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MUSIC LITERACY

A programme for meeting the need of the music illiterate effectively in South Africa

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A thesis submitted at the University of Pretoria

for the degree of

Doctor of Music

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Pretoria
2003

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Aanwinsnommer: 11723425
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Abstract

The purpose of this thesis is to design a programme in music literacy, a vital workable supporting system, for meeting the basic needs in the various sub-fields in music, in Outcomes-based education as well as the needs of many other learners and music educators in South Africa. Knowingly or unknowingly, the basic need of all concerned, as determined in an informal survey, is to become music literate directly.

The point of departure in this thesis is the determining of requirements for a highly effective programme. Effectiveness amounts to a programme which offers learners the obtaining of appropriate knowledge and skills to use sheet music with understanding, and without delay, in music making. The various facets of the programme need to be treated in various components in order to be operative. Specific learning matter is needed in each component. The survey in music literature proved that for no component did any effective material exist. **Original material is thus created in every component for meeting the specific needs of the music illiterate in South Africa.**

The *modus operandi* comprises the collecting of remarks, complaints, comparisons, requests and thus, needs of learners and parents, students and colleagues by way of an informal survey. An investigation follows into existing approaches and into materials currently in common use, as well as other approaches and other possible materials not in use. Next follows a report, in the form of requirements, for the much needed programme. The proposed ***Music Literacy*** programme, comprising originally designed material accompanied by specific conventions, was empirically used and adjusted before being finally presented.

This study explores the particular way in which all learners and others in the various sub-fields in music education in South Africa can benefit directly. The proposed ***Music Literacy*** programme offers all concerned a well-tested way of satisfying their basic needs for music making and for serving, eventually, as a life-long investment.

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Keywords

Music literacy, Sight singing, Practical harmony, Keyboard, Piano, Tutor, Sight reading, Music dictation, Aural training

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Acknowledgements

I wish to express my sincere appreciation to the following persons, authorities and organizations:

- Professor Caroline van Niekerk for her highly efficient professional guidance and also for her personal way of always bringing forth the best in someone.
- Beppie Beernaerdt for her valuable musical and educational ideas and hints with the exercises in the components.
- All my colleagues who, at various stages, used some of the material or the draft programme, for their enormous input.
- Elizabeth McLachlan for her special contribution with the layout and presentation of the components.
- Cecilia van Niekerk for her very quick and competent typing, sound technical care of the manuscript and for her much appreciated attitude.
- Karin Greyling and Elrika van der Merwe for their neat and choice setting of the music notation.
- Una McLachlan for her continual support and reliable assistance in many ways, which, eventually, made it possible to finalize this study.
- The University of Pretoria for the generous grant.
- The National Research Foundation for their important grant.
- K & M Print for their fine service.

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Dedication

To my students and colleagues from whom I learn so much. They motivated me, constantly inspired me and finally triggered this undertaking.

Through their participation I was guided in drawing up and structuring the components, creating and compiling all necessary material and eventually finalizing the ***Music Literacy*** programme.

Together, my students and my colleagues enjoy with me the success we experience with the programme.

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Preface

This research in music literacy led to the compiling of a programme, comprising various components with originally designed learning material. Each of the components forms an integral part of the ***Music Literacy*** series developed to meet the need of a broad spectrum of learners in South Africa to achieve basic music literacy. Repeated requests from various parties concerned for a well-conceived set of instruction materials finally prompted this undertaking.

Together the various components in the ***Music Literacy*** programme constitute a complete foundation course, gradually introducing learners to a full range of essential music literacy skills. The intention with the design of the series is to help enable users to embark with confidence on further studies in a wide range of music fields.

The ***Music Literacy*** series aims to ensure that, on completion of the course, learners would 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 orchestral/vocal score
- **use the keyboard to:**
  - ***play*** four-part cadences and elementary harmony 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.

This ***Music Literacy*** programme was extensively tested and revised with the help of learners and practitioners from diverse backgrounds and fields of activity before being written up in this form.

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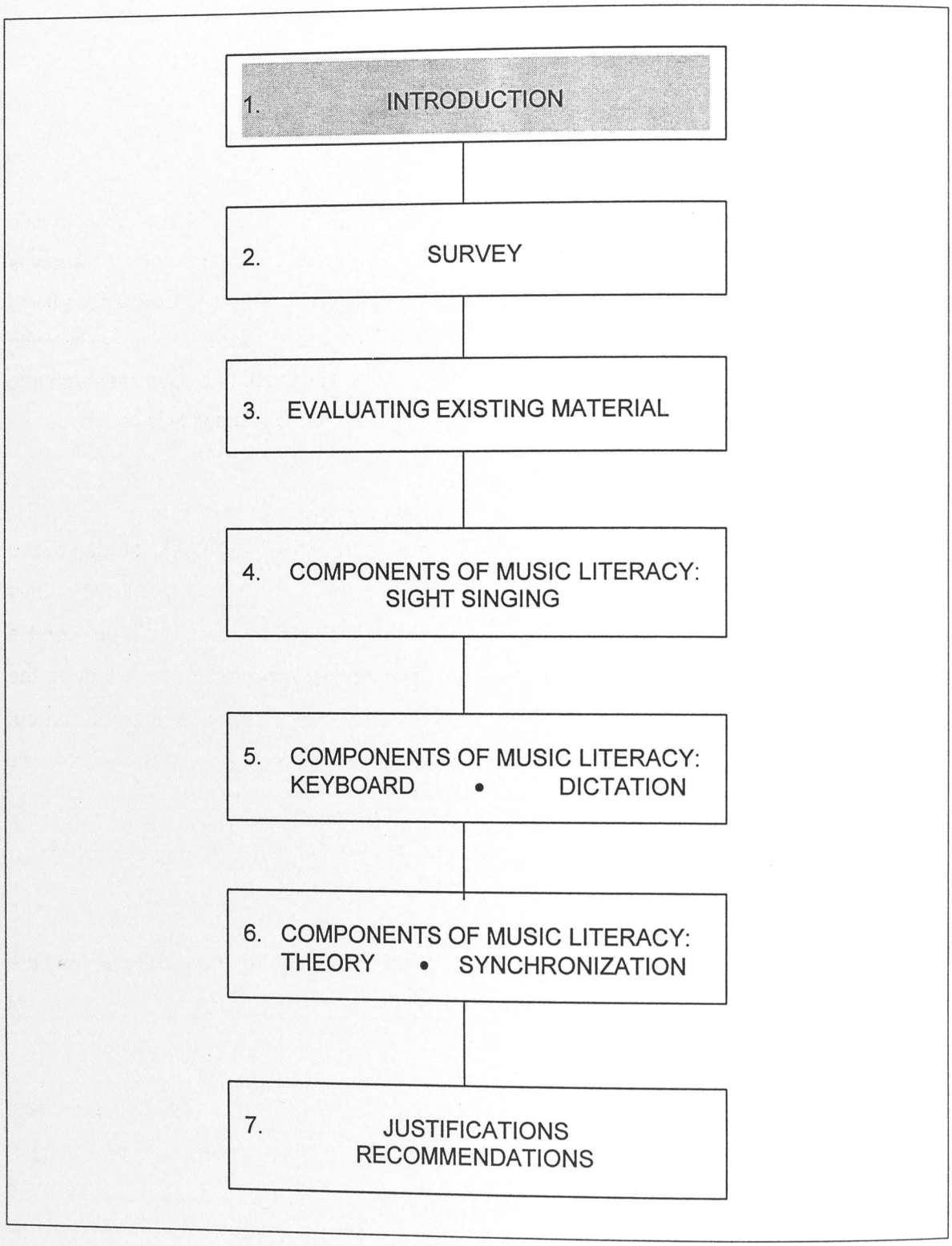
CHAPTER 1

Introduction



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CHAPTER 1

Introduction

1.1 Specifically South African problems

The local situation currently, regarding music literacy, is as follows:

Music literacy in South Africa

In an environment where the dominant approach in formal music education is mainly theoretical, the level of music literacy remains low. An adequate level of music literacy is limited to the serious music student and the professional musician. In South Africa there is the additional problem that in the past and still in the present, the overwhelming majority of learners are not exposed to music education at school. Intensive research into effective programmes to alleviate this problem speedily and inexpensively is required.

Need for music literacy in South Africa

Music literacy is becoming a basic need for a wide range of amateurs, students and professionals. These include choristers, opera singers who are frequently only 'discovered' in their twenties, students in general music classes, educators in pre-service and in-service training and especially also aspirant instrumentalists studying at the available music centres/magnet schools as well as with private music teachers. Short but expensive individual lessons especially necessitate appropriate education in music literacy. However, all learners in school should have the right and should be exposed to at least basic music literacy, enabling them to make their own subsequent life choices.

Existing approaches

Existing approaches do not meet the need for music literacy at all. On the whole, they are extremely time consuming and cannot be applied immediately in independent music making.

There are in existence numerous purely theoretical handbooks, often including exercises, as well as some books with suggestions for practical application. However, they share the same point of departure: a core of time consuming written exercises. Various aural training systems are sometimes applied, but only in addition to theory.

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Facile music reading/singing occurs with a fair number of choristers, especially in rural areas. The solfa system, which is generally used, is effective in diatonic choir singing and serves as an excellent introduction for their sight singing. However, they lack the necessary follow-up. Thus, independence in utilizing all kinds of notated music remains a need. Especially with choir leaders, this causes much frustration; apart from the choristers' inability, often, also the leader feels restricted due to partial or total music illiteracy.

A strong need to alleviate this problem exists specifically for music literacy within the South African context. According to the latest NRF (see 1.8.13) information, no other research has been undertaken in the last ten years to address this specific problem.

1.2 Research questions

The main research question on which this study is based can be formulated as follows:

> What can be done to meet the needs of the wide spectrum of prospective music makers in South Africa?

Related to the above main question are the following sub-questions:

1.2.1 Will music literacy provide for the basic need of the majority of prospective music makers in South Africa?

1.2.2 Can a music literacy programme be developed and implemented, meeting the requirements of OBE (Outcomes-based education. See 1.8.2.)?

1.2.3 Can a music literacy programme be developed with which existing music educators can cope?

1.2.4 Can prospective educators become appropriately qualified and can they develop the necessary skills in reasonable time?

1.2.5 Can anything be done to provide for learners/educators/amateurs in particular groups with special needs, and with strong dependence on music literacy, groups such as:

- people living in remote rural areas
- weak-sighted people
- the blind?

1.3 Aim of the study

The aim of this study is to prepare a programme in music literacy, a vital workable supporting system, for meeting the basic need in the various sub-fields of music in OBE as well as the needs of many other learners and music educators in South Africa.

The aim of the study cannot be the solving of the entire problem of music illiteracy in South Africa: this is not within the power of a single person. Various factors play a part:

- The masses can only be reached with the necessary **infrastructure**. Although there has lately been improvement in favour of education in general in the country, much is still lacking. With the arts, usually the first to suffer and the last to benefit, conditions are still not ideal for music education.

- The approaches of the policy makers in the various sub-fields in music education, eventually, determine the **syllabi**. All concerned need to be aware of the value, in fact of the necessity, of music literacy as a general **basis** in every syllabus of all the various sub-fields. This amounts to a music literacy programme designed according to the principles of the current OBE in South Africa.

- The **financial aspect** has to be taken into account. Availability of appropriately trained educators as well as of basic facilities are determined by the economic situation.

Although these factors can perhaps not change immediately, suitable learning material can make an immediate difference for learners. An **effective programme** offering music literacy as basis, specifically for the **South African circumstances** with OBE, needs to be compiled in the meantime. It should be well proven and at hand for implementation once the above-mentioned factors have changed and are ready.

1.4 The term 'Music Literacy'

Defining 'Music Literacy'

Music literacy is a term which needs to be clarified before any discussion on the subject is possible. The separate words, music and literacy, are both concepts with diverse meanings. This can be seen from several descriptions and explanations given below.

1.4.1 Defining 'music'

There can be as many definitions of 'music' as there are approaches.

1.4.1.1 Taking into account all five **elements** in music (see also 1.8.9), it can justly be stated: **music is the art of the ear**. This is in comparison with all the visual arts plus arts which are experienced by the other senses, or a combination of senses, such as drama, dance, opera, sculpture, and the art of cooking. It might, however, be argued that the deaf experience music by feeling the main beat and maybe some patterns of rhythms. This enables them to participate to a certain extent and even to dance to music. It is, nevertheless, singling out only one of the five components of music, namely, the metre or perhaps the rhythmical framework. The rhythmical detail which is determined by finer gradations of sound intensity, timbre and articulation is mostly lost to the deaf.

1.4.1.2 In analyzing the **motive** behind the activity of 'making music', it is evident that there is a need to **sing**. This need finds expression in delineation of thoughts in a poetic way. It may be described as speaking in a lyrical, a dramatic or any other in-between manner. Recitative and other forms of speech-song form the link between speaking and real singing. However, when a clear distinction is made between them, **music can be described as the art of singing**. Singing involves emotion, intellect and physical action by means of the voice or 'singing' by means of an instrument as substitute for the voice.

1.4.1.3 Aspects such as emotion, expressing oneself, speaking, etc., underline the **communicative characteristic** of music. This explains why **music can be described as a language**. Language entails concepts which are portrayed in words arranged in such a way to form phrases and sentences. This also applies to the succession of sounds, motives, phrases and sentences in music, but not with a specific and concrete meaning; abstract concepts, making musical sense, are formed through this alliance. The succession of sounds creates continuous action towards and from focal points which brings motion in music. Hence the derivation **music is sound in movement**.

1.4.1.4 It is often said that music speaks for itself, that it is **an international language** which can cross borders. Music, being literally practical for the executor or

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performer/player as well as for the receiver or listener, needs little or no verbal exchange. This is perceived when one attends international instrumental and even vocal **master classes**. Verbal communication at these classes is usually limited and often virtually unnecessary.

Another good example is when a visiting conductor **rehearses** with a local orchestra and/or opera singers. It is also exciting to experience the rehearsing of chamber musicians, strange to each other, *inter alia* an accompanist with a soloist or various ensemble players from different nationalities, using the same music language. Often the only common verbal tangent point in Western art music is the music terminology, mostly Italian words, which usually suffice; it is illuminative to observe them resulting in musical comprehension.

Even when there are immense cultural differences with diverse points of departure, much can be overcome without the use of spoken words. A classic example is the attractive duet from the film 'Deliverance'. This, now well-known music, is a real musical conversation between a mandolinist and one of the indigenous people **playing** a self-made banjo.

Sheet music and educational music material are distributed worldwide and fruitfully used, often without any further written information.

It can be deduced from these four above-mentioned examples, and it may rightly be stated, that **when musicing, music can be described as an international language**.

1.4.1.5 In addressing the music lover, layman and student, Charles Oxtoby (1964:11) states: 'I prefer the definition which causes no aesthetic problems. It simply reads: **"Music is the art of thinking in sound."**' (The author's translation from Afrikaans.)

1.4.1.6 As initially mentioned, the definition depends on the approach and many approaches are possible. This is perceived from several definitions in some standard dictionaries and reference works with diverse points of view, not always with the common basic approach of music as an art. An example is by the German philosopher and mathematician Leibnitz, who describes music **as**

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an unconscious exercise in arithmetic Grove's (Blom 1966). Taylor (1992:13) states: 'There is no simple answer to the question "What is music?" either from the scientific or the artistic point of view...' Eventually he never answers the question.

In the New Collins Dictionary and Thesaurus (McLeod 1987) music is described as follows:

- **'An art form consisting of sequences of sounds in time, especially tones of definite pitch organized melodically, harmonically and rhythmically.'**
- **'The sounds so produced especially by singing or musical instruments.'**
- **'Any sequence of sounds perceived as pleasing or harmonious.'**

Collins discusses another use of 'music' not relevant to this concept of music literacy, namely sheet music.

The following descriptions are found in Funk and Wagnalls (1964):

- **'The science and art of rhythmic combinations of tones, vocal or instrumental, embracing melody and harmony.'**
- **'A composition, or mass of compositions, conceived or executed according to musical rule or spirit.'**
- **'Any rhythmic succession or combinations of sound, especially if pleasing to the ear; also the sensation or emotions thus produced.'**

In the Concise Oxford Dictionary (Sykes 1976) music is regarded as the: **'Art of combining sounds of voice(s) or instrument(s) to achieve beauty of form and expression of emotion; sounds so produced; pleasant sound, e.g. song of bird, murmur of brook, cry of hounds.'**

The New American Dictionary of Music (Morehead and MacNeil 1991) defines music as **'sound organized in space and time'**. It continuos by adding: **'A**

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more specific definition would depend on the definer and the period of history, as the concept of what constitutes music has changed greatly over time. At present the term has a rather broad scope, especially in its use by *avant garde* classical, jazz and rock musicians.'

1.4.1.7 The meaning of music within African culture, and thus its approach, differs fundamentally from that in most first world countries (see 2.1.2 third bullet). It might be defined as **'Music is an expression of life itself'** (Primos 1993:94).

1.4.1.8 This brings one to the point of determining an appropriate definition for music in this thesis. As a **'specific definition depends on the definer'** according to The New American Dictionary of Music (Morehead and MacNeil 1991), this study will determine the definition for its purposes. Thus, here **music is regarded as the art of communicating in which listening and singing/ playing fulfil the major roles**.

1.4.2 Defining 'literacy'

The following definitions/descriptions for literacy occur:

1.4.2.1 'Literacy' is described in Chambers Twentieth Century Dictionary (Geddie c1972) as the **'condition of being literate'** and the meaning of 'literate' is given as **'learned'** or **'able to read and write'**.

Both Concise Oxford Dictionary (Sykes 1976) and New Collins Dictionary and Thesaurus (McLeod 1987) define literacy as **'the ability to read and write'** and also in Collins **'the ability to use language proficiently'**.

Another description is: **'the state or condition of being literate'** (Funk and Wagnalls 1964).

In Afrikaans the meaning is given as: **'lees-en-skryf kennis'** (Bosman *et al* 1986) and as **'geletterdheid, lees-en-skryfkundigheid'** (Kritzinger *et al* 1986).

1.4.2.2 The word 'literate' is described as **'one who is literate: an educated person without a university degree'** (Geddie c1972).

New Collins Dictionary and Thesaurus (McLeod 1987) defines it as follows:

- **'(Someone) able to read and write.'**

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- **'Educated, learned.'**
- **'A literate person.'**

In Concise Oxford Dictionary (Sykes 1976) the meaning is given as **'(Person) able to read and write.'**

The description found in Funk and Wagnalls (1964) is:

- **'(Anyone) able to read and write.'**
- **'One versed in letters or literature.'**

1.4.2.3 The most common meaning of literacy as derived from the above-mentioned sources is: **The ability to use language proficiently as well as the condition of being learned or educated to a greater or lesser extent.** Although it is nowhere specified, words such as 'proficiently' and 'educated' imply 'understanding'.

1.4.3 Determining a definition for Music Literacy

For the purpose of this study **Music Literacy** will describe **the ability to use sheet music with understanding**. In musical terms the word 'use' is interpreted as the proficiency to:

- **sing** and **play** basically from notated music
- **recognize** auditively general fundamentals in music
- **analyze** and **arrange** uncomplicated sheet music independently in such a way that it can be applied in practice
- **read** uncomplicated scores.

1.5 Parameters

The proposed programme should enable the **beginner** or aspirant instrumentalist/singer, in the shortest possible time, to read music with understanding and to study and interpret new music independently. It is targeted at the **music educator** responsible for aural training and theory of music.

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Additionally the programme will bear in mind the learner/student/educator/ chorister who is already practising music, but still lacks sufficient skill to use sheet music independently. This means that it can be used as a **supplementary programme** in purely theoretical training, or for someone who has had only elementary singing/instrumental tuition.

The supplementary programme should address the problem of the tradition of individual sessions (greatly reduced) which are **invariably short but costly**. By enabling the learner to acquire effective music reading and interpreting skills as well as background knowledge at a rapid rate, this programme frees the **instrumental/voice or choir teacher** to focus on specific practical requirements of the chosen field.

In designing the practical exercises, provision is also made for the **independent student/educator** studying music in relative isolation as is often the case in South Africa.

Although the programme is not specifically constructed with the special needs of the **pre-school or grade R learner** in mind, the introductory sections of all components are suitable for this group.

The educator/learner with **visual disability** is also kept in view (see 1.6.2).

Who specifically needs such a programme?

Any person wanting to **have access to music** for singing, playing or for better understanding purposes needs to be able to use music in one or other way. All of them have something in common: a need to become music literate. The approach of the various learners can be described/formulated in different ways, depending on their specific utilization of music.

- Music educators teaching in **group situations** need a structured programme in providing the necessary musical background for prospective **instrumentalists** as well as for learners in **general music classes**. The ultimate levels necessary for the two groups might differ, but both need to receive tuition in basic music literacy.

- With **choirs** there is always a need for improvement of singers' ability to read music. In contrast to instrumental groups, many choir leaders have the drawback of members with excellent voices but who just sing by ear. Only by training choristers in music literacy will choir leaders be relieved of such a burden. On the other hand, choir leaders themselves are often also in need of music literacy in varying degrees.

- The discovery of an adult with an **opera voice/soloistic voice** necessitates the singer using sheet music **independently** and usually **immediately**. Only by becoming music literate can this need be addressed.

- Many learners of various ages simply have the desire to play an instrument or they want to improve their elementary playing for **music making purposes**. They need **assistance** to acquire skills, to speed up the learning process and to gain confidence in playing. True back-up is only found in music literacy.

- **Expensive, individual, practical lessons** compel the majority of singing and instrumental students to be able to use sheet music **directly and independently**. Valuable time with the practical specialist, who is often a professional singer or instrumentalist and not an educator, is frequently wasted. This is apart from the learner's progress which is hampered. Again the situation amounts to separate tuition in music literacy, preferably in group work which, naturally, is also more affordable.

- People in some occupations, such as film and television direction need to **follow music scores**. This is often also a strong need with serious music lovers. Score reading implies music literacy.

- Even if they do not articulate their needs and wishes, prospective learners who are attracted to music in one or other way, be it as **subject or hobby**, aspire to use sheet music **independently and without delay**.

- **Educators** in schools receiving **in-service training to fill posts in the arts**, are in desperate need of a highly effective programme. Many of them just have an interest and perhaps some background, but usually no formal training in music. They need, first of all, to follow a music literacy programme.

- **Qualified music educators** sometimes realize the theoretical nature and limitations of their own entire schooling. They feel a need for a quick revision of their foundation but with a **practical approach** and with immediate **practical application**.

- For **weak-sighted and blind** learners/educators/amateurs, music is often of crucial importance. They need a music literacy programme with the approach: **'art of the ear'** (see 1.4.1.1) and with the minimum theoretical work (see 1.6.2).

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All the above approaches and needs can be reduced to wanting to communicate musically and to be musically **independent as soon as possible**.

1.6 Research methodology

A variety of methods were used in the course of this study:

1.6.1 Survey

No formal survey was undertaken and no statistics are provided in this thesis. However, the author has informally surveyed many parents, learners, students and colleagues over a period of some thirty years. For reasons of confidentiality no names are mentioned. The results of this survey are reflected in the thesis.

1.6.2 Experience with the practical approach and action research

Previously related research, feasibility studies which were undertaken and the results thereof

The contrast in results obtained by students with extended periods of theoretical training and **the author's personal experience** as a late beginner of a relatively brief practical programme raised initial questions; this suggested that the practical approach eased the way to autonomy. Some other advantages were that it released musical creativity and spontaneity. Even students of apparently lower potential who were exposed to the practical programme eventually performed better than their more talented counterparts from an extensive, purely theoretical programme. This also happened later in practice.

Initially, as educator, a practical programme was drawn up instead of the established theoretical point of departure only for **late starters**, especially for opera singers who need to become musically literate quite rapidly. The effectiveness of the initial learning programme was personally tried out extensively and also in other music educators' teaching practices.

Applying this programme at **all levels in school** has yielded similar results. Even with pre-school learners, i.e. in grade R, outcomes were most rewarding.

For **partially sighted students** this practical programme was essential. The success rate was such that all these students with their initial handicap often overtook those with a headstart. Visual restrictions which were placed on the programme, compelled the author

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to reduce theoretical work even more. Instead, auditive and keyboard tuition had to be maximally utilized. Thus, this challenge to the author, eventually, added to the effectiveness of the entire programme.

Specific demands made by these diverse groups revealed shortcomings in the programme. Modifications were made accordingly. These enriched and streamlined this programme, adding to the enjoyment. Naturally, at the same time the music making and tempo of the learning process increased.

Thus, drawing up and structuring of the ***Music Literacy*** programme with its specific practical approach, was done through action research.

1.6.3 Comparisons of current systems in existence in South Africa

After several years in the teaching profession with this practical programme, more comparisons with existing teaching approaches, methods and results thereof, followed. This made the author realize that there are many shortcomings in the commonly used systems. Apart from the theoretical approach there are *inter alia*: exam-focused teaching with limited repertoire, lack of independence and piano focused instrumental tuition. Also at tertiary institutions academic work dominates, often causing only theoretically minded students to cope with both, theory and playing/singing. Even in other sub-fields such as general music classes and choir leadership, an academic orientation was perceived. All these practices contribute to some lack of music-making and other negative outcomes with learners and with music students as prospective educators. See 2.1.2 for comments by students.

1.6.4 Confirmation of the need in South Africa for the proposed programme

Adding to personal experience, observations and comparisons, were the negative remarks and complaints received from **students and parents of learners** about their previous experience in music tuition (see 2.1).

The comments, questions and comparisons made by **fellow educators** – especially by dedicated and experienced colleagues – confirmed that this is not merely personal opinion and understanding and not only the observations of a few other people. Moreover, successful colleagues have been perceived as those with 'priorities of practising, playing and performing' (see 1.8.3). Practically minded colleagues have often

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recommended their learners to attend the author's ***Music Literacy*** classes for their secondary music subject. Others started applying the proposed ***Music Literacy*** programme themselves. Both of these groups proved to have experienced excellent outcomes. Their participation contributed to the author's action research.

Clear perspective and objectivity were obtained by the author through **adjudications** of Eisteddfods and **examinations** for UNISA (University of South Africa) across the country. Consequent upon reports and comments by the author to learners, several workshops followed. The positive reactions, afterwards, of educators who became convinced of the benefits and feasibility, contributed to the author furthering and completing the ***Music Literacy*** programme.

Trips abroad* with visits to music institutes in several countries brought about the final step. Henceforth, material was collected for and research done on appropriate material for the development of the much needed programme in music literacy in South Africa.

1.6.5 Literature review

The ultimate streamlined programme (see again 1.6.2) disclosed the need for dividing it in specific components and treating them separately. Once the various components were determined it was realized that appropriate material was essential in each section for achieving best results.

The survey which was undertaken into literature happened through action research. Existing material, in common use in South Africa, as well as material, familiar to the author through personal studies, was exploited. No learning matter was encountered which fully suited the practical approach regarding all the various components of the ***Music Literacy*** programme. As it was experienced that the practical approach was more common in European countries, the author collected and applied material used in those countries. Although this material was in general more useful, continual adjustment and supplementation were needed for this specific programme.

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* In 1974 the following institutes were visited: The Musikhochschule in Cologne, Hamburg, Hannover and München, as well as the two conservatoires in Amsterdam and one in München. Some lecturers concerned were interviewed and some classes and final examinations were attended. In 1983 the Banff Centre for Performing Arts in Canada and again the Musikhochschule in Cologne were visited. In 1985 several private music educators in London and Edinburgh were interviewed and lessons, classes and workshops were attended in Cologne and also at the Zweelink Conservatoire in Amsterdam.

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Eventually, no ideal learning matter could be found for any facet of the ***Music Literacy*** programme. In all cases, too much needed altering and adding. New, original learning matter, for specifically meeting all the requirements of the ***Music Literacy*** programme, had to be created. This task was undertaken over several years. The specific learning matter which forms an integral part of the ***Music Literacy*** programme and also of the thesis was thus designed through action research.

1.7 Layout of the study

In **chapters one and two** the **problem of music illiteracy in South Africa** is described. This is done against the background of the entire problem in the field of music education in South Africa. Current shortcomings are briefly sketched in view of a tradition and history of music illiteracy with the majority of learners in school. The urgent need for an effective music literacy programme, as a general supporting system for music education in South Africa, is singled out.

The term **'music literacy'** is analyzed. Its specific use in this thesis, with its proposed solution for the problem, is defined.

All the various sub-fields in music education and all those people involved with their specific needs and requirements, are listed.

The origin and development of this ***Music Literacy*** programme are briefly described; it comprises the awareness of the problem, confirmation of it in various ways, causes and effects, the informal survey, as well as the investigation into literature. Deficiencies in appropriate material as well as the lack of an effective programme are indicated.

Chapter one concludes with important notes to the reader.

Chapter two begins with a collection of **remarks, complaints, comparisons and requests** by parents, learners, students and educators. The observance of the main systems in use in the country and also the author's own empirical learning and teaching techniques are mentioned. The subsequent aspects to be avoided, as a result of shortcomings, are discussed. Requirements according to the identified pros and cons and needs are listed.

In **chapter three** the existing materials are measured against the aspects to be avoided and the requirements described in this thesis. Material commonly used in South Africa is

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assessed. This includes the material provided by music examining bodies. Material not in use locally, as far as can be ascertained, is also assessed. Tables as well as brief discussions are used for measuring and for indicating the pros and cons of each book/series.

The ***Music Literacy*** programme, as the proposed solution to the problem, appears in **chapters four, five and six**. Its various components are divided and arranged according to those belonging together. Every component comprises **originally designed exercises by the author**, each commencing with **specific conventions** integral to the learning matter. This includes the approach for that particular component, well-proven ideas for presenting as well as guidelines for application.

Chapter four consists of three components for sight singing exercises from staff notation. They are called **Sight Singing: Rhythms, Keys and Melodies. Sight Singing: Rhythms** contains exercises for recognizing and singing note values and rhythm patterns in all kinds of metres. All are applied in balanced musical phrases and sentences to be sung on one pitch. Every third page is in two-part writing, serving, *inter alia*, as a summary and revision of the previous two pages. Apart from meeting the requirements for rhythms in the ***Music Literacy*** programme, **Rhythms** additionally offers learners acquaintance with treatments of a motif, such as dialogue, imitation, echo, augmentation, diminution and canonic treatment. Naturally, most of these appear only in the two-part exercises.

Sight Singing: Keys is the next component with newly and specifically constructed exercises. Herein the requirements are met for learning the major and minor modes while singing in all the various keys. **Keys** consists of two parts. In the first part pitch singing is practised with solfa syllables, initially in all major and then in all minor keys. Exercises, in the second part, are compiled in the order of the circle of fifths, but alternating the sharp and flat keys. There are, however, choices. The learner/educator who prefers first to complete the flat or the sharp keys, may do so. The degree of difficulty and the process of the exercises on both sides of the circle of fifths, remain the same. Also in the second part of **Keys**, all the major keys are treated first, followed by all the minor keys.

In the third component, **Sight Singing: Melodies**, the learning matter treated and the skills obtained in the first two components are combined. As with the exercises in **Rhythms** and **Keys**, the melodies are original. The few exceptions are indicated. They

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are especially designed for meeting the demands made by the ***Music Literacy*** programme. Like **Keys**, these melodies also appear firstly in all major and then in all minor keys, in the order of the circle of fifths. The same choices, regarding sharp and flat keys, apply here. Every fifth line, which is a two-part melody, serves as revision and is slightly simpler than the previous four.

Chapter five contains two components, i.e. **Keyboard Harmony** and **Music Dictation**. They appear in one chapter for the following reasons:

- They are a guide for educators only, except for the separate section, **Keyboard Reading and Playing** which forms part of **Keyboard Harmony**. Learners need only this section, with practice material for students, and not the actual full guide. Also in the thesis, this section appears separately for the practical reason of being in usable format on the keyboard stand.

- There is interaction between the exercises in these two components. The educator needs to use them concurrently and page to and fro.

In the first section of **Keyboard Harmony**, part of the educator's material, all learning matter is notated. These specially compiled exercises are nevertheless also described in full detail. This is done for learners/educators, working on their own, who might not be so familiar with staff notation.

Because the first section goes together with the learner's section for **Keyboard Reading and Playing**, learners beginning with this section have already made the necessary acquaintance with the keyboard and the development of the basic skills is under way, especially in chord playing. For this reason the section, on its own, appears with no additional information except for the introductory 'Conventions'.

Music Dictation, the second component of the educator's material, contains exercises with detailed descriptions for the educator. It commences with introductory exercises for recognition, followed by dictation in rhythm patterns, melodic patterns and melodies. Exercises for recognition of chords and metres occur, however, in **Keyboard Harmony** as they are integrated with **Keyboard Harmony** and are thus treated concurrently. Exercises for recognition of cadences and modulations conclude **Music Dictation** and also this chapter.

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Chapter six consists of the exposition of six phases of theoretical work with their various sub-sections. Different kinds of representative pieces, needed for analysis, for application and serving as examples, are listed. This is the final component and is called **Music Theory**. It is followed by an example of the synchronization of all components.

In **chapter seven**, the concluding chapter, all qualities of the proposed ***Music Literacy*** programme are measured against aspects to be avoided and the requirements described in this thesis. From this, the essence of the various components with their approaches and contents are justified as the ideal solution for the problem in South Africa.

The need for further research in **Music Theory** and specific suggestions are expounded. Recommendations for broadening and enrichment of other components, needed for some target groups, are made.

In conclusion, it is pointed out that the proposed ***Music Literacy*** programme is an effective initial programme for any beginner in the various sub-fields of music education, in various cultures, and also in other countries.

1.8 Notes to the reader

The reader's attention is drawn to a variety of matters in this section:

1.8.1 The various sub-fields in music education:

- Choir singing
- General music classes
- Individual instrumental/vocal lessons
- Independent learning
- Tertiary music education: Full-time studies
  In-service training.

1.8.2 OBE

The National Outcomes-based Education approach

- The following is taken directly from the latest [October 2002] draft document of the national Department of Education:

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'Introducing the National Curriculum Statement' (NCS:3)

'What is outcomes-based education?

Outcomes-based education:

i. Is developmental – it encompasses what learners learn and are able to do at the end of the learning process.

ii. Emphasises high expectations of what all learners can achieve.

iii. Is a learner-centred educational process.

iv. Through its outcomes at the end of the learning process shapes the learning process itself – the process of learning is thus considered as important as what is learnt.

v. Is an activity-based approach to education designed to promote problem-solving and critical thinking' (NCS:4).

'The NCS aims to provide a curriculum which will ensure a broad, general education for all, to as high a level as possible.

What kind of learner does the NCS aim to develop?

By the end of the General Education and Training (GET) band, the NCS aims to produce a life-long learner who is:

i. Confident and independent.

ii. Literate, numerate and multi-skilled.

iii. Compassionate, with respect for the environment and an ability to participate in society as a critical and active citizen' (NCS:5).

- Another exposition of OBE is taken from the **Training Manual – Curriculum 2005 – Intermediate Phase** (Dreyer *et al* c2002). It was released by UNISA, briefed by the Gauteng Department of Education for educators' training during 2002.

  'The new curriculum 2005 rests on an outcomes-based approach to education and training. OBE is **learner centred**.

  Thus, the accent falls on what the learner should

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i. know, understand,
ii. be able to do and
iii. be able to become,

rather than what the educator strives to attain' (Dreyer *et al* c2002:8).

The **holistic approach** is emphasized and briefly referred to as **head, heart and hands**.

Principles in OBE are described as follows:

i. Clear focus
ii. Multiple opportunities
iii. High expectations
iv. Reverse designing.

According to this document, 'reverse designing' applies to the curriculum and training planning. Thus, the outcomes are taken as point of departure. Curriculum content which is not necessary for achieving the ultimate outcome is omitted so that concentration can be on essential, meaningful aspects. The outcomes which should be aimed at and from where the designing process should begin (see below) have to include the complex role of life-performance and the requirements of the vocational world.

Reverse designing

i. Retiring outcome
ii. Programme outcome
iii. Course outcome
iv. Unity outcome

(Dreyer *et al* c2002: 8-12). This is informally translated by the author.

1.8.3 **'Pppp': Priorities** of **practising**, **playing** and **performing**. During discussions with colleagues over several years, it was realized, time and again, that fine outcomes were due to specific **priorities** in music teaching. This amounted to a **practical** approach which always leads to **playing** and eventually to **performing**. In this way pppp became a kind of motto and is used as such in this thesis.

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1.8.4 Music examining bodies in South Africa:

- National and provincial syllabuses for music as a **school subject** are compiled and examined by the various authorities in charge. However, educators across the country use systems and learning matter of their own choice for attaining the specific requirements.

- **UNISA** (University of South Africa) examines across the country and also in Namibia. They offer syllabuses at all levels from pre-grade one to advanced grades as well as various kinds of licentiates and diplomas. All instruments in common use and singing are catered for. They also provide for the various sub-fields in music. Apart from licentiates in teaching and performing, licentiates are also offered in specialist fields, i.e. chamber music and vocal accompaniment, class music, church organist, band mastership, choir mastership and music theory. UNISA offers exercise books, practical exercises included, as preparation for their various grade examinations in music theory. There are also available specimen theory papers and practical musicianship tests.

  UNISA's advanced grades for instruments, singing and theory are recognized by the national Department of Education, e.g. grade seven for instruments/voices with grade five theory, together, equals music as school subject for grade twelve. Licentiate is accepted as 'M+3', a tertiary or post school qualification of three years.

- **'Trinity College of Music, London'** and **'Associated Board of the Royal Schools of Music'** are two British examining bodies each visiting South Africa twice a year. They also offer all grades, licentiates and diplomas in most instruments and some sub-fields in music. Each prescribes its own syllabuses. Their certificates are also recognized by the National Department of Education. Both bodies offer exercise books and also specimen tests and papers for their various grade examinations.

- Since the various **tertiary institutions** in South Africa, mainly universities and technikons, function autonomously, each has its own music courses and standards. Syllabuses are compiled, learning matter determined and

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students examined by local staff. Only for some final and post-graduate examinations are external examiners brought in.

1.8.5 Other institutions determining the contents, standards, ways of assessing or performance opportunities in music education programmes:

- As **choir singing** is quite a common practice for music making in groups, there exist in most communities many (different) kinds of informal choirs with totally different purposes. They create their own opportunities and choose their own appropriate repertoire. Naturally, they determine their own goals. There are also competitions, festivals and workshops, all with their own requirements and programmes for the various kinds and levels of choirs. In regular workshops, specifically for choir leaders, guidance and training take place and repertoire is learnt, covering a wide range of needs for the various expectancies of choirs.

- **Syllabuses** for **general music classes**, which are currently undergoing extensive changes, are determined/prescribed by the different bodies in charge. They are also responsible for regular assessment and guidance.

1.8.6 Prima Vista: Literally, prima vista is the Italian for 'first sight'. It is often used in music, and also in this thesis, for playing or singing at sight. The learner is given no or little time to look at the music before playing/singing.

1.8.7 The word 'educator' is used throughout. It represents all those in various capacities, responsible for guidance of learners, such as facilitators, teachers, lecturers, instructors, tutors, leaders, guides, mentors, etc.

1.8.8 The word 'key' has two meanings in music. 'Key' may refer to one of the fifteen major or fifteen minor **scales** forming the basic mode system for a specific piece. The second meaning of key is the white and black **rectangular blocks** of the keyboard which are pressed. They are sometimes called notes. To distinguish between these two meanings and to avoid confusion, in this thesis the keyboard keys will be referred to as **notes**, **piano/keyboard notes** or **piano/keyboard keys**.

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1.8.9 **Basic elements in music:** There is difference in opinion between musicologists as to whether texture/density of **sound** should be regarded as one of its **basic elements**, bringing the number of elements to five. The other four are pitch, duration, dynamics (volume) and timbre (tone colour). Eventually, this difference in opinion can be carried over to the number of **elements of music**. For the purpose of this study, it does not make any difference. All these elements are perceived by ear.

1.8.10 **Numeration:** The system used in the thesis differs from that of the components. For practicality, referring to a single number within an item or a section in a component, prevents confusion.

The following applies to the **thesis**, i.e. in chapters one, two, three and seven:

- The **decimal system** is mainly used, e.g. the third part of the fourth item in chapter seven is 7.4.3.
- **Small Roman** numerals are used for:
  - items consisting of a few words or one sentence
  - items which have to be mentioned elsewhere where space is limited, e.g. within the tables of 3.3
  - avoiding a broad open left hand column on several pages when using the decimal system.
- **Bullets** are used for:
  - separate items where the number and order are unimportant
  - division in sub-sections of items under Roman numerals
  - division in sub-sections of items under four decimal numbers, avoiding the use of lengthy five decimal numbers.
- **Dashes** are used for sub-sections under bullets.

In the **components** (chapters four, five and six) a different numeration system is followed for the following reasons:

- In practice, simplicity is needed for quick reference by educators and learners.

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- Sub-sections do not often occur. Thus a hierarchical system is not needed.

Generally in the components, there are only two main sections, i.e. conventions and units with ten exercises each. Even with more than ten exercises, e.g. in **Music Dictation**, there can not be any confusion. Capital Roman numerals and normal Arabic numerals are used for main sections. With the few sub-sections, either small Roman numerals are applied or only bullets and dashes. For headings under sub-headings, normal print is used with underlining, e.g. in the Contents of **Sight Singing: Melodies**.

1.8.11 **Separate lists of contents for the various components:** In the main contents, chapters four, five and six are treated differently for reasons of practicality. These chapters contain the various components of the proposed ***Music Literacy*** programme, each with its specific learning matter. To assist the reader in locating items and sub-sections and for referring to and fro when using the programme, the contents of each component appear directly with it.

1.8.12 **Framework for Music Theory:** The component for **Music Theory** in chapter six comprises the **framework** for all theoretical learning matter necessary in the ***Music Literacy*** programme. All aspects which need to be written, analyzed and applied are divided in systematically designed and compiled exercises. These exercises are spread over six phases. Suitable, relevant compositions which are culturally representative in South Africa need to be chosen for this purpose. Before finalizing the exercises and before finally selecting specific pieces, research into ethnic and other local music is necessary. For this reason the specific exercises and pieces are not presented in this study.

1.8.13 **NRF:** The National Research Foundation in South Africa.

1.8.14 **Learning styles:** This thesis does not discuss the extensive research area of different learning styles. However, the systematic and gradual nature of the material in the programme is intended to accommodate the full spectrum of learning styles of individuals of all ages.

1.8.15 **Sketches/diagrams** (see for example Hand signs and Circle of fifths) were drawn/computer-generated by the author herself, and not copied from elsewhere.

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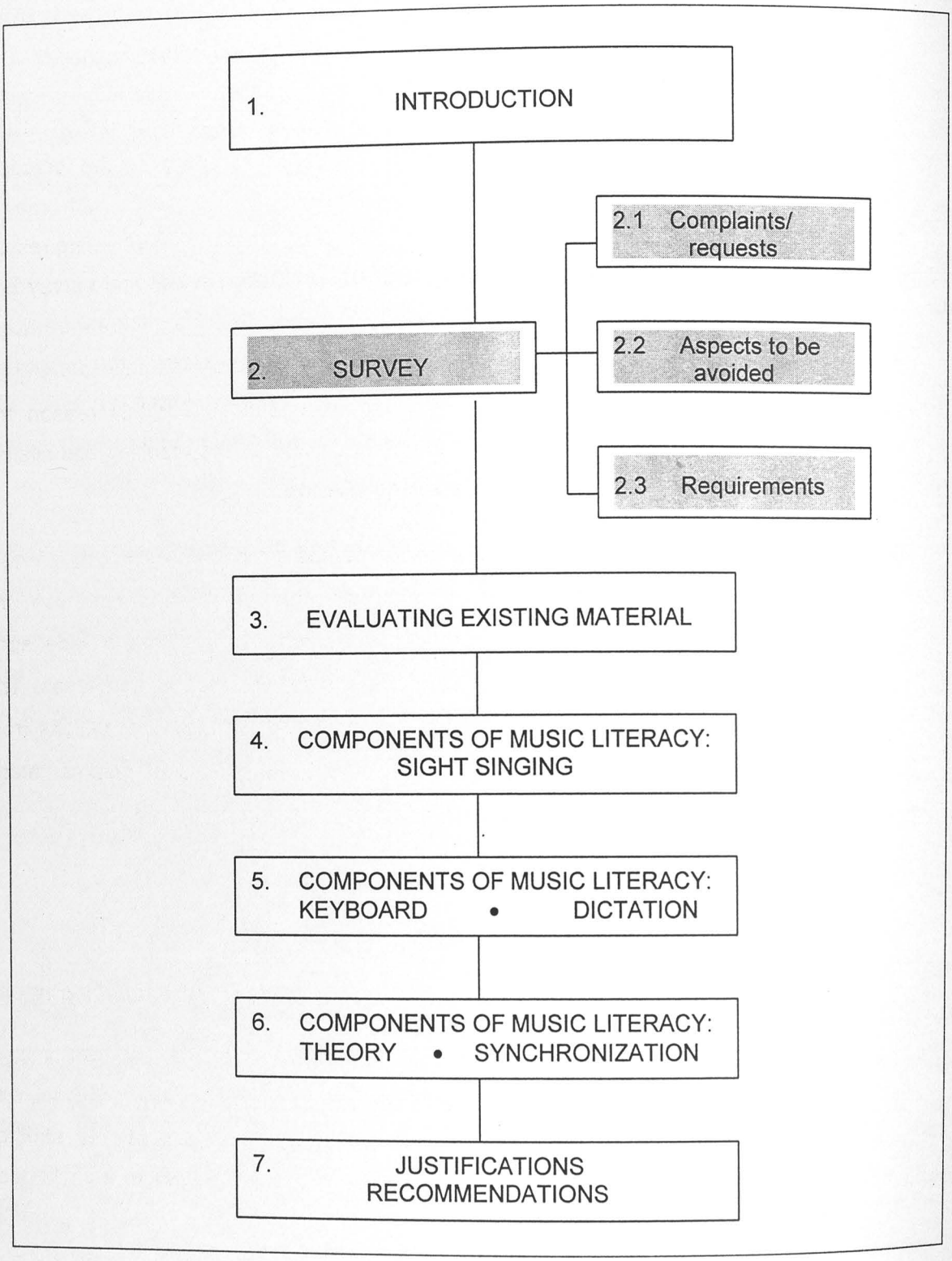
CHAPTER 2

Survey



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CHAPTER 2

Survey

2.1 Remarks, complaints, comparisons and requests received from parents, from learners/students and from educators/colleagues

Over several years various parents and learners have approached the author, making comparisons between the positive results they experienced, owing to the practical approach, expounded in this thesis, versus their previous experience with mainly theoretical and prescriptive tuition. Colleagues have also observed the contrasting results and shared the author's perception of the core of the problem. An informal survey has thus been conducted. No statistics are, therefore, given. Besides, if learners were deliberately exposed to 'inferior' tuition and intentionally deprived of 'effective' learning for the sake of empirical data, it could be regarded as unethical. For this reason the investigation, the collection of complaints and needs as well as the resulting compilation of requirements are not presented here as a scientific report.

For reasons of confidentiality, as stated before, no names are mentioned in this informal survey. Most of the communication happened verbally, through personal conversations but also through group discussions, especially at workshops, and over a wide span of time. A few letters and notes were nevertheless received, thus written ideas. The majority of quotations are thus not given word for word and are often translations from Afrikaans*. A selection was made from each of the three groups of commentators, broadly representative of the various standpoints, so as to avoid lengthy and unnecessary duplication.

Bold lettering is from the author for highlighting that specific point.

2.1.1 Remarks, complaints and comparisons received from parents of learners

- 'I took music lessons for about ten years. Don't ask me now to play anything. I simply can't. I just stopped playing after lessons were discontinued because I was never taught to do something on my own. It did not become a **usable skill** as typing became now for my sister with the computer. I don't want this to happen to my daughter.'

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* Afrikaans is one of the eleven official languages in South Africa.

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- 'I did music as a subject for matric but today I can hardly play a note. Why? I **spent so many hours** on practising piano throughout primary and secondary school, much, much more than any other subject. In spite of all the theory periods and the quick studies I still never learned to be independent and to decide for myself. Was it really worthwhile?'

- 'My parents wasted their money on my taking piano lessons for about eight years. Nothing came of it. My mother "taxied" me to and fro and I spent time every day to prepare for the piano as well as the theory. Nothing came of it. It was definitely not such a **good investment** as my private lessons were in Maths and in Computer science.'

- 'I cannot show anything after all the years I had music lessons. I practised conscientiously and played all the grades up to seven. I passed all of them, also the theory exams, but I can't say I **enjoyed** it much. Maybe it was caused by the tension occasioned by the exams. Nowadays one hears so often of the **positive effect**, music, especially classical music, has on the brain, on the sub-conscientious mind, etc. That is why I want my son to do it. Maybe he will enjoy it and benefit from it mentally. He is anyhow looking forward to it. Perhaps, if he skips exams he might enjoy it more.'

- 'I probably don't have much music talent. After many years of lessons and several exams I have nothing to prove. I am, nevertheless, very fond of music as you know. My husband and I listen a lot. He often buys a new CD and we love going to concerts. I have nothing to regret but I still wish I could just go and sit and **play pieces on my own**, the way I read books.'

- 'I **hated theory**. After a few years I quit music altogether because theory was compulsory. Is ***Music Literacy*** the same as theory? Is it really necessary? I don't want the same to happen to my daughter because she loves playing the recorder.'

- 'I had a wonderful music teacher, very tolerant and always encouraging in spite of my not practising. However, she did everything for me and with me. Even self-studies I did not do completely on my own. She used to say it was because I didn't do theory.

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Is this why my son needs to do ***Music Literacy***? Will this help him to **do things without assistance**? Please remember, I can't help him.'

- 'Our theory teacher used to say I was good in theory and harmony because I am arithmetically minded and quite strong in Maths. She said it is necessary to understand our playing and to learn new pieces on our own. However, I never experienced this. I felt it had little to do with my playing. After school I stopped playing altogether. Even today, I **can't see much relevance**.'

- A father who came to pick up his five-year old son at the ***Music Literacy*** class observed their activities. They had been learning for about six months. It is doubtful whether any of the group of five learners, in grade R in nursery school, could yet read. However, they could sing from staff notation. The group was busy singing from ***Music Literacy*: Keys**: unit 1: 1-3, from **Solfa syllables**: paragraph 2, from **Rhythms**: units 2: 6-10 and 7: 1-3 and on the keyboard they played C, G and D major scales with tonic triads while they sang the letternames. He gave his opinion:

  'It is unbelievable how these kids sing from sight and play in three keys! I didn't know that my child can read. In my own experience, after several years of piano lessons myself, I can't sing from music as they do!'

2.1.2 Remarks, comparisons and a request received from learners/students

- Learner M was academically outstanding. Eventually, she completed her grade twelve in school with eight distinctions, including two music subjects. In her eleventh school year she asked to attend the advanced ***Music Literacy*** classes after observing the progress in ***Music Literacy*** of her two younger sisters in primary school. Her story reads:

  'It is amazing that after I have studied music theory for almost ten years and passed all theory exams with distinction, my younger sisters, with two year ***Music Literacy*** experience, have **better insight in several ways**. They don't even take music as seriously as I do. However, they have better **general understanding** of keys with their interrelationships, and they do sight singing and dictation with more ease than I do. I realize now I do harmony and counterpoint entirely mathematically.'

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- Student L followed an initial instrumental course with the practical approach at a technikon where the author taught. She also experienced the ***Music Literacy*** programme, still in its initial phase. Afterwards, she furthered her studies at a university. She made the following comparison:

  'Being somewhat older and more experienced than my peers, I can surely make a valid comparison and evaluation whilst keeping in mind that a university is an academic institution. Although I received excellent instrumental tuition, I learned **that most music subjects are best studied in a practical way**. Subjects such as music methodology, music education, music theory and harmony miss the point when not studied through practice teaching and at the keyboard.'

- 'Why are we restricted to township music and to other, so-called, ethnic songs? You call this folk music. The white students are not limited to their folk music. They play **developed music**. We want the same. We don't want to be deprived of **first world music**.'

  This complaint was received in approximately 1990 from an adult black student. His group received music literacy as well as practical recorder and keyboard lessons at a community development project sponsored and conducted by a church congregation.* We as facilitators used our normal tutorial material. This material is based on, and learners are taught to play, so-called Western classical music. After a period of time we were requested by the authorities and other observers rather to use, and to concentrate on, ethnic music for reasons of accessibility and association. We collected some ethnic melodies and arranged them for tutorial use and for the specific instruments. Shortly after we started using these arrangements we experienced dissatisfaction from some students. The above request was followed by similar comments. They argued that once they can play 'developed music' they can learn ethnic music on their own.

  This request/complaint was specifically included for the following two reasons:

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* KAN – 'Kerklike Aksie Noodhulp' is the name for this project run by a congregation of the Dutch Reformed Church in Mamelodi, a township east of Pretoria. They have a centre for adult education and development in various fields, *inter alia* in music.

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- The description by some learners of so-called Western classical music as 'developed' or 'first world music' was illuminative.
- The preference of some learners from various cultural groups for orientation with classical music, was an eye-opener.

- The author always encourages learners to undertake overseas visits, arranged by learner exchange schemes, if possible. In their late teens learners benefit much culturally, personality wise and usually they obtain perspective necessary for decision making at this stage of their lives. Extracts are given of letters received from two such learners from Germany:

  'They are a family of five... They all play instruments. Two of them play two and one plays three instruments. **None of them has ever done any music theory but they can all sing from sight**. Last night we played through all the music I brought with me. Sometimes they took turns but all of them **could sight read every part** they received. It is amazing that no one studied music as a school subject and no one plans to become a musician.'

  'There are four children in the family. All of them, and also the parents, play at least one instrument. Especially two of them play extremely well... None studied music seriously. The youngest boy is only twelve but he plays recorder, clarinet and can even accompany with chords on the guitar. He plays by ear as well as by reading simple chord progressions. **This reminds me of our music literacy classes** with you with solfa, rhythms and keyboard harmony exercises. I wish now I started sooner... Apart from the 'solfége' classes which they have to attend, they don't do theory at all. Their 'solfége' classes seem to consist of general sight singing and of analyzing pieces and scores... They have such **good insight** in all the arts, even the young children... I reckon they obtain their **excellent general knowledge from the specific contents of their school subjects** but also from attending concerts regularly, visiting museums... They also, quite often, play music together for fun. When friends and families get together, as we do for "braais", they take along their instruments and everyone joins in playing...'

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2.1.3 Remarks and requests received from colleagues and other educators

- A teacher who followed the author's initial ***Music Literacy*** course and who concentrated on sight singing, remarked:

  'In spite of my BMus degree, it is the first time that I have confidence to sing examples to my piano students when teaching. This solfa course offers not only the **quickest** but also the **safest** way for developing singing with **good intonation** and for singing in **all keys**.'

- A teacher who attended and observed some **Keyboard Harmony** periods of the author's initial ***Music Literacy*** course, is now using material of this course in her teaching. She stated:

  'I feel ashamed to say I hold a BMus Honours degree, majoring in piano. I dare not try to play **basic chord progressions** on the keyboard as your beginners do. Moreover, they don't even study piano. They are string and windplayers but already they play quite skilfully and with insight. Besides, they are comfortable in **all keys**. Even today, as an experienced teacher I must admit, I feel hesitant when reading in the lesser used keys.'

- After a time of studying recorder, ensemble playing as well as the initial ***Music Literacy*** course with the author, a qualified piano teacher observed the following:

  It is the practical approach of this course which immediately gave me the feeling that I am **making music**. I realize that as a child and also as a student I was wronged. Afterwards, as a piano teacher myself, I likewise did injustice to many pupils as I never had any other example. The approaches of my various piano teachers and lecturers were such, that the essence of music making was lacking. I always felt something was missing but could never pinpoint it. If any music subject does not contribute to music making, does it serve any purpose?

- After a workshop conducted by the author on the proposed ***Music Literacy*** programme, the following comment was received from an educator:

  'As a dedicated student my results were good. I am now also a dedicated teacher and my pupils, in general, obtain good results. However, even the young beginners spend

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hours on unravelling questions and instructions, thus reading and writing theory. Pupils complain that this has nothing to do with playing. I agree, I wish they could rather spend those hours practising. It is not always easy to persuade them, seeing that theory exams are compulsory for receiving certificates for playing. I tried to reduce unnecessary reading and writing and switched several times to new theory systems. Eventually I came across this ***Music Literacy*** course. Even though it has not been finalized, I realize this is the answer to our needs. ***Music Literacy*** covers all the additional knowledge, needed in playing, but above all it develops the **skills for playing with understanding**.'

- After a workshop, a note of thanks was received concluding with the following:

  'I have already started to apply your ideas. This is surely going to enable us to teach our learners to **"listen with the eye"**.'

- A guitar colleague reported:

  'There is a definite change in the progression of my two students who attend your ***Music Literacy*** classes. Their practising at home bears testimony to preparing with some initiative and they participate more actively in the lesson. Both used to wait passively for instructions. Their sight reading has also improved. I hardly attend to the rhythm aspect. Counting and reading of rhythms come almost naturally.'

- A remark by another guitar educator reads:

  'I let beginners start with your solfa exercises on the guitar. It works very well. Now, after six months they can read in all keys and can join the baroque ensembles with playing the basso continuo line. The solfa also helps them to anticipate the playing auditively.'

  Two experienced lecturers at an opera school applied and regularly commented on the ***Music Literacy*** programme through all its phases.

- The singing lecturer used only the three components of **Sight Singing**. On the author's request to give her final opinion on the programme, she remarked:

  'For a total beginner and for the initial phase of any singing student I doubt whether one can find any more appropriate series... Please follow this up. The ideas in **Keys** with the application of music terminology to the exercises in a repeated round and all

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the difficult intervals in the final exercises serves as a good preparation. This should, however, be followed up by a second part for **Melodies** where words in full sentences, in Italian and perhaps German, are applied. It should be written in a similar manner, becoming more difficult very gradually and including modulations and chromatics. Sufficient material exists with extracts from the singer's literature. The gap from your exercises to the extract level needs to be bridged.'

- The lecturer responsible for the secondary subjects at the opera school had an ideal background as critic for the development of the entire ***Music Literacy*** programme. She was brought up in a family with a tradition of music, covering a wide spectrum, also especially music education. Apart from her practical background she had access to a wide range of educational material in all the various facets of music education. She uses all the components of the ***Music Literacy*** programme in her teaching, also the experimental theory exercises. When she was asked to give her overall view of the programme, her answer was:

  'Please finalize your theory exercises. I am looking forward to using them. They should also be accompanied by brief explanations for students and the very workable conventions and hints to the educator for presentation, similar to the other components. They are so far most suitable for singing students with no unnecessary items and writing while, on the other hand, nothing essential is omitted. The rest of the ***Music Literacy*** programme, especially also the keyboard work and all dictation sections are just what an opera student needs. All the material is just as accessible to students with no background in "Western classical music" as to the others.'

2.1.4 Negative remarks

The criticism and expressed dislikes the author received from the three above-mentioned groups are not included in this thesis. However, all such remarks pointed to specific shortcomings in the programme. They were gratefully received. Time and again, they were utilized for improving and developing the ***Music Literacy*** programme. In this way the author was regularly 'checked' and very well supported in finalizing the programme.

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2.1.5 Summary of reactions

All the reactions to the ***Music Literacy*** programme in its various phases and afterwards, can be summarized as follows:

The author realized that the various groups chose to make comparisons and convey their observations for certain reasons. In general, they experienced the **immediate positive** and **supporting effect** the ***Music Literacy*** programme, as secondary subject, had on their instrumental/vocal tuition. Moreover, they noticed (educators in particular) **more insight** with learners and already some **autonomy** with items such as **sight reading**, **quick studies**, **ensemble playing** and especially also with **theoretical work**.

2.2 Aspects to be avoided, as derived from the survey

Previous 'mistakes', causing failures and serious disappointments, should first be addressed. Prevention should be assured while compiling the various requirements for a music literacy programme according to all the needs.

2.2.1 The entire approach, goals and objectives of the educator

When considering the above-mentioned **remarks** by learners, parents and colleagues plus **personal experience**, it needs to be taken into account that there might also be shortcomings in the instrumental/vocal and general practical teaching approaches and/or systems. This, however, will not be discussed here because much can be done to improve music teaching on the whole with an appropriate supporting system. Such a system will assist learners maximally with instrumental and vocal studies; they acquire an autonomy which enables them largely to solve problems independently. Eventually, it would raise standards in general if such a basic supporting system were to be introduced in all fields.

In avoiding recurrence of shortcomings according to the findings of the above-mentioned groups as well as personal experience, the following should be borne in mind with the entire **approach**, with the long-term **goals** and with the short-term **objectives** of the **educator**: The educator is, after all, in most cases, the **middleman** between the learning matter/learning programme and the learner:

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- Learners and often also their family members spend time and money, they make efforts and sacrifices and have expectations. They need to receive a worthwhile educational as well as a musical investment consisting of knowledge and skills which will
  - be a lasting **investment** and not bound to any fad,
  - assure **independence** and
  - be of immediate **servicableness** in their playing or singing.

- Outcomes-based Education (OBE) was decided on as new national policy in South Africa by the current education authorities. This was done after an investigation into the previous shortcomings in general education and into three main possible education policies. Even though the direct and the ultimate outcomes are placed first, the entire learning process plays a fundamental role. Music educators, in general, may regard their existing approaches and teaching methods as meeting the requirements of OBE, due to the immediate and long-term practical outcomes. The author is, however, convinced that the above-mentioned negative reactions and specific requests by parents, learners, students and colleagues would have been prevented and will in future be eliminated with full understanding and correct implementing of the main purpose/principle of OBE in music (see 1.8.2).

2.2.2 What learners do not need, what should thus be avoided and why

2.2.2.1 **A crash course:** Although learners usually hope to obtain quick results, a crash course cannot fulfil their needs. Such a course will necessarily have to cut on many items and thus matter will have to be treated superficially. This inevitably **causes gaps** of one or other kind.

Besides, most of the principles in an effective learning process have to be side-stepped. There is no time, for instance, for sufficient repetition and/or for gradual, systematic progression. The ideal of beginning with the familiar, with the simple and with the concrete are then overlooked. In such a course the unfamiliar, the complex and the abstract are usually tackled directly. Unavoidably several new facts are introduced concurrently, instead of one at a time. The indispensable ear development is normally the first to be cut. Instead, only the necessary ear tests often receive a run-through before an exam. Ear

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development can seem like drudgery, when not knowledgeably interspersed, and can thus be very time-consuming. For this reason crash courses are usually quite, if not purely, theoretical. All the cutting of learning principles complicates matters, especially for the total beginner. Pleasant memories and continual experiencing of achievement, also very important for effective learning, are usually not associated with a crash course.

Time may have been saved, perhaps also money, but real independence will not have been obtained. Even the learner with some background cannot properly benefit from a general crash course. The student who wants a quick run-through should rather choose a complete music literacy course while selecting what is needed and omitting what is known.

2.2.2.2 **A theoretical course:** In societies where a tradition of **music theory** as the only supporting system for individual lessons prevails, negative reactions are often encountered. Many learners experience this writing of theory as a totally separate subject. Quite often they do not see any relevance and not always without reason. Some even go as far as quitting music lessons altogether where music theory is compulsory. In preventing learners from quitting, some music authorities give a choice and allow those who prefer, to dispense with theory. Educators quite often succeed in retaining learners for music in this way. However, it leaves learners with no opportunity to obtain essential background and other necessary reading skills. For more remarks on negative experiences and, associations with music theory see 2.1, 'Remarks/complaints/comparisons and requests...'.

Learners in the junior phase in school need, and quite rightly receive, specialized guidance with handwriting. The preparatory writing exercises, correct hand position and body posture which need constant checking, correct size of writing matter and utensils cannot be ignored. General music educators are not trained in young children's important needs regarding writing. Music educators in such existing theory classes often switch to colouring 'musical pictures' or other free drawings when they experience slow and ineffective, 'non-musical' writing which might lead to learners losing interest.

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2.2.2.3 **A theoretical course with practical application:** From time to time experienced music educators and authorities realize the irrelevance of purely theoretical systems. This often results in some practical additions to the theory lesson. Often various items are tried out, such as:

- **'Listening activities':** In so-called 'music appreciation', learners hear recordings with or without introductions/explanations. Some other listening activities happen when the educators play or find someone to play to the learners for explaining some theory or perhaps only for amusement and for variation of the formal theory lesson.

- There are several options when **learners participate**. Percussion instruments are handed out and some 'enjoyment' is added to the theory lesson. Learners might be required to use body percussion and/or to join in singing. This participation does not necessarily form an integral part of the specific learning matter of the day.

- A musical game may even be added. Learners participate in group movement, dancing and singing, similar to what is done in and as a duplication of activities in the **general music classes**.

- Since the theoretical approach has been widely criticized, a new tendency has arisen. Lately the various music examining bodies, locally and from abroad, have changed syllabi, adding wider practical requirements to ear tests and sight reading. Also in their theory workbooks practical exercises are interwoven/integrated for application. This brings learners closer to experiencing what music theory is about.

All these moves towards practical music may have, in one or other way, merit. However, this is not what learners really need at that specific stage for supporting them effectively and immediately in developing their playing and singing.

2.2.2.4 **A package programme:** The advantage of a package programme is for the under-trained or under-informed educator and also for the unassisted learner who receives at least instructions for carrying on with learning matter.

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This package comprises units, each consisting of various items, specifically arranged by its author and not by the educator. Every unit is usually a package for one lesson or for one week. A unit can also be a package for a length of time comprising a number of lessons. Whatever the time and period details, a characteristic of a package is the prescribed selection of material for every session. The specific items, the amount and often other instructions are usually stipulated. In fact, all material occurs together, usually on the same page(s), which makes it easy for the learner to handle. In a class situation this practicality also contributes to time saving.

Nevertheless, the package method restricts learners as well as educators in many ways. Most of the ideal qualities of the educators and ultimately also of the learning situation suffer. It amounts to the educator being obliged to work rigidly while carrying out instructions; the educator is deprived of own decision making, of using initiatives, of being flexible for the sake of differentiating; is prevented from applying knowledge and insight at will and can, eventually, not take full responsibility for the outcome. Besides, the all-important quality of any art form, i.e. creativity, is adversely affected. If the educator is restricted in being creative, the stimulating of learners' creativity will be limited. The package programme should, thus, as far as possible be avoided by the proficient educator.

2.2.2.5 **A telematic programme:** The personal element in presenting a music literacy programme is the key factor. Crucial aspects which need constant guidance and checking are good intonation, rhythmical renderings with the fine gradations of accentuating, musical phrasing, clear articulation (oral and keyboard), especially also immediate practical applications as examples, the expectancy and interaction of creative response, etc. The stimulating effect of a group situation, even a small group, with all other advantages of group tuition (see 2.3.3.2) goes with personal guidance.

One of several clear confirmations of the necessity of the personal element is regularly experienced by the author with annual examinations of two groups of students. The same **Sight Singing** programme, as proposed by the author, is followed at a technikon's opera school with several weekly sight singing sessions versus a university with one session per week. Apart from the enormous difference found in the amount of learning matter which is covered, is

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the vast difference in standard of presentation, i.e. the natural fluency, the convincing musical understanding and enjoyment, the tempo in the singing and the confidence of the students. In this specific case it might be argued that the technikon group comprise singers, which is an advantage. However, similar differences in results have been perceived with non-singer groups at a school where the weekly contact time differed, especially also in the keyboard sections.

Another verification was the comparison made by two students. The one started at the university and furthered her studies at the technikon. This student, of her own accord, recommended to the author that the contact hours should be increased at the university, as this made all the difference. The other student switched from the technikon to the university for furthering her studies. She enjoyed exemption from the first year classes. The standard of her sight singing and auditive recognitions is so high that she was allowed not to attend any second year sight singing and dictation classes. She is also strongly in favour of more practical contact sessions at the university.

The author experienced in a totally different way the vital importance of contact sessions for a music literacy programme. A possibility to present the author's ***Music Literacy*** programme on internet was considered. The principal of an internet university* and his music staff member investigated various ways for this undertaking in collaboration with the author. It was eventually realized by all parties that, due to the specific nature of music literacy, chances to succeed on internet could not be guaranteed. The undertaking, using the author's proposed ***Music Literacy*** programme, was consequently abandoned.

Thus, in conducting a music literacy programme by means of any kind of distance communication, the essence of the tuition is lost.

2.2.2.6 **A drawn-out programme:** For the sake of thoroughness, music courses often tend to be unnecessary detailed and even tedious. All possible particulars and explanations often accompany basic information. Falling into unnecessary detail is usually at the expense of the whole and eventually at the expense of the

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* The internet university is called Everest Cyberversity and is operated from Pretoria.

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holistic conception. Surely no beginner, and most certainly nobody in need of becoming musically literate as soon as possible, should follow such a programme. Comprehensiveness need not be laborious. In this respect careful distinction should be made between what is really practically necessary and what can be left for the future, when/if necessary. ***Music Literacy***, being an introductory programme, should prepare the learners in such a way that they can make choices themselves and continue with their specific specialization. Thorough understanding of the whole in the various components, will leave learners with insight and will motivate them in how to further their studies.

2.3 Requirements for the *Music Literacy* programme

2.3.1 Origin of the requirements

The requirements for the ***Music Literacy*** programme were drawn up according to:

i. the author's own experience as student, educator, adjudicator and examiner

ii. the author's own empirical use of various materials and systems as well as of personally compiled material

iii. complaints and impressions the author received from learners, students and parents

iv. the perception and opinion of educators at workshops, presented by the author

v. the author's attendance of classes and demonstrations by other educators in South Africa and abroad

vi. the views and ideas of colleagues working in various sub-fields of music and with whom the author has co-operated over several years.

2.3.2 General requirements

According to the **definition** (see 1.4.3) of music literacy, i.e. **the ability to use sheet music with understanding**, the following skills have to be developed:

i. the ability to **sing** from notated music

ii. the ability to **play** from notated music

iii. the ability to **recognize auditively** general fundamentals

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iv. the ability to **analyze** straightforward sheet music

v. the ability to **arrange** simple sheet music for practical use

vi. the ability to **read** uncomplicated scores.

The **basic principles** in the learning process should determine all aspects of the programme. They are:

i. from the **familiar** to the **unfamiliar**

ii. from the **simple** to the **complex** (easy to the complicated)

iii. from the **concrete** to the **abstract**

iv. from the **whole** to the **particular** (detail) and sometimes *vice versa*.

For effective learning the following **essential qualities** need to be borne in mind when designing the material (not listed in order of importance):

i. transfer of learning matter in a **systematic way**

ii. only **one new aspect** at a time

iii. sufficient, interesting **repetition**

iv. regular **evaluation/assessing**

v. stimulating and appropriate (quantity and level of difficulty) **challenges**

vi. pleasant and motivating **associations**

vii. as many **senses** as possible should be employed

viii. learner's **initiative** (creativity)

ix. **differentiation** (group work)

x. **enjoyment** (making music)

xi. **aesthetic** satisfaction (musical, beautiful)

xii. learner's experiencing of **achievement**.

Some of these qualities for the learning matter and the educator's **way of implementing** are interdependent. They are nos. v to xii. No. iv is the responsibility of the educator.

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The role of the educator is of importance not only in some items of a music literacy programme, the educator is indispensable in all group work. Due to its nature, a music literacy programme almost necessitates group tuition. Although the material can be used individually, the maximal effect is obtained in group sessions. For this reason the concept of group tuition needs to be investigated.

2.3.3 Music literacy through group tuition

2.3.3.1 Effective group learning for the solo instrumentalist or singer

It must be stated at the outset that the type of group work under discussion here is not to be treated as a substitute for individual (instrumental or singing) instruction sessions, the individual 'lesson'. From time to time educators are called upon to teach groups of beginners. Most of the time this is only effective with choral work, with general music classes, and will certainly be in the proposed ***Music Literacy*** programme. For the aspiring soloist, however, **the individual lesson with an expert still remains an irreplaceable experience, and for sound reasons**. Some of these are:

i. Music is pre-eminently the **art of the ear**. (See 1.4.1.1.) Critically listening to oneself is therefore essential. Initially, learning to play an instrument, but also the finer and more advanced techniques of interpretation, can only be achieved amidst the silence of an individual session. Silence enables the learner to hear her-/himself. This applies equally to the voice development of the solo singer. Intonating purely in unison music requires of a windplayer, string player, singer, etc. to hear only the players/singers next to her/him. In a group, self-listening amidst silence, is therefore mostly eliminated.

ii. Music is the **art of singing** – singing, which naturally is personal, with the voice or by means of an instrument. (See 1.4.1.2.) Thus the personal elements should be done justice along with elementary technical tuition, before effective joint expressions can be achieved. This leads to the following point.

iii. **Developing the power of self-expression**. A quest for individuality underpins Western art, many ethnic arts as well as the arts in several other cultures. This is in contrast to tendencies in some Oriental ideals where precise replication of existing modes of expression are striven after. In most of the performing arts every performance is a recreation of an existing work of an artist. Thus, a new

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interpretation which carries the performer's personal imprint is expected. The challenge to the performer is to achieve this within the convention of specific stylistic features or prescriptions. That is interpretation symbols and marks. This is one of the main reasons for **individual** learning sessions.

iv. **The physical dimensions of sound production**. From the outset, as also in coaching for sport, relaxation, comfort, natural handling of the instrument/use of the voice and optimal posture is of utmost importance. In this instance it is most necessary in order to produce quality sound. The beginner needs personal attention and guidance and even as she/he progresses, constant monitoring and guidance are essential. It is impossible to give this level of individual attention in a tutorial group.

v. **Psychological model**. If a beginner does not receive **personal attention** when initially learning to use the voice or instrument professionally, she/he is unlikely to acquire the skill and habit of paying personal attention to the voice/instrument at home. The power of a model does not only apply to the child for whom learning by example is all-important, but also to the adult learner. It may be a truism of formal music learning and teaching to say that one usually practises according to the manner in which one is instructed, for example:

- If learners cannot or need not **listen** carefully and systematically during the contact period, they are unlikely to do so on their own.
- If learners are stimulated to **concentrate** during instruction, they are more likely to do so at home.
- If, for example, the instructor pays **meticulous attention** to neatness, accuracy and rhythmical precision, the learners may tend to apply this when practising.
- If beginners receive sensitive guidance *inter alia* in the **sensible repetition** of difficult passages, they may be prevented from senseless mechanical repetition when practising on their own.

vi. **Individual rates of learning**. Learners progress at different speeds, also at different stages of their musical development. Not even two people develop at the same pace. During the crucial beginner's phase of learning, but also as they

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progress in technical and interpretation skill, guidance needs to be given separately. The talented learner may feel frustrated by the less gifted and *vice versa*; the latter may feel discouraged by the rapid progress of the more abled pacesetters.

What is strived for and achieved in the individual contact period is a necessary condition also for subsequent group work such as playing and singing in ensembles and developing general musical insights.

Having said all this about the merits of individual learning and teaching experiences as a **precondition** for effective learning of the soloist, it is suggested that at the same time all aspects of musical development that can more fruitfully be taught and learned through medium of the group dynamic, be removed from the individual contact period.

2.3.3.2 Reasons why music learning in general, and specifically music literacy, should take place in group situations

i. **Economic reasons** are probably the least important to teaching staff and musicians. However, they are a worldwide priority. In future, staff at all levels, also private educators, will most likely be compelled to accommodate even larger numbers of students. To ensure that the existing standard of instrumental/vocal learning will not drop, a thorough inquiry is needed into effective group work.

   Economizing by accepting larger numbers of learners might also have the benefit of ensuring the preservation of teaching posts.

ii. **Short practical sessions** have come to stay. It is the only realistic option for maintaining individual contact periods. This necessitates staff to strip these 'lessons' of all general theoretical and practical musical skills and to develop intensive group sessions. The limited personal contact time can then be fruitfully utilized to concentrate on the specific instrumental/vocal instruction. In this way even the tempo of progress might increase.

iii. **'Specialists'** are often orchestral players or professional singers and not primarily educators. Few are qualified educationists. They can and should thus generally only carry responsibility for focusing tuition on the chosen vocal or instrumental option during the **brief** and usually **expensive** individual session. (See 1.5.) On the other hand, the professional educator, who is also more likely to be on the full-time

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permanent staff in schools, should teach all fundamental musical skills, i.e. reading music, including recognition and reproduction of note values, patterns of rhythm and keys. Skills in interpreting and sensible phrasing can largely be developed by obtaining insight into structure, form and style during the group sessions. This, together with auditory development and learning of theoretical matters, which can be very time consuming, can all take place in the group situation.

iv. **Musical reasons**, i.e. true **music making** and **educative** as well as **formative reasons** comprise the following:

Development of leadership and the ability to follow, thus give-and-take can only succeed in a group situation. Much of the musical experiencing which can only be done justice to is as follows: Several interpretation details such as musical parts responding to each other, i.e. answering, imitating, accompanying, harmonizing, varying, contrasting, complementing and supplementing each other in forming an entirety, to mention only a few. When this group work takes place in a practical way, i.e. by playing and as oral and aural activities, learners do written theory with a better auditive image and therefore with insight. Theory, which is sometimes experienced by learners as a burden, may become a true delight in a group set-up.

v. **Social reasons** and the accompanying enjoyment are often to all learners, especially the youngsters, the most attractive aspect in group work.

Music learners/students and musicians, in general, inevitably, spend many hours totally on their own. Children quitting music lessons often do so because of the loneliness and bore of practice sessions. In looking forward to instrumental ensemble playing or choral work, to group rhythm practising and sight singing with others, *inter alia*, it is often the best motivation for learners to prepare thoroughly and to practise on their own. This regards all aspects of practice, also keyboard harmony and the various exercises in ear training preparation as well as learning which needs repetition – repetition which may otherwise become boring.

An egotistic approach and a self-centred obsession with one's own playing/singing are tendencies which can be prevented especially with non-ensemble players, e.g. pianists or opera soloists, when they also experience these group activities.

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vi. **Unnecessary writing** is avoided. It is eliminated when musical knowledge is learned primarily in a practical and oral way in group situations. This is especially applicable to the young child who cannot yet write skilfully and who will then gain much from this approach. Besides, music educators do not necessarily have any training and insight in writing skills of elementary education. Much music writing may cause the young child to develop untidy habits. Discouragement, fatigue as well as other negative associations may be formed.

In practical group learning the educator has less written work to mark. This gives her/him more time for interesting planning, for setting next exercises, for studying new repertoire, etc. In the long run learners of all ages tend to progress faster. One reason is the minimal amount time consuming written work, which is expected of her/him, leaves them with more time for practising of musical skills.

vii. **Competition**, a necessity, is done justice to. Healthy contest is very important for development in all the various fields. Young children are very fond of team competitions, e.g. between boys and girls. Competing is necessary especially to enable a learner to compare constantly, to assess her/his own progress, to learn from other's mistakes, but also to receive an example from a good result. Of course, the handling of this in such a way that every one gains from it and that nobody is harmed, depends on the skilfulness of the educator. Differentiating is therefore discussed hereafter in 'Prerequisites'.

viii. **Independence and a sense of responsibility** develop naturally as a result of all the attention not being focused on the learner her-/himself. The opposite often occurs when learners receive merely individual tuition. In being part of a group the learners get opportunities, and are often compelled, to broaden their range in attention. They learn to look ahead, to keep an eye on other parts and to listen more broadly, which enables them to keep up. Consequently this yields profit in many ways, *inter alia* for prima vista (see 1.8.6) and score reading. Learners get to know ways in assisting each other, in using initiative and in guiding and taking over where others cannot keep up for the sake of the total outcome.

This is what teamwork is all about. It happens in ensemble playing but also in sight singing, choir singing and in all activities of practical musicianship where proceeding

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in steady beats has to be maintained. Learners get acquainted in sticking together because of the proverbial 'show-must-go-on'.

To sum up, the economical asset is probably one of the most important practical reasons for group learning. However, the value in character development, the sheer enjoyment and its recreational possibilities are of utmost importance. The author has experienced that the standard of teaching and quality of playing are raised significantly when learners receive effective group instruction. The whole idea of group work, when applied wisely, can only be to the advantage of everybody concerned. The instruction of all the various components of ***Music Literacy*** can and should happen in group situations.

2.3.3.3 Prerequisites for successful group work

Some of the following are briefly mentioned above in 'essential qualities' for drawing up of material for a music literacy programme. They are, however, spelled out here for the **role of the educator** in conducting the group and applying the learning matter.

i. **Sound preparation:** The educator should be ready and purposeful in order to obtain and to keep every learner's attention right through the period. Naturally this requires preparedness.

ii. **Conviction and inspiredness:** These qualities are surely essential in presenting any subject successfully. The educator should find the subject matter interesting and should indeed be fond of the chosen pieces and/or exercises. Naturally, an eagerness to share one's enjoyment and to convey one's know-how to learners, will result into an enthusiastic manner of presentation. This makes all the difference to the learning process of a group.

iii. **Appropriate material:**

- In group playing/singing music exercises should never be **technically** too advanced for any of the players/singers.
- The exercises or the stepwise learning process should become **systematically** more difficult.
- Assignment matter should never require too much **homework**.
- However, it should always contain some kind of **challenge**.

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iv. **Thorough and regular checking:** Learners should be made aware that they never prepare 'in vain'. All work should be checked, marked or tested and the educator has to be consistent.

v. **Differentiation:** Age, phase in general development, stage in musical growth and other differences should be taken into account, for example:

- In **speed games** various tempi could be expected of learners with different abilities.
- The permissible **number** of mistakes may differ with the various ages in the same group in competition games.
- By **simplifying** certain music parts, learners at totally different stages of development can all play/sing together with enjoyment.
- The **challenges** set for the above average learners may differ in many ways from those of other learners.

vi. **Individual performance:** Each learner should receive solo opportunities. Turns can be taken to ensure regular chances for everyone.

Reasons:

- Exposure in performing before others gives **self-confidence**.
- This provides for the need to **perform** and to assert oneself in various fields *inter alia* in all sections of sight singing, keyboard harmony and recognitions.
- When someone knows she/he will definitely have to answer or play or sing on her/his own, she/he will be **motivated to prepare**. The use of **test checks** is advisable because of limitation in time, especially with larger groups of learners.
- Learners should have the opportunity to **compare** themselves with others continually and so **measure** their own progress. In doing so they not only learn to **listen** to each other but also appreciate and criticise one another.
- They learn to **accept** their own possibilities and therefore themselves.

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2.3.4 Division of the *Music Literacy* programme into various components

According to the definition for ***Music Literacy*** (see 1.4.3) and the basic principles of the learning process (see 2.3.2), as well as the way of implementing them, the wide range of material in the ***Music Literacy*** programme needs to be divided into various components. Only by means of components can the ideal of 'one new aspect at a time' be ensured.

In each component, knowledge together with skills need to be developed systematically. Gradually, the facilities obtained in the various components need to be combined for interaction. Eventually, interaction of knowledge and skills of all components should lead to the ultimate definition of ***Music Literacy*** (see 1.4.3) with the proficiency to **sing** and **play** from music and to **recognize**, **analyze** and **arrange** music for practical use.

2.3.4.1 For developing **singing from sheet music**, the two main elements, i.e. rhythm and pitch, need to be treated separately and eventually combined in sight singing of melodies. The pitch aspect needs a further division. In the beginning, learning to pitch around a tonal centre needs to be practised, first in the major and later on in the minor tonal systems. Gradually, this needs to be applied in all keys, also commencing with the major and followed by all minor keys. Thus, three separate components, one subdivided, are needed for sight singing, i.e.:

- Sight singing: Rhythms
- Sight singing: Keys: Solfa syllables
  Solfa in keys
- Sight singing: Melodies.

2.3.4.2 The **playing from sheet music** necessitates an instrument. Naturally, this can happen on any instrument, but basic keyboard skills contribute substantially to music literacy in general. It might be argued that professional solo singers are often unable to play an instrument. However, such singers who cannot help themselves basically at the keyboard are always dependent on a repititor or other assistance. In relation to the definition of music literacy, such a person who is basically still dependent, is not fully music literate.

It might also be asked: What about a person who plays another instrument, say a professional flautist, and who is unable to use a keyboard at all? There is

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surely no question about the music literacy of such a person. Some of the aspects of 'using' sheet music, which includes analyzing and arranging music for practical use, might be a complete theoretical ability. However, for any such player of a melodic instrument, the ability to use the keyboard as harmonic instrument, will be a great advantage in her/his profession. Such an exception need not affect the determining of requirements for the majority.

Thus, in general, full understanding and total independence necessitate basic **keyboard skills**. This includes the ability to **play** basic chords and progressions in all keys and to **read** basically from sheet music, even to harmonize/ accompany simple melodies in various keys. Hence the keyboard component needs to be divided in two sections: Firstly, a manual is needed by the educator for guiding learners in playing chords and chord progressions. Secondly, learners need a tutor for learning basic keyboard reading and playing/ accompanying.

2.3.4.3 The component for developing the auditive skills in recognizing and reproducing basic aspects in music, amounts to **music dictation**. The word 'dictation' is commonly used in education for checking learners' **written** answers to what they hear, usually the spelling of words. In music education the word 'dictation' has a wider meaning. It comprises various musical aspects of **recognition**, not necessarily expecting written answers.

Although ear development should happen continually in all components, a specific component is needed for ensuring regular covering of all aspects. Systematically designed material should be used for checking learners' recognitions and for developing their skills in reproducing these auditive observations. They need to be guided to **know** and to **report** on what they hear. All the various musical materials need, initially, to be separated and each treated in systematically designed exercises. Joining and adding of items should also happen gradually in the exercises. All other learning principles need to characterize dictation exercises. Due to the general sensitivity of learners regarding auditive recognitions, tension, fear, inferiority and unnecessarily poor answers can result from inappropriate material which does not adhere to learning principles. Apart from the specific requirements for the dictation

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material, the role of the educator is also important. Owing to the nature of dictation all learning matter is presented/played by the educator to the learners. To ensure neat and rhythmic playing, the material should be designed with the non-pianist in mind.

Even though the requirements for the entire music literacy programme are focused on practical work, writing needs to be practised in dictation for:

i. notating melodies which one hears and wants to remember

ii. creating one's own melodies from listening with the inner ear

iii. saving time in group work and providing for everyone to write an answer

iv. developing a musical shorthand skill. The ability to jot down ideas quickly is certainly a fundamental feature of any literacy, also of music literacy.

2.3.4.4 The final component required in the division of the music literacy programme is one for theoretical confirmation, and for utilization of knowledge and skills in basic creating, arranging and analyzing. Initially, learners do not need to be burdened with **music theory**. Young beginners, especially those whose writing is not yet fluent, need to do music theory only when their knowledge and understanding of basics are shaping well.

The various theoretical aspects need to be demarcated and treated in phases of development. The following six phases were empirically determined by the author:

Phase 1: Basics in pitch, time and keys

Phase 2: Compound time signatures, relative keys, intervals, triads

Phase 3: Unusual note values, easy irregular note groups, inversions of intervals and triads, elementary analysis, basic terminology

Phase 4: All irregular note groups, alto and tenor clefs, melodic minor, transcription, terminology, analysis, elementary melody writing

Phase 5: Chords in 4-part writing, cadences, transposition, chromatic scales, motif treatment, basic forms, common character pieces and dances, analysis, melody writing

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Phase 6: Chords in inversions, harmonic patterns, chords of the 7th, non-harmonic notes, harmonic rhythms, analysis, score reading, melody writing, writing simple accompaniments, elementary arrangements.

The foundation material should be comprehensive and guidance to educators brief but thorough. The theory behind aspects being applied needs to be merely introductory. Once learners are self-reliant with the basics, they can continue independently with their specific choices. Such items are:

- creating melodies, harmonizations and arrangements for specific purposes
- analysis of compositions
- advanced score reading
- formal studies of form, style, genres, music instruments, composers, etc.

2.3.5 Specific requirements (not listed in order of importance)

i. **One new aspect at a time:** Learners should be able to concentrate fully and freely on every innovation. Thus only one new aspect should be introduced at a time. All preceding learning matter should be well established in the material before adding anything new.

ii. **Systematic in all ways:** Learning matter should become more advanced in a stepwise manner, virtually unnoticeable to the learner. All the various new items should be introduced systematically. Possible problem areas should be anticipated. Sufficient preparatory exercises should precede such items. Whenever a new item is derived from previous material this should be indicated to simplify the matter. Thus the degree of difficulty can progress so gradually that learners will never experience anything as 'difficult'.

iii. **Sufficient repetition:** New items should be repeated and mixed with all preceding learning matter before introducing any new work. Only by sufficient repetition can learners gain and maintain confidence in that specific item. There can rather be superfluous recurrence of complicated new items than a shortage thereof.

iv. **Interesting repetition:** All repetitions should appear in such a way that learners do not experience it as 'again the same'. Repetition should therefore be differently

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mixed with the preceding material. As rearrangements they should, as far as possible, be unnoticed and thus not experienced by learners as 'drilling'.

v. **Musical sense:** All exercises, where applicable, should consist of sensible musical motives and phrases, forming well-balanced sentences. The sentences should lend themselves to easy, natural phrasing moments, allowing learners to determine phrasing themselves. Guidance for phrasing and its marking should be given beforehand. In some sections where exercises consist of short, separate answers, it is not always possible unless educators find immediate applications in phrases/sentences themselves. They are, e.g. pitching/recognizing/playing/ writing of single intervals, chords, etc. This kind of exercise should rather be dealt with as a preparatory necessity for the subsequent work which can be demonstrated/explained by the educator.

vi. **Agreeableness of exercises:** Learners should find all exercises pleasant. Thus, rhythm exercises, melodies, chord progressions, also finger exercises, etc. should all be constructed as musical units which sound pleasant, and eventually enjoyable to practise. Although every exercise has a specific purpose and therefore an aspect which occurs repeatedly, it nevertheless has to be designed so as still to give learners aesthetic satisfaction.

vii. **Purposefulness:** The educator and learner should be in no doubt about the purpose and necessity of every unit and each exercise. Thus, the list of contents, the headings/summaries of the contents and the necessary guidelines should in various ways all make the goal clear to the user. This requirement is important for motivation of learners and educators.

viii. **Omission of non-essentials:** Apart from a general clear and pleasant appearance, the exercises should be stripped of unnecessary illustrations and explanations. Essential information, sketches, tables, etc. should rather appear in the introduction or as guidelines preceding the exercises. Where indispensable in the notation, it should be streamlined. This quality regards all components in a music literacy programme. Once learners are progressing and interested in what they achieve, only the material matters. Even with young learners, efforts to make the material 'attractive' should not distract their attention.

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ix. **Attractiveness in appearance:** The outside appearance as well as the general inside impression should be attractive to all learners. It should rather be simple and abstract than limited to the taste and interest of a specific age or cultural group.

x. **Suitable size of print:** The size of the notation is important. It should not be too small. For all beginners, also adults, small print might appear complicated. Notation should also be stripped of any unnecessary detail and should preferably have a calm and clear appearance. Too large notation, on the other hand, is also not recommended. It prevents the learner from viewing the whole and from gaining perspective. Too large print often causes learners to read, rather than sing, and to do the reading note-by-note. In this way, the development of important qualities in the initial phase is hampered, such as looking ahead, voice leading, phrasing, legato singing and playing, listening to and following melodic lines and chord progressions. Correct spacing in the notation is, naturally, taken for granted as an essential quality.

xi. **Limited writing by learners:** Writing by learners should be limited. What can be done practically, usually auditively and orally, should not be written. Where writing is inevitable, as in some dictation and theory sections, prepared answer sheets should provide for mere filling in. Several kinds of 'filling-in' exercises can still be answered practically, but the personal element makes this too time consuming. Suggestions/recommendations/ guidelines for educators should accompany such exercises in combining the two ways of answering and for maximizing the practical response in a realistic way.

xii. **Music making association:** The pleasant associations of making music should always be an underlying quality of all exercises in all components. However, much depends on the educator's way of presenting the material. If the learning matter does not lend itself to music making, suggestions to the educator should be provided in every component. Learners perceiving qualities (mentioned before) such as musical sense, general agreeableness, musical interest, musical achievement and creativity, all contribute to elementary musicing. Pleasant association is an essential, if not the indispensable, quality for effective learning.

xiii. **Suitability to non-pianist educator:** Exercises which require playing by the educator to the learners, should be playable by the non-pianist. The basic keyboard

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skills which are expected from the educator should also be clearly stated. The exercises should be especially designed to accommodate unpractised hands, i.e.:

- always for a comfortable hand position, mainly in five-finger-position
- minimum and small stretches
- preferably no picking up of the hand
- fingering the beginning of all 'two-hand-exercises'
- fingering deviation from and return to the five-finger-position.

xiv. **Maximum use of senses:** At all times as many senses as possible should be employed. This basic learning principle is especially necessary in music tuition. Music, being the 'art of the ear' (see 1.4.1.1) is the most abstract of all arts. Similar to Mathematics, enforced abstracting always leaves gaps in the learning process. When several senses are simultaneously employed, learners drop additional means of their own accord, in their own time, and they are eliminated in a natural way. For this reason the important initial phase for acquaintance with the basics in music literacy requires:

- seeing, feeling (playing) while hearing and singing (pitching) the **tones and semitones**, the notenames and later on the scales in the various **keys** at the keyboard

- seeing, feeling and moving (hand signs plus hand-arm positions which symbolize the nature of each degree of the scale) while hearing and singing (pitching) the solfa names of the various **degrees of the scale**

- seeing, feeling (playing) and singing while listening to separate **chords** (initially in broken form), followed by **harmonic progressions** at the keyboard

- singing on Cheve names (stable rhythmic associations) and seeing the various **note values** (notation) and **rhythm patterns** while listening and tapping/ticking with the foot/hand the **main beats**, followed by beating the **metre** with hand-arm movements.

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When becoming acquainted with these four sections and their sub-sections, nothing less should be expected in a programme regarding the utilization of senses. This concerns beginners of all ages.

Parents of young learners often want them to begin learning an instrument without any kind of preceding large muscle development while reacting to music. Beginning with the small muscles can be quite detrimental, in many ways, to the learner. The ideal preparation consists of moving, dancing, marching, walking, running, etc. while singing or listening to music. To a great extent the initial phase of an ideal music literacy programme, where all possible senses are used, can even compensate for this omission.

xv. **Holistic approach:** With the holistic approach learners develop understanding and gain knowledge of the 'wholes' in music with their interaction. In this way they conceive of the entirety of matters even though, at that stage, they are only concentrating on one aspect. At the same time they gain insight which makes the meaning of music in their lives clear. They **grasp** the essence of the various sections and sub-sections and also their interdependence. This includes:

- the circle of fifths with all the key relationships
- the three primary harmonic functions with the resulting four cadences and other main harmonic progressions
- the three kinds of metre with the two kinds of division of beats
- the main melodic structures, textures, forms, character pieces and dances, genres and styles in music.

Insight in the whole motivates learners to obtain the skills, thus to practise wisely/ purposefully and with perseverance. The importance of this requirement should not be underestimated as this approach has enriching and formative value.

xvi. **Differentiation opportunities:** There should always be differentiation possibilities in all sections/units of every component for accommodating the multiple types of intelligence (Dreyer *et al* c2002:10). Apart from the normal gradual progression of exercises in every section/unit, provision should always be made for different kinds of challenges. Learners following the normal pace, material and method may,

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on the other hand, never fall short of anything. If these differentiation opportunities are not obvious they should be pointed out beforehand as guidance to the educator.

xvii. **Opportunities for creativity:** The educator's responsibility is a determining factor regarding creativity in a music literacy programme. For this reason the exercises in every component should be preceded by guidance for the educators without suppression of their own initiative. This should include ideas, suggestions, hints, examples, etc. The material for the learners should also in no way be prescriptive. Where at all possible, choices should be left to the learners. Aspects such as phrasing, tempo, articulation and other interpretation possibilities and options should not be indicated. Only examples should accompany the material. Music literacy sessions should ideally be characterized by a spirit of enterprise, initiative, creative thinking, inventiveness and also of curiosity, daring and individuality.

xviii. **Orderly layout:** For all practical reasons, the layout of all learning matter should be clearly demarcated and should have an orderly appearance. Exercises should be relatively short (mainly one line), numbered and grouped in sections/units/ paragraphs according to the specific topic. Any particular instance should be easily referred to. For the purpose of preparation by learners and for evaluation, work should be easy to demarcate.

xix. **Immediate usability:** Perhaps the most outstanding common requirement emerging from the research questions, from the parameters, the informal survey and also from the OBE approach is **immediate usability**. Thus, a music literacy programme should serve as an inclusive, indispensable secondary/ supplementary subject(s) for practical musicing, offering **direct** assistance in all sub-fields in music education. For this reason the knowledge and skills learners acquire should enable them, **without delay**, to use sheet music with understanding.

xx. **Straight-forward information:** The programme requires comprehensiveness which should be presented as plain facts. All information and explanations should be brief and given in an uncomplicated way. The programme should be stripped of any additional information and of various approaches and ways of asking questions for specific examination purposes. For such purposes, learners concerned can additionally fill in the specimen papers of that particular examining body so as to become acquainted with its style.

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xxi. **User-friendliness:** General simplicity is perhaps the most important contributing factor to user-friendliness. Above-mentioned requirements such as the suitable size of print, attractiveness in appearance, clear layout, omission of non-essentials and straightforward information are all needed in this respect. Qualities described as being 'to the point' and 'easy to understand' make the material broadly accessible and thus user-friendly.

xxii. **Logic is exploited:** The logic of music basics and of some learning systems in music should always be exploited. Fortunately, there is logic in the construction of all fundamentals in music. A few examples are:

- **The circle of fifths:** This comprises the order of major keys, the occasioned key signatures and relative minor keys, derivation of other related keys, etc.
- **Nature of the various degrees of the major scale** and the resultant qualities of triads explain the course and reasons of specific chord progressions.
- **The two basic counting units:** One is divisible in two and multiples of two while the other consists of three equal parts, etc. All other qualities in metre are derived in the same way.

A few examples regarding the logic in learning systems are:

- **The French time names**, especially when adapted.
- **The solfa system:**
  - The solfa hand signs with their symbolic meanings.
  - The spelling of the syllables.
  - Vowel changes for raising and lowering a tone.

These are only a few examples illustrating the logic behind fundamentals in music and behind some learning systems. All the many more excellent opportunities, when introducing and also when progressing with music literacy, should not be overlooked. The logic should be exploited in the material itself as well as with the guidelines for the learning process. Addressing the reason of learners yields full understanding, good memory, immediate accepting and many more ideals in the learning process.

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xxiii. **Short duration of programme:** Learners should be enabled to become music literate in a reasonable space of time. Examples of needs for a speedy programme are the following:

- Students at tertiary level following a full-time course should become fully music literate within two or not more than three years. The programme should ideally be completed within two years plus one year for consolidation, for broadening the background, increasing repertoire, sufficient practical experience (application), adding listening activities (performance attendance) and for concentration on one or other sub-field.

- As a school subject, learners should be able to complete the programme safely within four years or less than five years. In this way a secondary school learner may begin in grade eight with, say, a wind instrument or with percussion and with the appropriate supporting music literacy programme be prepared in time for grade twelve level.

Thus, apart from the strong need for immediate usability (see also xix above), the nature of the programme should allow learners to cover the entire programme with reasonable speed, thus, in an efficient space of time.

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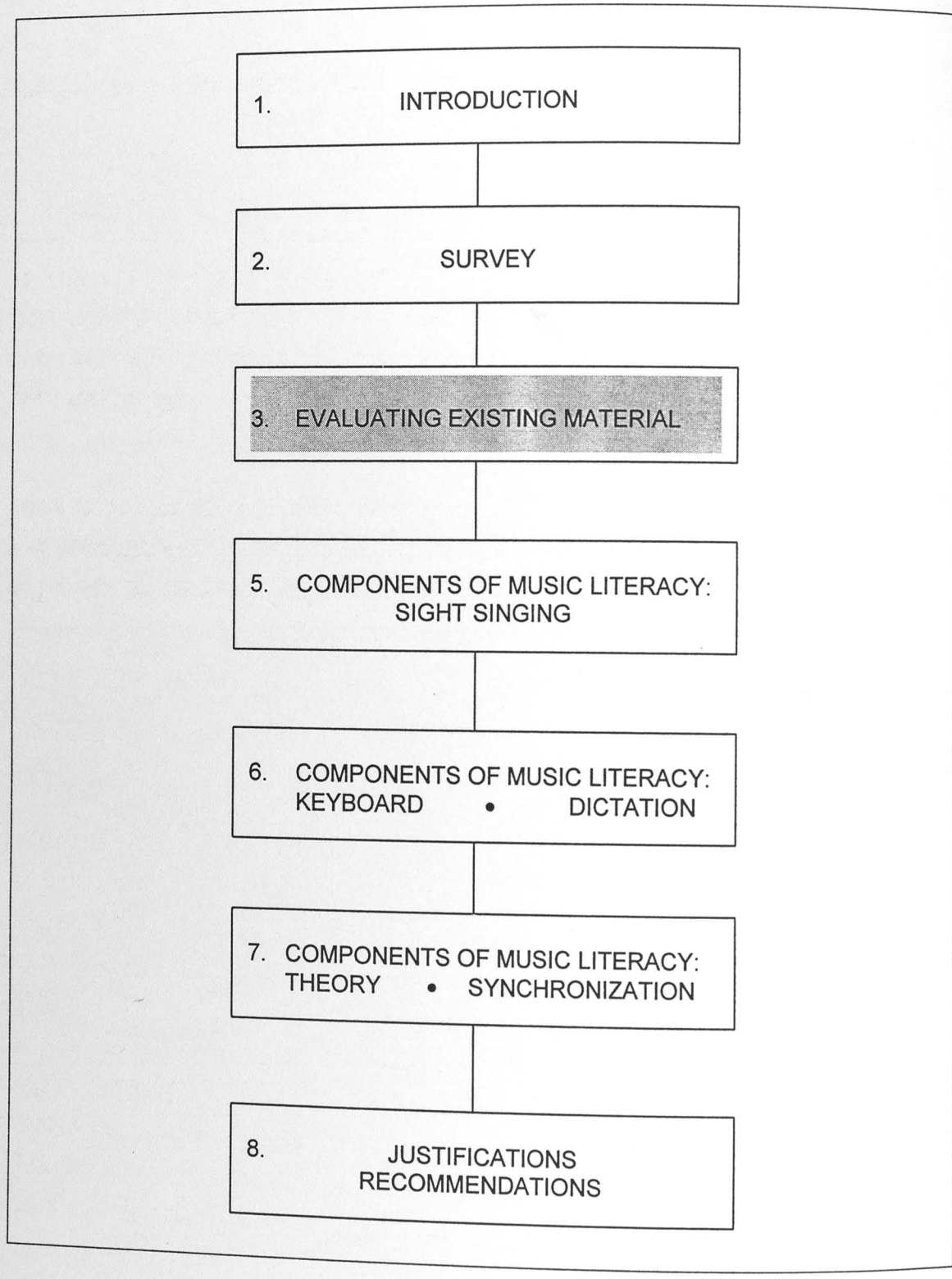
CHAPTER 3

Evaluating existing material



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CHAPTER 3

Evaluating existing material

3.1 General remarks on the three groups of material

No single series or complete programme has been encountered which covers all the facets the full ***Music Literacy*** programme necessitates.

Material **commonly used in South Africa** is evaluated in this chapter. For the purpose of identifying certain causes of problems, knowledge of the material which educators use, is important. Naturally, the educator's approach and method as well as the way of presenting the material should also be taken into account. Some material, however, also comprises a definite approach and method which determines the tuition to a great extent. Such material, with integrated approach and methodology, does not leave the educator much choice.

Prescribed syllabuses of education departments in this country as well as of music examining bodies, local and British, are also an important factor. They determine to a high degree the contents, the way of teaching and the underlying school of thought. Some of them offer specimen tests and papers and some even offer complete exercise books. These also need to be assessed.

Material, **not in common local use** yet which was explored for this study, is another group which is assessed.

At least five books/series were chosen for evaluation for every component, representative of the three groups of material. They are listed in 3.2. Alphabetical order is used to list, evaluate and to discuss the books/series in the various components. All material is evaluated according to the previously compiled requirements (see 2.3.5) for a music literacy programme, firstly, by way of tables in 3.3. Subsequently, in 3.4, the pros and cons of each are pointed out, followed by the main reasons why each book/series does not meet the requirements and why it does not fulfil the specific need in this ***Music Literacy*** programme. In the tables a four-point scale is used for measuring the specific requirements. With the aspects to be avoided, a negative two-point scale is applied for indicating the degree of inappropriateness, according to the list described in this thesis.

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By adding the points and subtracting negative points, the total will be an indication of its usability, approximately, for the purposes under discussion.

Books with little value for the purpose of a music literacy programme are briefly discussed and reasons for inappropriateness are generally described, without lengthy reference to examples. This is apart from their evaluation in the tables. Some books might seem outdated. Such books are included because they are still in use and/or they are not without merit for this purpose. In 3.4.8 material which contains combinations of components, is reviewed in general. The specific learning matter, in such a source, for each of these components is separately evaluated and discussed under that particular component.

As can be seen from the sources consulted in this thesis, far more books/series were studied than those specifically discussed in 3.4. This chapter concentrates on the books about which this researcher could make the most useful remarks and motivate the clearest criticism. From the tables and the discussions it should be evident that in general, the main reasons which prevent existing material from being suitable, apart from its specific purpose and target group, is the general approach and way of communication with learners, students and even educators. On the one hand material is presented in a playful manner, often underestimating the ability of the general learner. On the other hand there is lack of insight, thus no concept of the very basic needs of learners. Programmes, courses or books are often mainly theoretical or academic. Thus they lack the practicality and the relevance which should be the outstanding features for various purposes in music education but especially for a music literacy programme.

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3.2 Lists of books for evaluation, grouped according to components of the programme

3.2.1 Sight Singing: Rhythms

i. **Dandelot, G.** *Studies for Rhythm: In five books/Étude du Rythme; En Cinq Cahiers*. Series.

ii. **Ghezzo, M.A.** *Solfège, Ear Training, Rhythm, Dictation and Music Theory: A Comprehensive Course*.

iii. **McLachlan, P.** *Fun with Notes/Notepret: Handleiding vir die Lees van Musieknotasie*. Series.

iv. **Rees, E.** *Pathway to Music Reading: A Sight Reader for Schools/'n Handleiding vir die Lees van Musiek: Bladlees vir Skole*. Series.

v. **Van der Horst, F.** *Maat en Ritme: 150 Oefeningen in het Uitvoeren van Ritmen naar Moeilijkheidsgraad Gerangschikt*. Series.

vi. **Wiseman, H. and Northcote, S.** *Singing at Sight: A Handbook for Soloists and Choir Members*.

vii. **Wright, C.** *The Step Scheme in Music Exercise*. Series.

3.2.2 Sight Singing: Keys

i. **Egmond, M.** *Van't Blad Zingen: Zonder Rhythme*. Part I.

ii. **Ghezzo, M.A.** *Solfège, Ear Training, Rhythm, Dictation and Music Theory: A Comprehensive Course*.

iii. **McLachlan, P.** *Fun with Notes/Notepret: Handleiding vir die Lees van Musieknotasie*. Series.

iv. **Rees, E.** *Pathway to Music Reading: A Sight Reader for Schools/'n Handleiding vir die Lees van Musiek: Bladlees vir Skole*. Series.

v. **Wiseman, H. and Northcote, S.** *Singing at Sight: A Handbook for Soloists and Choir Members*.

vi. **Wright, C.** *The Step Scheme in Music Exercise:* Series.

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3.2.3 Sight Singing: Melodies

i. **Crowe, E., Lawton, A. and Whittaker, W.G.** *The Folk Song Sight Singing Series*. Series.

ii. **Egmond, M.** *Van't Blad Zingen: Met Rhythme*. Part II.

iii. **Ghezzo, M.A.** *Solfège, Ear Training, Rhythm, Dictation and Music Theory: A Comprehensive Course*.

iv. **McLachlan, P.** *Fun with Notes/Notepret: Handleiding vir die Lees van Musieknotasie*. Series.

v. **Rees, E.** *Pathway to Music Reading: A Sight Reader for Schools/'n Handleiding vir die Lees van Musiek: Bladlees vir Skole*. Series.

vi. **Wiseman, H. and Northcote, S.** *Singing at Sight: A Handbook for Soloists and Choir Members*.

vii. **Wright, C**. *The Step Scheme in Music Exercise*. Series.

3.2.4 Keyboard Harmony

i. **Hoek, A.** *Music Theory Workbook: Extra-curricular Music*. Series.

ii. **Loeb van Zuilenburg, P. Compiler.** *Gehoortoetse en Gehooropleiding: 'n Inleiding.*

iii. **Malan, J.D.** *Harmonie by die Klavier: 'n Inleidende Studie*.

iv. **Shumway, S.N.** *Harmony and Ear Training at the Keyboard*.

v. **Van Wyk, C.** *First Year Keyboard Harmony: A Basic Primer*.

3.2.5 Keyboard Reading and Playing

i. **Bastien, J. and J.S.** *Piano Lessons: The Bastien Piano Library*. Series.

_____. *The Older Beginner Piano Course: The Bastien Older Beginner Piano Library*.

ii. **Burnam, E.M.** *Ministeps to Music: Edna-Mae Burnam's Piano Course. With Close-Phased Grading*. Set.

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Burnam, E.M. *A Dozen a Day: Pre-Practice Technical Exercises for the Piano to be done Each Day before Practicing. / A Dozen a Day: Pre-Practice Technical Exercises for the Piano.* Series.

iii. **Feldtmann, E.** *Noot vir Noot.* Series.

iv. **Rodgers, I. and Phillips, L.** *Piano Book for Little Jacks and Jills.* Set.

v. **Rolfe, W.** *A Child's Primer / 'n Eerste Musiekboekie: 'n Moderne Manier van Klavieronderrig vir die Jong [Oudjies] Gebaseer op die Storie van Tannie Middel C.*

vi. **Schaum, J.W.** *Piano Course: Leading to the Mastery of the Instrument.* Series.

vii. **Thompson, J.** *John Thompson's Easiest Piano Course.* Parts I & II.

_____. *John Thompson's Melody all the Way!: Piano Tuition on a Tuneful Basis.*

3.2.6 Music Dictation

i. **Egmond, M.** *600 Dictees.*

ii. **Ghezzo, M.A.** *Solfège, Ear Training, Rhythm, Dictation and Music Theory: A Comprehensive Course.*

iii. **Schouten H.** *Eenstemmige Muziekdictees.* Set.

iv. **Sekles, B.** *Musikdiktat: Übungsstoff in Dreissig Abschnitten.*

v. **Warburton, A.O.** *Graded Aural Tests for all Purposes: With Suggested Methods of Working.*

3.2.7 Music Theory

i. **Cloete, S.J.** *Credo: Musiekteorie Opleidingsprogram.* Series.

ii. **Ghezzo, M.A.** *Solfège, Ear Training, Rhythm, Dictation and Music Theory: A Comprehensive Course.*

iii. **Hoek, A.** *Music Theory Workbook: Extra-curricular Music.* Series.

iv. **Koh, J.** *New Practice in Music Theory: Based on the New Syllabus of the Associated Board of the Royal Schools of Music.* Series.

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v. **Minnaar-Van Niekerk, T.** *Music Theory: Manual for Grades I-V*. Series.

vi. **Schreuder, H.** *UNISA. Theory of Music* Workbook. Series.

3.2.8 Combination of Components

i. **Egmond, M.** *Van't Blad Zingen: Zonder Rhythme*. Part I.
Met Rhythme. Part II.

ii. **Ghezzo, M.A.** *Solfège, Ear Training, Rhythm, Dictation and Music Theory: A Comprehensive Course.*

iii. **King, N.** *Specimen Ear Tests: From 2001. Trinity*. Series.

iv. **Loeb van Zuilenburg, P. Compiler.** *Practical Musicianship: UNISA*. Series.

v. **McLachlan, P.** *Fun with Notes/Notepret: Handleiding vir die Lees van Musieknotasie*. Series.

vi. **Rees, E.** *Pathway to Music Reading: A Sight Reader for Schools/'n Handleiding vir die Lees van Musiek: Bladlees vir Skole*. Series.

vii. **Wiseman, H. and Northcote, S.** *Singing at Sight: A Handbook for Soloists and Choir Members.*

viii. **Wright, C**. *The Step Scheme in Music Exercise*. Series.

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3.3 Tables for evaluating existing material against requirements

3.3.1 Sight singing: Rhythms

Books/Series/Sets	**Specific requirements** (in no particular order)	i. One new aspect at a time	ii. Systematic in all ways	iii. Sufficient repetition	iv. Interesting repetition	v. Musical sense	vi. Agreeableness of exercises	vii. Purposefulness	viii. Omission of non-essentials	ix. Attractive appearance	x. Suitable size of print	xi. Limited writing by learners	xii. Music making association	xiii. Suitability for non-pianist educator	xiv. Maximum use of senses	xv. Holistic approach	xvi. Differentiation opportunities	xvii. Opportunities for creativity	xviii. Orderly layout	xix. Immediate usability	xx. Straightforward information	xxi. User-friendliness	xxii. Logic is exploited	xxiii. Short duration of programme	**Aspects to be avoided**	i. Crash course	ii. Theoretical course	iii. Theoretical plus practical course	iv. Package programme	v. Telematic programme	vi. Drawn-out programme
i. **Dandelot, G.** *Studies for Rhythm*		3	2	2	1	1	0	2	3	1	3	n. a.	1	n. a.	1	1	0	0	2	1	2	2	2	1		0	0	0	0	n. a.	0
ii. **Ghezzo, M.A.** *Comprehensive Course*		0	1	0	0	2	1	3	3	2	2	n. a.	1	n. a.	1	3	0	0	3	2	3	1	3	2		0	0	-2	-2	n. a.	-2
iii. **McLachlan, P.** *Fun with Notes*		3	3	3	2	2	2	2	1	1	0	n. a.	2	n. a.	2	0	1	2	2	2	1	1	1	1		0	0	0	0	n. a.	-2
iv. **Rees, E.** *Pathway to Music Reading*		2	2	3	1	1	2	2	0	1	2	n. a.	1	n. a.	1	0	1	1	3	1	2	2	1	1		0	0	0	0	n. a.	-1
v. **Van der Horst, F.** *Maat en Ritme*		0	1	1	2	2	2	2	3	2	2	n. a.	1	n. a.	1	2	1	1	1	3	1	1	2	1		0	0	0	0	n. a.	-1
vi. **Wiseman, H. and Northcote, S.** *Singing at Sight*		0	2	0	0	2	1	1	2	1	2	n. a.	0	n. a.	1	3	0	0	3	3	2	2	2	3		-2	0	-2	0	n. a.	0
vii. **Wright, C.** *Step Scheme in Music Exercise*		1	2	3	2	1	1	1	1	1	2	n. a.	1	n. a.	1	0	1	1	1	1	1	1	1	1		0	0	0	-1	n. a.	-1

Scale for specific requirements:	**Scale for aspects to be avoided:**
3 = meets requirement fully	-2 = meets avoidance fully
2 = meets requirement fairly	-1 = meets avoidance fairly
1 = does not meet requirement	0 = not at all
0 = not at all	n.a. = not applicable
n.a. = not applicable	

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3.3.2 Sight singing: Keys

Books/Series/Sets	Specific requirements (in no particular order)	i. One new aspect at a time	ii. Systematic in all ways	iii. Sufficient repetition	iv. Interesting repetition	v. Musical sense	vi. Agreeableness of exercises	vii. Purposefulness	viii. Omission of non-essentials	ix. Attractive appearance	x. Suitable size of print	xi. Limited writing by learners	xii. Music making association	xiii. Suitability for non-pianist educator	xiv. Maximum use of senses	xv. Holistic approach	xvi. Differentiation opportunities	xvii. Opportunities for creativity	xviii. Orderly layout	xix. Immediate usability	xx. Straightforward information	xxi. User-friendliness	xxii. Logic is exploited	xxiii. Short duration of programme	Aspects to be avoided	i. Crash course	ii. Theoretical course	iii. Theoretical plus practical course	iv. Package programme	v. Telematic programme	vi. Drawn-out programme
i. **Egmond, M.** *Van't Blad Zingen*		2	2	2	3	3	3	3	3	2	2	n. a.	2	n. a.	2	2	3	2	2	3	3	3	2	3		0	0	0	0	n. a.	0
ii. **Ghezzo, M.A.** *Comprehensive Course*		0	0	0	0	0	0	1	1	3	2	n. a.	1	n. a.	2	3	0	0	1	1	1	1	3	0		0	0	-2	-2	n. a.	-2
iii. **McLachlan, P.** *Fun with Notes*		3	3	3	2	2	2	2	1	1	0	n. a.	2	n. a.	2	0	1	2	2	2	1	1	1	1		0	0	0	0	n. a.	-2
iv. **Rees, E.** *Pathway to Music Reading*		3	2	3	1	1	2	2	0	1	2	n. a.	1	n. a.	1	0	1	1	3	1	2	2	1	1		0	0	0	0	n. a.	-1
v. **Wiseman, H. and Northcote, S.** *Singing at Sight*		0	1	0	0	0	0	0	2	1	2	n. a.	0	n. a.	1	3	0	0	3	3	3	2	3	3		-2	0	-2	0	n. a.	0
vi. **Wright, C.** *Step Scheme in Music Exercise*		1	2	3	1	1	1	1	1	1	2	n. a.	1	n. a.	1	0	1	1	1	1	1	1	1	1		0	0	0	-1	n. a.	-1

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1 = does not meet requirement	0 = not at all
0 = not at all	n.a. = not applicable
n.a. = not applicable	

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3.3.3 Sight singing: Melodies

Books/Series/Sets	**Specific requirements** (in no particular order)	i. One new aspect at a time	ii. Systematic in all ways	iii. Sufficient repetition	iv. Interesting repetition	v. Musical sense	vi. Agreeableness of exercises	vii. Purposefulness	viii. Omission of non-essentials	ix. Attractive appearance	x. Suitable size of print	xi. Limited writing by learners	xii. Music making association	xiii. Suitability for non-pianist educator	xiv. Maximum use of senses	xv. Holistic approach	xvi. Differentiation opportunities	xvii. Opportunities for creativity	xviii. Orderly layout	xix. Immediate usability	xx. Straightforward information	xxi. User-friendliness	xxii. Logic is exploited	xxiii. Short duration of programme	**Aspects to be avoided**	i. Crash course	ii. Theoretical course	iii. Theoretical plus practical course	iv. Package programme	v. Telematic programme	vi. Drawn-out programme
i. **Crowe, E. et al.** *Folk Song Sight Singing*		1	3	2	3	3	3	3	1	1	0	n. a.	3	n. a.	2	2	1	1	3	3	3	1	2	1		0	0	0	0	n. a.	0
ii. **Egmond, M.** *Van't Blad Zingen. Part II*		1	2	2	3	3	3	3	3	2	2	n. a.	2	n. a.	2	2	1	1	3	3	3	2	2	2		0	0	0	0	n. a.	0
iii. **Ghezzo, M.A.** *Comprehensive Course*		0	1	0	2	2	2	1	2	2	2	n. a.	2	n. a.	1	1	0	0	3	2	3	1	2	0		0	0	-2	-2	n. a.	-2
iv. **McLachlan, P.** *Fun with Notes*		3	2	3	1	2	1	1	1	1	0	n. a.	1	n. a.	2	0	1	2	2	2	1	1	1	1		0	0	0	0	n. a.	-2
v. **Rees, E.** *Pathway to Music Reading*		2	2	3	1	1	1	2	0	1	2	n. a.	1	n. a.	1	0	1	1	3	1	2	2	1	1		0	0	0	0	n. a.	-1
vi. **Wiseman, H. and Northcote, S.** *Singing at Sight*		0	1	0	0	2	2	2	2	1	2	n. a.	2	n. a.	1	3	0	0	3	1	3	1	3	3		-2	0	-2	0	n. a.	0
vii. **Wright, C.** *Step Scheme in Music Exercise*		1	2	2	0	0	0	1	1	1	2	n. a.	1	n. a.	1	0	1	1	1	1	1	1	1	1		0	0	0	-1	n. a.	-1

Scale for specific requirements:	**Scale for aspects to be avoided:**
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n.a. = not applicable	

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3.3.4 Keyboard Harmony

Books/Series/Sets	Specific requirements (in no particular order)	i. One new aspect at a time	ii. Systematic in all ways	iii. Sufficient repetition	iv. Interesting repetition	v. Musical sense	vi. Agreeableness of exercises	vii. Purposefulness	viii. Omission of non-essentials	ix. Attractive appearance	x. Suitable size of print	xi. Limited writing by learners	xii. Music making association	xiii. Suitability for non-pianist educator	xiv. Maximum use of senses	xv. Holistic approach	xvi. Differentiation opportunities	xvii. Opportunities for creativity	xviii. Orderly layout	xix. Immediate usability	xx. Straightforward information	xxi. User-friendliness	xxii. Logic is exploited	xxiii. Short duration of programme	**Aspects to be avoided**	i. Crash course	ii. Theoretical course	iii. Theoretical plus practical course	iv. Package programme	v. Telematic programme	vi. Drawn-out programme
i. **Hoek, A.** *Music Theory Workbook*		1	1	1	1	2	2	2	2	2	3	n. a.	2	0	1	1	2	2	3	3	0	2	1	1		0	0	-2	-2	n. a.	-1
ii. **Loeb van Zuilenburg, P.** *Gehoortoetse en Gehooropleiding*		3	2	n. a.	n. a.	3	3	3	3	1	1	n. a.	3	1	3	3	3	3	3	2	2	1	3	1		0	0	0	0	n. a.	0
iii. **Malan, J.D.** *Harmonie by die Klavier*		2	1	1	1	2	3	2	2	3	2	n. a.	3	1	2	2	2	2	2	2	2	2	1	2		0	0	0	0	n. a.	0
iv. **Shumway, S.N.** *Harmony and Ear Training at the Keyboard*		2	2	2	2	3	2	3	2	3	3	n. a.	2	0	3	2	2	2	3	1	1	1	3	0		0	0	0	0	n. a.	-2
v. **Van Wyk, C.** *First Year Keyboard Harmony*		2	2	2	2	3	2	2	2	2	2	n. a.	2	0	1	2	1	2	2	1	2	2	2	2		0	0	0	-2	n. a.	0

Scale for specific requirements:	**Scale for aspects to be avoided:**
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n.a. = not applicable	

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3.3.5 Keyboard Reading and Playing

Books/Series/Sets	**Specific requirements** (in no particular order)	i. One new aspect at a time	ii. Systematic in all ways	iii. Sufficient repetition	iv. Interesting repetition	v. Musical sense	vi. Agreeableness of exercises	vii. Purposefulness	viii. Omission of non-essentials	ix. Attractive appearance	x. Suitable size of print	xi. Limited writing by learners	xii. Music making association	xiii. Suitability for non-pianist educator	xiv. Maximum use of senses	xv. Holistic approach	xvi. Differentiation opportunities	xvii. Opportunities for creativity	xviii. Orderly layout	xix. Immediate usability	xx. Straightforward information	xxi. User-friendliness	xxii. Logic is exploited	xxiii. Short duration of programme	**Aspects to be avoided**	i. Crash course	ii. Theoretical course	iii. Theoretical plus practical course	iv. Package programme	v. Telematic programme	vi. Drawn-out programme
vi. **Bastien, J. and J.S.** *Bastien Piano Library•Older Beginner Library*		1	1	1	2	2	2	2	0	2	3	1	1	1	2	1	1	1	1	1	1	1	1	1		0	0	0	-2	n. a.	-1
vii. **Burnam, E.M.** *Ministeps to Music*		2	3	3	2	2	2	2	2	1	2	2	2	2	2	1	2	1	2	2	1	1	1	1		0	0	0	0	n. a.	-1
viii. **Feldtmann, E.** *Noot vir Noot*		3	3	3	1	3	1	1	2	1	1	3	0	3	1	0	0	0	3	1	3	2	3	0		0	0	0	0	n. a.	-2
ix. **Rodgers, I. and Phillips, L.** *Piano Book*		1	1	1	1	2	1	1	2	2	3	2	2	3	1	0	1	1	2	3	2	2	1	1		0	0	0	0	n. a.	0
x. **Rolfe, W.** *Child's Primer*		1	1	1	1	2	2	2	1	2	3	1	2	3	1	0	1	1	3	2	1	2	1	2		0	0	0	0	n. a.	0
xi. **Schaum, J.W.** *Piano Course*		1	2	1	2	2	2	2	0	3	3	2	2	3	1	0	1	1	2	2	1	1	1	1		0	0	0	0	n. a.	-1
xii. **Thompson, J.** *Easiest Piano Course•Melody all the Way*		2	1	1	2	2	2	2	0	3	3	0	2	1	1	0	1	1	1	2	1	1	1	2		0	0	0	0	n. a.	0

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0 = not at all	n.a. = not applicable
n.a. = not applicable	

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3.3.6 Music Dictation

Books/Series/Sets	**Specific requirements** (in no particular order)	i. One new aspect at a time	ii. Systematic in all ways	iii. Sufficient repetition	iv. Interesting repetition	v. Musical sense	vi. Agreeableness of exercises	vii. Purposefulness	viii. Omission of non-essentials	ix. Attractive appearance	x. Suitable size of print	xi. Limited writing by learners	xii. Music making association	xiii. Suitability for non-pianist educator	xiv. Maximum use of senses	xv. Holistic approach	xvi. Differentiation opportunities	xvii. Opportunities for creativity	xviii. Orderly layout	xix. Immediate usability	xx. Straightforward information	xxi. User-friendliness	xxii. Logic is exploited	xxiii. Short duration of programme	**Aspects to be avoided**	i. Crash course	ii. Theoretical course	iii. Theoretical plus practical course	iv. Package programme	v. Telematic programme	vi. Drawn-out programme
i. **Egmond, M.** *600 Dictees*		2	3	3	3	3	3	3	3	2	3	3	3	1	2	3	1	1	3	1	2	2	3	1		0	0	0	0	n. a.	-1
ii. **Ghezzo, M.A.** *Comprehensive Course*		0	0	0	1	2	1	1	2	2	2	2	1	0	1	3	0	0	3	2	3	1	2	0		0	0	-2	-2	n. a.	-2
iii. **Schouten, H.** *Eenstemmige Muziekdictees*		3	2	3	2	3	2	3	3	3	2	2	3	2	3	1	2	2	2	3	3	3	2	3		0	0	0	0	n. a.	0
iv. **Sekles, B.** *Muzikdictat*		3	3	3	3	3	2	3	3	3	2	3	3	2	2	2	1	1	3	3	3	3	3	1		0	0	0	0	n. a.	-1
v. **Warburton, A.O.** *Graded Aural Tests*		3	3	3	3	3	3	3	0	2	2	2	3	0	3	2	2	2	2	3	1	1	3	0		0	0	0	0	n. a.	-2

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0 = not at all	n.a. = not applicable
n.a. = not applicable	

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3.3.7 Music Theory

Books/Series/Sets	Specific requirements (in no particular order)	i. One new aspect at a time	ii. Systematic in all ways	iii. Sufficient repetition	iv. Interesting repetition	v. Musical sense	vi. Agreeableness of exercises	vii. Purposefulness	viii. Omission of non-essentials	ix. Attractive appearance	x. Suitable size of print	xi. Limited writing by learners	xii. Music making association	xiii. Suitability for non-pianist educator	xiv. Maximum use of senses	xv. Holistic approach	xvi. Differentiation opportunities	xvii. Opportunities for creativity	xviii. Orderly layout	xix. Immediate usability	xx. Straightforward information	xxi. User-friendliness	xxii. Logic is exploited	xxiii. Short duration of programme	Aspects to be avoided	i. Crash course	ii. Theoretical course	iii. Theoretical plus practical course	iv. Package programme	v. Telematic programme	vi. Drawn-out programme
i. **Cloete, S.J.** *Credo*		3	3	3	2	2	1	0	1	2	3	1	1	3	1	1	2	2	3	2	2	2	3	0		0	-2	0	-1	n. a.	-2
ii. **Ghezzo, M.A.** *Comprehensive Course*		0	1	0	1	3	2	1	0	2	2	3	0	1	2	2	0	1	2	1	1	1	1	1		0	0	-2	-2	n. a.	-1
iii. **Hoek, A.** *Music Theory Workbook*		2	2	2	3	3	2	3	2	2	3	3	3	0	2	0	3	2	3	3	0	1	2	1		0	0	-2	-2	n. a.	-1
iv. **Koh, J.** *New Practice in Music Theory*		3	3	3	3	2	3	2	2	3	3	3	1	0	1	1	1	1	3	2	3	3	1	1		0	-1	0	0	n. a.	-1
v. **Minnaar-Van Niekerk, T.** *Music Theory*		3	3	3	3	3	2	3	3	3	3	3	1	2	1	2	2	2	3	3	3	3	2	3		0	-1	0	0	n. a.	0
vi. **Schreuder, H.** *UNISA Theory of Music*		3	3	3	3	3	2	3	2	3	3	3	1	3	1	1	2	2	3	1	0	3	2	0		0	-2	0	0	n. a.	-2

Scale for specific requirements:
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1 = does not meet requirement
0 = not at all
n.a. = not applicable

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n.a. = not applicable

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3.4 Brief discussion of existing material in the various components

All material evaluated in 3.3 is also briefly discussed in the same order.

3.4.1 Sight Singing: Rhythms

i. **Dandelot, G.** *Studies for Rhythm: In five books / Étude du Rythme: En Cinq Cahiers.* Series.

This series is presented in five books and covers the various facets of time and rhythm reading. The titles of two of the books can be confusing as they are wrongly translated from French; 'mesures composées', meaning compound metres, is translated as 'mixed' (elsewhere as 'composed') and 'gemischte', in English and German respectively.

These exercises are compiled in a purely technical way. 'The five books are arranged progressively and conceived in a very clear manner' (the publisher's note). Although Dandelot treats one new aspect at a time and mainly with sufficient repetition, too many shortcomings prevent the series from being suitable. Most exercises are merely studies in counting beats while the musical and practical sides are totally neglected. The order of introducing new items is also questioned by this researcher. Some examples are the following:

- At first glance, on page 1 of book 1, an important shortcoming is immediately noticed; the average learner, even the young beginner is underestimated: five of the six exercises contain mere repetition of a single note value, some for as many as ten bars. At the same time there is obviously no challenge and no possibility for musical phrasing or any musical experiencing, which leaves learners without motivation.

- Almost in the beginning, in exercise 17 of book one, notes are tied and even tied across the bar line. Before duple, triple and quadruple time are established, alternating of metres begins in exercise 21, with ties across the bar line in no. 23. All these, as well as the various rests, are practised before introducing quavers.

- The number of bars per exercise varies from the beginning with all exercises. Thus, the concepts of regularity of metres and musical/sensible phrases consisting of musical patterns/motifs are not at all taken into account.

- Beginning with no. 59, three of the four initial common semiquaver patterns are treated within only nine exercises before the quaver triplet is introduced. Thus, the semiquaver patterns are not established and interwoven and the triplet is not

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preceded by common time. In the fourth triplet exercise, rests and ties are applied within the triplets and in the fifth one, triplets are mixed with semiquaver patterns.

- The way compound time is introduced, in the beginning of book 2, makes it impossible for learners to understand what compound time is, as the beats are not immediately mixed with divisions thereof. As with simple time exercises, the beats are tied, also across the bar line, before the beats are divided into their subdivisions.

- No introduction, guidelines or any kind of educational hints, no suggestions for learning systems or explanations for the specific practices accompany any of the books.

These are but a few examples of the most important aspects/requirements which are lacking altogether. However, the third book which is compiled for pianists, 'for putting both hands together', can be enriching for a much wider target group than just pianists. The same order of introducing new items is also applied here. For this reason, learners should rather have covered all basics before thinking of using this book. It is suggested that educators obtain and have this series available for learners who need additional challenges; the unexpectednesses of some sudden unusual new patterns and the two-hand exercises can be very beneficial. Afterwards, such learners often return to their musically compiled exercises with appreciation and experience even more enjoyment from them.

ii. **Ghezzo, M.A.** *Solfège, Ear Training, Rhythm, Dictation and Music Theory: A Comprehensive Course*

See 3.4.8 for a discussion of the entire course.

The rhythm exercises in this book are unsuitable in a music literacy programme for the following reasons: The majority of lessons each contain two or at most four rhythm exercises, each with new facts, some with more than one new pattern, without any repetition before application in 'solfège', i.e. Sight Singing: Melodies. Although the rhythms are first treated separately in every lesson and new items are mostly systematically introduced, they progress far too fast, with no opportunity for reinforcement. The order and way in which new items are learnt is also questionable. This is illustrated in lesson 10: triple time, which is a common metre and an easy concept, as well as the dotted minim and dotted crotchet, also easy when treated wisely, are all

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introduced only after quite advanced melodies occurred in 'solfège' and in dictation. These melodies contain tricky and fast rhythms with difficult intervals which are actually in instrumental style. The arithmetical manner in which dotted notes are introduced cannot be agreed with. All these items plus the entire F clef are introduced and applied in the various sections of lesson 10. This is but one lesson showing why these rhythm exercises are unsuitable for the purpose of music literacy. Thus, for the average learner in music literacy this book cannot be recommended in the rhythm component.

iii. **McLachlan, P.** *Fun with Notes/Notepret: Handleiding vir die Lees van Musieknotasie.* Series.

See 3.4.8 for a discussion of the complete series.

As mentioned in 3.2.8, this series is useful in preparing the young learner, during the general music classes, for following the proposed ***Music Literacy*** programme. However, for the instrumentalist and choir singer, the treatment of rhythms is not sufficient, when using only this series; it progresses far too slowly.

iv. **Rees, E.** *Pathway to Music Reading: A Sight Reader for Schools / 'n Handleiding vir die Lees van Musiek: Bladlees vir Skole.* Series.

See 3.4.8 for a discussion of the complete series.

Learning of rhythms is firstly done through the solfa system before being treated on the stave. Thus metres, note values, rests and rhythm patterns are all learnt in two ways. Apart from taking longer this way, in this series new rhythms and metres are introduced quite slowly. Eventually, only the very basic rhythm patterns are included. For some learners in the elementary grades this might suffice. However, for the average choir singers and instrumentalists, this series cannot be recommended for learning to read rhythms.

v. **Van der Horst, F.** *Maat en Ritme: 150 Oefeningen in het Uitvoeren van Ritmen naar Moeilijkheidsgraad Gerangschikt.* Set.

This publication consists of two parts, each with a brief list of contents which states clearly the title/purpose of every section. There is no additional written information, such as an introduction or any kind of guidelines, suggested learning system or explanations.

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This series is obviously not meant for the total beginner. Even though all basics are covered, it is done as a run-through in the beginning while mixing simple, compound and irregular metres. This is an indication that the series is compiled for the learner/student who is already playing/singing and therefore has quite some experience. For this reason the series is not suitable for the very important initial stage of music literacy.

After the run-through the subsequent exercises progress systematically. However, the order of introducing the main items bears no relation to reality. The following are some examples:

- Book 1 is divided into three chapters, each focusing on another note value.
- Quavers, semiquavers and demisemiquavers are taken one by one and treated more or less in the same way. Thereby subdivisions and finer divisions become quite difficult to read and unnecessary in common practice. This is only needed in advanced studies for orchestral playing.
- Upbeats are only introduced towards the last third of book 1. Generally in music, even with simple songs and beginner's pieces, phrases without upbeats are more exceptional than *vice versa*.
- Irregular note groups are introduced only in book 2 and immediately mixed with quite complicated patterns. The triplet, which is the most common pattern, is treated after the duplet and immediately in the same exercise in two different note values, i.e. triplets in quavers and in semiquavers. Also in that exercise a duplet of crotchets is added. This extremely difficult way in which acquaintance takes place is totally impractical.

Book 1 contains, nevertheless, interesting and valuable exercises as additional material for those who need extra challenges. For more advanced studies, subsequent to the systematic and thorough treatment of all fundamentals in the ***Music Literacy*** programme, both books are recommended for the educator's library.

vi. **Wiseman, H. and Northcote, S.** *Singing at Sight: A Handbook for Soloists and Choir Members.*

See 3.4.8 for a general discussion of this book.

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As mentioned in 3.4.8 and as can be perceived in the tables, the qualities needed in rhythm exercises for a music literacy programme are lacking here. Nevertheless, learners who are interested in a different approach or further confirmation of basics in rhythms, apart from the proposed programme, are advised to read through chapter two as well as pp. 20 and 21 in this book. Even though skills in dealing with rhythms are not specifically developed, acquaintance with rhythm fundamentals is made in an easy way, including the use of French time-names.

vii. **Wright, C.** *The Step Scheme in Music Exercise.* Series.

See 3.4.8 for a discussion of the complete set.

The positive qualities of these exercises, regarding rhythm, are pointed out in the tables in 3.4.3. However, there are the following objections:

- Compound duple time is called six-pulse measure and not two-pulse measure or duple time. The treatment of the entire matter becomes confusing when speaking of pulse divisions where the dotted crotchet is divided. This is seen on pp. 10 and 11 in book 2.

- In simple time the crotchet is sung and written as **taa** and the dotted crotchet as **taa a**, whereas in compound time **taa** is used for both. There is thus no logic in applying the French time-names. This can be quite confusing.

- Rhythm singing develops very slowly as it is combined with pitch throughout the three books. The ability to recognize rhythm patterns automatically cannot develop easily if it is not also practised separately and if the more complicated patterns are not also included.

- Initial learning of rhythm reading through the solfa system before relearning from staff notation, is regarded as totally unnecessary in any course. In a music literacy programme, where immediate usability and speed in the process are prerequisites, this statement is even more valid. The rhythm aspect of the set is thus not at all suitable.

For these reasons the set cannot be recommended for the development of rhythm reading without a suggestion of additional rhythm material.

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3.4.2 Sight Singing: Keys

i. **Egmond, M.** *Van't Blad Zingen. Zonder Rhythme*. Part I.

See 3.4.8 for a discussion on the set.

As mentioned in 3.4.8, the framework of this set was used when designing the solfa syllable and key exercises of the proposed ***Music Literacy*** programme. However, material had to be newly created for the following reasons:

- The tonic **do/la** should be stated more often and also frequently repeated in confirming the tonality. The necessity for returning to **do** is especially felt in the initial units and when leaps are introduced. This also applies to the high **do**, once it is introduced.

- Stepwise returning to **do**, after **fa** and **ti** are introduced, is a strong need in the first paragraphs of solfa syllable exercises.

- When adding a new degree it should immediately be repeated and approached in all the various ways before continuing with other matter. This is not always the case with Egmond's exercises.

- A new leap should not immediately be repeated to and fro. It should first be followed by stepwise movement. New leaps should, nevertheless, receive more repetition than in Egmond's syllable exercises.

- Awareness of the broken tonic chord, including the high **do**, should be done more prominently and more often, and as soon as possible. This does not happen soon enough in Egmond's syllable exercises.

- The high register is not yet safely established before mixing it with the rest.

- Preparing for the minor key necessitates more practising around **la**. For the total beginner the existing exercises are not sufficient.

- When adding **ti** with the lower register its stepwise descending combination with **la** and ascending resolution to **do** should first be practised thoroughly before any leaps to and from **ti** are added. This is extremely important for learners whose natural key

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system differs from the common Western system. Without sufficient repetition in the syllable exercises in the major mode, **si** and other chromatic changes in the minor mode become a frustration. This tends to happen when Egmond's exercises are not supplemented.

- The easiest way to become acquainted with the augmented second is not followed by Egmond. The syllable exercises in this book lack sufficient repetition of **fa-si** and of various combinations with the augmented second, especially **fa-si-lā-tī-dō**.

- The range of the voice should be extended beyond the octave and already practised in the syllable exercises. It should not be left for developing in key exercises as is mainly done in Egmond's book.

- The use of the syllable **sel** for the raised **so** cannot logically be explained and associated, even if it is customary in some European countries.

- Extended intervals, i.e. intervals of more than an octave, occur suddenly. If they are prepared and followed more carefully, beginners will find them easier.

- As every unit is often practised separately it should begin and end on **do**, or on **la** in the minor mode. Another option, in more advanced exercises, could be to begin and end on any note of the tonic triad, provided that the tonic note follows shortly in the beginning or precedes the last note. Egmond's exercises often begin and end on various degrees. The key is thus not confirmed and exercises are prevented from being used as independent units.

- The twenty preparatory exercises for keys with spots (note heads without stems), instead of notes, and without clefs and key signatures, are regarded not only as superfluous, but even detrimental. Once learners are used to taking the first note (or spot) always as **do** instead of associating the particular clef and key signature plus the specific note for determining **do**, they have to relearn and develop new associations. This is a waste of time. In fact, the explanation preceding these preparatory exercises can be confusing. Egmond states that the spot on the stave where D occurs when the G clef is used, is the **do** of four scales.

- Egmond begins exercises for singing in keys with D major, followed by D$^{\flat}$ major, thus in the chromatic order. For the total beginner this is not suitable. The simplicity of C

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major is the easiest initial key and the order of the circle of fifths the easiest way of learning to sing in all keys.

- Brief explanations and guidelines before every chapter are easy to understand. However, the educator/learner who is not fully informed about keys is advised by Egmond first 'to go and learn them from a book for music rudiments'. Instead, the circle of fifths should rather have been included in one of the open spaces in the beginning. This would have sufficed. However, these introductory notes are an indication of the kind of learner the set is intended for.

In the 280 key exercises more or less the same scheme is followed, causing the same matters, preferences, order, etc. not to be entirely appropriate for the purpose of music literacy.

Most of the criticism of this book points to the fact that it is not intended for the total beginner following a music literacy programme.

ii. **Ghezzo, M.A.** *Solfège, Ear Training, Rhythm, Dictation and Music Theory: A Comprehensive Course*

See 3.4.8 for a discussion of the entire course.

Pitch singing, called 'intonation exercises' in this book, is treated in every lesson and precedes melody sight singing, called 'solfège'. Even though the solfa system is recommended and the two different uses of solfa are explained, no preparatory exercises in solfa syllables are provided; the solfa syllables and alphabetic notation on the stave are introduced concurrently. Additionally, the entire octave is practised in the very first lesson. In the subsequent lessons new intervals proceed far too fast for the average learner with no background. The new intervals occur as isolated notes without any application in the much needed interesting repetition exercises.

The order of learning new keys is disputable. Learning solfa in a new major key is far easier, in the initial stage, than beginning the minor scale with the various tricky chromatic changes. Exercises in all sections of each lesson remain in C major up to lesson 4 where the mode of a minor is introduced. Only in lesson 11 a new major key, i.e. G major, is added.

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All these shortcomings, regarding pitch and key acquaintance, are the main reasons which prevent recommendation of this book for the purpose of learning solfa and keys in a music literacy programme.

iii. **McLachlan, P.** *Fun with Notes/Notepret: Handleiding vir die Lees van Musieknotasie.* Series.

See 3.4.8 for a discussion of the complete series.

As mentioned in 3.4.8, rhythm, pitch, keys and melodies are treated simultaneously and in alternating exercises in this series. These aspects can therefore not be discussed as separate components. Intervals are often first treated in a melody with words and possibly learnt by imitating the educator. This is read from notation on a stave without clef or key signature. Afterwards it is sung with solfa syllables, thus, learning the intervals in an analytical way. The point of departure is the typical child call with a falling minor third, i.e. **so-mi** followed by **so-la**. Other aspects, as mentioned in 3.4.8, also point to the fact that the target group with the first two books, at least, is the very young child. Even though the books are without any foreword or introduction this is obvious. For the purpose of a music literacy programme for all age groups this series cannot be considered in the component for developing the pitch and key aspects in sight singing.

iv. **Rees, E.** *Pathway to Music Reading: A Sight Reader for Schools / 'n Handleiding vir die Lees van Musiek: Bladlees vir Skole.* Series.

See 3.4.8 for a discussion of the complete series.

For the purpose of a general acquaintance with solfa and applying this in a few keys, using elementary rhythms, the series suffices. Also the format contributes in serving this purpose. Thus, for example, in general music classes in the primary school the set can be quite suitable. The order of learning new intervals in the scale is well planned and works well for the average learner. Additionally, the simplicity of the set as a whole might make it attractive and accessible for the less informed music educator. This involves the straight-forward appearance of the books, inside and outside, with exercises progressing not too fast, much repetition, and eventually concluding with exercises which are and should appear uncomplicated. However, the lack of any accompanying explanations might necessitate some educators seeking information.

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This series provides an excellent general background for learners who continue with the proposed ***Music Literacy*** programme.

v. **Wiseman, H. and Northcote, S.** *Singing at Sight: A Handbook for Soloists and Choir Members.*

See 3.4.8 for a discussion of the complete series.

As mentioned elsewhere (3.2.1 and 3.2.8) and as also seen in the tables, the qualities necessary for learning solfa and for singing solfa in various keys are lacking in this book. Nevertheless, the easy, brief and pleasant way in which solfa and keys are explained and combined is worth taking note of. This book can be placed at the disposal of learners for additional reference; especially for the faster learners who will benefit and will not become confused with a different approach, this book can be useful.

vi. **Wright, C.** *The Step Scheme in Music Exercise.* Series.

See 3.4.8 for a discussion of the complete set.

Although some requirements are met, as seen in the tables in 3.4.3, the omission of clefs and key signatures in a third of the exercises of the set, causes this component to be inappropriate for the initial phase. Mainly as a result of this serious shortcoming, the first book cannot be recommended. Due to the slow progression of new rhythms in book 2, learners can concentrate on pitch and keys. For this reason and because of some other positive qualities, as seen in the tables, it can be utilized where additional material is needed in this respect. The exercises cannot be seen as melodies. In book 3 several items are combined, i.e. various rhythms, some new keys, chromaticism and modulations. The short introductory interval exercises in semibreves without rhythms before every new pitch or key item, should be regarded as preparation for the subsequent melodic exercises. Much repetition and thus initiative and self-discipline are needed to benefit from the interval exercises. As chromaticism and modulations do not quite fall in the basic requirements of a music literacy programme, book 3 can be used as supplementary material towards the end of the programme for learners who need additional challenges.

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3.4.3 Sight Singing: Melodies

i. **Crowe, E., Lawton, A. and Whittaker, W.G.** *The Folk-Song Sight Singing Series.*

The compilers/editors of this series summarize it as follows:

'A collection of Folk Tunes of many countries, carefully graded for schools and colleges, with notes and advice as to use. In all cases phrasing and expression marks are added, and the origin of the tune stated' (Crowe *et al* 1961: outside back cover).

For all learners, but especially for choir singers, who are acquainted with or who are in the process of studying solfa, the series can be quite useful and enjoyable. These 834 folk-songs are arranged in a systematic order regarding rhythms and solfa pitching. The practicality of the series is worth mentioning. All printing might be too small for younger learners. Nevertheless, the division of the tunes in ten books and the format of each book, cause them to be affordable and easy to handle. The eleventh and twelfth books are of no significance here. They consist of a collection of previous items given completely in solfa, thus rhythm included. In the first ten books clear and simple information and advice can assist the user. Some users might find the detailed phrasing and interpretation marks a nuisance. Others can benefit from them as examples to learn from. The same list of contents of new items in all books appears on the back page of each book. This facilitates the selection of any specific choices. Even though no South African indigenous tunes are included, the wide range of nationalities presented here offers an interesting variety, also for local users.

ii. **Egmond, M.** *Van't Blad Zingen. Met Rhythme.* Part II.

See 3.4.8 for a discussion of the set.

As briefly mentioned in 3.4.8, Egmond's set is regarded here as being by far, musically and educationally, the most appropriate set for its purpose. For the purpose of music literacy, Egmond's framework and some other qualities were followed. However, an altogether more basic and expanded initial phase is needed. The exercises need to progress gradually in difficulty, eventually up to the level of Egmond's beginning. For the purpose of music literacy, Egmond's melodies lack the much needed sufficient basic material.

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Similar to the case with Egmond's melody dictation, the idea of alternation of major and minor exercises cannot be applied in the initial phase of music literacy. Melody sight singing should be experienced as soon as learners are basically acquainted with solfa and rhythm reading. The satisfaction which melody singing provides is always a strong motivation as they experience some of the outcomes. For this reason the initial melodies should be in all ways as easy and thus as elementary as possible. Egmond's book serves as an ideal follow-up for such a book. The only shortcoming in this book is the lack of two-part singing exercises. The importance of this need is described in 4. Conventions no. 13. This aspect necessitates the use of additional two-part material.

iii. **Ghezzo, M.A.** *Solfège, Ear Training, Rhythm, Dictation and Music Theory: A Comprehensive Course.*

See 3.4.8 for a discussion of the entire course.

Although some individual melodies can be selected, the majority of them cannot be recommended for a music literacy programme, for the following reasons:

- As mentioned in 3.4.8, the number of new items per lesson as well as the order of introducing them are questionable for the purpose of any introductory course. One example is the new material treated in lesson 10:

  The entire bass clef, which is already far too much for one lesson, together with the dot and tie of the minim and crotchet, as well as triple time, are all introduced and directly applied in the sight singing melodies and also in melody dictation.

- Almost from the beginning the melodies are in instrumental style, i.e. they contain leaps in fast moving passages and also other intervals which are not easy singable, thus not vocally natural and comfortable. Additionally, the range is mostly beyond that of the average voice. Singing in a minor key, already from the fourth lesson onwards, might be playable with instruments but is not easy to sing.

- Every melody needs much practising with guidance. This does not serve any purpose in sight singing in a music literacy programme.

The melodies are nevertheless interesting and they prepare learners for the more unusual keys and styles in certain musics. For this reason, as mentioned in 3.4.8, these melodies are recommended for learners furthering their studies, who need specifically to become acquainted with modal, chromatic and atonal systems.

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iv. **McLachlan, P.** *Fun with Notes/Notepret: Handleiding vir die Lees van Musieknotasie.* Series.

See 3.4.8 for a discussion of the complete series.

As mentioned in 3.4.2, this series cannot be considered just like that in a music literacy programme. It focusses on the primary school child, is for general music classes, and some text and tunes seem outdated in the twenty-first century. In various ways it is thus not suitable for a music literacy programme which serves all age groups. These books, however, seem still to be available in some schools, shops and with private educators. It is therefore worth recommending the fine collection of folk tunes from various origins, which can be selected from books 3 to 5. The text, which is all in Afrikaans or English, can even be skipped and the melodies sung on solfa.

v. **Rees, E.** *Pathway to Music Reading: A Sight Reader for Schools / 'n Handleiding vir die Lees van Musiek: Bladlees vir Skole.* Series.

See 3.4.8 for a discussion of the complete series.

In this series the sight singing melodies do not feature strongly, compared to other sight singing books and series. This concerns all original exercises in the books, even though some have typical melodic qualities such as balanced fore and answering phrases, ending on suitable notes for implied cadences and using the necessary contrast without spoiling uniformity. The main reason for not being perceived as melodies but why they remain exercises in pitch, is because of the slow developing of the rhythm aspect in the series as discussed in 3.4.1. Some well-known melodies and extracts from western classical repertoire are included towards the end of book 3. They should give learners the musical satisfaction which they, most likely, do not experience otherwise in this series; some learners will find them quite pleasing and for others they can be enriching. These melodies, plus the two-part exercises beginning in book 1, can all contribute to music making. Unfortunately, when sung in the given keys most of them are too high; even for the high voice they are uncomfortable. The range of some melodies causes many of them not to be singable at all. Generally, they can be regarded as being too technical and instrumental and are thus not recommended as really suitable in this component.

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vi. **Wiseman, H. and Northcote, S.** *Singing at Sight: A Handbook for Soloists and Choir Members.*

As mentioned in no. 3.2.8, this book is not suitable in the initial stage of music literacy for the learner with no background. However, the two groups of 24 exercises each, in simple and compound time respectively, for 'combining pitch and rhythm' serve as ideal supplementary material. Learners studying the proposed ***Music Literacy*** programme, who need additional challenges apart from the proposed **Sight Singing: Melodies**, can certainly benefit from these exercises. They consist of musical fore and answering phrases and they serve as fine examples of well balanced melodies. 'These exercises are progressively more difficult and should be done in the order indicated' (Wiseman, 1962:25).

vii. **Wright, C.** *The Step Scheme in Music Exercise.* Series.

See 3.4.8 for a discussion of the complete set.

As mentioned in 3.4.2 and 3.4.8, this set does not provide attractive or musical melodies. Book 1 is not recommended at all. In books 2 and 3, most of the melodic exercises can rather be regarded and used as pitch exercises. Even though they are balanced and they make musical sense, most of them do not serve the purpose of providing ideal examples and of being beautiful, enjoyable models for learners who are in the process of learning to write their own melodies. Besides, the emphasis on chromaticism in book 2 and modulations in book 3 falls beyond the basic requirements of the music literacy programme. Preparatory exercises for every new aspect are all in solfa, including rhythm reading. Seeing that this causes extra acquaintance with rhythm reading, these exercises cannot fully be utilized. Even though all preparatory exercises are well planned with gradual progression, they unfortunately do not serve the purpose of the programme. However, for learners who can cope with chromaticism and modulations without the preparatory exercises, the fine collection of extracts from classical repertoire can be a challenge which can provide some enjoyment.

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3.4.4 Keyboard Harmony

i. **Hoek, A.** *Music Theory Workbook: Extra-curricular Music.* Series.

See 3.4.7 for a discussion of the series. It is reviewed here for the reason of offering material for a **Keyboard Harmony** component as an integral part of theoretical work.

It is understandable that experienced educators in South Africa who have been using purely theoretical material for many years, regard this series as a truly practical system. Learners are expected, from the beginning, to use the piano for locating notes in the G and F clefs and for playing chords and scales. They are instructed to clap rhythms and to sing some exercises on solfa. The educator is expected to require dictation.

When looking at the requirements for a music literacy programme this might make a good impression. However, learners are in no way assisted with piano playing, no guidance is given to educators and no material is provided for sight singing and dictation. Although there is no mention of it, it is assumed that learners can already read and play the piano basically. Nevertheless, some quite advanced playing is expected as early as grade I. Many of the applications are grouped under 'Additional Exercises'. This gives the impression that the author does not regard the keyboard and all other practical activities as essential or as an integral part of the learning material and learning process.

When taking all the above points into account, in spite of many fine qualities, the series cannot be regarded as containing a Keyboard Harmony component. It cannot be unreservedly recommended in a music literacy programme for the following reasons:

- **The theoretical approach** is still prominent in this series.
- **It is piano centred**. Thus, mainly the piano student is provided for instead of developing the skills of all learners to use the keyboard as an aid in the process of becoming music literate.
- **There are pre-conditions** for maximally benefiting from the series. Learners need already to be able to read from solfa or to receive tuition with sight singing elsewhere. They need to be able to read staff notation and play the piano basically. The educator needs to obtain a systematically compiled dictation book.

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- **The harmonic** and some other aspects of dictation and **recognition are not included**. Theoretical treatment of chords and chord progressions is not always preceded by playing and not at all by listening and recognizing.

For the purpose of music literacy for the learner with no background and no skills, this series cannot be recommended in the Keyboard Harmony component.

ii. **Loeb van Zuilenburg, P.** *Gehoortoetse en Gehooropleiding: 'n Inleiding.*

The title of this book might rather have been: An Introduction to Practical Musicianship or even An Introduction to Music Literacy. Although the title indicates that this book is about 'Ear tests and Ear training', only the first of the seven chapters carries the same title. Mainly in this chapter, the traditional concepts of ear tests and ear training are treated. A broader understanding of aural development is treated throughout the book with a chapter for each component and with chapter five called 'Practical Harmony'. All aspects of music literacy, thus all components, are discussed in this book with aural development as point of departure. The text consists of well thought through practical ideas resulting from much experience. Valuable advice and background gained from this contributes to forming a healthy and musical approach towards music literacy and music education generally.

Chapter five of Van Zuilenburg's book served as a guide for the component of **Keyboard Harmony** in the proposed ***Music Literacy*** programme. Exercises were selected from the addendum in this book when compiling the material of the proposed **Keyboard Harmony** component. The initial progressions, plus a few others, were included. The more advanced harmonic progressions, variations and harmonizations of melodies had to be omitted. Instead, an introductory section, with specific ear training exercises had to be added in the proposed programme for learning scales and chords in all major and minor keys. For the requirements of the basic nature of music literacy, most of Van Zuilenburg's other exercises are not suitable. Ideally, however, learners should continue with these after completion of the ***Music Literacy*** programme. Van Zuilenburg's Practical Harmony is for the learner with some background and not for the total beginner. For this reason, the books on practical harmony by other authors which he recommends for additional material, were not at all considered.

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Nevertheless, Van Zuilenburg's entire book is strongly recommended to all music educators. The more experienced educator will surely find this book most enriching and applicable in all components in music literacy but also in other sub-fields in music education. In this thesis, not only the component for **Keyboard Harmony** benefited from the book; many valuable ideas and conventions were taken and/or were borne in mind when creating all components in the proposed ***Music Literacy*** programme. Van Zuilenburg provides merely a framework and the exercises for practical harmony appear only in outline. For the purpose of music literacy in South Africa, thus for learners studying independently and for some educators with limited keyboard skills, detailed exercises had to be notated with specific guidelines and explanations.

iii. **Malan, J.D.** *Harmonie by die Klavier: 'n Inleidende Studie.*

No date is given in this book. Judging from some outdated terms, such as 'ruimtes', 'kadans' and 'verklein', it is not a recent publication. Yet, the contents are still relevant. The purpose of the book is for the secondary school learner with music as subject. It is also mentioned in the introduction and preface that harmony at the piano is necessary for such learners for 'hearing' what is written when studying the subjects harmony and composition, as well as for improvisation. 'The use of solfa is one of the most important aspects of the book for facilitating the process of hearing what is written...' (Malan, n.d.: Introduction). Learners are expected, beforehand, to be able to read solfa in major and minor keys, to know all keys, to read staff notation and play the piano at a basic level. For this reason the book cannot be recommended for learners in the initial phase of music literacy. The book's point of departure is to learn to harmonize melodies consisting only of harmonic notes. However, this remains elementary, as no non-harmonic notes, no modulations and no harmonic rhythms are treated. The order of introducing chords on the various degrees and of cadences and other basic progressions, is not agreed with. Nevertheless, the book might be of value, provided learners receive additional practical exercises. In spite of the possibility of being useful for its purpose, the following objections remain:

- Even though it begins with totally basic information of chords, the book **does not provide** the necessary systematic **repetition** or imprinting exercises for becoming practically acquainted with all aspects of chords in the various keys before commencing with progressions.

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- The way in which harmony rules are conveyed is mainly prescriptive with **few or no explanations or justifications**.
- Important **information is often omitted**, such as
  - explanation of figuring of chords,
  - mentioning of passing chords falling on weak beats,
  - why and when the third of VI is doubled.
- Exceptions to principles/rules often occur without reason.
- There are several **mistakes in the examples**, according to the given rules and also to what is generally not allowed.
- There is **not always logic** in the order and treatment of items, e.g. in chapter eight, which is called Inversions, this practice is discussed while already in chapter six the cadential $\frac{6}{4}$ is introduced.
- **Instructions are not always clear**. This might cause confusion for, especially, those who do not play the piano.
- **Voice-leading** and the **doubling of appropriate notes are not priorities**.
- Several **learning principles are often neglected**. For this reason, especially, the specific requirements for music literacy are not met.

These objections are another reason why learners are not recommended to use this book without already having a basic understanding of harmony and harmonic progressions. Even as a subject on secondary school level, guidance is needed when using this book, for benefiting from it and not being confused by the above-mentioned aspects.

iv. **Shumway, S.N.** *Harmony and Ear Training at the Keyboard.*

For its purpose, this programme can just be recommended. There is no need for discussing all its merits here. In the preface Shumway expounds the value and need of harmony and ear training at the keyboard. This information is illuminating for any user. It is also an indication of Shumway's thinking and therefore, to a great extent, of the

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contents of the programme. His aim with this book is 'to provide an organized set of teaching-learning materials which survey the subject of harmony in a logical, concise, and hopefully enjoyable manner' (Shumway, 1980: viii). Due to its versatility he regards the piano as indispensable for any musician, not only as a performing medium but, as with this programme, 'as an everyday tool' (Shumway, 1980: 3). 'It is this utilitarian function of the piano which is developed in this book.'

In the first chapter, called 'Keyboard Orientation', Shumway begins with basic 'pitch-making' and five-finger position exercises. However, he states in the preface:

'All that is required as preparation for this programme of study is an understanding of the fundamentals of tonal music – rhythm and meter, intervals, scales and key signatures. Some familiarity with the piano keyboard is also desirable...' (Shumway, 1980: viii).

These requirements prevent Shumway's creditable programme from being considered for the **Keyboard Harmony** component of any music literacy programme. Additionally, without mentioning it, he takes the learner's ability to sing from sight, for granted. Nevertheless, investigating the book brought confirmation in this thesis for the proposed **Keyboard Harmony** component in music literacy. The aural point of departure, the need of several other specific items, but especially the entire outlook coincides with that of the proposed programme.

v. **Van Wyk, C.** *First Year Keyboard Harmony: A Basic Primer.*

This book was developed for the first-year student at tertiary level in South Africa, assuming that some students will be above this level and others might be far below. The exercises are spread over 24 lessons, including tests. Van Wyk states that a keyboard laboratory is indispensable when using this primer in a group situation. He also refers the student throughout to two additional books for ancillary exercises: one on improvisation and one for analysis.

Even though Van Wyk's book was encountered long after the proposed programme in this thesis was finalized, it is interesting that this book concurs, to a great extent as regards content, with the **Keyboard Harmony** component of the proposed programme. The main difference lies in the **Keyboard Introduction** section of the proposed programme which is intended for the total beginner for learning all basics by way of the

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keyboard. In his 'Note to the Student', Van Wyk states the need of being already acquainted with a certain amount of theory, including a working knowledge of

> major and minor scales, key signatures, time signatures, accidentals, clefs (treble and bass), intervals, triads.

Thus, no time is allotted and no exercises provided for practising these basics specifically on the keyboard. However, all basics are explained throughout the book. It is done thoroughly, but briefly and clearly and an informal language is used which suits the purpose of this book very well.

The main objection to Van Wyk's book is the use of only keys with a few sharps or flats, the so-called **'easy keys'**. Additionally, he never treats the **key system as a whole** as it occurs in the circle of fifths. These omissions do not contribute to making students aware of the full spectrum of keys and their relationships. The natural preparation for modulations is therefore also lacking.

Another objection to this book is the lack of apposite **ear development** while progressing with harmony. There should at least have been continued reference to the important aural aspect while treating keyboard harmony. For the above-average student with a good ear or with good background and already a developed inner ear, this might come naturally. For the majority, however, and for the total beginner in a music literacy programme, the auditive conception is of utmost importance in the initial phase. This shortcoming isolates keyboard harmony from the rest of the components of a music literacy programme.

Although this primer aims at approximately the same accomplishments as the proposed programme for music literacy, it cannot be approved of for this purpose without recommendation of some continual additional material and exercises.

3.4.5 Keyboard Reading and Playing

i. **Bastien, J. and J.S.** *Piano Lessons. Primer Level. The Bastien Piano Library. The Older Beginner Piano Course. Level 1. The Bastien Older Beginner Library.*

The Bastien 'course' offers a wide variety of beginner's books for various purposes. At times the Bastien books have been widely used locally. However, only two of the books

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can be singled out for serving in a music literacy programme and for being evaluated in the tables. These two meet several of the requirements as seen in the tables in 3.3.5 and can therefore be fruitfully applied in the keyboard component, albeit with reservations.

The various sets are probably called a 'course' because of the accompanying background, additional learning matter and theoretical work which form an integral part of the piano tutor. This appears almost an attempt towards a music literacy programme, yet the essential components for sight singing and ear development through recognition are lacking altogether. Naturally the main purpose with this 'course' is to learn to play the piano and not to use piano skills for serving as one of the components of music literacy. Objections to the recommendation of the 'course' are the following:

- It is too **costly**. The tutor, i.e. 'Primer Level', comprises at least four books and so does each of the following levels. Essentials are spread over these books in such a way that no one can be omitted. The four books are for 'method', 'theory', 'technique', and 'solos'. 'Note speller', 'sight reading' and 'flashcards' are also constantly referred to, even in the 'Older Beginner Piano Course'. Therefore to benefit fully, all seven should be obtained, and this is only for the primer level, which normally lasts for a very short time. A tutor is not reused once basic reading and playing are progressing. Such a primer set is not an investment, thus not for using permanently. The entire set might cost more than some keyboards and definitely more than some other instruments. For local circumstances this price cannot be expected from learners.

- While progressing with a book, learners are constantly referred to other books in this set. When educators/learners decide to use only the 'Lessons', they might miss the enjoyment of pieces, etc. Some educators/learners regard these references, which regularly necessitate the purchasing of another book in the series, as being for commercial reasons. This creates **negative attitudes** towards the books.

- The compulsory use of a set is **impractical**. In a music literacy programme, where this is but one of several components, the need for a single brief book is even greater. Besides, educators usually prefer to use more than one book from different authors concurrently in the initial phase. Afterwards, when continuing with the next phase, space is needed for storing sets instead of single books which are used only once.

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- Generally, Bastien's books contain too many **unnecessary additions**, i.e. writings (for the educator), explanations, filling-in exercises, illustrations, 'reviews', keyboard pictures and theoretical information (duplication of theory). This happens before and on the pages with music. In fact, in 'Piano Lessons Primer Level', piano playing from the grand stave begins only after the middle of the book instead of on the first page. This is surely not what any beginner is looking for.

- With most preparatory exercises a **single stave** is used. Especially in the initial phase, the combined stave image with rests in the one stave is preferable.

- The entire approach cannot be agreed with. It is one of being extremely **prescriptive** for learners as well as for educators. Only for the independent learner are these many instructions necessary. Even the less informed educator does not need all the detailed directions.

- Names of keyboard **notes are learnt one by one** instead of in pairs, groups or patterns and through easy practical associations. Their methods of learning notes are not the quickest and safest way.

- Their way of **learning notes in the F clef** by beginning with the second space C is questionable for two reasons: firstly, it causes much confusion when having to associate simultaneously the same series of notes for the two clefs with totally different lines and spaces. Middle C as common point of departure in the two clefs simplifies everything. Secondly, in this way they begin with the weak part of the left hand. It is technically extremely difficult for the weak fingers, when the strong fingers have not yet been developed. This causes much frustration.

- **Additional parts for educators** are often added. This seems to compensate for unattractive or dull material. Learners' exercises should always be interesting, musical and pleasant when being practised on their own. In fact, learners should constantly be reminded of attentive listening to their own playing and they should enjoy doing so.

The two books which can be used as additional material, but definitely not as tutors in the beginning, are: 'Piano Lessons, Level 1' and 'The Older Beginner Piano Course, Level 1'. Learners should already be acquainted with note reading around middle C, and the five-

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finger position should already have been established. The same objections, as for the rest of the books in this 'course', apply to them.

However, some specific qualities, different from the others, make them useful in a music literacy programme. They are:

Both books begin and continue with broken chords and thus with chordal playing. This is needed in a music literacy programme. 'Piano Lessons, Level 1' will be suitable for the younger beginner. For learners in their teens and older, and especially for the adult student, 'The Older Beginner Piano Course ' provides a fine collection of pieces including preparatory studies. Through some of the preparatory studies in both books, learners gain ideas for making their own accompaniments. Additionally, the studies can replace some of the material found in Burnam's 'A Dozen a Day' for the initial phase. Educators, who normally add 'A Dozen a Day', to whatever tutor(s) they use, will most likely find they can omit Burnam's 'Book 1', when using one of these two Bastiens. Another advantage lies in the use of various keys. New keys are wisely introduced with the necessary preparatory short studies and in the order of the circle of fifths.

For the above reasons, yet with the reservations mentioned, the two books in the 'course' should be taken note of.

ii. **Burnam, E.M.** *Ministeps to Music: Edna-Mae Burnam's Piano Course: With Close-Phased Grading*. Series.

A Dozen a Day: Pre-Practice Technical Exercises for the Piano to be done Each Day Before Practicing. Series.

The 'Ministeps' series of six books was designed, as mentioned in the foreword of Phase 1, with five- and six-year old piano pupils in mind. For obvious reasons this series was therefore not considered when developing the music literacy programme. Yet, it has fine qualities for serving its purpose. It has been and still is used by educators across the country and is available in music bookshops. A background in this series can be beneficial to learners continuing with the music literacy programme. For these reasons the series is evaluated in the tables and is briefly discussed as follows:

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- As the title and subtitle indicate, the books **progress very slowly** and systematically. This is usually too slow for the average learner following the music literacy programme.

- **Chord playing is not a priority** in the order of learning items as is the case with music literacy. It begins only in the third book, thus after the introducing of octave playing, chromatic changes, crossing over of hands, use of quavers, etc.

- **Pieces and studies** are **not very attractive**, due to the limited variety of rhythms, range and the lack of chords in the first two books. For this reason an accompaniment for the educator is needed to enliven learners' playing.

- From the very beginning, the **grand stave is wisely used throughout**, also in all illustrations, exercises and even in all pitch games.

- **Writing**, explanations and theoretical information are **limited to the essentials** and pictures are quite small. In this way the attention is not distracted and space is not wasted.

- **Note values are counted** instead of using the rhythmically safer, more musical and educationally better French time names. The word syllables of songs are often not correct and accurate presentations of note values. Thus, the time aspect is not treated in the best way.

Another series by the same author which needs to be mentioned, is 'A Dozen a Day'. This is not a tutor but a system for developing technique through musical concepts. Thus, technical exercises are practised in musical patterns or ideas. This supplementary material is in general use by piano educators across the country. The first three books are strongly recommended for additional reinforcement, refinement and extension of the basic keyboard skills treated in a music literacy programme.

iii. **Feldtmann, E.** *Noot vir Noot*. Series.

This series is thorough and primarily technical. Apart from the negative evaluation in 3.3.5, according to the requirements of music literacy, some points need to be singled out:

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- The book progresses absolutely **stepwise and smoothly**. Throughout, only one new item at a time is introduced. It is then approached and treated in various ways before adding the next item.

- Resulting from the particular way of handling new material, **sufficient repetition** for reading as well as for technical purposes is provided, apart from the additional book for initial finger exercises. Reading together with technique is the main purpose with this series, as is also mentioned in the introductions to each book.

Despite these points and some other positive qualities, the following aspects result in the series not being conducive to a music literacy programme:

- Even though all exercises make musical sense, in general they cannot be described as **musically satisfactory**.

- The **printing** is far too large. This causes everything to be spread out too much for observing or grasping the whole. Even for young learners the printing is unsuitable. It is appropriate only for the weak-sighted.

- The **illustrations** might amuse only very young learners. Their associations do not contribute to faster learning of note patterns or any musical concepts.

- It **progresses** very slowly. By the end of the second book it is limited rhythmwise to semibreves, minims and crotchets in simple time. Only in the last few exercises of book 2, are one flat and one sharp added as accidentals and not yet as key signatures.

- The lack of any **chordal playing** might cause learners' playing to sound unnecessarily thin or dry, and not musically satisfactory. By failing to utilize this important pianistic feature in the initial phase, some of the basic requirements for music literacy are not met.

Even though this series is not without merit it cannot be recommended for learners studying music literacy primarily.

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iv. **Rodgers, I. and Phillips, L.** *A First Piano Book for Little Jacks and Jills: A Beginners' Book, Specially Planned for Children of Pre-School Age*

Rodgers, I. *A Second Piano Book for Little Jacks and Jills*

This series cannot at all be considered for using in any music literacy programme. It is aimed only at the very young beginner. These books might appear old-fashioned; yet they are still found in music shops and seem to be still in use by some experienced teachers in South Africa. Apart from evaluating the books in the tables in 3.3.5, the particular reasons for not recommending this series need to be described. They are as follows:

- The use of a single stave for piano notation often through the 'First Book' cannot be agreed with.

- The childlike illustrations, pictures for colouring in, headings and text for singing, do not contribute to any useful associations. All the additional matter only distracts the attention of learners.

- Except for the very young ones, the general appearance of the outside and inside of the books might just put learners off.

- The exercises are not systematic in all ways. Often more than one item is introduced at the same time. Sometimes exercises are technically not feasible for the average beginner.

- Additional material for reading and for technique needs to accompany this series. Thus, this series cannot be used on its own when treated as a piano tutor.

For the purpose of a music literacy programme, these shortcomings plus the low scoring shown in the tables with requirements contribute to its unsuitability.

v. **Rolfe, W.** *A Child's Primer / 'n Eerste Musiekboekie: 'n Moderne Manier van Klavieronderrig vir die Jong [Oudjies] Gebaseer op die Storie van Tannie Middel C.*

As with Rodgers' series, Rolfe's book is intended for the very young learner and is also still in circulation in spite of several new, perhaps much more updated tutors on

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the market. The Afrikaans translation might have helped to bring this about. Even so, it can definitely not be recommended as a component in a music literacy programme, also not for young learners, as can be seen in the tables, in 3.4.5. The following detail needs to be added:

- Often **word accents** in the Afrikaans text do not coincide with metre accents in the music (e.g. on p. 16). Some are even wrong and some are not consistent in the same piece (e.g. on p. 19).

- The progression is **not at all systematic**, e.g.
  - The **extension of the five-finger position** happens far too soon, long before the basic position is established.
  - Introduction of **new keys** comes too soon and mostly without any immediate repetition.
  - More than one, sometimes a few, **new aspects** are treated in one piece without sufficient, and sometimes no repetition.

- Articulation and other **interpretation marks** do not only confuse the beginner but also complicate matters.

- Instead of French time names, **counting is done in figures**, which is an unreliable system and regarded by many educators as outdated.

- Many unnecessary explanations, text for singing, information on theoretical matters, illustrations, etc. **distract the attention**. Almost the first half of the book consists of written explanations (in small print and most probably for the educator) and notated examples, often with the caption: 'Do not play'. This is followed by 22 short pieces covering all the basics plus more aspects.

From these remarks it is evident that additional reading and technical material is needed if this tutor is used, whatever the purpose might be with this book. It can thus not be used independently and does not promote independence in any way.

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vi. **Schaum, J.W.** *Piano Course: Leading to the Mastery of the Instrument*. Series.

For the purpose of a piano tutor in a music literary programme, regardless of age of learners, the following aspects prevent the series from being suitable:

- Many **unnecessary items** appear on the exercise pages, i.e. all kinds of sketches, pictures for colouring and other illustrations, written explanations, information on theory and diagrams, to mention but a few. Numbering of beats, unnecessary fingering, text for singing and other signs appear even in, on and around the staves. These additional items do not contribute to visual learning, but rather distract the attention. The impression might be created of being busy and complicated, some might cause confusion and all together they delay speed of progress. The childlike illustrations might also have a negative effect on the attitude of learners in higher grades and of students.

- Some **other aspects**, which cannot be agreed with, eventually also hamper speed of progress. It is, however, not necessary to discuss all of them here. The series, in particular Pre A book, does not meet several of the requirements in a music literacy programme, as seen in the tables in 3.3.5.

- The main objection, however, is the **purpose of the series**. These books do not guide learners of various ages directly and speedily by way of **keyboard harmony** to:

  - reading of staff notation,
  - developing of technical skills; chord playing in particular, begins only in the latter part of the first book,
  - understanding and learning of totalities, e.g. all keys,
  - promoting of immediate independence.

When skills are developed this way, it enables learners to make their own arrangements, reductions, simplifications, transcriptions and harmonizations. Aiming at these outcomes is not found in the books in spite of many other positive aspects.

The series also has been translated into Afrikaans. It has been, and is still, in use countrywide. Many learners benefit from the books, due to some fine qualities when treated for a different purpose. The series is readily available and contains useful

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additional material for sight reading, for acquaintance with simplified classical compositions and for serving as examples of melodies with simple accompaniments.

vii. **Thompson, J.** *John Thompson's Easiest Piano Course*. Parts I and II.
John Thompson's Melody all the Way!: Piano Tuition on a Tuneful Basis. Grade I.

In many ways this series resembles Schaum's 'Piano Course', discussed in 3.4.5 vi. Almost all qualities which prevent the first book in each series from being recommended at all, are the same.

- In Thompson's 'Part One' the **two hands never play together**, where Schaum uses at least the cadences of the last third of his 'Pre A book' as well as a few other instances for putting the hands together.

- **Chord playing is postponed** even longer than in Schaum's series. It begins in the latter part of the second book with only a few instances. However, in the third book the broken chord and the Alberti bass accompaniment are introduced.

- As with Schaum, it is also regarded here as unnecessary to discuss all aspects in Thompson's series which cannot be agreed with and which, eventually, **hamper the speed** in the learning process.

- Perhaps the main difference in the two books is the **accompaniments for the teacher** in Thompson's first book. They go with most of the folk tunes and with some technical exercises. Thompson might have felt them necessary for making the exercises more interesting, for compensating for the lack of any chordal playing in 'Part One' and thus for promoting pleasant music making.

- As is the case with Schaum, the main objection lies in the **purpose of Thompson's series**. It is aimed only at the quite young beginner and only as a piano tutor.

Although the series appears only in English, it is also in general use in South Africa. The folk tunes and simplified pieces from classical music in Thompson's 'Grade I' are also recommended here as additional reading material and as examples for making own accompaniments.

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3.4.6 Music Dictation

i. **Egmond, M.** *600 Dictees.*

This book for melody dictation is divided into twelve chapters with thirty exercises each. Positive characteristics are the following:

- The rhythms of melodies remain quite plain, with only one new rhythm aspect per chapter. This quality makes melodies sound natural and easy to remember and to recollect.
- Exercises become progressively and very gradually more difficult, regarding intervals.
- All exercises consist of four bars. This prevents them from being long memory exercises and learners can hear, remember and reproduce every exercise as a whole.
- All melodies are original. They are pleasant and all make musical sense.
- All keys are practised. They are treated in chromatic order, alternating major and minor keys. Learners are thus not restricted to only the few 'easy' keys as is often the approach in all kinds of exercises in various books and systems.

Egmond's book is not intended for beginners, as described on the introductory pages. It is specifically compiled for the student at tertiary level, preparing for examinations in a vocational course. This book is, however, strongly recommended as an ideal book for its purpose, thus as a follow-up of the dictation component in a music literacy programme. For this reason '600 Dictees' needs to be preceded by a preparatory dictation book designed with the same approach and in the same style. It should contain exercises, first in basic rhythms and melodic patterns in 'easy' keys, and then with elementary four-bar melodies first in all major keys, followed by elementary melodies in all minor keys.

In the proposed ***Music Literacy*** programme the author attempted to design this much needed preparatory book as part of the **Music Dictation** component.

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ii. **Ghezzo, M.A.** *Solfège, Ear Training, Rhythm, Dictation and Music Theory: A Comprehensive Course.*

The reasons why this book, and especially also the dictation section, cannot be used for a music literacy programme are given in 3.4.8. As discussed there, the purpose and approach are not at all suitable. Even though all aspects are treated systematically and thoroughly, the various ear training and dictation exercises proceed far too fast. This is apart from the musical background needed by learners for following Ghezzo's course. Nevertheless, as with the other sections in the lessons of this course, the ear training and dictation exercises are useful in a follow-up for a music literacy programme. In such an advanced course the initial exercises can serve as a run-through for revision and for confirmation, followed by the rest for furthering dictation skills.

iii. **Schouten, H.** *Eenstemmige Muziekdictees.* Set

This set of melody dictation exercises consists of two parts. The first one comprises 150 exercises and precedes the second one containing 100 exercises. Schouten's approach, as described in the foreword, amounts to the following:

Well balanced sentences with latent harmonic background, some attention to church modes and to polyphonic structure of melodies, with ranges far beyond the normal vocal compass, and with some notated in the F-clef. Schouten claims that the degree of difficulty is so well prepared in the exercises, that learners progress smoothly from simple to advanced exercises.

The main objection is the length of exercises. When asked, such exercises have to be played and repeated in shorter sections. Even for advanced learners who might be experienced in memorizing long phrases, these are not feasible. Learners are thus not expected to write a melody as a whole. If they have to be divided anyway, the melodies should rather have been constructed as shorter complete sentences, i.e. two-bar melodic patterns for the initial phase and eventually not more than four-bar sentences. For the purpose of music literacy, thus for learners usually with limited background, dictation needs to begin with elementary rhythm and melodic patterns, but always as a whole. This is the main reason for not recommending the set.

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Another less serious objection is the order and kind of new items in the first book, namely:

- The following are applied far too soon: The F clef, the interval of a seventh, some chromatic notes and $\frac{6}{4}$ time are all introduced long before $\frac{6}{8}$ time, before the dotted crotchet, the dotted quaver and the other common semiquaver patterns.

- Not all keys are practised. Not more than three sharps and flats are mainly used. Only towards the end of the first book, a few exercises occur in keys with four sharps and flats.

The second book is for all practical reasons not applicable for a music literacy programme. The very first exercise is already far more difficult than will ever be needed for this purpose.

The first book is nevertheless strongly recommended for additional material. Exercises are pleasant, well balanced melodies with interesting twists. For some learners who need extra challenges, this book offers not only dictation; it can even, perhaps better, be used as additional sight singing material. These melodies also serve as fine models for melody writing. In the **Keyboard Harmony** section of learning sessions this material can fruitfully be applied for constructing elementary left hand accompaniments; implied harmonic background of the melodies offers ample opportunity.

iv. **Sekles, B.** *Musikdiktat: Übungsstof in Dreissig Abschnitten.*

This well-considered programme of melody dictation exercises is systematic in all ways and new aspects are introduced strictly one at a time, i.e. either rhythmically or pitchwise. The book consists of 30 sections. Each section contains 30 four-bar exercises, thus a total of 900. In every section all keys are treated in a chromatic order and with alternation of major and minor modes. The point of departure, regarding pitch, is the broken tonic chord. Other degrees in the scale are added, only one at a time in every second or fourth or sixth section. Thus, all possible combinations with that specific tone are treated and sufficient repetition and thorough reinforcement are provided before the next degree or rhythm is introduced.

Beginning recognition, and thus also dictation, with the intervals of the broken tonic chord, and not with stepwise movement, might be a possibility. This might succeed if the broken tonic chord was regularly treated in sight singing or if, more or less, the same order of

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introducing new aspects was experienced in sight singing exercises. Although these exercises are not specifically attractive melodies, they always make musical sense and all of them are short balanced sentences with fore and after phrases.

The reasons why this book is not appropriate for a music literacy programme, are the following:

- Mixing major and minor keys from the very beginning is not the easiest way to introduce dictation. On the contrary, with the average learner this causes confusion and thus slows down progress. As with sight singing, a thorough foundation in major modes is needed first.

- No exercises occur in compound time. In the foreword, Sekles reasons that experience in $\frac{2}{4}$ and $\frac{3}{4}$ time suffices and that this can be transferred and applied in all other metres, thus without any exercise. Wisely the same reasoning is not applied when it comes to the 30 keys. The triplet is treated thoroughly and even rhythmically varied, which is surely unnecessary. Instead, the compound beat should rather have been treated directly in compound time.

- No preparatory melodic patterns or separate rhythm diction exercises are compiled or recommended.

This book has excellent qualities and the material can be fruitfully used after a music literacy programme has been completed. Sekles describes his target group as young conservatoire learners, studying music in a serious music course. Even if they are at any school level, they surely have a different background, due to a serious and well structured general music education. The purpose of this book is definitely for learners who are experienced in recognitions of various kinds and not for learners with no or a limited background who follow a music literacy programme.

v. **Warburton, A.O.** *Graded Aural Tests for all Purposes: With Suggested Methods of Working.*

As the title and subtitle indicate, this book comprises graded aural tests for all purposes. In the preface (p. xii) the two main purposes are stated; it is a course in 'ear training' but at the same time it provides material 'for the many public examinations'. For the reason of

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the various British examinations, a great part of the book is focused on the specific requirements of all those examinations.

Reasons why this book is not solely suitable for the purpose of music literacy, are the following:

- The much needed elementary recognitions, as they appear in the proposed ***Music Literacy*** programme, are not offered as such. All of them need to be practised separately as well as in combinations, before being asked in more advanced tests. This background is lacking in the book.

- Being comprehensive for the purpose of examination requirements causes it to become roundabout when used as part of a programme. The educator needs only exercises and to-the-point guidelines in all the various sections for every learning session of the programme.

- Not all keys are treated. Even in the advanced tests, learners do not experience the complete set of major and minor keys, thus the key system as a whole.

- Learners do not participate by learning to play any exercises themselves. They experience recognitions only through the playing of an educator or through recorded tests.

- The non-pianist educator was not taken into account in the designing of the tests as stated in the tables. In fact, the book is piano centred as mentioned in the preface, p. xii. However, this approach does not prevent other instrumentalists and singers from benefiting from the tests if playable by the educator.

- Most exercises for written dictation are too long. When melodies have to be played in sections or phrases, they could just as well have been shorter. Learners should rather be expected to remember and reproduce a melody as a whole.

The educator is, nevertheless, strongly recommended to have this book to hand for the **Music Dictation** component of the proposed ***Music Literacy*** programme. Apart from scoring a high mark in the tables (see 3.3.6), the following qualities are worth singling out:

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- Plenty of exercises, offering an interesting variety, are provided for the various kinds of recognitions, identifications and written dictations at most levels. The book can thus be used when additional material is needed, but especially for continued studies after the ***Music Literacy*** programme.

- The book comprises comprehensive explanations and suggested methods of working, for the educator. These can be useful for the totally uninformed educator. For others it provides confirmation and additional ideas and for some perhaps useful new approaches.

3.4.7 Music Theory

i. **Cloete, S.T.** *Credo. Musiekteorie Opleidingsprogram.* Series.

This is probably one of the most widely used series in South Africa. It is specifically compiled as preparation for writing UNISA theory examinations. Credo is a comprehensive programme which presents the learning matter and exercises in such a way that learners can work through them independently and at their own speed, with the minimum assistance of an educator. It accommodates the young learner in the lower grades of the primary school. For this reason the language and way of presenting information is not suitable for the adult and for secondary school learners. The progress is thorough but very slow. All aspects are always treated in the finest detail throughout the various grades, making it an extensive programme.

The following qualities prevent this programme from being used effectively as the theory component in a music literacy programme:

- All the theoretical particulars as well as some other **detail is unnecessary** in a programme where accomplishing of basic knowledge through practical skills is a priority.

- For any music literacy programme all the reading and writing of theoretical matter throughout the series is superfluous, time consuming and cumbersome. This aspect only **hampers the speed**.

- Credo is a purely theoretical programme **without any practical preparation, motivation or application**. These are crucial aspects in a music literacy programme.

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- Due to the specific purpose of Credo, it focuses on the exam papers of UNISA. Learners are prepared to give written answers to questions asked in various ways. Learners following a music literacy programme need knowledge of theory mainly for practical use. This series **does not provide for such a purpose**.

- The prescriptive and childlike approach without any practical and relevant application might cause **adult and secondary school learners** to develop a **disinclination** for music theory.

For its purpose, this series is experienced by many educators as thorough and effective. Learners studying music literacy who do not mind its specific approach, learners who have time and especially those studying on their own can benefit from this programme. It should, however, be used additionally to the **Music Theory** component of the proposed ***Music Literacy*** programme due to the lack of practical preparation and relevant application.

ii. **Ghezzo, M.** *Solfège, Ear Training, Rhythm, Dictation and Music Theory: A Comprehensive Course.*

See 3.4.8 for a discussion of the entire course.

For all practical reasons, the component in this course called 'Theory', cannot be evaluated and reviewed like the other books/series of this component. It consists merely of new theoretical information for every lesson. This should always, in every lesson, precede the other four components, as recommended by the author (Ghezzo, 1993:4). For the purpose of a music literacy programme, receiving and learning theoretical information before any practical experiencing and without any participation of learners by way of answering orally or in writing, is not at all considered. This approach clashes with the requirements for the music literacy programme and is in conflict with the basic learning principles. Additionally, it does not even provide for the needs of any other learners for singing and playing. This is apart from the order in this course, of introducing new items: e.g. accidentals and all three kinds of the relative minors are already treated in the fourth lesson, before most basics have even been touched. Thus, due to a totally different purpose of this course, its 'Theory' component needs no further comment in this thesis.

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iii. **Hoek, A.** *Music Theory Workbook: Extra-curricular Music*. Series.

This series is widely used in South Africa. As stated in the preface, it is compiled in such a way as to correlate with the syllabuses of all education departments and of the University of South Africa. Naturally, the approach is that of preparation for examinations. The series consists of, as is indicated by the title, books in which learners work, thus only filling in exercises. Even though all of this in itself is good, for the purpose of music literacy it is not a priority. As with the discussion of many excellent books in this thesis, the fine qualities for its purpose are here of no consequence. For music literacy the series is not appropriate, as is seen in the tables and for the following reasons:

- **Additional handbooks are needed**. No information or any learning material is provided even though there is continual reference to theoretical matters, keyboard knowledge and all aspects of dictation and sight singing. Therefore, various supplementary handbooks need to be obtained when using this series, which might not necessarily correlate with it in all respects.

- **Pre-acquired skills are expected**. The ability to perform the various kinds of practical activities, especially on piano and with solfa singing as preparation and application, is expected of the learners. Piano skills are also expected of the educator. This series can, thus, not be fully benefited from, without already some practical skills from both concerned.

- **The series is piano centred**. Even though, in some instances, Orff instruments or 'an available instrument' (Hoek, 1987, Gr. 2, p. 22) are mentioned and provided for in the examples, keyboard knowledge and playing is used throughout from the very beginning. Keyboard harmony is regarded, in this thesis, as an integral part of music literacy. However, initial development of basic keyboard skills for all learners should go hand in hand with theoretical knowledge. Although the stopping for guitar of the primary triads is provided in Grade 3, this series is not aimed at singers and learners of other instruments.

- **This is a package series**. Exercises and activities in each grade are grouped together and divided in weekly packages varying from 24 to 32 packages per grade. The practicality and ultimate feasibility of all activities, without an additional well structured practical musicianship programme, are questioned.

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- **Items are not studied as a whole**. Thus, the logic of constructions is missed. Due to the selecting and grading of material for exam purposes, learners never receive the total image and are not expected to study or reproduce the wholes, e.g.

  – Instead of the entire circle of fifths only a few keys are treated at a time and treated in isolation.

  – Rhymes are given to remember the order of sharps and flats instead of the logic of the whole key system and the interrelationships.

  – Semitones of intervals are counted, learnt and practised instead of determining them in the context of keys.

  – The kinds of chords and chords on various degrees are treated prescriptively instead of by way of studying sound, characters and functions of chords and chord progressions.

The series is, nevertheless, certainly recommended as additional filling-in exercises in a music literacy programme due to its systematic compilation, practical approach, representative exercises covering all aspects and presentation with brief and clear instructions, stripped of unnecessary reading and writing.

iv. **Koh, T.** New *Practice in Music Theory: Based on the New Syllabus of the Associated Board of the Royal Schools of Music.* Series.

This series is based on the theory examinations of the latest syllabus of the Royal Schools of Music. Koh's series seems to be, in some ways, an improvement on the previous series for Royal Schools, i.e. **Music Theory in Practice** by Eric Taylor, first published in 1990. There is no need here for comparisons. Only one series is discussed in the thesis as they have the same purpose and thus many similarities.

Both of them seem to be used not only by educators who enter their learners for the Royal Schools of Music. Most likely, due to many fine qualities of both, the books are purchased for various purposes, such as preparing learners for the various grades of music as a school subject in South Africa.

Koh's series is rated quite highly as seen in the tables in 3.3.7. There is thus no need for reasons here. However, some special qualities still need to be singled out, e.g.

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- A keyboard picture, or sections of it, appears in the first four books. Regular reference to this picture is indispensable for learners in music literacy, especially for those without their own instruments.

- All information, explanations and instructions are given in a clear, simple and understandable way for everybody, even for very young learners. The books succeed in supplying much background information clearly, comprehensively but briefly, e.g. in grade four, the tables for ornaments.

The series can be recommended for additional material but with some reservations. The main reasons, and thus aspects, why the educator is warned to be careful when using the books, or even parts of it, are the following:

- The counting of semitones for determining intervals, is regarded not only as unmusical but may become a bad habit with learners who do not yet know their keys.

- No aural reference and no playing take place. A purely theoretical approach is thus cultivated.

- In the various grades, inevitably, topics are always treated partially. However, learners should not be deprived of experiencing the wholes, e.g. learners should be made aware of the entire circle of fifths while only three sharps and flats are treated. This shortcoming is found with several topics in the series.

- All books in the series are expensive compared to local material.

- Even though application of, analysis of and examples from beautiful classical literature can contribute to pleasant associations and practical experiences, the need for some pieces from South African musics prevents the exercises from being fully relevant.

v. **Minnaar-Van Niekerk, T.** *Music Theory: Manual for Grades I-V.* Series.

This series might seem outdated when taking into account the changes in the new syllabus of UNISA, for which it was initially compiled. However, due to many fine qualities which meet the requirements for music literacy as reflected in the tables, it was used in the proposed programme as a model for the **Music Theory** component. Even though the various grades do not particularly tie in with the specific grades of any of the current

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examination systems, this series provides learners with a solid foundation in music theory, needed in and suited for any syllabus or examination system. For preparation of any chosen examination the particular additional items, such as prescribed pieces, can be brought in afterwards. The specific kinds of questions of some systems and required ways of answering them can be exercised through their specimen papers.

The main objection to accepting the series is the lack of extracts from existing literature. The need to justify each item and clarify the purpose of every exercise is not addressed through relevant pieces in this series. For motivation, enjoyment, upliftment, enrichment and association in the learning process, examples from, reference to, application and analysis of specific music are a strong need. Songs, pieces or extracts from well-known or popular music, from various cultures but especially also from classical literature, should be included.

Some of the other less crucial shortcomings are:

- Even though the key system as a whole is continually brought to attention through the triangles of key signatures, the key relations and key derivations need to be presented more clearly and easily through **the circle of fifths**.
- Although primary triads are introduced early enough, **acquaintance with chords** is not immediately pursued in the various keys and ways.
- **Introduction of the relative minor** keys does not happen by way of the submediant degree or triad; the unmusical counting of semitones cannot be agreed with.

Also in the later phases more aspects need to be adapted, items introduced and exercises added to be fully effective for the purpose of music literacy. However, the framework, structure and general appearance of the series, including the way of providing information and explanations, the straightforward filling-in exercises with brief and simple questions without waste of time or space, serve as an ideal model for the **Music Theory** component in music literacy.

vi. **Schreuder, H.** *UNISA Theory of Music Workbook.* Series.

This is a recent publication but already widely used in South Africa. The series is specifically compiled by UNISA for UNISA theory examinations. Questions are asked and instructions given throughout all grades in a brief and simple way. Even for young

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children all should be clear. The series consists of a book for each grade with filling-in exercises of various kinds for every item. This eventually amounts to exercises in abundance, ensuring safe covering of all aspects as prescribed by UNISA. Application and analysis of examples from the classical literature are included from the very beginning.

For the purpose of music literacy, nevertheless, there are several objections:

- **Additional material is needed** for providing the necessary information. Only basic elements of notation and guidelines to music terminology are included.

- There is no reference to nor are there examples taken from indigenous musics in South Africa. Even though theory is from the beginning and throughout integrated with examples from the classical literature, the **relevance and association** for learners of music literacy with **familiar material are lacking**.

- **The point of departure is purely theoretical**. The author of this series recommends educators and learners to play the examples and states in the preface of Grade 3: 'Teachers may also endeavour to integrate practical musicianship [with] the teaching of theory... It is of utmost importance that all music theory components be taught by means of examples in sound.' However, no material, no guidelines and no reference to suitable additional material for developing the practical skills, are provided.

- **The approach** in learning theory, and in particular harmony, **is too technical and too time consuming** for a music literacy programme, for example: numerous written exercises are given for separate chords on all degrees in all different ways before commencing with the first cadence.

For a programme where basic knowledge and skills need to be acquired speedily for enabling learners to play and sing while promoting independence, this series is not suitable. However, due to excellent qualities, especially the integrating with literature, the series is definitely recommended for purely theoretical examinations.

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3.4.8 Combination of Components

i. **Egmond, M.** *Van't Blad Zingen*: *Zonder Rhythme.* Part I.
Met Rhythme. Part II.

Of all sight singing books and sets, this one is by far the best in all ways, for its purpose. For this reason it was mostly used as example when designing the material for the two components, **Sight Singing: Keys** and **Melodies** of the ***Music Literacy*** programme. The set has been in use by several institutes in various European countries and also countrywide in South Africa, for the past few decades.

The general framework has been found suitable for the purpose of music literacy. Thus finer points, specifically needed in music literacy material, were changed. These points necessitated the creating of totally new learning matter in both components. These components are discussed in 3.4.2 and 3.4.3. Most criticism points to the fact that this set is aimed at another target group for which it is actually ideal. Several aspects, regarded as shortcomings for music literacy, serve as necessary challenges and opportunity for creative thinking for the specific purpose of this set.

ii. **Ghezzo, M.A.** *Solfège, Ear Training, Rhythm, Dictation and Music Theory: A Comprehensive Course.*

This is the only book, claiming to be a complete course, which the author found worthwhile to consider for the music literacy purpose. It is a package programme and consists of 51 lessons. The lessons are grouped in four parts, according to tone systems, and called: Tonal system, Chromatic system, Modal system and Atonal system. Every lesson is divided into five sections which are called: Theory, Ear training, Rhythm, Solfège and Dictation. In her recommendations to the instructor, Ghezzo states:

'The order of ear training and rhythmic exercises is flexible, but they should come after the theoretical explanation of the topic of each lesson' (Ghezzo 1993:4).

Apart from the real purpose, the main objection against the book is its approach. The course is designed in such a way that all practical work is dependent on and needs to be preceded by that specific theoretical treatment. This amounts to learners merely receiving information, rules and instructions. They are not given the opportunity nor the guidance to make their own derivations from practice, to come to conclusions themselves, nor,

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eventually, to attempt to make their own definitions. Learners do not even participate in the learning process of theory by doing any written exercises, analyzing or applying new information. Additionally, the new theoretical information is presented in such a way that those with no or little background in western music, cannot easily relate to it.

Even though lessons consist mainly of practical and no written activities, the keyboard is totally eliminated. In this way learners are restrained from experiencing the note patterns with successions of tones and semitones and the resulting keys with triads and harmonic progressions in a concrete manner. The basic/ideal learning principle, especially in music, for implementing all possible senses, i.e. visual, aural and touch organs, is altogether neglected. This learning is done in a theoretical way and with sight singing.

Ghezzo does not specify her target group. However, in her recommendations to the student, she states:

'This book has been written for those who are willing to undertake the long and intricate journey of becoming professional musicians.'

From this it is not clear what kind of learner, exactly, she has in mind. Yet what is certain is that the course is intended for learners/students with a particular background which will enable them to keep up with a certain amount of new material at a certain level in the various activity sections of every lesson. They are either experienced players/singers or they have received general class music in school in the manner and at the level of some European countries, e.g. Hungary. Whatever the case, this course is totally inappropriate as a music literacy programme for local circumstances. Nevertheless, due to some fine qualities of this course with valuable practice material, its merits and usability cannot be overlooked. Ghezzo is recommended for learners who have completed the proposed ***Music Literacy*** programme and especially for those who want to further their studies in the various styles of first world music, including the contemporary tendencies.

iii. **King, N.** *Specimen Ear Tests: From 2001. Trinity*. Series.

This series is used by quite a number of educators in South Africa, not only in urban areas but also around several rural centres. Such educators enter their students for the practical examinations of Trinity College of London. The series consists of twelve sets of specimen tests for each of the nine grades, commencing with Initial up to Grade 8. Each set contains the full spectrum of tests. All information, explanations and instructions are

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given very clearly and precisely. Additionally, each book contains one or two CDs with demonstrations. Through the CDs any uncertainties or obstacles can be removed, e.g. the educator who is not a pianist is assisted in this way. In the syllabus, concentration is on memory and on recalling. No sight singing or written dictation of rhythms, pitch or melodies is required, nor are any keyboard skills expected. Theoretical knowledge and understanding are needed in some ear tests, especially in the higher grades. The theory component, however, is altogether separate and limited to the paper work. Aural Awareness and Viva Voce are both optional sections in practical examinations. Even when all are taken into account, this does not change anything or contribute in any way to the suitability of this series for music literacy.

Thus, according to the requirements for the contents of music literacy with various components interlinking, this series is inadequate. For this reason the Trinity series cannot be recommended for using in any component in a music literacy programme.

iv. **Loeb van Zuilenburg, P.** *Practical Musicianship: UNISA*. Series.

This series is widely used in South Africa. It is compiled for the Practical Musicianship section of UNISA's practical music examination grades. The series consists of different kinds of tests in every grade, varying from four tests in pre-grade 1 to eight in grade 8. For every test several specimen examples are provided. In the nine grades a wide range of tests, and eventually all aspects needed for music literacy, are safely covered except for keyboard harmony where the ultimate requirements are far lower. The theoretical examination, which is a prerequisite for all practical examinations from grade 4 up to grade 8 and beyond, is discussed in 3.4.7.

It was informally determined that many educators use only these specimen examples for ear development of learners. In such cases no programme or specific material is used for the training of these skills. Naturally, the ear and other practical musicianship skills cannot be developed by merely answering specimen examples. This is anyhow not the purpose of the series. For this reason UNISA's series cannot be considered in any of the components of a music literacy programme as learning material. However, it can fruitfully be used for testing purposes in the majority of components in music literacy. On the other hand, an effective music literacy programme can be fruitfully used for developing these skills and thus for preparing learners appropriately before attempting UNISA's tests.

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v. **McLachlan, P.** *Fun with Notes / Notepret: Handleiding vir die Lees van Musieknotasie*. Series.

In this sight singing series, consisting of five books, rhythms, pitch and melodies are mixed. Rhythms are presented as note patterns on a single line and immediately provided with text. The kind of text, the fact that the stave is not used for rhythms, that pitch exercises occur without stems and/or without clefs, all contribute to create the impression that learners are underestimated. Although the size of the printing is too small and thus not suitable for the first four grades in the primary school, the text will not interest learners in the higher grades and definitely not in the secondary school. Text in one local language, with only a few exceptions, relates only to one cultural group. This restrains the group from experiencing other languages. It also limits the use and spreading of the series. Changing some of the text and alternating the language in the various rhythm exercises or adding a translated line, all in a slightly enlarged print, can contribute to making the series acceptable, generally, at primary school level. Apart from the translations and enlarged printing, the addition of songs, typical of ethnic cultures, could enrich the material. The rhythms towards the end of the fifth book do not progress to a very advanced level. However, for the purpose of general class music, the series suffices. This can serve as a fine preparation which will speed up the progress when learners begin studying the proposed ***Music Literacy*** programme.

vi. **Rees, E.** *Pathway to Music Reading: A Sight Reader for Schools / 'n Handleiding vir die Lees van Musiek: Bladlees vir Skole*. Series.

Although not a recent publication, this series is still used in some schools and by some individual teachers. It should therefore be reviewed. The bilingual front pages might have contributed to its circulation. However, its positive qualities, as seen in the tables for evaluation in 3.3, are another reason for investigating and reviewing this series.

The series consists of three books. Book 1 contains only exercises in solfa syllables but with corresponding exercises on the stave, in book 2. In books 2 and 3, exercises in solfa syllables and in staff notation are mixed. Reading of basic rhythms in the various metres is also learnt through the solfa system. Thus all three components of sight singing are treated alternately and/or simultaneously in the three books. Towards the end of book 3, reading skills are applied in some well-known melodies and extracts from classical compositions. This might also have contributed to its relevance and to its common use,

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locally. No guidelines or explanations accompany any of the books. The less informed educator might need some assistance. Learners who study on their own, might not be able to work altogether independently when using only this series.

The purpose of the series seems to be to learn to sing from solfa in a few common keys with limited rhythm patterns; not even all basic rhythms are included. In the last part of book 3, keys with three and four sharps and flats are introduced in a few exercises. The series can therefore be regarded as a programme for acquaintance with solfa and very basically with staff notation, but definitely not for becoming music literate.

vii. **Wiseman, H. and Northcote, S.** *Singing at Sight: A Handbook for Soloists and Choir Members.*

As the subtitle indicates, this is 'a handbook for soloists and choir members'. Being a 'handbook' is probably the reason for mainly presenting basic facts in a theoretical way, without progressively compiled exercises for practising rhythms, solfa and the various keys. Apart from lacking this quality, the exercises are not designed as musical phrases and do not offer sufficient repetition for reinforcement and for developing reading skills. However, the authors succeeded, throughout the book, in offering brief explanations and the necessary information in a clear and simple manner. The two groups of 24 exercises each, for combining pitch and rhythm are quite useful, as additional material to the **Melody** exercises of the proposed ***Music Literacy*** programme. They are fine, musically designed melodies, including a few from existing compositions.

In spite of shortcomings, which make this book not suitable for a music literacy programme, there are several positive qualities, worth taking note of. This thin 'handbook' which might seem outdated, is thus found to be still in use with some educators.

viii. **Wright, C.** *The Step Scheme in Music Exercise.* Series.

This sight singing series consists of three books with a total of 706 exercises. The title, unfortunately, gives no indication of the subject. The three sight singing components, i.e. **Rhythm**, pitch with **Keys** and their combination in **Melodies** are treated simultaneously in the tables in all three books. All aspects are covered, meeting many of the requirements as seen in 3.3.8. Some items are quite advanced and perhaps not essential for the purpose of this programme, such as modulations. Other advanced items, *inter alia*

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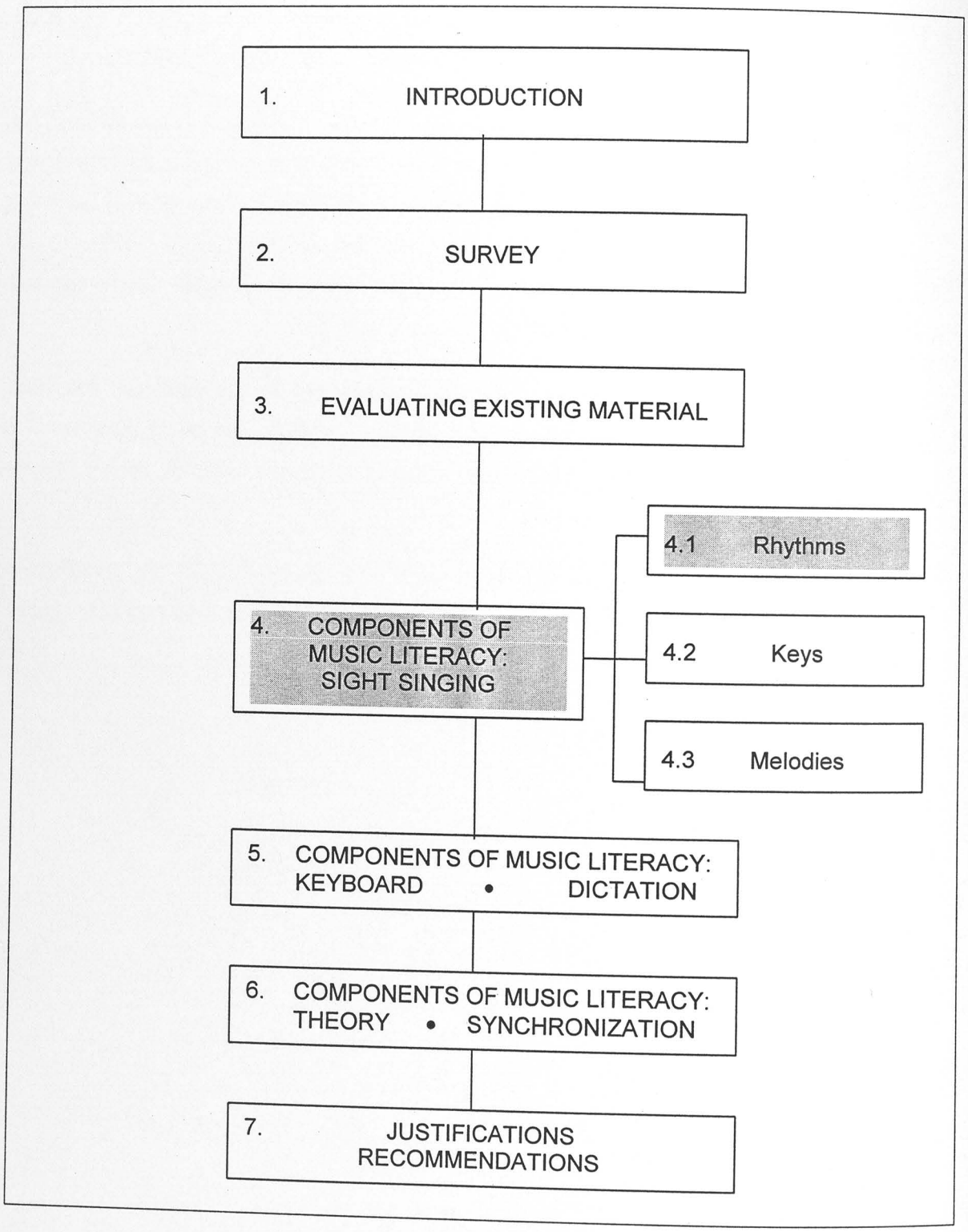
CHAPTER 4

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

4.1 Rhythms



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Contents for Rhythms

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

II. Time-beating 4-10

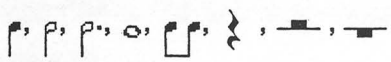
III. French time names *(adapted)* 4-11

IV. Note patterns *(adapted)* 4-12

V. Exercises: simple time, compound time, and the irregular & unusual 4-13

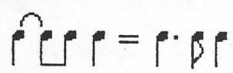
SIMPLE TIME:

Units 1-2: **Basic notes and rests:** 4-13

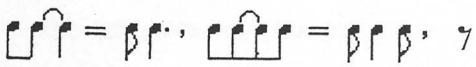


Unit 3: **Two-part writing** 4-17

Unit 4: 4-19



Unit 5: **Syncopated rhythms** 4-21



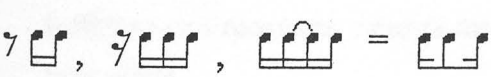
Unit 6: **Two-part writing** 4-23

Unit 7: 4-25

Unit 8: 4-27

Unit 9: **Two-part writing** 4-29

Unit 10: 4-31



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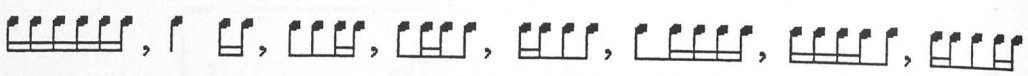
COMPOUND TIME:

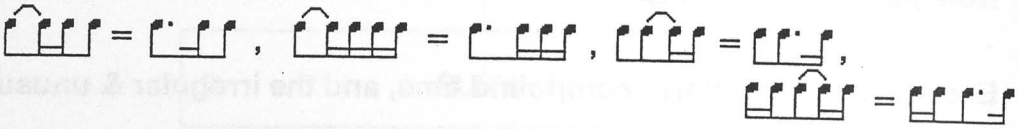
Unit 11: **Basic notes and rests** 4-33

Unit 12: 4-35

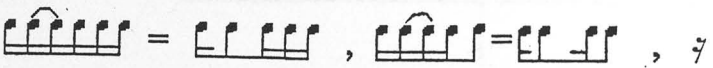


Unit 13: **Two-part writing** 4-37

Unit 14: 4-39



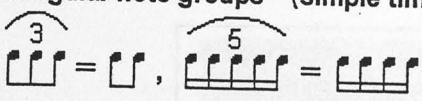
Unit 15: 4-41



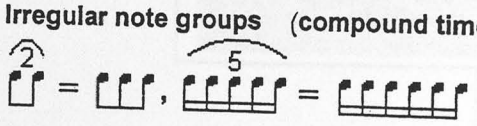
Unit 16: **Two-part writing** 4-43

THE IRREGULAR AND UNUSUAL:

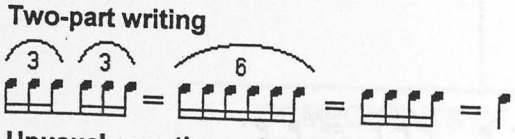
Unit 17: **Irregular note groups (simple time)** 4-45



Unit 18: **Irregular note groups (compound time)** 4-47



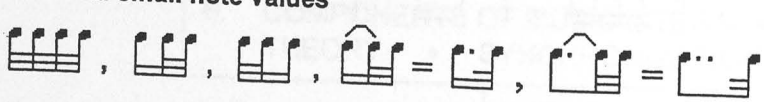
Unit 19: **Two-part writing** 4-49



Unit 20: **Unusual counting units** 4-51

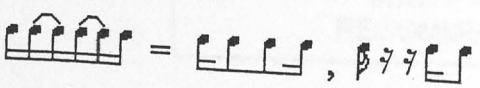
Unit 21: **Irregular metre** 4-53

Unit 22: **Unusual small note values** 4-55



Unit 23: **Two-part writing** 4-57

Units 24-25: **Variety** 4-59



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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: Rhythms** 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 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.

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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: Rhythms

1. **New patterns appear at the top**. Where new matter such as note values or a new rhythm pattern is introduced, these new patterns appear at the top of the relevant unit. Familiar facts are, naturally, included in all exercises. For quick reference, consult the table of contents.

2. **Brackets linking lines** indicate that the lower line has been derived from the upper lines.

3. **Identifying the occurrence of each new pattern**. In order to benefit from the ***Music Literacy*** approach, users constantly need to apply new concepts to music they know quite well. Learners should be encouraged to think of representative examples from well-known songs whenever a new metre, the upbeat, a new rhythm pattern, etc. is introduced. Only when responses are inadequate or too time-consuming should educators offer examples. Applying new matter in this way promotes effective learning. The gratification derived from being able to recognize new patterns within familiar melodies, confirms the value of this approach. No specific melodies are suggested. Neither is the component restricted to learners of a specific age or developmental phase. This is also one way in which the component strives to create space for the expression of cultural diversity.

4. **Metre**. Triple time is used for introducing rhythm singing as it initially holds advantages over duple and quadruple time for purposes of learning. The basis for this choice is that:

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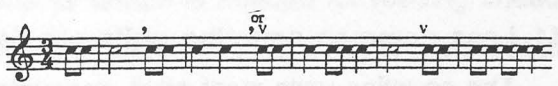
- **Accentuation is easier in triple time**. Although melodies and songs are often in quadruple time, accentuation comes more readily in triple metre. Besides, in quadruple time two different intensities of accentuation are required on the first and third beats of each bar. This compounds the high number of facts to take into account when beginning to read rhythms.

- **Bars and phrases are naturally shorter** in triple time than in quadruple time. Hence in triple time they are easier to follow as a whole.

- **Duple time is less common in general**. Moreover, given the limited possibilities of the rhythm patterns in its short bars, few exercises in duple metre appear in this component.

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

6. **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 user. It is recommended that the user 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.

7. **Eight-bar exercises**. The initial exercises, and most of the subsequent ones, are eight bars long. Symmetrical two- and four-bar phrases fall most naturally into place. One- and three-bar phrases and phrases differing in length occur only once the concept of regularity has been established.

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8. **Reinforcement of new materials**. The last few lines in every unit are a culmination of all the new matter dealt with. This is often in the form of pure technical exercises. Should the user find them too demanding initially, these exercises may be omitted. However, return to them when confirmation of the work is required.

9. **Clefs and pitch**. The exercises use clefs, in contrast to many existing rhythm training systems that mostly omit them. The rationale is that learners should become acquainted with these signs at the beginning of a stave, as the notation for almost all instruments makes use of a clef. The choice of a comfortable pitch, though, is left to the learner. In two-part exercises, nevertheless, good intonation is easiest to obtain when singing an interval of a third or sixth apart. Notes are written in the second and third spaces not to indicate specific pitch, but for ease in reading. This is necessary particularly where horizontal lines are used to group the smaller note values together. Using clefs also keep both learner and educator aware of the requirement to 'sing' rhythms on a specific pitch.

10. **Two-part exercises** make use of the material from the two preceding units. The very last and often tricky patterns are, however, sometimes avoided in the two-part work. This is to promote comfortable reading and to enable the user to attend to interpretation. It brings about spontaneous sight singing and enjoyable ensemble work, an aspect that can obviously only be experienced in two-part exercises.

    Many important composition techniques such as echo, contrasting rhythms, musical dialogue, canon, inverted counterpoint, and ostinato can occur only in part-work. This excludes implied part-writing in a single line for melody instruments or voice. Exercises in which, for example, parts take turns to be active, provide the player/singer with the opportunity to produce as well as to listen to rhythm patterns. In this way rhythm training becomes at one and the same time an objective and also a subjective, participative exercise.

11. **Less common counting units** are dealt with in the latter part of the component. The counting units most often encountered in beginner's music (for instrumentalists and singers) are and in simple and compound time respectively. The more unusual counting units should only be introduced once learners can read all the basic patterns comfortably. When less common counting units are used too soon it may result in confusion, especially in compound time.

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12. **French time names** are strongly recommended for initial reading. (See adapted Chevé system pp. 4-11, 4-12.) Once a learner is acquainted with all the basic rhythm patterns and all phrasing has been marked, these time names may be replaced by a single syllable of one's own choice. Windplayers, for example, can use ***du*** or ***tu***, while singers might prefer ***nô***. This is a direct technical preparation for the specific instrument. At the same time this simplification enables the user to attend more closely to interpretation.

13. **Rhythms should initially be sung** and not tapped, clapped, or said. Singing necessitates breathing and thereby encourages phrasing. The awareness of musically sensible phrasing is, therefore, imprinted in a natural way. Moreover, learners using the voice as their instrument interpret far better. This is because the voice lends itself best to the subtle rendering of various accents and tone colour nuances, as well as to presenting the exact value of notes and rests.

    Once the patterns have been recognized, learners could be asked to beat time with the appropriate hand-arm movements while singing. (See p. 4-10 for arm movements in the various metres.) This will assist them in keeping a steady beat. If learners prefer, they may also tap the main beats with their feet while singing. Clapping is not recommended at all. The hands are necessary for beating and/or playing, holding the music, paging or pointing. Besides, hands are clumsier than the tongue, as bigger muscles and hence longer levers are being employed when using the hands. Then it becomes almost impossible to attend to very quick notes and the finer details of accentuation. This is apart from the disregard for breathing and phrasing that frequently occurs when learners clap rather than sing rhythms.

14. **Steady beats are essential**. The ability to maintain a stable beat needs to be developed from the beginning. This should be applied throughout in all kinds of music exercises. 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. Only then will learners be enabled to maintain a regular beat, in every exercise, at all times. 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.

    An inner steady pulse is best developed through a group situation, where learners are required to keep up with the rest of the group. This cannot be generated

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

15. **Note values and time signatures through accidental learning**. Explanation of the arithmetic of note values and time signatures is not necessary. Instead it is recommended that the educator should begin directly with singing the first line on French time names as an example. Learners have to repeat this several times to ensure safe association, before continuing with the next line. The counting unit can then be called by its English name, i.e. crotchet, but definitely also by the Germanic/American term, i.e. quarter note. The latter usually suffices for the necessary arithmetical understanding.

    By the end of the third line, most learners have usually come to grips with the note values involved here through accidental learning. The other note values are minim for half note, semibreve for whole note, the equivalent rests, and the dotted minim. Thereafter follow two quavers/eighth notes per crotchet.

    By pointing out the three and four beats per bar according to the **time signatures** in blocks (see Unit 1), any possible remaining uncertainties can be clarified. The **upbeat** can be treated in the same way, with the last incomplete bar simply connecting with the upbeat.

16. **Short cuts to basic note values and main rhythm patterns**

- **Overview**: A learner who needs a rapid overview of basic note values and main rhythm patterns, needs to sing and study only those units introducing new information at the top.
- **Refresher**: On the other hand, learners wanting to refresh and consolidate their existing knowledge need to select only the remaining units, i.e. those without new patterns at the top. These units integrate new information with familiar facts and apply them musically. This also happens in the units with two-part exercises, as discussed in 10 above.
- **Semiquavers sooner**: Learners often need basic semiquaver patterns quite soon in their playing/singing. For this reason Unit 4 can be followed by Unit 7. The in-between exercises, with concentration on syncopated quaver patterns, can be returned to afterwards.

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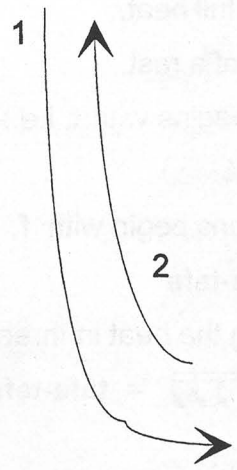
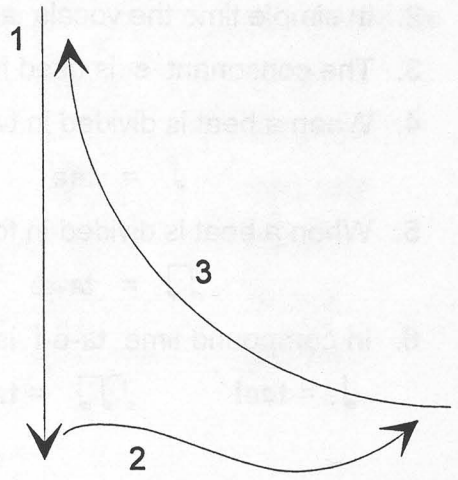
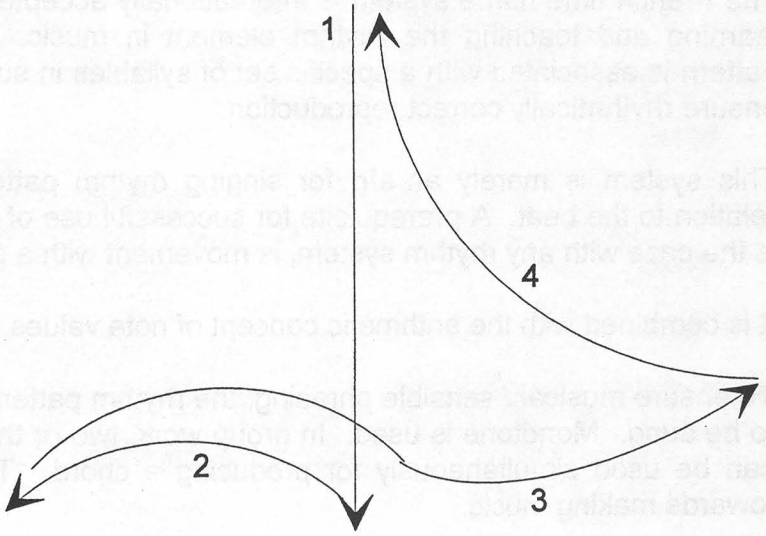
Time-beating



Duple time



Triple time



Quadruple time

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French time names *(adapted)*

1. The consonants **t** and **f** are used to begin a note.
2. In simple time the vocals **ae** are used for a full beat.
3. The consonant **s** is used for the beginning of a rest.
4. When a beat is divided in two, the division begins with **t**, i.e.:

= **tae** = **ta-té**

5. When a beat is divided in four, the subdivisions begin with **f**, i.e.:

= **ta-té** = **tafa-tefe**

6. In compound time **ta-e-i** is used for dividing the beat in three, i.e.:

= **taei** = **ta-té-ti** = **tafa-tefe-tifi**

Purpose and application

1. The French time name system is internationally accepted and used for learning and teaching the rhythm element in music. Every rhythm pattern is associated with a specific set of syllables in such a way as to ensure rhythmically correct reproduction.

2. This system is merely an **aid** for singing rhythm patterns fluently in relation to the beat. A prerequisite for successful use of this system, as is the case with any rhythm system, is movement with a steady beat.

3. It is combined with the arithmetic concept of note values.

4. To ensure musical / sensible phrasing, the rhythm patterns always have to be sung. Monotone is used. In group work, two or three monotones can be used simultaneously for producing a chord. This contributes towards making music.

5. It should be noted that **a** always occurs as the first part, i.e. the strong part of the beat.

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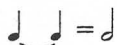
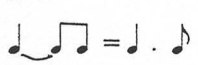
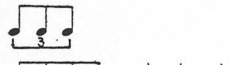
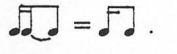
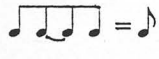
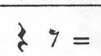
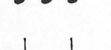
Note patterns *(adapted)*

Simple time

Notes:		*Rests:*	
	tae		sae
	tae-ae		sae-ae
	tae-ae-ae		sae-ae-ae
	tae-ae-ae-ae		sae-ae-ae-ae
	ta-té		sa-té
	tae-a-té		tae-a-sé
	tafa-tefe		safa-tefe
	ta-tefe		sa-tefe
	tafa-té		tafa-sé
	ta-efe		ta-sefe
	ta-té-ti		
	ta-té-a-té		
	tafa-é		
	tafa-efe		tafa-sefe

Compound time

Notes:		*Rests:*	
	taéi		saéi
	ta-té-ti		sa-té-ti
	taéiaéi		
	taé-ti		taé-si
	ta-téi		ta-séi
	tafa-tefe-tifi		safa-tefe-tifi
	tafa-té-ti		
	ta-tefe-ti		
	ta-té-tifi		
	taé-tifi		
	tafa-téi		
	ta-efe-ti		ta-sefe-ti
	ta-efe-tifi		

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Rhythms

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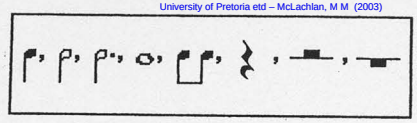

SIMPLE TIME

Unit 1

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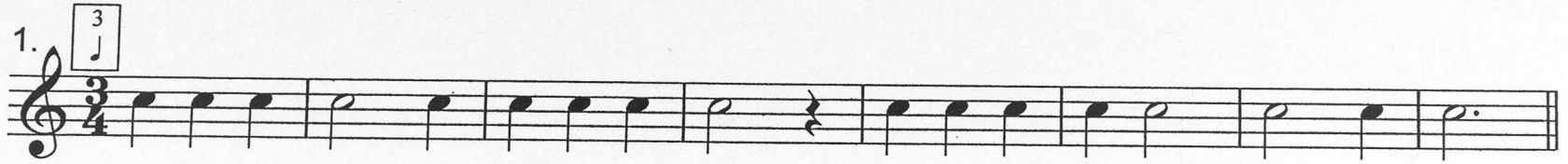
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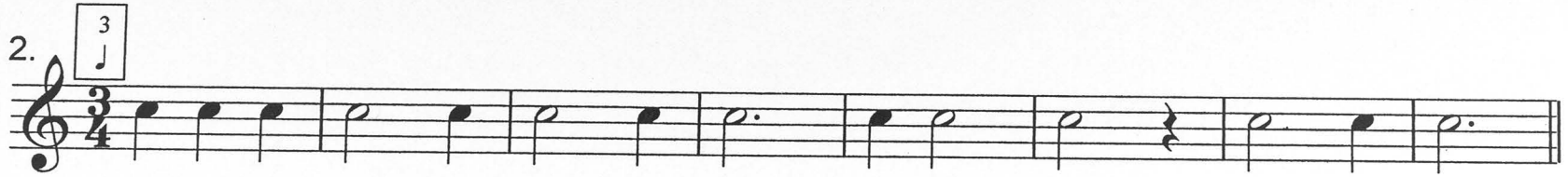
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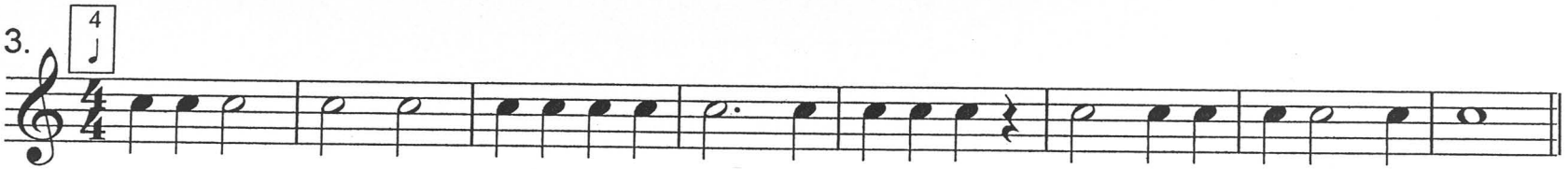
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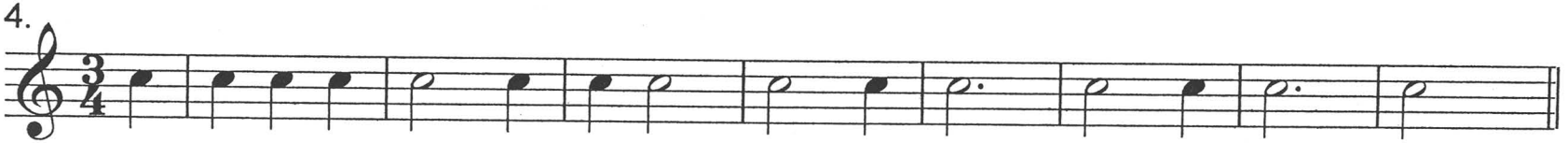
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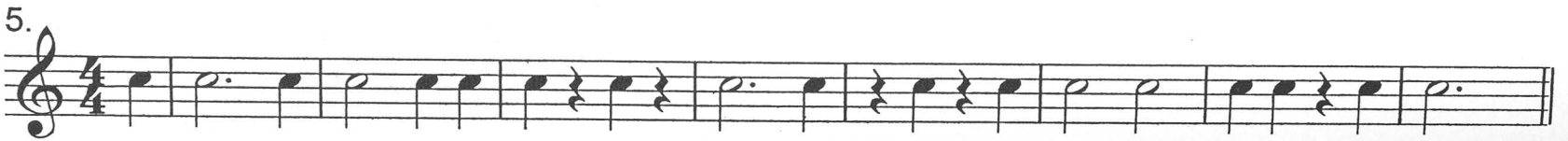
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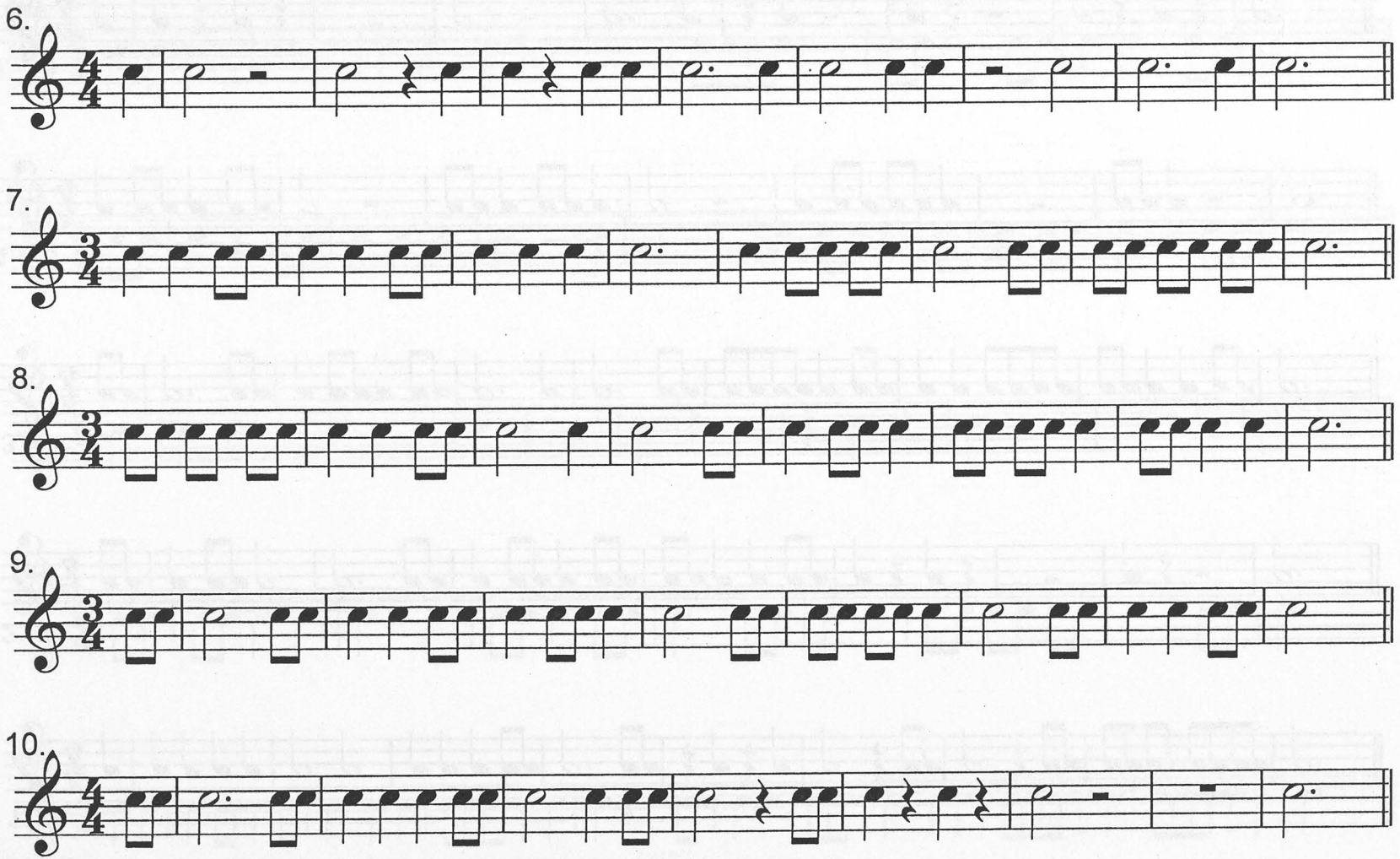

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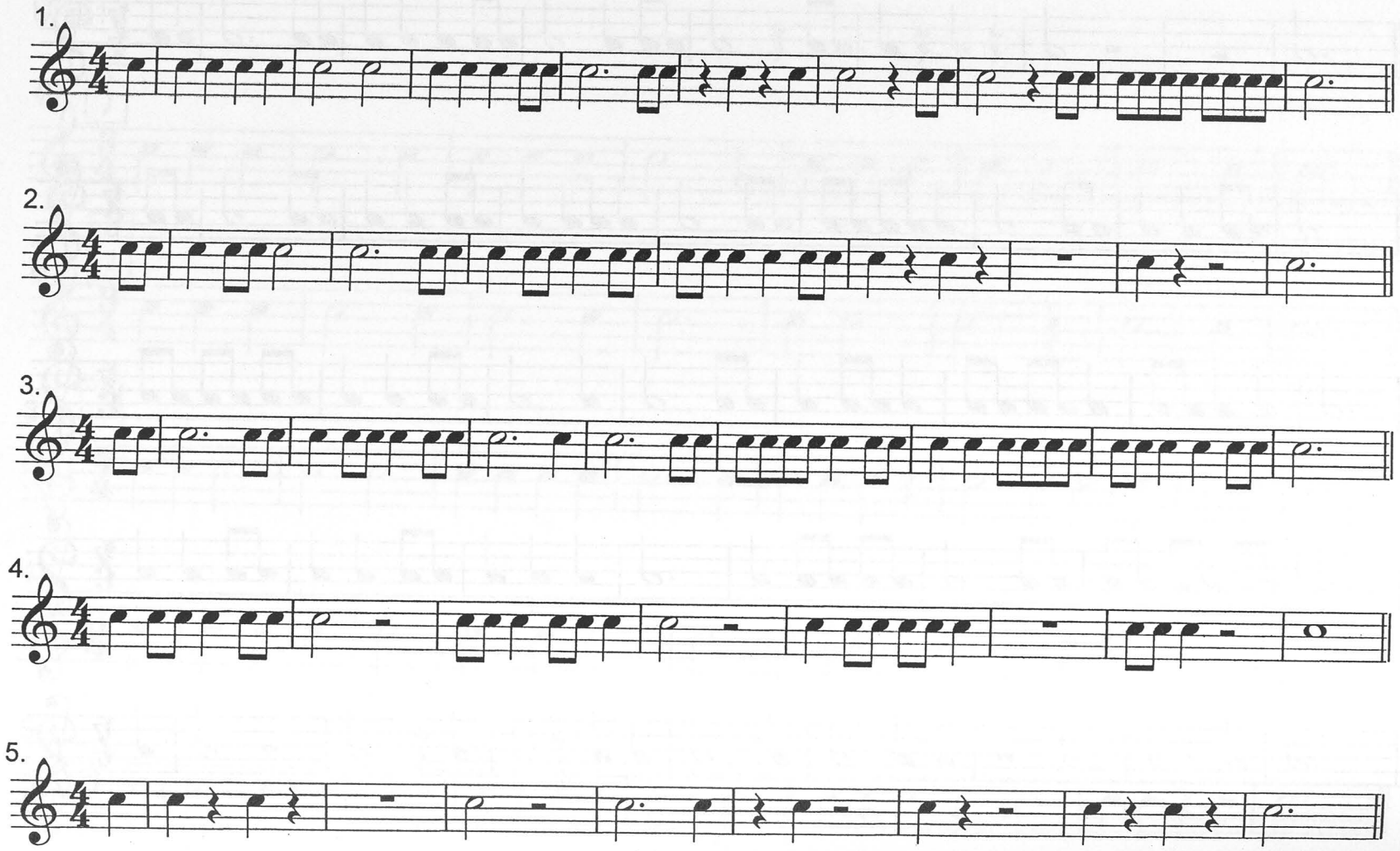
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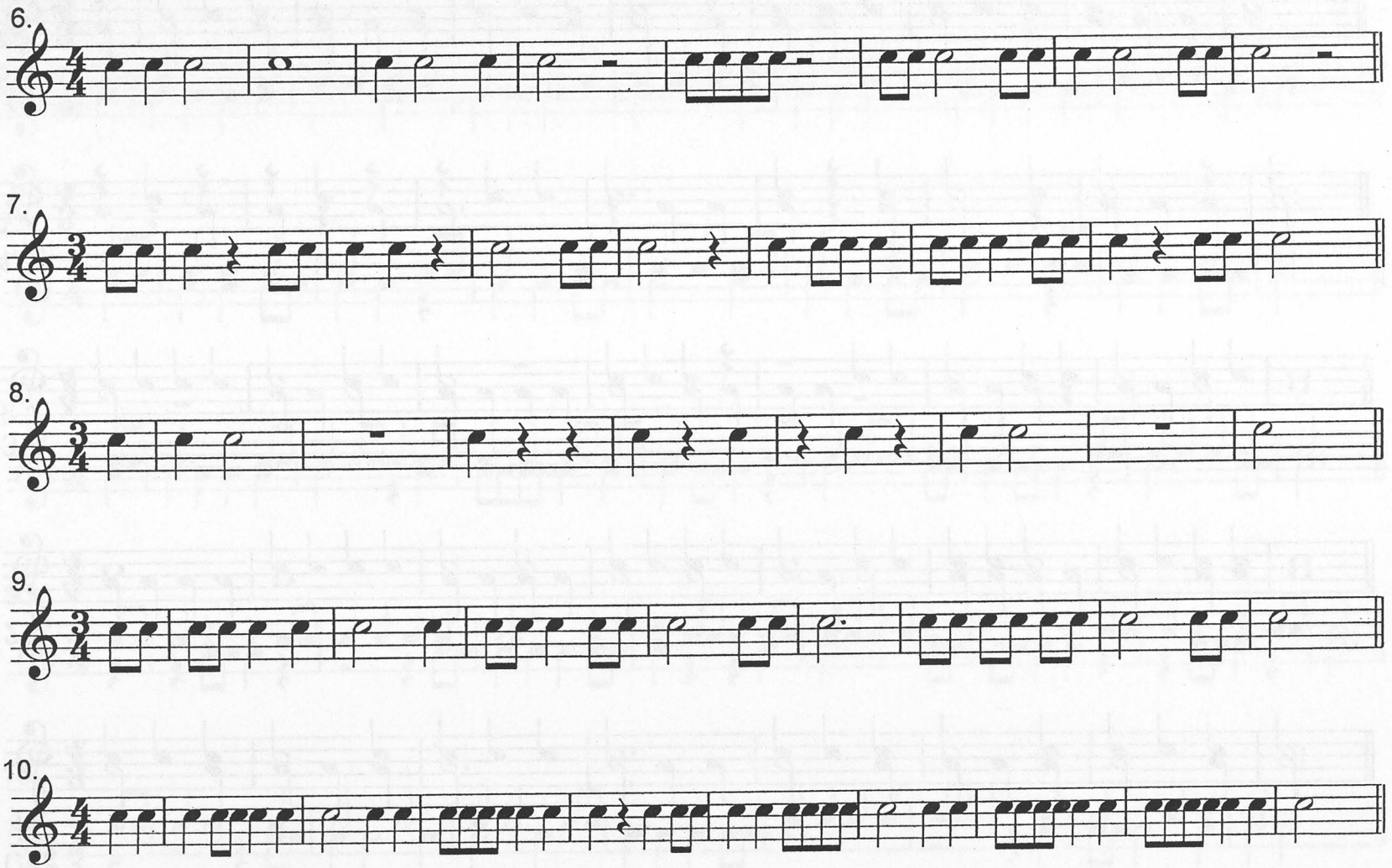
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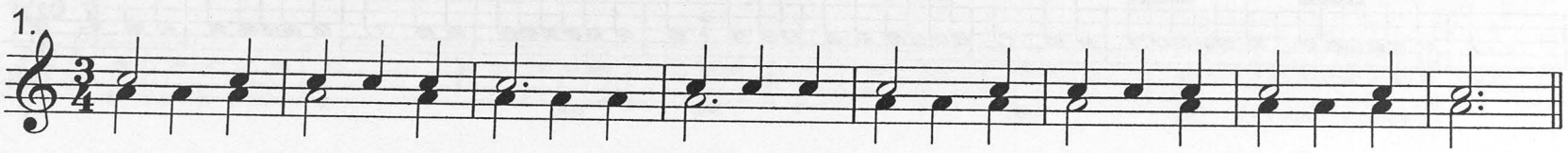

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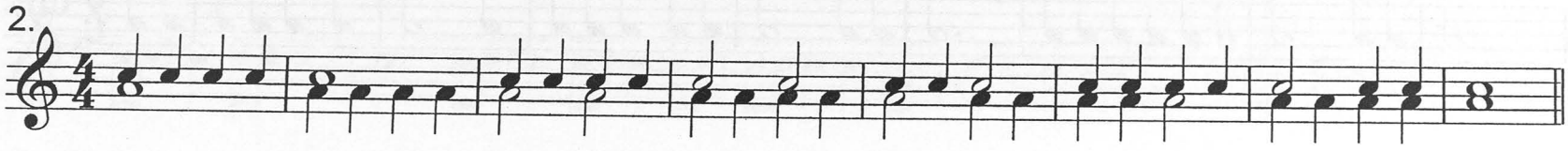

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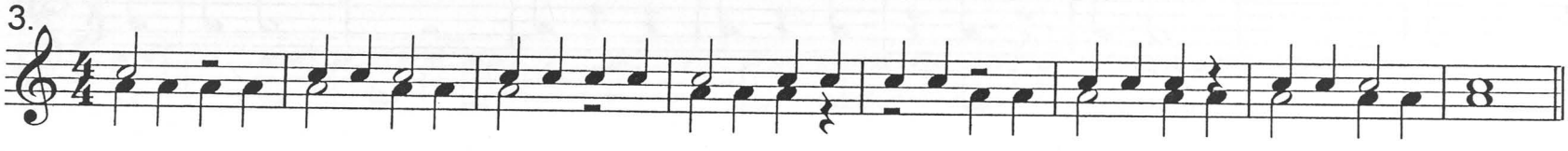
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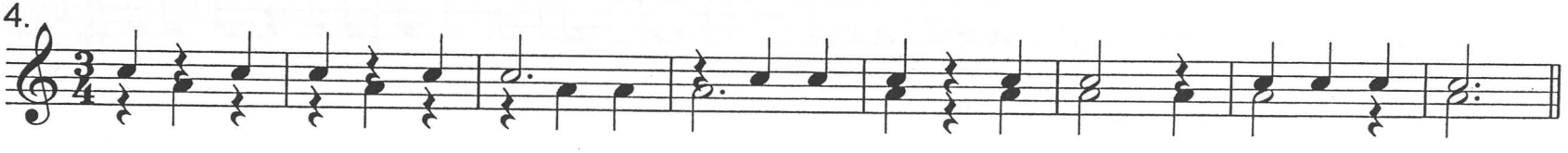
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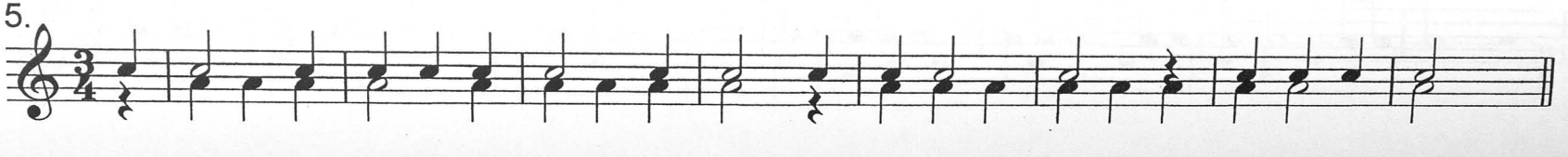
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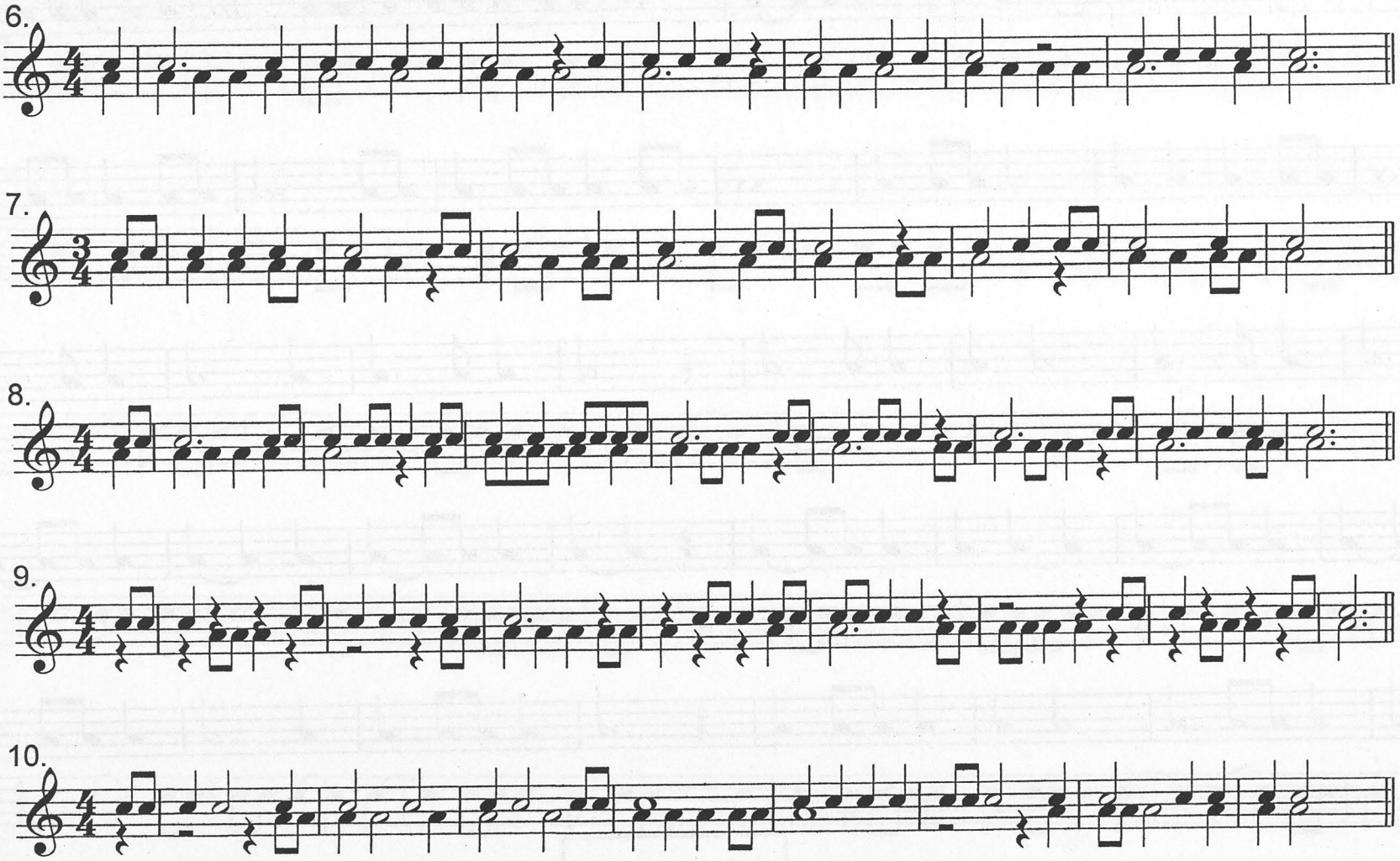
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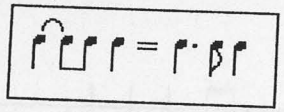

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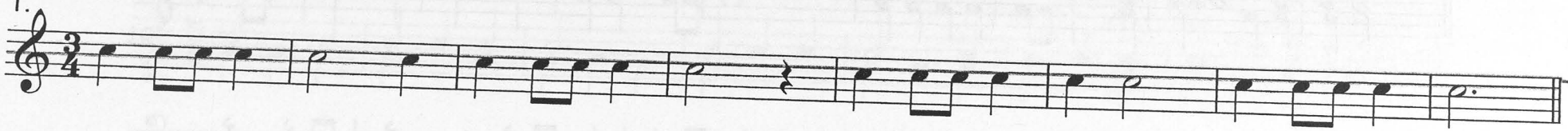

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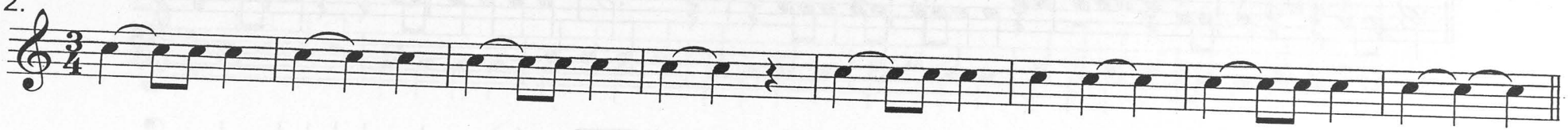
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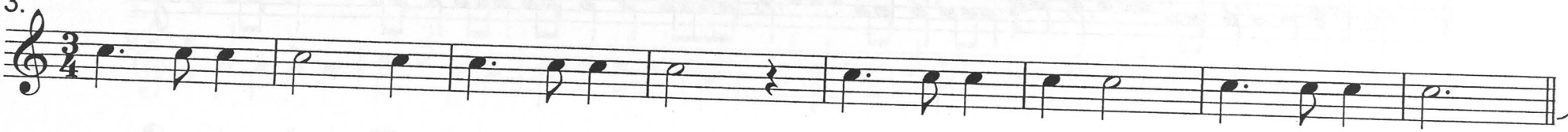
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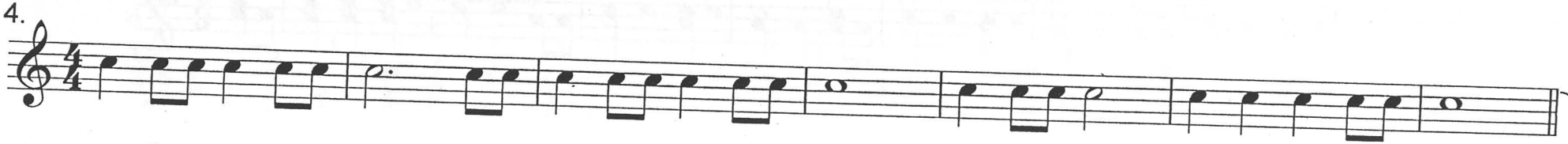

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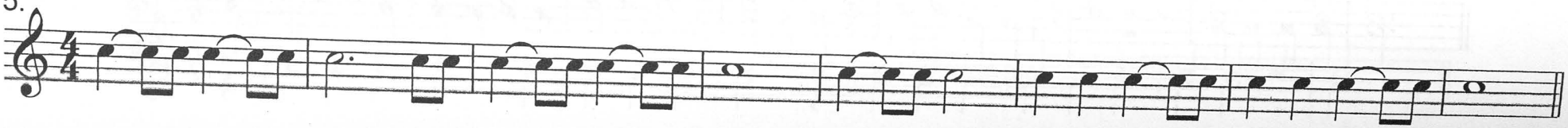
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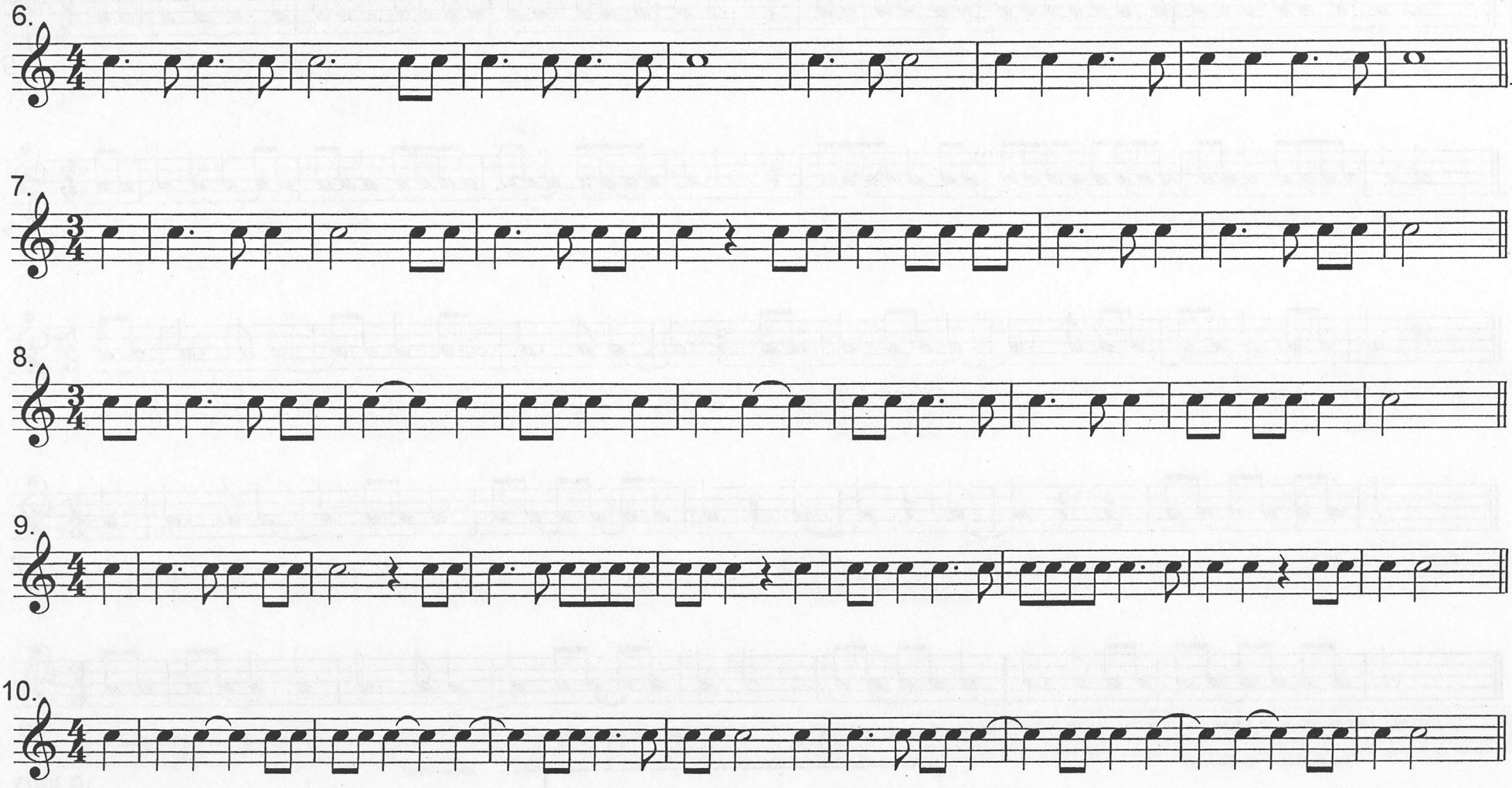
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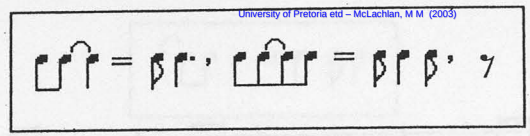

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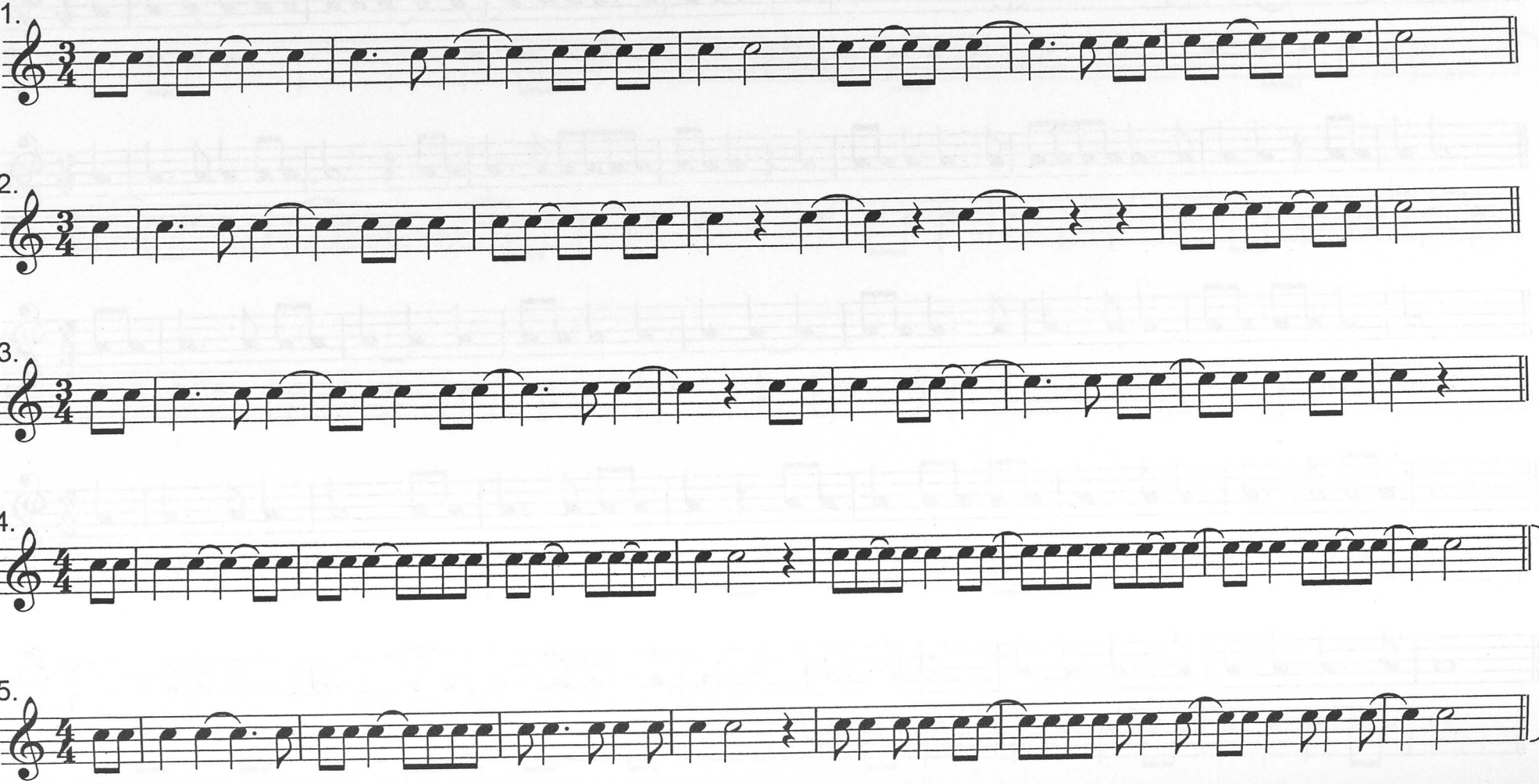
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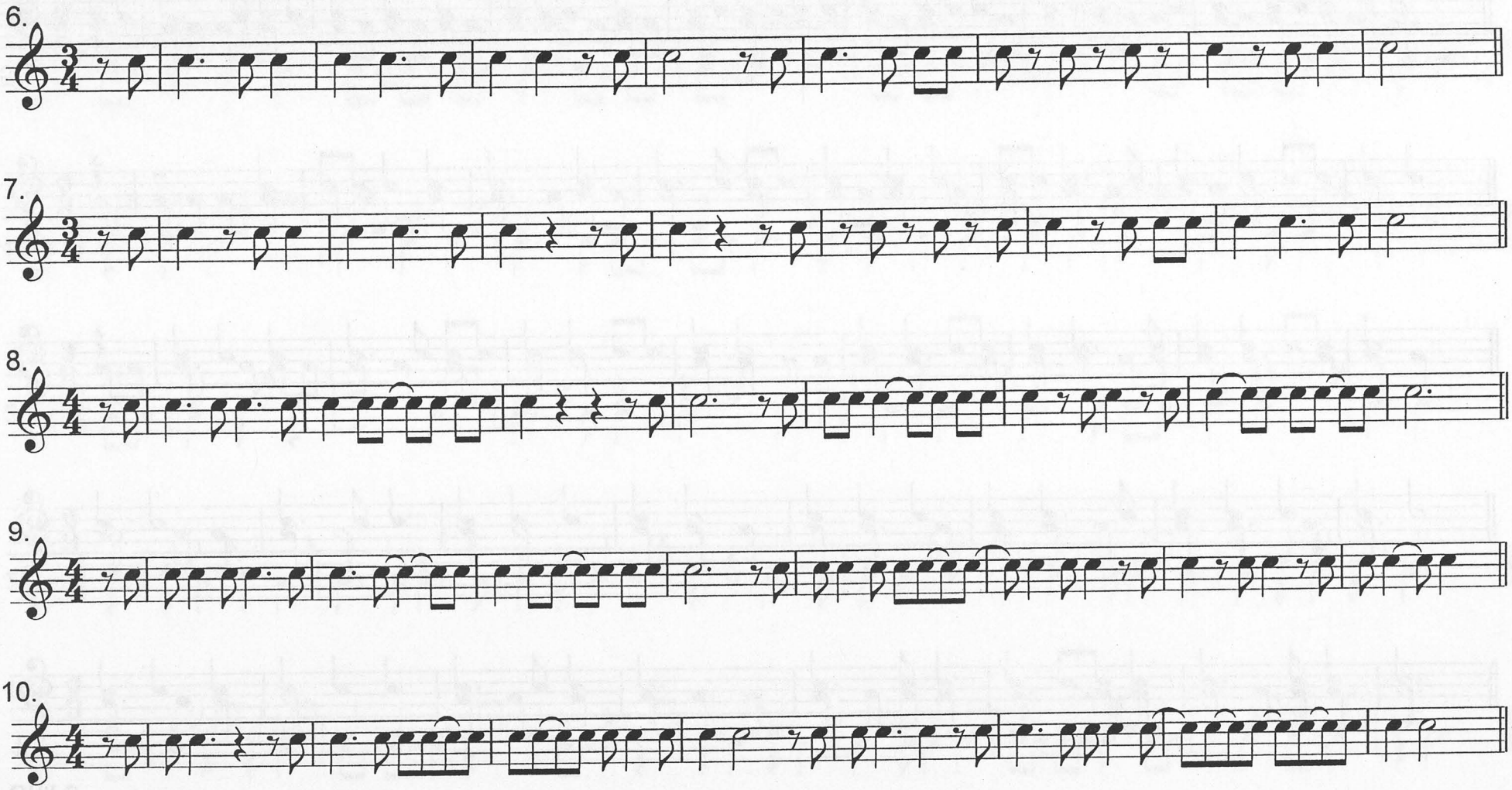

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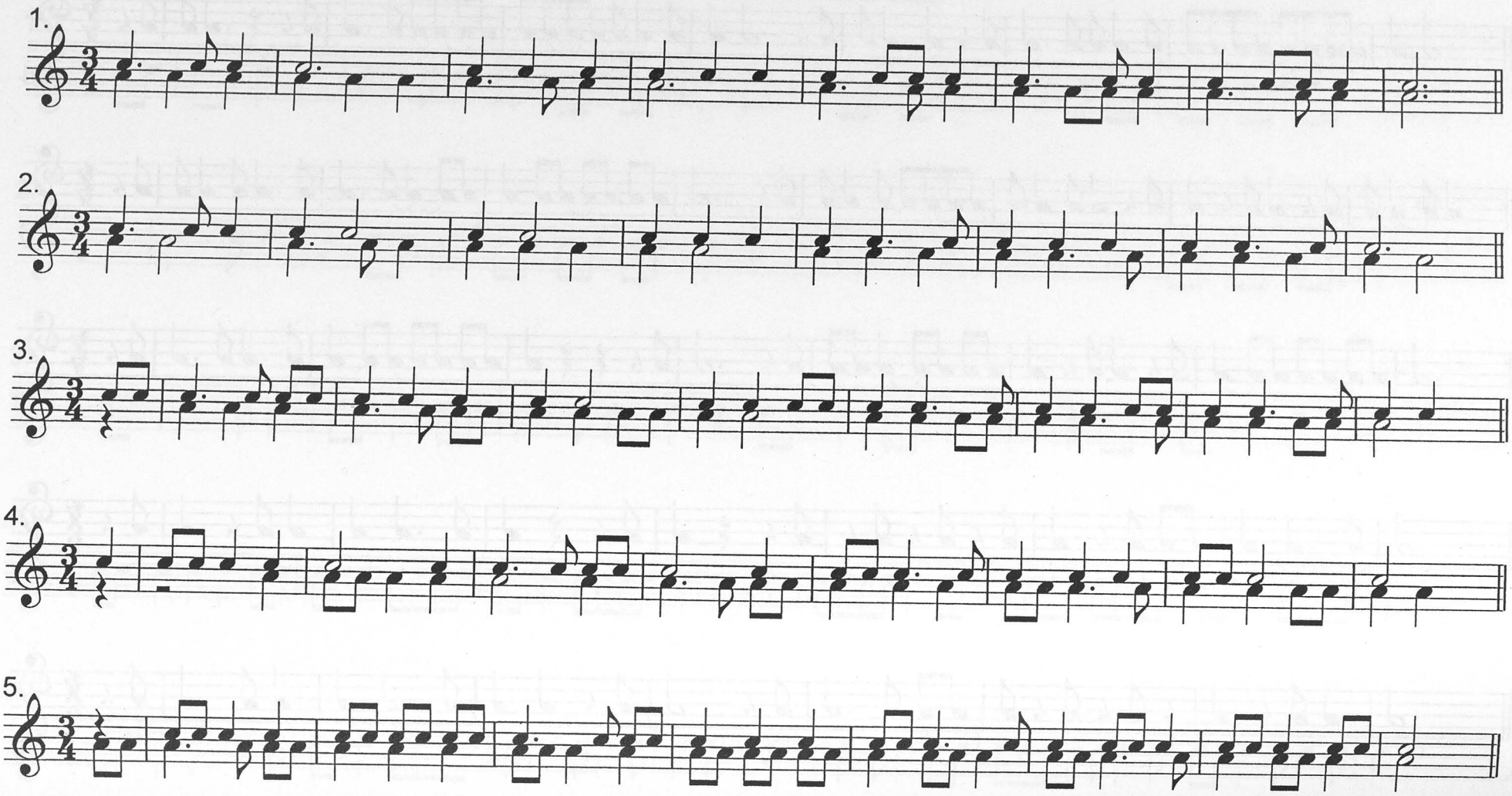
Unit 6



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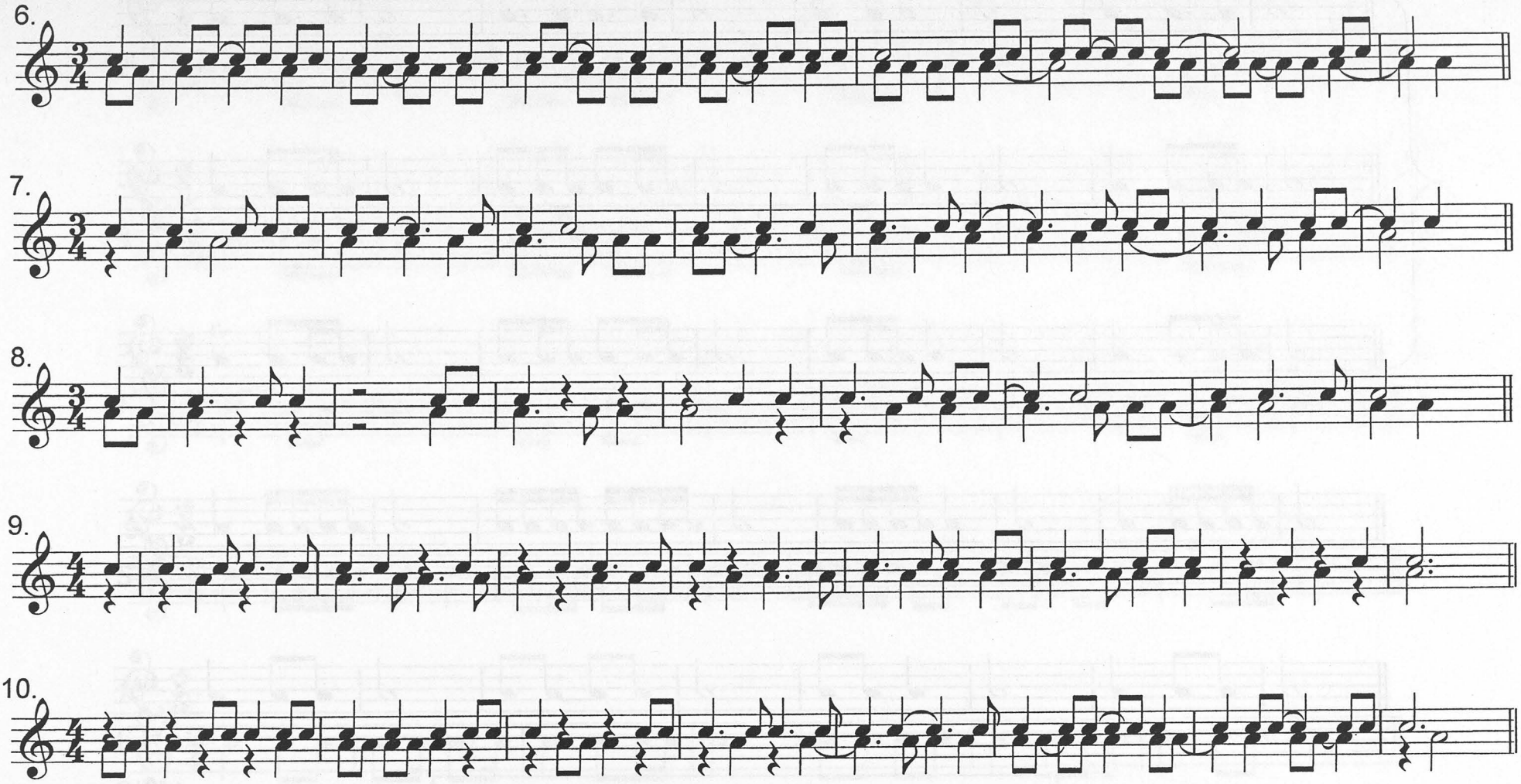
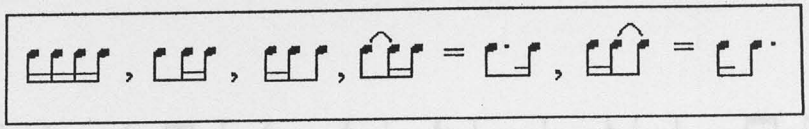

University of Pretoria etd – McLachlan, M M (2003)



Unit 7

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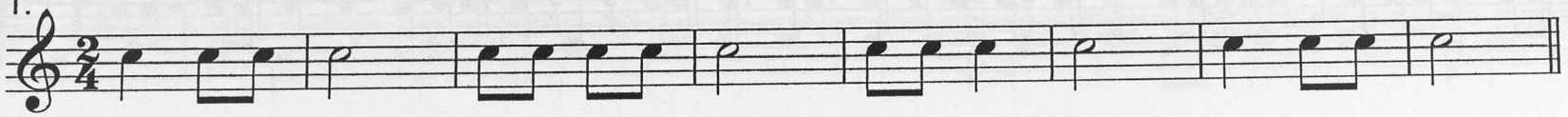

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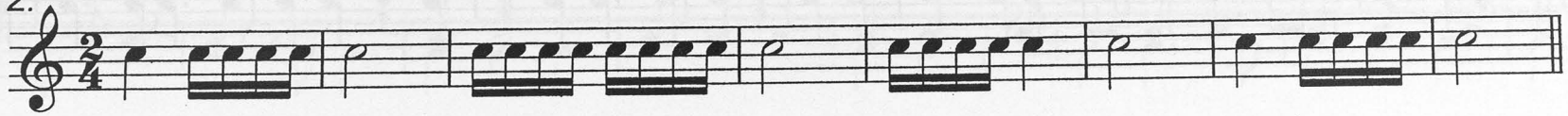

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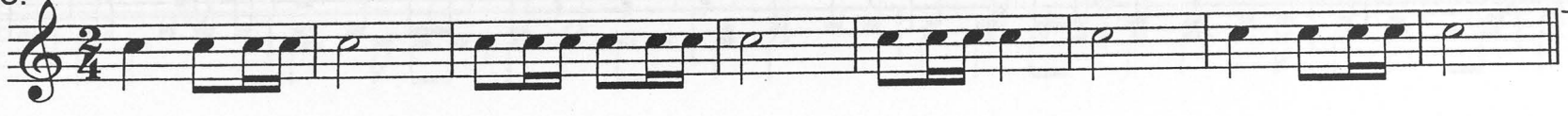

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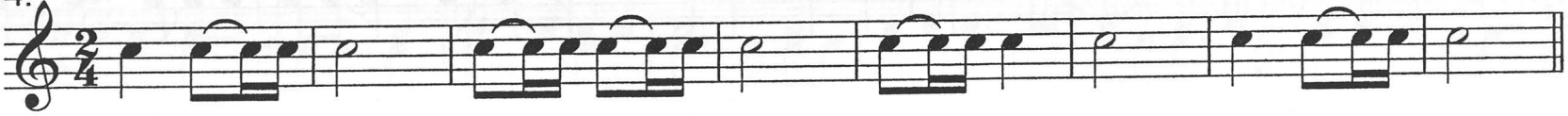

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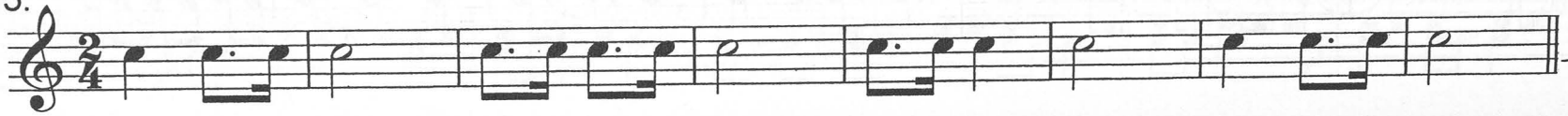

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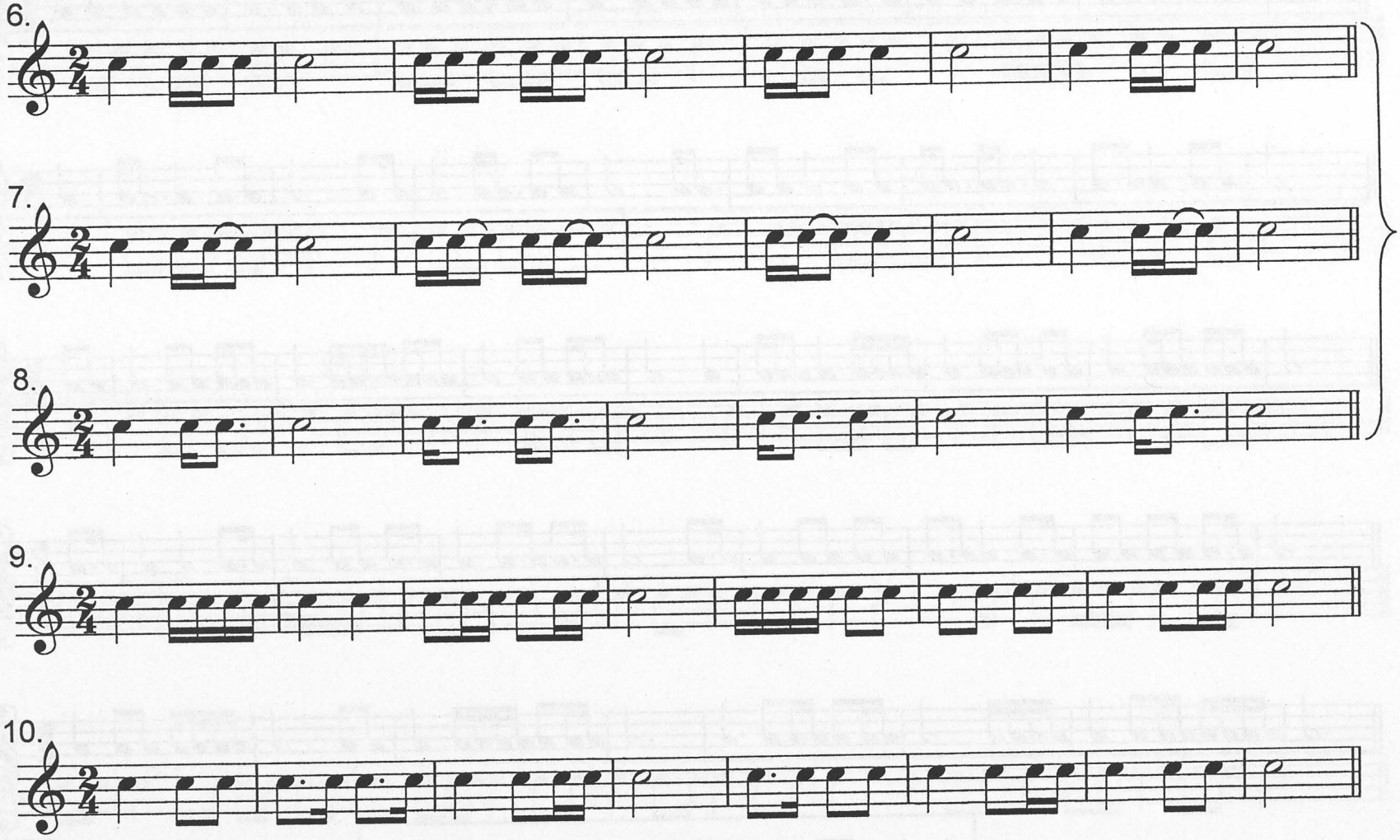
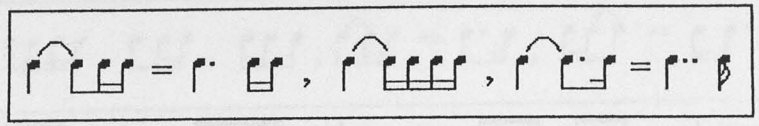

University of Pretoria etd – McLachlan, M M (2003)



Unit 8

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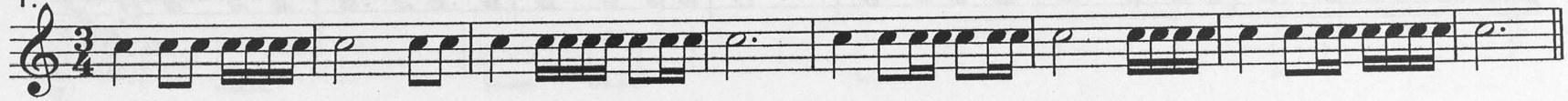

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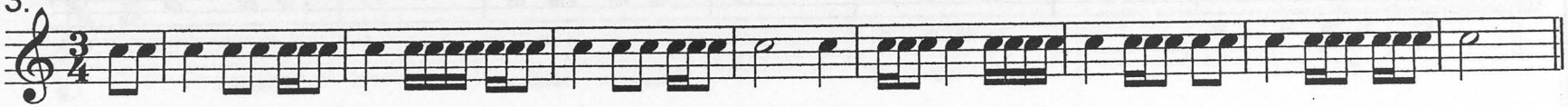
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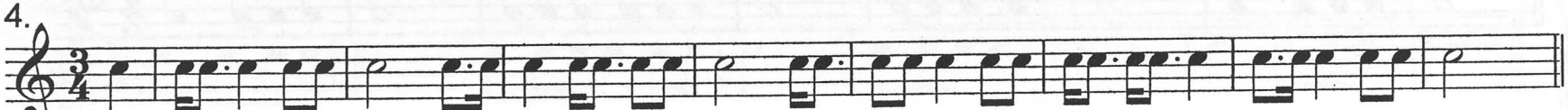
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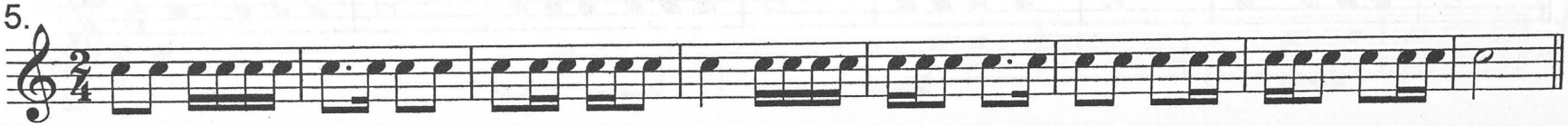
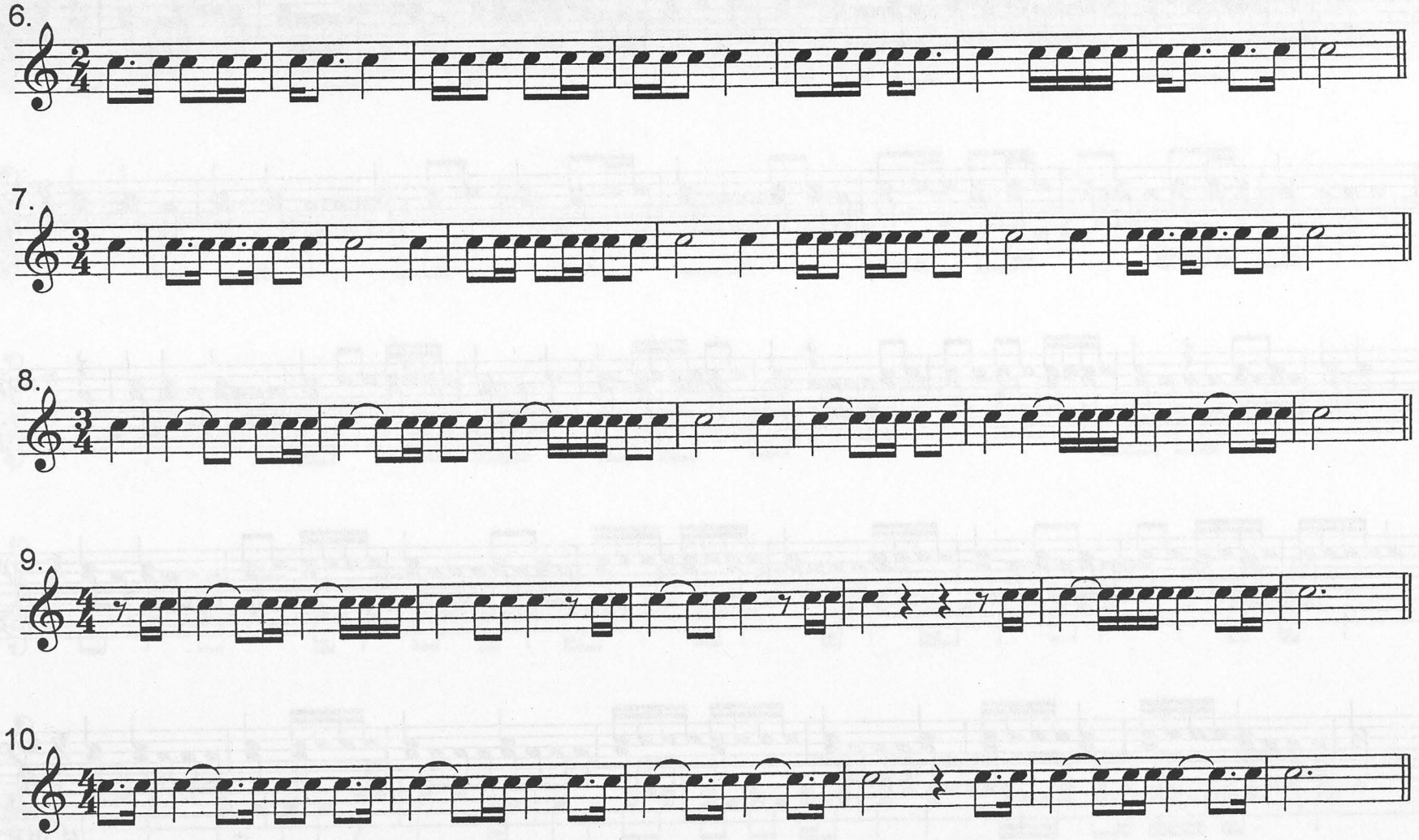

University of Pretoria etd – McLachlan, M M (2003)

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

Unit 9

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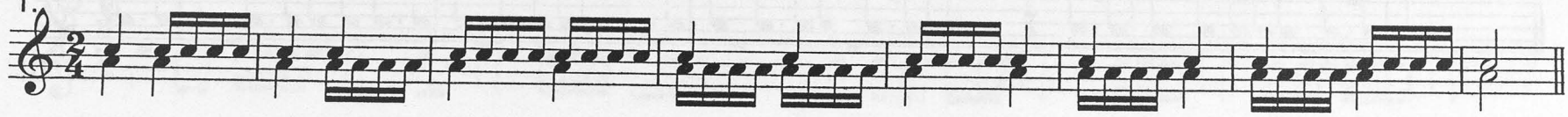
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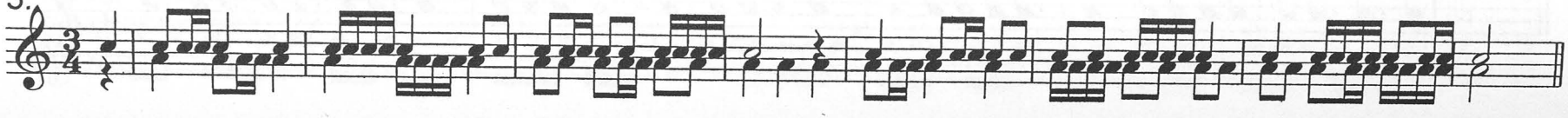
University of Pretoria etd – McLachlan, M M (2003)

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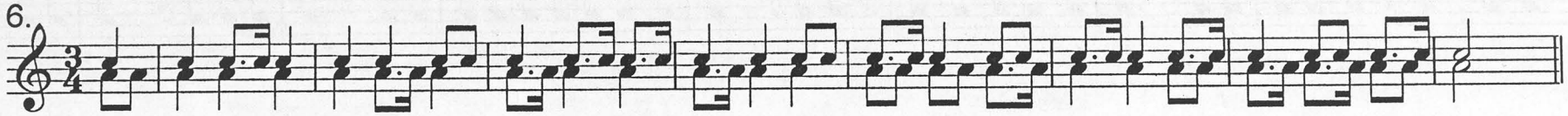
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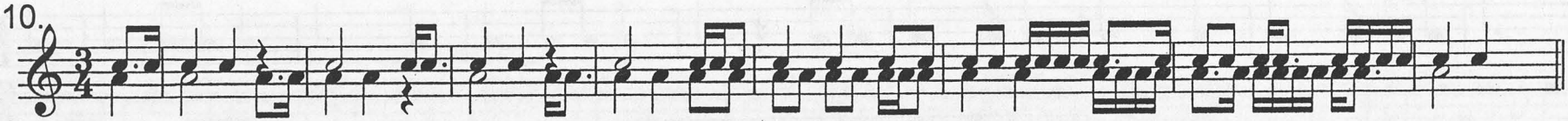
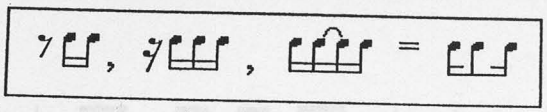

University of Pretoria etd – McLachlan, M M (2003)

Unit 10



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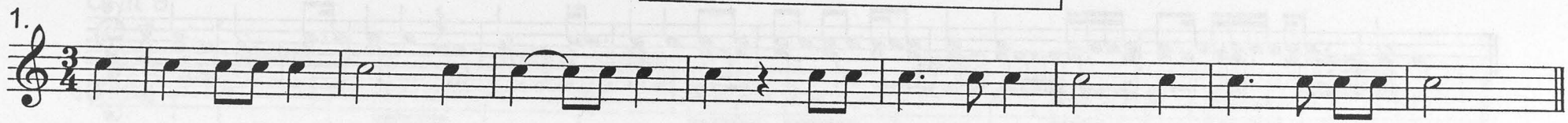

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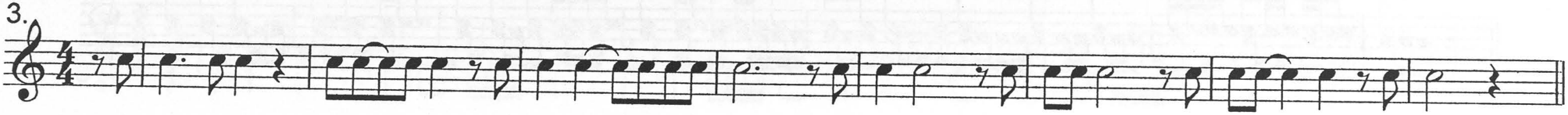

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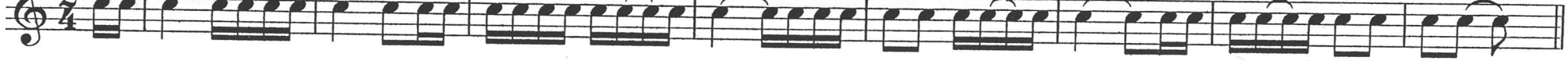
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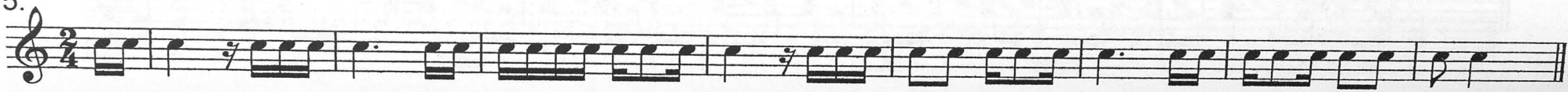

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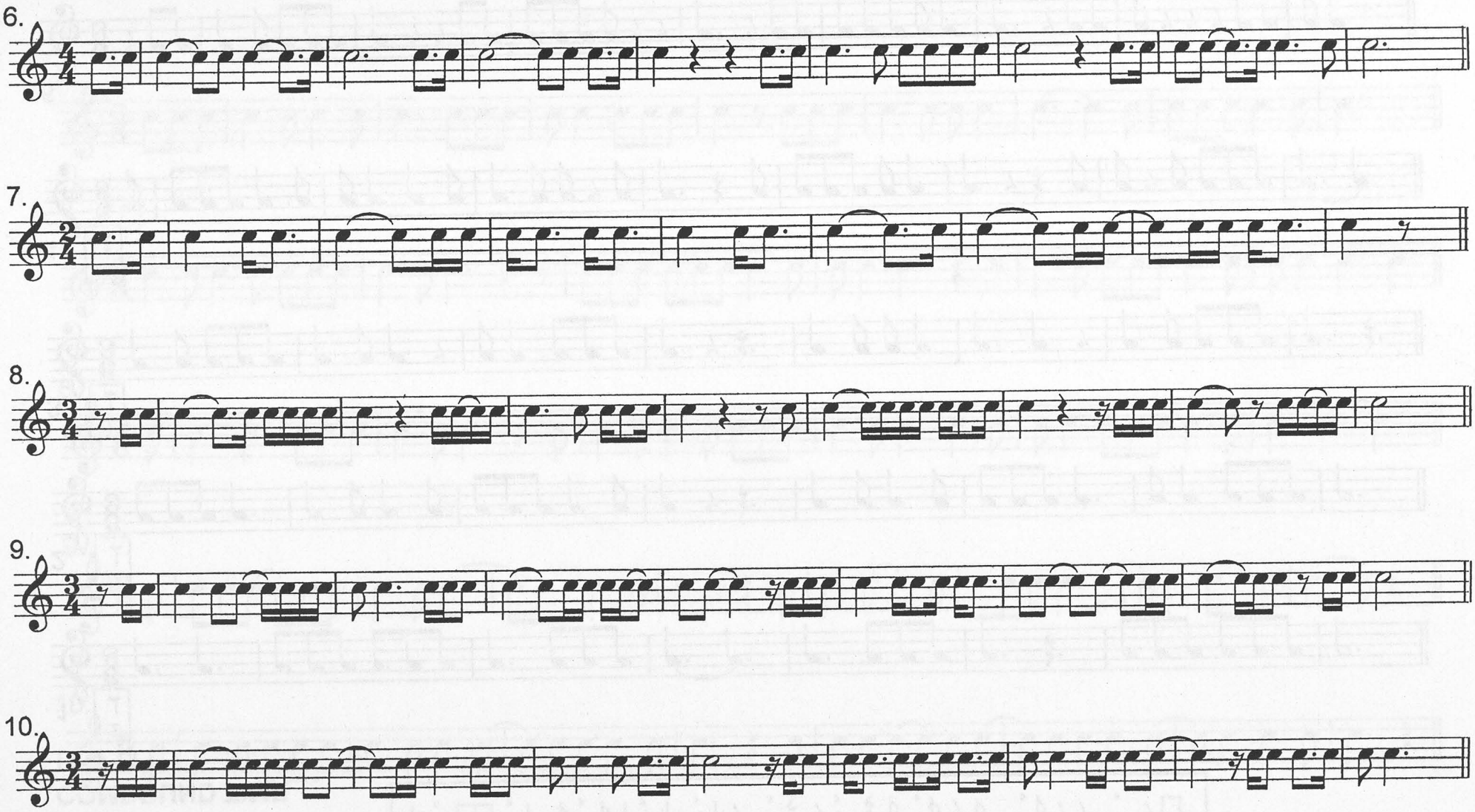
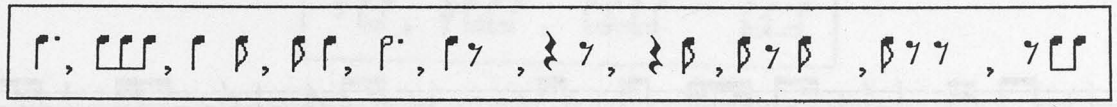

University of Pretoria etd – McLachlan, M M (2003)



COMPOUND TIME

Unit 11

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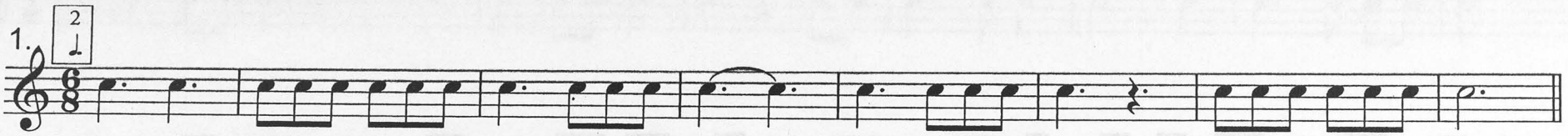
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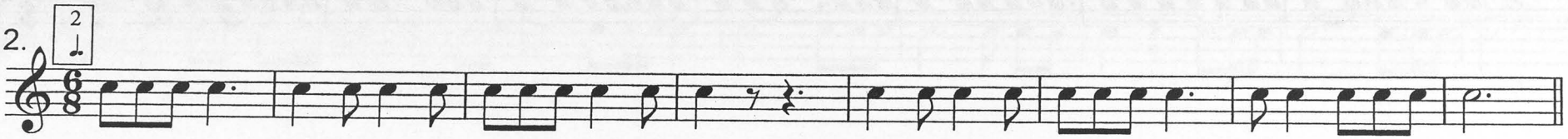

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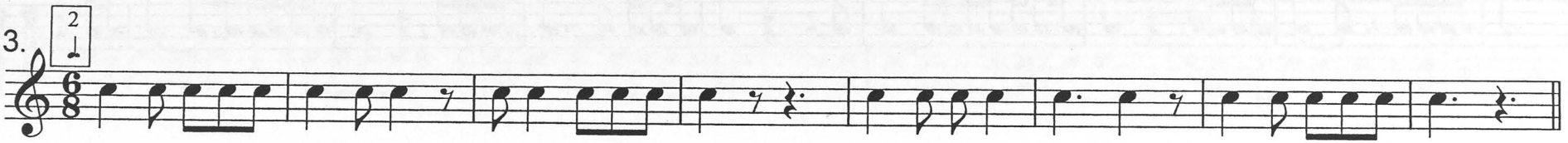

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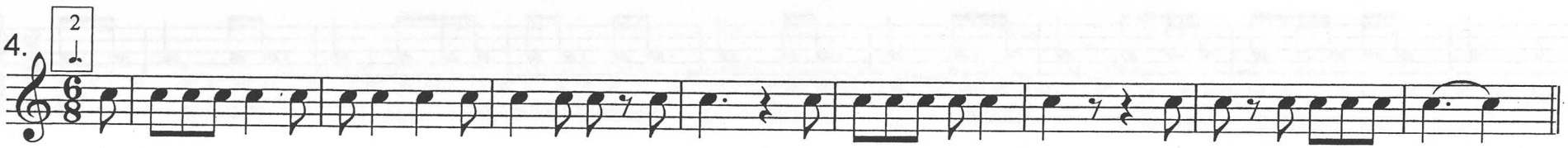
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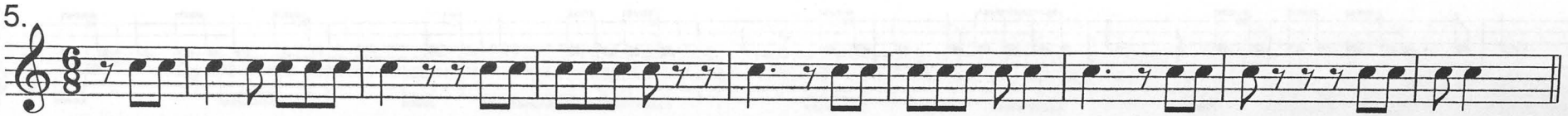
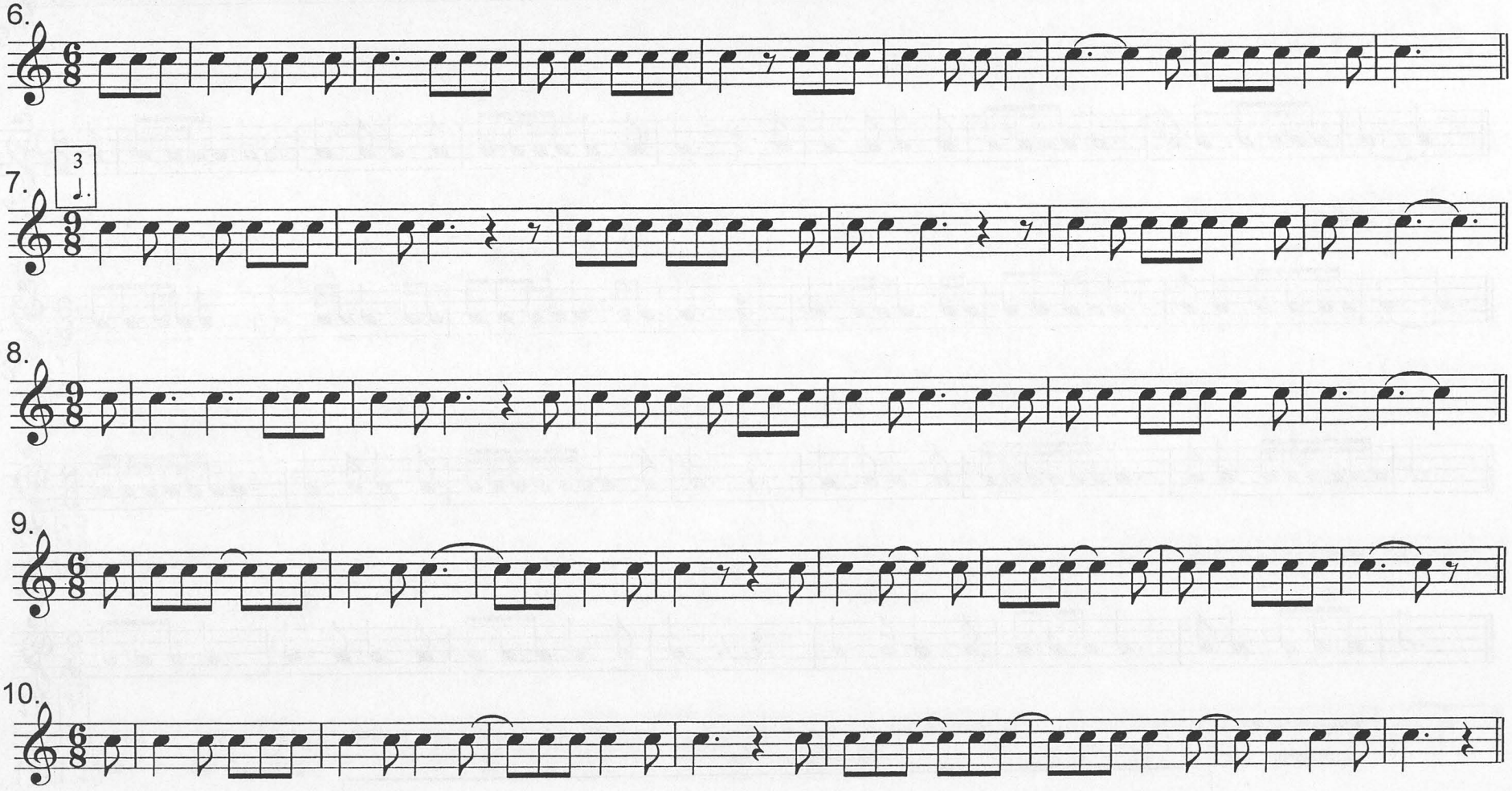
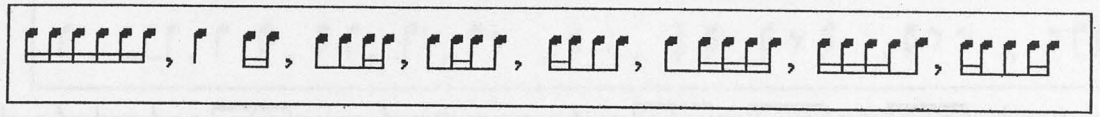

University of Pretoria etd – McLachlan, M M (2003)

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



Unit 12

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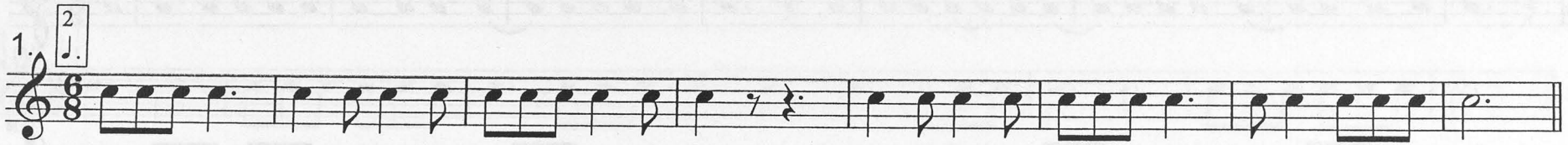

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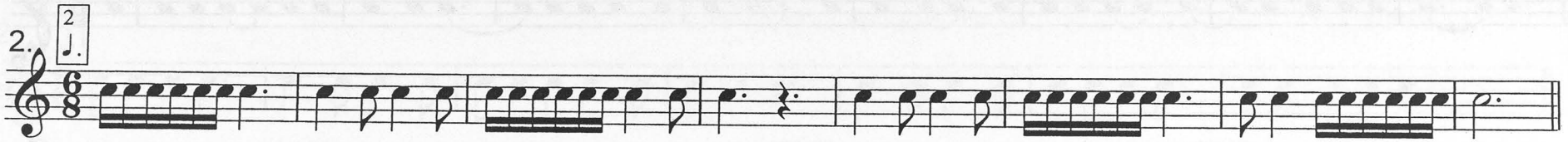
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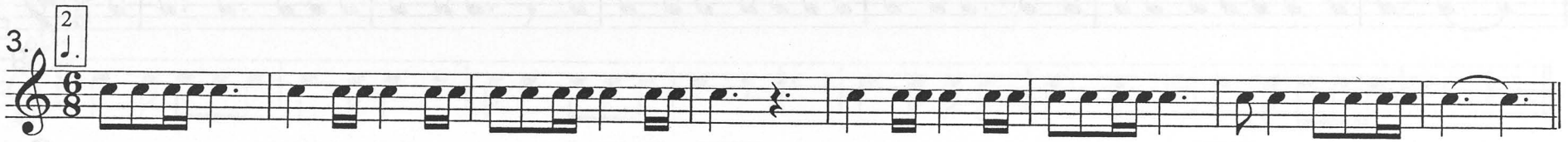
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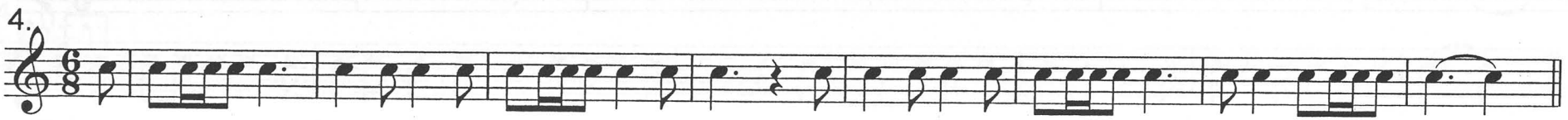
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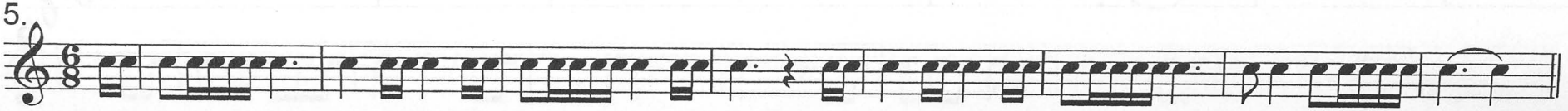
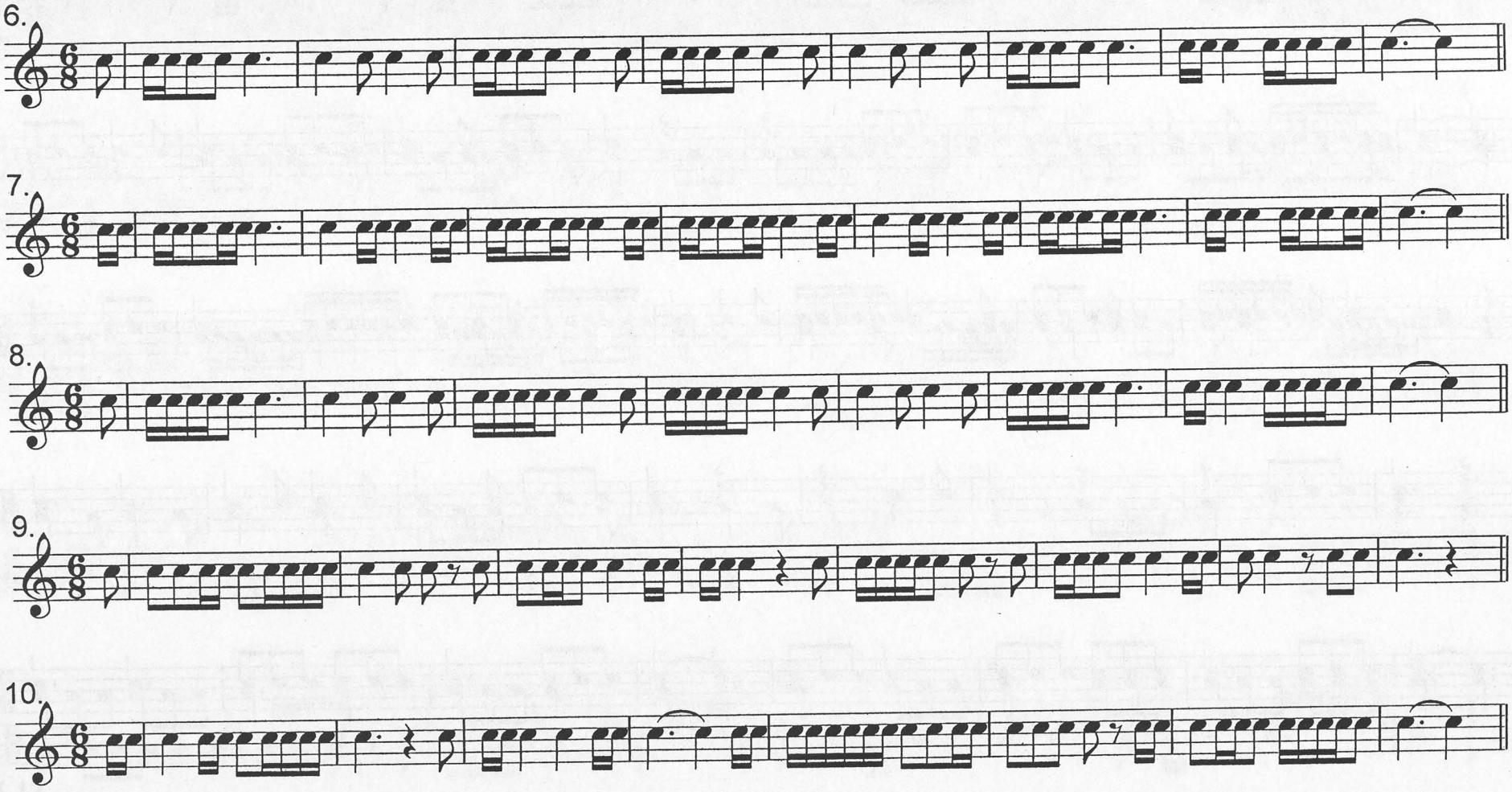
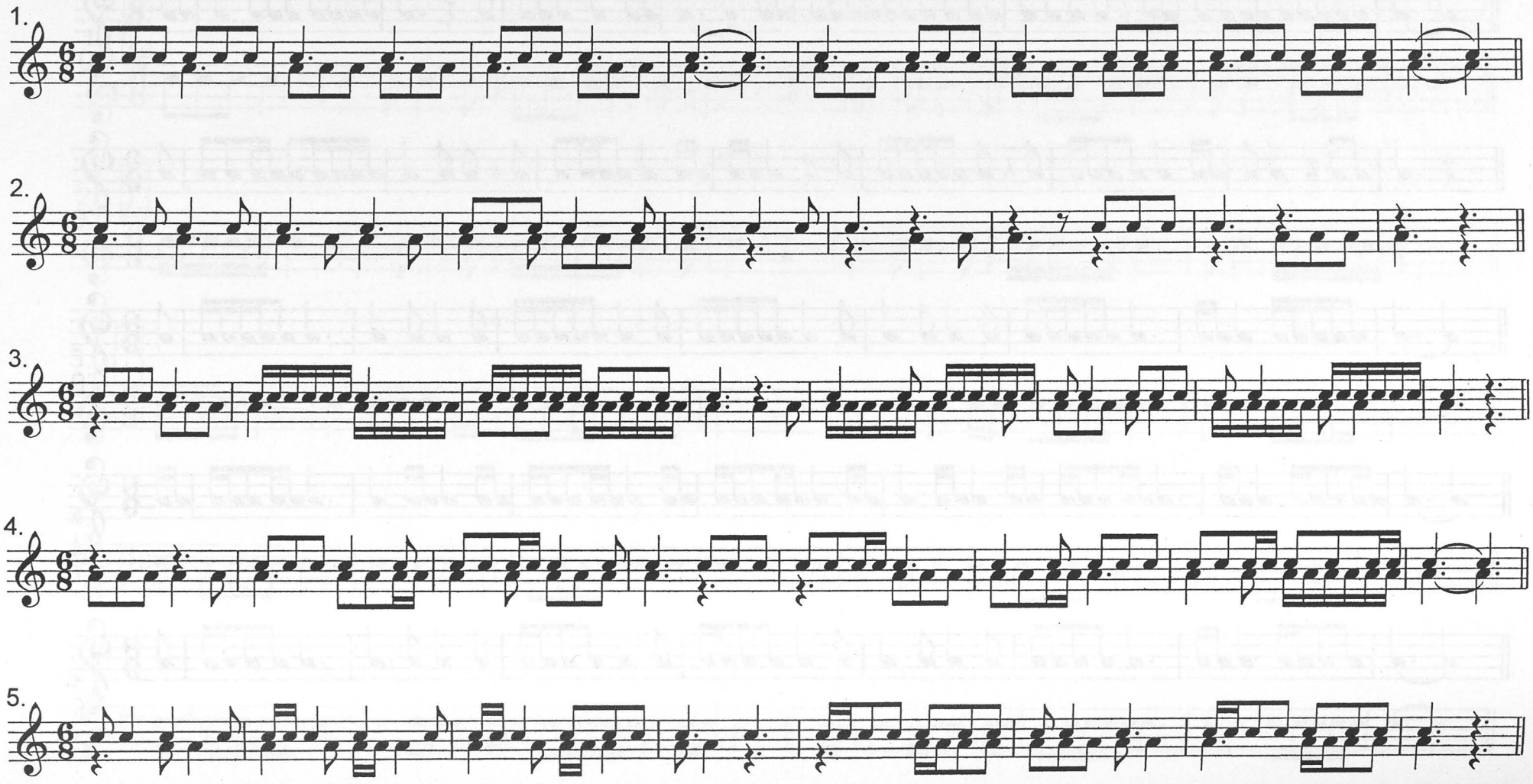
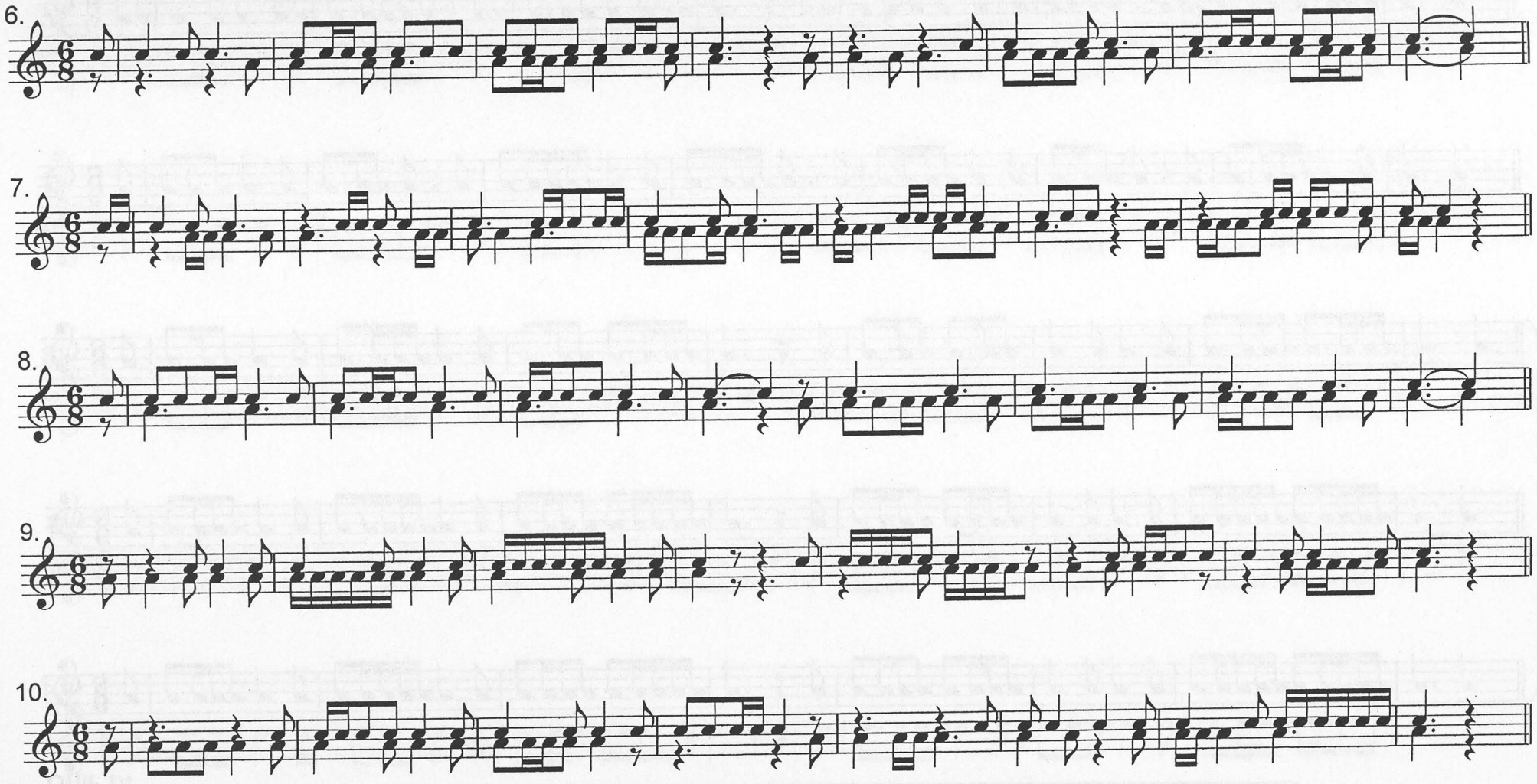
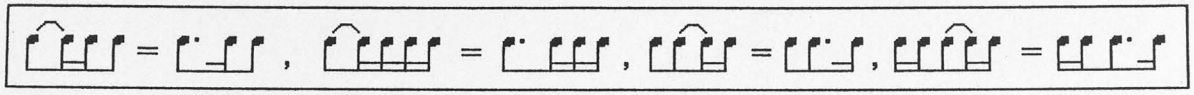

University of Pretoria etd – McLachlan, M M (2003)

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

Unit 13

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

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



Unit 14

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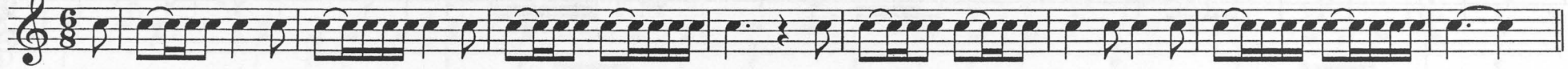

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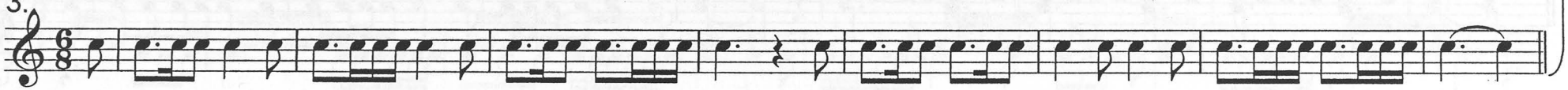
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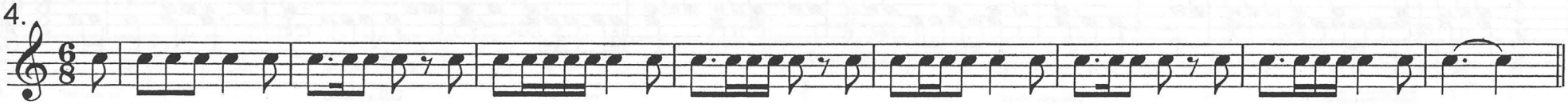
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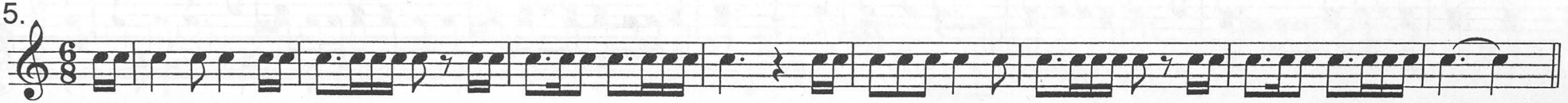
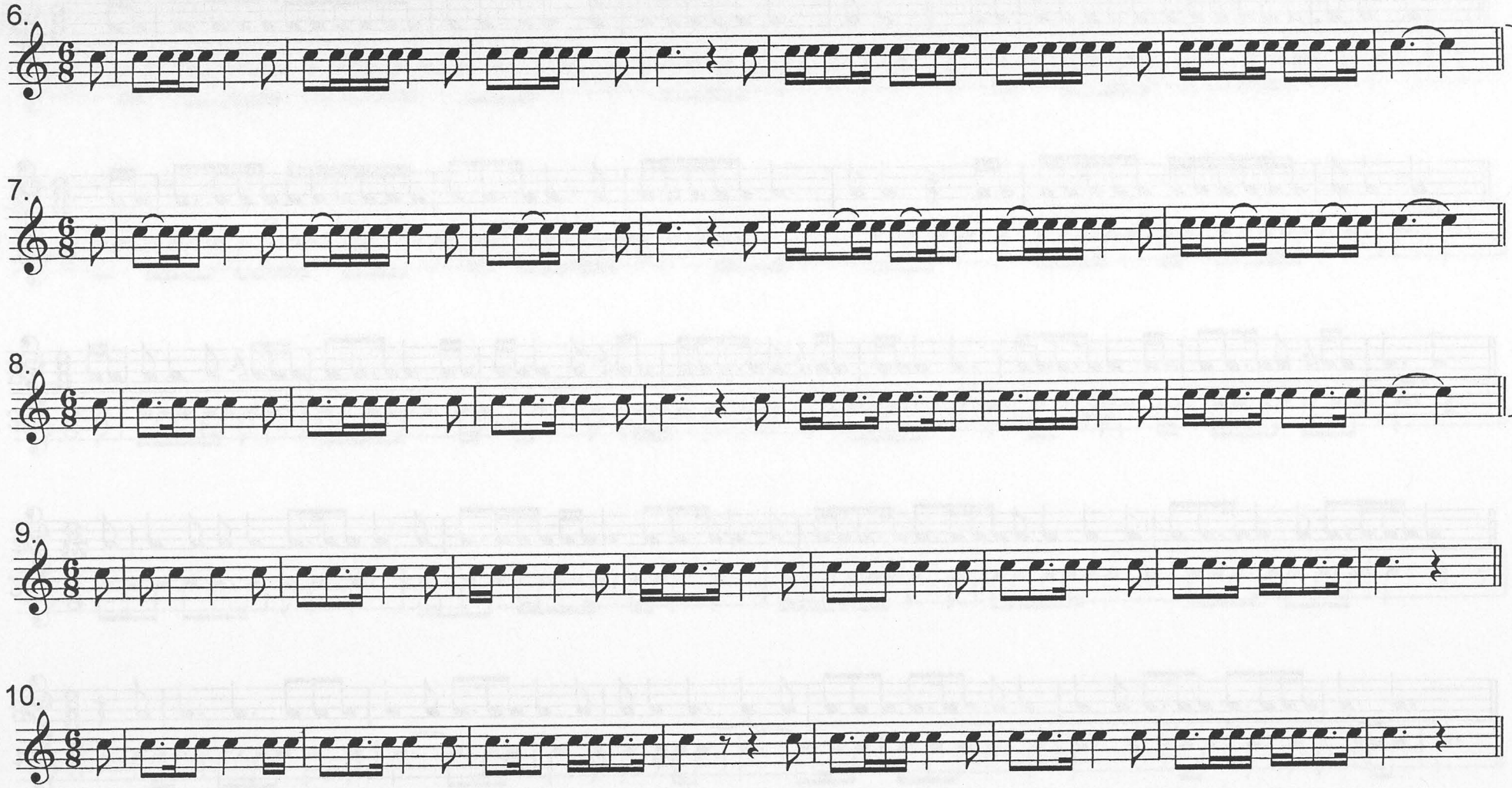
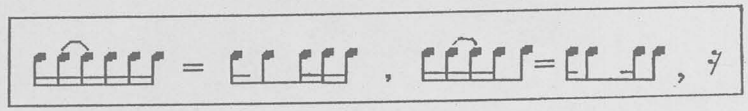

University of Pretoria etd – McLachlan, M M (2003)

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



Unit 15

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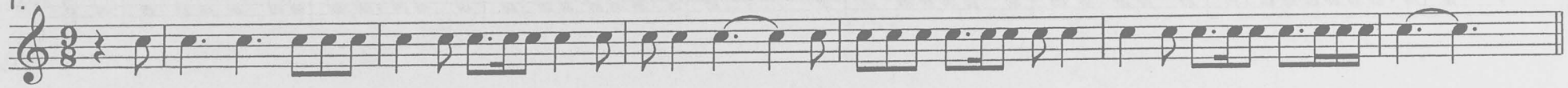
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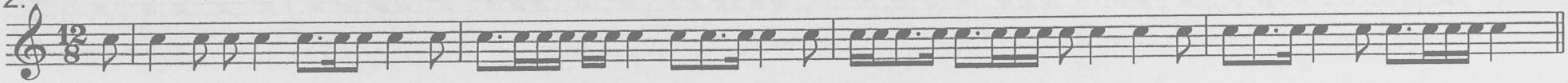

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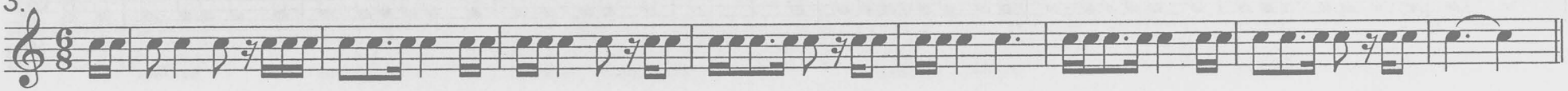
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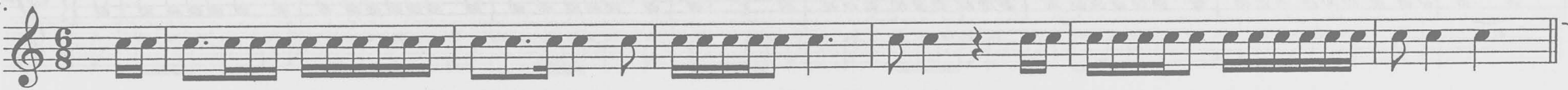

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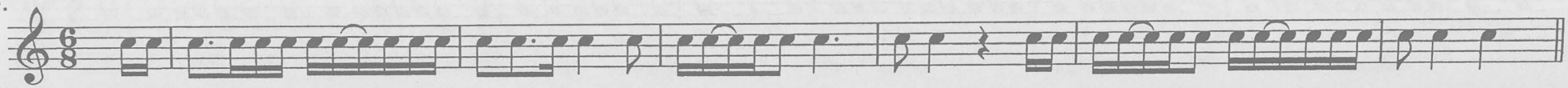
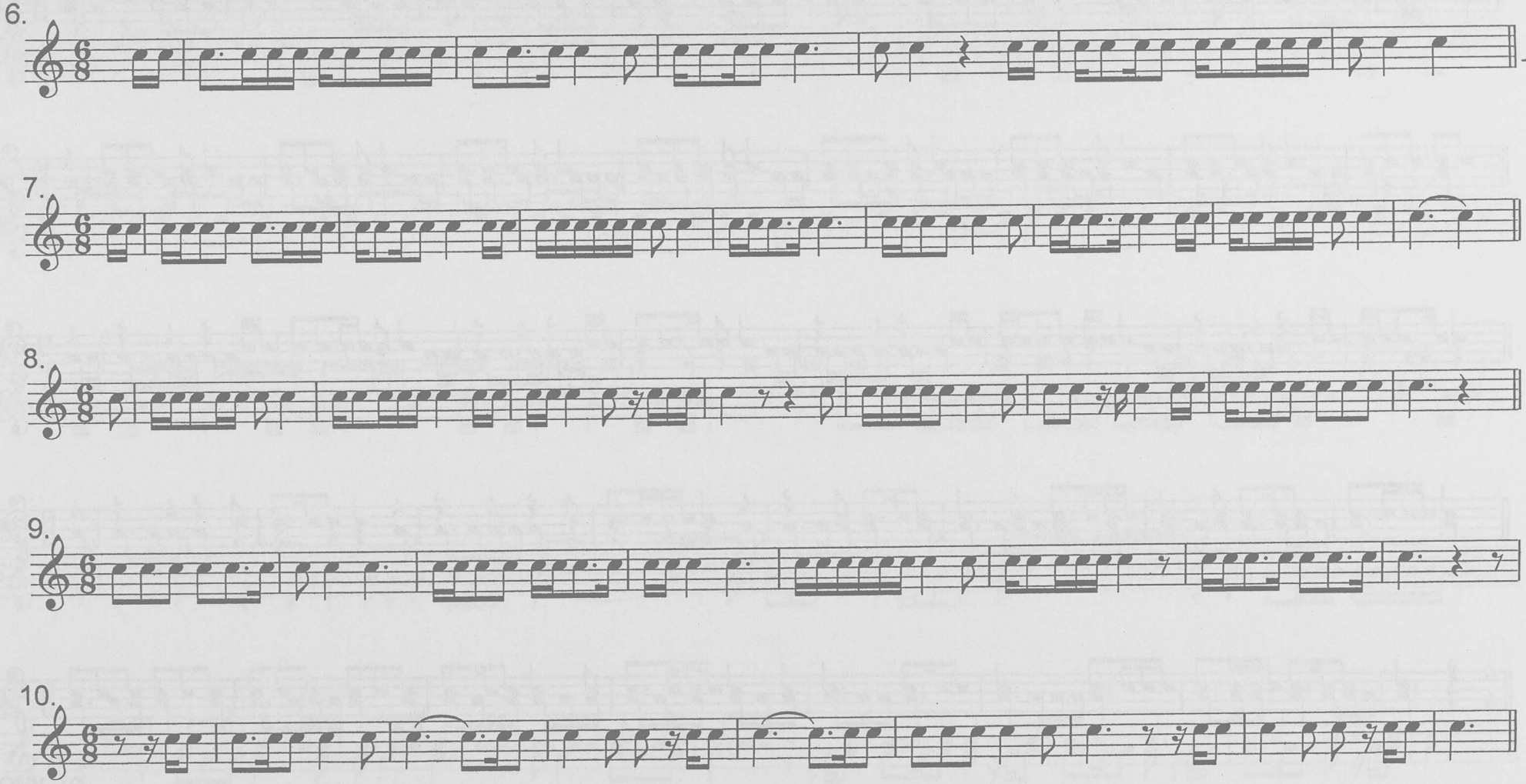

University of Pretoria etd – McLachlan, M M (2003)



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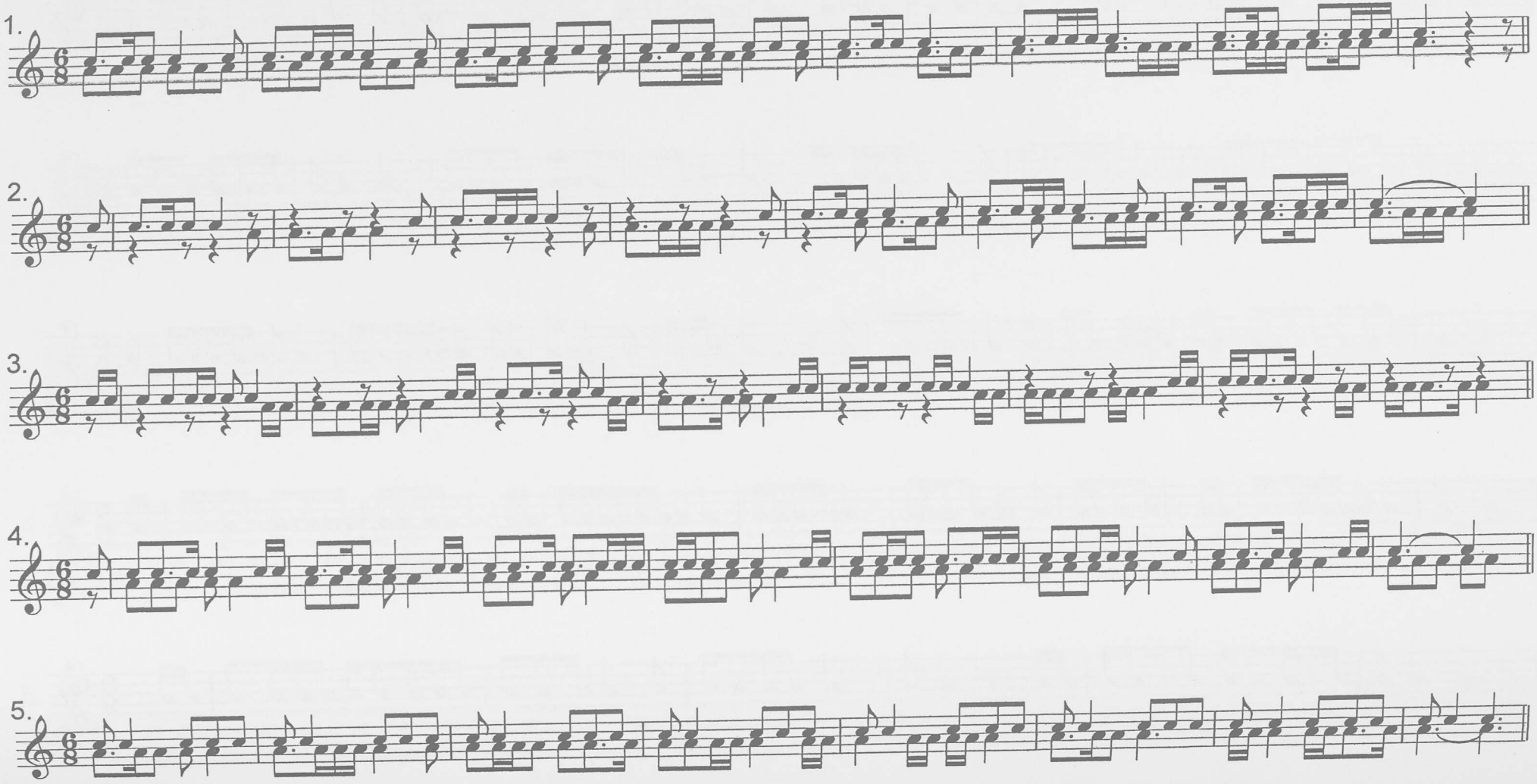
Unit 16



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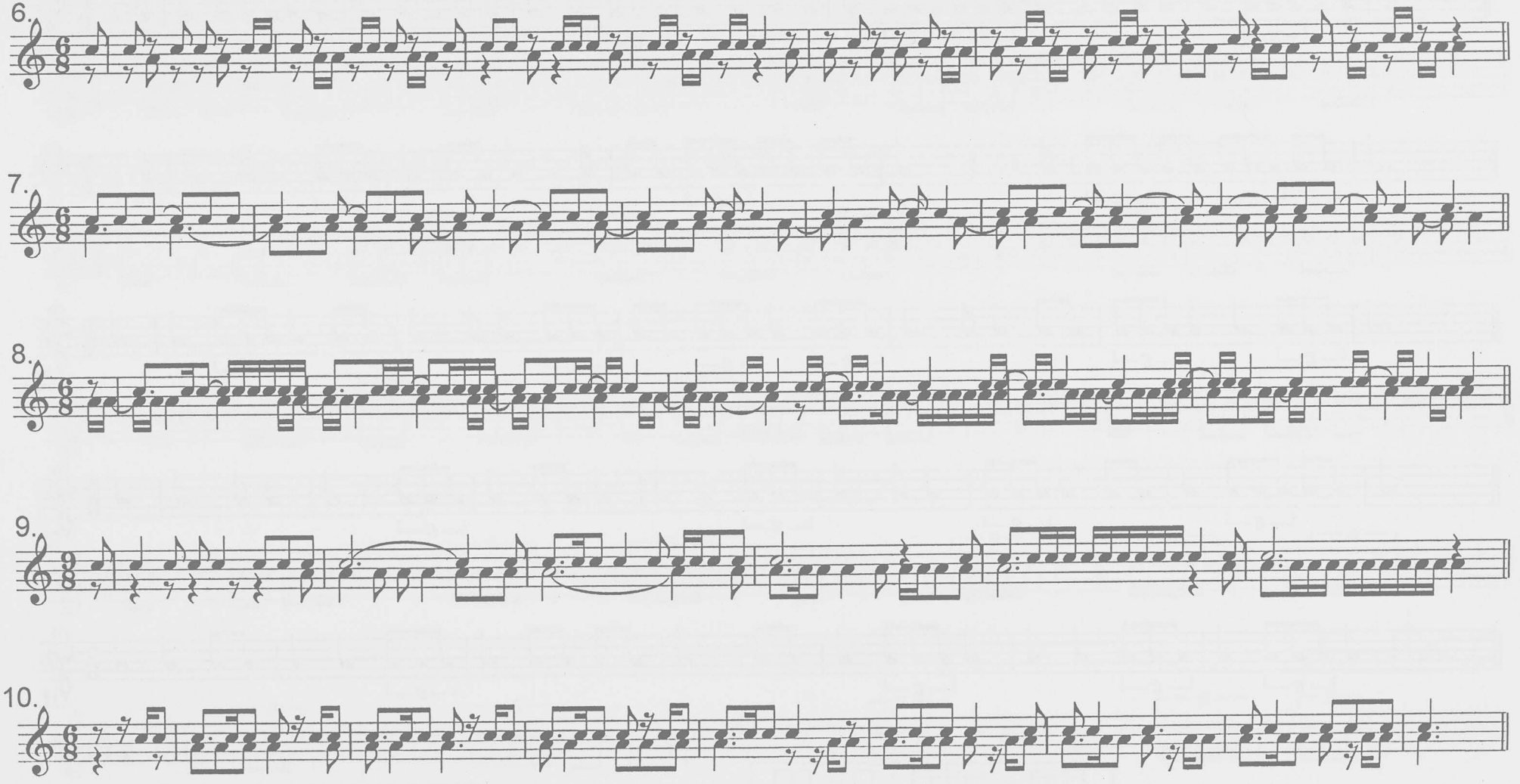

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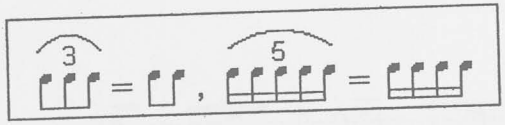
THE IRREGULAR AND UNUSUAL



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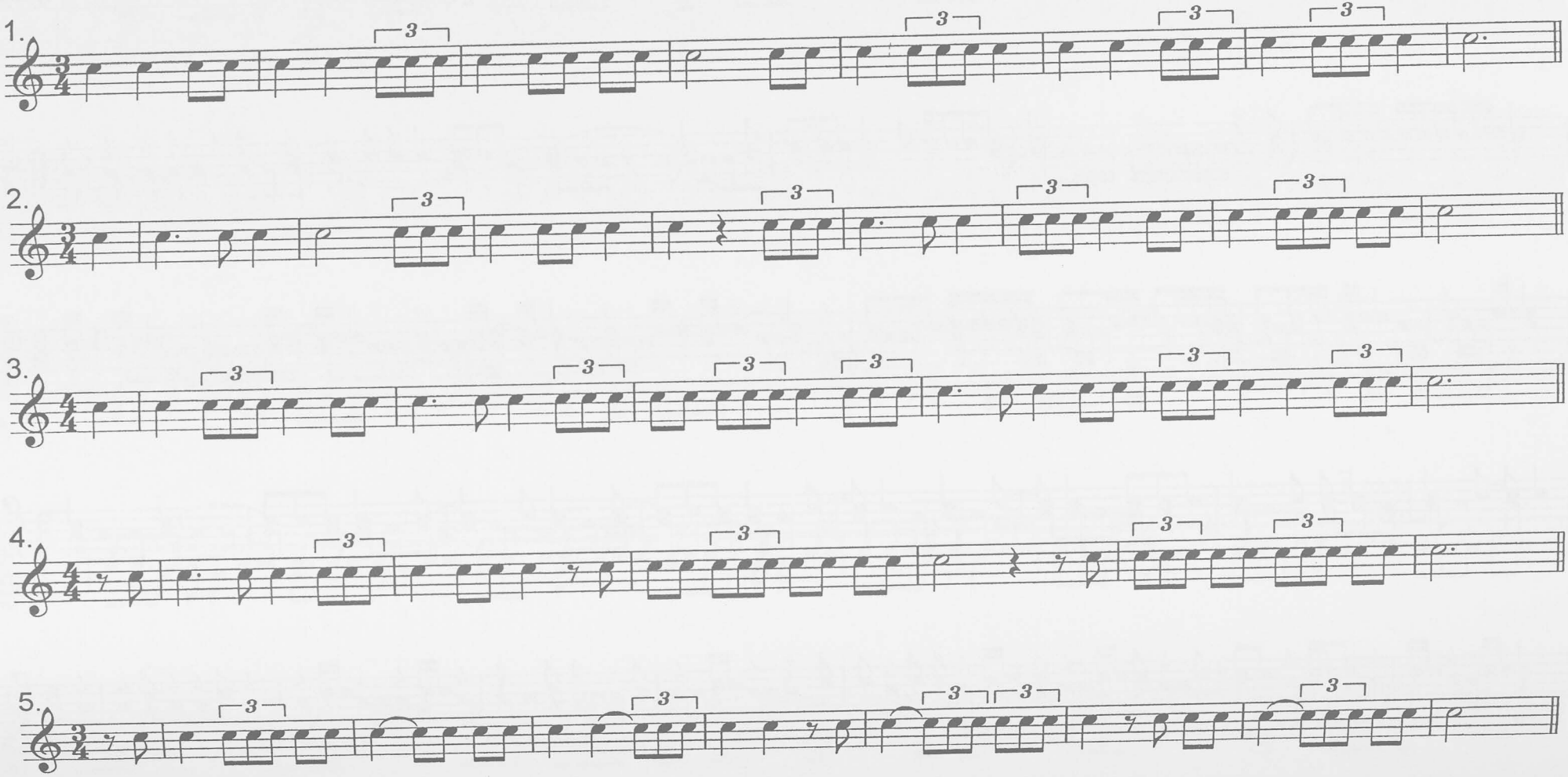
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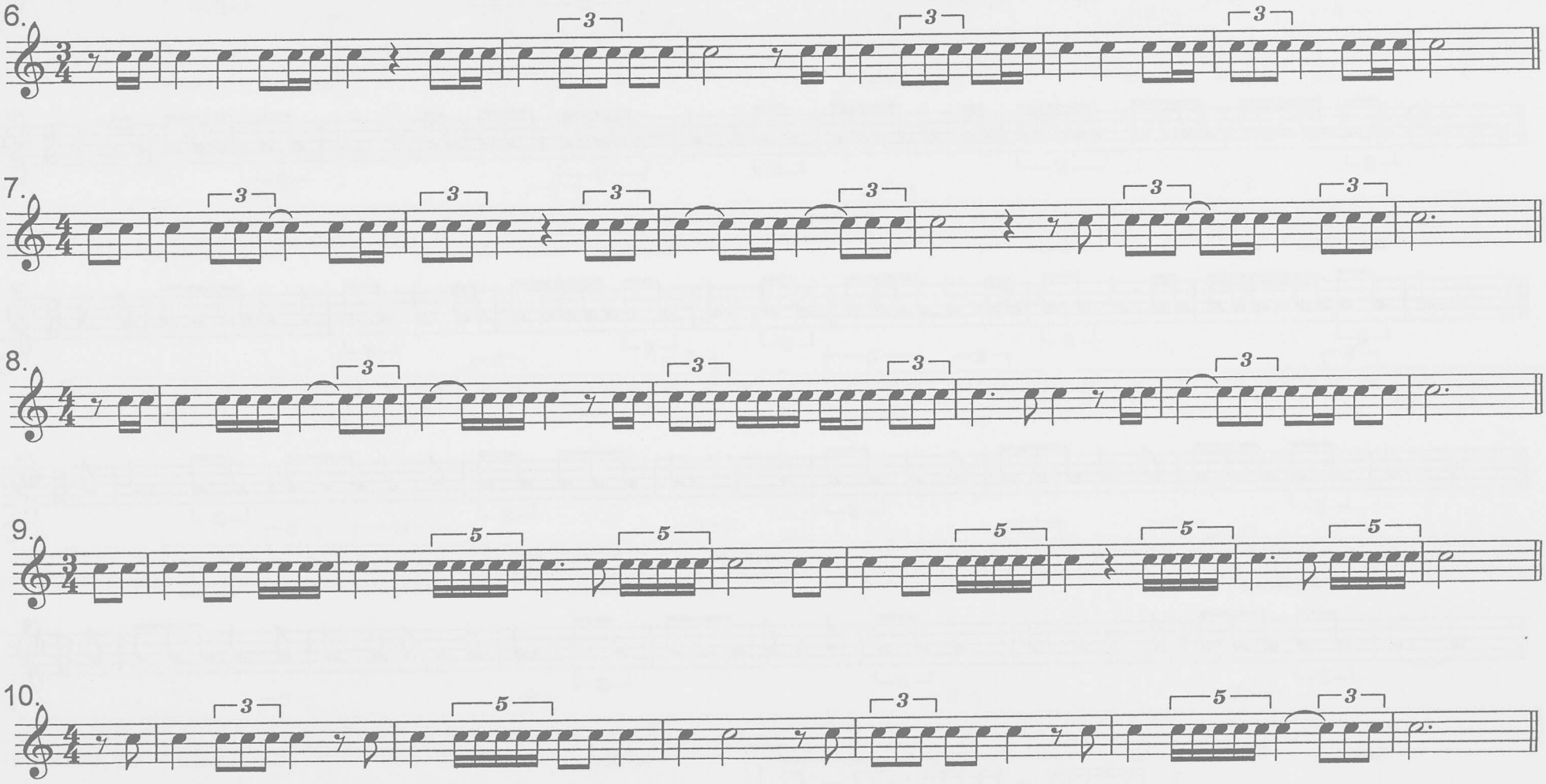
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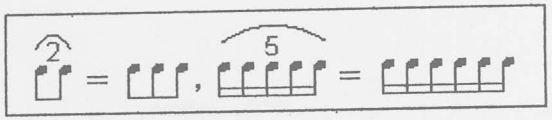

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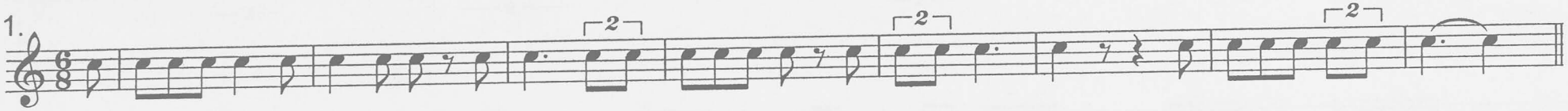
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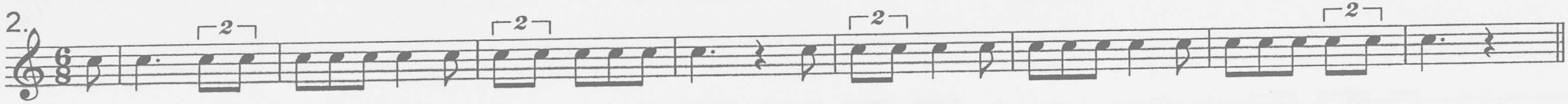
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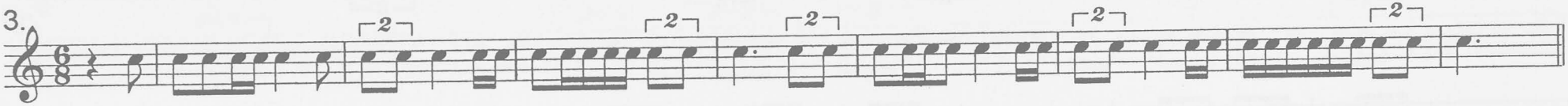
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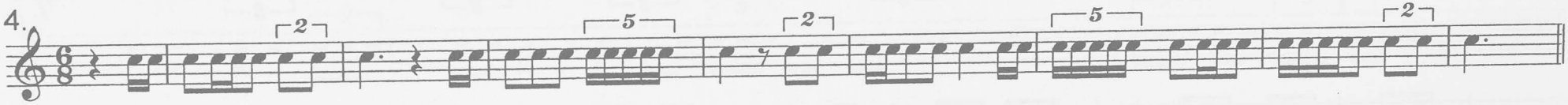

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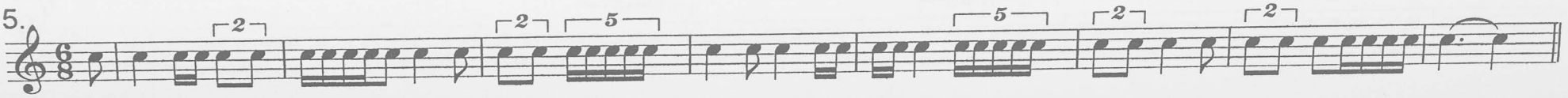

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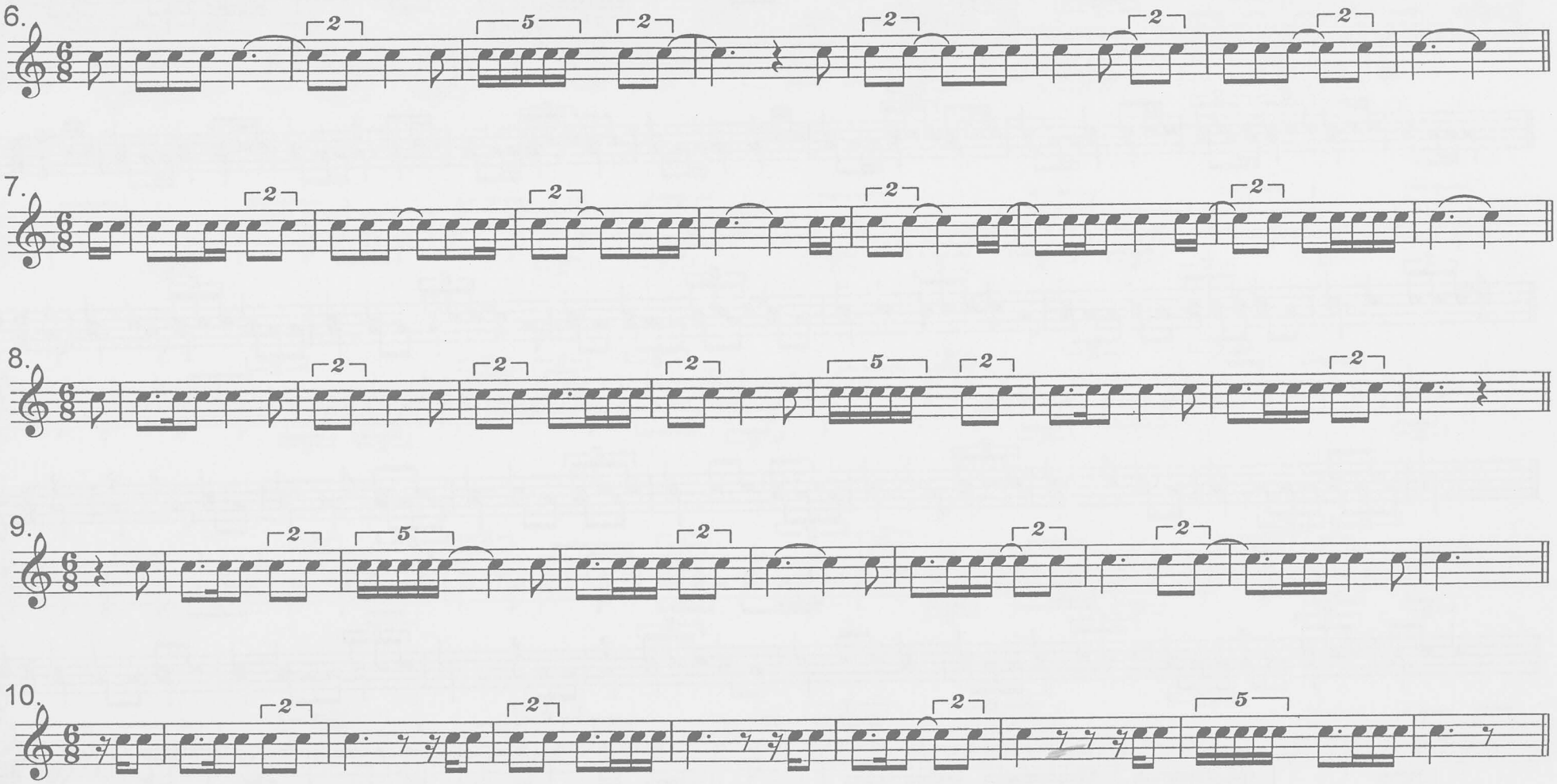
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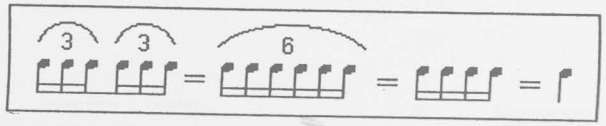

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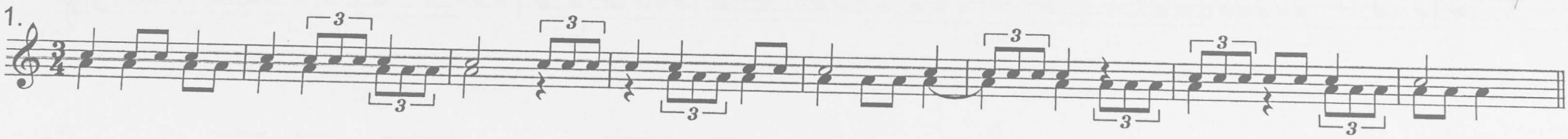
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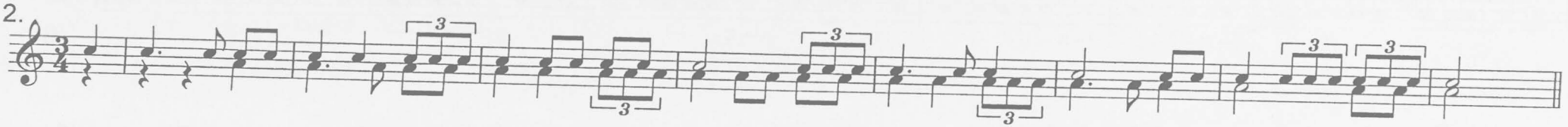
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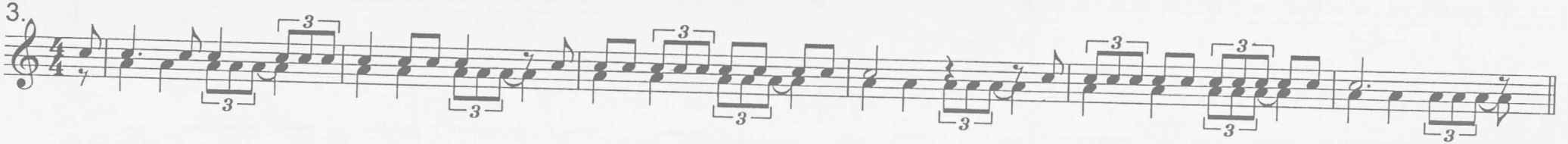
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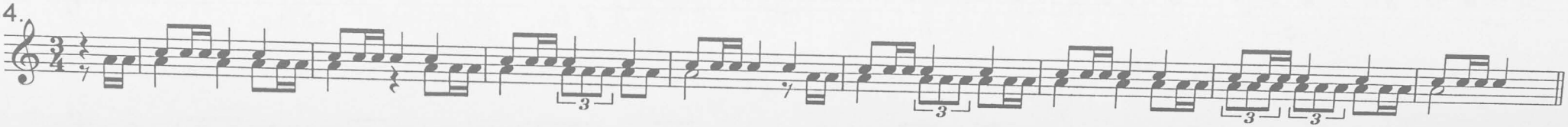
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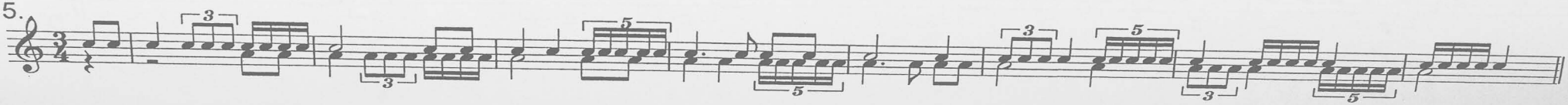
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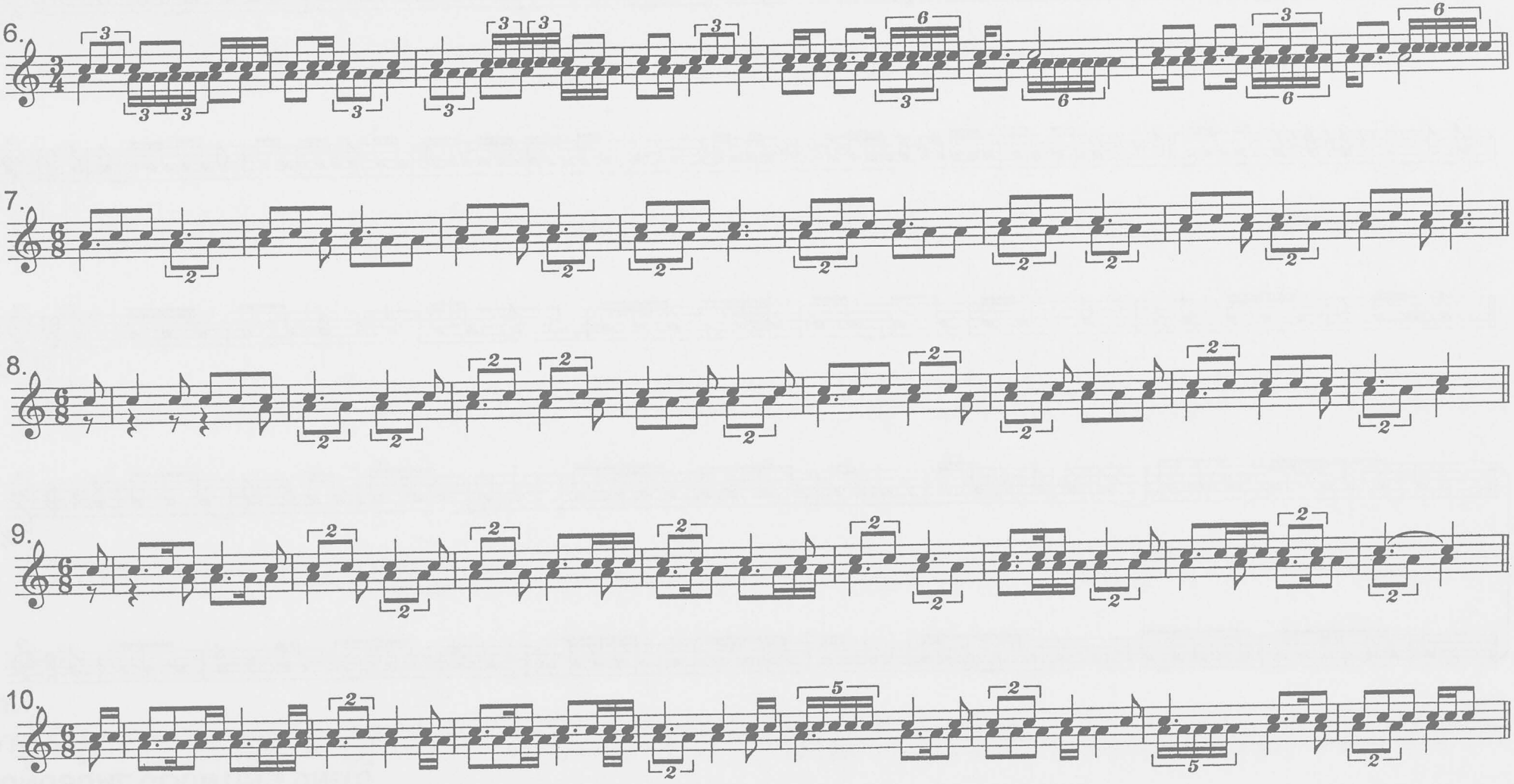
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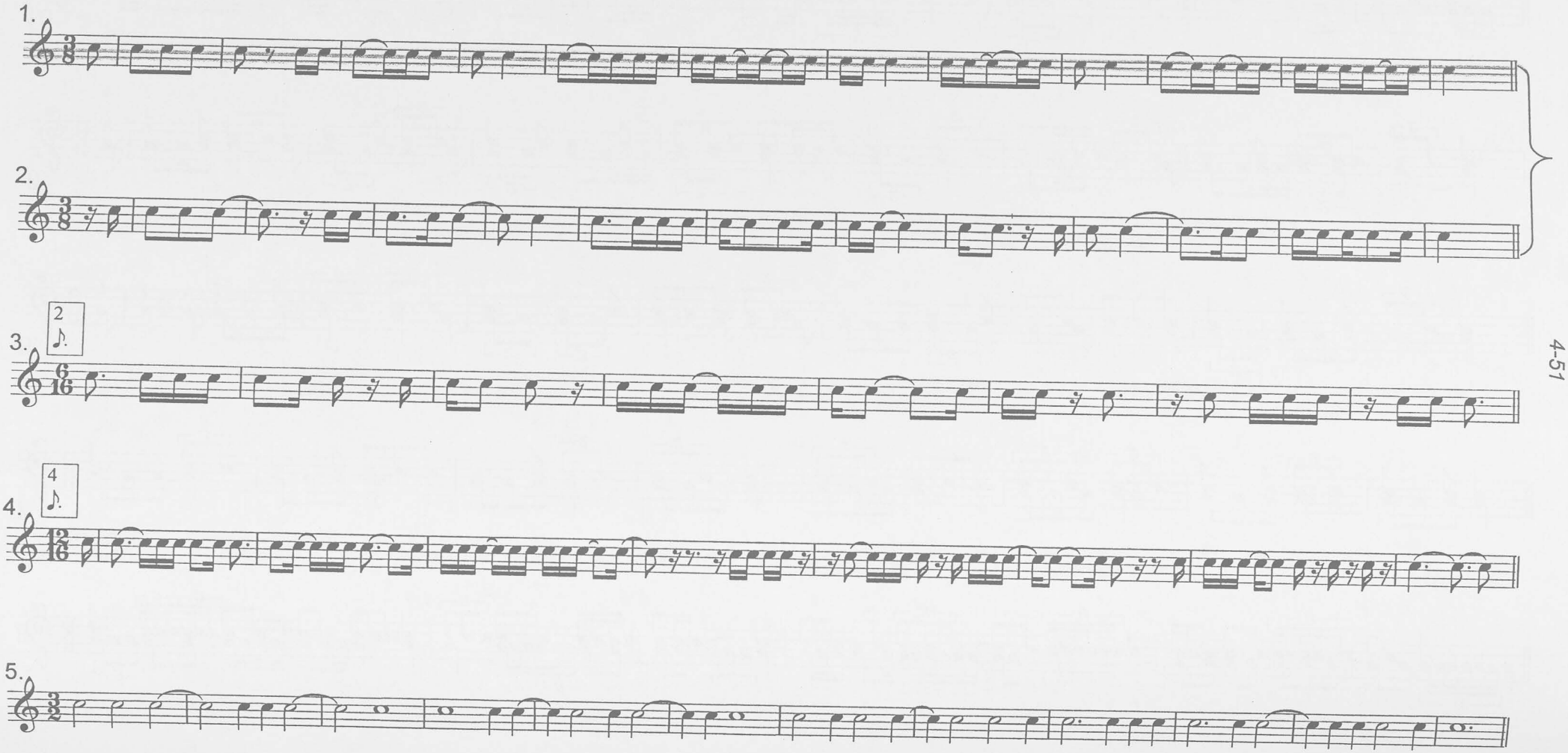
UNUSUAL COUNTING UNITS

Unit 20



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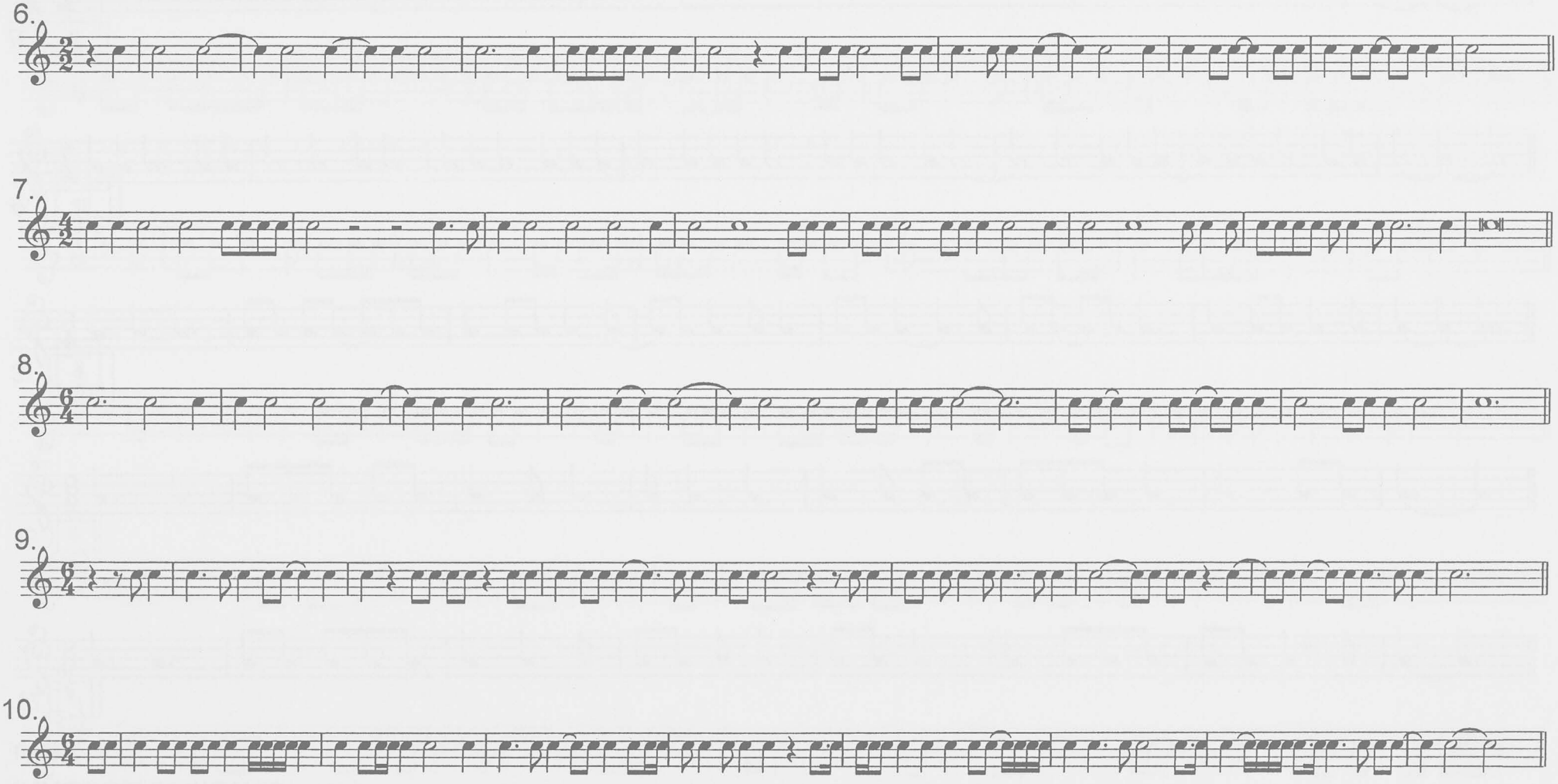
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IRREGULAR METRE

Unit 21

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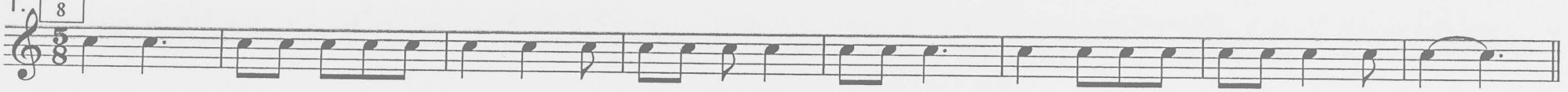
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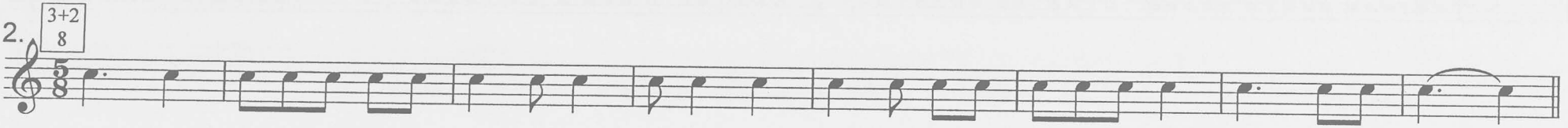
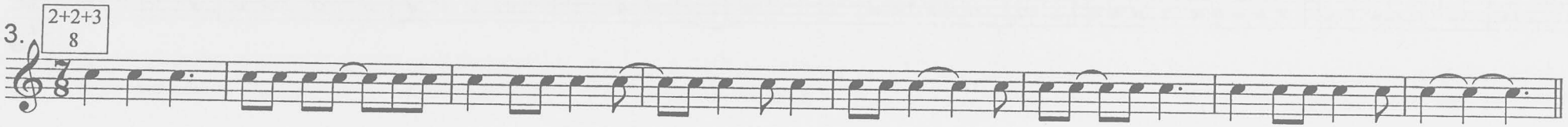


3. 2+2+3 / 8



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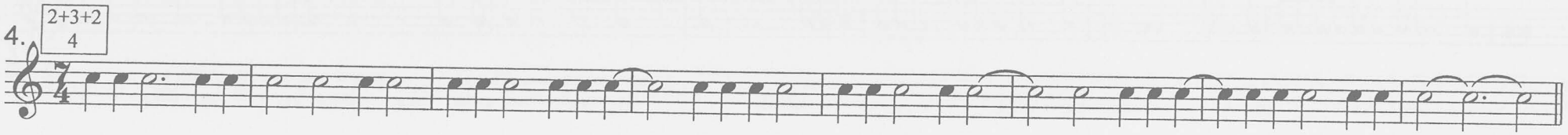
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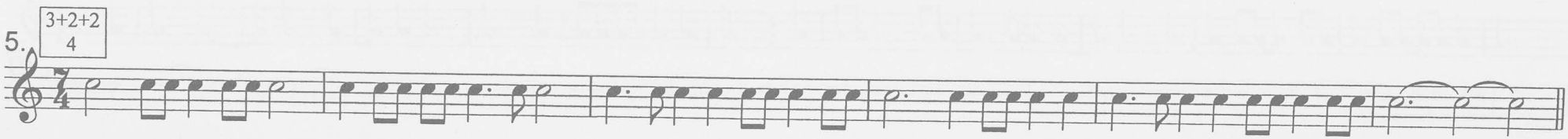
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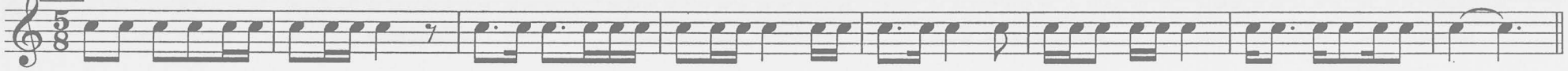
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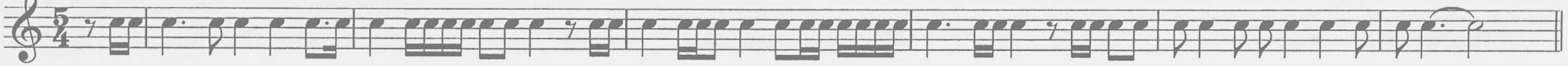
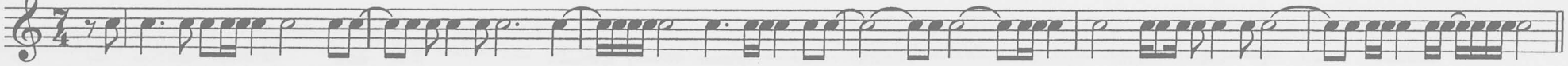

9. 3+2 / 4

10. 3+4 / 4

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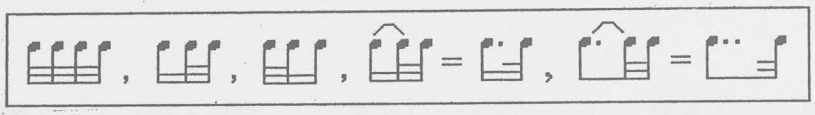
UNUSUAL SMALL NOTE VALUES



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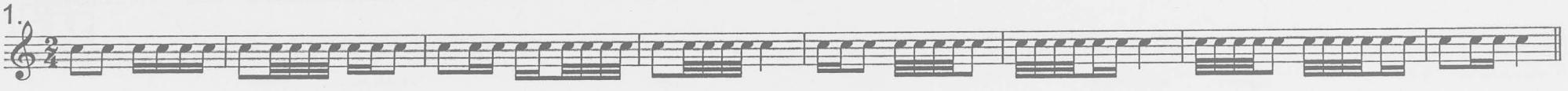
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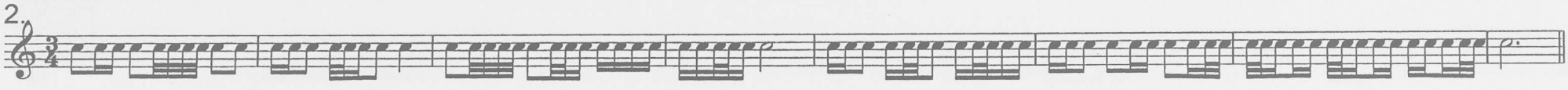
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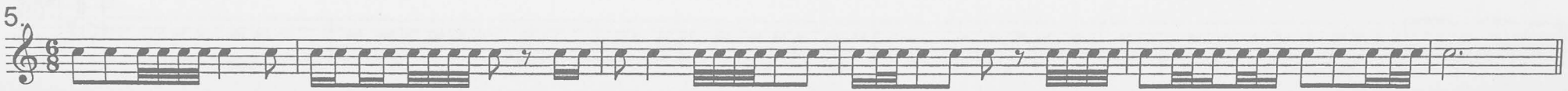
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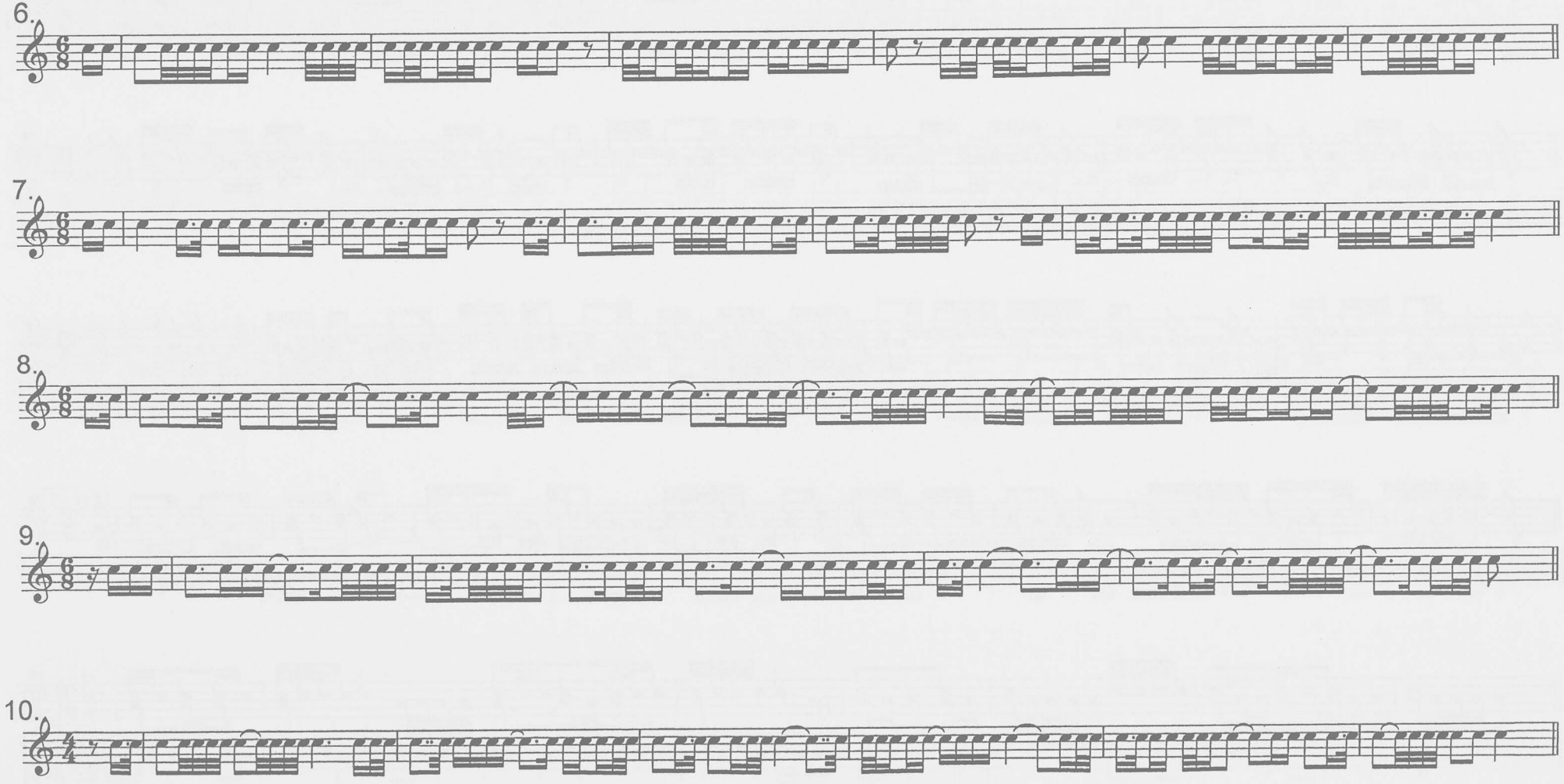

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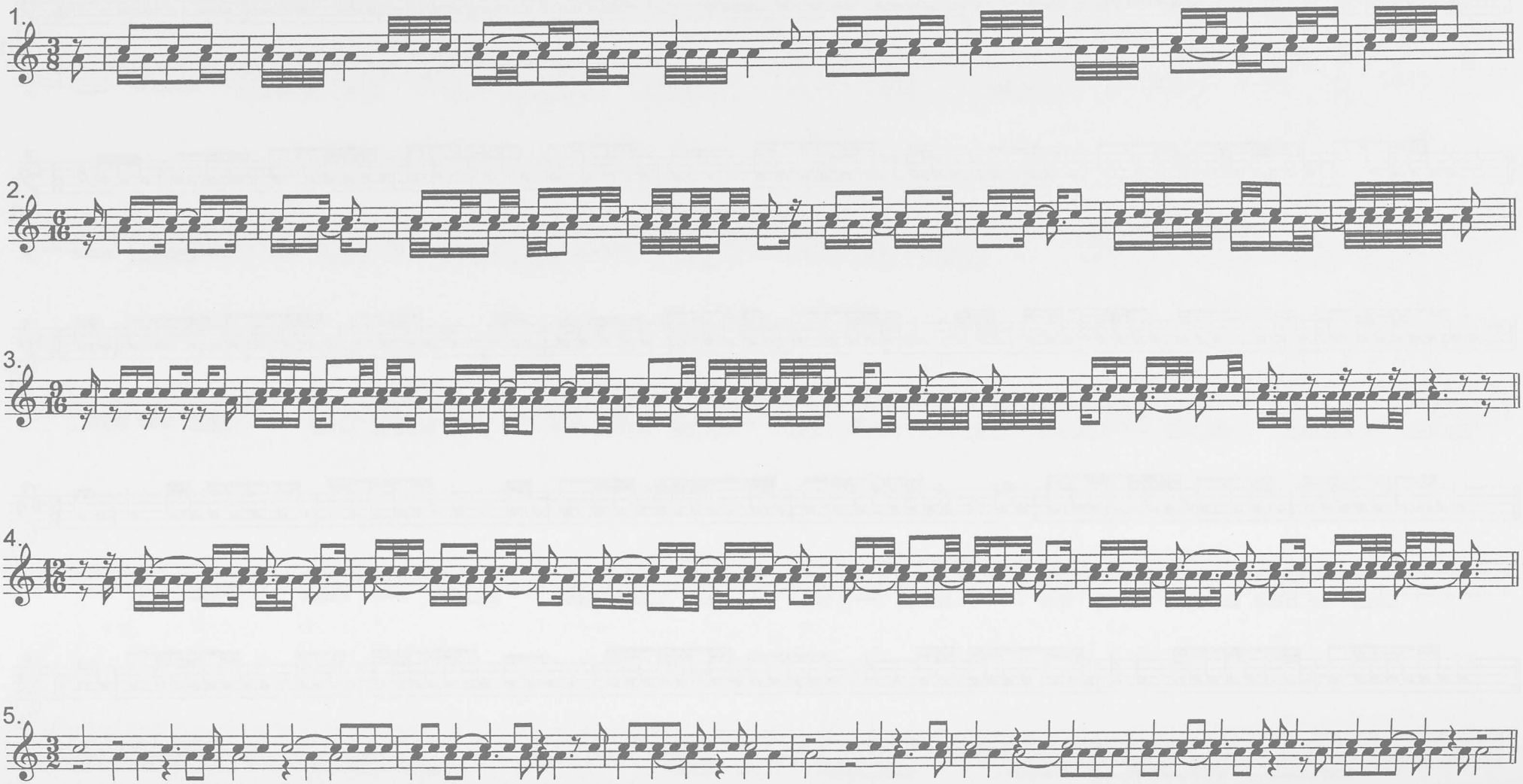

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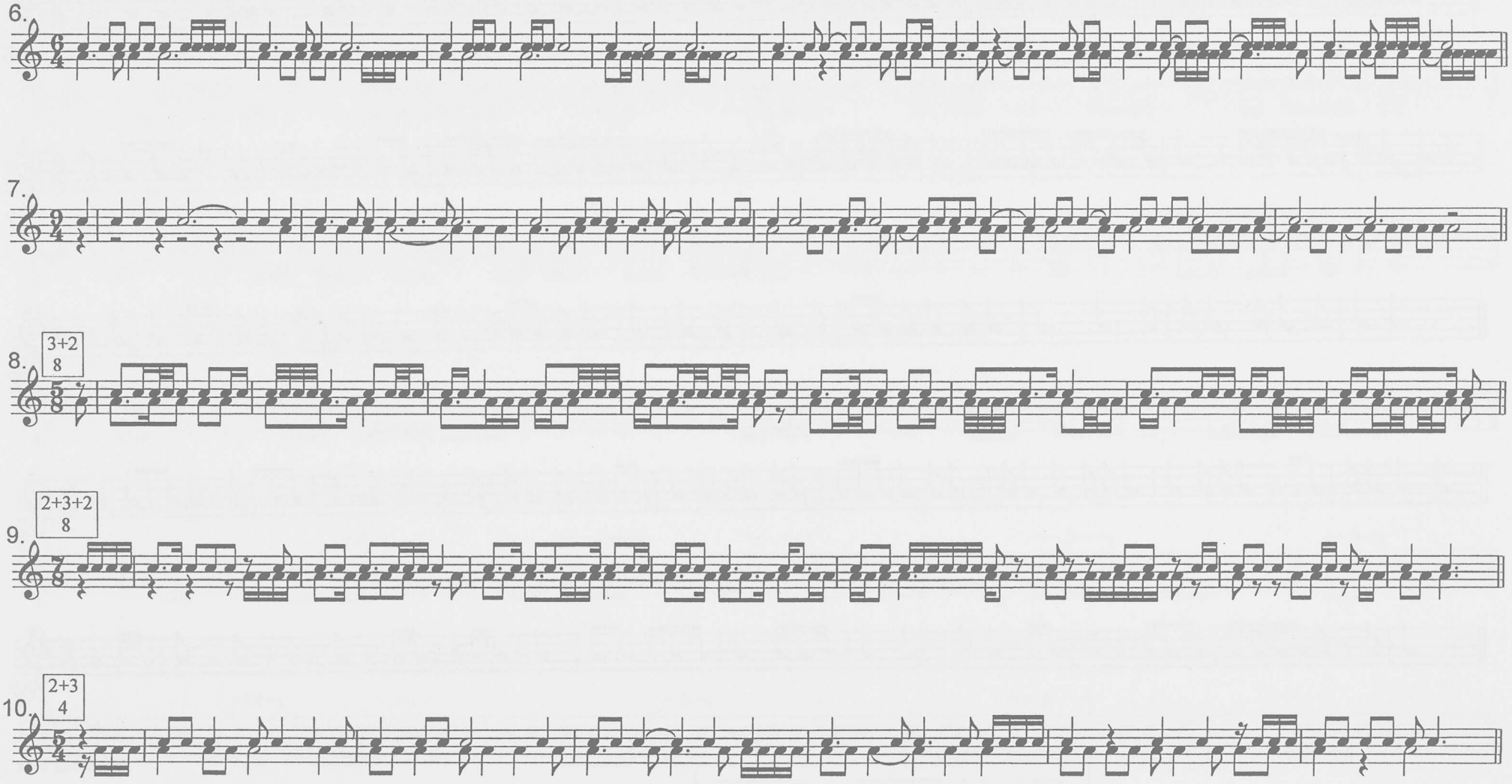
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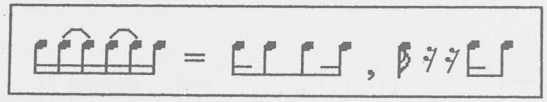

VARIETY

Unit 24

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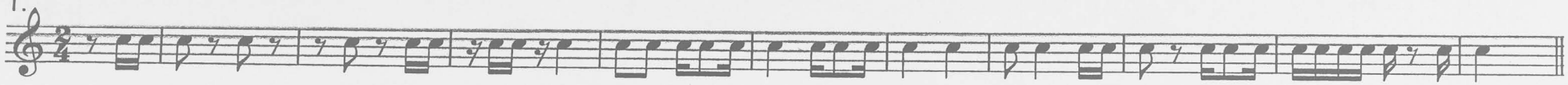

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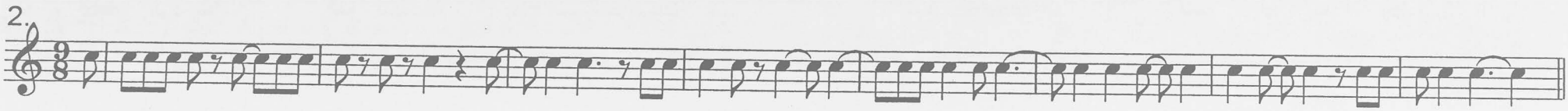

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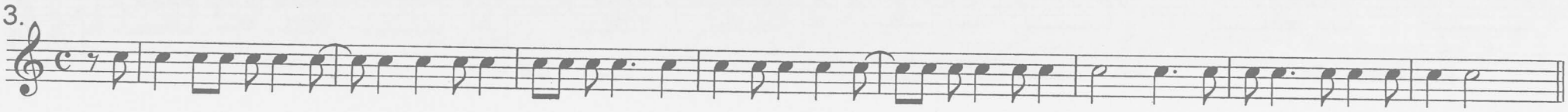
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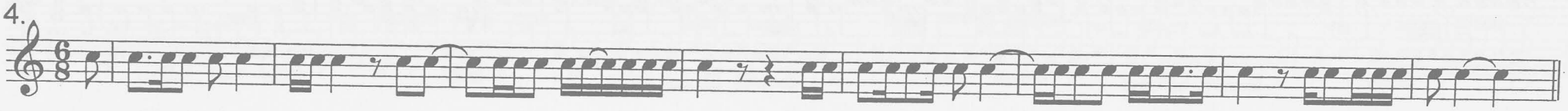
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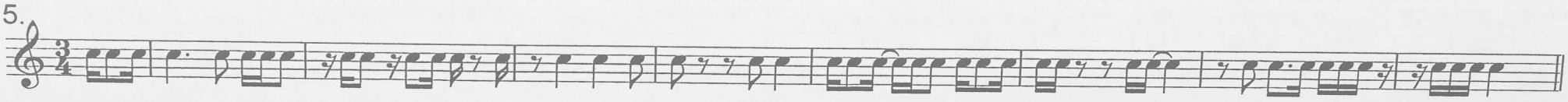

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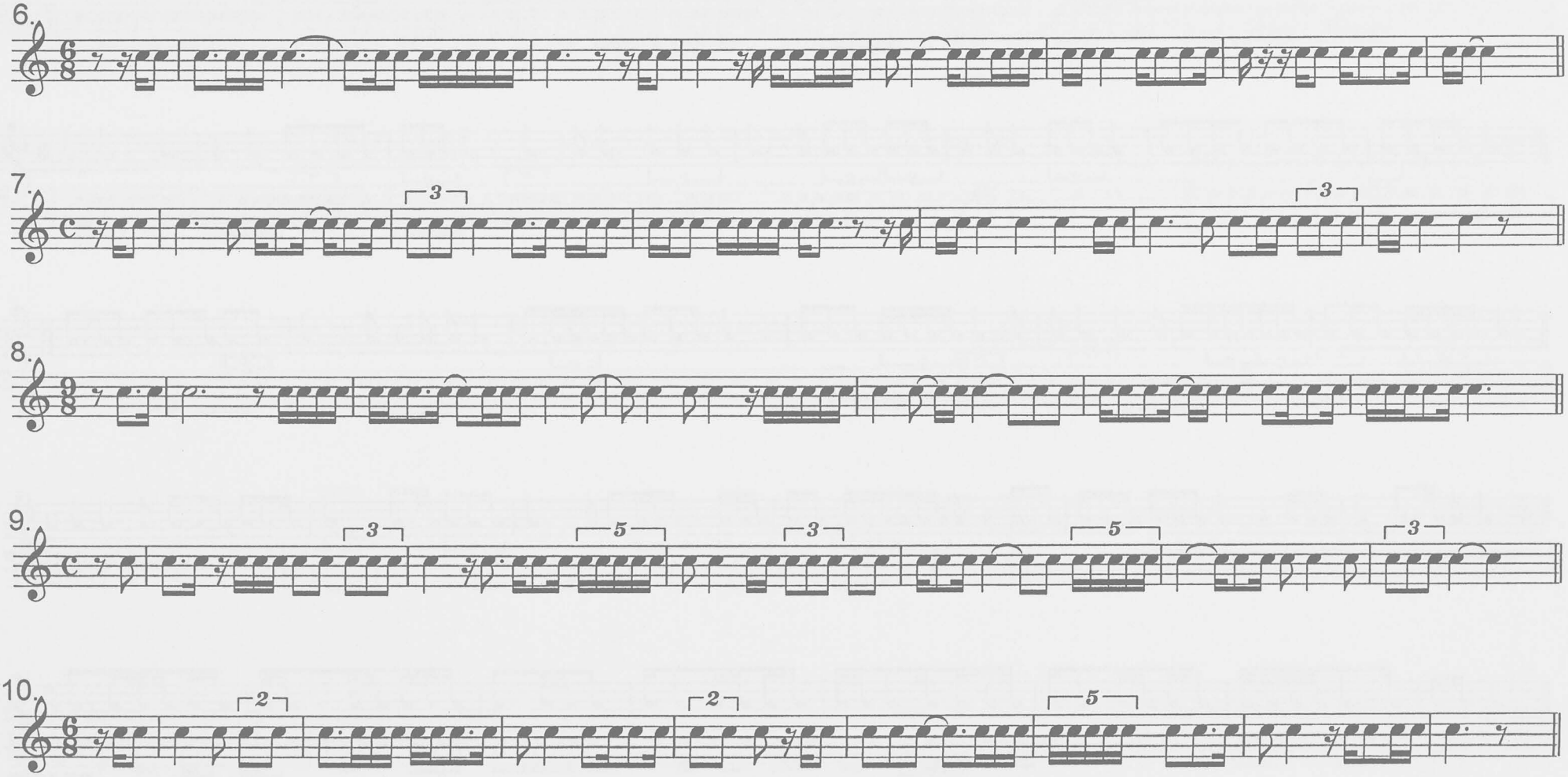
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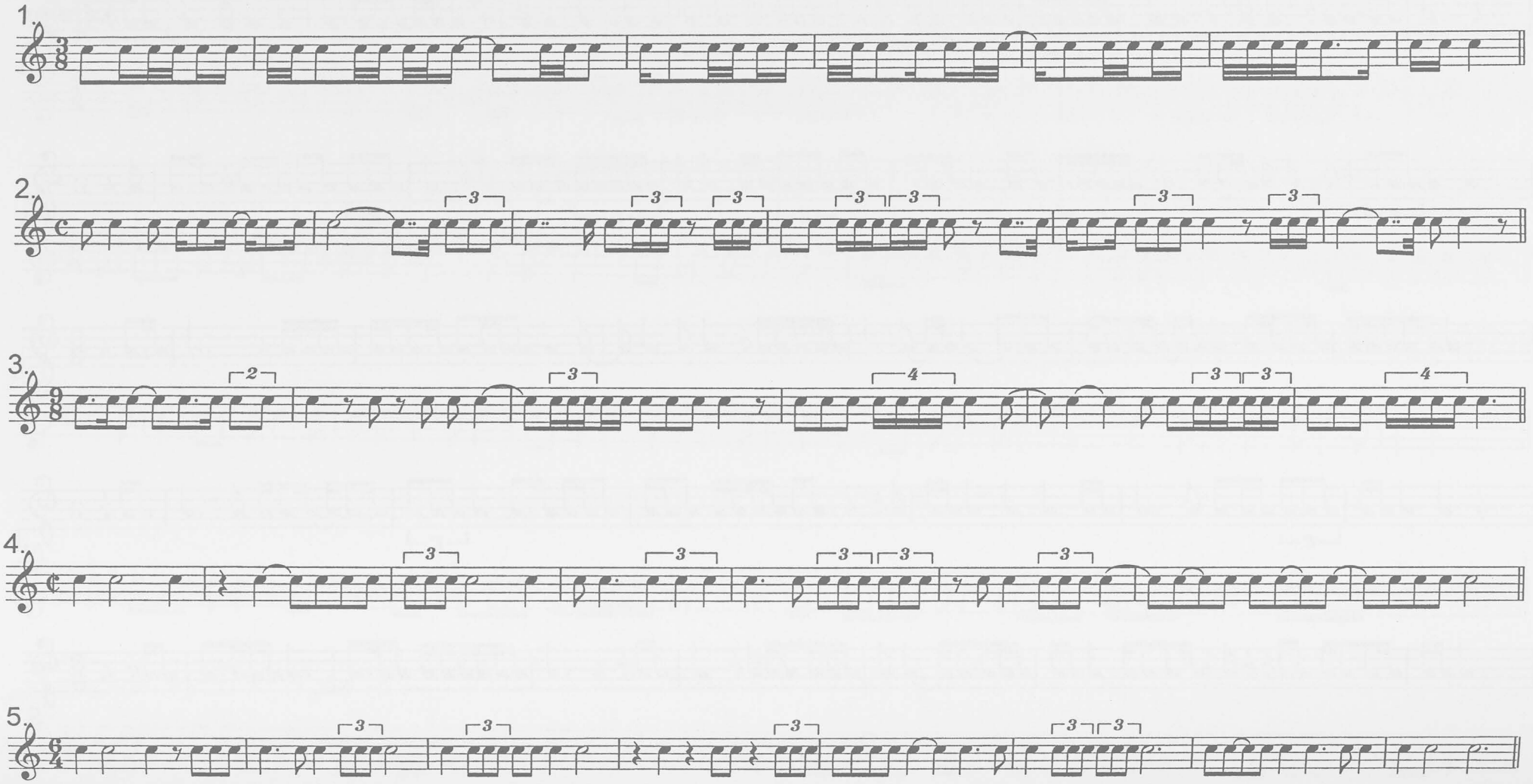
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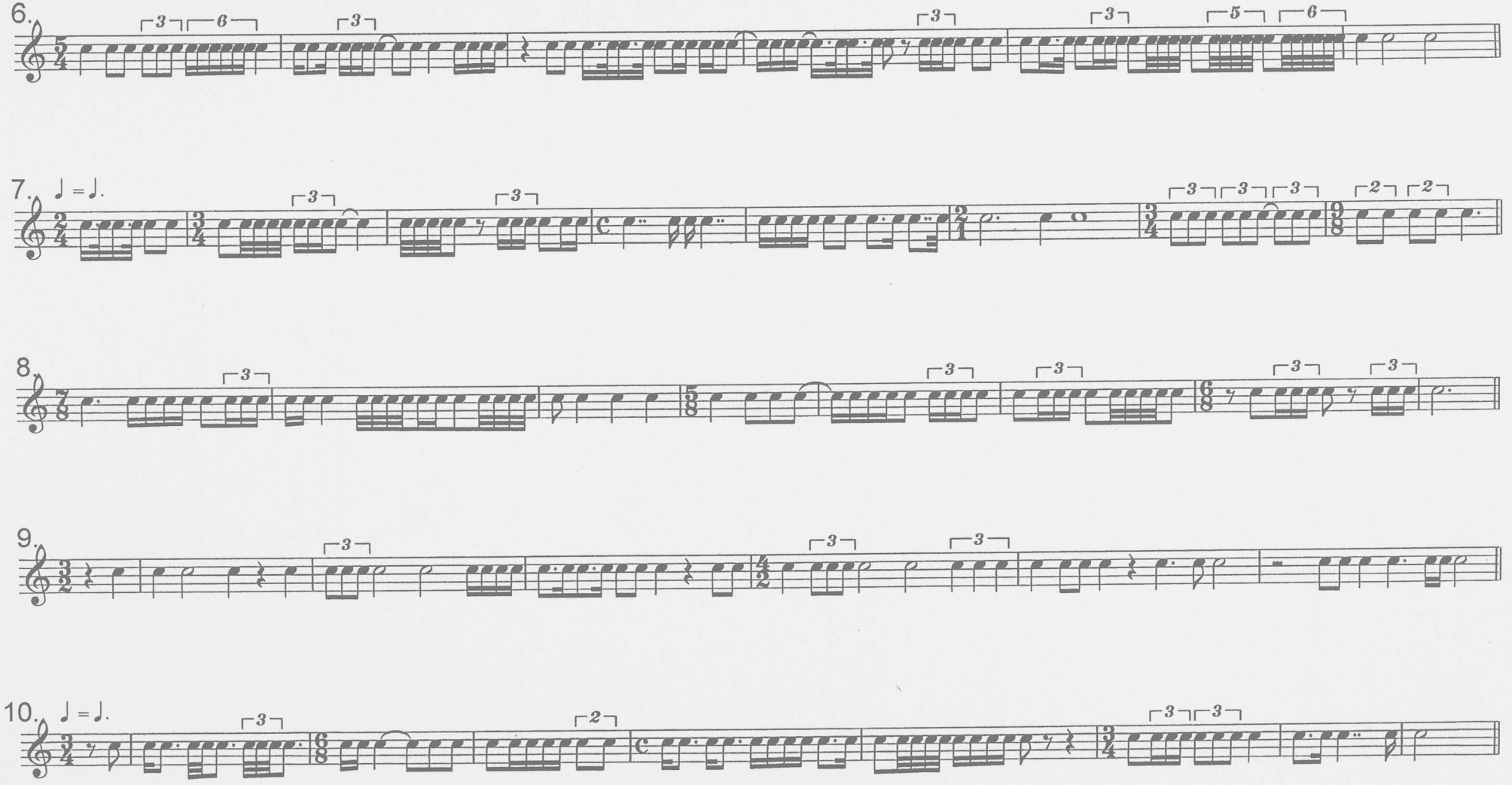
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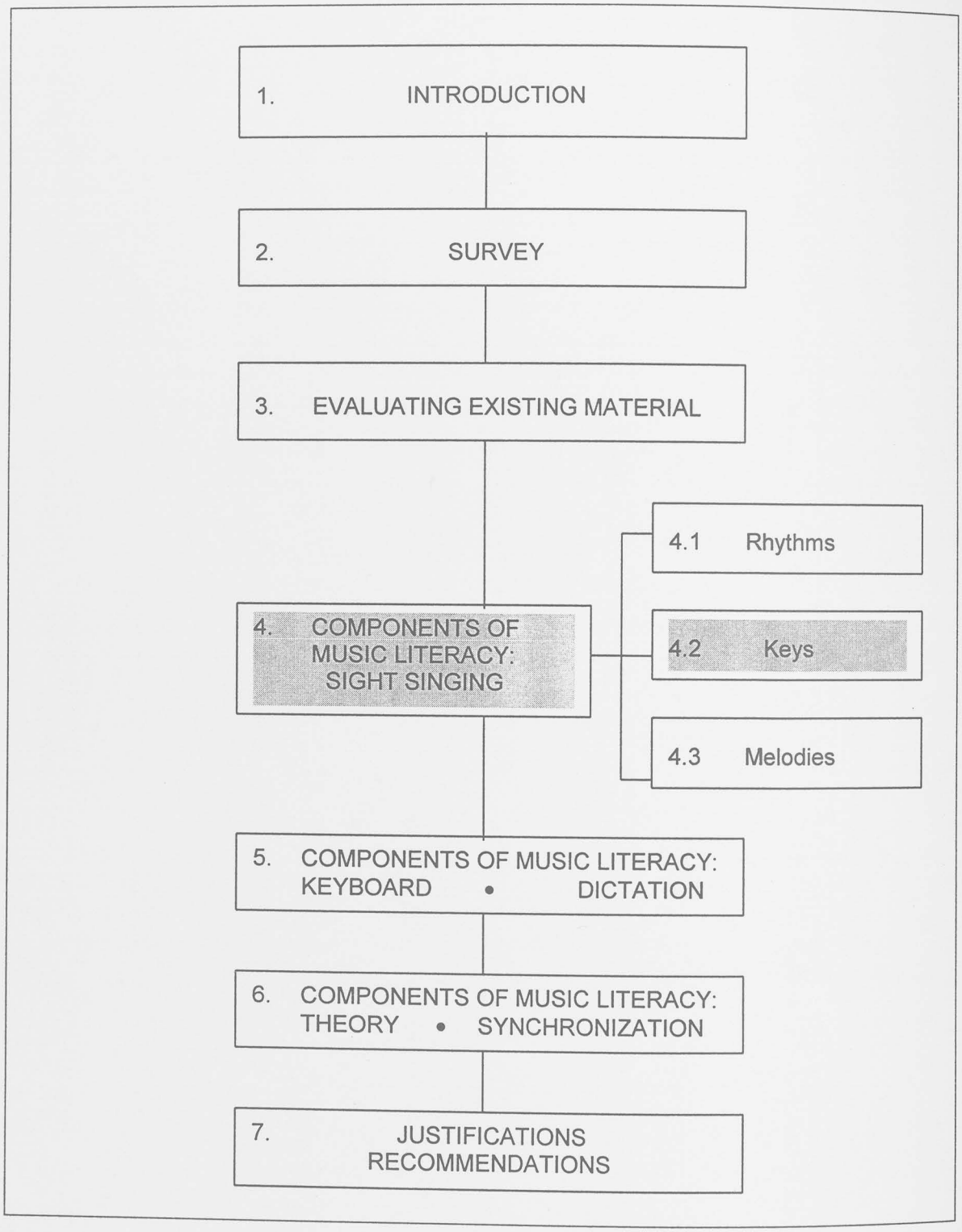
CHAPTER 4

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

4.2 Keys



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   Triangles of keys 4-73

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5. **Solfa exercises on syllables:**

Major: Range	***la ti do re mi fa so la ti dō rē***		
Unit 1	***do – so***	Stepwise	*4-75*
Unit 2	***do – so***	Leaps of a third	*4-76*
Unit 3	***do – so***	Leaps of a fourth & fifth	*4-77*
Unit 4-5	***so – dō***		*4-78*
Unit 6-7	***do – so***	Consecutive leaps	*4-80*
Unit 8-9	***do – la***		*4-82*
Unit 10-13	***do – dō***		*4-84*
Unit 14	***ti – dō***		*4-88*
Unit 15-17	***la – rē***		*4-89*

Harmonic minor: Range	***si la ti do re mi fa so lā tī dō***		
Unit 18-19	***si – fa***		*4-92*
Unit 20	***si – lā***		*4-94*
Unit 21-22	***si – dō***	Augmented second	*4-95*

Harmonic & melodic minor mixed: Range	***so si la ti do re mi fa fi so si lā tī dō***	
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6. Solfa exercises in keys:

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Unit 1	**C major**	*4-101*	*Unit 2*	**C major**	*4-103*
Unit 3	**G major**	*4-105*	*Unit 4*	**F major**	*4-107*
Unit 5	**D major**	*4-109*	*Unit 6*	**B^{b} major**	*4-111*
Unit 7	**A major**	*4-113*	*Unit 8*	**E^{b} major**	*4-115*
Unit 9	**E major**	*4-117*	*Unit 10*	**A^{b} major**	*4-119*
Unit 11	**B major**	*4-121*	*Unit 12*	**D^{b} major**	*4-123*
Unit 13	**F$^{\#}$ major**	*4-125*	*Unit 14*	**G^{b} major**	*4-127*
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Minor					
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Unit 19	**e minor**	*4-137*	*Unit 20*	**d minor**	*4-139*
Unit 21	**b minor**	*4-141*	*Unit 22*	**g minor**	*4-143*
Unit 23	**f$^{\#}$ minor**	*4-145*	*Unit 24*	**c minor**	*4-147*
Unit 25	**c$^{\#}$ minor**	*4-149*	*Unit 26*	**f minor**	*4-151*
Unit 27	**g$^{\#}$ minor**	*4-153*	*Unit 28*	**b^{b} minor**	*4-155*
Unit 29	**d$^{\#}$ minor**	*4-157*	*Unit 30*	**e^{b} minor**	*4-159*
Unit 31	**a$^{\#}$ minor**	*4-161*	*Unit 32*	**a^{b} minor**	*4-163*
Mixed: Major and relative minor keys					
Unit 33	**C a**	*4-165*	*Unit 34*	**G e, F d**	*4-167*
Unit 35	**D b, B^{b} g**	*4-169*	*Unit 36*	**A f$^{\#}$, E^{b} c**	*4-171*
Unit 37	**E c$^{\#}$, A^{b} f**	*4-173*	*Unit 38*	**B g$^{\#}$, D^{b} b^{b}**	*4-175*
Unit 39	**F$^{\#}$ d$^{\#}$, G^{b} e^{b}**	*4-177*	*Unit 40*	**C$^{\#}$ a$^{\#}$, C^{b} a^{b}**	*4-179*

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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 stave
  - ***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.

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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: 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

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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***.

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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***

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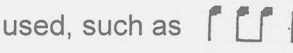
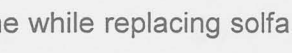
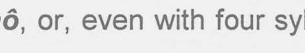
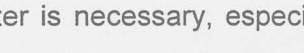
8. **Vertical and horizontal guidelines** divide the solfa exercises on syllables into quarters. This is for easy singing. The lines merely guide the eye and help to prevent the singer from losing the place.

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

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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.

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Names and hand signs of degrees in the major scale

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

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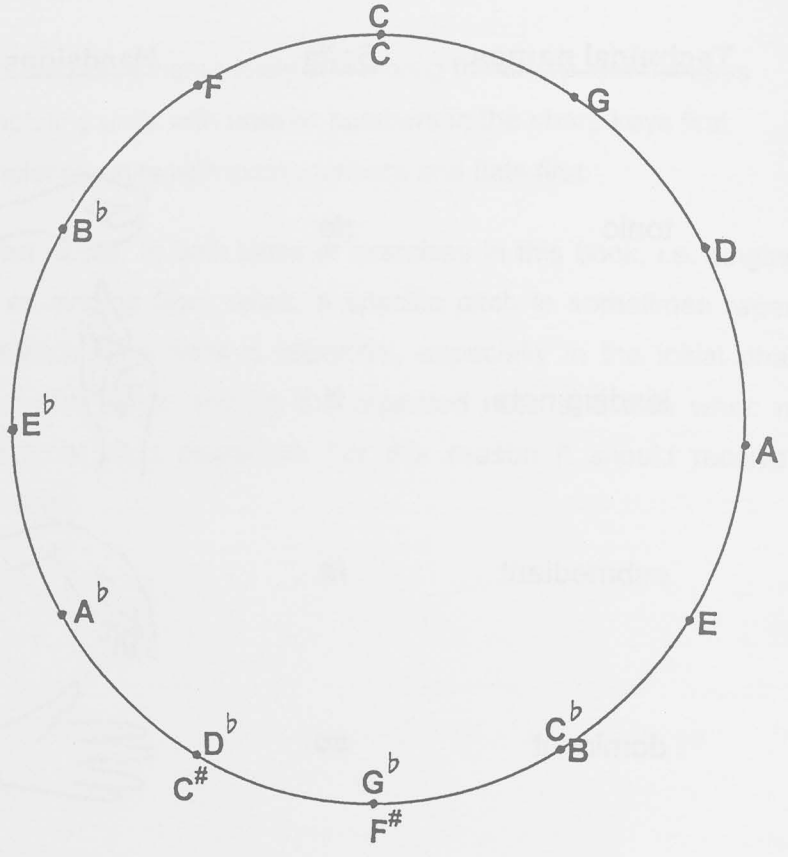
The circle of fifths

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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Solfa names:

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

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Solfa syllables

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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

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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

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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

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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	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

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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

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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

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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

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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

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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

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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

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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

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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

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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

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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

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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

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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

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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

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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

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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

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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

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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

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22.

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

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

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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

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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

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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

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Keys

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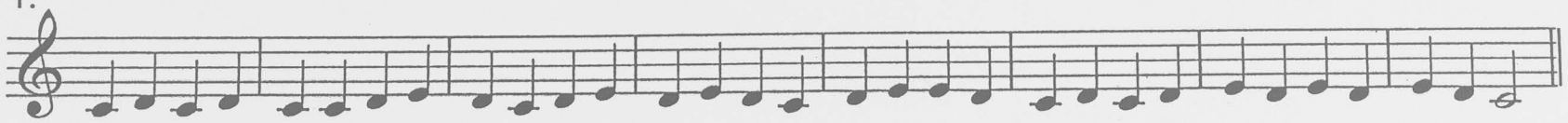
Keys: Major

Unit 1

1.

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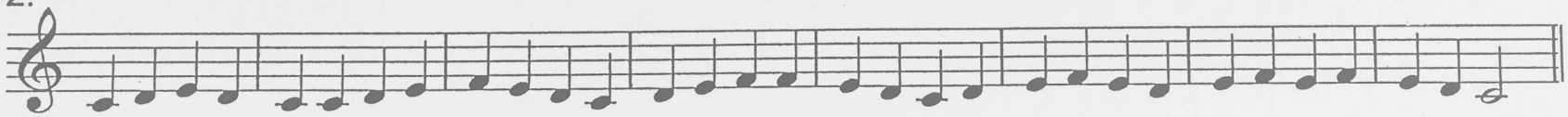
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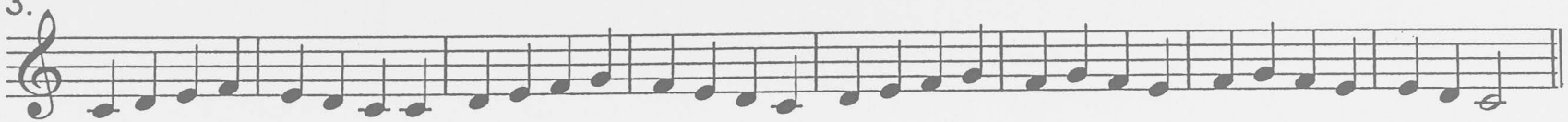
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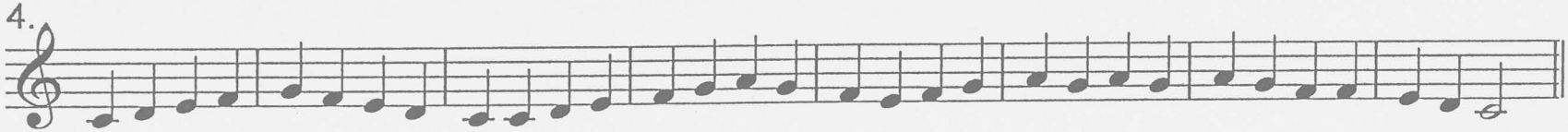

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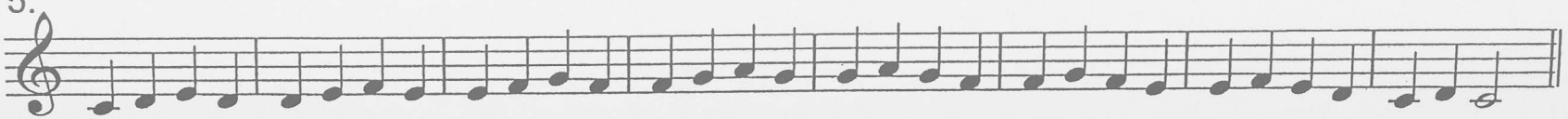
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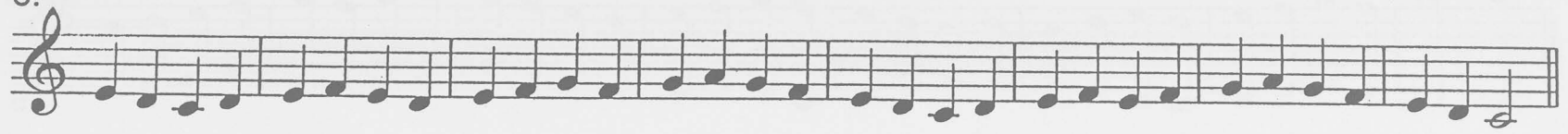
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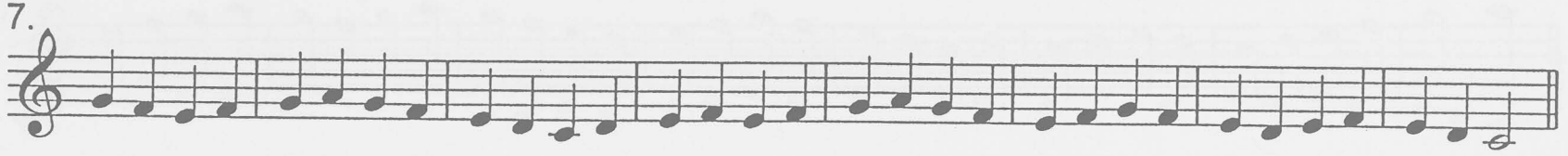
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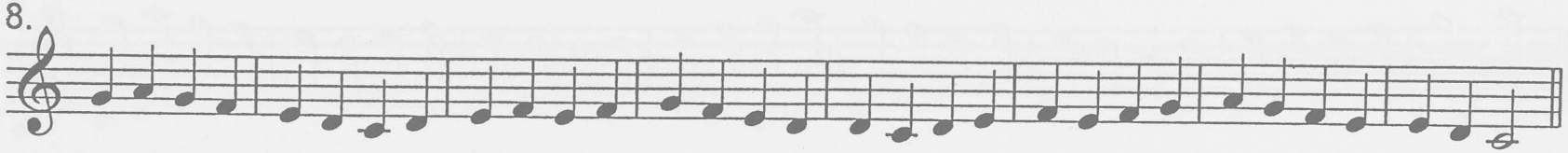
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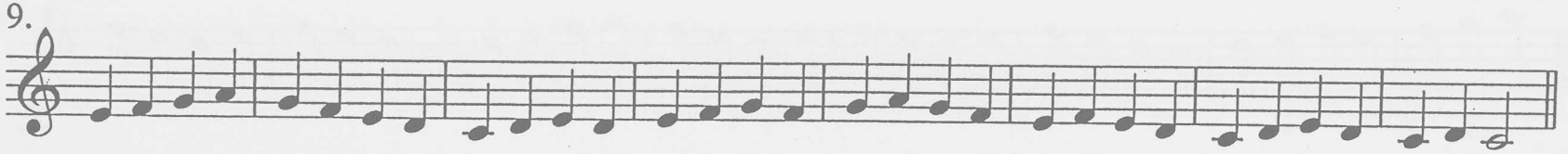
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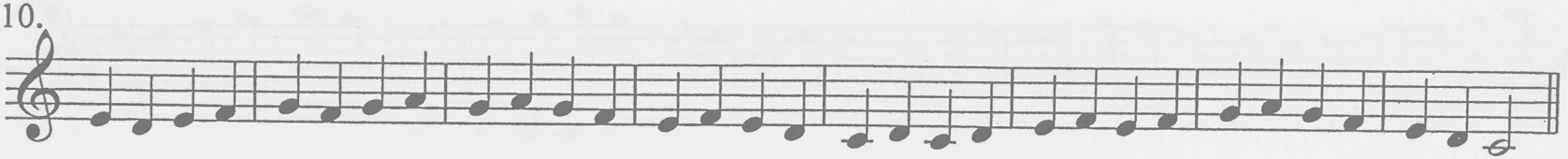
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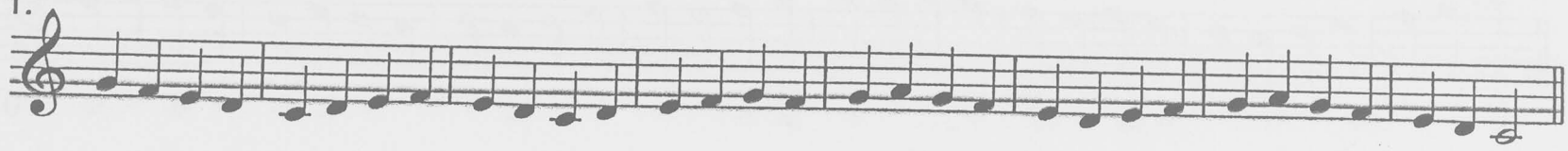
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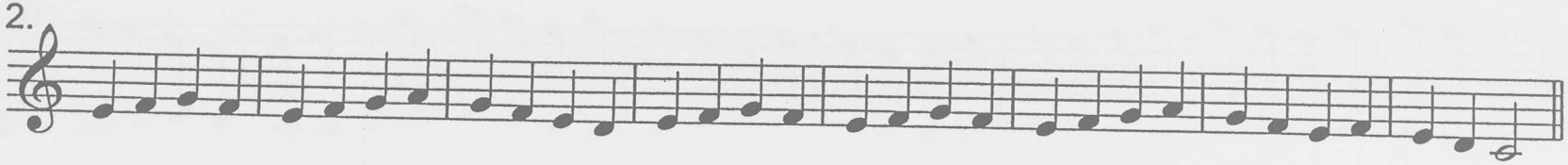
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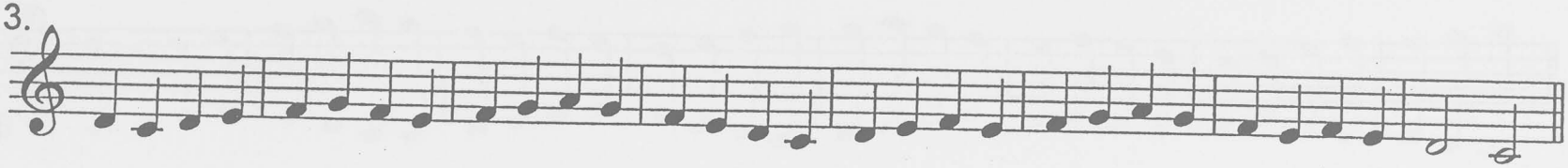
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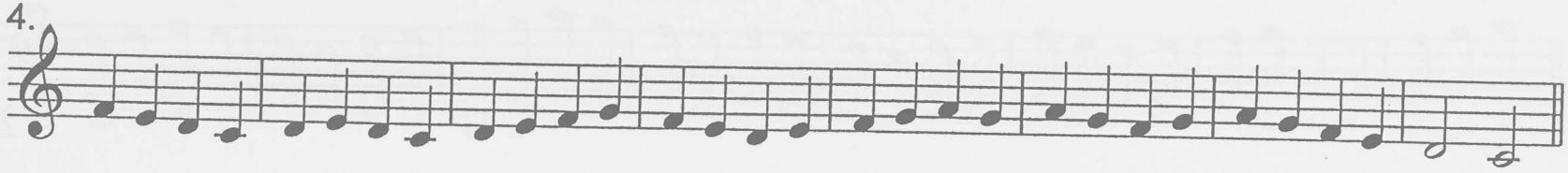
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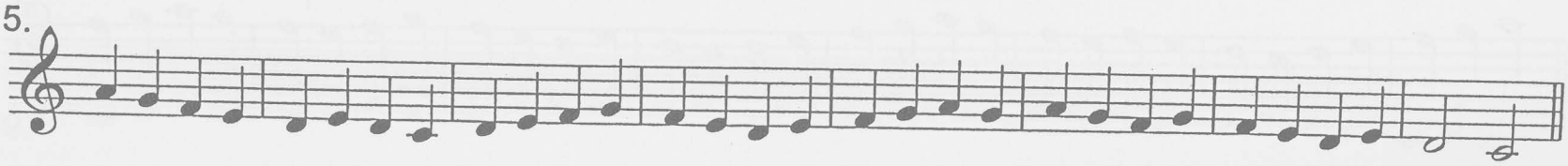
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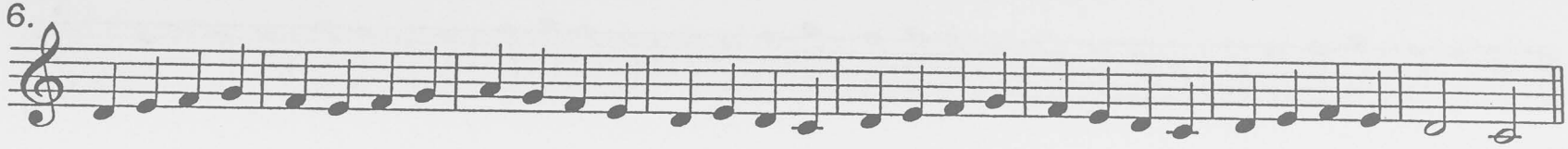
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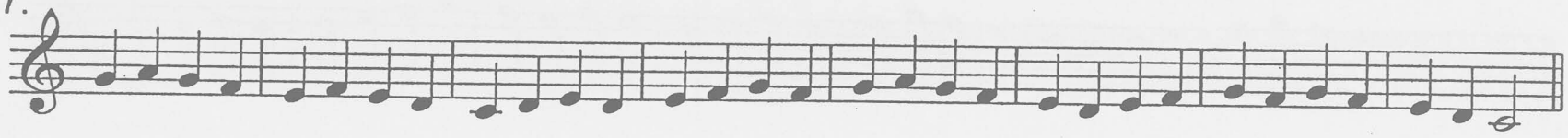
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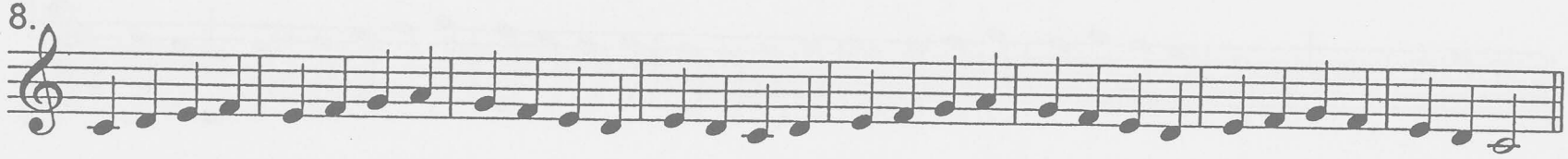
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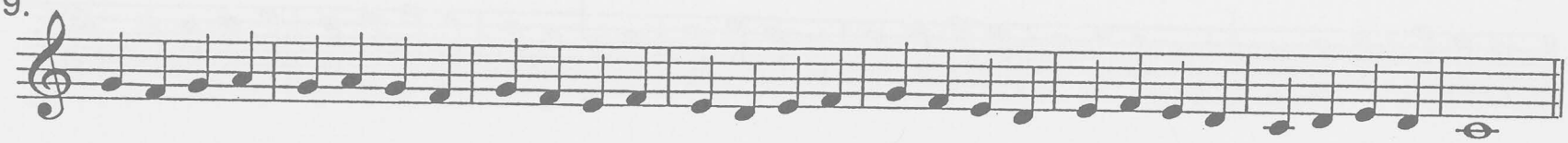
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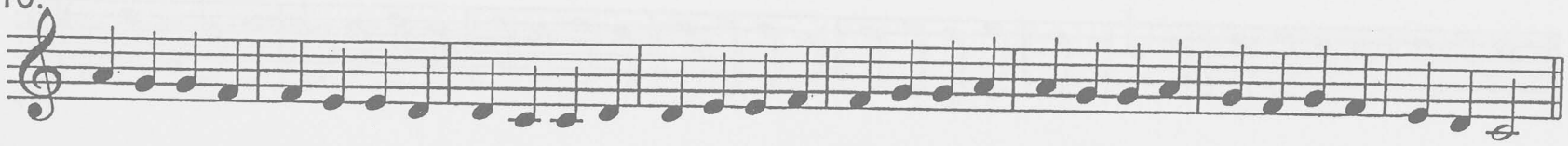
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Unit 3

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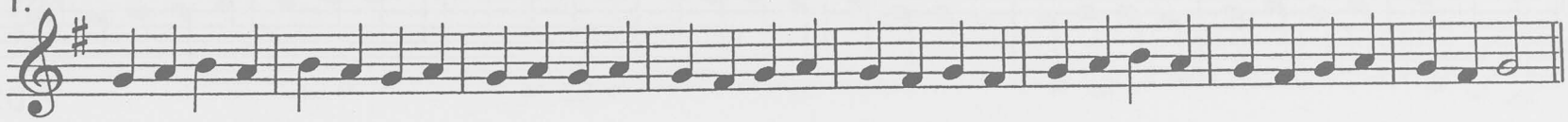

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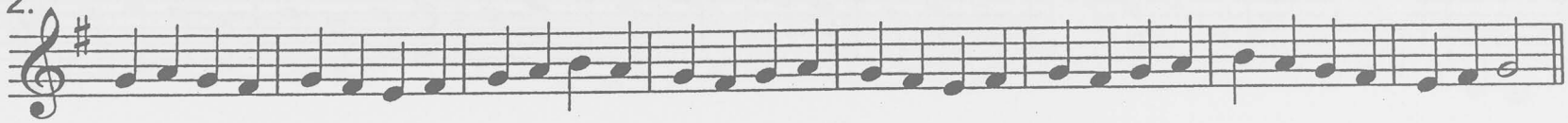
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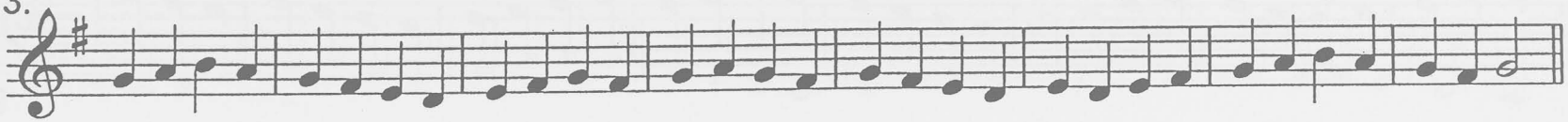
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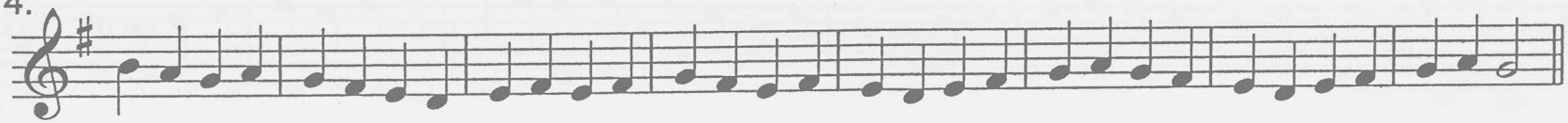
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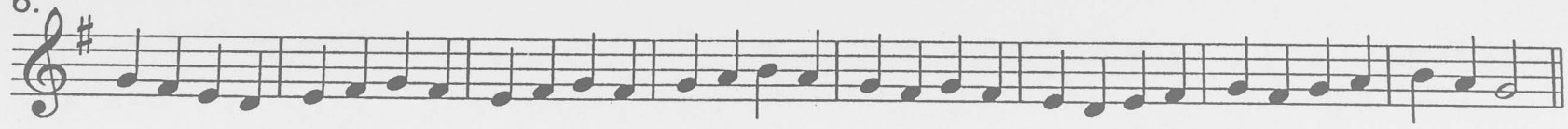

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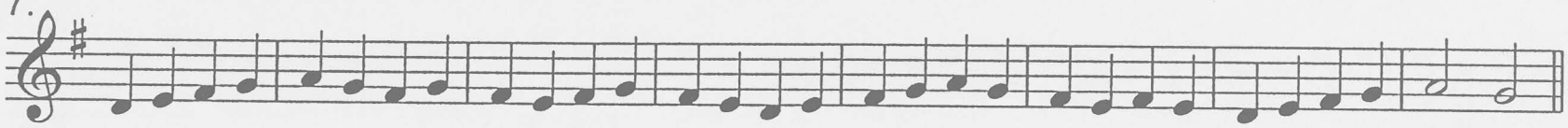
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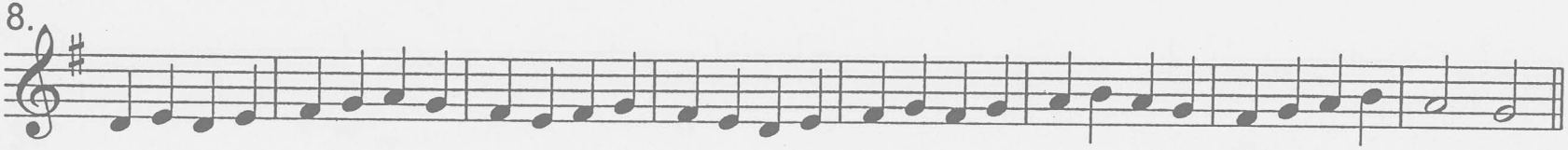
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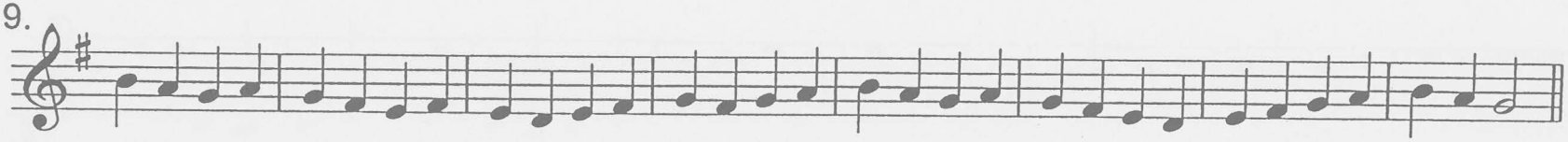
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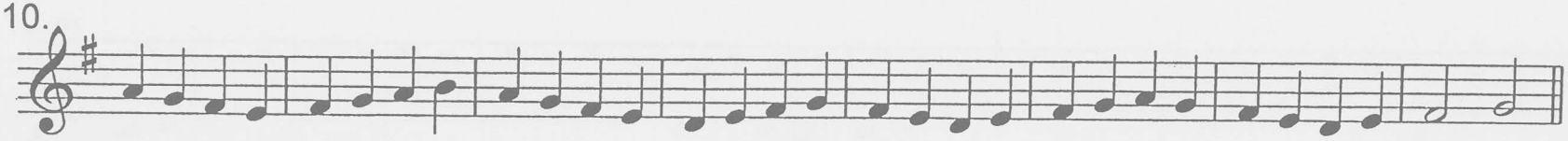
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Unit 4

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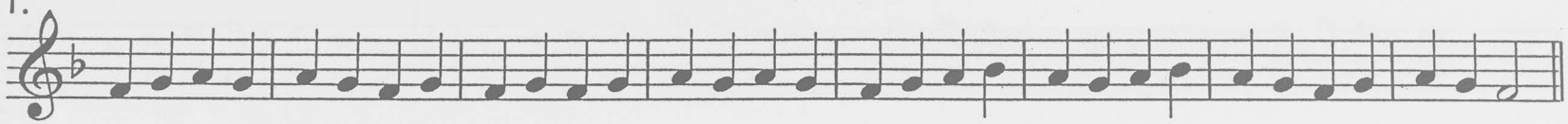

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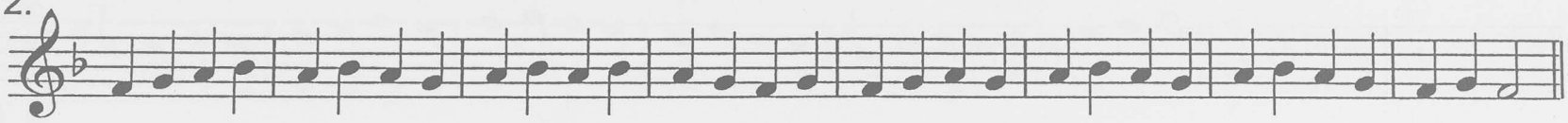
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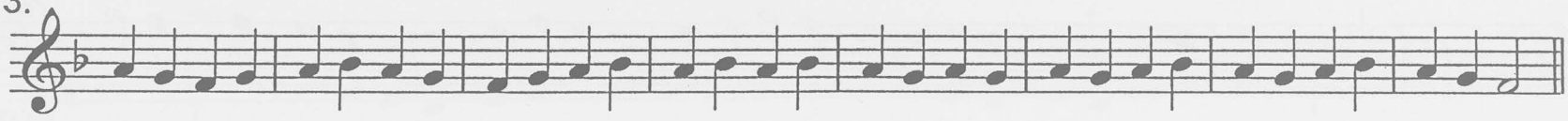
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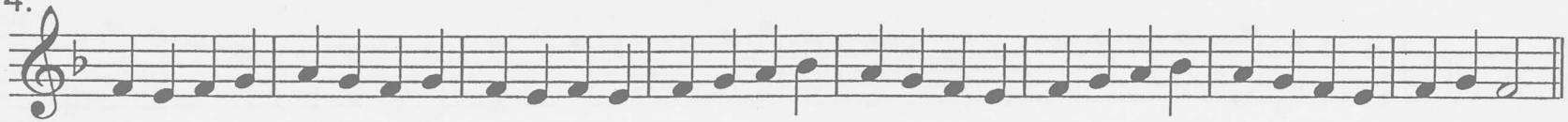
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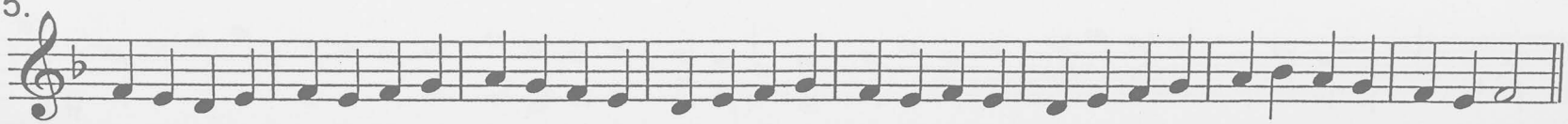
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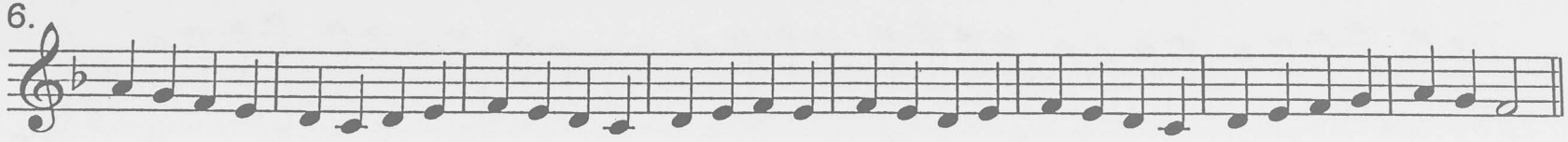
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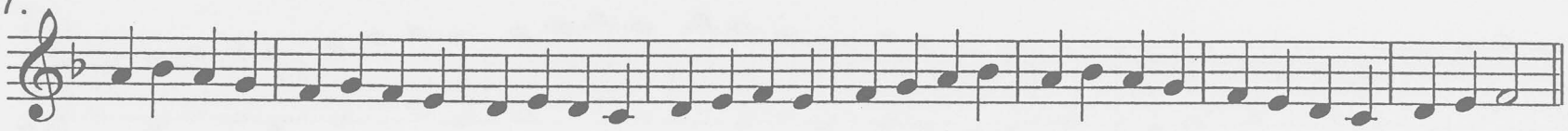
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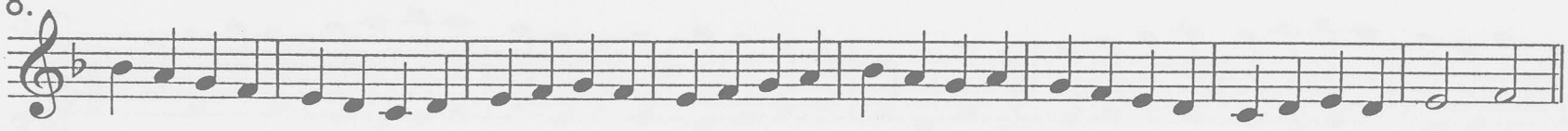

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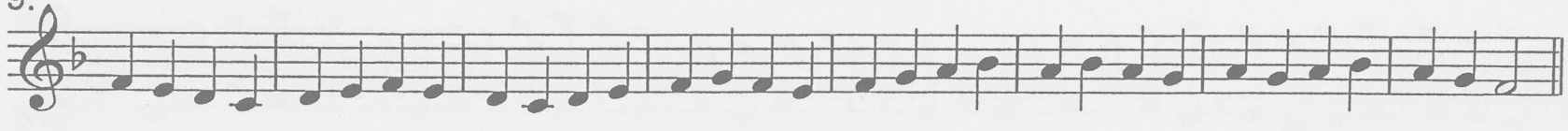
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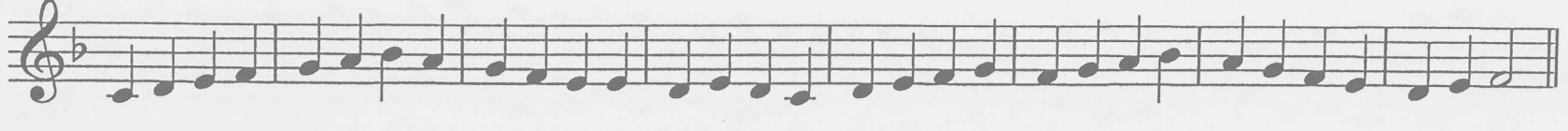
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Unit 5

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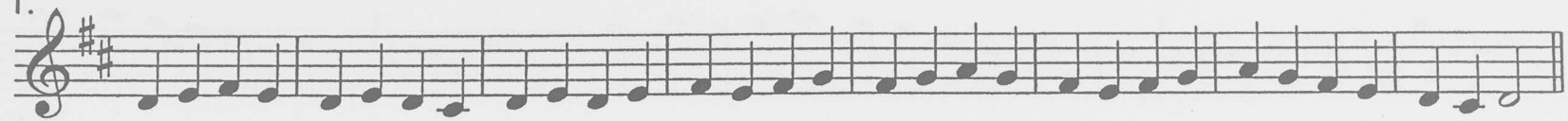

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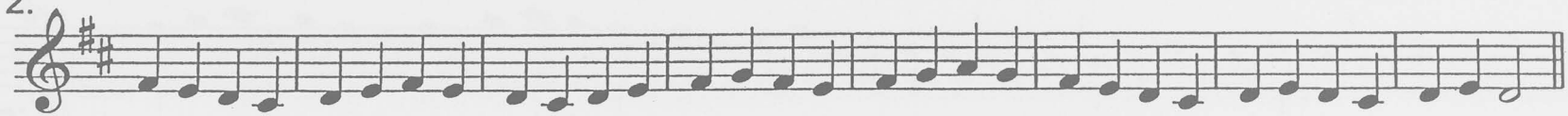
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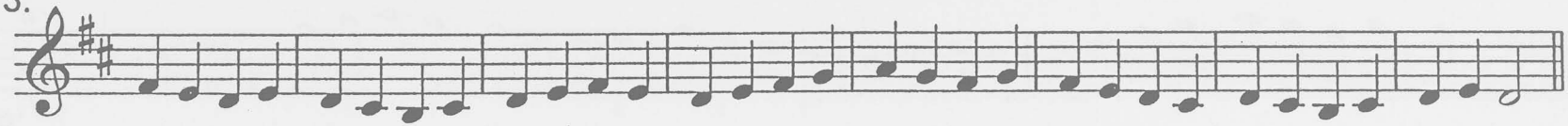

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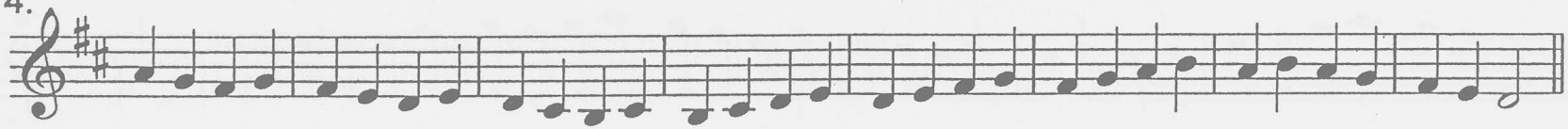
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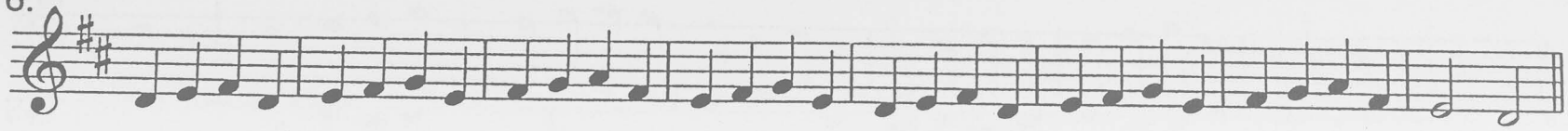

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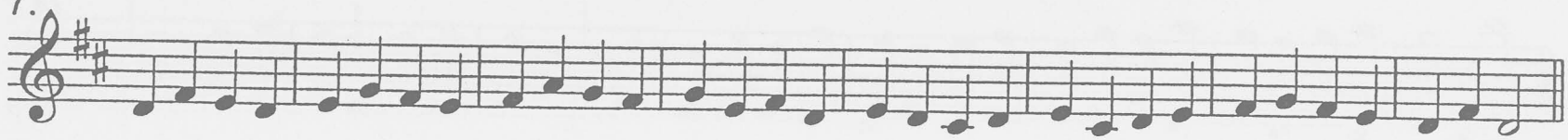
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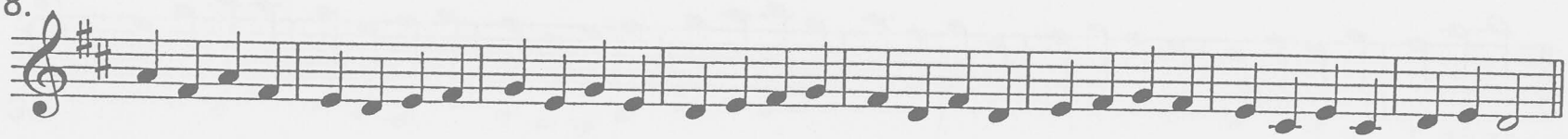
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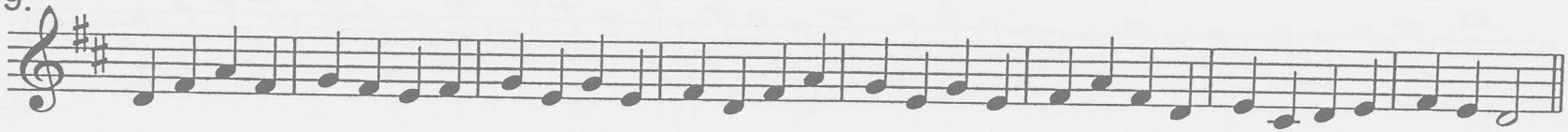
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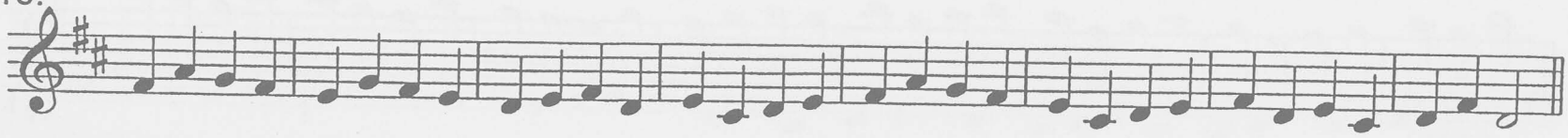
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Unit 6

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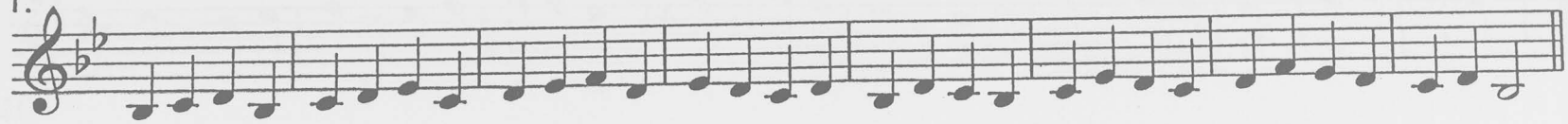
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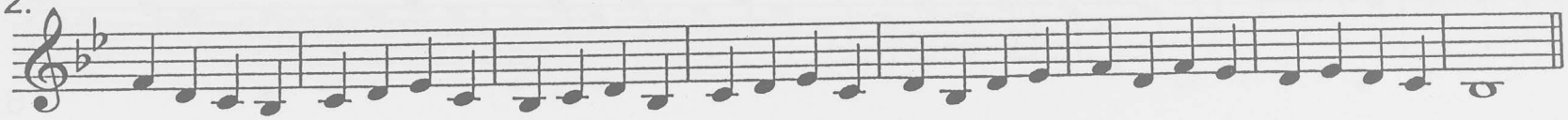
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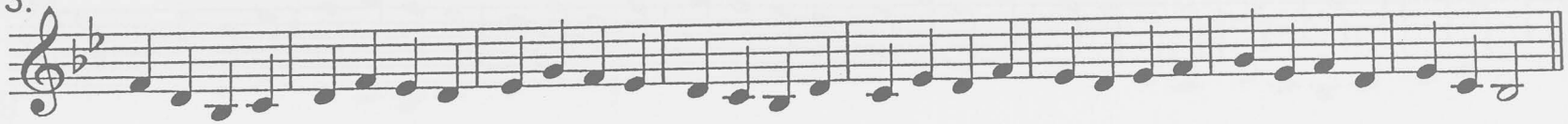
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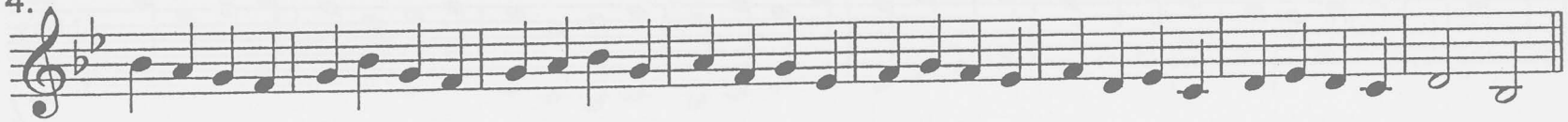
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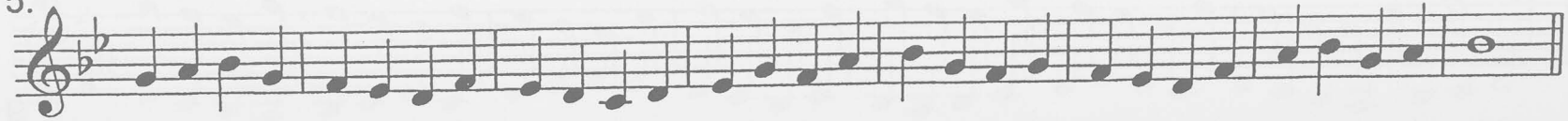
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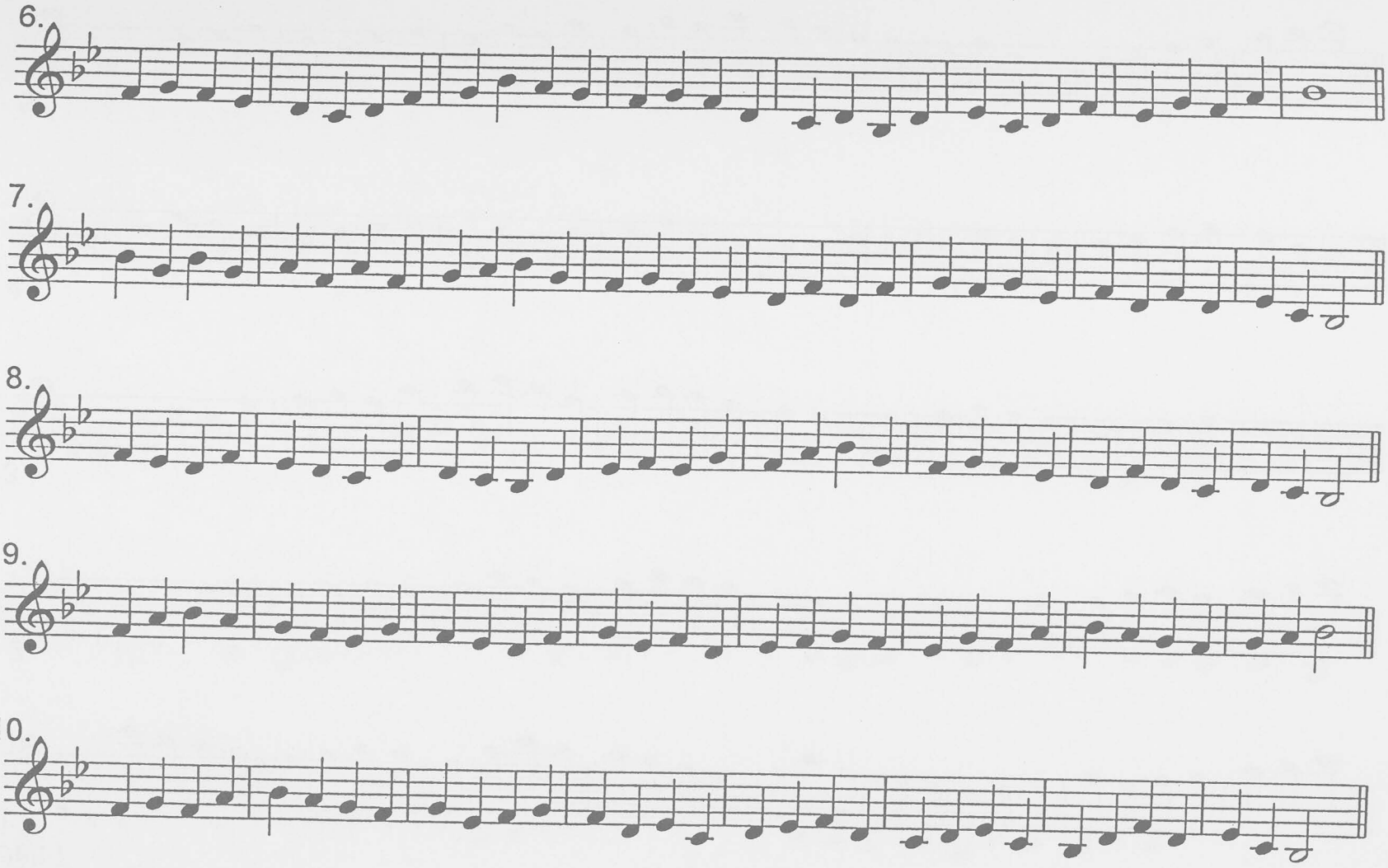
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Unit 7

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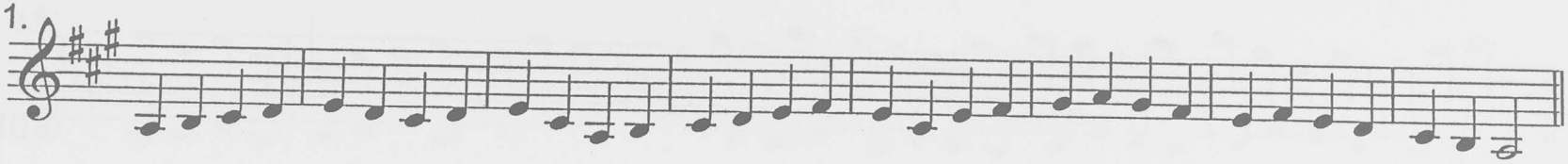
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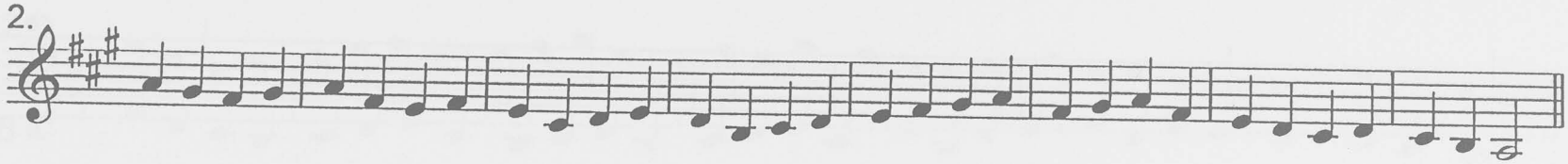
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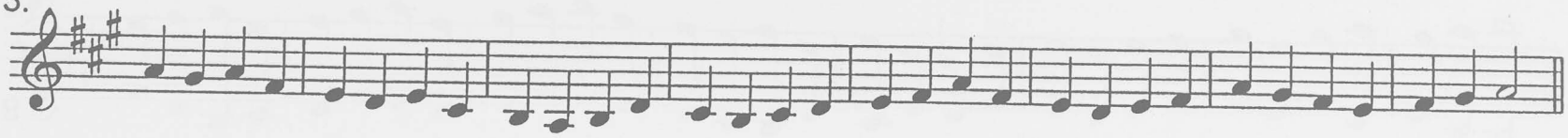
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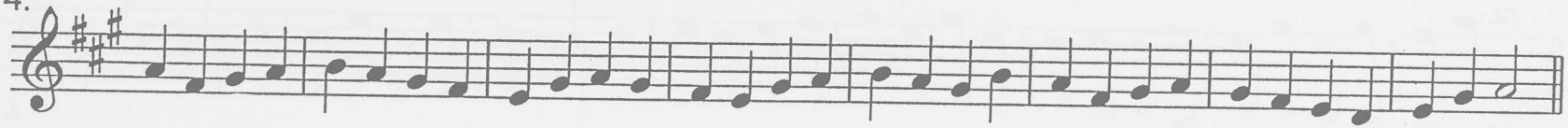
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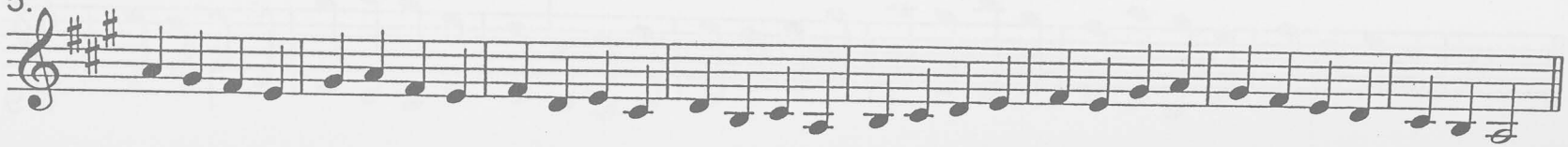
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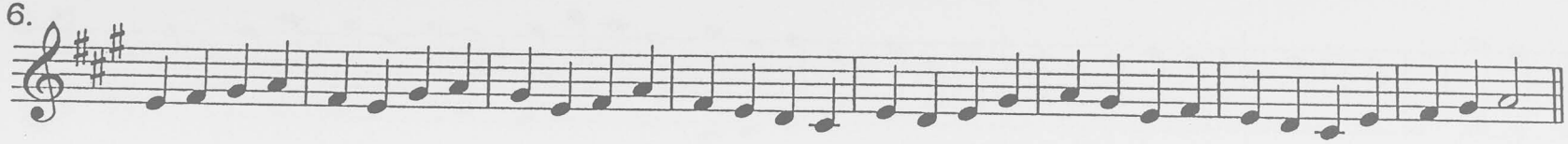
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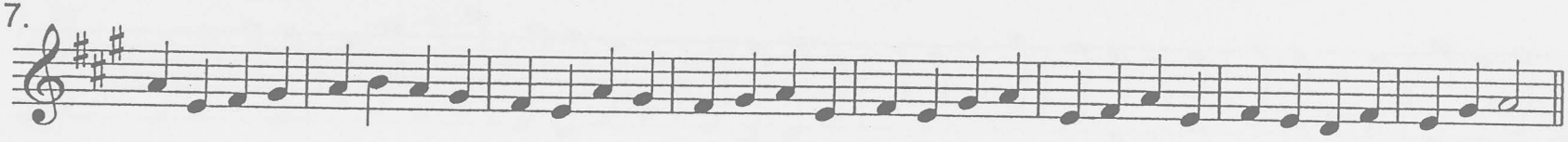
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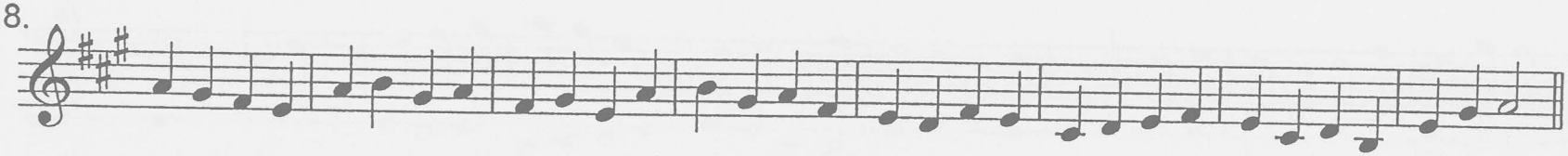
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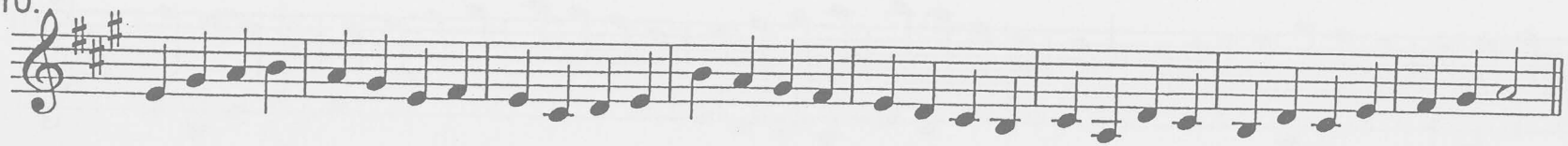
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Unit 8

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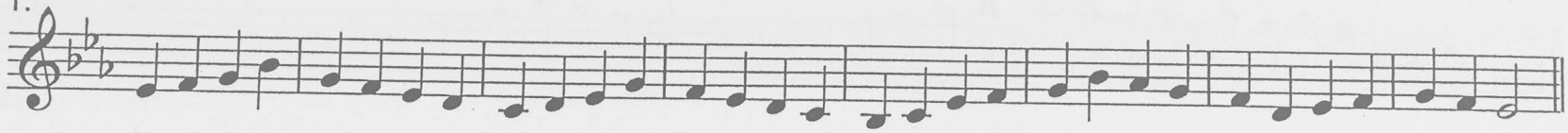
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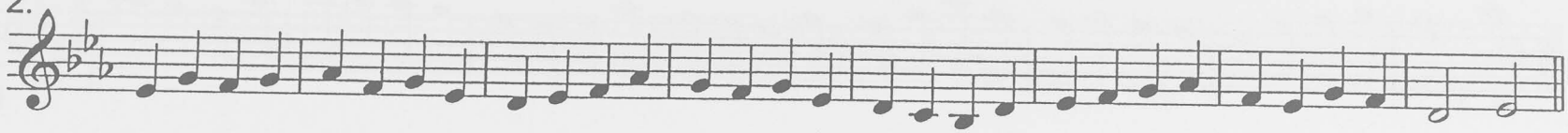

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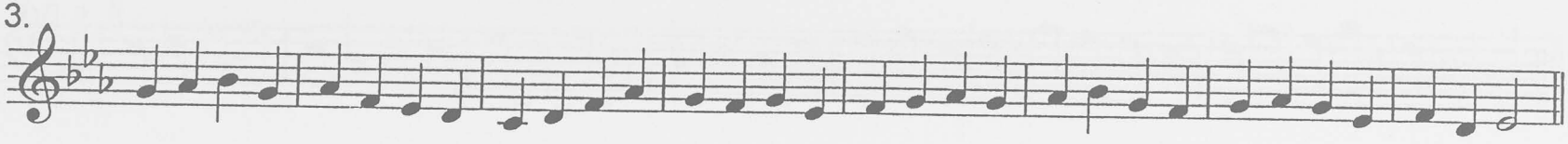
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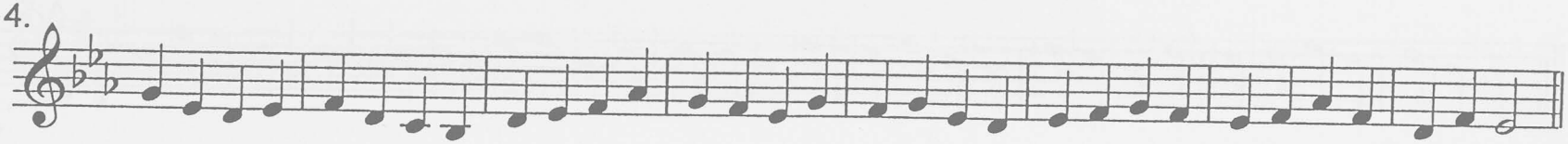
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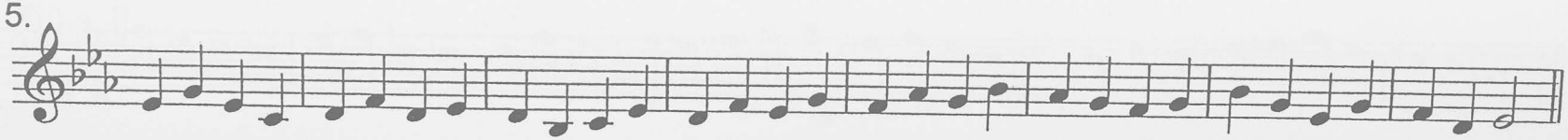
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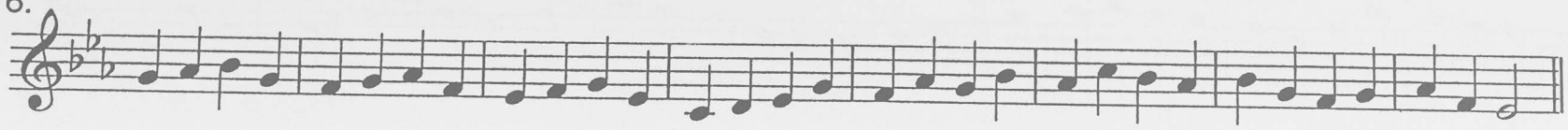

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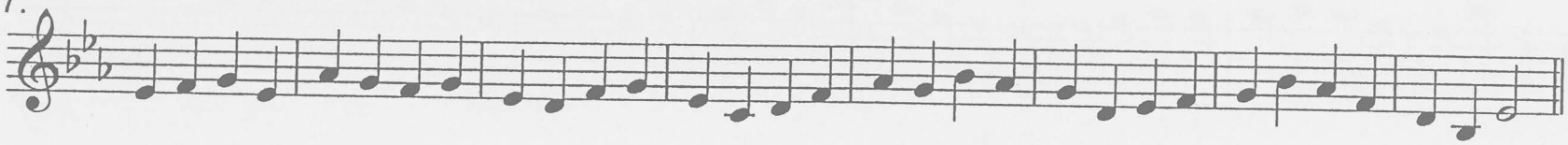
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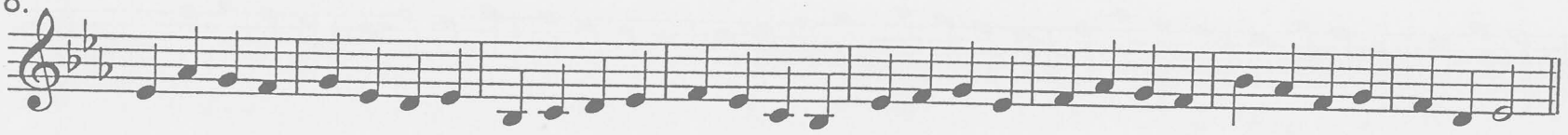
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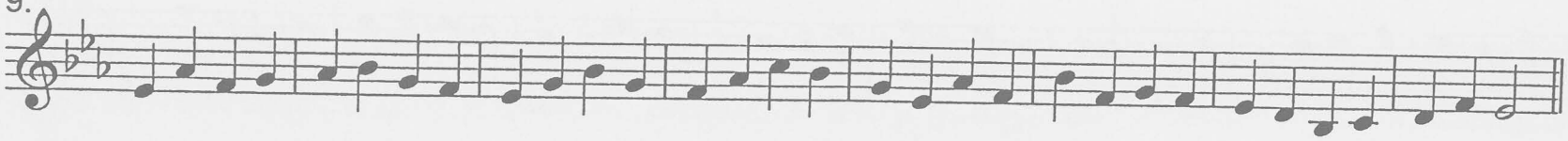
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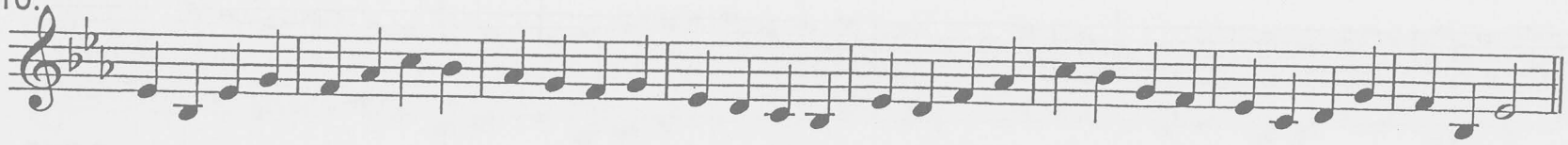
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Unit 9

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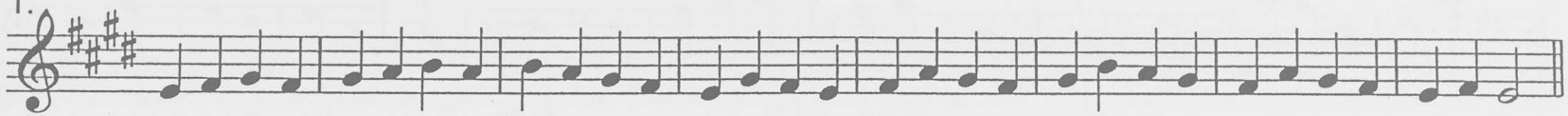
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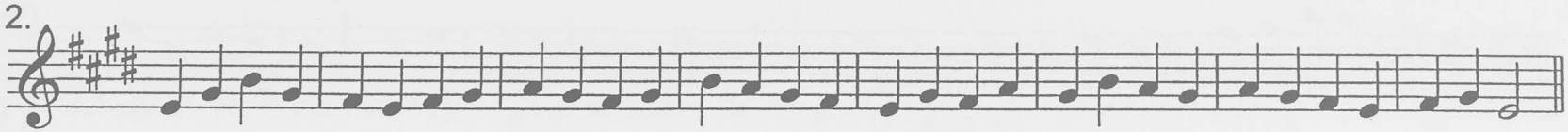

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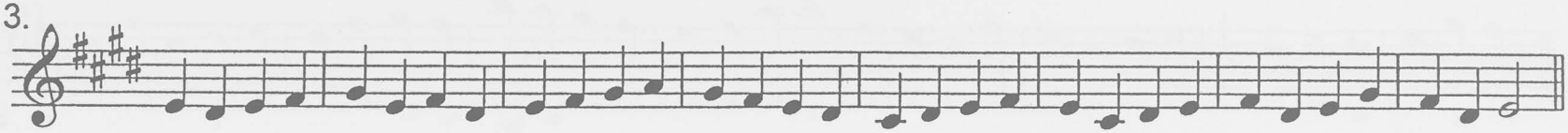
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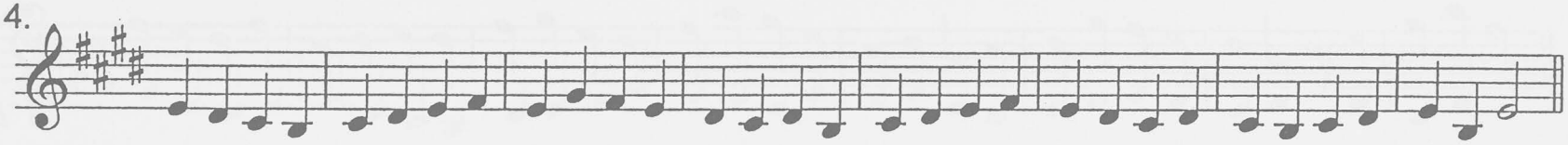
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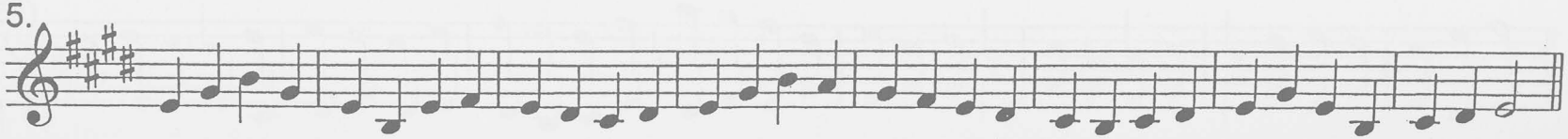
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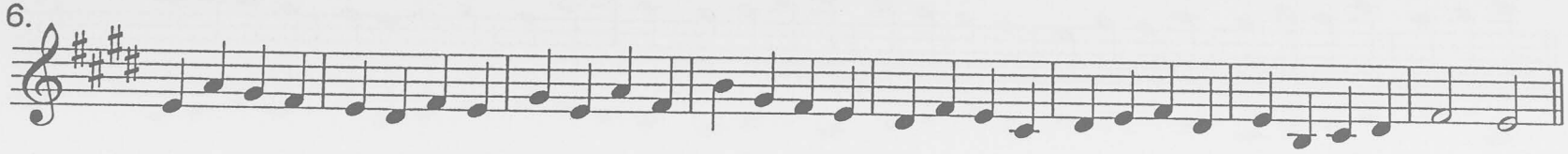
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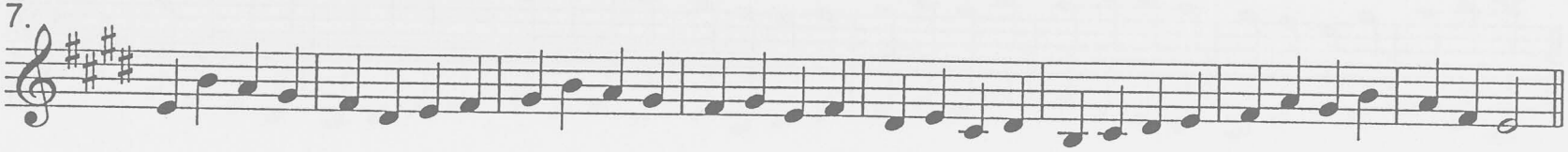
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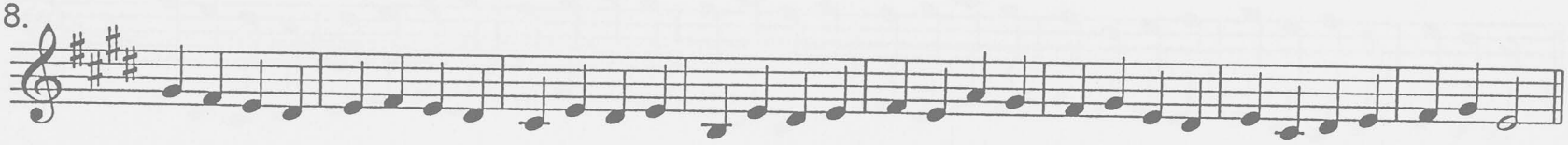
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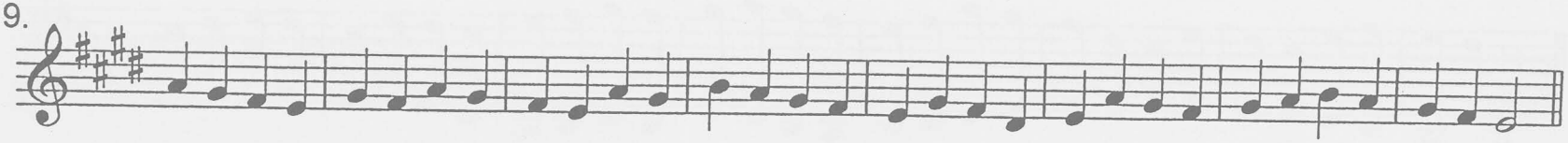

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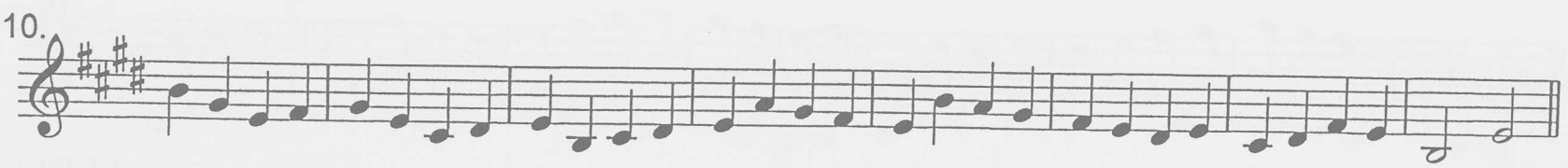
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Unit 10

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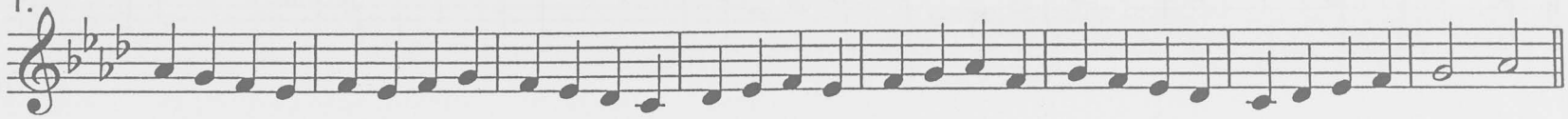

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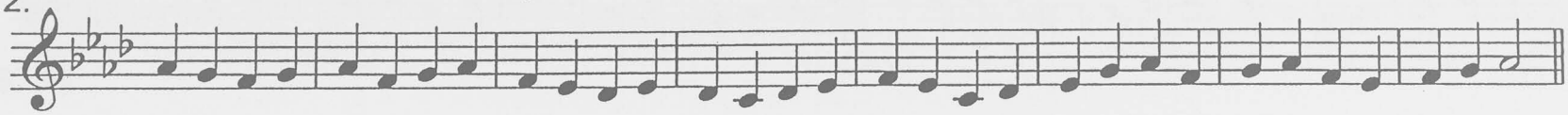
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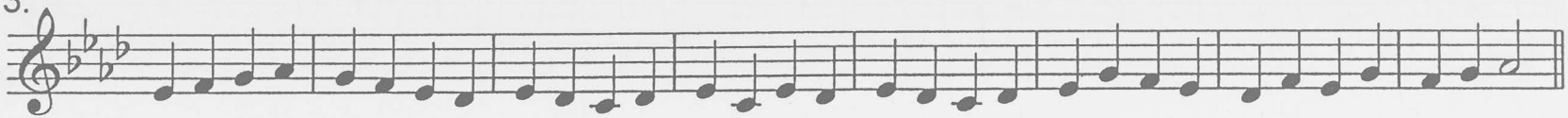
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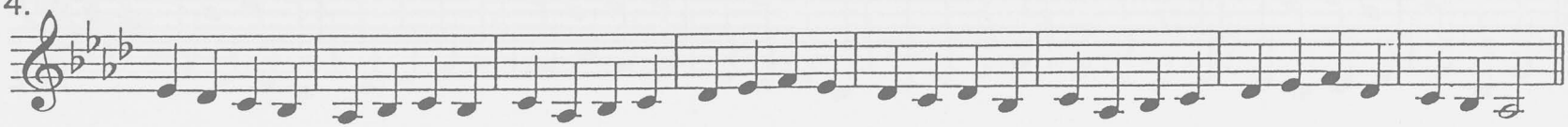

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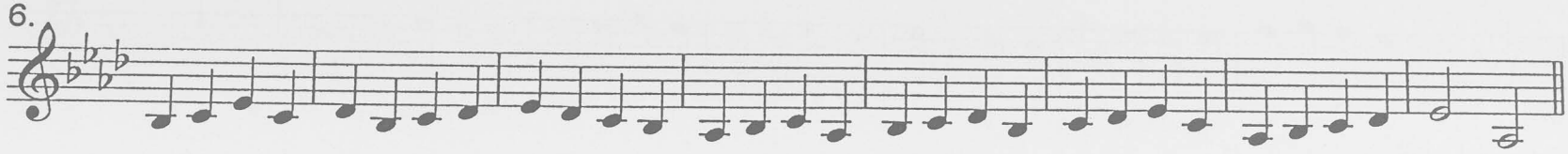
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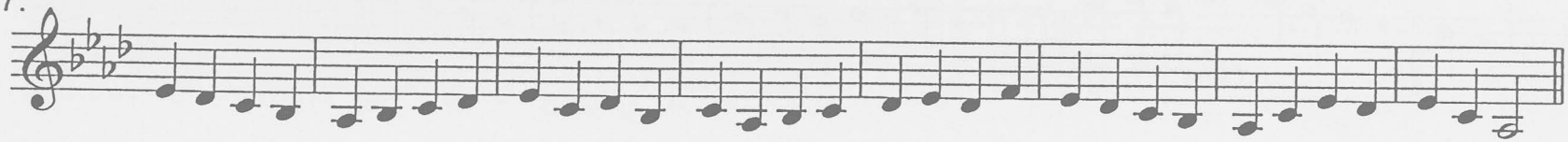
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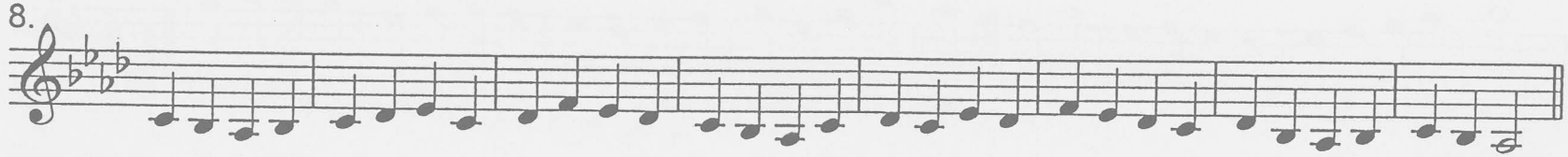
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Unit 11

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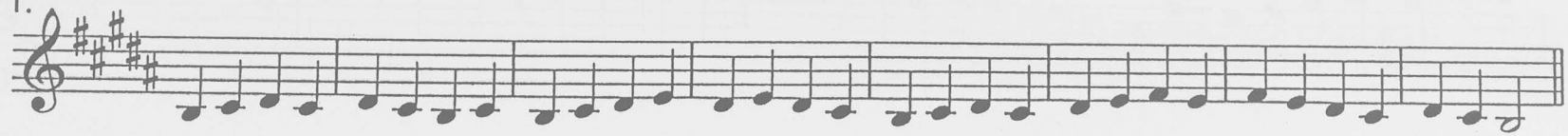
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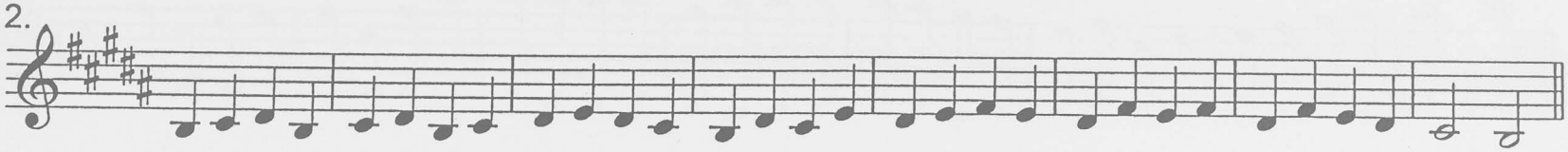
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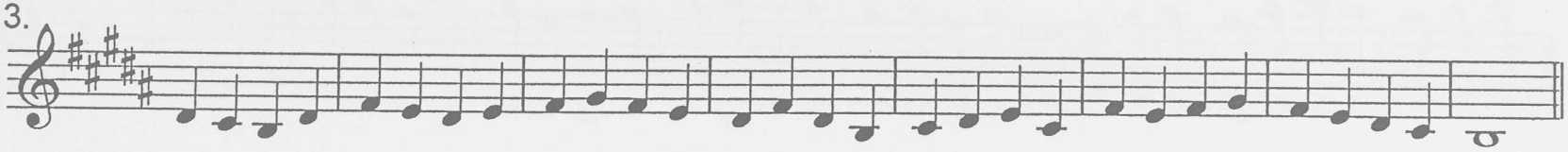
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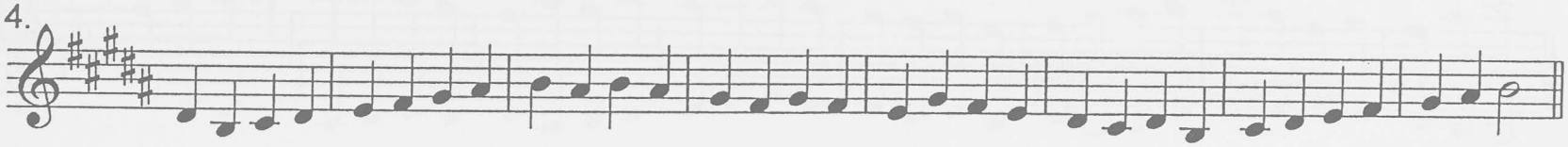
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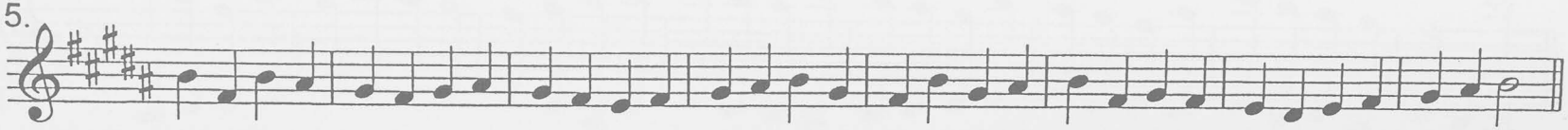
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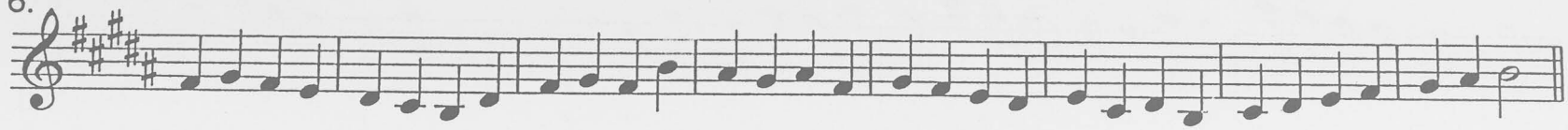
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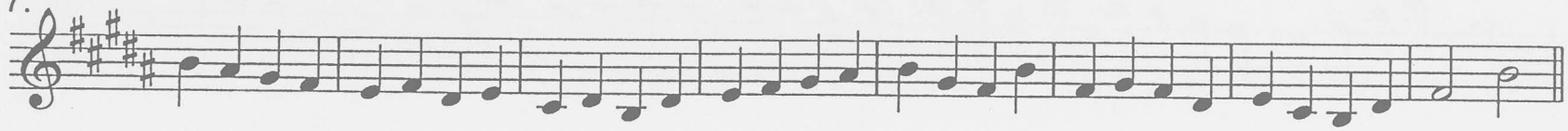

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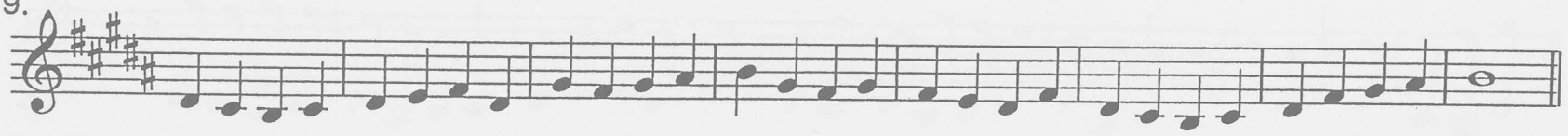
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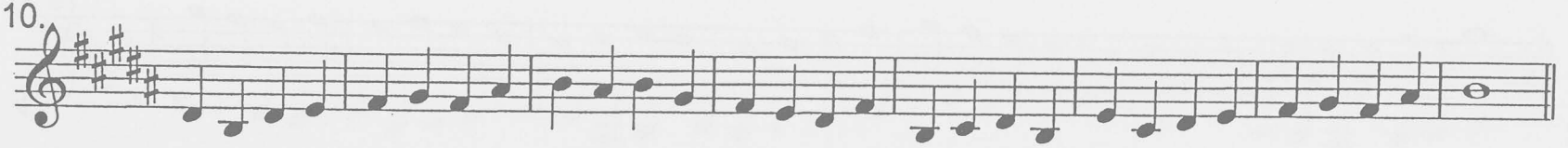
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Unit 12

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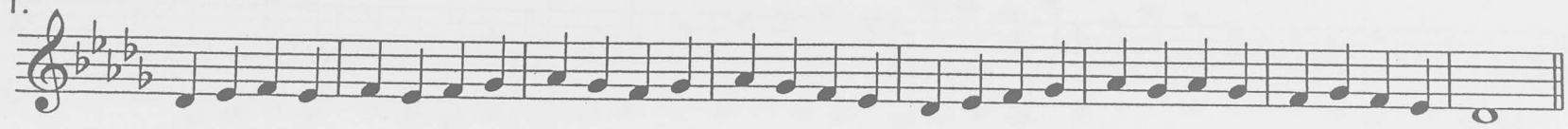

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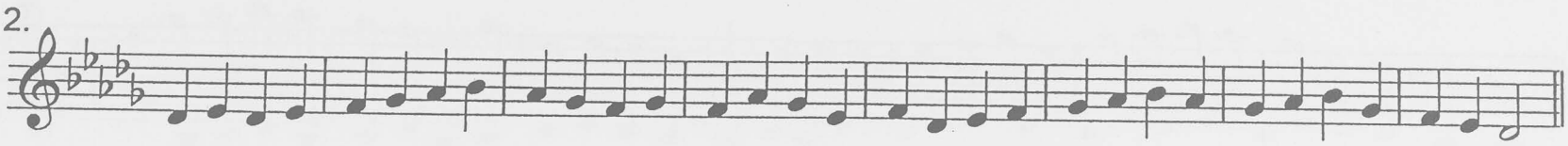
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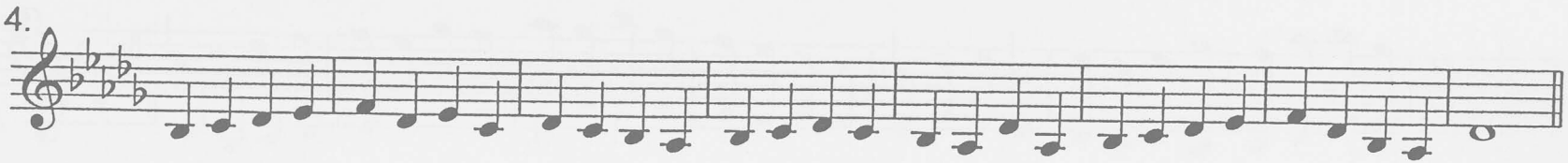
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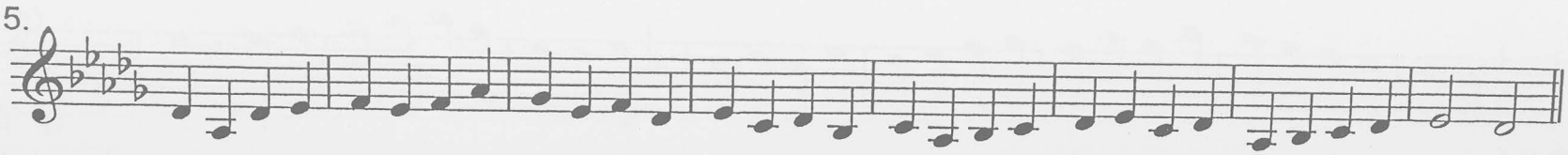
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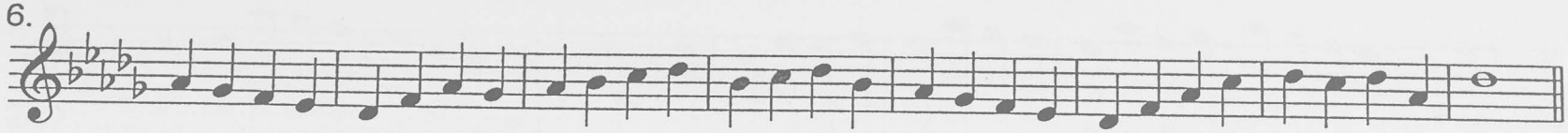
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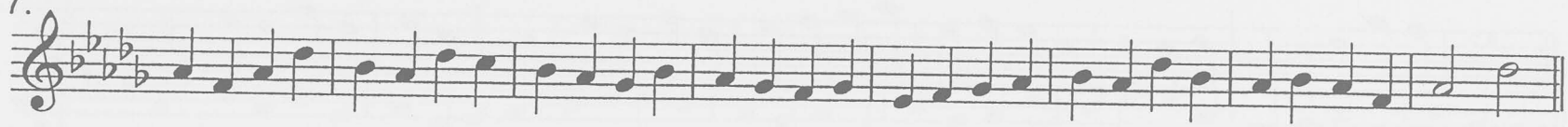

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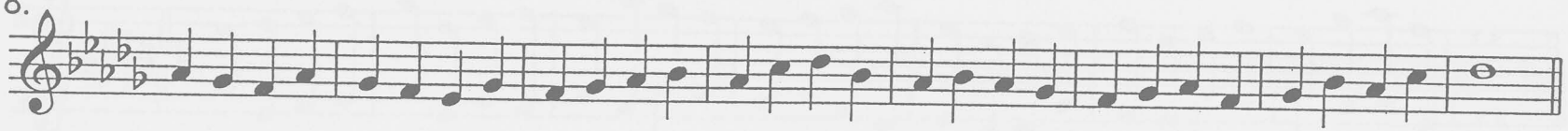
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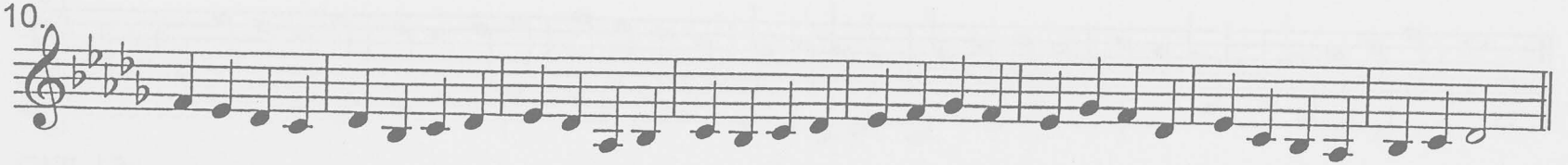
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Unit 13

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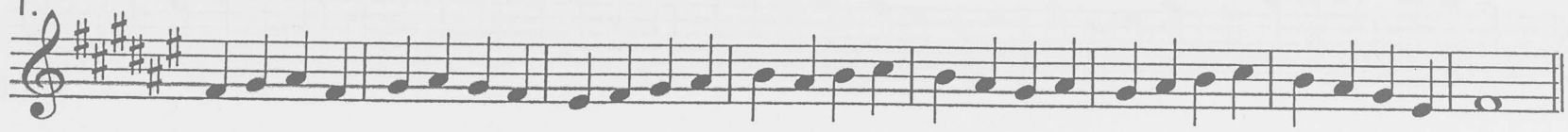
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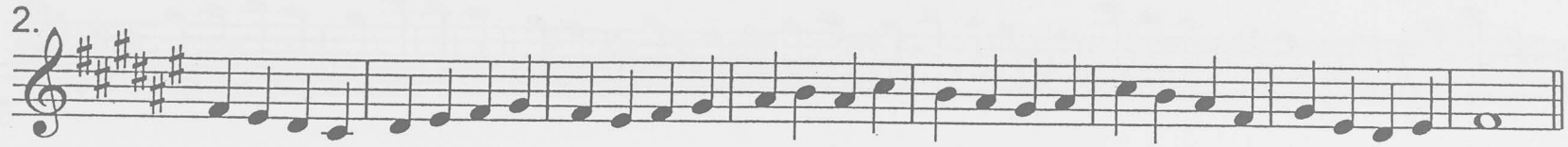

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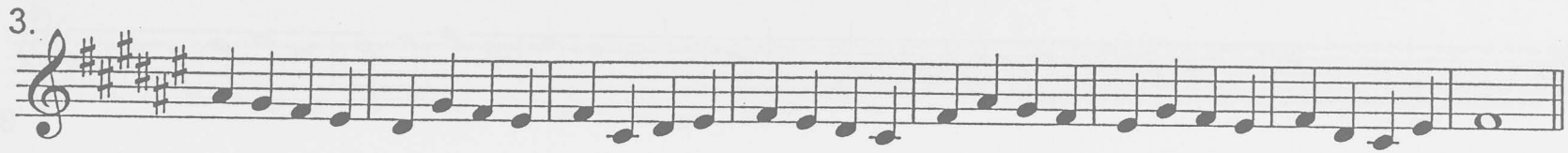
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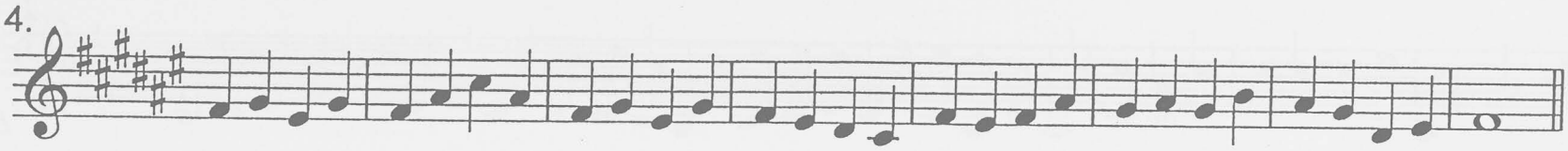
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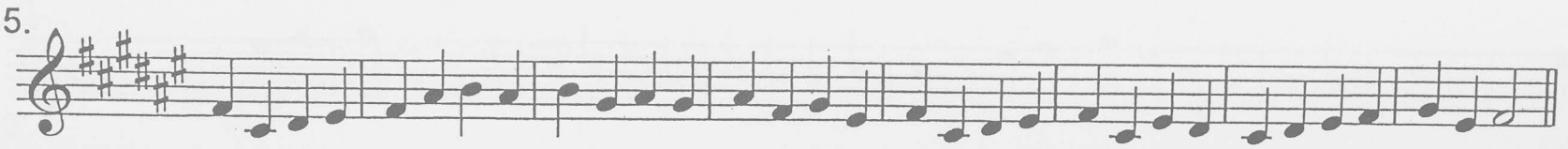
University of Pretoria etd – McLachlan, M M (2003)

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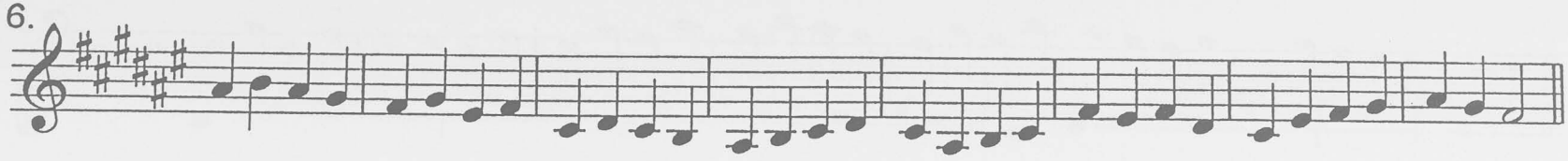
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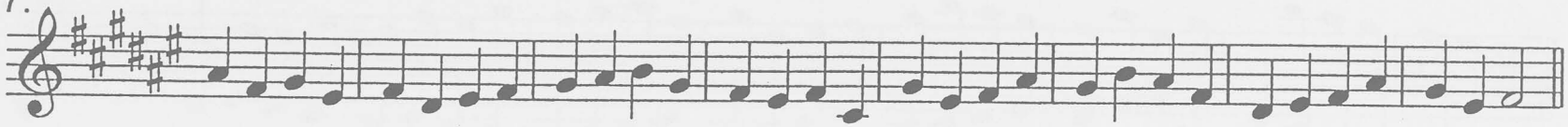
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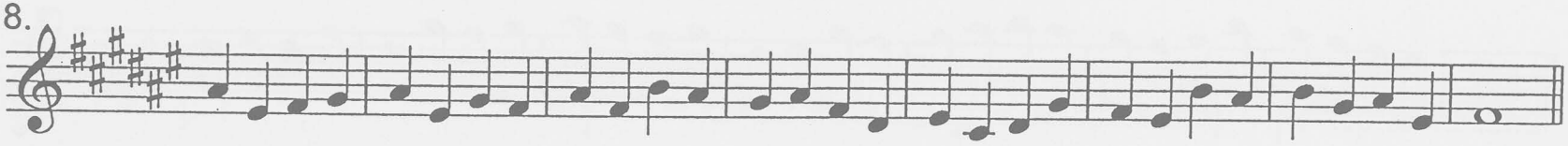
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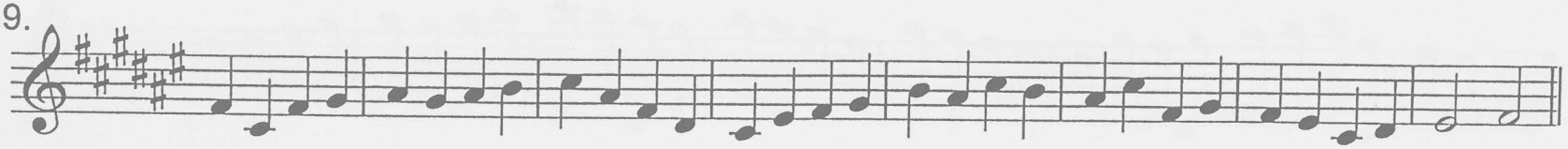
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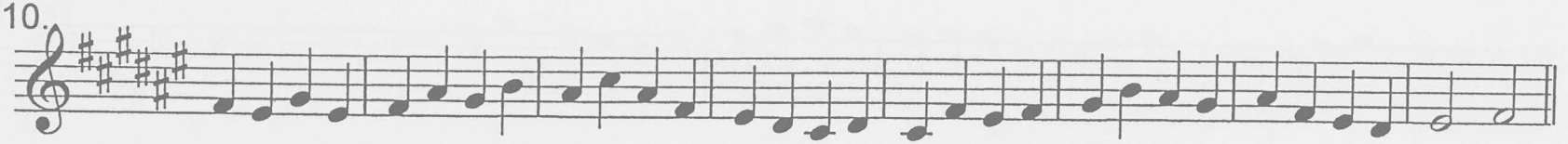
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Unit 14

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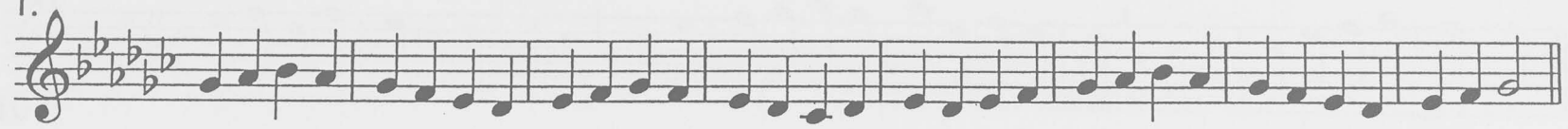
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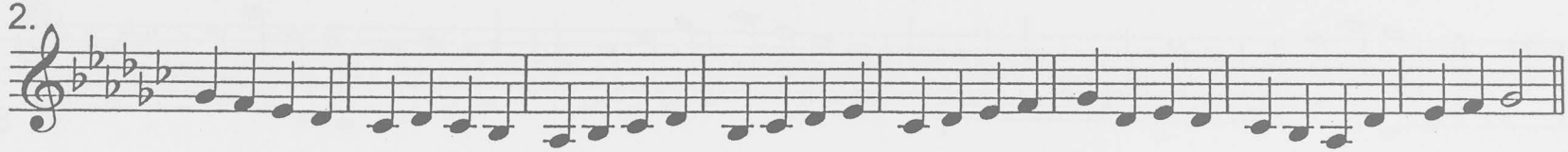
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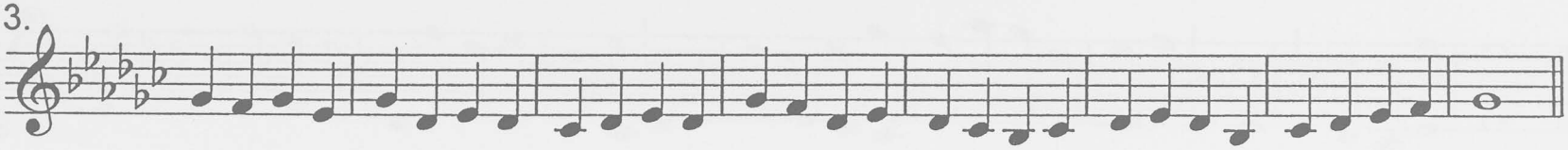
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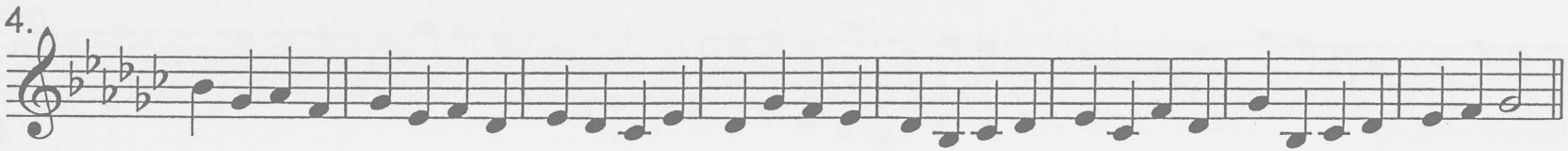
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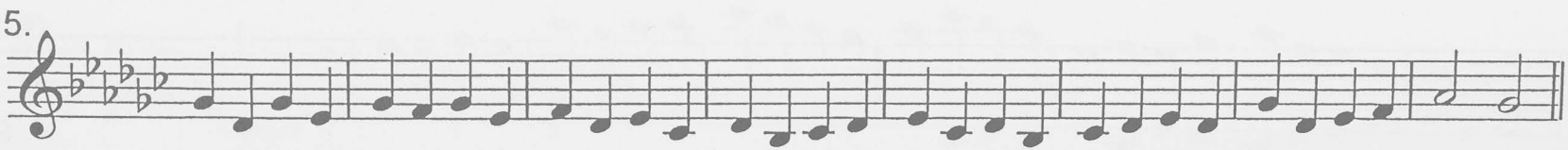
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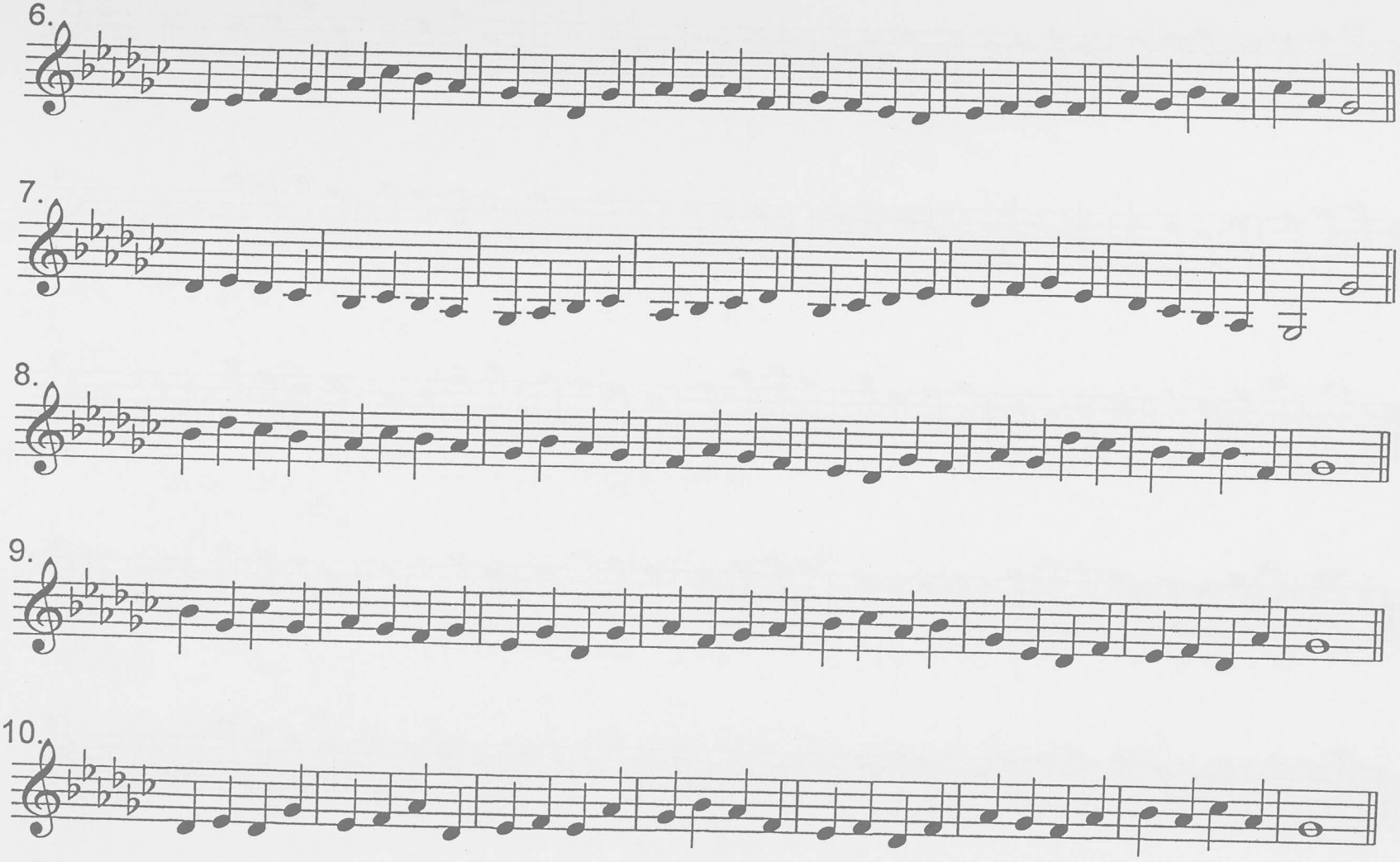
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Unit 15

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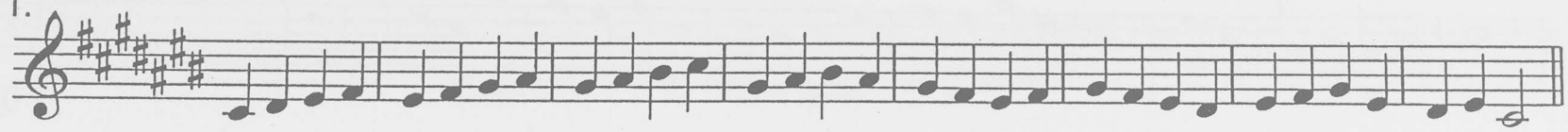
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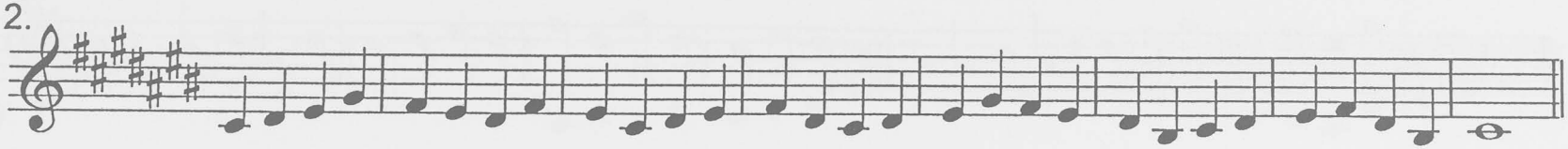
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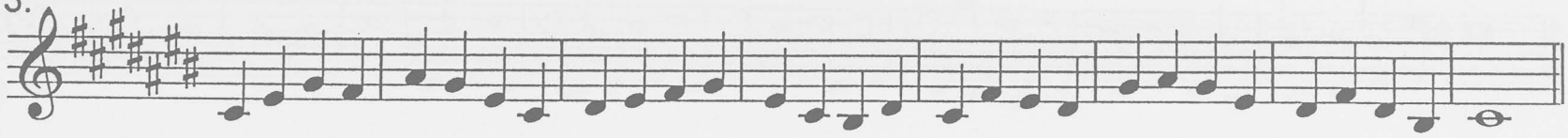
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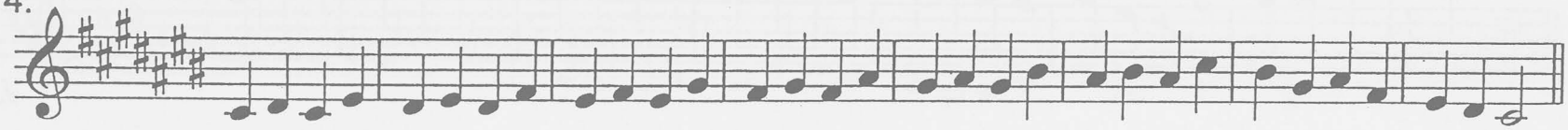
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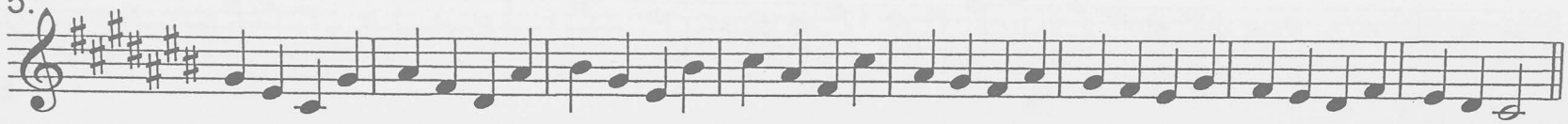
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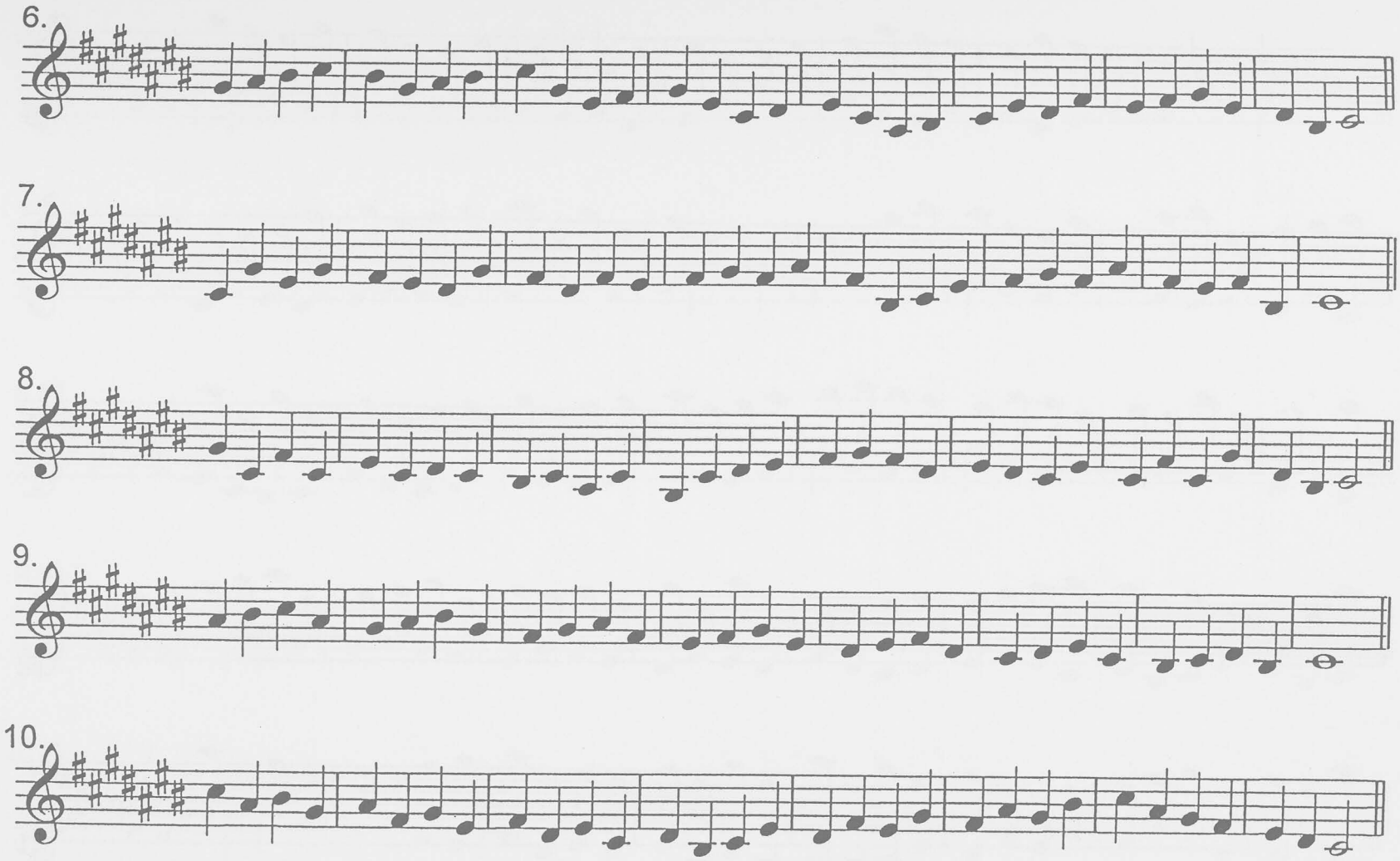
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Unit 16

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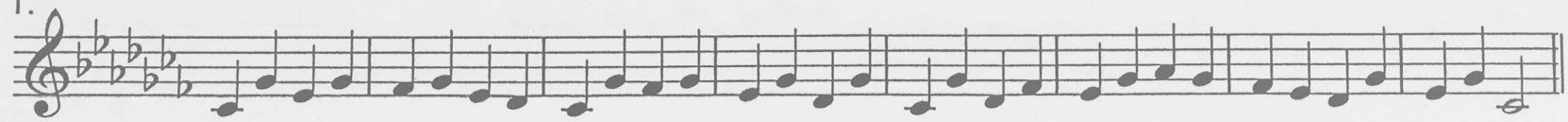

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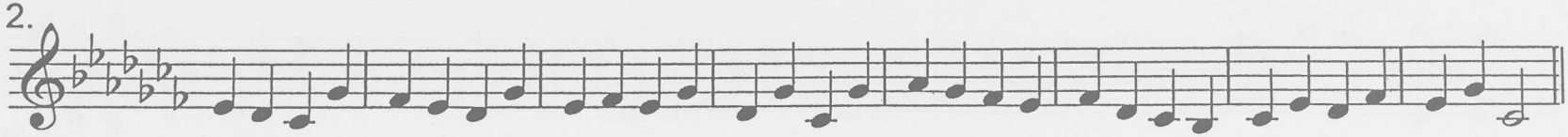
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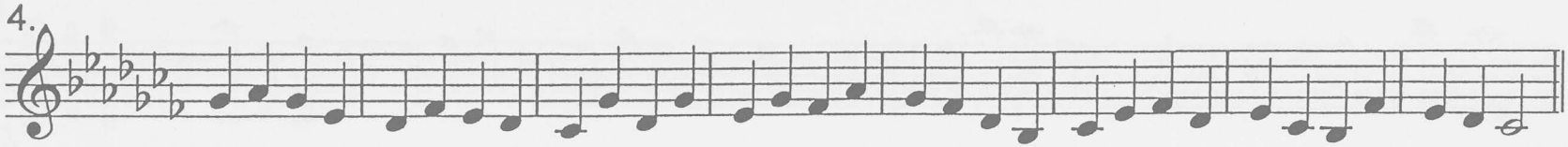
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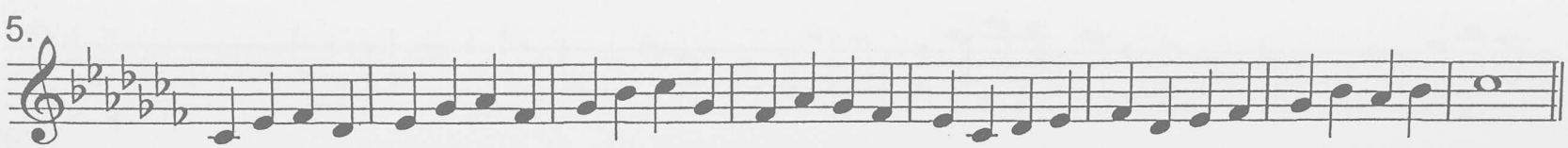
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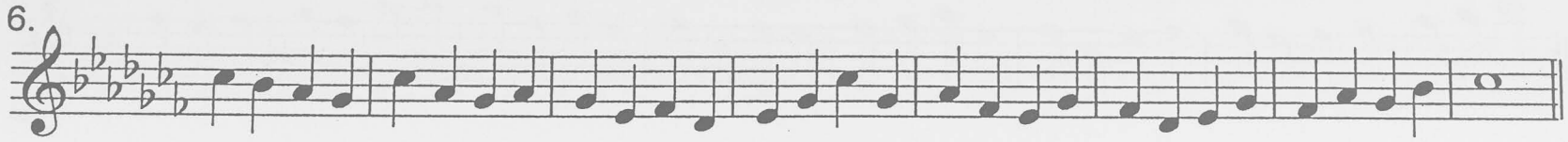

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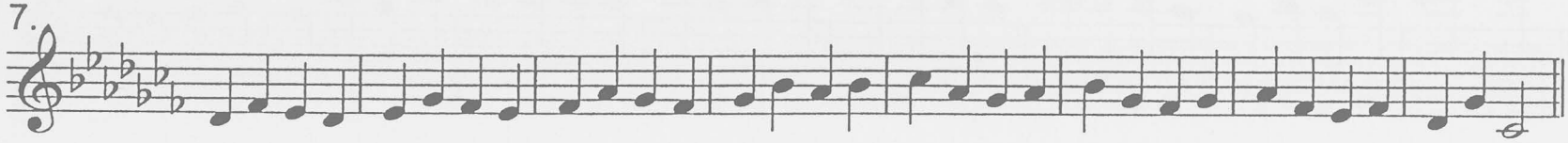
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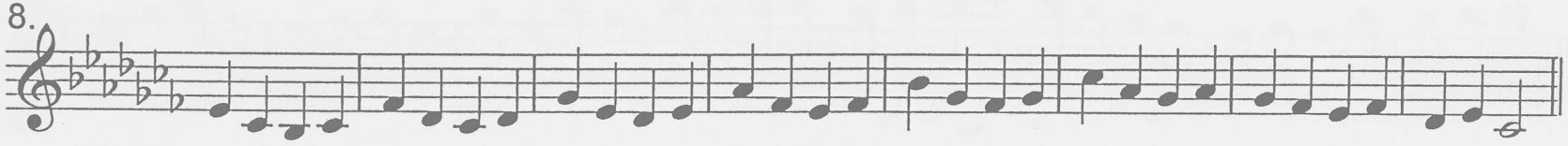
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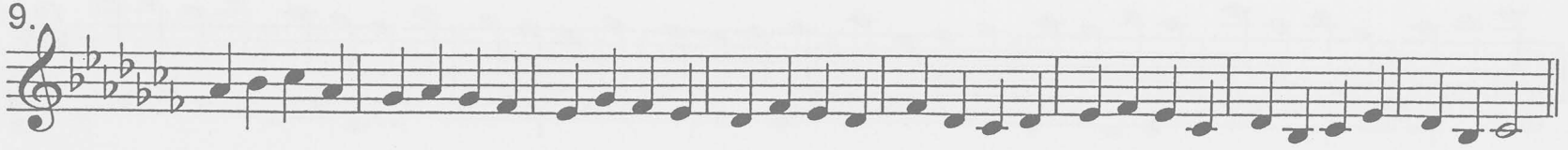
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Keys: Minor

Unit 17

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2.

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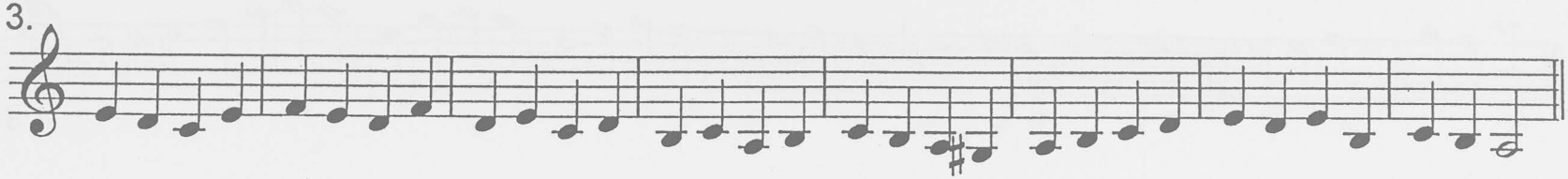
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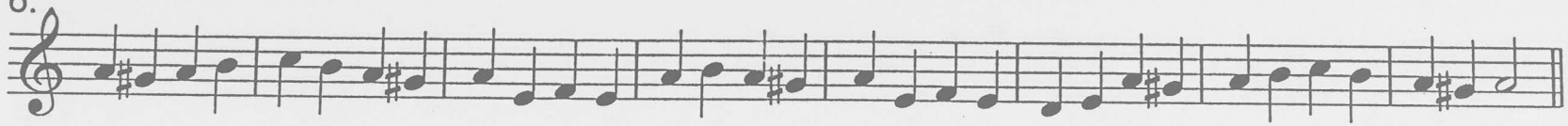
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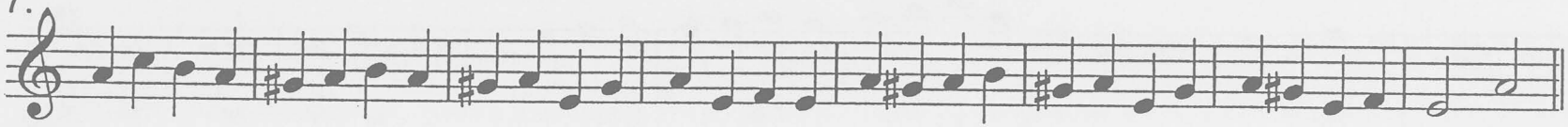

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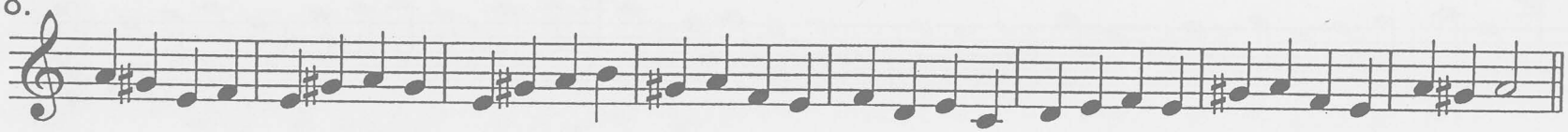
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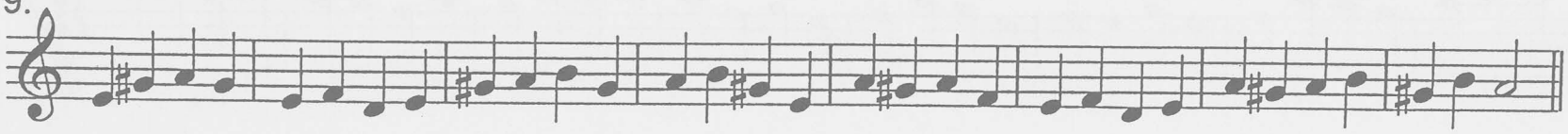
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Unit 18

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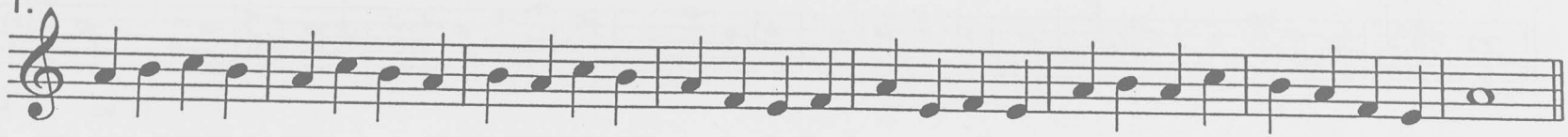
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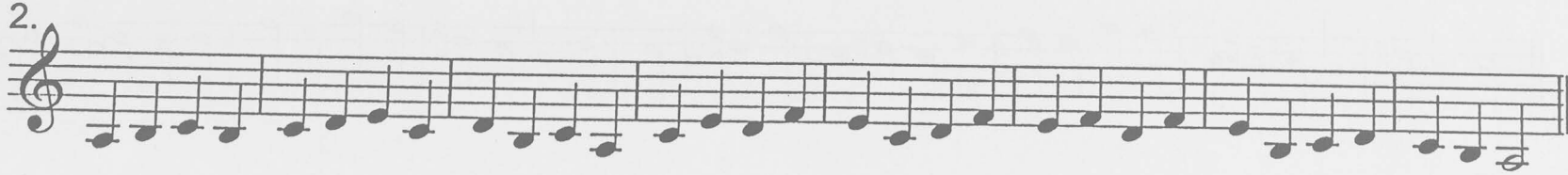
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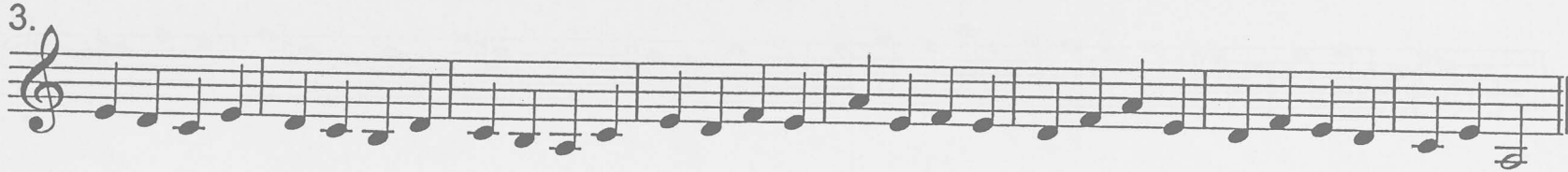
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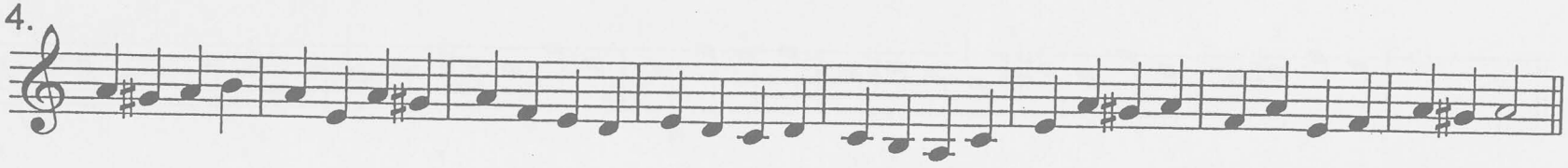
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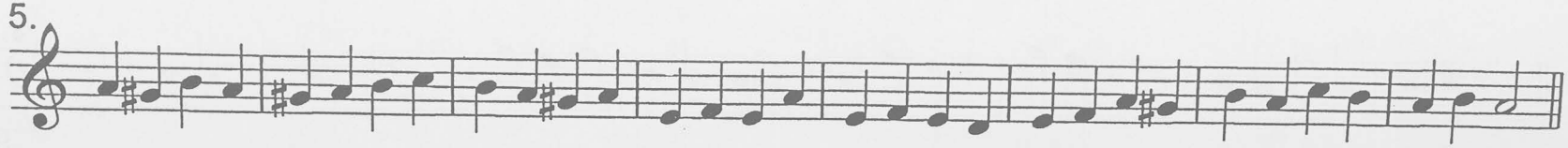
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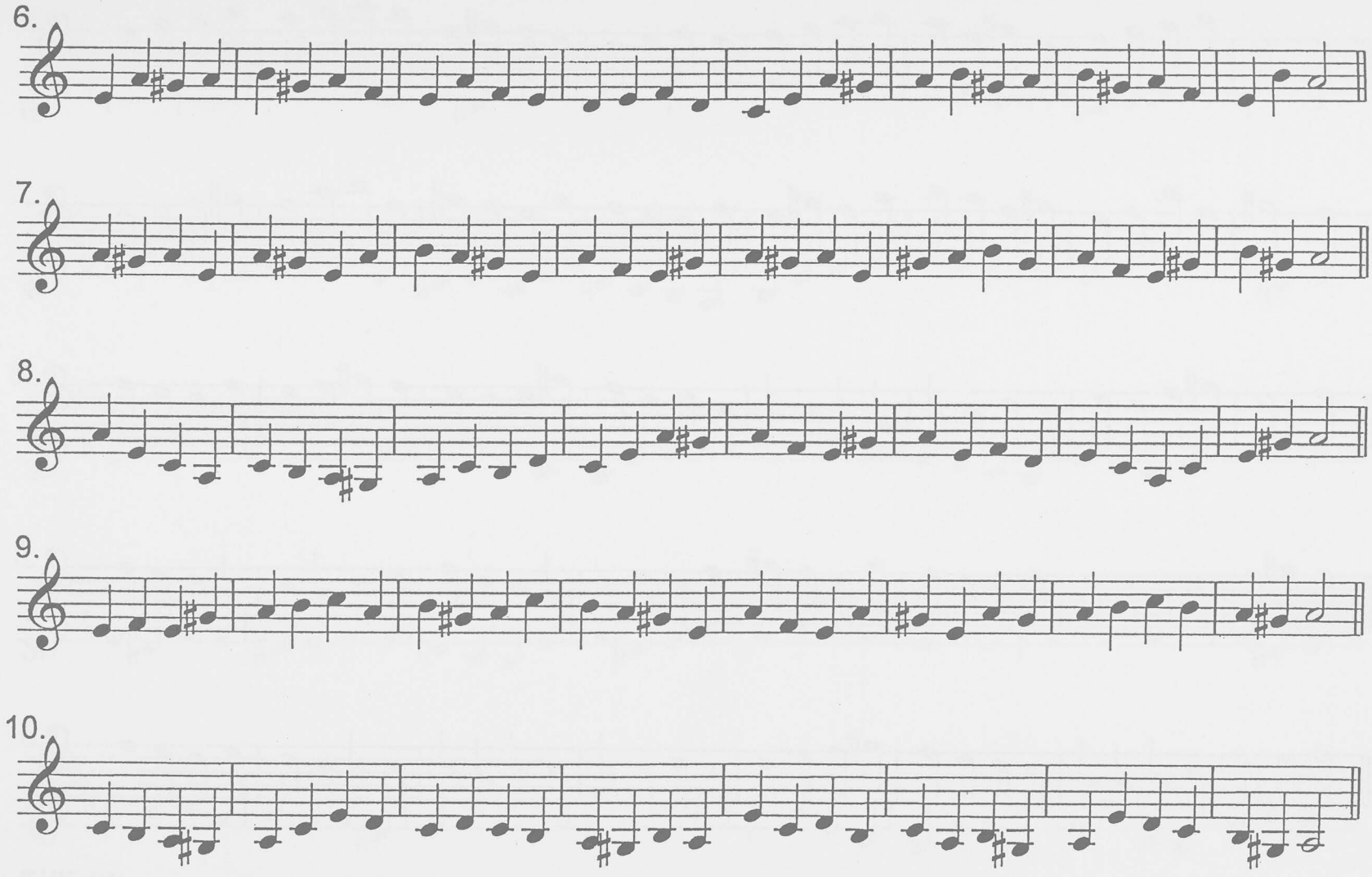
University of Pretoria etd – McLachlan, M M (2003)

Unit 19

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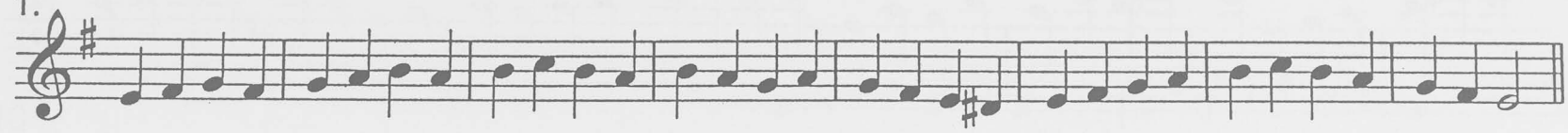

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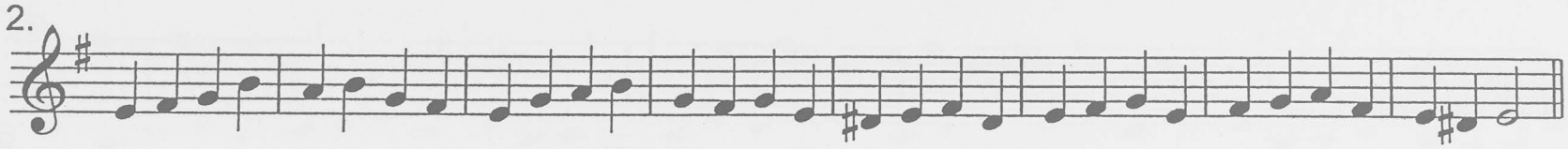
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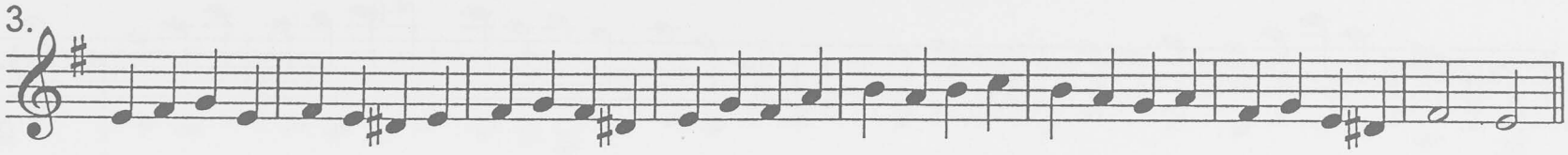
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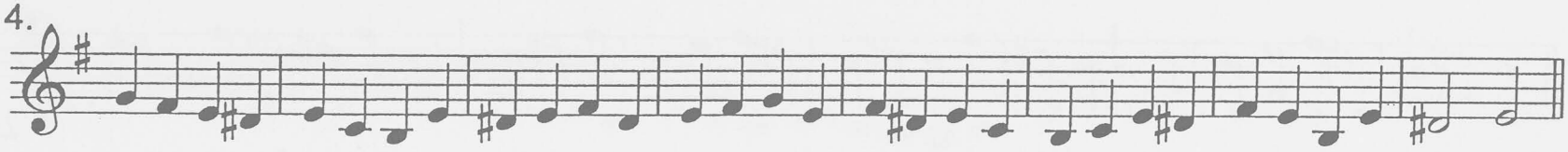
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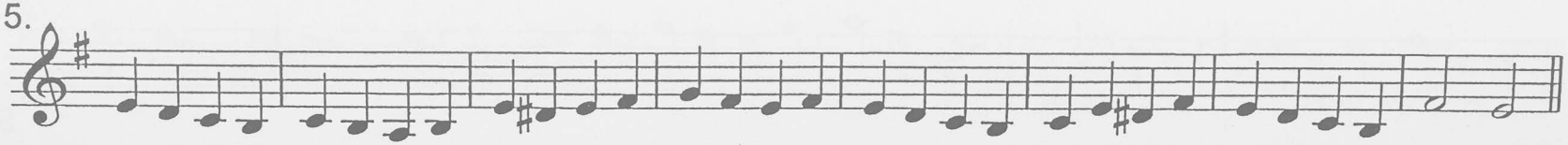
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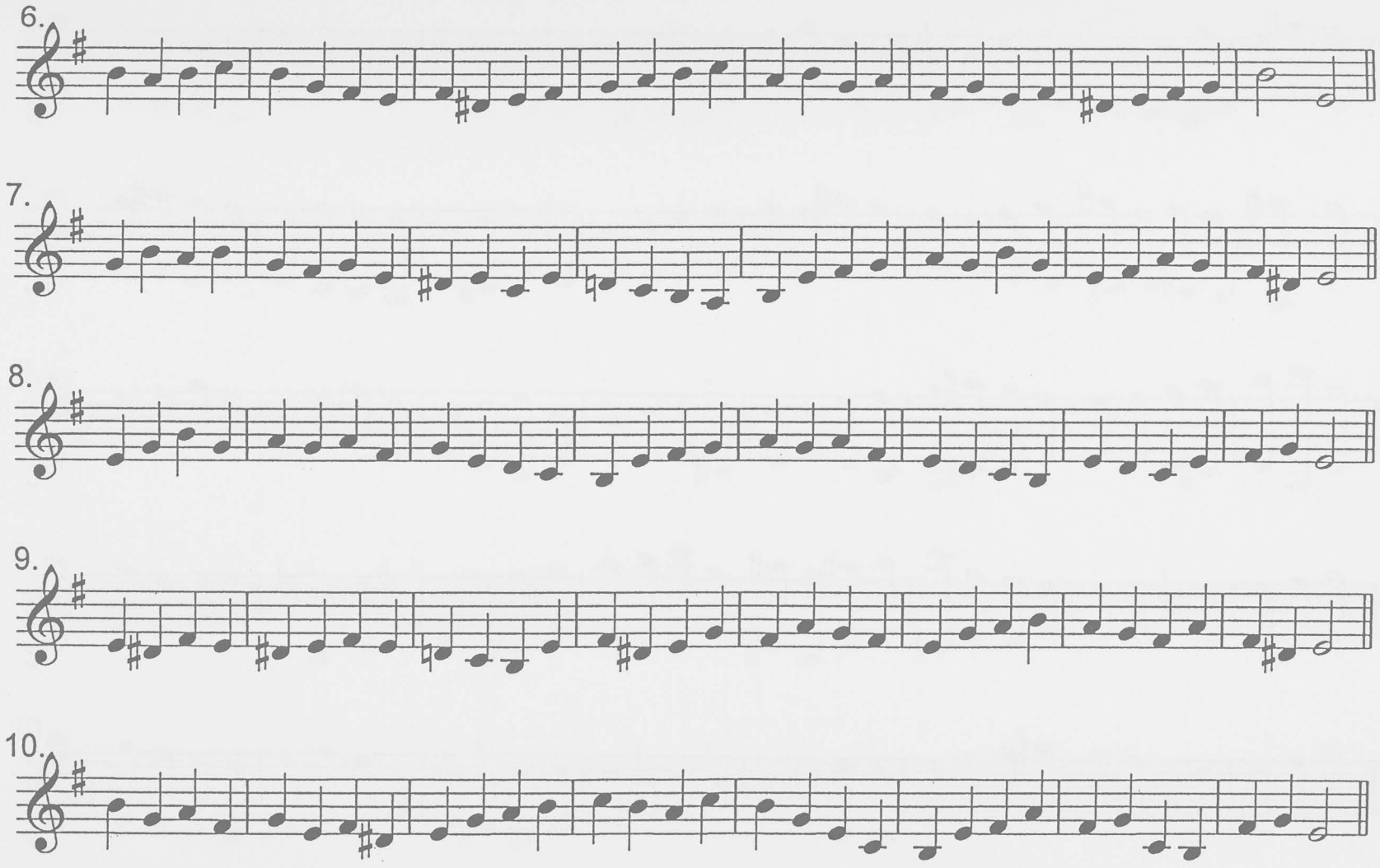
University of Pretoria etd – McLachlan, M M (2003)

Unit 20

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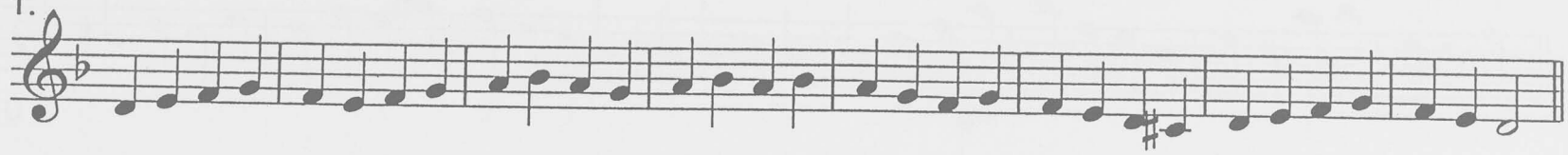
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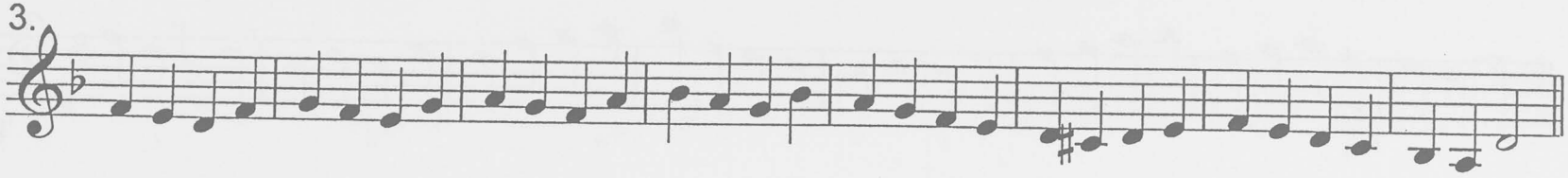
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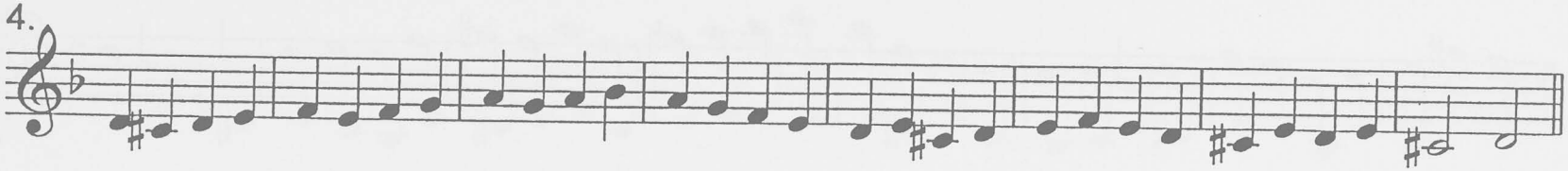
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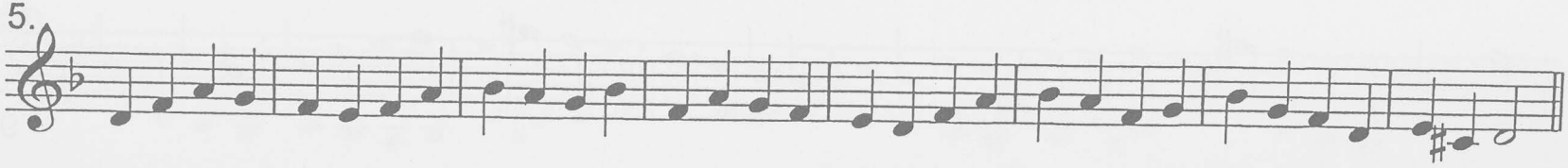
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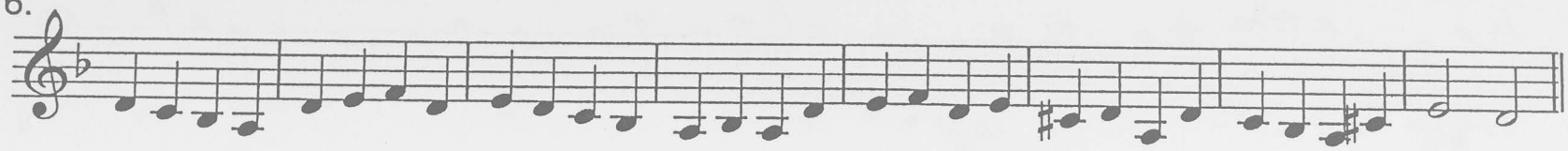
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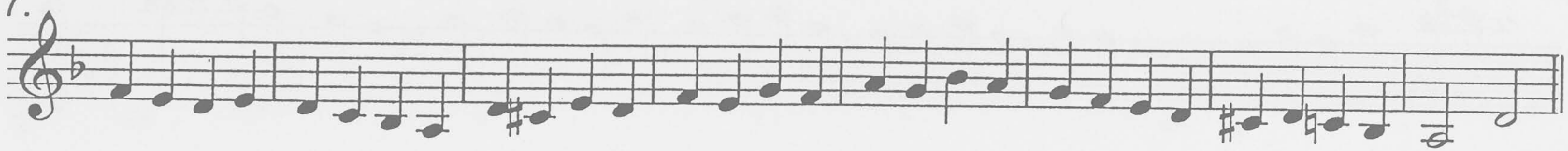
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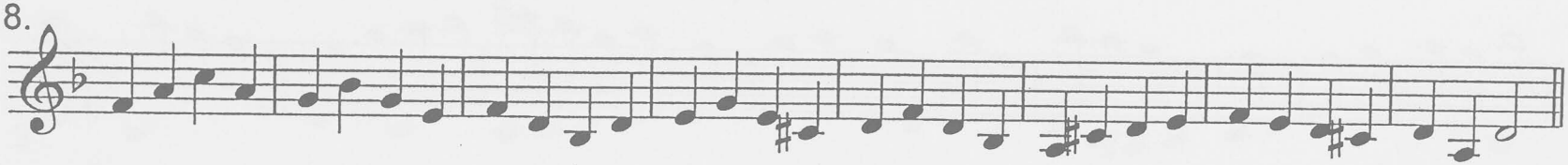
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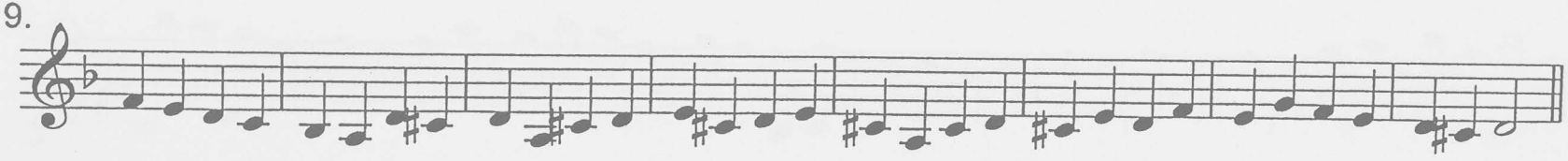
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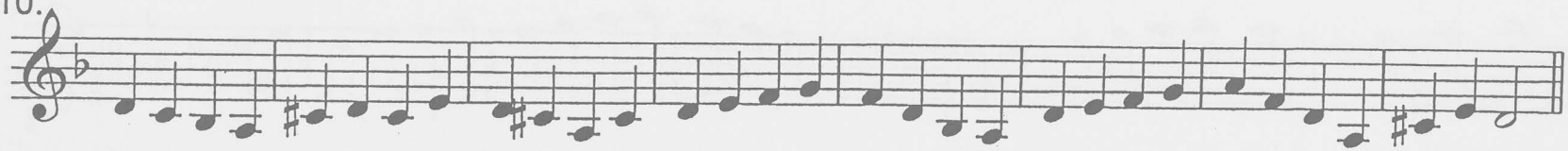
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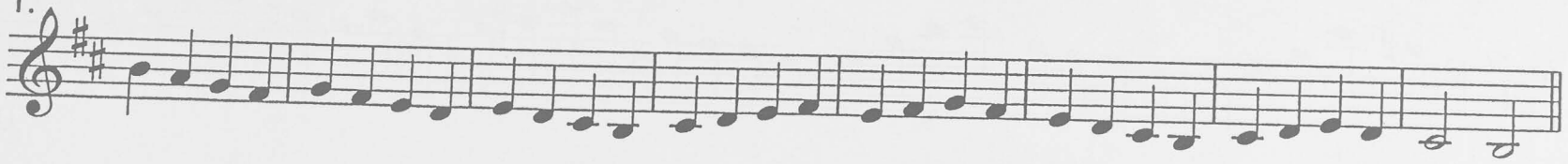
Unit 21

1.



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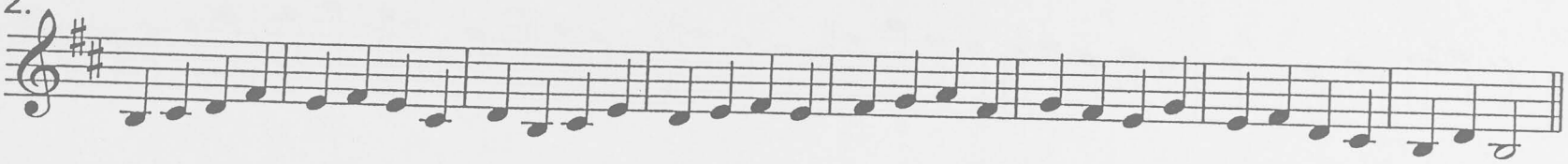
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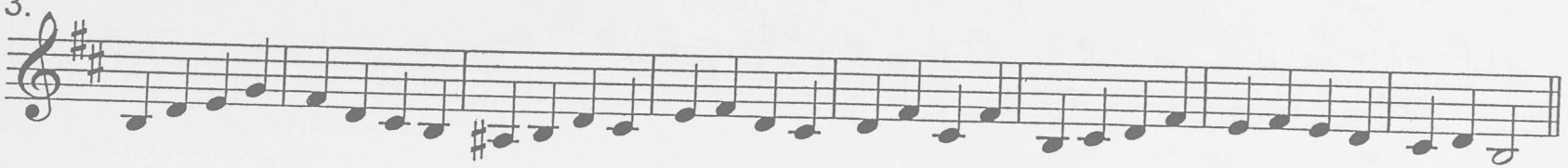
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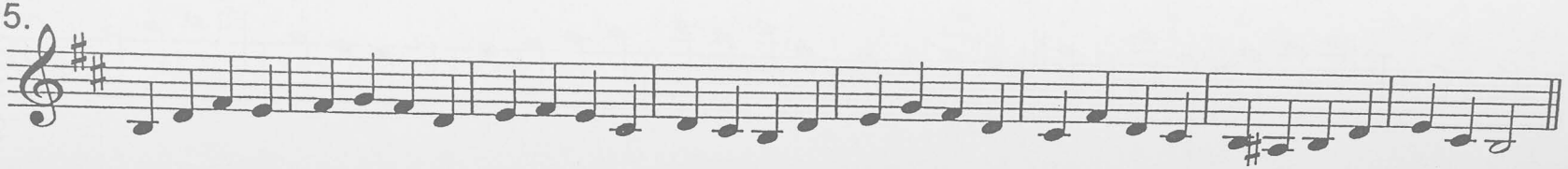
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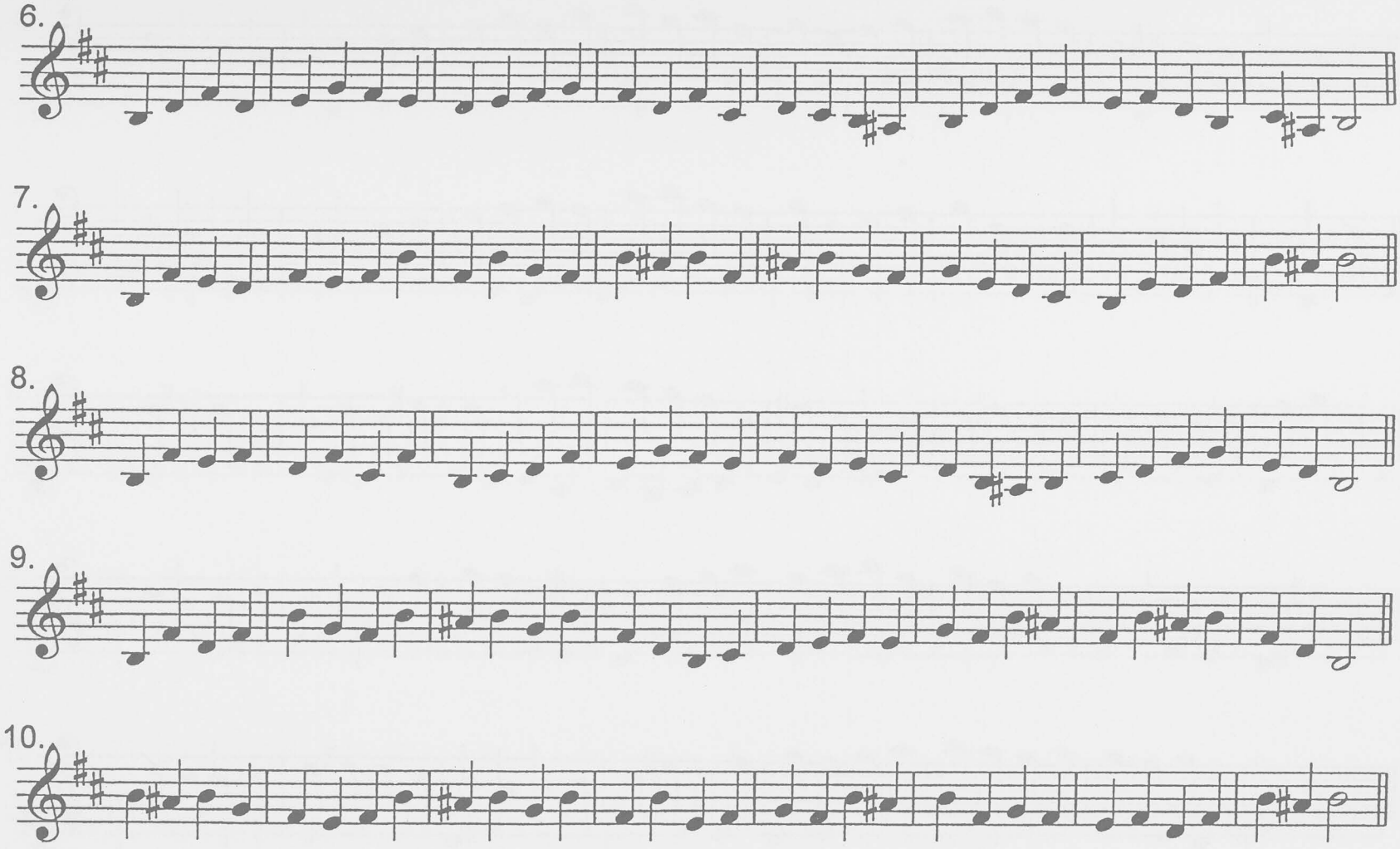
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Unit 22

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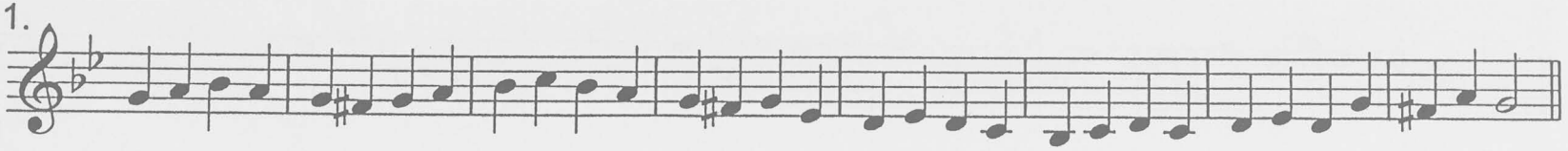
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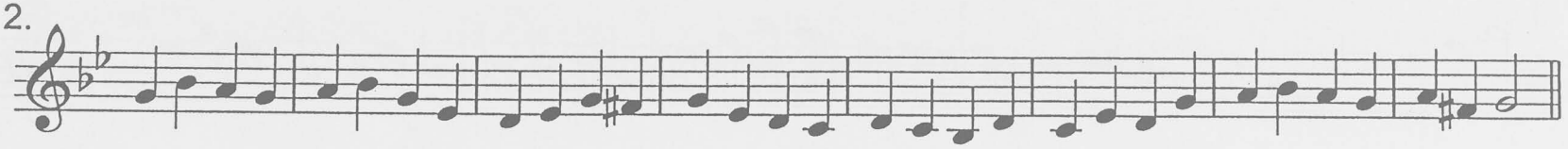
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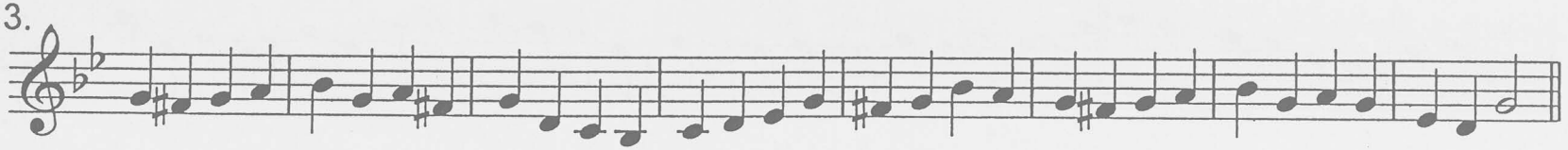
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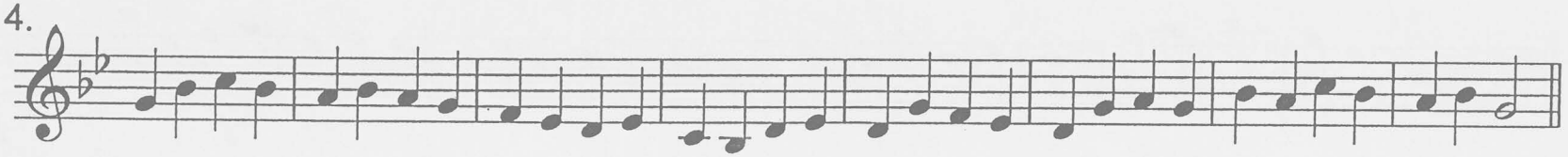
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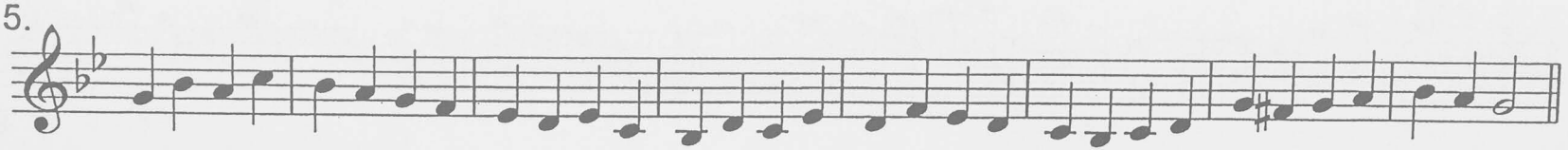
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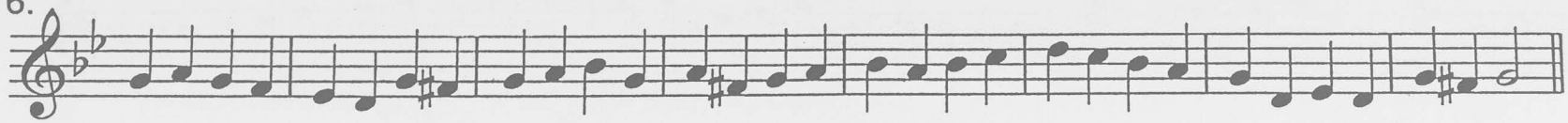
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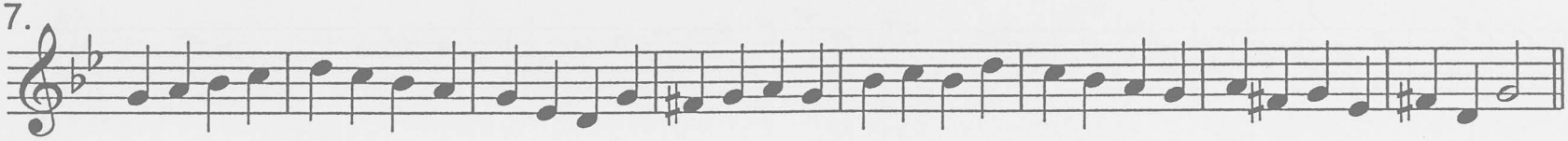
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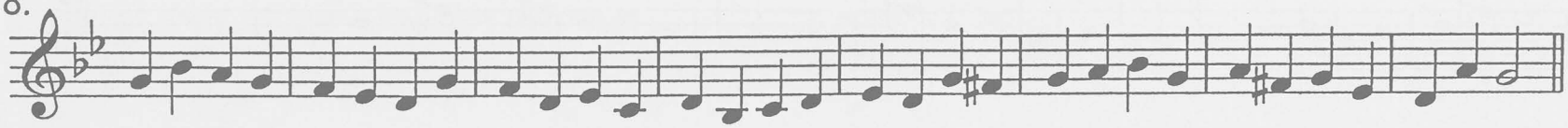
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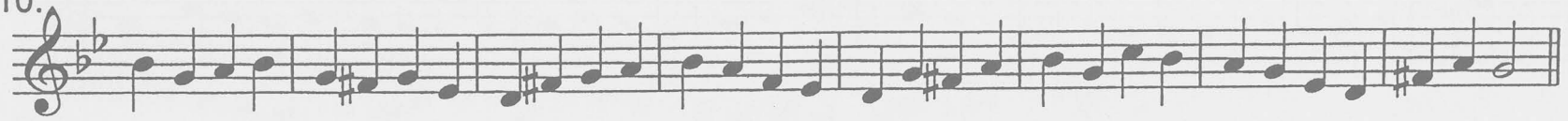
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Unit 23

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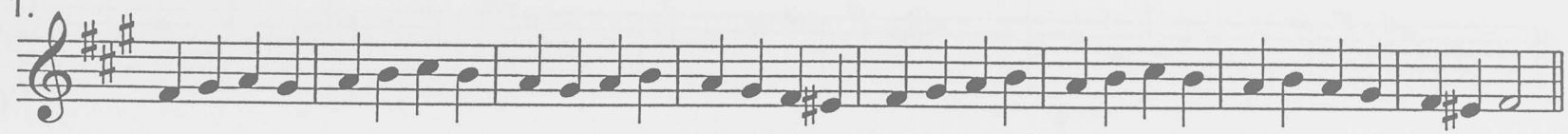
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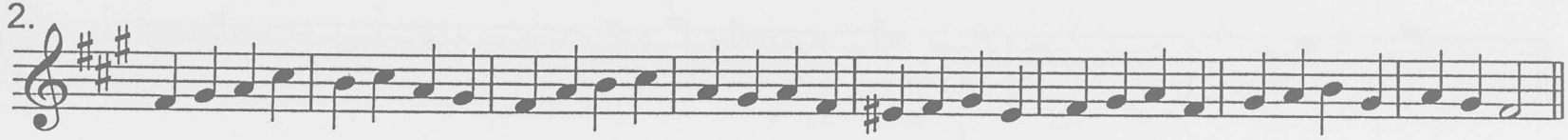
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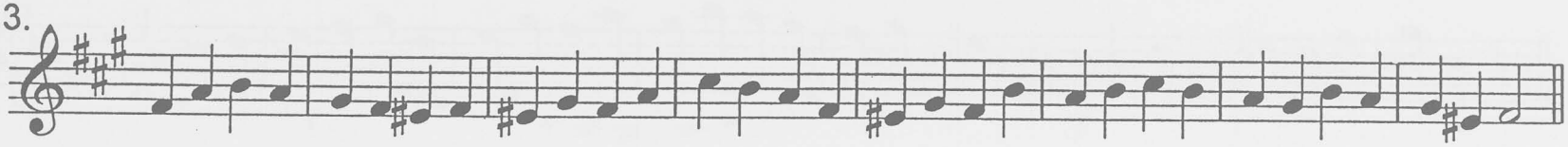
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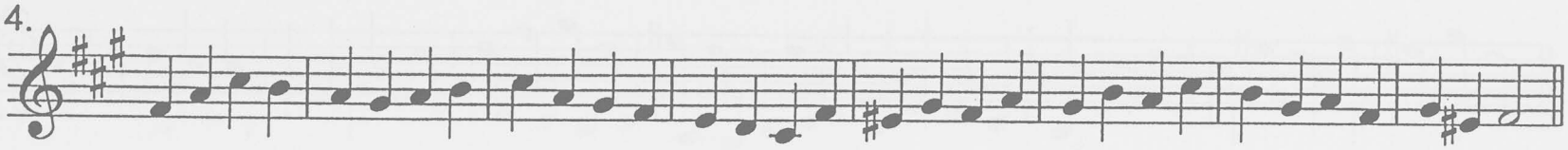
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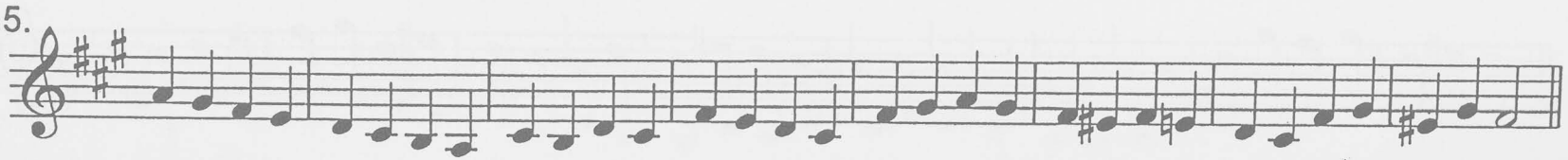
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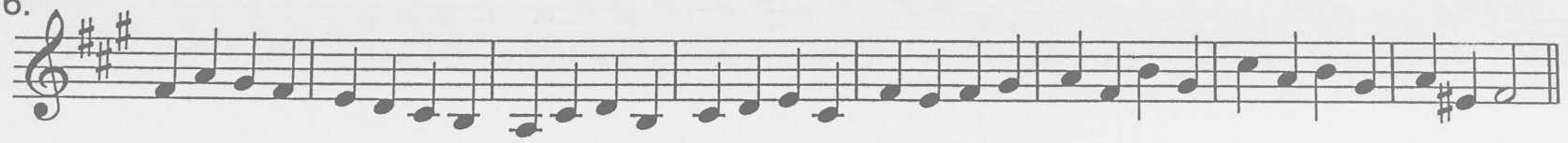
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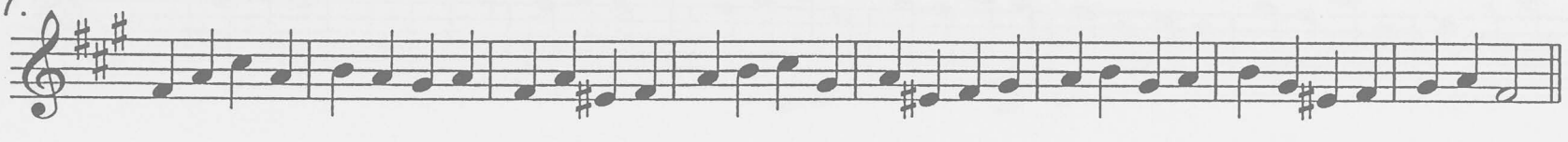
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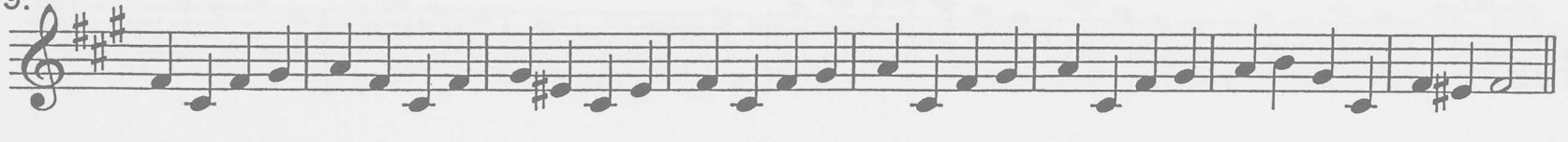
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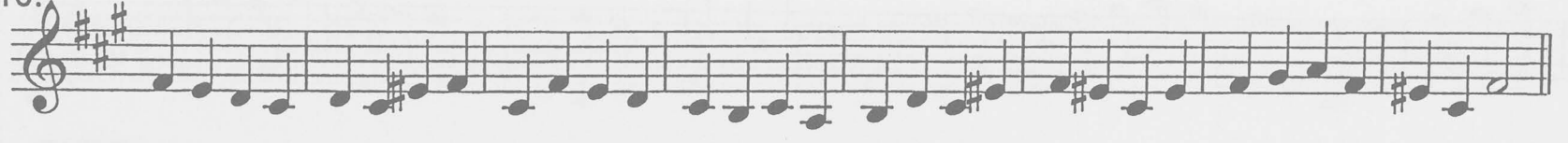
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Unit 24

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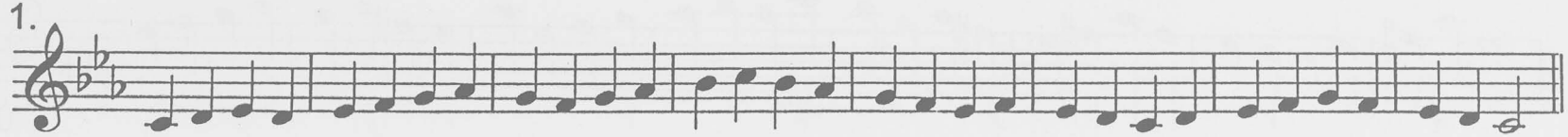
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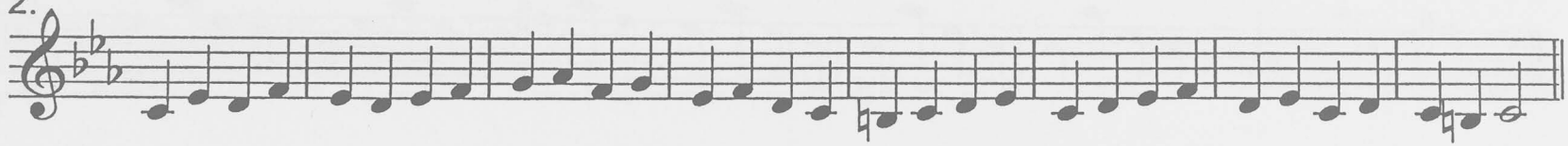
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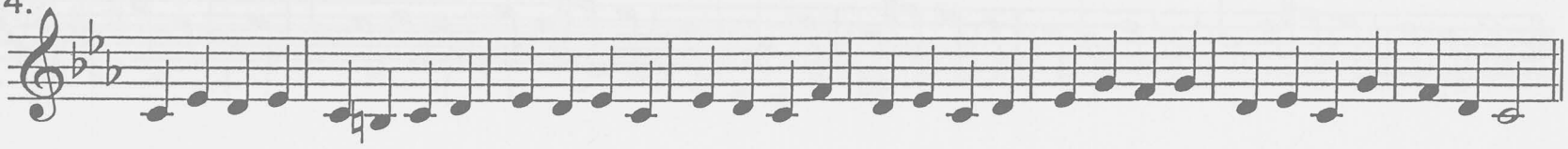
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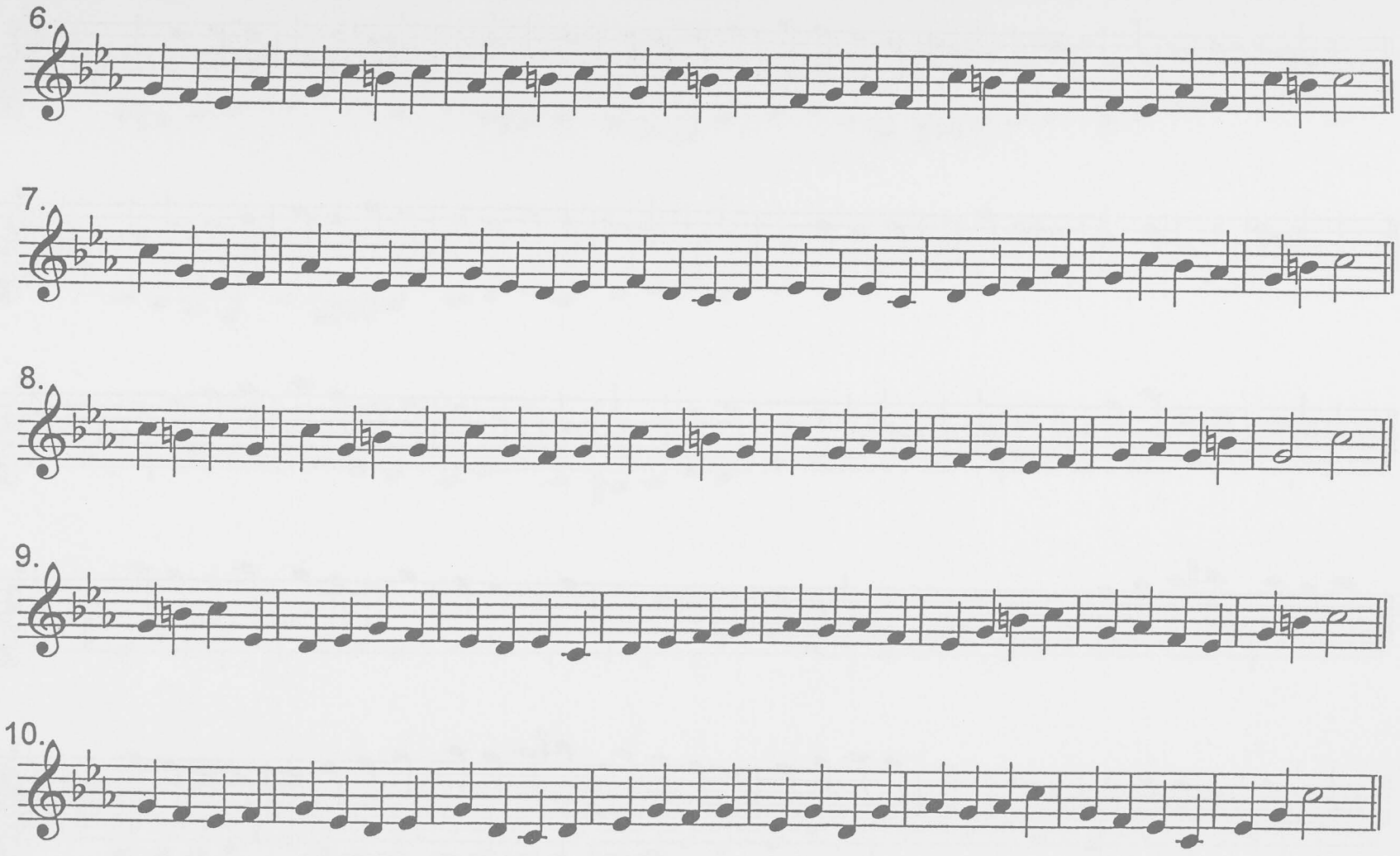
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Unit 25

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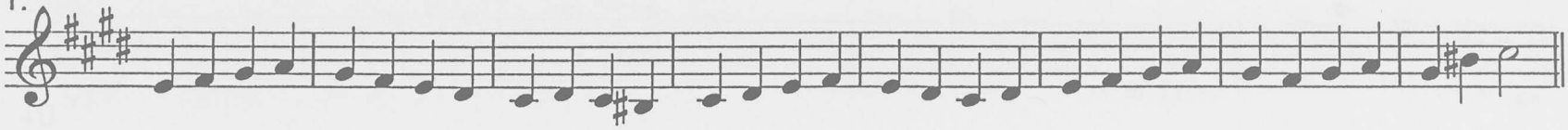
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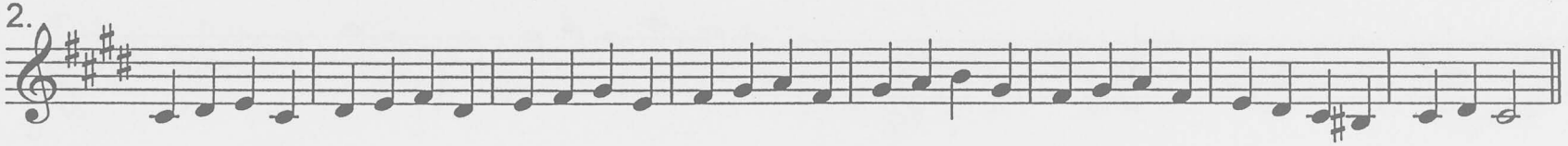
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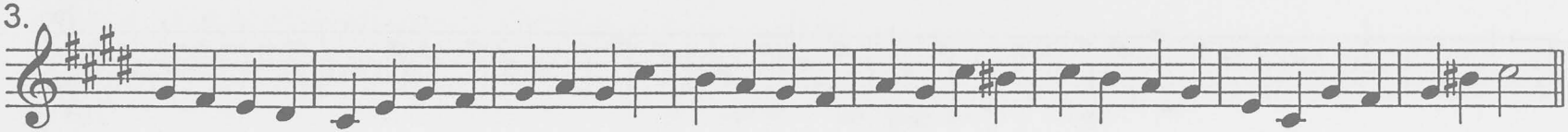

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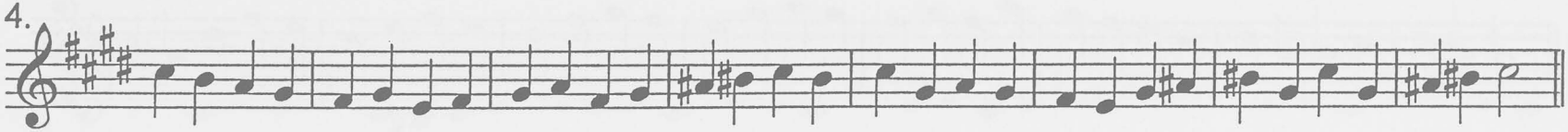
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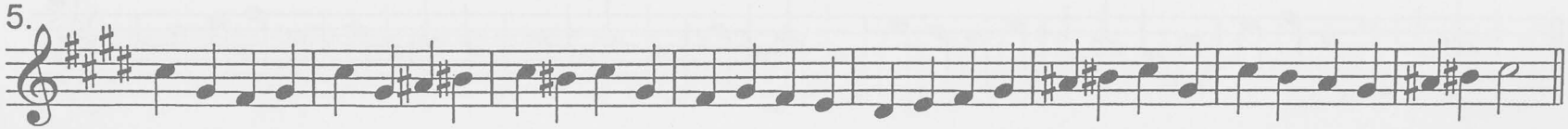
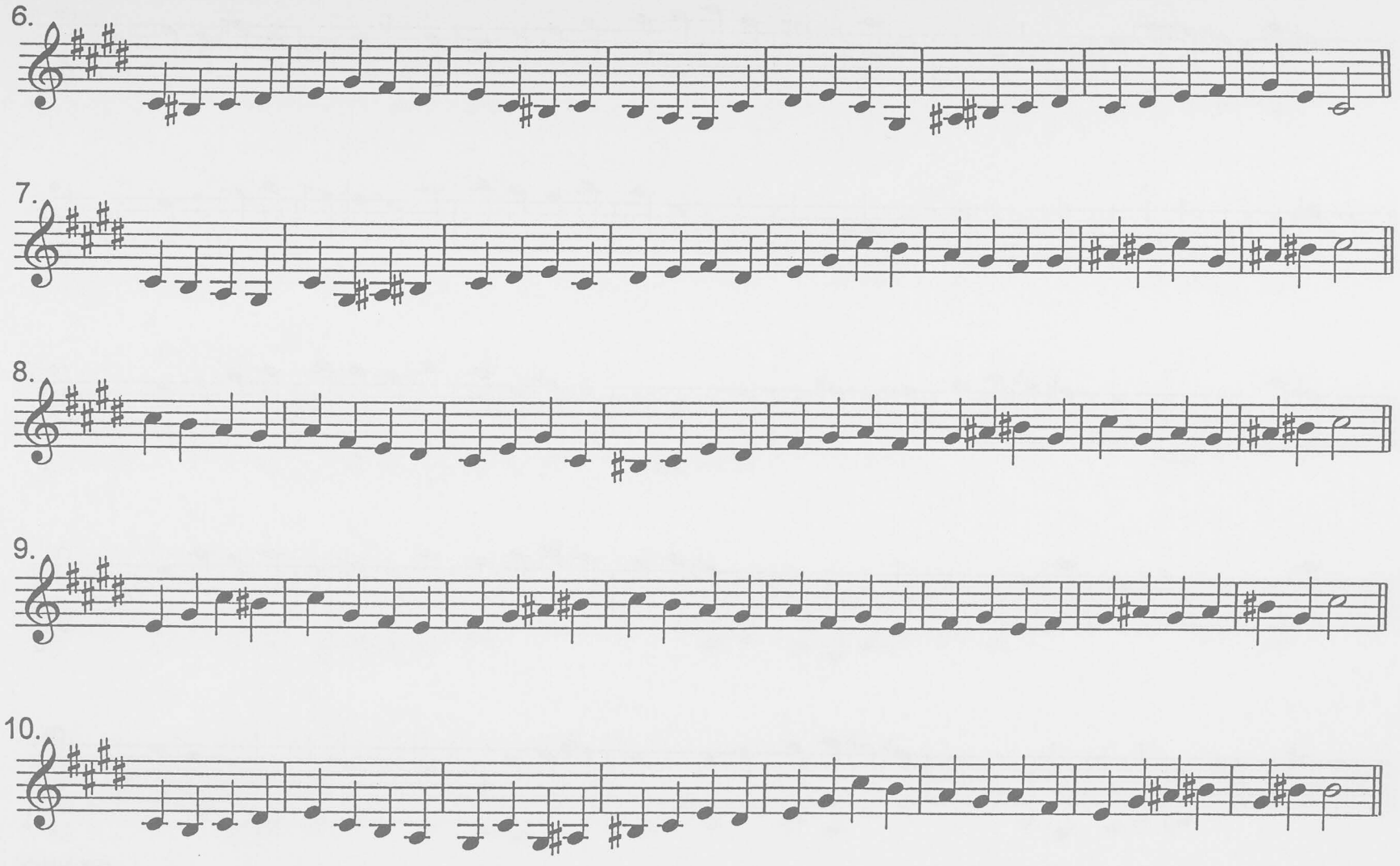

University of Pretoria etd – McLachlan, M M (2003)

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Unit 26

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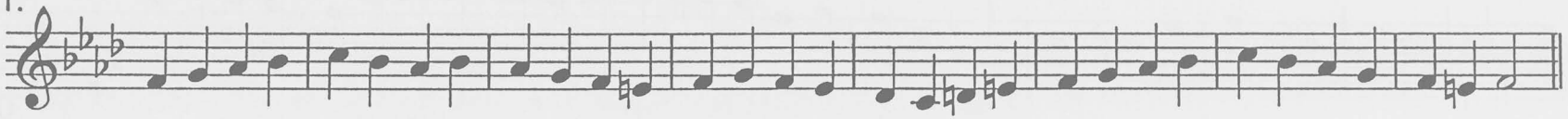
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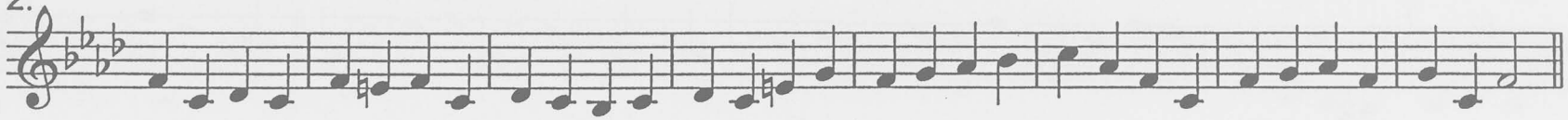
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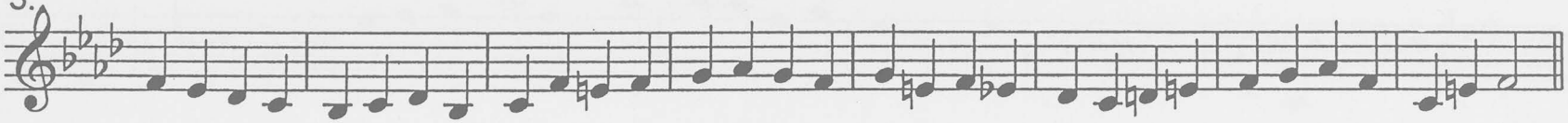

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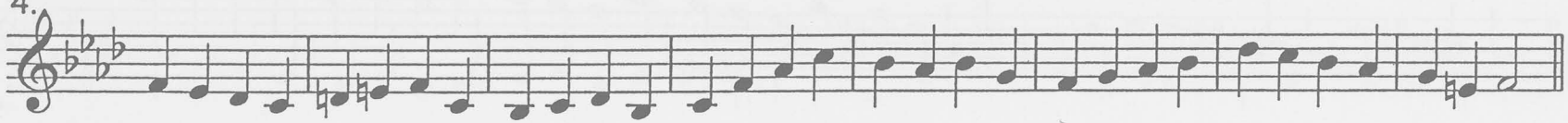
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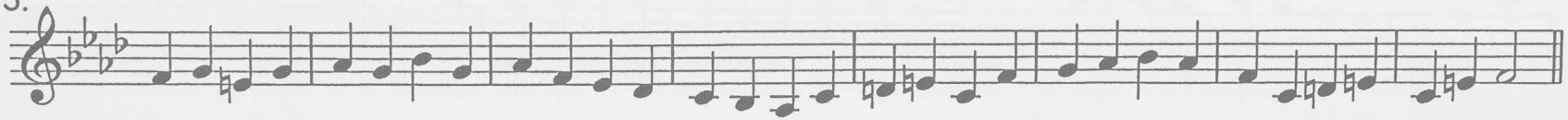
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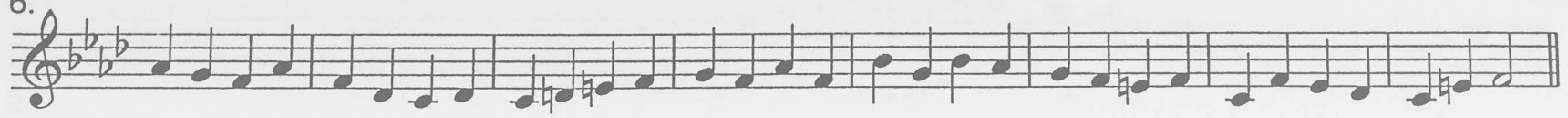

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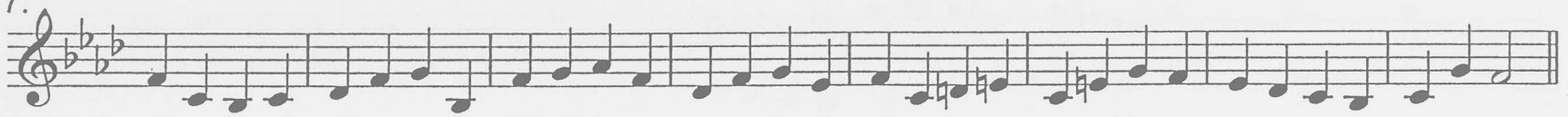
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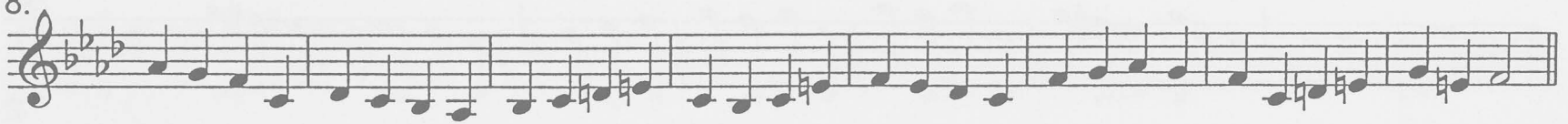
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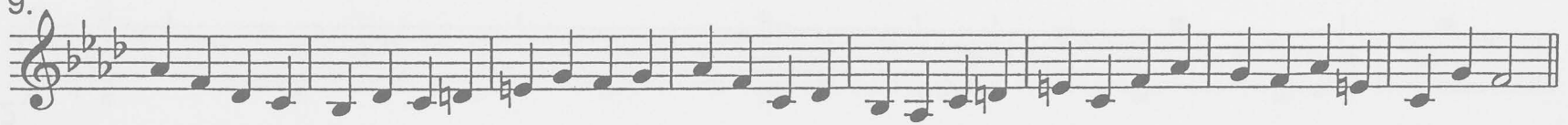
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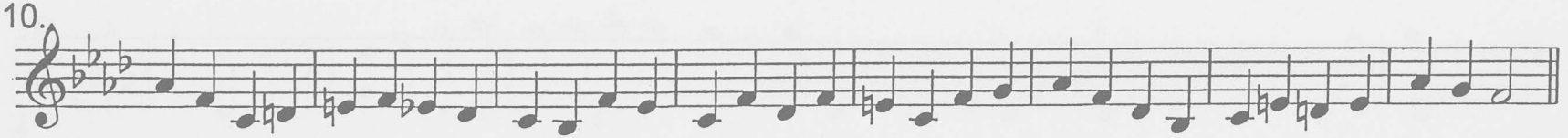
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Unit 27

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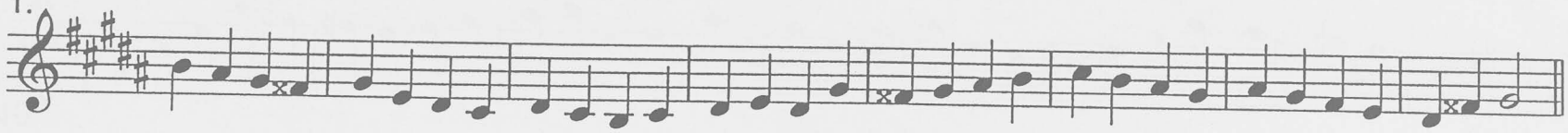
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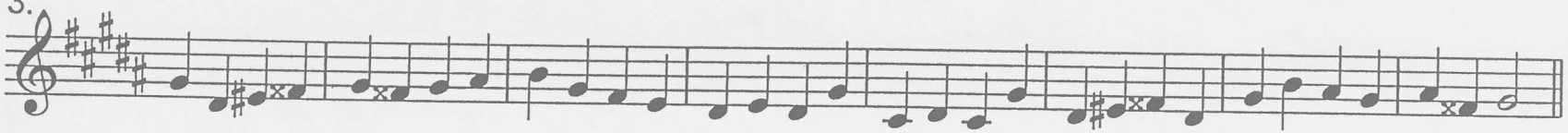
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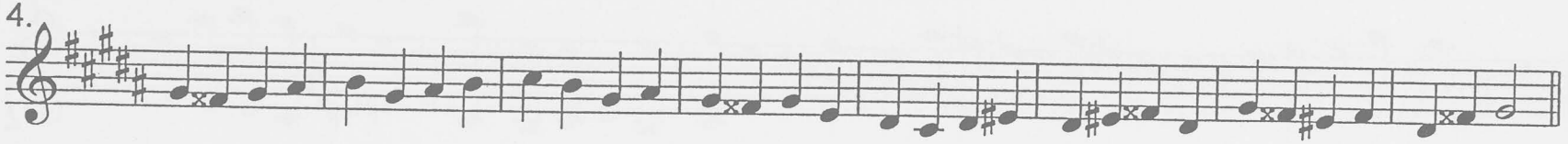
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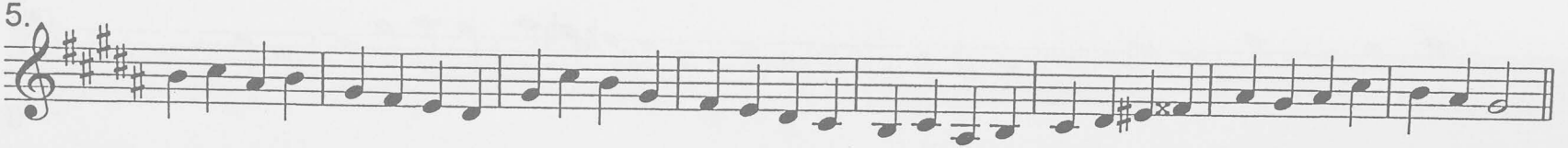
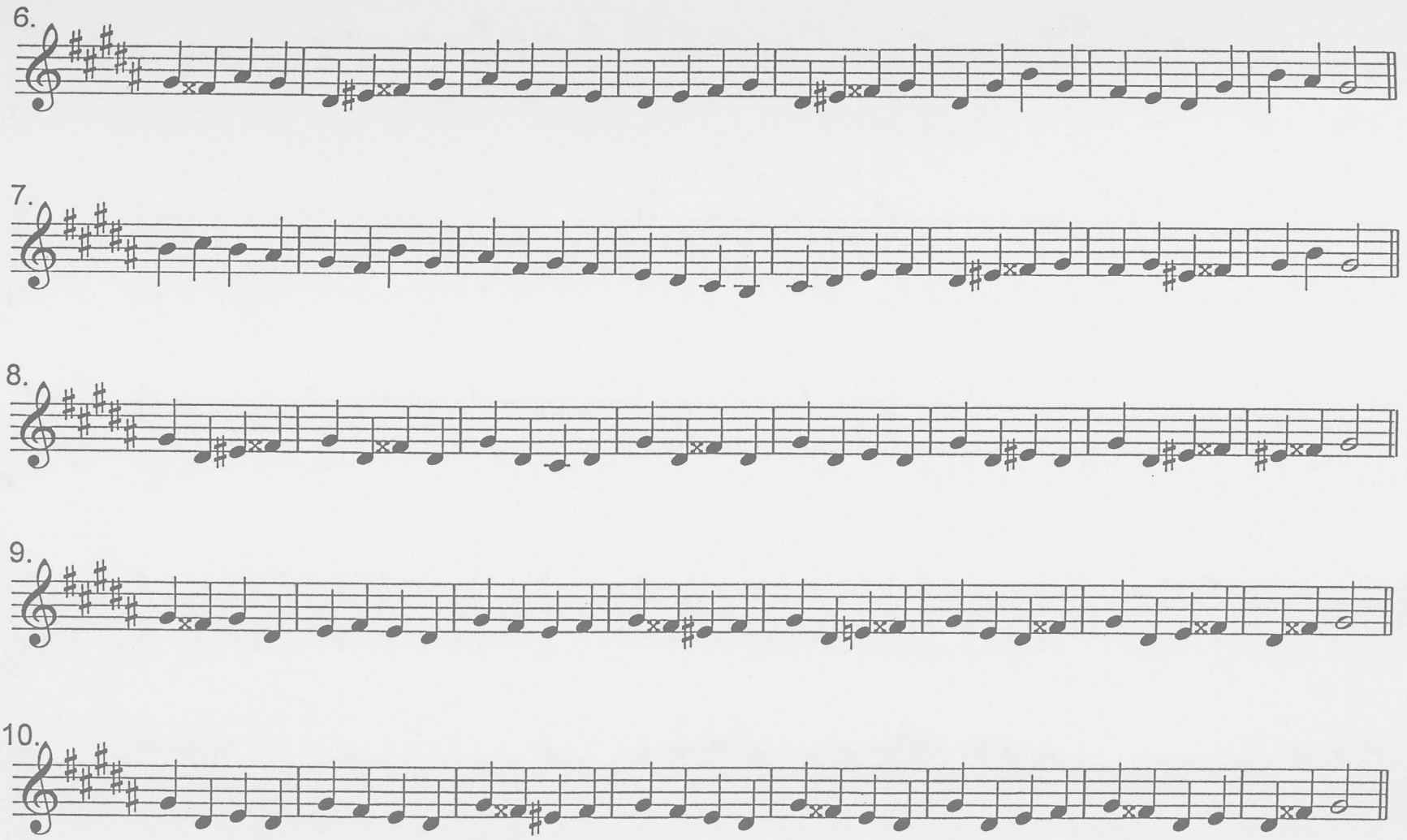

University of Pretoria etd – McLachlan, M M (2003)

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Unit 28

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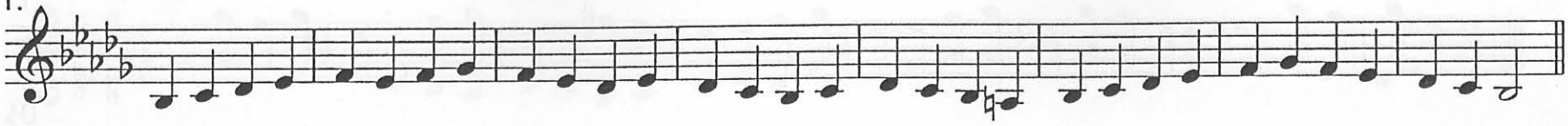
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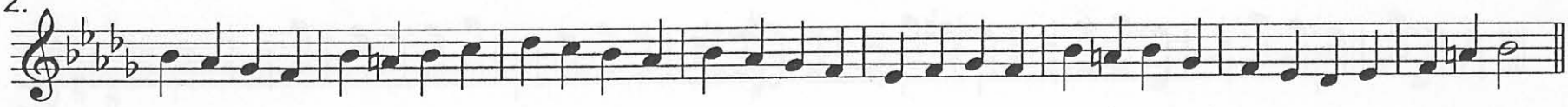
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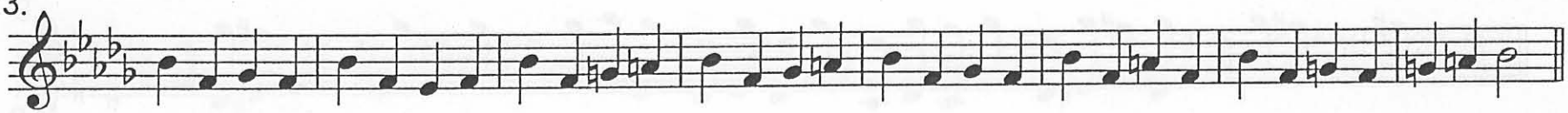
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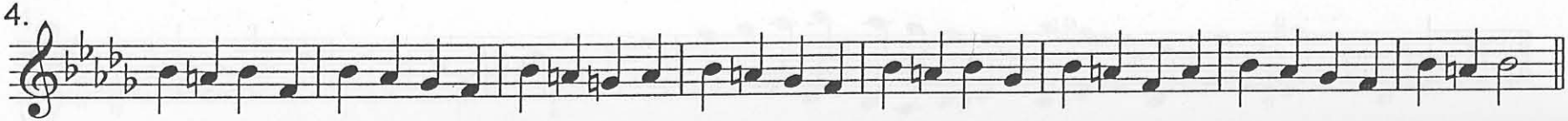
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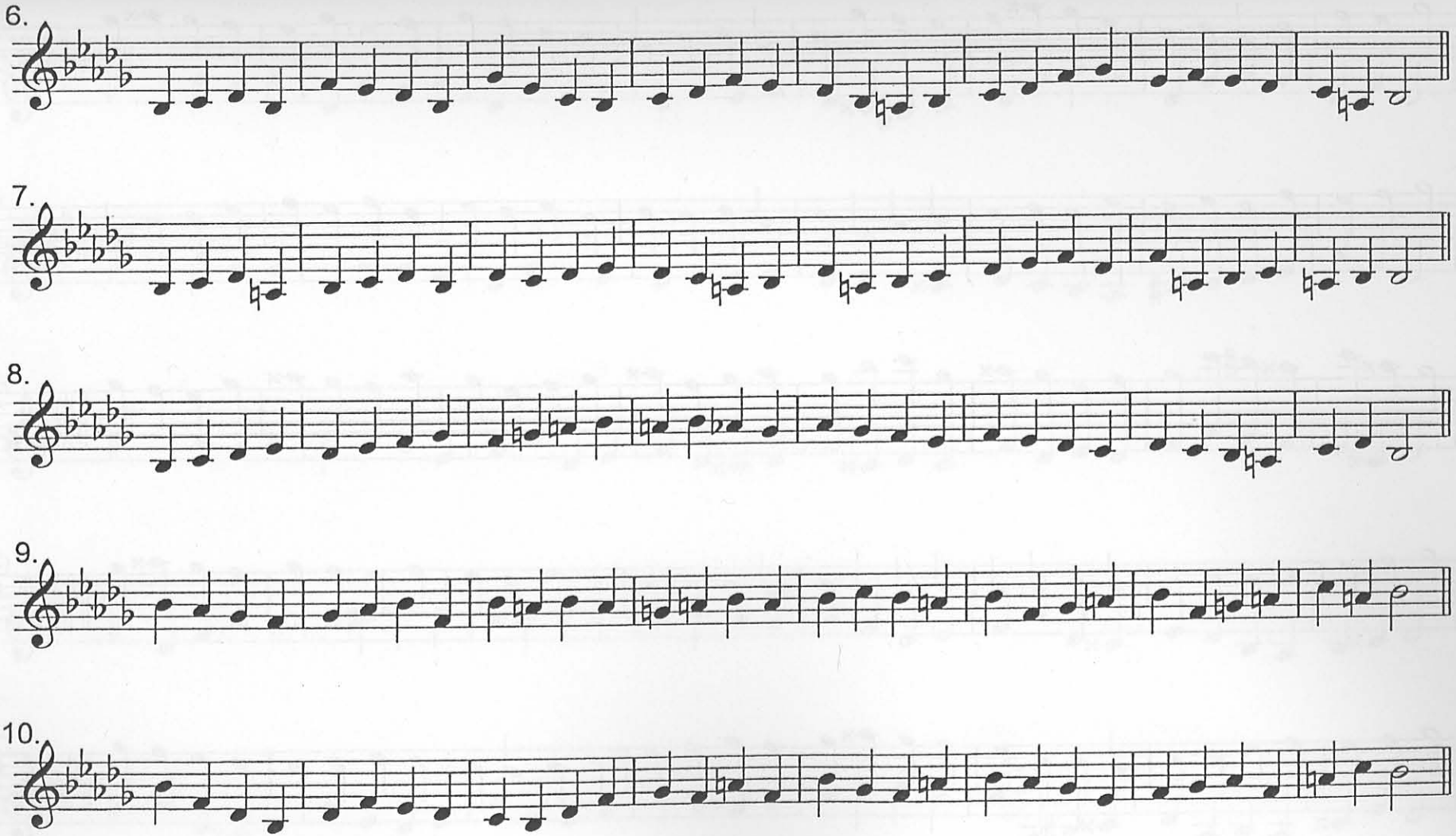
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Unit 29

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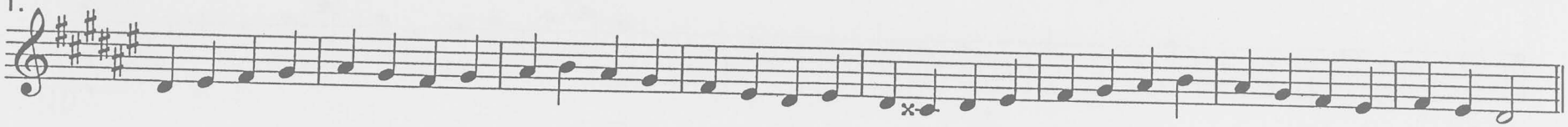
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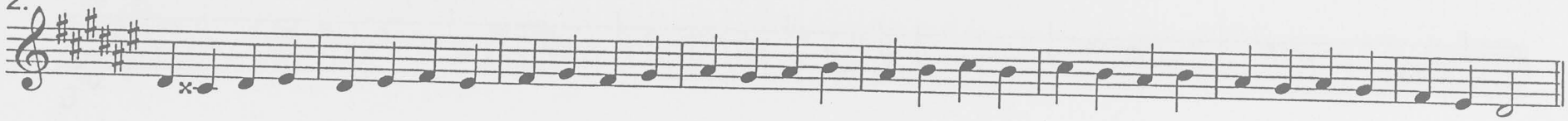
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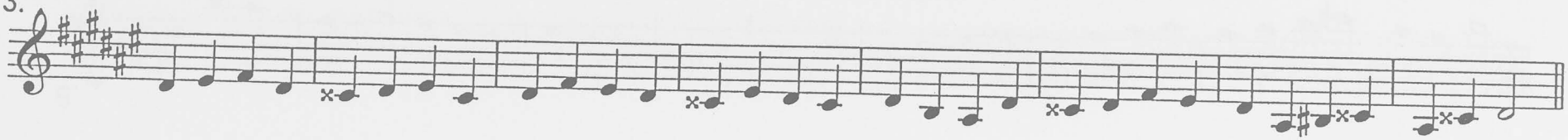
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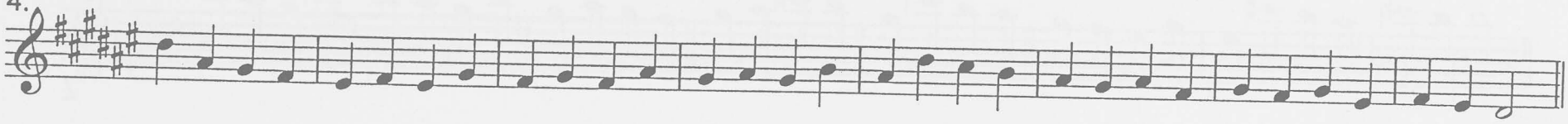

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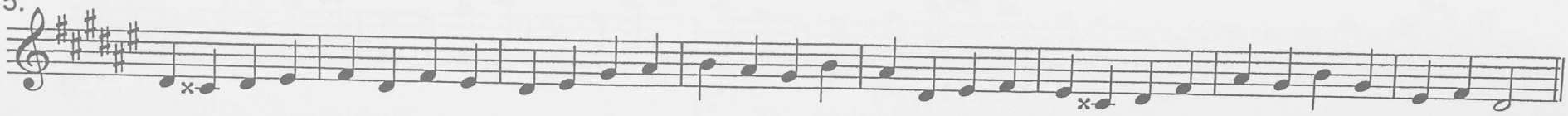

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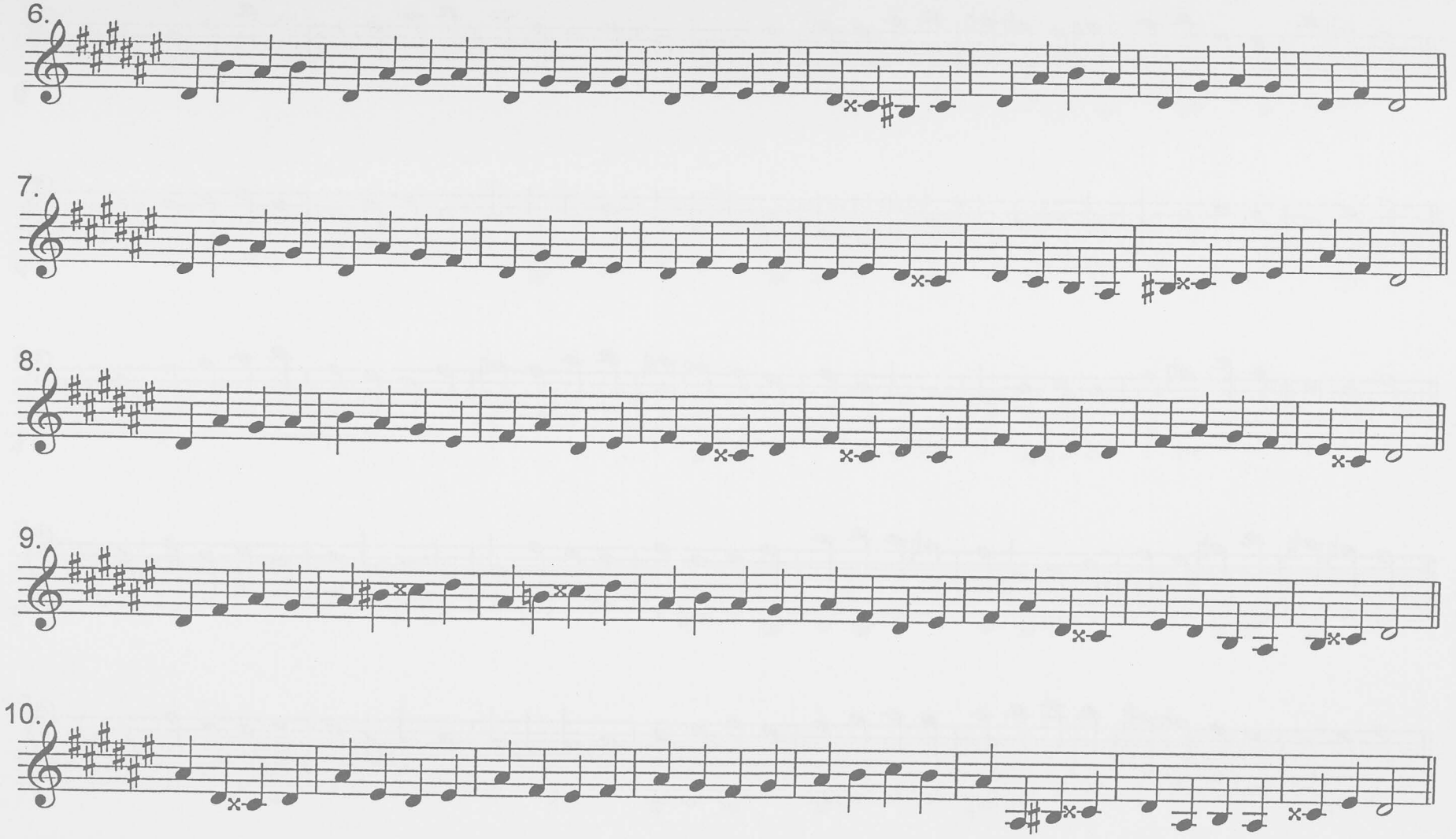
University of Pretoria etd – McLachlan, M M (2003)

Unit 30

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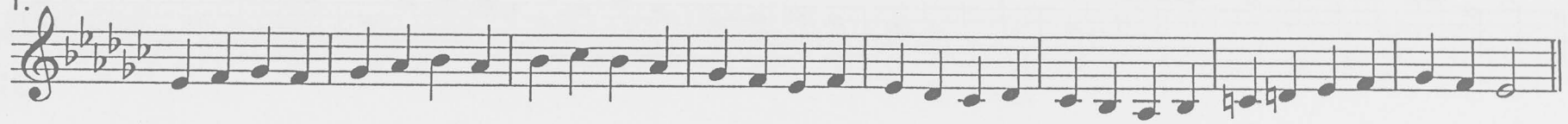
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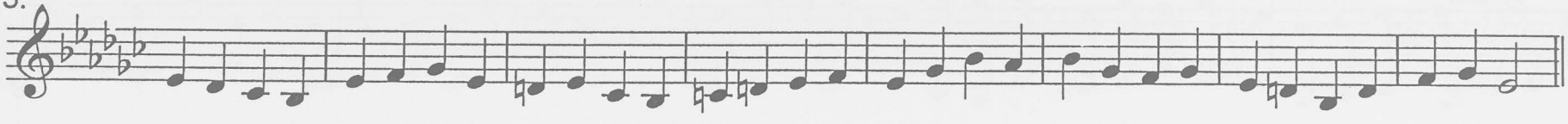
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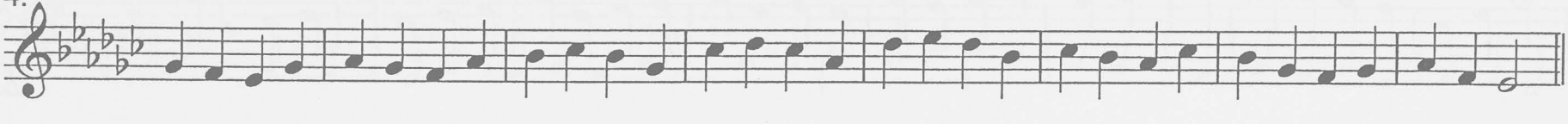

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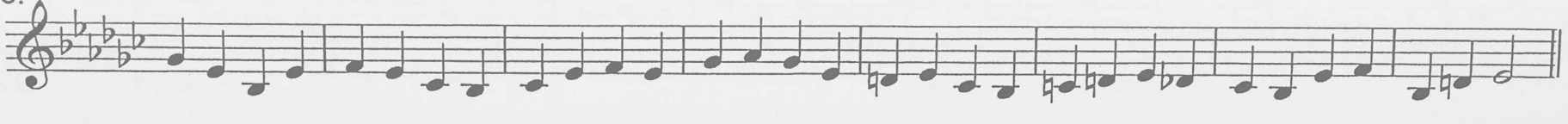

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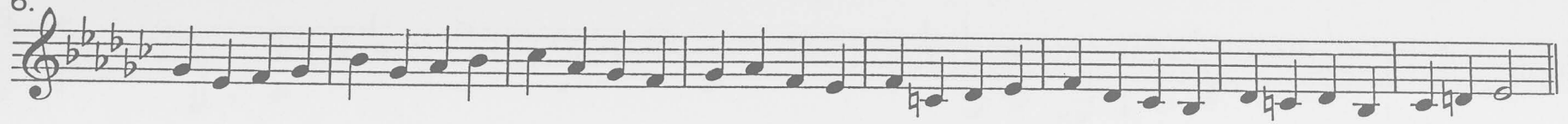
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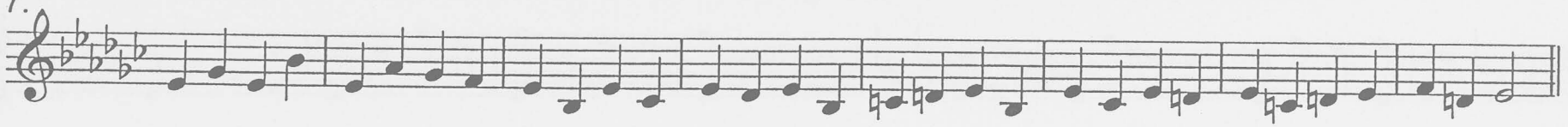
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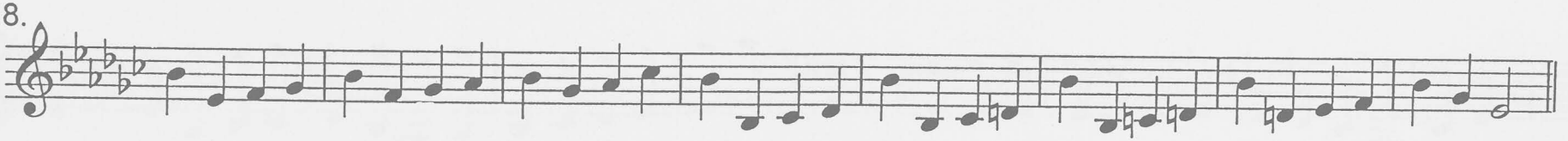
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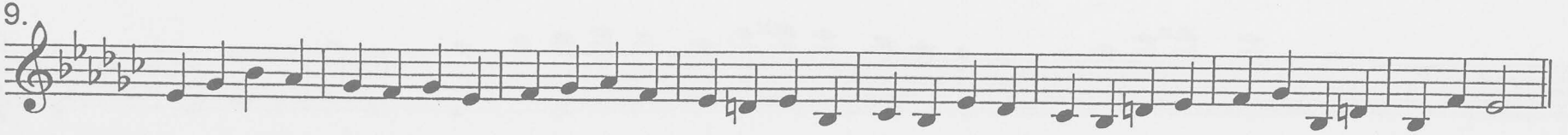
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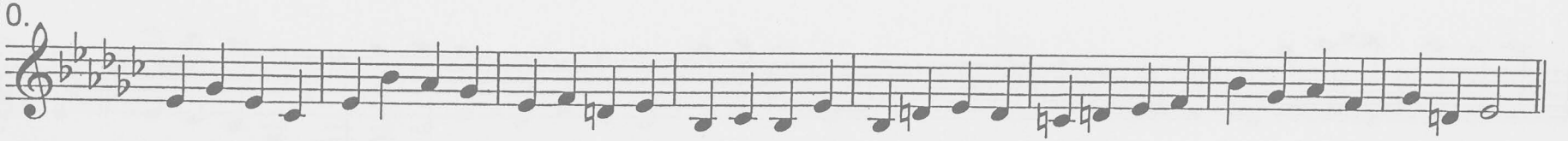
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Unit 31

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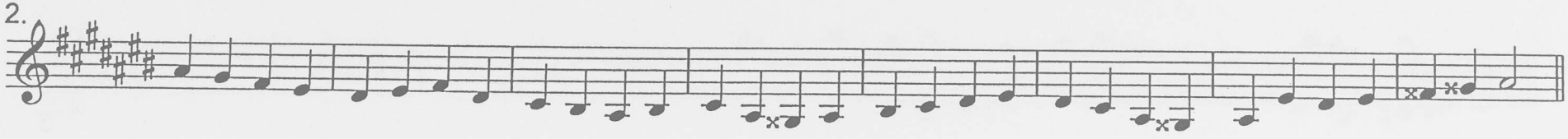
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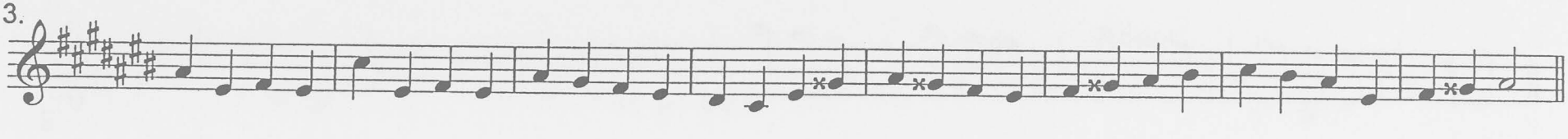
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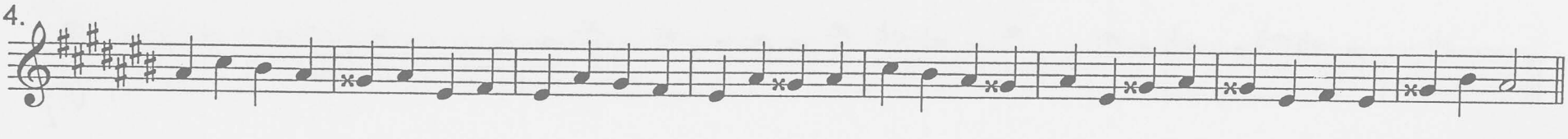
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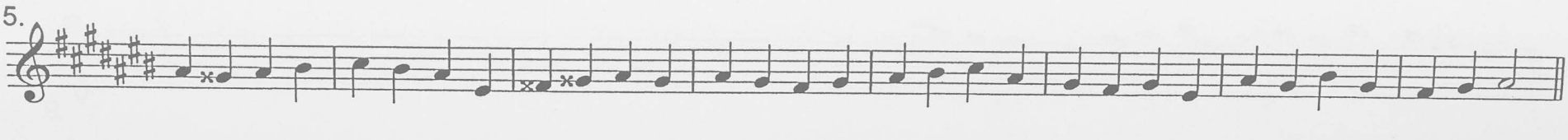
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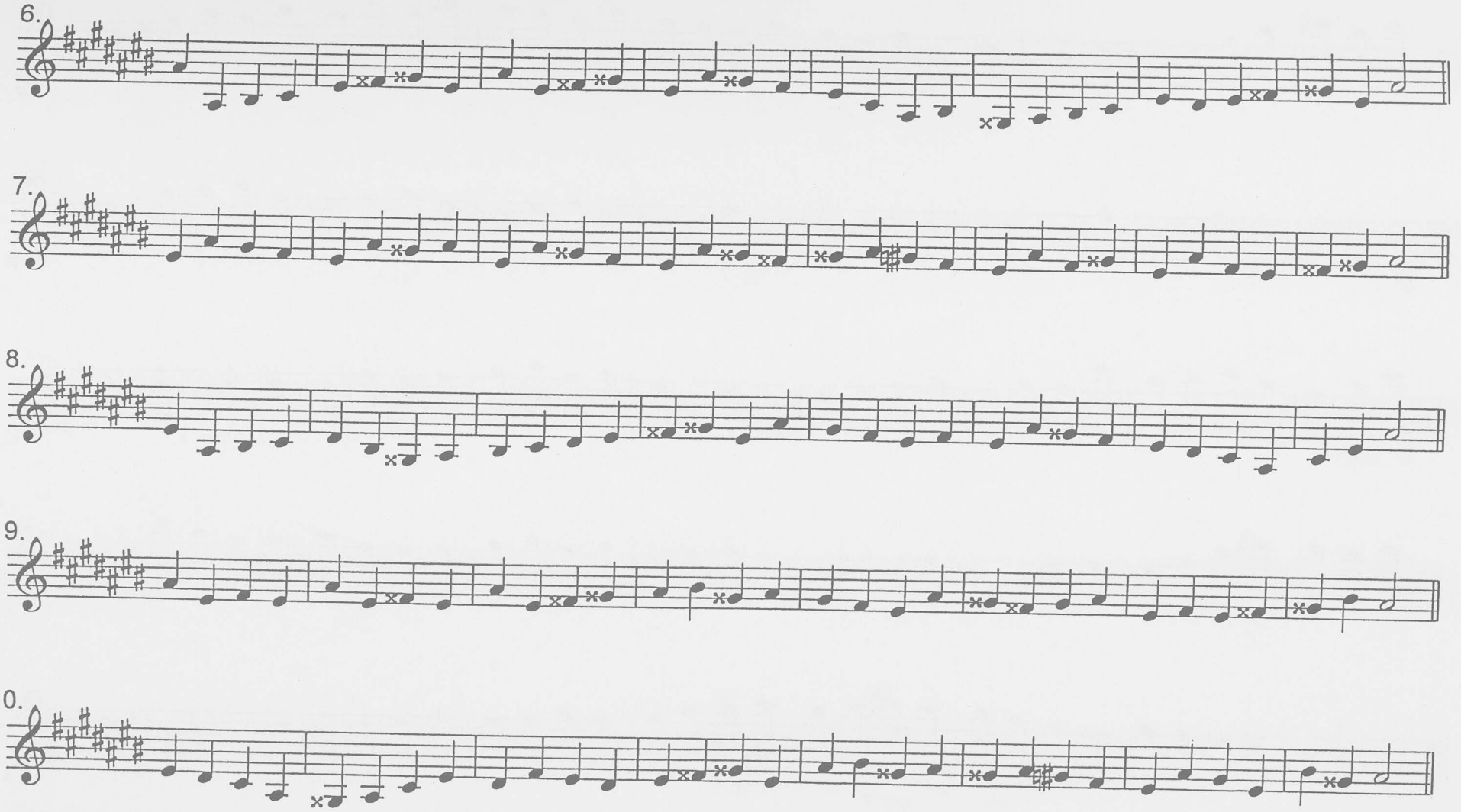
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Unit 32

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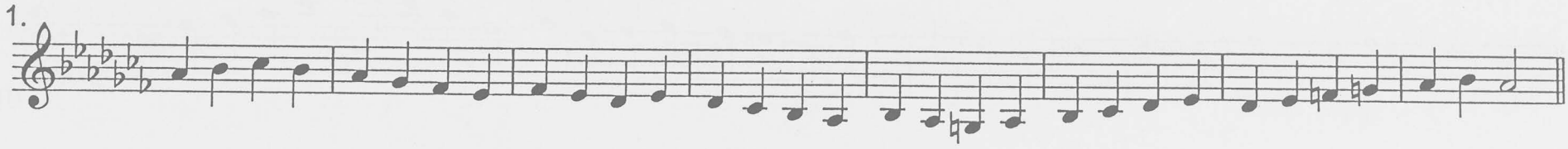
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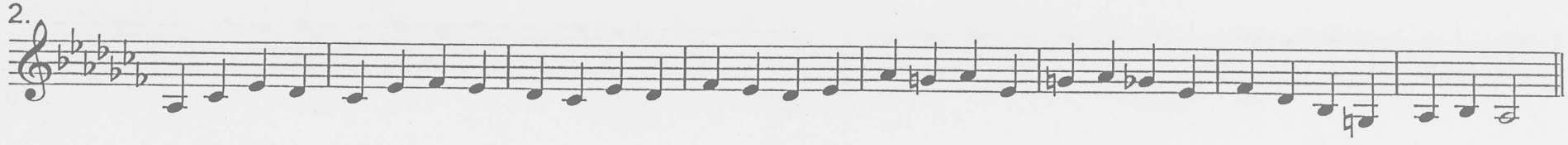
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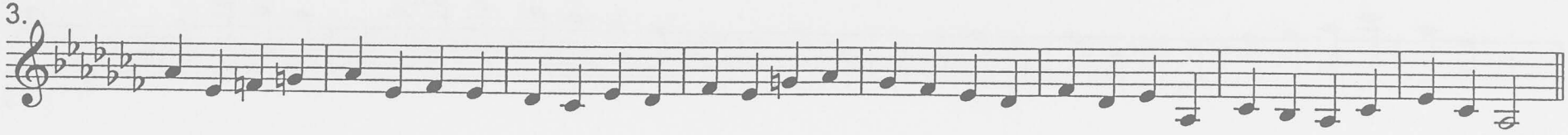
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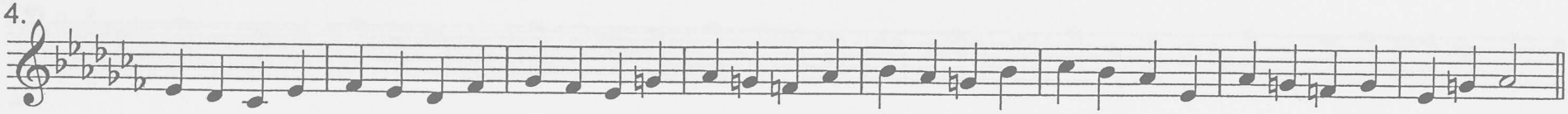

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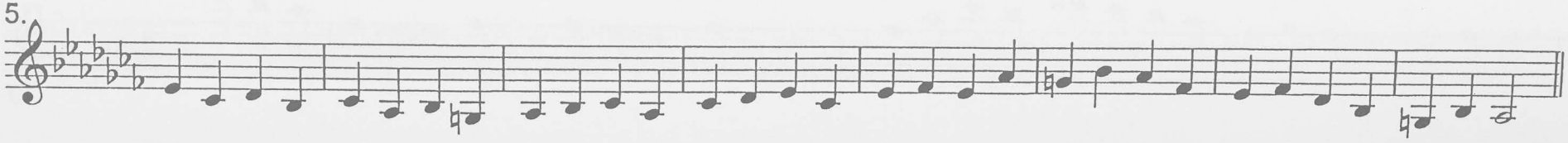
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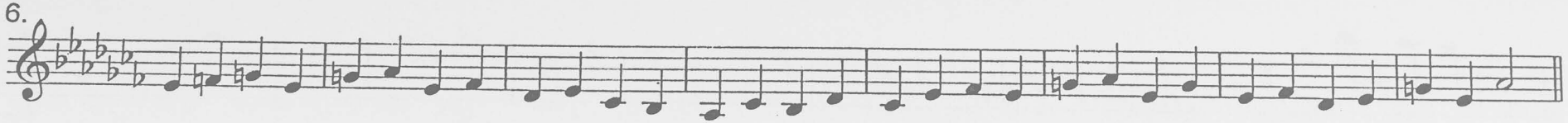
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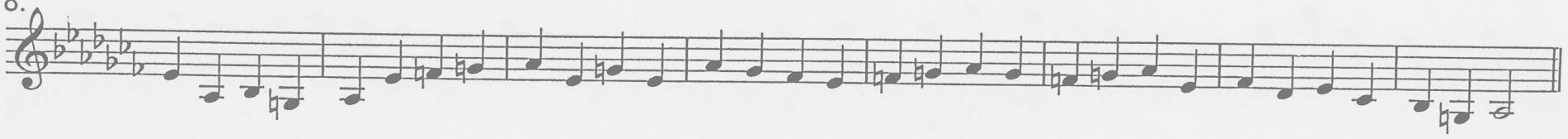
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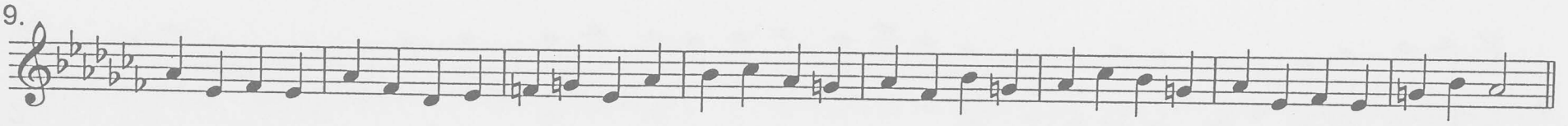

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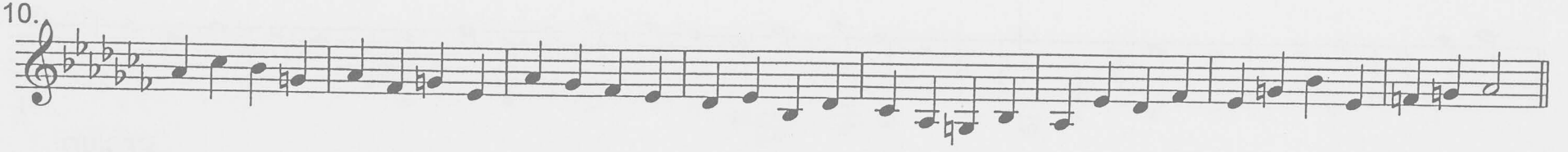
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Mixed

Unit 33

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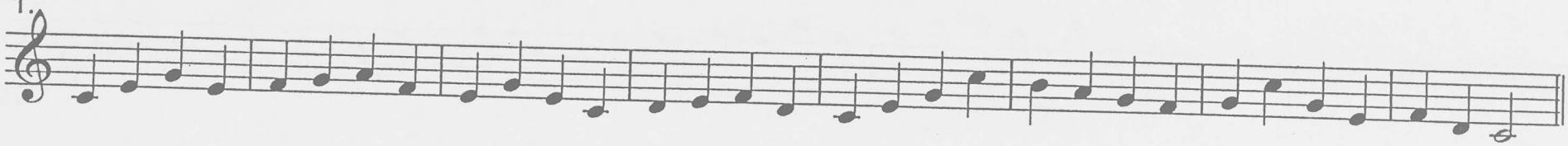
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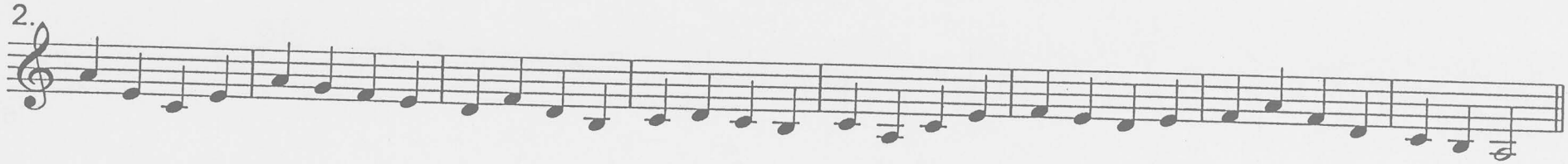
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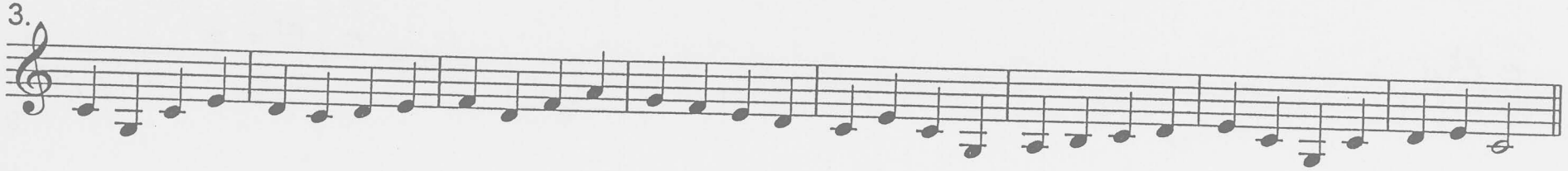
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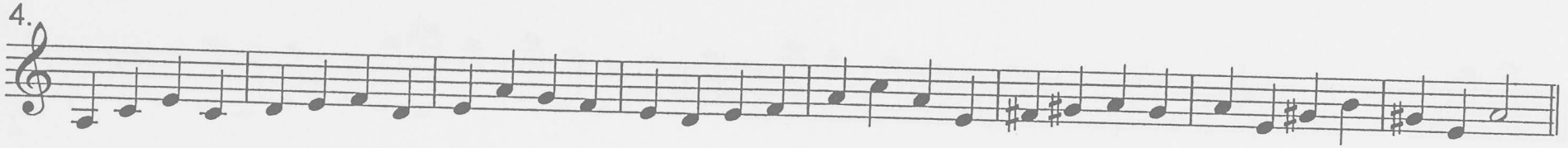
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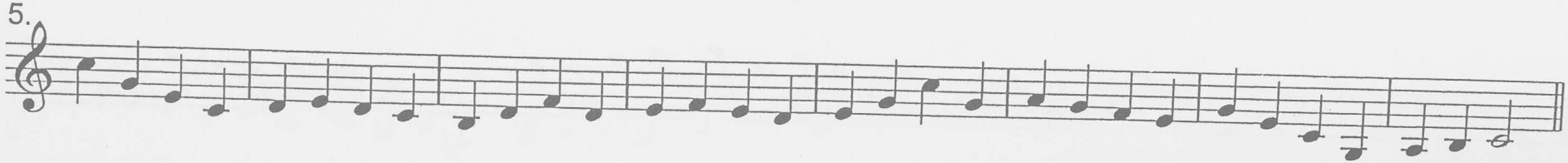
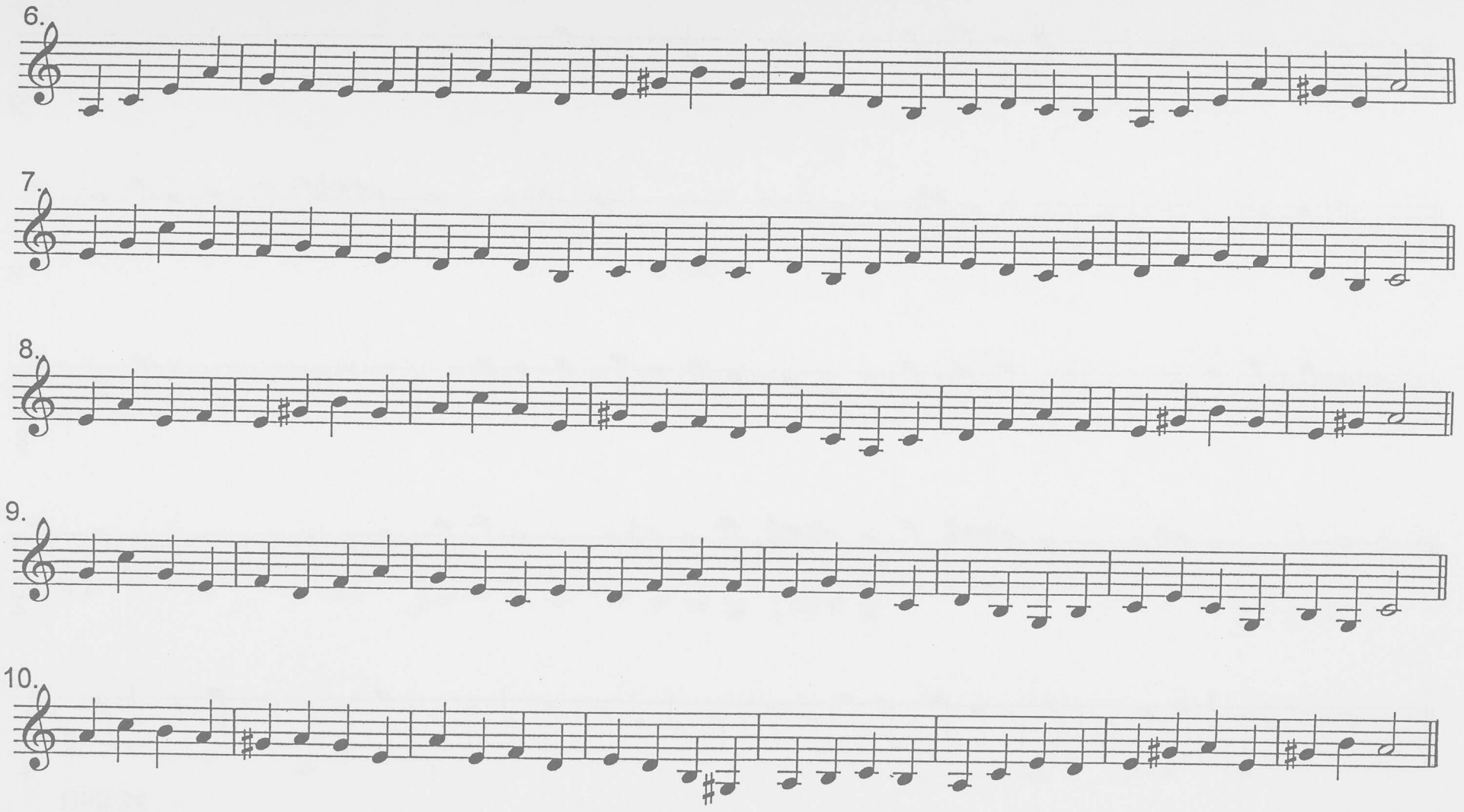
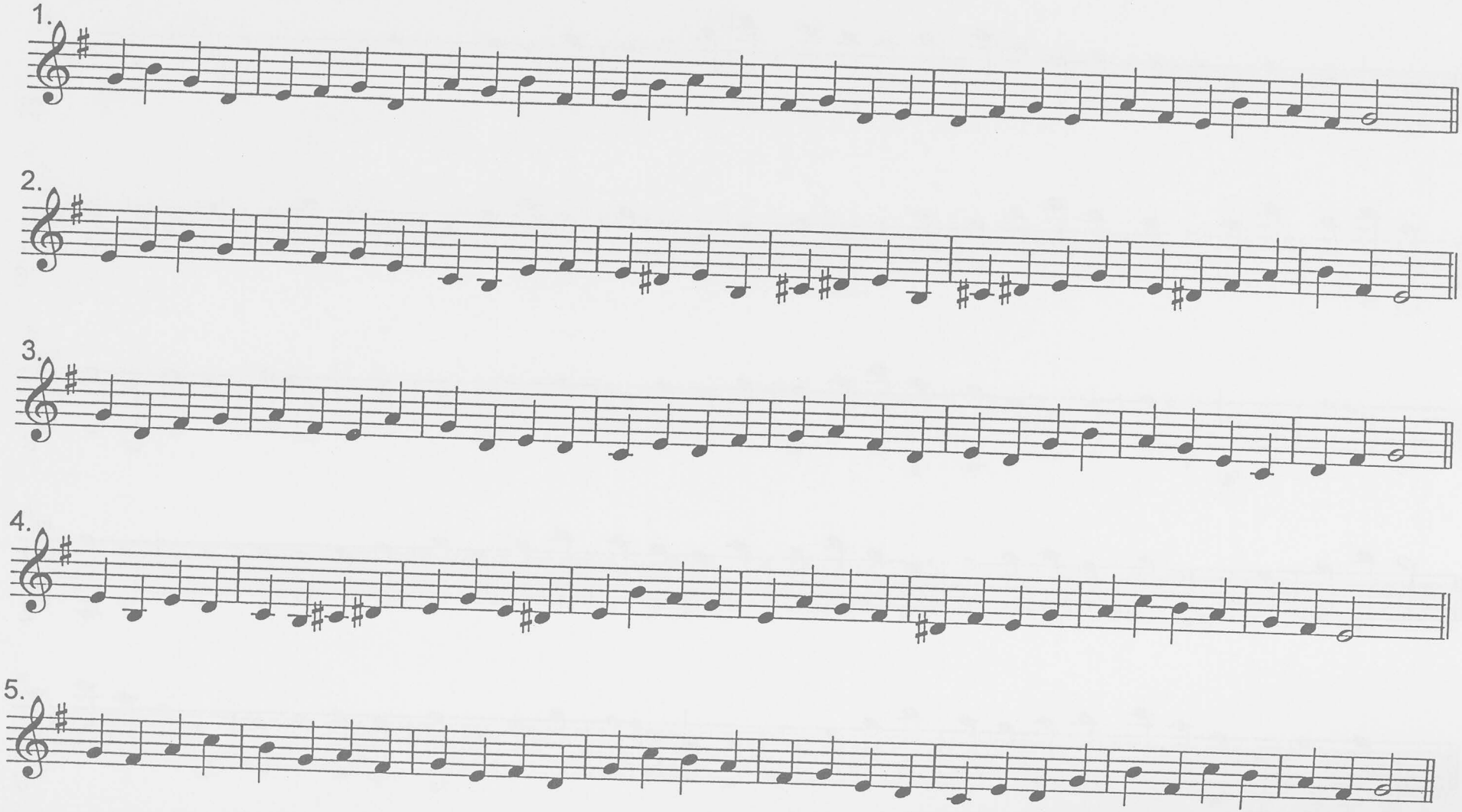

University of Pretoria etd – McLachlan, M M (2003)

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

Unit 34

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

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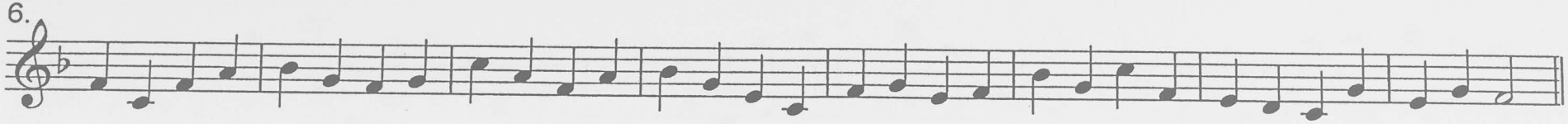

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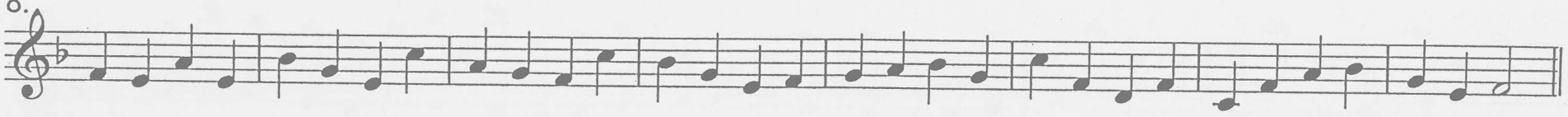
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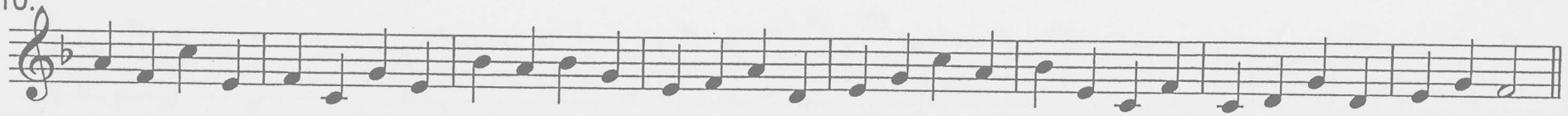

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Unit 35

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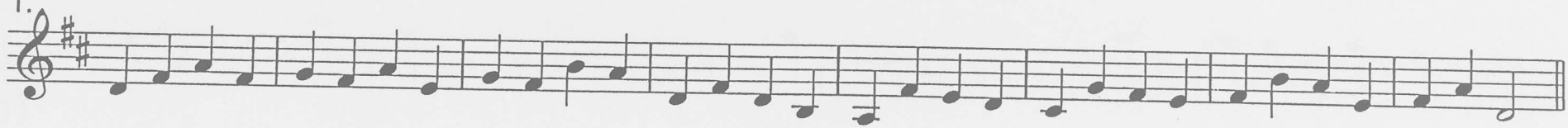
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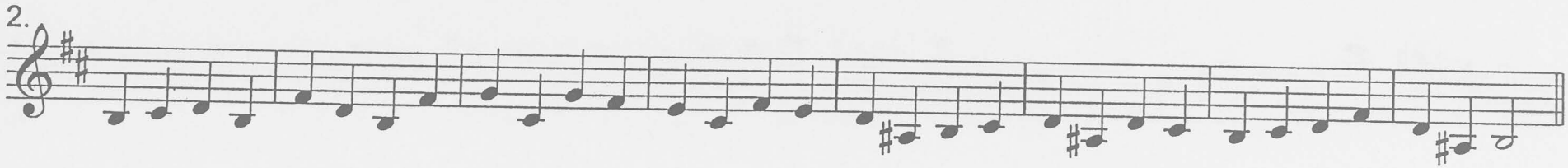
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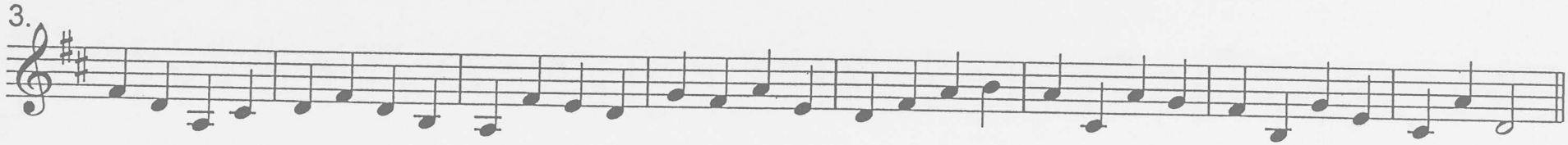
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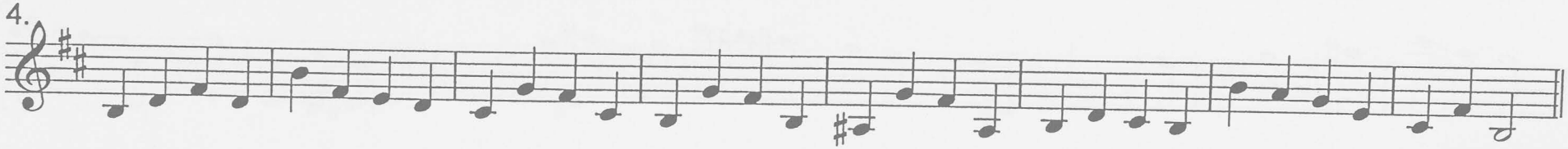
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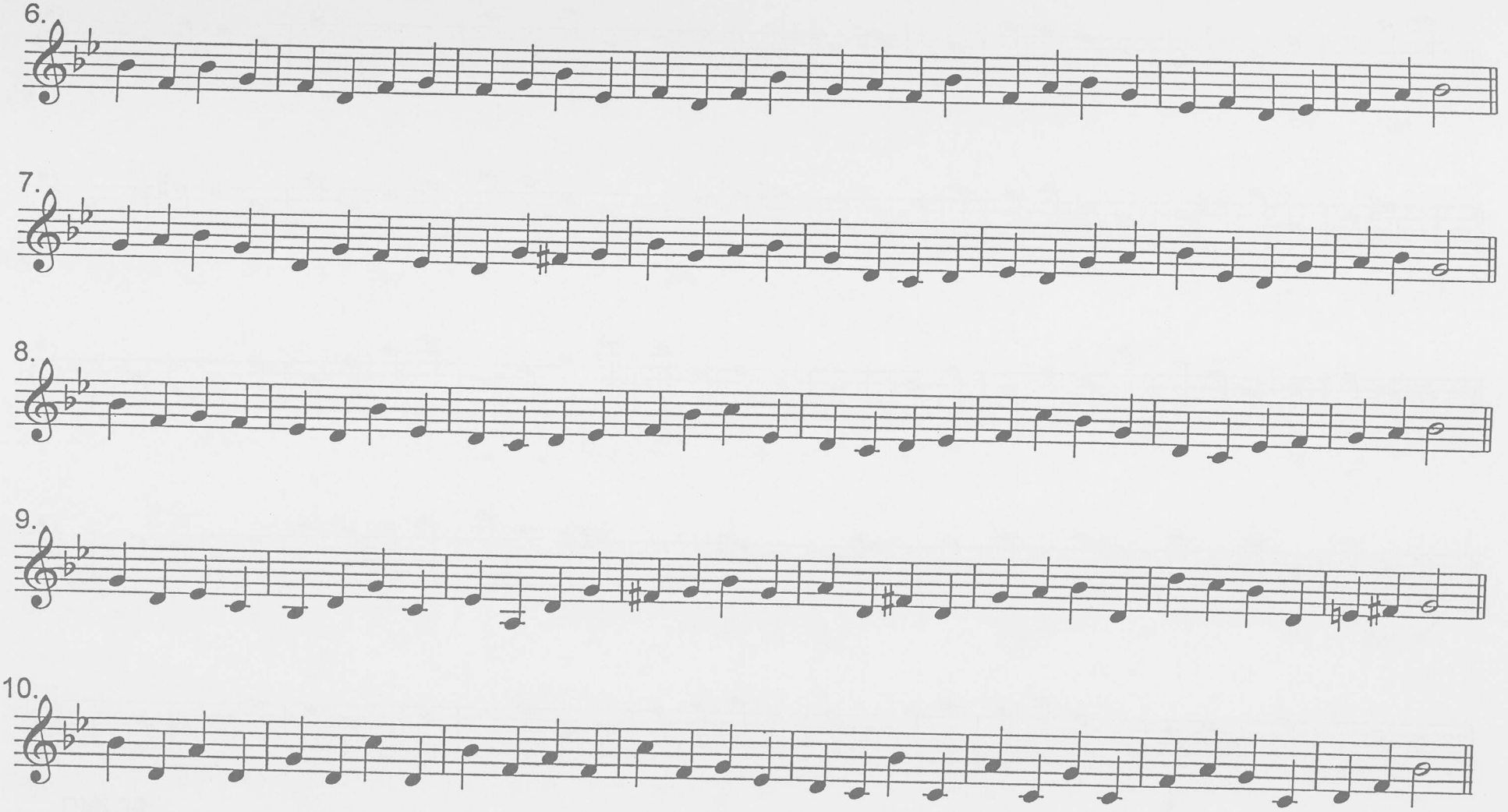
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Unit 36

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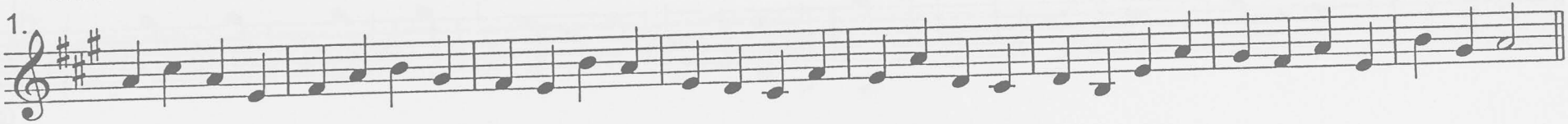
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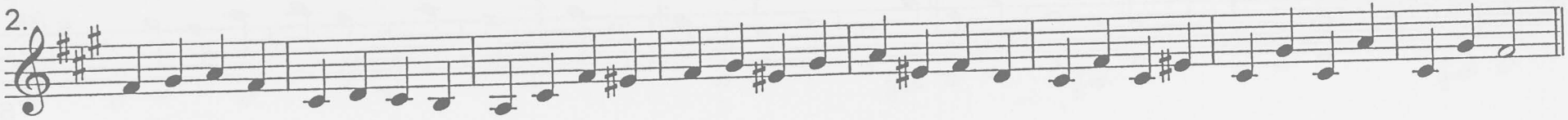
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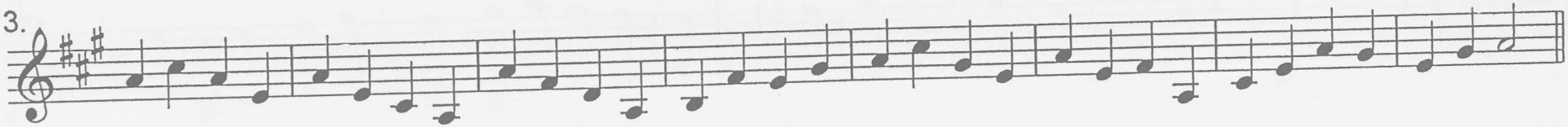
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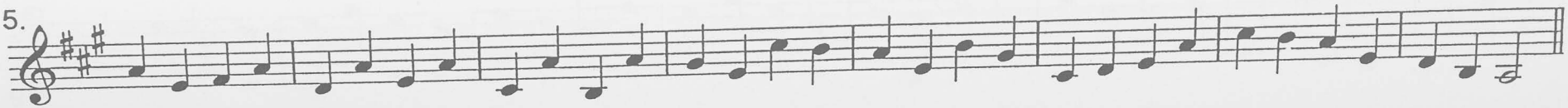
University of Pretoria etd – McLachlan, M M (2003)

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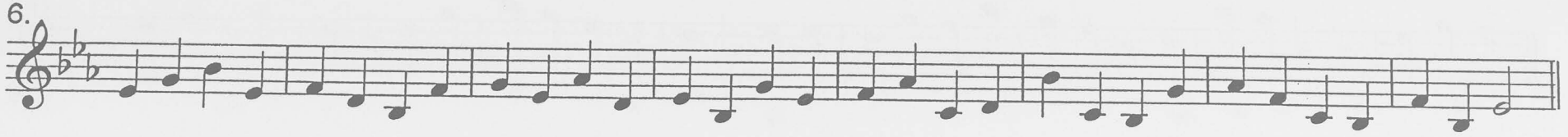
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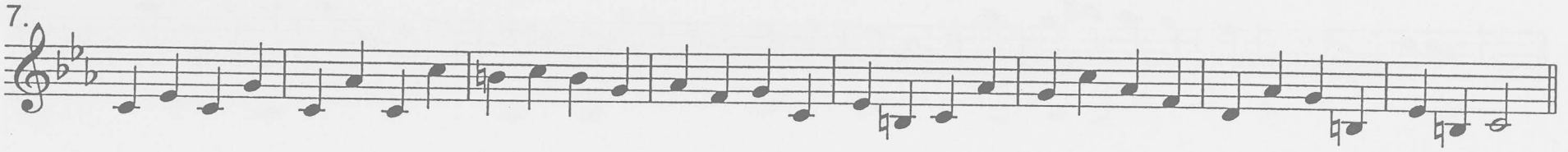
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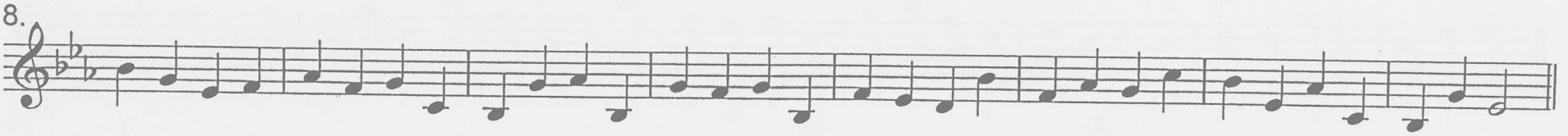
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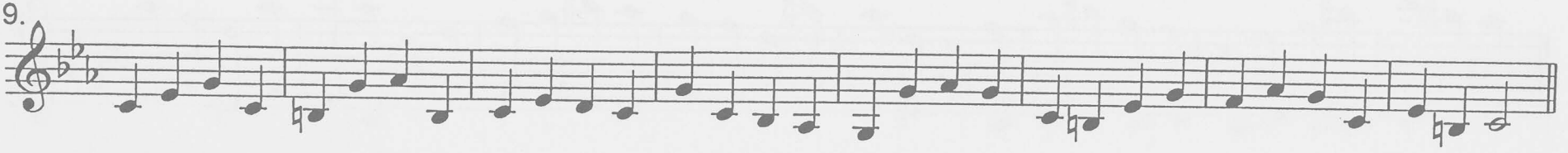
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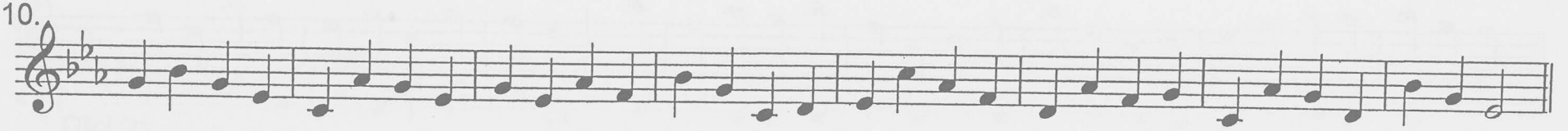
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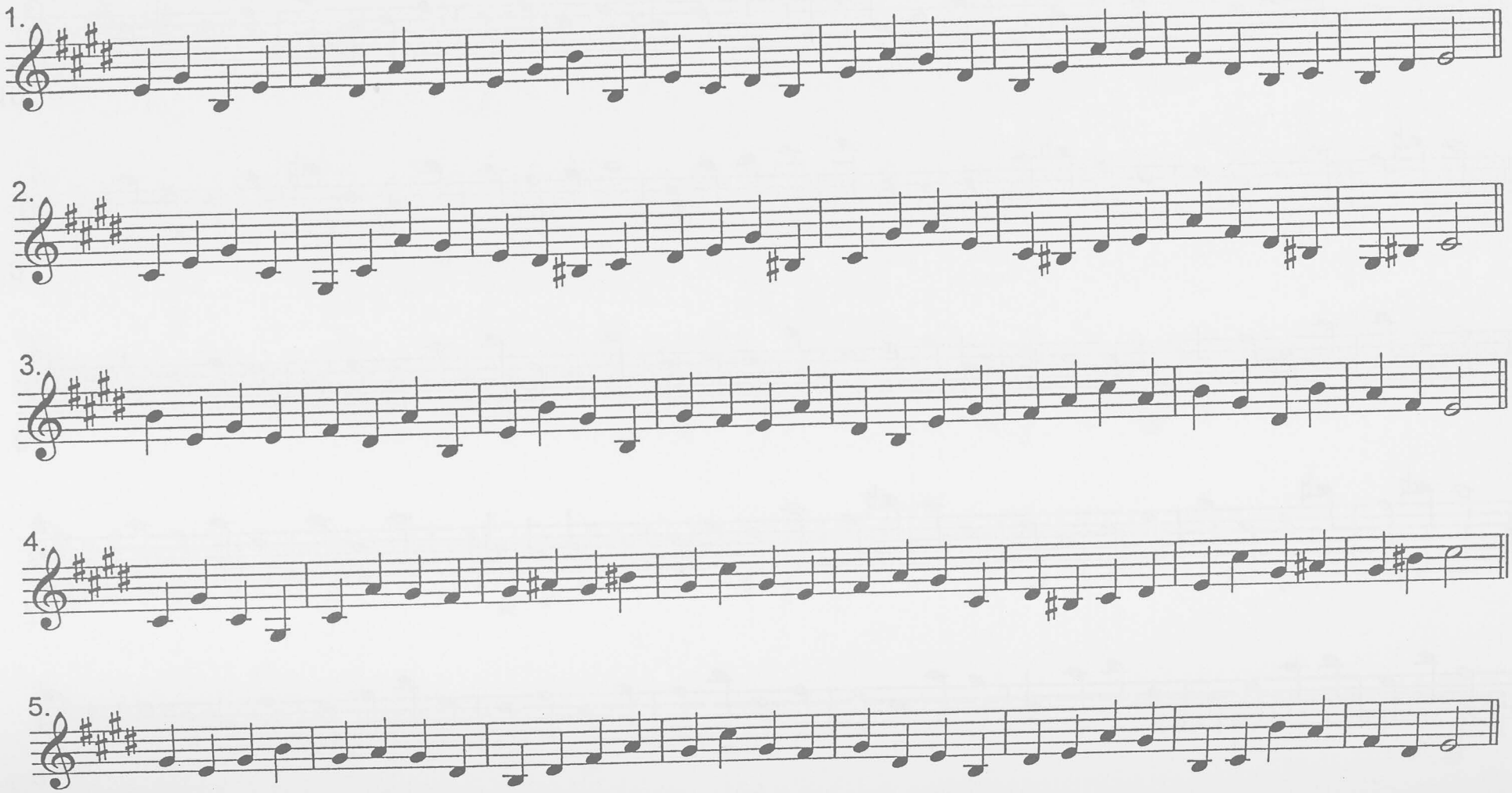
Unit 37

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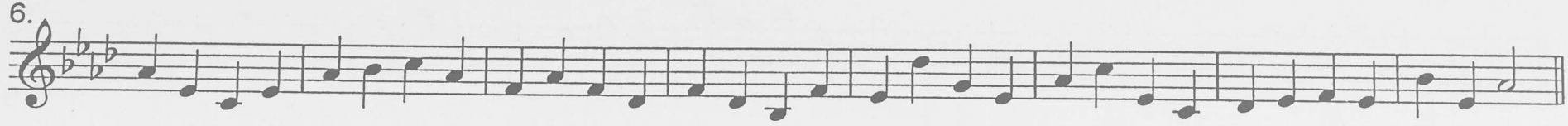
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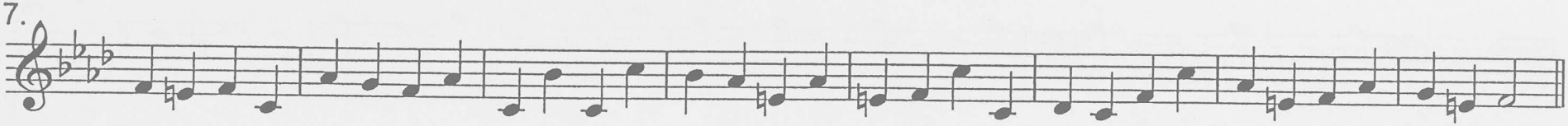
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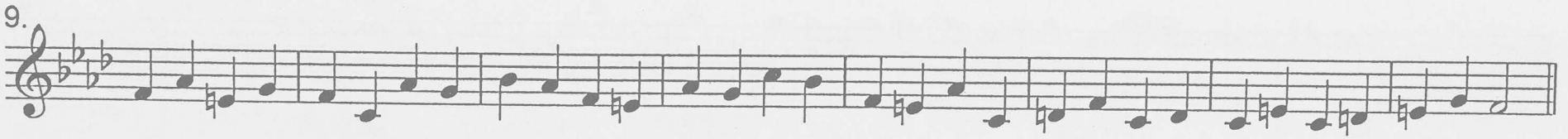
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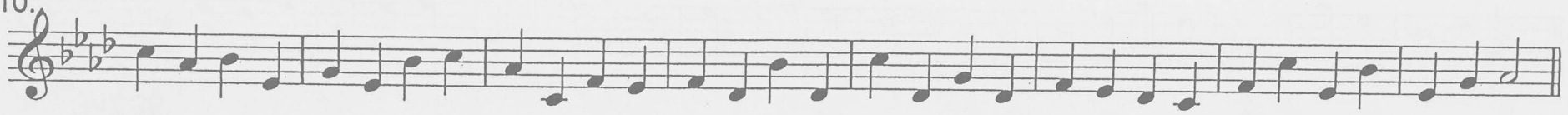
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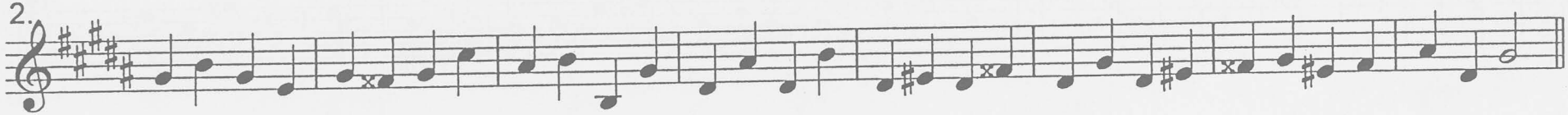

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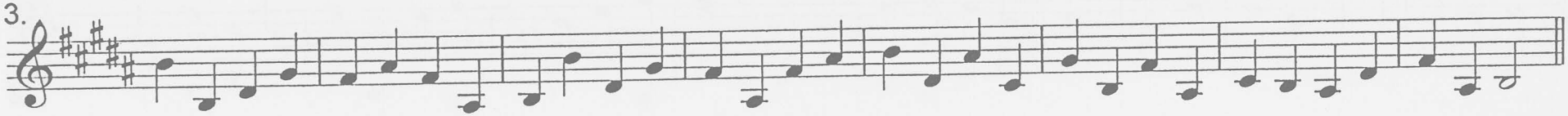
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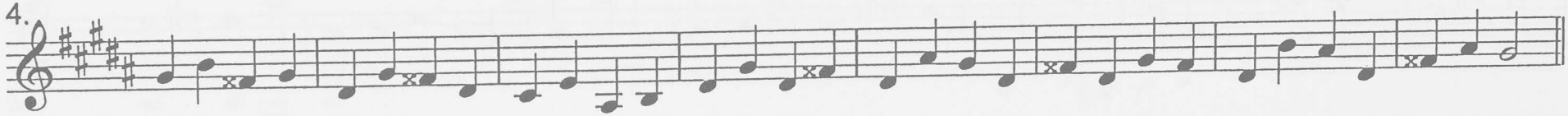
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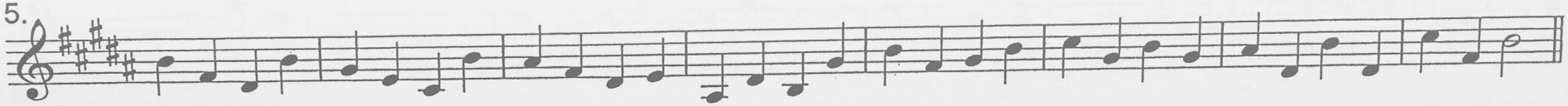
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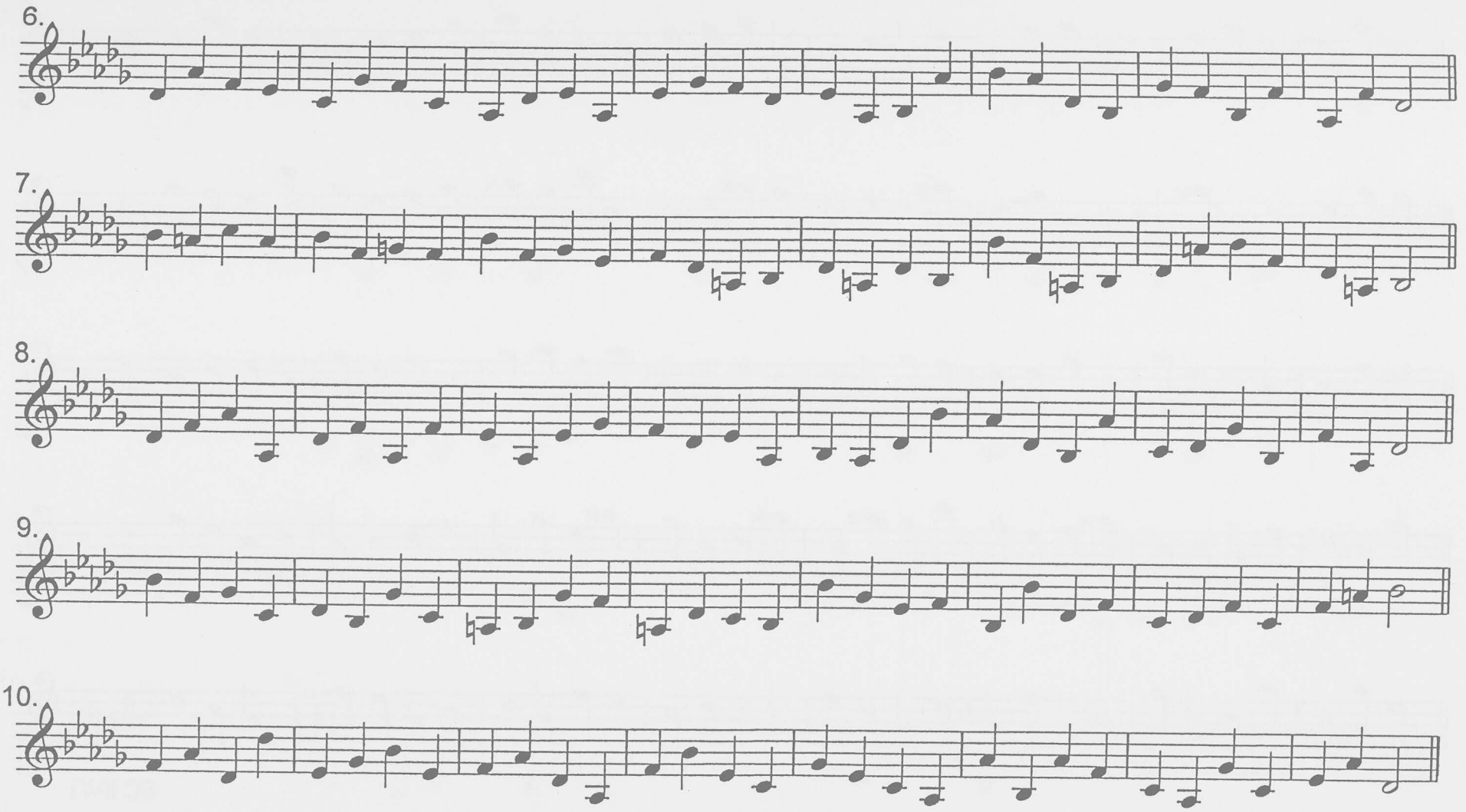
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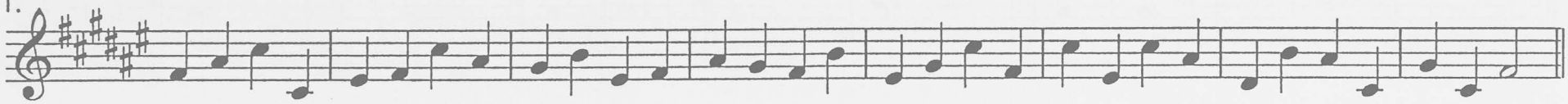

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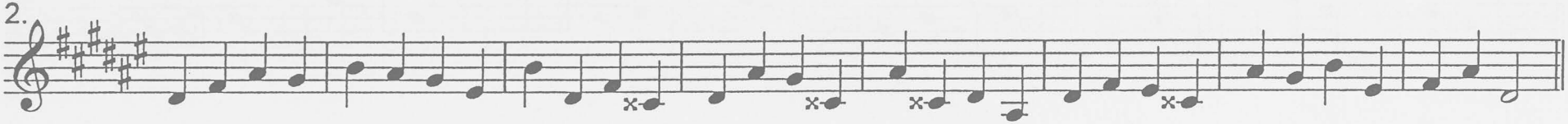
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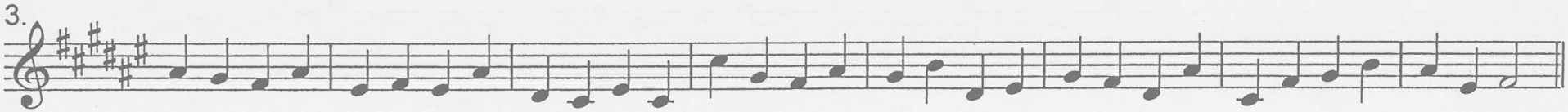
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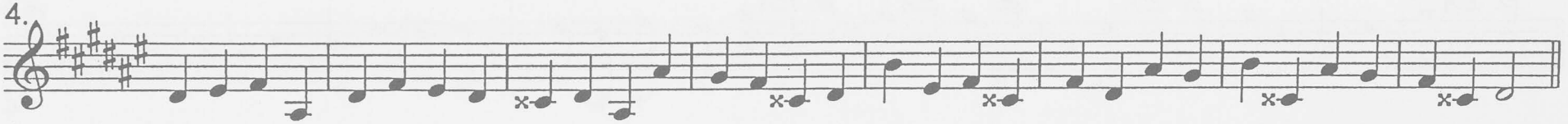
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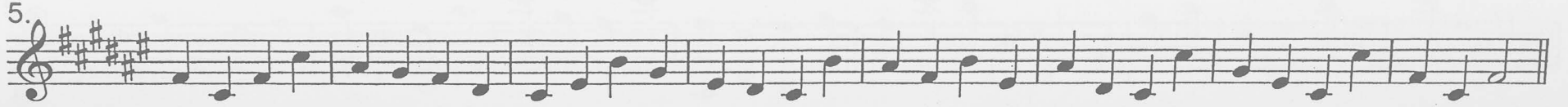
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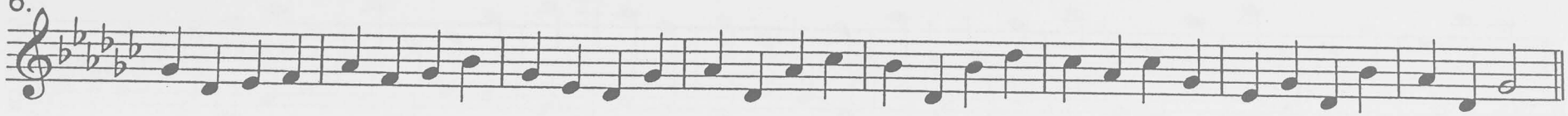

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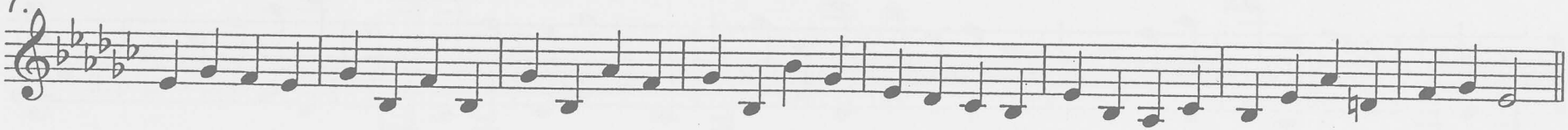
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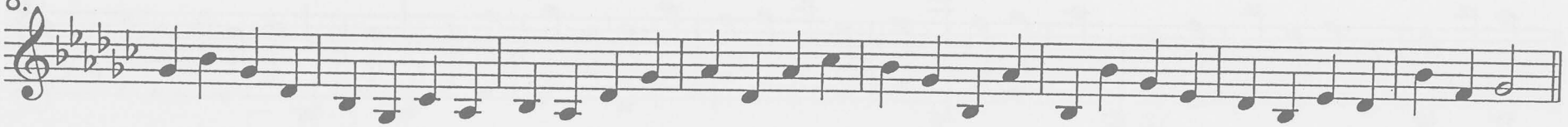
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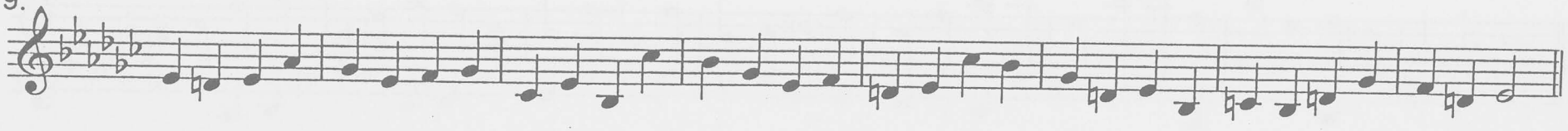
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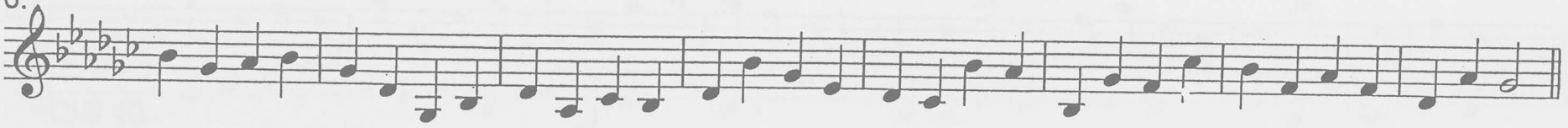
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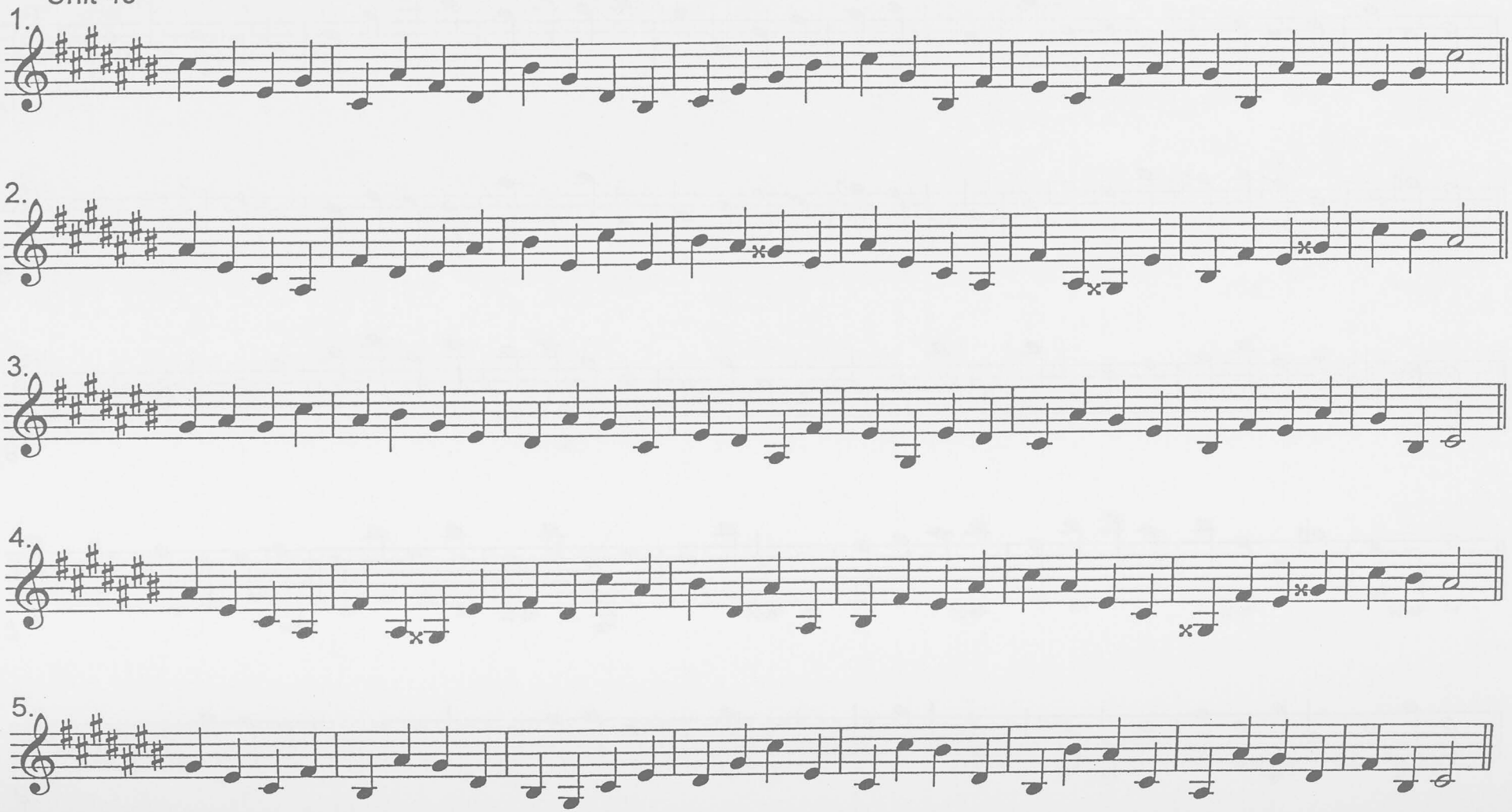
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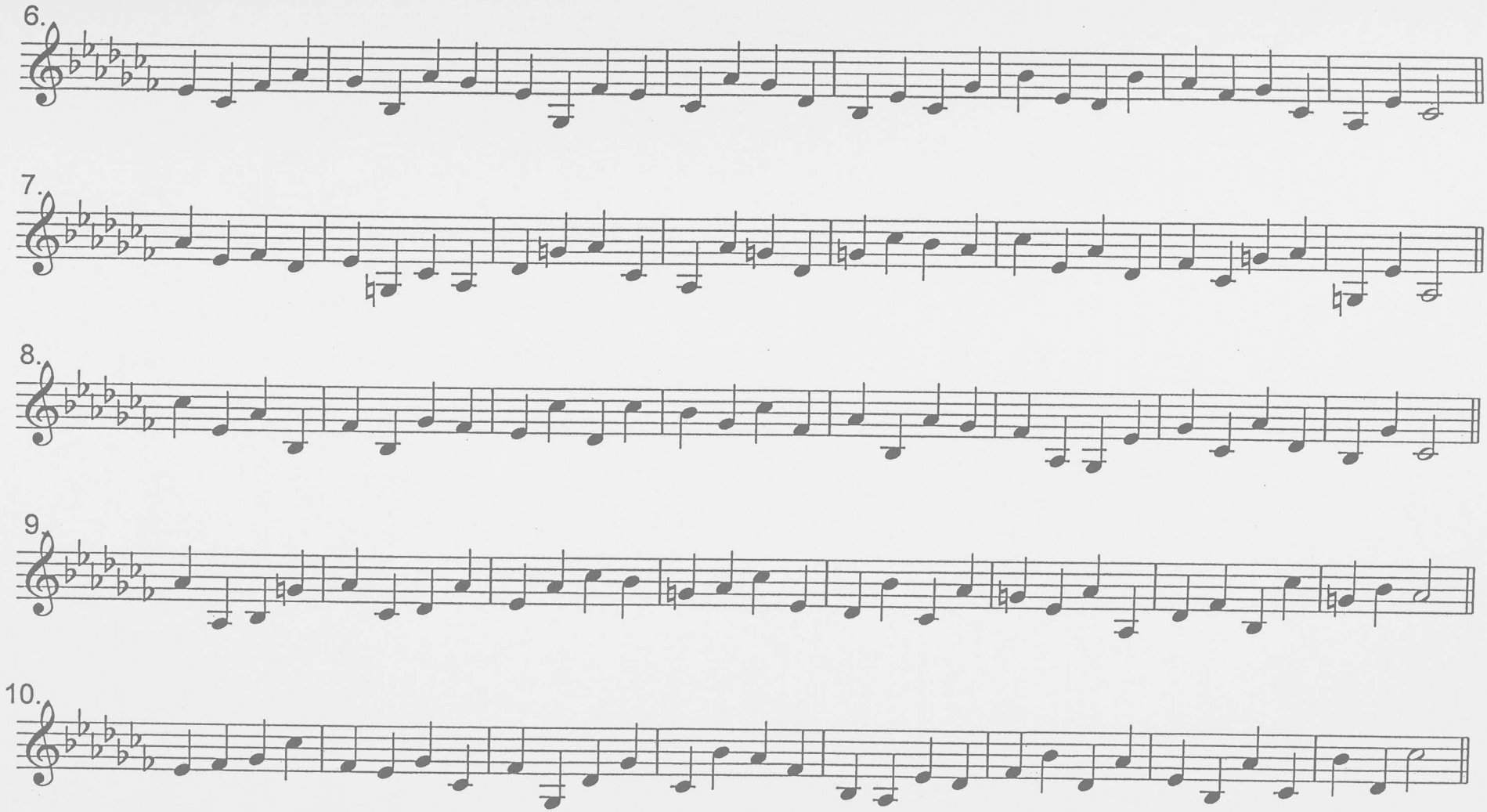
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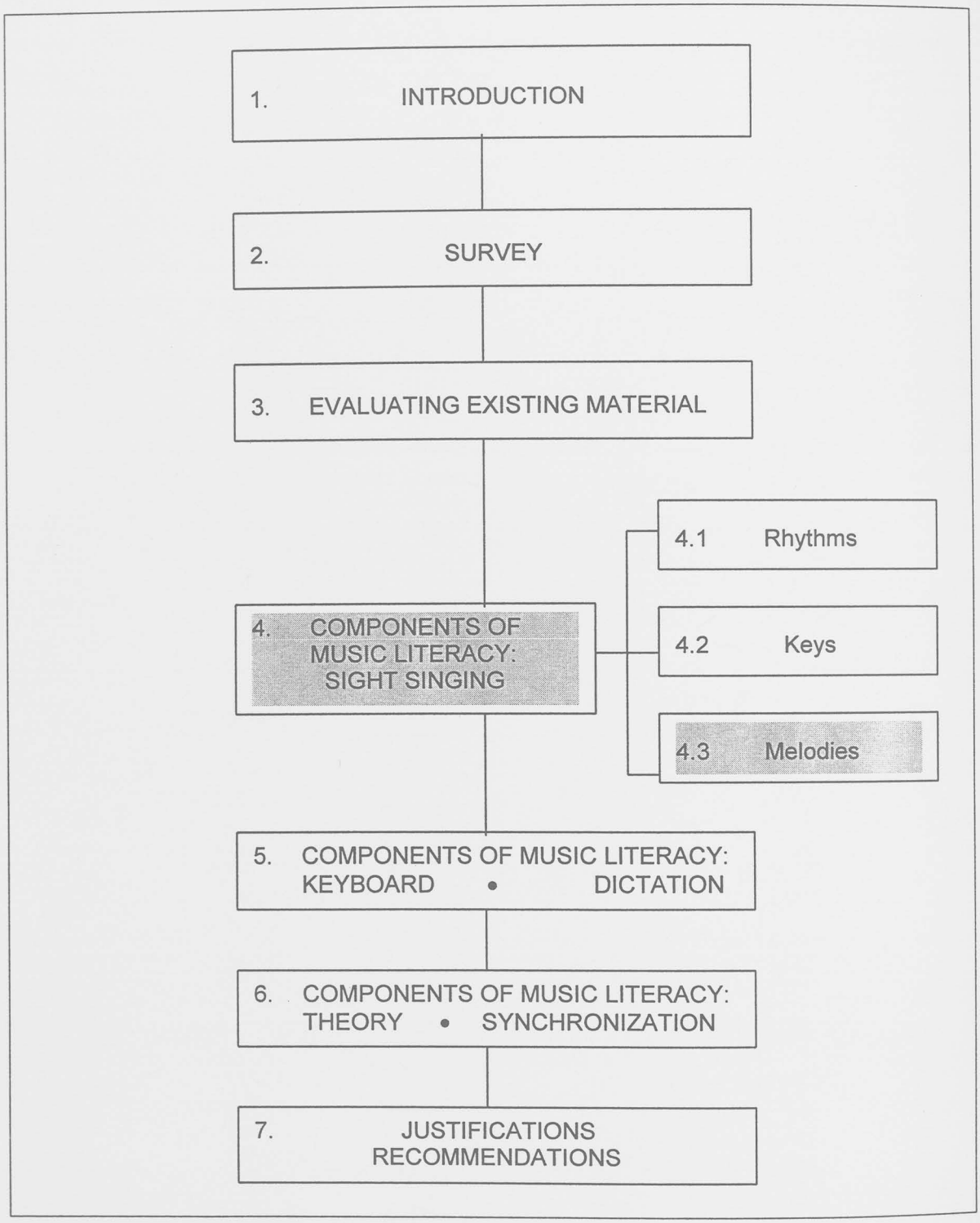
CHAPTER 4

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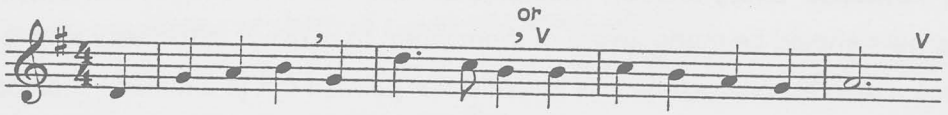
and/or by means of accentuation. Such interpretation details would normally be expected of more experienced and, therefore, more advanced users.

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.

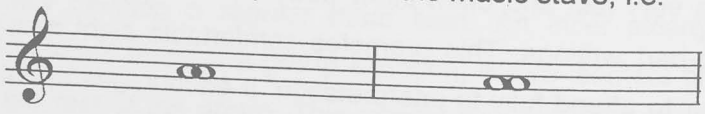
- Good **vertical intonation** can only be addressed while having to listen to another part. Developing an ear for pure vertical intervals forms an important part of the learner's harmony awareness. Ideally this should have been prepared by mono-tone singing while practising two-part rhythms in ***Music 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

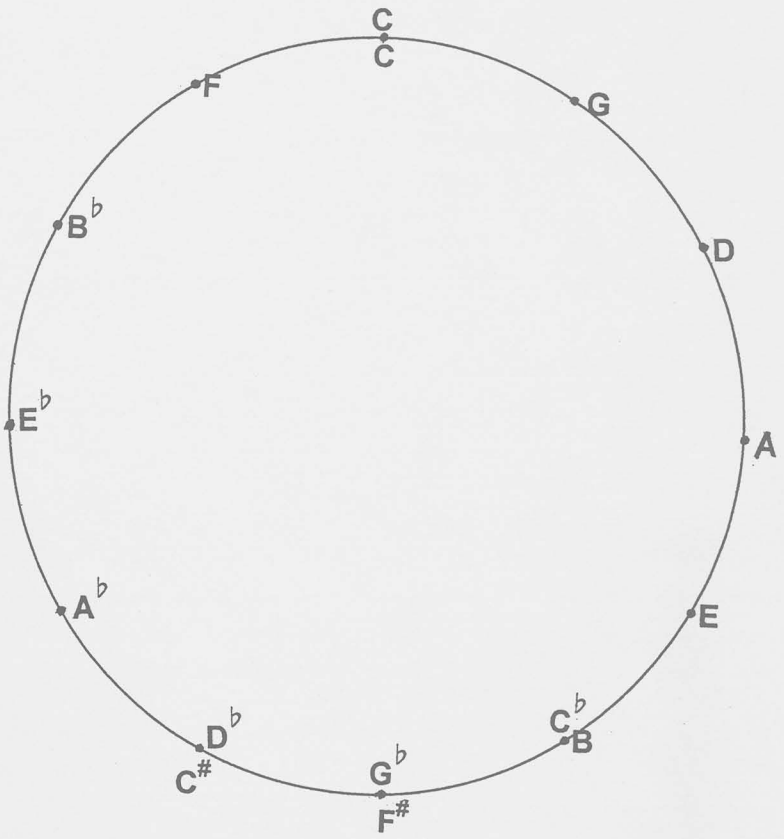
Technical names	Degrees	Solfa names
tonic	8/1	***dō***
leading note	7	***ti***
submediant	6	***la***
dominant	5	***so***
subdominant	4	***fa***
mediant	3	***mi***
supertonic	2	***re***
tonic	1/8	***do***
leading note	7	***ti***

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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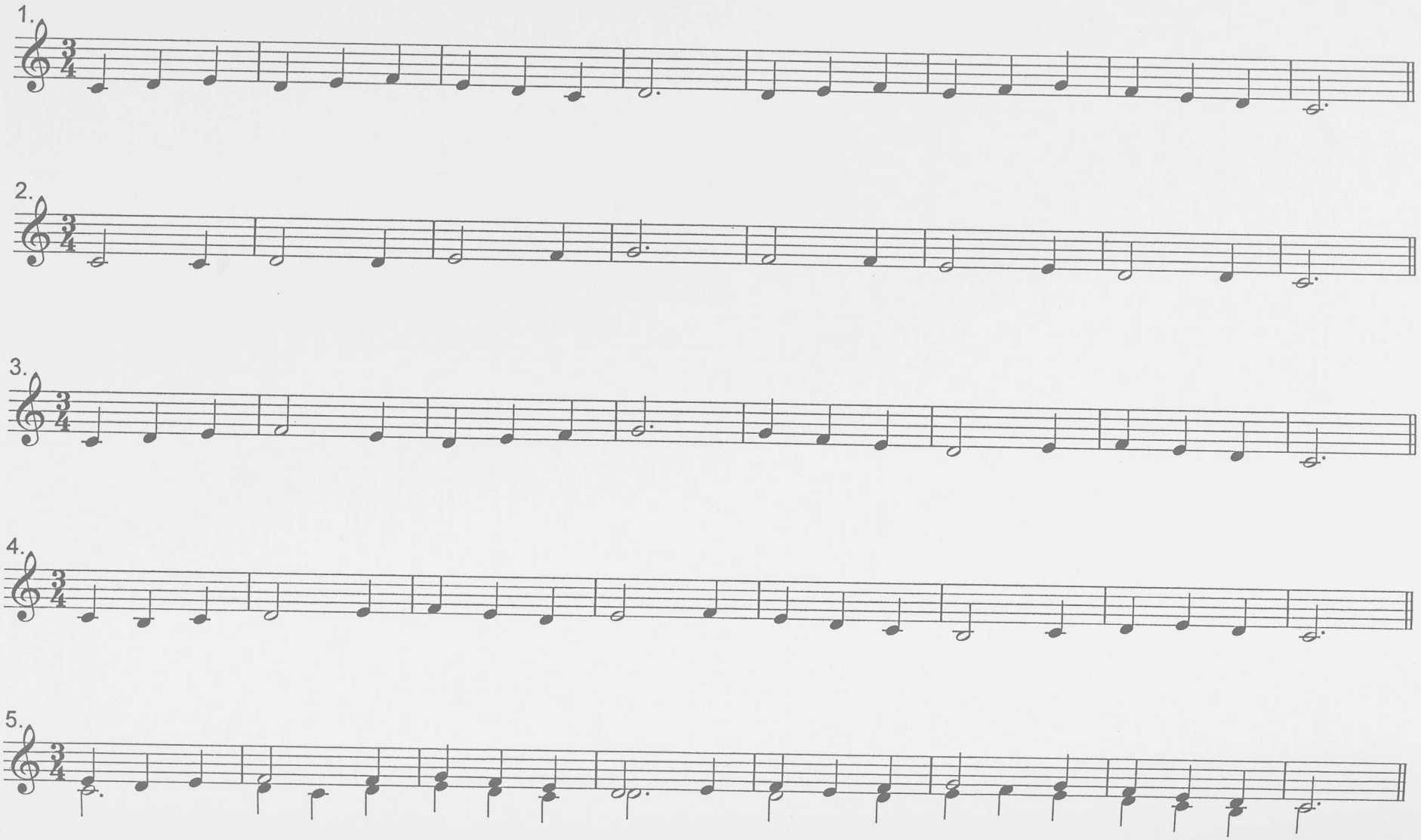
Major

Unit 1

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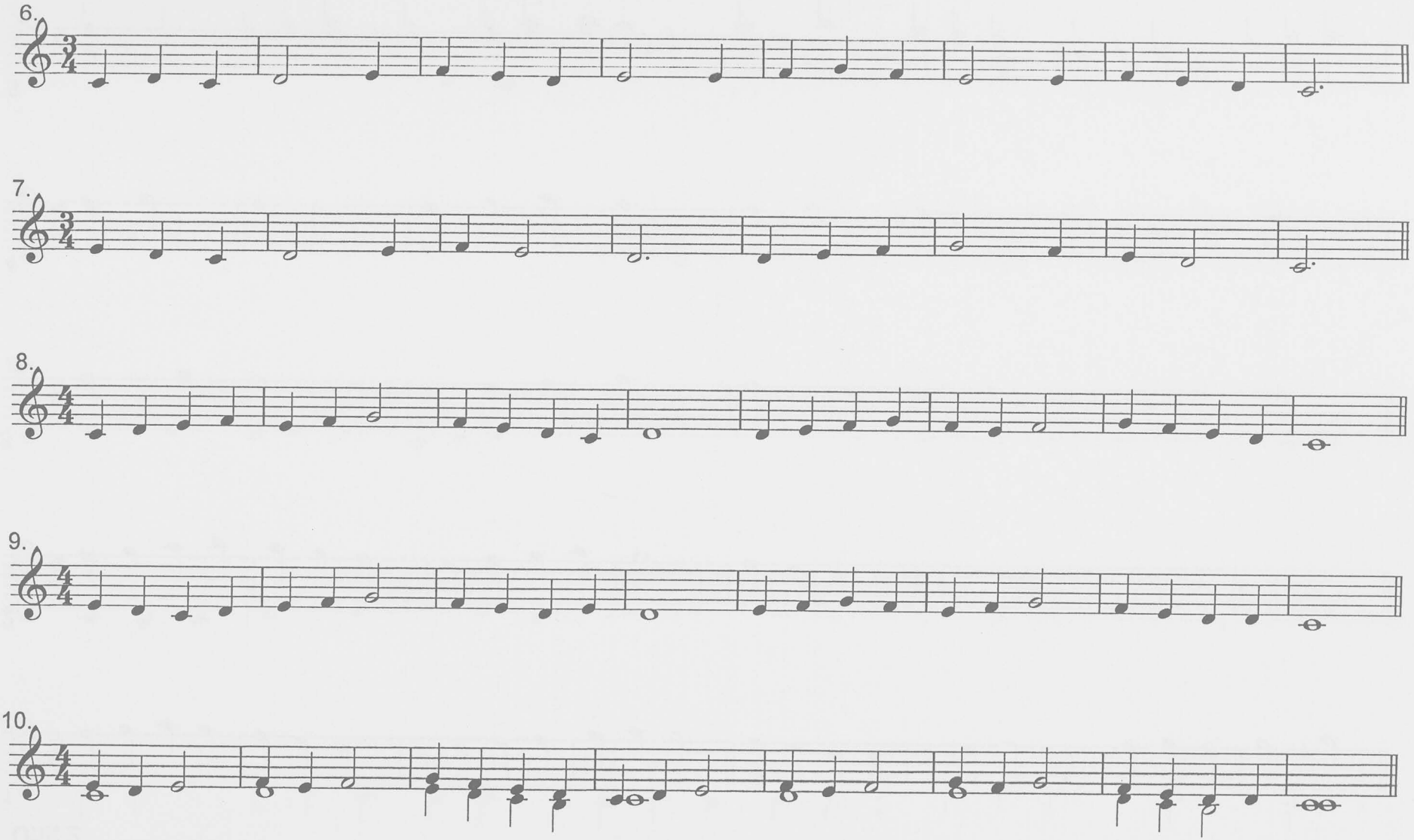
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Unit 2

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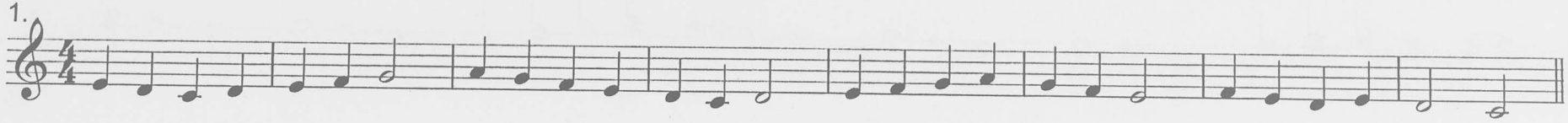

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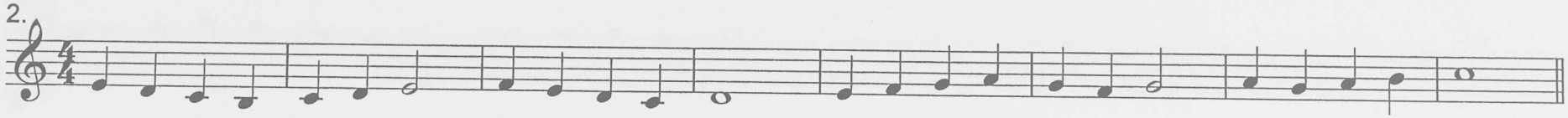
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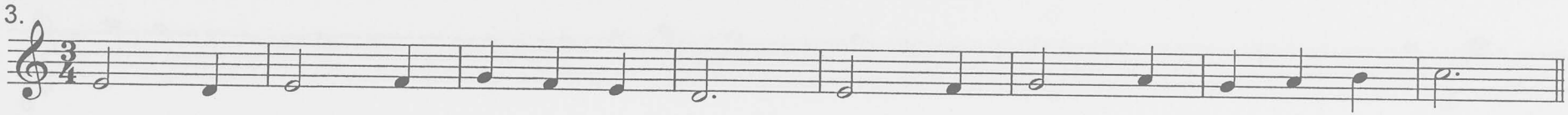
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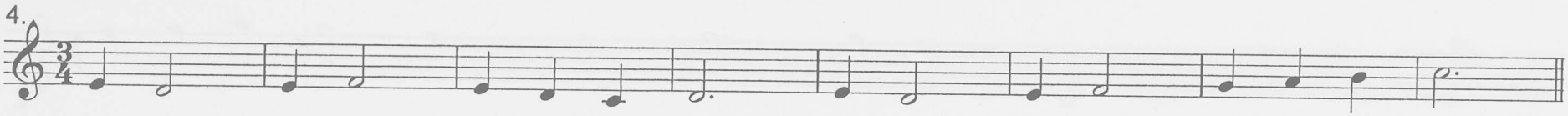

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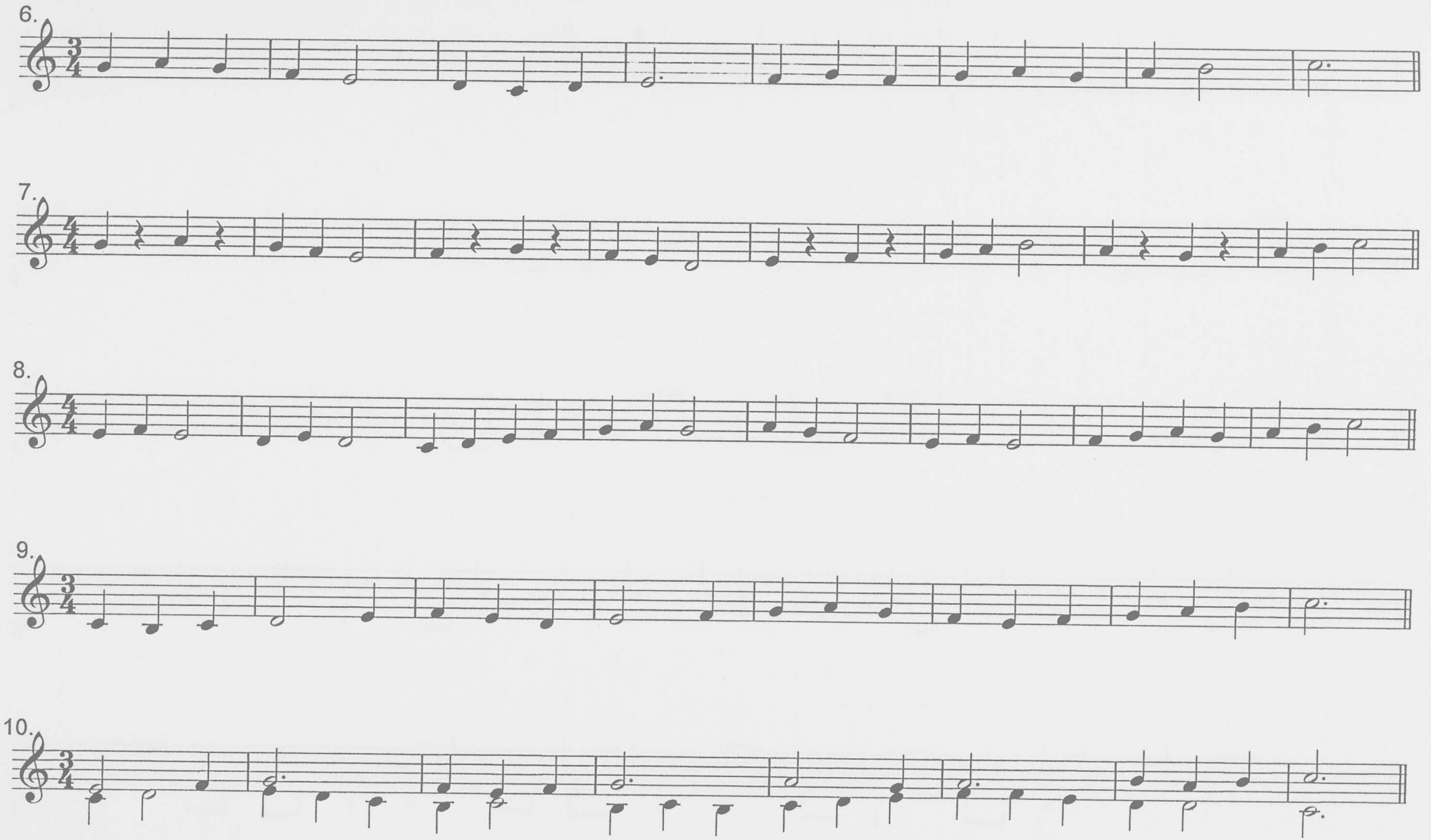
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Unit 3

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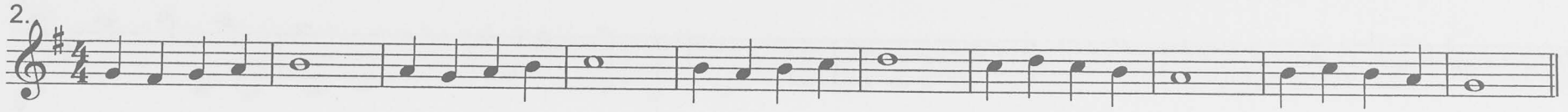
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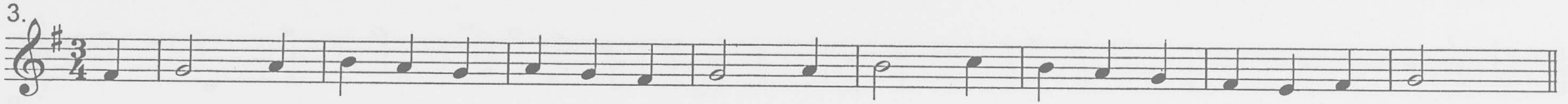
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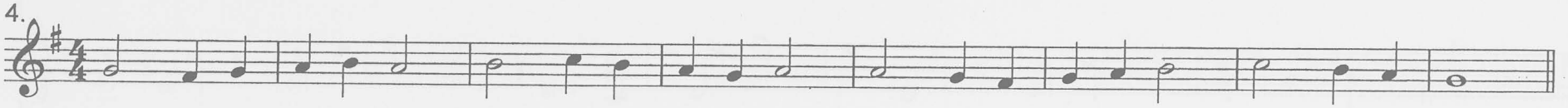

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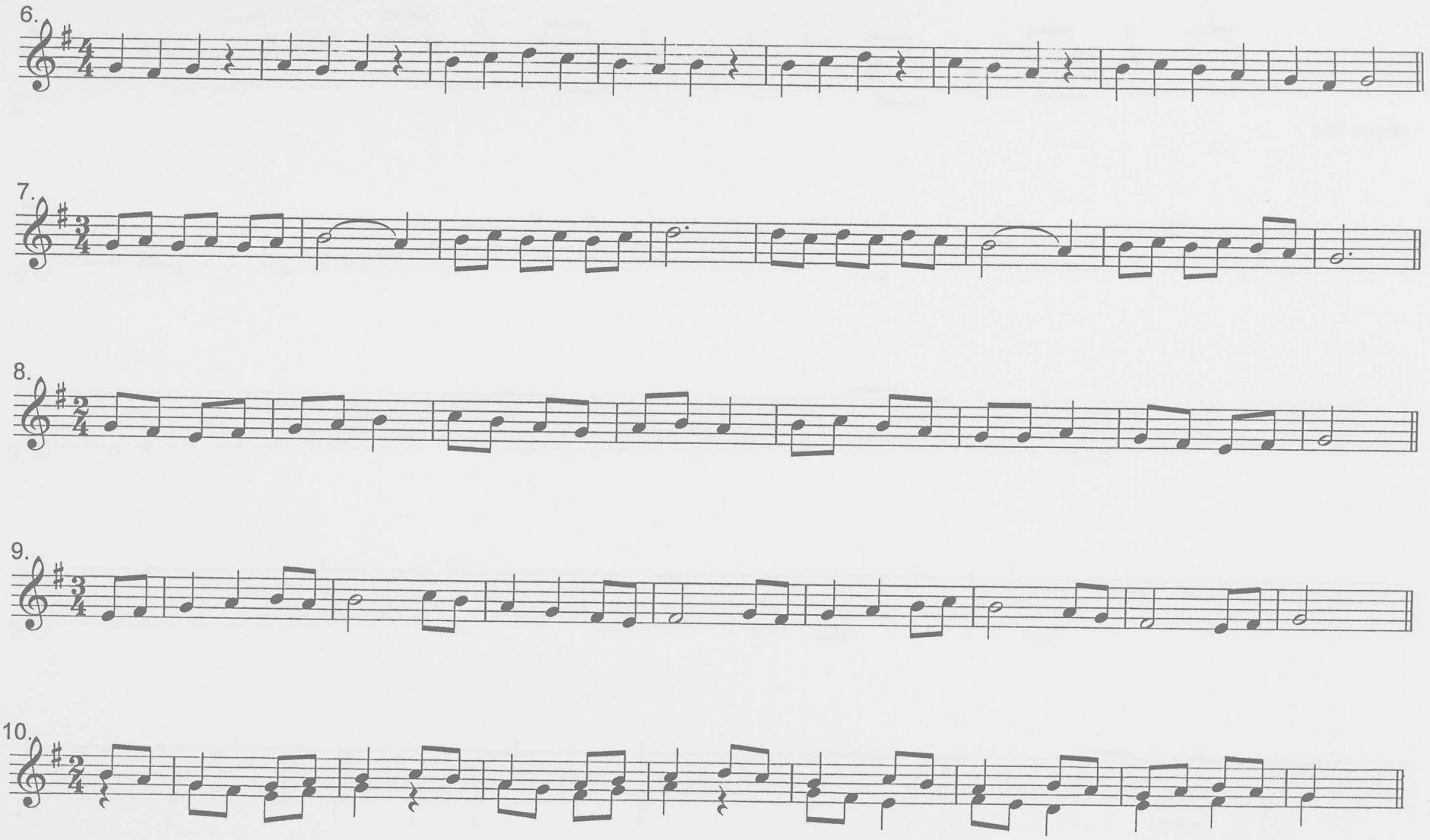

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Unit 4

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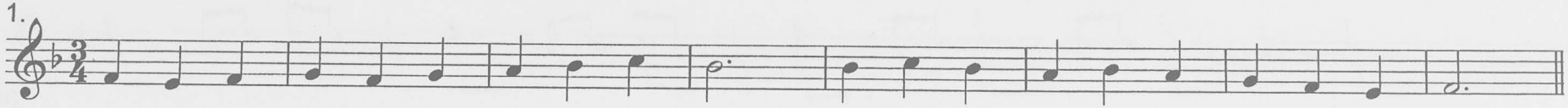

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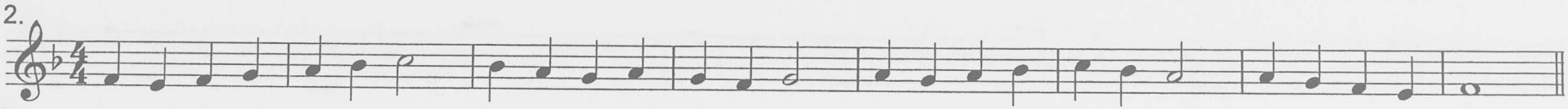
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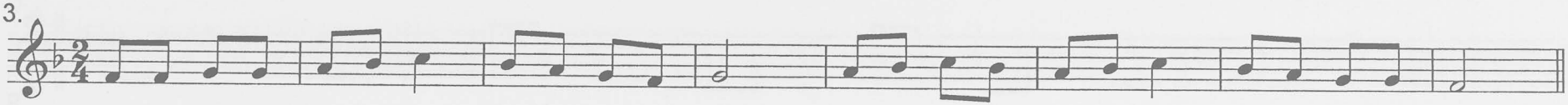

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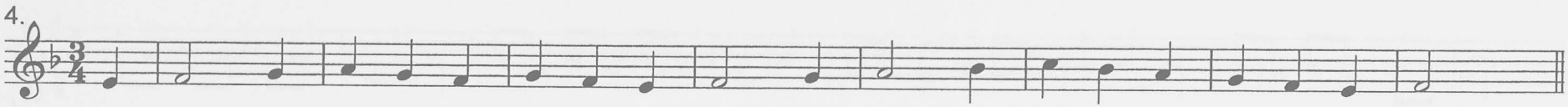
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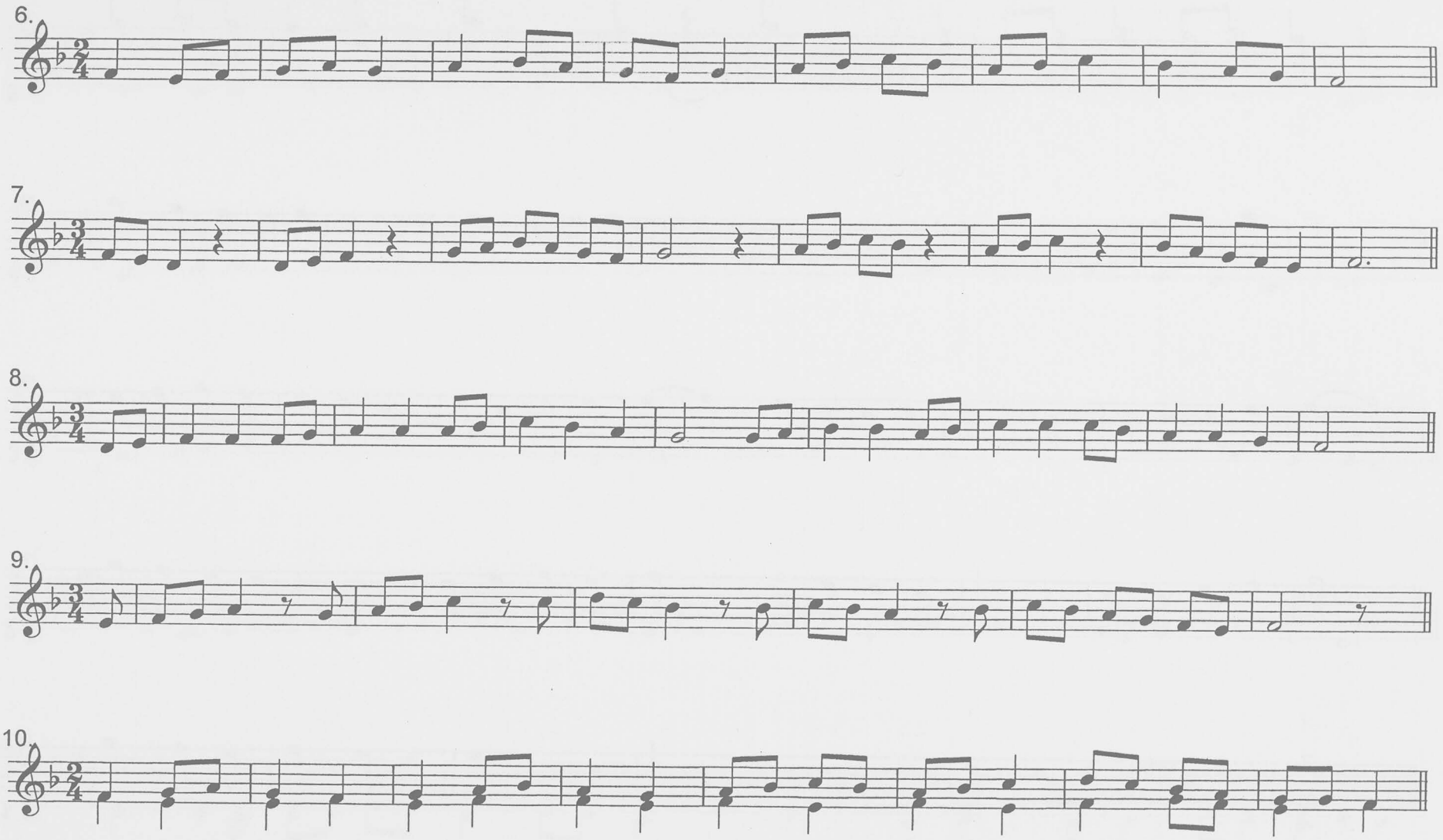

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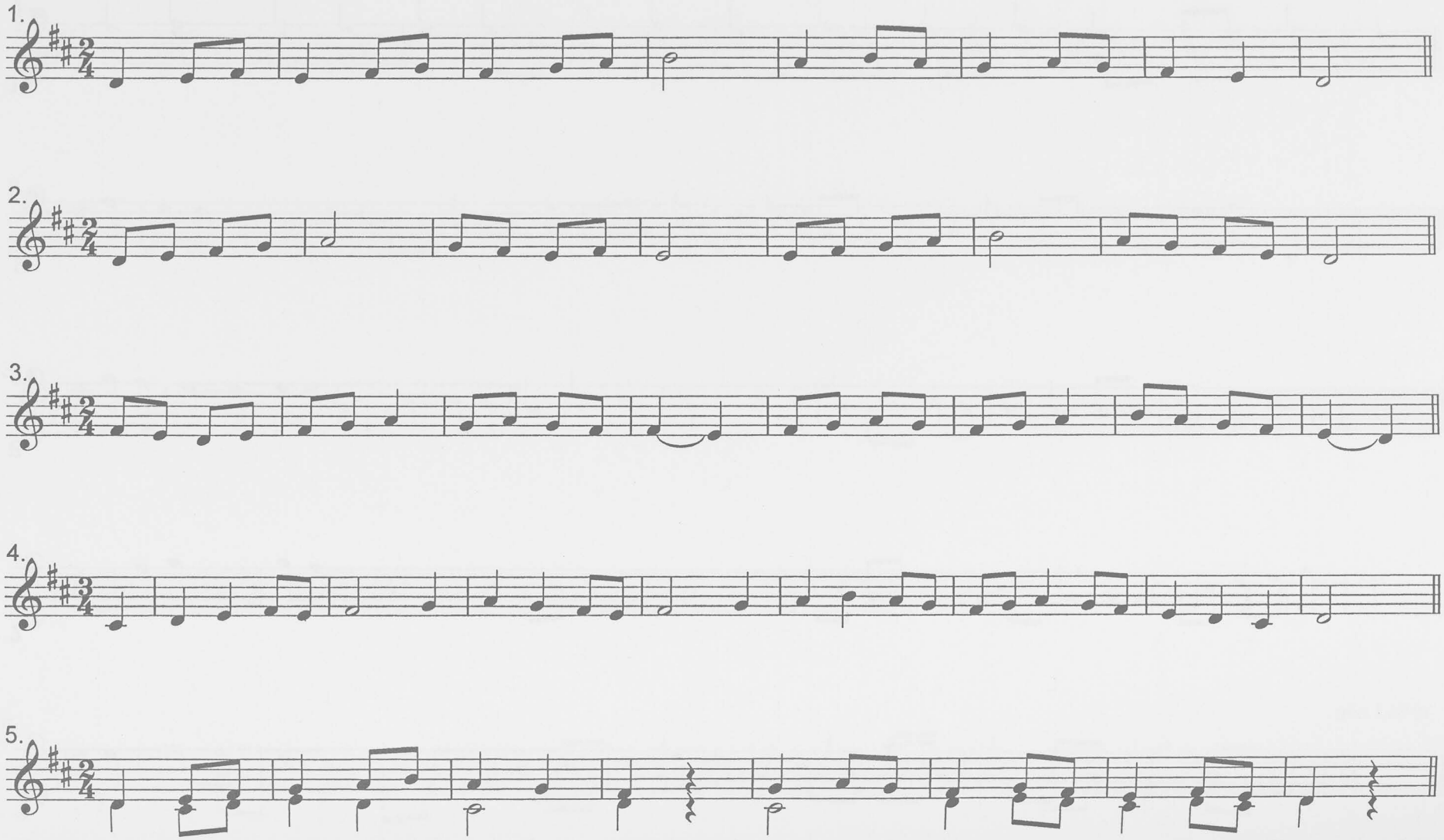
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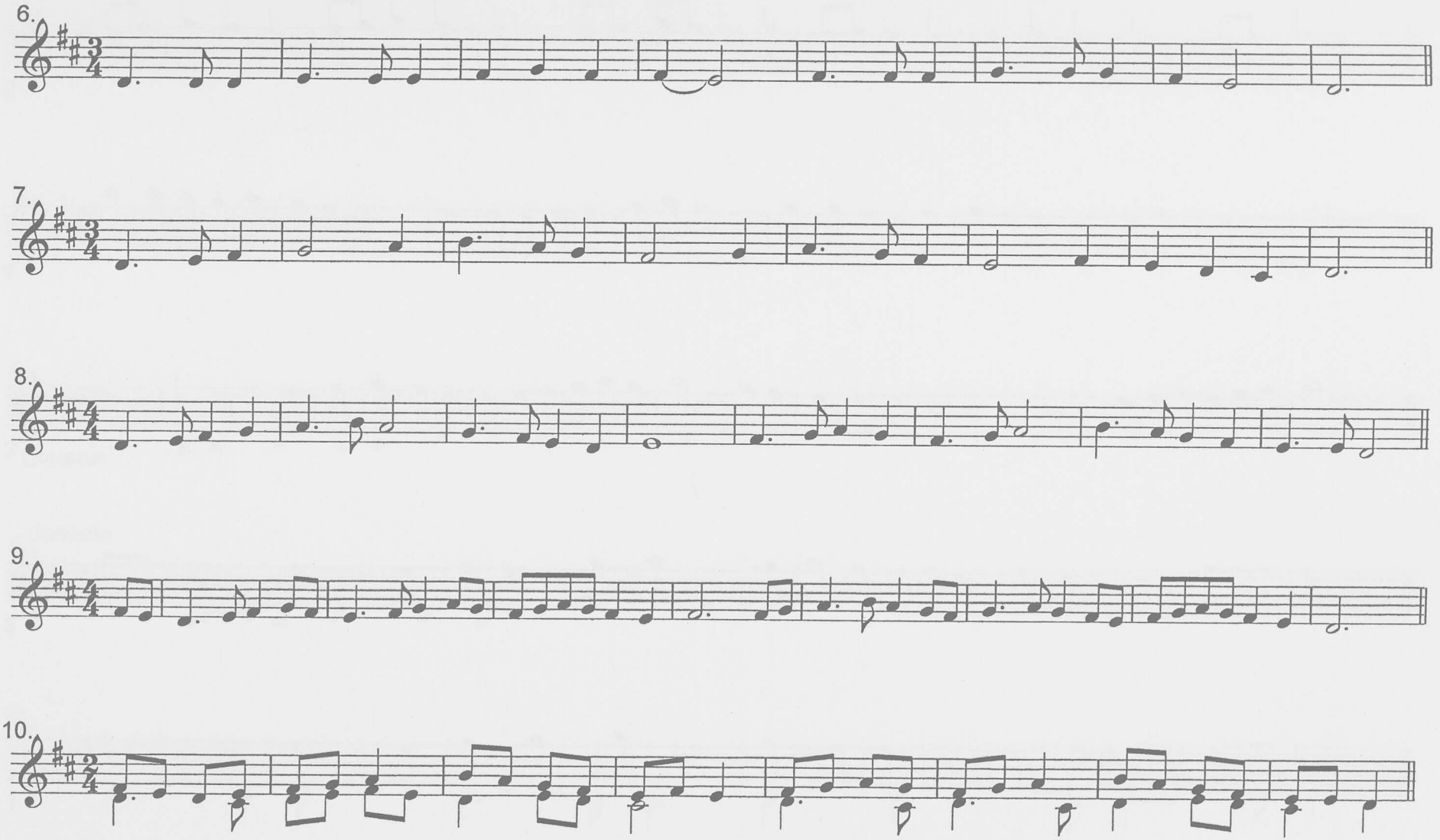
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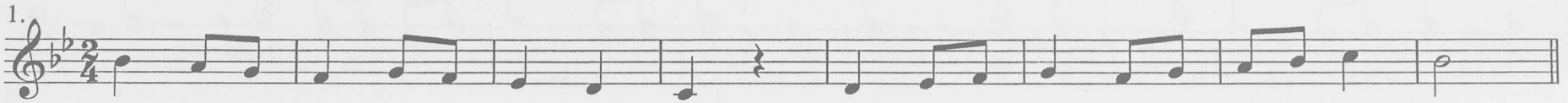

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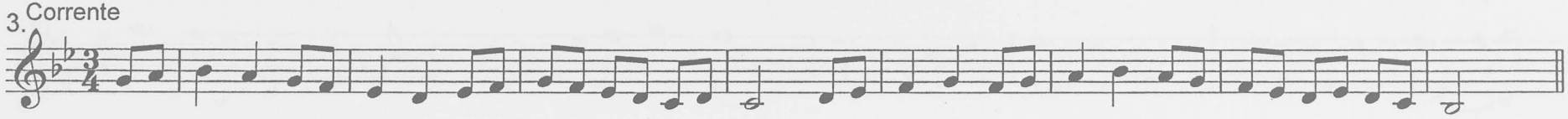
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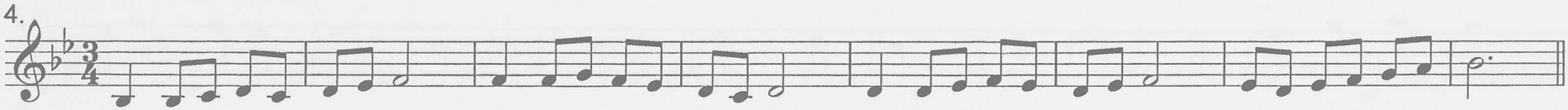

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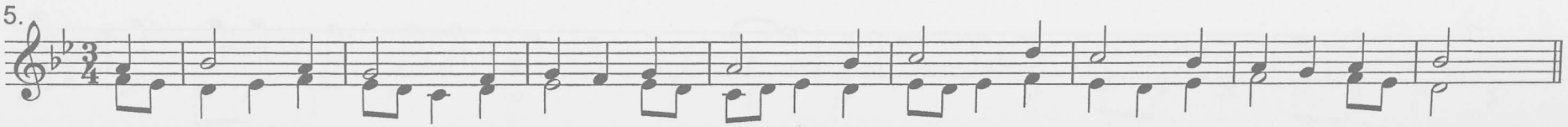
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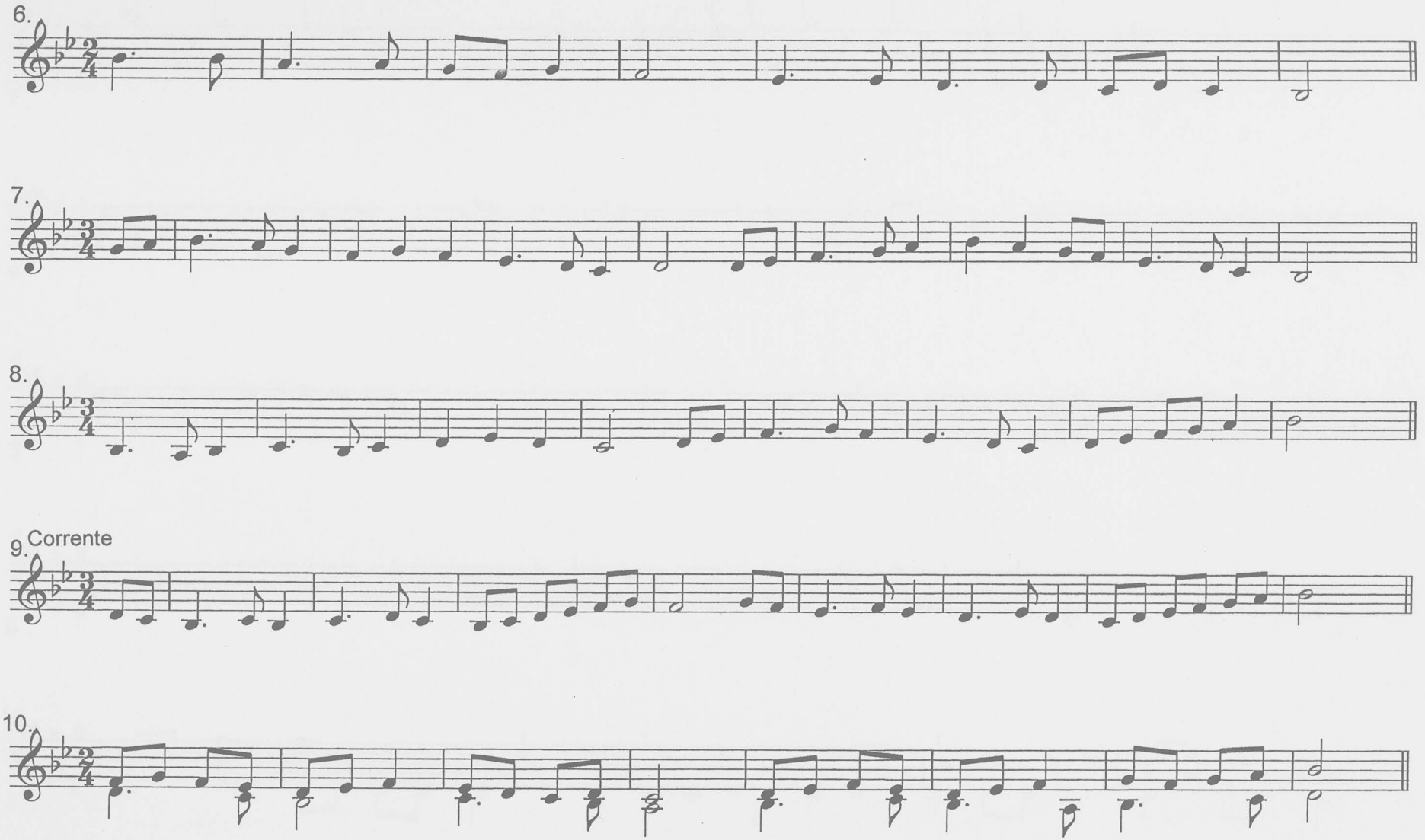
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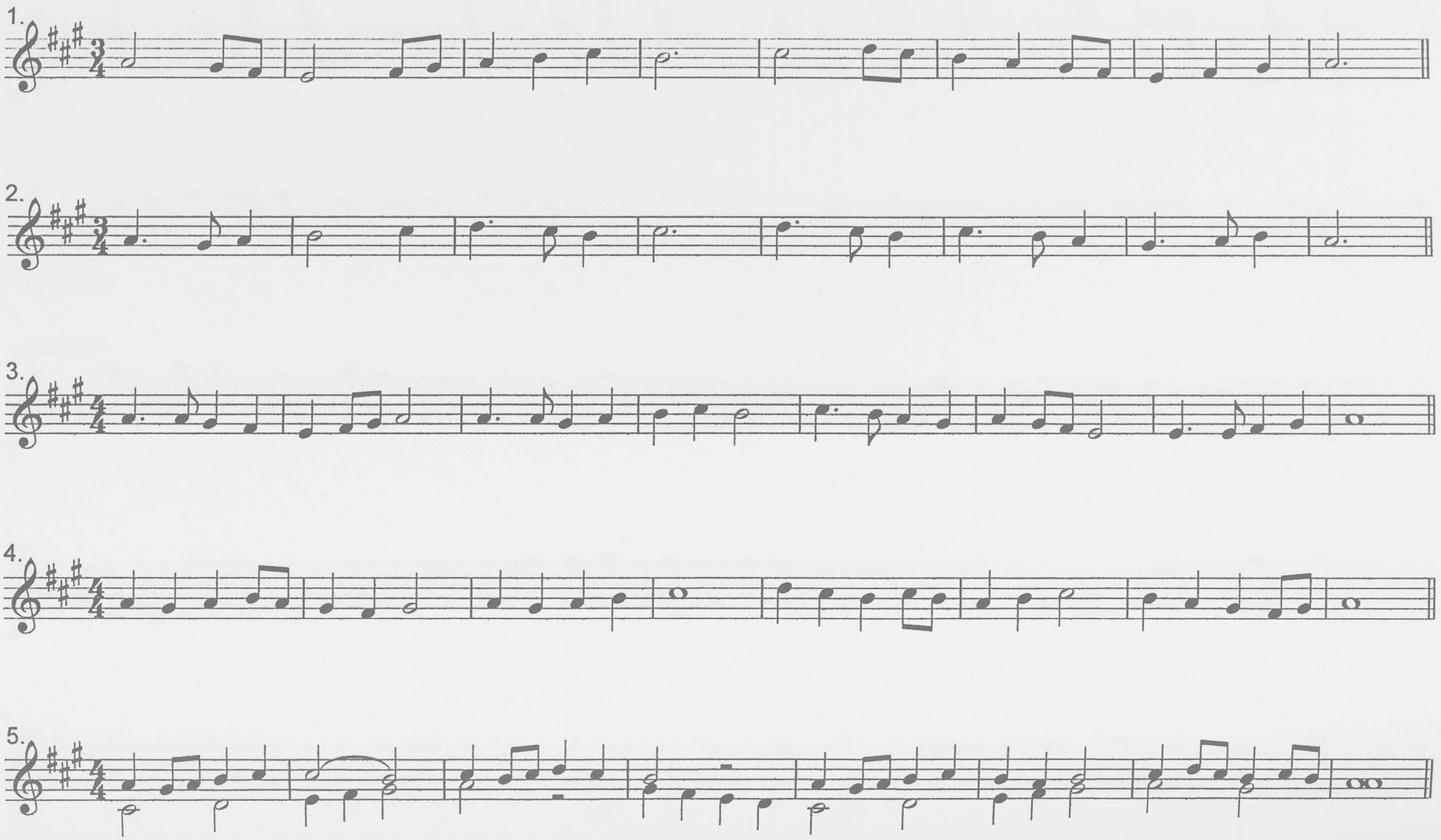
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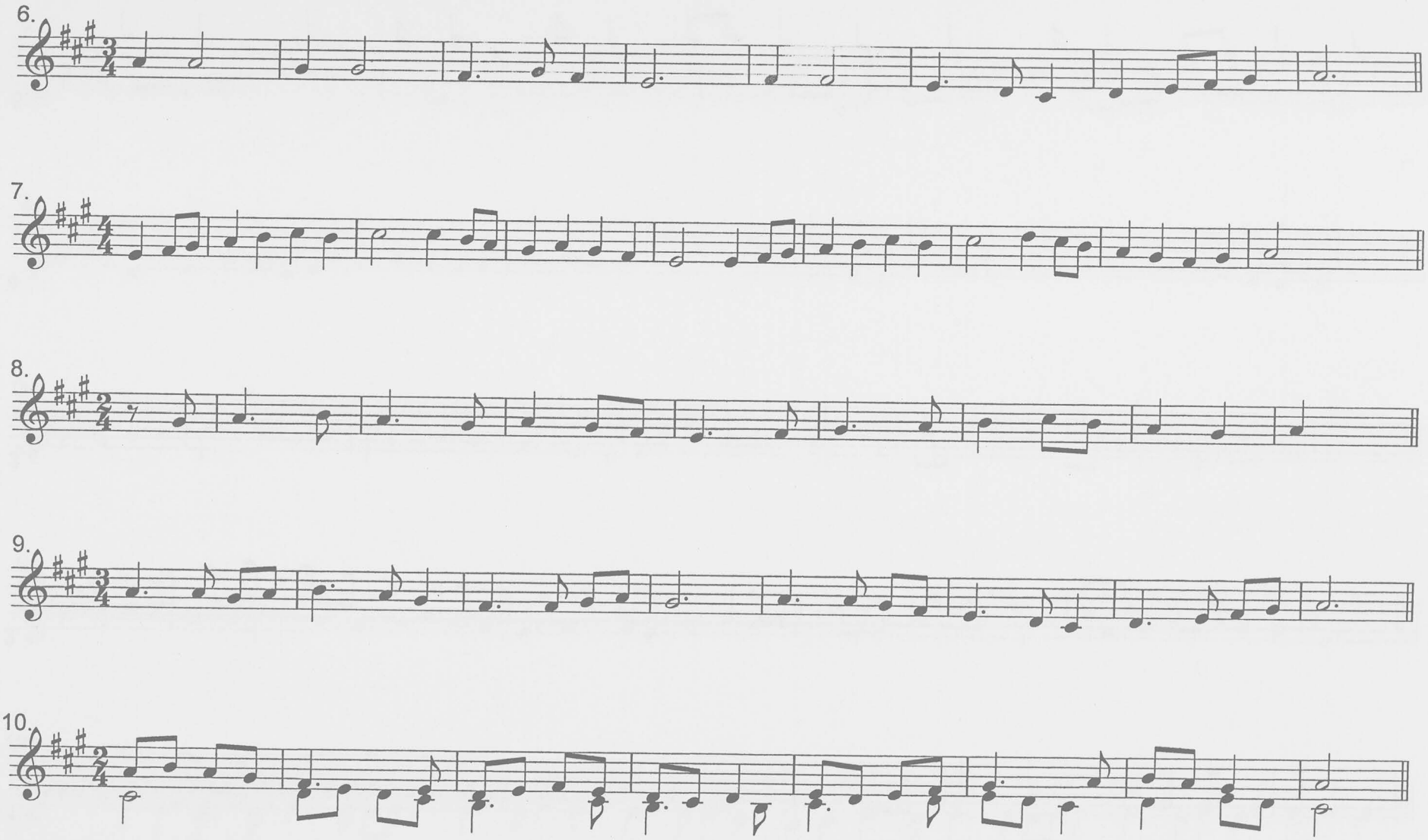

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Unit 8

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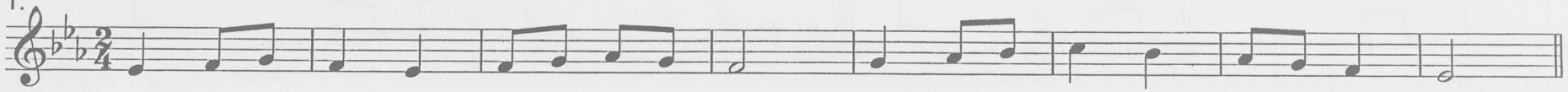

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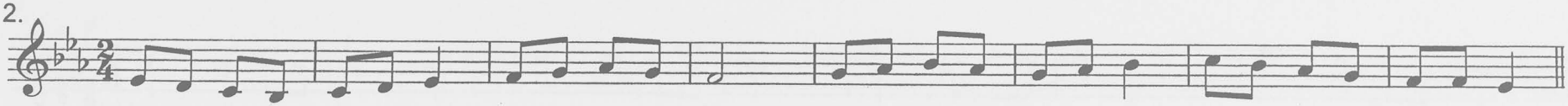

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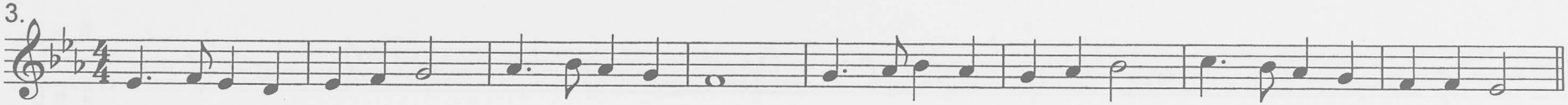
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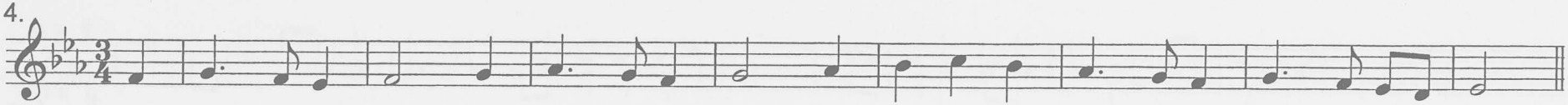
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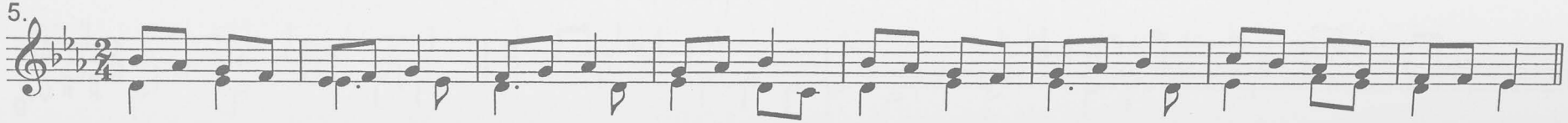
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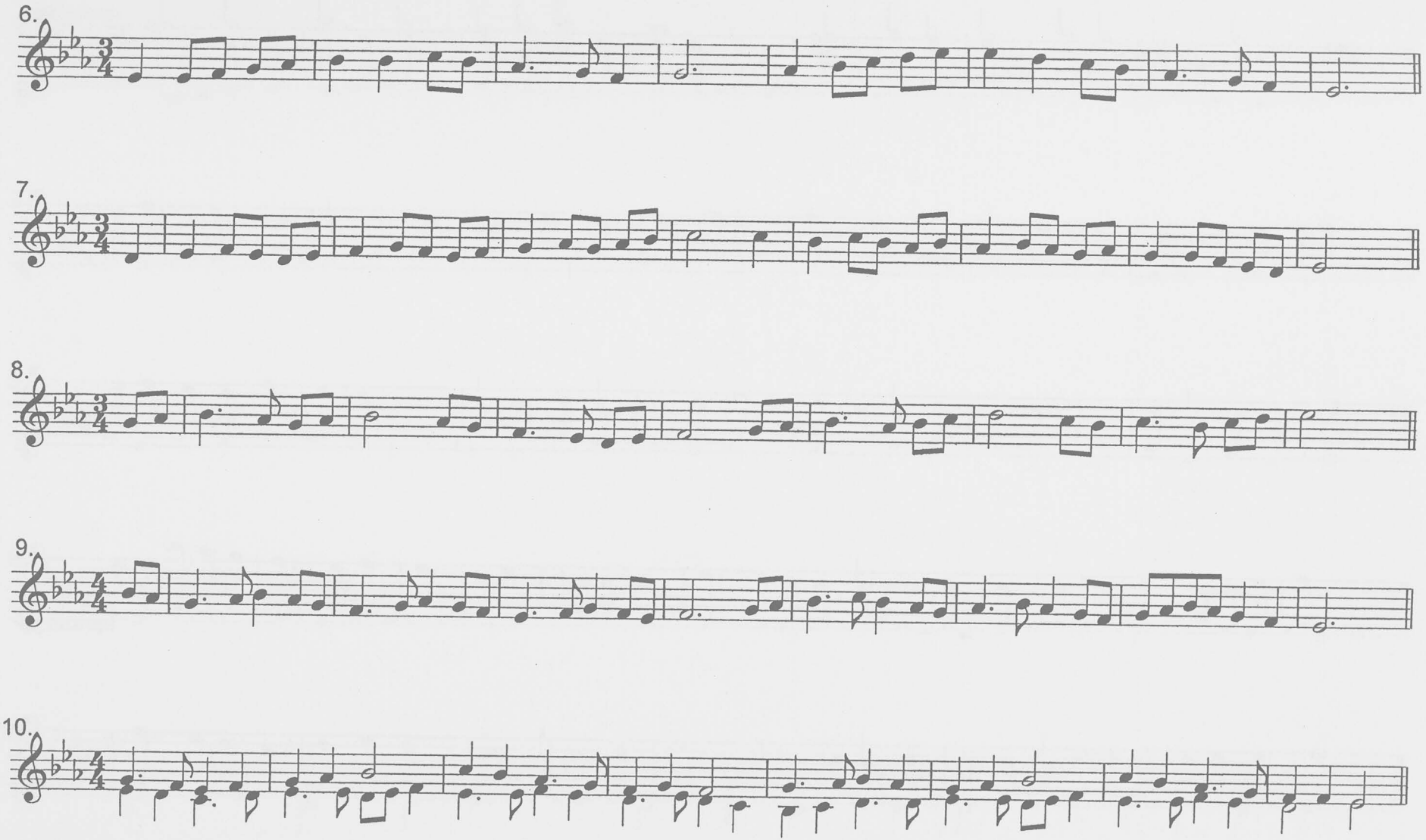

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Unit 9

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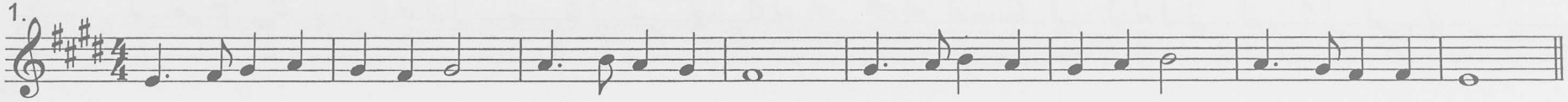

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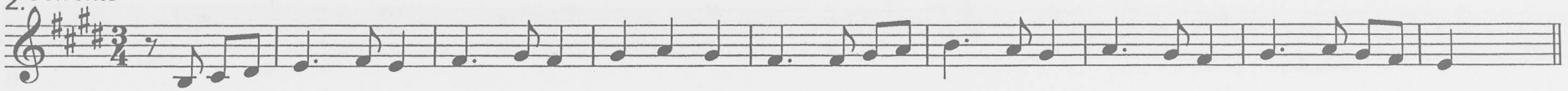

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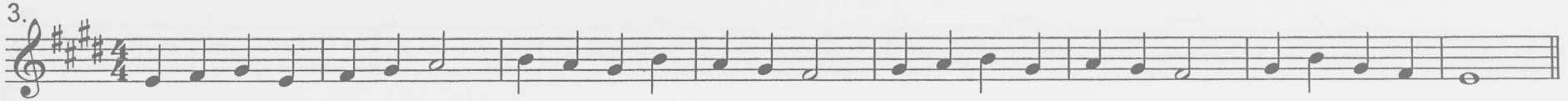
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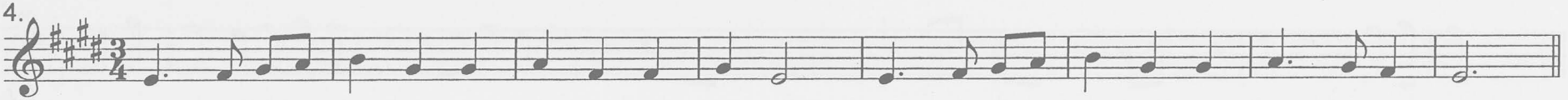

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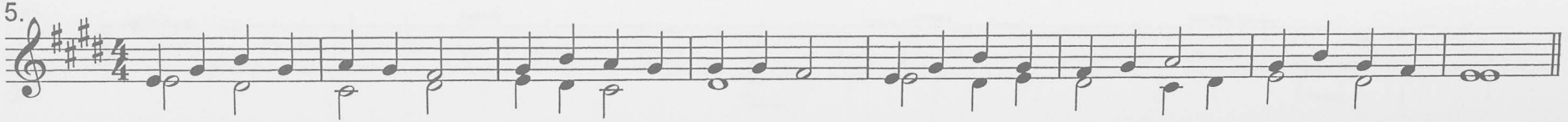
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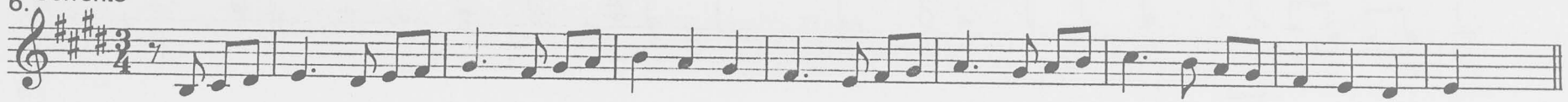

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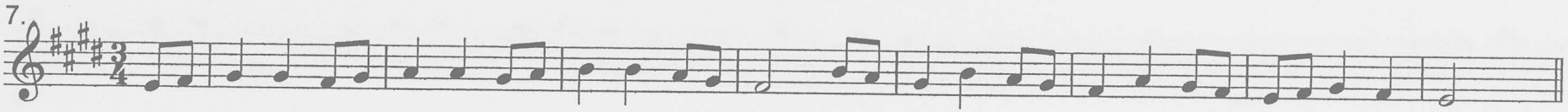
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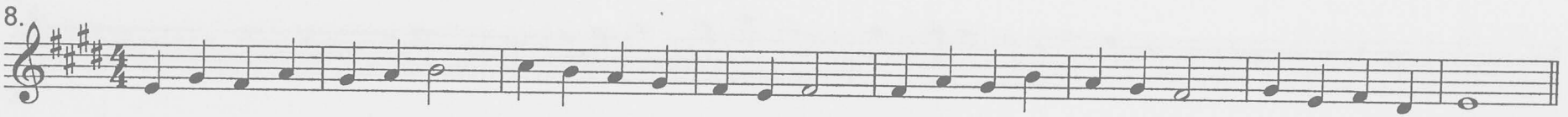
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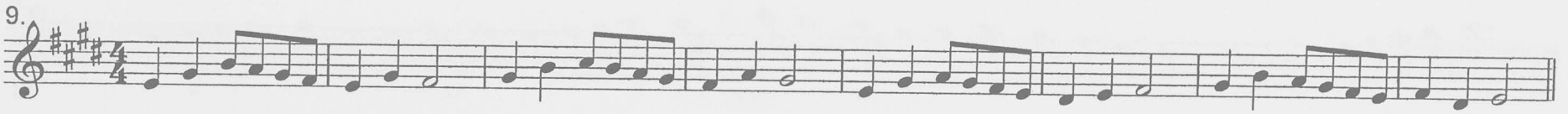
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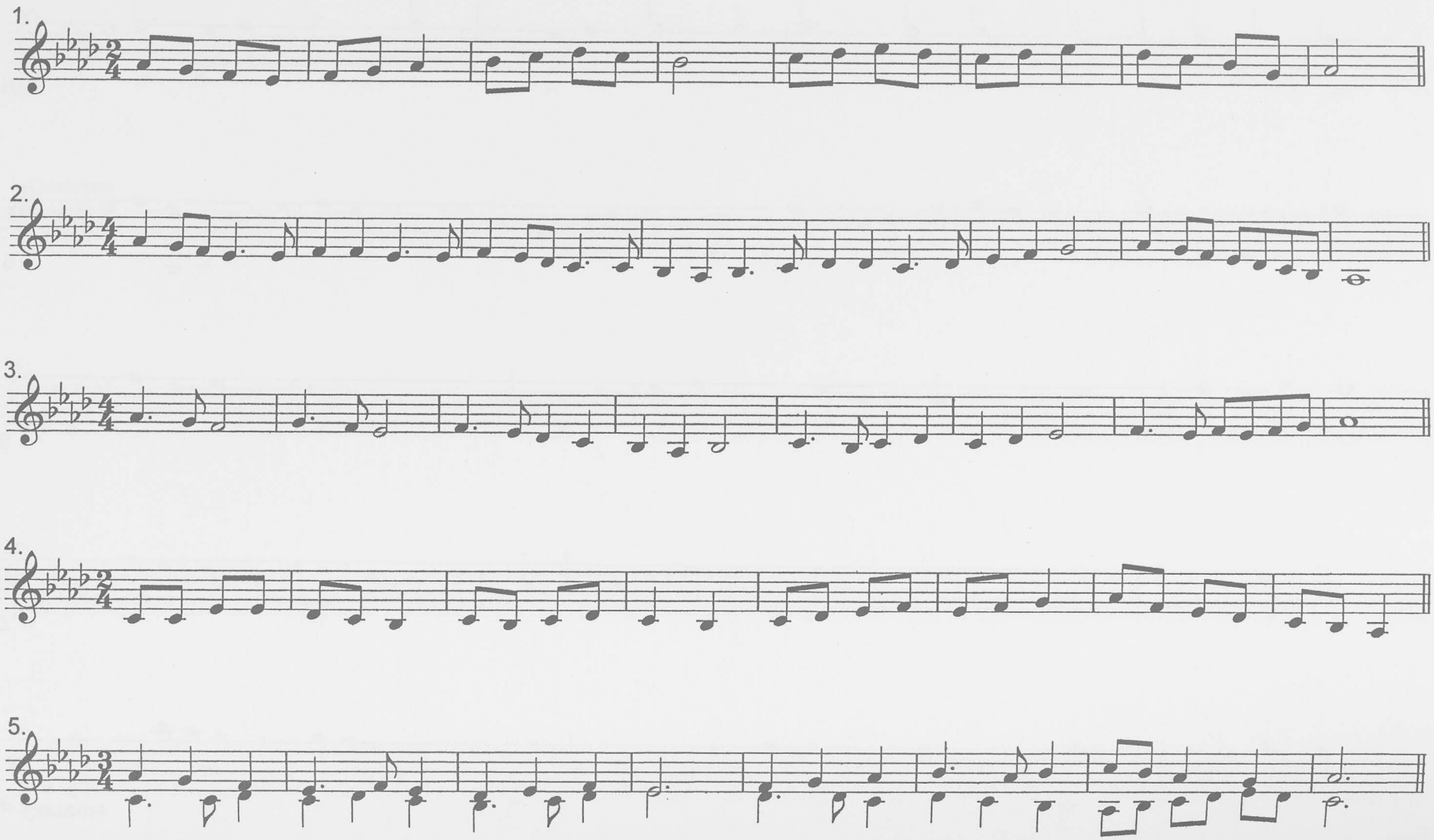
Unit 10

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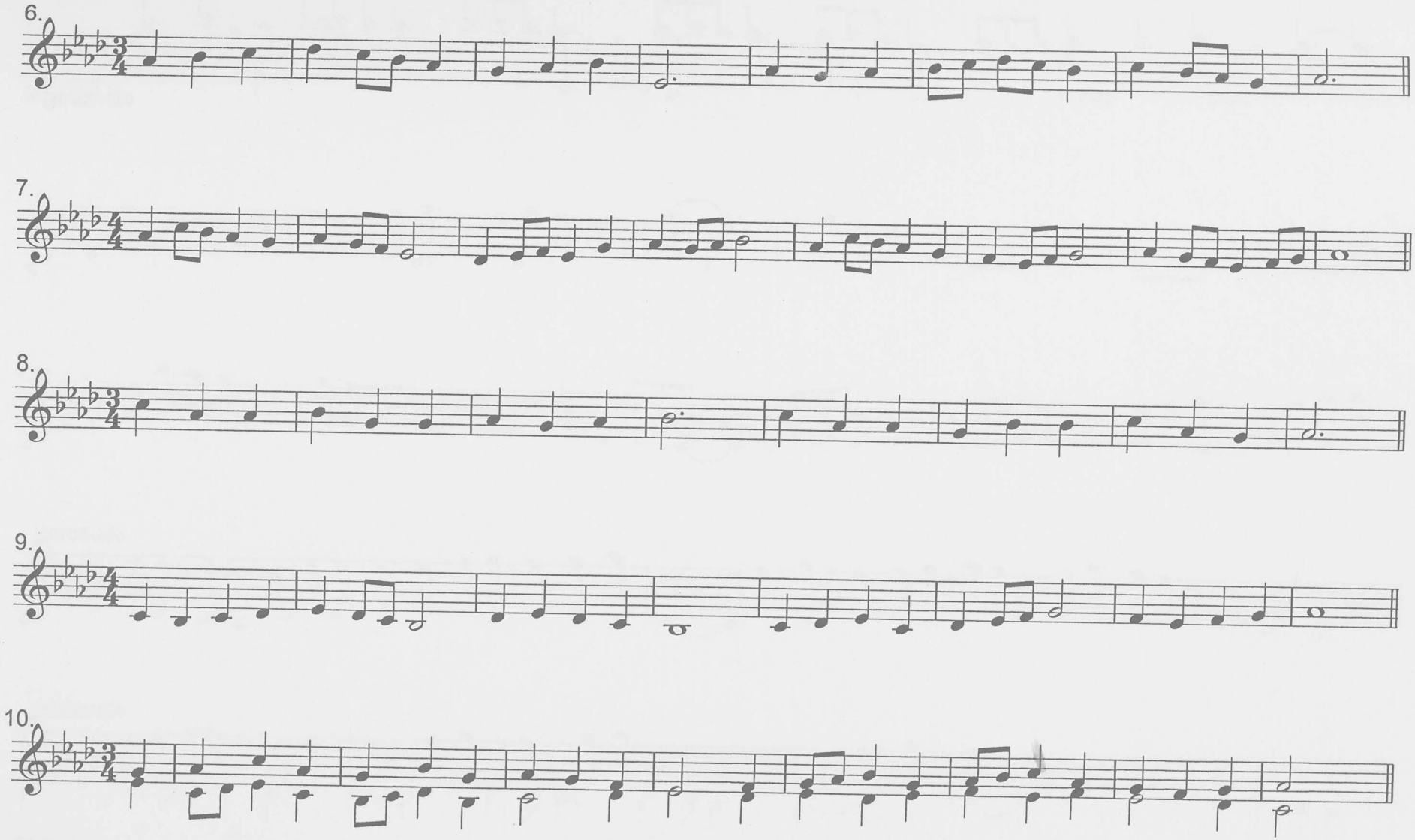
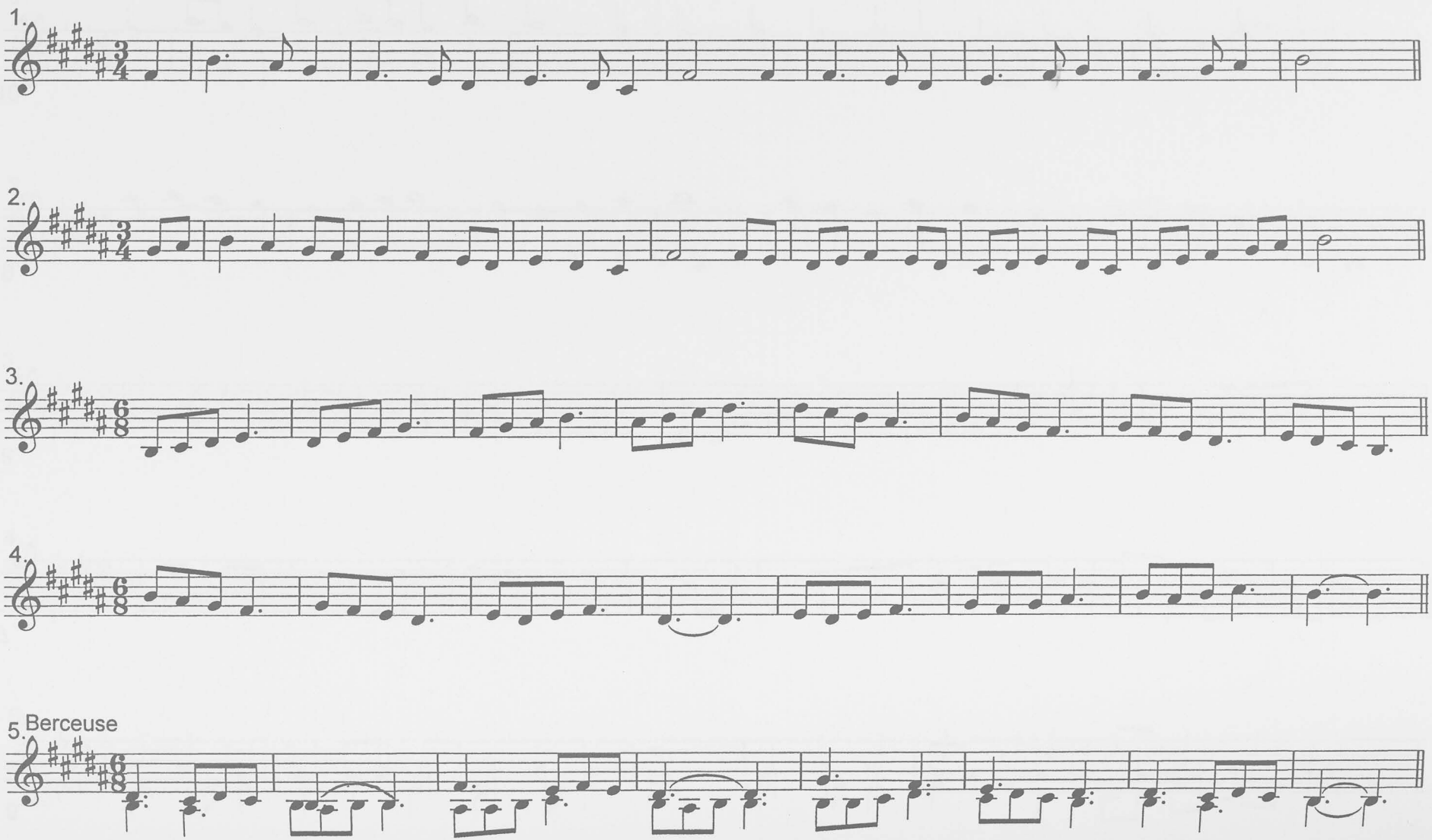

University of Pretoria etd – McLachlan, M M (2003)

Unit 11

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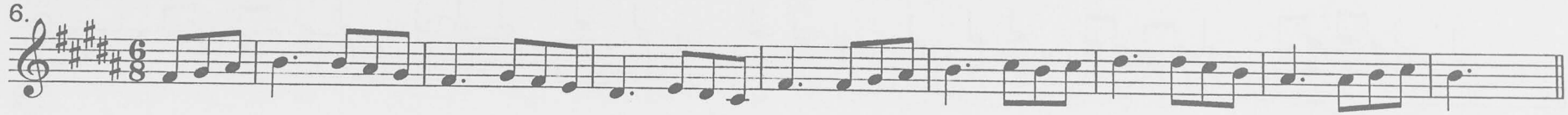
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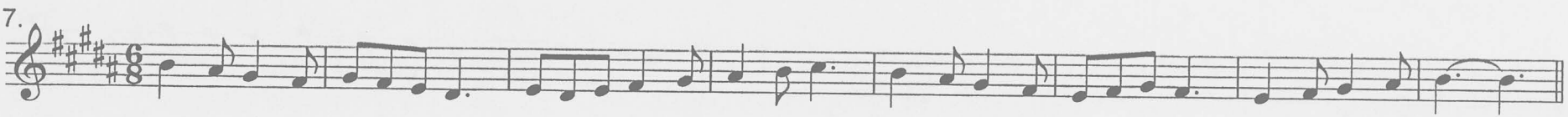
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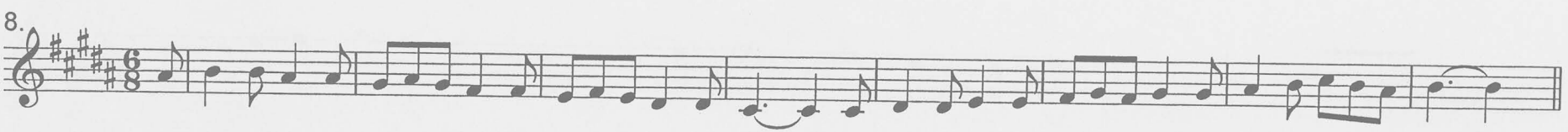
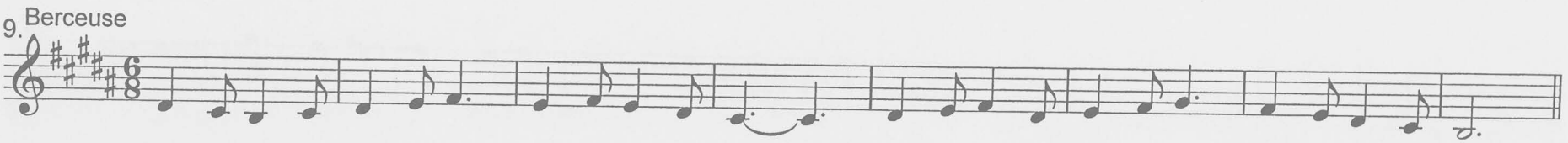

9. Berceuse

10. Pastorale

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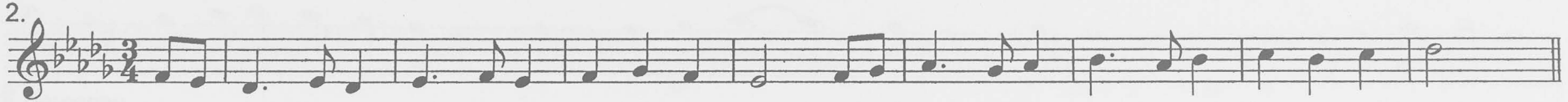
Unit 12

1.

2.



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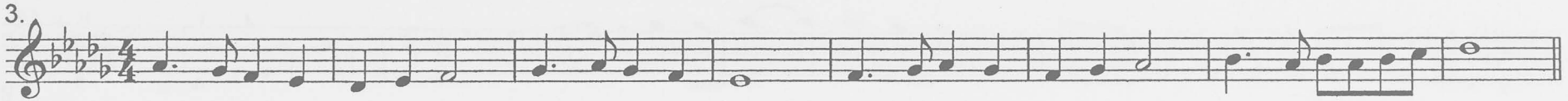

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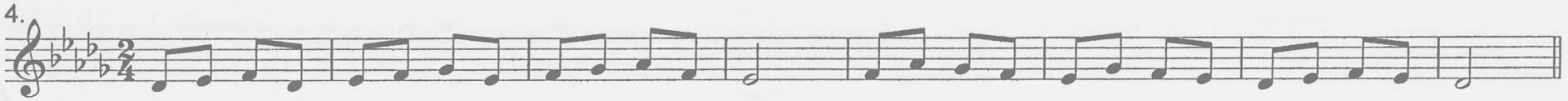

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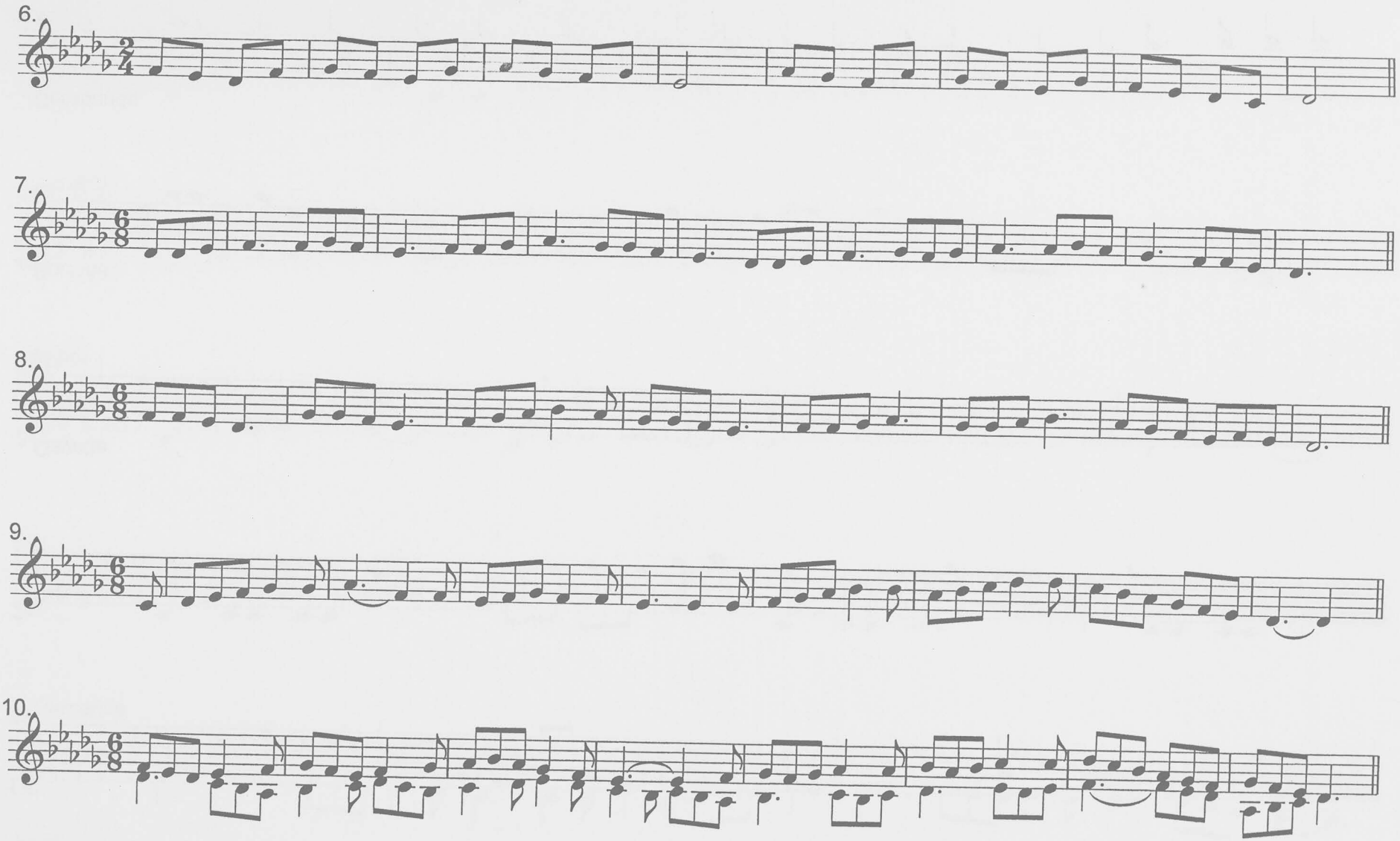

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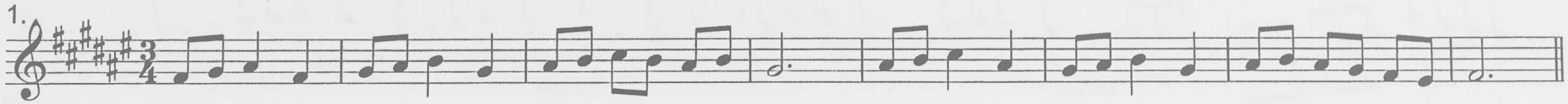
Unit 13

1.



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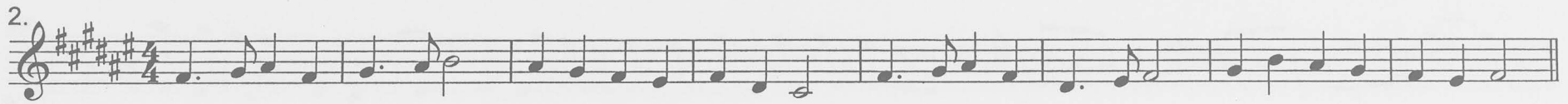
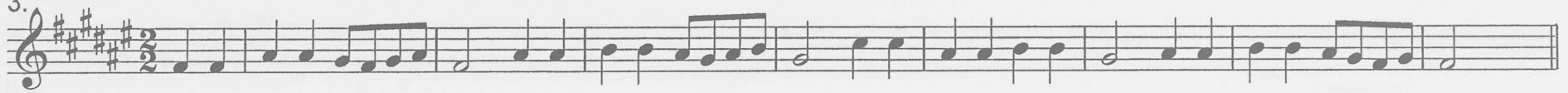
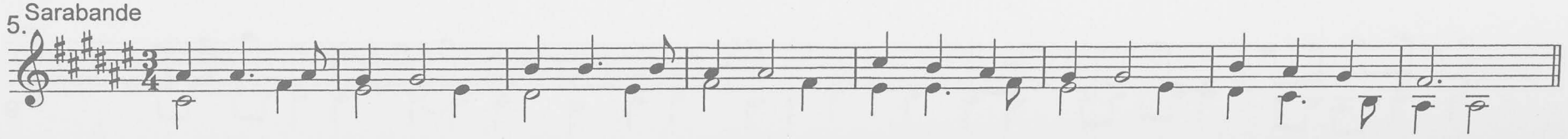

3. Gavotte

4. Bourrée

5. Sarabande

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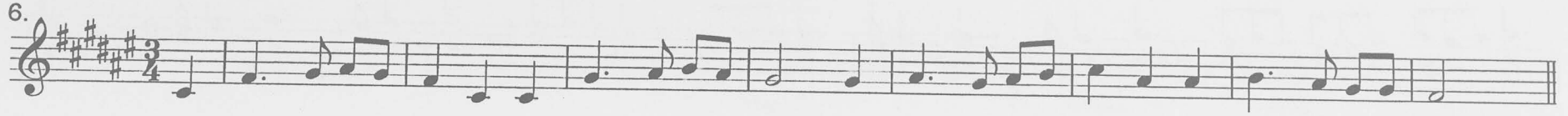
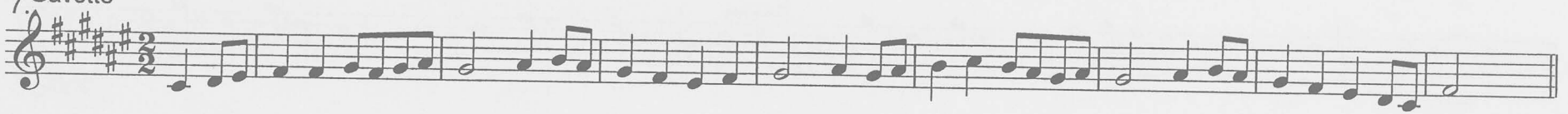
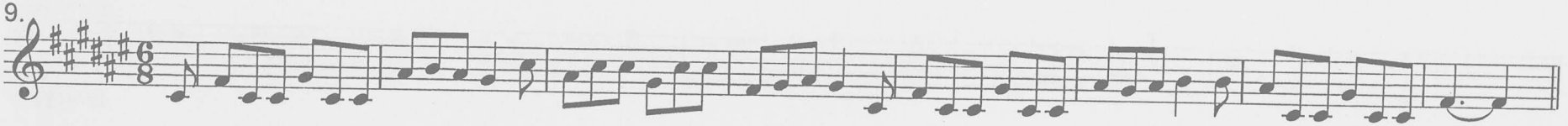
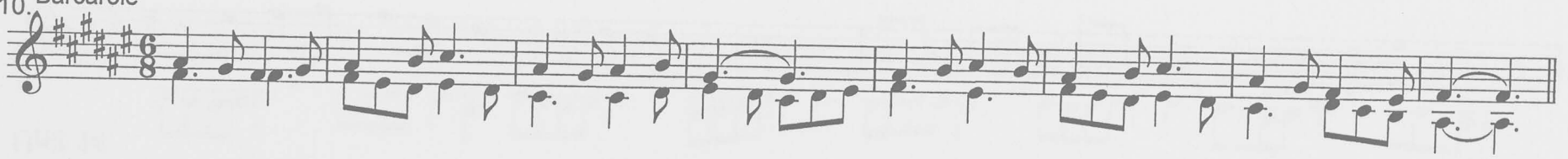


7. Gavotte

8. Gigue

9.

10. Barcarole

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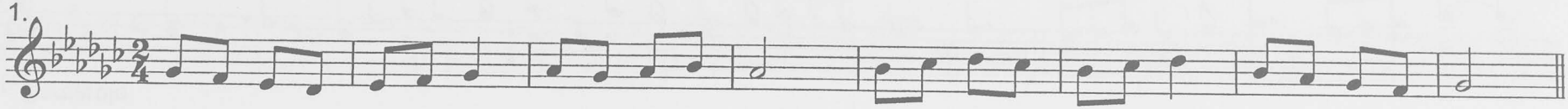
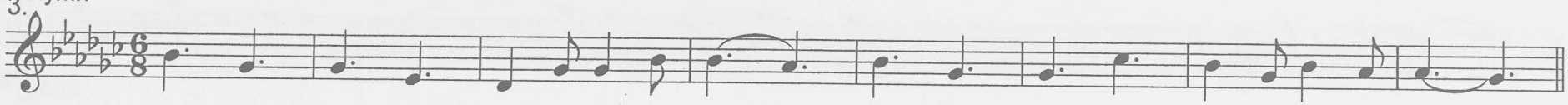
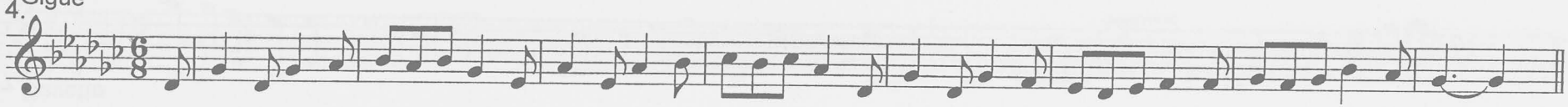
Unit 14

1.



2. Minuet

3. Hymn

4. Gigue

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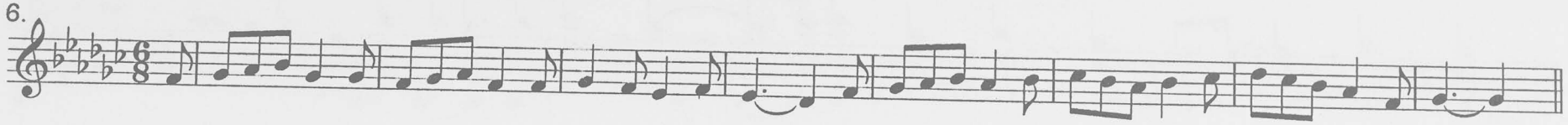
6.

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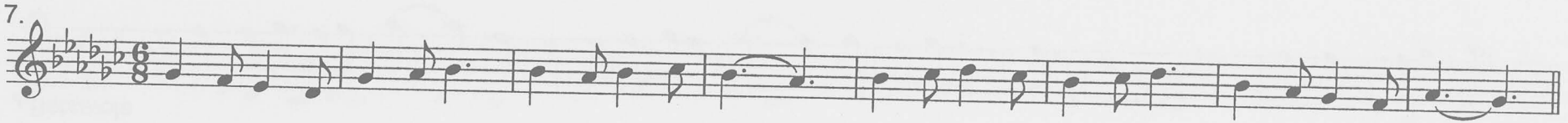
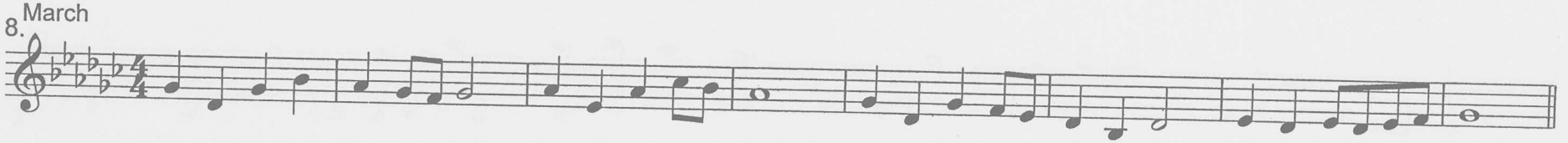
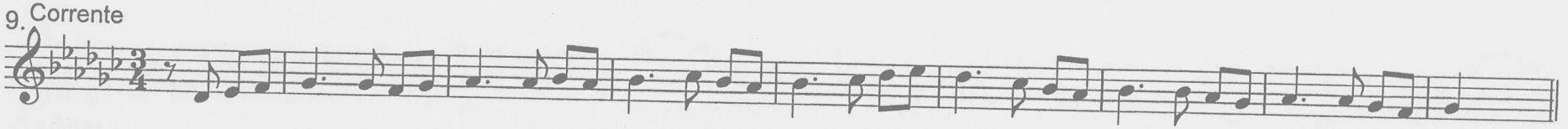

8. March



9. Corrente

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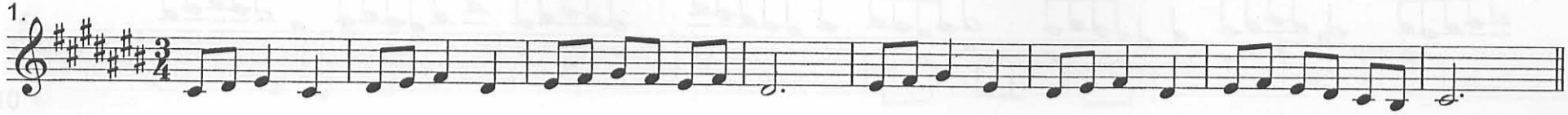
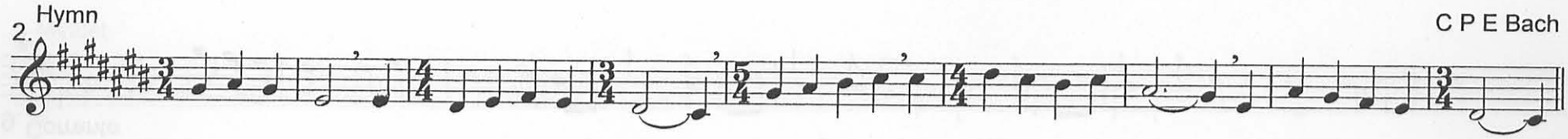
Unit 15

1.



2. Hymn

C P E Bach

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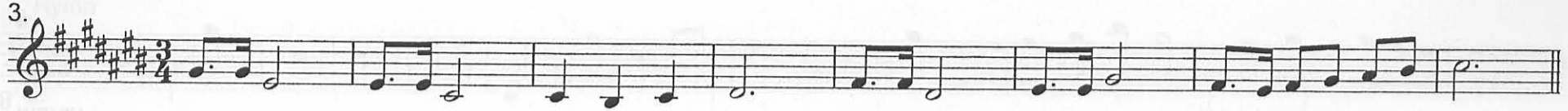
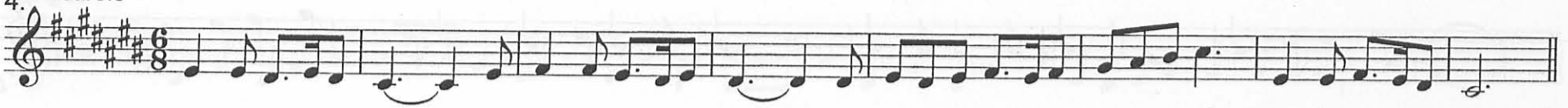


4. Barcarole

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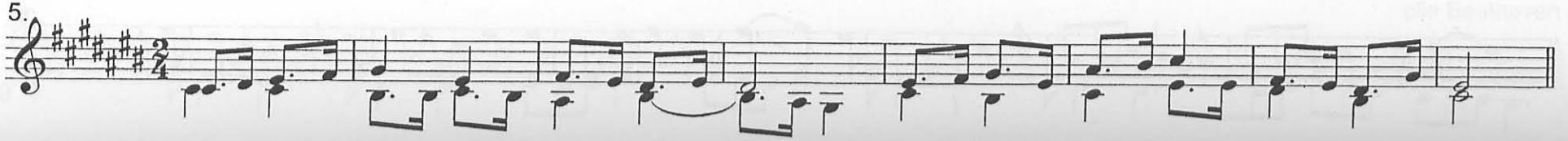
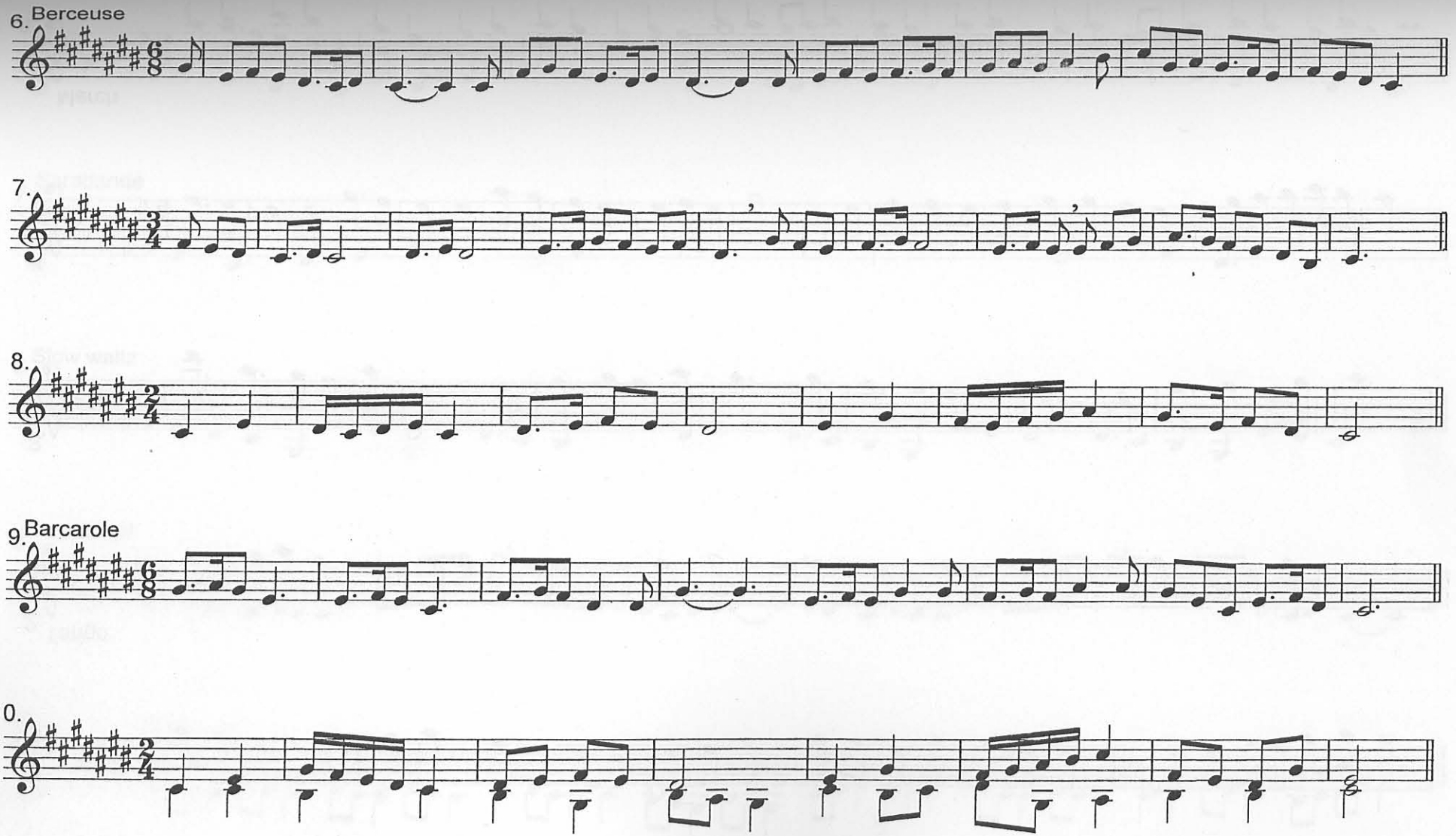

University of Pretoria etd – McLachlan, M M (2003)

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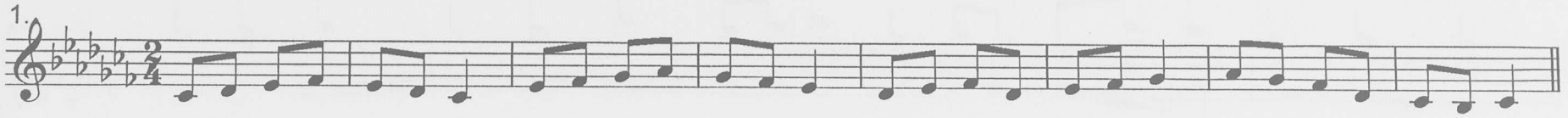
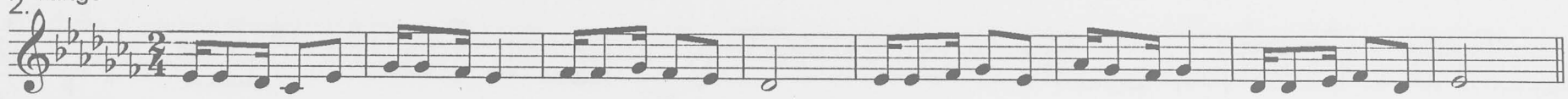
Unit 16

1.

2. Tango



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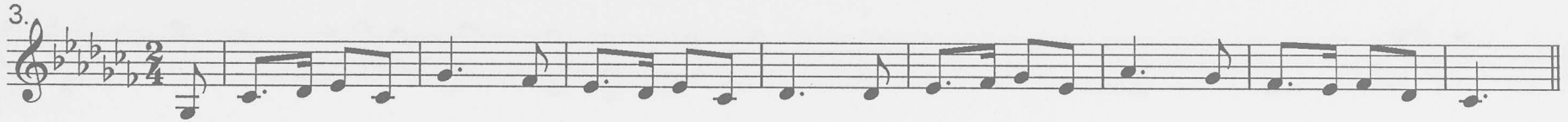
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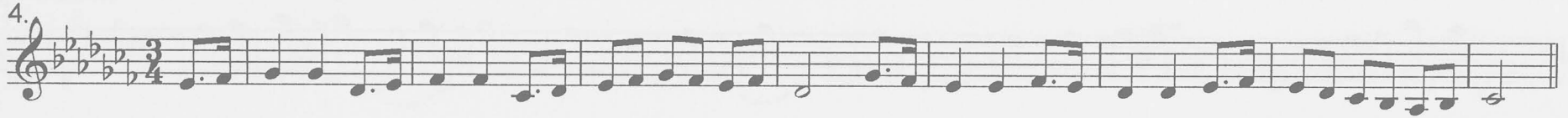

5. March

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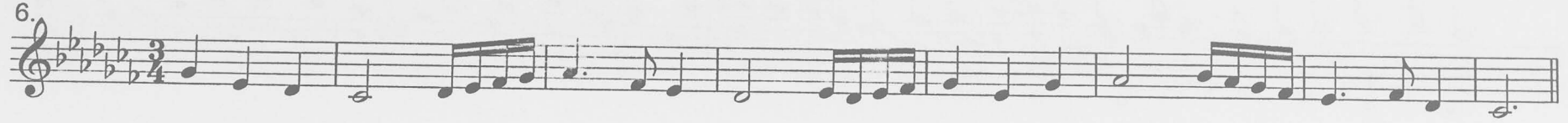
6.

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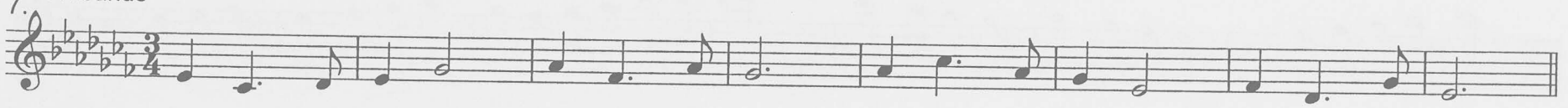

8. Slow waltz

9. Traditional

10.

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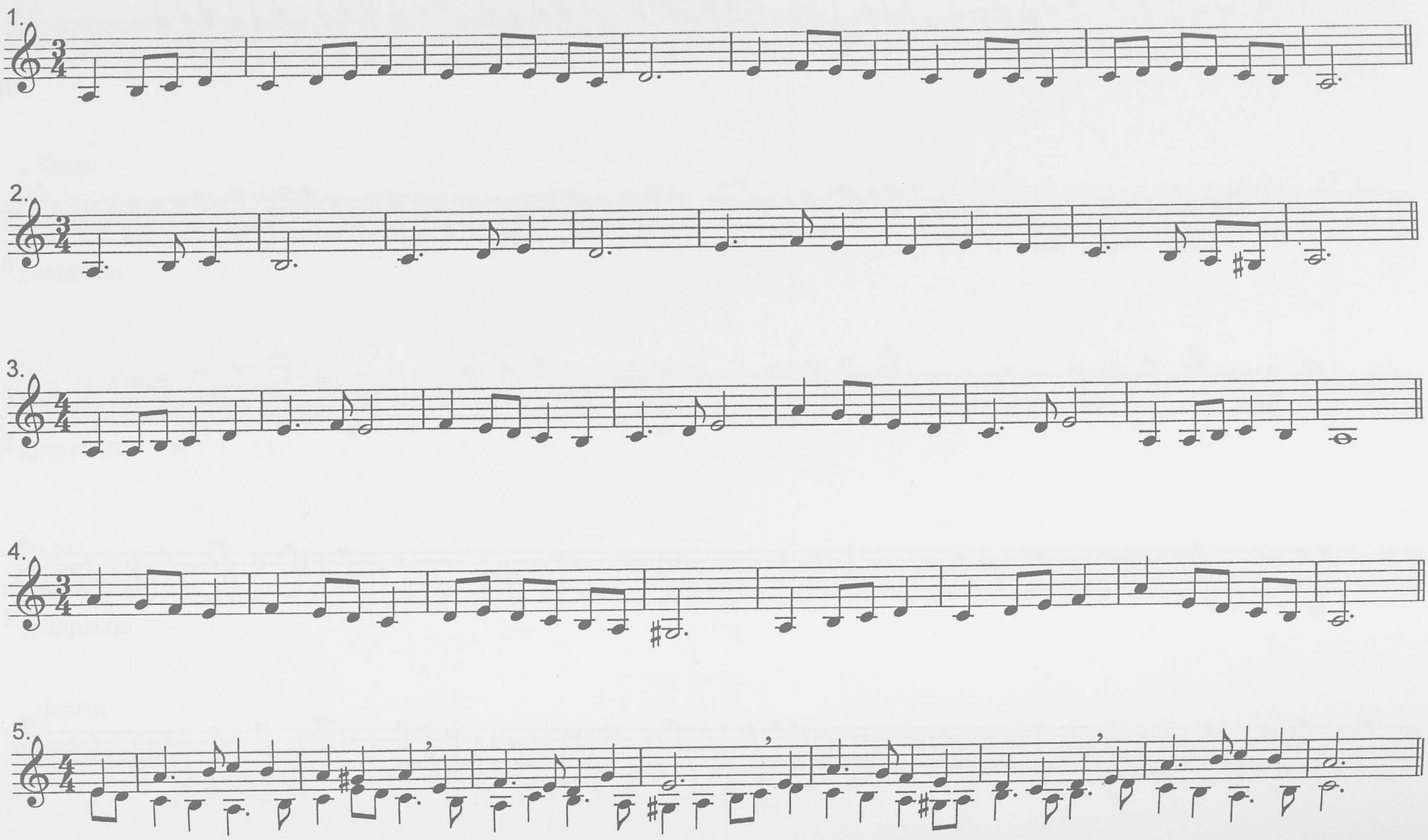
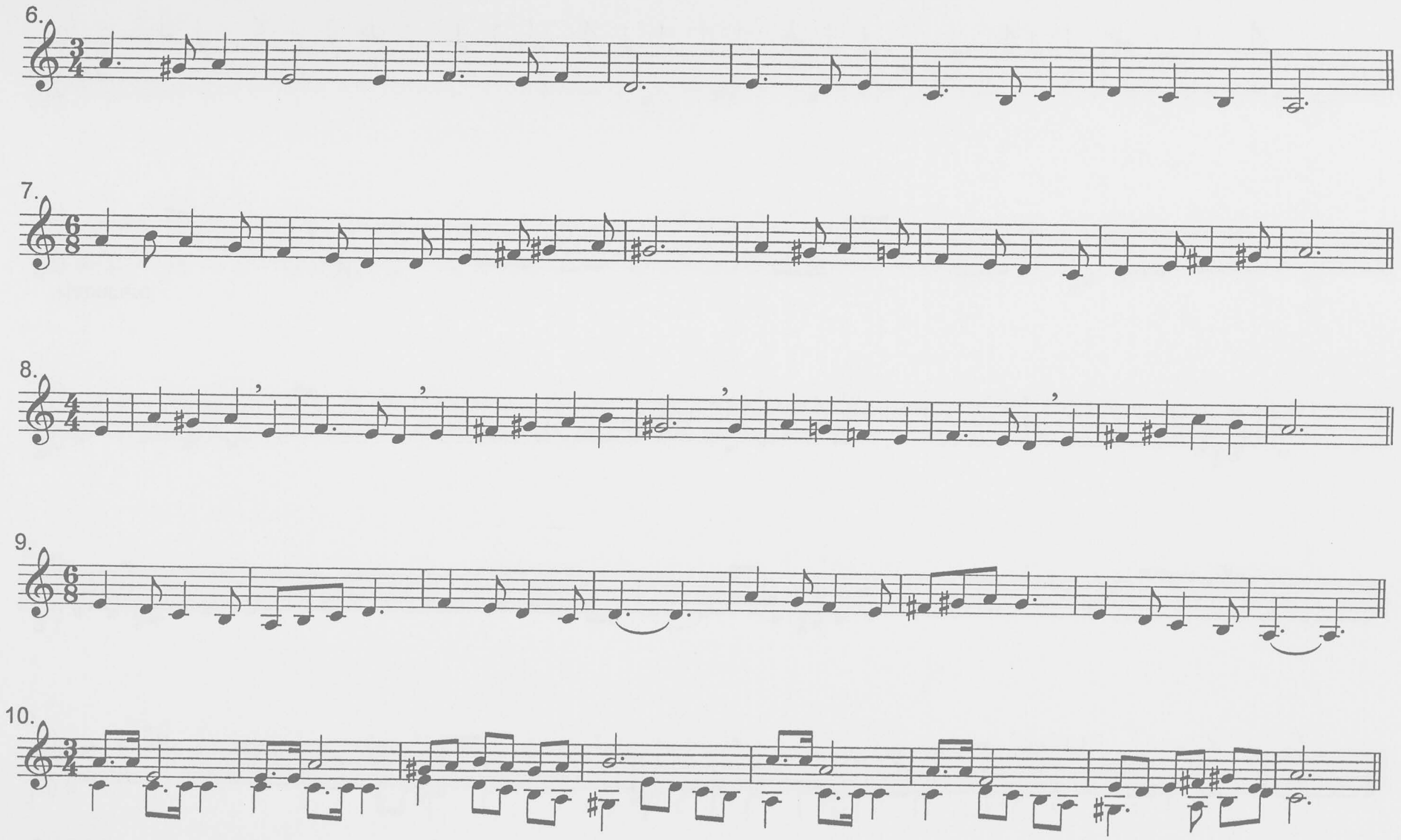
Minor

Unit 17

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

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

Unit 18

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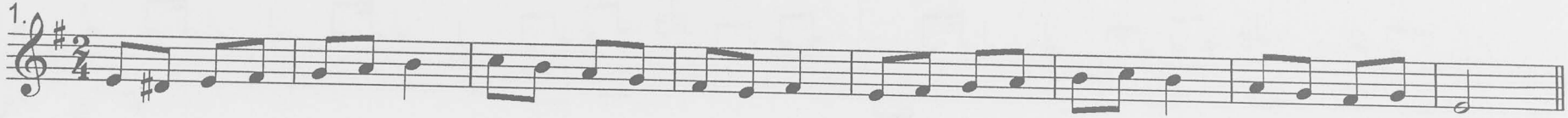
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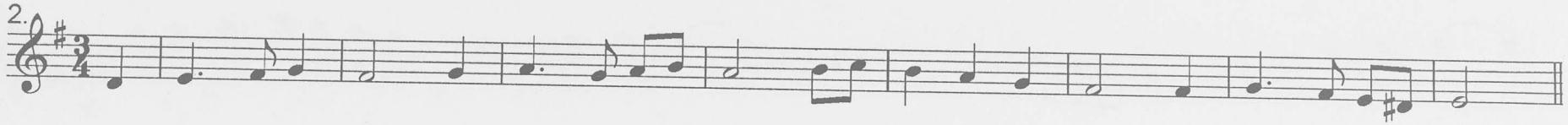
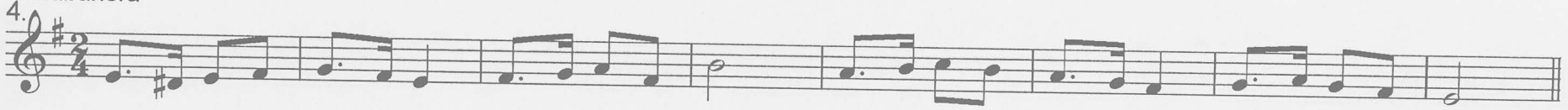

3.

Habanera

4.



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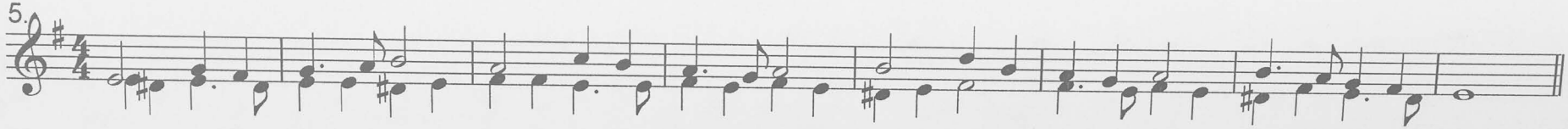
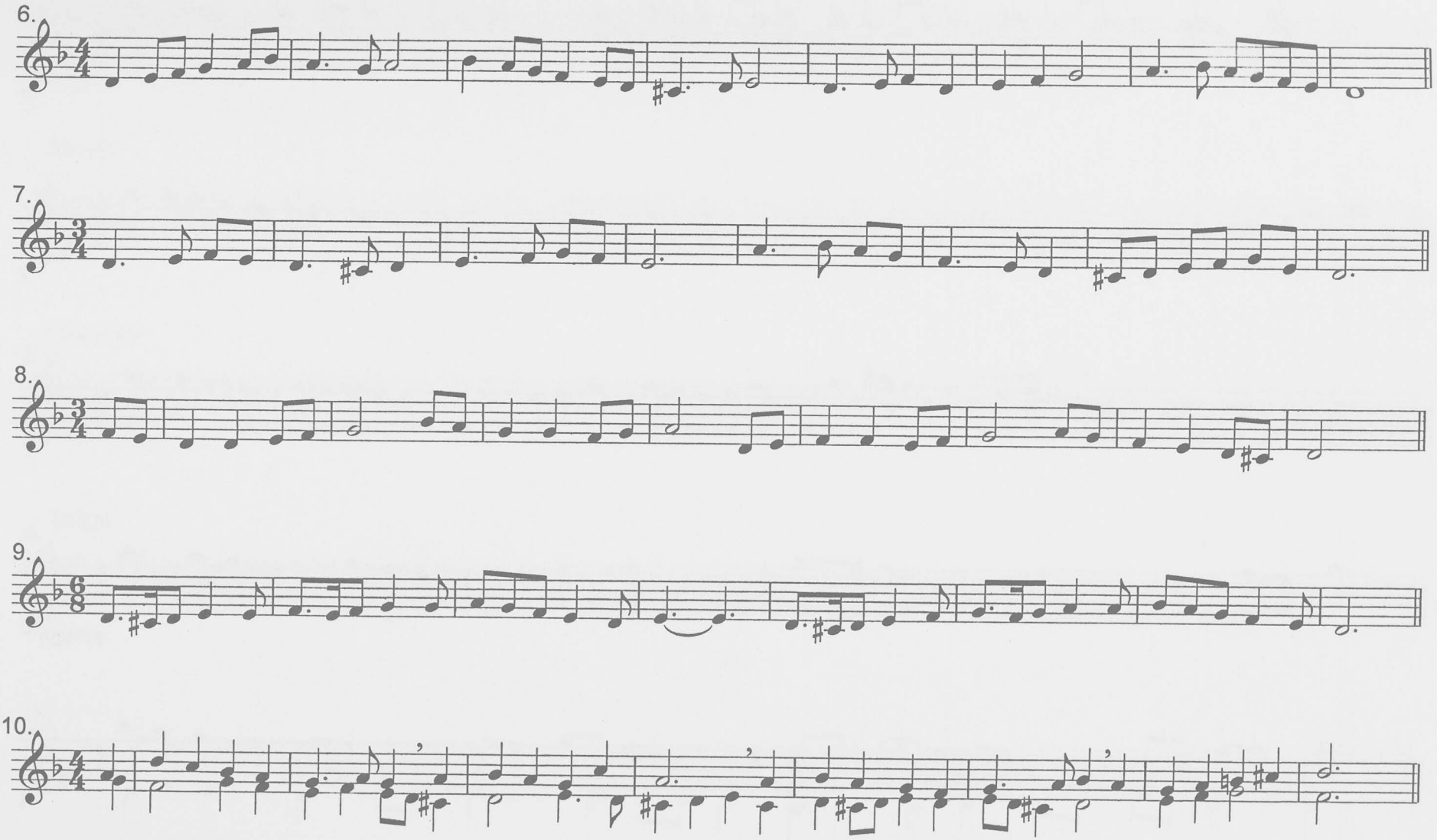

University of Pretoria etd – McLachlan, M M (2003)

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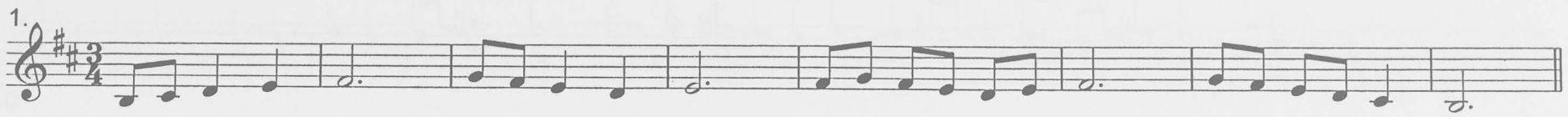
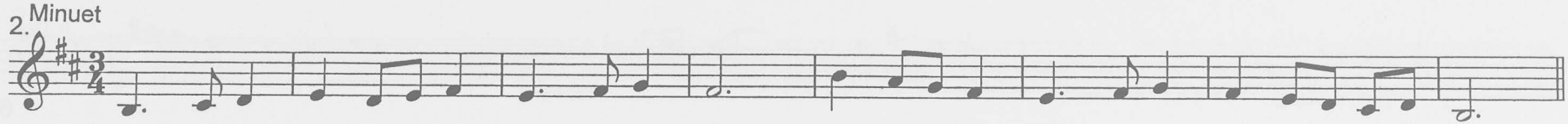
Unit 19

1.

2. Minuet

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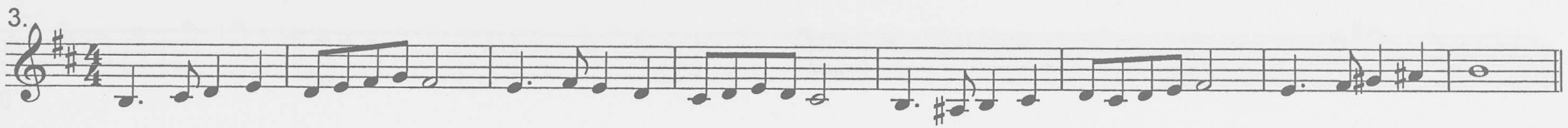
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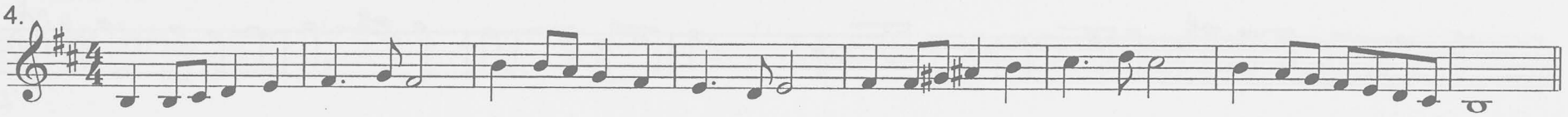

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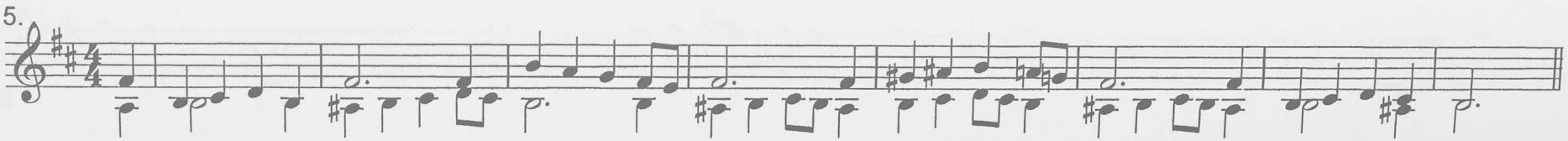
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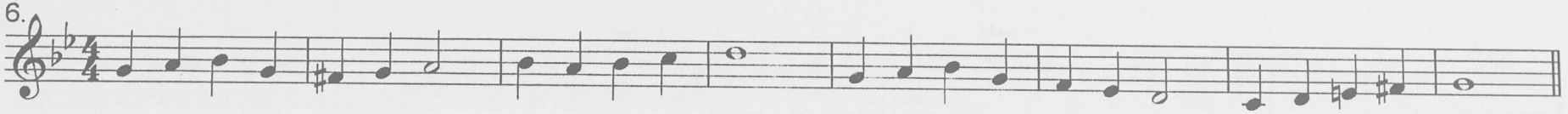

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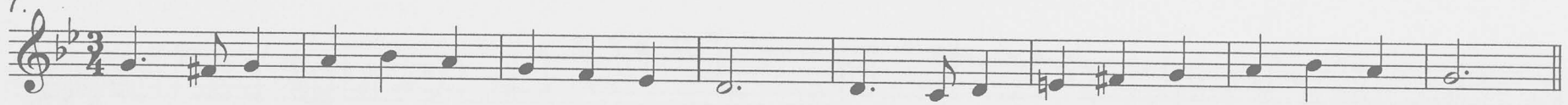

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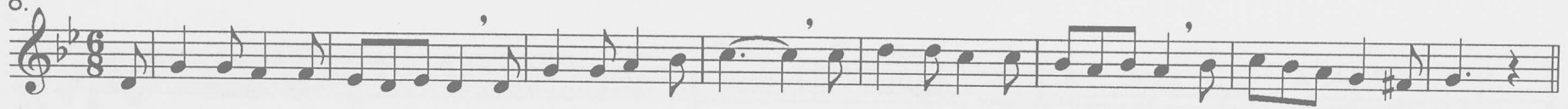
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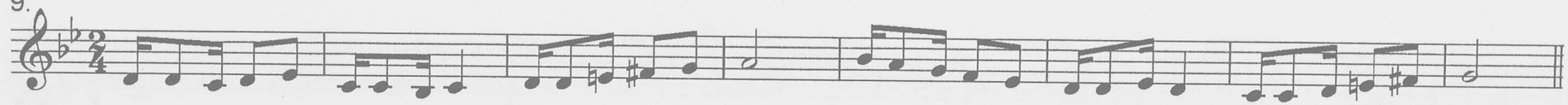

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Unit 20

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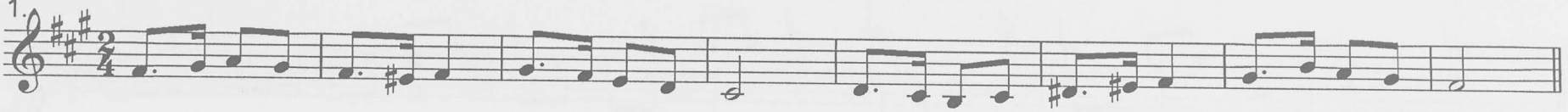
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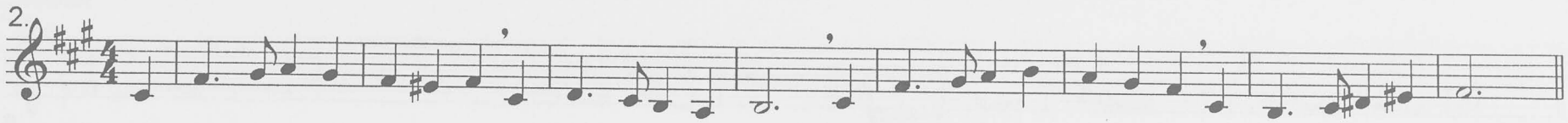

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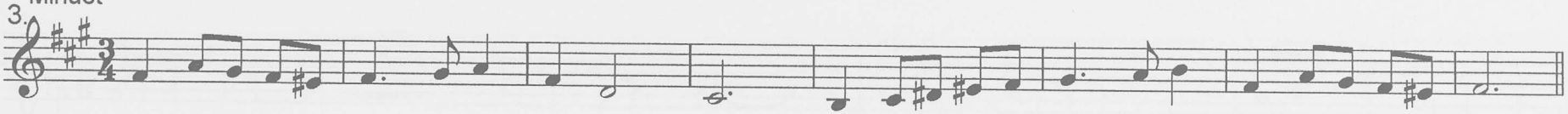
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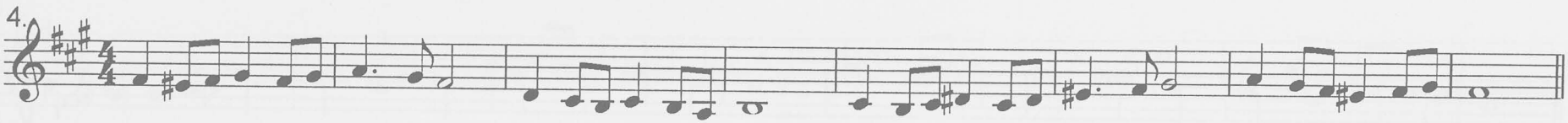
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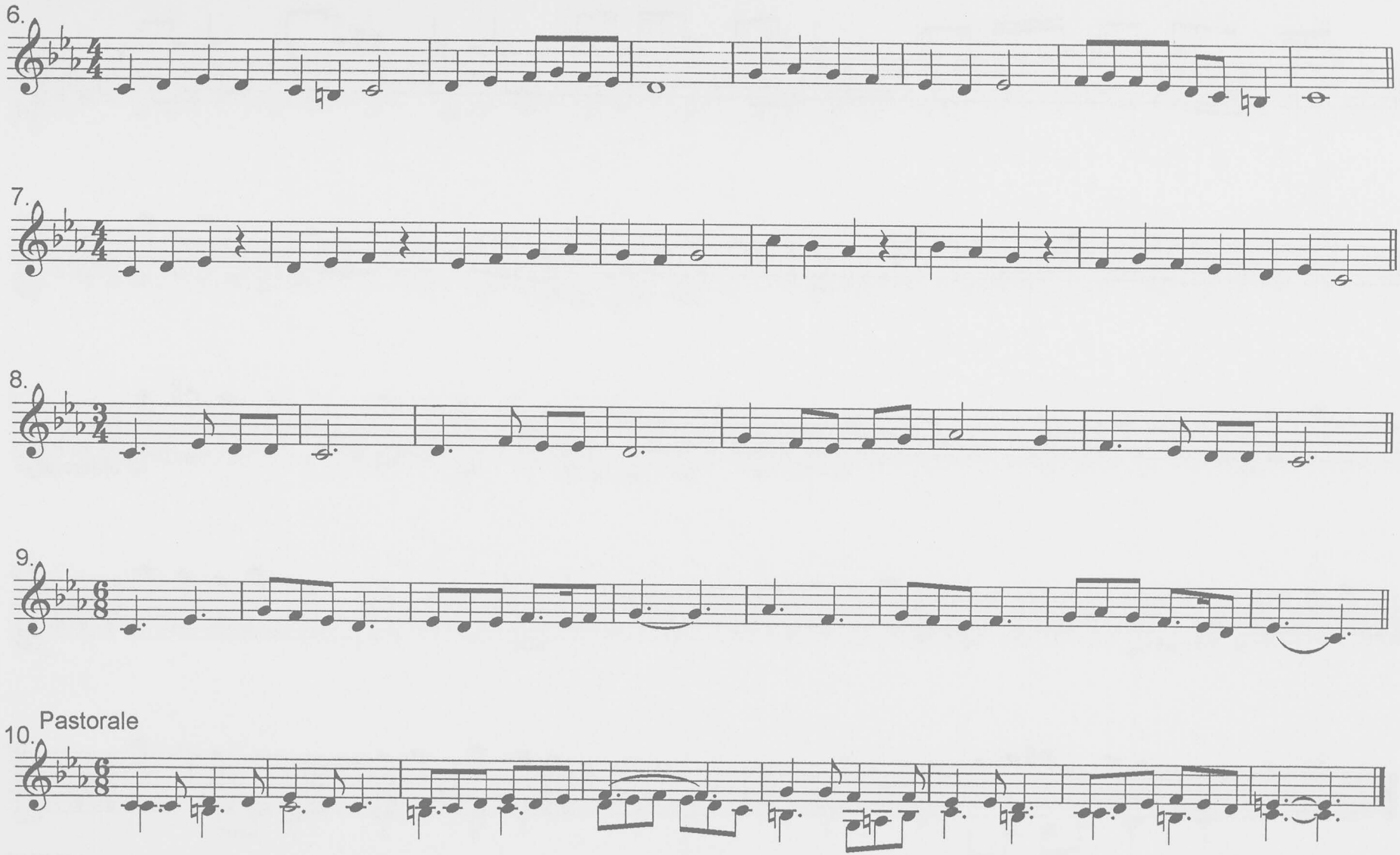
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Unit 21

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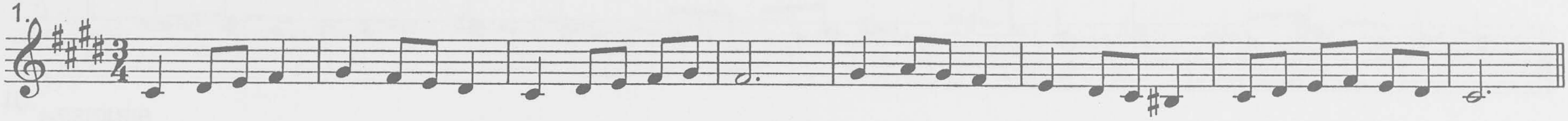

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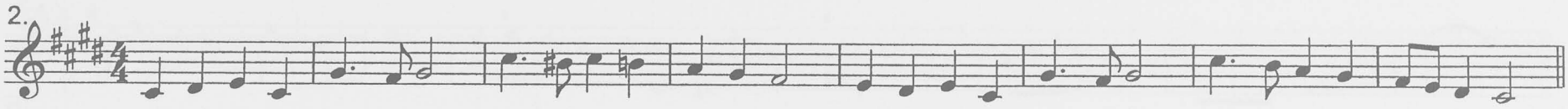
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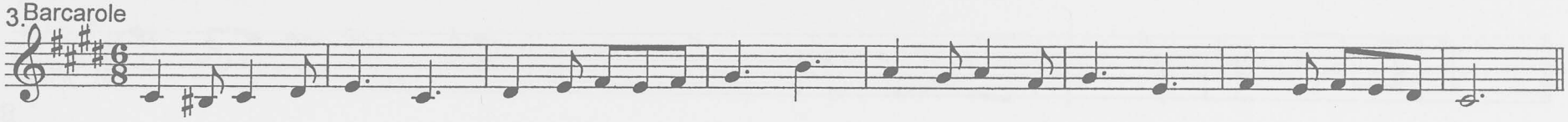
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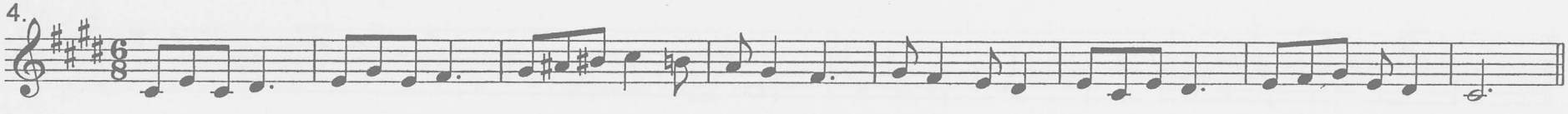
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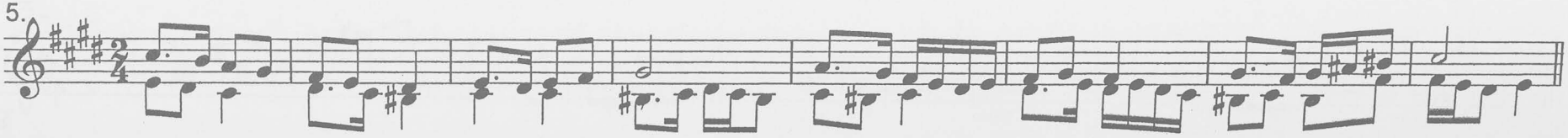
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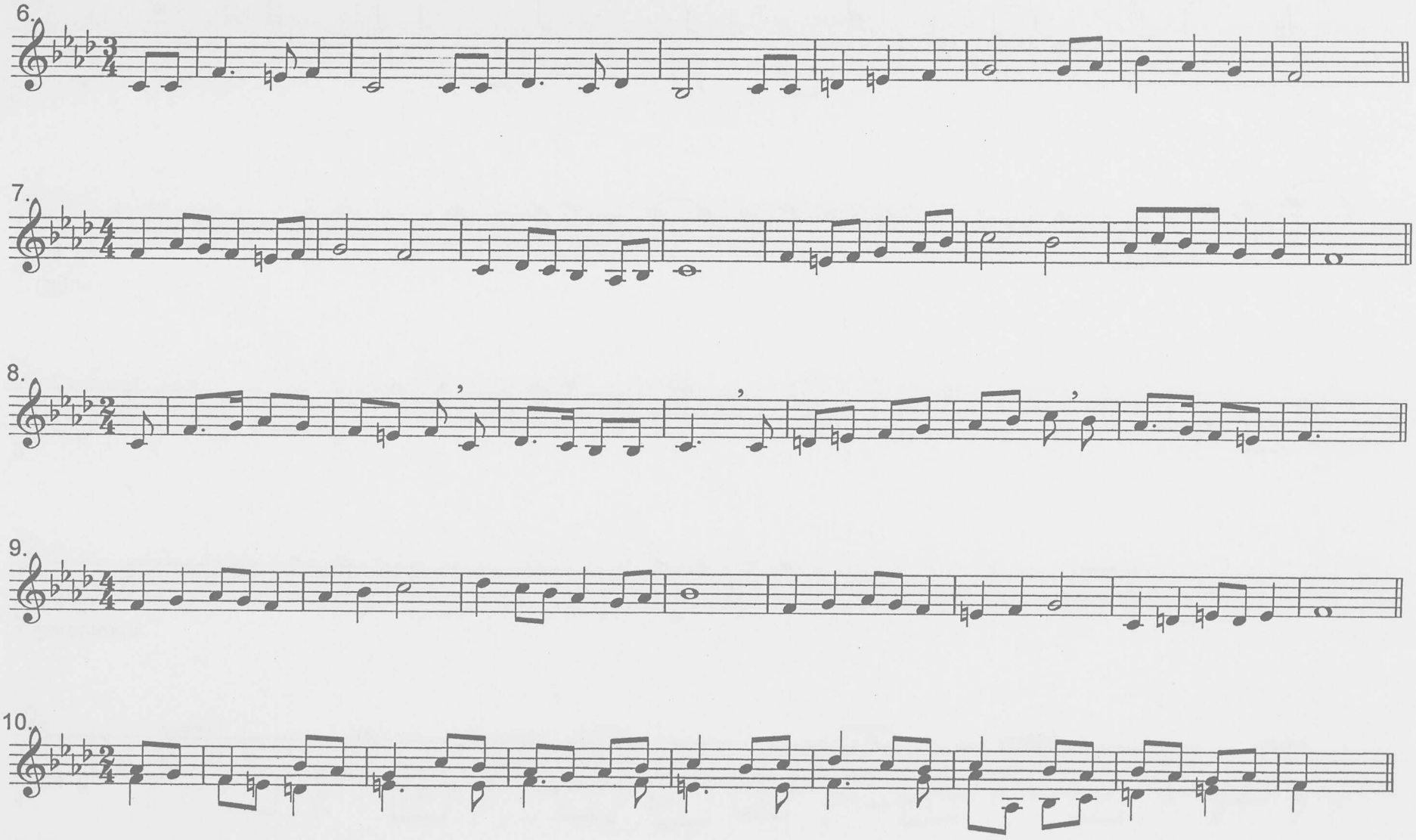
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Unit 22

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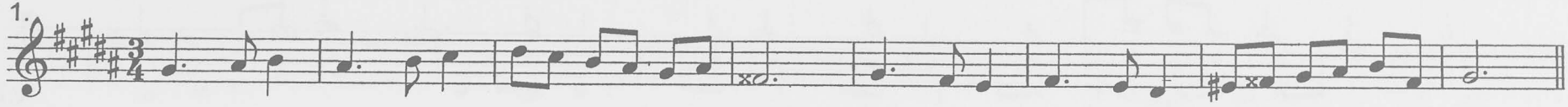

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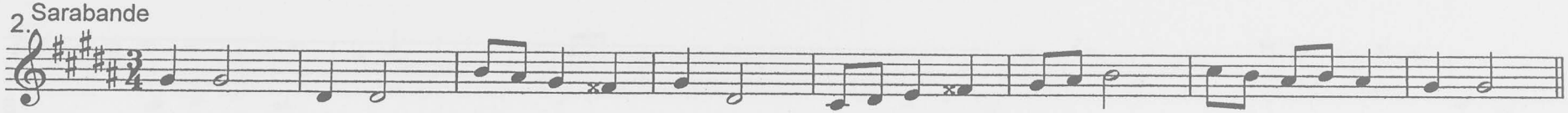
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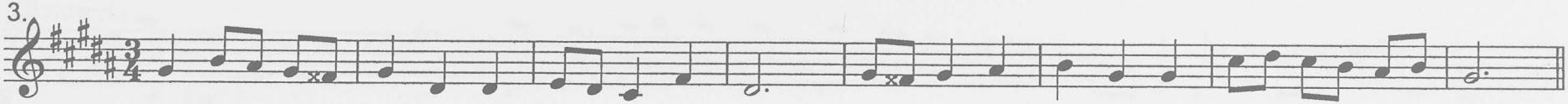

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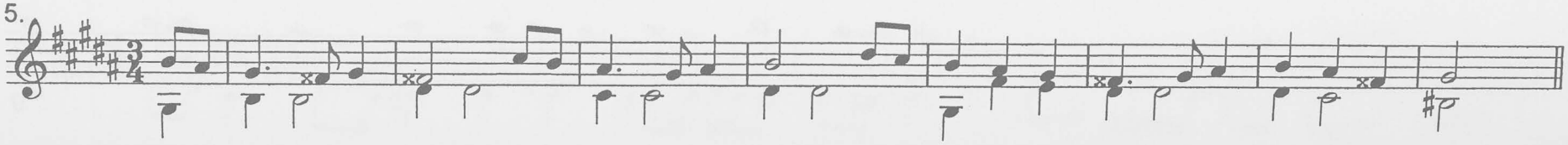
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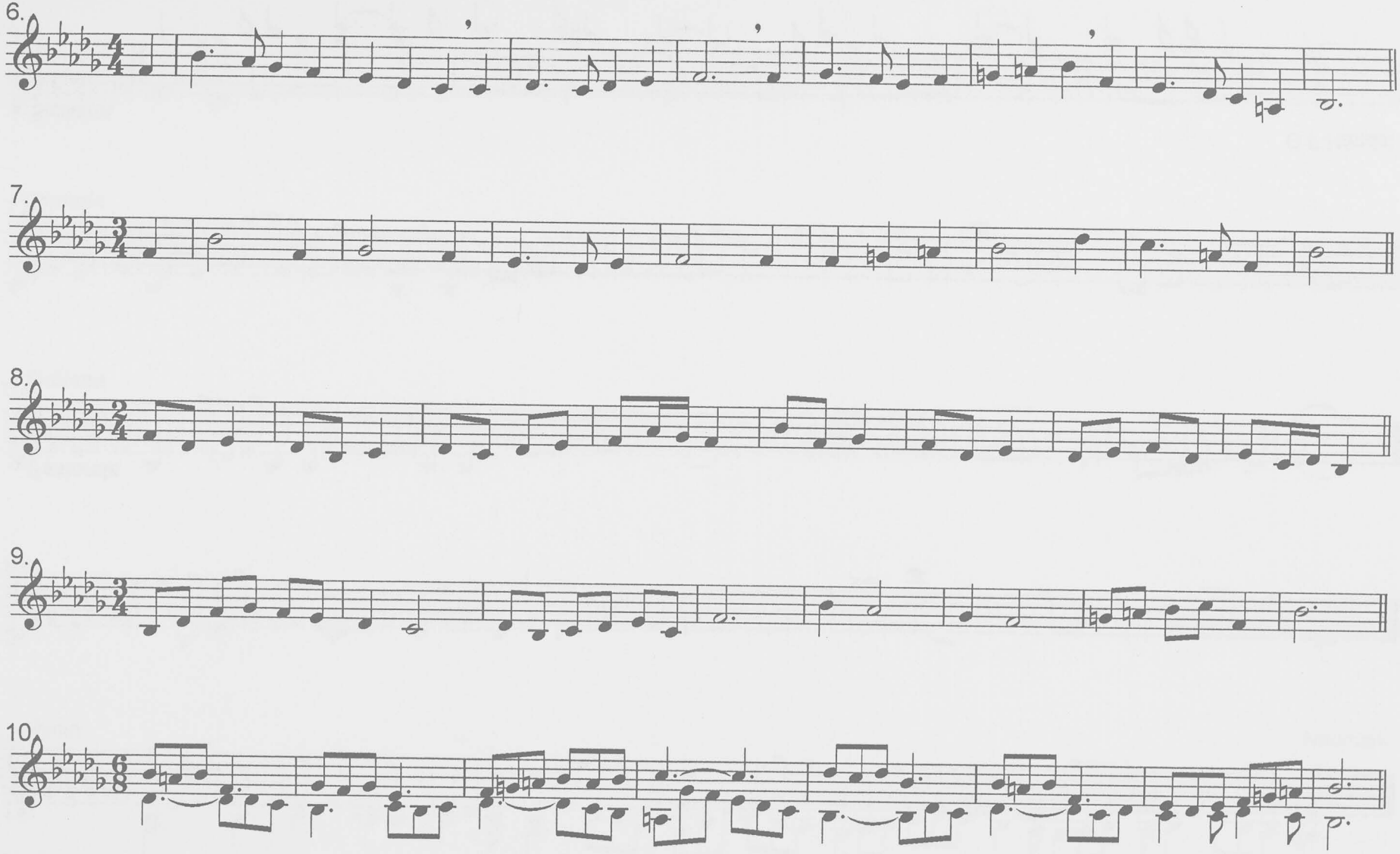
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Unit 23

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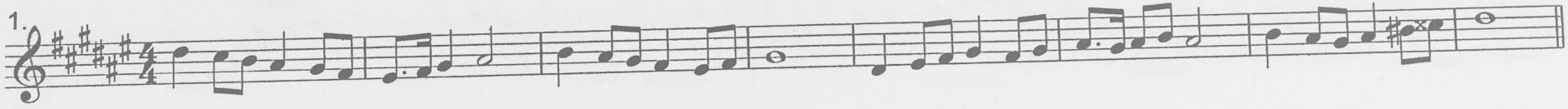

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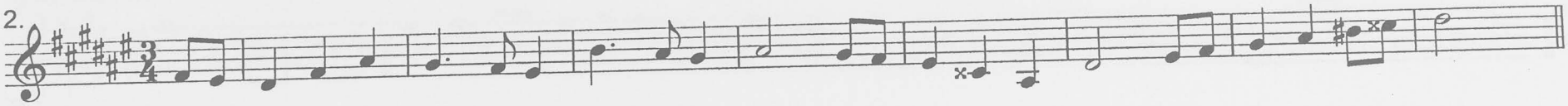

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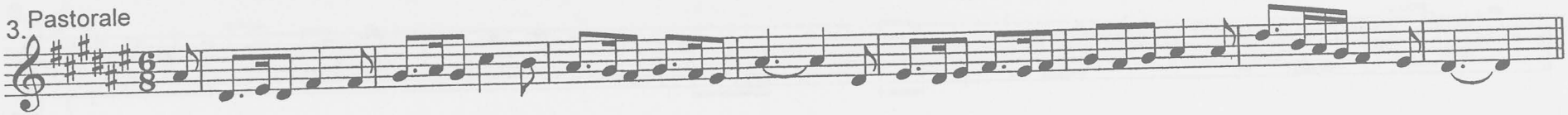
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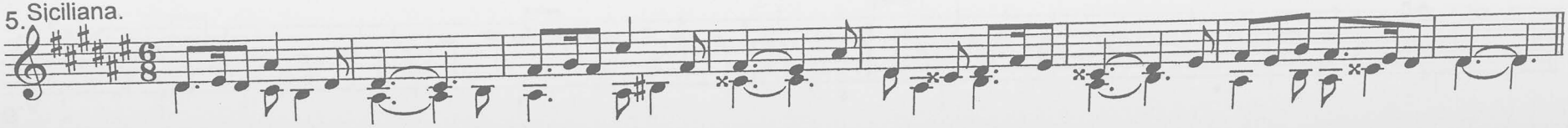
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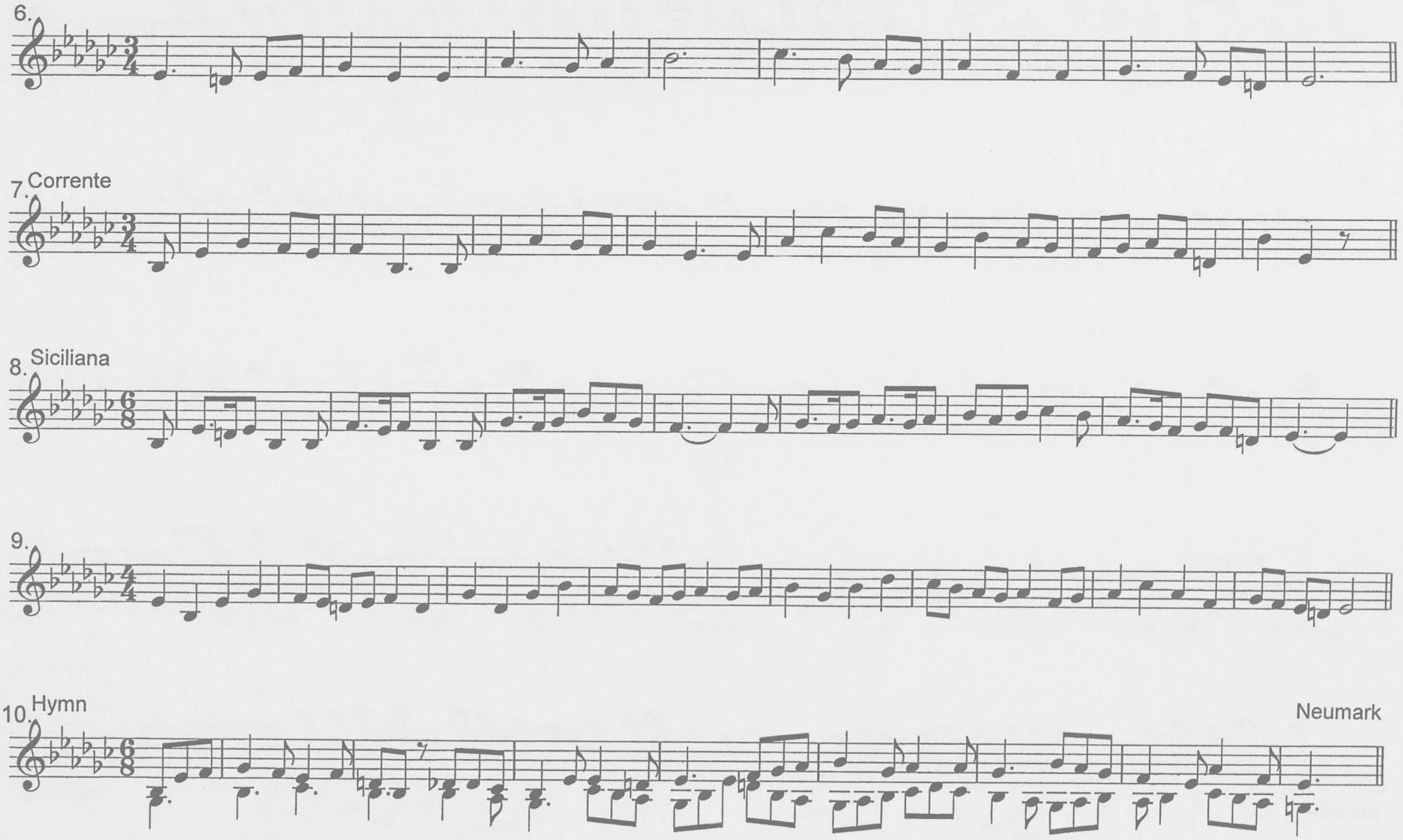

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Unit 24

Demoivre

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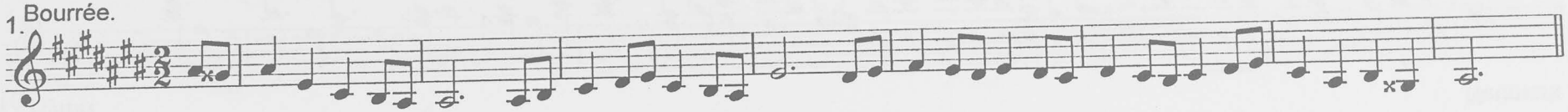

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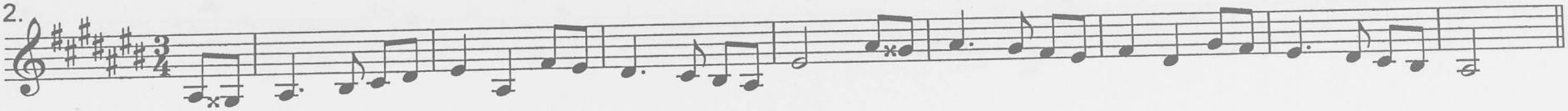
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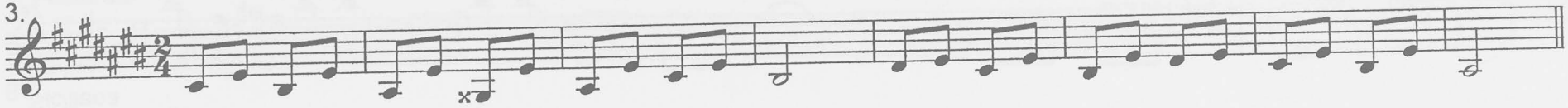

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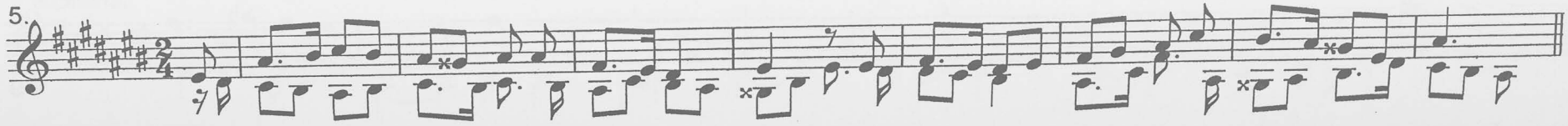
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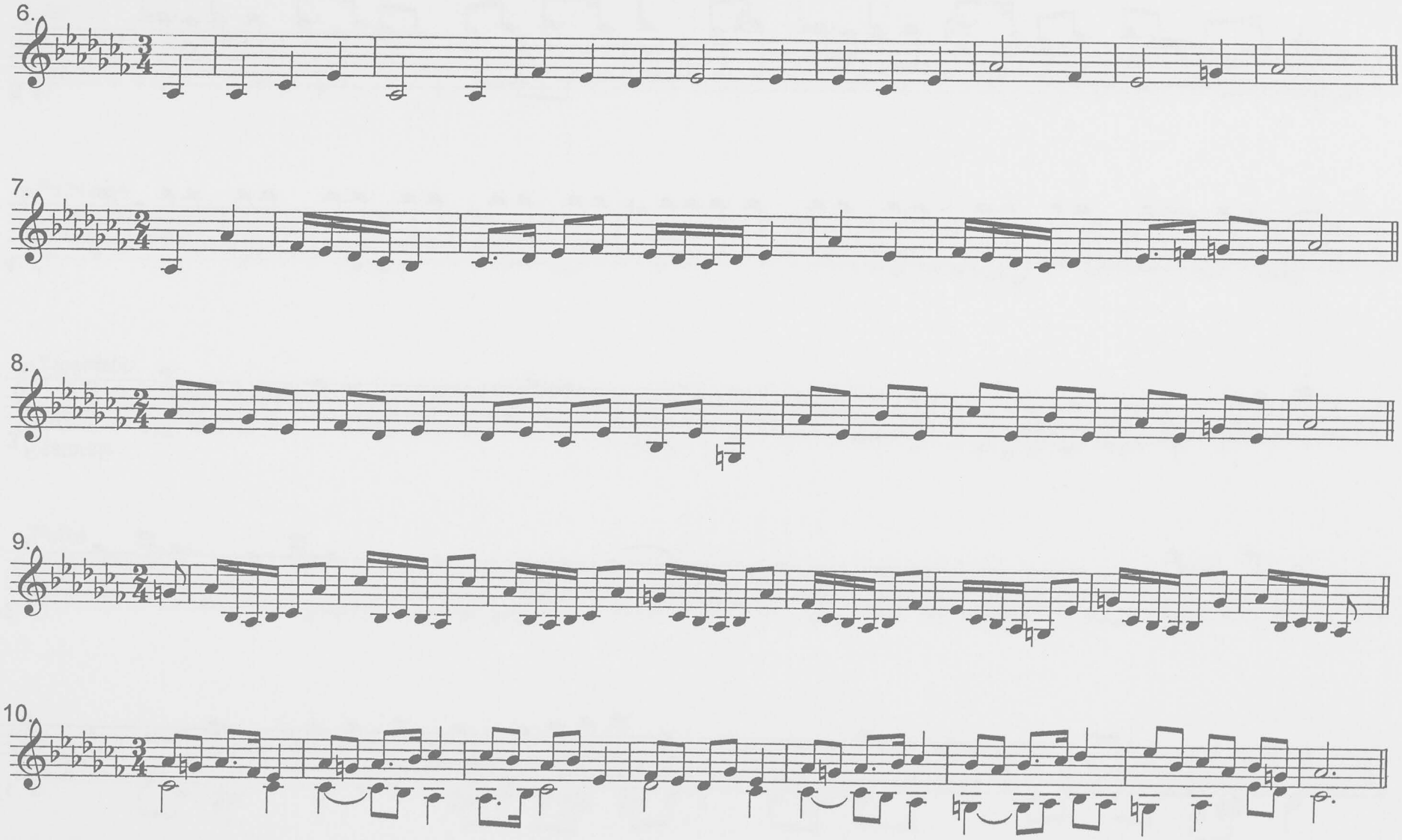
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Unit 25

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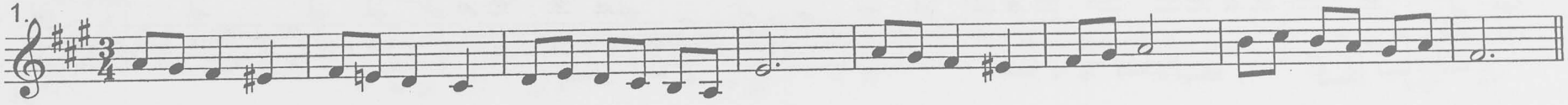

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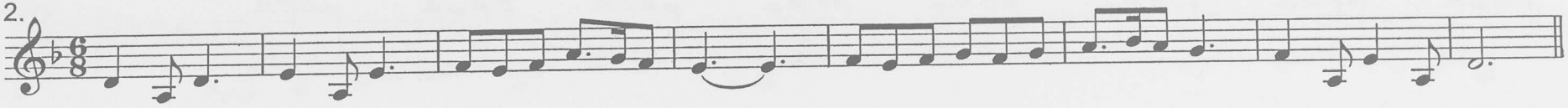
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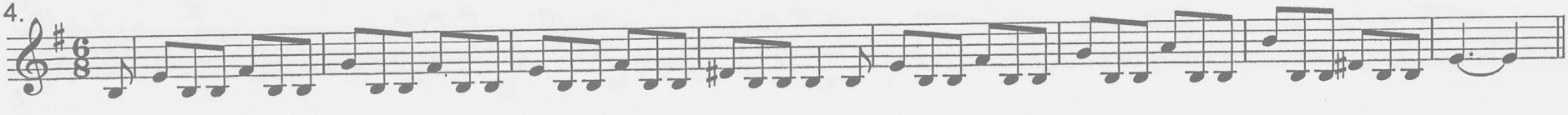
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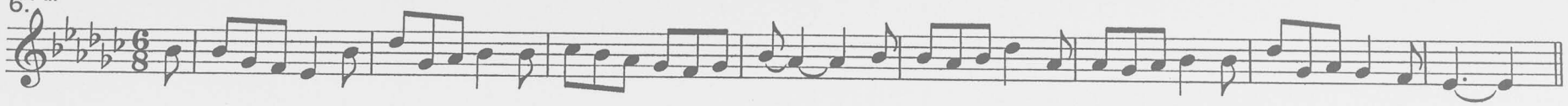
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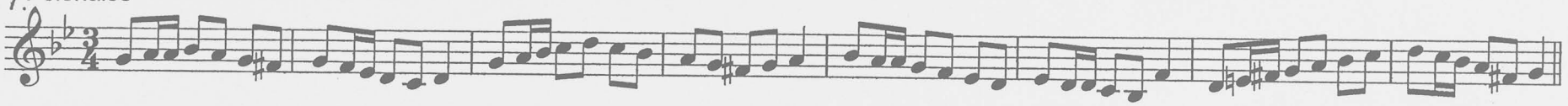
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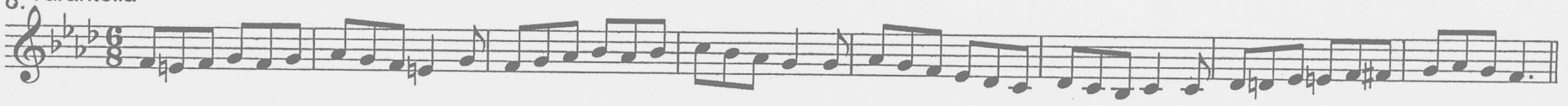
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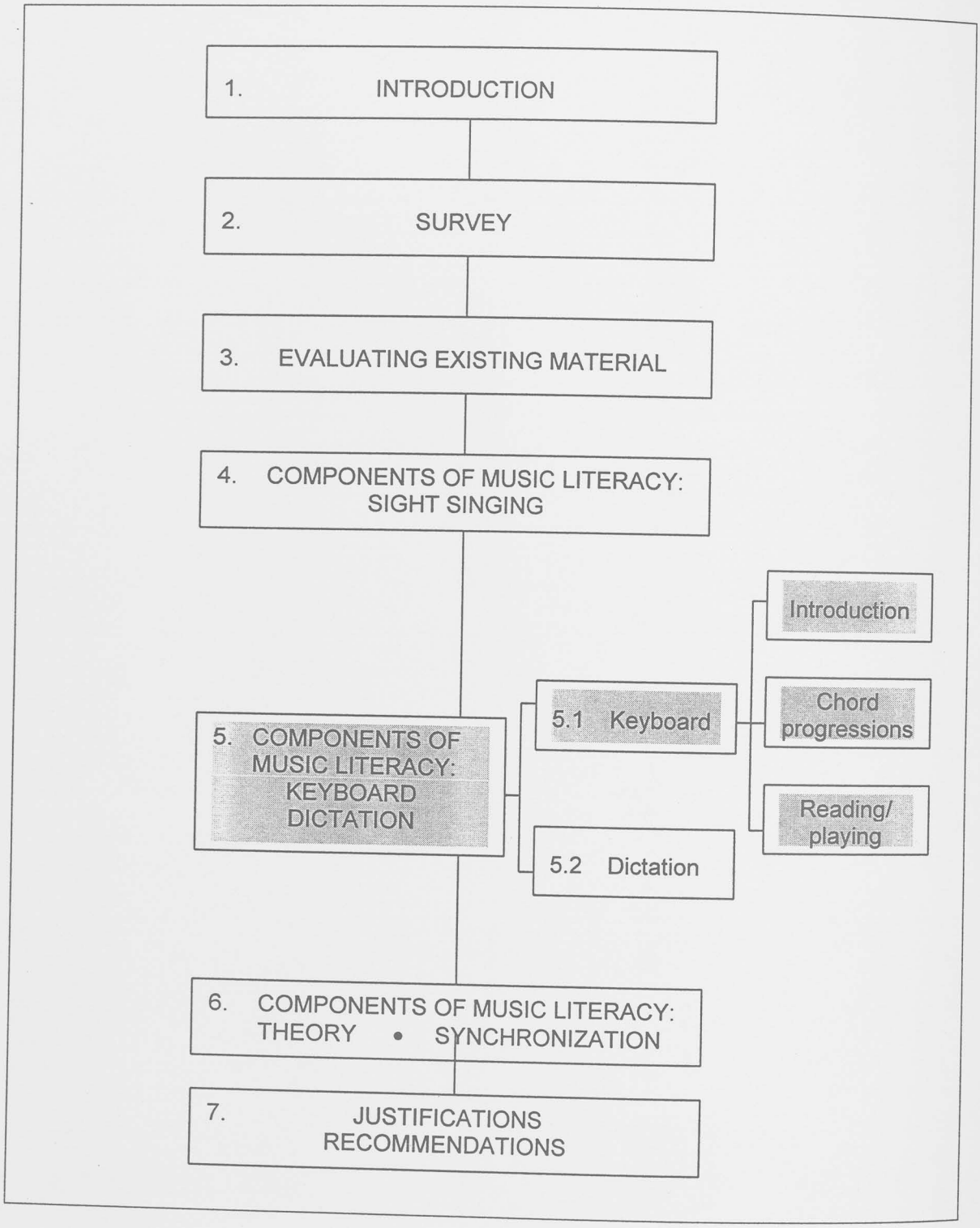
CHAPTER 5

Components of *Music Literacy*, the proposed programme: Keyboard Harmony and Music Dictation

5.1 Keyboard Harmony



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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 **Keyboard Harmony and Music Dictation** 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 Keyboard Harmony

1. **Use of the Keyboard Harmony component:** This component is in the first place for **use by educators**. They are provided with stepwise learning matter for guiding learners in developing basic skills in keyboard harmony. **Learners studying independently**, however, will surely find appropriate guidance in the component to cope on their own. All steps are clearly described. The various exercises are, nevertheless, also notated on the stave. Recognition exercises which need to be played for learners can be recorded (taped) beforehand for the unaided user.

2. **The word 'educator' is used throughout**. It represents all those in various capacities, responsible for guidance of learners, such as facilitators, teachers, lecturers, instructors, tutors, leaders, guides, mentors, etc.

3. **General learning principles and essential qualities for effective learning** appear in the programme with asterisks.(*) From these principles and qualities it should be self-evident that keyboard harmony forms an indispensable component of music literacy.

4. **Purpose of Keyboard Harmony:** More specifically, the keyboard skills treated here and the particular order of learning them, eventually lead to competence in playing **basic chord progressions in all keys**, which is needed for:

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- **an initial acquaintance with notes**, thus, an aural-visual aid in* understanding the arrangement of tones and semitones, the foundation of the western mode system
- learning the **construction of the major-minor key system** as it is reflected in the circle of fifths
- developing an **aural picture**, **a concept of sound**, before writing music **theory**
- developing an **aural picture**, **a concept of sound**, **for analysis** purposes
- serving as **background** in understanding and for continuous **justification of theory**
- developing the **inner ear** in general
- **experiencing**, thus playing, which involves seeing, feeling and hearing* chords, cadences and other **harmonic progressions** (this is mainly excluded in sight singing exercises and serves as essential preparation for written harmony)
- assisting themselves at the keyboard in **simplifying** music by **reducing** extended harmonies when analyzing pieces
- constructing **an elementary accompaniment** when harmonizing melodies
- some **learners with an excellent ear** and a natural ability to help themselves at the keyboard but without a full understanding of what they play by ear.

5. **The choice of learning sharpened or flattened notes first** (see also **Keyboard Introduction** no. 2) and of learning keys with sharps or flats first, is for the educator to make. Playing specifically in one of the two groups of keys is more natural with some instruments. In the initial phase, learners of such instruments need to become acquainted with that group first. It is, however, recommended to remain with the same group in all the different kinds of exercises, once started. This is important in avoiding confusion. It also applies to the **Sight Singing** components on **Keys** and **Melodies** which are intended to be used concurrently.

   Some systems advocate doing only **a few keys in each group** of sharps and flats and remaining with these for quite a time. With very young learners this might be an option and even necessary. For most other learners, however, it is not only more beneficial but actually essential to obtain the concept of the complete circle of fifths as soon as possible. In the long run, having an overall picture simplifies matters in general, speeds up the learning process and ensures profound insight.

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6. **All exercises are played in all keys:** Exercises at the keyboard are about playing scales, chords and progressions **including all the various keys** even if **all** is not mentioned every time. Furthermore it is strongly recommended that all keys be treated in the order of the **circle of fifths** for establishing the complete mental picture of this fundamental concept. Only when it is safely established, can jumping around and going chromatically up or down with the keys, be good exercises in themselves.

7. **The manner of presenting**, the order, specific associations, necessary hints, anticipation of problems, examples and practical applications are all described. Acquaintance with the keyboard is treated in full detail. The idea here is not to be prescriptive. However, some exercises are closely linked to the specific way the educator presents the learning matter, using all the accompanying ideas. These ideas may be found necessary.

8. **The word 'key'** has two meanings in music. 'Key' may refer to one of the fifteen major or fifteen minor **scales** forming the basic mode system for a specific piece. The second meaning of key is the white and black **rectangular blocks** of the keyboard which are pressed. They are sometimes called notes. To distinguish between these two meanings and to avoid confusion, in this component the keyboard keys will be referred to as **notes**, **piano notes** or **piano keys**.

9. **Utilizing the keyboard:** It is ideal when studying keyboard harmony that **every learner uses a separate keyboard**. However, where a keyboard laboratory is not available, up to five juniors and possibly three seniors can share a normal piano, sitting next to each other. In a bigger group some learners will have to stand behind and watch. Turns are taken to be at the keyboard.

   Another option is to use the **keyboard picture** (p. 5-17) consisting of almost the normal size of keyboard notes. The waiting learners sit with their pictures as if playing. They use the correct finger movements while they sing note names and all listen to the one keyboard.

   In all instances, anyhow, only one learner at a time is expected to play, merely touching the keys, while the others join in singing.

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10. **A pleasant sound** should always be expected with keyboard playing as well as singing. When playing scales and broken chords learners are required to press the notes softly, merely serving as a background for their singing. Singing should be relaxed, never forcing the vocal cords. This enables them to:

    - produce a **pleasant sound**
    - avoid tiring the voice and so ensure **enjoyment**
    - hear themselves clearly for **controlling pitch**
    - articulate the **note names distinctly**.

    The educator and the other learners should hear the note names clearly. This is important in a group situation for enabling peers to follow and keep up. It is also necessary for the educator to **monitor intonation** as well as **knowledge and insight** before continuing with new items. This precedes chord playing and is necessary in preventing learners from merely playing by ear without key awareness.

    Learners should sing with **confidence**. Good vocal production and pure intonation are important contributors to a self-reliant musical presentation.

11. **Pure intonation** should be a priority. Besides, learners should be expected to sing in all keys. When the range of scales and chords in some keys goes beyond the natural compass of the voice, learners should learn immediately to jump the octave. The ability to pitch an octave lower and higher is an essential aspect in ear development. However, extending the compass of the voice is also a necessity in vocal development.

12. **A correct hand position** for chord playing should be developed as soon as possible. Keyboard harmony necessitates a comfortable hand and correct fingering for chords in various positions. Initially, learners should not be overloaded with, and their attention should not be divided by, extra matter over and above the following:

    - Correct facts regarding note names and keys.
    - Pure intonation.
    - Steady main beats.
    - Pleasant vocal and keyboard sound which implies general muscle relaxation and control of the torso.

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As soon as the above aspects are grasped, singing may cease and attention should be given to a comfortable hand position for chord playing:

- Fingers should be slightly rounded.
- Tips of the fingers, and not the pads, should be used.
- Wrists should be level with the hand and arm.
- Fingers should remain in contact with the piano keys.
- Unnecessary movements should be avoided.
- Fingers should move concurrently and all notes of a vertical chord should sound simultaneously.
- A firm grip with a fuller sound than preceding exercises should be aimed at.

13. **Maintaining a steady beat** is of utmost importance. The ability to maintain stable pulses needs to be developed from the beginning. This should be applied throughout in all kinds of music exercises. It is only by continuously **thinking ahead** that a basic steadiness can be obtained. The prerequisite for this is the choice of a comfortable tempo.

    In a comfortable tempo, learners are enabled eventually to develop a **regular inner beat**. An inner steady pulse is best practised in a group situation where learners are required to keep up with the rest of the group. This cannot be generated effectively by a metronome. However, the metronome does remain a good device for monitoring main beats.

    Maintenance of a steady beat should be a priority, as the musical success of any exercise depends firstly on a **solid rhythmic framework**. Time inflections, such as ritardandos at cadence points, can only be of musical significance against a background of a precise, rhythmic rendering.

    Also, when learners are expected to continuously remain steady by thinking ahead, the tempo in finding the next notes and chords at the keyboard is increased in a natural way. Learners, of themselves, **concentrate much better** in their attempt* to be in time.

14. **When increase in speed** is required from learners and they receive appropriate guidance with all these exercises it can be great fun, even with adults. From the

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start, learners should always be encouraged to compete with themselves in finding, playing and generally reacting faster. Of course, in group work it always remains* an excellent stimulation for learners and an essential quality for effective learning, to compare themselves with others. Also here the situation should be dealt with sensibly, with the necessary incentive and differentiation. Naturally the same tempo cannot be expected from everyone and no demands, causing tension, should be made on learners.

It is, however, always important to remind learners regularly to **relax**. They should firstly let go their jaws, then their shoulders, elbows and eventually the wrists, in this order. Learners should also regularly be reminded of the importance of using the **smallest movements** possible. This is a prerequisite for speed.

15. **The time factor in the programme:** Safe knowledge, full understanding and the necessary skills should be obtained in **the shortest possible time** to meet with the requirements for a music literacy course. In compiling these exercises, the time factor was taken into account, not neglecting any of the first-mentioned necessities. This approach should explain the reason for the selection of the specific exercises, the conventions, as well as the accompanying descriptions.

16. **Preparatory exercises** serve as introduction and simplification of new matter and/or as technical facilitation. They should only be omitted when and where learners cope comfortably in all respects with the new item. Skipping them might appear to be a short cut. However, in most instances they assist in speeding up the learning process.

17. **Overlapping of exercises:** Where **recognition exercises** occur in **Keyboard Harmony** they might seem to **overlap with Dictation**. Inevitably, as the ***Music Literacy*** programme is a unity, all learning matter should be integrated. Thus, it should overlap and be repeated when relevant. No item should be treated in isolation. Educators are advised constantly to raise relevant matters, especially as* practical applications. This constitutes some basic principles in any learning process. When any such opportunity arises, it should be seized. It should be wisely exploited without deviating too much from the specific topic.

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18. **The educator's keyboard ability:** As with **Music Dictation**, the **educator who is not a pianist** was kept in mind in compiling exercises. The recognition exercises, amongst **Keyboard Harmony** items, are compiled for the non-pianist with limited keyboard skills. Educators who have completed this ***Music Literacy*** programme themselves, should find them playable.

19. **This is not a piano course**. The content of the programme is such that by completion the learners cannot be expected to 'play' the piano. The keyboard skills they obtain serve merely as means to assist themselves basically in various ways. However, their ultimate ability in playing chord progressions, in locating notes in the G and F clefs and their general reading skills, especially rhythms, offer them an excellent piano foundation. Learners who wish to continue with piano playing have a strong head start. See 5:V Keyboard Reading and Playing p.4.

20. **Only initial exercises are notated in all keys:** Up to no. 7 the exercises in **Keyboard Introduction are notated in all keys**. This should suffice. Once the section is completed, learners' chord skills as well as their knowledge of keys should enable them to practise the given examples of the subsequent exercises in all keys without notation. However, they are advised to practise every new progression thoroughly in C major and in the key of a minor before continuing with the other keys.

21. **Keys of C major and a minor are treated twice:** Exercises, where the circle of fifths is involved, **begin with C major** on the sharp side as well as on the flat side. This is done, firstly, as a reminder of the neutral initial key in the complete circle and also for the reason of the choice the educator has, to begin with either side of the circle of fifths as discussed in no. 5. At the same time every new activity is thoroughly practised and is safely established in C major/a minor. This makes learners feel secure before they continue with the new aspect in other keys.

22. **Systematic tests promote the rate of progress:** In the recognition exercises the specific chords, cadences, etc. and particular order are of significance. These **systematic tests*** surely offer the learner the fastest way to progress in this respect. Systematics constitute one of the essential qualities for effective learning. If recognition is not yet safe it is, therefore, recommended to start again at the beginning of an exercise and not to mix.

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23. **Division of parts/voices between the hands and on the stave:** In the majority of chord progression exercises, all three **higher/top voices are written in the G clef**. This is for practical reasons. The three top voices are all **played with the RH** for the following reasons: Learners are automatically prevented from exceeding the range of an octave between them. Other relationships between them are easier to spot and to control when together in one hand. Only the bass line, which is the given part in this work and which is more independent, is read from the F clef and played by the LH. Some of the later exercises, which become difficult to notate and to read, appear in the normal way with the two lowest voices/parts in the F clef.

24. **Technical ease for the non-pianist learner** was the determining factor in compiling most of the keyboard exercises as well as their order. This is naturally the reason for the arrangement of parts in most progressions. The majority exercises begin with the tonic in the soprano, i.e. RH 5 as it offers the simplest finger movement. Also for this reason, as an example, the less common plagal cadence occurs before the perfect and imperfect cadences. Even so, if any stretches are still uncomfortable the player is advised to roll them, e.g. in **Keyboard Skills** no. 24; the notes of such intervals or chords, are played one by one from the lowest upwards, beginning on the beat.

25. **Re-arranging the three higher voices** is recommended as an extra challenge for the faster learner and/or the learner with pianistic abilities. If the various cadences are managed easily, the learners who need greater challenges should repeat exercises and instead of beginning the soprano with the root note, RH 5 begins with the third of the tonic triad. Another round can follow, beginning with RH 5 on the fifth of the triad.

26. **Continual differentiation in group work:** The course offers an ideal way of* providing for this very important learning principle. **Tempo expectations** should be **adjusted to suit** the possibilities of **every learner** in all the various exercises. This is done in addition to the optional rounds mentioned above in no. 25 and the additional exercises described in **Keyboard Skills** no. 37.

27. **Briefly repeated information:** Information supplied in full detail here in 'Conventions' is sometimes **briefly repeated where applicable**. This is done to provide information where, at that moment, treatment of the specific matter is totally

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dependent on that data. Users are nevertheless advised initially to take note of all Conventions before any uncertainty might arise.

28. Unconventional printing of accidentals: Due to limitations in the printing system, accidentals with chords occur in a row, instead of alternated, e.g. p. 41.

29. User's Guide:

Sharps and flats:

sharp key/flat key	:	key with sharps/flats as key signature
sharp scale/flat scale	:	scale with sharps/flats as key signature
sharp note	:	note with a sharp as accidental or as part of its key signature
flat triangle	:	left hand side of triangle of key signatures as it occurs below the circle of fifths, p. 5-15
sharp side of circle	:	right hand side of circle of fifths.

Fingering:

54321	:	little finger, ring finger, middle finger, index finger, thumb
LH 521	:	left hand little finger, index finger, thumb
RH 145	:	right hand thumb, ring finger, little finger
RH 5→, 1≒	:	from RH five-finger position little finger moves one note to the right, thumb moves two notes to the left
LH 2↷, 1, 2↶	:	from LH five-finger position index finger crosses thumb, thumb, index finger returns.

Roman numerals:

capital numerals	:	I, IV	=	Major triads on tonic, subdominant
small numerals	:	i, iv	=	minor triads on tonic, subdominant
small numeral with circle	:	vii$^{\circ}$	=	diminished triad on leading note
capital numeral with a plus	:	III^{+}	=	Augmented triad on mediant
with commas	:	I, IV, V,	=	separate triads
without commas	:	I IV V	=	chord progression
upper slash mark	:	I IV $'$ V I	=	another bar.

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Chord positions:

V or i : root position

V^6 or i^6 : first inversion

I_4^6 or iv_4^6 : second inversion

V^7 : chord of the seventh, root position

V_5^6 : chord of the seventh, first inversion

V_3^4 : chord of the seventh, second inversion

V_2^4 : chord of the seventh, third inversion.

Voices or parts in four-part harmony:

SATB : soprano alto tenor bass.

Kinds of chords and/or keys:

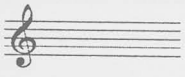
M : Major

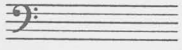
m : minor

d : diminished

A : Augmented.

Clefs:

G clef  : treble clef, violin clef

F clef  : bass clef

C clefs : alto and tenor clefs.

***Technical* and**	***solfa names* of**	***degrees* in major keys:**
tonic	do	8/1
leading note	ti	7
submediant	la	6
dominant	so	5
subdominant	fa	4
mediant	mi	3
supertonic	re	2
tonic	do	1/8

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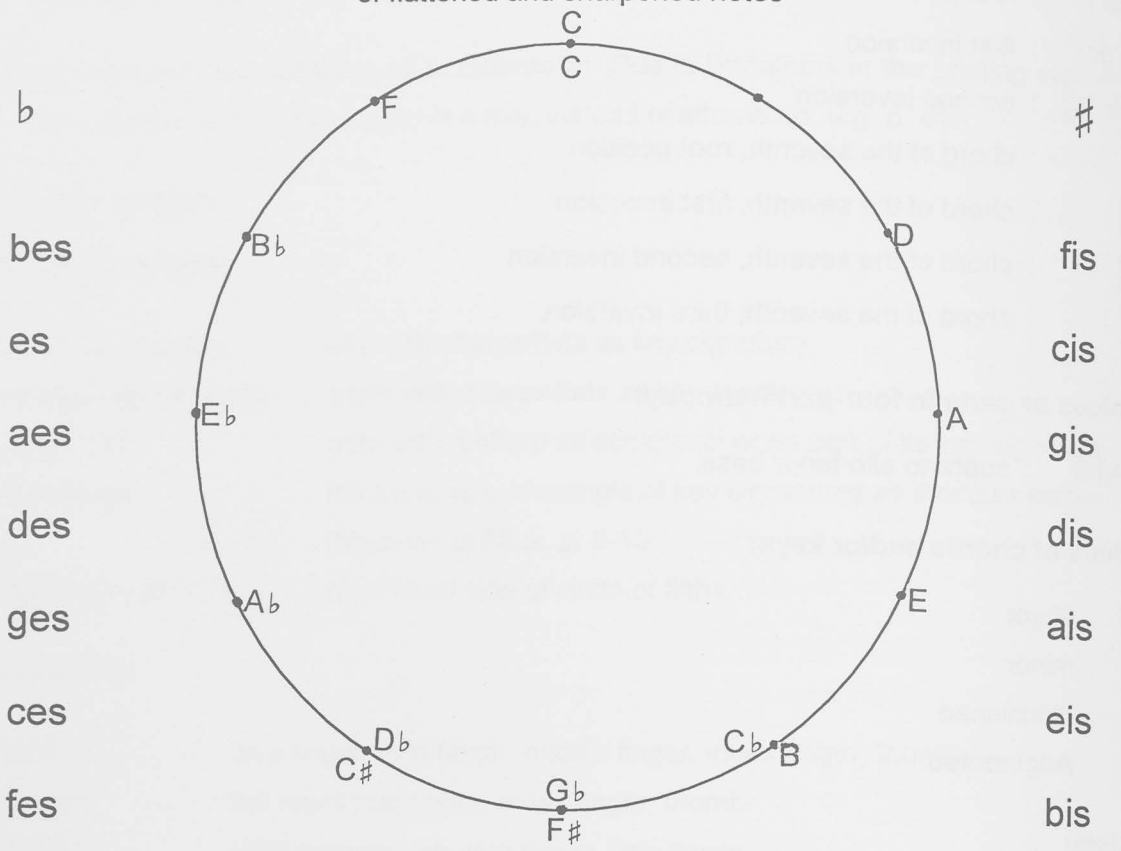
Circle of fifths

This illustrates the order of keys and letter names of flattened and sharpened notes



Key signature triangles

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

C							
F	b						
B	b	b	e				
E	b	b	e	a			
A	b	b	e	a	d		
D	b	b	e	a	d	g	
G	b	b	e	a	d	g	c
C	b	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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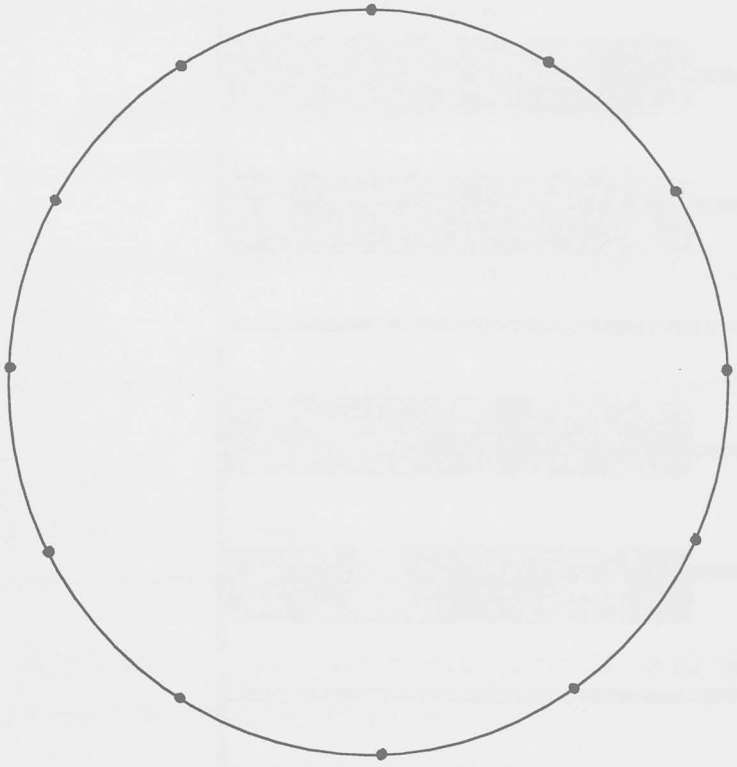
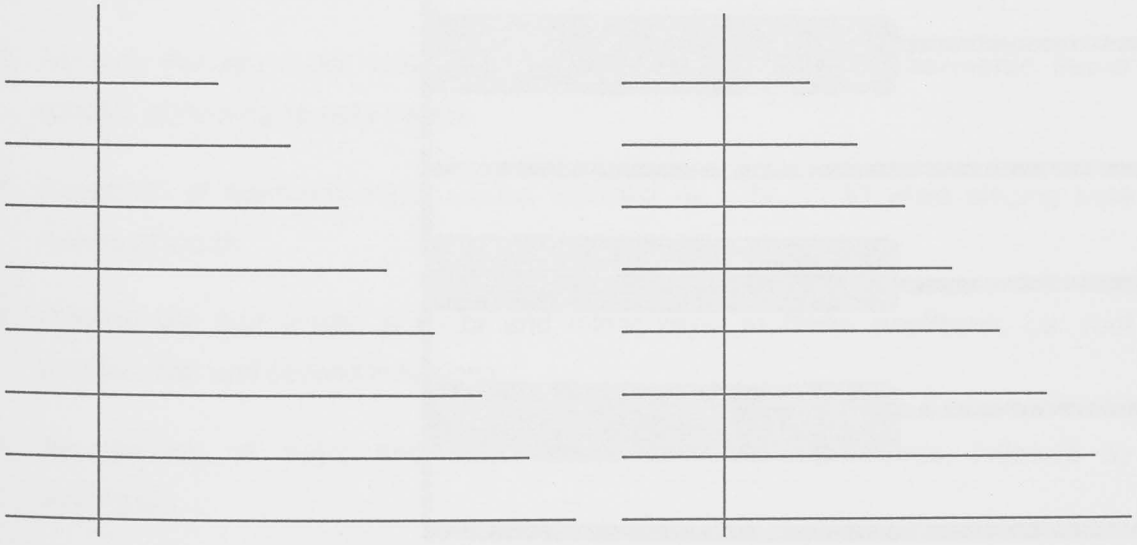
Circle of fifths



Key signature triangles



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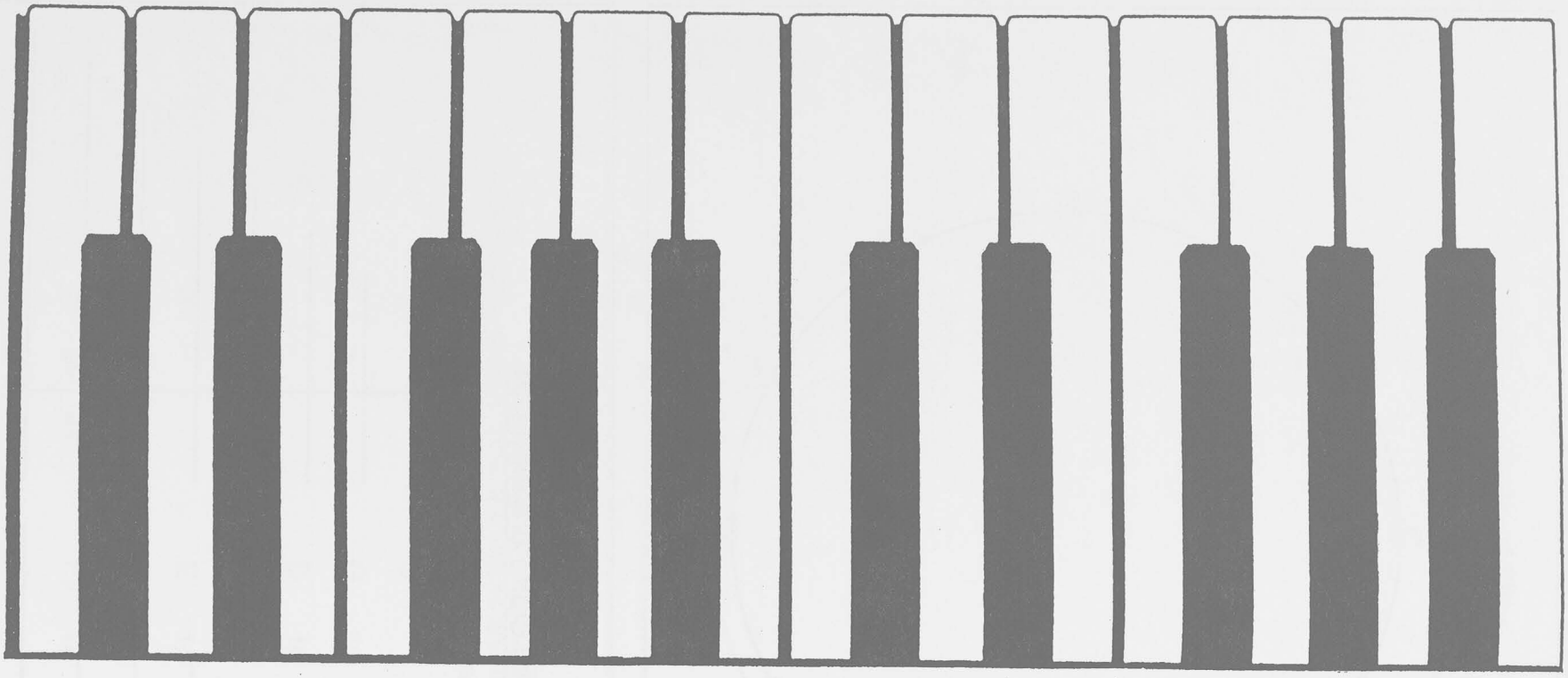

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IV. A. Order of learning Keyboard Skills – description

Key exercises include all major and/or minor keys.

Keyboard Introduction – summary

Particulars on the various items follow next

1. **Acquaintance with the keyboard**: A specific teaching procedure is described on the following pages.
   - Awareness of the two keyboard patterns and the concepts of high-low, higher-lower.
   - The music alphabet.
   - Knowledge of white note names.
   - Knowledge of black note names.
2. **Playing** of sharp and then flat **major scales**, in the order of the circle of fifths, while singing note names, followed by tonic triads, i.e. I.
3. Repetition of major scales, faster and without note names, followed by playing and singing of **triads on tonic**, **subdominant**, **dominant**, i.e. I, IV, V.
4. Running through major scales with I, IV, V followed by **vi** and its note names.
5. **Recognition** of major and minor **triads** in root position.
6. Running through major scales, adding vi, followed by **relative harmonic minor scales**, while singing note names.
7. Repetition of harmonic minor scales, followed by **i**, **iv**, **V**, **VI** while singing note names of triads.
8. **Playing** the four triads, in major and minor keys, **in three positions**, i.e. root position, first and second inversions.
9. **Recognition of major and minor triads in various positions**, followed by **mixing** all.

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10. Running through major and/or harmonic minor scales, followed by **melodic minor scales**, while singing note names.

Keyboard Introduction

One of the **principles** for effective learning, namely, **employing as many senses as possible***, can be very successfully applied when becoming acquainted with the keyboard. The keyboard, more than any other instrument, lends itself pre-eminently to the use of various senses simultaneously. For this very reason, the keyboard is regarded as essential in coming to know the key system. It applies to all learners, including string players but especially wind players and singers whose mediums are largely abstract. Learners **see** while they **feel** and simultaneously they **hear**.*

1. Acquaintance with the keyboard

The **items** of and the various **steps** suggested for the initial keyboard programme are listed here:

- The **keyboard picture** with its specific arrangement of black and white notes should firstly be established in the minds of the learners. See p. 5-17 for the Keyboard Picture.
- At the same time the concept of **high-low** as well as **higher-lower** should be well established, despite the horizontal keyboard.
- The ability to **recite the first seven alphabet letters** forwards and backwards should be developed.
- The **letter names of the seven white notes** should be learned through pleasant association and secured by way of interesting repetition. Also here the concepts of high-low and higher-lower should regularly be applied over the full range of the keyboard.

The specific learning procedure of the white note names described below in detail has proved to succeed well with various age groups and groups with diverse backgrounds. Besides, most of the groups, even young primary school learners, proved to have obtained safe knowledge of the white keyboard note names within one half-hour session. This procedure offers

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pleasant associations for quick and safe results. Its positive outcome provides the ideal foundation essential for the entire learning programme:

i. The two keyboard patterns are pointed out. The **small pattern** consists of two black and three white notes. By way of example fingers of one hand press the two black notes while the three white notes are pressed with the other hand. Learners are required to do the same.

ii. Next, they are required to look for the small pattern on the **high** and on the **low** sides of the keyboard. They should press all five notes concurrently. The tempo in finding the small pattern should gradually be increased while learners are expected to play it slightly **higher or lower**. This will be the very next octave higher or lower respectively. Recognition of the small pattern is practised over the full range of the keyboard while learners use the terms high, low, higher and lower.

iii. The same procedure is followed with the **big note pattern**. This pattern consists of three black notes and four white ones.

Another important **principle** for effective learning, namely **positive*** **association**, should be applied when learning the note names with their locality. Even with adult beginners, childlike associations offer successful ways of remembering. Knowledge can immediately be safely established.

iv. The two black notes of the small pattern are associated with two long black donkey ears. When learners narrow their eyes the rest of the donkey face can easily be imagined. The middle of the three white notes, representing the long white donkey nose, is **D for donkey**. For pre-school learners the sound of **dee** is quickly remembered when 'D for donkey' is repeated several times. The white notes on either side representing the cheeks, are **C and E**. Spelling of **c**h**e**ek can be applied to confirm these note names. An additional sketch with the E turned round might even assist in recognising C and E immediately. Some educationists, however, may find this picture detrimental for young learners who could become confused with the 'wrong E'. It should then rather be omitted.

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v. At this point learners are made aware of the **music alphabet** involving only the first seven letters. Their knowledge of the order is checked and practised. With very young learners reciting the alphabet with sufficient repetition might still be needed. It is usually necessary, also with other learners, to practise **the order forward and backward**. They are required to know which letter name comes before and after every other one.

vi. Recognition of these **first three white notes** is practised over the full range of the keyboard. At the same time the concepts high, low, higher and lower are practised. Only when these notes are immediately recognized and merely touched to obtain a pleasant sound, do learners continue with the big pattern.

vii. It is pointed out that the big pattern contains **two middle notes**. They represent the last and the first notes of the music alphabet, namely **G** and **A**.

viii. G and A are practised right across the keyboard in the same way as C, D and E. The five, now familiar notes, are then practised in a **mixed** way before continuing with F and B.

ix. While **F** precedes G in the alphabet and **B** follows A they are at first **practised in pairs** across the keyboard. This is followed by a mixture of the four white notes of the big pattern. Lastly all seven notes are **mixed**.

x. The seven white notes are then practised the **other way round**. The educator points at or presses any white note while learners name the notes. Learners then take turns to do the pointing and pressing of notes while the rest answer.

- The understanding of a **semitone** above and below every note should* be obtained from the keyboard by pressing notes while listening and singing. The fact that two white notes can be a semitone apart should also be pointed out.

- Knowledge should first be obtained of the **sharpened white notes** with their single syllable **letter names**. **Is** is added to each of the seven letters.

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See the Circle of fifths, p. 5-15 for letter names. The sharpened black notes, i.e. double sharps, can follow later.

2. Major scales with tonic triads: I

- Learning **all major scales**, in the order of the circle of fifths, should follow next, commencing with the **sharp scales**. This can be done by playing them, touching the appropriate keys softly, just **with one finger** while singing their letter names. The index finger is recommended. Learners need not be troubled here with pianistic practices, as only thorough scale knowledge is of importance in keyboard harmony. Knowledge of the specific notes of every key at the keyboard, fortified by note names and the ability to visualise them, will suffice. Every scale should be followed by its tonic triad. Only triads need to be played with correct fingering, initially just with the right hand, thus the fingering 135. Skills in chord playing do necessitate correct fingering, comfortable finger movement and the correct hand position.

- Naturally, the first scale is **C major** with only white notes. When the tonic triad is played, attention is given to the **fifth note** above or to the right side of the tonic. It is the dominant of the key. At **the same time this note is the first degree**, the tonic of the next key, as it occurs on the right hand side of the circle of fifths.

- The same procedure is followed with the next scale which is **G major**. Learners should touch and sing the notes on their own and be allowed to discover for themselves the need for the **sharpened seventh** which is **fis** in G major.

- When playing the third scale, which is **D major**, learners should be encouraged and assisted in drawing the conclusion that the seventh note always contains the new sharp. At this point learners should start **filling in the incomplete circle of fifths** as well as the **triangle of key signatures** without referring to the completed page. See pages 5-15 and 5-16. Other interesting facts should be pointed out, such as the eventuality of the key signature triangle and of the previous 'new' sharps which occur throughout all the following key signatures.

It should be noted that capital letters are used here for major keys and small letters for note names. This avoids confusion.

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- The rest of the sharp keys are treated in the same way. When knowledge of them is safe, the same procedure should be followed with the flat keys, beginning with the flattening of separate notes. **Es** is added to the letter names. See the circle of fifths, p. 5-15 for letter names.

- The flat scales should be learnt in a similar way to the sharp scales with one difference: Beginning also with the central C major, the key with one flat is five notes to the **left side on the circle of fifths**. Naturally the fifth note below, or to the left of C, is F, its **subdominant**. This is at the same time the first degree, or tonic, of the next key. Another, perhaps easier, way to determine the following flat key, is to take the fourth note, the subdominant, above or to the right of the tonic. The subdominant in the new key is its changed note with the lowered or flattened fourth degree and is also the tonic of the subsequent key. In this case it is B♭ major. As with the sharp keys, the flat scales are followed by their tonic triads.

  Of their own accord some learners might have realized and grasped the order of whole tones and semitones in the major scale. At this stage, however, learners should be made aware of the **semitones between the third and fourth** as well as the **seventh and eighth degrees**. The basic structure of the major scale should also be pointed out, i.e. the division in two groups of four notes each, called **tetrachords**, with semitones between the last two notes in each group. This is especially important if a learner still has problems with intonation of semitones. It is not recommended to draw attention initially to semitones unless they bring this up themselves. Learners should rather concentrate in the beginning on the order and relationships of keys in the circle of fifths. They should also preferably be guided by ear instead of dividing their attention too much with other structural and technical matters. This can follow later when suitable. Learners doing written work earlier in this programme will then need these facts amongst others. For the sake of completeness and for later reference, semitones are marked in all scales right from the beginning.

  In completing the flat scales and thus the circle of fifths, learners will most likely become aware themselves of the last three keys on both sides

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names are **enharmonically changed**. Young learners may just call them **overlapping keys**.

- Educators who prefer to treat the **flat keys first**, may do so. It is, however, advised to complete either of the two groups and not to mix them. Mixing usually leads to confusion of the concepts of sharpening and flattening and often results in confusion of keys. See also Conventions no. 5 on the choice of sharp or flat keys.

3. Primary triads in major keys: I, IV, V

A repetition of the major scales should follow, but in a faster tempo and without neglecting regular beats. This is done for confirming knowledge of the major keys. As speed becomes a priority, note names, which have now hopefully been established, can be omitted in scale playing. After the playing of every scale, triads are played on I, IV and V in broken form while still using note names. Every broken triad is followed by its vertical chord confirmation, played with the necessary firmness as described in Conventions no. 12. All three **primary triads are major triads**. However, this only becomes evident once learners play and hear the minor triad. This follows next.

4. Submediant triad in major keys: vi

The submediant triad is both secondary and minor. Repetition of previous work, the scale and its three primary triads, is necessary but now in a faster tempo. If feasible, note names of triads and the broken form can be skipped and played directly in vertical form. In every key they are followed by the submediant triad, first in broken form while using note names and then played vertically. After playing and hearing these primary major triads, the 'new' sound of the minor triad usually draws the attention of learners. They are immediately aware of the different sound which initially might sound 'wrong' to some.

5. Recognition of major and minor triads

At this point major and minor triads in root and close position should be played for learners to identify. Initially the triads in the notated exercises **lie just around middle**

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C. Learners usually find exercises played in this register the easiest to recognize. Gradually extend to higher and lower registers of the keyboard.

The **specific order** in which they are compiled is also significant. Distantly related or non-related triads, e.g. F major and F sharp major or F major and F sharp minor might be difficult to recognize. Learners usually experience them as being very 'different', but with average learners the real major-minor differences are not developed in this way. Tricky pairs should be approached with specific preparatory exercises as found here in the notated Exercise no. 5 and listed in **Music Dictation** no. 6.

6. Harmonic minor scales

Running through every major scale followed by its submediant triad should lead to its relative minor key. This minor triad is at the same time the tonic triad in the related minor key. Learners should be reminded here of the relationship sound when singing solfa from **la** to **do**, which forms an interval of a minor third. The latter information need not be discussed at this stage. Interval descriptions serve here in no. 6 as reminders for the educator. The solfa hand sign for **la** with its hanging appearance symbolizes the melancholic, nostalgic or sweet/wistful sound heard in relation to **do**.

Major-minor relationship lies basically in its common key signature. This should be pointed out to learners as well as the distinctive difference between them which is the raised seventh note in the minor key. With the key of **a minor**, **which is related to C major**, all degrees of the scale are white notes. The changed note name, when the leading note is raised by a semitone, should preferably be determined before the scale is played.

It is suggested, however, that the raising of notes by a semitone should be treated when encountered in the various keys. Learners should be encouraged to work this out themselves with the necessary guidance before every scale is played.

The harmonic minor scales are learnt in the same way as the major scales, in the order of the circle of fifths. They are played while their letter names are sung. Correct pitching might need special attention, particularly with the leap between the sixth and seventh degrees which forms **an interval of an augmented second**. Specific

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preparatory exercises are described in the following paragraph. As with the major keys, learners should at first be expected only to attend to the correct notes on the keyboard, correct letter names and pure intonation. Aspects arising from this, i.e., immediate ascertainment of the relative keys, conversance with their raised leading notes and especially the intonation of the unusual melodic trend, might necessitate a second round of the harmonic minor scales.

Preparatory singing exercises are recommended for developing good intonation of the augmented second. The following six sequences should each be repeated several times in the given order:

i.	do mi fa mi lā tī dō	ii.	lā tī dō tī lā fa mi
iii.	dō tī lā si lā tī dō	iv.	mi fa lā si lā fa mi
v.	fa lā si fa mi si lā	vi.	mi fa si lā mi si lā

Educators can add their own interval repetitions which they find necessary.

At this stage learners' attention can be drawn to the structure of the harmonic minor scale with three semitones between the second and third, the fifth and sixth and between the seventh and eighth degrees.

7. Primary and submediant triads in minor keys: i, iv, V, VI

Only when learners really feel comfortable with the three previously mentioned items in all harmonic minor scales, should the playing of triads follow. A quick run through of every scale without using note names should precede the four triads. Learners need to be conscious of and listen for **minor triads on the tonic and subdominant** and for **major triads on the dominant and submediant**. They should be made aware of the raised leading note in the centre of the dominant triad which determines its major quality.

8. Major and minor triads in various positions

The three primary triads and the submediant triad are played in every major key, every time followed by the four triads in each relative minor. They are played in **root position**, directly in vertical form. The fixed finger position, RH 135, remains the same. By now learners have the knowledge and they should check by ear every

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triad by anticipating whether to expect a major or minor sound. They should be reminded of steady beats which, naturally, make them think ahead and which improves concentration. This round can be repeated for developing quick and safe awareness of the basic triads in all keys.

In the second round the root position of each triad is followed by its **first inversion** with the fingering RH 125. The thumb is stretched to the third which is now the lowest note. The root note at the top is played with the little finger. Note names should be used. The first inversion should be played in broken form and then in vertical chord form.

With the third round, the first two positions of each triad are repeated and then followed by the **second inversion** with fingering RH 135. The thumb is stretched to the fifth which is the lowest. The third at the top is played by the little finger. Also here the broken form and note names precede the vertical form of at least the second inversion of triads.

9. Recognition of major and minor triads in various positions

With the guidance of the educator, learners should **first play the following exercises themselves** and practise the singing of notes and runs as well as the checking, on their own. Learners play major and minor triads on any note of their choice in a comfortable range for their own voices. This is firstly necessary for consolidation of understanding and of practical skills with triads in various positions. It is also an important way of simplifying recognition. This might appear to be time-consuming, but in the long run learners profit by it.

Learners are at first required to **sing the root note**, the lowest note, of major and minor triads in root position. The root note has to be emphasized, using weight on the RH thumb.

Next, learners sing the lowest note of **major triads in first inversion**. The lowest note, the third of the triad, is played with more emphasis than the other notes. This note should be taken as **mi** and a quick run down to **do** should follow. When this is achieved, the two positions, i.e. root position and first inversion, are mixed.

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The **second inversion of major triads** follows next in the same way. Learners sing the lowest emphasized note as **so**. This is the fifth of the triad. A quick run down to **do** follows each **so**. The mixture of the three positions is practised next.

In the same way the **minor triad** is practised, but naturally with different solfa names. The root is **la** while the third is sung as **do** and it runs down to **la**. **Mi** is the fifth which also runs down to **la** in the second inversion. All three positions are then practised in a mixed way.

A **mixture of major and minor** triads in the various positions follows next.

All these exercises should be repeated **an octave higher**. Another round should follow **an octave lower** than the original. In this manner learners practise jumping the octave to suit their voices. It also serves as a preparation for the next item.

Eventually the notated recognition exercises are **played by the educator** while learners identify them. Educators follow the same steps as described above for the learners. In all mixed exercises with inversions, every triad is played twice. The first time it is played evenly while learners distinguish between major and minor. The second time the lowest note is emphasized to assist learners in singing that note which is needed for identification of the position.

The **extended form of triads** follows much later, as listed in **Music Dictation** no. 6. Identification in extended form should not be expected of learners in the acquaintance phase. Frequent repetition and time for consolidation of the close form of triads should be allowed for enabling the average learner eventually to cope with the extended form.

10. Melodic minor scales

Learning to play and to sing these scales may follow later. It is not needed in the subsequent chord progressions. Their practical learning is, nevertheless, necessary before it is required in sight singing exercises and in theoretical work.

Running through the relative major and/or the harmonic minor scales can precede every melodic minor scale. The sixth and seventh degrees should first be identified.

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Changed note names, having raised a semitone as well as when lowered again, should be predetermined.

The melodic minor scales are learnt in the same way as the harmonic minor scales, in the order of the circle of fifths. They are played while their letter names are sung. Once the playing and singing, i.e. the practical side, are established, attention can be given to the structural side, i.e. the changing order of tones and semitones. When ascending, there is a semitone between two-three and between seven-eight, as a result of the raised sixth and seventh degrees. In the descending form, with the lowered seventh and sixth degrees, there is a semitone between six-five, in addition to the three-two semitone.

Preparatory singing exercises for developing good intonation of the raised and lowered semitones are recommended. The following six sequences should each be repeated several times in the given order:

i.	do mi fa mi lā mi do	ii.	mi fi si lā si lā mi
iii.	mi fi si lā mi lā mi	iv.	lā so fa mi re do lā
v.	lā so fa mi fi si lā	vi.	mi fi si lā so fa mi

Educators can add their own interval repetitions which they find necessary.

Chord progressions

Key exercises include all major and/or minor keys

SATB	:	soprano alto tenor bass
54321	:	fingering from little finger (5) to thumb (1)
LH, RH	:	left hand, right hand
I IV ′ I	:	upper slash mark at the top indicates a new bar

Five-finger position is maintained throughout, as far as possible, with LH playing B and RH playing SAT.

Exercises begin with LH 5 and RH 5 both on tonic notes, two octaves apart, when playing together.

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11. **Preparation for plagal cadence**, hands separately, LH plays single bass notes (B) fingering 525, i.e. tonic subdominant tonic RH follows with separate triads, root positions, I, IV, I and i, iv, i in major and minor keys respectively.

12. **Plagal cadence**, hands together, playing I IV ′ I and i iv ′ i in major and minor keys respectively, LH plays B fingering 5 (on tonic) 2 ′ 5, while RH (5 on tonic) plays SAT I^6 IV ′ I^6 and i^6 iv ′ i^6 in major and minor keys respectively, when RH is considered on its own.

13. **Preparation for perfect cadence**, hands separately, LH plays B fingering 515, i.e. tonic dominant tonic, RH follows with separate triads, root positions, I, V, I and i, V, i in major and minor keys respectively.

14. **Perfect cadence**, hands together, playing I V ′ I and i V ′ i in major and minor keys respectively, LH plays B 51 ′ 5, while RH (5 on tonic) plays SAT I^6 V_4^6 ′ I^6 and i^6 V_4^6 ′ i^6 in major and minor keys respectively, when RH is considered on its own.

    Recognition exercises in identifying **cadences** should follow after the learning of every new cadence. See **Music Dictation** no. 7.

15. **Preparation for imperfect cadence**, hands separately, LH plays B fingering 521, tonic subdominant dominant, RH follows with separate triads, root positions, I, IV, V and i, iv, V in major and minor keys respectively.

16. **Imperfect cadence**, hands together, playing I IV ′ V and i iv ′ V in major and minor keys respectively, LH plays B 52 ′ 1, while RH (5 on tonic) plays SAT I^6 IV ′ V_4^6 and i^6 iv ′ V_4^6 in major and minor keys respectively, when RH is considered on its own.

17. **Preparation for interrupted cadence**, hands separately, LH plays B 512↷ (cross over I), tonic dominant submediant, RH follows with separate triads, root positions, I, V, vi and i, V, VI in major and minor keys respectively.

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18. **Interrupted cadence**, hands together, playing I V ′ vi and i V ′ VI in major and minor keys respectively, LH plays B 51 ′ 2⌒ (cross over I), while RH (5 on tonic) plays SAT I^6 V_4^6 ′ vi^6 (doubled third, no root) and i^6 V_4^6 ′ VI^6 (doubled third, no root) in major and minor keys respectively, when RH is considered on its own.

19. **Preparation for first inversions**, hands separately, LH plays B 5321→ (moves one note to right) I← (returns) 5, tonic mediant subdominant submediant dominant tonic, RH follows with separate triads, root positions, I, IV, V, I and i, iv, V, i in major and minor keys respectively.

20. **First inversions**, hands together, playing I I^6 ′ IV IV^6 ′ V I and i i^6 ′ iv iv^6 ′ V i in major and minor keys respectively, LH plays B 53 ′ 21→1←5, while RH (5 on tonic) plays SAT I^6 I (no third) ′ IV IV (no third) ′ V_4^6 I^6 and i^6 i (no third) ′ iv iv (no third) ′ V_4^6 i^6 in major and minor keys respectively, when RH is considered on its own.

21. **Cadential second inversion**, $(^6_4)$ **dominant function**, hands together, playing I ′ I_4^6 (doubled fifth) V ′ I and i ′ i_4^6 (doubled fifth) V ′ i in major and minor keys respectively, LH plays B 5 ′ I I ′ 5, while RH (5 on tonic) plays SAT I^6 ′ I^6 V_4^6 ′ I^6 and i^6 ′ i^6 V_4^6 ′ i^6 in major and minor keys respectively, when RH is considered on its own.

22. **Cadential $^6_4$, dominant function with preceding chord**, hands together, playing I IV ′ I_4^6 V ′ I and i iv ′ i_4^6 V ′ i in major and minor keys respectively, LH plays B 52 ′ 11 ′ 5, while RH (5 on tonic) plays SAT I^6 IV ′ I^6 V ′ I^6 and i^6 iv ′ i^6 V_4^6 ′ i^6 in major and minor keys respectively, when RH is considered on its own.

23. **Cadential $^6_4$, tonic function**, hands together, playing I V ′ IV_4^6 I and i V ′ iv_4^6 i in major and minor keys respectively, LH plays B 51 ′ 55, while RH (5 on tonic) plays SAT I^6 V_4^6 ′ IV (doubled fifth) I and i^6 V_4^6 ′ iv (doubled fifth) i^6 in major and minor keys respectively, when RH is considered on its own.

24. **Dominant seventh in perfect (interrupted) cadence**, hands together, playing I $V^{8\text{-}7}$ (RH fingering 22 on 𝄐 movement) ′ I (vi) and i $V^{8\text{-}7}$ (RH fingering 22

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on ♩ movement) ′ i (VI) ′ in major and minor keys respectively, LH plays B 51 ′ 5 or 51 ′ 2⌒ (cross over I), while RH (5 on tonic) plays SAT I^6 $V^{8-7}_{4\ 3}$ ′ I (doubling root, no fifth) and i^6 $V^{8-7}_{4\ 3}$ ′ i (doubling root, no fifth), or I^6 $V^{8-7}_{4\ 3}$ ′ (doubling third) and i^6 $V^{8-7}_{4\ 3}$ ′ VI^6 (doubling third) in major and minor keys respectively, when RH is considered on its own.

25. **Extended perfect (interrupted) cadence**, hands together, playing I I^6 ′ IV IV^6 ′ I^6_4 V^7 ′ I (vi) and i i^6 ′ iv iv^6 ′ i^6_4 V^7 ′ i (VI) in major and minor keys respectively, same fingering and chord treatment as in exercises 20, 22 and 24.

26. **Preparation for passing $^6_4$ chords in tonic and subdominant functions**, hands together, LH 5 (on root of tonic or subdominant) plays B 543 ′ 345, while RH 5 (on third of tonic or subdominant) plays S (thus single lines) 543 ′ 345, on both triads separately.

27. **Passing $^6_4$ chords in tonic and subdominant functions**, hands together, playing I V^6_4 I^6 ′ I^6 V^6_4 I, then IV I^6_4 IV^6 ′ IV^6 I^6_4 IV and i V^6_4 i^6 ′ i^6 V^6_4 i, then iv i^6_4 iv^6 ′ iv^6 i^6_4 iv in major and minor keys respectively, LH 5 (on root of triad) plays B 543 ′ 345, while RH 5 (on third of triad) plays I on fifth as sustained T note, SA move up and down in parallel thirds, in both functions separately.

28. **Passing $^6_4$ chords in tonic and subdominant functions combined**, hands together, playing I V^6_4 I^6 ′ IV I^6_4 IV^6 ′ V^7 I and i V^6_4 i^6 ′ iv i^6_4 ′ iv^6 ′ V^7 i in major and minor keys respectively, LH plays B 543 ′ 212⌒ ′ 15, while RH plays SAT I^6 V^6_4 I (no third) ′ IV^6_4 I IV^6_4 (no third) ′ V^6_5 (no root) I and i^6 V^6_4 i (no third) ′ iv^6_4 i iv^6_4 (no third) ′ V^6_5 (no root) i in major and minor keys respectively, when RH is considered on its own.

29. **Preparation for changing $^6_4$ chords in tonic and dominant functions**, only RH plays SAT I^6 IV I^6 ′ V^6_4 (4 on leading note) I^6 V^6_4 and i^6 iv i^6 ′ V^6_4 (4 on raised leading note) i V^6_4, in major and minor keys respectively, when RH is considered on its own. Both exercises contain a sustained note, firstly S, secondly A, carrying the weight of the hand, while two fingers alternate with two others, firstly in parallel thirds, secondly in parallel sixes.

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30. **Changing $\frac{6}{4}$ chords in tonic and dominant functions**, hands together, playing I IV^6_4 I ′ V I^6_4 V ′ I and i IV^6_4 i ′ V i^6_4 V ′ i in major and minor keys respectively, LH plays B 515, while RH plays SAT I^6 IV I^6 ′ V^6_4 I^6 V^6_4 and i^6 iv i^6 ′ V^6_4 i^6 V^6_4 in major and minor keys respectively, when RH is considered on its own.

31. **Supertonic triad**, hands together, playing I IV ii^6 ′ I^6_4 V^7 I and i iv $ii^{\circ 6}$ ′ i^6_4 V^7 i in major and minor keys respectively, LH plays B 522 ′ 115, while RH plays SAT I^6 IV ii^6 (5→) ′ I^6 $V^{8-7}_{4\ 3}$ I and i^6 iv $ii^{\circ 6}$ (5→) ′ i^6 $V^{8-7}_{4\ 3}$ i in major and minor keys respectively, when RH is considered on its own.

32. **Supertonic chord of the seventh**, hands together, playing I IV ii^6_5 ′ I^6_4 V^7 I and i iv $ii^{\circ 6}_5$ ′ i^6_4 V^7 i in major and minor keys respectively, LH plays B 522 ′ 115, while RH plays SAT I^6 IV ii^7 (no third) ′ I^6 V^4_3 (no root) I and i^6 iv $ii^{\circ 7}$ (no third) ′ i^6 V^4_3 (no root) i in major and minor keys respectively, when RH is considered on its own.

33. **Chromatic supertonic (secondary dominant) and dominant seventh in third inversion in an extended cadence**, hands together, playing V^4_2 ′ I^6 I ′ vi IV ′ ii^6_5 II^6_5 ′ I^6_4 V^7 ′ I and V^4_2 ′ i^6 i ′ VI iv ′ $ii^{\circ 6}_5$ II^6_5 ′ i^6_4 V^7 ′ i in major and minor keys respectively, LH plays B 2 ′ 35 ′ 1→2 ′ 22→ ′ 11 ′ 5, while RH plays SAT V^6_4 ′ I (no third) I^6 ′ vi^6_4 IV ′ ii^7 (no third) II^7 (no third) ′ I^6 V^4_3 (no root) ′ I and V^6_4 ′ i (no third) i^6 ′ VI^6_4 iv ′ $ii^{\circ 7}$ (no third) II^7 (no third) ′ i^6 V^4_3 (no root) ′ i in major and minor keys respectively, when RH is considered on its own.

34. **Modulation to dominant key through pivot chord**, hands together, playing I IV ′ V I (pivot, new key IV) ′ V^7 (no fifth) I and i iv ′ V i (pivot, new key iv) ′ V^7 (no fifth) i, in major and minor keys respectively, LH plays B 52 ′ 15 ′ 41, while RH plays SAT I^6 IV ′ V^6_4 I^6 = IV^6 ′ V^7 (no fifth) I and i^6 iv ′ V^6_4 i^6 = iv^6 ′ V^7 (no fifth) i in major and minor keys respectively, when RH is considered on its own.

35. **Modulation to subdominant key through pivot chord**, hands together, playing I IV ′ V I ′ IV (pivot, new key I) IV ′ V^7 (no fifth) I and i iv ′ V i ′ iv (pivot, new key i) iv ′ V^7 (no fifth) i in major and minor keys respectively, LH plays

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B 52 ′ 15 ′ 25← ′ 5→2, while RH plays SAT I^6 IV ′ V^6_4 I^6 ′ IV = I IV^6_4 ′ V^6_5 (no fifth) I and i^6 iv ′ V^6_4 i^6 ′ iv = i iv^6_4 ′ V^6_5 (no fifth) i in major and minor keys respectively, when RH is considered on its own.

36. **Modulation to relative key, through pivot chord**, hands together, playing I ′ IV V ′ I vi (pivot, new key i) ′ iv V ′ i and i ′ iv V ′ i (pivot, new key vi) IV ′ I^6_4 V ′ I in major and minor keys respectively, LH plays B 5 ′ 2 1 ′ 5 1→ ′ 5 4 ′ 1 while RH plays SAT I^6 ′ IV V^6_4 ′ I^6 vi^6_4 = i^6_4 ′ iv^6 V ′ i^6_4 and B 5 ′ 2 1 ′ 5 2⇉ ′ 1 1 ′ 5 while RH plays SAT i^6 ′ iv V^6_4 ′ i^6 = vi^6 IV^6_4 ′ I V^6 ′ I in major and minor keys respectively, when RH is considered on its own.

37. **Additional exercises:** The following exercises are useful for:

- strengthening knowledge of major and minor keys
- refining listening and singing of whole tones, semitones and augmented seconds
- learning more key systems
- extending skills in playing chord combinations with more progressions
- providing challenges for faster learners and/or learners with pianistic skills.

i. **Singing scales within the range of an octave**

- All major scales containing C are sung from C^{I} to C^{II} on note names in the order of the circle of fifths. D major and subsequent ♯ scales are not possible except for C♯ major, as the note c is enharmonically changed to b♯. Also G♭ and C♭ majors cannot be sung.

- Next follow **all other major scales** possible, to be sung from C♯' (D♭') to C♯'' (D♭''), then from D' to D'', E♭' (D♯') to E♭'' (D♯''), etc.

- After completion of majors, **harmonic minor** scales follow.

- All **melodic minor** scales possible come next. Note that some can only be sung either ascending or descending.

- For students studying further, other scales can also follow, such as the **modes, pentatonic** and **whole tone** scales.

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ii. **Supplementary chord progressions**. More progressions can be undertaken by faster learners and those with more time for furthering studies. Progressions should now be attempted without notation, set fingering or guidance.

– The following progressions are suggested. However, learners/educators may add to these:

Time signature

$\frac{2}{2}$	I vi′	IV ii^{6}′	I^{6}_{4} V^{7}′	vi
$\frac{2}{2}$	v^{7}′	I vi′	IV IV^{6}′	I^{6}_{4} $V^{8\text{-}7}$′	I
$\frac{2}{2}$	V^{4}_{2}′	I^{6} V^{6}_{4}′	I vi′	IV V^{7}′	I
$\frac{3}{2}$	V^{4}_{2}′	I^{6} V^{6}_{4} I′	vi IV ii^{6}_{5}′	I^{6}_{4} V V^{7}′	I

Although they appear here only in the major keys, all progressions are, as before, also practised in all minor keys.

– **Re-arranging the three higher voices**. The basic cadences (progressions nos. 11-18) are repeated with RH 5 beginning on the third of the tonic triad. In a next round RH 5 begins on the fifth of the tonic triad. This re-arranging can even be extended to all the other progressions.

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38. Summary of Keyboard Skills for the *Music Literacy* programme

All items are practised and played in all major and all minor keys unless differently specified.

i. **Scales:** Major, harmonic and melodic minors.

ii. **Triads:** Separate triads in all 3 positions on I, IV, V, VI, II

iii. **Basic cadences:**

- I IV | I ||
- I V | I ||
- I IV | V ||
- I V | VI ||

iv. **Extended cadences and other progressions:**

- I I^6 | IV IV^6 | V I (VI) ||
- I IV | I^6_4 V | I (VI) ||
- I V | IV^6_4 I ||
- I V^7 | I (VI) ||
- I I^6 | IV IV^6 | I^6_4 V^7 | I (VI) ||
- I V^6_4 I^6—— and IV I^6_4 IV^6——
- I V^6_4 I^6—— | IV I^6_4 IV^6—— | V^7 I ||
- I IV^6_4 I—— | V I^6_4 V—— | I (VI) ||
- I IV II^6 | I^6_4 V^7 I (VI) ||
- I IV II^6_5 | I^6_4 V^7 I ||
- V^4_2 | I^6 I | VI IV | II^6_5 II^6_5 (chrom) | I^6_4 V^7 | I (VI) ||

v. **Modulations:**

- I IV | V I
  IV | V^7 I ||
- I IV | V I | IV
  I IV | V^7 I ||
- I IV V | I —— vi begin only in major keys
  i | iv i^6_4 V | i ||
- i iv V | i begin only in minor keys
  vi —— IV | ii I^6_4 V | I ||

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IV. B. Notation of Keyboard Skills in the specific order

Keyboard Introduction

1. **Acquaintance with the keyboard:**

- The two keyboard patterns.
- The music alphabet.
- White note names.
- Black note names with their enharmonic equivalents.
- Sharp note names.
- Flat note names.
- Double sharp note names – examples.

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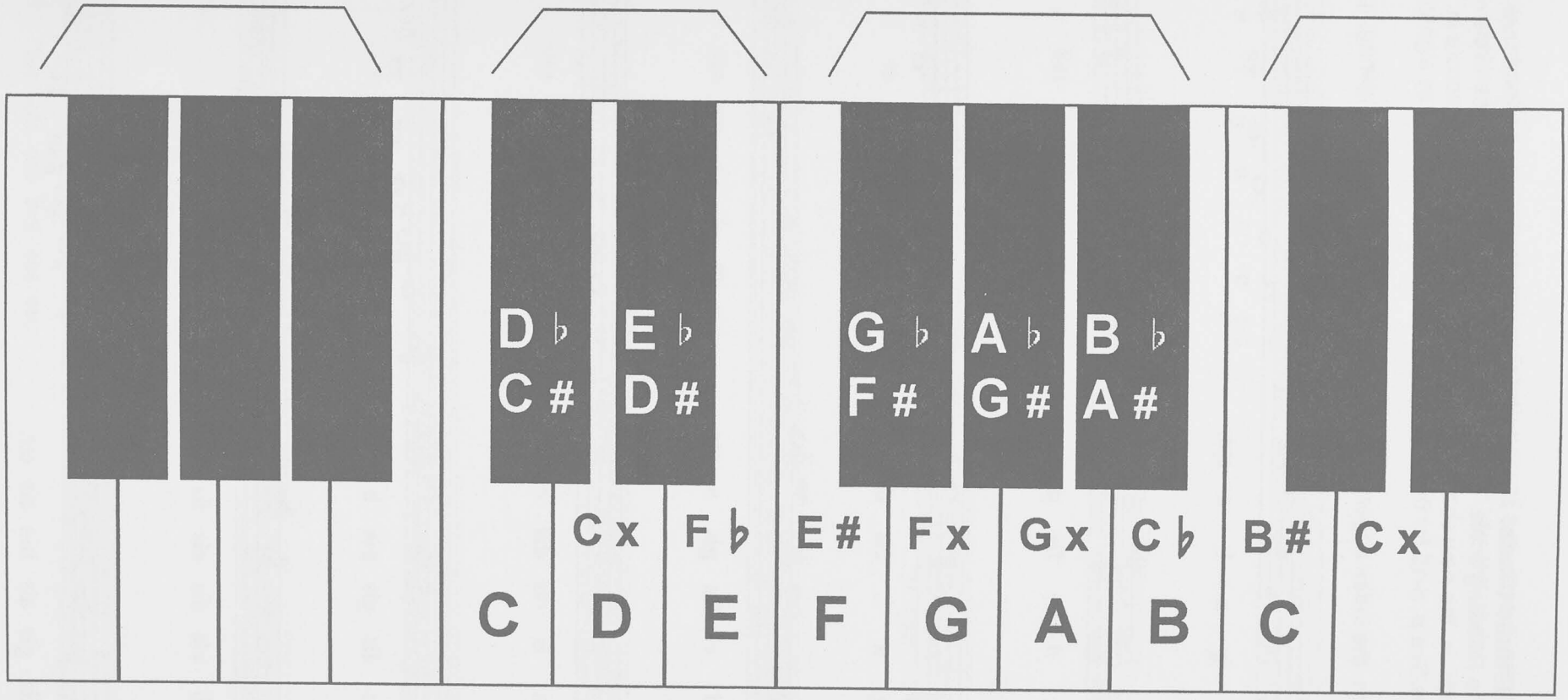

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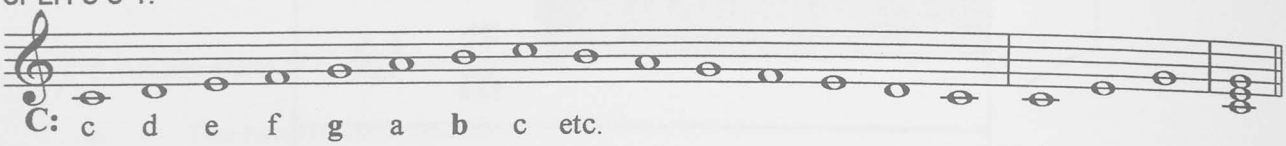
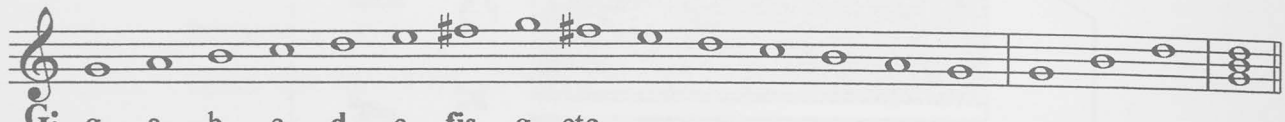
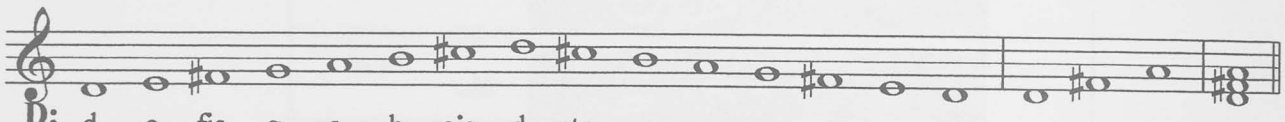
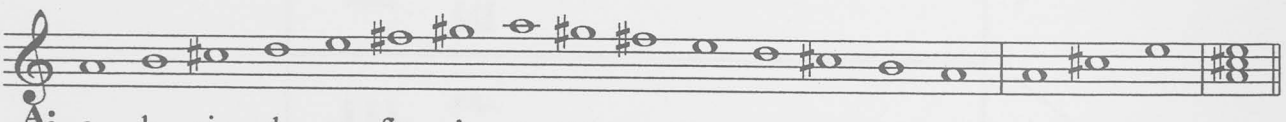
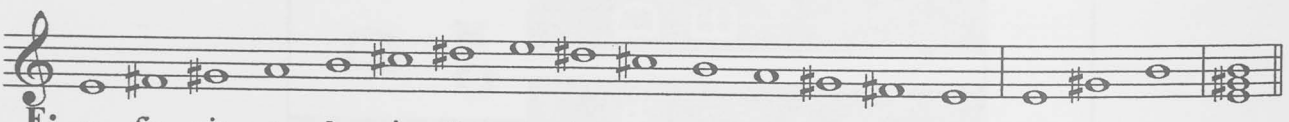
2. Major scales with tonic triads: I. Regarding **sharp** scales, every **dominant** or **fifth** of a scale is the tonic of the following scale. This demonstrates the principle of the circle of fifths. The **leading note** or **seventh** is the new sharp (only b is without a sharp) as it occurs in the triangle of sharp key signatures. See p. 5-15 for the circle of fifths and the triangle of key signatures.

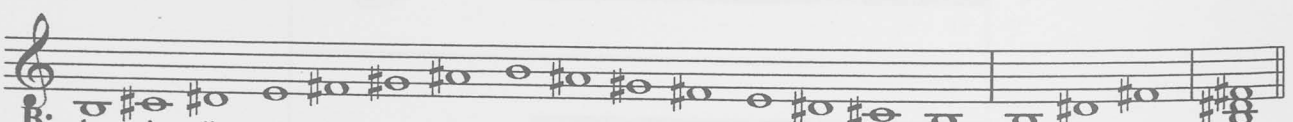
Scales are played with the index finger and triads with normal pianistic fingering, i.e., RH 1 3 5 or LH 5 3 1.

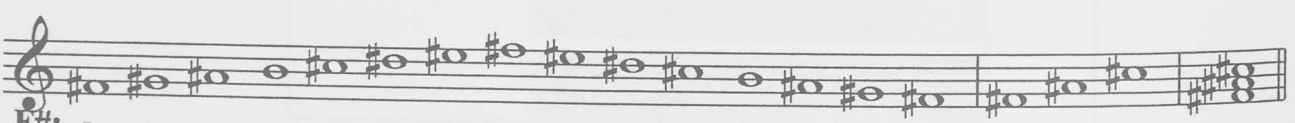


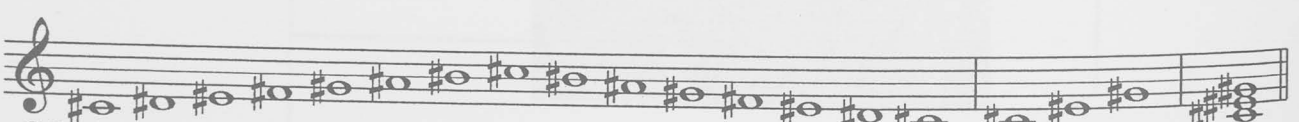












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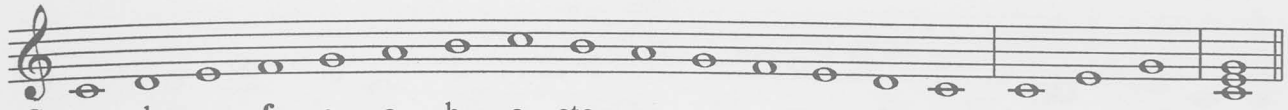
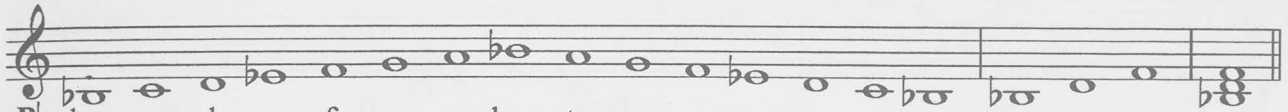
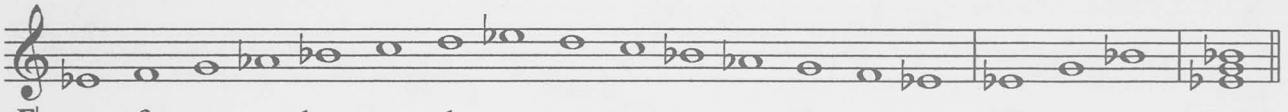
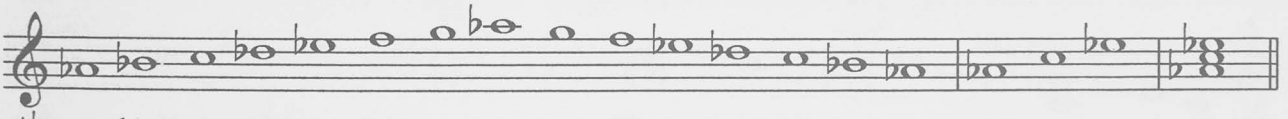
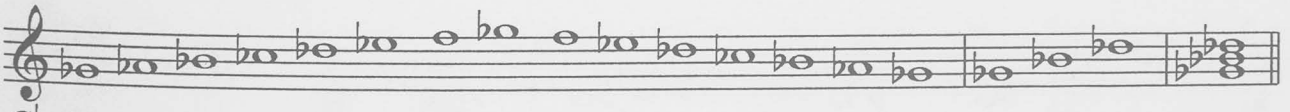
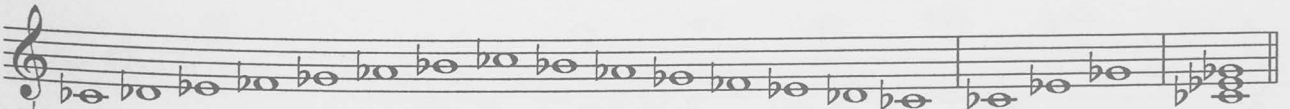
Regarding **flat** scales, every **subdominant** or **fourth** note of a scale is the tonic of the following scale. It is also the new flat as it occurs in the triangle of flat key signatures.







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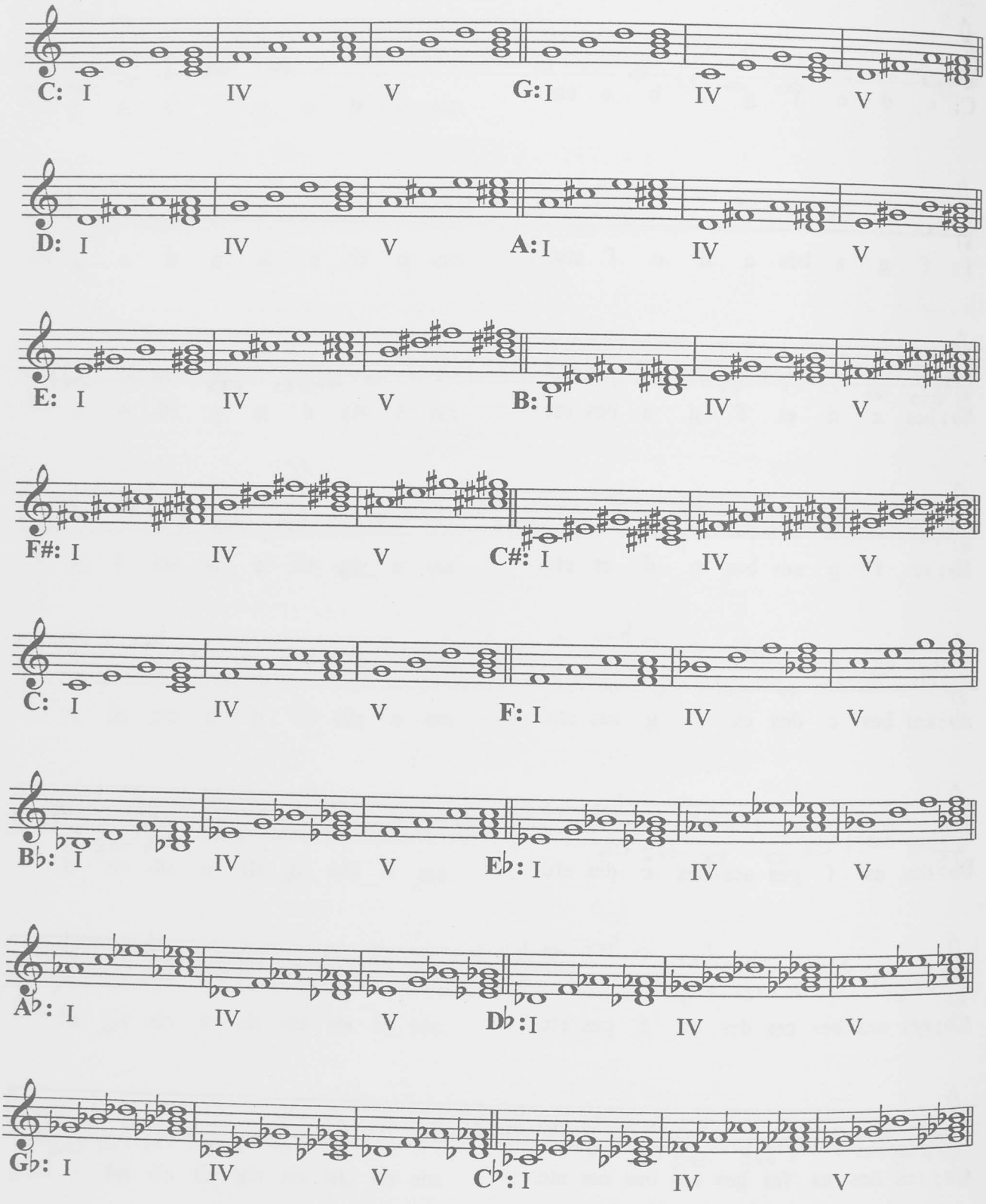
3. Primary triads in major keys: I, IV, V. These are all major triads.

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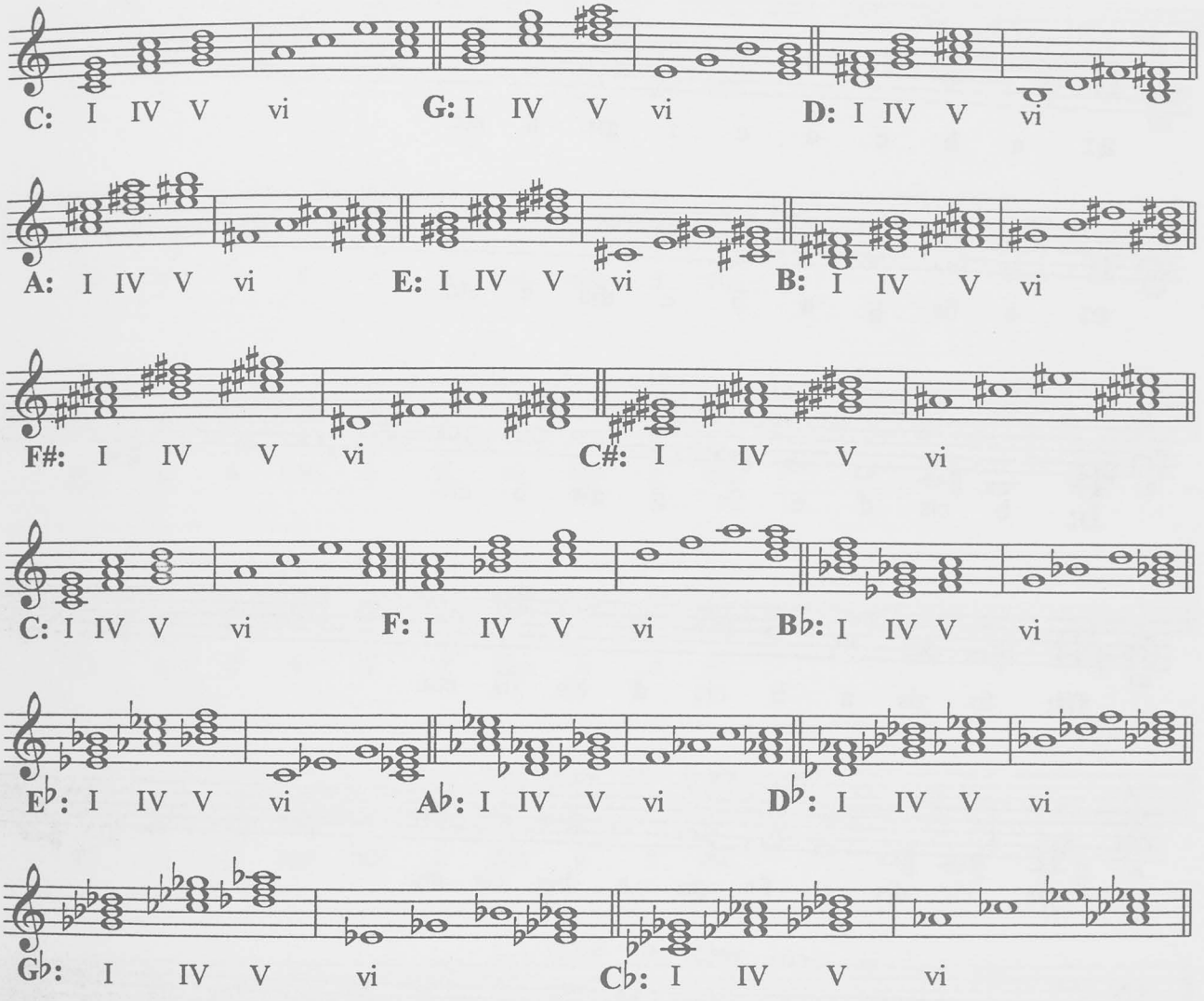
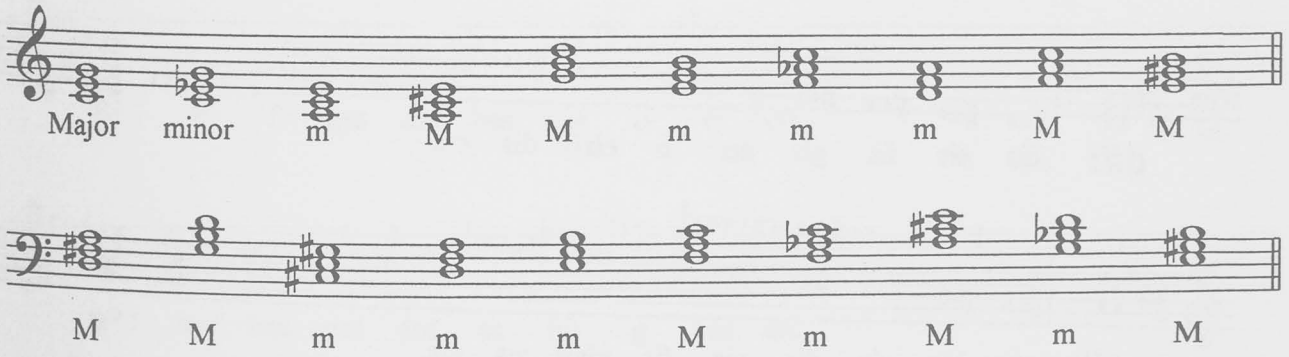
4. Submediant triad in major keys: vi. The submediant triad is a secondary, minor triad in a major key.

5. Recognition of major and minor triads: Major and minor triads are played while learners distinguish between them.



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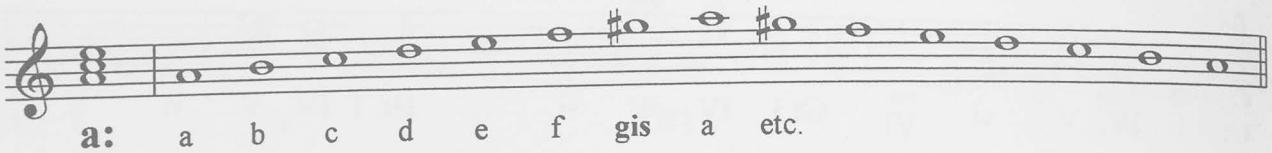
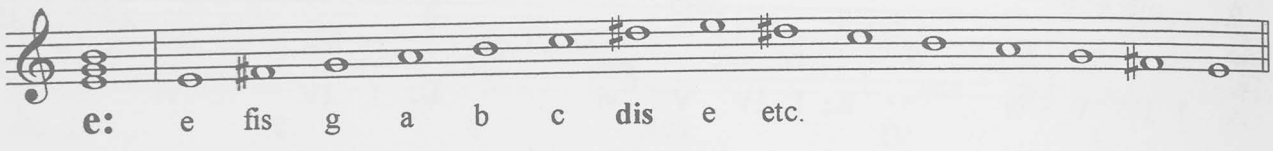
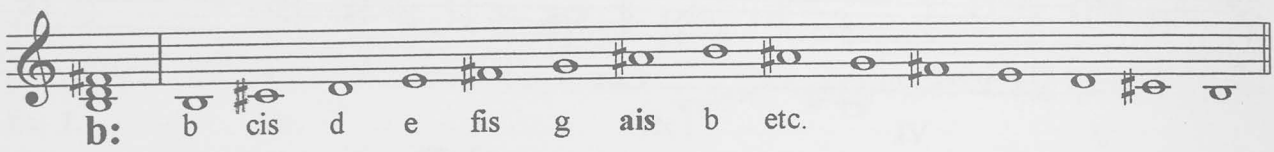
6. Harmonic minor scales: Every **leading note** or **seventh** is raised a semitone. A normal/ natural note becomes a sharp note and a sharp note becomes a double sharp note.



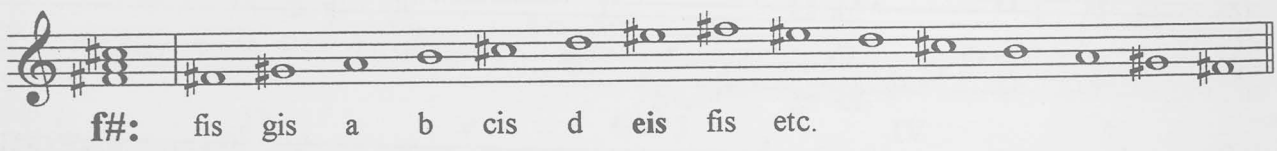
a: a b c d e f **gis** a etc.



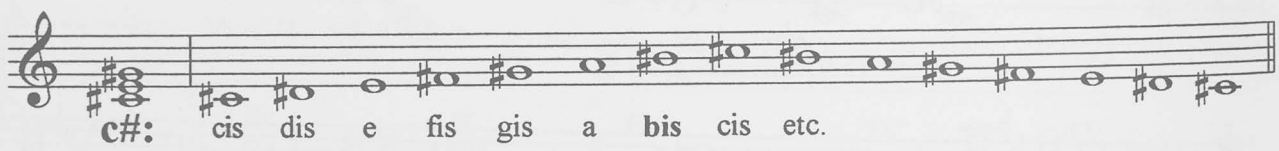
e: e fis g a b c **dis** e etc.



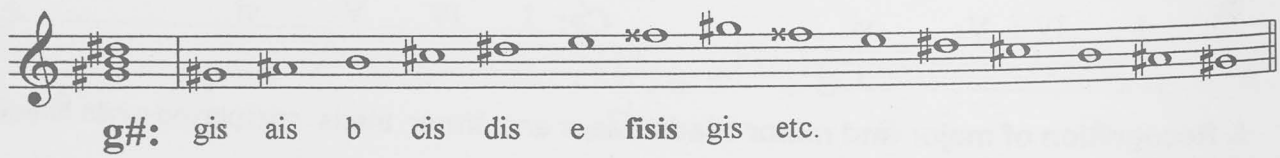
b: b cis d e fis g **ais** b etc.



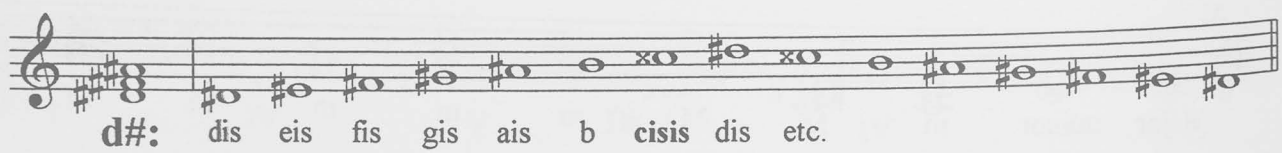
f#: fis gis a b cis d **eis** fis etc.



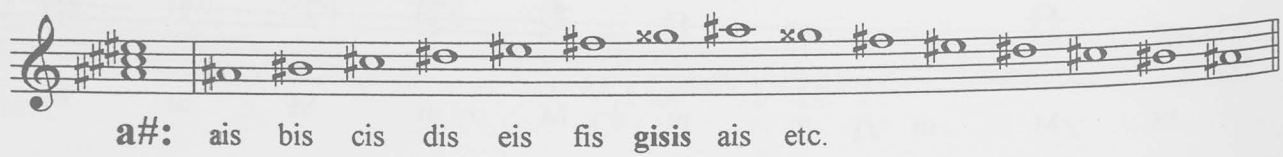
c#: cis dis e fis gis a **bis** cis etc.



g#: gis ais b cis dis e **fisis** gis etc.



d#: dis eis fis gis ais b **cisis** dis etc.



a#: ais bis cis dis eis fis **gisis** ais etc.

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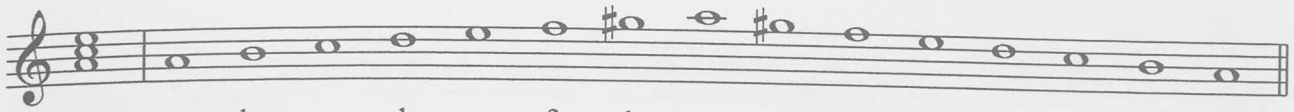
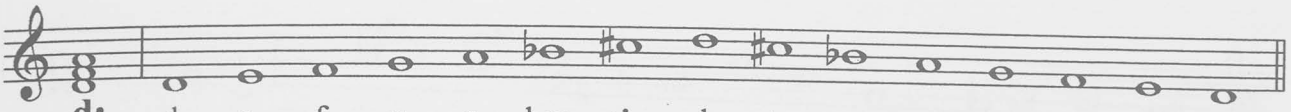
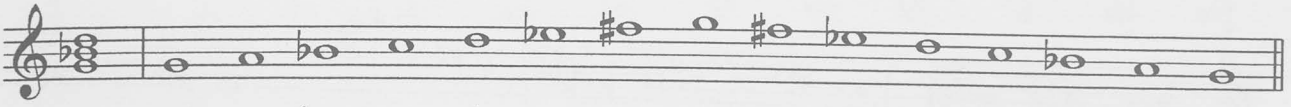
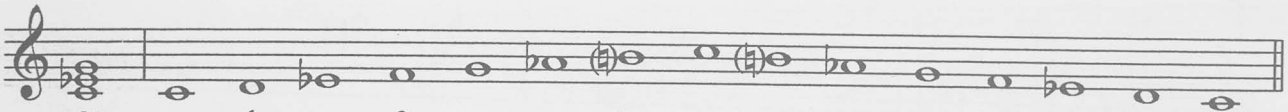
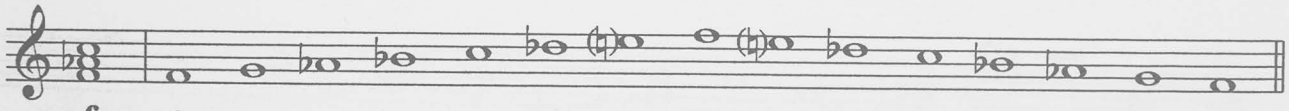
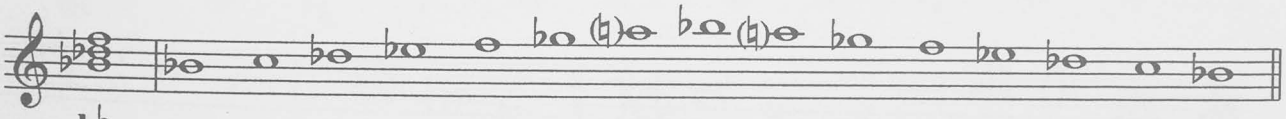
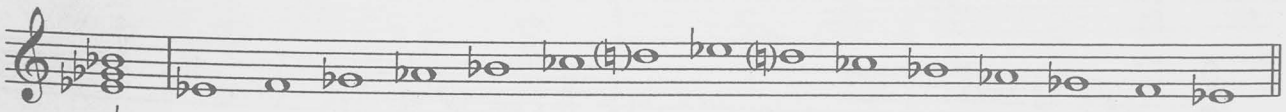
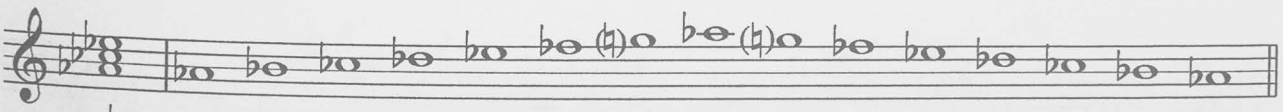
When raising a flat note it becomes a normal/natural note.











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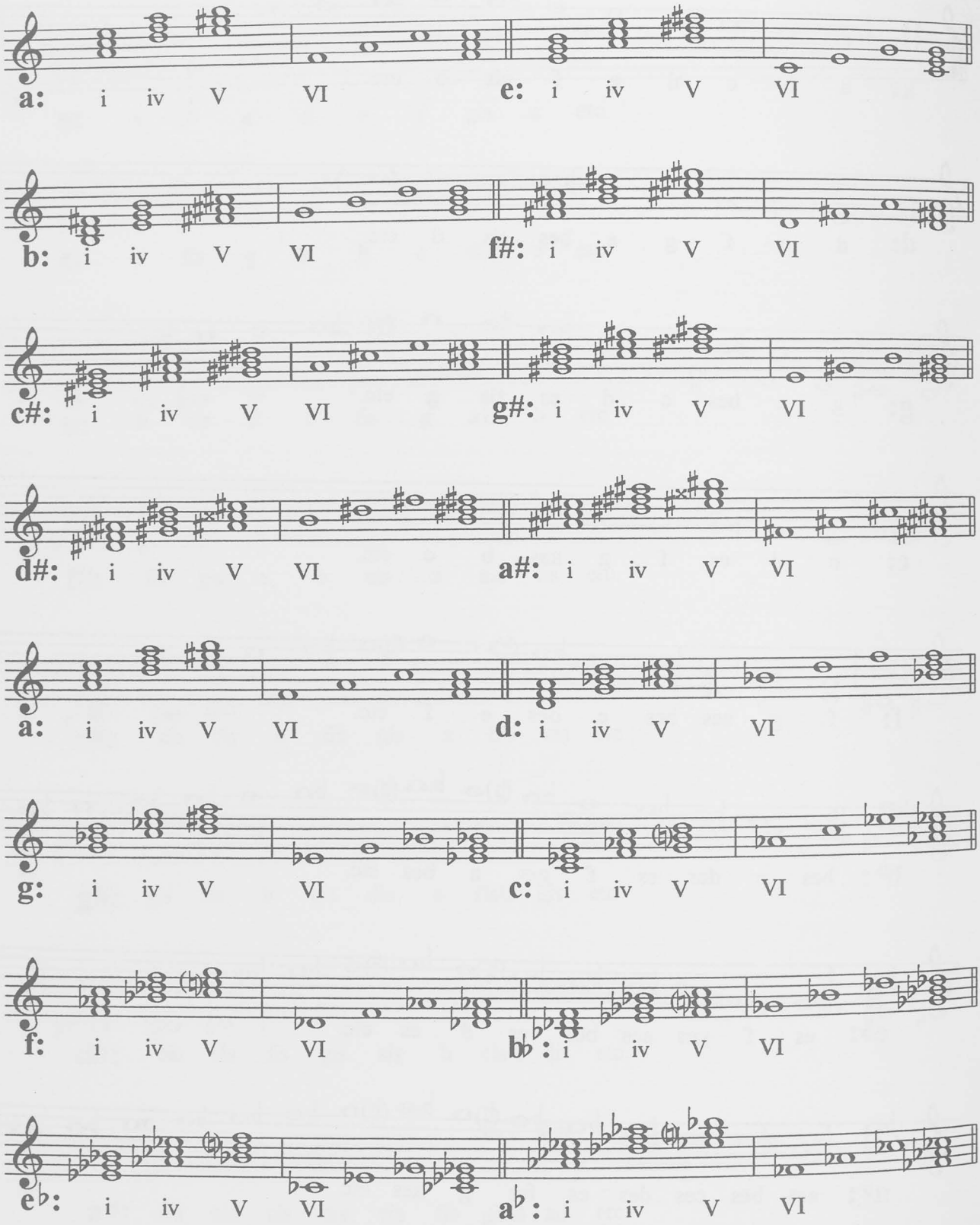
7. Primary and submediant triads in minor keys: i, iv, V, VI. Two primary triads in a minor key are minor. The dominant is major. The submediant, a secondary triad, is a major triad.

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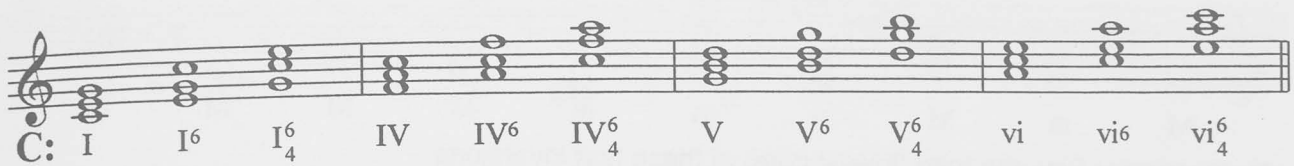
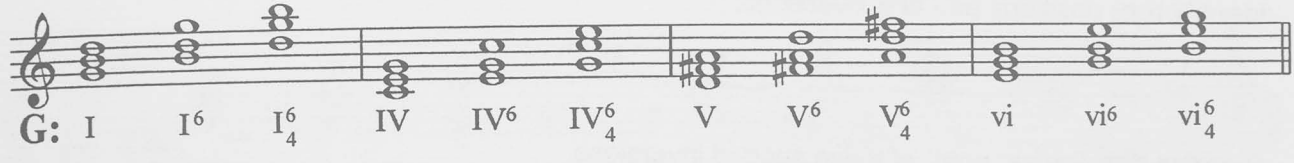
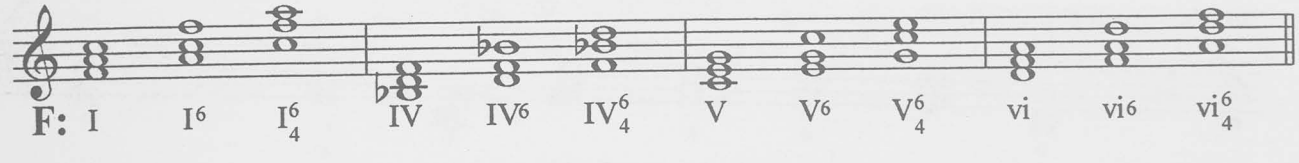
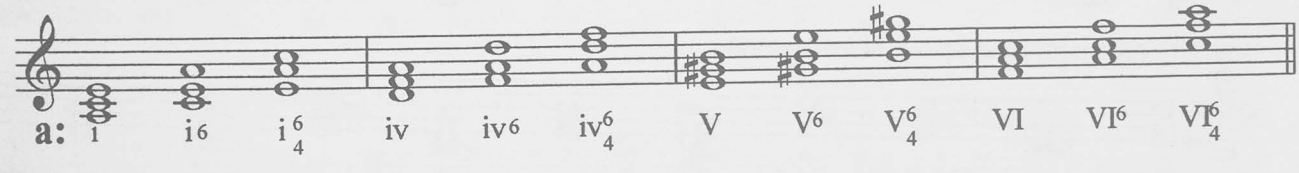
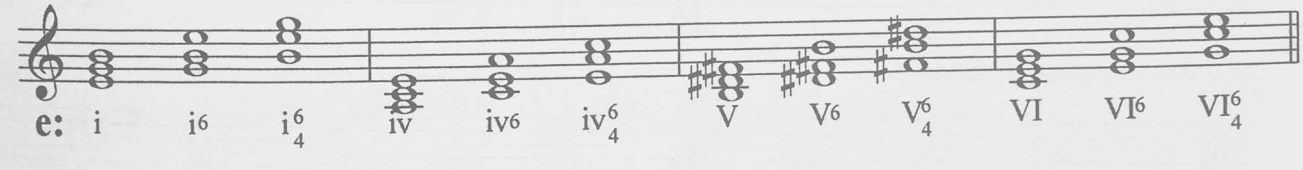
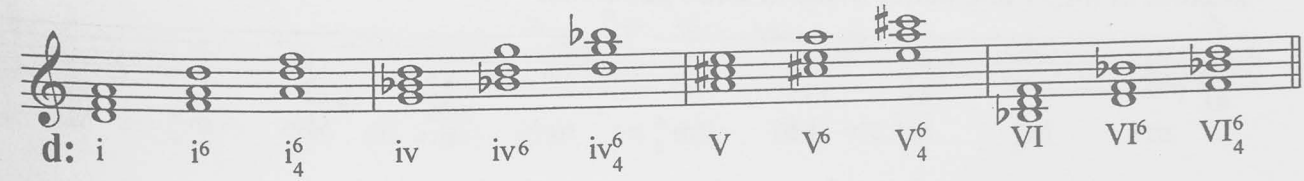
8. Major and minor triads in various positions: Only three major and three minor keys are notated as examples. The fingering is explained in the descriptions of no. 8, p. 5 - 27.







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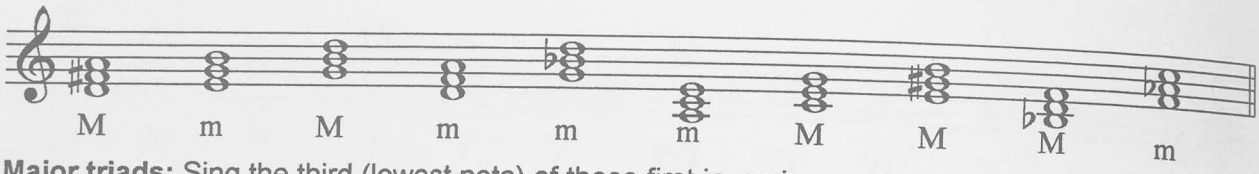
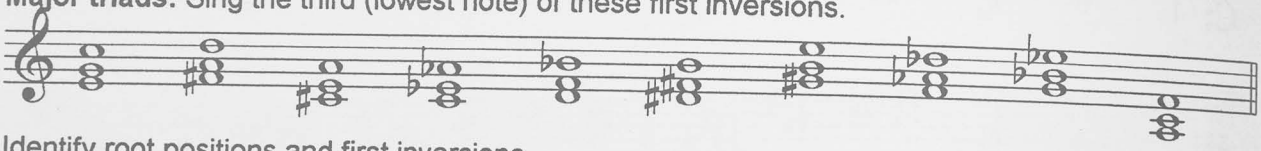
9. Recognition of major and minor triads in various positions:

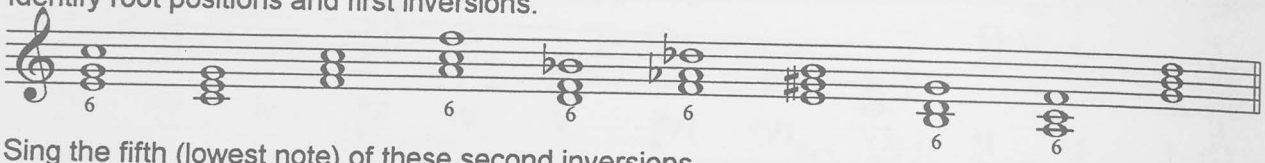
Sing the root (lowest note) of these major and minor triads.



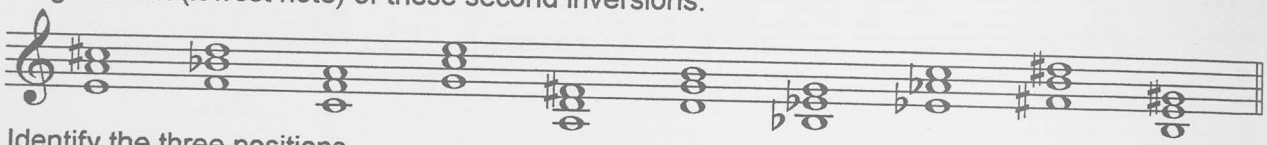
Major triads: Sing the third (lowest note) of these first inversions.



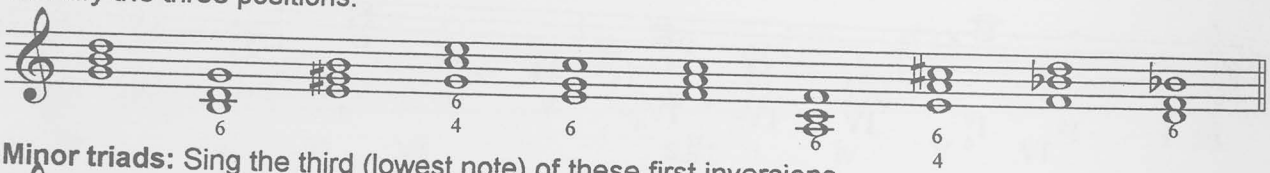
Identify root positions and first inversions.



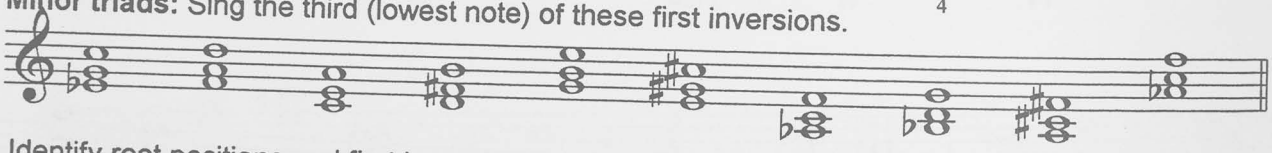
Sing the fifth (lowest note) of these second inversions.



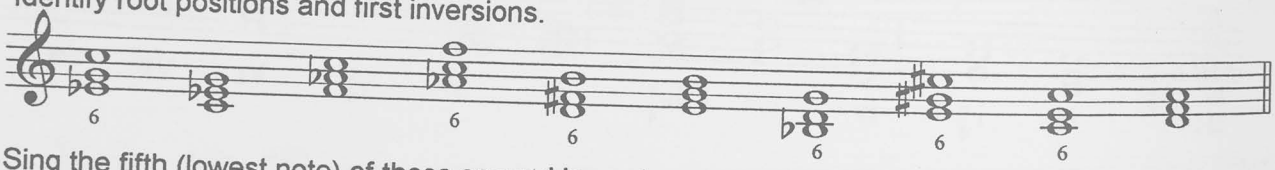
Identify the three positions.



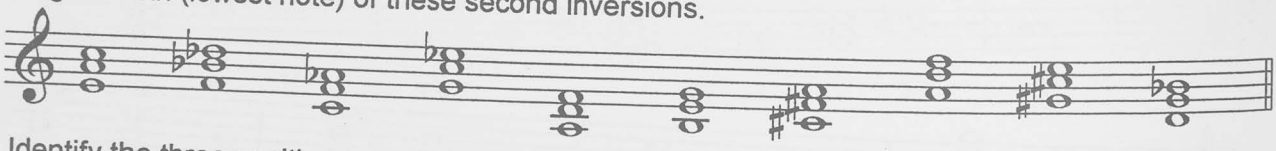
Minor triads: Sing the third (lowest note) of these first inversions.



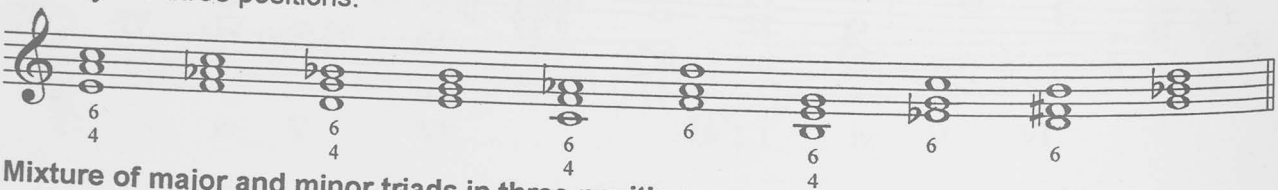
Identify root positions and first inversions.



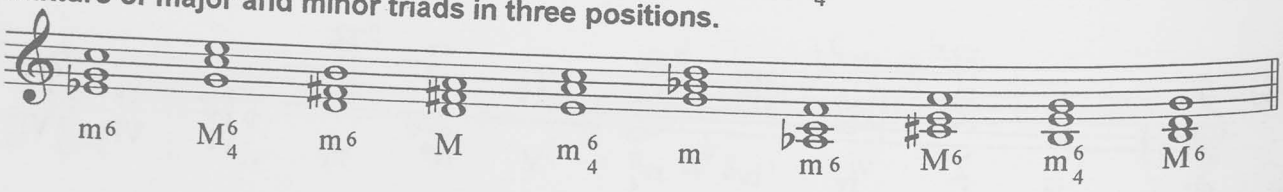
Sing the fifth (lowest note) of these second inversions.



Identify the three positions.



Mixture of major and minor triads in three positions.



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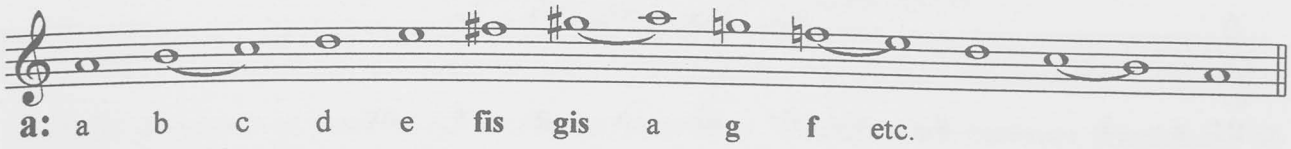
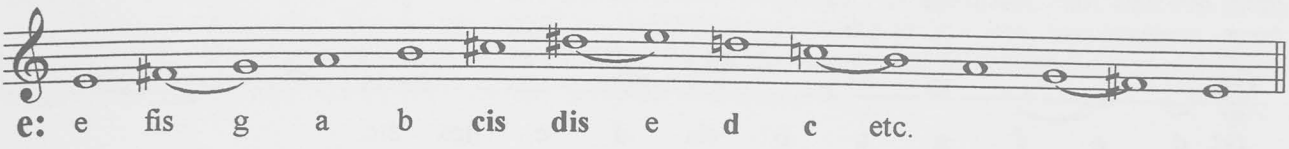
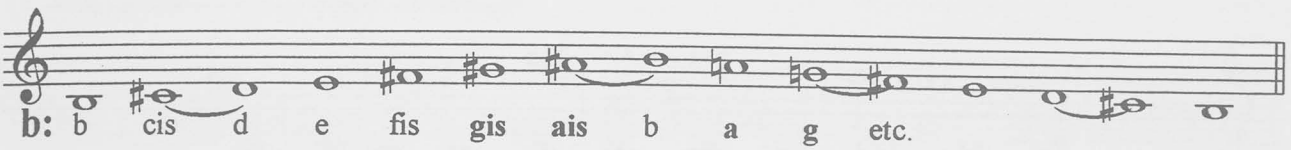
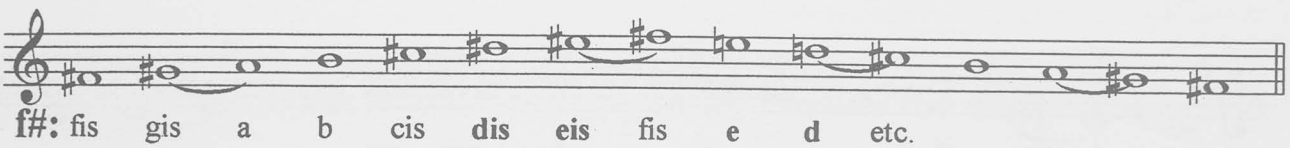
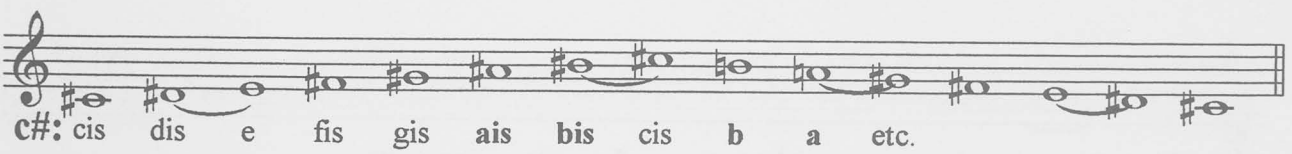
10. Melodic minor scales: The sixth and seventh degrees are raised a semitone when ascending and lowered again when descending.

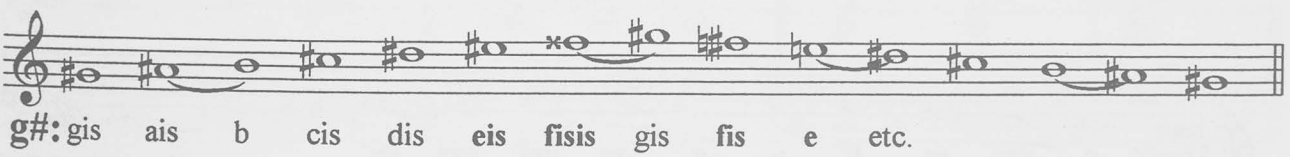
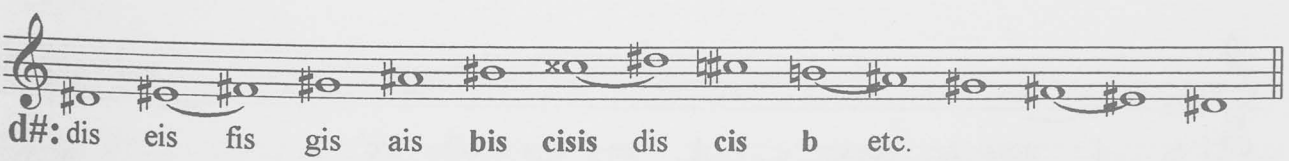
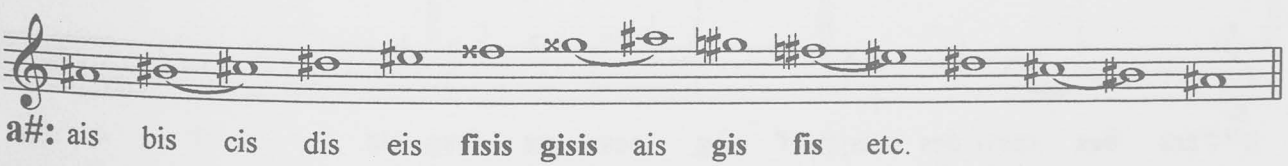












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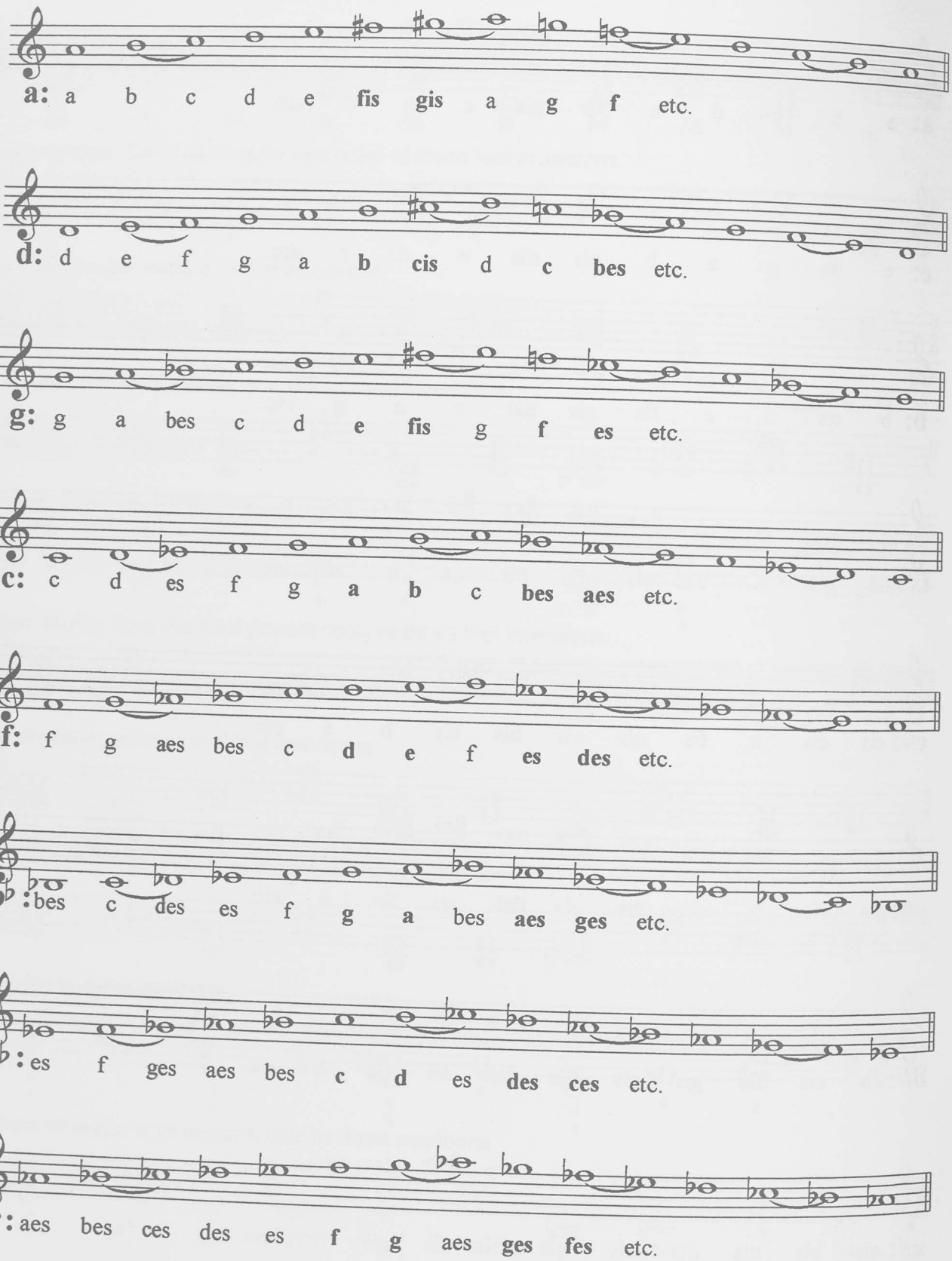

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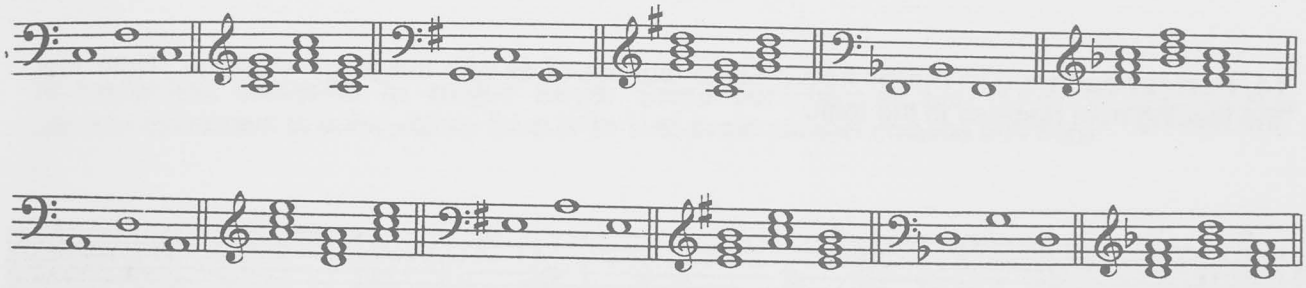
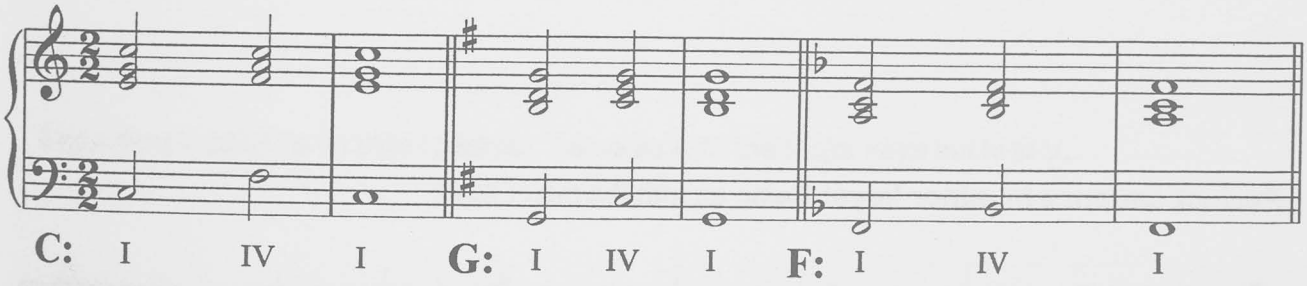
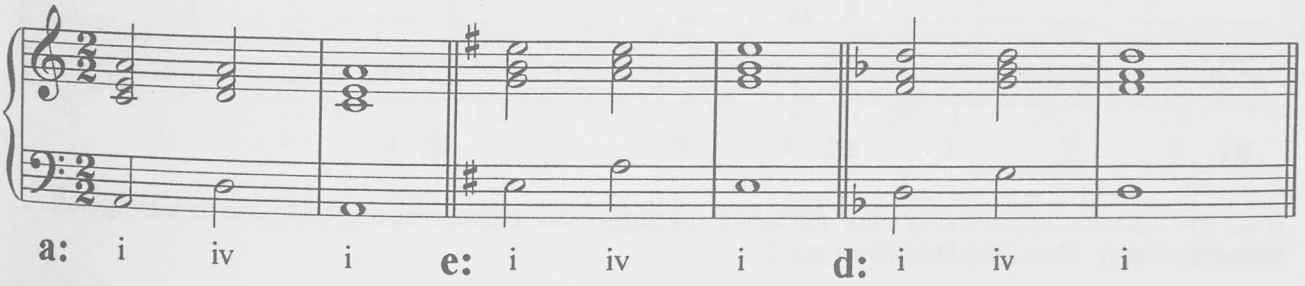
Chord progressions

S A T B = soprano alto tenor bass
5 4 3 2 1 = fingering from little finger (5) to thumb (1)
LH , RH = left hand, right hand

Examples occur only in three major and three minor keys. Exercises are, however, practised in all keys. Five-finger position is maintained throughout in both hands, as far as possible, with the LH playing B and the RH playing SAT. Unless specified differently, all exercises start with the tonic triad, both hands in the five-finger position, 5 (little finger) on the tonic notes, two octaves apart. Naturally, the RH 1 needs to stretch slightly to the third of the tonic triad for the beginning. All other fingerings are indicated in the corresponding description section.

11. Preparation for plagal cadence:

12. Plagal cadence in major keys: The root of every chord is doubled. The common note is maintained in the same part. Stepwise movement takes place in the other upper parts and no parts overlap.

Plagal cadence in minor keys: Same as with the major keys.

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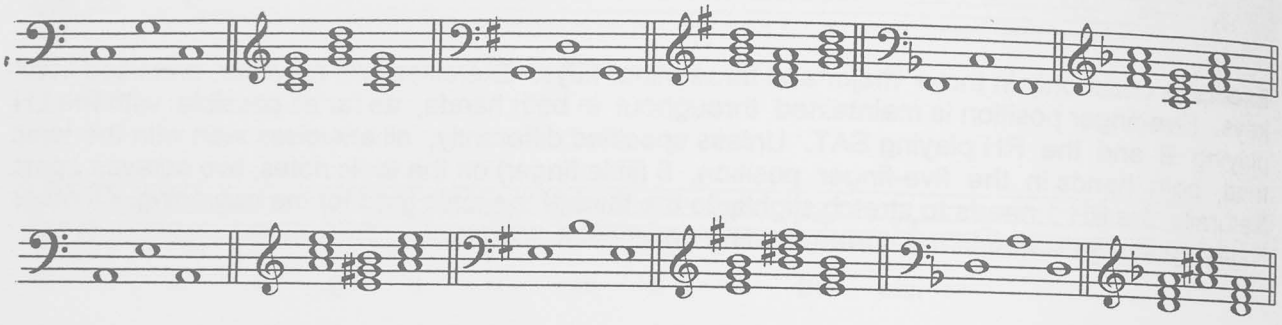
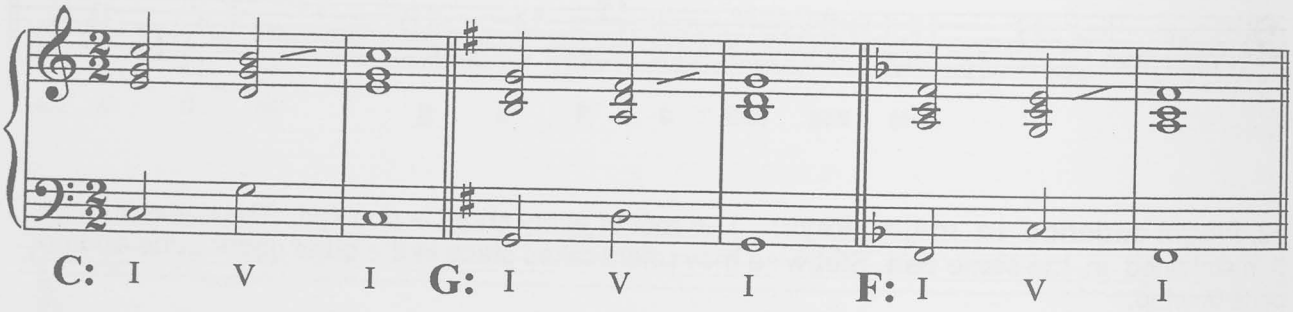
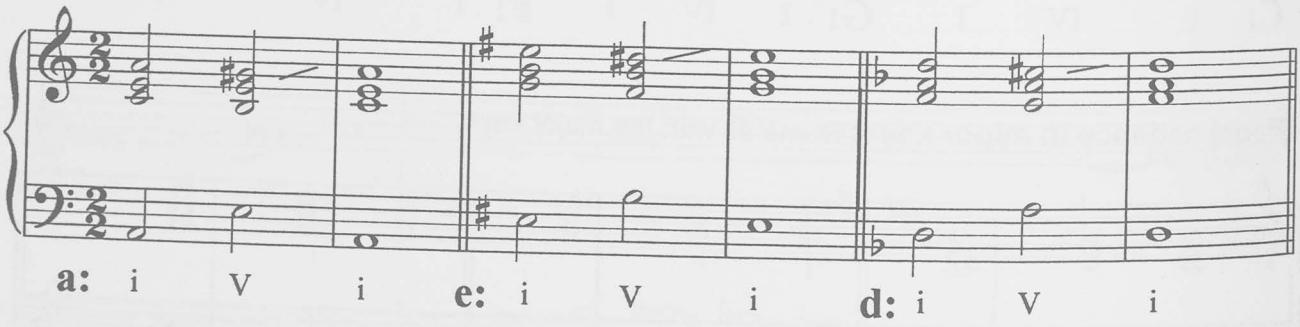
13. Preparation for perfect cadence

14. Perfect cadence in major keys: Same four basics as with the plagal cadence. Note that the leading note resolves to the tonic.

Perfect cadence in minor keys: Same as with the major keys.

After the introduction of every new cadence, **recognition excersises** are played to distinguish between them. See also **Dictation** no. 7.

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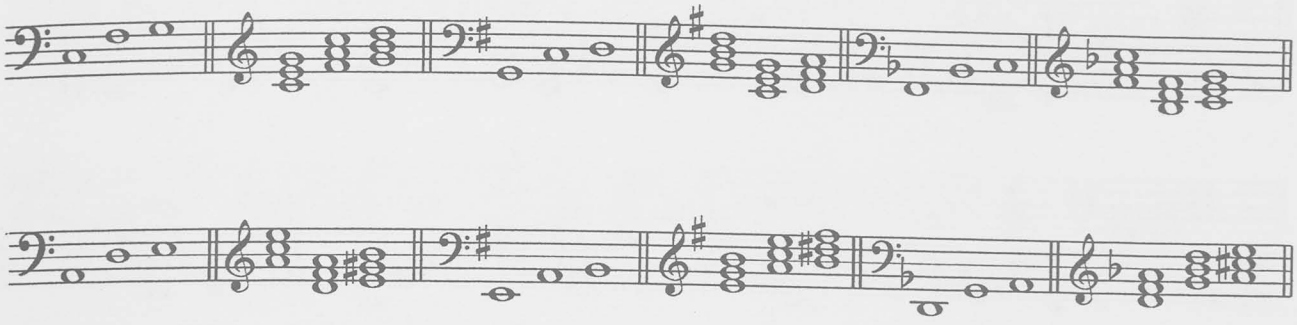
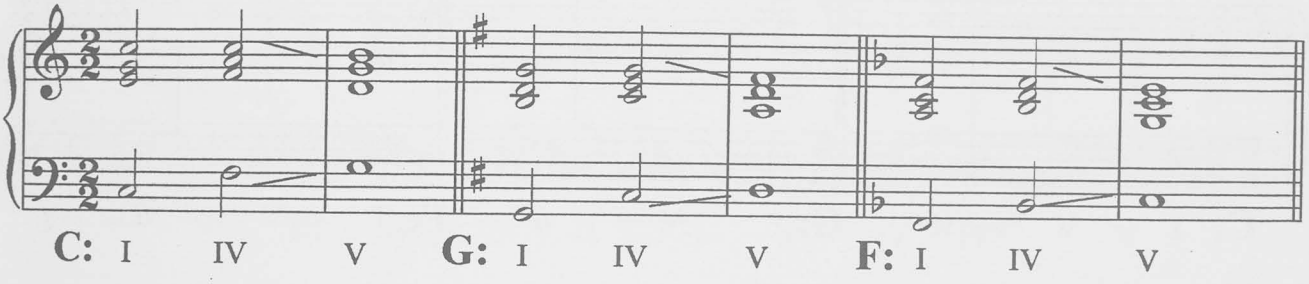
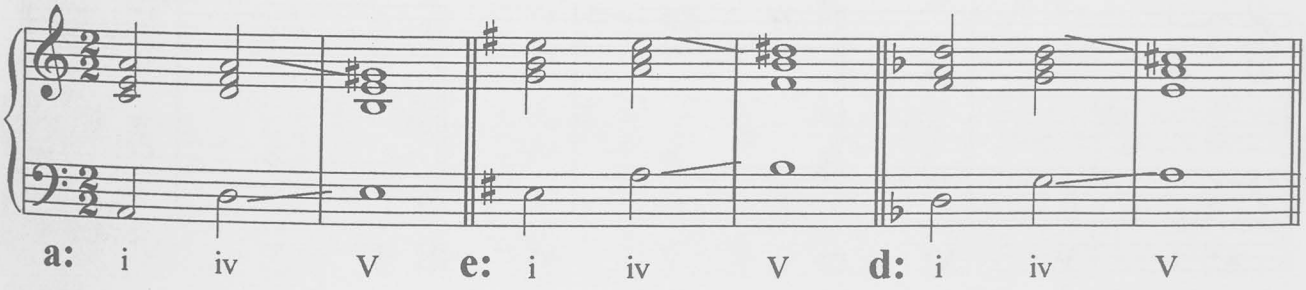
15. Preparation for imperfect cadence

16. Imperfect cadence in major keys: Same four basics as with the plagal cadence plus opposite movement in outer voices from IV to V to avoid parallel octaves and fifths.

Imperfect cadence in minor keys: Same as with the Major keys but iv to V.

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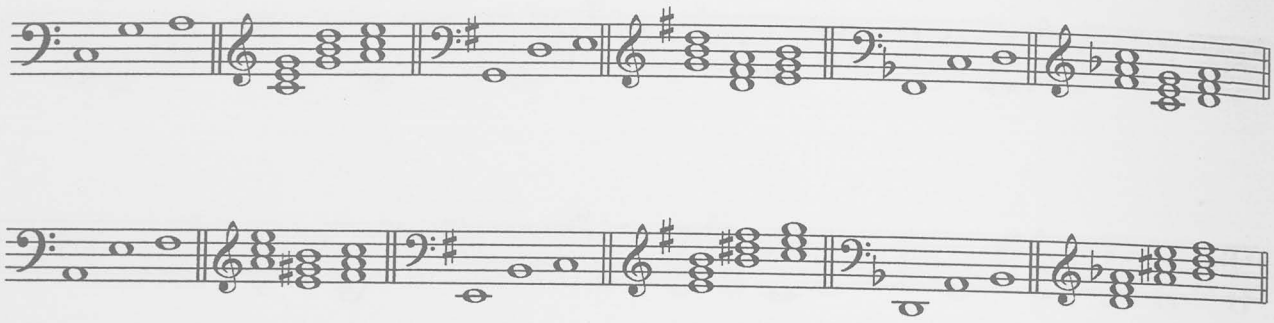
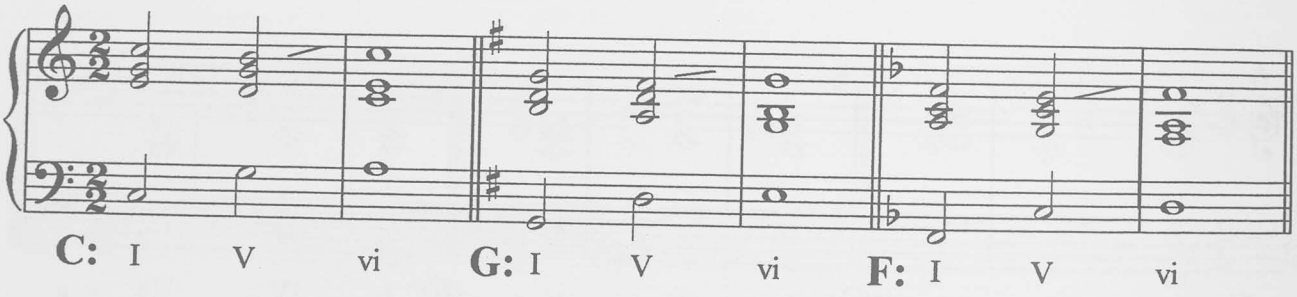
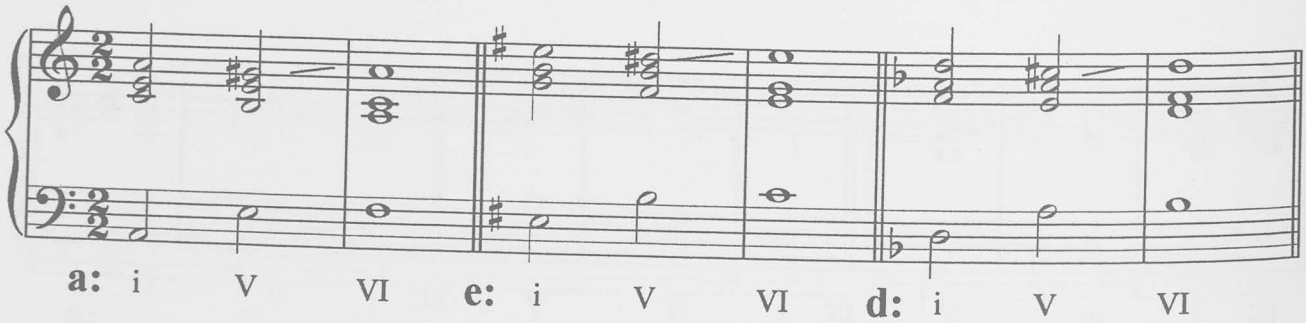
17. Preparation for interrupted cadence

18. Interrupted cadence in major keys: Same five basics as with the previous cadences plus doubling of the third (tonic note) in vi, regarded here as a substitute for **I**.

Interrupted cadence in minor keys: Same as with the major keys, as well as doubling of the third. Note, the doubling of the third of a major chord, is exceptional.

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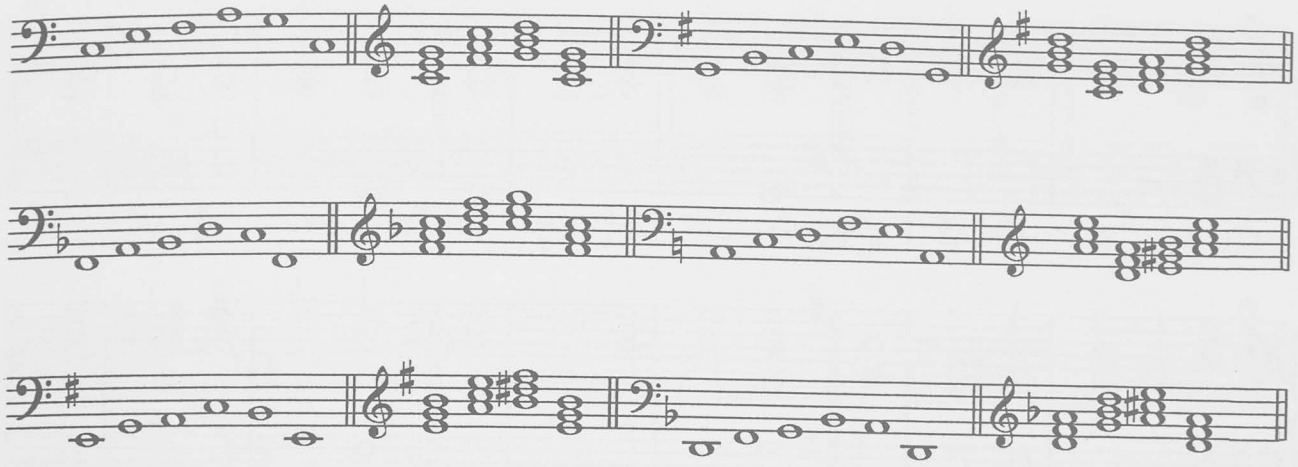
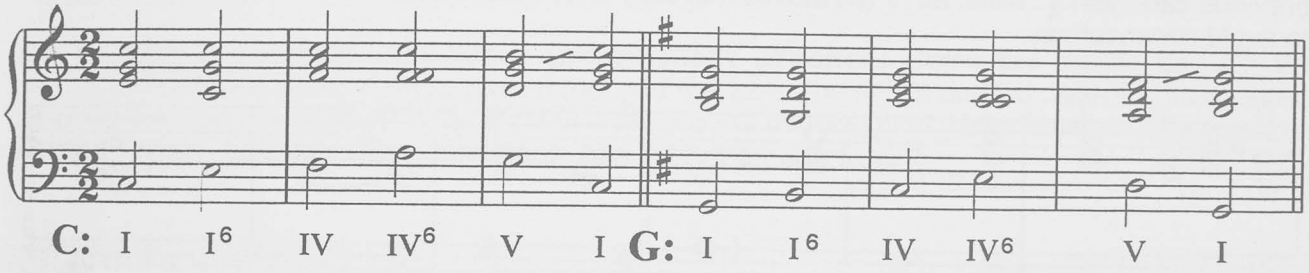
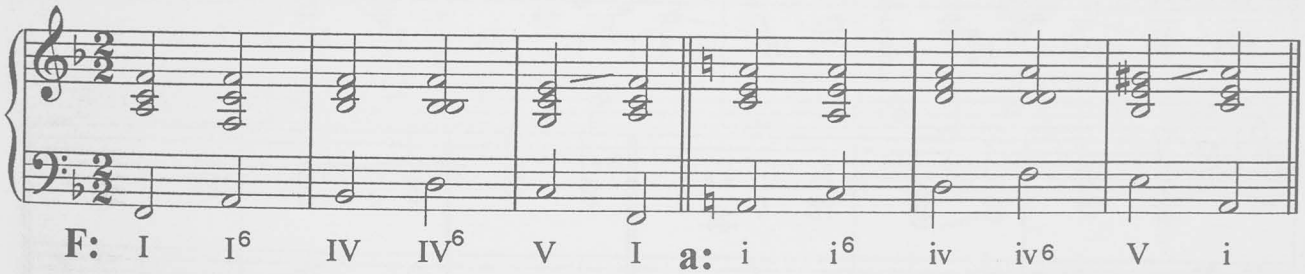
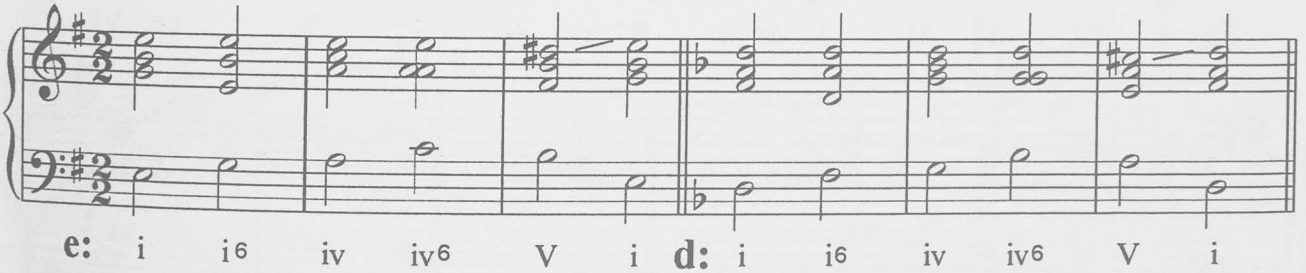
19. Preparation for first inversions

20. First inversions: Same five basics as with the perfect cadence. Note, the unison playing of the alto and tenor parts in IV^6 and iv^6.

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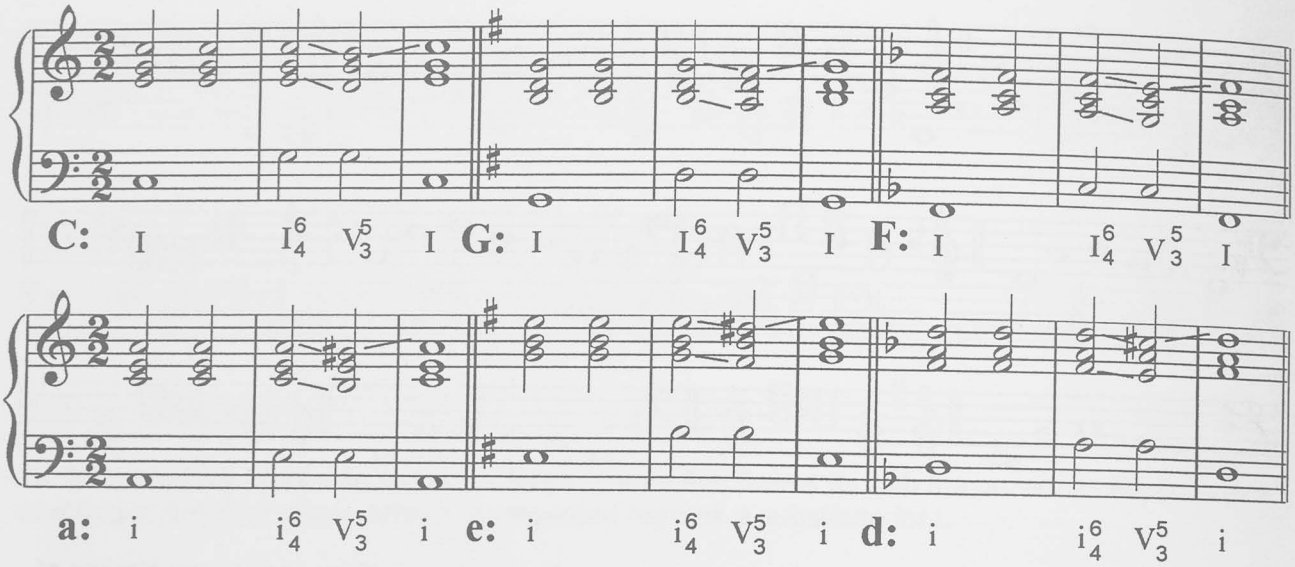
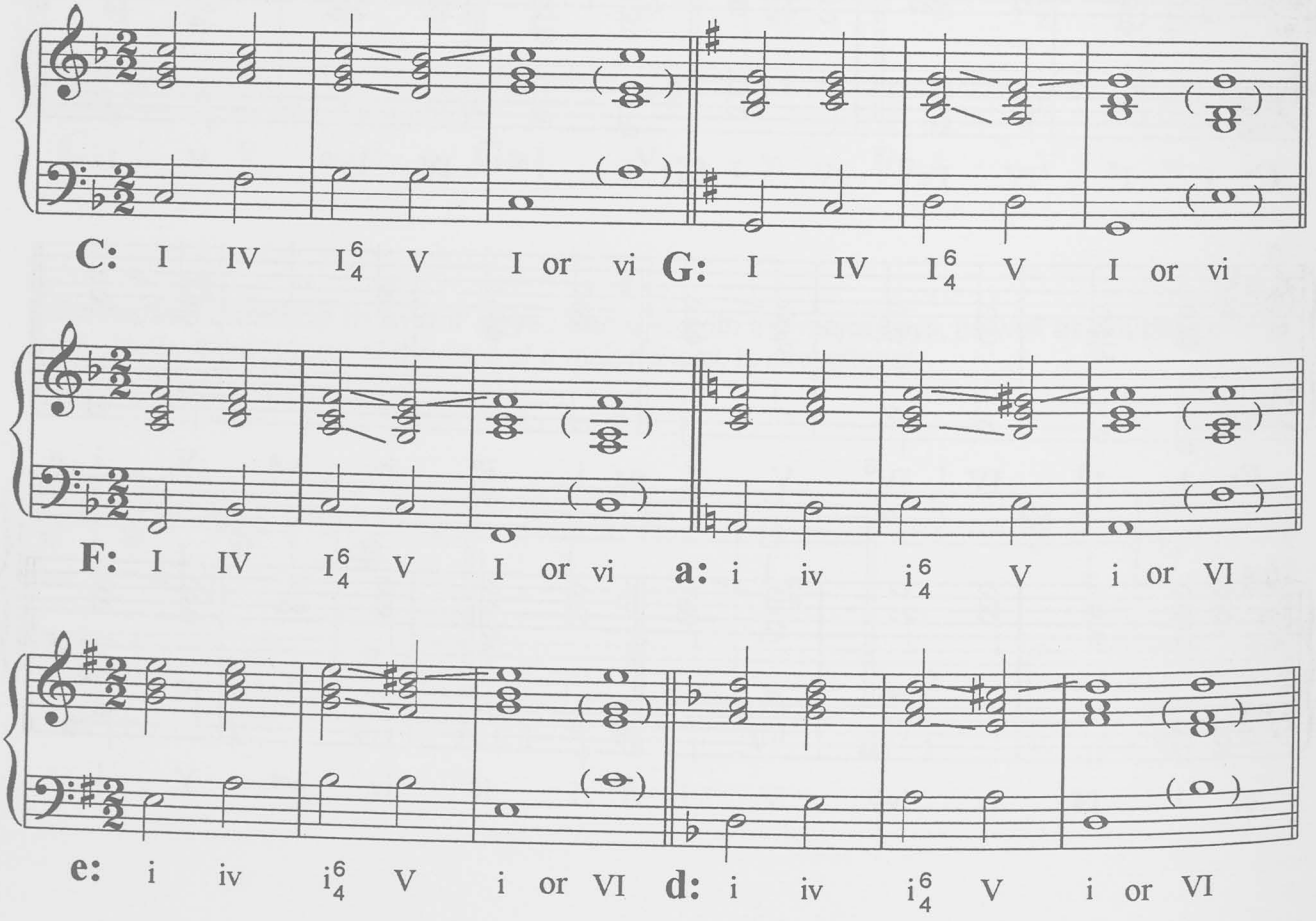
21. Cadential second inversion ($\frac{6}{4}$), dominant function: Same five basics as with the perfect cadence. Note, the cadential $\frac{6}{4}$ occurs on a strong beat with doubling of the fifth (dominant) as $\frac{6}{4}$ is merely ornamental to $\frac{5}{3}$.

22. Cadential $\frac{6}{4}$, dominant function with preceding chord: Same seven basics as with the previous cadential $\frac{6}{4}$. Note, as IV (iv) moves indirectly to V, outer voices move in opposite directions to avoid consecutives.

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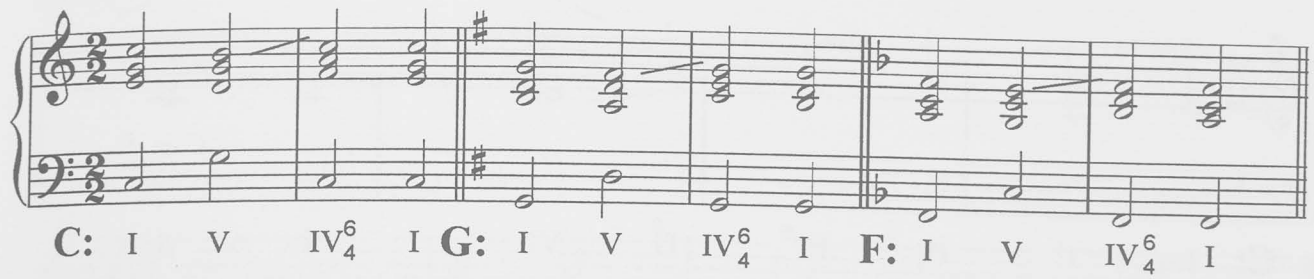
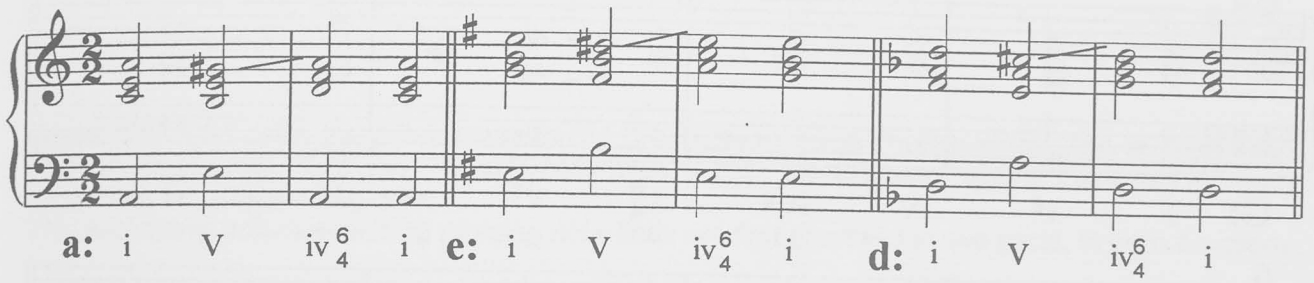
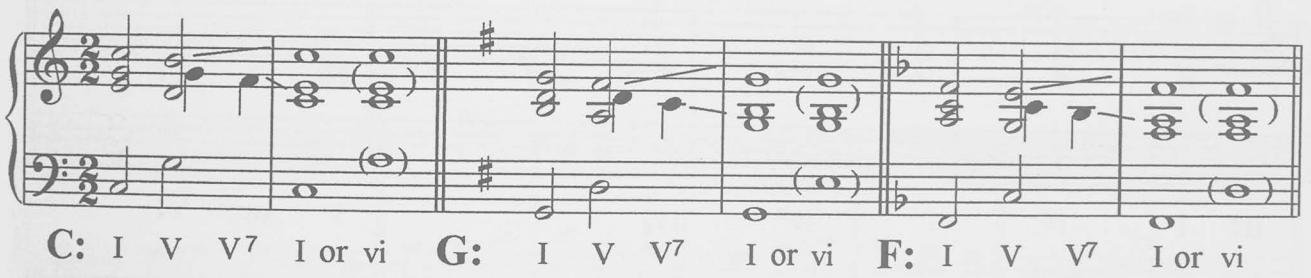
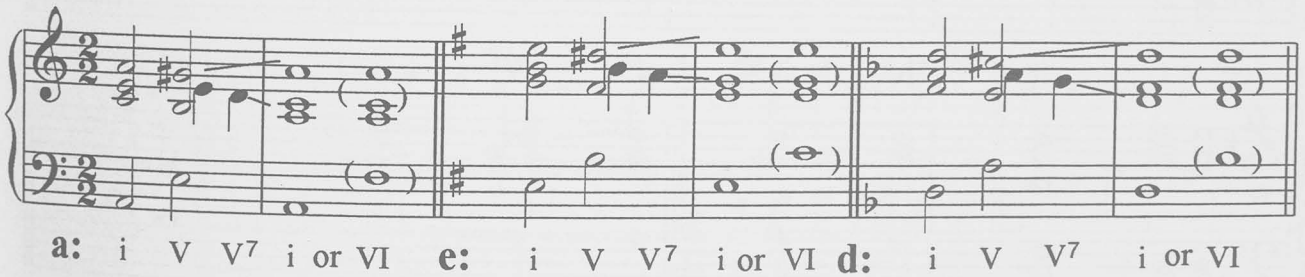
23. Cadential $\frac{6}{4}$, tonic function: Same seven basics as with the previous cadential $\frac{6}{4}$, but with doubling of the fifth (tonic note) in IV $\frac{6}{4}$ and iv $\frac{6}{4}$.



24. Dominant seventh in perfect (interrupted) cadence: Same five basics as with the perfect cadence, resulting in three tonic notes and the third. The fifth is omitted. With the interrupted cadence the resolution results in its normal way with the doubled third. Note, however, the seventh of the dominant chord resolves downwards (fa - mi in the major key).

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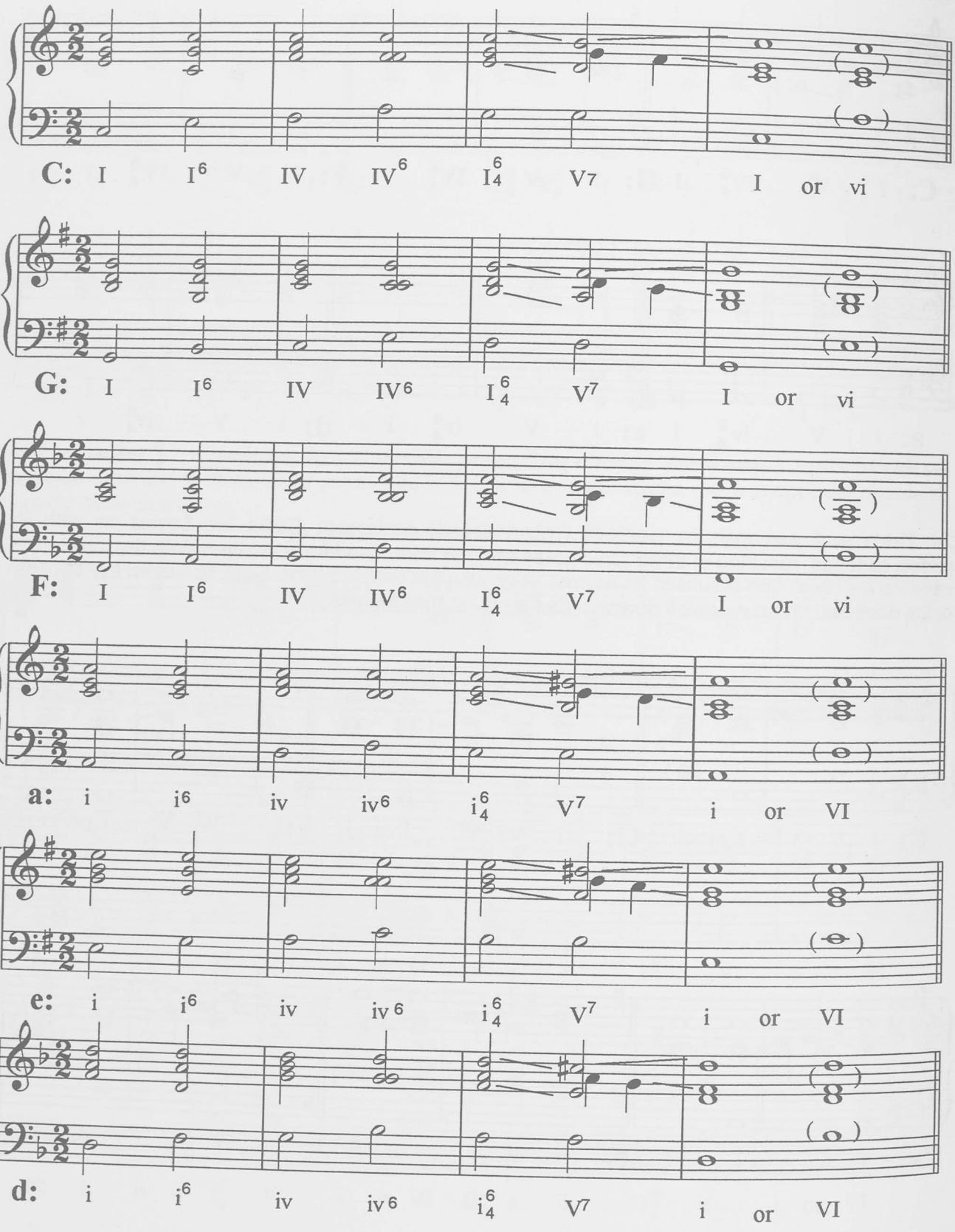
25. Extended perfect (interrupted) cadence: Application and confirmation of previous items.



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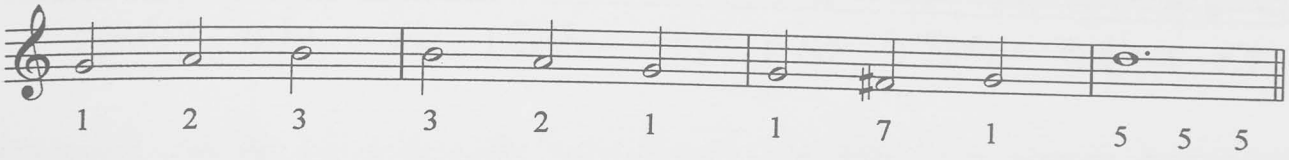
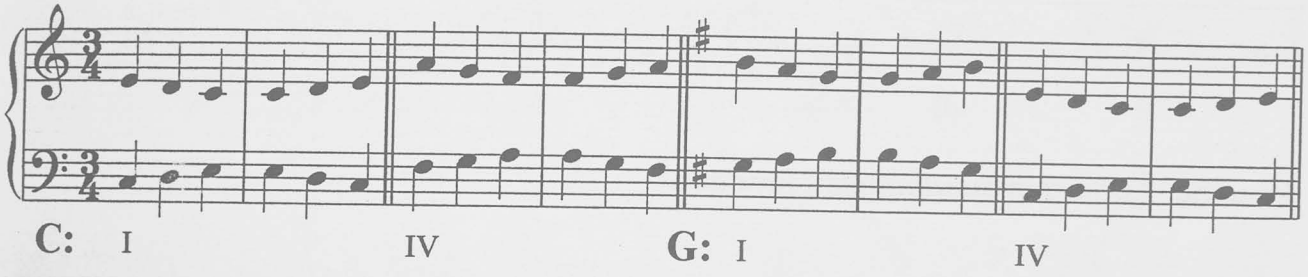
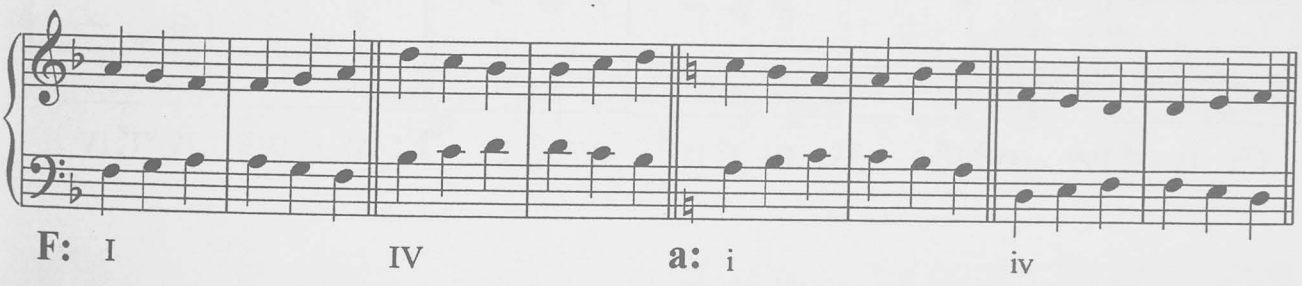
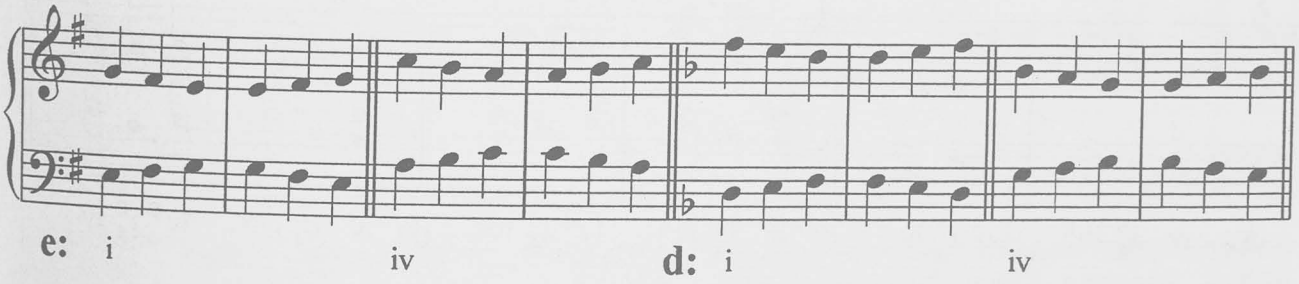
26. Preparation for passing $\frac{6}{4}$ chords in tonic and subdominant functions: The fixed pattern consists of four specific lines and notes.

Lines: ascending, descending, indented, straight

Notes: passing, passing, changing, sustained

Same basics as with the previous cadential $\frac{6}{4}$ progression plus the following: One of four fixed melodic / horizontal lines may occur in any part except for the bass where there has to be an ascending or descending line.
The ascending and descending passing note lines are first practised in two parts, in both functions.



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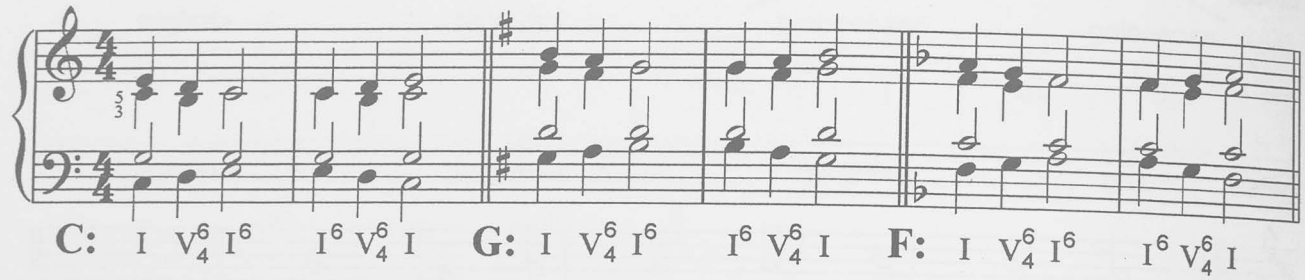
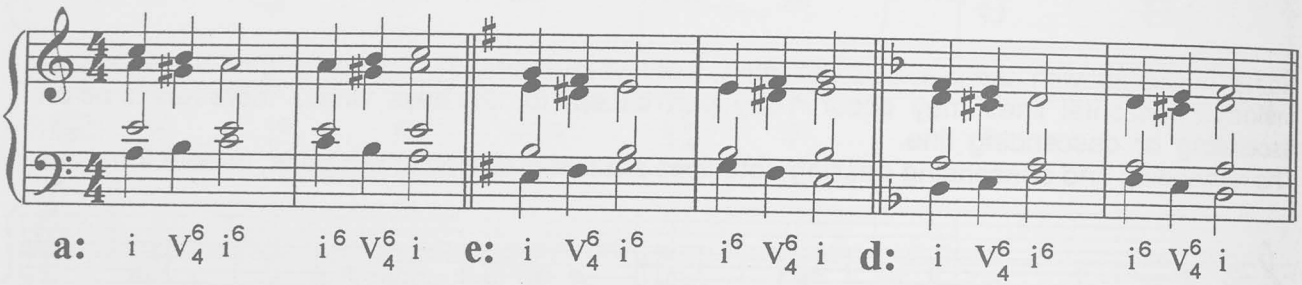
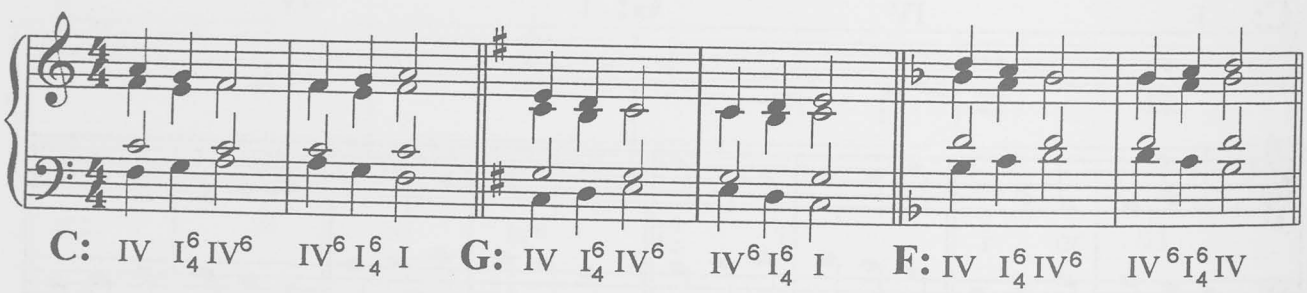
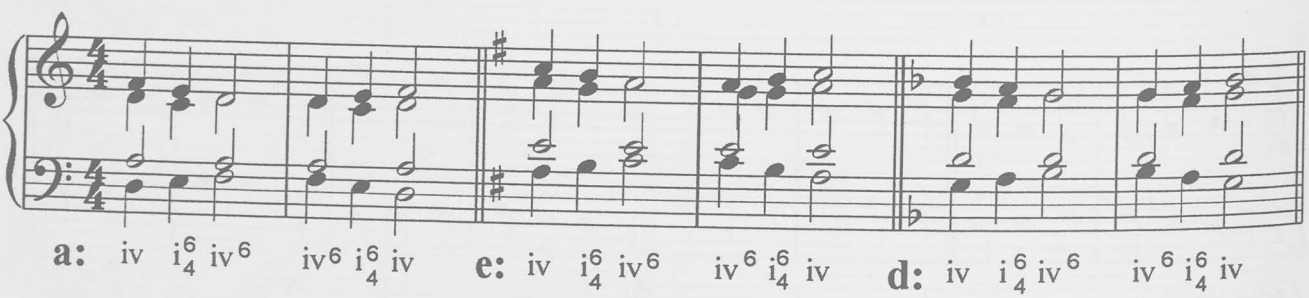
27. Passing $\frac{6}{4}$ chord in tonic function

Passing $\frac{6}{4}$ chord in subdominant function

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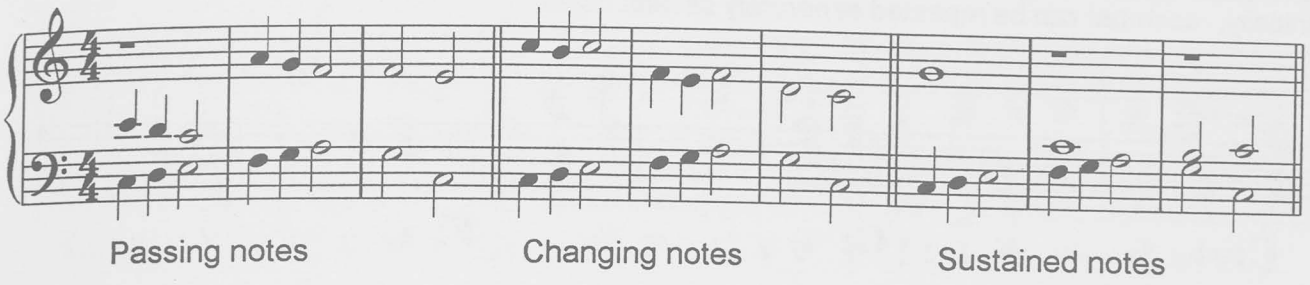
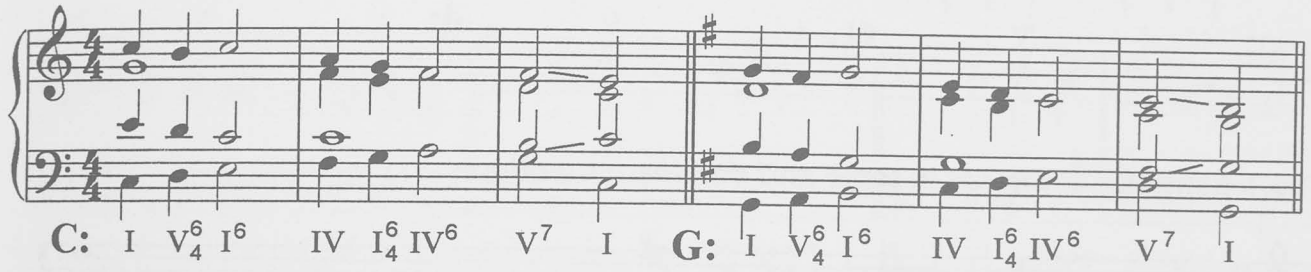
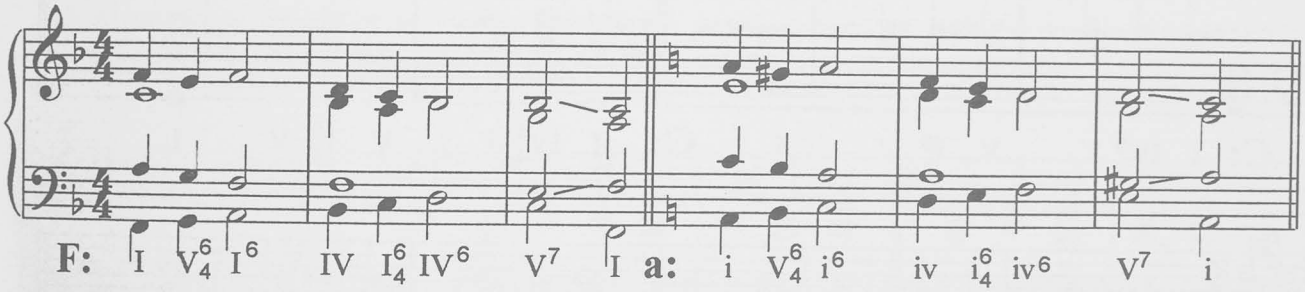
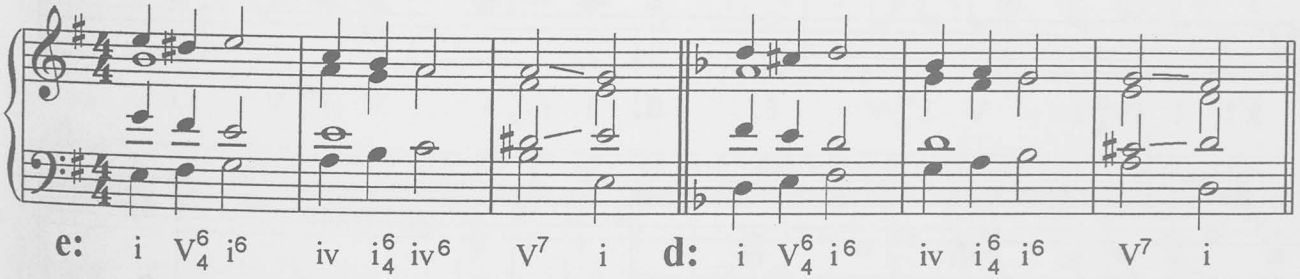
28. Passing $\frac{6}{4}$ chords in tonic and subdominant functions combined, ending with the perfect cadence, are illustrated as follows:



Passing $\frac{6}{4}$ chords in tonic and subdominant functions: Although the soprano should not lie lower than middle C, for practical reason of uniform fingering it is notated as such.

Since the progression requires more than basic keyboard skills and since the essentials of passing chords have previously been dealt with, it might be postponed or even omitted. However, if at all possible, this exercise remains worthwhile including.

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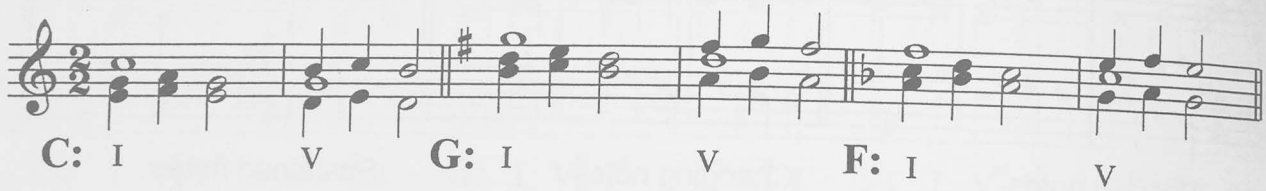
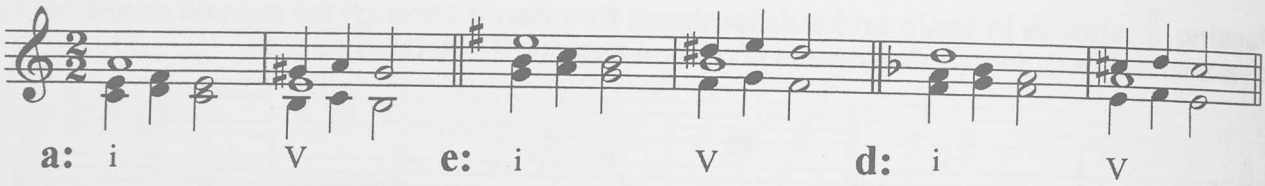
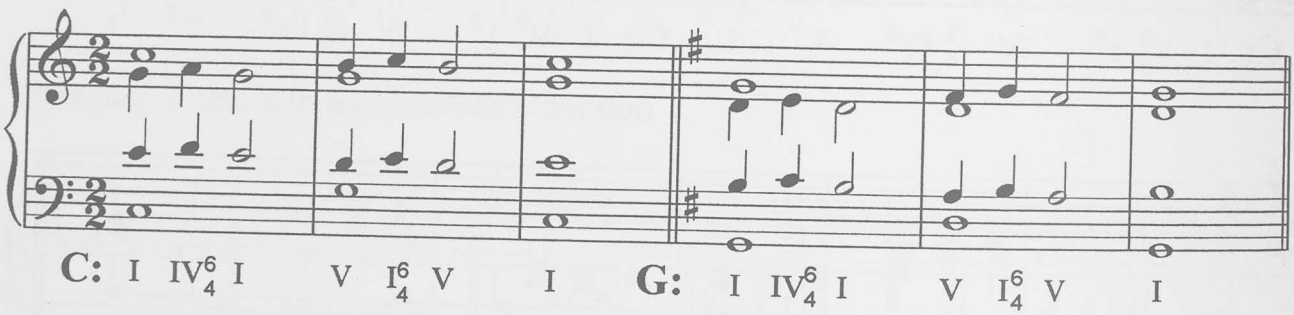
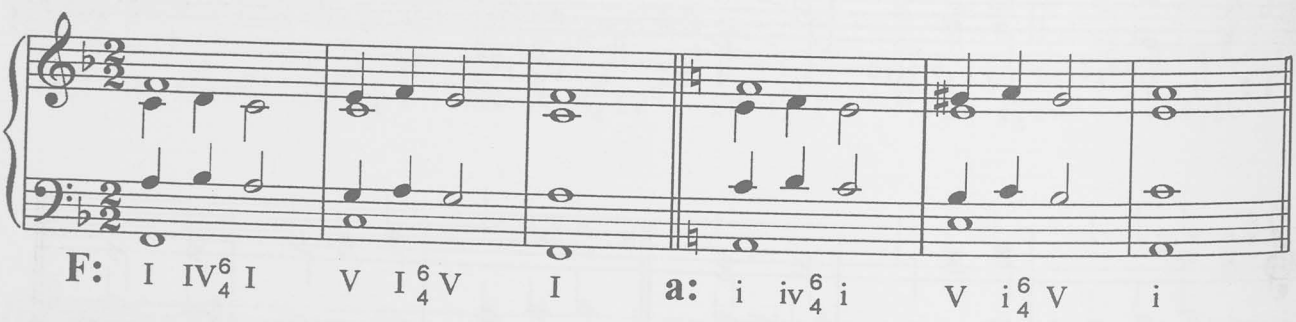
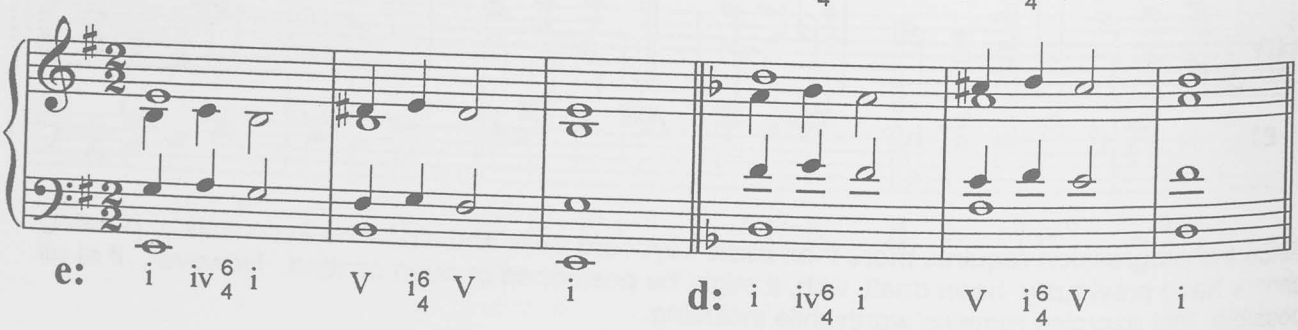
29. Preparation for changing $\frac{6}{4}$ chords in tonic and dominant functions: The third and fifth notes of these chords alternate with notes above them, resulting in ornamental chords, namely $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$. The alternations ($\frac{6}{4}$) always occur on weak beats. With the following RH exercises specific finger skills, essential for playing the changing $\frac{6}{4}$ progression, are practised. Initially, each bar can be repeated seperately several times.

30. Changing $\frac{6}{4}$ chords in tonic and dominant functions

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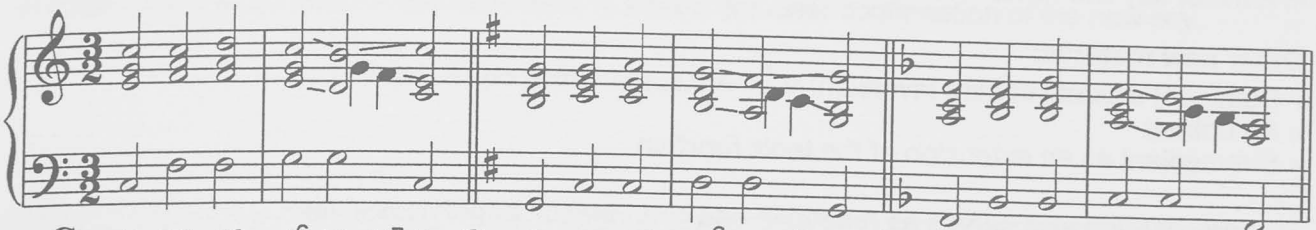
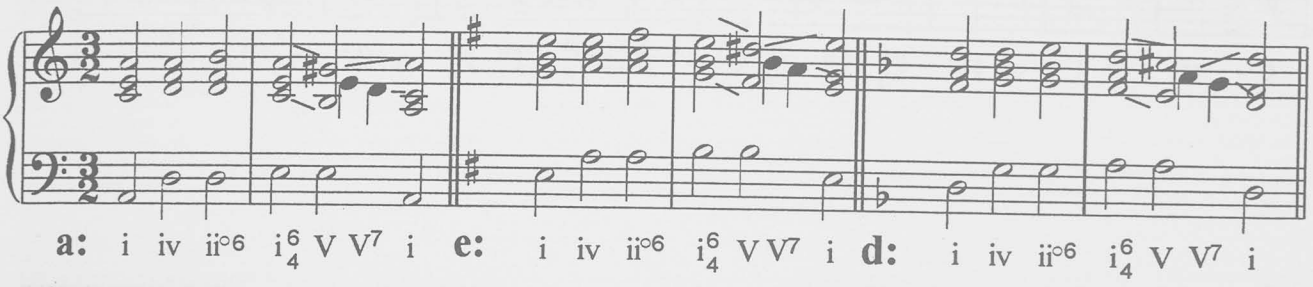
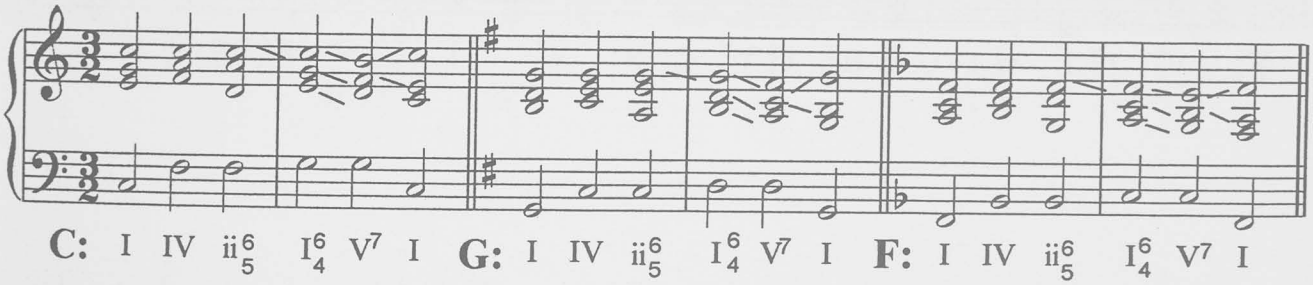
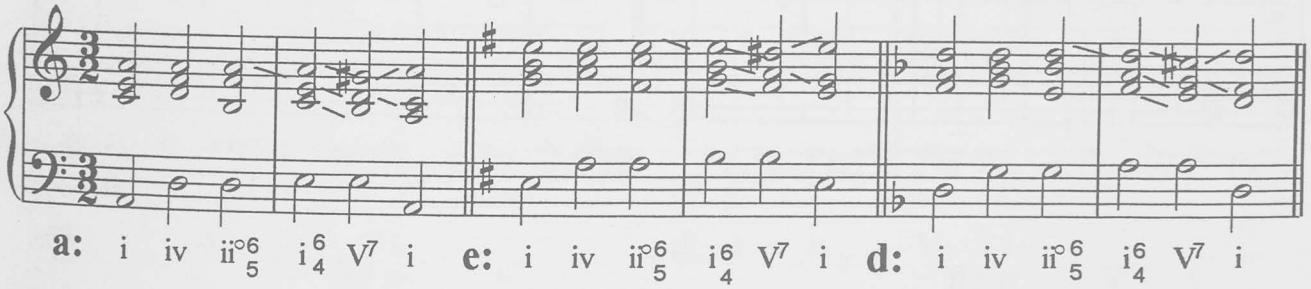
31. Supertonic triad in major keys: Same seven basics as with the dominant seventh in the cadential $^{6}_{4}$. Note, ii is a minor triad in major keys. When needed as substitute for IV, the sub-dominant function is best served by using first inversion and doubling of the third.



Supertonic triad in minor keys: Same as with major keys. Note, ii° is a diminished triad in minor keys. It **always** occurs in first inversion with doubling of the third, as this is the only stable note. Both the root and the fifth have leading qualities which need to be resolved, causing parallel fifths and octaves when doubled.



32. Supertonic chord of the seventh: Same seven basics as with the previous cadence. Note, the seventh in the supertonic resolves downwards.

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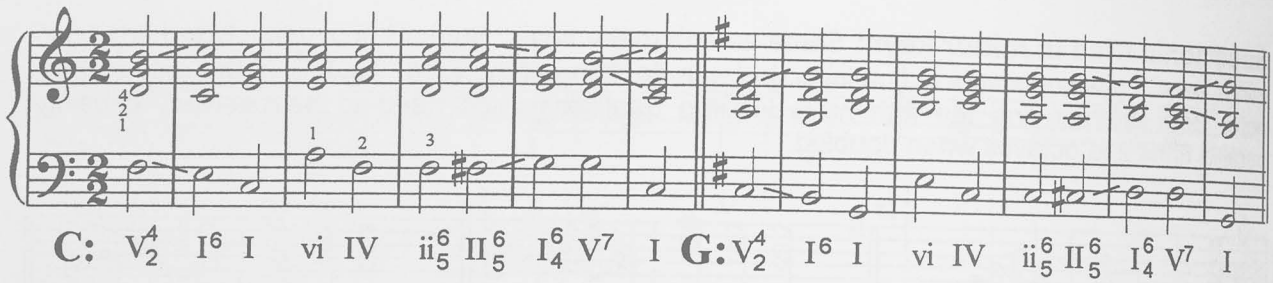
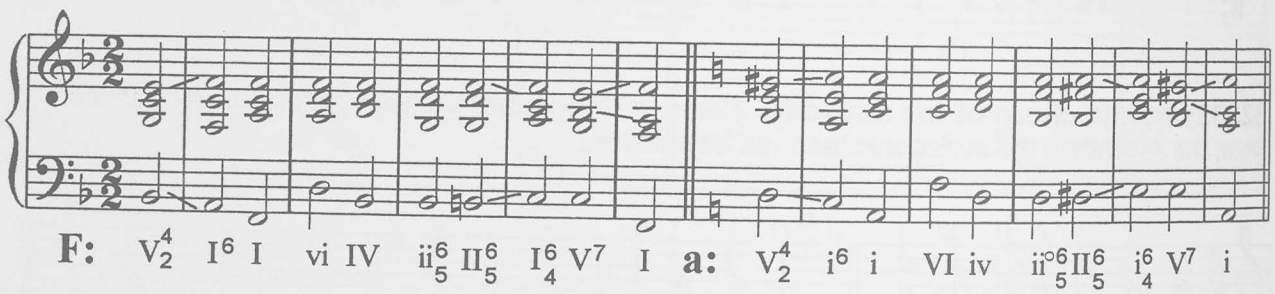
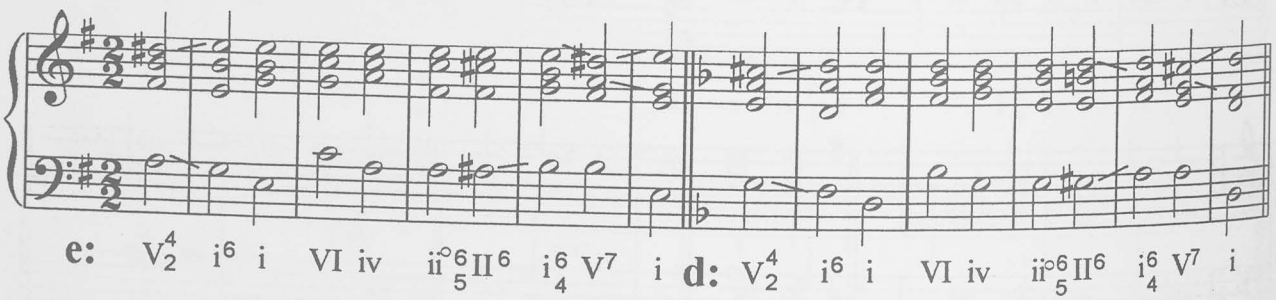
33. Chromatic supertonic (secondary dominant), and dominant seventh in third inversion in an extended cadence: Same basics as with the supertonic and dominant seventh. Note, in a major key one note changes chromatically to become a secondary dominant. In a minor key two notes need to be raised.

Other new material:

- Dominant seventh in third inversion: V_2^4. Note, resolution on I^6 and i^6
- An upbeat
- Submediant as an extension of the tonic function

This progression also serves as repetition and confirmation of previous items.

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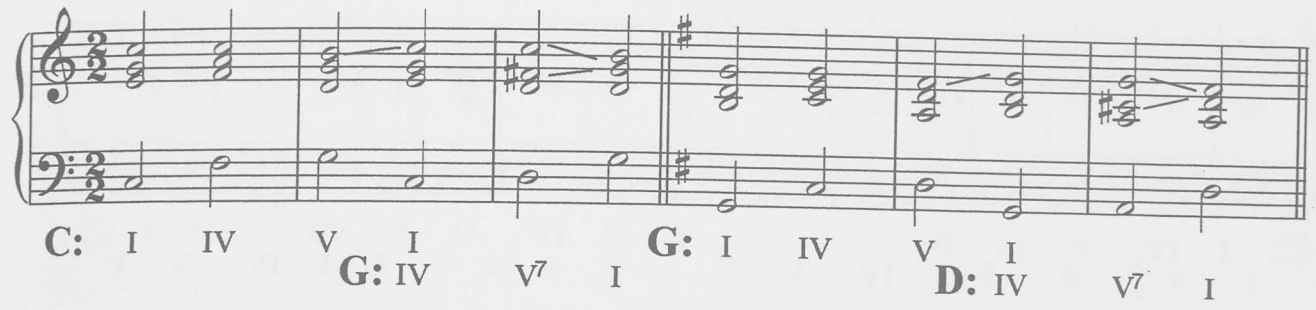
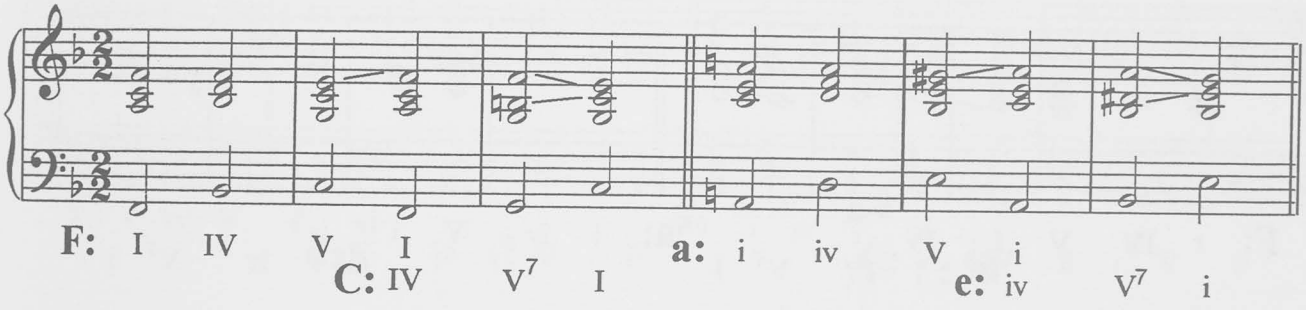
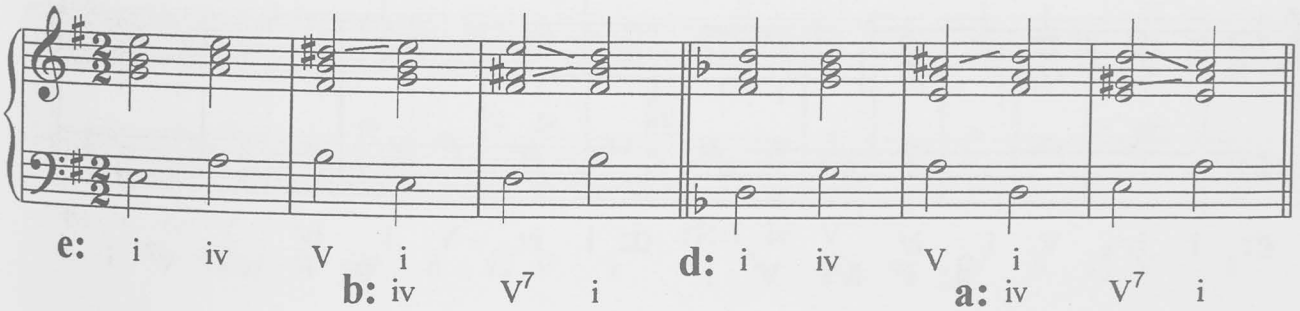
34. Modulation to dominant key through pivot chord: The tonic chord, in the initial key, is simultaneously the subdominant in the new key. This chord, common in the two keys, serves as the pivot, linking the keys when modulating. Note, the fifth of the dominant in the new key is omitted to avoid consecutive fifths and the seventh is added for clear confirmation of the new key.

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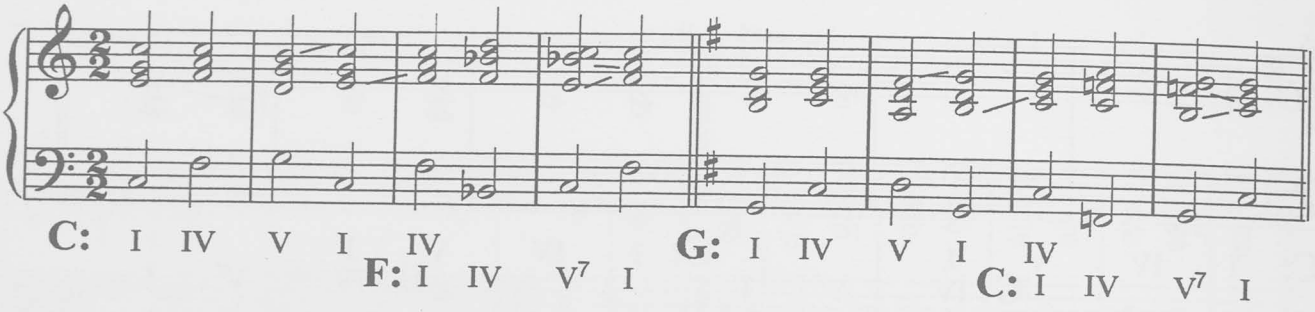
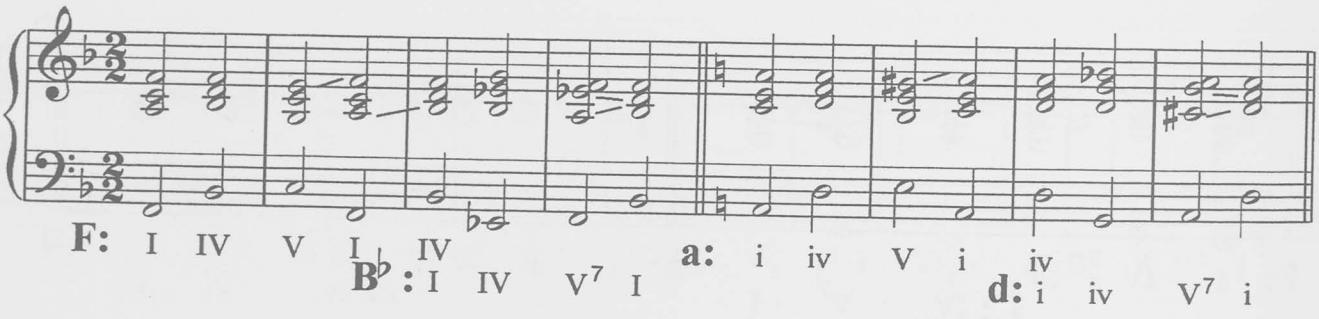
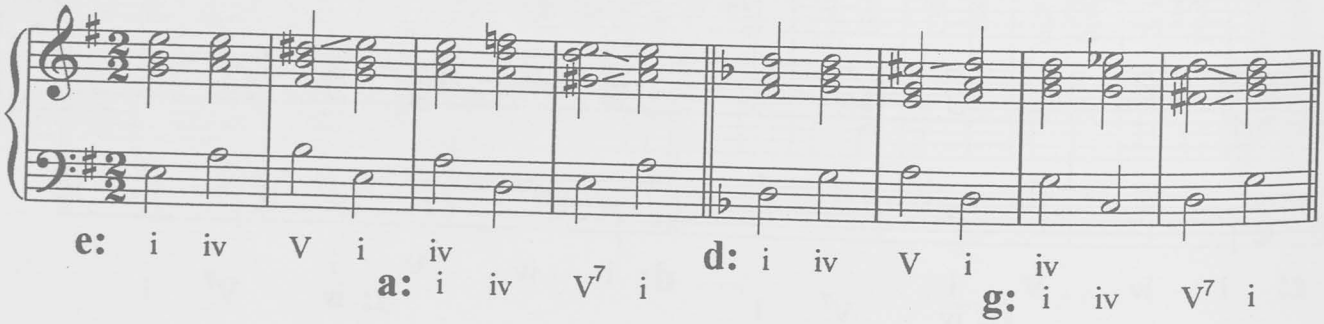
35. Modulation to subdominant key through pivot chord: The subdominant chord, in the initial key, is simultaneously the tonic in the new key. This chord, common in the two keys, serves as the pivot, linking the keys when modulating. Also here, the fifth of the dominant in the new key is omitted to avoid consecutive fifths and the seventh is added for clear confirmation of the new key.



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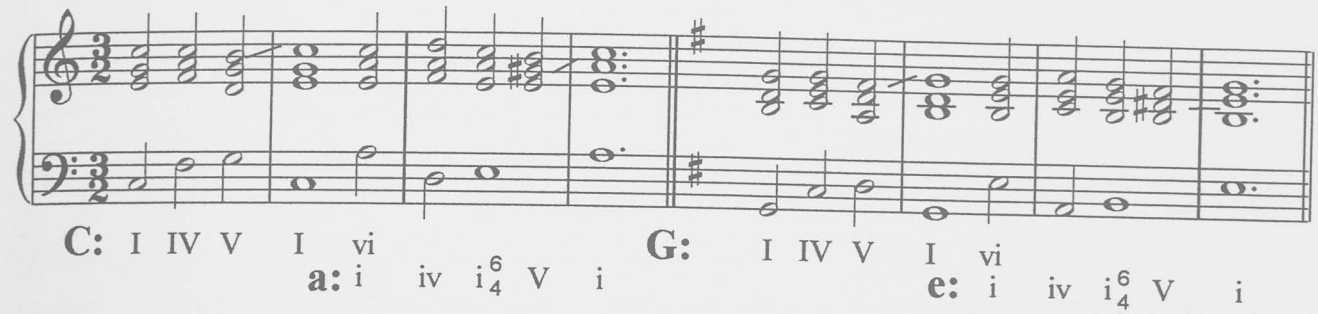
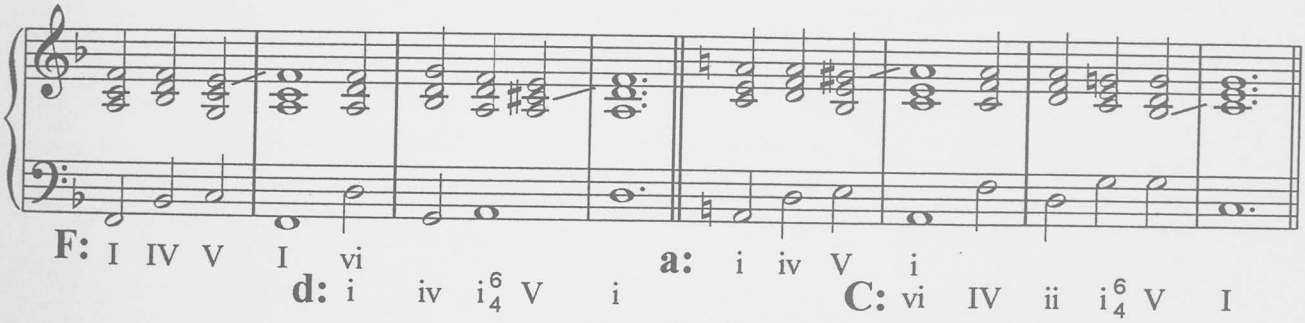
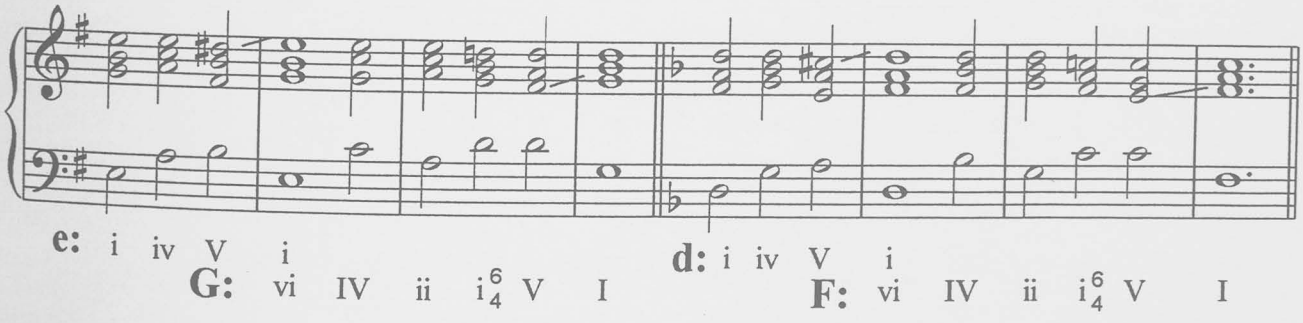
36. Modulation to relative key through pivot chord: The submediant chord in the initial major key is simultaneously the tonic in the relative minor key. The tonic chord in the initial minor key is simultaneously the submediant in the relative major key. These chords, common each time in the two keys, serve as pivots, linking the keys when modulating.

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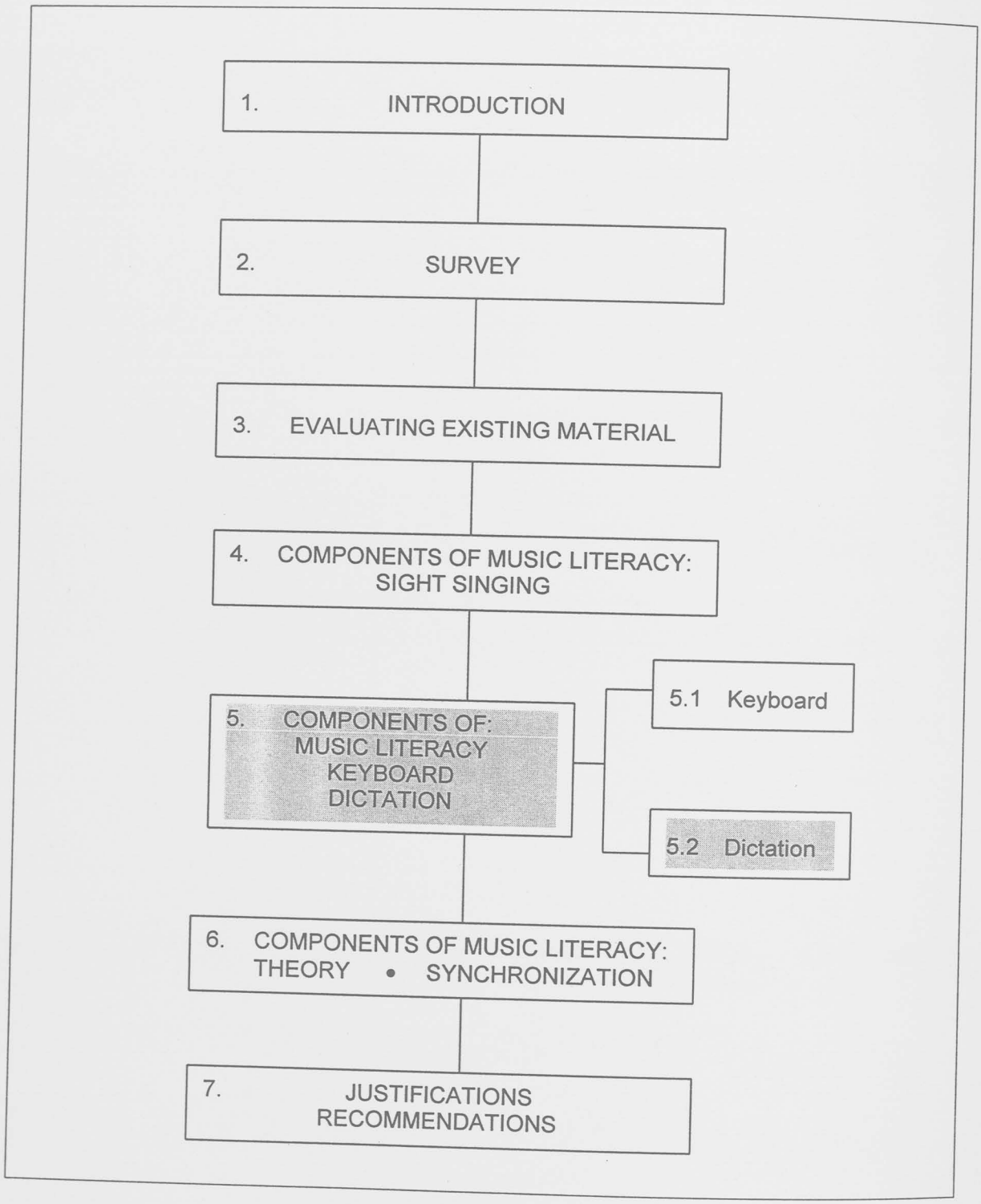
CHAPTER 5

Components of *Music Literacy*, the proposed programme Keyboard Harmony and Music Dictation

5.2 Music Dictation



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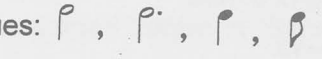
Nos *1-28* : Basic note values: 	5-79	5-87
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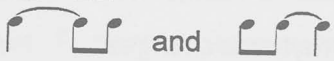
Nos *61-* : 	5-79	5-88
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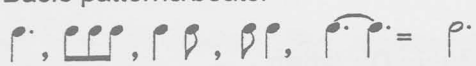
Nos *1-16* : Basic patterns/beats: 	*5-79*	*5-91*
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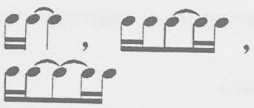
Nos *149-160*: Mixture in 2 bars 	*5-79*	*5-94*
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Conventions used in Music Dictation

1. **The term 'music dictation'** has obtained a wide ranging meaning. In education 'dictation' is commonly used for checking learners' written answers to what they hear, usually the spelling of words. However, in music it is used for various aspects of recognition, not necessarily expecting written answers. Also in this programme the term 'music dictation' includes all kinds of responses to auditive perceptions, i.e. **recognizing, identifying, remembering, recalling as well as written answers**. If at all possible, the music educator should expect oral responses. Most exercises are less time-consuming when learners react orally and with young learners there is no other choice. Besides, learners benefit generally more from direct answers with immediate checking, especially also in a group situation. However, for involving all learners in a group, learners should eventually jot down answers, depending on the kind of exercise. They should, anyhow, learn to write down and also develop a musical shorthand. In the end, they need to notate their own melodies from inner hearing as well as other melodies from hearing them somewhere and recalling them as quick as possible.

2. **Basic aural recognitions:** As mentioned before in 'Notes', all five components in this programme should be used concurrently, as they are integrated. Also recommended there as the very first steps for the total beginner is the following: The 'Introduction to the keyboard' together with solfa hand signs and the singing of French time names from the stave. These are all activities involving various senses and thus a concrete experience. Formal dictation, which is a mainly abstract activity, should naturally follow somewhat later. However, **basic aural recognitions should be interwoven from the very beginning** throughout the three above-mentioned introductory activities. Music is, after all, the art of the ear and for learners it is about listening and reacting to that listening.

3. **Use of the 'Music Dictation' component:** As with **Keyboard Harmony**, this component is in the first place for **use by educators**. Dictation, inevitably, necessitates being asked, thus being played by educators to learners for recognition. However, learners **studying independently** can still study on their own by having these exercises played and recorded beforehand.

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4. **The word 'educator' is used throughout:** 'Educator' represents all those, in various capacities, responsible for guidance of learners, such as facilitators, teachers, lecturers, instructors, leaders, guides, tutors and mentors.

5. **Other components in the *Music Literacy* series needed here:** Material from other components in the ***Music Literacy*** series are used to and fro. For some items in **Dictation** the educator is **referred to** exercises in **Melodies** or **Rhythms** and for others to **Keyboard Harmony**. Thereby unnecessary duplication is avoided. The particular items should nevertheless be treated when referred to, even if it constitutes repetition. At that specific point the experiencing of the relevant activity is important in the learning process.

6. **The educator's keyboard ability:** As is the case with recognition exercises in **Keyboard Harmony**, **the educator with limited keyboard skills** was kept in mind when compiling the dictation exercises. Educators, who are non-pianists, but who have completed the ***Music Literacy*** programme themselves, should find them playable.

7. **Maintenance of a steady beat** is of utmost importance throughout all the various kinds of repetition, reproducing and reacting to exercises. When learners recall or repeat a melody or any rhythmic passage, the same tempo and steady beat have to be maintained for ensuring precise rhythm reproduction. Thus, development of the inner ear plays an important role. Success, however, depends above all on the clear and precise presentation of every question by the educator. Untidy playing causes confusion and unnecessary uncertainty with learners. For this reason, as mentioned before, all exercises are compiled with, especially, the non-pianist educator in mind.

8. **Basic learning principles and essential qualities for effective learning** are marked with asterisks (*). This is a reminder for the educator. Dictation, more than any other section of the ***Music Literacy*** programme, is abstract. Thus, although the various learning principles and qualities are necessary in all learning matter and with all learning skills, for dictation they are indispensable.

9. **Early acquaintance with semiquavers:** Similar to **Sight Singing: Rhythms**, learners often need semiquavers quite soon in practice. Some might even find recognition of semiquaver patterns easier than the syncopated quaver patterns in

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Rhythm Dictation. For this reason exercise 40 can be followed by 65 and the inbetween syncopated quaver patterns can follow afterwards.

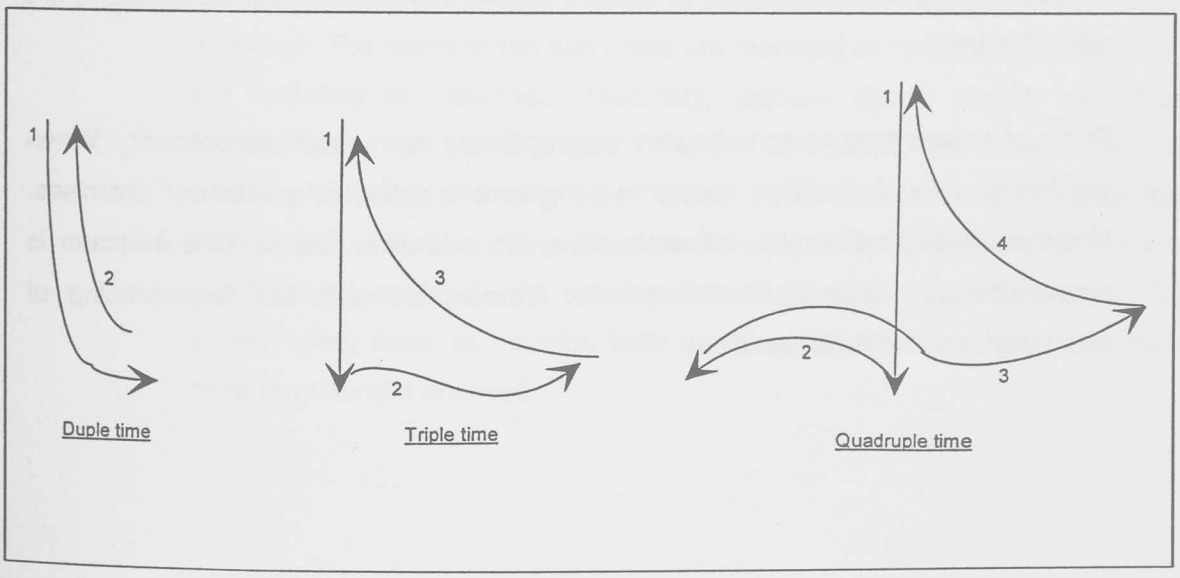
10. **User's guide:** Terminology, some with abbreviations, is listed with the exercises.
forte (f) = loud, piano (p) = soft, presto = fast, lento = slow,
legato (leg.) = combined, staccato (stacc.) = detached, pedal (ped.) = use of the pedal,
dyad = chord, consisting of two notes sounded simultaneously,
triad = chord, consisting of three notes sounded simultaneously,
broken triad = chord, consisting of three notes sounded one after the other, also called arpeggio.

11. **New note patterns in rhythm dictation** appear in the contents with the number of the exercise which is the essential preparatory exercise for the actual pattern. Even though all patterns progress gradually, the exercise from which the new pattern is directly derived, needs to be treated beforehand. Thus, that specific note pattern appears at the beginning of the process.

12. **With melodic patterns** the ultimate range of that entire group of exercises is provided in the contents. These solfa names do not indicate the order of treatment or the range of that one specific exercise. Every new group begins with the following solfa names as the group appears next to its numbers in the contents.

13. **Learners are taken unawares:** To keep learners alert, some exercises have no changes (see p. 5-85, 'Introductory recognitions') or not all possibilities are applied every time (see p. 5-107, no. 3).

14. **Time-beating:** Arm movements for the various metres.



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Dictation Exercises

1. **Introductory recognitions:** Learners should become **aurally aware** of and they need to develop an **alertness** for picking up differences in the various qualities of sound. Thus, at first it is necessary to offer them **exercises with two contrasting sounds** regarding various aspects which they have to distinguish between. These aspects/elements/qualities are pitch, dynamics, (time) duration and tempo, texture and tone colour. In music performance, eventually, all of these work together in offering means for interpretation and therefore for expression.

   This awareness **prepares** learners for recognizing and understanding **more advanced phenomena and contingencies** in music, such as various instrumental and vocal combinations, all kinds of tone colours, textures, structures, forms, genres, styles, etc. Naturally, in a Music Literacy programme, which is the grounding, it is not at all necessary and not possible to cover all of these. What is important for learners is to have attained knowledge, a know-how, a developed ear, general intelligibility and a **positive attitude**, thus being eager and enthusiastic to listen and to continue developing*.

   Educators, of their own, can make learners practise with any combination of the above-mentioned qualities for identification. However, the notated exercises offer a systematic edification for the total beginner to distinguish between the sounds of two beats. Learners should definitely also, now and then, **be taken unawares by not making any difference**. Educators can do this themselves. Suggestions are printed in bold.

   Some exercises may seem to be very easy and may even seem unnecessary. When combining several qualities, exercises can become quite tricky memory exercises. However, it depends on the educator always to add or to reduce. The educator is responsible for obtaining a **balance** for learners between the experiencing of **challenge and achievement***.

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Once learners have grasped the essence of an exercise and once they cope, educators can even, at the same time, introduce **music terminology**. Learners may, for instance, be asked to answer 'piano-forte' instead of 'soft-loud' or 'presto-lento' instead of 'fast-slow'. Italian words and other music terminology should always be learned this way. By experiencing it and by adding pleasant associations, they understand and remember better, this being one of the basic learning principles*.

Exercises in distinguishing

i. **Pitch:** At the outset of the course, the educator should regularly, amongst other activities, play and also sing pitches in pairs for learners to distinguish between. Some youngsters confuse the terms **'high' and 'low'**. Initially, the two notes should lie far apart. The notated exercises provide a gradual development from an interval of an octave to a semitone. They may, however, begin even further apart. The octave simplifies matters for the educator. It is playable with one hand.

ii. **Dynamics:** Once learners cope with the contrasting beats regarding pitch played at the same dynamic levels, **'loud' and 'soft'** are added and naturally they are swopped. Learners are initially expected only to distinguish between high and low amidst the dynamic changes. If they find this easy they can be required at the same time to mention the dynamic differences while using the terms **'forte' and 'piano'**.

iii. **Tempo indicated by note values:** A third exercise follows with every note repeated. The notes in the two beats are repeated in contrasting tempi which are fast-slow or slow-fast. Preferably, learners should directly call them **'presto-lento'** or **'lento-presto'**. Tempo differences are notated for the educator in short and long note values. Some learners might realise this immediately. However, it is here about recognition of speed and learners need not be troubled with reading aspects of note values. They may be asked, every time, to mention both qualities directly, i.e. pitch and tempo, once they handle one well.

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Eventually pitch, dynamics as well as tempo differences can be combined, as notated, for learners who need more challenges. The other learners usually join in once the example is set by some. They are then expected to **recognize the differences of three aspects**. In this case it is best for the learner, rather to describe all qualities of the second beat first. Naturally, the last one is fresh in the mind and this avoids confusion.

iv. **Articulation:** By now, learners will, most likely, be able to describe pitch differences together with several other contrasting qualities. The educator can add any interpretation opposites for distinguishing. One repeated note can, for example, be played **staccato** while the other one is repeated in a **legato** way. To enhance the legato-playing pedal can be added. Each note can be repeated three or more times or an easy playable three-note-run or changing note figure can be used instead, as notated. A few notes make it easier for the educator to obtain clear differences with interpretation aspects. Some learners might even notice the difference in direction of runs and of changing notes. Later on articulation differences can be changed to **legato and non-legato** or even **marcato**. Educators can take melodic patterns and eventually phrases from melodies in ***Music Literacy* 3**. By using only basic melodic material and by applying different qualities and interpretations of their own choice it can become quite enjoyable for the educator. Enthusiasm is usually transferred to learners*.

v. **Density: Chords versus single notes** can be added to the pitch differences as well as some of the former treated qualities, as notated in the examples.

At this stage the educator is recommended to use his imagination in adding **any pairs with different textures and tone colours** at his disposal. Needs and interests of learners should also be taken into account. By pressing a button such differences are easily obtainable at the electronic keyboard. These are, however, artificial and can never replace natural sounds of real instruments, voices and of recordings.

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As indicated by the heading these are introductory recognitions. They serve the purpose of sharpening the awareness. There is no need, as is the case with most other aspects in the course, for attaining complete accomplishment before continuing. This also applies for more advanced exercises of recognitions.

All these **notated exercises are playable** by the non-pianist. It allows the educator to attend to neat playing and to clear differences. Also see Conventions nos. 4 and 5.

More kinds of recognitions should follow somewhat later. They should ideally be utilized while that specific matter is treated through singing and/or playing. They should also keep pace with the progression made with those and other related items in the components of the programme.

vi. **Metre: Identification** of and **beating time** in the **various metres** should preferably be expected while learners are becoming acquainted with them through singing exercises in **Rhythms**. Educators can play these same rhythm exercises to learners for identification. However, monotone playing is not as natural as melodies. The melody exercises, as they occur in **Melodies**, are more pleasant, especially towards the ends of sections where rhythms are more interesting. Yet, the later keys have many sharps or flats. They contain many black notes which are less easy to read and technically more tricky to play for the educator who is a non-pianist. This needs not to be an obstacle:

Keys with many sharps or flats can be simplified by just changing the key signature. Thus, C♯ and C♭ majors are played as C major, F♯ played as F, G♭ as G, D♭ as D and B as B♭. Changing major keys is straight forward. Although the same applies to the related minor keys the specific raised and flattened notes have to be borne in mind. They have to be determined before hand, e.g. a♭ and a♯ minors are read as a minor. The raised leading notes which are g♯ and g, become g♯.

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As with the singing of **'Rhythms'** learners have to beat the time with the **correct arm movements** while they determine the metre. See p. 5-72.

Naturally, in the beginning only melodies in **simple time** and in **duple and triple metres** are expected to be identified. Educators are referred to ***Music Literacy* 3: Melodies**, units 1 – 10, skipping all melodies in quadruple, i.e. $\frac{4}{4}$ time. They should check that learners beat correctly, according to the sketches, and of course rhythmically.

When this goes well, **quadruple time** is added to duple and triple metres for distinguishing between. See **Melodies**, units 1 – 10. All these melodies can now be used.

Distinguishing only between simple and compound time is the next step. This can precede the active singing and learning of $\frac{6}{8}$ time in **Melodies,** Unit 11. Without any technical or theoretical explanations learners just need to recognize the **distinctive 'swing' in $\frac{6}{8}$ time**. See and play **Melodies** from units 11 – 23 and 25 for recognizing those with the swing. Unit 24 is the only one without any compound time exercises. Initially, the first few units, with uncomplicated patterns of rhythm, should be asked. Much later, after learners have started singing compound rhythms, they can be expected to distinguish between the final mixed melodies with more elaborate patterns. These also include some interesting exceptions.

If a **learner** has sufficient pianistic skills and a fine sense for rhythm such a person **can, at times, play exercises for the others**. Apart from the responsibility, the challenge and exposure the learner receives*, the others in the group usually enjoy the change. Such a learner should be asked beforehand. Any person playing for learners to recognize should always be well prepared to ensure clear and rhythmical playing and to avoid time consuming or untidy efforts.

vii. **Gradual dynamic and tempo changes** can be added. A single note is repeated in steady beats, becoming gradually louder and is recognized as

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crescendo. The opposite, which is gradually softer, is identified as **diminuendo**. Next, a note is repeated fast, becoming gradually slower and is called **ritardando**. The opposite, which is gradually faster, is identified as **accellerando**. Depending on the learners, these may follow later or directly after treating piano/forte and presto/lento respectively. The suggested patterns can be used. However, if they prefer, educators can use the melodic patterns in **Dictation** or phrases taken from **Sight Singing 3: Melodies** for applying these contrasting qualities, provided that playing is rhythmical and neat and differences clear.

2. **Memory exercises:** Regarding dictation there is no need for expecting learners to memorize long sentences as is the case with requirements of some existing examining bodies. Learners should start with imitating short patterns and eventually be required to repeat merely simple 4-bar sentences.

   Initially, in this programme beginners should be expected to imitate short rhythm patterns which are preferably sung to them or played on an instrument, even monotone. Body percussion such as tapping or ticking can also be used by the educator. However, patterns with pitch remain eligible. This is their usual and natural occurrence. The 2-bar exercises of the following no. 3. **Rhythm dictation**, serve here very well. For this merely imitating purpose, many of the numbers can be skipped. The advanced rhythm patterns can be expected to be reproduced even long before learners start with written dictation. Learners imitate, preferably, by singing on any syllable, e.g. 'du'. They may, however, also tap or tick.

   Short melodic patterns should also be expected to be imitated in the very beginning of the programme. The exercises of no. 4. **Melodic pattern dictation** are recommended for initial melodic memorizing. Likewise, for memorizing purposes many of them can be skipped.

   These introductory memory exercises should be regularly inserted with all other learning activities in the initial phase. They should preferably not be treated as a separate item. Eventually, learners can be required to reproduce a phrase or short sentence of 4 bars. The exercises in no. 5. **Melody dictation**, are well suited for memorizing. Additional effective material is in ***Music Literacy* 3: Melodies**.

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These 8-bar melodies should be divided and the fore-phrase and after-phrase asked separately. Only when they manage this well can written melody dictation commence.

3. **Rhythm dictation:** A new rhythm pattern is introduced in every exercise in a systematic way*. An exercise consists of two bars. Initially, only the first bar comprises a new rhythm pattern which is terminated by a long full bar note, the beginning of the second bar. Eventually, a rhythm pattern appears also in the second bar for extending the recognition/reproduction span of learners. The steps leading to written dictation are the following:

   i. Preparation takes place in no. 2. **Memory exercises**. Every exercise is played once and only when really needed, a second time. When more than two repeats are necessary, it might be an indication that a learner is not yet ready for this degree of difficulty. At first, learners merely repeat what they hear by singing while they tick/tap the rhythm of the pattern as treated above in no. 1. **Memory exercises**.

   ii. Next, learners are required to play the patterns on any instrument, but using only one pitch. At least the first page of each of the groups of exercises in simple and compound time should be treated this way before continuing with the next round.

   iii. The same exercises are again used. At this stage learners should have had sufficient experience with sight singing of rhythms. They should be able to associate, at first sight, all basic rhythm patterns with their French time names. On hearing rhythm patterns, learners should be expected to sing them directly, using French time names. This is followed by requiring learners to mention the note values, i.e. crotchet/quarter note, minim/half note, etc. The oral responses by learners can be replaced by written answers when educators find this necessary. Some learners even find written dictation easier than oral answers. Speed is needed in writing which requires learners to quickly 'sketch' the framework of patterns and eventually of

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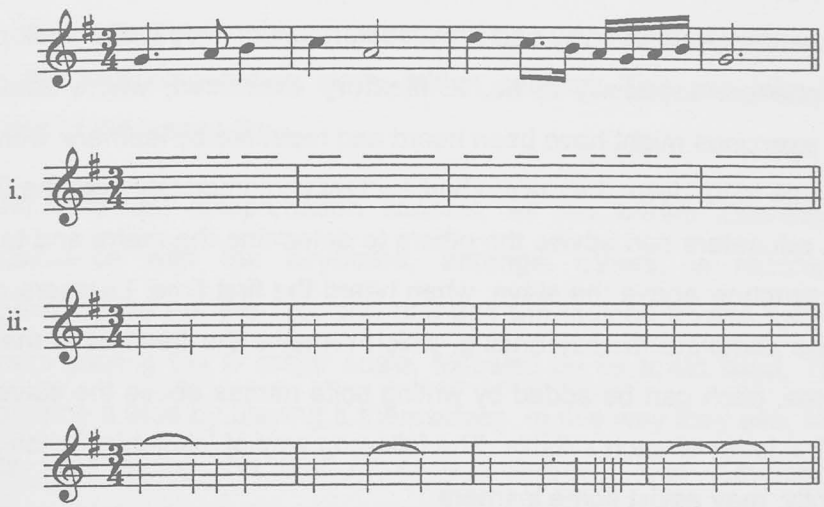
phrases. Some learners do this easily and in their own way, but some need to be guided in developing a 'shorthand'.

Two ways of **graphic representation of rhythms** in a phrase are the following:

In both of them spacing is the determining factor. The rest sign, a silent beat, can be sketched by a diagonal line. Naturally, an accent indicates a new bar. Bar lines are drawn beforehand. The number of bars are given by the educator. Two-bar patterns, four-bar phrases and longer ones always need to be played twice. With the first graphic sketch, horizontal lines are drawn with their lengths according to the duration of each note during the playing. With the second way of sketching, learners should first quickly prepare each bar with a vertical line for every beat, evenly spaced, once the metre has been determined. When the educator repeats the phrase, details of the note values are filled in as illustrated above.

4. **Melodic pattern dictation:** Basic note values are used in these exercises for enabling learners to attend to pitch. Like rhythm dictation, and as treated above in no. 2. **Memory exercises**, learners merely repeat what they hear by singing the pattern when played for the first time. In the next round, learners are required to mention the solfa names after a pattern was played slowly, preferably once, but not more than twice. The following step is written answers. Some learners, however,

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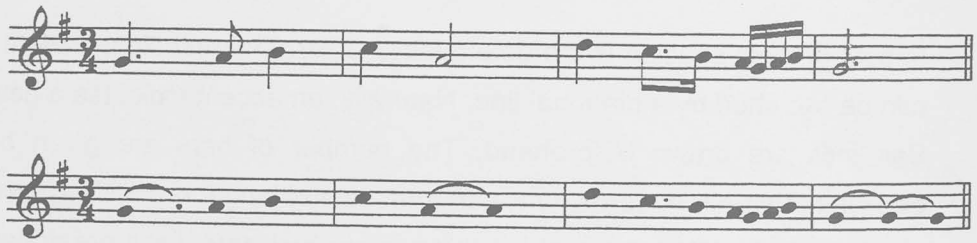
may find writing easier and quicker than mentioning of solfa names. See no. 5. **Melody dictation** for a proposed way of sketching pitch.

5. **Melody dictation:** These 4-bar melody exercises should be dealt with as a whole and not in sections or bars. The purpose is here for learners to practise recalling a complete sentence. Thus, only basic rhythms are used. Preparation took place in the previous phases, especially in no. 2. **Memory exercises**, where some of these particular exercises might have been heard and repeated by learners. Some learners might be able to jot down the entire short sentence immediately after the first playing. However, educators can advise the others to determine the metre and to sketch the rhythmic structure above the stave, when heard the first time. Learners can also try to fill in the complete melody ending, which remains the freshest in the mind. The second time, pitch can be added by writing solfa names above the stave, but using only the first letter of each syllable. The following way of 'sketching' pitch and rhythm concurrently, may assist some learners.

After the second playing, silence and sufficient time should be allowed for completing the melody. Even if learners are in doubt about some detail, they should be encouraged rather to aim at completing the whole. Immediate checking and correcting by the educator, is necessary. In a small group this can be done personally. The educator can, otherwise, quickly write the answer on the board, or flash it with an overhead projector or flash cards, whatever available.

6. **Chord recognition**: Some learners might be able to distinguish between major and minor triads immediately after one comparison between the two by the educator. There might also be learners who can tell all three positions of a triad immediately after one demonstration. Some learners will even recognize, from the beginning, all these qualities of chords in extended form and at extremes in pitch, i.e. one or two octaves lower or higher than middle C. However, for the majority of learners

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a gradual and systematic learning process is necessary. In this ***Music Literacy*** programme learners experience all chord recognitions first by playing them themselves. The playing as well as recognition exercises are found in **Keyboard Harmony**. The various steps in recognizing chords and their various qualities are listed here:

i. The Introductory recognition exercises of no. 1 should preferably be interspersed from the beginning during every tuition session. This can take less than five minutes of the lesson time.

ii. In the very first lesson/tuition session, in this ***Music Literacy*** programme, acquaintance with the keyboard, amongst others, is recommended. The keyboard section of the first and perhaps the second lesson can conclude with learners playing the C major scale, followed by its **tonic triad**. Thus, they first experience a triad by playing it themselves. In this way they see, feel and hear a major triad during the first or second lesson*. See **Keyboard Harmony: Keyboard Introduction** nos. 1 and 2.

iii. **Distinguishing between major and minor** triads in root position follows after acquaintance with the submediant triad, by playing it. Systematically compiled exercises and accompanying descriptions with guidelines appear in **Keyboard Introduction** no. 5.

iv. **Recognition of major and minor triads** in various positions also follows after the practical experiencing. The specific exercises appear in no. 5 of Keyboard Introduction.

v. Major and minor chords in all positions, **in extended form in four parts** with appropriate doubling, is the next step. At this stage no specific order is needed and the educator can mix all previous items in playing these chords.

vi. **Extension of the auditive range** of learners follows next. One and eventually two octaves below and above middle C are used for playing chords for recognition.

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vii. Distinguishing between **diminished and augmented triads** comes next. When learners cope with these they can be mixed with major and minor triads, initially all in root position, followed by inversions. In this round, concentration can be only on the four kinds of triads and mentioning of inversions can follow afterwards.

viii. **Recognition of inversions of the diminished triad** is the final step with chord recognition in the ***Music Literacy*** programme. This is, however, not regarded as an essential skill and can be left for the learners who need extra challenges. The simplest explanation is surely the using of the leading note triad in the key of C major. Resolving this triad in the tonic triad illustrates the tendency of **b** leading to **c** and **f** to **e**. When the lowest note in root position is emphasized, learners practise to sing **ti-do**. In first inversion the emphasized note, the third of the triad, will require the singing of **re** also moving to **do**. When the fifth is the lowest emphasized note, **fa** is sung which leads to **mi**. This is second inversion. For the majority of learners, merely recognizing a chord as diminished remains sufficient.

7. **Cadence recognition:** As with chord recognition, learners experience cadences first by playing them themselves. They begin with the plagal cadence, which is technically the easiest to play, followed by the perfect cadence, which is exercise 14 in **Keyboard harmony**. This should be followed by recognition exercises for distinguishing between the two. The educator begins by playing the same basic chord progressions to learners, followed by these in no. 7. They are more hidden because the two final harmonies are less obvious. The educator should initially emphasize the bass line for learners to recognize the degrees of the key in the bass. As the exercises are a mixture, the educator selects only the particular cadences under discussion every time. After learners have practised exercise 16 in **Keyboard harmony**, the imperfect cadence is added for recognition. Eventually, after exercise 18, all four cadences are asked in the mixed way as compiled.

8. **Modulation recognition:** This should be used as preparation before learners do written modulation exercises. They are referred to the keyboard for identifying the related keys. Each key, five notes to the right hand side (its dominant), has one note 'sharper' and the key, five notes to the left side (its subdominant), has one note

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'flatter', e.g. C major's sharper key is G major and its flatter key is F major. D♭ major's sharper key is A♭ major and its flatter key is G♭ major. For this programme, modulations from a major key to its dominant, subdominant and relative minor keys suffice. These are the nearest related keys and the most common ones. Besides, creating an awareness of the modulatory aspect is the actual purpose here.

No 'strange' accidentals/chromatic notes are heard when modulating to the relative minor key. It is identified by the ultimate minor tonic chord. In a melody, the minor third towards the end depicts the modulation to the relative minor. Initially, learners identify modulations in melodies, followed by modulations in **four part and three part exercises**.

Dealing with three part writing usually only follows after sufficient four part writing, and most educators treat two part work last for the following reasons:

Learners need much experience with four part work, to be able to decide, in two part writing, which of the three notes in every triad can best be omitted. Another reason for treatment in this order, is the necessity for the understanding of counterpoint. This involves interaction of parts which is a more advanced aspect when studying harmony. The fewer voices/parts, the more obvious the individual melodic lines and their interaction. The same applies, for most learners, to the recognition of modulations.

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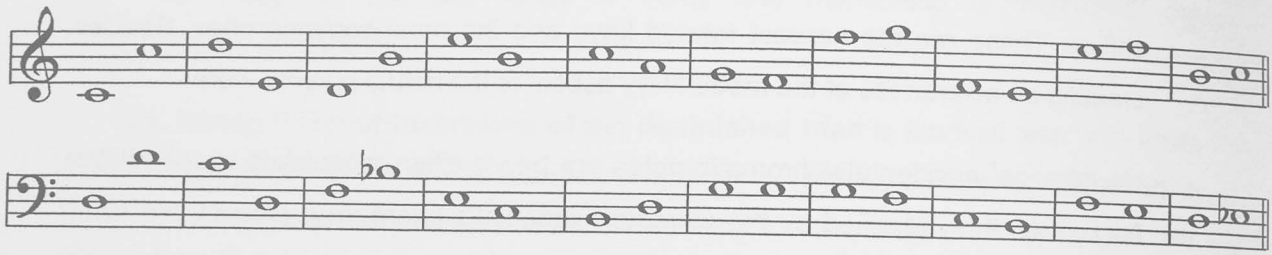
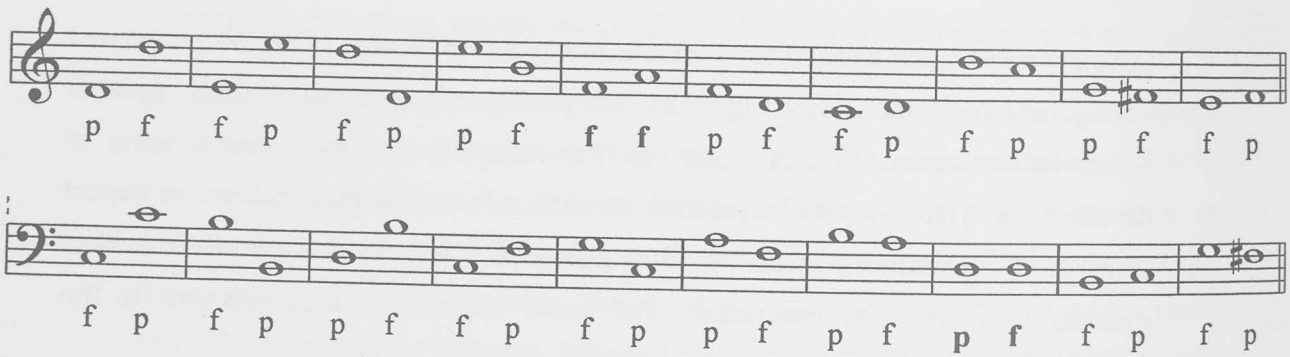
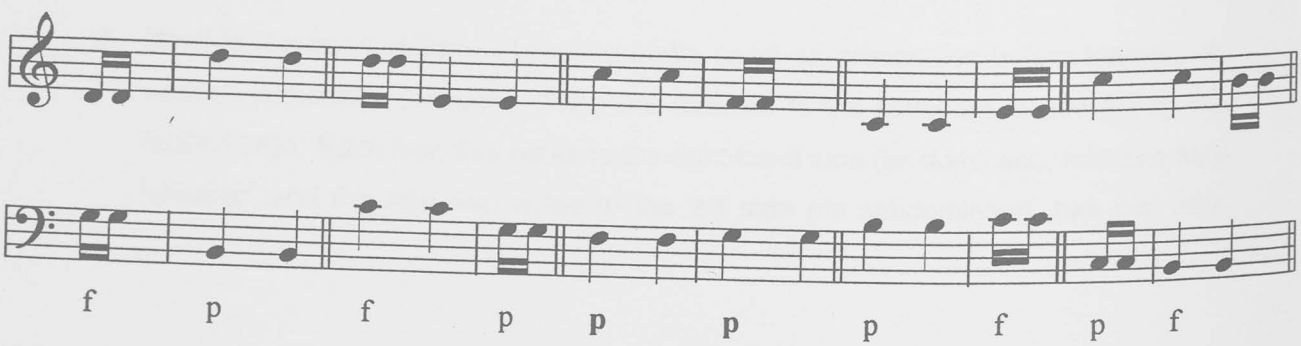
1. Introductory recognitions

Learners are expected to listen and to describe the difference between sounds.

i. Pitch: The educator plays a pair of notes while learners answer '**low-high**' or '**high-low**'.

ii. Dynamics: The educator plays a pair of notes adding dynamic differences. At first learners still need to mention only opposites in pitch. A second round follows where they are expected to describe pitch plus '**soft-loud**' or '**loud-soft**'. As soon as possible they switch to '**piano-forte**' or '**forte-piano**'.

iii. Tempo: Initially, learners mention only opposites in pitch. A second round follows for mentioning pitch, plus '**fast-slow**' or '**slow-fast**'. From some learners recognition of both qualities can immediately be expected. They switch to '**presto-lento**', etc. as soon as possible. For learners who need more challenges all three qualities are combined in a third round. Learners can be advised always to describe the last pair of notes first. Naturally, it is fresh in the mind and confusion is avoided.

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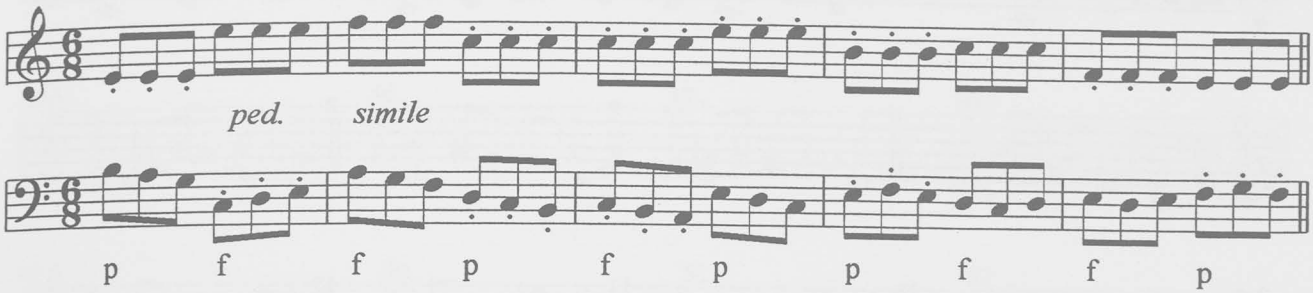
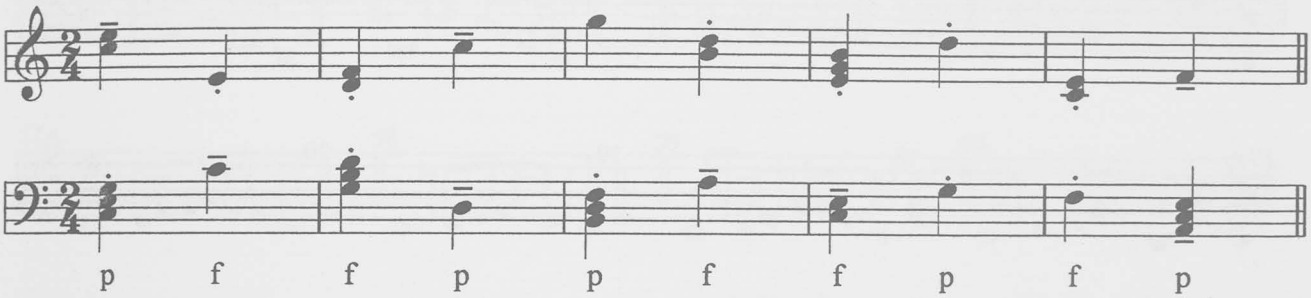
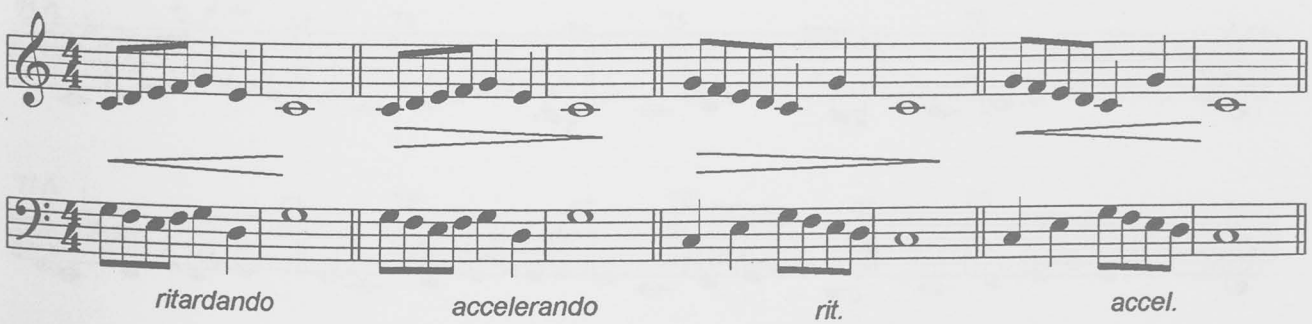
iv. Articulation: Learners mention pitch as well as **'staccato-legato'**. Also here, a third quality, eg. volume, can be added.

v. Density: Chord versus a single note may be asked plus some other qualities. Although this may sound very easy and obvious, it is needed for sharpening of awareness. Educators may add any qualities of their own choice, such as **tone colour**, using the sound of various instruments.

vi. Metre: Exercises in **Sight Singing: Rhythms** and in **Melodies** are also used here for identification. Learners have to beat the time with correct rhythmical arm movements while they determine the metre. See p. 5-72 for time beating. At first, learners are expected to recognize only duple and triple time in simple metres. The addition of quadruple time can follow somewhat later and distinguishing between simple and compound time, much later. Naturally, 6/8 time is beaten with appropriate duple time movements and the other compound metres are treated in a similar way.

vii. Gradual changes in dynamics (volume) and tempo: A pattern is played while gradually becoming louder and is then repeated while gradually becoming softer. Learners can directly use the terms **crescendo** and **decrescendo (diminuendo)** respectively for describing them. This pattern is then played while gradually becoming slower and repeated while gradually becoming faster. Learners describe them as **ritardando** and **accelerando.**
Patterns and phrases can additionaly be taken from **Sight Singing: Melodies.**

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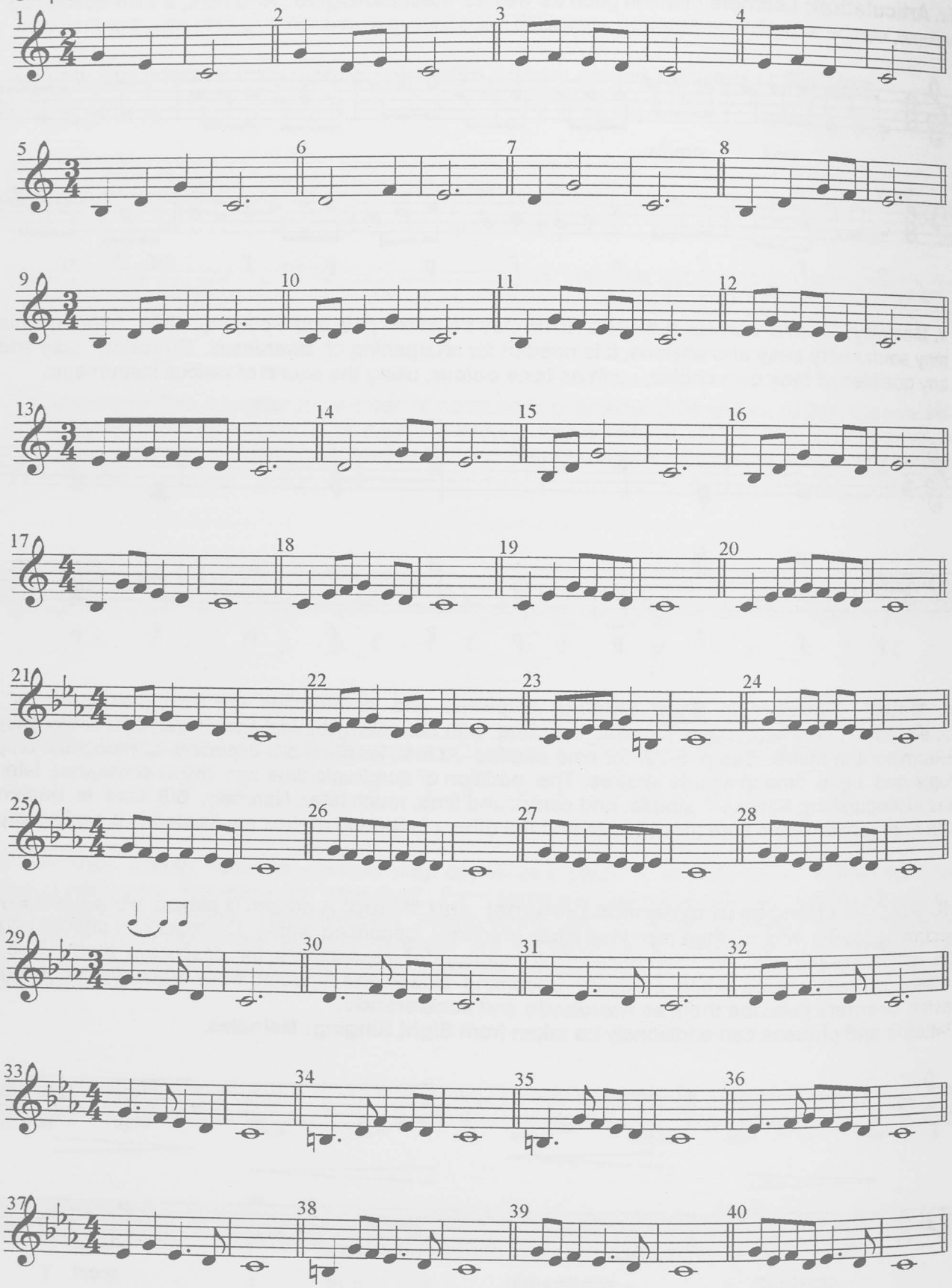
3. Rhythm dictation

Simple time



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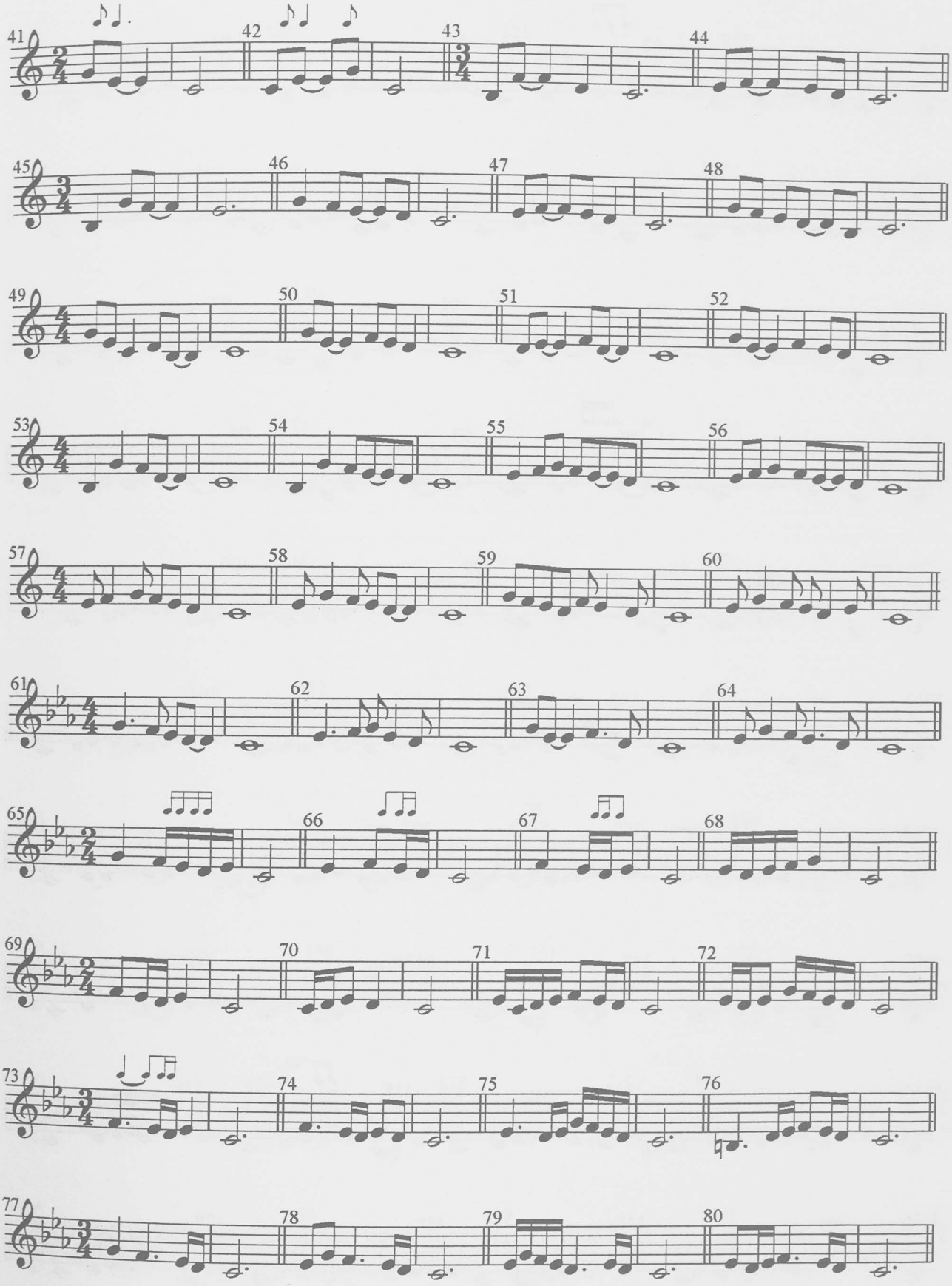

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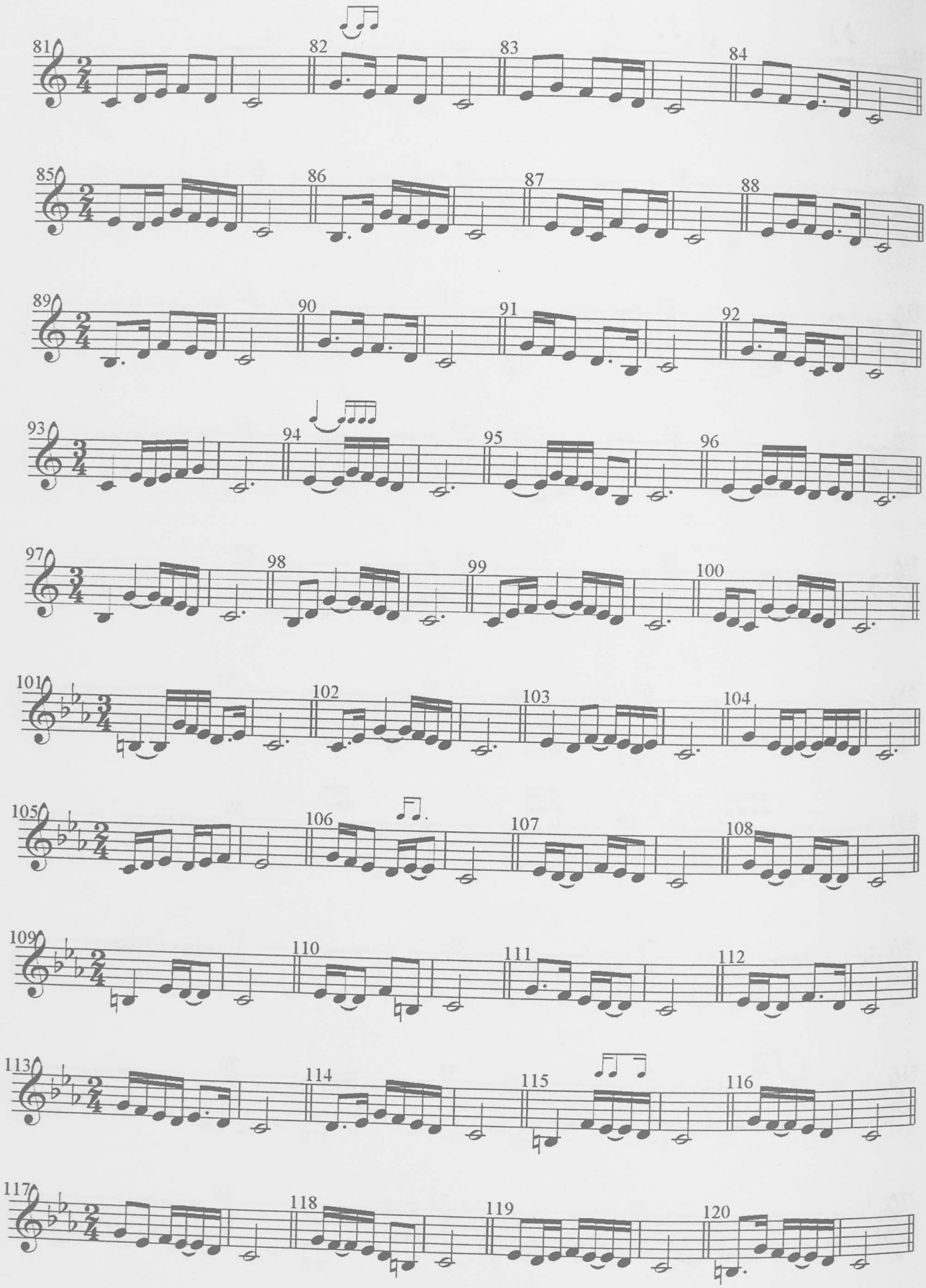

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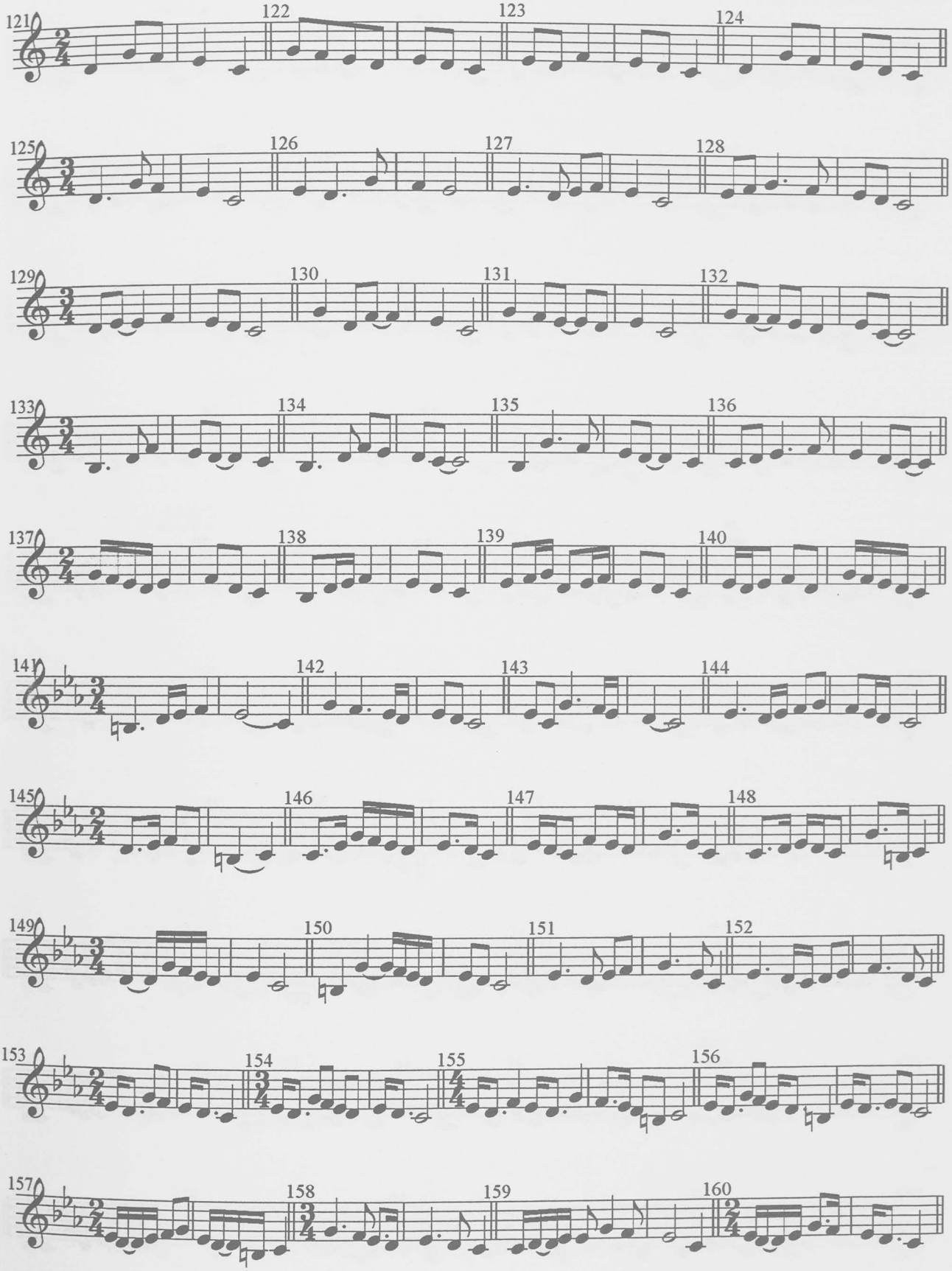

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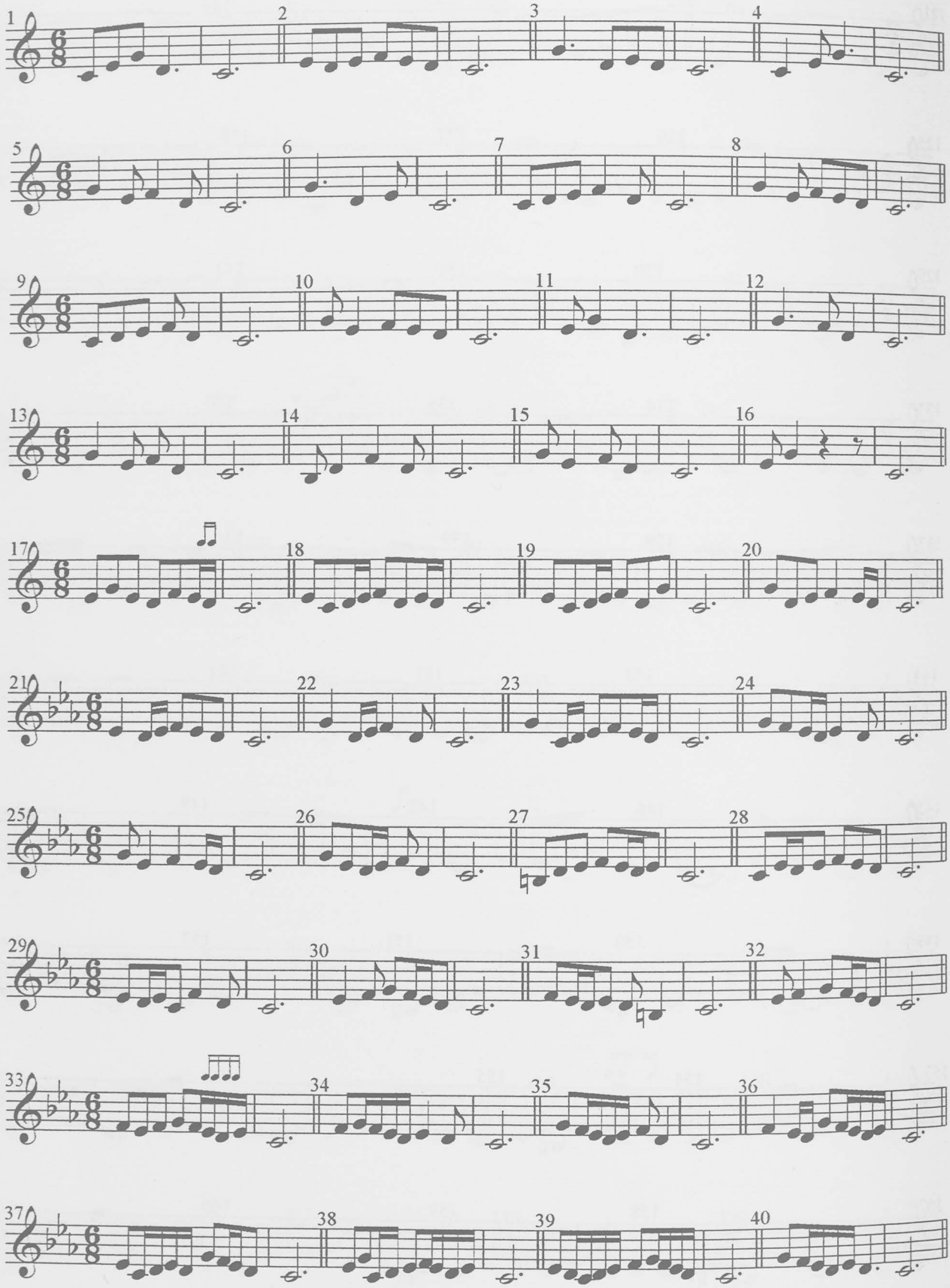
Compound time



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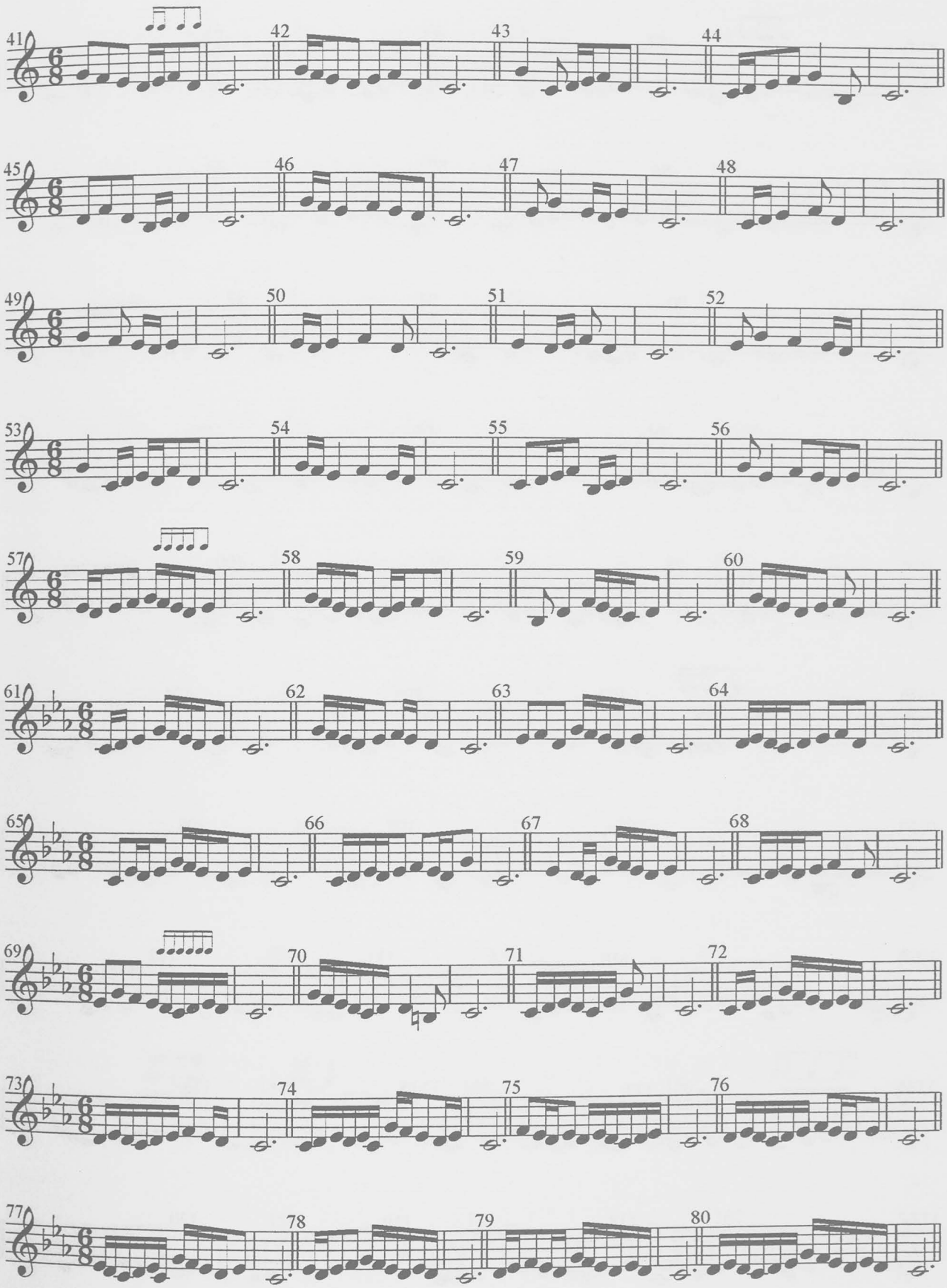
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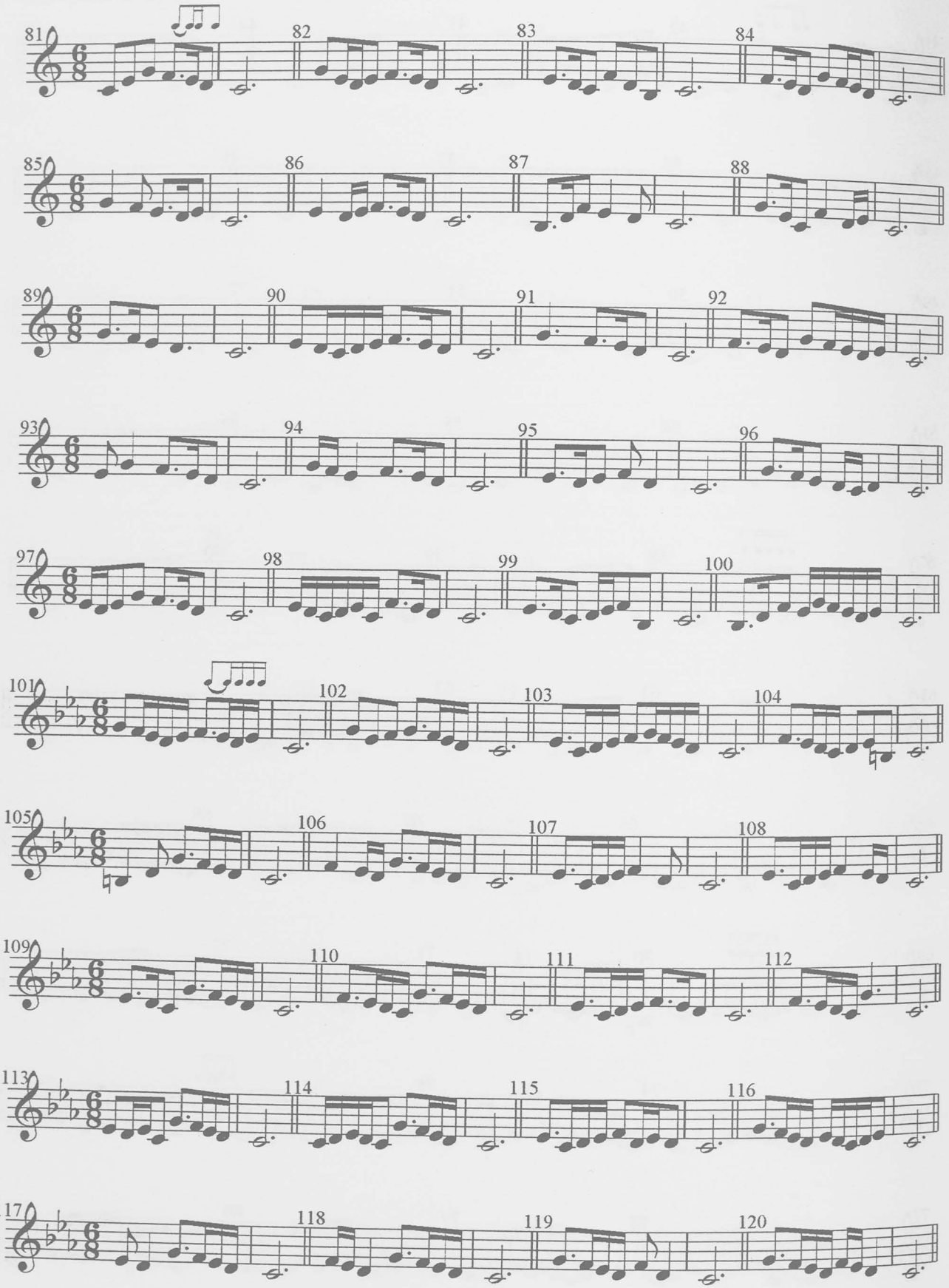
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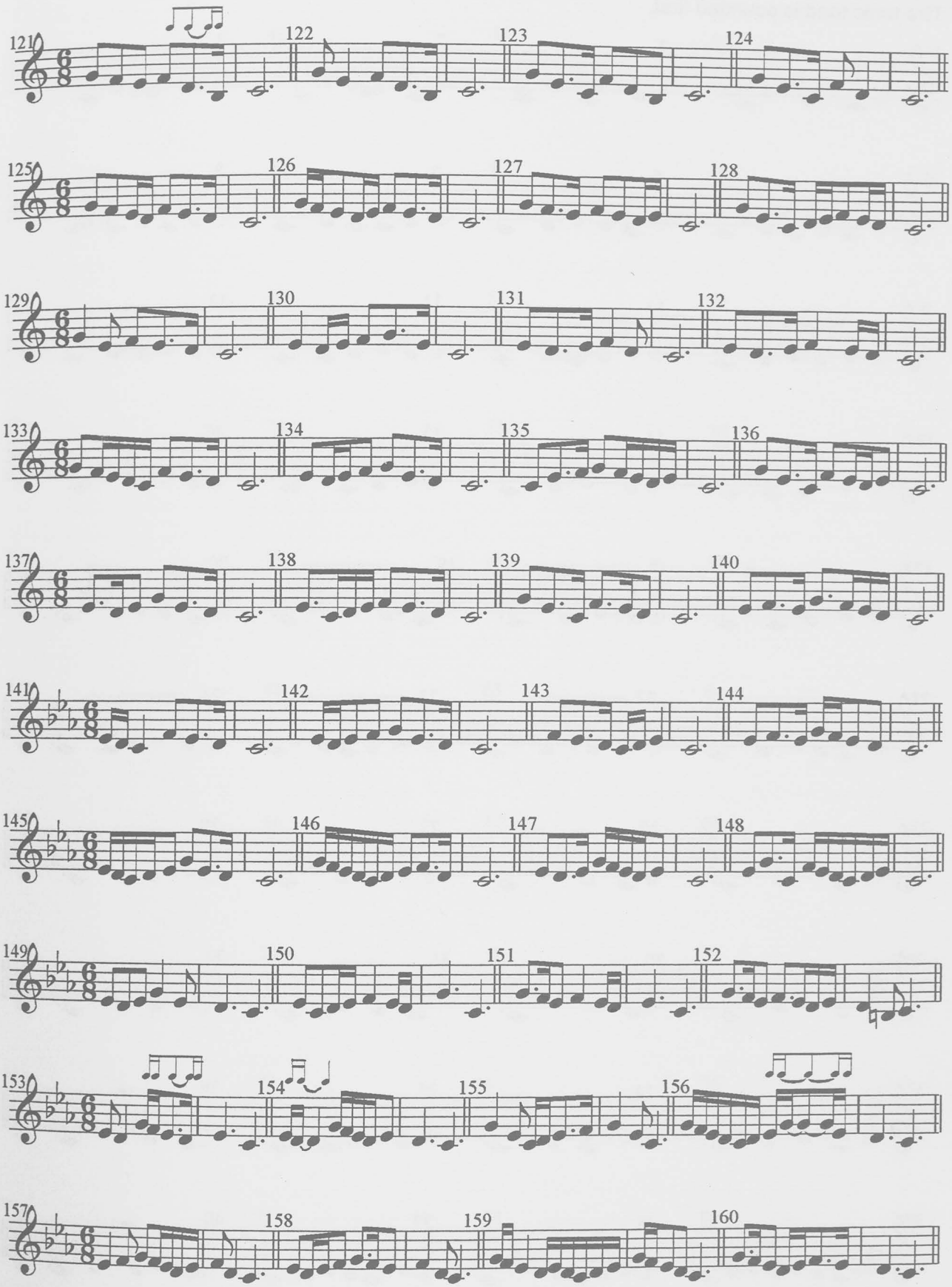

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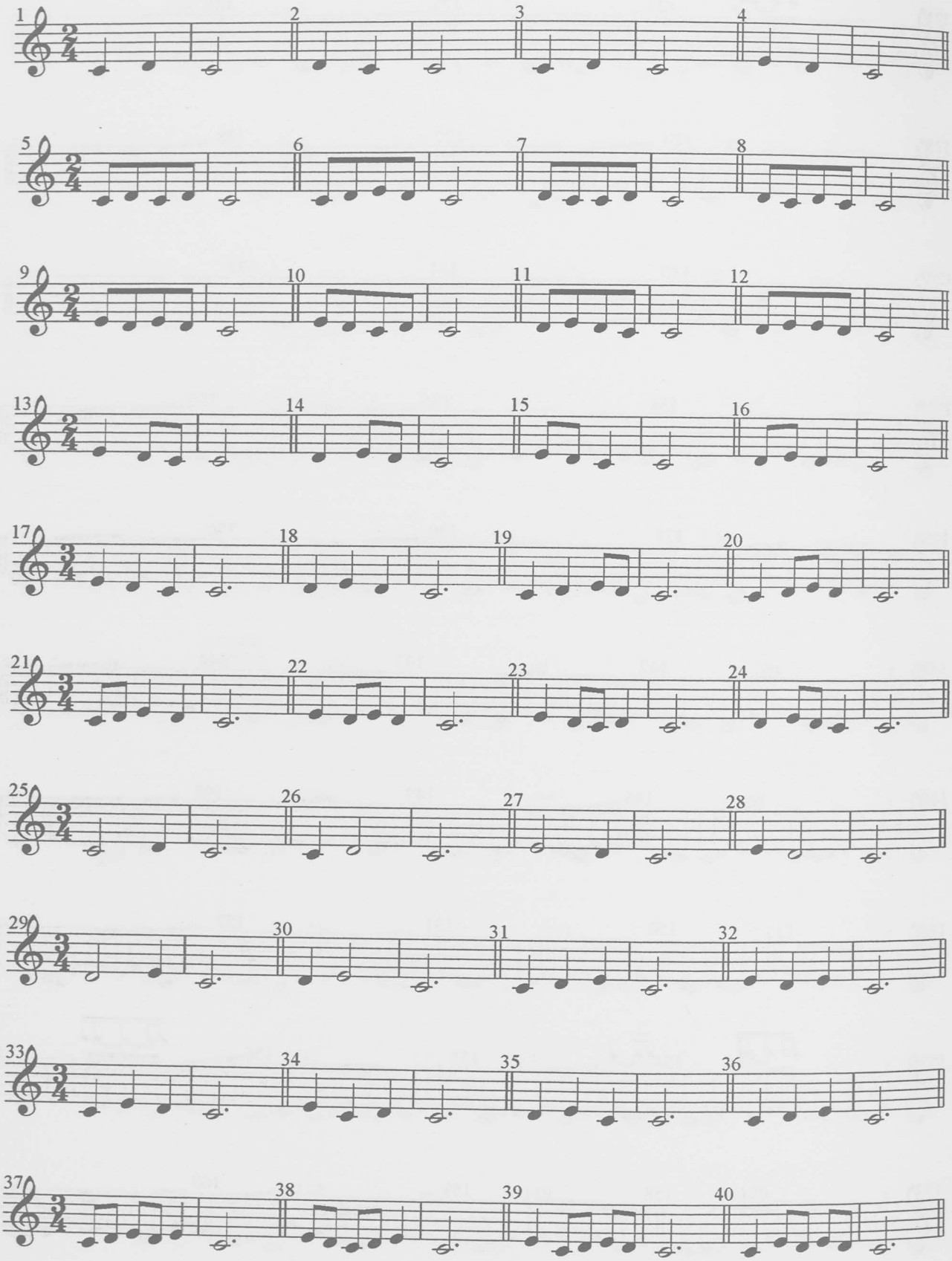
4. Melodic pattern dictation

The tonic triad is sounded first.

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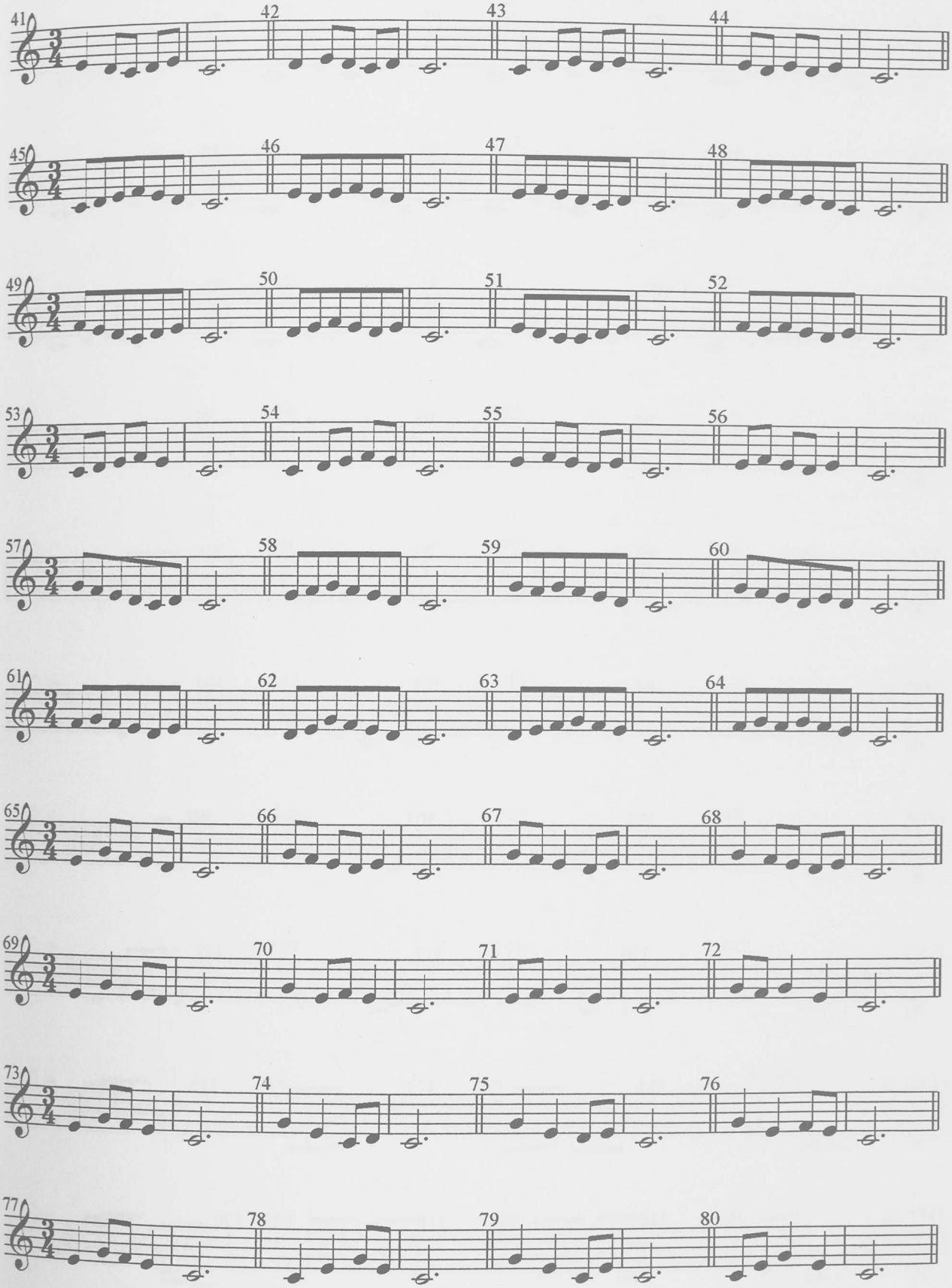
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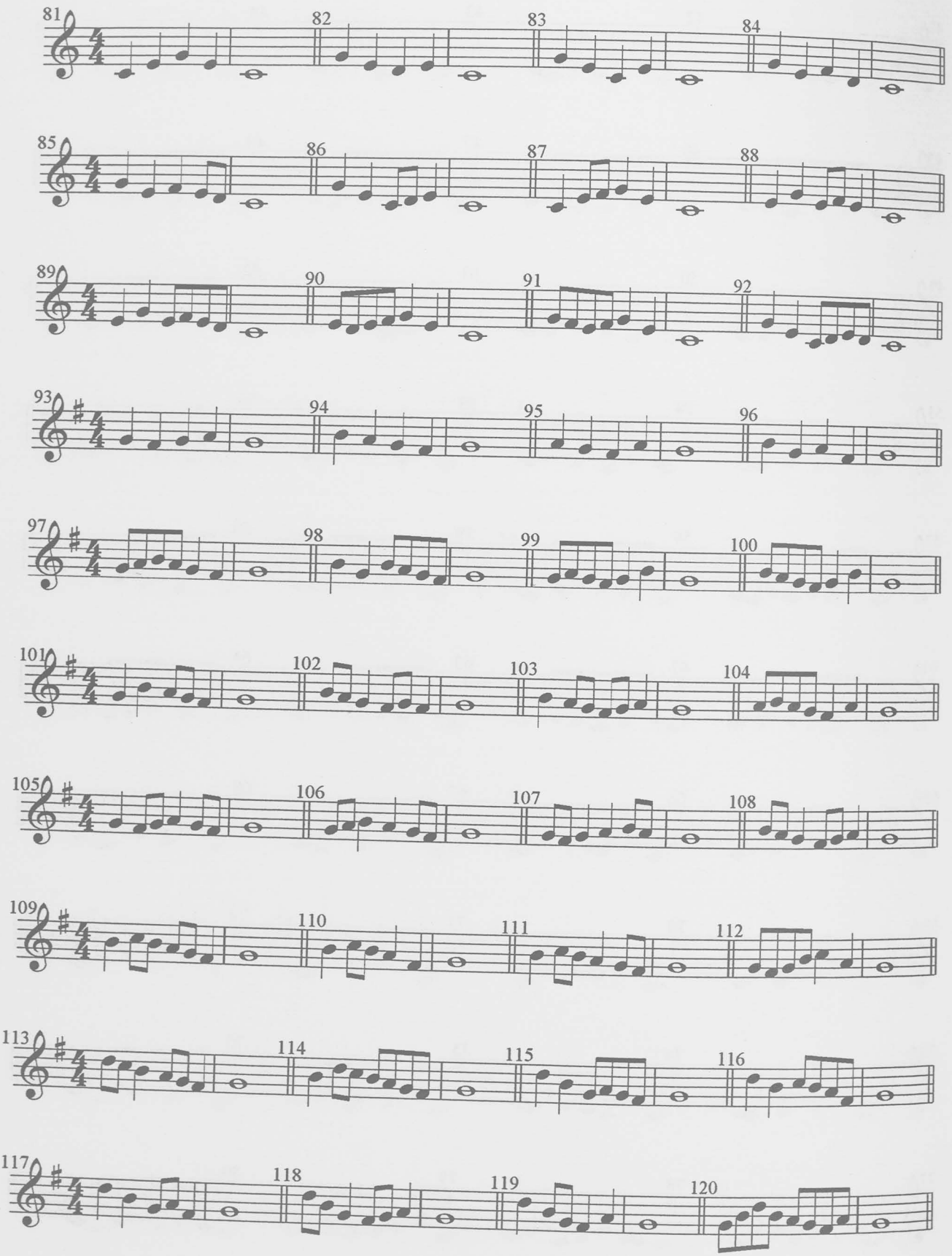

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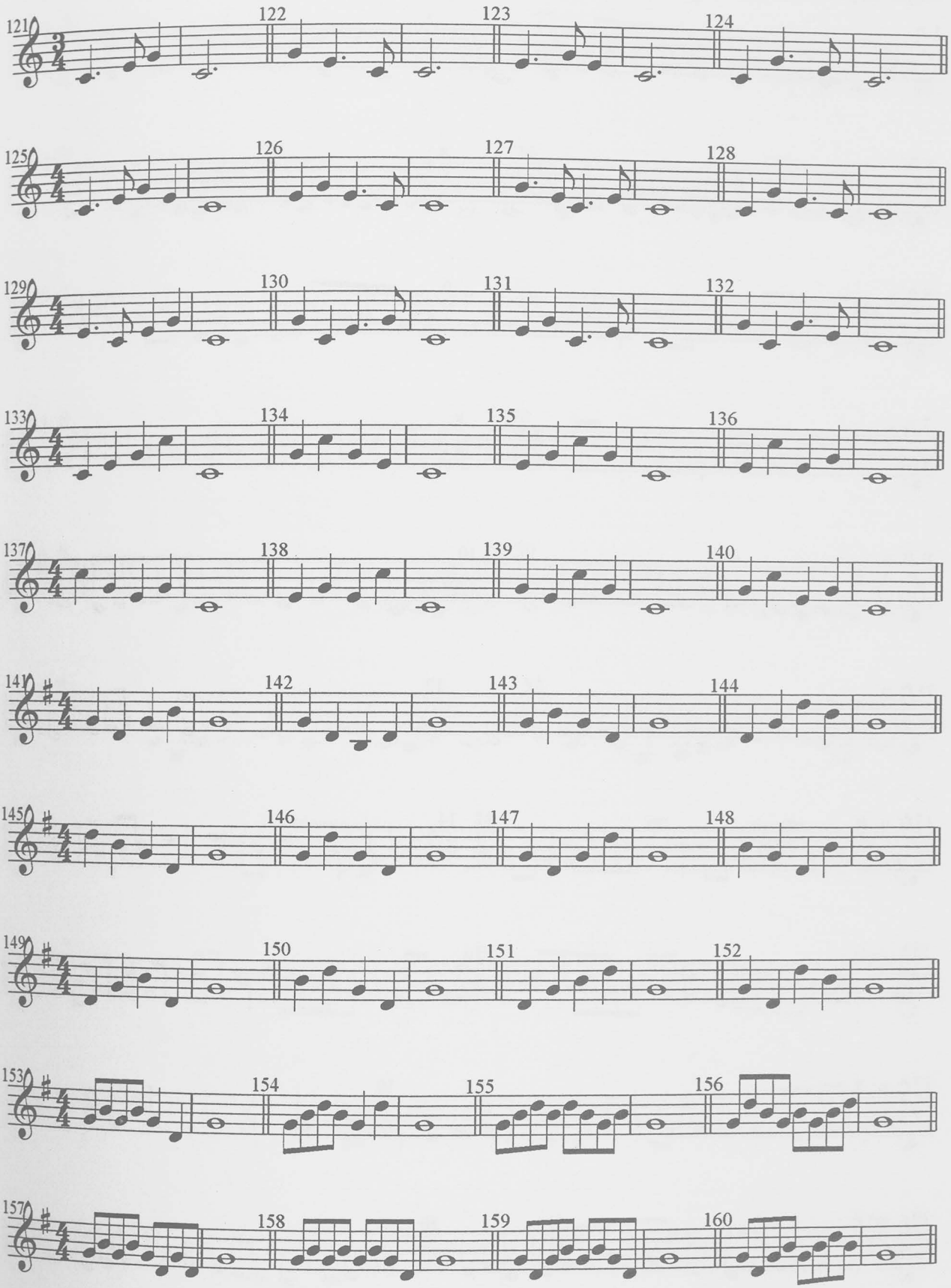

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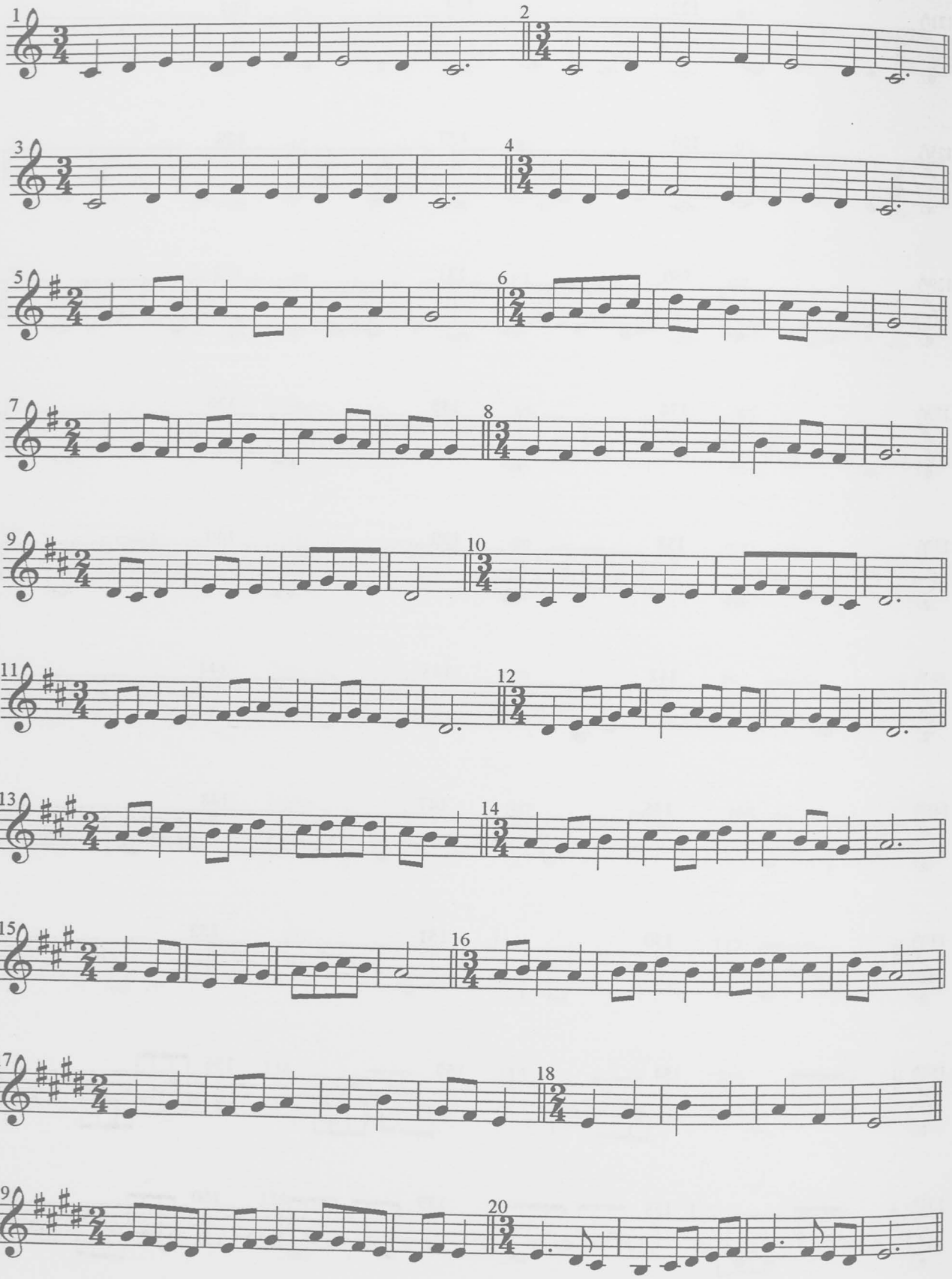
5. Melody dictation

Major keys. The tonic triad is sounded first.



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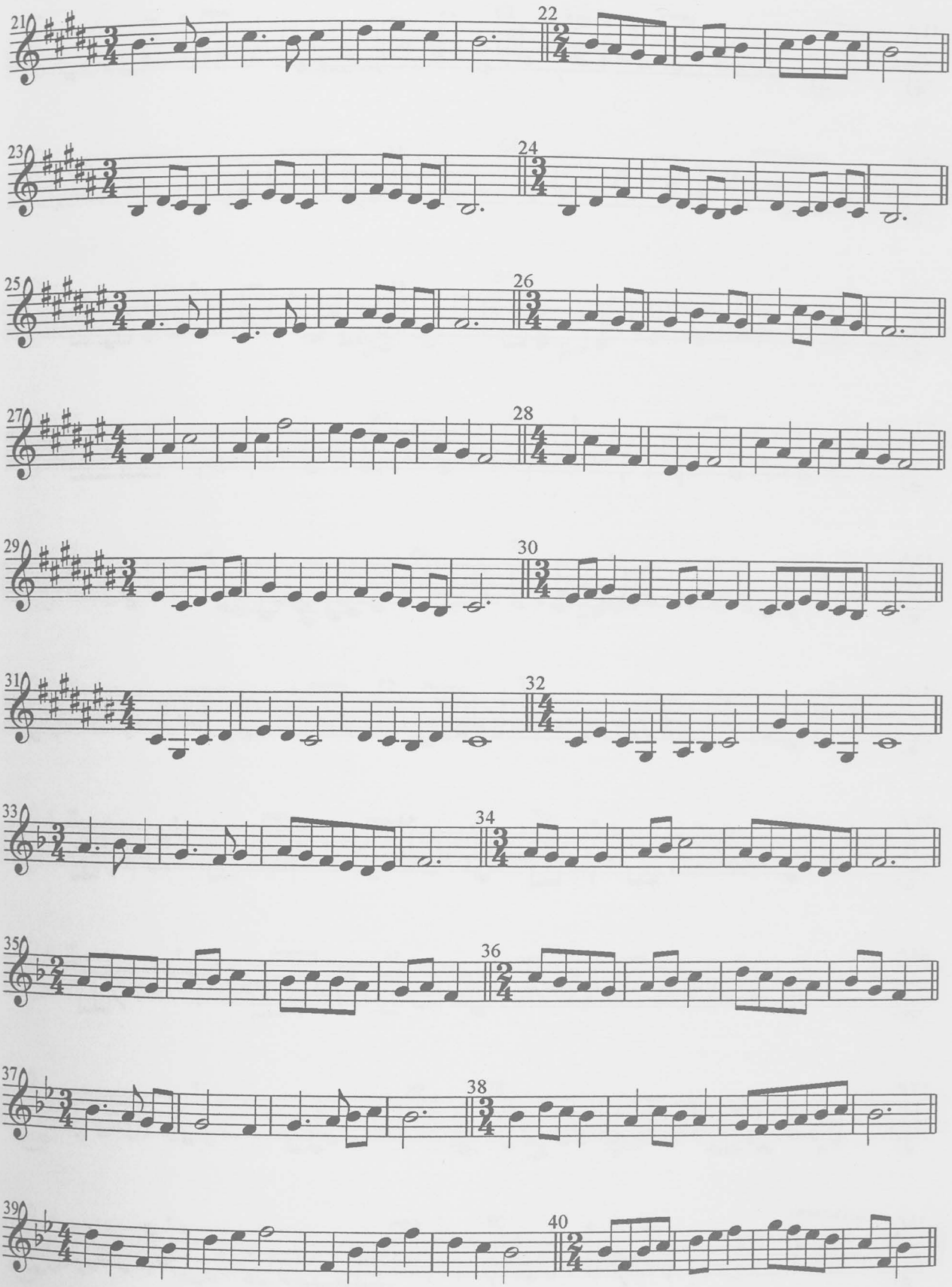

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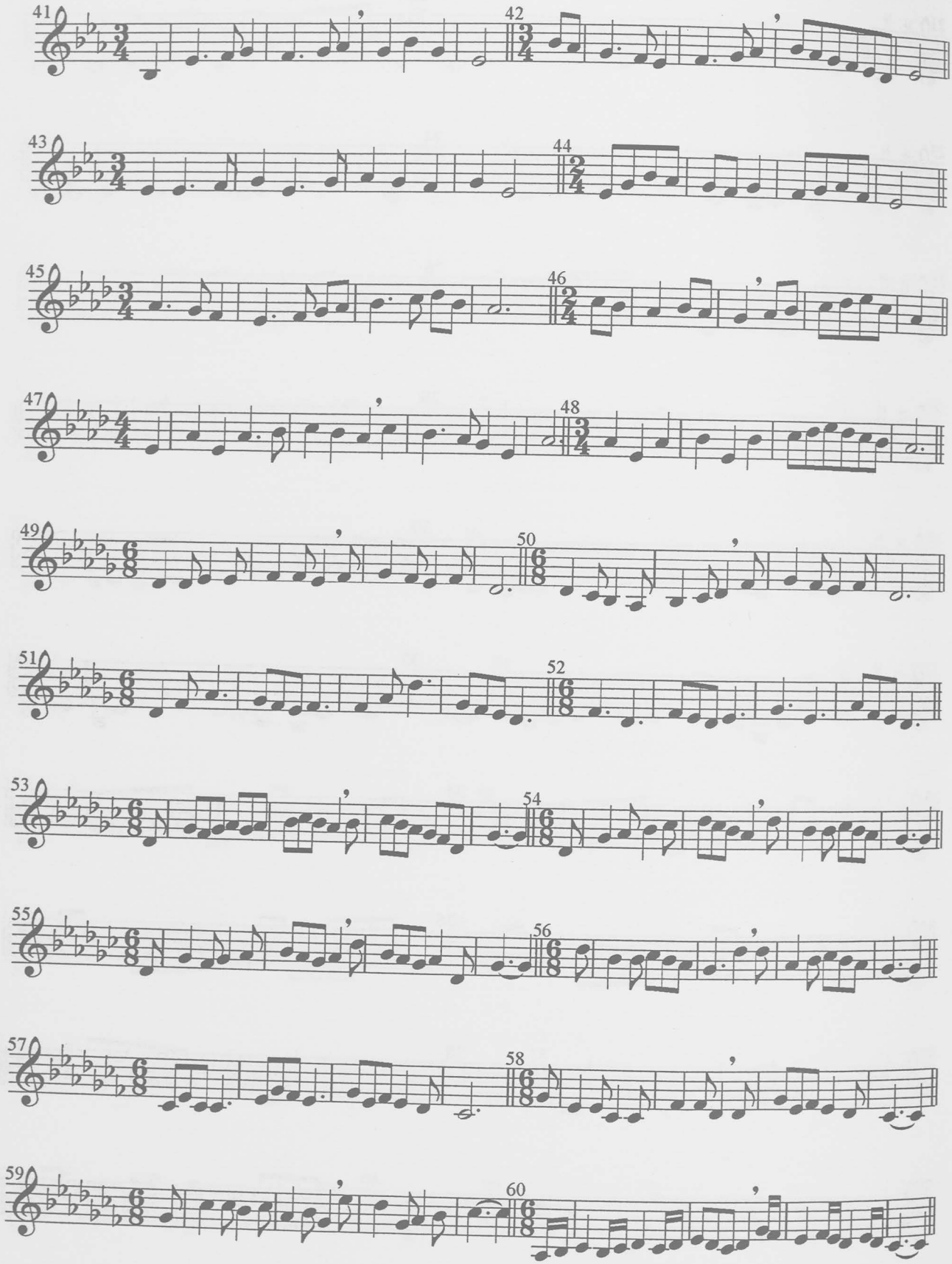

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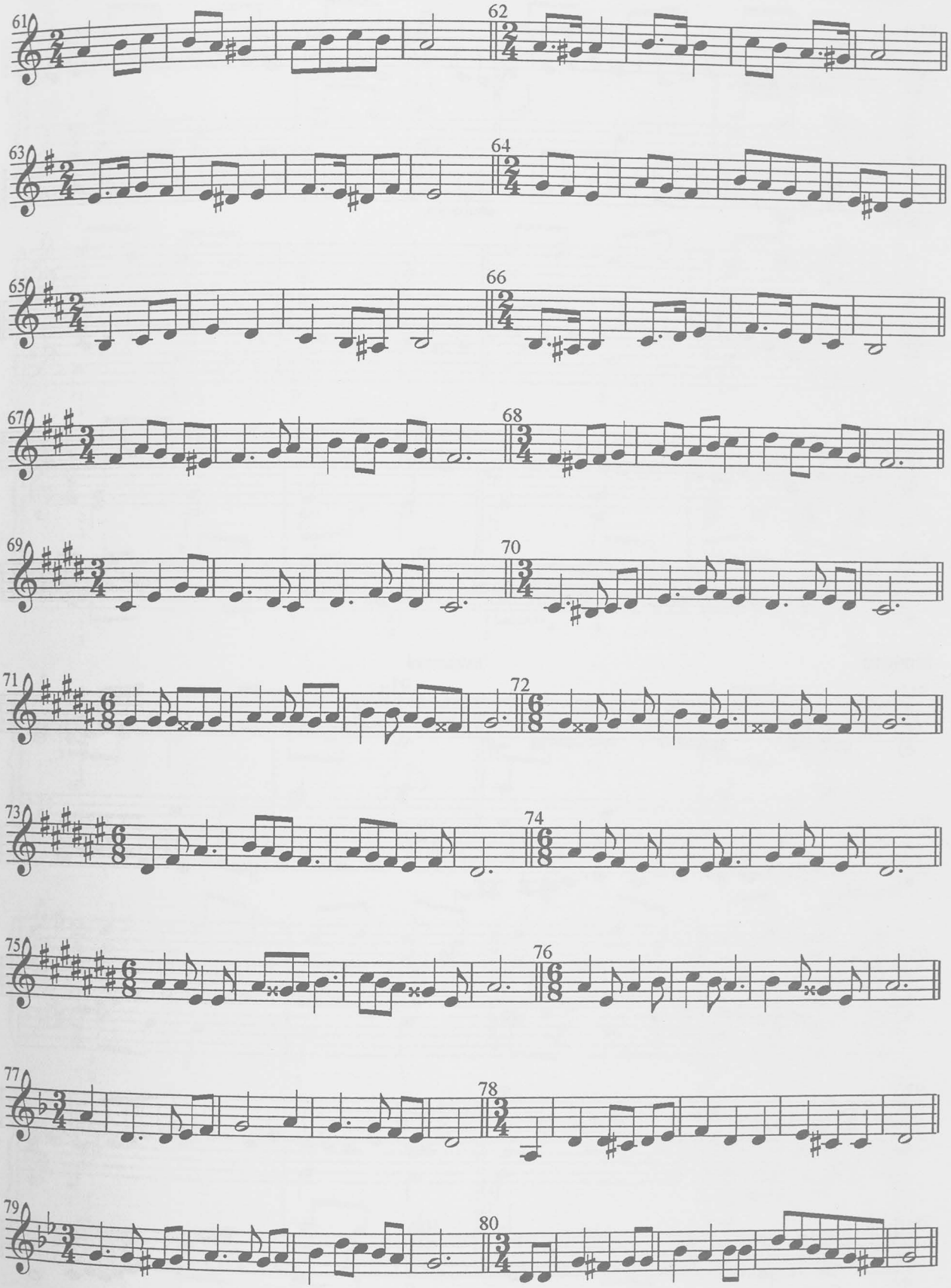
Minor keys



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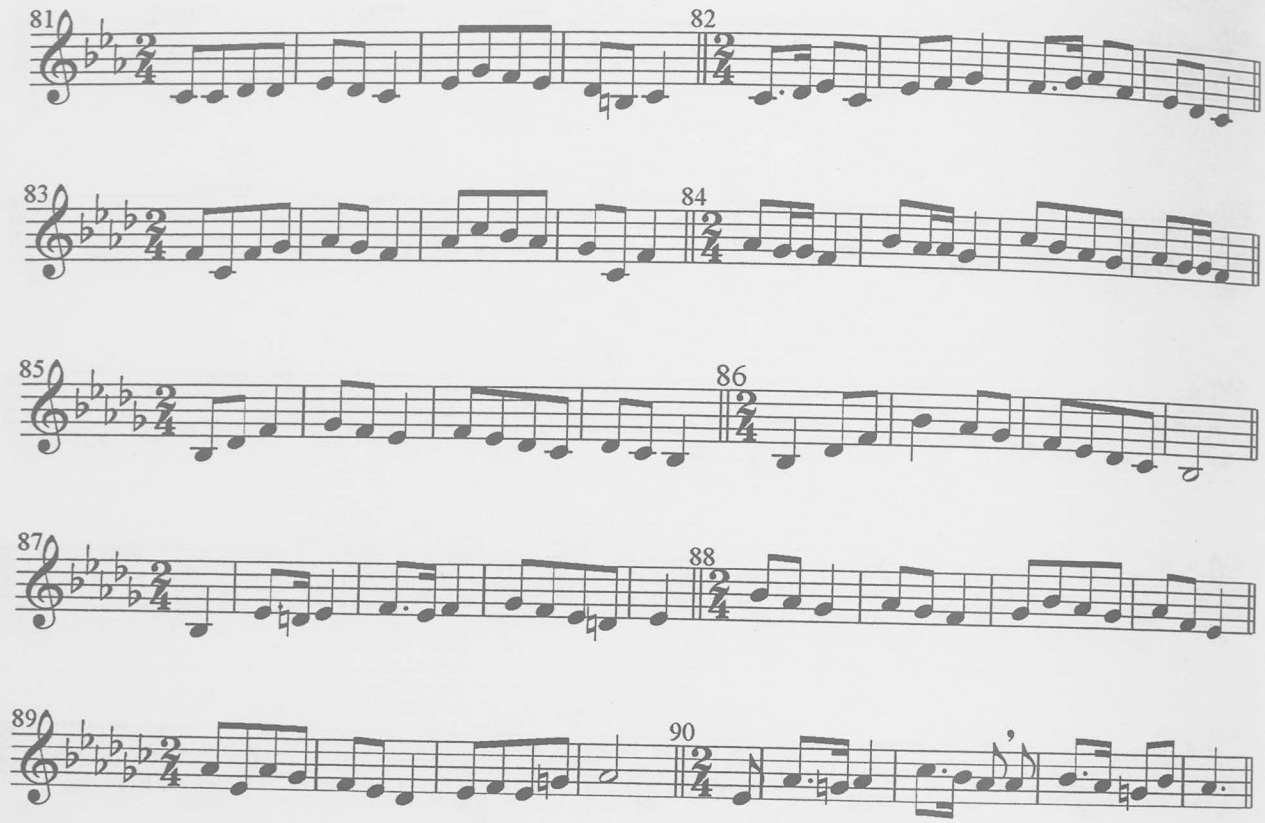
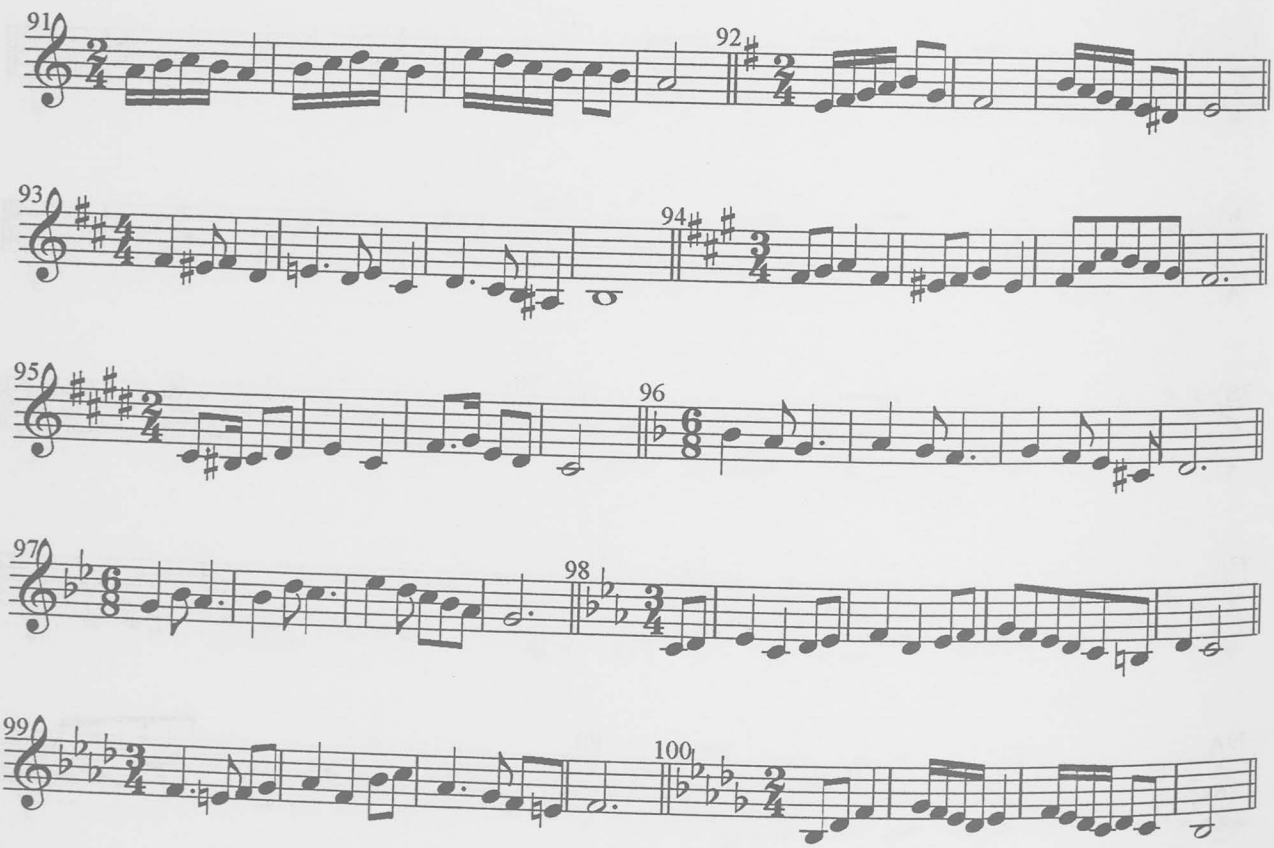

Mixture

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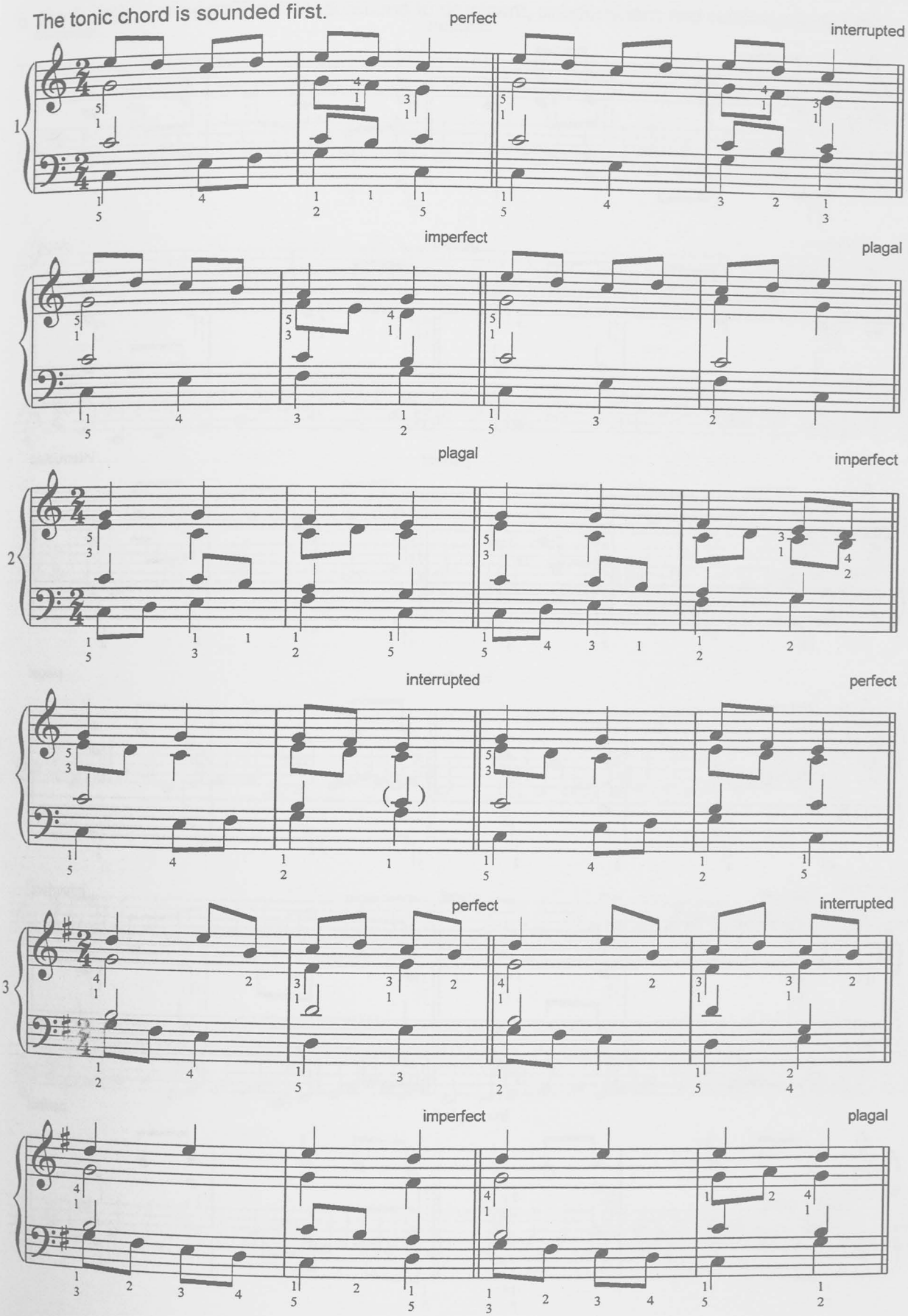
7. Cadence recognition

The tonic chord is sounded first.

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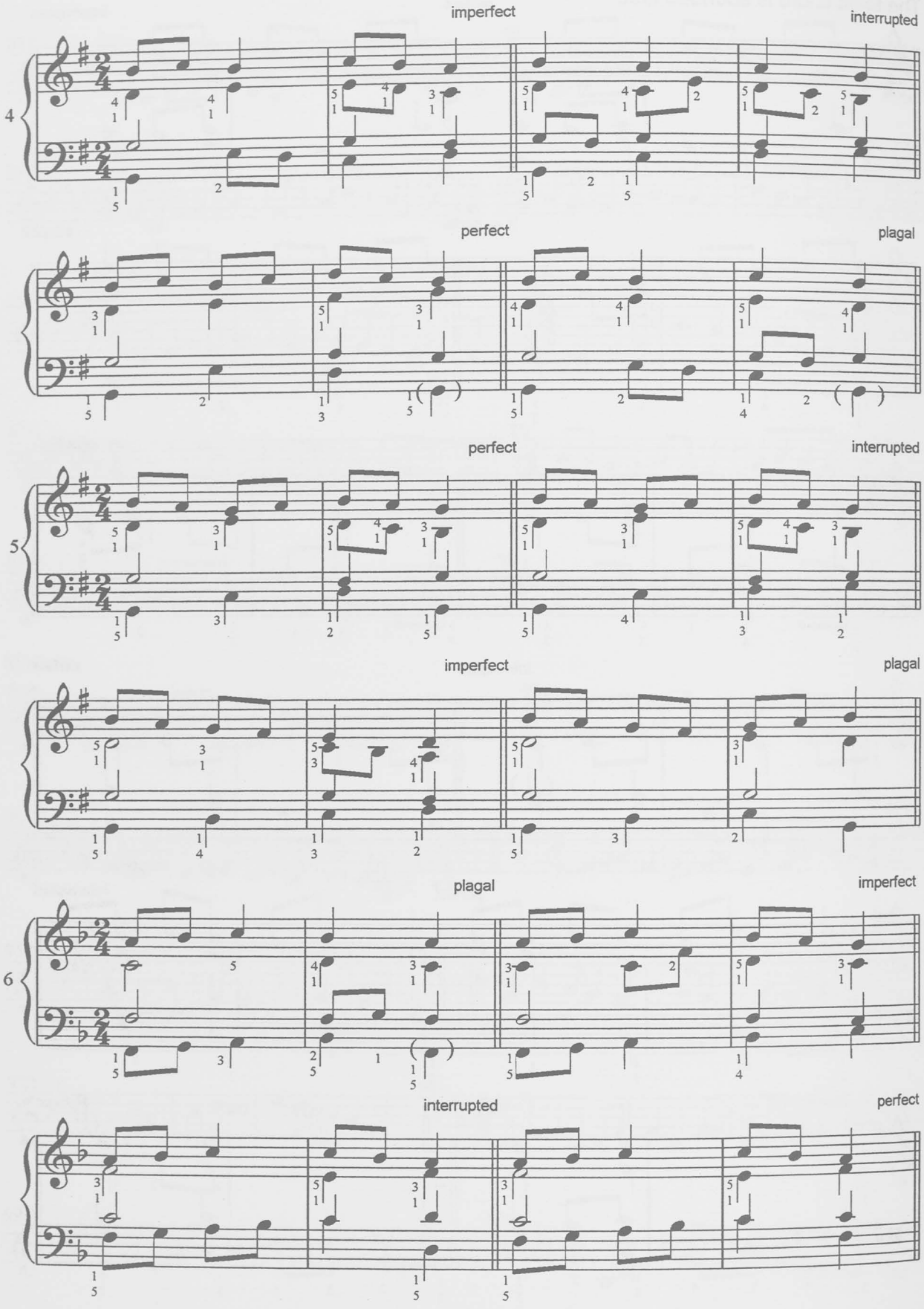
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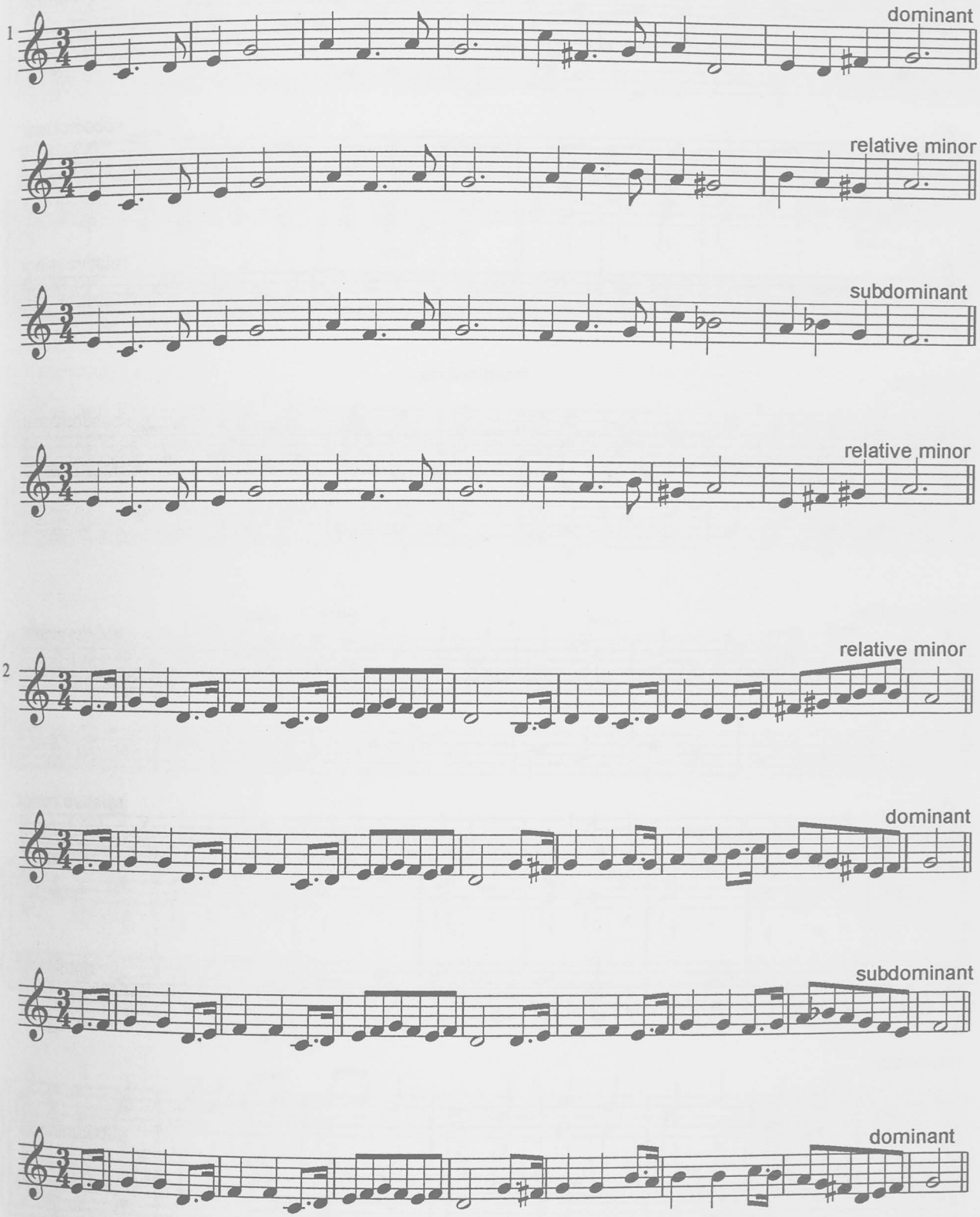
8. Modulation recognition: Modulations to dominant, subdominant and relative minor keys

The tonic chord will be sounded first.



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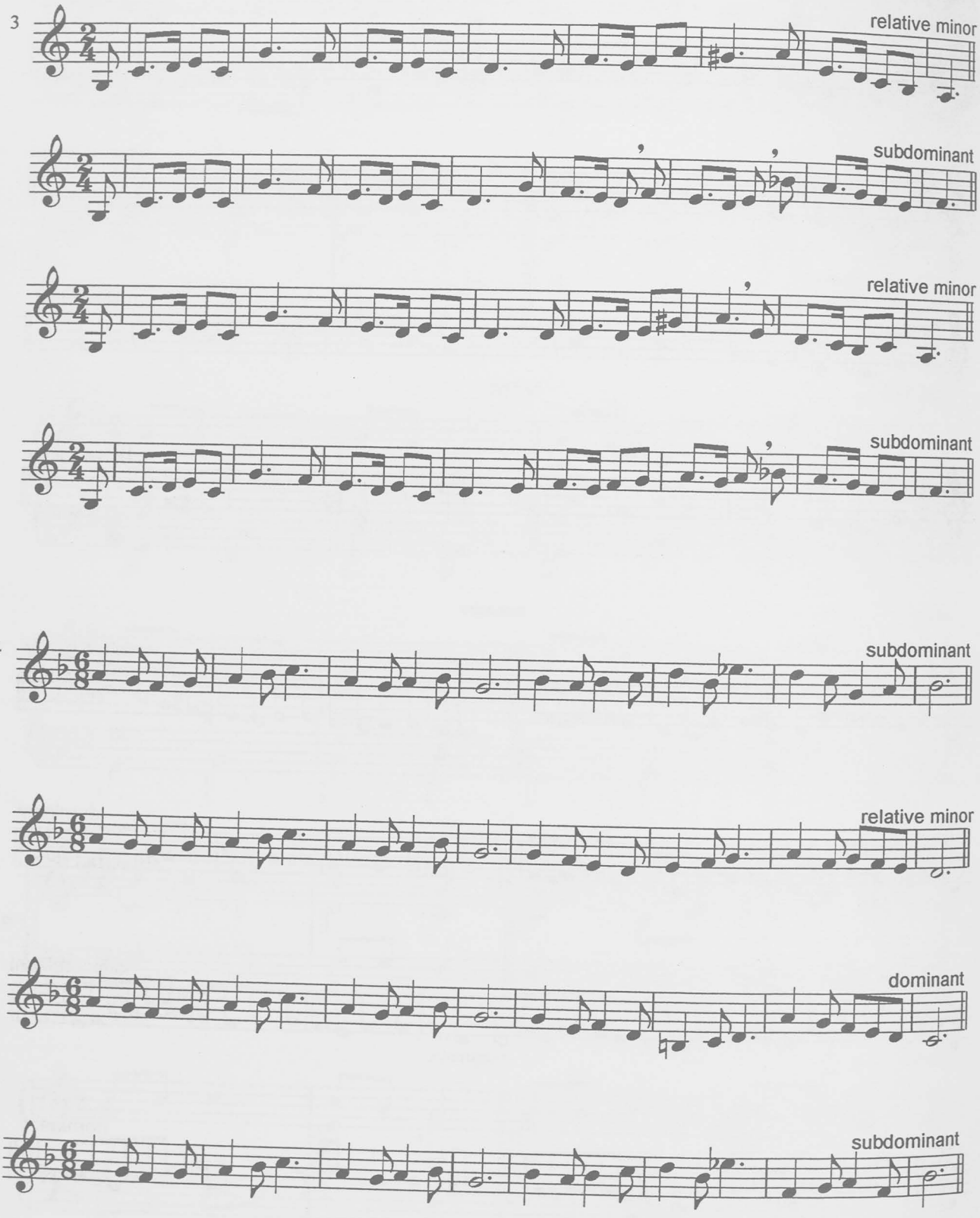

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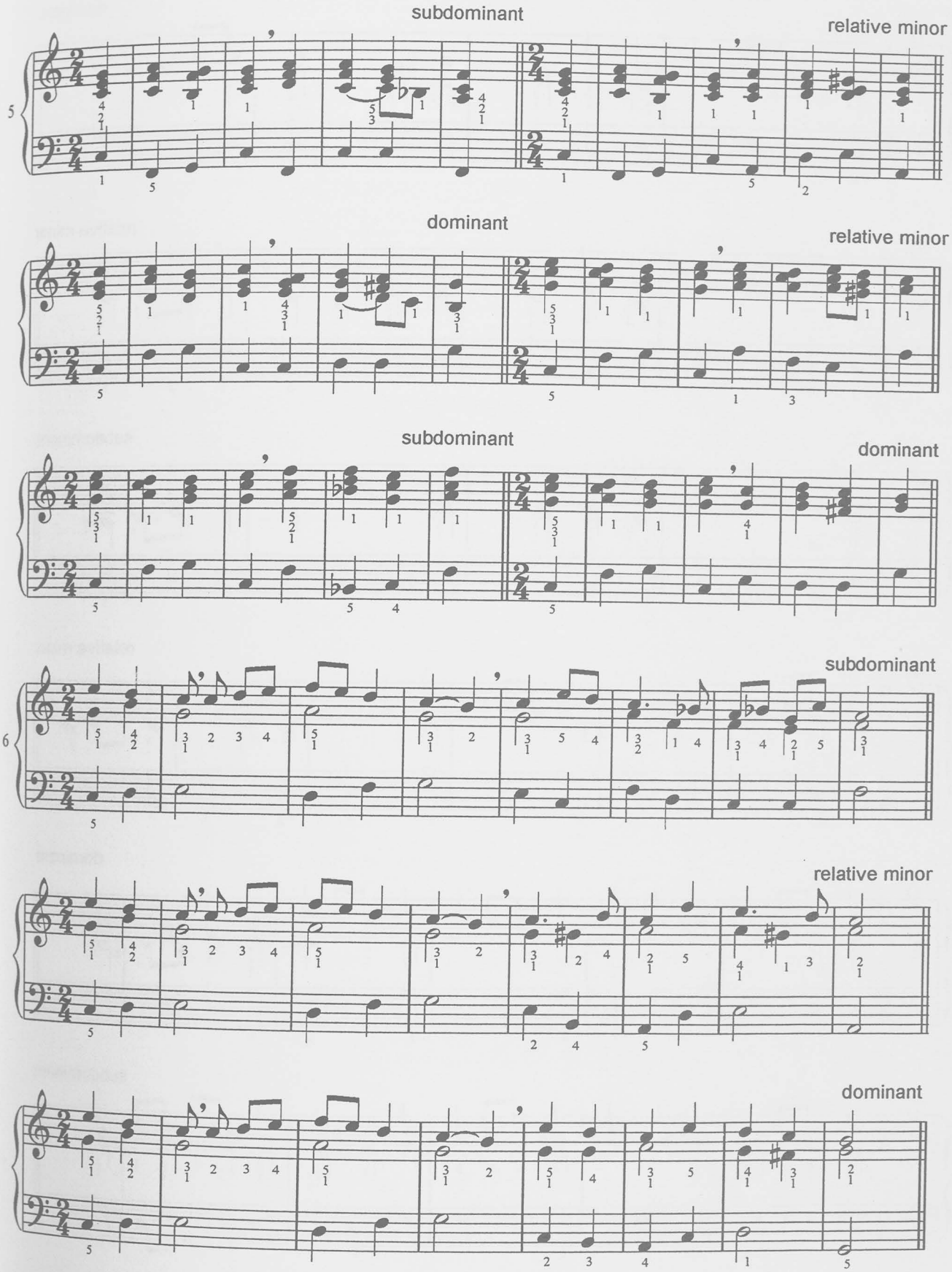
The tonic triad will be sounded first.



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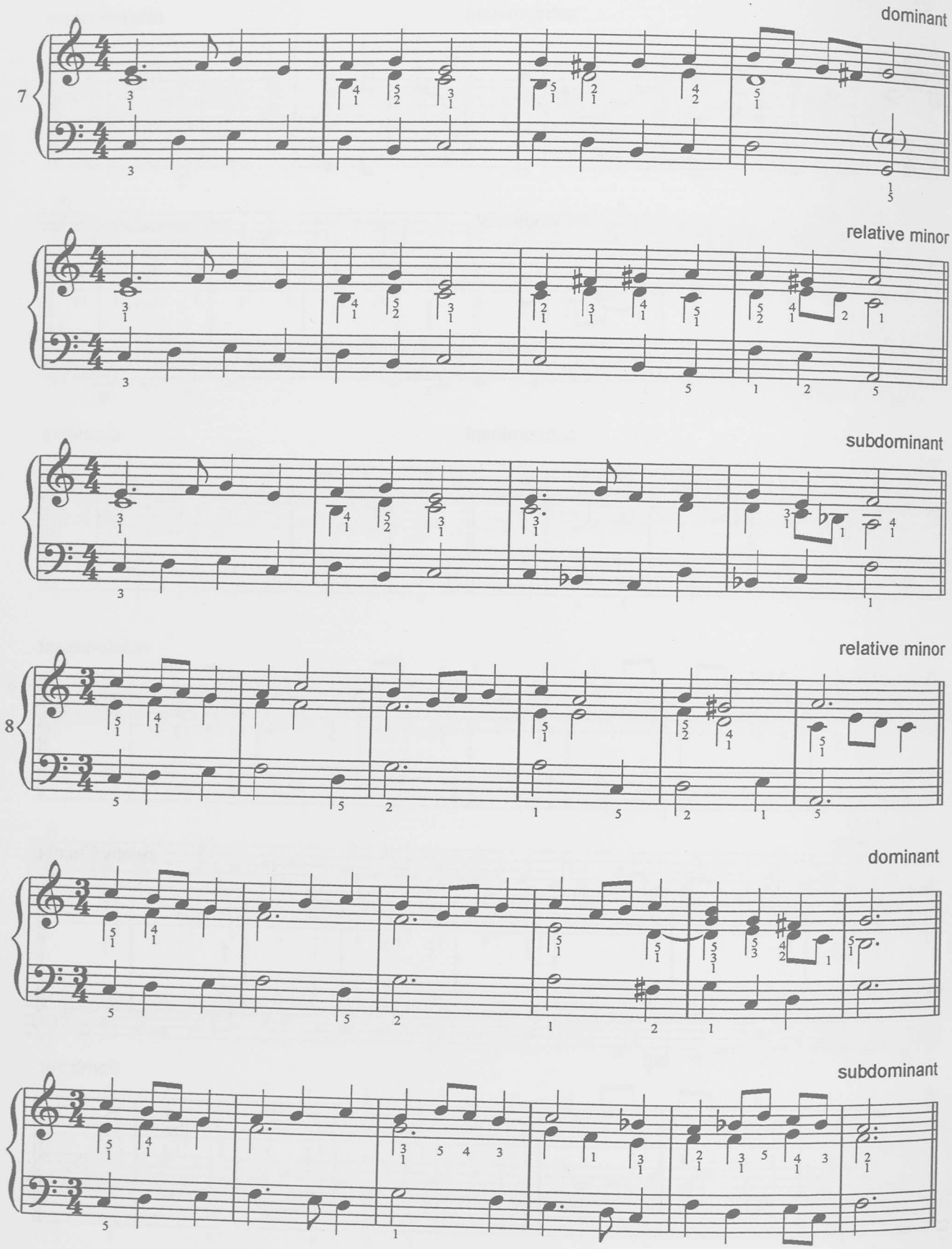
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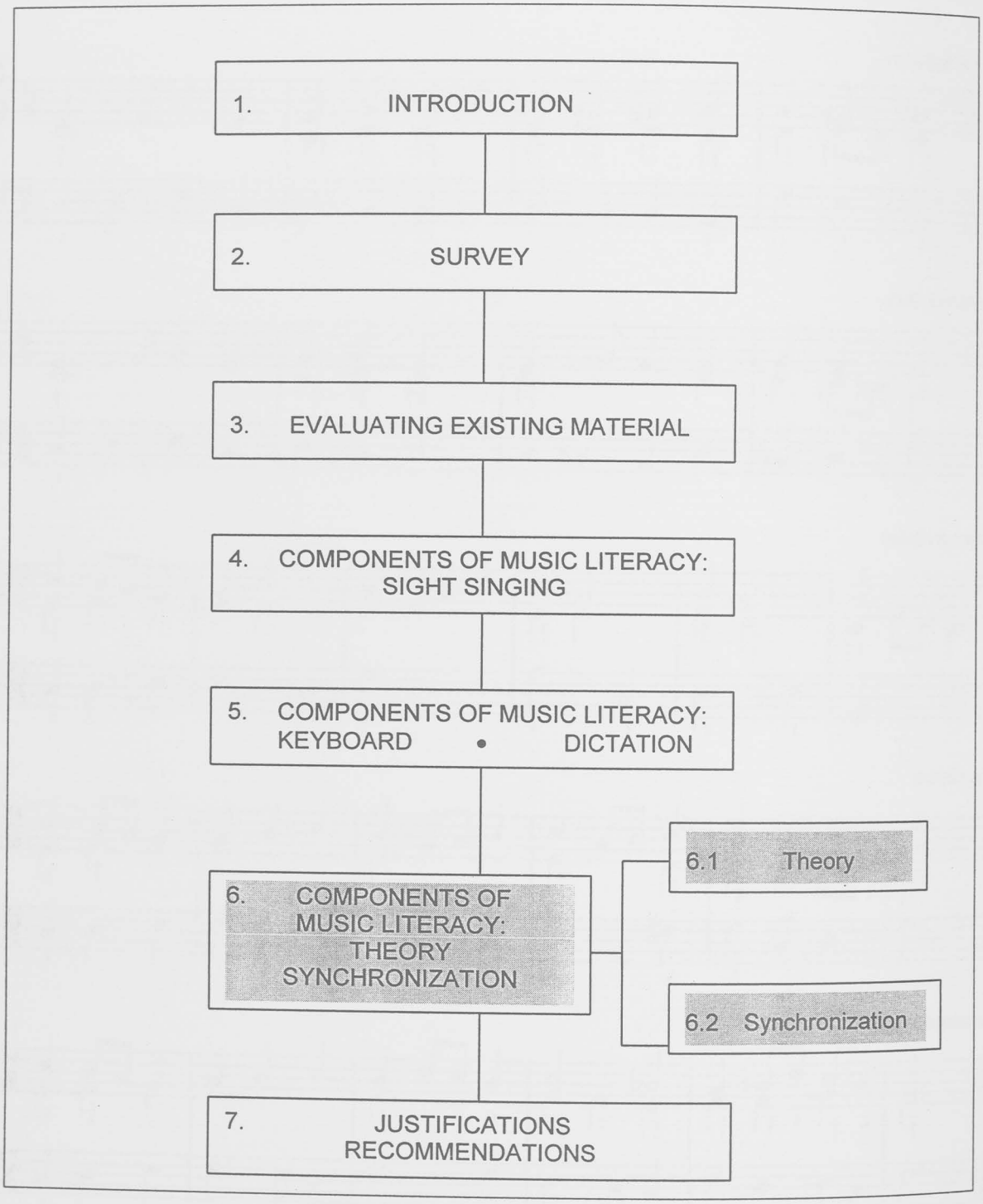
CHAPTER 6

Components of *Music Literacy*, the proposed programme

Music Theory and Synchronization of components



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1. Form and structure
2. Practices:
   - Treatment of a motif or theme
   - Treatment in the bass line
3. Kinds of pieces/works:
   - Baroque dances (from Suites, Partitas, etc.)
   - Other pieces suggesting movement
   - Character pieces
   - Vocal pieces
   - Orchestral works
   - Vocal works with orchestra
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6.1 **Music Theory – the framework:** The learning material is spread over six phases with **exercises** accompanied by representative **compositions** and followed by essential **terminology**.

I. Exercises

Phase 1: Basics in pitch, time and keys

A. Notation – Pitch: Lines, spaces, ledger lines, 2 clefs, letternames

Exercise 1: Letternames in the G-clef
Exercise 2: Different pitches for each letter in the G-clef
Exercise 3: Letternames in the F-clef
Exercise 4: Different pitches for each letter in the F-clef

B. Notation – Time: Note values, rests, simple time signatures, dotted notes

Exercise 5: Combining note values
Exercise 6: Combining pitch and note values
Exercise 7: Time signatures – simple time
Exercise 8: Main beats – simple time
Exercise 9: Time signatures – grouping quavers
Exercise 10: Time signatures – rests

C. Notation – Keys: Semitones, whole tones, accidentals, Major keys, key signatures, triads

Exercise 11: Completing the circle of fifths and the triangles of sharps and flats regarding major keys
Exercise 12: Key signatures plus the dominant notes
Exercise 13: Writing all major scales in 2 clefs without key signature, followed by tonic triads
Exercise 14: Writing all major scales in 2 clefs with key signature, followed by tonic triads
Exercise 15: Technical names in major keys

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Phase 2: Compound time signatures, relative keys, intervals, triads

A. Time: Compound time

Exercise I: Combining note values
Exercise 2: Multiplication of note values
Exercise 3: Time signatures – compound time
Exercise 4: Main beats – compound time
Exercise 5: Time signatures – grouping quavers in simple and compound time
Exercise 6: Time signatures – rests in simple and compound time

B. Keys: Harmonic minor, relative keys, intervals, triads

Exercise 7: Completing the circle of fifths and the triangles of sharps and flats by adding minor keys
Exercise 8: Key signatures, relative keys and dominant notes
Exercise 9: Relative keys, key signatures and leading notes
Exercise 10: Writing major and harmonic minor scales without key signature, followed by primary triads and vi/VI
Exercise 11: Writing major and harmonic minor scales with key signature, followed by primary triads and vi/VI
Exercise 12: Technical names in minor keys
Exercise 13: Major and perfect intervals
Exercise 14: Augmented and diminished intervals

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Phase 3: Unusual note values, easy irregular note groups, inversions of intervals and triads, elementary analysis, basic terminology

A. Time: Small note values and the breve, triplet, duplet and quintuplet

Exercise 1: Combining note values
Exercise 2: Time signatures – mixture plus irregular note groups
Exercise 3: Main beats – mixture plus irregular note groups
Exercise 4: Time signatures – grouping quavers
Exercise 5: Time signatures – rests

B. Keys: Inversions of intervals and triads, basic terminology

Exercise 6: Writing major and harmonic minor scales, beginning on various degrees
Exercise 7: Intervals and inversions – writing
Exercise 8: Intervals and inversions – identifying
Exercise 9: Triads in 3 positions in all major keys on I, IV, V, vi
Exercise 10: Triads in 3 positions in all minor keys on i, iv, V, VI
Exercise 11: Figured triads in major keys, mixed on I, IV, V, vi
Exercise 12: Figured triads in minor keys, mixed on i, iv, V, VI
Exercise 13: Figuring triads in 3 positions – mixture

C. Analyzing: Elementary analysis, basic terminology

Exercise 14: Elementary analysis of melodies from classical and local literature – metre, key, terminology

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Phase 4: All irregular note groups, alto and tenor clefs, melodic minor, transcription, terminology, analysis, elementary melody writing

A. Time: All irregular note groups

Exercise 1: All irregular note groups in combinations
Exercise 2: Time signatures – completing with rests
Exercise 3: Rewriting in $\frac{3}{4}$ and $\frac{6}{8}$ time
Exercise 4: Rewriting in double the note values
Exercise 5: Rewriting in half of the note values

B. Keys: Key signatures in 4 clefs, melodic minor

Exercise 6: Orientation with the 2 C-clefs
Exercise 7: Key signatures, relative keys and dominant notes in 4 clefs
Exercise 8: Relative keys, key signatures and leading notes in 4 clefs
Exercise 9: Intervals and inversions in 4 clefs – writing
Exercise 10: Intervals and inversions in 4 clefs – identifying
Exercise 11: Figured triads in inversions in 4 clefs – writing
Exercise 12: Figuring triads in inversions in 4 clefs – identifying
Exercise 13: Writing melodic minor scales in 4 clefs without key signature
Exercise 14: Writing melodic minor scales in 4 clefs with key signature

C. Analyzing and arranging: Transcription, terminology, analysis, elementary melody writing

Exercise 15: Transcription to various octaves
Exercise 16: Transcription to various octaves and clefs
Exercise 17: Transcription with enharmonic changes
Exercise 18: Accidentals replacing key signatures
Exercise 19: Analysis of melodies from classical and local literature
Exercise 20: Completing 4-bar melodies

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Phase 5: Chords in 4-part writing, cadences, transposition, chromatic scales, motif treatment, basic forms, common character pieces and dances, analysis, melody writing

A. Harmony: Principles/hints in 4-part writing – cadences

Exercise 1: Primary chords and vi/VI in root position, in 4-part writing
Exercise 2: Figured chords in various positions in 4-part writing
Exercise 3: Plagal cadence in Major keys
Exercise 4: Plagal cadence in minor keys
Exercise 5: Perfect cadence in Major keys
Exercise 6: Perfect cadence in minor keys
Exercise 7: Imperfect cadence in Major keys
Exercise 8: Imperfect cadence in minor keys
Exercise 9: Interrupted cadence in Major keys
Exercise 10: Interrupted cadence in minor keys

B. Analyzing and arranging: Transposition, motif treatment, basic forms, common character pieces and dances, analysis, melody writing

Exercise 11: Transposition to various keys
Exercise 12: Transposition with accidentals
Exercise 13: Writing the chromatic scale in various ways
Exercise 14: Analyzing elementary pieces in 4-part writing, harmonically
Exercise 15: Analyzing/determining form, structure, key and modulations, nature/mood/dance features of uncomplicated classical and local pieces
Exercise 16: Completing 4-bar melodies with upbeats
Exercise 17: Rewriting elementary piano pieces for instruments/voices

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Phase 6: Chords in inversions, harmonic patterns, chords of the 7th, non-harmonic notes, harmonic rhythms, analysis, score reading, melody writing, writing simple accompaniments, elementary arrangements

A. Harmony: Principles and guidelines for chord progressions

Exercise 1: First inversions in Major keys
Exercise 2: First inversions in minor keys
Exercise 3: Cadential $\frac{6}{4}$ in Major keys
Exercise 4: Cadential $\frac{6}{4}$ in minor keys
Exercise 5: Application of previous matter with figured bass
Exercise 6: Passing $\frac{6}{4}$ in Major keys
Exercise 7: Passing $\frac{6}{4}$ in minor keys
Exercise 8: Changing chord and cadential $\frac{6}{4}$ in tonic function
Exercise 9: Dominant 7th in root position and resolution
Exercise 10: Application of previous figured progressions
Exercise 11: Dominant 7th in inversions followed by tonic
Exercise 12: Dominant 7th in inversions followed by submediant
Exercise 13: Harmonizing figured soprano parts
Exercise 14: Supertonic in Major and minor keys
Exercise 15: Supertonic chord of the 7th, also as secondary dominant with chromatic changes
Exercise 16: Application and figuring of previous items
Exercise 17: Quaver movement – passing and changing notes – harmonic rhythm
Exercise 18: Modulations through pivot chords to dominant, subdominant and relative keys
Exercise 19: Application of previous items, figuring bass and soprano parts

B. Analyzing and arranging: Analysis, score reading, 8-bar melodies, simple piano accompaniments, elementary arrangements

Exercise 20: Analyzing uncomplicated scores for various combinations
Exercise 21: Score reading of uncomplicated pieces for various combinations
Exercise 22: Writing 8-bar melodies
Exercise 23: Writing simple piano accompaniments
Exercise 24: Elementary vocal and instrumental arrangements

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II. **Compositions:** List of beginner's pieces and other material for analysis, for application and for illustrating the following:

1. **Form and structure:**
   - Binary form
   - Ternary and Da Capo form
   - Closed binary form
   - Rondo form
   - Variation form
   - Through composed
   - Sonata form
   - Canon
   - Fugue

2. **Practices:**
   - **Treatment of a motif or theme:**
     - Repetition
     - Echo
     - Sequence
     - Inversion
     - Extension and development
     - Implied 2-part writing
   - **Treatment in the bass line:**
     - Ostinato
     - Basso continuo
     - Alberti bass
     - Pedal point

3. **Kinds of pieces/works:**
   - **Baroque dances (from Suites, Partitas, etc.):**
     Allemande, Courante, Sarabande, Gigue, Minuet, Passepied, Siciliana, Gavotte, Bourrée, Rigaudon, Pavane, Galliarde, Canarie, Musette, Polonaise
   - **Other pieces suggesting movement:**
     March, Barcarole, Berceuse, Habanera, Tarantella, Tango, Polka, Toccata, Waltz

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- **Character pieces:**

  Prelude, Overture, Intrada, Intermezzo, Bagatelle, Eccossaise, Ballade, Etude, Nocturne, Scherzo, Rapsody, Fantasia

- **Vocal pieces:**

  Air, Lied, Vocalise, Chanson

- **Orchestral works:**

  Concerto, Symphony, Ballet

- **Vocal works with orchestra:**

  Cantata, Oratorium, Opera, Operetta, Musical

4. **Eras (styles in music):**

   Pre Baroque
   Baroque
   Classical
   Romantic
   Impressionist (Early Modern)
   Twentieth Century
   Indigenous

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III. Music terminology

The majority of music terms, as also the common ones, are in Italian. Abbreviations occur in brackets.

Forte (f)	loud
Piano (p)	soft
Tempo	speed
Andante	at an easy (a walking) pace
Allegro	happy, cheerful, merry
Lento	slow
Adagio	leisurely
Largo	broad (stately)
Grave	solemn
Moderato	moderate
Presto	quick
Vivace, vivo	lively
Staccato (stacc.)	detached
Legato (leg.)	smooth
Sostenuto	sustained
Espressivo (espress.)	expressive
Dolce	sweet
Leggiero (legg.)	light
Marcato	marked
Mesto	sad
Cantabile	in a singing style
Fine	end
Attacca	go on immediately
Sempre	always
Senza	without
Subito	suddenly, immediately
Simile	the same, similar
Secco	dry
Solo	alone, one
Tutti	all
Mosso	moved
Moto	motion
Tranquillo	tranquil

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Suffixes in the word to follow:

–ando	gradually or becoming
–endo	gradually or becoming
–etto	somewhat, rather, fairly
–ino	diminutive form
–issimo	superlative degree
–mente	in the way (manner) of

Rallentando (rall.)	gradually slower
Ritardando (rit.)	gradually slower
Accelerando (accel.)	accelerating, gradually faster
Allargando (allarg.)	broadening
Crescendo (cres., cresc.,)	becoming gradually louder
Decrescendo (decresc.,)	becoming gradually softer
Diminuendo (dim.,)	becoming gradually softer
Morendo	dying away and becoming slower
Larghetto	somewhat broad
Allegretto	fairly cheerful
Andantino	a little slower or faster than andante
Pianissimo (pp or ppp)	very soft
Fortissimo (ff or fff)	very loud
Prestissimo	very quick, as fast as possible

Common adjectives, adverbs, etc.:

Mezzo	moderate
Piu	more
Meno	less
Assai	very
Molto	much
Troppo	too much
Poco	a little
Ben	well
Non	not
Con, col	with

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Da, dal	from
E, ed	and
A, ad	in, at
Primo	first
Secondo	second
Ma	but
Quasi	as if, almost

Common combinations:

Mezzo piano (mp)	moderately soft
Mezzo forte (mf)	moderately loud
Piu mosso	more moved
Piu lento	more slowly
Meno mosso	less moved
Allegro assai	quite fast (usually)
Molto adagio	very leisurely
Vivo ma non troppo	lively but not too much
Poco a poco	little by little
Ben marcato	well marked
Con moto	with motion
Da capo al fine	repeat from the beginning to the end
Largo e mesto	broadly and sadly
A tempo	in time, return to original speed

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6.2 Exposition and synchronization of components in the proposed *Music Literacy* programme – an example

I. General remarks and guidelines for learning sessions

Apart from the specific conventions concomitant with every component of the programme, the following is suggested for effective exposition and synchronization:

1. **Regularity and duration of learning sessions and the period needed for completing the programme:** As with studying a new language, regular sessions, at least weekly, are necessary for successful progress. Number and duration of sessions depend on the kind of course accommodating the ***Music Literacy*** programme, the age group, background of learners and compulsory duration of the entire course. The following recommendations are made for current needs within the South African context:

   - For a full-time course at tertiary level, students with no or little background need at least five sessions weekly, of an hour each for completing the programme within two years. A third year for consolidation and application is strongly recommended. Related subjects which reinforce and broaden music literacy are: General class music, Choir singing, Choir leadership, Music technology, Music history, Music appreciation, Individual instrumental/singing lessons, etc.

   - For a part-time course at tertiary level, students with no or little background need two, but preferably three sessions of an hour each for completing the programme within three or probably four years. This is apart from other related subjects.

   - For curriculum purposes at secondary school level, learners need, initially, four sessions of half an hour each. In grades ten to twelve, six sessions are necessary. This does not include the current prescribed Music history section. On the other hand, the ***Music Literacy*** programme offers much more than what is prescribed for the minimum requirements of the final grade twelve school year. The broader training of the ***Music Literacy*** programme provides for developing independence and for attaining the capabilities mentioned before (see Preface, p. vi).

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- With any other part-time learners/students, factors such as age, background and experience with music making in one or other way, available time for learning sessions and for studying at home, together, will determine the duration of weekly sessions and the period needed for completing the entire ***Music Literacy*** programme.

2. **Learning aids for the sessions:** The following equipment is indispensable:

   i. **Keyboard:** A keyboard laboratory is the ideal. Alternatively, at least one piano or keyboard is essential for the ***Music Literacy*** learning sessions. It has to be in tune. Every learner should always have a keyboard or a copy of a keyboard picture in front of her/him. See p. 5-17 for the picture. The keyboard notes on the copy should be large enough for placing the average hand on the notes. It should contain at least three octaves. For practical reasons the picture should be stuck to cardboard and be laminated. Learners should keep their pictures with them for regularly repeating and practising at home. See p. 5-19 for the need of the keyboard and the use of the picture, and p. 2-20 for reasons for group tuition.

   ii. **Pencil:** This mentioning might sound quite unnecessary. However, participation by learners in this way in the learning process, is important. A pencil (with an eraser) is always needed for various general markings, for learners' own ideas, and for reminders, even with very young learners.

   iii. **Handbooks:** Every learner should use her/his own **handbooks** (the learning material of the components in usable book format). For the initial stage only the components on **Sight Singing: Pitch** and also **Rhythms** are needed by learners. During the middle stage of learning and developing, **Sight Singing: Melodies** and **Music Theory** are needed as well as an open **manuscript book** for written dictation answers and some theoretical work. The **Keyboard Reading and Playing** primer is also used. However, some learners begin with this tutor already during the initial stage. The component **Keyboard Harmony and Music Dictation** is needed from the beginning, only by the educator. No additional material is needed for the final stage.

3. **Size of group:** The number of learners recommended in a group depends on the availability and size of the keyboard laboratory. The maximum recommended is

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twelve. With the availability of one piano or keyboard, the group should not exceed eight learners, although fewer are preferable.

4. **Division of every learning session in activity sections for treating the various components:** During the initial stage (see no. 5 below for the three stages), the weekly session is divided in four activity sections for treating pitch (solfa), rhythms, keyboard and recognitions. Although recognitions are described in a separate column with time specifically allotted, recognition exercises are interwoven throughout. All exercises in **Theory: Phase I**, which can be answered orally and through recognizing, are practised during this stage. This enables some learners to begin with the keyboard tutor (see separate booklet) before completing the initial stage. For this example of synchronization (see p. 6-19), the middle stage needs two sessions or one double session weekly. Melody singing and music theory are added, bringing the total to six activity sections. During the final stage these six sections are maintained but the time allotted to each will differ, depending on the learners.

5. **Various developmental stages:** In this synchronization example, the learning process is divided in three stages. The specific amount of material treated during every stage in the various activity sections needs to be approximately completed. When activities in one section fall behind, the educator should vary the time division of the sections, for best synchronization and for attaining the planned knowledge and skills for that stage. In the **initial stage** all basics are practised in four activity sections. During the **middle stage**, developing of all these skills needs to be spread over six activity sections. In the **final stage** activities continue in six sections. However, through overlapping, application, analyzing, arranging and creating, mixing of the sections will occur in the final stage.

6. **Manner of synchronization:** The responsibility for simultaneously treating material belonging together and material with common qualities and referring to and fro in the various activity sections, remains with the educator. Basic principles in the learning process should be borne in mind, especially **from the concrete to the abstract** (see p. 2-17). See also pp. 2-31 to 2-34 for **Maximum use of senses**, **Holistic approach** and for **Logic is exploited**. Examples for applying these in Synchronization in the Initial stage, are the following:

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- In the very first learning session, learners join the educator in singing the octave **do** to **dō**, while moving the fist (do hand sign) up and down. This happens during acquaintance with solfa, in the **Sight Singing: Pitch** activity section. In the **Keyboard** section they play and hear while they sing **C C'** on letternames and again as **do – dō**. During the **Recognition** section the educator discusses the terms **low-high**, **high-low** while playing alternating note pairs for learners to identify. She/he begins with **C C'** or **C' C**, followed by other pitches.

- In a later session, the leading tendencies of **ti** to **dō** and **fa** to **mi** are experienced through singing and listening, and through using their meaningful hand signs in the **Sight Singing: Pitch** activity section. This goes along with the **Keyboard** activity where learners see while they play and hear in C major, **B F** played together and resolving to **C E** respectively. They see the 'white semitones' with no black notes in-between, causing leading tendencies.

7. **The point of time for commencing with music theory often differs with various learner groups:** All learners require immediate usability of skills and knowledge of a music literacy programme (see p. 2-33). However, in general **learners still in school**, are mainly in need of the reading and understanding aspects of music literacy. They play an instrument or they sing in a choir and they want to make music. Although all components are necessary, their focus might be more on sight singing, on recognition and perhaps with some, also on keyboard playing. With adult learners, the ability to arrange music and to use the keyboard for various purposes, seems to be a stronger need. For these reasons, younger learners, almost without exception, are negative about written theory when this is introduced too soon. Besides, there is usually no need for beginning with written work before learners experience the necessity themselves. Although playing and singing are also important with adults, the use of sheet music in various ways and the ability, quite often, to do written work, necessitate them beginning with theory already in the initial stage. This is usually met with approval by adult learners.

8. **Prescriptiveness is not feasible with synchronization in the *Music Literacy* programme:** The learning tempo and progress made in the various components differ with every learner group. Determining factors are: age, background, aim of learners, e.g. for curriculum or vocational purposes, weekly available time,

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learners' expectation of duration of the entire programme, size of group, available aids, like a keyboard laboratory, the educator's personality and background, to mention only some. When synchronizing the components in the ***Music Literacy*** programme, decisions have to be made continually for accommodating the specific learner group. In every learning session the educator has to observe, evaluate and measure learners' progress. New material is treated and synchronized accordingly. Thus, synchronization rests with the educator who knows the group. On the other hand, the educator must also know the learning matter and the complete programme, for being able to spot the tangent points, similarities and relevance.

Conventions accompanying every component in the ***Music Literacy*** programme, offer approaches, explanations as well as ideas, guidelines and hints for application. Eventually, the educator has to put all together. For this reason, no specific synchronization can be prescribed and no example can be strictly applied.

The following examples illustrate this point:

- With very young learners it is common practice to begin solfa singing with the falling minor third of **dō** to **la**, followed by **dō ti la**, down and up. In this case, learning keyboard notes should begin with A B C, etc.

- Usually with learners of the age group eight and upwards and also with adults, beginning solfa singing with the broken tonic chord, works best. In this way, the primary triad I is experienced in outline. Thus, in the solfa section the order of learning solfa is the following:

  do mi so dō; then **do re mi**; then **la ti dō**; then **fa mi re do** and lastly other combinations with **fa**, beginning with **so fa mi re do**. Every group of notes is first practised stepwise either up or down, and then followed by leaps, in addition to the initial broken tonic chord, before continuing with the next group.

  In this case, keyboard activities begin with the C major scale, and its tonic triad. The concept of the whole major scale is directly conveyed in both activities. This forms an ideal foundation for the approach in the ***Music Literacy*** programme (see p. 5-22). It also synchronizes with the **Dictation** section when, for the concept of high-low, the octave C's are played and sung (see p. 5-85). Even when the intervals are increased and the same bottom note is used, some learners might also recognize the specific intervals as **do-so**, **do-mi**, etc. before they are specifically treated.

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II SYNCHRONIZATION OF COMPONENTS – AN EXAMPLE

Initial stage – One session weekly, of an hour, is suggested for adult part-time students/curriculum purposes for secondary school learners

Sight Singing		Keyboard	Dictation
Pitch (20 min.)	**Rhythm (10 min.)**	**(20 min.)**	**(Interwoven) (10 min.)**
Major key orientation	**Simple time**	**Keyboard Introduction**	
1. Solfa hand signs: See p. 4-72 for signs and pp. 4-67 to 4-71 for explanations and guidelines. Learners participate by joining the educator in using hand signs while singing the required pitches. **2. Solfa syllables:** Learners sing solfa syllables from lettersnames. See p. 4-75 for exercises. Educators must ensure that the specific succession of pitches (solfa syllables) and intervals in every unit are always preceded by practising them with hand signs. Thus the pitch section of every session should ideally commence with solfa hand signs. **3. Keys:** Once singing of syllables progress well, learners continue with solfa singing in keys. Note, the solfa singing in every new key is preceded by keyboard playing of that scale and tonic triad. Approximately three keys need to be completed in solfa singing during the initial stage.	See p. 4-5 for specific guidelines and p. 4-13 for exercises. The first unit is initially just sung while attending only to the correct French time names (see p. 4-11). A second round follows with attention to: • Steady beats • Sensible phrasing • Accentuation of first beats of bars • Legato singing, basically. Correct facts are essential before continuing. Although important, imperfection with these four qualities need not hamper progress with new units. Approximately seven units need to be completed in the initial stage.	**1. Acquaintance with the keyboard:** See pp. 5-19 to 5-22 for guidelines and for suggested learning procedures. • Awareness of the two keyboard patterns • Concepts of high-low • The music alphabet • Knowledge of white note names • Knowledge of black note names In every session the keyboard component begins with exercises in these five items even after learners seem to have grasped them. **2. Major scales with tonic triads:** See p. 5-22 for details. Preferably in the very first session, but not later than the second, learners play C major while singing the note names, followed by the tonic triad. They continue with the following scales and triads as described on p. 5-22. Approximately eight keys need to be fluent and safe in the initial stage. * As soon as knowledge of note names in the G clef and F clef is established (treated in **Theory**: Phase 1), learners can begin with **Keyboard Reading and Playing**. Approximately 10 min. are put aside, unless an additional 30 min. session for instrumental tuition or practical music making is available. See separate booklet for studies and conventions.	**1. Introductory recognitions:** See pp. 5-73 and 5-85 for exercises on: • Pitch • Dynamics • Tempo • Articulation • Density • Metre • Gradual changes in dynamics and tempo. These recognition and the following memory exercises are continually interwoven throughout the other three activities. **2. Memory exercises:** See p. 5-78 for details. **3. Rhythm dictation:** See p. 5-87 for material. Once learners' ability to sing these rhythmic phrases on French time names go off well, they can be required to **mention** the time names when these exercises are played for them. Introductory recognitions should be continued. No written answers are expected. Approximately twenty rhythm exercises should have been answered orally in the initial stage. **Theory:** **Phase I:** See p. 6-3 for the various phases. Oral practising and identifying of **Pitch** and **Time** can be completed. Only the eight keys treated at the keyboard need to be finalized during the initial stage.

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Middle stage – Two sessions weekly, of an hour each, are suggested

Sight Singing			Keyboard (25 min.)	Dictation (10 min. formal treatment)	Theory (35 min.)
Pitch (25 min.)	**Melodies (10 min.)**	**Rhythms (15 min.)**			
All syllable exercises in the major modes need not be completed before commencing with the **minor mode**. Same with the keys. Although more time is initially still spent on exercises in the major mode, with syllables and keys, a few minor exercises are treated in both of them in every session. Towards the end of the middle stage the last few units in major keys, with tricky intervals, should be treated. The initial exercises in minor keys are much easier and progression will be faster than the last major exercises. Exercises in the various keys are always preceded by syllable exercises as well as by the particular keyboard work.	See p. 4-195 for exercises and p. 4-186 for specific guidelines. Only one or two melodies can initially be treated in every session. Value of repetition of previous melodies should not be under-estimated. Once the syllable exercises in major keys in the Pitch section have been completed, the time spent and melodies treated in this section, can gradually be increased. Attention should be given to musical outcomes, as described in **Melody Conventions**, p. 4-186.	**Compound time:** All simple time exercises need not be completed before commencing with compound time (see p. 4-33). All exercises in simple and compound time need not be completed when **Irregular note groups** are introduced (see p. 4-45). This must precede the relevant theoretical work of Phase 3.	**2.** Playing all major scales with tonic triads are completed. * **Keyboard Reading and Playing** commences if not already started in the initial stage. **3. Primary triads** are played in all **major** keys. **4.** The **submediant triad** is played in all major keys. **5. Distinguishing** between **major** and **minor** scales and triads coincides with no. 6 in **Dictation**. **6.** All **harmonic minor scales** are practised, preceded by each major scale and its vi. **7. Triads i, iv, V, VI** are practised in all minor keys. **8. Various positions** of major and minor triads are practised. **9. Recognition** of triads in various positions follows next. **10.** All **melodic minor scales** are practised. This precedes the written scales. **Chord progressions 11 to 18. The four cadences** are practised in all keys (see pp. 5-30 and 5-50).	• Although recognition exercises are continued and are interwoven during all other activities, a few minutes should be put aside for **written answers** of 2-bar rhythm patterns. • All simple time patterns need not be completed before beginning with compound time. **6. Distinguishing between major and minor scales and triads** should be combined with keyboard playing. • The next step, i.e. singing lowest notes and determining chord positions, is treated in the keyboard section. **4. Melodic patterns:** At the same time as the previous two items, melodic patterns are treated. Regular writing exercises of rhythm and melodic patterns take place.	**Phase 1:** See p. 6-3. Written work commences. Phase 1 is finalized after all major keys have been practised at the keyboard. **Phase 2:** Filling in exercises are completed in compound time, relative keys, intervals and triads. **Phase 3:** The following items are treated: Unusual note values, easy irregular note groups, inversions of intervals and triads, elementary analysis, basic terminology. **Phase 4:** The following items are treated: All irregular note groups, alto and tenor clefs, melodic minor, transcription, more terminology, analysis and elementary melody writing.

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Final stage – Two or more sessions weekly, of an hour each, are suggested

Sight Singing			Keyboard (20 min.)	Dictation (15 min. formal treatment)	Theory (45 min.)
Pitch (15 min.)	**Melodies (15 min.)**	**Rhythms (10 min.)**			
Learners continue with **solfa syllables**. Even after completion it is advised to repeat the last two major units and all the minor units in a faster tempo. Exercises in the various major keys are completed. As mentioned in its 'conventions', all keys need to be repeated but with varied rhythms and with replacement of solfa. These specific repeats are essential for independence of solfa and as preparation for application in melodies.	Learners continue with melodies in minor keys after completing major keys. Regular repeats of two-part exercises are suggested to profit fully by this music making opportunity.	Learners continue and complete exercises in simple and compound time as well as with the **Irregular and Unusual** (see p. 4-45). Regular repeats in-between, of previous two-part exercises are recommended. This provides essential recapitulation and opportunity for music making.	**19 and 20. First inversions** are treated in a chord progresslon. **21 to 30. All $\frac{6}{4}$ patterns** are practised, including the dominant 7^{th}, i.e. • cadential $\frac{6}{4}$ • passing $\frac{6}{4}$ • changing $\frac{6}{4}$. **31 to 33.** The supertonic is applied in various ways. **34 to 37. Modulation** playing and recognizing precedes written work. * **Keyboard Reading and Playing**. See separate booklet. As mentioned above, if a special instrumental session is not available at least 10 min. are used in every Keyboard section. Some learners might begin towards the end of the first stage. The majority is ready to read and to practise these piano studies at the beginning of the middle stage.	**5. Melody dictation**. Eventually melody dictation combines the previous two items. **7 and 8. Cadence and modulation recognition** are also treated during or just after keyboard activities when those particular items are practised. **Other recognitions**. The various composion practises, different kinds of works, e.g. dances and character pieces, typical stylistic features of music eras, are treated whenever these phenomena and qualities are encountered in other activity sections, during all three stages.	**Phase 5:** Written exercises and treatment of other items comprise: Chords in 4-part writing, cadences, transposition, chromatic scales, motif treatment, basic forms, common character pieces and dances, analysis, melody writing. **Phase 6:** Written exercises and other matter comprises: Chords in inversions, harmonic patterns, chords of the 7^{th}, non-harmonic notes, harmonic rhythms, analysis, score reading, melody writing, writing simple accompaniments, elementary arrangements.

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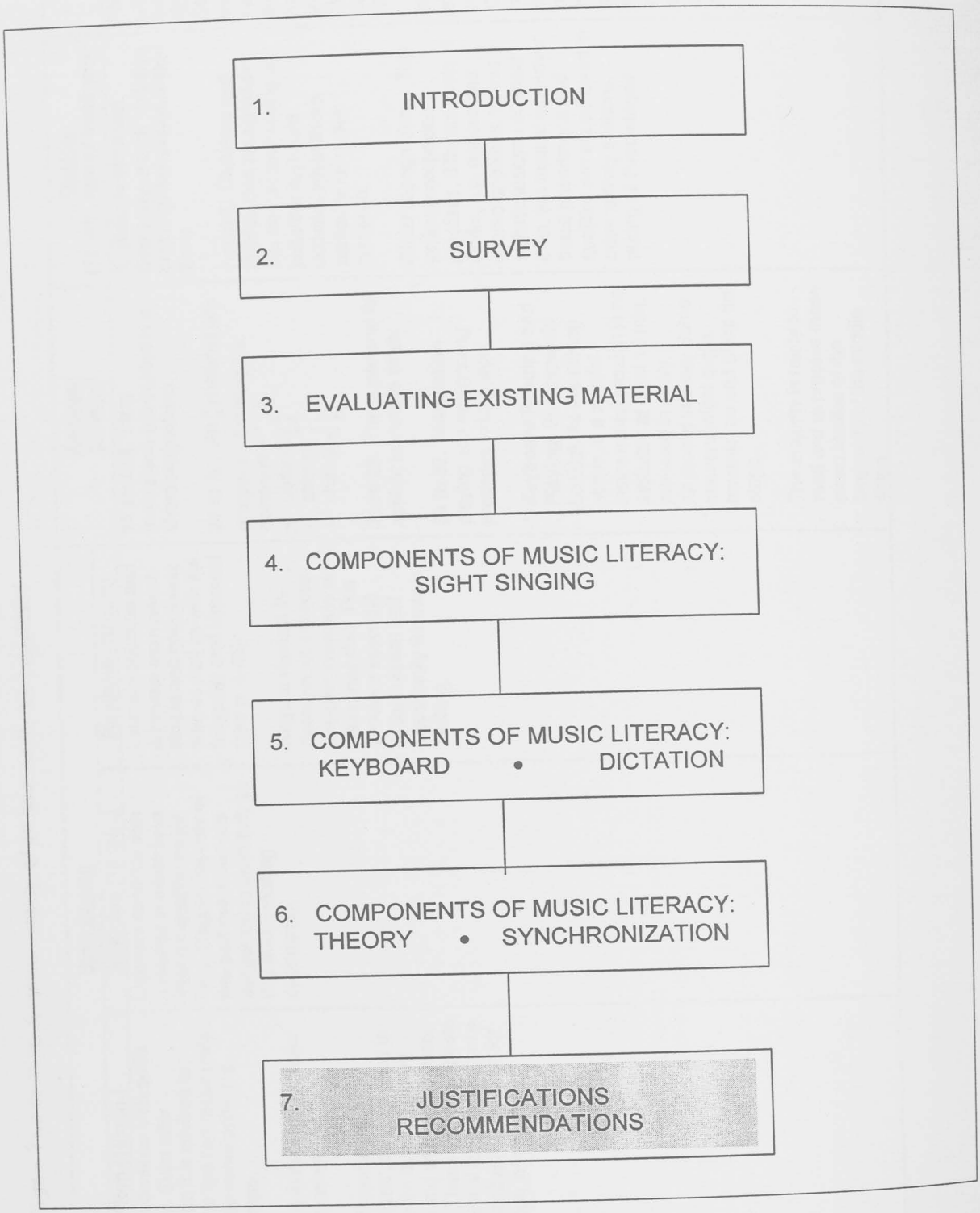
CHAPTER 7

Justifications and Recommendations



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CHAPTER 7

Justifications and recommendations

7.1 Measuring the *Music Literacy* programme as proposed

The ***Music Literacy*** programme originated for meeting, and was shaped according to, the specific needs of various prospective music makers in South Africa. Requirements for an ideal music literacy programme (see 2.3.5) emerged from the personal needs of individuals and the needs of groups in various sub-fields in music education. All basic learning principles and essential qualities for effective learning (see 2.3.2) were constantly borne in mind while constructing the programme and designing the exercises. Additionally, the practicality and other advantages of group work (see 2.3.3.2) were always taken into account. All material was continuously empirically tested by the author with assistance of colleagues in various sub-fields of music education. Adjustments and changes were regularly made accordingly. Eventually the final programme, including all components with learning material, proved to be successful with representative learners/students, of the various sub-fields in music education: the report back from colleagues and adult students all attested to the effectiveness of the entire programme. In the author's own experience, the total outcome and also the results in every component were most satisfactory. Thus, the proposed ***Music Literacy*** programme has already been shown to be a vital workable supporting system in the various sub-fields, meeting the basic needs of those concerned, and therefore, also the set requirements for an effective programme. At the same time it satisfies the conditions of the current OBE.

7.2 Justification of the proposed *Music Literacy* programme by answering the research questions

The sub-questions, related to the main research question, are the following:

7.2.1

> Will music literacy provide for the basic need of the majority of prospective music makers in South Africa?

To many learners and educators, the ability merely to read sheet music might initially seem to be their basic need. However, the ability to read notated music with **understanding** and to have the insight and skills for **utilizing** sheet music, each

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for her/his own purpose, describes the actual need. Once prospective music makers experience the practical outcomes which a true music literacy programme should offer, learners/educators admit and give credit to the specifications/qualities of such a programme.

The music reading abilities of some existing music makers in the various **sub-fields** in music education can be described as follows:

- Many a **choir leader or singer** in South Africa might be able to sing from solfa syllables and read rhythms.
- Many an **educator in general music classes** might be able to sing from solfa syllables and read rhythms.
- Usually, those learning to play an **instrument** or everyone receiving **voice training**, can soon play/sing basically from notation.
- **Independent learners** often learn the basics of staff notation in a theoretical way.
- At tertiary level, but even also at primary and secondary levels in school, **instrumental/vocal students** normally read music quite comfortably. This is often the case, whether a full-time or an in-service training student.

However, the ability

- to view music notation in its context,
- to analyze the whole and the particular,
- to adapt or arrange sheet music for practical use in specific sub-fields in music education and
- to do all this independently, remains the actual need.

Where the proposed ***Music Literacy*** programme was especially drawn up to fulfil this need and where it was personally tried out extensively by the author, this question can be answered positively and without any doubt.

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7.2.2

Can a music literacy programme be developed and implemented, meeting the requirements of **Outcomes-based education**?

This question emerged only after all requirements for a music literacy programme were determined by the survey of this thesis and the proposed programme was almost finalized.

All needs of the various parties involved in the survey can be summarized as follows: Learners want to be able to make music directly and independently. To obtain this outcome (long-term goal), an effective music literacy programme was needed as facilitator in the music making process for all the various sub-fields of music. The music literacy programme should, however, in itself allow learners, from the very beginning, to experience music making. Thus, music making should take place in all items of the learning matter, i.e. during the learning process, in one or other way, to satisfy also the short-term needs of learners. This conclusion was the motivation for, and brought about the practical approach which also, eventually, determined the contents.

When studying the current outcomes-based education policy the author found it significant that the various goals, the learning procedures as well as the learning material of the proposed ***Music Literacy*** programme coincided with what is understood in OBE. The way the programme is designed and even the nature of the various exercises correspond with the principles of OBE. The reason can be found in the approach of the proposed programme, also mentioned above, for satisfying the needs of all involved, i.e.: **to be able to make music directly and independently**. The proposed ***Music Literacy*** programme serves as the facilitator in the music making process.

Various ways in which the requirements of OBE are met are illustrated below, through comparison and reference to the proposed programme. Reference is mainly to:

- the Preface, p. vi
- Basic learning principles in 2.3.2
- Essential qualities for effective learning in 2.3.2
- Prerequisites for successful group work in 2.3.3.3
- Specific requirements in 2.3.5
- Conventions for the various components with learning material
- Synchronization of the components in 6.2: II.

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Together, these sections provide the core of the proposed ***Music Literacy*** programme, needed for measuring it against OBE. Detailed comparisons and reference are not under discussion here. They are perceivable only when specific lessons are designed and compiled. The various requirements of the OBE policy are taken one by one, as quoted on pp. 1-19 and 1-20. Each is accompanied by a few examples from the proposed ***Music Literacy*** programme.

i. '...it encompasses what learners learn and what they are able to do at the end of the learning process.' This is described in detail in the Preface, p. vi.

ii. '...high expectations of what learners can achieve.' The following examples are found within the requirements:

p. 2-28, no. ii. Systematic in all ways
no. iii. Sufficient repetition
p. 2-32, no. xvi. Differentiation opportunities.

iii. '...learner-centred educational process.' As the requirements for the programme were compiled specifically for the needs of every learner, this quality is an integral part of the entire programme. It is demonstrated in the remarks, representative of the various learners (see pp. 2-2 to 2-9).

iv. '...the process of learning is considered as important as what is learnt.' In the conventions of all components in the programme, the learning process is dealt with in particular. Learning material is mainly designed to facilitate the process of effective learning.

v. '...an activity-based approach... to promote problem-solving and critical thinking.' The material for four of the five components represents physical activities, i.e. singing, playing and recognizing. The rest is demonstrated in the Preface and the following requirements:

p. 2-32, no. xv. Holistic approach
p. 2-33, no. xvii. Opportunities for creativity
no. xix. Immediate usability and
p. 2-34, no. xxii. Logic is exploited.

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All of these examples from the proposed programme contribute to developing the kind of learner the NCS (see p. 1-19) aims to produce, with qualities such as confidence, independence, literate, multi-skilled, ability to participate in society, etc.

The introduction to the 'Training Manual', released by UNISA (see p. 1-19) is repeated here, i.e. 'OBE is **learner-centred**. Thus the accent falls on what the learner should **know**, **understand**, be able to **do** and be able to **become**, rather than what the educator strives to attain'. The way in which these four concepts are treated in the proposed programme, is clearly expounded in the Preface, p. vi. It is stated above and repeated here that the requirements for the proposed programme were compiled specifically for the needs of every learner. This quality is an integral part of the entire programme.

The holistic approach is, in this manual by UNISA (see p. 1-19), briefly referred to as head, heart and hands. From the proposed programme, only a few examples are taken from many possibilities:

'Head':	p. 2-29, no. v.	Musical sense
	p. 2-34, no. xxii.	Logic is exploited
'Heart':	p. 2-29, no vi.	Agreeableness of exercises
	p. 2-30, no. x.	Attractiveness in appearance
	no. xii.	Music making association
'Hands':	p. 2-30, no. xi.	Limited writing by learners
	p. 2-31, no. xiv.	Maximum use of senses.

In this manual the principles are described as 'clear focus, multiple opportunities, high expectations and reverse designing'.

Also here, only a few examples are given:

'Clear focus':	p. 2-29, no. vii.	Purposefulness
	p. 2-33, no. xix.	Immediate usability
'Multiple opportunities':	p. 2-32, no. xvi.	Differentiation opportunities
	p. 5-12, no. 26	Continual differentiating in group work
	p. 2-22, no. vii.	Competition
'High expectations':	p. 5-34, no. 37	Additional exercises

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p. 2-33, no. xvii. Opportunities for creativity

'Reverse designing': As music making is the ultimate goal of all concerned, this aspect is present throughout the entire programme. It is described as follows:

p. 2-29, no. vi. Agreeableness of exercises
no. vii. Purposefulness
p. 2-30, no. xii. Music making association
p. 2-32, no. xv. Holistic approach.

Bearing these comparisons in mind, the proposed ***Music Literacy*** programme serves as an ideal foundation in OBE for all prospective music makers in the various sub-fields of music education.

7.2.3

Can a music literacy programme be developed with which existing music educators can cope?

Existing music educators have diverse backgrounds, qualifications, most likely diverse experiences and are currently in totally different teaching situations/posts. While Curriculum 2005 is in an interim phase, demarcation of content in the various sub-fields of music education is not yet finalized. Thus, educator training courses in these areas are also in an interim phase. Whatever the ultimate particulars in each sub-field, the need for every music educator to be music literate, remains the only unchanging factor. In remote areas, at present, some general educators have the responsibility for arts education, including music. Such educators have few or even no music literacy skills.

The proposed ***Music Literacy*** programme was developed and is designed for educating the beginner, especially the late beginner, thus also the adult. All the learning matter has been extensively tried out amongst various adult learner groups with success. Although the material is designed for the total music illiterate person, the programme also provides for those with some background. Every component is preceded by its 'conventions' section. This contains all necessary explanations, guidelines for independent learners, hints for educators and information for applying the learning matter in differentiating, thus, providing multiple opportunities. In this way, educators with varying backgrounds and

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different needs can select, run through, omit, refresh, recap, etc. Eventually, existing music educators can all cope with and all will benefit from the proposed ***Music Literacy*** programme.

7.2.4

> Can prospective educators become appropriately qualified and can they develop the necessary skills in reasonable time?

Much depends on the background of the student. Music instrumental tuition and ballet training are known as two disciplines which need to begin at a very young age. Successful learners who started in their middle or late teens are exceptional.

However, the proposed ***Music Literacy*** programme was developed *inter alia* for late beginners with no background. In all components the prospective educator, who is a total beginner without any foundation, was especially provided for. It was demonstrated that not only can a total beginner become a music educator, but this can even happen in reasonable time. Once such students have become music literate according to the requirements determined through the survey in this thesis, they will have required some autonomy. Their sight singing and keyboard skills, their ability to analyze and arrange plus their knowledge will give them the insight to apply knowledge and skills and also to know how to further their studies for their specific specialized needs.

In a full-time course, students can complete the proposed ***Music Literacy*** programme in two years or even less, depending on how much time is spent on other non-related subjects. A full-time course with other music subjects such as music history, music education, choir training or wind/string instrument study, will be beneficial to the standard reached in music literacy. Subjects providing additional opportunities for continual application (apart from those in the programme) of knowledge and skills during the course, will naturally contribute to motivation and raising of the standard.

It can therefore confidently be stated that prospective educators can obtain appropriate qualifications and can develop the necessary skills within the normal duration of a tertiary course with the proposed ***Music Literacy*** programme as foundation.

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7.2.5

Can anything be done to provide for learners/educators/amateurs in particular groups with special needs, and with strong dependence on music literacy, groups such as:

- people living in remote rural areas
- weak-sighted people
- the blind?

People living in remote rural areas in South Africa are often cut off from many educational and entertainment opportunities. For this reason such communities are often greatly dependent on their own music making resources, more so than those in urban areas. Learners, educators and amateurs in remote areas need a programme with specific qualities for studying mainly on their own.

The proposed ***Music Literacy*** programme was developed and the various components designed especially also to accommodate learners who study independently and educators who need much guidance and basic information while working on their own. As mentioned in 7.2.3, every component is preceded by its 'conventions' section which contains the necessary explanations and information for such learners. For educators with little or no background, there are hints and guidelines for applying the learning matter in differentiation. This also gives educators with varying backgrounds and different needs the opportunity to select so as to suit their specific needs. The learning matter in itself is accessible to both the two main groups, regarding background. A clear example for illustrating this in the ***Music Literacy*** programme is found in 5.1 **Keyboard Harmony**, the educator's manual. The exercises are notated on the stave for those who read staff notation. All exercises, however, are also described in detail for the learner/educator who is not acquainted with staff notation and who functions on her/his own. In the author's own experience, both these ways of presenting the exercises have been well received by the two main groups of educators.

It needs to be added that even though educators in rural areas are discussed here with other minority groups, they might be in the majority. In the current interim phase in education in South Africa, statistics are not available. However, the author's awareness of the strong needs of these learners/educators/ amateurs is reflected in 2.3.5 'Specific requirements' and eventually in the entire proposed ***Music Literacy*** programme.

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The visually impaired, depending mainly on the sense of hearing, can just benefit from a music literacy programme designed according to the requirements mentioned in 2.3.5. Weak-sighted as well as blind learners and educators were amongst those through which the requirements for a music literacy programme were determined. Some requirements which specifically originated when the material had to be enlarged for the weak-sighted, are: general clarity and simplicity in appearance of learning matter, limited writing and most of all, the entire approach to music as 'the art of the ear' with the emphasis on practical learning, i.e. vocal, auditive and keyboard activities. The needs of the blind, when learning matter is converted to braille music notation, amount to the same requirements. The author was strongly guided by these particular needs when developing the proposed ***Music Literacy*** programme through personal experience with learners of both groups. The effectiveness of this programme for these visually impaired learners has so far also impressed some of their sighted educators and changed their general approach for the better, as was reported to the author.

7.2.6 The main research question on which this study is based, is the following:

> What can be done to meet the needs of the wide spectrum of prospective music makers in South Africa?

Various factors play a part in solving the entire problem, as mentioned before (see 1.3). Solving the problem is not within the power of a single person. Besides, the wide spectrum of prospective music makers in South Africa have different needs which have to be satisfied in different ways and by different bodies and individuals, as discussed before (see 1.3). However, in the various sub-fields in music education specifically within the current OBE policy, as well as with other prospective music makers, there is one common factor: knowingly or unknowingly (see Britz 2002:1-20), the basic need with all concerned, is to become music literate.

In meeting this basic need, much, and for some concerned, most of their problems can be solved. An effective music literacy programme offers learners over and above musical knowledge and skills, also a degree of independence in musical thinking. This, in its turn, develops frankness, confidence, a spirit of enterprize, initiative for planning and eventually for solving some problems themselves. Consequent upon this, such positive actions from music makers can trigger positive reactions from authorities and others

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responsible for removing some obstacles and for providing necessities. In this way, by beginning within the human resources, other role players can be persuaded to and even influenced and guided in determining syllabi, providing the necessary infrastructure, and even with financing.

7.3 Justification of furthering research in Music Theory

Before finalizing the **Music Theory** component, further research is necessary within the South African context. The necessity for theory is often questioned by various parties, and quite rightly. See pp. 2-3 to 2-9 for some of the reasons given in the informal survey. Building on this, the question can be asked: could all or most of the resistance to music theory have been prevented if learners experienced it as relevant? Whatever other minor objections there might be, the author is convinced that with actual relevance, such negative reactions could have been and will in future be eliminated. For this reason, it is the author's opinion that music theory which is not **relevant** in all respects may not be compulsory, generally in music education.

Learners studying the ***Music Literacy*** programme should be in no doubt of the necessity of the **Music Theory** component. Besides, before even commencing with the first phase in theory, they should already experience the need themselves. Once they have started, learners should be **convinced** of and **eager** for the regular activities of the theory section.

Music Theory is pre-eminently the component which lends itself to learners' experiencing of relevance. Thus, the responsibility rests mainly on the author of this component. Even though the **educator** plays an important role, the relevance of the component is determined by its compiler/selector/designer. This involves:

- Division of material and activities in **phases**.
- Compiling the various **exercises** in every phase.
- Providing **explanations** and illustrations for **learners** with the exercises.
- Determining essential **information** and background knowledge.
- Determining the specific **theoretical skills**.
- Offering **guidelines**, hints, suggestions and ideas for **educators** in implementing and synchronizing theory with the other components.

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- Collecting and selecting **relevant pieces/extracts** which:
  - are easily playable/singable as far as possible
  - are suitable in/as various kinds of exercises
  - serve as effective illustrations/examples
  - provide material for application, analysis and for arranging in one or other way.

Relevance of **Music Theory** cuts two ways, as discussed above and can be recapped as follows:

- With every exercise and in all learning matter, learners must experience the relevance of those specific items to **practical music**. Thus, what might seem 'dry' written exercises become relevant, purposeful and essential.
- All learners should be able to **relate personally**. Thus, pieces are selected in such a way that:
  - the various age groups can identify with them
  - they are playable, singable or readable for beginners
  - they are accessible to all beginners
  - most important, they represent the various cultures in this country. Even if every short extract with every exercise does not directly offer every learner an identification possibility, like a well known tune, reference material with alternative examples should appear as an addendum, comprising the appropriate music for all educators and all learner groups to choose from.

A truly representative addendum necessitates research in all local ethnic musics. One's face brightens when spoken to in one's own language. The same applies to music. Just as the 'mother tongue' is always regarded as essential for beginners in school, is the 'mother song' essential for beginners in music. Although not spelled out, the common factor in all learning principles (see p. 2-17 basic principles no. i) remains the mother tongue. Thus, in exactly the same way as for becoming generally literate, do all learning principles have the common factor for music which amounts to **music which is inherent in one's culture**.

Only when relevant music is integrated and interwoven through all learning material, can the various parties concerned, be satisfied of the essence of music theory. Theoretical

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work, contrary to practical matter, normally involves background **knowledge** and experience with notation **writing**. In the ***Music Literacy*** programme the **Music Theory** component serves the following purposes:

i. **Confirmation of basic facts:** Although all basics should preferably be treated orally and in other practical ways (see 2.3.4.4 and 2.3.5), the personal writing aspect is needed for complete mastering of the ***Music Literacy*** programme. Besides, the answering of questions asked in various ways, eventually, completes and thus confirms the learners' ability in and provides the confidence of being fully music literate.

ii. **Notation writing skills:** The first four components in the ***Music Literacy*** programme provide for the ability to **read**, thus, to **sing** and **play** and to **recognize**. The ability to **write**, remains with theory. Similar to language literacy, the music literate person should have the skills to quickly copy, transcribe and to jot down what is seen or heard. In fact, much writing experience in music is needed for being able to transpose, to harmonize a melody, to set words to music, to arrange music in various ways for specific practical uses, etc.

iii. **Readiness for written examinations:** Although this might be the least important reason to all involved, for formal qualifications, theoretical work with a written test remains a necessity also in other disciplines. Thus, the music literate should be able to write theory examinations as pre-requisite criteria for practical music examinations, preceding the final grade. They should, eventually, be able to complete specimen papers independently, as preparation for such examinations.

iv. **Theoretical background for prospective educators and music leaders:** The ability to transfer music knowledge in one or other way necessitates knowledge and insight in reference work. Educators and choir/instrumental ensemble leaders need to explain, sketch the background, supply definitions, give examples by way of written illustrations and thus have experienced theoretical work themselves so as to be able to teach, guide and coach.

Music Theory studied in this way, as part of the ***Music Literacy*** programme, eventually offers the music literate person not only the music accomplishments as discussed in the

Preface, p. vi, but also the acquaintance with music of other cultures in the country. This enrichment contributes largely in communication skills within the South African context.

7.4 Recommendations and conclusion

Resulting from the research, the following is recommended:

7.4.1 Implementing the *Music Literacy* programme

The following steps can be taken with participation of the author:

7.4.1.1 **Printing of the various components:** The various components, comprising the learning material, should be printed in usable book format. These books should be practical in all ways and affordable, to facilitate distribution. The existing size of print and the entire layout is the choice of the author and is regarded as well suited for the various groups.

7.4.1.2 **Adaptation for the visually handicapped:**

- For the **weak-sighted**, enlarged editions have to be printed.
- For **blind learners**, all learning material has to be converted to braille music notation. The 'conventions' with each component and the entire component 4: **Keyboard Harmony** and **Music Dictation**, also need to be converted to braille for **blind educators**. This can be arranged by Braille Services, telephone (011) 839-1793 or Pioneer Printers, telephone (023) 342-2313.

7.4.1.3 **Notification and introduction of the programme to various institutions and educational bodies for reaching the following student/learner groups:**

- Music departments at **tertiary institutions** need to be notified of the programme. For music students at tertiary level the programme is needed for:
  - **refreshing** the memory and serving as a review, initially, in the first year
  - ensuring that all first year students are on the **same level**, with some leeway, before commencing with formal advanced studies
  - serving as a **method subject** for music education studies

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- particular **reading abilities** for prospective orchestra players
- **late beginners** with music literacy as subject at an opera school or in a BA music specialization course at a university.

- **For in-service training of educators** the programme needs to be brought to the attention of the departments of education.

- For educators at **primary and secondary school level**, the programme needs to be advertised in the 'South African Music Teacher', official magazine of the S.A. Society of Music Teachers (SASMT). It also needs to be brought to their attention through authorities in the departments of education.

7.4.1.4 **Introductory workshops/courses for educators at all levels:** Once all learning material of the programme is available in book form, introductory workshops/courses/lectures can be presented for educators and independent students by the author. Even though the various components with learning material are each provided with the necessary guidelines, hints, ideas and explanations for the educator, personal contact sessions can ease, support and thus speed-up implementation of the entire programme.

7.4.2 **Furthering research in indigenous musics** is recommended before finalizing the **Music Theory** component, as discussed above in 7.3.

7.4.3 A follow-up for the component **Sight Singing: Melodies**, should be designed without delay. A part two was requested by choir leaders and opera singers/educators who used and completed this component. They felt a bridge between singing with solfa to singing with easy text was needed to fill the gap before commencing with existing compositions. The suggestion in 'conventions' with **Melodies** for repetition of all solfa syllables and key exercises while replacing solfa with a four-syllable word for every bar, is reported to be successful. This is regarded as, and the author agrees, an effective first step away from solfa.

It is now recommended that melodies should be composed in exactly the same way, in all keys, beginning with somewhat easier material than the very last unit

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of **Melodies**. Clauses in languages commonly used in existing vocal music should be applied, e.g. Italian, German, French and English. However, regular inclusion of clauses from indigenous languages is of utmost importance. At one and the same time text in an indigenous language, serves as a vocal and as a cultural bridge. Thus, the necessity of relevance initially applied in the **Music Theory** component, will then be underlined and pursued in **Melodies** part 2.

Conclusion

With this research the author attempted to create a programme in music literacy, feasible in all respects; a programme which will provide the necessary support, urgently needed by all prospective music makers in the various sub-fields in music education as well as others, currently in South Africa.

As no single series has been found which covers all the facets necessary and no component which meets the requirements for this purpose, the proposed programme was especially designed. Original learning material was compiled and composed in all components of the programme, for meeting these specific requirements. All learning material was empirically tested before presenting the entire programme.

The author is convinced that this programme will offer music literacy in a feasible way to all concerned. She hopes that by meeting their common basic need, the proposed ***Music Literacy*** programme will contribute largely in solving, currently and in the future, the problem of many prospective music makers in South Africa. The need in music literacy, however, exists worldwide, as was determined in the survey. As the author has to date not come across any other programme as effective as the proposed, it is, to her knowledge, also of international value. Furthermore, the author supports the research indicating that the promotion of music literacy advances the promotion of general literacy and thus makes a contribution to societies in general.

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Keyboard Reading and Playing

(See Chapter 5: V)

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Conventions used in Keyboard Reading and Playing

1. **Specific studies in a specific order:** The entire approach in this tutor can be described as a method for learning, in the shortest possible time, to read notes and also to utilize the keyboard as a chordal instrument. The tutor comprises specific short studies in their specific order, plus these accompanying recommendations. Several studies are derived from previous ones. Some obvious examples are no. 3 in unit 10 which is a more advanced version of no. 2, and no. 3 in unit 14 which requires the preparation of no. 5 in unit 5 as well as the experience of the studies in-between. For this reason all studies should be practised in the given order.

2. **Knowledge of note names:** Studies for this programme were drawn up with the intention of maximally speeding up the learning process. Thus, safe and quick associations need to be made between the specific keyboard note, its location on the stave and its name. Learners are advised to sing or to mention every note name, preferably aloud, when playing the first two pages. This also applies to all lines where the initial hand position shifts, as in unit 6. Eventually, every exercise should be repeated with eyes on the book, thus not looking on the keyboard.

3. **Technical development:** These reading studies are constructed, to serve at the same time as finger exercises. Once the reading of a line is secure, every bar, and afterwards two or more bars, should be repeated several times. This is done while attending to the correct hand position and finger movements as described in 'Conventions' of **Keyboard Harmony**. Every bar on these pages is essential for strengthening and for improving independence of fingers, for refining finger control and also for co-ordination of fingers and hands.

   Learners mostly prefer finger and locating exercises which form part of a musical entirety. They usually practise these bars more thoroughly and more purposefully than separate, short, dry exercises.

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4. **Ideal preparatory and accompanying studies:** As this primer serves the needs of any beginner, it appears as a separate booklet for independent use by all learners. Educators are, however, strongly recommended to follow the initial keyboard acquaintance programme, i.e. **Keyboard Harmony** in the ***Music Literacy*** series, concurrently for maximum results. Skill development in chord playing and reading and playing in all keys expedite progress. When, for example, learners with this background proceed with chord playing after playing unit 8, they experience it as quite natural and actually very rewarding. Without these preparatory and accompanying exercises some learners might need many more repetitions of every bar/study before continuing.

5. **A general tutor with special requirements for *Music Literacy*:** The specific needs regarding keyboard playing and aims in the ***Music Literacy*** programme are all addressed in this tutor. Studies cover the range on the keyboard and develop the skills which are needed for reading and playing basic chord progressions and for creating elementary keyboard accompaniments.

   This system serves ideally, and can be successfully utilized, as a general primer for any piano beginner, as mentioned above. Early chord playing and co-ordination of hands, almost from the start, promote listening to and perceiving music as a whole. In this way, general insight is much more easily obtained and 'music making' is experienced from the beginning. The holistic approach also enables learners to view music analytically, which promotes independence.

   This is contrary to tutors with priorities of perfecting some aspects of reading and of touching on various pianistic skills, using separate hands. It also differs from primers containing several explanatory sketches, diagrams and other pictures which divide the attention. These might hamper global reading, preventing beginners from initially experiencing music making and, eventually, delaying musical independence.

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6. **Studies in several keys:** Learning to read in various keys is dealt with from unit 11 onwards. These studies are often transpositions of the original studies which are for learning to read white notes, i.e. in C major. In such studies new matters are minimized, enabling learners to attend fully to the new key signature and to its key centre. However, slight changes occur in several transposed studies for the following reasons:

   - to avoid too many ledger lines,
   - for adaptation from the major to the minor key,
   - to make it interesting,
   - to keep learners observant, especially those who tend to play by ear, and
   - for adding slightly to the demands of a transposed version.

7. **Fingering indication:** This occurs in small numerals below the notes. As the five finger position is used throughout, only the specific location of the first beat of each study as well as any extension with its return to the initial position is figured. The normal numbers for fingers are applied here, i.e. 5 for the little finger and 1 for the thumb.

8. **Maintenance of a steady beat:** As in any music activity, steady beats are of utmost importance. Once the essence of a line has been mastered, learners are recommended to repeat this with attention to regular beats. It is only by continuously reading ahead that a basic steadiness can be obtained. The prerequisite here is the choice of a comfortable tempo. This eventually enables the player to develop a regular inner beat.

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Additional advantages result from a habit of consistent attention to calm, steady pulses. Of one's own accord, one is compelled to recognize notes in time. Hence, speed in recognizing and reading, is gradually increased in a natural way. The player does not feel pressurized by someone or by a metronome.

An indirect positive influence on the player's personality is another advantage. In the long run a stable inner beat surely has a general stabilizing effect which contributes to a well balanced personality.

9. **Prospective educators/facilitators/leaders/guides:** Provision is made for a person who, on completion of this programme, needs to be able to play for learners various exercises for recognition and all kinds of examples as explanations.

   Another intention of this primer, as part of the ***Music Literacy*** programme, is especially, to equip the choir leader, music guide, class music accompanist, etc. who need to be able to create an elementary accompaniment. Basic kinds of musical support are introduced, such as Alberti bass, common waltz or march backing, contrapuntal melodic bass lines, chordal accompaniment, etc.

10. **Notes in brackets:** These indicate optional notes in chords, e.g. in unit 10. The small or inexperienced hand which cannot stretch the octave may omit them. Another option is to roll the chord, by playing the notes one by one from the lowest upwards, beginning on the beat.

11. **Dual key signature:** In unit 20 there are two possible keys for playing nos. 1 to 3, i.e. E or E$^{\flat}$ major. This way of transposing a chromatic semitone higher or lower (i.e. same lettername) can be applied to certain keys. They are the major keys of C or C$^{\sharp}$ or C$^{\flat}$, D or D$^{\flat}$, E or E$^{\flat}$, F or F$^{\sharp}$, G or G$^{\flat}$, A or A$^{\flat}$, B or B$^{\flat}$ and the minor keys of c or c$^{\sharp}$, e or e$^{\flat}$, f or f$^{\sharp}$, g or g$^{\sharp}$, a or a$^{\sharp}$ or a$^{\flat}$ and b or b$^{\flat}$. It can also just be used to simplify reading, e.g. playing in D instead of D$^{\flat}$ major, in e instead of e$^{\flat}$ minor, etc. Naturally, accidentals also have to be changed in minor keys.

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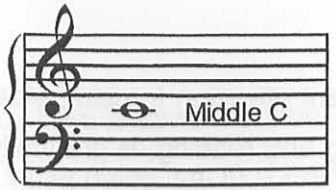
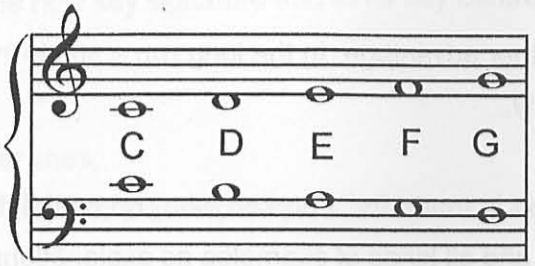
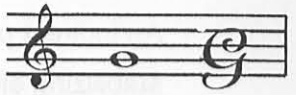
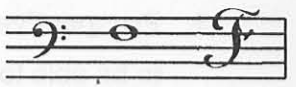
Unit 1: Notes around middle C



Clefs mark the relevant lines

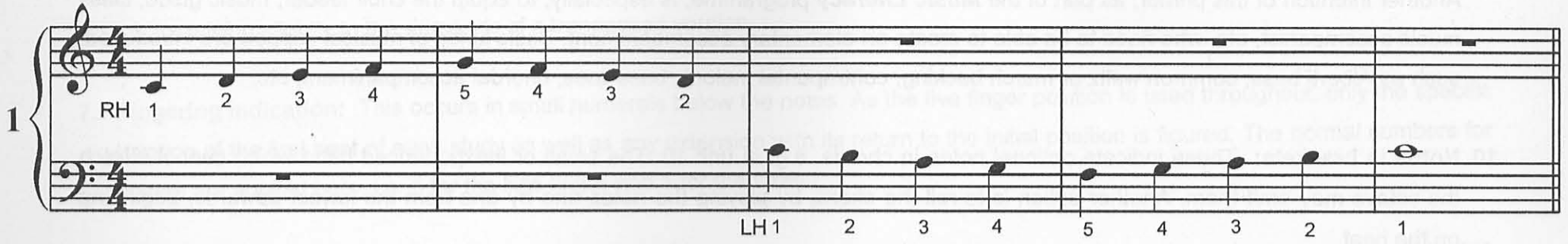
The G-clef indicates G,
5 notes above middle C.

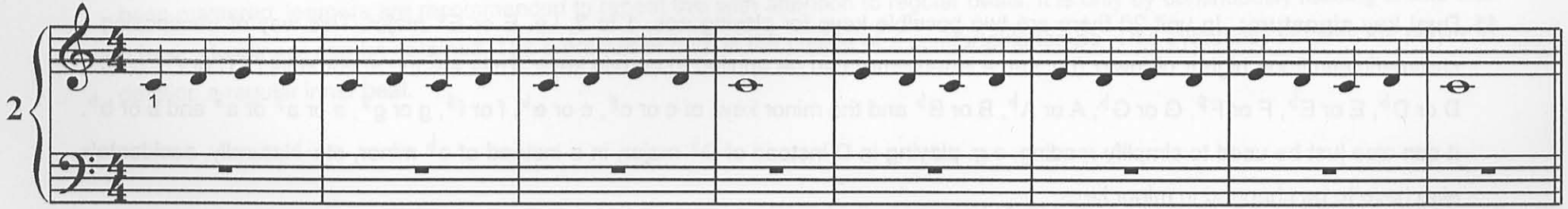
The F-clef indicates F,
5 notes below middle C.

The sign is derived from the letter G
and curls around the G-spot on the stave.

The sign is derived from the letter F
and emphasises the F-spot on the stave.



Fingering

C B A G F



Stepwise movement

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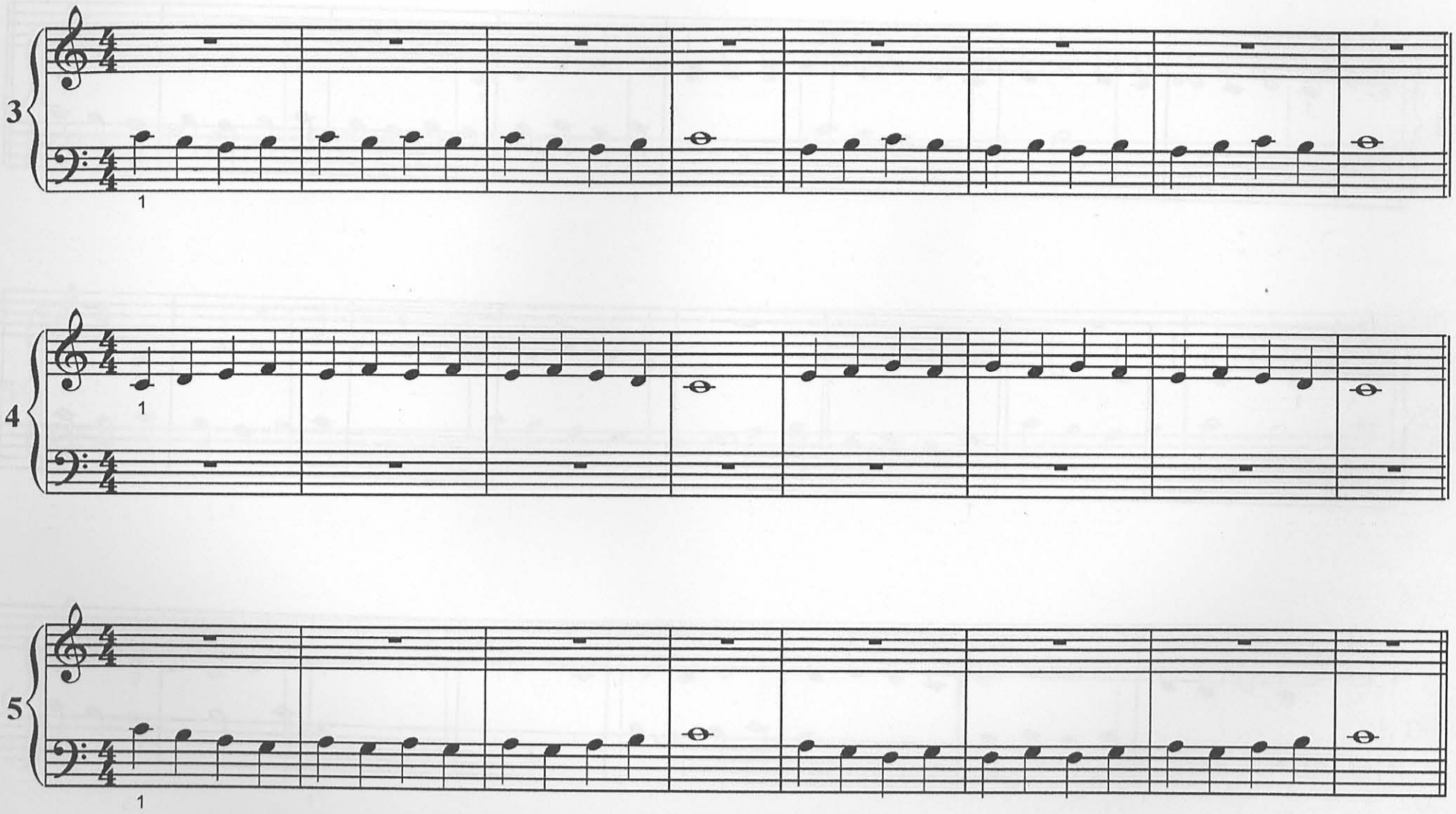
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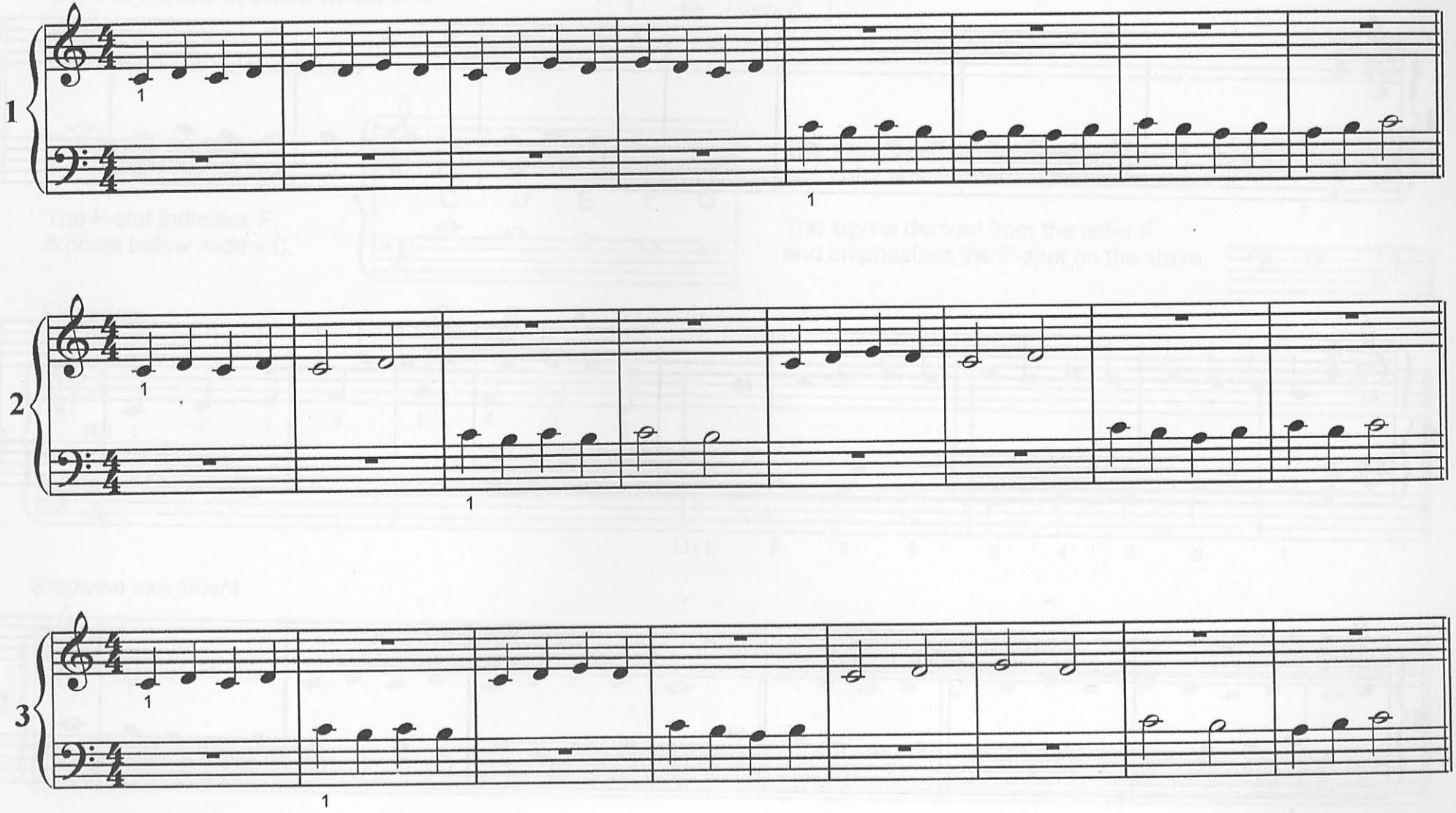
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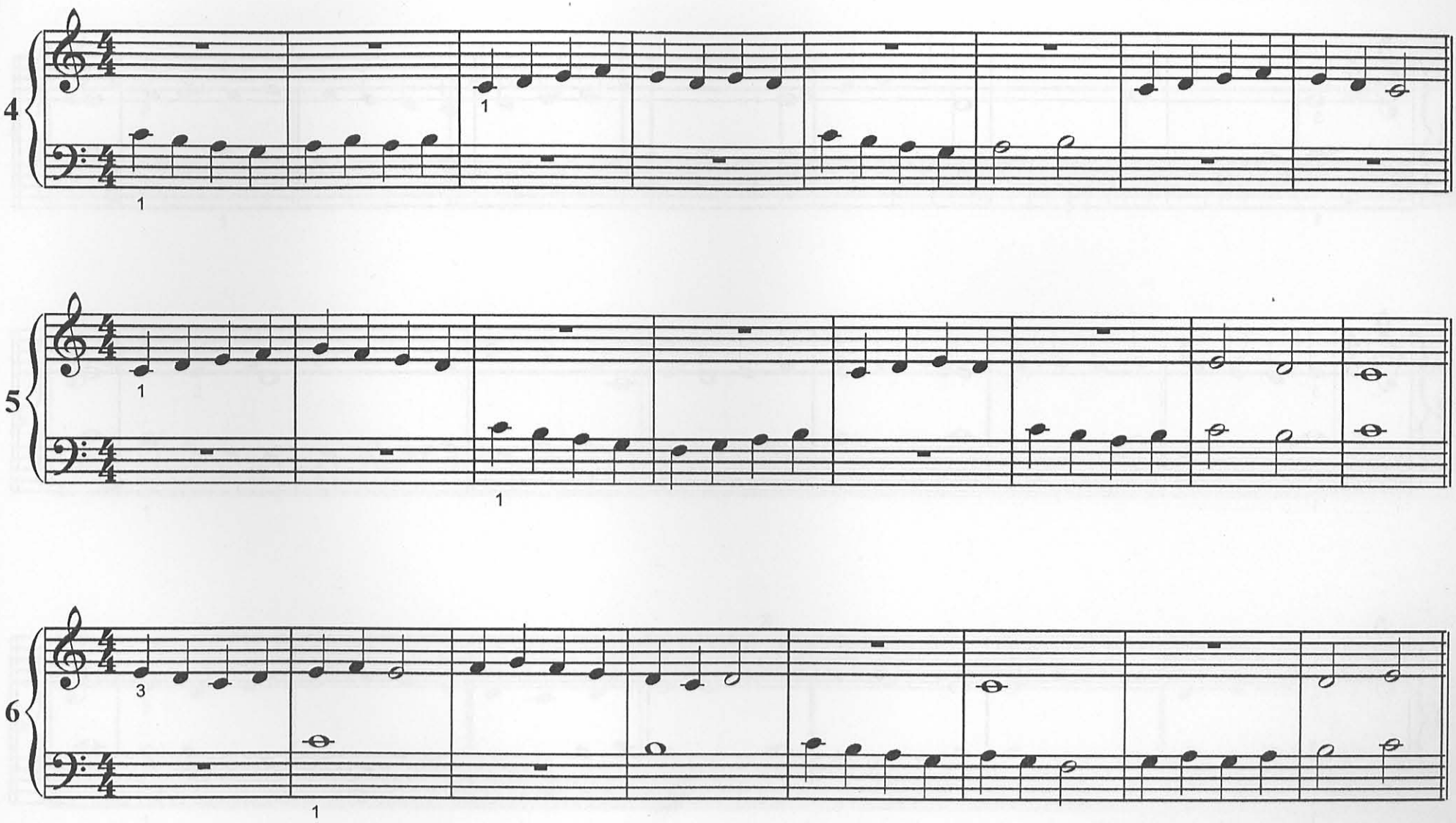
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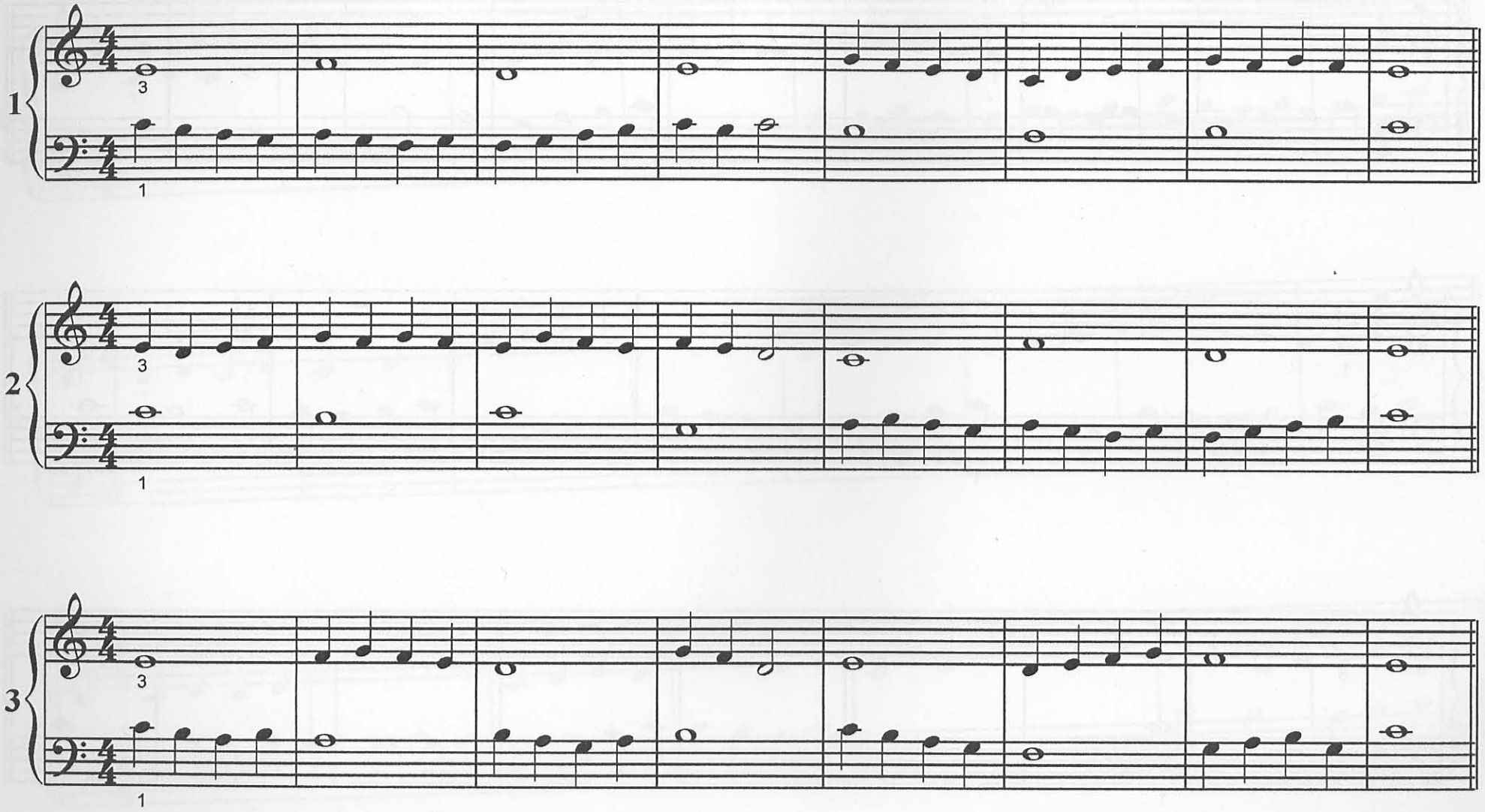
Unit 3: Introducing leaps

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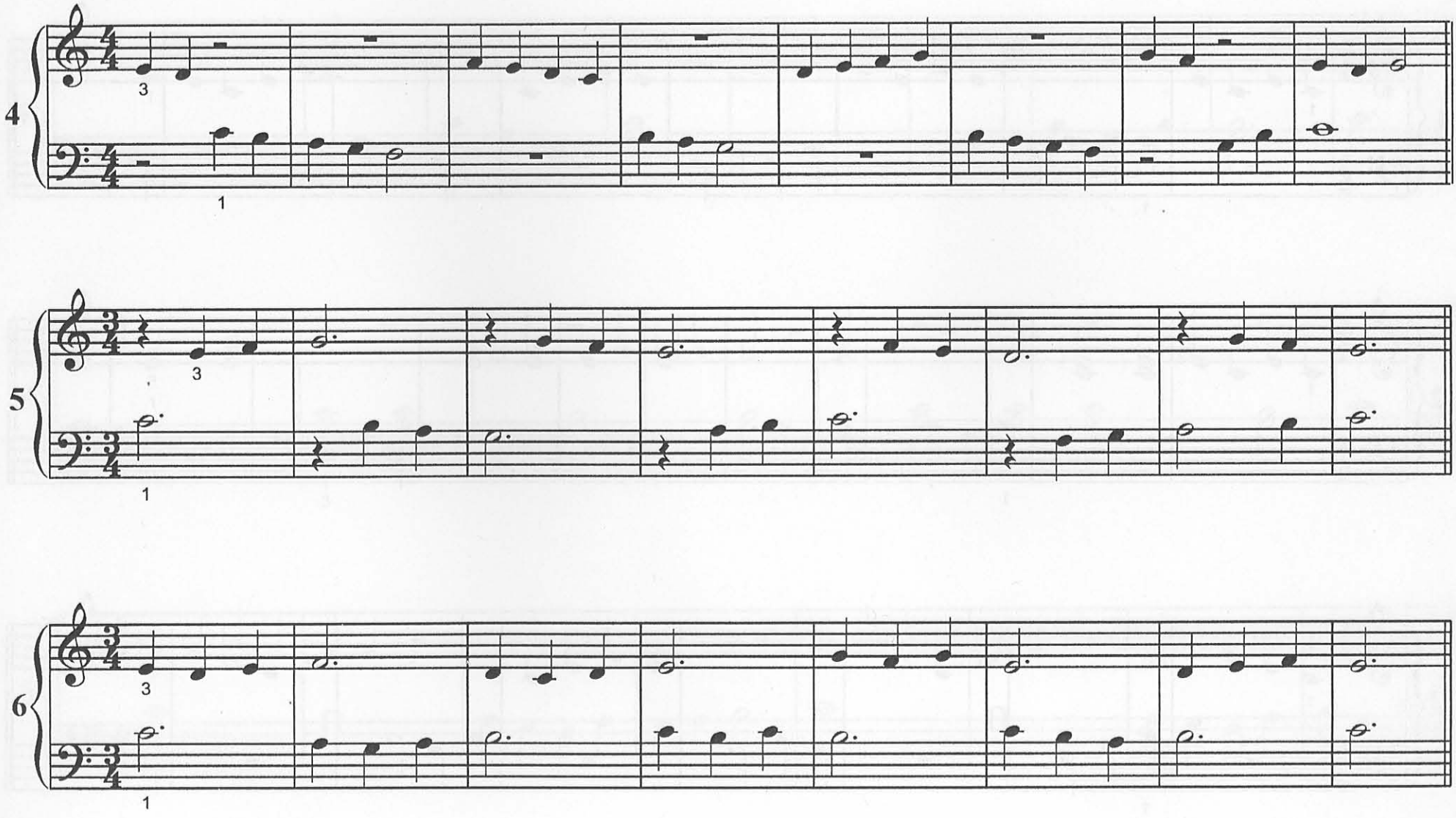
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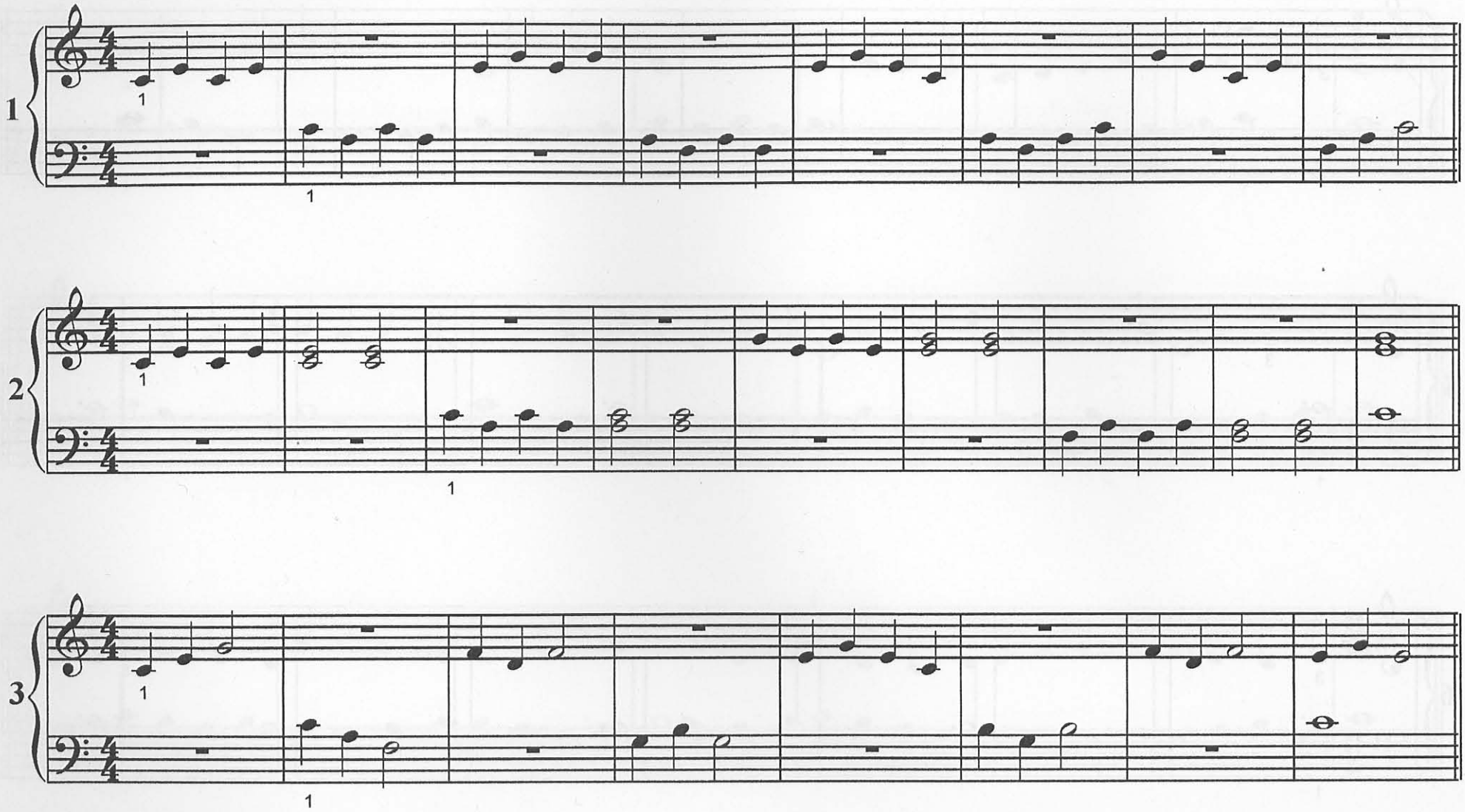
Unit 4: Introducing chords

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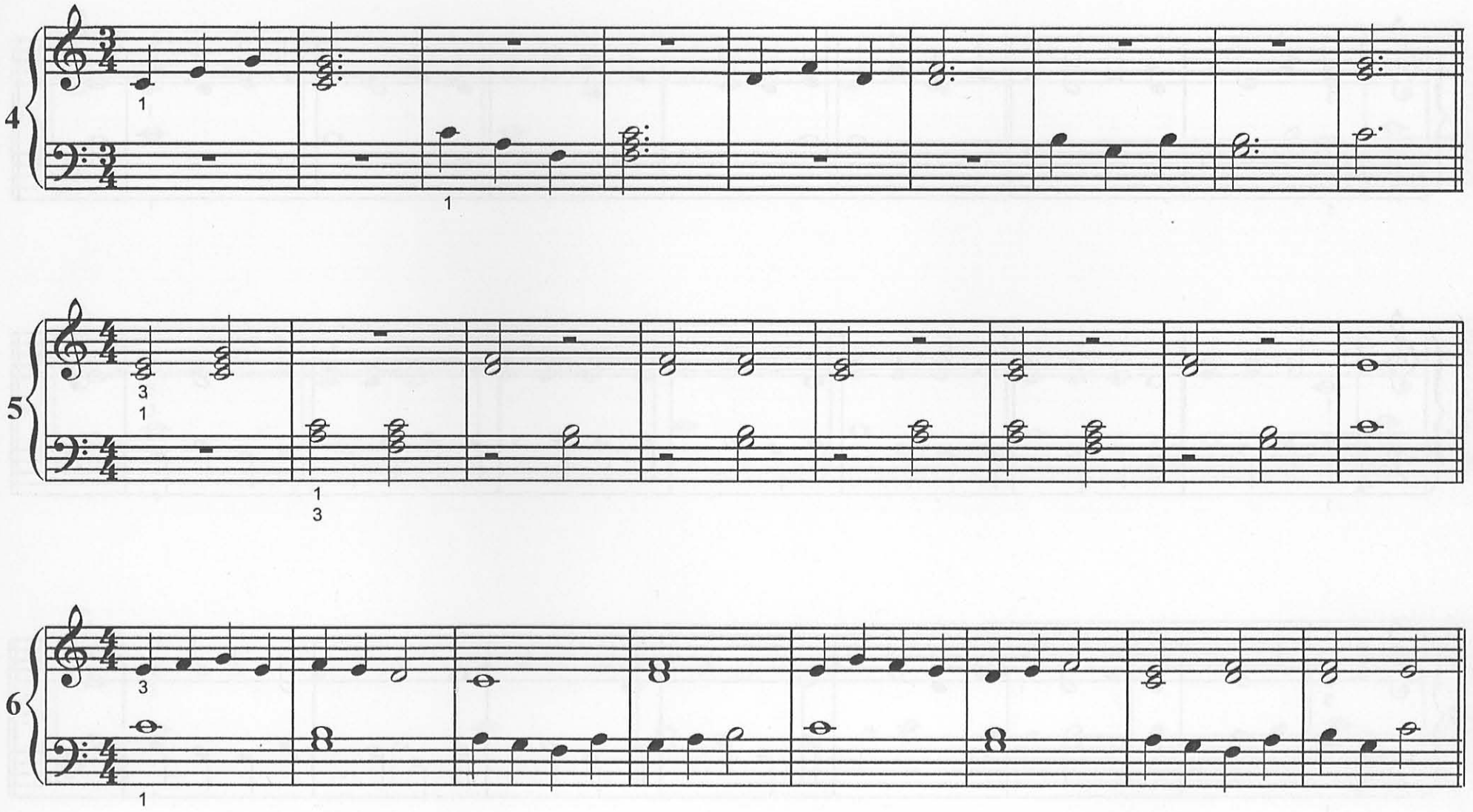
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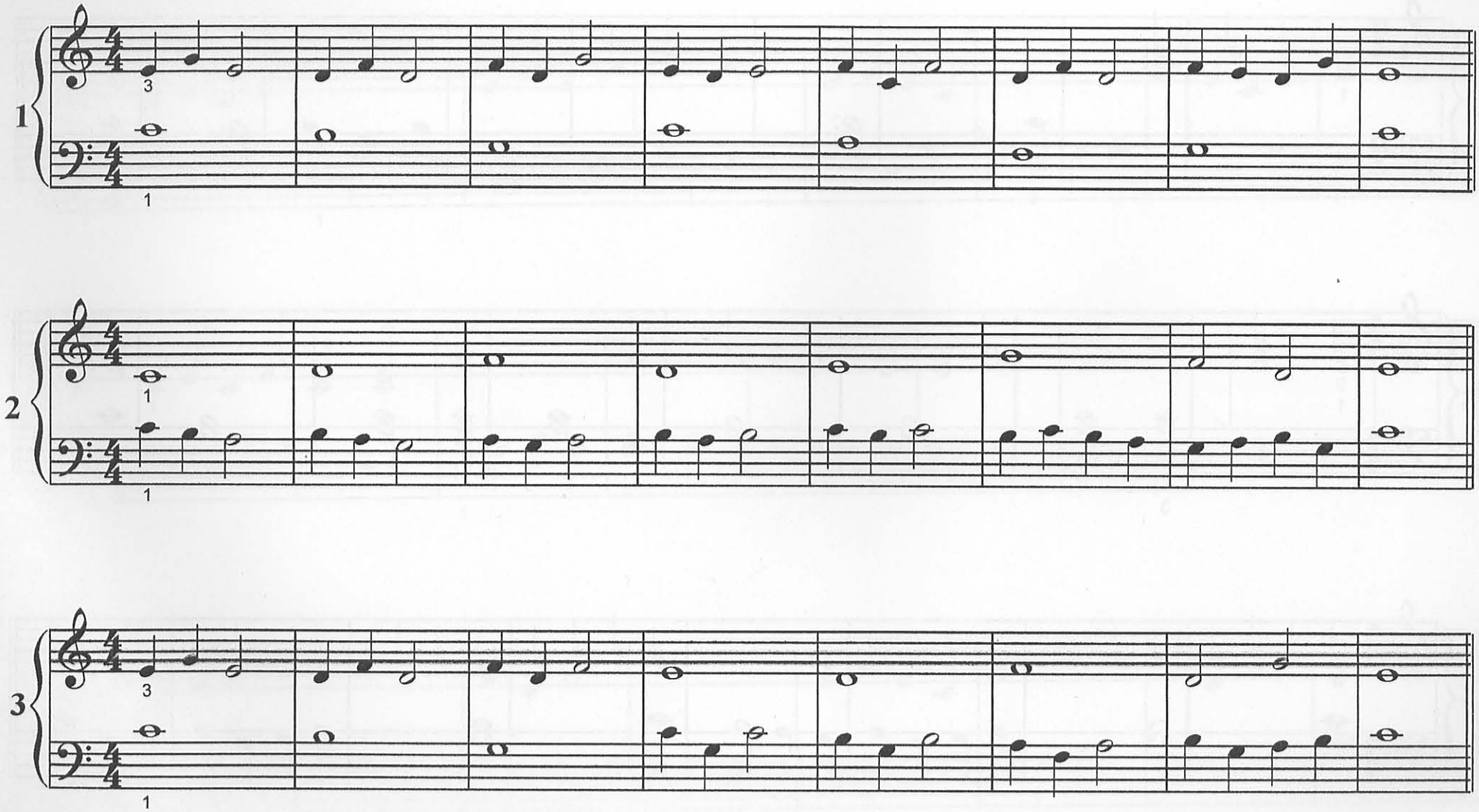
Unit 5: Bigger leaps

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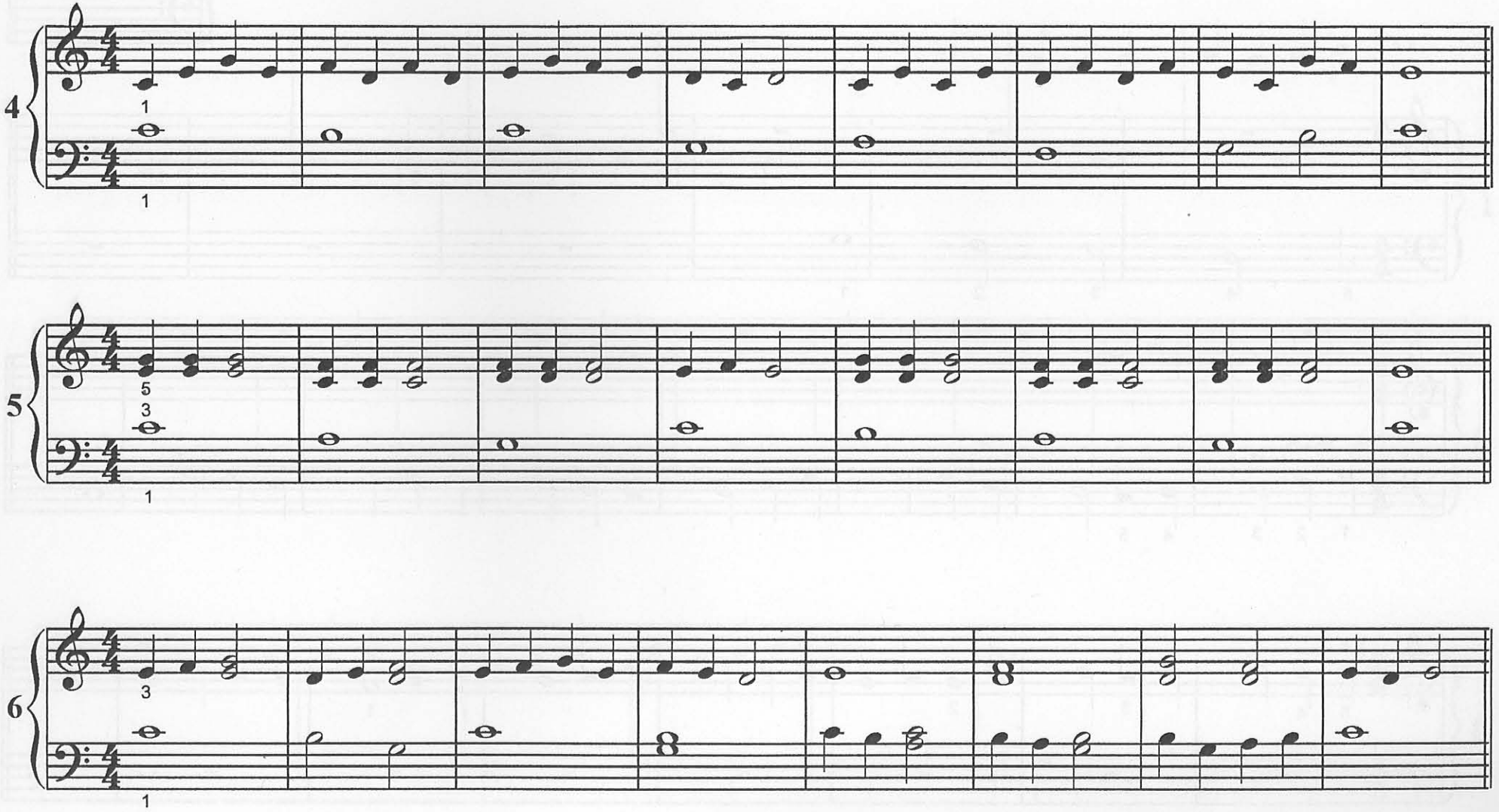
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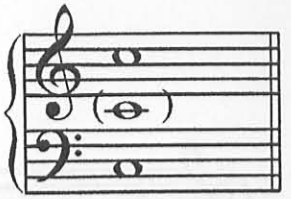
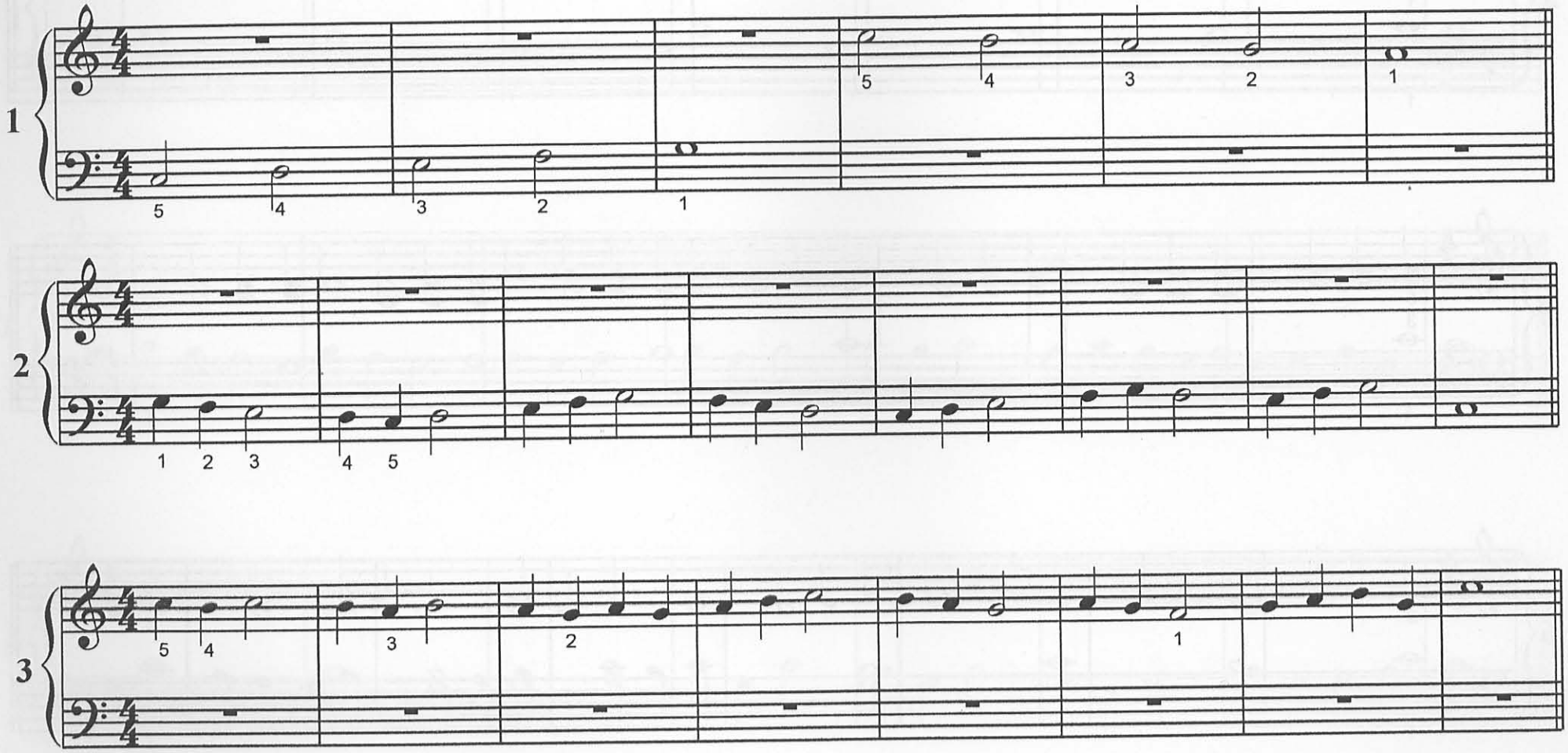
Unit 6: Shifting the five finger position to the C's 2 octaves apart

Range



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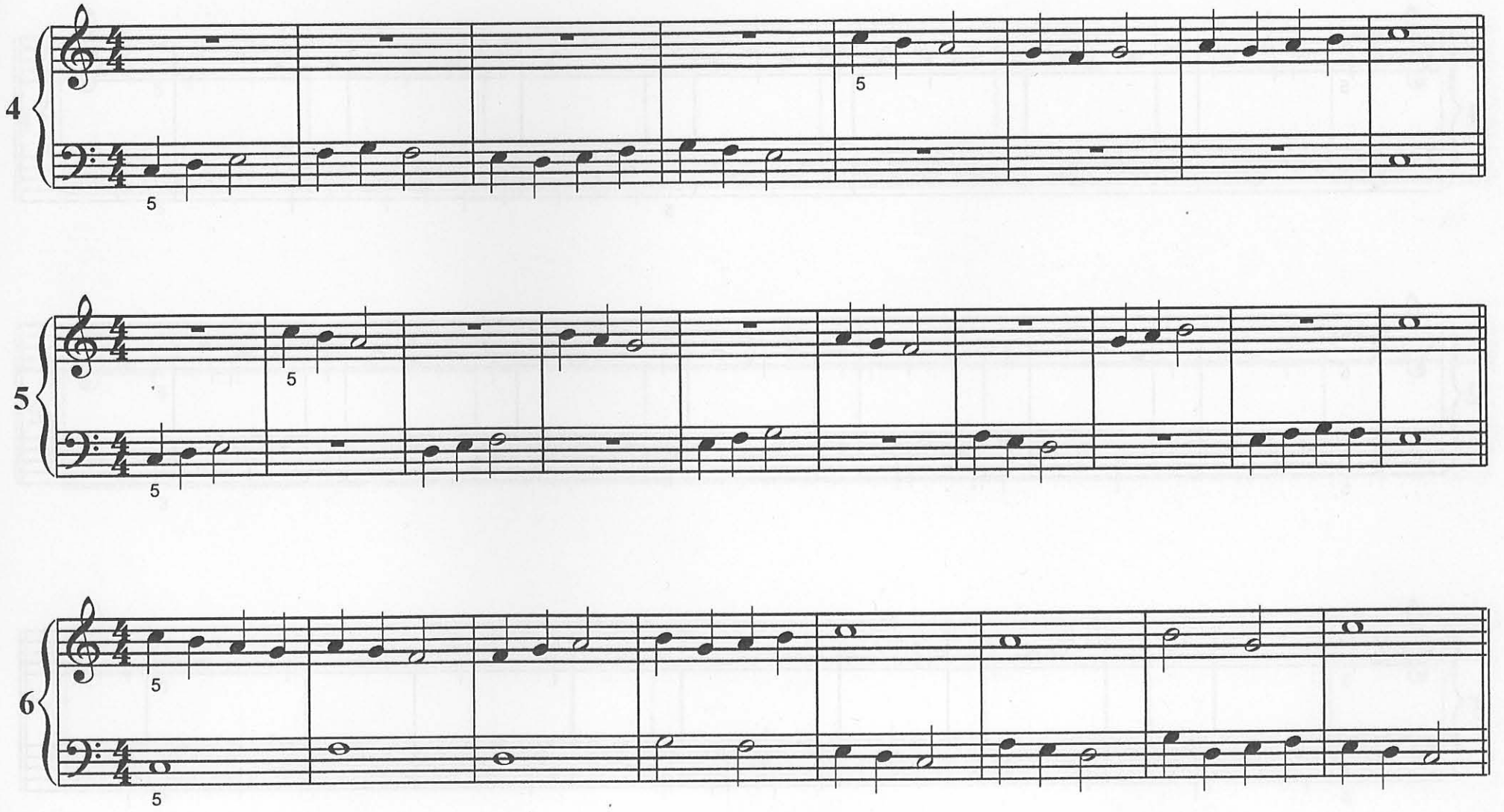
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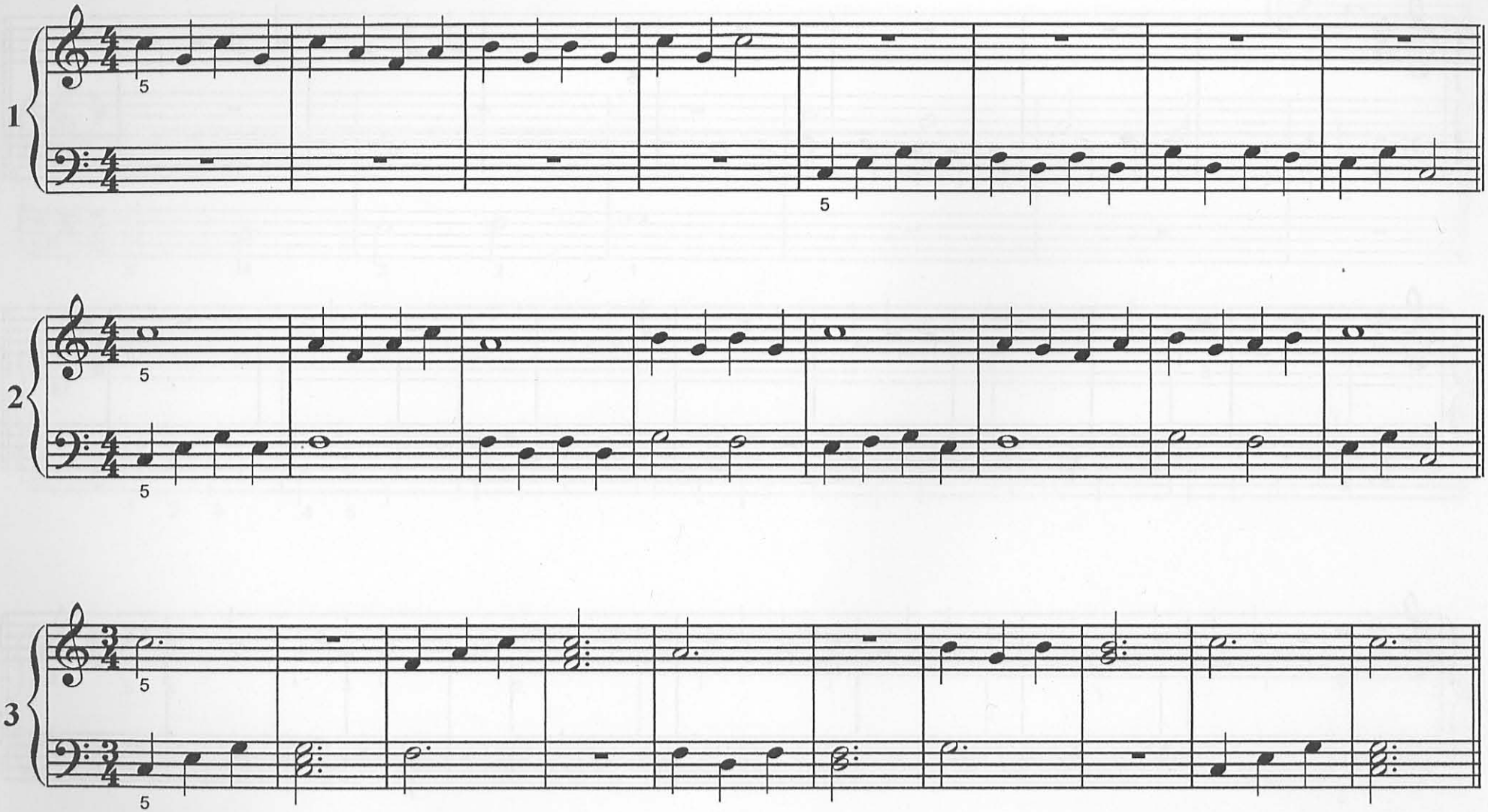
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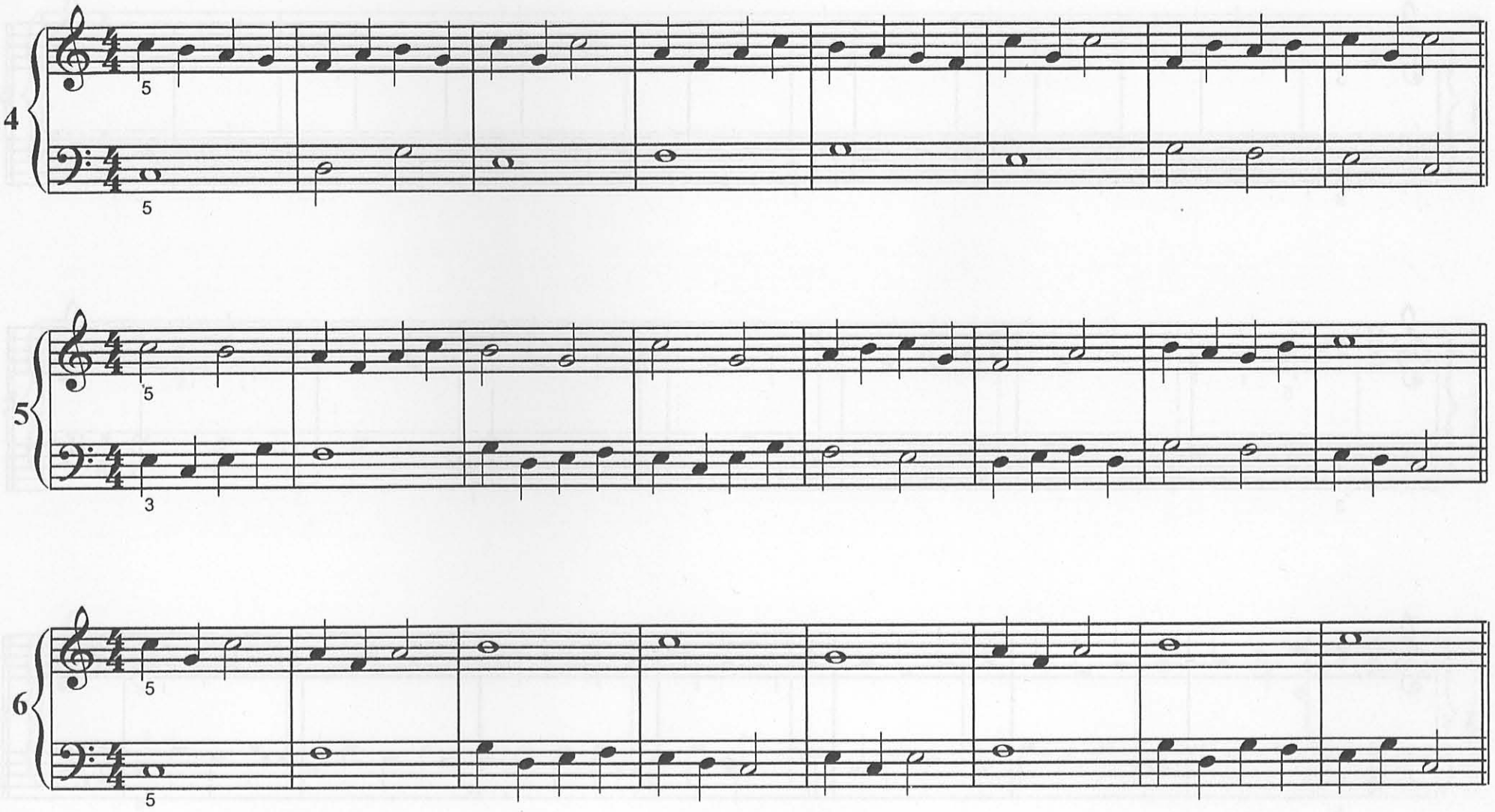
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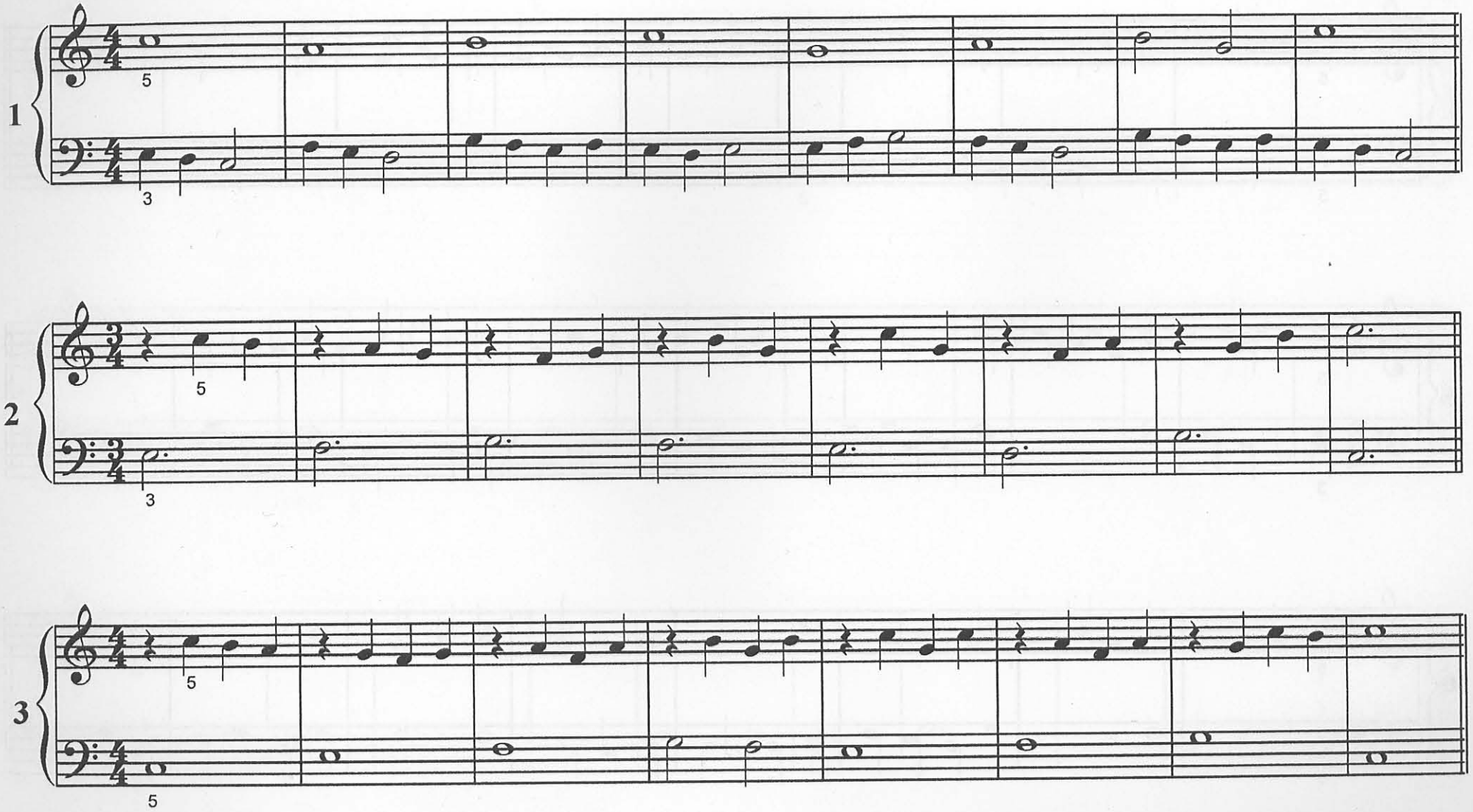
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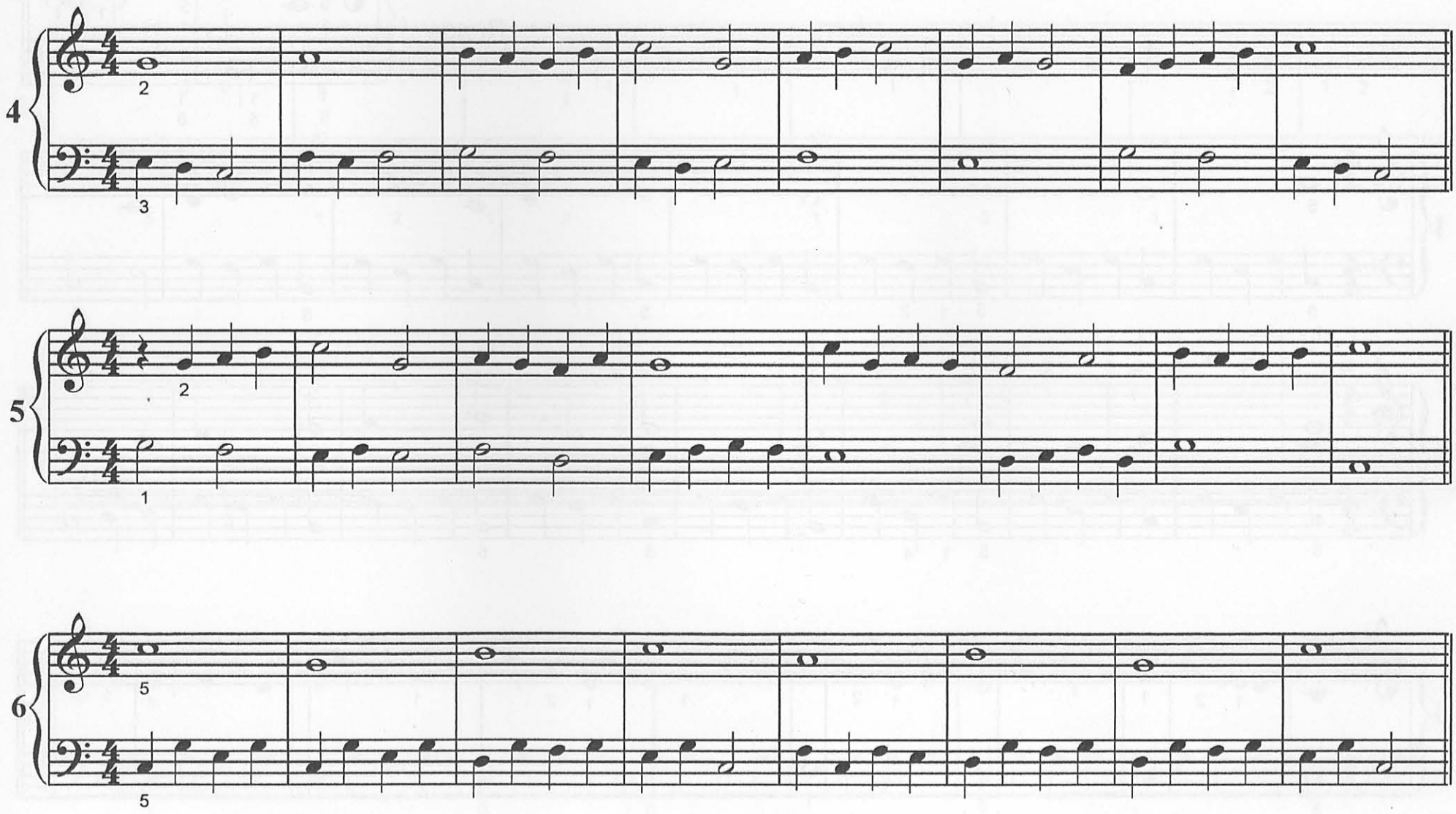
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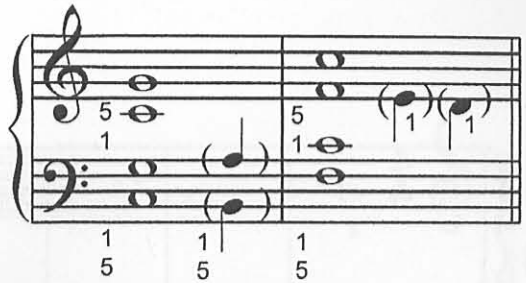
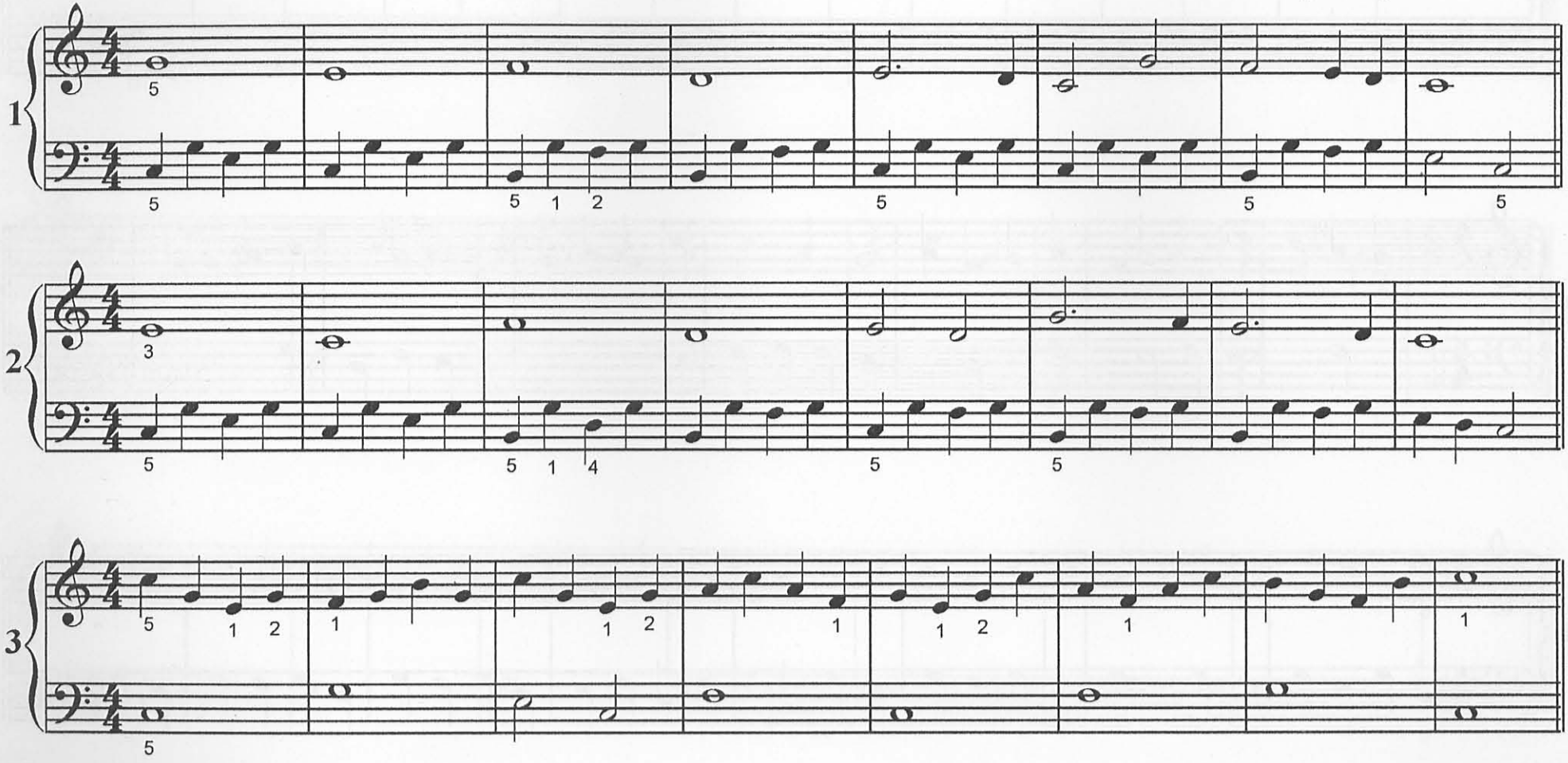
Unit 9: Extension and shifting of the five finger position

Range



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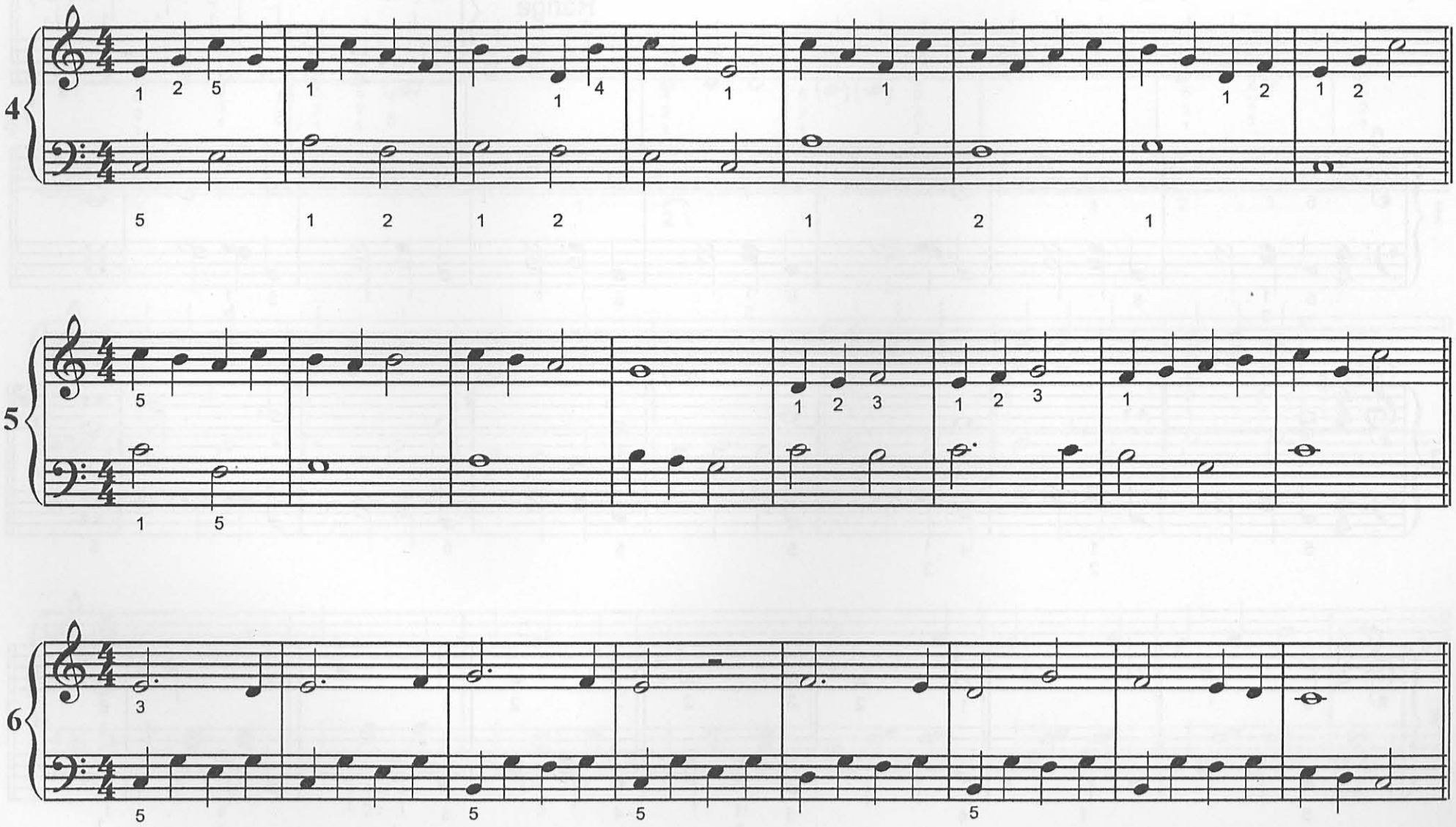
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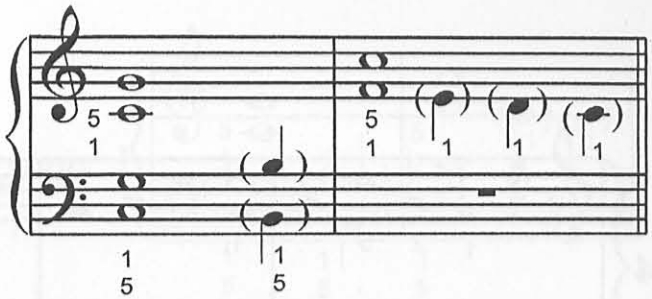
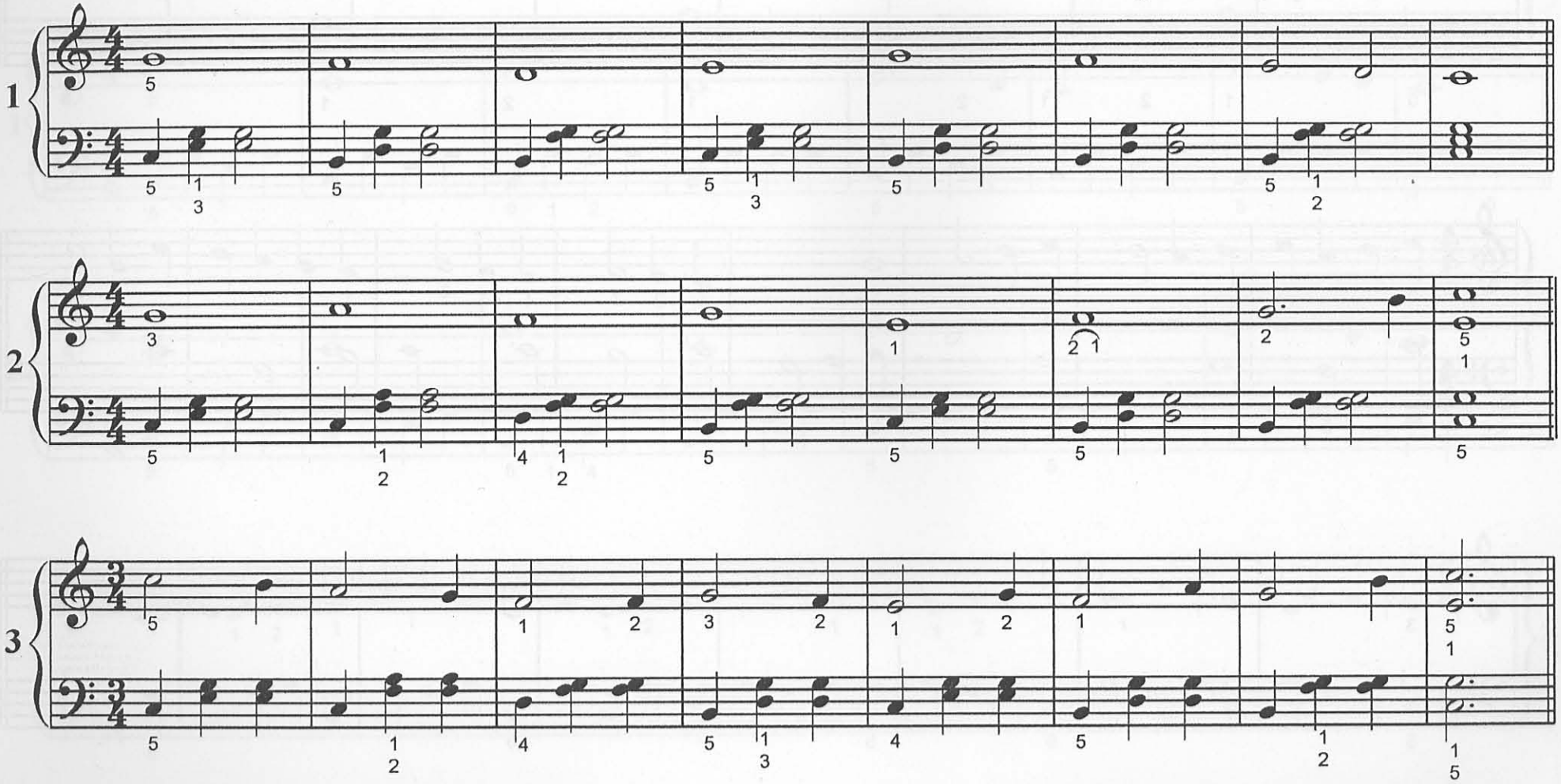
Unit 10: Extension and shifting of the five finger position in chord playing

Range

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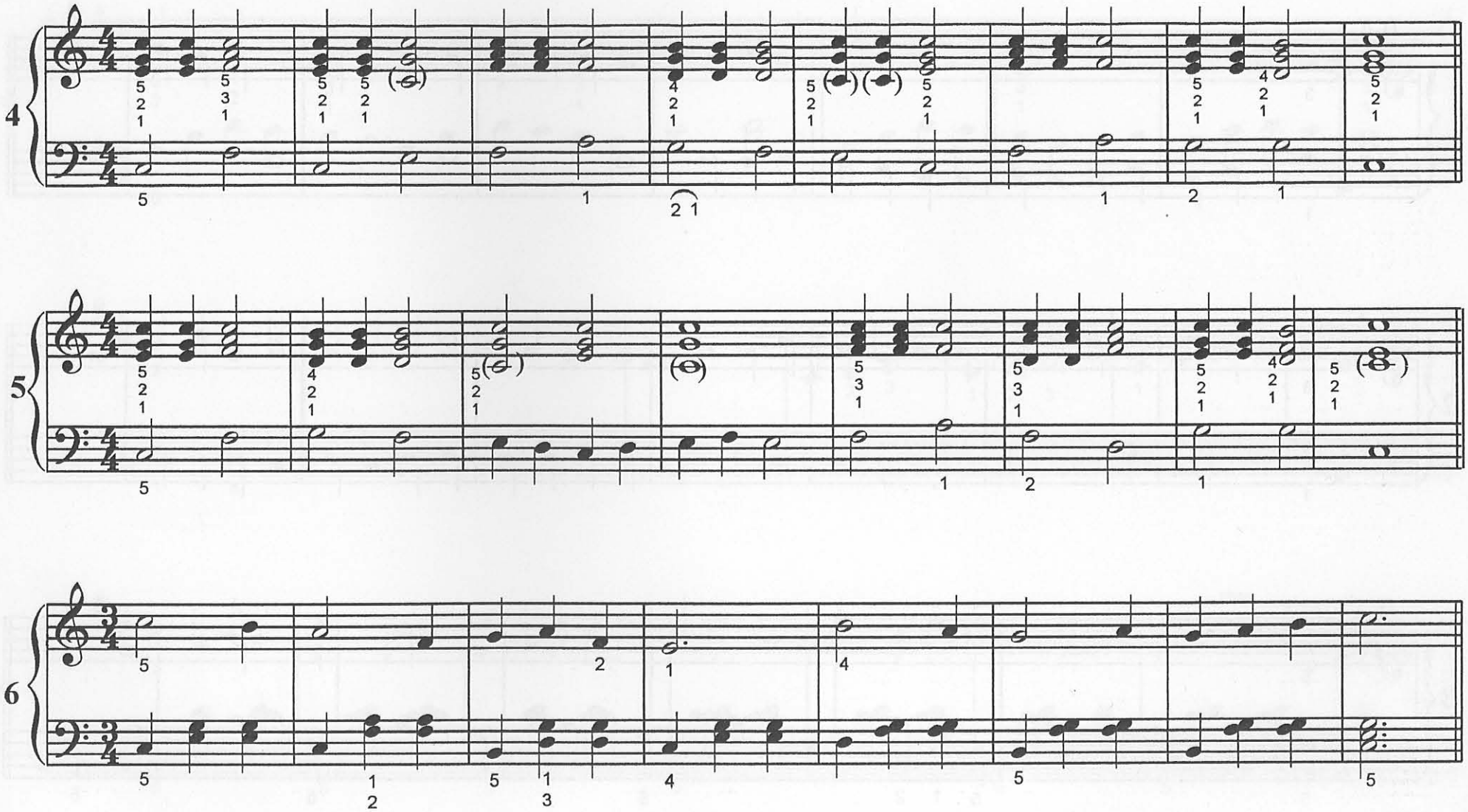
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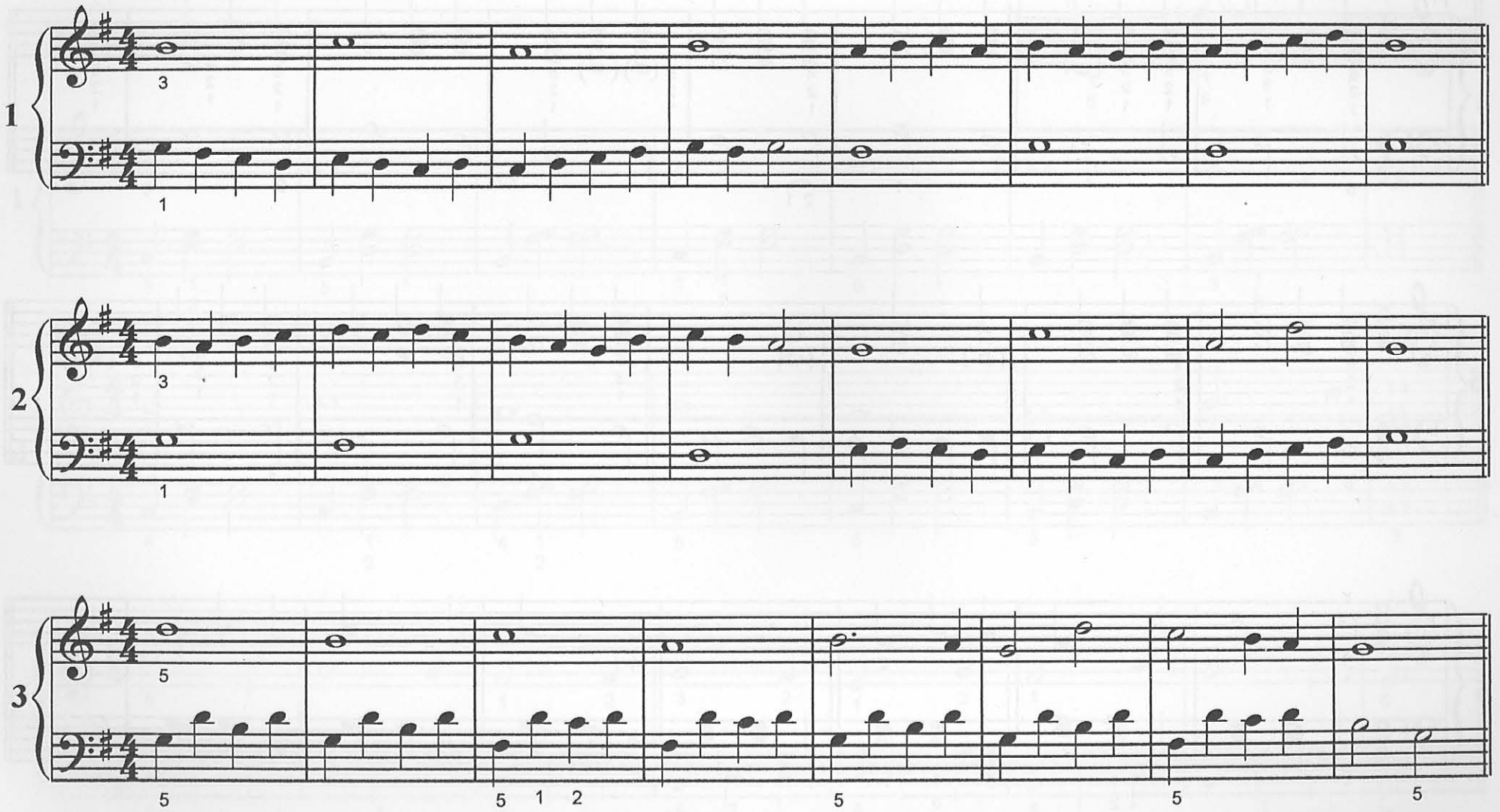
Unit 11: Various keys and various localities

G major

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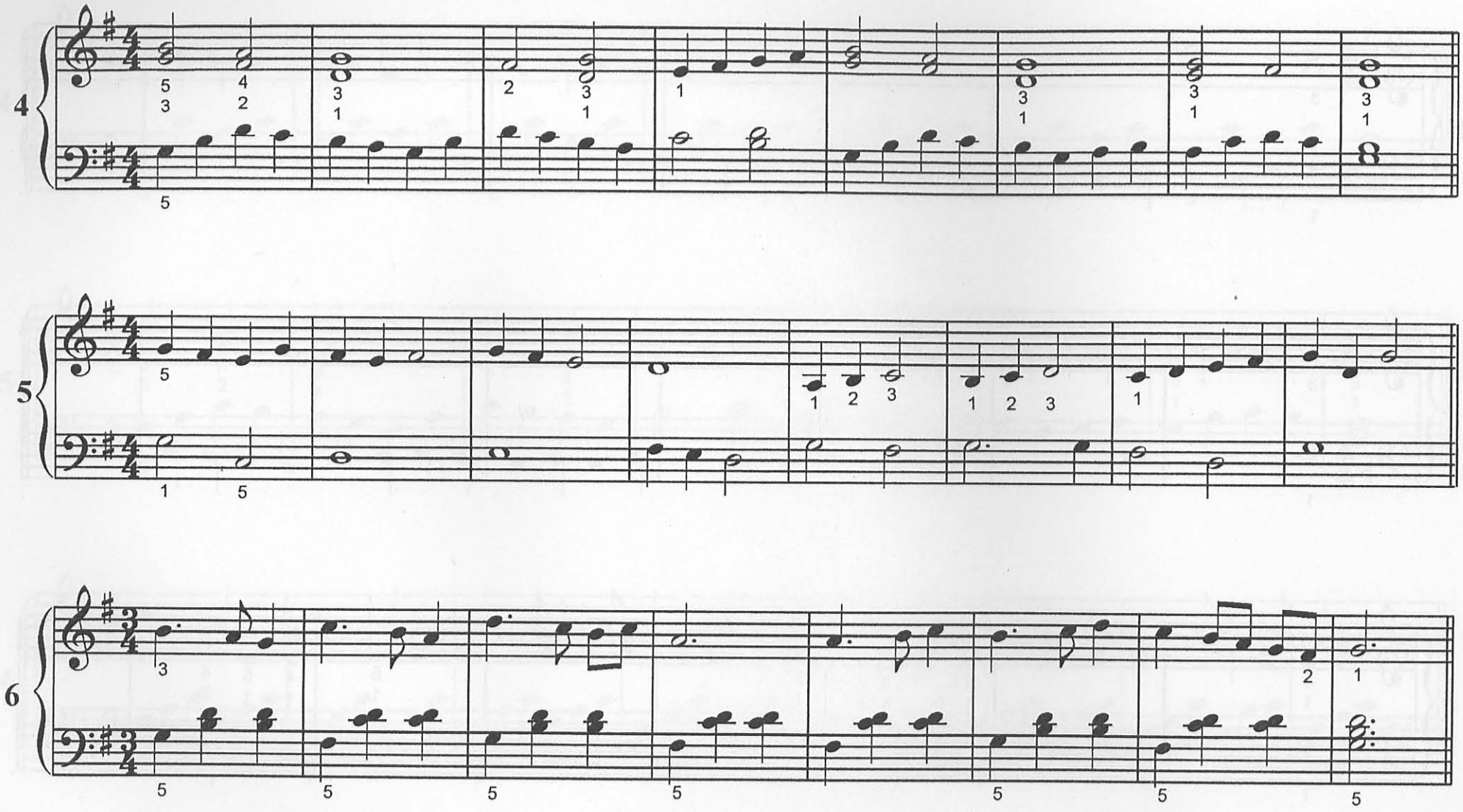
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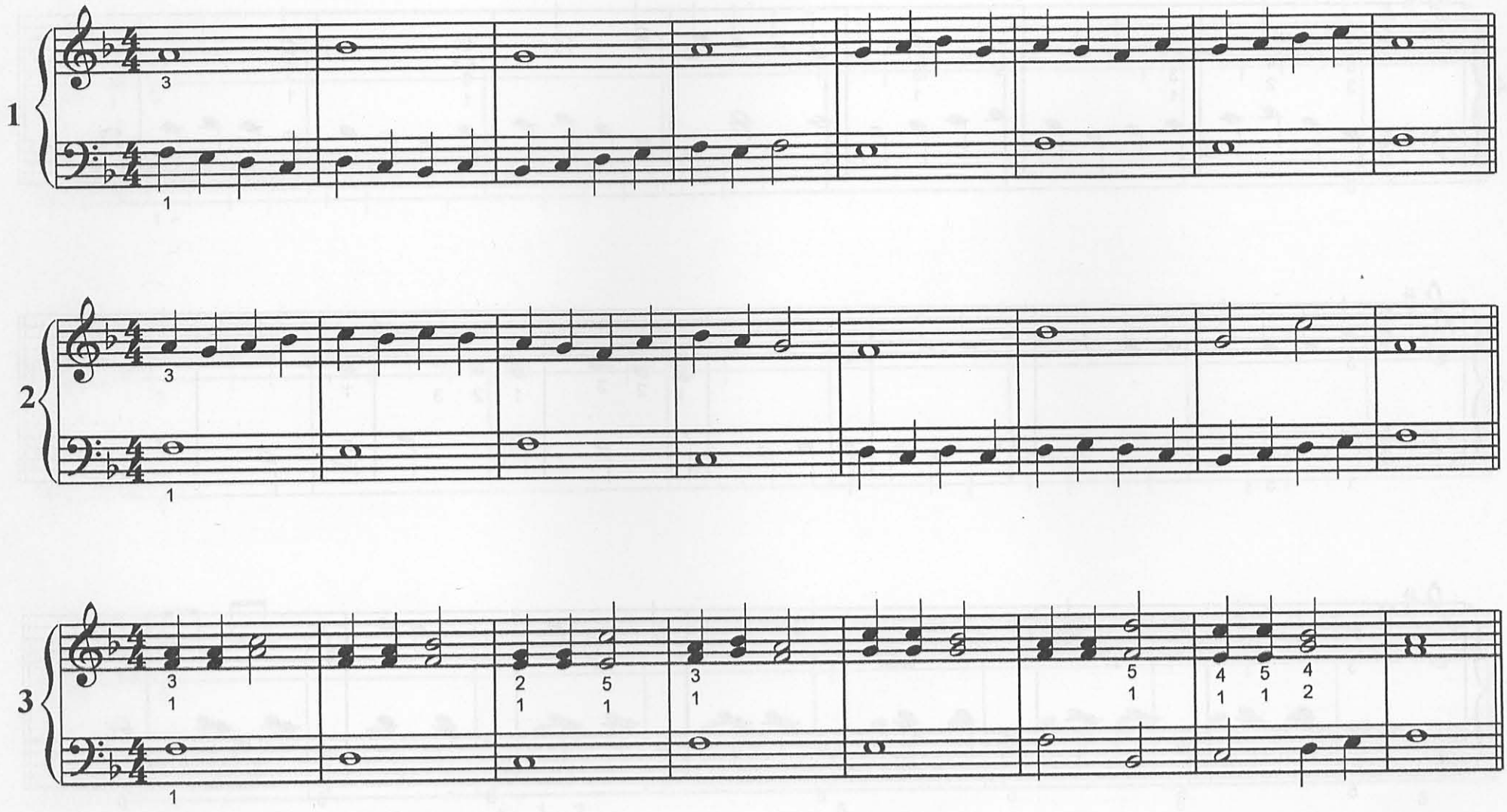
Unit 12: F major

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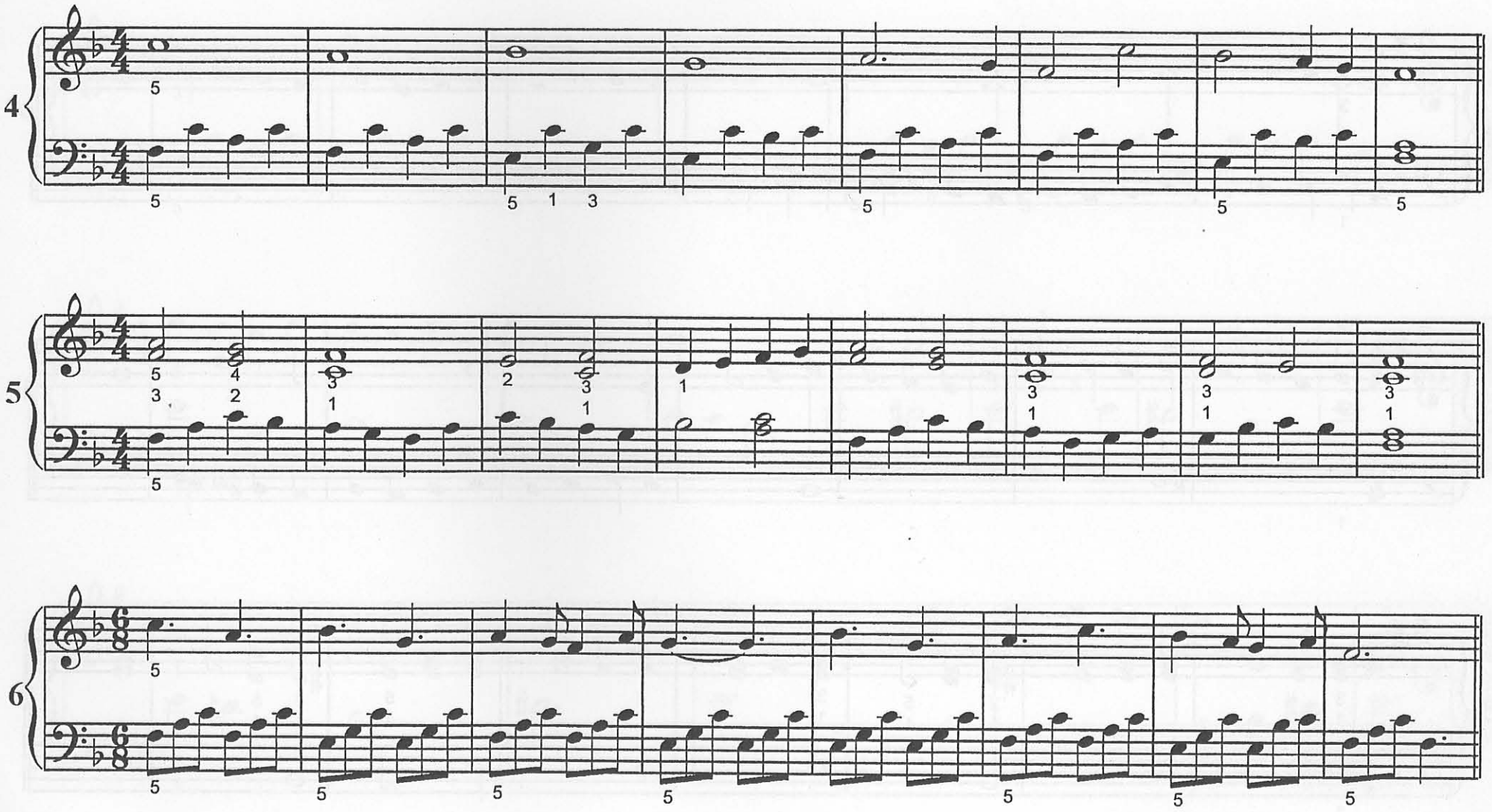
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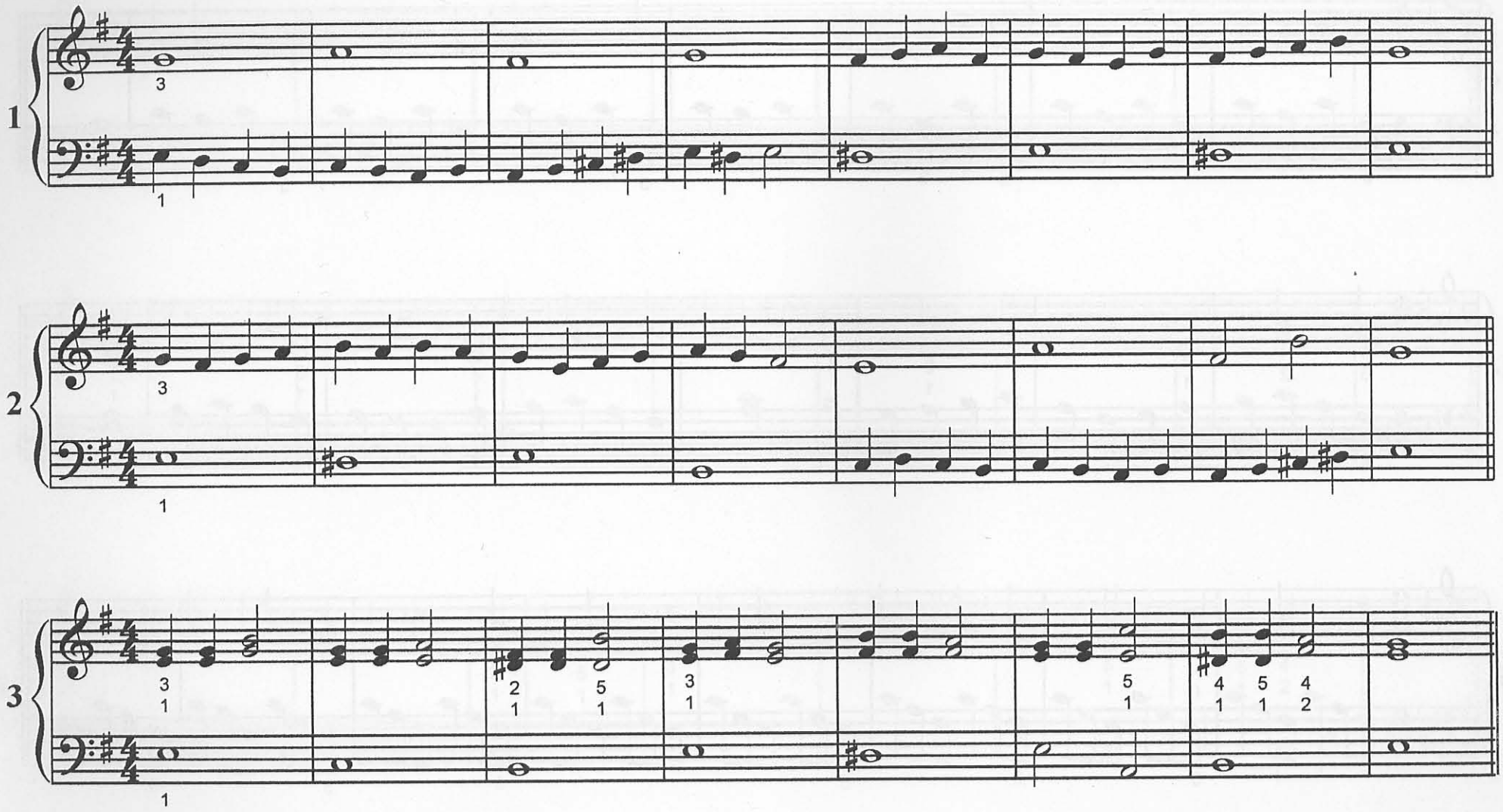
Unit 13: e minor

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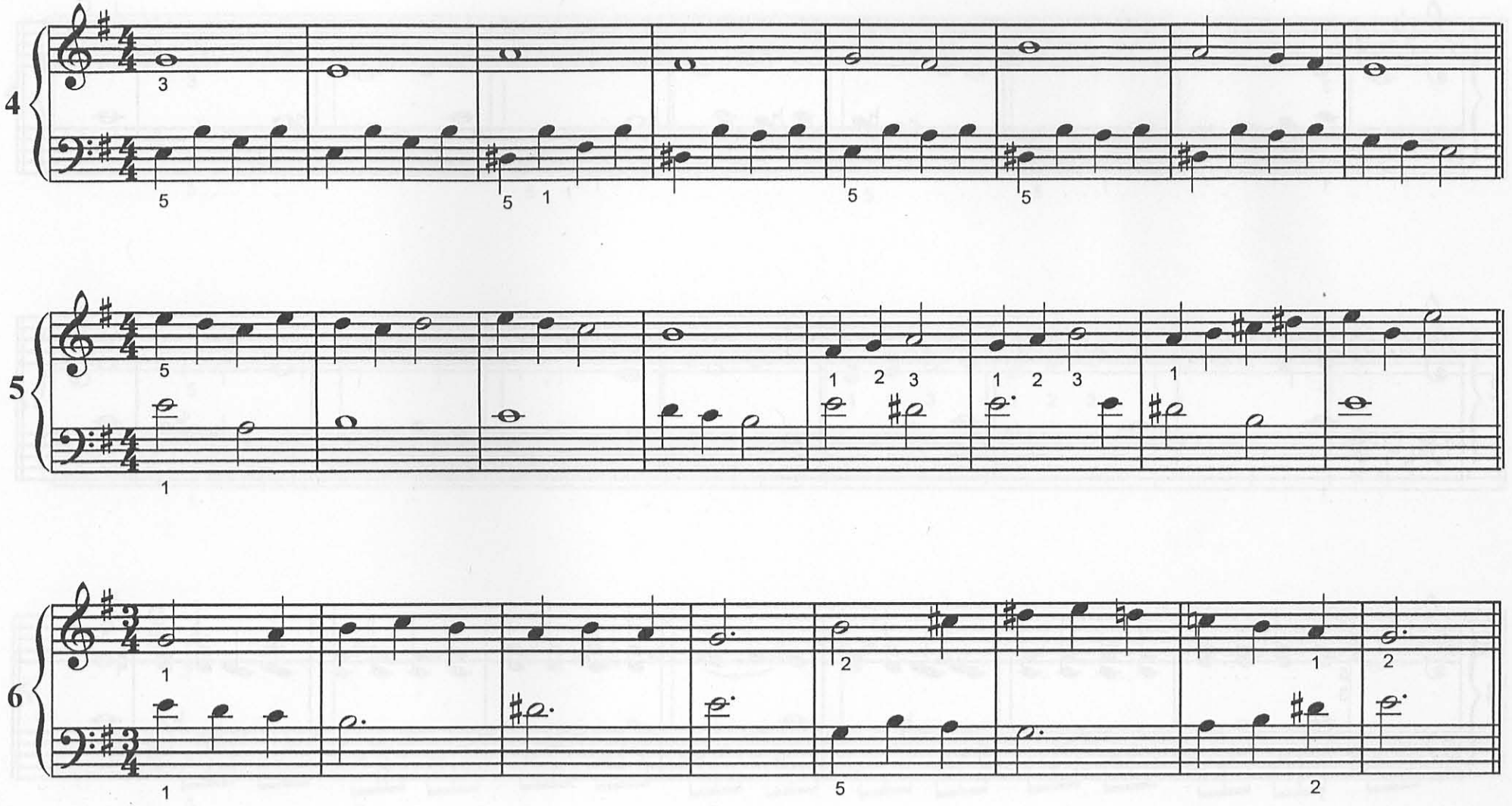
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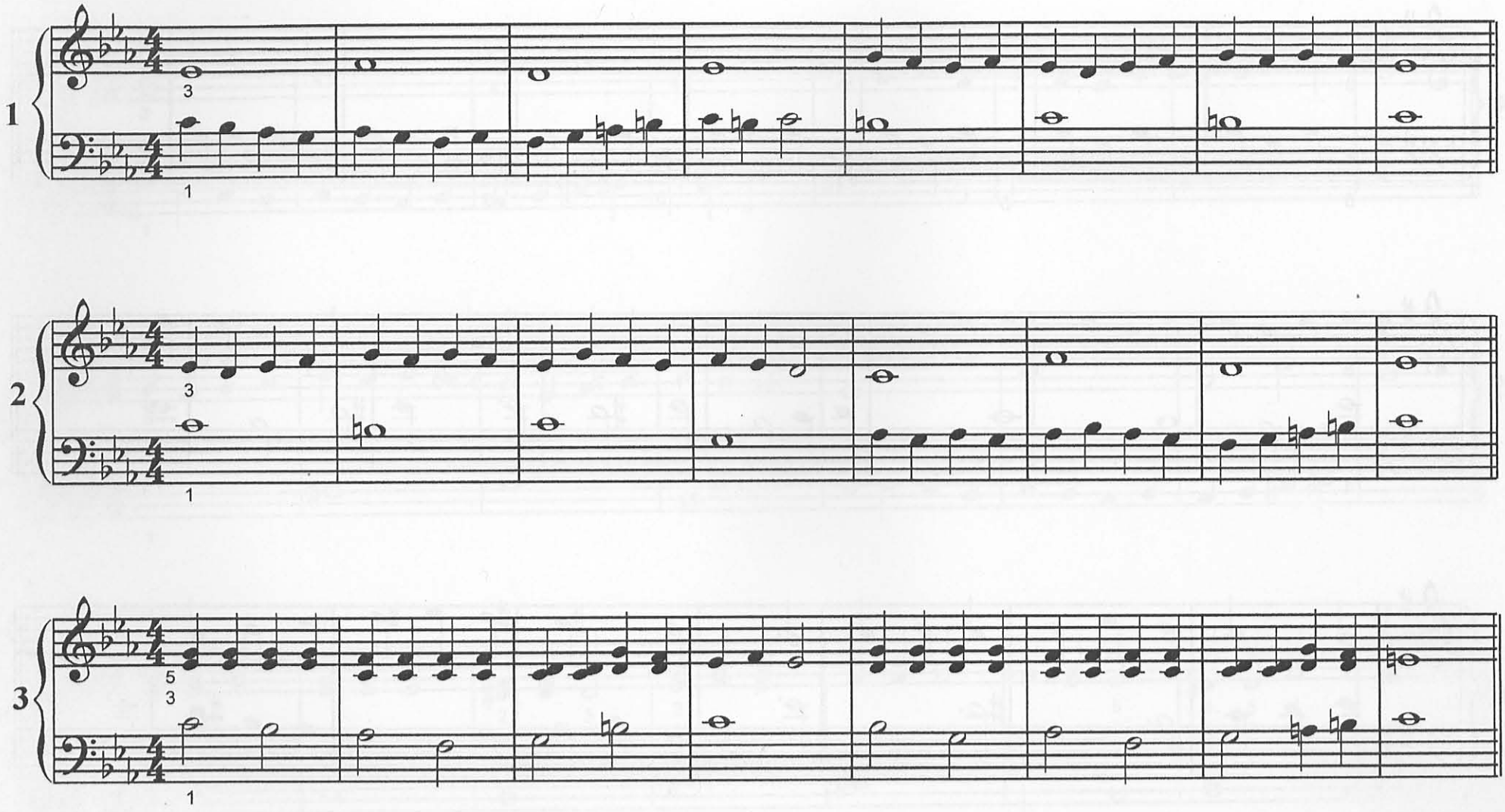
Unit 14: c minor

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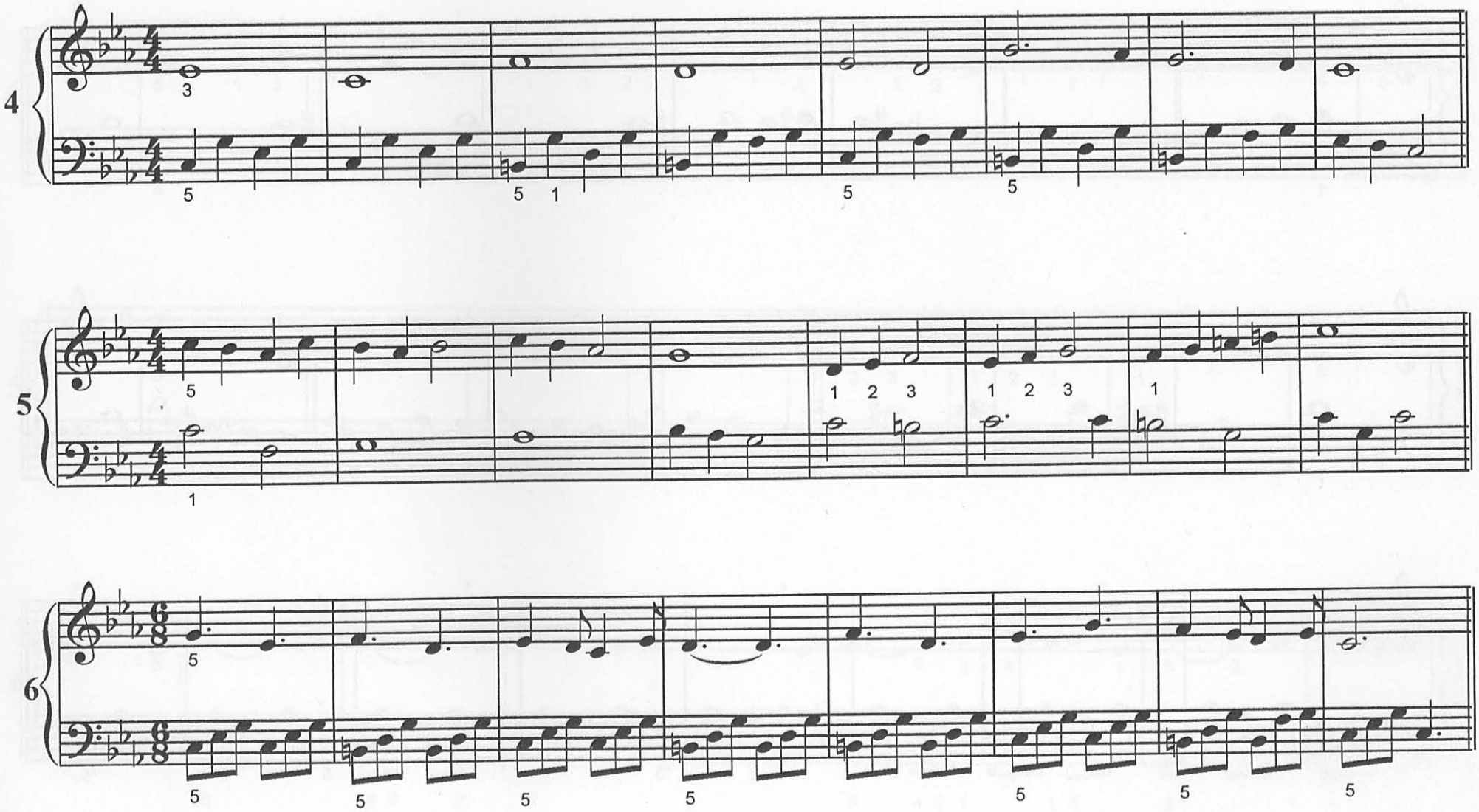
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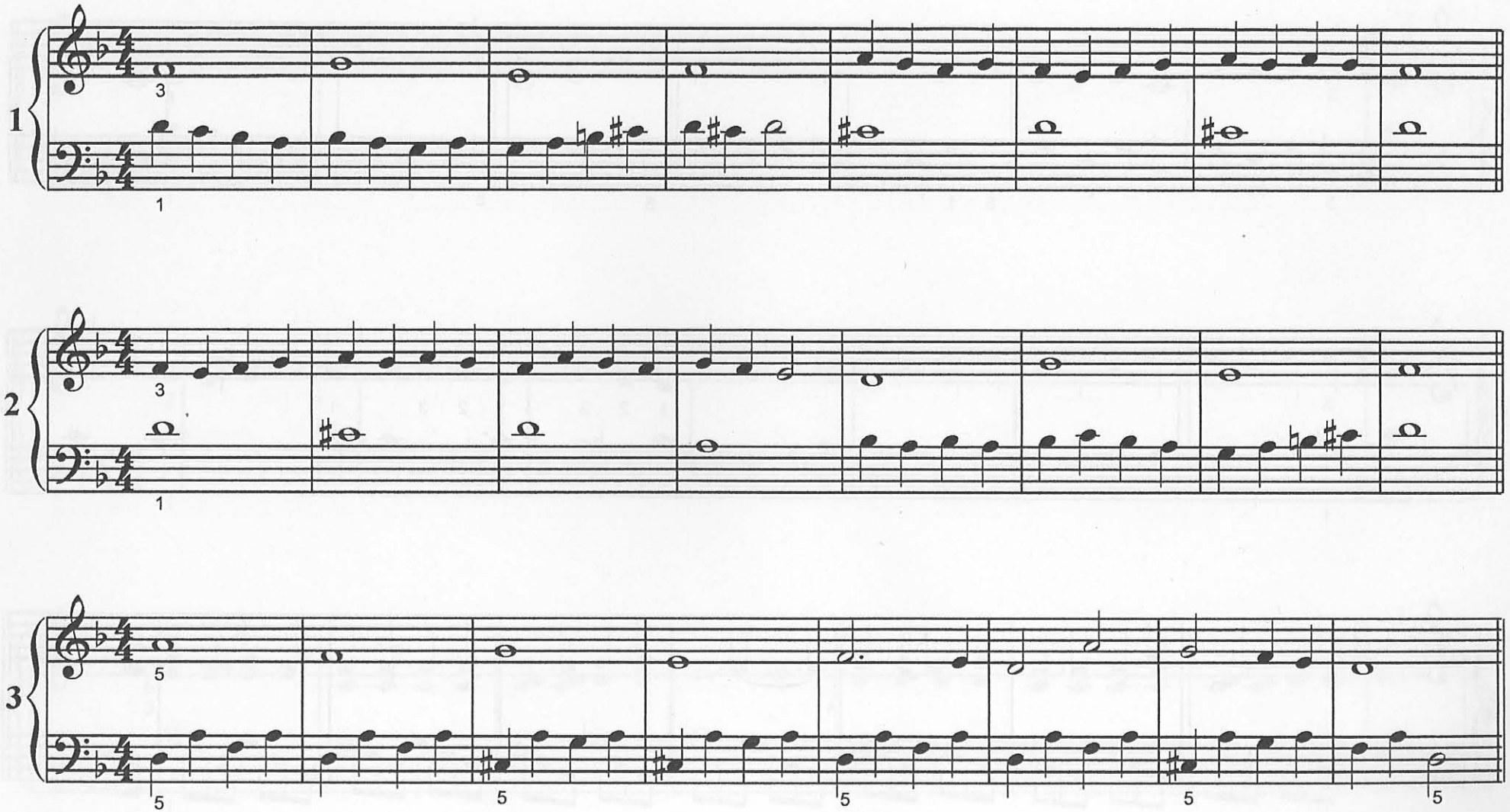
Unit 15: d minor

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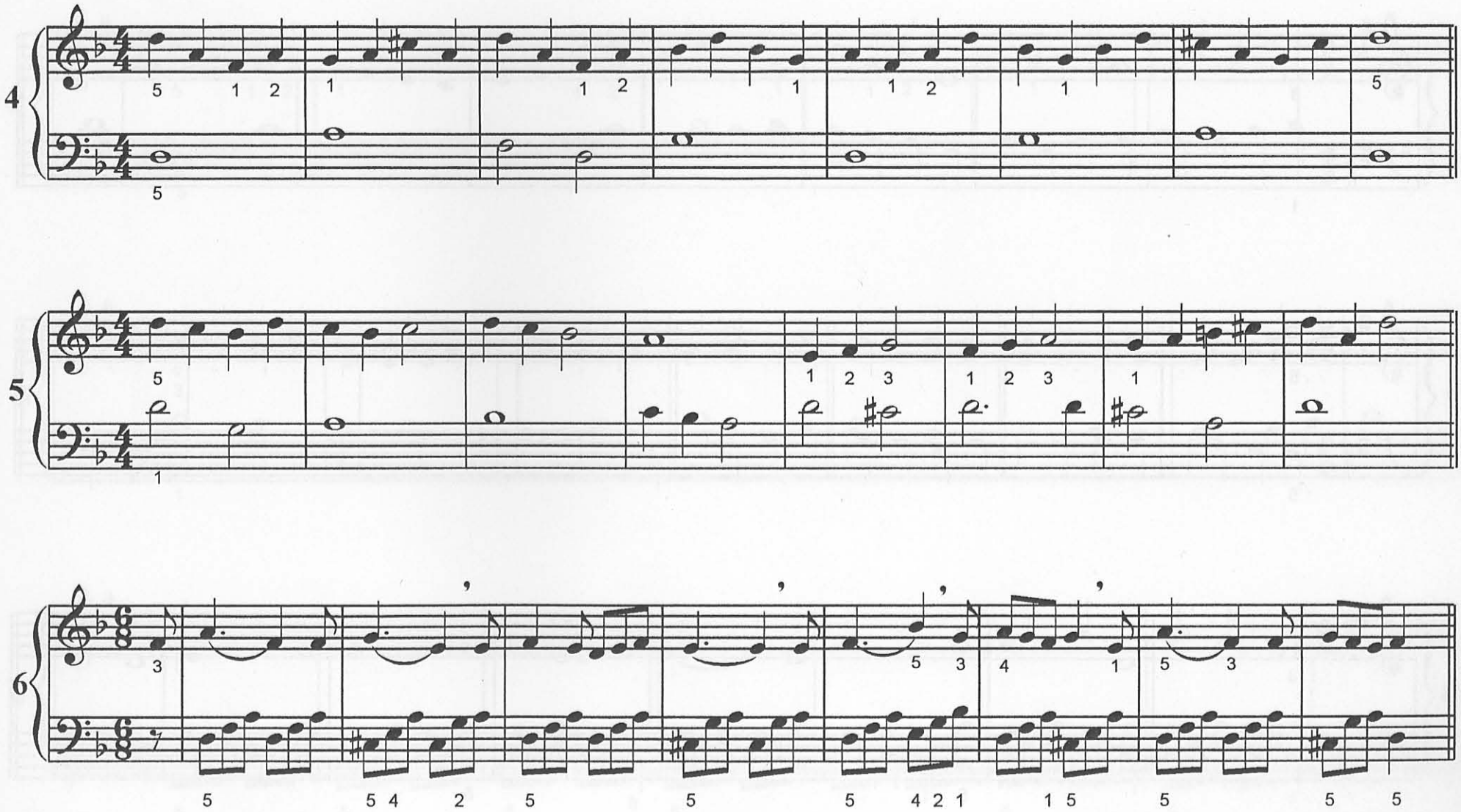
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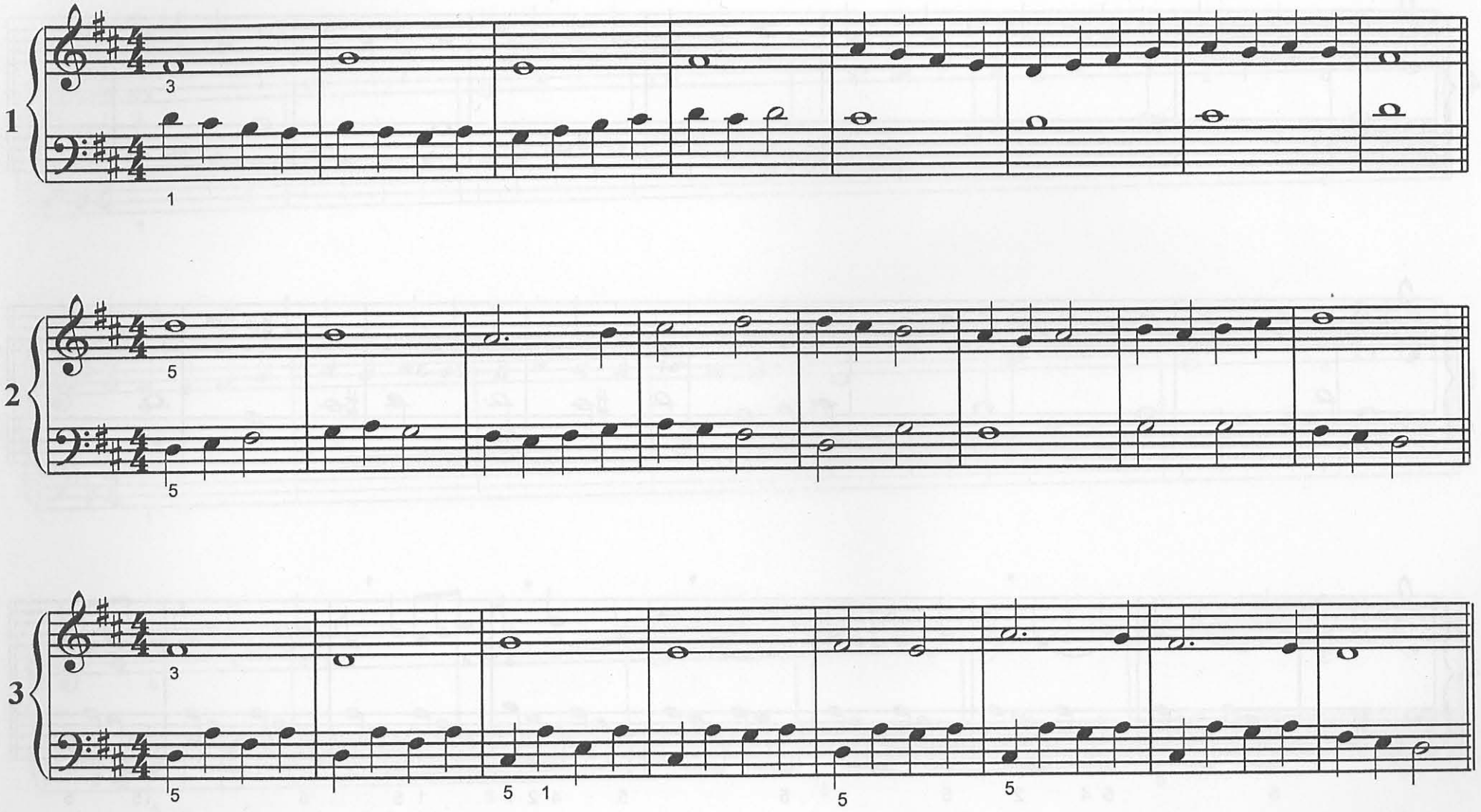
Unit 16: D major

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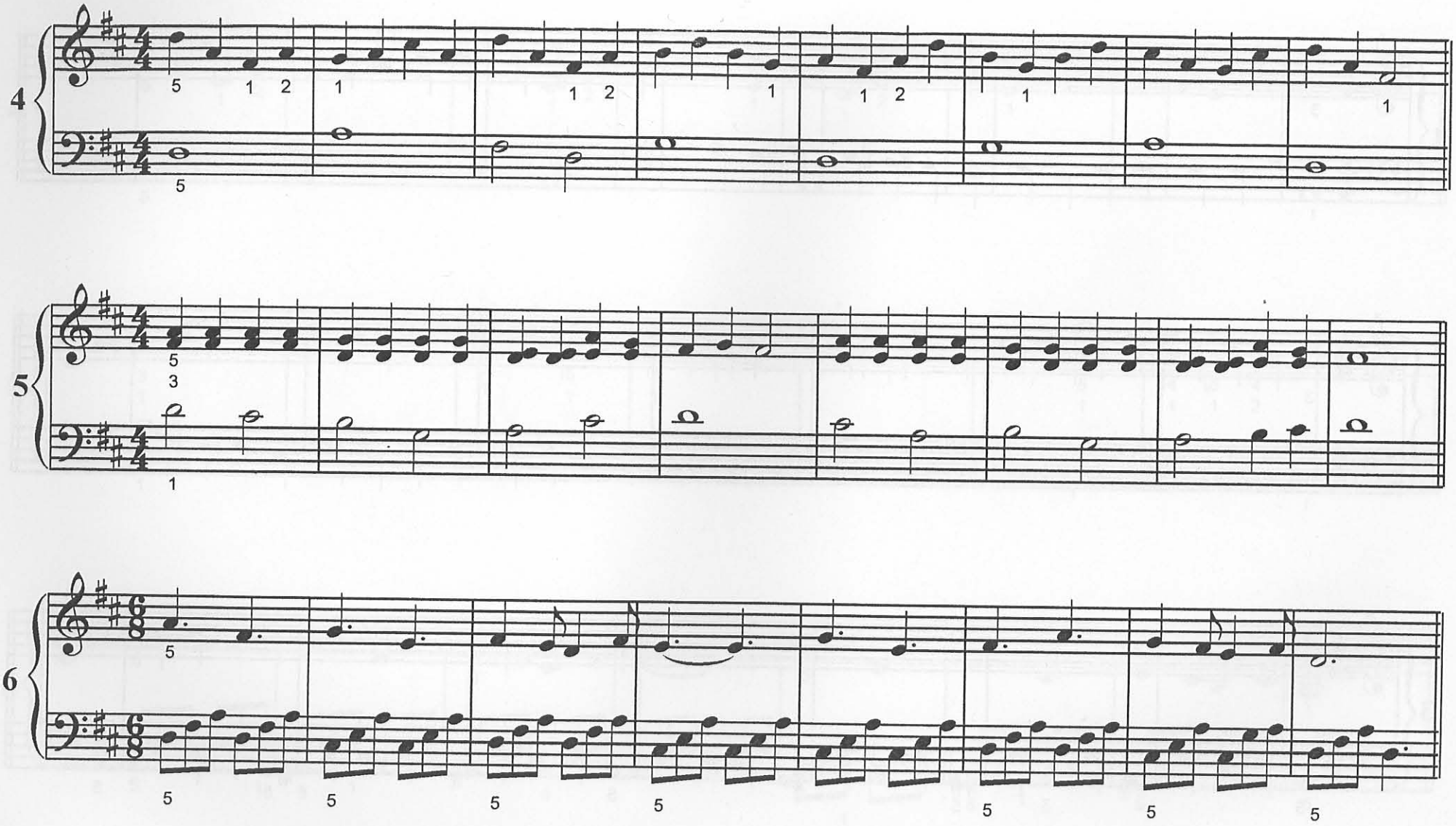
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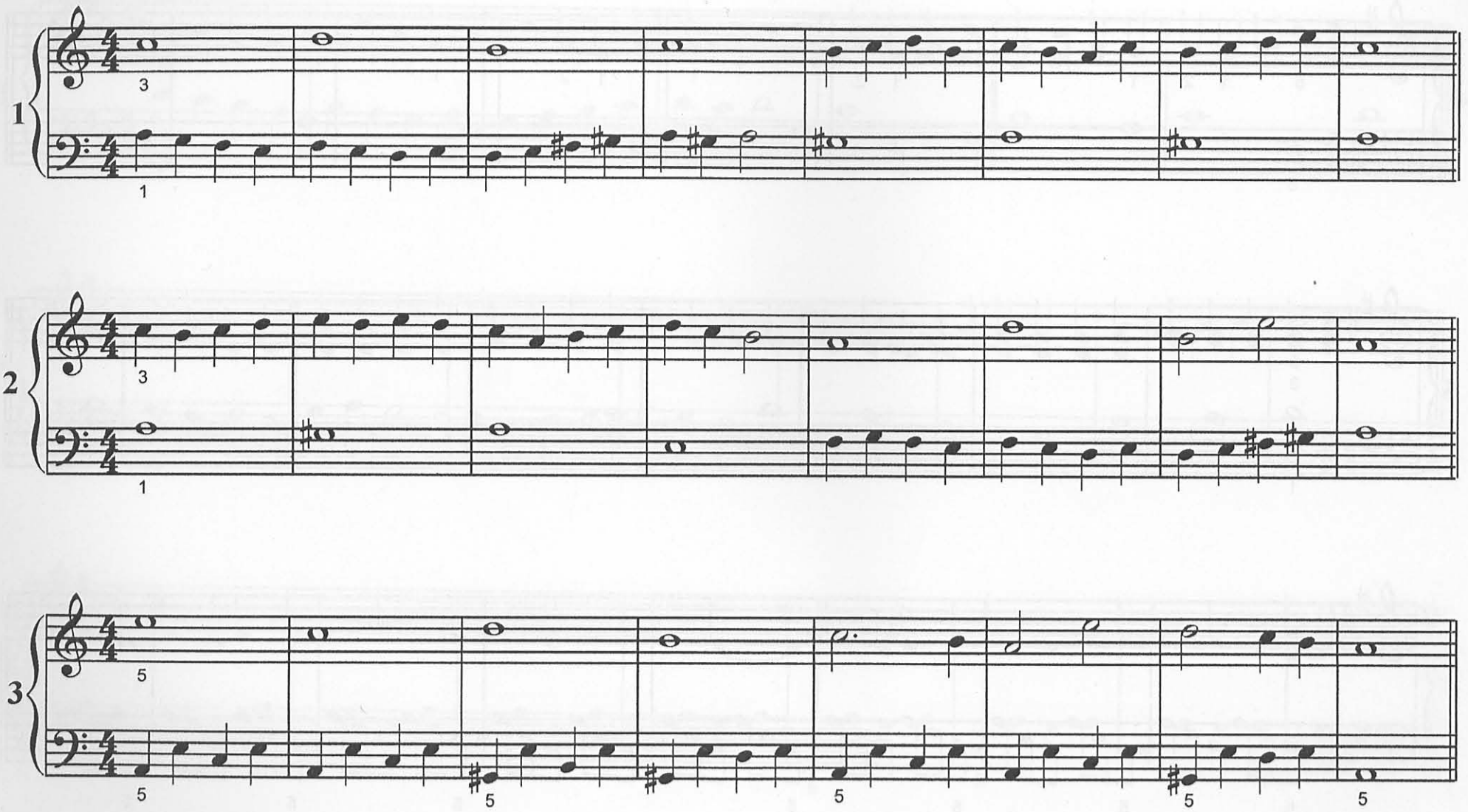
Unit 17: a minor

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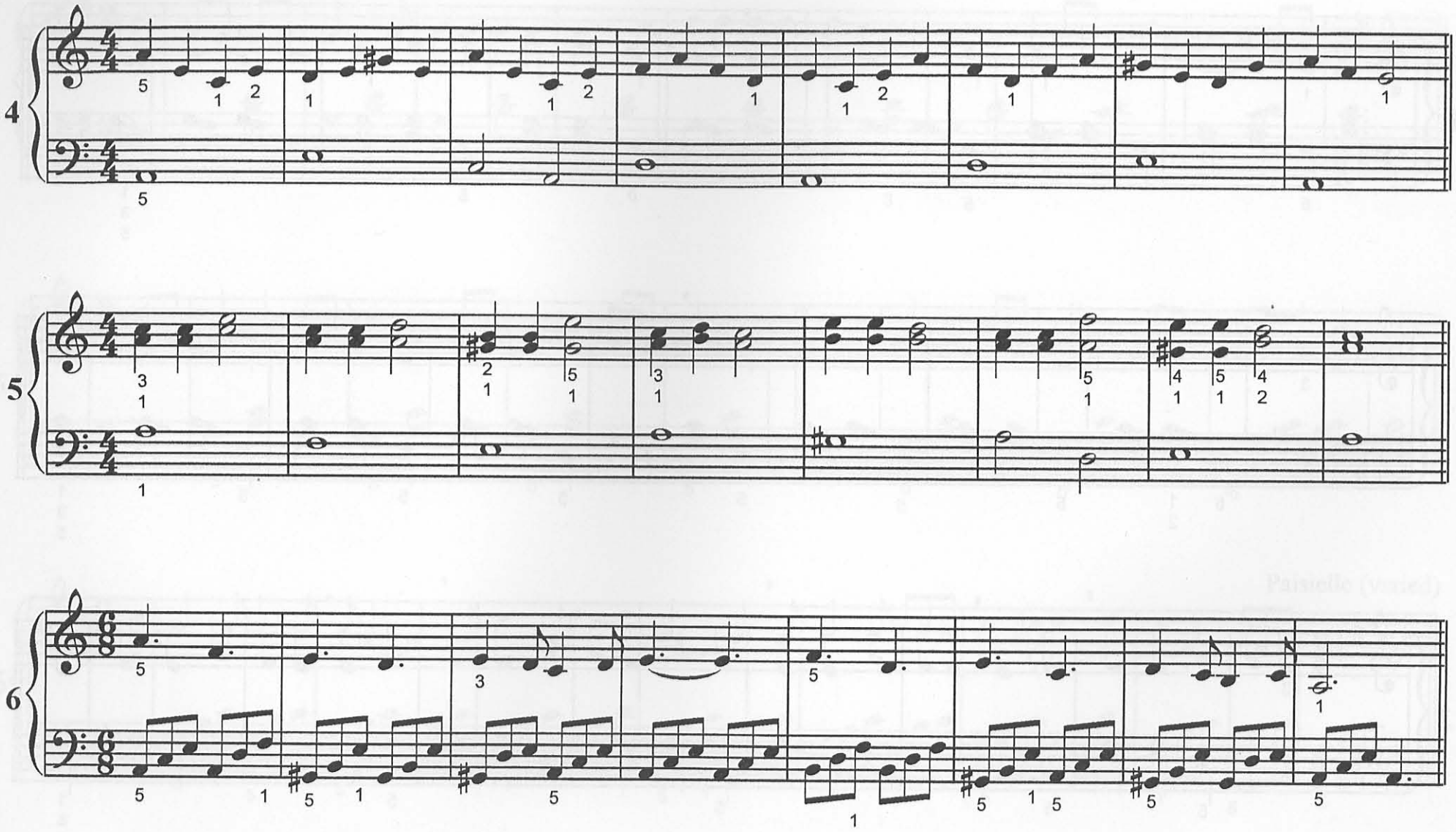
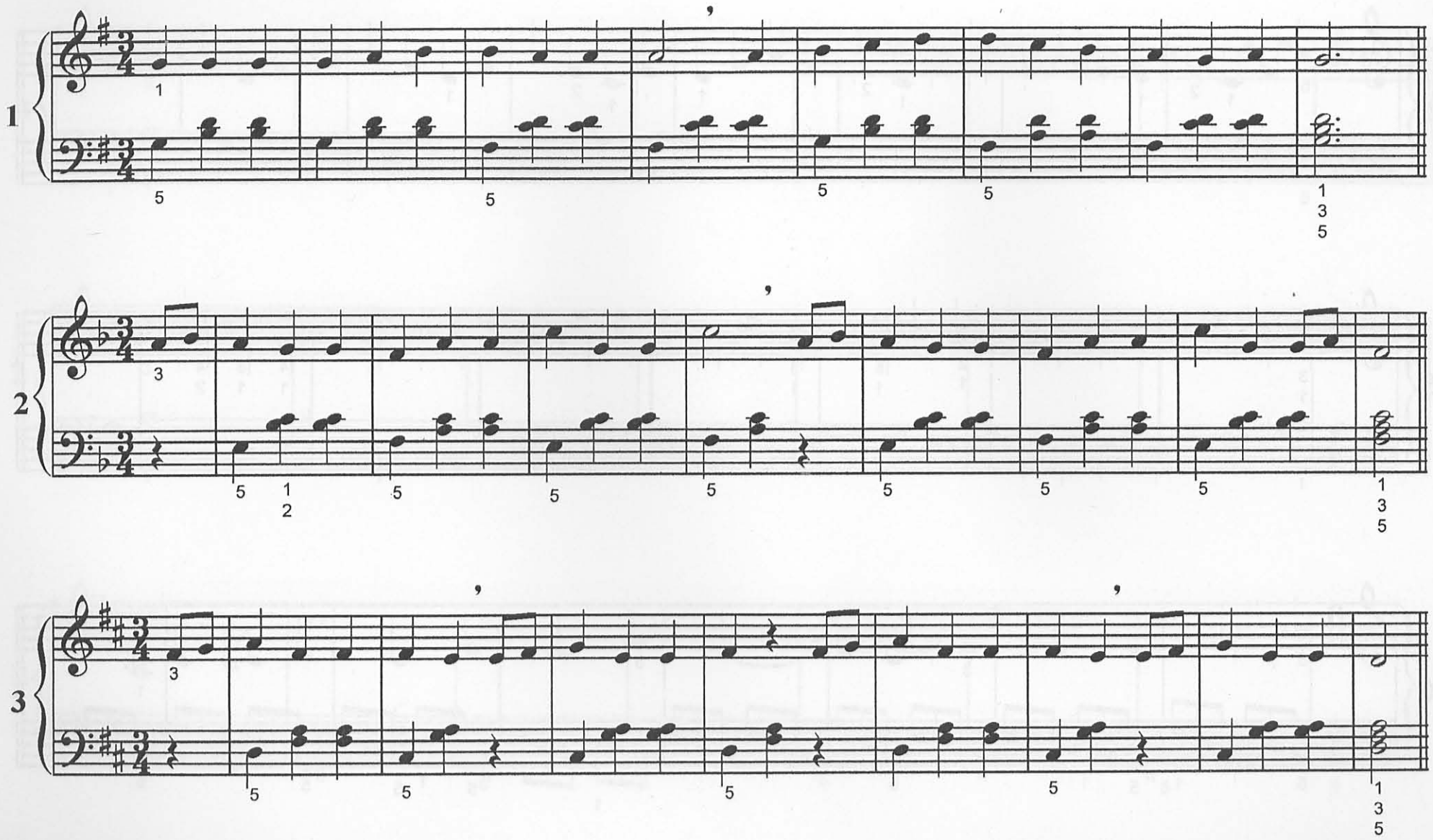
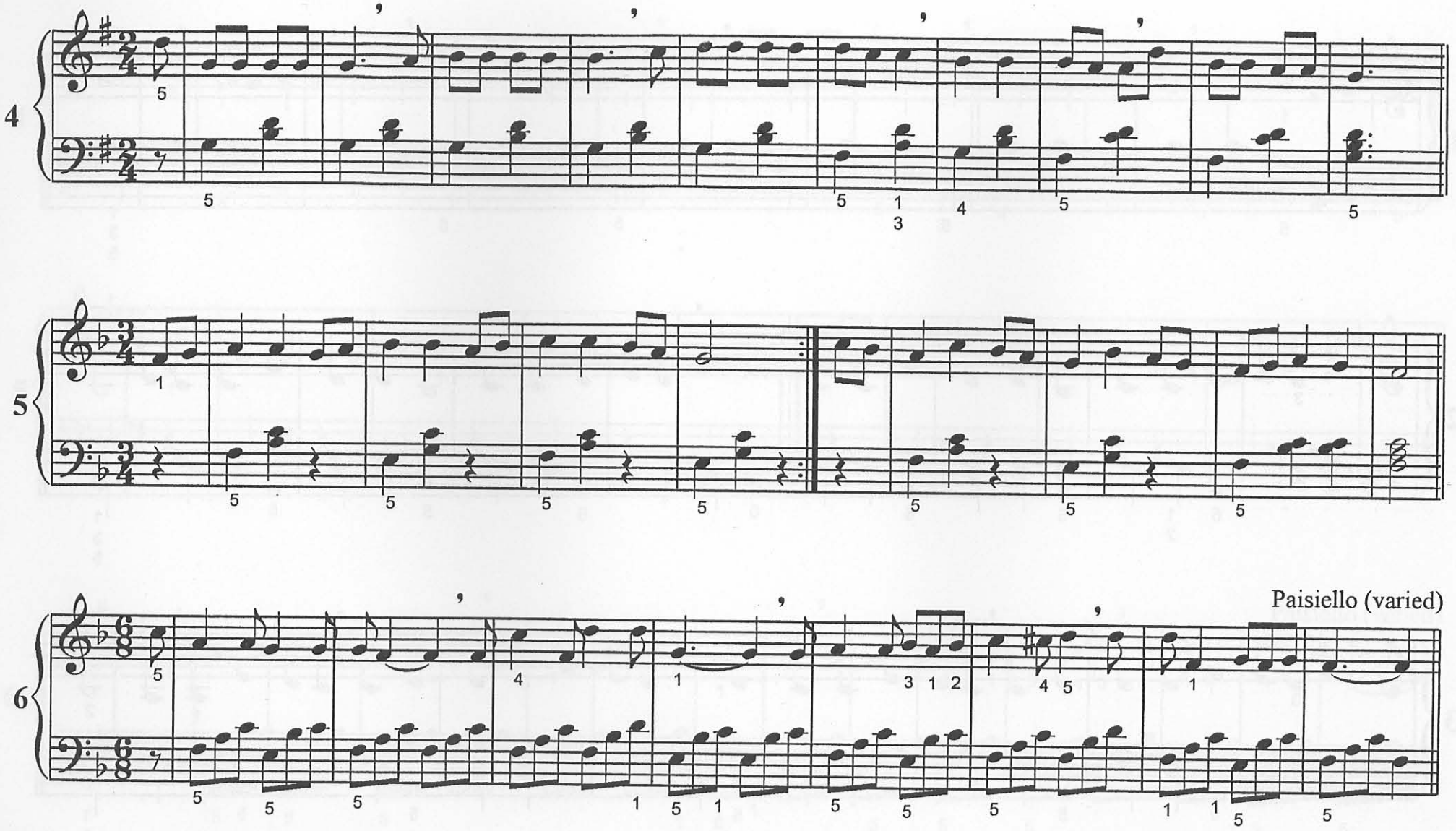
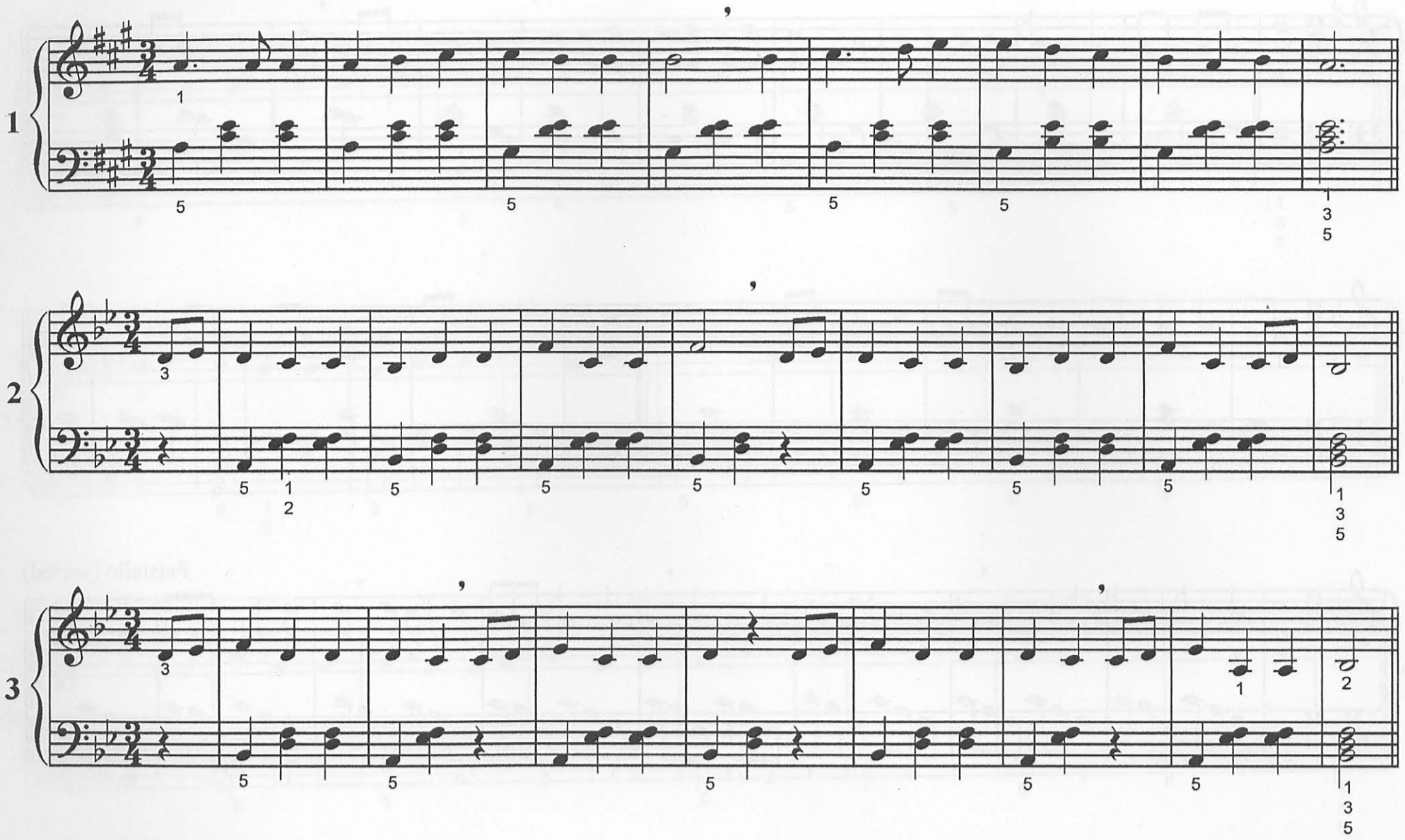
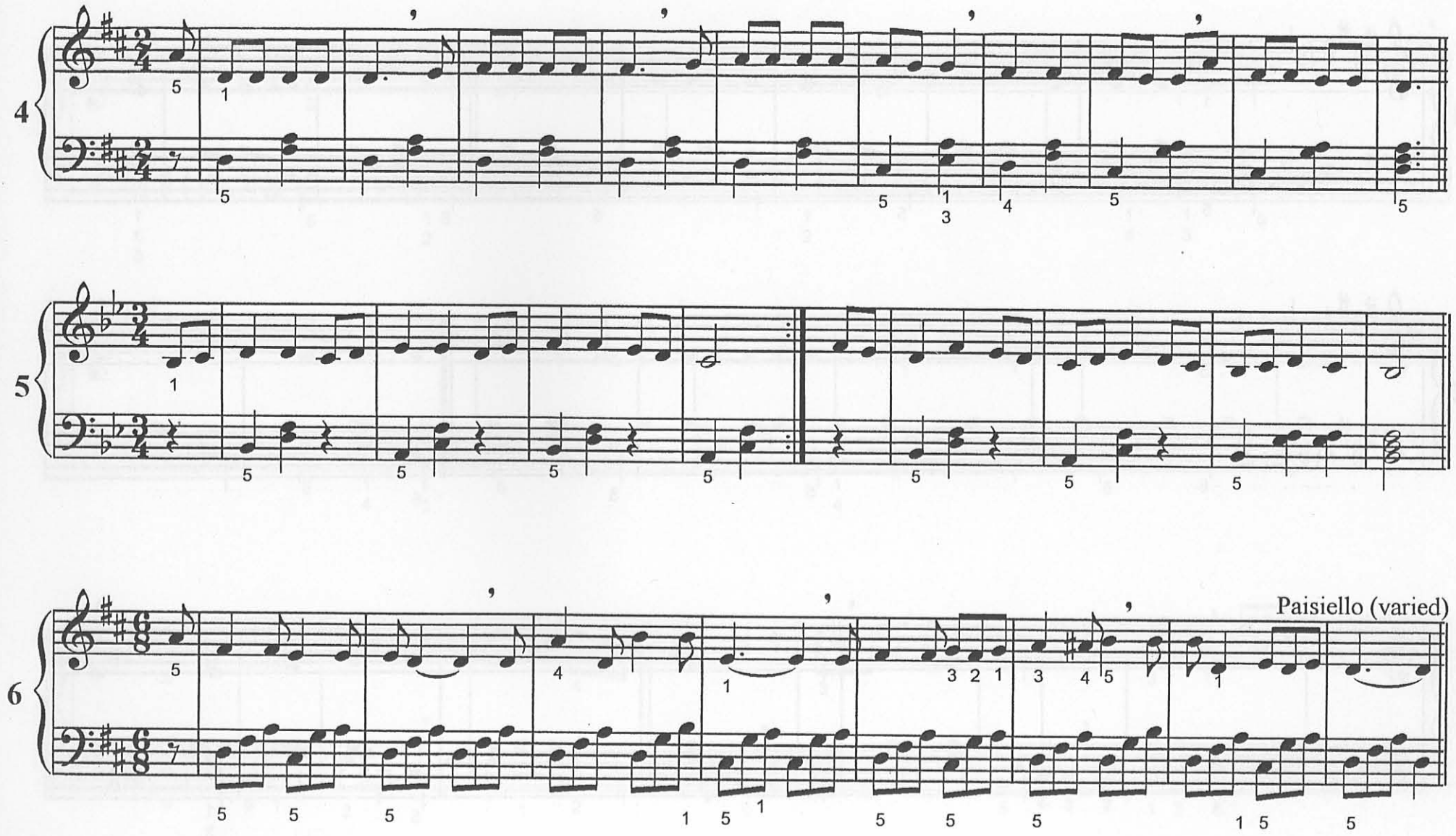
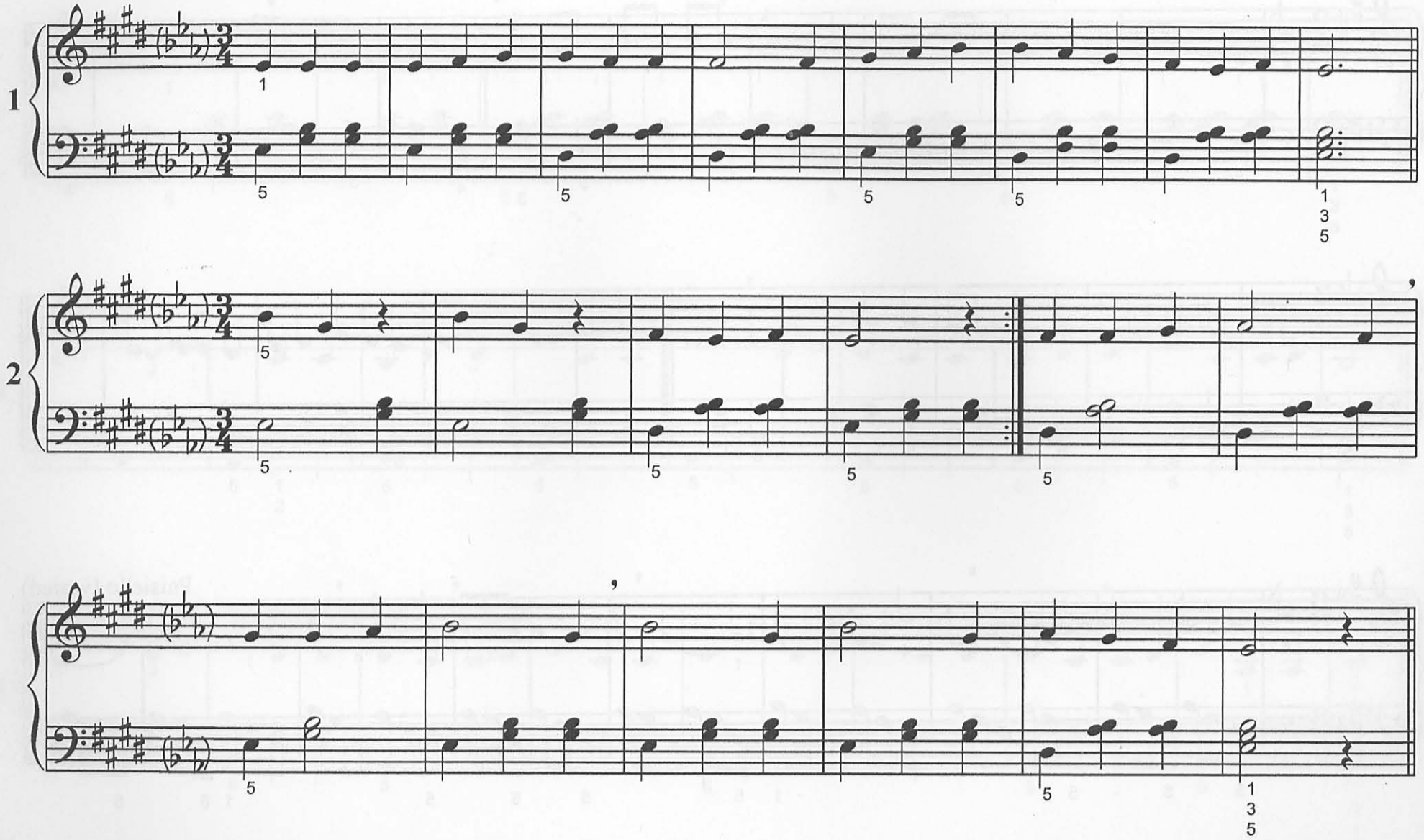
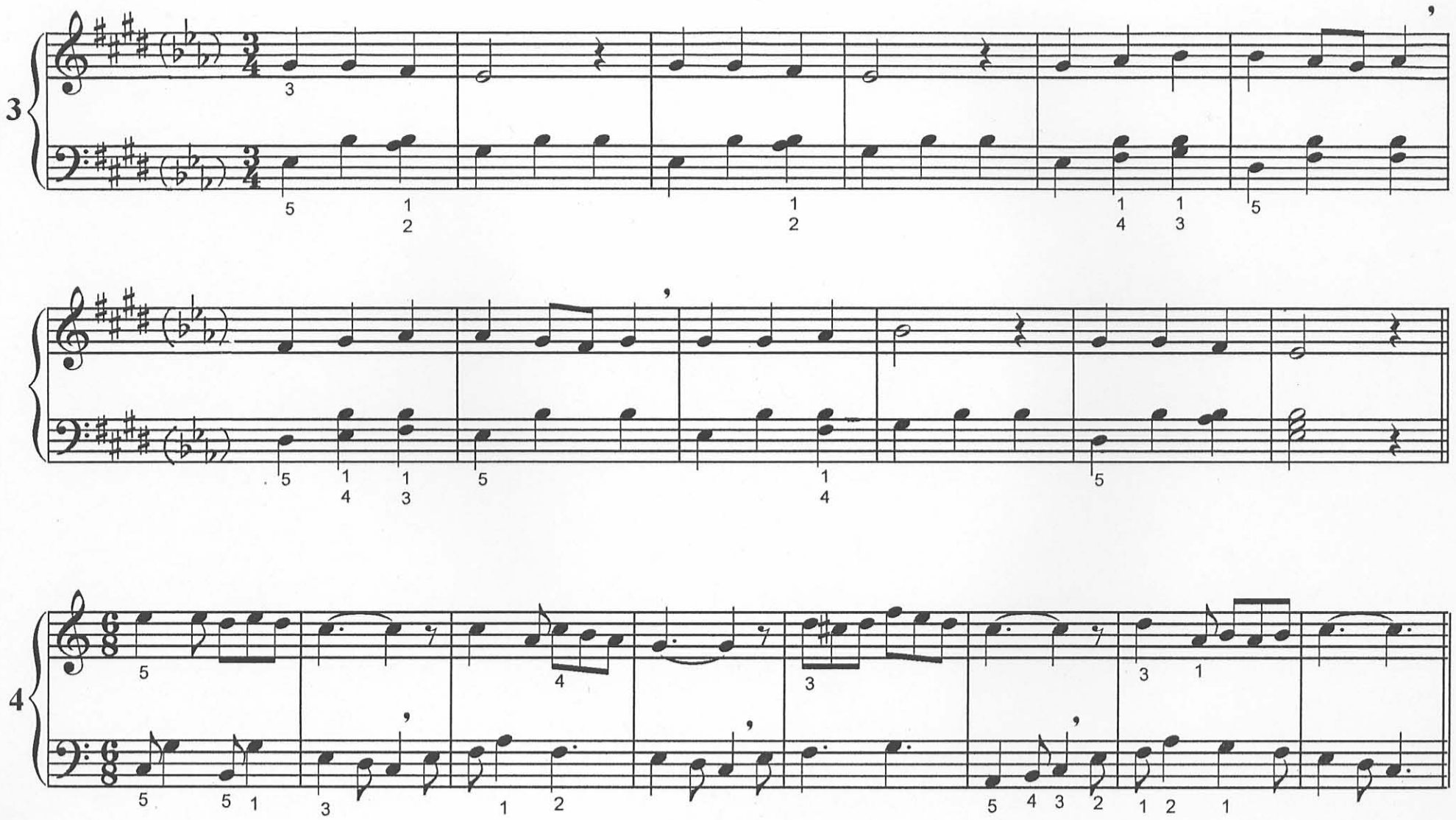

University of Pretoria etd – McLachlan, M M (2003)

Unit 18: Traditional melodies

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

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

Unit 19:

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

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

Unit 20:

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