MPA+

Janet
martia

ZOLTÁN KODÁLY

CHORAL METHOD

333 Elementary Exercises

Edited with annotations by

PERCY M. YOUNG

BOOSEY & HAWKES

KODÁLY
CHORAL METHOD

333
ELEMENTARY
EXERCISES
IN SIGHT SINGING

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BH.BK.526

Introduction

The basis of musical understanding, and therefore of performance, is musical literacy — that is, the ability to read and interpret the symbols in which music is written down. To this there might reasonably be added the ability also to write, a point to be touched on later.

Music-reading depends on being able to sing in tune — i.e. to reproduce certain fundamental intervals with exactness and to recognise the various signs, in respect of pitch *and* rhythm, which define the relationships between sounds. To a large extent successful music-reading relies on the memory, for the singer repeats groupings of sounds which he has previously learned (perhaps in other contexts)* and recognises in due course familiar arrangements of notes on paper. If a correct start is made, and if there is regular, progressive, and purposeful practice there is no reason why a satisfactory general standard may not be attained in a relatively short time.

This is a basic book. founded on the logical principles that underlie the processes of common musical speech as shown most readily, but by no means exclusively, in folk-song. The opening exercises are built on two notes only, the one a *tone* higher than the other (*doh-ray*). When the two sounds have been memorised and the pictorial principle (so far as pitch is concerned) grasped there is no impediment to the pupil's sight-reading the first ten or so two-note exercises. Confidence thus having been generated the rest of the book, carefully graded, may be tackled with the pleasure that confidence induces.

The element of pleasure should be emphasised, for active enjoyment in music necessarily arises from mastery of material. For this there can be no substitute, and in the long run all of what is called musical appreciation is enhanced. Technique, the 'know-how', alone is teachable: appreciation is not. The pupil, however, who learns to use music in a practical way finds out the secret of appreciation and develops in understanding in his own way.

A certain number of teaching notes have been added to this book, with the approval of Professor Kodály. These may be prefaced by a few general observations.

*See also Kodály: *Let Us Sing Correctly : 101 exercises in intonation*

(1) In presenting the note-group from which any of the melodies is built the teacher should rely on the voice alone. An instrument is not to be used.

(2) Sol-fa syllables should be employed throughout.

(3) In each case the rhythmic organisation of the melody should be looked at before any attempt is made to sing it. The rhythms are simple, but some patterns, being derived from Hungarian idiom, are at first unusual to an English-speaking singer. For the pupil, who may be accustomed to the sensation of 'syncopation', this should prove an attraction and will certainly help to keep him wide-awake.

(4) It is imperative that pitch accuracy should be achieved *together with* rhythmic accuracy. The one without the other is valueless.

(5) It may help the pupil *silently* to beat the pulse.

(6) In reading the pupil should try to feel the continuity of a melody and to realise the way in which separate notes are formed into *phrase* units. (Note that Kodály often writes 3-*bar phrases*, which are marked by slurs.)

(7) In **229** and **259** Kodály suggests dynamics. For the rest the teacher should use his discretion, remembering that expressionless singing is at all times to be avoided.

(8) In **214** and **259** the possibilities of group work — which may be extended as the teacher determines — are indicated.

(9) The book should be used regularly and there should be *daily* practice in sight reading. Since the longest melody in the book requires no more than 30 seconds in leisurely performance it can hardly be maintained that time is lacking for the operation.

To derive the maximum benefit from this course pupils should be encouraged to compose their own melodies from the material given in Kodály's. Such melodies (and those composed by the teacher) may also be used as supplementary exercises.

The assurance gained from regular practice in sight-reading will quickly enable the pupil to undertake a wide range of musical activity, and it will be found that the quality of singing will improve. Kodály wrote these pieces — as also the many others that comprise the complete *Choral Method* — for the schools of Hungary. Since they have been in use there for more than a decade the results may be examined. These have astounded many foreign visitors as well as teachers of a previous generation for it is common to find school choirs ready and able to sing at sight, and without accompaniment, works by Palestrina on the one hand and by Kodály and Bartók on the other.

No-one understands more than Kodály that the musical heritage of the English-speaking world is rich, and available to all those who can master the art of singing at sight, to which this collection is a convenient and intelligible approach.

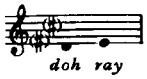
P. M. Y.

333 ELEMENTARY EXERCISES
in Sight Singing

English edition with annotations by
PERCY M. YOUNG

ZOLTÁN KODÁLY

SECTION I (1-19)

The two sounds used are *doh* and *ray*. They are placed on the stave thus 

The interval between these notes is a *tone*.

A crotchet, ♩ or 𝄽, equals one beat, while 𝄽 equals a silent beat and is called a *rest*.

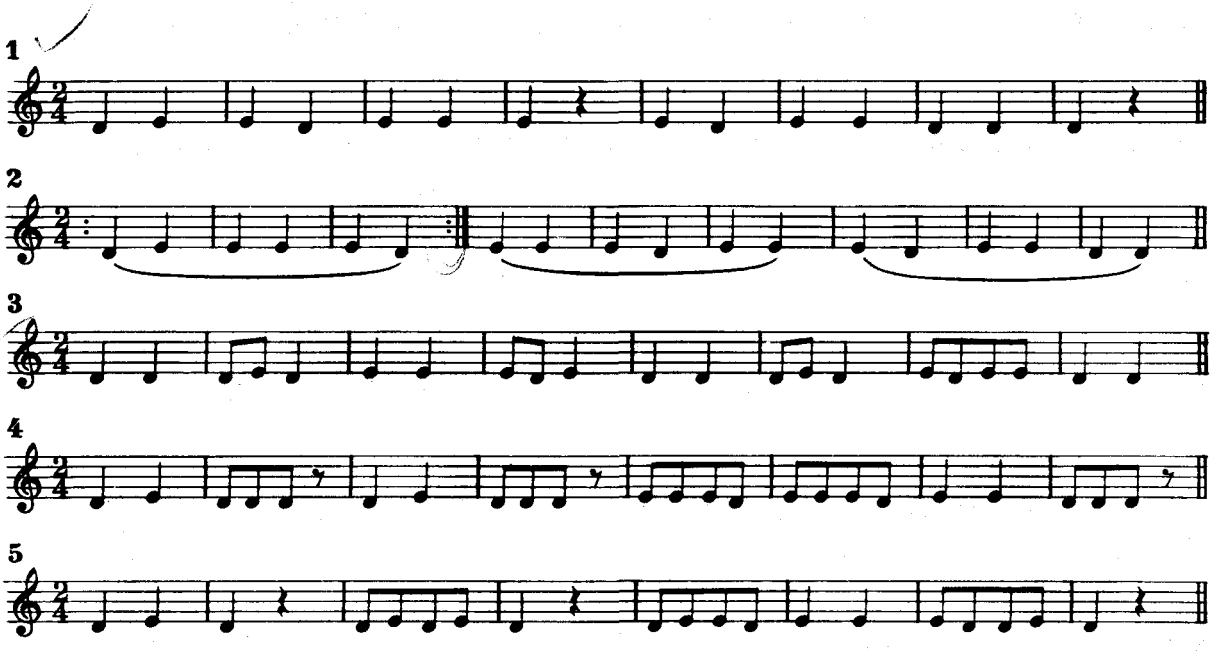
Two quavers, ♫ or 𝄾𝄾, equal one beat, and a single ♪ equals half a beat; 𝄾 equals a half-beat rest.

Four semiquavers, 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯, equal one beat, and a single 𝅘𝅥𝅯 equals a quarter of a beat.

A minim, 𝅗𝅥, equals two beats.

The time signatures used are $\frac{2}{4}$ (two crotchets in each bar), and $\frac{3}{4}$ (three crotchets in each bar).

In conducting $\frac{2}{4}$ the (right) hand follows this movement while for $\frac{3}{4}$



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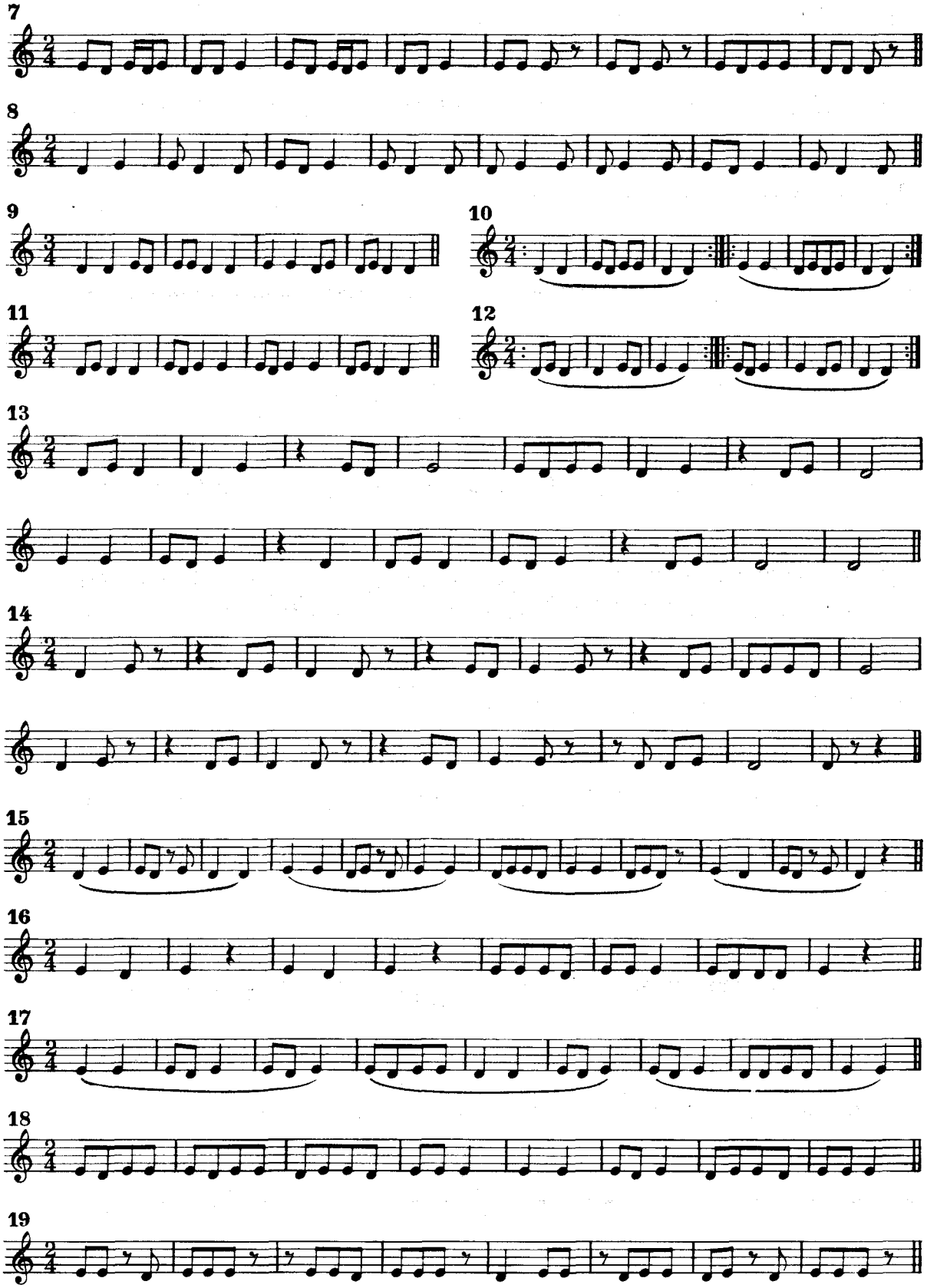
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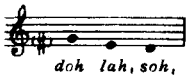
SECTION II (20-29)

In these exercises *doh* is placed on the second line. *Doh* may be set on any line or in any space, this being a matter of convenience. Two sounds— *lah*, and *soh*,— which lie below *doh* are used: 

the intervals between the notes being a minor third, followed by a tone.

p and ***f*** (in 23) are short for the Italian words *piano* (soft) and *forte* (loud).

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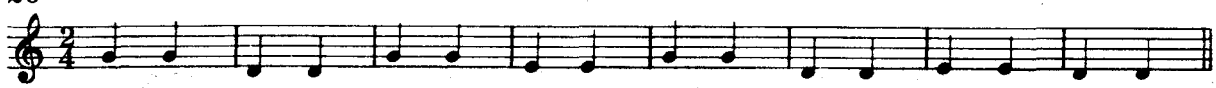

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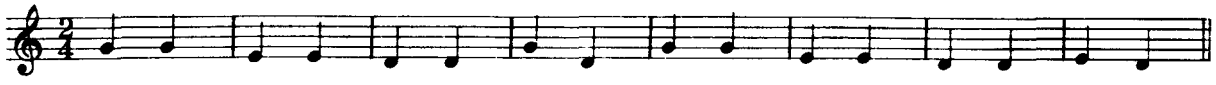

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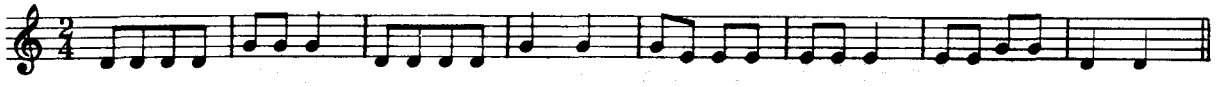

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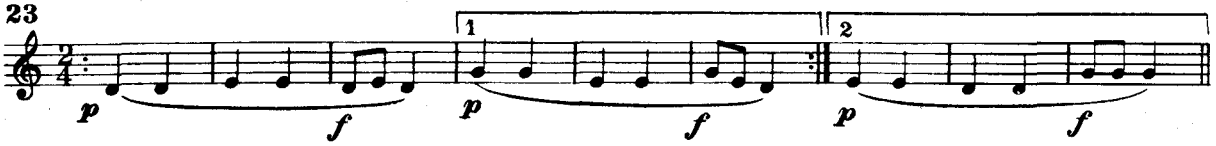

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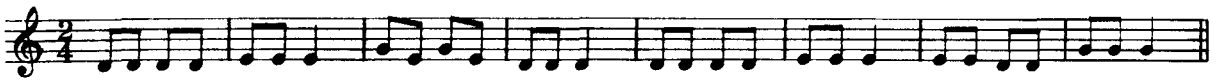

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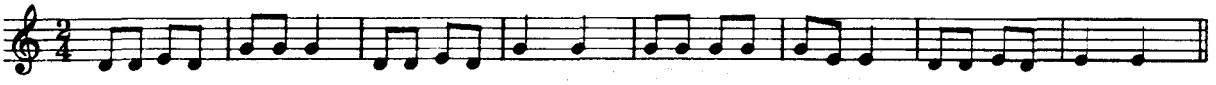

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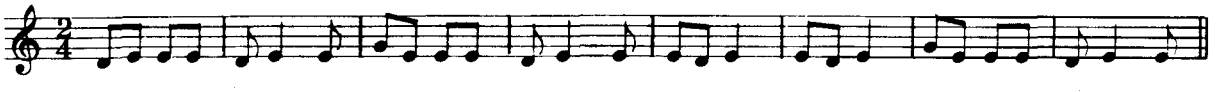

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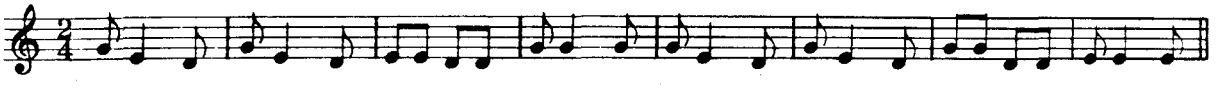

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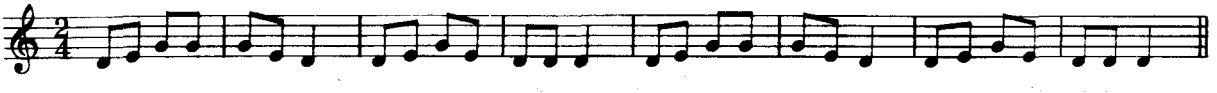

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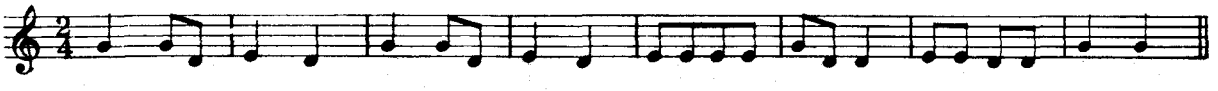
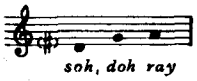


SECTION III (30)



the interval between the notes being a fourth followed by a tone.

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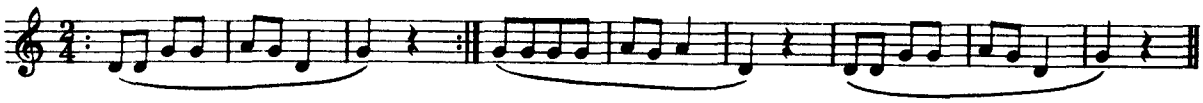


SECTION IV (31-47)

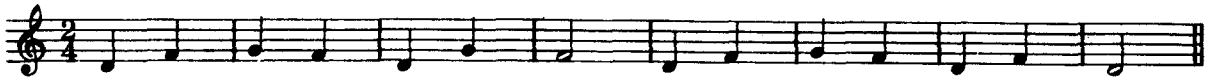
Doh is now placed in the first space.

Some exercises begin on *lah*, some on *doh* and some on *ray*.

In number 33, $\frac{4}{4}$ equals four crotchet beats in each bar— conducting pattern

In 37, after four bars, there is a crotchet rest, shown in a bar of $\frac{1}{4}$ time: observe this strictly.

31



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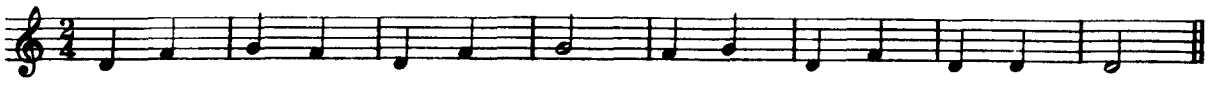

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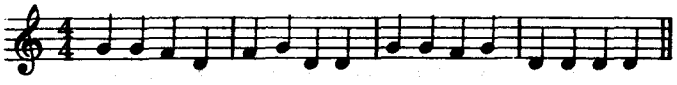

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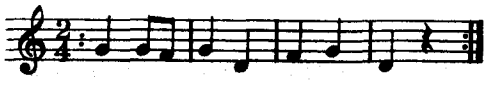

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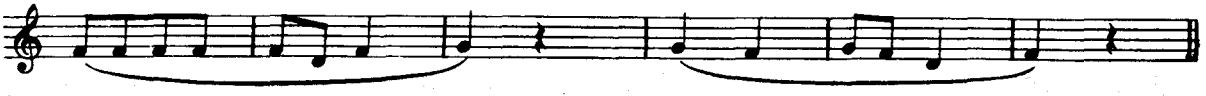

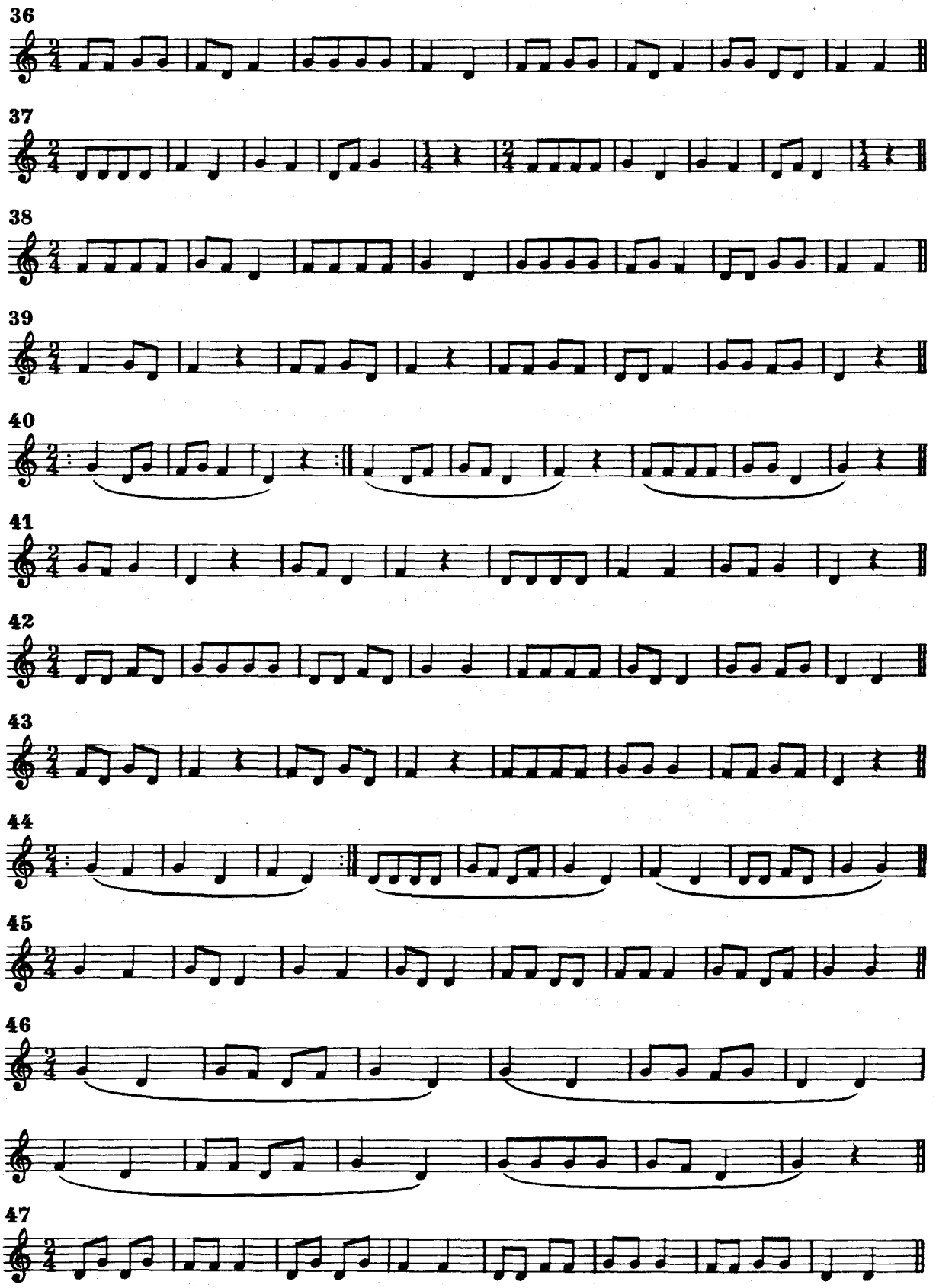
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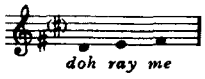
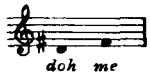
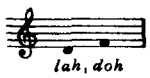
SECTION V (48-55)

In these exercises the first three notes of the *major scale* are shown, and the ♯ (*sharp*) is introduced: 

the intervals between the notes being a tone followed by a tone.

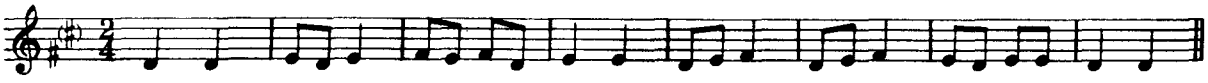
In 48 compare 

with 

from the preceding exercises.

The first interval, where the note shown in the first space is raised by a *semitone* by the ♯, is called a *major third;* the second is a *minor third*. The intervals are so called because the former is larger (by a semitone) than the latter. Having arrived at 55, it may be found helpful to revise the previous material.

48



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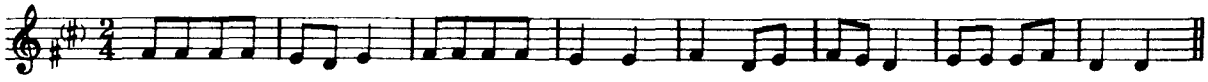

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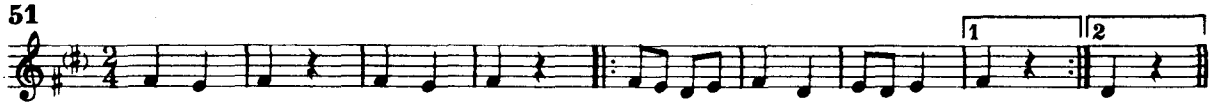

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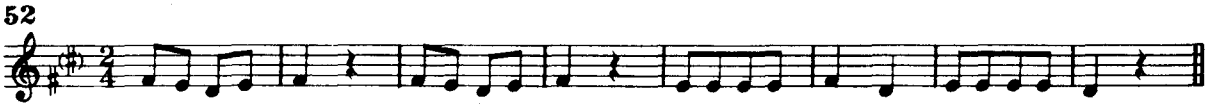

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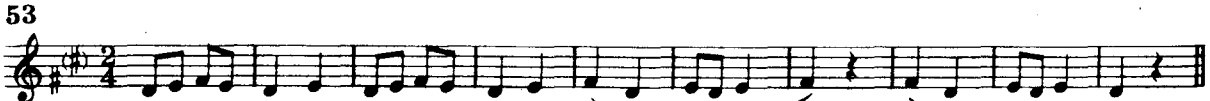

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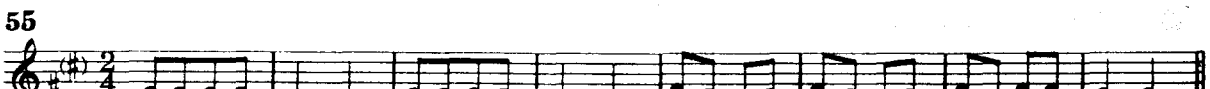
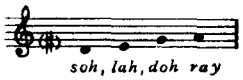


SECTION VI (56-139)

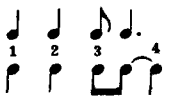


the intervals between the notes being a *tone*, a *minor third* and a *tone*.

In 56 there is a minim rest 𝄻 in the last bar.

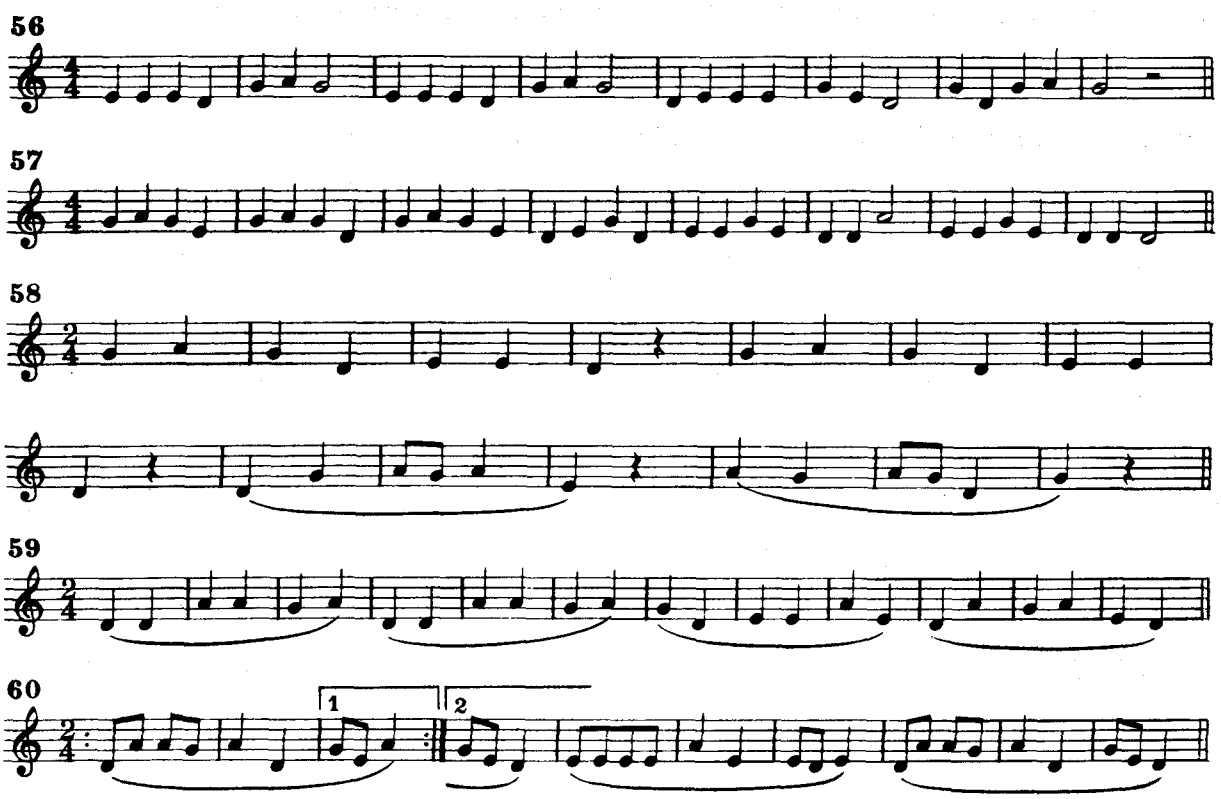
N.B. 𝅗𝅥 : 𝄻
2 beats : 2 silent beats

In 59 from *soh*, to *ray* is the interval of a *fifth*; from *soh*, to *doh* is a *fourth*. The difference between these very common intervals should be carefully noted so that they may be readily recognised from the sound and at sight.

In 61 the dot after the last crotchet in bars 1, 3, 5 and 7 lengthens that note in each case by half: 

In 79 𝄐 in the last bar signifies a pause. The final note should be held on beyond the two beats normally allowed to a minim. The actual duration of a pause is determined by the performer. As a rough guide it may be found effective often to allow about twice the normal duration— but there are no set rules in the matter.

120 is an exercise in alternation between $\frac{3}{4}$ and $\frac{2}{4}$, such as is familiar in much music of today. The value of the crotchet should be constant throughout.



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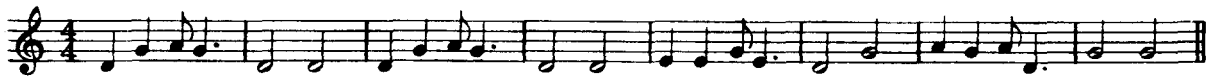

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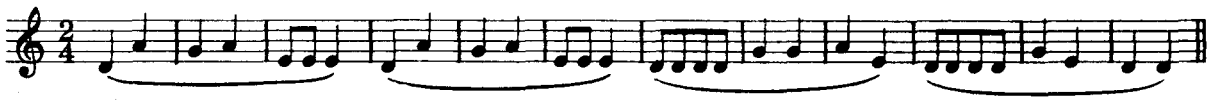

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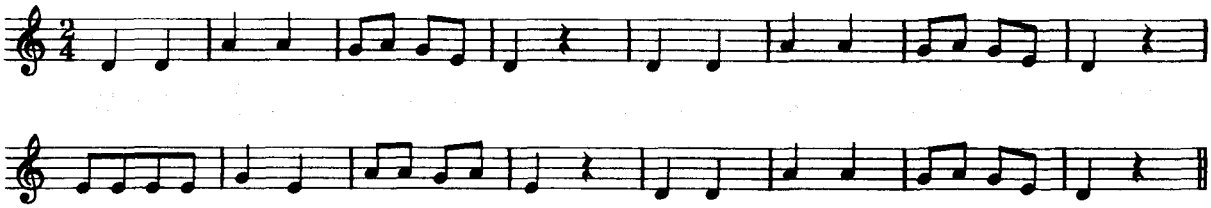

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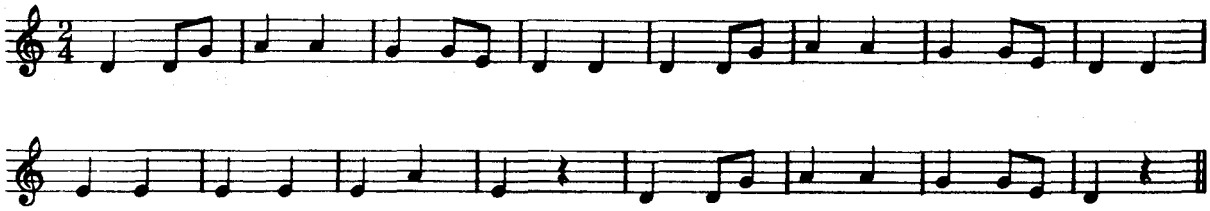

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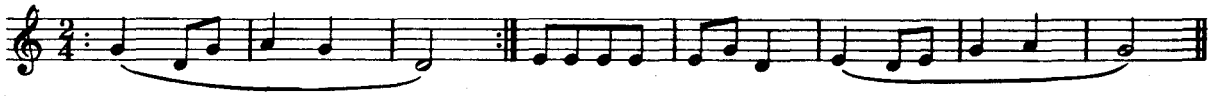

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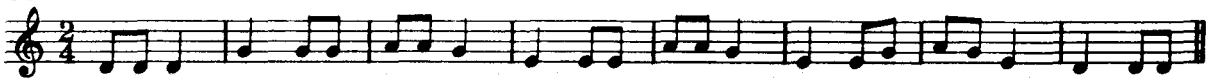

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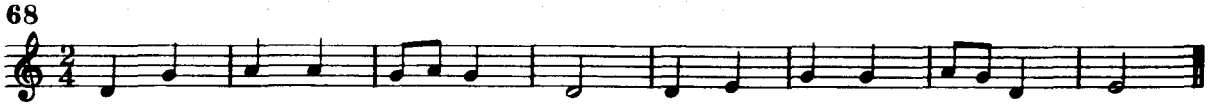

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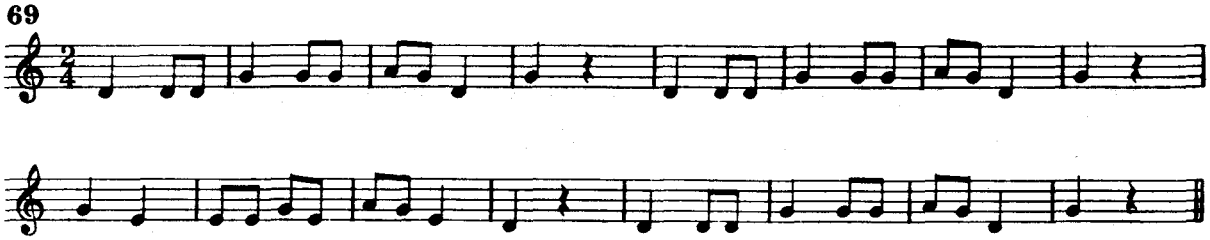

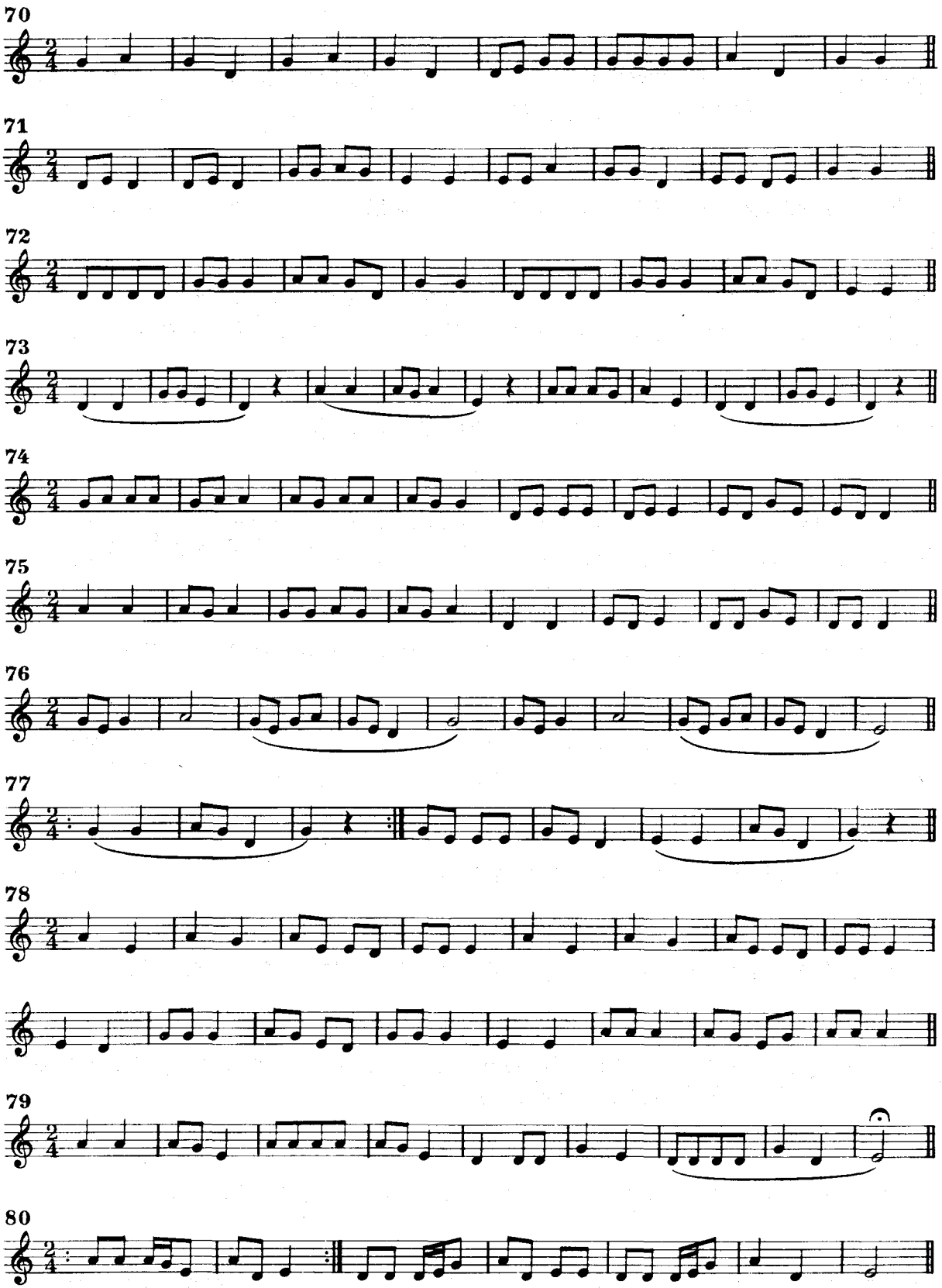
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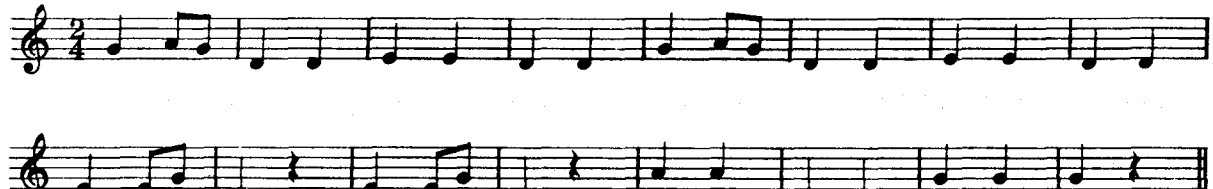

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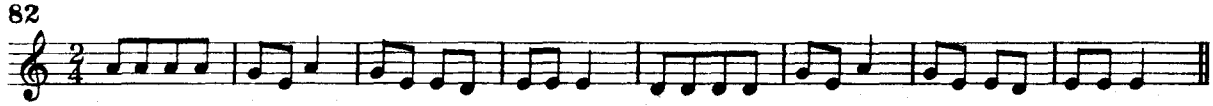

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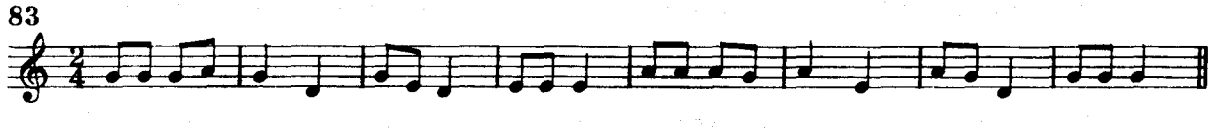

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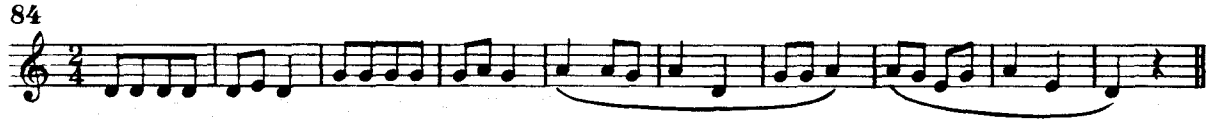

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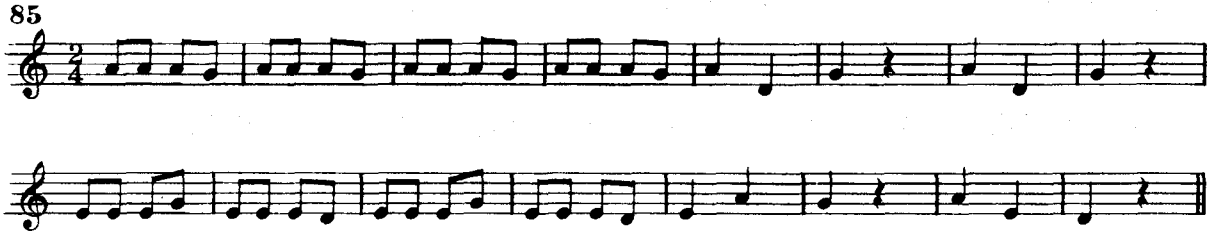

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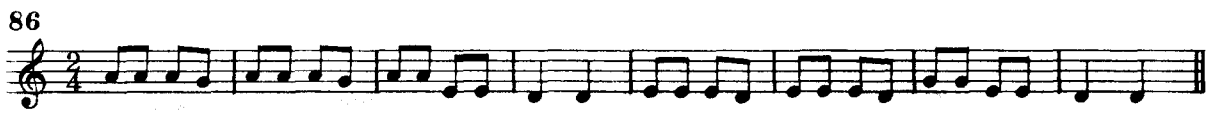

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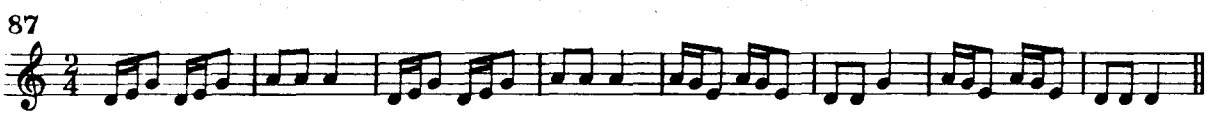

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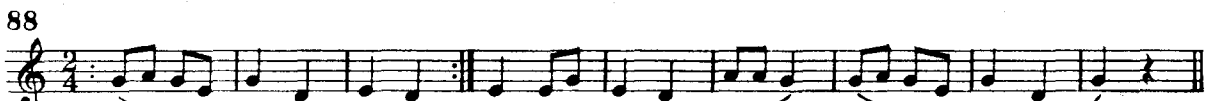

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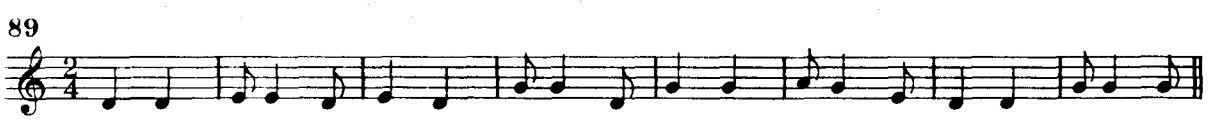

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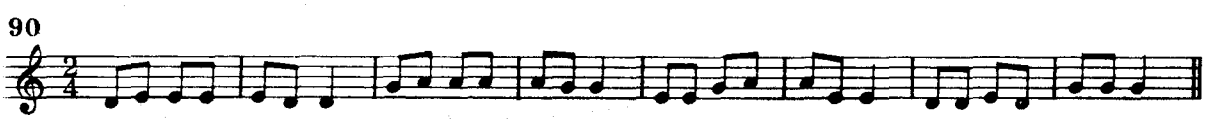

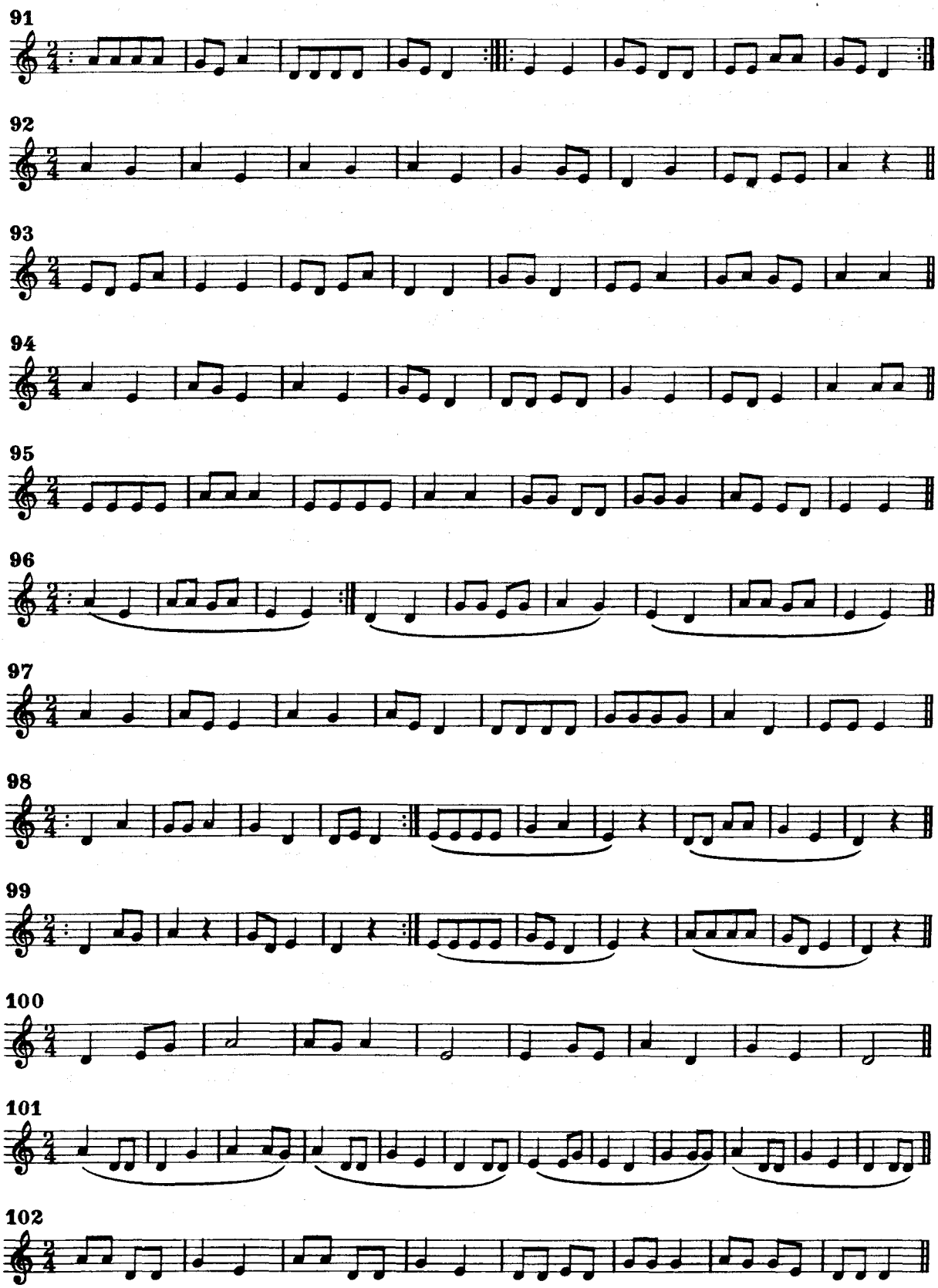
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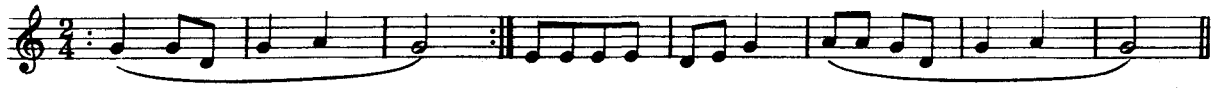

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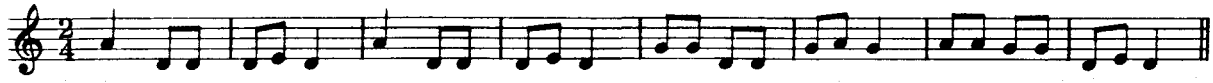

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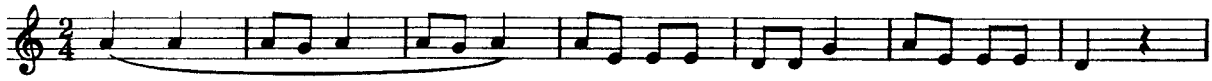

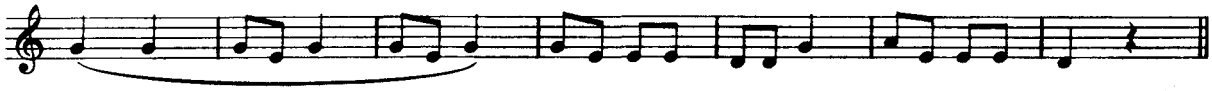

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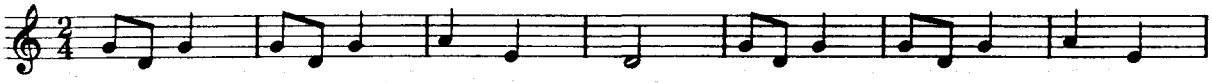

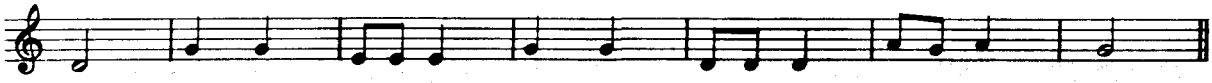

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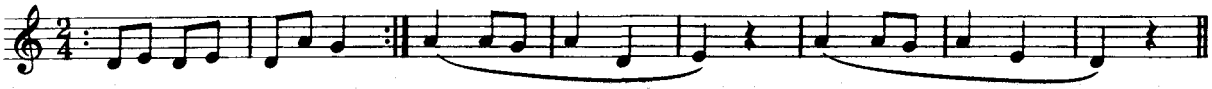

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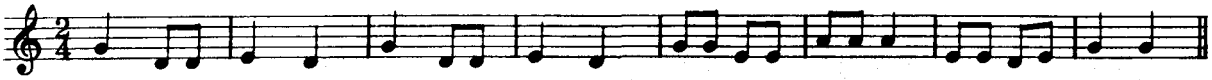

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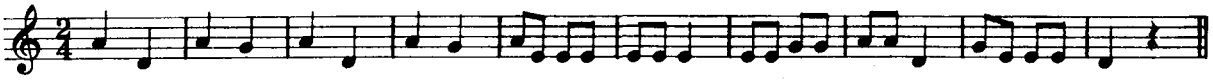

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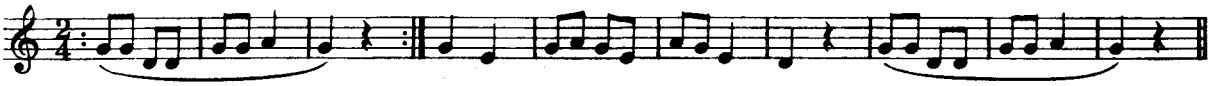

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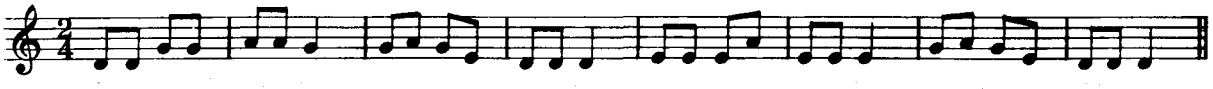

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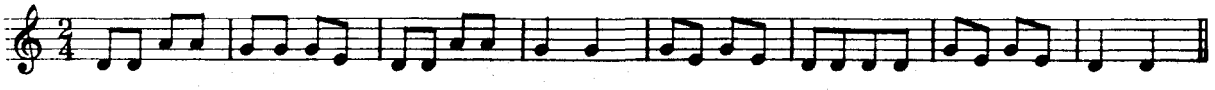

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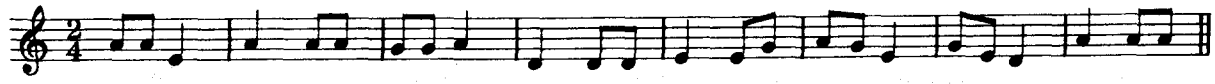

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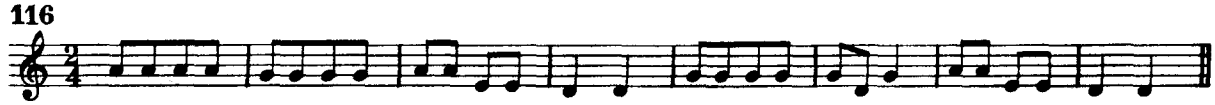

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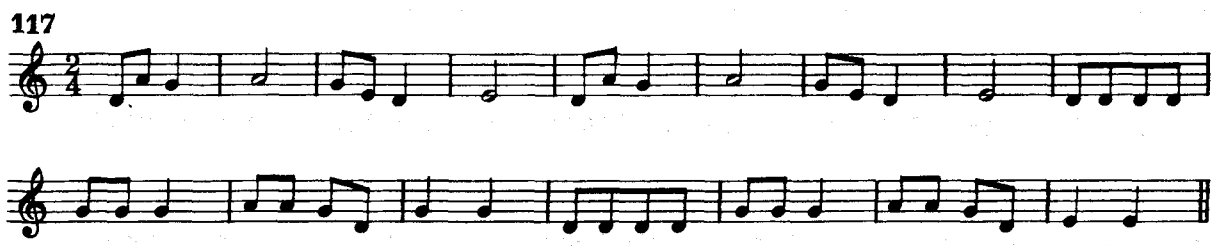

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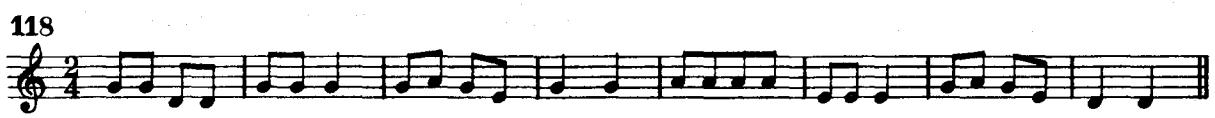

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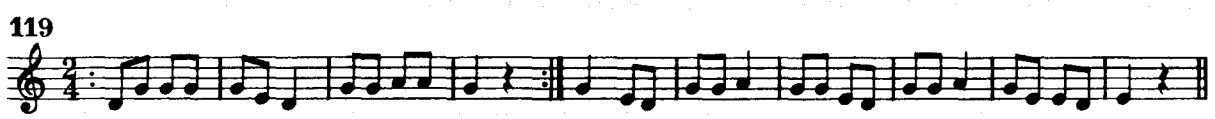

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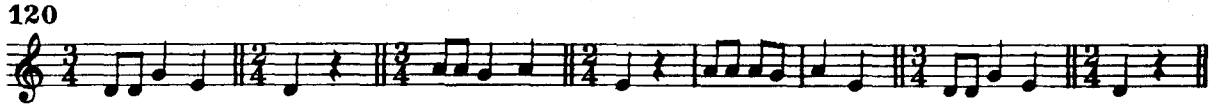

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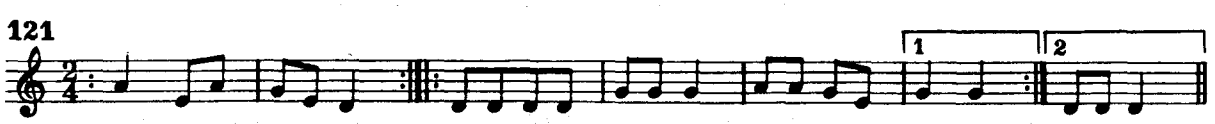

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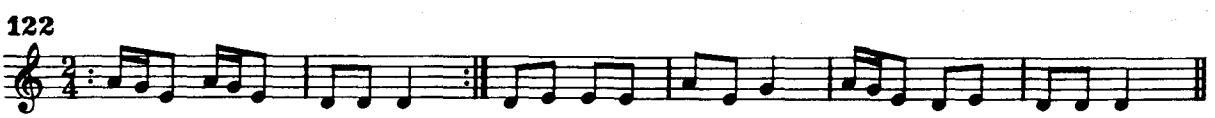

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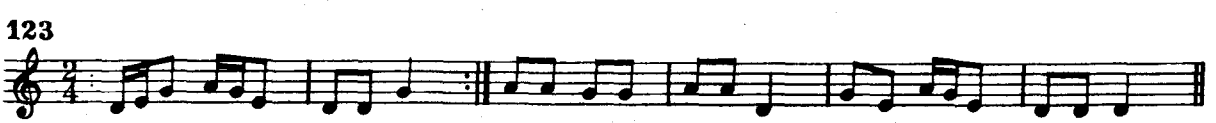

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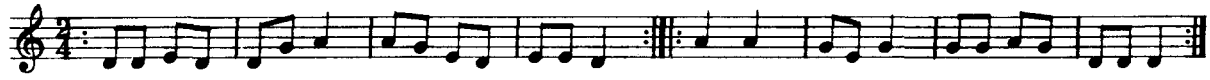

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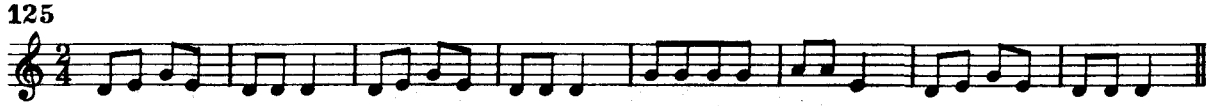

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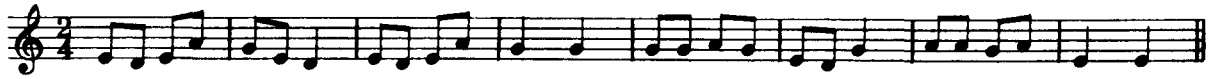

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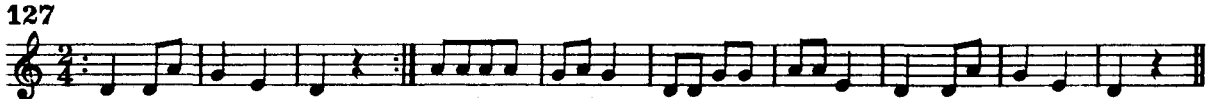

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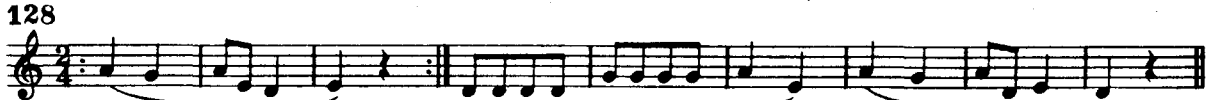

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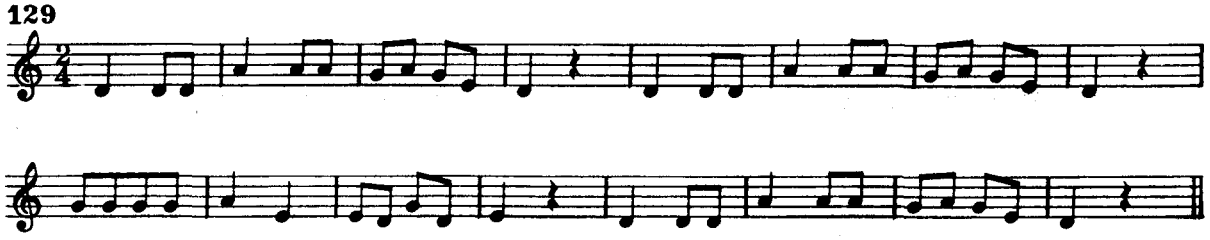

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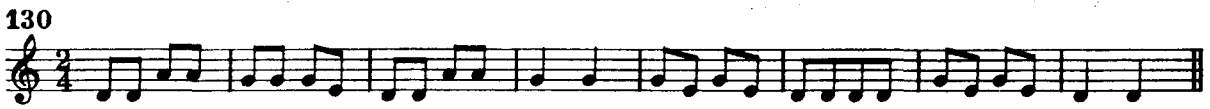

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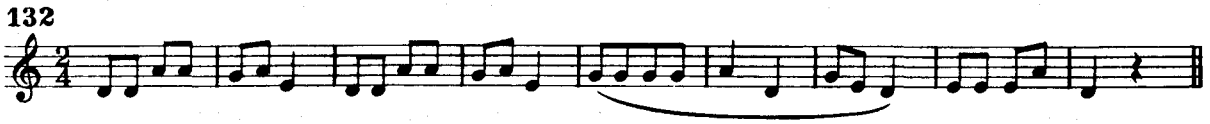

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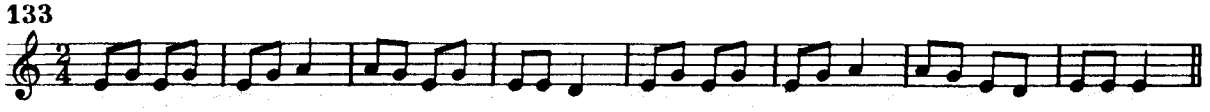

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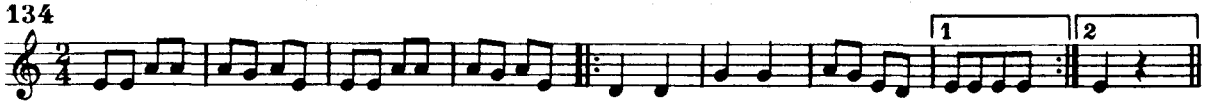

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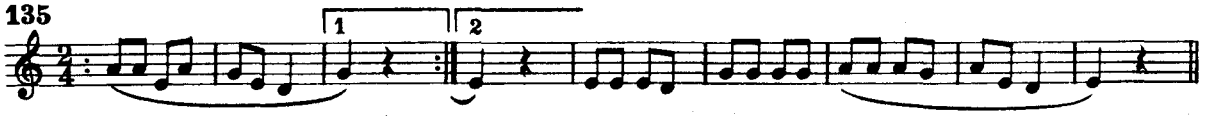

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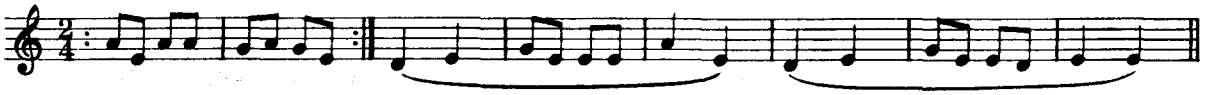

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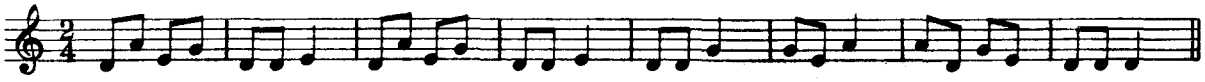

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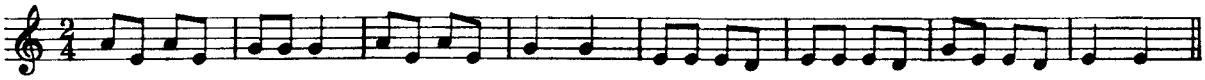

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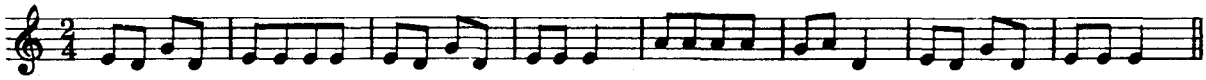
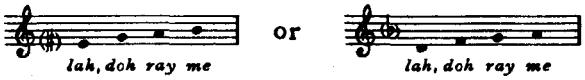
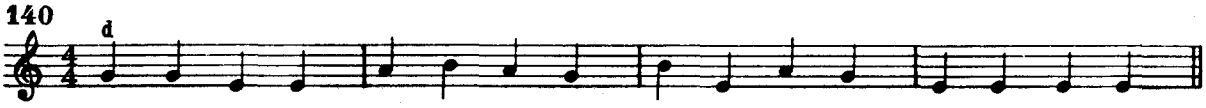


SECTION VII (140-171)



At the conclusion of 171 it is suggested that exercises from 56 to 171, all being built on the same four-note group, should be revised. At the same time, (this applies in each section) supplementary work should be devised by the teacher using the same material.

140



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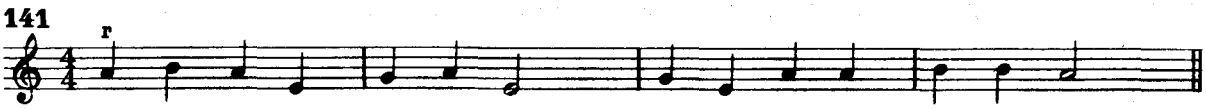

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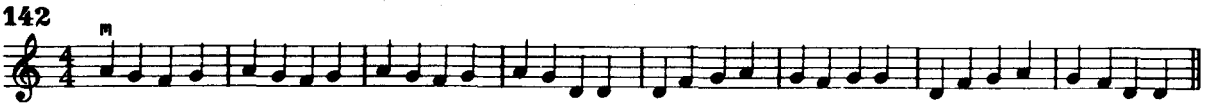

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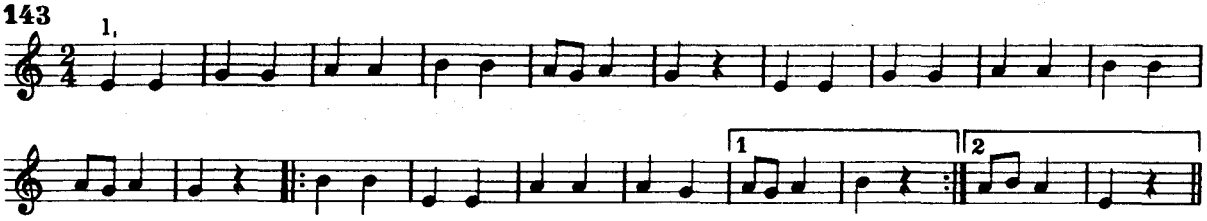
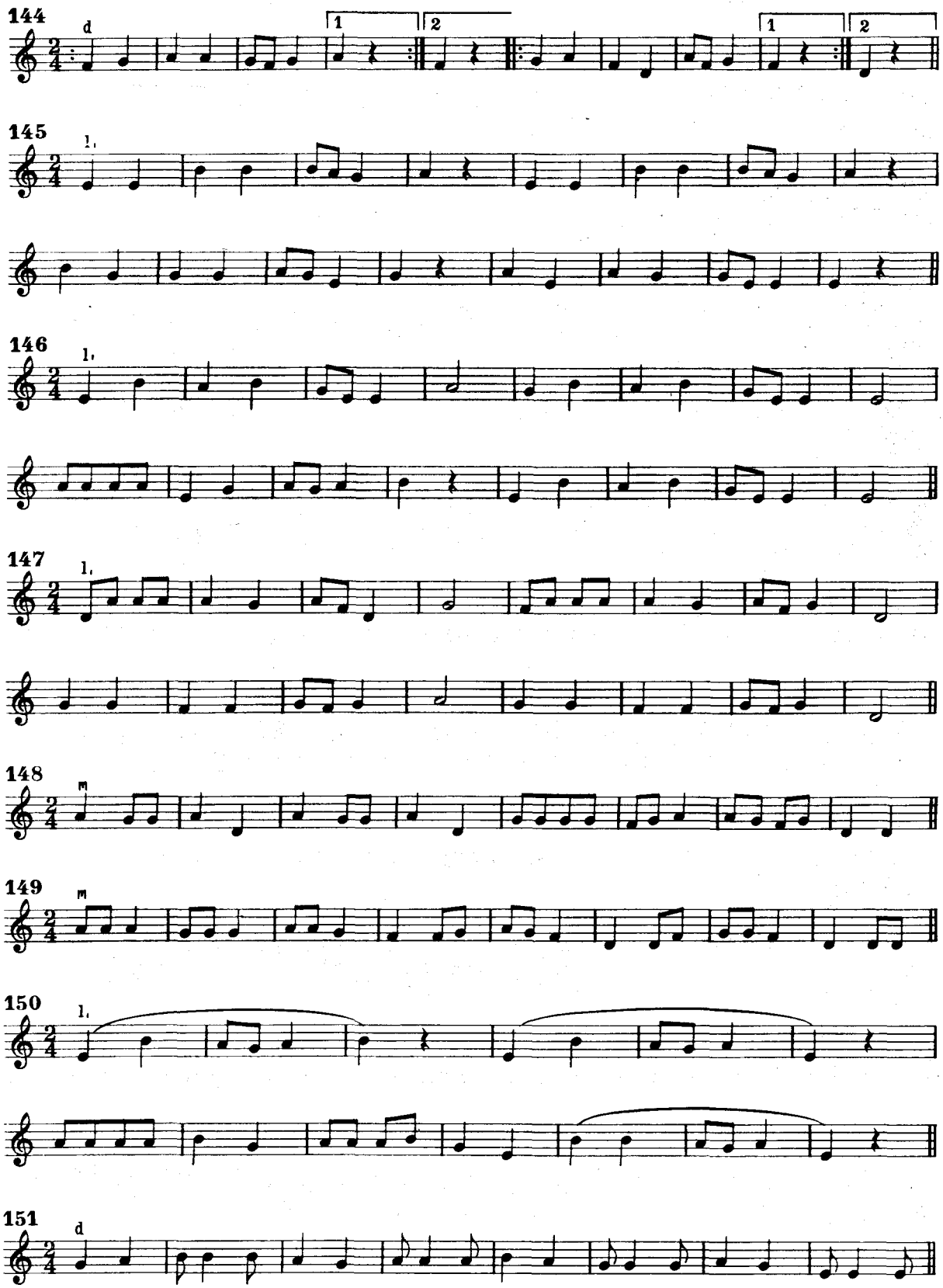
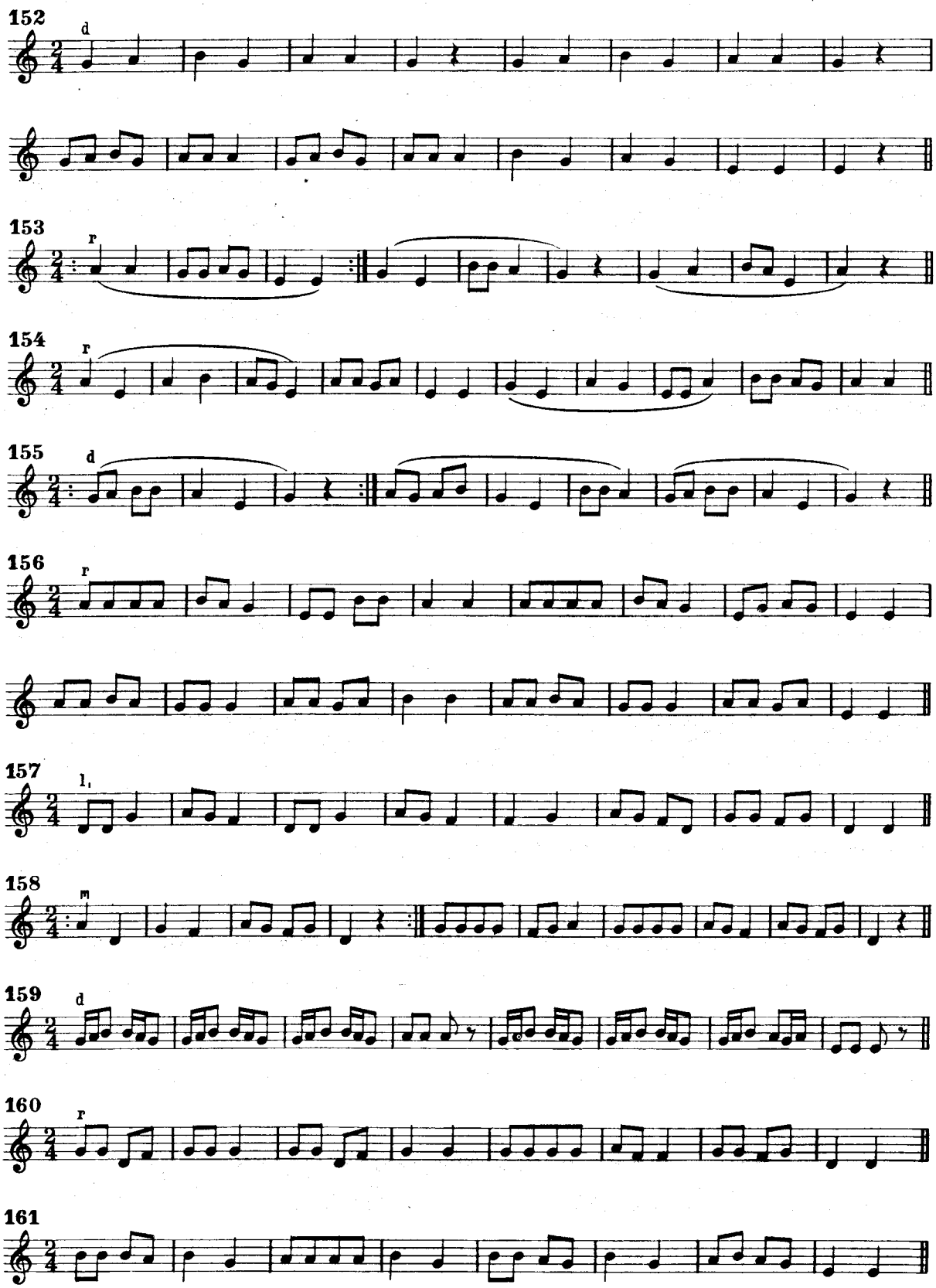



144
d
1
2
145
1.
146
1.
147
1.
148
m
149
m
150
1.
151
d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153
154
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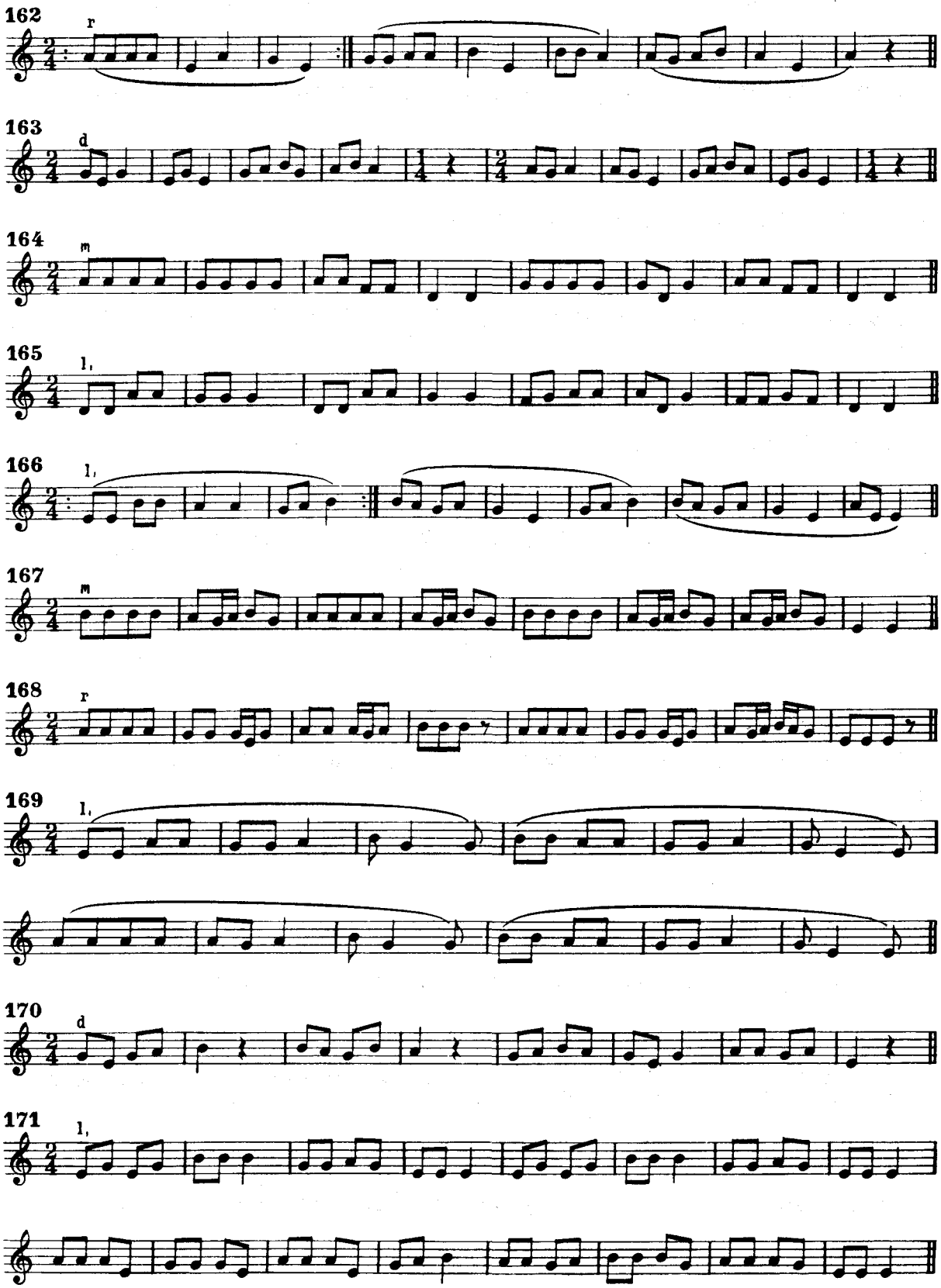
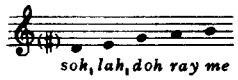
157
158
159
160
161

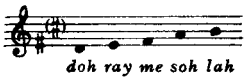

162
r
163
d
164
m
165
l,
166
l,
167
m
168
r
169
l,
170
d
171
l,

SECTION VIII (172-214)

The *pentatonic*, or five-note scale, to which the previous exercises have been leading, is now introduced. This is the fundamental scale of folk-music and figures prominently in the music of Kodály himself.

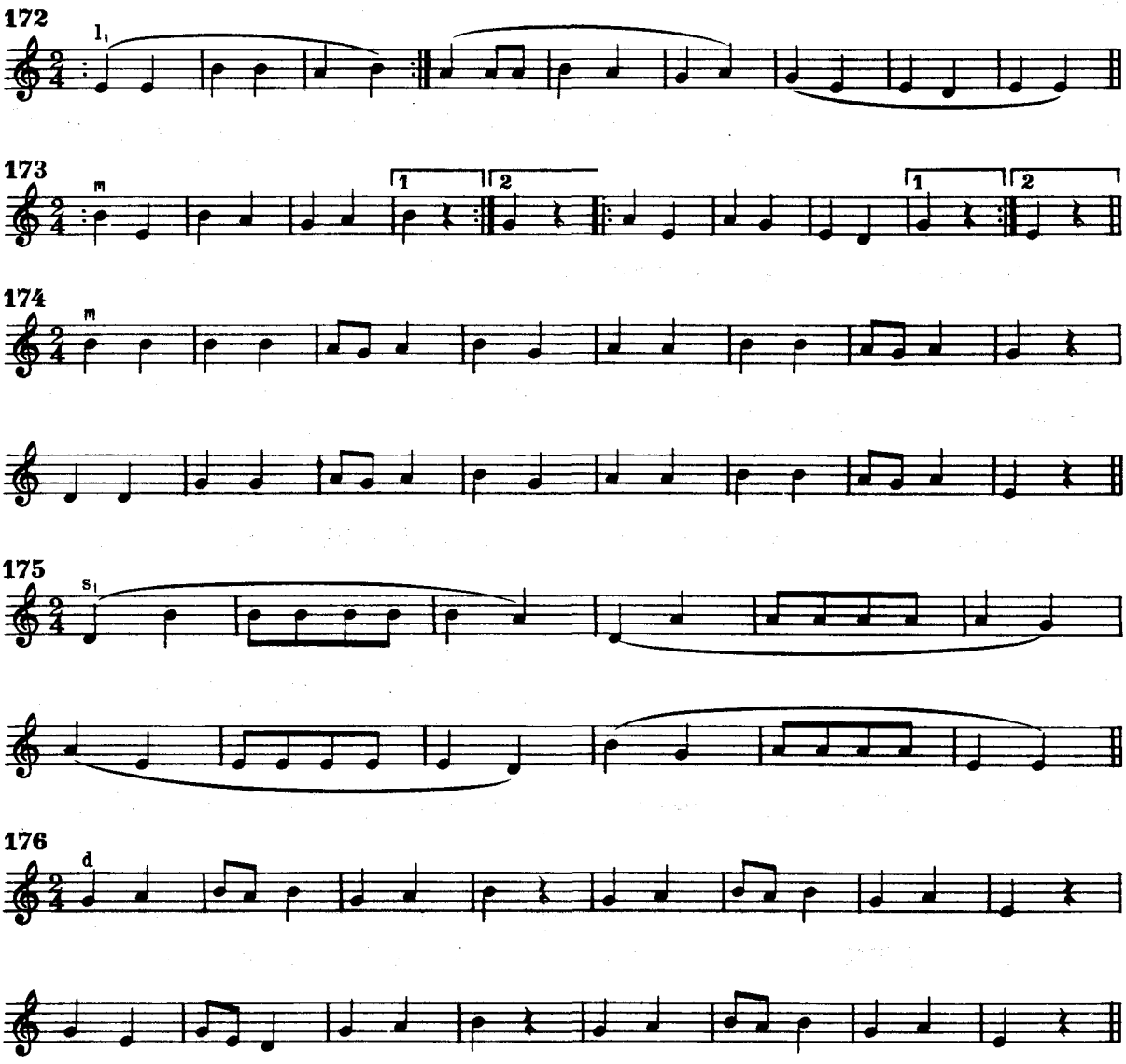


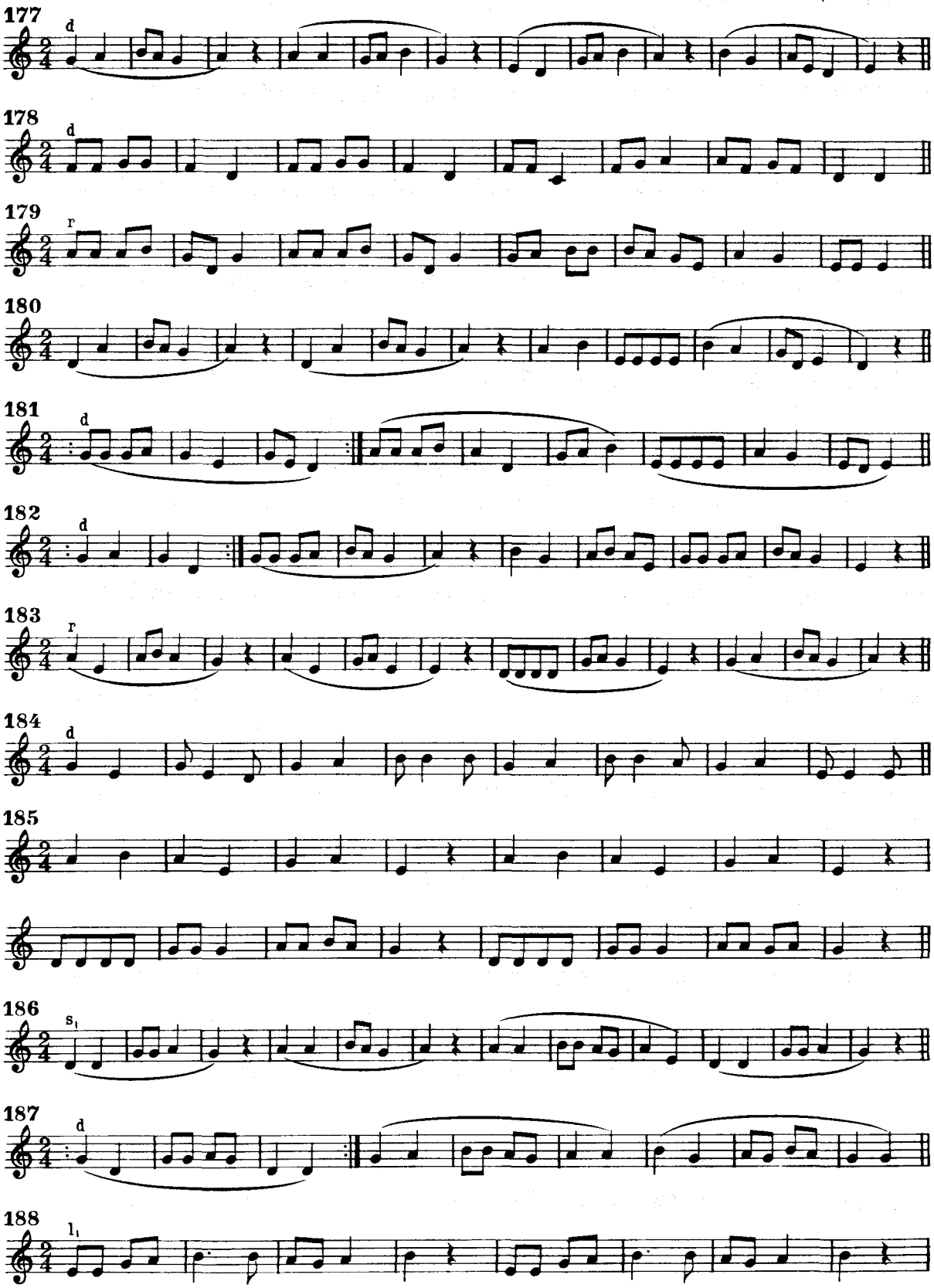
In 175, note the new interval of the *major sixth* between *soh*, and *me*.

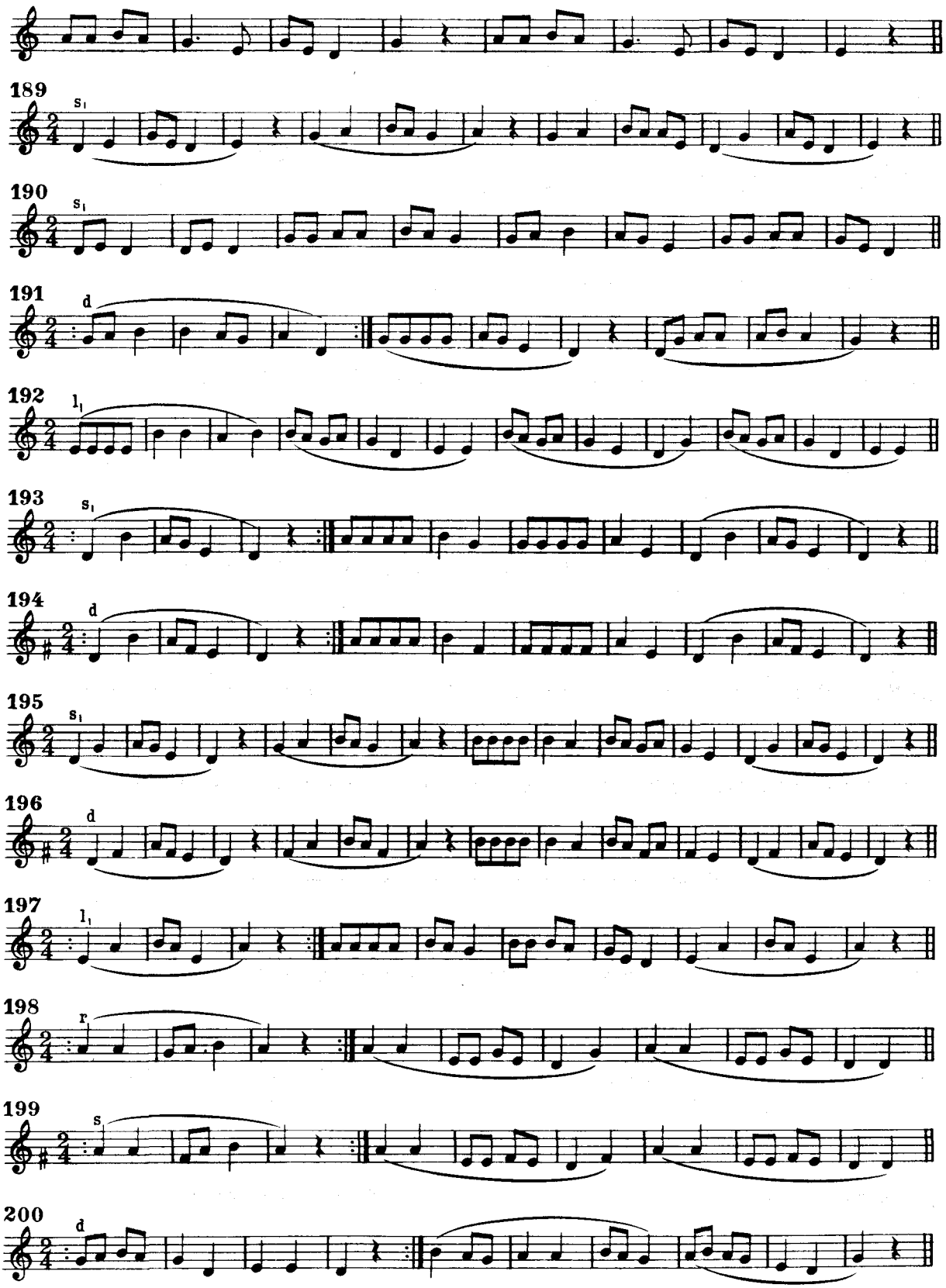
In 194 *doh* has been moved so that the note group, with *soh* and *lah* now above *doh* reads 

See also 196 and 199.

In 202 ¢ is a time-signature which has survived from the system of notation used in the Middle Ages: the "broken" circle (with a line through it) symbolised "broken" or "imperfect" time– that was 2- time. This time signature could also be stated as $\frac{2}{2}$ (i.e. two minims per bar).




177
d
178
d
179
r
180
181
d
182
d
183
r
184
d
185
186
s1
187
d
188
l1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191
192
193
194
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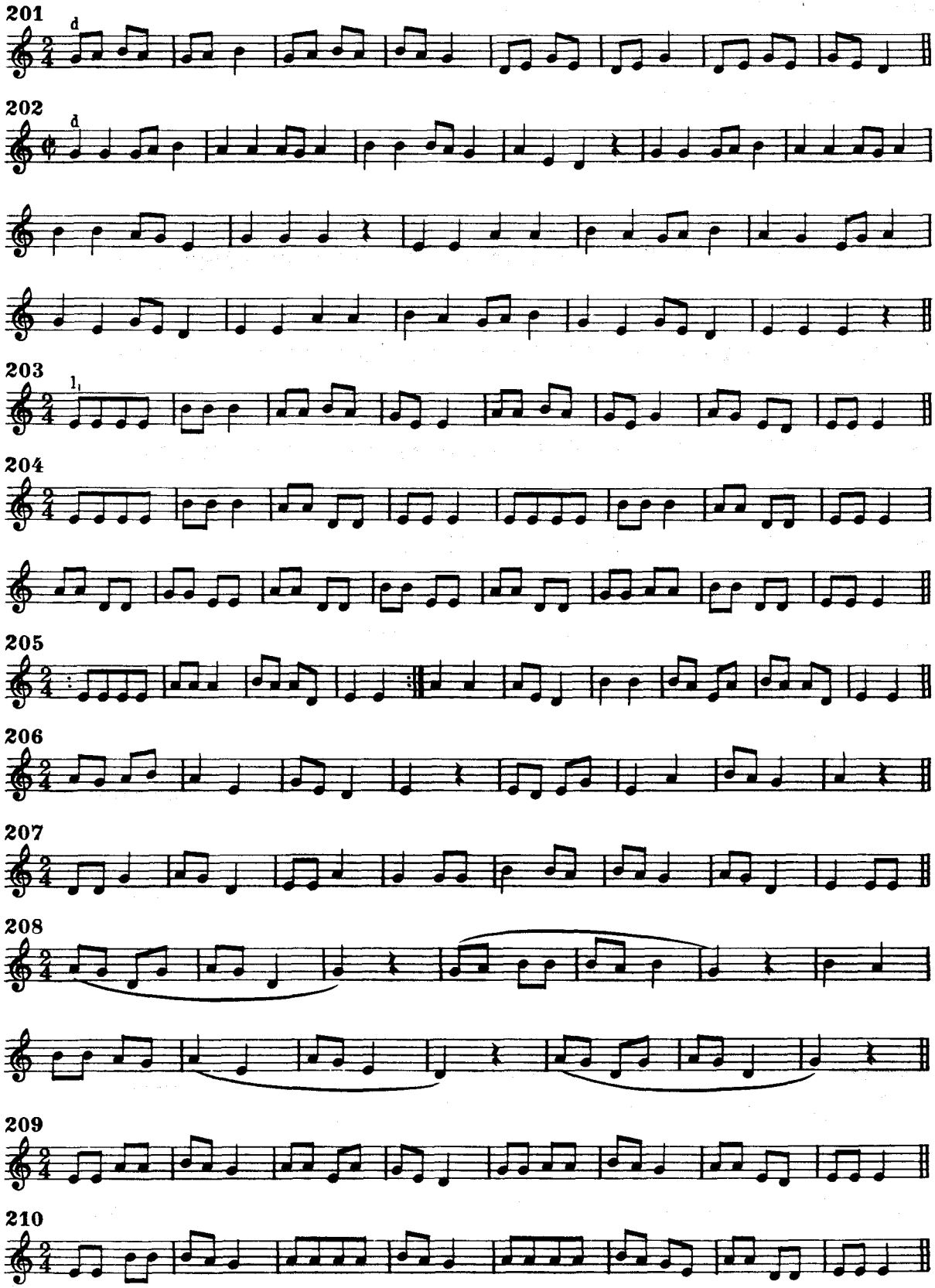
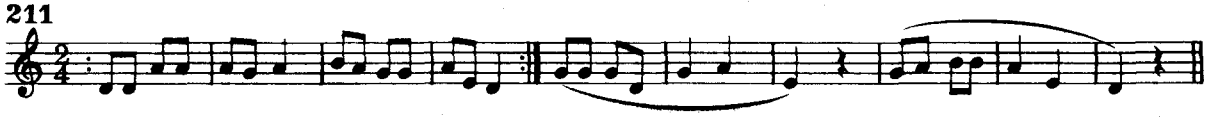
197
198
199
200


201
d
202
d
203
l1
204
205
206
207
208
209
210

211



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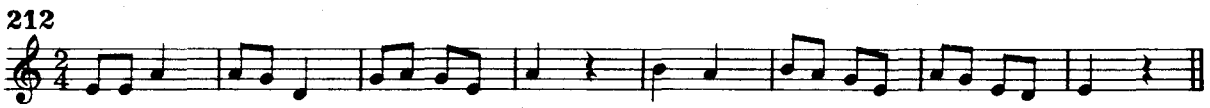

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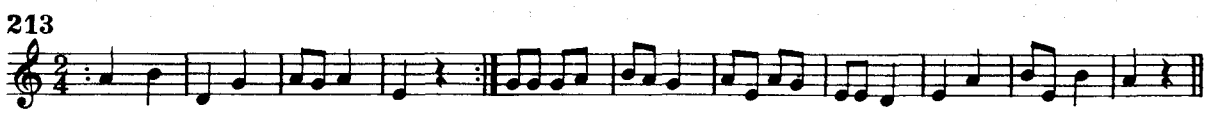

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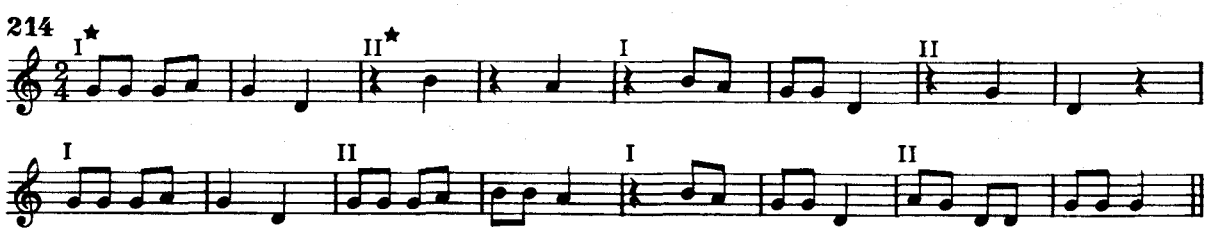
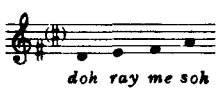


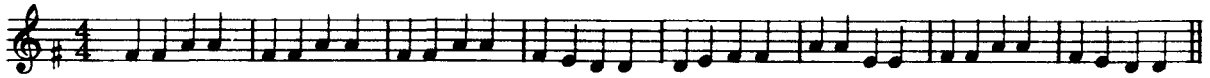
★See Introduction

SECTION IX (215-238)



Compare numbers 194, 196 and 199.

215



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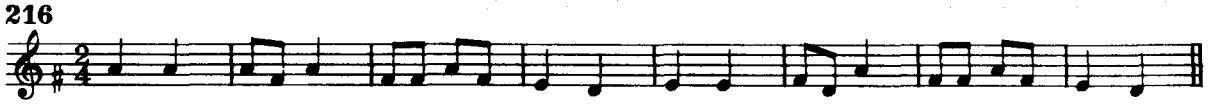

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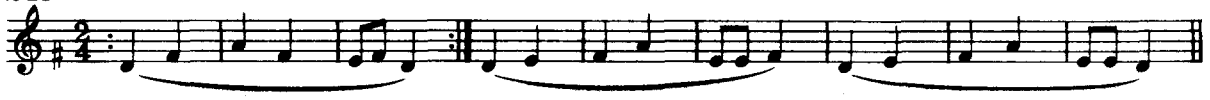
218



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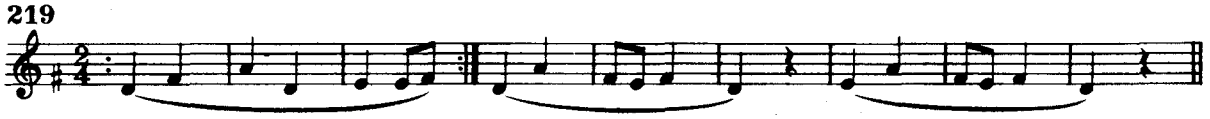

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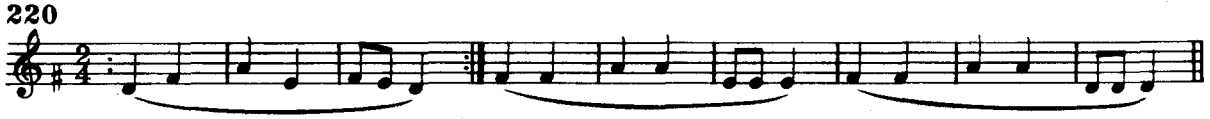

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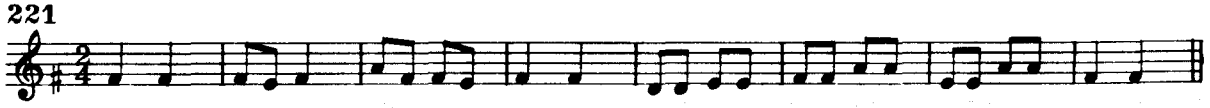

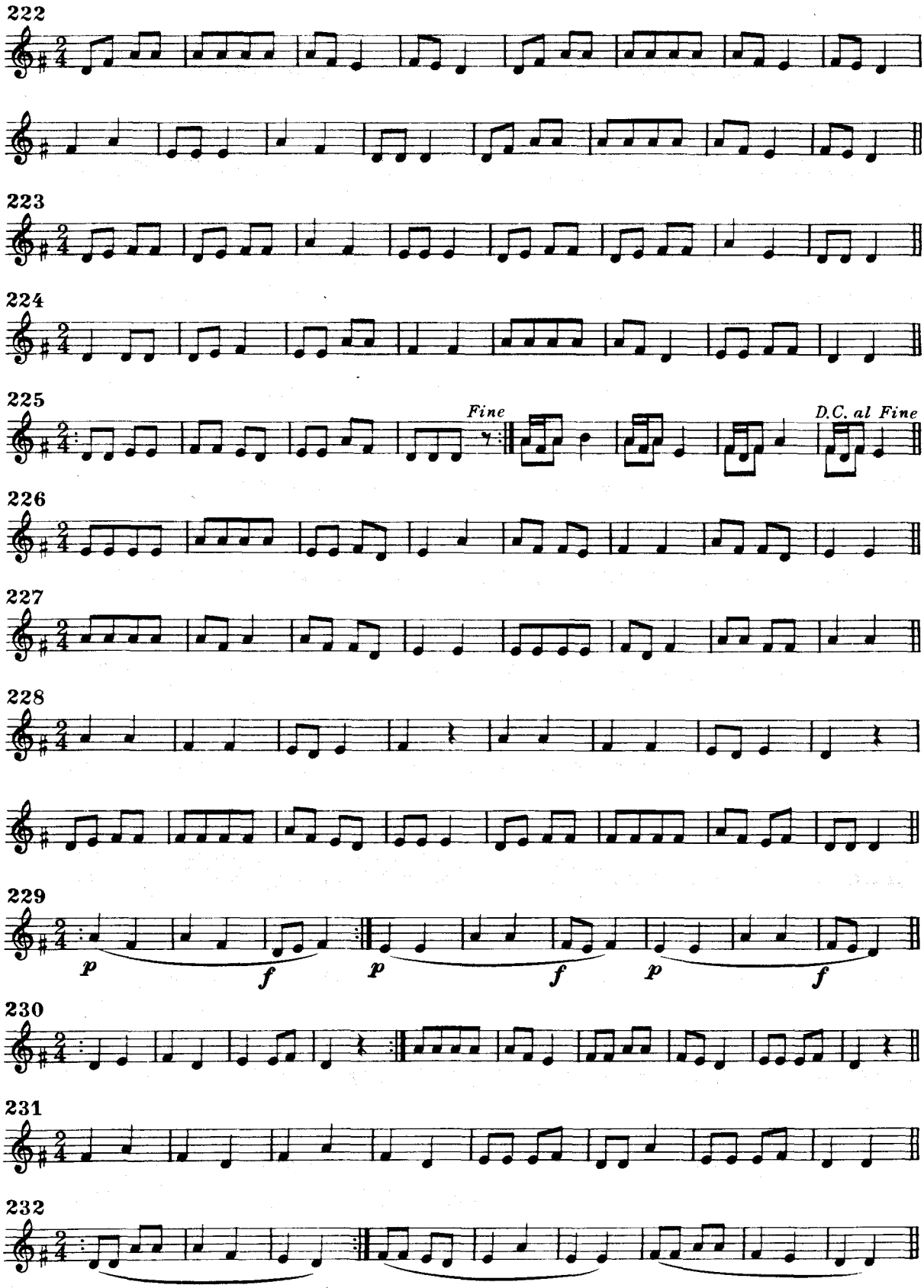
222
223
224
225
Fine
D.C. al Fine
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228
229
p
f
p
f
p
f
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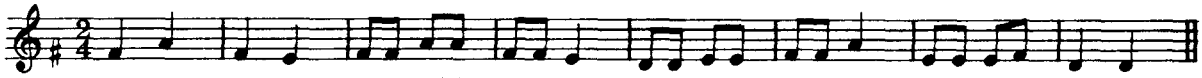
232

233



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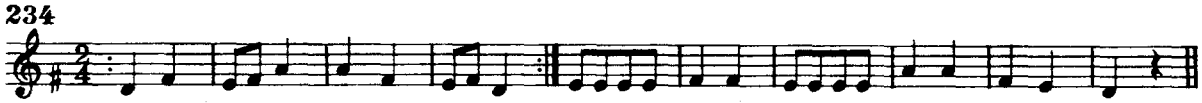

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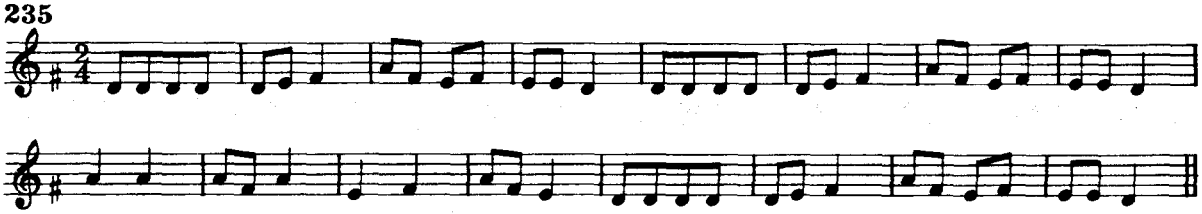

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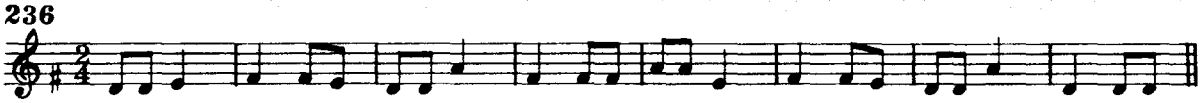

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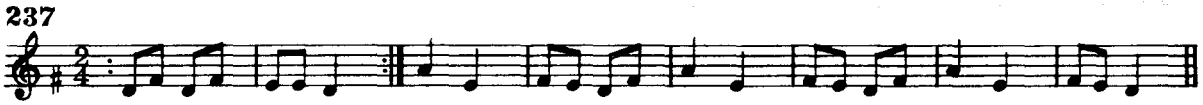

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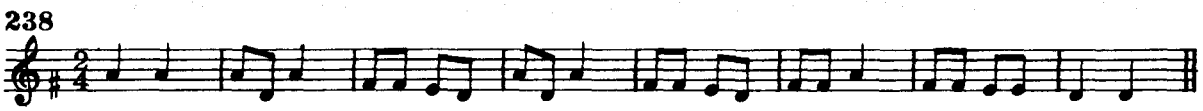
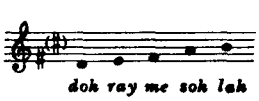


SECTION X (239-270)



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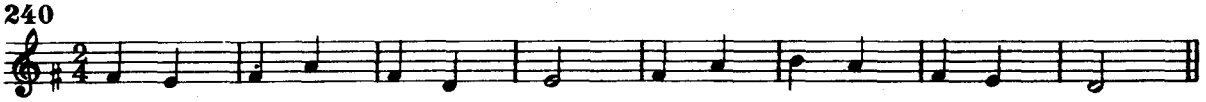

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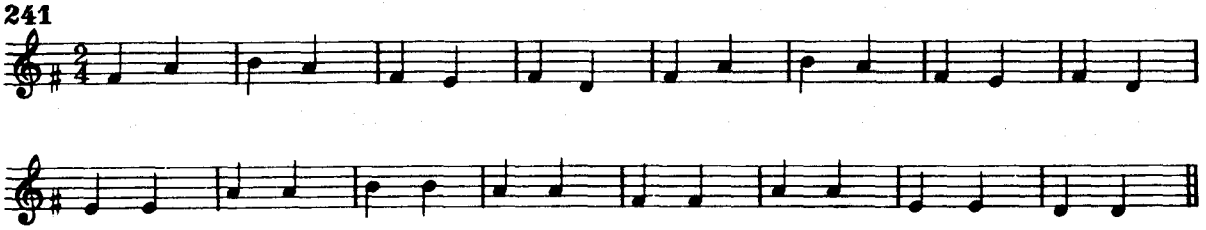

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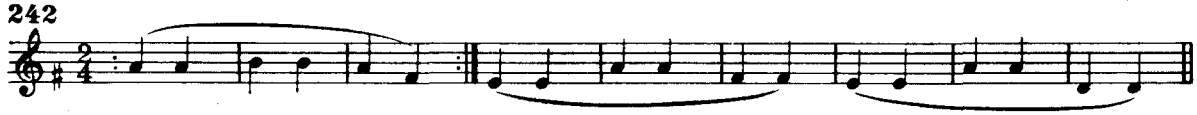

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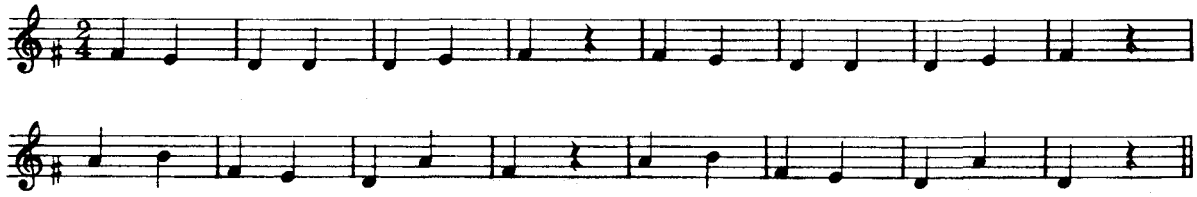

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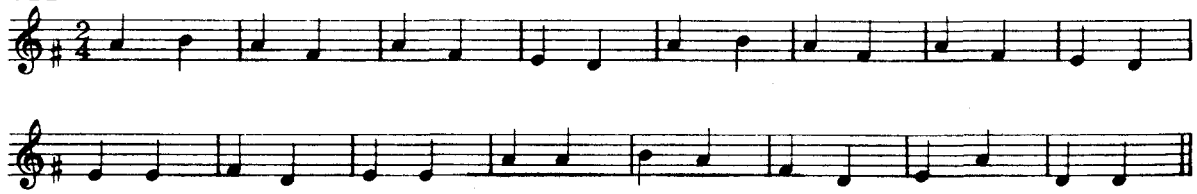

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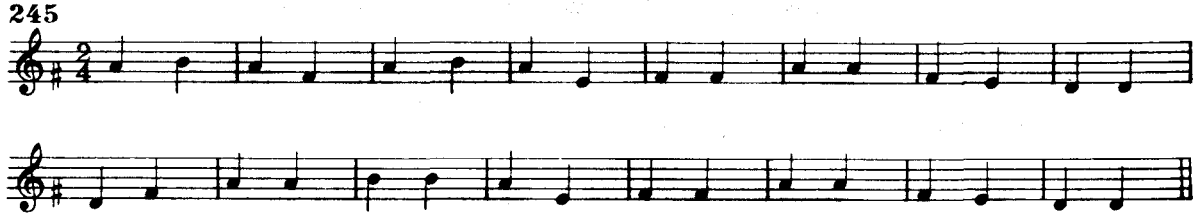

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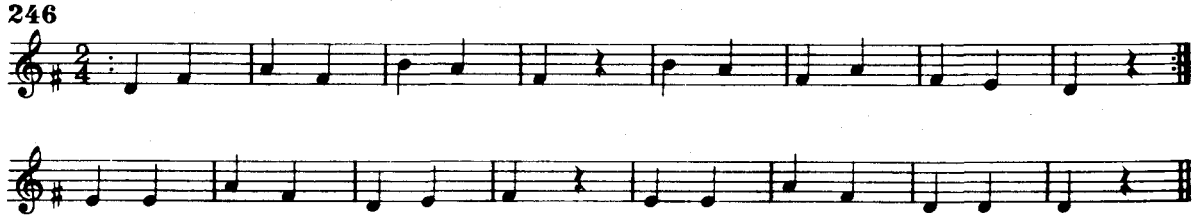

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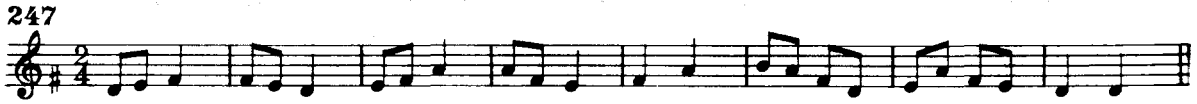

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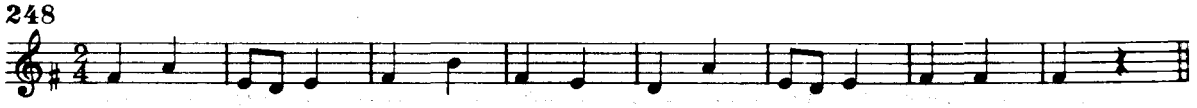

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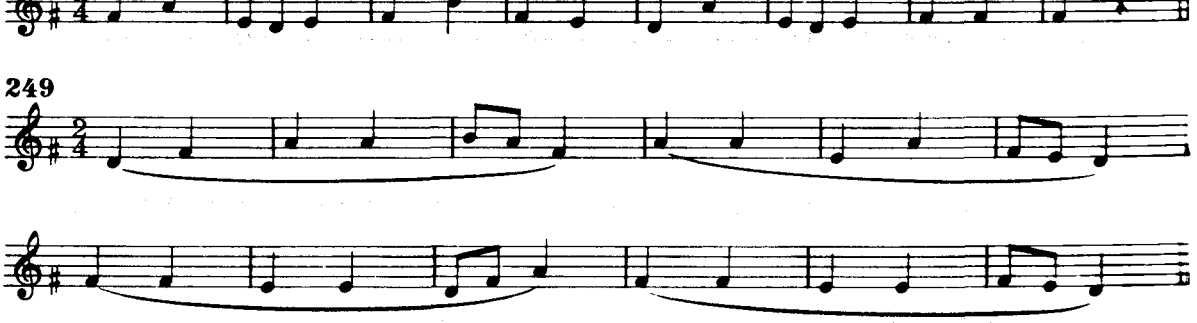
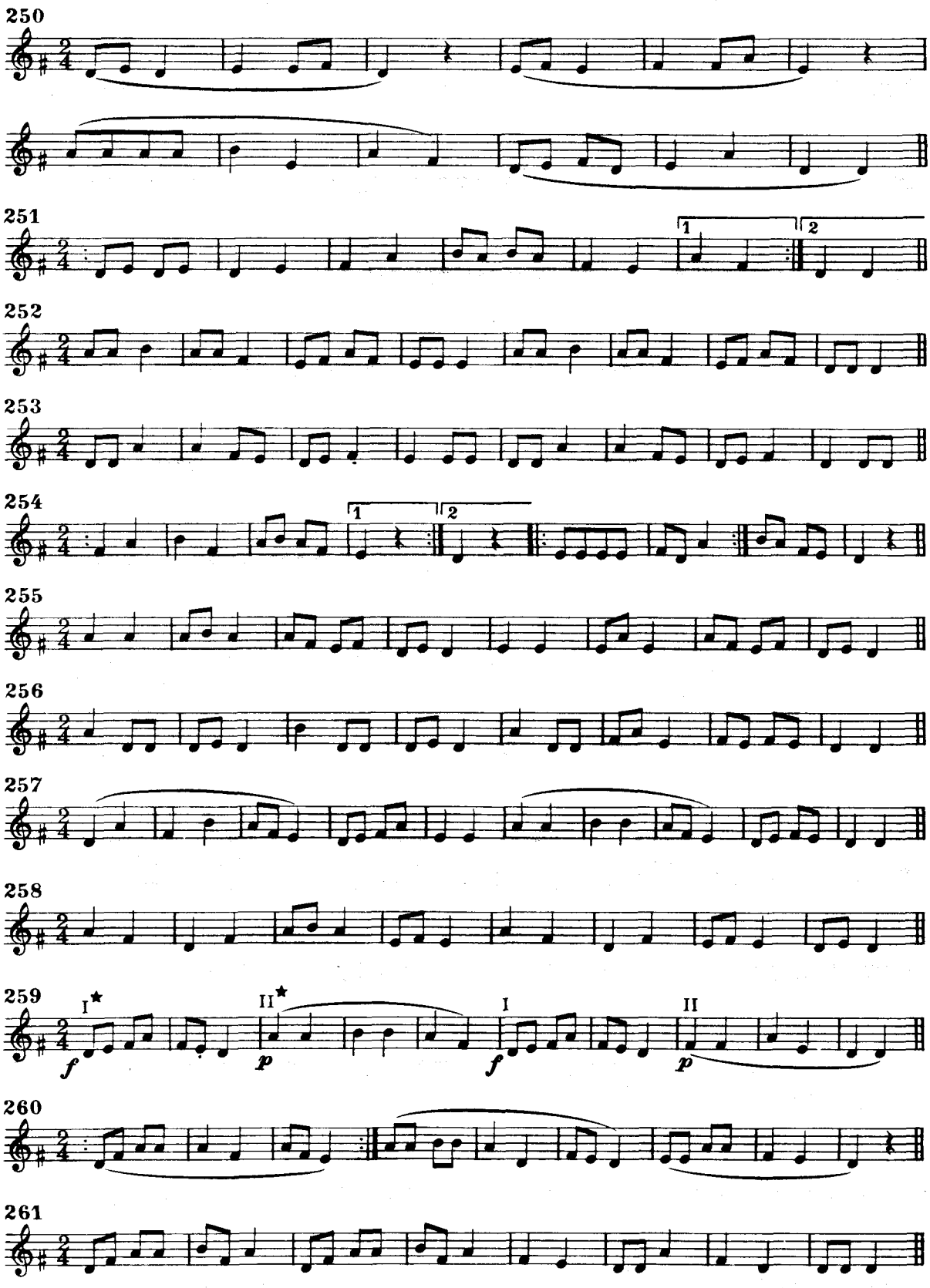
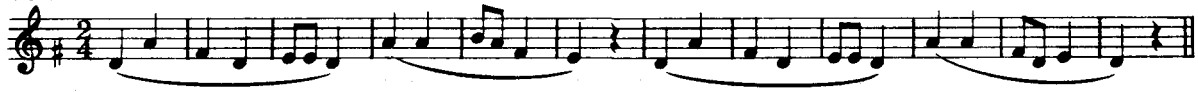




*See Introduction

262



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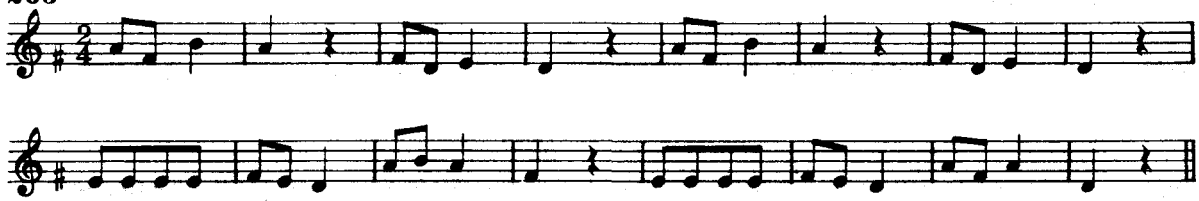

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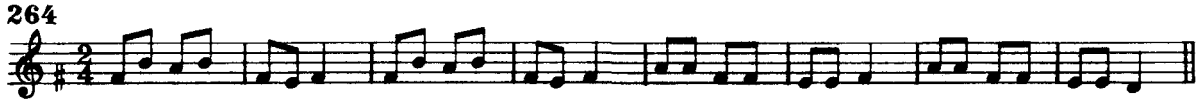

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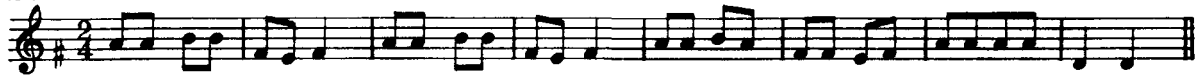
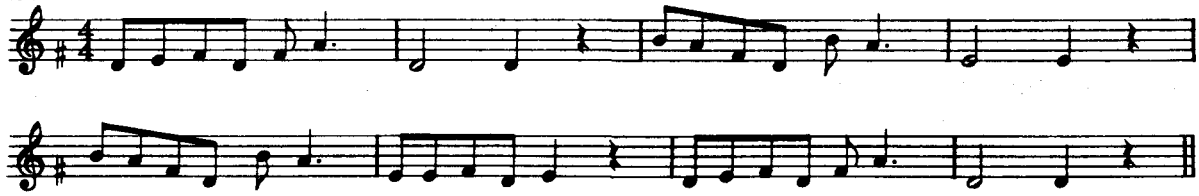


266

267



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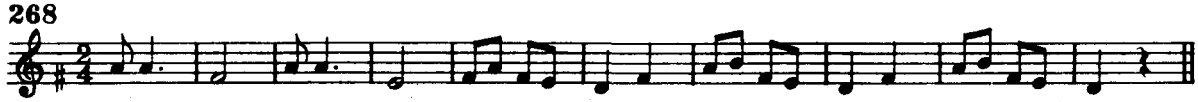

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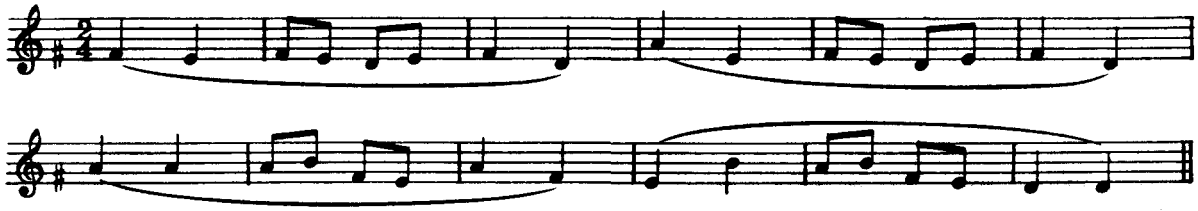

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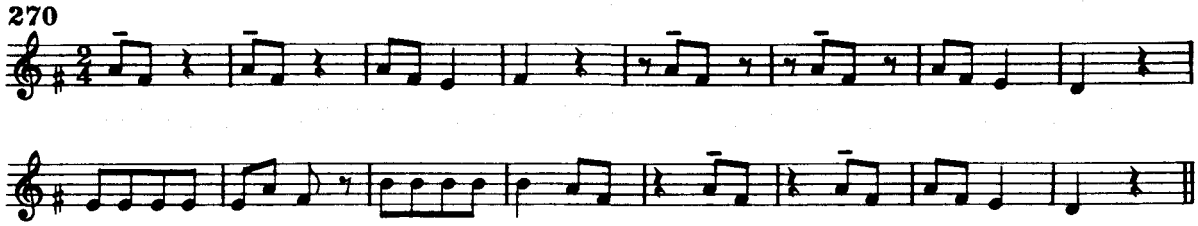
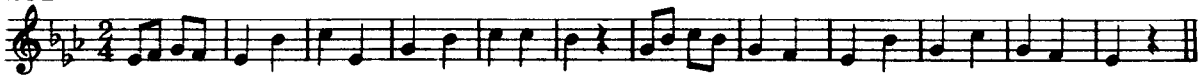


SECTION XI (271-274)

Doh is pitched a semitone higher and the *flat* symbol (shown here on the middle and first lines and in the second space) is introduced.

Revise exercises 172 to 274.

271



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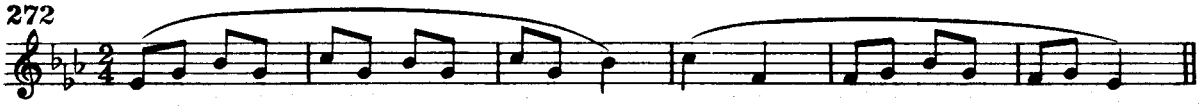

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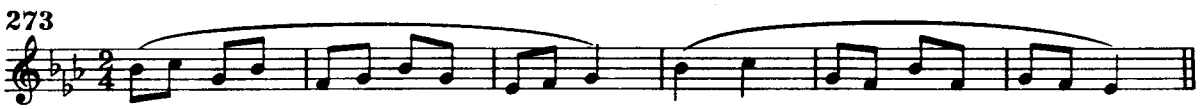

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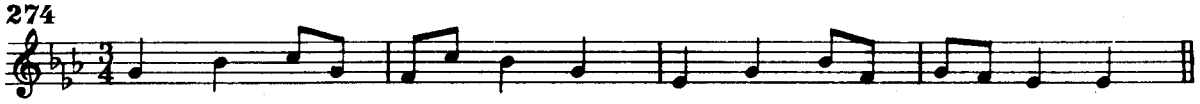
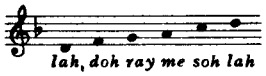
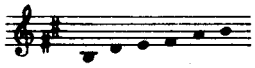
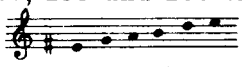


SECTION XII (275-299)



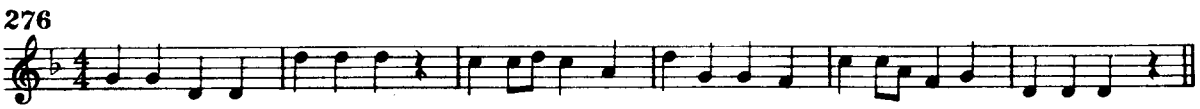
By the addition of *lah* to the group used in the preceding exercises the following exercises are made to lie within the compass of the *octave* (8 note stretch), the extremes in this case are *lah*, and *lah*.

In 278, 290, 295 and 296 the notes are arranged  in 282, 291 and 299 

In 299 compare the alternating time signatures with those of 120.

275

276



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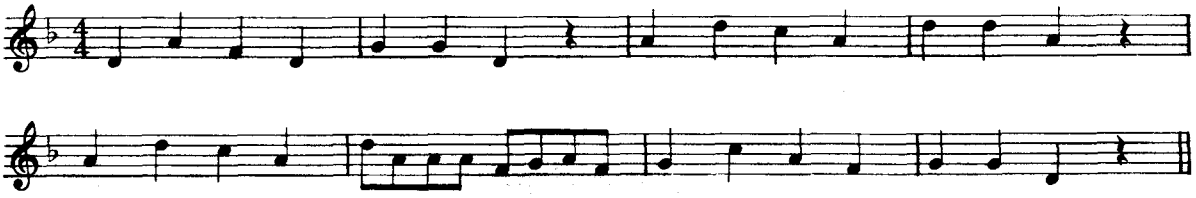

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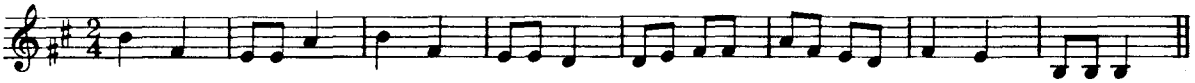

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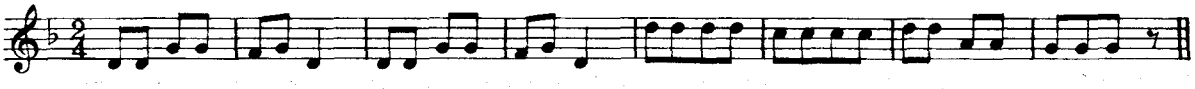

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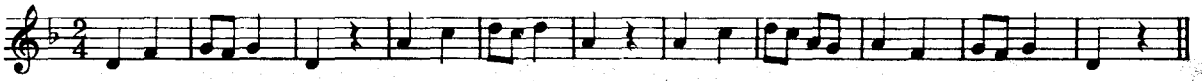

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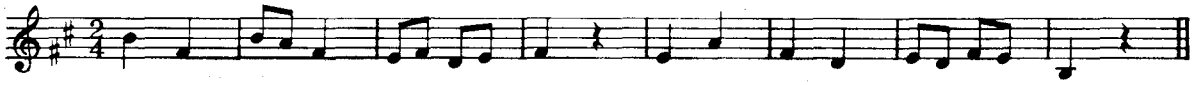
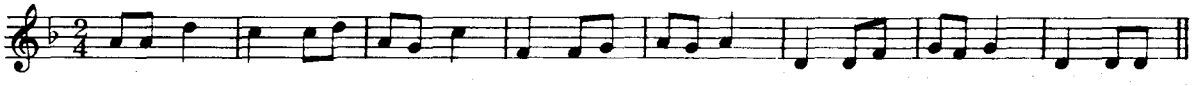


282

283



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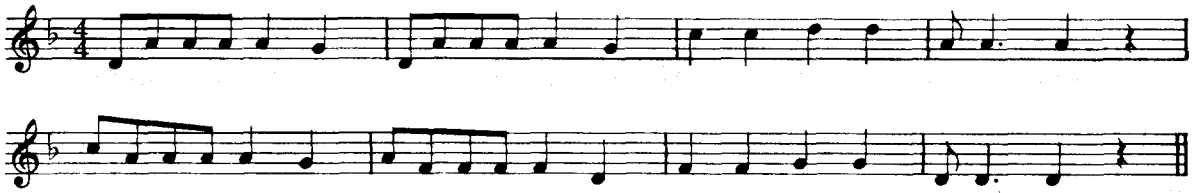

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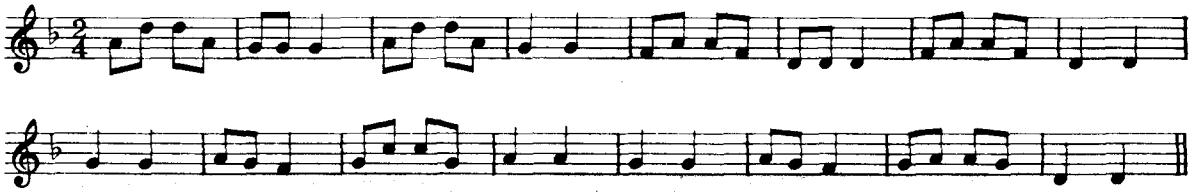

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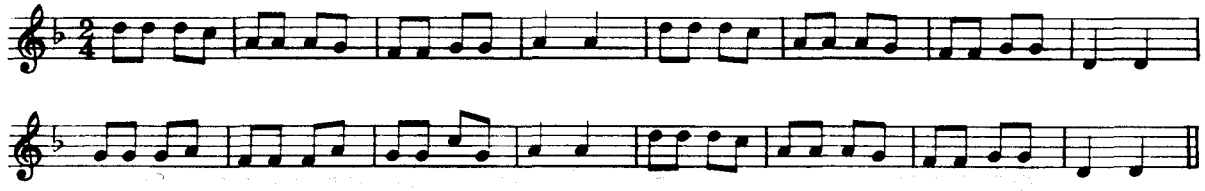

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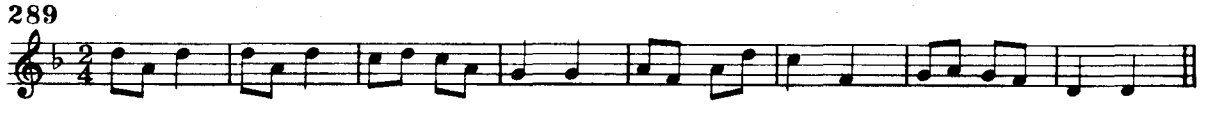

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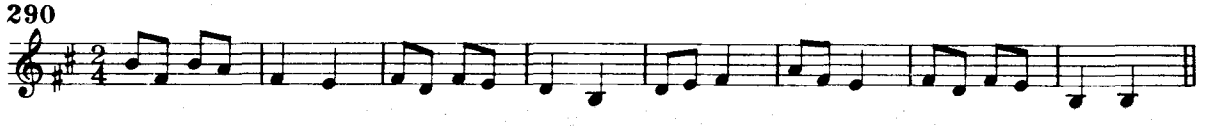

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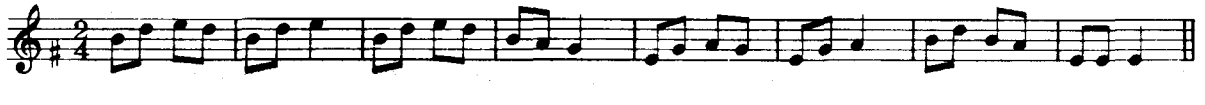

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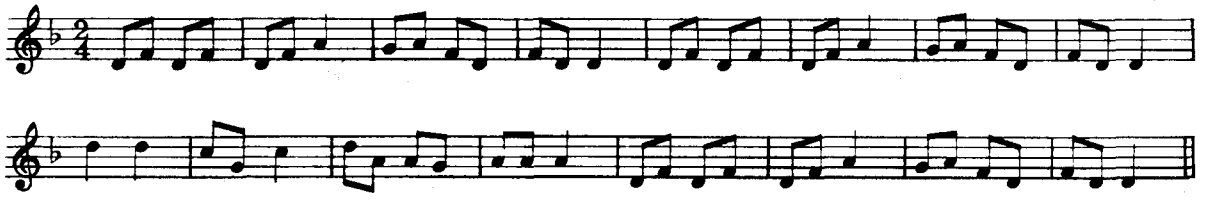

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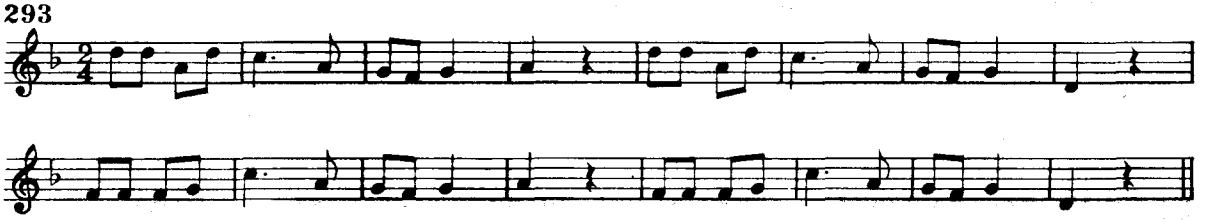

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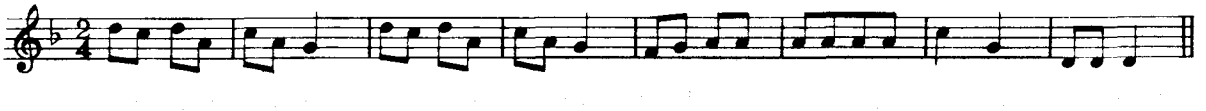

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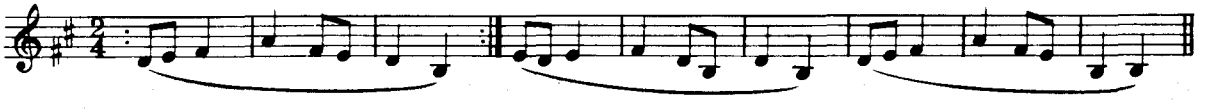

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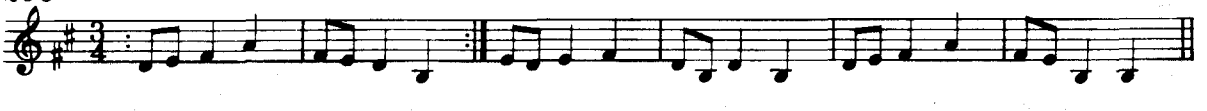

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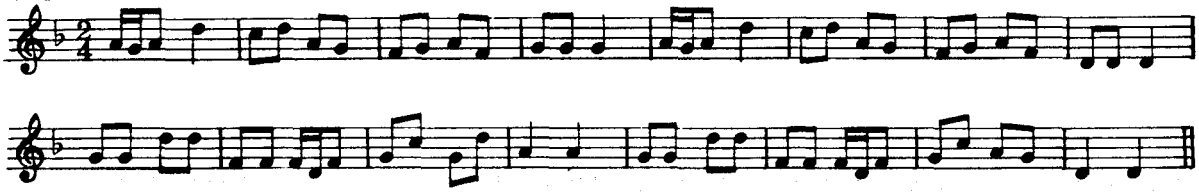

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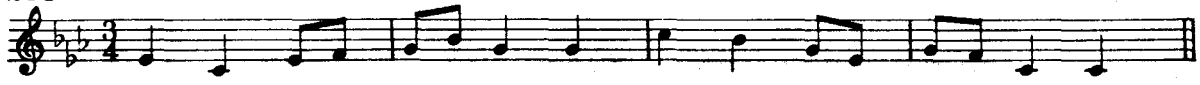

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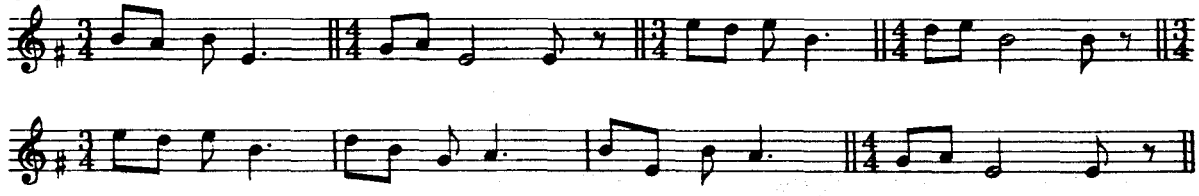
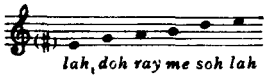
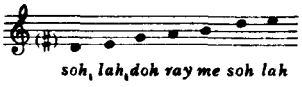
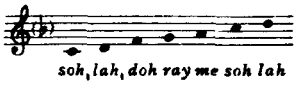


SECTION XIII (300-333)

In 300-309 the arrangment of notes is 

In 301 note *soh*, to *soh* is a leap of an octave.

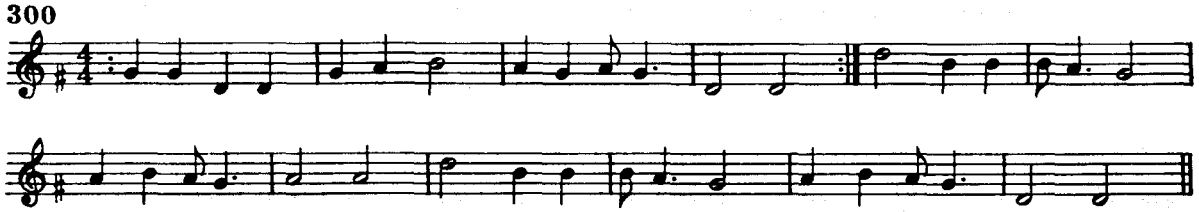
In 310-324 either 

or 

In 324 the time signature is $\frac{2}{2}$ which should be compared with that of 202.

The remaining exercises show various 6, 7 and 8- note groupings constructed out of smaller sections that have been encountered earlier. In 328 the interval between the second and third notes is a *minor seventh*. In 331 the time signature alternates $\frac{3}{4}$ and $\frac{4}{4}$; in 332 this leads to a new time signature of $\frac{7}{4}$. (The 3 + 4 is indicated).

300



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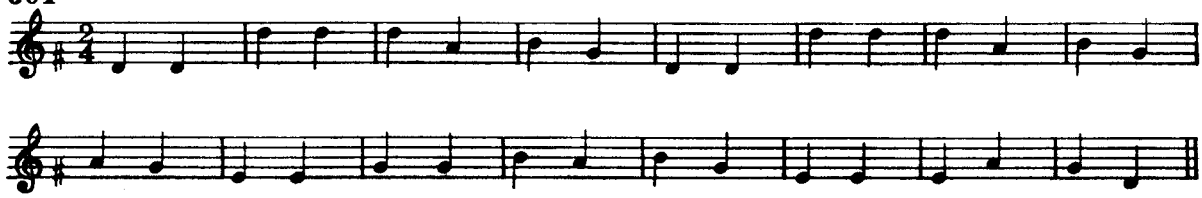

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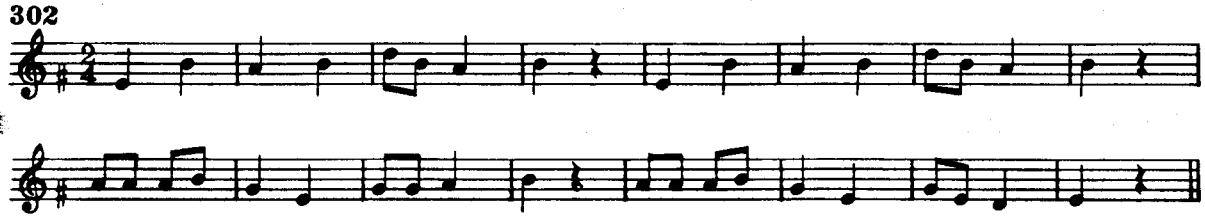

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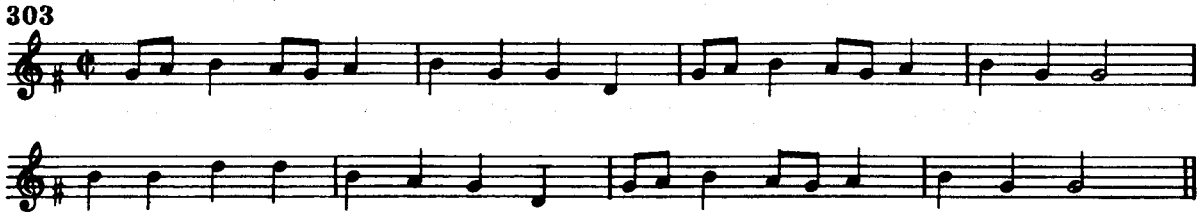

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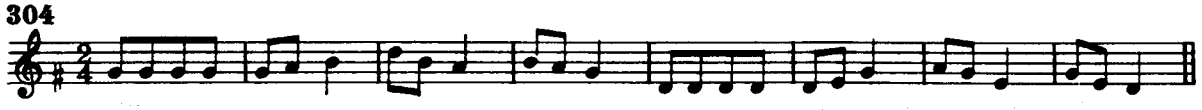

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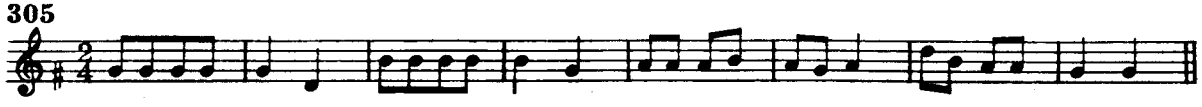

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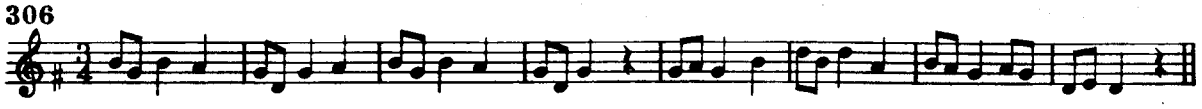

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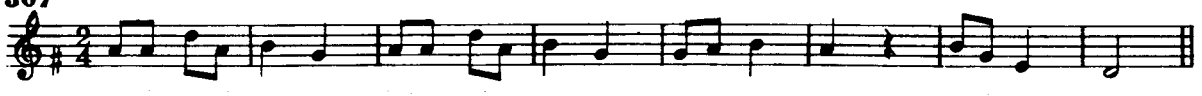

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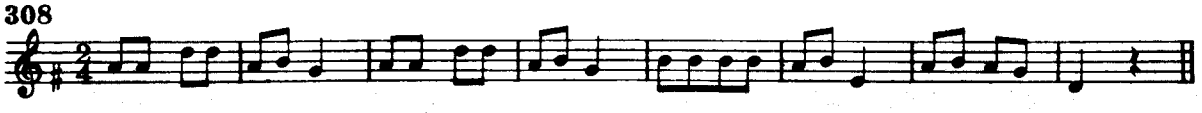

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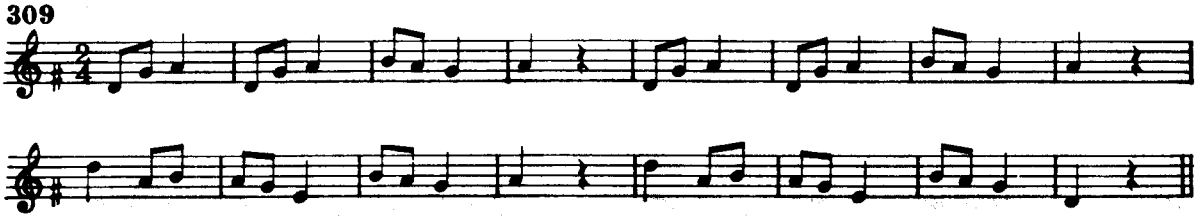

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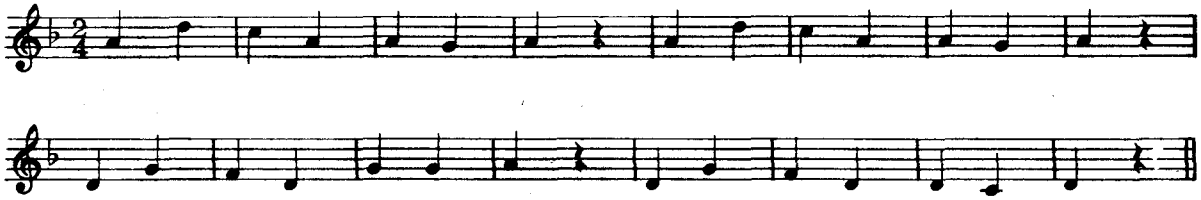

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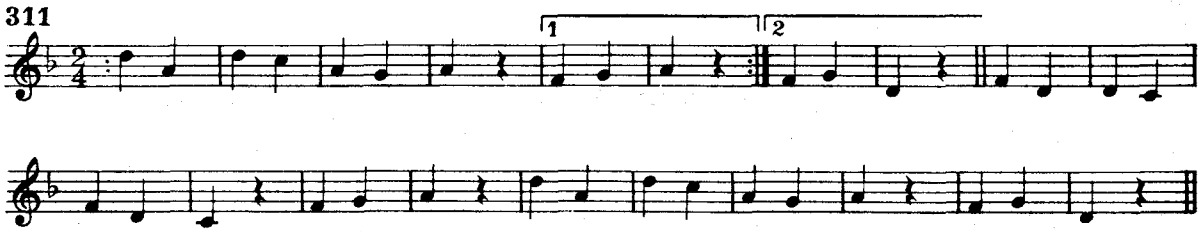

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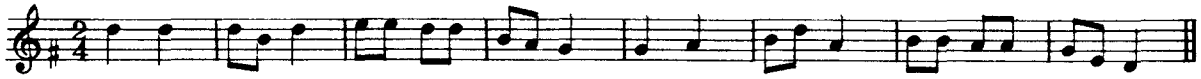

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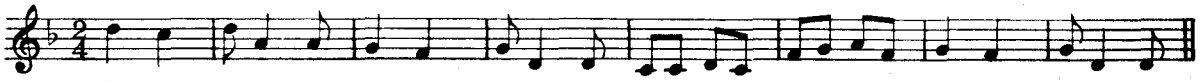

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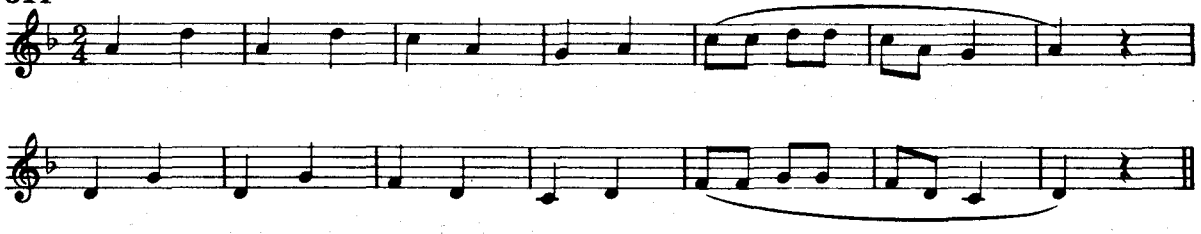

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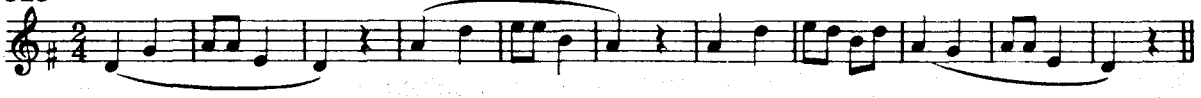

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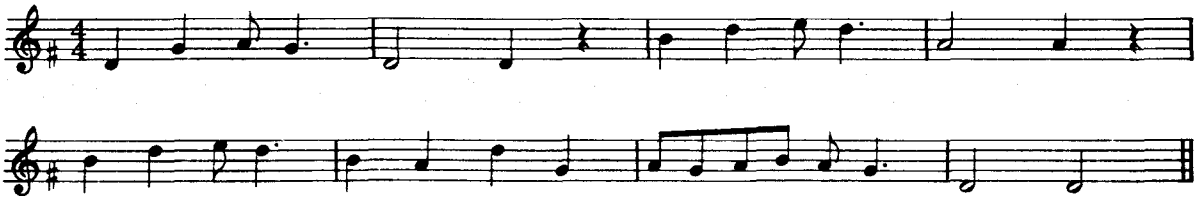

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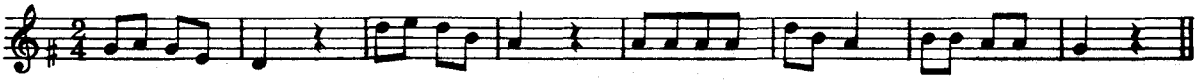

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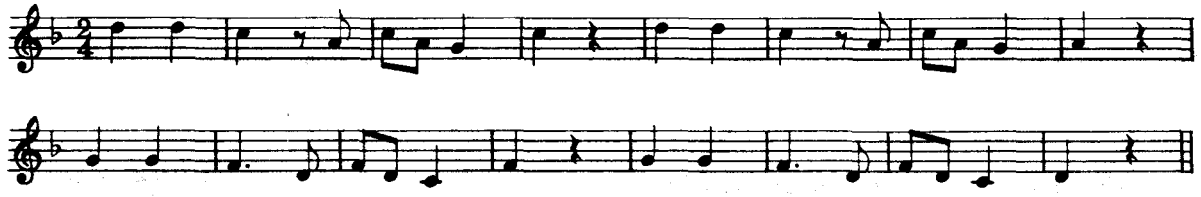

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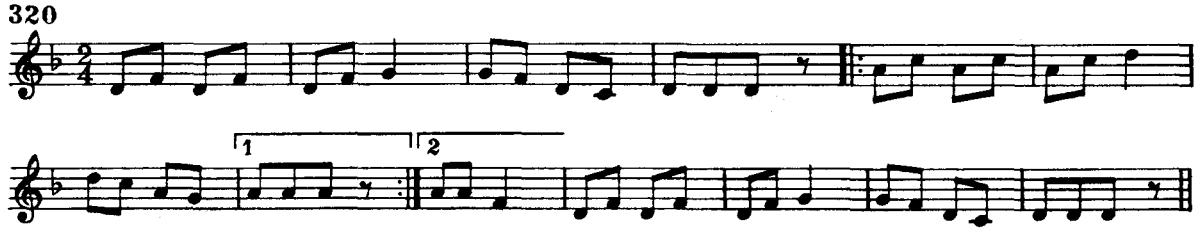

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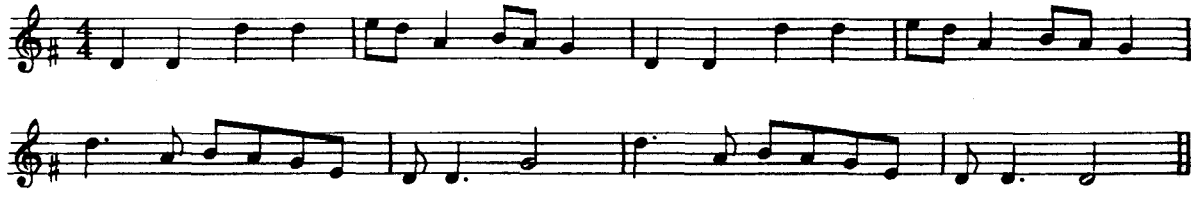
322



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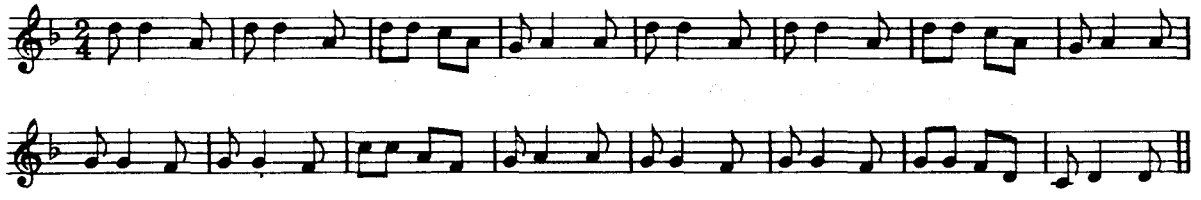

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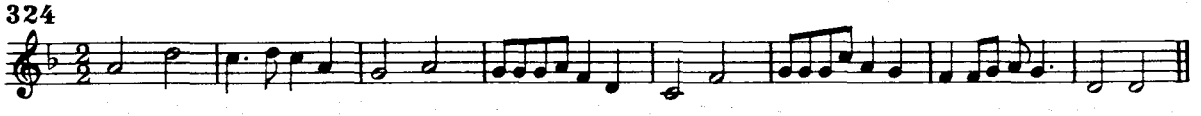

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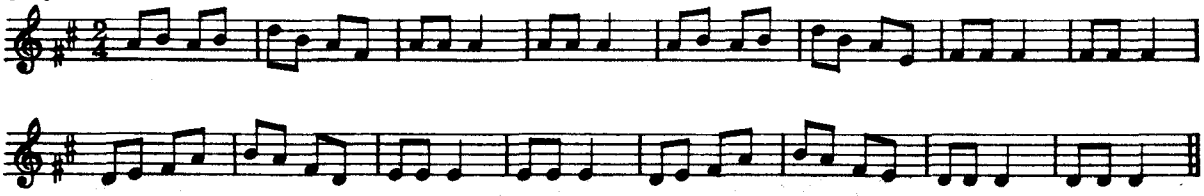

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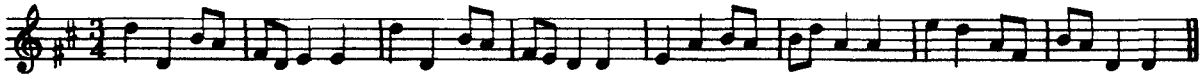

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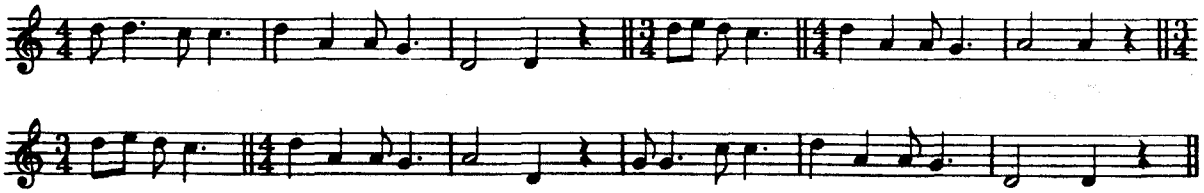

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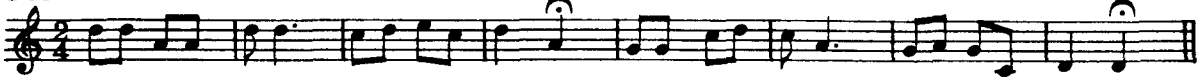
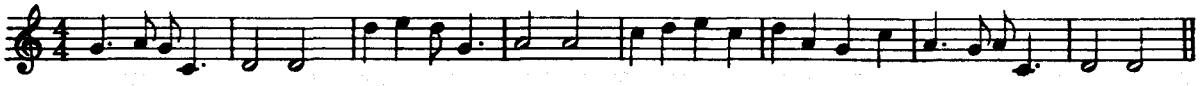


330



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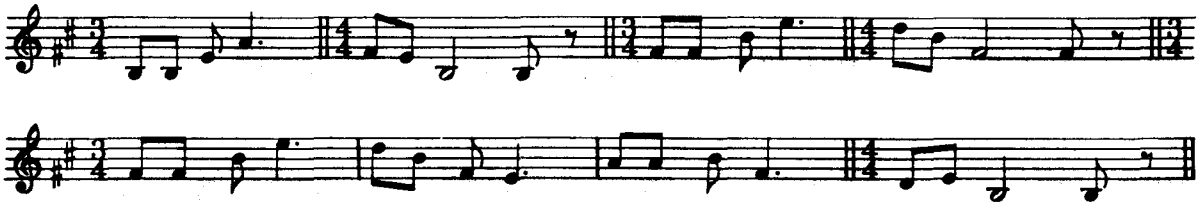

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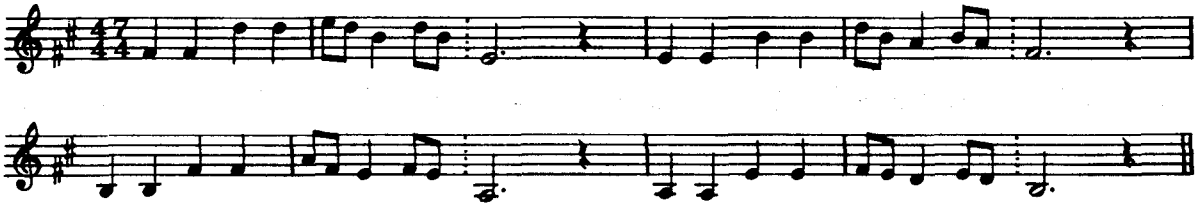
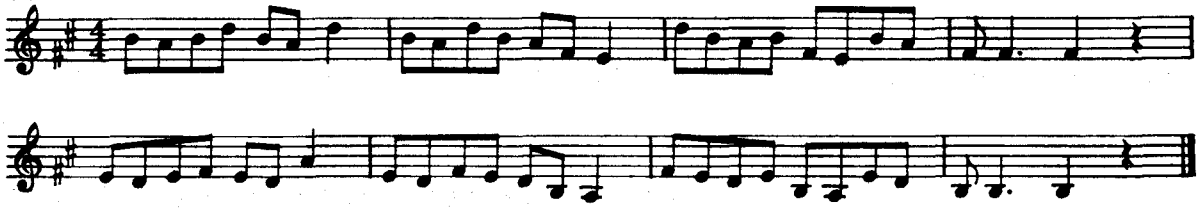
333