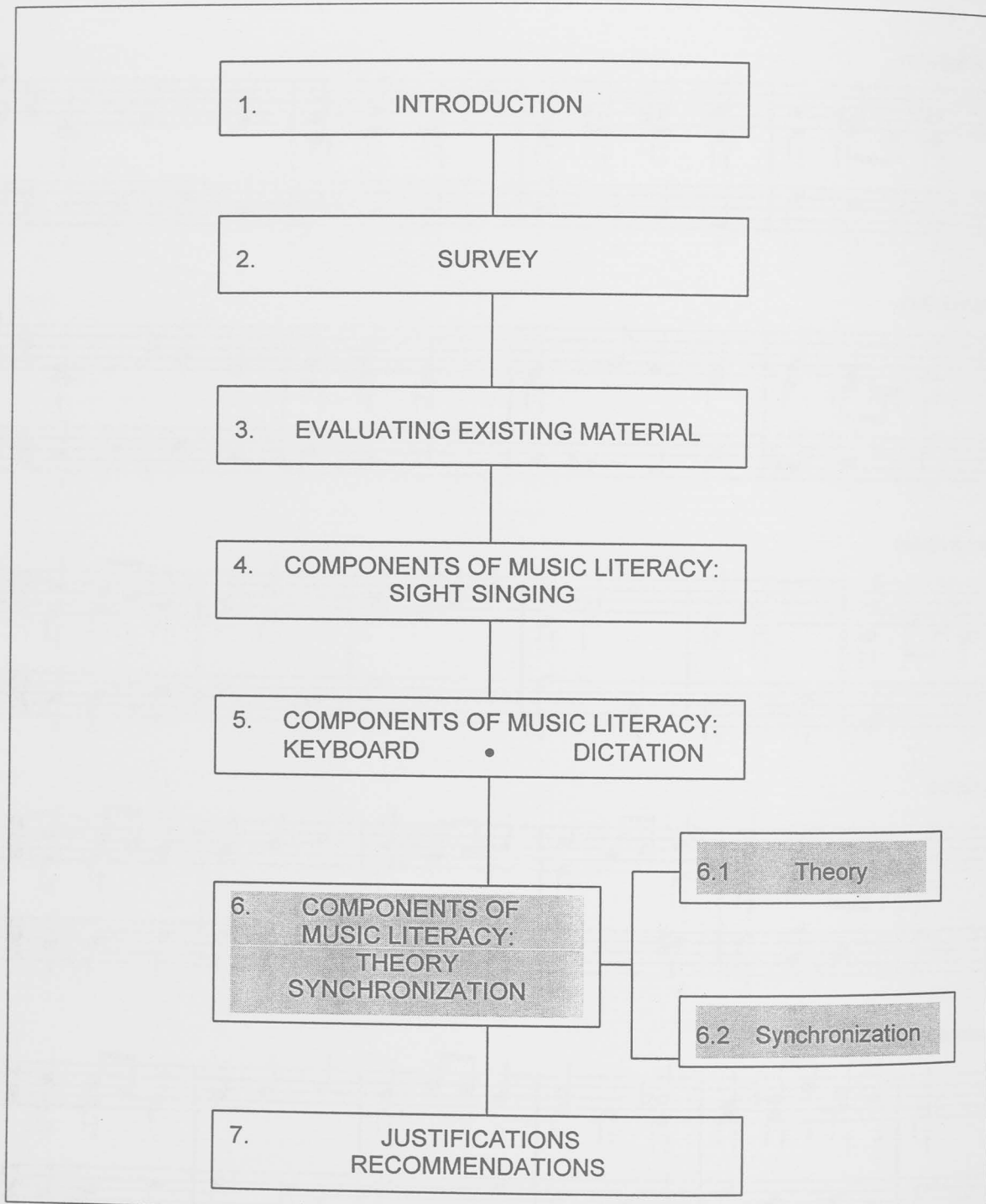


CHAPTER 6

Components of *Music Literacy*, the proposed programme

Music Theory and Synchronization of components



Contents for Music Theory

		<i>Page</i>
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	6-3
	Phase 2: Compound time signatures, relative keys, intervals, triads	6-4
	Phase 3: Unusual note values, easy irregular note groups, inversions of intervals and triads, elementary analysis, basic terminology	6-5
	Phase 4: All irregular note groups, alto and tenor clefs, melodic minor, transcription, terminology, analysis, elementary melody writing	6-6
	Phase 5: Chords in 4-part writing, cadences, transposition, chromatic scales, motif treatment, basic forms, common character pieces and dances, analysis, melody writing	6-7
	Phase 6: 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.	6-8
	II. Compositions: List of beginner's pieces and other material for analysis, for applications and for illustrating the following:	6-9
	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	
	4. Eras (styles in music)	
	III. Music terminology	6-11
6.2	Exposition and synchronization of components in the <i>Music Literacy</i> programme – an example	
	I. General remarks and guidelines for learning sessions	6-14
	II. Synchronization of components – an example	6-19

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

Phase 2: Compound time signatures, relative keys, intervals, triads**A. Time:** Compound time

- Exercise 1: 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
-

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

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
-

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
-

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
-

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

- **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




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

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

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

6.2 Exposition and synchronization of components in the proposed *Music Literacy* programme – an example

1. 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).

- 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:

- 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.
- 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.
- 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

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:

- 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,

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.

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	
<p>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.</p> <p>2. Solfa syllables: Learners sing solfa syllables from letternames. 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.</p> <p>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.</p> <p>Approximately three keys need to be completed in solfa singing during the initial stage.</p>	<p>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:</p> <ul style="list-style-type: none"> • Steady beats • Sensible phrasing • Accentuation of first beats of bars • Legato singing, basically. <p>Correct facts are essential before continuing. Although important, imperfection with these four qualities need not hamper progress with new units.</p> <p>Approximately seven units need to be completed in the initial stage.</p>	<p>1. Acquaintance with the keyboard: See pp. 5-19 to 5-22 for guidelines and for suggested learning procedures.</p> <ul style="list-style-type: none"> • Awareness of the two keyboard patterns • Concepts of high-low • The music alphabet • Knowledge of white note names • Knowledge of black note names <p>In every session the keyboard component begins with exercises in these five items even after learners seem to have grasped them.</p> <p>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.</p> <p>Approximately eight keys need to be fluent and safe in the initial stage.</p> <p>* 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.</p>	<p>1. Introductory recognitions: See pp. 5-73 and 5-85 for exercises on:</p> <ul style="list-style-type: none"> • Pitch • Dynamics • Tempo • Articulation • Density • Metre • Gradual changes in dynamics and tempo. <p>These recognition and the following memory exercises are continually interwoven throughout the other three activities.</p> <p>2. Memory exercises: See p. 5-78 for details.</p> <p>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.</p> <p>Introductory recognitions should be continued. No written answers are expected.</p> <p>Approximately twenty rhythm exercises should have been answered orally in the initial stage.</p> <p>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.</p>

Middle stage – Two sessions weekly, of an hour each, are suggested

<u>Sight Singing</u>			<u>Keyboard</u> (25 min.)	<u>Dictation</u> (10 min. formal treatment)	<u>Theory</u> (35 min.)
<u>Pitch (25 min.)</u>	<u>Melodies (10 min.)</u>	<u>Rhythms (15 min.)</u>			
<p>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.</p>	<p>See p. 4-195 for exercises and p. 4-186 for specific guidelines.</p> <p>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.</p>	<p>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.</p>	<p>2. Playing all major scales with tonic triads are completed.</p> <p>* Keyboard Reading and Playing commences if not already started in the initial stage.</p> <p>3. Primary triads are played in all major keys.</p> <p>4. The submediant triad is played in all major keys.</p> <p>5. Distinguishing between major and minor scales and triads coincides with no. 6 in Dictation.</p> <p>6. All harmonic minor scales are practised, preceded by each major scale and its vi.</p> <p>7. Triads i, iv, V, VI are practised in all minor keys.</p> <p>8. Various positions of major and minor triads are practised.</p> <p>9. Recognition of triads in various positions follows next.</p> <p>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).</p>	<ul style="list-style-type: none"> 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. <p>6. Distinguishing between major and minor scales and triads should be combined with keyboard playing.</p> <ul style="list-style-type: none"> The next step, i.e. singing lowest notes and determining chord positions, is treated in the keyboard section. <p>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.</p>	<p>Phase 1: See p. 6-3. Written work commences. Phase 1 is finalized after all major keys have been practised at the keyboard.</p> <p>Phase 2: Filling in exercises are completed in compound time, relative keys, intervals and triads.</p> <p>Phase 3: The following items are treated: Unusual note values, easy irregular note groups, inversions of intervals and triads, elementary analysis, basic terminology.</p> <p>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.</p>

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.)			
<p>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.</p> <p>Exercises in the various major keys are completed.</p> <p>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.</p>	<p>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.</p>	<p>Learners continue and complete exercises in simple and compound time as well as with the Irregular and Unusual (see p. 4-45).</p> <p>Regular repeats in-between, of previous two-part exercises are recommended. This provides essential recapitulation and opportunity for music making.</p>	<p>19 and 20. First inversions are treated in a chord progression.</p> <p>21 to 30. All $\frac{6}{4}$ patterns are practised, including the dominant 7^{th}, i.e.</p> <ul style="list-style-type: none"> • cadential $\frac{6}{4}$ • passing $\frac{6}{4}$ • changing $\frac{6}{4}$ <p>31 to 33. The supertonic is applied in various ways.</p> <p>34 to 37. Modulation playing and recognizing precedes written work.</p> <p>* 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.</p> <p>The majority is ready to read and to practise these piano studies at the beginning of the middle stage.</p>	<p>5. Melody dictation. Eventually melody dictation combines the previous two items.</p> <p>7 and 8. Cadence and modulation recognition are also treated during or just after keyboard activities when those particular items are practised.</p> <p>Other recognitions. The various composition 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.</p>	<p>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.</p> <p>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.</p>