



# Contents



Preface for the Instructor	xv
Preface for the Student	xix
An Introduction to the Music Literacy Process	xxi
Strategies for Successful Sight Singing	xxv
Building Musicianship and Independence	xxvii

## Part I Rhythmic Reading

---

1	Simple Meter—Quarter Note = Beat Unit; Undivided Beat	3
1.1	Building Aural/Oral Skills	3
	<i>Beat, Tempo, Meter, Duple Meter, Triple Meter, Quadruple Meter, Rhythm</i>	
1.2	Symbolic Association	4
	<i>Score Notation, Whole Note/Rest, Half Note/Rest, Quarter Note/Rest, Meter Signature, Bar Lines, Double Bar Line</i>	
1.3	Rhythm Patterns	6
1.4	Exercises	7
	<i>Canon, Retrograde Canon, Anacrusis, Bracket</i>	
2	Simple Meter—Quarter Note = Beat Unit; Divided Beat	11
2.1	Building Aural/Oral Skills	11
	<i>Macro Beat, Micro Beat, Simple Meter, Compound Meter, Motives</i>	
2.2	Symbolic Association	12
	<i>Eighth Note/Rest, Head, Flag, Beam, Motive</i>	
2.3	Rhythm Patterns	13
2.4	Exercises	14
	<i>Common Time</i>	
3	Simple Meter—Quarter Note = Beat Unit; Slur, Tie, and Extension Dot	19
3.1	Building Aural/Oral Skills	19
3.2	Symbolic Association	19
	<i>Tie, Bind, Extension Dot/Augmentation Dot, Slur, Legato, Phrase</i>	
3.3	Rhythm Patterns	20
3.4	Exercises	21
4	Terms and Symbols	25
4.1	Symbolic Association: Performance Markings	25
	<i>Interruptions in the Beat: Breath Mark, Fermata, Tenuto, Caesura, General Pause;</i>	
	<i>Tempo Markings: Adagio, Andante, Moderato, Allegretto, Allegro, Metronome, M.M.;</i>	

Changes in Tempo: *Ritardando, Ritenuto, Accelerando, A Tempo, Poco, Poco a Poco*;  
 Dynamic Markings: *Pianissimo, Piano, Mezzo Piano, Mezzo Forte, Forte, Fortissimo*;  
 Changes in Tempo: *Crescendo, Decrescendo, Diminuendo*;  
 Articulation: *Staccato, Accent*;  
 Technical Terms: *Repeat Sign, First and Second Endings*

4.2 Exercises 29

5 Compound Meter—Dotted Quarter = Beat Unit; Divided Beats 34

- 5.1 Building Aural/Oral Skills 34  
*Simple Meter, Duple Simple, Triple Simple, Quadruple Simple, Compound Meter, Duple Compound, Triple Compound, Quadruple Compound*
- 5.2 Symbolic Association 35  
*Compound Meter Signature, Motives*
- 5.3 Rhythm Patterns 36
- 5.4 Exercises 37

6 Simple Meter—Quarter Note = Beat Unit; Borrowed Division 42

- 6.1 Building Aural/Oral Skills 42  
*Natural Division, Borrowed Division, Triplet, Duplet*
- 6.2 Symbolic Association 42  
*Cross-Rhythms, Motives*
- 6.3 Rhythm Patterns 43
- 6.4 Exercises 44

7 Simple Meter—Quarter Note = Beat Unit; Syncopation 49

- 7.1 Building Aural/Oral Skills 49
- 7.2 Symbolic Association 49  
*Syncopation, Dynamic Accent, Agogic Accent, Motives*
- 7.3 Rhythm Patterns 51
- 7.4 Exercises 52

8 Simple Meter—Quarter Note = Beat Unit; Subdivided Beats 56

- 8.1 Building Aural/Oral Skills 56  
*Beat Subdivision*
- 8.2 Symbolic Association 56  
*Cross-Rhythms, Motives, Duplet, Triplet, Quadruplet*
- 8.3 Rhythm Patterns 58
- 8.4 Exercises 59

9 More Terms and Symbols 64

- 9.1 Symbolic Association: Performance Markings 64  
 Tempo Markings: *Largo, Lento, Vivace, Presto*;  
 Changes in Tempo: *Rallentando, Rubato, Con Moto, Meno Mosso*;  
 Character Terms: *Cantabile, Dolce, Maestoso, Con Brio, Agitato*;  
 Dynamics: *Sforzando, Sforzando-piano, Forte-piano*;  
 Articulation: *Marcato*;  
 Other Terms: *Subito, Più, Molto*;  
 Technical Terms: *Da Capo, Dal Segno, Sign, Fine, Coda*
- 9.2 Exercises 67

- 
- 10 Simple Meter—Quarter Note = Beat Unit; More Rhythms with Borrowed Beat Division 72
- 10.1 Building Aural/Oral Skills 72
  - 10.2 Symbolic Association 72
  - 10.3 Rhythm Patterns 73
  - 10.4 Exercises 74
- 11 Simple Meter—Quarter Note = Beat Unit; More Rhythms with Syncopations 79
- 11.1 Building Aural/Oral Skills 79
  - 11.2 Symbolic Association 79
    - Single, Tied, Double and Triple Syncopation*
  - 11.3 Rhythm Patterns 80
  - 11.4 Exercises 81
- 12 Simple Meter—Quarter Note = Beat Unit; More Rhythms with Subdivided Beats 86
- 12.1 Building Aural/Oral Skills 86
  - 12.2 Symbolic Association 86
  - 12.3 Rhythm Patterns 87
  - 12.4 Exercises 88
- 13 Simple Meter—Half Note = Beat Unit 92
- 13.1 Symbolic Association 92
    - Alla Breve, Cut Time, Double Whole Note/Rest*
  - 13.2 Rhythm Patterns 93
  - 13.3 Exercises 94
- 14 Simple Meter—Eighth Note = Beat Unit 100
- 14.1 Symbolic Association 100
  - 14.2 Rhythm Patterns 101
  - 14.3 Exercises 102
- 15 Compound Meter—Dotted Quarter = Beat Unit; More Rhythms 107
- 15.1 Building Aural/Oral Skills 107
  - 15.2 Symbolic Association 107
    - Submetrical Syncopation*
  - 15.3 Rhythm Patterns 108
  - 15.4 Exercises 109
- 16 Compound Meter—Dotted Half Note = Beat Unit 115
- 16.1 Symbolic Association 115
  - 16.2 Rhythm Patterns 116
  - 16.3 Exercises 116
- 17 Compound Meter—Dotted Eighth Note = Beat Unit 121
- 17.1 Symbolic Association 121
  - 17.2 Rhythm Patterns 122
  - 17.3 Exercises 122

- 18 Simple Meter—Irregular Division of Beat 126
- 18.1 Building Aural/Oral Skills 126
  - 18.2 Symbolic Association 126  
*Triplets, Quintuplets, Sextuplets, Septuplets, Measured Tremolo*
  - 18.3 Rhythm Patterns and Exercises: Quarter Note = Beat Unit 127
  - 18.4 Exercises: Other Simple Meters 131
- 19 Compound Meter—Irregular Division of Beat 133
- 19.1 Building Aural/Oral Skills 133
  - 19.2 Symbolic Association 133  
*Duplets, Quadruplets, Quintuplets, Septuplets*
  - 19.3 Rhythm Patterns and Exercises: Dotted Quarter Note = Beat Unit 134
  - 19.4 Exercises: Other Compound Meters 137
- 20 Hemiola and Cross-Rhythms 139
- 20.1 Symbolic Association: Hemiola, 2:3, 3:2 139  
*Hemiola, Superduplet, Supertriplet*
  - 20.2 Exercises: Hemiola, 2:3, 3:2 140
  - 20.3 Symbolic Association: 3:4, 4:3, 2:5 143  
*Superquadruplet*
  - 20.4 Exercises: 3:4, 4:3, 2:5 144
- 21 Asymmetrical Meters 147
- 21.1 Symbolic Association 147  
*Asymmetrical Meter, Composite Meter, Quintuple, Septuple*
  - 21.2 Rhythm Patterns and Exercises: Beat Constant 148
  - 21.3 Rhythm Patterns and Exercises: Beat Division Constant 149
- 22 Mixed Meters 157
- 22.1 Symbolic Association 157  
*Division Constant, Beat Constant*
  - 22.2 Exercises 158

## Part II Melodic Reading

- 1 Tonic Pentachord in Major Mode; Simple Meters, Undivided Beat 167
- 1.1 Building Aural/Oral Skills: Diatonic Steps 167  
*Pentachord Scale, Intervals, Tonic Triad, Tertian, Root, Third, Fifth, Chord, Harmony, Arpeggio*
  - 1.2 Symbolic Association: Diatonic Steps 168  
*Score Notation, Staff, Line Note, Space Note, Second, Fourth, Tonic Keynote, Intervals*
  - 1.3 Tonal and Melodic Patterns: Diatonic Steps 169
  - 1.4 Exercises: Diatonic Steps 171
  - 1.5 Building Aural/Oral Skills: Tonic Triad 173
  - 1.6 Symbolic Association: Tonic Triad 174  
*Tonic Triad, Tertian, Root, Third, Fifth, Chord, Arpeggio*

- 1.7 Tonal and Melodic Patterns: Diatonic Steps, Tonic Triad 174  
*Tonic Triad, Tertian, Root, Third, Fifth, Chord, Arpeggio*
- 1.8 Exercises: Diatonic Steps, Tonic Triad 177  
*Clef Signs, Treble Clef, Bass Clef, Musical Alphabet, Key Signature, Hocket*
- 2 Diatonic Steps and Tonic Triad in the Major Scale; Simple Meters, Undivided Beat 181
- 2.1 Building Aural/Oral Skills: Diatonic Steps 181  
*Major Scale, Diatonic, Non-diatonic, Pentachord Major Scale, Intervals from Tonic, Intervals of a Third, Scale Degrees, Unison, Prime*
- 2.2 Symbolic Association: Diatonic Steps 183  
*Supertonic, Mediant, Subdominant, Dominant, Submediant, Leading Tone*
- 2.3 Tonal and Melodic Patterns: Diatonic Steps 184
- 2.4 Exercises: Diatonic Steps 185  
*Ledger Lines, Hocket*
- 2.5 Building Aural/Oral Skills: Diatonic Steps, Tonic Triad 187  
*Half Step, Semi-tone, Whole Step, Inverted Tonic Triads, Intervals of a Fourth*
- 2.6 Symbolic Association: Diatonic Steps, Tonic Triad 188  
*Major Key Signature, Harmonic Triad, Melodic Triad, Inversions of Triad: Root, First, Second*
- 2.7 Tonal and Melodic Patterns: Diatonic Steps, Tonic Triad 190
- 2.8 Exercises: Diatonic Steps, Tonic Triad 191
- 3 Diatonic Steps and Tonic Triad in the Natural Minor Scale; Simple Meters, Undivided Beat 197
- 3.1 Building Aural/Oral Skills: Diatonic Steps, Tonic Triad 197  
*Natural Minor Scale, Tonic Triad, Intervals from Tonic, Intervals of a Third, Intervals of a Fourth*
- 3.2 Symbolic Association: Diatonic Steps, Tonic Triad 199  
*Minor Key Signatures, Subtonic*
- 3.3 Tonal and Melodic Patterns: Diatonic Steps, Tonic Triad 201
- 3.4 Exercises: Diatonic Steps, Tonic Triad 203
- 4 Diatonic Steps and Tonic Triad in the Major Scale; Simple Meters, Divided Beat 206
- 4.1 Integrating Rhythm and Tonal Skills: Major Mode 206  
*Major Scale, Quality and Quantity of Intervals From Tonic, Perfect*
- 4.2 Symbolic Association: Major Mode 207  
*Leading Tone, Subtonic*
- 4.3 Melodic Patterns: Major Mode 208
- 4.4 Exercises: Major Mode 209
- 5 Diatonic Steps and Tonic Triad in the Major Scale; Simple Meters, Dotted Quarter Notes 216
- 5.1 Integrating Rhythm and Tonal Skills: Major Mode 216  
*Major and Minor Thirds, Perfect and Augmented Fourths in the Major Scale, Triads Built on Each Scale Degree*
- 5.2 Symbolic Association: Major Mode 218  
*Tritones, Augmented Fourths, Major Triad, Minor Triad, Diminished Triad, Motive, Sequence, Phrase, Melodic Cadence, Progressive Cadence, Terminal Cadence, Through-Composed*
- 5.3 Melodic Patterns: Major Mode 220
- 5.4 Exercises: Major Mode 220

- 6 Natural Minor Scale; Simple Meters, Eighth and Dotted Quarter Notes 226
- 6.1 Building Aural/Oral Skills: Natural Minor Scale 226  
*Intervals from Tonic; Major and Minor Thirds, Perfect and Augmented Fourths, Triads Built on Each Scale Degree; Major, Minor, and Diminished Triads*
  - 6.2 Symbolic Association: Natural Minor Scale 228
  - 6.3 Tonal and Melodic Patterns: Natural Minor Scale 230
  - 6.4 Exercises: Natural Minor Scale 231
- 7 Harmonic and Melodic Minor Scales; Simple Meters, Eighth and Dotted Quarter Notes 235
- 7.1 Building Aural/Oral Skills: Harmonic Minor Scale 235  
*Harmonic Minor Scale, Augmented Second, Harmonic Minor Pentachord, Intervals from Tonic; Major and Minor Thirds, Perfect and Augmented Fourths, Triads Built on Each Scale Degree, Augmented Triad*
  - 7.2 Symbolic Association: Harmonic Minor Scale 237  
*Accidental, Sharp Sign, Natural Sign, Augmented Triad*
  - 7.3 Tonal and Melodic Patterns: Harmonic Minor Scale 239
  - 7.4 Exercises: Harmonic Minor Scale 240
  - 7.5 Building Aural/Oral Skills: Melodic Minor Scale 243  
*Melodic Minor Scale, Melodic Minor Pentachord, Intervals from Tonic; Major and Minor Thirds, Perfect and Augmented Fourths*
  - 7.6 Symbolic Association: Melodic Minor Scale 245
  - 7.7 Tonal and Melodic Patterns: Melodic Minor Scale 247
  - 7.8 Exercises: Melodic Minor Scale 248
  - 7.9 Exercises: Intervals in Tonic Triad (i) and Mediant Major Triad (III)/Relative Major 250
- 8 Major and Minor Modes; Compound Meters—Dotted Quarter = Beat Unit 252
- 8.1 Integrating Rhythm and Tonal Skills: Major Mode 252
  - 8.2 Symbolic Association: Major Mode 253
  - 8.3 Melodic Patterns: Major Mode 254
  - 8.4 Exercises: Major Mode 255
  - 8.5 Integrating Rhythm and Tonal Skills: Minor Mode 260
  - 8.6 Symbolic Association: Minor Mode 261
  - 8.7 Melodic Patterns: Minor Mode 263
  - 8.8 Exercises: Minor Mode 264
  - 8.9 Exercises: Intervals in Tonic Triad (i) and the Mediant Triad (III)/Relative Major 269
- 9 I and V<sub>7</sub> in Major Mode; Simple and Compound Meters 270
- 9.1 Building Aural/Oral Skills: Dominant Triad, Major Mode 270  
*Chromatic Scale, Ascending and Descending Intervals Moving Out from the Tonic in the Major Scale, Dominant Triad, First Inversion Triads Built on Each Degree of the Major Scale*
  - 9.2 Symbolic Association: Dominant Triad, Major Mode 271  
*Chord Tone, Neighbor Tone, Passing Tone, Terminal Cadence, Progressive Cadence, Authentic Cadence, Half Cadence*
  - 9.3 Tonal Patterns: Dominant Triad, Major Mode 272
  - 9.4 Exercises: Dominant Triad, Major Mode, Simple Meters 274
  - 9.5 Building Aural/Oral Skills: Dominant Seventh Chord, Major Mode 278  
*Dominant Seventh Chord, Third Inversion, Second Inversion Triads Built on Each Degree of the Major Scale*
  - 9.6 Symbolic Association: Dominant Seventh Chord, Major Mode 280
  - 9.7 Tonal Patterns: Dominant Seventh Chord, Major Mode 281
  - 9.8 Exercises: Dominant Seventh Chord, Major Mode, Simple Meters 282
  - 9.9 Exercises: Dominant and Dominant Seventh, Major Mode, Compound Meters 288

- 10 *i* and  $V_7$  in Minor Mode; Simple and Compound Meters 294
- 10.1 Building Aural/Oral Skills: Dominant Triad, Minor Mode 294  
*Ascending and Descending Intervals Moving Out from the Tonic in the Natural Minor Scale, Dominant Triad in Minor, First Inversion Triads Built on Each Degree of the Minor Scales*
  - 10.2 Symbolic Association: Dominant Triad, Minor Mode 295
  - 10.3 Tonal Patterns: Dominant Triad, Minor Mode 296
  - 10.4 Exercises: Dominant Triad, Minor Mode, Simple Meters 298
  - 10.5 Building Aural/Oral Skills: Dominant Seventh Chord, Minor Mode 303  
*Dominant Seventh Chord, Third Inversion, Second Inversion Triads Built on Each Degree of the Minor Scale*
  - 10.6 Symbolic Association: Dominant Seventh Chord, Minor Mode 304
  - 10.7 Tonal Patterns: Dominant Seventh Chord, Minor Mode 306
  - 10.8 Exercises: Dominant Seventh Chord, Minor Mode, Simple Meters 307
  - 10.9 Exercises: Dominant and Dominant Seventh, Minor Mode, Compound Meters 314
- 11 *I* and  $V_7$  in Major Mode; Other Rhythms in Simple Meters 318
- 11.1 Integrating Rhythm and Tonal Skills: Major Mode 318  
*Chromatic Intervals*
  - 11.2 Symbolic Association 319
  - 11.3 Melodic Patterns and Exercises: Triplets, Tonic Only 320
  - 11.4 Melodic Patterns and Exercises: Syncopation, Tonic Only 323
  - 11.5 Melodic Patterns and Exercises: Subdivided Beat, Tonic Only 326
  - 11.6 Exercises: Combined Rhythms, Tonic Only 330
  - 11.7 Exercises: Combined Rhythms, Tonic and Dominant 333
- 12 *i* and  $V_7$  in Minor Mode; Other Rhythms in Simple Meters 338
- 12.1 Integrating Rhythm and Tonal Skills: Minor Mode 338
  - 12.2 Symbolic Association 339
  - 12.3 Melodic Patterns and Exercises: Triplets, Tonic Only 340
  - 12.4 Melodic Patterns and Exercises: Syncopation, Tonic Only 342
  - 12.5 Melodic Patterns and Exercises: Subdivided Beat, Tonic Only 344
  - 12.6 Exercises: Combined Rhythms, Tonic Only 347
  - 12.7 Exercises: Combined Rhythms, Tonic and Dominant 349
- 13 *I* and  $V_7$  in Major and Minor Modes; Half Note = Beat Unit 354
- 13.1 Integrating Rhythm and Tonal Skills: Major and Minor Modes 354
  - 13.2 Symbolic Association 355
  - 13.3 Melodic Patterns and Exercises: Major Mode, Tonic Only 355
  - 13.4 Exercises: Major Mode, Tonic and Dominant 359
  - 13.5 Melodic Patterns and Exercises: Minor Mode, Tonic Only 362
  - 13.6 Exercises: Minor Mode, Tonic and Dominant 364
- 14 *I* and  $V_7$  in Major and Minor Modes; Eighth Note = Beat Unit 368
- 14.1 Integrating Rhythm and Tonal Skills: Major and Minor Modes 368  
*Ascending and Descending Chromatic Intervals Moving Out from Tonic*
  - 14.2 Symbolic Association 369
  - 14.3 Melodic Patterns and Exercises: Major Mode, Tonic Only 369
  - 14.4 Exercises: Major Mode, Tonic and Dominant 372

- 
- 14.5 Melodic Patterns and Exercises: Minor Mode, Tonic Only 375
- 14.6 Exercises: Minor Mode, Tonic and Dominant 377
- 15 I and V<sub>7</sub> in Major and Minor; Compound Meters—More Rhythms 379
- 15.1 Integrating Rhythm and Tonal Skills: Major and Minor Modes 379  
*Major, Minor, Augmented and Diminished Triads*
- 15.2 Symbolic Association 380
- 15.3 Melodic Patterns and Exercises: Major Mode, Tonic Only 381
- 15.4 Exercises: Major Mode, Tonic and Dominant 387
- 15.5 Melodic Patterns and Exercises: Minor Mode, Tonic Only 392
- 15.6 Exercises: Minor Mode, Tonic and Dominant 395
- 16 The Moveable C Clefs 399
- 16.1 Symbolic Association 399  
*C Clefs: Soprano, Mezzo-Soprano, Alto, Tenor, Baritone*
- 16.2 Exercises: Major and Minor Modes, Tonic and Dominant 400
- 17 I, IV and V<sub>7</sub> in Major Mode; Simple and Compound Meters 408
- 17.1 Building Aural/Oral Skills: Subdominant Triad, Major Mode 408  
*Subdominant Triad in Major*
- 17.2 Symbolic Association 409
- 17.3 Tonal Patterns: Subdominant Triad, Major Mode 410
- 17.4 Exercises: I, IV, V<sub>7</sub>, Major Mode, Simple Meters 411
- 17.5 Exercises: I, IV, V<sub>7</sub>, Major Mode, Compound Meters 430
- 18 i, iv and V<sub>7</sub> in Minor Mode; Simple and Compound Meters 436
- 18.1 Building Aural/Oral Skills: Subdominant Triad, Minor Mode 436  
*Subdominant Triad in Minor*
- 18.2 Symbolic Association 437
- 18.3 Tonal Patterns: Subdominant Triad, Minor Mode 438
- 18.4 Exercises: i, iv, IV, and V<sub>7</sub>, Minor Mode, Simple Meters 439
- 18.5 Exercises: i, iv, IV, and V<sub>7</sub>, Minor Mode, Compound Meters 448
- 19 Other Diatonic Triads and Seventh Chords in Major and Minor Modes 451
- 19.1 Building Aural/Oral Skills: Diatonic Triads and Seventh Chords in Major Mode 451  
*Diatonic Seventh Chords, Major Seventh Chord, Minor Seventh Chord, Major-Minor Seventh Chord, Fully Diminished Seventh Chord, Half Diminished Seventh Chord*
- 19.2 Symbolic Association 452
- 19.3 Tonal Patterns: ii, iii, vi, vii<sup>o</sup>, Major Mode 452
- 19.4 Exercises: ii, iii, vi, vii<sup>o</sup>, Major Mode 453
- 19.5 Building Aural/Oral Skills: Diatonic Triads and Seventh Chords in Minor Mode 462  
*Diatonic Seventh Chords in Minor Mode*
- 19.6 Symbolic Association 462
- 19.7 Tonal Patterns: ii<sup>o</sup>, III, VI, VII, Minor Mode 463
- 19.8 Exercises: ii<sup>o</sup>, III, VI, VII, Minor Mode 464



- 20 Chromatic Alterations: Nonharmonic Tones 469
- 20.1 Building Aural/Oral Skills 469  
*Chromaticism, Nonharmonic Tones, Neighbor Tones, Passing Tones, Appoggiaturas, Escape Tones, Incomplete Neighbors*
  - 20.2 Symbolic Association 469
  - 20.3 Tonal Patterns 470  
Major Mode:  $\uparrow 4, \downarrow 7, \uparrow 1, \uparrow 2, \uparrow 3$   
Minor Mode:  $\uparrow 4, \uparrow 3$
  - 20.4 Exercises 471
- 21 Chromatic Alterations: Secondary Dominants 481
- 21.1 Building Aural/Oral Skills 481  
*Commonly Altered Chords*
  - 21.2 Symbolic Association 482  
*Tonicization, Secondary Dominants*
  - 21.3 Tonal Patterns and Exercises: Raised Fourth Scale Degree, Major Mode 482
  - 21.4 Tonal Patterns and Exercises: Raised Fourth Scale Degree, Minor Mode 485
  - 21.5 Tonal Patterns and Exercises: Lowered Seventh Scale Degree, Major Mode 487
  - 21.6 Tonal Patterns and Exercises: Raised Tonic, Major Mode 489
  - 21.7 Tonal Patterns and Exercises: Raised Second Scale Degree, Major Mode 492
  - 21.8 Tonal Patterns and Exercises: Raised Third Scale Degree, Minor Mode 493
  - 21.9 Exercises: Secondary Dominants and Nonharmonic Tones 494
- 22 Chromatic Alterations: Modulation 498
- 22.1 Symbolic Association 498  
*Modulation, Closely Related Keys, Change of Mode, Distantly Related Keys, Neapolitan Triad*
  - 22.2 Exercises: Modulation to the Dominant 499
  - 22.3 Exercises: Modulation to Closely Related Keys 505
  - 22.4 Exercises: Modulation to Remote Keys 513
- 23 Chromatic Alterations: Modal Mixture and Neapolitan Sixth 516
- 23.1 Building Aural/Oral Skills 516  
*Modal Mixture, Parallel Scales, Neapolitan Triad*
  - 23.2 Symbolic Association 517  
*Change of Mode*
  - 23.3 Tonal Patterns: Modal Mixture 517
  - 23.4 Exercises: Modal Mixture 518
  - 23.5 Exercises: Neapolitan Triad 520
- 24 Modes 524
- 24.1 Symbolic Association: Diatonic Seven-Tone Scales 524  
*Medieval Modes, Church Modes, Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian, Classification of Modes*
  - 24.2 Exercises 526

## Appendices

---

### A Rhythm Reading Systems 537

- Overview of Systems 537
  - Gordon Syllables* 537
  - Takadimi Syllables* 538
  - McHose and Tibbs Syllables* 539
  - Kodály-Based Syllables* 540
- Rhythm Syllable Charts 541
  - Gordon Syllables* 542
  - Takadimi Syllables* 544
  - McHose and Tibbs Syllables* 546
  - Kodály-Based Syllables* 548

### B Tonal Reading Systems 549

- Solmization 549
- Moveable Do 549
- Numbers 551
- Fixed Do 551
- Letter Names 551
- Hand Signs 551
- Tonal Ladder 553

### C Dictation 554

- Rhythm 554
- Simple Meter 554
- Compound Meter 555
- Tonal 555
- Melodic 556

### D Conducting Patterns 557

- Basic Patterns 557
- Asymmetrical Patterns 557

### E Glossary of Foreign Terms 558

Index 560