

## **Suggestions for practice:**

1. Work in context every day
  1. In a given scale:
    1. Write it out.
    2. Sing it with scale degrees and specific pitches, sing and resolve all tendency tones in the key.
    3. Spell all interval types in the key (seconds, thirds, etc.), play harmonically after spelling, identify quality.
    4. Sing all interval types in the key, both ascending and descending, and using pitch names and scale degrees.
    5. Spell all triads in the key, name qualities.
    6. Sing all triads in the key, in various inversions.
    7. Sing cadential patterns, common melodic patterns using pitch names and scales degrees.
2. Work on absolute items every day.
  1. Spell intervals using 21-note series, both up and down, in all clefs, play each interval after spelling, remind oneself of quality.
  2. Sing intervals using 21-note series.
  3. Spell triads and seventh chords using 21-note series, in various inversions.
  4. Sing triads and seventh chords using 21-note series.
  5. Extract cadential patterns and other melodic patterns from music you are playing or singing, and execute them in a 21-note series approach (as scale degrees and as absolute pitches).
3. Work on accuracy of rhythm performance and notation.
  1. Write out basic rhythms using “rhythmic words”, i.e. all the patterns of eighths and sixteenths in a beat type (simple or compound), perform them using the Longy Rhythm System or in a very exacting manner while conducting and/or tapping divisions of the beat.
  2. Complicate those rhythms by adding ties, perform accurately.
  3. Imagine rhythms of increasing complexity and write them down, always ensuring that the beat is clearly visible. Perform accurately, starting slowly enough to ensure accuracy, and then speed up.
4. Sight-sing every day.
  1. Sing first using fixed-do solfege or pitch names (i.e. absolute pitches), then again using numbers of scale degrees or moveable-do solfege (i.e. relative or contextual pitches). Switch the order occasionally, or return to absolute pitches for a third time around.
  2. Trace modulations in what you are singing by using the handout on modulation, then sing the melody using scale degree numbers so you know where you are in a key at any given moment.

3. Using the Bach chorales in open score, sight-sing a line, then play that line while you sight-sing another. Try playing both those lines while sight-singing a third.
5. Work on recalling what you hear, remembering it. One way to do that is to memorize a melody early in the day, and recall it throughout the day. Singing it with both pitch names and scale degrees can help you recall it better as well, and will be of help when you work on melodic dictation.
6. Be creative in applying these tools, keep the mind fresh and engaged, be compassionate toward yourself while still demanding high-level work from yourself.