

**Jenny Gillan**

# *Progressive* Musicianship

**Listening Beyond Hearing**

2<sup>nd</sup> Edition

a comprehensive resource of  
songs and exercises for  
musicianship development



**2<sup>nd</sup>  
Edition**

# **Progressive Musicianship: Listening Beyond Hearing**

**2nd Edition**

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# Progressive Musicianship: Listening Beyond Hearing

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/>





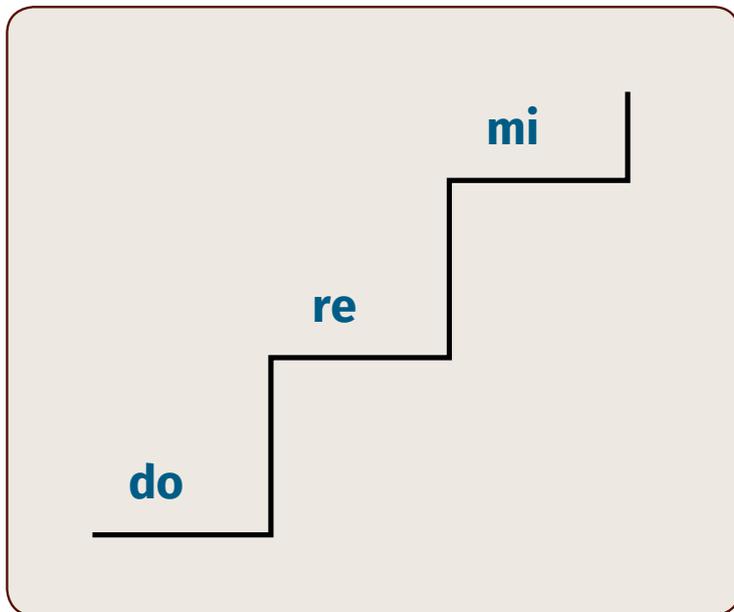
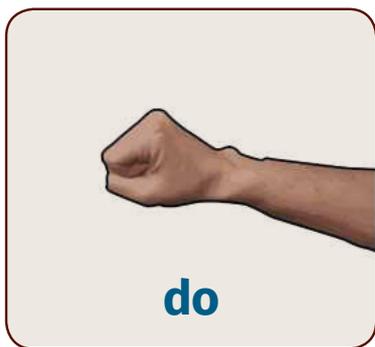
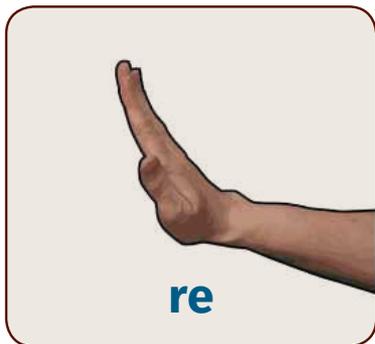
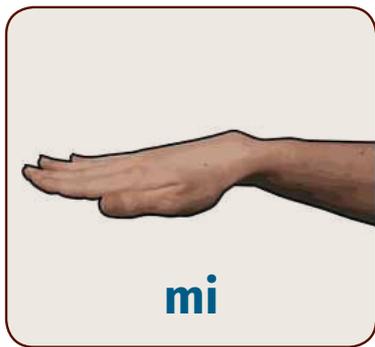
## Section A Pentatonic

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.



# 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.

## 1.1 Repertoire

### 1.1.1 Go West

J. Gillan

Mitch is go - ing West, so Ox - ley's go - ing East.

The first line of musical notation for 'Go West' is written on a single staff in 2/4 time. It begins with a treble clef and a key signature of one flat (Bb). The melody consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5, followed by a quarter rest. The lyrics 'Mitch is go - ing West, so Ox - ley's go - ing East.' are aligned under the notes.

My mate Fred lies in bed, does the ver - y least.

The second line of musical notation for 'Go West' continues on a single staff. The melody consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5, followed by a quarter rest. The lyrics 'My mate Fred lies in bed, does the ver - y least.' are aligned under the notes.

### 1.1.2 Good News

Spiritual

Good news! Char-iot's com-in' Good news, Char-iot's com-in'

The first line of musical notation for 'Good News' is written on a single staff in 4/4 time. It begins with a treble clef and a key signature of one flat (Bb). The melody consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5, followed by a quarter rest. The lyrics 'Good news! Char-iot's com-in' Good news, Char-iot's com-in'' are aligned under the notes.

Good news, Char-iot's com-in' Don't leave me be - hind.

The second line of musical notation for 'Good News' continues on a single staff. The melody consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5, followed by a quarter rest. The lyrics 'Good news, Char-iot's com-in' Don't leave me be - hind.' are aligned under the notes.

### 1.1.3 Who's that Yonder?

Spiritual

Who's that yon - der dressed in red?

The first line of musical notation for 'Who's that Yonder?' is written on a single staff in 2/4 time. It begins with a treble clef and a key signature of one flat (Bb). The melody consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5, followed by a quarter rest. The lyrics 'Who's that yon - der dressed in red?' are aligned under the notes.

Must be the child - ren that Mo - ses led.

The second line of musical notation for 'Who's that Yonder?' continues on a single staff. The melody consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5, followed by a quarter rest. The lyrics 'Must be the child - ren that Mo - ses led.' are aligned under the notes.

### 1.1.4 Long Legged Sailor

Folk Song

Have you e - ver e - ver e - ver in your long leg - ged life seen a  
3  
long leg - ged sail - or with a long leg - ged wife?

### 1.1.5 Mal Mal

New Guinea

Mal mal mal \_\_\_\_\_ Kam - e me go \_\_\_\_\_  
Kam - e - me go \_\_\_\_\_ Ka - lum - bus, Ka - lum - bus.

### 1.1.6 Dem Bones

Trad. Spiritual

Dem bones, dem bones dem, dry bones, dem bones, dem bones, dem  
4  
dry bones, dem bones, dem bones dem dry bones, now hear de word of de  
8  
Lord. The toe bone's con-nect-ed to the foot bone, de  
11  
foot bone's con - nect - ed to the an - kle bone, de  
13  
an-kle bone's con-nect-ed to the shin bone, now hear de word of de Lord.

### 1.1.7 Hot Cross Buns

Folk Song

Hot cross buns hot cross buns one a penny two a penny hot cross buns

### 1.1.8 Past Yonder Meadow

J. Gillan

Past yon - der mea - dow, past yon - der stream,  
thoughts go a - float - ing by in a dream.

### 1.1.9 Fais Do Do

French

### 1.1.10 Sesere eeye

Trad. Torres Strait Islands

Se - se - re ee - ye se - se - re - ee - ye nar in ar in a ro - par - te  
Ro - par - te mar - ow - si am - ma te se - se - re ee - ye. Ro - par - te mar  
ow - si - am - ma te se - se - re - ee - ye.

## 1.2 Sing and Clap

### 1.2.1 do re mi Sing and Clap I

Musical notation for 1.2.1 do re mi Sing and Clap I. The piece is in 2/4 time and D major. The vocal line starts with a whole rest, followed by quarter notes D4, E4, F4, G4, A4, B4, C5, and D5. The piano accompaniment consists of a steady eighth-note pattern: D4, E4, F4, G4, A4, B4, C5, D5.

### 1.2.2 do re mi Sing and Clap II

Musical notation for 1.2.2 do re mi Sing and Clap II. The piece is in 2/4 time and D major. The vocal line consists of eighth notes: D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6. The piano accompaniment consists of a steady eighth-note pattern: D4, E4, F4, G4, A4, B4, C5, D5.

### 1.2.3 do re mi Sing and Clap III

Musical notation for 1.2.3 do re mi Sing and Clap III. The piece is in 2/4 time and D major. The vocal line consists of eighth notes: D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6. The piano accompaniment consists of a steady eighth-note pattern: D4, E4, F4, G4, A4, B4, C5, D5.

### 1.2.4 do re mi Sing and Clap IV

Musical notation for 1.2.4 do re mi Sing and Clap IV. The piece is in 2/4 time and D major. The vocal line consists of eighth notes: D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6. The piano accompaniment consists of a steady eighth-note pattern: D4, E4, F4, G4, A4, B4, C5, D5.

## 1.3 Sing and Play

### 1.3.1 do re mi Sing and Play I

Musical notation for 1.3.1 do re mi Sing and Play I. The piece is in 2/4 time and consists of two staves. The melody is written on the top staff, and the accompaniment is written on the bottom staff. The melody starts on a middle C and moves up stepwise to a G, then down to a C. The accompaniment consists of a steady bass line of quarter notes.

### 1.3.2 do re mi Sing and Play II

Musical notation for 1.3.2 do re mi Sing and Play II. The piece is in 2/4 time and consists of two staves. The melody is written on the top staff, and the accompaniment is written on the bottom staff. The melody starts on a middle C and moves up stepwise to a G, then down to a C. The accompaniment consists of a steady bass line of quarter notes.

### 1.3.3 do re mi Sing and Play III

Musical notation for 1.3.3 do re mi Sing and Play III. The piece is in 2/4 time and consists of two staves. The melody is written on the top staff, and the accompaniment is written on the bottom staff. The melody starts on a middle C and moves up stepwise to a G, then down to a C. The accompaniment consists of a steady bass line of quarter notes.

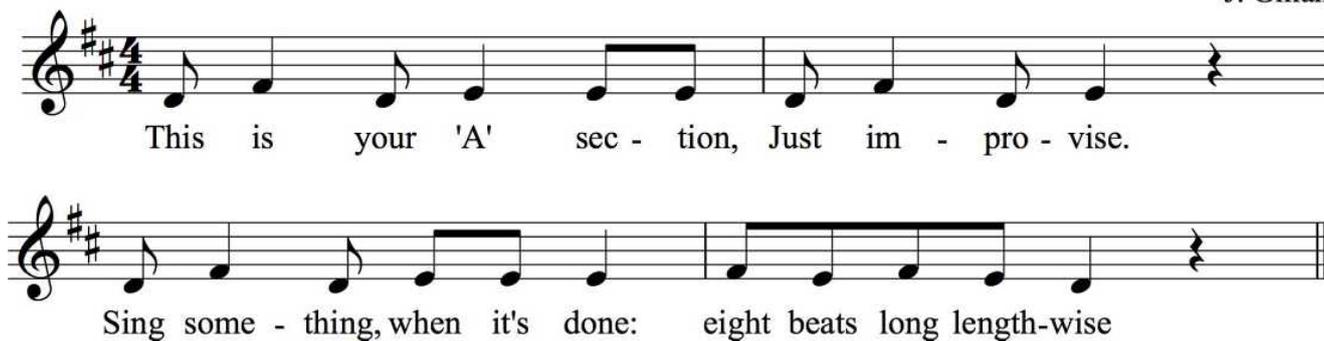
### 1.3.4 do re mi Sing and Play IV

Musical notation for 1.3.4 do re mi Sing and Play IV. The piece is in 2/4 time and consists of two staves. The key signature has two sharps (F# and C#). The melody is written on the top staff, and the accompaniment is written on the bottom staff. The melody starts on a middle C and moves up stepwise to a G, then down to a C. The accompaniment consists of a steady bass line of quarter notes.

## 1.4 Improvisation

### 1.4.1 do re mi 'A Section' for Improvisation

J. Gillan

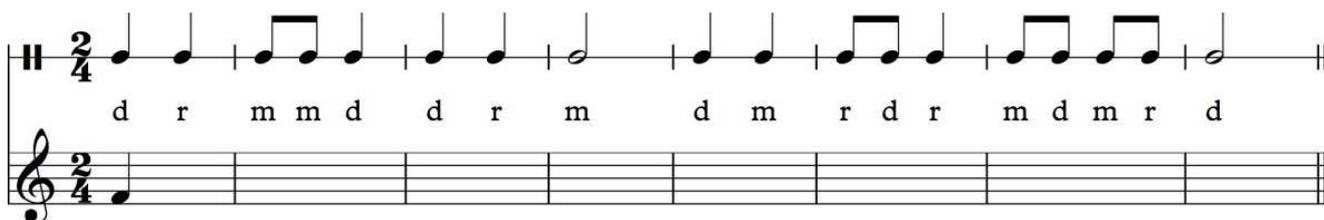


This is your 'A' section, Just im - pro - vise.  
Sing some - thing, when it's done: eight beats long length-wise

The image shows two staves of music in G major (one sharp) and 4/4 time. The first staff contains the lyrics "This is your 'A' section, Just im - pro - vise." and the second staff contains "Sing some - thing, when it's done: eight beats long length-wise". The melody consists of quarter and eighth notes.

## 1.5 Sing and Transcribe

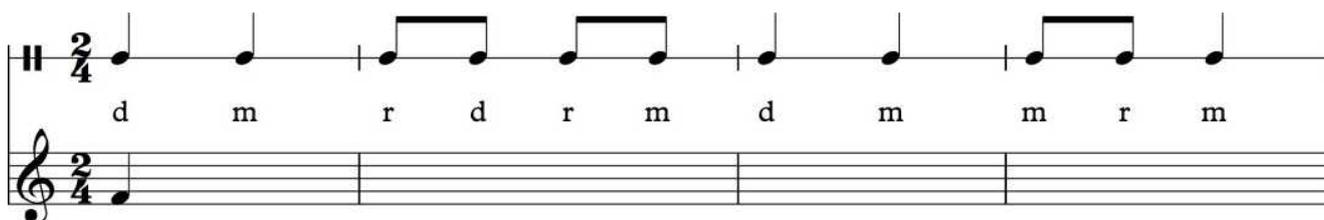
### 1.5.1 do re mi Transcribe I



d r m m d d r m d m r d r m d m r d

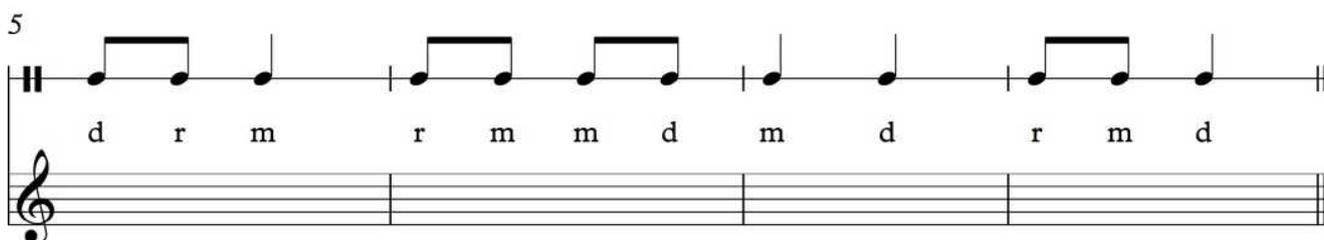
The image shows a rhythmic exercise in 2/4 time. The top staff has a treble clef and a key signature of one sharp (F#). The melody consists of quarter and eighth notes. Below the staff are the letters 'd', 'r', 'm', and 'd' corresponding to the notes. The bottom staff is a blank treble clef staff.

### 1.5.2 do re mi Transcribe II



d m r d r m d m m r m

The image shows a rhythmic exercise in 2/4 time. The top staff has a treble clef and a key signature of one sharp (F#). The melody consists of quarter and eighth notes. Below the staff are the letters 'd', 'm', 'r', 'd', 'r', 'm', 'd', 'm', 'm', 'r', 'm' corresponding to the notes. The bottom staff is a blank treble clef staff.



5  
d r m r m m d m d r m d

The image shows a rhythmic exercise in 2/4 time, starting at measure 5. The top staff has a treble clef and a key signature of one sharp (F#). The melody consists of quarter and eighth notes. Below the staff are the letters 'd', 'r', 'm', 'r', 'm', 'm', 'd', 'm', 'd', 'r', 'm', 'd' corresponding to the notes. The bottom staff is a blank treble clef staff.

### 1.5.3 do re mi Transcribe III

1.5.3 do re mi Transcribe III, measures 1-4. The music is in 2/4 time. The melody consists of quarter notes: d, r, m, r, m, d, r, m, d, r, m, m, r. The piano accompaniment consists of quarter notes: d, r, m, r, m, d, r, m, d, r, m, m, r.

1.5.3 do re mi Transcribe III, measures 5-8. The music is in 2/4 time. The melody consists of quarter notes: d, r, m, r, m, d, r, m, d, r, d. The piano accompaniment consists of quarter notes: d, r, m, r, m, d, r, m, d, r, d.

### 1.5.4 do re mi Transcribe IV

1.5.4 do re mi Transcribe IV, measures 1-4. The music is in 2/4 time. The melody consists of quarter notes: d, m, r, d, m, r, m, r, m, r, d, m, r. The piano accompaniment consists of quarter notes: d, m, r, d, m, r, m, r, m, r, d, m, r.

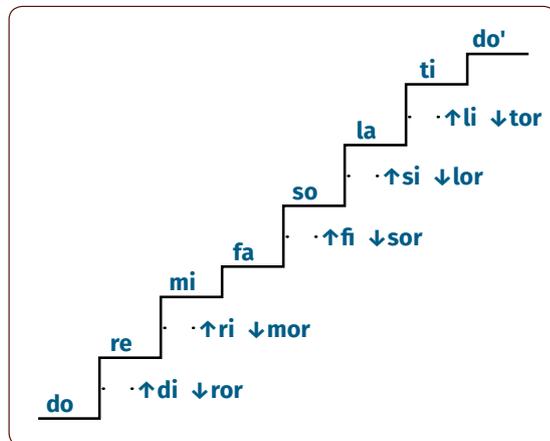
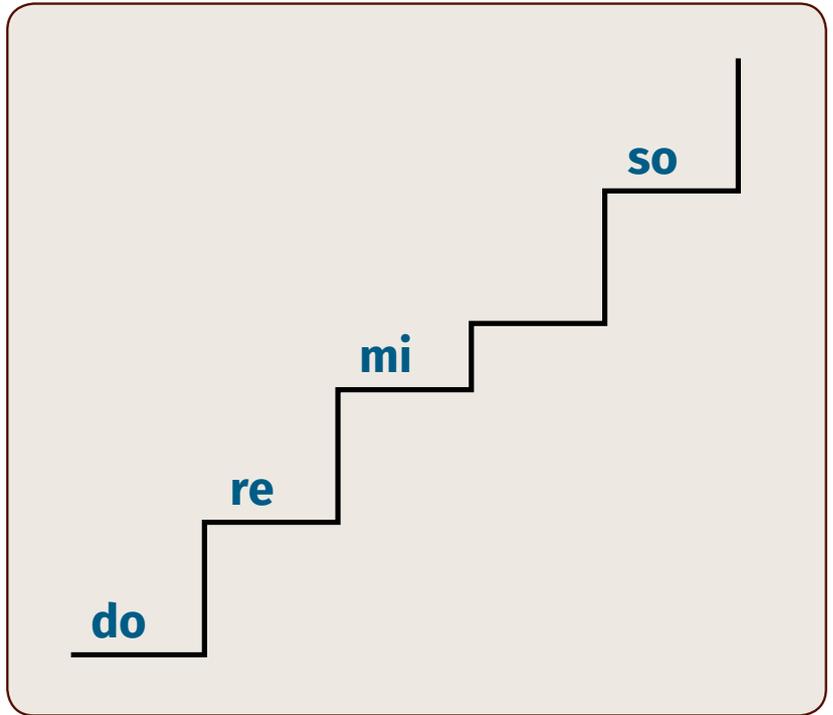
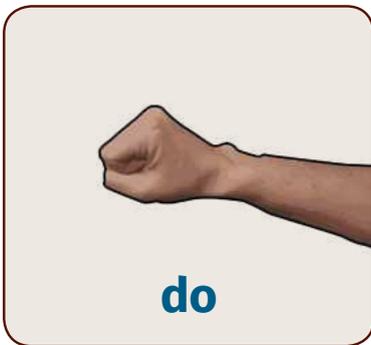
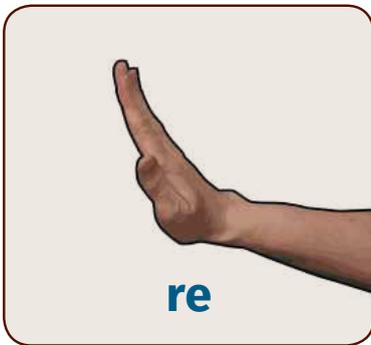
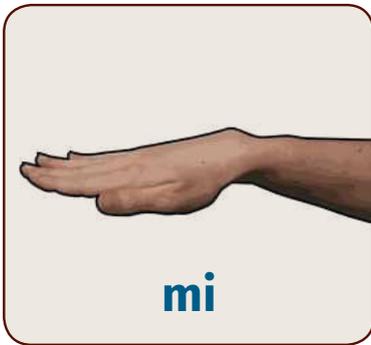
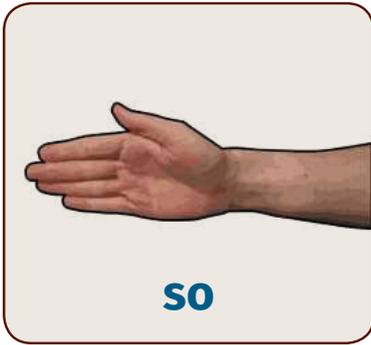
1.5.4 do re mi Transcribe IV, measures 5-8. The music is in 2/4 time. The melody consists of quarter notes: d, r, m, d, r, m, d, r, r, d, m, d. The piano accompaniment consists of quarter notes: d, r, m, d, r, m, d, r, r, d, m, d.

### 1.5.5 do re mi Transcribe V

1.5.5 do re mi Transcribe V, measures 1-4. The music is in 6/8 time. The melody consists of quarter notes: d, r, m, r, m, r, m, r, d, d, r, r, m, d, m, r. The piano accompaniment consists of quarter notes: d, r, m, r, m, r, m, r, d, d, r, r, m, d, m, r.

1.5.5 do re mi Transcribe V, measures 5-8. The music is in 6/8 time. The melody consists of quarter notes: d, r, m, r, d, r, m, r, m, d, m, r, d, d. The piano accompaniment consists of quarter notes: d, r, m, r, d, r, m, r, m, d, m, r, d, d.

# 2.0 do re mi so





## 2.2 Sing and Clap

### 2.2.1 do re mi so Sing and Clap I

Musical notation for 2.2.1 do re mi so Sing and Clap I. It consists of two staves. The top staff is a vocal line in 2/4 time, starting with a whole rest for one beat, followed by quarter notes for 'do', 're', 'mi', and 'so', and then a half note. The bottom staff is a piano accompaniment in 2/4 time, starting with a quarter note, followed by eighth notes, and then quarter notes.

### 2.2.2 do re mi so Sing and Clap II

Musical notation for 2.2.2 do re mi so Sing and Clap II. It consists of two staves. The top staff is a vocal line in 2/4 time, starting with a quarter note, followed by eighth notes, and then quarter notes. The bottom staff is a piano accompaniment in 2/4 time, starting with a quarter note, followed by eighth notes, and then quarter notes.

### 2.2.3 do re mi so Sing and Clap III

Musical notation for 2.2.3 do re mi so Sing and Clap III. It consists of two staves. The top staff is a vocal line in 2/4 time, starting with a quarter note, followed by eighth notes, and then quarter notes. The bottom staff is a piano accompaniment in 2/4 time, starting with a quarter note, followed by eighth notes, and then quarter notes.

### 2.2.4 do re mi so Sing and Clap IV

Musical notation for 2.2.4 do re mi so Sing and Clap IV. It consists of two staves. The top staff is a vocal line in 2/4 time, starting with a quarter note, followed by eighth notes, and then quarter notes. The bottom staff is a piano accompaniment in 2/4 time, starting with a quarter note, followed by eighth notes, and then quarter notes.

## 2.3 Improvisation

### 2.3.1 do re mi so 'A Section' for Improvising

J. Gillan

Musical notation for 2.3.1 do re mi so 'A Section' for Improvising. It consists of two staves. The top staff is a vocal line in 4/4 time, starting with a quarter note, followed by eighth notes, and then quarter notes. The bottom staff is a piano accompaniment in 4/4 time, starting with a quarter note, followed by eighth notes, and then quarter notes.

This is your 'A' section, Just im - pro - vise.  
Sing some - thing, when it's done: eight beats long length-wise

## 2.4 Sing and Play

### 2.4.1 do re mi so Sing and Play I

Musical notation for 2.4.1 do re mi so Sing and Play I. The piece is in 2/4 time and consists of two staves. The melody is written on the top staff, and the accompaniment is on the bottom staff. The melody starts on middle C and moves up stepwise to G4, then down to C4. The accompaniment consists of a simple bass line.

### 2.4.2 do re mi so Sing and Play II

Musical notation for 2.4.2 do re mi so Sing and Play II. The piece is in 2/4 time and consists of two staves. The melody is written on the top staff, and the accompaniment is on the bottom staff. The melody starts on middle C and moves up stepwise to G4, then down to C4. The accompaniment consists of a simple bass line.

### 2.4.3 do re mi so Sing and Play III

Musical notation for 2.4.3 do re mi so Sing and Play III. The piece is in 2/4 time and consists of two staves. The melody is written on the top staff, and the accompaniment is on the bottom staff. The melody starts on middle C and moves up stepwise to G4, then down to C4. The accompaniment consists of a simple bass line.

### 2.4.4 do re mi so Sing and Play IV

Musical notation for 2.4.4 do re mi so Sing and Play IV. The piece is in 3/4 time and consists of two staves. The key signature has one sharp (F#). The melody is written on the top staff, and the accompaniment is on the bottom staff. The melody starts on middle C and moves up stepwise to G4, then down to C4. The accompaniment consists of a simple bass line.

### 2.4.5 do re mi so Sing and Play V

Musical notation for 2.4.5 do re mi so Sing and Play V. The piece is in 2/4 time and consists of two staves. The key signature has two flats (Bb and Eb). The melody is written on the top staff, and the accompaniment is on the bottom staff. The melody starts on middle C and moves up stepwise to G4, then down to C4. The accompaniment consists of a simple bass line.



## 2.6 Repertoire

### 2.6.1 Leftovers

J. Gillan

Left - o - vers hot, Left - o - vers cold. Left - o - vers in the fridge grow - ing mould.

5

Some like them hot, Some like them cold. Some leave them in the fridge grow - ing mould.

Detailed description: This block contains the musical notation for the song 'Leftovers'. It consists of two staves of music in G major (one sharp) and 4/4 time. The first staff has a melody with lyrics: 'Left - o - vers hot, Left - o - vers cold. Left - o - vers in the fridge grow - ing mould.' The second staff continues the melody with lyrics: 'Some like them hot, Some like them cold. Some leave them in the fridge grow - ing mould.' A measure rest '5' is placed between the two staves.

### 2.6.2 I Have a Dog

England

I have a dog, his name is Ro - ver, he's the one that I love best.

5

When he is good, he's good all o - ver, when he is bad, he's just a pest.

Detailed description: This block contains the musical notation for the song 'I Have a Dog'. It consists of two staves of music in G major (one sharp) and 4/4 time. The first staff has a melody with lyrics: 'I have a dog, his name is Ro - ver, he's the one that I love best.' The second staff continues the melody with lyrics: 'When he is good, he's good all o - ver, when he is bad, he's just a pest.' A measure rest '5' is placed between the two staves.

### 2.6.3 Wandering Here

J. Gillan

Wan - der - ing here, wan - der - ing there, with - out a will, with - out a care.

5

Wan - der - ing far, wan - der - ing true. Whe - ther I wan der with or with - out you.

Detailed description: This block contains the musical notation for the song 'Wandering Here'. It consists of two staves of music in G minor (two flats) and 6/8 time. The first staff has a melody with lyrics: 'Wan - der - ing here, wan - der - ing there, with - out a will, with - out a care.' The second staff continues the melody with lyrics: 'Wan - der - ing far, wan - der - ing true. Whe - ther I wan der with or with - out you.' A measure rest '5' is placed between the two staves.

### 2.6.4 Can a Fella

J. Gillan

1. 2.  
Can a fel - la ask a fel - la an - y - thing at all?

5

Would a fel - la, could a fel - la an - swer my call?

Detailed description: This block contains the musical notation for the song 'Can a Fella'. It consists of two staves of music in G major (one sharp) and 2/4 time. The first staff has two first endings, labeled '1.' and '2.', with lyrics: 'Can a fel - la ask a fel - la an - y - thing at all?'. The second staff continues the melody with lyrics: 'Would a fel - la, could a fel - la an - swer my call?'. A measure rest '5' is placed between the two staves.

## 2.6.5 Bonfire

J. Gillan

Freez-ing cold, in dead of night. Build a bon - fi - re, ach-ing-ly bright.

5

Watch it 'til your face turns red, turn your back to roast it in - stead.

Detailed description: This block contains the musical notation for the song 'Bonfire'. It consists of two staves of music in 4/4 time. The first staff has a treble clef and a key signature of one flat (Bb). The melody is written on a single line. The lyrics are placed below the notes. A measure rest is indicated by the number '5' at the start of the second line. The second staff continues the melody and lyrics, ending with a double bar line.

## 2.6.6 Anytime You Need Me

J. Gillan

1. An-y-time you want me call my name. 2. An-y-time you need me, do the same.

5

An-y-time want me, say the word. An-y-time you need me, you'll be heard.

Detailed description: This block contains the musical notation for the song 'Anytime You Need Me'. It consists of two staves of music in 3/4 time. The first staff has a treble clef and a key signature of one flat (Bb). The melody is written on a single line. The lyrics are placed below the notes. A measure rest is indicated by the number '5' at the start of the second line. The second staff continues the melody and lyrics, ending with a double bar line.

## 2.6.7 Fire in the Mountain

Trad. American

Fire in the moun-tain run boys run! You with the red coat fol-low with the drum. The

5

drum will beat and you will run. Fire in the moun-tain run boys run.

Detailed description: This block contains the musical notation for the song 'Fire in the Mountain'. It consists of two staves of music in 4/4 time. The first staff has a treble clef and a key signature of one flat (Bb). The melody is written on a single line. The lyrics are placed below the notes. A measure rest is indicated by the number '5' at the start of the second line. The second staff continues the melody and lyrics, ending with a double bar line.

## 2.6.8 Three Second Memory

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

J Gillan

1. Gold-fish swims round Gold-fish swims round Slow - ly Glid - ing, look at that

5

2. rock! look at that rock! look at that rock! look at that rock!

Detailed description: This block contains the musical notation for the song 'Three Second Memory'. It consists of two staves of music in 4/4 time. The first staff has a treble clef and a key signature of two sharps (F# and C#). The melody is written on a single line. The lyrics are placed below the notes. A measure rest is indicated by the number '5' at the start of the second line. The second staff continues the melody and lyrics, ending with a double bar line.

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

### 2.6.9 Will You Wait?

J Gillan

Will you wait\_ I can't find my house key, will you wait\_ while I find it?

5

I was sure\_ that I left it in the drawer, but now it's not there.

Detailed description: This block contains the musical notation for the song 'Will You Wait?'. It consists of two staves of music in a treble clef, key of D major (two sharps), and 4/4 time signature. The first staff contains the first line of music with lyrics 'Will you wait\_ I can't find my house key, will you wait\_ while I find it?'. The second staff, starting with a measure rest labeled '5', contains the second line of music with lyrics 'I was sure\_ that I left it in the drawer, but now it's not there.'.

### 2.6.10 Standin' in the Need of Prayer

Spiritual

It's me, it's me, it's me, O Lord. Stand-in' in the need of prayer. It's

5

me, it's me, it's me, O Lord. Stand-in' in the need of prayer. Not my

9

bro-ther, not my sis-ter, but it's me, O Lord. Stand-in' in the need of prayer. Not my

13

bro-ther, not my sis-ter, but it's me, O Lord. Stand-in' in the need of prayer.

Detailed description: This block contains the musical notation for the spiritual 'Standin' in the Need of Prayer'. It consists of four staves of music in a treble clef, key of D major (two sharps), and 4/4 time signature. The first staff contains the first line of music with lyrics 'It's me, it's me, it's me, O Lord. Stand-in' in the need of prayer. It's'. The second staff, starting with a measure rest labeled '5', contains the second line of music with lyrics 'me, it's me, it's me, O Lord. Stand-in' in the need of prayer. Not my'. The third staff, starting with a measure rest labeled '9', contains the third line of music with lyrics 'bro-ther, not my sis-ter, but it's me, O Lord. Stand-in' in the need of prayer. Not my'. The fourth staff, starting with a measure rest labeled '13', contains the fourth line of music with lyrics 'bro-ther, not my sis-ter, but it's me, O Lord. Stand-in' in the need of prayer.'.

### 2.6.11 Roll the Old Chariot Along

Trad. Spiritual

Roll the old char-i-ot a-long, yes roll the old char-i-ot a-long, yes roll the old

6

char-i - ot a-long if you don't hang on be-hind. If your mo-ther's in the way just

10

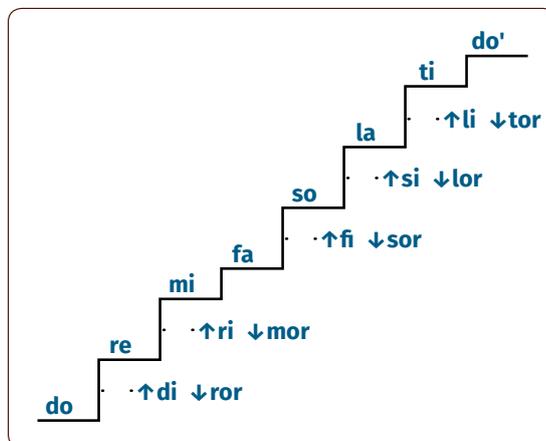
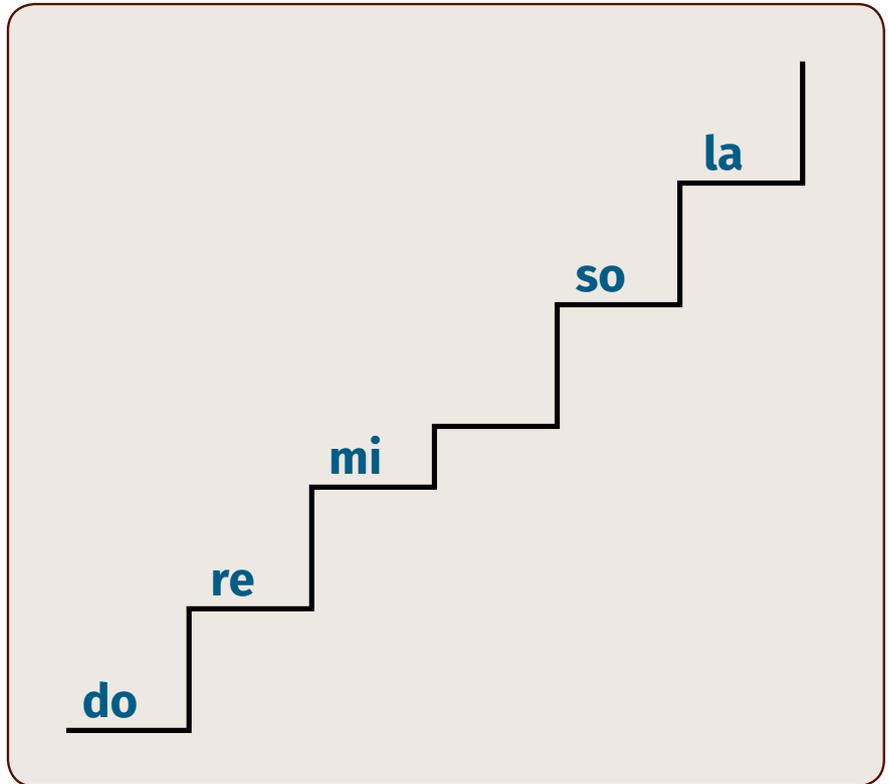
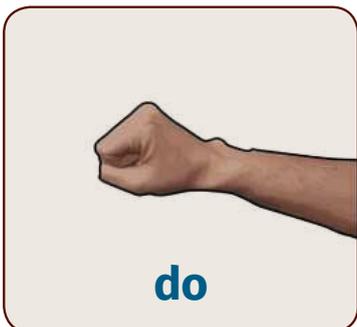
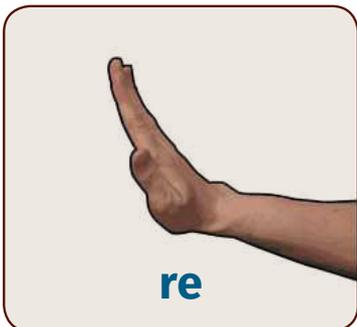
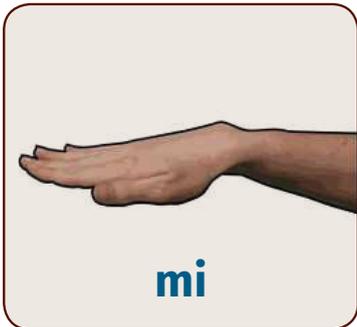
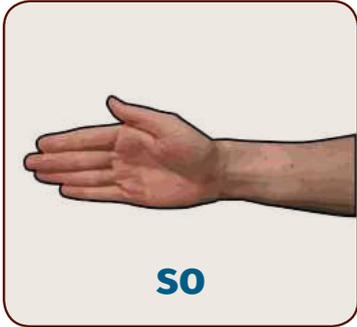
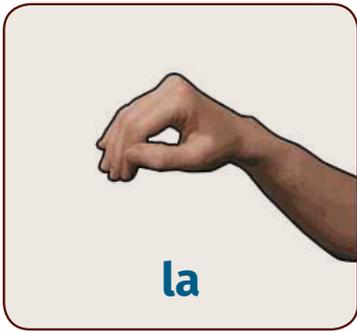
roll right o - ver, if your mo-ther's in the way just roll right o - ver, if your

13

mo-ther's in the way just roll right o - ver if you don't hang on be-hind.

Detailed description: This block contains the musical notation for the spiritual 'Roll the Old Chariot Along'. It consists of four staves of music in a treble clef, key of D major (two sharps), and 2/4 time signature. The first staff contains the first line of music with lyrics 'Roll the old char-i-ot a-long, yes roll the old char-i-ot a-long, yes roll the old'. The second staff, starting with a measure rest labeled '6', contains the second line of music with lyrics 'char-i - ot a-long if you don't hang on be-hind. If your mo-ther's in the way just'. The third staff, starting with a measure rest labeled '10', contains the third line of music with lyrics 'roll right o - ver, if your mo-ther's in the way just roll right o - ver, if your'. The fourth staff, starting with a measure rest labeled '13', contains the fourth line of music with lyrics 'mo-ther's in the way just roll right o - ver if you don't hang on be-hind.'.

# 3.0 do re mi so la



## 3.1 Exercises

### 3.1.1 do re mi so la interval exercise - consecutive

*d r* Ma-jor sec-ond, *r m* Ma-jor sec-ond *m s* mi-nor third

*s l* Ma-jor sec-ond *l s* Ma-jor sec-ond *s m* mi-nor third

*m r* Ma - jor sec - ond *r d* Ma - jor sec - ond

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

*d r* Ma-jor sec-ond, *d m* Ma-jor third, *d s* Per-fect fifth

*d l* Ma-jor sixth, *l d* Ma-jor sixth *s d* Per-fect fifth,

*m d* Ma - jor thrid *r d* Ma - jor sec - ond.

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.

## 3.2 Sing and Clap

### 3.2.1 do re mi so la Sing and Clap I

Musical notation for 3.2.1 do re mi so la Sing and Clap I. The piece is in 2/4 time and D major. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The accompaniment consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

### 3.2.2 do re mi so la Sing and Clap II

Musical notation for 3.2.2 do re mi so la Sing and Clap II (first system). The piece is in 6/8 time and D major. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The accompaniment consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Musical notation for 3.2.2 do re mi so la Sing and Clap II (second system). The piece is in 6/8 time and D major. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The accompaniment consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

### 3.2.3 do re mi so la Sing and Clap III

Musical notation for 3.2.3 do re mi so la Sing and Clap III (first system). The piece is in 3/4 time and D minor. The melody consists of quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The accompaniment consists of quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

Musical notation for 3.2.3 do re mi so la Sing and Clap III (second system). The piece is in 3/4 time and D minor. The melody consists of quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The accompaniment consists of quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

### 3.2.4 do re mi so la Sing and Clap IV

Musical notation for 3.2.4 do re mi so la Sing and Clap IV. The piece is in 2/4 time and D minor. The melody consists of quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The accompaniment consists of quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

### 3.3 Sing and Transcribe

#### 3.3.1 do re mi so la Transcribe I

2/4

d r m s l s l m l s m s r m s l s d

5

s m r d l s l m d l s d

Detailed description: This block contains two musical staves for exercise 3.3.1. The first staff is in 2/4 time and contains a sequence of notes with lyrics: d r m s l s l m l s m s r m s l s d. The second staff is in 2/4 time with a key signature of one flat (Bb) and contains a sequence of notes with lyrics: s m r d l s l m d l s d.

#### 3.3.2 do re mi so la Transcribe II

2/4

d l s l s m r m s l m

5

s m r d l s l m d l s d

Detailed description: This block contains two musical staves for exercise 3.3.2. The first staff is in 2/4 time and contains a sequence of notes with lyrics: d l s l s m r m s l m. The second staff is in 2/4 time with a key signature of one flat (Bb) and contains a sequence of notes with lyrics: s m r d l s l m d l s d.

#### 3.3.3 do re mi so la Transcribe III

3/4

d m s l s d m s l r m s l m s l s d

5

r l s m l s m r d l s d

Detailed description: This block contains two musical staves for exercise 3.3.3. The first staff is in 3/4 time and contains a sequence of notes with lyrics: d m s l s d m s l r m s l m s l s d. The second staff is in 3/4 time with a key signature of one flat (Bb) and contains a sequence of notes with lyrics: r l s m l s m r d l s d.

#### 3.3.4 do re mi so la Transcribe IV

6/8

d s l s r m d s r m r s l s

5

r l s m l s m r d l s d

Detailed description: This block contains two musical staves for exercise 3.3.4. The first staff is in 6/8 time and contains a sequence of notes with lyrics: d s l s r m d s r m r s l s. The second staff is in 6/8 time with a key signature of one flat (Bb) and contains a sequence of notes with lyrics: r l s m l s m r d l s d.

### 3.4 Sing and Play

#### 3.4.1 do re mi so la Sing and Play I

Two staves of music in G major (one sharp) and 4/4 time. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The accompaniment consists of quarter notes: G4, A4, B4, C5, B4, A4, G4.

#### 3.4.2 do re mi so la Sing and Play II

Two staves of music in E minor (two flats) and 3/4 time. The melody consists of quarter notes: E4, F4, G4, A4, G4, F4, E4. The accompaniment consists of quarter notes: E4, F4, G4, A4, G4, F4, E4.

#### 3.4.3 do re mi so la Sing and Play III

Two staves of music in G major (one sharp) and 4/4 time. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The accompaniment consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. A triplet of eighth notes is indicated above the first staff.

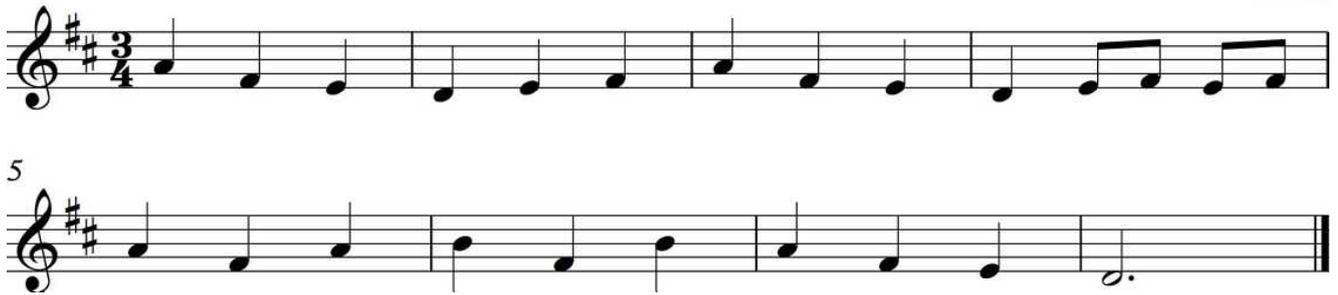
#### 3.4.4 do re mi so la Sing and Play IV

Two staves of music in G major (one sharp) and 4/4 time. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The accompaniment consists of quarter notes: G4, A4, B4, C5, B4, A4, G4.

## 3.5 Repertoire

### 3.5.1 'Morning'

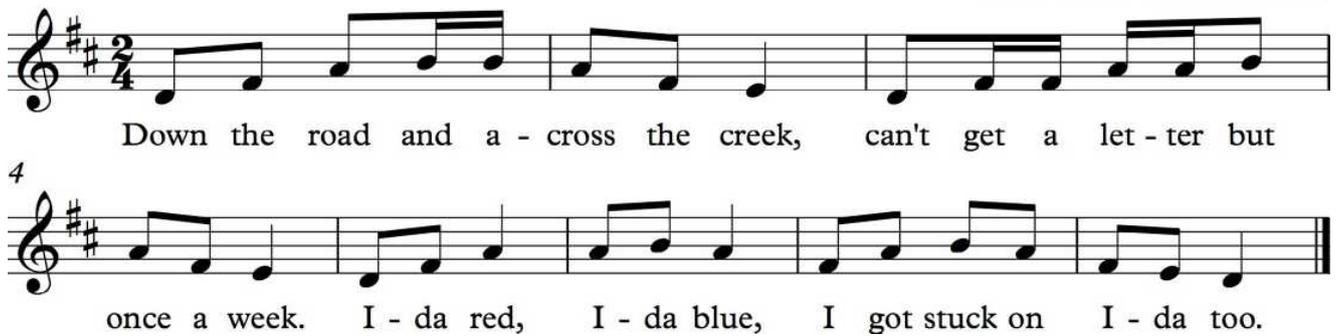
Grieg



Musical notation for 'Morning' by Grieg, consisting of two staves of music in G major and 3/4 time. The first staff contains the first four measures, and the second staff contains the next four measures, ending with a double bar line.

### 3.5.2 Ida Red

North American folk song



Musical notation for 'Ida Red', a North American folk song, in G major and 2/4 time. The first staff contains the first four measures with lyrics: "Down the road and a - cross the creek, can't get a let - ter but". The second staff contains the next four measures with lyrics: "once a week. I - da red, I - da blue, I got stuck on I - da too." The piece ends with a double bar line.

### 3.5.3 Great Big House

North American Folk song



Musical notation for 'Great Big House', a North American folk song, in G major and 4/4 time. The first staff contains the first four measures with lyrics: "Great big house in New Or - leans, for - ty stor - ies high, \_\_\_\_". The second staff contains the next four measures with lyrics: "Ev - ery room that I've been in Filled with pump - kin pie." The third staff contains the next four measures with lyrics: "Went down to the old mill stream to fetch a pale of wa - ter,". The fourth staff contains the final four measures with lyrics: "Put one arm a - round my wife the o - ther 'round my daugh - ter." The piece ends with a double bar line.

### 3.5.4 Never Looking Back

J Gillan

5

Reach-ing e - ver on-ward ne-ver a - lone Ne-ver look-ing back look-ing back.

5

Reach-ing e - ver on-ward ne-ver a - lone Ne-ver look-ing back look-ing back.

Detailed description: This block contains two staves of musical notation for the song 'Never Looking Back'. The first staff starts at measure 5 and ends with a double bar line. The second staff also starts at measure 5 and ends with a double bar line. The lyrics are written below the notes.

### 3.5.5 Steal Away

Spiritual

6

Steal a-way, steal a-way, steal a-way to Je - sus. Steal a-way,

6

steal a-way home, I ain't got long to stay here. My Lord \_\_\_\_\_ calls me, He

11

calls me by the thun - der; The trum-pet sounds with -

14

in - a my soul; I ain't got long to stay here.

Detailed description: This block contains four staves of musical notation for the spiritual 'Steal Away'. The first staff starts at measure 6 and ends with a double bar line. The second staff starts at measure 6 and ends with a double bar line. The third staff starts at measure 11 and ends with a double bar line. The fourth staff starts at measure 14 and ends with a double bar line. The lyrics are written below the notes.

### 3.5.6 Wont to Prowl

Jean de La Fontaine

1.

J Gillan

4

Four crea - tures, wont to prow, Sly Grab - and - Snatch, the

4

cat, Grave Ev - il - bode, the owl, Thief Nib - ble - stich, the rat.

Detailed description: This block contains two staves of musical notation for the song 'Wont to Prowl'. The first staff starts at measure 4 and ends with a double bar line. The second staff starts at measure 4 and ends with a double bar line. The lyrics are written below the notes.

### 3.5.7 Rocky Mountain

Trad. American



Ro - cky moun - tain, ro - cky moun - tain, ro - cky moun - tain high.



When you're on that ro - cky moun - tain hang your head and cry.



Do, do, do, do, do re - mem - ber me.



Do, do, do, do, do re - mem - ber me.

### 3.5.8 A Coincidence

RF Murray  
1863-1894

J. Gillan



Ev - ery cri - tic in the town Runs the mi - nor po - et down; Ev - ery

5



cri - tic, don't you know it? Is him - self a mi - nor po - et.

### 3.5.9 What is it Now That I Shall Seek?

Madison Julius Cawein  
1865-1914

J Gillan



What is it now that I shall seek Where woods dip down - ward, in the

4



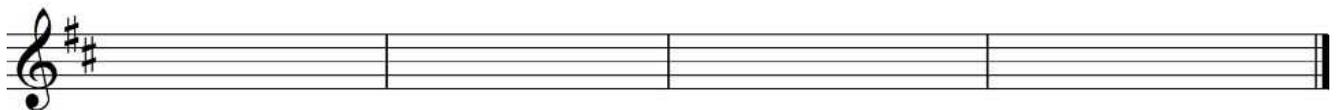
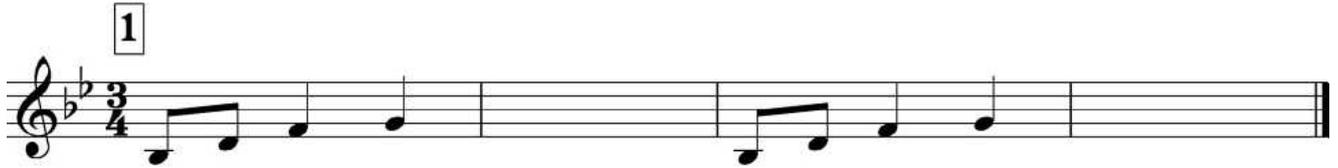
hills; A moss - y nook, a fern - y creek, And May a - mong the daf - fo - dils.

## 3.6 Improvisation

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

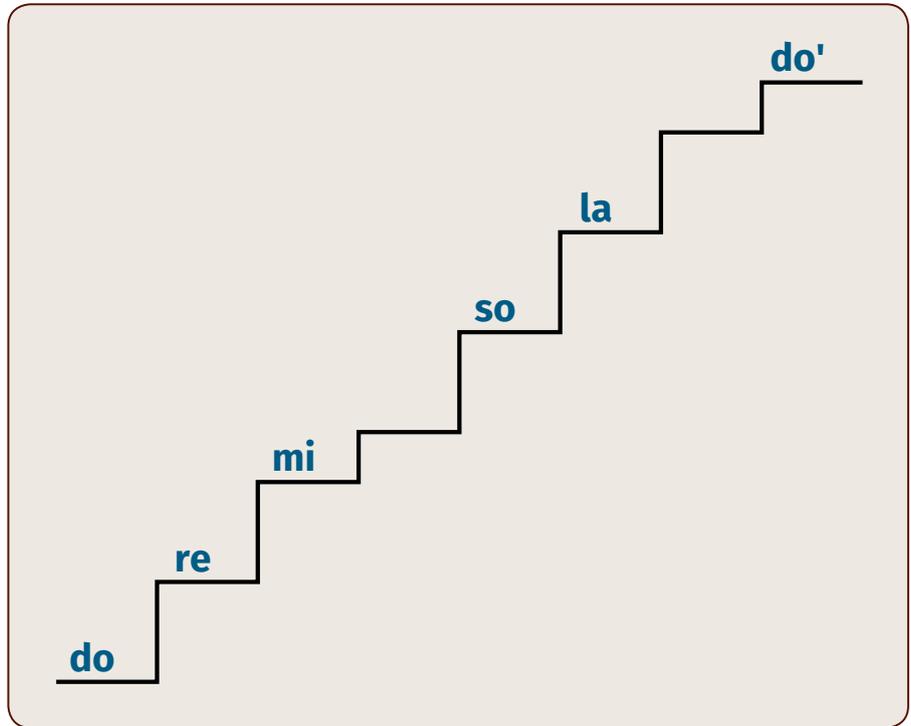
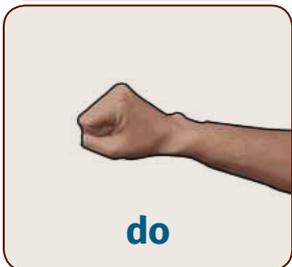
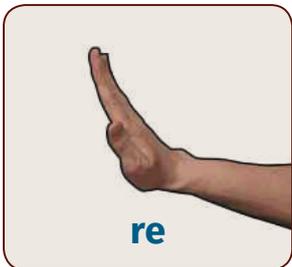
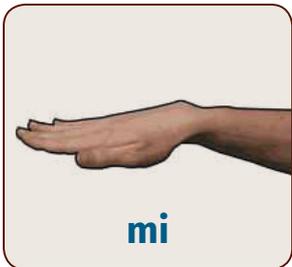
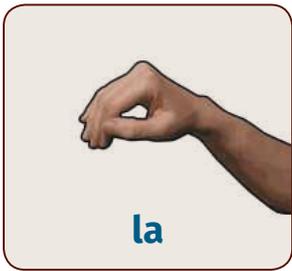
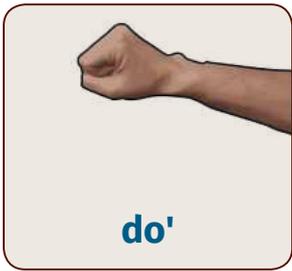


### 3.6.2 do re mi so la Incomplete melodies for improvisation or dictation

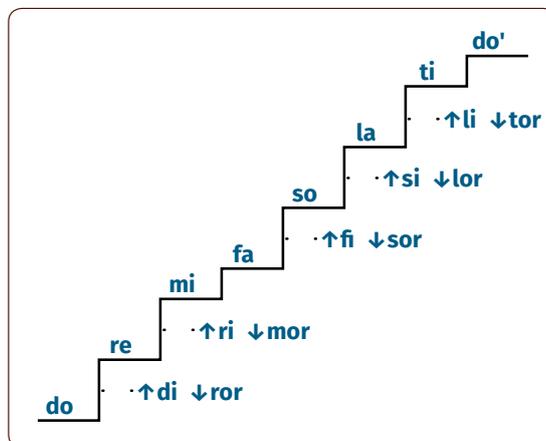




# 4.0 do re mi so la d' - High do'



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



## 4.1 Interval Exercises

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

### 4.1.1 do pentatonic cumulative interval exercise - Ascending

*d d r d d r m r d d r m s m r d d r m s*  
*l s m r d d r m s l d' l s m r d*

### 4.1.2 do pentatonic cumulative interval exercise - Descending

*d' d' l d' d' l s l d' etc.*

### 4.1.3 do pentatonic consecutive interval exercise - Ascending

*d r Ma-jor sec-ond, r m Ma-jor sec-ond m s mi-nor third*  
*s l Ma-jor sec-ond l d' mi-nor third d' l mi-nor third l s Ma-jor sec-ond*  
*s m mi-nor third m r Ma-jor sec-ond r d Ma-jor sec-ond*

### 4.1.4 do pentatonic exercise - Intervals from the tonic

*d* *r* Ma-jor sec-ond, *d* *m* Ma-jor third    *d* *s* Per-fect fifth    *d* *l* Ma-jor sixth  
*d*    *d'* Per-fect oct-ave    *d'*    *d* Per-fect oct-ave    *l*    *d* Ma - jor sixth  
*s*    *d* Per-fect fifth    *m*    *d* Ma - jor third    *r*    *d* Ma - jor sec-ond

### 4.1.5 do pentatonic exercise - Intervals Inverted

*d*    *r* Ma-jor sec-ond, *d*    *m* Ma-jor third    *d*    *s* Per-fect fifth  
*d*    *l* Ma-jor sixth    *d*    *d'* Per-fect oct-ave    *d'*    *d* Per-fect oct-ave  
*l*    *d* Ma - jor sixth    *s*    *d* Per - fect fifth  
*m*    *d* Ma - jor third    *r*    *d* Ma - jor sec - ond

## 4.2 Sing and Clap

### 4.2.1 High do' Sing and Clap I

Musical notation for 4.2.1 High do' Sing and Clap I. The piece is in 2/4 time and D major. The top staff shows a vocal line with a high 'do' note on the first beat of each measure. The bottom staff shows a piano accompaniment with a steady eighth-note bass line and a melody in the treble clef.

### 4.2.2 High do' Sing and Clap II

Musical notation for 4.2.2 High do' Sing and Clap II. The piece is in 2/4 time and B-flat major. The top staff shows a vocal line with a high 'do' note on the first beat of each measure. The bottom staff shows a piano accompaniment with a steady eighth-note bass line and a melody in the treble clef.

### 4.2.3 High do' Sing and Clap III

Musical notation for 4.2.3 High do' Sing and Clap III. The piece is in 3/4 time and D major. The top staff shows a vocal line with a high 'do' note on the first beat of each measure. The bottom staff shows a piano accompaniment with a steady eighth-note bass line and a melody in the treble clef.

5

Musical notation for 4.2.3 High do' Sing and Clap III (continuation). The top staff shows a vocal line with a high 'do' note on the first beat of each measure. The bottom staff shows a piano accompaniment with a steady eighth-note bass line and a melody in the treble clef.

### 4.2.4 High do' Sing and Clap IV

Musical notation for 4.2.4 High do' Sing and Clap IV. The piece is in 6/8 time and D major. The top staff shows a vocal line with a high 'do' note on the first beat of each measure. The bottom staff shows a piano accompaniment with a steady eighth-note bass line and a melody in the treble clef.

5

Musical notation for 4.2.4 High do' Sing and Clap IV (continuation). The top staff shows a vocal line with a high 'do' note on the first beat of each measure. The bottom staff shows a piano accompaniment with a steady eighth-note bass line and a melody in the treble clef.

### 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 staff below.

1

2

#### 4.3.2 High do' Transcribe I

#### 4.3.3 High do' Transcribe II

5

### 4.3.4 High do' Transcribe III

d' l d' s d' | d' l s m r | d m l s d' | d' l s d

### 4.3.5 High do' Transcribe IV

d s d' | d' l d' | l s m s | l s r

5  
 d s d' | d' l d' | s m | r s d'

### 4.3.6 High do' Transcribe V

d d' s l | s r m r m l s | d' d r m s l d'

5  
 d r m r | m s l s l d' | r m r m s d

### 4.3.7 Transcription Exercise

*m*



I know a gal that you don't know Li'l Li - za Jane. 'Way down south in Bal - ti - mo',  
 Li'l Li - za Jane. Oh, E - li - za, li'l Li - za Jane. Oh, E - li - za, li'l Li - za Jane.

Ostinati Augmented rhythm



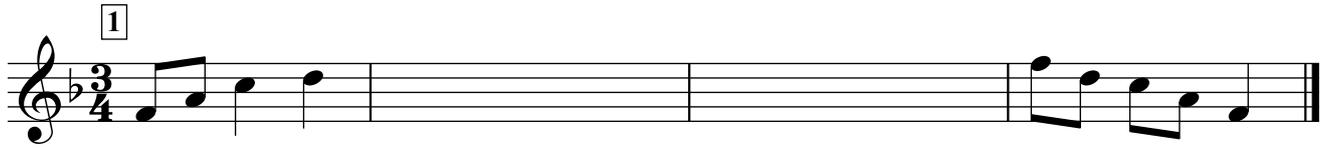
1. 2. I know a gal that you don't know... etc.

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



## 4.4 Improvisation

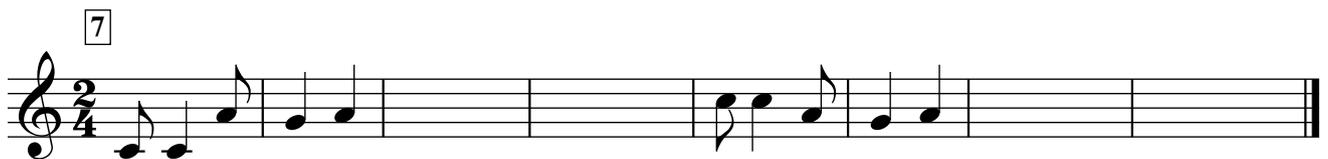
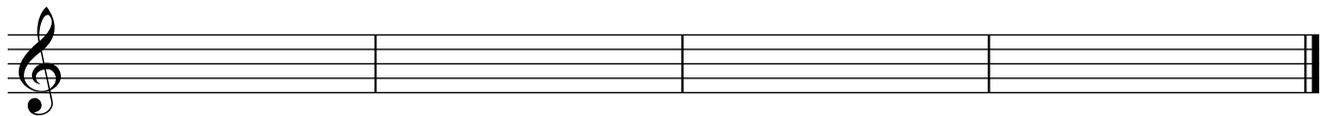
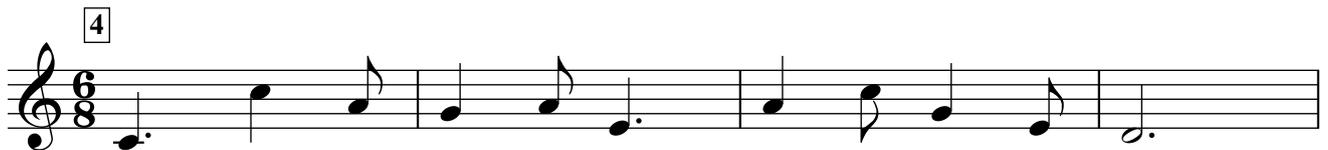
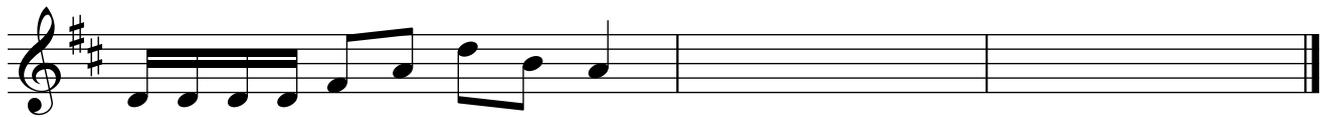
### 4.4.1 High do' Incomplete Melodies for Improvisation or dictation



d



d'



## 4.5 Sing and Play

### 4.5.1 High do' Sing and Play I

J. Gillan

Two staves of music in 4/4 time, key of B-flat major. The melody consists of quarter and eighth notes, starting on a high 'do' (B-flat) and moving through the pentatonic scale. The accompaniment is a simple bass line of quarter notes.

### 4.5.2 High do' Sing and Play II

J. Gillan

Two staves of music in 3/4 time, key of D major. The melody consists of quarter and eighth notes, starting on a high 'do' (D) and moving through the pentatonic scale. The accompaniment is a simple bass line of quarter notes.

### 4.5.3 High do' Sing and Play III

J. Gillan

Two staves of music in 4/4 time, key of D major. The melody consists of quarter and eighth notes, starting on a high 'do' (D) and moving through the pentatonic scale. The accompaniment is a simple bass line of quarter notes. A triplet of eighth notes is marked with a '3' above the first staff.

### 4.5.4 High do' Sing and Play IV

J. Gillan

Two staves of music in 4/4 time, key of B-flat major. The melody consists of quarter and eighth notes, starting on a high 'do' (B-flat) and moving through the pentatonic scale. The accompaniment is a simple bass line of quarter notes.

## 4.6 Repertoire

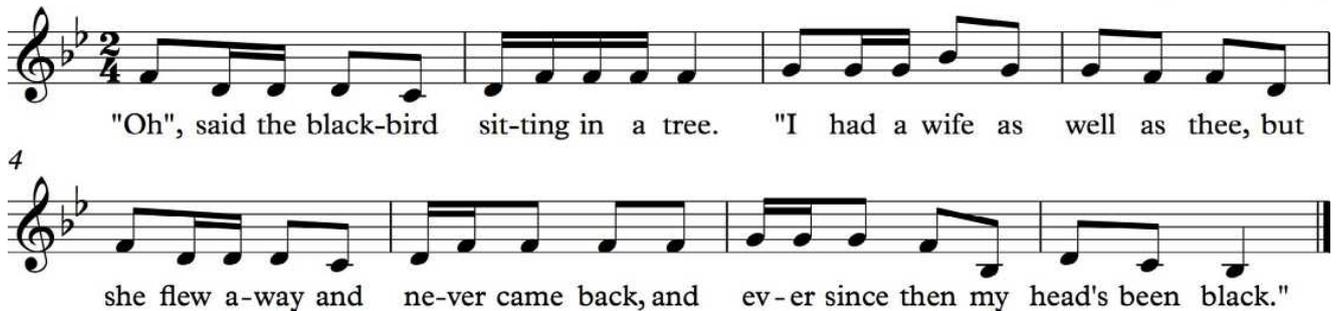
### 4.6.1 Don't Let the Wind



Don't let the wind, Don't let the wind, don't let the wind blow  
here no more. Oh don't let the wind,  
don't let the wind blow here no more.

### 4.6.2 Pourquoi?

American Folk Song



"Oh", said the black-bird sit-ting in a tree. "I had a wife as well as thee, but  
she flew a-way and ne-ver came back, and ev-er since then my head's been black."

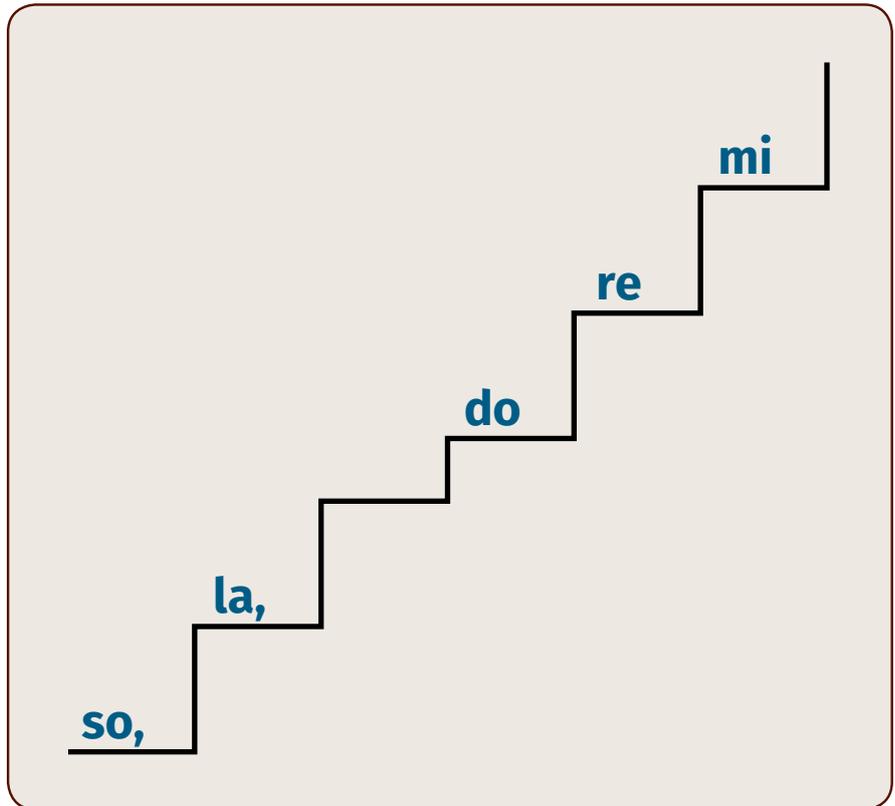
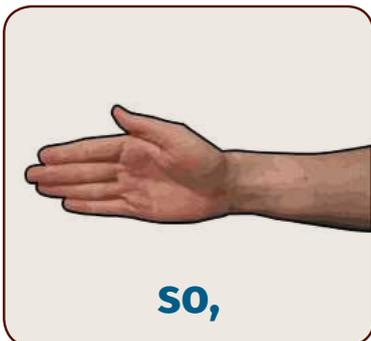
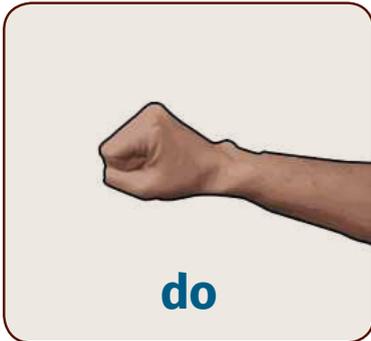
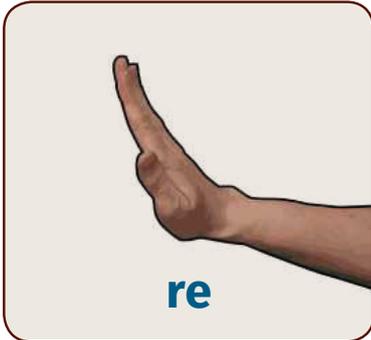
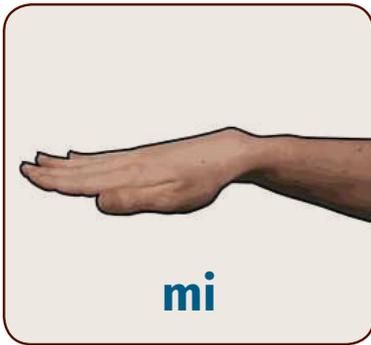
### 4.6.3 Chinese Folk Song

Chinese Folk Song

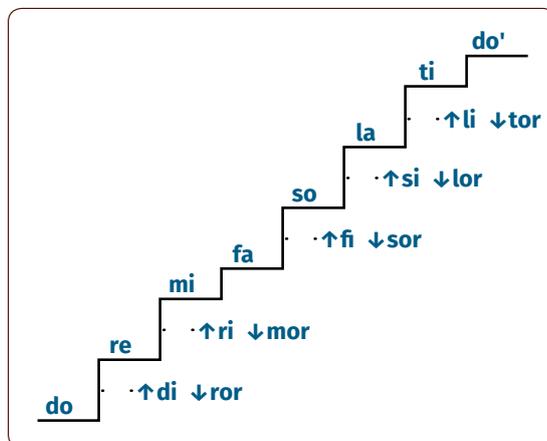


4  
7  
12

# 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,**



## 5.1. Sing and Transcribe

### 5.1.1 Transcription Exercise

Write the solfa on the staff below.

Note some use of low la and low so, some use of 'normal' la and so.

1

d l, s, l, l s d d s, m m r d l, s, d

2

d' l l, s, s d s l s l, s, d

### 5.1.2 Sing and Transcribe la, so,

Write the solfa on the staves below

Read these melodies and show handsigns

1

2/4 d l, s, m r d l, s, d m s s, d

2

2/4 d l, r m s s, d m s l s d l, d

## 5.2 Sing and Clap

### 5.2.1 la, so, Sing and Clap I

Musical notation for 5.2.1 la, so, Sing and Clap I. The piece is in 2/4 time and D major. The melody consists of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The accompaniment consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6.

### 5.2.2 la, so, Sing and Clap II

J. Gillan

Musical notation for 5.2.2 la, so, Sing and Clap II. The piece is in 6/8 time and D major. The melody consists of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The accompaniment consists of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6.

### 5.2.3 la, so, Sing and Clap III

Musical notation for 5.2.3 la, so, Sing and Clap III. The piece is in 3/4 time and D major. The melody consists of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The accompaniment consists of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6.

## 5.2.4 la, so, Sing and Clap IV

J. Gillan

Musical notation for 5.2.4 la, so, Sing and Clap IV. The piece is in 2/4 time. The top staff is a vocal line with a treble clef, starting with a double bar line and a repeat sign. The bottom staff is a piano accompaniment in 2/4 time with a treble clef and a key signature of one flat (Bb). The melody consists of eighth and quarter notes, with a repeat sign at the end.

## 5.3 Improvisation

### 5.3.1 la, so, Incomplete melodies for improvisation or dictation

1

Musical notation for exercise 1. It is a single staff in 3/4 time with a treble clef and a key signature of one flat (Bb). The melody consists of quarter notes: G4, A4, Bb4, C5, followed by a whole rest, and then D5, C5, Bb4, A4.

d

2

Musical notation for exercise 2. It is a single staff in 4/4 time with a treble clef and a key signature of two sharps (F# and C#). The melody consists of eighth notes: D5, E5, F#5, G5, followed by a whole rest, and then A5, G5, F#5, E5.

Musical notation for exercise 2 continuation. It is a single staff in 4/4 time with a treble clef and a key signature of two sharps (F# and C#). The melody consists of eighth notes: D5, E5, F#5, G5, followed by a whole rest, and then A5, G5, F#5, E5.

3

Musical notation for exercise 3. It is a single staff in 4/4 time with a treble clef. The melody consists of quarter notes: C4, D4, E4, F4, followed by a whole rest, and then G4, F4, E4, D4.

4

Musical notation for exercise 4. It is a single staff in 6/8 time with a treble clef and a key signature of two flats (Bb and Eb). The melody consists of quarter notes: G3, F3, E3, D3, followed by a whole rest, and then C3, B2, A2, G2.

Musical notation for exercise 4 continuation. It is a single staff in 6/8 time with a treble clef and a key signature of two flats (Bb and Eb). The melody consists of quarter notes: G3, F3, E3, D3, followed by a whole rest, and then C3, B2, A2, G2.

5

Musical notation for exercise 5. It is a single staff in 2/4 time with a treble clef and a key signature of one flat (Bb). The melody consists of quarter notes: G4, A4, Bb4, followed by a whole rest, and then C5, Bb4, A4.

Musical notation for exercise 5 continuation. It is a single staff in 2/4 time with a treble clef and a key signature of one flat (Bb). The melody consists of quarter notes: G4, A4, Bb4, followed by a whole rest, and then C5, Bb4, A4.

## 5.4 Repertoire

### 5.4.1 Somebody's Knocking at Your Door

Spiritual

Some-bo - dy's knock-ing at your door. Some- bo - dy's knock-ing at your door.

Oh, \_\_\_\_\_ sin - ner, why don't you ans - wer, Some- bo - dy's knock-ing at your door.

### 5.4.2 Angel Band (verse)

J. Hascall

W B Bradbury  
(1816-1868)

5 My la - test sun is sin - king fast my race is near - ly\_ run.\_\_\_\_\_ and

all my tri - als now\_ are past my tri - umph has be - gun.

### 5.4.3 All 'Round the Brick Yard

American

All 'round the brick yard, re - mem - ber me, I'm gon - na

5 step it, step it, step it, and a re - mem - ber me.

### 5.4.4 The Mad Man

American Folk

There was a man and he was mad, so he jumped in - to a pud-ding bag.  
The pud-ding bag it was so fine that he jumped in - to a bottle of wine.  
The bottle of wine it was so clear that he jumped in - to a bottle of beer.  
The bottle of beer it was so thick that he jumped in - to a walk-ing stick.  
The walk-ing stick it was so narrow that he jumped in - to an old wheel barrow.

1. On the staff 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

Jamaica

Hill an' gul-ly ri - der Hill an' gul-ly. Hill an' gul-ly ri - der  
 Hill an' gul-ly, took my horse an' come down Hill and gul-ly but my  
 horse done stum - ble down Hill and gul - ly and the  
 night time come an' tum - ble down hill an' gul - ly.

### 5.4.6 I Want to Rise

African American

I want to rise in the ear - ly morn. I want to rise in the ear - ly morn.  
 I want to rise in the ear - ly morn and I'll ne-ver sleep late an - y more.

### 5.4.7 Old Brass Wagon

American

Musical notation for 'Old Brass Wagon' in 2/4 time, key of Bb. The melody is written on a single staff. The lyrics are: 'Cir-cle to the left, Old brass wa - gon, cir-cle to the left, Old brass wa - gon, cir - cle to the left, Old brass wa - gon, you're the one, my dar - ling.'

### 5.4.8 Monkey and a Turtle

Torres Strait Islands

Musical notation for 'Monkey and a Turtle' in 2/2 time, key of Bb. The melody is written on a single staff. The lyrics are: 'Mon-key and a tur - tle them two go them two find 'em one ba-na-na. Boss he come and shoot-y them two, them two fall down be-lly up eh, Mu-ta bu-lly fly, fly bu-lly fly. Mu-ta bu-lly fly, fly bu-lly fly.' There is a circled '1' above the first measure of the second line.

### 5.4.9 Tom Dooley

American

Musical notation for 'Tom Dooley' in 4/4 time, key of D. The melody is written on a single staff. The lyrics are: 'Hang down your head Tom Doo - ley. Hang down your head and cry. Hang down your head Tom Doo - ley. Poor boy, you're go-ing to die.'

### 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.

### 5.4.12 Sailing on the Ocean

Trad. American folk song

*d*

Sail-ing on the oc - ean the tide rolls high. Sail-ing on the oc - ean the tide rolls high.

Sail-ing on the oc - ean the tide rolls high. You can get a part-ner by and by.

### 5.4.13 My Paddle

Native American

My pad - dle's keen and bright, flash - ing with sil - ver.

Fol - low the wild goose flight. Dip dip and swing.

### 5.4.14 You Turn, I Turn

Oklahoma Play Song

You turn for sug - ar and tea, I turn for can - dy.

Don't you love that sug - ar and tea? Don't you love that can - dy?

You turn and I turn and you turn and I turn and

**Fine**

**D.C. al Fine**

### 5.4.15 I Got a Robe

Spiritual

I got a robe, you got a robe, all - a God's child-ren got a robe.

5  
When I get to hea-ven gon-na put on my robe gon-na shout all o-ver God's hea ven\_\_\_\_

9  
hea ven\_\_\_\_ hea ven.\_\_\_\_ Ev'-ry - bo - dy talk-in-'bout Heav'n an go - in' there,

13  
Hea- ven\_\_\_\_ Hea- ven\_\_\_\_ gon-na shout all o - ver God's heav'n!

Detailed description: This block contains the musical score for 'I Got a Robe'. It is written in 2/4 time with a key signature of one flat (Bb). The melody is on a single treble clef staff. The lyrics are: 'I got a robe, you got a robe, all - a God's child-ren got a robe. When I get to hea-ven gon-na put on my robe gon-na shout all o-ver God's hea ven. hea ven. hea ven. Ev'-ry - bo - dy talk-in-'bout Heav'n an go - in' there, Hea- ven. Hea- ven. gon-na shout all o - ver God's heav'n!' Measure numbers 5, 9, and 13 are indicated at the start of their respective lines.

### 5.4.16 Raindrops

J. Gillan

Coun - ting, coun - ting one by one the rain drops keep fall - ing as

4  
day is done, the rain - drops keep fall - ing I'm

6  
soaked right through, I should have coun - ted two by two.

Detailed description: This block contains the musical score for 'Raindrops'. It is written in 2/4 time with a key signature of one sharp (F#). The melody is on a single treble clef staff. The lyrics are: 'Coun - ting, coun - ting one by one the rain drops keep fall - ing as day is done, the rain - drops keep fall - ing I'm soaked right through, I should have coun - ted two by two.' Measure numbers 4 and 6 are indicated at the start of their respective lines.

### 5.4.17 Dog and Cat

*d*  
Bought me a dog, bought me a cat. They both fight but do not mind that

4  
Hey ho, my dar - ling.

Detailed description: This block contains the musical score for 'Dog and Cat'. It is written in 2/4 time with a key signature of one flat (Bb). The melody is on a single treble clef staff. The lyrics are: 'Bought me a dog, bought me a cat. They both fight but do not mind that Hey ho, my dar - ling.' A dynamic marking of *d* (forte) is placed above the first measure. Measure number 4 is indicated at the start of the second line.

### 5.4.18 All Night, All Day

African American Spiritual

Musical score for 'All Night, All Day' in 4/4 time, key of B-flat major. The score consists of three staves of music with lyrics underneath. The first staff starts at measure 1 and ends at measure 4. The second staff starts at measure 5 and ends at measure 8. The third staff starts at measure 9 and ends at measure 12. The lyrics are: 'All night, all day, An - gels watch-ing o - ver me, my Lord.' (measures 1-4), 'All night, all day, An - gels watch-ing o - ver me.' (measures 5-8), and 'Now I lay me down to sleep, An - gels watch-ing o - ver me, my Lord.' (measures 9-12). Measure 13 is a continuation of the third line: 'Pray the Lord my soul\_ to keep. An - gels watch-ing o - ver me.'

All night, all day, An - gels watch-ing o - ver me, my Lord.

5  
All night, all day, An - gels watch-ing o - ver me.

9  
Now I lay me down to sleep, An - gels watch-ing o - ver me, my Lord.

13  
Pray the Lord my soul\_ to keep. An - gels watch-ing o - ver me.

### 5.4.19 Glimmer, Lantern, Glimmer

Trad.

Musical score for 'Glimmer, Lantern, Glimmer' in 4/4 time, key of D major. The score consists of three staves of music with lyrics underneath. The first staff starts at measure 1 and ends at measure 5. The second staff starts at measure 6 and ends at measure 8. The third staff starts at measure 9 and ends at measure 12. The lyrics are: 'Glim-mer, lan-tern, glim - mer, While the stars a - shim-mer. O - ver\_ mea-dow,' (measures 1-5), 'moor and dale, Flut - ter, flut - ter\_ elf - in veil.' (measures 6-8), and 'Zee - wit, zee - wit tick - a - tack - a tick, roo cou, rou - cou.' (measures 9-12).

Glim-mer, lan-tern, glim - mer, While the stars a - shim-mer. O - ver\_ mea-dow,

6  
moor and dale, Flut - ter, flut - ter\_ elf - in veil.

9  
Zee - wit, zee - wit tick - a - tack - a tick, roo cou, rou - cou.

### 5.4.20 May Night

Sara Teasdale

1884-1933

J Gillan

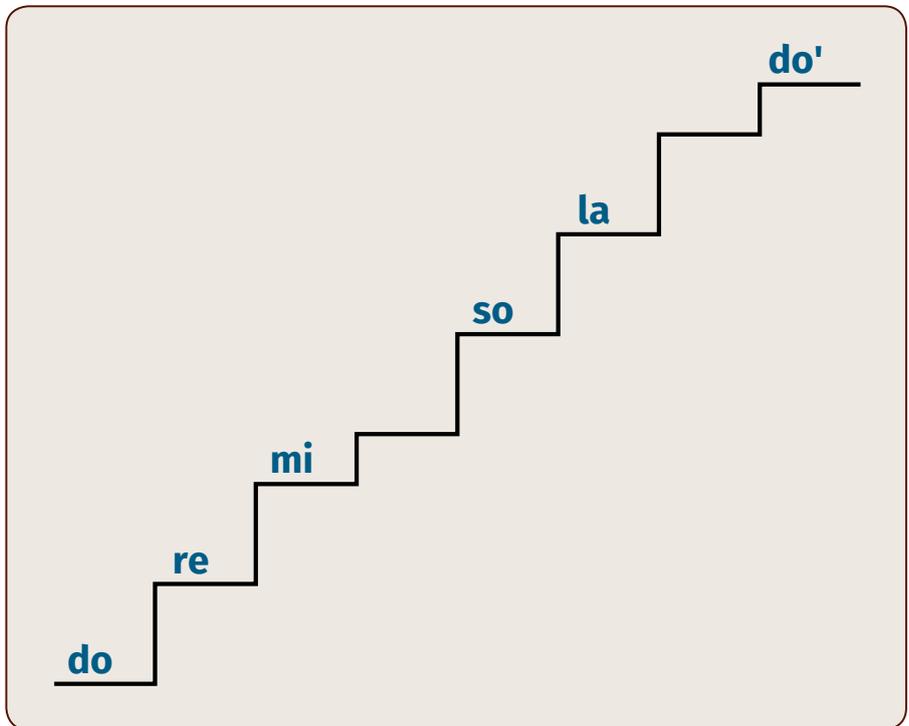
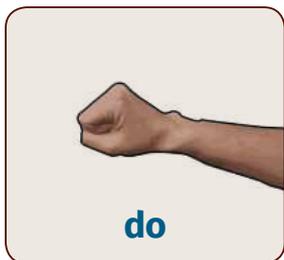
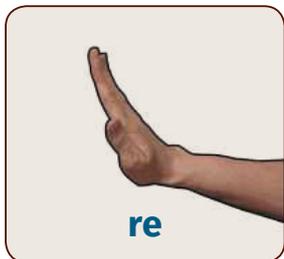
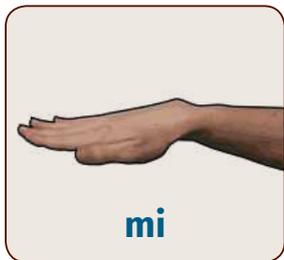
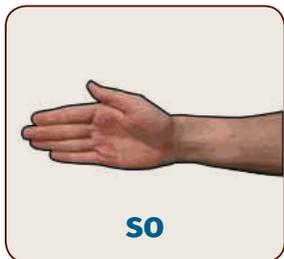
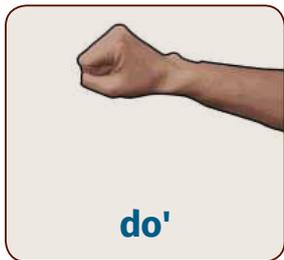
Musical score for 'May Night' in 4/4 time, key of D major. The score consists of two staves of music with lyrics underneath. The first staff starts at measure 1 and ends at measure 3. The second staff starts at measure 4 and ends at measure 6. The lyrics are: 'Here in the mov-ing shad-ows I catch my breath and sing, My' (measures 1-3), and 'heart is fresh and fear - less And o - ver-brimmed with spring.' (measures 4-6).

Here in the mov-ing shad-ows I catch my breath and sing, My

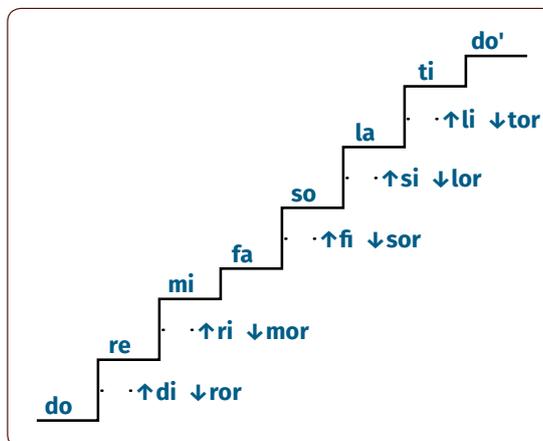
4  
heart is fresh and fear - less And o - ver-brimmed with spring.



# 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.



## 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

d r m r d      r m s m r      m s l s m      s l d' l s  
 d' l s l d'      l s m s l      s m r m s  
 m r d r m      r d l, d r      d

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'.

d r m r d      r m s m r      m s l s m      s l d' l s      l, d r d l,

Sing tri-chords from different, random starting notes (in solfa & letter names):

Which tri-chords have the same intervallic 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    etc.  
 descending

## 6.2 Pentatonic Scales Beginning on D

A large diagram showing a pentatonic scale starting on D. The scale is represented as a staircase with 10 steps. The notes are labeled from bottom to top: la, do, re, mi, so, la, do', re', mi', do'. The notes are arranged in a zig-zag pattern: la (bottom), do (up), re (up), mi (up), so (up), la (down), do' (up), re' (up), mi' (up), do' (down).

Musical notation for the first line of the pentatonic scale: D4, E4, F#4, G4, A4. The notes are represented by whole notes on a treble clef staff.

Musical notation for the second line of the pentatonic scale: B4, C5, D5, E5, F5. The notes are represented by whole notes on a treble clef staff.

Musical notation for the third line of the pentatonic scale: G5, F5, E5, D5, C5. The notes are represented by whole notes on a treble clef staff.

Musical notation for the fourth line of the pentatonic scale: B4, A4, G4, F4, E4. The notes are represented by whole notes on a treble clef staff.

Musical notation for the fifth line of the pentatonic scale: D4, C4, B3, A3, G3. The notes are represented by whole notes on a treble clef staff.

### 6.3 Pentatonic Stick Notation Sight Reading

1

d r m r m l s d' s d' s m s r d l, d r m s s s, s s, r d

2

d' s d' d' l d' l s m l s m d

3

d r m r m s l s d' s d' s m d m r  
d l, d r r d r m s l s r m d

4

d l, d r m d l, d s, d s, m d s r d l, r  
m l s d' l s r m d s, d

5

d r m s m r l s l m m r d r m s l s d' s m r s, d

6

d d s, m m d s s m l d' d' l l s m r s, s, d

7

d s, d l, s, l, s, d m d m r d r m r  
l s m s r m r m s d s, m d r d s, d

8

d s, m d r s, m r d m l s r m l s m d  
d s, m d r s, m d r m s l s r m d l, d

9

d l, s, l, d r m s m r m l s m s m r m r d l, s,  
s, l, s, l, s, d r m r m s l s m s m r m r s, d

10

m r m r d l, d r m s m r m r d l, s, l, r d  
m s r m s r m r d r d l, s, r d

11

d' l s m l s m r m l s d' l s m r m r  
d l s m s l s d' l s m r m r d l, d

12

d' l s m s l s r m r d r m r d l, s, d' l s r m r m s s s, s r m r d

## 6.4 Repertoire

1. On the empty staff 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

J. Gillan

Some love cof - fee, some love tea, some love hot choc-olate, no not me.

I love chai when made prop - erly. Brewed up in a tea - pot with

milk and spice. Made up with a pow - der is not so nice.

Tone Set: \_\_\_\_\_ Scale: \_\_\_\_\_

### 6.4.2 Barbara Allen

\* Circle the finalis to help find the scale

Scottish

'Twas in the plea sant month of May, When green buds were swell - ling, Sweet

Wil - liam on his death bed lay, For the love of Bar - bara Al - len.

Tone Set: \_\_\_\_\_ Scale: \_\_\_\_\_

### 6.4.3 Shearwater Beach

J. Gillan

When the tide is low, and the crabs bur-row deep with the  
sand be-tween our toes, fol - low me, Oh, fol - low me.

The musical notation is in 3/4 time, key of B-flat major. It consists of two staves of music with lyrics underneath. The melody is simple and uses a pentatonic scale.

Tone Set:

Scale:

An empty musical staff in 3/4 time, key of B-flat major, provided for the student to write the tone set and scale.

### 6.4.4 Red Sky

ad.

J Gillan

Red sky in the mor - ning, a sai - lor's war - ning,  
Red sky at night is a sai - lor's de - light.

The musical notation is in 4/4 time, key of B-flat major. It consists of two staves of music with lyrics underneath. The melody is simple and uses a pentatonic scale.

Tone Set:

Scale:

An empty musical staff in 4/4 time, key of B-flat major, provided for the student to write the tone set and scale.

### 6.4.5 Shady Grove

American Folksong

Cheeks as red as a bloom - in' rose. Eyes of the deep - est brown, You  
are the dar - lin' of my heart. Stay till the sun goes down.

The musical notation is in 2/4 time, key of B-flat major. It consists of two staves of music with lyrics underneath. The melody is simple and uses a pentatonic scale.

An empty musical staff in 2/4 time, key of B-flat major, provided for the student to write the tone set and scale.

### 6.4.6 May You Find Peace

J. Gillan

May you find your path straight and e - nough pain to be un - der-stand - ing,  
May you find\_ peace in un - ex - pect - ed pla - ces.

The musical notation is in treble clef, key of D major (two sharps), and 4/4 time. It consists of two staves of music. The first staff has lyrics: "May you find your path straight and e - nough pain to be un - der-stand - ing,". The second staff has lyrics: "May you find\_ peace in un - ex - pect - ed pla - ces.".

Tone Set:

Scale:

An empty musical staff in treble clef, key of D major (two sharps), and 4/4 time, intended for the student to write the tone set and scale.

### 6.4.7 Duck Dance

Native American

Wee ya hay ya, Wee hee ya hay ya. Wee hee ya wa hay ya, Wee hee ya ha ya.  
Wee hee ya wa hay ya, Wee hee ya hay ya. Ho ke lay ho!

The musical notation is in treble clef, key of D minor (two sharps and one flat), and 4/4 time. It consists of two staves of music. The first staff has lyrics: "Wee ya hay ya, Wee hee ya hay ya. Wee hee ya wa hay ya, Wee hee ya ha ya." The second staff has lyrics: "Wee hee ya wa hay ya, Wee hee ya hay ya. Ho ke lay ho!". There is a triplet of eighth notes in the second staff.

Tone Set:

Scale:

An empty musical staff in treble clef, key of D minor (two sharps and one flat), and 4/4 time, intended for the student to write the tone set and scale.

### 6.4.8 May Day

Sara Teasdale  
1884-1933

J Gillan

The del-i-cate fab - ric of bird song Floats in the air. The  
smell of wet, wild\_ earth Is ev - ery - where.

The musical notation is in treble clef, key of D major (two sharps), and 4/4 time. It consists of two staves of music. The first staff has lyrics: "The del-i-cate fab - ric of bird song Floats in the air. The". The second staff has lyrics: "smell of wet, wild\_ earth Is ev - ery - where.".

Tone Set:

Scale:

An empty musical staff in treble clef, key of D major (two sharps), and 4/4 time, intended for the student to write the tone set and scale.



## 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.

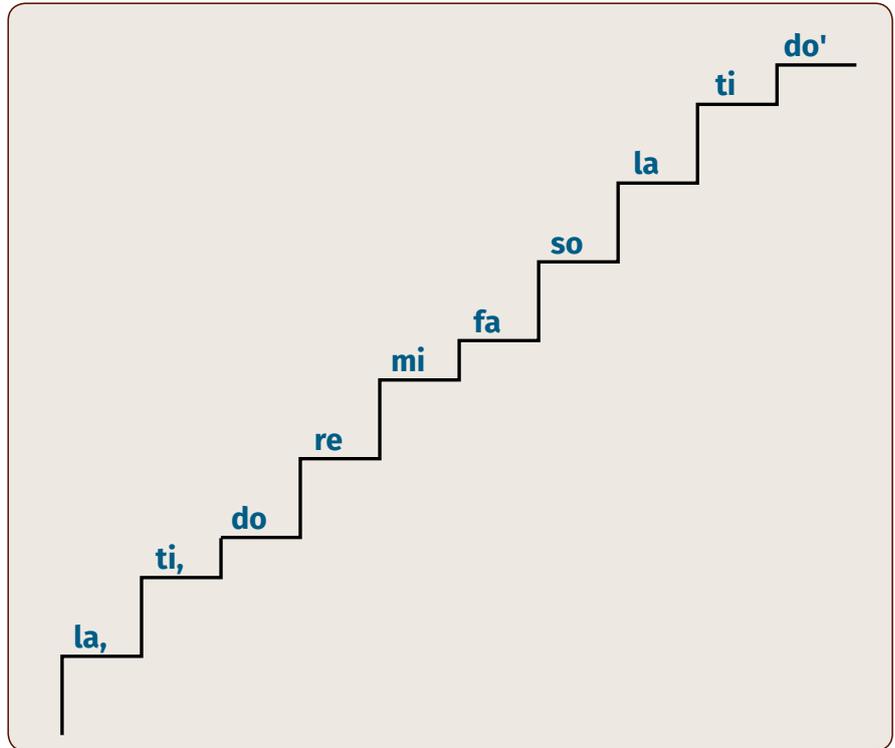
Often the harmonic and melodic minor scales are taught before the natural minor scale. Knowing the natural minor scale enables musicians to understand the concept of the raised seventh, then the raised sixth and seventh, from the minor's 'natural' state.



# 7.0 ti

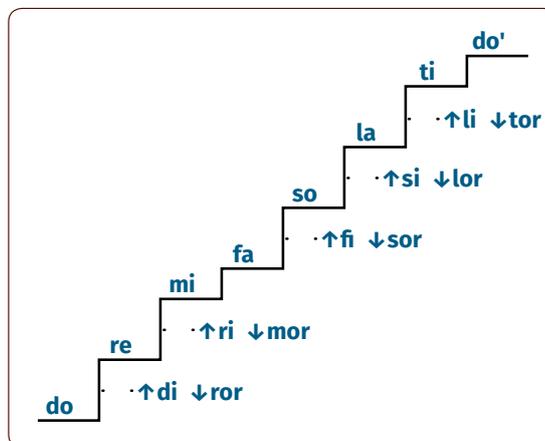


**Note:** Handsign points up showing the semitone between **ti** and **do'**



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

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



## 7.1 Interval Exercises

### 7.1.1 Cumulative Intervals: ti Exercise

*m m r m m r d r m m r d t, d r m m r d t, l, t, d r m*  
 9  
*l, l, t, l, l, t, d t, l, l, t, d r d t, l, l, t, d r m r d t, l*

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

*l, t, Ma-jor sec-ond, t, d mi-nor sec-ond d r Ma-jor sec-ond, r m Ma-jor sec-ond,*  
 5  
*m r Ma-jor sec-ond, r d Ma-jor sec-ond, d t, mi-nor sec-ond, t, l, Ma-jor sec-ond.*

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

*l, t, Ma-jor sec-ond, l, d mi-nor third l, r Per-fect forth. l, m Per-fect fifth.*  
 5  
*m r Ma-jor sec-ond, m d Ma-jor third m t, Per-fect forth. m l, Per-fect fifth.*

## 7.2 Sing and Clap

### 7.2.1 ti Sing and Clap I

### 7.2.2 ti Sing and Clap II

Musical notation for 7.2.2 ti Sing and Clap II. The top staff is a rhythmic line with a 2/4 time signature, consisting of a sequence of eighth and quarter notes. The bottom staff is a melodic line in G major (one sharp) and 2/4 time, featuring a sequence of eighth and quarter notes.

### 7.2.3 ti Sing and Clap III

Musical notation for 7.2.3 ti Sing and Clap III. The top staff is a rhythmic line with a 3/4 time signature, consisting of a sequence of eighth and quarter notes. The bottom staff is a melodic line in G major (one sharp) and 3/4 time, featuring a sequence of eighth and quarter notes.

5

Musical notation for 7.2.3 ti Sing and Clap III (continuation). The top staff is a rhythmic line with a 3/4 time signature, consisting of a sequence of eighth and quarter notes. The bottom staff is a melodic line in G major (one sharp) and 3/4 time, featuring a sequence of eighth and quarter notes.

### 7.2.4 ti Sing and Clap IV

Musical notation for 7.2.4 ti Sing and Clap IV. The top staff is a rhythmic line with a 6/8 time signature, consisting of a sequence of eighth and quarter notes. The bottom staff is a melodic line in G minor (two flats) and 6/8 time, featuring a sequence of eighth and quarter notes.

5

Musical notation for 7.2.4 ti Sing and Clap IV (continuation). The top staff is a rhythmic line with a 6/8 time signature, consisting of a sequence of eighth and quarter notes. The bottom staff is a melodic line in G minor (two flats) and 6/8 time, featuring a sequence of eighth and quarter notes.

## 7.3 Sing and Play

### 7.3.1 'ti' Focus Sing and Play I

Musical notation for 7.3.1 'ti' Focus Sing and Play I. The piece is in 4/4 time and B-flat major. It consists of two systems of two staves each. The first system has four measures, and the second system has four measures. The melody is primarily eighth and quarter notes, with some rests. The bass line follows a similar rhythmic pattern.

### 7.3.2 'ti' Focus Sing and Play II

Musical notation for 7.3.2 'ti' Focus Sing and Play II. The piece is in 4/4 time and B-flat major. It consists of two systems of two staves each. The first system has four measures, and the second system has four measures. The melody is primarily eighth and quarter notes, with some rests. The bass line follows a similar rhythmic pattern.

### 7.3.3 'ti' Focus Sing and Play III

Musical notation for 7.3.3 'ti' Focus Sing and Play III. The piece is in 6/8 time and D major. It consists of two systems of two staves each. The first system has four measures, and the second system has four measures. The melody is primarily eighth and quarter notes, with some rests. The bass line follows a similar rhythmic pattern.



## 7.4.4 ti Transcribe IV

l, t, d t, d r m d t, d r d t,

l, d m r d t, l, s, d t, l,

## 7.5 Repertoire

### 7.5.1 Tyger, Tyger

William Blake

J Gillan

Ty - ger, Ty - ger burn - ing bright, In the for - est of the night.

What im - mor - tal hand or eye Could frame thy fear - ful sym - me - try?

### 7.5.2 Lime Juice Tub

Australian Folk Song

When shear - ing comes lay down your drums, and step on the board you brand new chums. With a ra - dum, ra - dum, rub - a - dub dub, We'll send you back in a lime juice tub.

### 7.5.3 Debka Hora

Israeli



La la la la la la la la, La la la la la la la la.

5

La la la la la la la la, La la la la la la la la.

### 7.5.4 Evening Rise

Native American



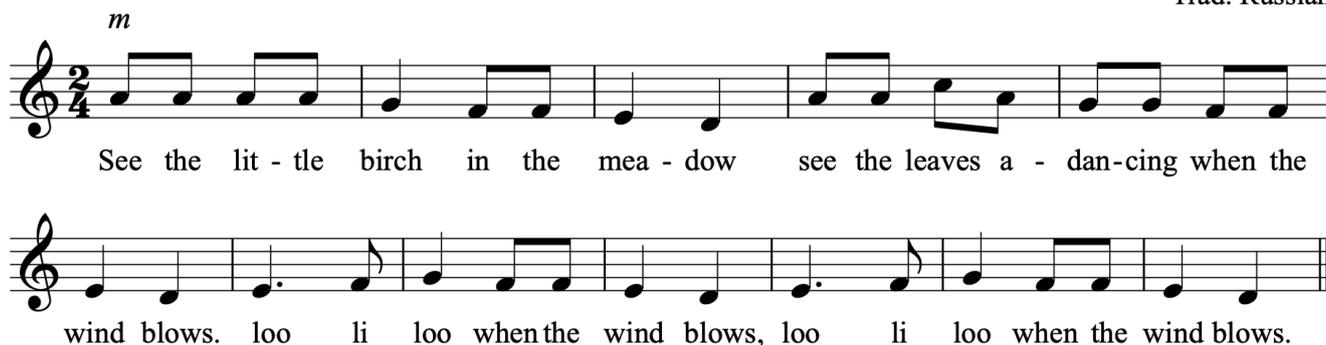
Eve-ning rise, Spi-rit come. Sun goes down when the day is done.

5

Mo-ther Earth a-wa-kens me, with the heart-beat of the sea.

### 7.5.5 Birch Tree

Trad. Russian



*m*

See the lit-tle birch in the mea-dow see the leaves a-dan-cing when the

wind blows. loo li loo when the wind blows, loo li loo when the wind blows.

### 7.5.6 Sing Song Saya

Malaysian Folk Song



Sing song say-a sing for Ma-lay-a I sing song Sa-tra sing for Su-ma-tra I

sing song Sa-va I sing for Ja-va Ja-va and for Ka-li-man-tan.

## 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

Practorius

① Rise up, O ② Flame ③ by the light ④ glow - ing.  
 4  
 Show to us beau - ty wis - dom and joy.

## 7.5.9 I Got a Letter

American

*call:* I got a let - ter this morn - in', *response:* Oh, yes,  
*call:* I got a let - ter this morn - in', *response:* 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

### 7.5.11 Give me a Candle

J Gillan

1. 2.

Light me a can-dle to chase fear a-way Gone be the doubts of night, now o - bey.

Detailed description: This block contains the musical notation for the first two lines of the song 'Give me a Candle'. The first line is in 4/4 time and features two first endings. The first ending consists of a quarter note G4, a quarter note A4, and a quarter note B4. The second ending consists of a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics are written below the notes.

### 7.5.12 Ripe Banana

J. Gillan

Find a ripe ba - na - na in the re - cess of your bag.

Detailed description: This block contains the first line of musical notation for 'Ripe Banana'. The music is in 2/4 time and consists of a single melodic line with lyrics written below it.

If you wait too long you'll find the smell will make you gag.

Detailed description: This block contains the second line of musical notation for 'Ripe Banana', continuing the melody from the first line with lyrics written below it.

Clean it up while you can. Or you might for - get it,

Detailed description: This block contains the third line of musical notation for 'Ripe Banana', continuing the melody with lyrics written below it.

Clean it up, while you can, or you will re - gret it.

Detailed description: This block contains the fourth line of musical notation for 'Ripe Banana', concluding the melody with lyrics written below it.

### 7.5.13 Morton Bay

Australian Folk Song

5 One Sun-day mor ning as I went walk ing, by Bris-bane wa - ters I chanced to stray. I

Detailed description: This block contains the first line of musical notation for 'Morton Bay'. The music is in 3/4 time and includes a measure rest of 5 measures at the beginning. The lyrics are written below the notes.

10 heard a con-vict, his fate be-wail-ing as on the sun-ny ri-verbank he lay. I am a na-tive of

Detailed description: This block contains the second line of musical notation for 'Morton Bay', continuing the melody with lyrics written below it.

13 Er - in's Is - land and ban-ished now from my na - tive shore. They

Detailed description: This block contains the third line of musical notation for 'Morton Bay', continuing the melody with lyrics written below it.

tore me from my ag-ed par - ents and from the mai-den whom I do a-dore.

Detailed description: This block contains the fourth line of musical notation for 'Morton Bay', concluding the melody with lyrics written below it.

## 7.5.14 Stodola Pumpa

German Folk Song

Sto-do-la Sto-do-la Sto-do-la Pum-pa Sto-do-la Pum-pa Sto-do-la Pum-pa

5  
Sto-do-la Sto-do-la Sto-do-la Pum-pa Sto-do-la Pum-pa Pum-pa Pum!

**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

Been a long-a time, bro-ther, you've been on my mind.  
5  
Been a long-a time, sis-ter, you've been on my mind.

Been a long a time, bro-ther, you've been on my mind.  
Been a long-a time, sis-ter, you've been on my mind.

## 7.5.16 Four White Horses

American Clapping Game

4  
Four white hor-ses on the ri-ver, Hey, hey, hey up to-mor-row,  
8  
up to-mor-row is a rain-y day. Come a-long and join our sha-dow play.  
11  
Sha-dow play-in' is a ripe ba-na-na, Hey, hey, hey,  
up to-mor-row, up to-mor-row is a rain-y day.

# 8.0 I V Harmony in a Major Key

s	r
m	t
d	s
I	V

Sing as outlined below:

4

d m s m d One Ma - jor, s, t, r t,

s, Five Ma - jor, d m s m d One Ma - jor.

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:

*I* *V*

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

## 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

Ring, ring the big bell. Ain't gon-na ring no more.

Fill me a pock-et be - fore I go, ain't gon-na ring no more.

The image shows two staves of musical notation in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The first staff contains the melody for the first two lines of lyrics. The second staff contains the melody for the next two lines of lyrics. The notes are: Ring (D4), ring (E4), the (F#4), big (G4), bell. (A4) | Ain't (B4), gon-na (C5), ring (D5), no (E5), more. (F#5) | Fill (G4), me (A4), a (B4), pock-et (C5), be - fore (D5), I (E5), go, (F#5) | ain't (G5), gon-na (A5), ring (B5), no (C6), more. (D6)

### 8.1.2 Harmonising Melody I

J. Gillan

5

The image shows two staves of musical notation in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The first staff contains the melody for the first four measures. The second staff contains the melody for the next four measures, starting with a measure rest marked '5'. The notes are: (rest), (rest), (rest), (rest) | (rest), (rest), (rest), (rest)

### 8.1.3 Harmonising Melody II

J. Gillan

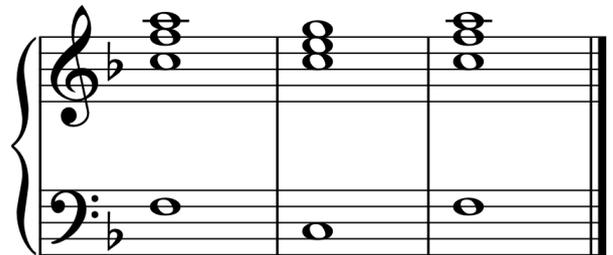
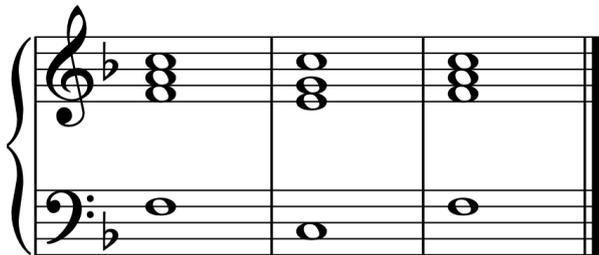
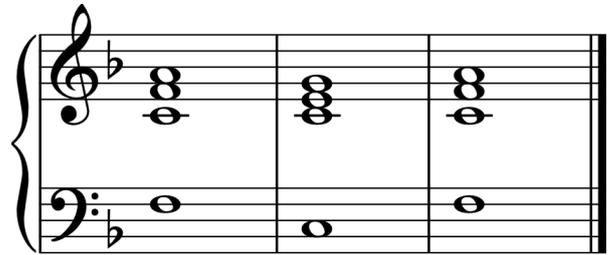
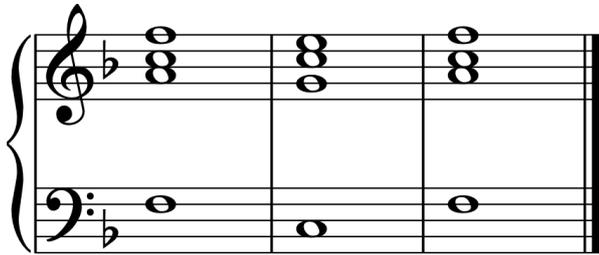
5

The image shows two staves of musical notation in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The first staff contains the melody for the first four measures. The second staff contains the melody for the next four measures, starting with a measure rest marked '5'. The notes are: (rest), (rest), (rest), (rest) | (rest), (rest), (rest), (rest)

## 8.2 Transposition

Write the solfa next to the following notes on the staff 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.

## 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

3

All a - round the but - ter - cup, one, two, three.

All a - round the but - ter - cup. Just choose me.

The musical notation is in treble clef, key of D major (one sharp), and 4/4 time. It consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts on D4 and moves stepwise up to G4, then down to F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3. The lyrics are: "All a - round the but - ter - cup, one, two, three." The second staff starts on D3 and moves stepwise up to G3, then down to F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2. The lyrics are: "All a - round the but - ter - cup. Just choose me."

### 8.3.2 Bird in my Hand

J. Gillan

5

Bird in my hand, Seen you be - fore.

Fly to the bush, you'll be worth two times more.

The musical notation is in treble clef, key of Bb major (two flats), and 2/4 time. It consists of two staves. The first staff has a treble clef, a key signature of two flats (Bb, Eb), and a 2/4 time signature. The melody starts on Bb3 and moves stepwise up to D4, then down to C4, Bb3, Ab3, Gb3, Fb3, Eb3, D3. The lyrics are: "Bird in my hand, Seen you be - fore." The second staff starts on Bb3 and moves stepwise up to D4, then down to C4, Bb3, Ab3, Gb3, Fb3, Eb3, D3. The lyrics are: "Fly to the bush, you'll be worth two times more."

### 8.3.3 Morning

Sara Teasdale  
1884-1933

J Gillan

I went out on an Ap - ril morn - ing, All a - lone, for my heart was high.

I was a child of the shin - ing mea - dow, I was a child of the sky.

The musical notation is in treble clef, key of D major (one sharp), and 4/4 time. It consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts on D4 and moves stepwise up to G4, then down to F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3. The lyrics are: "I went out on an Ap - ril morn - ing, All a - lone, for my heart was high." The second staff starts on D3 and moves stepwise up to G3, then down to F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2. The lyrics are: "I was a child of the shin - ing mea - dow, I was a child of the sky."

### 8.3.4 Go 'round the Mountain

Folk Song

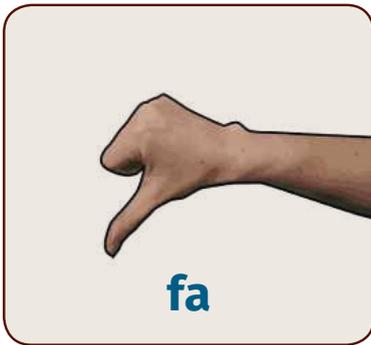
5

Go 'round the moun - tain To - ra - di - dle um, to - ra - di - dle um,

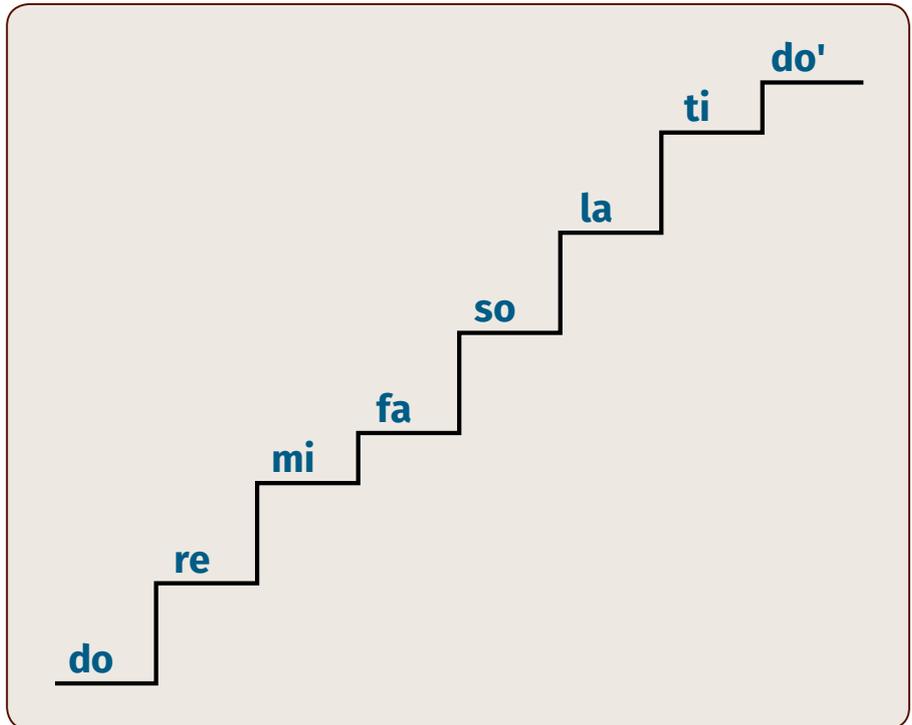
Go 'round the moun - tain. To - ra - di - dle um, dee.

The musical notation is in treble clef, key of Bb major (two flats), and 2/4 time. It consists of two staves. The first staff has a treble clef, a key signature of two flats (Bb, Eb), and a 2/4 time signature. The melody starts on Bb3 and moves stepwise up to D4, then down to C4, Bb3, Ab3, Gb3, Fb3, Eb3, D3. The lyrics are: "Go 'round the moun - tain To - ra - di - dle um, to - ra - di - dle um," The second staff starts on Bb3 and moves stepwise up to D4, then down to C4, Bb3, Ab3, Gb3, Fb3, Eb3, D3. The lyrics are: "Go 'round the moun - tain. To - ra - di - dle um, dee."

# 9.0 fa



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

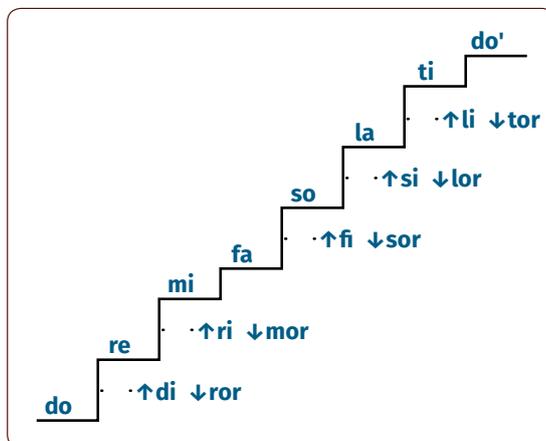


**mi** to **fa** is:

a semitone or a half step or a minor second

**ti** to **do'** is:

a semitone or a half step or a minor second



## 9.1 Sing and Clap

### 9.1.1 fa Sing and Clap I

J. Gillan

Musical notation for 9.1.1 fa Sing and Clap I. The piece is in 2/4 time and D major. The top staff is a vocal line with a series of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bottom staff is a piano accompaniment with a similar eighth-note pattern: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

### 9.1.2 fa Sing and Clap II

J. Gillan

Musical notation for 9.1.2 fa Sing and Clap II. The piece is in 6/8 time and B-flat major. The top staff is a vocal line with a series of eighth notes: Bb3, C4, D4, Eb4, F4, G4, Ab4, G4, F4, Eb4, D4, C4, Bb3. The bottom staff is a piano accompaniment with a similar eighth-note pattern: Bb3, C4, D4, Eb4, F4, G4, Ab4, G4, F4, Eb4, D4, C4, Bb3. A measure rest is indicated above the vocal line at the end of the first system.

### 9.1.3 fa Sing and Clap III

J. Gillan

Musical notation for 9.1.3 fa Sing and Clap III. The piece is in 3/4 time and B-flat major. The top staff is a vocal line with a series of eighth notes: Bb3, C4, D4, Eb4, F4, G4, Ab4, G4, F4, Eb4, D4, C4, Bb3. The bottom staff is a piano accompaniment with a similar eighth-note pattern: Bb3, C4, D4, Eb4, F4, G4, Ab4, G4, F4, Eb4, D4, C4, Bb3. Measure rests are indicated above the vocal line at the end of the first and second systems.

## 9.1.4 fa Sing and Clap IV

J. Gillan

Musical notation for 9.1.4 fa Sing and Clap IV. The piece is in 2/4 time and G major. The top staff is a vocal line with a treble clef, starting with a double bar line and a repeat sign. The bottom staff is a piano accompaniment with a treble clef, starting with a treble clef and a key signature of one sharp (F#).

## 9.2 Sing and Play

### 9.2.1 fa Sing and Play I

Musical notation for 9.2.1 fa Sing and Play I. The piece is in 4/4 time and G major. The top staff is a vocal line with a treble clef. The bottom staff is a piano accompaniment with a treble clef and a key signature of one sharp (F#).

### 9.2.2 fa Sing and Play II

Musical notation for 9.2.2 fa Sing and Play II. The piece is in 3/4 time and E minor. The top staff is a vocal line with a treble clef. The bottom staff is a piano accompaniment with a treble clef and a key signature of two flats (Bb).

### 9.2.3 fa Sing and Play III

Musical notation for 9.2.3 fa Sing and Play III. The piece is in 4/4 time and G major. The top staff is a vocal line with a treble clef. The bottom staff is a piano accompaniment with a treble clef and a key signature of one sharp (F#).

## 9.2.4 fa Sing and Play IV

Musical score for '9.2.4 fa Sing and Play IV'. It consists of two systems of two staves each. The top staff is in treble clef, and the bottom staff is in bass clef. The time signature is 4/4. The first system contains two measures of music. The second system is marked with a '3' above the first staff and also contains two measures of music. The music features a mix of eighth and quarter notes.

## 9.3 Transcribe

### 9.3.1 fa Transcribe I

Musical score for '9.3.1 fa Transcribe I'. It consists of two staves. The top staff is in 2/4 time and contains a sequence of notes with the following lyrics: d f m f s l f r s r s f m r f m s d. The bottom staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature, but it is currently empty.

### 9.3.2 fa Transcribe II

Musical score for '9.3.2 fa Transcribe II'. It consists of two systems of two staves each. The top staff is in 2/4 time and contains a sequence of notes with the following lyrics: d m l f s m f r m f s. The bottom staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature, but it is currently empty. The second system is marked with a '5' above the first staff and contains a sequence of notes with the following lyrics: l f s f r s f m d f r d. The bottom staff of the second system is also empty.

### 9.3.3 fa Transcribe III

Musical notation for 9.3.3 fa Transcribe III. The piece is in 3/4 time. The melody consists of four measures of eighth notes. The lyrics are: d m r f m | l f s f m | d f r m l | s f r d.

### 9.3.4 fa Transcribe IV

Musical notation for 9.3.4 fa Transcribe IV, first system. The piece is in 6/8 time. The melody consists of four measures. The lyrics are: d m f s m r | d l | f m r m f m.

Musical notation for 9.3.4 fa Transcribe IV, second system. The piece is in 6/8 time. The melody consists of four measures. The lyrics are: r m f m f s | f r | m f r m d.

### 9.3.5 fa Transcribe V

Musical notation for 9.3.5 fa Transcribe V, first system. The piece is in 4/4 time. The melody consists of four measures. The lyrics are: d m f s f | m r d l s m | f s f m l s f | m s m r.

Musical notation for 9.3.5 fa Transcribe V, second system. The piece is in 4/4 time. The melody consists of four measures. The lyrics are: m f s l | r m f s | d m f s f m | r d l, s, d.

## 9.4 Repertoire

### 9.4.1 I'm Gonna Dance All Day

1. American

I don't care if the rain falls down, I'm gon-na dance all day.

5

I don't care if the rain falls down, I'm gon-na dance all day.

9

Hey, ho, car-ry me a-way, I'm gon-na dance all day.

13

Hey, ho, car-ry me a-way, I'm gon-na dance all day.

### 9.4.2 Cockles and Mussels

Irish

In Dub-lin's fair ci-ty, where girls are so pret-ty, I first set my eye on young

7

Mol - ly Ma - lone. She wheeled her wheel - bar-row through streets broad and

12

nar-row, Cry-ing "Cock-les and mus-sles, a - live, a - live oh!" A -

17

live, a - live oh!\_\_ A - live, a - live oh!\_\_ cry - ing

21

"Cock-les and mus - sels, a - live, a - live oh!"

### 9.4.3 Over in the Meadow

American

Musical notation for 'Over in the Meadow'. The piece is in G major (one sharp) and 4/4 time. It consists of two staves. The first staff contains the first four measures, and the second staff contains measures 5 through 8. The melody is a simple, rhythmic tune with a mix of quarter and eighth notes.

### 9.4.4 Ti Rest Canon

J. Gillan

Musical notation for 'Ti Rest Canon'. The piece is in G major (one sharp) and 4/4 time. It consists of four staves. The first two staves show a canon between two voices, with the second voice entering one measure later. The third and fourth staves provide a harmonic accompaniment. The piece features a mix of quarter notes, eighth notes, and rests.

### 9.4.5 German Melody

German

Musical notation for 'German Melody'. The piece is in G major (one sharp) and 2/4 time. It consists of two staves. The first staff contains the first four measures, and the second staff contains measures 5 through 8. The melody is a simple, rhythmic tune with a mix of quarter and eighth notes.

### 9.4.6 Joseph Dearest, Joseph Mine

German

Musical notation for 'Joseph Dearest, Joseph Mine'. The piece is in G major (one sharp) and 6/8 time. It consists of two staves. The first staff contains the first four measures, and the second staff contains measures 5 through 8. The melody is a simple, rhythmic tune with a mix of quarter and eighth notes.

### 9.4.7 Since Dad got put in Jail

Trad. Australian

Poor dad - dy got five years or more, as ev - 'ry-bo - dy knows;\_ And now he lives in  
7  
Bog - go Road, broad ar - rows on his clothes.\_ He brand - ed all Brown's clean - skins and  
12  
ne - ver left a tail.\_\_\_\_ So I'll re - late the fam 'ly's fate since Dad got put in jail. So  
18  
stir the wal - la - by stew,\_\_\_\_ make soup with the kan gar - oo's tail.\_\_\_\_ I  
22  
tell you things are pret - ty crook since Dad got put in jail.\_\_\_\_\_

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

1.  
Ka - e - ru no u - ta ga. Ki ko e te ku ru yo.  
5  
2.  
Gwa! Gwa! Gwa! Gwa!  
7  
3.  
Ge - ro, Ge - ro, Ge - ro, Ge - ro, Gwa, Gwa, Gwa!

### 9.4.9 One Bottle of Pop

Trad.

1. 

One bot-tle of pop, Two bot-tles of pop, Three bot-tles of pop, Four bot-tles of pop,

5 

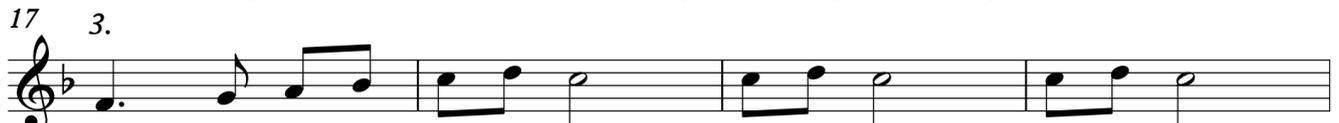
Five bot-tles of pop, Six bot-tles of pop, Se-ven bot-tles of pop, pop!

9 2. 

Don't throw your junk in my back - yard, my back - yard, my back - yard,

13 

Don't throw your junk in my back - yard, my back - yard's full.

17 3. 

Fish and chips and vin - e - gar, vin - e - gar, vin - e - gar.

21 

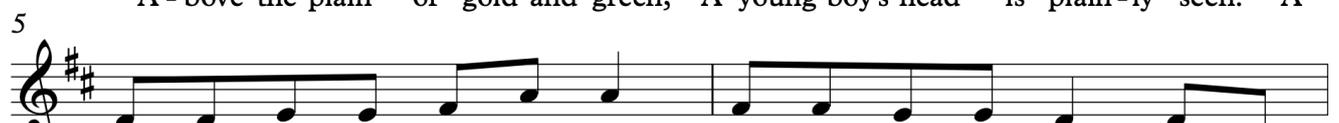
Fish and chips and vin - e - gar, vin - e - gar, Pop!

### 9.4.10 Above the Plain

Czech

1. 

A - bove the plain of gold and green, A young boy's head is plain - ly seen. A

5 

hu - ya, hu - ya, hu - ya - ya, swift - ly flow - ing ri - ver, A

7 

hu - ya, hu - ya, hu - ya - ya, swift - ly flow - ing ri - ver.

### 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.

The musical notation is in treble clef, key of D major, and 4/4 time. It consists of two staves. The first staff has a measure rest followed by four measures of music. The second staff has a measure rest followed by four measures of music. The lyrics are written below the notes.

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  
1. 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!

The musical notation is in treble clef, key of B-flat major, and 4/4 time. It consists of four staves. The first staff has a measure rest followed by four measures of music. The second staff has a measure rest followed by four measures of music. The third staff has a measure rest followed by four measures of music. The fourth staff has a measure rest followed by four measures of music. The lyrics are written below the notes.

### 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.

The musical notation is in treble clef, key of D major, and 4/4 time. It consists of two staves. The first staff has a measure rest followed by four measures of music. The second staff has a measure rest followed by four measures of music. The lyrics are written below the notes.

### 9.4.14 Fire Down Below

*Refrain*

Sea Shanty

Fire! Fire! Fire down be - low. It's  
5 fetch a buck-et of wa - ter boys, there's fire down be - low.

9 *Verse:*  
Fire in the low - er deck, Fire down be - low.  
13 Fire up a - loft, There's Fire down be - low.  
Fire in the main cab in, the Cap - tain did not know.  
Fire in the Gal - ley the cook did not know.

### 9.4.15 Banuwa

Liberian

Ba - nu - wa, ba - nu - wa, ba - nu, we - o.  
Ba - nu - wa, ba - nu - wa, ba - nu, we - o.  
Ba - nu - wa, ba - nu - wa, ba - nu, we - o.  
A - la - no, neh - ni a - la - no

### 9.4.16 Make New Friends

1. Make new friends, but 2. keep the old. 3. One is sil-ver and the 4. o - ther gold.

## 9.4.17 Vegetarian Bear

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

Jenny Gillan

Once there was a bear who did - n't like to eat meat  
he pre - ferred his to - fu steaks ra - ther than a lamb chop! Veg - i -  
tar - i - an bear Veg - i - tar - i - an bear  
Veg - i - tar - i - an bear Veg - i - tar - i - an bear

The musical score is written in 6/8 time with a key signature of two flats (Bb and Eb). It consists of four staves of music. The first staff begins with a treble clef and a key signature of two flats. The lyrics are written below the notes. A circled '1' is placed above the first measure of the second staff. The piece ends with a double bar line.

## 9.4.18 The Emperor's New Clothes

Jenny Gillan

The em-per-or was wear-ing the fin-est in new clo-thing went out for a walk and the  
peo - ple thought him grand. All would have been well if that  
cheek-y lit-tle boy had -n't seen with his own eyes that the em-per - or was nak - ed!

The musical score is written in 6/8 time with a key signature of two flats (Bb and Eb). It consists of three staves of music. The first staff begins with a treble clef and a key signature of two flats. The lyrics are written below the notes. The first staff has a circled '1.' above the final measure. The second staff has a circled '2.' above the first measure. The third staff has a circled '3.' above the first measure. The piece ends with a double bar line.

# 10.0 Major Scale



do'



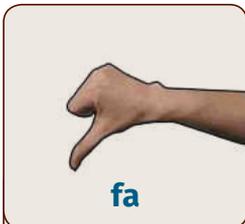
ti



la



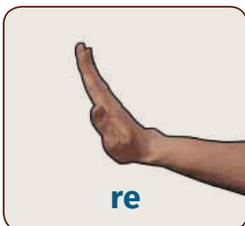
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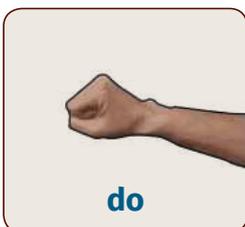
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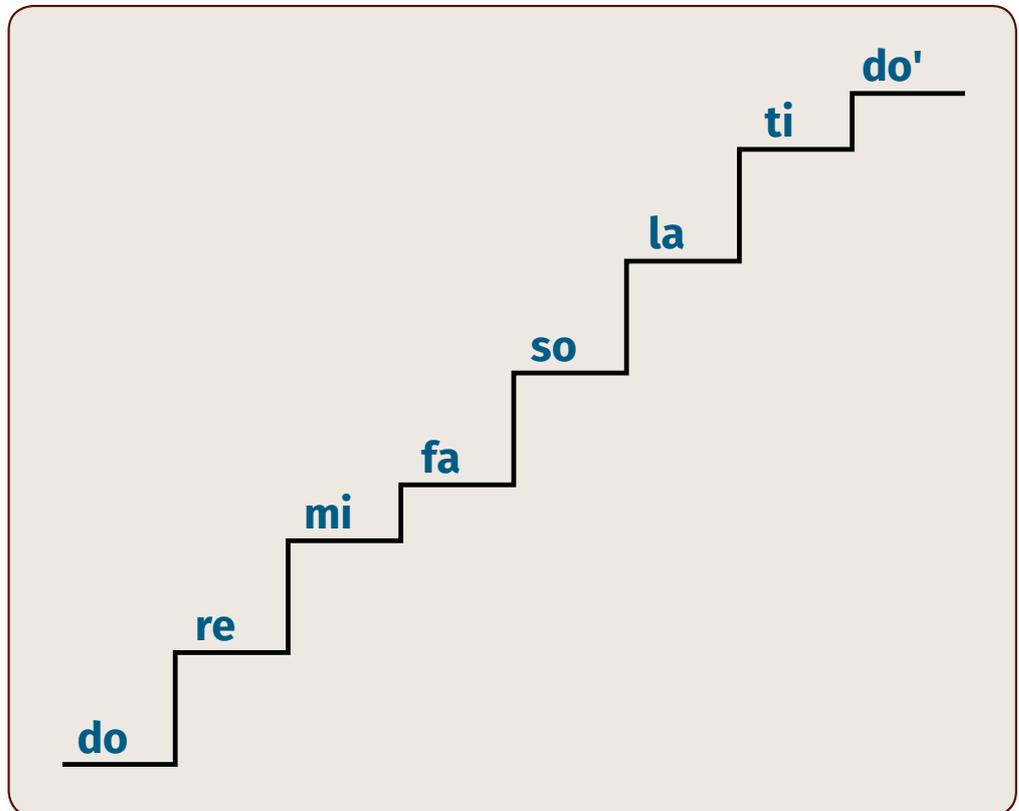
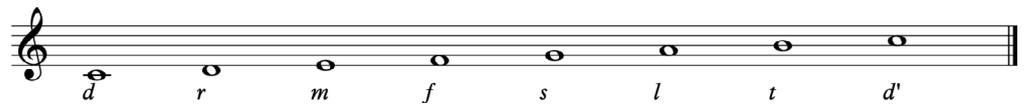
mi



re



do



## 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

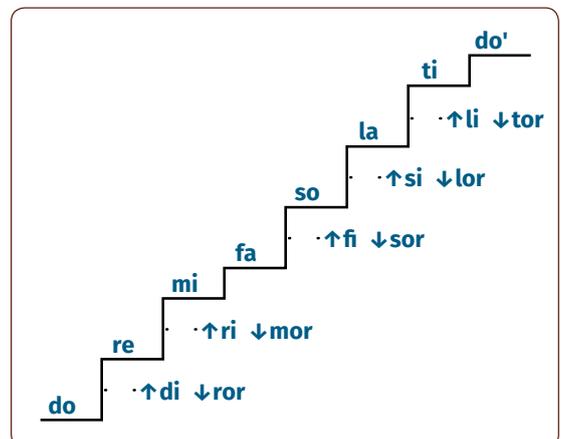
*d' l* - minor third

Thirds in a Major scale:

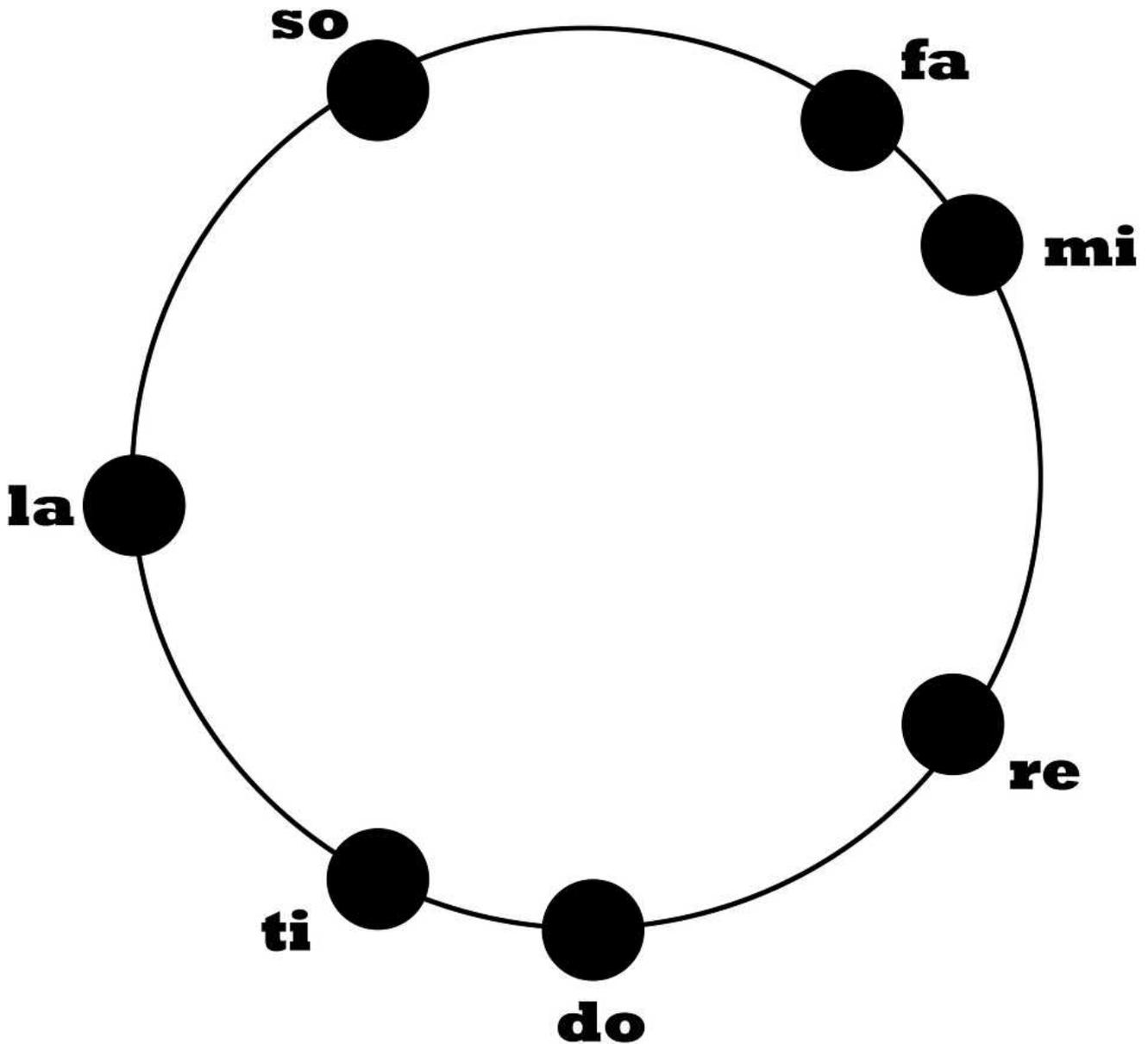
*d m r f m s f l s t l d t r d*

and descending:

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



## 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.

## 10.2 Repertoire

### 10.2.1 Senua de dende

African

1.

Sen-ua de den-de sen ua Sen-ua de den-de sen ua

5

Sen-ua de den-de Sen-ua de den-de Sen-ua de den-de Sen ua

### 10.2.2 Mester Canon

Mester

①

d

②

### 10.2.3 Algy Met the Bear

Children's Song

d

Al - gy met the bear the bear met Al - gy the

①

②

③

bear was bul - gy the bulge was Al - gy.

### 10.2.4 White Swans

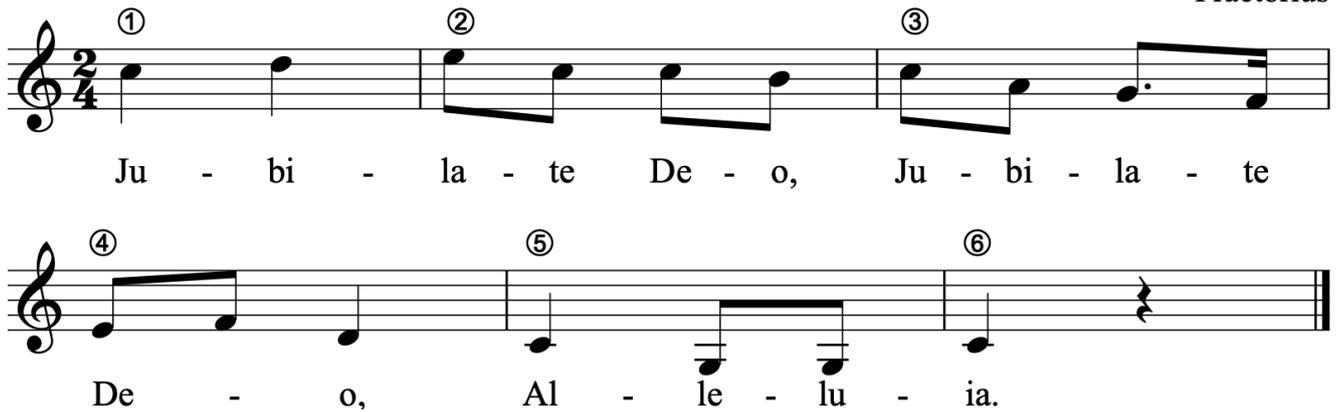
Trad.

1. 2. 3. 4.

White swans go sail-ing a-long, sail-ing a-long, sail-ing a long.

## 10.2.5 Jubilate Deo

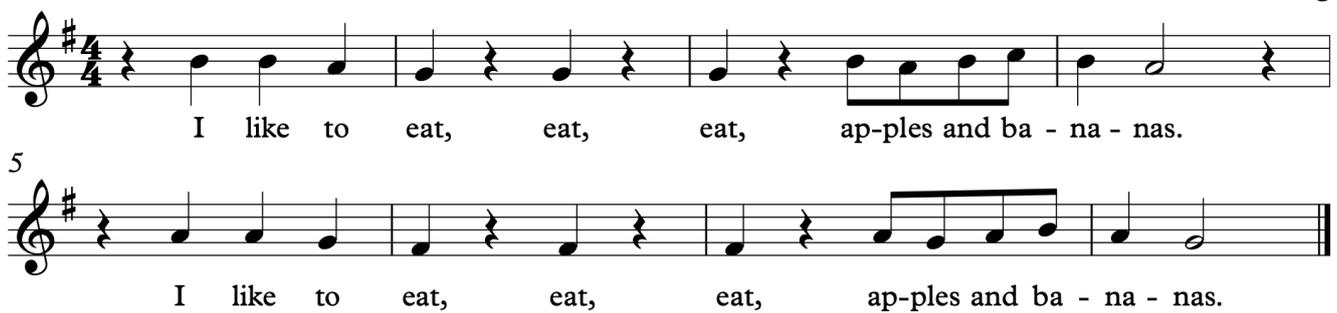
Praetorius



Ju - bi - la - te De - o, Ju - bi - la - te  
De - o, Al - le - lu - ia.

## 10.2.6 Apples and Bananas

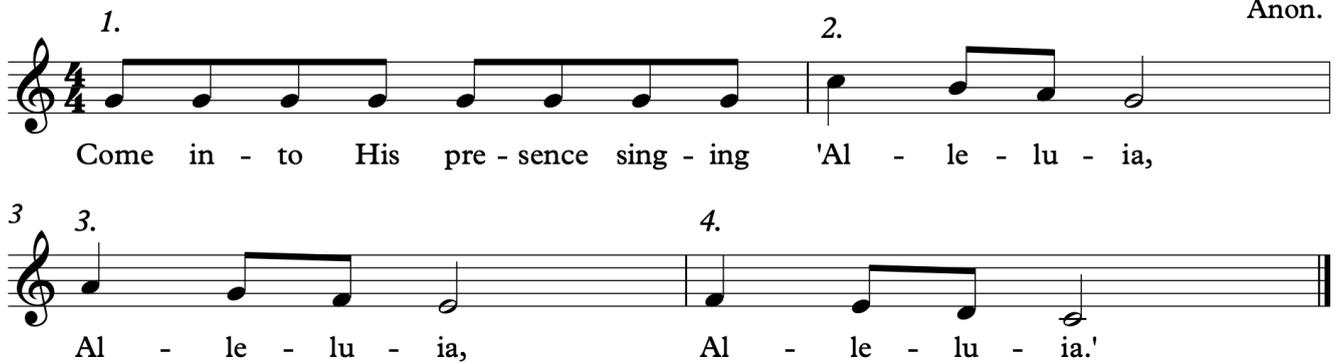
Folk song



I like to eat, eat, eat, ap-ples and ba - na - nas.  
5  
I like to eat, eat, eat, ap-ples and ba - na - nas.

## 10.2.7 Come into His Presence

Anon.



1. 2.  
Come in - to His pre - sence sing - ing 'Al - le - lu - ia,  
3. 4.  
Al - le - lu - ia, Al - le - lu - ia.'

## 10.2.8 Mester Canon 2

Mester



1  
2

### 10.2.9 Viva la Musica

Michael Praetorius



Vi - va, Vi - va la mu - si - ca. Vi - va, Vi - va la  
mu - si - ca. Vi - va, la mu - si - ca.

### 10.2.10 Morning is Come

Trad.



Mor - ning is come. Night is a - way.  
Rise with the sun and wel - come the day.

### 10.2.11 Czech Friendship Canon

Czech



Friend - ship is a gold - en gate in - side us,  
on - ly we our - selves can find the key.

### 10.2.12 Brazilian Melody

Brazil



Friend - ship is a gold - en gate in - side us,  
on - ly we our - selves can find the key.

### 10.2.13 Caldara Major Sequence Canon

Caldara

Musical score for Caldara Major Sequence Canon, featuring three staves of music in G major and 3/4 time. The first staff is the main melody. The second staff is a canon starting at measure 1, marked with a circled 1. The third staff is a canon starting at measure 2, marked with a circled 2.

### 10.2.14 German Canon

Trad German

Musical score for German Canon, featuring four staves of music in G major and 4/4 time. The staves are numbered 1, 2, 4, and 6, indicating the starting measure for each part of the canon.

### 10.2.15 Come Follow

John Hilton (1599-1657)

Musical score for Come Follow, featuring three staves of music in G major and 2/4 time. The lyrics are: "Come fol - low, fol - low me! Whi-ther shall I fol - low, fol - low, fol - low, whi-ther shall I fol - low, fol - low thee? To the green-wood, to the green-wood, to the green-wood, green-wood tree." The score includes circled 1 and 2 above the second and third staves respectively.

### 10.2.16 Berton Canon

Henry Montan Berton (1767-1844)

Musical score for Berton Canon, consisting of five staves of music in 2/2 time. The key signature has one flat (B-flat). The score is marked with a dynamic of *d* (forte). The first staff begins with a circled 1. The second staff has circled 3 and 4. The third staff has a circled 5. The fourth staff has a circled 6. The fifth staff has circled 7 and 8. The piece concludes with a double bar line.

### 10.2.17 Palestrina Canon

Palestrina

Musical score for Palestrina Canon, consisting of two staves of music in common time (C). The key signature has one sharp (F#). The score is marked with first, second, and third endings. The first staff contains the first three measures, with first, second, and third endings indicated above. The second staff contains the fourth measure and continues the melody. The piece concludes with a double bar line.

### 10.2.18 Tilman Melody

T Susato

Musical score for Tilman Melody, consisting of two staves of music in 4/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The first staff contains the first six measures, and the second staff contains the remaining two measures. The piece concludes with a double bar line.

### 10.2.19 Ego Sum Pauper - I a poor one Am

Latin

*d*                      ①                      ②                      ③

I a poor one am.                      Though I no-thing have,                      Free-ly would I give.  
 E-go sum pau - per.                      Ni-hil ha - be - o.                      Cor me-um da - bo.

### 10.2.20 Mind the Gap

J. Gillan

Mind the gap be-tween the plat-form and the train.                      Stead-y, don't trip o-ver, it's  
 4  
 slip -pery in the rain.                      Hold on to the hand rails, the  
 6  
 train is mo-ving fast.                      Soon we will get there, be home at last!

### 10.2.21 Cabbage-Tree Hat

Australian

Old hat, though I may want a new one, I can't bare to throw you a - side. — for  
 5  
 you've been a friend and a true one on many a blazing hot ride. — Each  
 9  
 dent on your crown tells a stor - y of gal-lops a-long moun-tain flat.                      Your  
 13  
 brim is all cov-ered with glor - y, my gal-lent old cab-bage-tree hat.

## 10.2.22 Clemens Canon

Clemens non Papa (1510-1556)

Musical notation for Clemens Canon, consisting of three staves of music in G major and 3/4 time. The first staff contains measures 1-8, the second staff measures 9-14, and the third staff measures 15-18. There are four first endings marked with circled numbers 1 through 4.

## 10.2.23 Little Fish

Australian

Musical notation for Little Fish, consisting of three staves of music in G major and 3/4 time. The first staff contains measures 1-5 with the lyrics "There's a song in my heart for the one I love best, and her pic-ture is". The second staff contains measures 6-10 with the lyrics "tat-toed all o - ver my chest. Yay Ho, lit - tle fish - y, don't". The third staff contains measures 11-14 with the lyrics "cry\_\_ don't cry, Yay ho! Lit-tle fish - y don't cry\_\_ don't cry."

## 10.2.24 Mustard Rocket

For Naomi

Jenny Gillan

Musical notation for Mustard Rocket, consisting of four staves of music in G major and 4/4 time. Each staff begins with a numbered measure (1, 2, 3, 4). The lyrics are: "1. Had a car called Mus - tard Roc - ket.", "2. Then I cleaned it: dus - ted Roc - ket.", "3. But I crashed my poor Mus - tard Roc - ket.", "4. Now it is a bus - ted Roc - ket!"

## 10.2.25 Bona Nox

Mozart

① Bo - na nox! Bist a rech-ter Ochs, ② Bo-na not-te, Lie-be Lot-te, Bonne  
7 nuit, ③ 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 ③ Schlaf fei' g'sund und Bleib' recht ku - gel -rund!

## 10.2.26 Mozart Major Canon

Mozart

①  
8  
14  
19  
25  
29

## 10.2.27 Waltzing Matilda - Queensland Version

Trad. Australian

Oh there once was a swag-man camped by a bill-a-bong un-der the shade of a  
65 Cool-a-bah tree and he sang as he watched his old bil-ly boil-ing who'll come a  
72 Waltz-ing Ma-til-da with me? Who'll come a waltz-ing Ma-til-da my dar-ling  
79 who'll come a Waltz-ing Ma-til-da with me. Waltz-ing Ma-til-da  
85 lea-ding a wa-ter bag who'll come a Waltz-ing Ma-til-da with me?

## 10.2.28 Horn Fifths Melody I

German

7

## 10.2.29 Horn Fifths Melody II

Schubert

8

## 10.2.30 Drink to me Only

Irish

Drink to me on - ly with\_ thine eyes\_ and I\_\_\_ will pledge with mine.

5 Or leave a kiss with - in\_\_ the cup, and I'll\_\_ not ask for wine.\_\_ The thirst that from the

10 soul\_\_ doth rise doth ask a drink di - vine\_\_\_ But might I of Jove's

14 nec - tar sip\_\_\_ I would\_\_ not change for thine.

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a time signature of 6/8. It consists of four staves of music with lyrics underneath. The lyrics are: "Drink to me on - ly with\_ thine eyes\_ and I\_\_\_ will pledge with mine." (Staff 1), "Or leave a kiss with - in\_\_ the cup, and I'll\_\_ not ask for wine.\_\_ The thirst that from the" (Staff 2), "soul\_\_ doth rise doth ask a drink di - vine\_\_\_ But might I of Jove's" (Staff 3), and "nec - tar sip\_\_\_ I would\_\_ not change for thine." (Staff 4). Measure numbers 5, 10, and 14 are indicated at the start of their respective staves.

## 10.2.31 Queensland Drover

Trad. Australian

Mine's a trade you all know well: it's\_ bring-ing cat-tle o-ver. On\_ ev' - ry track to the

30 Gulf and back men know the Queens-land dro-ver. Pass the bil-ly round, boys! Don't

35 let the pint - pot stand there; For to - night we drink the

38 health of ev' - ry O - ver - lan - der.

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a time signature of 4/4. It consists of four staves of music with lyrics underneath. The lyrics are: "Mine's a trade you all know well: it's\_ bring-ing cat-tle o-ver. On\_ ev' - ry track to the" (Staff 1), "Gulf and back men know the Queens-land dro-ver. Pass the bil-ly round, boys! Don't" (Staff 2), "let the pint - pot stand there; For to - night we drink the" (Staff 3), and "health of ev' - ry O - ver - lan - der." (Staff 4). Measure numbers 30, 35, and 38 are indicated at the start of their respective staves.

### 10.2.32 Cerubini Canon

Cherubini

Musical notation for Cerubini Canon, 4/4 time, B-flat major. The piece consists of three measures, each starting with a circled number (1, 2, 3) above the first note. The melody is written on a single staff.

### 10.2.33 Moon, Keep Watch

J. Gillan

Musical notation for Moon, Keep Watch, 6/8 time, B-flat major. The piece consists of three staves of music. The lyrics are written below the notes.

Moon, with your face like the clock in the din-ing hall while my mind spins and turns,  
you're my comp - 'ny. Qui - et my soul with your  
gen - tle light o - ver me, let me now rest while you keep your watch.

### 10.2.34 Four Voice Canon

J F Reichardt

Musical notation for Four Voice Canon, common time, D major. The piece consists of three staves of music. The first staff has four numbered measures (1, 2, 3, 4) above the notes. The melody is written on a single staff.



# 11.0 I IV Harmony in a Major Key

Sing I to IV Chords as outlined below.

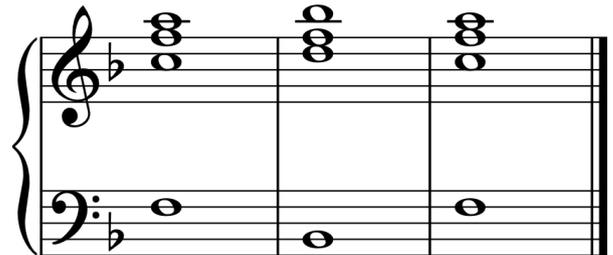
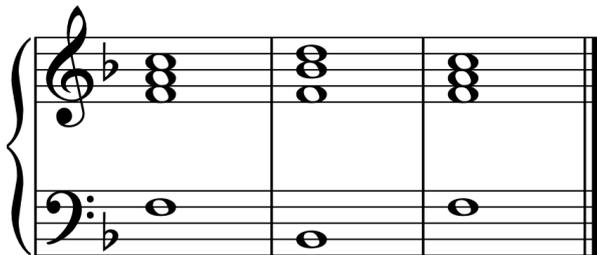
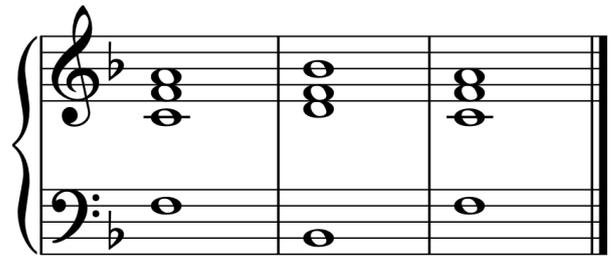
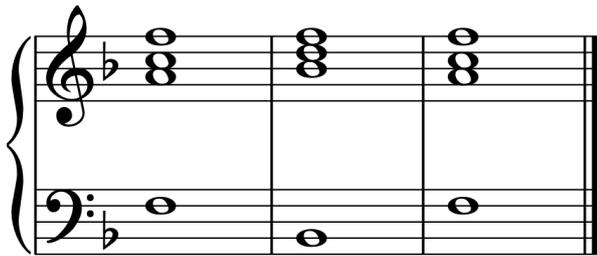
	s	d
	m	l
	d	f
Bass line:	d	f
	I	IV

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.

## 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

This ol' Ham-mer, shines like sil - ver, shines like sil - ver, rings like gold. This ol' ham-mer shines like sil-ver, shines like sil-ver, rings like gold.

The musical notation is in 4/4 time, G major. The melody consists of quarter and eighth notes with rests. The lyrics are: "This ol' Ham-mer, shines like sil - ver, shines like sil - ver, rings like gold. This ol' ham-mer shines like sil-ver, shines like sil-ver, rings like gold."

### 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.

1.

Trad.

Oh, how love - ly is the ev' - ning is the ev' - ning, When the bells are sweet - ly ring - ing, sweet - ly ring - ing, Ding, dong, ding, dong, ding, dong.

The musical notation is in 6/8 time, D major. It consists of three staves. The first staff has lyrics: "Oh, how love - ly is the ev' - ning is the ev' - ning,". The second staff has lyrics: "When the bells are sweet - ly ring - ing, sweet - ly ring - ing,". The third staff has lyrics: "Ding, dong, ding, dong, ding, dong.".

### 11.1.3 Hush-a-bye, Birdie

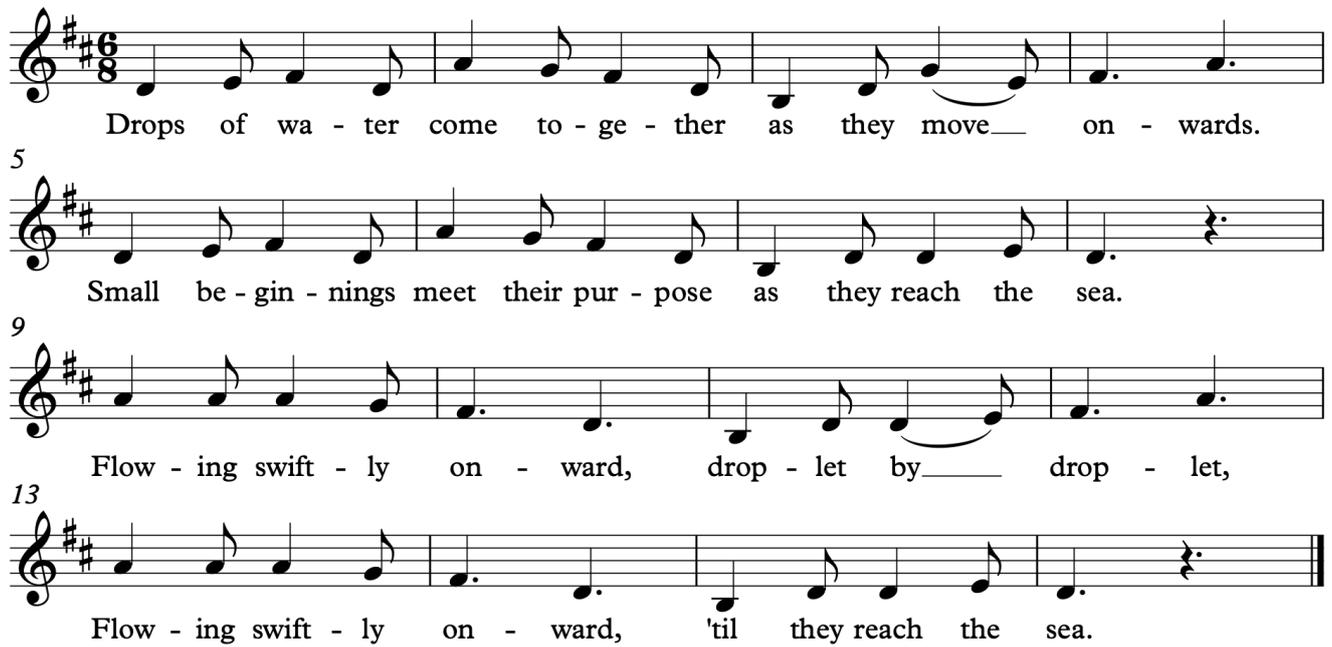
Scottish

Hush - a-bye bird - ie, croon, croon, Hush - a-bye bird - ie, croon. The goats are gone to the moun-tains high, and they'll not\_ be home un-til noon, noon.

The musical notation is in 3/4 time, B-flat major. The melody is simple, using quarter and eighth notes. The lyrics are: "Hush - a-bye bird - ie, croon, croon, Hush - a-bye bird - ie, croon. The goats are gone to the moun-tains high, and they'll not\_ be home un-til noon, noon."

## 11.1.4 Flowing Water

J. Gillan



Drops of wa - ter come to - ge - ther as they move on - wards.

5  
Small be - gin - nings meet their pur - pose as they reach the sea.

9  
Flow - ing swift - ly on - ward, drop - let by drop - let,

13  
Flow - ing swift - ly on - ward, 'til they reach the sea.

## 11.1.5 I IV Melody to Harmonise

J. Gillan



# 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

6 d m s m d One Ma-jor, s, t, r t, s, Five Ma-jor, f, l, d l, f, Four Ma-jor, s, t, r t, s, Five Ma-jor, d m s m d One Ma-jor.

Write the solfa next to the notes on the staff 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

I IV V I

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

I IV V I

## 12.1 I IV V

Bass line:

s	d	r
m	l	t
d	f	s
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

Give me a hut in my own na-tive land, Or a tent in Aus - tra - lia where the  
tall gum trees stand, I don't care how far in the bush it may  
be If there's one faith - ful friend who will share it with me.

*I* *V* *IV*

## 12.1.2 Blow Ye Winds

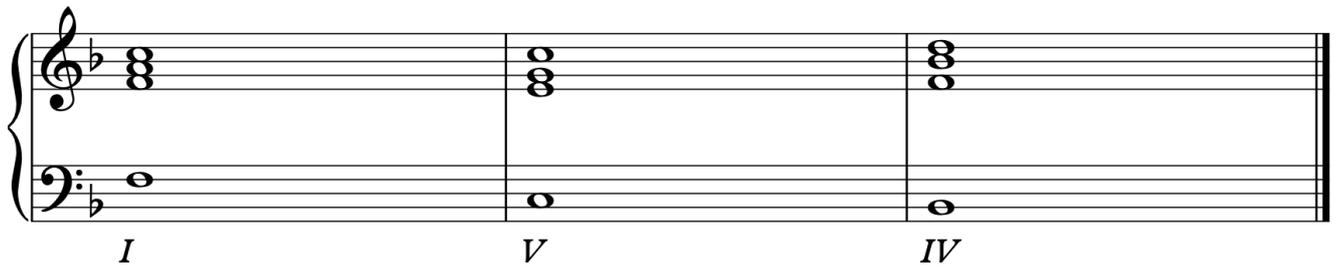
American



Blow, ye winds in the mor - ning, - Blow, ye winds, hey - ho!



Clear a-way your run-ning gear, and blow, ye winds, hey - ho!



## 12.1.3 Children, Go Where I Send Thee

Spiritual



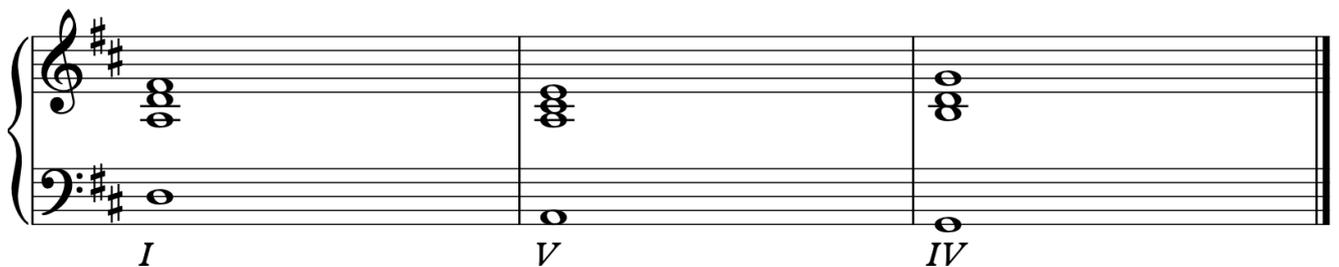
Child-ren, Go where I send thee. How shall I send thee?



I'm gon-na send thee one by one. One for the lit - tle bit - ty



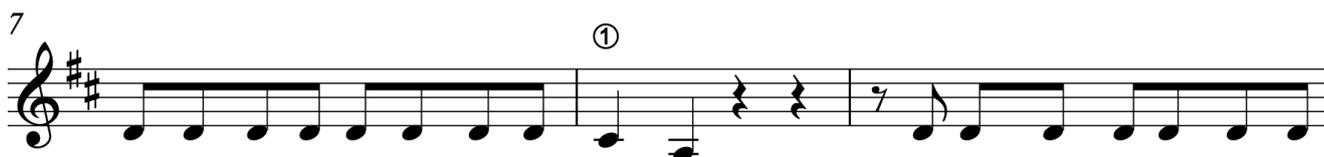
ba - by. Born, born.. Born in Beth - le - hem.



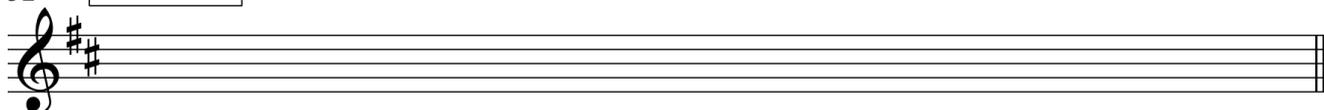


## 12.2 Repertoire

### 12.2.1 Mozart Canon



32 **Tone Set:**



## 12.2.2 Alleluia: Philip Hayes

P. Hayes

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Al - le - lu - ia, al - le - lu - ia. Al -

le - lu - ia, al - le - lu - ia.

Al - le - lu - ia, al - le - lu - ia, al -

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

Tone Set:

## 12.2.3 Mozart Minuet

Mozart

7

3

## 12.2.4 The Keel Row

Scottish



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



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



keel row, the keel\_ row, Oh weel\_ may the keel row, that my\_ lad-die's in."

## 12.2.5 Fie Now Prithee John

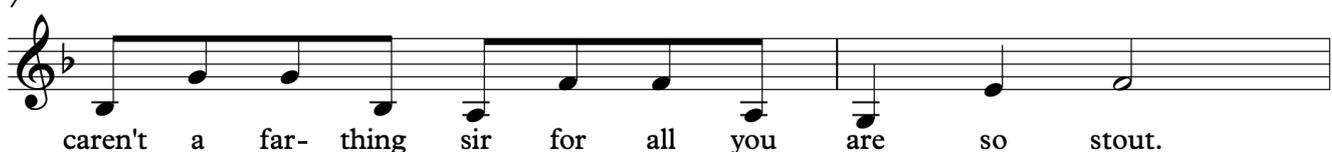
H. Purcell



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



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



carent a far- thing sir for all you are so stout.



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



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

## 12.2.6 Telemann Canon - Major

Telemann

1. 2. 3.

9

15

## 12.2.7 Andy's Gone with Cattle Now

Henry Lawson

Trad. Australian

Our An-dy's gone to bat-tle now, 'gainst drought, the red mar - au - der; Our

5 An-dy's gone with cat-tle now a - cross the Queens-land boar-der. He's left us in de-

10 ject - ion now; Our hearts with him are rov - ing. It's

13 dull on this sel - ect - ion now, since An - dy went a drov - ing.

## 12.2.8 Freedom's on the Wallaby

Henry Lawson

Australian Folk



Aus - tra - lia is a big coun - try and free - dom's 'hum - ping blu - ey!' and  
5  
Free - dom's on the wal - la - by, Oh don't you hear her 'coo - ee' She's  
9  
just be - gun to boo - mer - ang, she'll knock the ty - rants sil - ly, she's  
13  
going to light a - no - ther fire, and boil a - no - ther bil - ly.

## 12.2.9 Canon for Three Voices

Salieri



## 12.2.10 Albert the Alligator

Trad Campfire Song

Have you e-ver been down the wa-ter spout to the ve-ry bot-tom of the wa-ter sys-tem?

5 If you see a lit-tle al-i-gator who goes by the name of Al-bert He's mine. I lost him. I

11 threw him down the wa-ter spout and now I'm feeling lone-ly 'cause he's gone. I miss him.

The musical score is in 2/4 time, key of B-flat major. It consists of three staves of music. The first staff has two circled numbers, 1 and 2, above the notes. The lyrics are written below the notes.

## 12.2.11 Shake the Dust From Your Feet

Words derived from  
Matthew 10:14

J. Gillan

If an - y - one will not wel-come you shake the dust\_ from your feet If

an-y-one will not heed your words shake the dust from your feet shake the dust from your feet

shake the dust from your feet If an-y-one will not heed your words shake the dust from your feet

The musical score is in 4/4 time, key of D major. It consists of three staves of music. The lyrics are written below the notes.

## 12.2.12 The Question

For Anna's VCE Class

J Gillan

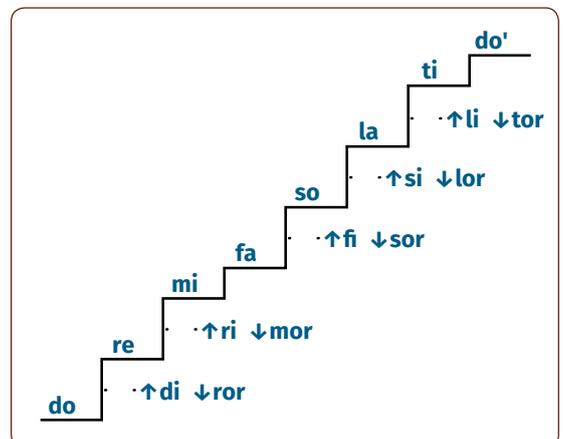
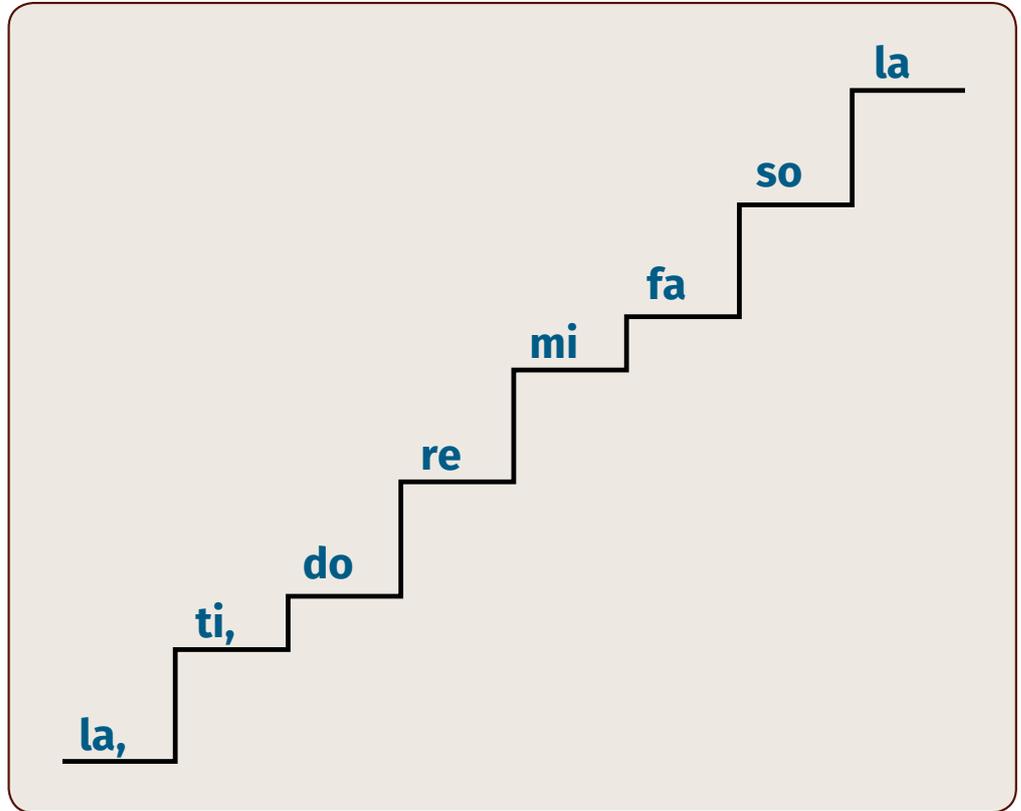
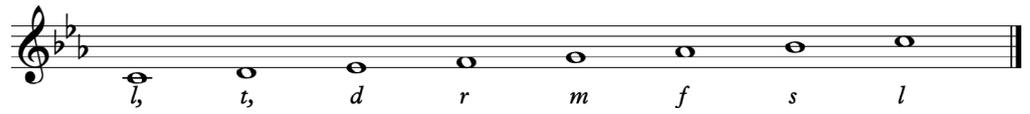
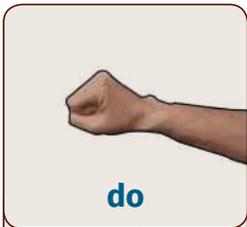
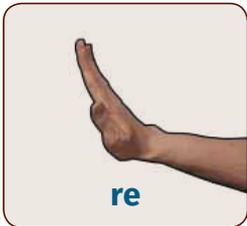
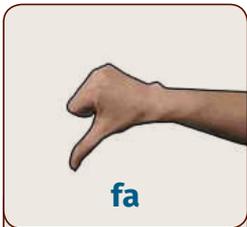
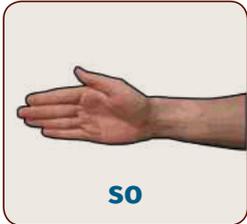
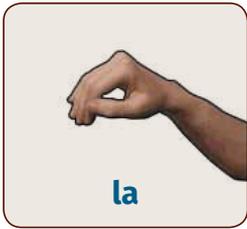
1. Tak-ing time to an-swer the ques-tions of a four-year old is full time work eas - i - ly

4 if you have tried it. In a day they'll ask a mere two -hun-dred and eight- ty, but

7 listen - ing to the ans - wer is not their real for - te.

The musical score is in 6/8 time, key of B-flat major. It consists of three staves of music. The first staff has two numbered first endings, 1. and 2., above the notes. The lyrics are written below the notes.

# 13.0 Natural Minor



## 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

*l, l, t, l, l, t, d, t, l, etc. continue to the upper 8ve*

*Descending*  
*l, l, s, l, l, s, f, s, l continue to the lower 8ve*

### 13.1.2 Natural minor Intervals from la exercise

*l, t, Ma-jor sec-ond, l, d mi-nor third, l, r Per-fect forth,*

*l, m Per-fect fifth, l, f mi-nor sixth, l, s mi-nor se-venth, l, l Per-fect oct-ave,*

*l, s Ma-jor sec-ond, l, f Ma-jor third, l, m Per-fect forth, l, r Per-fect fifth,*

*l, d Ma-jor sixth, l, t, mi-nor se-venth, l, l, Per-fect oct-ave.*

### 13.1.3 Natural minor Interval Inversions Exercise

*l, t* Ma-jor sec-ond, *t, l* mi-nor se-venth, *l, d* mi-nor third, *d, l* ma-jor sixth,  
*l, r* Per-fect forth, *r, l* Per-fect fifth, *l, m* Per-fect fifth, *m, l* Per-fect forth,  
*l, f* mi-nor sixth, *f, l* Ma-jor third, *l, s* mi-nor se-venth,  
*s, l* Ma-jor sec-ond, *l, l* Per-fect oct-ave, *l, l* Per-fect un-i-son.

### 13.1.4 Thirds in Natural minor Interval Exercise

*l, d* mi-nor third *t, r* mi-nor third *d, m* Ma-jor third *r, f* mi-nor third,  
*m, s* mi-nor third, *f, l* Ma-jor third, *s, t* Ma-jor third, *l, d'* mi-nor third,  
*t, s* Ma-jor third, *l, f* Ma-jor third, *s, m* mi-nor third,  
*f, r* mi-nor third, *m, d* Ma-jor third, *r, t,* mi-nor third, *l,*

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.

## 13.2 Repertoire

### 13.2.1 Israeli Alleluia

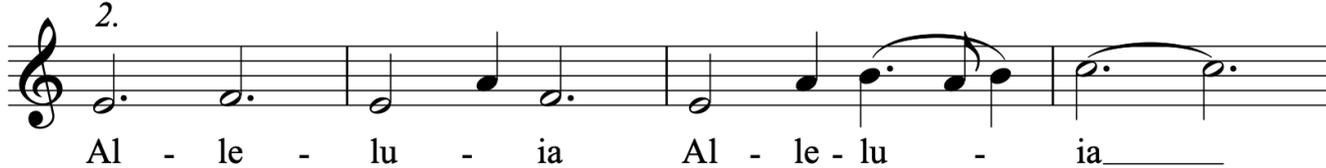
Israel

1.



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

2.



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

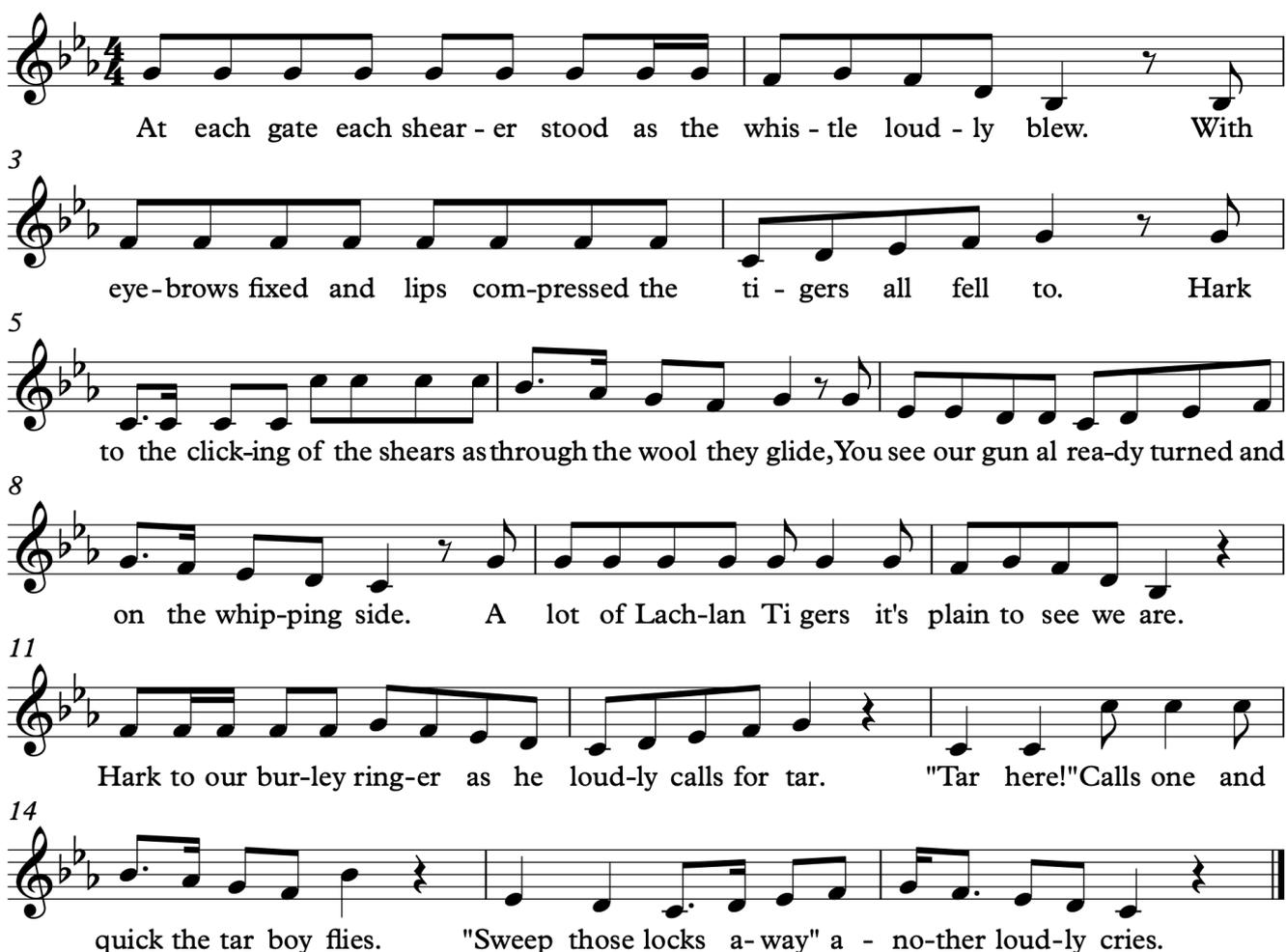
3.



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 - ready 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.

### 13.2.3 Hine ma tov

Israeli

1.  
Hi - ne ma tov u'-ma na - im, she-vet a-chim gam ya - chad.

5  
2.  
Hi - ne ma\_\_\_\_ tov, she - vet a - chim gam ya - chad.

Detailed description: The image shows two staves of musical notation for the song 'Hine ma tov'. The first staff is marked with a '1.' and contains the melody for the first line of lyrics: 'Hi - ne ma tov u'-ma na - im, she-vet a-chim gam ya - chad.' The second staff is marked with a '5' and a '2.', indicating a second ending, and contains the melody for the second line of lyrics: 'Hi - ne ma\_\_\_\_ tov, she - vet a - chim gam ya - chad.' The music is written in a treble clef with a key signature of one flat and a 6/8 time signature.

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

### 13.2.4 Soft You Tread

J. Gillan

1. 2.  
Soft you tread on moun - tain, soft you tread on hill.

5  
Sil - ver moon-light lin - ger - ing, be - ckons me "Be still."

Detailed description: The image shows two staves of musical notation for the song 'Soft You Tread'. The first staff is marked with a '1.' and a '2.', indicating two endings, and contains the melody for the first line of lyrics: 'Soft you tread on moun - tain, soft you tread on hill.' The second staff is marked with a '5' and contains the melody for the second line of lyrics: 'Sil - ver moon-light lin - ger - ing, be - ckons me "Be still."' The music is written in a treble clef with a key signature of two flats and a 2/4 time signature.

### 13.2.5 Ghost of Tom

Folk song

Have you seen the Ghost of Tom?

①  
Long white bones with the skin all gone

②  
Oo\_\_\_\_\_ Would-n't it be chill-y with no skin on?

Detailed description: The image shows three staves of musical notation for the song 'Ghost of Tom'. The first staff contains the melody for the first line of lyrics: 'Have you seen the Ghost of Tom?'. The second staff is marked with a circled '1' and contains the melody for the second line of lyrics: 'Long white bones with the skin all gone'. The third staff is marked with a circled '2' and contains the melody for the third line of lyrics: 'Oo\_\_\_\_\_ Would-n't it be chill-y with no skin on?'. The music is written in a treble clef with a key signature of one sharp and a 4/4 time signature.



## 13.2.9 Compound Kyrie

J. Gillan

Musical score for 'Compound Kyrie' in 6/8 time, key of D major. The score consists of two staves. The first staff has lyrics: Ky - ri - e, Ky - ri - e, e - le - i - son. The second staff has lyrics: Ky - ri - e, Ky - ri - e, Ky - rie e - le - i - son.

## 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

Musical score for 'Tell me a Story for Pure Delight' in 6/8 time, key of B-flat major. The score consists of three staves. The lyrics are: Tell me a sto - ry for pure de - light. As old as the hills or made up late last night. As old as the moun - tains or young as the snow. Just make it a good one to help the time go.

**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

Musical score for 'Soft the Tread of your Feet' in 6/8 time, key of B-flat major. The score consists of four staves. The lyrics are: Soft the moon u - pon the heath. Soft the tread of your foot - steps While the end - less sky we seek Soft the tread of your feet - Calls no more the day - time fowl. Night time hun - ters on the prowl. While the end - less sky we seek Soft the tread of your feet -

## 13.2.12 Walk with me for a While

Jenny Gillan

Walk a while this mor-ning, talk a while this mor-ning,  
Walk with me\_ for a while this mor-ning, talk with me\_ for a while this mor-ning,

5  
walk a while this mor-ning I don't want to go home no more.  
walk with me\_ for a while this mor-ning, I don't want to go home no more.



## Section C

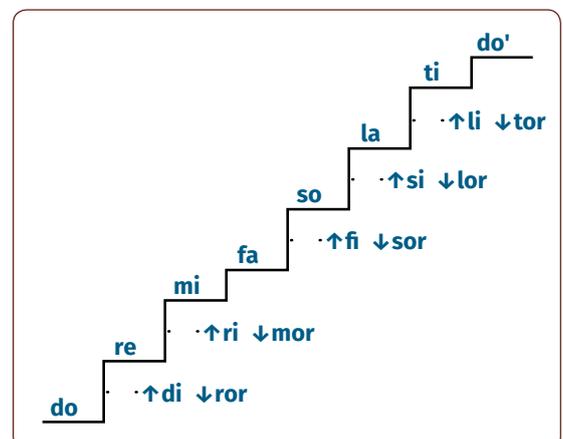
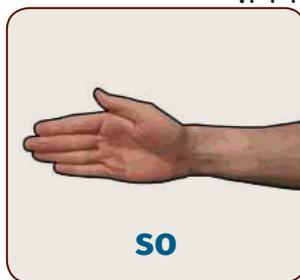
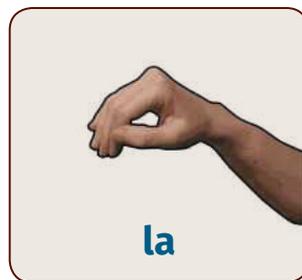
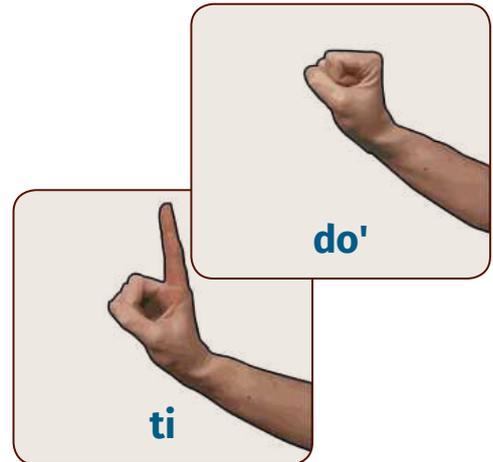
# Harmonic & Melodic Minor

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*



# 14.0 si



## 14.1 Exercises

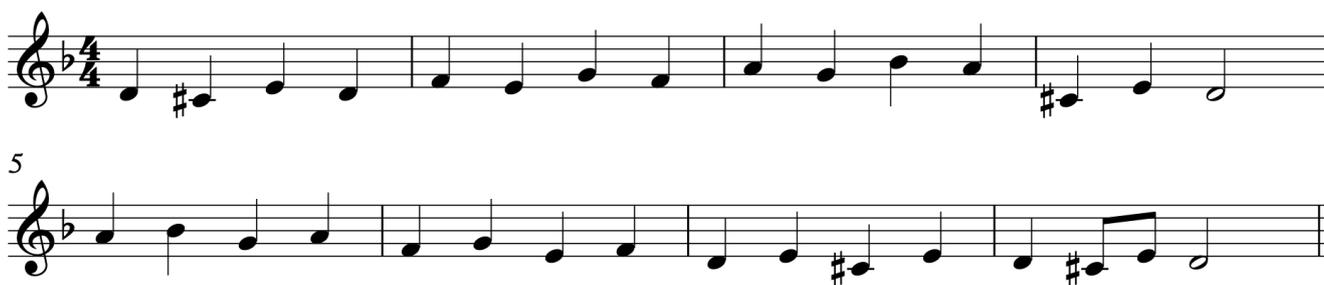
### 14.1.1 si Interval Exercise



14.1.1 si Interval Exercise

1 *l*, *si*, mi-nor sec-ond, *t*, *l*, Ma-jor sec-ond, *d* *t*, mi-nor sec-ond,  
4  
*r* *d* Ma-jor sec-ond. *m* *r* Ma-jor sec-ond, *r* *d* Ma-jor sec-ond,  
7  
*d* *t*, mi-nor sec-ond, *t*, *l*, Ma-jor sec-ond, *l*, *si*, mi-nor sec-ond *l*,

### 14.1.2 si Sequence I



14.1.2 si Sequence I

5

### 14.1.3 si Sequence II



14.1.3 si Sequence II

5

10

## 14.2 Repertoire

### 14.2.1 si Canon

J. Gillan

Musical notation for 'si Canon' in 4/4 time, key of B-flat major. The piece consists of two staves of music. The first staff begins with a first ending bracket (1.) and ends with a second ending bracket (2.). The second staff begins with a third ending bracket (3.) and ends with a fourth ending bracket (4.). The melody is simple and melodic, with a final cadence on a whole note G4.

### 14.2.2 Ah Poor Bird

Catch Club  
(minor version of 'Oh My Love')

Musical notation for 'Ah Poor Bird' in 2/4 time, key of B-flat major. The piece consists of a single staff of music with lyrics underneath. The melody is simple and melodic, with a final cadence on a whole note G4. There are three first ending brackets (1, 2, 3) above the staff.

Ah, poor bird, Take thy flight, Far a-bove the sor-rows of this sad night.

### 14.2.3 Kyrie Eleison

Greece

Musical notation for 'Kyrie Eleison' in 3/2 time, key of B-flat major. The piece consists of three staves of music, each with a first ending bracket (1, 2, 3) above it. The melody is simple and melodic, with a final cadence on a whole note G4.

Ky - ri - e, Ky - ri - e e - le - i - son.  
Ky - ri - e, Ky - ri - e e - le - i - son.  
Ky - ri - e, Ky - rie e - le - i - son.

### 14.2.4 Si-king the Lost

J Gillan

Musical notation for 'Si-king the Lost' in 4/4 time, key of B-flat major. The piece consists of two staves of music with lyrics underneath. The melody is simple and melodic, with a final cadence on a whole note G4.

Seek - ing the lost who've strayed off from the path, I  
won - der, look - ing. Where is my class?

### 14.2.5 Perti Canon

Perti

Musical score for 'Perti Canon' in 4/4 time, key of B-flat major. The score consists of four staves of music. The first staff (measures 1-6) is marked '1.' and ends with a repeat sign. The second staff (measures 7-13) is marked '2.' and ends with a repeat sign. The third staff (measures 14-20) is marked '3.' and ends with a repeat sign. The fourth staff (measures 21-27) is marked '4.' and ends with a double bar line.

### 14.2.6 Oh, Absalom

C. King 1687-1748

Musical score for 'Oh, Absalom' in 2/2 time, key of B-flat major. The score consists of four staves of music with lyrics underneath. The first staff (measures 1-8) is marked '1.' and contains the lyrics: 'Oh, Ab - sa - lom my son, my son! Oh, Ab - sa - lom my'. The second staff (measures 9-15) is marked '2.' and contains the lyrics: 'son, my son! Would to God I had died for thee, my son!'. The third staff (measures 16-22) is marked '3.' and contains the lyrics: 'Would to God I had died for thee, my son! Oh, Ab - sa -'. The fourth staff (measures 23-29) contains the lyrics: 'lom, my son, my son! Oh, Ab - sa - lom, my son, my son!'.

## 14.2.7 Show me the Way to Go Home

Jenny Gillan

Will you show me the Way to go home?      Strewn with flow'rs or im-  
Will you please show me the way to your home is it lit-tered with flow-ers or  
Will you show me the way to go home?      Strewn with flow'rs

4

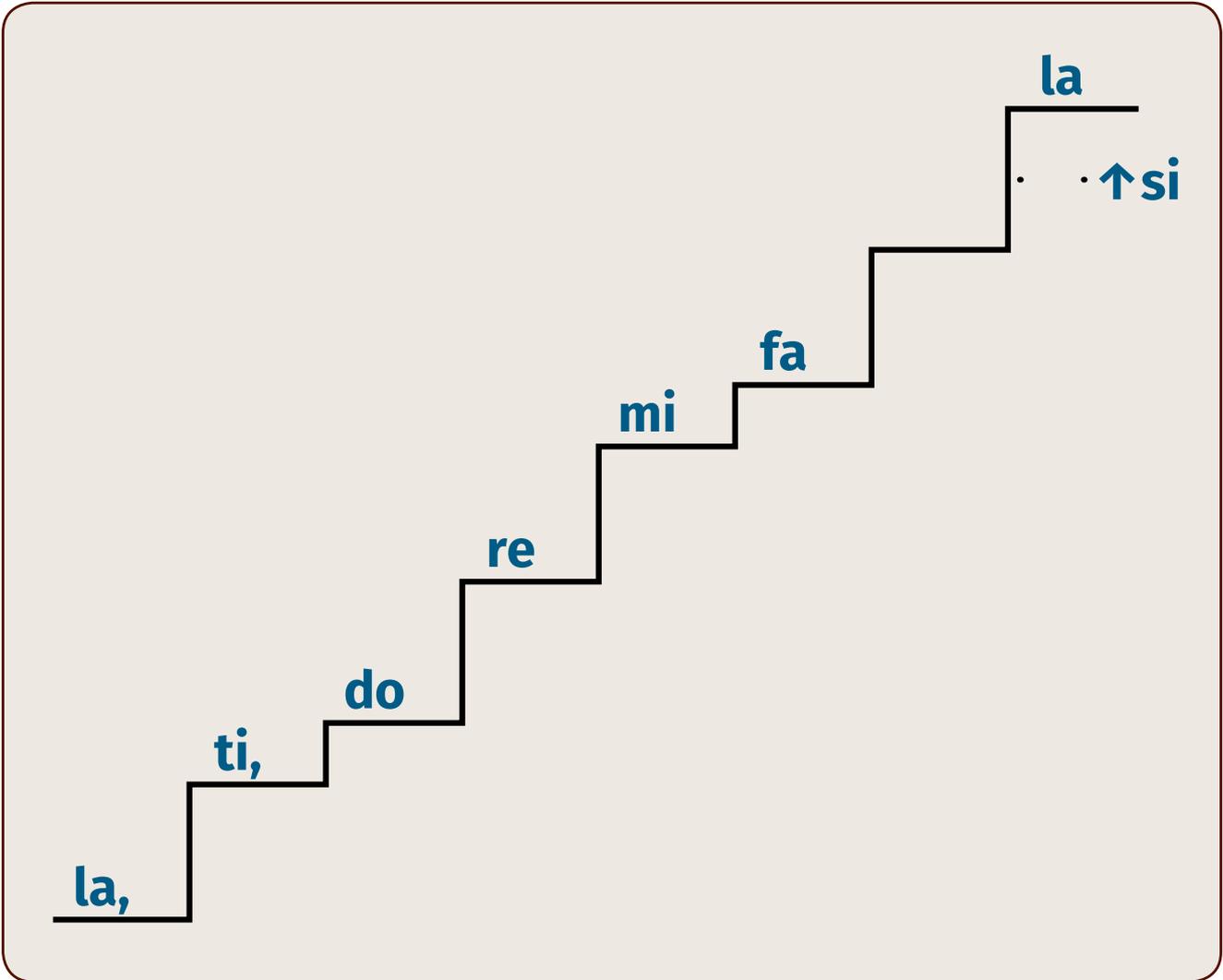
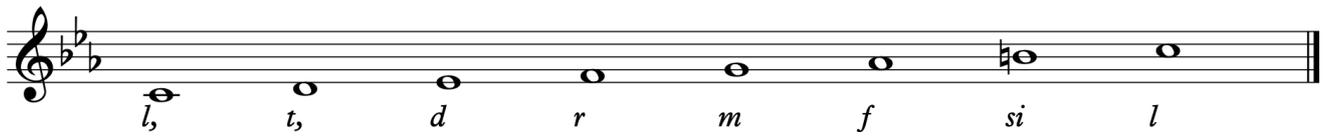
pos - i - ble dreams, I would.      I would fol - low where  
paved with im - pos - i - ble dreams,      I would fol - low you  
or im - pos - i - ble dreams      I'll fol - low

6

e - ver you go.      Where your home is my home is there too.  
where-ther the path was straight, For where your home is, my home is there too.  
where you go.      Where you're home      I'm home too.



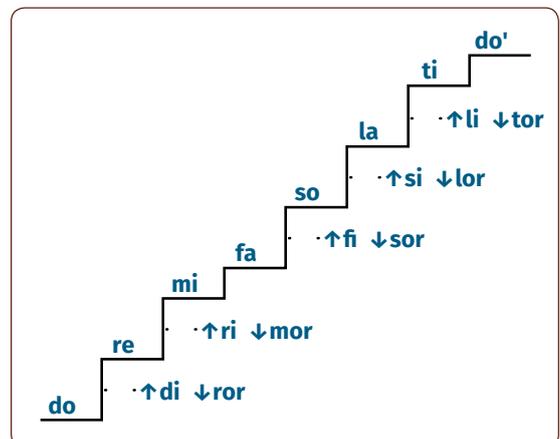
# 15.0 Harmonic minor Scale



**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)



## 15.1 Repertoire

### 15.1.1 Soon I will be Done

Spiritual

Soon I will be done - a with the trou-bles of the world. Trou-bles of the  
6 world, the trou-bles of the world. Soon I will be done - a with the  
11 trou - bles of the world, Goin' home to live with God.

### 15.1.2 Chiri Bim

Yiddish

Chi-ri bim, chi-ri bim, chi-ri bom, chi-ri bom, chi-ri bim bom bim bom bim bom. Chi-ri  
4 bim bom. Ay chi-ri chi-ri chi-ri bim bim bom. Ay chi-ri chi-ri chi-ri  
8 bim bom bom. Ay chi-ri chi-ri chi-ri bim bim bom. Ay chi-ri chi-ri bim bom.

### 15.1.3 Cherubini E minor Canon

Cherubini

① ②

## 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.

### 15.1.7 Caldara Harmonic minor Canon

Caldara

Musical notation for Caldara Harmonic minor Canon. The piece is in 2/4 time and D major. It consists of two staves. The first staff contains measures 1 through 5, with circled numbers 1 and 2 above the first and fourth measures respectively. The second staff contains measures 6 through 10, with a circled number 3 above the third measure. The piece ends with a double bar line.

### 15.1.8 Haydn Harmonic minor Canon

Haydn

Musical notation for Haydn Harmonic minor Canon. The piece is in 4/4 time and B-flat major. It consists of three staves. The first staff contains measures 1 through 4, with a circled number 1 above the first measure. The second staff contains measures 5 through 8, with a circled number 2 above the first measure. The third staff contains measures 9 through 12, with a circled number 3 above the first measure. The piece ends with a double bar line.

### 15.1.9 The Grey Goose

American

Musical notation for The Grey Goose. The piece is in 2/4 time and D major. It consists of three staves. The first staff contains measures 1 through 4, with the lyrics "It was on a Sun - day morn - ing. Lord, Lord, Lord! The" below. The second staff contains measures 5 through 8, with the lyrics "preach - er went a hunt - ing. Lord, Lord, Lord. And he brought a - long his" below. The third staff contains measures 9 through 12, with the lyrics "shot - gun. Lord, Lord, Lord. A - long came a grey goose. Lord, Lord, Lord." below. The piece ends with a double bar line.

### 15.1.10 Haydn Canon in C Harmonic minor

Haydn

Musical notation for Haydn Canon in C Harmonic minor. The piece is in 4/4 time and C minor. It consists of two staves. The first staff contains measures 1 through 4, with circled numbers 1 and 2 above the first and fourth measures respectively. The second staff contains measures 5 through 8, with circled numbers 3 and 4 above the third and sixth measures respectively. The piece ends with a double bar line.

## 15.1.11 Menuet Kriegar

Krieger

**Fine**

9 **D.C. al Fine**

## 15.1.12 S'vivon, sov, sov, sov

Israeli

S'-vi-von, sov, sov, sov. Cha-nu-ka\_\_\_\_ hu chag tov! Cha-nu-ka hu chag tov, S'-vi- von\_

8 sov, sov, sov. Chag sim - cha\_\_\_\_ hu la' am\_\_\_\_ Nes ga - dol\_\_\_\_ ha - ya 'sham\_\_\_\_

13 Nes ga - dol\_\_\_\_ ha - ya sham,\_\_\_\_ Chag sim - cha\_\_\_\_ hu la' am.

<p>Dreidel spin. Spin, spin, spin          Chanukah, Chanukah          A great miracle happened there</p>
---

### 15.1.13 Handel Sing and Play

Handel

Musical notation for Handel Sing and Play, measures 1-4. The piece is in G major and 3/4 time. The first staff (treble clef) contains a melodic line starting with a half rest, followed by a half note G, quarter notes A, B, C, D, E, F#, and a half note G. The second staff (treble clef) contains a bass line starting with a half rest, followed by a half note G, quarter notes A, B, C, D, E, F#, and a half note G.

5

Musical notation for Handel Sing and Play, measures 5-6. The first staff (treble clef) contains a melodic line starting with a quarter note G, quarter notes A, B, C, D, E, F#, and a quarter note G. The second staff (treble clef) contains a bass line starting with a quarter note G, quarter notes A, B, C, D, E, F#, and a quarter note G.

7

Musical notation for Handel Sing and Play, measures 7-8. The first staff (treble clef) contains a melodic line starting with a quarter note G, quarter notes A, B, C, D, E, F#, and a quarter note G. The second staff (treble clef) contains a bass line starting with a quarter note G, quarter notes A, B, C, D, E, F#, and a quarter note G.

### 15.1.14 Wade in the Water

Spiritual

Musical notation for Wade in the Water, measures 1-4. The piece is in B-flat major and 4/4 time. The first staff (treble clef) contains a melodic line starting with a half note B-flat, quarter notes C, D, E, F, G, A, B-flat, and a half note C. The second staff (treble clef) contains a bass line starting with a half note B-flat, quarter notes C, D, E, F, G, A, B-flat, and a half note C.

Wade\_\_\_ in the wa - ter, Wade\_\_\_ in the wa - ter child - ren,

5

Musical notation for Wade in the Water, measures 5-8. The first staff (treble clef) contains a melodic line starting with a half note B-flat, quarter notes C, D, E, F, G, A, B-flat, and a half note C. The second staff (treble clef) contains a bass line starting with a half note B-flat, quarter notes C, D, E, F, G, A, B-flat, and a half note C.

Wade,\_\_\_ in the wa - ter. God's gon-na trou-ble the wa - ter.

### 15.1.15 Caldara Harmonic minor Canon II

Caldara

Musical notation for Caldara Harmonic minor Canon II, measures 1-4. The piece is in B-flat major and 2/4 time. The first staff (treble clef) contains a melodic line starting with a quarter note B-flat, quarter note C, eighth notes D, E, F, G, eighth notes A, B-flat, and a quarter note C. The second staff (treble clef) contains a bass line starting with a quarter note B-flat, quarter note C, eighth notes D, E, F, G, eighth notes A, B-flat, and a quarter note C.

1. 2.

8

3.

## 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°

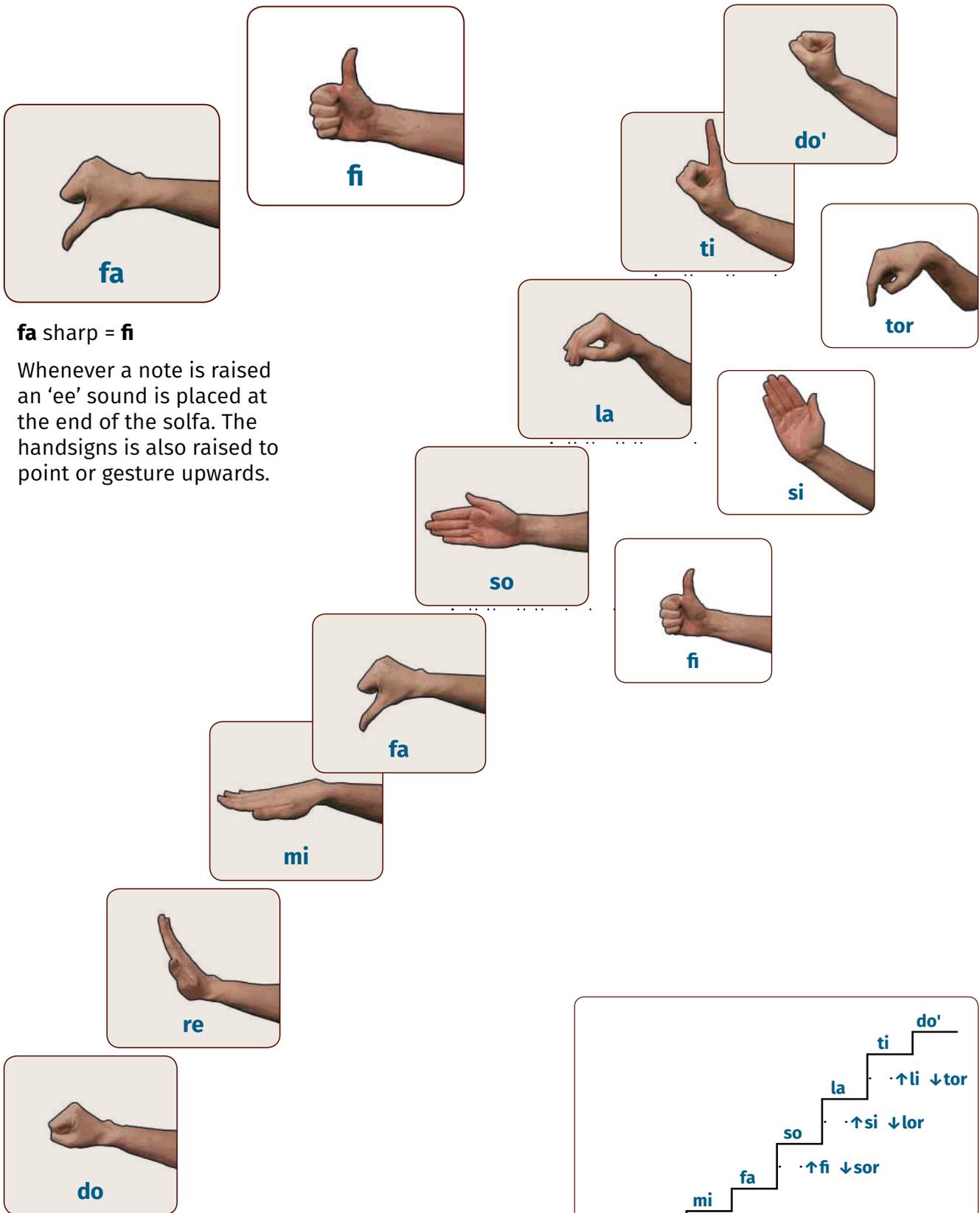
- Notes:**
- Major - CAPITAL Roman Numerals (I IV V)
  - minor - lower case Roman Numerals (i iv)
  - diminished - lower case followed by a circle - °
  - Augmented - CAPITAL followed by a '+'

### 15.2.2 Harmonic minor Scale Thirds Sequence: Agility

### 15.2.3 Harmonic minor Scale Thirds Sequence: Naming

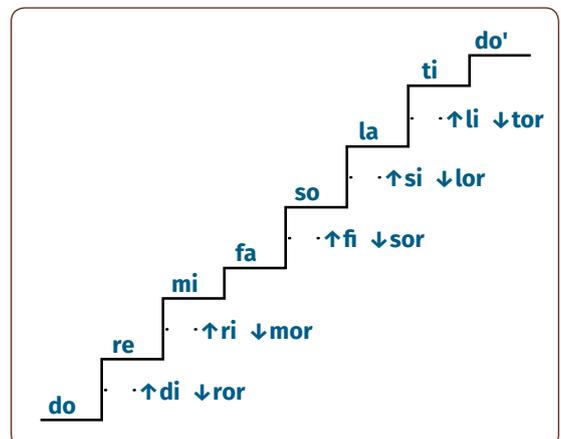


# 16.0 fi: fa sharpened



**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.



## 16.1 Repertoire

### 16.1.1 Magic Flute Melody

Mozart

Musical score for 'Magic Flute Melody' by Mozart, measures 1-8. The score is written in treble clef, 4/4 time, and B-flat major. Measure 1 starts with a quarter rest, followed by quarter notes G4, A4, B4, C5. Measure 2 has quarter notes D5, E5, F5, G5. Measure 3 has quarter notes G5, F5, E5, D5. Measure 4 has quarter notes C5, B4, A4, G4. Measure 5 has quarter notes G4, F4, E4, D4. Measure 6 has quarter notes C4, B3, A3, G3. Measure 7 has quarter notes G3, F3, E3, D3. Measure 8 has quarter notes C3, B2, A2, G2, ending with a double bar line.

### 16.1.2 Theme from Mozart Symphony No. 10 K.74

Mozart

Musical score for 'Theme from Mozart Symphony No. 10 K.74', measures 1-9. The score is in common time (C) and B-flat major. Measure 1 has a quarter rest in the treble and a half note G2 in the bass. Measure 2 has a quarter note A2 in the treble and a half note F2 in the bass. Measure 3 has a quarter note B2 in the treble and a half note E2 in the bass. Measure 4 has a quarter note C3 in the treble and a half note D2 in the bass. Measure 5 has a quarter note D3 in the treble and a half note C2 in the bass. Measure 6 has a quarter note E3 in the treble and a half note B1 in the bass. Measure 7 has a quarter note F3 in the treble and a half note A1 in the bass. Measure 8 has a quarter note G3 in the treble and a half note G1 in the bass. Measure 9 has a quarter note A3 in the treble and a half note F1 in the bass, ending with a double bar line.

### 16.1.3 Old Palmer's Song

Australian Folk



The wind is fair and free my boys, the wind is fair and free! The



steam-er's course is north my boys and the pal - mer we will see. The



pal - mer we will see, my boys, and Cook-town's migh-ty shore. Where



I've been told there's lots of gold, so stay down south no more. So blow ye winds, hey ho! A



dig-ging we will go, I'll stay no more down South my boys, so let the mu-sic play. In



spite of what I'm told, I'm off to search for gold. And



make a push for that new rush a thou-sand miles a - way.



### 16.1.6 The Ash Grove

English

Down yon - der green val - ley where stream - lets me -  
 Or at the bright noon - tide in sol - i - tude

3 1.  
 -an - der, when twi - light is fad - ing, I pen - sive - ly rove. Or  
 wan - der, a - mid the dark shades of the lone - ly Ash

8 2.  
 Grove 'Twas there where the black bird was cheer - ful - ly sing - ing, I first met my -

14  
 dear one, the joy of my heart. A - round us for glad - ness the blue - bells were

20  
 ring - ing, Ah, then lit - tle thought I how soon we would part.

### 16.1.7 Alleluia, Alleluia!

Telemann

Al - le - lu - ia, al - le - lu - ia! Al - le - lu - ia,

①  
 al - le - lu - ia! Al - le -

②  
 lu - ia, al - le - lu - ia, al - le - lu - ia!

## 16.1.8 The Easy Winners

Scott Joplin

8

13

## 16.1.9 Jack was Every Inch a Sailor

Newfoundland

Now, 'twas twen - ty - five or thir - ty years since Jack first saw the light; He

3  
came in - to this world of woe one dark and storm - y night. He was

5  
born on board his fa - ther's ship as she was ly - ing to. 'bout

7  
twen-ty-five or thir-ty miles south-east of Bac-al-lieu. Jack was ev' ry inch a sail - or,

11  
Five and twen - ty years a whal - er; Jack was ev' - ry inch a

14  
sail - or, He was born up - on the bright blue sea.

### 16.1.10 Hymn Tune

Orlando Gibbons

8

14

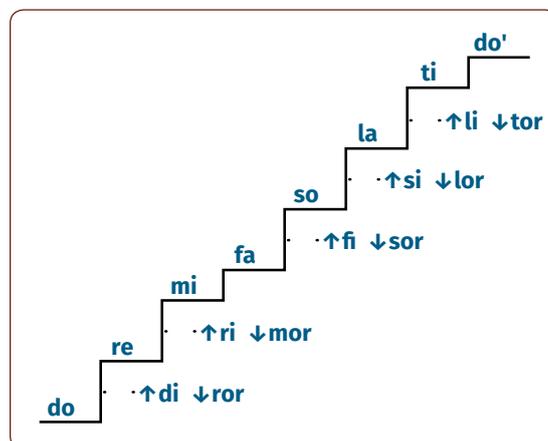
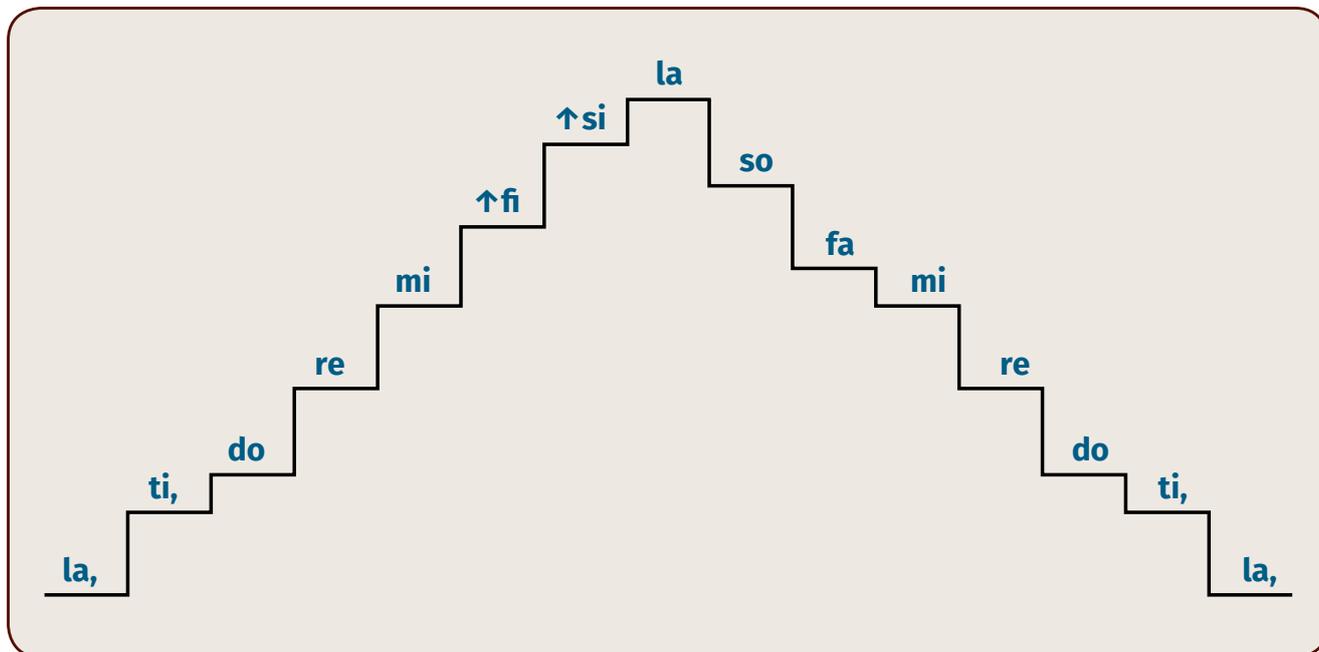
### 16.1.11 Hoffmeister Sing and Play

F.A. Hoffmeister

5



# 17.0 Melodic minor Scale



## 17.1 Repertoire

### 17.1.1 Young Rider

Native American

Young ri-der ap-ple-cheeked one come whi-ther ri - ding? On your steed so  
6 proud and pran-cing come whi-ther ri - ding? No mat-ter where I ride  
12 Sla - vic moun-tains by my side. Du-cha - mo - ya Du-cha - mo ——— ya\*.

The musical score for 'Young Rider' is written in a single treble clef with a key signature of two flats (Bb and Eb) and a 2/4 time signature. It consists of three staves of music. The first staff contains the first six measures, the second staff contains measures 6 through 11, and the third staff contains measures 12 through 17. The lyrics are written below the notes, with some words hyphenated across measures. A fermata is placed over the final note of the third staff.

\*Duchamoya - little sweetheart.

### 17.1.2 Bach Sing and Play

Johann Walther, 1524  
Harmonised by Bach

The musical score for 'Bach Sing and Play' is presented in a grand staff format, featuring both a treble and a bass clef. The key signature is two flats (Bb and Eb) and the time signature is 4/4. The score is divided into two systems. The first system contains four measures of music, and the second system contains four more measures. The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment.

### 17.1.3 Air

Purcell

The musical score for 'Air' is written in a grand staff format with a treble and bass clef. The key signature is two flats (Bb and Eb) and the time signature is 3/4. The score is divided into two systems. The first system contains five measures of music, and the second system contains five more measures. The melody is primarily in the treble clef, with a supporting bass line in the bass clef.

### 17.1.4 Melodic minor Melody I

J Gillan

Musical notation for Melodic minor Melody I, measures 1-8. The piece is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of eighth and quarter notes, with some chords indicated by double lines.

### 17.1.5 Melodic minor Melody II

J. Gillan

Musical notation for Melodic minor Melody II, measures 1-6. The piece is in 6/8 time with a key signature of one sharp (F#). The melody consists of quarter and eighth notes, with some chords indicated by double lines.

### 17.1.6 Arfon

Welsh

Musical notation for Arfon, measures 1-6. The piece is in 4/4 time with a key signature of two flats (B-flat, E-flat). The melody consists of quarter and eighth notes, with some chords indicated by double lines.

### 17.1.7 For Want

J. Gillan

Musical notation for For Want, measures 1-12. The piece is in 3/4 time with a key signature of one sharp (F#). The melody consists of quarter and eighth notes, with some chords indicated by double lines. The lyrics are: For want of a nail the shoe was lost. For want of a shoe the horse was lost. For want of a horse the knight was lost. For want of a bat-tle the king-dom was lost.



## 17.2 Exercises

### 17.2.1 Agility: Thirds in the Melodic minor Scale

*l, d t, r d m r fi m si fi l si t l*  
*d' l t s l f s m f r m d r t, l,*

### 17.2.2 Naming thirds in the Melodic minor Scale

*l, d mi-nor third, t, r mi-nor third, d m Ma-jor third, r fi Ma-jor third,*  
*m si Ma-jor third, fi l mi-nor third, si t mi-nor third, l d' mi-nor third,*  
*d' l mi-nor third, t s Ma-jor third, l f Ma-jor third, s m mi-nor third,*  
*f r mi-nor third, m d Ma-jor third, r t, mi-nor third, d l, mi-nor third.*

### 17.2.3 Melodic minor Cumulative Exercise

*l, l, t, l, l, t, d t, l, etc.*  
 9  
 14



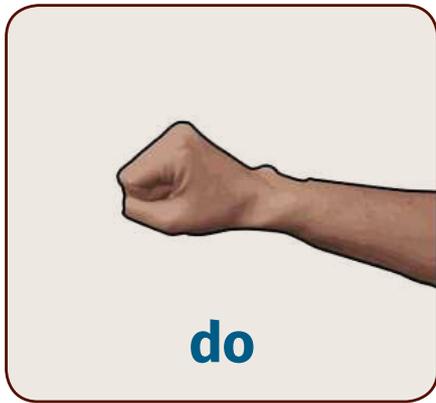
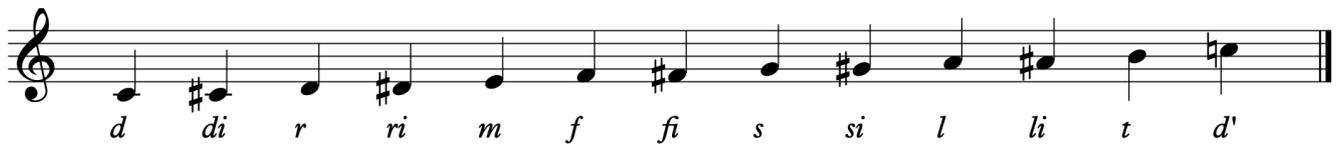


## **Section D**

### **Other Altered Notes**



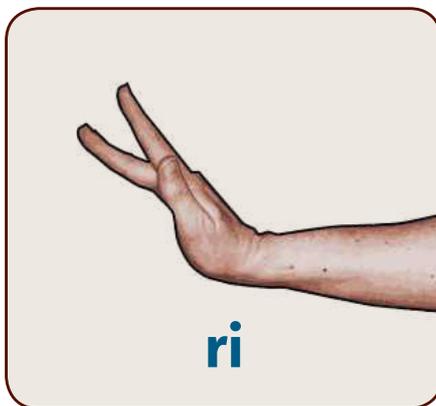
# 18.0 Chromatic Notes: Sharpened Notes



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

Sharpened solfa notes finish with an 'ee' sound.

The handsign is slightly raised.



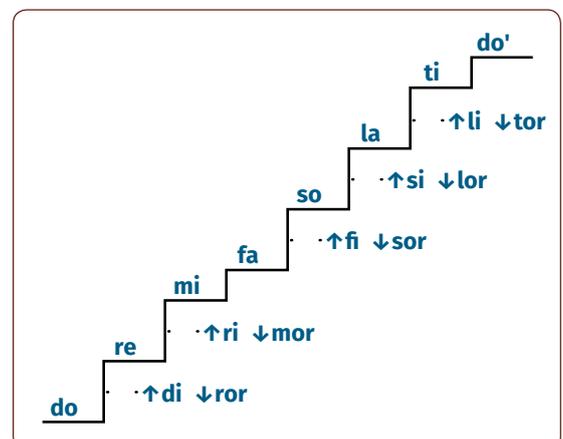
Other handsigns get a little strange after these more common ones.

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

**li** - has never been executed 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.



## 18.1 Exercises

### 18.1.1 Ascending Chromatic Canon

1.

*d t, d r di r m ri m f m f*

2.

*s fi s l si l t li t d t, d*

### 18.1.2 Chromatic Interval Naming Exercise

*d di Aug-men-ted un-i-son, di r mi-nor sec-ond, r ri Aug-  
men-ted un-i-son, ri m mi-nor sec-ond, m f mi-nor sec-ond,  
f fi Aug-men-ted un-i-son, fi s mi-nor sec-ond,*

## 18.2 Repertoire

### 18.2.1 Könnte jeder brave Mann

Mozart

5

### 18.2.2 Handel Sing and Play

Handel

Musical notation for Handel's 'Sing and Play' in 3/4 time, measures 1-8. The key signature has one flat (B-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. The melody features a sharp sign on the second measure, indicating an altered note.

9

Musical notation for Handel's 'Sing and Play', measures 9-14. The melody continues in the treble clef, and the accompaniment is in the bass clef.

15

Musical notation for Handel's 'Sing and Play', measures 15-20. The melody concludes in the treble clef, and the accompaniment is in the bass clef.

### 18.2.3 Mozart Alleluia Canon

Mozart  
Three part canon

Musical notation for Mozart's 'Alleluia Canon' in 2/4 time, featuring three parts. The key signature has two flats (B-flat and E-flat). The lyrics are: Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

### 18.2.4 Two part Melo-di

J. Gillan

Musical notation for 'Two part Melo-di' in 4/4 time, measures 1-4. The key signature has two flats (B-flat and E-flat). The melody is in the treble clef, and the accompaniment is in the bass clef.

5

Musical notation for 'Two part Melo-di', measures 5-8. The melody continues in the treble clef, and the accompaniment is in the bass clef.

### 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

*Art is long, life is brief.*

Hayes



1. 2.  
 Ars lon - ga, vi - ta bre - vis, Ars lon - ga, ars  
 4 3.  
 lon - ga, Vi - ta bre - vis, vi - ta bre - vis.



## 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-

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

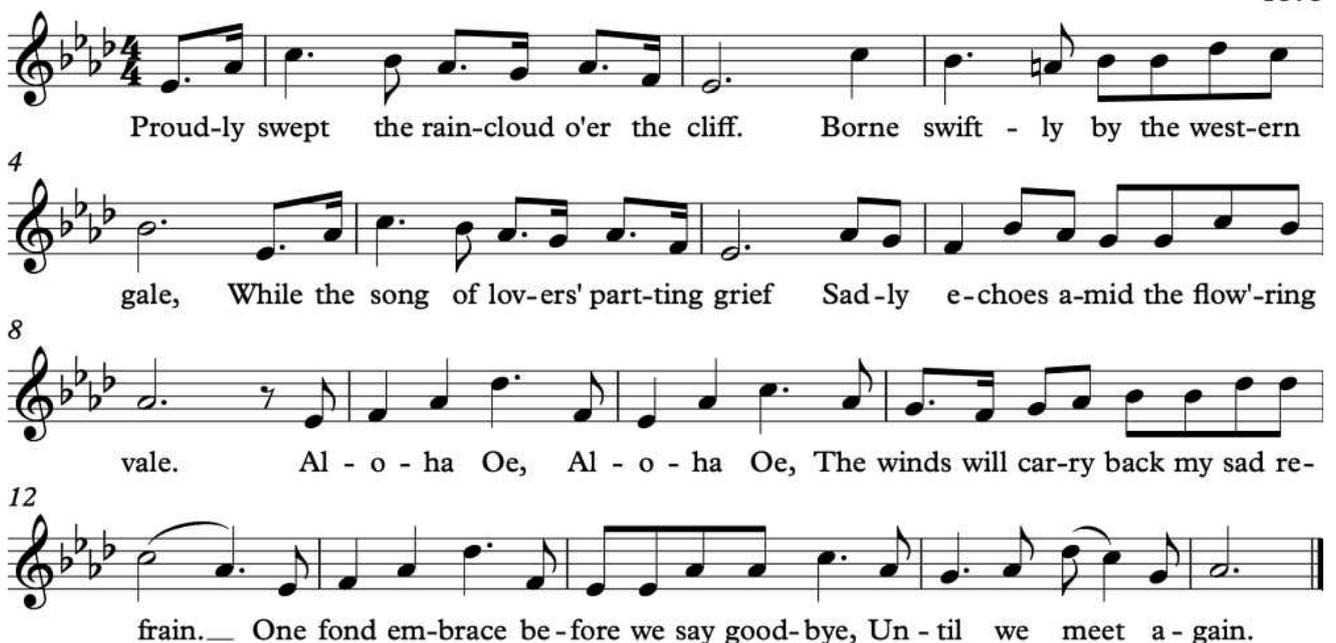
and re-main there for-e-ver at rest. In the wil-der-ness,

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

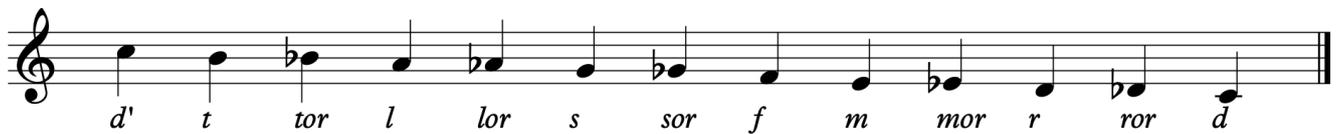
gale, While the song of lov-ers' part-ting grief Sad-ly e-choes a-mid the flow'-ring

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.

# 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.

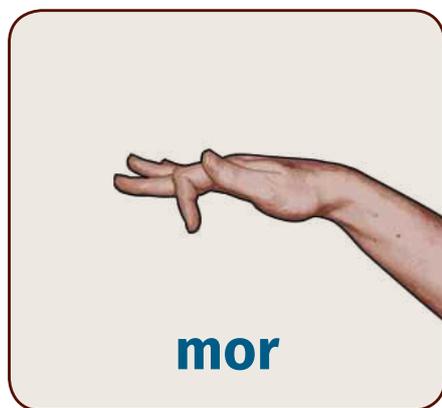
**tor (ta)** is **ti** flat

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

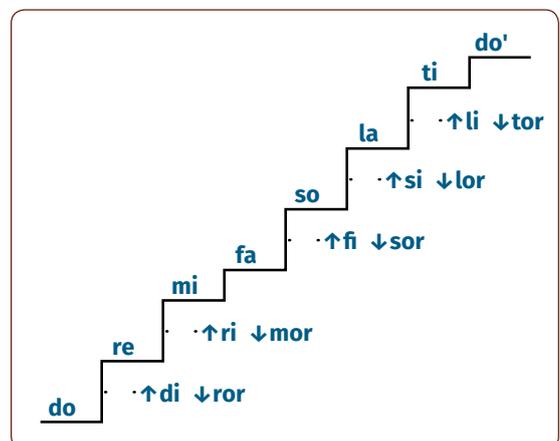
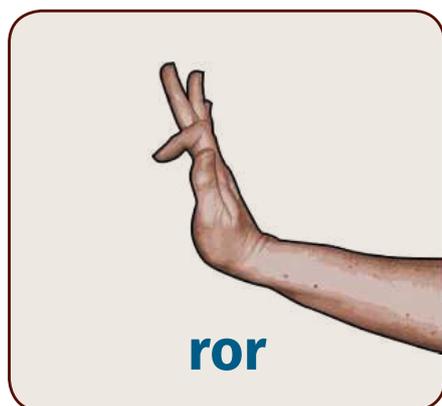
**ror (ra)** is **re** flat

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.



## 19.1 Repertoire

### 19.1.1 Chromatic Sequence Canon

1.  
d' ror d' t d' t l tor l s lor s

2.  
f sor f m f m r mor r d ror d

Detailed description: This musical score is for a chromatic sequence canon in 4/4 time. It consists of two staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a half note D5, followed by a quarter note G4, a quarter note F4, and a half note D4. The second staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody starts on a half note F4, followed by a quarter note E4, a quarter note D4, and a half note B3. The lyrics are written below the notes.

### 19.1.2 By the Waters of Babylon

Jewish

1.  
By the wa - ters, the wa - ters of Bab - y - lon.

5  
2.  
We sat down and wept, and wept, for thee, Zi - on.

9  
3.  
We re-mem-ber, we re-mem-ber, we re-mem-ber thee, Zi - on.

Detailed description: This musical score is for a Jewish song in 4/4 time. It consists of three staves. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody starts on a half note B3, followed by quarter notes A3, G3, and F3. The second staff begins with a treble clef and a key signature of two flats. The melody starts on a half note E3, followed by quarter notes D3, C3, and B2. The third staff begins with a treble clef and a key signature of two flats. The melody starts on a half note G2, followed by quarter notes F2, E2, and D2. The lyrics are written below the notes.

### 19.1.3 Haydn Echo Canon

Haydn

5  
①

10  
②

12

Detailed description: This musical score is for a Haydn Echo Canon in 4/4 time. It consists of three staves. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody starts on a half note B3, followed by quarter notes A3, G3, and F3. The second staff begins with a treble clef and a key signature of two flats. The melody starts on a half note E3, followed by quarter notes D3, C3, and B2. The third staff begins with a treble clef and a key signature of two flats. The melody starts on a half note G2, followed by quarter notes F2, E2, and D2. The lyrics are written below the notes.

### 19.1.4 Caldara Neapolitan Canon

Caldara

Musical score for Caldara Neapolitan Canon, 4/4 time signature. The score consists of three staves. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one flat (B-flat). The melody features a Neapolitan cadence (F4, E4, D4, C4) and a chromatic descent (B3, A3, G3, F3, E3, D3, C3). The second and third staves provide harmonic accompaniment with rhythmic patterns of eighth and sixteenth notes.

### 19.1.5 Haydn Chromatic Canon

Haydn

Musical score for Haydn Chromatic Canon, 3/4 time signature. The score consists of three staves. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The melody starts with a circled 1 above the first measure. The second staff begins with a circled 2 above the first measure and a measure rest of 8 measures before the first note. The third staff begins with a circled 3 above the first measure and a measure rest of 16 measures before the first note. The piece is characterized by its chromatic descent and the use of altered notes.

### 19.1.6 Caldara Chromatic Canon

Caldara

Musical score for Caldara Chromatic Canon, common time (C). The score consists of three staves. The first staff begins with a treble clef, a common time signature, and a key signature of two flats (B-flat and E-flat). The melody features a chromatic descent with altered notes. The second staff begins with a circled 9 above the first measure. The third staff begins with a circled 17 above the first measure. The piece is characterized by its chromatic descent and the use of altered notes.

## 19.1.7 Brahms Duet

Liebeslieder  
Walzer Op. 52

Musical notation for the first system of the Brahms Duet. It consists of two staves, Treble and Bass clef, in 3/4 time with a key signature of two flats (B-flat and E-flat). The melody in the treble clef starts with a quarter rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment starts with a quarter rest, followed by quarter notes G3, A3, B3, C4, B3, A3, G3.

Musical notation for the second system of the Brahms Duet, starting at measure 5. The treble clef melody continues with quarter notes G4, A4, B4, C5, B4, A4, G4, followed by quarter notes G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment continues with quarter notes G3, A3, B3, C4, B3, A3, G3, followed by quarter notes G3, A3, B3, C4, B3, A3, G3.

Musical notation for the third system of the Brahms Duet, starting at measure 9. The treble clef melody begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The bass clef accompaniment begins with a half note G3, followed by quarter notes A3, B3, C4, B3, A3, G3.

Musical notation for the fourth system of the Brahms Duet, starting at measure 13. The treble clef melody continues with quarter notes G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment continues with quarter notes G3, A3, B3, C4, B3, A3, G3.

## 19.1.8 Swedish Canon

Swedish

Musical notation for the first system of the Swedish Canon, measures 1-4. It is written on a single Treble clef staff in 4/4 time with a key signature of one flat (B-flat). The melody consists of eighth notes: 1. B4, A4, G4, F4, E4, D4, C4, B3; 2. A3, G3, F3, E3, D3, C3, B2, A2.

Musical notation for the second system of the Swedish Canon, measures 5-8. The melody continues with eighth notes: 3. G2, F2, E2, D2, C2, B1, A1, G1; 4. F1, E1, D1, C1, B0, A0, G0, F0.

# 19.1.9 Menuet from the French Suite in D minor

Bach

7

13

19

25

31

36

## 19.1.10 On the Shoulders of Giants

J. Gillan

1.  
Stan - ding on the shoul- ders of the peo - ple who have gone be - fore you

3 2.  
look - ing through their eyes, see - ing what they saw.

5 3. 4.  
Rea - ching fur ther than they could reach. How far have we come?



## 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 Aeolian mode. It is understandable 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.



# 20.0 Dorian Mode

Absolute Solfa:



do/la Based Solfa:



## 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 **DoREian** (Dorian) mode.

### 20.1.1 Drunken Sailor

Sea Shanty



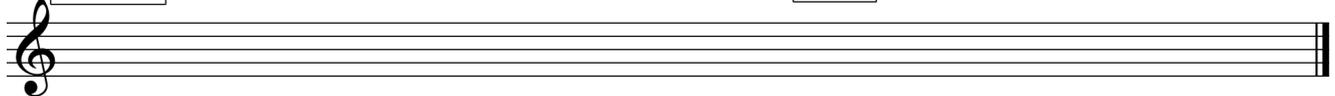
What shall we do with a drun-ken sail - or, what shall we do with a drun-ken sail - or,



what shall we do with a drun-ken sail - or, Er - 'ly in the morn nin'

Tone Set:

Mode:



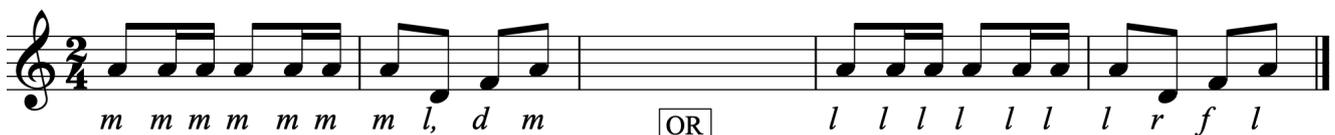
There are now two ways of singing this modal piece:

With the **do** or **la** based solution

**Or**

the **absolute** solution, which has no accidentals.

Sing through all modal melodies both ways. .



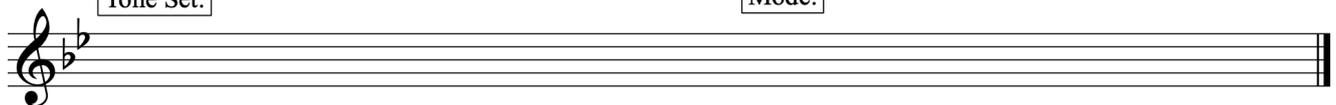
## 20.1.2 Ballad of Ben Hall

Australian



Come all you young Aus - tra - li - ans and ev - ery one be - sides. I'll  
sing to you a dit - ty that will fill you with sur - prise. Con -  
cer - ning of a ran - ger bold whose name it was Ben Hall but  
crue - lly mur - dered was this day which pro - ved his down - fall.

Tone Set: Mode:



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

### 20.1.3 Lovely Joan

English

A fine young man it was in - deed, he was  
moun - ted on his milk white steed, He rode, he rode him -  
self all a - lone, un - til he came to love - ly Joan.

Tone Set: Mode:

### 20.1.4 Earth is Sleeping

J Gillan

Earth is sleep-ing si - lent-ly slum-ber-ing. Earth is sleep-ing un-der the snow.  
Do not wake it, let it rest a-while. Earth is sleep-ing un-der the snow.

Tone Set: Scale:

## 20.1.5 Gumpelzheimer Canon

Gumpelzheimer

① ② ③

Tone Set: Mode:

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**.

## 20.1.6 Maitre allemand du XV Canon

Maitre allemande du XV

1. 2. 3.

Musical notation for the first three measures of the canon. The first measure is marked '1.', the second '2.', and the third '3.'. The notation is in treble clef, 2/4 time, and B-flat major.

Tone Set: Mode:

Two empty musical staves for the 'Tone Set' and 'Mode' fields.

## 20.1.7 As I Roved Out

Irish

As I roved out one fine sum-mer eve - ning, To view the flowers and to  
take the air, T'was there I spied a ten - der mo - ther,  
Talk - ing to her daugh - ter fair.

Musical notation for the song 'As I Roved Out'. The lyrics are written below the notes. The notation is in treble clef, 4/4 time, and B-flat major.

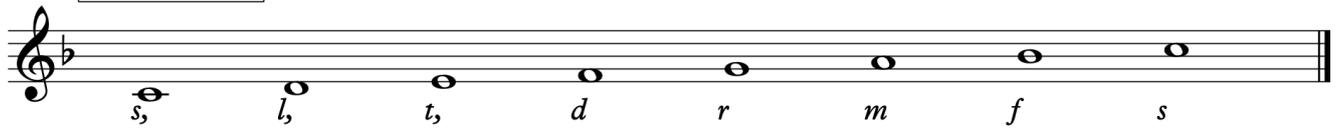
Tone Set: Mode:

Two empty musical staves for the 'Tone Set' and 'Mode' fields.

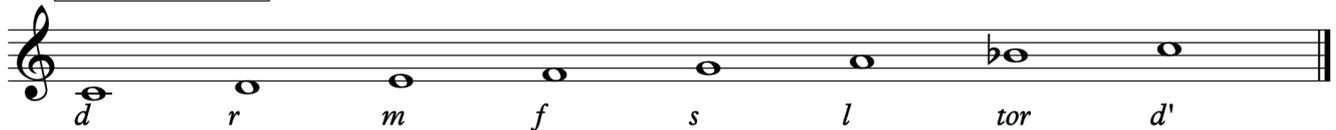


# 21.0 Mixolydian Mode

Absolute Solfa:



do/la Based Solfa:



## 21.1 Repertoire

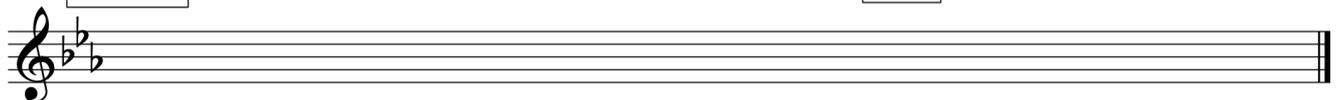
### 21.1.1 My Good Old Man

American



Tone Set:

Scale:



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.

## 21.1.2 The Greenland

Sea Shanty

'Twas in eigh-teen hun-dred and fif - ty-three, On June the thir-teenth day. Our gal - lant ship her an - chor weighed, And for Green -land sailed a - way, brave boys, And to sea we sailed a - way.

The musical notation is in 4/4 time, G major, and treble clef. It consists of three staves of music with lyrics underneath. The first staff contains the first line of lyrics, the second staff the second line, and the third staff the third line. The melody is simple and rhythmic, typical of a sea shanty.

Tone Set:

Scale:

An empty musical staff in treble clef, intended for the student to write the tone set and scale for the piece.

## 21.1.3 Wake in the Moonlight

J. Gillan

Wake with the moon-light we see the dawn break-ing, for we are not a - fraid of the night, nor of dark - ness.

The musical notation is in 5/4 time, B-flat major, and treble clef. It consists of two staves of music with lyrics underneath. The first staff contains the first line of lyrics, and the second staff the second line. The melody is more complex than the previous piece, with some longer note values and a key signature of one flat. There are three circled numbers (1, 2, 3) above the notes, likely indicating fingerings or breath marks.

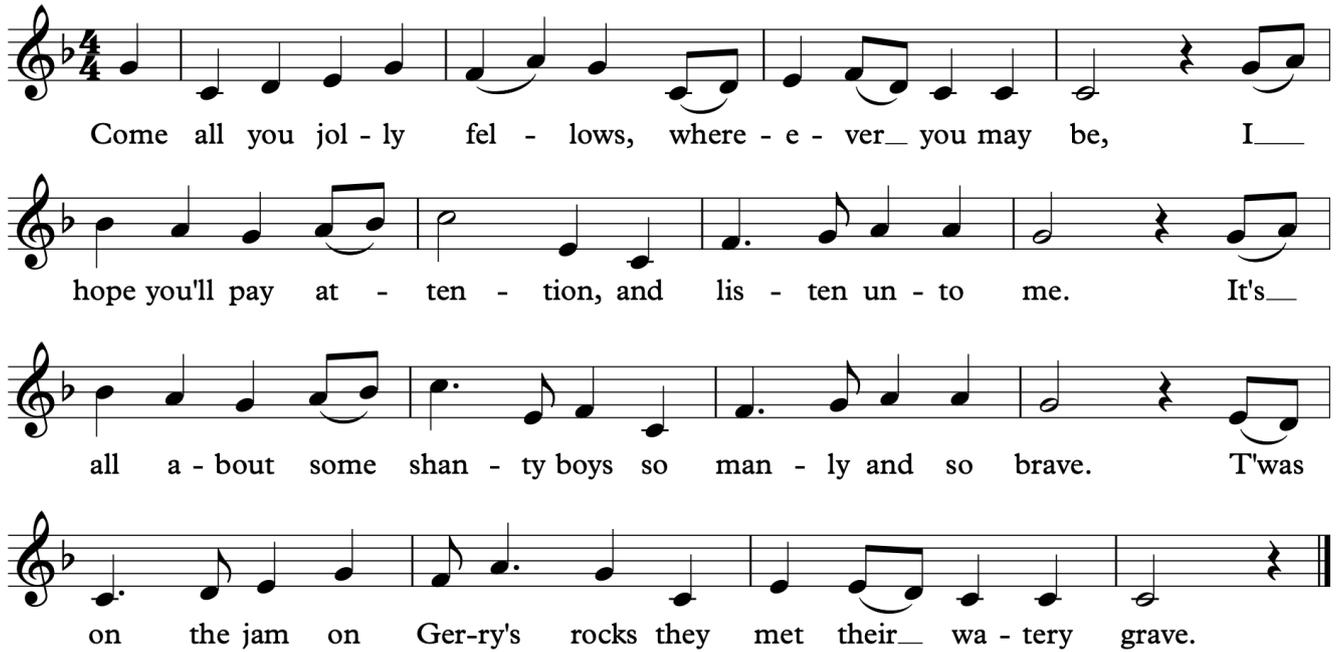
Tone Set:

Scale:

An empty musical staff in treble clef, intended for the student to write the tone set and scale for the piece.

### 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.

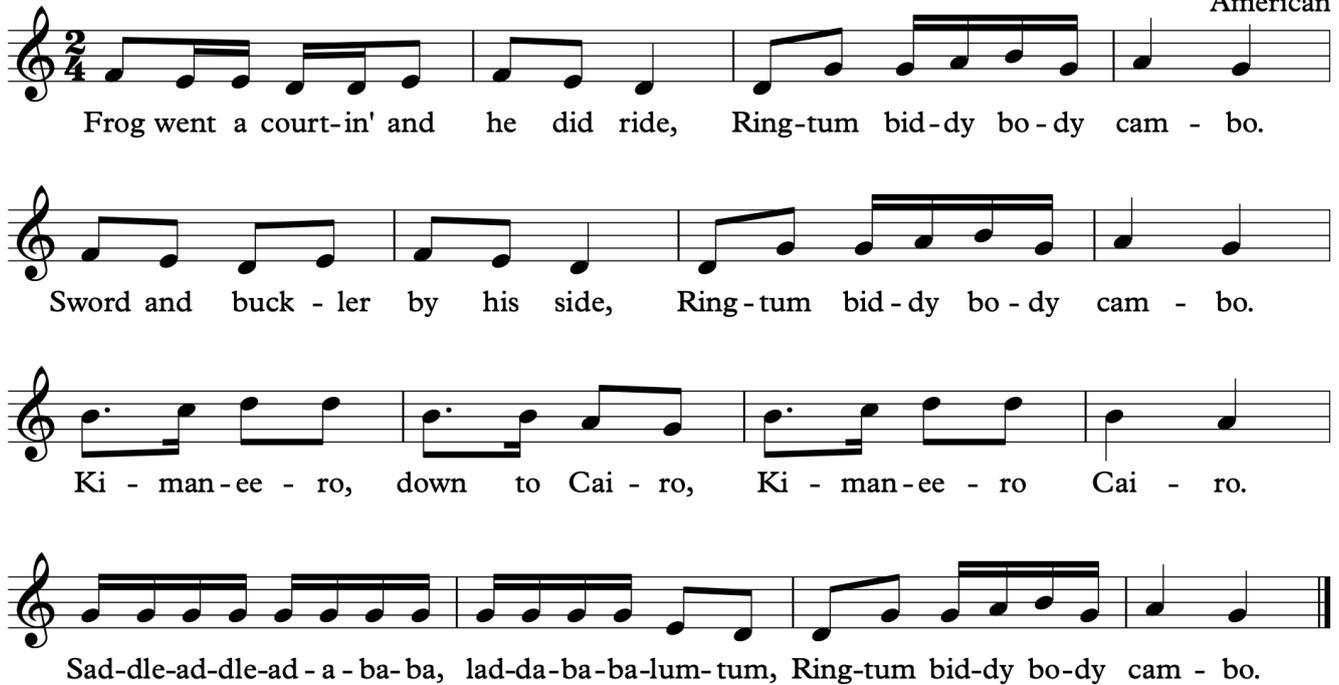
Tone Set:

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.

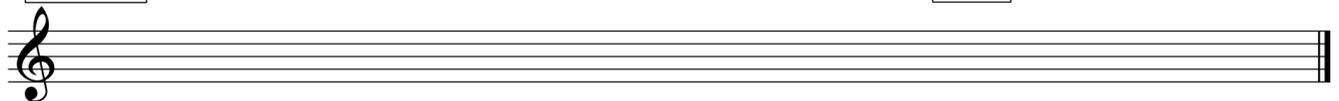
Sword and buck - ler by his side, Ring-tum bid-dy bo-dy cam - bo.

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:



## 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.

## 21.1.7 The Three Ravens

American



Three old crows sat in a tree, Just as black as crows could be. Poor old crow,



poor old crow, Just as black as crows could be. The old he-crow says to his mate:

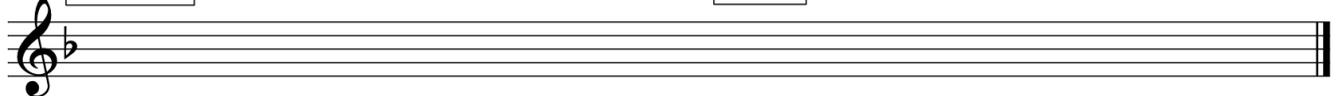


What shall we do for meat to eat? Poor old crow,



poor old crow, Just as black as crows could be.

Tone Set: Mode:





## 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

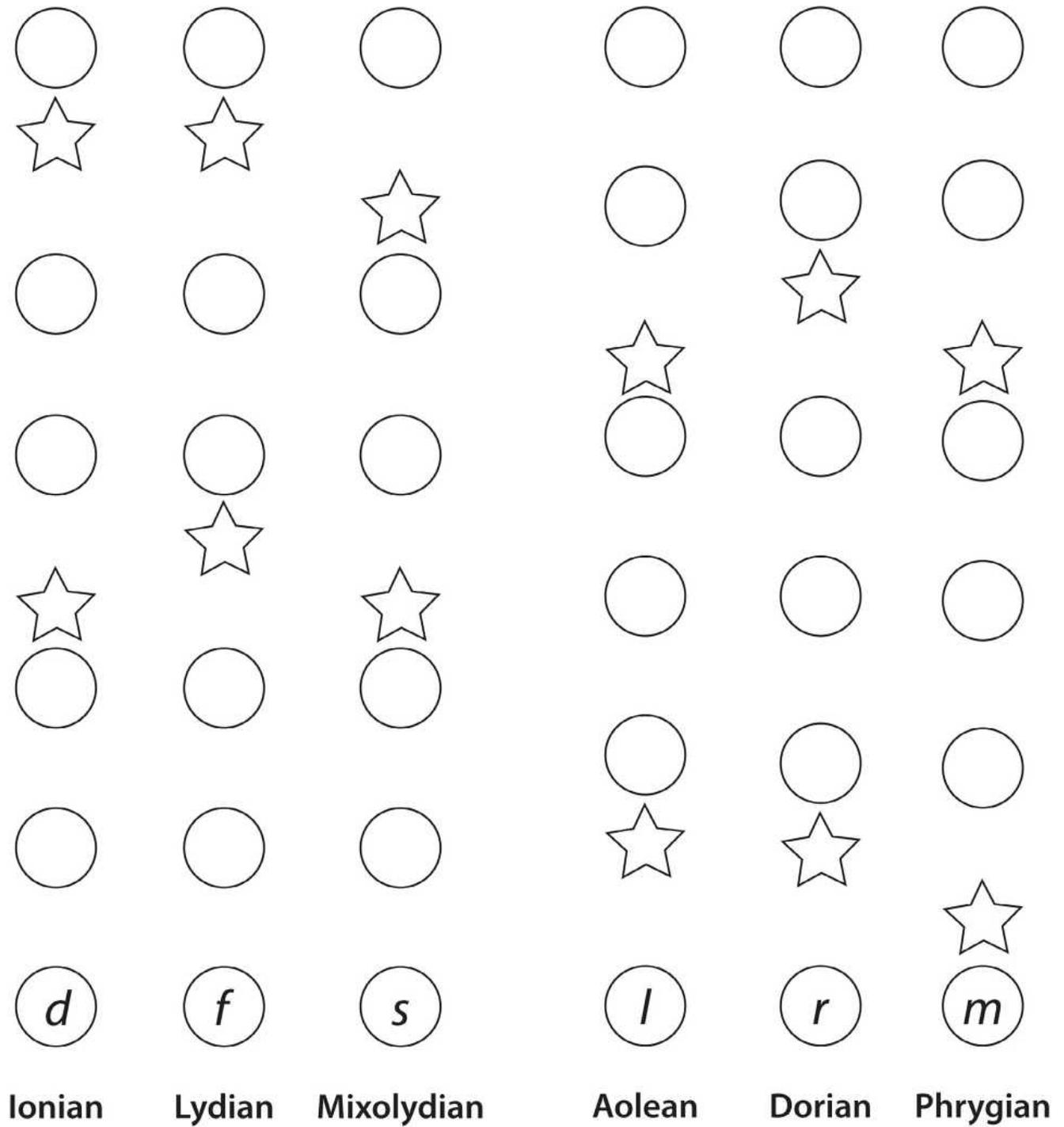
##### *Dorian*

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'

### 22.1.3 Modal Intervals Chart



*do* Based Modes

*la* Based Modes

Idea credited to G. Federow

## 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

## 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

l, t, d r m f s l

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

### Dorian Mode

r m f s l t d' r'

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

### Phrygian Mode

m f s l t d r m

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.

# 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

Tone Set: \_\_\_\_\_ Scale: \_\_\_\_\_

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.

### 23.1.2 Gusus Canon

Bartholomeus Gesius

Musical notation for the Gusus Canon, consisting of three staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/2 time signature. It contains two measures marked with circled numbers 1 and 2. The second and third staves continue the melody with various note values and rests.

Tone Set: Scale:

An empty musical staff with a treble clef and a key signature of two flats, intended for the student to write the tone set and scale for the piece.

### 23.1.3 Robin Hood the Pedlar

English

Musical notation for the song 'Robin Hood the Pedlar', consisting of three staves with lyrics underneath. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The lyrics are: 'Twas of a ped - lar stout and strong, and as fine a ped - lar as e - ver was seen, He threw his pack all on his back, And a - wasy went ped - lar right o - ver the lea.

Tone Set: Scale:

An empty musical staff with a treble clef and a key signature of one sharp, intended for the student to write the tone set and scale for the piece.

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

Tone Set: Scale:

### 23.1.6 Hymn to St Magnus

12th C

Four staves of music in 4/4 time. The first staff contains the lyrics: "No-bi - lis hu-mi - lis, Mag-ne mar-tyr sta - bi - lis Ha-bi - lis u - ti - lis,". The second staff continues with "Co-mes ve - ne - ra - bi lis Et tu - tor lau - da - bi - lis Tu - os sub - di -". The third and fourth staves complete the lyrics: "tos. Ser - va car - nis fra - gi - lis Mo - le po - si tos." The music consists of block chords and simple melodic lines.

Tone Set:

Scale:

An empty musical staff with a treble clef and a sharp sign on the F line, intended for the student to write the tone set and scale.

### 23.1.7 Going Home on a Cloud

Spiritual

Three staves of music in 4/4 time with a key signature of one sharp (F#). The lyrics are: "On these fine morn - ings at break of day. I'm go - in' home on a cloud. King Death goin' find me here at my play. I'm go - in' ho - me on a cloud." The melody is simple and folk-like.

Tone Set:

Mode:

An empty musical staff with a treble clef and a sharp sign on the F line, intended for the student to write the tone set and mode.

### 23.1.8 Chant

Anon. 13th C

Tone Set:

Scale:

### 23.1.9 Wearing my Long Winged Feathers

America

Wear-ing my long winged fea-thers as I fly, Wear-ing my long winged fea-thers  
 as I fly, I cir-cle the earth, I cir-cle the earth, The boun-dries of the  
 world. I cir - cle the earth, I  
 cir - cle the earth, The boun - dries of the world.

Tone Set:

Mode:

# 23.1.10 Alle Psallite

Anon. 13th C

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

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

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:

### 23.1.11 Wait for the Light

Jenny Gillan

Wait while the sun comes slin - king\_ o - ver the top of Bri-er's hill.

3

That sec - ond light\_ just peeps\_ through, feels it's al - most au - di - ble.

5

Tone Set:   Mode:  

### 23.1.12 Goodbye Girls, I'm Going to Boston

America Fiddle Tune

Good-bye girls, I'm goin' to Bos - ton, Good-bye girls I'm goin' to Bos - ton.  
Now I'm walk - ing back from Bos - ton, now I'm walk - ing back from Bos - ton.

Good - bye girls, I'm goin' to Bos - ton, ear - ly in the mor - ning.  
Now I'm walk - ing back from Bos - ton, ear - ly in the mor - ning.

Won't you look pret - ty in the ball room, won't you look pret - ty in the

ball room. Won't you look pret-ty in the ball room, ear - ly in the mor - ning.

Tone Set:   Mode:





## **Section F Harmony**

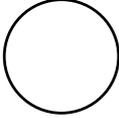
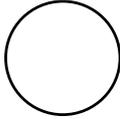
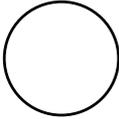
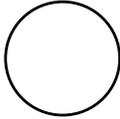
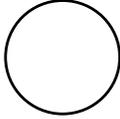
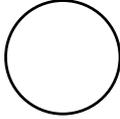


# 24.0 Harmony: Chord Progressions and Charts

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

		
		
		
<b>5</b>	<b>6</b>	<b>6</b>
<b>3</b>	<b>3</b>	<b>4</b>

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

<b>6</b>							
<b>3</b>	<b>3</b>	<b>3</b>	<b>3</b>	<b>4</b>	<b>4</b>	<b>4</b>	<b>4</b>
Maj	min	dim	Aug	Maj	min	dim	Aug

### 24.1.3 Seventh Chords in Inversion Chart

<b>Root</b>	<b>1st inv.</b>	<b>2nd inv.</b>	<b>3rd inv.</b>
<b>7</b>	<b>6</b>	<b>6</b>	<b>6</b>
<b>5</b>	<b>5</b>	<b>4</b>	<b>4</b>
<b>3</b>	<b>3</b>	<b>3</b>	<b>2</b>

## 24.1.4 Dominant Seventh Chords in Inversion Chart

f

r

t

S

Root

7  
5  
3

S

f

r

t

1st inv.

6  
5  
3

t

S

f

r

2nd inv.

6  
4  
3

r

t

S

f

3rd inv.

6  
4  
2

### 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 $\frac{6}{3}$	ii $\frac{6}{3}$	iii $\frac{6}{3}$	IV $\frac{6}{3}$	V $\frac{6}{3}$	vi $\frac{6}{3}$	vii $^{\circ}$ $\frac{6}{3}$	I $\frac{6}{3}$

### 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 $\frac{6}{3}$	ii $^{\circ}$ $\frac{6}{3}$	III $^{+}$ $\frac{6}{3}$	iv $\frac{6}{3}$	V $\frac{6}{3}$	VI $\frac{6}{3}$	vii $^{\circ}$ $\frac{6}{3}$	i $\frac{6}{3}$

### 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 $\frac{6}{4}$	ii $\frac{6}{4}$	iii $\frac{6}{4}$	IV $\frac{6}{4}$	V $\frac{6}{4}$	vi $\frac{6}{4}$	vii $^{\circ}$ $\frac{6}{4}$	I $\frac{6}{4}$

### 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 $\frac{6}{4}$	ii $^{\circ}$ $\frac{6}{4}$	III $^{+}$ $\frac{6}{4}$	iv $\frac{6}{4}$	V $\frac{6}{4}$	VI $\frac{6}{4}$	vii $^{\circ}$ $\frac{6}{4}$	i $\frac{6}{4}$

### 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 <sup>6</sup> <sub>3</sub>	ii	vii <sup>o</sup> <sub>3</sub>	iii	I <sup>6</sup> <sub>3</sub>	IV	ii <sup>6</sup> <sub>3</sub>	V	iii <sup>6</sup> <sub>3</sub>	vi	IV <sup>6</sup> <sub>3</sub>	vii <sup>o</sup>	V <sup>6</sup> <sub>3</sub>	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 <sup>6</sup> <sub>3</sub>	ii <sup>o</sup>	vii <sup>o</sup> <sub>3</sub>	III <sup>+</sup>	i <sup>6</sup> <sub>3</sub>	iv	ii <sup>o</sup> <sub>3</sub>	V	III <sup>+</sup> <sub>3</sub>	VI	iv <sup>6</sup> <sub>3</sub>	vii <sup>o</sup>	V <sup>6</sup> <sub>3</sub>	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 <sup>6</sup> <sub>4</sub>	ii	V <sup>6</sup> <sub>4</sub>	iii	vi <sup>6</sup> <sub>4</sub>	IV	vii <sup>o</sup> <sub>4</sub>	V	I <sup>6</sup> <sub>4</sub>	vi	ii <sup>6</sup> <sub>4</sub>	vii <sup>o</sup>	iii <sup>6</sup> <sub>4</sub>	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 <sup>6</sup> <sub>4</sub>	vii <sup>o</sup>	V <sup>6</sup> <sub>4</sub>	III <sup>+</sup>	VI <sup>6</sup> <sub>4</sub>	iv	vii <sup>o</sup> <sub>4</sub>	V	i <sup>6</sup> <sub>4</sub>	VI	ii <sup>o</sup> <sub>4</sub>	vii <sup>o</sup>	III <sup>+</sup> <sub>4</sub>	i

### 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 <sup>6</sup> <sub>3</sub>	IV <sup>6</sup> <sub>4</sub>	ii	vii <sup>6</sup> <sub>3</sub>	V <sup>6</sup> <sub>4</sub>	iii	I <sup>6</sup> <sub>3</sub>	vi <sup>6</sup> <sub>4</sub>	IV	ii <sup>6</sup> <sub>3</sub>	vii <sup>6</sup> <sub>4</sub>	V	iii <sup>6</sup> <sub>3</sub>

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 <sup>6</sup> <sub>4</sub>	vi	IV <sup>6</sup> <sub>3</sub>	ii <sup>6</sup> <sub>4</sub>	vii <sup>6</sup>	V <sup>6</sup> <sub>3</sub>	iii <sup>6</sup> <sub>4</sub>	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 <sup>6</sup> <sub>3</sub>	iv <sup>6</sup> <sub>4</sub>	ii <sup>6</sup>	vii <sup>6</sup> <sub>3</sub>	V <sup>6</sup> <sub>4</sub>	III <sup>+</sup>	i <sup>6</sup> <sub>3</sub>	VI <sup>6</sup> <sub>4</sub>	iv	ii <sup>6</sup> <sub>3</sub>	vii <sup>6</sup> <sub>4</sub>	V	III <sup>+</sup> <sub>3</sub>

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 <sup>6</sup> <sub>4</sub>	VI	iv <sup>6</sup> <sub>3</sub>	ii <sup>6</sup> <sub>4</sub>	vii <sup>6</sup>	V <sup>6</sup> <sub>3</sub>	III <sup>+</sup> <sub>4</sub>	i

### 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 <sup>7</sup>	vi <sup>6</sup> <sub>5</sub>	IV <sup>4</sup> <sub>3</sub>	ii <sup>4</sup> <sub>2</sub>	ii <sup>7</sup>	vii <sup>o</sup> <sub>5</sub> <sup>6</sup>	V <sup>4</sup> <sub>3</sub>	iii <sup>4</sup> <sub>2</sub>	iii <sup>7</sup>	I <sup>6</sup> <sub>5</sub>	vi <sup>4</sup> <sub>3</sub>	IV <sup>4</sup> <sub>2</sub>

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 <sup>7</sup>	ii <sup>6</sup> <sub>5</sub>	vii <sup>o</sup> <sub>3</sub> <sup>4</sup>	V <sup>4</sup> <sub>2</sub>	V <sup>7</sup>	iii <sup>6</sup> <sub>5</sub>	I <sup>4</sup> <sub>3</sub>	vi <sup>4</sup> <sub>2</sub>	vi <sup>7</sup>	IV <sup>6</sup> <sub>5</sub>	ii <sup>4</sup> <sub>3</sub>	vii <sup>o</sup> <sub>2</sub> <sup>4</sup>

l	s	s	s	t
f	f	m	m	s
r	r	r	d	m
t	t	t	t	d
vii <sup>o</sup>	V <sup>6</sup> <sub>5</sub>	iii <sup>4</sup> <sub>3</sub>	I <sup>4</sup> <sub>2</sub>	I <sup>7</sup>

### 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 <sup>4</sup> <sub>2</sub>	ii	ii <sup>4</sup> <sub>2</sub>	iii	iii <sup>4</sup> <sub>2</sub>	IV	IV <sup>4</sup> <sub>2</sub>	V	V <sup>4</sup> <sub>2</sub>	vi	vi <sup>4</sup> <sub>2</sub>	vii <sup>o</sup>	vii <sup>o</sup> <sub>2</sub> <sup>4</sup>

### 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 <sup>4</sup> <sub>2</sub>	ii <sup>o</sup>	ii <sup>o</sup> <sub>2</sub> <sup>4</sup>	III <sup>+</sup>	III <sup>4</sup> <sub>2</sub>	iv	iv <sup>4</sup> <sub>2</sub>	V	V <sup>4</sup> <sub>2</sub>	VI	VI <sup>4</sup> <sub>2</sub>	vii <sup>o</sup>	vii <sup>o</sup> <sub>2</sub> <sup>4</sup>

## 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 <sup>7</sup>	VI <sup>6</sup> <sub>5</sub>	iv <sup>4</sup> <sub>3</sub>	ii <sup>ø</sup> <sup>4</sup> <sub>2</sub>	ii <sup>ø7</sup>	vii <sup>ø</sup> <sup>6</sup> <sub>5</sub>	V <sup>4</sup> <sub>3</sub>	III <sup>+</sup> <sup>4</sup> <sub>2</sub>	III <sup>+</sup> <sup>7</sup>	i <sup>6</sup> <sub>5</sub>	VI <sup>4</sup> <sub>3</sub>	iv <sup>4</sup> <sub>2</sub>

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 <sup>7</sup>	ii <sup>ø</sup> <sup>6</sup> <sub>5</sub>	vii <sup>ø</sup> <sup>4</sup> <sub>3</sub>	V <sup>4</sup> <sub>2</sub>	V <sup>7</sup>	III <sup>+</sup> <sup>6</sup> <sub>5</sub>	i <sup>4</sup> <sub>3</sub>	VI <sup>4</sup> <sub>2</sub>	VI <sup>7</sup>	iv <sup>6</sup> <sub>5</sub>	ii <sup>ø</sup> <sup>4</sup> <sub>3</sub>	vii <sup>ø</sup> <sup>4</sup> <sub>2</sub>

f	m	m	m	si
r	r	d	d	m
t	t	t	l	d
si	si	si	si	l
vii <sup>ø</sup>	V <sup>6</sup> <sub>5</sub>	III <sup>+</sup> <sup>4</sup> <sub>3</sub>	i <sup>4</sup> <sub>2</sub>	i <sup>7</sup>

### 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 <sup>6</sup> <sub>3</sub>	I <sup>6</sup> <sub>5</sub>	ii <sup>6</sup> <sub>3</sub>	ii <sup>6</sup> <sub>5</sub>	iii <sup>6</sup> <sub>3</sub>	iii <sup>6</sup> <sub>5</sub>	IV <sup>6</sup> <sub>3</sub>	IV <sup>6</sup> <sub>5</sub>	V <sup>6</sup> <sub>3</sub>	V <sup>6</sup> <sub>5</sub>	vi <sup>6</sup> <sub>3</sub>	vi <sup>6</sup> <sub>5</sub>	vii <sup>6</sup> <sub>3</sub>	vii <sup>6</sup> <sub>5</sub>

### 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 <sup>6</sup> <sub>3</sub>	i <sup>6</sup> <sub>5</sub>	ii <sup>6</sup> <sub>3</sub>	ii <sup>6</sup> <sub>5</sub>	III <sup>6</sup> <sub>3</sub>	III <sup>6</sup> <sub>5</sub>	iv <sup>6</sup> <sub>3</sub>	IV <sup>6</sup> <sub>5</sub>	V <sup>6</sup> <sub>3</sub>	V <sup>6</sup> <sub>5</sub>	VI <sup>6</sup> <sub>3</sub>	VI <sup>6</sup> <sub>5</sub>	vii <sup>6</sup> <sub>3</sub>	vii <sup>6</sup> <sub>5</sub>

### 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 <sup>6</sup> <sub>4</sub>	I <sup>4</sup> <sub>3</sub>	ii <sup>6</sup> <sub>4</sub>	ii <sup>4</sup> <sub>3</sub>	iii <sup>6</sup> <sub>4</sub>	iii <sup>4</sup> <sub>3</sub>	IV <sup>6</sup> <sub>4</sub>	IV <sup>4</sup> <sub>3</sub>	V <sup>6</sup> <sub>4</sub>	V <sup>4</sup> <sub>3</sub>	vi <sup>6</sup> <sub>4</sub>	vi <sup>4</sup> <sub>3</sub>	vii <sup>6</sup> <sub>4</sub>	vii <sup>4</sup> <sub>3</sub>

### 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 <sup>6</sup> <sub>4</sub>	i <sup>4</sup> <sub>3</sub>	ii <sup>6</sup> <sub>4</sub>	ii <sup>4</sup> <sub>3</sub>	III <sup>6</sup> <sub>4</sub>	III <sup>4</sup> <sub>3</sub>	iv <sup>6</sup> <sub>4</sub>	iv <sup>4</sup> <sub>3</sub>	V <sup>6</sup> <sub>4</sub>	V <sup>4</sup> <sub>3</sub>	VI <sup>6</sup> <sub>4</sub>	VI <sup>4</sup> <sub>3</sub>	vii <sup>6</sup> <sub>4</sub>	vii <sup>4</sup> <sub>3</sub>

## 24.2 Harmonic Progressions

### 24.2.1 Baroque Descending Sequence

Musical notation for a Baroque descending sequence in C major. The sequence consists of eight chords: i, iv, VII, III, VI, ii°, V, and i. The bass line descends stepwise from C4 to C3. The treble line contains triads for each chord.

i iv VII III VI ii° V i

Musical notation for a Baroque descending sequence in B-flat major. The sequence consists of eight chords: i, iv, VII, III, VI, ii°, V, and i. The bass line descends stepwise from B-flat4 to B-flat3. The treble line contains triads for each chord.

i iv VII III VI ii° V i

### 24.2.2 Common minor Chord Progressions

Musical notation for a common minor chord progression in D minor. The sequence consists of seven chords: i, V, i, iv, V, V, and i. The bass line descends stepwise from D4 to D3. The treble line contains triads for each chord.

i V i iv V V i

Musical notation for a common minor chord progression in B-flat minor. The sequence consists of seven chords: i, V, i, iv, V, V, and i. The bass line descends stepwise from B-flat4 to B-flat3. The treble line contains triads for each chord.

i V i iv V V i

### 24.2.3 Root, 6/3 Descending Sequence

I IV V I<sup>6</sup> IV vii<sup>6</sup> iii vi<sup>6</sup> ii V<sup>6</sup>  
 I IV<sup>6</sup> vii iii<sup>6</sup> vi ii<sup>6</sup> V V<sup>7</sup> I

### 24.2.4 Root, 6/5 Descending Sequence

I IV V I<sup>5</sup> IV vii<sup>6</sup> iii vi<sup>5</sup> ii V<sup>5</sup>  
 I IV<sup>5</sup> vii iii<sup>6</sup> vi ii<sup>6</sup> V V<sup>7</sup> I

### 24.2.5 First Inversion minor Chord Progression

i vii<sup>6</sup> i<sup>6</sup> ii<sup>6</sup> i<sup>4</sup> V<sup>7</sup> i

### 24.2.6 Seventh Chords in Major Progression

i vii<sup>6</sup> vii<sup>5</sup> i<sup>6</sup> ii<sup>6</sup> i<sup>4</sup> V V<sup>7</sup> i

## 24.2.7 Melody for Analysis: Ave Maria

Franz Wullner

**Andante**

*p* *cresc.* *f* *f*

A - ve, a - ve a - ve Ma -

*p* *cresc.*

A - ve, a - ve, a - ve, a -

*p* *cresc.*

A - ve, a - ve, a - ve, a -

8 *dim.* *mf* *mp*

ri - a A - ve, a - ve, a -

*f* *dim.* *mf* *mp*

-ve Ma - ri - a. A - ve, a - ve a -

*f* *dim.* *mf* *mp*

-ve Ma - ri - a A - ve, a - ve,

16 *p*

-ve a - ve Ma - ri - a.

*p*

ve a - ve Ma - ri - a

*p*

a - ve, a - ve Ma - ri - a

22 *p* *p* *pp*

A - ve A - ve Ma - ri - a.

*p* *p* *pp*

A - ve A - ve Ma - ri - a

*p* *p* *pp*

A - ve a - ve Ma - ri - a

## 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 3 <sup>rd</sup>		
		do
do	ta	la
		fa

#### Structure of a Secondary Dominant:

(minor 3 <sup>rd</sup> )
minor 3rd
Major 3 <sup>rd</sup>

m	=	m	
d		<i>di</i>	
l		l	
vi		V/	

f	=		
r			
t		t	
vii <sup>o</sup>		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 <sup>6</sup>	vii <sup>o</sup>	iii <sup>6</sup>	V <sup>6</sup> / vi	vi	ii <sup>6</sup>	V <sup>6</sup> / V	V	I <sup>6</sup>	V <sup>6</sup> / IV	IV	vii <sup>o6</sup>	V <sup>6</sup> / iii	iii	vi <sup>6</sup>	V <sup>6</sup> / ii	ii	V <sup>6</sup>	V <sup>6</sup> / I	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.

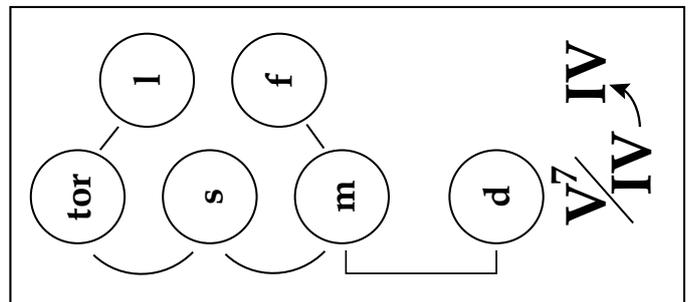
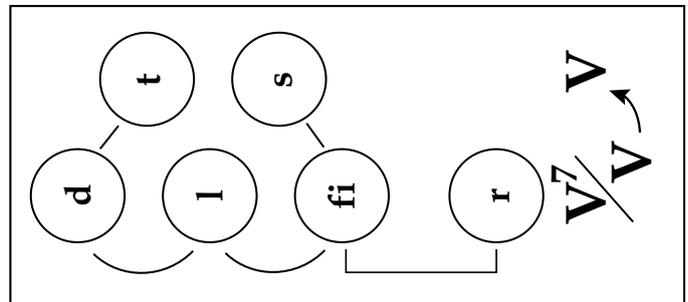
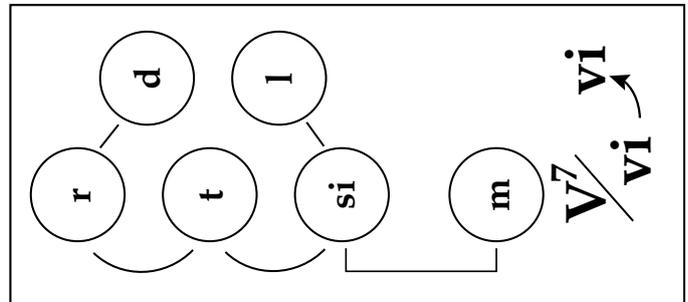
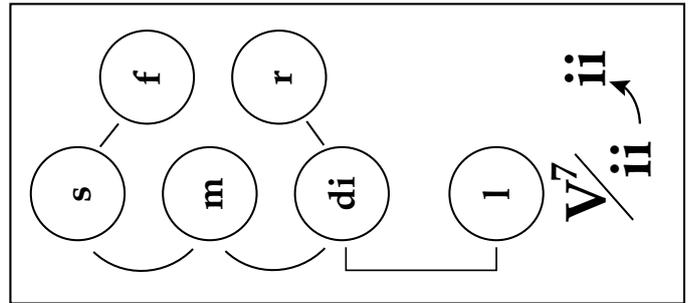
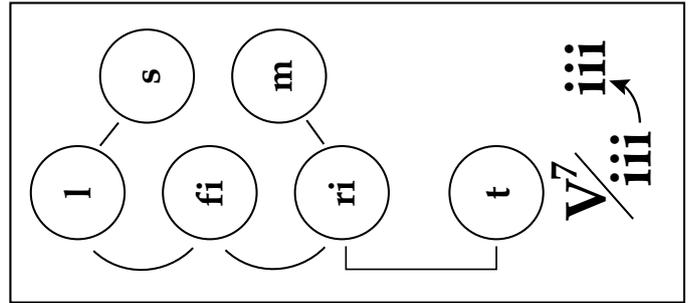
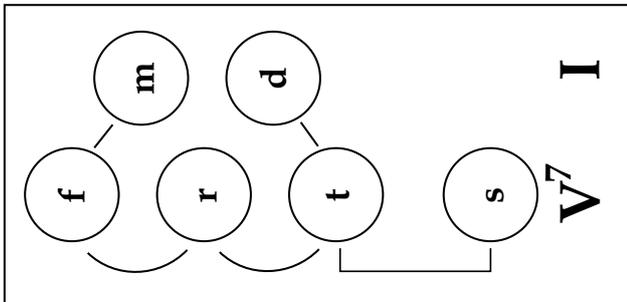
### 24.3.3 Secondary Dominant Progression: D Major

I      IV<sup>6</sup>      vii<sup>0</sup>      iii<sup>6</sup>      V<sup>7</sup>/vi      vi  
 7  
 ii<sup>6</sup>      V<sup>7</sup>/V      V      I<sup>6</sup>      V<sup>5</sup>/IV  
 12  
 IV      vii<sup>06</sup>      V<sup>7</sup>/iii      iii      vi<sup>6</sup>  
 17  
 V<sup>7</sup>/ii      ii      V<sup>6</sup>      V<sup>5</sup>      I

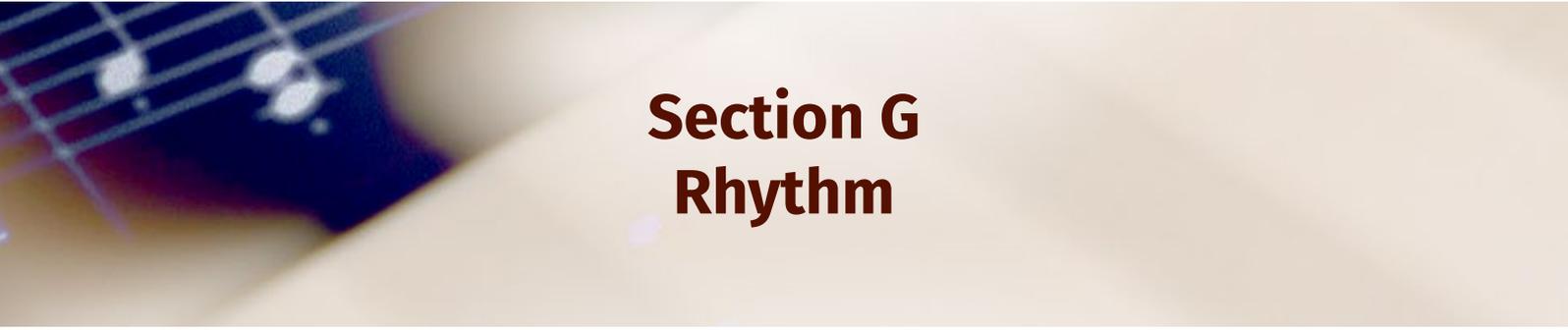
### 24.3.4 Secondary Dominant Progression II: Bb Major

I      V<sup>7</sup>/ii      ii      V<sup>7</sup>/iii      iii      V<sup>7</sup>/V      V  
 8  
 V<sup>5</sup>/vi      vi      V<sup>2</sup>/IV      IV<sup>6</sup>      ii<sup>6</sup>      I<sup>4</sup>      V<sup>7</sup>      I

## 24.3.5 Secondary Dominant Seventh Chords in Root Position Chart







# Section G Rhythm





## 25.1.2 Simple Time: Tika-tika

The musical score for 'Tika-tika' is presented in seven numbered systems. Systems 1 through 4 are in 2/4 time, while systems 5 through 7 are in 4/4 time. Each system contains a single melodic line (systems 1-4) or a two-staff piano accompaniment (systems 5-7). The notation includes quarter notes, eighth notes, and sixteenth notes, with various rests and articulation marks. The piece concludes with a double bar line.

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

1

2

3

4

5

6

7

8

9

## 25.1.4 Compound Time: ta-ti, tititi, tam

1

ta ti ta ti ti ti ti tam

2

3

4

5

6

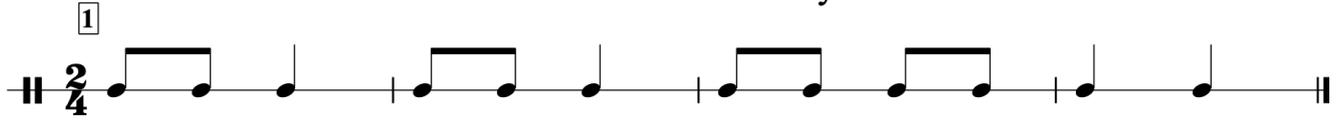
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## 25.1.6 Simple Time: Rhythms for Melodic Dictation and Improvisation I

Write the solfa below the rhythm.

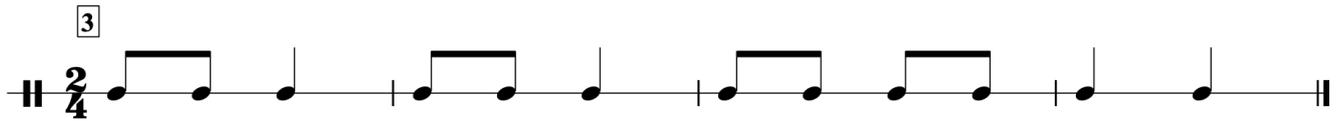
1



2



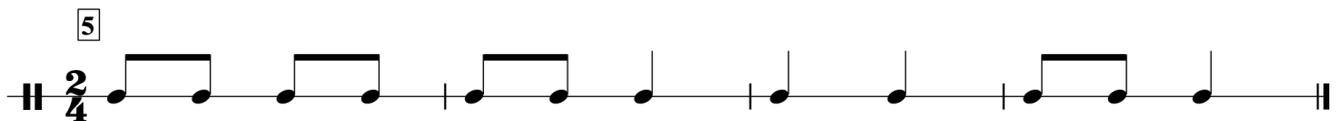
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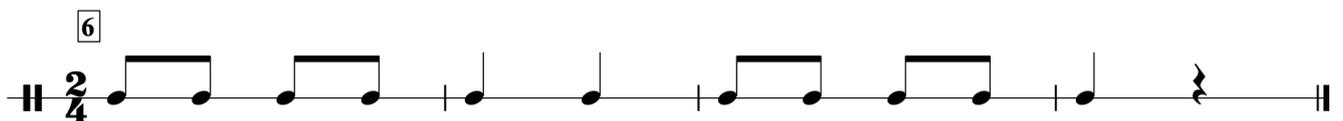
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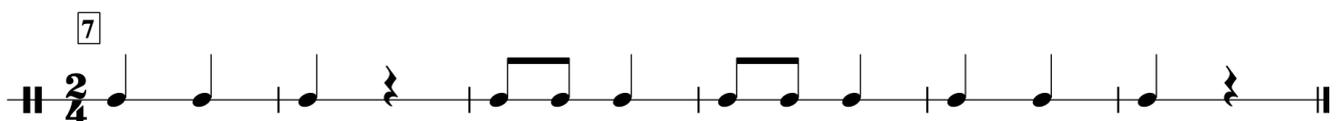
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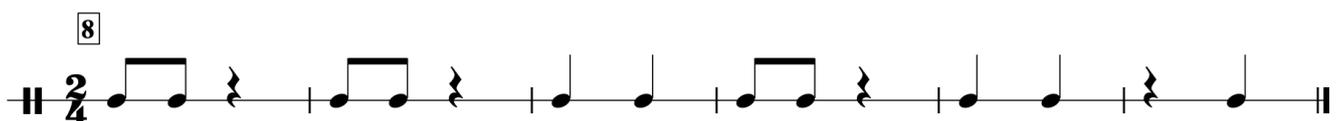
6



7



8



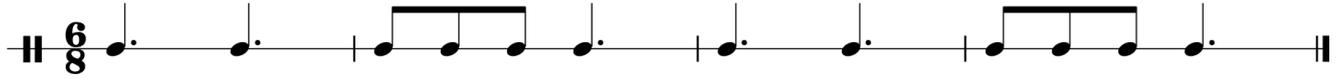
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## 25.1.7 Compound Time: Rhythms for Melodic Dictation and Improvisation II

Write the solfa below the rhythm.

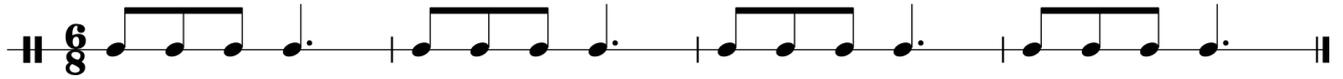
1



2



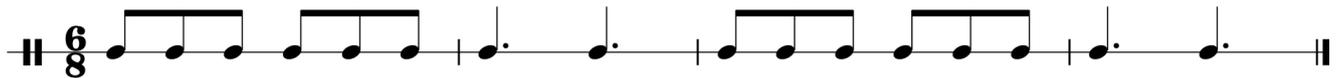
3



4



5



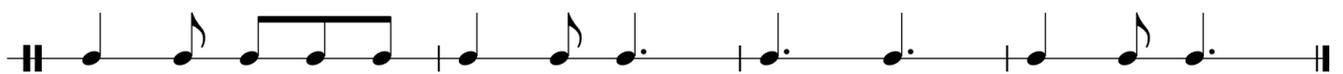
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7



8



9





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

1

ti ti-ka ti ti ti ti-ka ti-ka ti ti

2

3

4

5

6

7

## 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.

1

do

do

2

do re

do

3 Key given by teacher

do

4

do

5

do

## 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.

1

do

2

do re

do

3 Key given by teacher:

4

5

## 25.3 Further Rhythmic Progression

### 25.3.1 Simple Time: Syncopa

1

syn - co - pa syn - co - pa

2

3

4

5

6

7

## 25.3.2 Simple Time: ti-tika

1

ti - ti - ka ti ti - ka

2

3

4

5

6

7

8

### 25.3.3 Simple Time: tika-ti

1

ti - ka ti ti - ka ti ti - ka ti

2

3

4

5

6

7

8

### 25.3.4 Simple Time: ti-tika, tika-ti

1

ti ti - ka ti ti - ka ti ti ta ti ti - ka ti - ka ti ta ta

2

3

4

5

6

7

8

### 25.3.5 Simple Time: tam-ti

1

2

3

4

5

6

7

8

tam - ti tam - ti syn - co - pa

### 25.3.6 Simple Time: ti-tam

1

tam - ti ti - tam syn-co - pa ti-tam

2

3

4

## 25.3.7 Simple Time: triola

1

2

tri - o - la

3

4

5

6

7

8

### 25.3.8 Simple Time: tim-ka

1

tim - ka ti ti tam - ti tim - ka ti ti ta ta

2

3

4

5

6

7

8

### 25.3.9 Simple Time: ka-tim

1

tim - ka ka-tim ka-tim ta ti - ti - ka ka-tim ti - ka ti ka-tim

2

3

4

5

6

7

3

### 25.3.10 Compound Time: tika-tika-tika

1

ti-ka-ti-ka-ti-ka ti-ka ti-ka ti ti-ka ti ti ti-ka-ti-ka ti

2

3

4

5

6

7



### 25.3.12 Compound Time: ta-tika and tika-ta

1

ta ti-ka ti-ka ta ti ti-ka ti ti-ka ta

2

3

4

5

6

7

### 25.3.13 Compound Time: timka-ti

1

tim - ka ti                      tim - ka ti - ka

2

3

4

5

6

7

### 25.3.14 Compound Time: Duple

1

du - ple

2

3

4

5

6

7

8

## 25.3.15 Compound Time: Timka-tika and tika-timka

1

tim-ka-ti-ka ti-ka-tim-ka

2

3

4

5

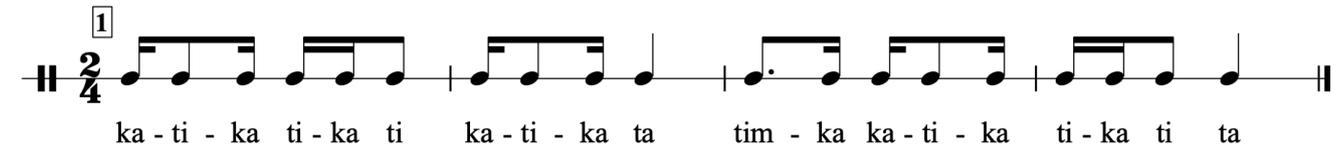
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7

8

## 25.3.16 Simple Time: Ka-ti-ka

1



ka - ti - ka ti - ka ti ka - ti - ka ta tim - ka ka - ti - ka ti - ka ti ta

2



3



4



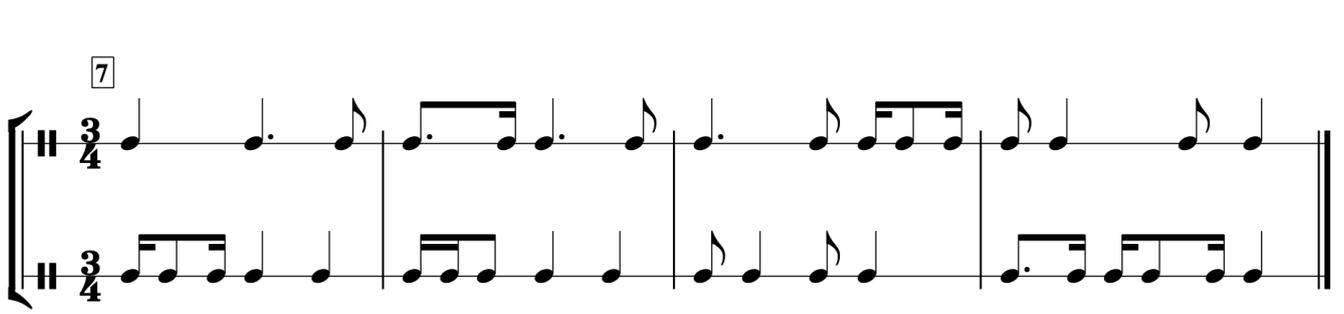
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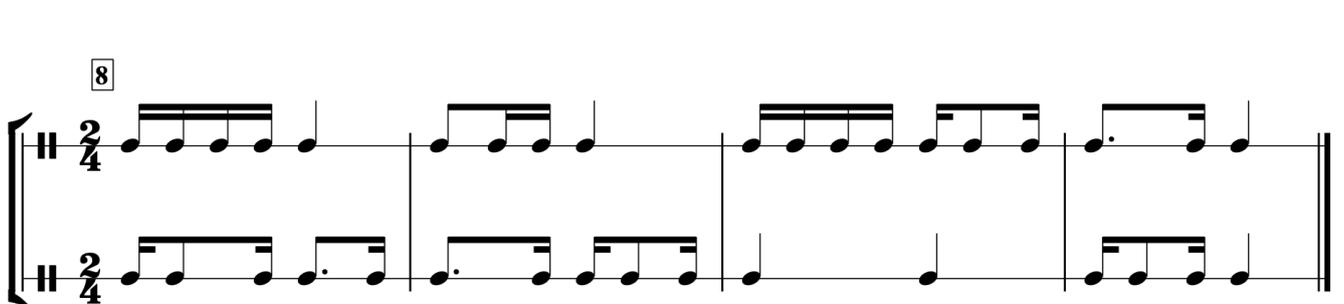
6



7



8



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

1

ka-ti - ka ti ti ka-ti - ka

2

3

4

5

6

7

8

### 25.3.18 Simple Time: ti-tika\_ka-ti

1

ti ti - ka ka ti

2

3

4

5

6

## 25.3.19 Simple Time: Triple ta

1  $\frac{4}{4}$  tri-ple-ta

2  $\frac{3}{4}$

3  $\frac{4}{4}$

4  $\frac{2}{4}$

5  $\frac{4}{4}$

6  $\frac{4}{4}$

7  $\frac{3}{4}$

The exercises consist of seven numbered musical staves. Each staff shows a sequence of notes with brackets and the number '3' above them, indicating triplet rhythms. Exercise 1 is in 4/4 time and includes the text 'tri-ple-ta'. Exercise 2 is in 3/4 time. Exercise 3 is in 4/4 time. Exercise 4 is in 2/4 time. Exercise 5 is in 4/4 time and is presented as a grand staff with two staves. Exercise 6 is in 4/4 time and is also a grand staff. Exercise 7 is in 3/4 time and is a grand staff. The notes are primarily quarter and eighth notes, with some dotted notes and rests.

### 25.3.20 6/4 and 9/8

1

2

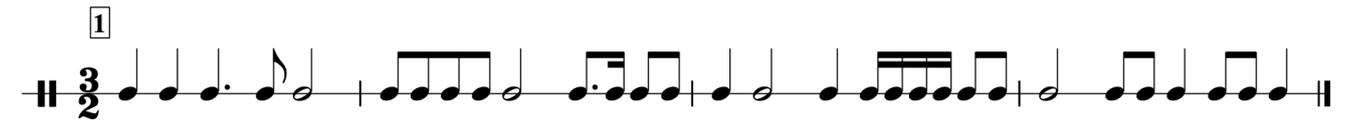
3

4

5

### 25.3.21 6/4 and 3/2

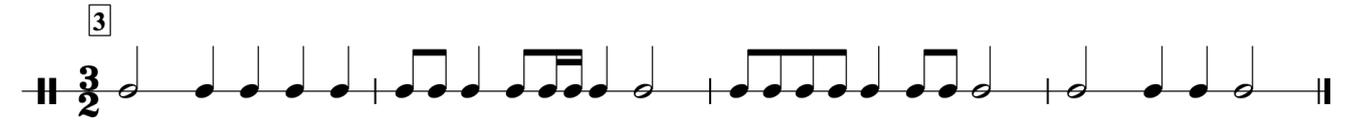
1



2



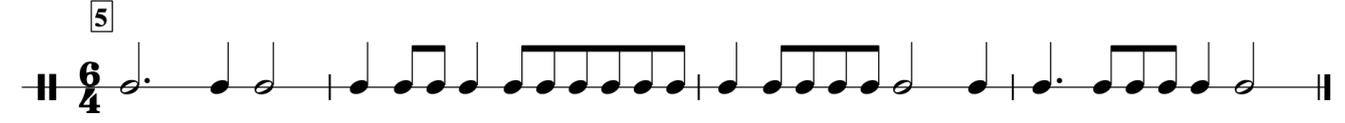
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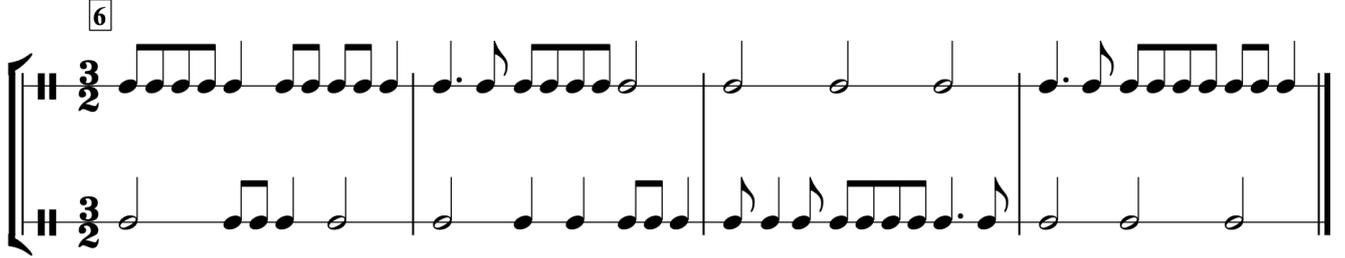
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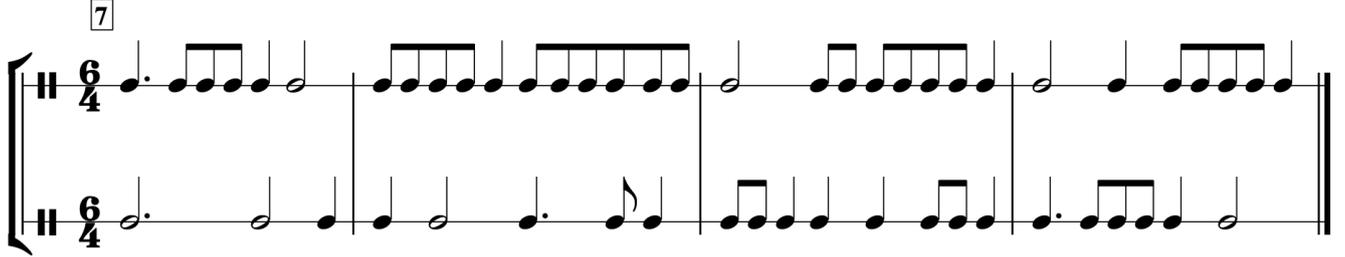
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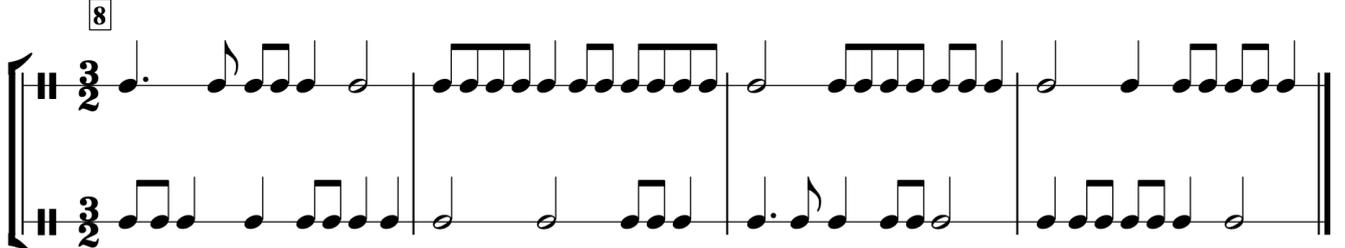
6



7



8



### 25.3.22 Extended Syncopation: Syncopa and ti-tika\_ka-ti tied over the bar

1

ta syn-co - pa ta ti - ti ti - ti - ka\_ka ti ta

Detailed description: This exercise consists of four measures in 4/4 time. The first measure contains the lyrics 'ta syn-co - pa ta'. The second measure contains 'ti - ti'. The third measure contains 'ti - ti - ka\_ka'. The fourth measure contains 'ti ta'. The melody features syncopation, with notes starting on the second and third beats of the measure. The bass line provides a steady accompaniment.

2

Detailed description: This exercise consists of four measures in 4/4 time. The melody is highly syncopated, with notes starting on the second and third beats. It features a mix of eighth and sixteenth notes, with some notes tied across bar lines.

3

Detailed description: This exercise consists of four measures in 4/4 time. It features a triplet of eighth notes in the third measure, marked with a '3' above the notes. The melody is syncopated, starting on the second and third beats.

4

Detailed description: This exercise consists of four measures in 3/4 time. It features a triplet of eighth notes in the third measure, marked with a '3' above the notes. The melody is syncopated, starting on the second and third beats.

5

syn-co - co - pa

Detailed description: This exercise consists of four measures in 4/4 time. The first measure contains the lyrics 'syn-co - co - pa'. The melody is syncopated, with notes starting on the second and third beats. The bass line provides a steady accompaniment.

6

Detailed description: This exercise consists of four measures in 4/4 time. It features a triplet of eighth notes in the third measure, marked with a '3' above the notes. The melody is syncopated, starting on the second and third beats.

7

Detailed description: This exercise consists of four measures in 3/4 time. The melody is syncopated, starting on the second and third beats. It features a mix of eighth and sixteenth notes, with some notes tied across bar lines.

### 25.3.23 More Extended Syncopation

1

2

3

4

5

6

7

### 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.

1

2

3

4

5

6



## 25.3.25 Simple and Compound Time: Rhythms for Dictation and Improvisation

1

Musical notation for exercise 1 in 4/4 time. The top staff contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff contains a bass line of eighth notes: G3, A3, B3, C4, B3, A3, G3, followed by a quarter rest, and then a melody of quarter notes: G3, A3, B3, C4.

2

Musical notation for exercise 2 in 3/4 time. The top staff contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff contains a bass line of quarter notes: G3, A3, B3, C4, B3, A3, G3, followed by a quarter rest, and then a melody of quarter notes: G3, A3, B3, C4, B3, A3, G3.

3

Musical notation for exercise 3 in 3/4 time. The top staff contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff contains a bass line of quarter notes: G3, A3, B3, C4, B3, A3, G3.

4

Musical notation for exercise 4 in 4/4 time. The top staff contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff contains a bass line of quarter notes: G3, A3, B3, C4, B3, A3, G3.

5

Musical notation for exercise 5 in 6/8 time. The top staff contains a melody of dotted quarter notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff contains a bass line of dotted quarter notes: G3, A3, B3, C4, B3, A3, G3.

6

Musical notation for exercise 6 in 6/8 time. The top staff contains a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff contains a bass line of eighth notes: G3, A3, B3, C4, B3, A3, G3.





# Appendices



# 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.



## A2.0 Note Naming: Bass Clef

Time:  
Correct: /16



Time:  
Correct: /16



Time:  
Correct: /16



Time:  
Correct: /16



Time:  
Correct: /16



Time:  
Correct: /16



### 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

Time:  
Correct: /12

5

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

Time:  
Correct: /12

9

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

Time:  
Correct: /12

13

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

Time:  
Correct: /12

17

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

Time:  
Correct: /12

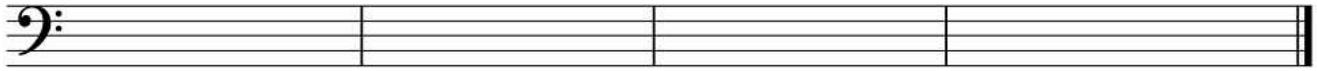
21

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

## 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

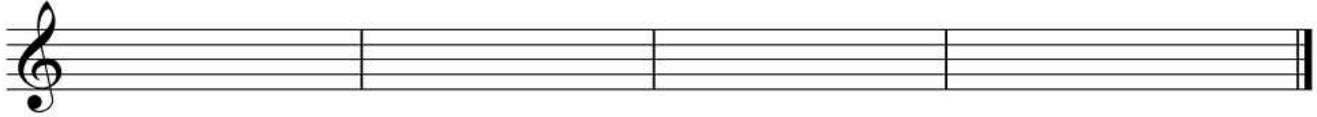
25



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

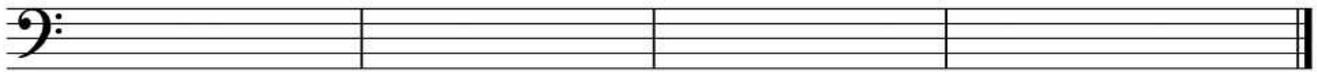
Time:  
Correct: /24

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

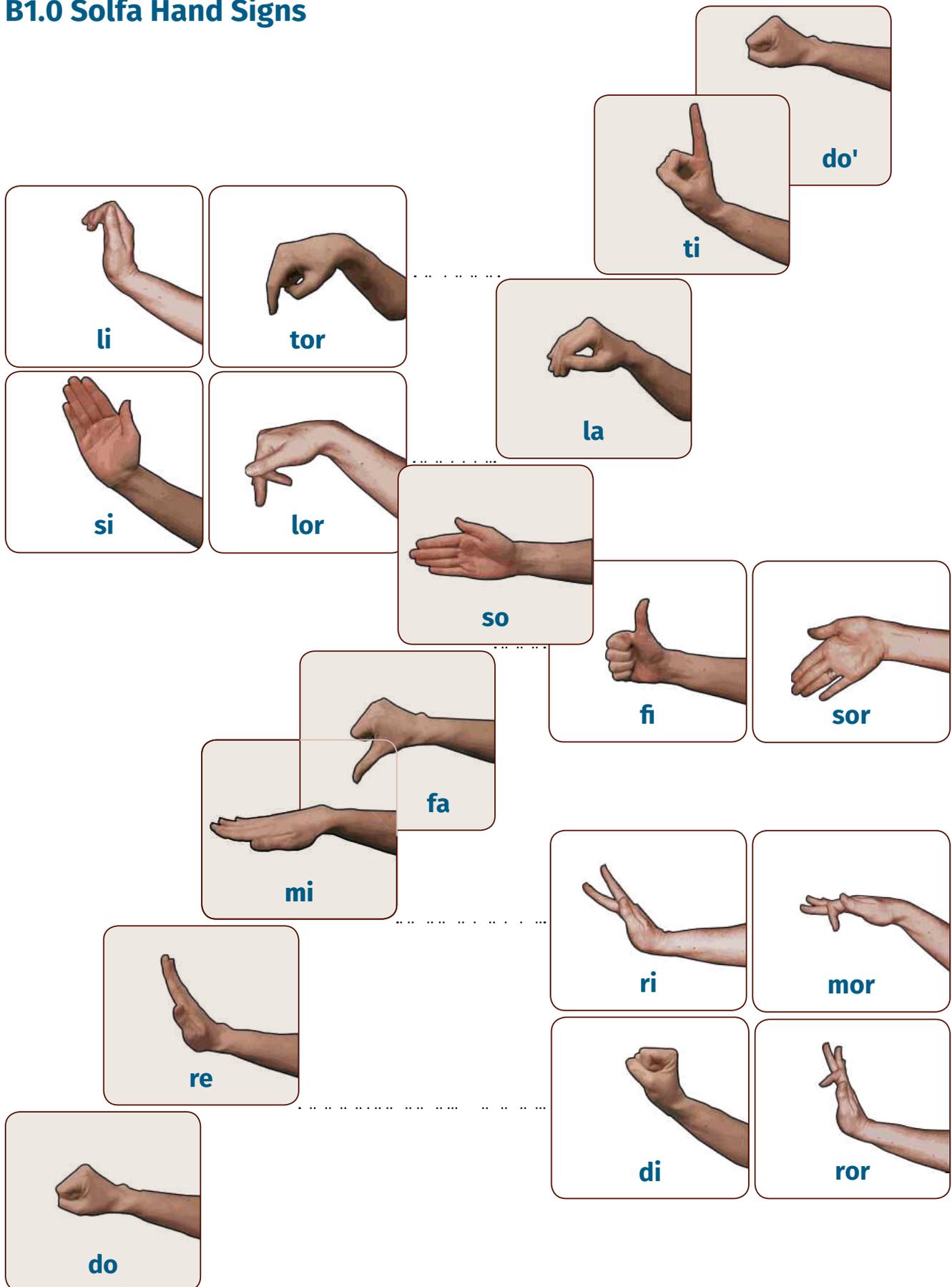


A A G      A C B      G C F      F B B



# Appendix B - Solfa Hand Signs & Ladder

## B1.0 Solfa Hand Signs





# 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

## 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

# Appendic D - Uncommon Time Signature Repertoire

## D1.0 Albanian Folk Song

Albanian

Musical notation for Albanian Folk Song D1.0. The piece is in 7/8 time and D major. It consists of two staves of music. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. The melody is characterized by eighth and sixteenth notes.

## D2.0 Greek Folk Song I

Albanian

Musical notation for Greek Folk Song I D2.0. The piece is in 7/8 time and B-flat major. It consists of three staves of music. The first staff contains measures 1 through 6, the second staff contains measures 7 through 11, and the third staff contains measures 12 through 15. The melody features a mix of eighth and sixteenth notes with some rests.

## D3.0 Greek Folk Song II

Musical notation for Greek Folk Song II D3.0. The piece is in 7/8 time and D major. It consists of three staves of music. The first staff contains measures 1 through 4, the second staff contains measures 5 through 8, and the third staff contains measures 9 through 12. The melody is primarily composed of eighth and sixteenth notes.



# 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 exercises. 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.

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

Bach

The image displays a musical score for a chorale by Johann Sebastian Bach. The score is written for two systems of staves, each containing a vocal line and a keyboard accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first system consists of 12 staves, and the second system consists of 12 staves. The score includes various musical notations such as notes, rests, and accidentals. A fermata is placed over the final note of the first system. A small number '5' is written below the first staff of the second system. The score is presented in a vertical orientation on the page.

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

Bach

The image displays a musical score for a chorale by Johann Sebastian Bach. The score is written for a four-part setting (Soprano, Alto, Tenor, Bass) and is presented in three systems. The first system begins with a treble clef and a 4/4 time signature, followed by a bass clef and a 4/4 time signature. The second system starts with a measure number '5' and a treble clef, followed by a bass clef. The third system starts with a measure number '8' and a treble clef, followed by a bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accidentals (sharps and naturals) throughout the score. The notation includes stems, beams, and slurs, indicating phrasing and articulation. The overall style is characteristic of Baroque chorale writing.

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

Bach

The image displays a musical score for a chorale by Johann Sebastian Bach. The score is written for two systems of staves. Each system consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, accidentals, and phrasing slurs. The first system concludes with a double bar line and repeat dots. The second system begins with a fermata over the first measure of the upper staff. The score is presented in a vertical orientation on the page.

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

Bach

The image displays two systems of musical notation for a chorale by J.S. Bach. Each system consists of two staves. The left staff of each system is a vocal line, and the right staff is an instrumental line. The first system begins with a treble clef and a 4/4 time signature, while the second system begins with a bass clef and a 4/4 time signature. The notation includes various note values, rests, and accidentals, with some notes marked with a fermata. The word 'Bach' is written vertically to the left of the first system. A small number '5' is located at the beginning of the second system.

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

Bach

The image displays a musical score for a chorale by J.S. Bach. It is organized into two systems, each containing four staves. The first system begins with a treble clef and a 4/4 time signature. The second system begins with a bass clef and a 4/4 time signature. The notation is complex, featuring polyphonic textures with various rhythmic values (eighth, sixteenth, and dotted notes) and accidentals (sharps and naturals). The score is presented in a vertical orientation on the page.

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

Bach

5

9

# E7.0 Bach Chorale: Herzlich Tut Mich Verlangen I

Bach

4

8

# E8.0 Bach Chorale: Herzlich Tut Mich Verlangen II

Bach

Musical notation for measures 1-14 of the chorale. The score is written for two staves: a treble clef staff on the left and a bass clef staff on the right. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals. The piece begins with a repeat sign in both staves.

15

Musical notation for measures 15-18 of the chorale. The notation continues from the previous system, showing the progression of the melody and harmony. It includes a fermata over a measure in the bass staff in measure 17.

19

Musical notation for measures 19-22 of the chorale. The notation concludes the piece with a final cadence in both staves.

# E9.0 Bach Chorale: Herzlich Tut Mich Verlangen III

Bach

19

# Rhythm Index

## Simple Time:

### ta titi za

Go West . . . . .	14
Good News . . . . .	14
Who's that yonder . . . . .	14
Hot cross buns . . . . .	16
Left Overs . . . . .	26
Great big house . . . . .	34
Rocky Mountain . . . . .	36
Ring, ring the bell. . . . .	82
All around the butter cup. . . . .	84
German Melody . . . . .	91
This Old Hammer (anacrusis) . . . . .	112
Bird in my hand . . . . .	84

### Minim

Kaeru no uta - Frog Song . . . . .	92
Mester Canon . . . . .	99
Cerubini Canon. . . . .	109
Tilman Melody . . . . .	103
German Canon . . . . .	102
Soft you tread. . . . .	129
Ghost of Tom. . . . .	129
Ah, Poor Bird. . . . .	137

### tika-tika

Old Brass Wagon . . . . .	55
Anytime You Need Me . . . . .	27
Been a Longa Tine . . . . .	80
Can a Fella? . . . . .	26
S'vivon, Sov Sov Sov (First phrase) . . . . .	80
Canon for 3 Voices (First phrase) . . . . .	26

### ti-tika

Fire in the mountain . . . . .	27
Pourquoi? . . . . .	48
Sailing on the ocean . . . . .	57
Dog and Cat. . . . .	58
The mad man (plus anacrusis) . . . . .	53
Debka Hora . . . . .	77
I'm Gonna Dance All Day. . . . .	90
Patapan . . . . .	143
Drunken Sailor . . . . .	179

### tika-ti

Ida Red . . . . .	34
You turn (plus syncopa) . . . . .	35
Stodola Pumpa. . . . .	80
Lime Juice Tub. . . . .	76
Ring Ring the Bell. . . . .	67
Freedom Train. . . . .	94
Frog went a courtin' . . . . .	123

### tim-ka

Roll the old Chariot . . . . .	36
When the Train Comes Along. . . . .	78
Jubilate Deo . . . . .	100
S'vivon, sov, sov, sov . . . . .	197
Metronome Canon. . . . .	100
Aloha Oe . . . . .	170
Caldara N6 Canon . . . . .	102
Frog went a courtin'. . . . .	187

### ka-tim

Mind the Gap . . . . .	104
Lachlan Tigers. . . . .	128
Home on a cloud . . . . .	155

### syncopa

Three second memory . . . . .	27
do re mi A Section . . . . .	15
Don't let the wind . . . . .	48
Liza Jane verse . . . . .	105
Hill an Gully Rider . . . . .	144
Somebody's Knocking at your door . . . . .	53
My paddle . . . . .	57
You turn (plus tika ti). . . . .	35
Sing song saya . . . . .	77
Give me a candle . . . . .	79
Senua de dende (and ti tam). . . . .	99
Young Lady of Ryde . . . . .	167

### ka-ti-ka

Hosanna in Excelsis (Gillan). . . . .	94
I got a robe . . . . .	58
I got a letter this morning . . . . .	78
The Easy Winners. . . . .	154
Brazilian Melody. . . . .	101

## **tam-ti**

Dem bones .....	15
Steal Away .....	35
Wont to Prowl .....	35
Shady Grove .....	67
Liza Jane chorus .....	105
Arirung (3/4) .....	56
The bird song .....	153
The birch tree .....	153
Rise up, O flame (3/4) .....	78
Da Pacem Domine .....	94
Make New Friends .....	95
Above the Plain (anacrusis) .....	93
Viva la Musica .....	101
Palestrina Canon .....	103
Horn Fifths Melody I (3/4) .....	107
Hush-a-bye, Birdie (3/4) .....	112
Ode to Westralia .....	188
Welcome Every Guest .....	199
Aweigh Santiano .....	183

## **tam-tika**

Gumpelzhaimer .....	273
Menuet from the French Suite in D min. ...	159
Magic Flute Melody .....	150
Menuet Krieger (3/4) .....	145

## **ti tam**

All Round the Brick Yard .....	59
Go 'Round the Mountain .....	84
I Want to Rise .....	54
Cockles and Mussels (3/4) .....	90
Senua de dende (tied) .....	99
All Night, All Day .....	59
Muskat .....	120
The Grey Goose .....	144

## **Triola**

One Bottle of Pop (3/4) .....	93
Benvenuto Cellini .....	169
The Willow Tree .....	160
Oh for the Wings of a Dove (tied) .....	188
Mozart Minuet .....	120

## **Triple Ta**

Earth is Sleeping .....	181
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## **Anacrusis**

Wont to Prowl .....	35
Angel Band (6/8) .....	122
The mad man .....	53
Lime Juice tub .....	76
Aqua qua .....	78
Morton bay (3/4) .....	79
Above the plain .....	93
Waltzing Matilda Qld Version .....	107
This Old Hammer .....	112
The Keel Row (6/8) .....	121
The River is Flowing .....	130

## **2/2**

Monkey and a turtle .....	55
Mester Canon 2 .....	100
Clemens Canon .....	105
Bona Nox .....	106
Kyrie Eleison .....	137
Oh, Absalom .....	138
Berton Canon .....	103
Boyce Alleluia .....	152
Hymn Tune .....	155

## **Ties/syncopation**

Four white horses .....	80
Walk With Me For A While .....	132
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Walk with me for a while (Syncopa beats 2 & 3) .....	132
Caldara Harmonic minor Canon .....	144
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Theme from Mozart Symphony No 10 K74 ..	160
Wade in the Water .....	146
Ecoisaise (titi tied to ti-tika) .....	169
Sesere eeye (ti-tika tied to tika-ti) .....	16
Shake the Dust from your Feet (ti-tika tied to tika-ti) .....	124

## **3/4**

Morning .....	34
Arirung .....	56
Rise up o flame .....	78
Cockles and Mussels .....	90
Morning is Come .....	101
Little Fish (anacrusis) .....	105
Horn Fifths Melody 1 .....	107
Hush-a-bye, Birdie .....	112
Give me a Hut .....	116
The Ash Grove .....	153

## 3/2

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## 5/4

Wake in the Moonlight .....	186
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## 3/8

Bach Melodic minor Melody II.....	160
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## Extended/more complex syncopation

Four white horses .....	80
Walk With Me For A While.....	132
Banuwa (over beats 2 and 3) .....	95
Caldara Harmonic minor Canon .....	144
On the Shoulders of Giants (tim-ka tied to ka-ti-ka).....	176

## Compound Time:

### tititi tam

Wandering Here .....	26
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### tititi ta-ti tam

Chinese Folk Song .....	48
Flowing Water .....	113
Hine ma tov.....	129
Tyger, Tyger .....	76
Fire Down Below.....	95
Cabbage Tree Hat (anacrusis) .....	104
The Keel Row (anacrusis) .....	121
Angel Band (anacrusis).....	53
Waltzing Matilda Qld Version (anacrusis) .	107
Algy met the bear (ties) .....	99
Since Dad got Put in Jail (anacrusis, ties) ..	92
Horn Fifths Melody II.....	107
Hoffmeister Sing and Play .....	155

### ti ta

There was an old Man from Lee .....	143
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## tim-ka ti

Compound Kyrie.....	131
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## tim-ka tika

The Question.....	124
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## Duple

Soft the tread of your feet .....	131
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## ti ka-tim

Tell me a Story For Pure Delight (and ka-tim ti).....	131
Moon With Your Face.....	55

## ka-ti-ti-ka

Vegetarian Bear (tika-ka-tim) .....	96
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## ka-ti-ka-ti

The Emperor's new clothes .....	154
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## ka-tim ti

Show me the way to go home .....	139
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## 6/4

Israeli Alleluia.....	128
Chant .....	199

## tim ti-ka

Follow My Lead.....	113
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## 9/8

White Swans .....	100
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## 6/4

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Anytime You Need Me .....	27	Cherubini 'di' Canon .....	168
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As I Roved Out .....	183	Clemens Canon.....	105
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Hoffmeister Sing and Play.....	155	Morton Bay.....	79
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Shady Grove .....	67	Wearing my Long Winged Feathers.....	199
Shake the Dust From Your Feet .....	124	Welcome, Every Guest.....	130
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si Sequence II .....	136	Wont to Prowl .....	35
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Somebody's Knocking at Your Door.....	53		
Soon I will be Done .....	142		
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Stodola Pumpa.....	80		
S'vivon, sov, sov, sov .....	145		
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Mastering Aural Musicianship through developing high level aural skills promotes superior musical performance. Based on the Kodály method, this program will develop your ears in a way that will match your knowledge of music theory and literacy. Over many years of teaching, I have seen amazing improvement in students who have the world of Aural Musicianship opened up to them. They listen more, they perform more in tune, their timing is refined, and they are more confident!

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