

## **An annotated Guide to Face The Music (Intro ET)**

### Scales

1-4: Before singing/playing the scales, play the tonic. Use scale degree numbers to sing first, solfege syllables second.

5-6: Ground yourself in the scale you are playing. Play the tonic in octaves low in the keyboard.

### Harmonized Vocal Scales

7-15: See 1-4. Try to hear the intervals between the piano and your voice.

### Tetrachords

16: Conceive of these as portions of individual scales: thus C→D→E→F is 1→2→3→4; E→F→G→A is 3→4→5→6. Confirm this by playing the tonic (C) in the lower octave as you sing these scale fragments. Change your tonic and change your scale degree numbers, hear how it changes the direction of the line: thus C→D→E→F is 5→6→7→1 in F major as well.

### Sing and Play Technique for Intervals

17: Hear these as scale degrees rather than intervals. E.g. fifths: C→D→E→F→G is 1→2→3→4→5 in C major. C→G is 1→5 (tonic→dominant) in C major.

18-24: Do not treat these as intervals. Treat them as scale fragments.

25-26: Triads should be conceived of as unities with different levels of pitch placement, e.g. 1→3→5 is a triad in root position; 3→5→1 = first inversion; 5→1→3 = second inversion. If you need help finding these pitches you can utilize the scale techniques.

### Arpeggios

27: Do not think of these arpeggios in a vacuum: again think about chord-tone levels.

### Unmetered Melodies

28: Conceive of these as scale fragments. Sing with scale degree tones, then solfege syllables.