New reminders for me, and strategies to give (gradually please where best for them), to certain students at certain times:

1) It’s about TONAL INTERVALS (how, i.e., *where*, in tonality an interval is put, and hence heard.

   Example: High strings: B ⇐ a so-called “minor 6th.”
   D#

   *Much* more important is how these notes are heard and felt in a key, a tonality. For instance, put this in the key of G and this “minor 6th” is heard as a V MAJOR !!

Assignment: Take melodies of songs and view the tones
   a) as they lie in the KEY of the moment
   b) as they lie in the CHORDS at each moment.

2) Do in *many* “diatonic (i.e., regular 7-note) scales.”
   a) Ascending 5ths in descending (couplets) units (of stepwise 2nds)
   b) Descending 5ths in ascending units (of stepwise 2nds)

Start with 5ths, later in 4ths, 6ths, 3rds, and last, in 7ths.

WOW!!!
EAR TRAINING
Mon, 11-2-92

New reminders for me, and strategies to give (gradually, please) to certain students at certain times:

1) It's about TONAL INTERVALS (how, i.e., where, in tonality an interval is put, and hence heard.
   EX: HIGH STRU.: B# — also called 'minor 6th'.
   Much more important is how these notes are heard & felt in a key, a tonality: for instance, put this in the KEY OF E and this "minor 6th" is heard as V MAJOR!!

ASSIGN.: Take melodies of songs and view the tones a) as they lie in the KEY & b) as part of the CAGED System.

2) Do in many "diatonic" (i.e., regular 7 note) scales:
   Start with 5ths: a) Desc. 5ths in desc. units (of stepwise 2nds)
   b) Desc. 5ths in asc. units " " "
   Later in 4ths, 6ths, 3rds & last in 7ths.
   WOW !!!