

# INTONATION IN CHORD PATTERNS AND ENDURANCE 46—Mr. ALESSI

There are many goals to keep in mind when practicing number 46. I would like to bring to your attention the importance of knowing your music theory and how it relates to tuning. Notice how this exercise proceeds through the circle of fourths. Here is a brief analysis of the first 8 measures: Measures 1-2: I chord; Measures 3-4: dominant seventh chord of B<sup>b</sup> major or F7; Measures 5-6: I chord in first inversion with and added dominant seventh of E<sup>b</sup> major; Measure 7: 1st inversion E<sup>b</sup> major; Measure 8: B<sup>b</sup> chord again which becomes the dominant of the new key on the second line, E<sup>b</sup> major.

The point of this is to know where to place the intonation of major thirds (generally lower) as well as to know how to tune the dominant seventh chord (by lowering the pitch of the 7<sup>th</sup>) as it resolves to the major third of the 1<sup>st</sup> inversion chord.

The other goal is to play the entire exercise without stopping always remembering to strive for the same sound and attack. Suggested tempo: ♩ = 120.

46.