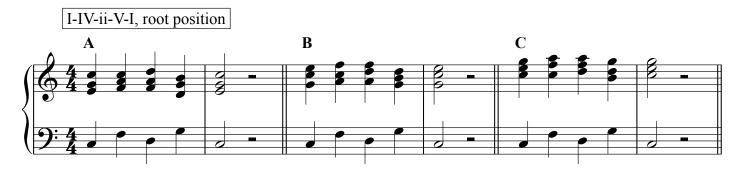
Hearing harmonic function through playing: MHP #2

Focus on hearing the difference between these three predominant varieties: IV, ii, and ii⁶.



(bass register choice sempre ad lib.—practice with variety, sometimes skipping up to fa, sometimes down, etc.)



Why does the voicing here depart slightly from the pattern of the previous two?

Prepare in the five topmost keys on the circle of fifths:

C, G, D, F, Bb.

Keyboard players and others with more facility should practice in more remote keys.

Be able to do all the following while playing, always in steady, moderate tempo without stuttering:

- Sing bass line (solfège optional)
- Sing top line (solfège optional)
- Speak roman numeral function
- Do these things in every top-note positions (indicated as A, B, and C above)