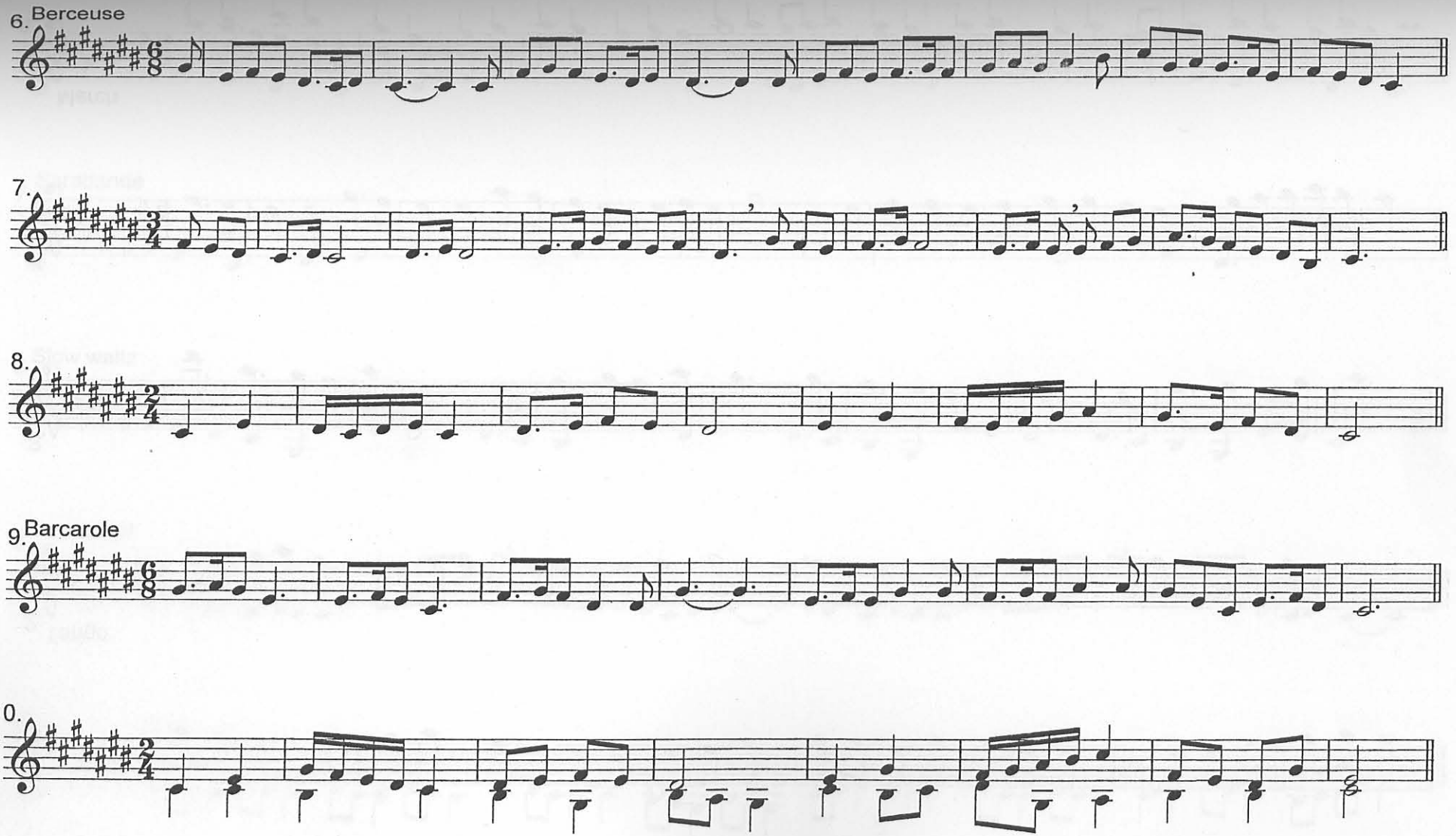


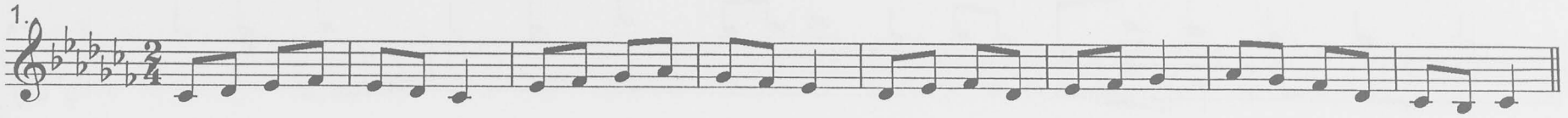
University of Pretoria etd – McLachlan, M M (2003)



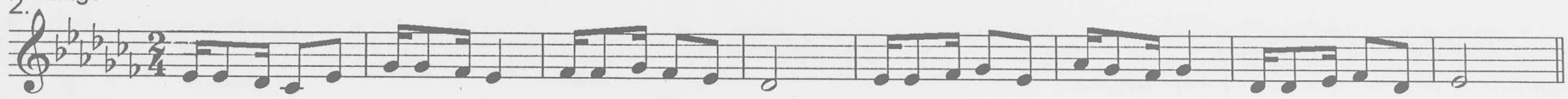
University of Pretoria etd – McLachlan, M M (2003)

Unit 16

1.



2. Tango



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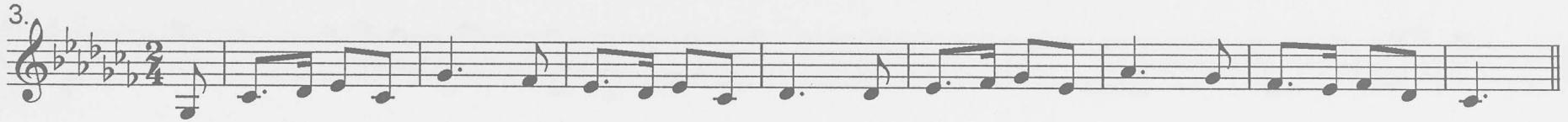

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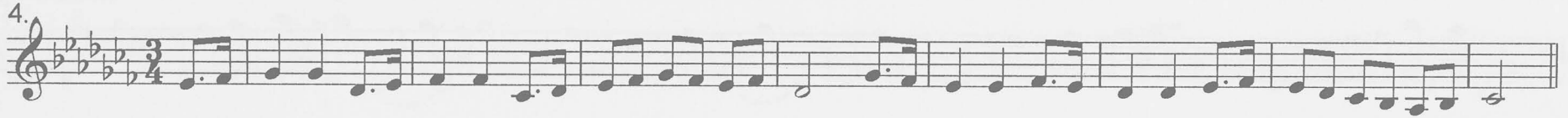
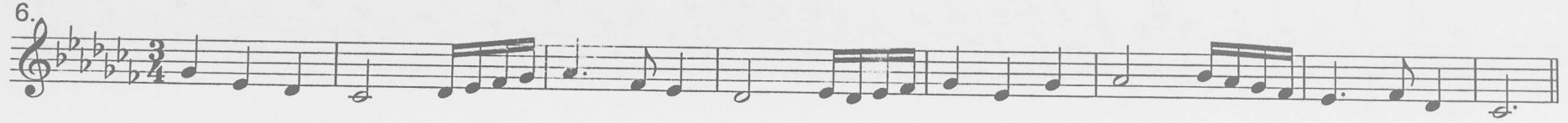


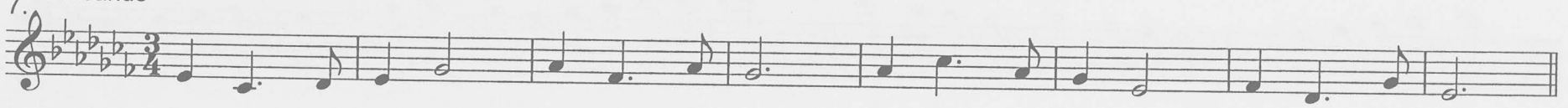
5. March

University of Pretoria etd – McLachlan, M M (2003)

6.



7. Sarabande



8. Slow waltz

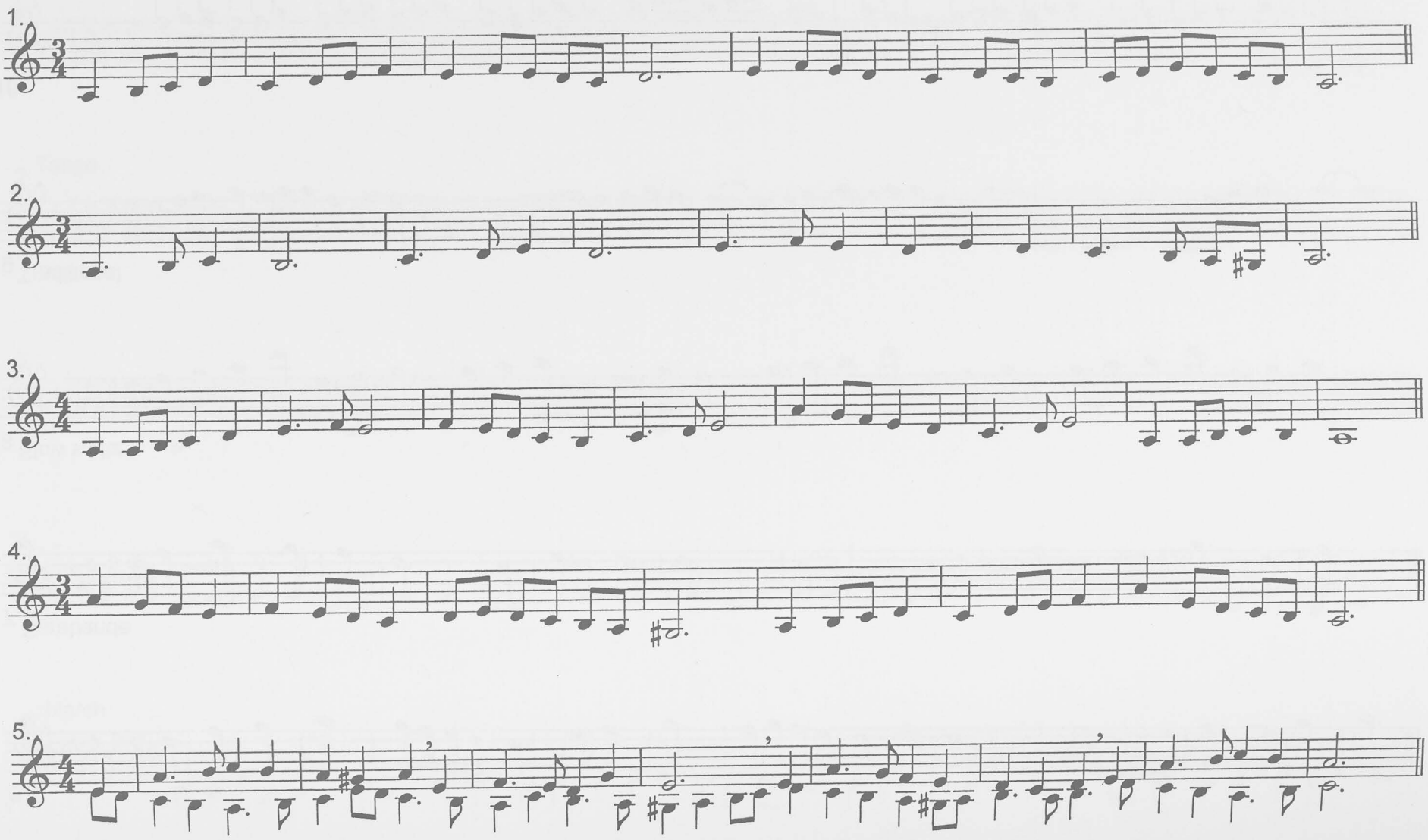
9. Traditional

10.

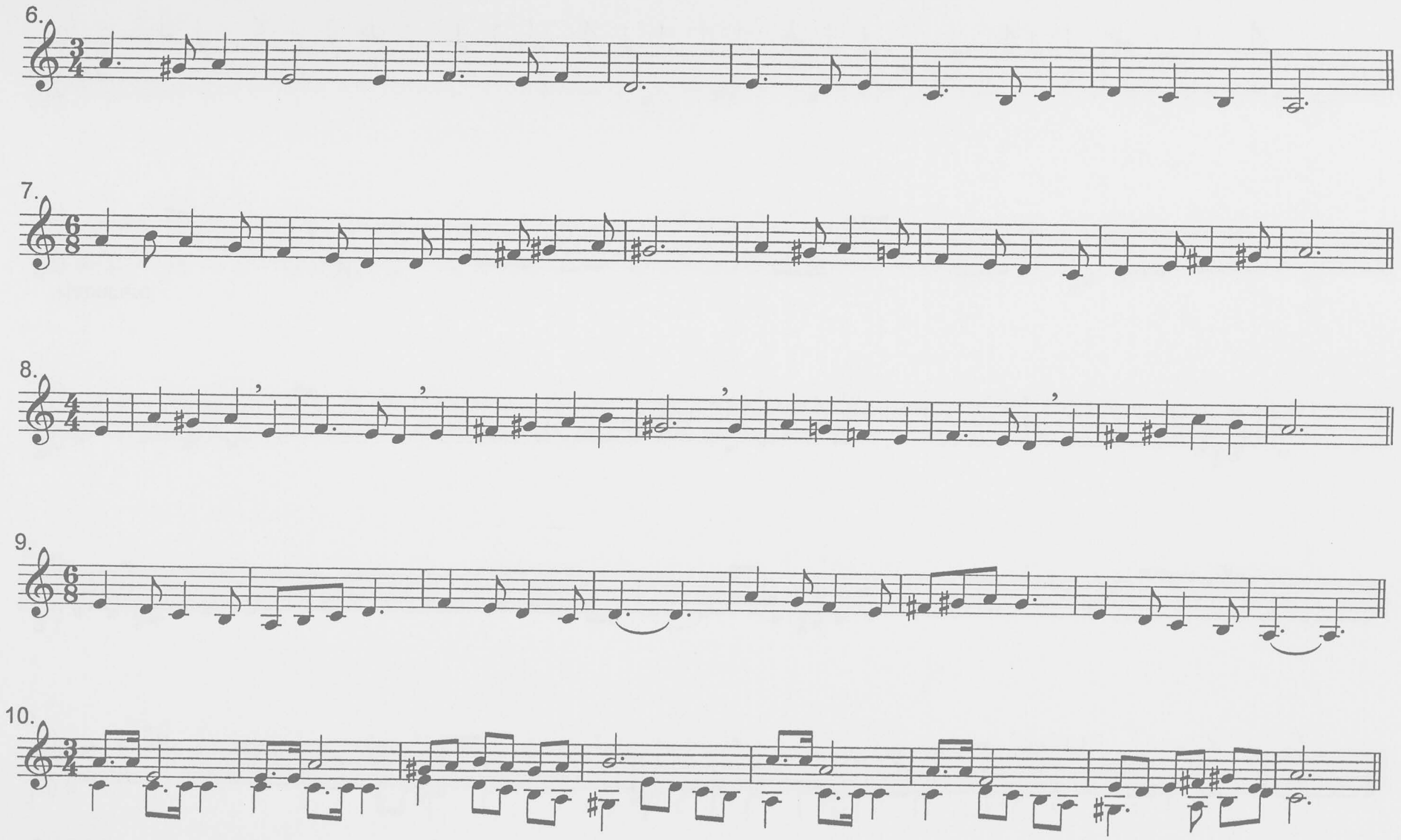
University of Pretoria etd – McLachlan, M M (2003)

Minor

Unit 17



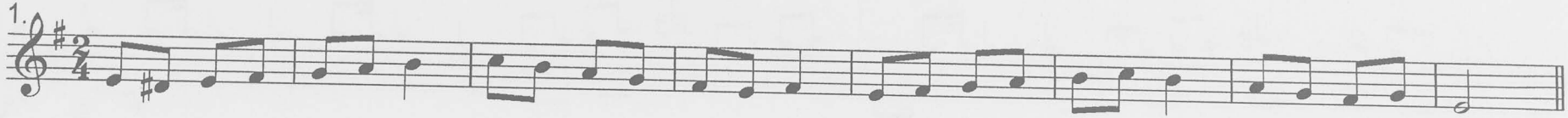
University of Pretoria etd – McLachlan, M M (2003)



University of Pretoria etd – McLachlan, M M (2003)

Unit 18

1.



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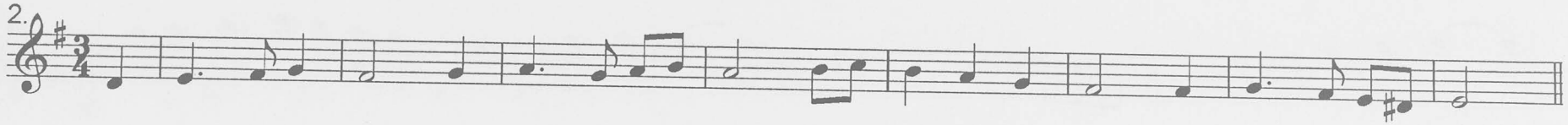
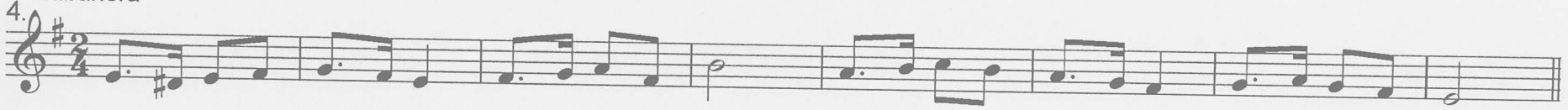


3.

Habanera

4.



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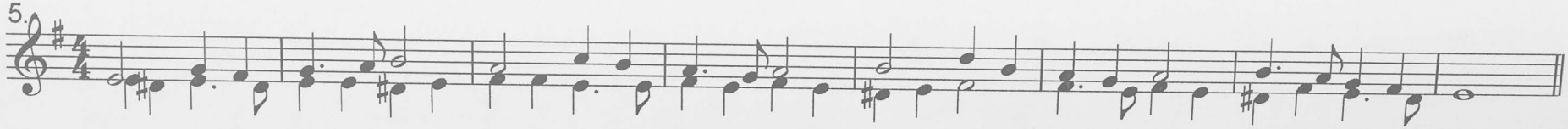
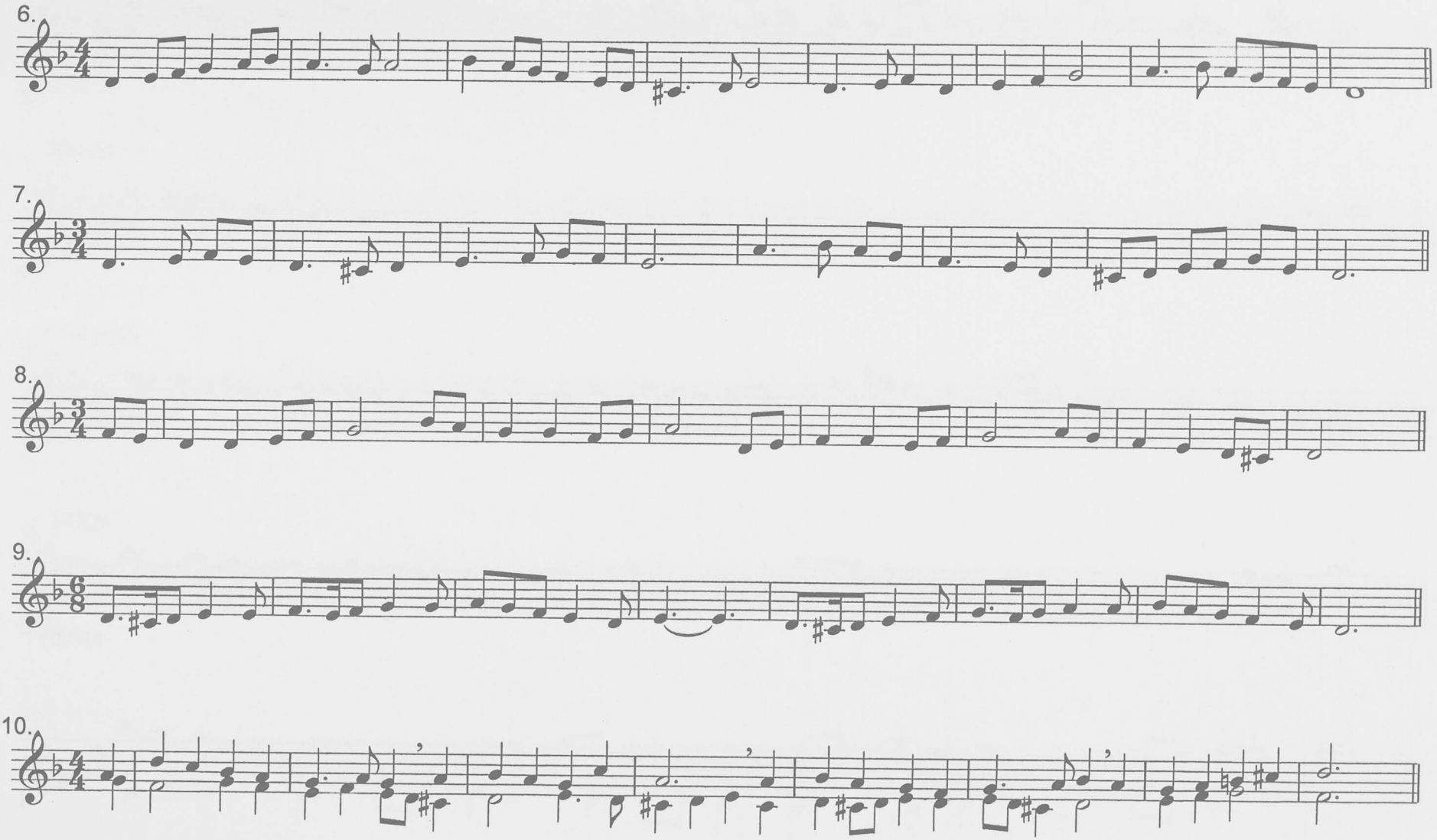


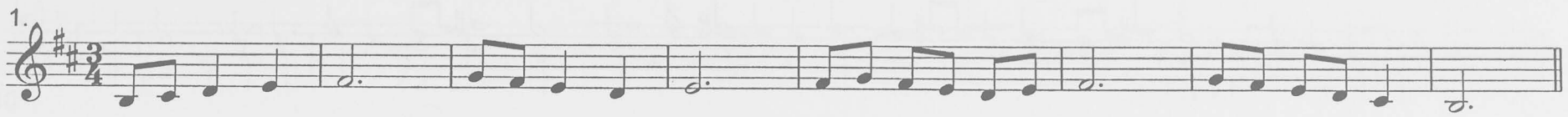
University of Pretoria etd – McLachlan, M M (2003)



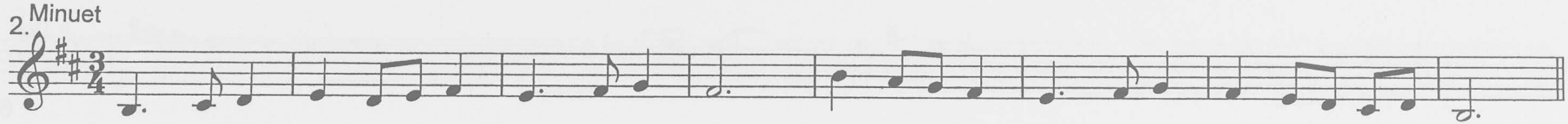
University of Pretoria etd – McLachlan, M M (2003)

Unit 19

1.



2. Minuet



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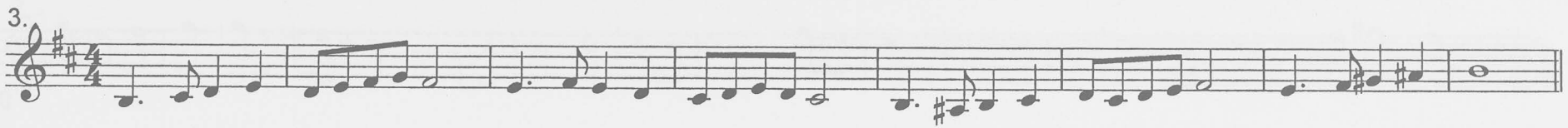

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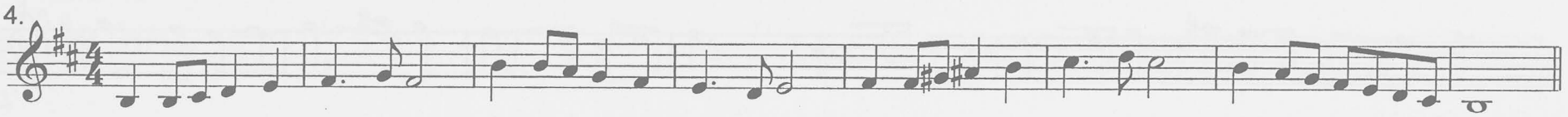

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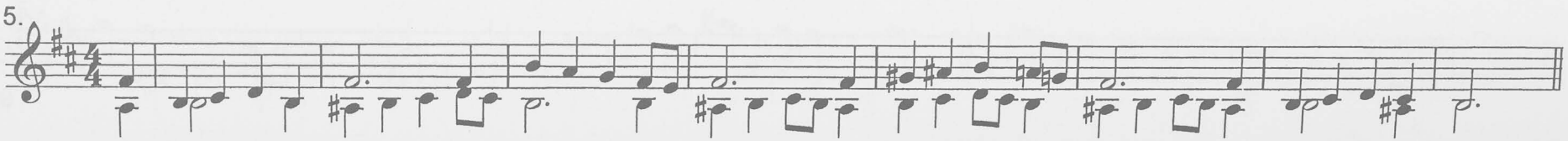
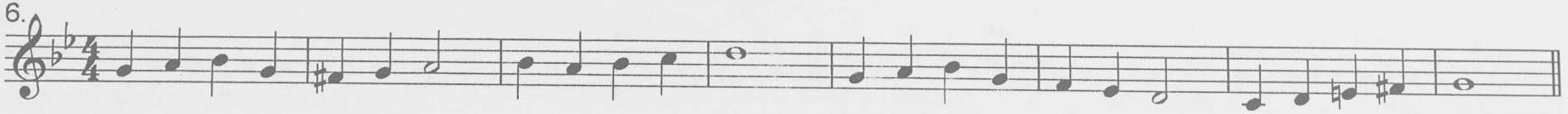


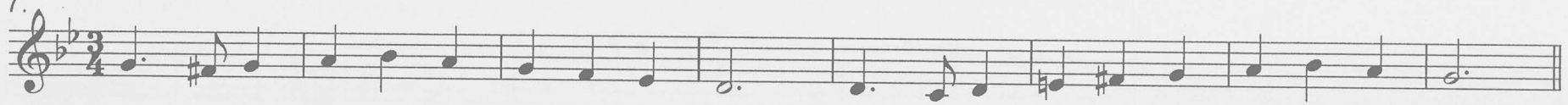
University of Pretoria etd – McLachlan, M M (2003)

6.



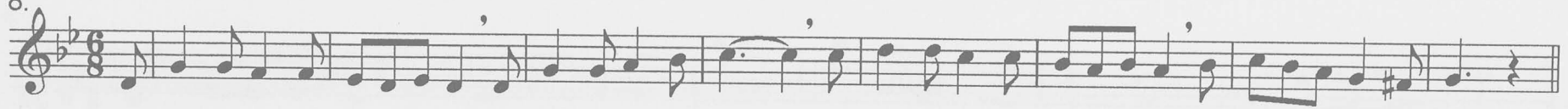
Minuet

7.



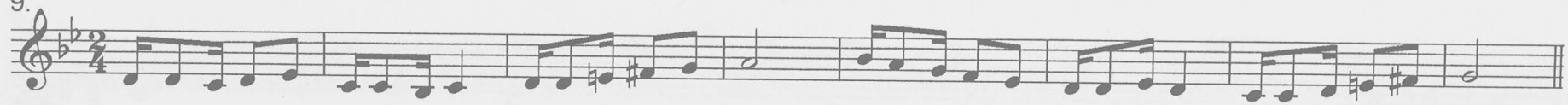
Pastorale

8.



Tango

9.

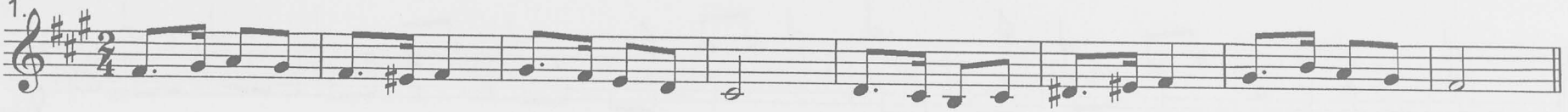


10.

University of Pretoria etd – McLachlan, M M (2003)

Unit 20

1. Habanera



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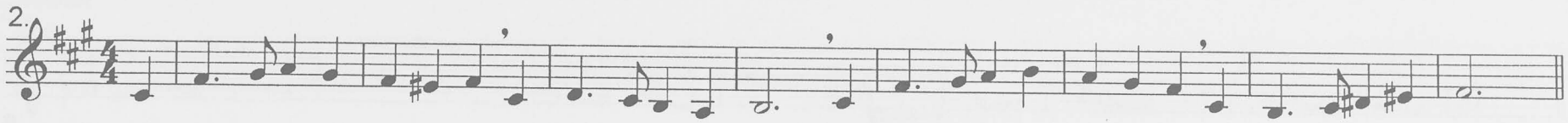
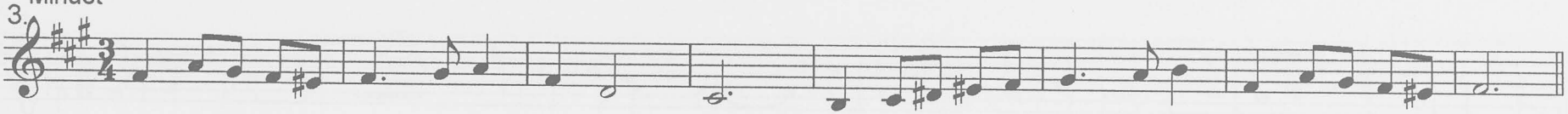


3. Minuet



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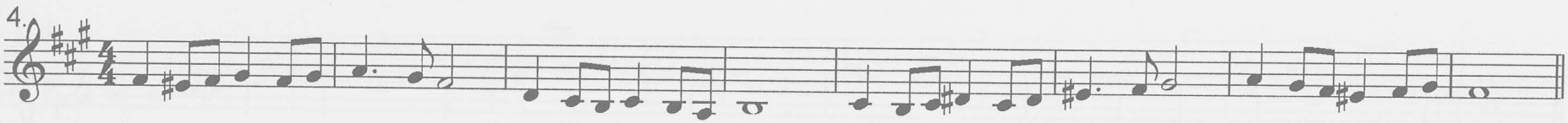

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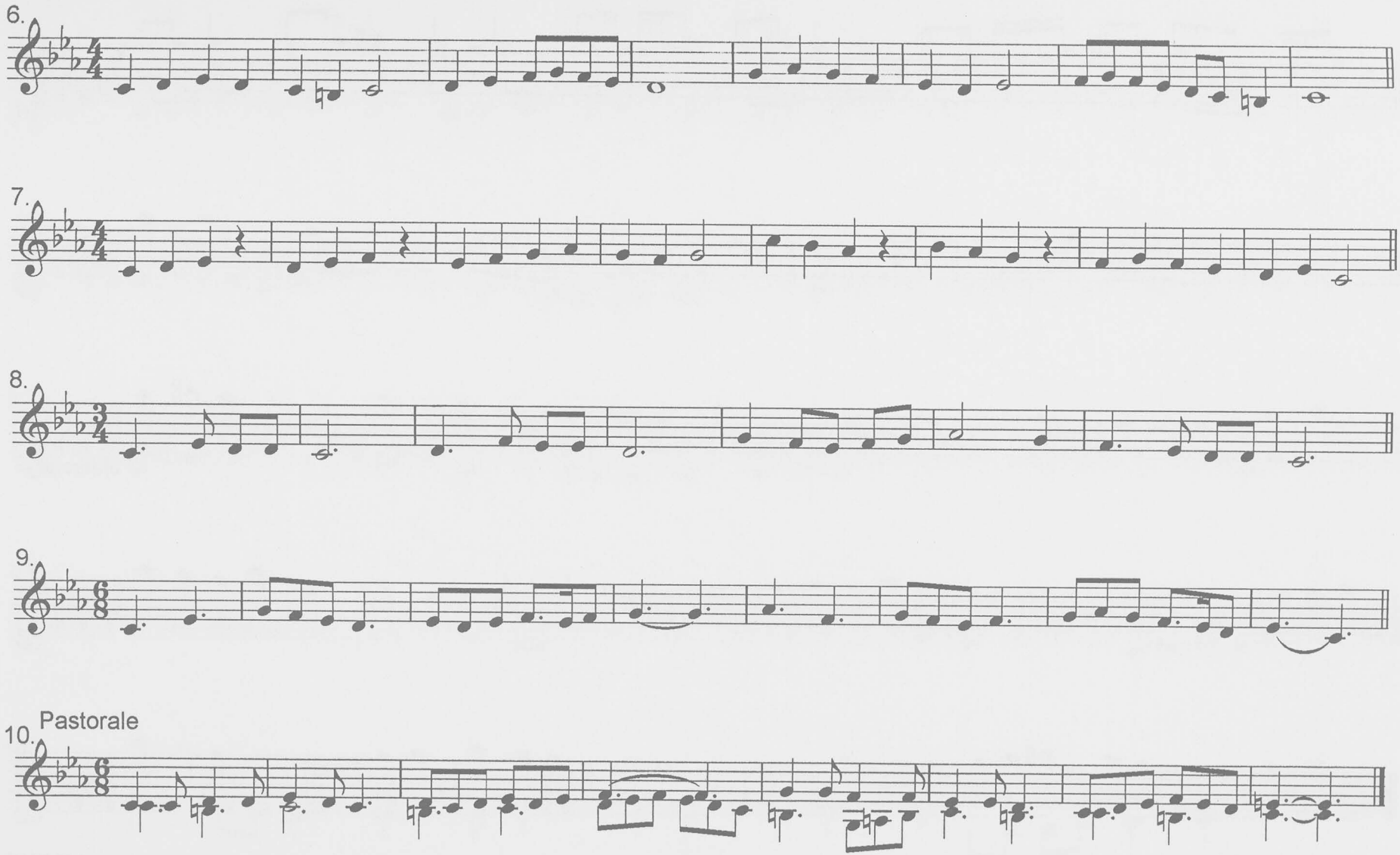
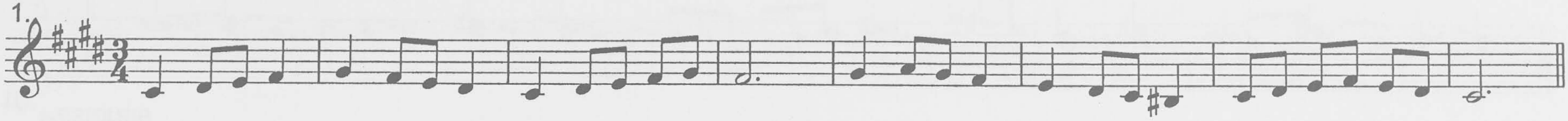
University of Pretoria etd – McLachlan, M M (2003)



University of Pretoria etd – McLachlan, M M (2003)

Unit 21

1.



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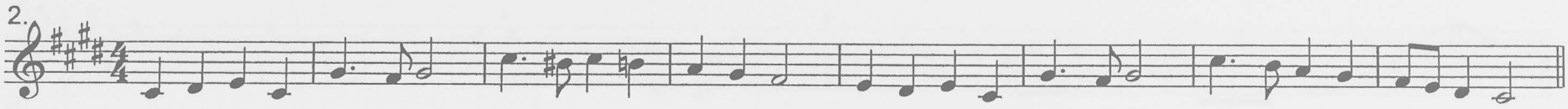
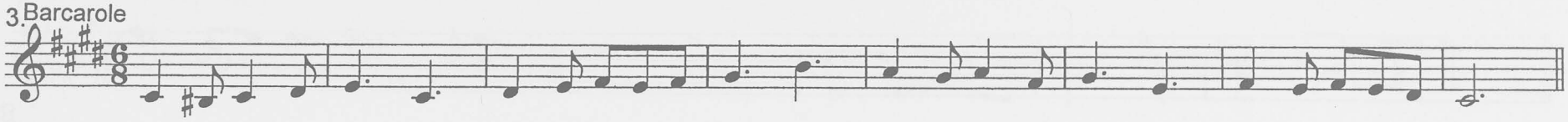


3. Barcarole



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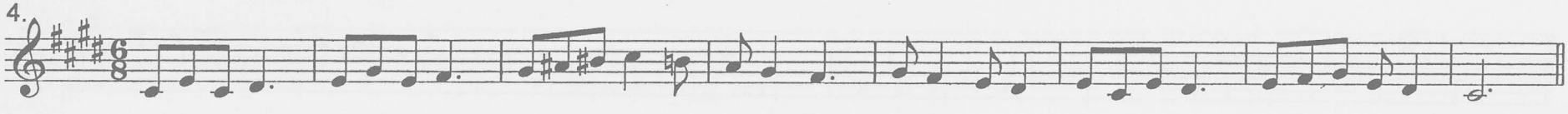

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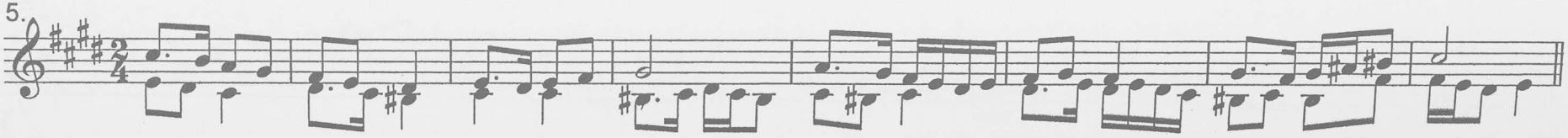
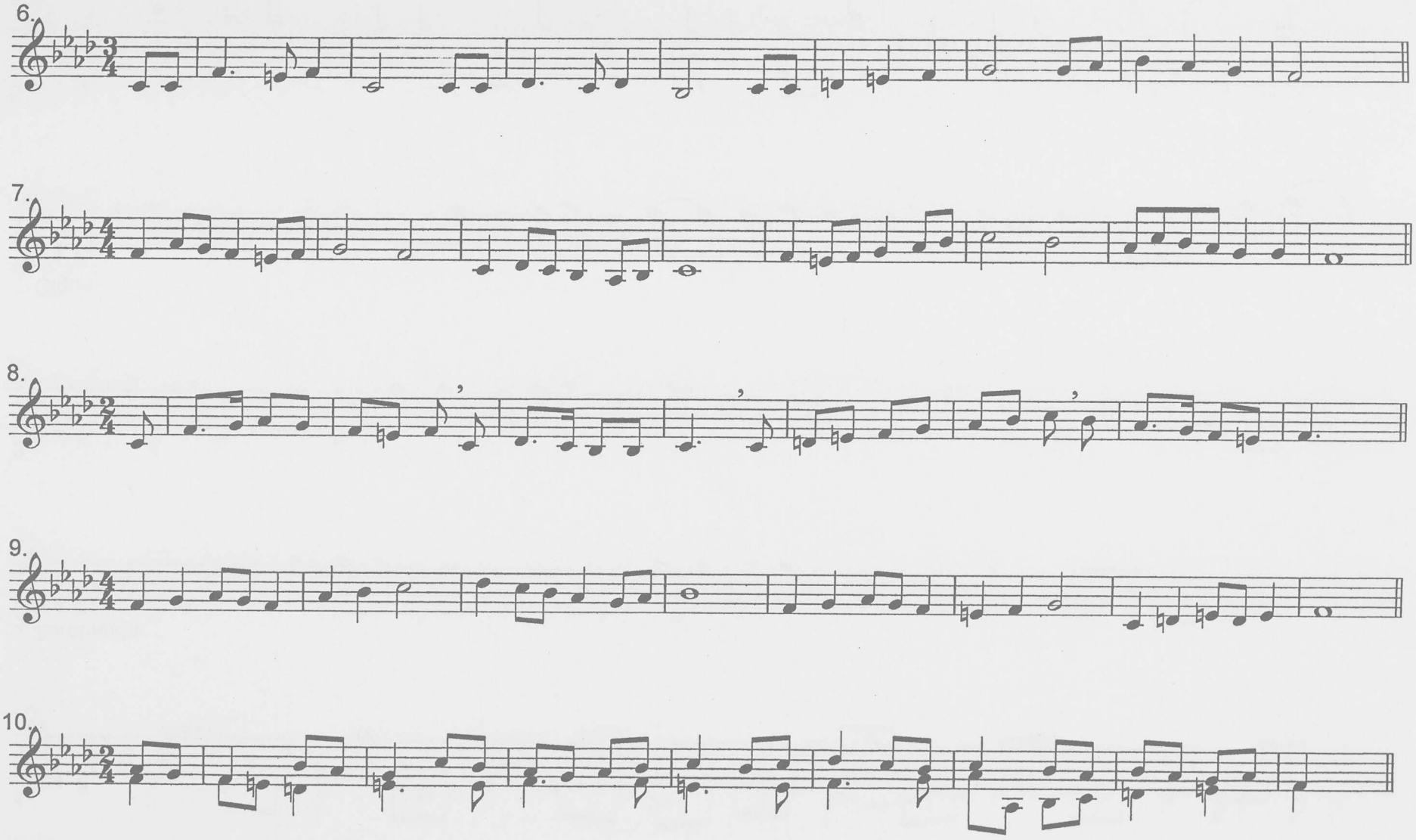


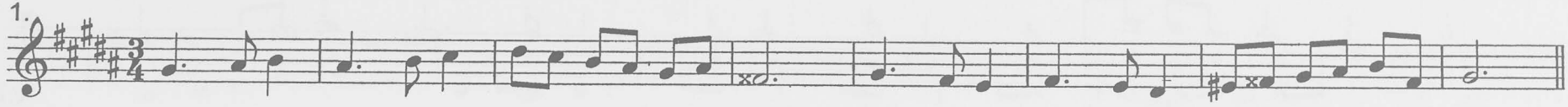
University of Pretoria etd – McLachlan, M M (2003)



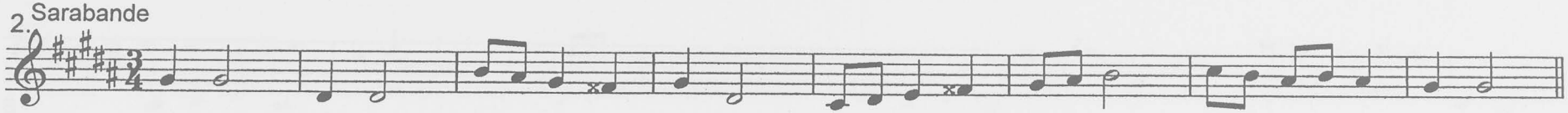
University of Pretoria etd – McLachlan, M M (2003)

Unit 22

1.



2. Sarabande



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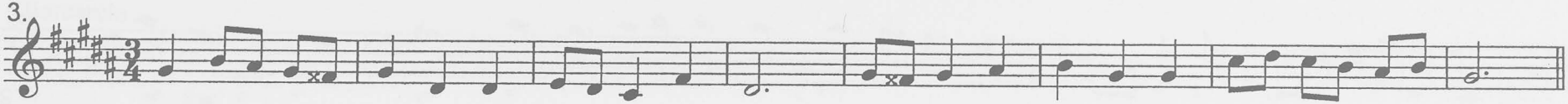
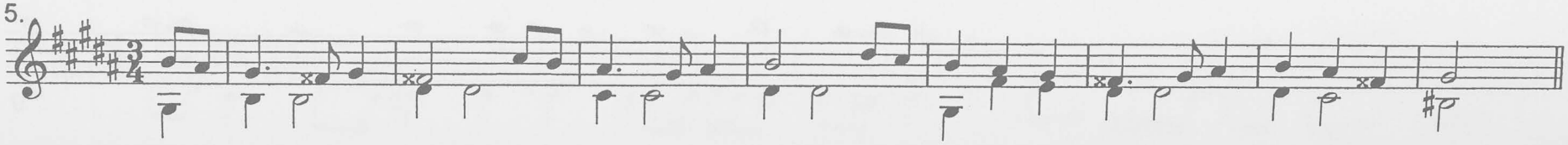
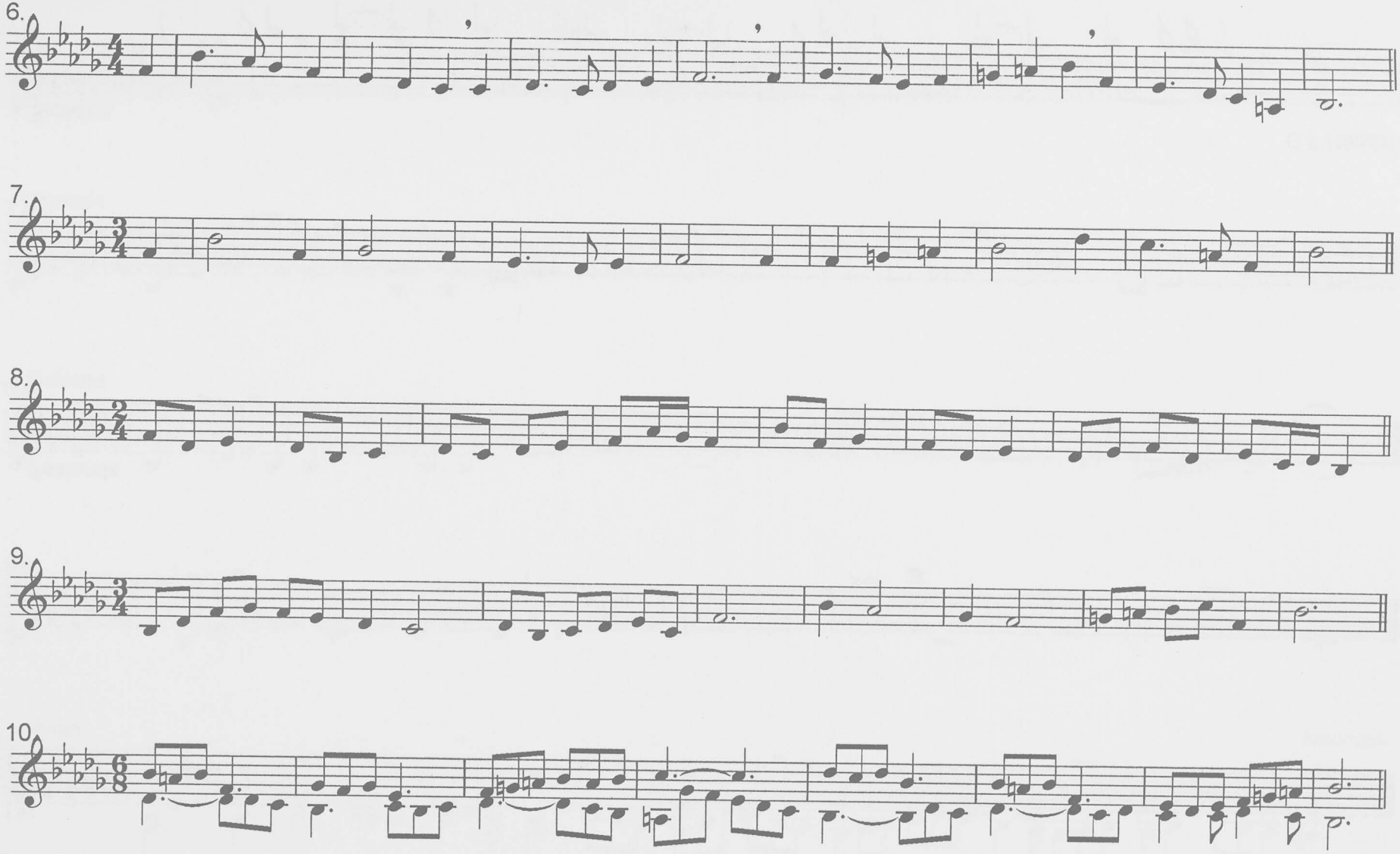


4. Gigue

5.



University of Pretoria etd – McLachlan, M M (2003)



University of Pretoria etd – McLachlan, M M (2003)

Unit 23

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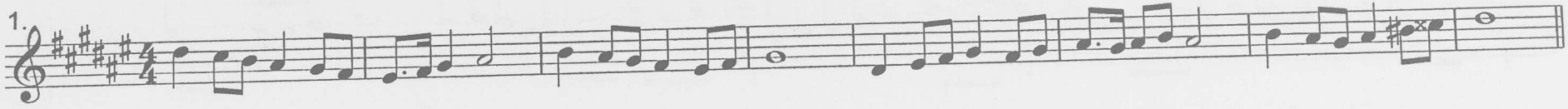

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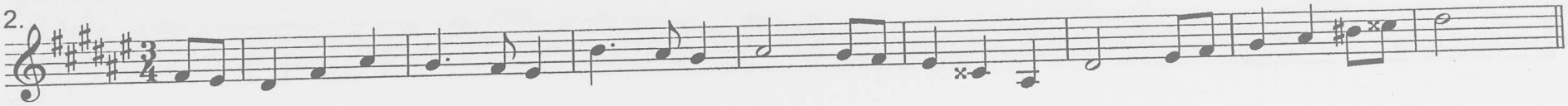
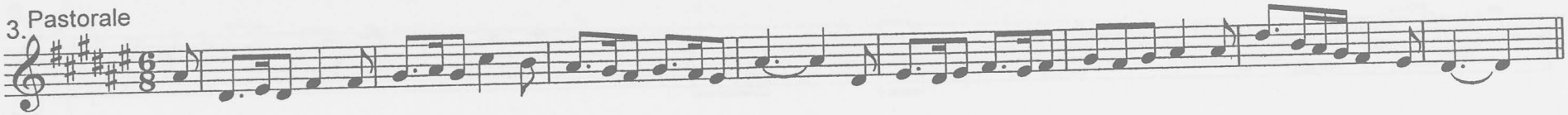


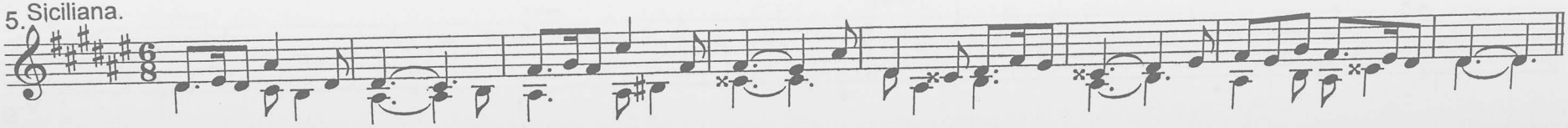
3. Pastorale



4.

G F Händel

5. Siciliana.



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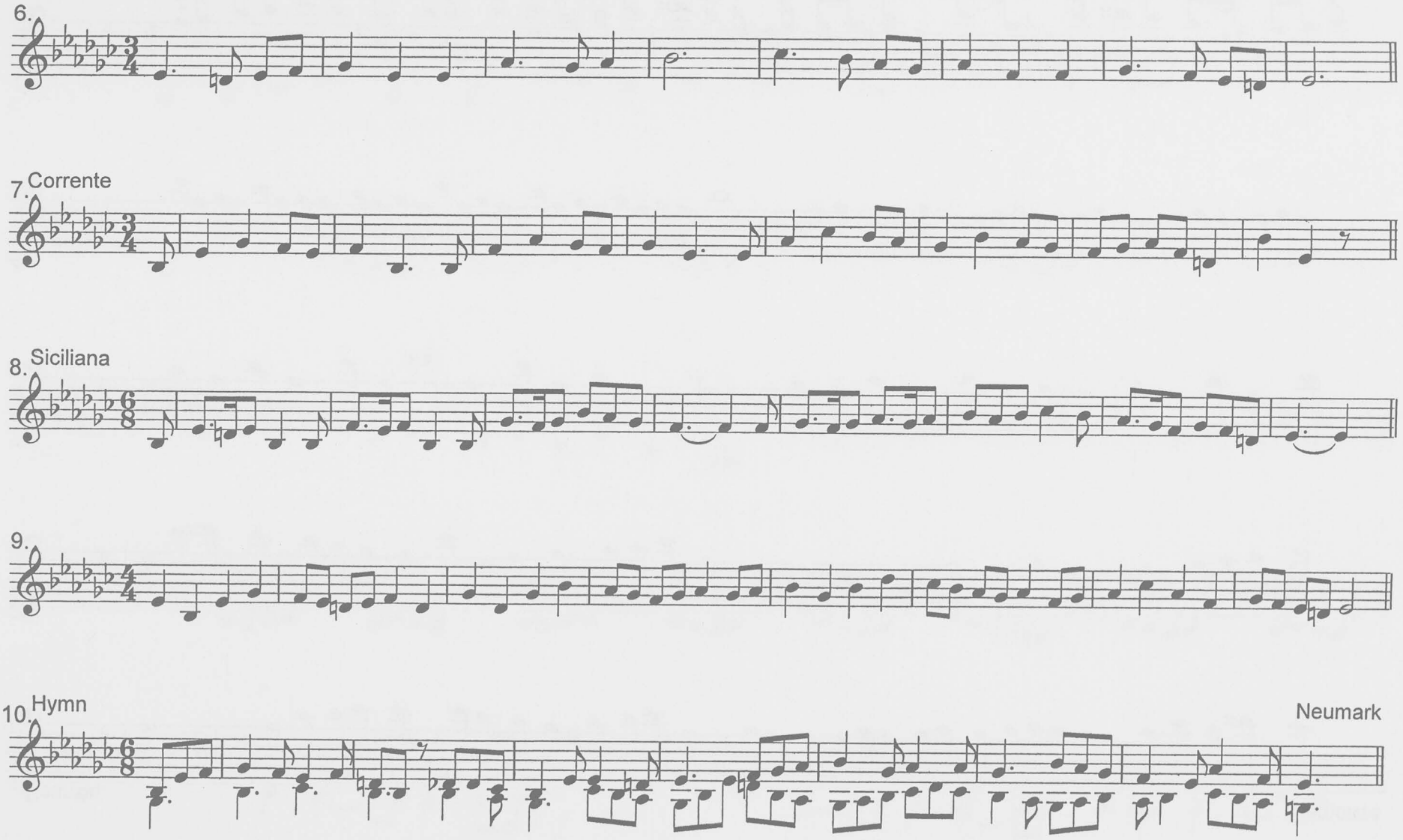

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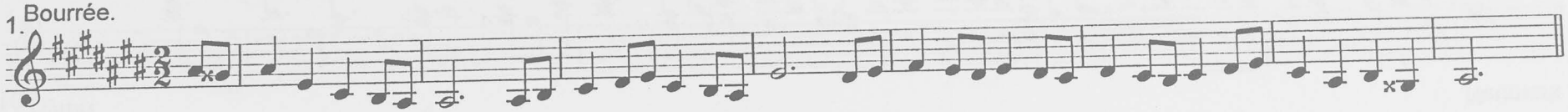
Unit 24

Demoivre

1. Bourrée.



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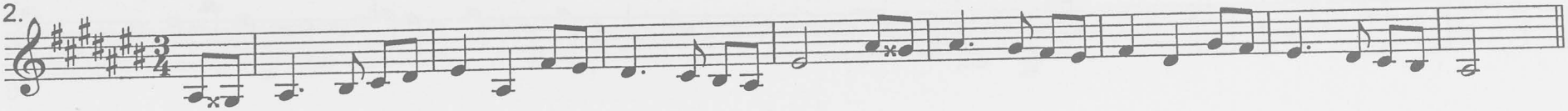

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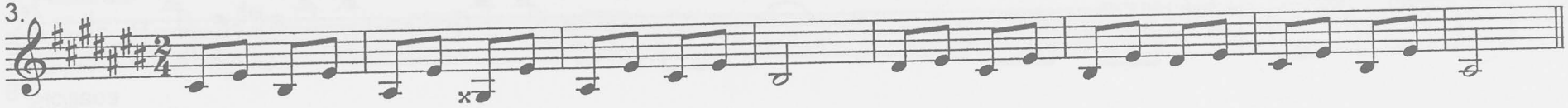

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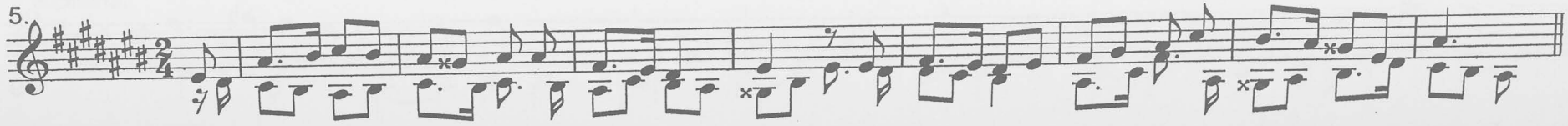

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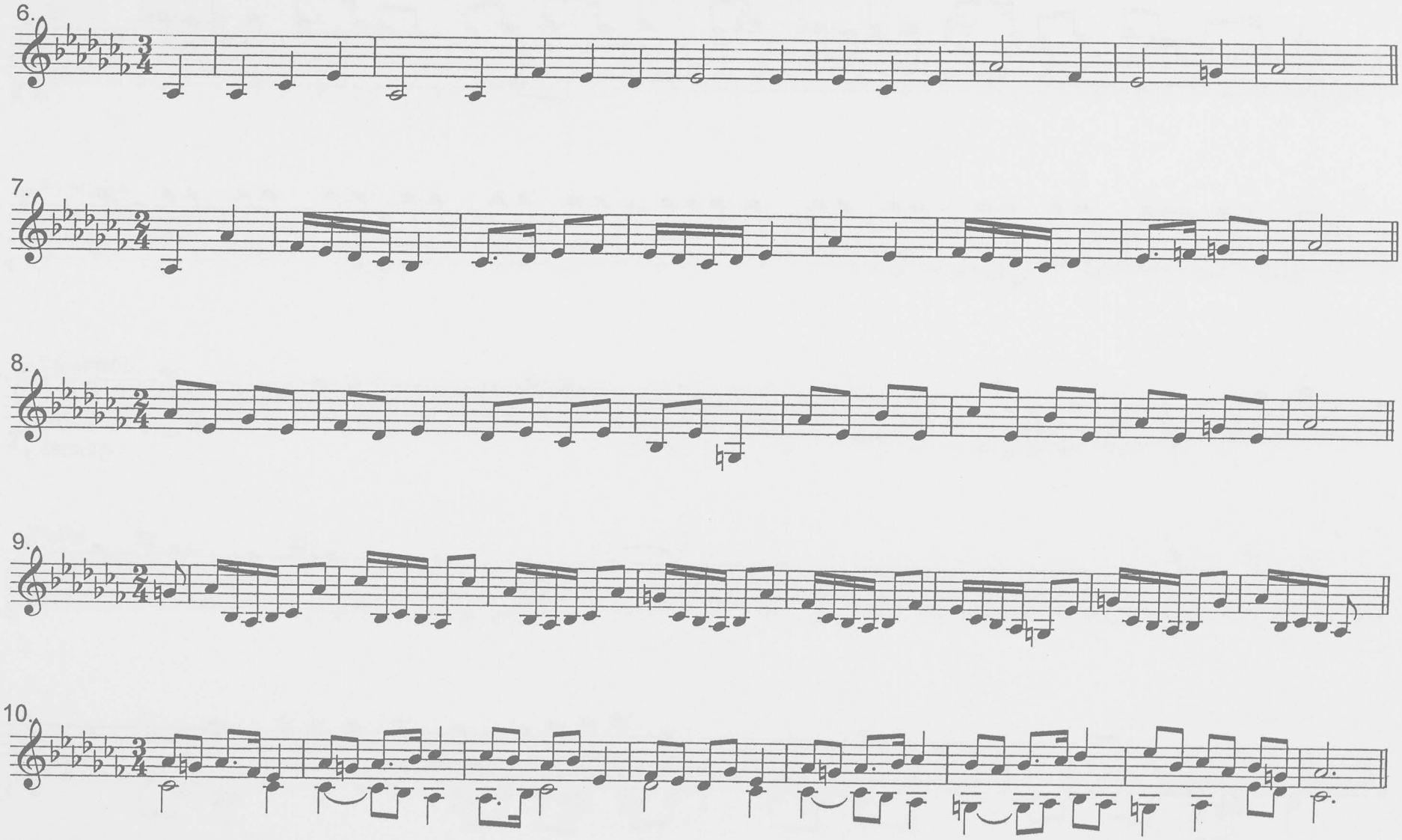

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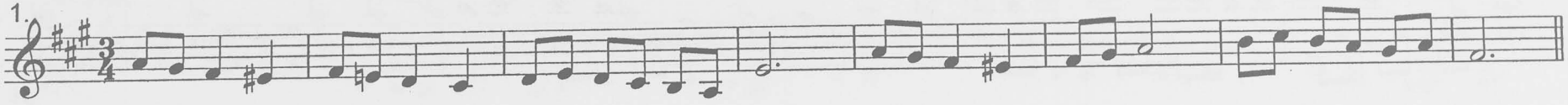
Unit 25

1.



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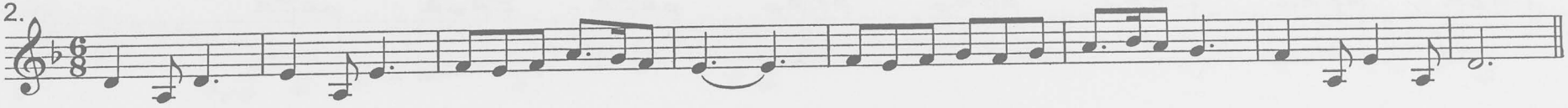
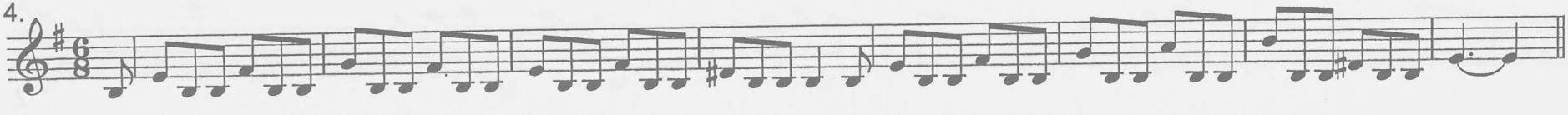


3. Pastorale

4.



5.

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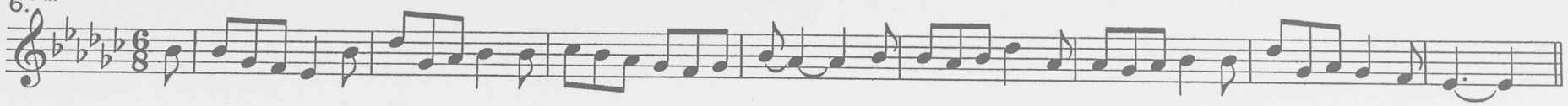
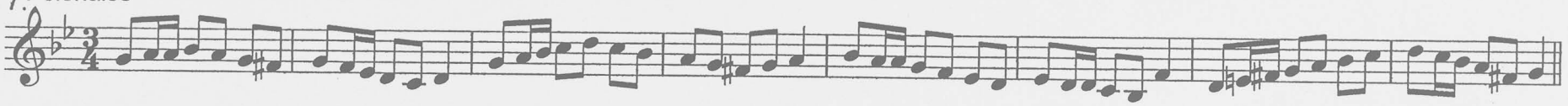
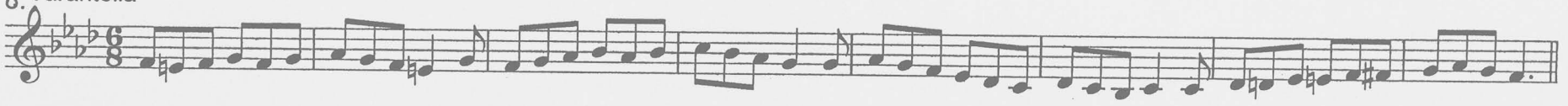
6. Air



7. Polonaise



8. Tarantella



9. Polka

10.