

Hearing harmonic function through playing: MHP #2

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

I-IV-ii-V-I, root position

The musical notation for I-IV-ii-V-I, root position in 4/4 time is as follows:

- Section A:** Treble clef, 4/4 time. Chords: I (C4), IV (F4), ii (D4). Bass line: C4, D4, E4, F4.
- Section B:** Treble clef, 4/4 time. Chords: V (G4), I (C5). Bass line: G4, F4, E4, D4.
- Section C:** Treble clef, 4/4 time. Chords: ii⁶ (D4), V (G4), I (C5). Bass line: D4, E4, F4, G4.

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

I-ii⁶-V-I

The musical notation for I-ii⁶-V-I in 3/4 time is as follows:

- Section A:** Treble clef, 3/4 time. Chords: I (C4), ii⁶ (D4). Bass line: C4, D4, E4.
- Section B:** Treble clef, 3/4 time. Chords: V (G4), I (C5). Bass line: G4, F4, E4.
- Section C:** Treble clef, 3/4 time. Chords: ii⁶ (D4), V (G4), I (C5). Bass line: D4, E4, F4.

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)