Jenny Gillan

Progressive Musicianship

Listening Beyond Hearing

2nd Edition

a comprehensive resource of
songs and exercises for
musicianship development

LBH
LISTENING BEYOND HEARING

2nd Edition

Progressive Musicianship: Listening Beyond Hearing

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By Jenny Gillan

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Preface

Progressive Musicianship was born out of the necessity of collating teaching resources for use in the Musicianship Program at the Victorian College of the Arts Secondary School, (VCASS), Melbourne, Australia. It is a labour of love that took a whole summer to complete in time for the new academic year. I spent so long gazing at staves on a computer screen that I saw rows of five lines whenever I looked up!

The first edition of this training program has been used successfully at VCASS for ten years. Though it has served its purpose, there were gaps, niggling errors and things I just wanted to fix.

Well, this is it!

In the constant struggle to perfect and improve teaching practice, this book will never be finished. I live by Kodály's inspirational quote, one which I share with my departing year 12 classes.

"... and what is the aim of this long and tiring work? To win competitions? To out-shine ones fellow musicians? To obtain fame and renown? - No. It is the bounden duty of the talented to cultivate their talent to the highest degree, to be of as much use as possible to their fellow men. For every person's worth is measured by how much he can help his fellow men and serve his country. Real art is one of the most powerful forces in the rise of mankind and he who renders it accessible to as many people as possible is a benefactor of humanity..." Z. Kodály

The work never ends. Learning never ends. To those of you who are beginning this journey of teaching or learning at any age, or to those further down the path, continuing to grow your musicianship skills, I give to you this collection of songs and exercises. May it educate your head, your heart, your ear and your hand. May you feel some of the joy of a decade's worth of exploration of musicianship witnessed at this wonderful school of VCASS.

May you also glimpse moments of joy in my journey of learning and teaching for multiple decades before, a journey starting in 1990, then a founding member of the Young Voices of Melbourne.

This journey and its joy continue to this day.

A note on Pedagogy

There are always decisions that need to be made about the order of presenting material. For me, I have prioritised Melody. You will find that the rhythmic material is sometimes more sophisticated than expected by the melodic element. To aid in rhythmic training, I have provided a list of songs appropriate for teaching new rhythmic elements.

Additional Resources

For further resources I suggest the following websites:

- For books on musicianship, pedagogy and song resources:
  http://www.soundthinkingaustralia.com/catalog/
- For progressive sight singing I suggest the Musicianship resource of the Young Voices of Melbourne:
  http://www.sightsingingschool.com/

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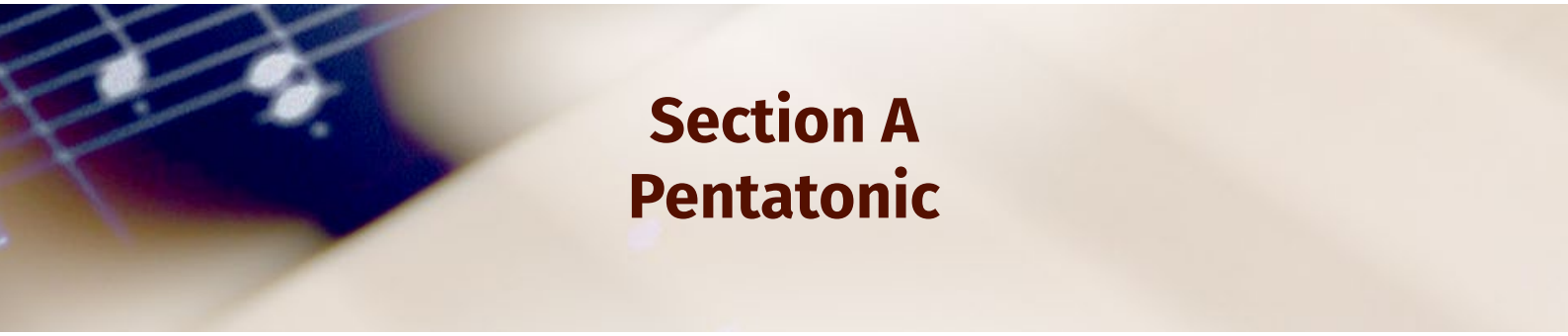

Section A
Pentatonic

Building melodic skills with older beginners begins with ***do re mi***. It will save correction later on if all solfa is written in lower case: ***do re mi*** or ***d r m*** and all letter names are written in upper case so that the note **D** is not confused with solfa ***d***.

Teaching songs by rote and getting students used to the sound before the symbol aids the depth of understanding possible. The aim is to really know the notes, rather than to simply know their names.

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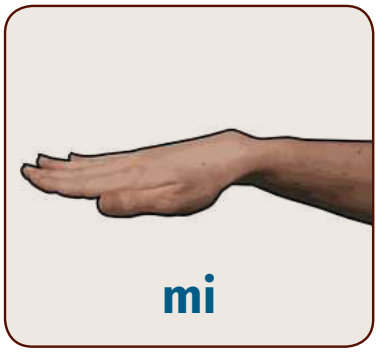
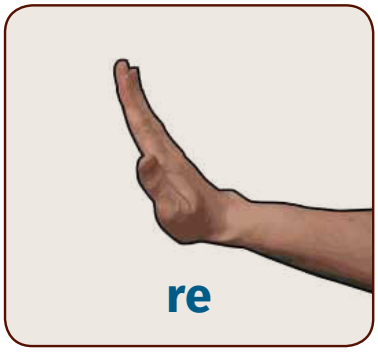
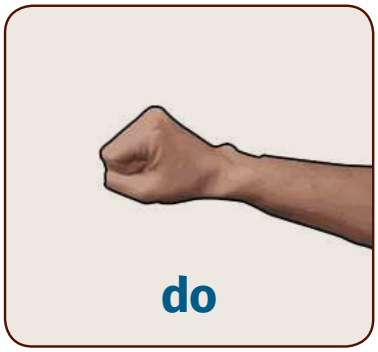
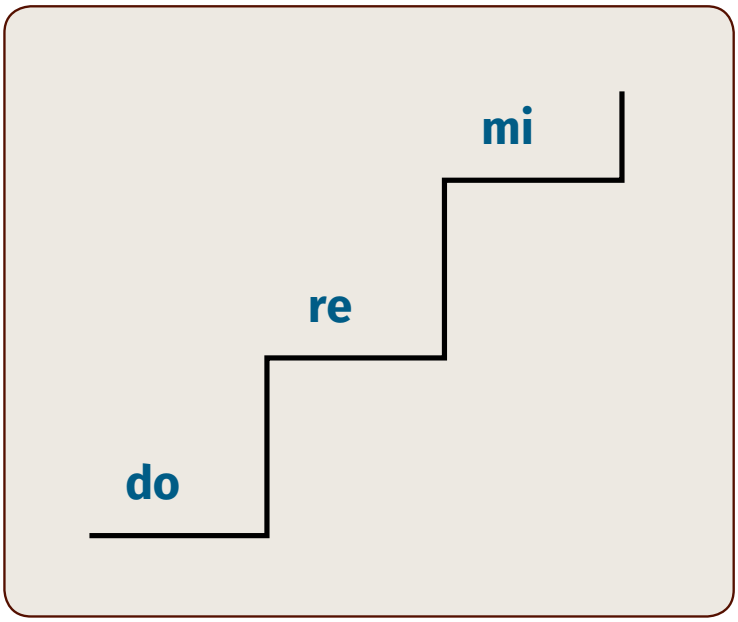
1.0 do re mi









Note: Solfa (**do re mi**) is written in lower case: **d r m**

Letter names (**CDEFGAB**) are written in UPPER CASE letters (so you don't confuse **d** (**do**) with **D** (letter name)

do re mi ladder and handsign pictures as on Page 5 of training program.

Singing To Letter Names

Sharpened notes:

Put an 'iss' sound after the letter name.

F# = Fiss

C# = Ciss

G# = Giss etc.

Flattened notes:

Put an 'ess' sound after the letter name.

Bb = Bess

Eb = Ess

Ab = Ass etc.

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1.1 Repertoire

1.1.1 Go West

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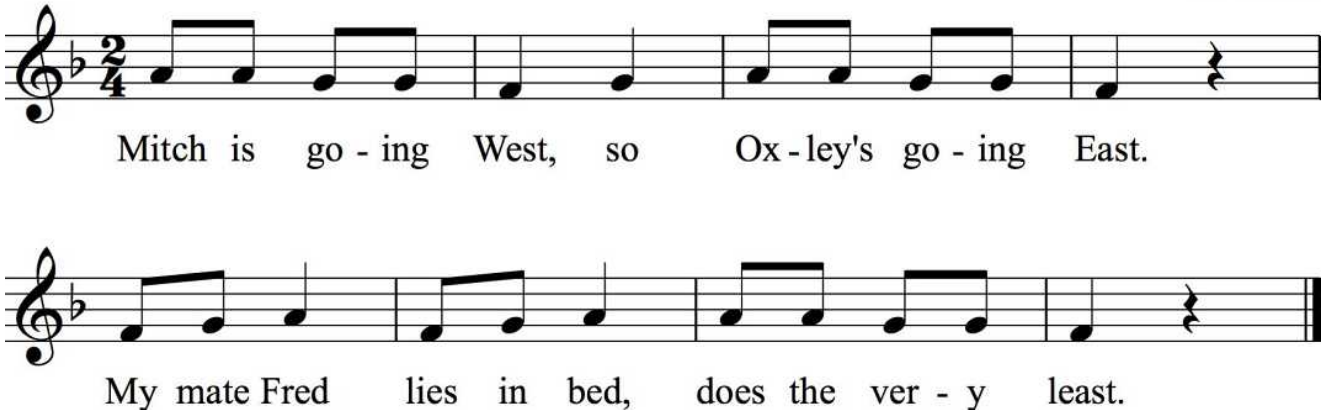
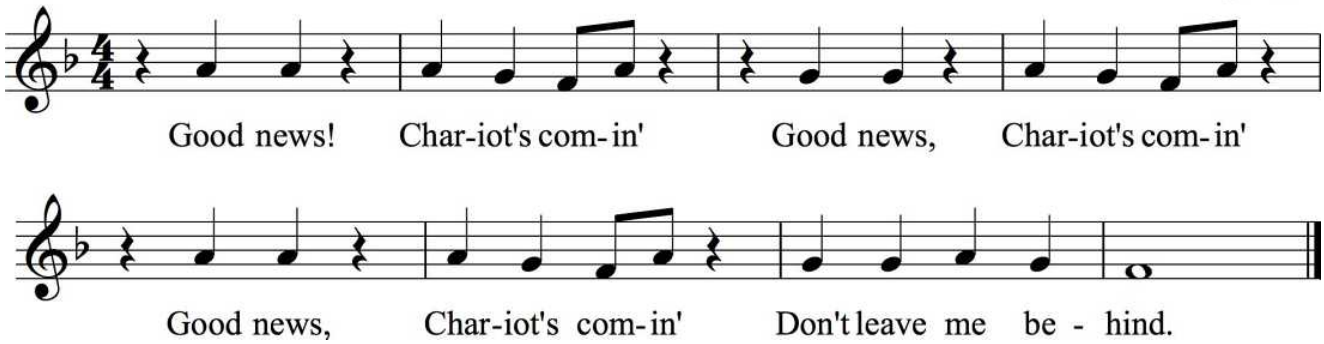


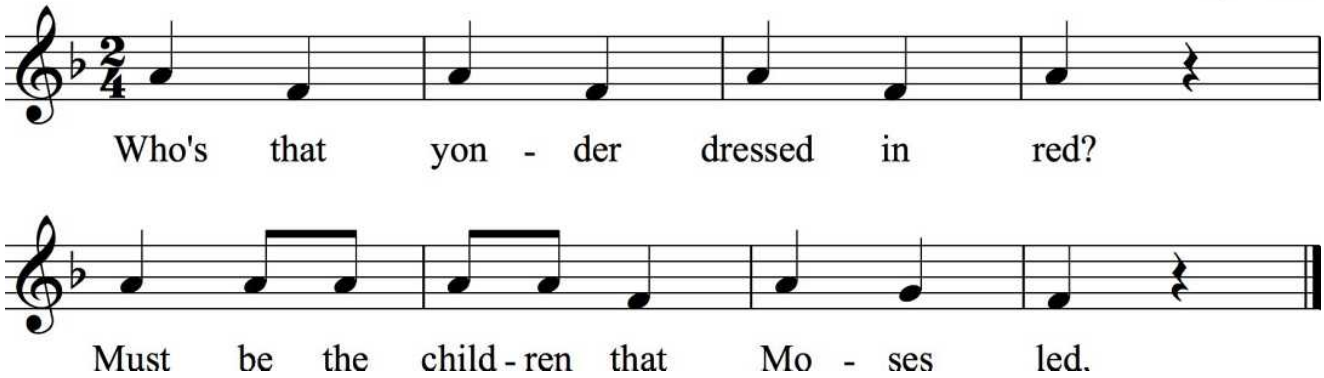
1.1.2 Good News

Spiritual



1.1.3 Who's that Yonder?

Spiritual



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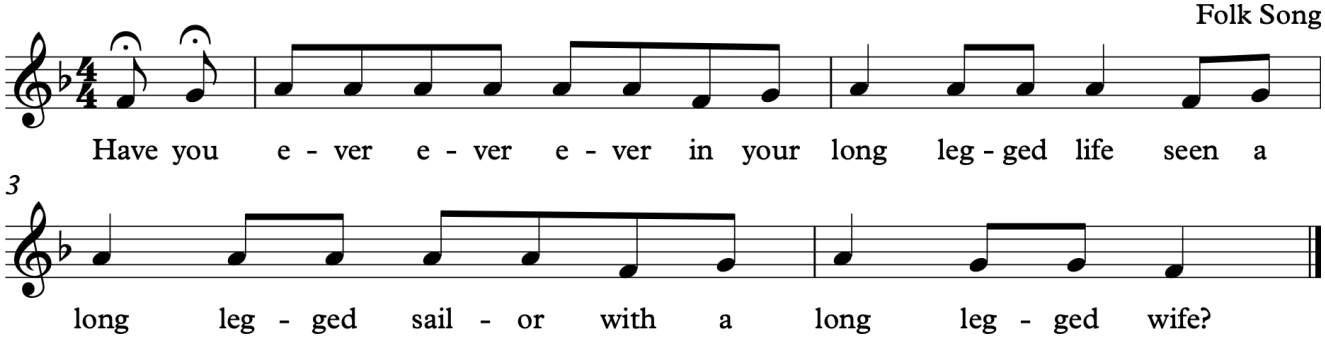
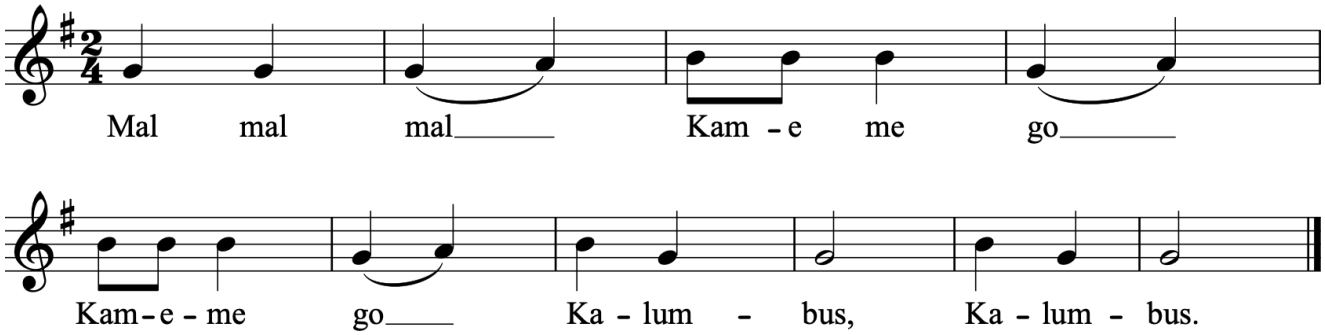
1.1.4 Long Legged Sailor

Folk Song



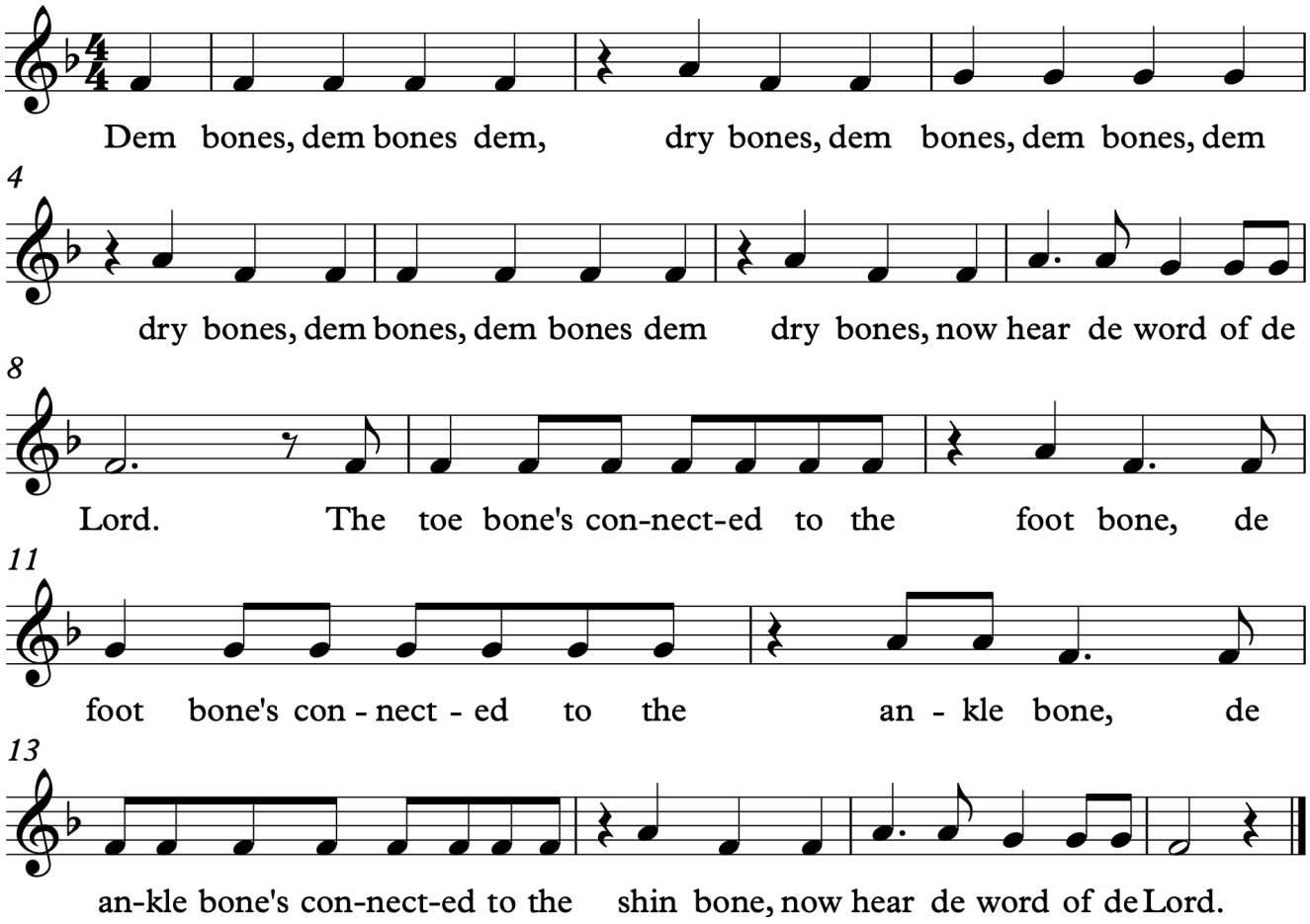
1.1.5 Mal Mal

New Guinea



1.1.6 Dem Bones

Trad. Spiritual



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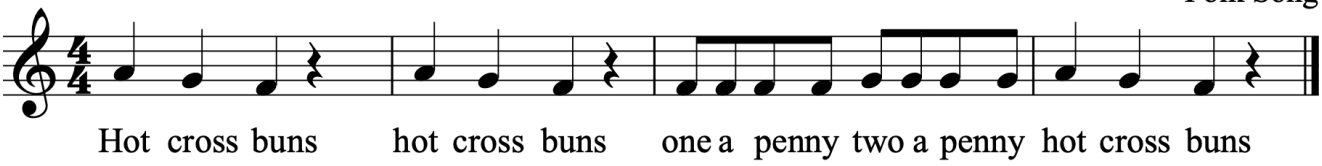
1.1.7 Hot Cross Buns

Folk Song



1.1.8 Past Yonder Meadow

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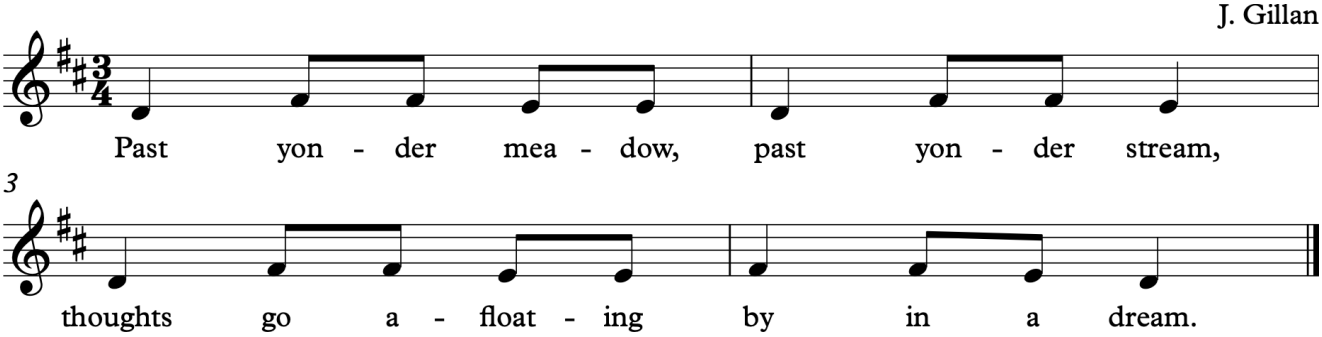
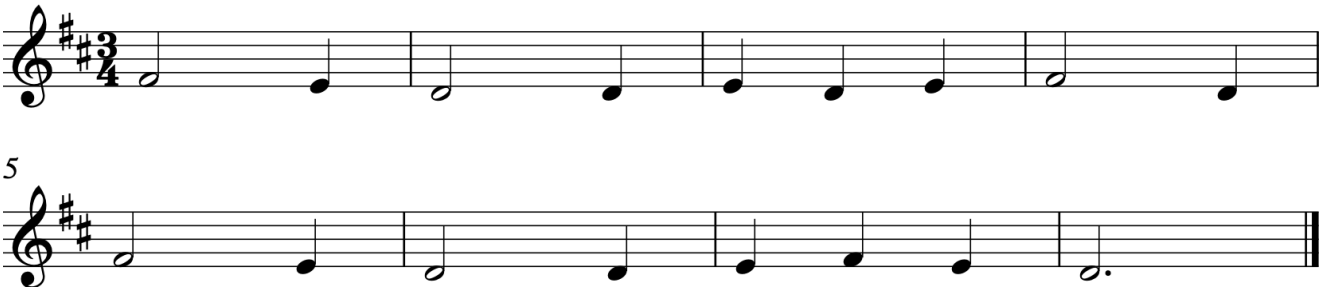


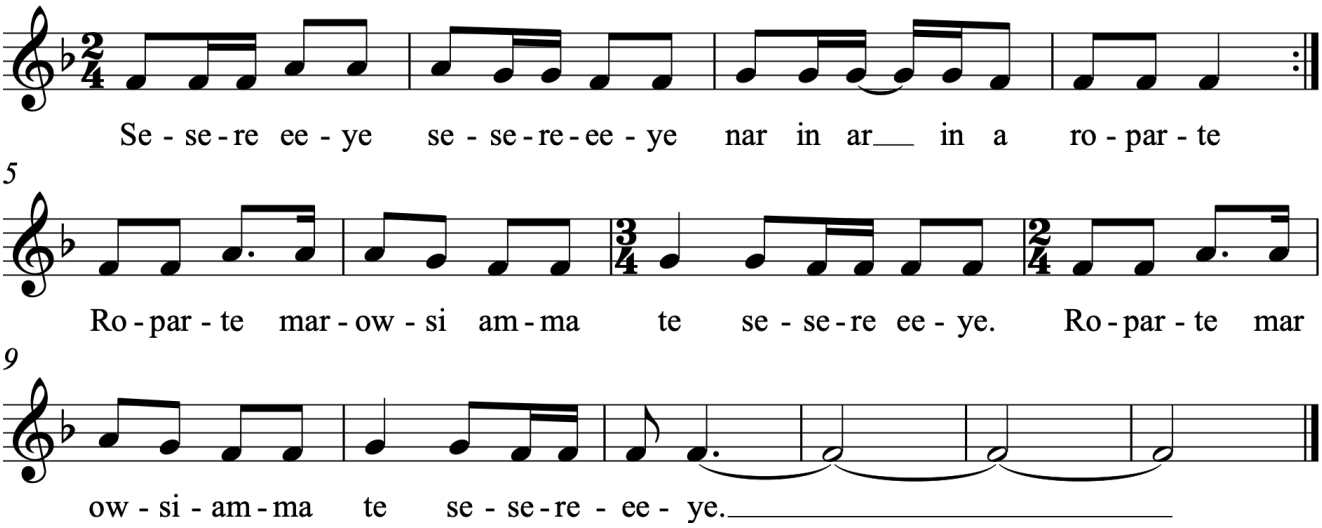
1.1.9 Fais Do Do

French



1.1.10 Sesere eeye

Trad. Torres Strait Islands



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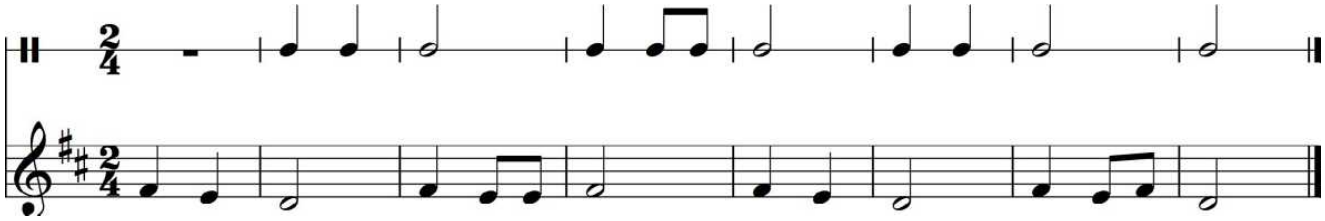
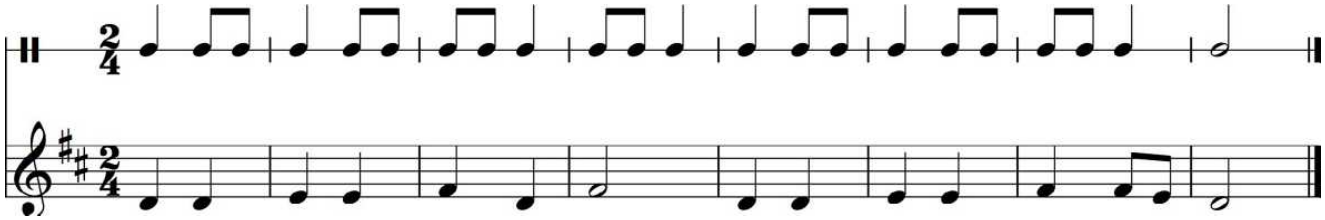
1.2 Sing and Clap

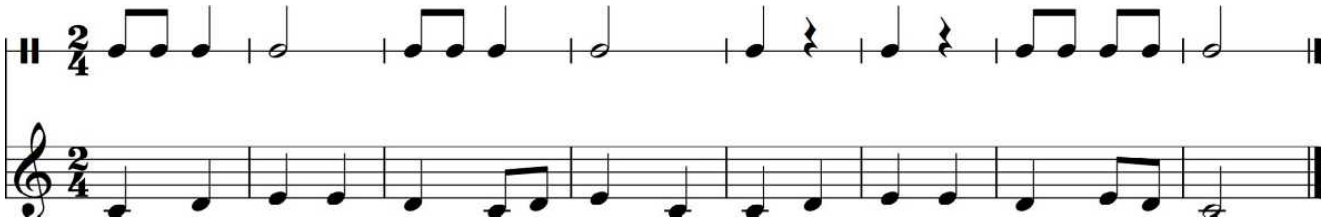
1.2.1 do re mi Sing and Clap I



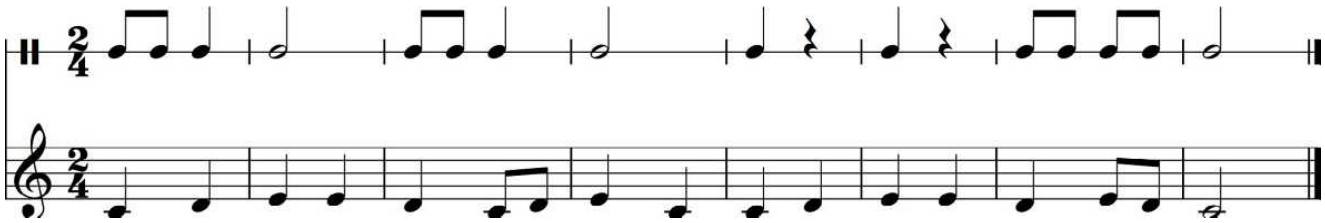
1.2.2 do re mi Sing and Clap II



1.2.3 do re mi Sing and Clap III



1.2.4 do re mi Sing and Clap IV



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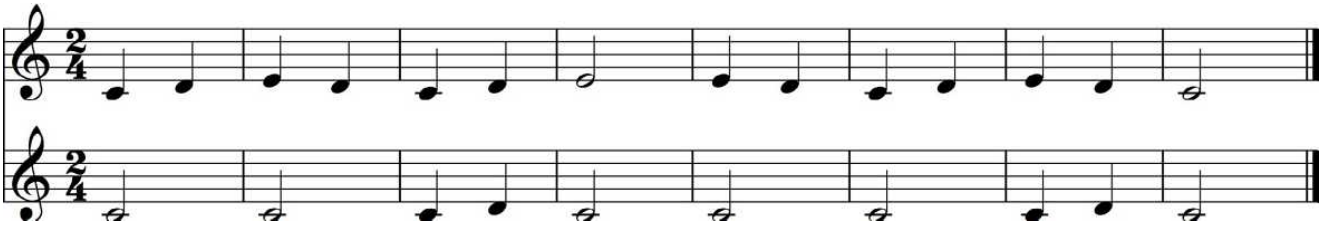
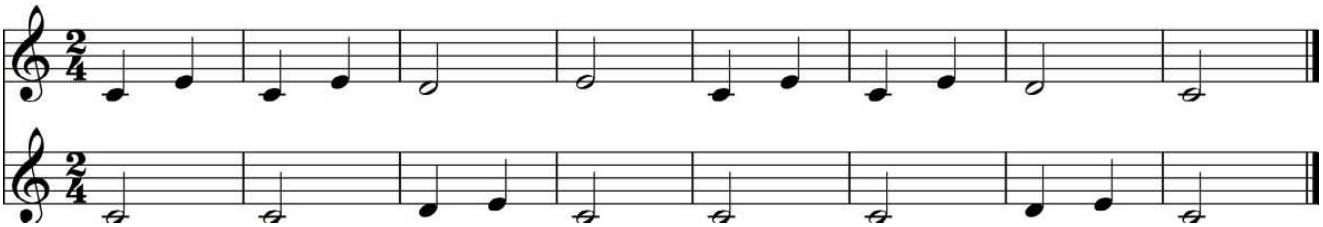
1.3 Sing and Play

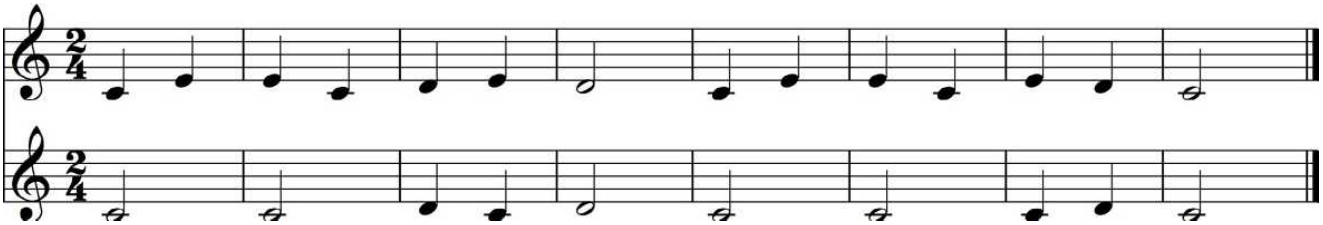
1.3.1 do re mi Sing and Play I



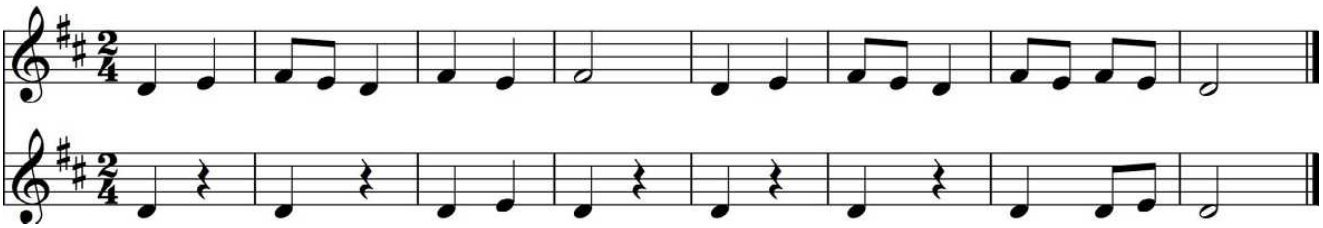
1.3.2 do re mi Sing and Play II



1.3.3 do re mi Sing and Play III



1.3.4 do re mi Sing and Play IV



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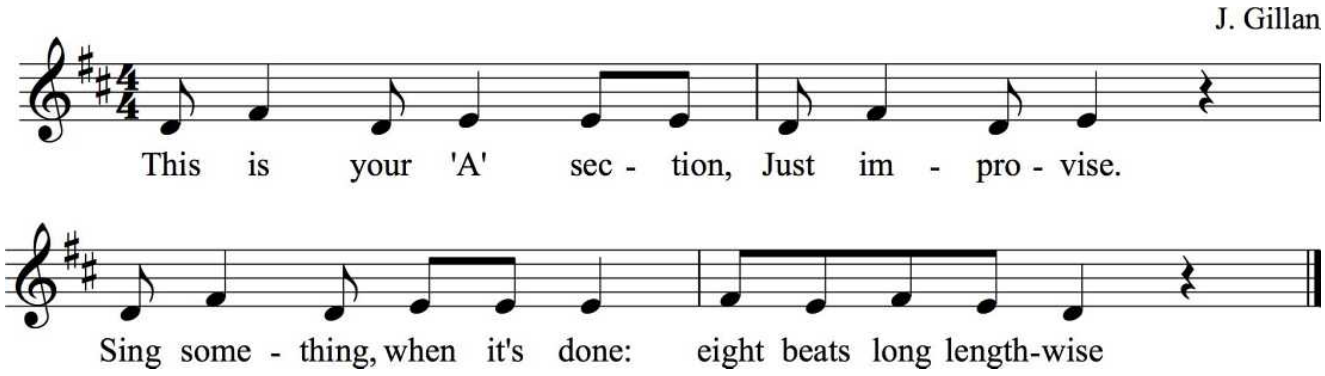
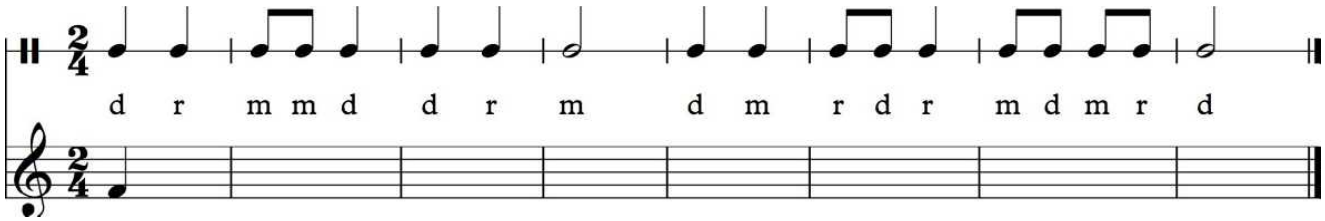
1.4 Improvisation

1.4.1 do re mi 'A Section' for Improvisation

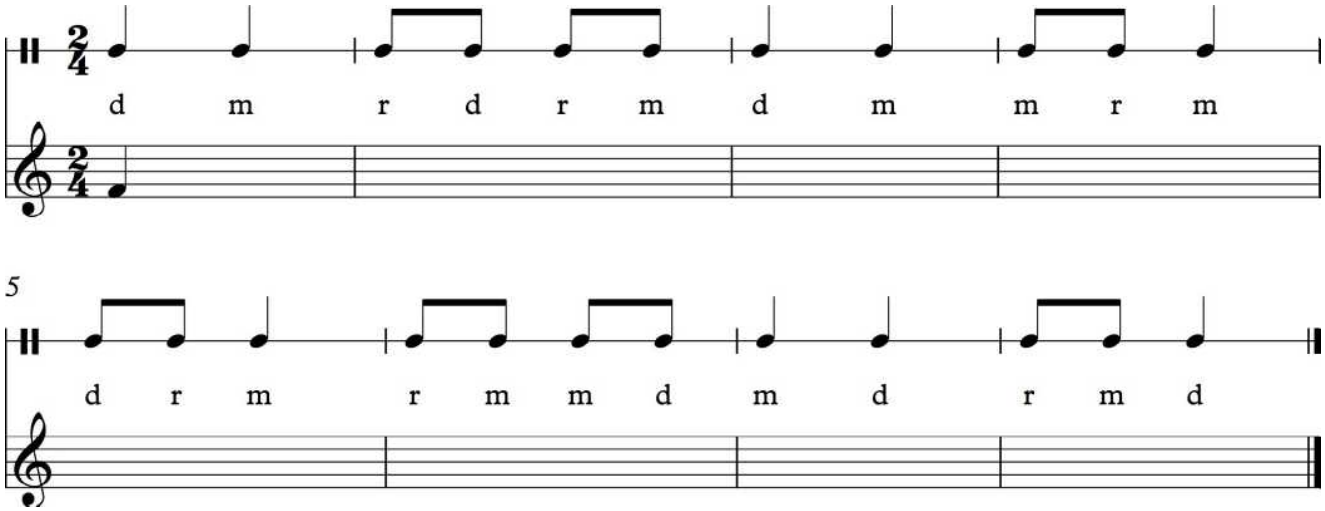


1.5 Sing and Transcribe

1.5.1 do re mi Transcribe I



1.5.2 do re mi Transcribe II



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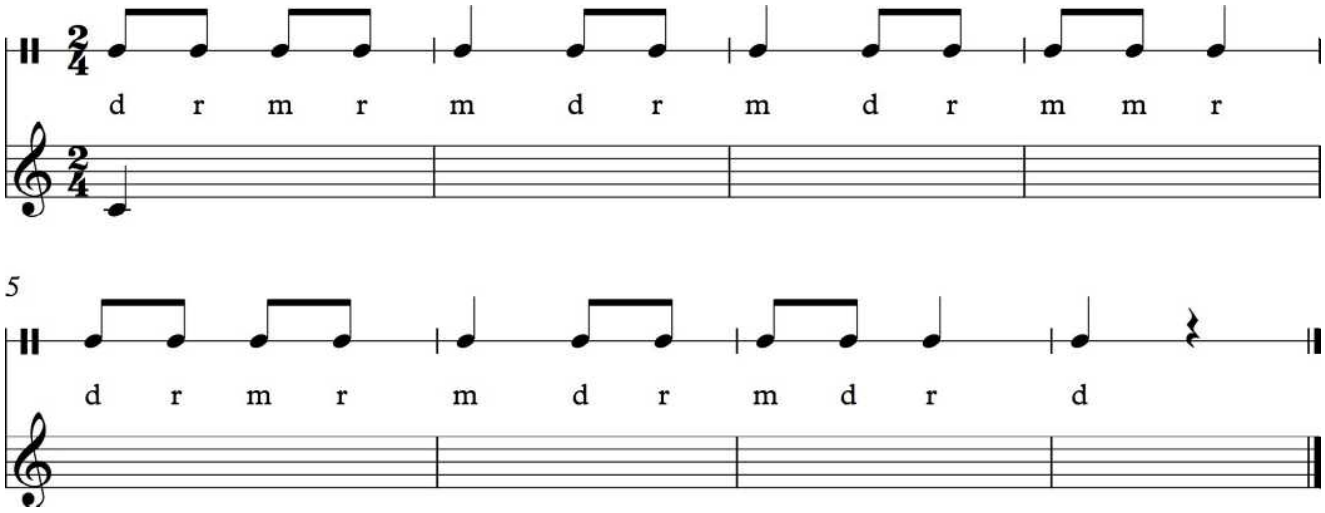
1.5.3 do re mi Transcribe III



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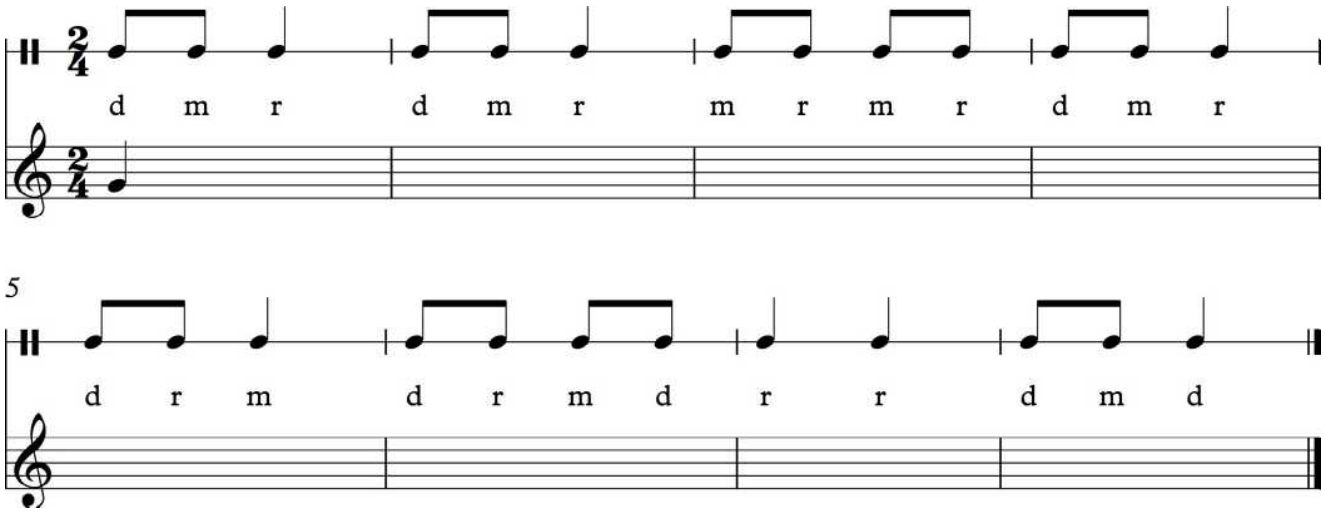
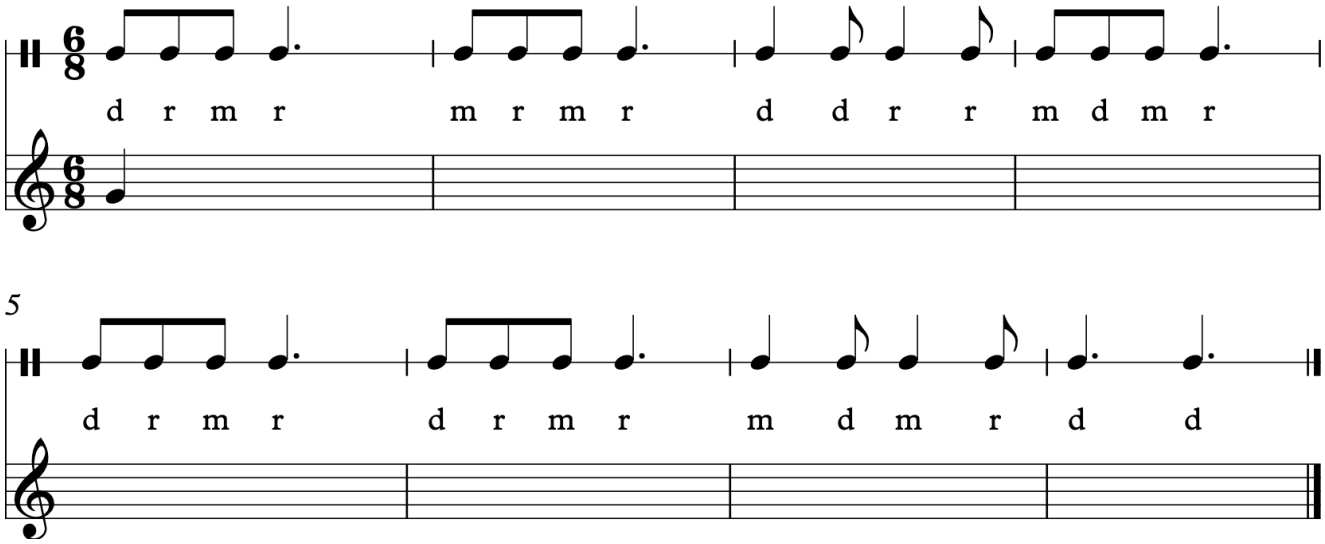


1.5.5 do re mi Transcribe V



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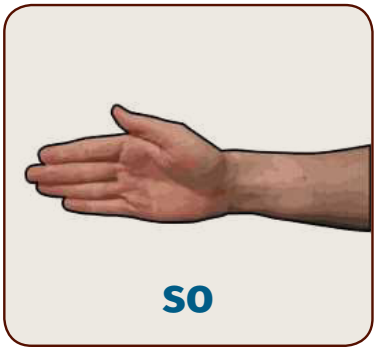
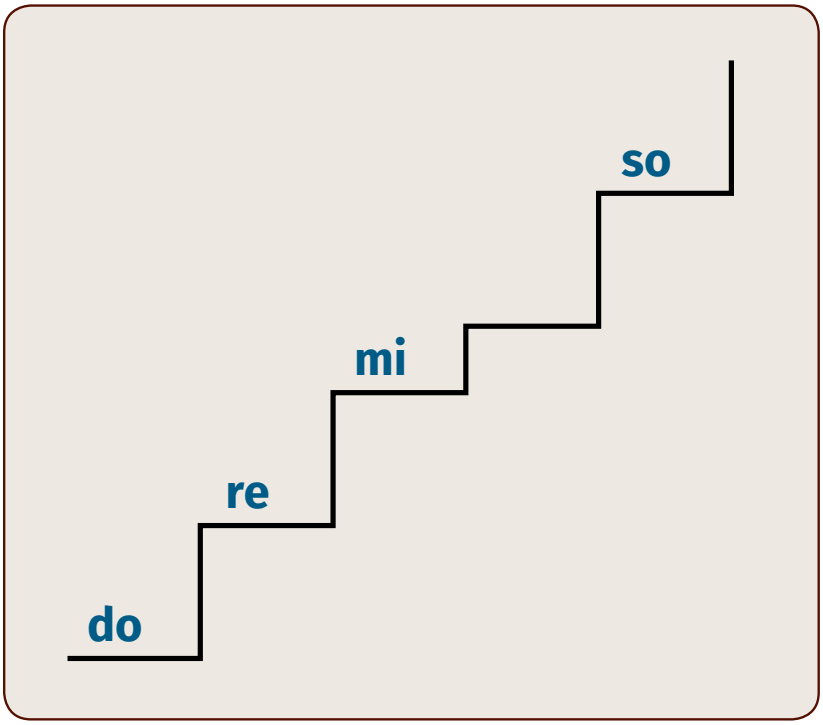
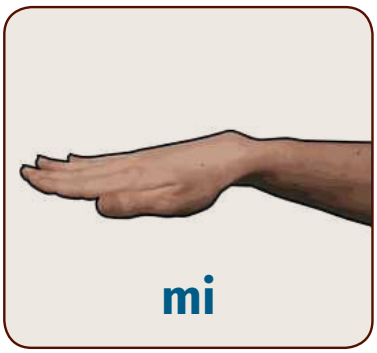
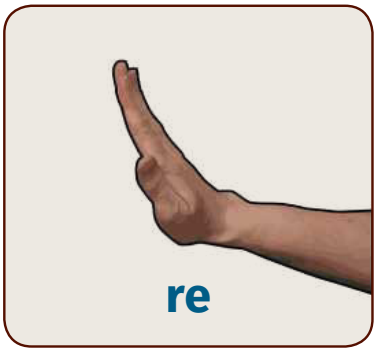
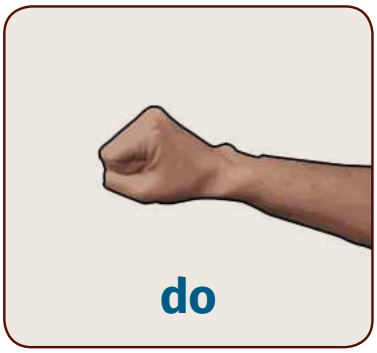
2.0 do re mi so

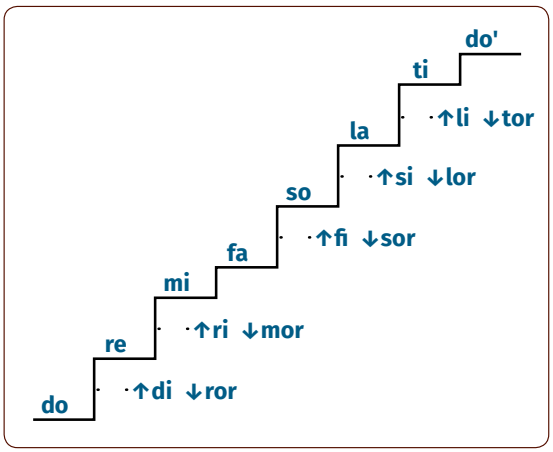












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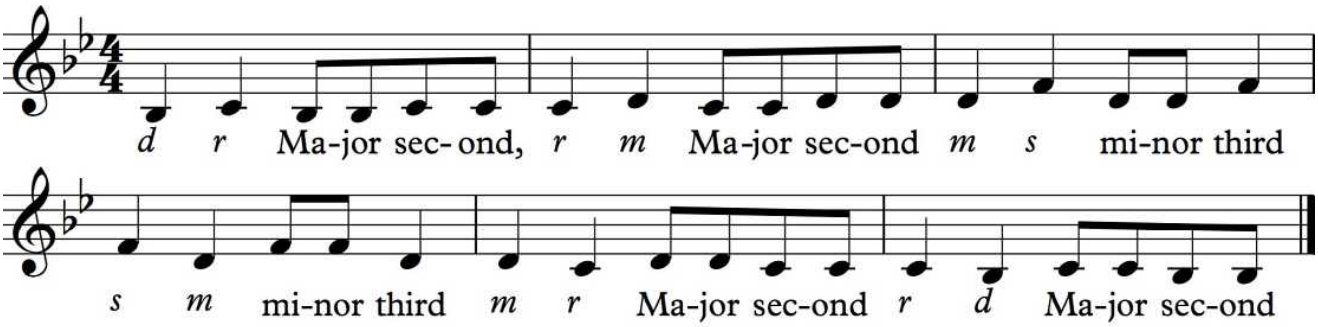
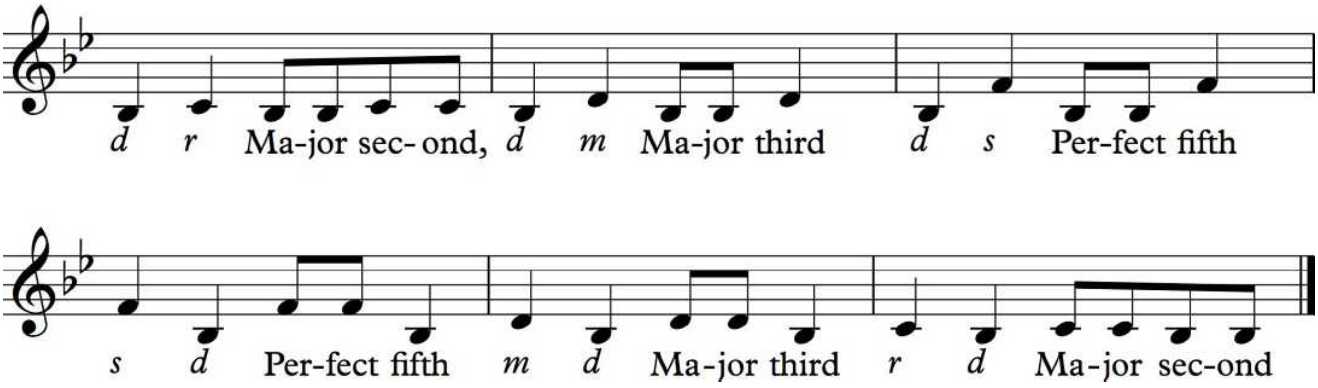
2.1 Interval Exercises

2.1.1 do re mi so interval exercise - consecutive



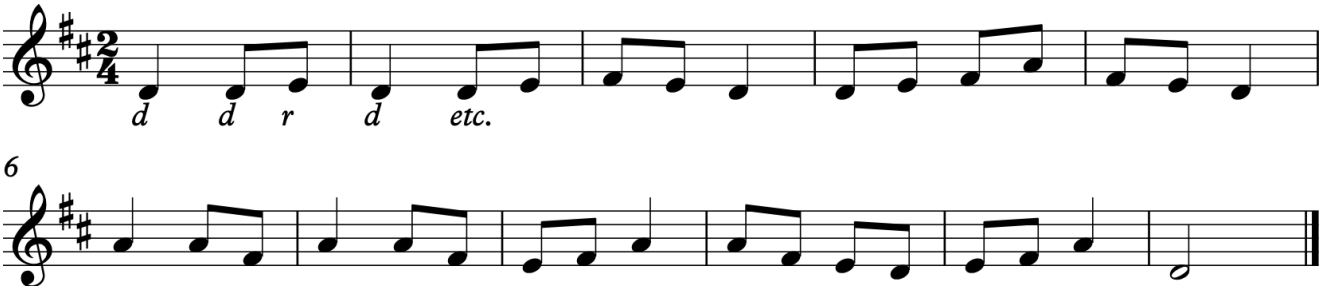
2.1.2 do re mi so Interval exercise from do and so



Sing the interval exercises:

1. with handsigns
2. off by heart
3. with a clapped ostinato: **ta ti-ti ti-ti ta**

2.1.3 do re mi so Cumulative Exercise



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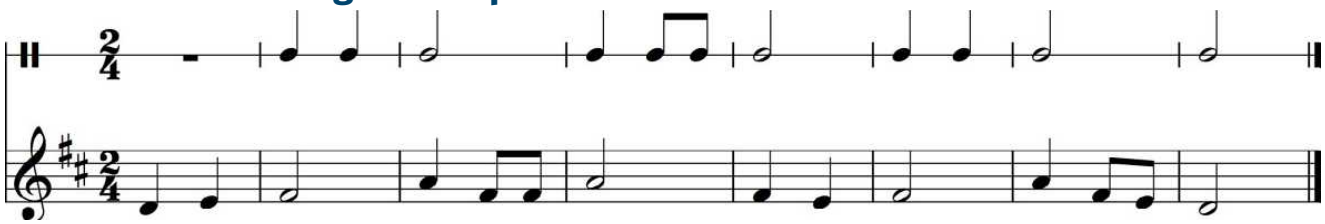
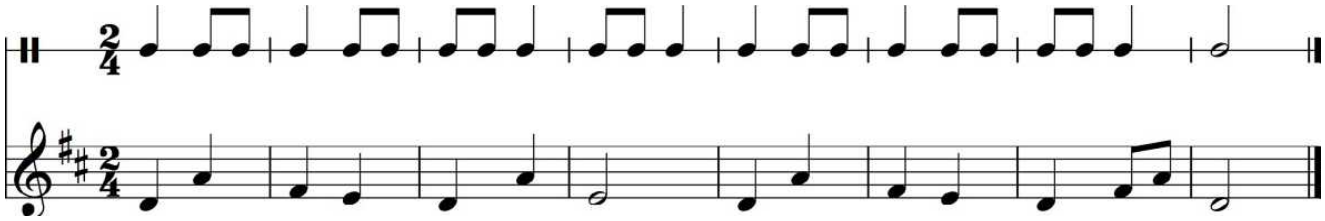
2.2 Sing and Clap

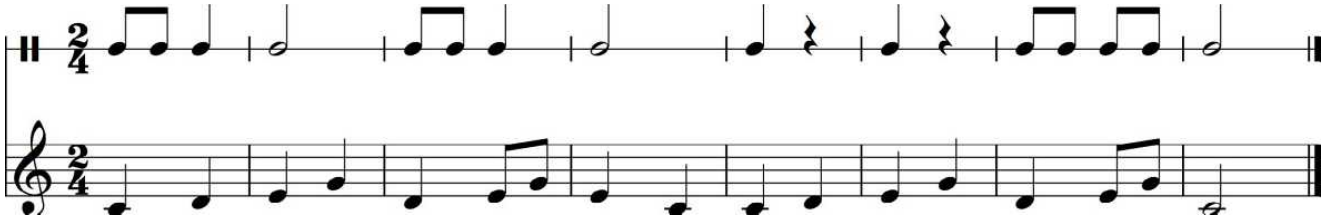
2.2.1 do re mi so Sing and Clap I



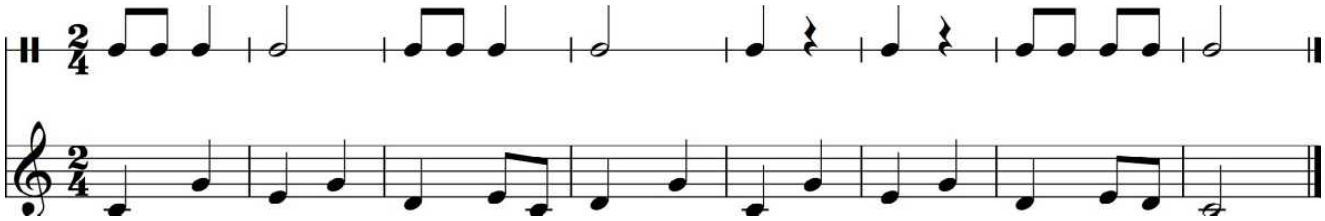
2.2.2 do re mi so Sing and Clap II



2.2.3 do re mi so Sing and Clap III

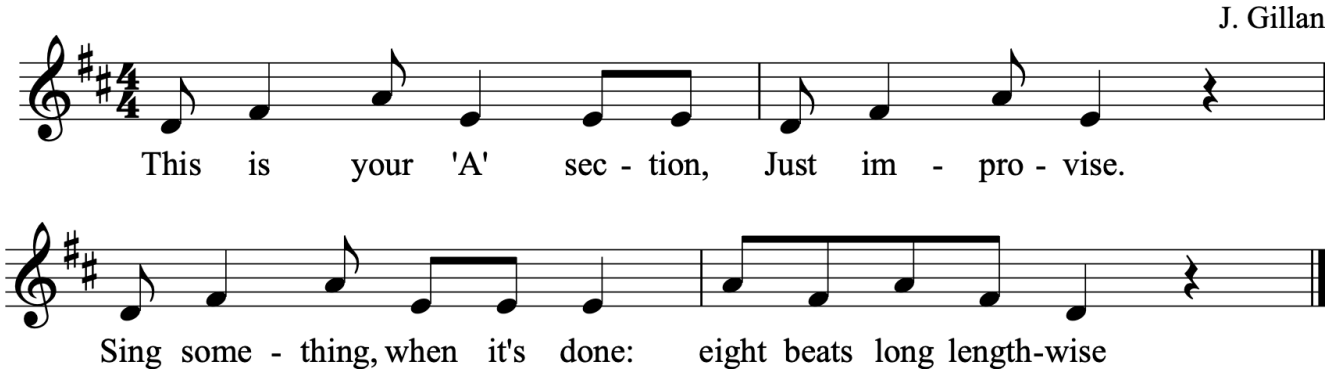


2.2.4 do re mi so Sing and Clap IV



2.3 Improvisation

2.3.1 do re mi so 'A Section' for Improvising



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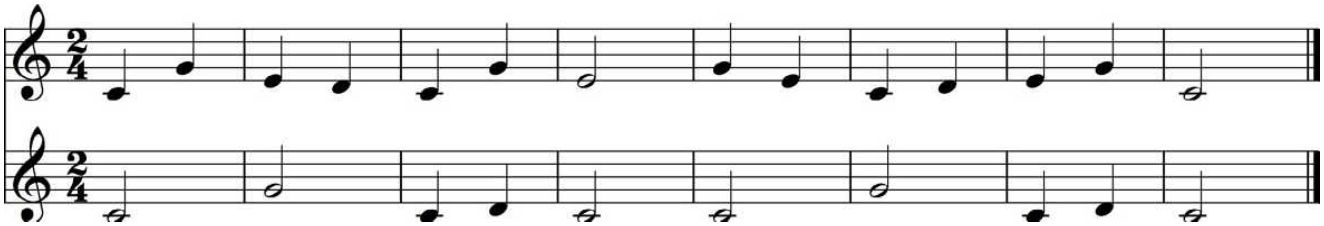
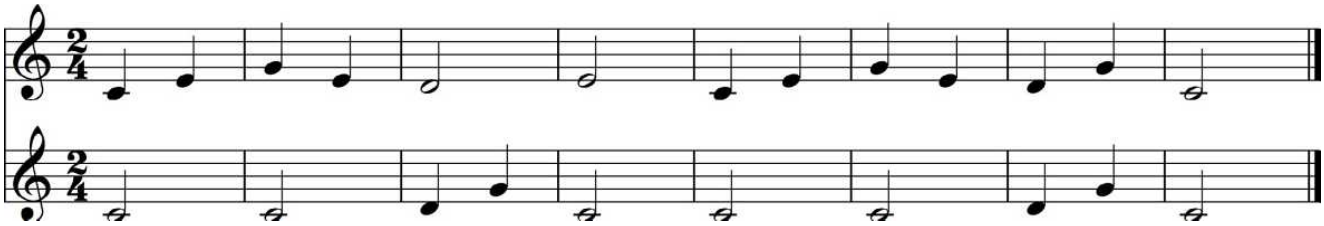
2.4 Sing and Play

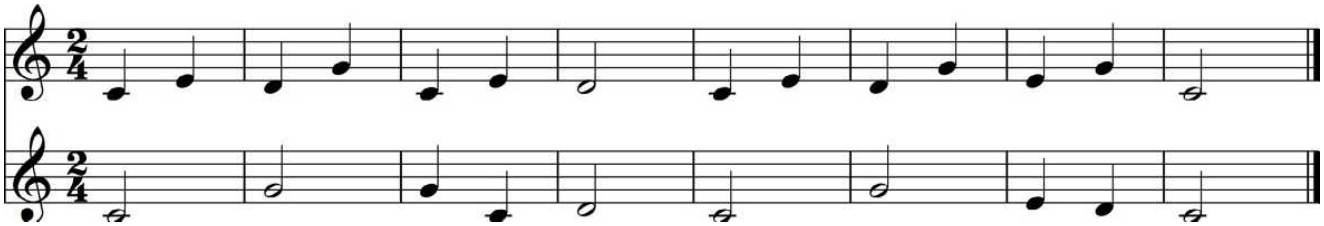
2.4.1 do re mi so Sing and Play I



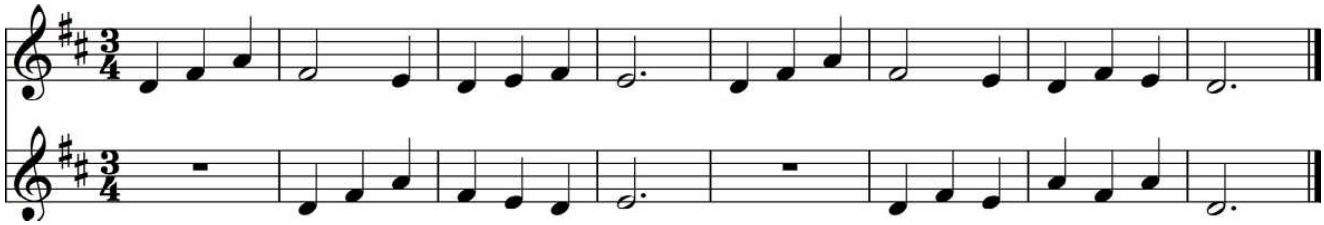
2.4.2 do re mi so Sing and Play II



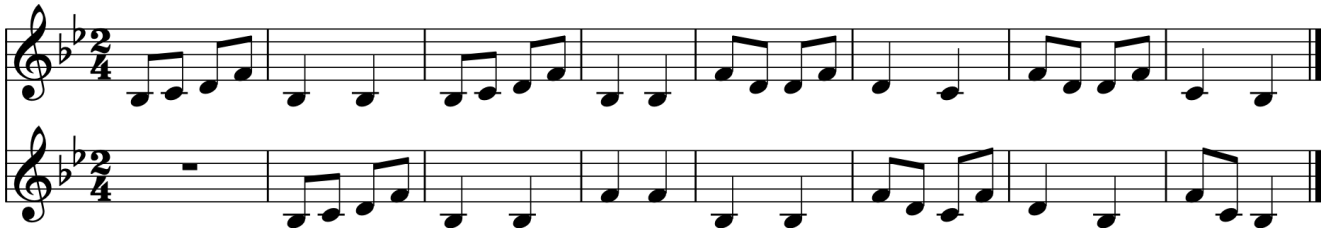
2.4.3 do re mi so Sing and Play III



2.4.4 do re mi so Sing and Play IV



2.4.5 do re mi so Sing and Play V



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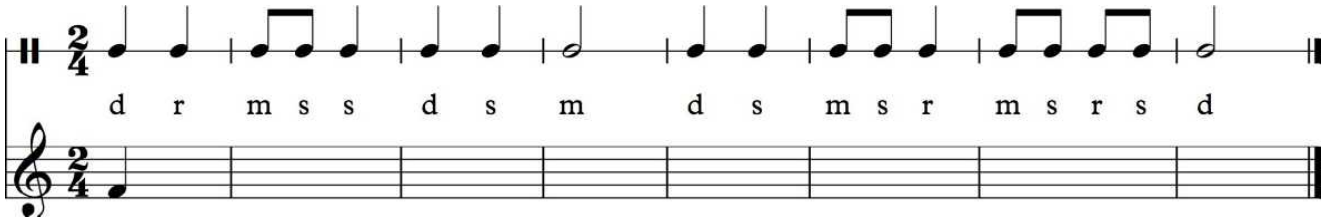
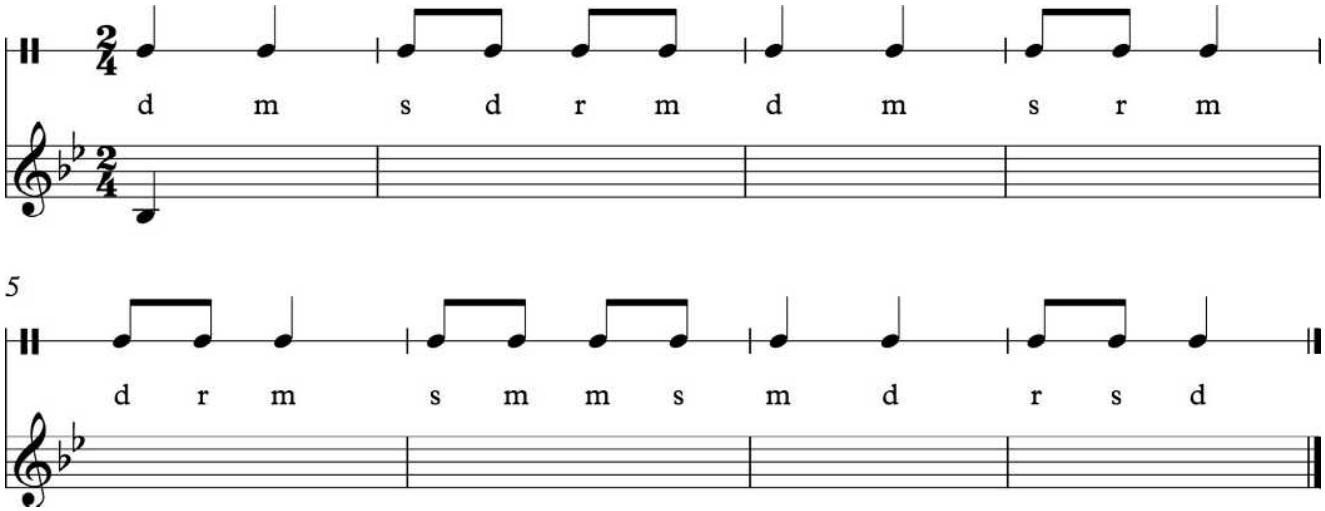
2.5 Sing and Transcribe

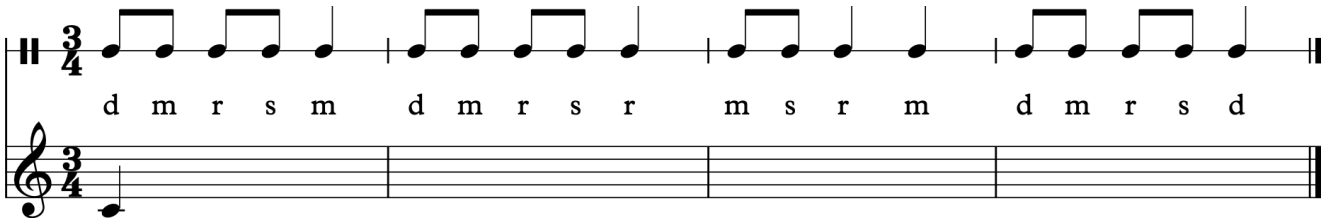
2.5.1 do re mi so Transcribe I



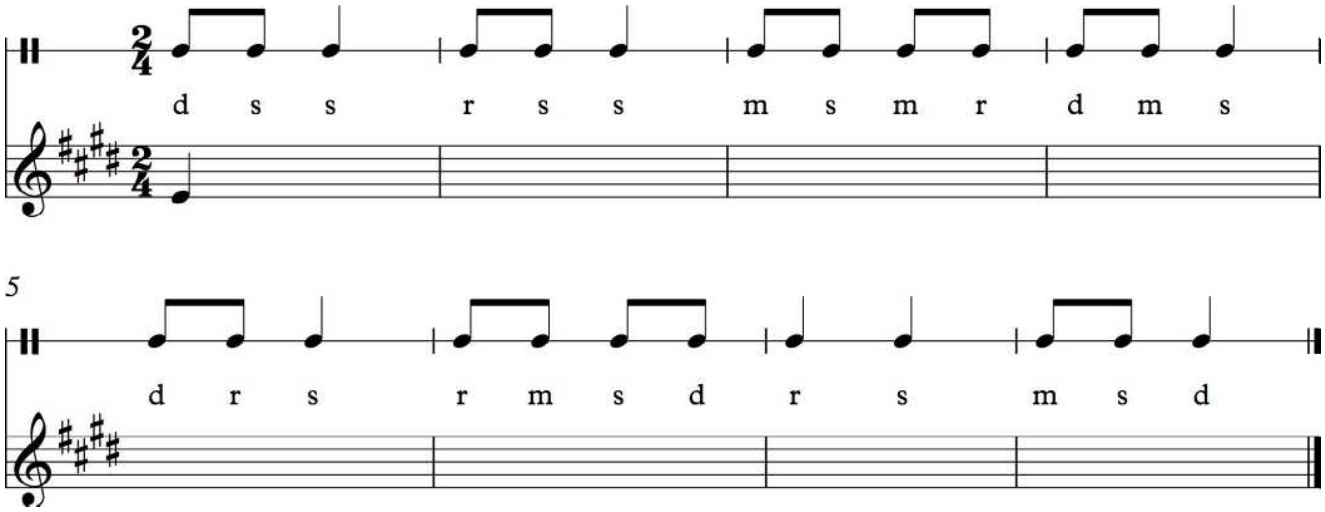
2.5.2 do re mi so Transcribe II



2.5.3 do re mi so Transcribe III



2.5.4 do re mi so Transcribe IV



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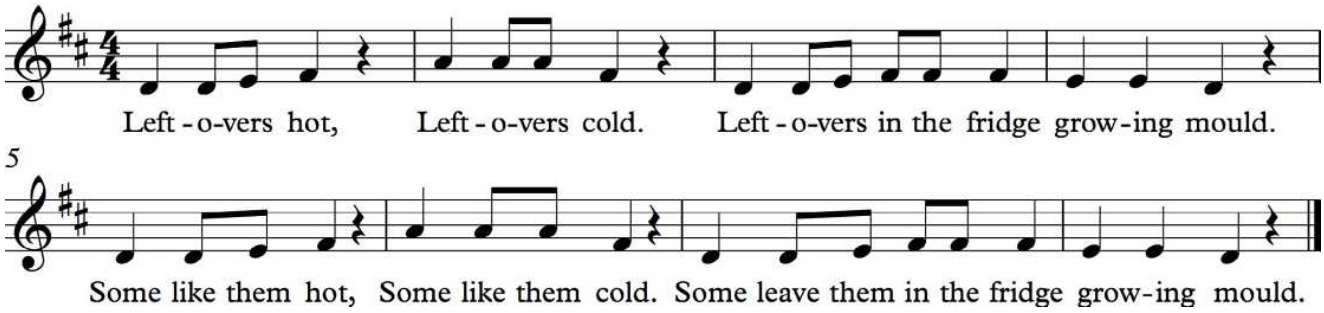
2.6 Repertoire

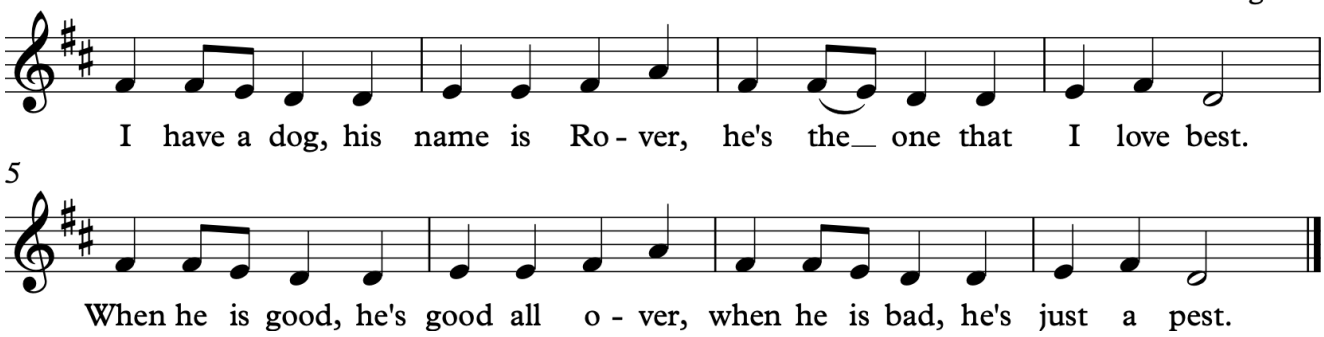
2.6.1 Leftovers

J. Gillan



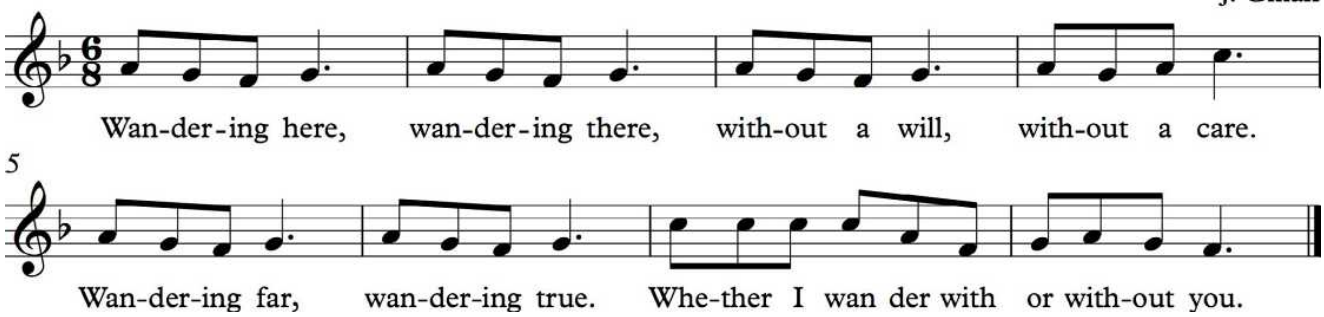
2.6.2 I Have a Dog

England



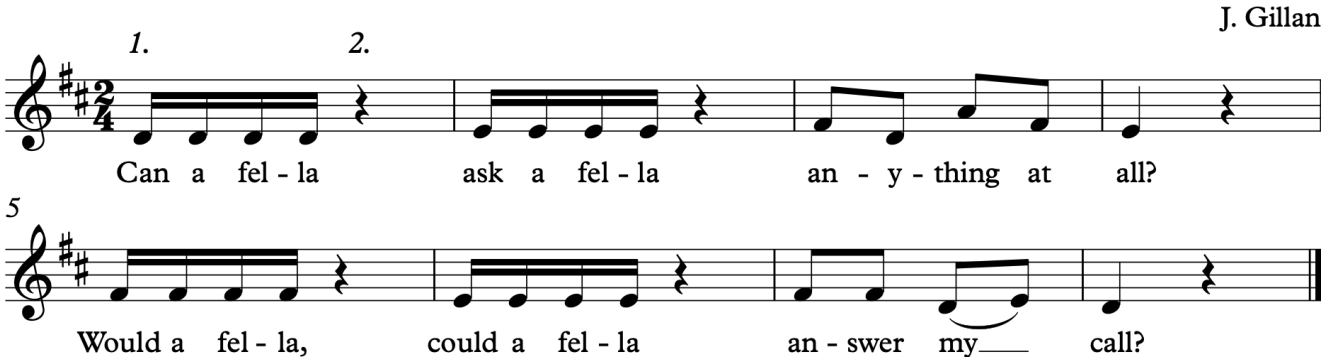
2.6.3 Wandering Here

J. Gillan



2.6.4 Can a Fella

J. Gillan



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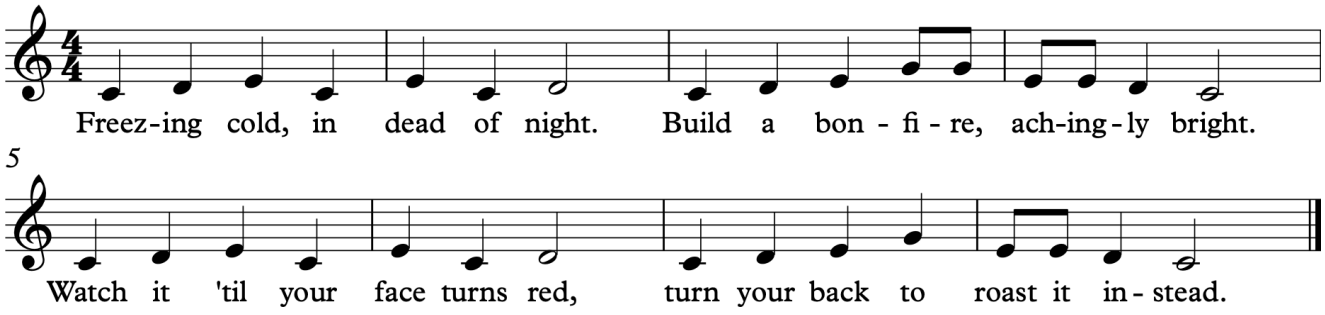
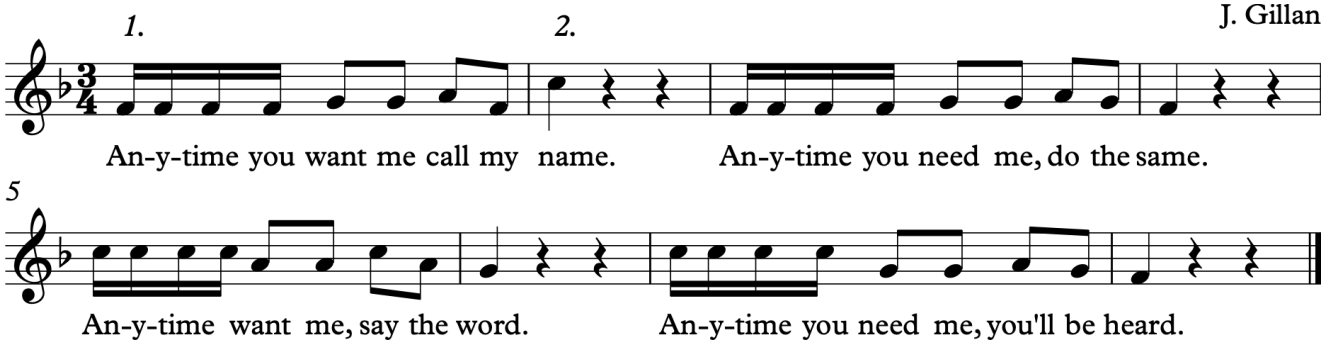
2.6.5 Bonfire

J. Gillan



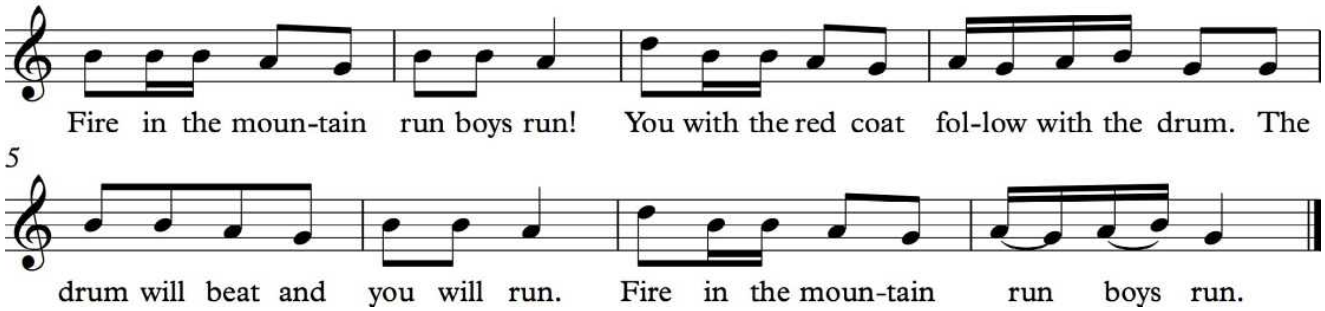
2.6.6 Anytime You Need Me

J. Gillan



2.6.7 Fire in the Mountain

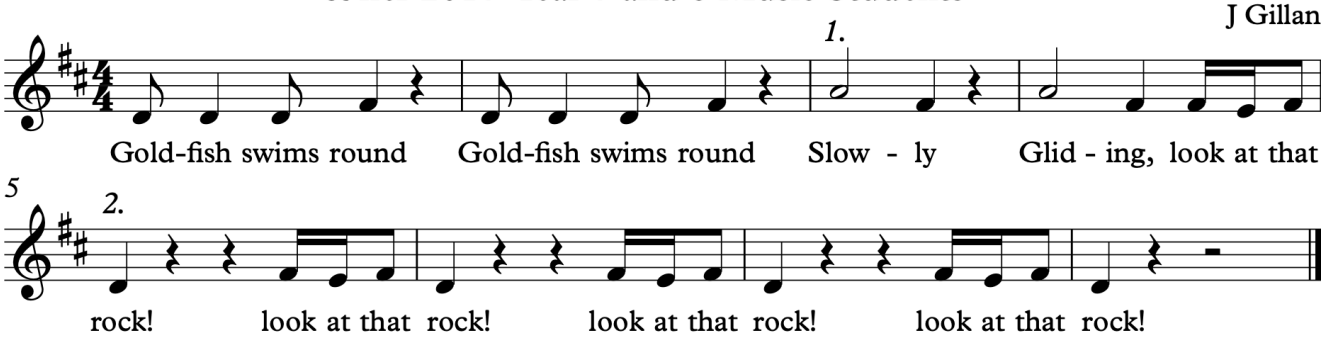
Trad. American



2.6.8 Three Second Memory

For Anna van Veldhuisen
& her 2017 Year 7 and 8 Music Students

J Gillan



**Also fun after 1 beat in a canon!*

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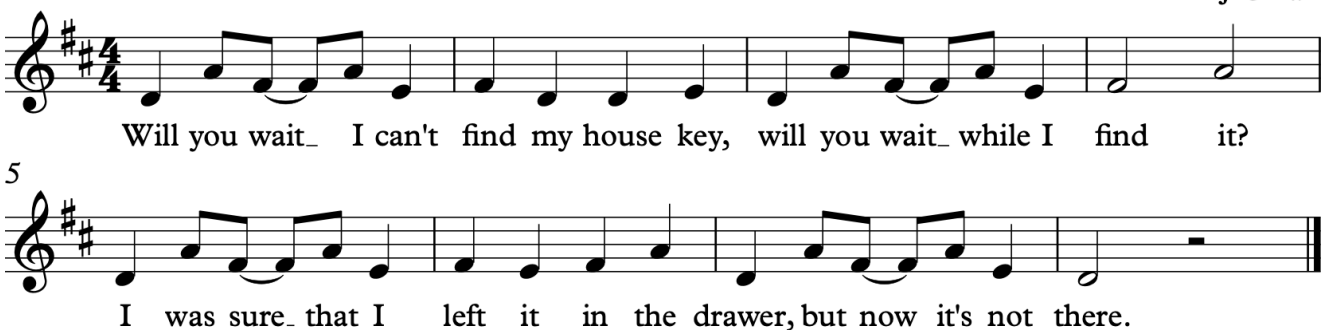
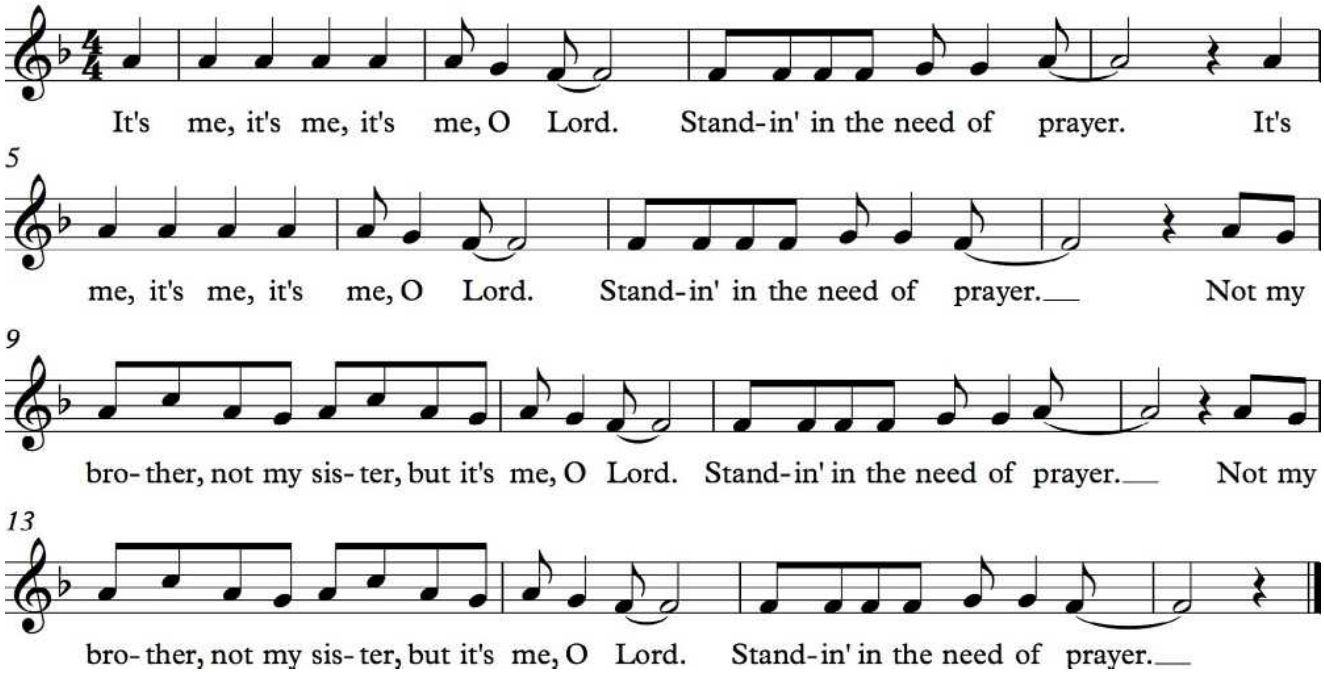
2.6.9 Will You Wait?

J Gillan



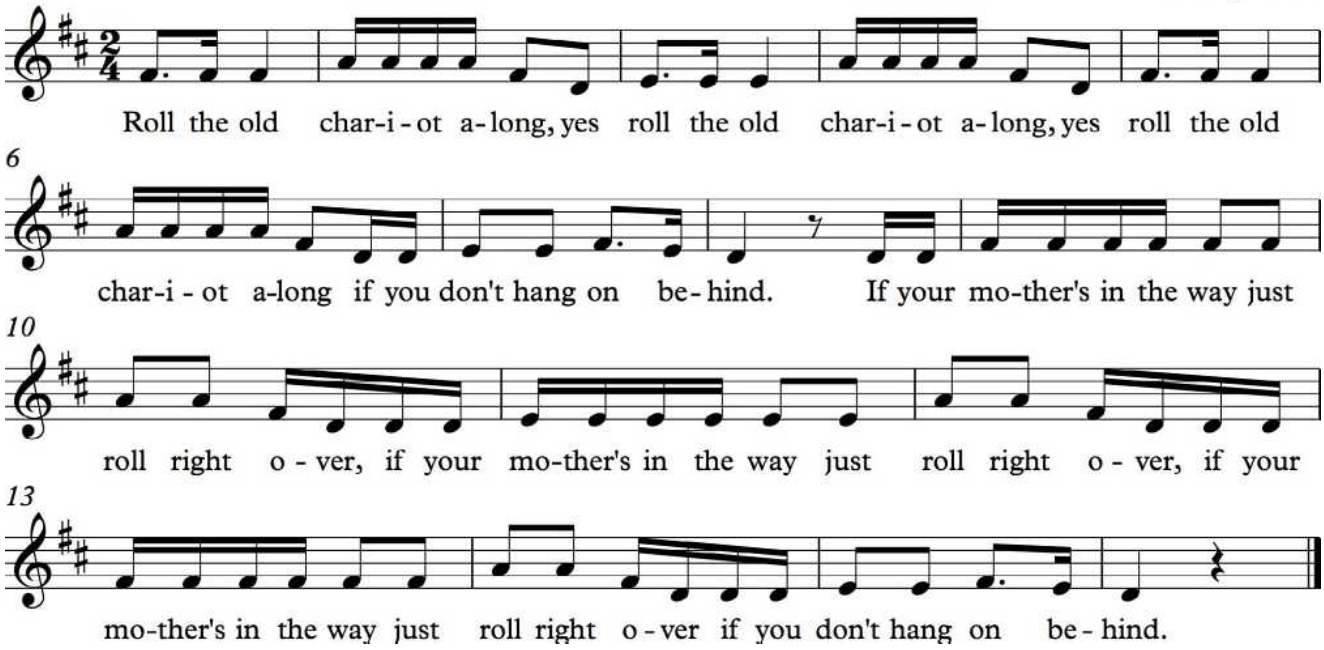
2.6.10 Standin' in the Need of Prayer

Spiritual



2.6.11 Roll the Old Chariot Along

Trad. Spiritual



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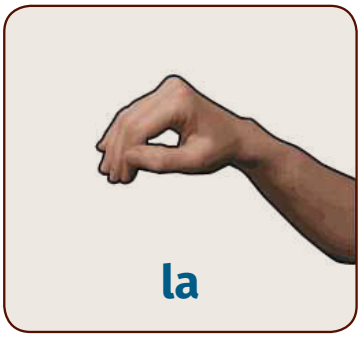
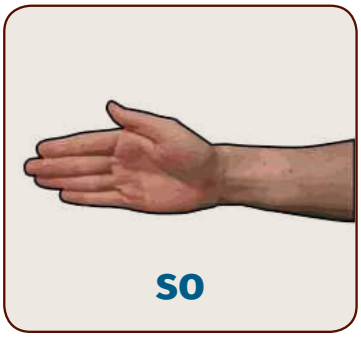
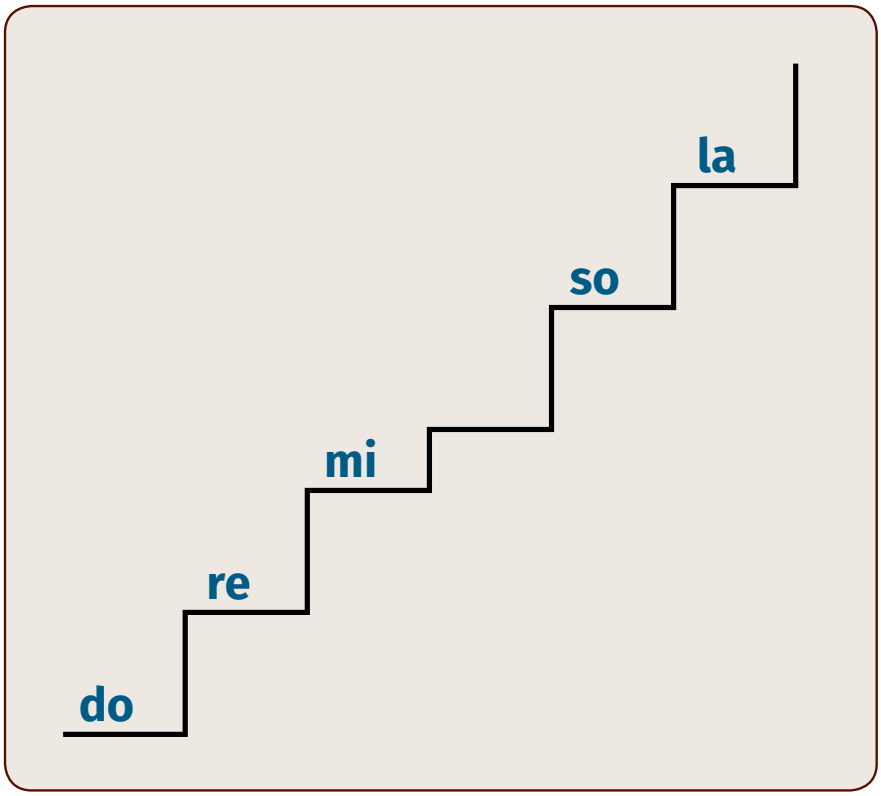
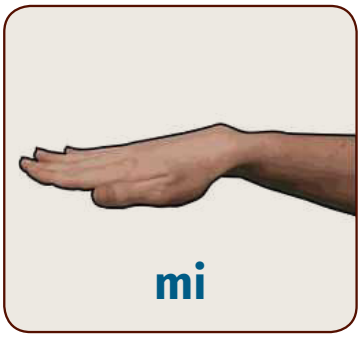
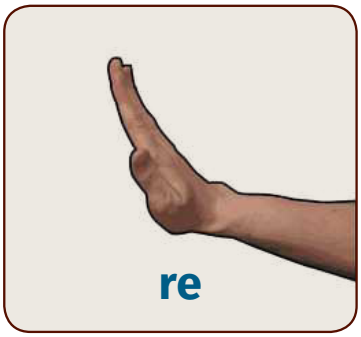
3.0 do re mi so la

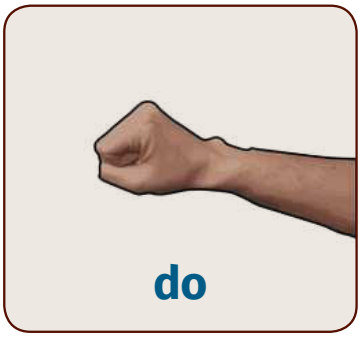


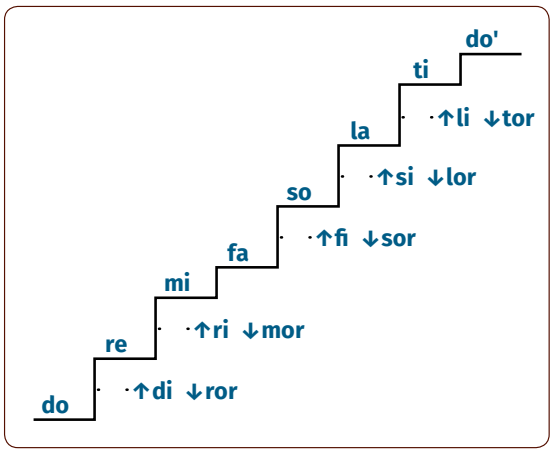












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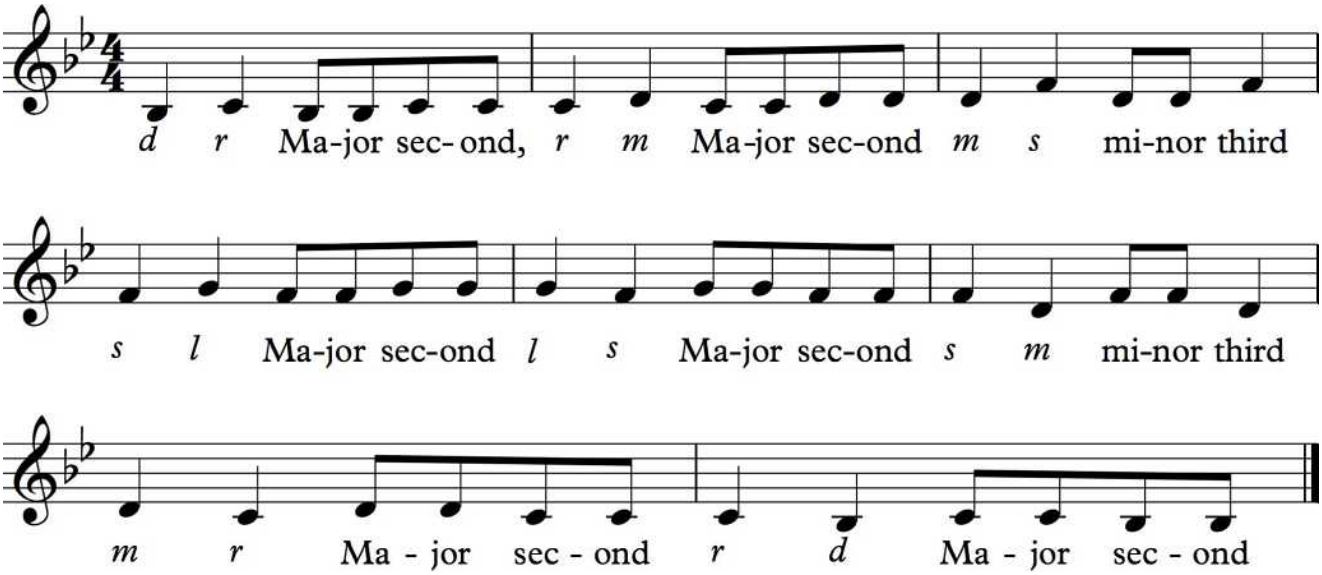
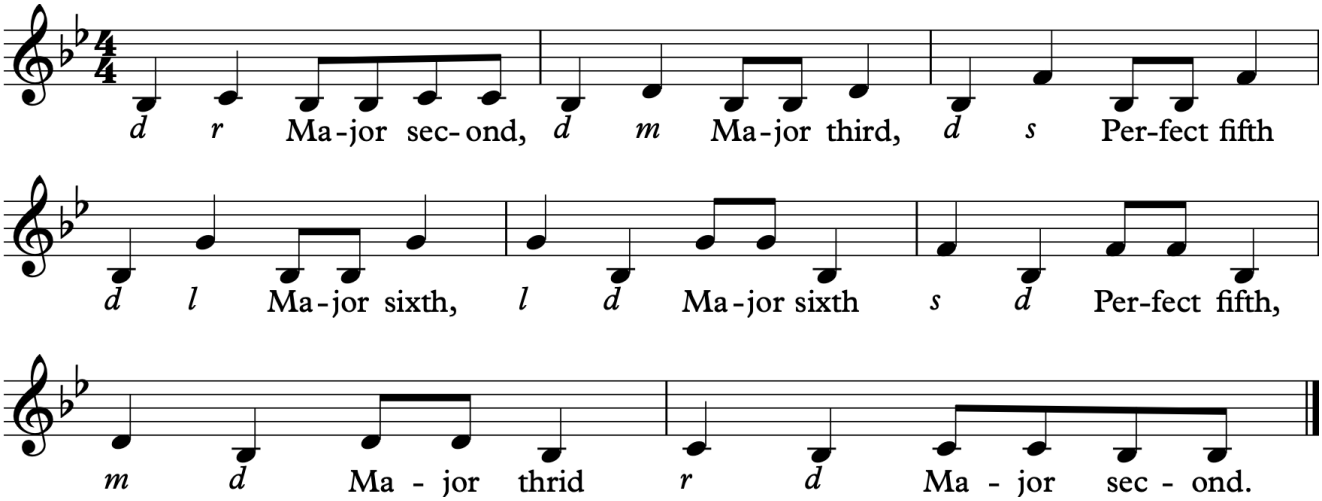
3.1 Exercises

3.1.1 do re mi so la interval exercise - consecutive



3.1.2 do re mi so la interval exercise - from do and la



Sing the interval exercises:

1. With handsigns
2. Off by heart
3. With a clapped ostinato: **ti-ti ti-ti ta ta**

Note: If **do** is in a space, **mi** and **so** are also in a space.

If **do** is on a line, **mi** and **so** are also on a line.

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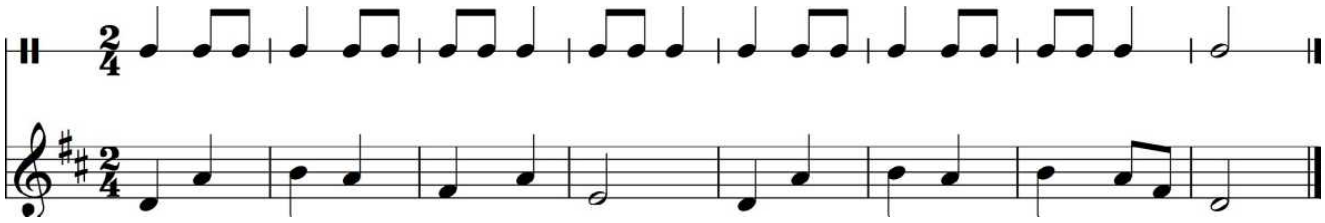
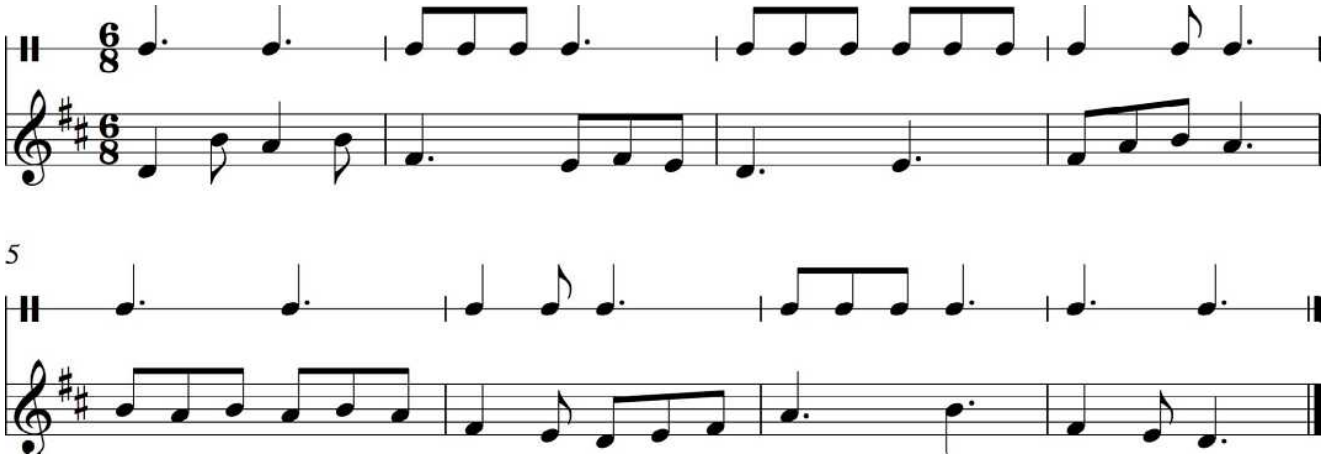
3.2 Sing and Clap

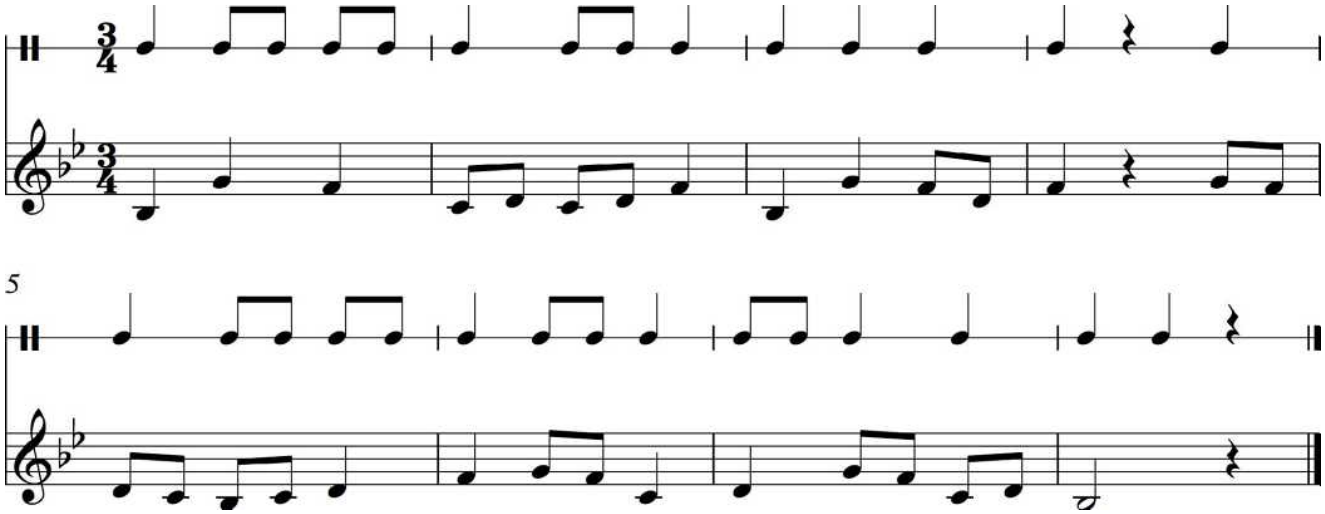
3.2.1 do re mi so la Sing and Clap I



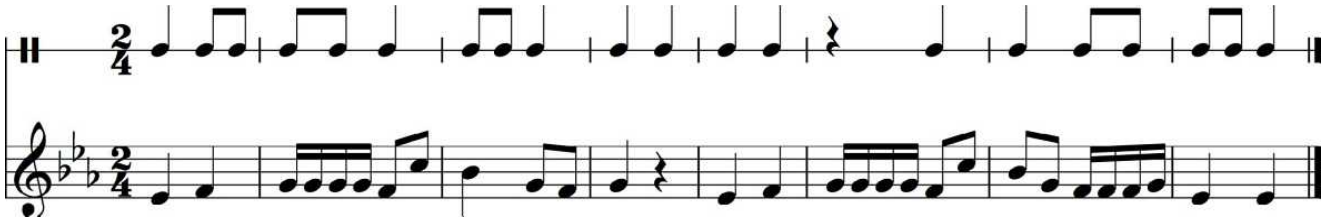
3.2.2 do re mi so la Sing and Clap II



3.2.3 do re mi so la Sing and Clap III



3.2.4 do re mi so la Sing and Clap IV



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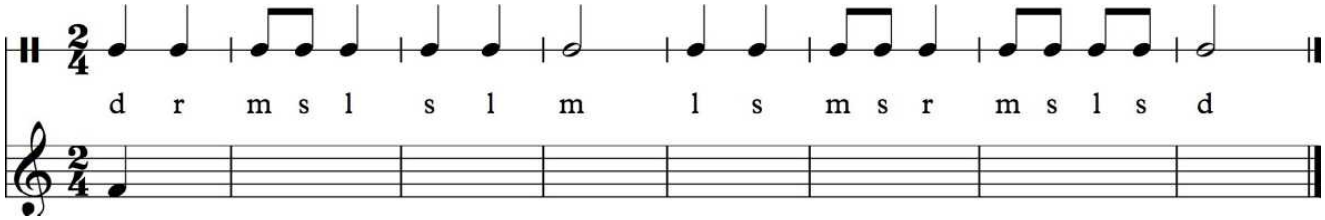
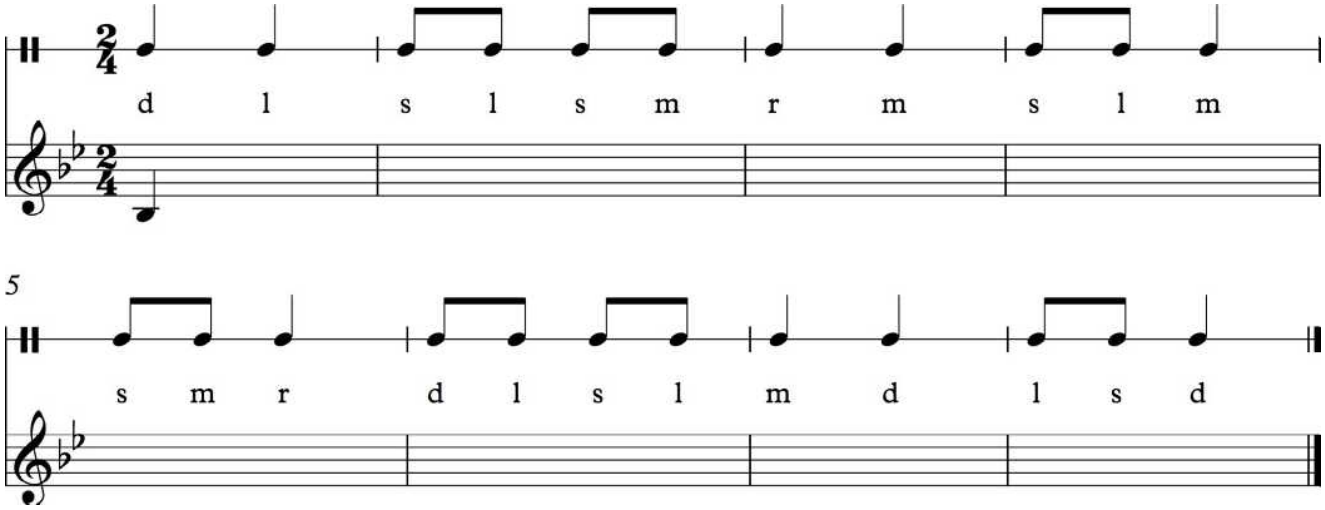
3.3 Sing and Transcribe

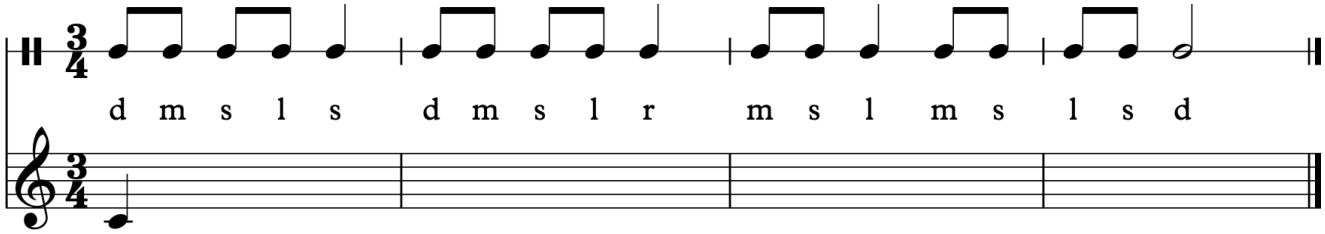
3.3.1 do re mi so la Transcribe I



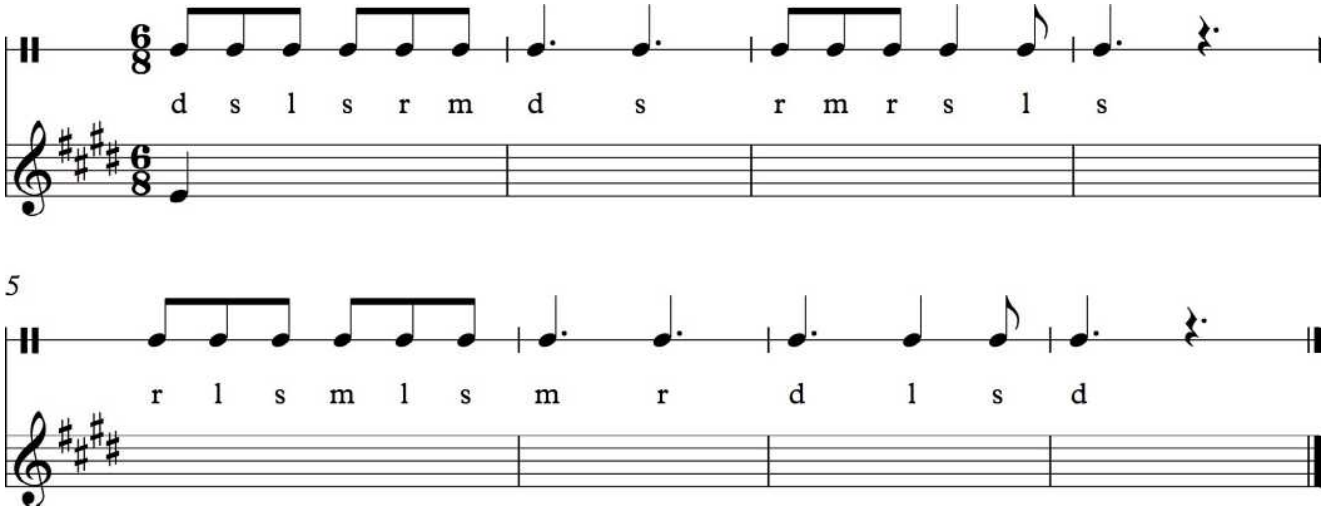
3.3.2 do re mi so la Transcribe II



3.3.3 do re mi so la Transcribe III



3.3.4 do re mi so la Transcribe IV



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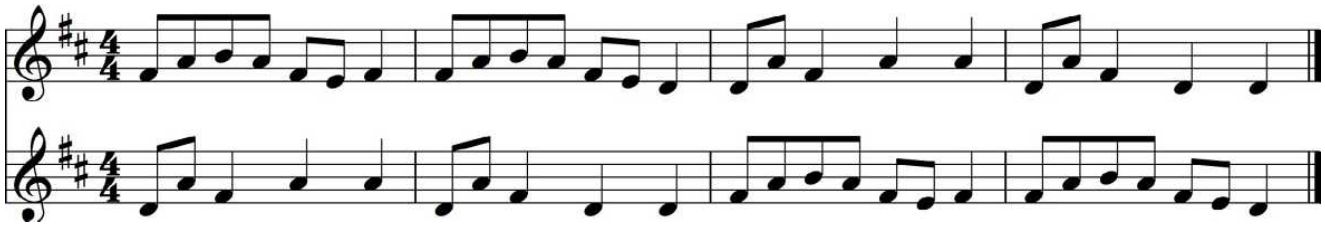
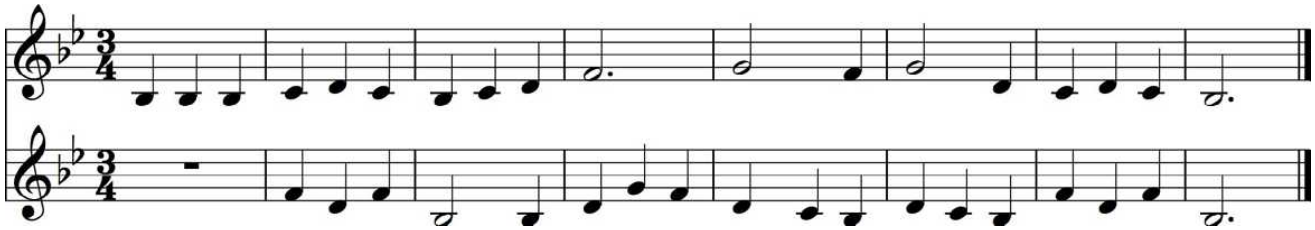
3.4 Sing and Play

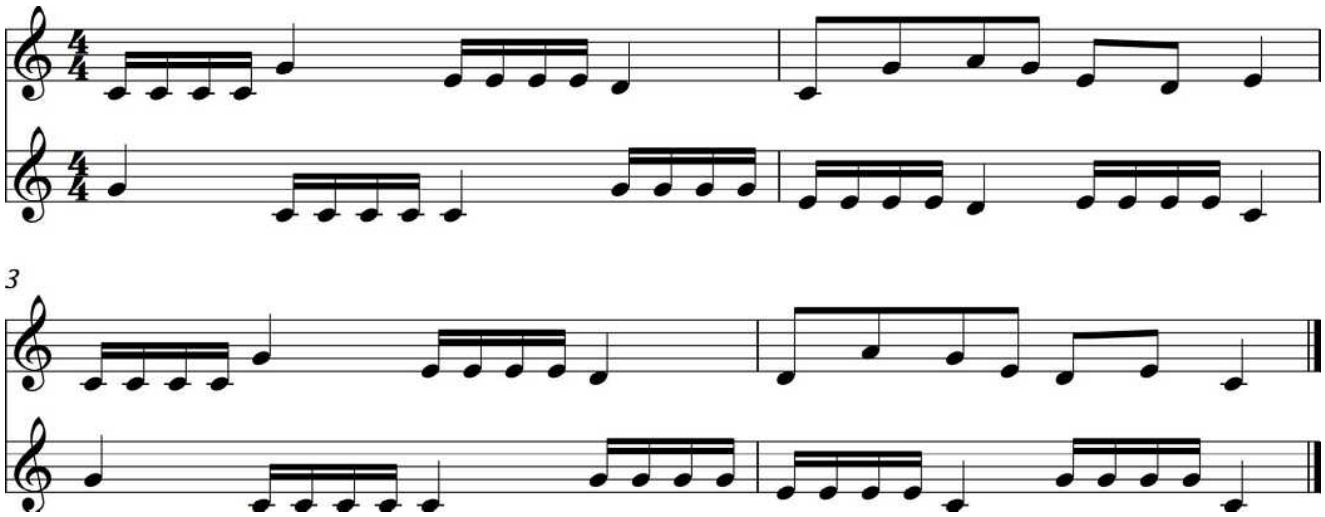
3.4.1 do re mi so la Sing and Play I



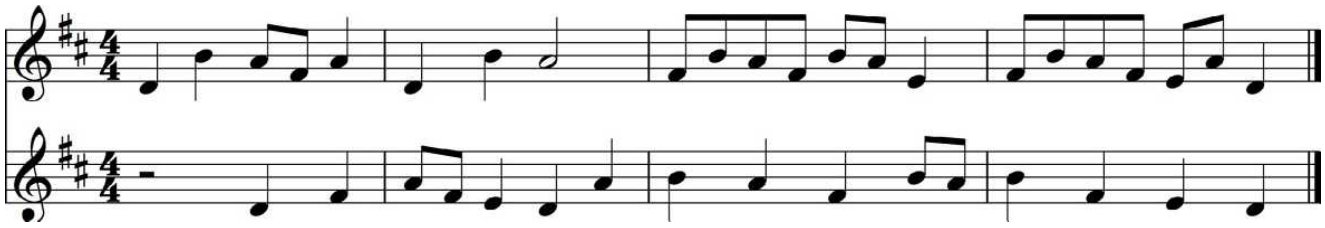
3.4.2 do re mi so la Sing and Play II



3.4.3 do re mi so la Sing and Play III



3.4.4 do re mi so la Sing and Play IV



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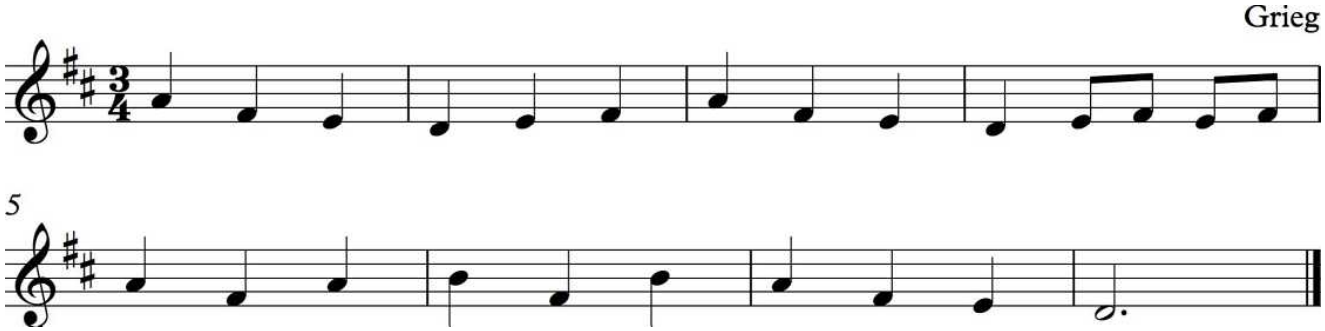
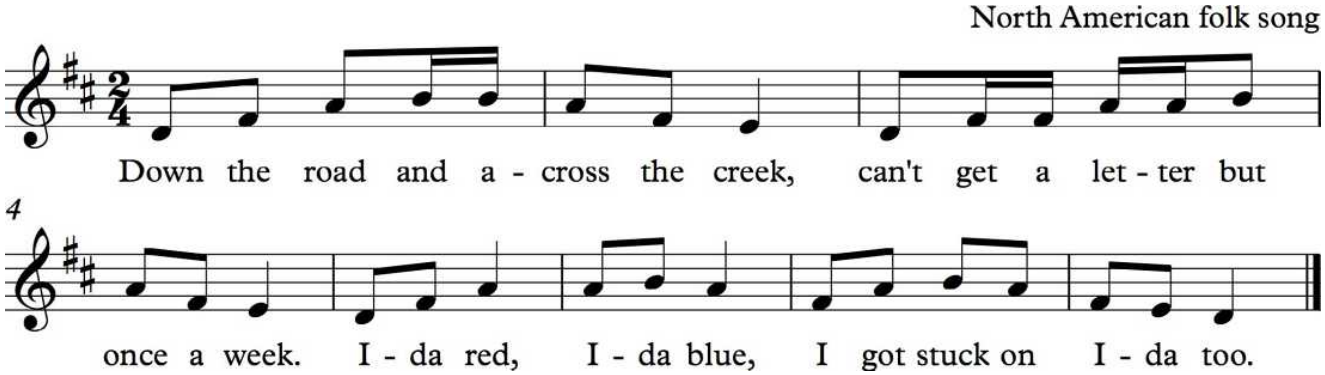
3.5 Repertoire

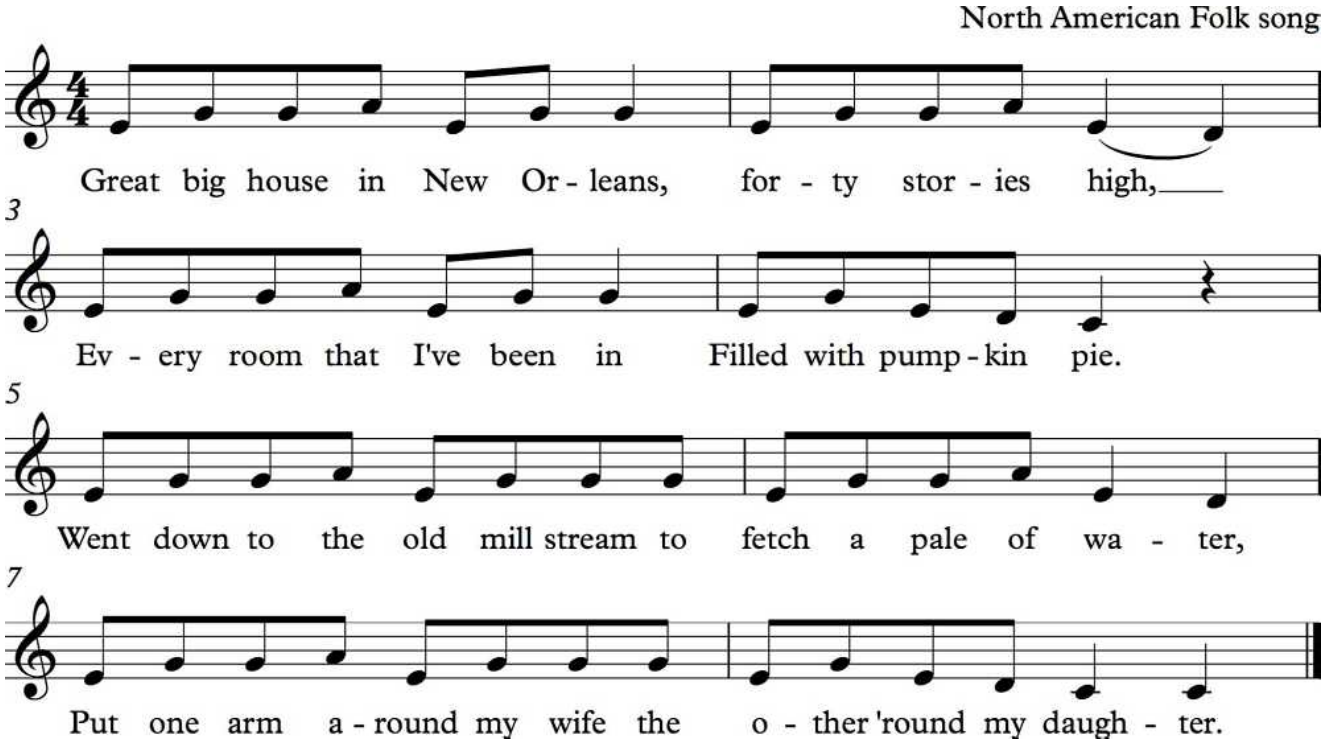
3.5.1 'Morning'



3.5.2 Ida Red



3.5.3 Great Big House



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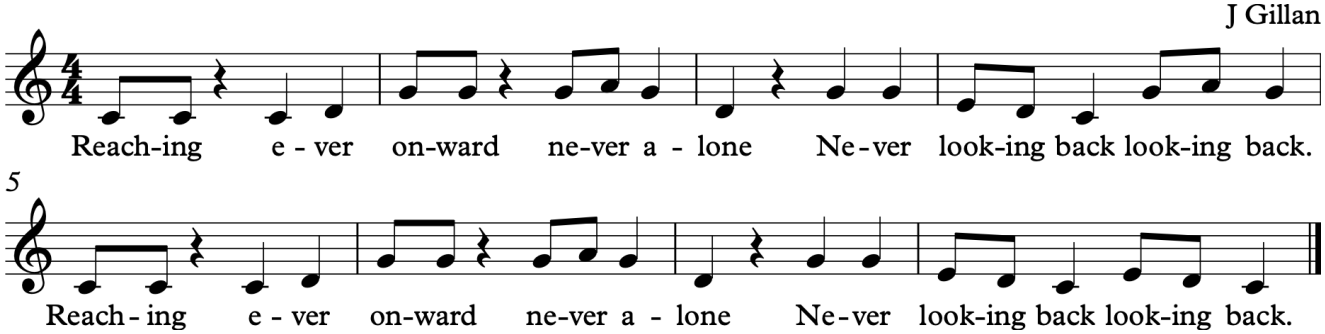
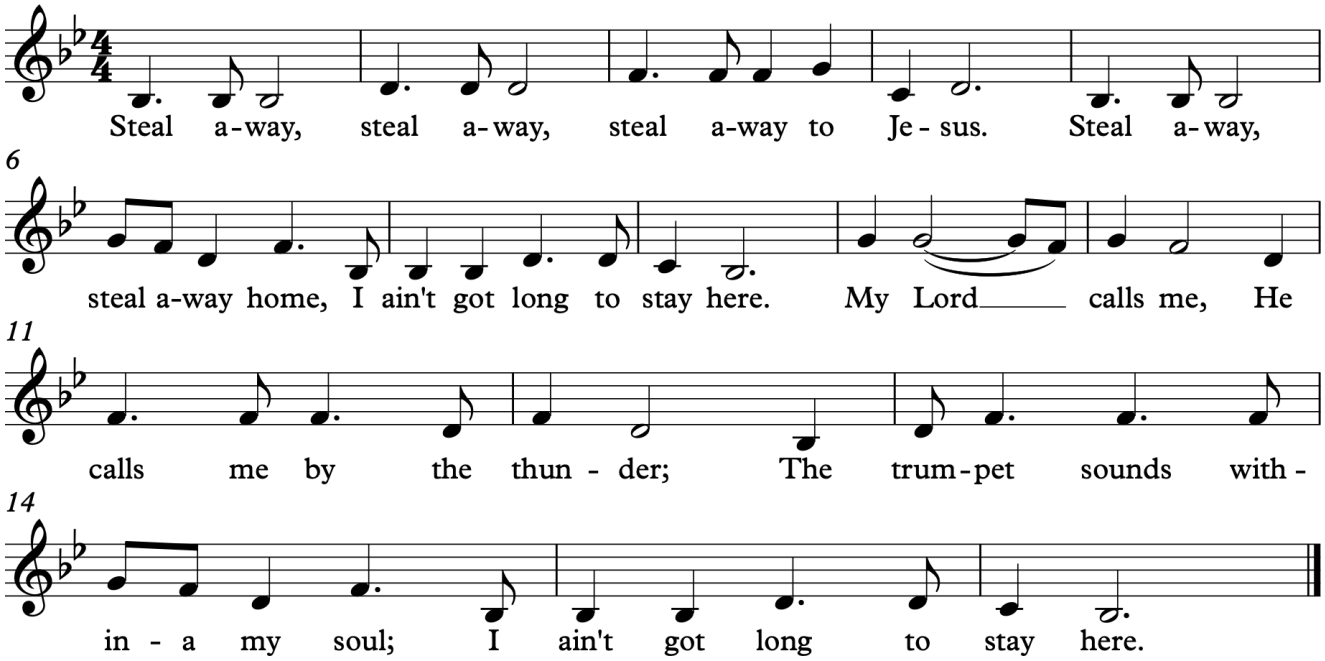
3.5.4 Never Looking Back

J Gillan



3.5.5 Steal Away

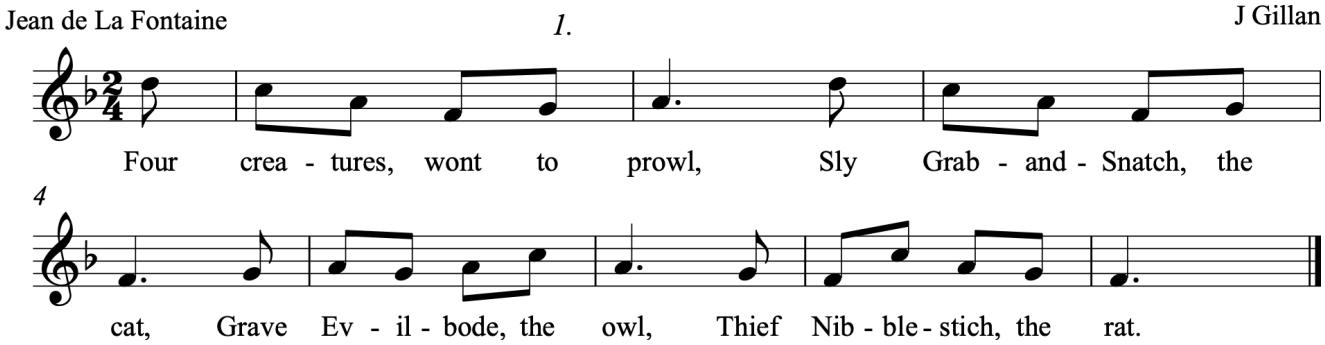
Spiritual



3.5.6 Wont to Prowl

Jean de La Fontaine

J Gillan



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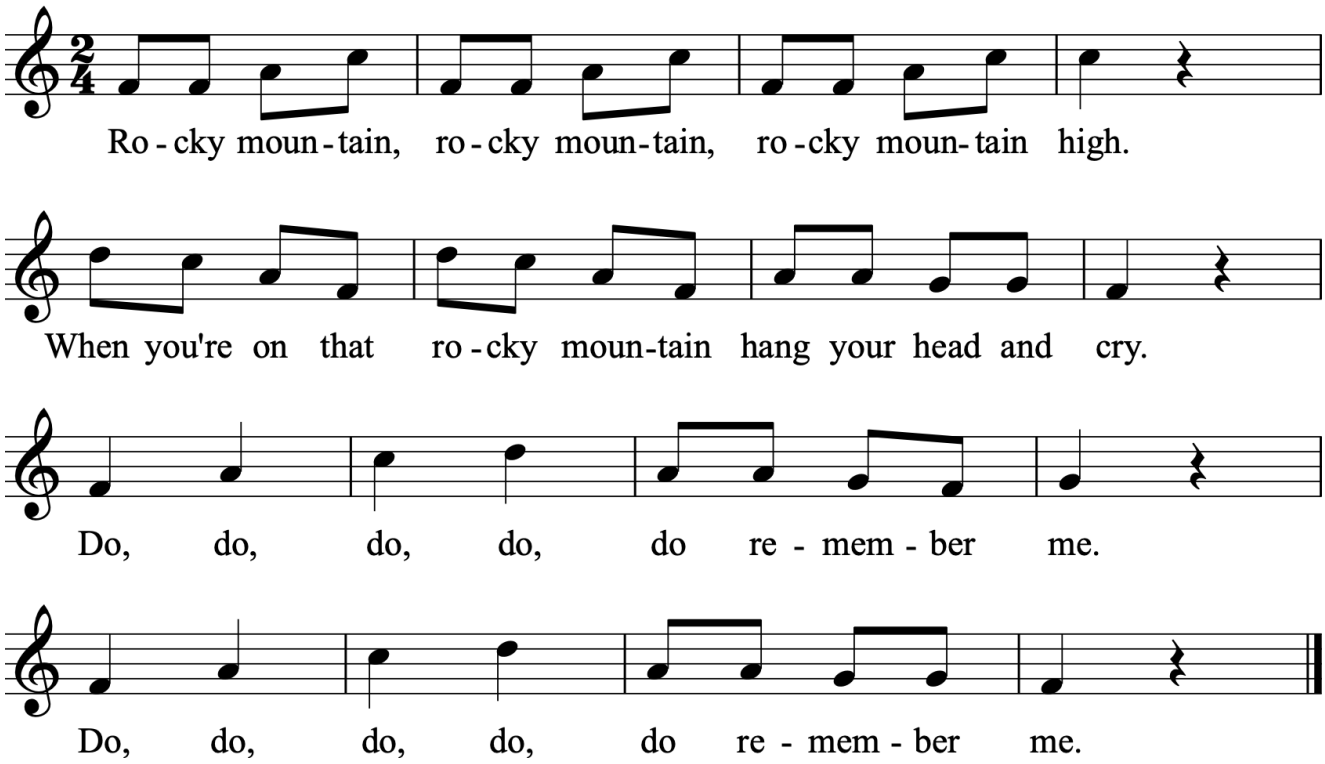
3.5.7 Rocky Mountain

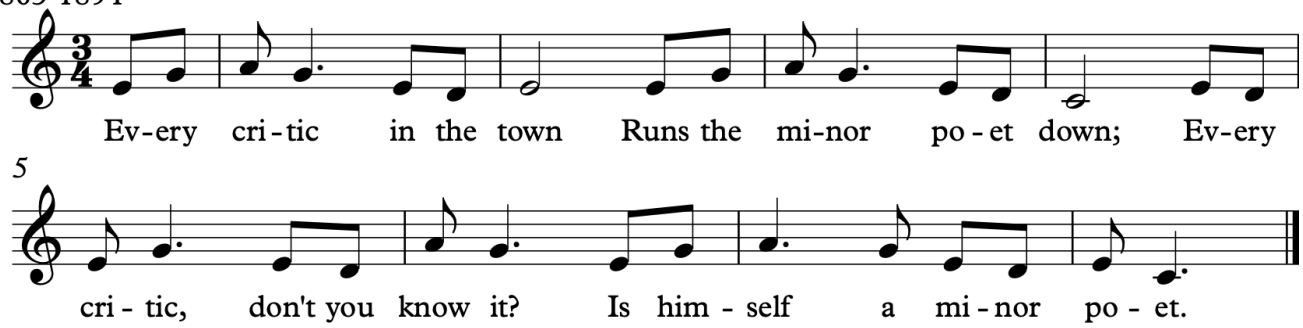
Trad. American



3.5.8 A Coincidence

RF Murray
1863-1894

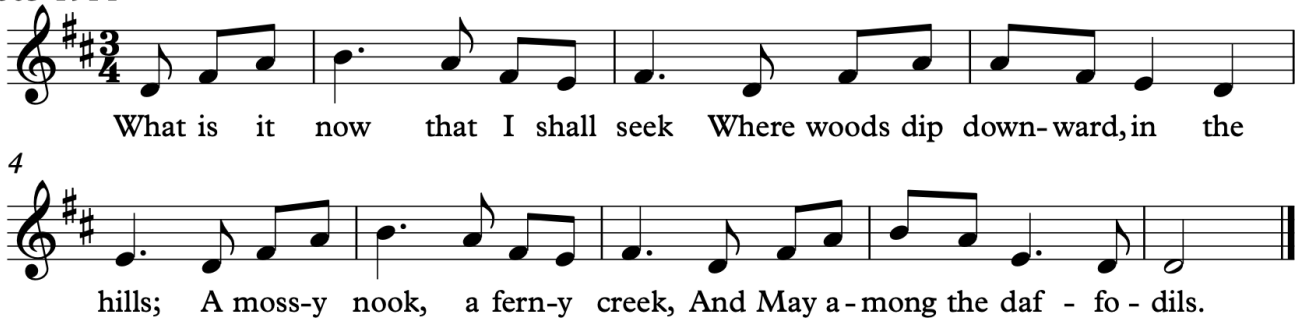
J. Gillan



3.5.9 What is it Now That I Shall Seek?

Madison Julius Cawein
1865-1914

J Gillan



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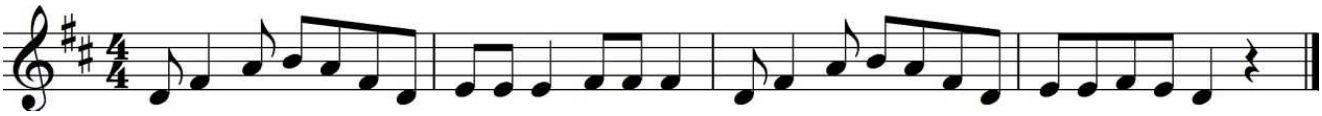
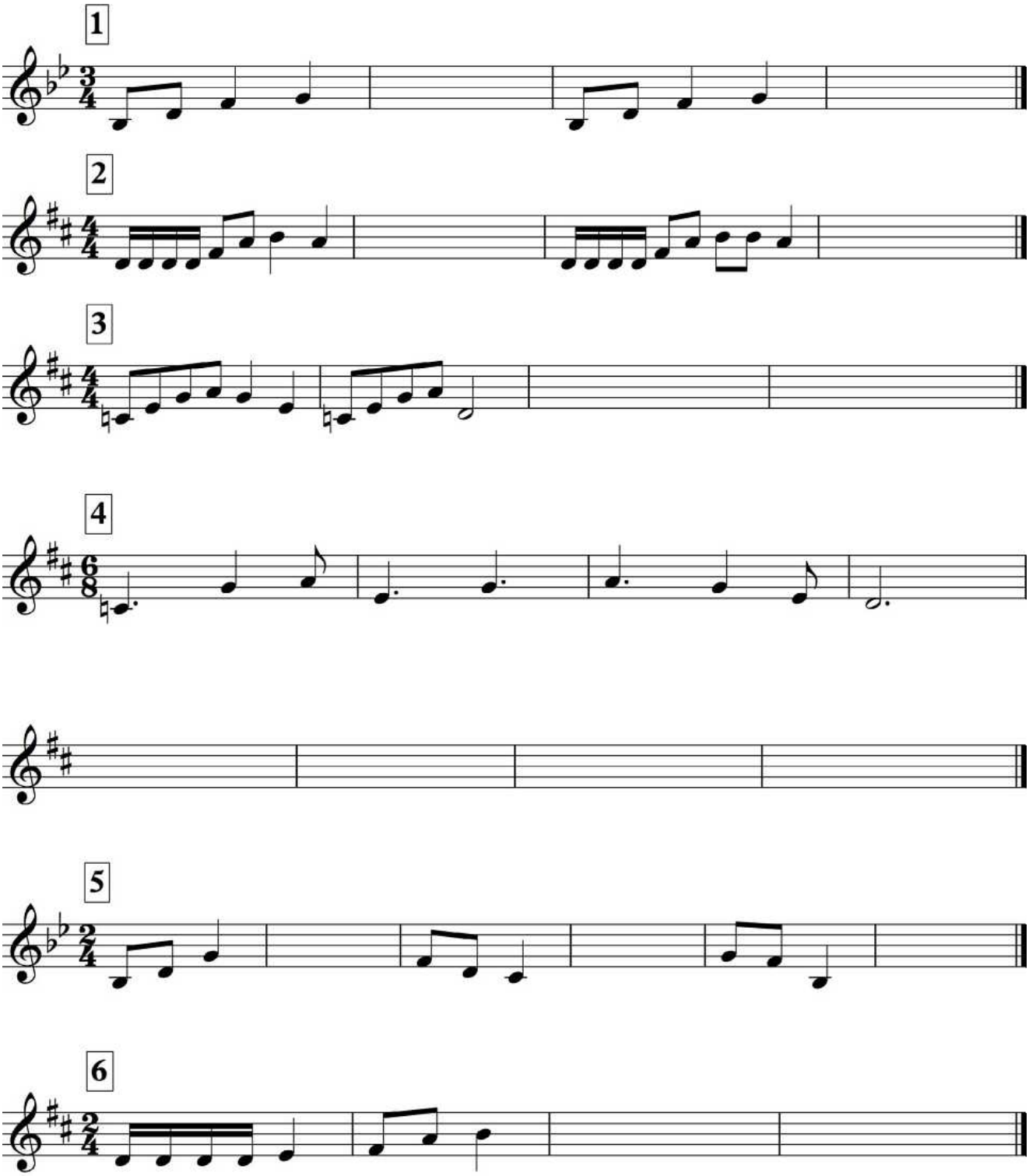
3.6 Improvisation

3.6.1 do re mi so la 'A Section' for improvisation



3.6.2 do re mi so la Incomplete melodies for improvisation or dictation



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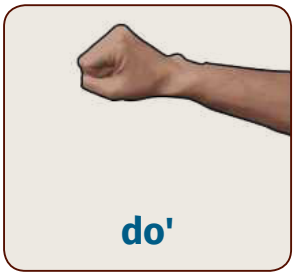
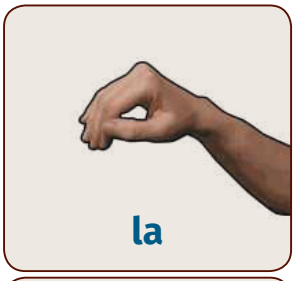
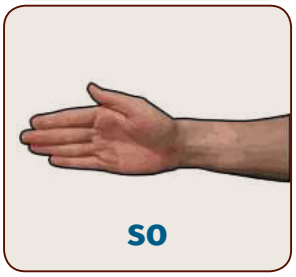
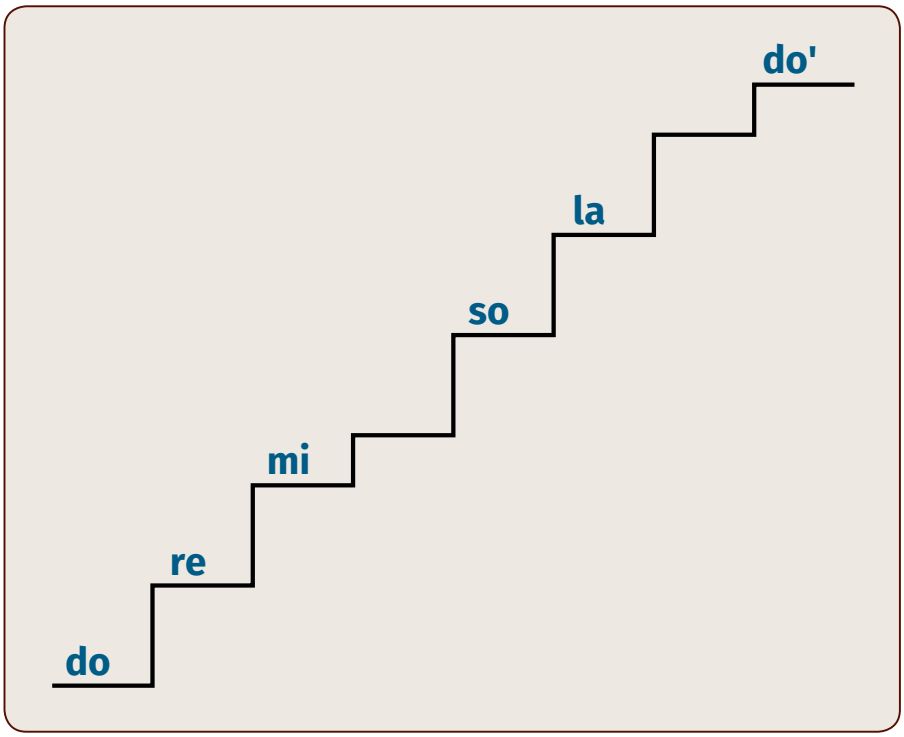
4.0 do re mi so la d' - High do'

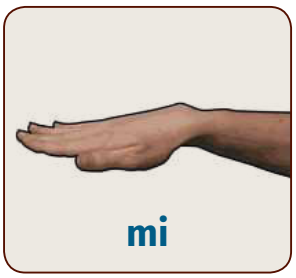


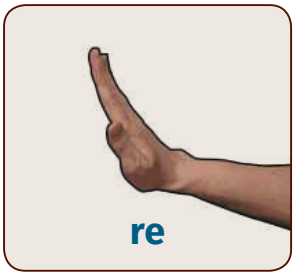


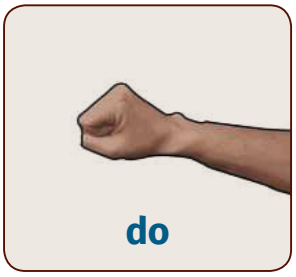


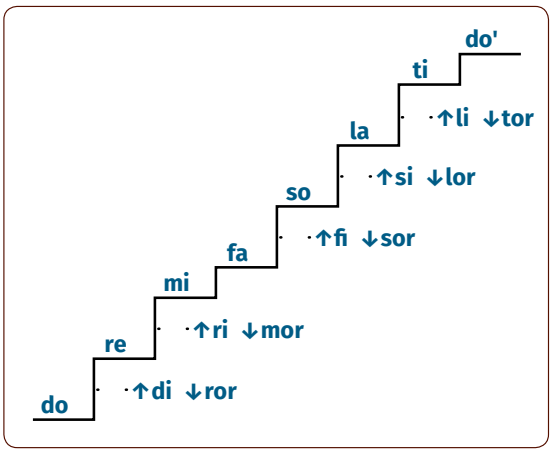


Note: High do is shown with the use of an apostrophe after the solfa: **do'** or **d'**









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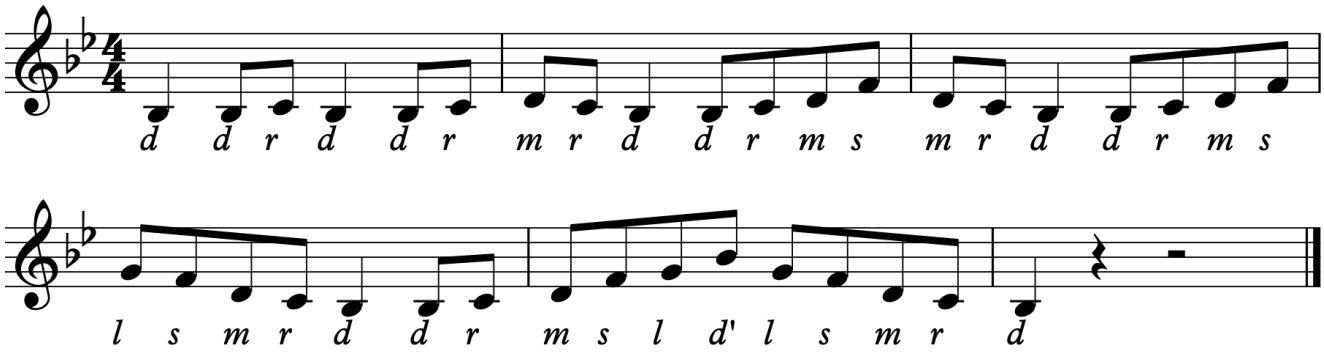
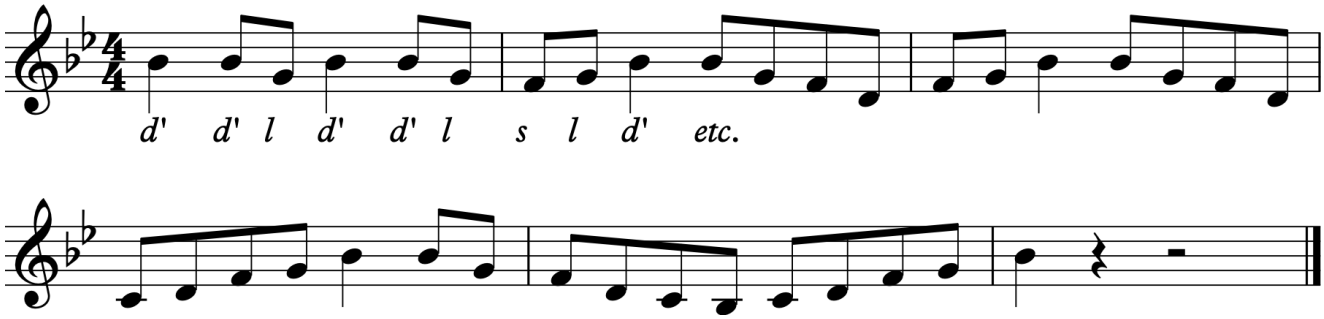
4.1 Interval Exercises

Sing exercises from memory, with handsigns and with a metronome.

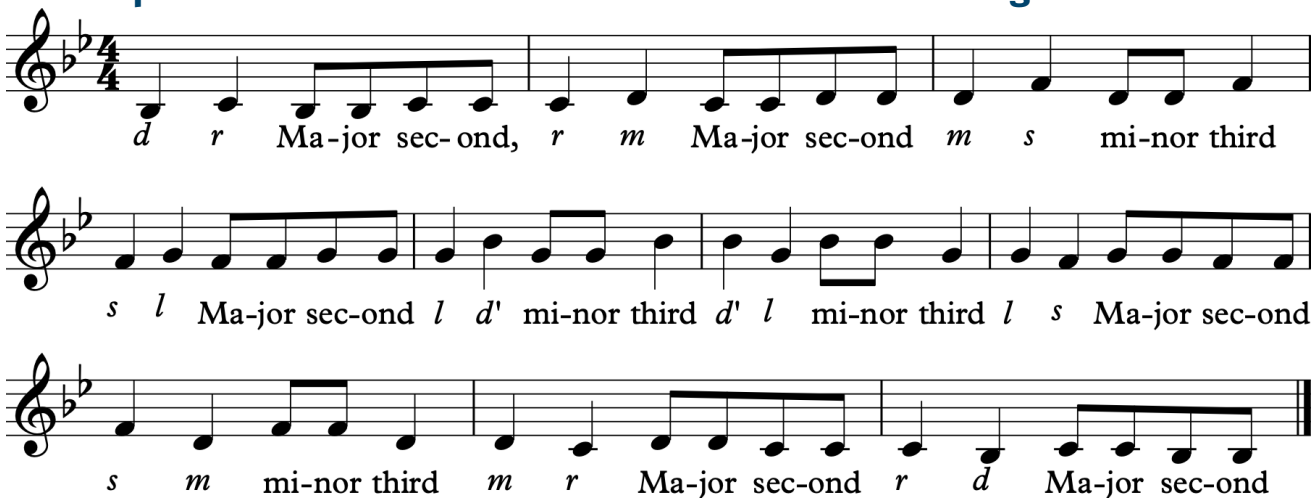
4.1.1 do pentatonic cumulative interval exercise - Ascending



4.1.2 do pentatonic cumulative interval exercise - Descending



4.1.3 do pentatonic consecutive interval exercise - Ascending



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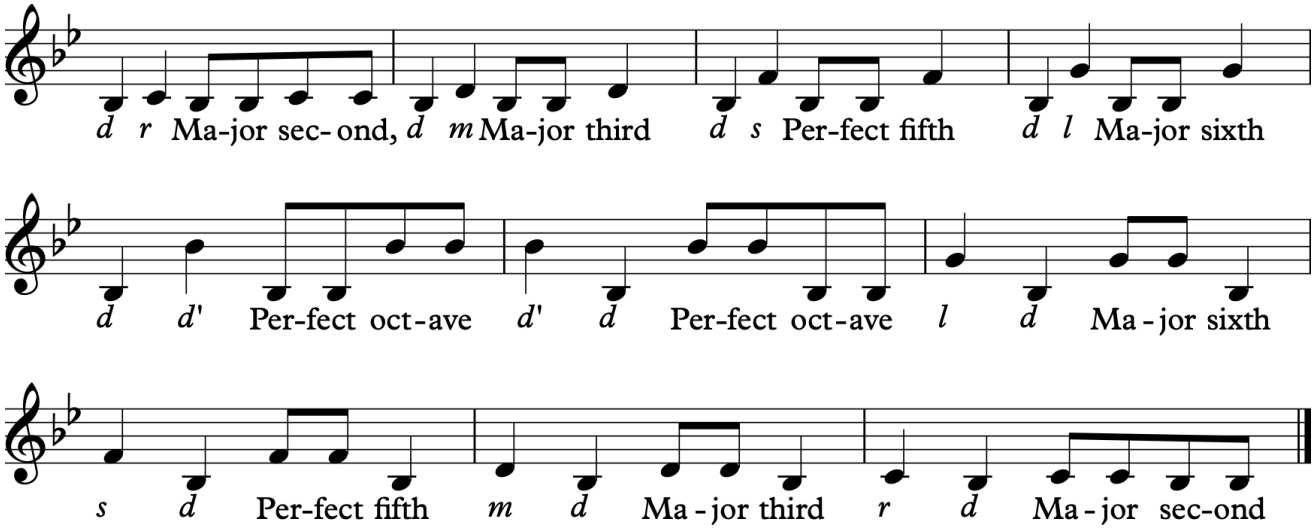
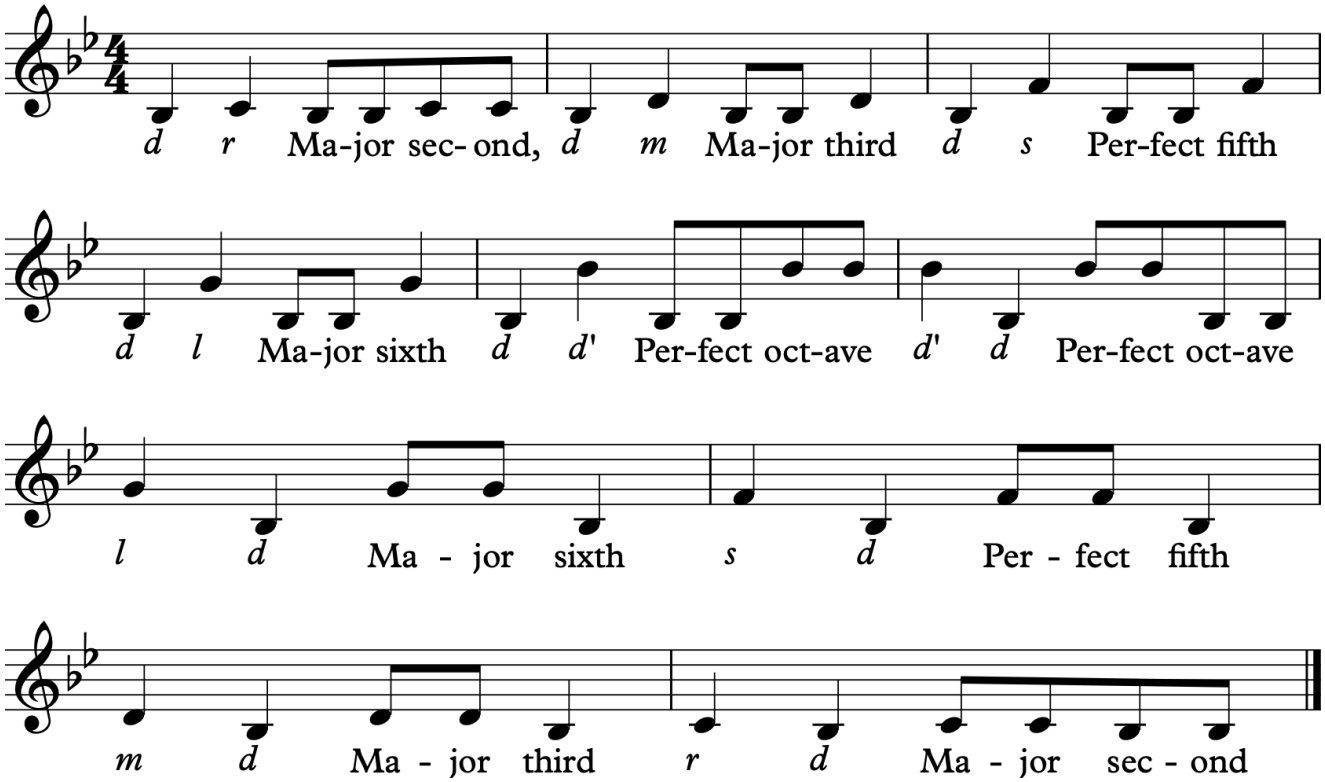
4.1.4 do pentatonic exercise - Intervals from the tonic



4.1.5 do pentatonic exercise - Intervals Inverted



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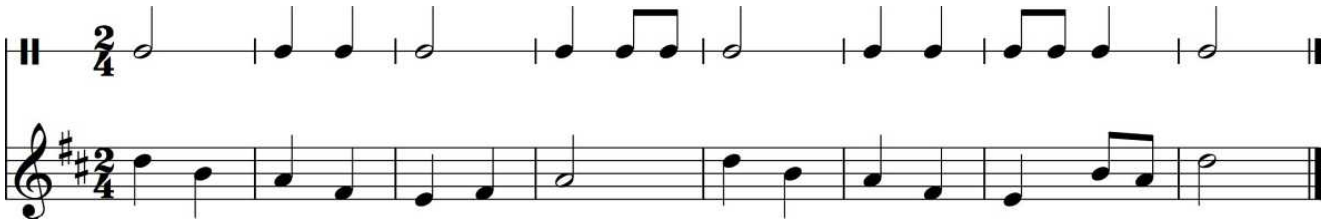
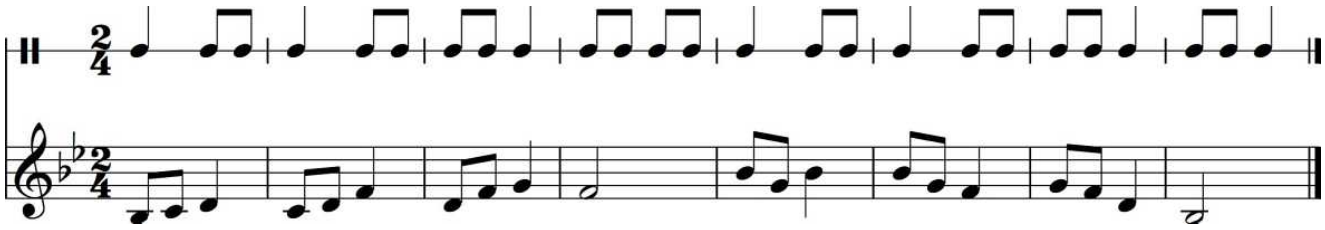
4.2 Sing and Clap

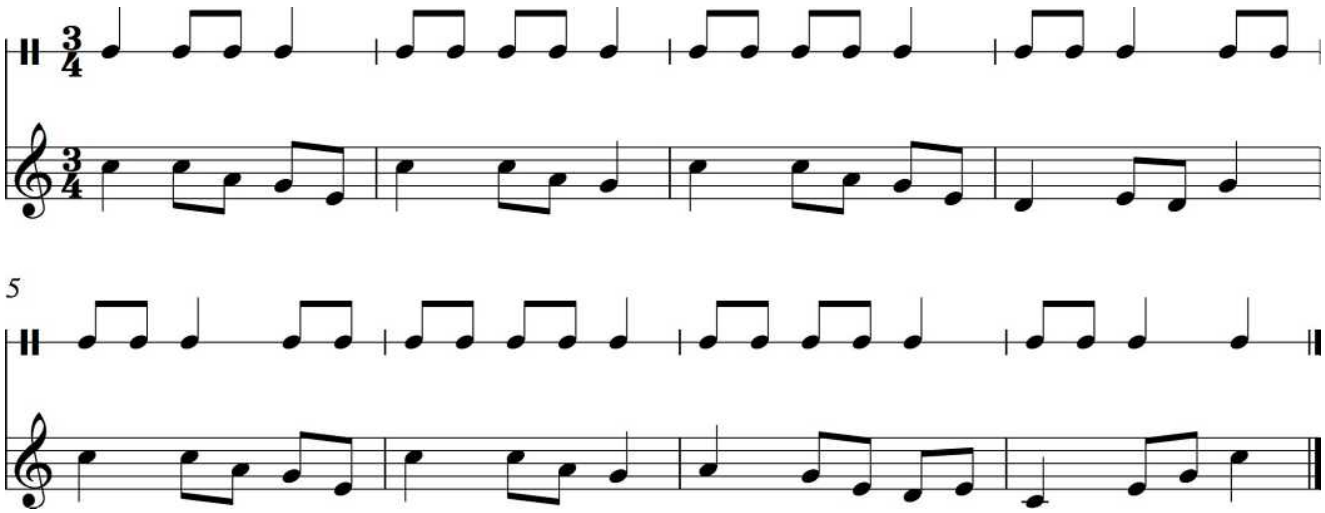
4.2.1 High do’ Sing and Clap I



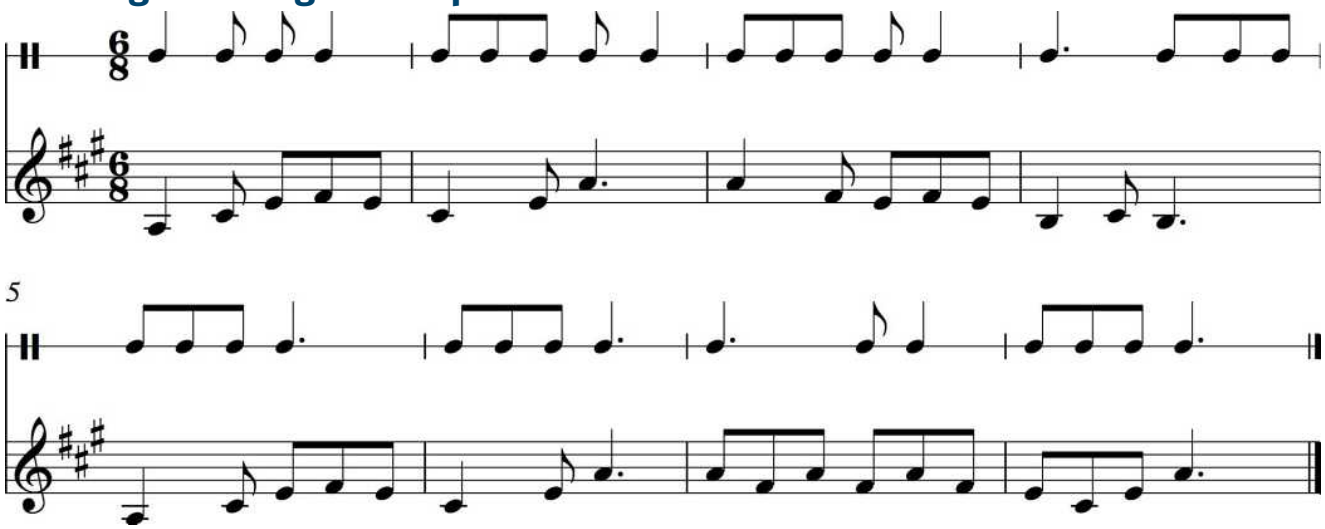
4.2.2 High do’ Sing and Clap II



4.2.3 High do’ Sing and Clap III



4.2.4 High do’ Sing and Clap IV



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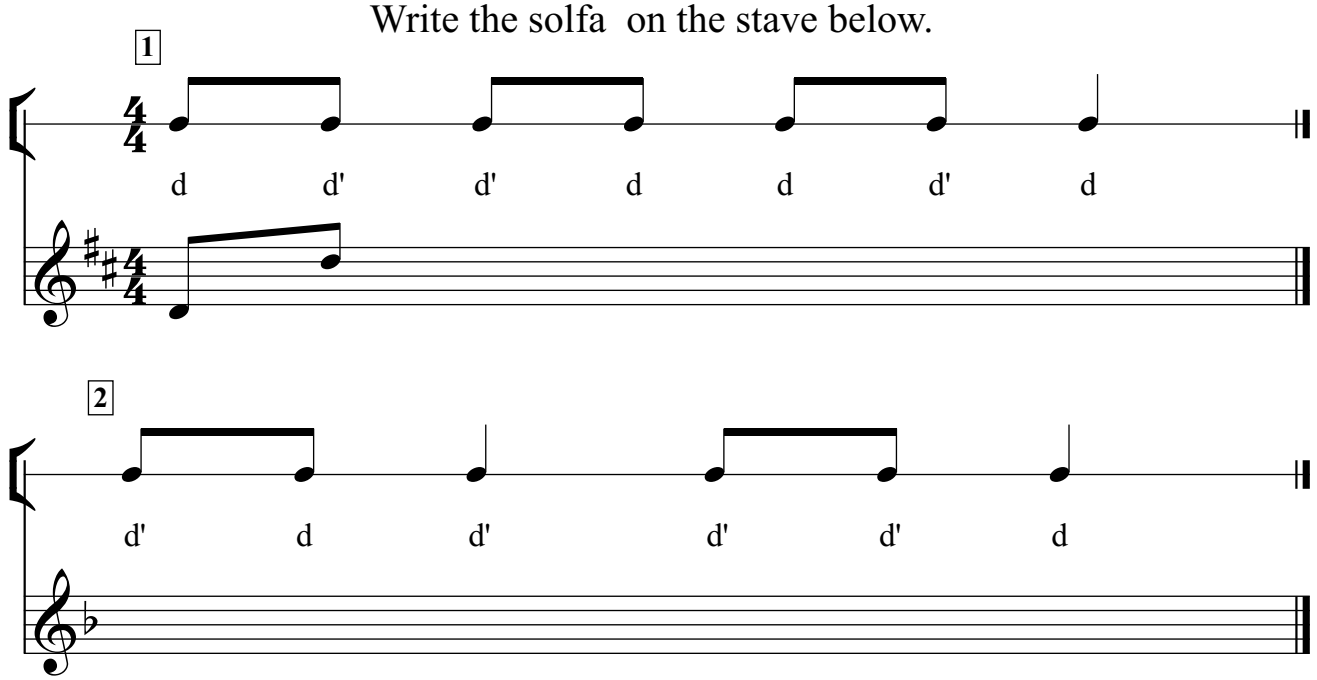
4.3 Sing and Transcribe

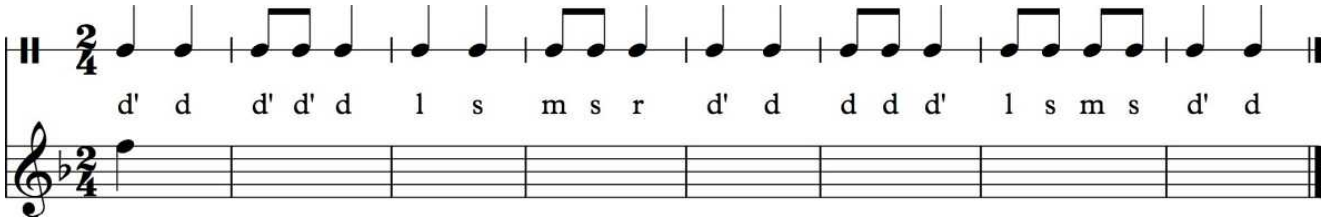
Transcribe the following melodies with the given tonal centre (do).
Sight read them using solfa, handsigns and letter names.

4.3.1 Transcription Exercise

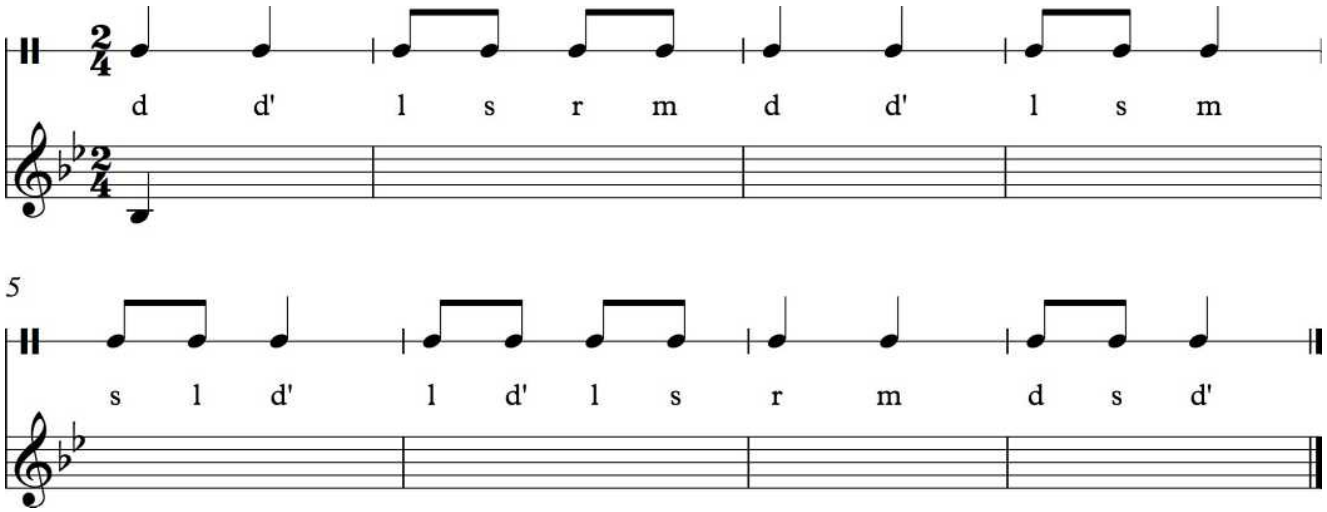
Write the solfa on the stave below.



4.3.2 High do' Transcribe I



4.3.3 High do' Transcribe II



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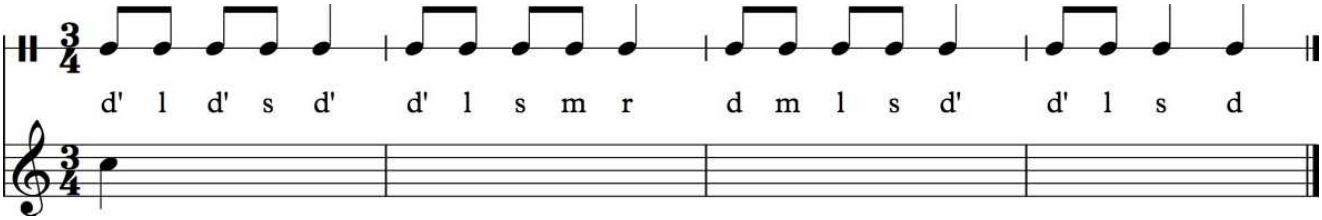
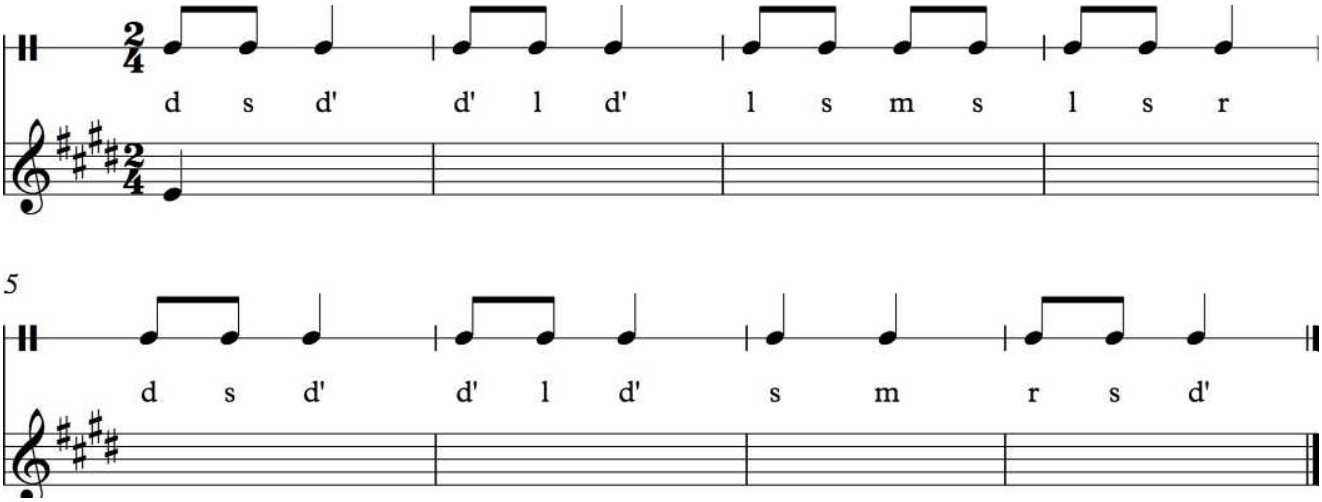
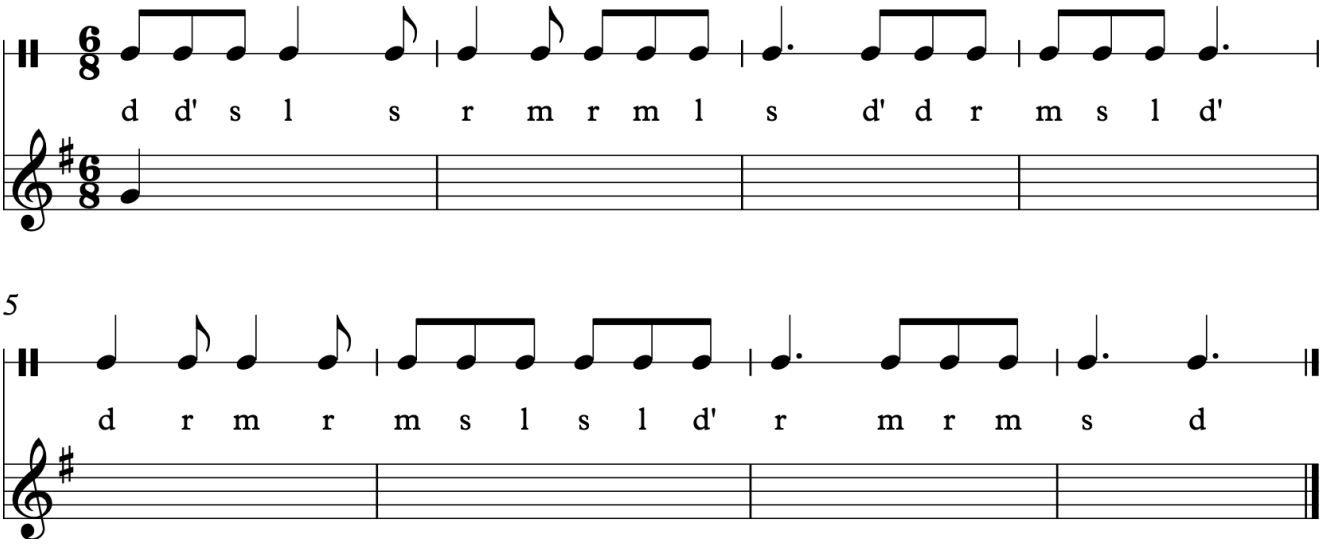
4.3.4 High do' Transcribe III



4.3.5 High do' Transcribe IV



4.3.6 High do' Transcribe V



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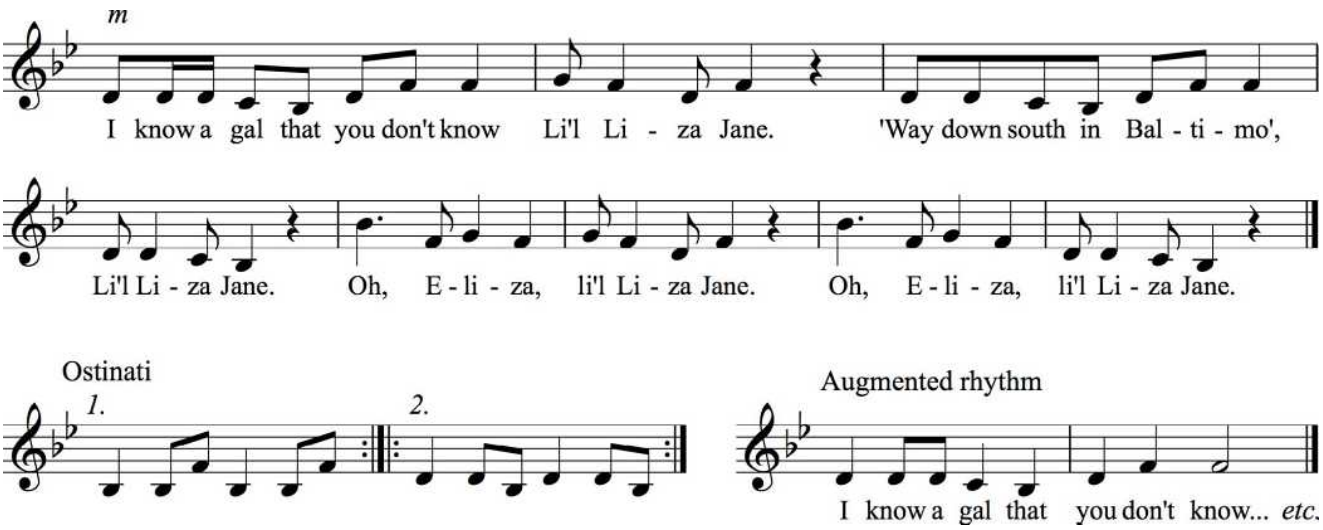
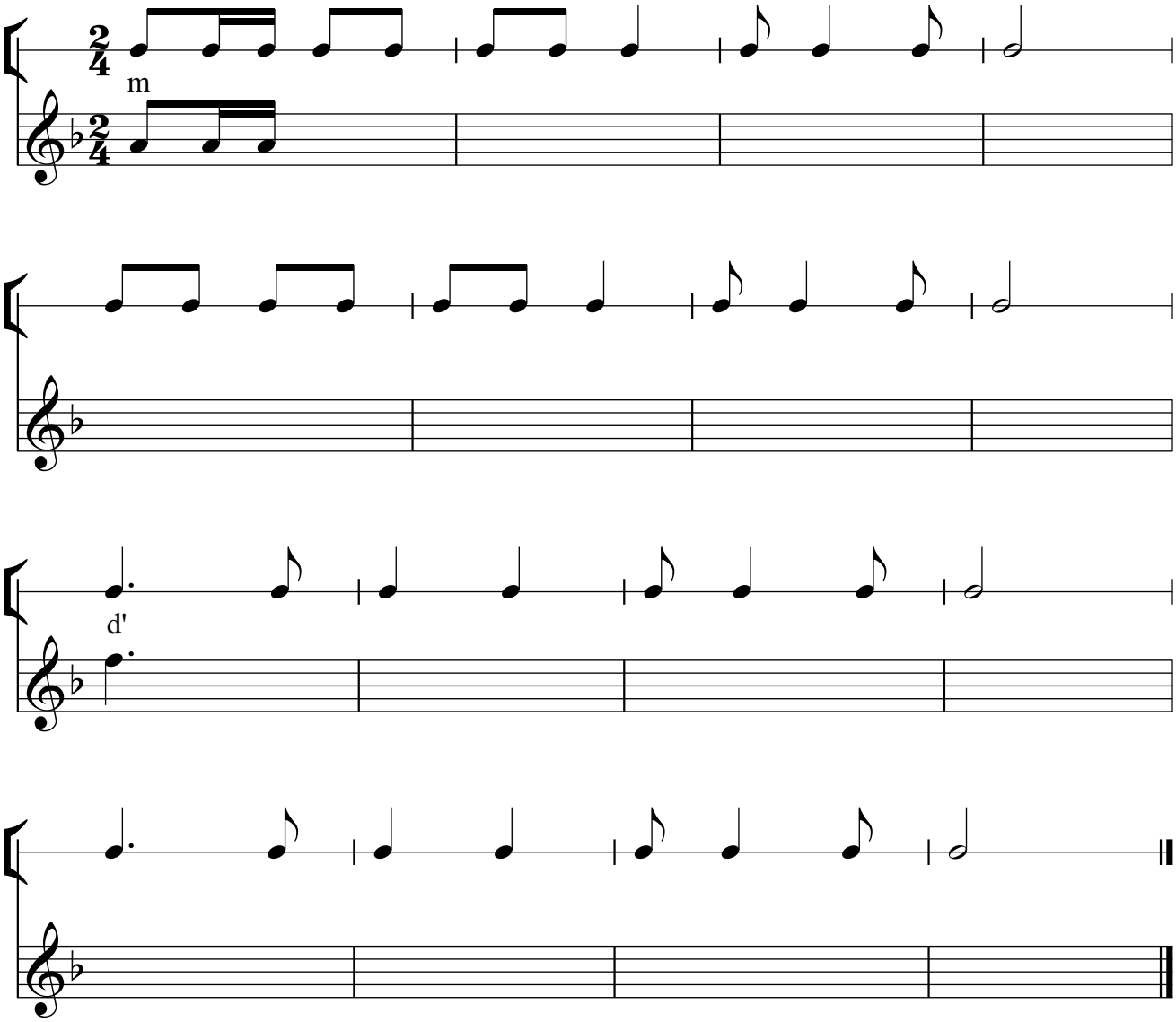
4.3.7 Transcription Exercise



Learn 'Liza Jane by memory then write it below with 'F' as do.
First write the solfa below the rhythmic notation



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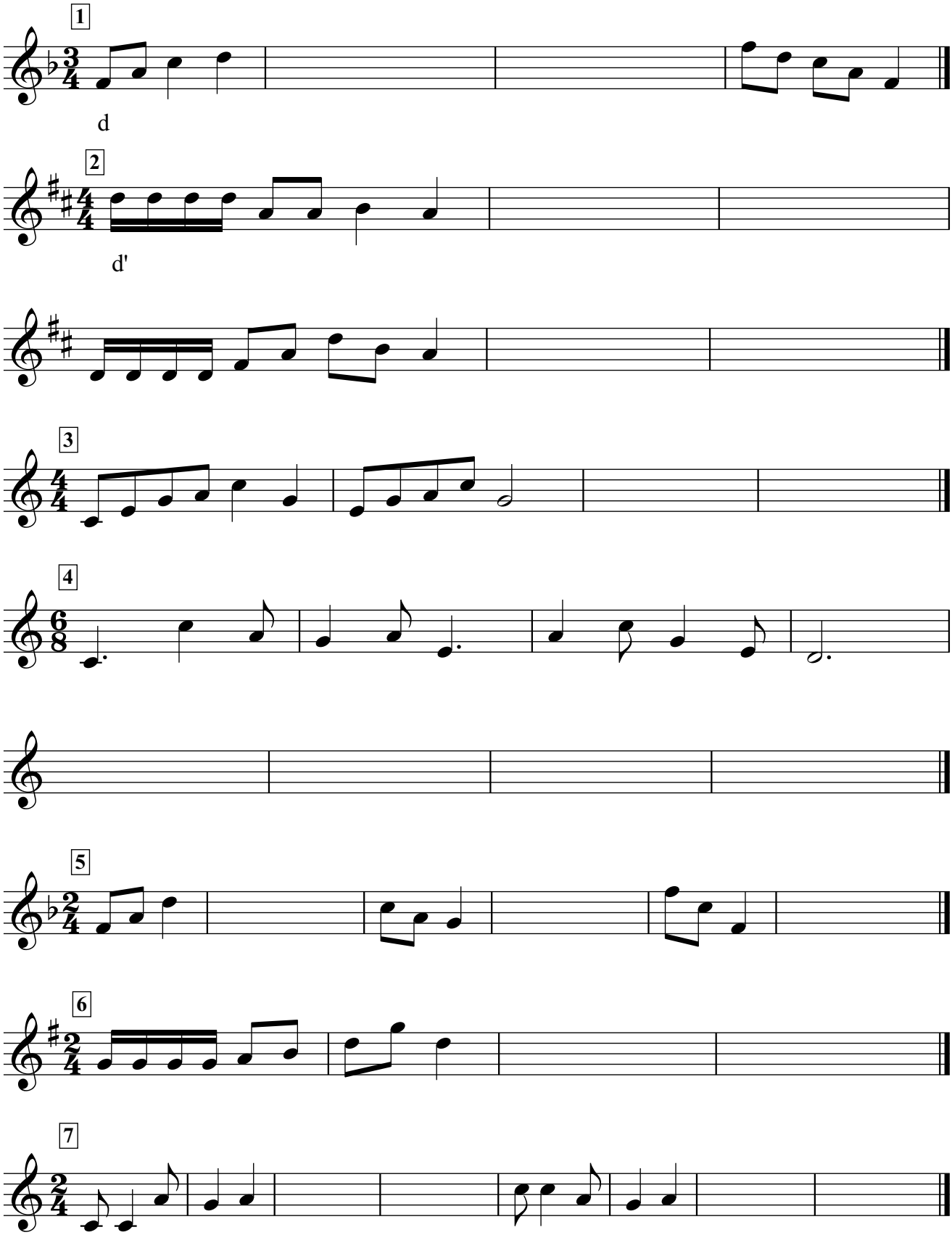
4.4 Improvisation

4.4.1 High do' Incomplete Melodies for Improvisation or dictation



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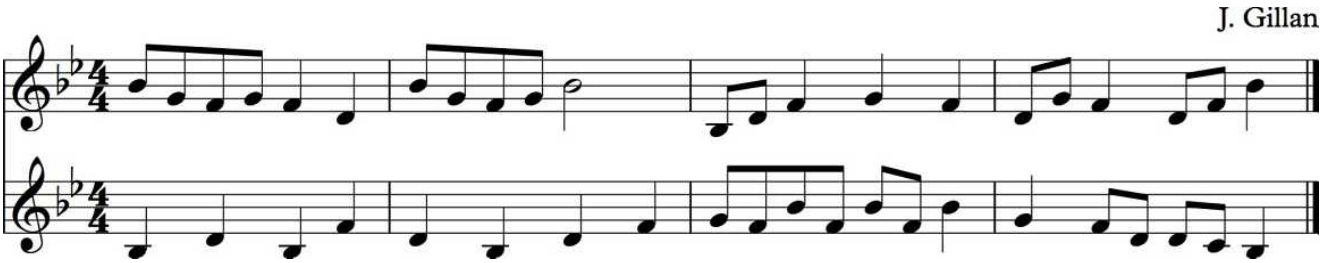
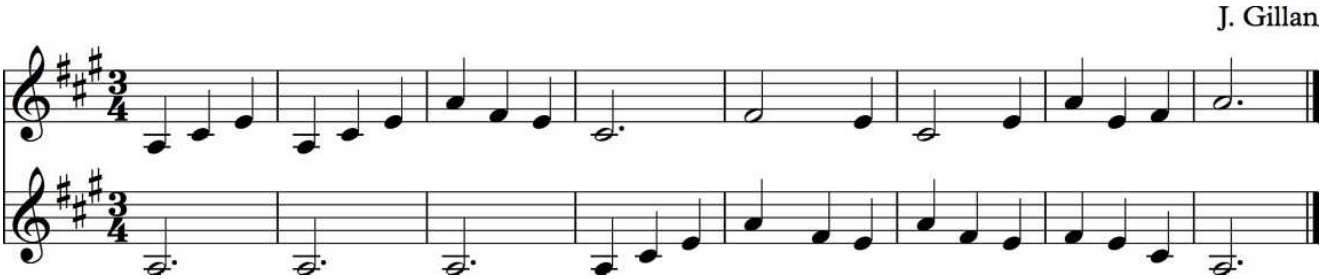
4.5 Sing and Play

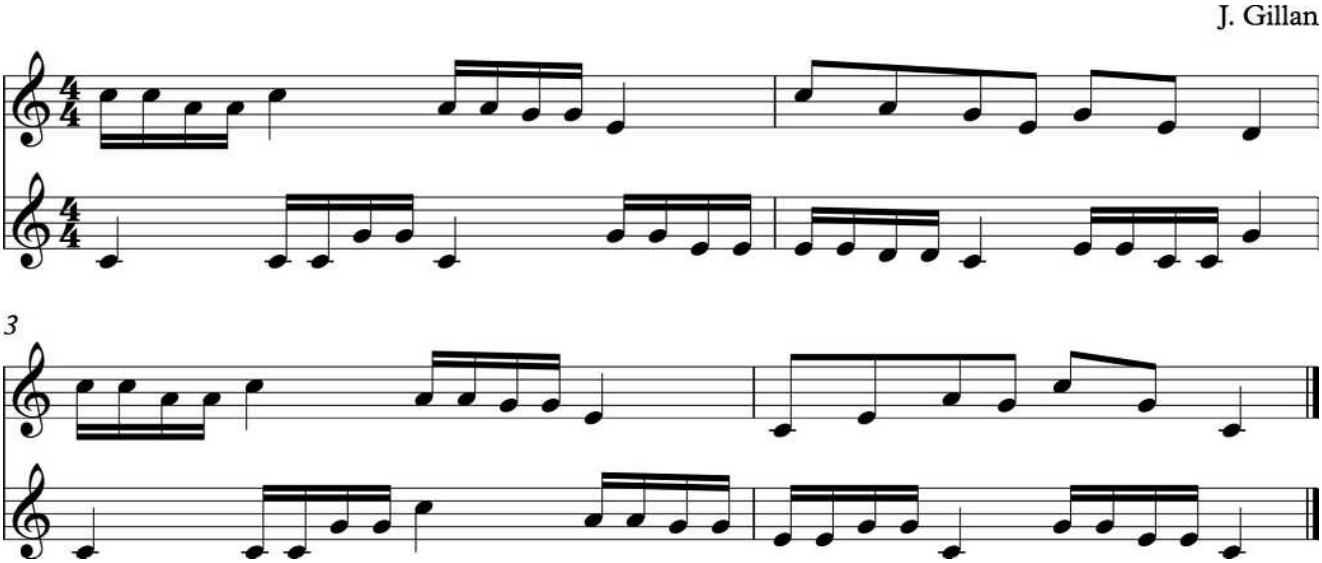
4.5.1 High do' Sing and Play I



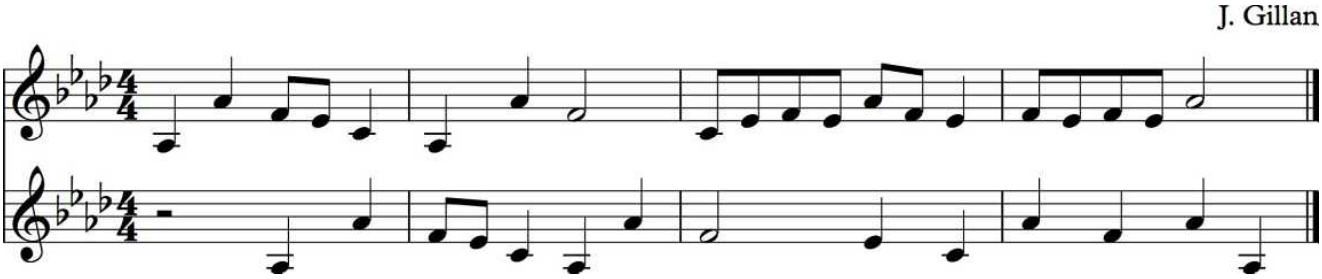
4.5.2 High do' Sing and Play II



4.5.3 High do' Sing and Play III



4.5.4 High do' Sing and Play IV



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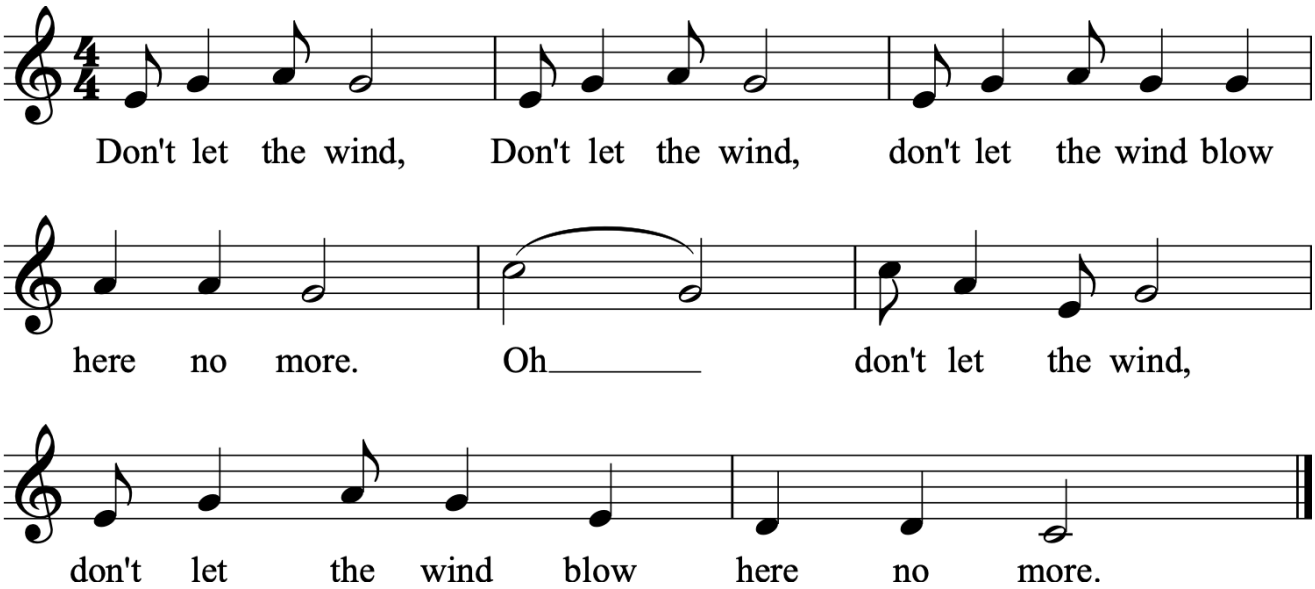
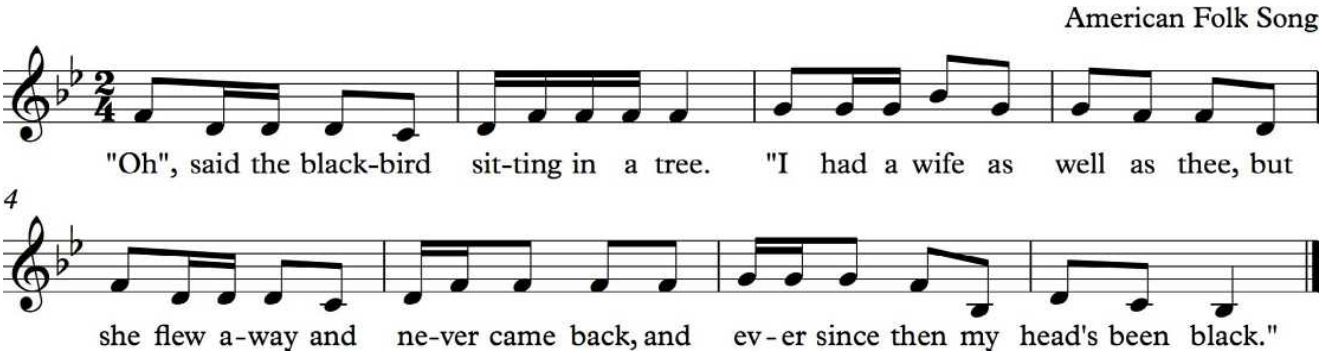
4.6 Repertoire

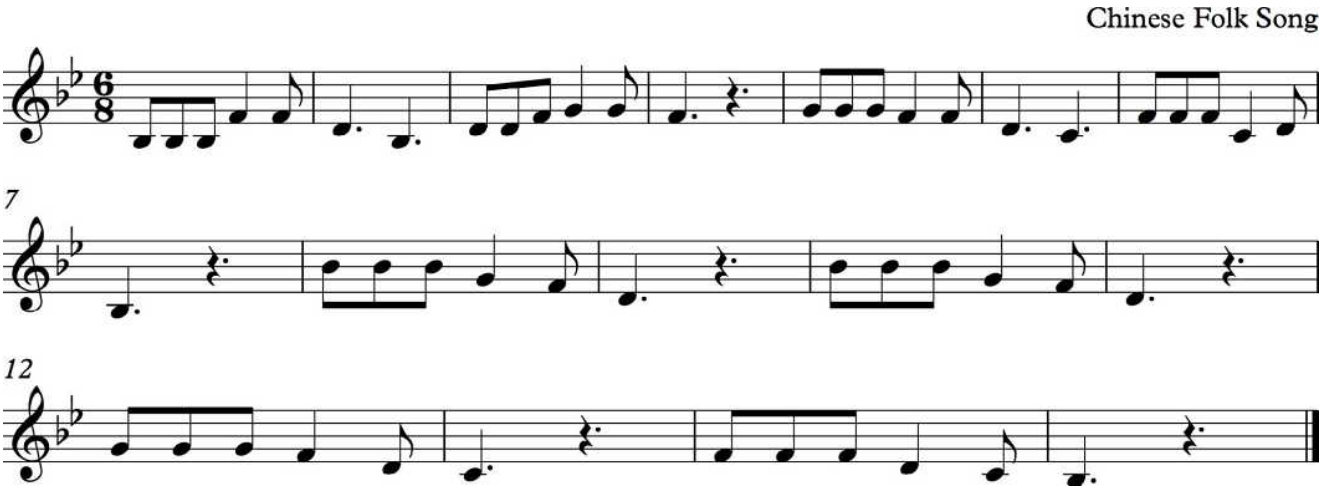
4.6.1 Don't Let the Wind



4.6.2 Pourquoi?



4.6.3 Chinese Folk Song



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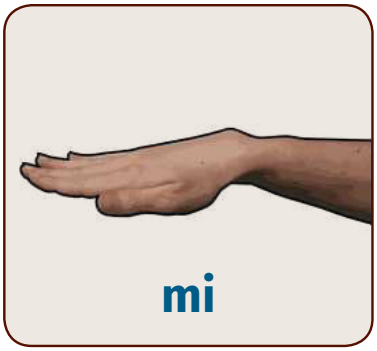
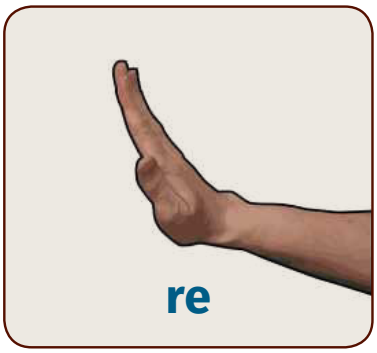
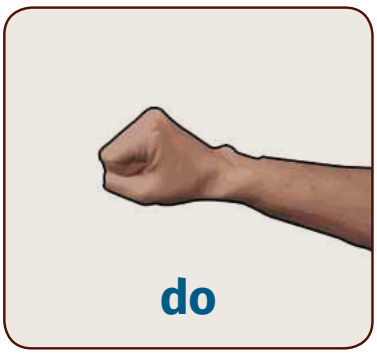
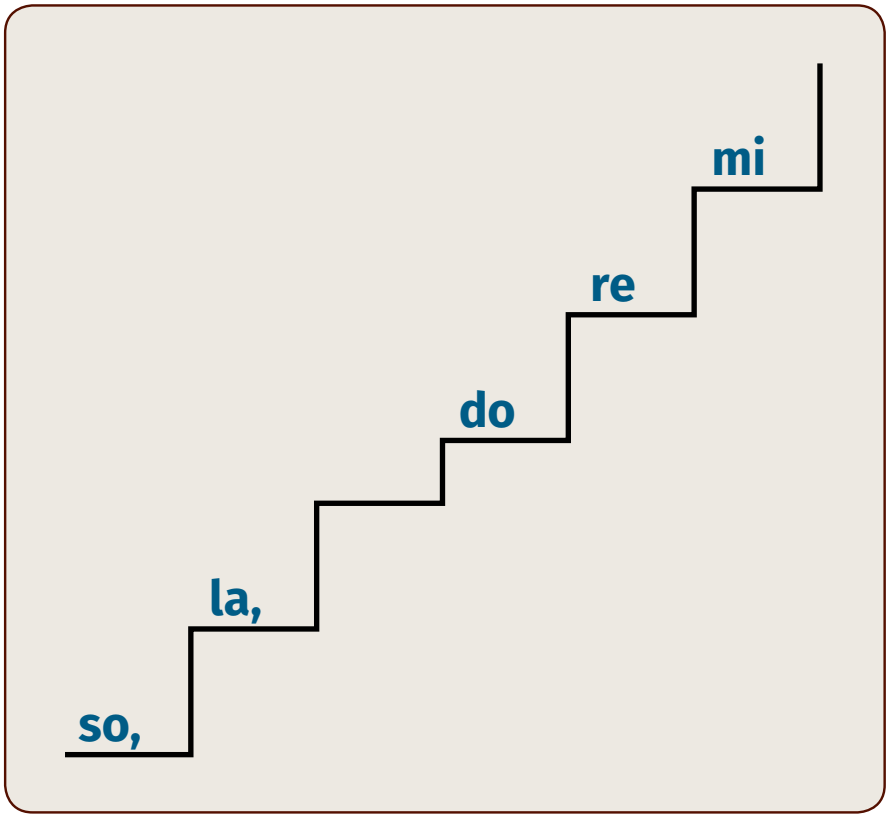
5.0 low la (la,) & low so (so,)

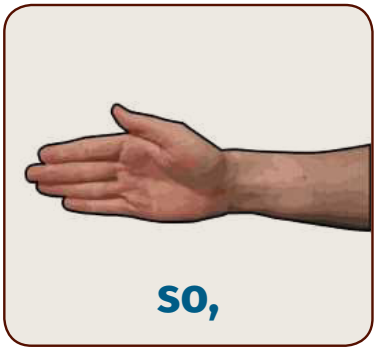


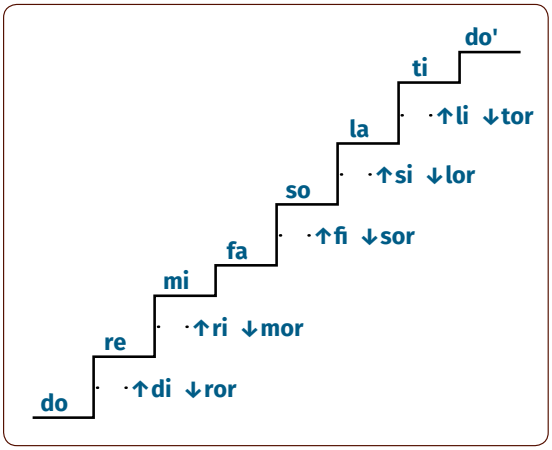






Note: Low la and **Low so** are shown by the use of the command after the solfa: **la,** and **so,**





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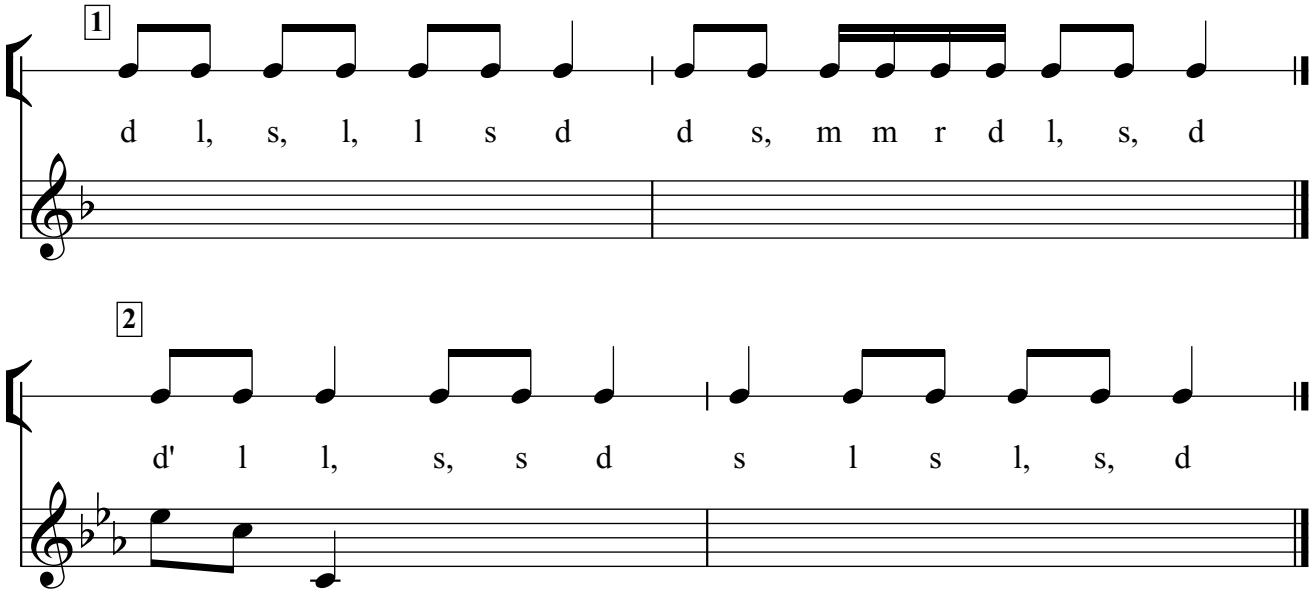
5.1. Sing and Transcribe

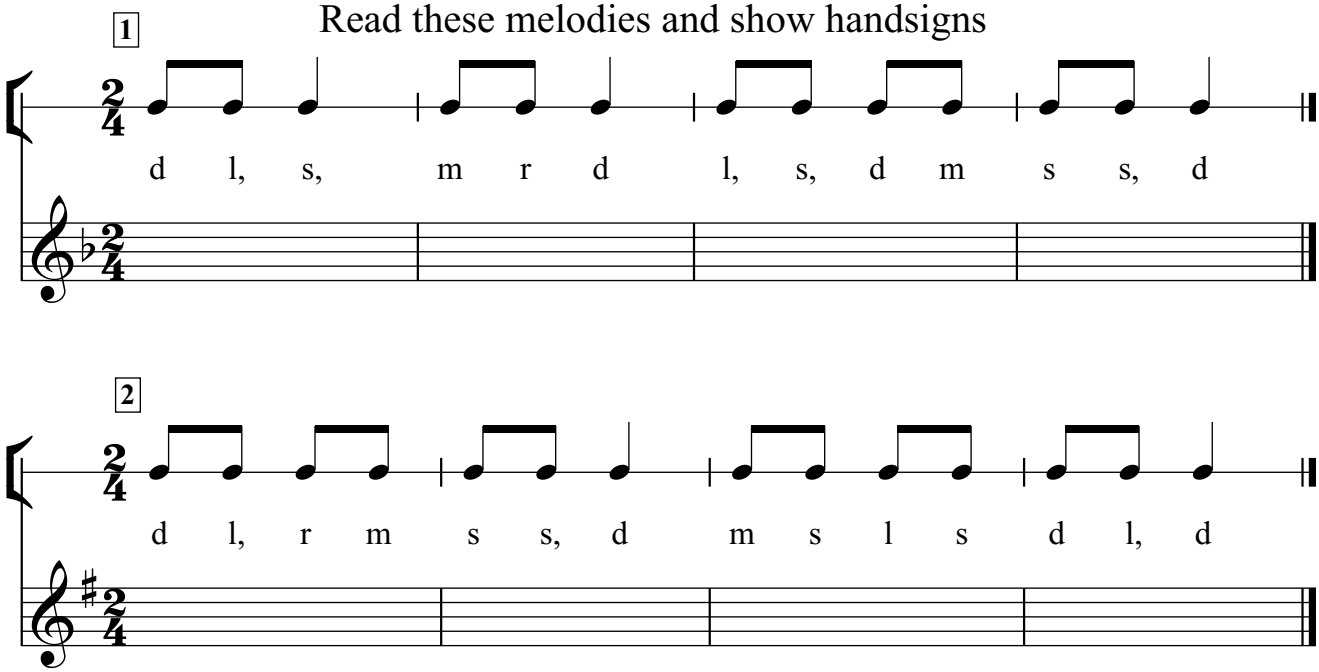
5.1.1 Transcription Exercise

Write the solfa on the stave below.
Note some use of low la and low so, some use of 'normal' la and so.



5.1.2 Sing and Transcribe la, so,

Write the solfa on the staves below
Read these melodies and show handsigns



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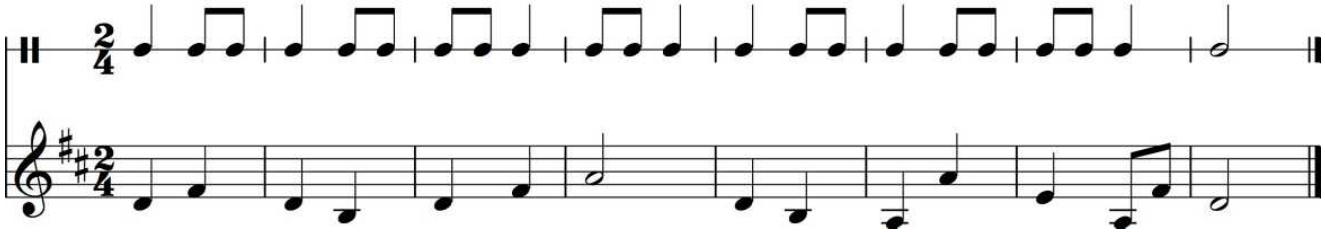
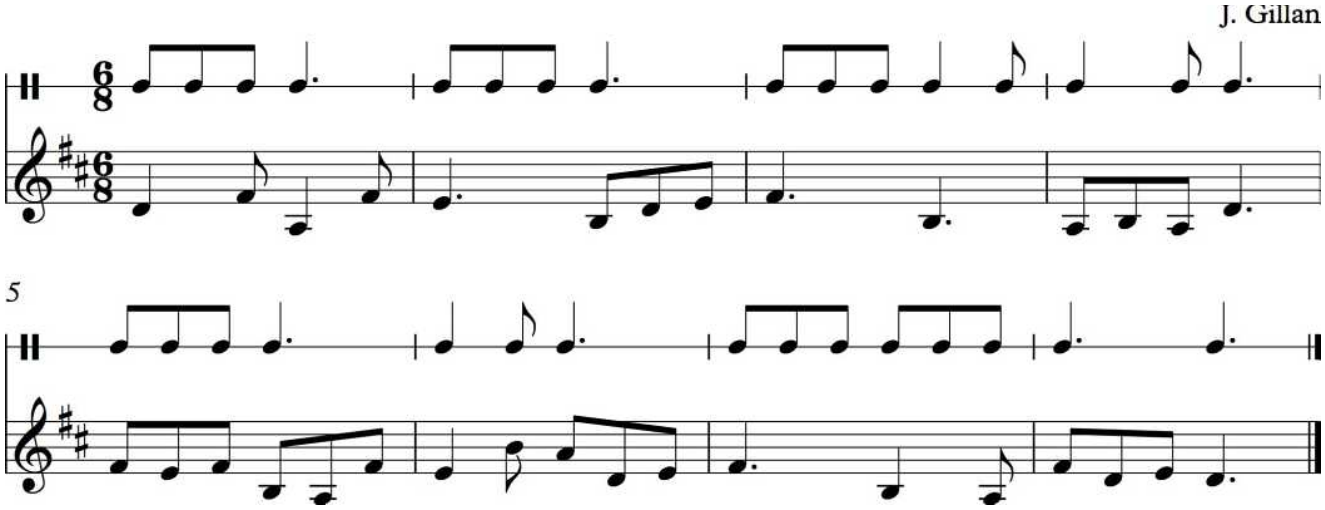
5.2 Sing and Clap

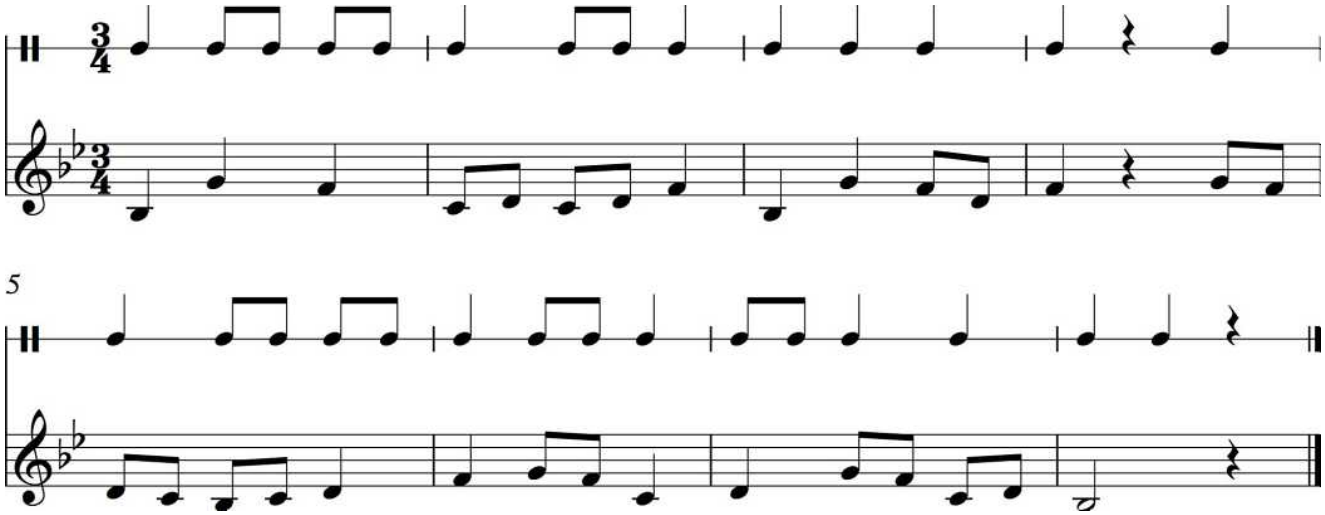
5.2.1 la, so, Sing and Clap I



5.2.2 la, so, Sing and Clap II



5.2.3 la, so, Sing and Clap III



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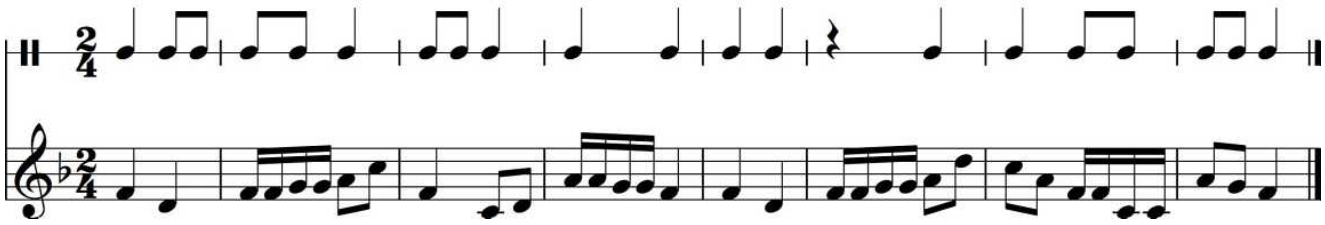
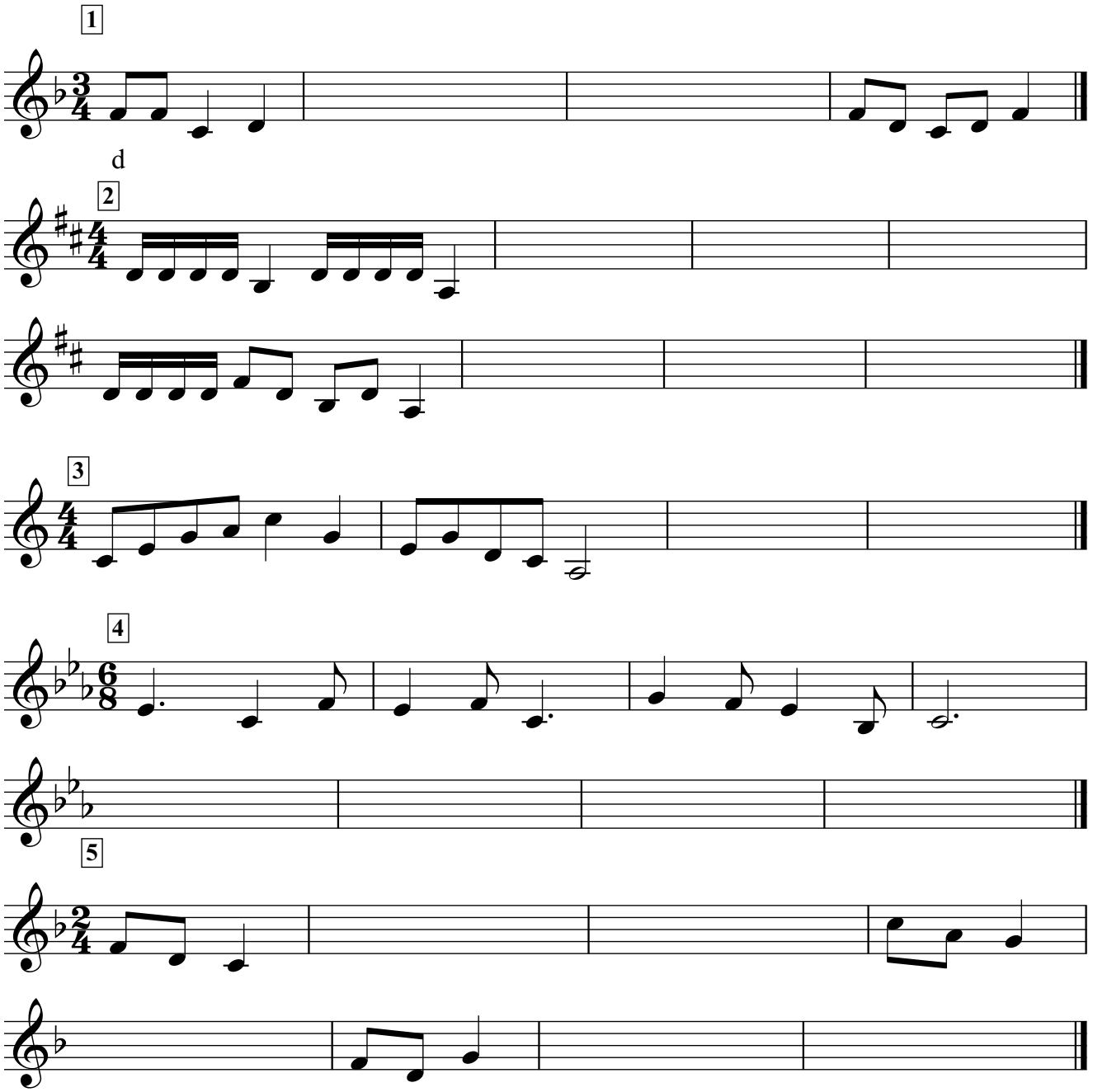
5.2.4 la, so, Sing and Clap IV

J. Gillan



5.3 Improvisation

5.3.1 la, so, Incomplete melodies for improvisation or dictation



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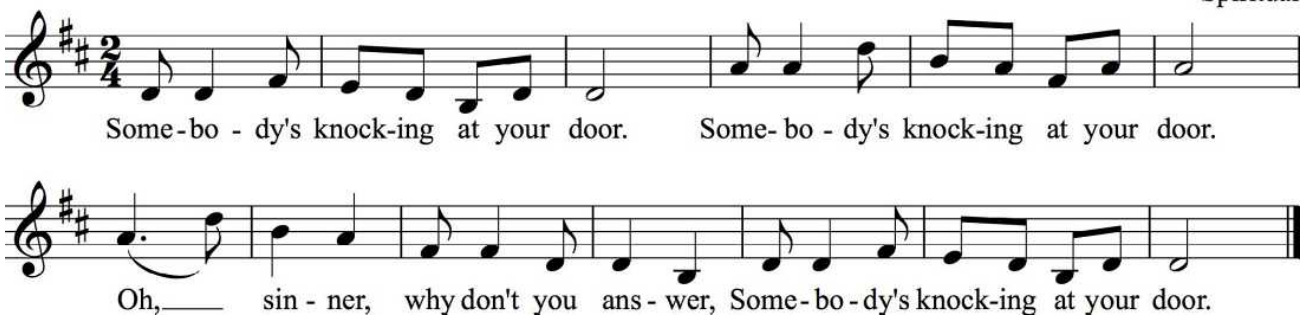
5.4 Repertoire

5.4.1 Somebody's Knocking at Your Door

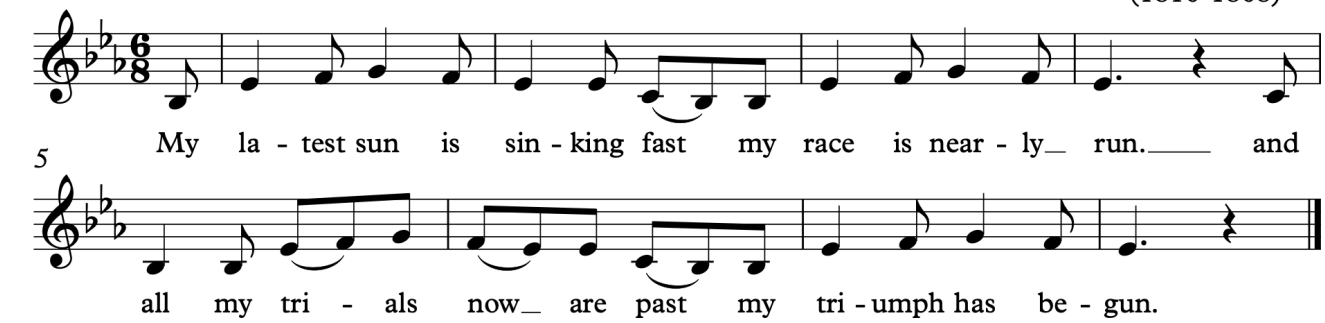
Spiritual



5.4.2 Angel Band (verse)

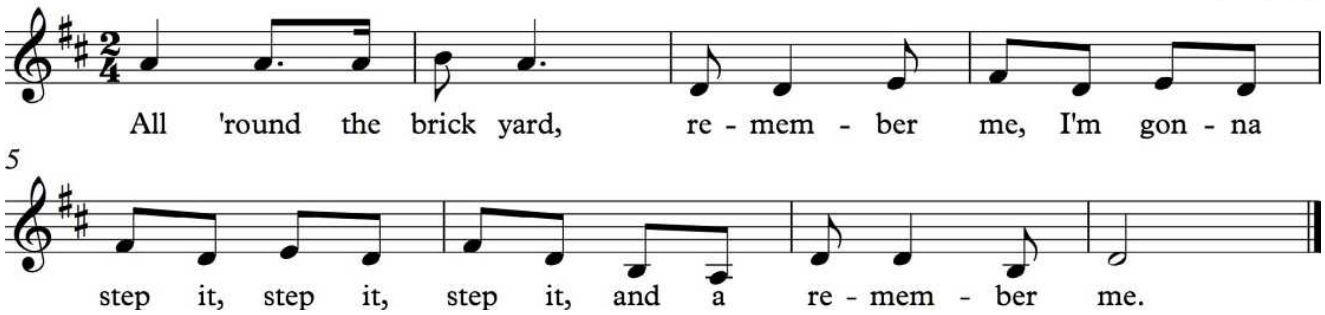
J. Hascall

W B Bradbury
(1816-1868)



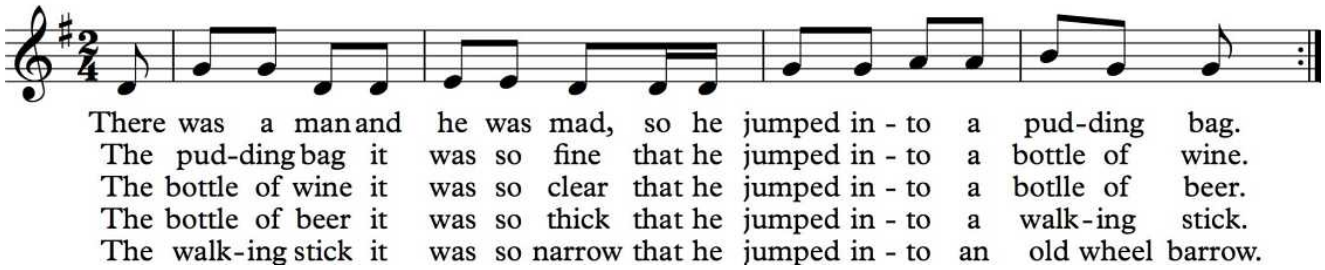
5.4.3 All 'Round the Brick Yard

American



5.4.4 The Mad Man

American Folk



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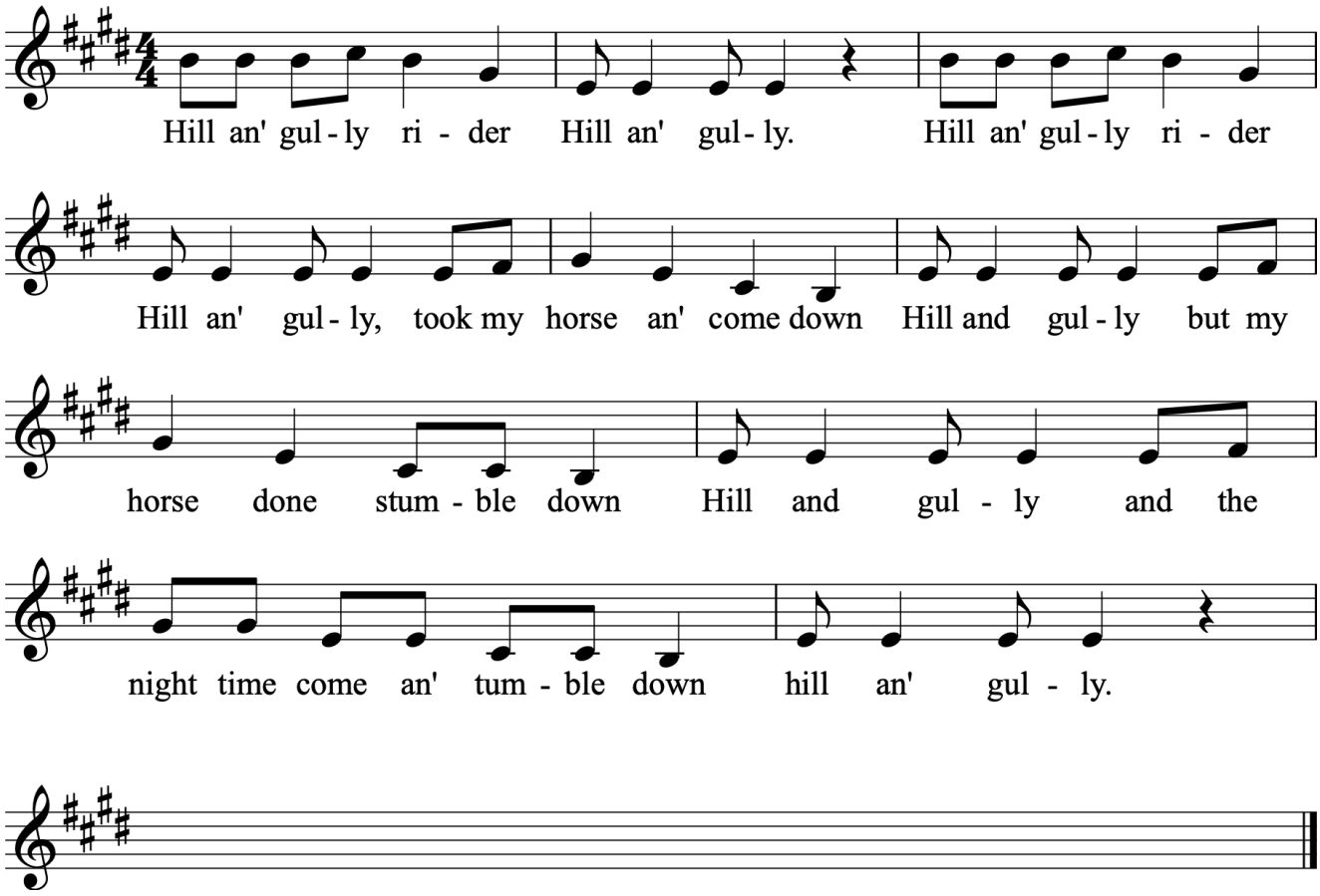
1. On the stave below each song, write the note set (notes used) from lowest to highest
2. Circle the ‘finalis’ (last note)
3. Write the solfa beneath the notation

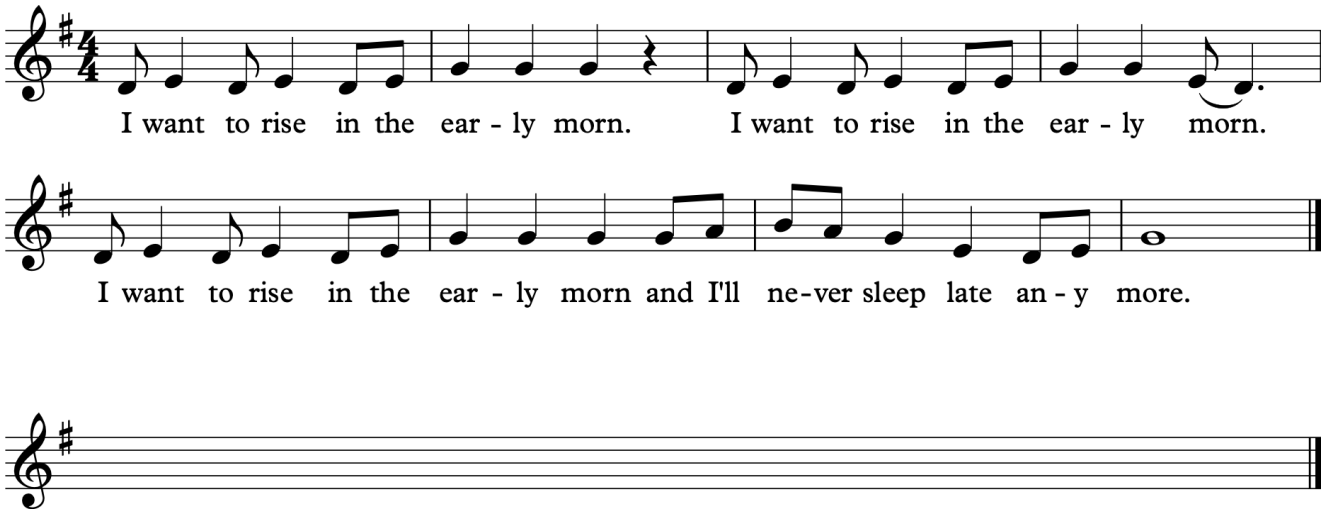
5.4.5 Hill an’ Gully Rider

Jamaca



5.4.6 I Want to Rise

African American



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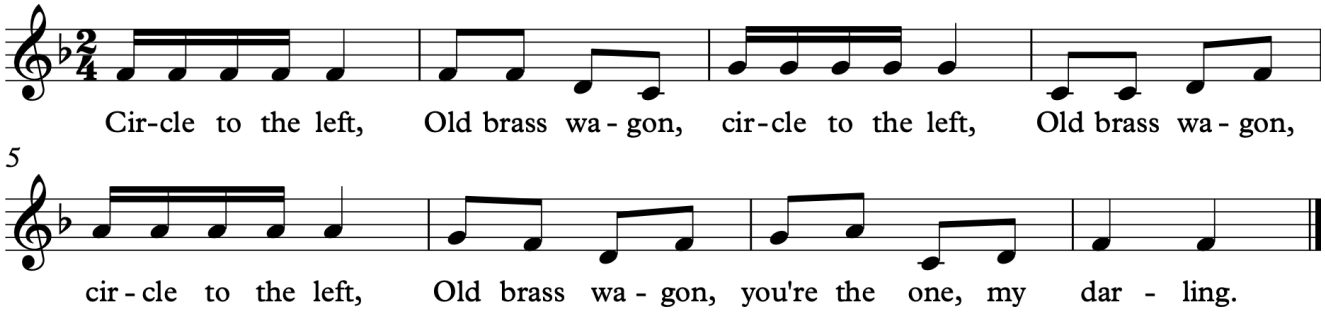
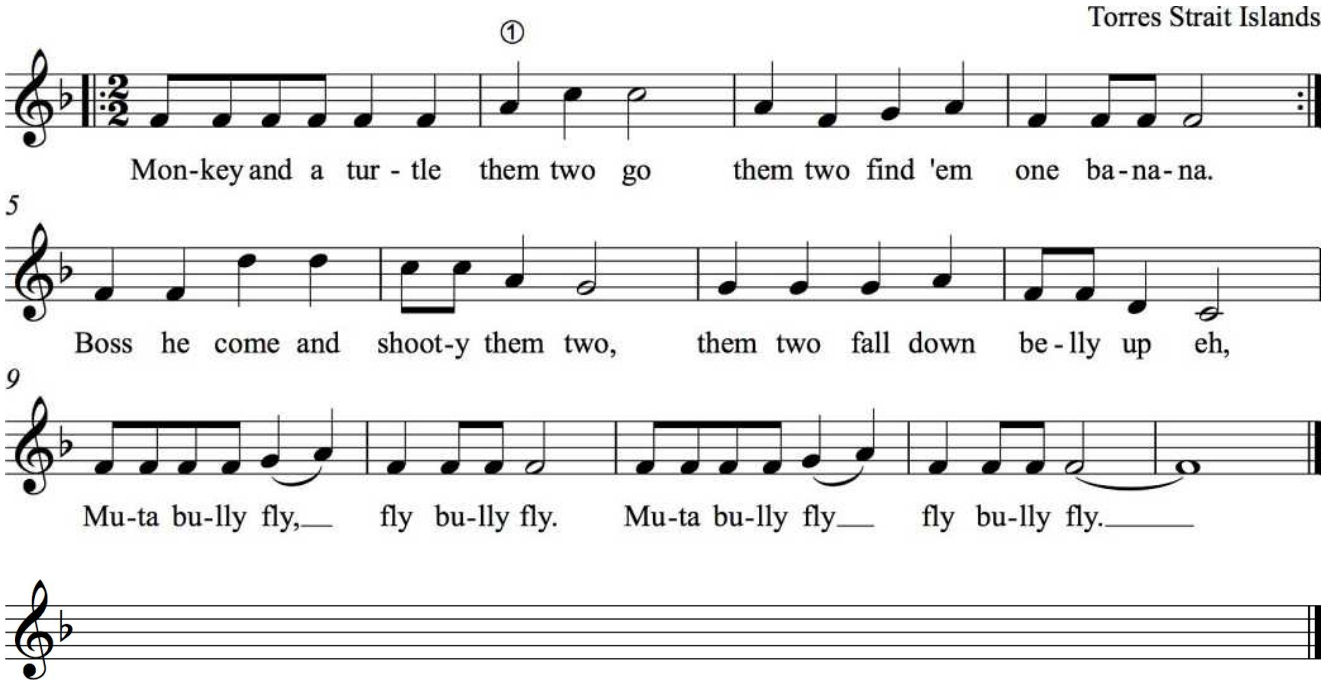
5.4.7 Old Brass Wagon

American



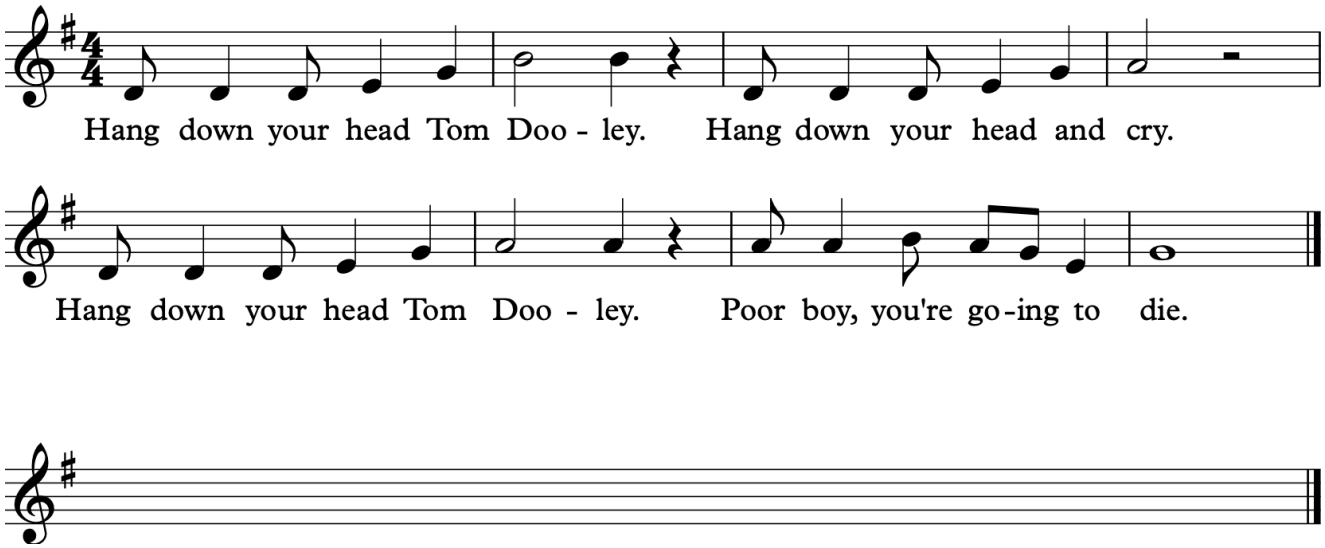
5.4.8 Monkey and a Turtle

Torres Strait Islands



5.4.9 Tom Dooley

American



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5.4.10 Arirang

Korean Folk Song

A - ri-rang, A - ri-rang, A - ra - ri - yo Walk - ing o'er the

5

moun-tain peaks of A - ri - rang. You who left me be - hind, dear one

11

A - ri-rang, You will hear in your heart the song that I sang.

5.4.11 I've Been to Harlem

American

d

I've been to Har - lem, I've been to Do - ver, I've tra-veled this wide

world all o - ver. O - ver, o - ver, three times o - ver,

Drink what you have to drink and turn the glas- ses o - ver,

Sail - ing East, Sail - ing West, Sail - ing o'er the

o - cean. Bet-ter watch out when the boat be-gins to rock, or

you'll lose your girl in the o - cean.

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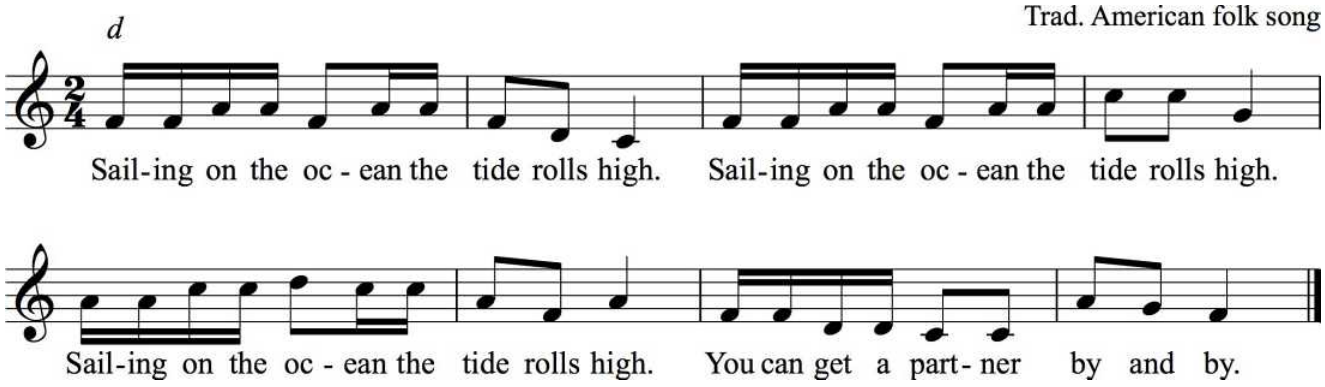
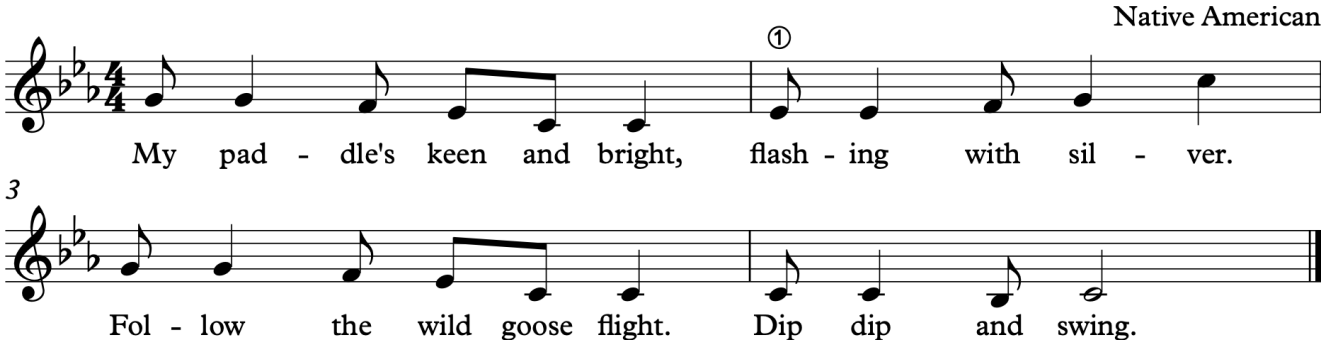
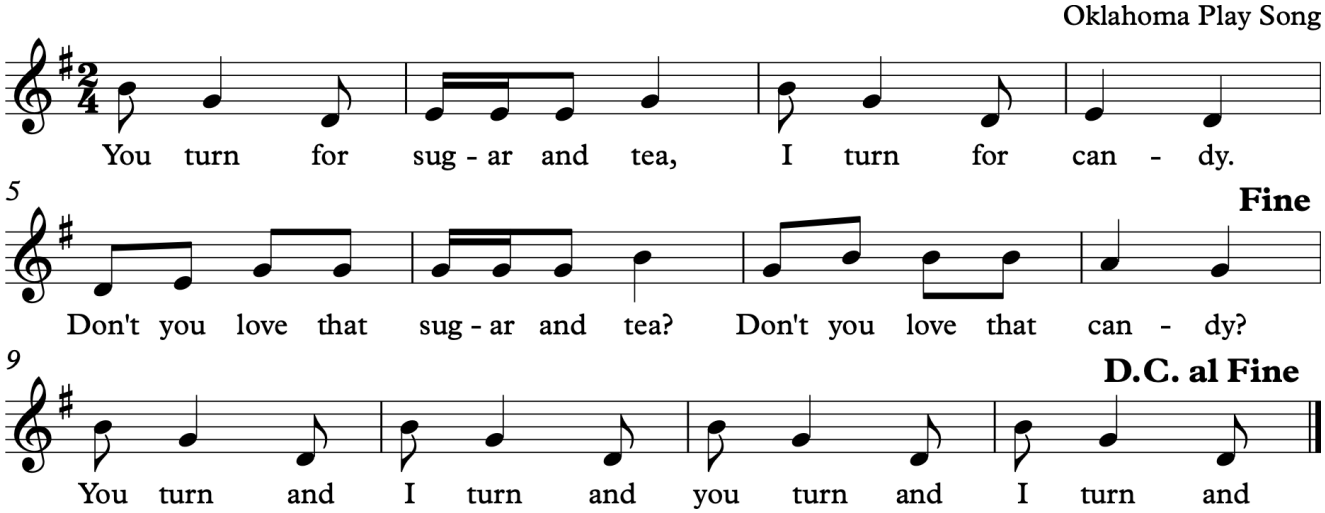
5.4.12 Sailing on the Ocean



5.4.13 My Paddle



5.4.14 You Turn, I Turn



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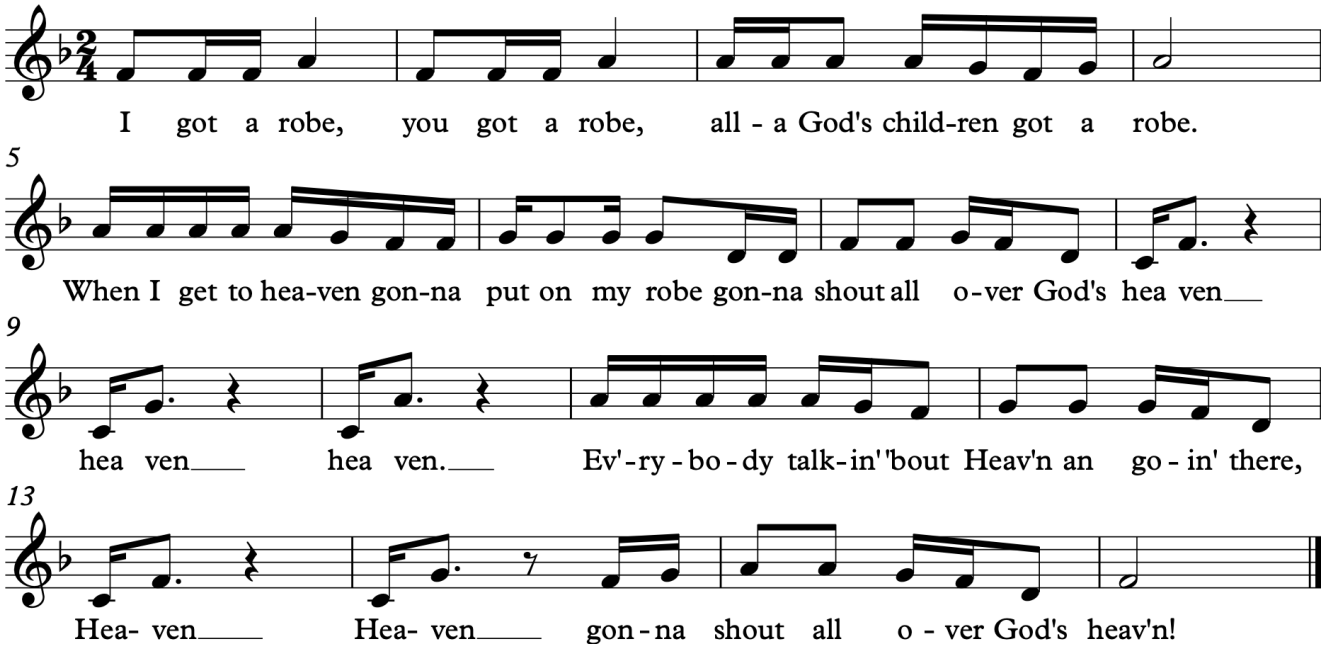
5.4.15 I Got a Robe

Spiritual



5.4.16 Raindrops

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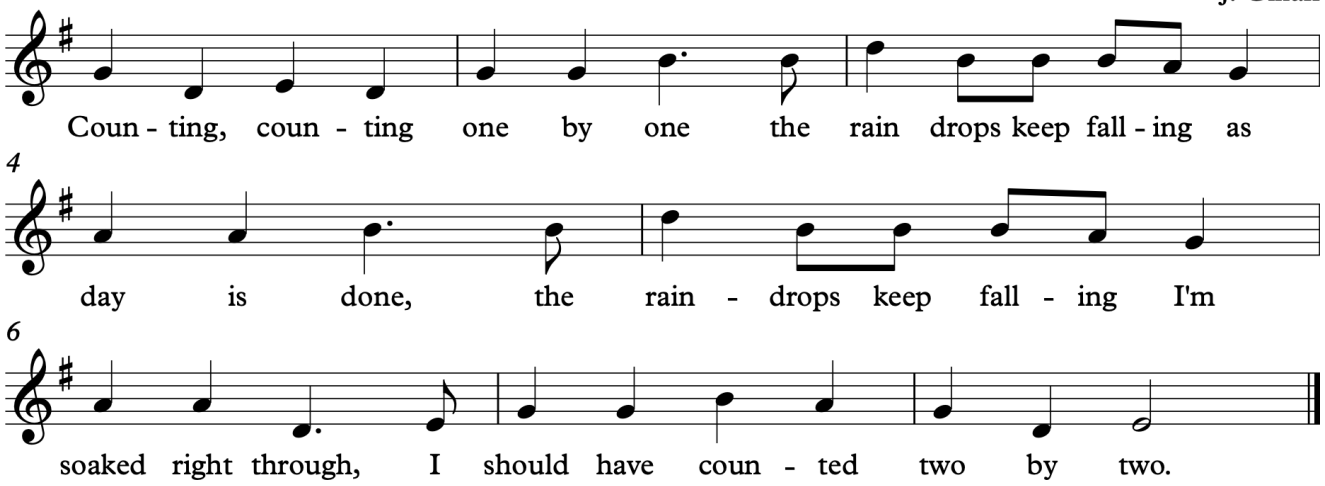
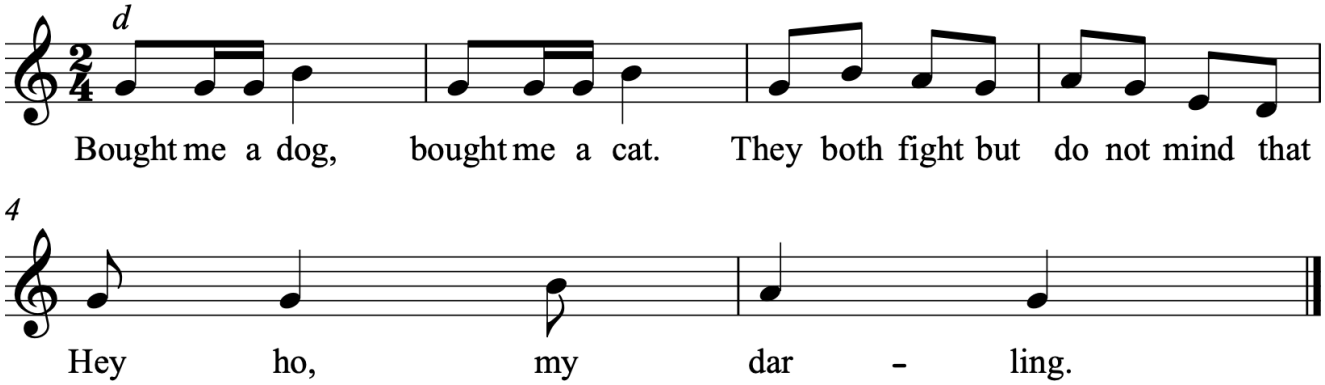


5.4.17 Dog and Cat



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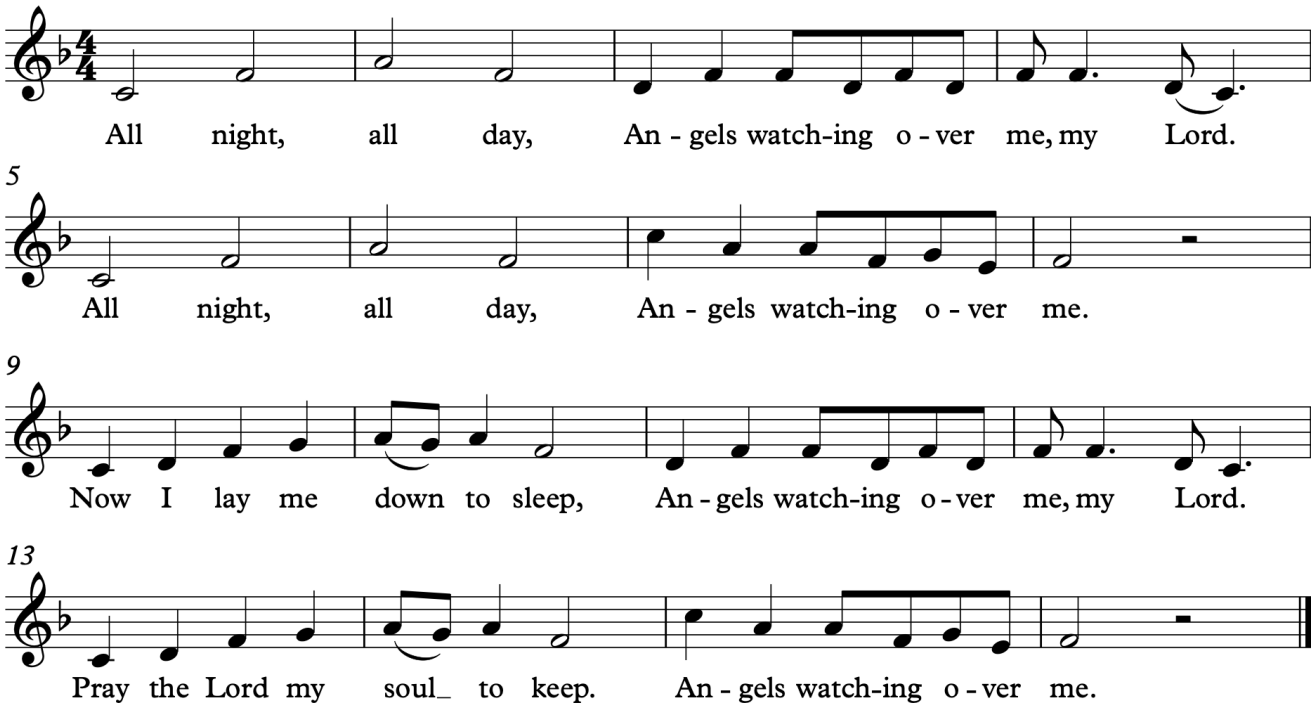
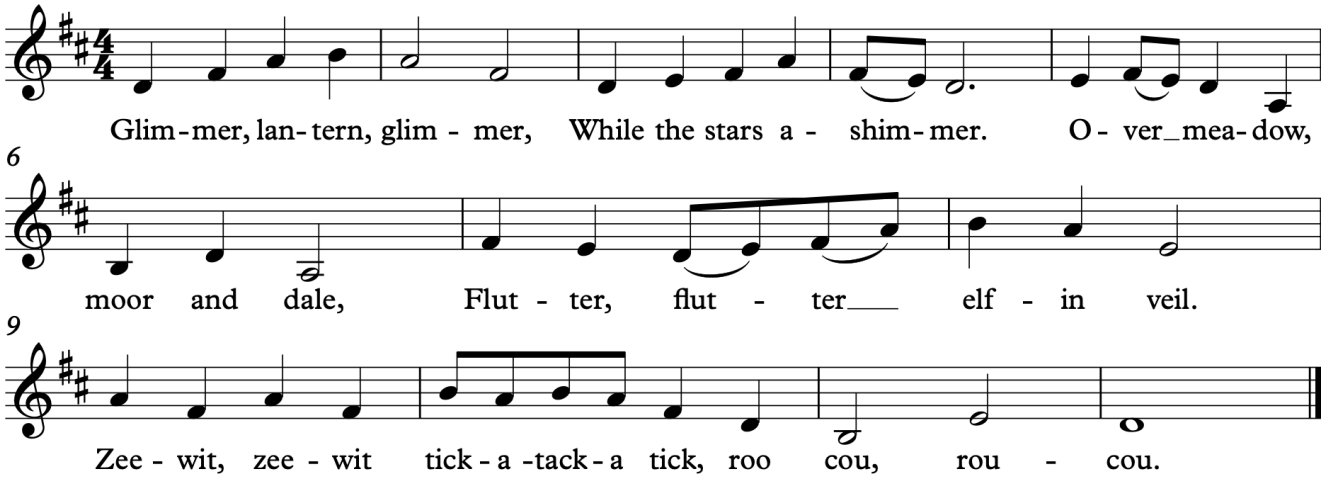
5.4.18 All Night, All Day

African American Spiritual



5.4.19 Glimmer, Lantern, Glimmer

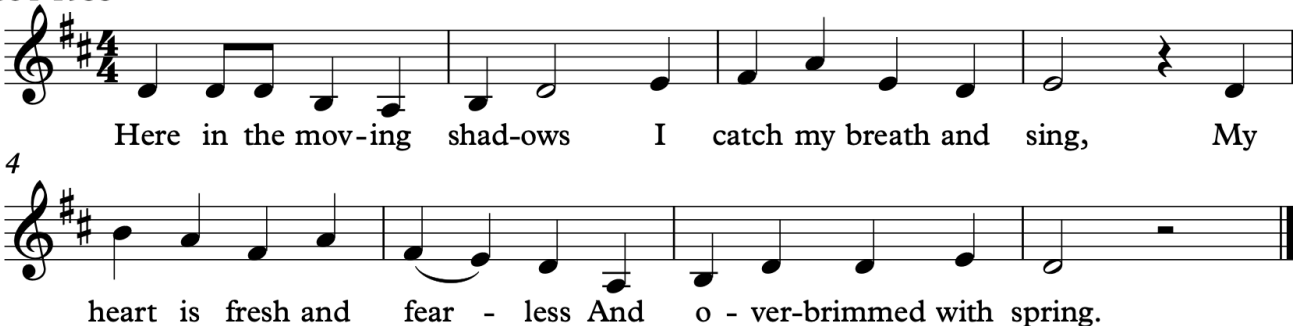
Trad.



5.4.20 May Night

Sara Teasdale
1884-1933

J Gillan



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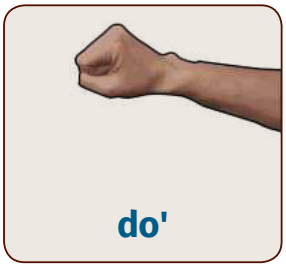
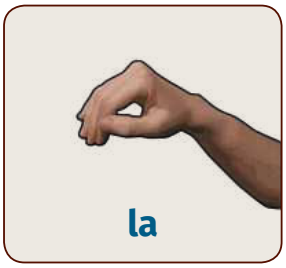
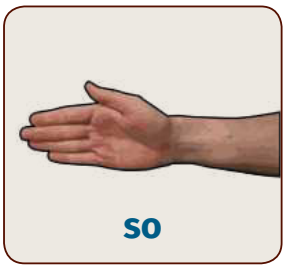
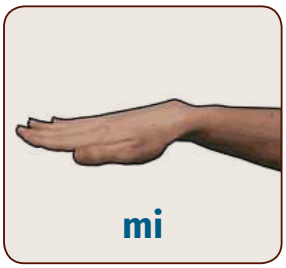
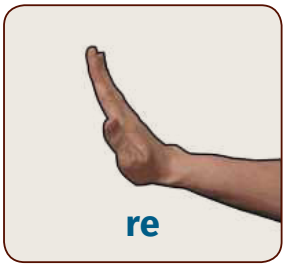
6.0 Pentatonic Scale Skills

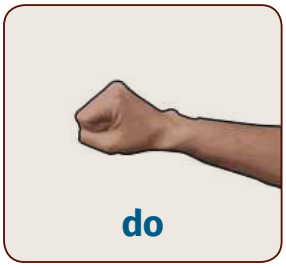


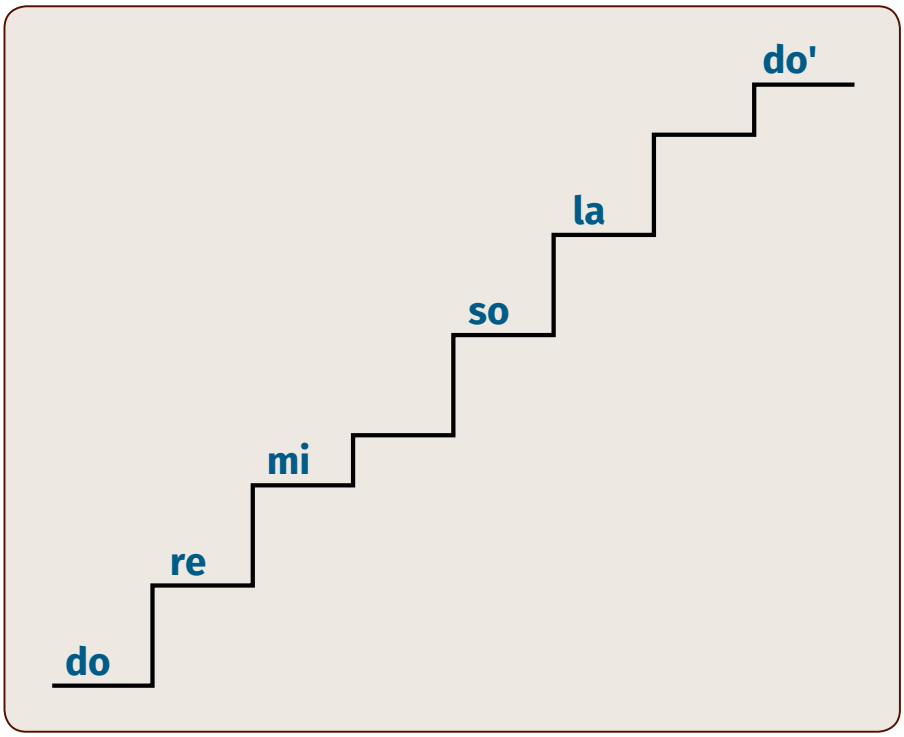




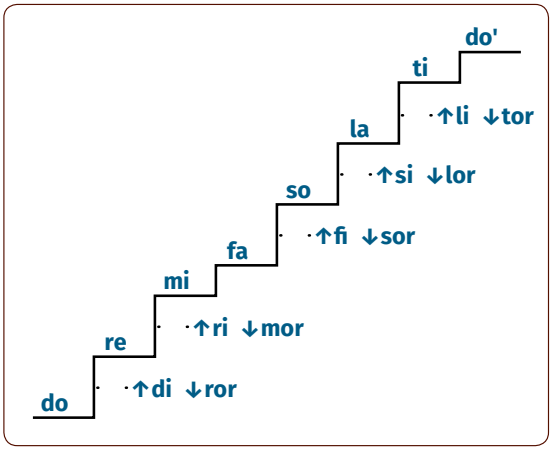








There are five pentatonic scales starting on each note of the scale (**do re mi so la**) Sing these beginning on each note of the scale then all beginning on the same pitch. This exercise will be more easily mastered once the pentatonic trichords have, likewise, been sung on each scale degree and beginning on the same pitch.



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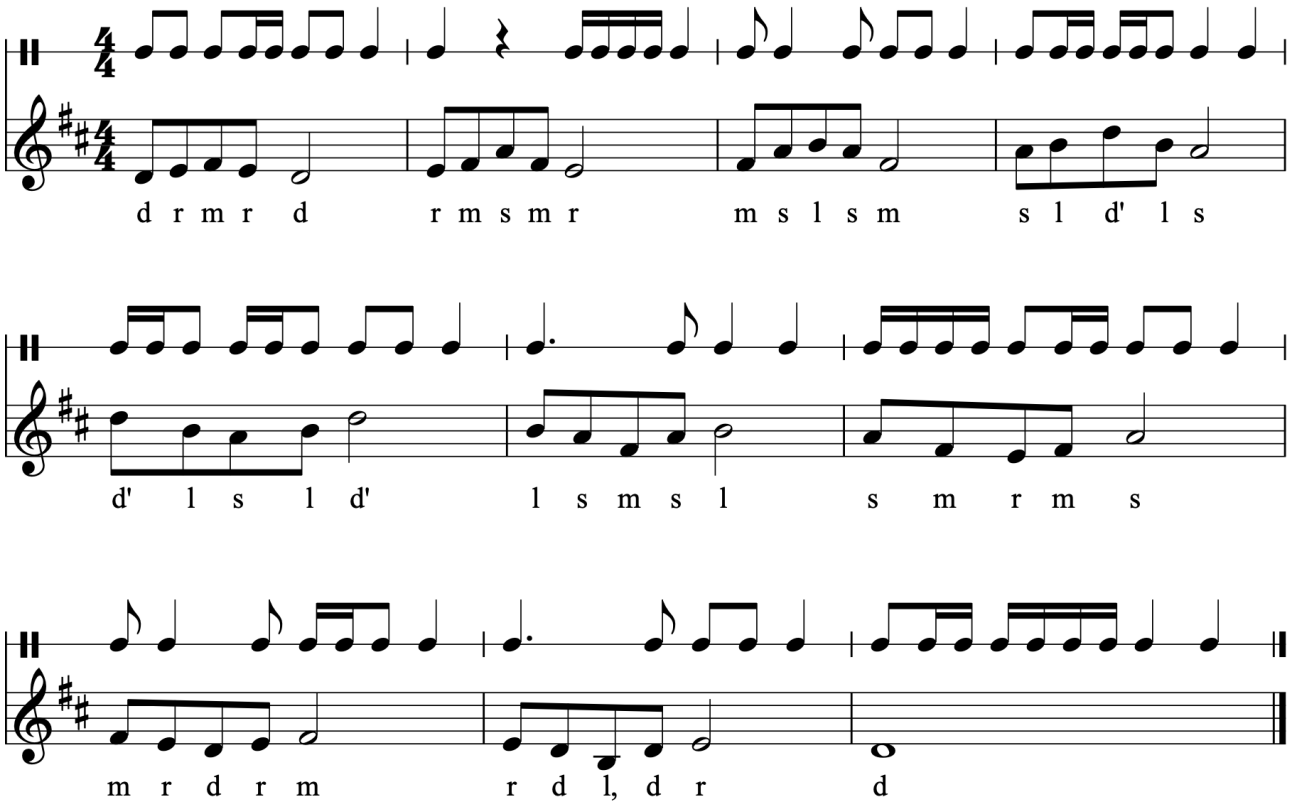
6.1 Pentatonic Trichords

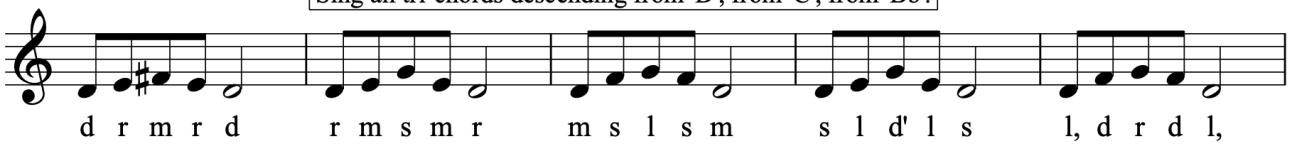
Tri-chords are groups of three consecutive notes within a scale

Activities:
Sing to solfa with handsigns
Sing to letter names.
Sing with rhythmic accompaniment
Sing with an ostinato (choose one bar to repeat)
Sing in canon - with other people or sing one part and play the other



Sing all tri-chords from the same note:

Activities:
As above and...
Sing to letter names beginning on a different starting note - all from 'C', all from 'Bb'
Sing all tri-chords descending from 'D', from 'C', from 'Bb'.



Sing tri-chords from different, random starting notes (in solfa & letter names):
Which tri-chords have the same intervalic structure?
How many unique tri-chords are there in the pentatonic scale?

do tri-chord ascending descending | *mi tri-chord ascending descending* | *re tri-chord ascending descending* | *so tri-chord ascending descending* | *etc.*

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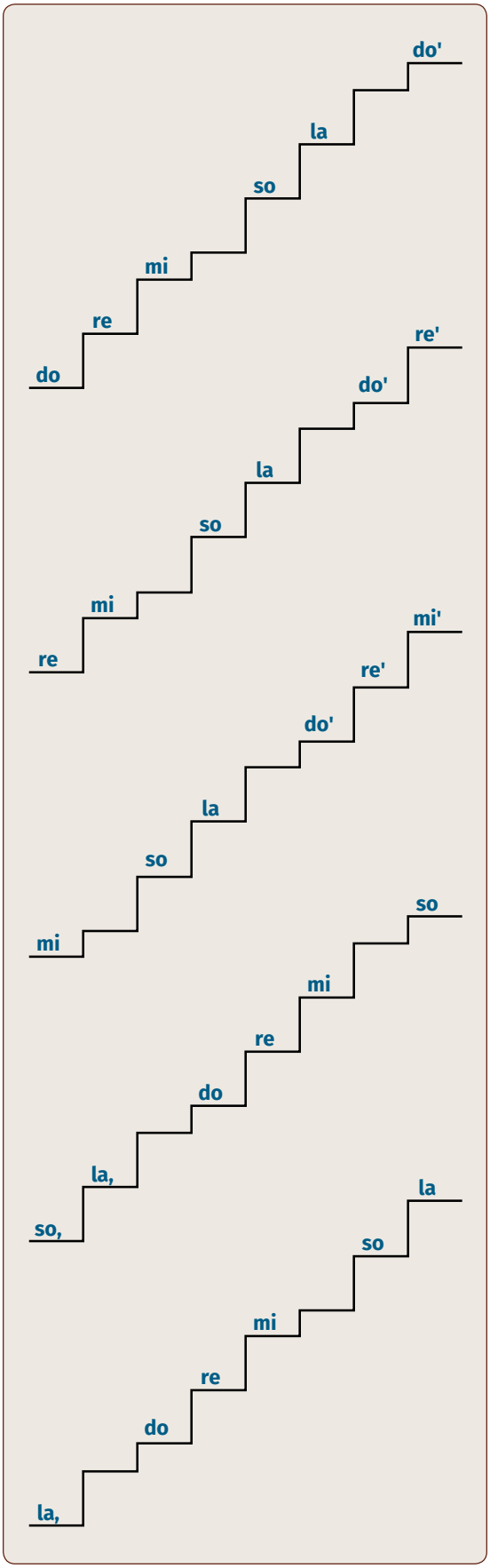
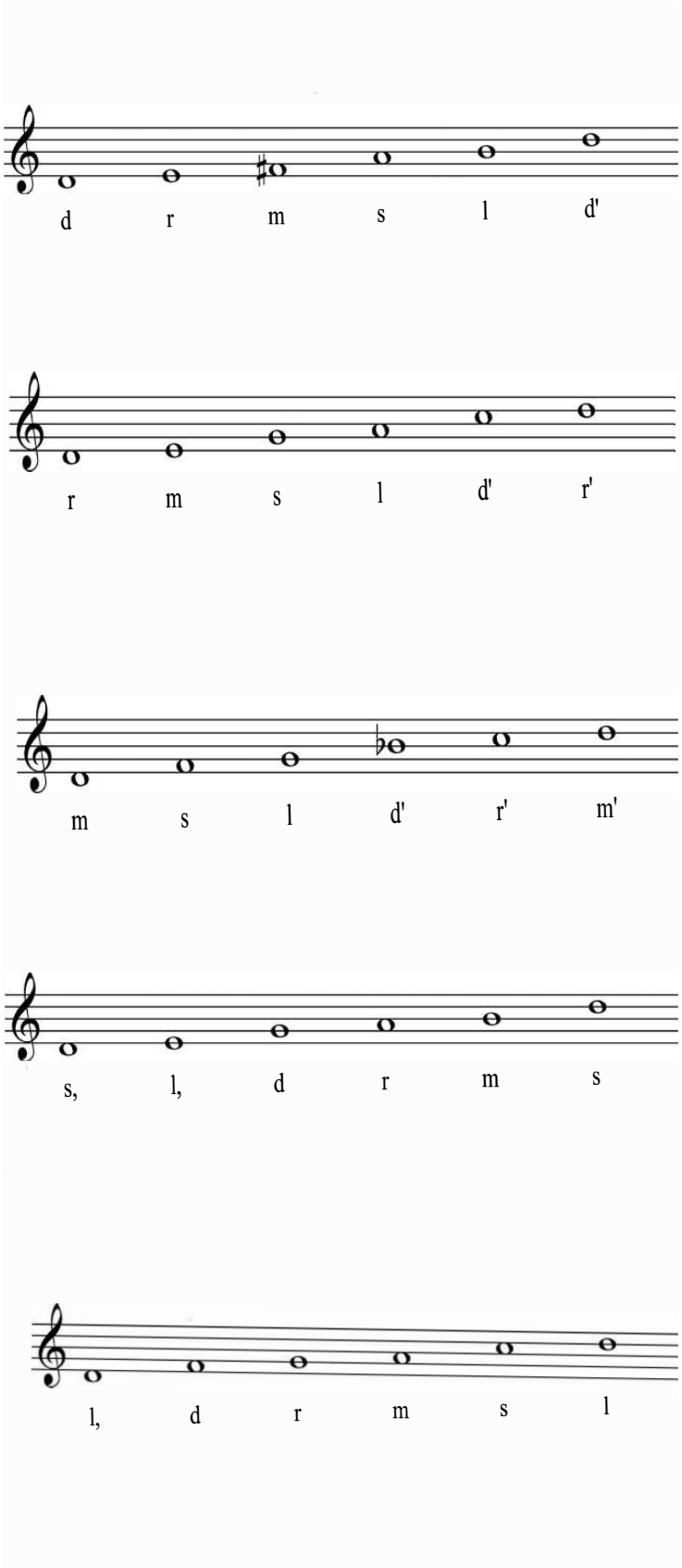
6.2 Pentatonic Scales Beginning on D





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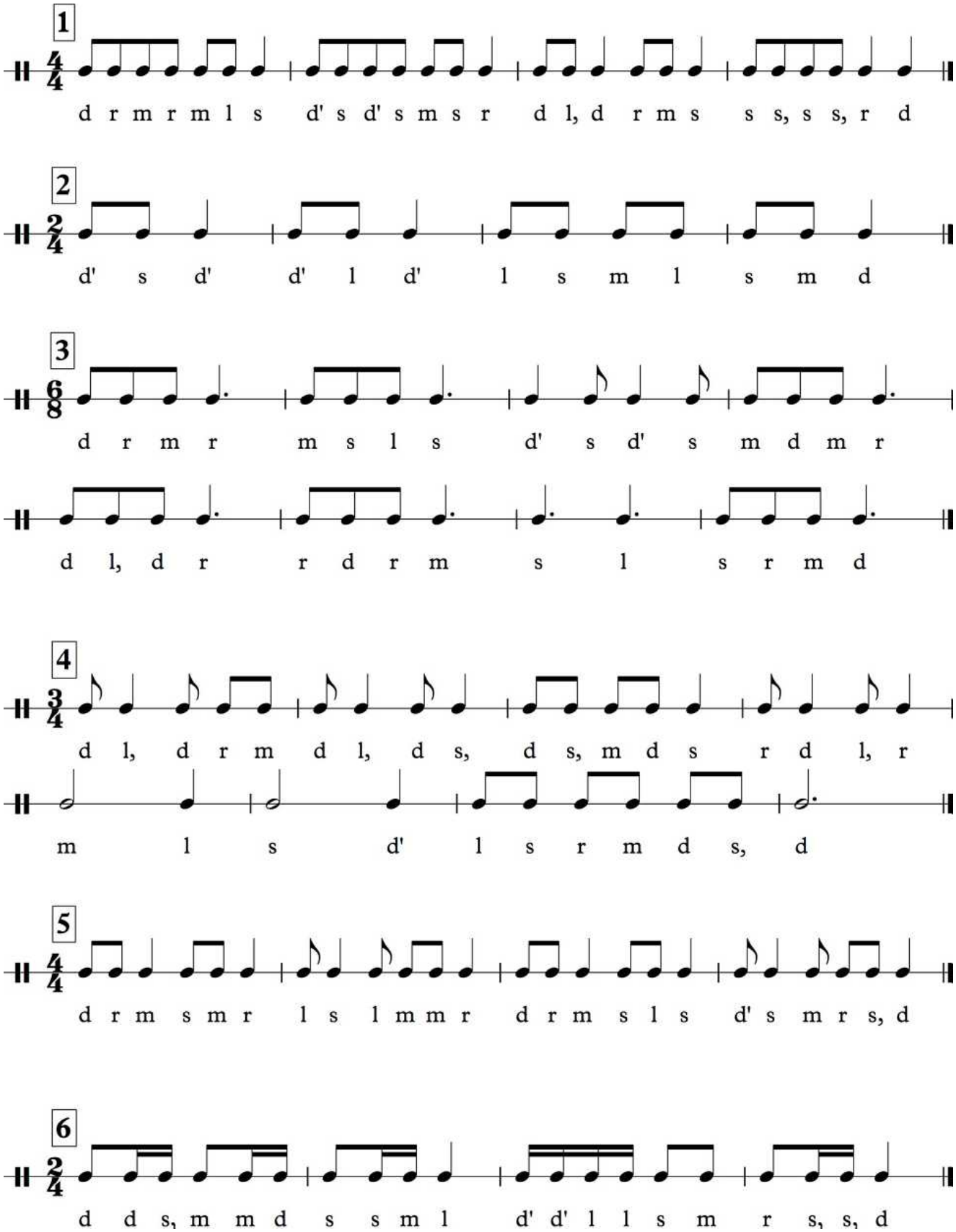
6.3 Pentatonic Stick Notation Sight Reading



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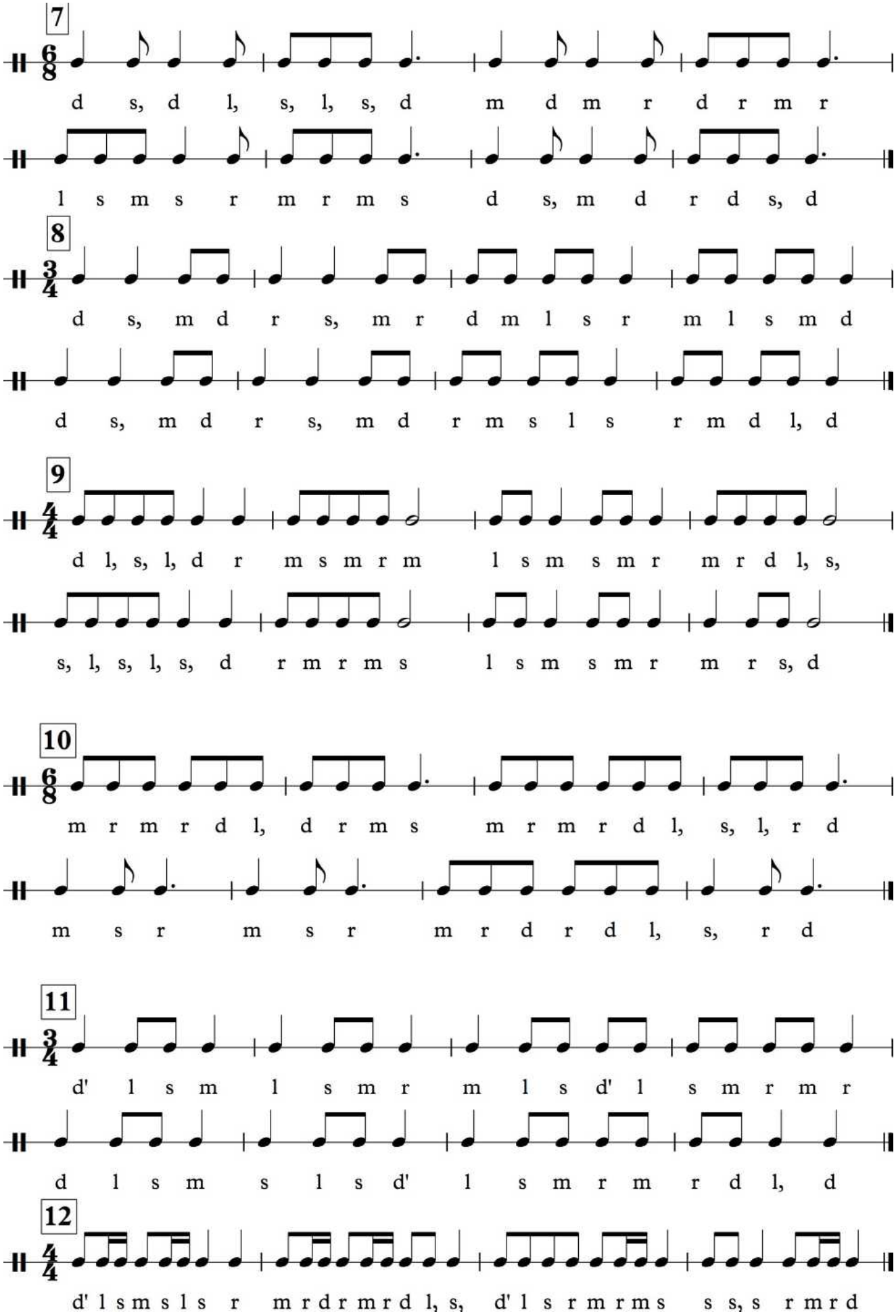

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6.4 Repertoire

1. On the empty stave below each song, write the tone set (notes used) from lowest to highest.
2. Circle the Finalis (last note)

Note: this finalis is not **do**. This means that this piece is not actually considered a '**do**' pentatonic song, rather it is in '**so**' pentatonic.

6.4.1 Chai Snob Lament

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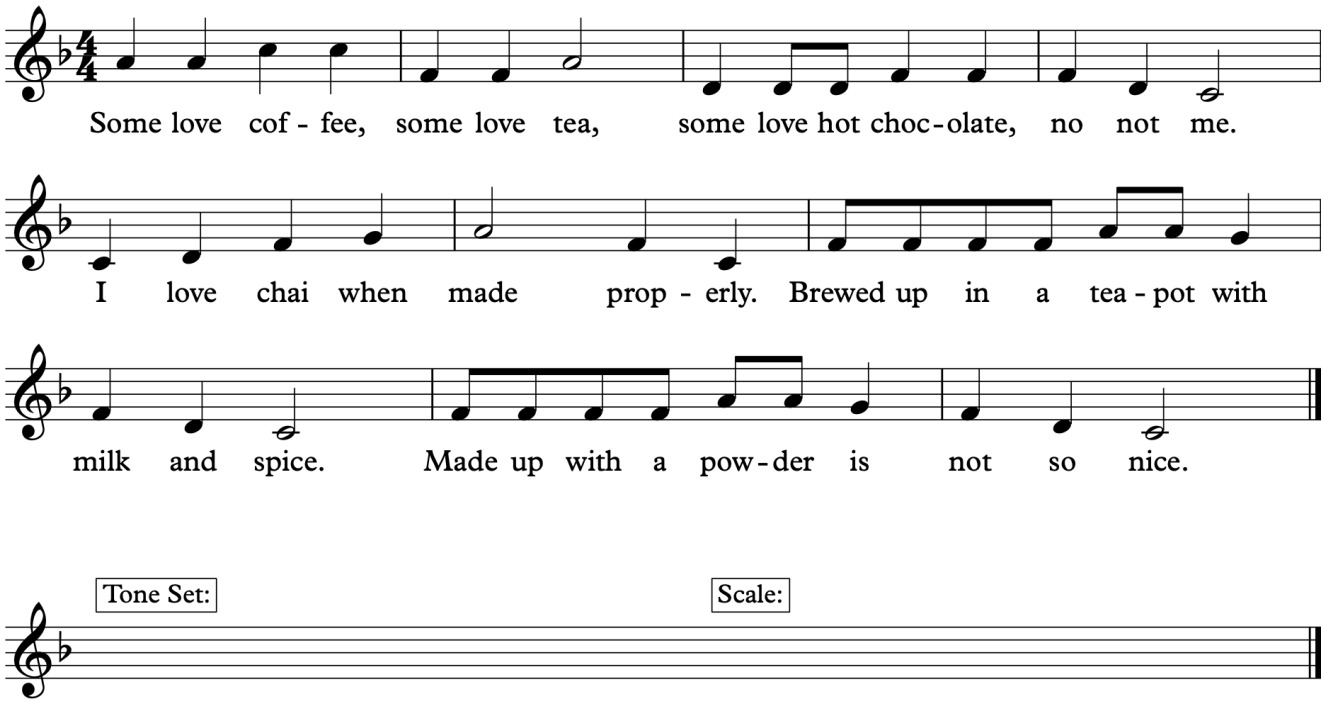
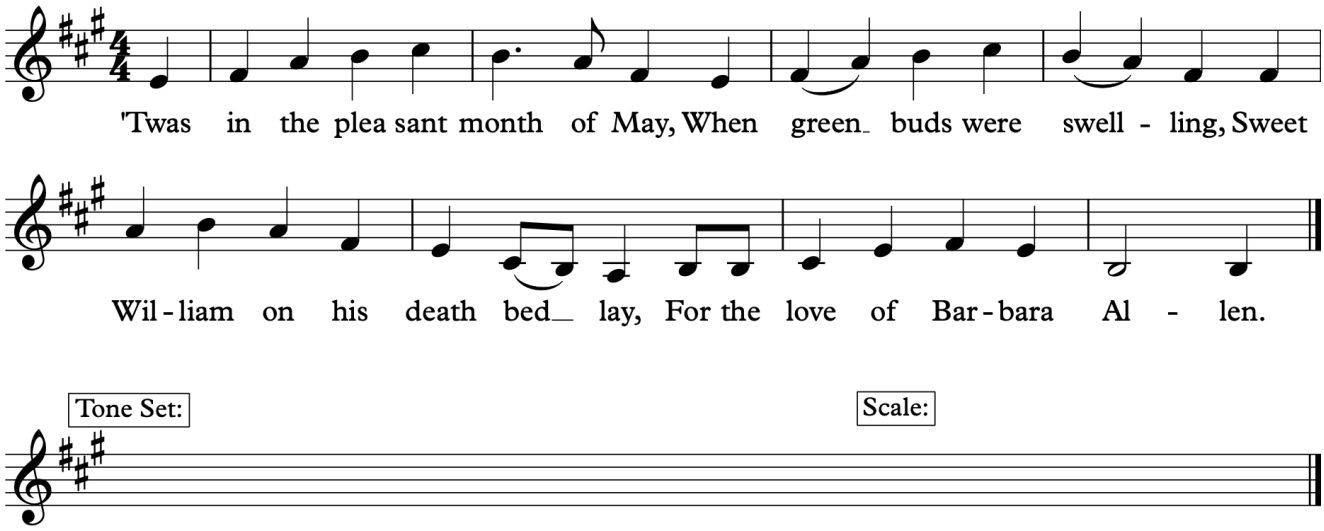


6.4.2 Barbara Allen

* Circle the finalis to help find the scale

Scottish



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6.4.3 Shearwater Beach

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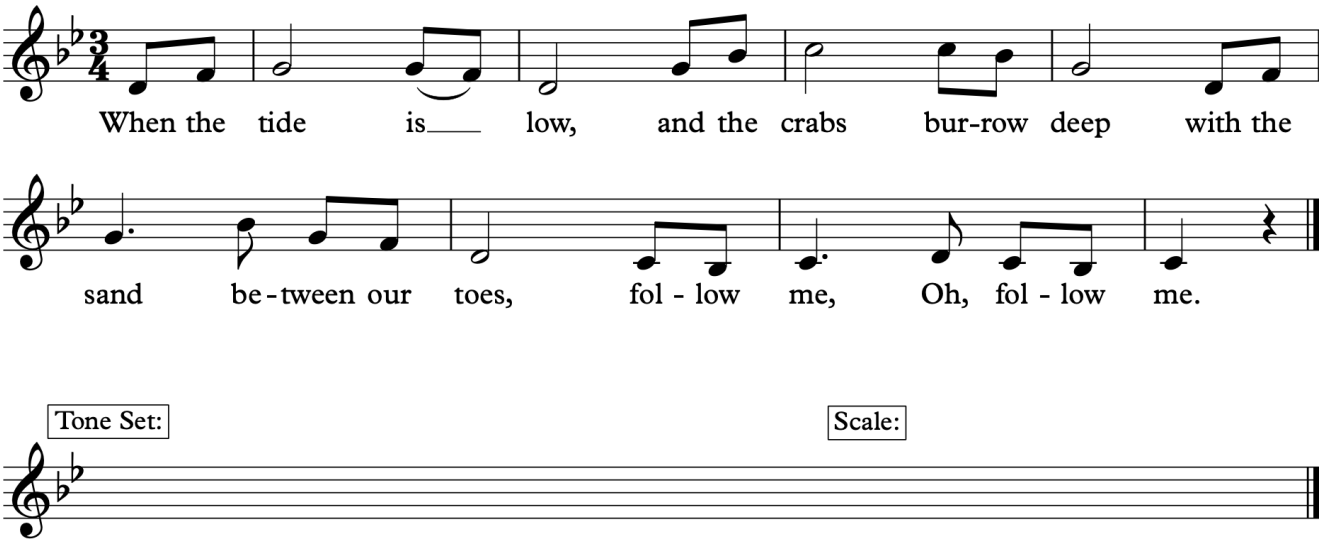
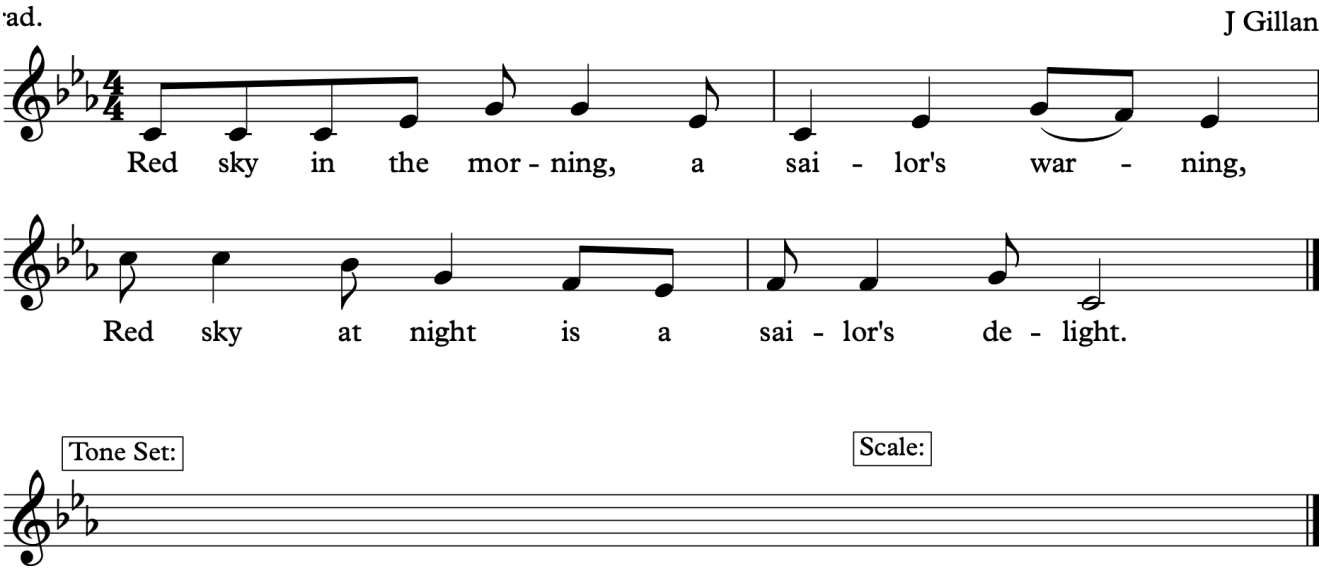


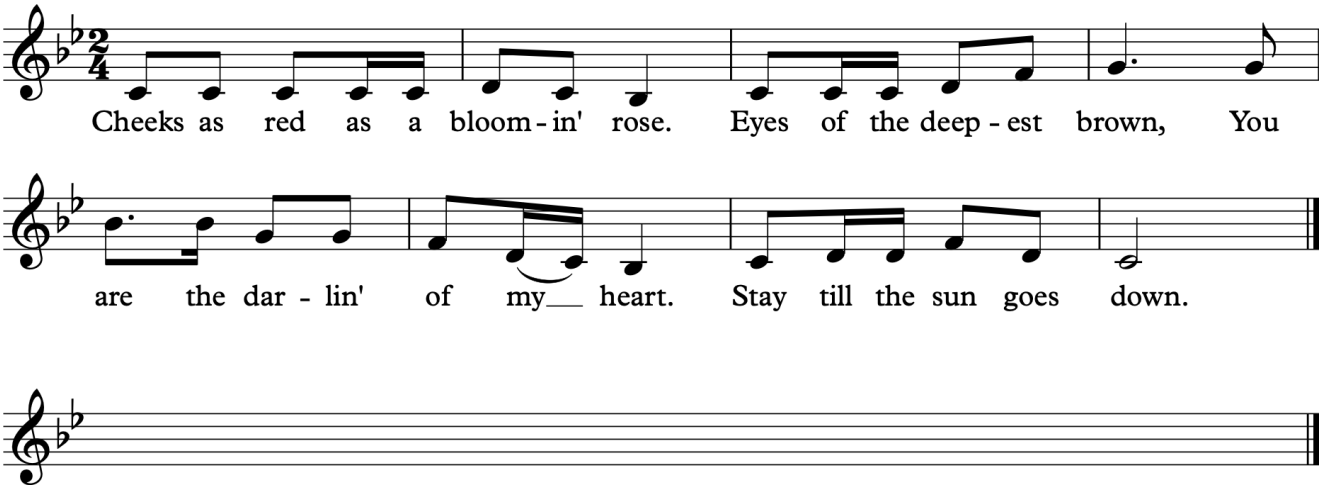
6.4.4 Red Sky

J Gillan



6.4.5 Shady Grove

American Folksong



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6.4.6 May You Find Peace

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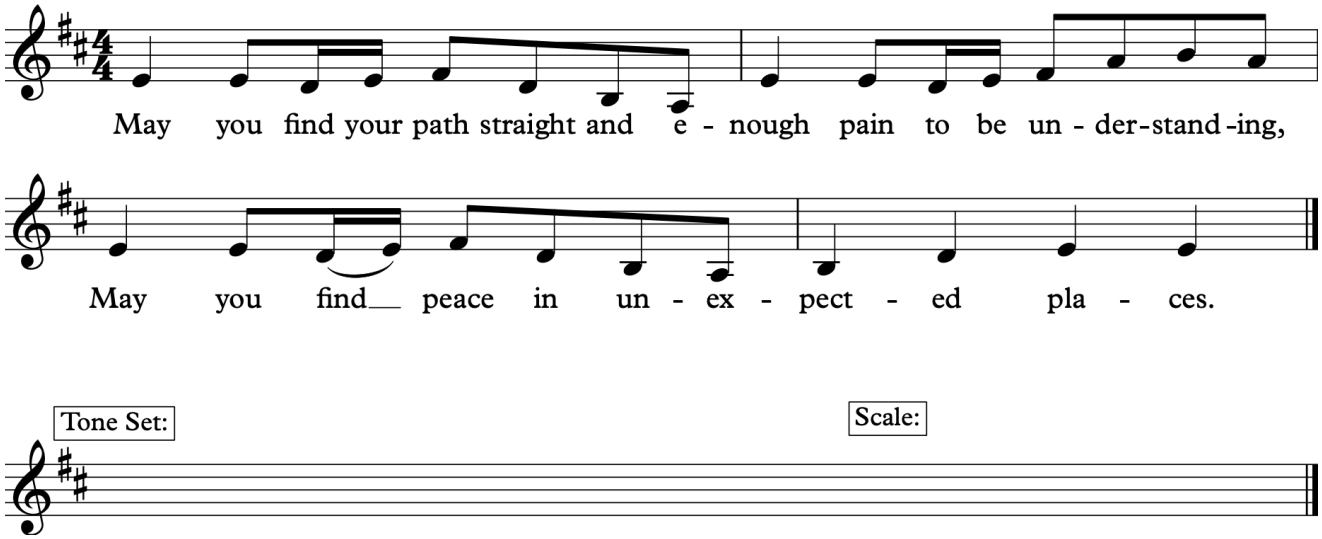
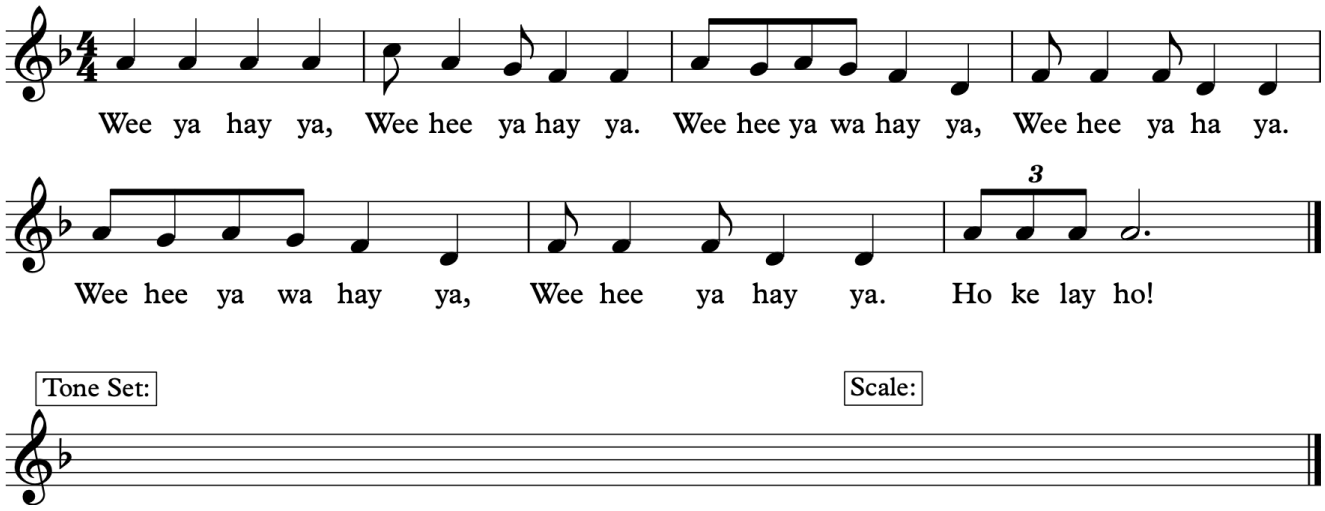


6.4.7 Duck Dance

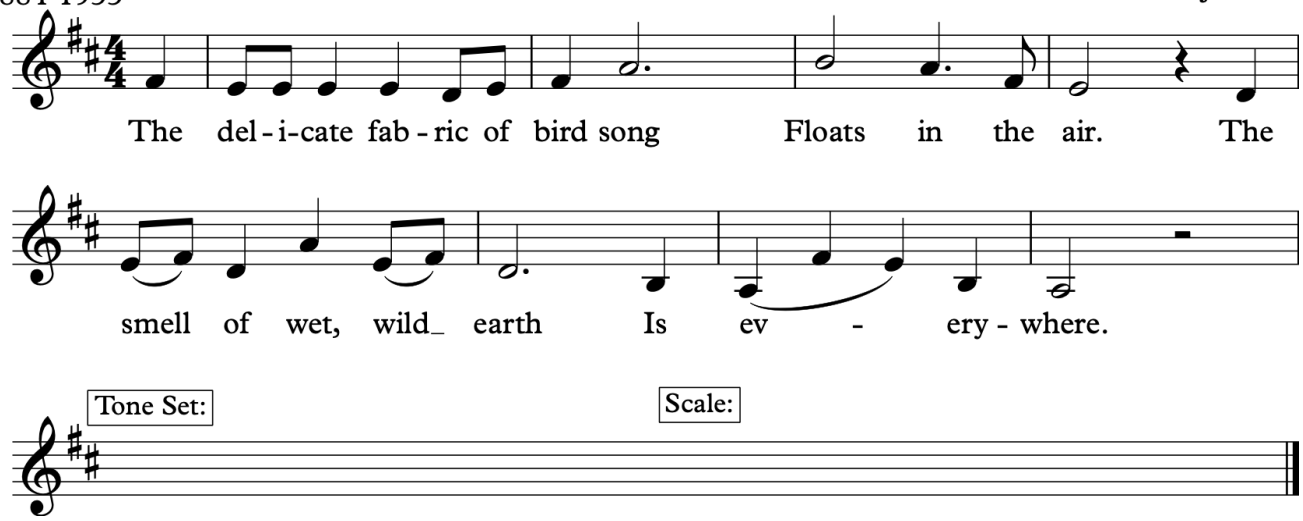
Native American



6.4.8 May Day

Sara Teasdale
1884-1933

J Gillan



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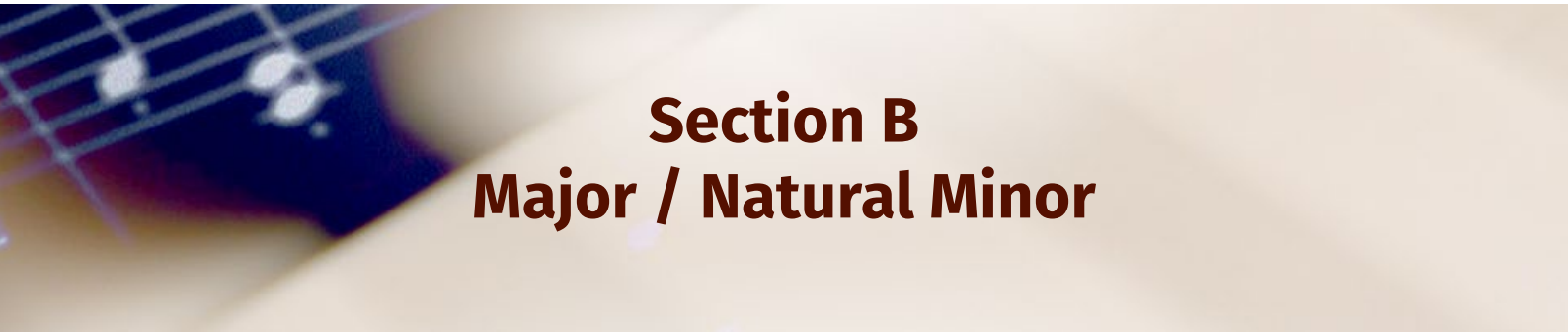

Section B
Major / Natural Minor

The introduction of the solfa notes '***fa***' and '***ti***' move us from pentatony (Five notes) to diatony (Seven notes).

Rather than introducing both notes at the same time, experiencing them in the context of the five note range - ***do re mi fa so*** and ***la, ti, do re mi*** builds these skills more gradually and, therefore, with greater understanding.

Often the harmonic and melodic minor scales are taught before the natural minor scale. Knowing the natural minor scale enables musicians to understand the concept of the raised seventh, then the raised sixth and seventh, from the minor's 'natural' state.

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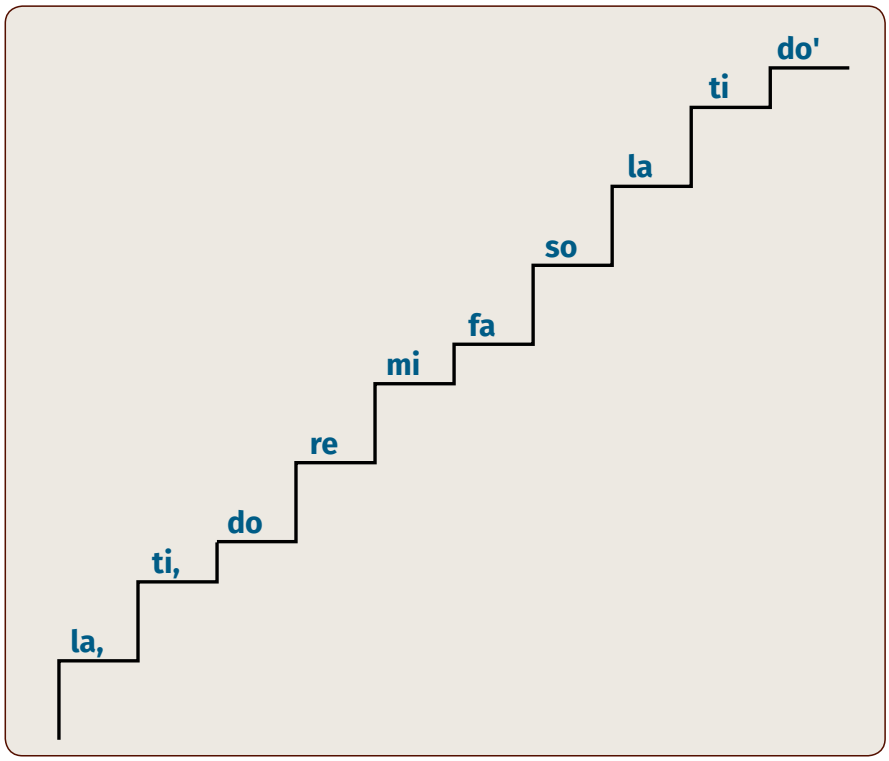
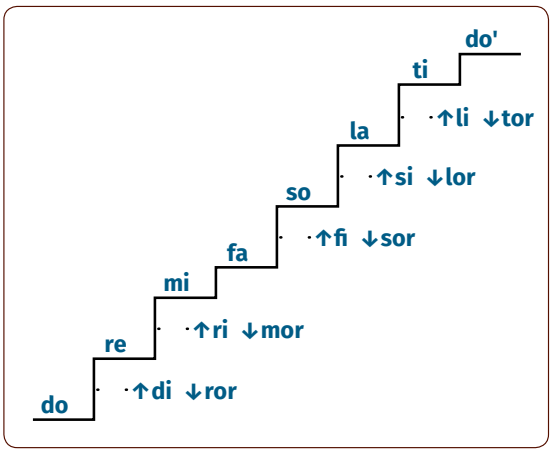
7.0 ti

Note: Handsign points up showing the semitone between **ti** and **do'**



Anything below ***do*** **-** regardless of whether in a Major or minor key - is followed by a comma:

t, l, or **ti, la,**



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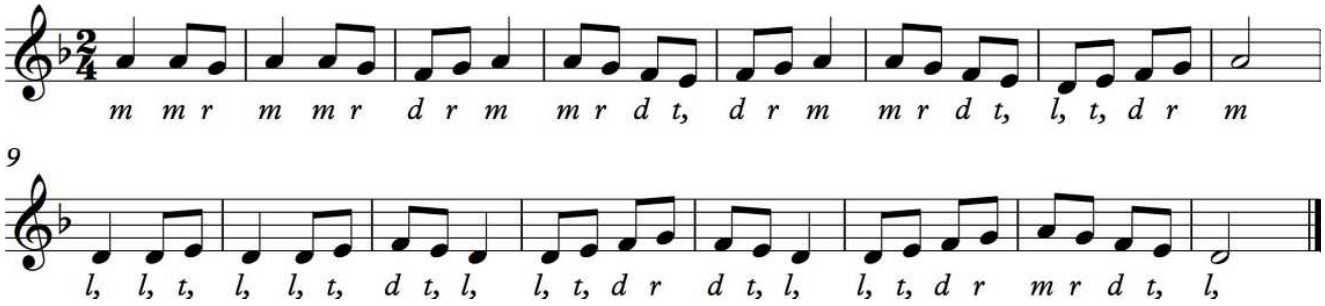
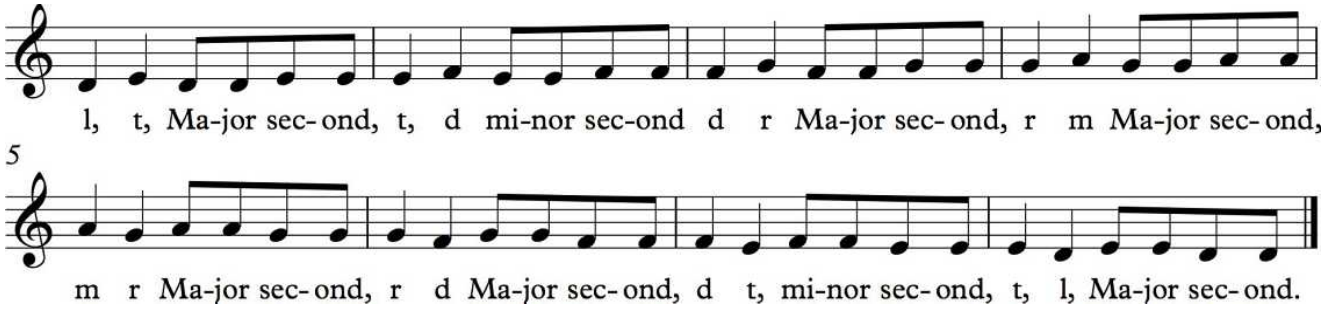
7.1 Interval Exercises

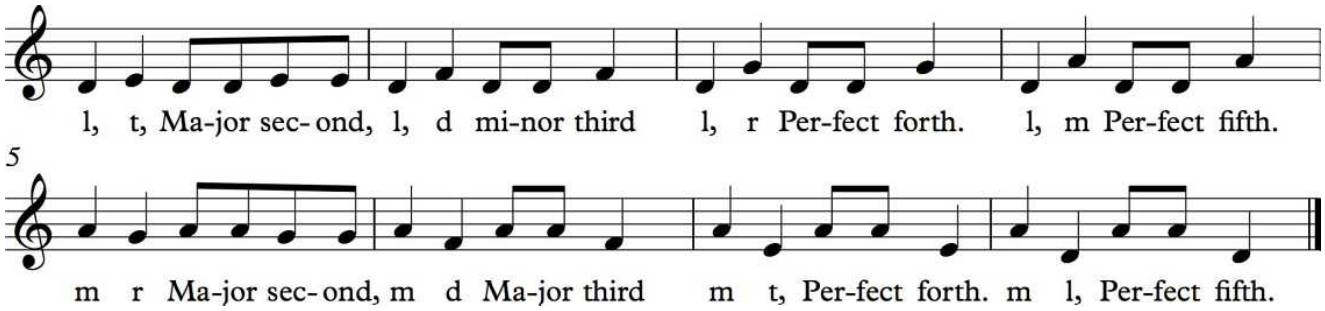
7.1.1 Cumulative Intervals: ti Exercise



7.1.2 *la, ti, do re mi* Consecutive Interval Exercise

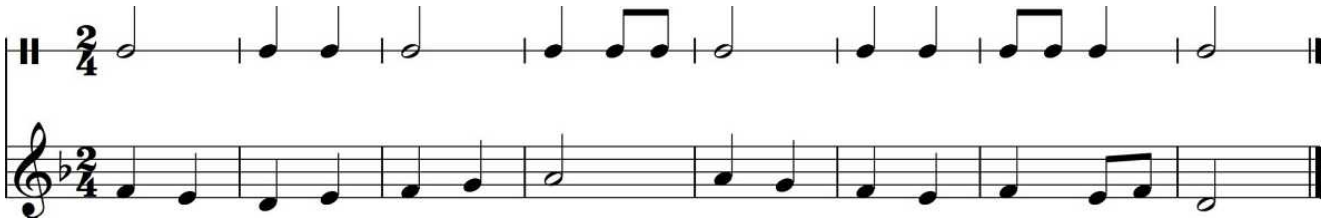


7.1.3 *la, ti, do re mi* Interval exercise - Ascending and Descending



7.2 Sing and Clap

7.2.1 ti Sing and Clap I



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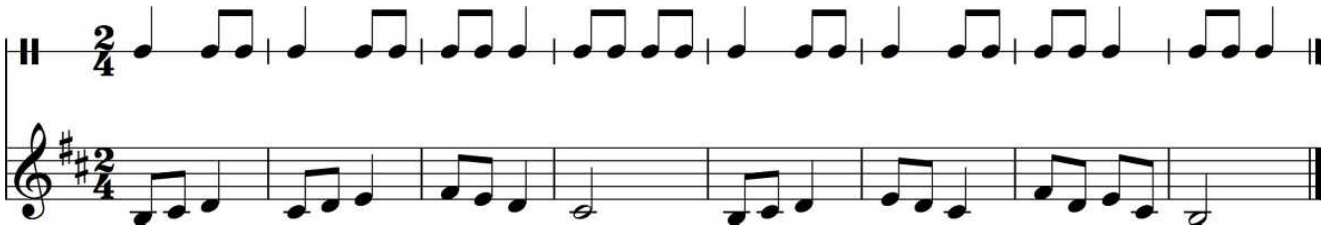
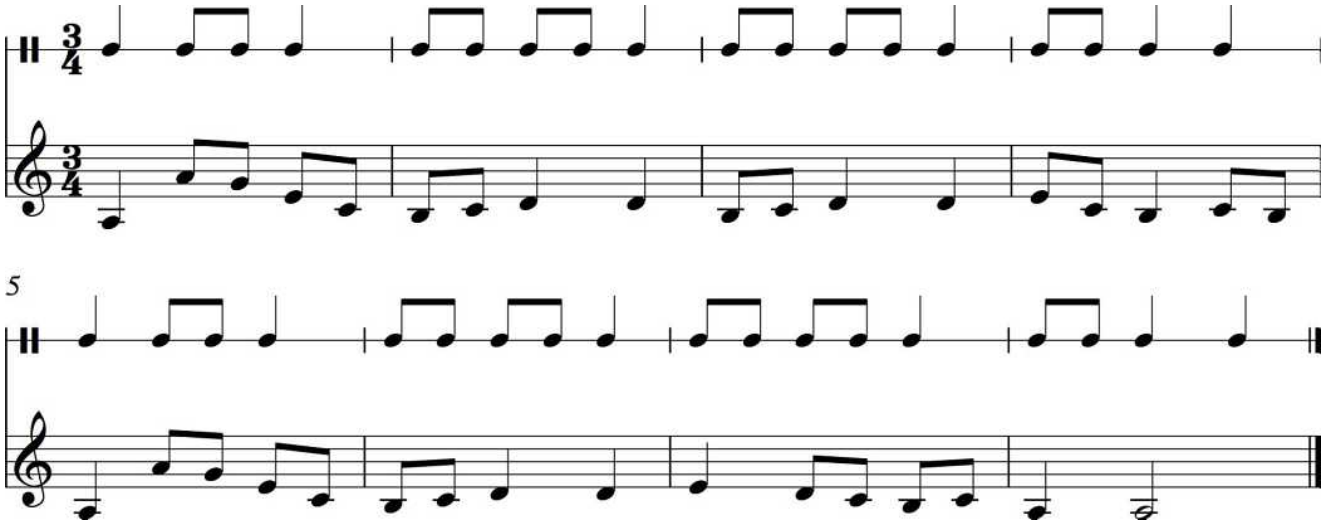
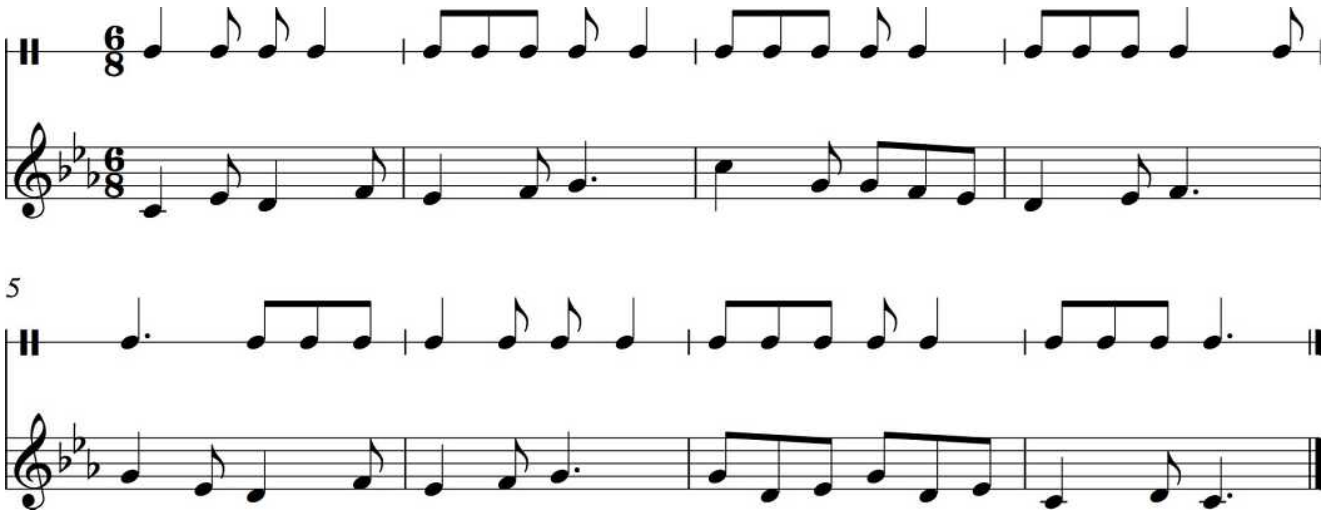
7.2.2 ti Sing and Clap II



7.2.3 ti Sing and Clap III



7.2.4 ti Sing and Clap IV



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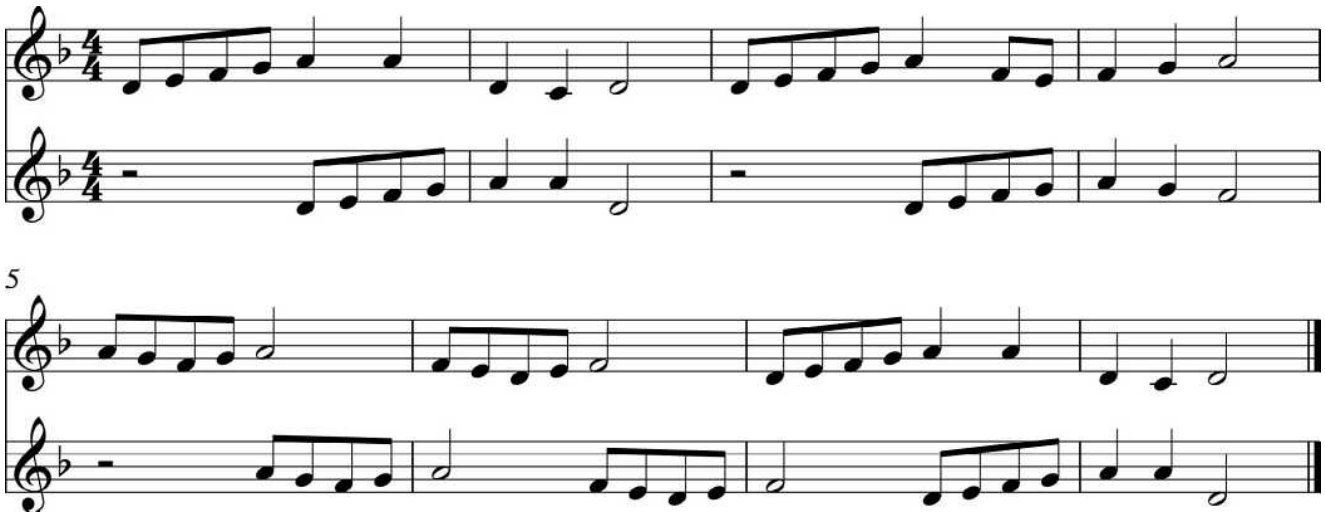
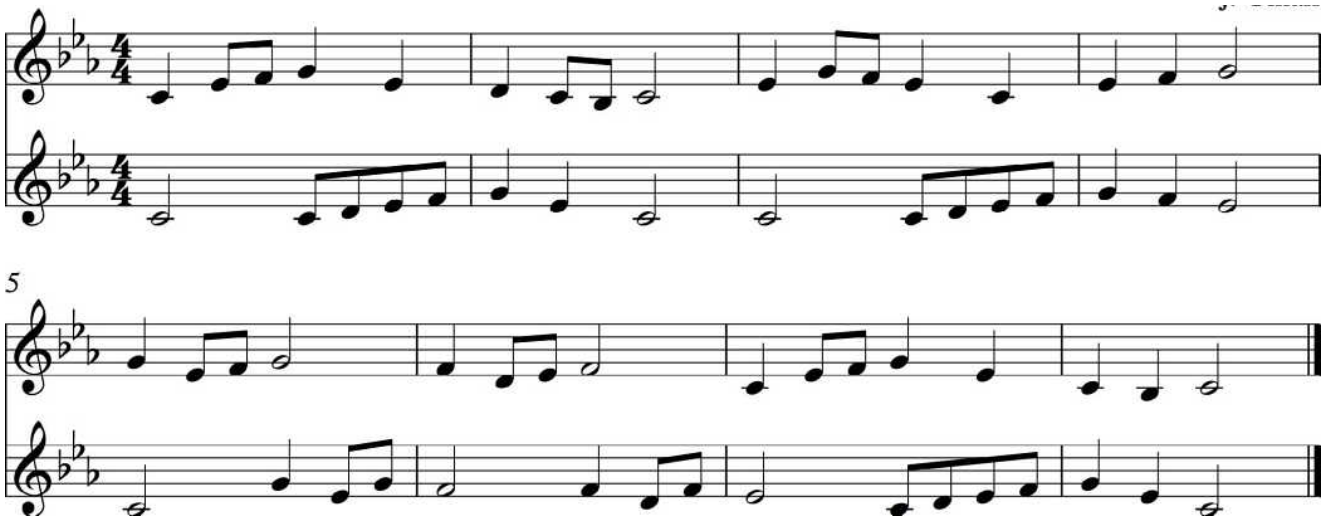
7.3 Sing and Play

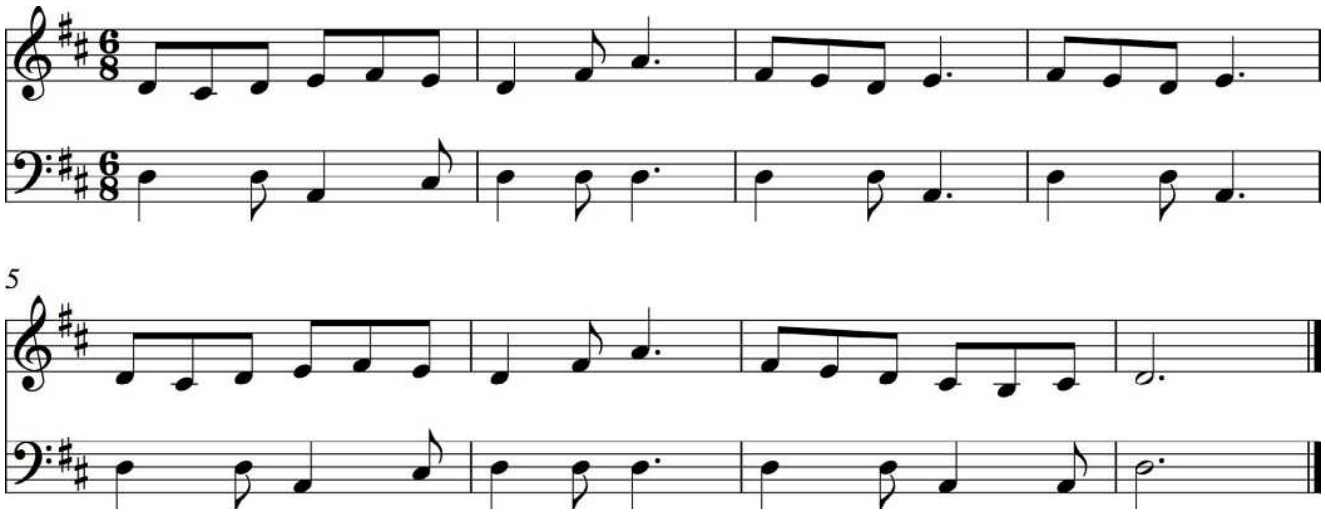
7.3.1 'ti' Focus Sing and Play I



7.3.2 'ti' Focus Sing and Play II



7.3.3 'ti' Focus Sing and Play III



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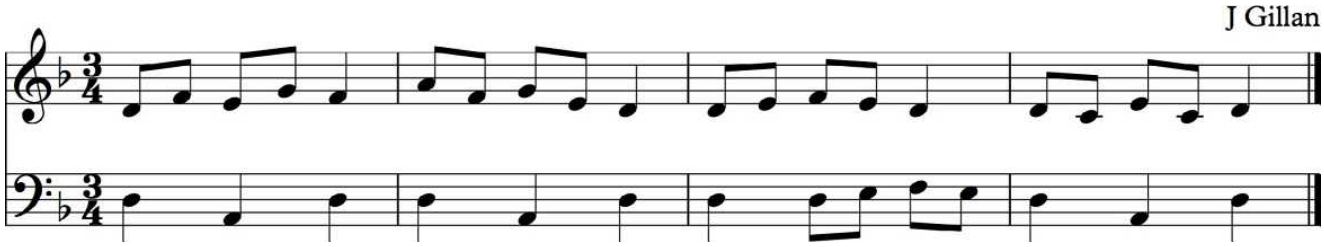
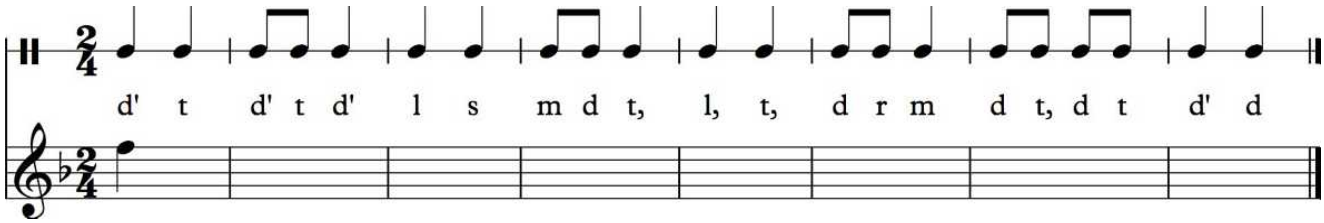
7.3.4 'ti' Focus Sing and Play IV

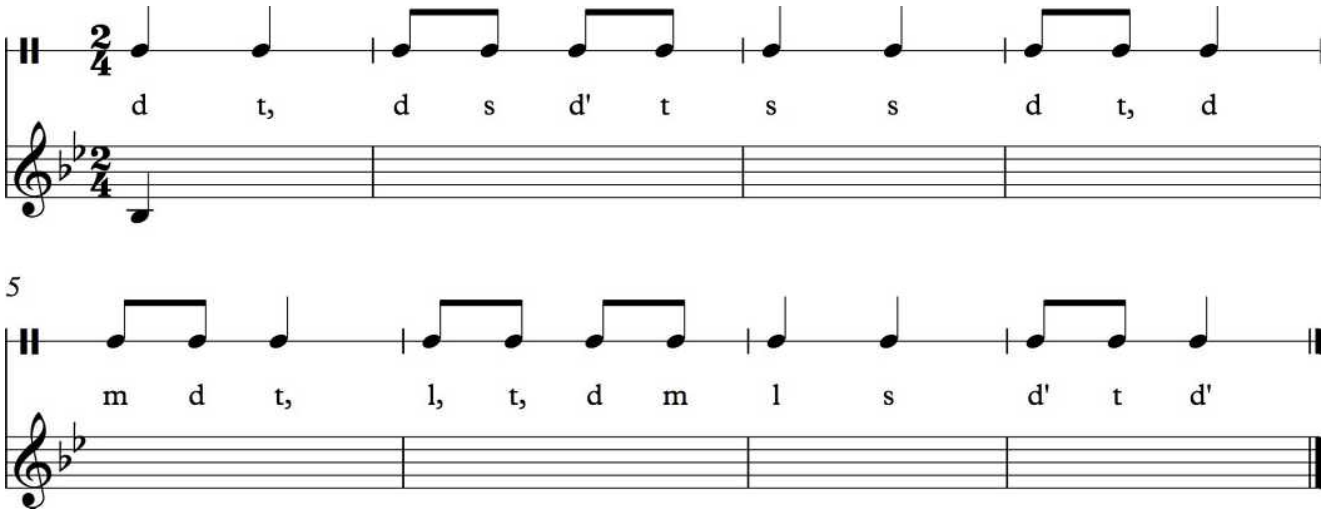


7.4 Sing and Transcribe

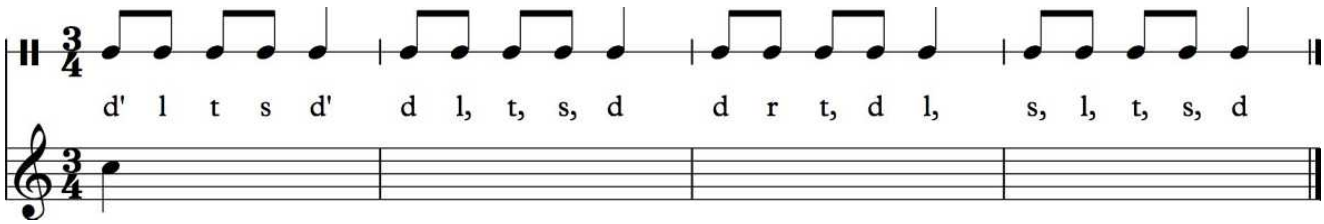
7.4.1 ti Transcribe I



7.4.2 ti Transcribe II



7.4.3 ti Transcribe III



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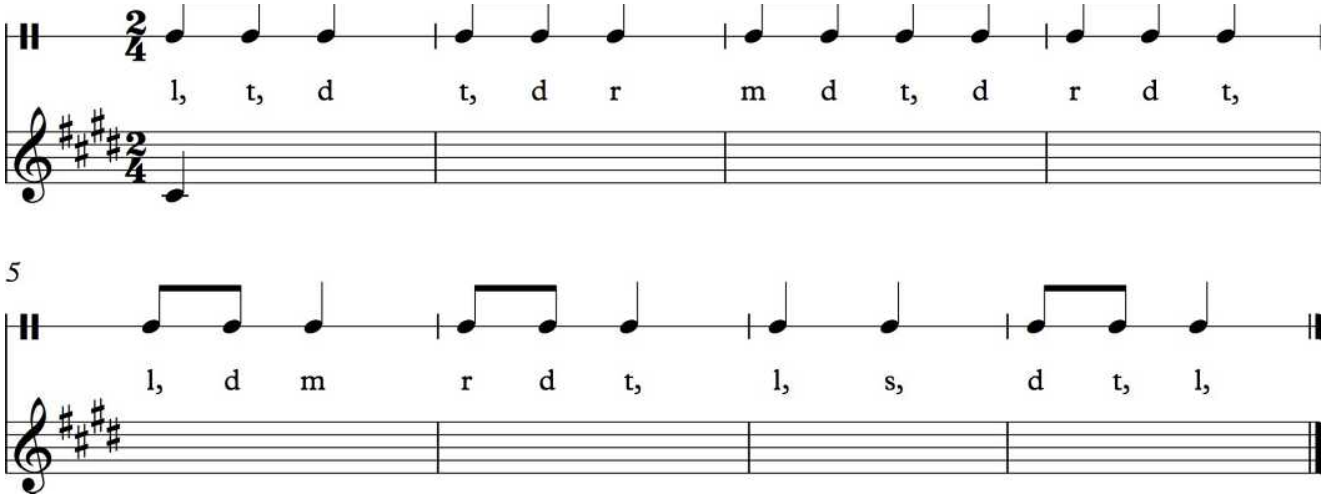
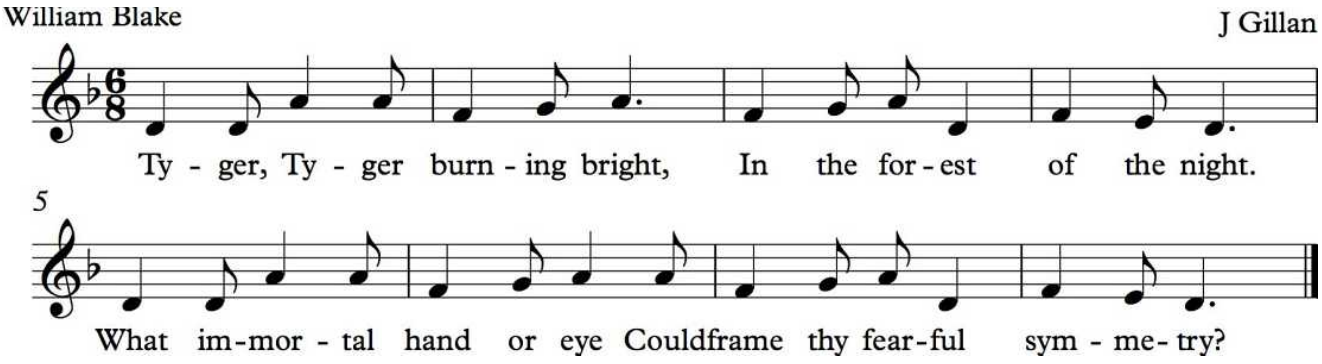
7.4.4 ti Transcribe IV

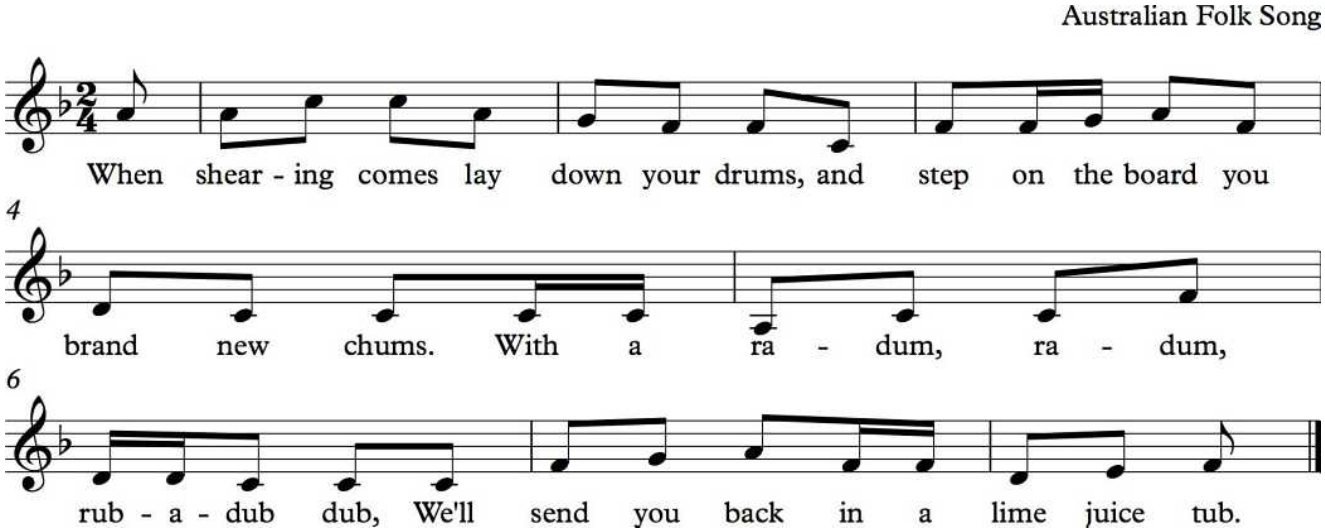


7.5 Repertoire

7.5.1 Tyger, Tyger



7.5.2 Lime Juice Tub



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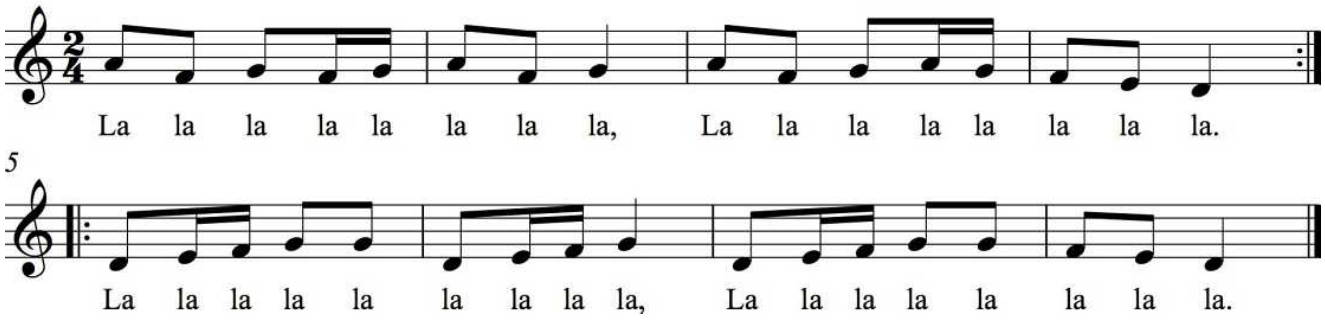
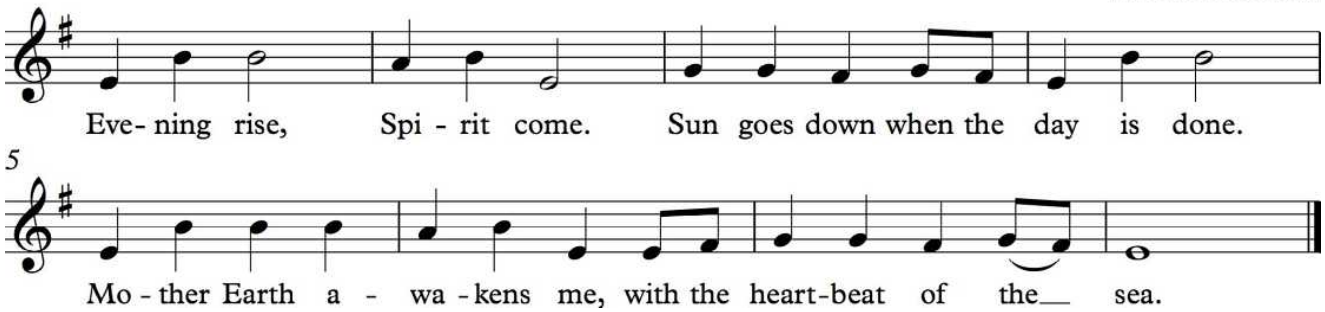
7.5.3 Debka Hora

Israeli



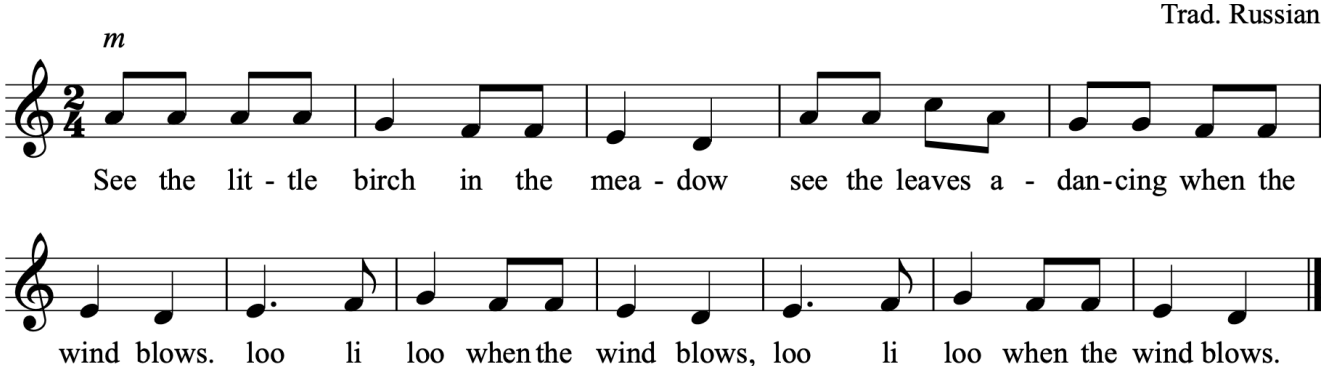
7.5.4 Evening Rise

Native American



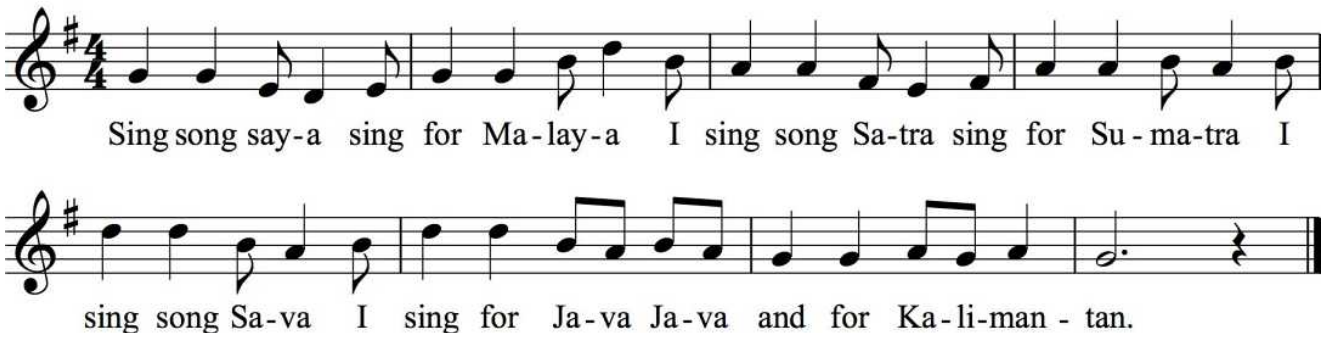
7.5.5 Birch Tree

Trad. Russian



7.5.6 Sing Song Saya

Malaysian Folk Song



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7.5.7 When the Train Comes Along

American

When the train comes a-long, when the train comes a-long, I'm goin' to

3

meet you at the sta - tion when the train comes a - long.

7.5.8 Rise Up, O Flame

Praetorius

① ② ③ ④

Rise up, O Flame by the light glow - ing.

4

Show to us beau - ty wis - dom and joy.

7.5.9 I Got a Letter

American

call: *response:*

I got a let - ter this morn - in', Oh, yes,

call: *response:*

I got a let - ter this morn - in', Oh, yes.

7.5.10 Aqua qua

Egyptian clapping game

A - qua qua del - a o - mar qua, qua qua. Del si-mo tri - co tri-co tri-co

7

tra va - lo, va - lo, va - lo, va-lo, va - lo va la. 1 2 3 4 5

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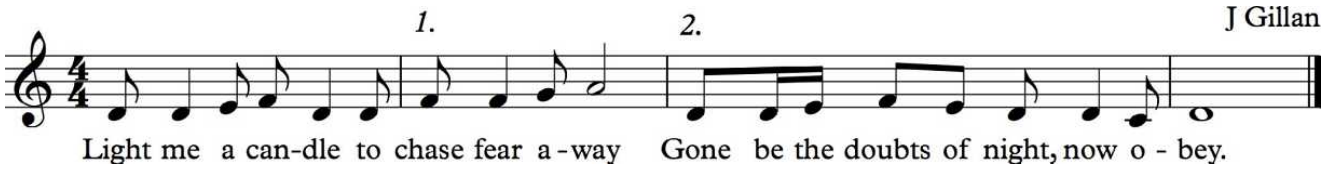
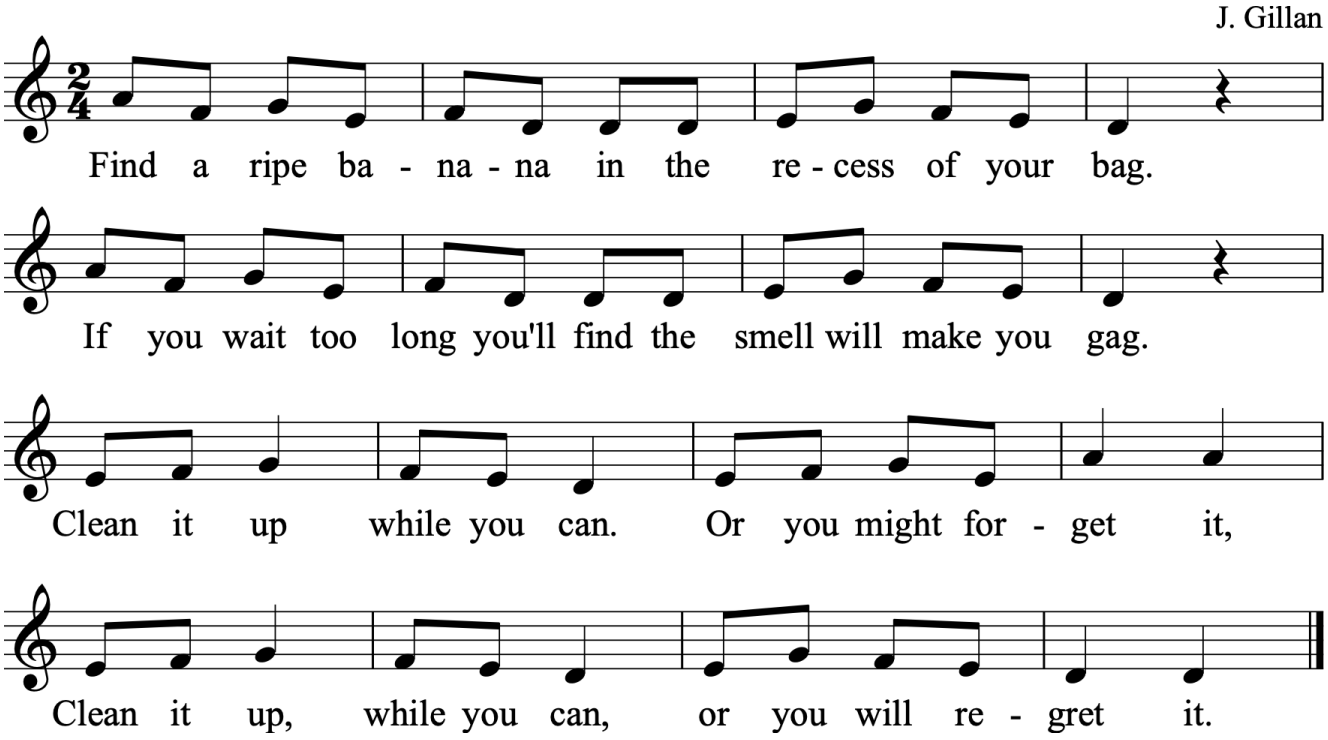
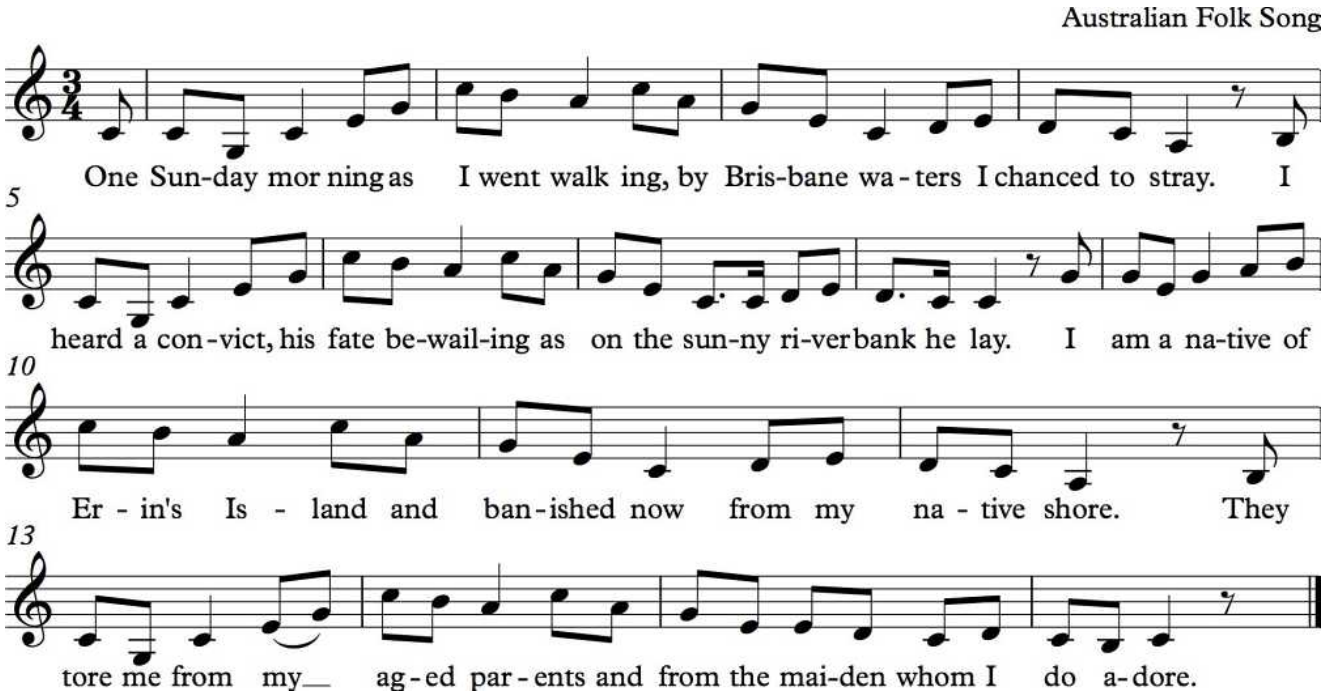
7.5.11 Give me a Candle



7.5.12 Ripe Banana



7.5.13 Morton Bay



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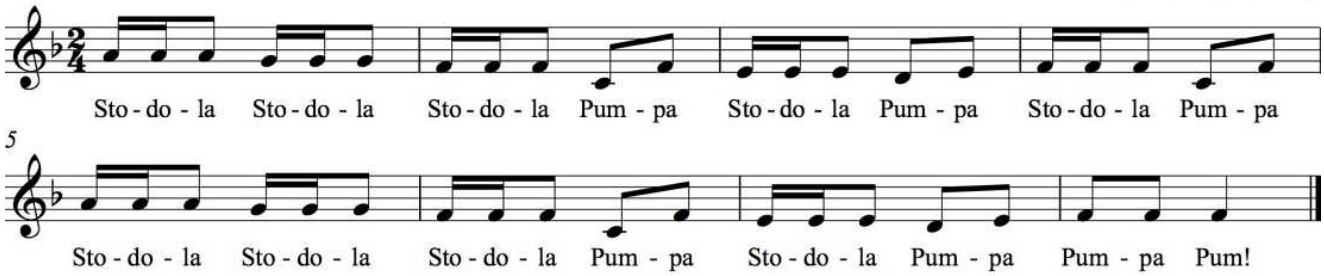
7.5.14 Stodola Pumpa

German Folk Song



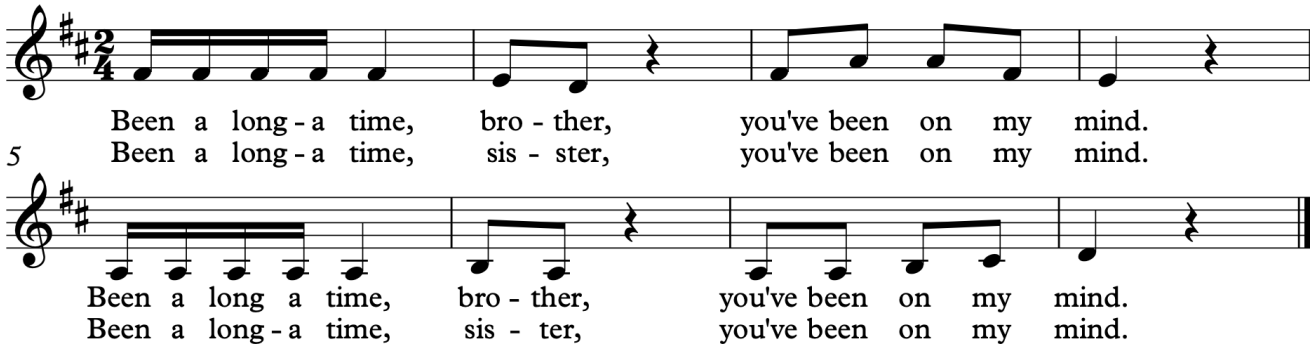
Formation - In partner's facing each other.

Actions for the words:

Sto - hit knees with both hands
do - clap
la - hit both partner's hands
pa - hit both partner's hands

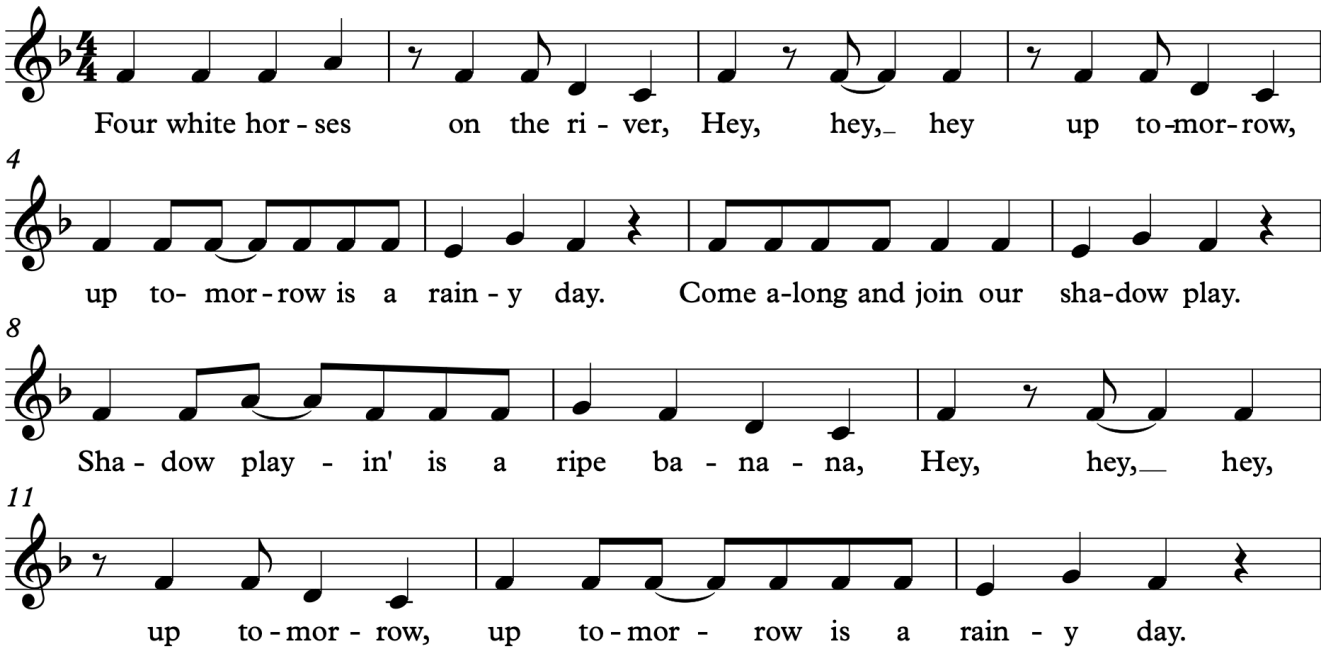
7.5.15 Been a long-a time

J. Gillan



7.5.16 Four White Horses

American Clapping Game



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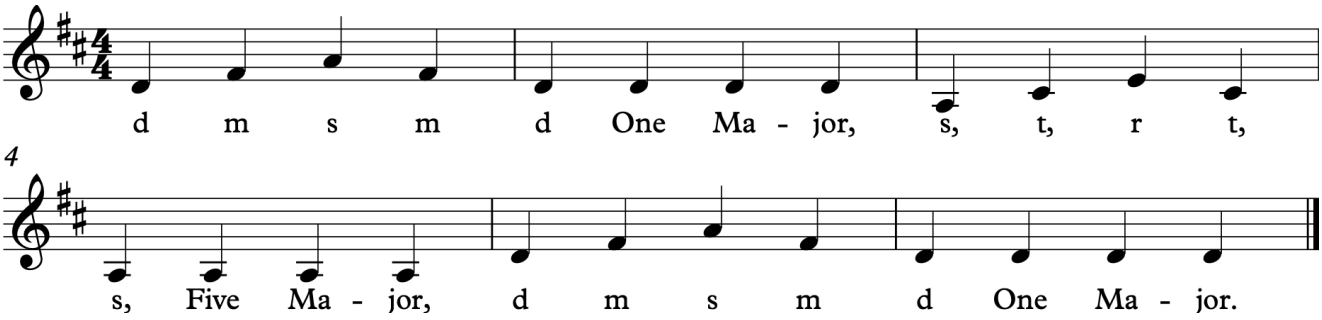
8.0 I V Harmony in a Major Key

s	r
m	t
d	s
I	V

Sing as outlined below:

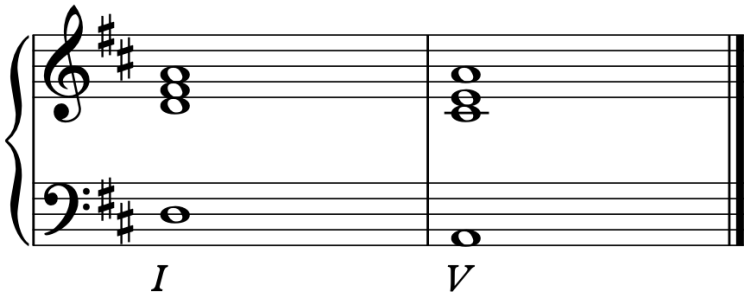


In order to move smoothly from one chord to another, whether singing or playing piano, rearrange the notes to be as 'lazy' as possible! Note: The bass has an extra line to keep the bottom of the note clear.

Bass line:

s	s
m	r
d	t
d	s
I	V

When played on the piano, this smooth voice leading looks (and sounds) like this:



Transpose these chords into different keys and sing them as above.

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8.1 Sing and Play

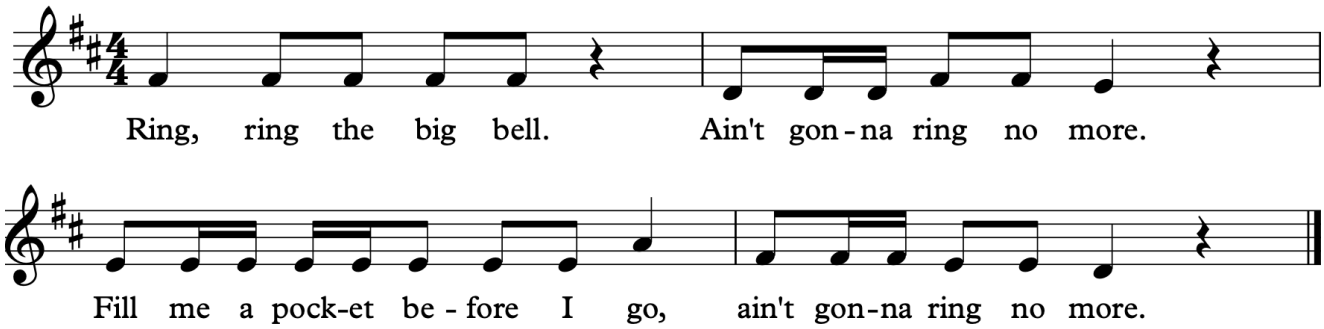
In a ***do re mi so*** melody, notes that 'belong' to a **I** (***do mi so***) or **V** (***so ti re***) can be accompanied on the piano using these chords. ***do*** and ***mi*** are part of a **I** chord. ***re*** is part of a **V** chord, *so* belongs to both **I** and **V**.

To choose which chord to play, when singing a ***so***, look at the context. ***re - so*** probably belongs to **V**. ***mi - so*** or ***so - do*** probably belongs to **I**.

Write the Roman Numerals below the following melodies then sing and play them with the chords using the 'lazy' voice leading above. Do this with the other ***do re mi*** or ***do re mi so*** melodies in this book.

8.1.1 Ring, Ring the Bell

American



8.1.2 Harmonising Melody I

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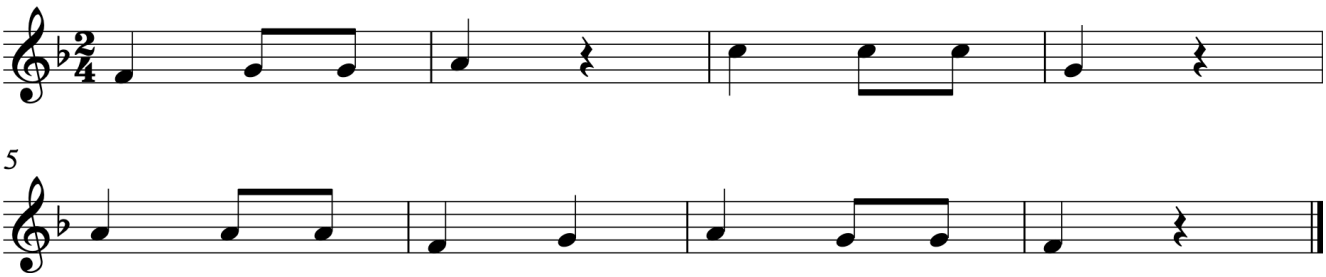
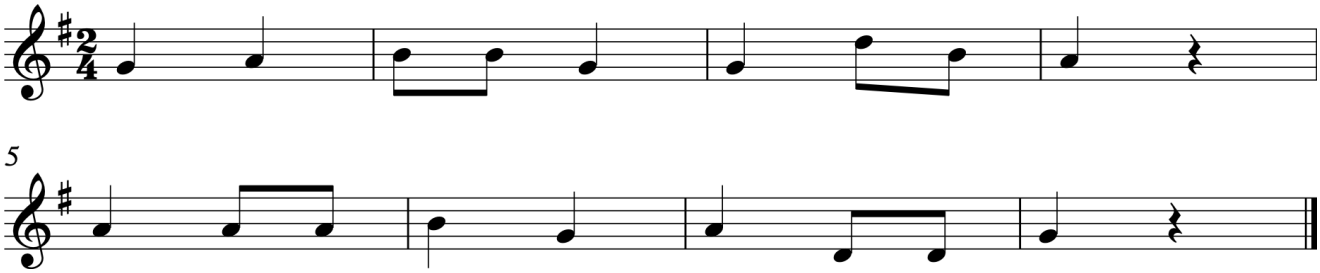


8.1.3 Harmonising Melody II

J. Gillan



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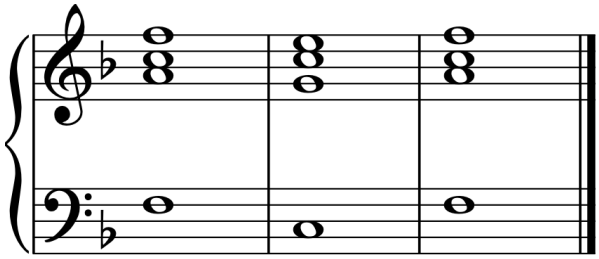
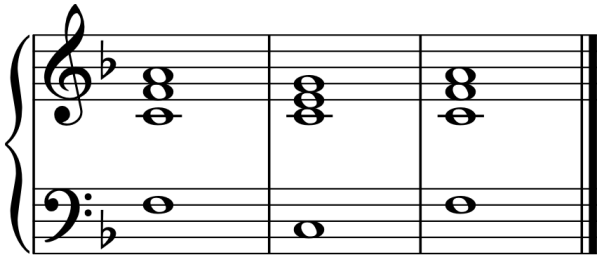
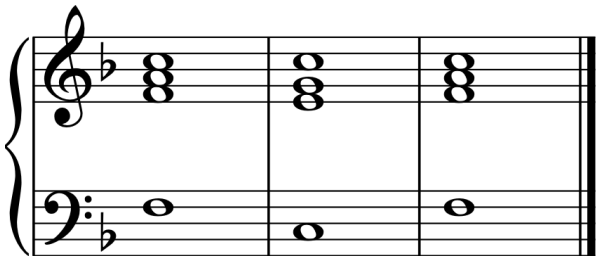
8.2 Transposition

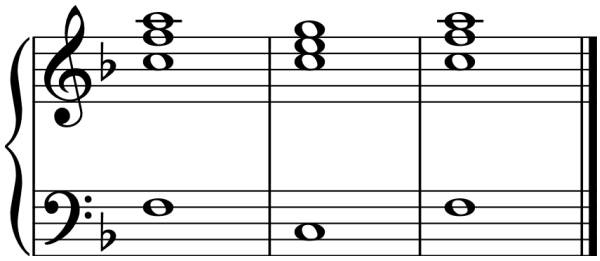
Write the solfa next to the following notes on the stave showing:

- ***do*** leads to ***ti***
- ***mi*** leads to ***re***
- ***so*** remains the same









- Transpose the chords above into different tonalities. Play these singing and naming the chords.
- Note that all these chords are in ROOT position. It is the bass line that dictates whether a chord is in an inversion or not, regardless of the order of notes in the right hand.

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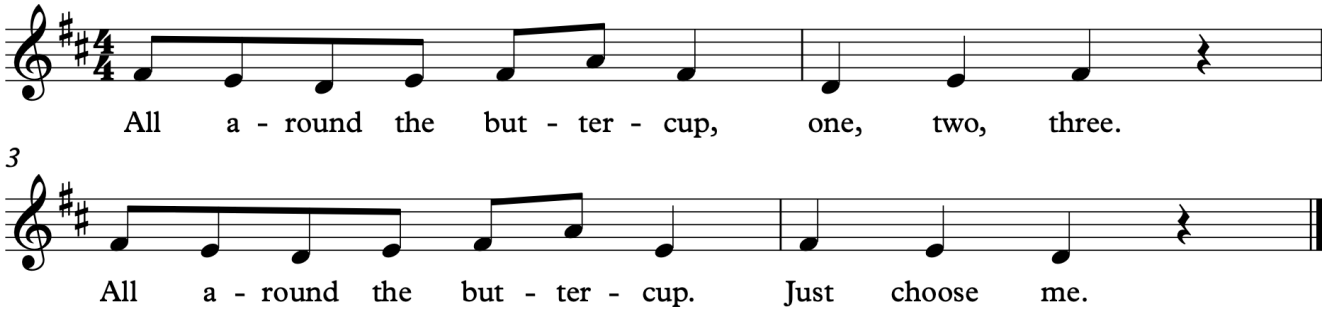
8.3 I V Harmonic Exercises

Sing the following songs to words and solfa accompanying using I V harmony as indicated by the melody.

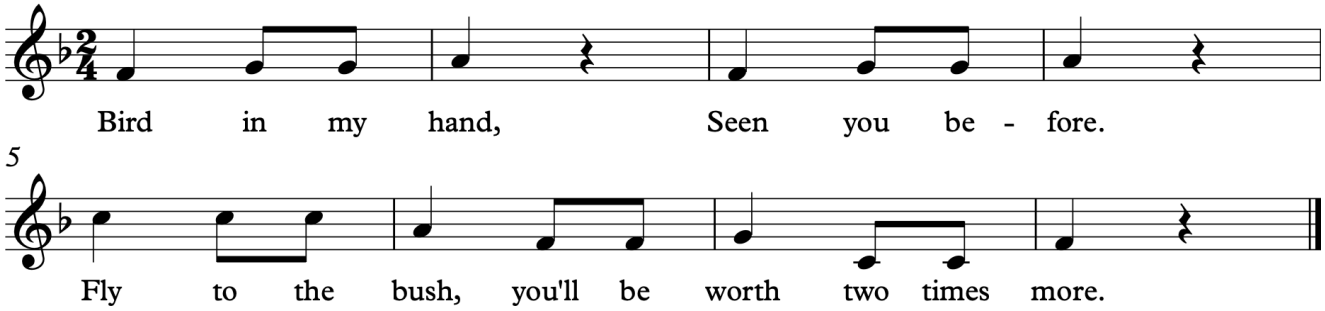
8.3.1 All around the Buttercup

Folk Song



8.3.2 Bird in my Hand

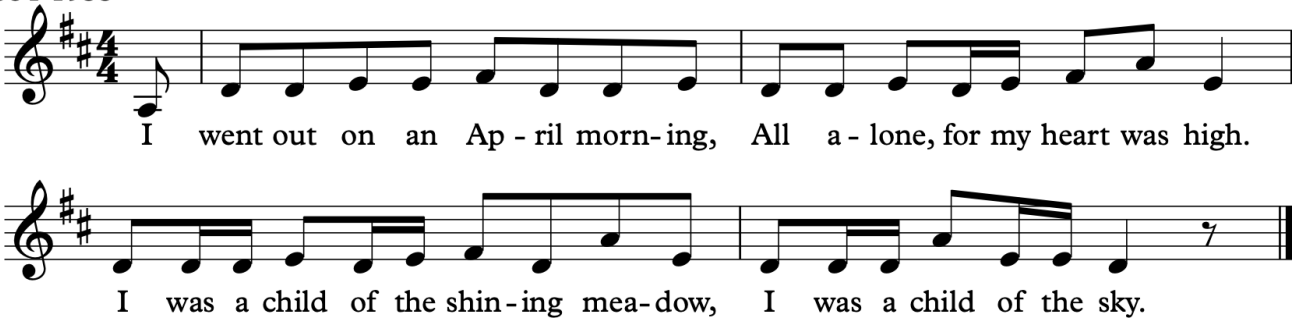
J. Gillan



8.3.3 Morning

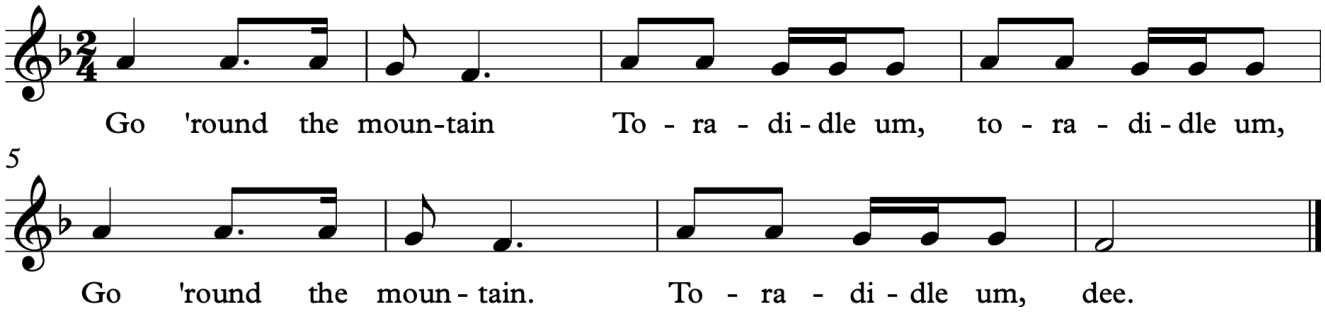
Sara Teasdale
1884-1933

J Gillan



8.3.4 Go ‘round the Mountain

Folk Song



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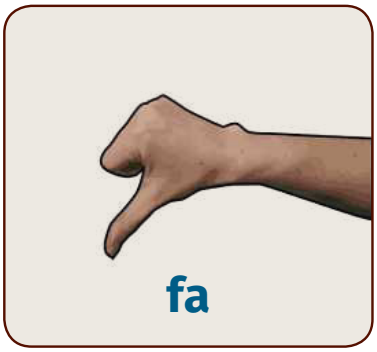
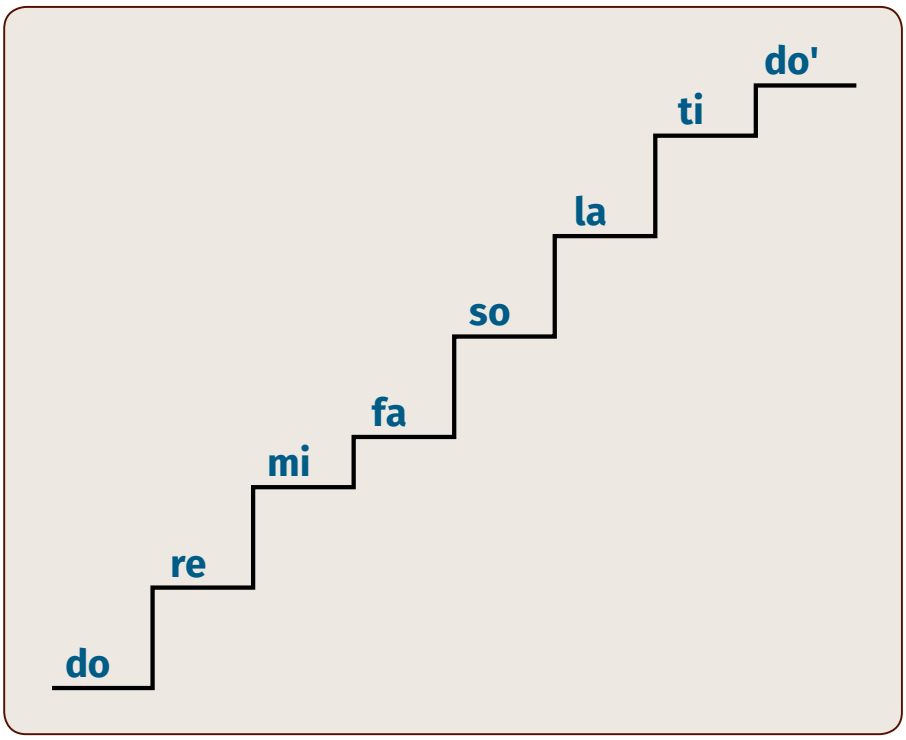
9.0 fa



Note: Handsign points down showing the semitone between **fa** and **mi**

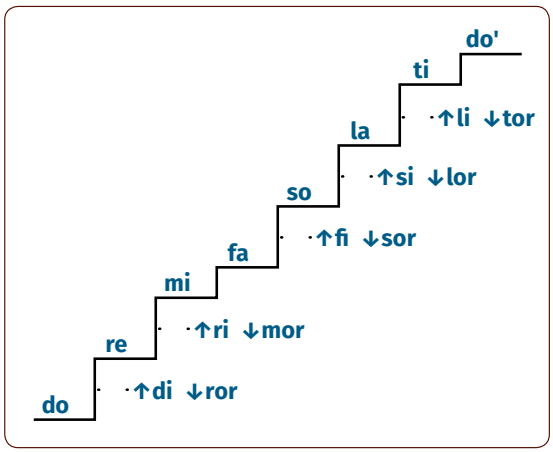


mi to **fa** is:

a semitone or a half step or a minor second

ti to **do'** is:

a semitone or a half step or a minor second



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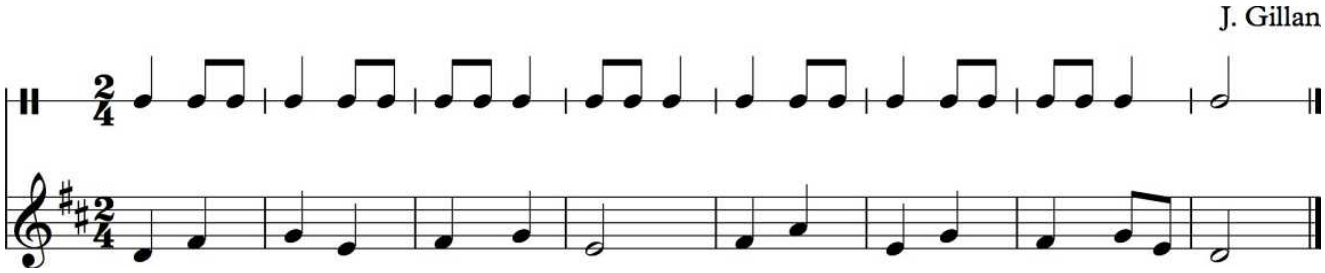
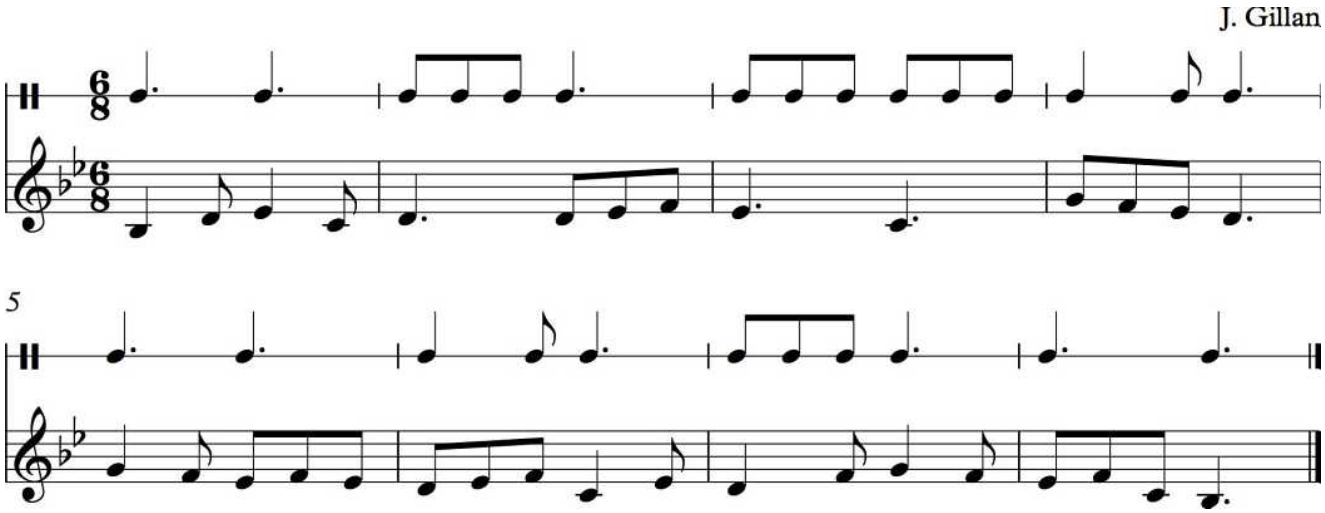
9.1 Sing and Clap

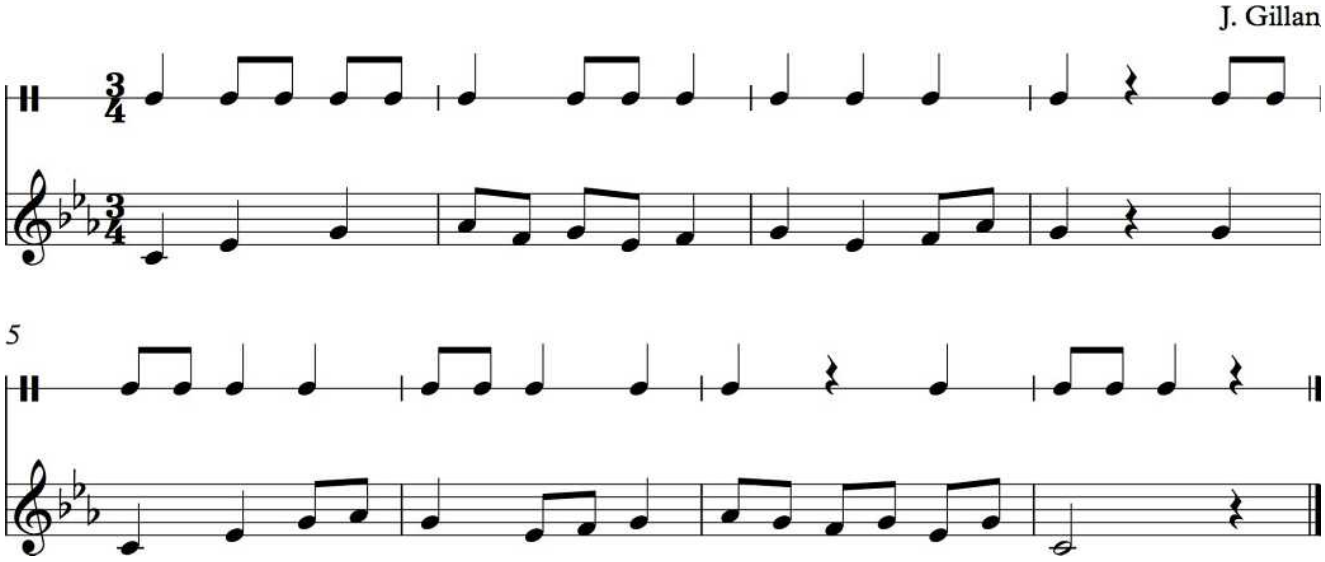
9.1.1 fa Sing and Clap I



9.1.2 fa Sing and Clap II



9.1.3 fa Sing and Clap III



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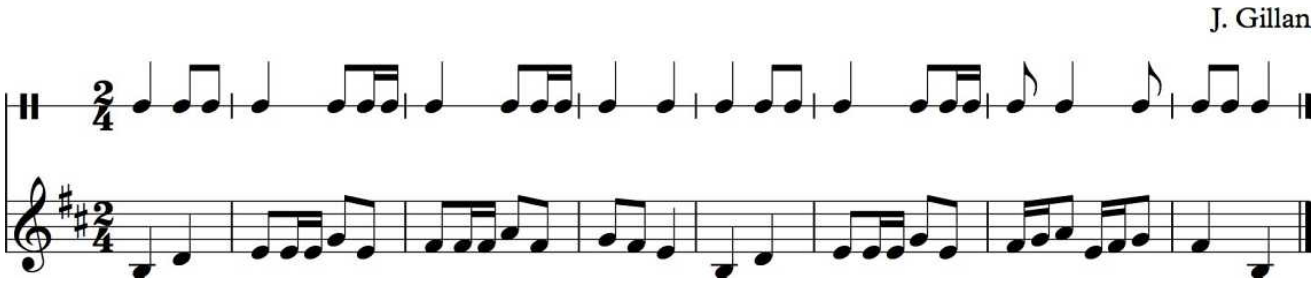
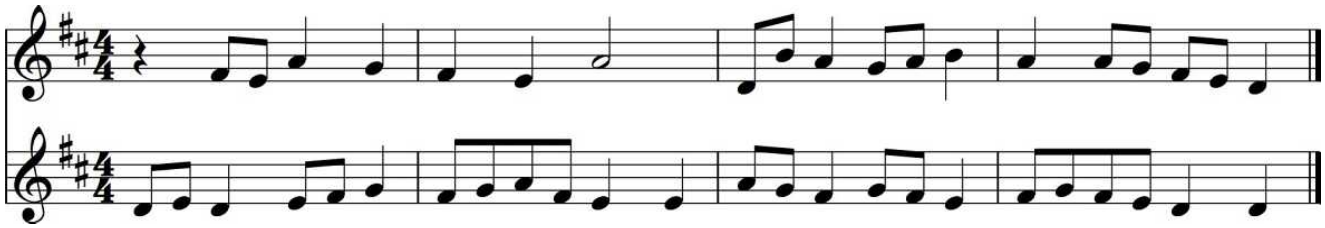
9.1.4 fa Sing and Clap IV

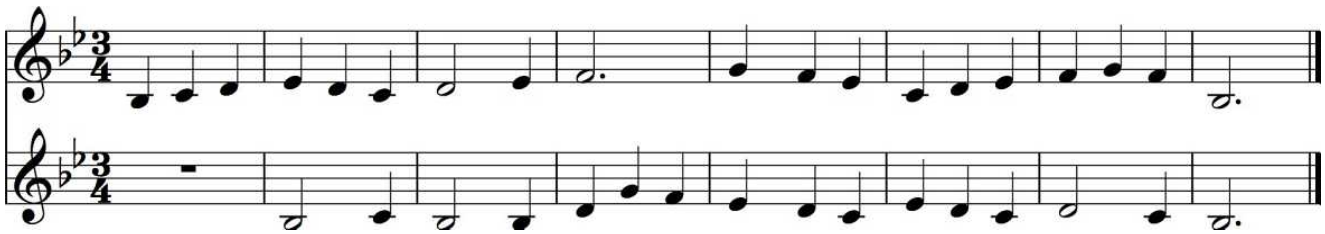


9.2 Sing and Play

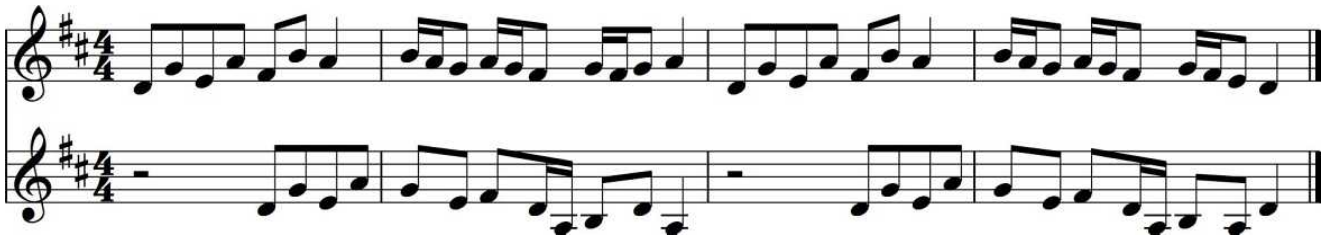
9.2.1 fa Sing and Play I



9.2.2 fa Sing and Play II



9.2.3 fa Sing and Play III



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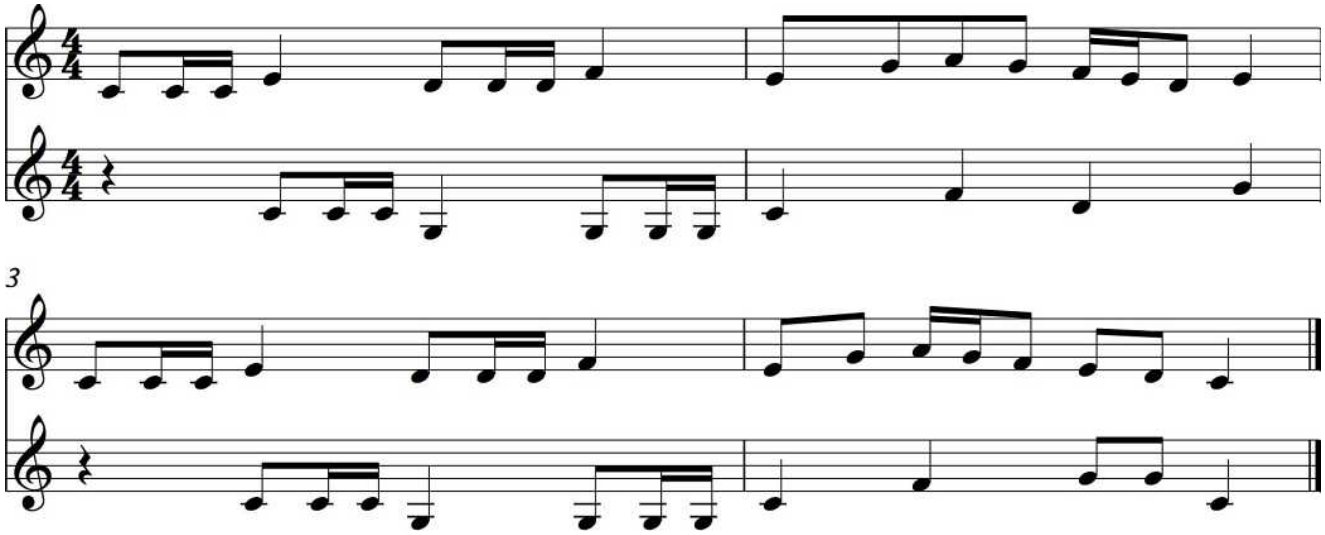
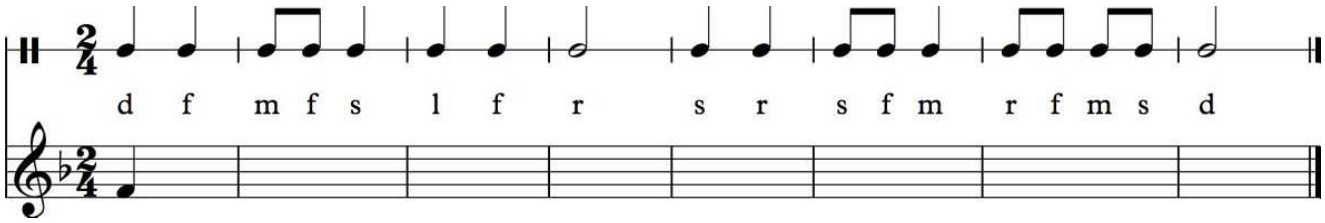
9.2.4 fa Sing and Play IV



9.3 Transcribe

9.3.1 fa Transcribe I



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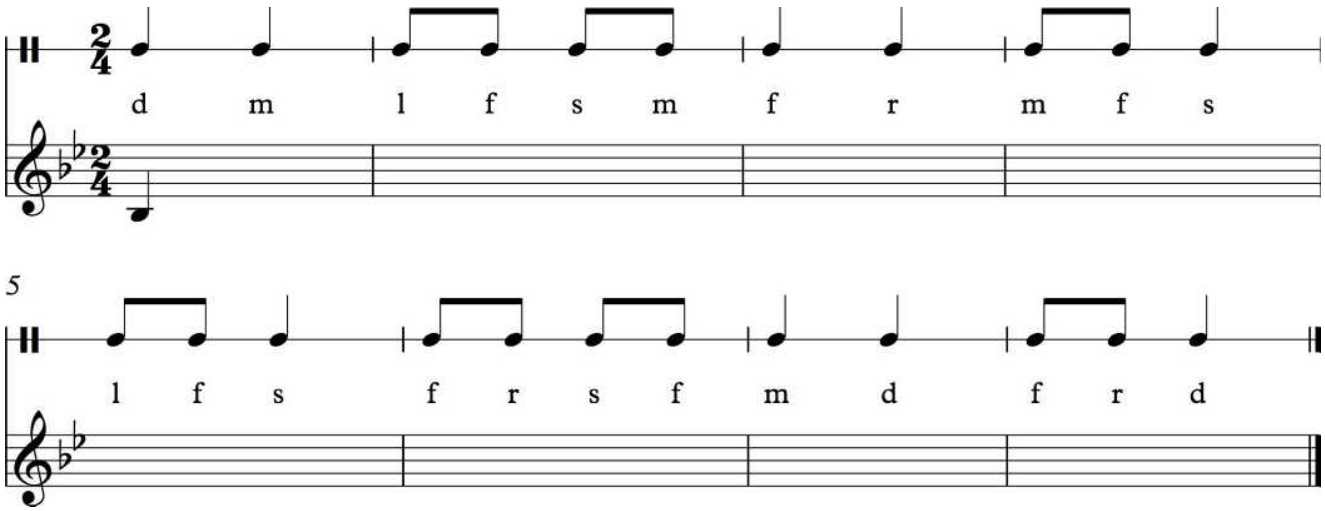

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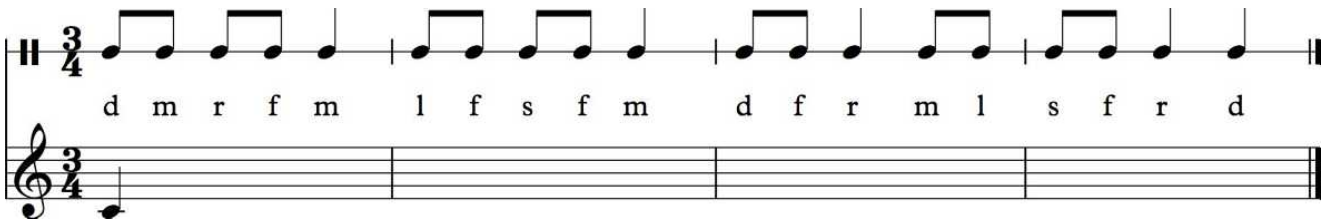
9.3.3 fa Transcribe III



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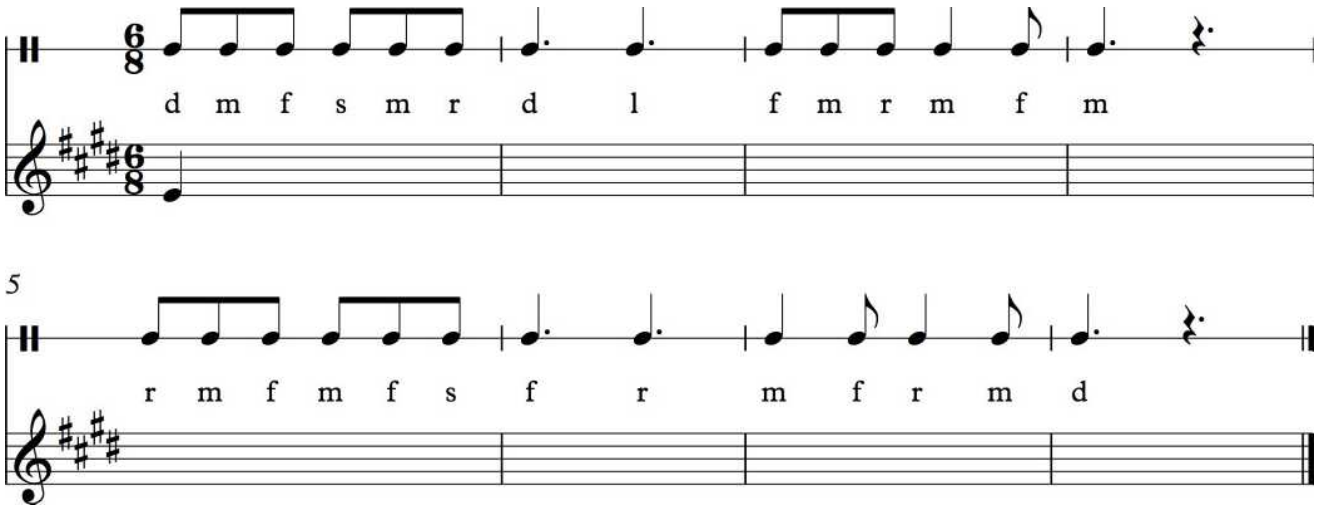
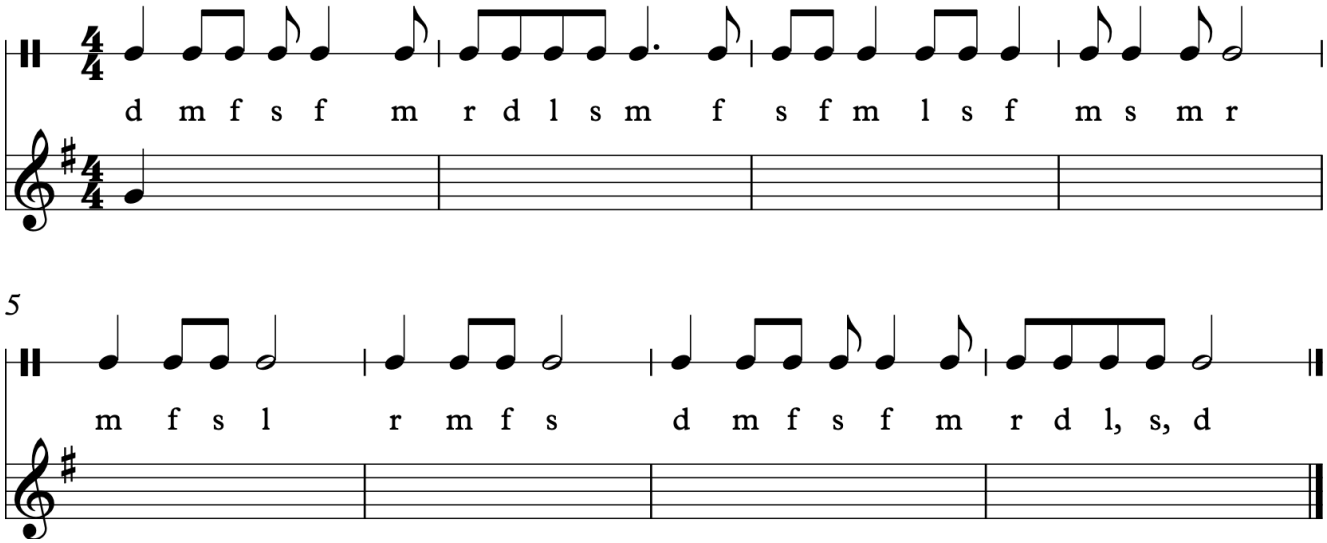


9.3.5 fa Transcribe V



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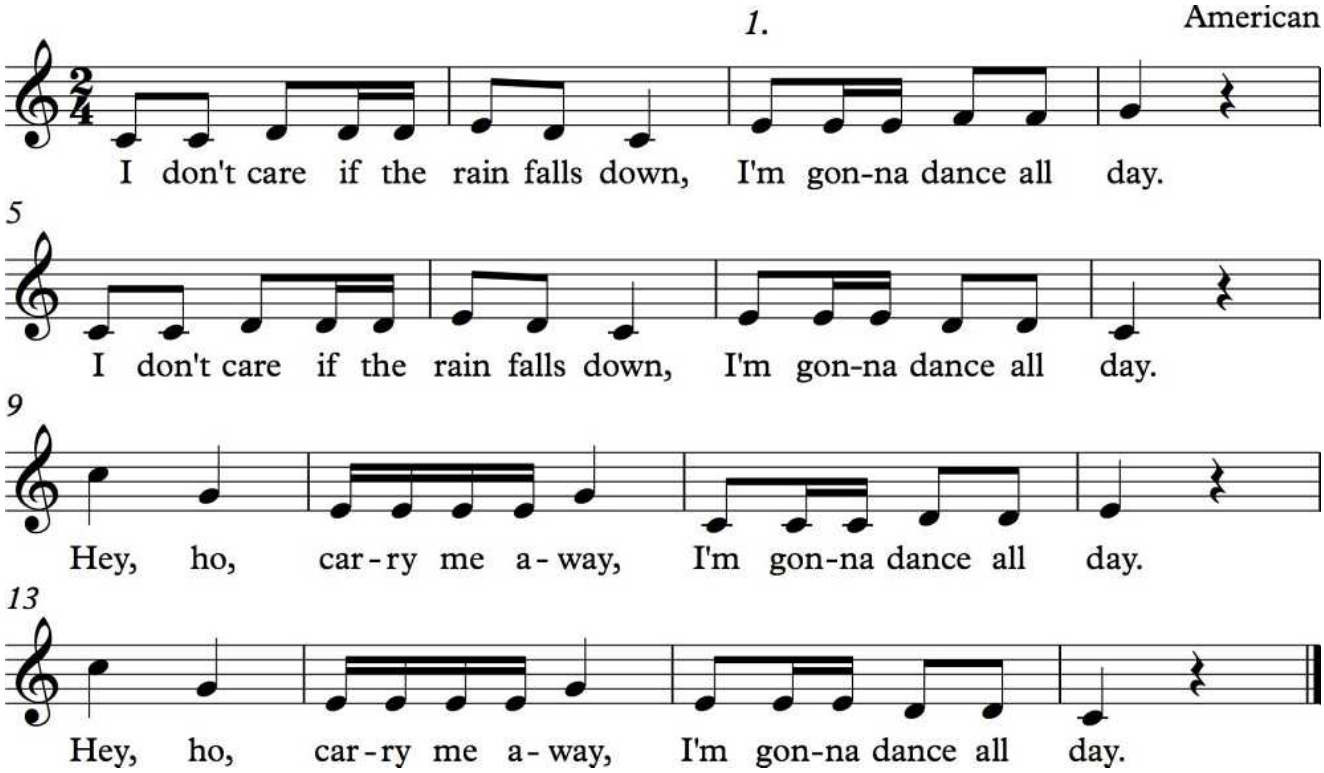
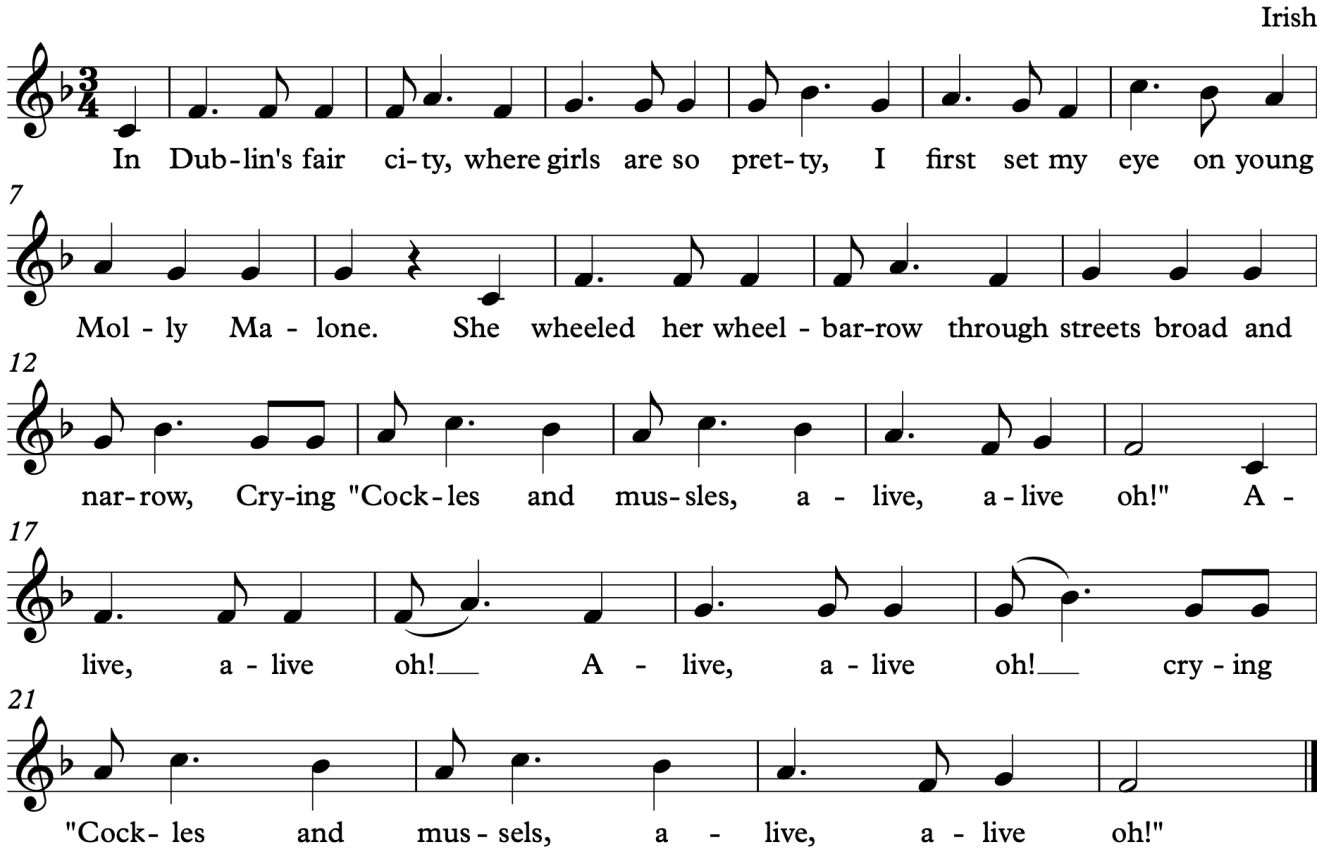
9.4 Repertoire

9.4.1 I'm Gonna Dance All Day



9.4.2 Cockles and Mussels



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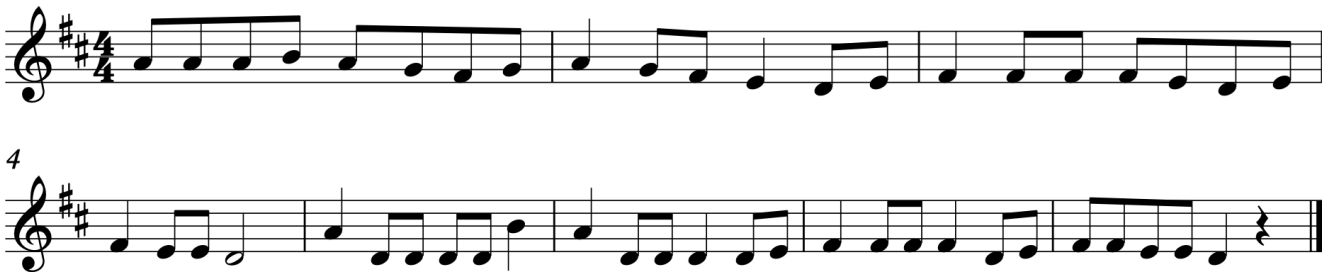
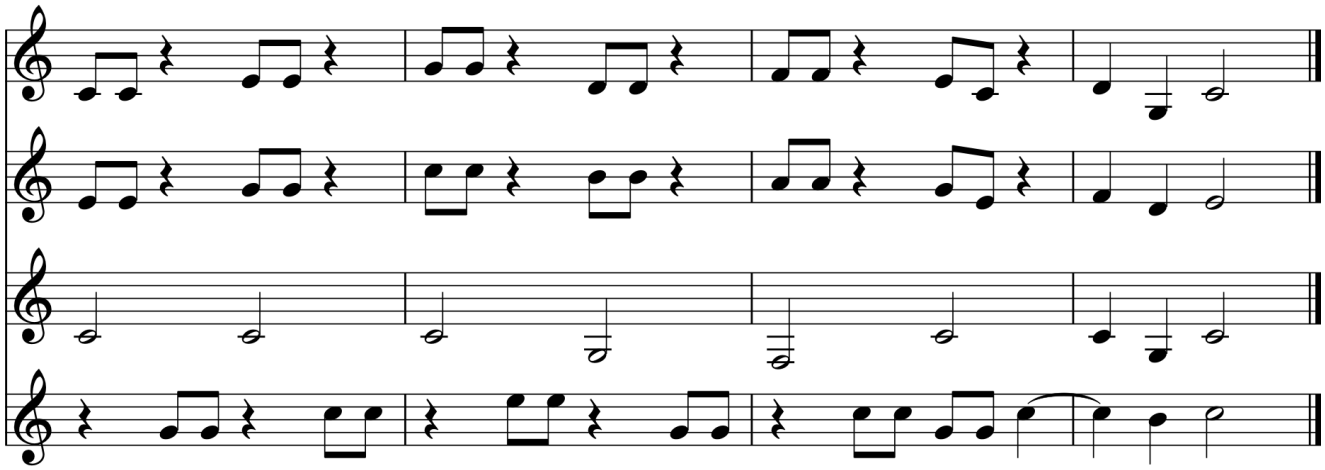
9.4.3 Over in the Meadow

American



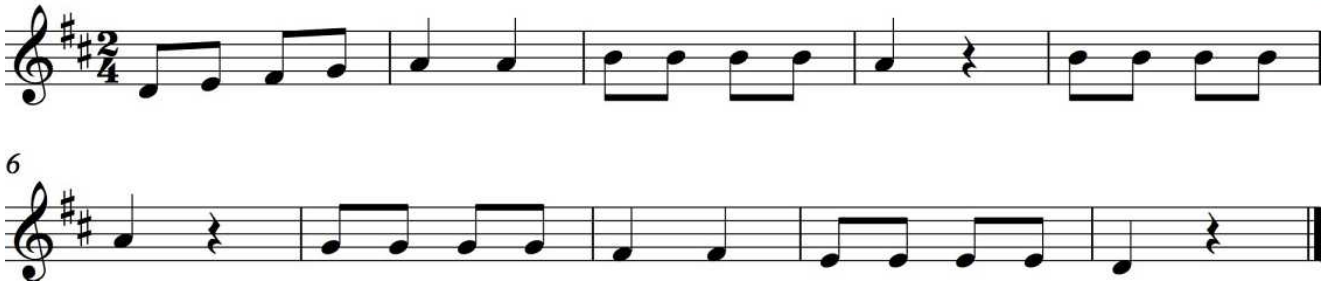
9.4.4 Ti Rest Canon

J. Gillan



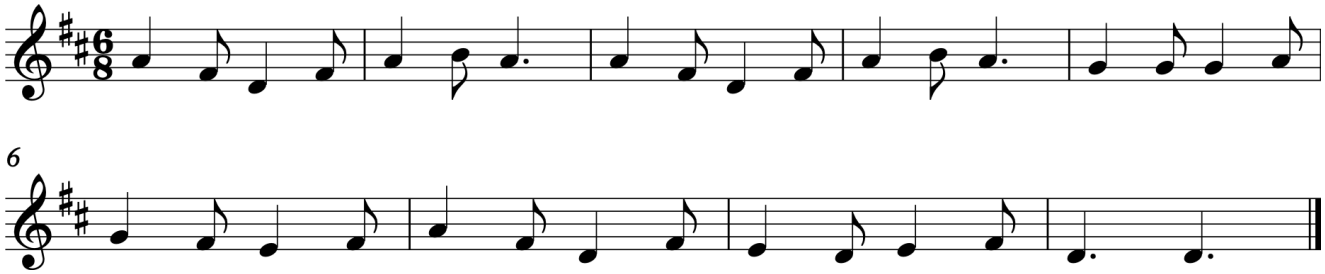
9.4.5 German Melody

German



9.4.6 Joseph Dearest, Joseph Mine

German



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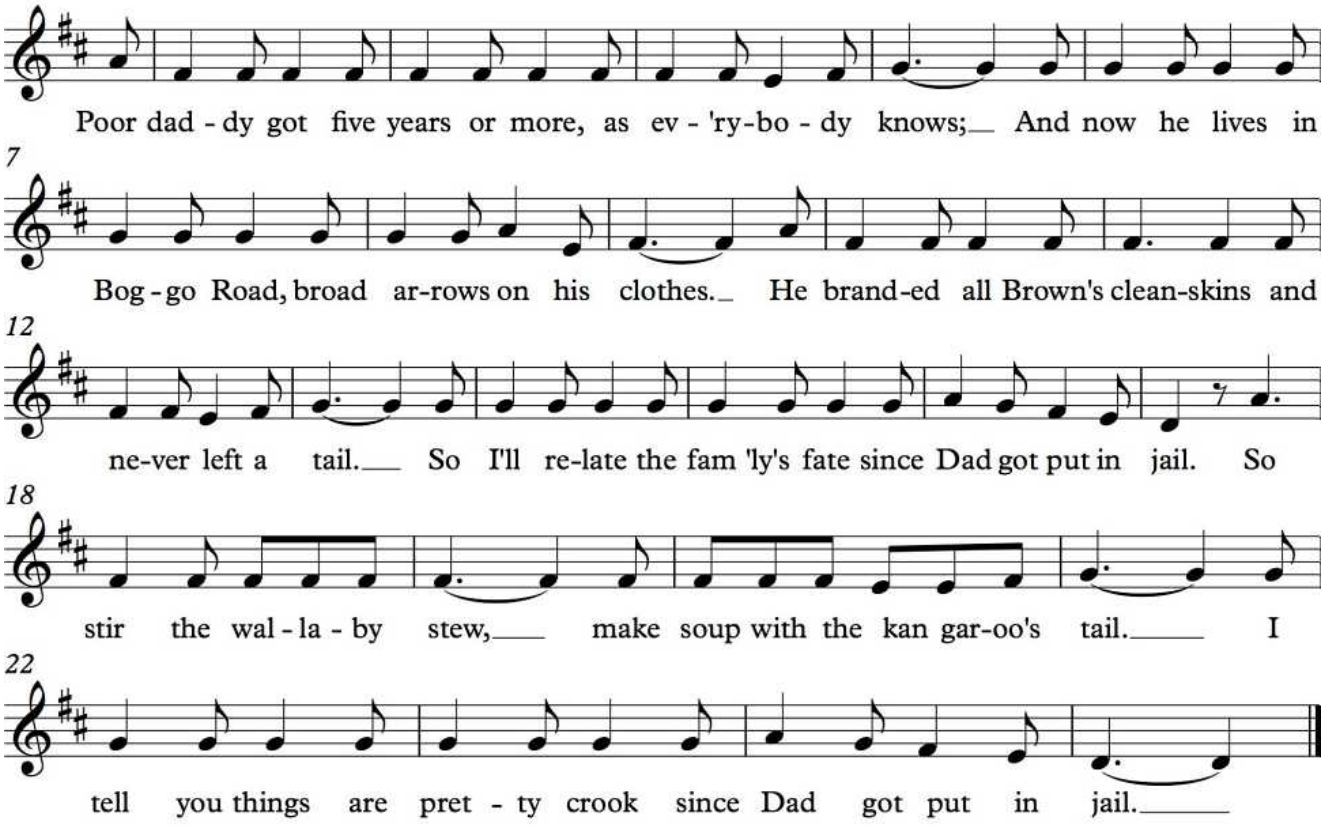
9.4.7 Since Dad got put in Jail

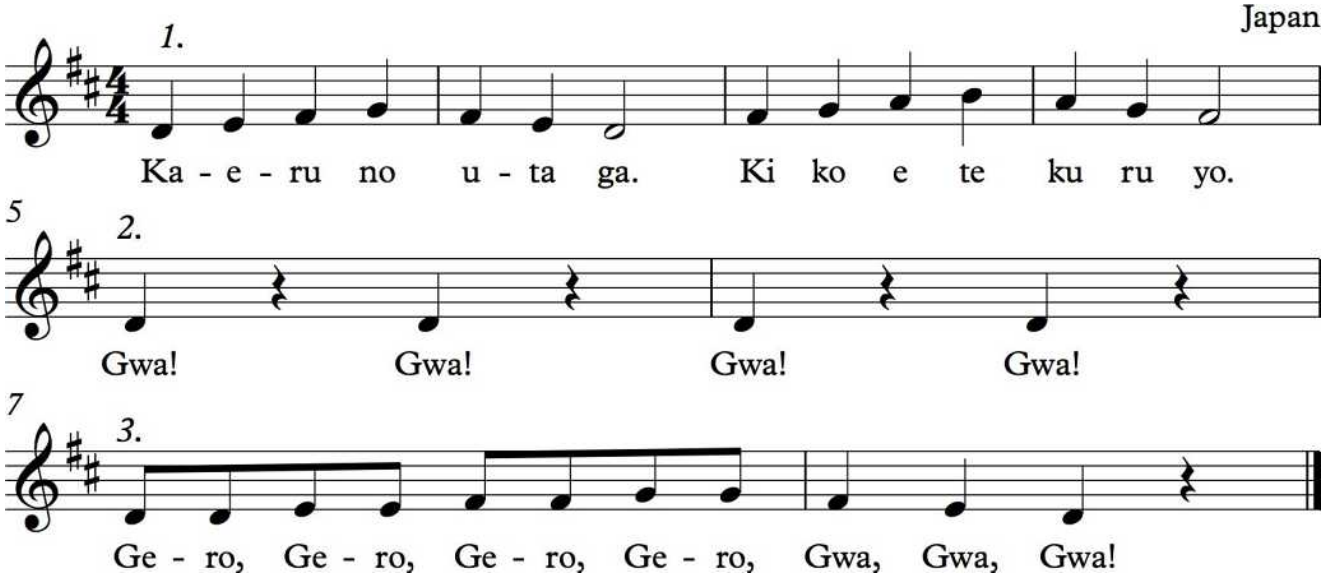
Trad. Australian



Boggo Road: Gaol in Dutton Park, South Brisbane, Queensland
'Branded all Brown's Cleanskins':
Branded someone else's unbranded cows to make them his own

9.4.8 Kaeru no uta - Frog Song

Japan



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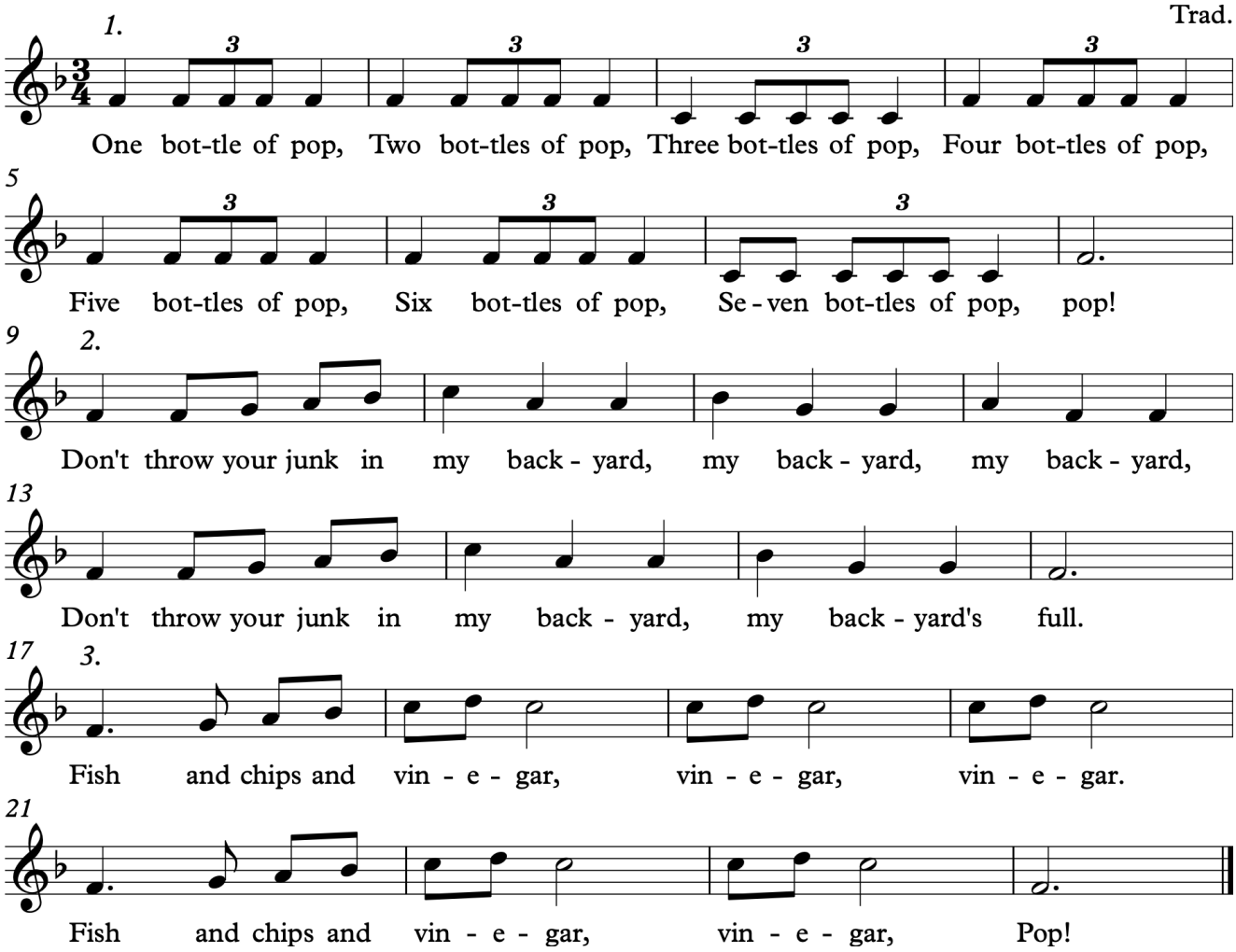
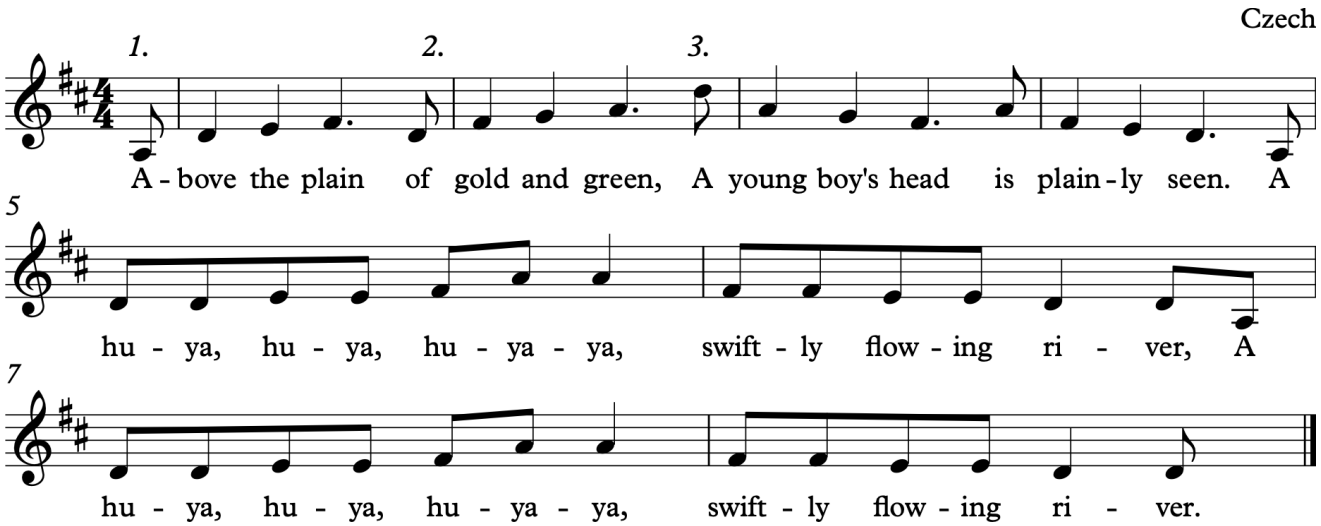
9.4.9 One Bottle of Pop



9.4.10 Above the Plain



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9.4.11 Da Pacem Domine

Melchior Franck

1.

Da pa - cem Do - mi - ne, Da pa - cem

4

Do - mi - ne in di - e - bus nos - tris.

Translation: Give peace, O Lord, in our time

9.4.12 Freedom Train

Spiritual

This ol' free-dom train is such a long time in a - com - in', now there's

3

I.

none who can't af - ford it so you come and climb a - board it, sing - in'

5

2.

Free - - dom! gon - na have

7

3.

free - - dom! Gon - na have

9

4.

free - dom! Free - dom, Free - dom!

9.4.13 Hosanna in Excelsis

J. Gillan

Ho-san - na in ex - cel - sis, Ho-san - na in ex - cel - sis, Ho -

3

san - na in ex - cel - sis, and on the earth be Peace.

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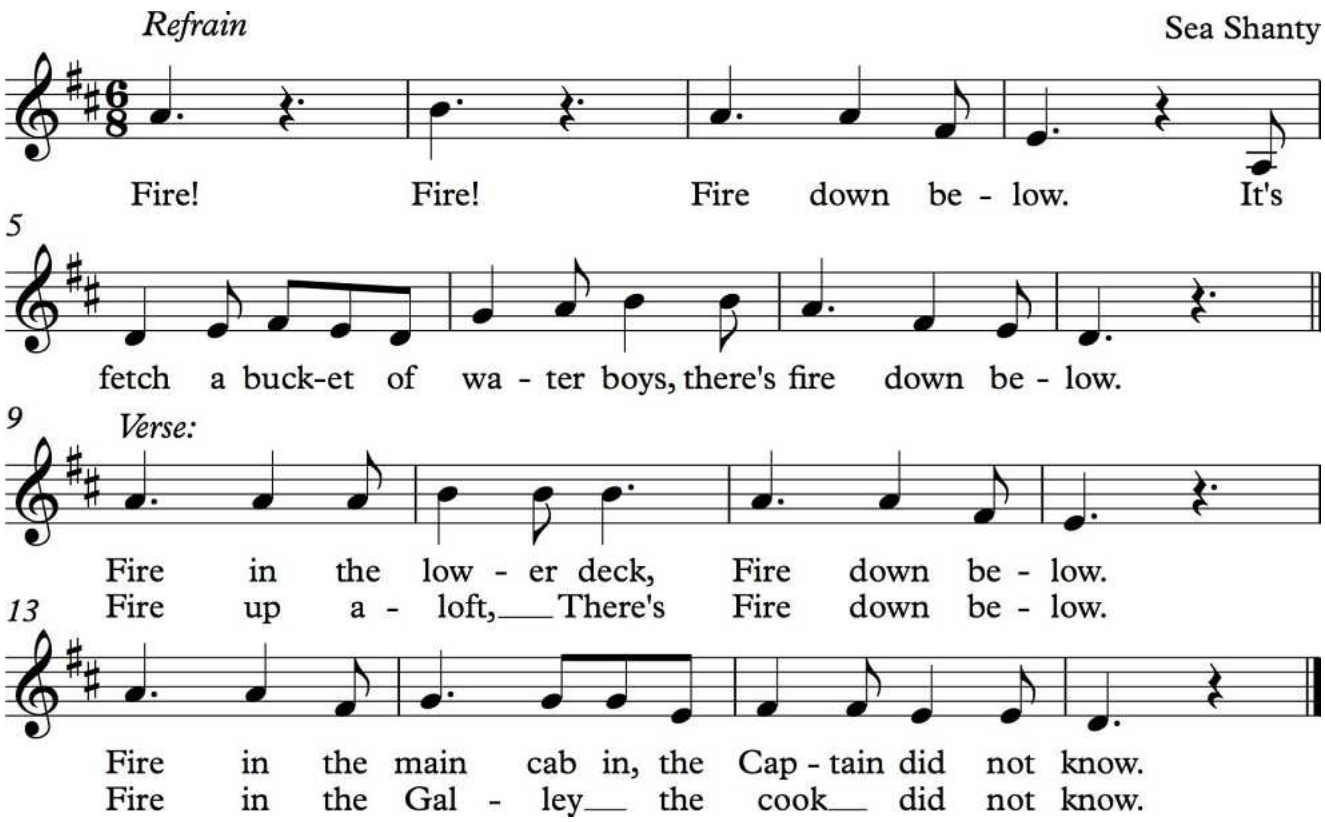
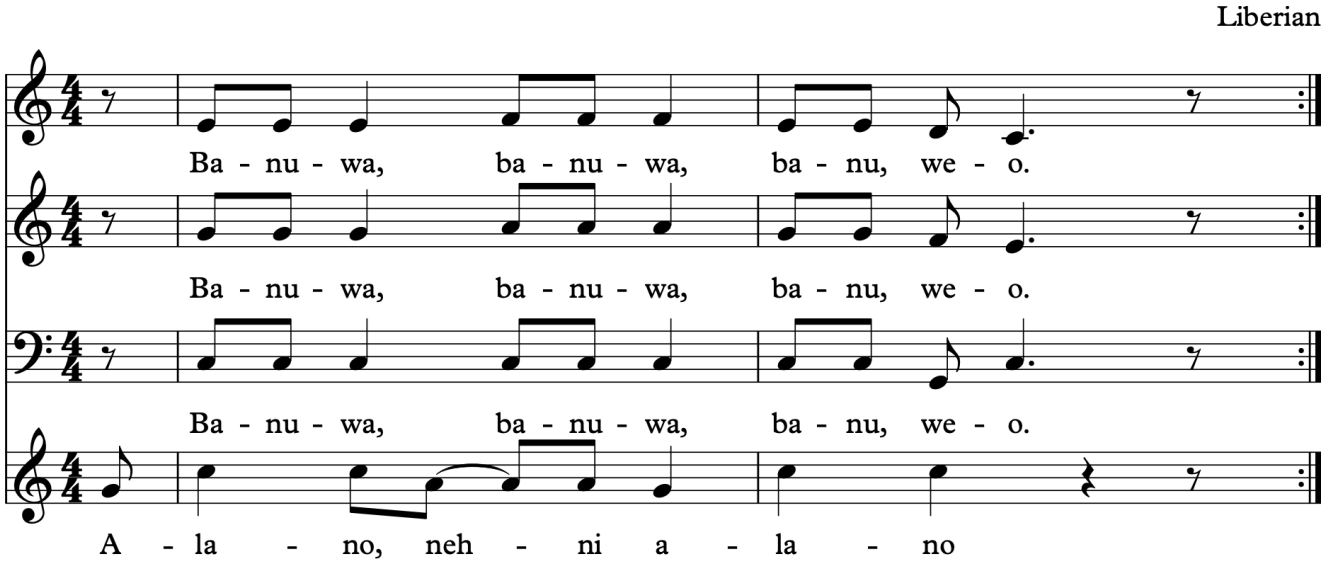
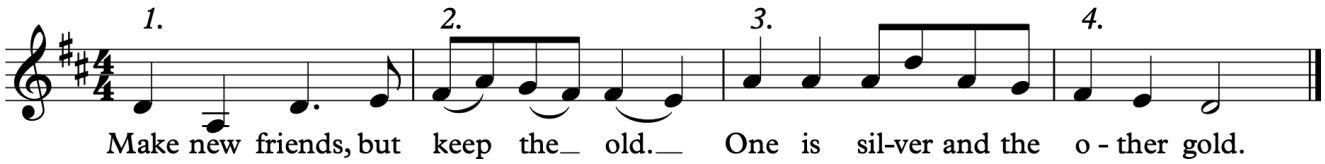
9.4.14 Fire Down Below



9.4.15 Banuwa



9.4.16 Make New Friends



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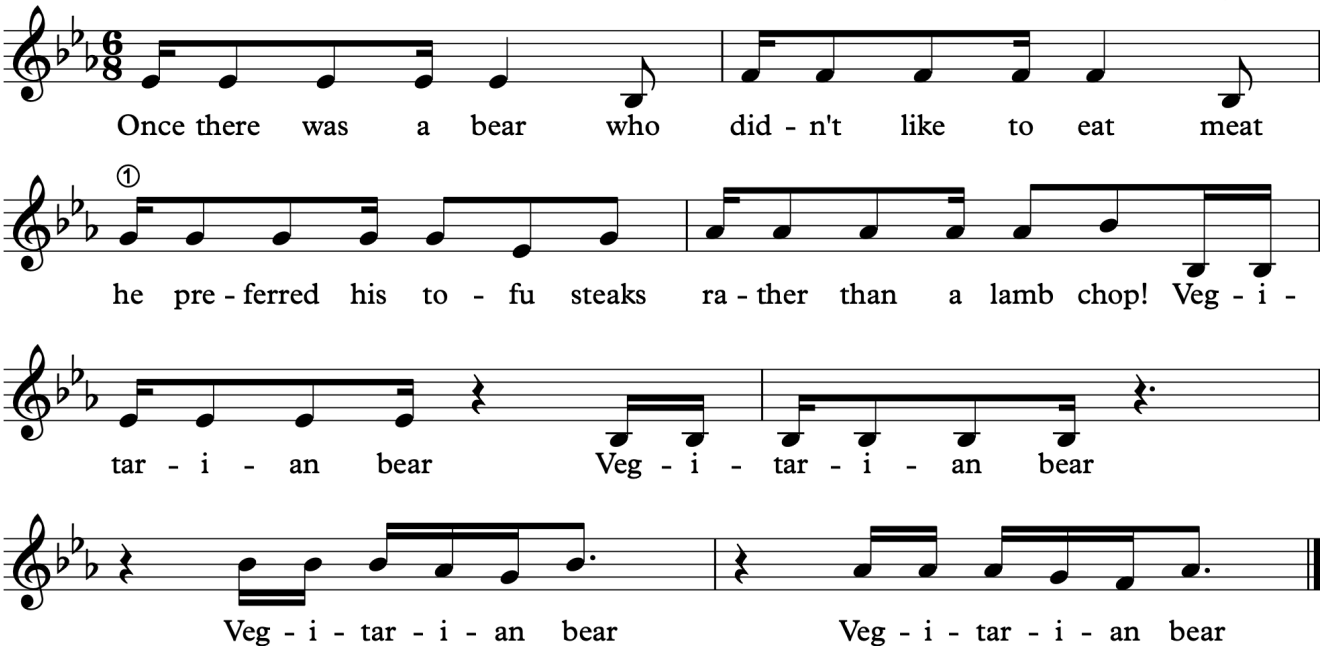
9.4.17 Vegetarian Bear

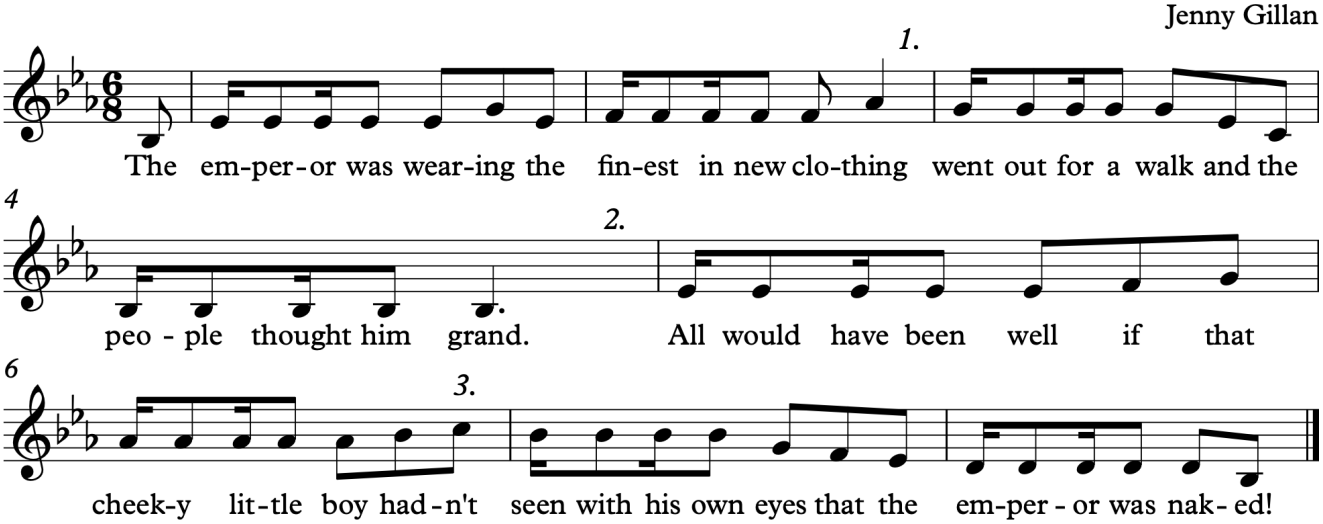
A partner song for *The Emperor's New Clothes*

Jenny Gillan



9.4.18 The Emperor's New Clothes

Jenny Gillan



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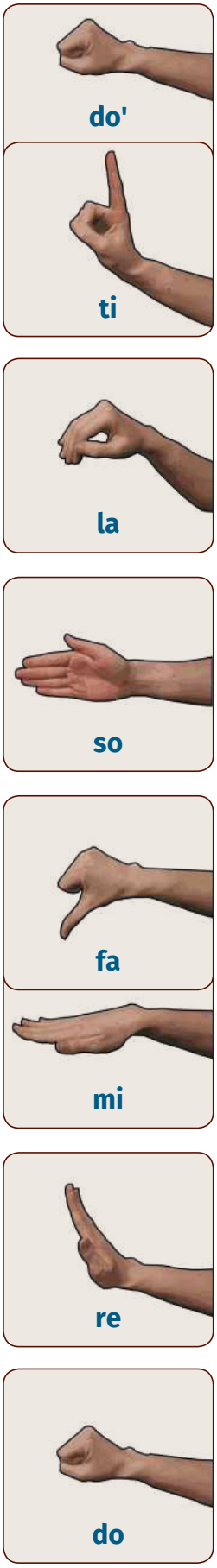
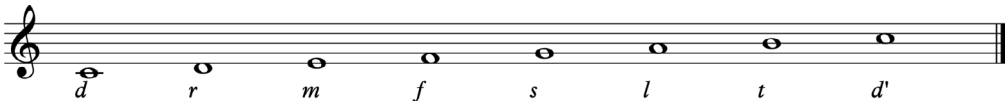
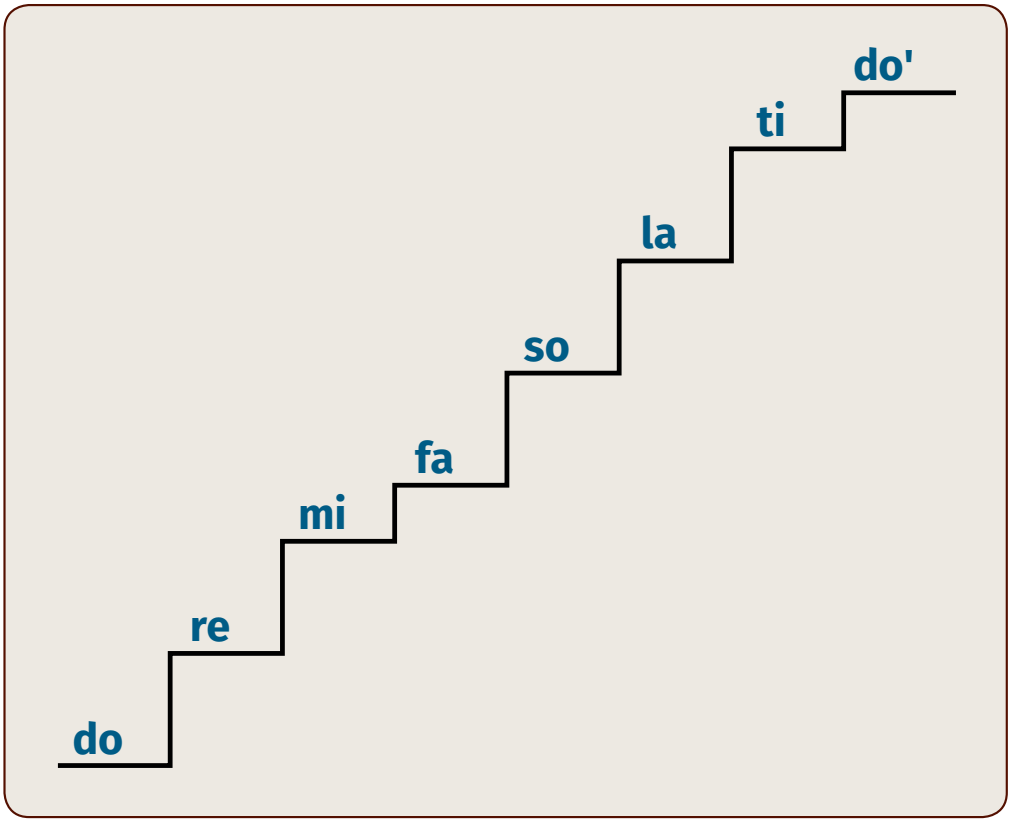
10.0 Major Scale







Major Scale exercises:

d

d r d

d r m r d etc.

Intervals from **do**:

d r - major second

d m - major third etc.

Intervals from **High do'**:

d' t - minor second

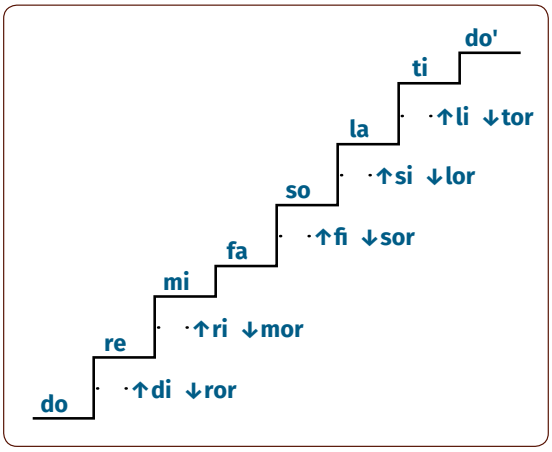
d' l - minor third

Thirds in a Major scale:

d m r f m s f l s t l d t r d

and descending:

m' d' r' t d' l t s l f s m f r m d



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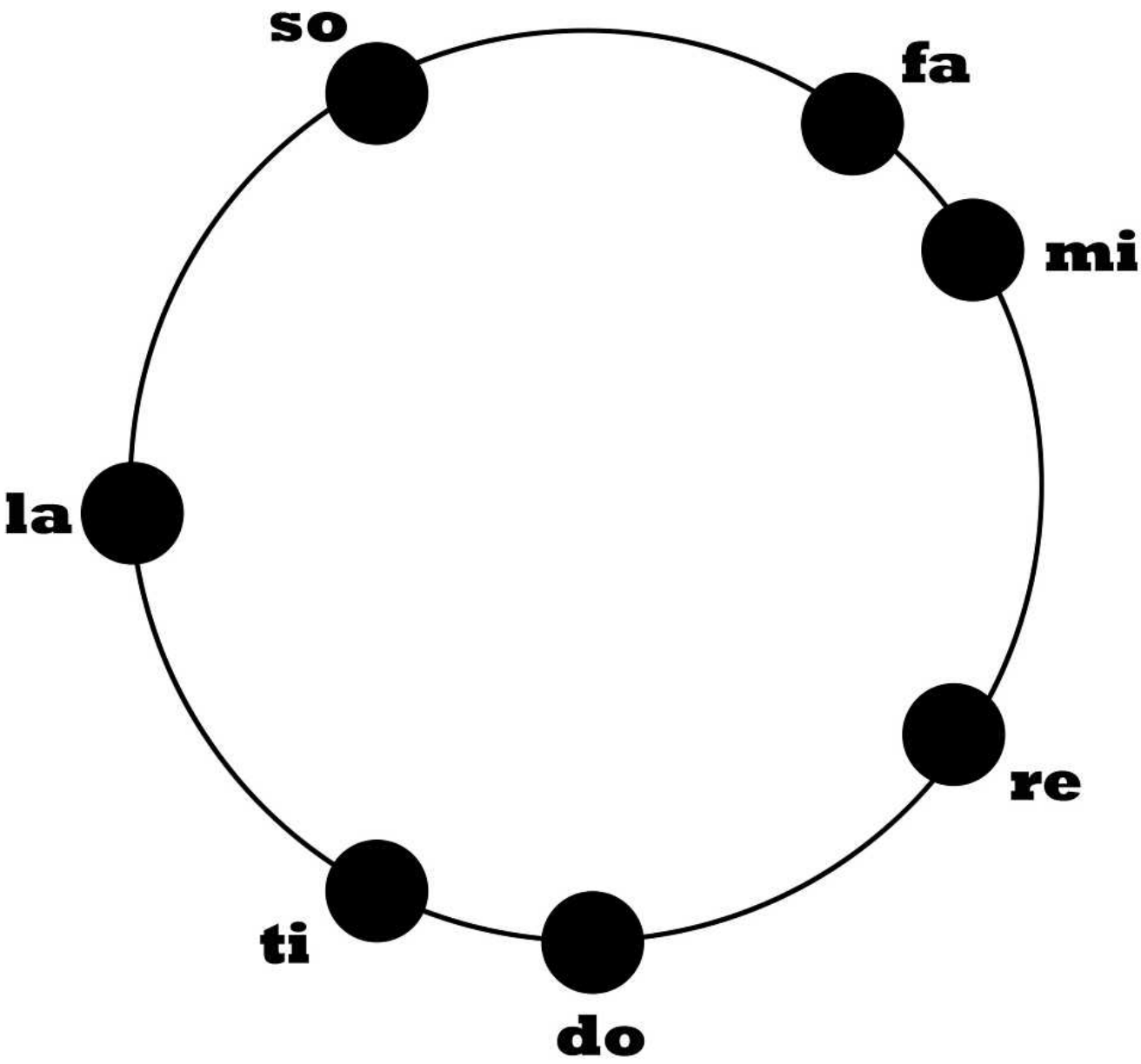
10.1 Solfa Circle



Idea credited to Gabriel Federow 2006

Activity Suggestion: Sing intervals, seconds or thirds around the circle. Note the distance between minor seconds and Major seconds. This has an impact on the make up of Major thirds and minor thirds. Name all the Major thirds, name all the minor thirds then sing these in a variety of ways. Point to the solfa as you sing each note.

Annotate the circle to indicate where Major and minor intervals are found.

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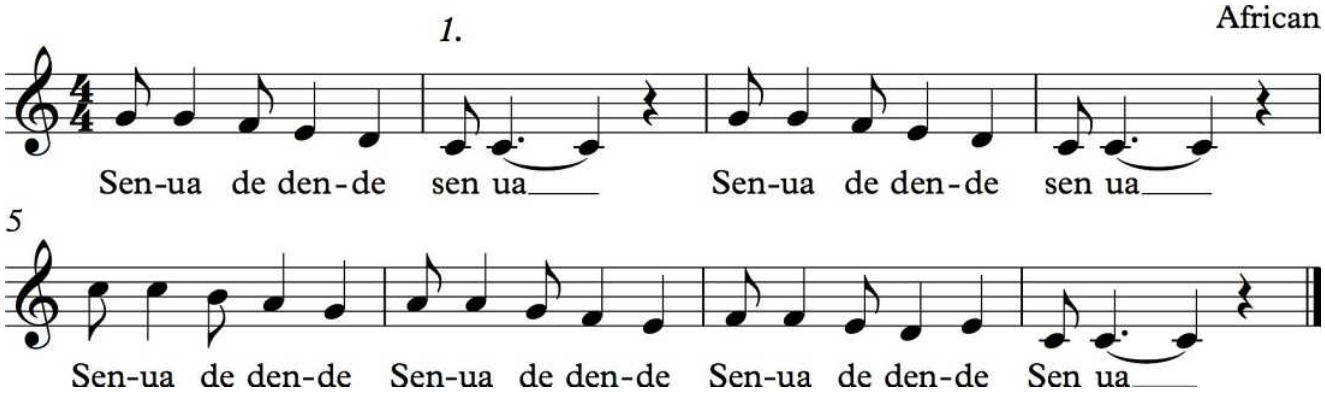
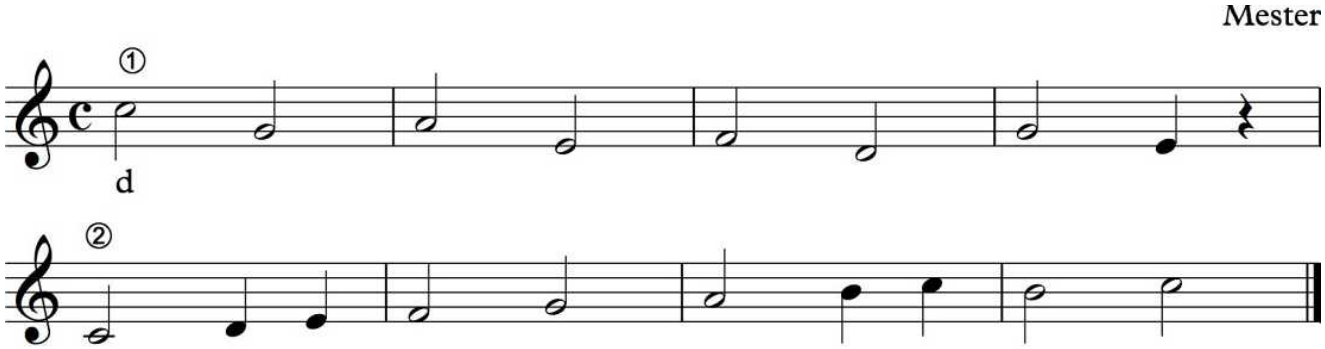
10.2 Repertoire

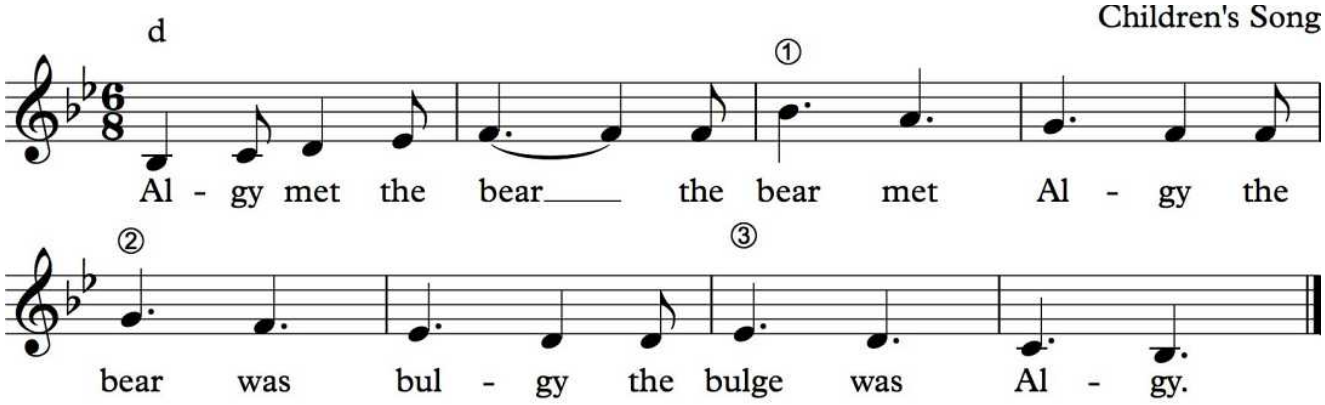
10.2.1 Senua de dende



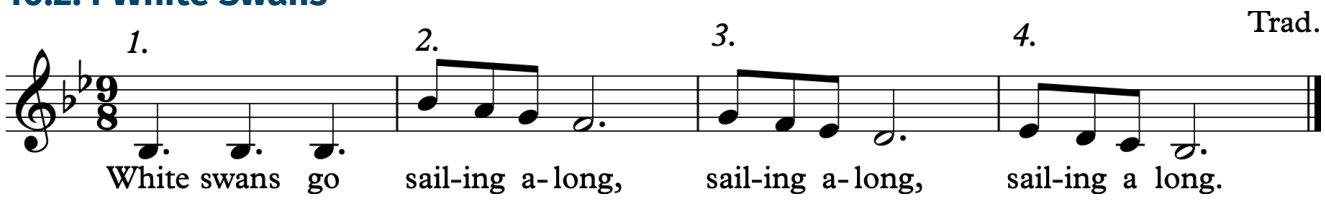
10.2.2 Mester Canon



10.2.3 Algy Met the Bear



10.2.4 White Swans



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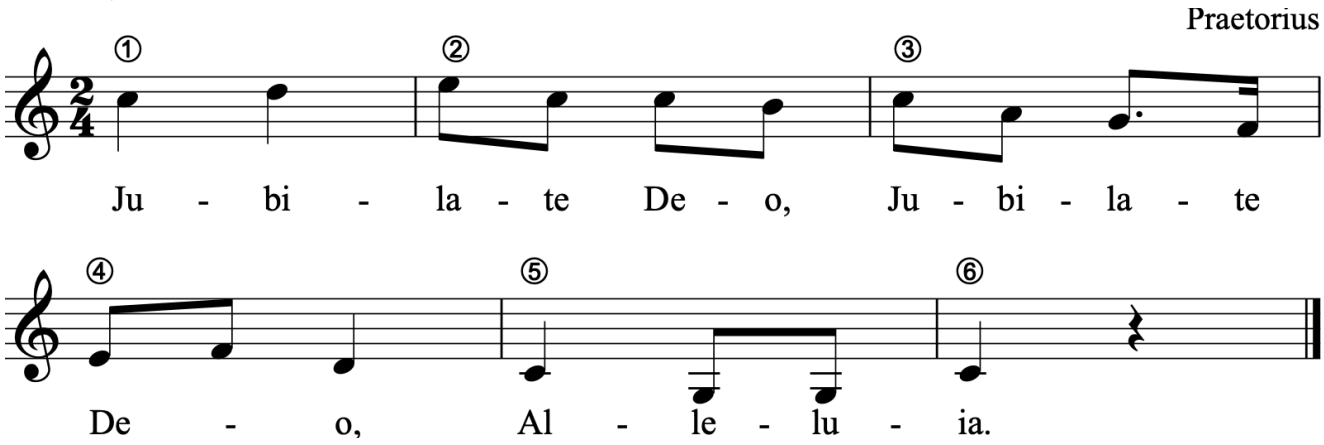
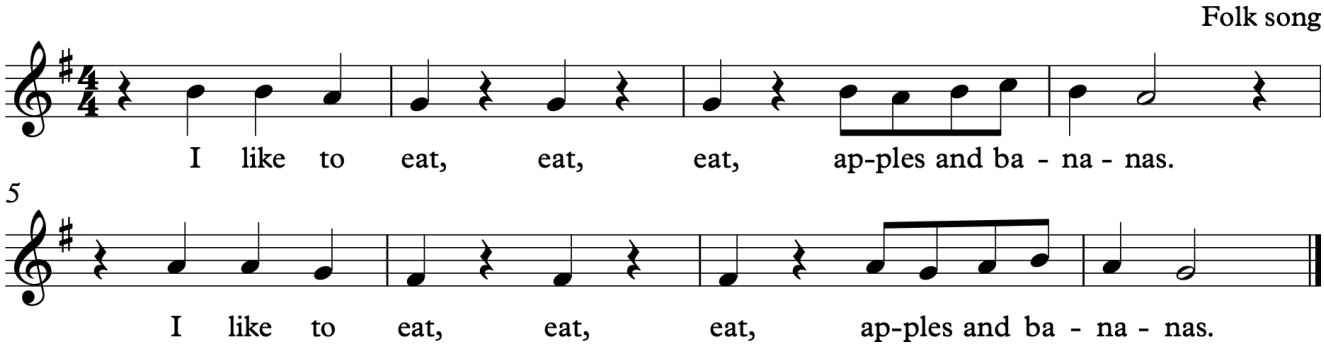
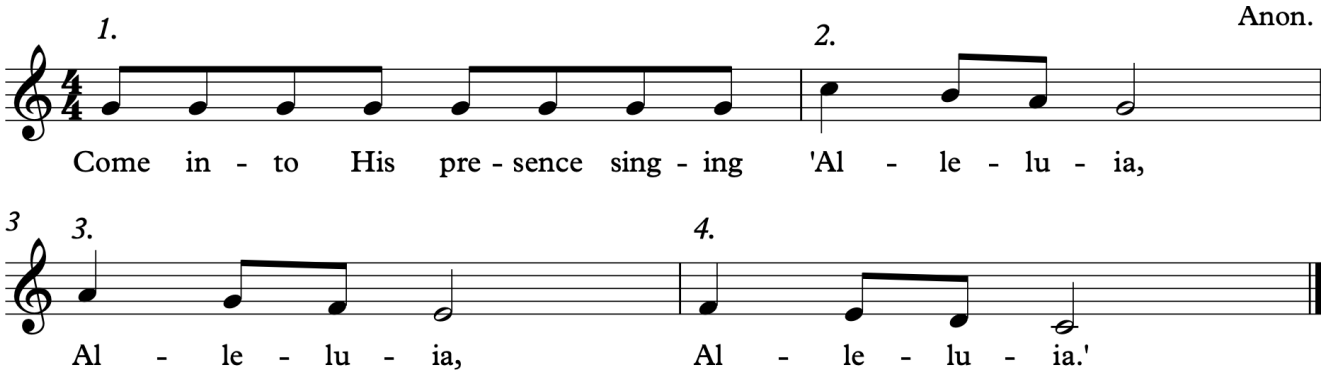
10.2.5 Jubilate Deo



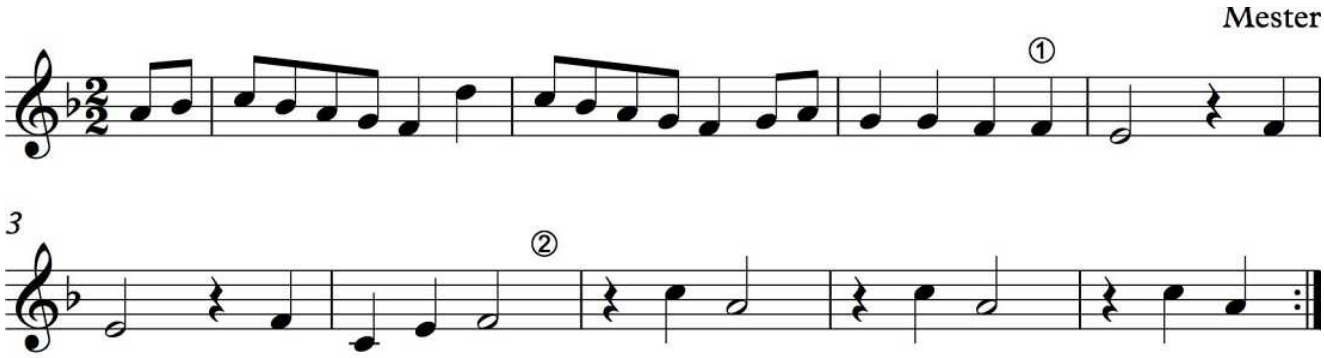
10.2.6 Apples and Bananas



10.2.7 Come into His Presence



10.2.8 Mester Canon 2



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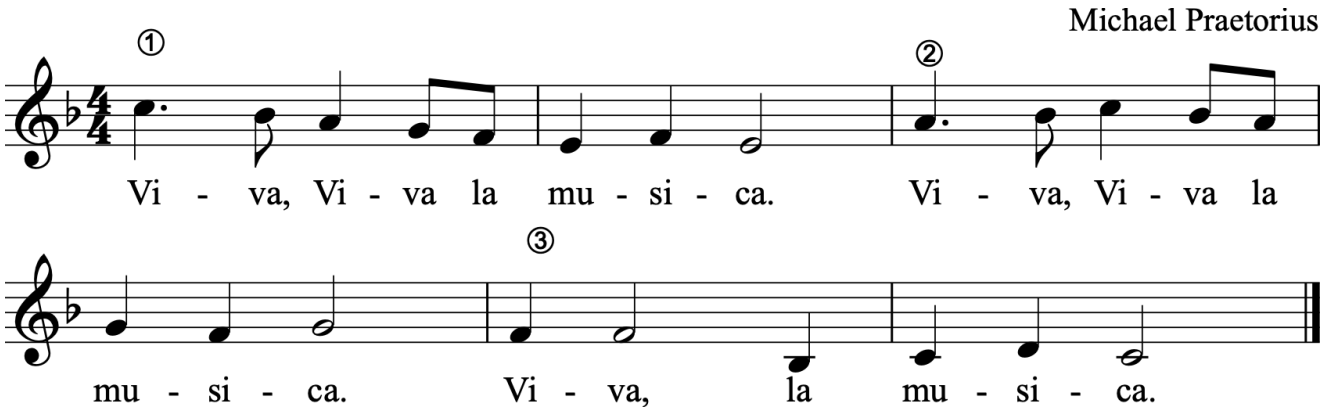
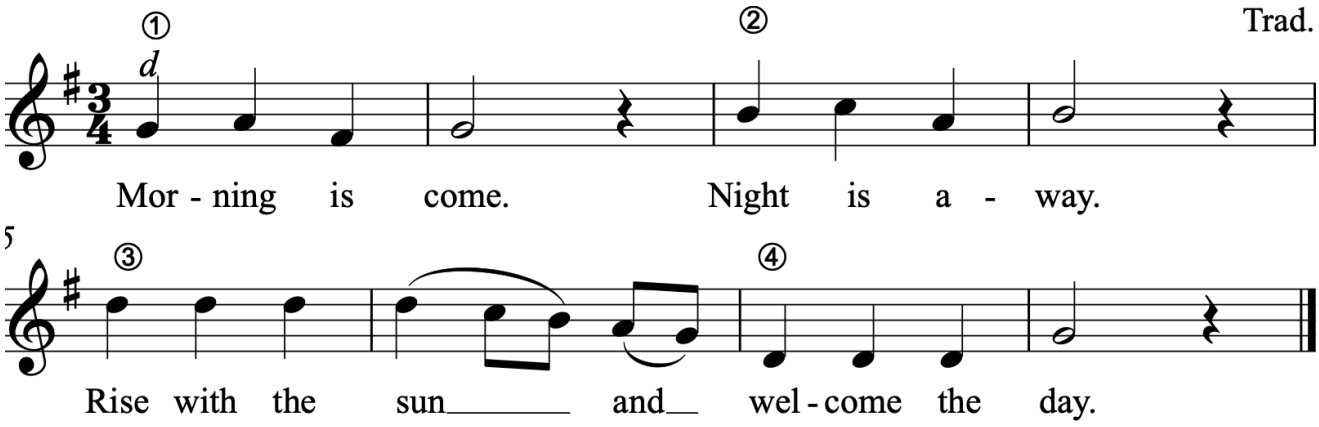
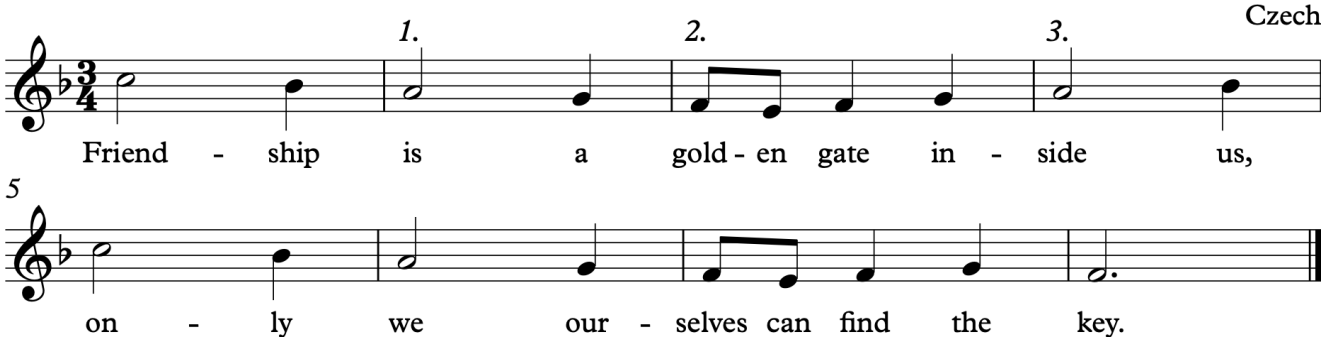
10.2.9 Viva la Musica



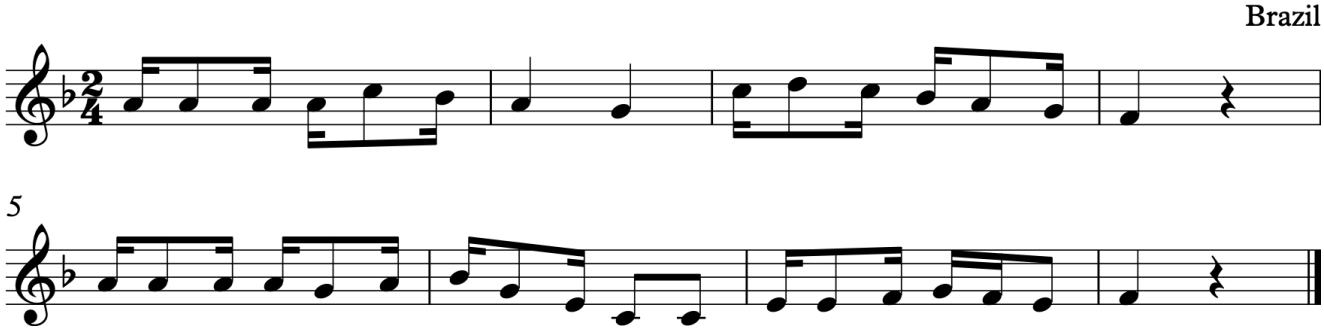
10.2.10 Morning is Come



10.2.11 Czech Friendship Canon



10.2.12 Brazilian Melody



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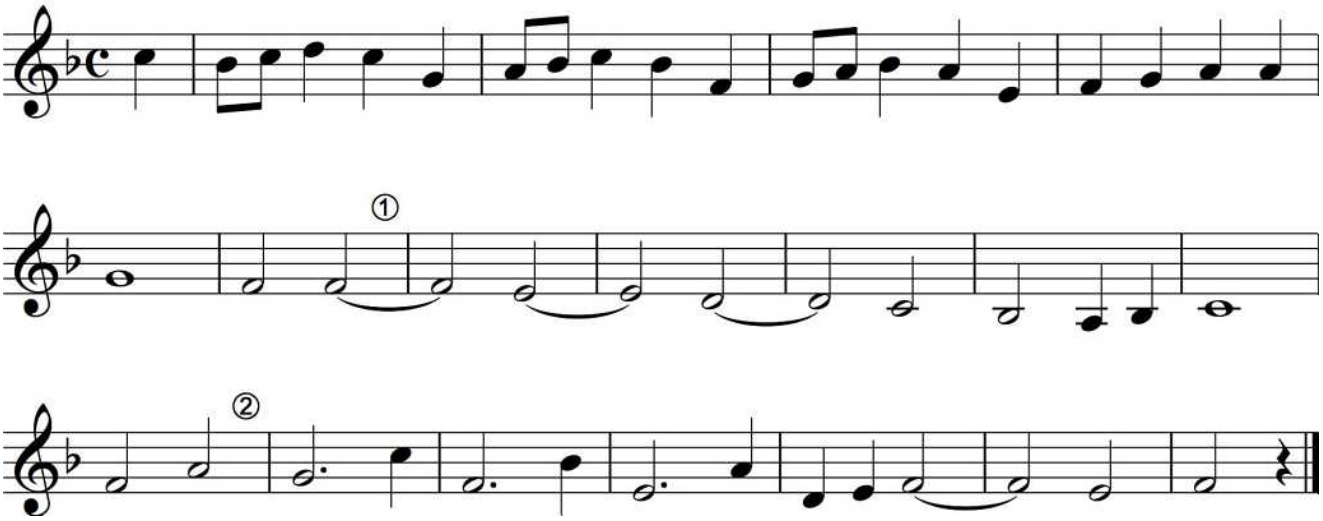
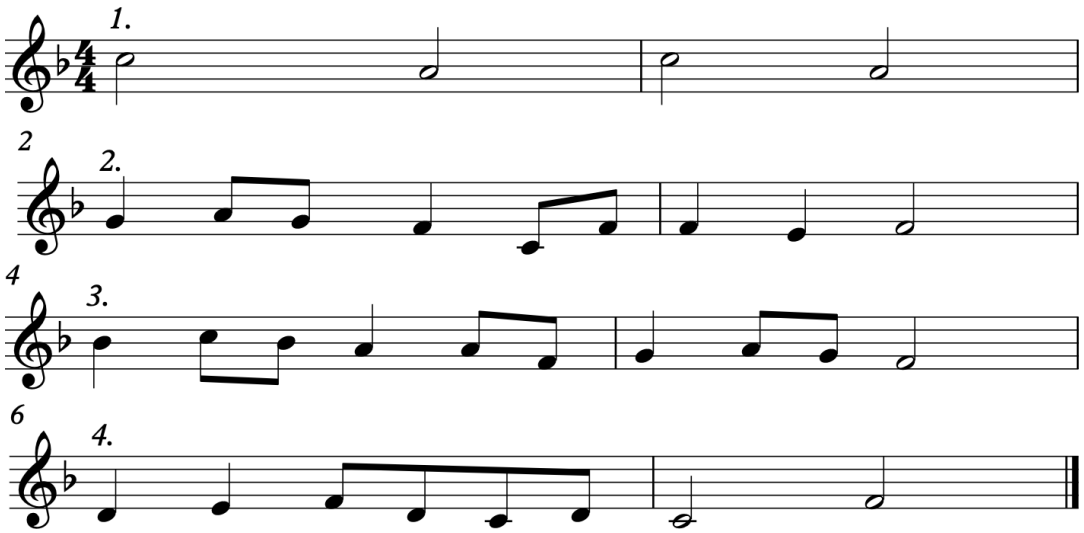
10.2.13 Caldara Major Sequence Canon

Caldara



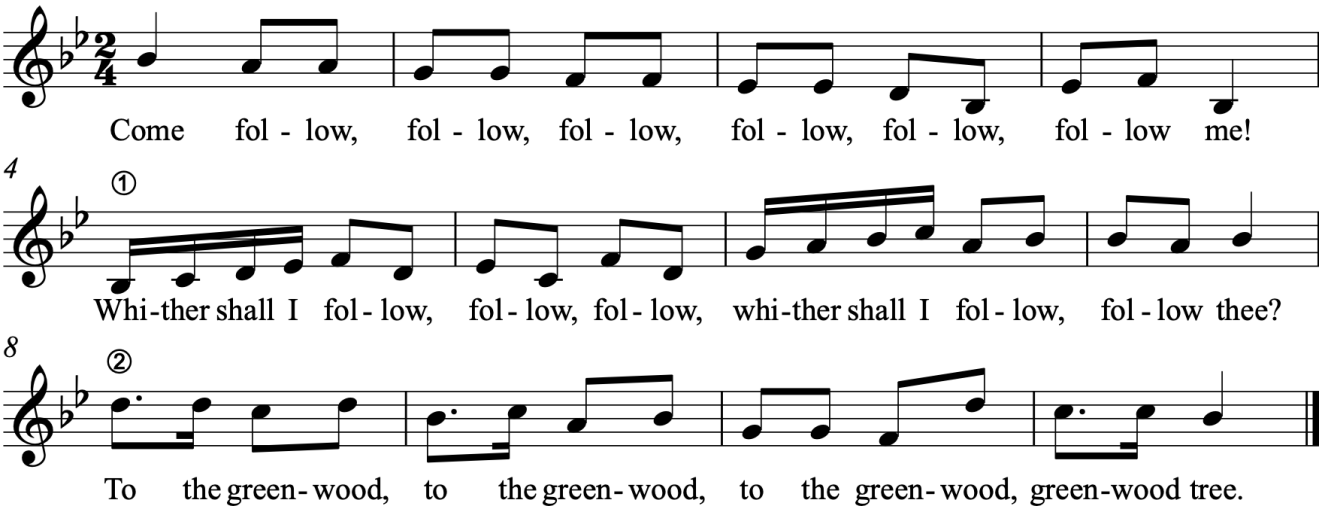
10.2.14 German Canon

Trad German



10.2.15 Come Follow

John Hilton (1599-1657)



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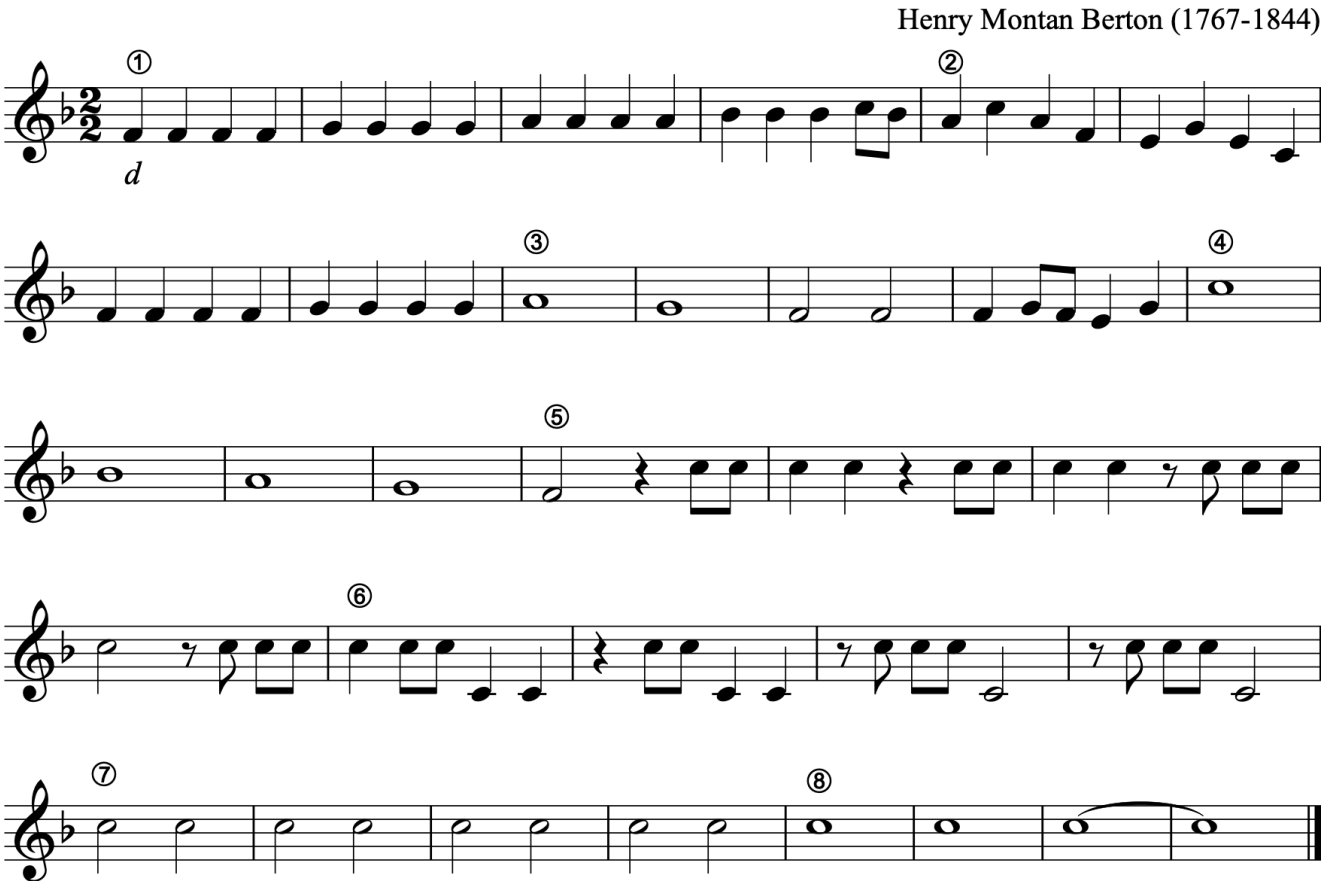
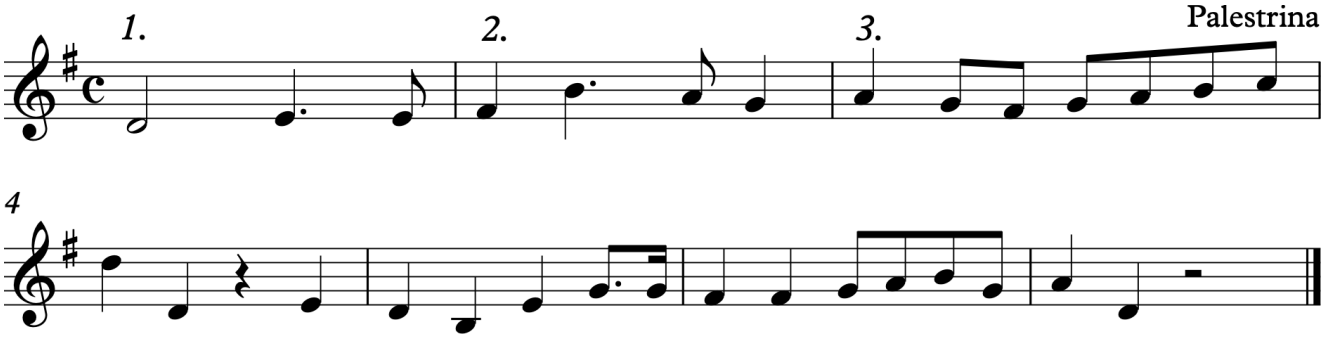
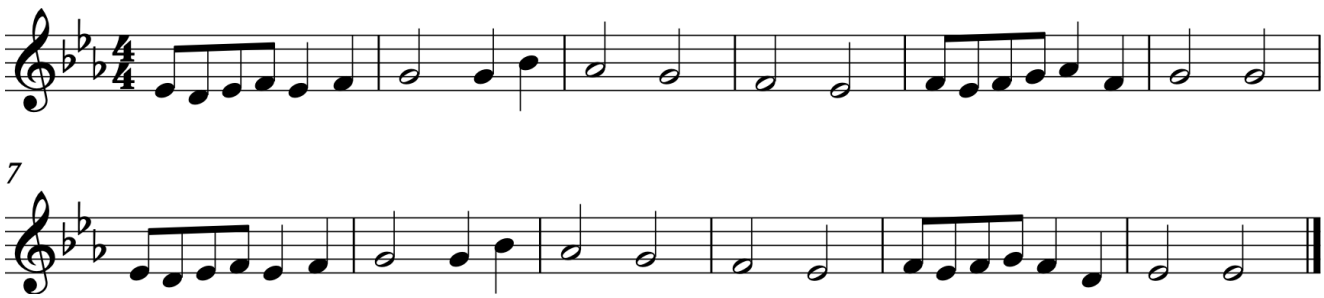
10.2.16 Berton Canon



10.2.17 Palestrina Canon



10.2.18 Tilman Melody



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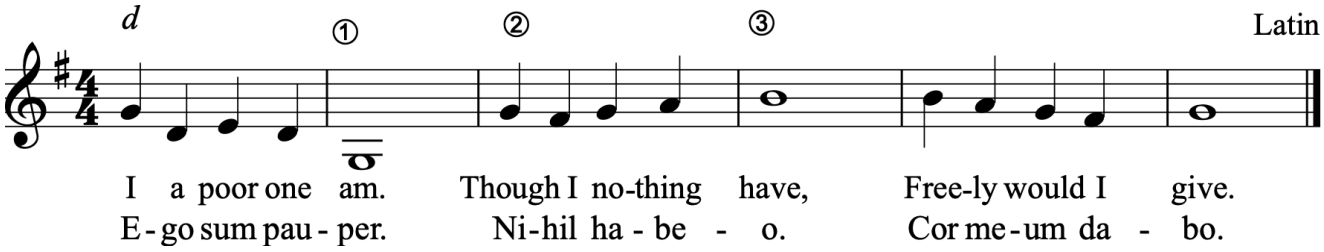
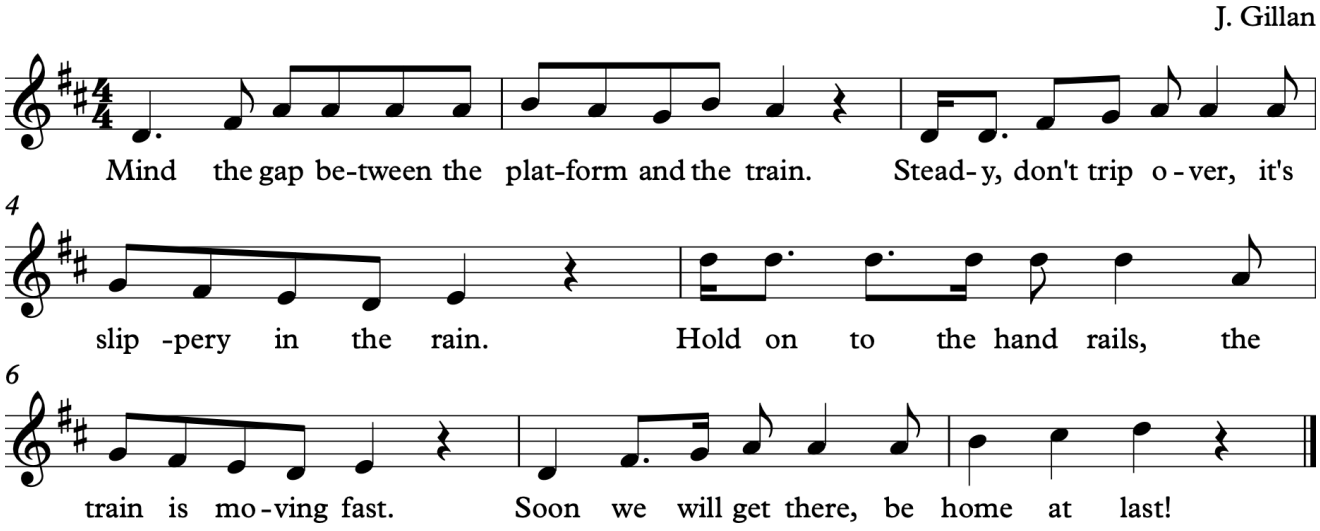
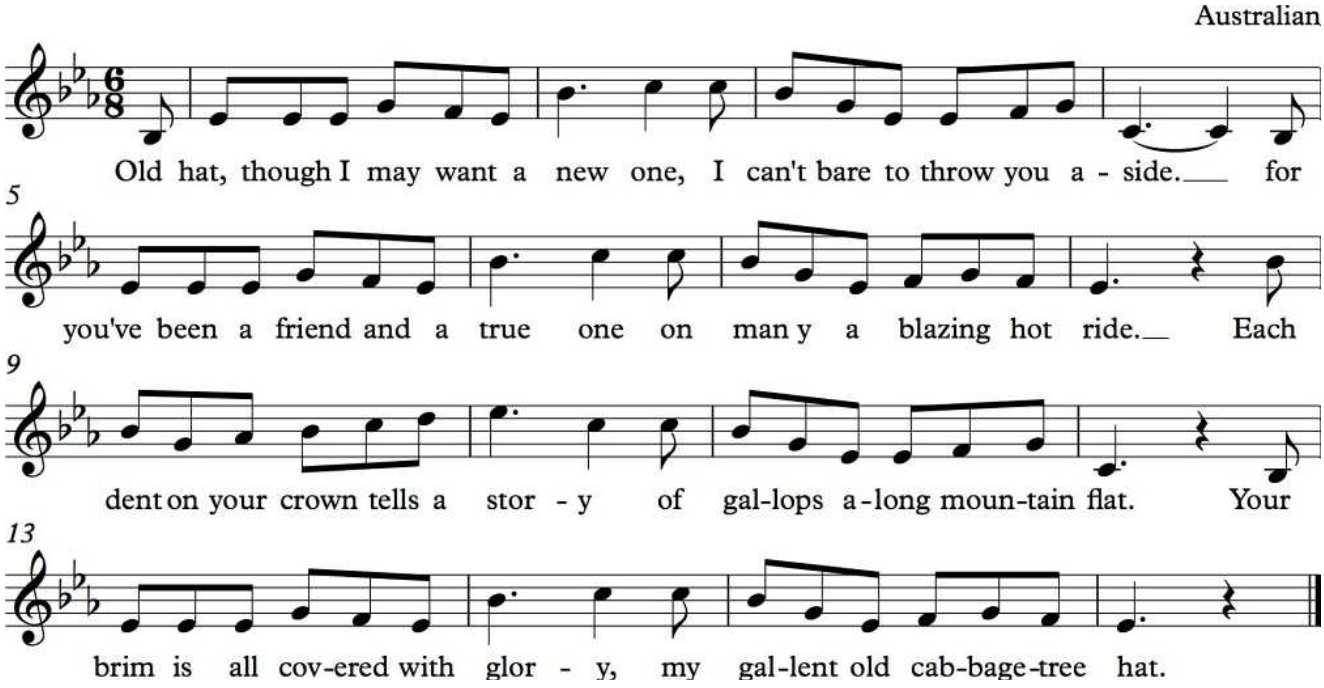
10.2.19 Ego Sum Pauper - I a poor one Am



10.2.20 Mind the Gap



10.2.21 Cabbage-Tree Hat



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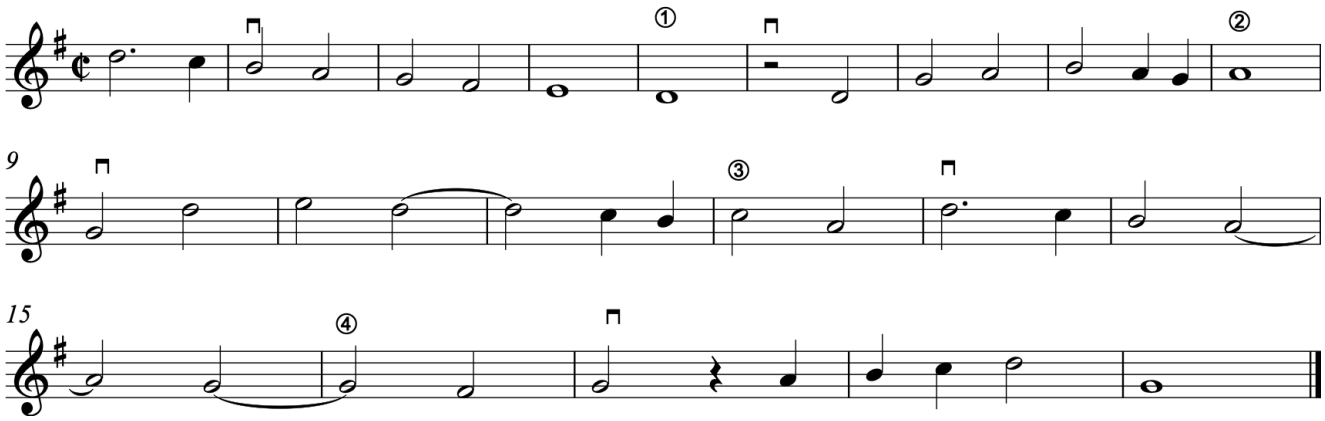
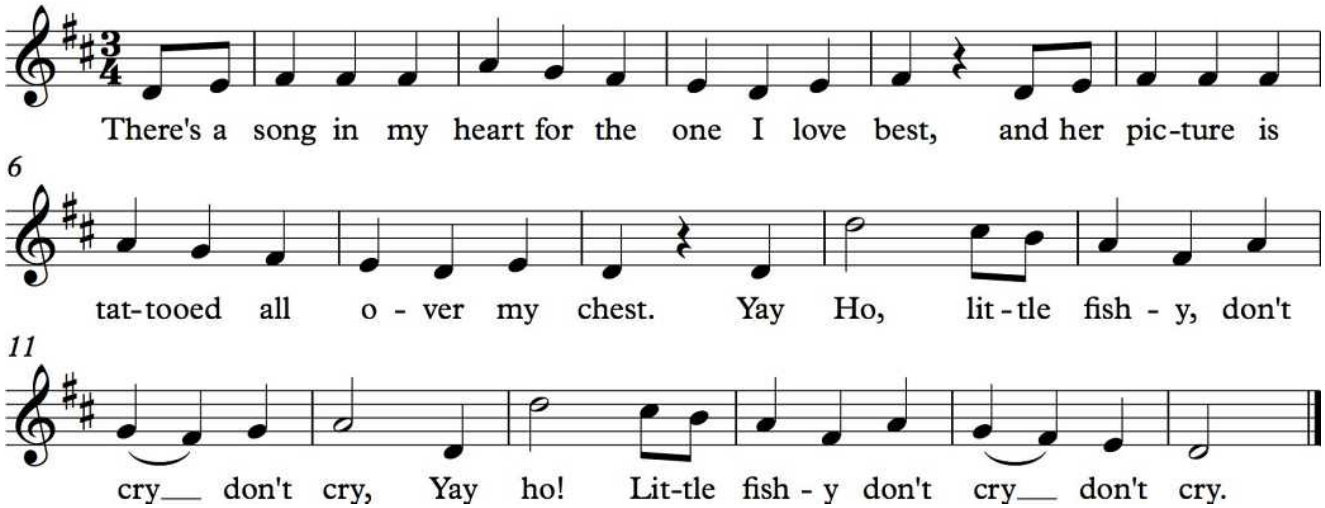
10.2.22 Clemens Canon

Clemens non Papa (1510-1556)



10.2.23 Little Fish

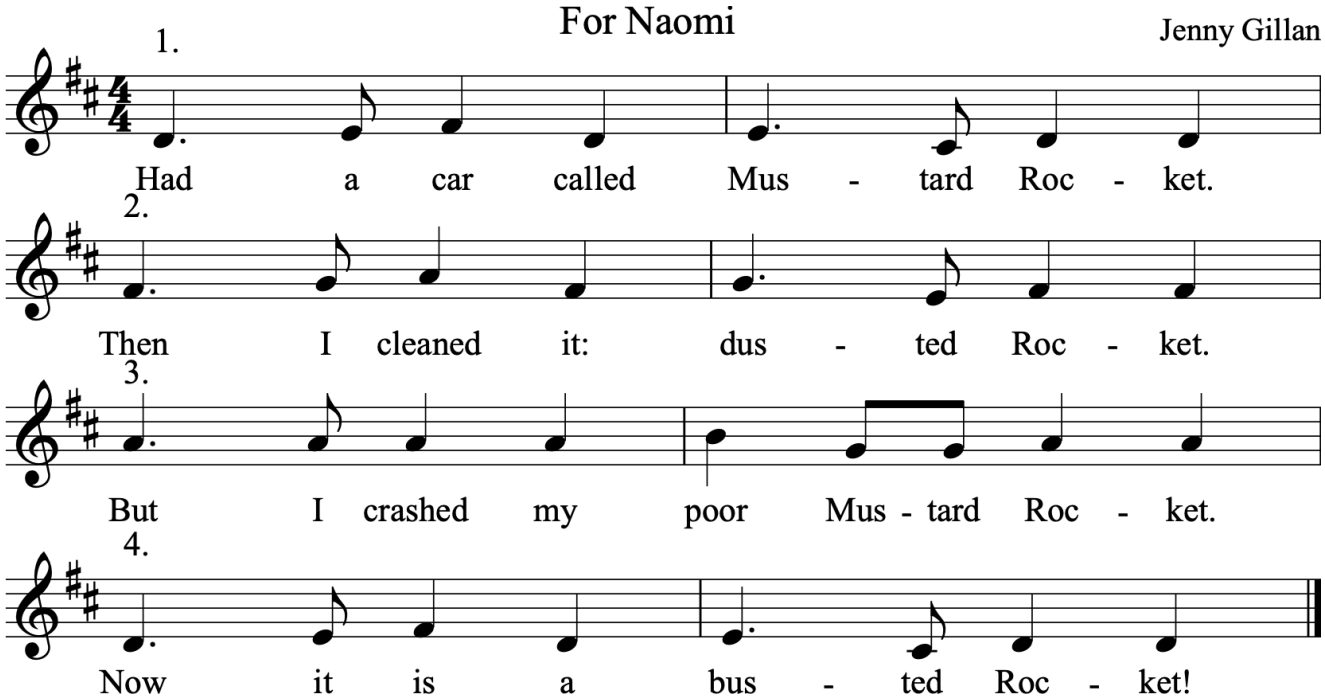
Australian



10.2.24 Mustard Rocket

For Naomi

Jenny Gillan



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10.2.25 Bona Nox

Mozart

Bo - na nox! Bist a rech-ter Ochs, Bo-na not-te, Lie-be Lot-te, Bonne

7

nuit, Pfui, pfui, Good night, good night, Heut' muss ma no weit, Gu-te Nacht, gu-te

11

Nacht, 'swird hochs - te Zeit, Gu - te Nacht,

13

Schlaf' fei' g'sund und Bleib' recht ku - gel -rund!

10.2.26 Mozart Major Canon

Mozart

8

14

19

25

29

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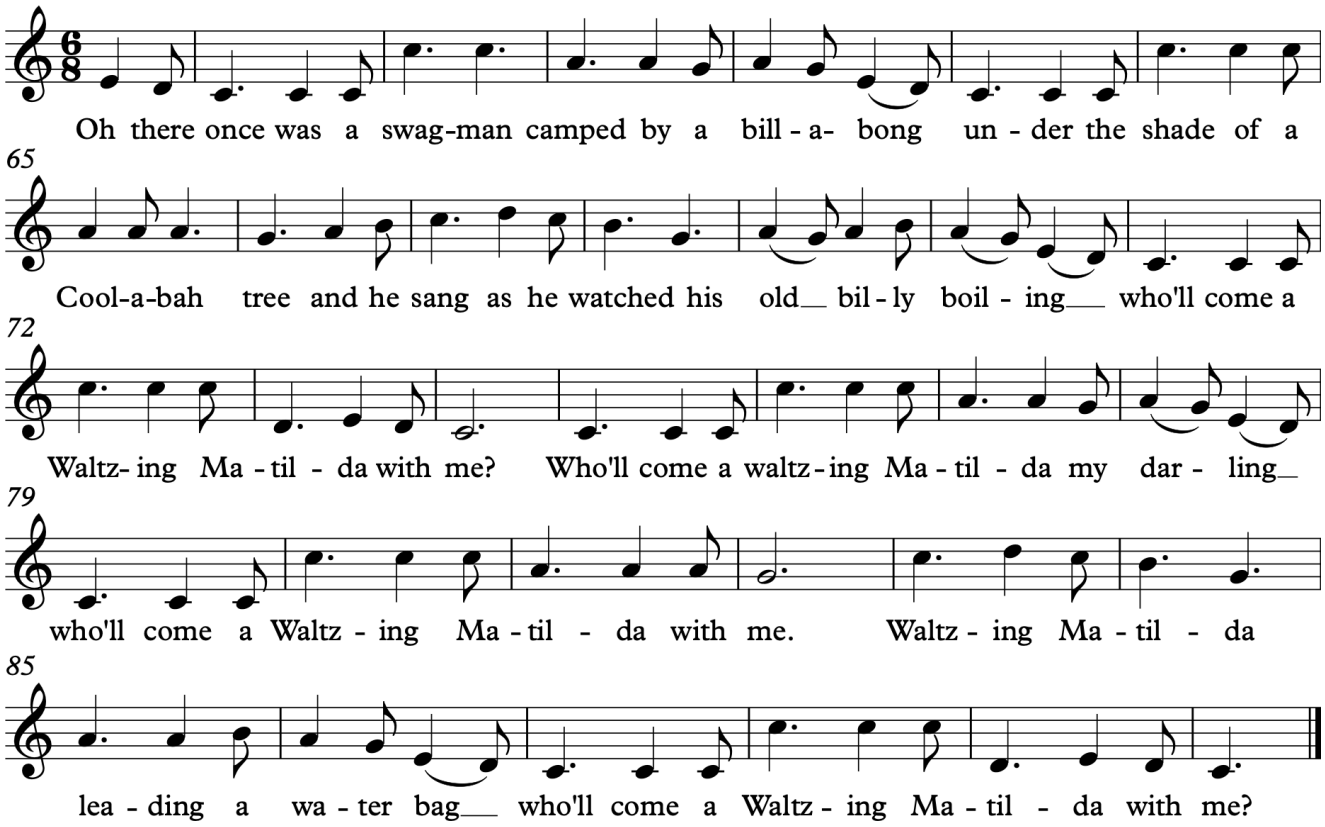
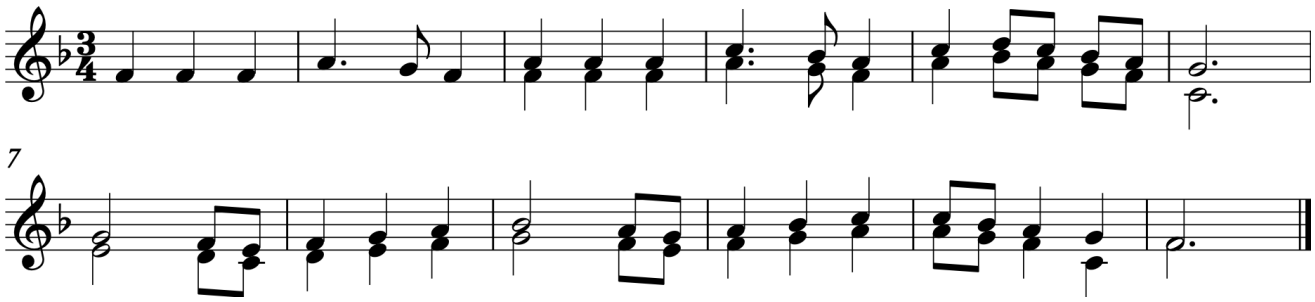
10.2.27 Waltzing Matilda - Queensland Version

Trad. Australian



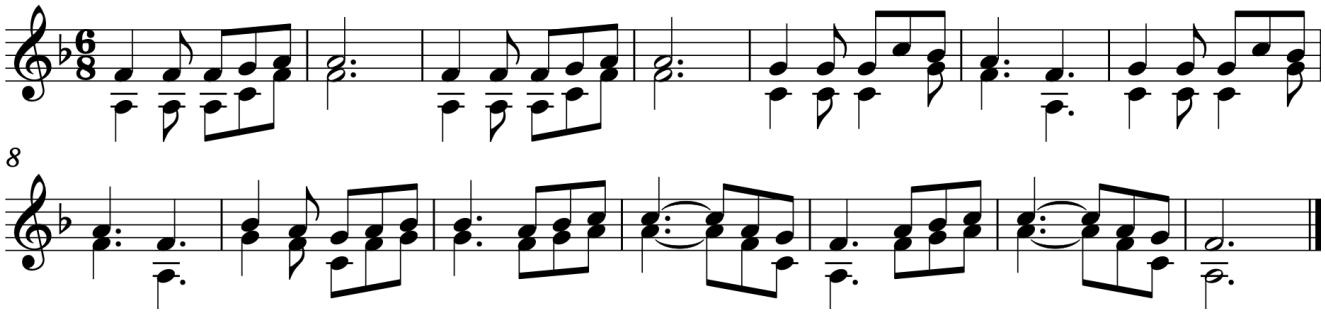
10.2.28 Horn Fifths Melody I

German



10.2.29 Horn Fifths Melody II

Schubert



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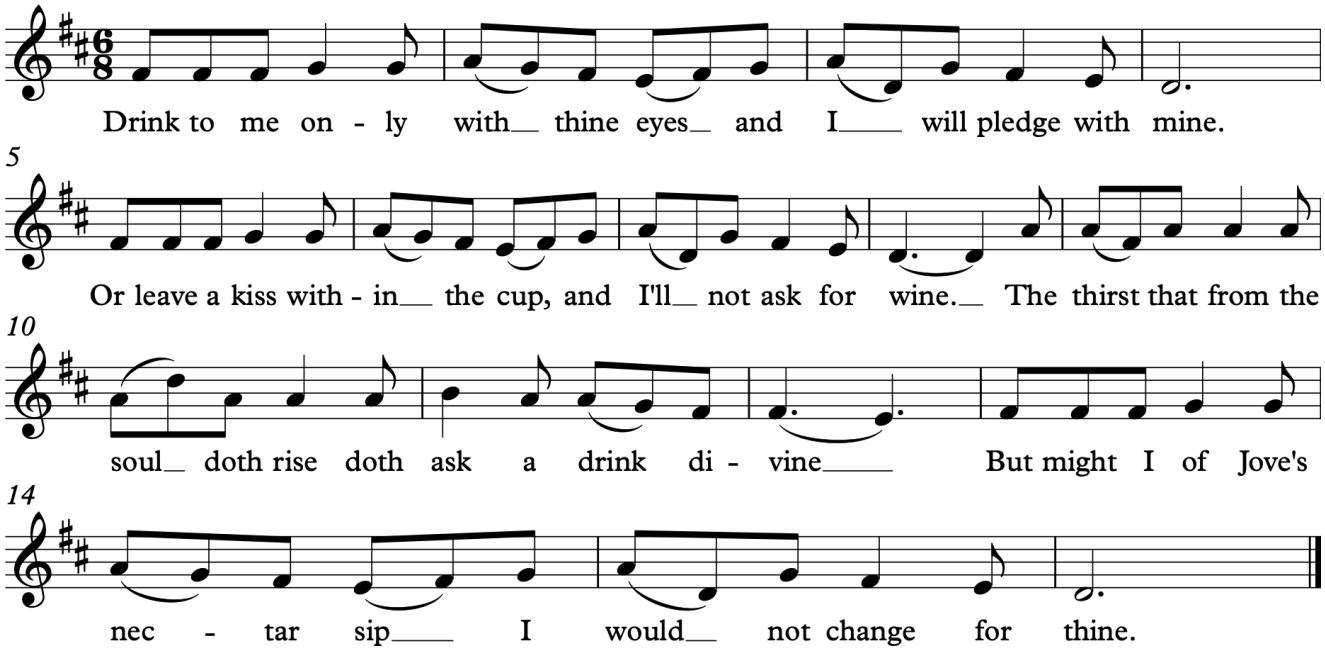
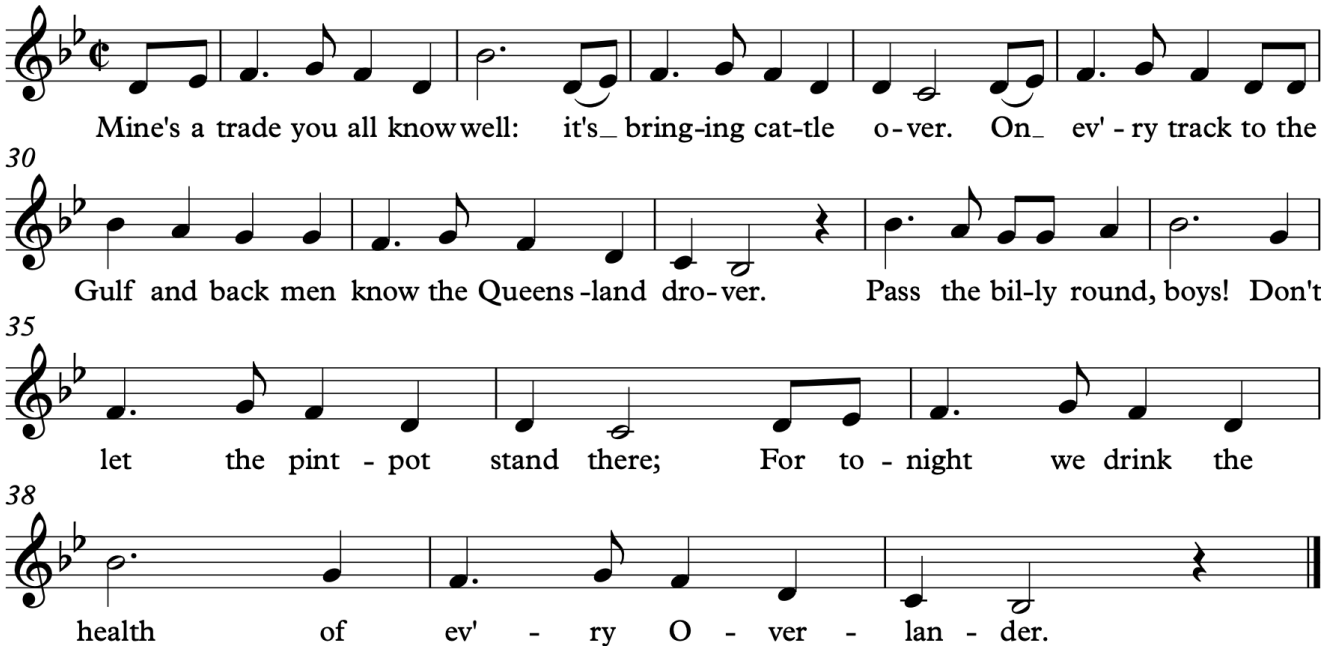
10.2.30 Drink to me Only

Irish



10.2.31 Queensland Drover

Trad. Australian



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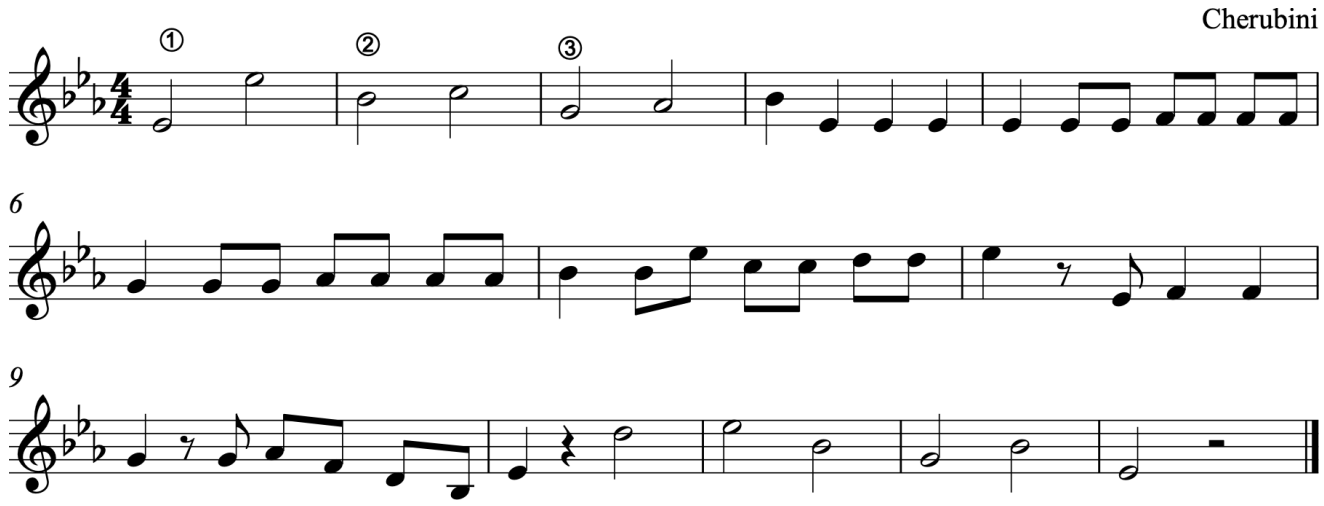
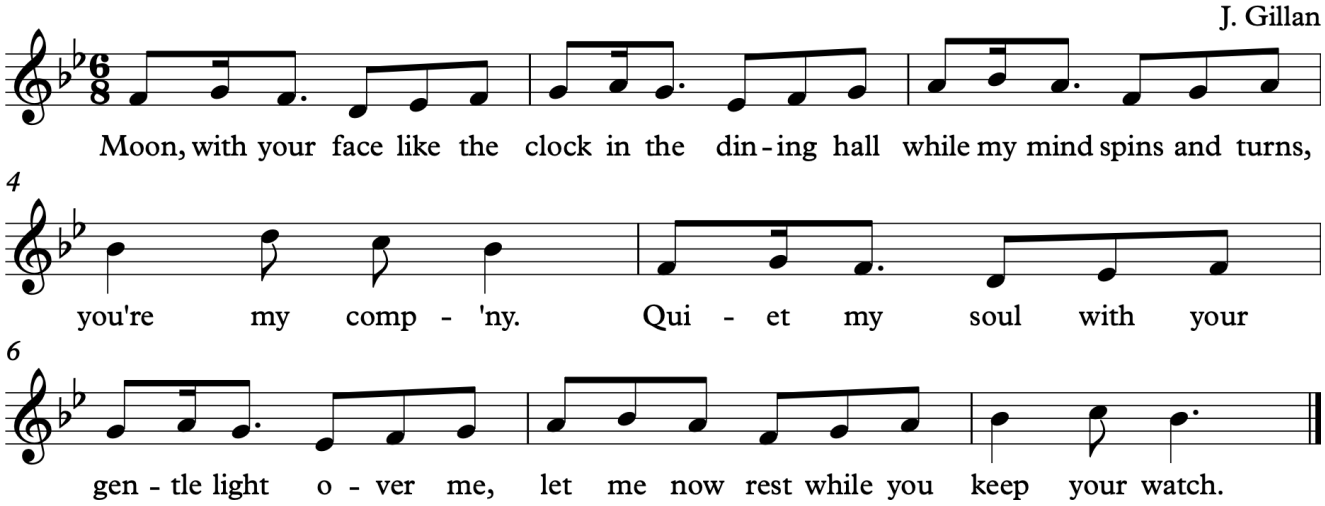
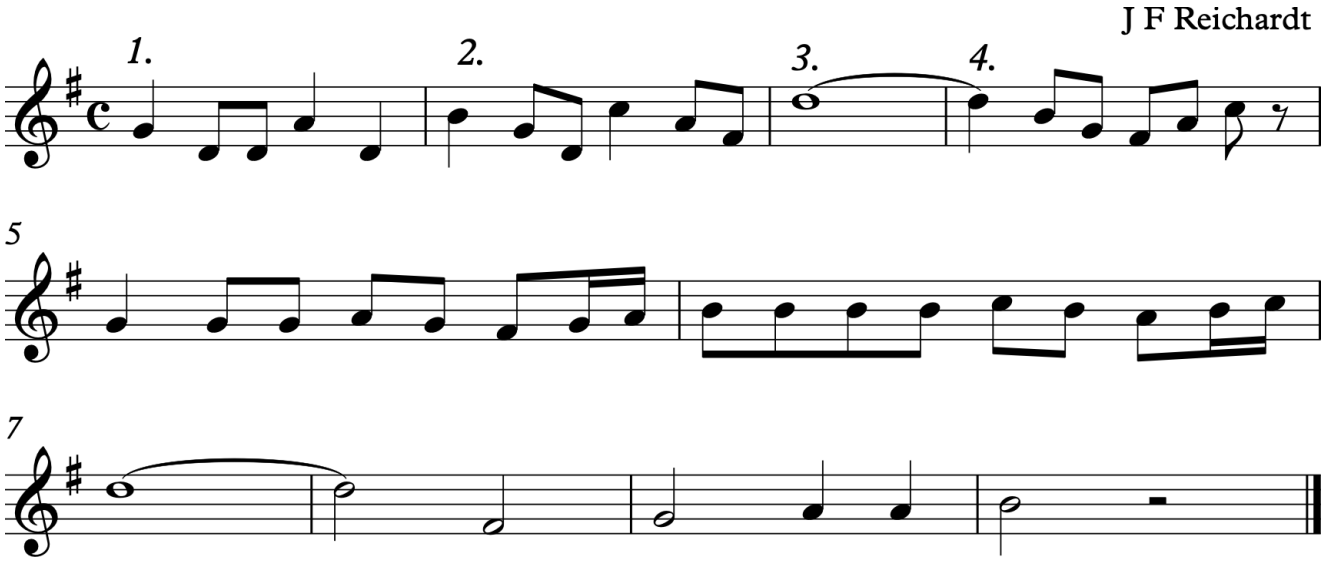
10.2.32 Cerubini Canon



10.2.33 Moon, Keep Watch



10.2.34 Four Voice Canon



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11.0 I IV Harmony in a Major Key

Sing I to IV Chords as outlined below.

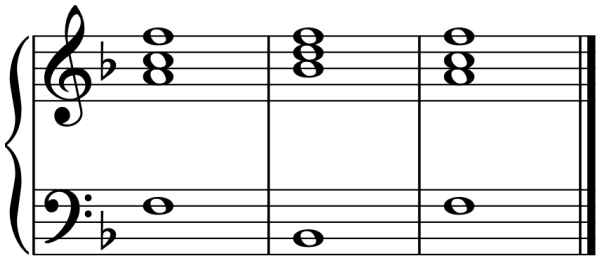
	s	d
	m	l
	d	f
Bass line:	d	f
	I	IV

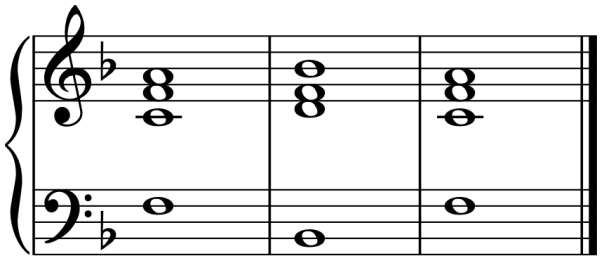
Write the solfa next to the following notes on the stave

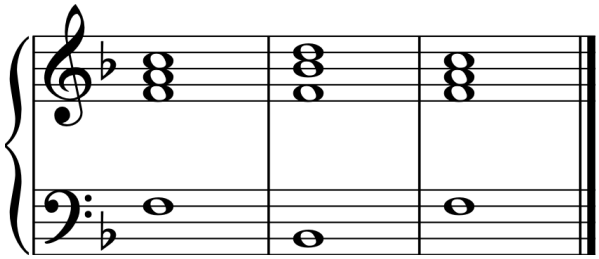
Notes: • the bass plays the root (bottom note)

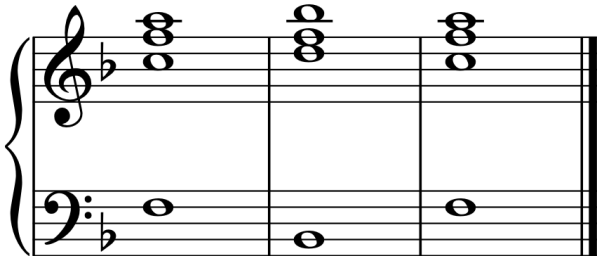
• the same note wants to stay in the same part

• semitones lead to each other









- Transpose the chords above into different tonalities.
- Play these singing and naming the chords.

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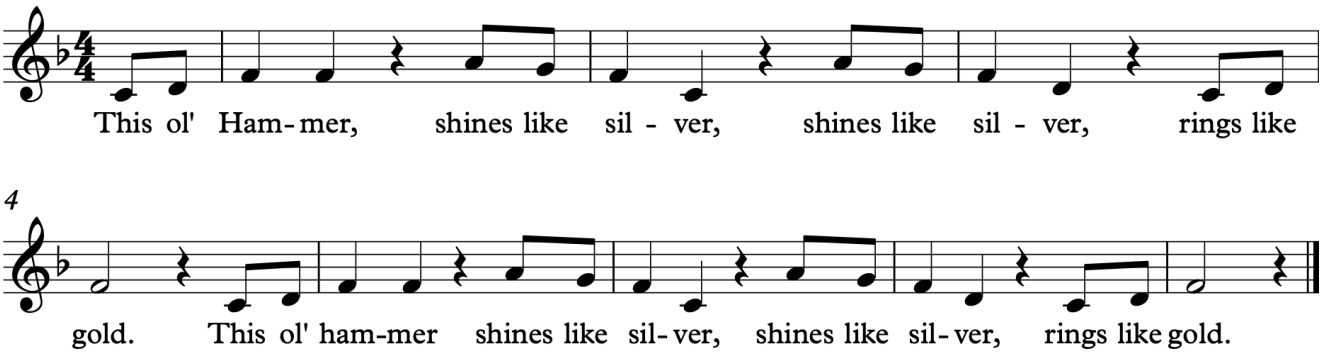
11.1 I IV Harmony Repertoire

Sing the following songs to words and solfa accompanying using I IV harmony as indicated by the melody.

11.1.1 This Old Hammer

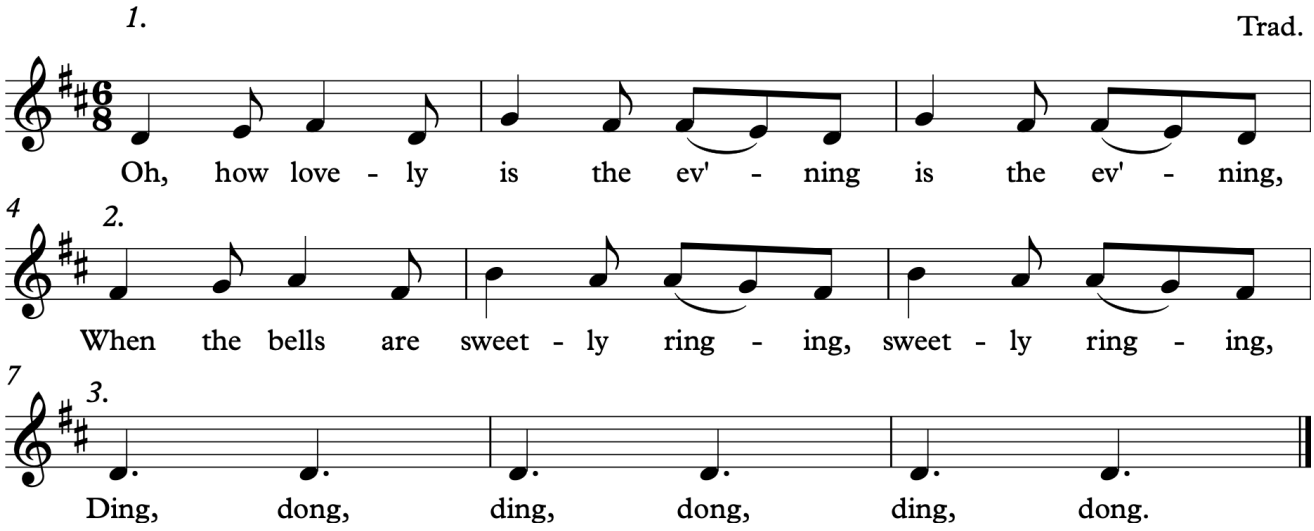
American



11.1.2 Oh How Lovely is the Evening

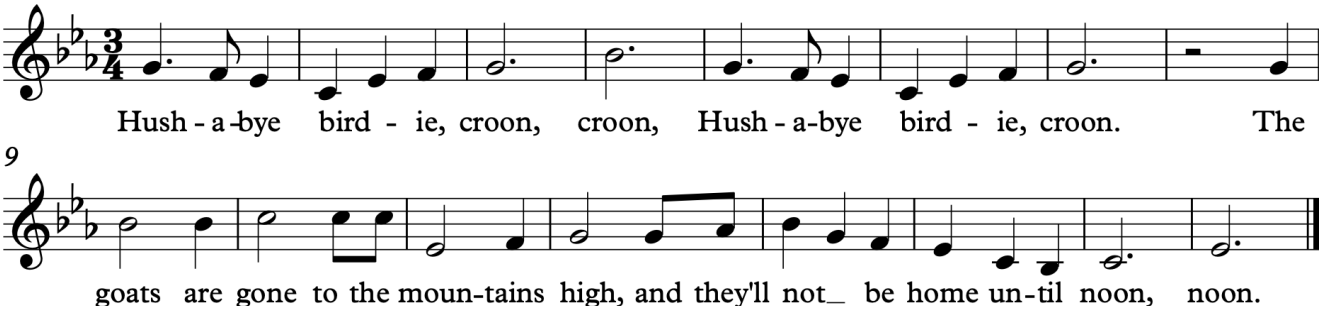
The following songs use I - IV Harmony. Write the Roman Numerals to indicate the harmony and accompany using correct voice leading.

Trad.



11.1.3 Hush-a-bye, Birdie

Scottish



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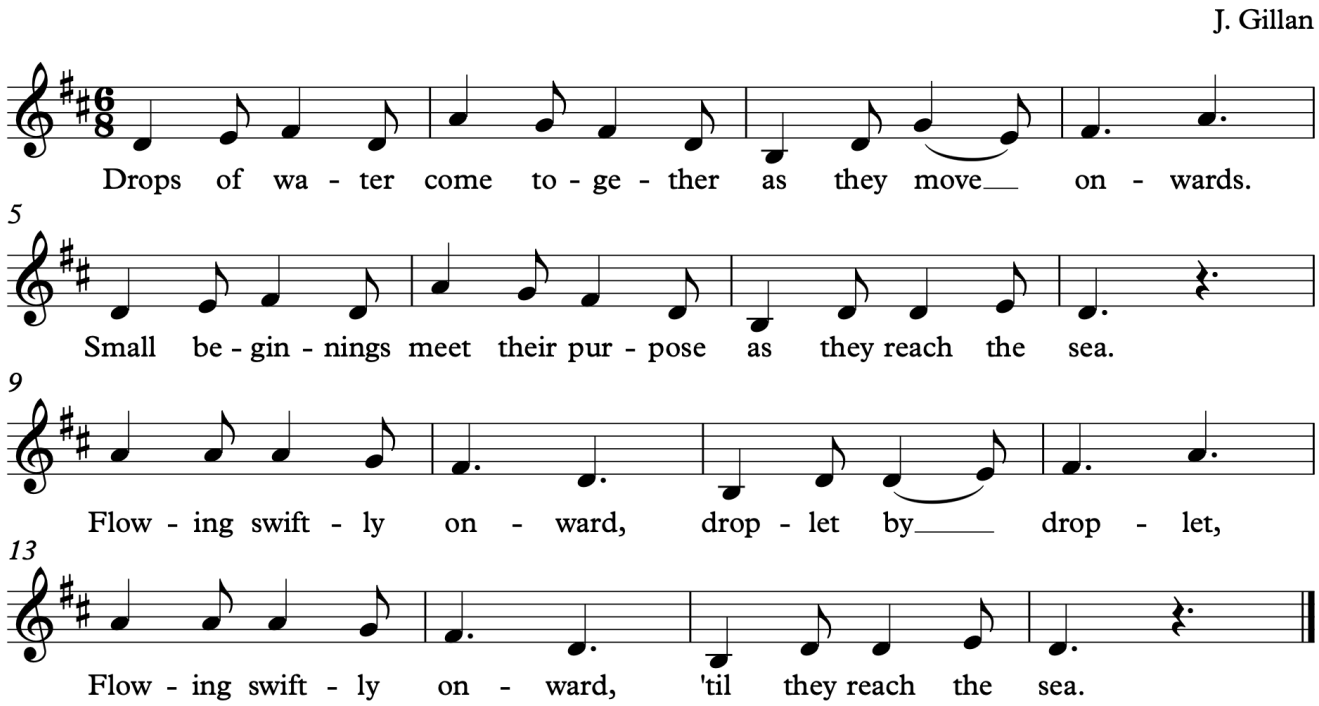
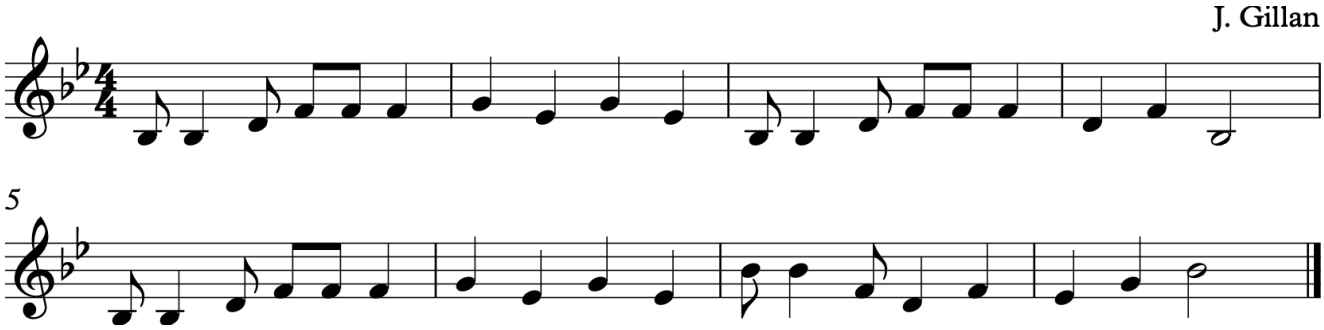
11.1.4 Flowing Water



11.1.5 I IV Melody to Harmonise



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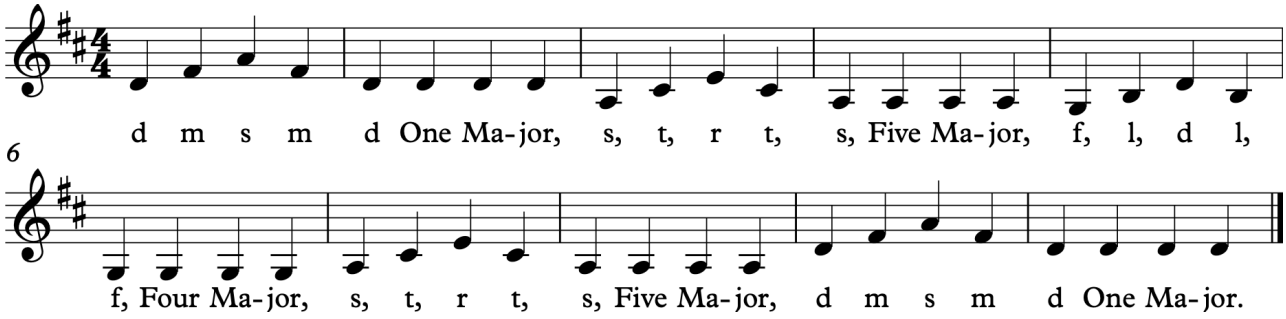
12.0 I IV V Harmony in a Major Key

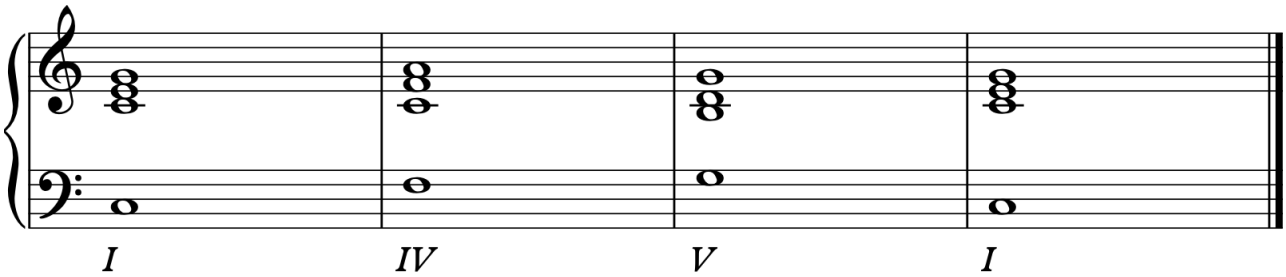
Sing I IV V Chords as outlined below.

	s	d	r
	m	l	t
	d	f	s
Bass line:	d	f	s
	I	IV	V

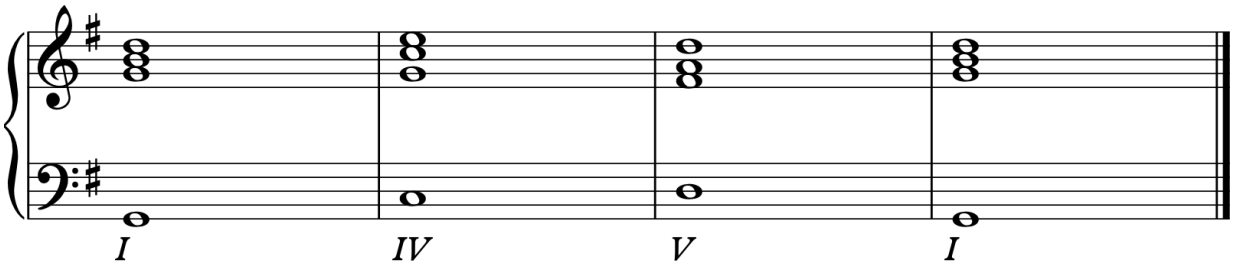


Write the solfa next to the notes on the stave below.

Notes:
- the bass plays the root (bottom note)
- where there are the same note in a chord, it stays in the same part
- semitones (*ti-do mi-fa*) lead to each other



- Transpose the exercise into different keys.
- Sing and analyse as you play.



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12.1 I IV V

	s	d	r
	m	l	t
	d	f	s
Bass line:	d	f	s
	I	IV	V

The following chords are used to accompany "Give Me a Hut". With your teacher, sing through the song in solfa and decide which chord 'fits' best.

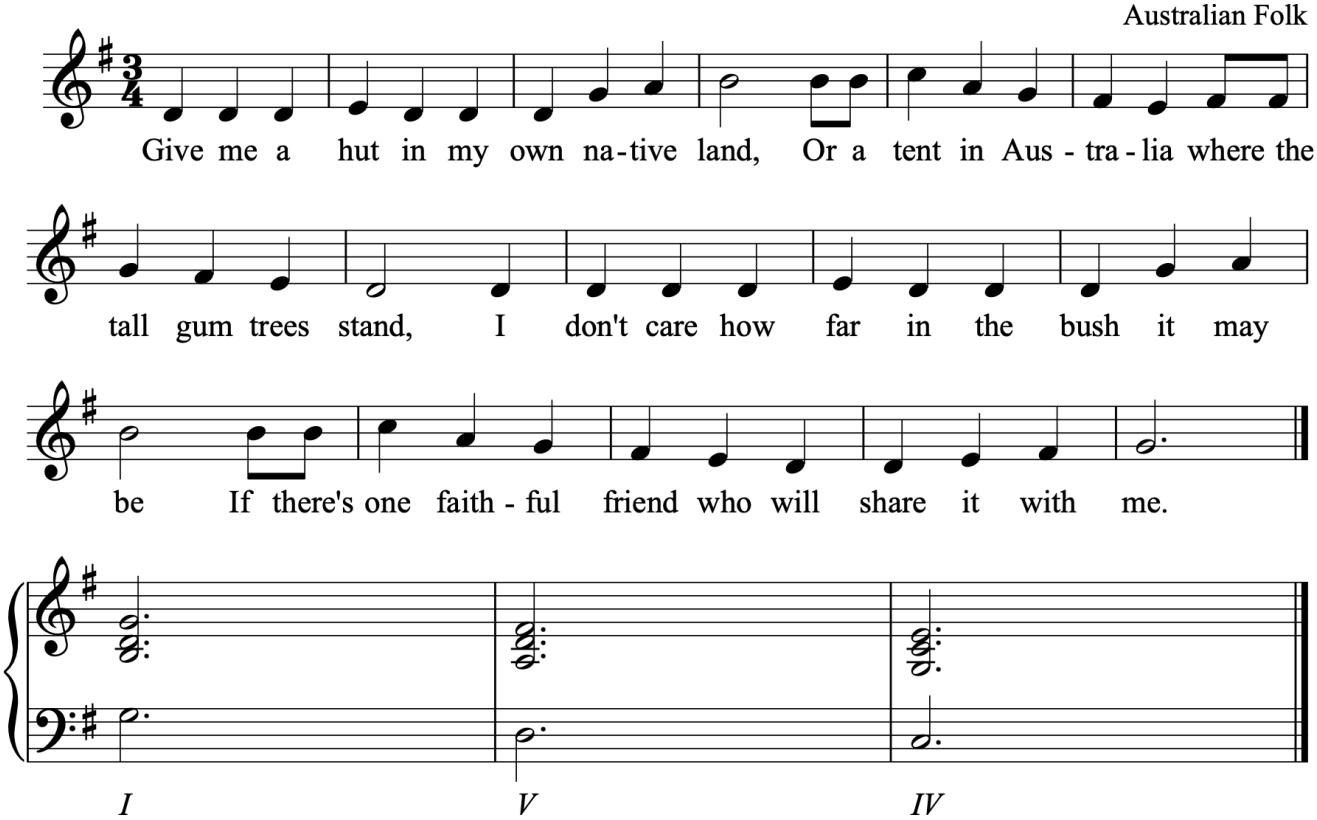
If you are singing a '**re**' or a '**ti**', a **V** chord might be best.

If a '**fa**', try a **IV** chord.

Songs usually start with a **I** chord to help establish the tonic.

12.1.1 Give Me a Hut

Australian Folk



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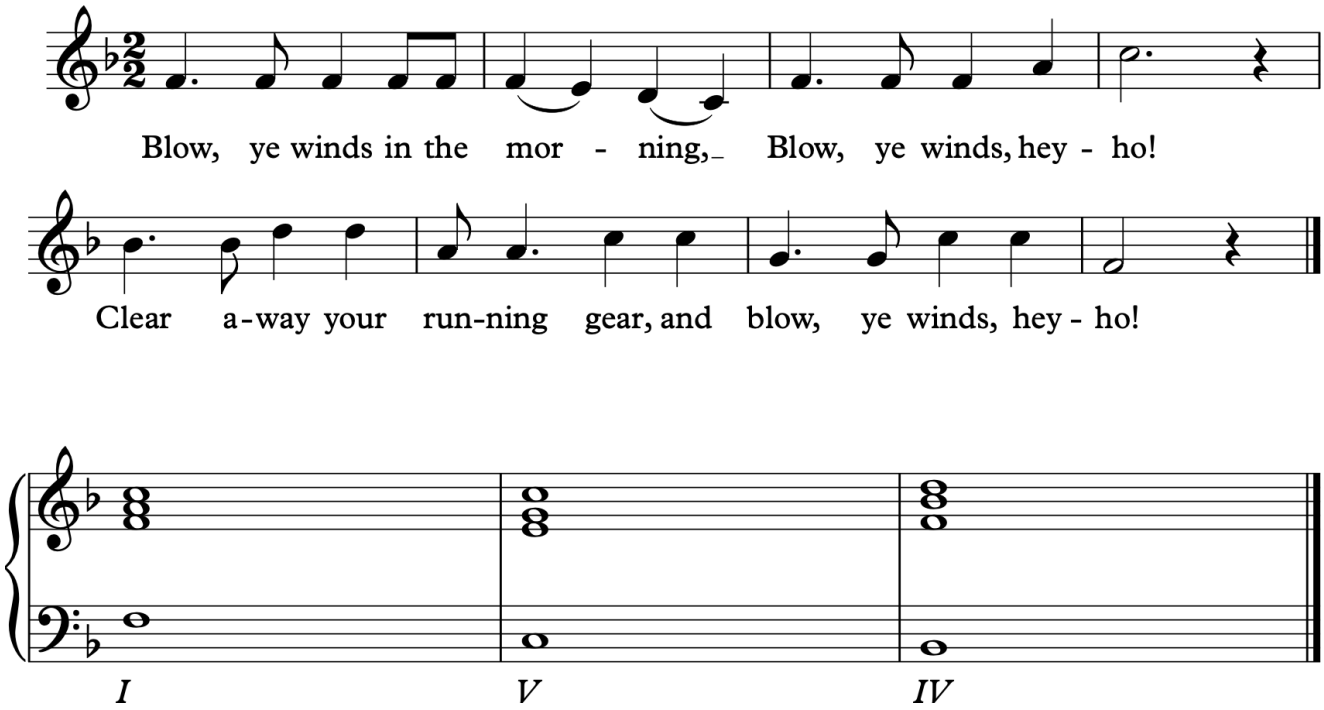
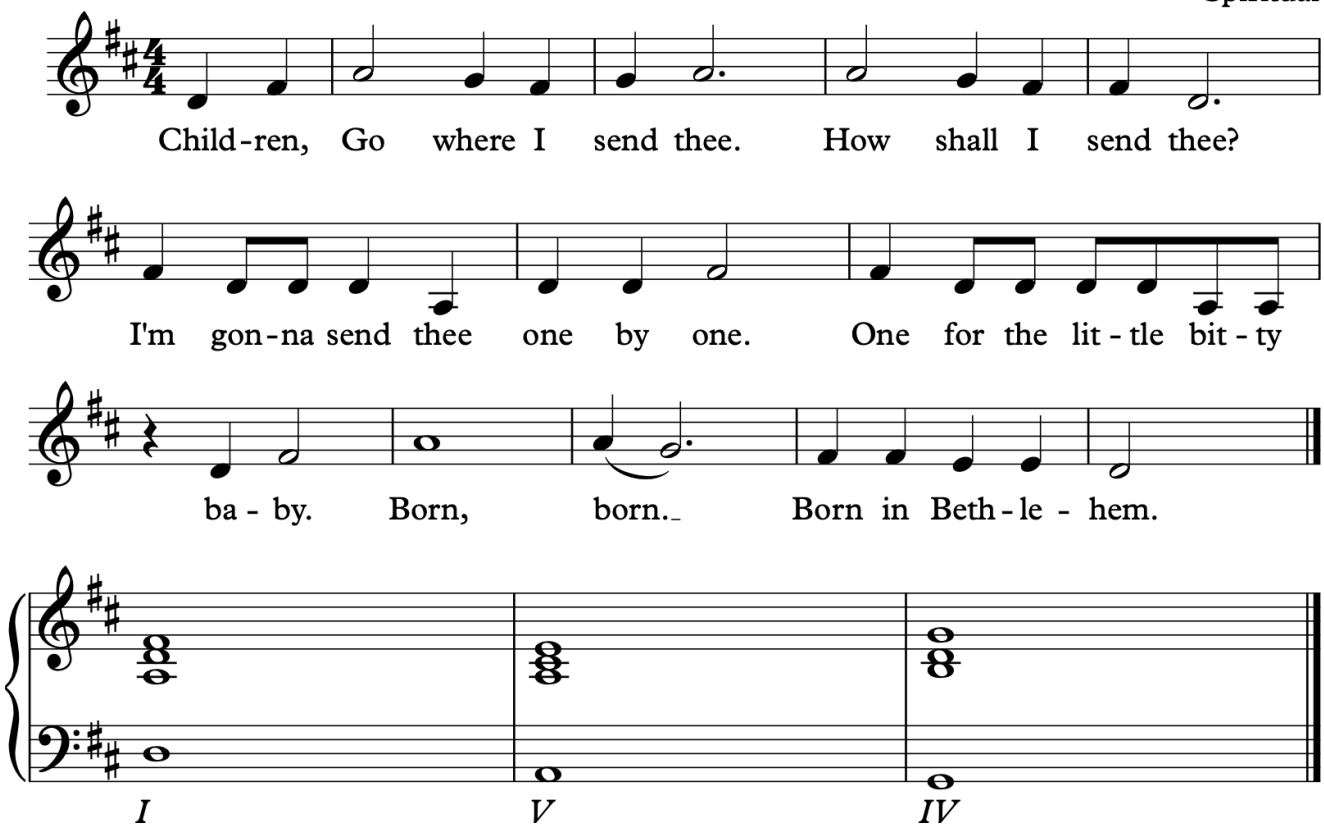
12.1.2 Blow Ye Winds

American



12.1.3 Children, Go Where I Send Thee

Spiritual



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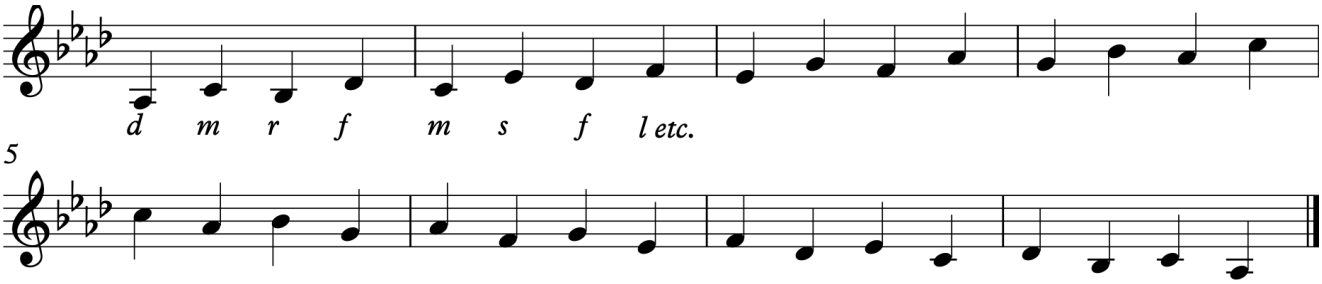
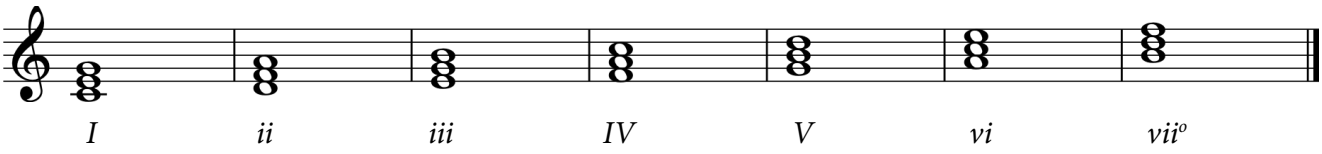
Sing all exercises with a metronome, handsigns and solfa, making sure to show the contour of the melody as your handsigns move up and down.

12.1.2 Major Scale Thirds Sequence: Agility



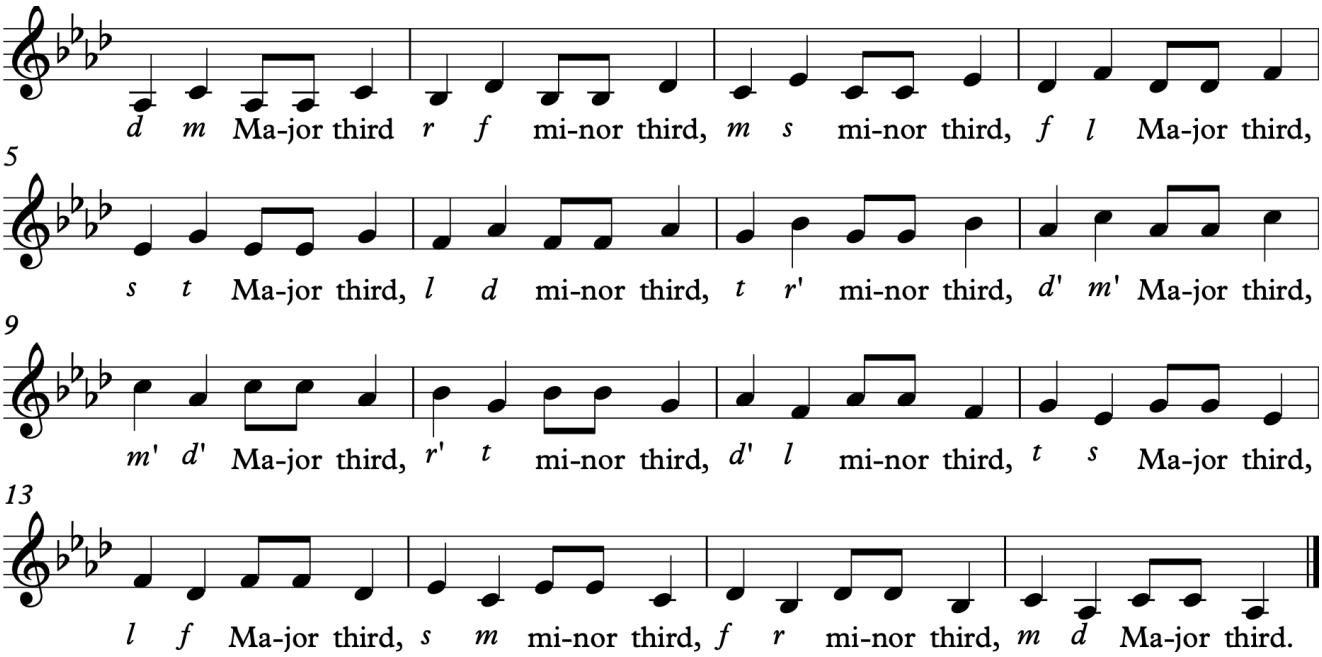
12.1.3 Root Position Triads in a Major Scale



s	l	t	d	r	m	f
m	f	s	l	t	d	r
d	r	m	f	s	l	t
I	ii	iii	IV	V	vi	vii°

Notes:
- Major chords are shown by Roman Numerals in UPPER CASE
- minor chords are shown by Roman Numerals in lower case
- diminished chords are shown by Roman Numerals in lower case with a small circle to the upper right

12.1.4 Major Scale Thirds Sequence: Naming



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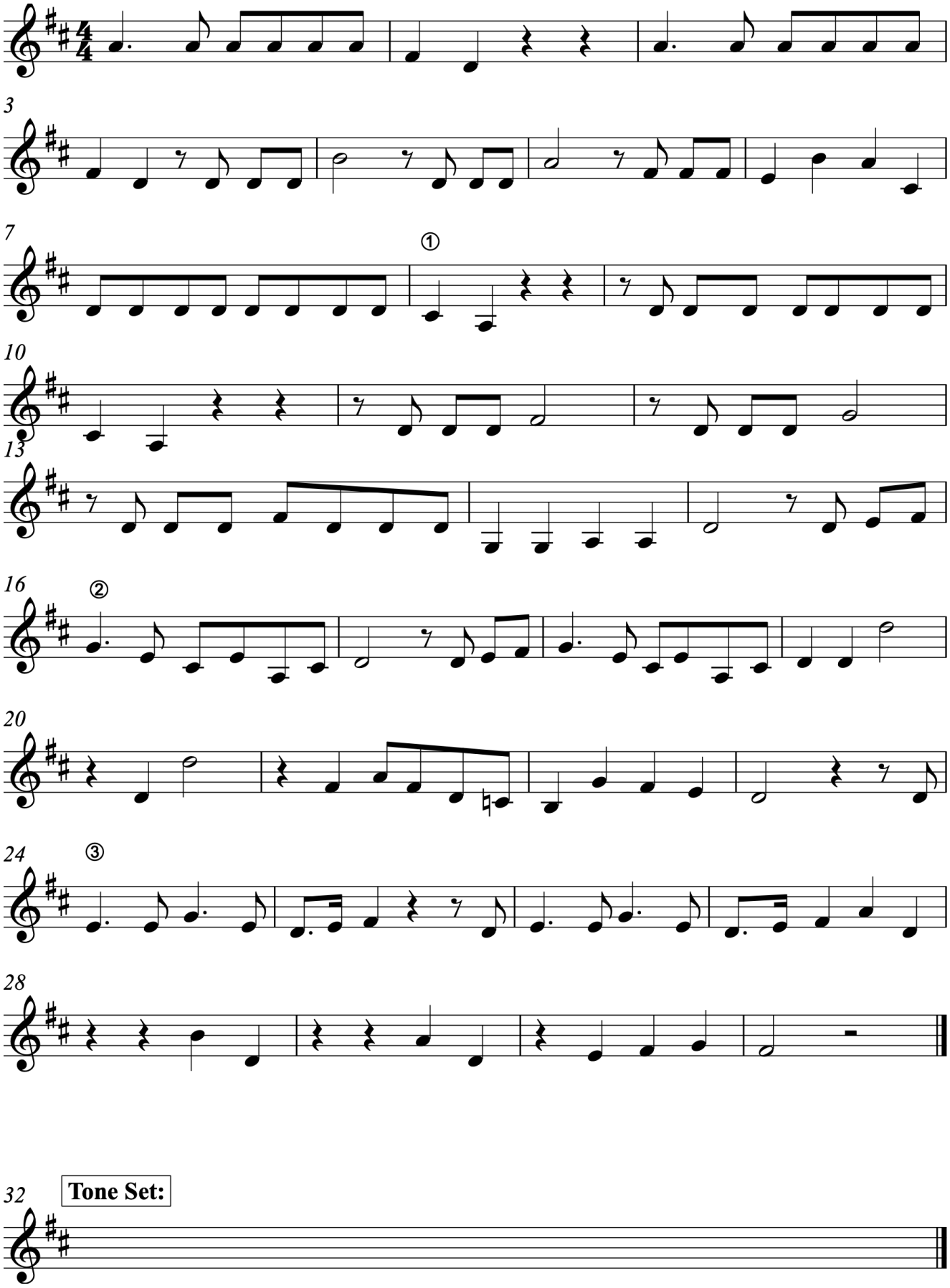
12.2 Repertoire

12.2.1 Mozart Canon



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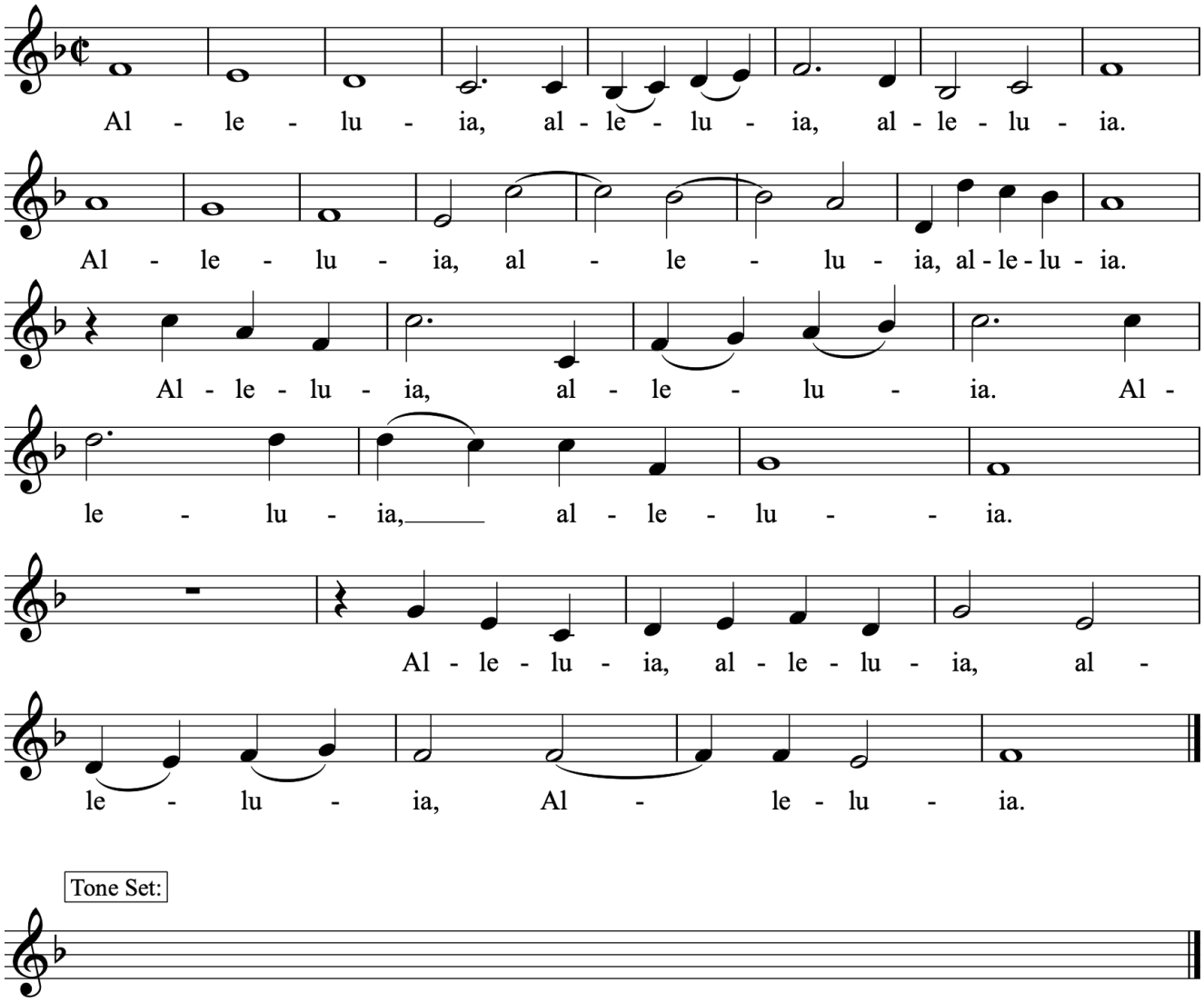
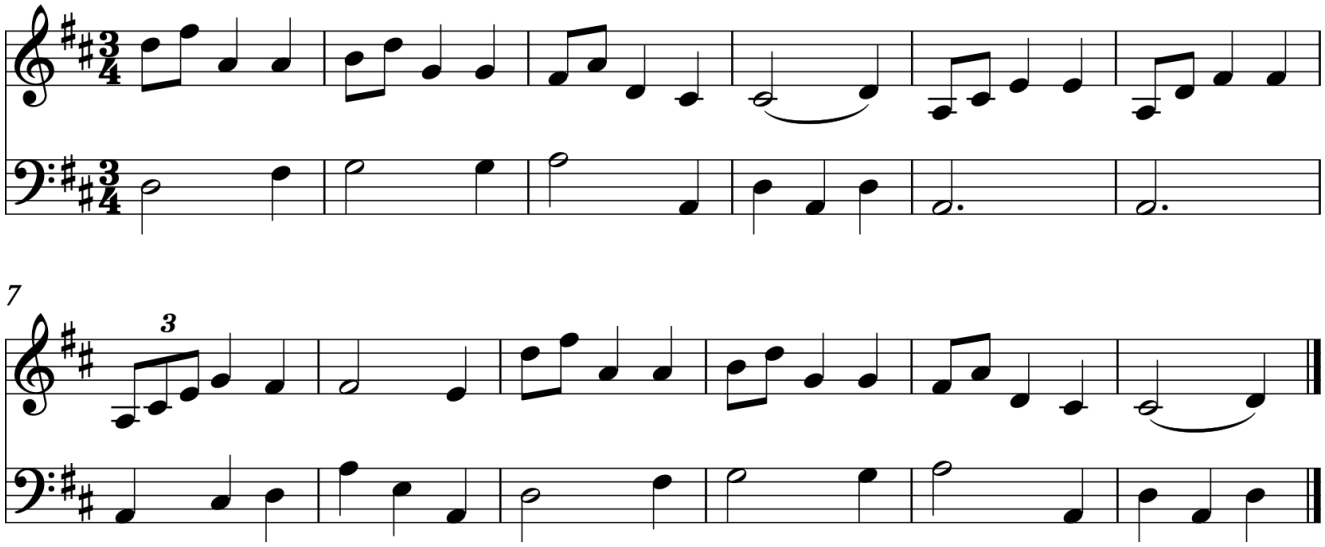
12.2.2 Alleluia: Philip Hayes

P. Hayes



12.2.3 Mozart Minuet

Mozart



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12.2.4 The Keel Row

Scottish

As I came through Sandgate, through Sandgate, through Sand-gate, As I came through

6

Sand-gate, I heard a las - sie sing. "Oh, weel__ may the keel row, the

11

keel row, the keel__ row, Oh weel__ may the keel row, that my___ lad-die's in."

12.2.5 Fie Now Prithee John

H. Purcell

1.

Fie, now pri-thee, John, do not quar-rel, man. Let's be mer-ry and gad a - bout.

5 2.

You're a rogue, you chea-ted me I'll prove be - fore this com - pa - ny I

7

caren't a far- thing sir for all you are so stout.

9 3.

Sir, you lie I scorned your word or an - y man who wears a sword, for

11

all your huff who cares a damn and who cares for you?

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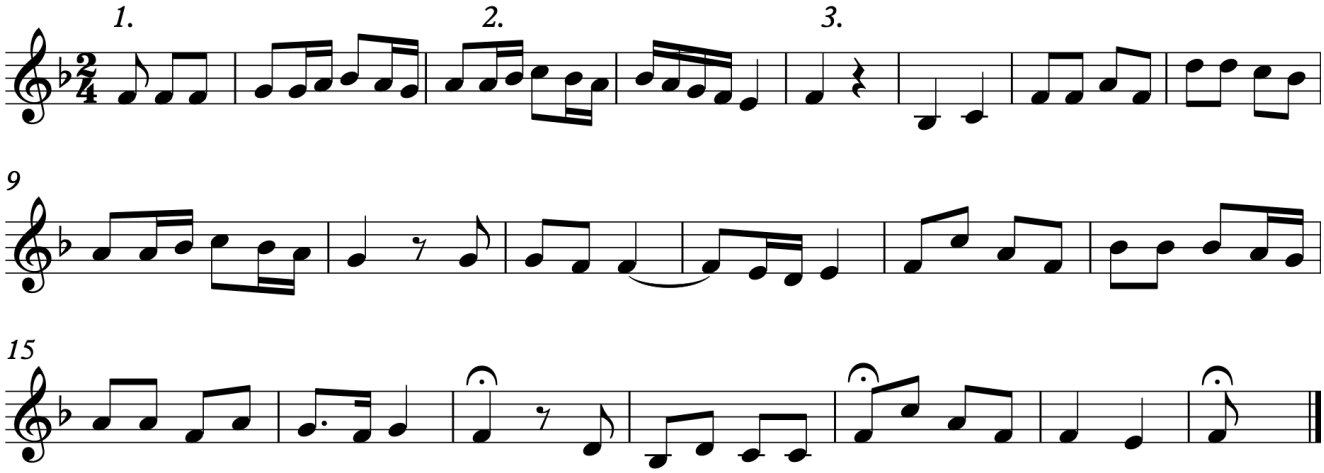
12.2.6 Telemann Canon - Major

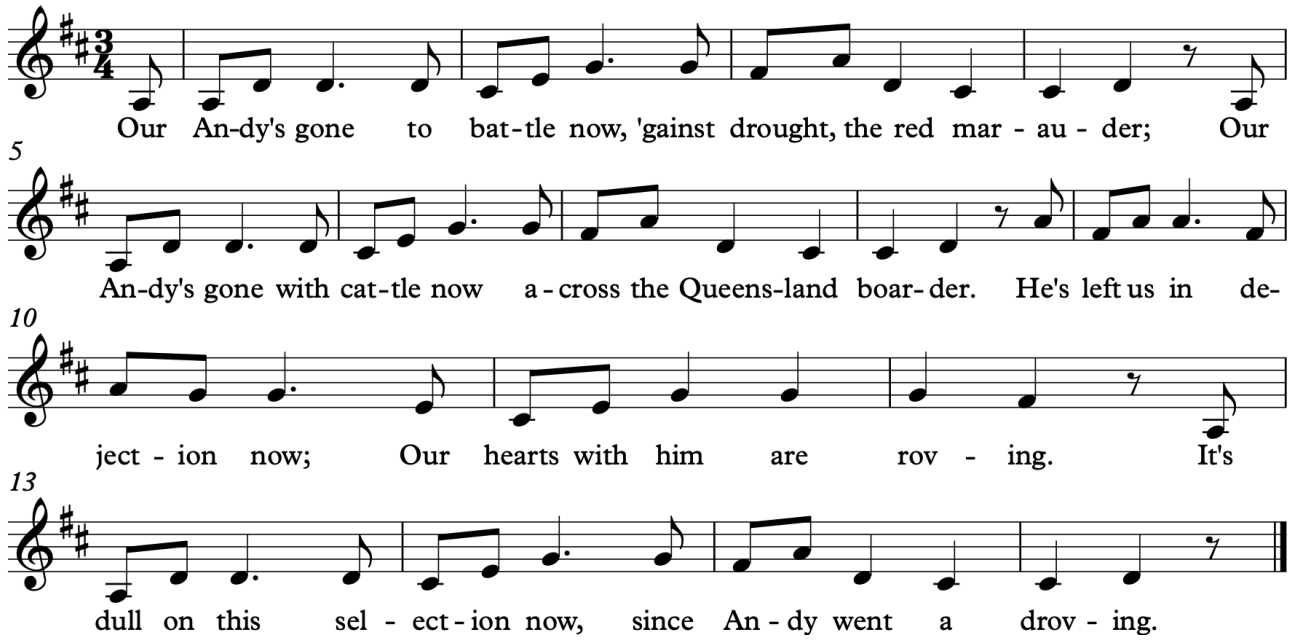
Telemann



12.2.7 Andy's Gone with Cattle Now

Henry Lawson

Trad. Australian



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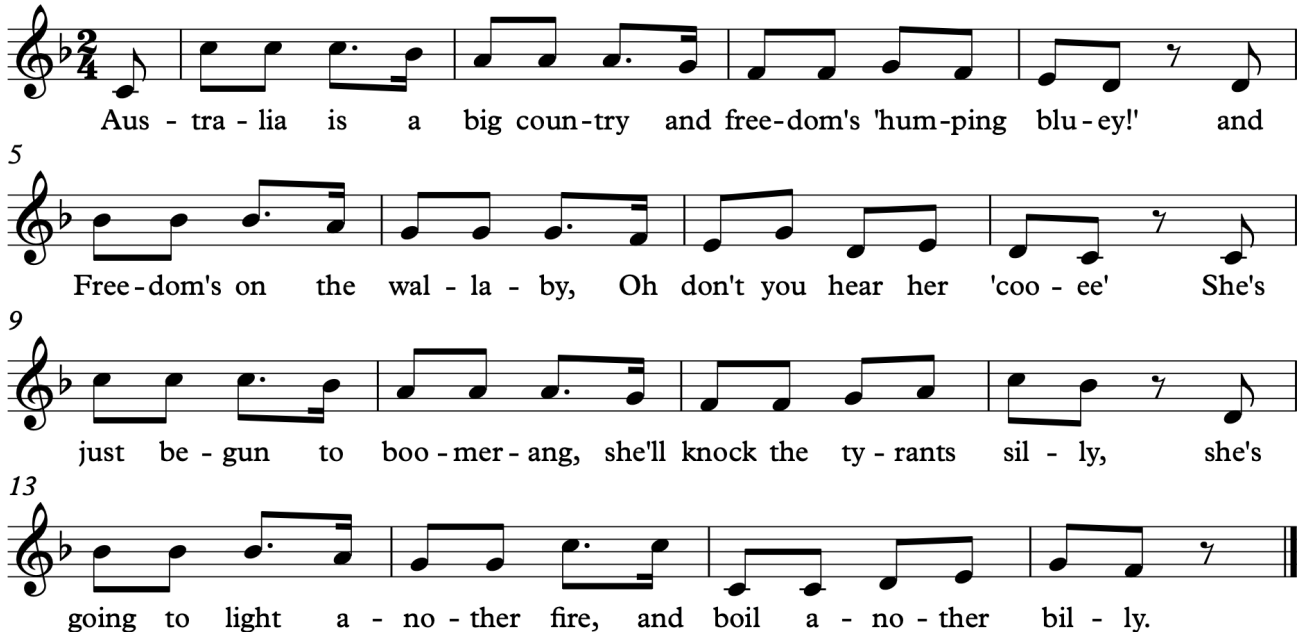
12.2.8 Freedom's on the Wallaby

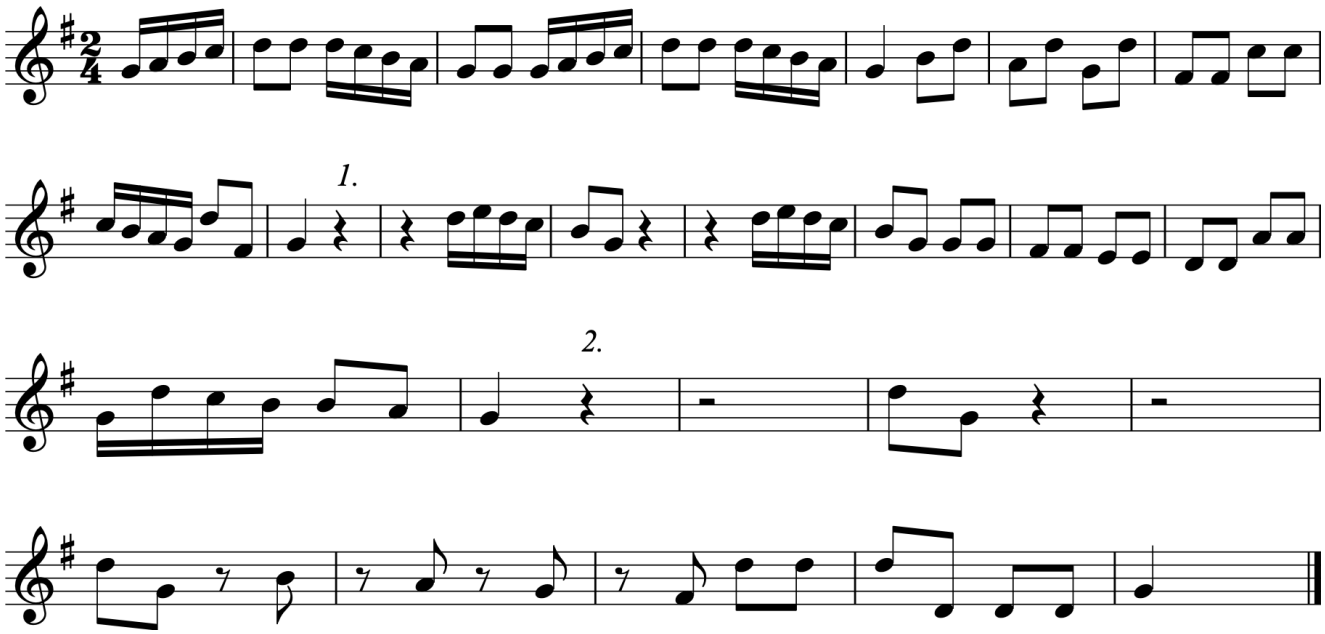
Henry Lawson

Australian Folk



12.2.9 Canon for Three Voices

Salieri



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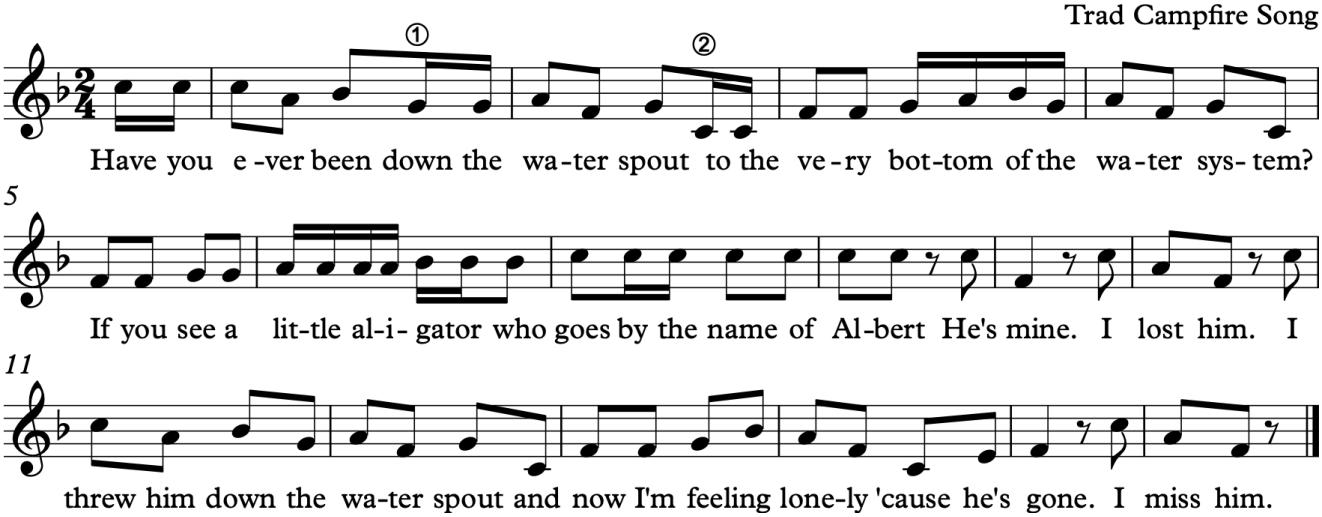
12.2.10 Albert the Alligator

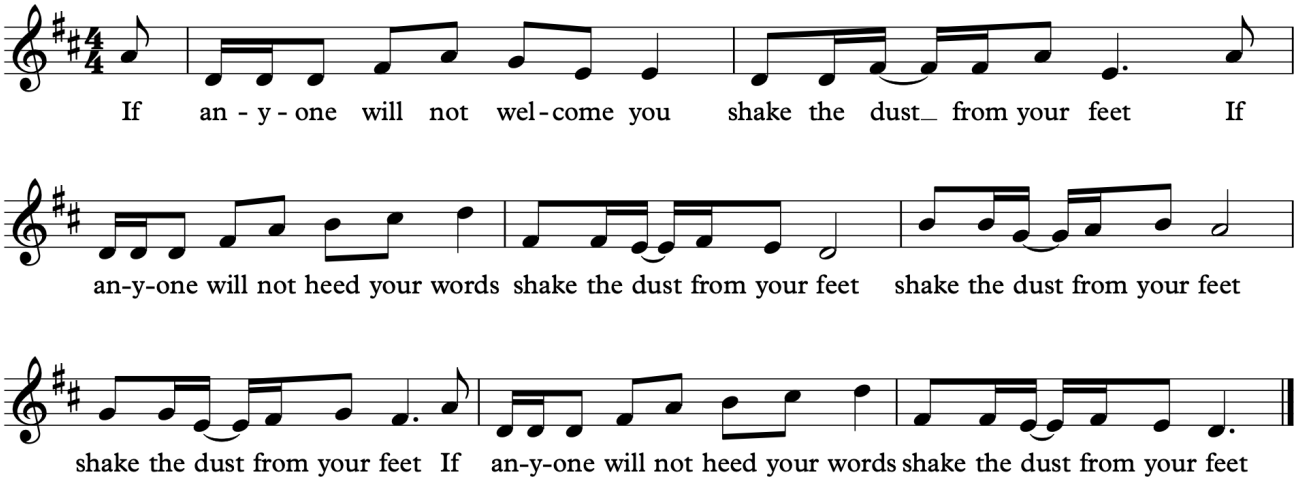
Trad Campfire Song



12.2.11 Shake the Dust From Your Feet

Words derived from
Matthew 10:14

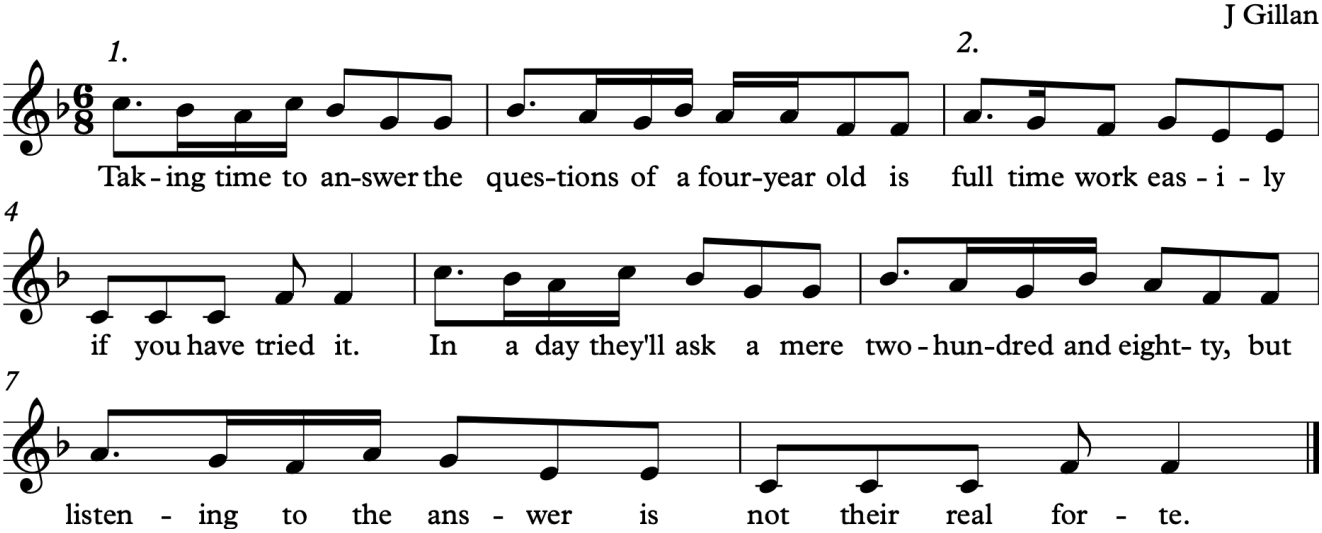
J. Gillan



12.2.12 The Question

For Anna's VCE Class

J Gillan



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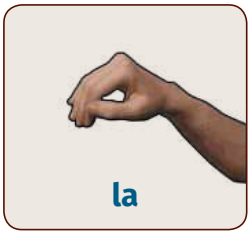
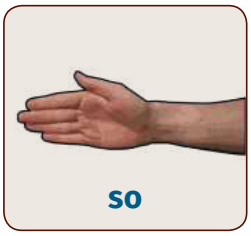
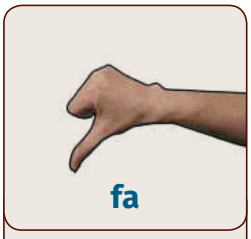
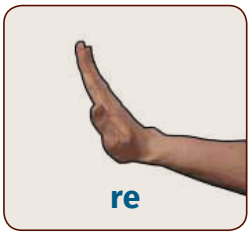
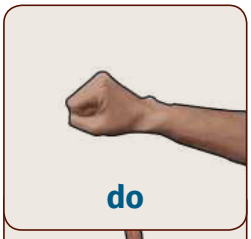
13.0 Natural Minor

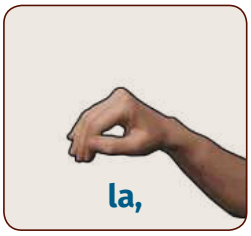


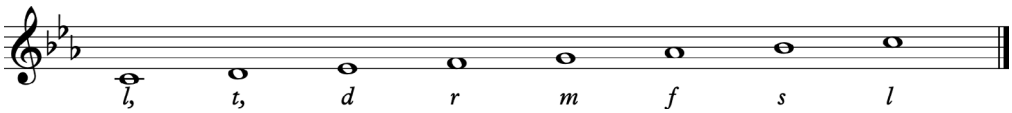


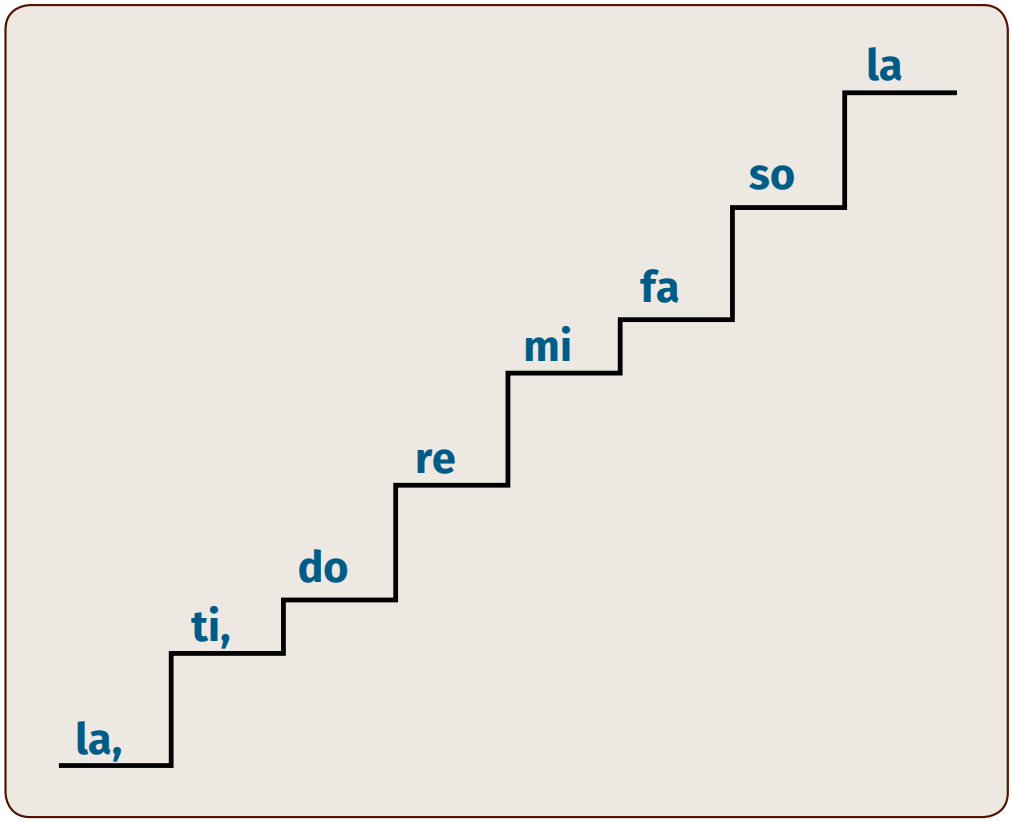


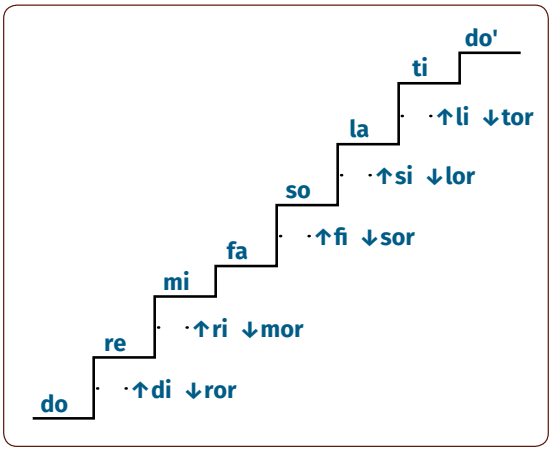












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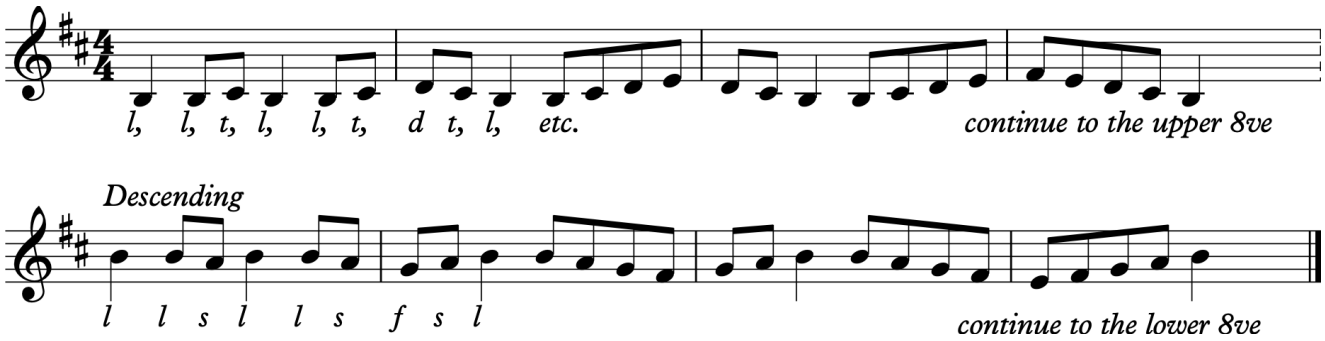
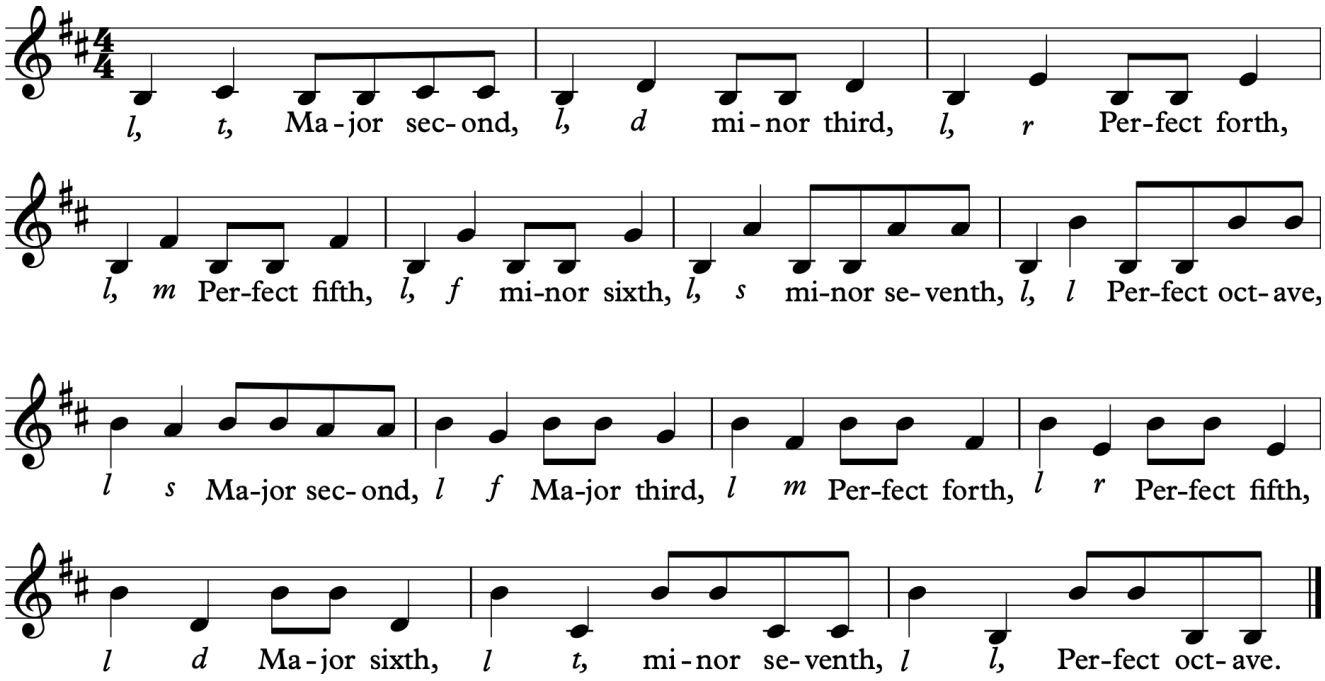
13.1 Exercises

Sing all exercises with a metronome, handsigns and in solfa.
Then try with an ostinato, such as **ti-tika titi ta ta**

13.1.1 Natural minor Cumulative Interval Exercise



13.1.2 Natural minor Intervals from la exercise



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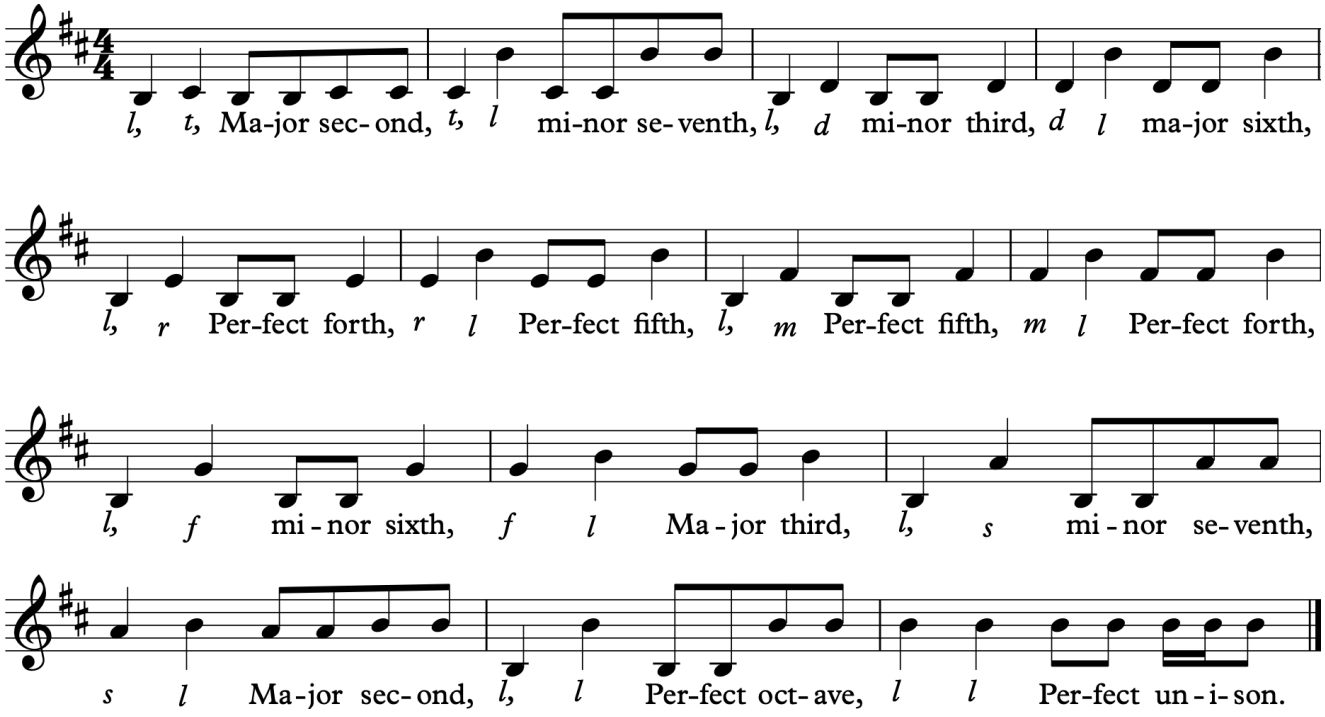
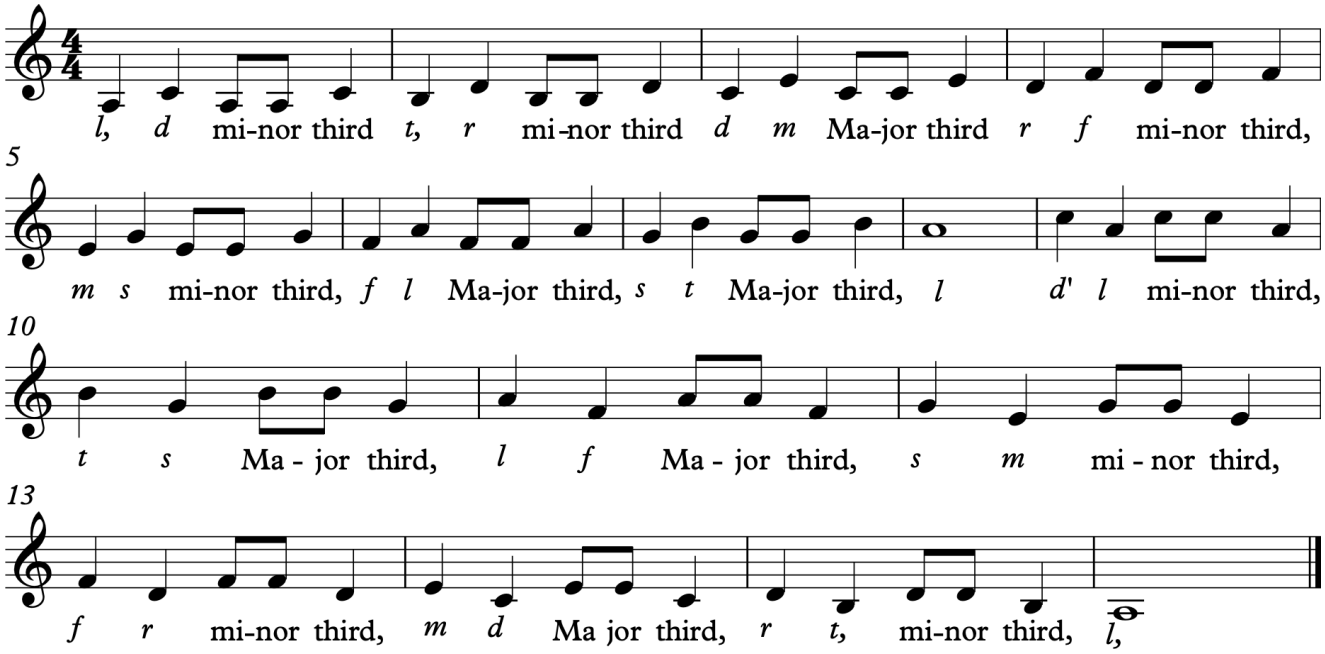
13.1.3 Natural minor Interval Inversions Exercise



13.1.4 Thirds in Natural minor Interval Exercise



Also sing this exercise without naming the thirds:

l, d

t, r

d m

r f etc.

Remember to use a metronome and handsigns.
Add an ostinato once mastered.

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13.2 Repertoire

13.2.1 Israeli Alleluia

Israel

1.

Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia

2.

Al - le - lu - ia Al - le - lu - ia

3.

Al - le - lu - ia Al - le - lu - ia.

13.2.2 Lachlan Tigers

Australian Folk Song

At each gate each shear - er stood as the whis - tle loud - ly blew. With

3

eye - brows fixed and lips com-pressed the ti - gers all fell to. Hark

5

to the click-ing of the shears as through the wool they glide, You see our gun al rea-dy turned and

8

on the whip-ping side. A lot of Lach-lan Ti gers it's plain to see we are.

11

Hark to our bur-ley ring-er as he loud-ly calls for tar. "Tar here!" Calls one and

14

quick the tar boy flies. "Sweep those locks a- way" a - no-ther loud-ly cries.

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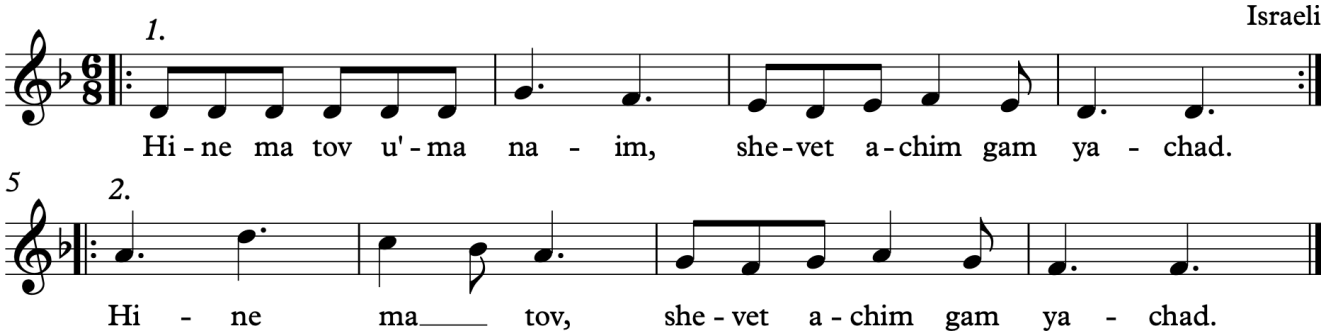
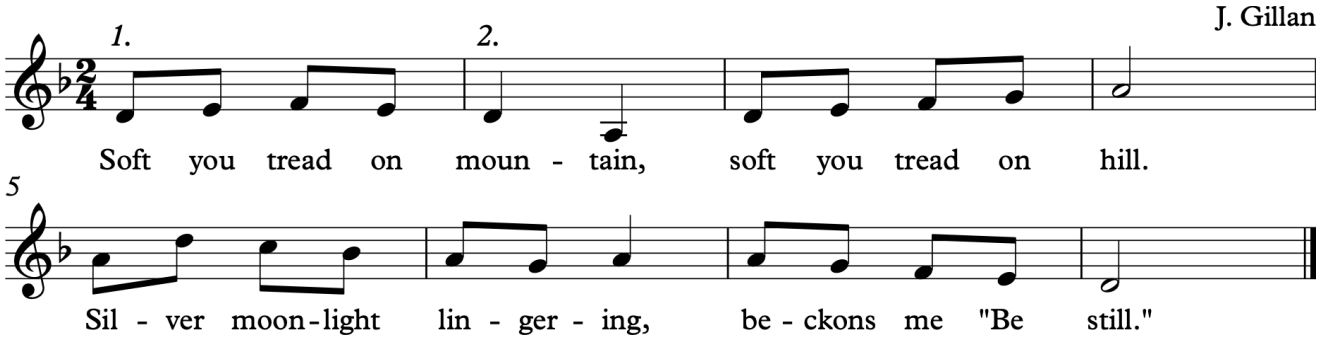
13.2.3 Hine ma tov

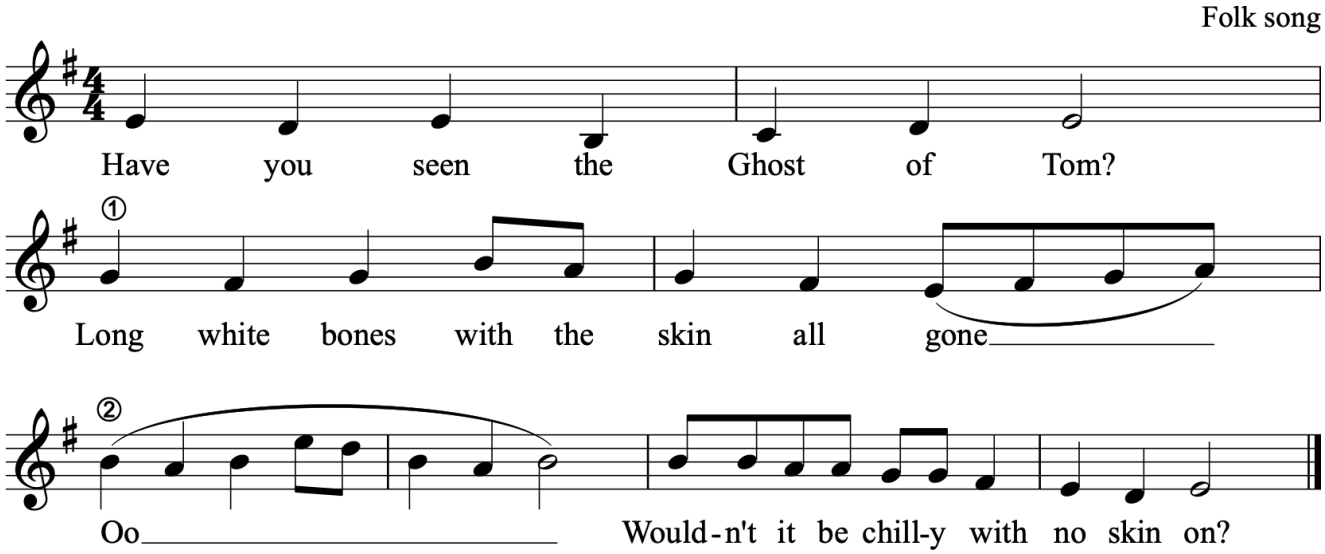


Translation: How good and pleasing it is when people can sit together in unity.

13.2.4 Soft You Tread



13.2.5 Ghost of Tom



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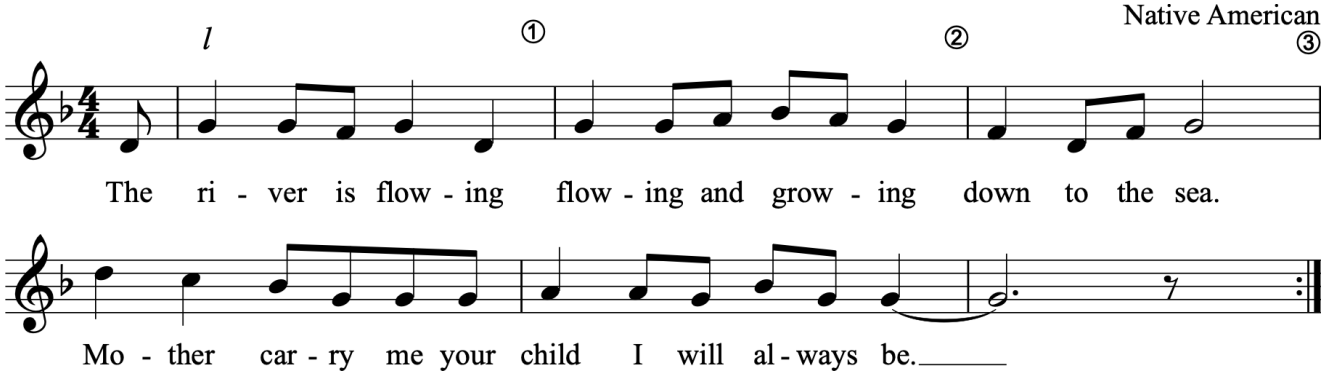
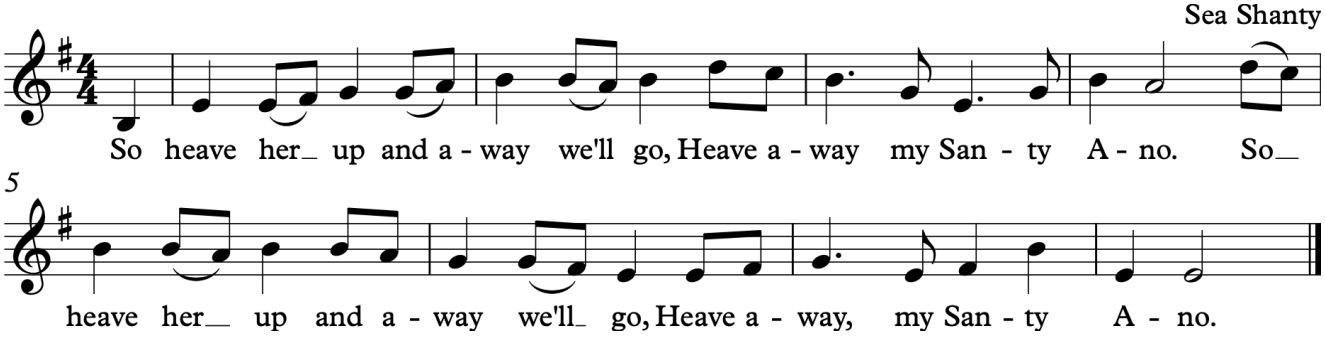
13.2.6 The River is Flowing

Native American



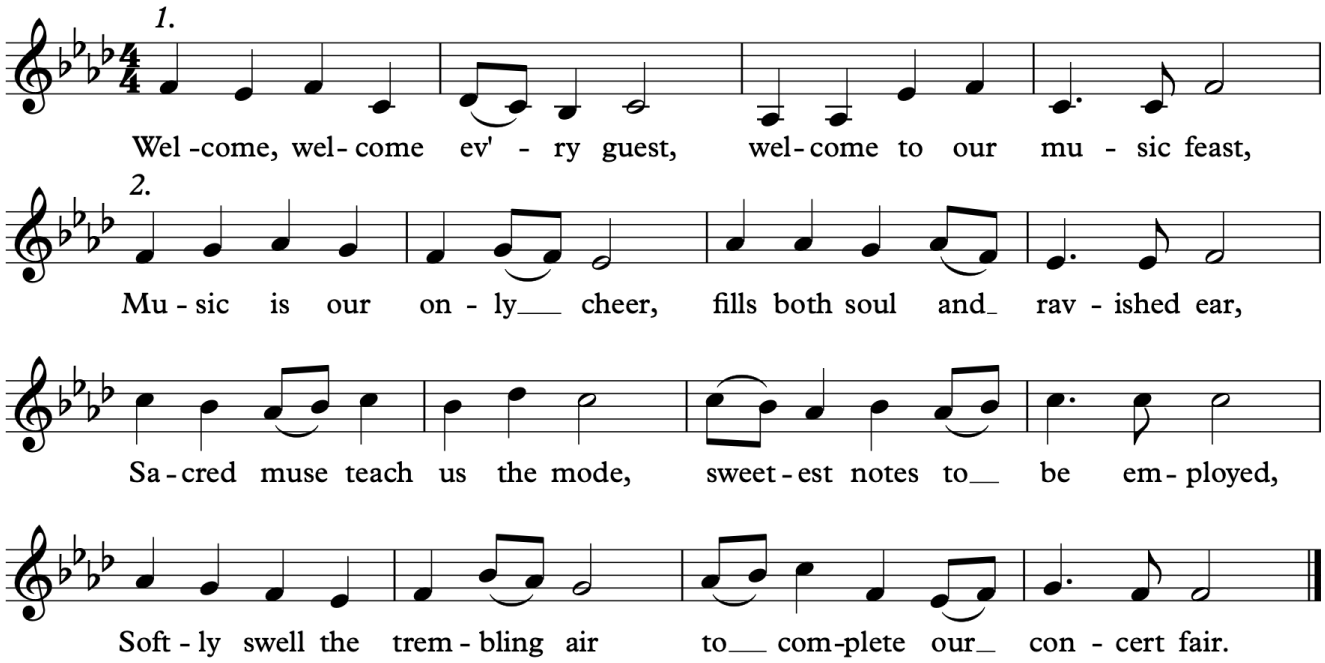
13.2.7 Aweigh Santy Ano

Sea Shanty



13.2.8 Welcome, Every Guest

Knoxville Harmony, 1838



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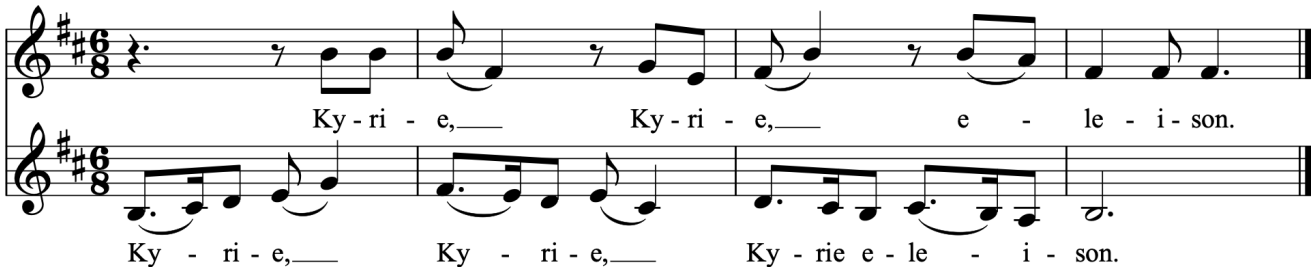
13.2.9 Compound Kyrie

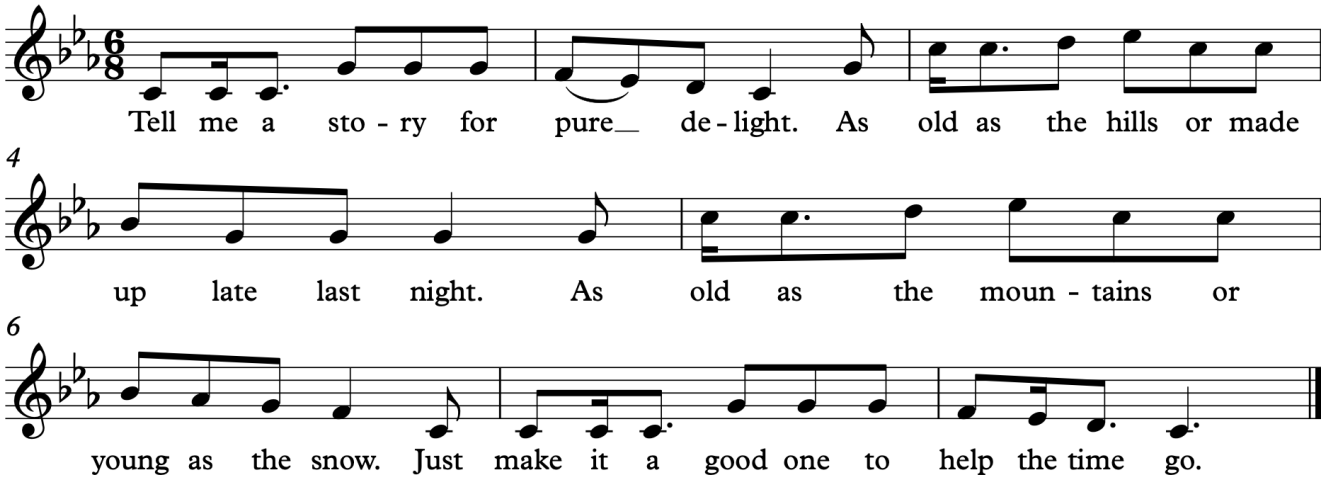
J. Gillan



13.2.10 Tell me a Story for Pure Delight

For Grandpa who always got us to make up songs in the car on long trips.

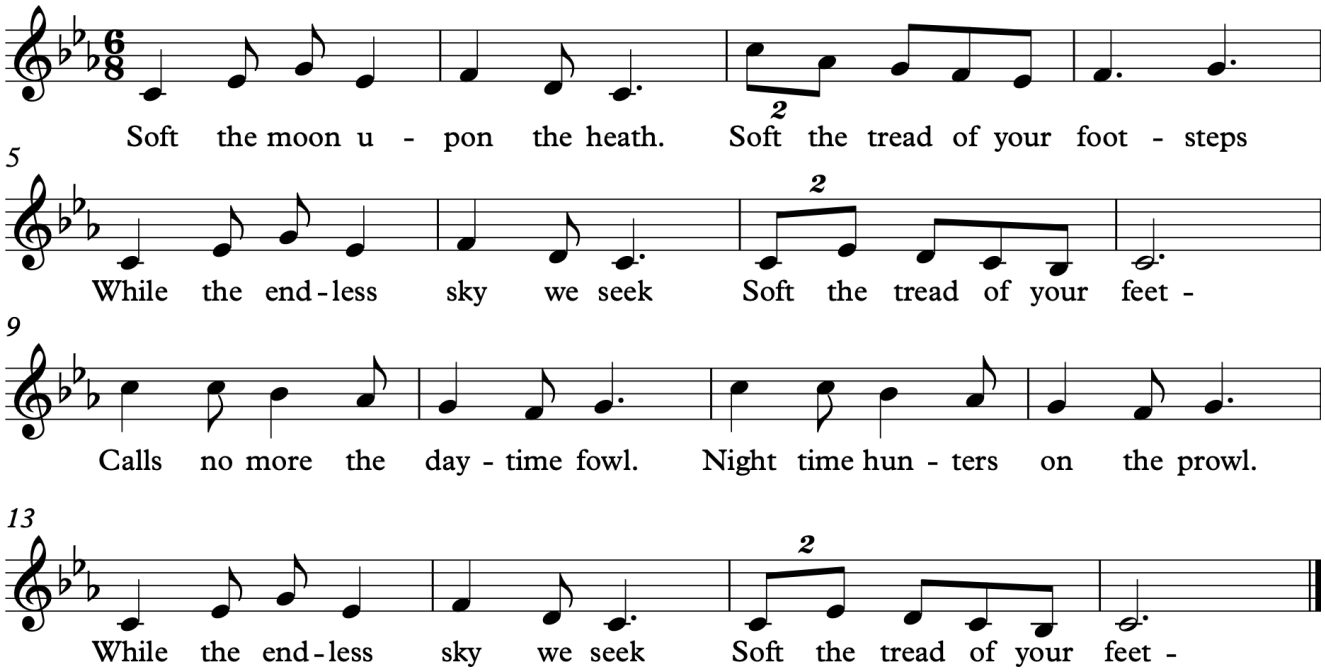
J. Gillan



Game: Sing the lyrics of a nursery rhyme, a jazz standard or other song to the melody of this piece.

13.2.11 Soft the Tread of your Feet

J Gillan



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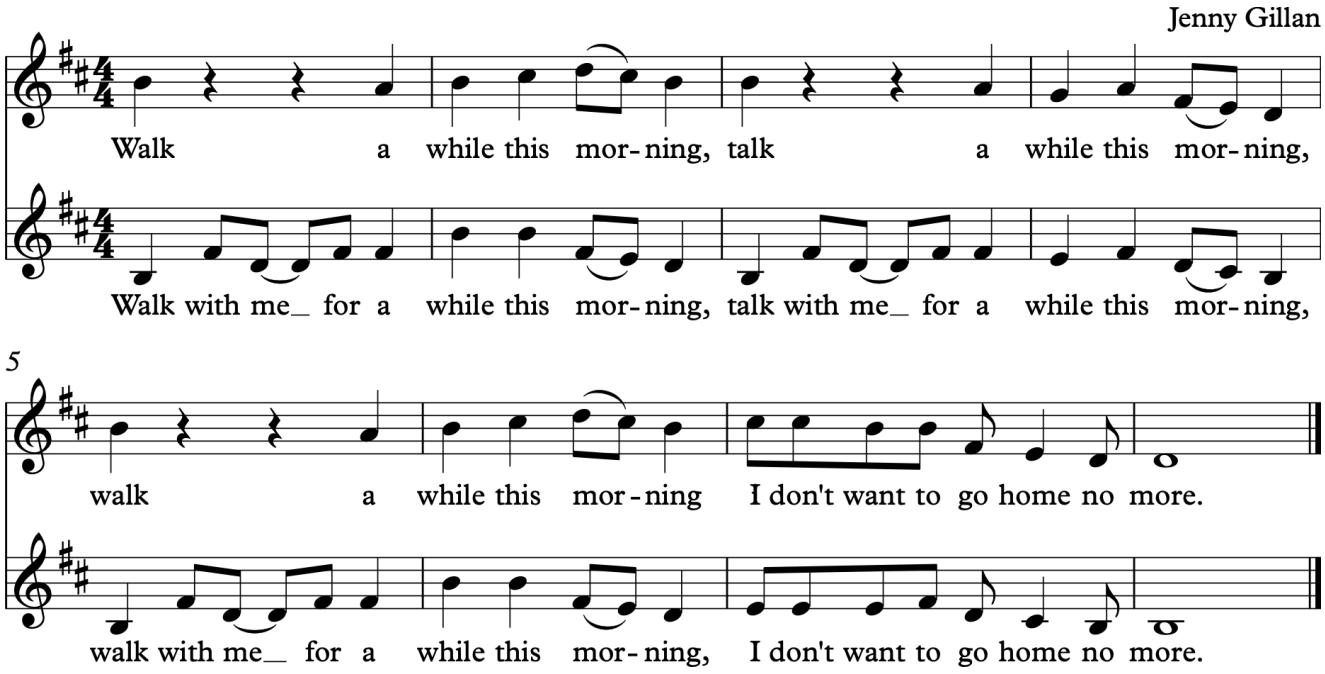
13.2.12 Walk with me for a While



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Section C
Harmonic & Melodic Minor

In order to create the Harmonic and Melodic minor scales, chromatic notes need to be introduced: The raised sixth (***fi***) and seventh (***si***).

The raised seventh is introduced first as it is central to creating the Dominant chord in a minor key: *m si t*

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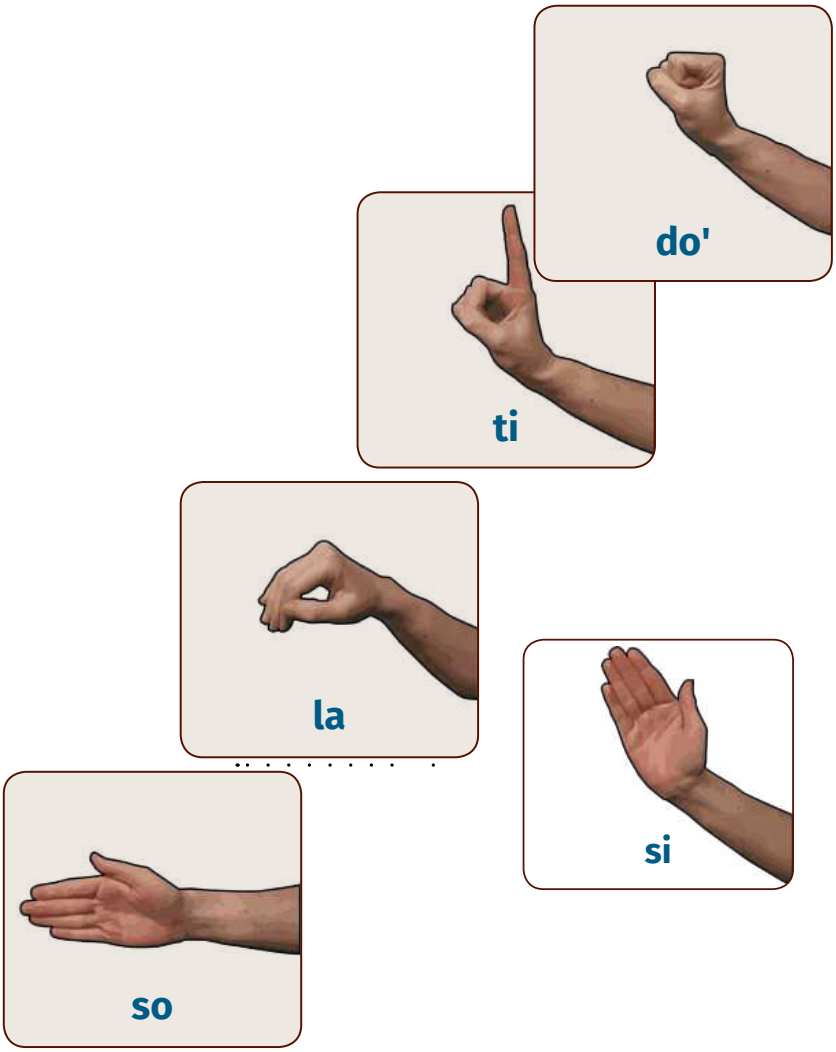
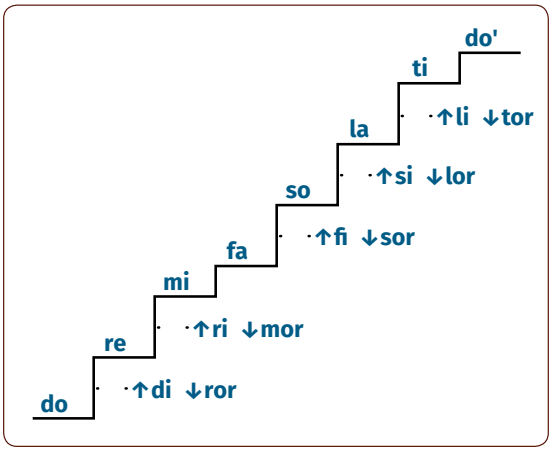
14.0 si





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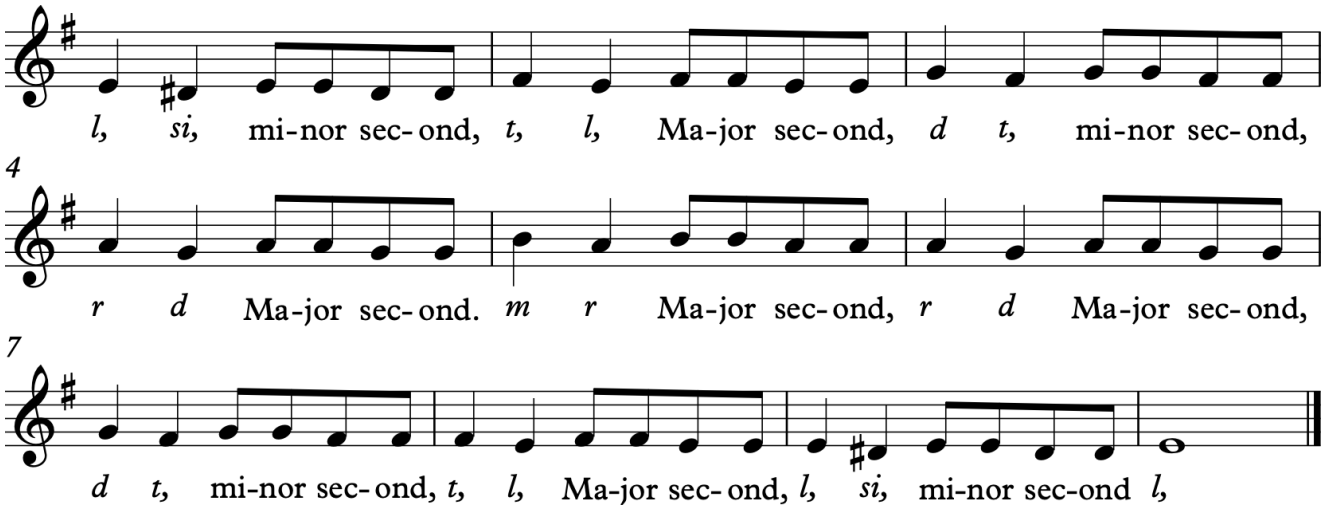
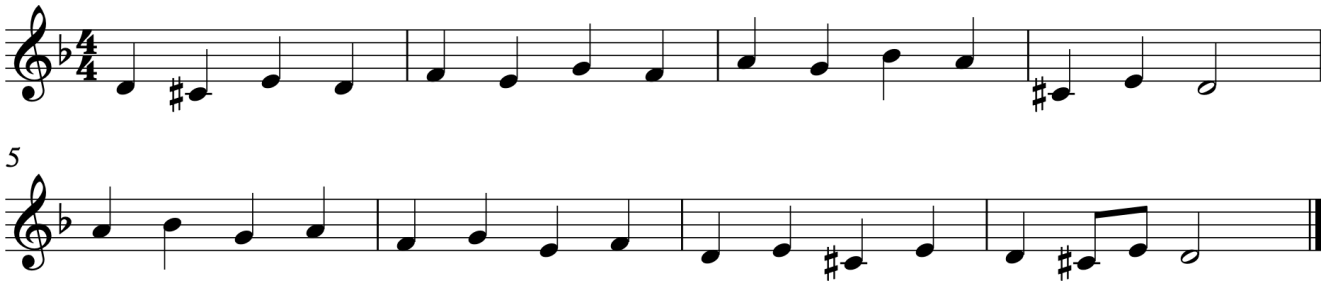
14.1 Exercises

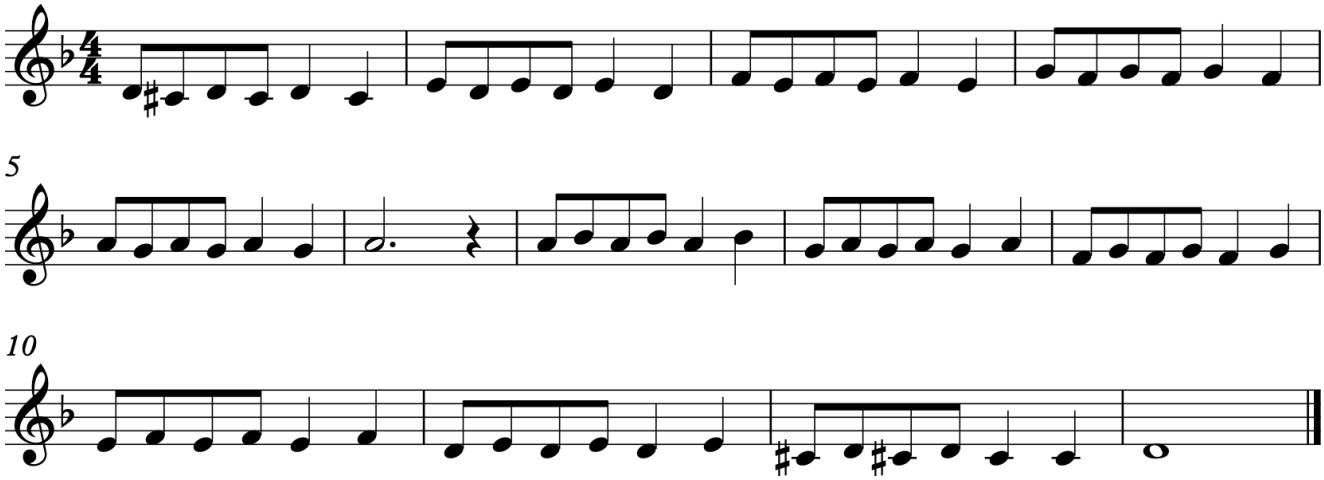
14.1.1 si Interval Exercise



14.1.2 si Sequence I



14.1.3 si Sequence II



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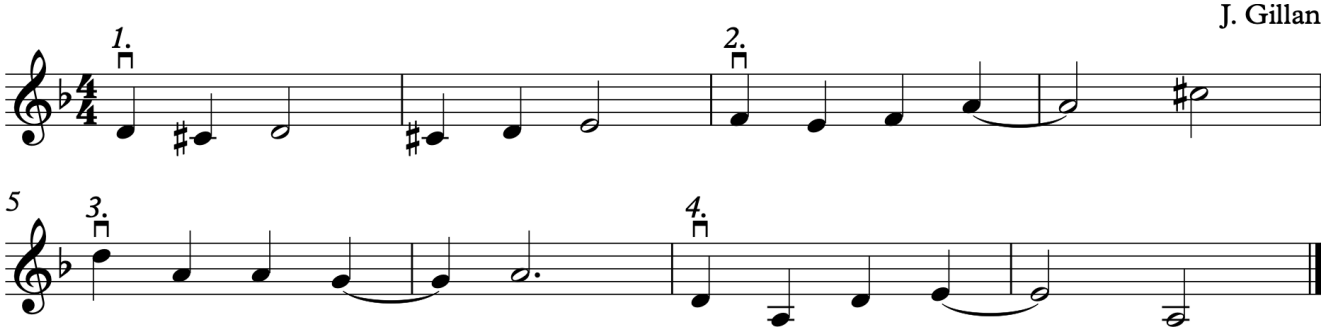
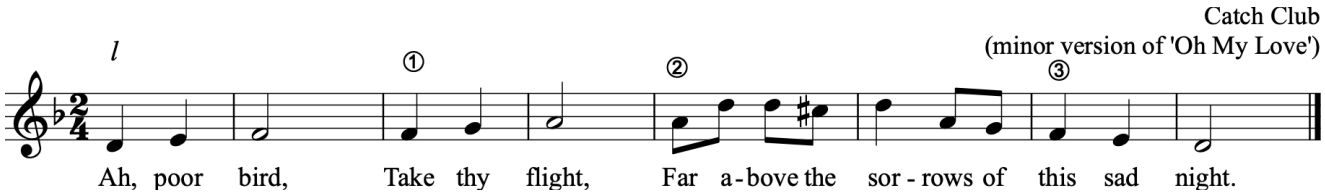
14.2 Repertoire

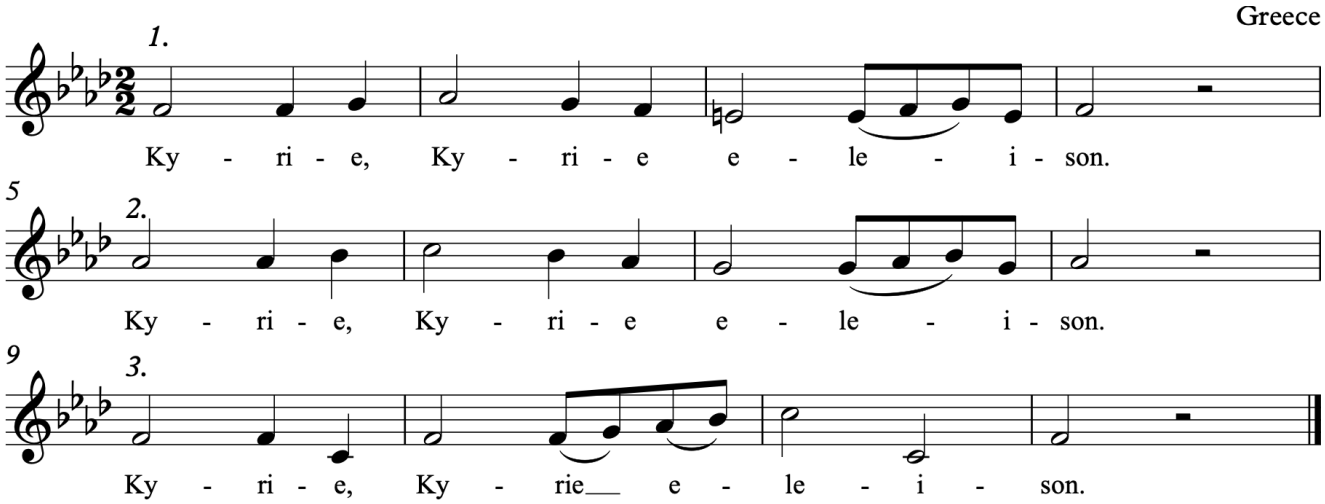
14.2.1 si Canon



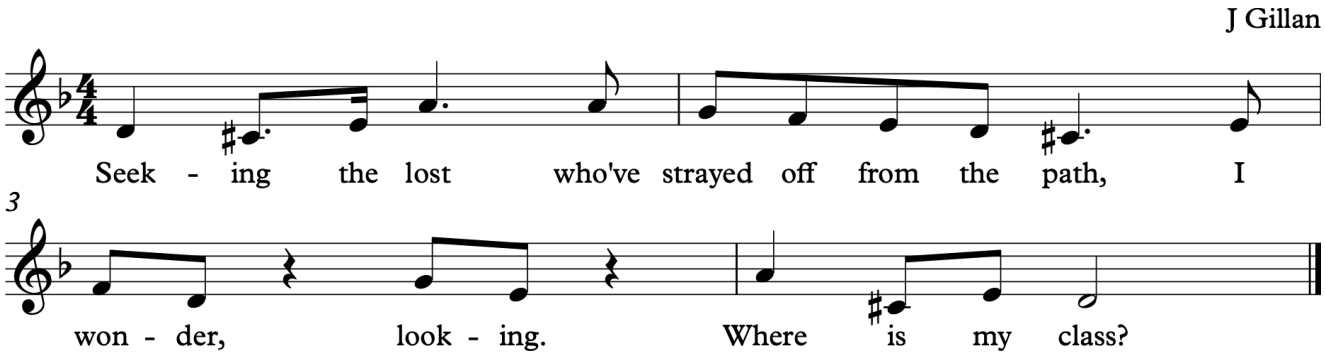
14.2.2 Ah Poor Bird



14.2.3 Kyrie Eleison



14.2.4 Si-king the Lost



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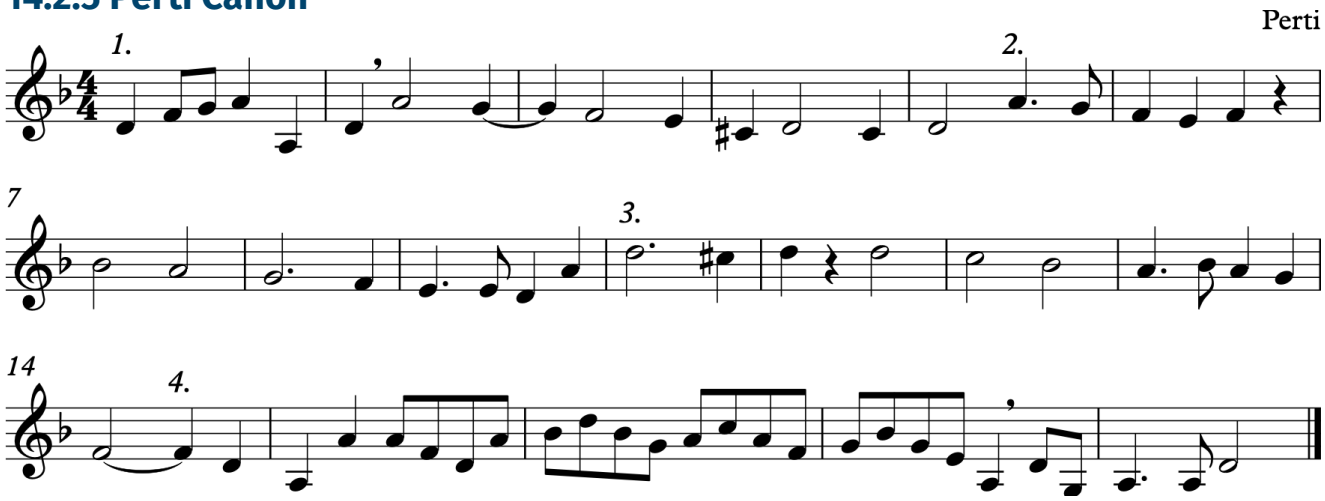
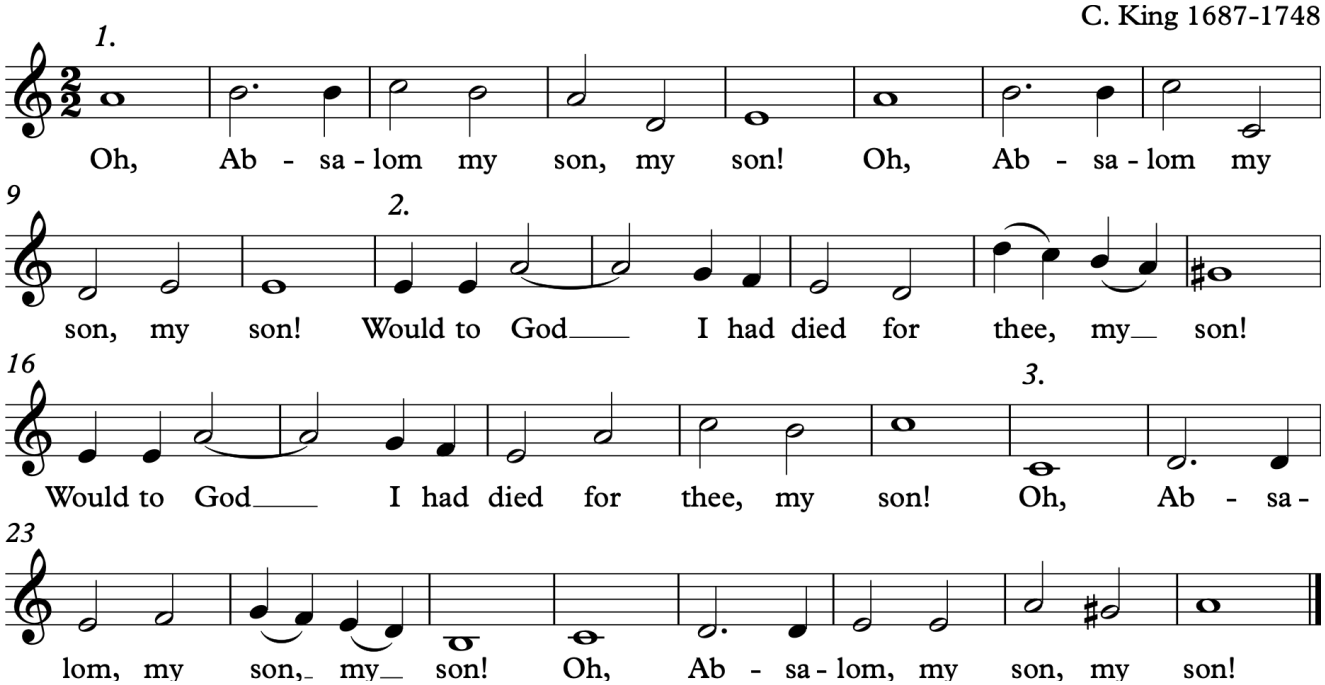
14.2.5 Perti Canon



14.2.6 Oh, Absalom



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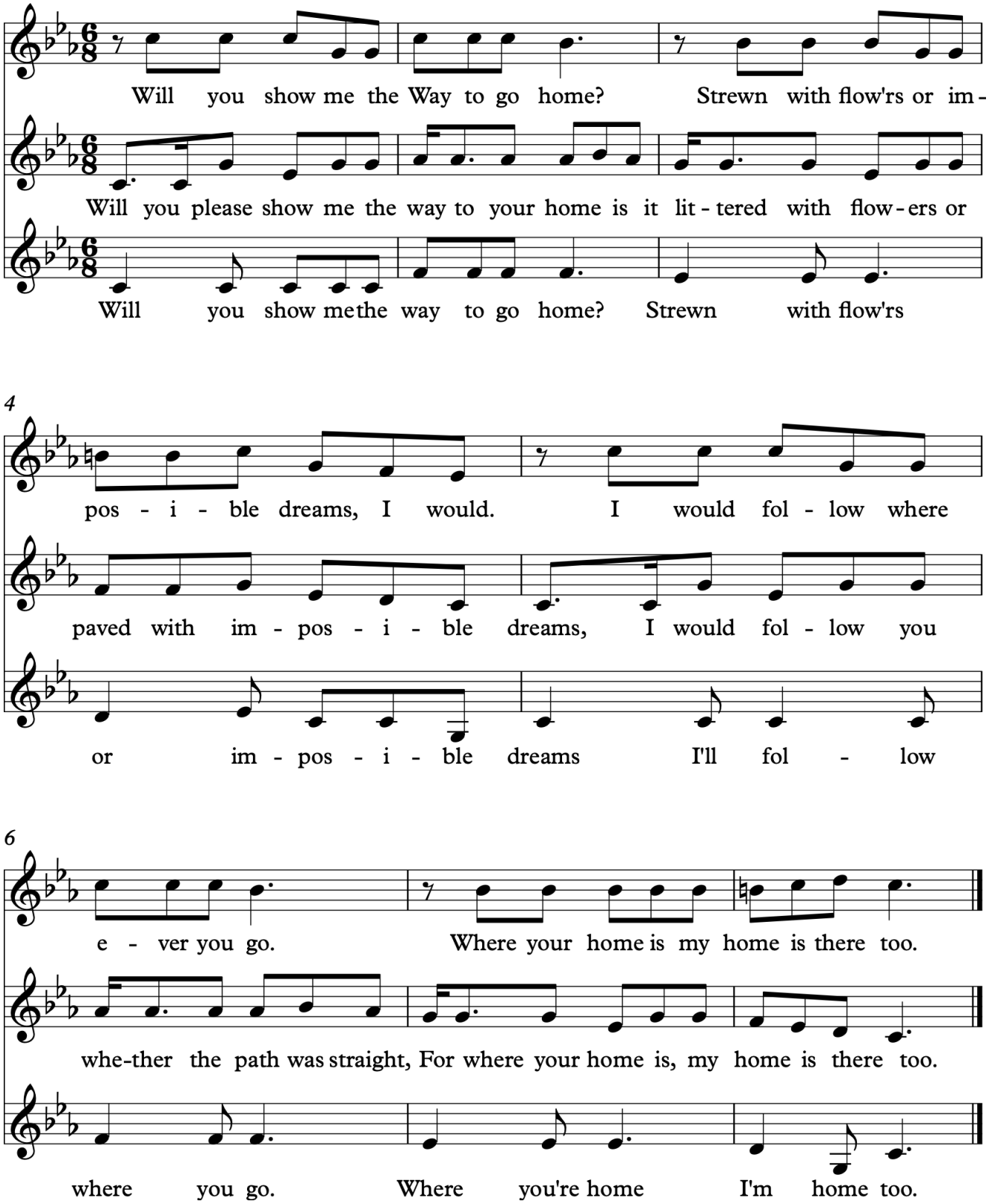
14.2.7 Show me the Way to Go Home

Jenny Gillan



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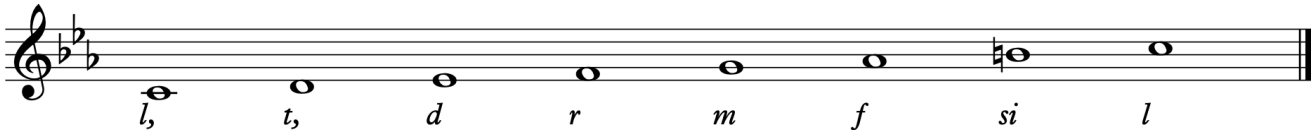
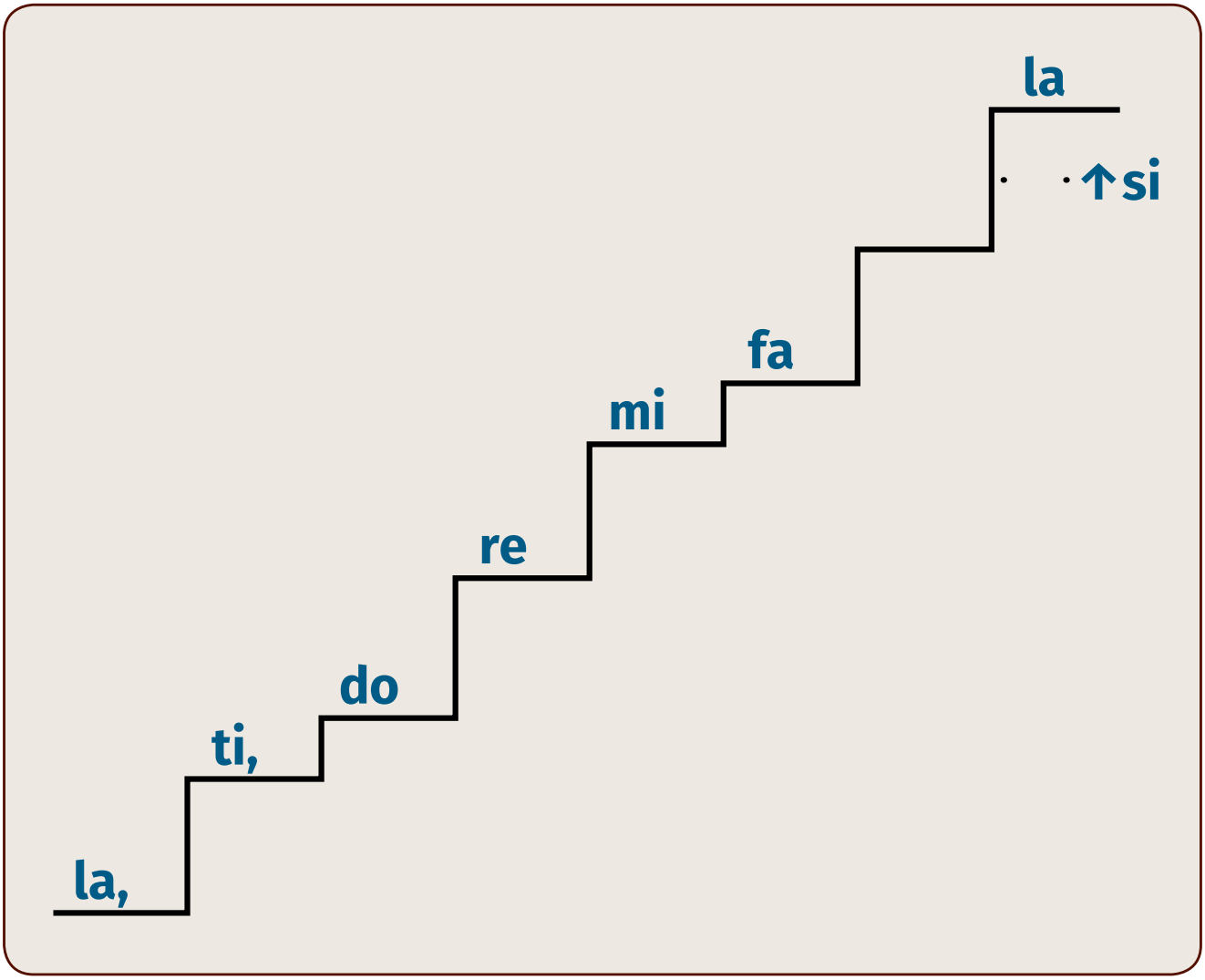
15.0 Harmonic minor Scale

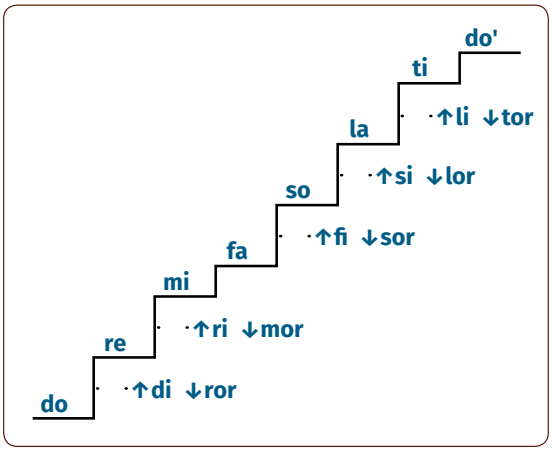




si is **so** sharpened.

It is the raised seventh of the harmonic minor scale.

The interval between **fa** and **si** is an augmented second (which sounds like a minor third)



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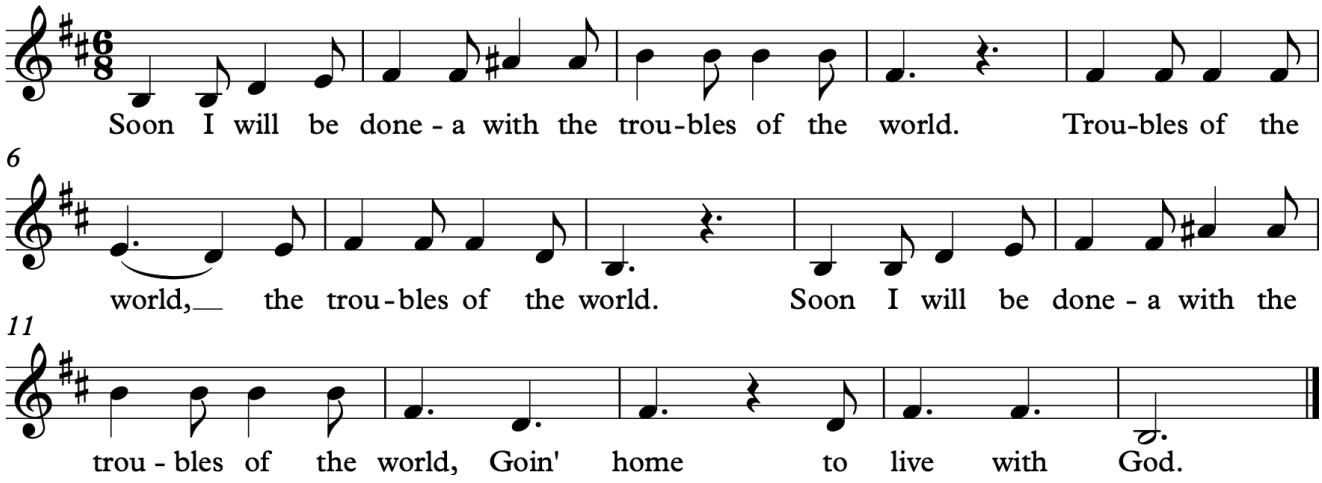
15.1 Repertoire

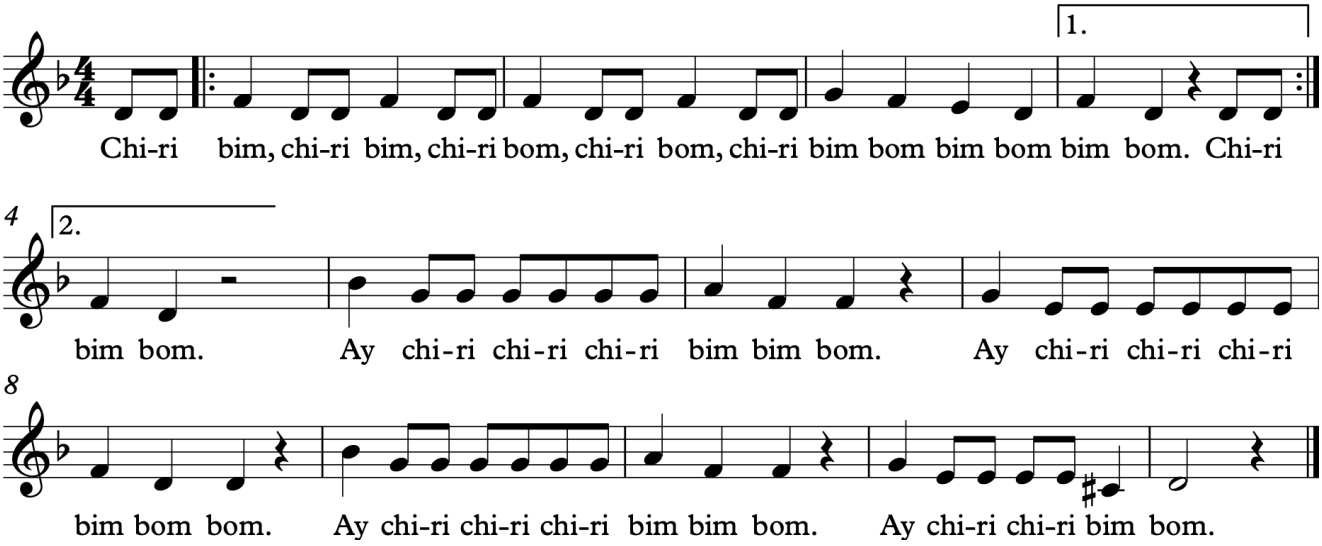
15.1.1 Soon I will be Done

Spiritual



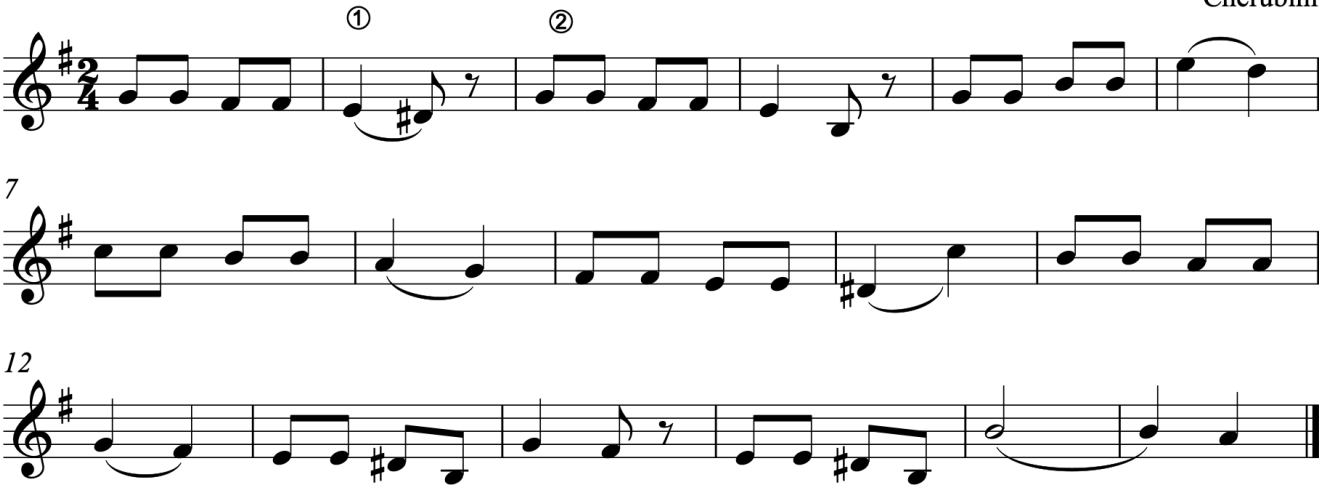
15.1.2 Chiri Bim

Yiddish



15.1.3 Cherubini E minor Canon

Cherubini



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15.1.4 Masters in this Hall

English Text William Morris

French Folksong

Mas-ters in this hall, Hear ye news to-day Brought from o-ver

sea, And ev-er I you pray: No-well! No-well, No-well, No-well, sing we

clear! Hope-ful are all folks on earth, Sing we joy-ous-ly Now-ell!

15.1.5 Patapan

Burgundian Christmas Song

Will you take your lit-tle drum? With your cym-bals, Ro-bin, come.

When we here the fife and drum. Tu-ri-lu-ri-lu, Pat-a-pat-a-pan.

When we hear the fife and drum, Christmas will be fro-lic-some.

15.1.6 There Was an Old Man From Lee

English

There was an old man came o-ver from Lee. Eh, but I'll not have him. There

5

was an old man came o-ver from Lee. A-court-ing me, a court-ing me, With his

9

old grey beard, with his old grey beard, just new-ly sha-ven.

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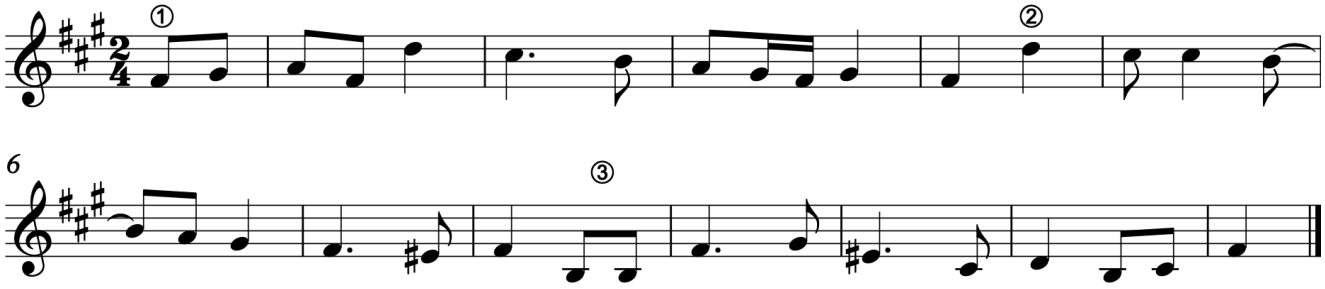
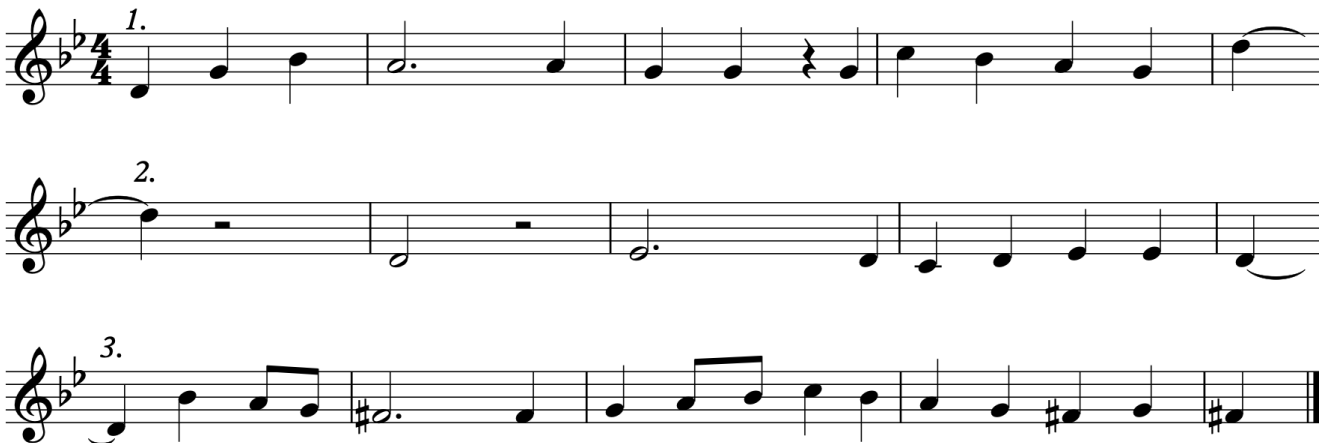
15.1.7 Caldara Harmonic minor Canon

Caldara



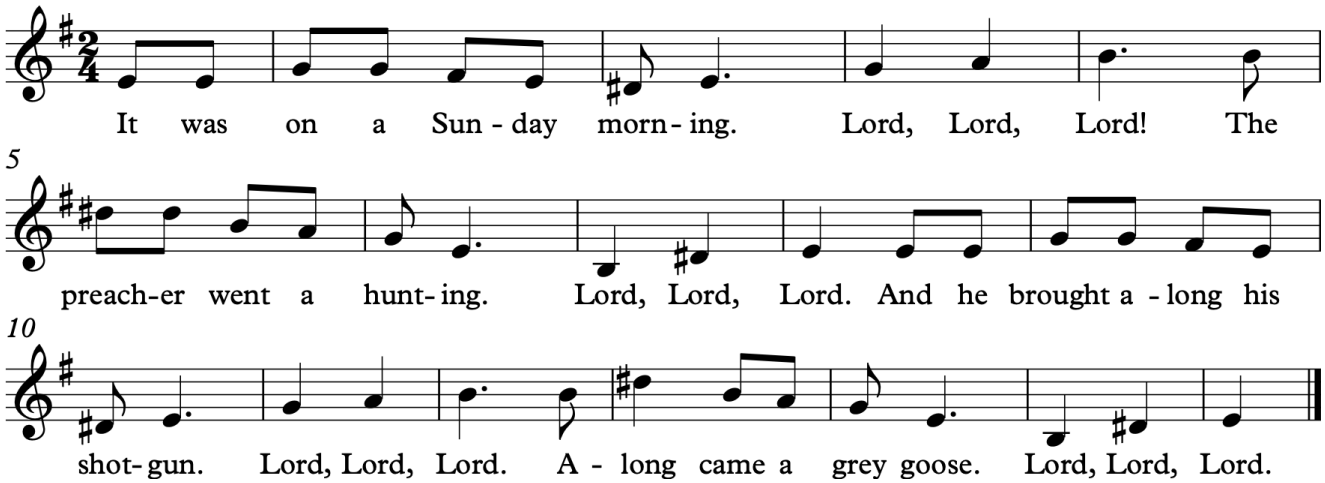
15.1.8 Haydn Harmonic minor Canon

Haydn



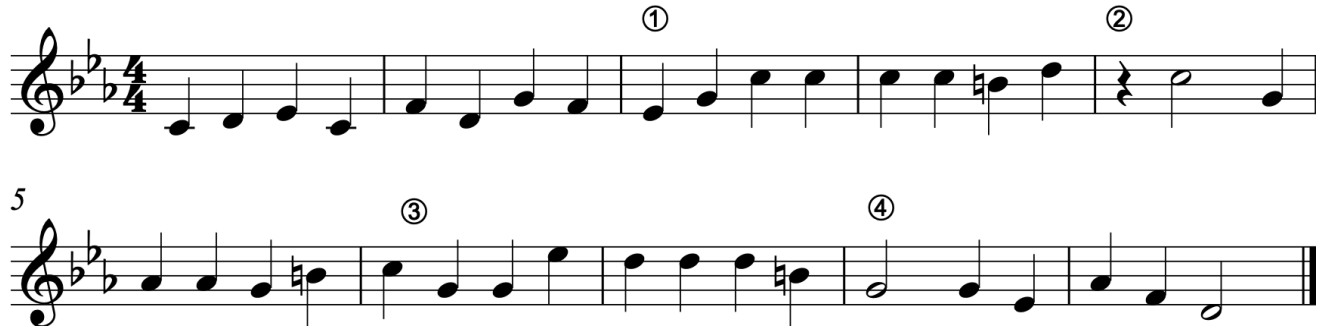
15.1.9 The Grey Goose

American



15.1.10 Haydn Canon in C Harmonic minor

Haydn



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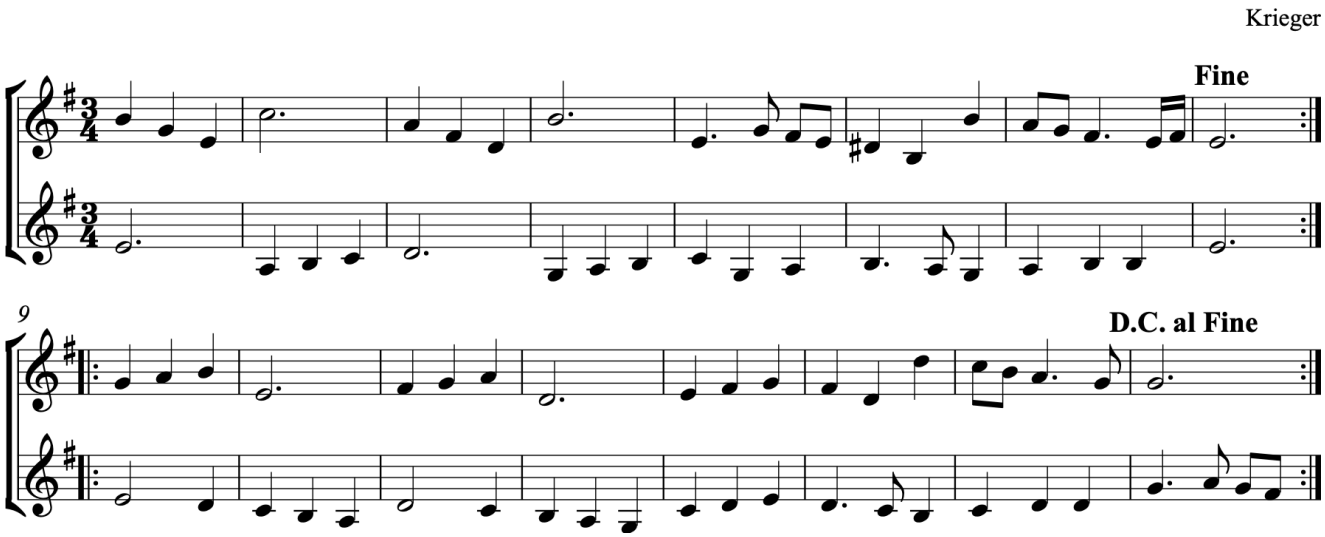
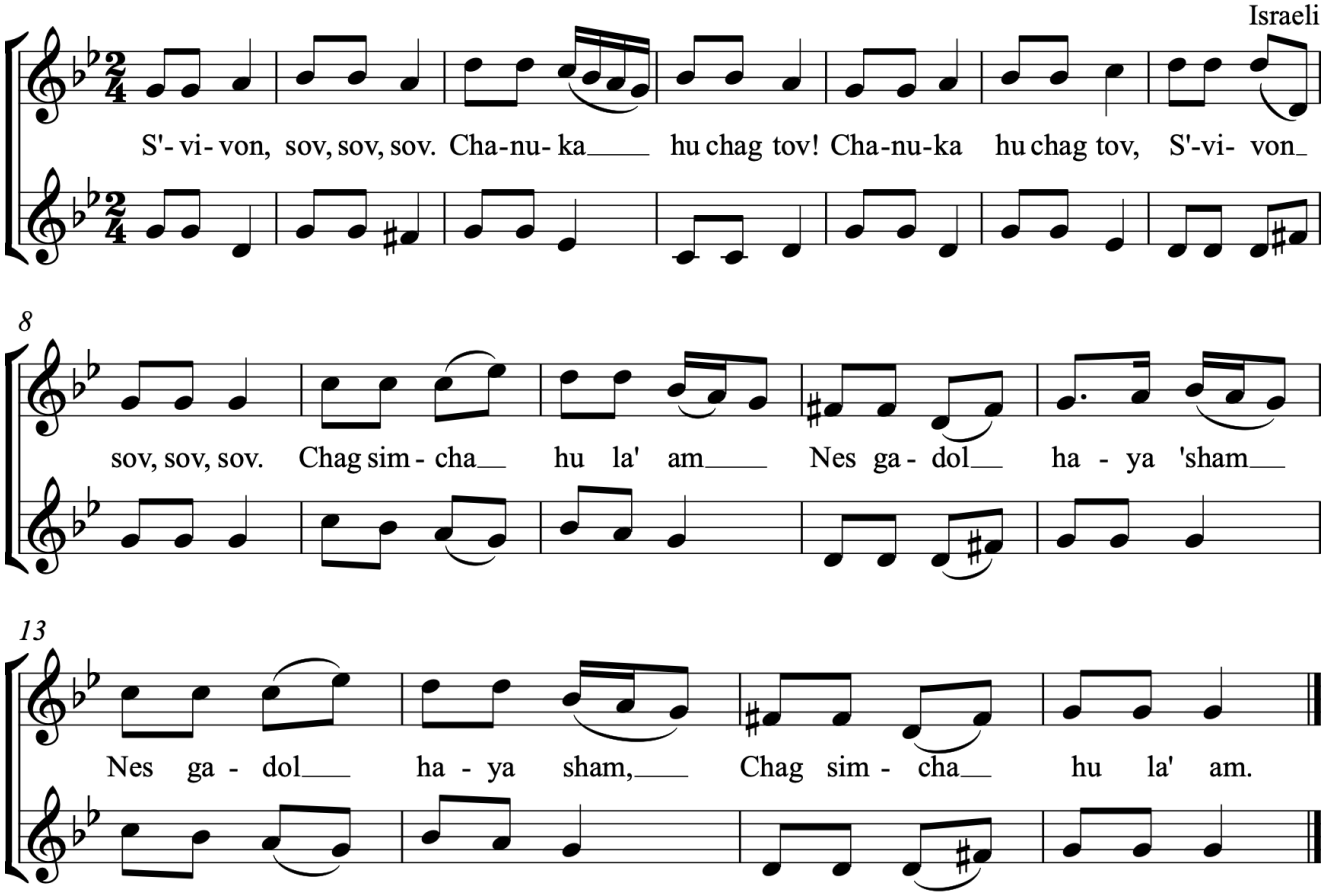
15.1.11 Menuet Kriegar



15.1.12 S'vivon, sov, sov, sov



Dreidel spin. Spin, spin, spin
Chanukah, Chanukah
A great miracle happened there

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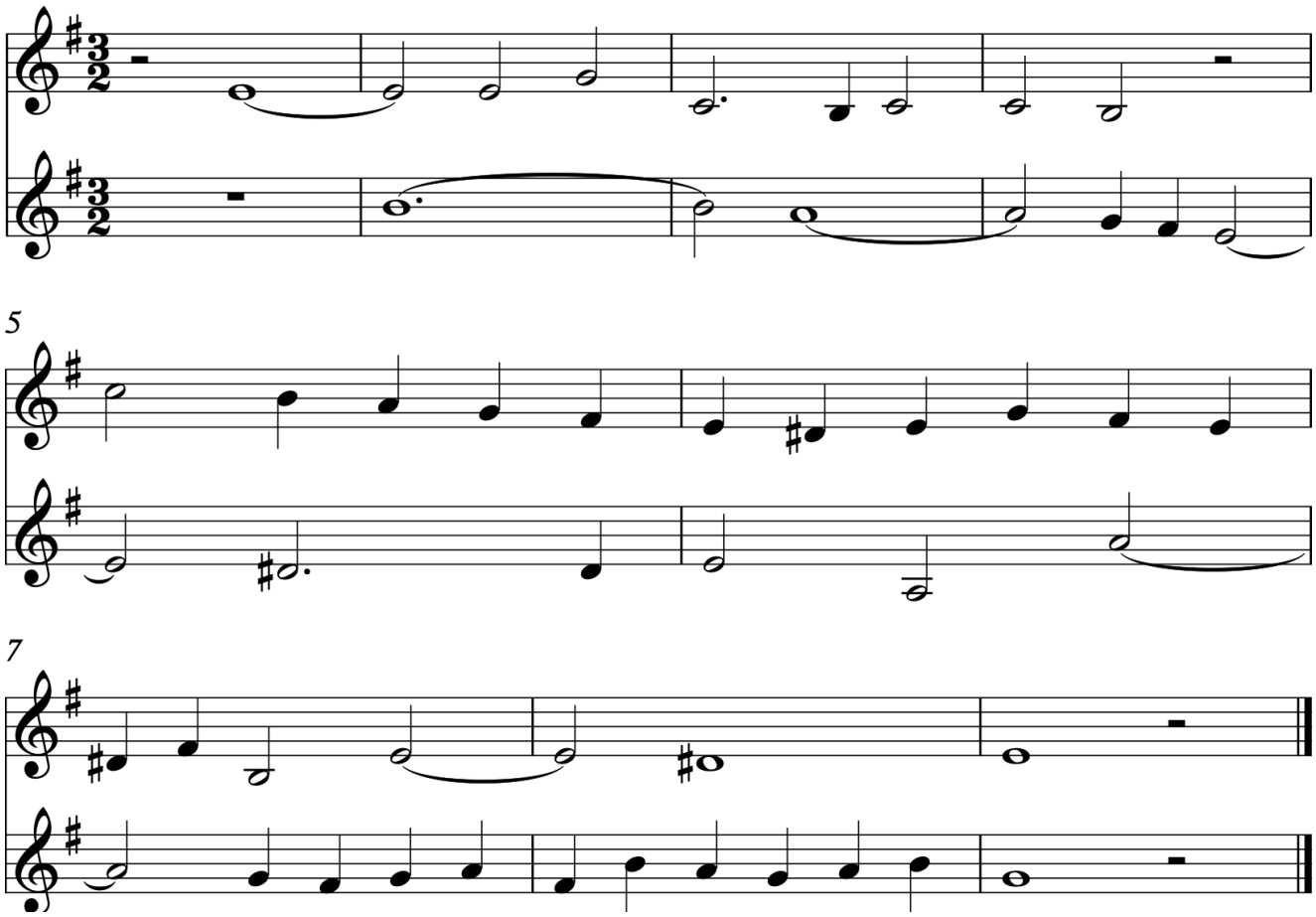
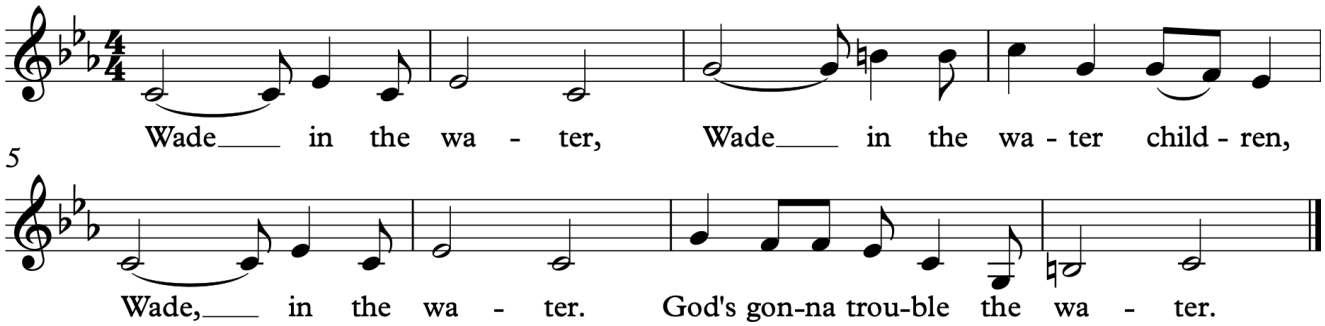
15.1.13 Handel Sing and Play

Handel



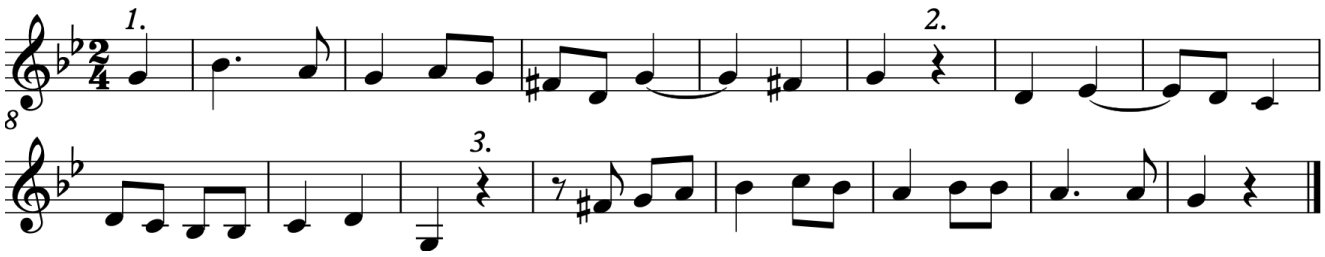
15.1.14 Wade in the Water

Spiritual



15.1.15 Caldara Harmonic minor Canon II

Caldara



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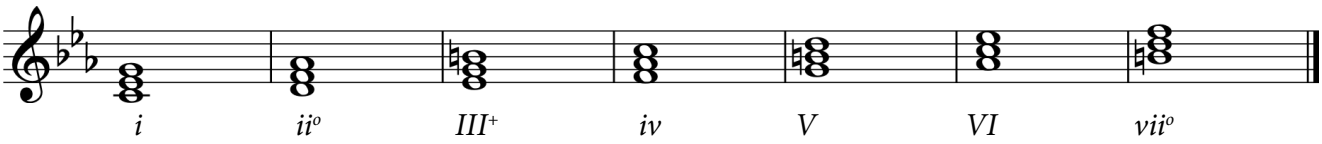
15.2 Harmonic minor Harmony

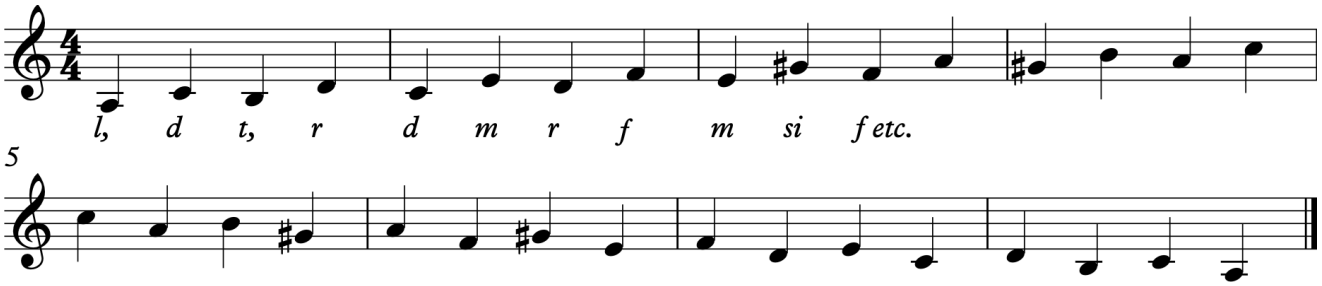
15.2.1 Harmonic minor Chord Chart



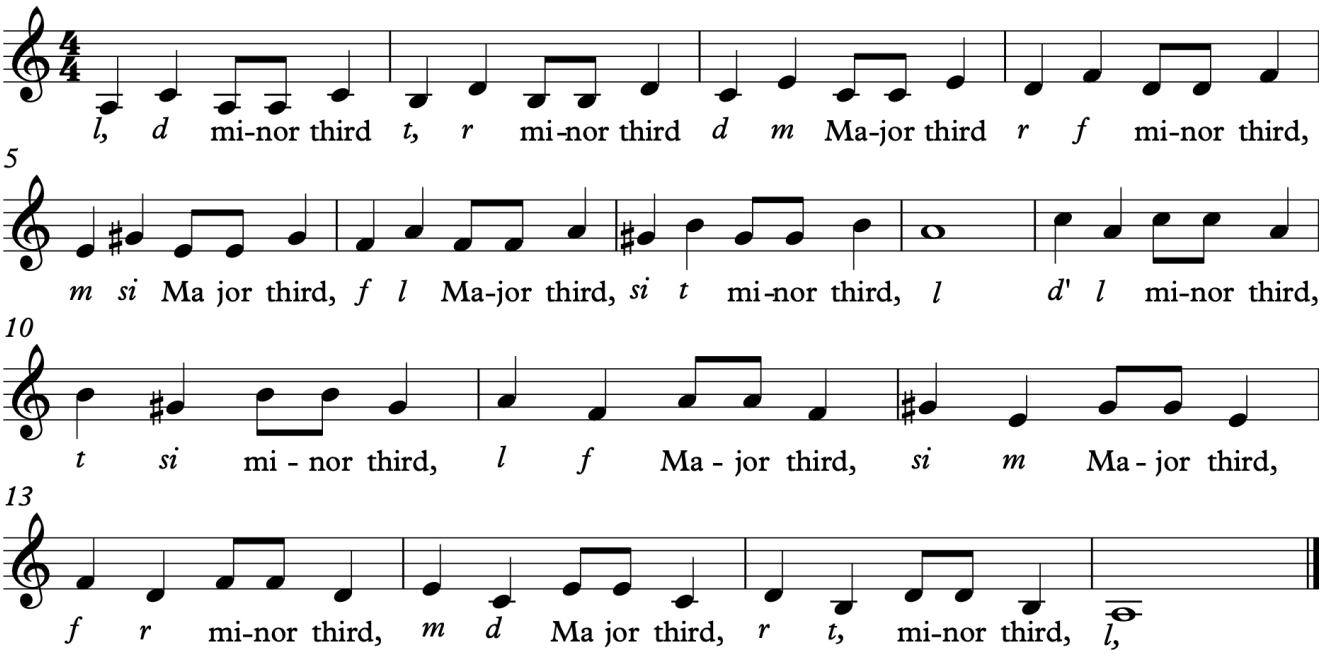
m	f	si	l	t	d	r
d	r	m	f	si	l	t
l	t	d	r	m	f	si
i	ii°	III+	iv	V	VI	vii°

Notes:
- Major - CAPITAL Roman Numerals (I IV V)
- minor - lower case Roman Numerals (i iv
- diminished - lower case followed by a circle - °
- Augmented - CAPITAL followed by a '+'

15.2.2 Harmonic minor Scale Thirds Sequence: Agility



15.2.3 Harmonic minor Scale Thirds Sequence: Naming



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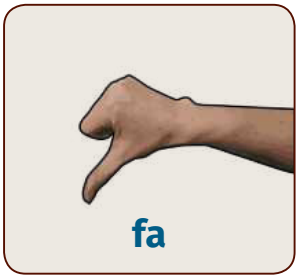
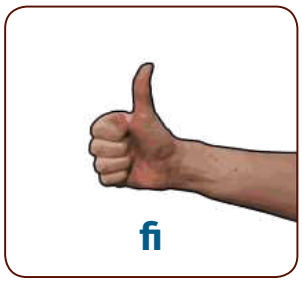
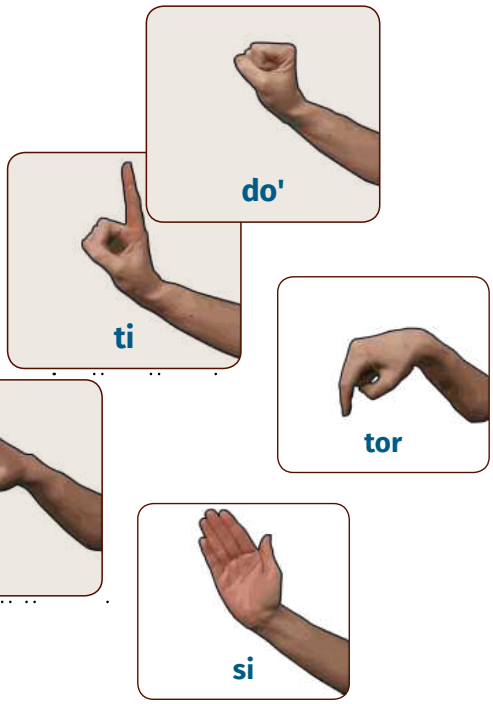
16.0 fi: fa sharpened

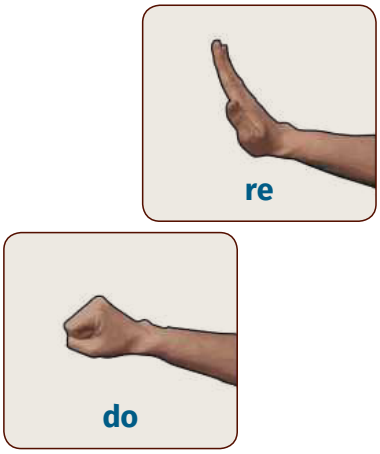


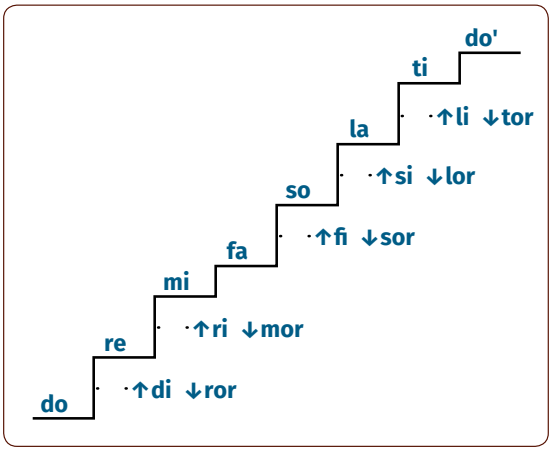


fa sharp = **fi**

Whenever a note is raised an 'ee' sound is placed at the end of the solfa. The handsigns is also raised to point or gesture upwards.







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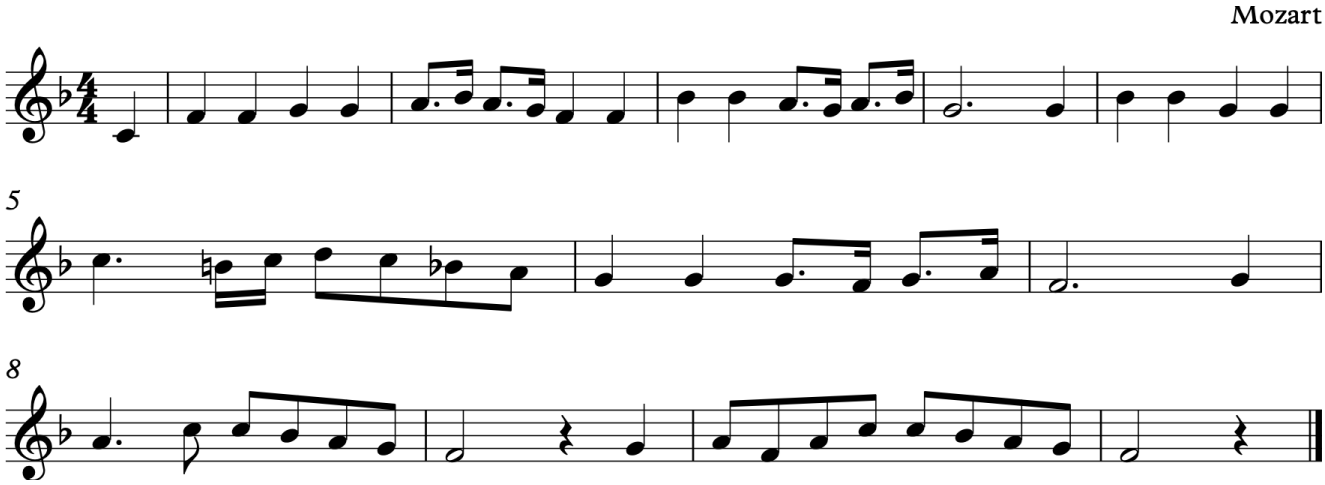
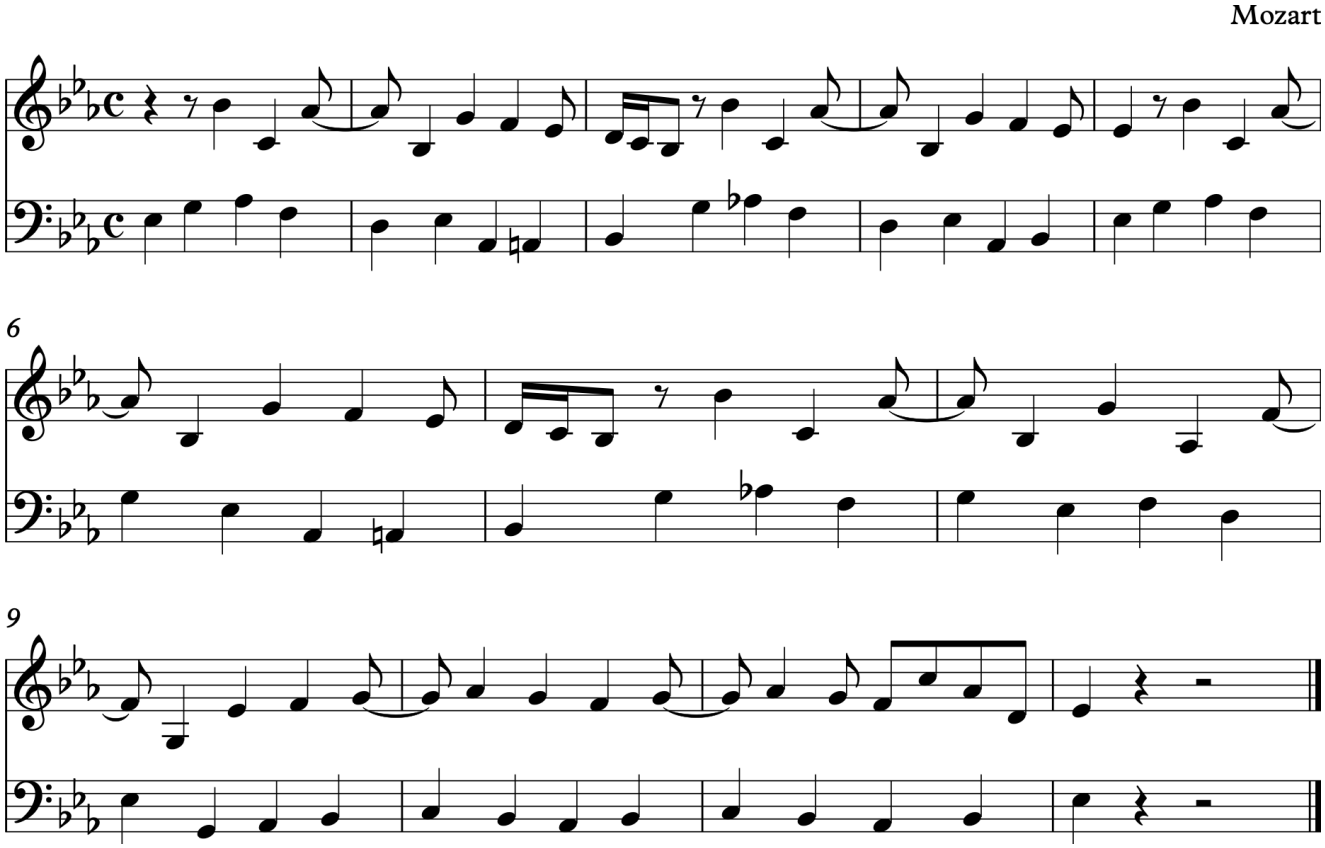
16.1 Repertoire

16.1.1 Magic Flute Melody



16.1.2 Theme from Mozart Symphony No. 10 K.74



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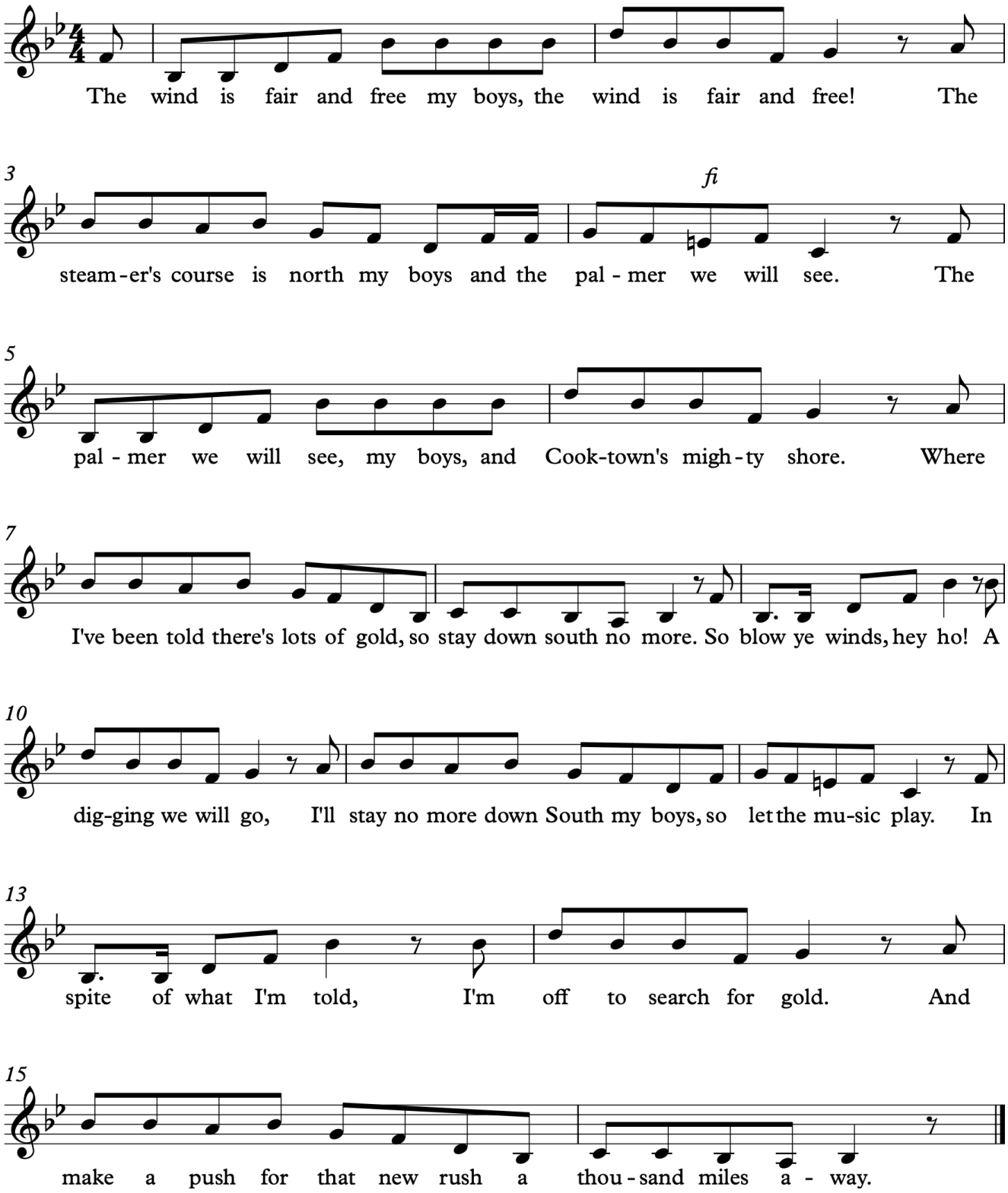
16.1.3 Old Palmer's Song

Australian Folk



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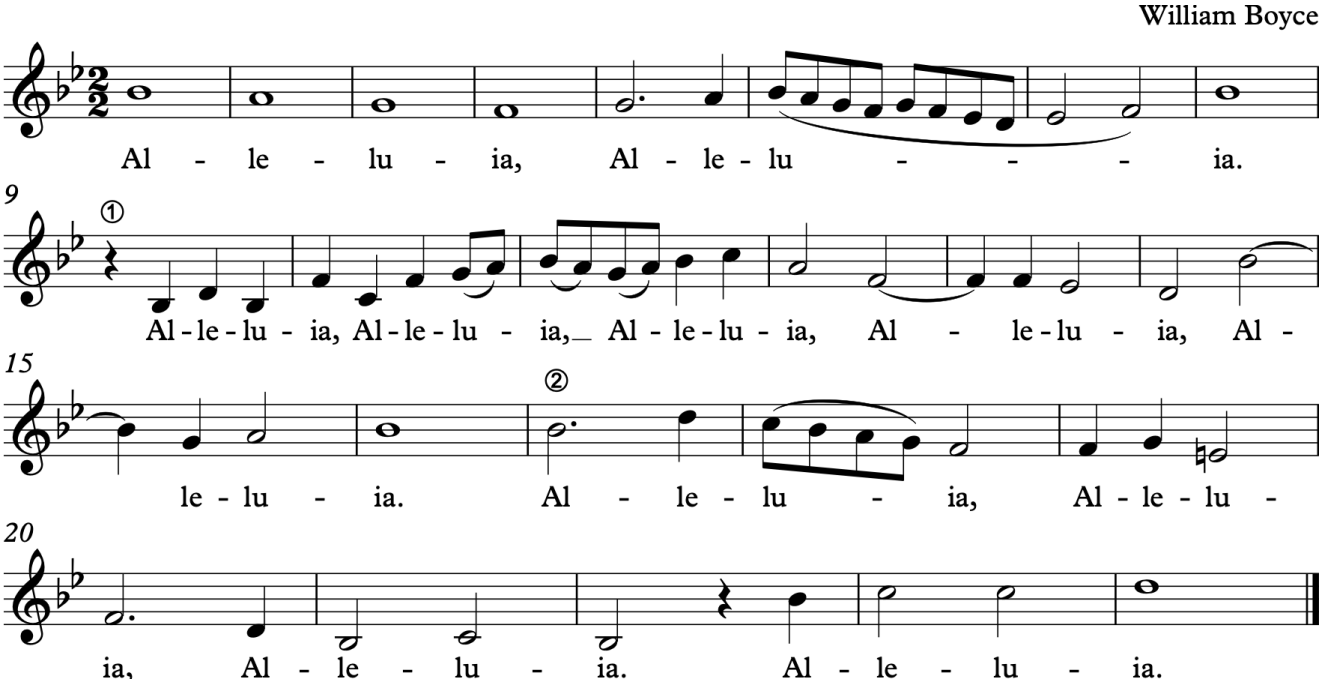
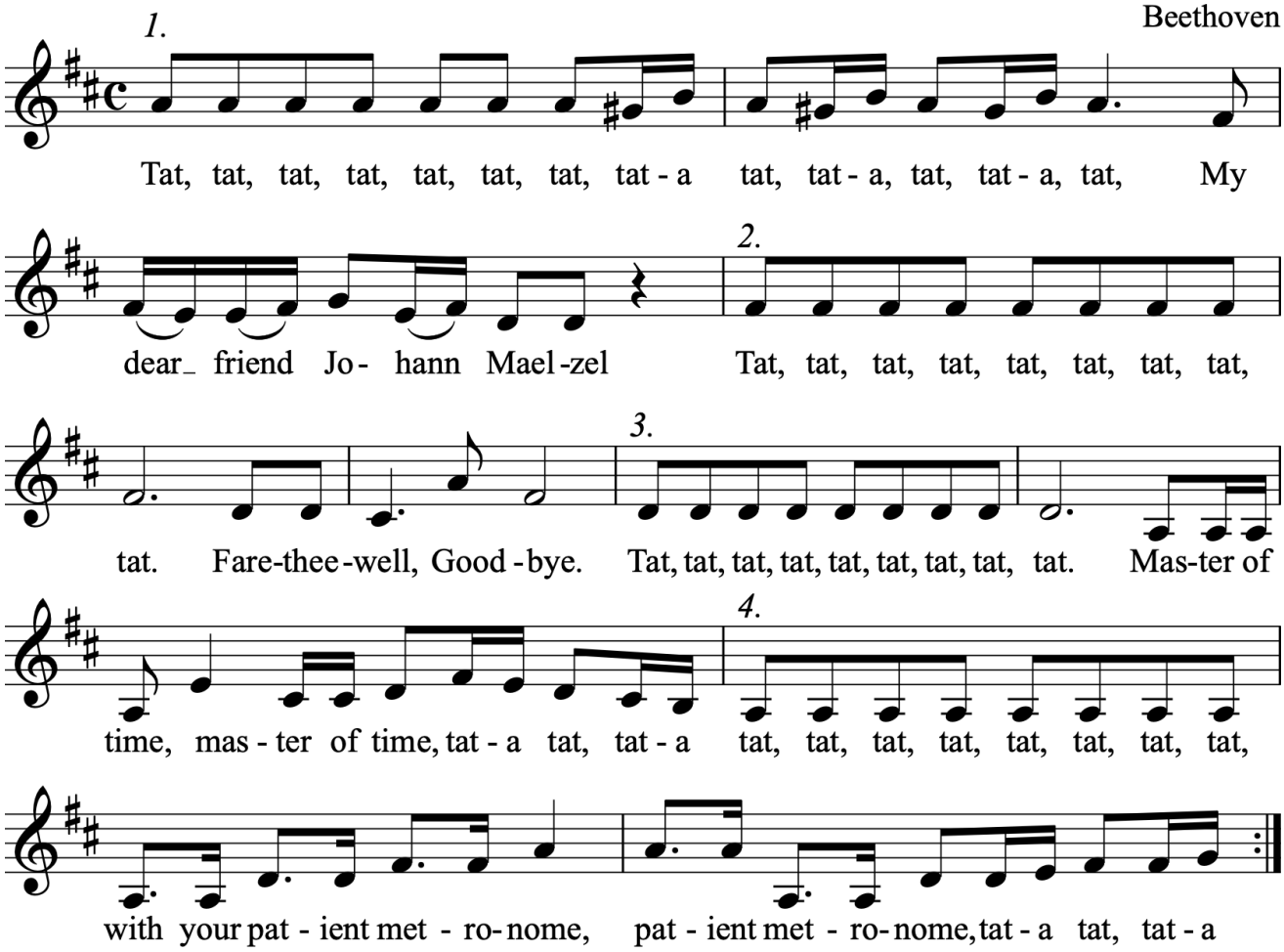
16.1.4 Boyce Alleluia



16.1.5 Metronome Canon: Symphony 8 Mv. 2



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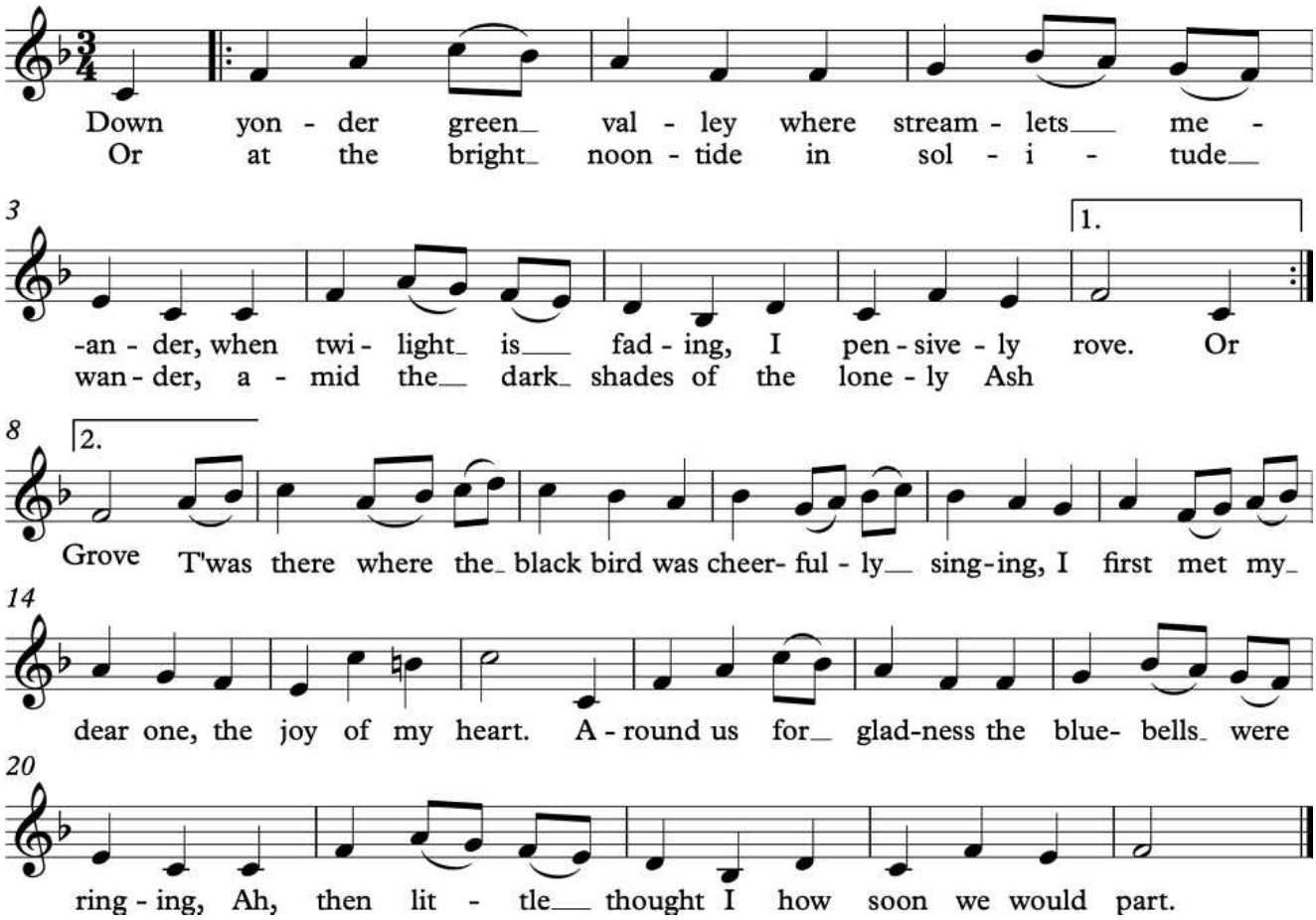
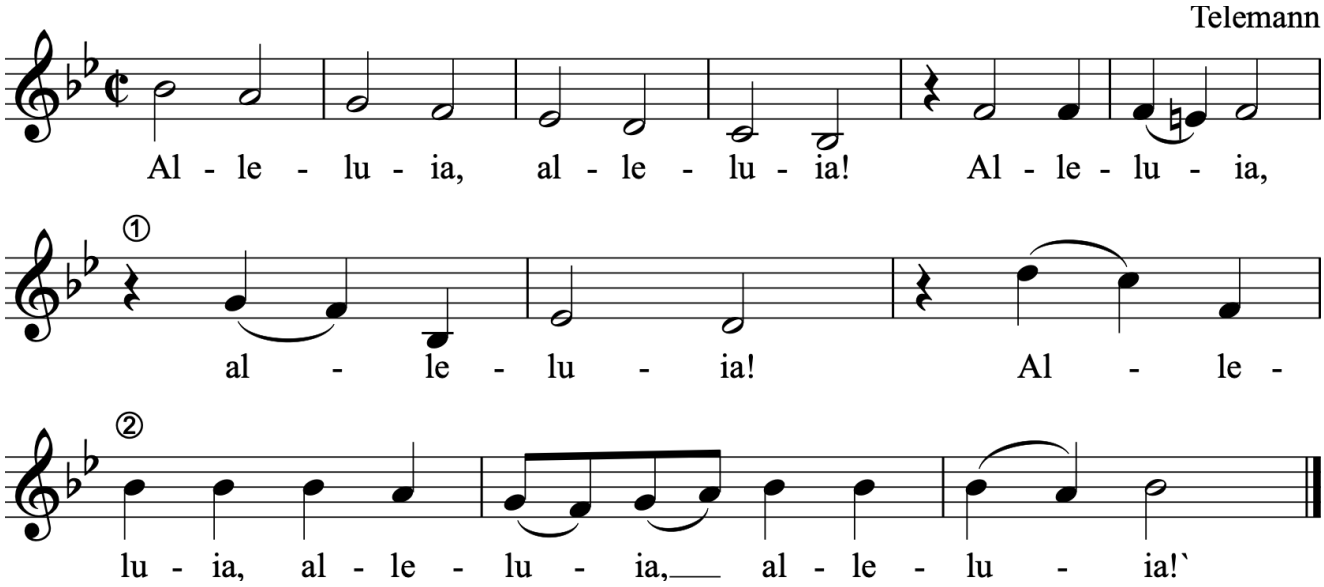
16.1.6 The Ash Grove

English



16.1.7 Alleluia, Alleluia!

Telemann



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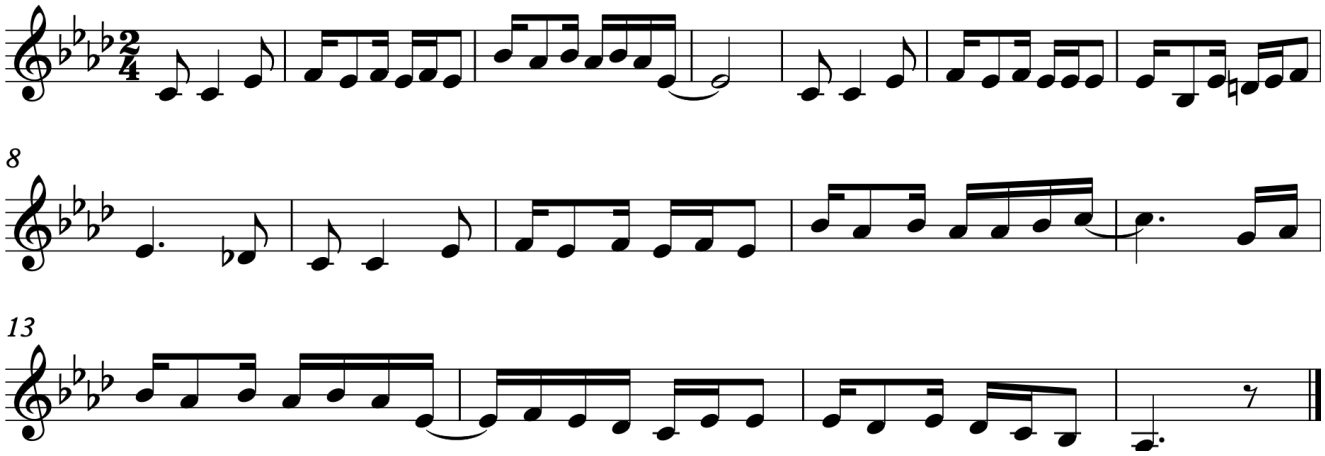
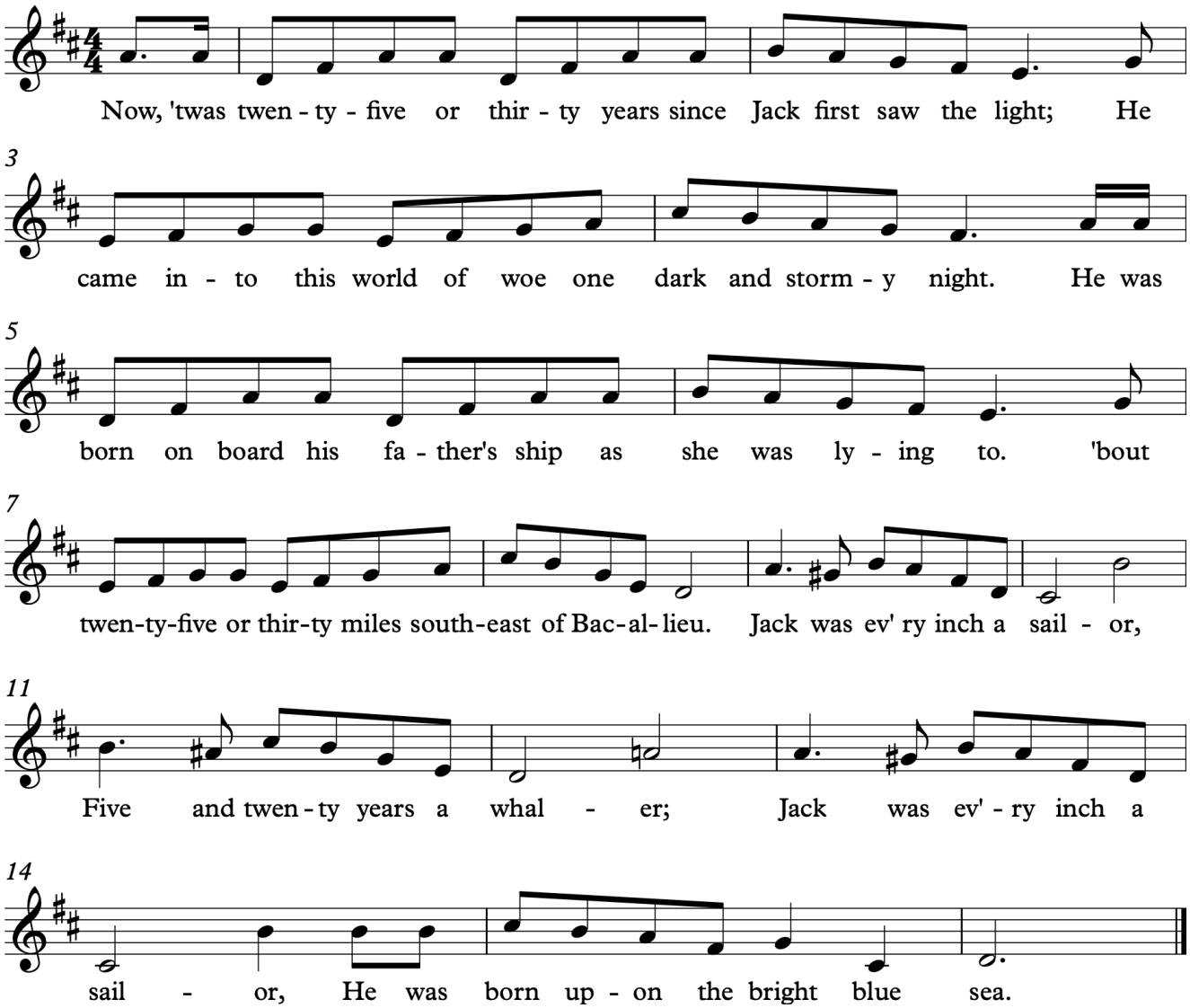
16.1.8 The Easy Winners

Scott Joplin



16.1.9 Jack was Every Inch a Sailor

Newfoundland



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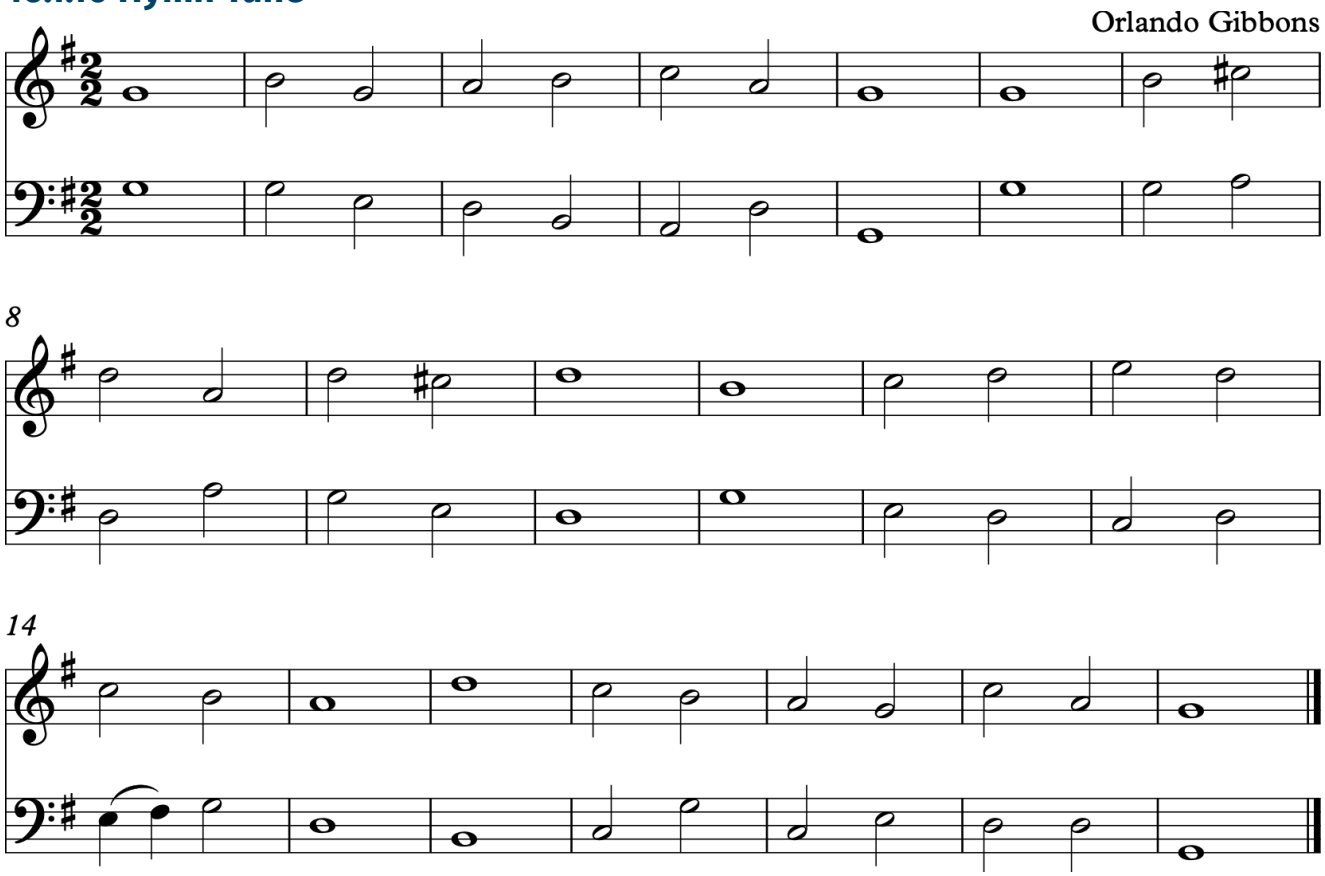
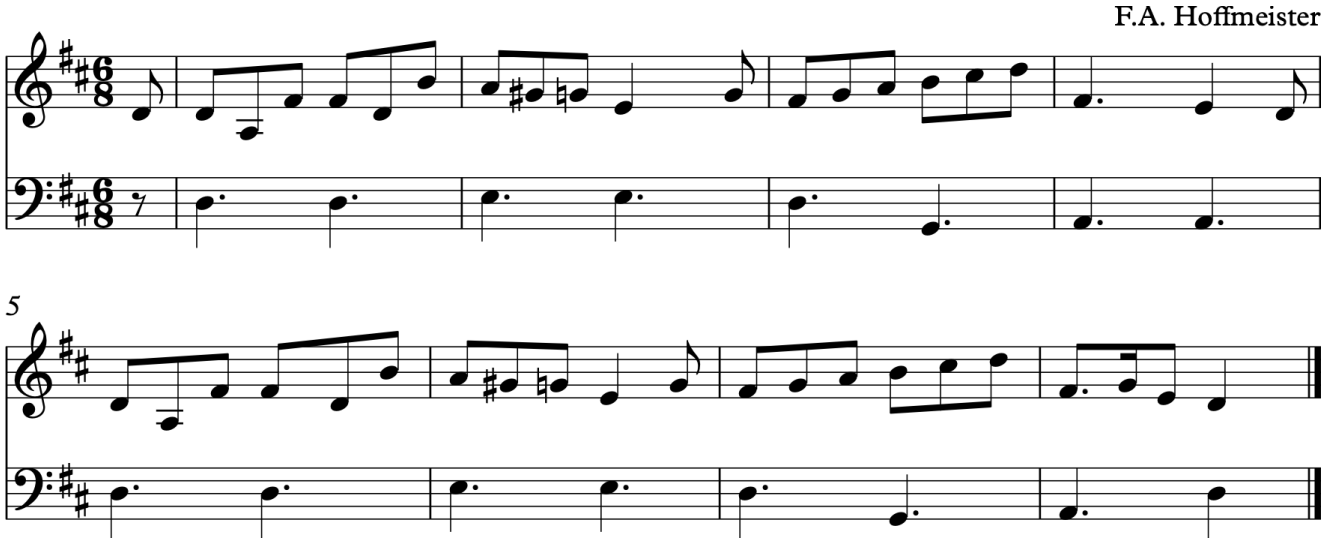
16.1.10 Hymn Tune



16.1.11 Hoffmeister Sing and Play



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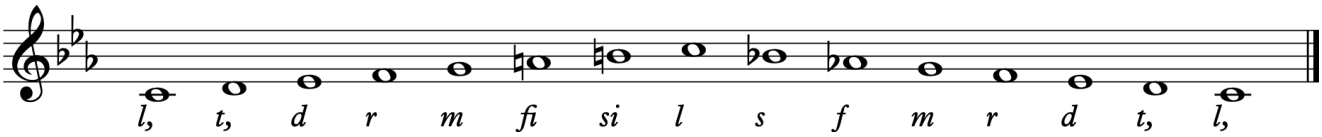
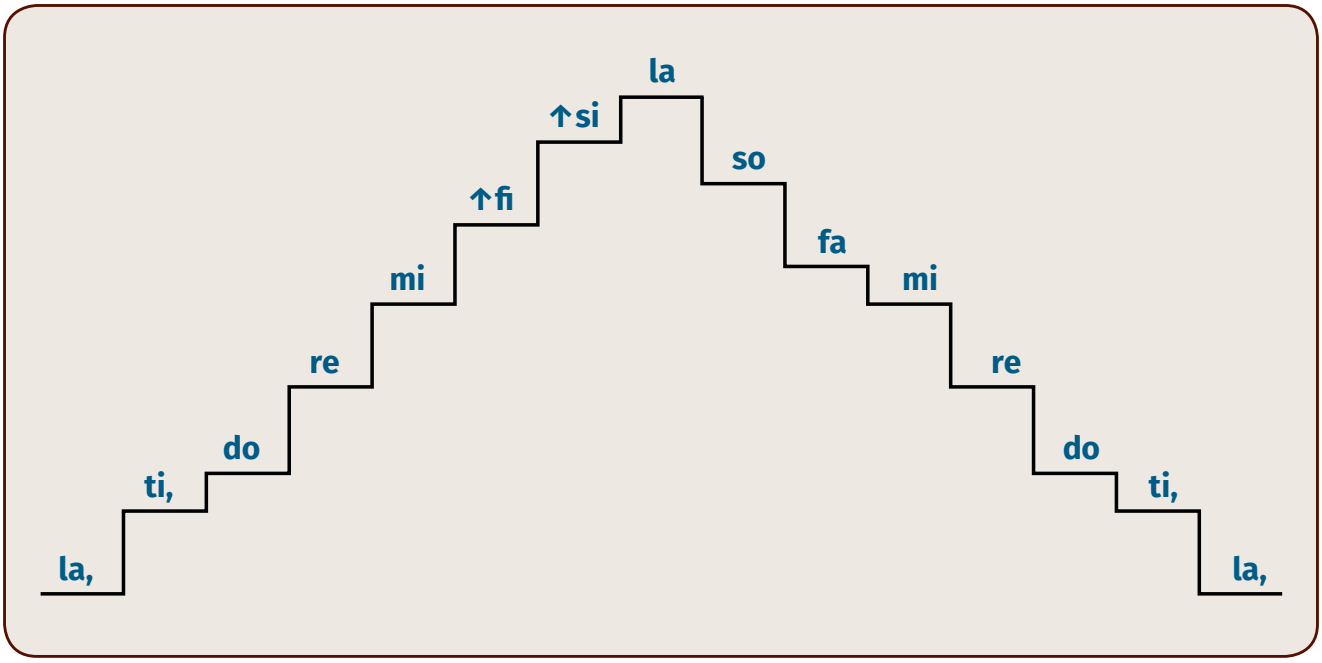
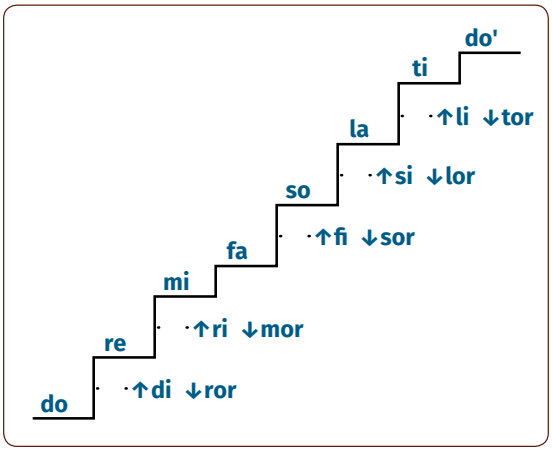
17.0 Melodic minor Scale







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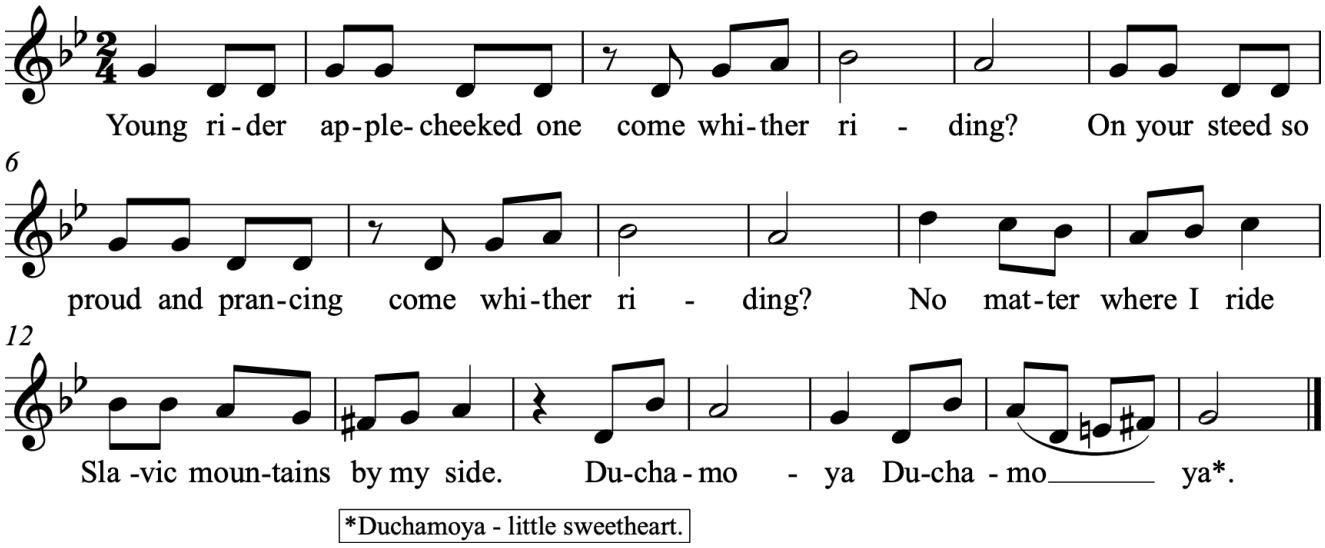
17.1 Repertoire

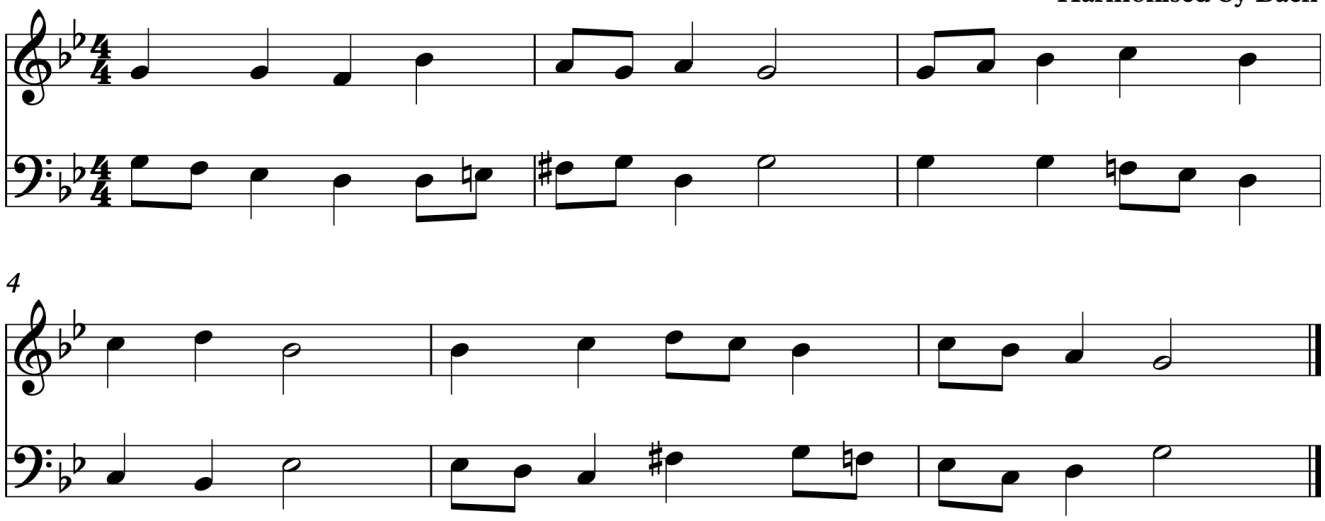
17.1.1 Young Rider

Native American



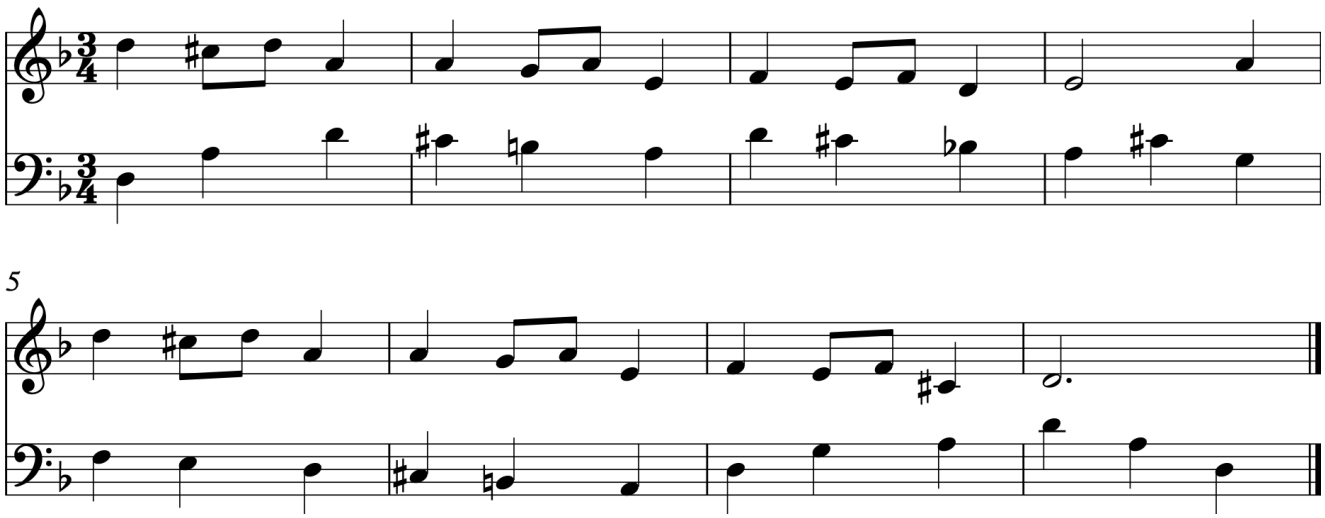
17.1.2 Bach Sing and Play

Johann Walther, 1524
Harmonised by Bach



17.1.3 Air

Purcell



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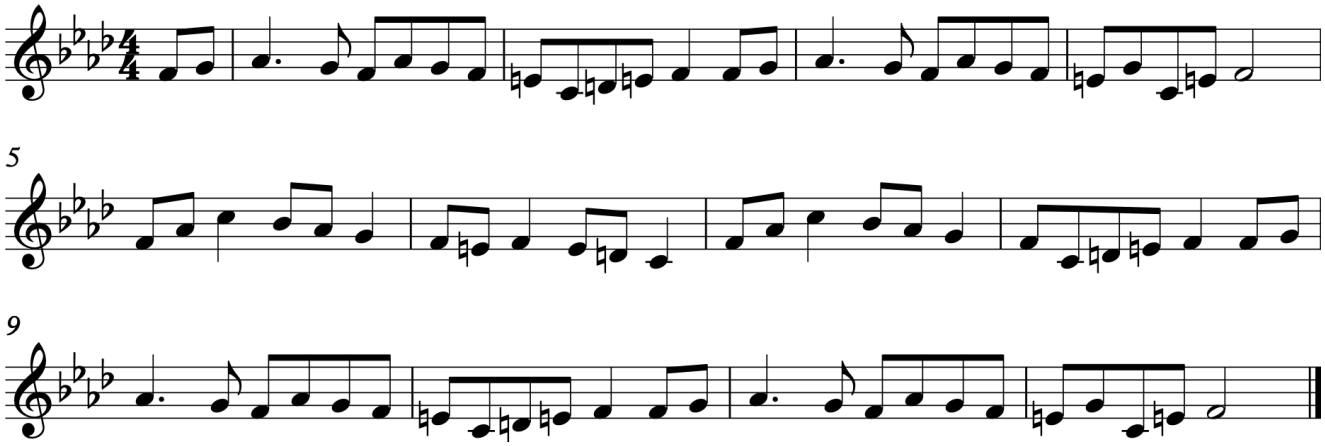
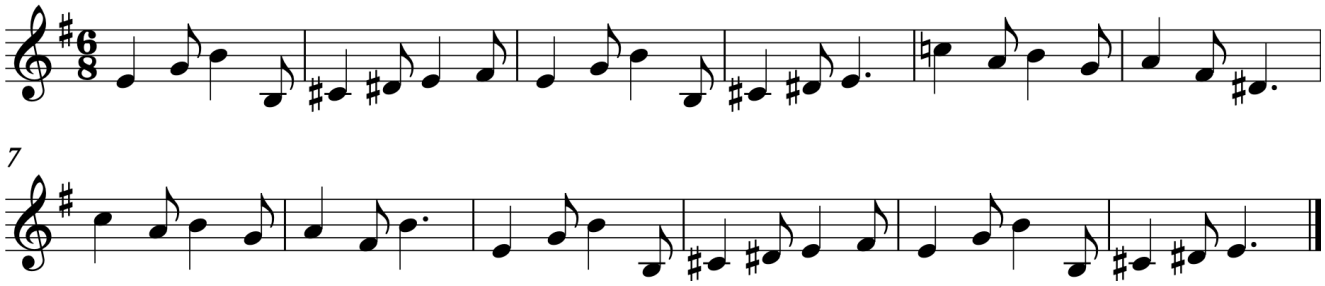
17.1.4 Melodic minor Melody I

J Gillan



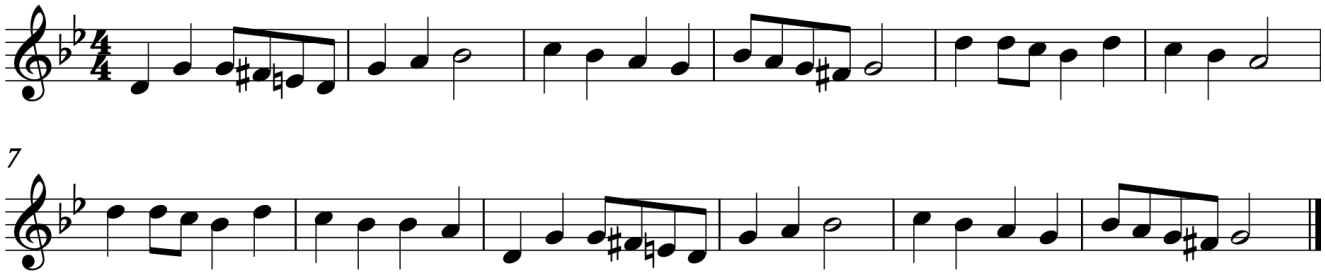
17.1.5 Melodic minor Melody II

J. Gillan



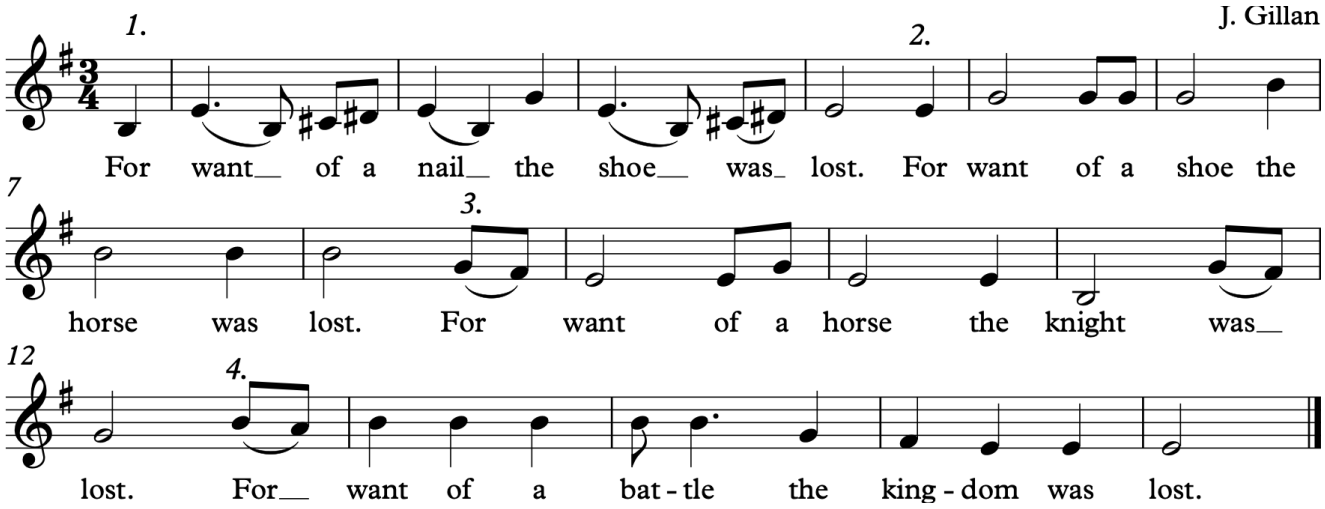
17.1.6 Arfon

Welsh



17.1.7 For Want

J. Gillan



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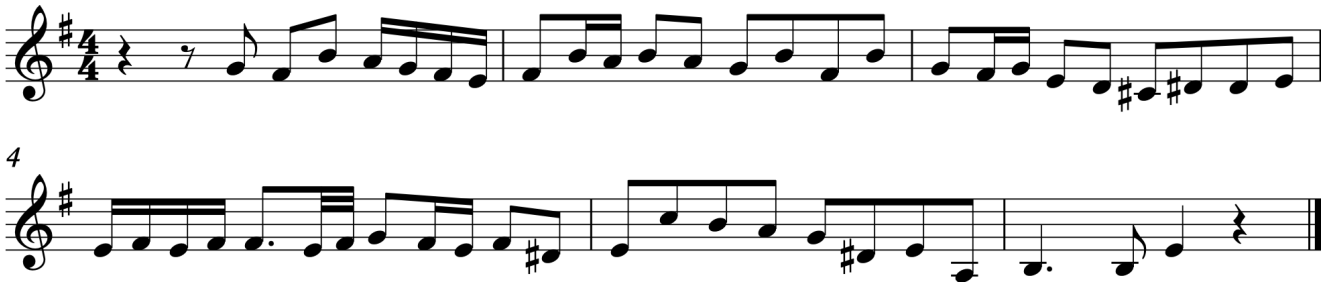
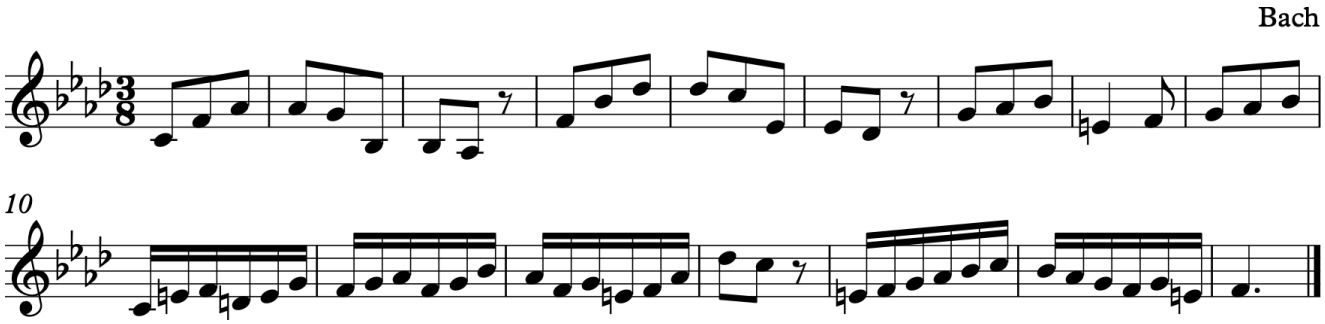
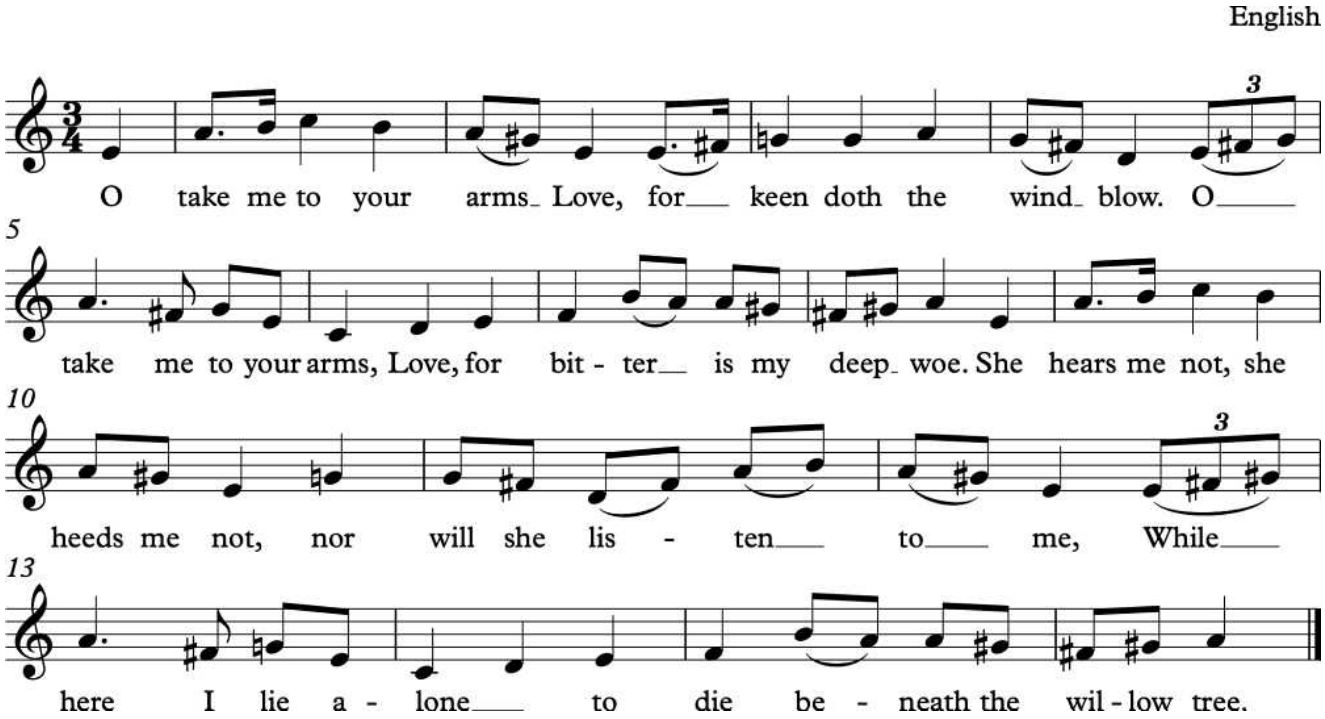
17.1.8 Bach Melodic minor Melody I



17.1.9 Bach Melodic minor Melody II



17.1.10 The Willow Tree



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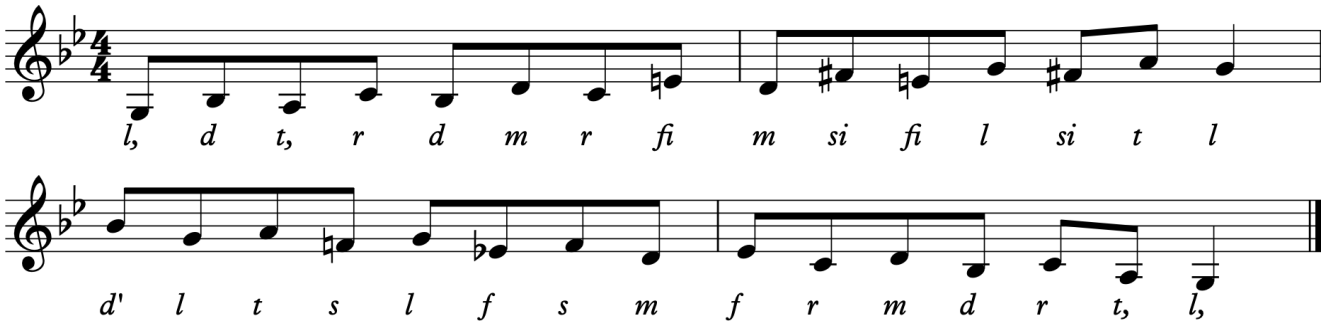
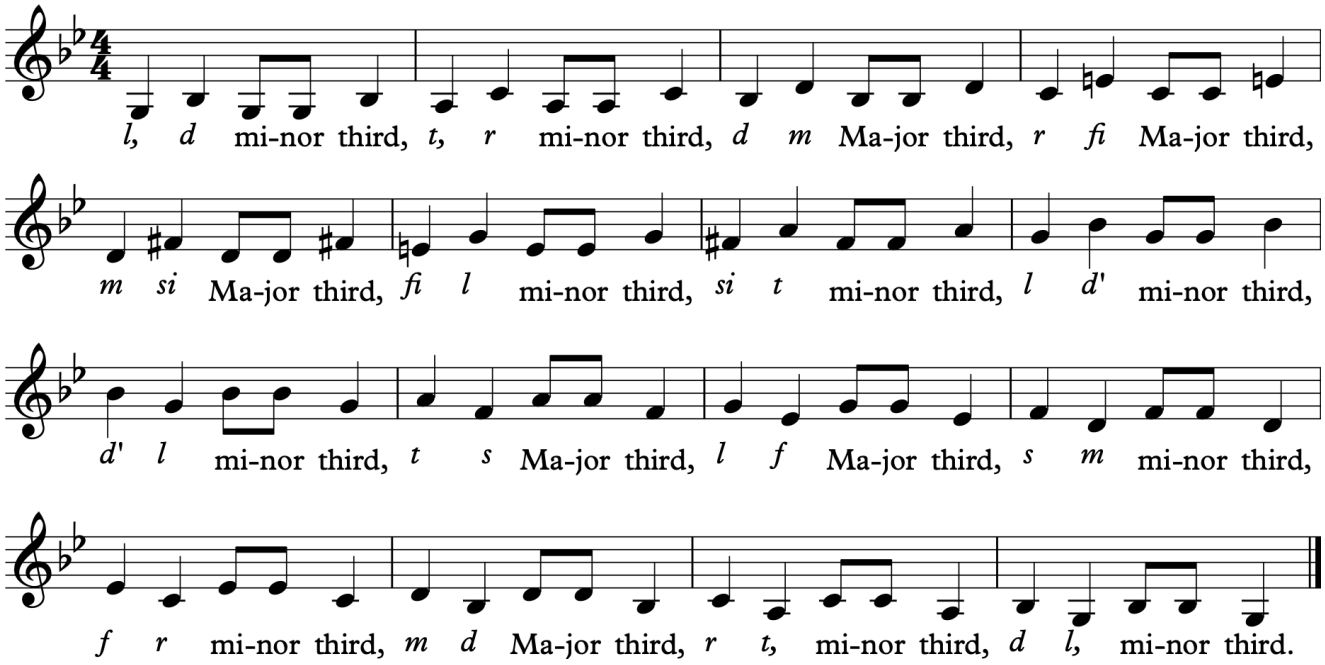
17.2 Exercises

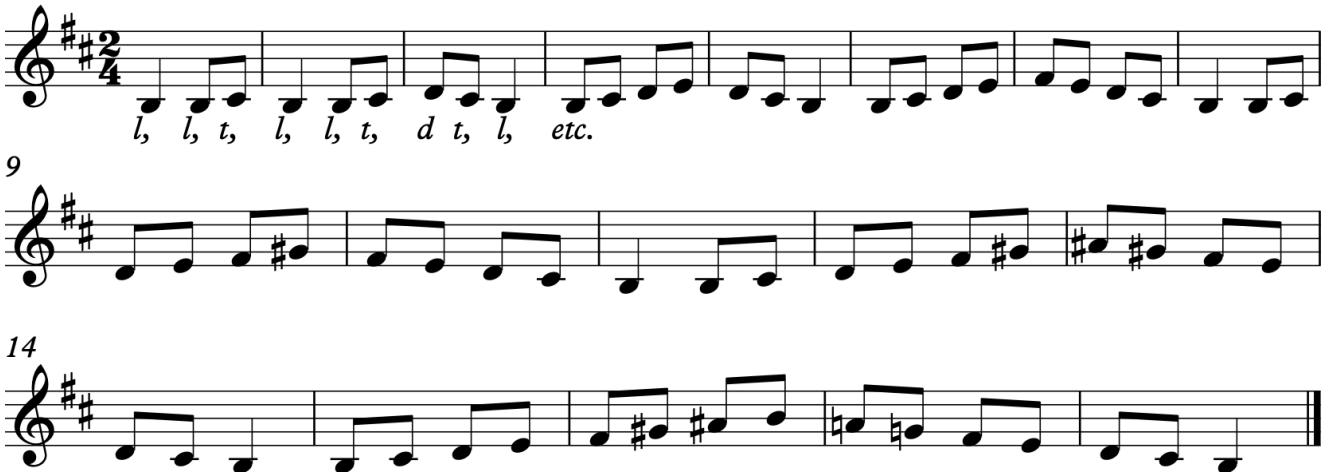
17.2.1 Agility: Thirds in the Melodic minor Scale



17.2.2 Naming thirds in the Melodic minor Scale



17.2.3 Melodic minor Cumulative Exercise



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Section D
Other Altered Notes

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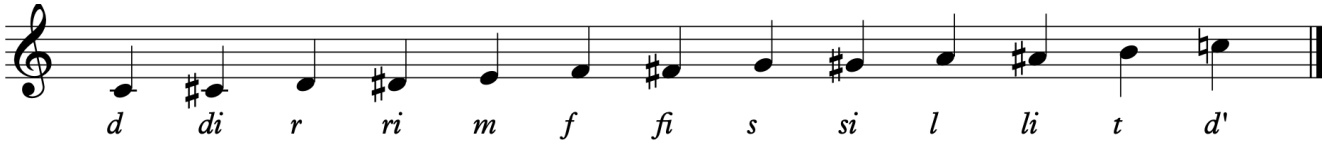
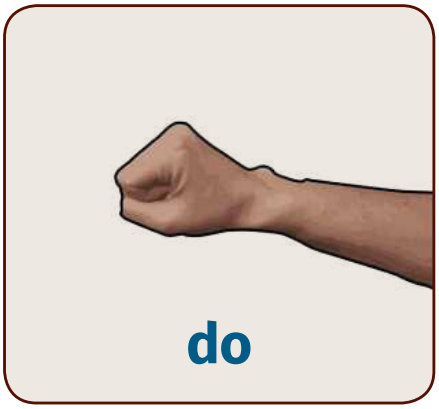
18.0 Chromatic Notes: Sharpened Notes

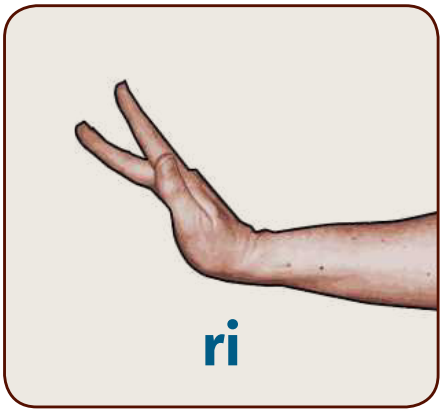




di is ***do*** raised a semitone.

Sharpened solfa notes finish with an 'ee' sound.

The handsign is slightly raised.



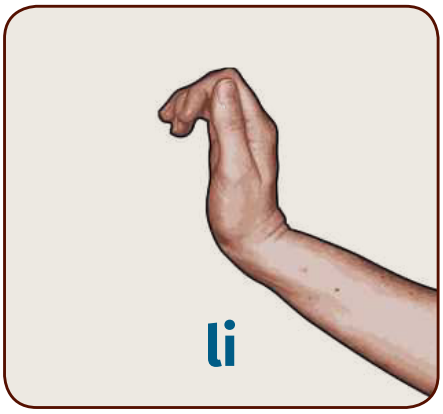
Other handsigns get a little strange after these more common ones.

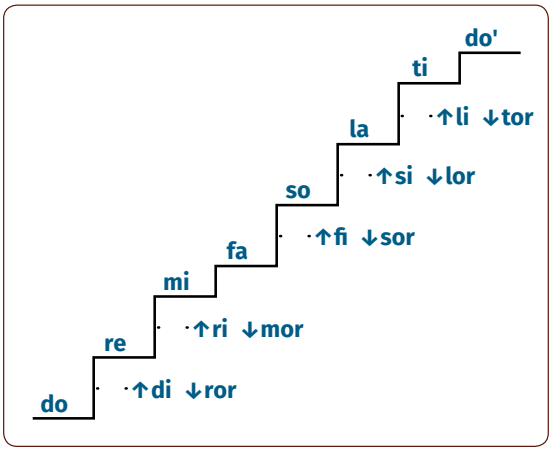
ri - re handsign with the index finger raised a little.

li - has never been excecuted well as far as I know!

As long as you raise your handsign a little (or eyebrows?) you should have it covered.

You may be relieved to know '**li**' is not used very often.





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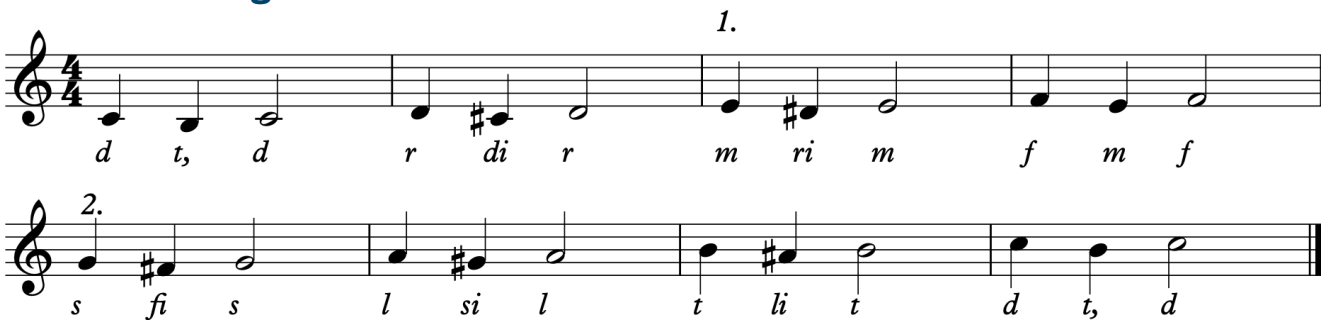
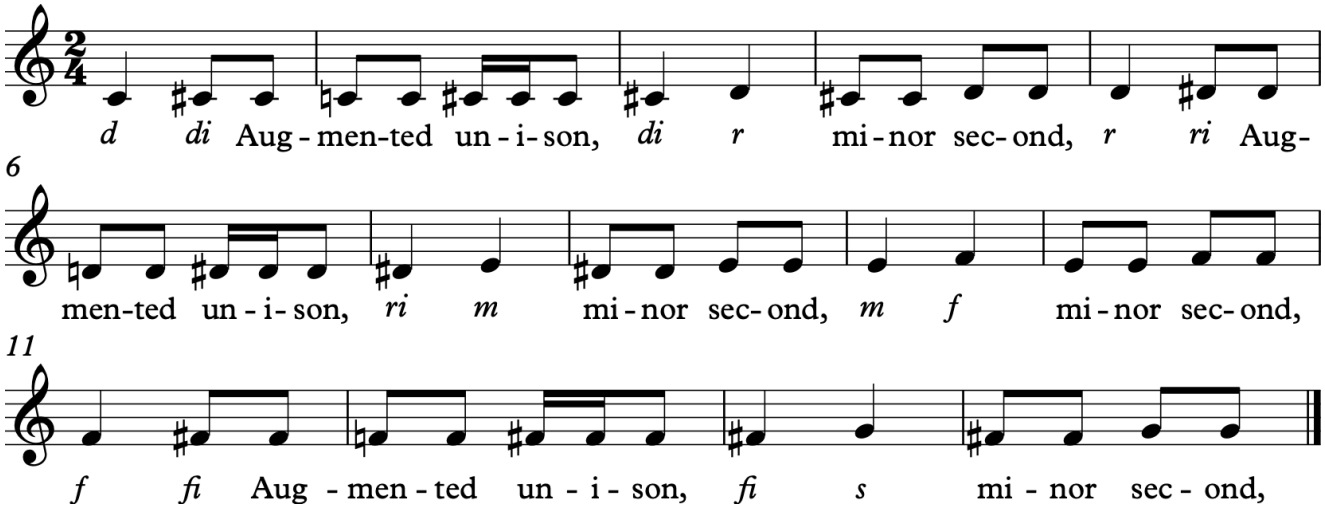
18.1 Exercises

18.1.1 Ascending Chromatic Canon

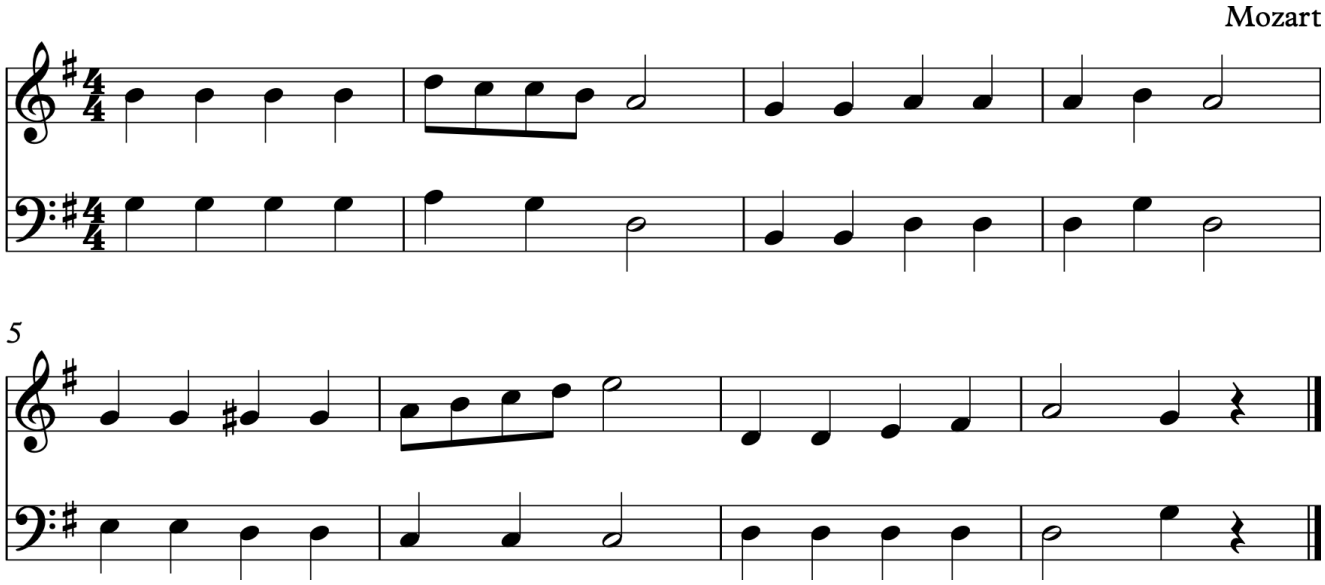


18.1.2 Chromatic Interval Naming Exercise



18.2 Repertoire

18.2.1 Könnte jeder brave Mann



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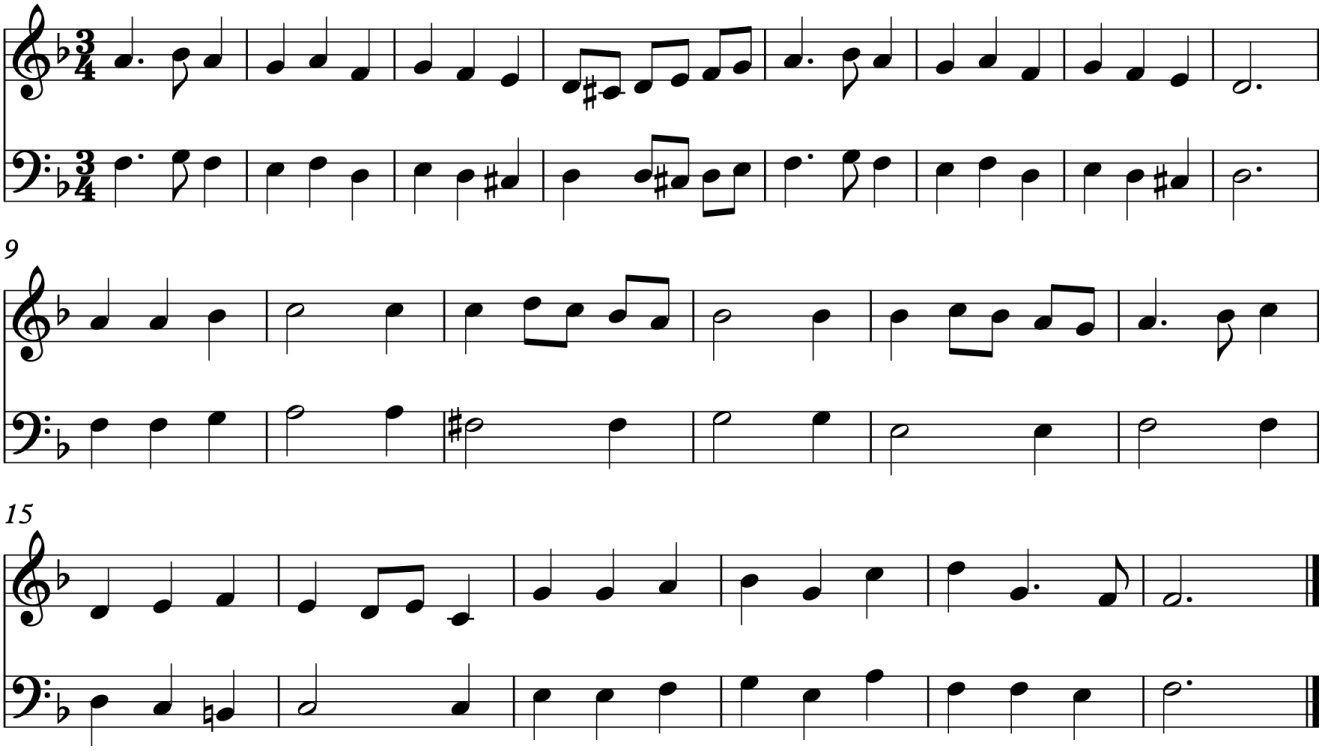
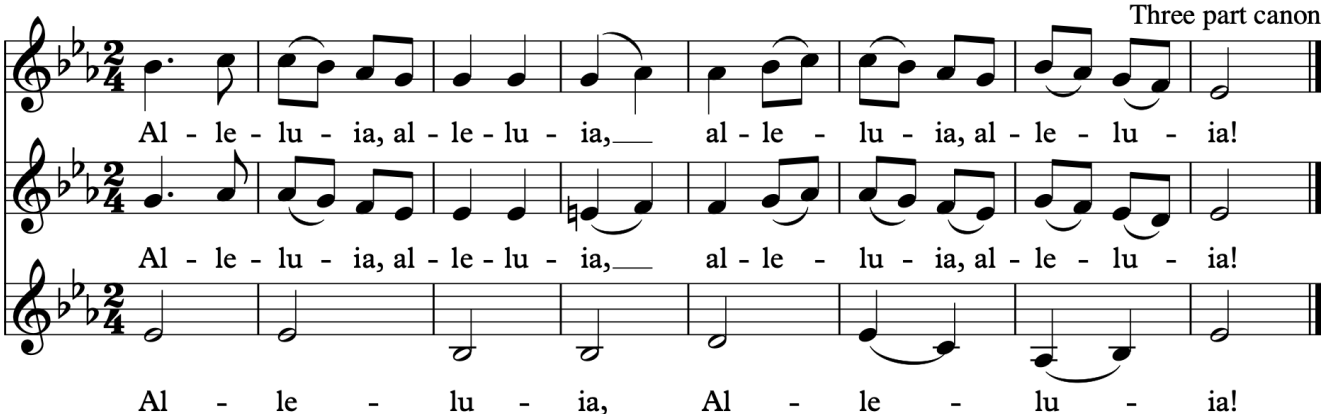
18.2.2 Handel Sing and Play

Handel



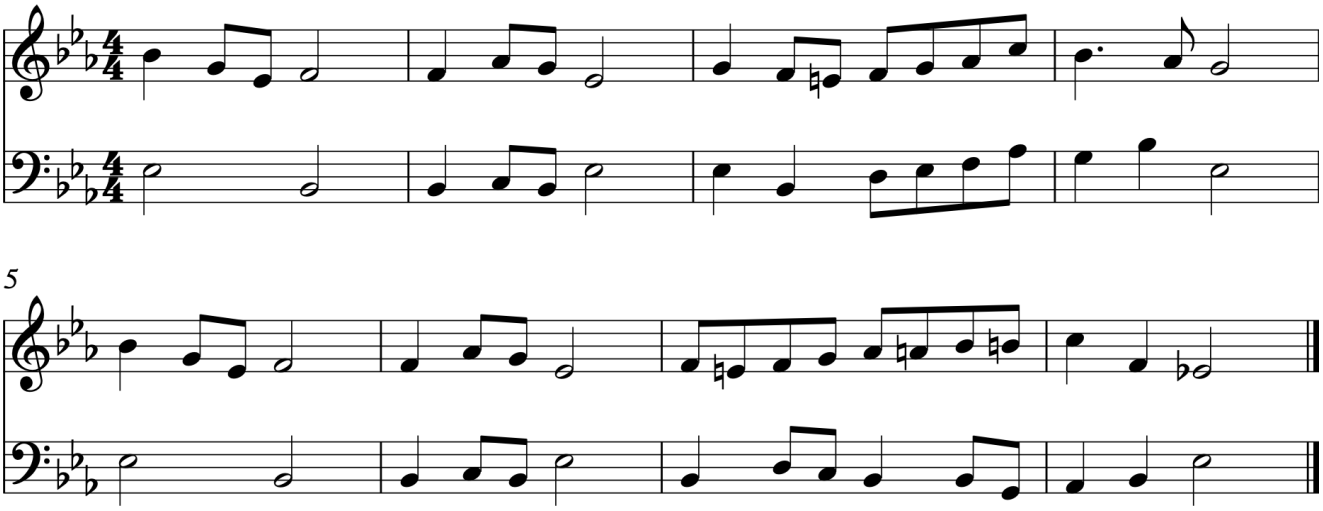
18.2.3 Mozart Alleluia Canon

Mozart
Three part canon



18.2.4 Two part Melo-di

J. Gillan



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18.2.5 Ah, Robin

W Cornysh
Three part canon

Ah, Ro - bin, gen - tle Ro - bin, Tell me how thy

Ah, Ro - bin, gen - tle Ro - bin, Tell me how thy

Ah, Ro - bin, gen - tle Ro - bin, Tell me how thy

6

lem - man doth And thou shalt know of mine.

lem - man doth And thou shalt know of mine.

lem - man doth And thou shalt know of mine.

18.2.6 Cherubini 'di' Canon

Cherubini

1.

12

2.

23

3.

18.2.7 Ars Longa Vita Brevis

Hayes

Art is long, life is brief.

1.

Ars lon - ga, vi - ta bre - vis, Ars lon - ga, ars

2.

4

3.

lon - ga, Vi - ta bre - vis, vi - ta bre - vis.

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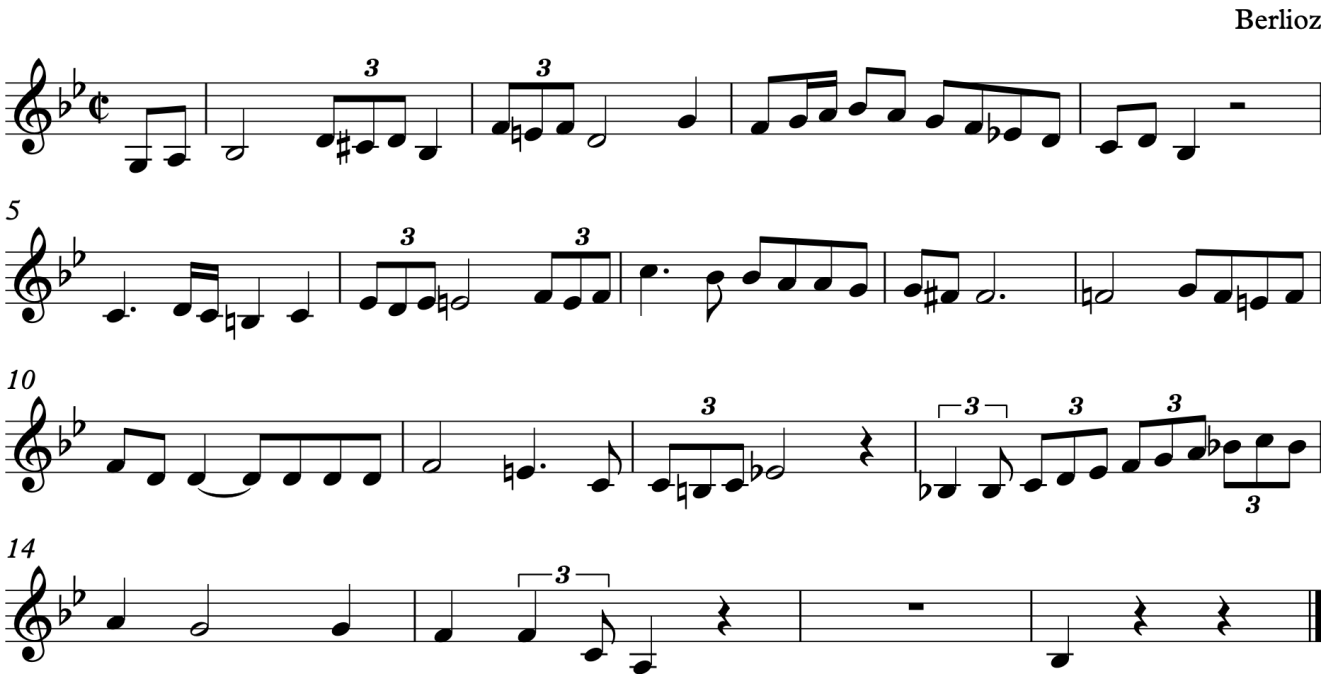
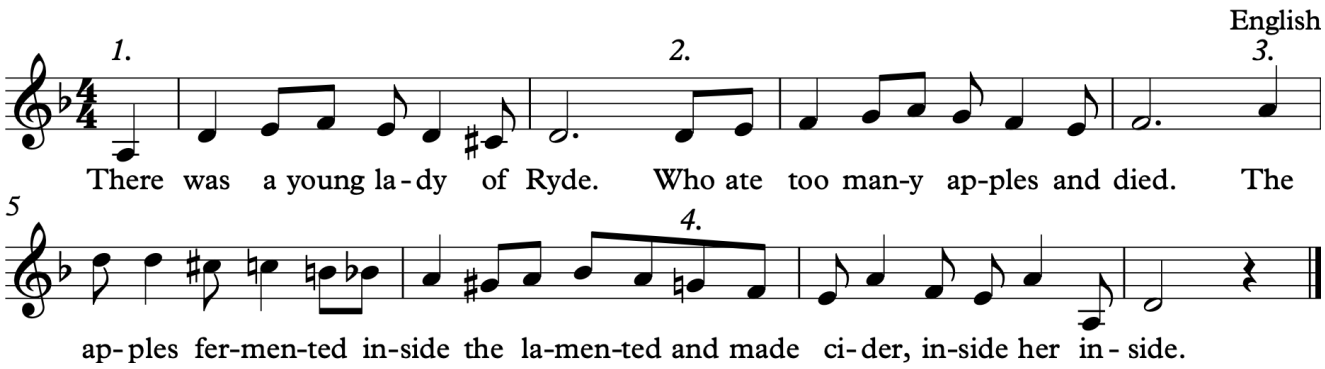
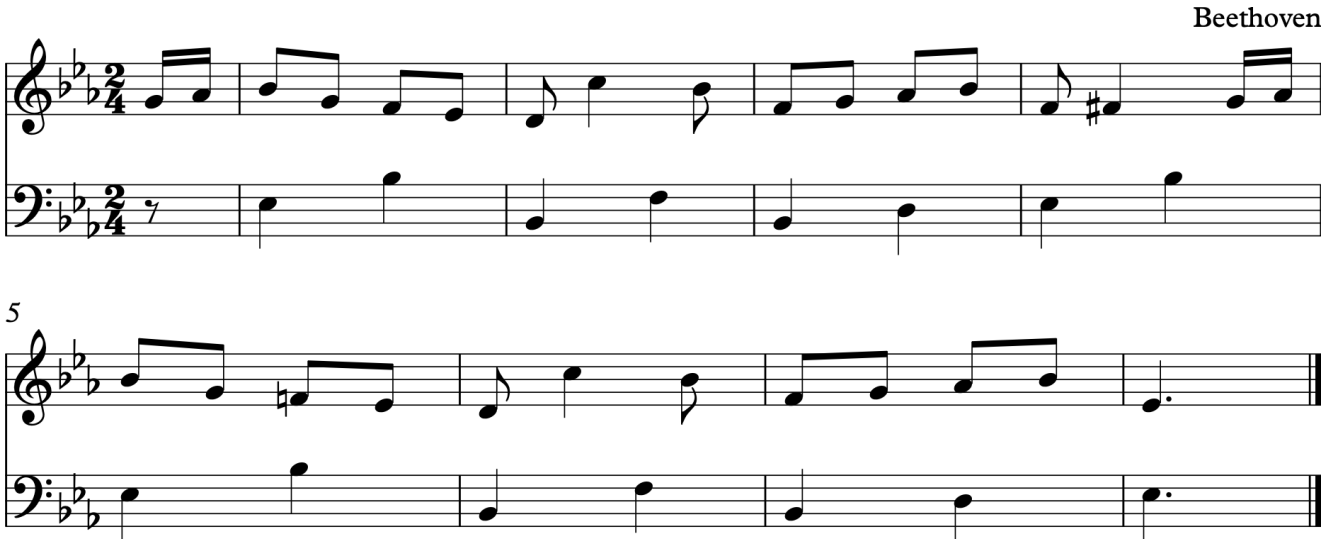
18.2.8 Benvenuto Cellini



18.2.9 Young Lady of Ryde



18.2.10 Ecossaise



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18.2.11 Oh, For the Wings of a Dove

Mendelssohn

Oh, for the wings, for the wings of a dove. Far a-way, far a-way would I rove.

Oh, for the wings, for the wings of a dove. Far a-way, far a-way, Far a-way far a-

way would I rove. In the wil - der-ness build me a nest, and re-

ain there for-e - ver at rest, In the wil-der-ness build me, build me a nest,

and re - main there for - e - ver at rest. In the wil - der-ness,

build me a nest and re - main there for - e - ver at rest.

18.2.12 Aloha Oe

With fond memories farewelling Sue Lyons, VCASS teacher 2018

Queen Lili uokalani
1878

Proud-ly swept the rain-cloud o'er the cliff. Borne swift - ly by the west-ern

gale, While the song of lov-ers' part-ting grief Sad-ly e-choes a-mid the flow'-ring

vale. Al - o - ha Oe, Al - o - ha Oe, The winds will car-ry back my sad re-

frain. One fond em-brace be-fore we say good-bye, Un - til we meet a - gain.

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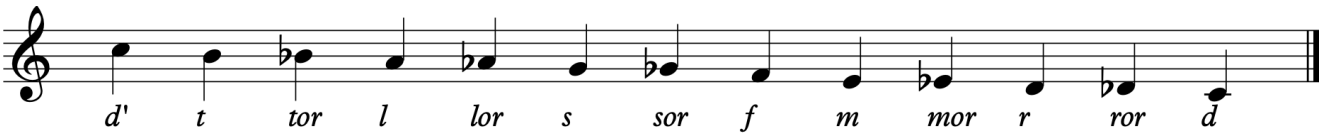
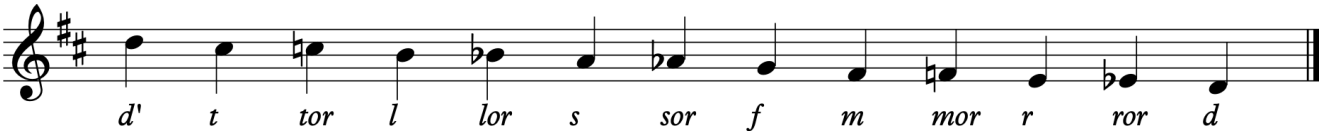
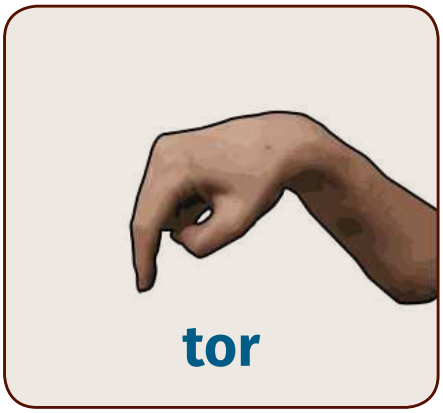
19.0 Chromatic Notes: Flattened Notes

Descending Chromatic Scale







Note that in the scales above lowered notes sometimes use a flat or, if they were originally a sharp (C# or F# for example) a natural is used rather than a flat.

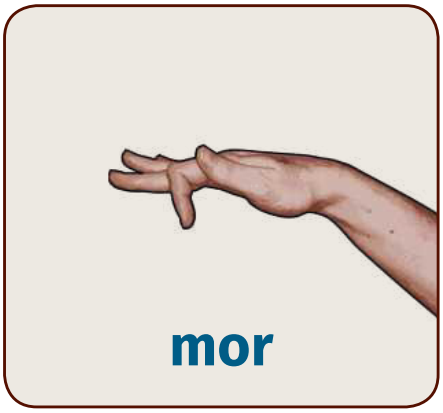
tor (***ta***) is **ti** flat

mor (***ma***) is **mi** flat

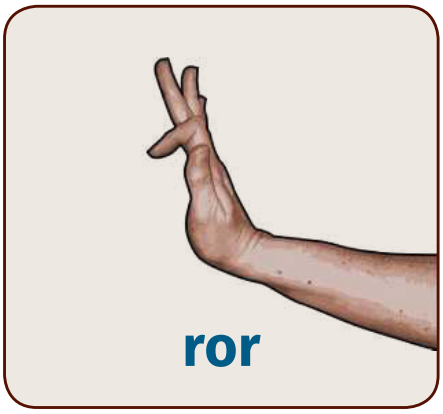
ror (***ra***) is **re** flat

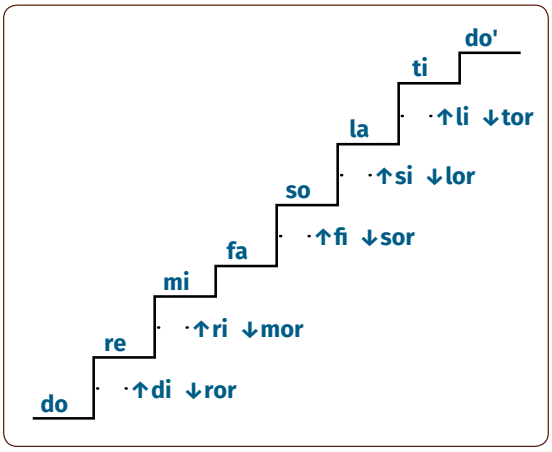
Flattened notes should have an 'or' or an 'ah' sound after them.

The handsign is slightly lowered



As with sharpened solfa note handsigns are less inventive after the more common ones. In general, slightly lower the handsign or one finger, for flattened notes.





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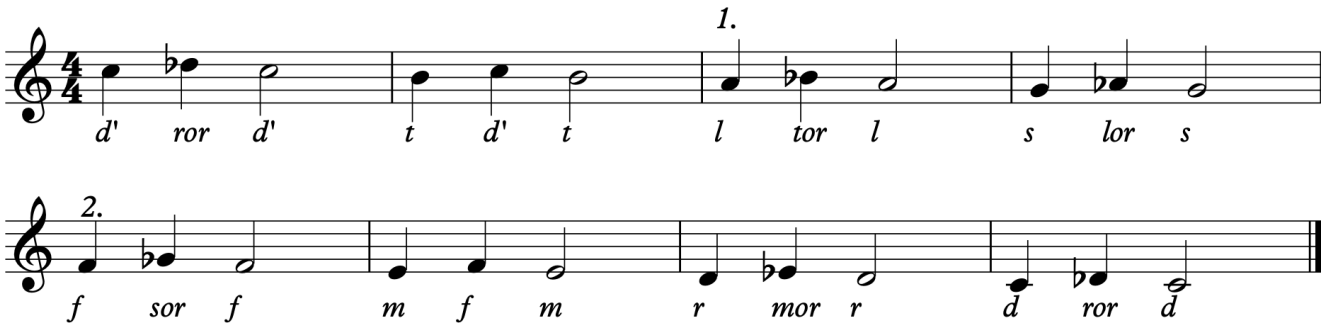
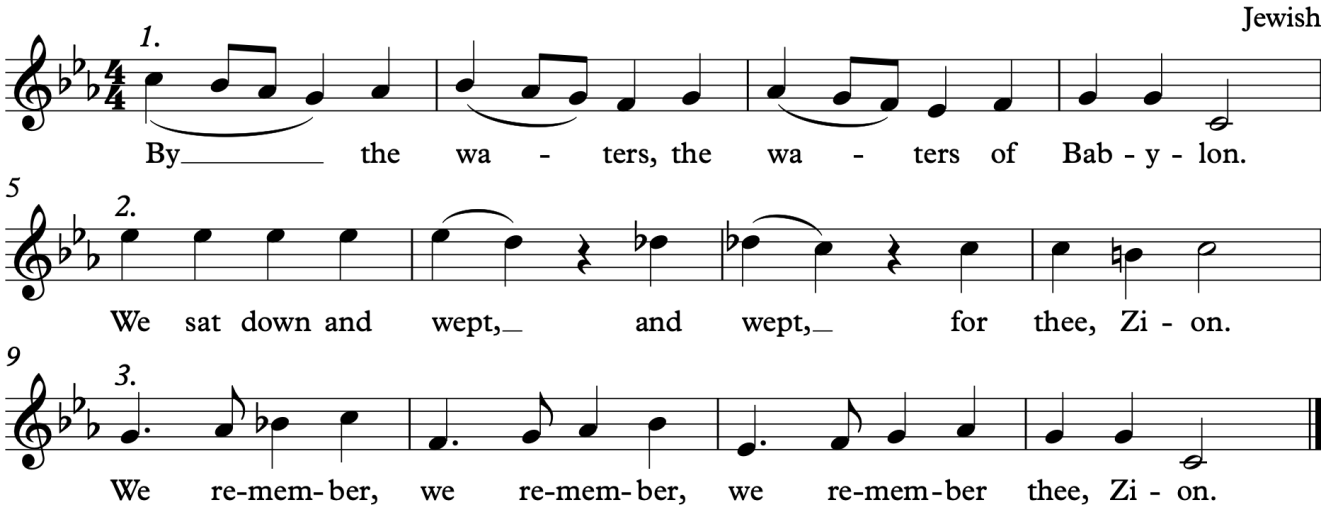
19.1 Repertoire

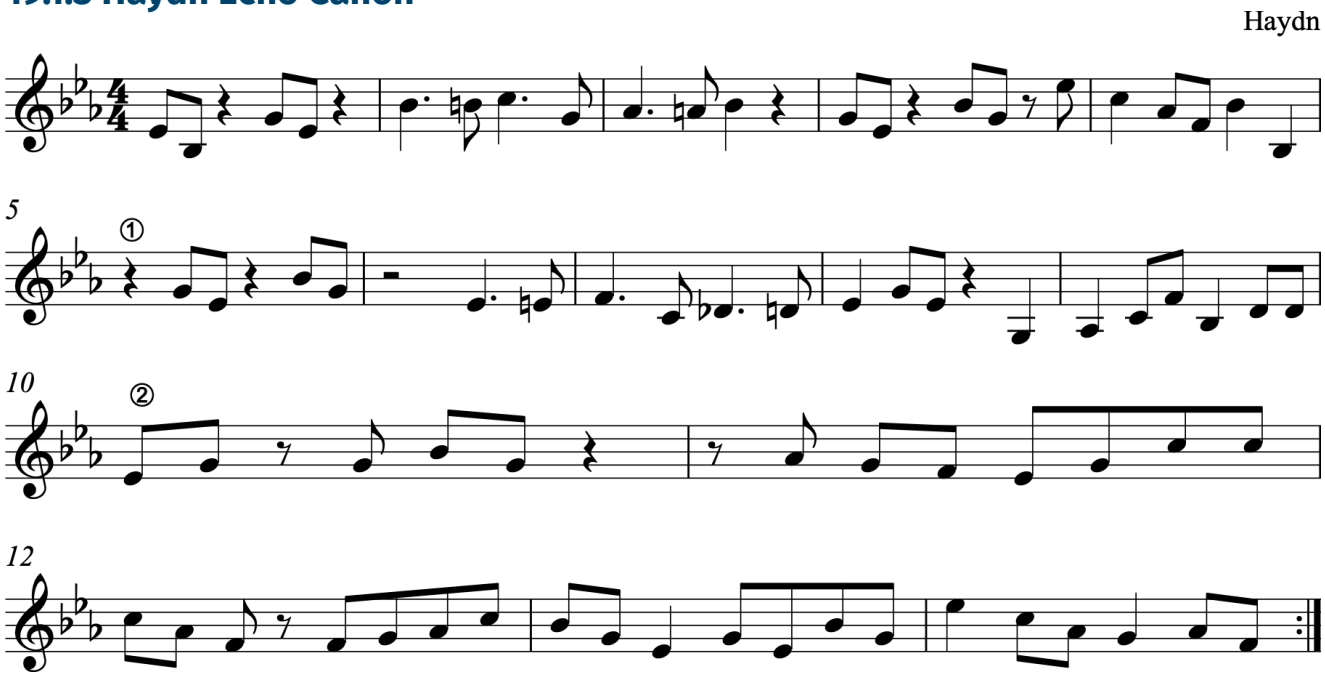
19.1.1 Chromatic Sequence Canon



19.1.2 By the Waters of Babylon



19.1.3 Haydn Echo Canon



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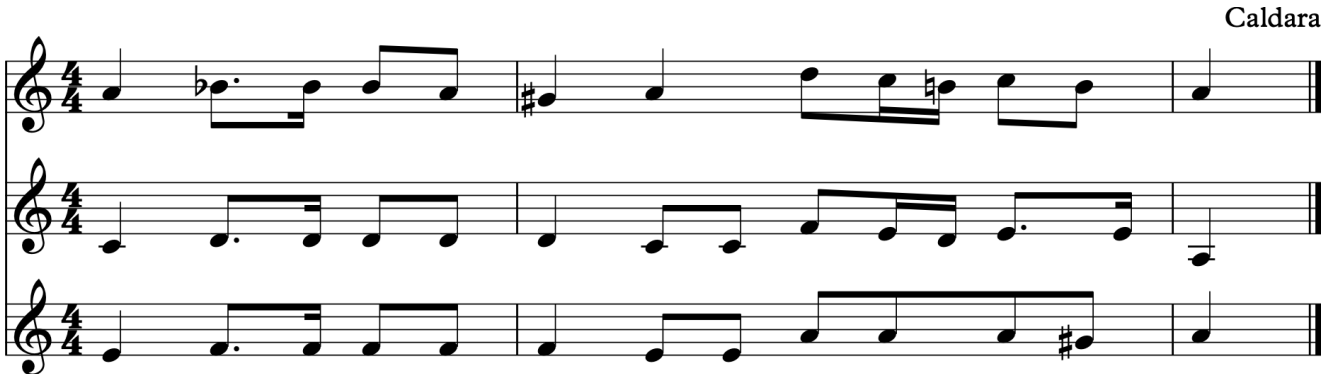
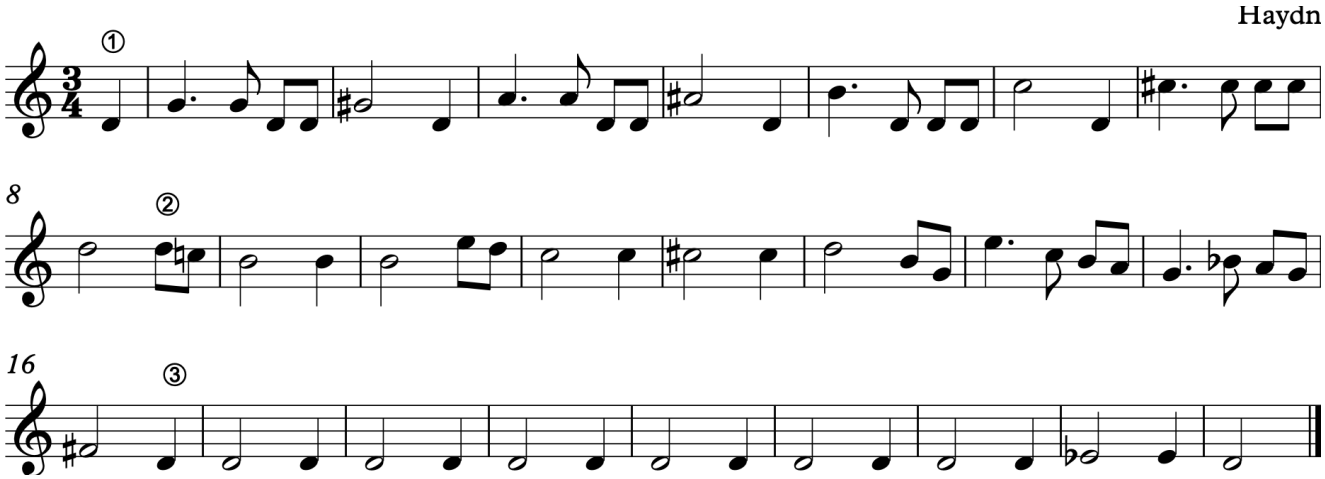
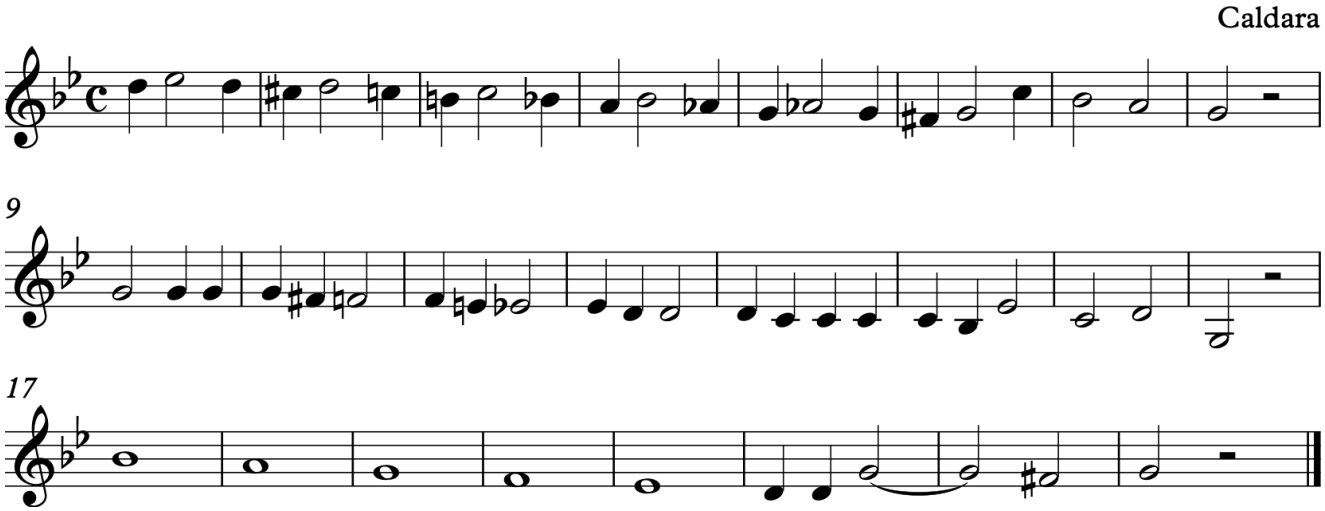
19.1.4 Caldara Neapolitan Canon



19.1.5 Haydn Chromatic Canon



19.1.6 Caldara Chromatic Canon



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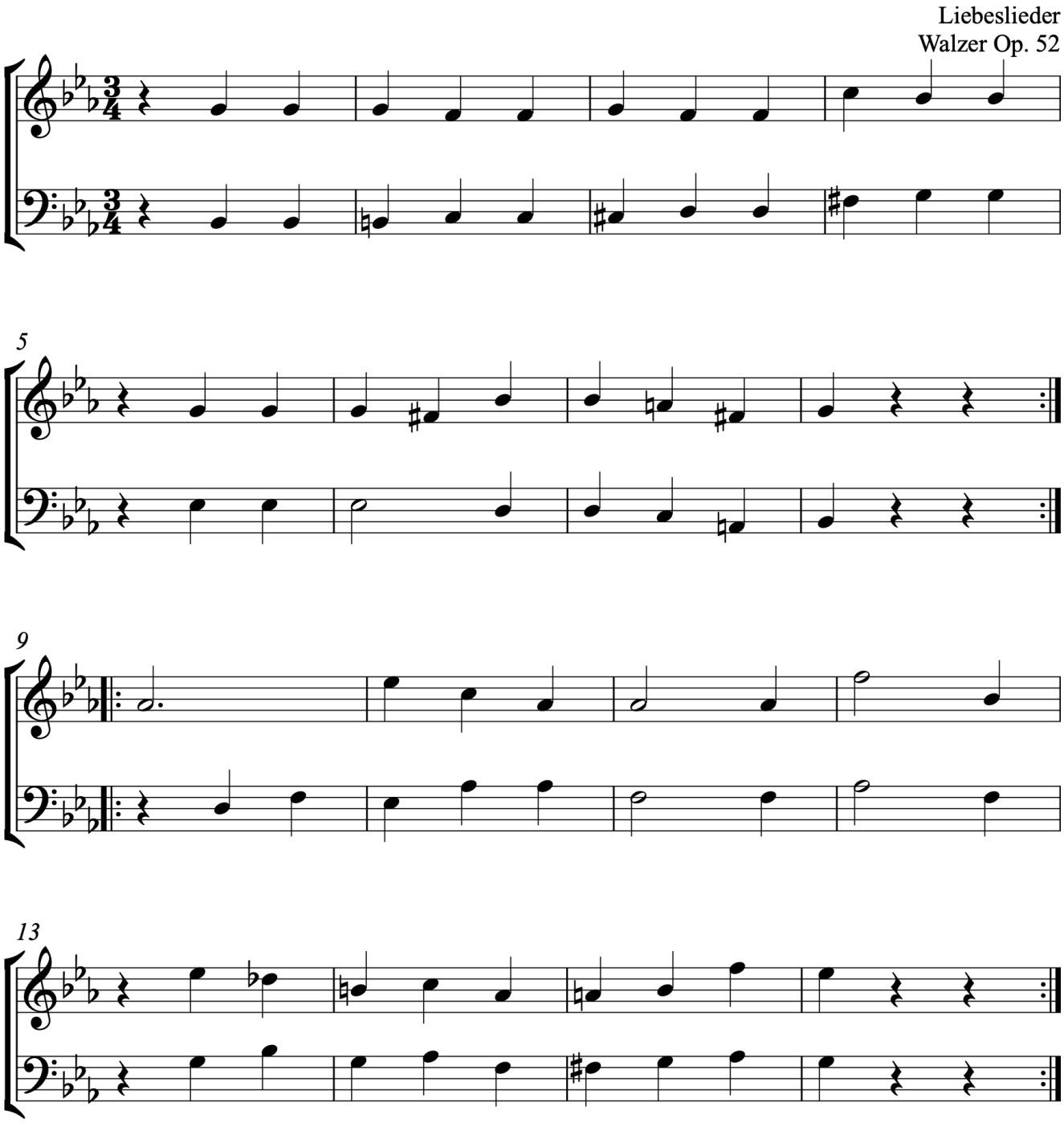
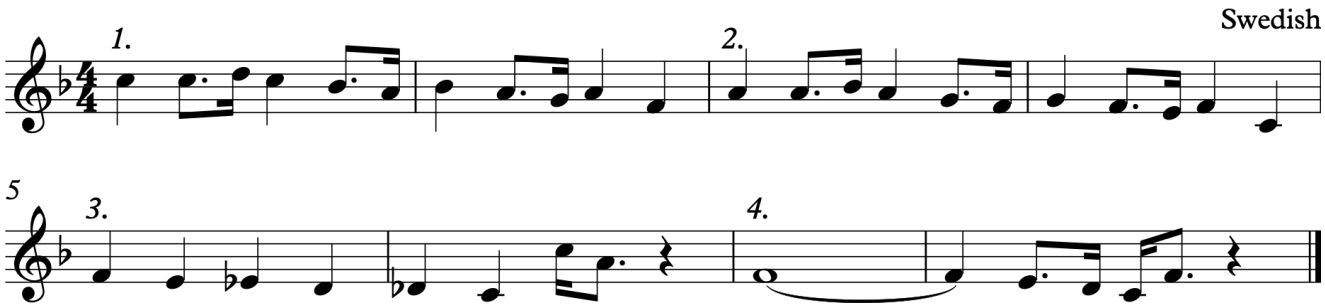
19.1.7 Brahms Duet



19.1.8 Swedish Canon



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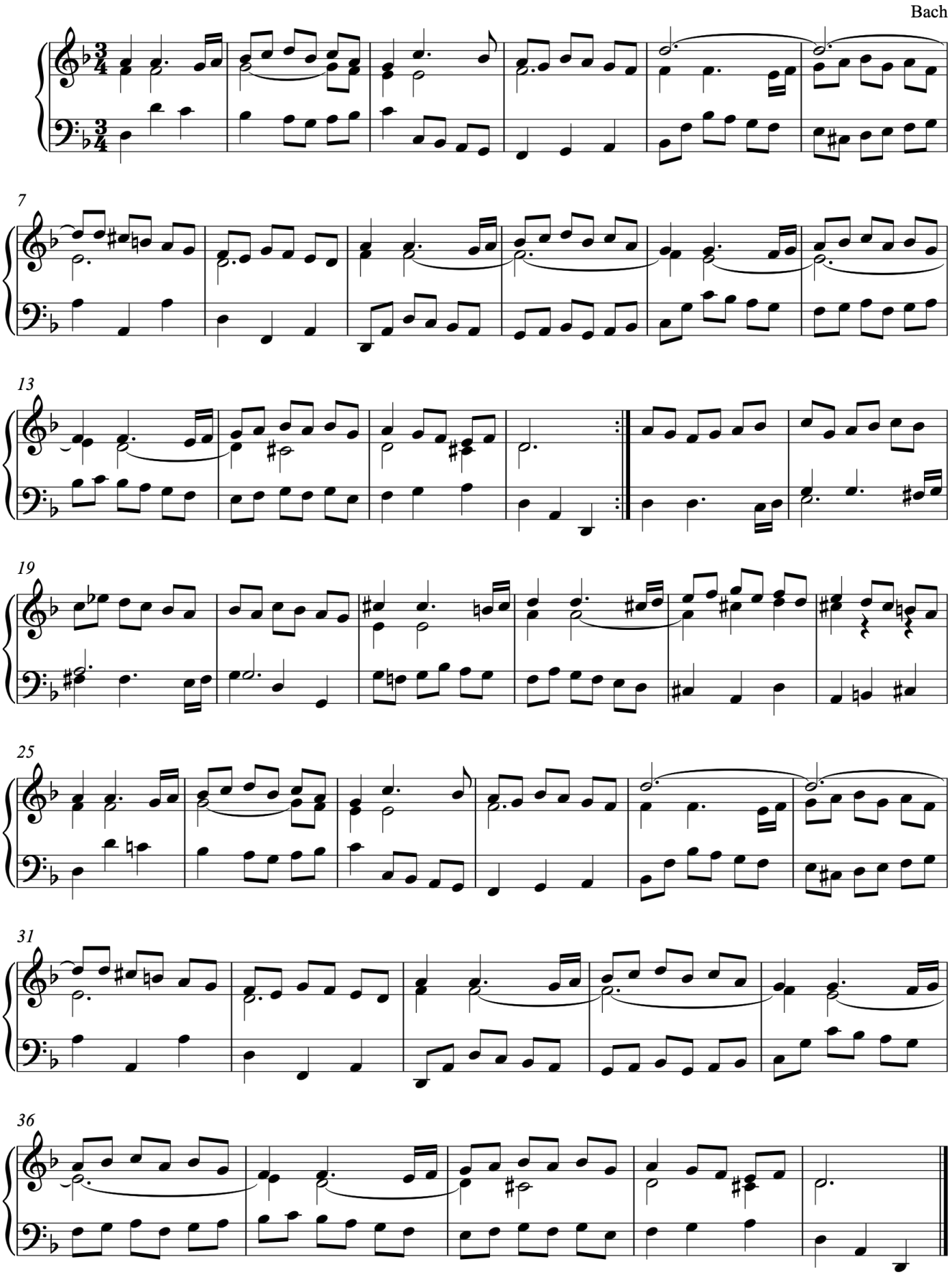
19.1.9 Menuet from the French Suite in D minor



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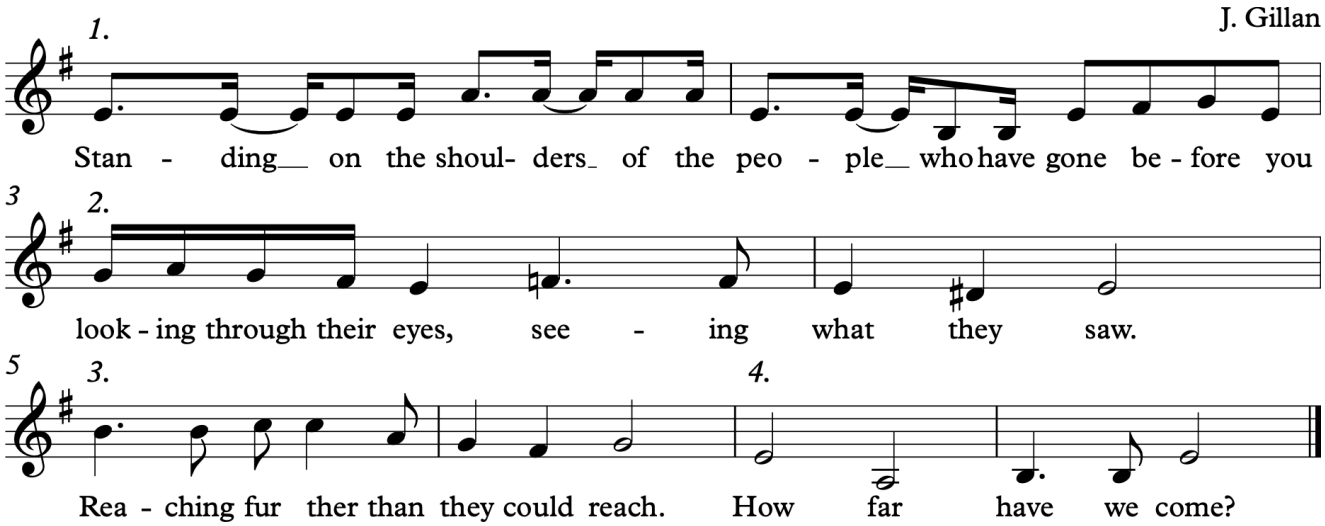
19.1.10 On the Shoulders of Giants



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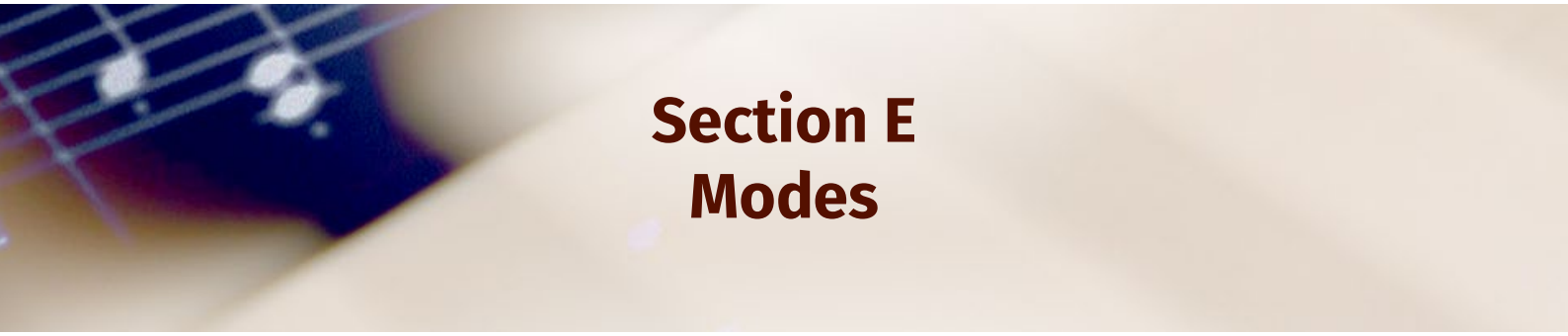

Section E
Modes

The Church Modes were scales forms that were used during the Medieval period. They were also extensively used in Jazz, so much so that the style, Modal Jazz, was named in their honor.

The Major and minor systems we know today were also modes. Major being Ionian and Natural minor being Aeolean mode. It is understandible that the Major tonality, with its strong semitone pull to the tonic (***ti*** to ***do***), continued to be popular while other modes fell away. Similarly, the raised seventh of the harmonic and melodic minor scales (***si*** to ***la***) create a natural pull towards the tonic.

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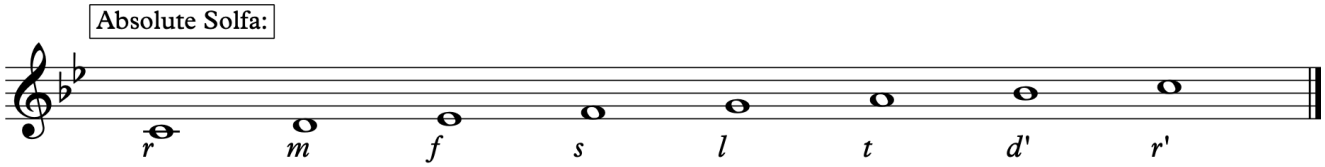
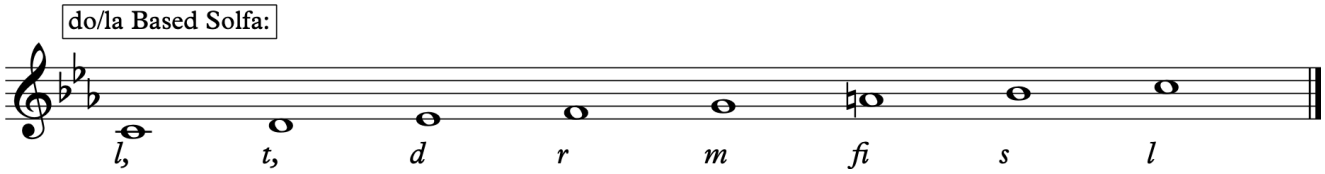
20.0 Dorian Mode





20.1 Repertoire

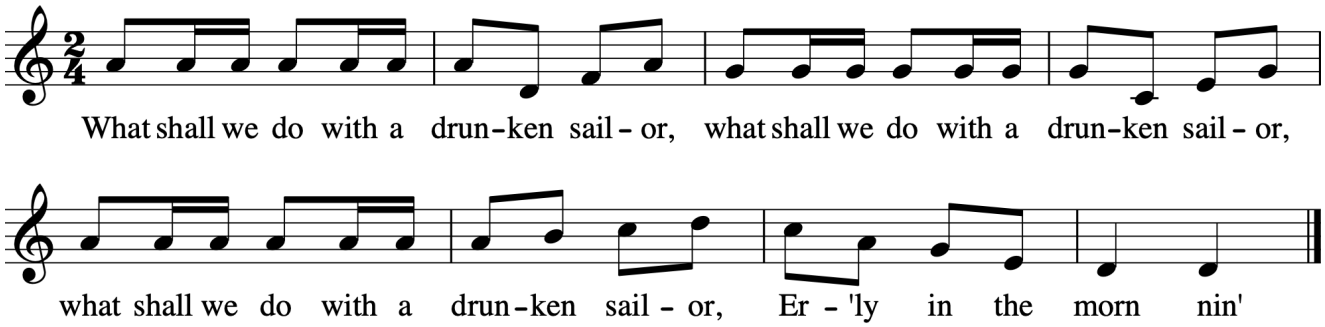
Under the tone set of each piece write the solfa beneath '**do**' as implied by the key signature.

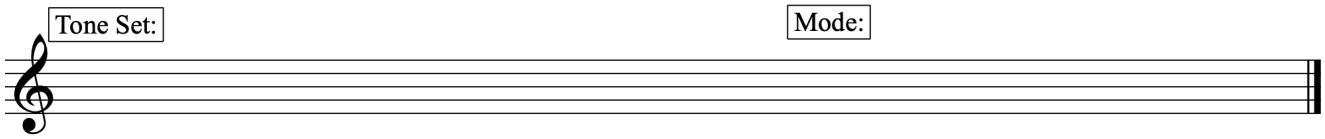
Complete the rest of the solfa and circle the finalis.

A **re** to **re** scale is a **DoRE**ian (Dorian) mode.

20.1.1 Drunken Sailor

Sea Shanty

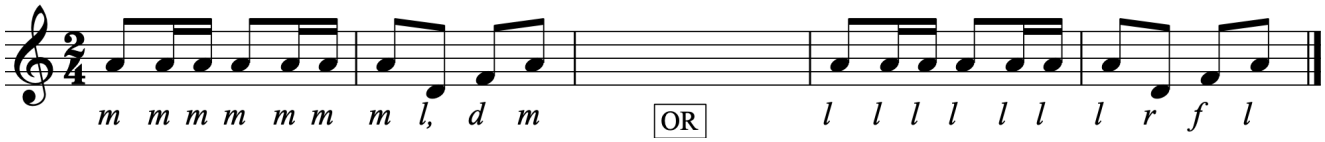




There are now two ways of singing this modal piece:

With the ***do*** or ***la*** based solution
Or
the ***absolute*** solution, which has no accidentals.

Sing through all modal melodies both ways. .



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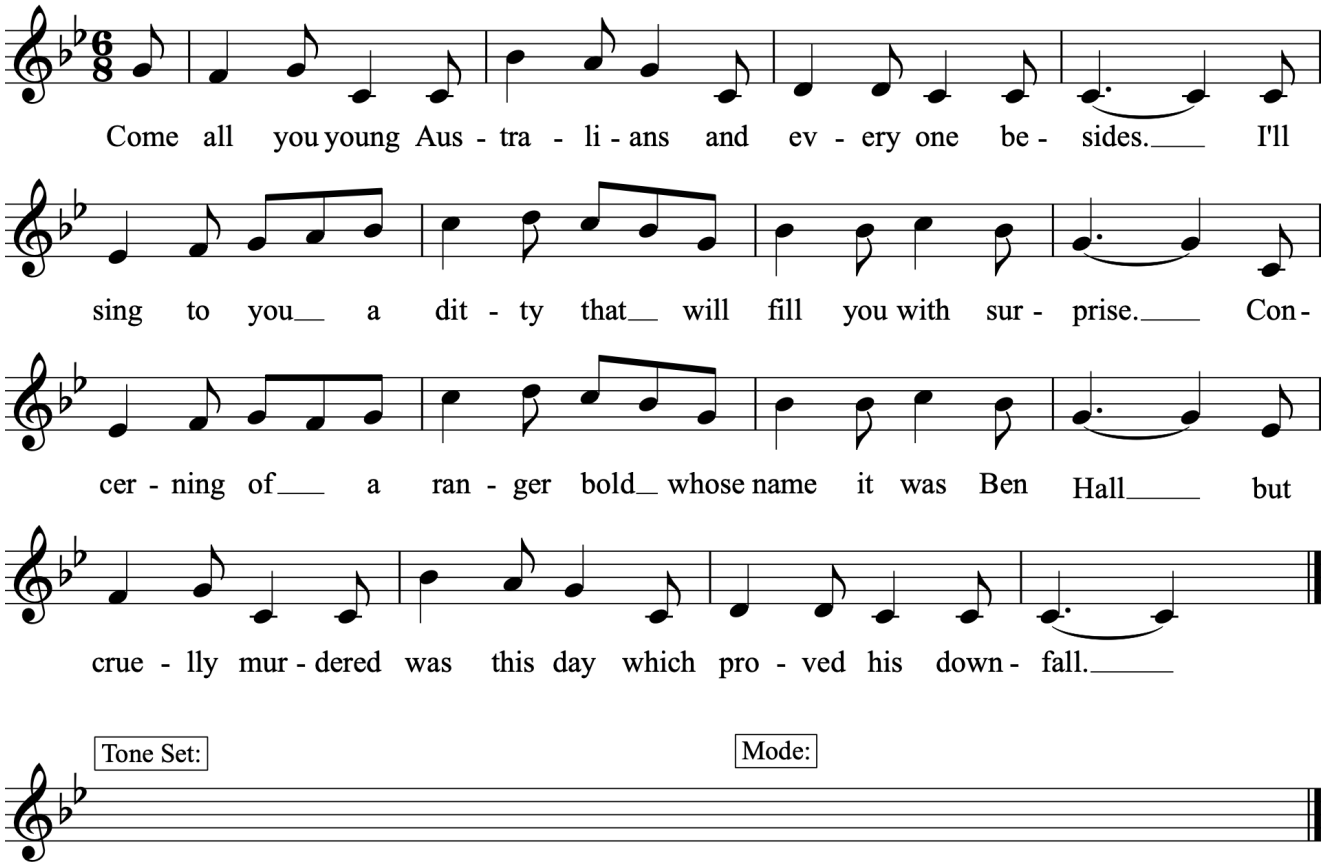
20.1.2 Ballad of Ben Hall

Australian



- write the solfa below the tone set.
- circle the 'finalis'
- sing using both absolute and **do** or **la** solution

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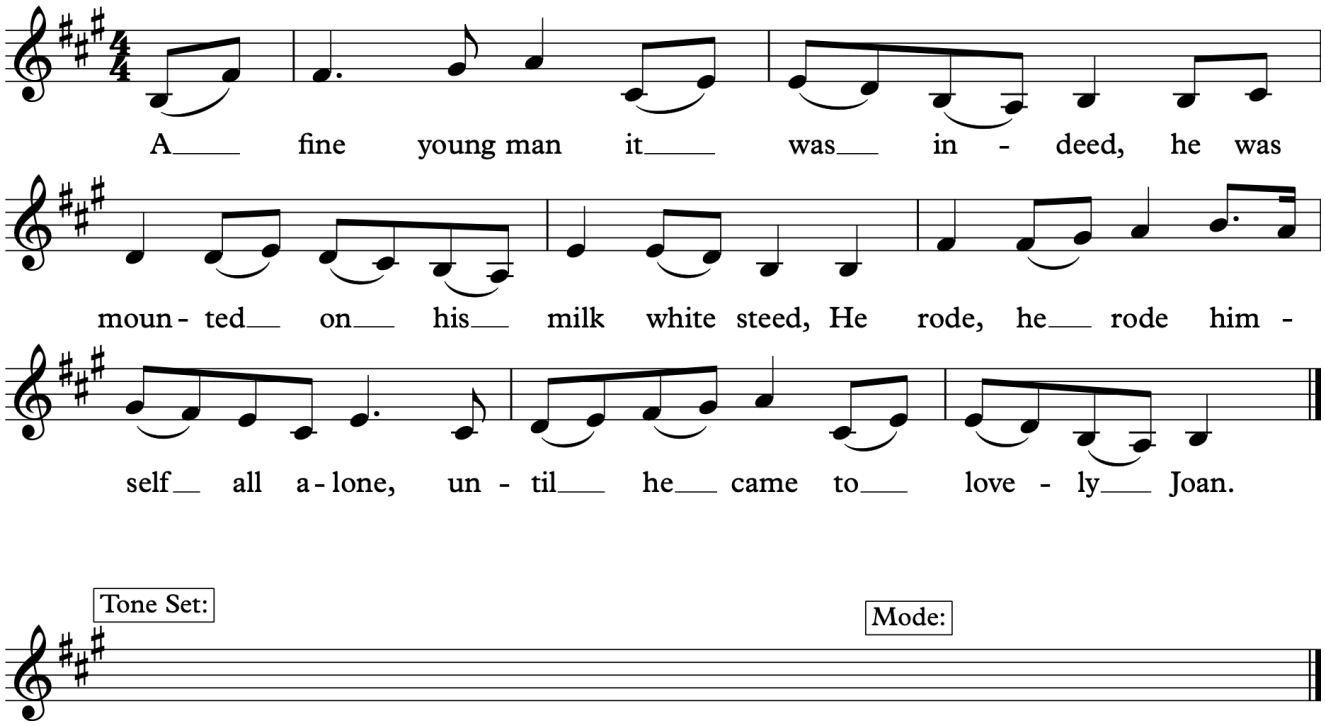
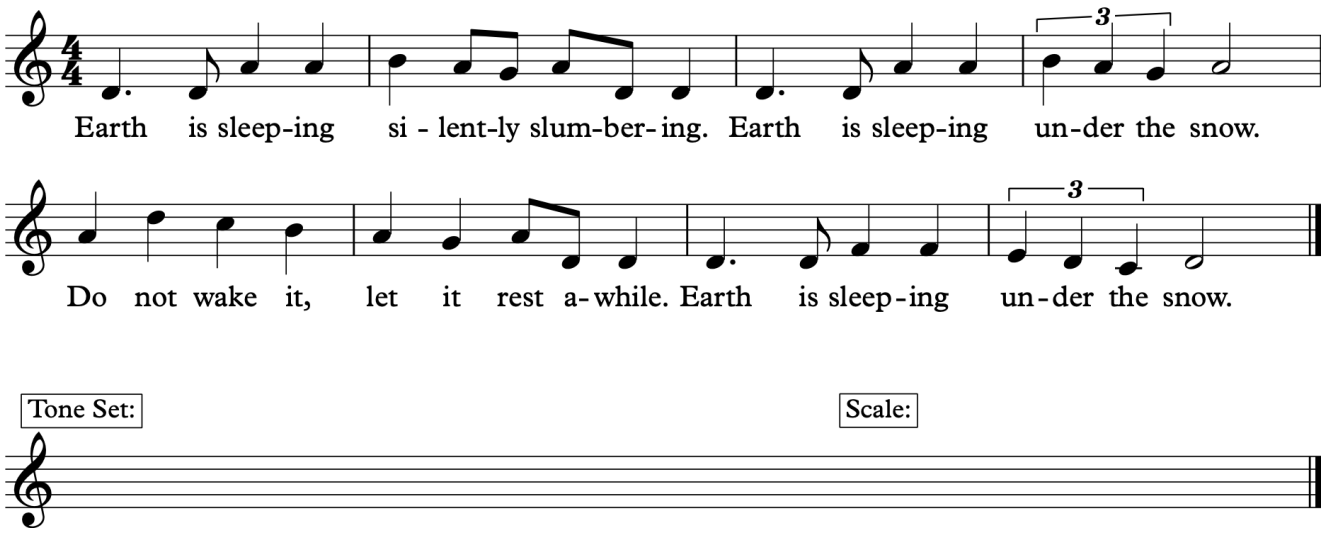
20.1.3 Lovely Joan

English



20.1.4 Earth is Sleeping

J Gillan



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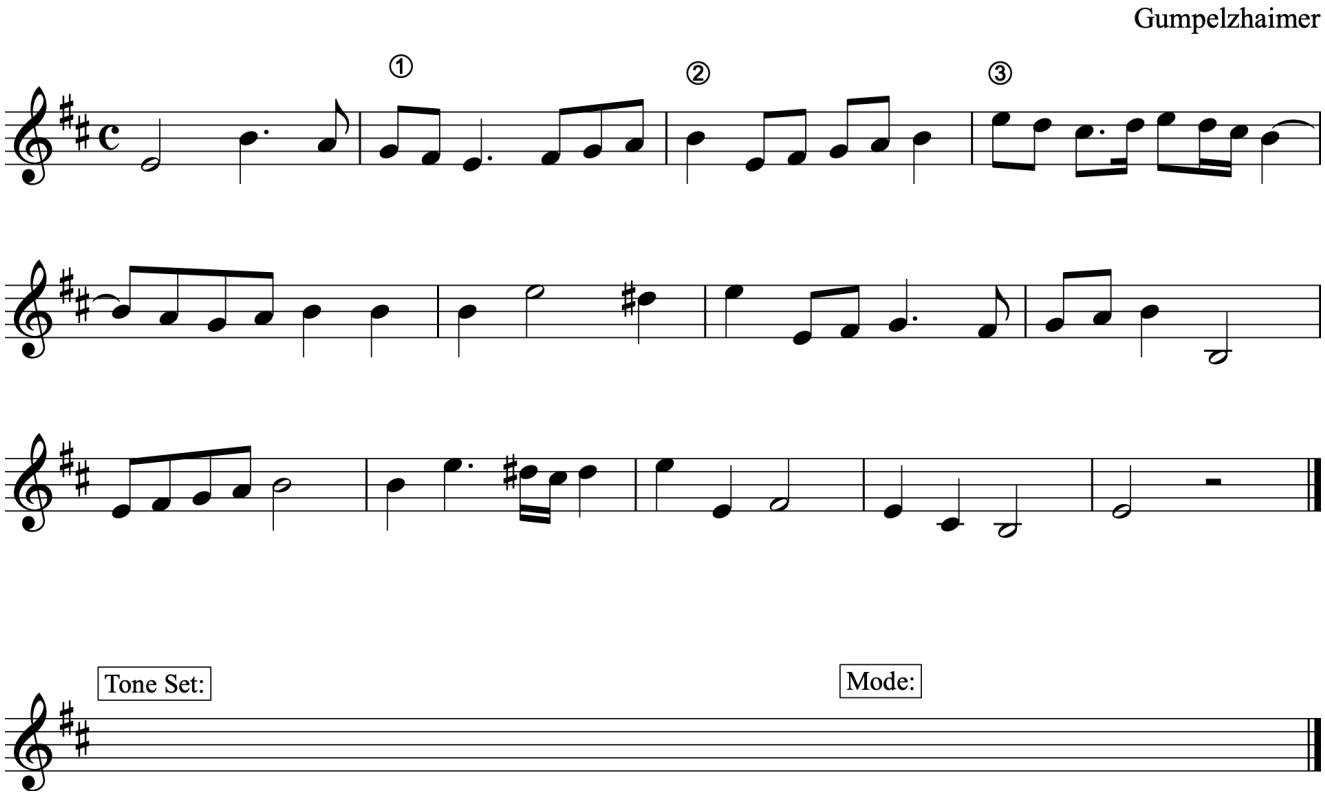
20.1.5 Gumpelzhaimer Canon



These canons have some accidentals in them - A melodic minor turn and a raised seventh. This is an example of how church modes began to develop and settle into the predominant major and minor systems we use today. The convention of using raised or lowered notes leading to and strengthening the tonic at a cadence points was known as **Musica Ficta**.

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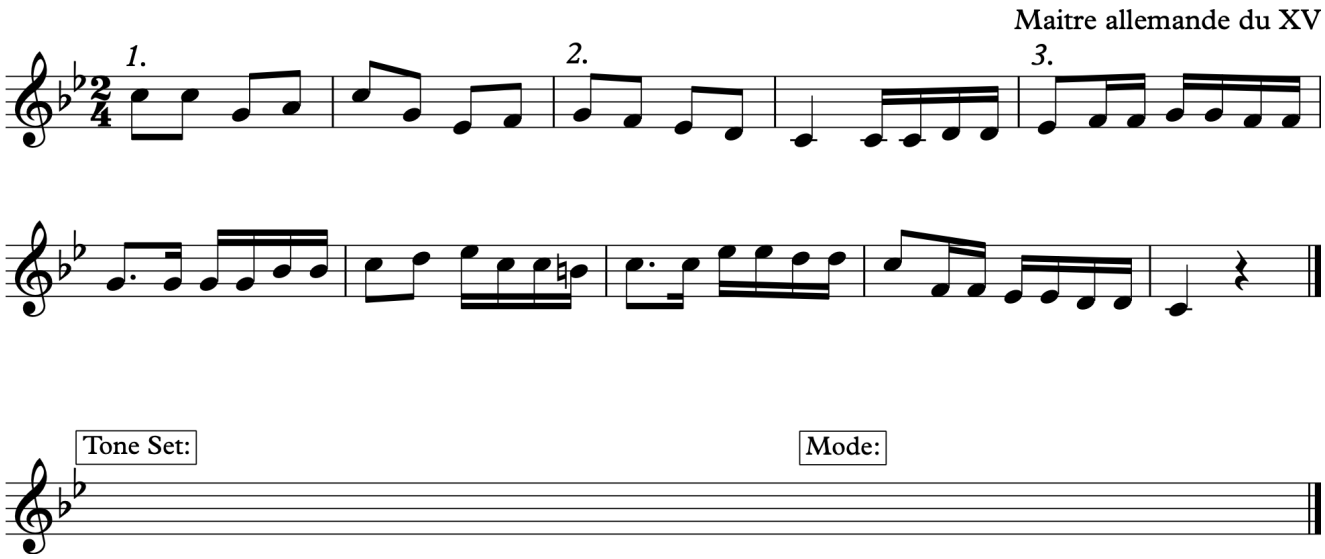
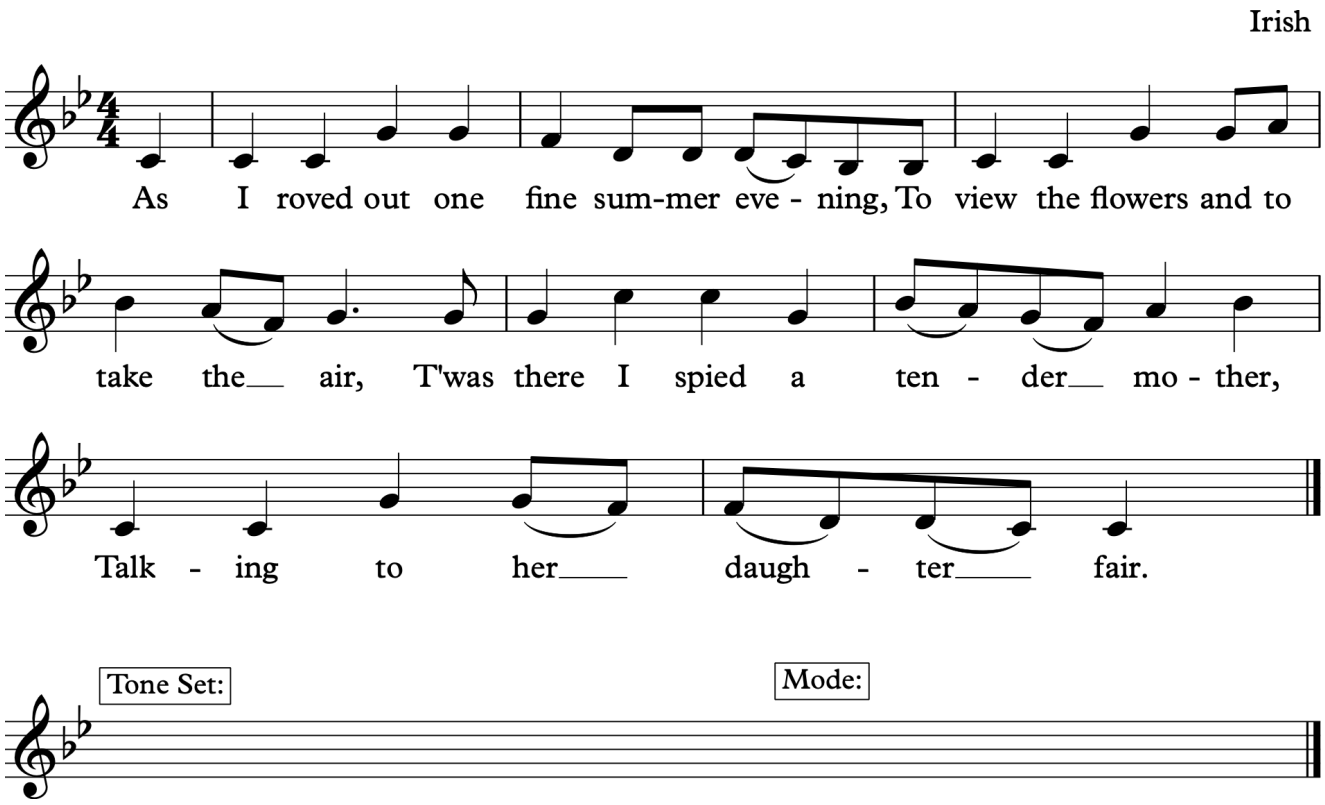
20.1.6 Maitre allemand du XV Canon



20.1.7 As I Roved Out



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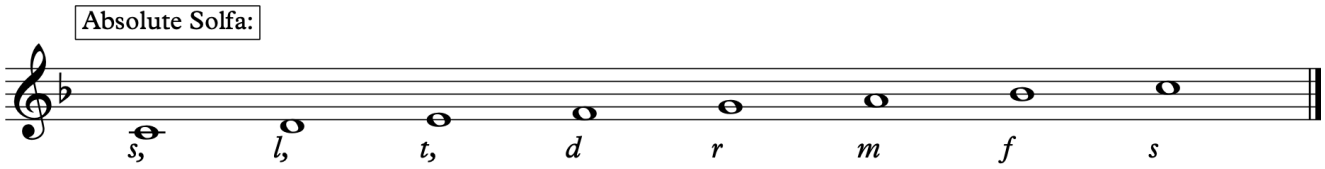
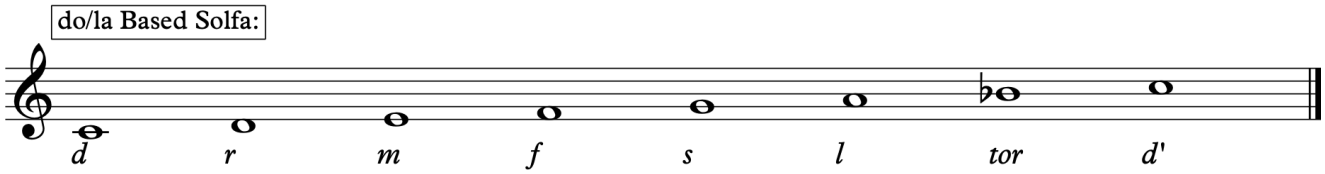
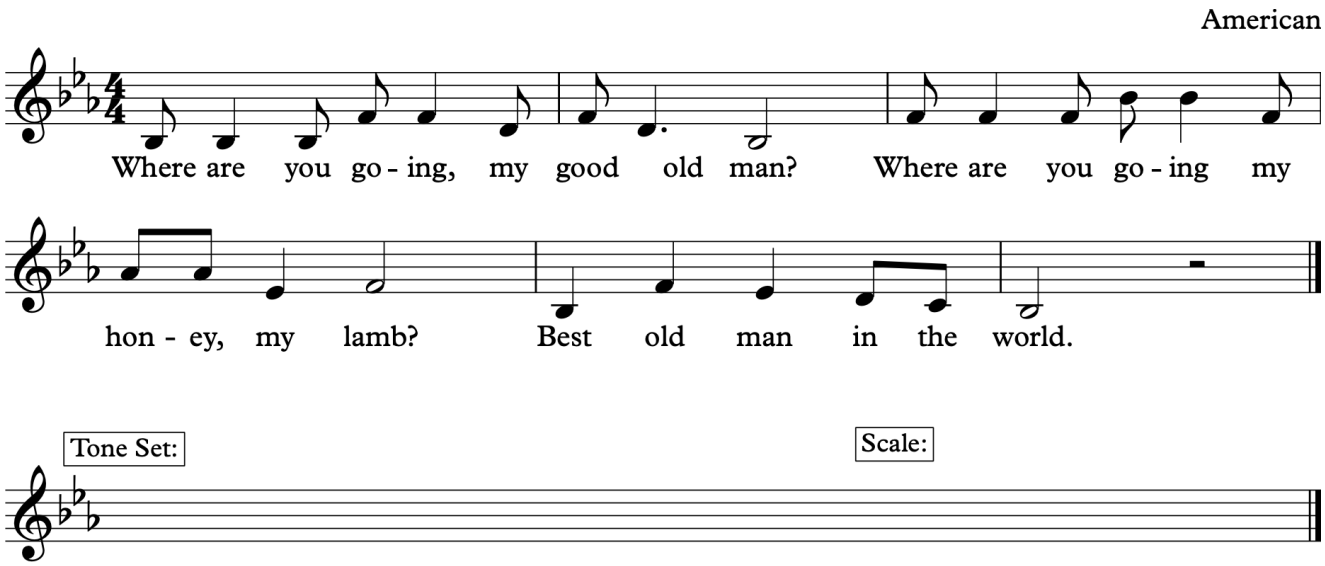
21.0 Mixolydian Mode





21.1 Repertoire

21.1.1 My Good Old Man



Under the tone set write the solfa beneath 'do' implied by the key signature.

Complete the rest of the solfa and circle the finalis.

A **so** to **so** scale is a Mix**SO**lydian (Mixolydian) mode.

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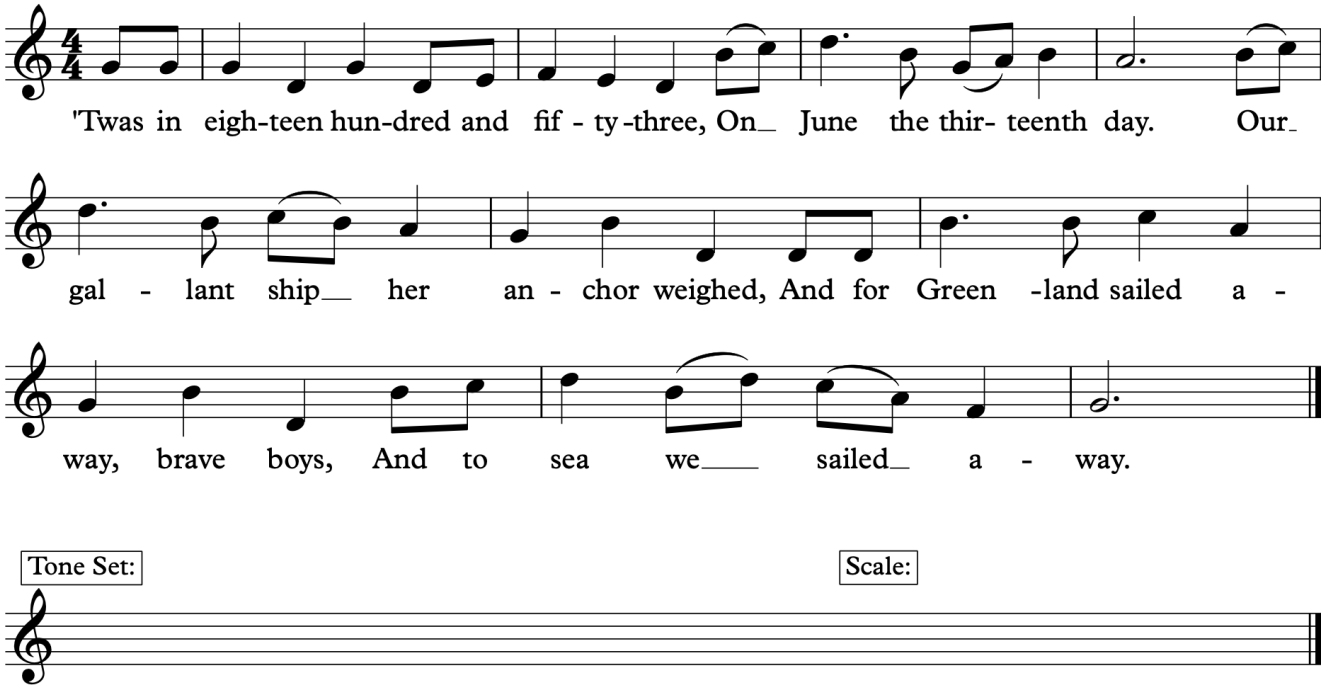
21.1.2 The Greenland

Sea Shanty



21.1.3 Wake in the Moonlight

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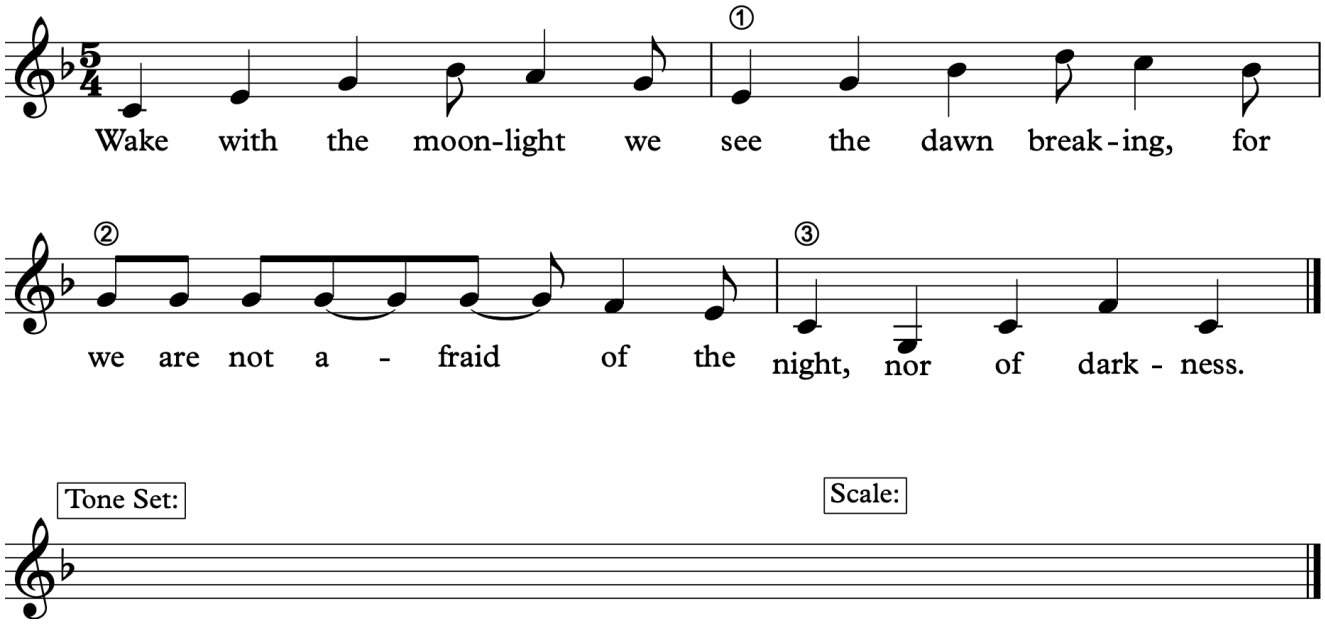

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21.1.4 Gerry's Rock

Canada

Come all you jol - ly fel - lows, where - e - ver_ you may be, I___

hope you'll pay at - ten - tion, and lis - ten un - to me. It's__

all a - bout some shan - ty boys so man - ly and so brave. T'was

on the jam on Ger-ry's rocks they met their_ wa - tery grave.

Tone Set:

Scale:

21.1.5 Frog Went A Courtin'

American

Frog went a court-in' and he did ride, Ring-tum bid-dy bo-dy cam - bo.

Sword and buck - ler by his side, Ring-tum bid-dy bo-dy cam - bo.

Ki - man-ee - ro, down to Cai - ro, Ki - man-ee - ro Cai - ro.

Sad-dle-ad-dle-ad-a-ba-ba, lad-da-ba-ba-lum-tum, Ring-tum bid-dy bo-dy cam - bo.

Tone Set:

Scale:

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21.1.6 Non Nobis Domine

Byrd

Non no-bis Do - mi-ne, non no - bis. sed no-mi-ne tu - o da

Non no-bis Do - mi - ne, non no - bis. sed

Non no-bis Do - mi - ne, non no - bis. sed no-mi-ne tu -

Glo - ri-am. Sed no-mi-ni tu - o da Glo - ri-am Non no-bis

no-mi-ne tu - o da Glo - ri - am. Sed no-mi-ni tu - o da Glo - ri-

o da Glo - ri - am. Sed no-mi-ni tu - o da Glo - ri - am Non

Do - mi-ne, non no - bis. sed no-mi-ne tu - o da Glo - ri-am.

am Non no-bis Do - mi - ne, non no - bis. sed no-mi-ne tu -

no-bis Do - mi - ne, non no - bis. sed no-mi-ne tu - o da Glo - ri-

Sed no-mi-ni tu - o da Glo - ri-am Non no-bis Do - mi-ne,

o da Glo - ri - am. Sed no-mi-ni tu - o da Glo - ri - am Non

am. Sed no-mi-ni tu - o da Glo - ri - am Non no - bis.

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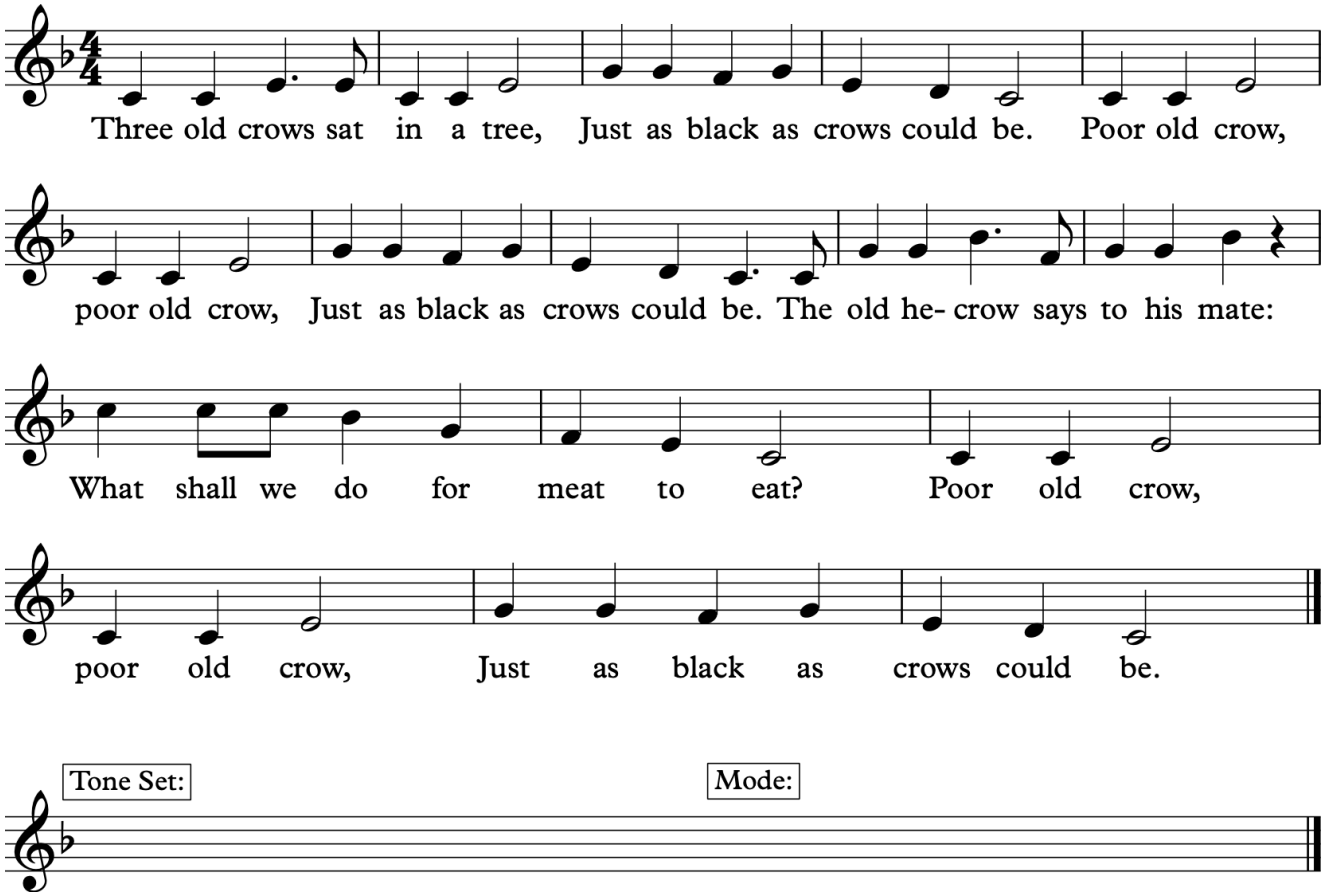
21.1.7 The Three Ravens

American



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22.0 Modes

22.1 Charts

22.1.1 do Based Modes Chart

Ionian

d	r	m	f	s	l	t	d’

Lydian

d	r	m	***fi***	s	l	t	d’
f,	s,	l,	t,	d	r	m	f

Mixolydian

d	r	m	f	s	l	***tor***	d’
s,	l,	t,	d	r	m	f	s

22.1.2 la Based Modes Chart

Aeolian

l,	t,	d	r	m	f	s	l

Dorian

l,	t,	d	r	m	***fi***	s	l
r	m	f	s	l	t	d’	r’

Phrygian

l,	***tor,***	d	r	m	f	s	l
m	f	s	l	t	d’	r’	m’

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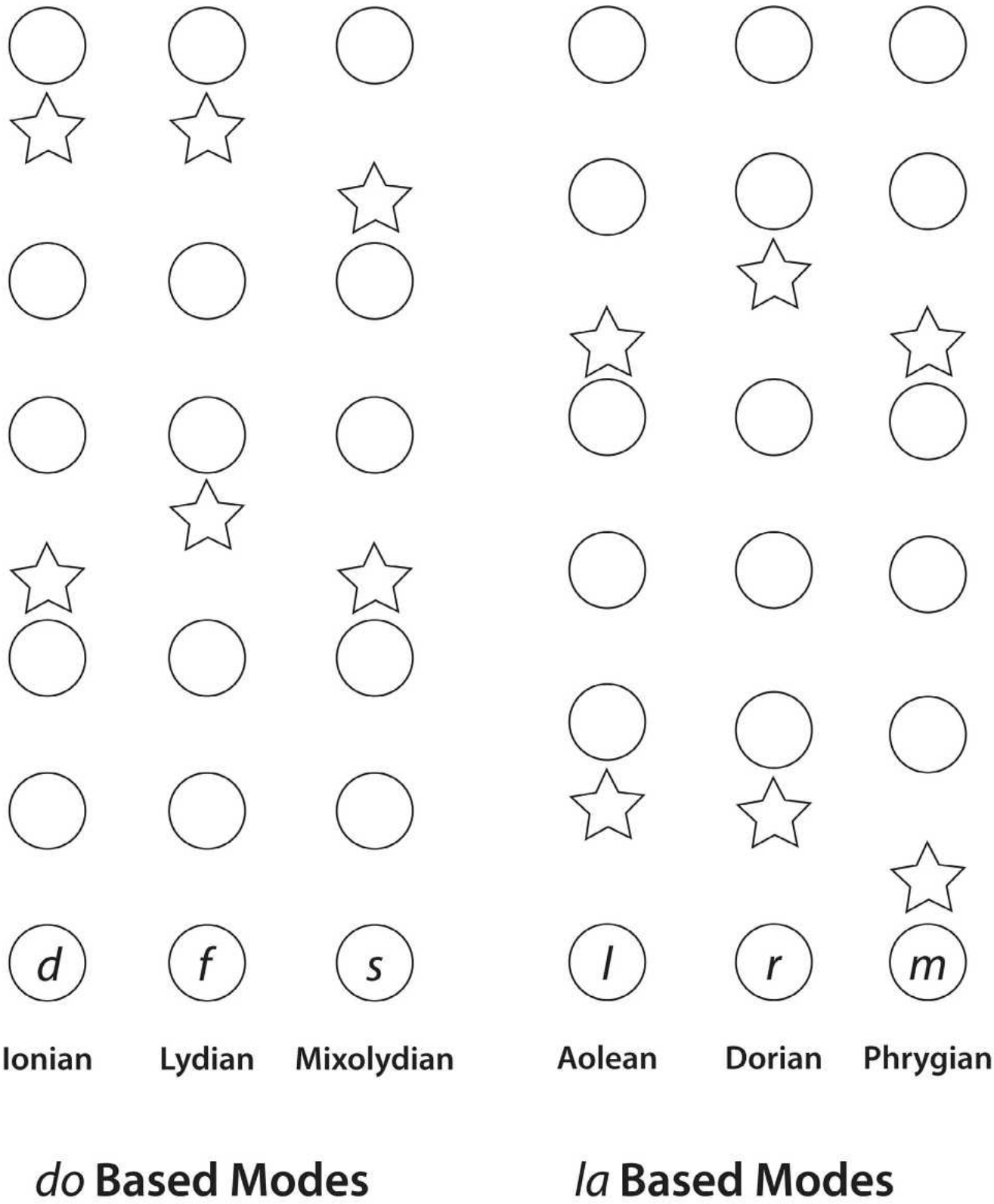
22.1.3 Modal Intervals Chart



Idea credited to G. Federow

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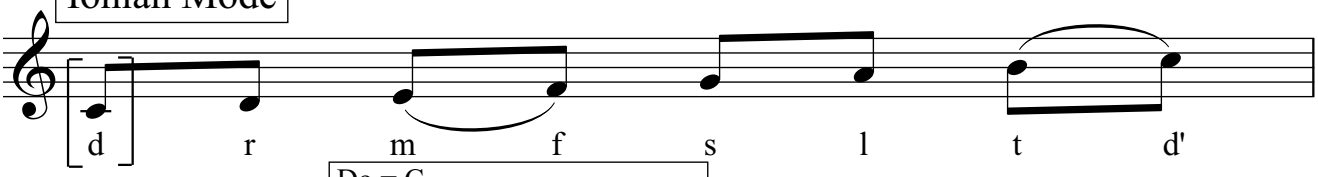
22.1.4 *do* Based Modes: Key Signatures

Here are the three 'do based' or "Major" modes starting on the same note.

Compare them. (Semitones are marked with a slur)

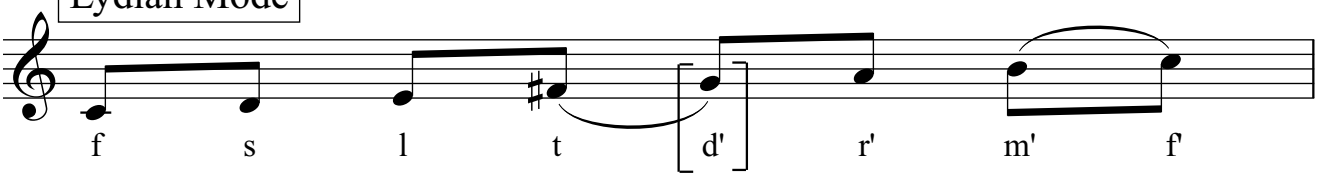
Note that wherever 'do' is, this gives the key signature for the mode.

Ionian Mode



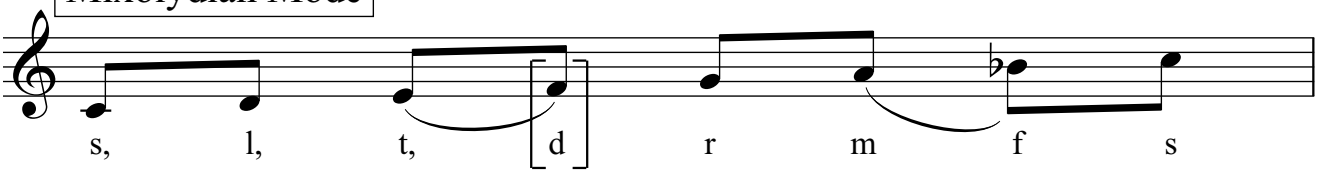
Do = C
Key signature required? None.

Lydian Mode



Do = G
What is the key signature of G Major? One sharp - F#

Mixolydian Mode



Do = F
What is the key signature of F Major? One flat - Bb

Exercises for modes:
Adding one note at a time for each mode.
s,
s, l, s,
s, l, t, l, s, etc.

f
f s f
f s l s f etc. And descending

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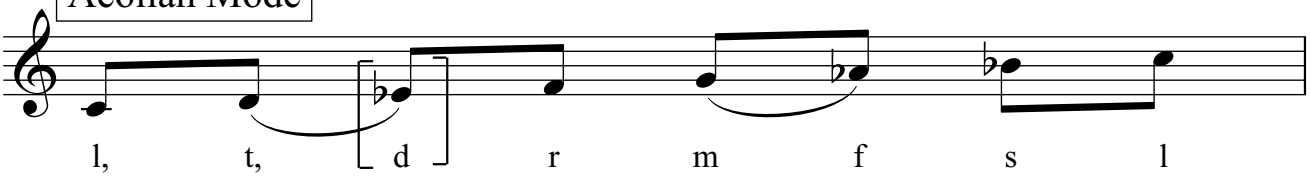
22.1.5 *la* Based Modes: Key Signatures

Here are the three 'la based' or "minor" modes starting on the same note.

Compare them. (Semitones are marked with a slur)

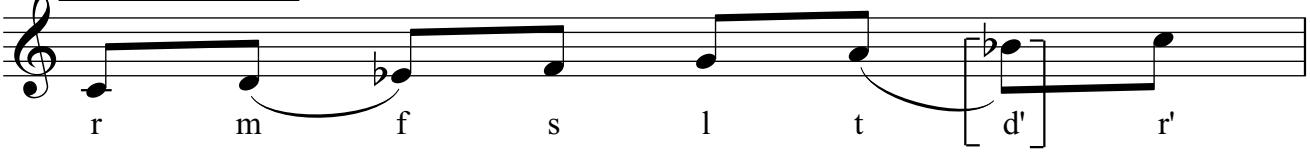
Note that wherever 'do' is, this gives the key signature for the mode.

Aeolian Mode



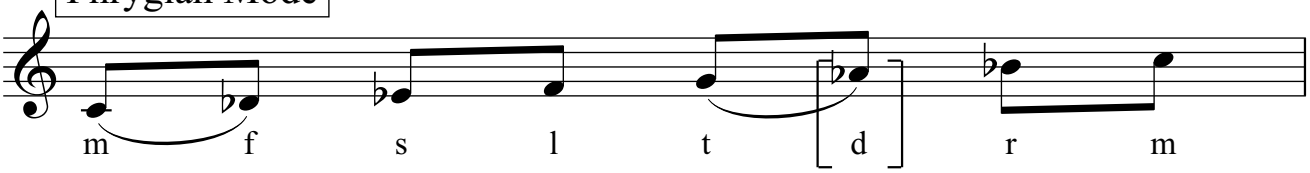
Do = Eb
Key signature required? 3 Flats: Bb Eb Ab.

Dorian Mode



Do = Bb
What is the key signature of Bb Major? Two flats - Bb & Eb

Phrygian Mode



Do = Ab
What is the key signature of Ab Major? Four flats - Bb, Eb, Ab & Db

Exercises for modes:
Thirds:
m s f l s t l d' t r' d' m'

And descending

Try using both the absolute and do/ la solution.
Phrygian:
l, d tor, r d m etc.

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23.0 Modal Melodies

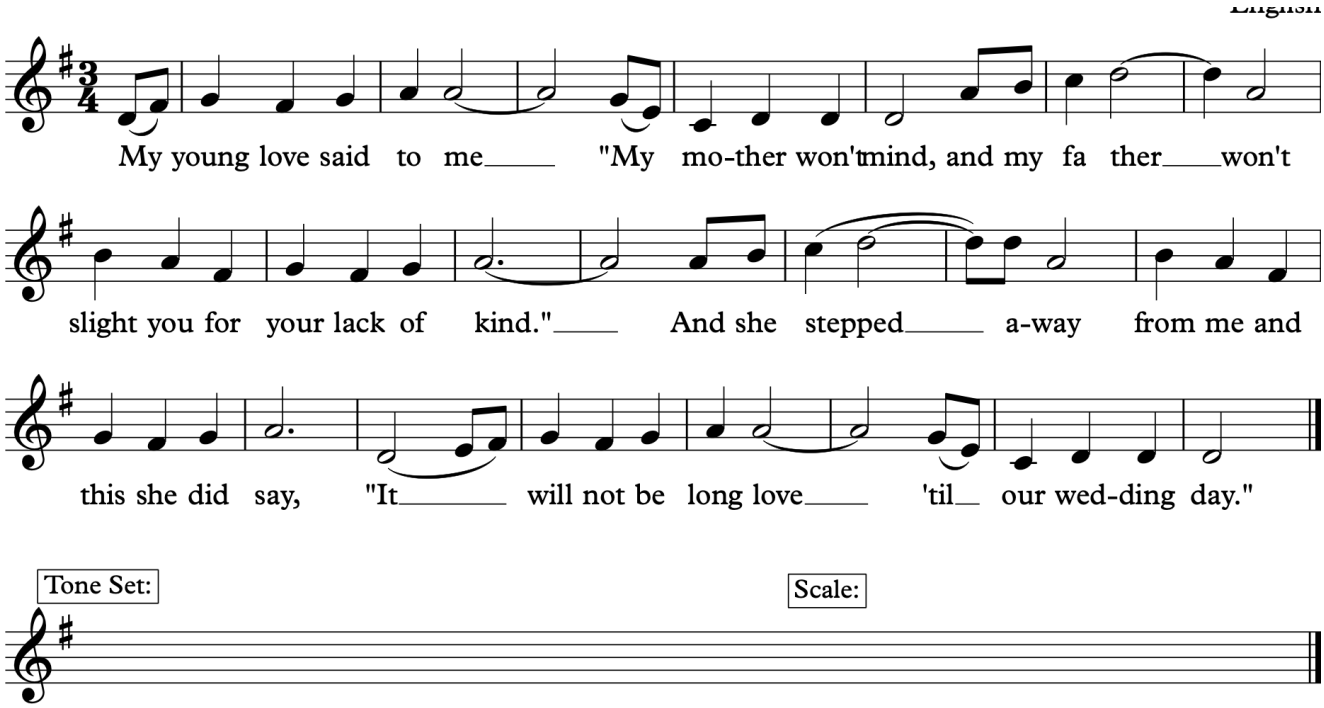
The following melodies are in a variety of modes. Sometimes modal melodies will be written as starting on ***do*** or ***la*** and having accidentals to show the mode. Other times, modal melodies will be written with their absolute version, ie finishing on ***re, mi, fa*** etc.

Look at the key signature of a piece to work out what '**do**' is.

Look at the finalis (last note of a piece) and work out what the solfa of this last note is given the key signature. If the solfa is other than ***do*** or ***la***, the melody may well be modal.

23.1 Repertoire

23.1.1 She Moved Through the Fair



Under the tone set write the solfa beneath '**do**' implied by the key signature.

Complete the rest of the solfa and circle the finalis.

Use the modal charts to decide which mode is used in each melody and sing with both solfa solutions.

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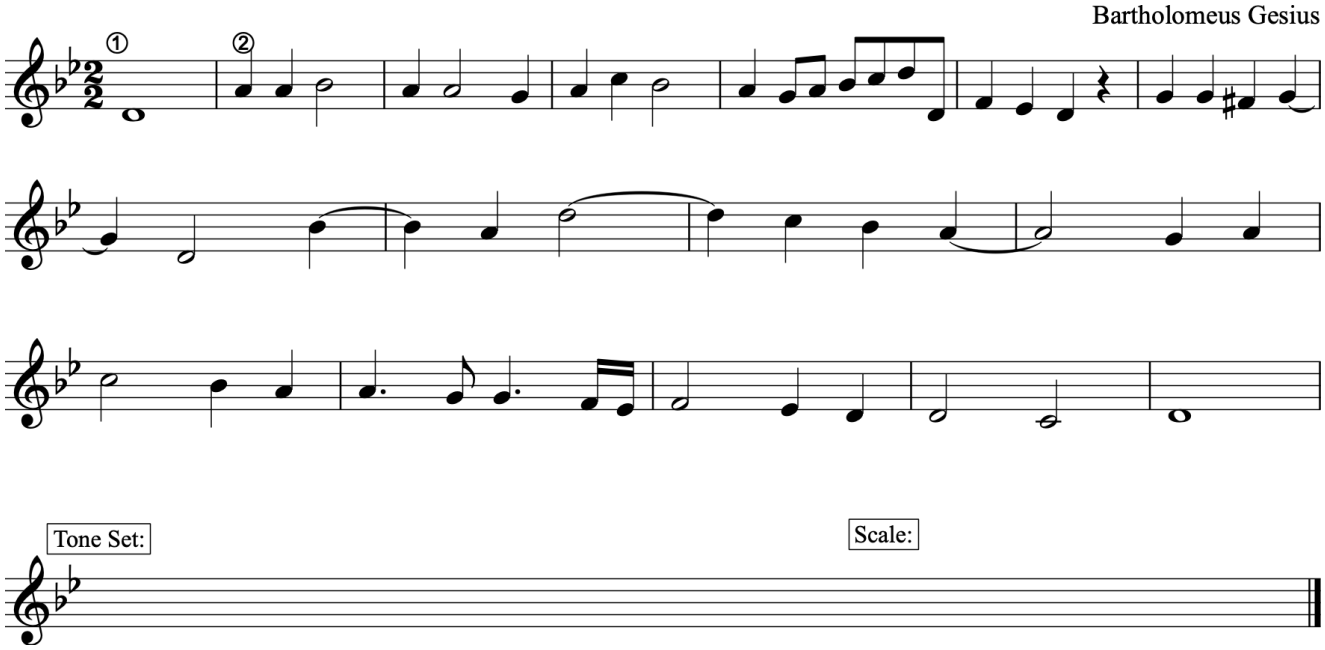
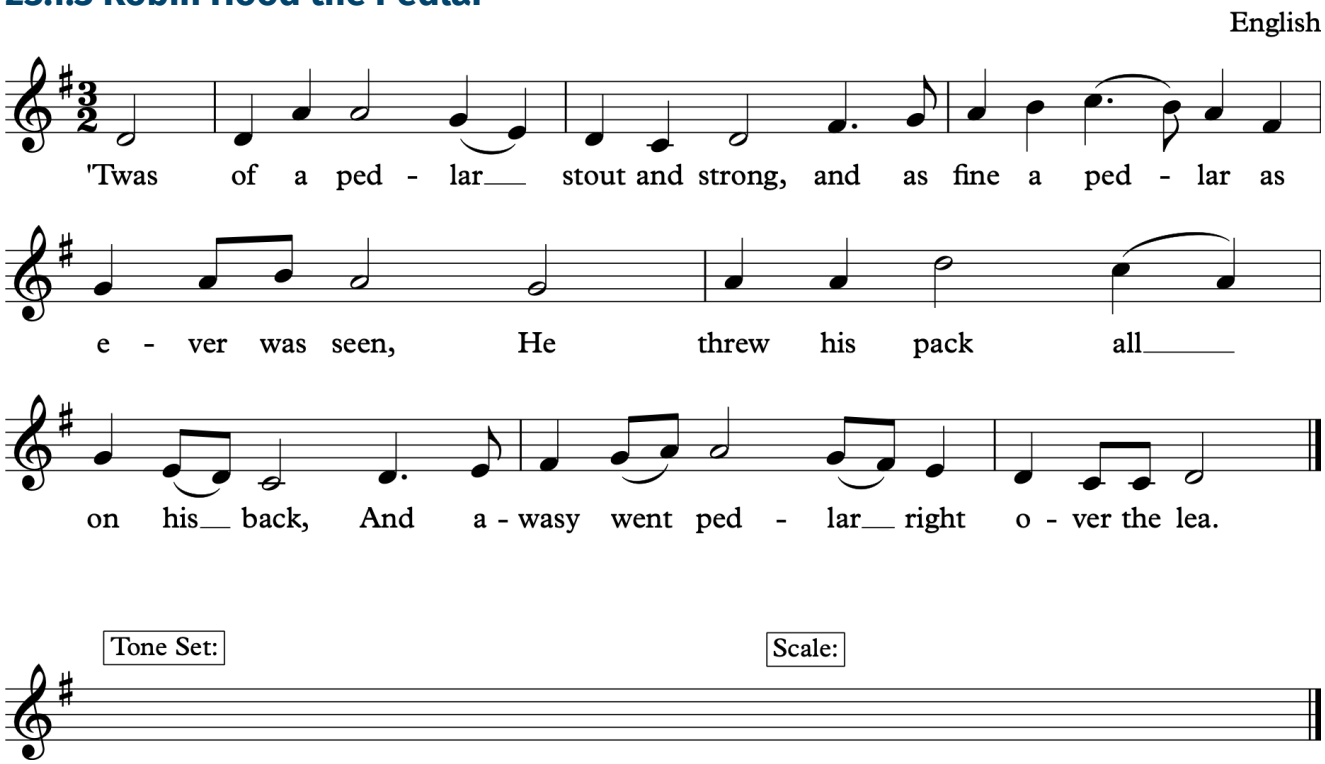
23.1.2 Gusius Canon



23.1.3 Robin Hood the Pedlar



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23.1.4 Andrew Bardeen

Scottish

There were three bro-thers in old Scot-land, Three lo - vin' bro-thers was they, They

all cast lots to see who should go A - rob - bin' all o'er the salt sea.

Scale:

Tone Set:

23.1.5 Round and Round the Earth is Turning

English

1. Round and round the earth_ is turn - ing, 2. Turn - ing al - ways

in - to mor - ning, 3. And from morn - ing in - to night.

Tone Set:

Scale:

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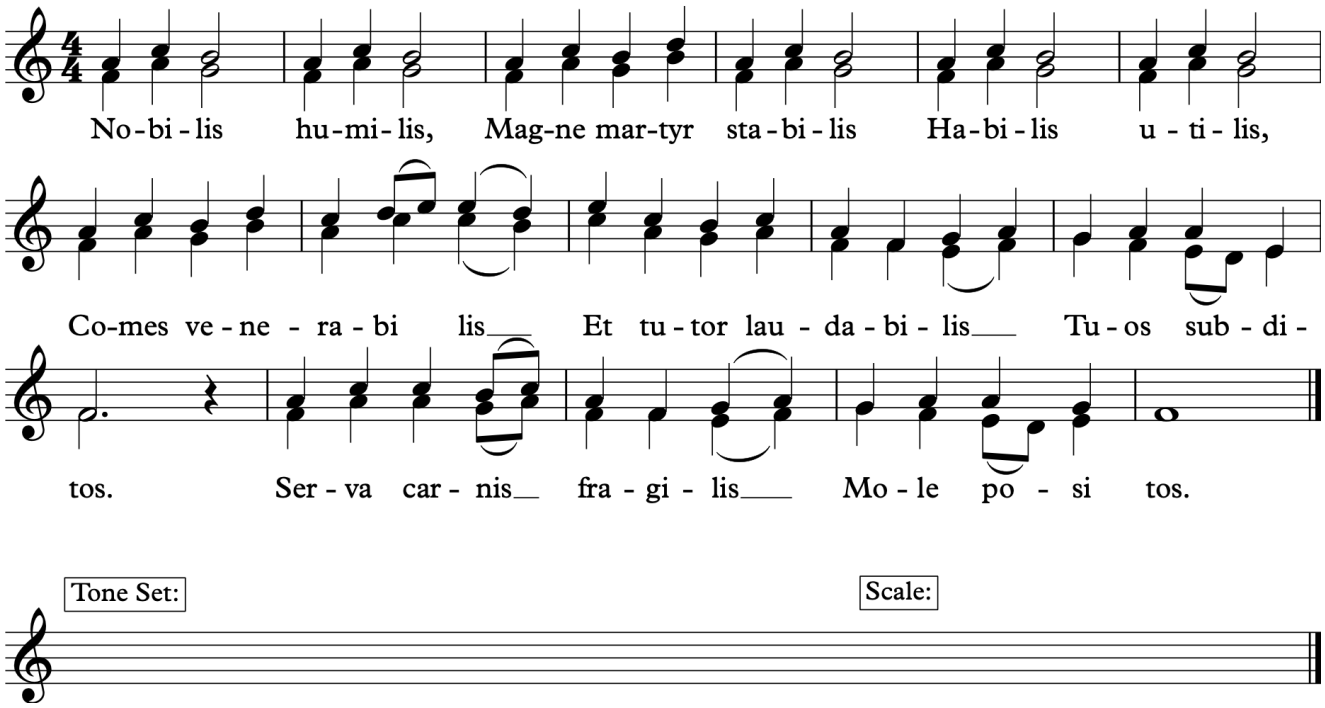
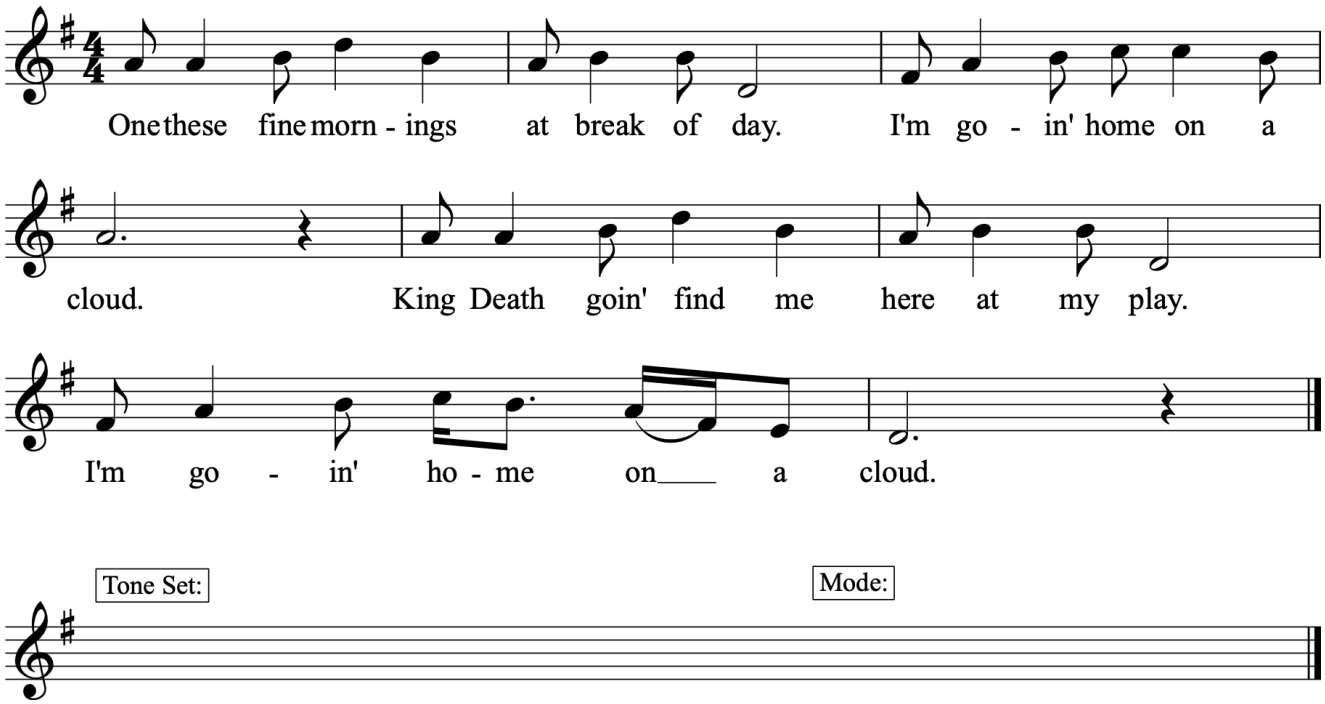
23.1.6 Hymn to St Magnus

12th C



23.1.7 Going Home on a Cloud

Spiritual



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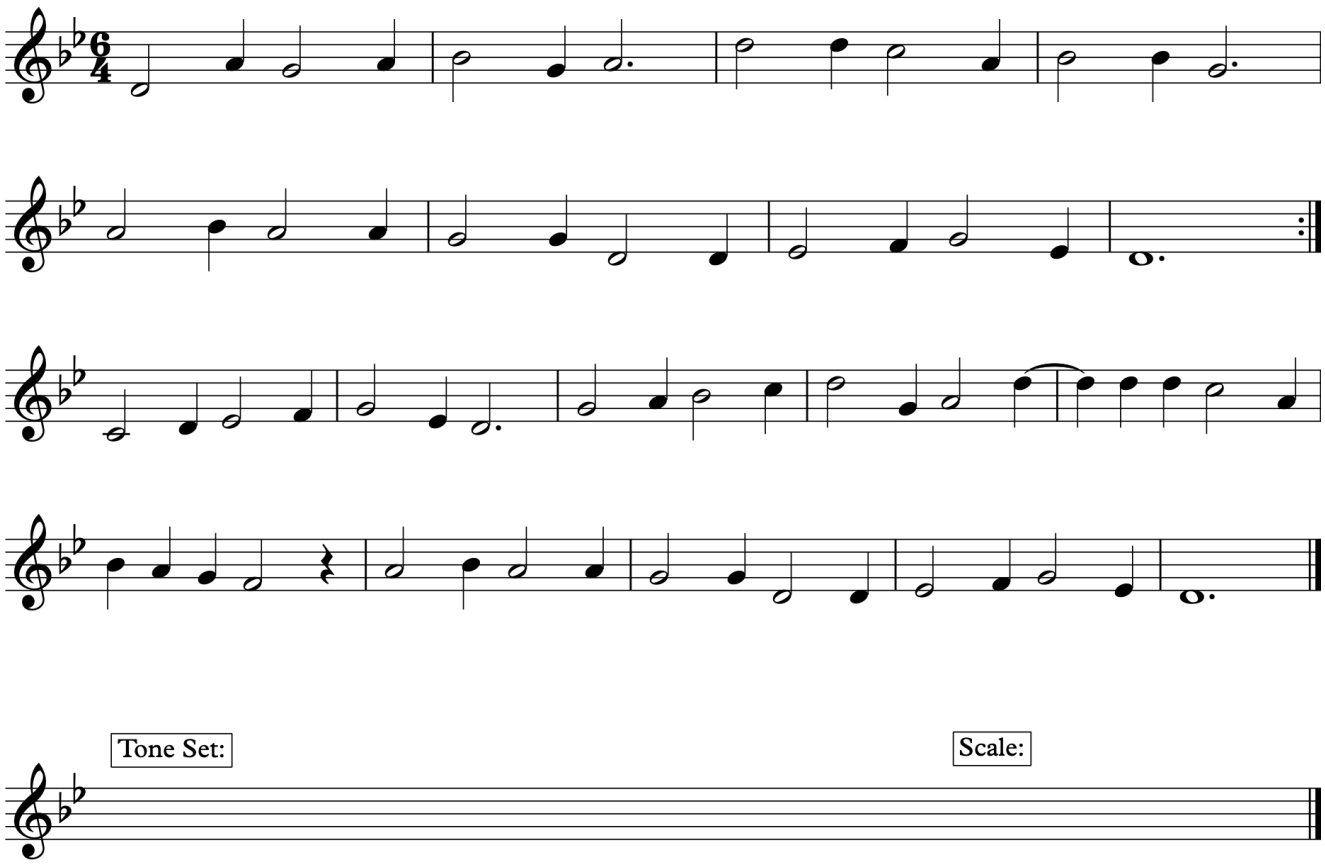
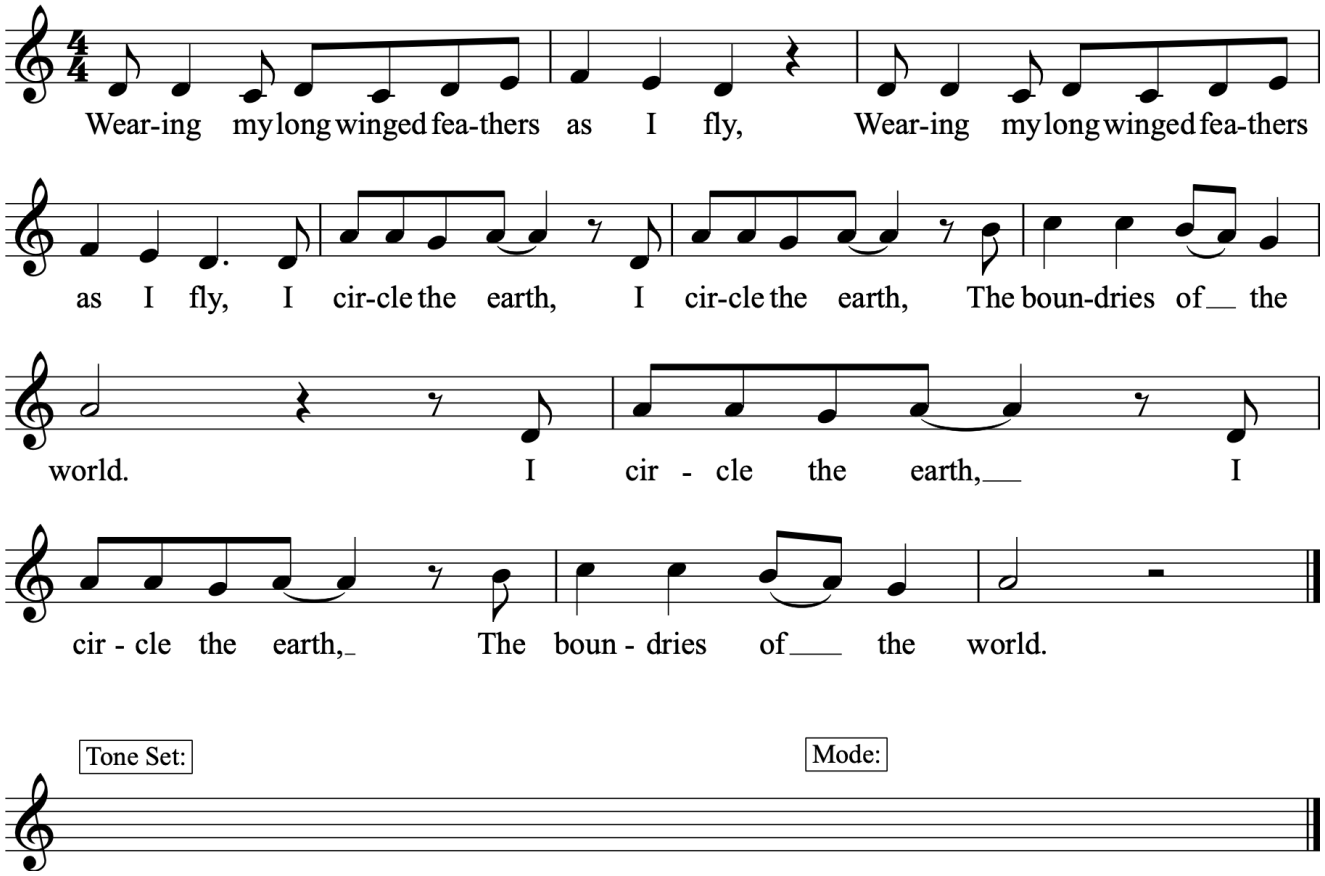
23.1.8 Chant

Anon. 13th C



23.1.9 Wearing my Long Winged Feathers

America



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23.1.10 Alle Psallite

Anon. 13th C

Al - le, psal-li-te cum, lu - ya Ah... Al - le

Al - le, psal-li-te cum, lu - ya.

Ah...

con-cre pan-do psal-li-te cum lu - ya, Ah, ah, ah, ah,

Ah... Al - le con-cre pan-do psal-li-te cum

ah. Al - le cor-de-vo-to De-o to-to, psal-li-te cum lu - ya,

lu - ya. Ah... Al - le

Ah Al - le - lu - ya!

cor-de vo-to De-o to-to psal-li-te cum lu - ya, Al - le - lu - ya!

A - le - lu - ya!

Tone Set:

Mode:

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23.1.11 Wait for the Light

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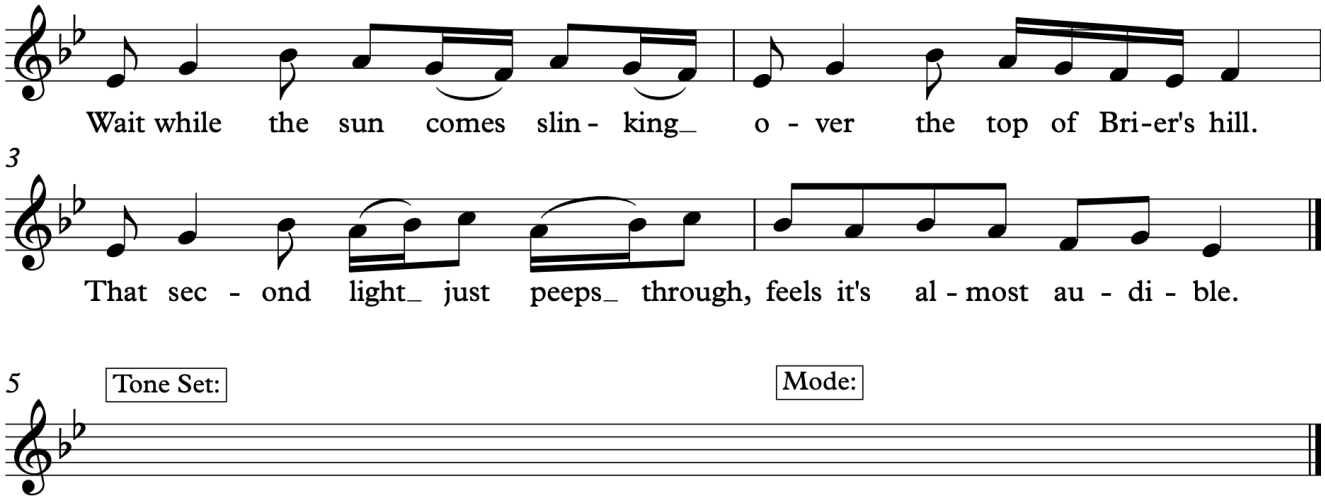
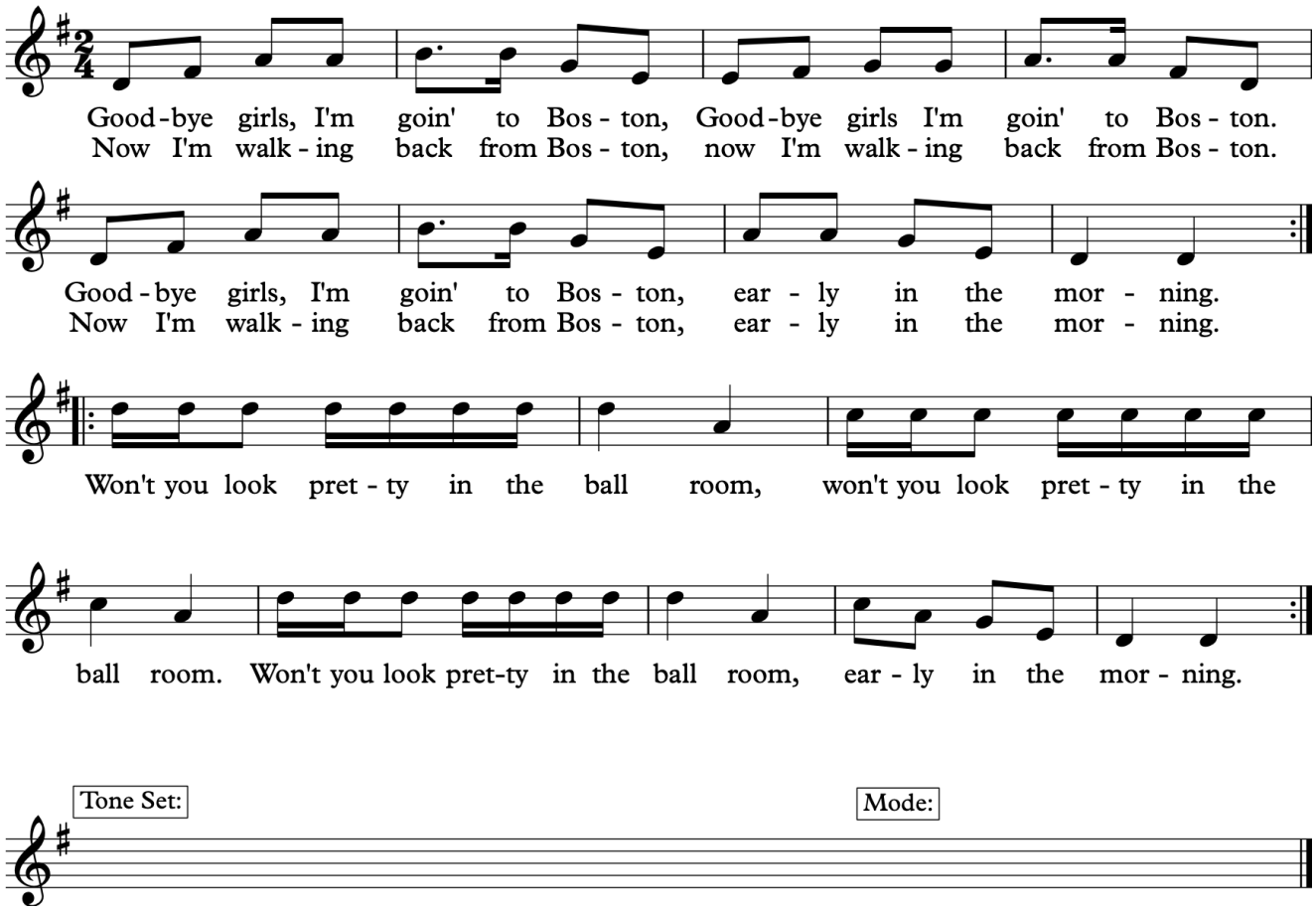


23.1.12 Goodbye Girls, I'm Going to Boston

America Fiddle Tune



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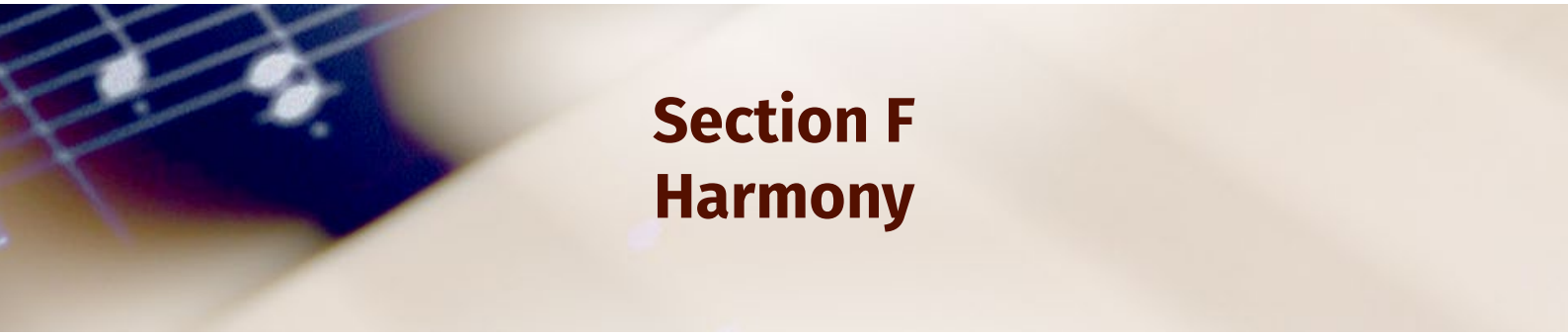

Section F
Harmony

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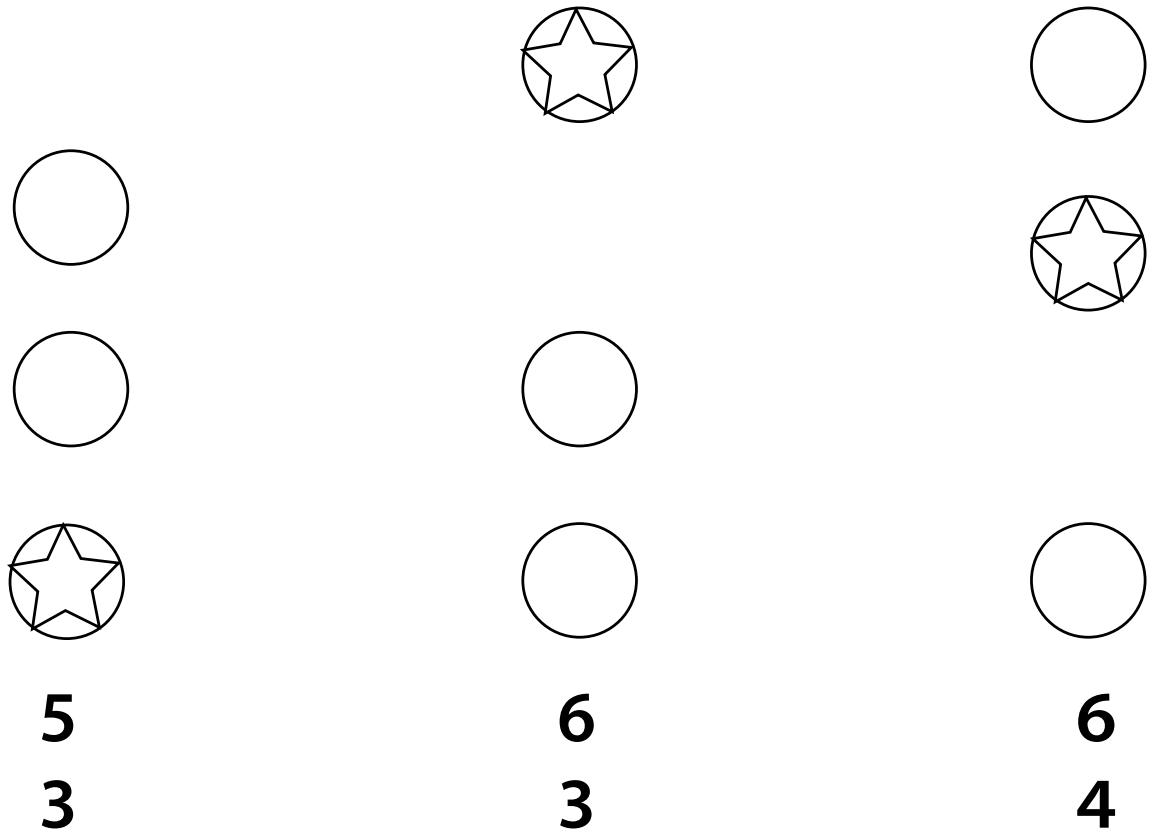
24.0 Harmony: Chord Progressions and Charts

The following charts may be sung with solfa and handsigns, memorised and sung with a metronome. For abstract chord charts, sing chords from the same starting pitch or from different starting pitches.

24.1 Harmony Charts

24.1.1 Chords in Inversion Chart



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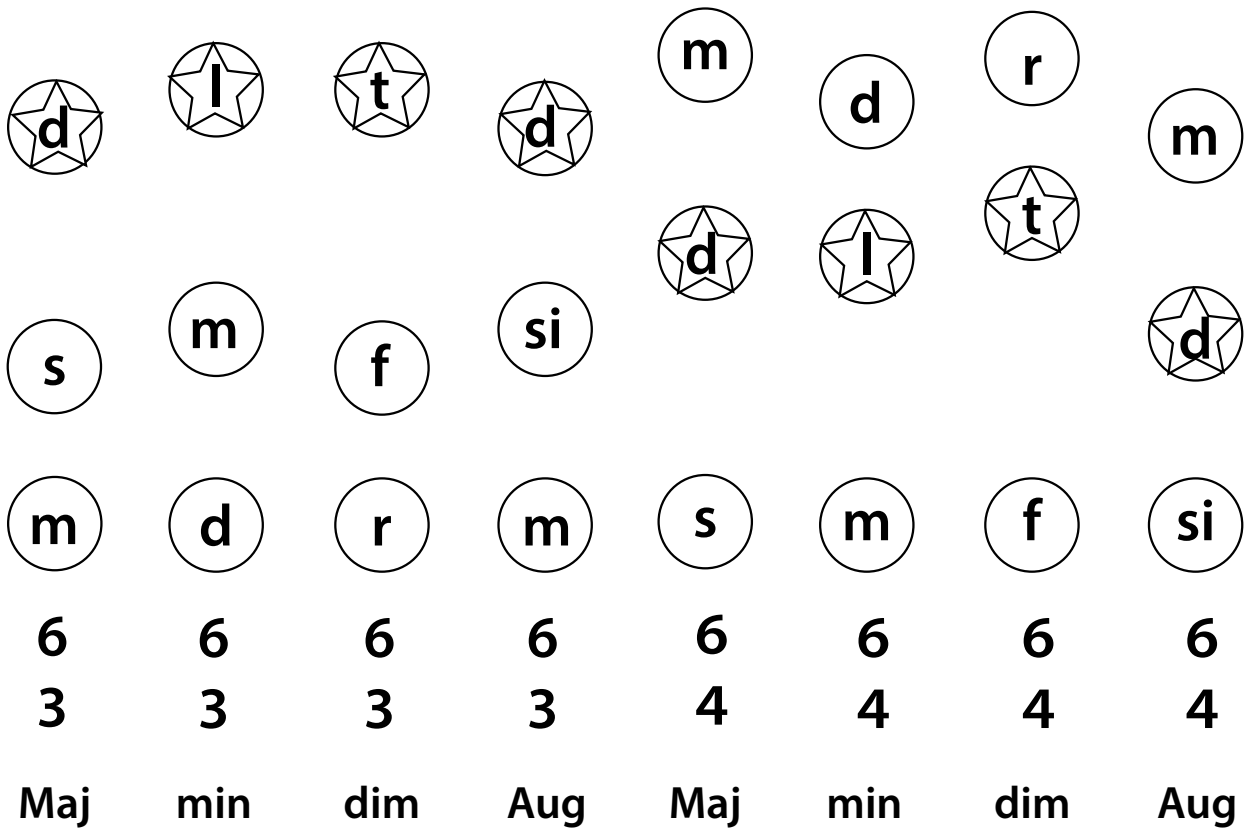
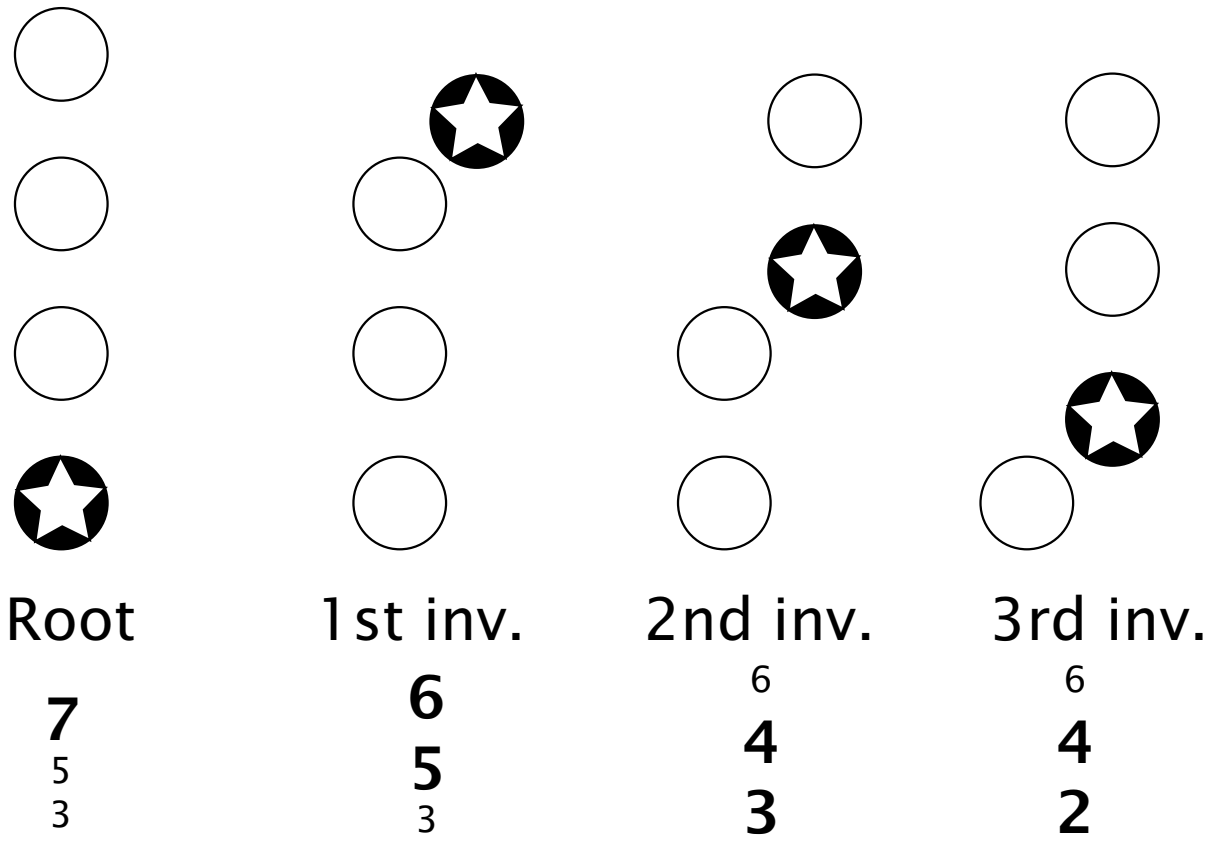
24.1.2 Major, minor, diminished, Augmented Chords in Inversion Chart



24.1.3 Seventh Chords in Inversion Chart



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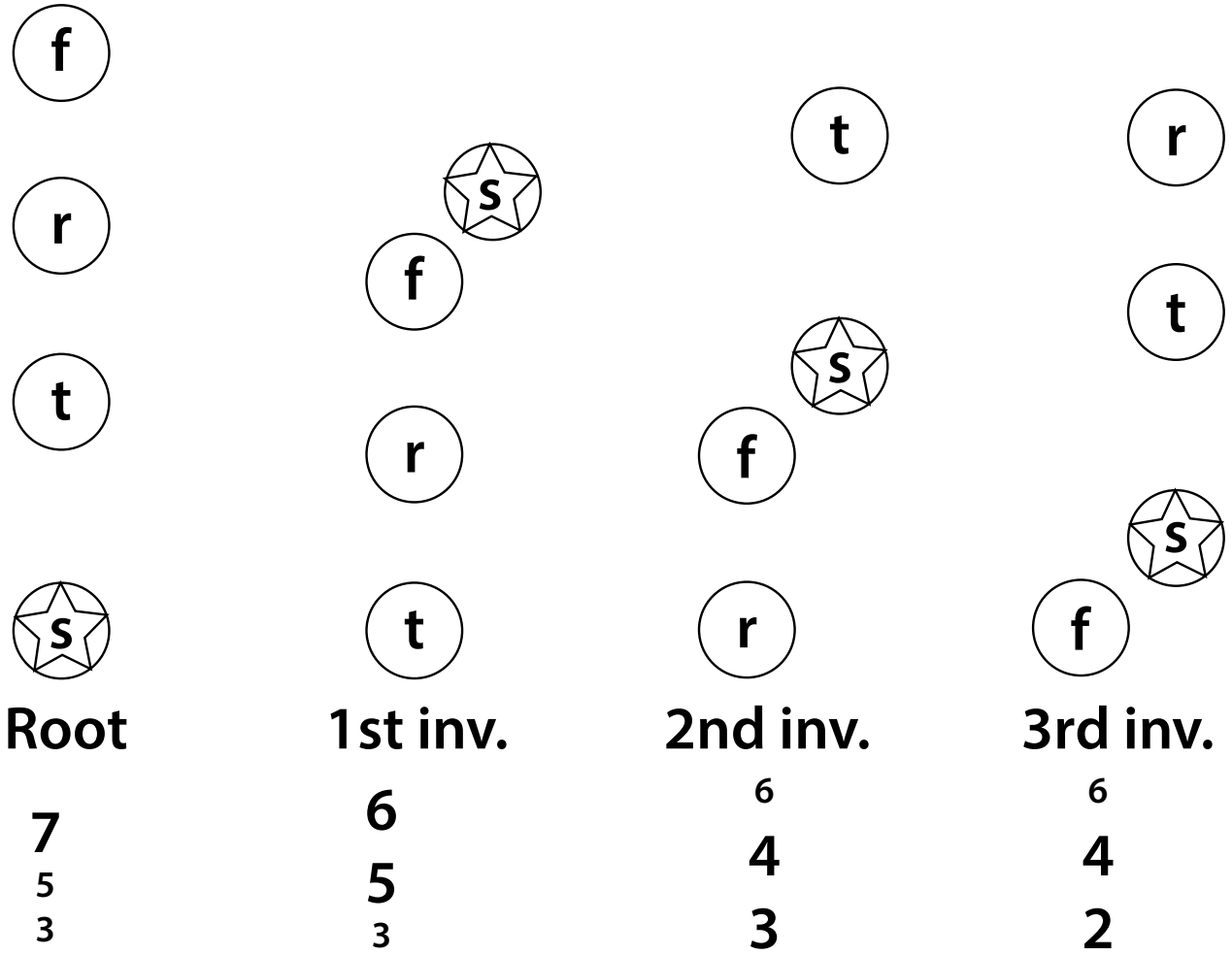
24.1.4 Dominant Seventh Chords in Inversion Chart



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24.1.5 Major First Inversion Chord Chart

d	r	m	f	s	l	t	d
s	l	t	d	r	m	f	s
m	f	s	l	t	d	r	m
I $^{6}_{3}$	ii $^{6}_{3}$	iii $^{6}_{3}$	IV $^{6}_{3}$	V $^{6}_{3}$	vi $^{6}_{3}$	vii^{o} $^{6}_{3}$	I $^{6}_{3}$

24.1.6 minor First Inversion Chord Chart

l	t	d	r	m	f	si	l
m	f	s	l	t	d	r	m
d	r	m	f	s	l	t	d
i $^{6}_{3}$	ii^{o} $^{6}_{3}$	III^{+} $^{6}_{3}$	iv $^{6}_{3}$	V $^{6}_{3}$	VI $^{6}_{3}$	vii^{o} $^{6}_{3}$	i $^{6}_{3}$

24.1.7 Major Second Inversion Chord Chart

m	f	s	l	t	d	r	m
d	r	m	f	s	l	t	d
s	l	t	d	r	m	f	s
I $^{6}_{4}$	ii $^{6}_{4}$	iii $^{6}_{4}$	IV $^{6}_{4}$	V $^{6}_{4}$	vi $^{6}_{4}$	vii^{o} $^{6}_{4}$	I $^{6}_{4}$

24.1.8 minor Second Inversion Chord Chart

d	r	m	f	si	l	t	d
l	t	d	r	m	f	si	l
m	f	si	l	t	d	r	m
i $^{6}_{4}$	ii^{o} $^{6}_{4}$	III^{+} $^{6}_{4}$	iv $^{6}_{4}$	V $^{6}_{4}$	VI $^{6}_{4}$	vii^{o} $^{6}_{4}$	i $^{6}_{4}$

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24.1.9 Major Root Position and First Inversion Chord Chart

s	l	l	t	t	d	d	r	r	m	m	f	f	s	s
m	m	f	f	s	s	l	l	t	t	d	d	r	r	m
d	d	r	r	m	m	f	f	s	s	l	l	t	t	d
I	vi $^{6}_{3}$	ii	vii° $^{6}_{3}$	iii	I $^{6}_{3}$	IV	ii $^{6}_{3}$	V	iii $^{6}_{3}$	vi	IV $^{6}_{3}$	vii°	V $^{6}_{3}$	I

24.1.10 minor Root Position and First Inversion Chord Chart

m	f	f	si	si	l	l	t	t	d	d	r	r	m	m
d	d	r	r	m	m	f	f	si	si	l	l	t	t	d
l	l	t	t	d	d	r	r	m	m	f	f	si	si	l
i	VI $^{6}_{3}$	ii°	vii° $^{6}_{3}$	III+	i $^{6}_{3}$	iv	ii° $^{6}_{3}$	V	III+ $^{6}_{3}$	VI	iv $^{6}_{3}$	vii°	V $^{6}_{3}$	i

24.1.11 Major Root Position and Second Inversion Chord Chart

s	l	l	t	t	d	d	r	r	m	m	f	f	s	s
m	f	f	s	s	l	l	t	t	d	d	r	r	m	m
d	d	r	r	m	m	f	f	s	s	l	l	t	t	d
I	IV $^{6}_{4}$	ii	V $^{6}_{4}$	iii	vi $^{6}_{4}$	IV	vii° $^{6}_{4}$	V	I $^{6}_{4}$	vi	ii $^{6}_{4}$	vii°	iii $^{6}_{4}$	I

24.1.12 minor Root Position and Second Inversion Chord Chart

m	f	f	si	si	l	l	t	t	d	d	r	r	m	m
d	r	r	m	m	f	f	si	si	l	l	t	t	d	d
l	l	t	t	d	d	r	r	m	m	f	f	si	si	l
i	iv $^{6}_{4}$	vii°	V $^{6}_{4}$	III+	VI $^{6}_{4}$	iv	vii° $^{6}_{4}$	V	i $^{6}_{4}$	VI	ii° $^{6}_{4}$	vii°	III+ $^{6}_{4}$	i

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24.1.13 Major Root Position, First and Second Inversion Chord Chart

s	l	l	l	t	t	t	d	d	d	r	r	r	m
m	m	f	f	f	s	s	s	l	l	l	t	t	t
d	d	d	r	r	r	m	m	m	f	f	f	s	s
I	vi $^{6}_{3}$	IV $^{6}_{4}$	ii	vii° $^{6}_{3}$	V $^{6}_{4}$	iii	I $^{6}_{3}$	vi $^{6}_{4}$	IV	ii $^{6}_{3}$	vii° $^{6}_{4}$	V	iii $^{6}_{3}$

m	m	f	f	f	s	s	s
d	d	d	r	r	r	m	m
s	l	l	l	t	t	t	d
I $^{6}_{4}$	vi	IV $^{6}_{3}$	ii $^{6}_{4}$	vii°	V $^{6}_{3}$	iii $^{6}_{4}$	I

24.1.14 minor Root Position, First and Second Inversion Chord Chart

m	f	f	f	si	si	si	l	l	l	t	t	t	d
d	d	r	r	r	m	m	m	f	f	f	si	si	si
l	l	l	t	t	t	d	d	d	r	r	r	m	m
i	VI $^{6}_{3}$	iv $^{6}_{4}$	ii°	vii° $^{6}_{3}$	V $^{6}_{4}$	III+	i $^{6}_{3}$	VI $^{6}_{4}$	iv	ii° $^{6}_{3}$	vii° $^{6}_{4}$	V	III+ $^{6}_{3}$

d	d	r	r	r	m	m	m
l	l	l	t	t	t	d	d
m	f	f	f	si	si	si	l
i $^{6}_{4}$	VI	iv $^{6}_{3}$	ii° $^{6}_{4}$	vii°	V $^{6}_{3}$	III+ $^{6}_{4}$	i

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24.1.15 Seventh Chord inversions in Major Chart

t	l	l	l	d	t	t	t	r	d	d	d
s	s	f	f	l	l	s	s	t	t	l	l
m	m	m	r	f	f	f	m	s	s	s	f
d	d	d	d	r	r	r	r	m	m	m	m
I^7	vi $^6_5$	IV $^4_3$	ii $^4_2$	ii^7	vii^{ø} $^6_5$	V $^4_3$	iii $^4_2$	iii^7	I $^6_5$	vi $^4_3$	IV $^4_2$

m	r	r	r	f	m	m	m	s	f	f	f
d	d	t	t	r	r	d	d	m	m	r	r
l	l	l	s	t	t	t	l	d	d	d	t
f	f	f	f	s	s	s	s	l	l	l	l
IV^7	ii $^6_5$	vii^{ø} $^4_3$	V $^4_2$	V^7	iii $^6_5$	I $^4_3$	vi $^4_2$	vi^7	IV $^6_5$	ii $^4_3$	vii^{ø} $^4_2$

l	s	s	s	t
f	f	m	m	s
r	r	r	d	m
t	t	t	t	d
vii^{o}	V $^6_5$	iii $^4_3$	I $^4_2$	I^7

24.1.16 Seventh Chords in 4/2 Inversion - Major Chart

s	s	l	l	t	t	d	d	r	r	m	m	f	f
m	m	f	f	s	s	l	l	t	t	d	d	r	r
d	d	r	r	m	m	f	f	s	s	l	l	t	t
	t		d		r		m		f		s		l
I	I $^4_2$	ii	ii $^4_2$	iii	iii $^4_2$	IV	IV $^4_2$	V	V $^4_2$	vi	vi $^4_2$	vii^{o}	vii^{ø} $^4_2$

24.1.17 Seventh Chords in 4/2 Inversion - minor Chart

m	m	f	f	si	si	l	l	t	t	d	d	r	r
d	d	r	r	m	m	f	f	si	si	l	l	t	t
l	l	t	t	d	d	r	r	m	m	f	f	si	si
	si		l		t		d		r		m		f
i	i $^4_2$	ii^{o}	ii^{ø} $^4_2$	III^+	III $^4_2$	iv	iv $^4_2$	V	V $^4_2$	VI	VI $^4_2$	vii^{o}	vii^{o} $^4_2$

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24.1.18 Seventh Chord inversions in minor

si	f	f	f	l	si	si	si	t	l	l	l
m	m	r	r	f	f	m	m	si	si	f	f
d	d	d	t	r	r	r	d	m	m	m	r
l	l	l	l	t	t	t	t	d	d	d	d
i^7	VI^{6}_{5}	iv^{4}_{3}	$ii^{ø}{}^{4}_{2}$	$ii^{ø7}$	$vii^{o}{}^{6}_{5}$	V^{4}_{3}	$III+^{4}_{2}$	III_{+}^{7}	i^{6}_{5}	VI^{4}_{3}	iv^{4}_{2}

d	t	t	t	r	d	d	d	m	r	r	r
l	l	si	si	t	t	l	l	d	d	t	t
f	f	f	m	si	si	si	f	l	l	l	si
r	r	r	r	m	m	m	m	f	f	f	f
IV^7	$ii^{ø}{}^{6}_{5}$	$vii^{o}{}^{4}_{3}$	V^{4}_{2}	V^7	$III_{+}{}^{6}_{5}$	i^{4}_{3}	VI^{4}_{2}	VI^7	iv^{6}_{5}	$ii^{ø}{}^{4}_{3}$	$vii^{o}{}^{4}_{2}$

f	m	m	m	si
r	r	d	d	m
t	t	t	l	d
si	si	si	si	l
vii^{o}	V^{6}_{5}	$III_{+}{}^{4}_{3}$	i^{4}_{2}	i^7

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24.1.19 Seventh Chords in 6/5 Inversion - Major Chart

d	d	r	r	m	m	f	f	s	s	l	l	t	t
	t		d		r		m		f		s		l
s	s	l	l	t	t	d	d	r	r	m	m	f	f
m	m	f	f	s	s	l	l	t	t	d	d	r	r
I $^{6}_{3}$	I $^{6}_{5}$	ii $^{6}_{3}$	ii $^{6}_{5}$	iii $^{6}_{3}$	iii $^{6}_{5}$	IV $^{6}_{3}$	IV $^{6}_{5}$	V $^{6}_{3}$	V $^{6}_{5}$	vi $^{6}_{3}$	vi $^{6}_{5}$	vii° $^{6}_{3}$	vii° $^{6}_{5}$

24.1.20 Seventh Chords in 6/5 Inversion - minor Chart

l	l	t	t	d	d	r	r	m	m	f	f	si	si
	si		l		t		d		r		m		f
m	m	f	f	si	si	l	l	t	t	d	d	r	r
d	d	r	r	m	m	f	f	si	si	l	l	t	t
i $^{6}_{3}$	i $^{6}_{5}$	ii° $^{6}_{3}$	ii^{ø} $^{6}_{5}$	III^{+} $^{6}_{3}$	III^{+} $^{6}_{5}$	iv $^{6}_{3}$	IV $^{6}_{5}$	V $^{6}_{3}$	V $^{6}_{5}$	VI $^{6}_{3}$	VI $^{6}_{5}$	vii° $^{6}_{3}$	vii° $^{6}_{5}$

24.1.21 Seventh Chords in 4/3 Inversion - Major Chart

m	m	f	f	s	s	l	l	t	t	d	d	r	r
d	d	r	r	m	m	f	f	s	s	l	l	t	t
	t		d		r		m		f		s		l
s	s	l	l	t	t	d	d	r	r	m	m	f	f
I $^{6}_{4}$	I $^{4}_{3}$	ii $^{6}_{4}$	ii $^{4}_{3}$	iii $^{6}_{4}$	iii $^{4}_{3}$	IV $^{6}_{4}$	IV $^{4}_{3}$	V $^{6}_{4}$	V $^{4}_{3}$	vi $^{6}_{4}$	vi $^{4}_{3}$	vii° $^{6}_{4}$	vii^{ø} $^{4}_{3}$

24.1.22 Seventh Chords in 4/3 Inversion - minor Chart

d	d	r	r	m	m	f	f	si	si	l	l	t	t
l	l	t	t	d	d	r	r	m	m	f	f	si	si
	si		l		t		d		r		m		f
m	m	f	f	si	si	l	l	t	t	d	d	r	r
i $^{6}_{4}$	i $^{4}_{3}$	ii° $^{6}_{4}$	ii^{ø} $^{4}_{3}$	III^{+} $^{6}_{4}$	III^{+} $^{4}_{3}$	iv $^{6}_{4}$	iv $^{4}_{3}$	V $^{6}_{4}$	V $^{4}_{3}$	VI $^{6}_{4}$	VI $^{4}_{3}$	vii° $^{6}_{4}$	vii° $^{4}_{3}$

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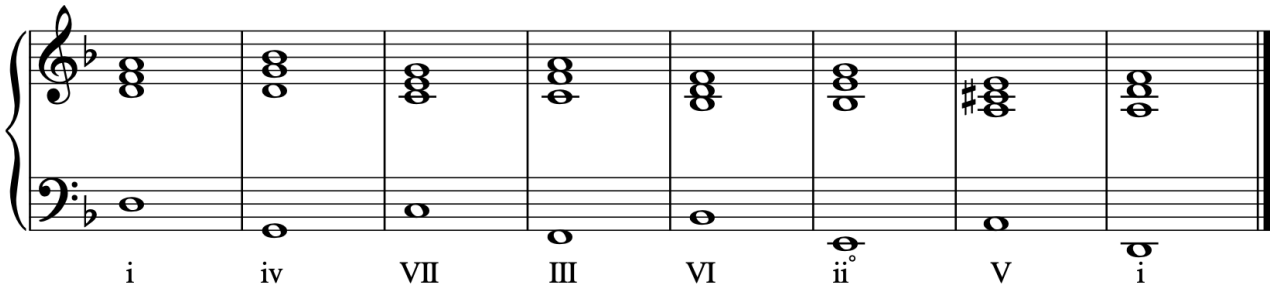
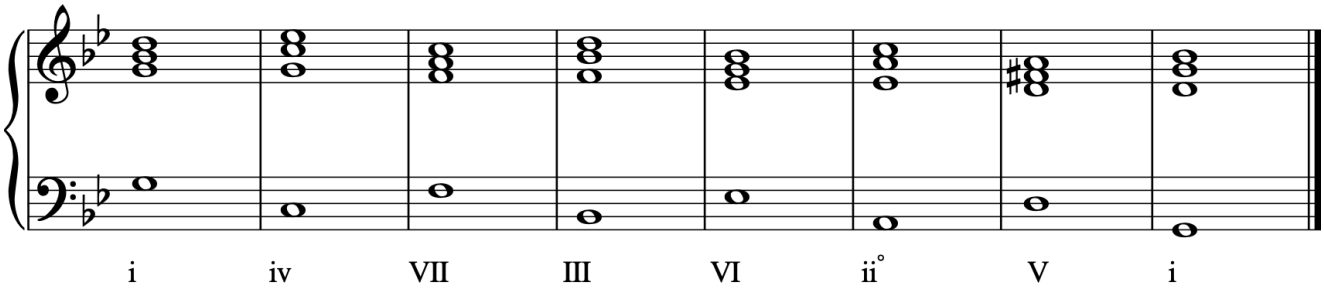
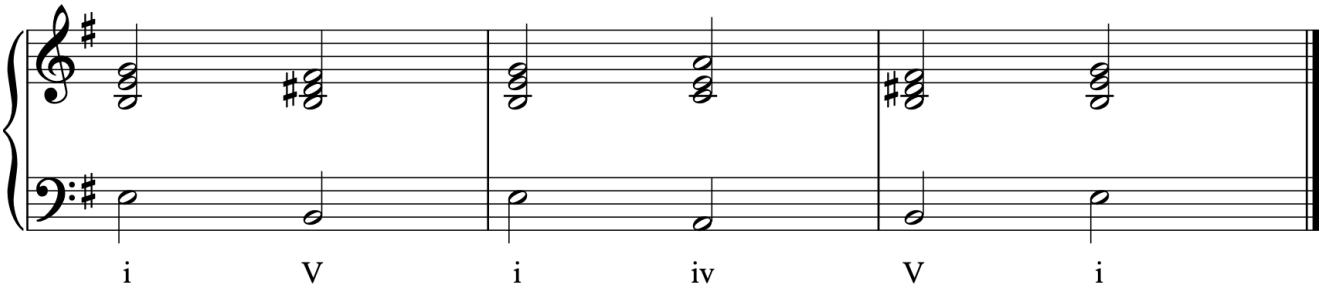
24.2 Harmonic Progressions

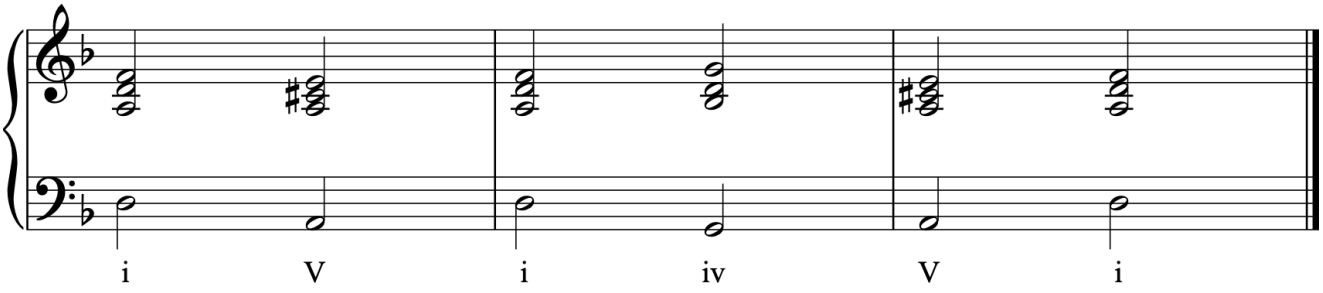
24.2.1 Baroque Descending Sequence





24.2.2 Common minor Chord Progressions





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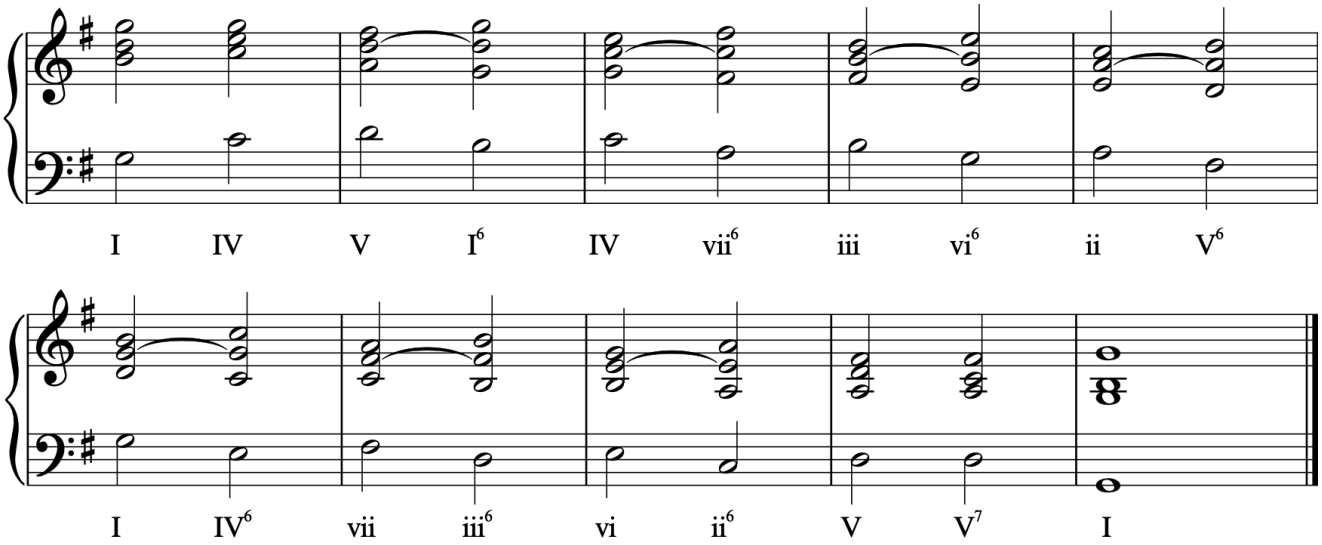
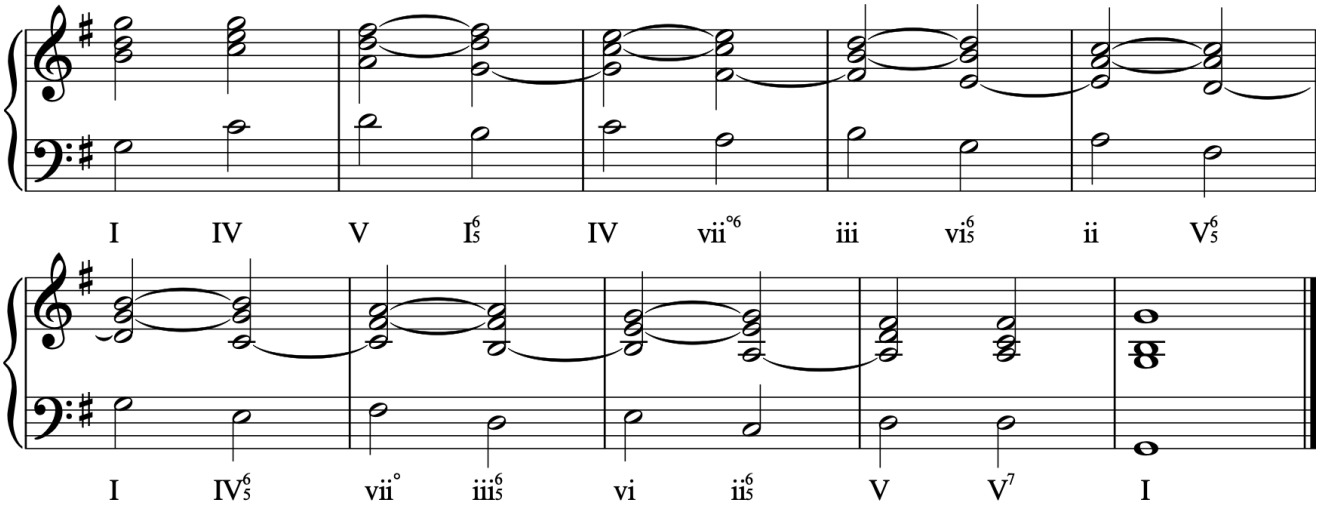
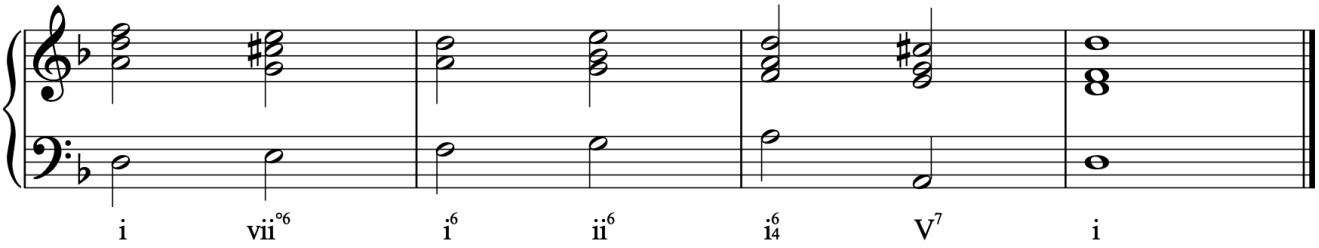
24.2.3 Root, 6/3 Descending Sequence



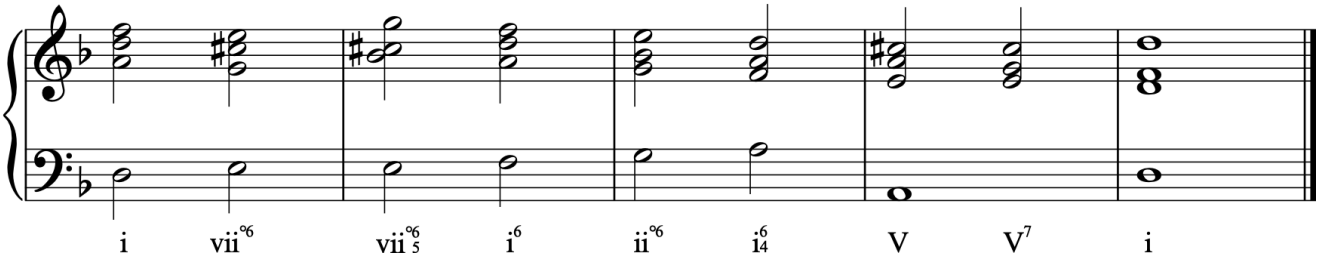
24.2.4 Root, 6/5 Descending Sequence



24.2.5 First Inversion minor Chord Progression



24.2.6 Seventh Chords in Major Progression



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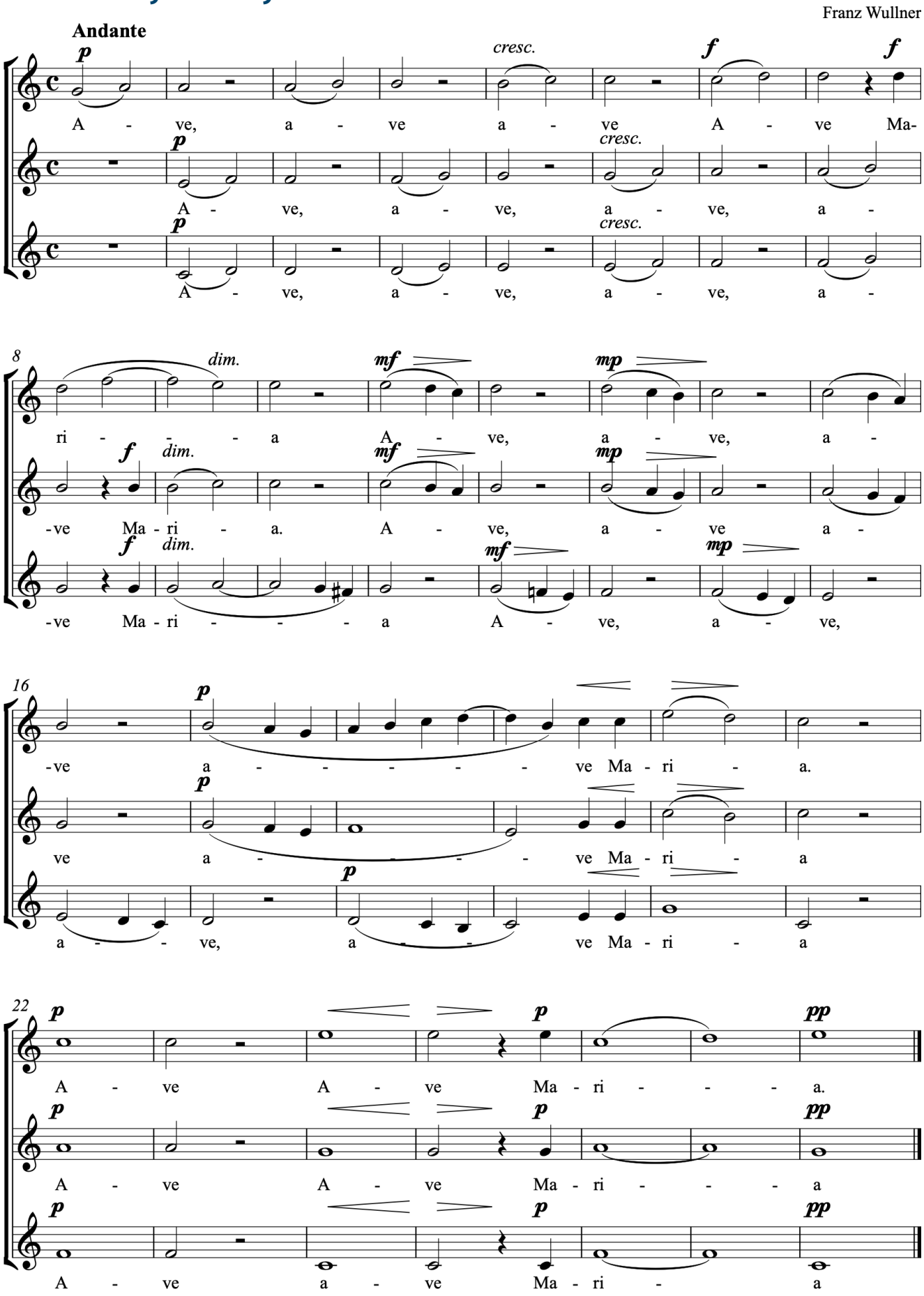
24.2.7 Melody for Analysis: Ave Maria



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24.3 Secondary (Artificial) Dominant Chords

24.3.1 Secondary Dominant Structure Chart

Find the raised note to find where the dominant is heading:

♯s go to the tonic		
		re
		ti
fa	fi →	so

♭s go to the 3rd		
		do
do	ta →	la
		fa

Structure of a Secondary Dominant:

(minor 3rd)
minor 3rd
Major 3rd

m		m	
d	=	***di***	
l		l	
vi		V/___	

f			
r	=		
t		t	
vii°		V/ ___	

V/
??

- The top roman numeral in secondary dominants will be a five (V). There are other possibilities we will discuss later.
- The bottom roman numeral states where that false/artificial dominant is leading to.

24.3.2 Secondary Dominant Progression Chart

	f		m	---		r	---		d	---		t	---		l	---		s	---	
s		f			m			r		ta	d			t			l		f	s
m	d	r	t	---	d	l	---	t	s	---	l	f	fi	s	m	m	f	r	---	m
d	l	t	s	si	l	f	fi	s	m	---	f	r	ri	m	d	di	r	t	---	d
I	IV^6	vii°	iii^6	V^6/ vi	vi	ii^6	V^6/ V	V	I^6	V $^{6}_{5}$/ IV	IV	$vii°^6$	V^6/ iii	iii	vi^6	V^6/ ii	ii	V^6	V $^{6}_{5}$	I

* *Thank you to Dr James Cuskelly who first taught me this chord progression and many others at the Brisbane Kodaly Summer School many years ago.*

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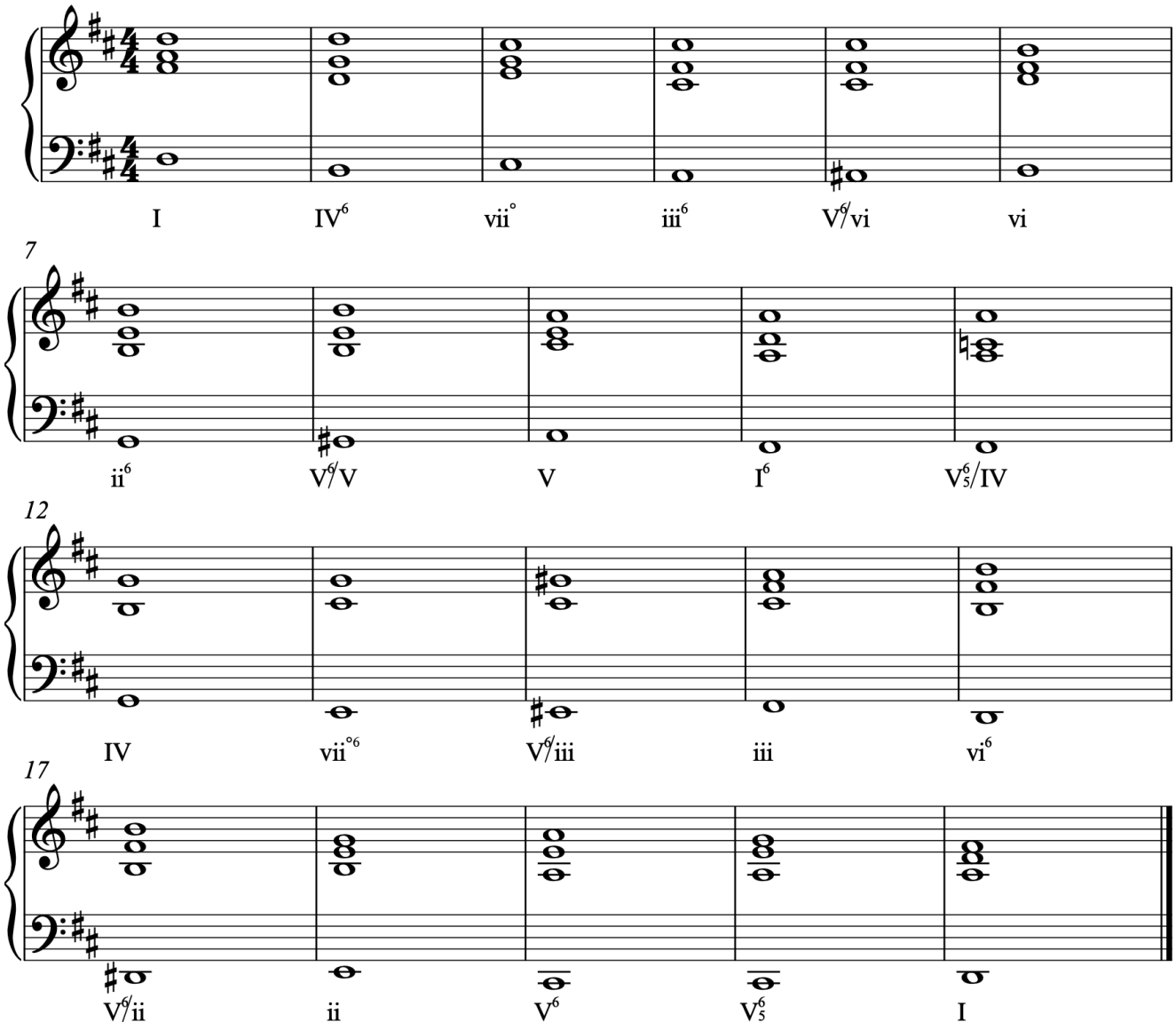
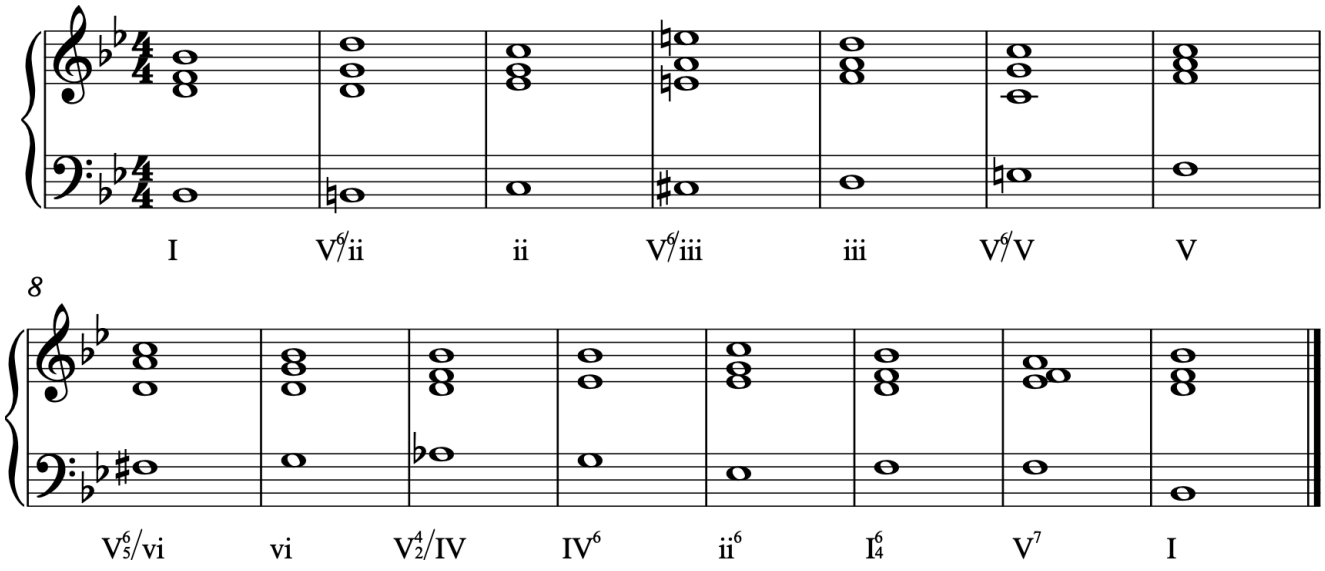
24.3.3 Secondary Dominant Progression: D Major



24.3.4 Secondary Dominant Progression II: Bb Major



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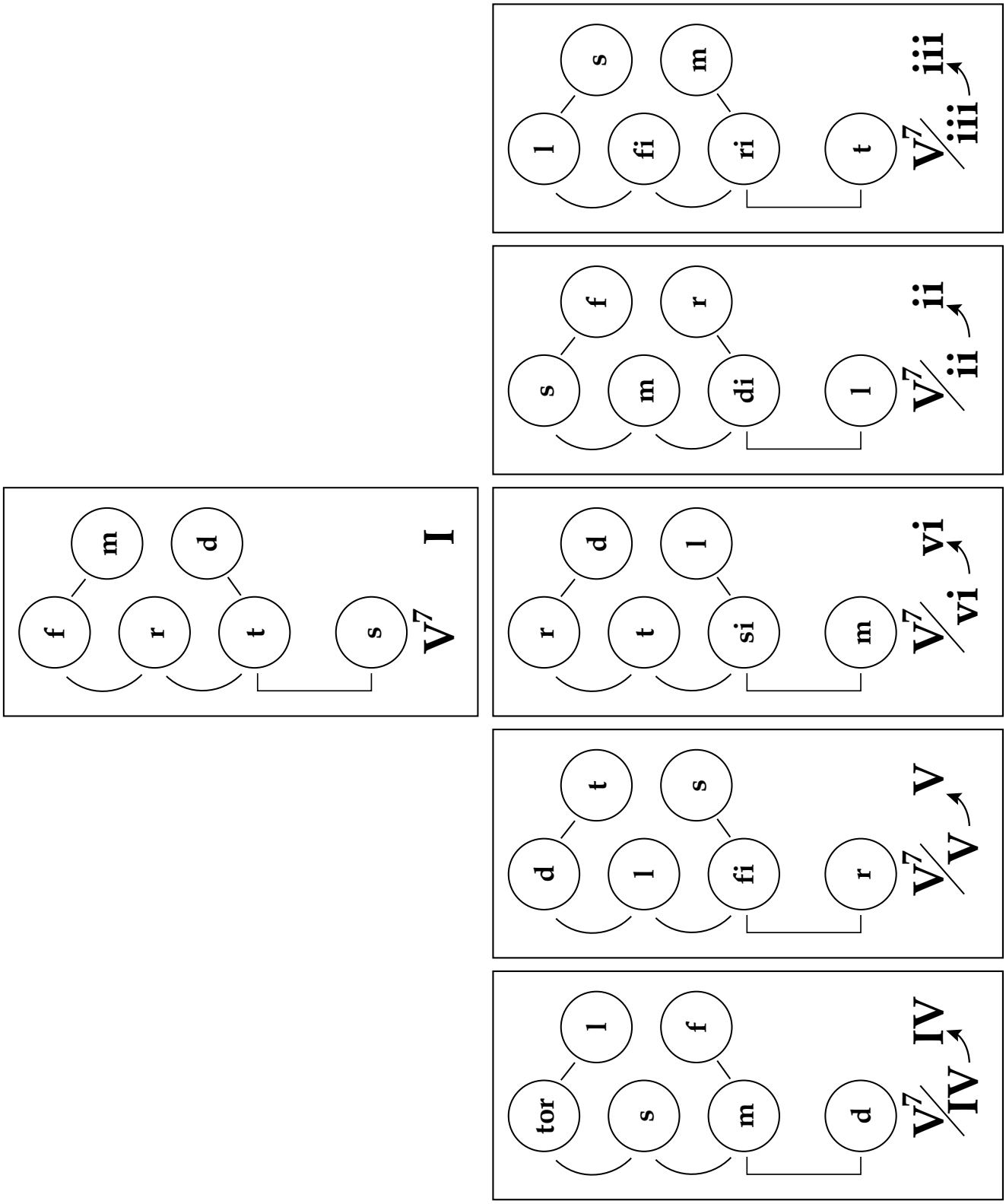
24.3.5 Secondary Dominant Seventh Chords in Root Position Chart



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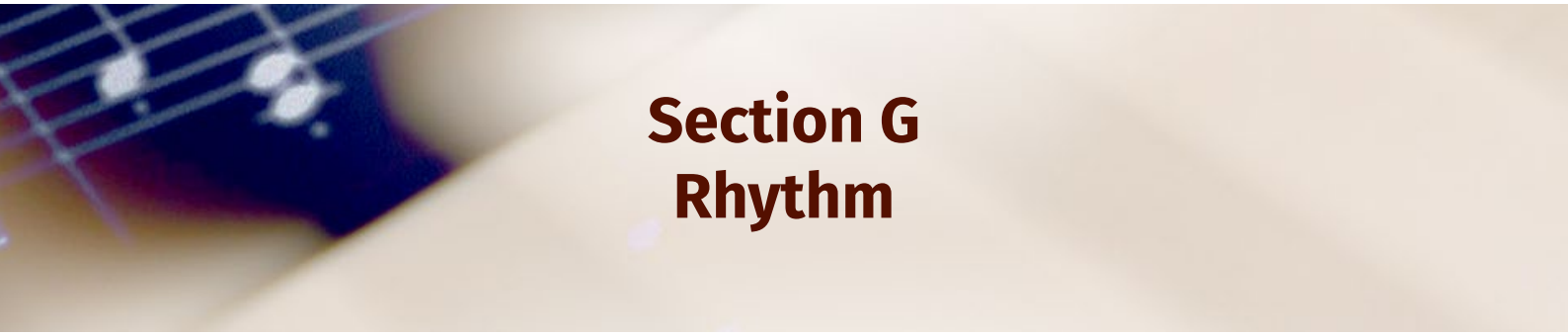

Section G
Rhythm

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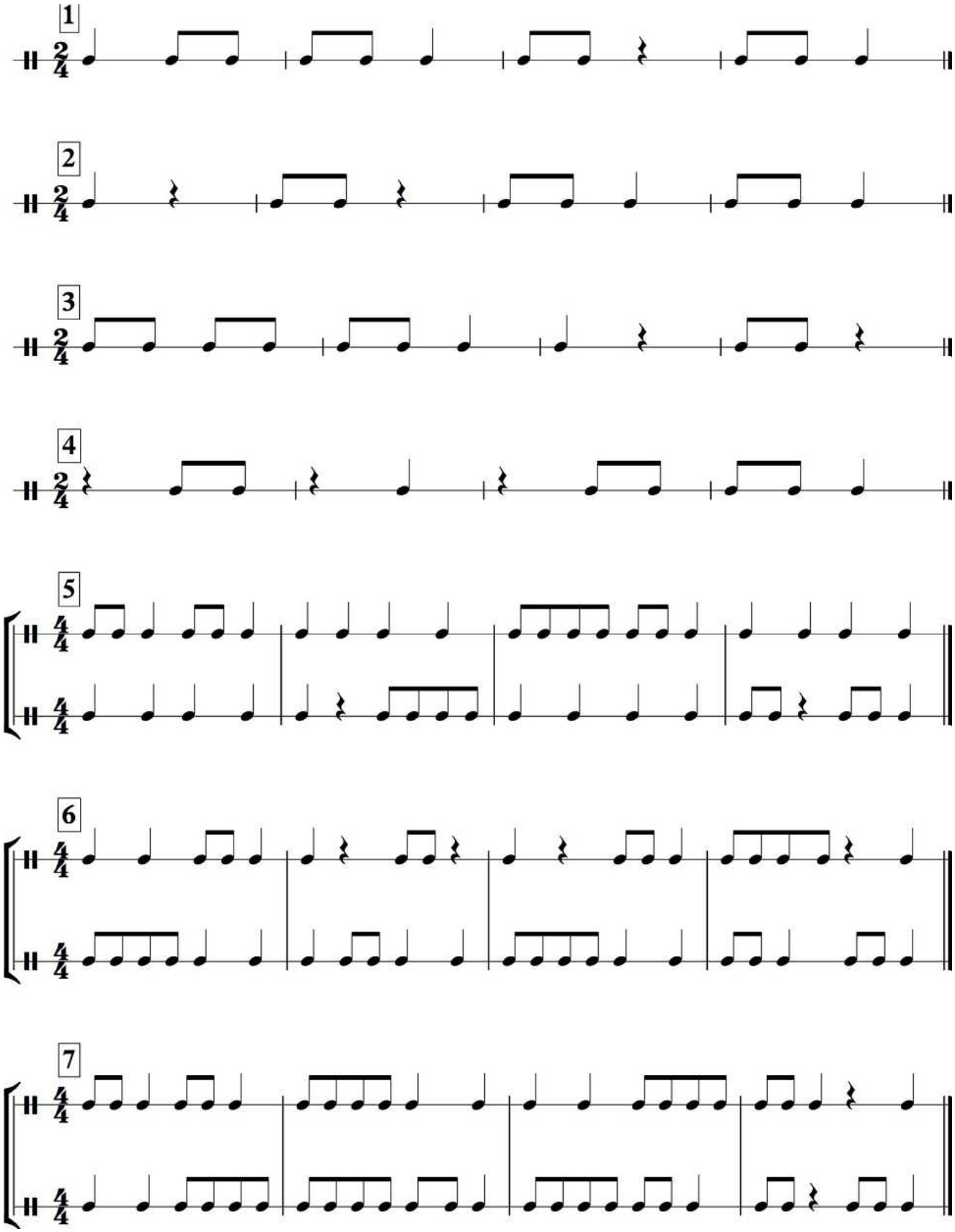
25.0 Rhythms for Reading, Dictation, Improvising

25.1 Early Rhythmic Progression

25.1.1 Simple Time: Ta, Titi, saa



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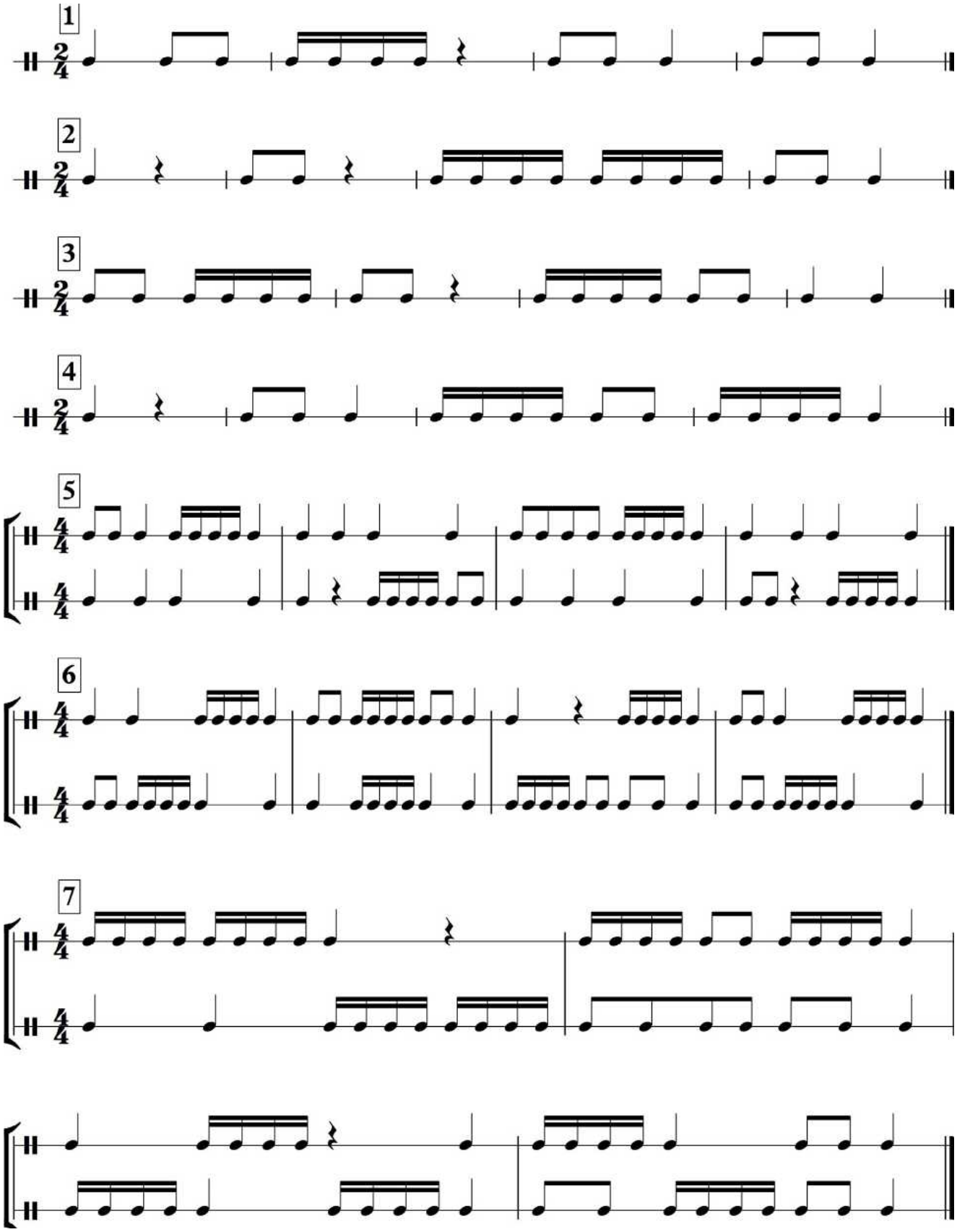
25.1.2 Simple Time: Tika-tika



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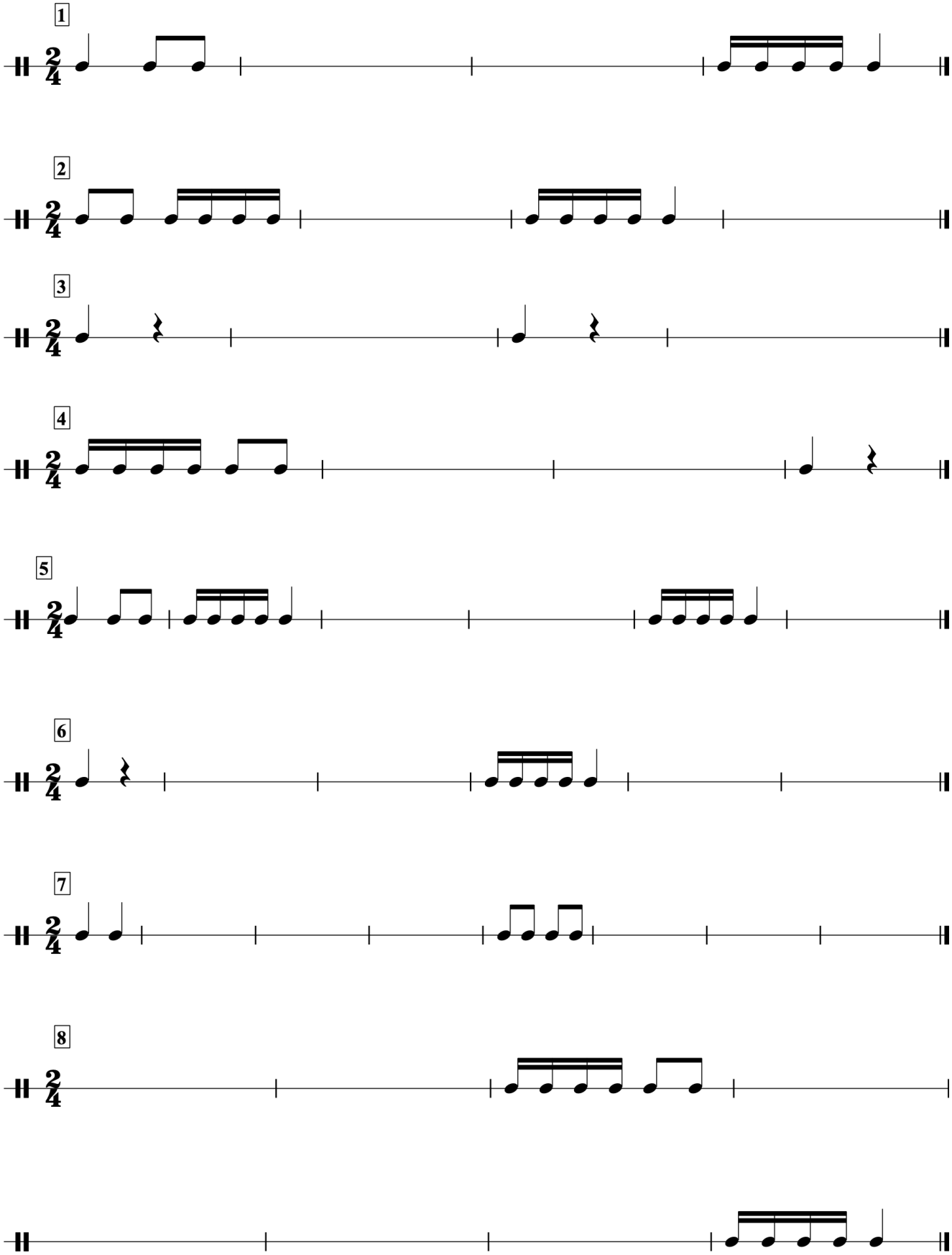
25.1.3 Rhythms for Dictation and Improvisation: ta, titi, tika-tika



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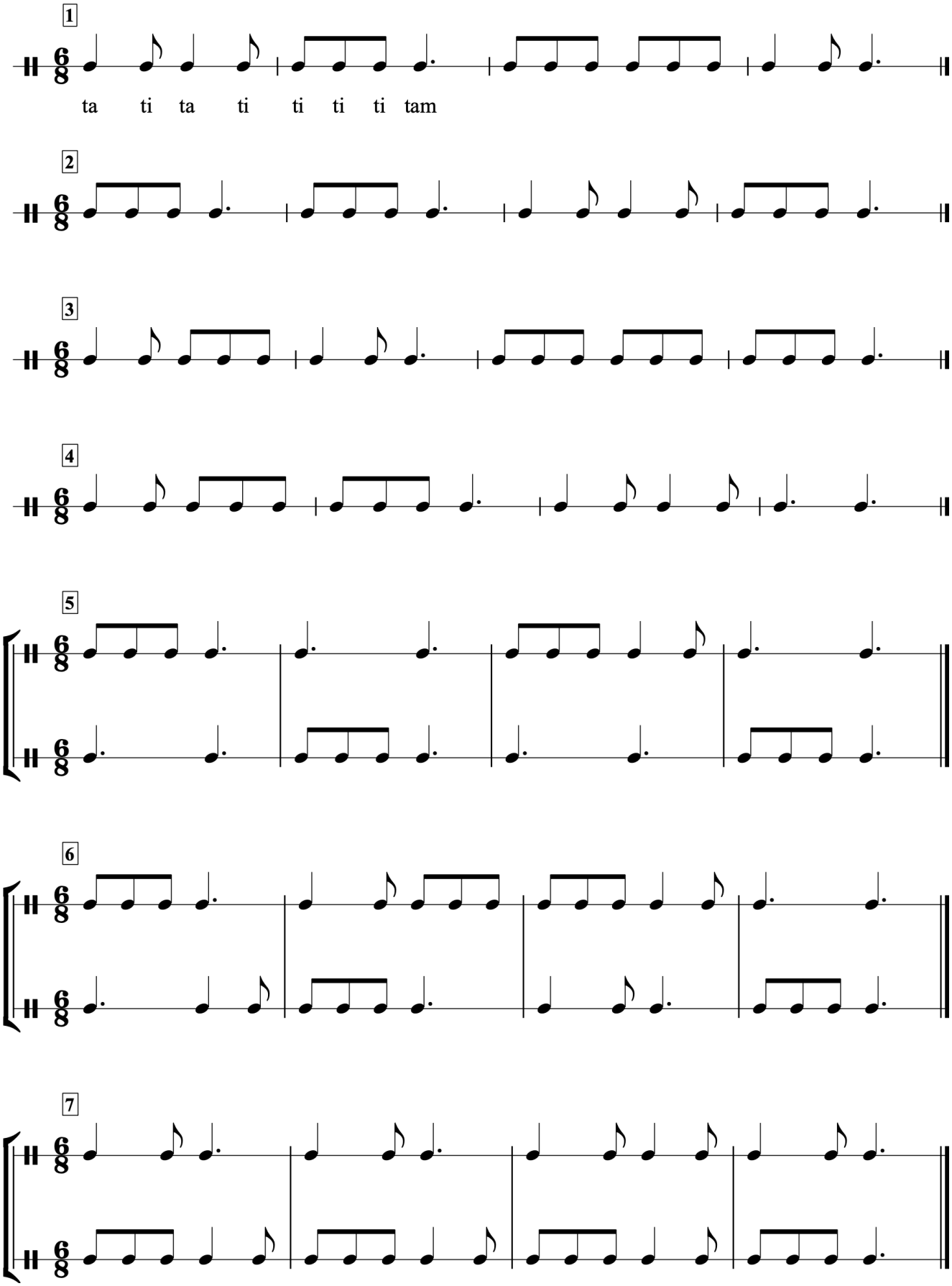
25.1.4 Compound Time: ta-ti, tititi, tam



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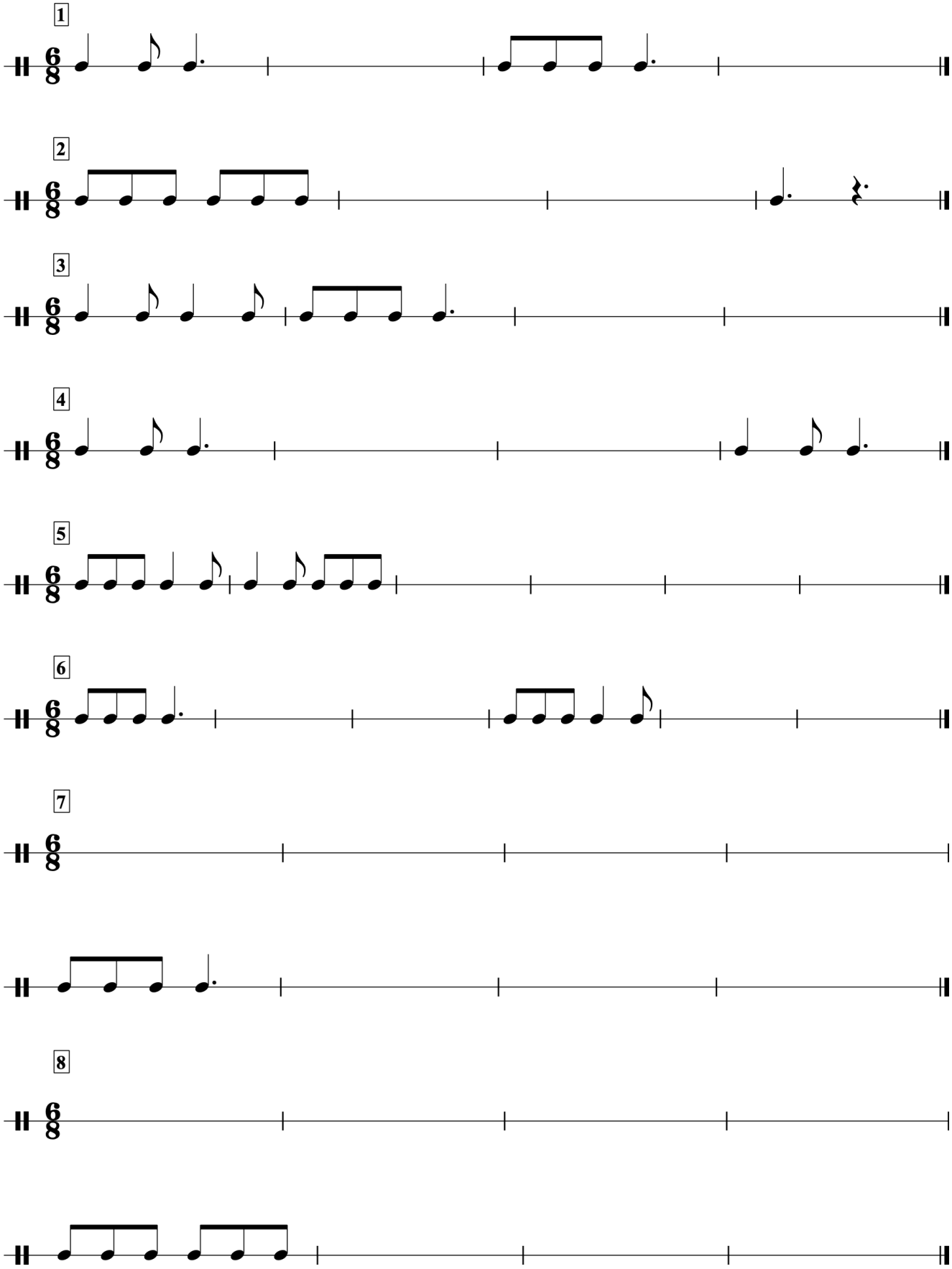
25.1.5 Compound Time: Rhythms for Dictation and Improvisation I



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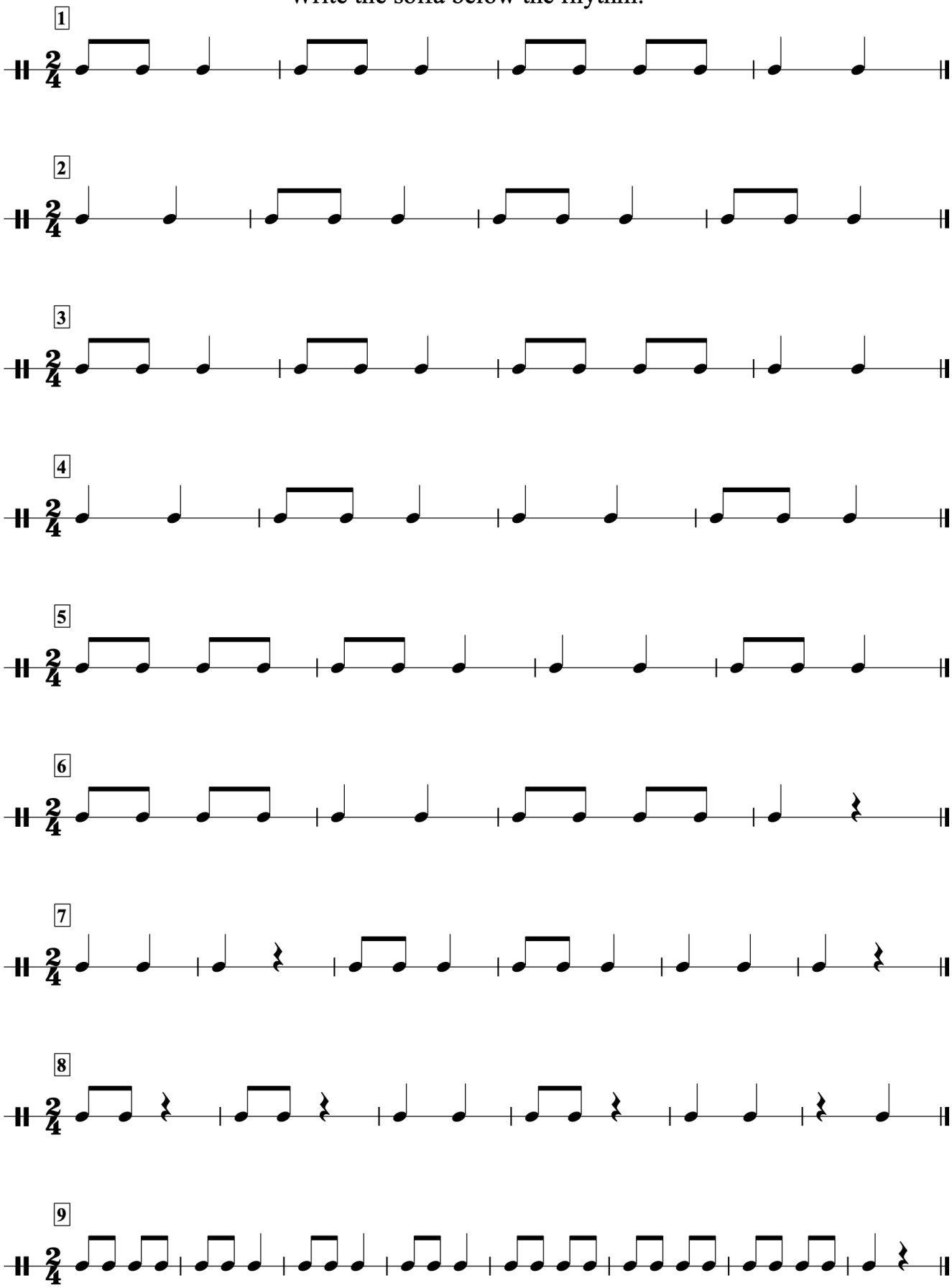
25.1.6 Simple Time: Rhythms for Melodic Dictation and Improvisation I

Write the solfa below the rhythm.



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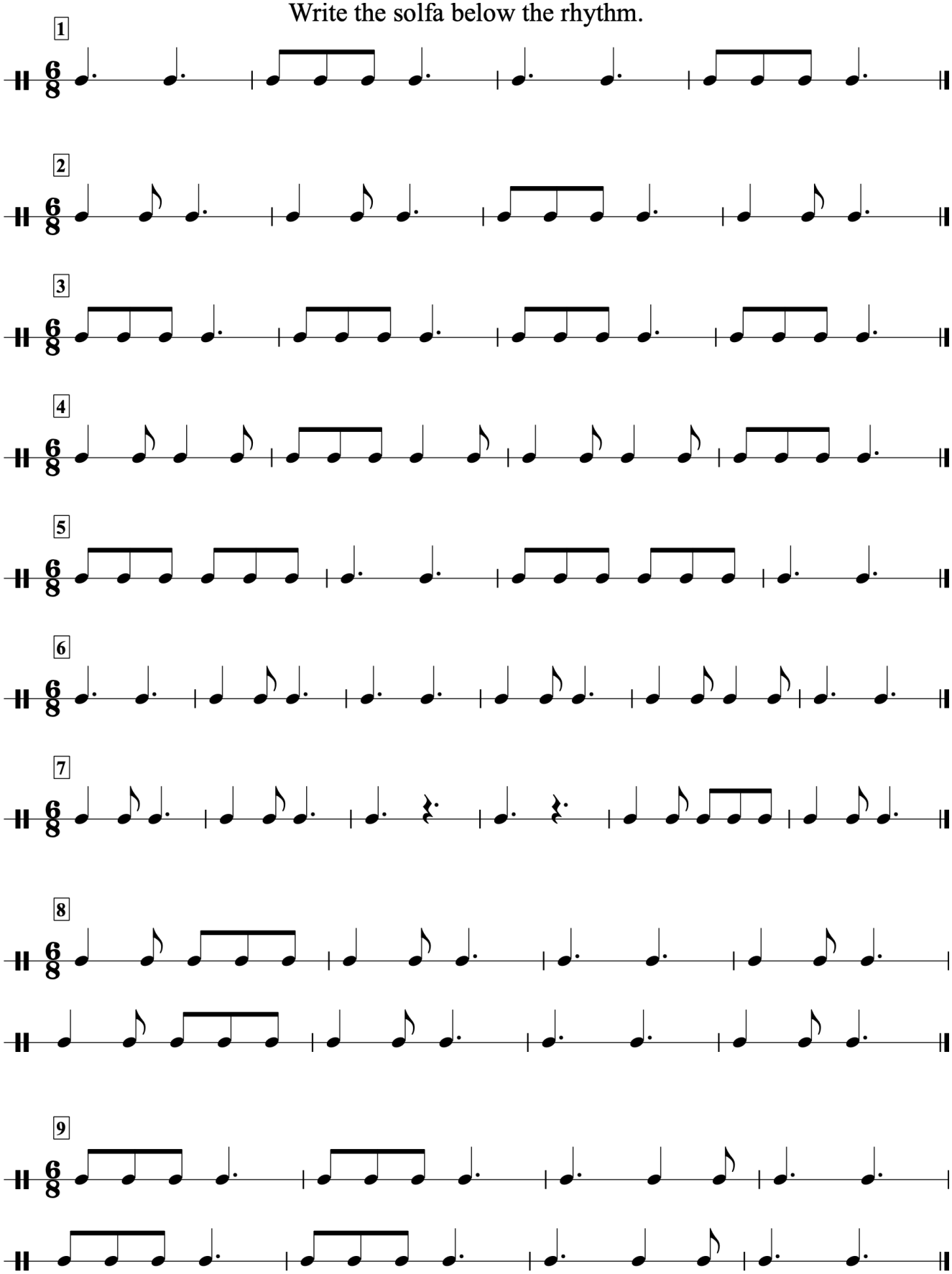
25.1.7 Compound Time: Rhythms for Melodic Dictation and Improvisation II

Write the solfa below the rhythm.



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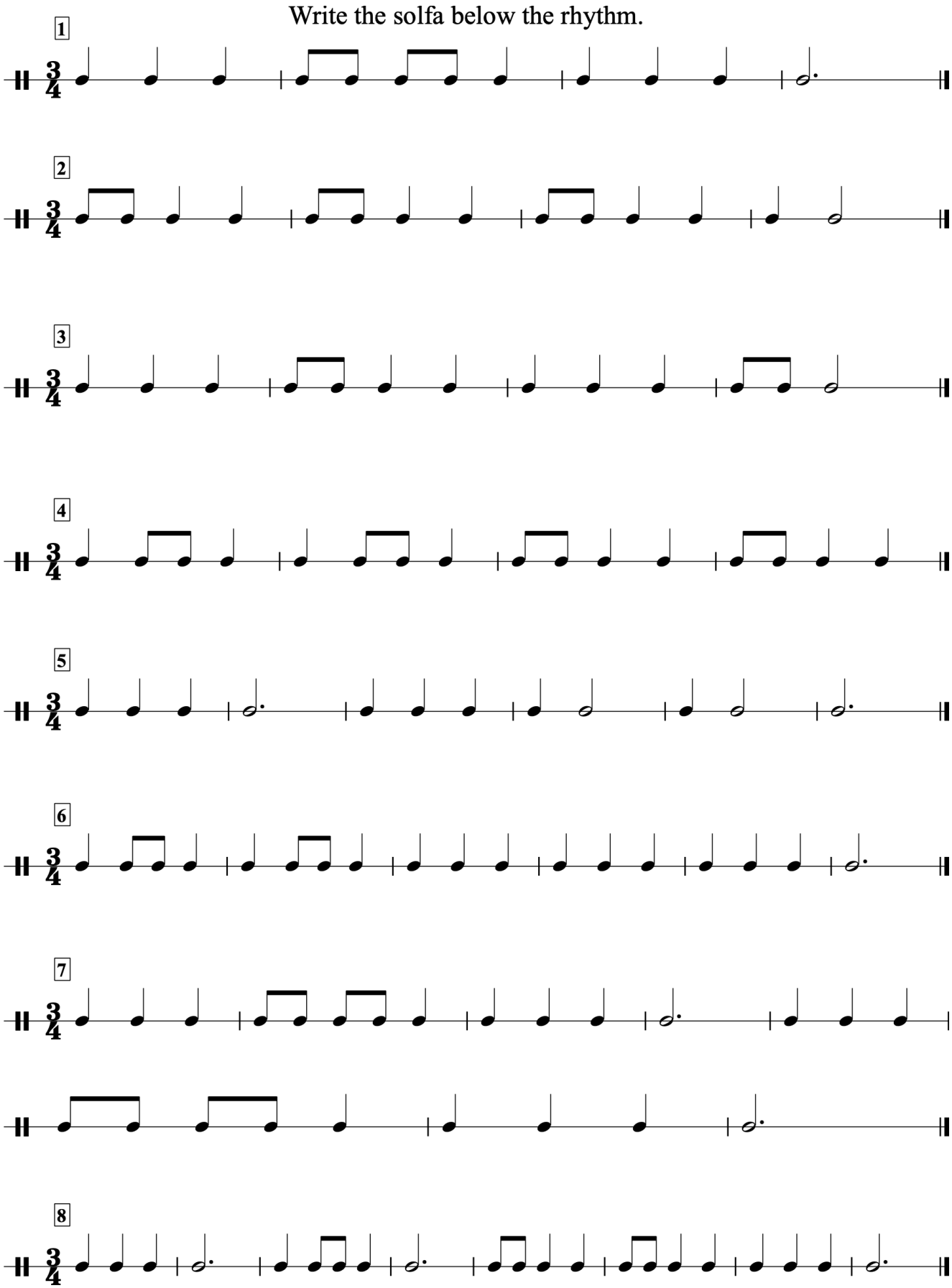
25.1.8 Simple Time: Rhythms for Melodic Dictation and Improvisation II

Write the solfa below the rhythm.



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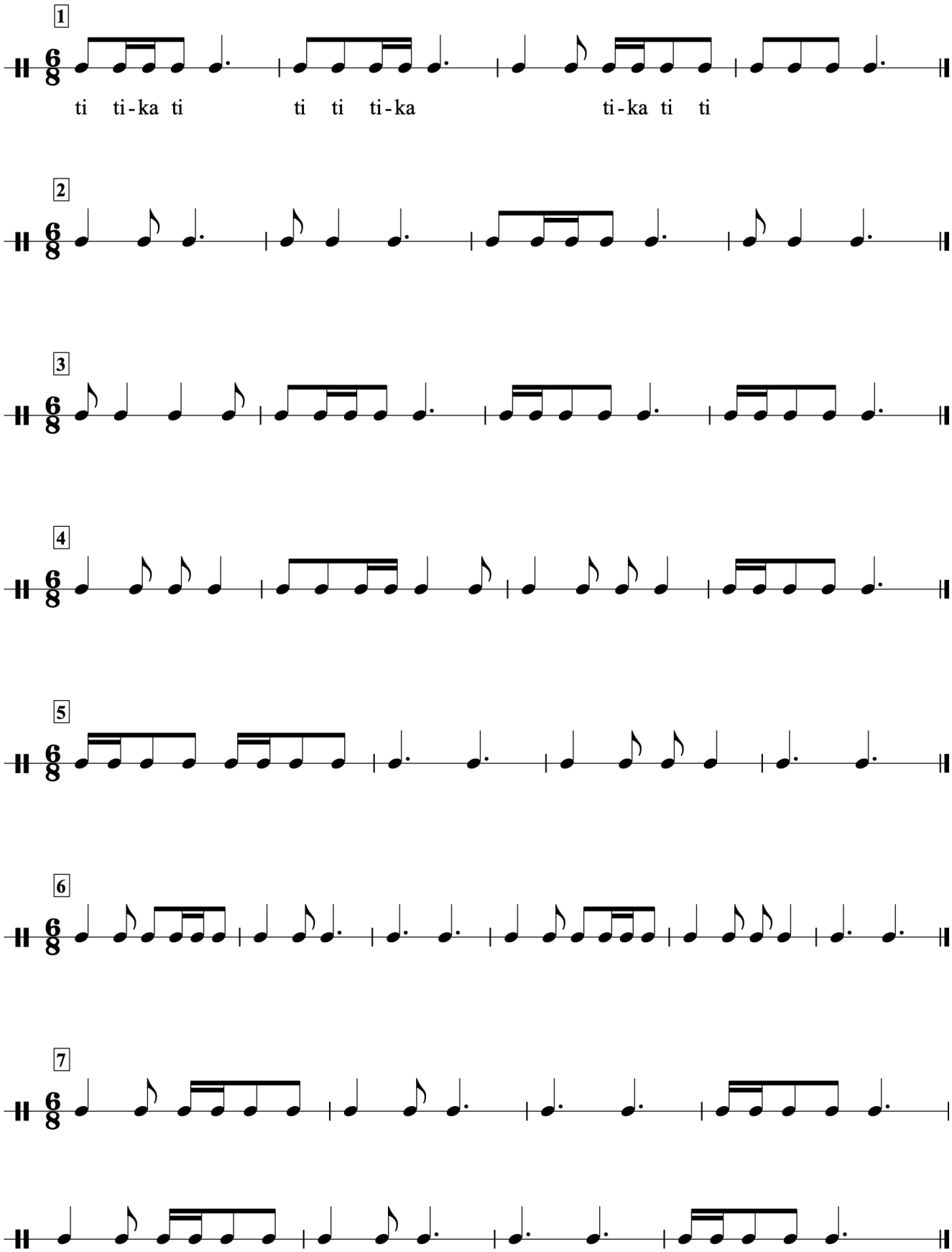
25.1.9 Compound Time: ti-tika-ti, ti-ti-tika, tika-ti-ti



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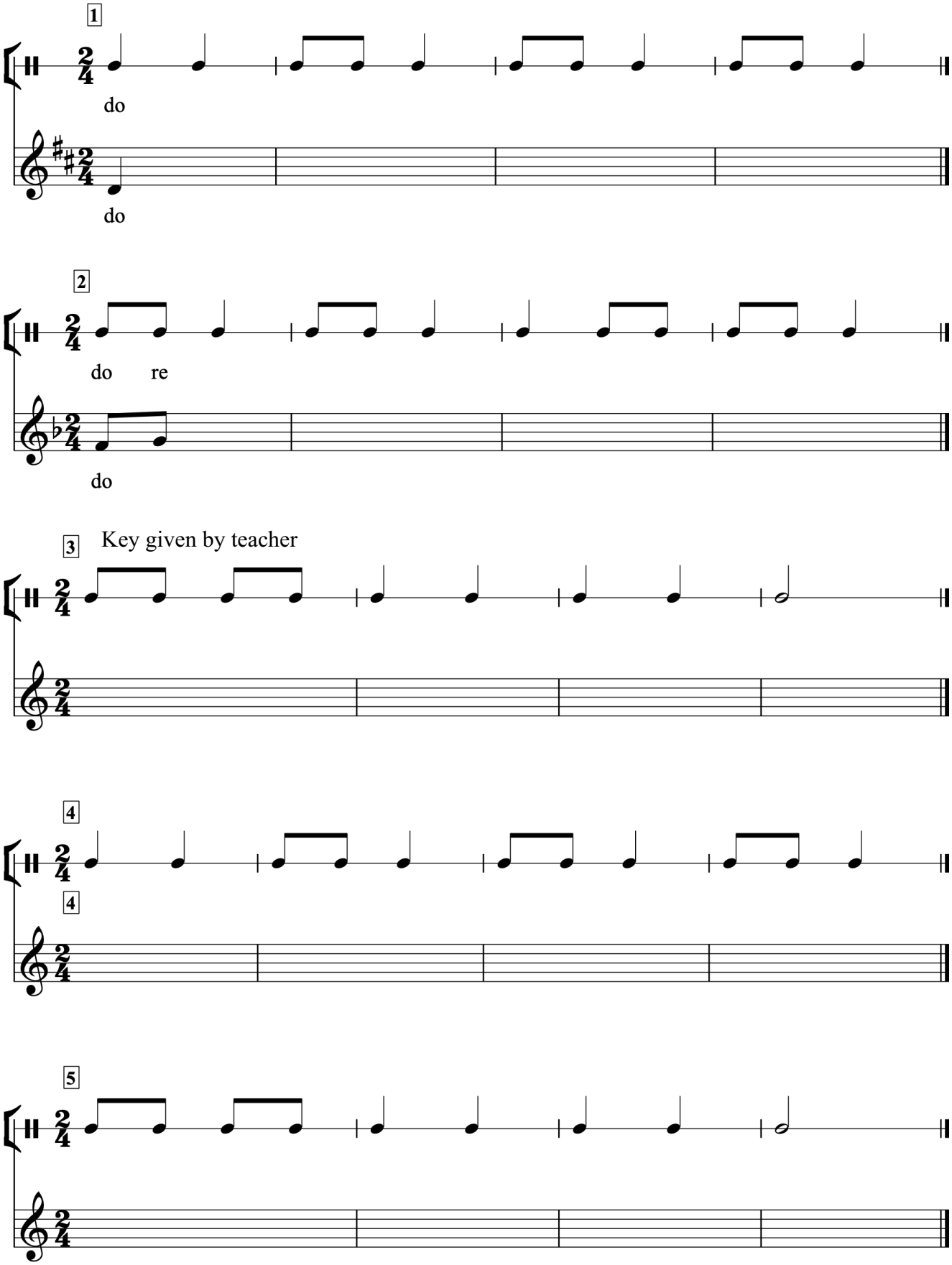
25.2 Melodic Dictation to a Given Rhythm

25.2.1 Simple Time: Rhythms for Melodic Dictation with Stave I

Write the solfa below the rhythm then transfer the melody onto the staff.



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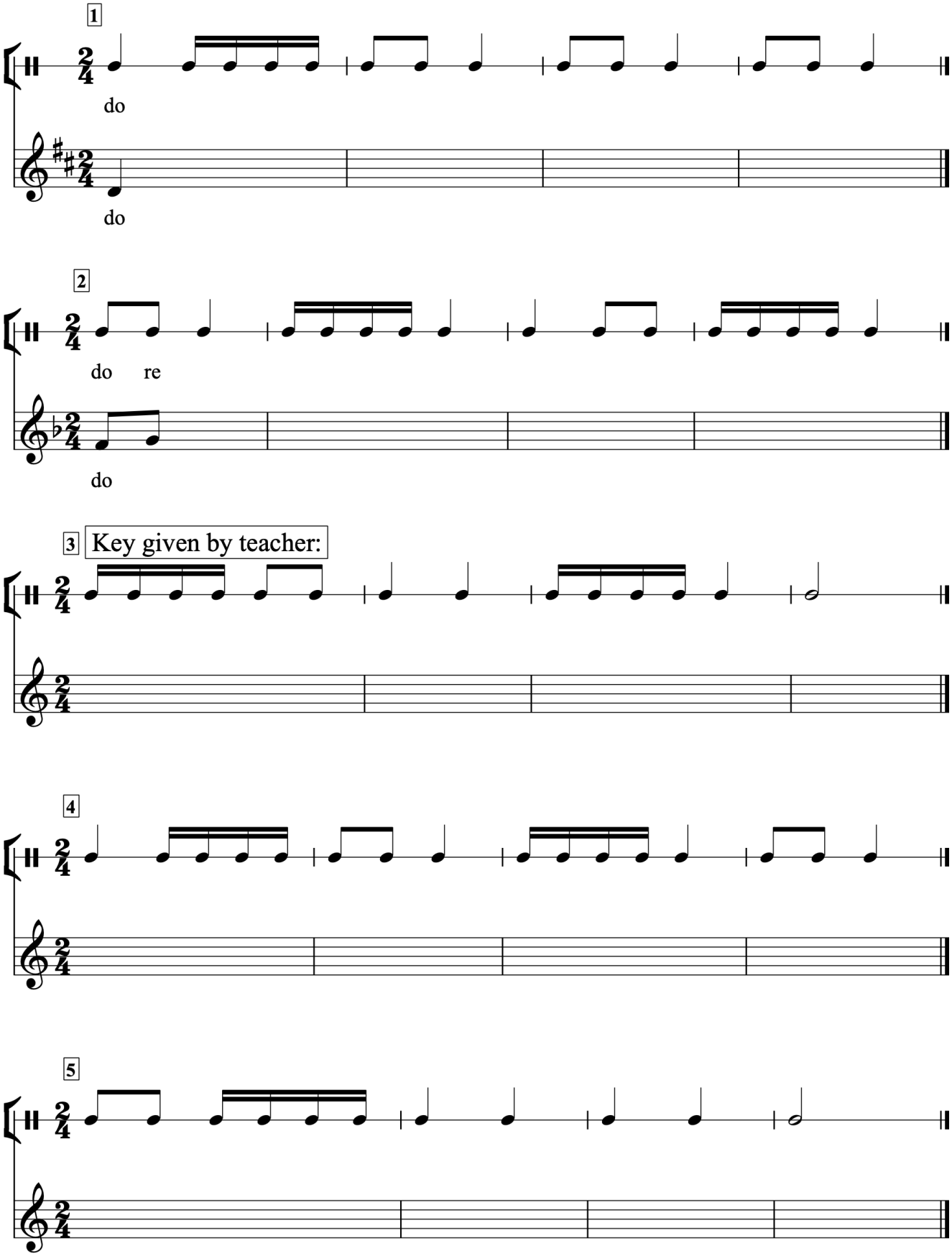
25.2.2 Simple Time: Rhythms for Melodic Dictation with Stave II

Write the solfa below the rhythm then transfer the melody onto the staff.



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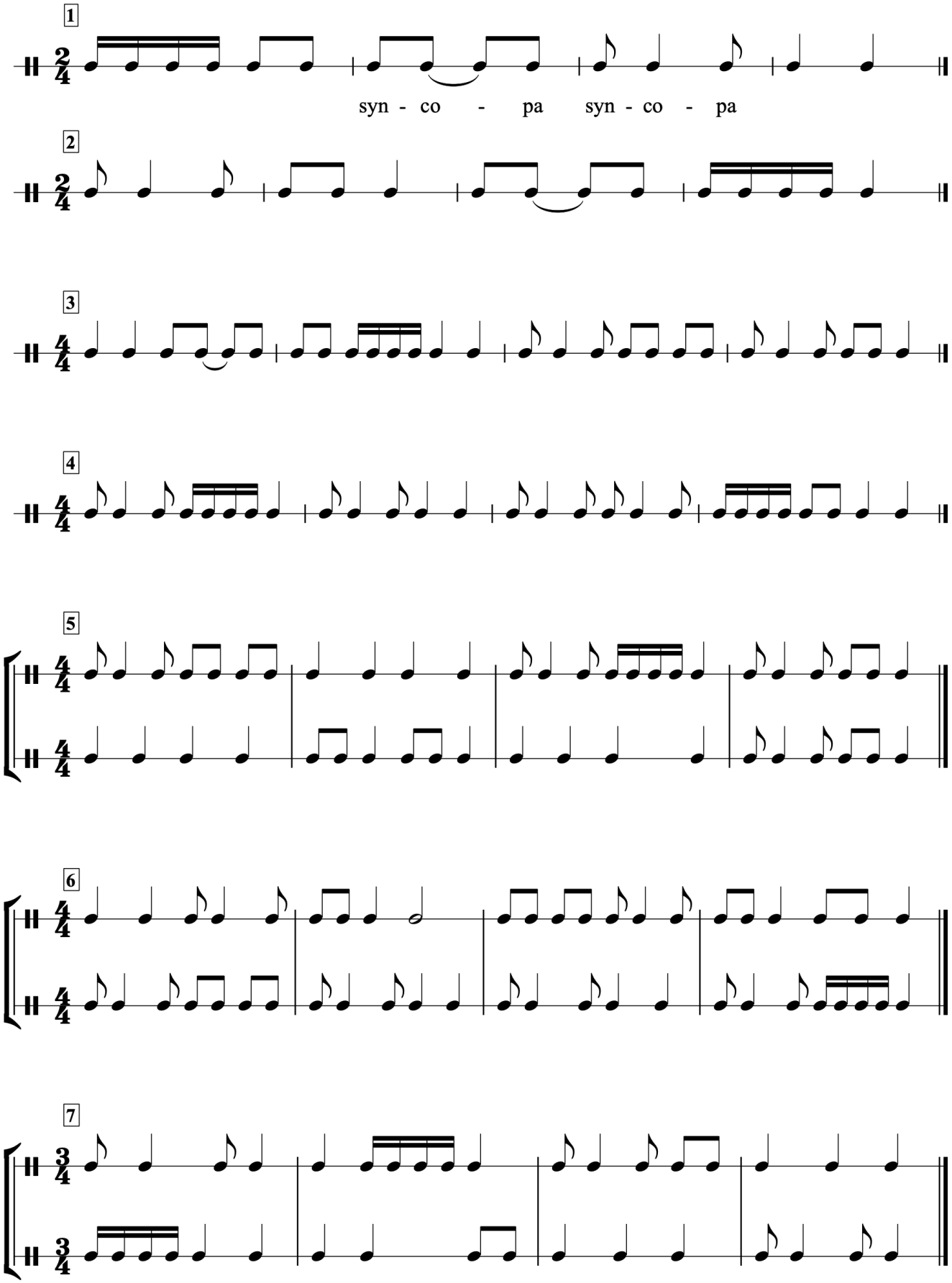
25.3 Further Rhythmic Progression

25.3.1 Simple Time: Syncopa



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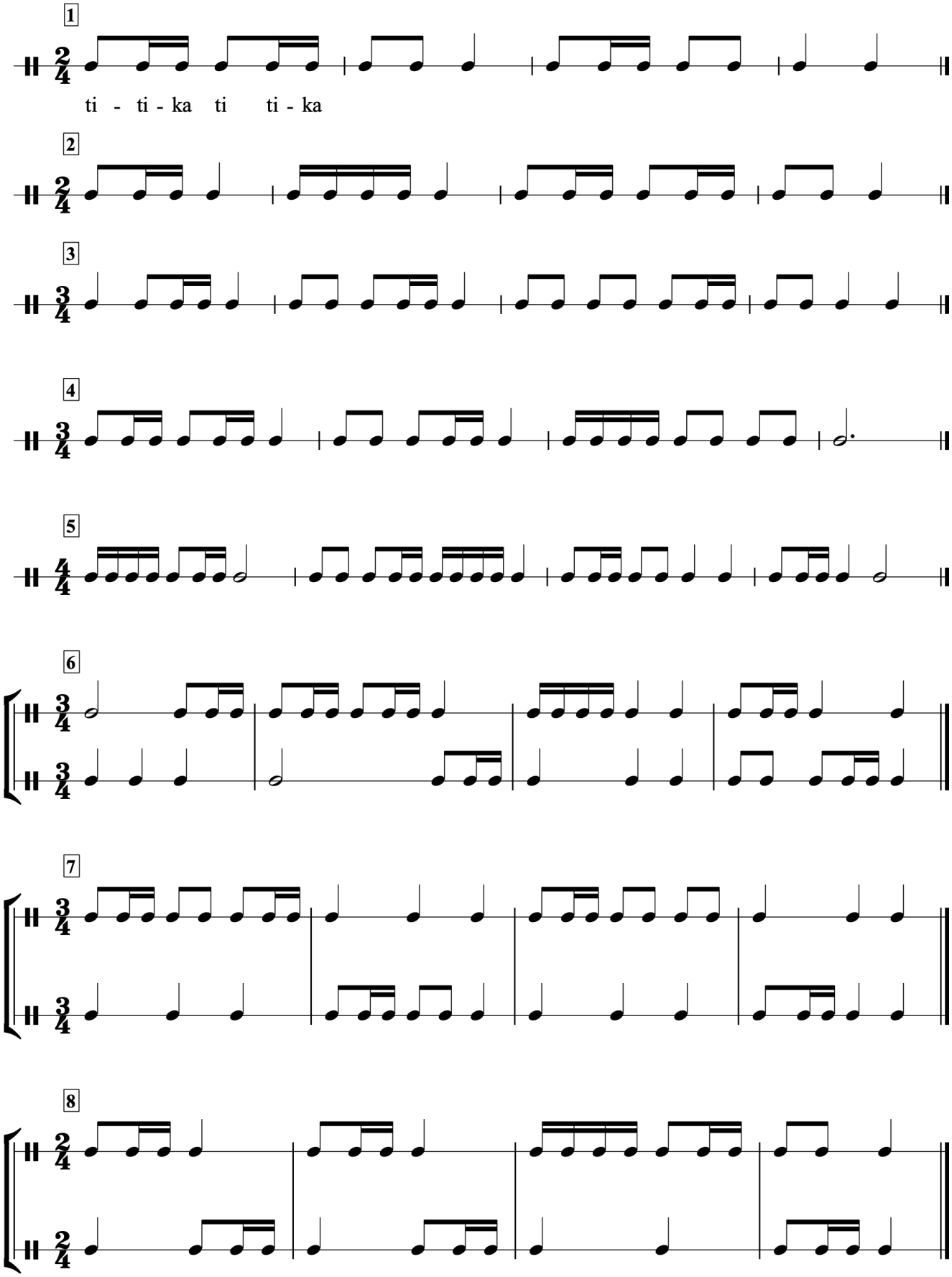
25.3.2 Simple Time: ti-tika



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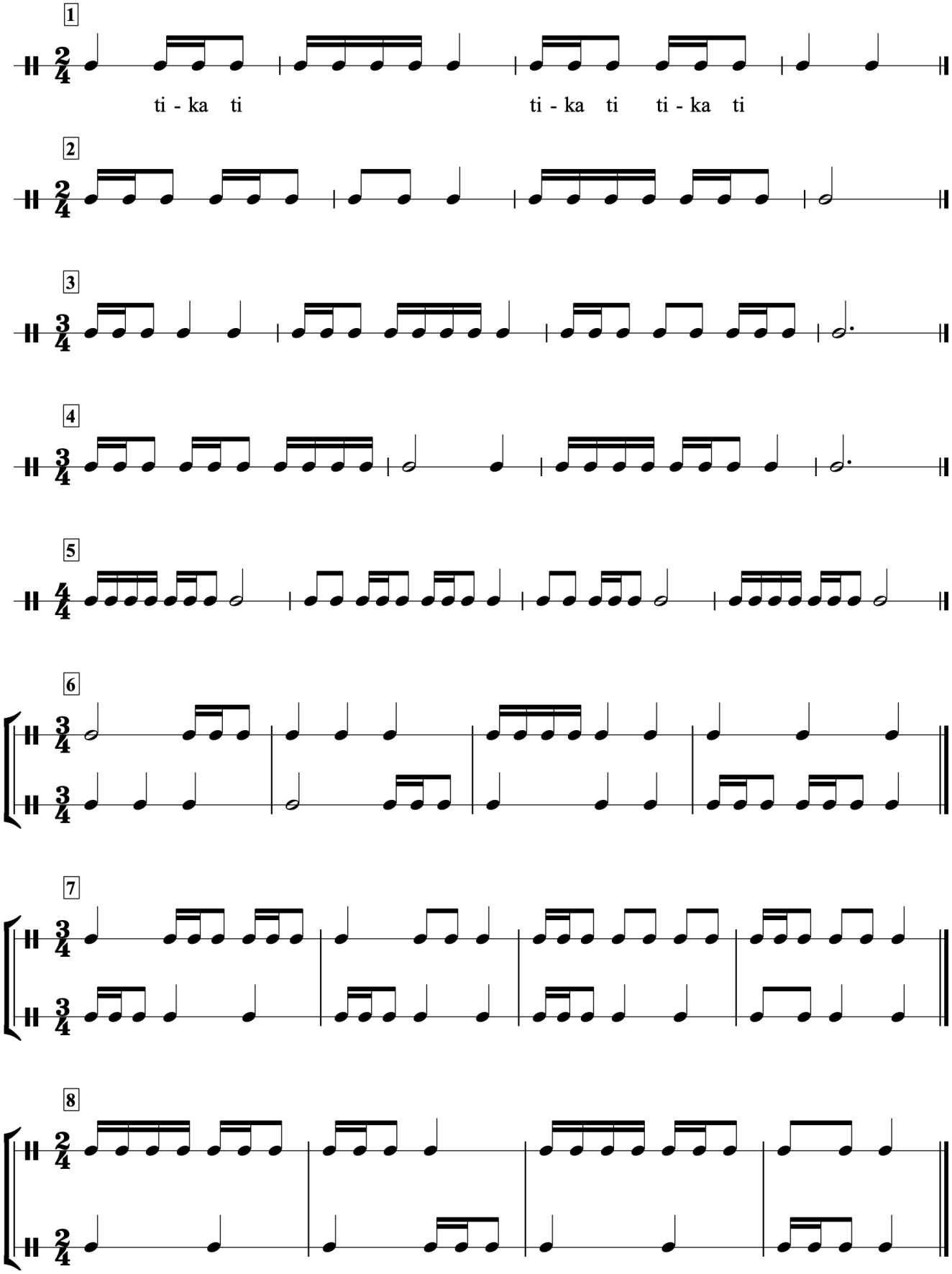
25.3.3 Simple Time: tika-ti



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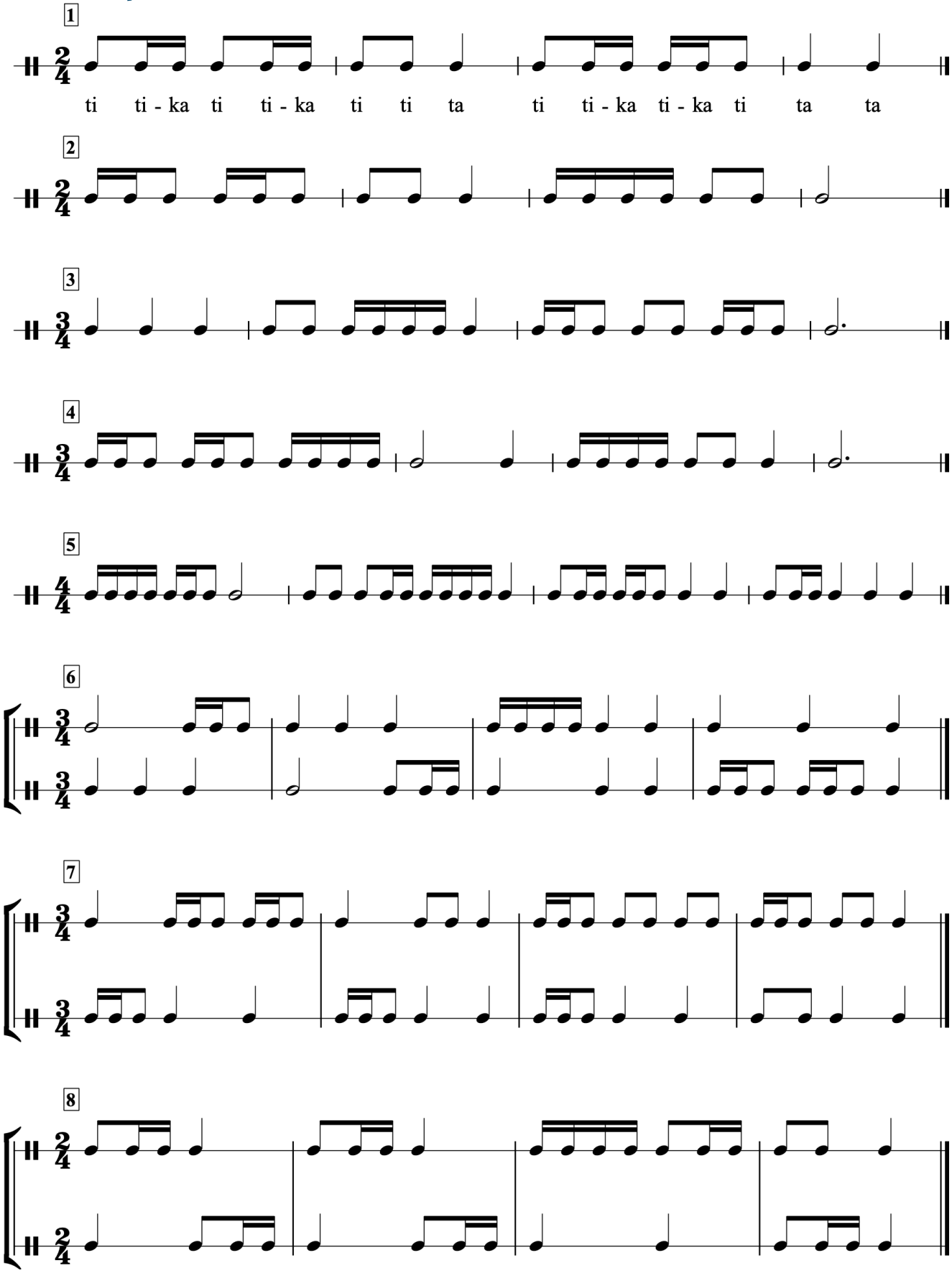
25.3.4 Simple Time: ti-tika, tika-ti



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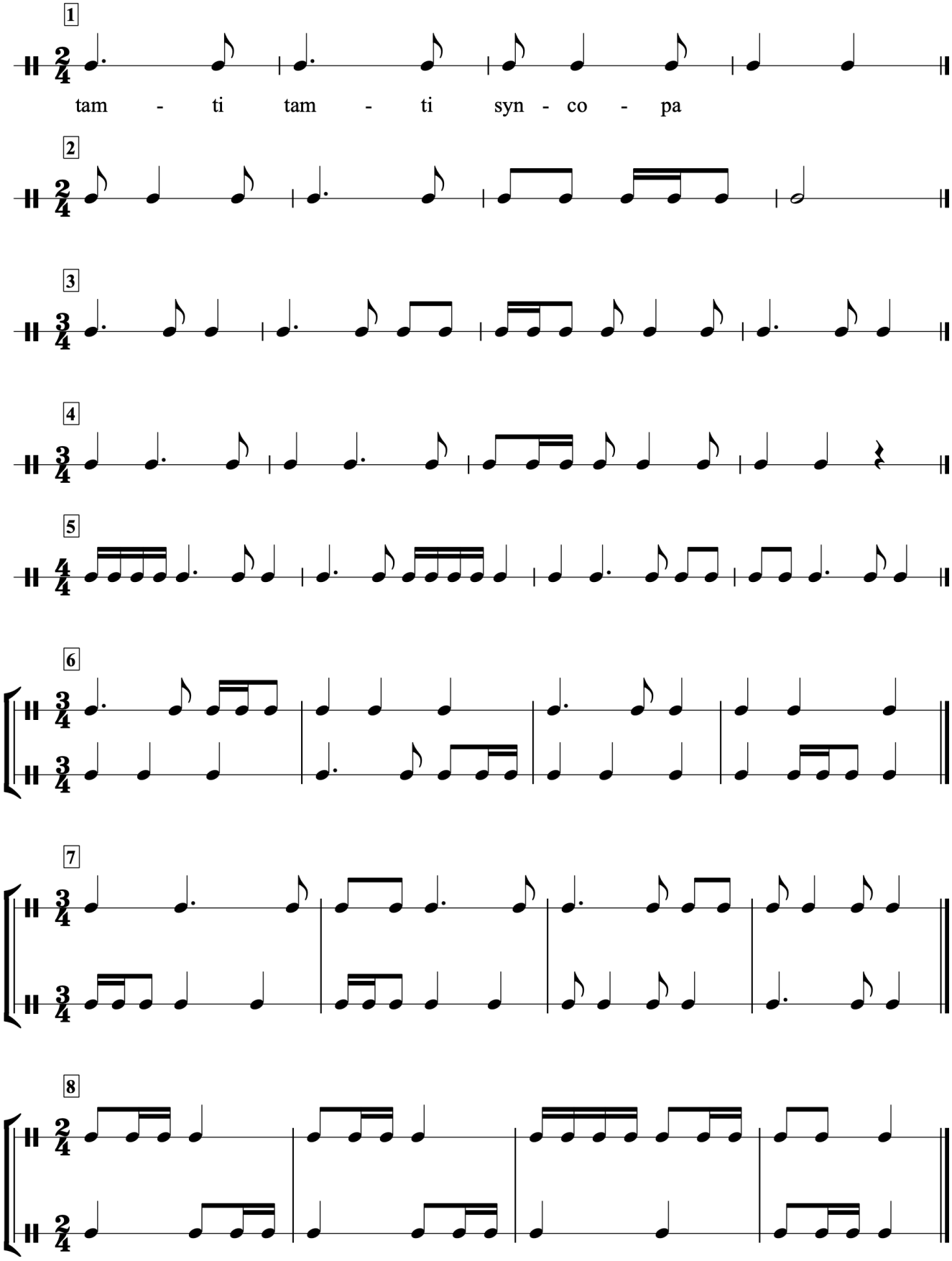
25.3.5 Simple Time: tam-ti



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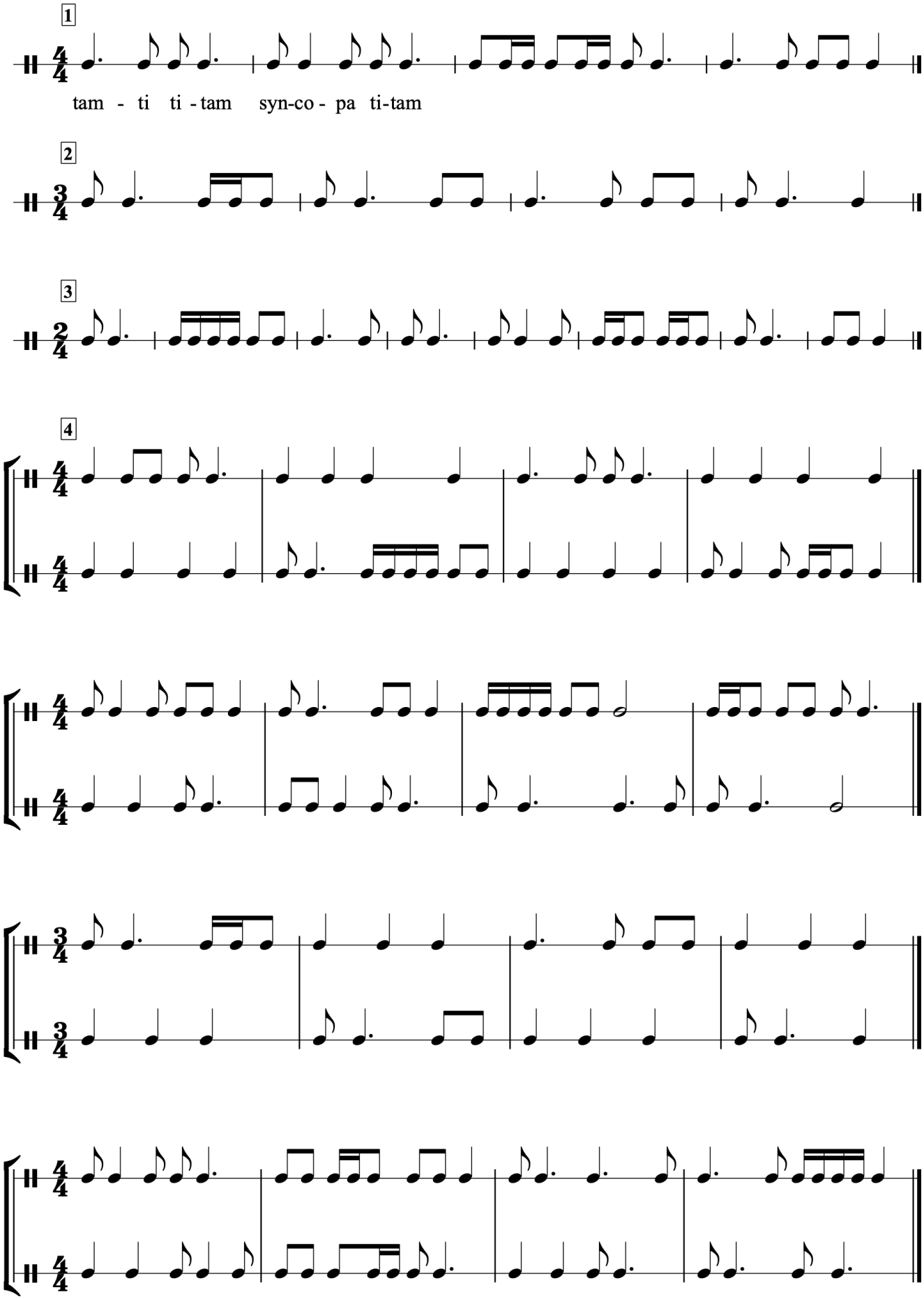
25.3.6 Simple Time: ti-tam



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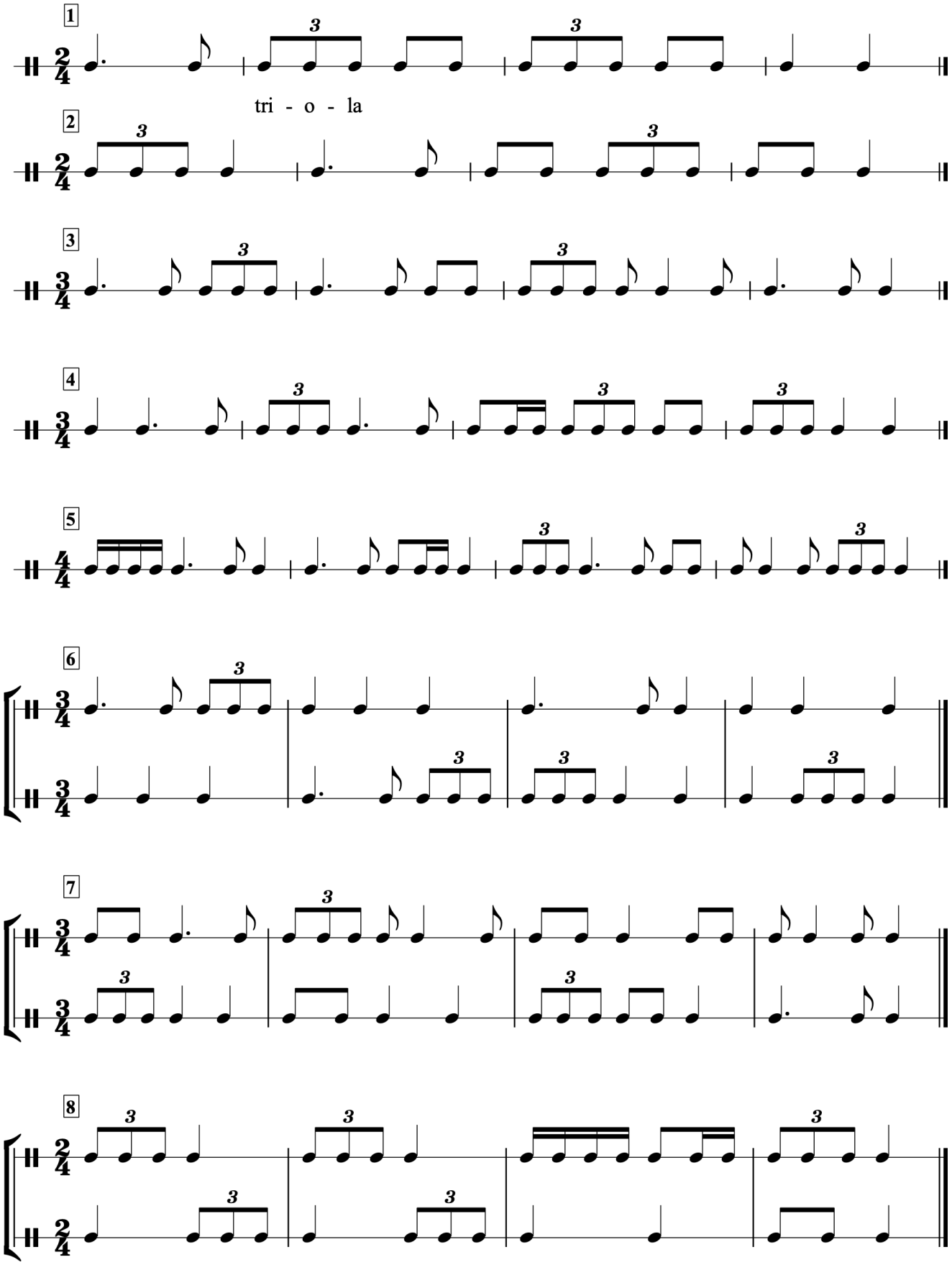
25.3.7 Simple Time: triola



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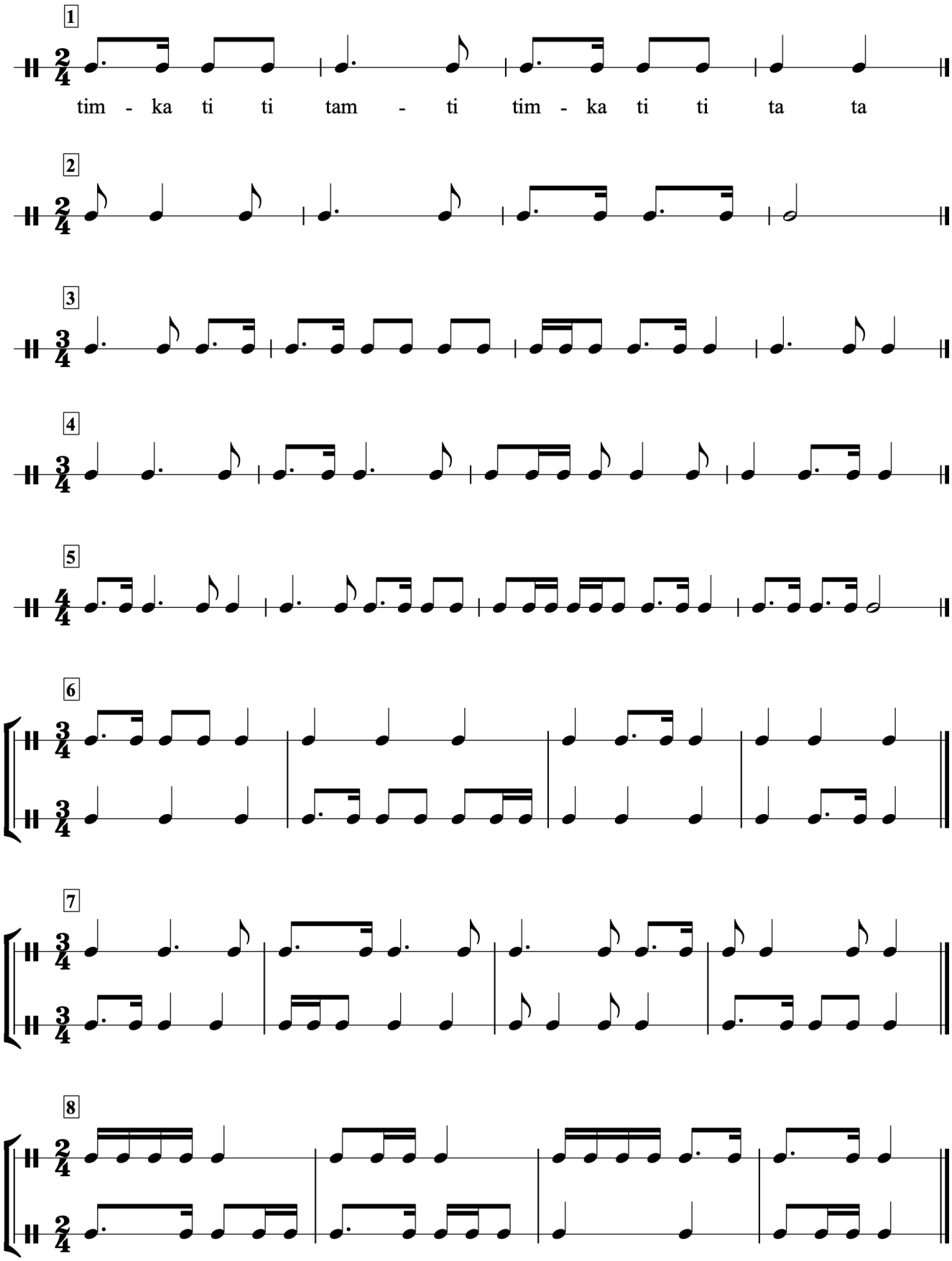
25.3.8 Simple Time: tim-ka



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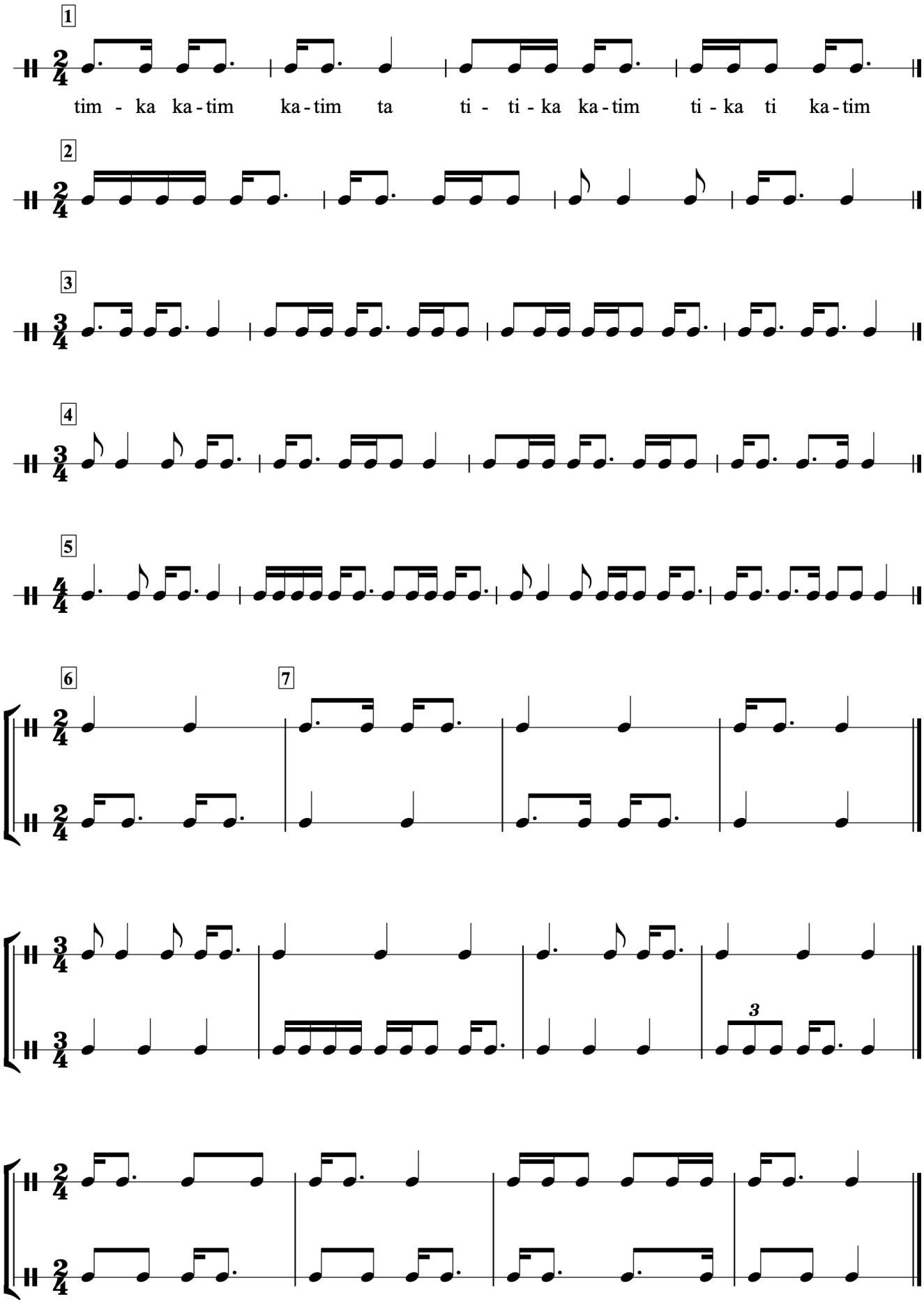
25.3.9 Simple Time: ka-tim



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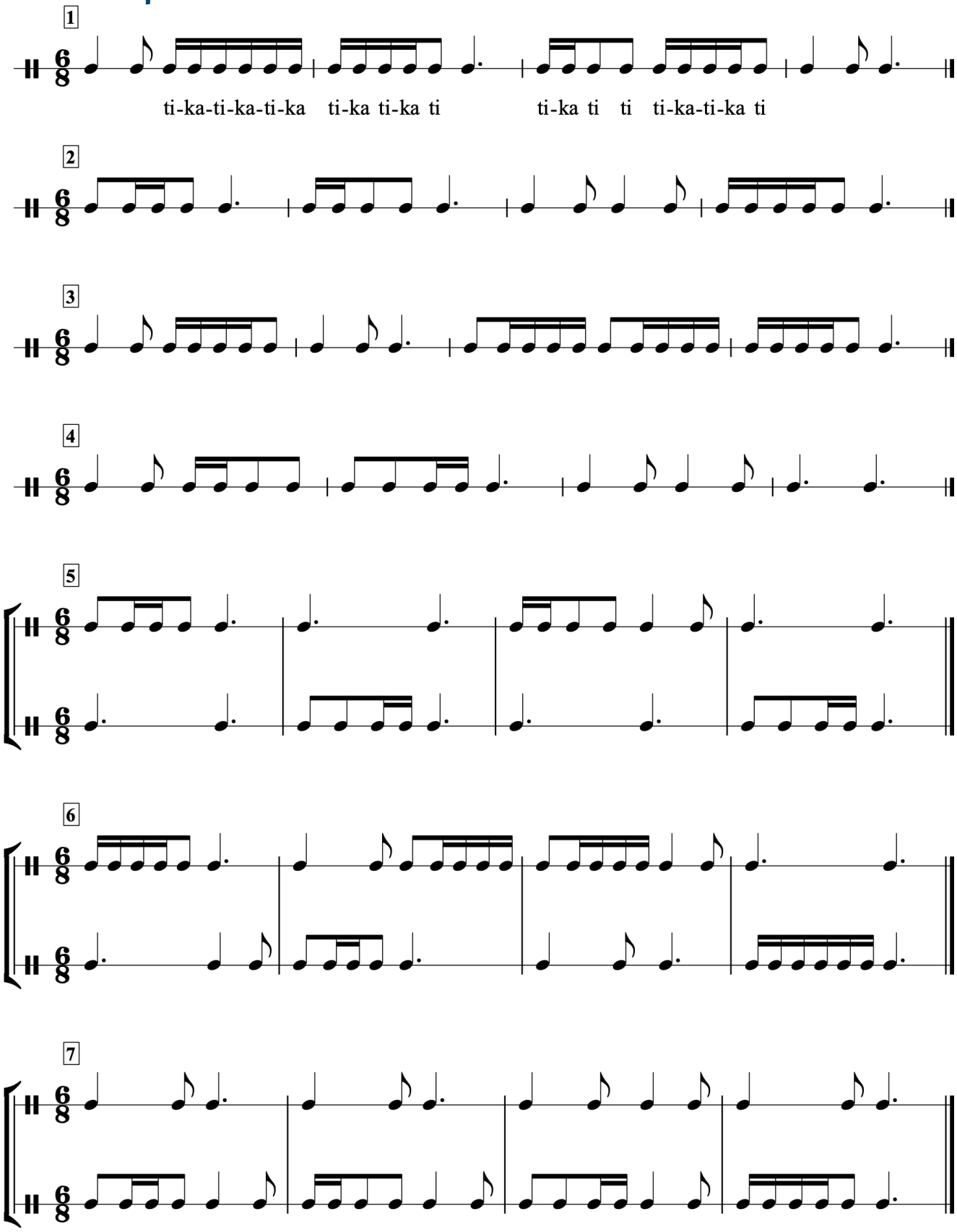
25.3.10 Compound Time: tika-tika-tika



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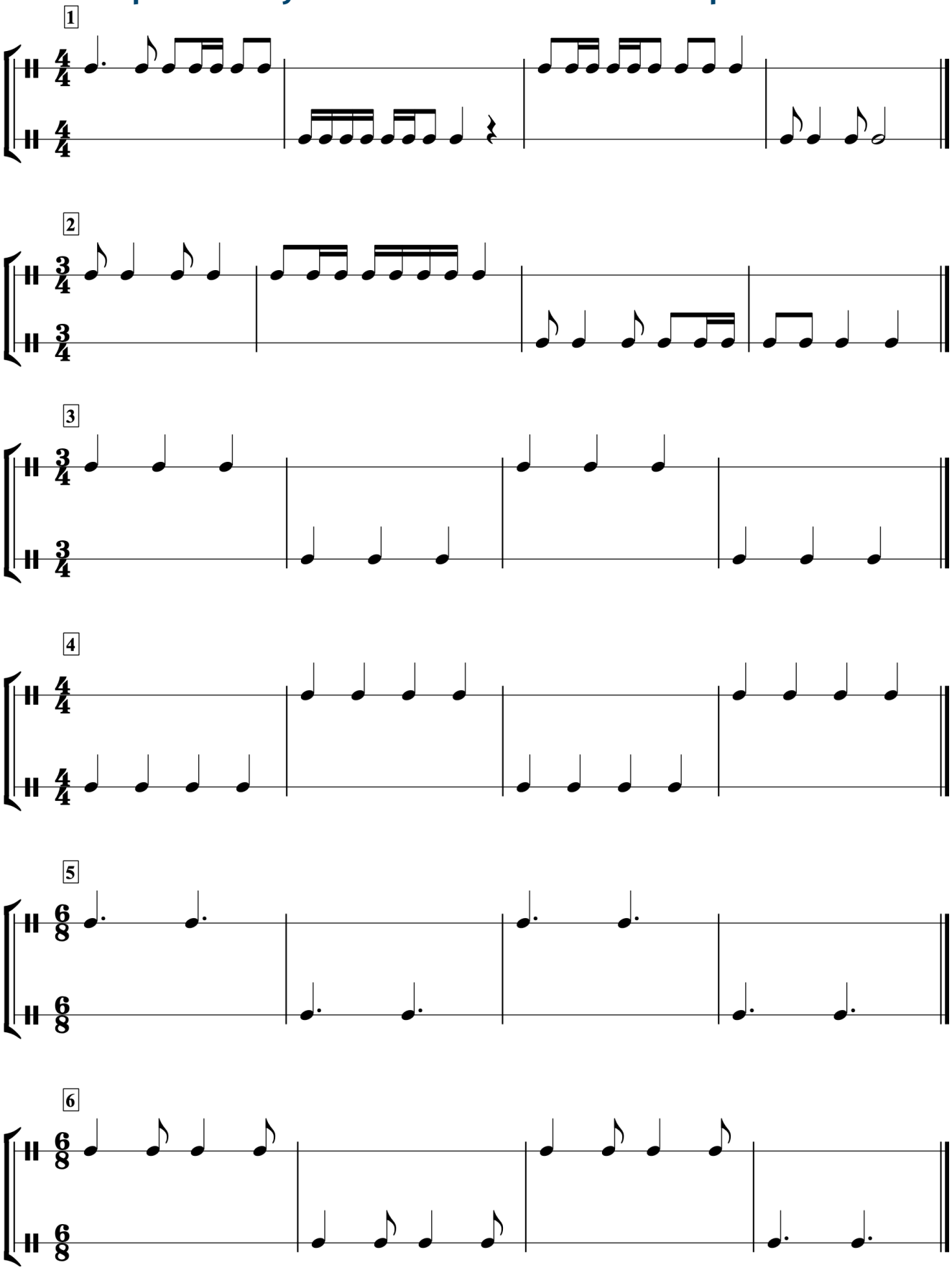
25.3.11 Simple Time: Rhythms for Melodic Dictation and Improvisation III



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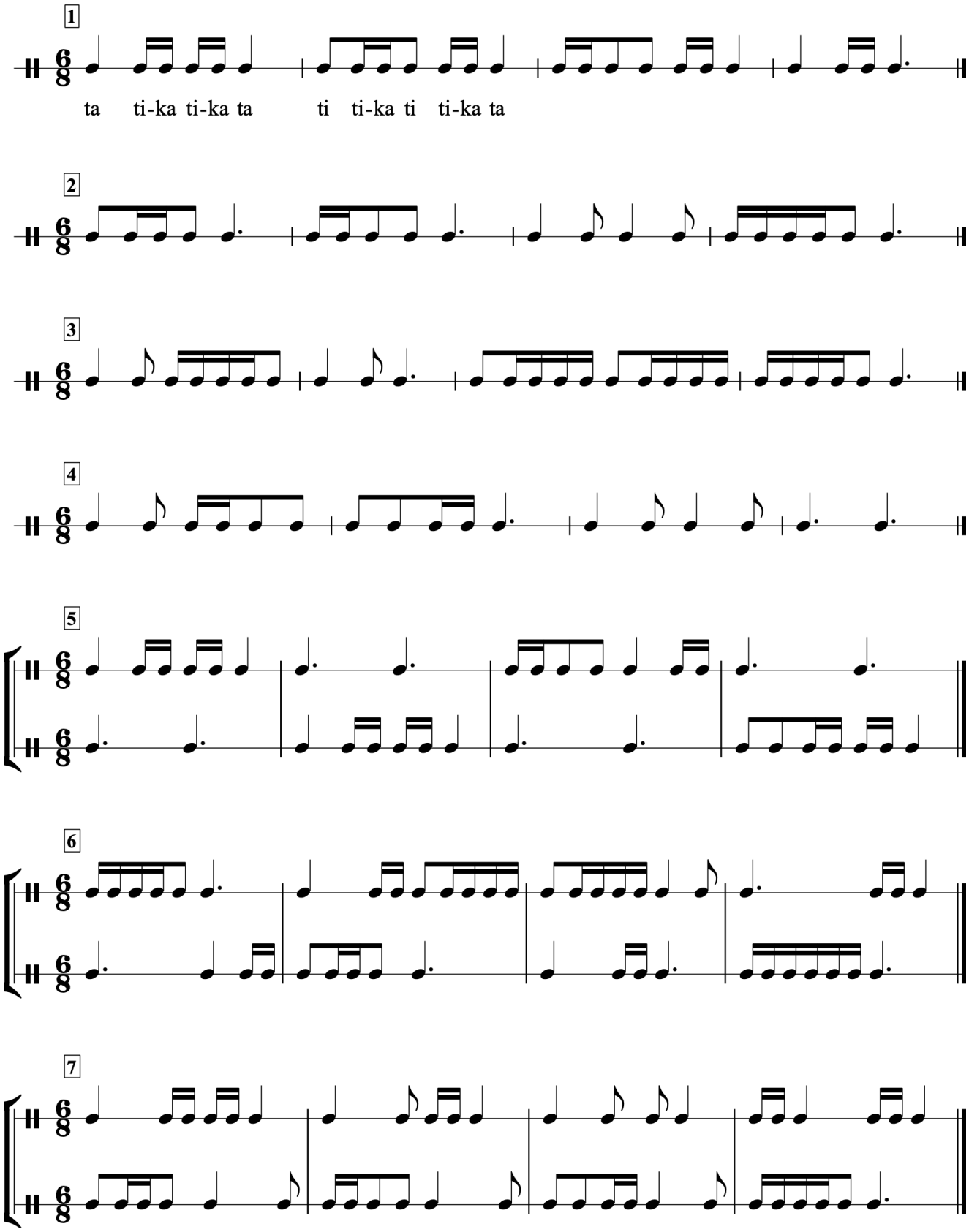
25.3.12 Compound Time: ta-tika and tika-ta



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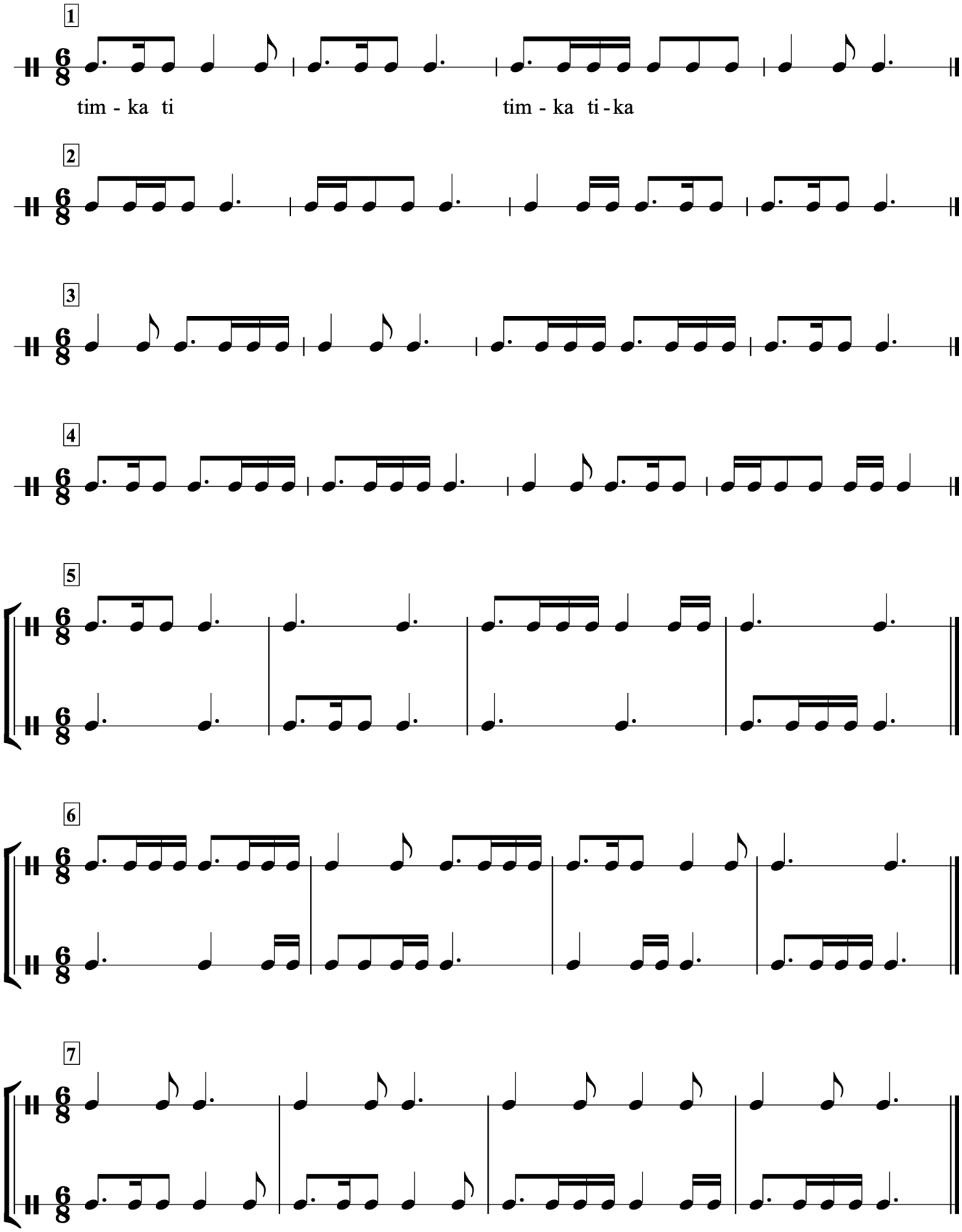
25.3.13 Compound Time: timka-ti



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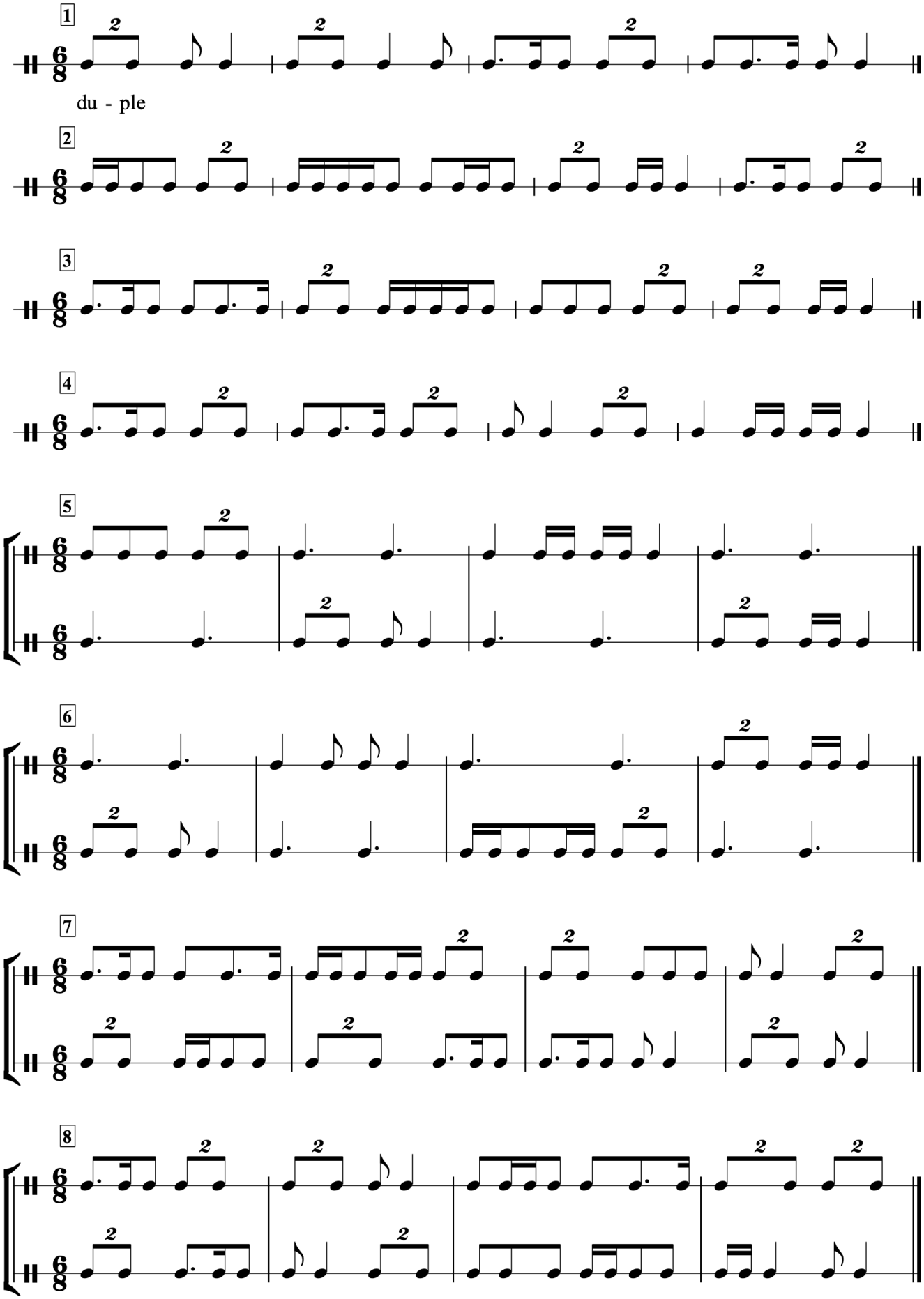
25.3.14 Compound Time: Duple



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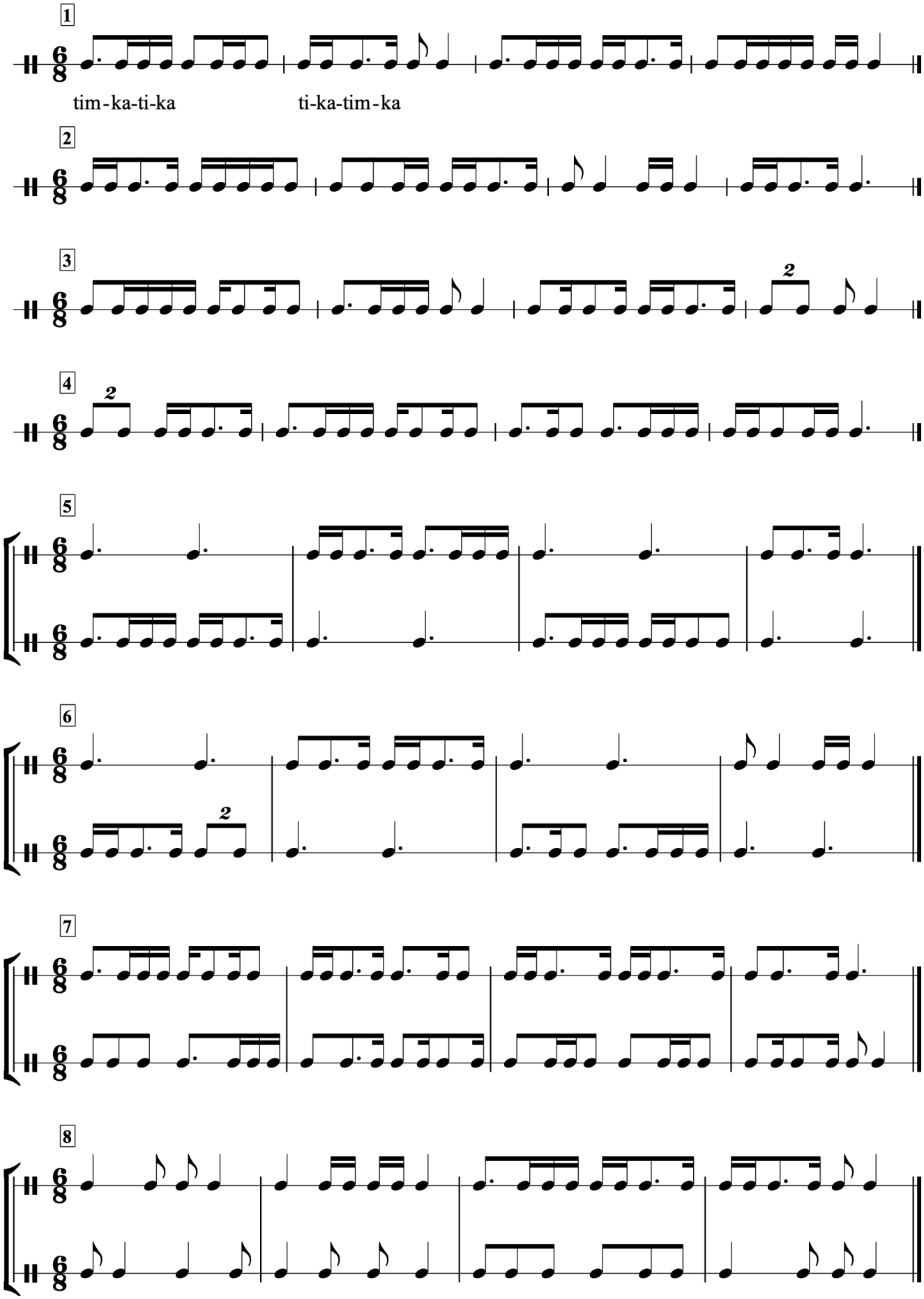
25.3.15 Compound Time: Timka-tika and tika-timka



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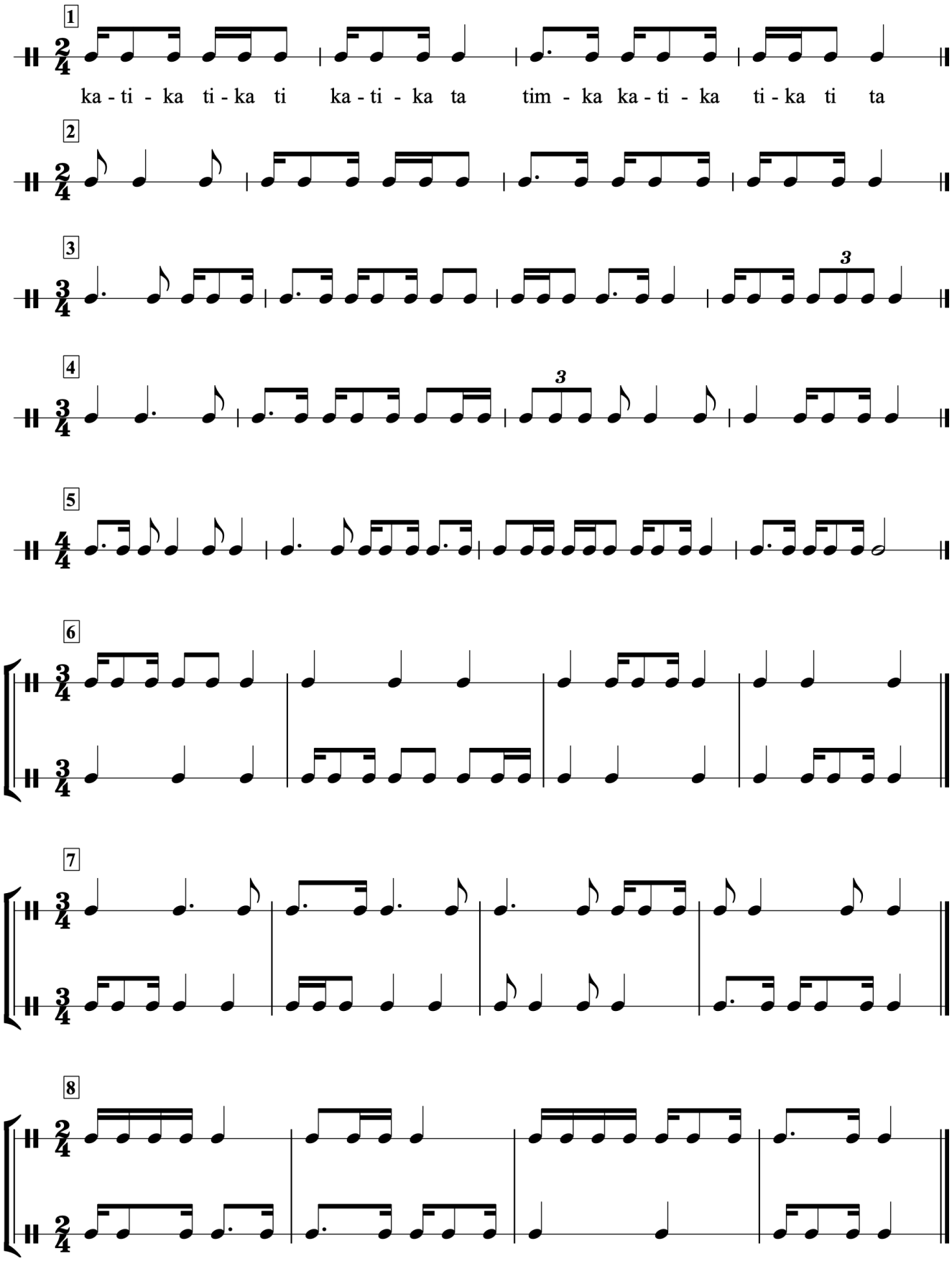
25.3.16 Simple Time: Ka-ti-ka



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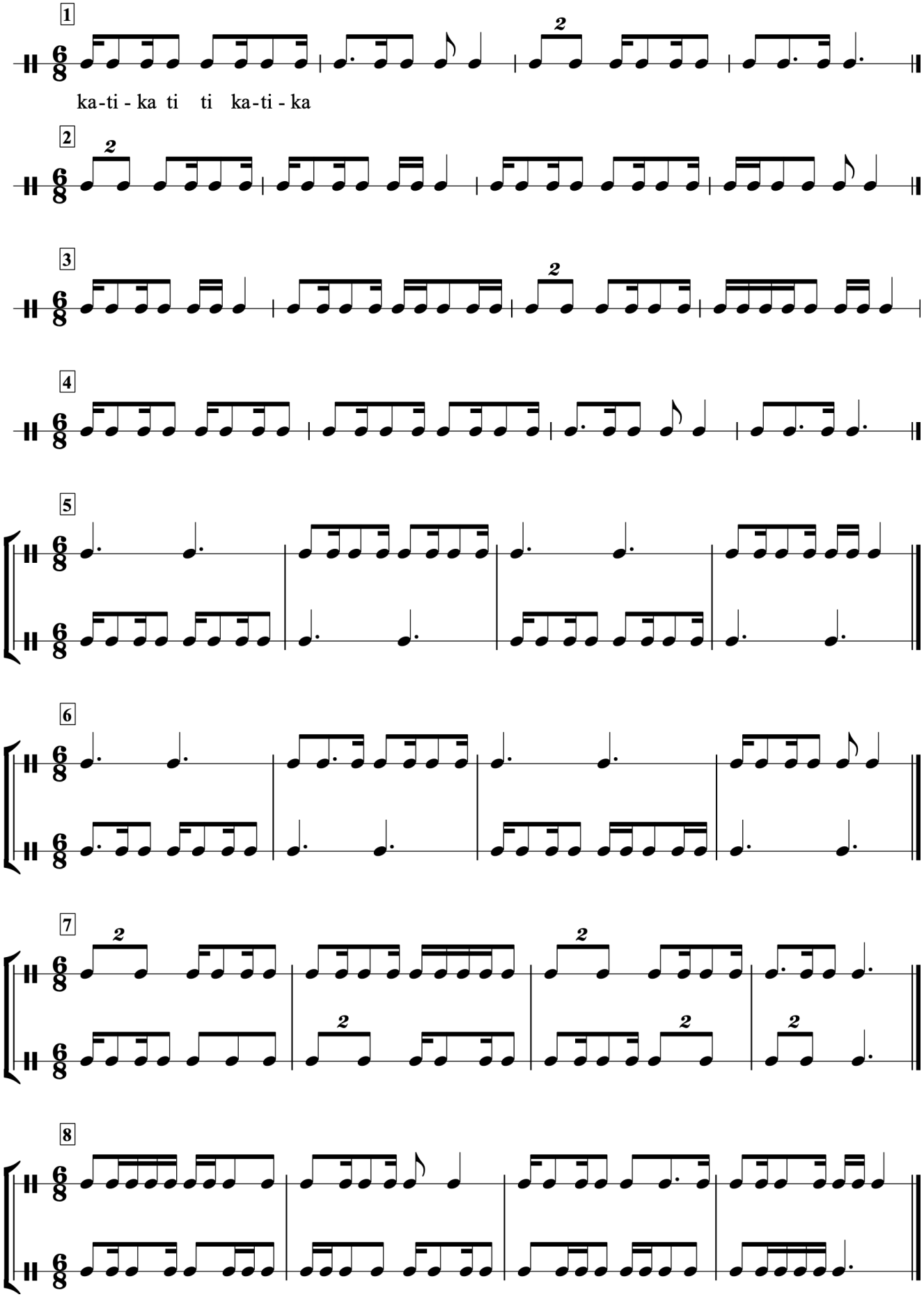
25.3.17 Compound Time: Ka-ti-ka-ti and ti-ka-ti-ka



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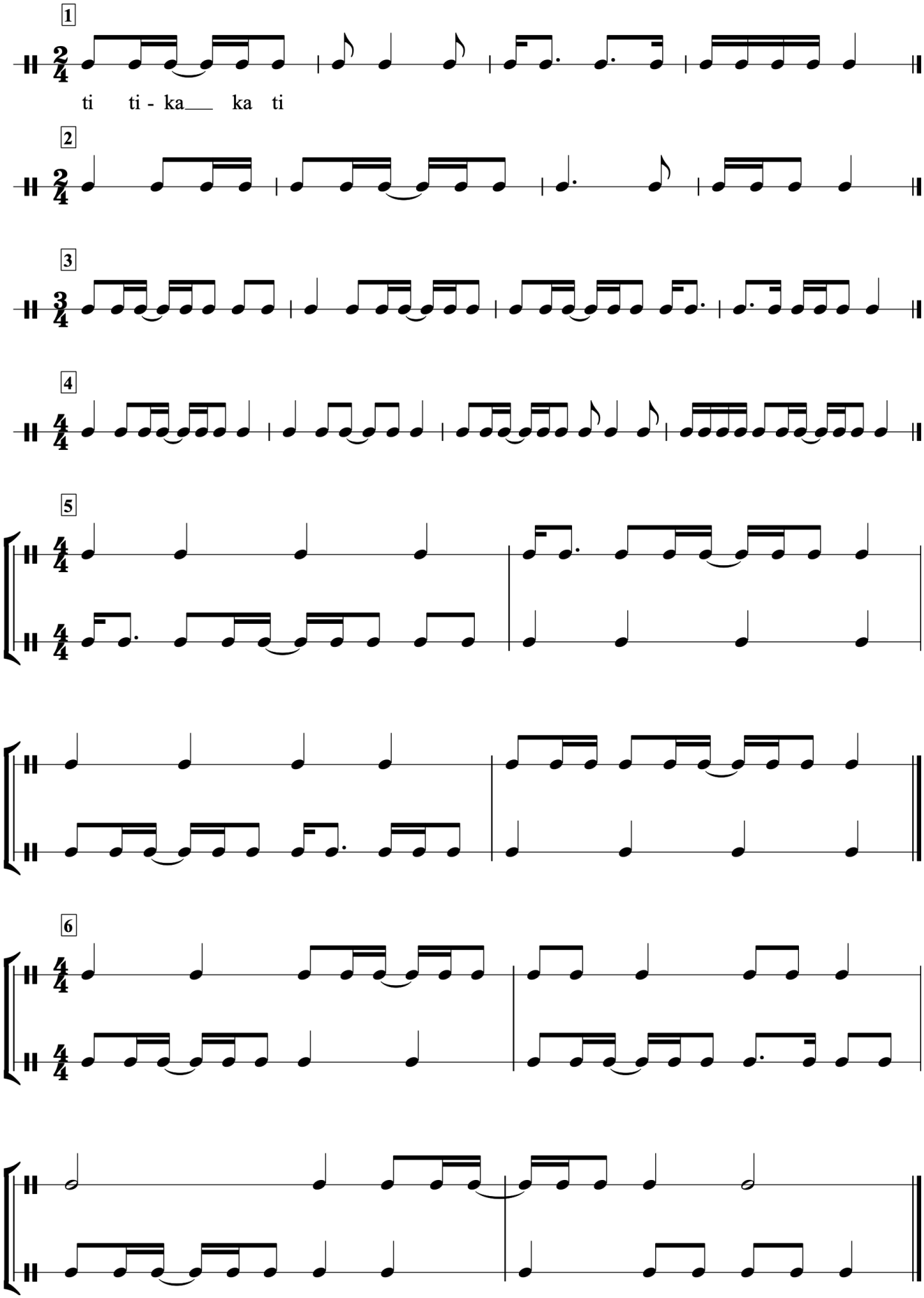
25.3.18 Simple Time: ti-tika_ka-ti



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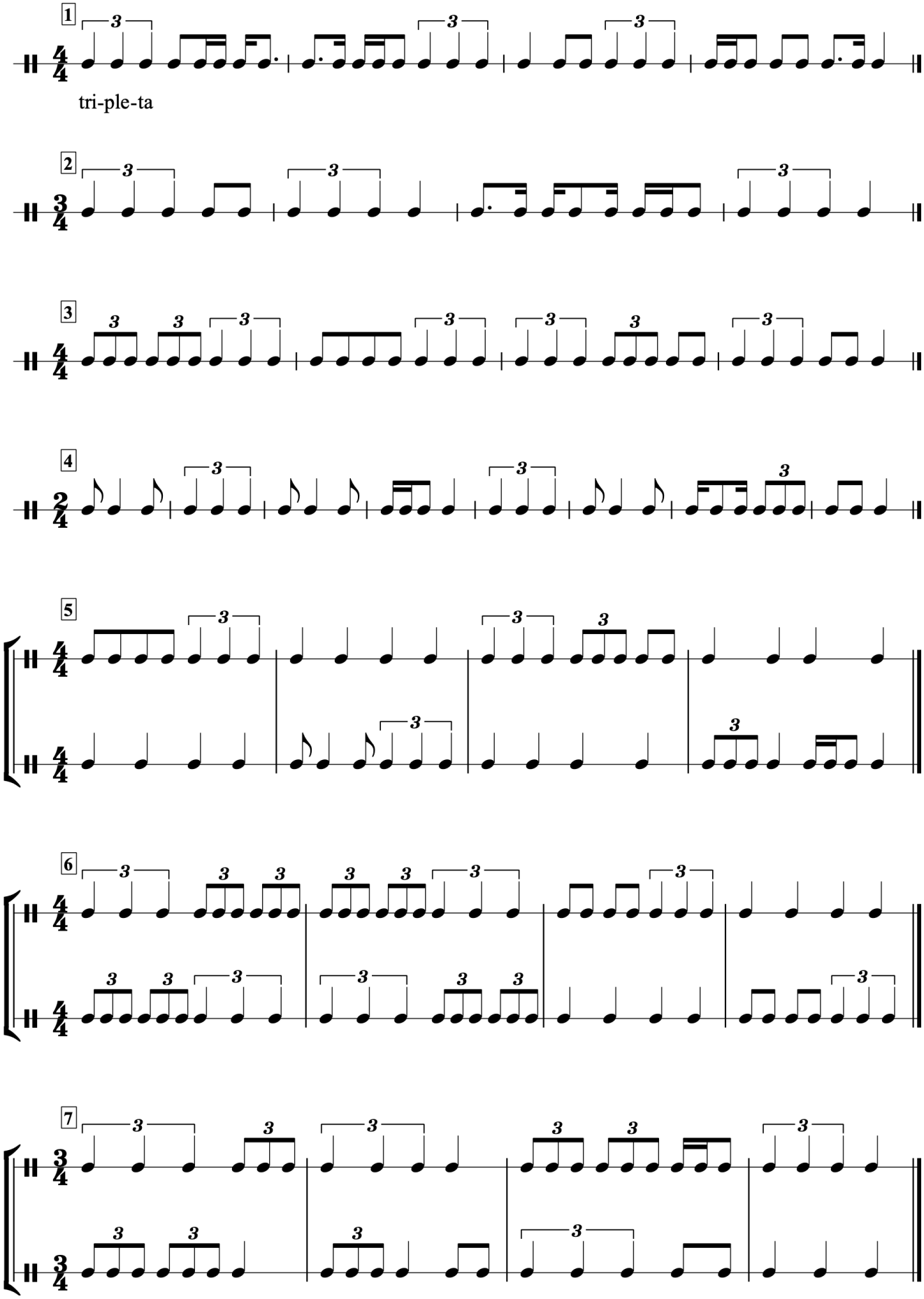
25.3.19 Simple Time: Triple ta



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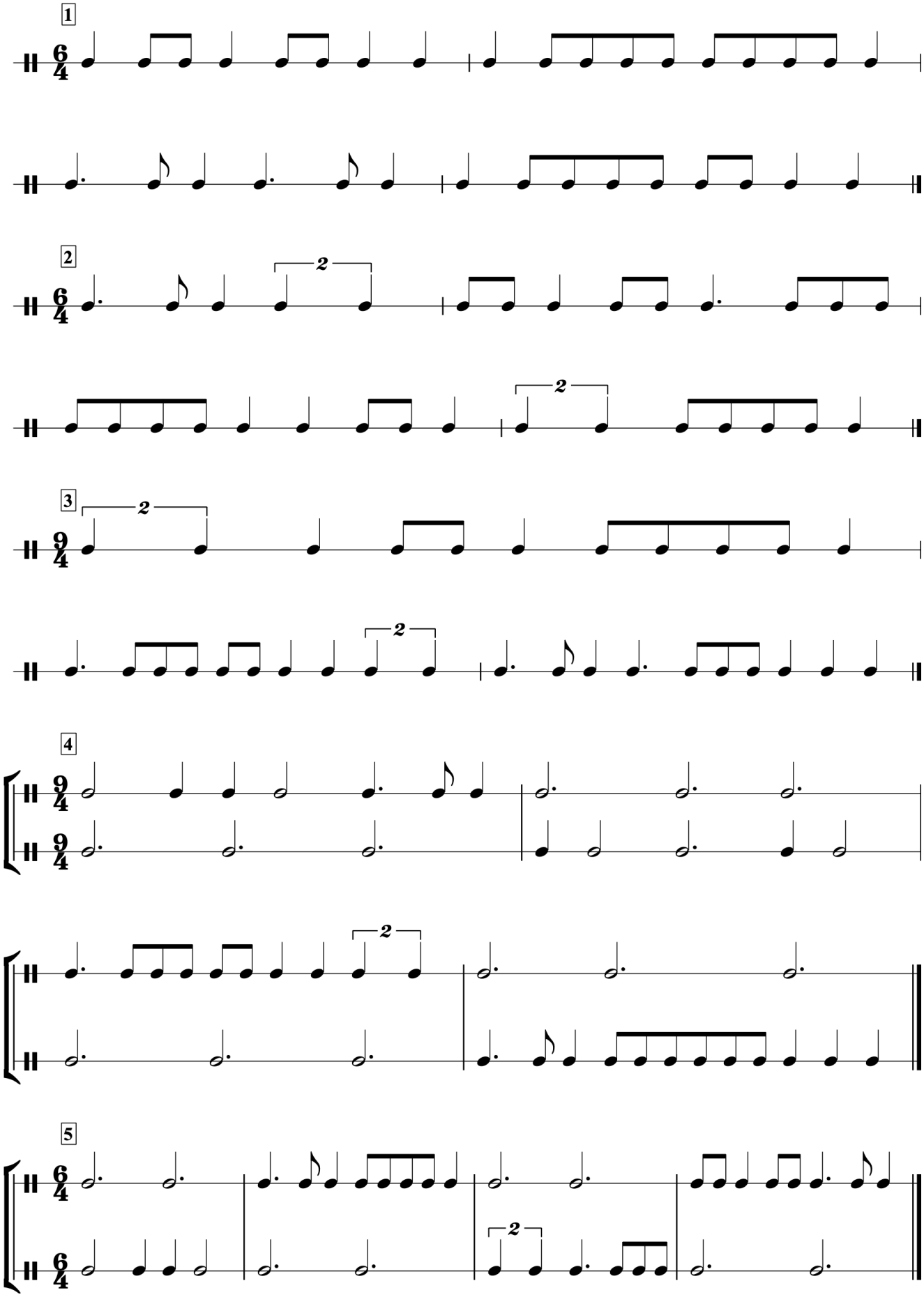
25.3.20 6/4 and 9/8



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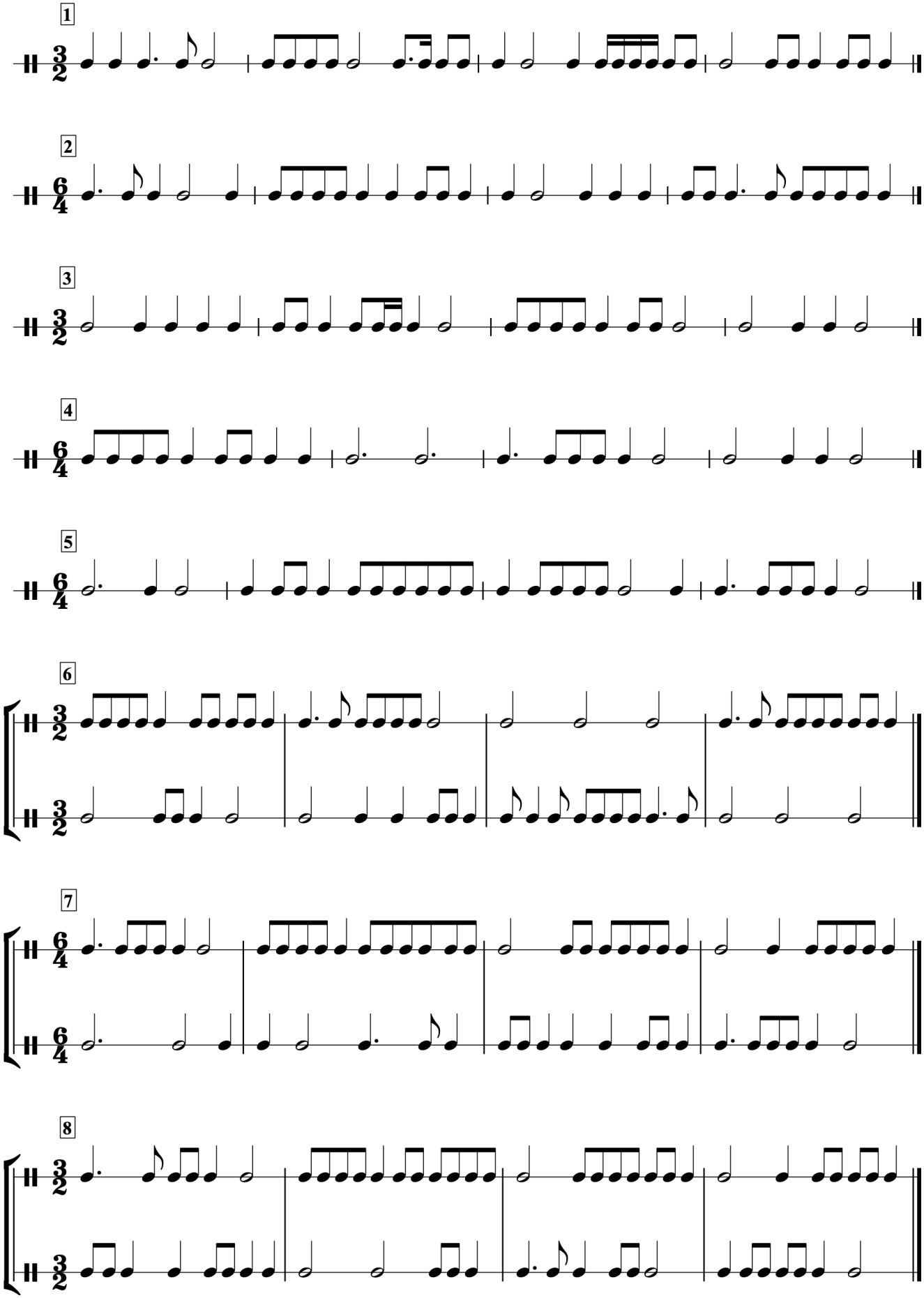
25.3.21 6/4 and 3/2



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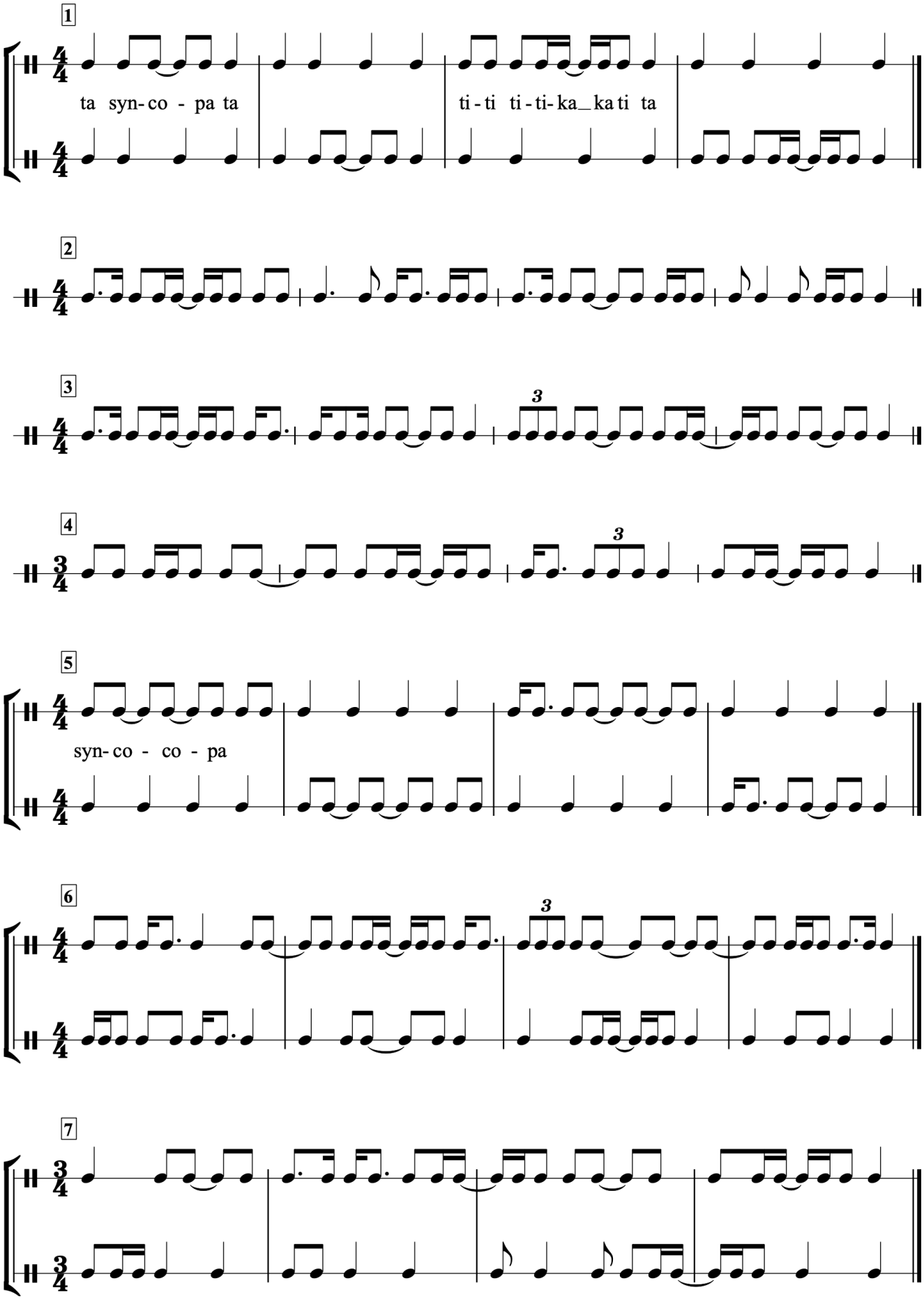
25.3.22 Extended Syncopation: Syncopa and ti-tika_ka-ti tied over the bar



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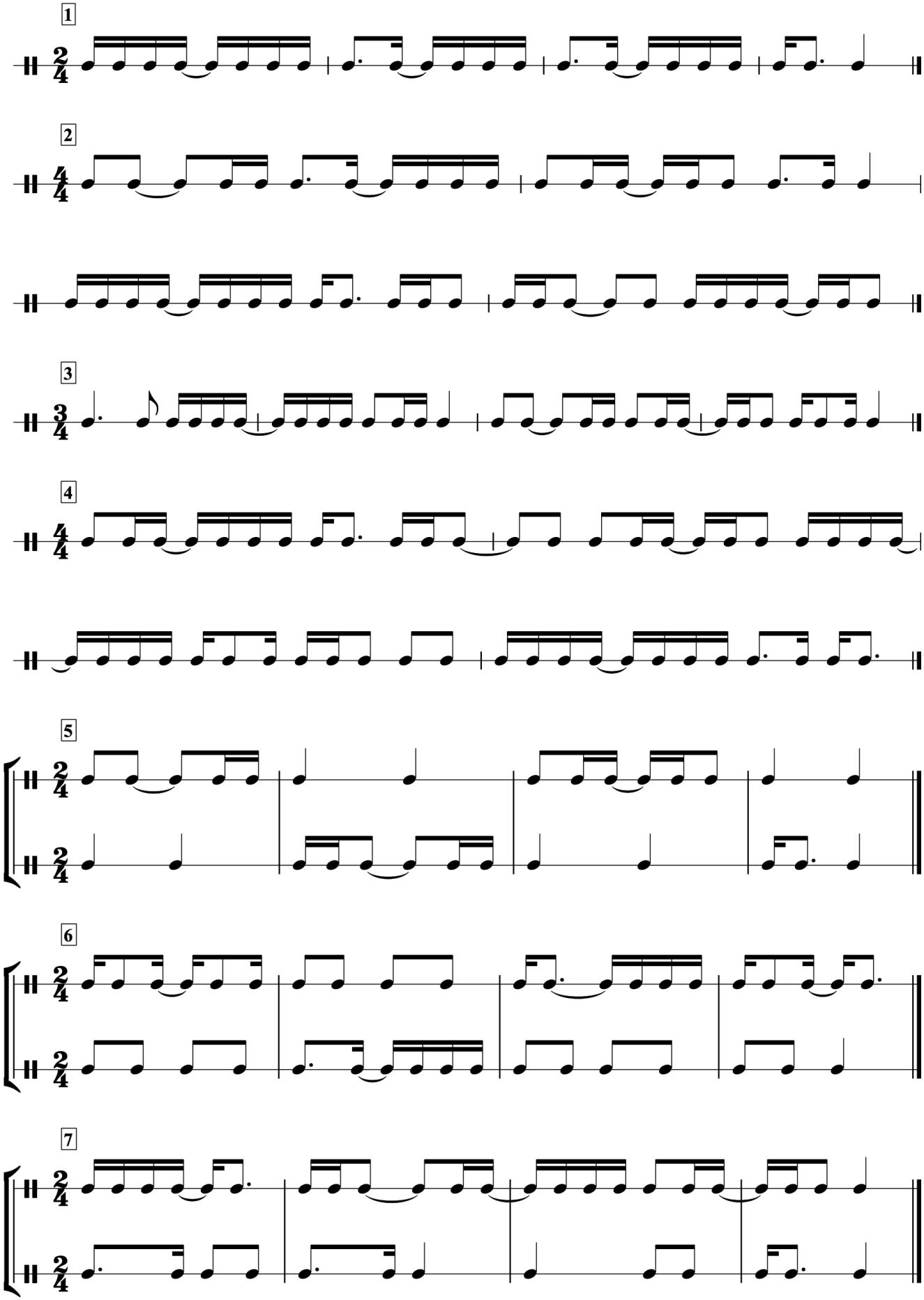
25.3.23 More Extended Syncopation



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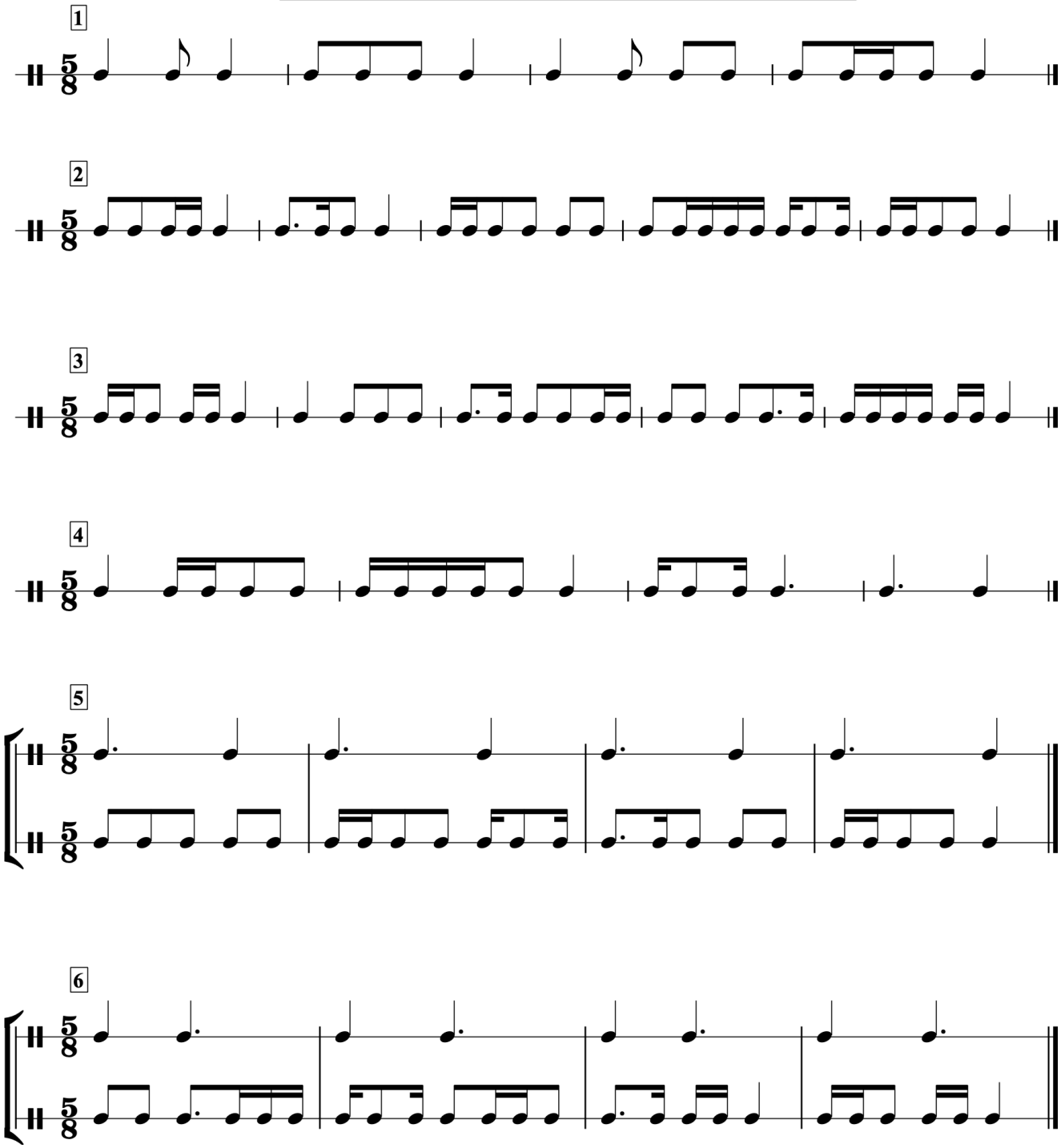
25.3.24 5/8

Just as 6/8 time is divided into 2 beats, so is 5/8.
You will either have a group of:
2 quavers + 3 quavers = 1 & 2 & a
or
3 quavers + 2 quavers = 1 & a 2 &
Try to work out which one each bar uses
and keep the beat to help get the rhythms right.



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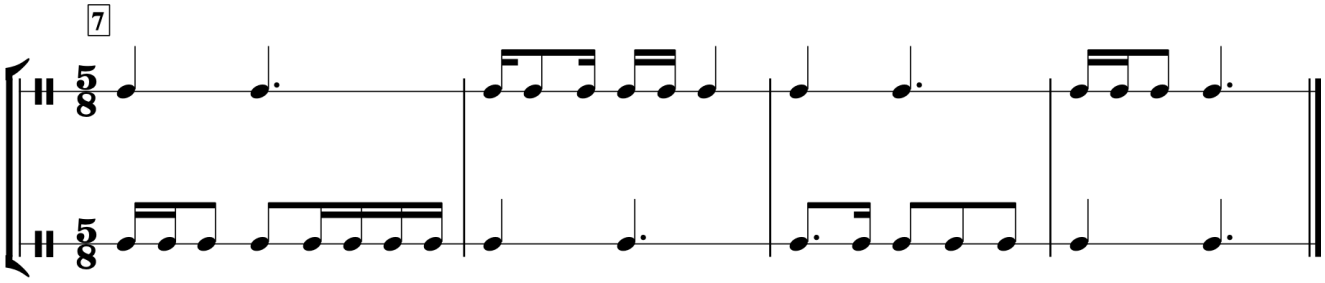
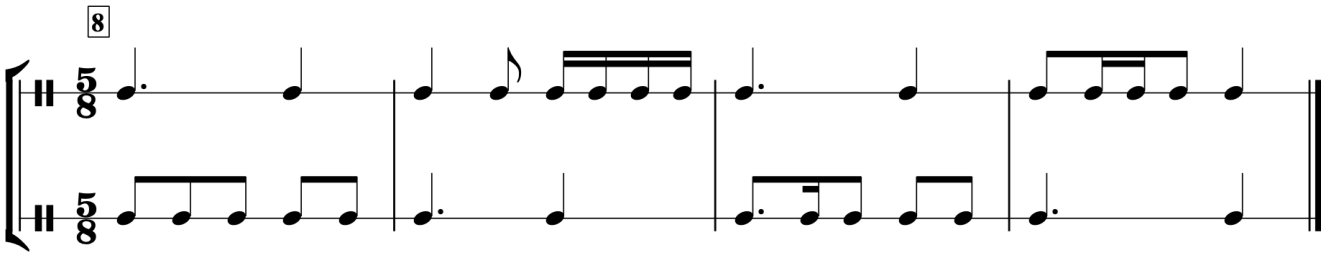
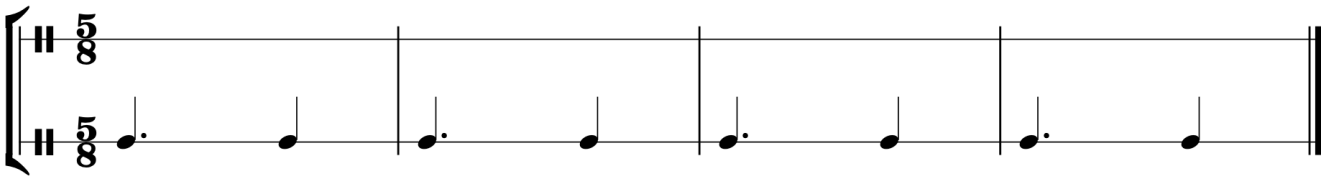
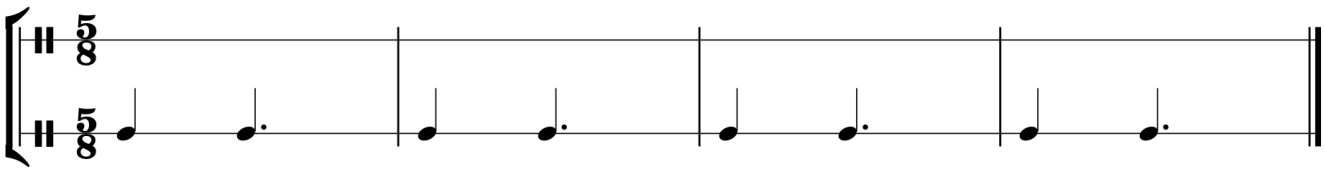
25.3.24 5/8 for Reading and Composition

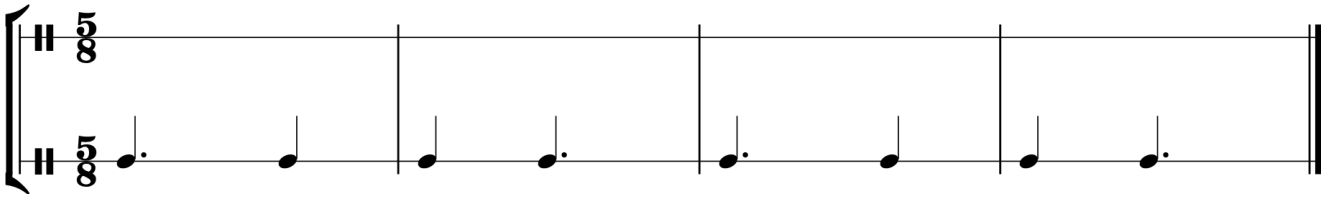




Write your own rhythms.







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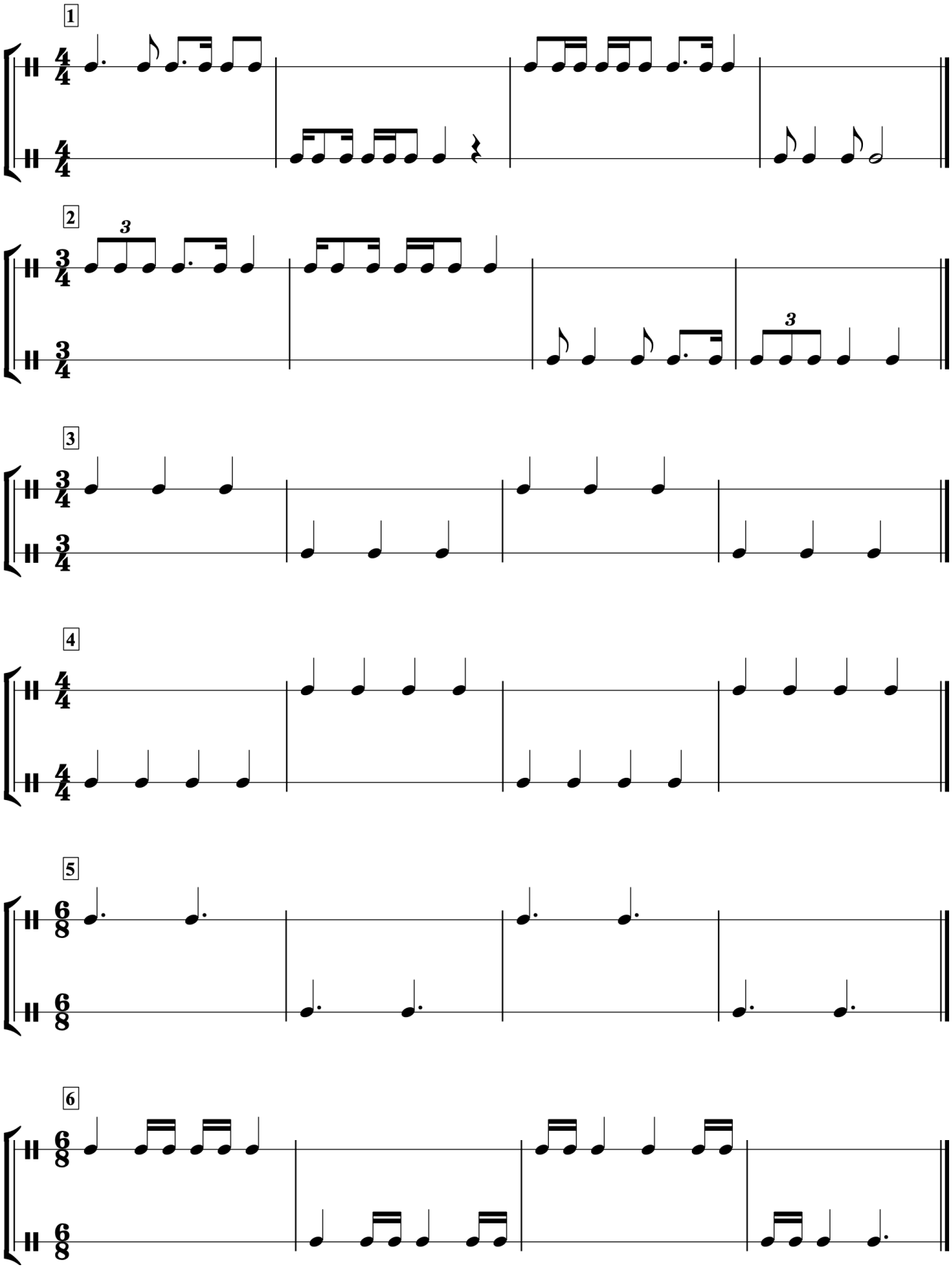
25.3.25 Simple and Compound Time: Rhythms for Dictation and Improvisation



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Appendices

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Appendix A - Note Reading Skills

There are many additional resources that will aid in note reading. I recommend the following websites that give reading exercises:

https://www.teoria.com/en/exercises/clef.php

https://www.musictheory.net/exercises/note

For younger students, **Staff Wars** is a fun and interactive app. There is also a live version of this that allows students to play notes on their instruments in order to identify them.

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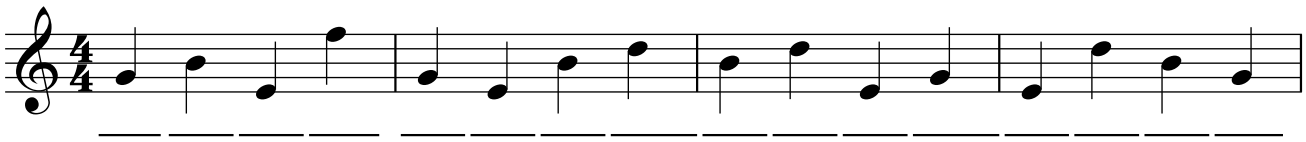
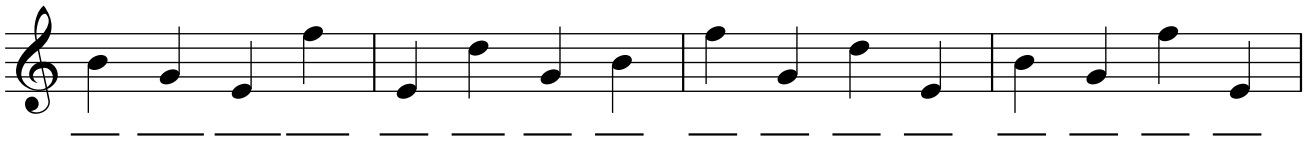
A1.0 Note Naming: Treble Clef

Write the letter names of the notes below.
Time yourself and correct your answers

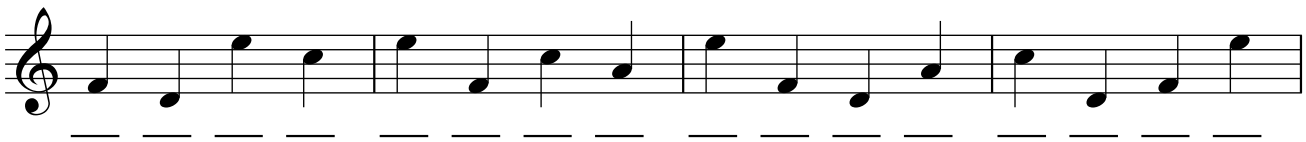
Time:
Correct: /16



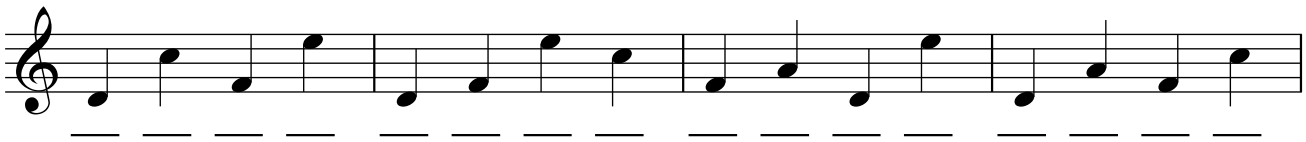
Time:
Correct: /16



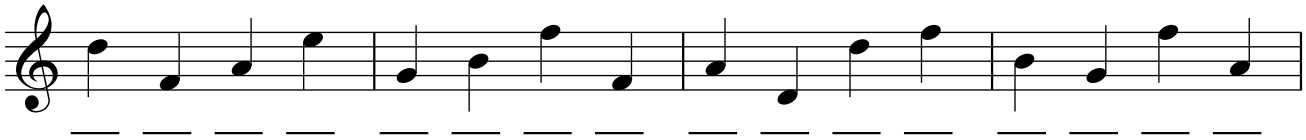
Time:
Correct: /16



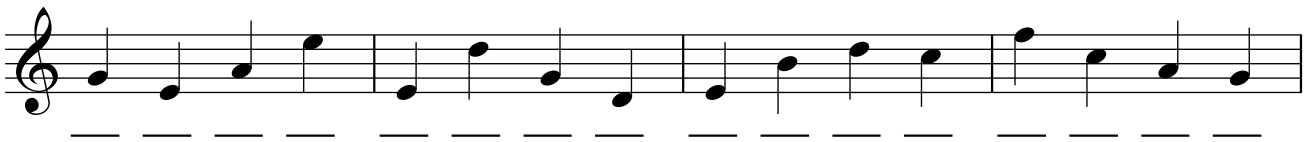
Time:
Correct: /16



Time:
Correct: /16



Time:
Correct: /16



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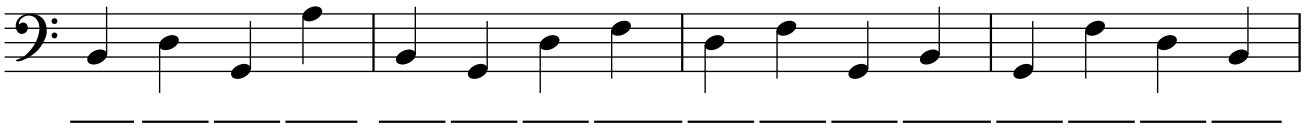
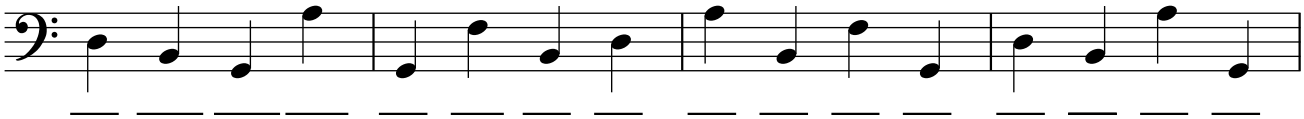
A2.0 Note Naming: Bass Clef

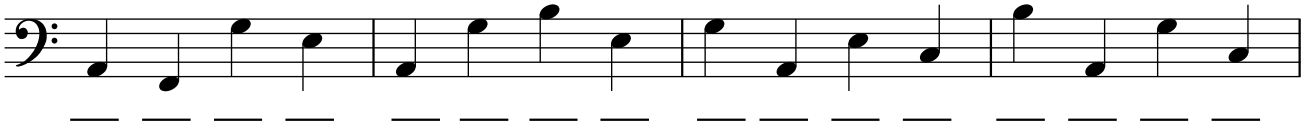
Time:
Correct: /16



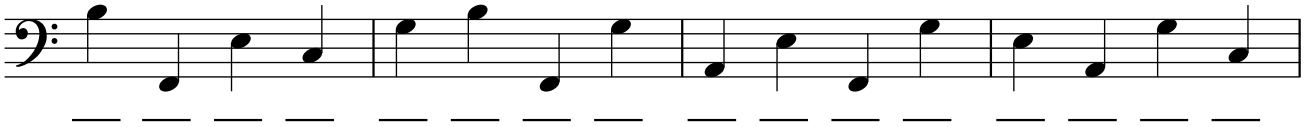
Time:
Correct: /16



Time:
Correct: /16



Time:
Correct: /16



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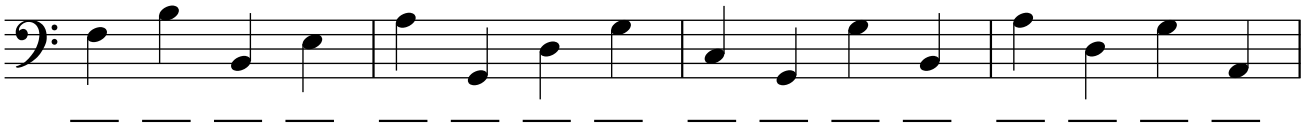
Correct: /16



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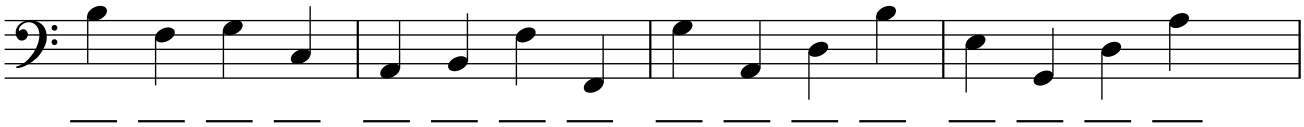
Correct: /16



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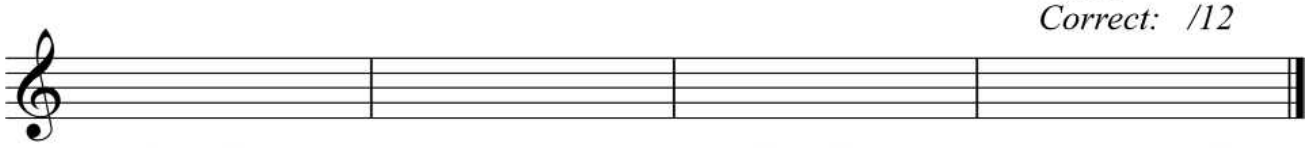
A3.0 Note Writing I

Write the notes on the staff below. Note the Clef
Where notes are repeated, write up or down the octave

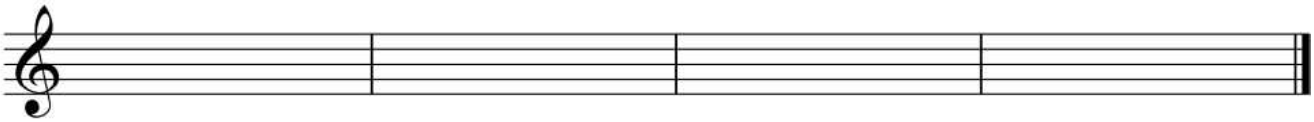
Time:
Correct: /12



A C B D B F G C E D E C

5

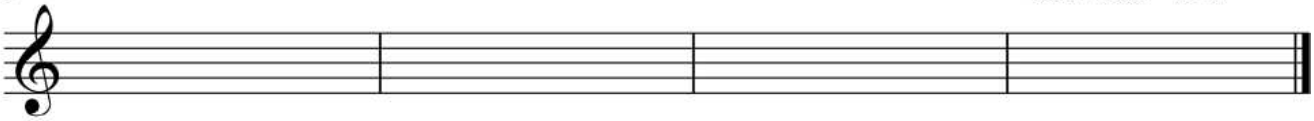
Time:
Correct: /12



F B G F A B E E C B A G

9

Time:
Correct: /12



C F G B B G A D B E E F

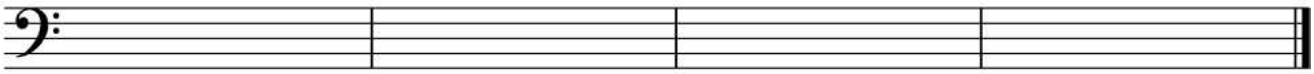
13

Time:
Correct: /12

D D F B E E G A C E A A

17

Time:
Correct: /12



F A D D B G G G E F A B

21

Time:
Correct: /12

D E G F F D E E A B F C

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A4.0 Note Writing II

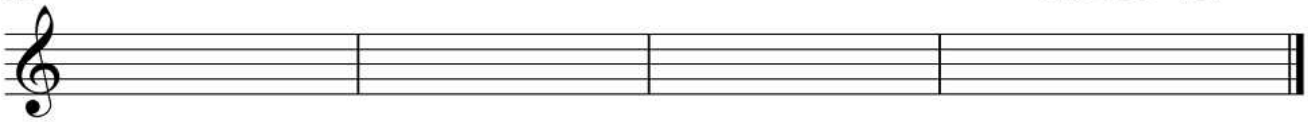
Write the notes on the treble and bass staff below.
Where notes are repeated, write up or down the octave

25

A C B B D D C E E E C C

Time:
Correct: /24

29



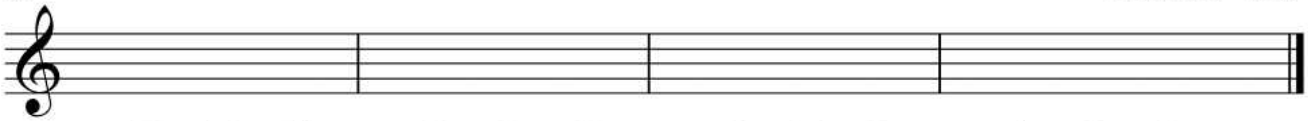
A A B C E E D F A G C B

33

F D B B E C D A B G F D

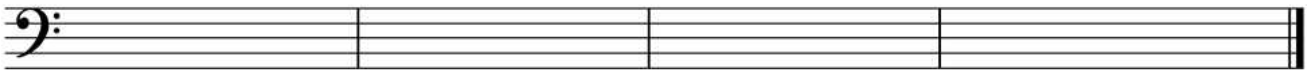
Time:
Correct: /24

37



D F G D D G C F B A D G

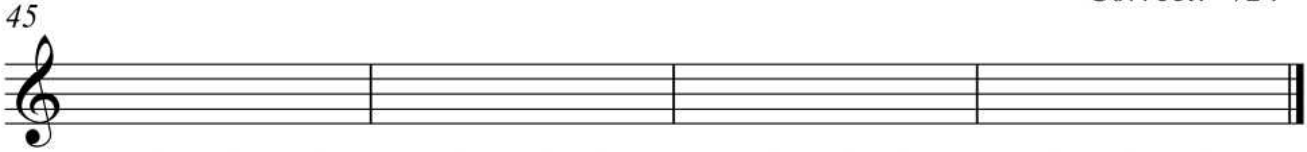
41



E A A C C F B E E A E F

Time:
Correct: /24

45



A A G A C B G C F F B B

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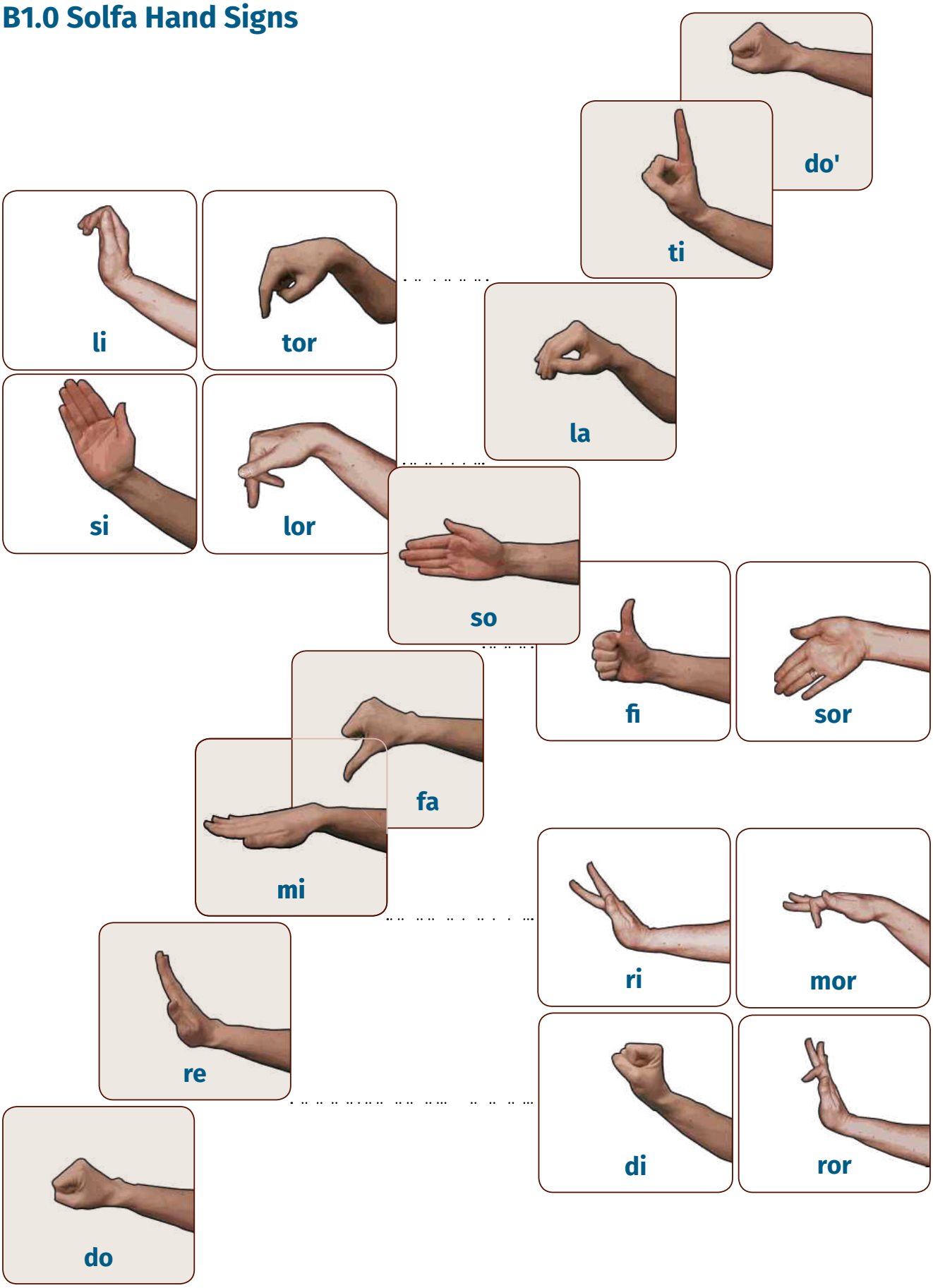
Appendix B - Solfa Hand Signs & Ladder

B1.0 Solfa Hand Signs



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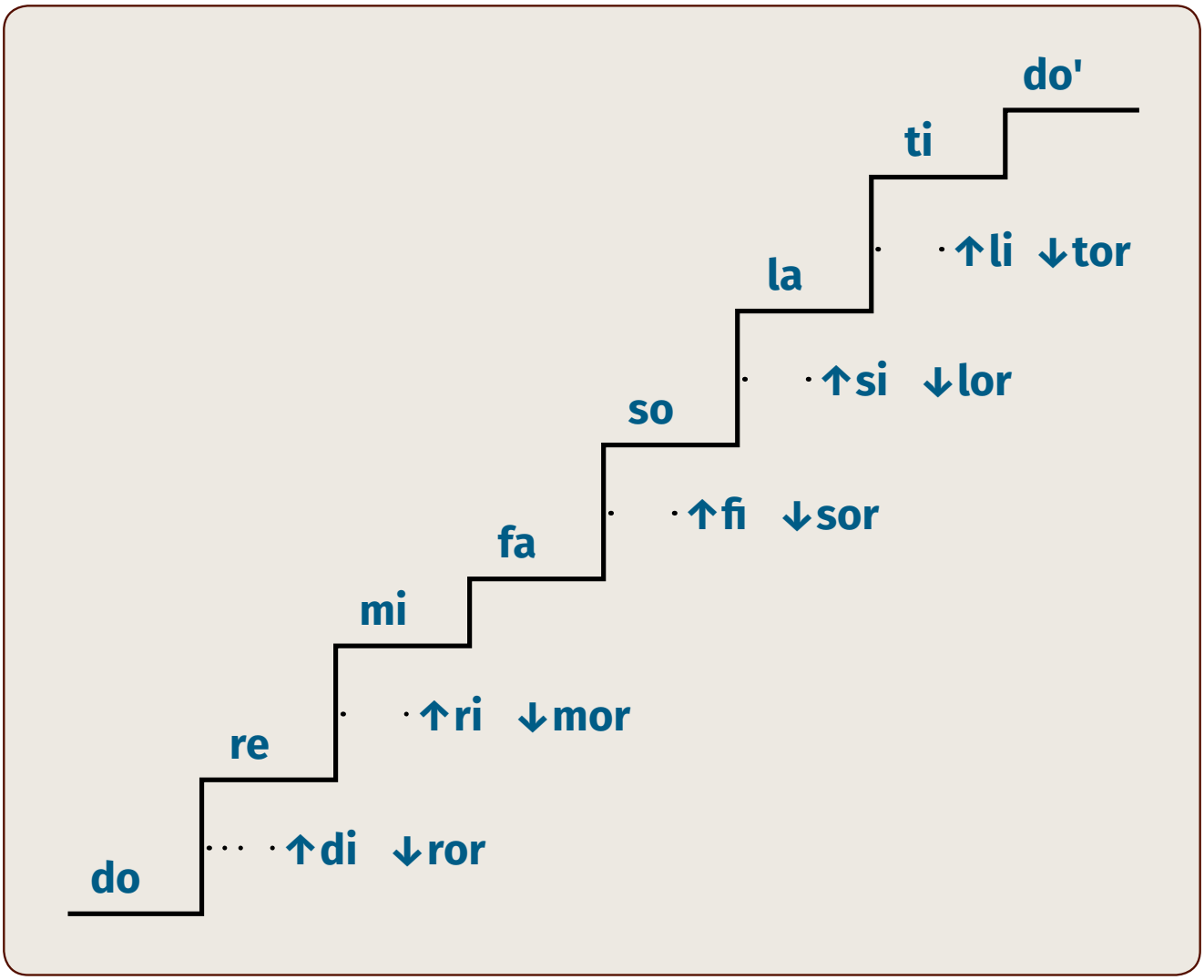
B2.0 Solfa Ladder



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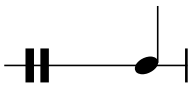
Appendix C - Rhythm Names

C1.0 Simple Time

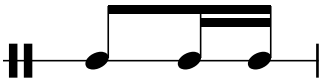


ta

saa

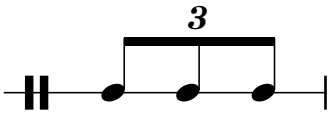
ti - ti

ti-ka ti-ka



ti ti - ka

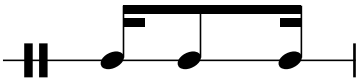
ti - ka ti



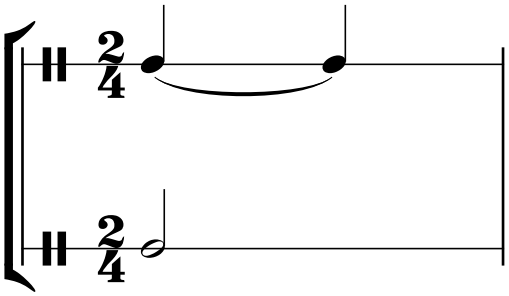
tri - o - la

tim - ka

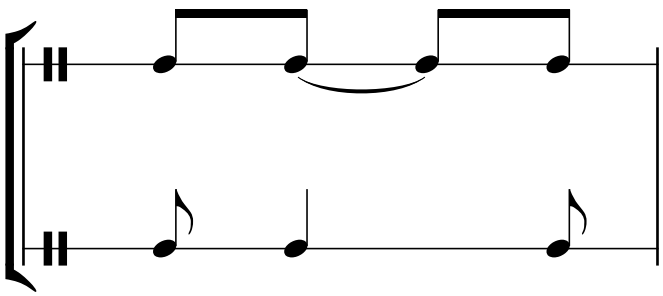
ka - tim



ka - ti - ka

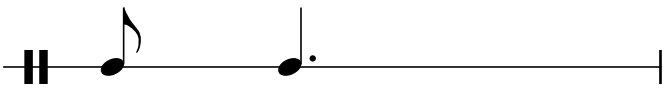


too



syn - co - pa

tam - ti



ti - tam

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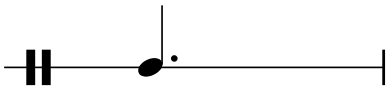
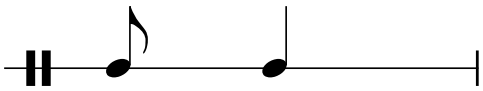
C2.0 Compound Time



tam

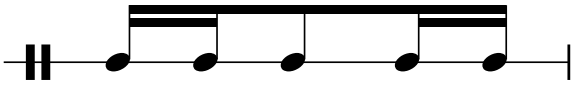
ti - ti - ti

ta - ti



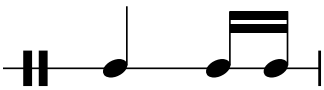
ti ta

ti ti - ka ti



ti - ka - ti - ti - ka

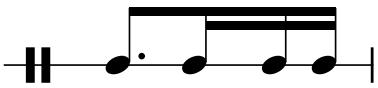
ti - ka ti - ka ti



ta ti - ka

ti - ka ta

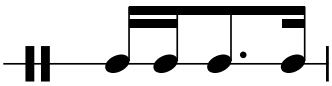
tim - ka ti



tim - ka ti-ka

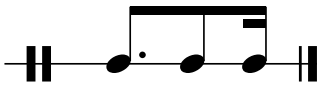
ti tim - ka

ka ti ti ka



ti-ka tim - ka

ka ti ka ti



tam ti ka

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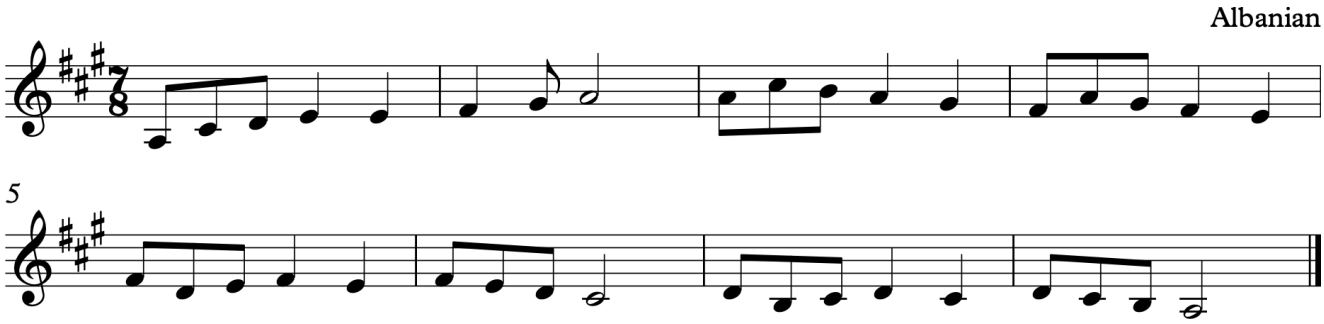
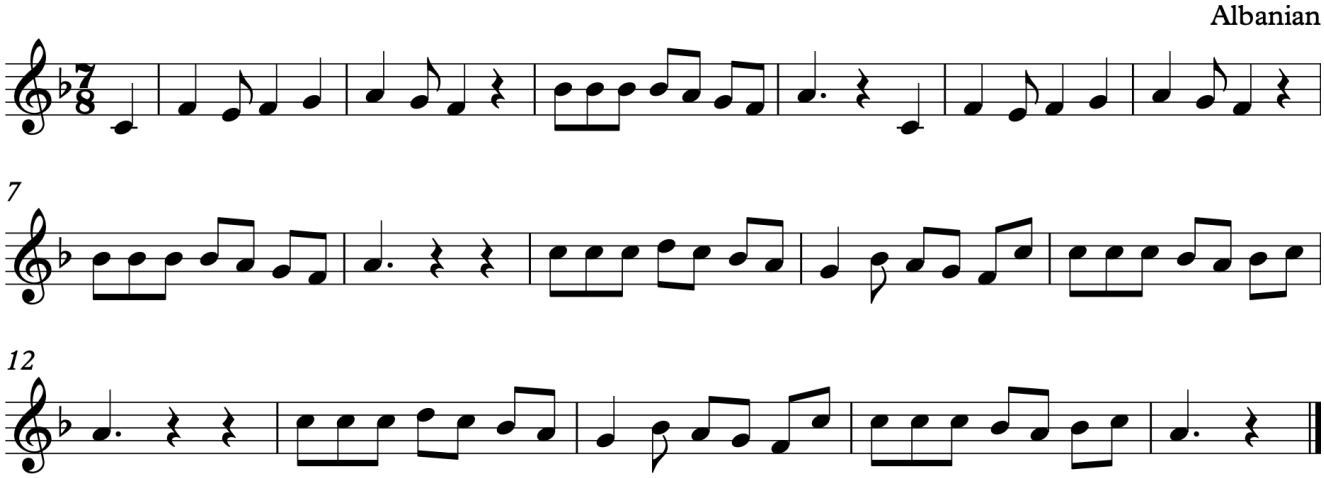
Appendic D - Uncommon Time Signature Repertoire

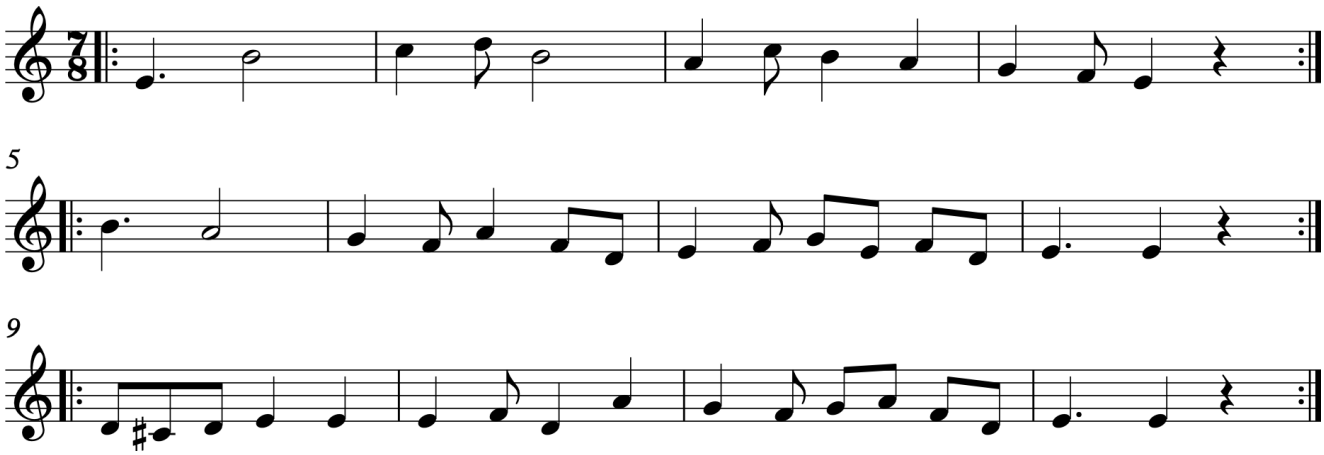
D1.0 Albanian Folk Song



D2.0 Greek Folk Song I



D3.0 Greek Folk Song II



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Appendix E - Bach Chorales

Bach Chorales are wonderful for the sheer joy of singing in harmony. In addition, they can be used as Sing and Play exercies. Initially sing the top line and play the bass. As skill increases:

1) Sing the tenor or alto line and play the soprano and bass lines.

2) Sing the tenor line and play all other parts

3) Sing one person per part

Once chords in inversion and harmony have been made conscious, analysis of the Bach Chorales becomes possible.

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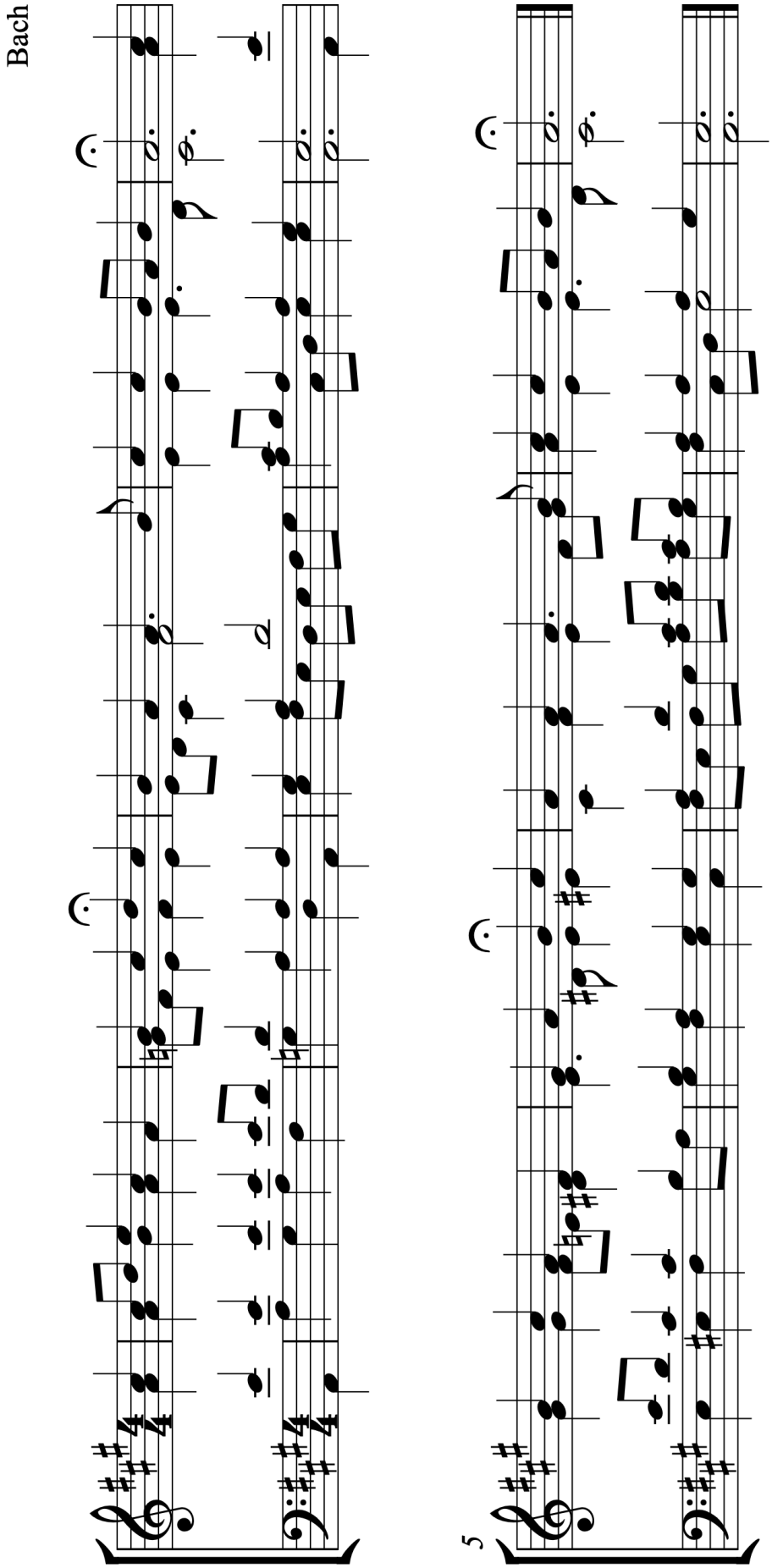
E1.0 Bach Chorale: Ach Bleib Bei Uns, Herr Jesu Christ



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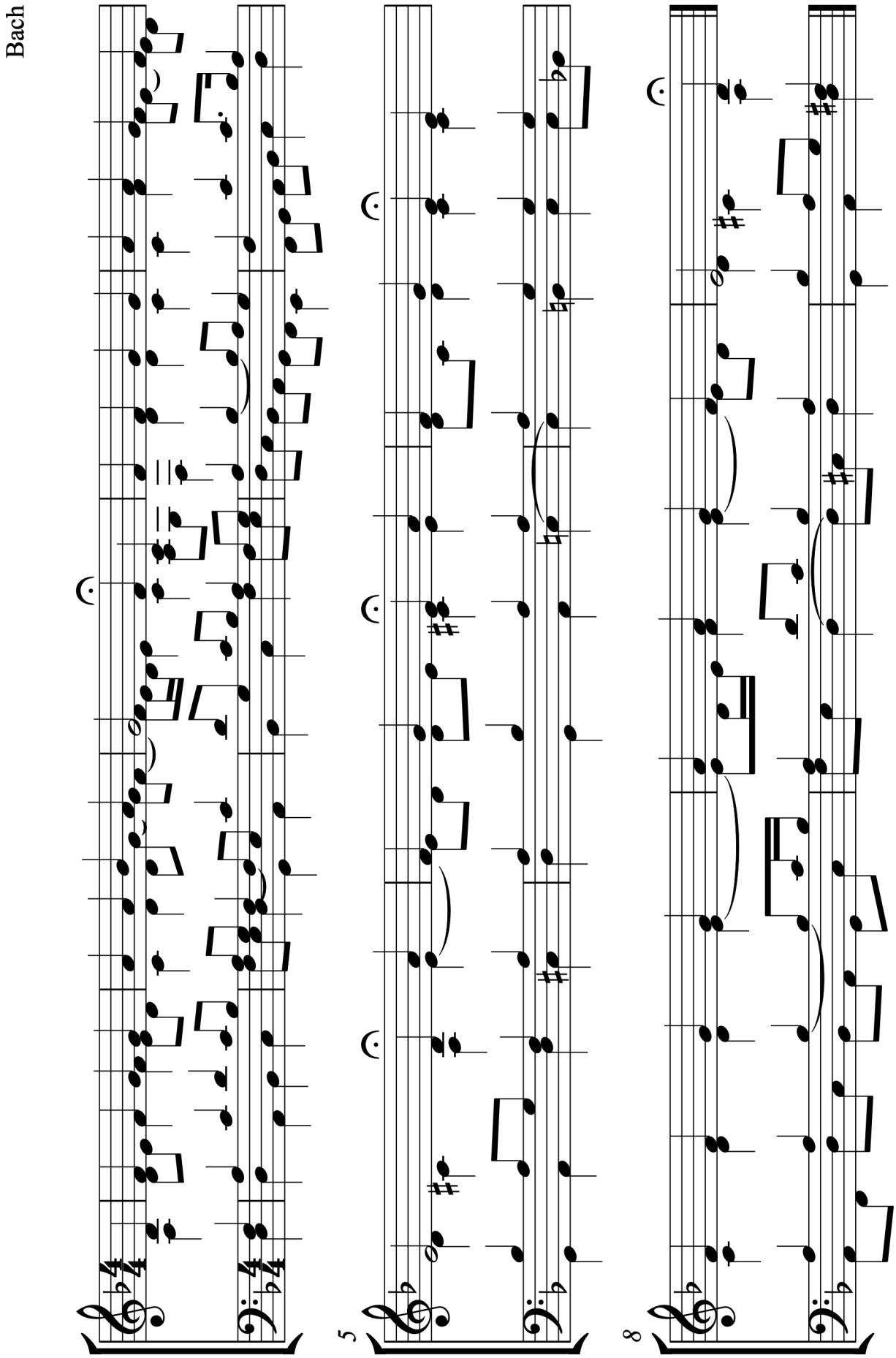
E2.0 Bach Chorale: Ach Gott, Erhor Mein Seufzen und Wehklagen



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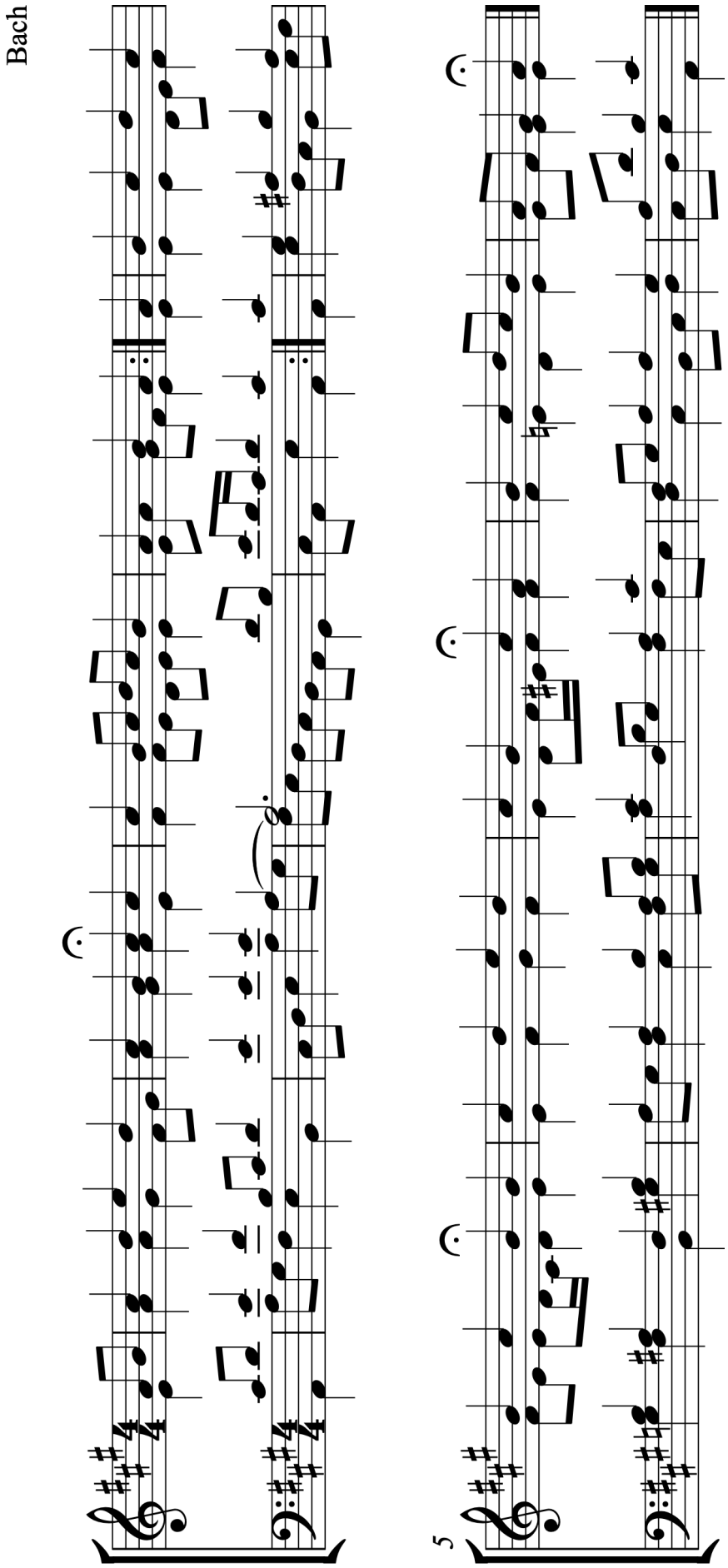
E3.0 Bach Chorale: Allein Got in Der Hoh Sei Ehr



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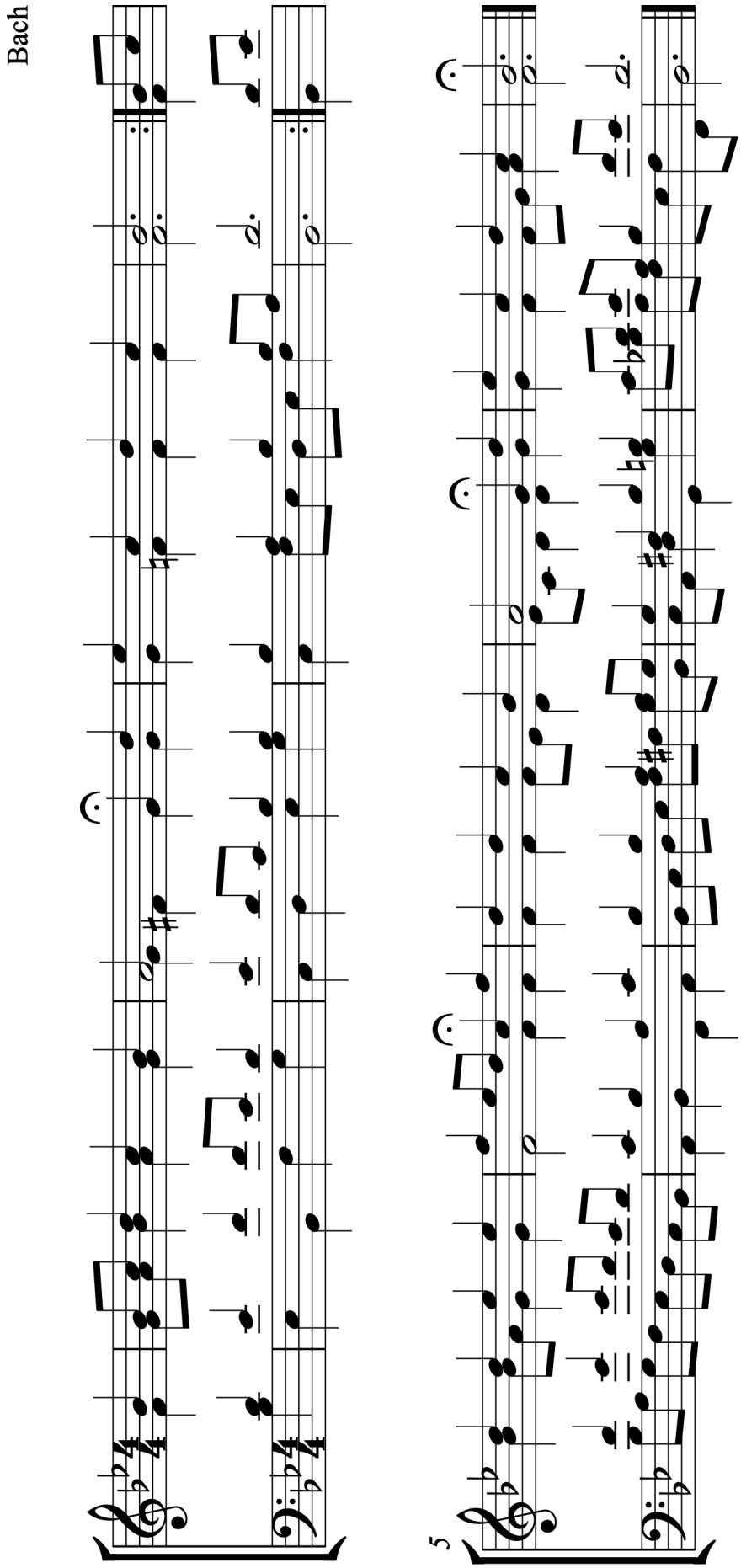
E4.0 Bach Chorale: Herr Christ, Der Einig Gotts-Sohn



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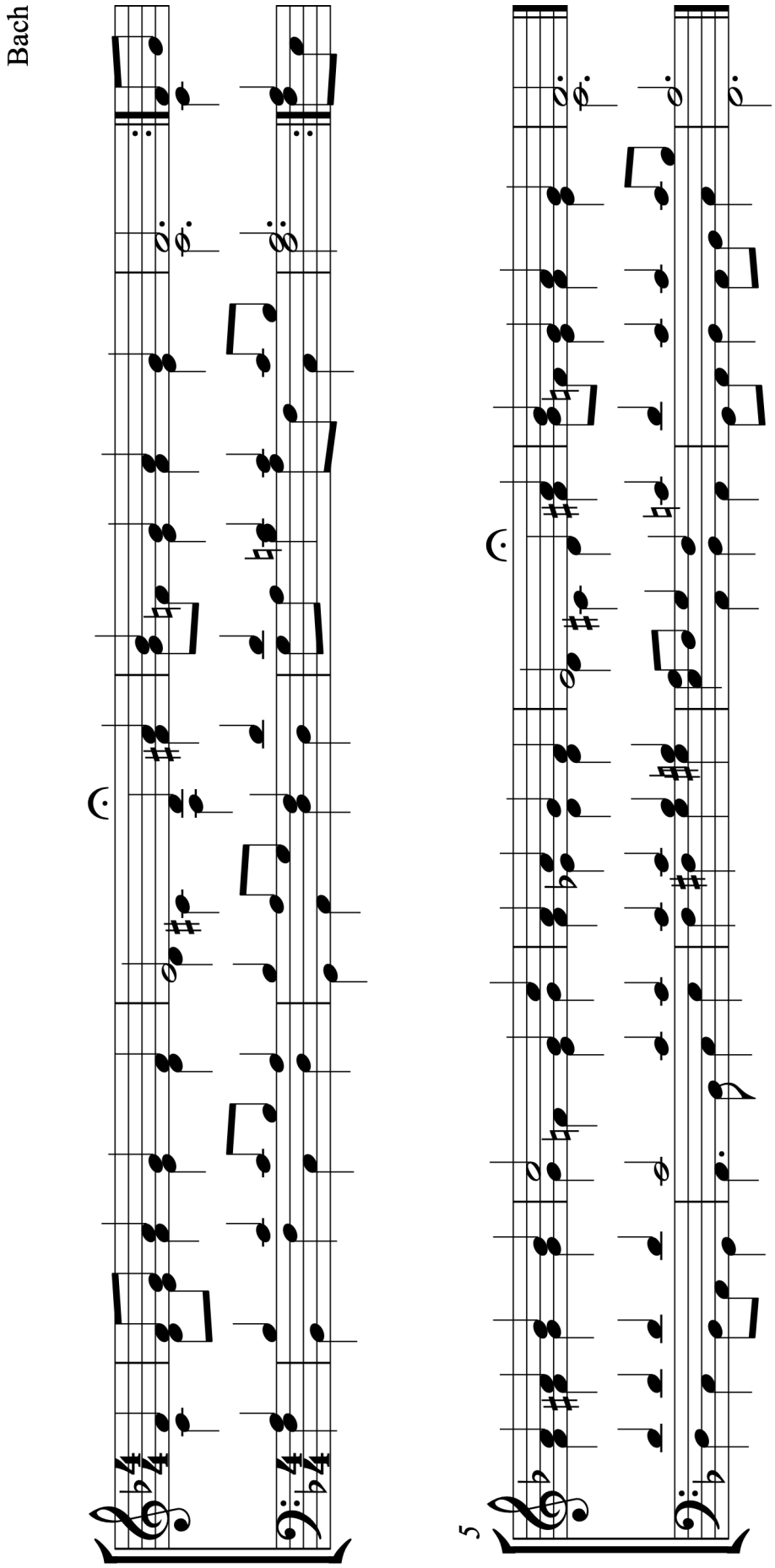
E5.0 Bach Chorale: Herr Christ, Der Einig Gotts-Sohn II



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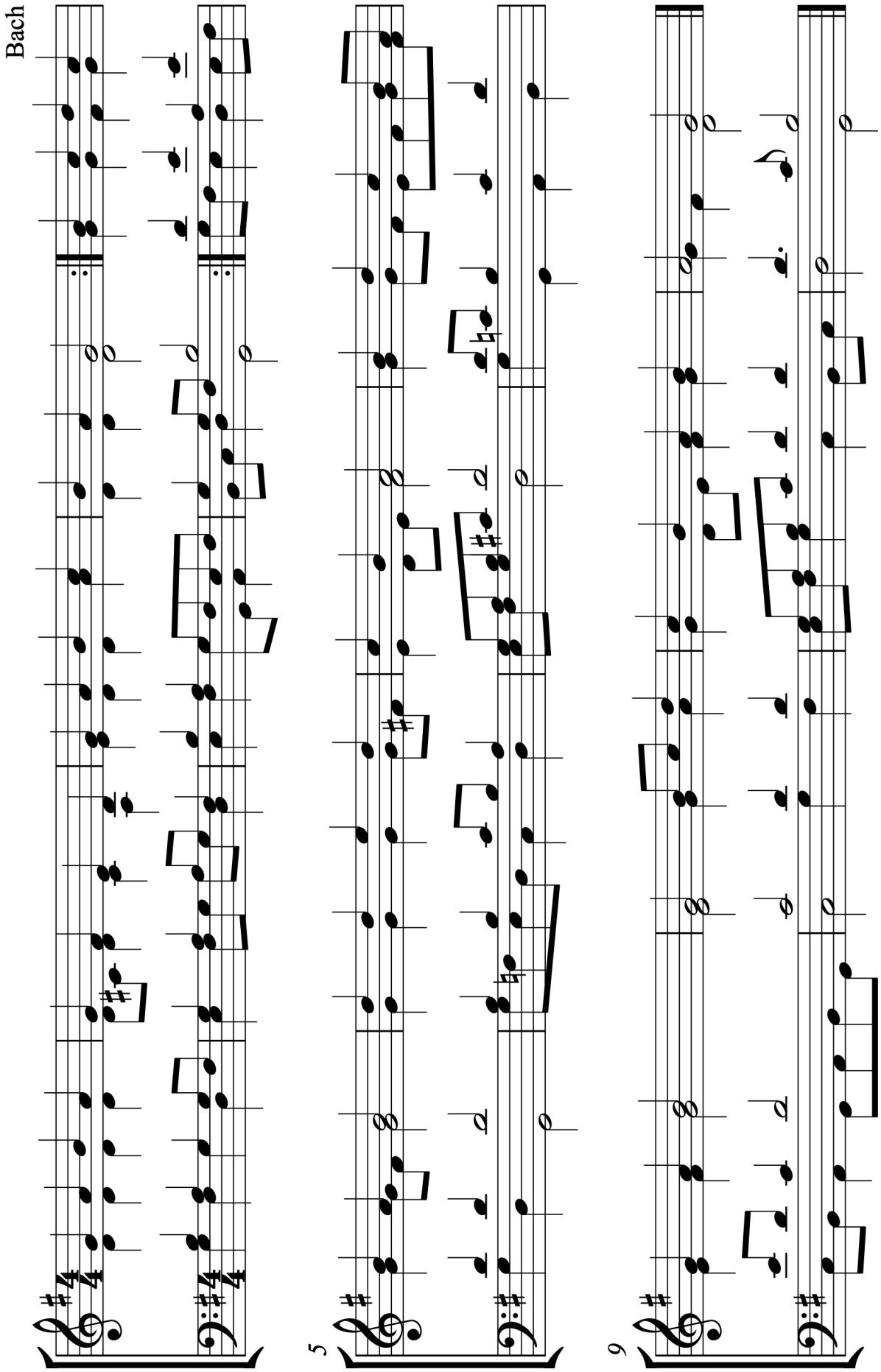
E6.0 Bach Chorale: Freu Dich Sehr, O Meine Seele



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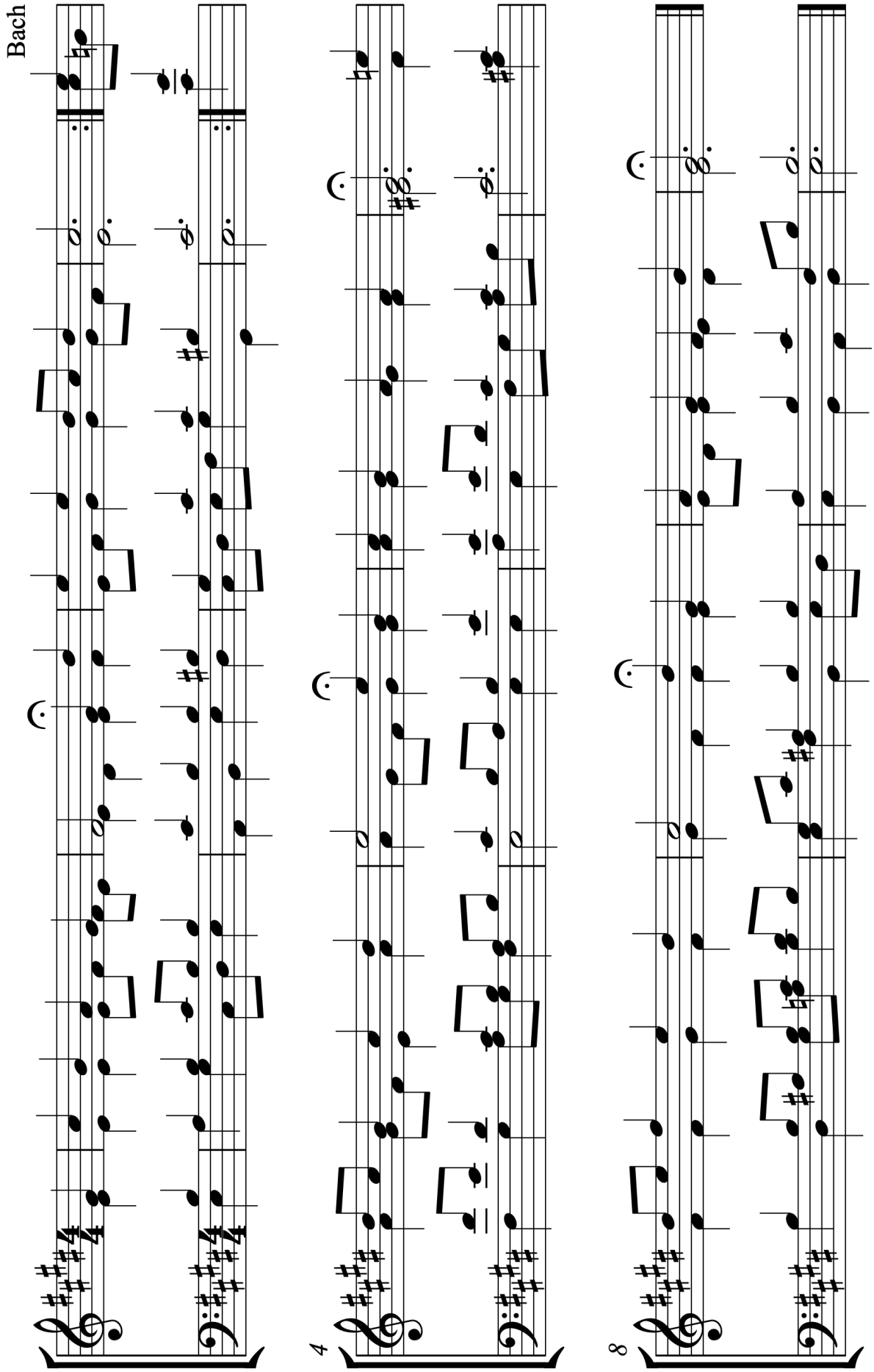
E7.0 Bach Chorale: Herzlich Tut Mich Verlangen I



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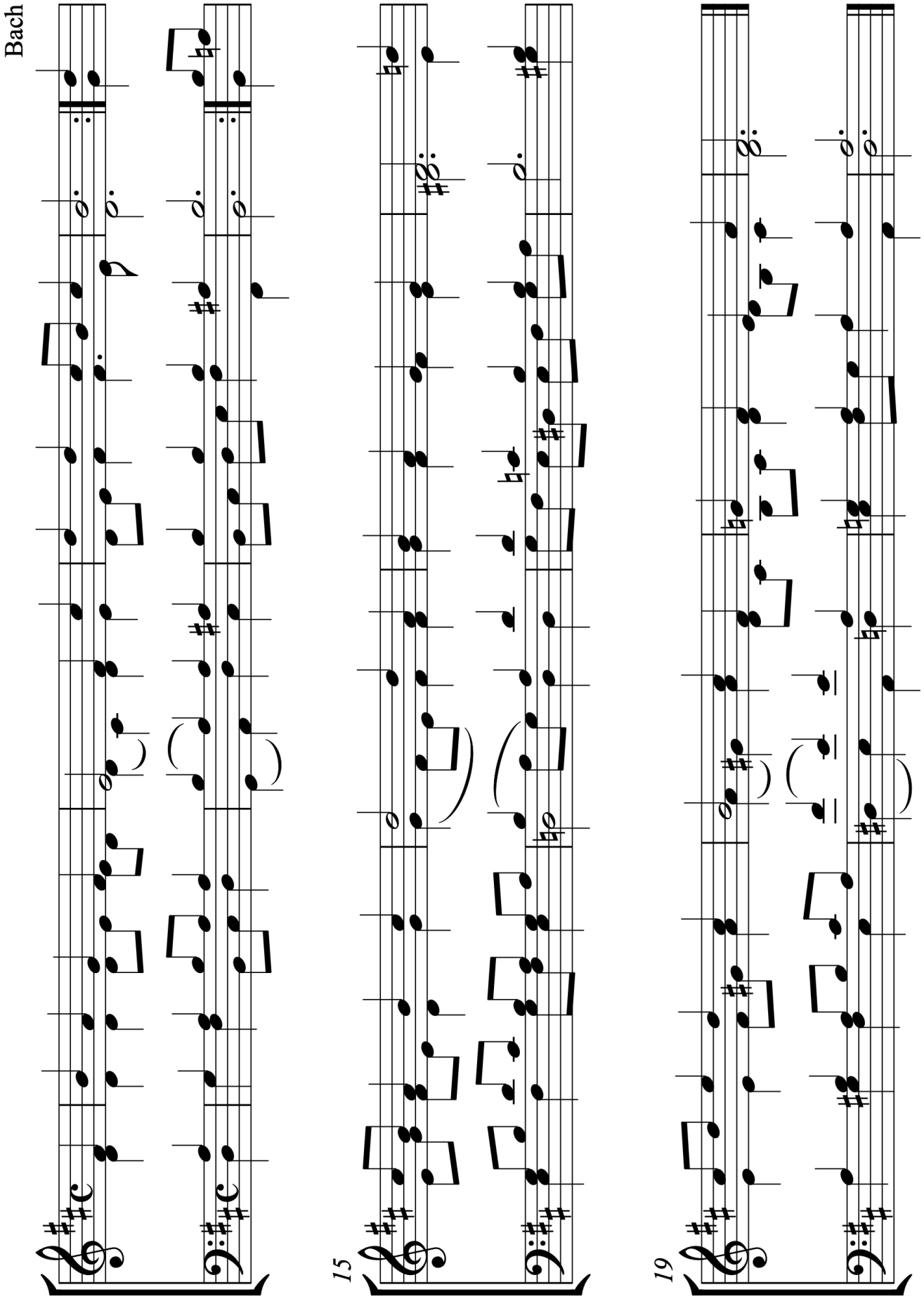
E8.0 Bach Chorale: Herzlich Tut Mich Verlangen II



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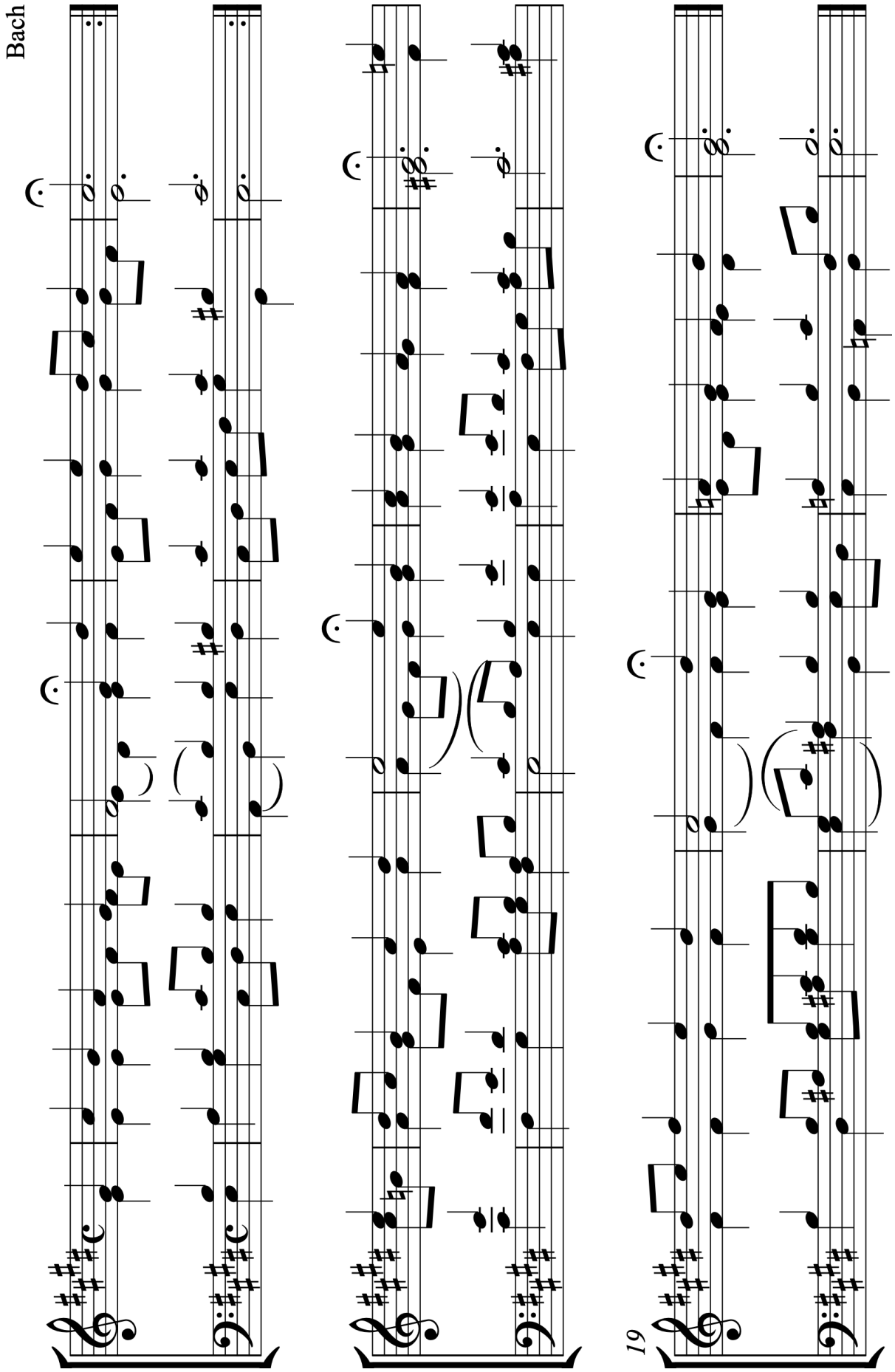
E9.0 Bach Chorale: Herzlich Tut Mich Verlangen III



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It takes a village to raise a Musicianship Teacher. Here I offer sincere gratitude to a few significant members of my village.

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This resource is the fruit of many years' experience and is designed to make teaching Aural Training and Music Theory meaningful, achievable and enjoyable.

Appropriate to Middle and High school students as well as undergraduates, it works as a program in itself and can also be used to complement the **Music Analysis: Listening Beyond Hearing** textbook.

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