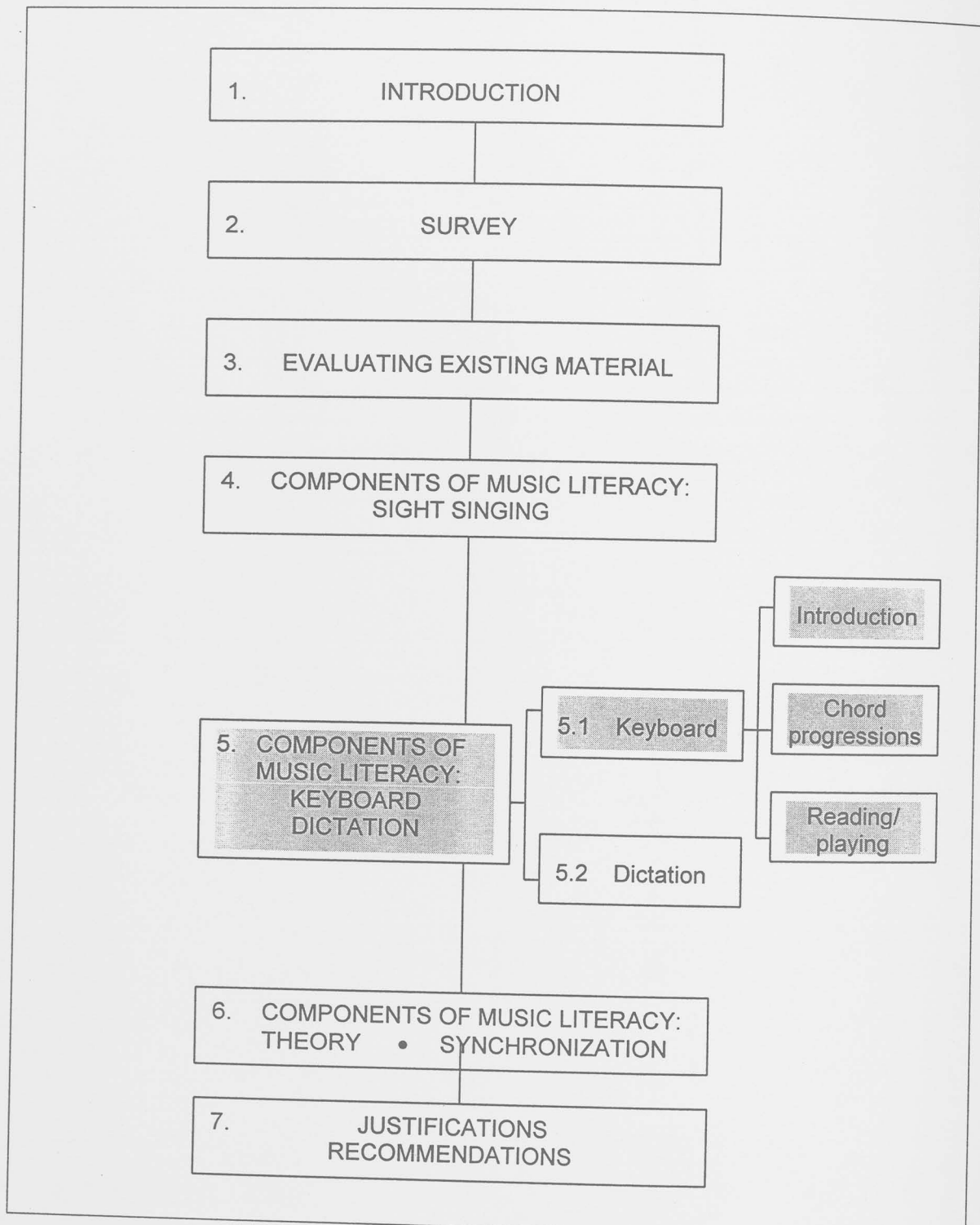


CHAPTER 5

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 staff
 - *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.

- 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:

- **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.

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.

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.

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

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.

- 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.

23. **Division of parts/voices between the hands and on the staff:** 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

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^o = 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.

Chord positions:

- V or i : root position
- V⁶ or i⁶ : first inversion
- I₄⁶ or iv₄⁶ : second inversion
- V⁷ : chord of the seventh, root position
- V₅⁶ : chord of the seventh, first inversion
- V₃⁴ : chord of the seventh, second inversion
- V₂⁴ : chord of the seventh, third inversion.

Voices or parts in four-part harmony:

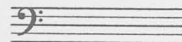
SATB : soprano alto tenor bass.

Kinds of chords and/or keys:

- M : Major
- m : minor
- d : diminished
- A : Augmented.

Clefs:

G clef  : treble clef, violin clef

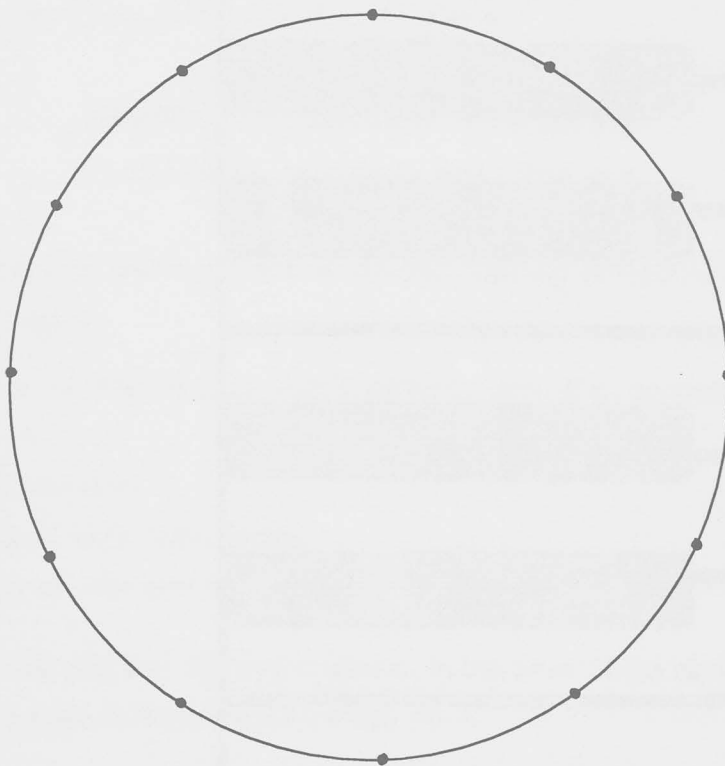
F clef  : bass clef

C clefs  : alto and tenor clefs.

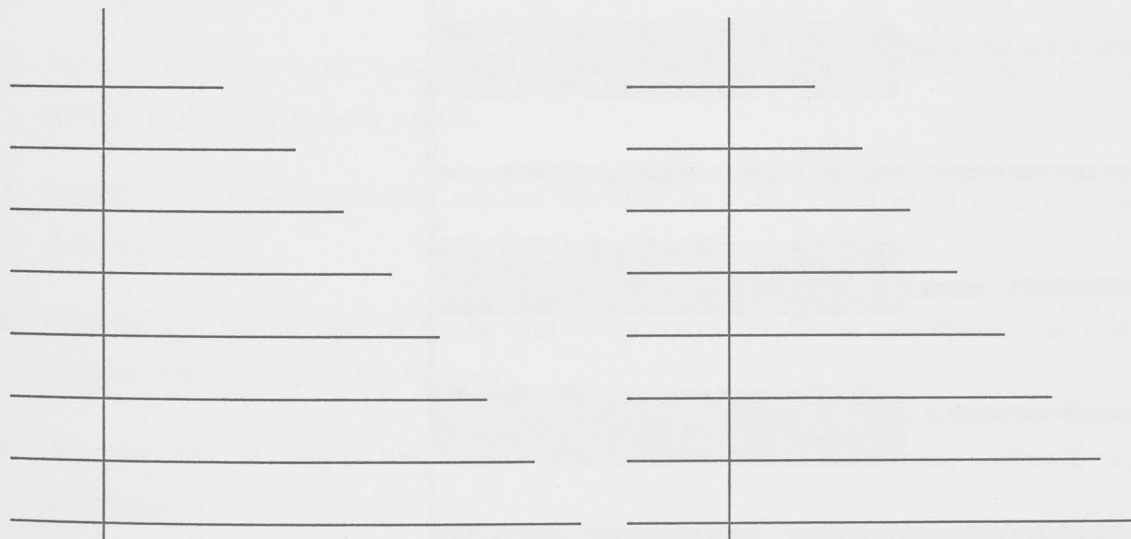
Technical and solfa names of degrees in major keys:

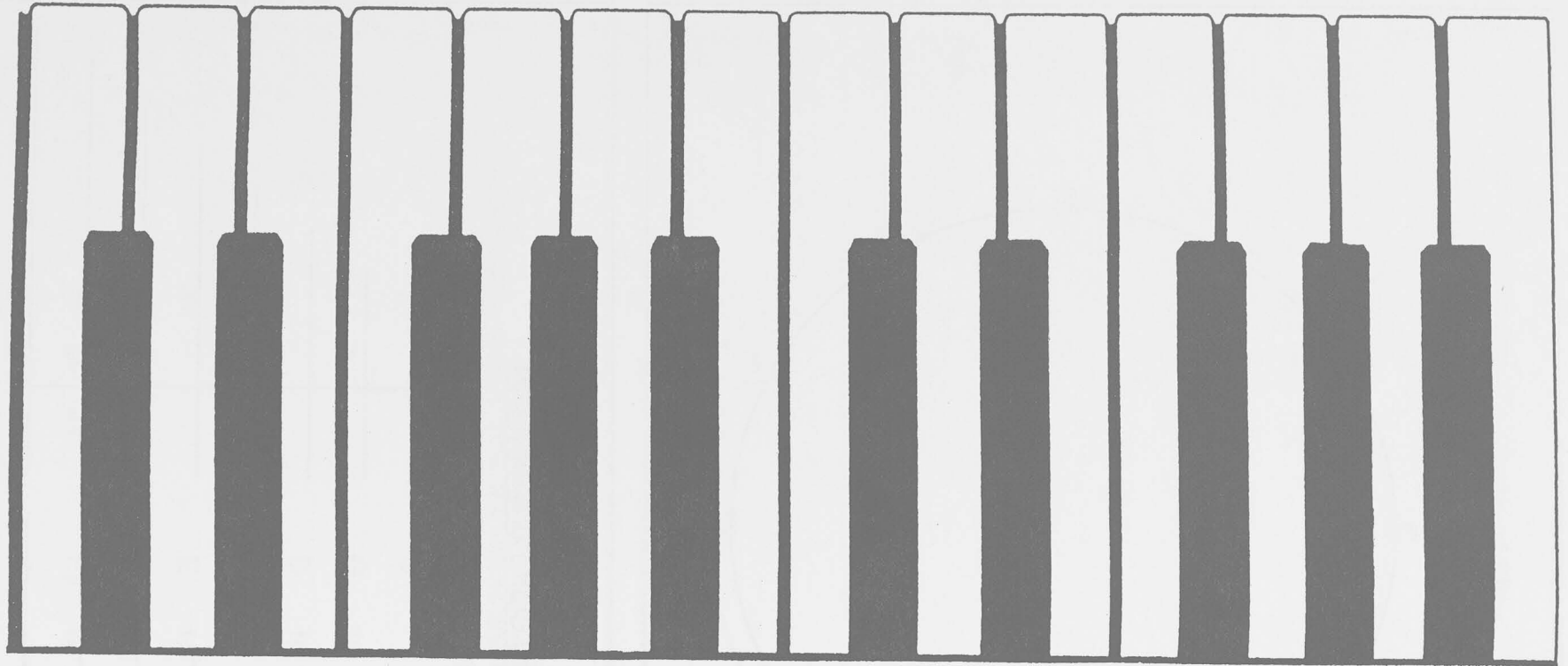
Technical and	solfa names of	degrees in major keys:
tonic	do	8/1
leading note	ti	7
submediant	la	6
dominant	so	5
subdominant	fa	4
mediant	mi	3
supertonic	re	2
tonic	do	1/8

Circle of fifths



Key signature triangles





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.

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

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 **Cheek** 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.

- 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.

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.

- 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 \flat 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

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**

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

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

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.

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.

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.

- 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 I⁶ IV' I⁶ and i⁶ iv' i⁶ 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 I⁶ V₄⁶' I⁶ and i⁶ V₄⁶' i⁶ 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 I⁶ IV' V₄⁶ and i⁶ iv' V₄⁶ 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.

18. **Interrupted cadence**, hands together, playing $I V' vi$ and $i V' VI$ in major and minor keys respectively, LH plays $B 51' 2 \curvearrowright$ (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 $B 5321 \rightarrow$ (moves one note to right) $I \leftarrow$ (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 $B 53' 21 \rightarrow 1 \leftarrow 5$, 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, $(\frac{6}{4})$ 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 $\frac{6}{4}$, 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 $\frac{6}{4}$, 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 $I V^{8-7}$ (RH fingering 22 on \uparrow movement) $' I$ (vi) and $i V^{8-7}$ (RH fingering 22

on ♯ movement) $i(VI)$ in major and minor keys respectively, LH plays B 51' 5 or 51' 2 \curvearrowright (cross over I), while RH (5 on tonic) plays SAT $I^6 V_4^{8-7}$ I (doubling root, no fifth) and $i^6 V_4^{8-7}$ i (doubling root, no fifth), or $I^6 V_4^{8-7}$ (doubling third) and $i^6 V_4^{8-7}$ 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 $I I^6 IV IV^6 I_4^6 V_4^7 I$ (vi) and $i i^6 iv iv^6 i_4^6 V_4^7 i$ (VI) in major and minor keys respectively, same fingering and chord treatment as in exercises 20, 22 and 24.

26. Preparation for passing $\frac{6}{4}$ 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 $\frac{6}{4}$ chords in tonic and subdominant functions, hands together, playing $I V_4^6 I^6 I^6 V_4^6 I$, then $IV I_4^6 IV^6 IV^6 I_4^6 IV$ and $i V_4^6 i^6 i^6 V_4^6 i$, then $iv i_4^6 iv^6 iv^6 i_4^6 iv$ 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 $\frac{6}{4}$ chords in tonic and subdominant functions combined, hands together, playing $I V_4^6 I^6 IV I_4^6 IV^6 V^7 I$ and $i V_4^6 i^6 iv i_4^6 iv^6 V^7 i$ in major and minor keys respectively, LH plays B 543' 212 \curvearrowright 15, while RH plays SAT $I^6 V_4^6 I$ (no third) $IV_4^6 I IV_4^6$ (no third) V_5^6 (no root) I and $i^6 V_4^6 i$ (no third) $iv_4^6 i iv_4^6$ (no third) V_5^6 (no root) i in major and minor keys respectively, when RH is considered on its own.

29. Preparation for changing $\frac{6}{4}$ chords in tonic and dominant functions, only RH plays SAT $I^6 IV I^6 V_4^6$ (4 on leading note) $I^6 V_4^6$ and $i^6 iv i^6 V_4^6$ (4 on raised leading note) $i V_4^6$, 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.

30. **Changing $\frac{6}{4}$ chords in tonic and dominant functions**, hands together, playing $I IV_4^6 I' V I_4^6 V' I$ and $i IV_4^6 i' V i_4^6 V' i$ in major and minor keys respectively, LH plays B 515, while RH plays SAT $I^6 IV I^6 V_4^6 I^6 V_4^6$ and $i^6 iv i^6 V_4^6 i^6 V_4^6$ in major and minor keys respectively, when RH is considered on its own.
31. **Supertonic triad**, hands together, playing $I IV ii^6 I_4^6 V^7 I$ and $i iv ii^{\circ 6} i_4^6 V^7 i$ in major and minor keys respectively, LH plays B 522 ' 115, while RH plays SAT $I^6 IV ii^6 (5 \rightarrow) I^6 V_4^{\frac{8-7}{3}} I$ and $i^6 iv ii^{\circ 6} (5 \rightarrow) i^6 V_4^{\frac{8-7}{3}} i$ in major and minor keys respectively, when RH is considered on its own.
32. **Supertonic chord of the seventh**, hands together, playing $I IV ii_5^6 I_4^6 V^7 I$ and $i iv ii_5^{\circ 6} i_4^6 V^7 i$ in major and minor keys respectively, LH plays B 522 ' 115, while RH plays SAT $I^6 IV ii^7$ (no third) $I^6 V_3^4$ (no root) I and $i^6 iv ii^{\circ 7}$ (no third) $i^6 V_3^4$ (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 $V_2^4 I^6 I' vi IV' ii_5^6 II_5^6 I_4^6 V^7 I$ and $V_2^4 i^6 i' VI iv' ii_5^{\circ 6} II_5^6 i_4^6 V^7 i$ in major and minor keys respectively, LH plays B 2 ' 35 ' 1 \rightarrow 2 ' 22 \rightarrow ' 11 ' 5, while RH plays SAT $V_4^6 I$ (no third) $I^6 vi_4^6 IV' ii^7$ (no third) II^7 (no third) $I^6 V_3^4$ (no root) I and $V_4^6 i$ (no third) $i^6 VI_4^6 iv' ii^{\circ 7}$ (no third) II^7 (no third) $i^6 V_3^4$ (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 $I^6 IV' V_4^6 I^6 = IV^6 V^7$ (no fifth) I and $i^6 iv' V_4^6 i^6 = iv^6 V^7$ (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

B 5 2' 15' 25 ← 5 → 2, while RH plays SAT I⁶ IV' V₄⁶ I⁶ IV = I IV₄⁶ V₅⁶ (no fifth) I and i⁶ iv' V₄⁶ i⁶ iv = i iv₄⁶ V₅⁶ (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' I₄⁶ V' I in major and minor keys respectively, LH plays B 5' 2 1' 5 1 → 5 4' 1 while RH plays SAT I⁶ IV V₄⁶ I⁶ vi₄⁶ = i₄⁶ iv⁶ V' i₄⁶ and B 5' 2 1' 5 2 ⇒ 1 1' 5 while RH plays SAT i⁶ iv V₄⁶ i⁶ = vi⁶ IV₄⁶ I V⁶ 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^b and C^b majors cannot be sung.
- Next follow **all other major scales** possible, to be sung from C#^I (D^b^I) to C#^{II} (D^b^{II}), then from D^I to D^{II}, E^b^I (D#^I) to E^b^{II} (D#^{II}), 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.

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 ₄ ⁶ V ⁷ '	vi	
$\frac{2}{2}$	V ⁷ '	I vi'	IV IV ⁶ '	I ₄ ⁶ V ⁸⁻⁷ '	I
$\frac{2}{2}$	V ₂ ⁴ '	I ⁶ V ₄ ⁶ '	I vi'	IV V ⁷ '	I
$\frac{3}{2}$	V ₂ ⁴ '	I ⁶ V ₄ ⁶ I'	vi IV ii ₅ ⁶ '	I ₄ ⁶ 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.

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 I⁶ | IV IV⁶ | V I (VI) ||
- I IV | I₄⁶ V | I (VI) ||
- I V | IV₄⁶ I ||
- I V⁷ | I (VI) ||
- I I⁶ | IV IV⁶ | I₄⁶ V⁷ | I (VI) ||
- I V₄⁶ I⁶ — and IV I₄⁶ IV⁶ —
- I V₄⁶ I⁶ — | IV I₄⁶ IV⁶ — | V⁷ I ||
- I IV₄⁶ I — | V I₄⁶ V — | I (VI) ||
- I IV II⁶ | I₄⁶ V⁷ I (VI) ||
- I IV II₅⁶ | I₄⁶ V⁷ I ||
- V₂⁴ | I⁶ I | VI IV | II₅⁶ II₅⁶ (chrom) | I₄⁶ V⁷ | I (VI) ||

v. Modulations:

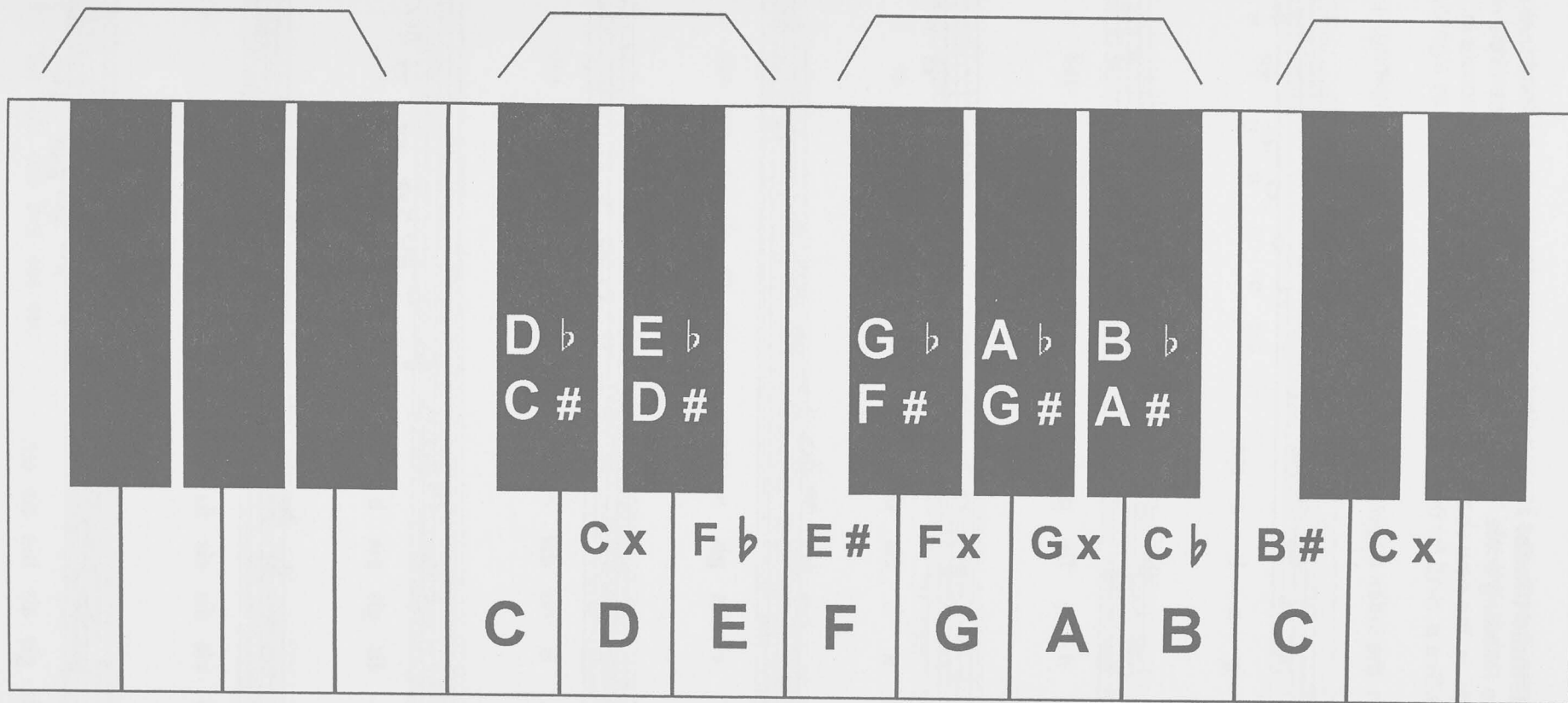
- I IV | V I
IV | V⁷ I ||
- I IV | V I | IV
I IV | V⁷ I ||
- I IV V | I — vi begin only in major keys
i | iv i₄⁶ V | i ||
- i iv V | i begin only in minor keys
vi — IV | ii I₄⁶ V | I ||

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.



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.

C: c d e f g a b c etc.

G: g a b c d e fis g etc.

D: d e fis g a b cis d etc.

A: a b cis d e fis gis a etc.

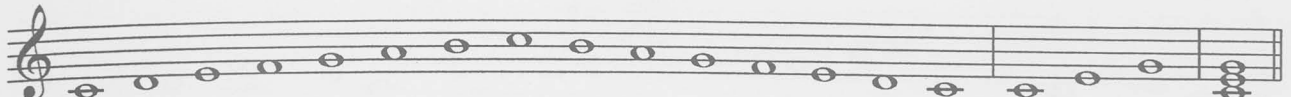
E: e fis gis a b cis dis e etc.

B: b cis dis e fis gis ais b etc.

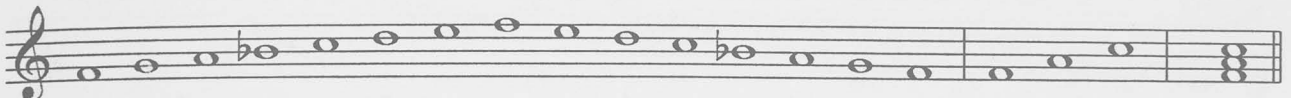
F#: fis gis ais b cis dis eis fis etc.

C#: cis dis eis fis gis ais bis cis etc.

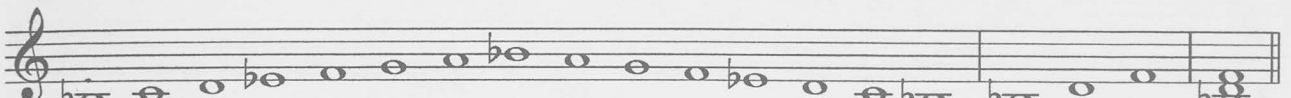
Regarding **flat** scales, every **subdominant** or **fourth** note of a scale is the tonic of the following scale. It is also the new flat as it occurs in the triangle of flat key signatures.




C: c d e f g a b c etc.



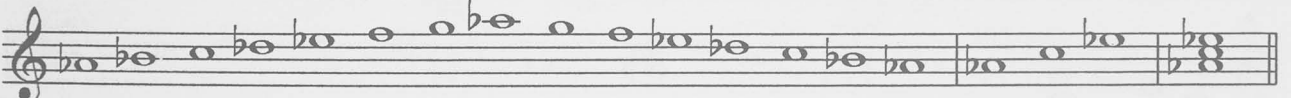
F: f g a bes c d e f etc.



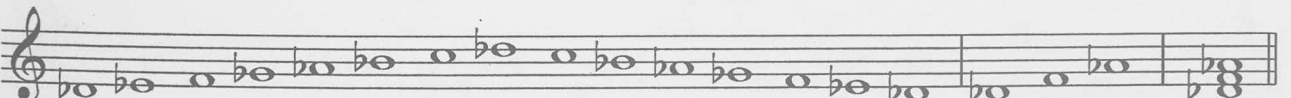
Bb: bes c d es f g a bes etc.



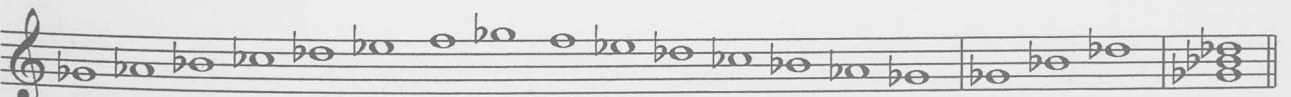
Eb: es f g aes bes c d es etc.



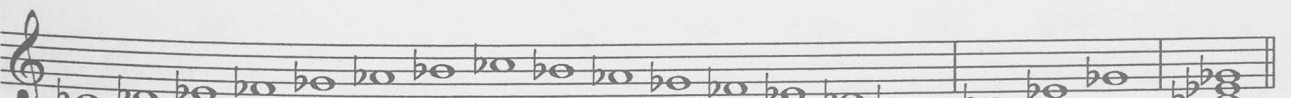
Ab: aes bes c des es f g aes etc.



Db: des es f ges aes bes c des etc.



Gb: ges aes bes ces des es f ges etc.



Cb: ces des es fes ges aes bes ces etc.

3. Primary triads in major keys: I, IV, V. These are all major triads.

C: I IV V G:I IV V

D: I IV V A:I IV V

E: I IV V B:I IV V

F#: I IV V C#: I IV V

C: I IV V F: I IV V

Bb: I IV V Eb: I IV V

Ab: I IV V Db: I IV V

Gb: I IV V Cb: I IV V

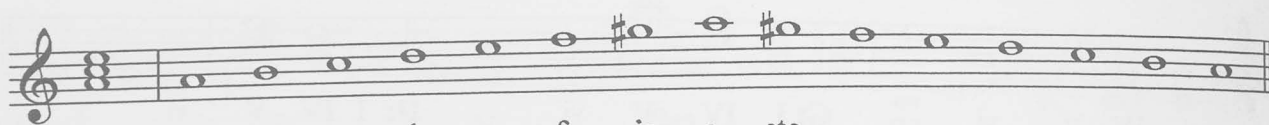
4. Submediant triad in major keys: vi. The submediant triad is a secondary, minor triad in a major key.

C: I IV V vi G: I IV V vi D: I IV V vi
 A: I IV V vi E: I IV V vi B: I IV V vi
 F#: I IV V vi C#: I IV V vi
 C: I IV V vi F: I IV V vi Bb: I IV V vi
 Eb: I IV V vi Ab: I IV V vi Db: I IV V vi
 Gb: I IV V vi Cb: I IV V vi

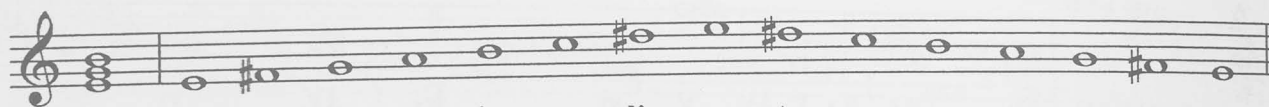
5. Recognition of major and minor triads: Major and minor triads are played while learners distinguish between them.

Treble Clef: Major, minor, m, M, M, m, m, m, M, M
 Bass Clef: M, M, m, m, m, M, m, M, m, M

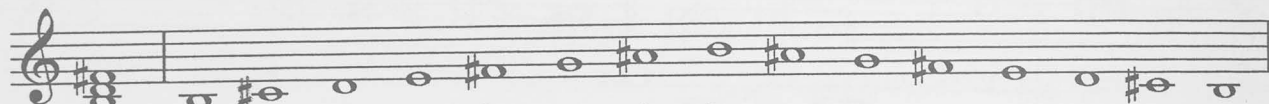
6. Harmonic minor scales: Every leading note or seventh is raised a semitone. A normal/natural note becomes a sharp note and a sharp note becomes a double sharp note.



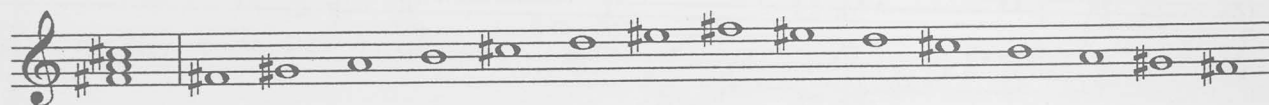
a: a b c d e f g^{is} a etc.



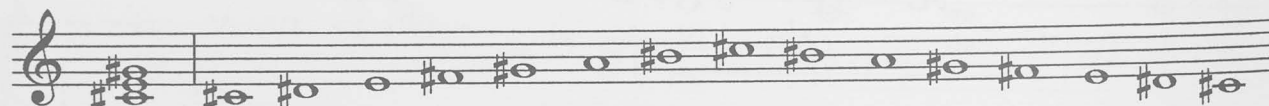
e: e fis g a b c d^{is} e etc.



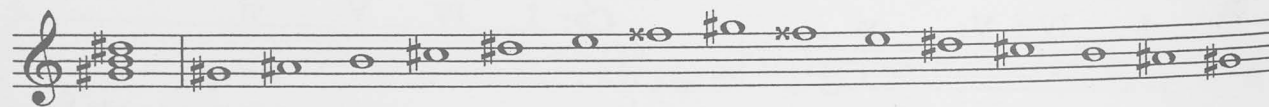
b: b cis d e fis g a^{is} b etc.



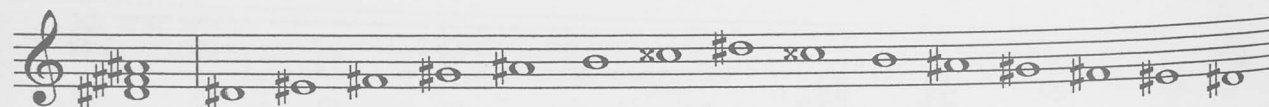
f#: fis g^{is} a b cis d e^{is} fis etc.



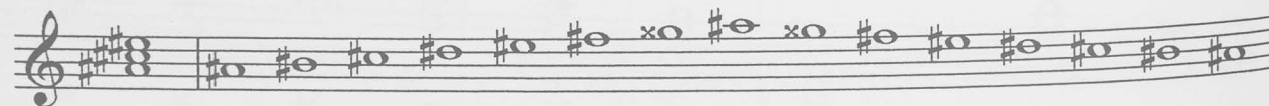
c#: cis d^{is} e fis g^{is} a bis cis etc.



g#: g^{is} a^{is} b cis dis e f^{is} g^{is} etc.



d#: dis e^{is} fis g^{is} a^{is} b c^{is} dis etc.



a#: a^{is} b^{is} cis dis e^{is} fis g^{is} a^{is} etc.

When raising a flat note it becomes a normal/natural note.

a: a b c d e f g[#] a[#] etc.

d: d e f g a b[#] c[#] d etc.

g: g a b[#] c d e[#] f[#] g etc.

c: c d e f g a[#] b[#] c etc.

f: f g a[#] b[#] c d e f etc.

b^b: b^b c d e f g[#] a[#] b^b etc.

e^b: e^b f g[#] a[#] b[#] c[#] d e^b etc.

a^b: a^b b^b c[#] d e[#] f[#] g a^b etc.

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.

a: i iv V VI **e:** i iv V VI

b: i iv V VI **f#:** i iv V VI

c#: i iv V VI **g#:** i iv V VI

d#: i iv V VI **a#:** i iv V VI

a: i iv V VI **d:** i iv V VI

g: i iv V VI **c:** i iv V VI

f: i iv V VI **bb:** i iv V VI

eb: i iv V VI **ab:** i iv V VI

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.

C: I I⁶ I⁶₄ IV IV⁶ IV⁶₄ V V⁶ V⁶₄ vi vi⁶ vi⁶₄

G: I I⁶ I⁶₄ IV IV⁶ IV⁶₄ V V⁶ V⁶₄ vi vi⁶ vi⁶₄

F: I I⁶ I⁶₄ IV IV⁶ IV⁶₄ V V⁶ V⁶₄ vi vi⁶ vi⁶₄

a: i i⁶ i⁶₄ iv iv⁶ iv⁶₄ V V⁶ V⁶₄ VI VI⁶ VI⁶₄

e: i i⁶ i⁶₄ iv iv⁶ iv⁶₄ V V⁶ V⁶₄ VI VI⁶ VI⁶₄

d: i i⁶ i⁶₄ iv iv⁶ iv⁶₄ V V⁶ V⁶₄ VI VI⁶ VI⁶₄

9. Recognition of major and minor triads in various positions:

Sing the root (lowest note) of these major and minor triads.

M m M m m m M M M m

Major triads: Sing the third (lowest note) of these first inversions.

Identify root positions and first inversions.

6 6 6 6 6 6 6 6 6 6

Sing the fifth (lowest note) of these second inversions.

Identify the three positions.

6 6 4 6 6 6 6 6 6 6

Minor triads: Sing the third (lowest note) of these first inversions.

Identify root positions and first inversions.

6 6 6 6 6 6 6 6 6 6

Sing the fifth (lowest note) of these second inversions.

Identify the three positions.

6 6 6 6 6 6 6 6 6 6

Mixture of major and minor triads in three positions.

m₆ M₄⁶ m₆ M m₄⁶ m m₆ M₆ m₄⁶ M₆

10. Melodic minor scales: The sixth and seventh degrees are raised a semitone when ascending and lowered again when descending.

a: a b c d e fis gis a g f etc.

e: e fis g a b cis dis e d c etc.

b: b cis d e fis gis ais b a g etc.


f#: fis gis a b cis dis eis fis e d etc.

c#: cis dis e fis gis ais bis cis b a etc.

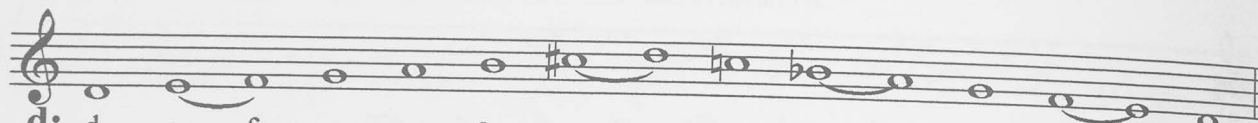
g#: gis ais b cis dis eis fisis gis fis e etc.

d#: dis eis fis gis ais bis cisis dis cis b etc.

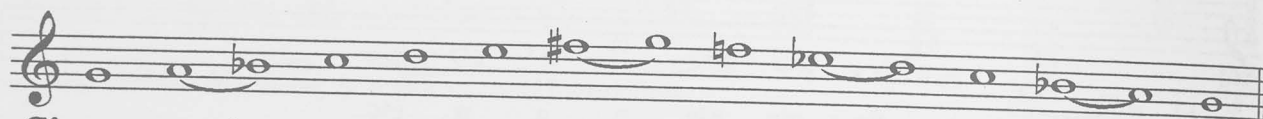
a#: ais bis cis dis eis fisis gisis ais gis fis etc.



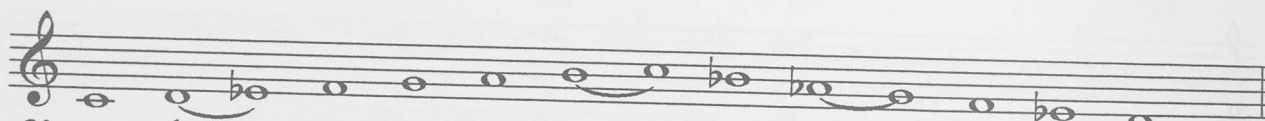
a: a b c d e fis gis a g f etc.



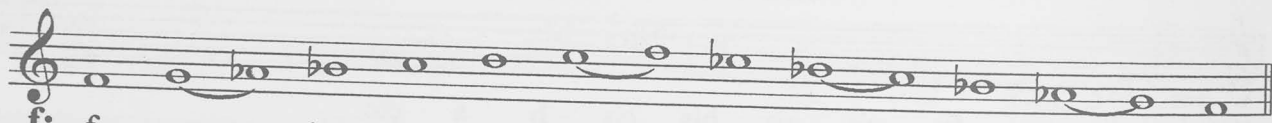
d: d e f g a b cis d c bes etc.



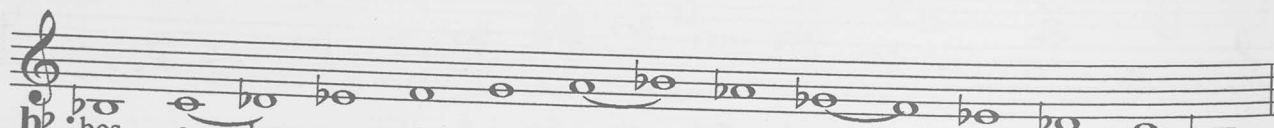
g: g a bes c d e fis g f es etc.



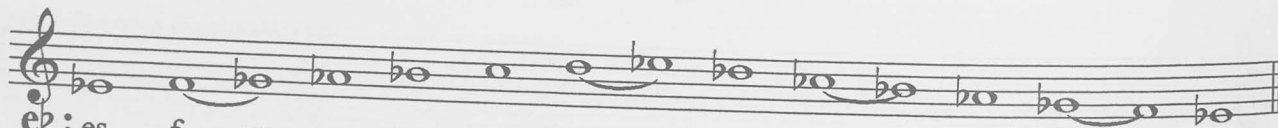
c: c d es f g a b c bes aes etc.



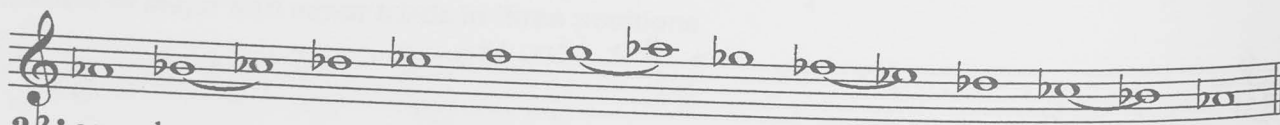
f: f g aes bes c d e f es des etc.



b: bes c des es f g a bes aes ges etc.



e: es f ges aes bes c d es des ces etc.



a: aes bes ces des es f g aes ges fes etc.

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.

C: I IV I G: I IV I F: I IV I

Plagal cadence in minor keys: Same as with the major keys.

a: i iv i e: i iv i d: i iv i

13. Preparation for perfect cadence

Exercise 13 consists of two systems of musical notation. Each system has a bass clef staff on the left and a treble clef staff on the right. The notation includes various chords and melodic lines, with a key signature of one sharp (F#) indicated by a sharp sign on the F line of the treble clef staff.

14. Perfect cadence in major keys: Same four basics as with the plagal cadence. Note that the leading note resolves to the tonic.

Exercise 14 is presented in a grand staff (treble and bass clefs) with a 2/2 time signature. It shows three systems of chords and bass lines. The first system is in C major, the second in G major, and the third in F major. The bass line consists of quarter notes moving from the second degree to the first degree of each scale.

C: I V I G: I V I F: I V I

Perfect cadence in minor keys: Same as with the major keys.

Exercise 15 is presented in a grand staff (treble and bass clefs) with a 2/2 time signature. It shows three systems of chords and bass lines in minor keys: a, e, and d. The bass line consists of quarter notes moving from the second degree to the first degree of each scale.

a: i V i e: i V i d: i V i

After the introduction of every new cadence, **recognition excersises** are played to distinguish between them. See also Dictation no. 7.

15. Preparation for imperfect cadence

The image shows two systems of musical notation. Each system consists of a bass clef staff and a treble clef staff. The first system shows a sequence of chords: C major (C4, E4, G4), F major (F4, A4, C5), G major (G4, B4, D5), and C major (C4, E4, G4). The second system shows a sequence of chords: C major (C4, E4, G4), F major (F4, A4, C5), G major (G4, B4, D5), and C major (C4, E4, G4). The notation includes stems, beams, and various chord symbols.

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.

The image shows three systems of musical notation. Each system consists of a bass clef staff and a treble clef staff. The first system shows a sequence of chords: C major (C4, E4, G4), F major (F4, A4, C5), and C major (C4, E4, G4). The second system shows a sequence of chords: G major (G4, B4, D5), C major (C4, E4, G4), and G major (G4, B4, D5). The third system shows a sequence of chords: F major (F4, A4, C5), C major (C4, E4, G4), and F major (F4, A4, C5). The notation includes stems, beams, and various chord symbols.

C: I IV V **G:** I IV V **F:** I IV V

Imperfect cadence in minor keys: Same as with the Major keys but iv to V.

The image shows three systems of musical notation. Each system consists of a bass clef staff and a treble clef staff. The first system shows a sequence of chords: a minor (a3, c4, e4), d minor (d4, f4, a4), and a minor (a3, c4, e4). The second system shows a sequence of chords: e minor (e4, g4, b4), a minor (a3, c4, e4), and e minor (e4, g4, b4). The third system shows a sequence of chords: d minor (d4, f4, a4), a minor (a3, c4, e4), and d minor (d4, f4, a4). The notation includes stems, beams, and various chord symbols.

a: i iv V **e:** i iv V **d:** i iv V

17. Preparation for interrupted cadence

Two systems of musical notation for section 17. Each system consists of a bass clef staff and a treble clef staff. The first system shows a sequence of chords: C major (I), G major (V), F major (vi), C major (I), G major (V), F major (vi), and C major (I). The second system shows a similar sequence: C major (I), G major (V), F major (vi), C major (I), G major (V), F major (vi), and C major (I). The notation includes stems, beams, and various chord symbols.

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.

Musical notation for section 18, presented as a grand staff with a treble clef and a bass clef. The music is in 2/2 time. It shows a sequence of chords: C major (I), G major (V), F major (vi), C major (I), G major (V), F major (vi), and C major (I). The bass line consists of whole notes: C, G, F, C, G, F, C. The chords are written in block letters: C: I, V, vi, G: I, V, vi, F: I, V, vi.

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.

Musical notation for section 18 in minor keys, presented as a grand staff with a treble clef and a bass clef. The music is in 2/2 time. It shows a sequence of chords: a minor (i), E major (V), F major (VI), a minor (i), E major (V), F major (VI), and a minor (i). The bass line consists of whole notes: a, E, F, a, E, F, a. The chords are written in lowercase letters: a: i, V, VI, e: i, V, VI, d: i, V, VI.

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 .

C: I I⁶ IV IV⁶ V I G: I I⁶ IV IV⁶ V I

F: I I⁶ IV IV⁶ V I a: i i⁶ iv iv⁶ V i

e: i i⁶ iv iv⁶ V i d: i i⁶ iv iv⁶ V i

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 $\frac{5}{3}$.

Musical notation for C major cadential second inversion. The system shows two staves (treble and bass clef) with chords and their inversions. The chords are: C: I, I₄⁶, V₃⁵, I. The key signature has one sharp (F#).

C: I I₄⁶ V₃⁵ I G: I I₄⁶ V₃⁵ I F: I I₄⁶ V₃⁵ I

Musical notation for a minor cadential second inversion. The system shows two staves (treble and bass clef) with chords and their inversions. The chords are: a: i, i₄⁶, V₃⁵, i. The key signature has one flat (Bb).

a: i i₄⁶ V₃⁵ i e: i i₄⁶ V₃⁵ i d: i i₄⁶ V₃⁵ i

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.

Musical notation for C major cadential $\frac{6}{4}$ with preceding chord. The system shows two staves (treble and bass clef) with chords and their inversions. The chords are: C: I, IV, I₄⁶, V, I or vi. The key signature has one sharp (F#).

C: I IV I₄⁶ V I or vi G: I IV I₄⁶ V I or vi

Musical notation for F major cadential $\frac{6}{4}$ with preceding chord. The system shows two staves (treble and bass clef) with chords and their inversions. The chords are: F: I, IV, I₄⁶, V, I or vi. The key signature has two flats (Bb, Eb).

F: I IV I₄⁶ V I or vi a: i iv i₄⁶ V i or VI

Musical notation for E major cadential $\frac{6}{4}$ with preceding chord. The system shows two staves (treble and bass clef) with chords and their inversions. The chords are: e: i, iv, i₄⁶, V, i or VI. The key signature has two sharps (F#, C#).

e: i iv i₄⁶ V i or VI d: i iv i₄⁶ V i or VI

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 $iv\frac{6}{4}$.

C: I V $IV\frac{6}{4}$ I G: I V $IV\frac{6}{4}$ I F: I V $IV\frac{6}{4}$ I

a: i V $iv\frac{6}{4}$ i e: i V $iv\frac{6}{4}$ i d: i V $iv\frac{6}{4}$ i

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).

C: I V V^7 I or vi G: I V V^7 I or vi F: I V V^7 I or vi

a: i V V^7 i or VI e: i V V^7 i or VI d: i V V^7 i or VI

25. Extended perfect (interrupted) cadence: Application and confirmation of previous items.

Musical notation for C major cadence in 2/2 time. The treble clef shows chords: C, C6, F, F6, C4, G7, and C or F6. The bass clef shows notes: C, C, F, F, C, C, and C or F.

C: I I⁶ IV IV⁶ I₄⁶ V⁷ I or vi

Musical notation for G major cadence in 2/2 time. The treble clef shows chords: G, G6, D, D6, G4, B7, and G or D6. The bass clef shows notes: G, G, D, D, G, G, and G or D.

G: I I⁶ IV IV⁶ I₄⁶ V⁷ I or vi

Musical notation for F major cadence in 2/2 time. The treble clef shows chords: F, F6, C, C6, F4, C7, and F or C6. The bass clef shows notes: F, F, C, C, F, F, and F or C.

F: I I⁶ IV IV⁶ I₄⁶ V⁷ I or vi

Musical notation for a minor cadence in 2/2 time. The treble clef shows chords: a, a6, e, e6, a4, c7, and a or e6. The bass clef shows notes: a, a, e, e, a, a, and a or e.

a: i i⁶ iv iv⁶ i₄⁶ V⁷ i or VI

Musical notation for e minor cadence in 2/2 time. The treble clef shows chords: e, e6, b, b6, e4, g7, and e or b6. The bass clef shows notes: e, e, b, b, e, e, and e or b.

e: i i⁶ iv iv⁶ i₄⁶ V⁷ i or VI

Musical notation for d minor cadence in 2/2 time. The treble clef shows chords: d, d6, a, a6, d4, f7, and d or a6. The bass clef shows notes: d, d, a, a, d, d, and d or a.

d: i i⁶ iv iv⁶ i₄⁶ V⁷ i or VI

26. Preparation for passing $\frac{6}{4}$ chords in tonic and subdominant functions: The fixed pattern consists of four specific lines and notes.



Notes: passing passing changing sustained

1 2 3 3 2 1 1 7 1 5 5 5

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.

C: I IV G: I IV

F: I IV a: i iv

e: i iv d: i iv

27. Passing $\frac{6}{4}$ chord in tonic function

C: I V_4^6 I⁶ I⁶ V_4^6 I
G: I V_4^6 I⁶ I⁶ V_4^6 I
F: I V_4^6 I⁶ I⁶ V_4^6 I


a: i V_4^6 i⁶ i⁶ V_4^6 i
e: i V_4^6 i⁶ i⁶ V_4^6 i
d: i V_4^6 i⁶ i⁶ V_4^6 i

Passing $\frac{6}{4}$ chord in subdominant function

C: IV I_4^6 IV⁶ IV⁶ I_4^6 I
G: IV I_4^6 IV⁶ IV⁶ I_4^6 I
F: IV I_4^6 IV⁶ IV⁶ I_4^6 IV

a: iv i⁶ iv⁶ iv⁶ i⁶ iv
e: iv i⁶ iv⁶ iv⁶ i⁶ iv
d: iv i⁶ iv⁶ iv⁶ i⁶ iv

28. Passing $\frac{6}{4}$ chords in tonic and subdominant functions combined, ending with the perfect cadence, are illustrated as follows:



Passing notes Changing notes Sustained notes

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.



C: I V_4^6 I⁶ IV I₄⁶ IV⁶ V⁷ I G: I V_4^6 I⁶ IV I₄⁶ IV⁶ V⁷ I



F: I V_4^6 I⁶ IV I₄⁶ IV⁶ V⁷ I a: i V_4^6 i⁶ iv i₄⁶ iv⁶ V⁷ i



e: i V_4^6 i⁶ iv i₄⁶ iv⁶ V⁷ i d: i V_4^6 i⁶ iv i₄⁶ iv⁶ V⁷ i

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.

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 separately several times.

C: I V G: I V F: I V

a: i V e: i V d: i V

30. Changing $\frac{6}{4}$ chords in tonic and dominant functions

C: I IV_{4}^{6} I V I_{4}^{6} V I G: I IV_{4}^{6} I V I_{4}^{6} V I

F: I IV_{4}^{6} I V I_{4}^{6} V I a: i iv_{4}^{6} i V i_{4}^{6} V i

e: i iv_{4}^{6} i V i_{4}^{6} V i d: i iv_{4}^{6} i V i_{4}^{6} V i

31. Supertonic triad in major keys: Same seven basics as with the dominant seventh in the cadential $\frac{6}{4}$. Note, ii is a minor triad in major keys. When needed as substitute for IV, the subdominant function is best served by using first inversion and doubling of the third.

C: I IV ii⁶ i₄⁶ V V⁷ I G: I IV ii⁶ I₄⁶ V V⁷ I F: I IV ii⁶ I₄⁶ V V⁷ I

Supertonic triad in minor keys: Same as with major keys. Note, ii^o 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.

a: i iv ii^{o6} i₄⁶ V V⁷ i e: i iv ii^{o6} i₄⁶ V V⁷ i d: i iv ii^{o6} i₄⁶ V V⁷ i

32. Supertonic chord of the seventh: Same seven basics as with the previous cadence. Note, the seventh in the supertonic resolves downwards.

C: I IV ii₅⁶ I₄⁶ V⁷ I G: I IV ii₅⁶ I₄⁶ V⁷ I F: I IV ii₅⁶ I₄⁶ V⁷ I

a: i iv ii₅^{o6} i₄⁶ V⁷ i e: i iv ii₅^{o6} i₄⁶ V⁷ i d: i iv ii₅^{o6} i₄⁶ V⁷ i

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.

C: V_2^4 I^6 I vi IV ii_5^6 II_5^6 I_4^6 V^7 I G: V_2^4 I^6 I vi IV ii_5^6 II_5^6 I_4^6 V^7 I

F: V_2^4 I^6 I vi IV ii_5^6 II_5^6 I_4^6 V^7 I a: V_2^4 i^6 i VI iv ii_5^6 II_5^6 i_4^6 V^7 i

e: V_2^4 i^6 i VI iv ii_5^6 II_5^6 i_4^6 V^7 i d: V_2^4 i^6 i VI iv ii_5^6 II_5^6 i_4^6 V^7 i

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 to 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.

The first musical score shows a modulation from C major to G major. The key signature changes from no sharps or flats to one sharp (F#). The progression of chords is as follows:

C: I IV V G: I IV V D: IV V⁷ I

The pivot chord is the G major chord (IV in C, I in G), which is common to both keys. The fifth of the dominant in the new key (D major) is omitted, and the seventh is added for clear confirmation of the new key.

The second musical score shows a modulation from F major to C major. The key signature changes from two flats to no sharps or flats. The progression of chords is as follows:

F: I IV V C: I IV V⁷ I a: i iv V e: i iv V⁷ i

The pivot chord is the C major chord (IV in F, I in C), which is common to both keys. The fifth of the dominant in the new key (C major) is omitted, and the seventh is added for clear confirmation of the new key.

The third musical score shows a modulation from E major to D major. The key signature changes from two sharps to one sharp (F#). The progression of chords is as follows:

e: i iv V b: i iv V⁷ i d: i iv V a: i iv V⁷ i

The pivot chord is the D major chord (iv in E, I in D), which is common to both keys. The fifth of the dominant in the new key (D major) is omitted, and the seventh is added for clear confirmation of the new key.

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.

C: I IV V I F: I IV V⁷ I G: I IV V I IV C: I IV V⁷ I

F: I IV V I B^b: I IV V⁷ I a: i iv V i iv d: i iv V⁷ i

e: i iv V i iv a: i iv V⁷ i d: i iv V i iv g: i iv V⁷ i

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.

C: I IV V I vi
a: i iv i₄⁶ V i G: I IV V I vi
e: i iv i₄⁶ V i

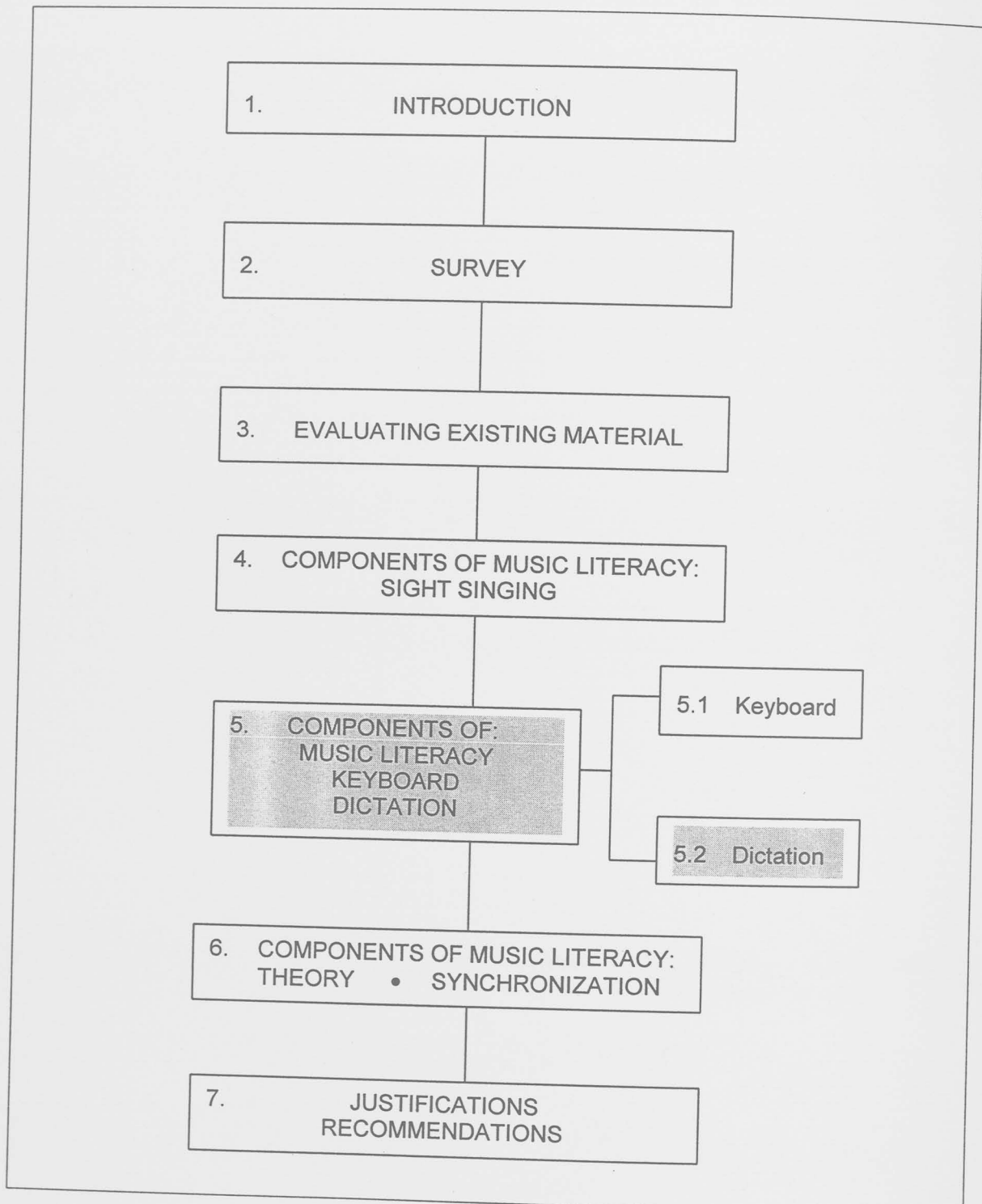
F: I IV V I vi
d: i iv i₄⁶ V i a: i iv V i C: vi IV ii i₄⁶ V I

e: i iv V i
G: vi IV ii i₄⁶ V I d: i iv V i
F: vi IV ii i₄⁶ V I

CHAPTER 5















Components of *Music Literacy*, the proposed programme Keyboard Harmony and Music Dictation











5.2 Music Dictation



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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 staff. 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.

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

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,

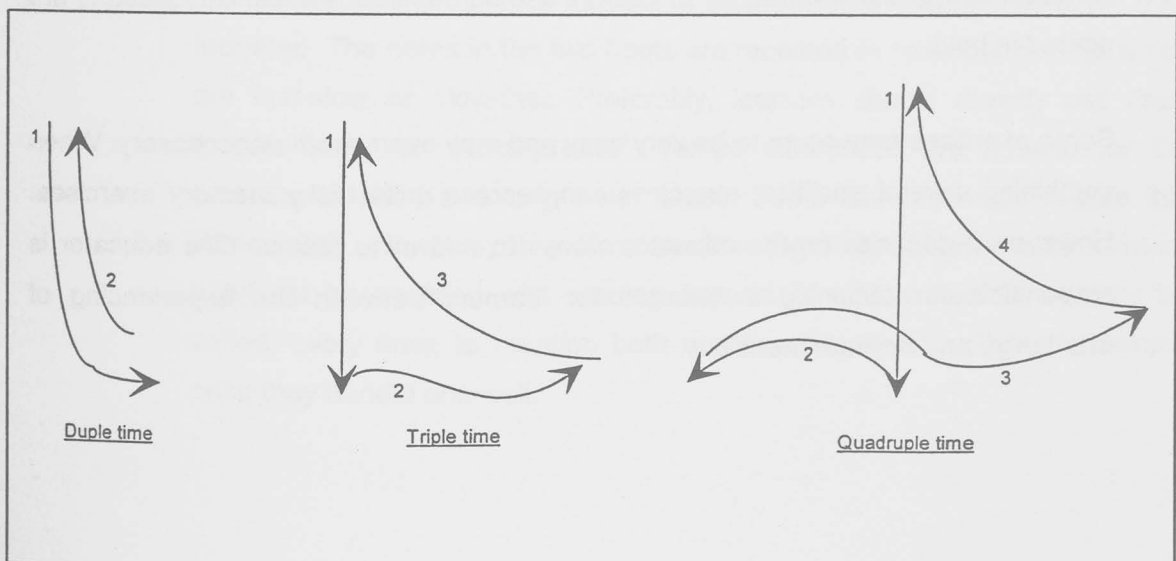
broken triad = chord, consisting of three notes sounded one after the other, also called arpeggio.

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.



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***.

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 swapped. 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.

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.

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^b majors are played as C major, F[#] played as F, G^b as G, D^b as D and B as B^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^b and a[#] minors are read as a minor. The raised leading notes which are g[#] and g, become g[#].

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

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 **accelerando**. 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**.

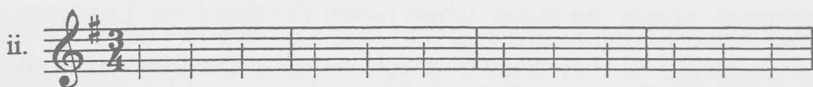
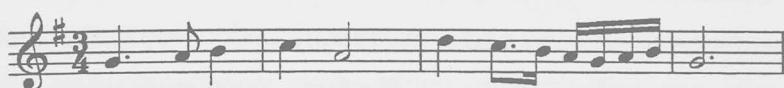
These 8-bar melodies should be divided and the fore-phrase and after-phrase asked separately. Only when they manage this well can written melody dictation commence.

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

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,

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 staff, 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 staff, 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

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.

- 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

'flatter', e.g. C major's sharper key is G major and its flatter key is F major. D^b major's sharper key is A^b major and its flatter key is G^b 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.

iv. Articulation: Learners mention pitch as well as 'staccato-legato'. Also here, a third quality, eg. volume, can be added.

ped. simile

p f f p f p p f f p

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.

p f f p p f f p f p

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 additionally be taken from **Sight Singing: Melodies**.

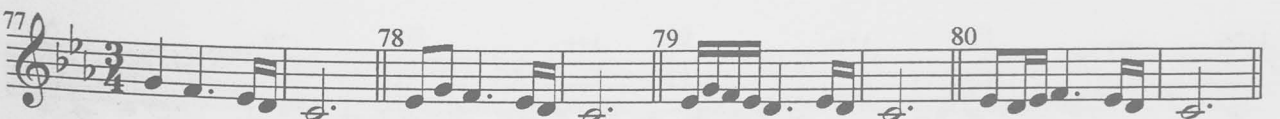
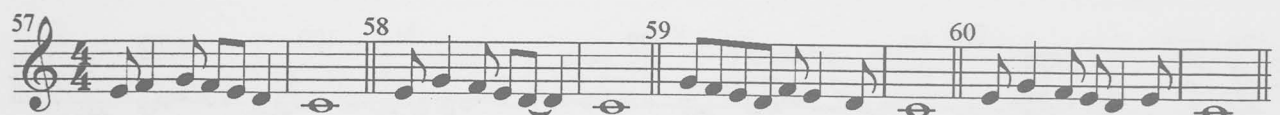
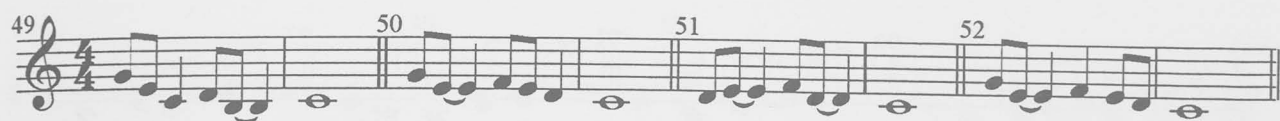
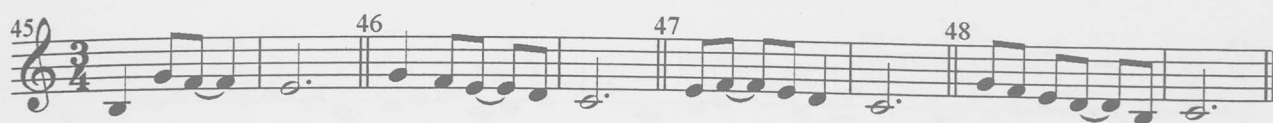
ritardando accelerando rit. accel.

3. Rhythm dictation

Simple time

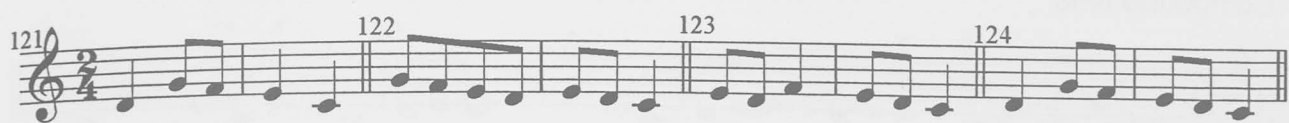
The musical score consists of ten staves of music, each containing four numbered measures. The notation is as follows:

- Staff 1:** Treble clef, 2/4 time. Measures 1-4: Quarter notes G4, A4, B4, C5.
- Staff 2:** Treble clef, 3/4 time. Measures 5-8: Quarter notes G4, A4, B4; quarter note C5; quarter note B4; quarter note A4; quarter note G4.
- Staff 3:** Treble clef, 3/4 time. Measures 9-12: Quarter notes G4, A4, B4; quarter note C5; quarter note B4; quarter note A4; quarter note G4.
- Staff 4:** Treble clef, 3/4 time. Measures 13-16: Quarter notes G4, A4, B4; quarter note C5; quarter note B4; quarter note A4; quarter note G4.
- Staff 5:** Treble clef, 4/4 time. Measures 17-20: Quarter notes G4, A4, B4, C5; quarter notes B4, A4, G4, F4; quarter notes E4, D4, C4, B3; quarter notes A3, G3, F3, E3.
- Staff 6:** Treble clef, 4/4 time, key signature of two flats (Bb, Eb). Measures 21-24: Quarter notes G4, A4, B4, C5; quarter notes B4, A4, G4, F4; quarter notes E4, D4, C4, B3; quarter notes A3, G3, F3, E3.
- Staff 7:** Treble clef, 4/4 time, key signature of two flats. Measures 25-28: Quarter notes G4, A4, B4, C5; quarter notes B4, A4, G4, F4; quarter notes E4, D4, C4, B3; quarter notes A3, G3, F3, E3.
- Staff 8:** Treble clef, 3/4 time, key signature of two flats. Measures 29-32: Quarter notes G4, A4, B4; quarter note C5; quarter note B4; quarter note A4; quarter note G4.
- Staff 9:** Treble clef, 4/4 time, key signature of two flats. Measures 33-36: Quarter notes G4, A4, B4, C5; quarter notes B4, A4, G4, F4; quarter notes E4, D4, C4, B3; quarter notes A3, G3, F3, E3.
- Staff 10:** Treble clef, 4/4 time, key signature of two flats. Measures 37-40: Quarter notes G4, A4, B4, C5; quarter notes B4, A4, G4, F4; quarter notes E4, D4, C4, B3; quarter notes A3, G3, F3, E3.



Musical score for a piece in 2/4 time, measures 81-120. The score is written in treble clef and consists of ten staves of music. The key signature changes from C major (measures 81-100) to B-flat major (measures 101-120). The time signature is 2/4. The music features a consistent eighth-note rhythmic pattern with various melodic lines and rests. Measure numbers 81 through 120 are indicated above the notes. There are some melodic ornaments or grace notes above measures 82, 94, 106, and 115.

121 122 123 124



Musical notation for measures 121-124. The key signature has one flat (B-flat) and the time signature is 2/4. The melody consists of eighth and quarter notes.

125 126 127 128



Musical notation for measures 125-128. The key signature has one flat (B-flat) and the time signature is 2/4. The melody consists of eighth and quarter notes.

129 130 131 132



Musical notation for measures 129-132. The key signature has one flat (B-flat) and the time signature is 2/4. The melody consists of eighth and quarter notes.

133 134 135 136



Musical notation for measures 133-136. The key signature has one flat (B-flat) and the time signature is 2/4. The melody consists of eighth and quarter notes.

137 138 139 140



Musical notation for measures 137-140. The key signature has one flat (B-flat) and the time signature is 2/4. The melody consists of eighth and quarter notes.

141 142 143 144



Musical notation for measures 141-144. The key signature has two flats (B-flat and E-flat) and the time signature is 3/4. The melody consists of eighth and quarter notes.

145 146 147 148




Musical notation for measures 145-148. The key signature has two flats (B-flat and E-flat) and the time signature is 2/4. The melody consists of eighth and quarter notes.

149 150 151 152



Musical notation for measures 149-152. The key signature has two flats (B-flat and E-flat) and the time signature is 3/4. The melody consists of eighth and quarter notes.

153 154 155 156



Musical notation for measures 153-156. The key signature has two flats (B-flat and E-flat) and the time signature is 2/4. The melody consists of eighth and quarter notes.

157 158 159 160



Musical notation for measures 157-160. The key signature has two flats (B-flat and E-flat) and the time signature is 2/4. The melody consists of eighth and quarter notes.

Compound time

The musical score is written in 6/8 time and consists of 40 measures, numbered 1 through 40. The notation is as follows:

- Measures 1-4: Treble clef, 6/8 time signature. Measure 1 starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, and a dotted quarter note B4.
- Measures 5-8: Treble clef, 6/8 time signature. Measure 5 starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, and a dotted quarter note B4.
- Measures 9-12: Treble clef, 6/8 time signature. Measure 9 starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, and a dotted quarter note B4.
- Measures 13-16: Treble clef, 6/8 time signature. Measure 13 starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, and a dotted quarter note B4.
- Measures 17-20: Treble clef, 6/8 time signature. Measure 17 starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, and a dotted quarter note B4.
- Measures 21-24: Treble clef, 6/8 time signature. Measure 21 starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, and a dotted quarter note B4.
- Measures 25-28: Treble clef, 6/8 time signature. Measure 25 starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, and a dotted quarter note B4.
- Measures 29-32: Treble clef, 6/8 time signature. Measure 29 starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, and a dotted quarter note B4.
- Measures 33-36: Treble clef, 6/8 time signature. Measure 33 starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, and a dotted quarter note B4.
- Measures 37-40: Treble clef, 6/8 time signature. Measure 37 starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, and a dotted quarter note B4.

41 42 43 44

Musical staff 41-44: Treble clef, 6/8 time signature. Measures 41-44. Measure 41 has a triplet of eighth notes. Measures 42-44 contain eighth-note patterns.

45 46 47 48

Musical staff 45-48: Treble clef, 6/8 time signature. Measures 45-48. Measures 46-48 contain eighth-note patterns.

49 50 51 52

Musical staff 49-52: Treble clef, 6/8 time signature. Measures 49-52. Measures 50-52 contain eighth-note patterns.

53 54 55 56

Musical staff 53-56: Treble clef, 6/8 time signature. Measures 53-56. Measures 54-56 contain eighth-note patterns.

57 58 59 60

Musical staff 57-60: Treble clef, 6/8 time signature. Measures 57-60. Measure 57 has a triplet of eighth notes. Measures 58-60 contain eighth-note patterns.

61 62 63 64

Musical staff 61-64: Treble clef, 6/8 time signature, key signature of two flats. Measures 61-64. Measures 62-64 contain eighth-note patterns.

65 66 67 68

Musical staff 65-68: Treble clef, 6/8 time signature, key signature of two flats. Measures 65-68. Measures 66-68 contain eighth-note patterns.

69 70 71 72

Musical staff 69-72: Treble clef, 6/8 time signature, key signature of two flats. Measures 69-72. Measure 69 has a triplet of eighth notes. Measures 70-72 contain eighth-note patterns.

73 74 75 76

Musical staff 73-76: Treble clef, 6/8 time signature, key signature of two flats. Measures 73-76. Measures 74-76 contain eighth-note patterns.

77 78 79 80

Musical staff 77-80: Treble clef, 6/8 time signature, key signature of two flats. Measures 77-80. Measures 78-80 contain eighth-note patterns.

81 82 83 84

Musical staff 81-84: Treble clef, 6/8 time signature. Measures 81-84. Measure 81 has a melodic flourish above it. The staff contains eighth and sixteenth notes with stems pointing down.

85 86 87 88

Musical staff 85-88: Treble clef, 6/8 time signature. Measures 85-88. The staff contains eighth and sixteenth notes with stems pointing down.

89 90 91 92

Musical staff 89-92: Treble clef, 6/8 time signature. Measures 89-92. The staff contains eighth and sixteenth notes with stems pointing down.

93 94 95 96

Musical staff 93-96: Treble clef, 6/8 time signature. Measures 93-96. The staff contains eighth and sixteenth notes with stems pointing down.

97 98 99 100

Musical staff 97-100: Treble clef, 6/8 time signature. Measures 97-100. The staff contains eighth and sixteenth notes with stems pointing down.

101 102 103 104

Musical staff 101-104: Treble clef, 6/8 time signature, key signature of two flats. Measures 101-104. Measure 101 has a melodic flourish above it. The staff contains eighth and sixteenth notes with stems pointing down.

105 106 107 108

Musical staff 105-108: Treble clef, 6/8 time signature, key signature of two flats. Measures 105-108. The staff contains eighth and sixteenth notes with stems pointing down.

109 110 111 112

Musical staff 109-112: Treble clef, 6/8 time signature, key signature of two flats. Measures 109-112. The staff contains eighth and sixteenth notes with stems pointing down.

113 114 115 116

Musical staff 113-116: Treble clef, 6/8 time signature, key signature of two flats. Measures 113-116. The staff contains eighth and sixteenth notes with stems pointing down.

117 118 119 120

Musical staff 117-120: Treble clef, 6/8 time signature, key signature of two flats. Measures 117-120. The staff contains eighth and sixteenth notes with stems pointing down.

Musical staff 121-124. Treble clef, 6/8 time signature. Measures 121-124. The melody consists of eighth and sixteenth notes, with a repeat sign at the end of measure 124.

Musical staff 125-128. Treble clef, 6/8 time signature. Measures 125-128. The melody continues with eighth and sixteenth notes.

Musical staff 129-132. Treble clef, 6/8 time signature. Measures 129-132. The melody continues with eighth and sixteenth notes.

Musical staff 133-136. Treble clef, 6/8 time signature. Measures 133-136. The melody continues with eighth and sixteenth notes.

Musical staff 137-140. Treble clef, 6/8 time signature. Measures 137-140. The melody continues with eighth and sixteenth notes.

Musical staff 141-144. Treble clef, 6/8 time signature, key signature of two flats (B-flat, E-flat). Measures 141-144. The melody continues with eighth and sixteenth notes.

Musical staff 145-148. Treble clef, 6/8 time signature, key signature of two flats. Measures 145-148. The melody continues with eighth and sixteenth notes.

Musical staff 149-152. Treble clef, 6/8 time signature, key signature of two flats. Measures 149-152. The melody continues with eighth and sixteenth notes.

Musical staff 153-156. Treble clef, 6/8 time signature, key signature of two flats. Measures 153-156. The melody continues with eighth and sixteenth notes, including some beamed sixteenth notes.

Musical staff 157-160. Treble clef, 6/8 time signature, key signature of two flats. Measures 157-160. The melody continues with eighth and sixteenth notes.

41 42 43 44



Musical staff 41-44: Treble clef, 3/4 time signature. Measures 41-44 contain a sequence of eighth notes and quarter notes, with a fermata over the final note of each measure.

45 46 47 48



Musical staff 45-48: Treble clef, 3/4 time signature. Measures 45-48 contain a sequence of eighth notes and quarter notes, with a fermata over the final note of each measure.

49 50 51 52



Musical staff 49-52: Treble clef, 3/4 time signature. Measures 49-52 contain a sequence of eighth notes and quarter notes, with a fermata over the final note of each measure.

53 54 55 56



Musical staff 53-56: Treble clef, 3/4 time signature. Measures 53-56 contain a sequence of eighth notes and quarter notes, with a fermata over the final note of each measure.

57 58 59 60



Musical staff 57-60: Treble clef, 3/4 time signature. Measures 57-60 contain a sequence of eighth notes and quarter notes, with a fermata over the final note of each measure.

61 62 63 64



Musical staff 61-64: Treble clef, 3/4 time signature. Measures 61-64 contain a sequence of eighth notes and quarter notes, with a fermata over the final note of each measure.

65 66 67 68



Musical staff 65-68: Treble clef, 3/4 time signature. Measures 65-68 contain a sequence of eighth notes and quarter notes, with a fermata over the final note of each measure.

69 70 71 72



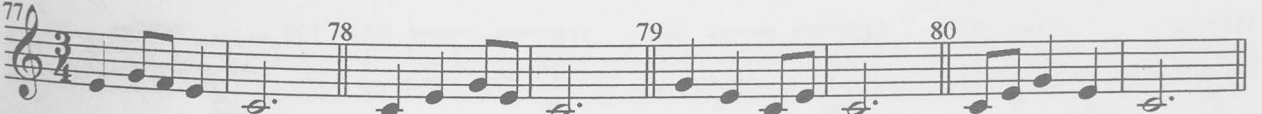
Musical staff 69-72: Treble clef, 3/4 time signature. Measures 69-72 contain a sequence of eighth notes and quarter notes, with a fermata over the final note of each measure.

73 74 75 76



Musical staff 73-76: Treble clef, 3/4 time signature. Measures 73-76 contain a sequence of eighth notes and quarter notes, with a fermata over the final note of each measure.

77 78 79 80



Musical staff 77-80: Treble clef, 3/4 time signature. Measures 77-80 contain a sequence of eighth notes and quarter notes, with a fermata over the final note of each measure.

81 82 83 84

Musical staff 81-84: Treble clef, 4/4 time signature. Measures 81-84. The melody consists of eighth and quarter notes, with a descending line. Measure 81 starts with a treble clef and a 4/4 time signature. The key signature is one sharp (F#). The melody is: 81: G4, A4, B4, C5, D5, E5, F#5, G5; 82: G5, F#5, E5, D5, C5, B4, A4, G4; 83: G4, A4, B4, C5, D5, E5, F#5, G5; 84: G5, F#5, E5, D5, C5, B4, A4, G4.

85 86 87 88

Musical staff 85-88: Treble clef, 4/4 time signature. Measures 85-88. The melody continues with eighth and quarter notes. Measure 85: G4, A4, B4, C5, D5, E5, F#5, G5; 86: G5, F#5, E5, D5, C5, B4, A4, G4; 87: G4, A4, B4, C5, D5, E5, F#5, G5; 88: G5, F#5, E5, D5, C5, B4, A4, G4.

89 90 91 92

Musical staff 89-92: Treble clef, 4/4 time signature. Measures 89-92. The melody continues with eighth and quarter notes. Measure 89: G4, A4, B4, C5, D5, E5, F#5, G5; 90: G5, F#5, E5, D5, C5, B4, A4, G4; 91: G4, A4, B4, C5, D5, E5, F#5, G5; 92: G5, F#5, E5, D5, C5, B4, A4, G4.

93 94 95 96

Musical staff 93-96: Treble clef, 4/4 time signature. Measures 93-96. The melody continues with eighth and quarter notes. Measure 93: G4, A4, B4, C5, D5, E5, F#5, G5; 94: G5, F#5, E5, D5, C5, B4, A4, G4; 95: G4, A4, B4, C5, D5, E5, F#5, G5; 96: G5, F#5, E5, D5, C5, B4, A4, G4.

97 98 99 100

Musical staff 97-100: Treble clef, 4/4 time signature. Measures 97-100. The melody continues with eighth and quarter notes. Measure 97: G4, A4, B4, C5, D5, E5, F#5, G5; 98: G5, F#5, E5, D5, C5, B4, A4, G4; 99: G4, A4, B4, C5, D5, E5, F#5, G5; 100: G5, F#5, E5, D5, C5, B4, A4, G4.

101 102 103 104

Musical staff 101-104: Treble clef, 4/4 time signature. Measures 101-104. The melody continues with eighth and quarter notes. Measure 101: G4, A4, B4, C5, D5, E5, F#5, G5; 102: G5, F#5, E5, D5, C5, B4, A4, G4; 103: G4, A4, B4, C5, D5, E5, F#5, G5; 104: G5, F#5, E5, D5, C5, B4, A4, G4.

105 106 107 108

Musical staff 105-108: Treble clef, 4/4 time signature. Measures 105-108. The melody continues with eighth and quarter notes. Measure 105: G4, A4, B4, C5, D5, E5, F#5, G5; 106: G5, F#5, E5, D5, C5, B4, A4, G4; 107: G4, A4, B4, C5, D5, E5, F#5, G5; 108: G5, F#5, E5, D5, C5, B4, A4, G4.

109 110 111 112

Musical staff 109-112: Treble clef, 4/4 time signature. Measures 109-112. The melody continues with eighth and quarter notes. Measure 109: G4, A4, B4, C5, D5, E5, F#5, G5; 110: G5, F#5, E5, D5, C5, B4, A4, G4; 111: G4, A4, B4, C5, D5, E5, F#5, G5; 112: G5, F#5, E5, D5, C5, B4, A4, G4.

113 114 115 116

Musical staff 113-116: Treble clef, 4/4 time signature. Measures 113-116. The melody continues with eighth and quarter notes. Measure 113: G4, A4, B4, C5, D5, E5, F#5, G5; 114: G5, F#5, E5, D5, C5, B4, A4, G4; 115: G4, A4, B4, C5, D5, E5, F#5, G5; 116: G5, F#5, E5, D5, C5, B4, A4, G4.

117 118 119 120

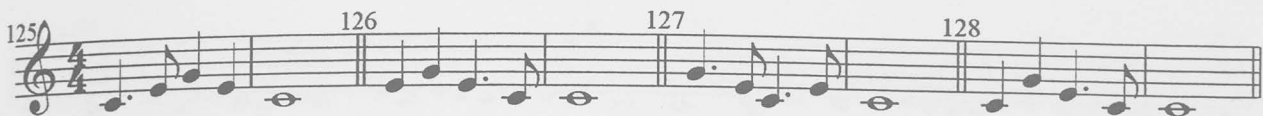
Musical staff 117-120: Treble clef, 4/4 time signature. Measures 117-120. The melody continues with eighth and quarter notes. Measure 117: G4, A4, B4, C5, D5, E5, F#5, G5; 118: G5, F#5, E5, D5, C5, B4, A4, G4; 119: G4, A4, B4, C5, D5, E5, F#5, G5; 120: G5, F#5, E5, D5, C5, B4, A4, G4.

121 122 123 124




Musical staff 121-124: Treble clef, 4/4 time signature. Measures 121-124 show a melodic line with eighth and quarter notes, and a bass line with whole notes.

125 126 127 128



Musical staff 125-128: Treble clef, 4/4 time signature. Measures 125-128 continue the melodic and bass lines from the previous staff.

129 130 131 132



Musical staff 129-132: Treble clef, 4/4 time signature. Measures 129-132 continue the melodic and bass lines.

133 134 135 136



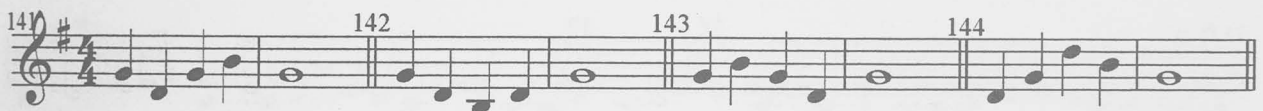
Musical staff 133-136: Treble clef, 4/4 time signature. Measures 133-136 continue the melodic and bass lines.

137 138 139 140



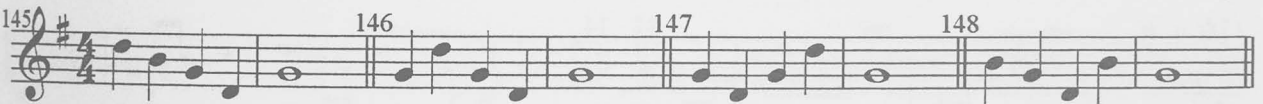
Musical staff 137-140: Treble clef, 4/4 time signature. Measures 137-140 continue the melodic and bass lines.

141 142 143 144



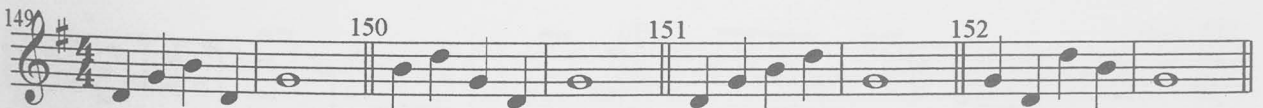
Musical staff 141-144: Treble clef, 4/4 time signature, key signature of one sharp (F#). Measures 141-144 continue the melodic and bass lines.

145 146 147 148



Musical staff 145-148: Treble clef, 4/4 time signature, key signature of one sharp (F#). Measures 145-148 continue the melodic and bass lines.

149 150 151 152



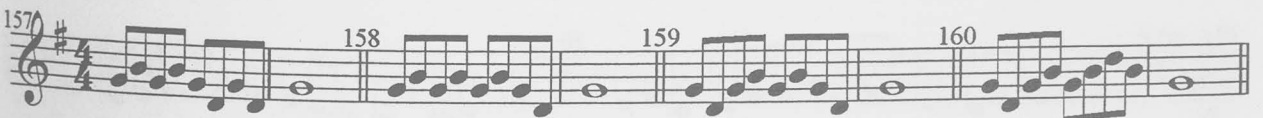
Musical staff 149-152: Treble clef, 4/4 time signature, key signature of one sharp (F#). Measures 149-152 continue the melodic and bass lines.

153 154 155 156



Musical staff 153-156: Treble clef, 4/4 time signature, key signature of one sharp (F#). Measures 153-156 continue the melodic and bass lines.

157 158 159 160



Musical staff 157-160: Treble clef, 4/4 time signature, key signature of one sharp (F#). Measures 157-160 continue the melodic and bass lines.

21 22

Musical staff 21-22: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. Staff 21 contains measures 21-22. Staff 22 contains measures 23-24. The key signature changes to two sharps (F#, C#) at the start of measure 24.

23 24

Musical staff 23-24: Treble clef, key signature of two sharps (F#, C#), 3/4 time signature. Staff 23 contains measures 23-24. Staff 24 contains measures 25-26. The key signature changes to one sharp (F#) at the start of measure 26.

25 26

Musical staff 25-26: Treble clef, key signature of one sharp (F#), 3/4 time signature. Staff 25 contains measures 25-26. Staff 26 contains measures 27-28. The key signature changes to natural (C) at the start of measure 28.

27 28

Musical staff 27-28: Treble clef, key signature of natural (C), 4/4 time signature. Staff 27 contains measures 27-28. Staff 28 contains measures 29-30. The key signature changes to one flat (Bb) at the start of measure 30.

29 30

Musical staff 29-30: Treble clef, key signature of one flat (Bb), 3/4 time signature. Staff 29 contains measures 29-30. Staff 30 contains measures 31-32. The key signature changes to two flats (Bb, Eb) at the start of measure 32.

31 32

Musical staff 31-32: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Staff 31 contains measures 31-32. Staff 32 contains measures 33-34. The key signature changes to one flat (Bb) at the start of measure 34.

33 34

Musical staff 33-34: Treble clef, key signature of one flat (Bb), 3/4 time signature. Staff 33 contains measures 33-34. Staff 34 contains measures 35-36. The key signature changes to natural (C) at the start of measure 36.

35 36

Musical staff 35-36: Treble clef, key signature of natural (C), 3/4 time signature. Staff 35 contains measures 35-36. Staff 36 contains measures 37-38. The key signature changes to one sharp (F#) at the start of measure 38.

37 38

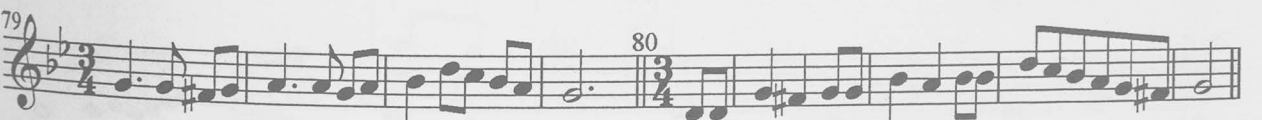
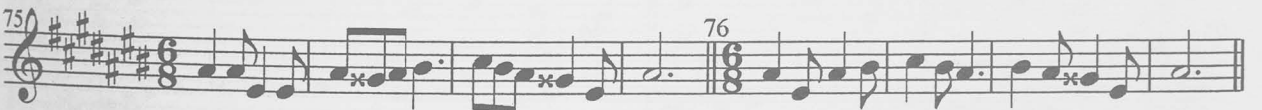
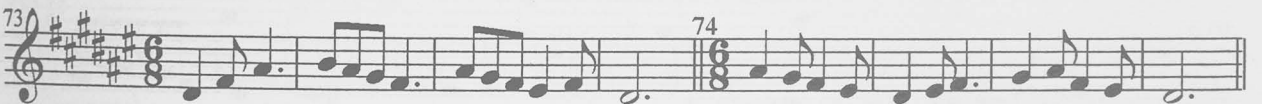
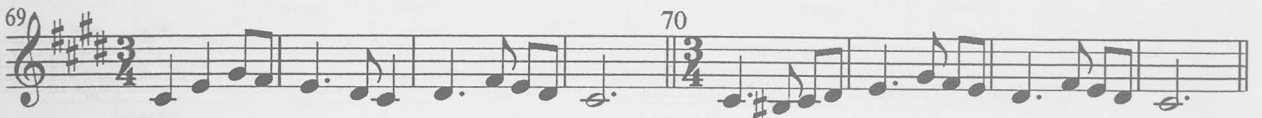
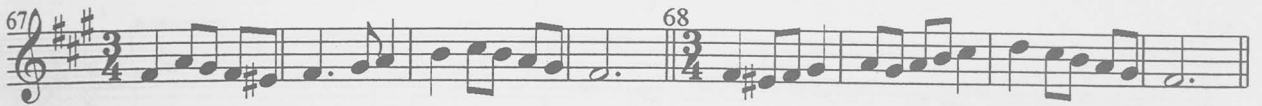
Musical staff 37-38: Treble clef, key signature of one sharp (F#), 3/4 time signature. Staff 37 contains measures 37-38. Staff 38 contains measures 39-40. The key signature changes to two sharps (F#, C#) at the start of measure 40.

39 40

Musical staff 39-40: Treble clef, key signature of two sharps (F#, C#), 4/4 time signature. Staff 39 contains measures 39-40. Staff 40 contains measures 41-42. The key signature changes to three sharps (F#, C#, G#) at the start of measure 42.

This musical score consists of ten staves of music, numbered 41 through 60. The notation is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The time signature changes throughout the piece: 3/4 for measures 41-46, 4/4 for measures 47-48, 6/8 for measures 49-50, 6/8 for measures 51-52, 6/8 for measures 53-54, 6/8 for measures 55-56, 6/8 for measures 57-58, and 6/8 for measures 59-60. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including accents (marked with a single quote) and slurs. The piece concludes with a double bar line at the end of measure 60.

Minor keys



81 82

83 84

85 86

87 88

89 90

Mixture

91 92

93 94

95 96

97 98

99 100

7. Cadence recognition

The tonic chord is sounded first.

perfect interrupted

1

imperfect plagal

plagal imperfect

2

interrupted perfect

perfect interrupted

3

imperfect plagal

4

imperfect interrupted

4 1, 4 1, 5 1, 4 1, 3 1, 5 1, 4 1, 2, 5 1, 2 1, 5 1

perfect plagal

3 1, 5 1, 3 1, 4 1, 4 1, 5 1, 4 1, 1 1, 2 1, 4 2

5

perfect interrupted

5 1, 3 1, 5 1, 4 1, 3 1, 5 1, 3 1, 1 1, 5 1, 4 1, 1 1, 3 1, 1 2

imperfect plagal

5 1, 3 1, 5 3, 4 1, 5 1, 3 1, 5 1, 1 1, 3 1, 2 1

6

plagal imperfect

5, 4 1, 3 1, 3 1, 2, 5 1, 3 1, 1 1, 5 1, 3 1


interrupted perfect

3 1, 5 1, 3 1, 3 1, 3 1, 5 1, 3 1, 1 1, 5 1, 5 1

8. Modulation recognition: Modulations to dominant, subdominant and relative minor keys

The tonic chord will be sounded first.

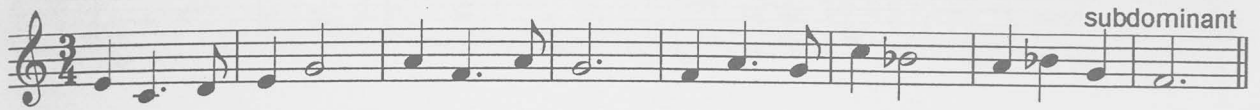
1




dominant



relative minor



subdominant



relative minor

2



relative minor



dominant



subdominant



dominant

3

relative minor

subdominant

relative minor

subdominant

4

subdominant

relative minor

dominant

subdominant

The tonic triad will be sounded first.

subdominant relative minor

dominant relative minor

subdominant dominant

subdominant

relative minor

dominant

7

dominant

Musical score for system 7, dominant mode, 4/4 time signature. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords and melodic lines with fingering numbers (1-5) and a trill (3) in the first measure. The bass staff contains a bass line with a trill (3) in the first measure. The system concludes with a whole note chord in the treble staff and a whole note bass note in the bass staff.

relative minor

Musical score for system 7, relative minor mode, 4/4 time signature. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords and melodic lines with fingering numbers (1-5) and a trill (3) in the first measure. The bass staff contains a bass line with a trill (3) in the first measure. The system concludes with a whole note chord in the treble staff and a whole note bass note in the bass staff.

subdominant

Musical score for system 7, subdominant mode, 4/4 time signature. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords and melodic lines with fingering numbers (1-5) and a trill (3) in the first measure. The bass staff contains a bass line with a trill (3) in the first measure. The system concludes with a whole note chord in the treble staff and a whole note bass note in the bass staff.

8

relative minor

Musical score for system 8, relative minor mode, 3/4 time signature. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords and melodic lines with fingering numbers (1-5) and a trill (3) in the first measure. The bass staff contains a bass line with a trill (3) in the first measure. The system concludes with a whole note chord in the treble staff and a whole note bass note in the bass staff.

dominant

Musical score for system 8, dominant mode, 3/4 time signature. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords and melodic lines with fingering numbers (1-5) and a trill (3) in the first measure. The bass staff contains a bass line with a trill (3) in the first measure. The system concludes with a whole note chord in the treble staff and a whole note bass note in the bass staff.

subdominant

Musical score for system 8, subdominant mode, 3/4 time signature. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords and melodic lines with fingering numbers (1-5) and a trill (3) in the first measure. The bass staff contains a bass line with a trill (3) in the first measure. The system concludes with a whole note chord in the treble staff and a whole note bass note in the bass staff.