

SUGGESTED ROUTINE FOR THE TEACHING OF SCALES, ARPEGGIOS AND CHORDS

Joanne Baker

Each Unit should be covered in approximately eighteen weeks.
 Use all fifteen keys with each Unit, being sure that enharmonic keys are included.
 One key should be assigned and well-prepared each week.
 About every five weeks have student review the preceding five keys.

UNIT	SCALES	ARPEGGIOS	CHORDS
1	Major--2 oct. E.H.A.	Root position- hand over hand	Root position--hand over hand
2	Major--2 oct. B.H.T.	Root position--4 oct. E.H.A.	I, IV, V--3 pos. E.H.A.--up and
3	Minor--2 oct. B.H.T. (harmonic only)	Root position--4 oct. E.H.A.	I, IV, V--3 pos. E.H.A. down kybd. several octs.
4**	Major--4 oct. B.H.T.	Root position--4 oct. B.H.T.	I IV I V 1--3 pos.--L.H. in octaves on roots.
5	Minor--4 oct. (harm)	Root position--4 oct.	I IV I V 1--3 pos.--L.H. in octaves
6	Major--1,2,3,4 oct. (accented)	3 positions--4 oct. (accented in fours)	I VI IV II V 1--3 pos., L.H. in octaves on roots.
7	Minor--1,2,3,4, oct. (accented) (harm. and mel.)	3 pos.--4 oct. (accented in fours) PLUS VII 7 --4 pos.--4 oct.	I VI IV II V 1--3 pos., L.H. in octaves on roots (except for II, when L.H. plays the 3rd)
8	Major--4 oct. at octave interval plus 3rds & 10ths	3 pos.--4 oct. PLUS V 7--4 pos.--4 oct.	I III VI IV II V 7 1--3 pos. L.H. in octaves.
9	Minor--4 oct. (Evs, 3rds and 10ths) (harm. end mel.)	3 pos.--4 oct. plus VII 7--4 pos.--4 oct.	I III VI IV II V 7 1--3 pos. L.H. in octaves (use lowered seventh for III chord)

**From Unit 4 on, scales and arpeggios to be performed both hands together. This is not intended to discourage separate hand practice when necessary.

SUGGESTED ROUTINE (continued)

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UNIT	SCALES	ARPEGGIOS	CHORDS
10	Major--4 oct. (8vs, 3rds, 6ths and 10ths)	3 pos.--4 oct. plus V7--4 pos.--4 oct.	At this level I begin teaching modulations. Since one set of these takes only one week to cover, assign the following at the student's own pace and level of comprehension:
11	Minor--4 oct. (8vs, 3rds, 6ths & 10ths) (harm. and mel.)	3 pos.--4 oct. plus VII7--4 pos.--4 oct.	(a) Modulate up a 5th. Always establish new key before modulating to the next. Go around circle of fifths through all keys.
12	Major--at intervals of 8vs, 3rds, 6ths, and 10ths, use parallel and contrary motion. (See page 3 for p. & c. pattern)	3 pos.--4 oct. (parallel and contrary motion) plus V7--4 pos. p. & c. motion	(b) Modulate up a 4th through all keys. (c) Modulate up a major 3rd. There are 4 sets of these. Begin on C, then C#, D, Eb.
13	Minor--at intervals of 8vs, 3rds, 6ths, and 10ths, use p. & c. pattern (harm. and mel.)	3 pos.--p. & c. motion plus VII7--4 pos.--p. & c. motion.	(d) Modulate up a minor 3rd. There are 3 sets. (e) Modulate up a major 2nd. Takes 2 sets of these to get through all keys. Begin one set on C, other on C#.
14	Add scales in double thirds to continued review of Units 12 and 13	6 combined positions of the tonic arpeggios, plus 12 combined positions of the V7 and the VII7. See example on page 3 for starting notes of comb. pos.	(f) Modulate up a minor 2nd through all keys. (g) Modulate down a minor 2nd, major 2nd, minor 3rd, major 3rd, and down an augmented 4th. -Continue with assigned melodies to be harmonized, some by ear and others by reading. Make use of secondary and seventh chords. -Encourage improvisation -Transposition to be regularly practiced.

CHORDS

- When going from one composition to another during lesson, ask student to modulate from one key to another, using thematic material from the pieces.
- Continually have student USE his knowledge of chords by harmonic analysis of compositions he studies.

Pattern for parallel and contrary motion for scales and arpeggios:

Each dash represents one octave.



Starting notes for comb. pcs. tonic arp. Example given in key of C:

R.H.-G C E E G C
 L.H.-C E G C E G

Starting notes for comb. pos. V⁷ arp. Example given in key of C only:

R.H.-D F G B F G B L B D F G
 L.H.-G B D F G B D F G B D F

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vb

Examples given in Key of C only.
Student writes the chords in all Keys.

Unit 2

A musical staff in treble clef showing a sequence of chords. The chords are labeled with Roman numerals: I, IV, and V. The notes are written in a way that demonstrates voice leading between these chords.

Keep the common tone (in consecutive chords) in the same voice

Unit 4

A musical staff in treble clef showing a sequence of chords. The chords are labeled with Roman numerals: I, IV, V, I, I, IV, I, V, I. The notes are written to show common tones between consecutive chords.

Keep the common tone(s) in the same voice.

Unit 6

A musical staff in treble clef showing a sequence of chords. The chords are labeled with Roman numerals: I, VI, IV, II, V, I, IV, IV, II, V, I, I, VI, IV, II, V, I. The notes are written to show common tones between consecutive chords.

Unit 8

A musical staff in treble clef showing a sequence of chords. The chords are labeled with Roman numerals: I, III, VI, IV, II, V, V', I, I, III, VI, IV, II, V, V', I. The notes are written to show common tones between consecutive chords.