

Music Arts Proficiency



A Guide for Developing Musical Gifts

SINGING COMPANION LESSON BOOK - Bass Clef

Name:

**36 COMPREHENSIVE
LESSONS** from Malovance,
Wieneke, Melodia and
Burgmayer





ABOUT THE SINGING COMPANION

The **Singing Companion** is a carefully graded, step-by-step approach to reading music at first sight, commonly known as *sight-singing*. The 36 lessons of *The Singing Companion* follow and reinforce the pitch and rhythm sequence of the six levels (Levels Primer through Five) of the M.A.P. (Music Arts Proficiency) Voice form. The teaching goals, correlated music theory concepts and introduction of *solfege* syllables are presented in the colored boxes at the start of each lesson.

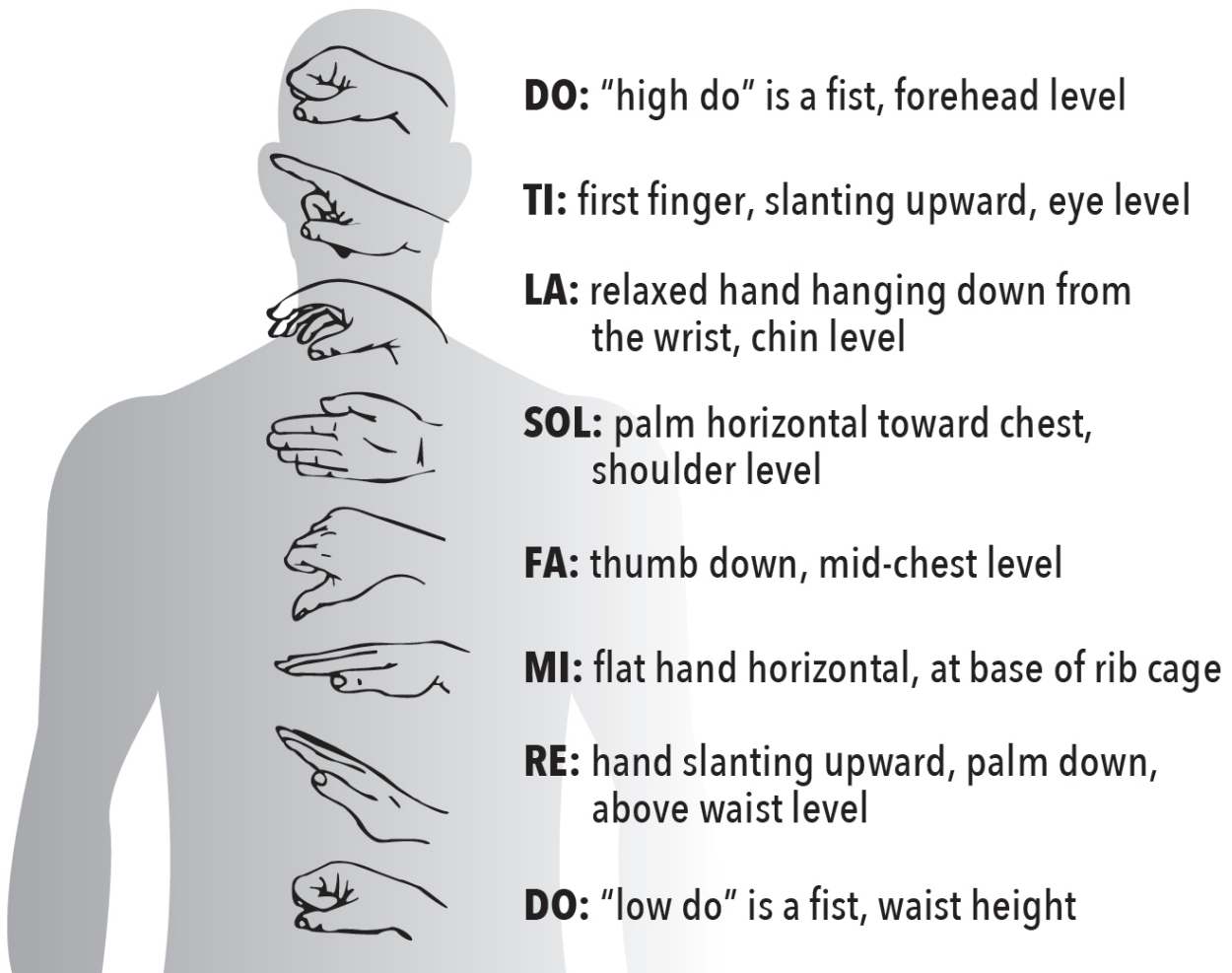
The aim is for singers and instrumentalists of all ages to be able to hear and sing musical phrases, aided only by a starting pitch and sense of key. After giving the initial pitch and solfege syllable, the instructor is encouraged to count off and beat time to encourage rhythm accuracy. This acquired musical literacy will speed the learning of music, and increase confidence and pleasure in making music.

Exercises are adapted from the three levels of *The Weineke Method* (Philip E. & Valore Walters Weineke, ©1985, out of print) and the time-honored *Melodia* (Samuel W. Cole & Leo R. Lewis, ©1909, public domain). Additional exercises were written by Beth Malovance and Dr. Harold Burgmayer, with editorial assistance from Priscilla Burgmayer and Dr. Beatrice Holz. Typesetting was by Marty Thomas, with educational heading content and layout by Beth Malovance.



CURWEN HAND SIGNS

The application of *solfege* is best reinforced by using the Curwen hand signs or by adjusting your hand by levels to help indicate the pitches going up or down. This aids in connecting physically to what you hear and will also help show the contour of the melody. Pay careful attention to placement of the hand in relationship to the body. Use the diagram below to help you.



TERMS & SYMBOLS

Diagram illustrating musical notation components: bass or F clef, measures, ledger lines, final double bar line, 5 lines, Staff, and 4 spaces. The notes a, f, d, b, g are shown on the lines, and g, e, c, a are shown in the spaces.

NOTES

The note head tells you which note to sing. The direction of the stem does not matter.

Diagram showing two notes on a bass clef staff. The first note is 'sol' with a stem pointing down. The second note is 'mi' with a stem pointing up.

RHYTHM

= **quarter note**
(ta) *one beat of sound*

= **quarter rest**
(sh) *one beat of silence*

RHYTHM COUNTING

counting		1	2	3	4
other counting		ta sh	ta sh	ta sh	ta sh

1 sol sol sol sol sol sol sol sh sol sol sol sol sol

2 mi mi mi mi mi mi mi mi mi mi mi mi mi mi mi mi

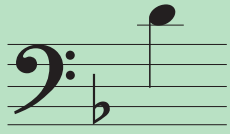
3 sol sol sol sol mi mi mi mi sol sol sol sol mi mi mi mi
sol sol mi mi sol mi sol mi sol sol mi

4 sol sol mi mi sol mi sol sol mi mi sol
sol mi sol sol mi sol sol sol mi mi sol

5 mi sol mi mi
mi mi sol mi

LESSON 2 [add la]

NOTES



la

TERMS & SYMBOLS

Always use the *Curwen hand signs* when singing in solfege. Make sure you are doing these at the correct height on your body. This will help you place the notes because you will be following the contour of the melody with your hand signs. See page number three for a complete diagram.

TIPS

Always remember to use good posture:

1. Feet slightly apart
2. Knees straight but not locked
3. Ribs high
4. Shoulders down
5. Chin parallel with the floor
6. Keep dropped jaw

1 sol sol mi sol mi sol sol la la sol sol mi

2 sol la sol sol la sol sol la sol mi sol la sol

3 sol sol la la sol mi sol sol la la sol sol la

la la sol sol la sol la la sol mi sol la sol

4 sol la sol mi sol mi

sol la sol mi sol la mi

5 mi sol la sol la mi

Level PRIMER B Complete: _____

Date _____

LESSON 3 [re-do]

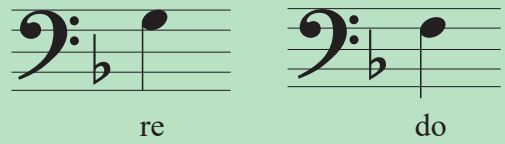
TERMS & SYMBOLS

These are abbreviations for the solfege syllables and will be used throughout the following lessons. Use the hand signs below while singing.

d = do r = re m = mi s = sol l = la



NOTES



RHYTHM

= eighth notes
one beat of sound
(ti-ti)

= eighth notes
one beat of sound
(ti-ti)

RHYTHM COUNTING

4/4				
counting	1+	2+	3+	4+
other counting	ti-ti	ti-ti	ti-ti	ti-ti

1

2

3

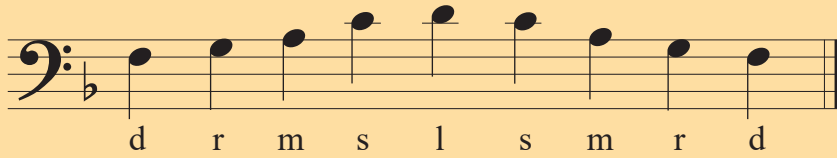
4

5

LESSON 4 [do re mi sol la]

TERMS & SYMBOLS

These are the five notes in the F *pentatonic scale*.



TIPS

If it looks the same,
it IS the same!



1

d r m m r d d d d m s m d d d

2

s s l l s s m m m s s m m m s l s m r d

3

s l s s m s s s m s m

m m s s m m m m s s l l s m m

4

d r m s l s m r d l s m

m r d l s m r d r d

5

s l s m r d s l s m m r d

d r m d r m m r d m r d

Level PRIMER D Complete: _____

Date _____

LESSON 5 [add fa]

NOTES

fa

RHYTHM

= half note
two beats of sound
(ta-ah)

RHYTHM COUNTING

counting	1 - 2	3 - 4
other counting	ta - ah	ta - ah

d r m m r d d r m s m r d

2

d r m f s f m r d

3

s f m s s l s f m d

s l s s f m r d

4

d r d m m f m s s m s m m r d

5

s

s

LESSON 6 [do-la]

RHYTHM

○ = whole note
(ta-ah-ah-ah) *four beats of sound*

RHYTHM COUNTING

counting	1 - 2 - 3 - 4
other counting	ta - ah - ah - ah

TERMS & SYMBOLS

An *“interval”* is the distance between two notes.

2nd (do-re)

1

d r d d r m m f m m f s

s l s m s l s s m d

2

s m s s m s s l l s s m m r d m r d

m f s m d

3

d

d

4

d r m f s f m r d

d

LESSON 7 [add high do]

TERMS & SYMBOLS

NEW KEY: D Major

do re mi fa sol la do' (high do)

NOTES

do' (high do)

TIPS

Even though “do” starts in a different place on the staff in D Major, the intervals sound the same as F Major, used in Level PRIMER.

This lesson starts **Level ONE.**

1

d d r r m m m m m f f s s s

s s l l s s s s f m r d

2

d s

d m s l s m d d m s d' s m d

3

d s

d d m s d' s m d

4

d d'


s s

Level ONE A Complete: _____
Date _____

LESSON 9 [review]

RHYTHM

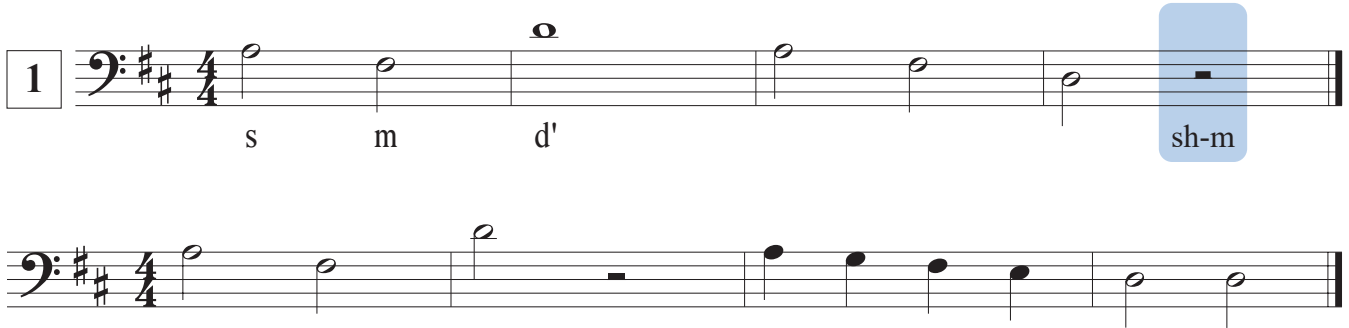
 = **half rest**
(sh-m) *two beats of silence*

 = **whole rest**
(sh-m-m-m) *four beats of silence*
(A whole rest is an entire measure of silence, regardless of time signature.)

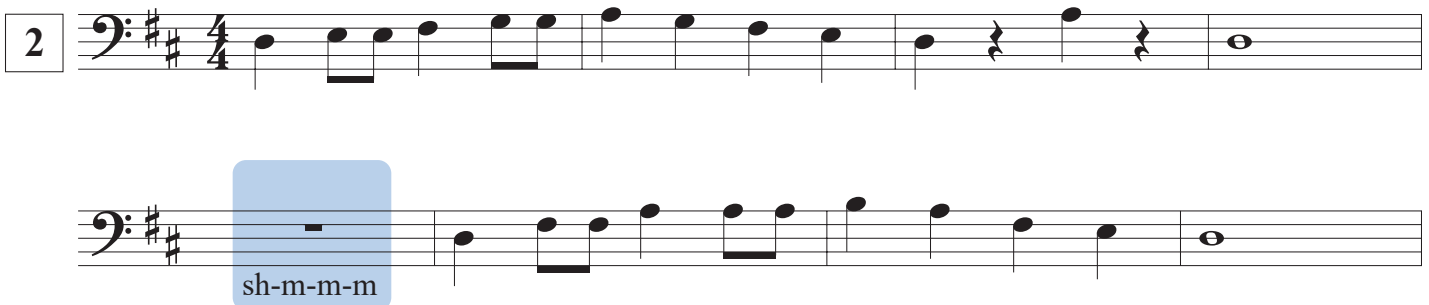
RHYTHM COUNTING

4/4	-	-
	-	-
counting	1 - 2 - 3 - 4	
other counting	sh - m	sh - m
	sh - m - m - m	

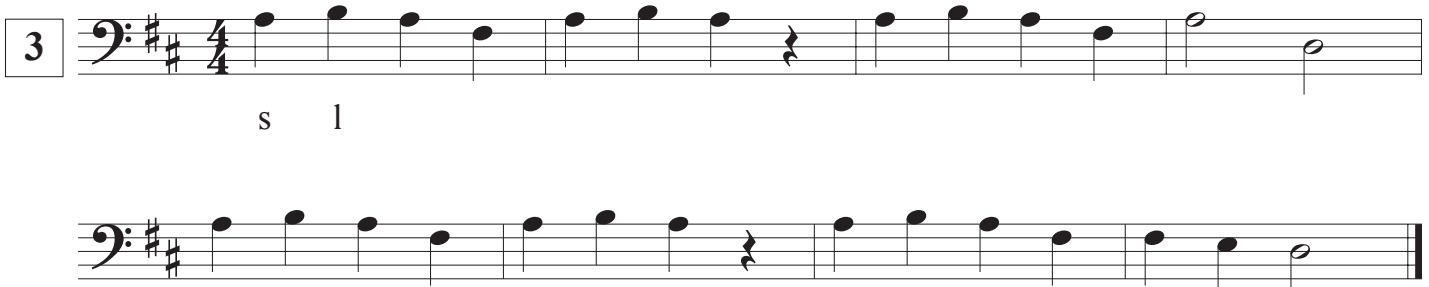
1



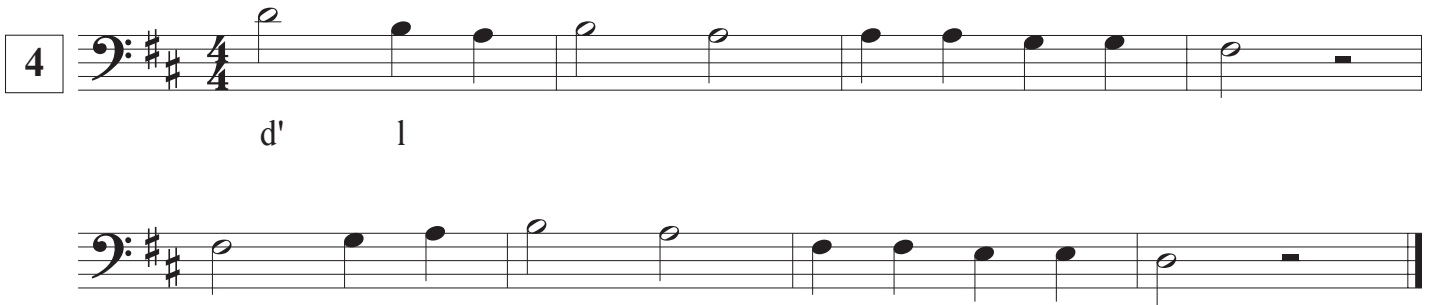
2



3



4



LESSON 10 [add ti]

NOTES

ti

TERMS & SYMBOLS

D Major Scale:

do re mi fa sol la ti do' (high do)

TIPS

Make sure to memorize the major scale, both ascending and descending.

1

d r m f s l t d d t l s f m r d

2

3

d' t

4

5

s d'

Level ONE D Complete: _____
Date _____

LESSON 11 [counting]

RHYTHM

= dotted half note
three beats of sound

= dotted half note
three beats of sound

Two quarter note beats
in a measure

Three quarter note beats
in a measure

RHYTHM COUNTING

counting	1 - 2 - 3 4
other counting	ta - ah - ah sh

1

d

2

m s d'

3

d'

4

l s m

5

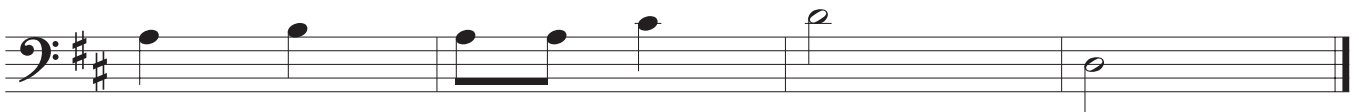
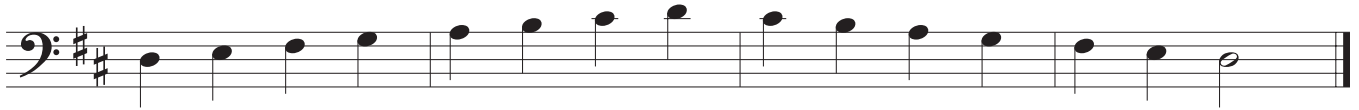
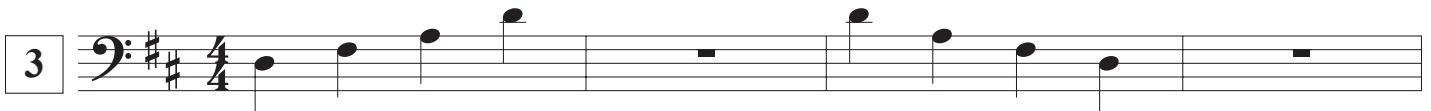
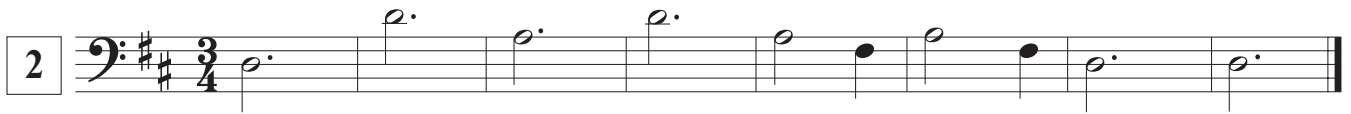
LESSON 12 [review]

TERMS & SYMBOLS

As a reminder, use the solfege syllables and hand signs below while singing. This aids in connecting physically to what you hear aurally and will help show contour as well. Low “do” starts at the belly button and each hand sign gradually gets higher ending around nose height for high “do”.



s



Level ONE F Complete: _____
Date _____

LESSON 13 [intervals]

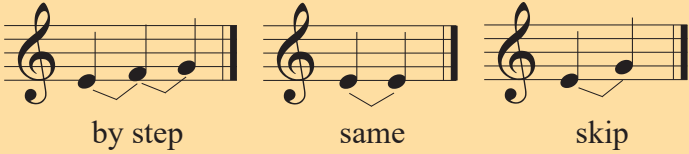
TERMS & SYMBOLS

NEW KEY: C Major



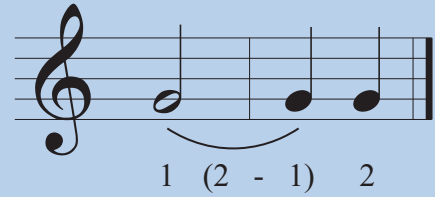
Ledger lines are small lines above and below the staff to add more notes to the range. Here we have one line below the staff to give us do (C) in C Major.

Here are examples of *melodic contour*.

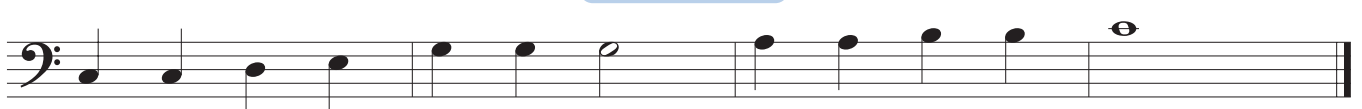
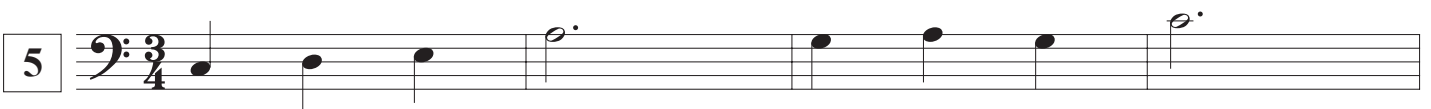
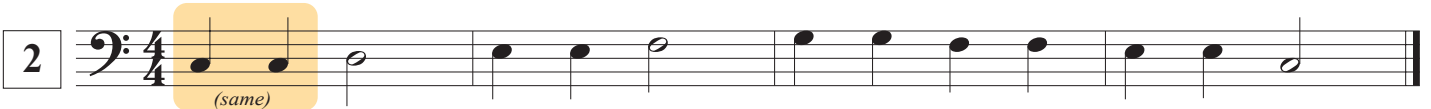


RHYTHM

A *tie* connects two notes that are the same, turning them into a single note. You would start the singing on the half note and hold all the way through the end of the *tied* quarter note. In this example, the tied note gets three beats ($\frac{1}{2} + \frac{1}{4}$ or $2 + 1 = 3$).






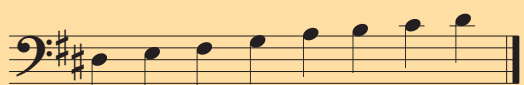
C Major



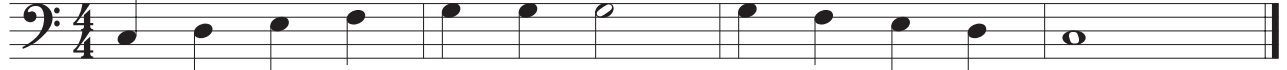
LESSON 14 [moveable do]

TERMS & SYMBOLS

When using *moveable do*, “do” changes depending on the key signature. So far, we have used F Major (Lessons 1-6), D Major (Lessons 7-12), and C Major (Lesson 13). Now in Lesson 14 we will add G Major. Always remember to check the key signature when figuring out the starting solfege syllable.

C Major		G Major	
	do re mi fa sol la ti do'		do re mi fa sol la ti do'
F Major		D Major	
	do re mi fa sol la ti do'		do re mi fa sol la ti do'

C Major

1 

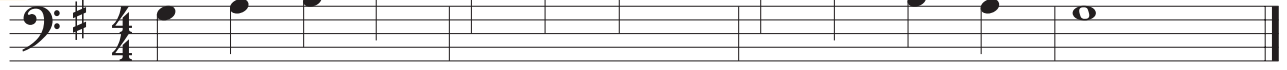
d r m f s s s s f m r d

F Major

2 

d r m f s s s s f m r d

G Major

3 

d r m f s s s s f m r d

4 

5 

6 

7 

8 

9 

10 

LESSON 15 [intervals, ledger lines]

TERMS & SYMBOLS

Ledger lines are the small lines above and below the staff to add more notes to the range.



G F# E D
do ti, la, sol,

NOTES

Sol can also be below the staff on ledger lines.



sol,

Discuss the difference between *sol* and *low sol*.

RHYTHM

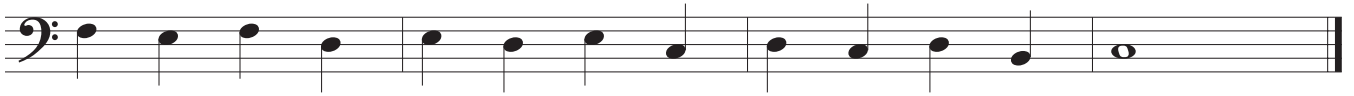
= **eighth note**
(ti) *half beat of sound*

= **eighth rest**
(ts) *half beat of silence*

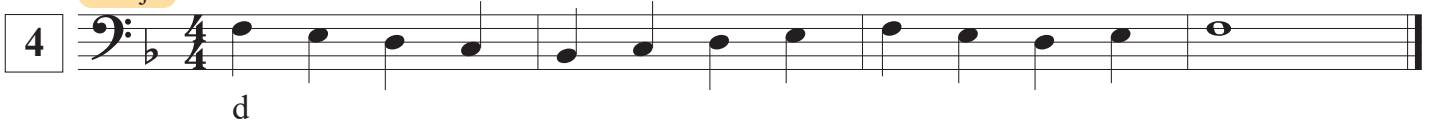
RHYTHM COUNTING

	4				
	4				
counting	1 +	2 +	3 +	4 +	
other counting	ti ti ts ts	ti ti ts ts	ti ti ts ts	ti ti ts ts	

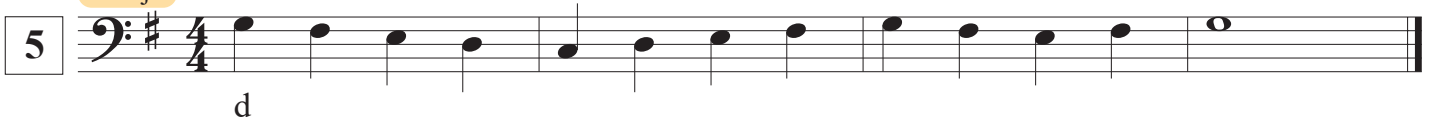
C Major



F Major



G Major



LESSON 16 [fourths]

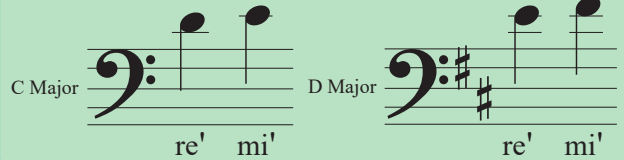
TERMS & SYMBOLS

The interval below is a P4 (perfect fourth) going from *do* to *fa* and sounds like the start of "Here Comes the Bride."



NOTES

The scale can be extended higher than *do*. This is *re'* and *mi*.



TIPS

When learning intervals, start by singing up or down stepwise until you reach the destination note. See the example below. The notes within the bracket should be sung while learning the interval. Once this has been established, take the bracketed notes out and think them only.



do [re - mi] fa

This is a great way to learn all new intervals throughout this book.



sol [la - ti] do'

C Major

1

d f r s m l f r s

l r' r' t m' r' d'

2

3

4

G Major

5

d f

D Major

6

s m r' m' r'

Level TWO D Complete: _____
Date _____

LESSON 17 [fifths]

TERMS & SYMBOLS

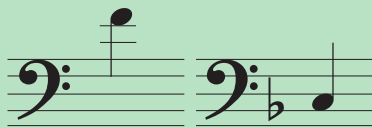
The interval below is a P5 (perfect fifth) going from *do* to *sol* and sounds like the start of “Twinkle, Twinkle, Little Star.”



Perfect Fifth

NOTES

The scale can be extended higher and lower than *do* and high *do*. This is high *fa* and low *sol*.



fa' sol,

RHYTHM REVIEW

- = **quarter note**
one beat of sound
- = **eighth notes**
one beat of sound
- = **eighth note**
half beat of sound
- = **half note**
two beats of sound
- = **dotted half note**
three beats of sound
- = **whole note**
four beats of sound
- = **quarter rest**
one beat of silence
- = **eighth rest**
half beat of silence
- = **half rest**
two beats of silence
- = **whole rest**
measure of silence

C Major

1

2

m' r' m' f' r' d'

3

F Major

4

G Major

5

6

7

8

m s

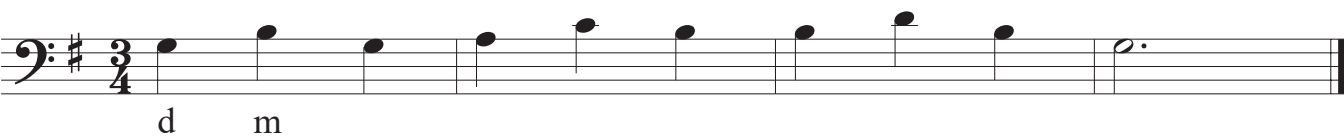
LESSON 17 [cont.]

9 



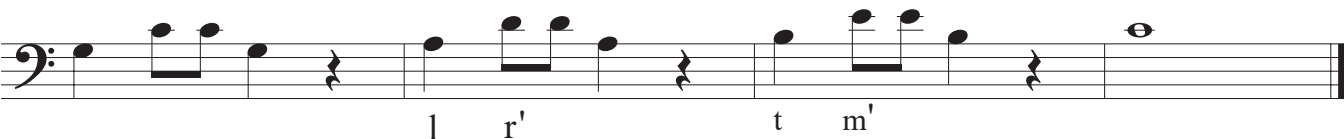
10 

11 

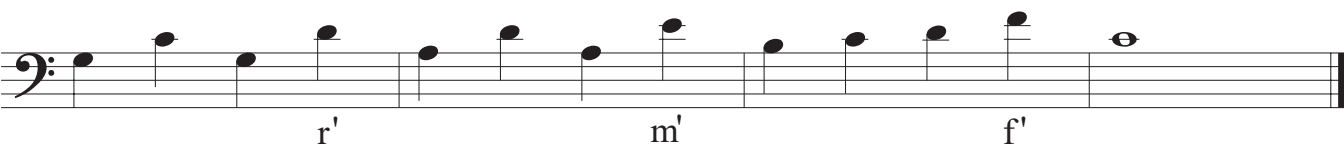
12 

13 

14 



15 



16 



LESSON 18 [review]

TERMS & SYMBOLS

	<i>F Major</i>	<i>Bb Major</i>	<i>Eb Major</i>	<i>Ab Major</i>	<i>Db Major</i>	<i>Gb Major</i>	<i>Cb Major</i>
Flat Keys:							
<i>C Major</i>	F <i>do</i>	Bb <i>do</i>	Eb <i>do</i>	Ab <i>do</i>	Db <i>do</i>	Gb <i>do</i>	Cb <i>do</i>
<i>C do</i>							
Sharp Keys:							
<i>G do</i>	D <i>do</i>	A <i>do</i>	E <i>do</i>	B <i>do</i>	F# <i>do</i>	C# <i>do</i>	

1

2

3

4

5

LESSON 19 [chromatics]

TERMS & SYMBOLS

The chromatic scale is comprised entirely of half steps. Below you see the solfege syllables and their pronunciation for each ascending half step. Remember when using “*movable do*,” *do* is always the first note of the scale, which is determined by the key signature.

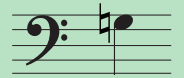
C = do D = re E = mi F = fa G = so A = la B = si* C = do

DO (doh) di (dee) RE (ray) ri (ree) MI (mee) FA (fah) fi (fee) SOL (soh) si (see) LA (lah) li (lee) *TI (tee) DO' (doh)

C# = di D# = ri F# = fi G# = si A# = li *often si (see) is used in place of ti

NOTES

The natural sign (♮) cancels a previous sharp or flat in the same measure.



G natural

1 do di re ri mi fa fi sol si la li ti do'

2 do di ri

3 sol si li

4 ri re si sol

5 fi fa

6 di fi si

li si sol fi

[Memorize the chromatic syllables ascending]

7

TERMS & SYMBOLS

Below are the key signatures and starting “do” solfeggio for every sharp key signature. **Before** you sing an exercise, **always** state the key, what pitch do is, and the starting solfeggio pitch.

<i>C Major</i>	<i>G Major</i>	<i>D Major</i>	<i>A Major</i>	<i>E Major</i>	<i>B Major</i>	<i>F# Major</i>	<i>C# Major</i>
C do	G do	D do	A do	E do	B do	F# do	C# do

LESSON 20 [sharp keys]

1

2

d t

3

4

5

d

6

d'

LESSON 20 [cont.]




LESSON 21 [dotted quarter/pick-ups]









TIPS

A "pick-up" is a note that precedes the first downbeat of the start of a piece or phrase. Do not put a strong emphasis on this note but instead, lead to the downbeat.

RHYTHM

 = dotted quarter note
(ta-(i)) one and a half beats of sound

RHYTHM COUNTING

	4				
	4				
counting		1 - 2 +	3 - 4 +		
other counting		ta (i) ti	ta (i) ti		

1

LESSON 21 [cont.]


6


LESSON 22 [directional signs]

TERMS & SYMBOLS


<p>1 2</p>	<p>1st and 2nd endings are used when different endings should be played at the end of a repeated passage.</p>	<p>♩</p>	<p>Segno means “sign” and is used with the marking D.S.</p>	<p>⦿</p>	<p>Coda indicates a forward jump to the ending passage.</p>
<p> : </p>	<p>Repeat signs enclose a passage that should be played more than once.</p>	<p>D.S.</p>	<p>Dal Segno means “from the sign” and indicates to go to the nearest sign.</p>	<p>D.C.</p>	<p>Da Capo means “from the top” and indicates to repeat from the beginning.</p>
				<p>Fine</p>	<p>means the end.</p>

RHYTHM

 = **sixteenth notes**
(ti-ri-ti-ri)
one beat of sound
(each separate note is worth 1/4 of a beat)

 = **eighth note / sixteenth notes**
(ti - ti-ri)
one beat of sound

RHYTHM COUNTING

4/4	
counting	1e+a 2e+a 3e+a 4e+a
other counting	ti ti ri ti ri ti ri ti ri

1  s d

2  m

3  m f

4  s

5  m f

6 

7  m f s



LESSON 23 [chromatics]

TERMS & SYMBOLS

The chromatic scale is comprised entirely of half steps. Below you see the solfege syllables and their pronunciation for each descending half step. Remember when using “*movable do*,” *do* is always the first note of the scale, which is determined by the key signature.

DO' (doh) *TI (tee) te (teh) LA (lah) le (lay) SOL (soh) se (say) FA (fah) MI (mee) me (may) RE (ray) ra (rah) DO (doh)

B \flat = te A \flat = le G \flat = se E \flat = me D \flat = ra

A **perfect (P)** interval includes unison, octaves, fourths and fifths.

A **major (M)** interval is only used for seconds, thirds, sixths and sevenths within the key signature.

A **minor (m)** interval occurs when a major interval is made one half step smaller. This can happen by lowering the top note or raising the bottom note.

A **diminished (dim)** interval is created when a perfect or minor interval is made one half step smaller and the interval number is not changed.

RHYTHM

Syncopation is a shifting of the normal accent within a phrase and placing it off the beat. More simply put, it means playing “off-beat.”



1 do ti te la le sol se fa mi me re ra do

2 me ra se

3 Major 3rd minor 3rd
mi me

4 Major 3rd minor 3rd P5 dim 5th
me se

5 la le re ra

LESSON 23 [cont.]

6

LESSON 25 [Duets]

TERMS & SYMBOLS

A *duet* is when two individuals sing independent musical lines. One person should sing the top staff in treble clef while a second person sings the bottom line in *bass clef*. Read the music *vertically* to see how your part interacts with the other. Recognize if you are singing in unison, harmony or repeating the previous line. This will help you sing together.



RHYTHM

C *Cut time* or *alla breve* is a 4/4 time signature that has been rhythmically “cut in half” to manipulate the rhythm. This can be thought of as twice as fast, or in 2/2 time.

TIPS

Always remember to identify the time signature, which note gets the beat and what beat the exercise starts on. Next identify the key signature and the starting pitch. Repeat this for each exercise until it becomes a habit.

1

2

3

4

5

6

LESSON 25 [cont.]

7

8

9

10

11

LESSON 25 [cont.]

12

Exercise 12, measures 1-4. Treble clef, 3/4 time, key of B-flat. Bass clef accompaniment. Dynamics: sf.

m r

13

Exercise 13, measures 1-4. Treble clef, 3/4 time, key of B-flat. Bass clef accompaniment. Dynamics: sf.

s l

14

Exercise 14, measures 1-4. Treble clef, common time, key of B-flat. Bass clef accompaniment. Dynamics: mf.

m f

Exercise 14, measures 5-8. Treble clef, common time, key of B-flat. Bass clef accompaniment. Dynamics: mf.

d

t, d

d t, l, s,

s,

Exercise 14, measures 9-12. Treble clef, common time, key of B-flat. Bass clef accompaniment. Dynamics: mf.

t,

d

Exercise 14, measures 13-16. Treble clef, common time, key of B-flat. Bass clef accompaniment. Dynamics: mf.

LESSON 26 [Duets]

RHYTHM



Two half note
beats in a
measure



is the
same as C

$\text{O} \cdot$ = dotted whole note
six beats of sound

RHYTHM
COUNTING6
4

counting



other counting

1 - 2 - 3 - 4 - 5 - 6
ta - ah - ah - ah - ah - ah

TIPS

Practice singing both lines.
It is important that you can
read music in both treble
and bass clef. This will
also help the timing if you
understand how both parts
work individually.

1

2

3

4

LESSON 26 [cont.]

5

Exercise 5, measures 1-4. Treble and bass clefs, 3/4 time signature, key signature of two flats. The melody in the treble clef consists of quarter notes and eighth notes, while the bass clef provides a simple accompaniment of quarter notes.

6

Exercise 6, measures 1-4. Treble and bass clefs, 3/4 time signature, key signature of two flats. The melody in the treble clef features eighth-note patterns and quarter notes, with the bass clef providing a steady accompaniment.

7

Exercise 7, measures 1-4. Treble and bass clefs, 6/8 time signature, key signature of two flats. The treble clef melody includes slurs and grace notes, with a 's' marking below the first measure. The bass clef accompaniment features eighth-note patterns and a 'd' marking below the first measure.

8

Exercise 8, measures 1-4. Treble and bass clefs, 4/4 time signature, key signature of two flats. The treble clef melody includes slurs and grace notes, with a 's' marking below the first measure. The bass clef accompaniment features eighth-note patterns and a 'd' marking below the first measure.

Exercise 8, measures 5-8. Treble and bass clefs, 4/4 time signature, key signature of two flats. The treble clef melody continues with eighth-note patterns and a final flourish. The bass clef accompaniment provides a steady eighth-note accompaniment.

Exercise 8, measures 9-12. Treble and bass clefs, 4/4 time signature, key signature of two flats. The treble clef melody features a wide interval and a final flourish. The bass clef accompaniment continues with eighth-note patterns.

LESSON 26 [cont.]

9

10

11


12


LESSON 27 [chromatic tones]

TERMS & SYMBOLS

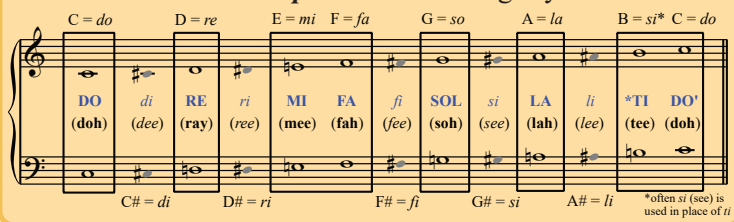
A *courtesy* or *cautionary* accidental is shown as a reminder of the correct pitch. Sometimes this happens after an accidental was given in a previous measure.

RHYTHM

 Three half note beats in a measure

 = eighth note triplet
one beat of sound

Here are the *sharp* chromatic solfege syllables:





C = do D = re E = mi F = fa G = so A = la B = si* C = do

DO (doh) di (dee) RE (ray) ri (ree) MI (mee) FA (fah) fi (fee) SOL (soh) si (see) LA (lah) li (lee) *TI (tee) DO' (doh)

C# = di D# = ri F# = fi G# = si A# = li *often si (see) is used in place of ti

RHYTHM COUNTING

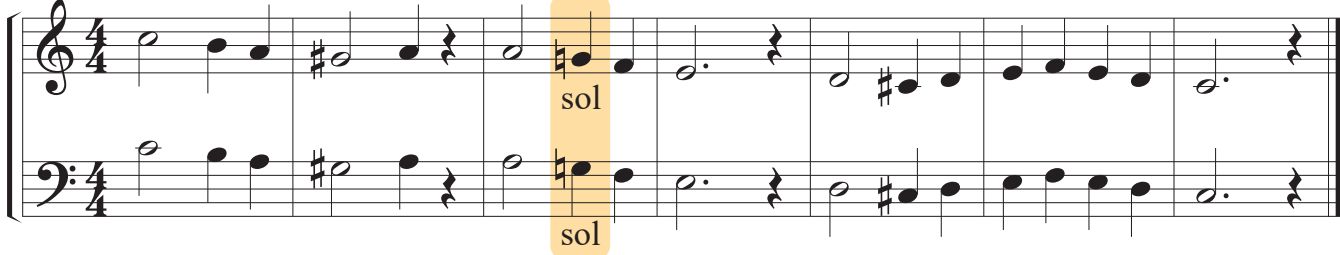
  = eighth note triplet

counting	1+a	2+a	3+a	4+a
other counting	tri-po-let	tri-po-let	tri-po-let	tri-po-let

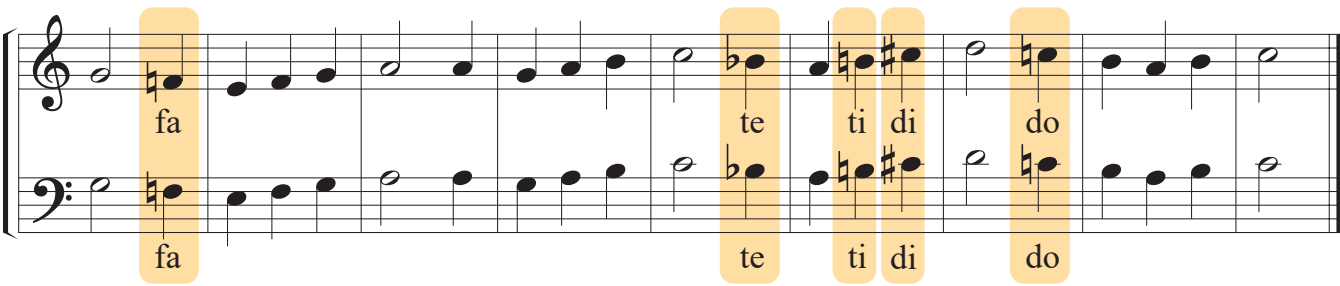
1



2



3

LESSON 27 [cont.]

TERMS & SYMBOLS

Minor scales share the same key signatures as major scales, but instead of starting on *do*, the minor scale starts on *la*. Also, we can learn to sing the *minor scale* by singing *la* to *la*.

C Major a minor <i>(relative minor)</i>	F Major d minor <i>(relative minor)</i>	G Major e minor <i>(relative minor)</i>
C <i>do</i> a <i>la</i>	F <i>do</i> d <i>la</i>	G <i>do</i> e <i>la</i>

TIPS

Make sure to check the "road map" before you start singing by checking for repeat signs, 1st and 2nd endings, etc.

Also look to see where you are singing in *unison* (together). This can help you find your pitch with the other part.

7

a minor

8

9

d minor

LESSON 27 [cont.]

Exercise 10, measures 1-4. Treble and bass clefs, key signature of one flat, 2/4 time signature.

10

Exercise 10, measures 5-8. Treble and bass clefs, key signature of one flat, 2/4 time signature. Blue highlights under the first two notes of each staff.

Exercise 10, measures 9-12. Treble and bass clefs, key signature of one flat, 2/4 time signature.

11

Exercise 11, measures 1-4. Treble and bass clefs, key signature of one sharp, 6/4 time signature. "e minor" label above the treble staff, "1" below the first note.

Exercise 11, measures 5-8. Treble and bass clefs, key signature of one sharp, 6/4 time signature. "1" below the first note.

12

Exercise 12, measures 1-4. Treble and bass clefs, key signature of one sharp, 2/2 time signature. "s" below the first note of each staff.

Exercise 12, measures 5-8. Treble and bass clefs, key signature of one sharp, 2/2 time signature.

LESSON 28 [chromatic tones]

TERMS & SYMBOLS

Here are the *flat* chromatic solfege syllables:

DO'	*TI	te	LA	le	SOL	se	FA	MI	me	RE	ra	DO
(doh)	(tee)	(teh)	(lah)	(lay)	(soh)	(say)	(fah)	(mee)	(may)	(ray)	(rah)	(doh)
		Bb = te	Ab = le	Gb = se					Eb = me	Db = ra		

TIPS

Always remember to take care of your voice. As you start to sing more and more, you need to hydrate and rest as well. Never strain your voice. If it hurts, stop. Never sing to the edge of your voice. Listen to your body and make good decisions for your overall vocal health.

1

te

te

2

3

LESSON 28 [cont.]

4

1

te

2

5

6

d

1

LESSON 28 [cont.]

7

Musical notation for measure 7. The treble clef staff contains the melody with lyrics 'm', 'fi', and 'si'. The bass clef staff contains the accompaniment. The notes for 'fi' and 'si' are highlighted in yellow.

8

Musical notation for measure 8. The treble clef staff contains the melody with lyrics 'm', 's', 'd', 't', and 'li'. The bass clef staff contains the accompaniment. The notes for 'li' and 'd' are highlighted in yellow.

Musical notation for measure 9. The treble clef staff contains the melody with lyrics 'di'. The bass clef staff contains the accompaniment. The notes for 'di' are highlighted in yellow.

9

Musical notation for measure 10. The treble clef staff contains the melody. The bass clef staff contains the accompaniment.

Musical notation for measure 11. The treble clef staff contains the melody. The bass clef staff contains the accompaniment. The notes for 'te', 'la', and 'le' are highlighted in yellow.

10

Musical notation for measure 12. The treble clef staff contains the melody with lyrics 'mi', 'di', and 'fi'. The bass clef staff contains the accompaniment with lyrics 'do ti te' and 'fi'. The notes for 'di', 'fi', 'te', and 'ti' are highlighted in yellow.

LESSON 28 [cont.]

11

sol fi

sol fi

12

mi ri

TERMS & SYMBOLS

Modulation is the term used to describe the changing of a key within a piece of music. In these exercises, notice that the key signature changes before you reach the final double bar. Exercise number one starts in C Major (indicated by C:) and “c” is *do*. At measure five, (after the double bar line,) the key shifts to G Major (G:), where the new *do* is now “g.” Four bars later, the key changes back to C Major (C:), with “c” again as *do*.

In some exercises, like number three, five and six, there may be hints of a key change, signaled by a number of chromatically altered tones. If the key does not change significantly, use the chromatic *solfegeo* within that same key signature.

LESSON 29 [modulation]

1

C Major

C: do

sol (new do)

G: do

G Major

C: do

sol (new do)

G: do

C Major

do (new sol)

C: sol

do (new sol)

C: sol

2

C: s

d (new fa)

G: s

C: s

d (new fa)

G: s

d

C: s

d

C: s

LESSON 29 [cont.]

3

4

5

6

F: f

LESSON 29 [cont.]

7

Musical notation for exercise 7, measures 1-4. The piece is in 3/4 time with a key signature of one flat (Bb). The first system consists of two staves. The upper staff contains a melodic line with eighth and quarter notes, and the lower staff contains a bass line with quarter and eighth notes. Chord symbols 'F:' and 'C:' are placed below the staves.

Musical notation for exercise 7, measures 5-8. The second system continues the piece. The upper staff has a melodic line with quarter and eighth notes, and the lower staff has a bass line with quarter notes. Chord symbols 'F:' and 'C:' are placed below the staves.

8

Musical notation for exercise 8, measures 1-4. The piece is in 4/4 time with a key signature of one flat (Bb). The first system consists of two staves. The upper staff has a melodic line with quarter and eighth notes, and the lower staff has a bass line with quarter notes. A double bar line is present after the first measure. Chord symbols 'G:' are placed below the staves.

9

Musical notation for exercise 9, measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). The first system consists of two staves. The upper staff has a melodic line with quarter and eighth notes, and the lower staff has a bass line with quarter notes. Chord symbols 'C:' and 'G:' are placed below the staves. A double bar line is present after the second measure.

Musical notation for exercise 9, measures 5-8. The second system continues the piece. The upper staff has a melodic line with quarter and eighth notes, and the lower staff has a bass line with quarter notes. Chord symbols 'C:' and 'G:' are placed below the staves.

Musical notation for exercise 9, measures 9-12. The third system continues the piece. The upper staff has a melodic line with quarter and eighth notes, and the lower staff has a bass line with quarter notes. Chord symbols 'C:' and 'G:' are placed below the staves. The piece ends with a double bar line.

LESSON 29 [cont.]

10

Exercise 10, measures 1-6. Treble and bass clefs, 6/8 time signature. Chords: C, C, C, F.

11

Exercise 11, measures 1-6. Treble and bass clefs, 6/8 time signature. Chords: C, C, C.

Exercise 11, measures 7-12. Treble and bass clefs, 6/8 time signature. Chords: G, C, F.

12

Exercise 12, measures 1-6. Treble and bass clefs, 4/4 time signature. Chords: C, Bb, C, Bb.

Exercise 12, measures 7-12. Treble and bass clefs, 4/4 time signature. Chords: C, Bb, F.

Exercise 12, measures 13-18. Treble and bass clefs, 4/4 time signature. Chords: Eb, Bb.

TERMS & SYMBOLS

Here is a review of all *twelve major key signatures* and the respective *do*. When changing key in the middle of a tie you will not change the syllable but instead, think it. This way you are not affecting the rhythm. You will see the *solfege* to be thought, within parenthesis. It is important to hear this syllable in your mind, so that you can anticipate the note you are going to next.

	F Major	Bb Major	Eb Major	Ab Major	Db Major	Gb Major	Cb Major
Flat Keys:							
	F do	Bb do	Eb do	Ab do	Db do	Gb do	Cb do
C Major do	G Major	D Major	A Major	E Major	B Major	F# Major	C# Major
Sharp Keys:							
	G do	D do	A do	E do	B do	F# do	C# do

Look out for *sequences* within the music. A *sequence* is a succession of repetitions of a melodic phrase or harmonic pattern, each starting at different pitch levels. The succession of pitch intervals or harmonics within the sequence rise or fall by the same or similar intervals.

1

C: m m G: (l) t d d C: (s) f m F: (t)

C: d d G: (f) f m C: (t) l d F: (s)

2

t d m C: (l) l d Bb: m

f d C: (f) f d Bb: .

fi Eb: d Bb: l

Eb: m Bb: f

3

D: m G: d

D: d G: m

LESSON 30 [cont.]

4

D: C: F: C:

D: C: F: C:

G: C: am:

G: C: am:

5

C: C:

C: C:

6

LESSON 30 [cont.]

7

Musical notation for exercise 7, measures 1-4. The first two measures are in G major (one sharp) and 2/4 time. A double bar line is placed after the second measure. The last two measures are in F major (one flat) and 3/4 time.

Musical notation for exercise 7, measures 5-8. The piece continues in F major (one flat) and 3/4 time, ending with a double bar line.

8

Musical notation for exercise 8, measures 1-4. The first two measures are in G major (one sharp) and 3/4 time. A double bar line is placed after the second measure. The last two measures are in F major (one flat) and 3/4 time.

Musical notation for exercise 8, measures 5-8. The piece continues in F major (one flat) and 3/4 time, ending with a double bar line.

9

Musical notation for exercise 9, measures 1-4. The first two measures are in G major (one sharp) and 3/4 time. A double bar line is placed after the second measure. The last two measures are in F major (one flat) and 3/4 time.

Musical notation for exercise 9, measures 5-8. The piece continues in F major (one flat) and 3/4 time, ending with a double bar line.

LESSON 30 [cont.]

10

Exercise 10, measures 1-6. Treble clef, 4/4 time. Bass clef, 4/4 time.

11

Exercise 11, measures 1-6. Treble clef, 4/4 time. Bass clef, 4/4 time. Key signature changes to two sharps (F# and C#) at measure 4.

Exercise 11, measures 7-12. Treble clef, 4/4 time. Bass clef, 4/4 time. Key signature changes to two sharps (F# and C#) at measure 7.

12

Exercise 12, measures 1-6. Treble clef, 4/4 time. Bass clef, 4/4 time. Includes lyrics and fingering.

sequence sequence

C: m f s l s D: m f s l s E: m f s l C: 1

C: do di D: do di E: C:

13

Exercise 13, measures 1-6. Treble clef, 4/4 time. Bass clef, 4/4 time. Key signature changes to two flats (Bb and F) at measure 4.

1 Bb: C: Bb: C:

Exercise 13, measures 7-12. Treble clef, 4/4 time. Bass clef, 4/4 time. Key signature changes to two flats (Bb and F) at measure 7.

D: Bb: D: Bb:

LESSON 31 [octaves & sevenths]

TERMS & SYMBOLS

Intervals for an *Octave*, *Major 7th* and *minor 7th*, ascending and descending:

Octave	Major 7th	minor 7th
		
d d	d t	d te
d d	t d	te d

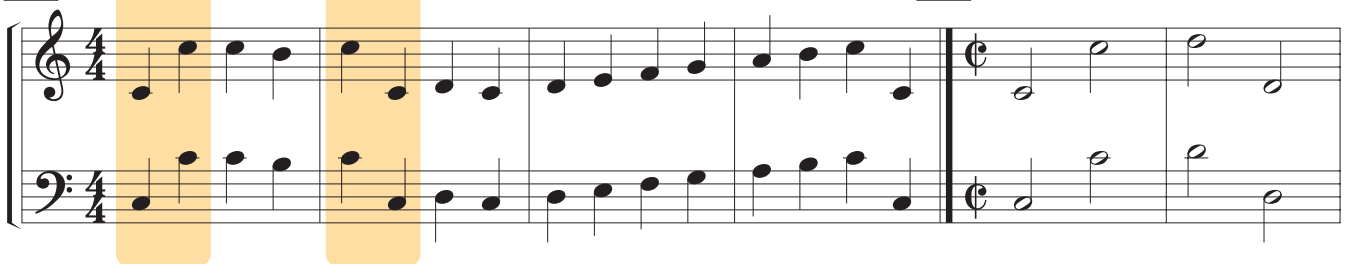
Minor scales share the same key signatures as major scales, but instead of starting on *do*, the minor scale starts on *la*. Also, we can learn to sing the *minor scale* by singing *la* to *la*.

<i>a minor</i>	<i>e minor</i>	<i>d minor</i>	<i>g minor</i>	<i>c minor</i>
				
do ti la	do ti la	do ti la	do ti la	do ti la

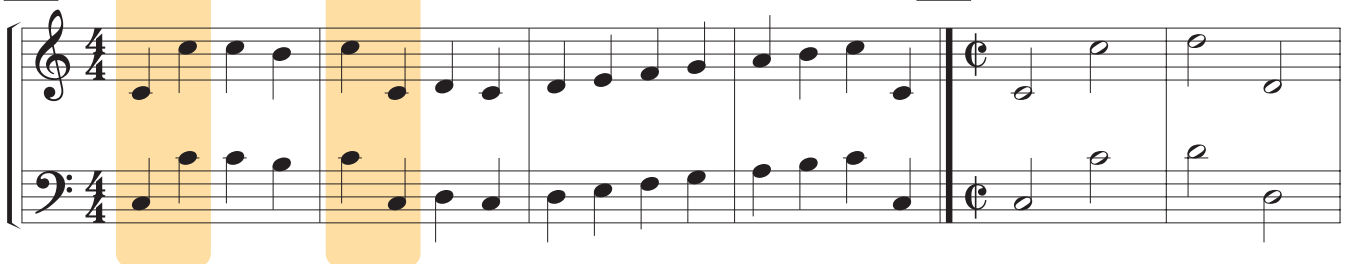
TIPS

REMINDER:
Always remember to identify the time signature, which note gets the beat and what beat the exercise starts on. Next identify the key signature and the starting pitch. Repeat this for each exercise until it becomes a habit.

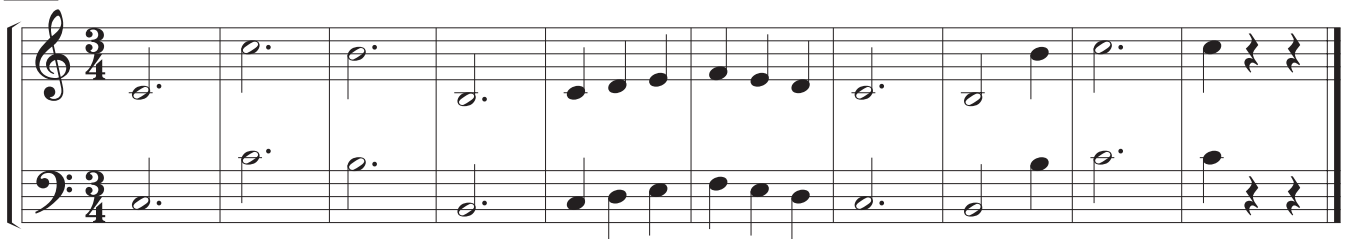
1



2




3



4



LESSON 31 [cont.]

5

6

7

8

a minor

am: mi fi si la
A: [sol la ti do]

9

10

LESSON 31 [cont.]

11

12

13

d minor

dm: mi fi si la
D: [sol la ti do]

14

15

LESSON 31 [cont.]

16

g minor

dm: do gm: fi si la
G: [la ti do]

17

dm: do

Eb: mi

18

Eb: mi

c minor

cm: mi fi si la
C: [sol la ti do]

19

20

21

LESSON 32 [sixths]

TERMS & SYMBOLS

Interval for a *Major 6th* ascending and descending:

d l l d

RHYTHM

= dotted eighth / sixteenth notes
 one dotted quarter or three eighth notes of sound

RHYTHM COUNTING

counting	1 + a	2 + a
other counting	ti tiri	ti tiri

TIPS

Now that you are singing larger intervals, you need to be aware of how to place the notes properly with your voice. Be sure to keep the throat open and maintain your sense of vertical space within the mouth by making all sounds “spacious, high and forward.” This should help you to float easily into the upper *tessitura*.

1

2

LESSON 32 [cont.]

3

Exercise 3, measures 1-4. The piece is in 3/4 time. The first two measures are marked with repeat signs. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of eighth notes.

Exercise 3, measures 5-8. The melody continues with a sharp sign on the second measure. The piece concludes with a double bar line and repeat dots.

4

Exercise 4, measures 1-4. The piece is in 4/4 time. The melody in the treble clef features a mix of quarter and eighth notes. The bass clef accompaniment consists of quarter notes.

5

Exercise 4, measures 5-8. The melody continues with a sharp sign on the second measure. The piece concludes with a double bar line and repeat dots.

6

Exercise 6, measures 1-4. The piece is in 4/4 time. The melody in the treble clef features a mix of quarter and eighth notes. The bass clef accompaniment consists of quarter notes.

7

Exercise 7, measures 1-4. The piece is in common time (C). The melody in the treble clef features a mix of quarter and eighth notes. The bass clef accompaniment consists of quarter notes.

LESSON 32 [cont.]

8

Musical notation for exercise 8, measures 1-4. The piece is in 6/8 time and D major. A blue highlight covers the first two measures.

9

Musical notation for exercise 9, measures 1-4. The piece is in 3/4 time and D major. A double bar line is present at the end of measure 1.

Musical notation for exercise 9, measures 5-8. The piece is in 3/4 time and D major.

10

Musical notation for exercise 10, measures 1-4. The piece is in common time and D major. A double bar line is present at the end of measure 1.

11

Musical notation for exercise 11, measures 1-4. The piece is in 4/2 time and B-flat major.

Musical notation for exercise 11, measures 5-8. The piece is in 4/2 time and B-flat major.

LESSON 32 [cont.]

12

Musical notation for exercise 12, measures 1-4. The piece is in G major (one sharp) and 4/4 time. The first two measures are in 4/4 time, and the last two measures are in 3/8 time. The notation includes a treble and bass clef, a key signature of one sharp, and a time signature change.

13

Musical notation for exercise 13, measures 1-5. The piece is in G major (one sharp) and 4/4 time. The notation includes a treble and bass clef, a key signature of one sharp, and a time signature of 4/4.

14

Musical notation for exercise 14, measures 1-5. The piece is in E minor (two flats) and 3/4 time. The notation includes a treble and bass clef, a key signature of two flats, and a time signature of 3/4.

15

Musical notation for exercise 15, measures 1-5. The piece is in D major (two sharps) and 4/4 time. The notation includes a treble and bass clef, a key signature of two sharps, and a time signature of 4/4.

16

Musical notation for exercise 16, measures 1-5. The piece is in B minor (three flats) and 3/4 time. The notation includes a treble and bass clef, a key signature of three flats, and a time signature of 3/4.

17

Musical notation for exercise 17, measures 1-5. The piece is in A major (three sharps) and 3/4 time. The notation includes a treble and bass clef, a key signature of three sharps, and a time signature of 3/4.

LESSON 33 [fourths & fifths]

TERMS & SYMBOLS

Here are examples of the intervals of a *Perfect 4th* and *Perfect 5th*, ascending and descending:

Perfect 4th

s d' d' s

Perfect 5th

d s s d

RHYTHM

= dotted eighth / sixteenth notes
one beat of sound

RHYTHM COUNTING

	4/4			
counting	1 a	2 a	3 a	4 a
other counting	ti ri	ti ri	ti ri	ti ri

TIPS

Sometimes intervals of a perfect fourth and fifth can sound similar due to the open nature of the perfect interval. Be sure that you are taking care to place the notes correctly.

1

2

LESSON 33 [cont.]

8 9

Musical notation for measures 8 and 9. Measure 8 is in 4/4 time with a key signature of one sharp (F#). Measure 9 is in 6/4 time with a key signature of one sharp (F#).

Musical notation for measures 10 and 11. Measure 10 is in 4/4 time with a key signature of one sharp (F#). Measure 11 is in 6/4 time with a key signature of one sharp (F#).

10 11

Musical notation for measures 10 and 11. Measure 10 is in 4/4 time with a key signature of one flat (Bb). Measure 11 is in 6/4 time with a key signature of one sharp (F#).

Musical notation for measures 12 and 13. Measure 12 is in 4/4 time with a key signature of two sharps (F# and C#). Measure 13 is in 6/4 time with a key signature of two sharps (F# and C#).

12

Musical notation for measures 12 and 13. Measure 12 is in 4/4 time with a key signature of two sharps (F# and C#). Measure 13 is in 6/4 time with a key signature of one flat (Bb).

Musical notation for measures 14 and 15. Measure 14 is in 4/4 time with a key signature of two flats (Bb and Eb). Measure 15 is in 6/4 time with a key signature of two flats (Bb and Eb).

LESSON 33 [cont.]

13

14

15

16

17

TERMS & SYMBOLS

Now that you have mastered the major scale, it is important to learn different variations on it. One common variation is the scale in thirds. This pattern uses thirds ascending and seconds descending.

Major arpeggio
 d m s d' s m d

minor arpeggio
 r f l r' l f r

LESSON 34 [seconds and thirds]

1

2

3
 Maj 3

LESSON 34 [cont.]

4

5

Exercise 4: Treble clef, 4/4 time. Measure 1: C4 quarter, D4 quarter, E4 quarter, F4 quarter. Measure 2: G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef, 4/4 time. Measure 1: C4 quarter, D4 quarter, E4 quarter, F4 quarter. Measure 2: G4 quarter, A4 quarter, B4 quarter, C5 quarter.

Exercise 5: Treble clef, 4/4 time. Measure 1: C4 quarter, D4 quarter, E4 quarter, F4 quarter. Measure 2: G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef, 4/4 time. Measure 1: C4 quarter, D4 quarter, E4 quarter, F4 quarter. Measure 2: G4 quarter, A4 quarter, B4 quarter, C5 quarter.

6

Exercise 6: Treble clef, 4/4 time. Measure 1: C4 quarter, D4 quarter, E4 quarter, F4 quarter. Measure 2: G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef, 4/4 time. Measure 1: C4 quarter, D4 quarter, E4 quarter, F4 quarter. Measure 2: G4 quarter, A4 quarter, B4 quarter, C5 quarter.

7

Exercise 7: Treble clef, 4/4 time. Measure 1: C4 quarter, D4 quarter, E4 quarter, F4 quarter. Measure 2: G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef, 4/4 time. Measure 1: C4 quarter, D4 quarter, E4 quarter, F4 quarter. Measure 2: G4 quarter, A4 quarter, B4 quarter, C5 quarter.

8

Exercise 8: Treble clef, 3/4 time. Measure 1: C4 quarter, D4 quarter, E4 quarter. Measure 2: F4 quarter, G4 quarter, A4 quarter. Bass clef, 3/4 time. Measure 1: C4 quarter, D4 quarter, E4 quarter. Measure 2: F4 quarter, G4 quarter, A4 quarter.

9

Exercise 9: Treble clef, 3/4 time. Measure 1: C4 quarter, D4 quarter, E4 quarter. Measure 2: F4 quarter, G4 quarter, A4 quarter. Bass clef, 3/4 time. Measure 1: C4 quarter, D4 quarter, E4 quarter. Measure 2: F4 quarter, G4 quarter, A4 quarter.

10

Memorize this pattern in solfege.

Exercise 10: Treble clef, 4/4 time. Measure 1: C4 quarter, D4 quarter, E4 quarter, F4 quarter. Measure 2: G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef, 4/4 time. Measure 1: C4 quarter, D4 quarter, E4 quarter, F4 quarter. Measure 2: G4 quarter, A4 quarter, B4 quarter, C5 quarter.

LESSON 34 [cont.]

11

Musical notation for exercise 11, 4/4 time signature, key of D major. The exercise consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The melody in the treble clef starts on D4 and moves up stepwise to G4, then descends. The bass clef accompaniment provides a steady eighth-note accompaniment.

12

Musical notation for exercise 12, 4/4 time signature, key of D major. The exercise consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The melody in the treble clef features eighth-note patterns and rests. The bass clef accompaniment consists of eighth notes.

13

Musical notation for exercise 13, 3/4 time signature, key of D major. The exercise consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The first two measures of the treble clef melody are highlighted in yellow. The melody in the treble clef starts on D4 and moves up stepwise to G4. The bass clef accompaniment consists of eighth notes.

14

Musical notation for exercise 14, 3/4 time signature, key of B minor. The exercise consists of two staves (treble and bass clef) with a key signature of two flats (Bb and Fb). The melody in the treble clef starts on B3 and moves up stepwise to D4. The bass clef accompaniment consists of eighth notes.

Musical notation for exercise 14, 3/4 time signature, key of B minor. The exercise consists of two staves (treble and bass clef) with a key signature of two flats (Bb and Fb). The melody in the treble clef starts on B3 and moves up stepwise to D4. The bass clef accompaniment consists of eighth notes.

15

Musical notation for exercise 15, common time signature, key of B minor. The exercise consists of two staves (treble and bass clef) with a key signature of two flats (Bb and Fb). The melody in the treble clef starts on B3 and moves up stepwise to D4. The bass clef accompaniment consists of eighth notes.

LESSON 34 [cont.]

16

Exercise 16, measures 1-4. Treble clef, bass clef, key signature of two flats (Bb, Eb), 3/4 time signature. The melody in the treble clef consists of quarter notes and eighth notes, while the bass clef provides a steady accompaniment of quarter notes.

Exercise 16, measures 5-8. Treble clef, bass clef, key signature of two flats (Bb, Eb), 3/4 time signature. The melody in the treble clef continues with quarter notes and eighth notes, and the bass clef accompaniment remains consistent.

17

Exercise 17, measures 1-4. Treble clef, bass clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. The melody in the treble clef features quarter notes and eighth notes, with the bass clef providing a steady accompaniment.

Exercise 17, measures 5-8. Treble clef, bass clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. The melody in the treble clef continues with quarter notes and eighth notes, and the bass clef accompaniment remains consistent.

18

Exercise 18, measures 1-4. Treble clef, bass clef, key signature of four sharps (F#, C#, G#, D#), 4/4 time signature. The melody in the treble clef consists of quarter notes, while the bass clef provides a steady accompaniment of quarter notes.

Exercise 18, measures 5-8. Treble clef, bass clef, key signature of four sharps (F#, C#, G#, D#), 4/4 time signature. The melody in the treble clef continues with quarter notes, and the bass clef accompaniment remains consistent.

19

Exercise 19, measures 1-4. Treble clef, bass clef, key signature of three flats (Bb, Eb, Ab), 3/4 time signature. The melody in the treble clef consists of quarter notes and eighth notes, while the bass clef provides a steady accompaniment of quarter notes.

Exercise 19, measures 5-8. Treble clef, bass clef, key signature of three flats (Bb, Eb, Ab), 3/4 time signature. The melody in the treble clef continues with quarter notes and eighth notes, and the bass clef accompaniment remains consistent.

LESSON 35 [intervals]

TERMS & SYMBOLS

To *invert* a triad, move the relative octave of any note in the triad either up or down. A triad in *root position* ($d-m-s$) can be inverted to *first inversion* ($m-s-d'$) or *second inversion* ($s-d'-m'$).

Root Position 1st Inversion 2nd Inversion

d m s m s d' s d' m' d'

Root 3rd 5th

TIPS

Breath support is essential to singing. Be sure to fill up completely and do not raise your shoulders or allow tension in your body. You should take a low breath that will fill both the back and chest cavity. Inhale a quiet breath, wide and deep, to fill the back and chest cavity.

1

2

3

LESSON 35 [cont.]

4

Exercise 4, measures 1-4. Treble clef, key signature of one sharp (F#), 3/4 time signature. The bass line consists of quarter notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The treble line consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

5

Exercise 5, measures 1-4. Treble clef, key signature of one sharp (F#), 3/4 time signature. The bass line consists of quarter notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The treble line consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

Exercise 5, measures 5-8. Treble clef, key signature of one sharp (F#), 3/4 time signature. The bass line consists of quarter notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The treble line consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

6

Exercise 6, measures 1-4. Treble clef, key signature of two sharps (F#, C#), 4/4 time signature. The bass line consists of quarter notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The treble line consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

Exercise 6, measures 5-8. Treble clef, key signature of two sharps (F#, C#), 4/4 time signature. The bass line consists of quarter notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The treble line consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

7

Exercise 7, measures 1-4. Treble clef, key signature of two sharps (F#, C#), 4/4 time signature. The bass line consists of quarter notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The treble line consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

LESSON 35 [cont.]

8

Exercise 8, first system. Treble clef, bass clef, key signature of one flat (Bb), common time (C). The treble staff contains a sequence of notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The bass staff contains a sequence of notes: G3, A3, Bb3, C4, Bb3, A3, G3, F3, E3, D3, C3.

Exercise 8, second system. Treble clef, bass clef, key signature of one flat (Bb), common time (C). The treble staff contains a sequence of notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The bass staff contains a sequence of notes: G3, A3, Bb3, C4, Bb3, A3, G3, F3, E3, D3, C3.

9

Exercise 9, first system. Treble clef, bass clef, key signature of one sharp (F#), 6/4 time signature. The treble staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff contains a sequence of notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3.

Exercise 9, second system. Treble clef, bass clef, key signature of one sharp (F#), 6/4 time signature. The treble staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff contains a sequence of notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3.

Exercise 9, third system. Treble clef, bass clef, key signature of one sharp (F#), 6/4 time signature. The treble staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff contains a sequence of notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3.

10

Exercise 10, first system. Treble clef, bass clef, key signature of one sharp (F#), 4/4 time signature. The treble staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff contains a sequence of notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3.

LESSON 35 [cont.]

The first system of Lesson 35 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The music features a steady eighth-note melody in the upper staff and a corresponding eighth-note bass line in the lower staff.

11

The second system of Lesson 35 begins with exercise 11. It consists of two staves in 3/4 time. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The exercise starts with a repeat sign. The first measure of the upper staff contains a dotted half note, followed by a quarter note. The lower staff has a whole rest in the first measure, followed by a dotted half note and a quarter note. A first ending bracket labeled '1' spans the final two measures of the system.

The third system of Lesson 35 continues exercise 11. It consists of two staves in 3/4 time. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. A second ending bracket labeled '2' spans the final two measures of the system, which end with a double bar line.

12

The fourth system of Lesson 35 begins with exercise 12. It consists of two staves in 6/4 time. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The exercise starts with a dotted half note in the upper staff and a whole rest in the lower staff. The upper staff continues with a series of eighth notes, while the lower staff has a dotted half note followed by a quarter note.

The fifth system of Lesson 35 continues exercise 12. It consists of two staves in 6/4 time. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The upper staff continues with eighth notes, and the lower staff has a dotted half note followed by a quarter note.

The sixth system of Lesson 35 continues exercise 12. It consists of two staves in 6/4 time. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The upper staff continues with eighth notes, and the lower staff has a dotted half note followed by a quarter note.

LESSON 35 [cont.]

Musical notation for the first system of Lesson 35, measures 1-15. The key signature is one sharp (F#) and the time signature is 4/4. The music is written for piano with a treble and bass clef. The melody in the treble clef consists of quarter and half notes, while the bass clef provides a steady accompaniment of quarter notes.

16

Musical notation for the second system of Lesson 35, measures 16-20. The key signature changes to two flats (Bb, Eb) and the time signature is 4/4. The melody in the treble clef features eighth and quarter notes, and the bass clef continues with a steady accompaniment.

17

Musical notation for the third system of Lesson 35, measures 21-25. The key signature remains two flats (Bb, Eb) and the time signature is 4/4. The melody in the treble clef includes eighth and quarter notes, and the bass clef provides a steady accompaniment.

Musical notation for the fourth system of Lesson 35, measures 26-30. The key signature remains two flats (Bb, Eb) and the time signature is 4/4. The melody in the treble clef features eighth and quarter notes, and the bass clef provides a steady accompaniment.

Musical notation for the fifth system of Lesson 35, measures 31-35. The key signature remains two flats (Bb, Eb) and the time signature is 4/4. The melody in the treble clef includes eighth and quarter notes, and the bass clef provides a steady accompaniment.

Musical notation for the sixth system of Lesson 35, measures 36-40. The key signature remains two flats (Bb, Eb) and the time signature is 4/4. The melody in the treble clef features eighth and quarter notes, and the bass clef provides a steady accompaniment.

TIPS

Congratulations, this is your final lesson in the Singing Companion! You are now able to read music with reasonable accuracy and skill. Continue to improve your sight-singing skills. Look for groups that you can perform with at the Corps, Divisional, Territorial and Community levels. Find leadership opportunities and teach others. Use solfege whenever you can to sort out musical lines. Even as you are singing more difficult music, do not forget the basics. Always aim for a free and pure sound, using great posture and proper breath support.

LESSON 36 [review]

1

2

LESSON 36 [cont.]

3

First system of exercise 3, measures 1-5. Treble clef, 3/4 time. Bass clef, 3/4 time. Both staves feature a triplet of eighth notes in the first measure. The key signature has one sharp (F#).

Second system of exercise 3, measures 6-10. Treble clef, 3/4 time. Bass clef, 3/4 time. The key signature has one sharp (F#).

4

First system of exercise 4, measures 1-4. Treble clef, 3/4 time. Bass clef, 3/4 time. Both staves feature a triplet of eighth notes in the first measure. The key signature has two sharps (F#, C#).

Second system of exercise 4, measures 5-8. Treble clef, 3/4 time. Bass clef, 3/4 time. The key signature has two sharps (F#, C#).

5

First system of exercise 5, measures 1-4. Treble clef, 4/4 time. Bass clef, 4/4 time. Both staves feature a triplet of eighth notes in the first measure. The key signature has two flats (Bb, Eb).

Second system of exercise 5, measures 5-8. Treble clef, 4/4 time. Bass clef, 4/4 time. The key signature has two flats (Bb, Eb).

LESSON 36 [cont.]

6

First system of exercise 6, consisting of two staves (treble and bass clef) in 6/8 time. The key signature has one sharp (F#). The melody in the treble clef starts on G4 and moves through various intervals, while the bass clef provides a harmonic accompaniment.

Second system of exercise 6, continuing the two-staff notation. The melody continues with eighth and sixteenth notes, and the bass clef accompaniment remains consistent.

7

First system of exercise 7, two staves in 6/8 time with a key signature of two flats (Bb, Eb). The melody in the treble clef features a mix of quarter and eighth notes.

Second system of exercise 7, continuing the two-staff notation. The treble clef melody includes some sixteenth-note runs, and the bass clef accompaniment provides a steady harmonic base.

8

First system of exercise 8, two staves in 12/8 time with a key signature of three flats (Bbb, Ebb, Ab). The treble clef melody is characterized by dotted rhythms and eighth-note patterns.

Second system of exercise 8, continuing the two-staff notation. The melody in the treble clef continues with dotted rhythms, while the bass clef accompaniment features a mix of eighth and sixteenth notes.

LESSON 36 [cont.]

9

Exercise 9, first system. Treble clef, bass clef, key signature of two flats (B-flat, E-flat), 3/8 time signature. The music consists of eighth and sixteenth notes with various rests and ties.

Exercise 9, second system. Treble clef, bass clef, key signature of two flats (B-flat, E-flat), 3/8 time signature. The music continues with eighth and sixteenth notes, including some slurs and ties.

10

Exercise 10, first system. Treble clef, bass clef, key signature of two flats (B-flat, E-flat), 6/8 time signature. The music features a mix of eighth and sixteenth notes, with some rests and ties.

Exercise 10, second system. Treble clef, bass clef, key signature of two flats (B-flat, E-flat), 6/8 time signature. The music continues with eighth and sixteenth notes, including some slurs and ties.

Exercise 10, third system. Treble clef, bass clef, key signature of two flats (B-flat, E-flat), 6/8 time signature. The music continues with eighth and sixteenth notes, including some slurs and ties.

Exercise 10, fourth system. Treble clef, bass clef, key signature of two flats (B-flat, E-flat), 6/8 time signature. The music continues with eighth and sixteenth notes, including some slurs and ties.

LESSON 36 [cont.]

First system of musical notation for Lesson 36, featuring treble and bass staves with a key signature of two flats and a common time signature.

Second system of musical notation for Lesson 36, featuring treble and bass staves with a key signature of two flats and a common time signature.

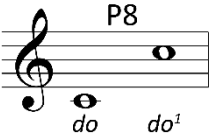
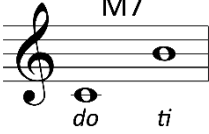



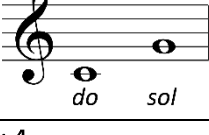




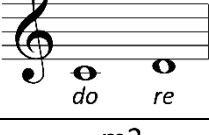
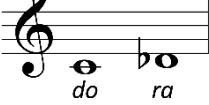
11

Third system of musical notation for Lesson 36, featuring treble and bass staves with a key signature of three sharps and a 4/4 time signature, including triplet markings.

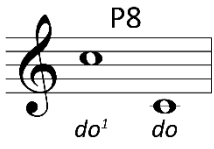



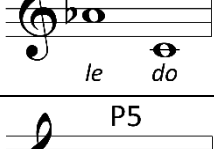





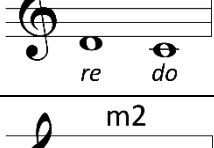
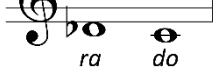
Fourth system of musical notation for Lesson 36, featuring treble and bass staves with a key signature of three sharps and a 4/4 time signature, including triplet markings.

Fifth system of musical notation for Lesson 36, featuring treble and bass staves with a key signature of three sharps and a 4/4 time signature, including triplet markings.





















Sixth system of musical notation for Lesson 36, featuring treble and bass staves with a key signature of three sharps and a 4/4 time signature, including triplet markings.

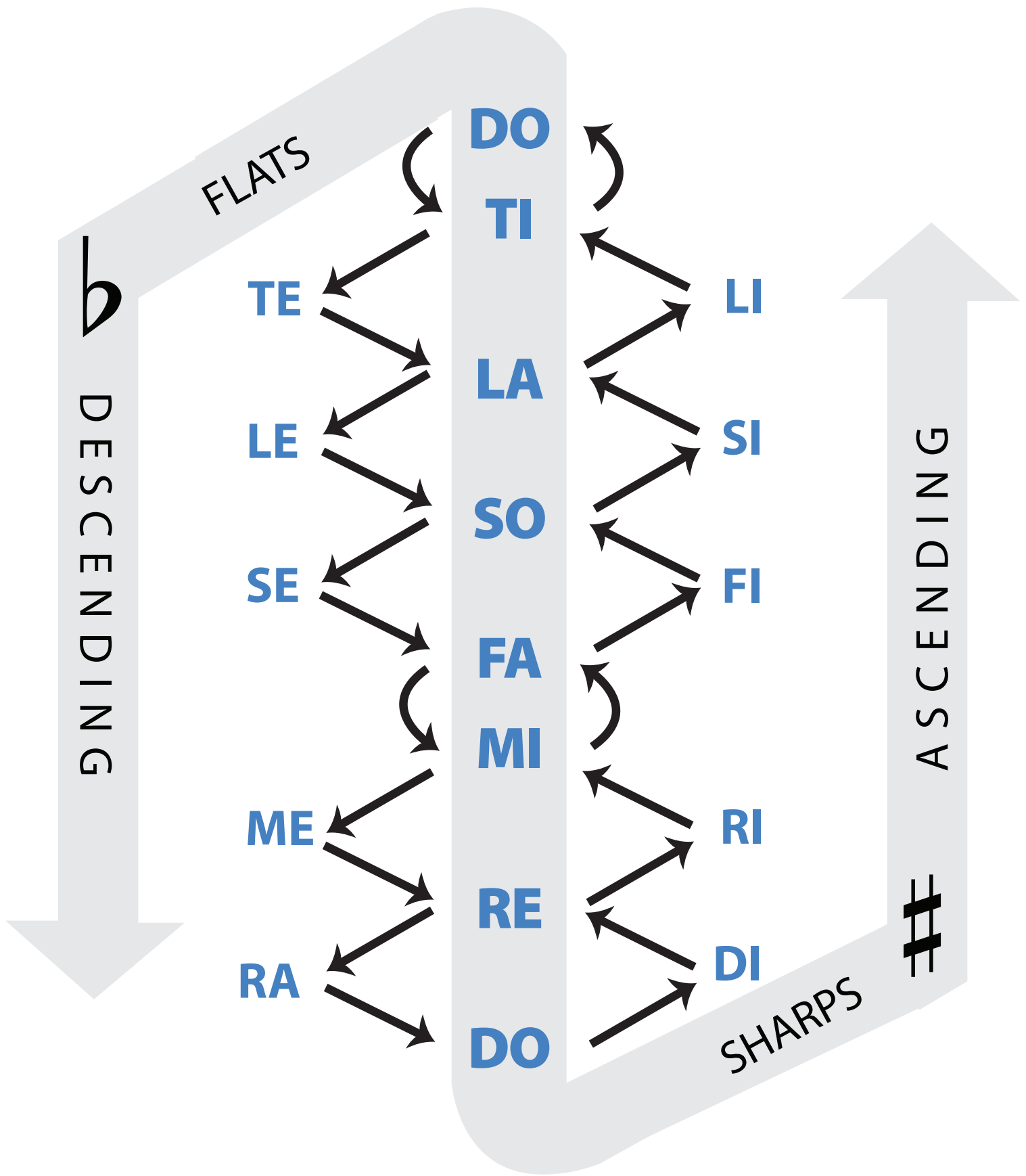
Interval	Solfege*	ASCENDING
Perfect octave		<u>Some-where</u> over the rainbow <u>I'm singin'</u> in the rain <u>Chest-nuts</u> roasting
Major seventh		<u>Some-where o-ver</u> the rainbow Superman theme <u>I love's you Por-gy</u>
minor seventh		<u>There's a place for us</u> (Somewhere) Star Trek theme (original-1 st two notes)
Major sixth		<u>My bon-nie</u> lies over the ocean <u>Dash-ing</u> through the snow It came upon the midnight clear <u>For he's</u> a jolly good fellow
minor sixth		Where do <u>I be-gin</u> (Love Story) <u>When Mo-ses</u> was in (Go Down Moses) The Entertainer (3 rd and 4 th notes)
Perfect fifth		<u>Twinkle, twinkle</u> little star God <u>rest ye</u> merry gentlemen Star Wars opening (1 st two notes)
Tritone (aug4, dim5)		<u>Ma-ri-a</u> (West Side Story) Simpsons theme
Perfect fourth		<u>A-maz-ing</u> grace <u>Here comes</u> the bride <u>We wish</u> you a merry Christmas <u>O Christ-mas</u> tree
Major third		<u>Oh, when</u> the saints <u>Kum-ba-yah</u> <u>Sweet hour</u> of prayer
minor third		<u>What child</u> is this? (Greensleeves) <u>O Can-ada</u> (Canadian anthem) <u>Go to sleep</u> (Brahms lullaby)
Major second		<u>Peo-ple</u> , people who need <u>peo-ple</u> <u>Fre-re</u> Jacques <u>Ru-dolph</u> the red-nosed reindeer
minor second		Jaws (theme) <u>I'm dream-ing</u> of a white Christmas

*Solfege syllables are indicated using moveable "do."

Interval	Solfege*	DESCENDING
Perfect octave		<u>Be pre-sent</u> at our table, Lord (tune: Congress) <u>Peace on the earth</u> (It Came Upon the Midnight Clear)
Major seventh		Try to re-mem <u>ber</u> the <u>kind</u>
minor seventh		All I ask for is one love, one <u>life-time</u> The Girl with the Flaxen Hair (1 st and 4 th notes)
Major sixth		<u>No-body</u> knows the trouble
minor sixth		<u>Where do</u> I begin (Love Story)
Perfect fifth		<u>Flint-stones</u> , meet the Flint-stones
Tritone (aug4, dim5)		
Perfect fourth		O <u>come all</u> ye faithful <u>I've been</u> workin' on the railroad Eine Kleine Nachtmusik
Major third		<u>Swing low</u> , sweet chariot <u>Sum-mer-time</u> (Gershwin) Symphony No. 5 fate motto (Beethoven)
minor third		<u>Hey Jude</u> (Beatles) <u>Fros-ty</u> the snowman <u>Je-sus</u> loves me (<u>sol-mi-mi-re</u>)
Major second		<u>Yes-ter-day</u> (Beatles) <u>Mem-ories</u> light the corners
minor second		Fur Elise (Beethoven) <u>Joy to the world</u> (<u>do-ti-la-sol</u>) O lit <u>tle town</u> of Bethlehem

*Solfege syllables are indicated using moveable "do."

RHYTHM	KODALY SYLLABLES	TAKADIMI	COUNTING	
Duple Time (2/4, 3/4, 4/4)				
	ta (tah)	ALTERNATIVE COUNTING "GORDON"	ta (tah)*	1
	ti-ti (tee-tee)	ta-ti*	ta di	1 + (an)
	ta-ah		ta	1 - 2
	ta-ah-ah		ta	1 - 2 - 3
	ta-ah-ah-ah		ta	1 - 2 - 3 - 4
	sh, ts		(ta)	rest
	sh-m, ts-ts		(ta)	rest
	sh-m-m-m, ts-ts-ts-ts**		(ta)	rest
	ta-i-ti	ta-(ah)-ti	ta ____ mi	1 _ (2) +
	syn-co-pa		ta di ____ mi	1 an_da
	ti-ri-ti-ri	ta-ki-ti-ki*	ta ka di mi	1 e + a
	ti-ti-ri	ta-ti-ki*	ta __ di mi	1 _ + a
	ti-ri-ti	ta-ki-ti*	ta ka di _	1 e + _
	tim-ri	ta-kim*	ta ____ mi	1 a
	ti-rim	ta-kim*	ta ka ____	1 e ____
Compound Time (6/8, 9/8, 12/8)				
	tri-po-let		ta ki da	1 an da
	ti-ti-ti ti-ti-ti	ta-ti-ti ta-ti-ti	ta ki da ta ki da	1 an da 2 an da
	ta-ti ta-ti		ta _ da ta _ da	1 __ da 2 __ da
	ti-ta ti-ta		ta ki __ ta ki __	1 an __ 2 an __
	ta- ta-	tam - tam	ta ta	1 ____ 2 ____
<p>* With Gordon counting, ta is always on the beat, no matter what rhythmic value. ** The whole rest equals one entire measure regardless of the time signature. (i.e. 2 beats in 2/4 time, 3 beats in 3/4 time, etc.)</p>				



SOLFEGE TREE

Chromatic Scale

(each  represents a half step)

