1950

The correlation of basic rudiments of music and written harmony with sightsinging and eartraining as exemplified by annotated examples

Husbands, Yvonne Natalie

Boston University

http://hdl.handle.net/2144/4713

Boston University
THE CORRELATION OF BASIC RUDIMENTS OF MUSIC
AND WRITTEN HARMONY WITH SIGHTSINGING AND EARTRAINING
AS EXEMPLIFIED BY ANNOTATED EXERCISES

by

YVONNE NATALIE HUSBANDS
Mus. B., Boston University,
1946

Submitted in partial fulfillment of the Requirements
for the Degree of Master of Music Education
1950
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Item</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title Page</td>
<td></td>
</tr>
<tr>
<td>Approval Page</td>
<td></td>
</tr>
<tr>
<td>Introduction</td>
<td></td>
</tr>
<tr>
<td>Statement</td>
<td>1</td>
</tr>
<tr>
<td>Justification</td>
<td>1</td>
</tr>
<tr>
<td>Procedure and Techniques.</td>
<td>iii</td>
</tr>
<tr>
<td>Outline</td>
<td>ix</td>
</tr>
<tr>
<td>The Correlation of the Basic Rudiments of Music and Written Harmony with Sightsinging and Ear-Training as exemplified by Annotated Exercises</td>
<td>1</td>
</tr>
<tr>
<td>I. Melodic in the G Clef</td>
<td>1</td>
</tr>
<tr>
<td>II. Melodic in the F Clef</td>
<td>5</td>
</tr>
<tr>
<td>III. Chromatic Tones in the Major Scale</td>
<td>8</td>
</tr>
<tr>
<td>IV. Minor Keys</td>
<td>11</td>
</tr>
<tr>
<td>V. Rhythm</td>
<td>14</td>
</tr>
<tr>
<td>VI. Rhythm and Melodic</td>
<td>14</td>
</tr>
<tr>
<td>VII. Two Part</td>
<td>16</td>
</tr>
<tr>
<td>VIII. Three Part</td>
<td>19</td>
</tr>
<tr>
<td>IX. Four Part</td>
<td>20</td>
</tr>
<tr>
<td>X. Principal Chords</td>
<td>20</td>
</tr>
<tr>
<td>XI. Secondary Chords</td>
<td>22</td>
</tr>
<tr>
<td>XII. First Inversion</td>
<td>23</td>
</tr>
<tr>
<td>XIII. Second Inversion</td>
<td>25</td>
</tr>
<tr>
<td>XIV. Dominant Seventh Chord and Inversions</td>
<td>26</td>
</tr>
<tr>
<td>XV. Non-Chord Tones</td>
<td>28</td>
</tr>
<tr>
<td>Abstract</td>
<td>a-b</td>
</tr>
<tr>
<td>Bibliography</td>
<td>c</td>
</tr>
</tbody>
</table>
INTRODUCTION

STATEMENT:

Certain techniques and skills including sight reading, and the aural awareness of scale construction, rhythmic patterns, major and minor modes, intervals and terms of expression such as staccato, and legato, are acquired during the mastering of basic rudiments of music and serve as preparation for written harmony. As a means towards this end, the keyboard has been chiefly used. In some types of organization, the keyboard work is taught with a separate emphasis—such as is done in keyboard harmony. Generally however, keyboard work should not be separated from written exercise work. Obviously those persons who have learned the keyboard have a distinct advantage over those who have not. For the latter group this proves a great handicap.

In the author's experience, through sight-singing and ear-trainingthere is possible a different method or approach towards the attaining of such skills. If it were possible to use the medium or approach of group sight-singing rather than the keyboard approach all students might be expected to have the same degree of advantage; that is: no keyboard training should be needed.
It is possible that a grasp of the basic principles of theory, harmony, and part writing might be obtained successfully through a sightsinging approach. Sight-singing and eartraining material in the form of the following annotated, ordered, exercises provides the possibility of mastering certain factors in basic music rudiments and the opportunity for better assimilation of certain tonal factors in preparation for written harmony.

The purpose of this thesis is to demonstrate the possibilities of such a method. Because only an insufficient amount of suitable material could be found, it became necessary to compose exercises which would meet the course requirements for such a method designed for students in the first year of college or comparable high school situations where theory and harmony are taught on the basis of a sightsinging approach.

JUSTIFICATION:

As a result of teaching sightsinging and eartraining in a small liberal arts college, the need has been felt for planning this course in closer cooperation with the course in basic rudiments of music and written harmony. The music department was small. The students had some technical knowledge of instruments but lacked fundamental training in music theory, including eartraining. Under such circumstances, difficulties in mastering certain factors in sightsinging and eartraining arose.
In numerous instances the same problem encountered in basic rudiments and written harmony was not recognized when attacked in the different setting of sightsinging and eartraining. Some problems which were noticed were: undue difficulty in singing three forms of the minor scale, failure to realize the major and relative minor scales as one integral unit, inadequacy in understanding of chromatic tones; all of which have their origin in the lack of realization that musical expression takes place only in sound; and can be fully clarified through providing the opportunity for expression through singing. Another problem is the inability to express adequately rhythms involving notes of long duration. This is due to the lack of opportunity of expression in sound. Singing and pulsating main beat divisions offers a solution to the students' difficulty in mastering the required techniques. The inability to express various rhythms is due in part to the lack of sufficient opportunities in different media of expression. The failure to realize the nature and significance of rests in music, however, is due to inadequacy in discussion and writing as the sole teaching medium. Both could be clarified by stressing the use of another medium of expression, sound. These are just a few of the many types of problems which occur
daily in the sightsinging and eartraining class. As a result, the students did not get a clear comprehensive view of the significance of the basic music program but only a separate, isolated viewpoint of each aspect.

However, by means of sightsinging and eartraining exercises, factors in basic rudiments of music may be better taught.

PROCEDURE AND TECHNIQUE:

**In Writing the Exercise Material**

After much searching through sightsinging and eartraining material for previous work along these lines, an insufficient amount of suitable material was found. The course headings for sightsinging and eartraining presented themselves as the work on the course outline for basic rudiments of music progressed. Then the writing of the exercises for the sightsinging were started.

In the description of the exercises, sometimes every detail is noted; sometimes not. The main concern was to describe as much as was necessary to show the treatment of a new problem. Generally, only a few examples of the new problem were presented at first; sometimes alone, sometimes combined with one previously learned factor. Then more examples were used within one exercise. Later, they were combined with other previously learned
problems. In still later exercises the new problem is presented in a variety of keys and time signatures, and the fullest practical use made of previously learned problems.

Part I on Melodic Exercises in the G Clef started with the least number of sharps and flats and proceeded by a gradual increase to seven sharps in the key signature, in the learning of the scale. The stepwise progressions were presented with a variety of key signatures and began always on do. The skips were first prepared by stepwise progressions. Most of the skips are to and from do.

Part II on Melodic Exercises in the F Clef, added as often as possible new opportunities; such as the use of other key signatures than those used in the exercises in the G Clef. The stepwise progressions and skips for the most part are not only different but also more advanced. Stepwise progressions start on mi and sol and include double returns: example, mi stepwise up to sol, down to fa, step to sol, stepwise down to mi. Using the F Clef, skips to and from re are included; then a review of some skips to and from mi; in addition to new skips involving mi. The exercises continue with skips to and from fa and review of skips using sol plus new skips with sol.
Part III, Chromatic Tones in the Major Scale, shows the use of a sharp in raising a tone a half step to reach a chromatic tone by half step from above. Later, the natural sign and double sharp were used and the chromatic tone was reached by skip. In like manner, at first the flat was used to lower a tone a half step from below. Then, the chromatic tone was reached by skip and the double flat and natural sign used to lower a tone a half step.

Part IV, Minor Keys, included all three scales or forms, having a sharp, double sharp or natural sign placed before sol, or fa and sol, as the situation necessitated. The stepwise progressions and skips continued as had been done in the major keys.

Part V, in general included a number of exercises illustrating the various rhythms such as: the dotted eighth and sixteenth, and the triplet. In each example a new rhythm first appears by itself or probably with a simple rhythm such as the quarter note in simple time. As the rhythm became better learned; other, more difficult rhythms were added (at first, one at a time). Rhythms that seem to be more difficult received more attention. The various rhythms appear in most of the common key signatures in the simple and compound times.
Part VI, Rhythmic and Melodic, included both the G and F Clefs, various signatures in simple and compound time, numerous keys in sharps and flats, and different skips. It also included such rhythms as the triplet; the dotted eighth and sixteenth combination; the eighth and quarter in compound time and various rests.

Part VII, Two Part, started with two part work without rhythm, then proceeded adding rhythm. It included rests in one voice at a time, also chromatic tones were used beginning with both voices on one staff, G and F Clefs and various time signatures. Later each voice was put on a separate staff.

Part VIII, Three Part, continued with the idea of variety in the various exercises in rhythm problems, key and time signatures, and melodic problems.

Part IX, Four Part, without rhythm, changing position from open to close, merely gave a few brief examples.

Part X, Principal Chords, showed some melodic possibilities with the use of the three principal chords. At this time many rhythmic patterns may be used to advantage because of the limitation of outstanding melodic possibilities, particularly with the tonic chord alone.

Part XI, Secondary Chords, Part XII, First Inversion, Part XIII, Second Inversion, and Part XIV, Dominant Seventh Chord and Inversion, were introduced in suggested patterns in shorter progressions with the essentials as a
guide. These chords are then used in longer exercises.

Part XV, Non-Chord Tones, provides an advantageous opportunity for the use of sixteenth notes, especially in running groups.

For Classroom or Student Use of the Exercise Material

By following the exercises in the order that they have been given, the fullest benefit may be obtained. In Part II, Melodic Exercises in the F Clef, for example, by the time skips primarily involving re, mi, fa, and sol, have been studied, skips using la and ti have also been drilled.

One exception may be noted in Part III, Chromatic Tones in the Major Scale. It is not expected that the chromatic exercises in the G Clef will be completed before beginning those in the F Clef, but rather that the exercises in both clefs should be used simultaneously.

These exercises have many rhythms not usually found in works of a purely vocal nature. This emphasis is the result of the author's teaching students who possess more technical knowledge of instruments than vocal proficiency.

As a supplement, the use of many exercises written by the students is suggested for the mastering of the technique required for the material herewith presented. With the increase of their technique, they gain in a general over-all mastery. Through singing these exercises in the order that they have been written and keeping the principles used constantly in mind, the principles of basic rudiments of music and written harmony will be adequately stressed.
# OUTLINE

<table>
<thead>
<tr>
<th>Basic Rudiments of Music</th>
<th>Sightsinging and Eartraining</th>
</tr>
</thead>
<tbody>
<tr>
<td>I Major scale in G Clef</td>
<td>I Melodic in G Clef</td>
</tr>
<tr>
<td>key signature</td>
<td>A. Scales</td>
</tr>
<tr>
<td>keys - cycle of fifths</td>
<td>B. Stepwise progressions</td>
</tr>
<tr>
<td></td>
<td>C. Skips</td>
</tr>
<tr>
<td>II Major scale in F Clef</td>
<td>II Melodic in F Clef</td>
</tr>
<tr>
<td></td>
<td>A. Scales</td>
</tr>
<tr>
<td></td>
<td>B. Stepwise progressions</td>
</tr>
<tr>
<td></td>
<td>C. Skips</td>
</tr>
<tr>
<td>III Accidentals</td>
<td>III Chromatic Tones in Major Scales</td>
</tr>
<tr>
<td>IV Minor Scales</td>
<td>IV Minor</td>
</tr>
<tr>
<td></td>
<td>A. Scales</td>
</tr>
<tr>
<td></td>
<td>B. Stepwise progressions</td>
</tr>
<tr>
<td></td>
<td>C. Skips</td>
</tr>
<tr>
<td>V Note and Rest Values</td>
<td>V Rhythmic</td>
</tr>
<tr>
<td></td>
<td>A. Chart</td>
</tr>
<tr>
<td></td>
<td>B. Simple Time</td>
</tr>
<tr>
<td></td>
<td>C. Compound Time</td>
</tr>
<tr>
<td></td>
<td>D. Syncopation</td>
</tr>
<tr>
<td>VI Time Signature</td>
<td>VI Rhythmic and Melodic</td>
</tr>
<tr>
<td>VII Intervals</td>
<td>VII Two Part</td>
</tr>
<tr>
<td>VIII Triads</td>
<td>VIII Three Part</td>
</tr>
<tr>
<td>IX Voice Part Ranges</td>
<td>IX Four Part</td>
</tr>
<tr>
<td>Soprano, Alto, Tenor,</td>
<td>Without rhythm</td>
</tr>
<tr>
<td>Bass</td>
<td>Changing position from</td>
</tr>
<tr>
<td></td>
<td>open to close</td>
</tr>
<tr>
<td>Open and Close Position</td>
<td></td>
</tr>
<tr>
<td>X Principal Chords</td>
<td>X Principal Chords</td>
</tr>
<tr>
<td>A. Tonic</td>
<td>A. Tonic</td>
</tr>
<tr>
<td>B. Dominant</td>
<td>B. Dominant</td>
</tr>
<tr>
<td></td>
<td>With Tonic</td>
</tr>
<tr>
<td>C. Subdominant</td>
<td>C. Subdominant</td>
</tr>
<tr>
<td></td>
<td>With Tonic</td>
</tr>
<tr>
<td>D. Progression IV-V</td>
<td>D. Progression IV-V</td>
</tr>
<tr>
<td></td>
<td>With Tonic</td>
</tr>
<tr>
<td>Written Harmony</td>
<td>Sightsinging and Eartraining</td>
</tr>
<tr>
<td>-----------------</td>
<td>-----------------------------</td>
</tr>
<tr>
<td>XI Secondary Chords</td>
<td>XI Secondary Chords</td>
</tr>
<tr>
<td>A. Supertonic</td>
<td>A. Supertonic</td>
</tr>
<tr>
<td>B. Mediant</td>
<td>B. Mediant</td>
</tr>
<tr>
<td>C. Submediant</td>
<td>C. Submediant</td>
</tr>
<tr>
<td>D. Leading Tone</td>
<td>D. Leading Tone</td>
</tr>
<tr>
<td>XII First Inversion</td>
<td>XII First Inversion</td>
</tr>
<tr>
<td>A. Tonic Sixth</td>
<td>A. Tonic Sixth</td>
</tr>
<tr>
<td>B. Supertonic Sixth</td>
<td>B. Supertonic Sixth</td>
</tr>
<tr>
<td>C. Mediant Sixth</td>
<td>C. Mediant Sixth</td>
</tr>
<tr>
<td>D. Subdominant Sixth</td>
<td>D. Subdominant Sixth</td>
</tr>
<tr>
<td>E. Dominant Sixth</td>
<td>E. Dominant Sixth</td>
</tr>
<tr>
<td>F. Submediant Sixth</td>
<td>F. Submediant Sixth</td>
</tr>
<tr>
<td>G. Leading Tone Sixth</td>
<td>G. Leading Tone Sixth</td>
</tr>
<tr>
<td>H. Various Sixth Chords</td>
<td>H. Various Sixth Chords</td>
</tr>
<tr>
<td>XIII Second Inversion</td>
<td>XIII Second Inversion</td>
</tr>
<tr>
<td>A. Cadential</td>
<td>A. Cadential</td>
</tr>
<tr>
<td>B. Pedal</td>
<td>B. Pedal</td>
</tr>
<tr>
<td>C. Passing</td>
<td>C. Passing</td>
</tr>
<tr>
<td>D. Arpeggio</td>
<td>D. Arpeggio</td>
</tr>
<tr>
<td>XIV Dominant Seventh Chord and Inversions</td>
<td>XIV Dominant Seventh Chord and Inversions</td>
</tr>
<tr>
<td>A. I. $V^7$ I, complete $V^7$</td>
<td>A. I. $V^7$ I, complete $V^7$</td>
</tr>
<tr>
<td>b $V^7$I, incomplete $V^7$</td>
<td>b $V^7$I, incomplete $V^7$</td>
</tr>
<tr>
<td>2. $V^7$VI</td>
<td>2. $V^7$VI</td>
</tr>
<tr>
<td>B. $V^5_6$I</td>
<td>B. $V^5_6$I</td>
</tr>
<tr>
<td>2. $V^4_3$I$^6$</td>
<td>2. $V^4_3$I$^6$</td>
</tr>
<tr>
<td>D. $V^2$I$^6$</td>
<td>D. $V^2$I$^6$</td>
</tr>
<tr>
<td>E. $V^7$ and Inversions</td>
<td>E. $V^7$ and Inversions</td>
</tr>
<tr>
<td>XV Non-Chord Tones</td>
<td>XV Non-Chord Tones</td>
</tr>
<tr>
<td>A. Passing Tones</td>
<td>A. Passing Tones</td>
</tr>
<tr>
<td>B. Auxilliary Tones</td>
<td>B. Auxilliary Tones</td>
</tr>
<tr>
<td>C. Appoggiatura</td>
<td>C. Appoggiatura</td>
</tr>
<tr>
<td>D. Suspensions</td>
<td>D. Suspensions</td>
</tr>
<tr>
<td>E. Echapee</td>
<td>E. Echapee</td>
</tr>
<tr>
<td>F. Cambiata</td>
<td>F. Cambiata</td>
</tr>
<tr>
<td>G. Anticipation</td>
<td>G. Anticipation</td>
</tr>
</tbody>
</table>
EXERCISES

I. Melodic in the G Clef

A. Scales

1. Upward, key of C, without rhythm, in whole notes.
2. Downward, key of F.
3. Upward, key of D.
4. Downward, key of B.
5. Upward, key of G.
6. Upward, key of E.
7. Downward, key of A.
8. Downward, key of C.

B. Stepwise Progressions

1. Easy return from do up to re and back to do; key of C.
2. Do down to ti and back to do; key of F.
3. Do up to re, back to do, down to ti, and back to do; key of G.
4. Do down to ti, back to do, up to re, and back to do; key of D.
5. Do stepwise up to mi and returning stepwise to do; key of B.
6. Do stepwise up to mi, down to re, returning to mi; key of E.

1 C means C major. c means c minor.
7. Do stepwise up to fa and returning stepwise to do; key of C.

8. Do stepwise up to sol and returning stepwise to mi; key of $E_b$.

9. Do stepwise up to fa back to mi, up to fa, and back to mi; key of F.

10. Do stepwise up to la and back to sol; key of $G_b$.

11. Do stepwise down to la and returning stepwise to do; key of $D_b$.

12. Do down to ti stepwise up to mi returning stepwise to do; key of A.

13. Do down to ti, stepwise up to mi, back to re, returning to mi; key of G.

14. Do stepwise down to sol, returning stepwise up to do; key of $E_b$.

15. Do stepwise down to la, up, stepwise to do, back to ti, returning to do; key of D.

16. Do stepwise up to mi, returning down to ti, back to do; key of F.

17. Do stepwise up to mi, back to re, stepwise up to sol; key of $G*$.

18. Do stepwise up to sol, back to mi; key of E.

19. Do stepwise up to fa, back to mi, stepwise up to sol; key of $F*$.

20. Mi stepwise down to ti, and returning stepwise to mi; key of G.

21. Mi stepwise up to sol, stepwise down to do; key of $E_b$. 
22. Sol up to la stepwise down to mi, up to fa, back to mi; key of A♭.
23. Sol down to fa stepwise up to ti, downward to sol; key of E.

C. Skips

With Preparation:
1. Do stepwise up to mi, skip down to do, back to mi, stepwise to sol; key of A.
2. Do stepwise of fa, skip down to do, back to fa, down to mi; key of B♭.
3. Do stepwise down to la, skip up to do, down to la, back to do; key of G.
4. Do stepwise down to sol, skip up to do, skip down to sol, back up to do; key of F.
5. Do stepwise up to sol, skip down to do, back up to sol; key of A♭.
6. Do stepwise down to fa, skip up to do; key of D.
7. Do stepwise down to mi, skip up to do, down to mi, back to do; key of E.
8. Do stepwise up to la, skip down to do; key of C.
9. Do stepwise up to la, skip down to do, up to la, back to do; key of F♯.
10. Do stepwise up to ti, skip down to do, up to ti, back to do; key of E♭.
11. Do stepwise down to re, skip up to do, down to re, back to do; key of D♭.
Without Preparation:

12. Do skip up to mi, back to do, up to mi, back to do, stepwise up to mi; key of G.

13. Do skip down to la, step down to sol, back to la, skip up to do, down to la, back to do; key of A.

14. Do skip up to fa, step down to mi, back to fa, skip down to do, back to fa, and on mi; key of B.

15. Do skip up to la, stepwise down to fa, return stepwise to la, end on sol; key of E.

16. Do skip down to sol, up to la, back to sol, skip up to do, down to sol, back to do; key of F.

17. Do skip up to sol, down to fa, back to sol, skip down to sol, back to do; key of G.

18. Do skip down to mi, skip up to do, up to re, down to do, up to sol, back to do; key of D.

19. Do skip down to sol, stepwise down to mi, skip up to do, down to mi, back to do; key of E.

Two Different Skips In One Exercise:

20. Do skip down to fa, step down to mi, skip up to sol; key of F.

21. Do skip down to fa, stepwise down to do, skip up to la, skip down to do; key of D.

22. Do skip up to la, step down to sol, step up to la, skip down to do; key of G.

23. Do skip down to mi, stepwise up to sol, skip down to mi; key of C.
II. Melodic in the F Clef

A. Scales

1. Upward, key of C.
2. Downward, key of A.
3. Upward, key of D.
4. Downward, key of B.
5. Upward, key of E.
6. Upward, key of G.
7. Downward, key of F.
8. Downward, key of C.

B. Stepwise Progressions

1. Do up to re, stepwise down to ti, back to do; key of F.
2. Do stepwise down to la, stepwise up to do, down to ti, back to do; key of C.
3. Do step down to ti, stepwise up to mi, down to re, back to mi; key of E.
4. Do stepwise up to mi, stepwise down to ti, step up to do; key of G.
5. Do stepwise up to mi, step down to re, stepwise up to sol; key of D.
6. Mi stepwise up to la, stepwise down to mi; key of A.
7. Mi step up to fa, stepwise down to do, stepwise up to mi; key of D.
8. Mi stepwise up to do, stepwise down to sol; key of C.
9. Mi stepwise down to do, stepwise up to sol, stepwise
down to mi; key of F.
10. Mi stepwise down to la, stepwise up to mi; key of G.
11. Sol stepwise up to do, stepwise down to sol; key of E.
12. Sol stepwise up to mi, stepwise down to do; key of A.
13. Sol stepwise down to mi, stepwise up to la, back to sol; key of D.
14. Sol stepwise down to re, stepwise up to sol; key of E.
15. Sol stepwise up to do, stepwise down to sol; key of A.
16. Do stepwise down to sol, back to la, step down to sol, stepwise up to do; key of A.
17. Mi stepwise up to sol, down to fa, step up to sol, stepwise down to mi; key of F.
18. Do stepwise up to fa, step down to mi, stepwise up to sol; key of D.
19. Sol stepwise down to mi, stepwise up to sol, step down to fa, back to sol; key of E.
20. Mi stepwise up to sol, step down to fa, back to sol, stepwise down to mi; key of E.
21. Mi stepwise down to do, up to re, back to do, stepwise up to mi; key of G.
22. Mi step down to re, up to mi, stepwise down to do, stepwise to mi; key of D.
23. Do step down to ti, back to do, down to ti, return to do, stepwise down to sol; key of B.
24. Do stepwise down to la, step up to ti, back to la, up to ti, down to la, stepwise up to do; key of F.
C. Skips

With Preparation:

1. Do stepwise up to fa, skip down to re, back to fa, end on mi; key of G.
2. Do stepwise up to sol, skip down to re, back to sol; key of F.
3. Do stepwise up to la, skip down to re, back to la, end on sol; key of E♭
4. Do step up to re, stepwise down to sol, skip up to re, back to sol, skip up to do; key of B.
5. Do step up to re, stepwise down to ti, stepwise up to re, skip down to ti, back to re, end on do; key of A♭
6. Do stepwise up to ti, skip down to re, back to ti, skip down to re, end on do; key of D.
7. Do stepwise up to sol, skip down to mi, up to sol; key of C.
8. Do stepwise up to la, skip down to mi; key of E.
9. Do stepwise up to mi, down to re, back to mi, stepwise down to ti, skip up to mi, down to ti, back to mi, down to ti, end on do; key of G.
10. Do stepwise up to la, skip down to mi, up to la, down to mi, back to la, end on sol; key of E.
11. Do stepwise up to ti, skip down to sol, up to ti, down to sol, skip up to do; key of D♭

Without Preparation:

12. Do skip up to mi, up to sol, down to mi, up to do,
down to sol, down to mi; key of C.

13. Sol skip up to do, down to sol, down to mi, up to sol, down to mi, up to do; key of F.

14. Do skip down to sol, step down to fa, step up to sol, skip up to do, step down to ti, end on do; key of E.

15. Do skip up to sol, step down to fa, skip down to re, down to ti, up to re, end on do; key of C#.

16. Do skip up to la, stepwise down to fa, skip up to la, skip down to sol; key of E.

17. Sol skip down to do, step up to re, skip up to sol, down to do, up to mi, down to do; key of A.

18. Do skip down to la, step down to sol, skip down to mi, step down to re, skip up to sol, up to do; key of B.

19. Mi skip up to sol, step down to fa, skip up to la, step down to sol, skip up to do; key of D.

III. Chromatic Tones in the Major Scale

A. Chromatic Tones \( \frac{1}{2} \) step above the Scale Tone

In G Clef:

1. Do skip down to sol, down to fi, back to sol; key of D; a sharp.

2. Mi step down to re, step down to di, step up to re, step up to mi; key of G; a natural.

3. Do skip down to la, step down to si, step up to la, skip up to do; key of F; a double sharp.

4. Mi step down to re, skip up to sol, step down to fi,
step up to sol; key of F; a natural.

5. Mi skip up to la, step down to si, step up to la, skip down to mi; key of G; a sharp.

6. Do skip up to sol, step down to fi, step up to sol, step down to fa, step down to mi; key of F; a natural and a flat.

7. Mi skip up to sol, skip up to ti, skip down to si, step up to la, step down to sol; key of F\#; a double sharp, and a natural and sharp.

8. Mi skip up to sol, step up to la, step down to sol, step up to la, step down to si, step up to la, end on sol; key of A\#; a natural and a flat.

9. Do skip up to mi, skip up to si, step up to la, step down to sol; key of E; a sharp and a natural.

10. Mi skip to sol, step down to fi, step down to fa, step down to ri, step down to re, step down to di, end on do; key of D; naturals and flats.

11. Mi step up to fa, step down to mi, skip up to si, skip down to mi; key of E; a natural.

In F Clef:

1. Sol skip down to mi, step down to ri, step up to mi; key of E\#; a sharp.

2. Do step down to ti, step down to li, step up to ti, step up to do; key of A; a double sharp.

3. Sol step down to fi, step up to sol; key of E\#; a natural.

4. Mi step down to ri, step up to mi, step down to re, step up to mi; key of D\#; a natural and a flat.
5. Do skip up to la, step down to si, step up to la, skip down to mi; key of B; a double sharp.

6. Mi skip up to sol; step down to fi, step up to sol, step down to fa, step up to sol, step down to fi, down to fa, end on mi; key of F; a natural and a flat.

7. Do skip up to sol, step down to si, step up to la, skip down to mi, skip up to sol; key of D; a sharp and a natural.

8. Do step down to ti, skip up to re, skip down to si, step up to la, skip down to mi; key of C; a double sharp.

9. Do skip down to fi, step up to sol; key of G.

10. Do skip down to sol, skip up to do, skip down to si, skip up to do, skip down to sol, step down to fi, step up to sol; key of B; a sharp and natural.

B. Chromatic Tone ½ step Below the Scale Tone

1. In F Clef; do skip down to sol, step up to le, step down to sol; key of E; a flat.

2. In G Clef; do step up to re, step up to me, step down to re, step down to do; key of D; a natural.

3. In F Clef; mi step up to fa, step up to se, step down to fa, step down to mi; key of G; a double flat.

4. In F Clef; sol step up to la, step up to te, step down to la, step down to sol; key of A; a flat.

5. In G Clef; sol step up to la, step up to te, to ti, step up to do, step down to ti, down to te, stepwise down to sol; key of D; a natural and a sharp.
6. In G Clef; mi skip up to sol, step up to la, skip up to do, skip down to le, skip up to la, skip down to le, step down to sol; key of A; a flat.

7. In G Clef; sol stepwise down to re, step up to me, step up to mi, step down to re, step down to do, skip up to mi, skip down to do; key of D♭; a flat and a natural.

8. In F Clef; sol up to le, up to la, skip down to mi; key of G; a natural and a sharp.

9. In G Clef; do step down to la, step up to te, step down to la, skip up to do, skip down to la, skip down to mi, skip down to do, step up to ra, step down to do; key of F; flats.

10. In G Clef; including fi, si, la, me, te, ra, and ri; in key of D♭; naturals, a flat.

IV. Minor Keys

A. Scales

In G Clef:

**Natural Minor**

1. Upward, key of a.

2. Upward, key of d.

3. Upward, key of c♯.

4. Downward, key of e.

**Harmonic Minor**

5. Downward, key of b, a sharp.

6. Downward, key of e, a natural.
7. Upward, key of d, a double sharp.
8. Upward, key of f, a natural melodic minor.
9. Upward, key of b, two sharps.
10. Upward, key of c, two sharps.

In F Clef:

**Natural Minor**
1. Downward, key of d.
2. Downward, key of g.
3. Downward, key of b.
4. Downward, key of a.

**Harmonic Minor**
5. Upward, key of a, a sharp.
6. Upward, key of b, a sharp.

**Melodic Minor**
7. Upward, key of d, a natural and a sharp.
8. Upward, key of g, a natural and a sharp.
9. Upward, key of g, a sharp and a double sharp.
10. Upward, key of d, a natural and a double sharp.

In Both Clefs:

**Melodic Minor**
1. In G Clef, upward and downward; key of f, two sharps and two naturals.
2. In G Clef, upward and downward; key of g, two naturals, a sharp and a flat.
3. In F Clef, upward and downward; key of b, two naturals and two flats.
4. In F Clef, upward and downward; key of $a^\uparrow$; two double sharps, two naturals and sharps.

**B. Stepwise Progressions**

In G Clef:

1. La step down to si, step up to la, stepwise up to do, stepwise down to la; key of d.
2. La stepwise down la, step down to se, stepwise up to si, stepwise up to la; key of $a^\flat$.
3. La stepwise up to mi, step up to fi, stepwise down to mi; key of $c^\flat$.

In F Clef:

4. Mi step up to fi, step up to si, step down to fi, step down to mi; key of $b$.
5. Mi step up to fa, step up to si, step down to fa, step down to mi; key of $e^\flat$.

**C. Skips**

In G Clef:

1. La skip to do, stepwise down to la, skip up to do, stepwise up to mi; key of a.
2. La step down to si, skip down to mi, skip up to si, step up to la; key of e.
3. Mi skip down to do, skip up to mi, skip up to si, step up to la, skip down to fa, end on mi; key of e.

In F Clef:

4. La skip to do; skip up to mi, skip down to la, step
up to ti, skip down to si, step up to la; key of d.
5. La skip down to fi, step down to mi, step up to fi, skip to la, step down to si, step up to la; key of f#.
6. La step down to si, skip up to ti, step down to la, step down to sol, step down to fa, step down to mi; key of g.
7. La step down to si, skip down to mi, skip up to la, down to si, up to ti, end on la; key of f.

V. Rhythm

VI. Rhythm and Melodic

In G Clef:

Simple Time

1. Only quarter and half notes, easy skips; key of D.
2. Quarter note with sixteenths notes in group for four and dotted eighth and sixteenth, quarter rests, very few skips; key of C.
3. Quarter and dotted half notes, emphasis on skips of medium difficulty; key of D.
4. Dotted eighth and sixteenth and triplet emphasized, the chromatic tones of te, ri, and fi, easy skips; key of D.
5. Triplet in contrast to the quarter note, few familiar skips; key of C.
6. Syncopation in form of eighth note, quarter note and eighth note or a eighth rest instead of the first
eighth note; key of F.

7. No important qualities, emphasis on skips; key of D.

**Compound Time**

8. Dotted quarter and quarter and eighth notes; chromatic tone fi; key of g.

9. New addition of eighth notes, no unusual melodic problems; key of G.

**Simple Time**

10. Eighth and sixteenth notes in 3/8 time, mostly step-wise with chromatic tone si; key of D.

11. Eighth rest, chromatic tone di; key of A.

12. Syncopation by notes tied over from one measure to the next, elementary skips in minor key; key of e.

**Compound Time**

13. Simple rhythms, easy to difficult skips; key of B.

**In F Clef:**

**Simple Time**

1. Quarter rests and eighth notes, stepwise mainly; key of G.

2. Dotted eighth and sixteenth, and triplets, easy skips; key of B.

3. Half rest, moderate to difficult skips; key of A.

4. Syncopation use of quarter note, half note and quarter note, also half rest, easy skips; key of G.

5. Good drill in use of triplets, some skips; key of C.
6. Eighth and sixteenth notes, especially in groups of two, quarter rest, some skips; key of B.

**Compound Time**

7. Easy review on simple rhythms in compound time, minimum of melodic movement; key of F.
8. Group of six sixteenth notes, mostly stepwise; key of A.
9. Syncopation involving tied dotted eighth note to with note, eighth rest, skips using sol; key of G.
10. No unusual rhythm patterns; chromatic tone te; key of c.
11. Grouping of two sixteenth notes, eighth rest, minor skips and stepwise progressions; key of e.

**Simple Time.**

12. Easy rhythm, skips; key of b minor.
13. Sixteenth notes 3/8 time, many skips; key of F.
14. Use of dotted eighth and sixteenth in 5/8 time and sixteenth notes, some skips; key of B.
15. Good drill in use of sixteenth notes in 3/8 time, mostly stepwise; key of F.

VII. Two Part

A. **Without Rhythm**

In G Clef:

1. Octave to unison; key of D.
2. Unison to octave; key of F.
3. Perfect fifths, to perfect fourth; key of F.
4. Augmented fourth to diminished fifth; key of C.
5. Augmented fifth to diminished fourth; key of B♭
6. Minor third to Major sixth; key of D♭
7. Major sixth to minor third; key of C♯

In F Clef:
1. Major seventh to minor second, key of B.
2. Minor second to major seventh, key of E.
3. Diminished seventh to augmented second, key of E.
4. Augmented sixth to diminished third, key of A.
5. Perfect fourth to perfect fifth, key of B♭
6. Perfect fifth to perfect fourth, key of E.

In Both Clefs:
1. In G Clef, groups of intervals, no chromatics; key of c.
2. In G Clef, groups of intervals, no chromatics; key of E.
3. In F Clef, chromatic tone se in upper part, key of D.
4. In F Clef, chromatic tones le and ri in upper part, key of B♭
5. In G Clef, chromatic tone me in lower part, key of F.
6. In G Clef, key of B♭

B. With Rhythm

In G. Clef:
1. Easy rhythms, mostly stepwise; key of D.
2. Easy rhythms, easy skips; key of g.
3. Drill on eighth and sixteenth notes in both parts; key of C.
4. Constant use of lower part, upper part holding tones, not much movement rhythmically nor melodically; key of E♭.

5. Eighth rests in lower part, upper part holding tones, chromatic tone fi; key of F.

In F Clef:
1. Easy rhythm, easy skips in minor; key of g.
2. Very little movement rhythmically or melodically; key of f.
3. Good drill for dotted quarter and eighth note; key of a.
4. Good review of dotted quarter and eighth note, chromatic tones fi, ri and di; key of E.

In Both Clefs:
1. No rhythm movement, easy skips; key of c.
2. Easy rhythm, stepwise mostly; key of g♯.
3. Easy rhythm, most rhythmic movement in F clef; easy skips; key of A♭.
4. Similar to No. 3; key of E.
5. Quarter and eighth notes, chromatic tones so and me in lower part; key of c.
6. Most rhythm in upper part, easy skips in upper part, mostly stepwise in lower part; key of a.
7. Easy similar rhythm in both parts, chromatic tone fi in both parts; key of e♭.
8. Series of eighth notes, chromatic tones si and ri in upper part and fi in lower part; key of D♭.
9. Sixteenth notes in easy skips in upper part, mostly half notes stepwise in lower part; key of f.
10. Easy rhythm in upper part, quarter rests in lower parts; key of c.
11. Similar to No. 10; key of b.
12. Mostly eighth notes in upper part, in lower part mostly quarter and eighth notes; key of A.

VIII. Three Part

A. Without Rhythm

In G Clef:
1. Major triad, key of G.
2. Minor triad, key of f♯.
3. Diminished, key of D.
4. Augmented, key of e♭.

In F Clef:
1. Major triad, key of F.
2. Minor triad, key of E♭.
3. Diminished triad, key of E♭.
4. Augmented triad, key of f.

B. With Rhythm

In Both Clefs:
1. Review of dotted quarter and eighth notes and groups of eighth notes, easy skips in minor; key of f.
2. Easy rhythmically and melodically; key of F.
3. Quarter and eighth note in compound time; easy melodically; key of E♭.
4. Quarter, eighth half and whole notes, mostly stepwise; key of G.
5. Triplet, mostly stepwise; key of c.
6. Easy rhythm, mostly skips; key of d#
7. Good review of dotted eighth and sixteenth notes, and eighth notes in two upper parts, eighth and quarter notes in lowest part, skips; key of A.
8. Easy rhythm, chromatic tones le and ra in uppermost part; key of E.

IX. Four Part
1. Open to close position.
2. Close to open position.
3. Close to open position.

X. Principal Chords

A. Tonic
1. Easy rhythm, skips; key of E♭
2. Similar to No. 1; key of E♭
3. Similar to No. 1; key of A.
4. Difficult rhythm, including triplet, skip; key of G♭
5. Difficult rhythm, mostly sixteenth and thirty-second notes; key of A♭

B. Dominant
1. No rhythm problem, mostly skips; key of C; do ti do.
2. Easy rhythm, mostly stepwise; key of A♭; do ti do.
3. Similar to No. 2; key of e; la si la.
4. Similar to No. 2; key of c; do ti do.
5. Use of eighth notes; tonic chord skips; key of B; mi re mi.
6. Use of half rest, mostly stepwise; key of c; good drill on la si la.
7. Easy rhythm and skips; key of D; mi re mi and do ti do.
8. Use of eighth and sixteenth notes, easy melodically; key of B; review of do ti do and mi re mi.

C. Subdominant
1. Easy rhythmically and melodically; key of E; sol la sol.
2. Similar to No. 1; key of D; sol la sol.
3. Similar to No. 1; key of B♭; mi fa mi.
4. Similar to No. 1; key of F; do re do.
5. Similar to No. 1; key of D; do do do.
6. Similar to No. 1; key of E; la la la.
7. Similar to No. 1; key of C; review of do do do, sol la sol, and mi fa mi.
8. Similar to No. 1; key of G; mi fa mi, do re do, and la la.
9. Use of eighth notes, easy melodically; key of D♭; review of sol la sol.

D. Progression - Subdominant to Dominant
1. No rhythm, progression only; key of D; sol la sol sol.
2. Similar to No. 1; key of F♯; do re ti do.
3. Similar to No. 1; key of C; mi fa mi mi.
4. Similar to No. 1; key of B♭; do do ti do.
5. One chord to a measure; tonic, subdominant, tonic dominant, tonic, subdominant, dominant and tonic
with each chord repeated twice; key of G.

6. Similar to No. 5; key of c.
7. Easy rhythmically and melodically; key of e.
8. Similar to No. 7; key of Bb.
9. Similar to No. 7; key of Gb.
10. Similar to No. 7; key of Cb.
11. Similar to No. 7; key of Bb.
12. Similar to No. 7; key of D.
13. Similar to No. 7; key of Bb.
14. Similar to No. 7; key of c.
15. Similar to No. 7; key of F.
16. Sixteenth notes in 3/8 time; some skips; key of c#.
17. Eighth notes emphasized, easy skips; key of E.

XI. Secondary Chords

A. Supertonic

1. Easy rhythm, easy skips; key of G.
2. Similar to No. 1; key of a#.
3. Easy rhythm, mostly stepwise; key of eb.
4. Easy rhythm, easy skips; key of F.
5. Similar to No. 4; key of Bb.

B. Mediant

1. Easy rhythmically and melodically; key of F.
2. Similar to No. 1; key of D.
3. Similar to No. 1; key of C.
4. Similar to No. 1; key of Eb.
C. Submediant
   1. Easy rhythmically and melodically; key of A.
   2. " " " " ; key of C.
   3. " " " " ; key of B.
   4. " " " " ; key of A♭.
   5. " " " " ; key of D.

D. Leading Tone
   1. Easy rhythmically and melodically; key of G♯.
   2. Similar to No. 1; key of F.

E. Various Secondary Chords
   1. Easy rhythmically and melodically; key of B♭; review of supertonic, mediant, and submediant.
   2. Interesting rhythm in 6/4 time; key of E♭; review of same chords as No. 1.

XII. First Inversion

A. Tonic Sixth
   1. Easy rhythmically and melodically; key of c.
   2. Similar to No. 1; key of g.
   3. Similar to No. 1; key of e.
   4. Similar to No. 1; key of F.

B. Supertonic Sixth
   1. Easy rhythmically and melodically; key of B.
   2. Similar to No. 1; key of F.
   3. Similar to No. 1; key of E♭.
   4. Similar to No. 1; key of D♭.
C. **Mediant Sixth**
   1. Easy rhythmically and melodically; key of F.
   2. Similar to No. 1; key of D.
   3. Similar to No. 1; key of A.

D. **Subdominant Sixth**
   1. Rhythm of moderate difficulty, easy skips; key of a.
   2. Triplet, mostly stepwise with some skips; key of b.

E. **Dominant Sixth**
   1. Easy rhythmically and melodically; key of b.
   2. " " " ; key of E.
   3. " " " ; key of C.

F. **Submediant Sixth**
   1. Easy rhythmically and melodically; key of A.
   2. " " " ; key of e.
   3. " " " ; key of c.

G. **Leading Tone Sixth**
   1. Easy rhythmically and melodically; key of D.
   2. " " " ; key of e.
   3. " " " ; key of E.

H. **Various Sixths**
   1. Easy rhythmically and melodically; key of f.
   2. " " " ; key of C.
XIII. Second Inversion

A. Cadential
   1. Short progression rhythmically and melodically easy; key of B♭
   2. Similar to No. 1; key of C♯
   3. Similar to No. 1; key of E♭
   4. Similar to No. 1; mostly eighth notes, stepwise; key of A
   5. Longer exercises easy rhythmically and melodically; key of D♭
   6. Similar to No. 5; key of C
   7. Similar to No. 5; key of F

B. Pedal
   1. Short progression, rhythmically and melodically easy; key of E
   2. Similar to No. 1; key of G
   3. Longer exercise; easy rhythmically and melodically easy; key of B♭
   4. Similar to No. 3; key of F

C. Passing
   1. Short progression, rhythmically and melodically easy; key of G
   2. Similar to No. 1; key of F
   3. Longer exercise; easy rhythmically and melodically; key of C
   4. Similar to No. 3; key of E♭
D. **Arpeggio**

1. Short progression, rhythmically and melodically easy; key of C.
2. Similar to No. 1; key of B♭.
3. Longer progression, rhythmically and melodically easy; key of F.

E. **Various Six-Four Chords**

1. Use of dotted quarter and eighth, eighth notes, easy melodically; key of B♭.
2. Eighth notes, easy melodically; key of A.

XIV. **Dominant Seventh Chord and Inversions**

A. **Dominant Seventh Chord**

1. a. V7 I, complete V7
   1. Short progression, rhythmically and melodically easy; key of C.
   2. Similar to No. 1; key of E.
   3. Similar to No. 1; key of D.
   4. Longer exercise, easy rhythmically and melodically; key of G.
   5. Similar to No. 5; key of F.

b. V7 I, incomplete V7
   1. Short progression, rhythmically and melodically easy; key of E.
   2. Similar to No. 1; key of D♭.
   3. Longer exercise, easy rhythmically and melodically...
ally; key of f."

4. Similar to No. 3; key of A.

2. $V^7 V I$
   1. Short progression, easy rhythmically and melodically; key of C.
   2. Similar to No. 1; key of E.

B. First Inversion of Dominant Seventh Chord
   $v^6 I$
   Short progression, easy rhythmically and melodically.

C. Second Inversion of Dominant Seventh Chord
   1. $v^2 I$
   2. $v^2 I^6$
   Short progression, easy rhythmically and melodically.

D. Third Inversion of Dominant Seventh Chord
   $v^2 I^6$
   Short progression, easy rhythmically and melodically.

E. Dominant Seventh Chord and Inversions
   1. Longer exercise rhythmically and melodically easy; key of f; $V^4 I$, and $V^6 I$.
   2. Similar to No. 1; key of E; $V^6 I$, and $V^4 I$.
   3. Similar to No. 1; key of C; $V^6 I$, $V^4 I^6$, and $V^7 I$.
   4. Similar to No. 1; key of b; $V^4 I$, and $V^2 I^6$. 
XV. Non-Chord Tones

A. Passing Tones
1. Easy rhythmically, mostly stepwise; key of F.
2. Similar to No. 1; key of D.
3. Difficult rhythmically, use of sixteenth and eighth notes, stepwise; key of F.
4. Similar to No. 3; key of C.

B. Auxiliary Tones
1. Easy rhythmically, mostly stepwise; key of A.
2. Similar to No. 1; key of E.
3. Similar to No. 1; key of C.
4. Similar to No. 1; key of B.
5. Difficult rhythmically, mostly sixteenth notes, stepwise; key of B.
6. Similar to No. 5; key of D.

C. Appoggiatura
1. Easy rhythmically and melodically; key of D.
2. Some syncopation, stepwise mostly; key of A.
3. Syncopation, mostly stepwise; key of D.

D. Suspensions
1. Easy rhythmically and melodically; key of C.
2. Moderately difficult rhythmically, some skips; key of A.
3. Similar to No. 2; key of G.
4. Moderately difficult rhythmically, mostly in inner parts, stepwise; key of E.

E. Échappée
1. Mostly quarter notes, syncopation, mostly stepwise; key of D.
2. Quarter and half notes, syncopation, some skips; key of E♭.
3. Similar to No. 2; key of A.
4. Six-eight time rhythms with syncopations, easy skips; key of B.
5. Mostly eighth notes, syncopation, mostly stepwise; key of E♭.
6. Running groups of sixteenth notes, with syncopation, mostly stepwise; key of C.

F. Cambiata
1. Quarter and half notes, syncopation, easy skips; key of E.
2. Quarter notes, syncopation, easy skips; key of F.
3. Mostly eighth notes, syncopation, mostly stepwise; key of D.
4. Similar to No. 3 in three-eight time; key of B♭.
5. Mostly sixteenth notes, syncopation, moderately difficult skips; key of A♭.

G. Anticipation
1. Quarter and half notes, syncopation, easy skips; key of G♭.
2. Similar to No. 1, key of F.

3. Dotted quarter and eighth notes, also half notes, seven-eighths, few skips; key of B.

4. Easy six-eighth rhythms, mostly stepwise; key of C.

5. Dotted eighth and sixteenth notes, eighth rests, mostly stepwise; key of D~.
ABSTRACT

Many things have their fullest meaning when viewed from various angles. It has been shown after much research in the field of education that people in general learn more easily if taught from many aspects. Music as a course of study in the educational program is no exception.

As the result of teaching sightsinging and ear-training in a small liberal arts college, in which the music department was small and the students had some technical knowledge of instruments but lacked fundamental training in music theory; the need was felt for developing a different approach to the teaching of basic rudiments of music and written harmony, namely: through sightsinging and eartraining exercises.

An exploration was made of various sightsinging and eartraining material. Insufficient suitable material was found. Then, a decision was made to prepare a course of study for theory and harmony, after which the objectives and the content of the sightsinging and eartraining course were planned.

In general new problems were introduced separately, then combined later. With all new chords, more complicated rhythms could be used after the chord had
been learned.

Students may easily supplement these exercises given here. Students like to explore the fullest possibilities of each new melodic or rhythmic problem. Some exercises presented here, although not written by the students, have been used by them and been revised as seemed necessary. Many more exercises have been written with such experience in mind. As proof of this, the author has included some exercises written and used by first year theory students in high school.
BIBLIOGRAPHY


