

## **An annotated Guide to Face The Music**

### **Scales**

1-9: Hear these intervallically – here as thirds.

### **Intervals:**

Throughout imagine these as being portions of chords.

#### 10: Major and Minor Thirds

Play the triad and sing these as if they were chord tones. Thus, line one should be thought of as  $5 \rightarrow 3$ ;  $3 \rightarrow 1$  as part of a D minor or major chord.

#### 11: Augmented Fourths

Think of these as being part of Dominant Seventh Chords. Chord tone  $7 \rightarrow 3$ . Thus C-F# is the seventh to the third of a D7 chord.

#### 12: Diminished Fifths

Here these as chord tone  $3 \rightarrow 7$  of a dominant seventh chord resolving to a tonic chord. Thus  $E \rightarrow Bb \rightarrow A \rightarrow F$  is chord tone  $3 \rightarrow 7$  of a C7 chord  $\rightarrow$  chord tone  $3 \rightarrow 1$  of an F major chord.

#### 13: Fourths (Descending)

Hear these as moving from  $1 \rightarrow 5$ , thus  $A \rightarrow E$  is  $1 \rightarrow 5$  below in A.

#### 14-15: Minor and Major Sixths

Hear these as part of chords in first inversion. Thus:  $A \rightarrow F$  is chord tone  $5 \rightarrow 3$  of a D minor triad.

#### 16: Minor Sevenths

Hear these as part of dominant seventh chords. Thus  $A \rightarrow G$  is chord tone  $1 \rightarrow 7$  of an A7 chord (A-C#-E-G)

#### 17: Harmonic Intervals

As suggested in (1) hear these as part of triads/seventh chords. Play the root of the chord with your left hand, play the lower note with your right hand, sing the higher pitch. Play the higher pitch, sing the lower pitch. Play only the (implied) root and sing both chord tones. Thus in (1):  $G \rightarrow Eb$  – is chord tones 3 and 1 of an Eb major chord. Play low Eb.

#### 18: Triads

Play the root and arpeggiate (sing) the triad.

#### 19: Minor

See 18.

#### 20: Dominant Seventh Chord

Play the root, sing/arpeggiate the dominant seventh chord; resolve it.

## 21: Seventh Chords

Sing these as chord tones of the scales that contain them. Thus Dominant Seventh:  $G \rightarrow B \rightarrow D \rightarrow F$  is  $5 \rightarrow 7 \rightarrow 2 \rightarrow 4$  in C major. Major Seventh:  $G \rightarrow B \rightarrow D \rightarrow F\#$  is  $1 \rightarrow 3 \rightarrow 5 \rightarrow 7$  in G major; minor seventh:  $G \rightarrow Bb \rightarrow D \rightarrow F$  is  $2 \rightarrow 4 \rightarrow 6 \rightarrow 1$  in F major; diminished seventh:  $G \rightarrow Bb \rightarrow Db \rightarrow F$  is  $7 \rightarrow 2 \rightarrow 4 \rightarrow 6$  in Ab major.

## Melodies

22-24: Play the root, conceive as scale tones, sing as scale tones, sing with solfege syllables.

## 25-27: Metered melodic contours in Scale Format

These should be extremely easy for you. Sing them a cappella as scale degrees / solfege syllables while playing.

## Duets

28-39: As written; try to hear the intervals between pitches and be aware of scale placement, tonal context.