THE ESSENTIAL ELEMENTS OF MUSIC

NARCÍS BONET

DINSIC
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EXERCISES, BOOK 1
EXERCISES, BOOK 2
EXERCISES, BOOK 3

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There are many books on basic music theory that cover elementary issues of rhythm and pitch, but few delve deeply into the origins and mysteries of what make up the musical experience. Narcis Bonet's «The Essential Elements of Music» is more than a manual on elementary theory, it is seminal work explaining the organic relationship between time, rhythm, meter, pitch, melody, counterpoint and tertian structures. It is a manual for students of all levels to grasp the fundamental aspects of music theory and see them as part of a coherent whole. In a clear and easy style, and with a deeply human approach, Narcis Bonet clarifies many misconceptions about musical understanding and offers a consistent, easily understandable and powerful method for a total comprehension of music theory. This treatise is a must for all music theory classes from the earliest ages through to college undergraduate programs. Now, thanks to the sensitive translation by Ken Johannsen, this vital new manual on the essential elements of Music is finally available to the English-speaking world. As I have long believed that good teaching leads to good training which leads to good musicians leading back again to good teaching and so on, a positive spiral upwards for musical pedagogy has been launched by this book.

Philip Lasser

Composer

Professor in Composition and Theory, The Juilliard School

Director, The EAMA-Nadia Boulanger Insitute

PREFACE

In his introduction, Narcís Bonet graciously and modestly insists on how much he owes to the teaching of the late Nadia Boulanger and to me. No matter how much we may have passed on to him, I have always thought that the main goal of teaching was the future growth of the principles imparted to the student. The present work is remarkable in this respect because of the new horizons that Narcís Bonet himself has opened up.

This is a solfège method which gives the subject its true importance. Narcís Bonet reveals with new clarity just how much solfège is the foundation of all music, so much so that musicians who are "good at solfège" separate themselves inexorably from the others, whose ignorance is a real disability. The word is not too strong. Among performers, soloists, orchestral musicians, and young conductors, I have constantly found through the years that inadequate training is a handicap that bars access to all valid musical practice. This is why I hope that this work will be used in the training of aspiring musicians from the beginning, when the ear assimilates rhythms, intervals, and chords almost effortlessly.

Some may be surprised at the author's numerous digressions into fields that could at first seem foreign to the subject: harmony, modes, or analysis of musical expression. But I believe that Narcís Bonet should be commended for this, because by elevating the problem he brings out the many links that unite solfège to the other disciplines in the language of sound. Thus, instead of being dry and didactic, his work invites learning.

IGOR MARKEVITCH

Igor Markevitch wrote this Preface a few months before his death (March 7, 1983).

INTRODUCTION

When musical training started to spread beyond the confines of musical families who transmitted their craft from father to son, it became necessary to devise and plan a teaching method from the ground up, and solfège became established in the Latin countries as an indispensable discipline, no matter how unpalatable it might have been. Many authors tried to make this instruction less arid and therefore more accessible to the increasing number of people wanting to learn music. In spite of the real progress that has been made in this field, my experience has made me aware of grave shortcomings in the various systems of classroom instruction and has driven me to look for other solutions.

My first discovery was that after several years of solfège most students still could not read, or at least did not understand what they read. Since the problems were deep seated, it was necessary to look for their causes in the first years of study, and that is where I found gaps to be filled and basic orientations in need of radical correction, in theory, reading, dictation, and conducting. Since these were different aspects of a whole, it was the totality of elementary education that had to be reconsidered; and consequently the task extended beyond traditionally sung solfège into the domain of instrumental practice. I have therefore tried to coordinate these two without ever losing sight of the fundamental goal: to understand the grammar of music so as to be able to teach it better.

This work is divided into two parts. Part 1 (Introduction to the Essential Elements of Music) begins with an explanation of the essential elements of music and its notation. This is followed by chapters devoted to the analysis of rhythm and sound. The last chapter sets out the general foundations of the teaching of solfège as I see them. This theoretical section is not a succession of lessons to be learned according to a pre-established program, but rather a guide for teachers to help them respond to questions raised about theory and practice. Part II (Exercises in Reading, Writing, and Dictation) consists of three volumes of practical exercises, corresponding to three school years. The first volume is devoted to stepwise motion and to undivided beats; the second volume to the interval of a third and to duple and triple divisions of the beat; the third volume to the interval of a fourth and to all of the rhythmic figures of duple and triple divisions of the beat.

Obviously, I do not aspire to cover the entire subject of solfège in these three volumes, but only to lay the foundation of a solid elementary musical formation (already an ambitious goal), allowing access to a higher level of training which is beyond the scope of this work and for which there is already ample instructional material.

If the conclusions which I have reached and which allow me to define, orient and elaborate my teaching seem surprising for their apparent newness, if they seem original, or even revolutionary, I would reply, like Antoni Gaudi, that "originality is simply the return to the origin".

In my dedication I mention my two teachers, Nadia Boulanger and Igor Markevitch. Their two complementary voices, united within me, played a decisive role in shaping my perception of music. To express what I owe them would be like trying to define and distinguish hereditary

resemblances of feature or character. We are after all only the sum of those who come before us to light our way. I hope and believe that their teaching emerges in the general approach of this work as well as in all the individual details that make it up. It is fitting and inevitable for me to mention them here, not only to honor them, but to state the sources that justify and speak for my own teaching. Need I say that my obsession with strong and weak beats was transmitted to me by Nadia Boulanger, as well as making the interval the foundation for learning the notes, and harmonic sequences the foundation for assimilating the language. Similarly, everything that has to do with conducting –gesture in music– was revealed to me by Igor Markevitch, as well as a particular method of approaching, analyzing, and learning a score and using terminology.

I may sometimes have been carried away by my own enthusiasm and got lost in a pedagogical labyrinth. (We have all denounced false paths while following them ourselves.) So nothing is definitive. Nothing is new either, except perhaps the way one looks at things and the new life one brings to them. Finally, to close this introduction and to protect myself from my assertions, I would like to quote Stravinsky: "Nothing here is absolute except the relative".

Narcís Bonet

I. THE ESSENTIAL ELEMENTS OF MUSIC

In the beginning was rhythm [1]

Rhythm is the principle of life. It animates the heart of man in tranquility, worry, anguish, elation, or fear.

In the beating of the heart, in the air we breathe with our lungs, in the movement of walking, in the waves of the ocean, in the flight of a bird, rhythm is a sign of life that we sense with our eyes, our touch, and our hearing.

Wherever it appears, naturally, or artificially made by man, rhythm is a movement of tension and release, the alternation of effort and repose. We find it in the movements of the heart and lungs, in walking, in the ocean, in the wind, as well as in a pendulum or an internal combustion engine.

This movement of tension and release called rhythm and manifesting as pulsation, can be slow and get faster or rapid and get slower.

It can also be regular or irregular.

It can be measured as distance in space or in time.

It can be divided or multiplied by two or by three, or by their multiples and combinations.

These rhythmic possibilities can therefore be developed *ad infinitum*.

But rhythm alone is not yet music, even if it is the heart, pulse, and motor of music.

The duality which is at the heart of nature and of the world is also found at the core of sound. The fusion of sound and rhythm gives birth to the embryo which will then be developed into music.

But sound itself contains other distinct and complementary elements as well: pitch (definite or indefinite), timbre, volume, and intensity.

Definite pitch constitutes the scale of sounds perceptible to the ear, from the lowest to the highest. Each definite pitch corresponds to an established number of periodic vibrations per second. Sounds of indefinite pitch, which we usually call noise, also produce vibrations, but they are irregular, not periodic.

Sound, whether of definite or indefinite pitch, high or low, manifests as timbre, which characterizes the individual nature of the sound. There are two main families of timbre (apart from the sounds of nature and of animals): the human voice, and man-made instruments or objects.

1 Hans von Bülow, paraphrasing the beginning of the Gospel according to St John.

There are two more complementary elements without which sound would not be perceptible: volume and intensity. These two elements are easily confused but are as different as weight and volume, or mass and density. One could liken volume to the flow of water from a faucet and intensity to its pressure. Thus we can conceive sounds of weak volume and great intensity, or sounds of weak intensity and great volume. Both volume and intensity can be weak and get stronger, or strong and get weaker.

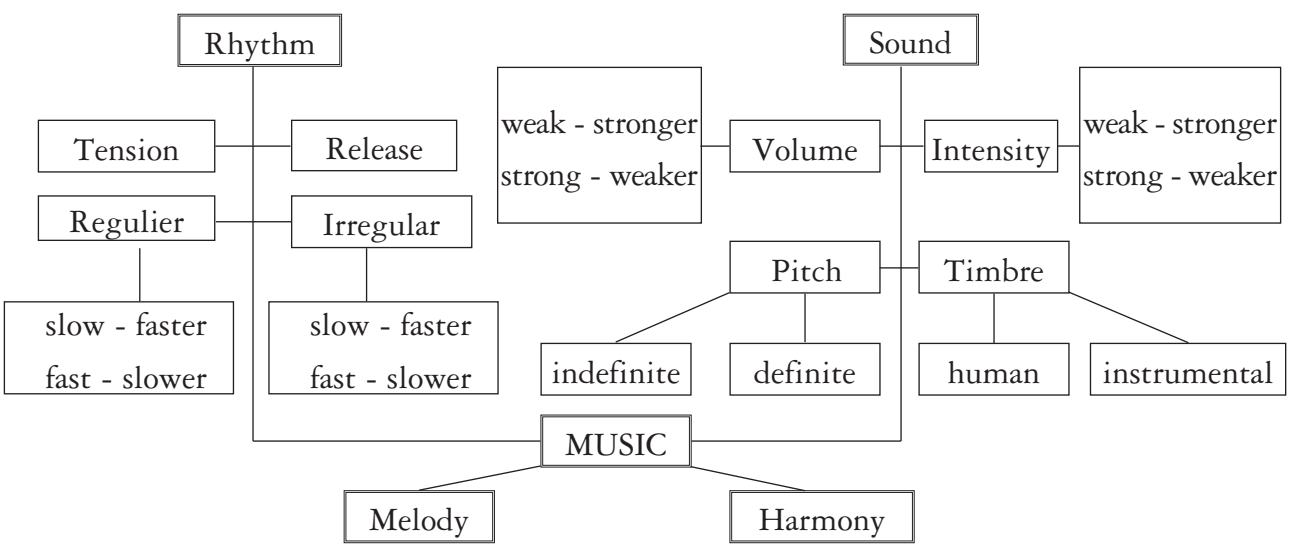
Finally, two new elements of the phenomenon of music follow from those presented above: melody, which is horizontal, and harmony, which is vertical. Melody is the succession of sounds, harmony the simultaneity of sounds.

We shall not consider the mechanism of human hearing nor the acoustical phenomenon which is the conductive link between emitted sound and perceived sound.

The phenomenon of sound manifests through the combined action of all these elements, which are interrelated like clockwork and driven by rhythm, the movement of tension and release within sound itself. For all sound has duration in time and space, therefore birth, growth, and ending. In this way we can create movements of tension and release by volume or intensity, or by a succession of sounds (melody), or by simultaneous sounds (harmony).

Using these elements, each with an infinite range of possibilities, the musician (composer or performer) works to fill a sound-space in time with the relationships of tension and release offered by each one, blending them to express an endless variety of nuances in this universal language created by the fusion of rhythm and sound.

TABLE OF THE ESSENTIAL ELEMENTS OF MUSIC



II. MUSICAL NOTATION

In the language of sound, we use a considerable number of conventional signs and indications which have been adopted through the ages for their efficacy.

Given the complexity of the different elements constituting the phenomenon of sound, it is obvious that music as we know it today has only been able to evolve because of our ability to notate it. As long as it was produced and transmitted by memory, music was limited to procedures of extreme simplicity, which explains why the music of civilizations without musical notation have never gone beyond the stage of improvisation, however interesting and attractive that may be. It is through notation that music has been transmitted and developed, and that we have been able to recreate the great masterpieces we admire, even if the shortcomings of that notation create problems in performance. Meanwhile, as music continues to evolve it creates new signs to indicate the intentions of the composer more precisely.

As we proceed, we shall get to know the most common indications and expression marks used for the different elements of music:

The movement of tension and release created by rhythmic pulsation is represented by the measure.

The duration of sound or of silence is indicated by rhythmic values.

The speed of the pulsation, i.e., the tempo, and its acceleration or slowing down are generally expressed by words, most often Italian, and, more precisely, by the metronomic marking, which indicates the number of pulsations per minute.

Sounds of definite pitch are represented by notes on a staff.

Timbre is indicated by words.

Nuances of volume and intensity are indicated by signs or abbreviations.[1]

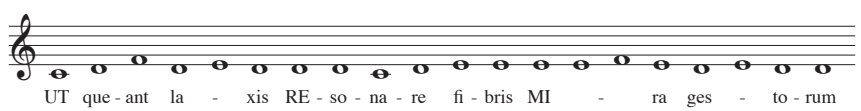
THE NOTES

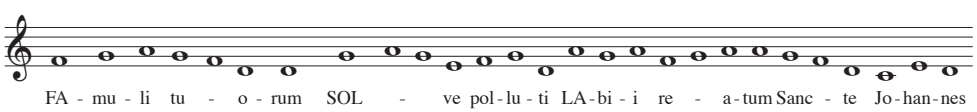
We use many conventional signs to notate music, but only seven names to designate notes.

With UT or DO, RE, MI, FA, SOL, LA, and SI we form the musical alphabet.[2]

1 See the table of the most common indications and expression marks, pg. 34.

2 The names of the first six notes are taken from the first strophe of the Hymn of St.John the Baptist by Paul Diacre (720-799). Guido d'Arezzo (995-1050) derived the names of the notes from the first syllable of each line:





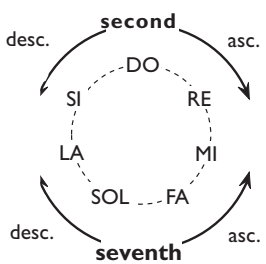
In English-speaking countries, we of course use the first seven letters of the alphabet to name the notes. Nevertheless, in this book we will for the most part name the notes using the fixed-Do solfège syllables which are such an integral part of the French solfège tradition.

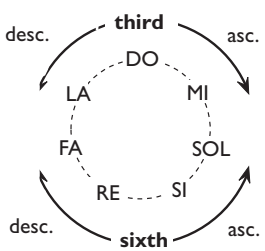
To know this alphabet means to know all the possible relationships between any one note and the six others. These relationships, which we call intervals, can be summed up as follows:

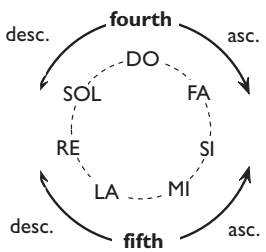
Ascending or descending intervals of a : **second**
third
fourth
fifth
sixth
seventh

(The octave and the unison are only the relationship between one note and itself, and the intervals of a ninth and a tenth, etc. are only the addition of an octave to a second and a third, etc.)

Since the fifth is the inversion of the fourth, the sixth the inversion of the third, and the seventh the inversion of the second, we can summarize all these intervals in the following three circles:







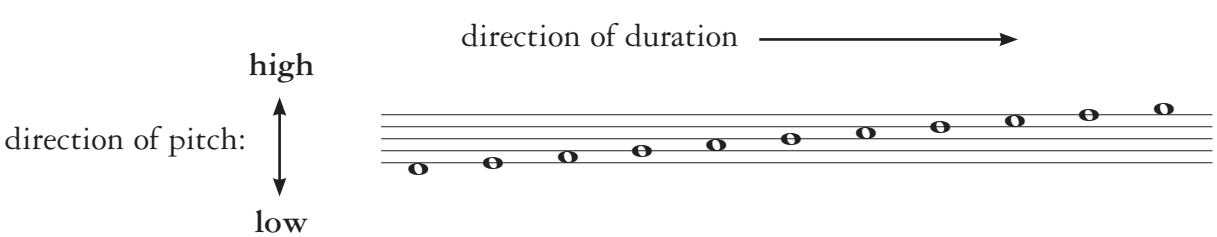
The circle of intervals of a second, i.e., adjacent scale degrees, corresponds to the melodic dimension.[1]

The circle of intervals of a fourth (inverted fifth) corresponds to the harmonic dimension.[2]

The circle of intervals of a third establishes the link between the melodic dimension and the harmonic dimension.

THE NOTES IN RELATION TO THE STAFF AND THE CLEFS

To determine the pitch of sounds, we use a staff of five lines which allows us to write a scale of eleven notes by placing them on the lines and on the spaces:



1 See "The modes" - "The unit of measurement of melody", pg.67
2 See "Sound", pg. 55.

III - RHYTHM

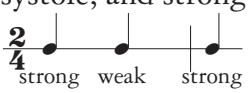
STRONG AND WEAK BEATS

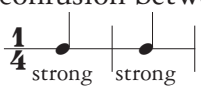
Because rhythm is a movement of tension and release, it is essentially a movement of two beats, the first of which is called strong and the second weak. I accept these two traditional terms although I prefer the Greek terms Arsis (raising) for the weak beat and Thesis (lowering) for the strong beat.

Predominant importance is generally given to the strong beat to the detriment of the weak beat, distorting the nature and function of these two fundamental elements. To mark the beat, we have the habit of accentuating the strong beat by crushing it. By giving in to the force of gravity in this way, we destroy and inter all rhythmic life. For life is but a struggle against death which lies in wait for us and attracts us just as the force of gravity attracts us. If we surrender to its attraction, our impulses vanish utterly, our bodies slacken; we surrender to death. But life is a constant, alternating movement between effort and repose, waking and sleeping, tension and release. Our own physical and moral health, as well as that of music, depends on the proper balance of these two elements.

One of the causes of this regrettable imbalance is a simple question of terminology. The adjectives strong and weak convey the idea of inequality more than that of complementary opposition. To avoid all confusion, let us say right away that the tension does not occur on the strong beat and the release on the weak beat but just the opposite: the "strong" beat is a beat of release which derives its "strength" from the accumulated tension of the so-called weak beat, of which it is merely the consequence.

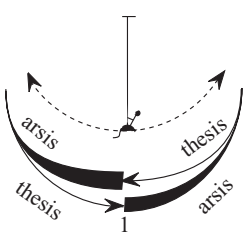
This important question can be understood better by using the image of an archer. To shoot the arrow, the bow must first be drawn back (tension, arsis, weak beat). With the release of the string (release, thesis, strong beat), the arrow, loaded with the force accumulated by the effort of tension, is propelled towards its goal. If one merely pushed the arrow instead of releasing the string, the result would be pitiful indeed. Unfortunately, this is what happens when one "pushes" the strong beat instead of "releasing" it.

Another cause of the same deplorable mistake is the confusion between pulsation (which contains within it the movement of both systole or tension, and diastole or release) and beat (which is an *alternation* of weak or systole, and strong or diastole). In other words, the confusion between two measures of one beat: 

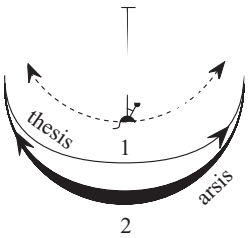
and one measure of two beats: 

To understand this problem better and dispel all confusion, let us imagine a swing that can be made to move in two different ways:

1. With two impulses (and their consequent releases): one impulse to the right and the other to the left, corresponding to two measures of one beat:



2. With a single upward impulse and its consequent release, corresponding to one measure of two beats:



Pulsation is always unitary and primary whereas beat, although it can also be unitary (in a measure of one beat), is of a higher order because the movement of tension and release can be extended to a measure of two or more beats and even to a group of measures.

Pulsation, the vital element which acts within us (and even in animals) is the most elementary form of rhythm. We find it repetitive to the point of exasperation, in the so-called modern music that stupefies young people in discotheques.

If art, an exclusively human faculty, is a transposition of life, the first rhythmic manifestation of this transposition is surely the transformation of pulsation into beats, beats into measures, measures into groups of measures, and groups of measures into sections of a musical work.

Since the strong beat is the consequence of a release of tension, it is inevitably preceded by a weak beat (arsis) or upbeat. This is why I agree with Vincent D'Indy's statement that "all music begins with an anacrusis, whether real or imagined".[1]

The example of the archer will help us again to explain one of the most complex musical and rhythmic phenomena. In using a bow to shoot an arrow, one must first of all aim for the target, measure its distance, take into account the weight of the arrow, the density of the air or the movement of the wind, as well as the force with which one wants to hit the target . One must point the bow, pull the cord, and shoot the arrow taking into account the infinitely variable conditions of each of these factors. Thus everything depends on the preparation. Once the arrow is released, all correction is impossible and the smallest error at the departure is compounded at the arrival.

Rhythmic movement works in exactly the same way. The curve of the trajectory which it follows depends on the impulse we give it at the beginning, i.e., on the way we prepare the upbeat. Here also, we must aim for the rhythmic point of arrival, gauge its distance (duration), take into account its character, its resonance in the acoustic space, and the intensity and volume desired. And we must prepare the upbeat which will trigger the rhythmic movement, taking into account the infinitely variable conditions of each of these factors.

This rhythmic movement is present within us in our breathing and in our gestures, which are breathing made manifest. Breathing is as necessary to music as it is to speech and to life. And gesture, which precedes all human action, is found also at the heart or generating source of all music.

If gesture is the material counterpart of breathing, music is the expression of gesture in sound.

1 The anacrusis is the note or notes which form the upbeat.

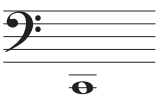
IV - SOUND

We have discussed the elements that constitute the phenomenon of sound: definite or indefinite pitch, human or instrumental timbre, volume, and intensity. The fusion of these elements with rhythm creates music, which unfolds in time and space through melody and harmony.[1]

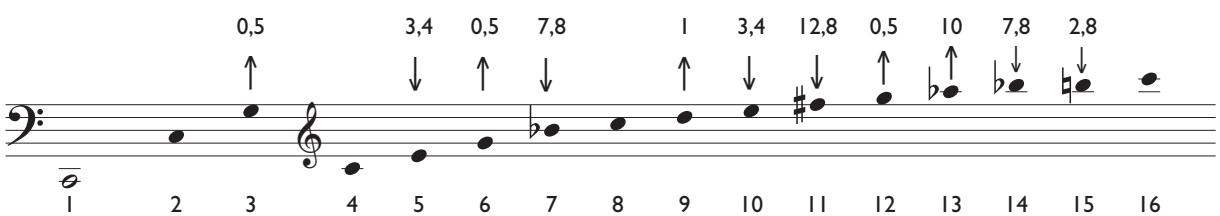
We should never lose sight of the fact that the vital movement of tension and release acts on each of the elements of sound, just as the movement of the blood acts on all our organs. We can thus create movements of tension and release by each of the following elements: the increase and decrease of volume or intensity, the succession of two or more sounds (since they already create movement in time), and the simultaneity of sounds (which we shall consider when we discuss harmonic relationships).

We can even consider the evolution of music according to the importance given to these different elements at different times.[2]

But let us try to isolate sound itself, sound of definite pitch, in order to analyse it better. Take for example:



If we play this note on the piano and listen to it attentively, we can hear that it contains within itself other notes that are progressively higher, the first few of which are perfectly perceptible to the ear. These notes, which we call overtones, always appear in the same order of intervals, no matter what the fundamental note:



However, due to an acoustical phenomenon of a complexity beyond the scope and ambition of this work, the actual pitch of these overtones does not correspond exactly to the notes indicated. In reality, the notes written on the staff correspond to the tempered pitch[3], used for example on the piano.

1 Melody being understood as the succession of sounds and harmony as the simultaneity of sounds.

2 The exploration of tension and release has evolved progressively, concentrating first on melody, then harmony, rhythm, timbre, and intensity. Each step in the evolution of music can thus be explained by the emphasis placed on one or another of these elements.

3 Tempered pitch (tempered tuning) imperceptibly modifies the pitch of the notes on the keyboard so that the octave can be divided into twelve equidistant half steps.

The numbers above the notes indicate, in savarts[1], the distance between the tempered pitch and the natural pitch of the overtones. The arrows indicate whether the tempered pitch should be raised or lowered. The numbers placed beneath the notes indicate the order of the overtones.

This experiment can also be performed on a stringed instrument, taking for example the C string of a 'cello. By dividing the length of the string in half we obtain the second overtone, i.e., the octave of the fundamental note. By dividing the same string by three we obtain the third overtone, etc.

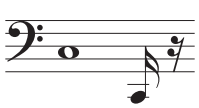
We also know that each overtone produces a specific number of vibrations or frequencies per second. The second overtone produces twice as many vibrations as the fundamental note, the third three times as many, the fourth four times as many, etc. The numbers beneath the notes in the previous example therefore correspond to the division of the length of the string of the fundamental note (by 2, 3, 4, etc.) and to the multiplication of the number of vibrations in the fundamental note (by 2, 3, 4, etc.).

We can complete this experiment by playing the whole series of overtones on the piano, holding the pedal down to let them all resonate. We will see that, little by little, the sounds all blend into the fundamental note, which contains them all. But if we play notes which do not belong to the overtone series, we produce cacophony instead of this fusion.

Similarly, by depressing the key of the second overtone without striking the string and playing the fundamental note loudly, we can clearly hear this second overtone although it was not played:

key depressed:

note actually played:



The same result can be obtained with all the other overtones.

Thus sound establishes a hierarchical order of overtones:

The fundamental note is reproduced in successive octaves on the second, fourth, eighth, and sixteenth overtones.

The third overtone is reproduced in successive octaves on the sixth and twelfth overtones; its own fifth is produced on the ninth overtone and its own third on the fifteenth overtone.

The fifth overtone is reproduced an octave higher on the tenth overtone; its own fifth is produced on the fifteenth overtone.

The seventh overtone is reproduced an octave higher on the fourteenth overtone.

From this hierarchical order we can draw a certain number of conclusions:

a) Since sound is reproduced from octave to octave, this interval is the unit of measurement of sound.[2]

1 The savart is about the smallest interval the ear can distinguish; a tempered half step contains 25 savarts.

2 By observing the natural arrangement of the overtones, we can understand why basses are generally doubled at the octave and why certain chord spacings sound better than others.

V - SOLFÈGE

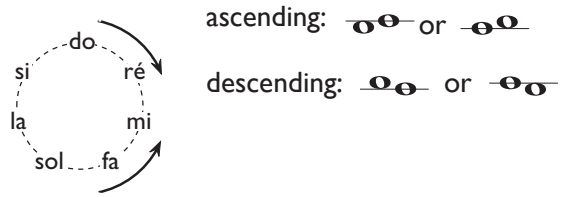
LEARNING THE NOTES ON THE STAFF

In traditional solfège, we are taught that each note occupies an exact position on the staff. Since with the addition of ledger lines above and below the staff we can write almost thirty different notes on one staff, learning them is like learning an alphabet which finally is only valid for one of the seven clefs. Each new clef therefore represents a new alphabet we have to learn, making the reading of music extremely difficult, without even taking into account that in addition to the notes we must also read rhythmic values, accidentals, and punctuation signs.

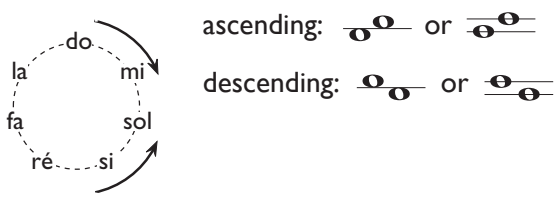
In reality, however, our system of musical notation is very logical and simple, because our alphabet contains not thirty notes (multiplied by seven clefs) but only seven, which are reproduced from octave to octave just as numbers are reproduced in groups of ten. Rather than learning the notes by their absolute placement on the staff (absolute in relationship to the treble clef, then to the bass clef, etc.), we should concentrate on learning intervals. Only intervals have an absolute value because, whatever clef is used, an interval of a second, a third, a seventh, etc., will always be represented in the same way, no matter where it is placed on the staff or the ledger lines.

The arrangement of the intervals on the staff is always as follows:

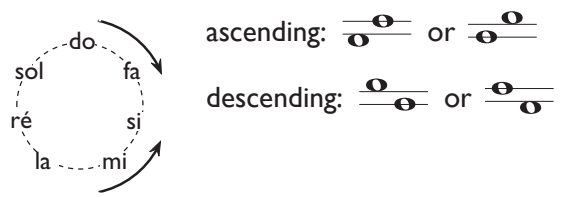
Interval of a Second



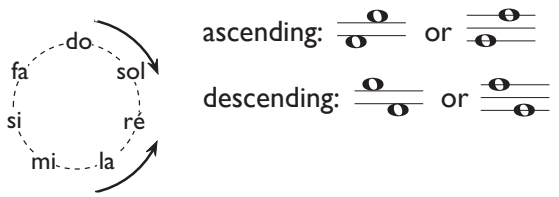
Interval of a Third



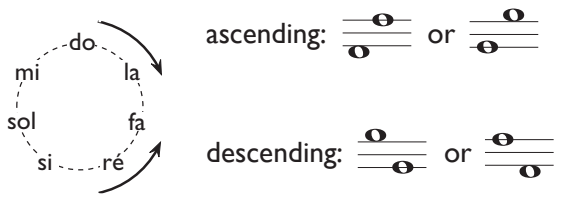
Interval of a Fourth



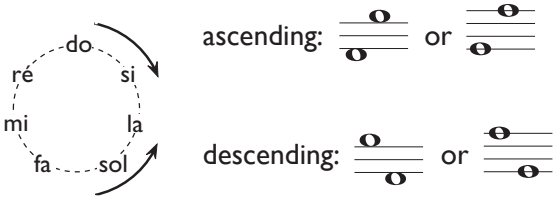
Interval of a Fifth



Interval of a Sixth



Interval of a Seventh

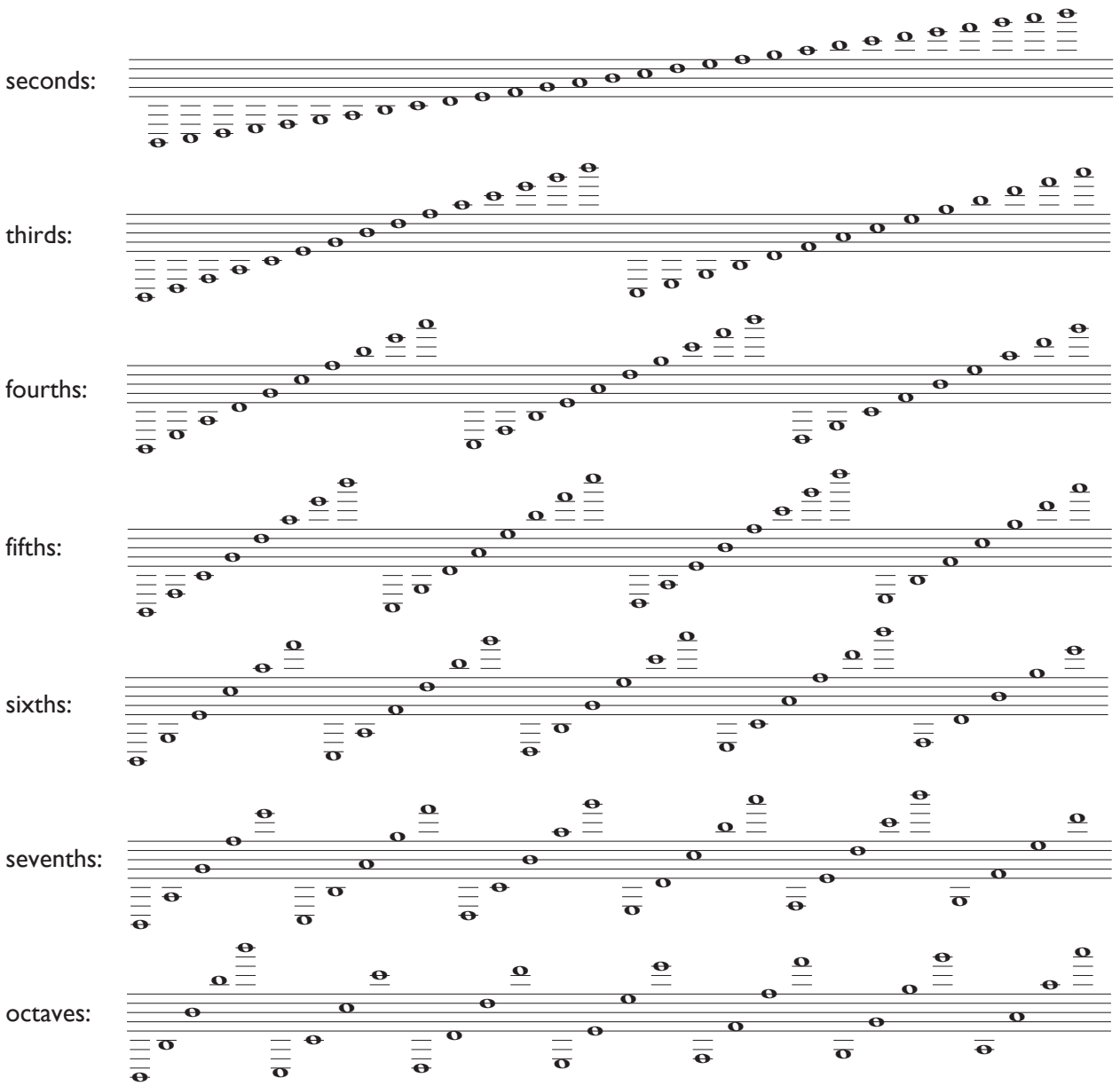


As one can see, the even-numbered intervals (second, fourth, sixth, etc.) are always made between a note on a line: and a note on a space: 

The odd-numbered intervals (third, fifth, seventh, etc.) are always made between two lines:  or between two spaces:  .

Thus the eye can recognize the different intervals distinctly and rapidly by their graphic representation, wherever they are located on the staff, with or without ledger lines, as we see in the following table:

Arrangement of the notes on the staff by intervals



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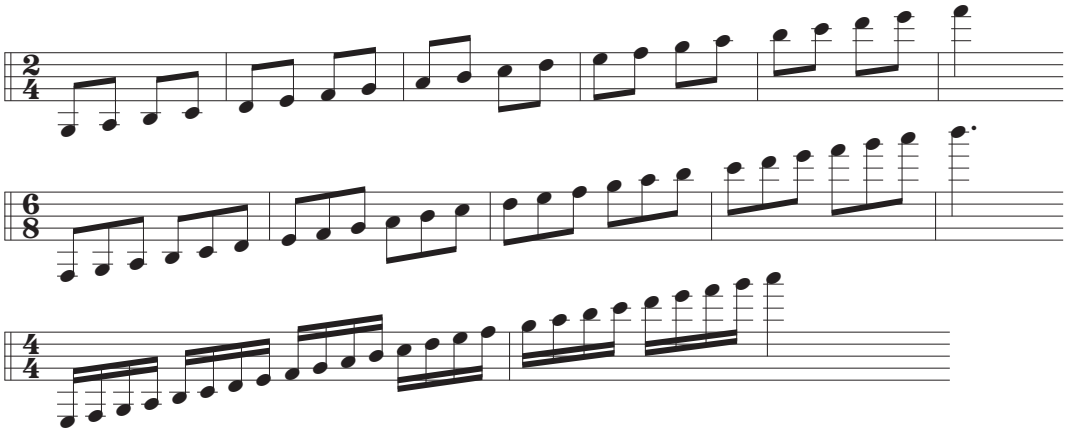
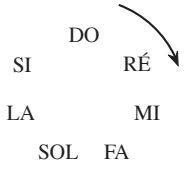
Exercises in reciting notes

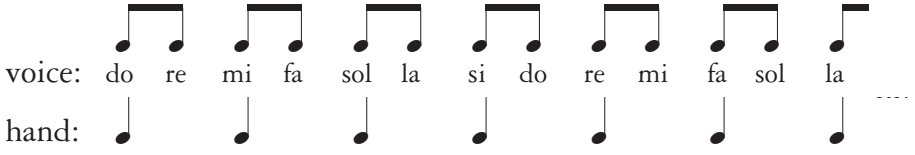
A succession of seconds must be rhythmically ordered in groups of 2, 3, or 4 notes, or their multiples and combinations. Even before learning to sing or play the notes, one should learn to recite their names, in the order of the ascending scale, using these different rhythmic groupings. When students have mastered the suggested exercises, they will be able to read series of seconds like those presented below without any difficulty and with any clef, because instead of reading note by note they will recognize the pattern formed by the notes, i.e., an ascending scale:



1. Recite the names of the notes aloud, in the direction of the arrow, evenly and without repeating any of the notes, going around the circle several times:

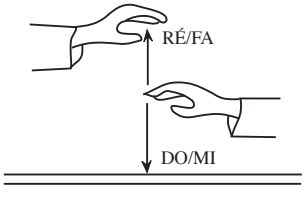


2. Proceed as above while conducting with the hand:



Make sure that the hand conducting the quarter notes does not get bogged down; on the contrary, it must bounce back in order to maintain rhythmic regularity. To help place the two eighth notes correctly within the quarter note, the student can subdivide the movement of the hand as follows:

Left hand held still



Right hand conducting, with the first 8th note at the bottom and the second 8th note at the top.

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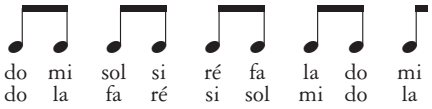
I – THE INTERVAL OF A THIRD; HALF BEATS IN MEASURES OF 2, 3, AND 4 BEATS

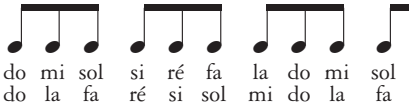
Exercises in reciting notes

Practice the interval of a third, ascending and descending, in the same way as the interval of a second (see Exercises, Book 1).

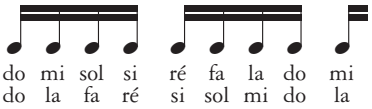
in groups of two:



in groups of three:



in groups of four:



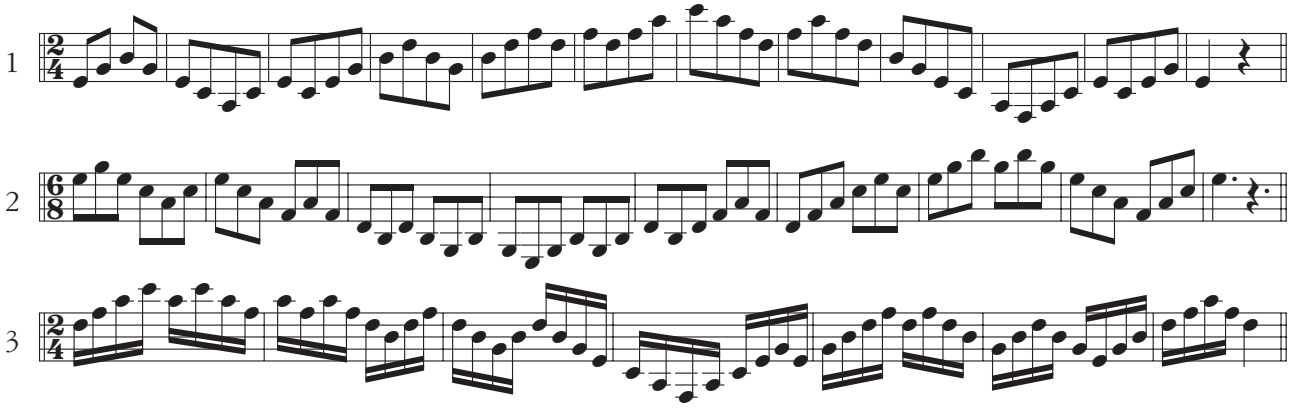
(Note that in practicing these exercises one is also assimilating the interval of a sixth.)

Exercises in reading notes

1. - Indicate the notes, ascending and descending by intervals of a third (from bottom to top) on the lines and on the spaces, as in Exercises, Book 1. Time the students' progress. Change the arrangement of the notes and insert different clefs.

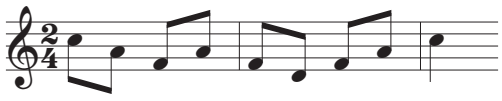
2. -Practice the interval of a third as explained in the section "Harmonic patterns." [1]

3. - Write exercises similar to the ones below and read them while conducting, using different clefs:



4. - Also read these exercises as if they were outlines, adding passing notes in between each interval of a third. For example:

this outline:



would be read:

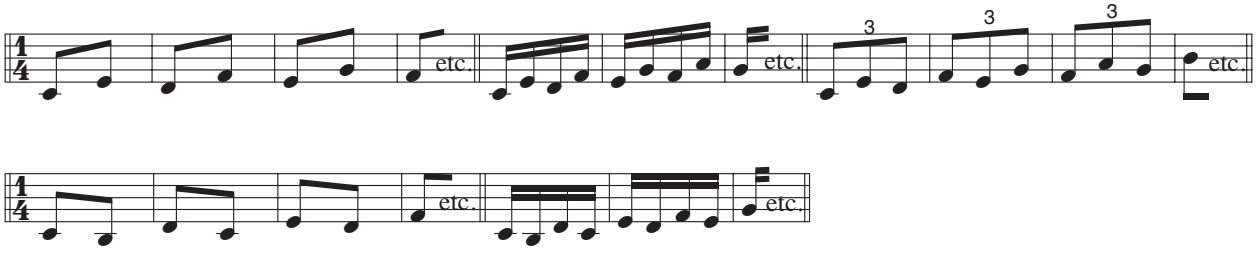
[1] See "The Essential Elements of Music," pg. 119.

5. - Write similar exercises without a staff, but maintaining the same distance between the notes, and read them by imagining intervals of a third. Begin the exercise on each of the seven notes. Example:

Melodic patterns

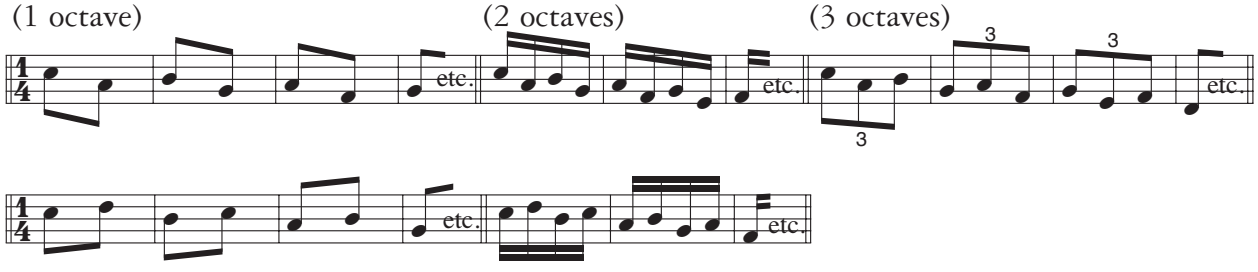
1. - Practice the melodic patterns do-mi re-fa mi-sol and do-si re-do mi-re (ascending), using the rhythmic figures below:

(1 octave) (2 octaves) (3 octaves)

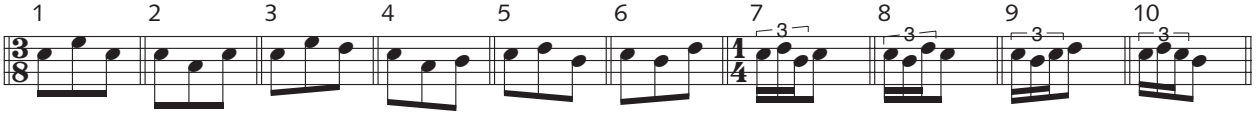


2. - Practice the melodic patterns do-la si-sol la-fa and do-re si-do la-si (descending), using the same rhythmic figures:

(1 octave) (2 octaves) (3 octaves)



3. - Apply the following melodic cells to outlines using ascending and descending adjacent scale degrees:



Example using the first cell:

(ascending) (descending)

4. - Apply the following melodic cells to outlines using ascending thirds:

ascending: and descending:

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I – THE INTERVAL OF A FOURTH; THE BEAT AND A HALF / HALF-BEAT IN LEGATO AND STACCATO; THE ANACRUSIS.

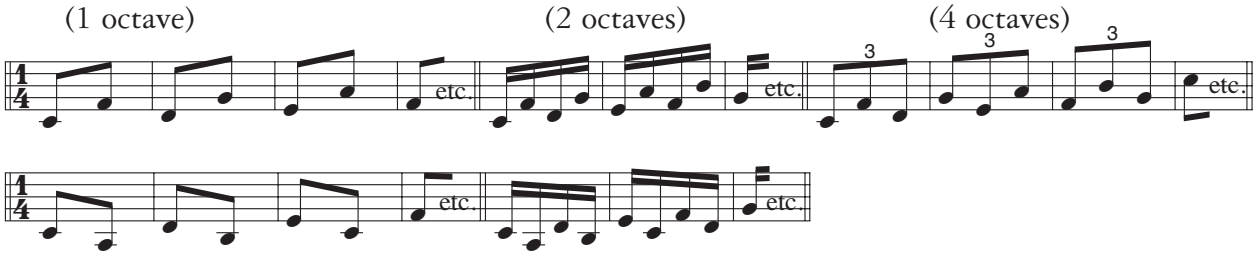
EXERCISES IN READING NOTES

Practice the interval of a fourth in the same way as the intervals of a second and a third[1], following the instructions given in the section "Harmonic patterns."[2].

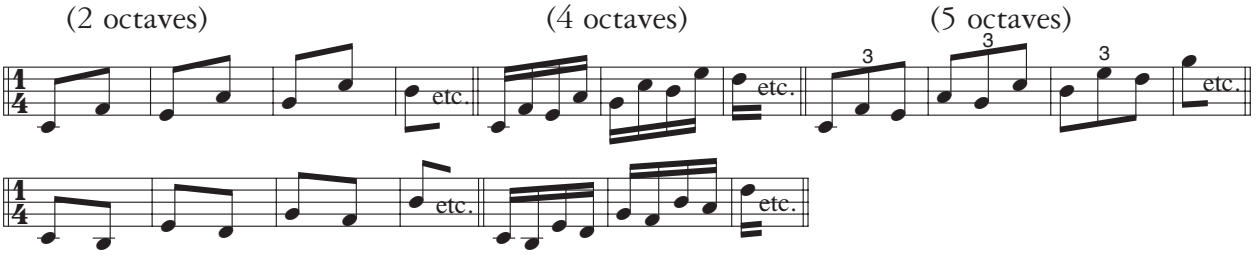
Melodic patterns

Practice the following melodic patterns:

(outlines by ascending seconds)

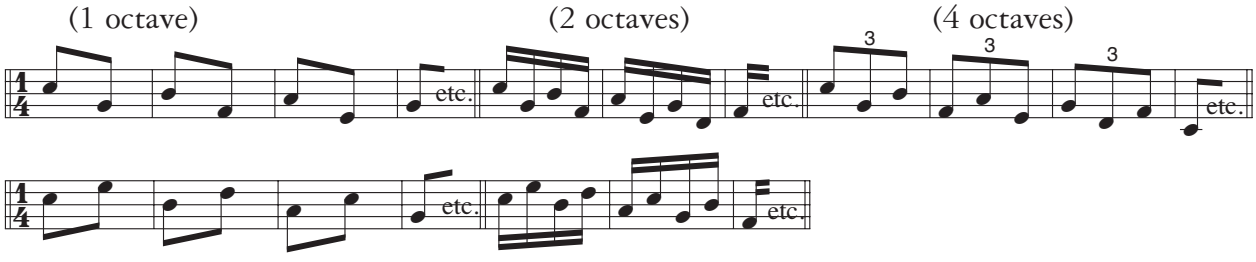


(outlines by ascending thirds)

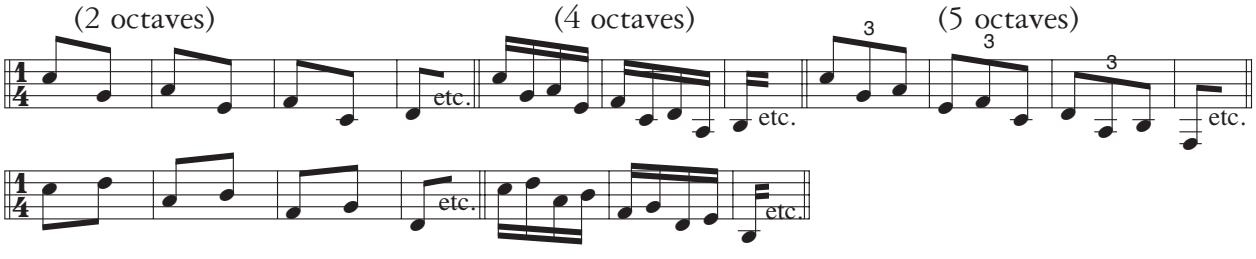


2.- Practice the inversions of the above patterns:

(outlines by descending seconds)



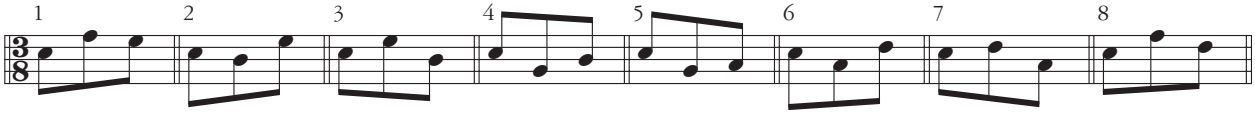
(outlines by descending thirds)



(1) See Exercises, Books 1 and 2.

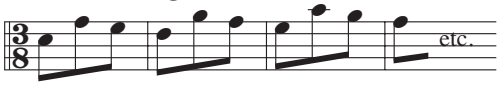
(2) See "The Essential Elements of Music," pg. 119

3.- Apply the following melodic cells to outlines using ascending and descending adjacent scale degrees:

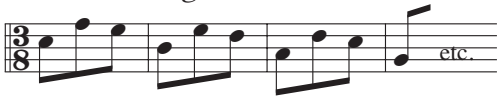


Example using the first cell:

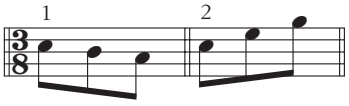
(ascending)



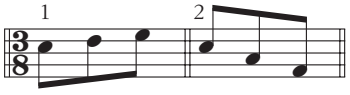
(descending)



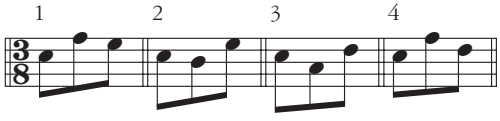
4.- Apply the following melodic cells to outlines using ascending scale degrees:



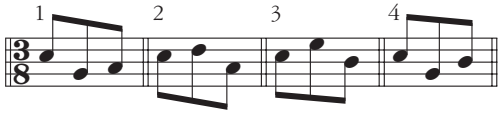
and the following cells to outlines using descending adjacent scale degrees:



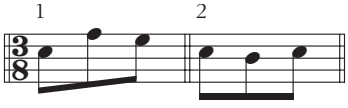
5.- Apply the following melodic cells to outlines using ascending thirds:



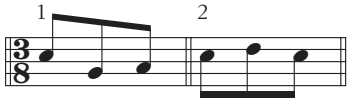
and the following cells to outlines using descending thirds:



6.- Apply the following melodic cells to outlines using ascending fourths:



and the following cells to outlines using descending fourths:

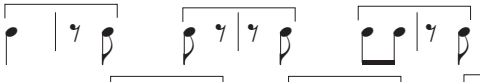


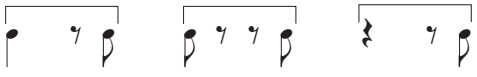
Exercises in reading rhythms. Add the following rhythmic figures to those already studied:

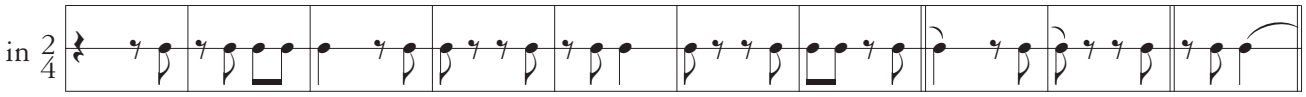
1.- The anacrusis: 

2.- The beat and a half / half-beat with a *staccato* articulation,

a) within the measure: 

b) straddling the barline: 

Avoid rests after the following figures: 



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