

Music Arts Proficiency



A Guide for Developing Musical Gifts

SINGING COMPANION LESSON BOOK

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.

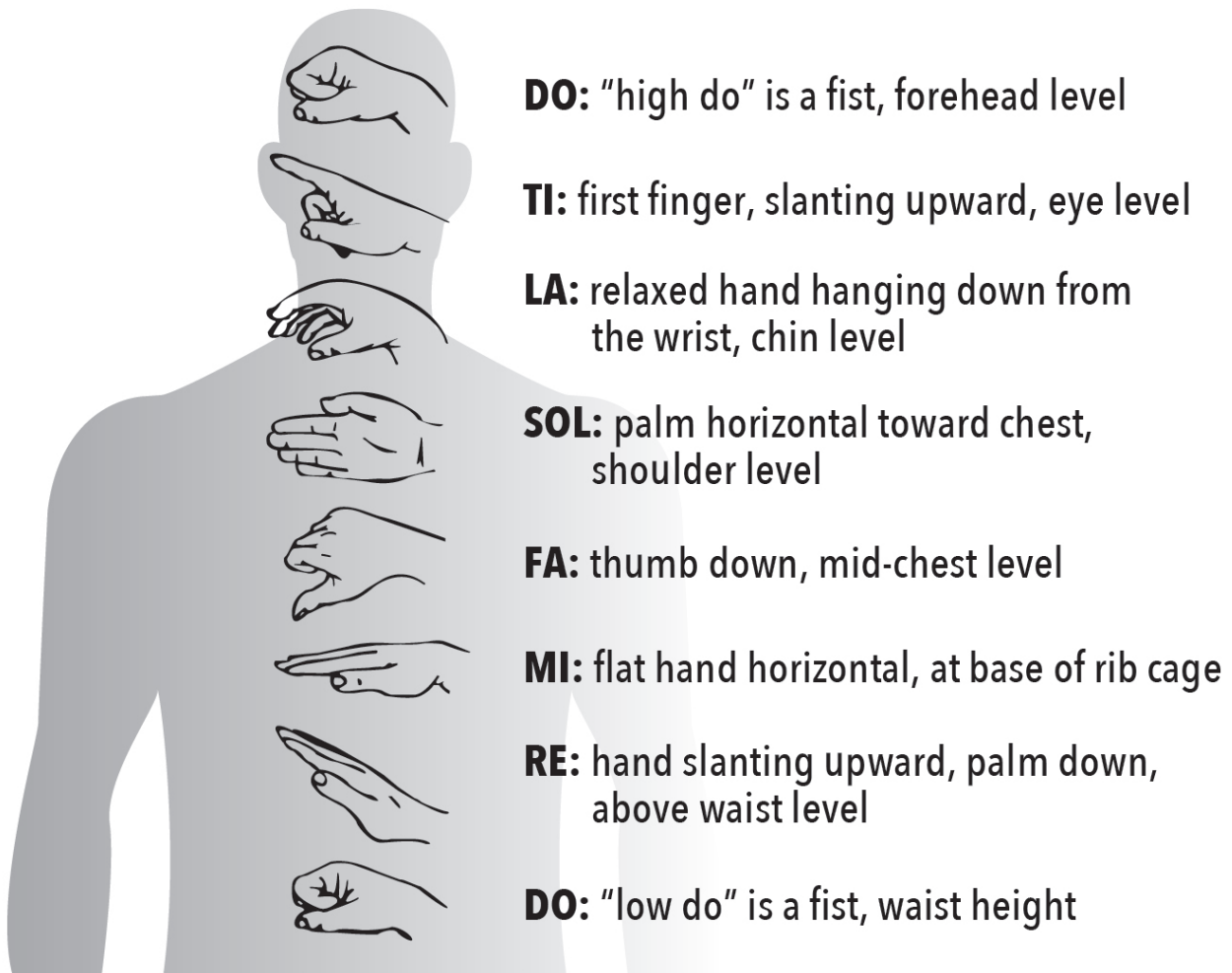
The aim is for singers and instrumentalists of all ages to be able to hear and sing musical phrases, aided only by a starting pitch and sense of key. After giving the initial pitch and solfege syllable, the instructor is encouraged to count off and beat time to encourage rhythm accuracy. This acquired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

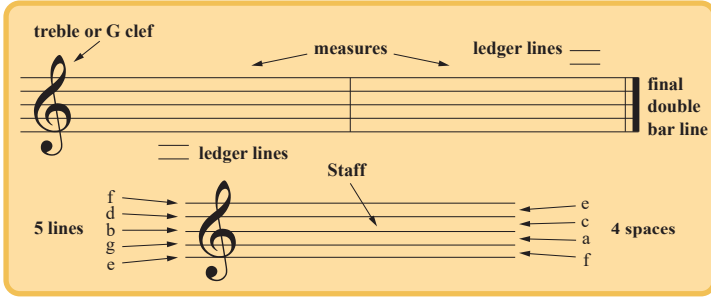


CURWEN HAND SIGNS

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.

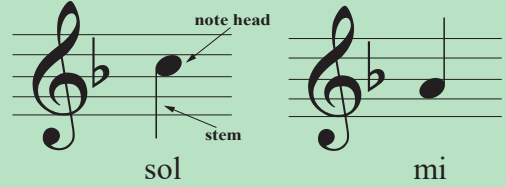


TERMS & SYMBOLS



NOTES

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



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

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

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



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

1
 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

2

s l s m s l s s m d

3

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

m f s m d

4

d

5

d r m f s f m r 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 8 [no syllables]

TERMS & SYMBOLS

Intervals for Major 2nd, Major 3rd and a Major Triad:

Major 2nd 

Major 3rd 

Major Triad 

1 

2 

3 



4 

5 




Level ONE B Complete: _____
Date _____

LESSON 9 [review]

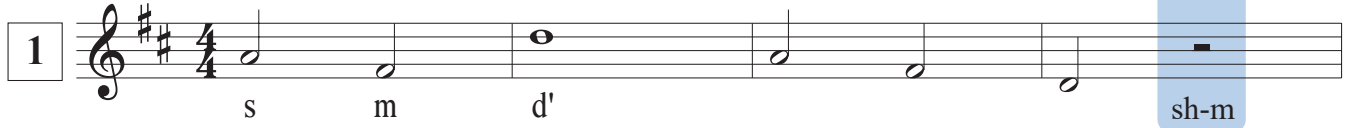
RHYTHM

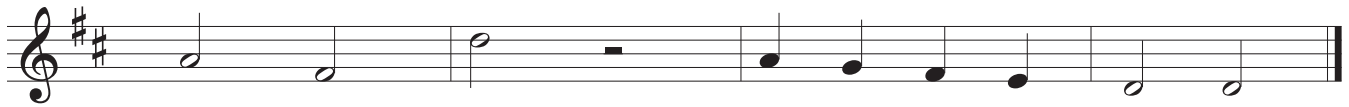
 = **half rest**
(sh-m) *two beats of silence*

 = **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 

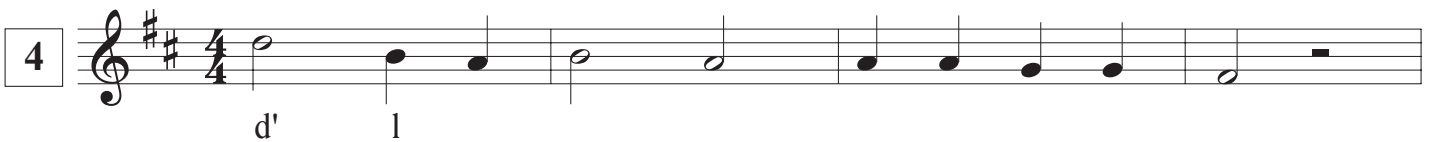


2 



3 



4 



LESSON 10 [add ti]

NOTES

TERMS & SYMBOLS

D Major Scale:

TIPS

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

1

2

3


4


5


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

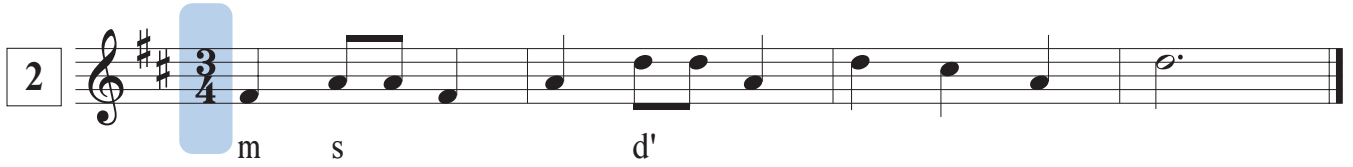
 Three quarter note beats
in a measure

RHYTHM COUNTING

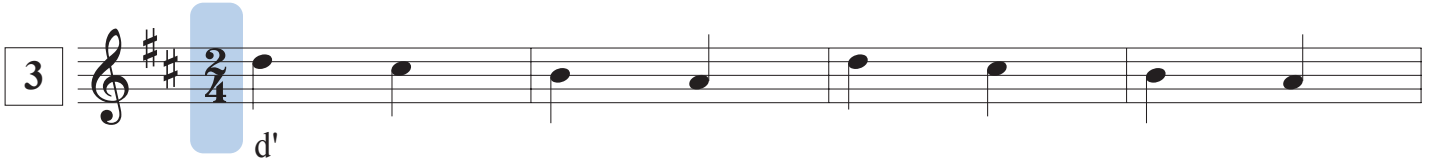
	4				
	4				
counting		1 - 2 - 3			
other counting		ta - ah - ah	sh		

1 

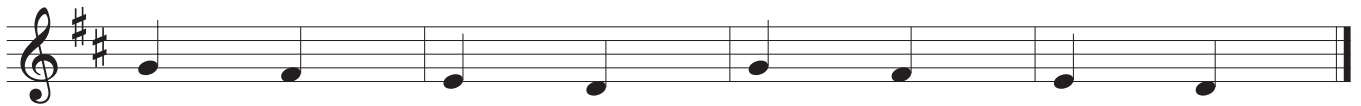
d

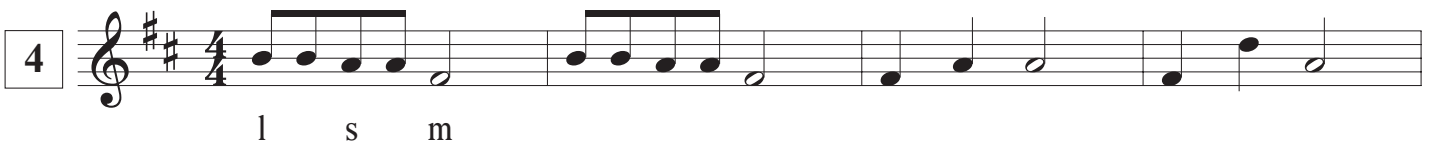
2 

m s d'

3 

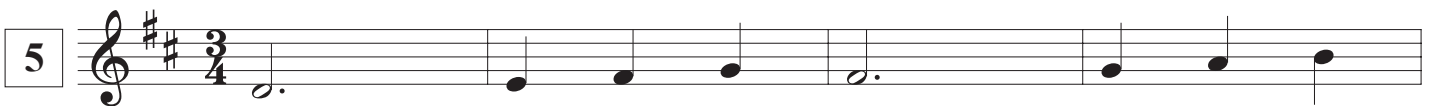
d'



4 

l s m



5 




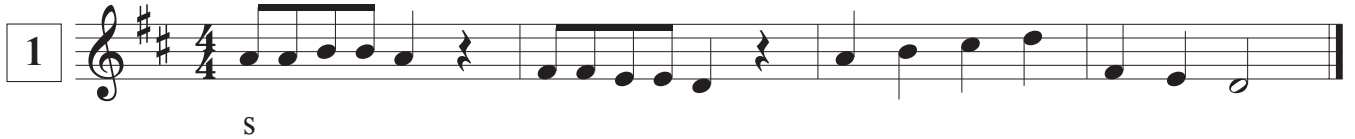
Level ONE E Complete: _____
Date _____

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".

do	re	mi	fa	sol	la	ti	do'
							

1 

2 

3 



4 



5 



Level ONE F Complete: _____
Date _____

LESSON 13 [intervals]

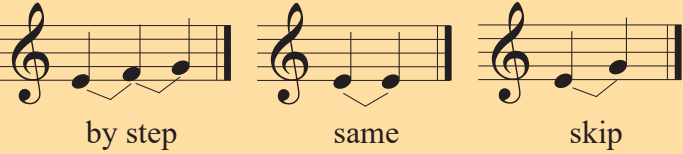
TERMS & SYMBOLS

NEW KEY: C Major



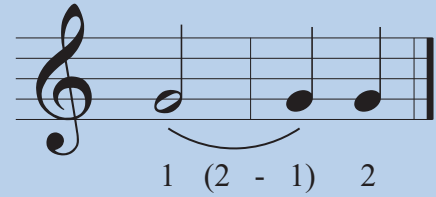
Ledger lines are small lines above and below the staff to add more notes to the range. Here we have one line below the staff to give us do (C) in C Major.

Here are examples of *melodic contour*.

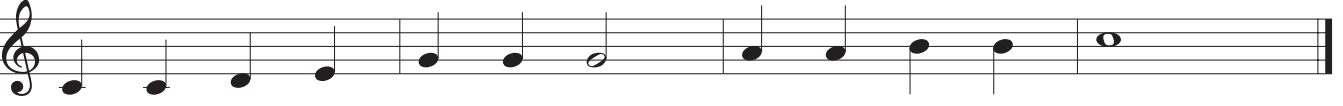
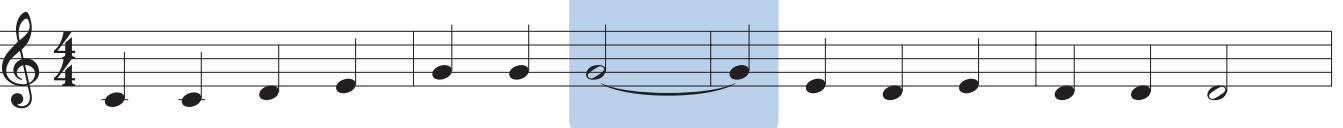
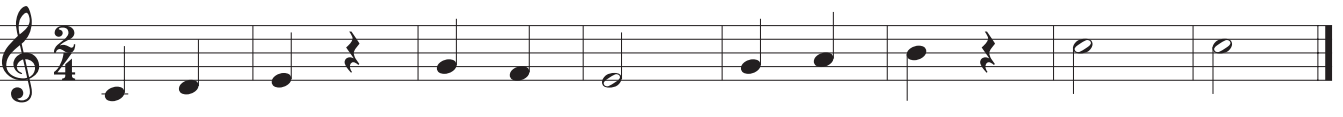
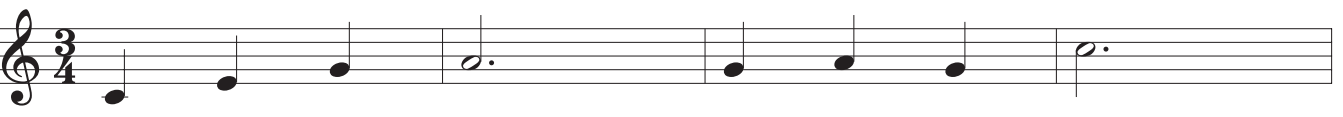


RHYTHM

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 ($\downarrow + \downarrow$ or $2 + 1 = 3$).



C Major



LESSON 13 [cont.]

RHYTHM





The whole rest indicates an entire measure of silence. Earlier, in Lesson 9 it was introduced as four beats of silence in 4/4 time. Below are examples of a whole rest used in 2/4 and 3/4 time signatures. No matter what the time signature is, the whole rest equals an entire measure of silence.



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	
F Major		D Major	

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.



C B A G
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

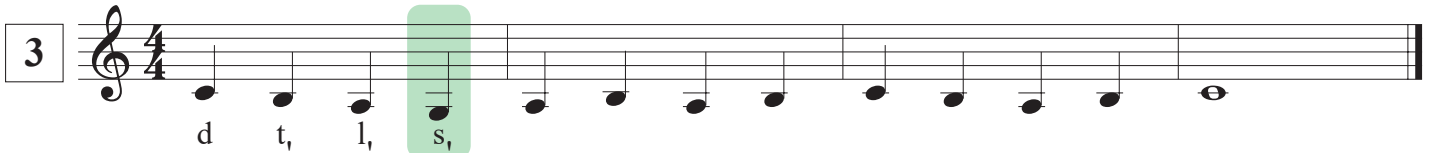
= **eighth note**
(ti) half beat of sound

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

RHYTHM COUNTING

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

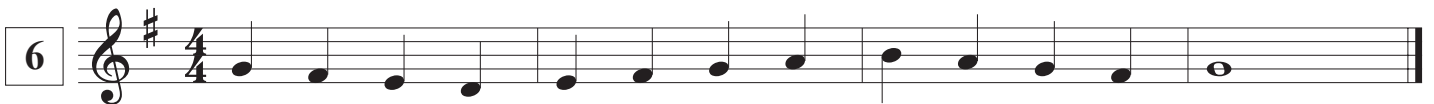
C Major



F Major



G Major



LESSON 15 [cont.]

7 

8 

d t, l, s,

9 

ts

10 

11 

12 

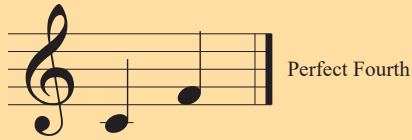
13 

14 

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



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

d 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*.



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

3

F Major

4

G Major

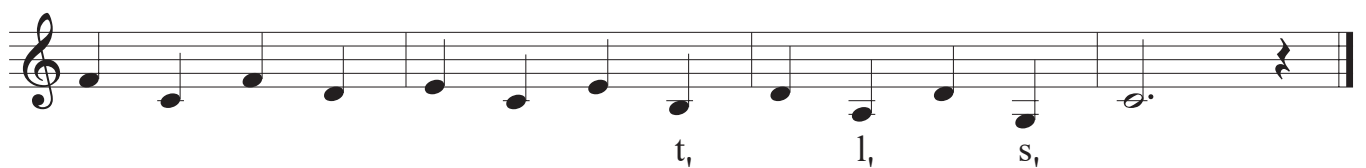
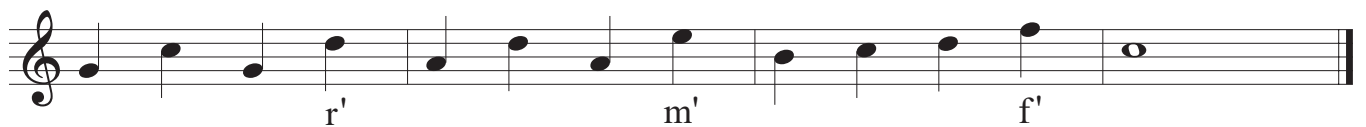
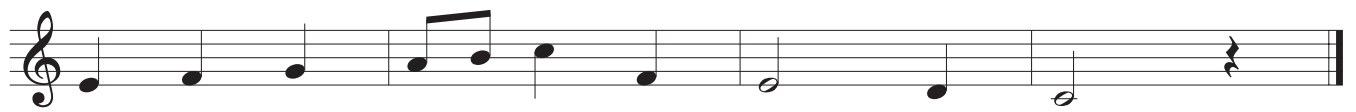
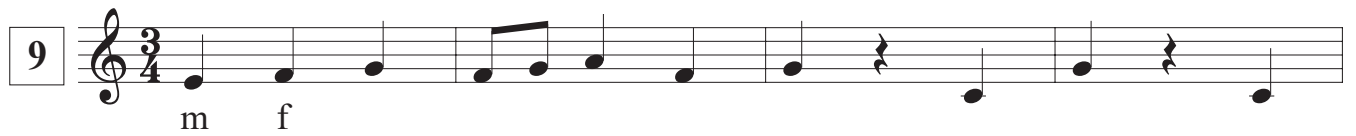
5

6

7

8

LESSON 17 [cont.]



LESSON 17 [cont.]

17 



18 

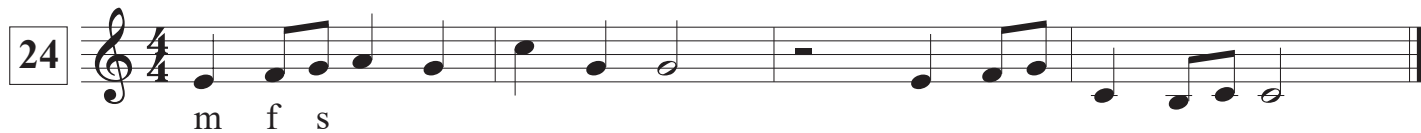
19 

20 

21 

22 

23 

24 

25 

26 

LESSON 18 [review]

TERMS & SYMBOLS

Flat Keys: *F Major* *Bb Major* *Eb Major* *Ab Major* *Db Major* *Gb Major* *Cb Major*

C Major
F do Bb do Eb do Ab do Db do Gb do Cb do

Sharp Keys: *G Major* *D Major* *A Major* *E Major* *B Major* *F# Major* *C# Major*

G do D do A do E do B do F# do C# do

1

2

3

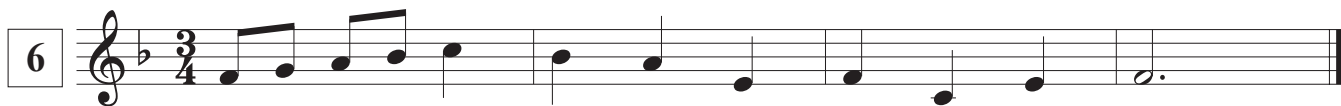
t, s, l,

4

m'

5

LESSON 18 [cont.]

6 

7 

8 

9 

10 

11 
m

12 

13 

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

TERMS & SYMBOLS

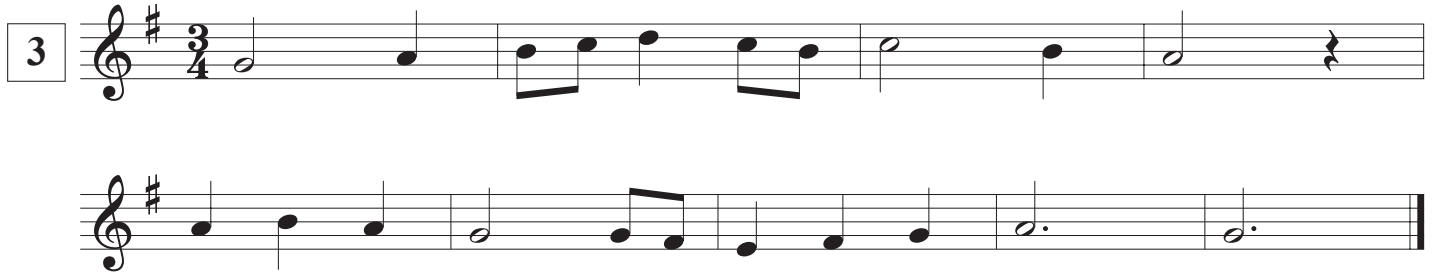
Below are the key signatures and starting “do” solfeggio for every sharp key signature. **Before** you sing an exercise, **always** state the key, what pitch do is, and the starting solfeggio pitch.

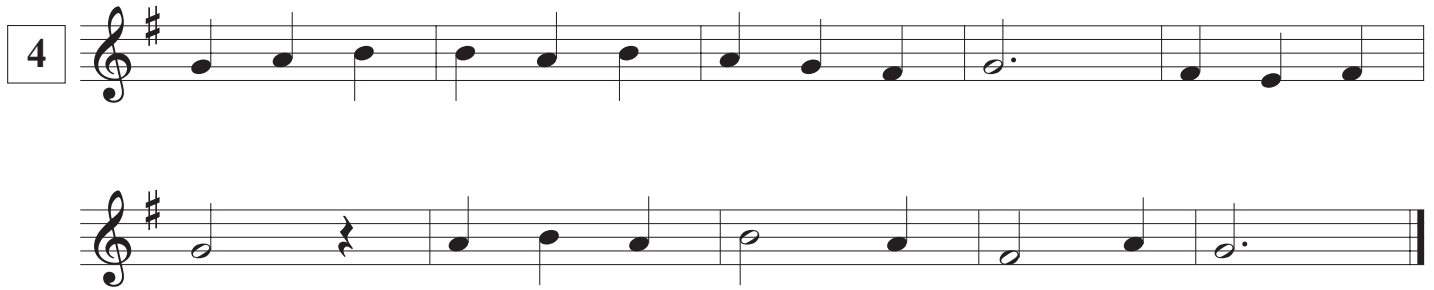
C Major	G Major	D Major	A Major	E Major	B Major	F [♯] Major	C [♯] Major
							
C	G	D	A	E	B	F [♯]	C [♯]
do	do	do	do	do	do	do	do

LESSON 20 [sharp keys]


1 

2 
d t

3 

4 

5 
d

6 
d'

LESSON 20 [cont.]

7 

8 



9 



10 

11 

12 

LESSON 21 [cont.]

6 

7 

8 

9 

10 

11 




12 


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>\oplus</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 ti ri ti ri ti ri ti ri

1  s d

2 

3  m f

4  s

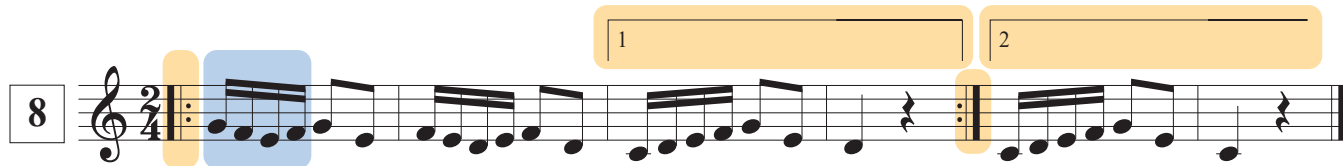
5  m f


6 

7  m f s



LESSON 22 [cont.]

8 

9 

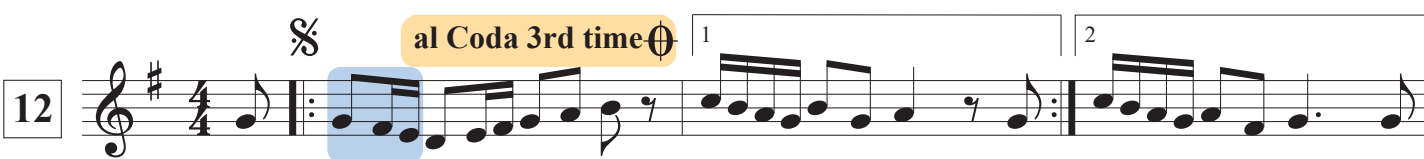


10 



11 



12 



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.

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 mi me

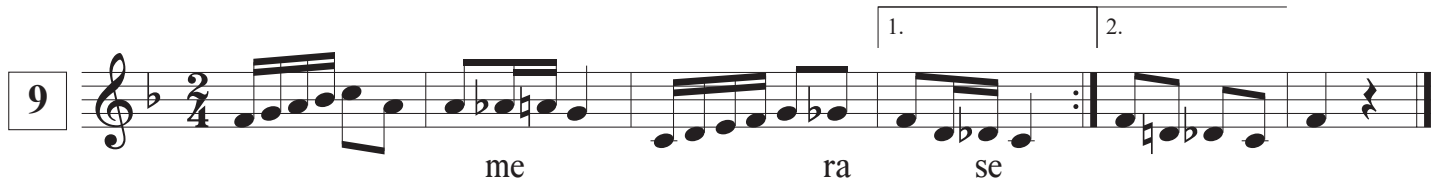
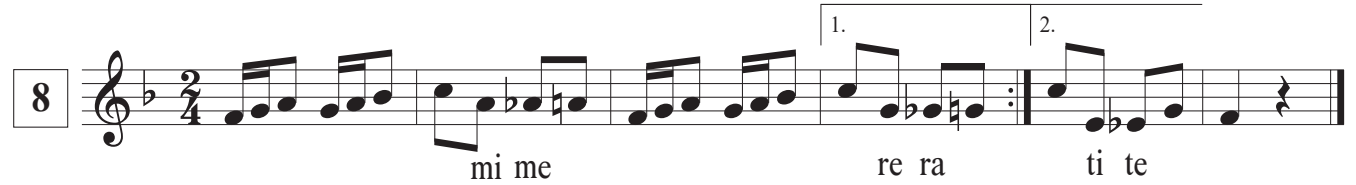
4 me se

5 la le re ra

LESSON 23 [cont.]



[Memorize the chromatic syllables descending]



LESSON 24 [flat keys]

TERMS & SYMBOLS

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

C do	F do	Bb do	Eb do	Ab do	Db do	Gb do	Cb do

RHYTHM



Three eighth note beats in a measure



Six eighth note beats in a measure



Nine eighth note beats in a measure



Six quarter note beats in a measure

1

2

3

4

5

6

7

8

LESSON 24 [cont.]

7

8

9

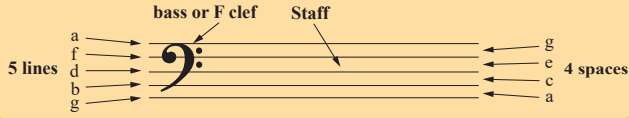
10

11

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.

LESSON 25 [cont.]

7

Exercise 7, measures 1-4. Treble clef, key of D major, 4/4 time. Bass clef, key of D major, 4/4 time.

8

Exercise 8, measures 1-4. Treble clef, key of D major, 3/4 time. Bass clef, key of D major, 3/4 time. Dynamics: m, r.

9

Exercise 9, measures 1-4. Treble clef, key of D major, 3/4 time. Bass clef, key of D major, 3/4 time. Dynamics: m, f.

10

Exercise 10, measures 1-4. Treble clef, key of D major, 4/4 time. Bass clef, key of D major, 4/4 time.

Exercise 10, measures 5-8. Treble clef, key of D major, 4/4 time. Bass clef, key of D major, 4/4 time.

11

Exercise 11, measures 1-4. Treble clef, key of D major, 3/4 time. Bass clef, key of D major, 3/4 time.

LESSON 25 [cont.]

12

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

13

Exercise 13, measures 1-4. Treble clef, 3/4 time, key of Bb. Bass clef accompaniment. Dynamics: m r.

14

Exercise 14, measures 1-4. Treble clef, common time, key of Bb. Bass clef accompaniment. Dynamics: m f.

Exercise 14, measures 5-8. Treble clef, common time, key of Bb. Bass clef accompaniment. Dynamics: d, t, d.

Exercise 14, measures 9-12. Treble clef, common time, key of Bb. Bass clef accompaniment. Dynamics: d, t, l, s, s.

Exercise 14, measures 13-16. Treble clef, common time, key of Bb. Bass clef accompaniment. Dynamics: t, d.

LESSON 26 [Duets]

RHYTHM

Two half note beats in a measure

is the same as C

= dotted whole note
six beats of sound

RHYTHM COUNTING

$\frac{6}{4}$

counting	1 - 2 - 3 - 4 - 5 - 6
other counting	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

[taken from Melodia - pp. 26-29]

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, with some rests. The bass line consists of quarter notes and eighth 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. The bass line consists of quarter notes and eighth notes.

7

Exercise 7, measures 1-4. Treble and bass clefs, 6/8 time signature, key signature of two flats. The melody in the treble clef includes slurs and eighth notes, with a 's' marking under the first measure. The bass line includes eighth notes and quarter notes, with a 'd' marking under the first measure.

8

Exercise 8, measures 1-4. Treble and bass clefs, 4/4 time signature, key signature of two flats. The melody in the treble clef includes slurs and quarter notes, with a 's' marking under the first measure. The bass line includes quarter notes and eighth notes, with a 'd' marking under the first measure.

Exercise 8, measures 5-8. Treble and bass clefs, 4/4 time signature, key signature of two flats. The melody in the treble clef includes slurs and quarter notes. The bass line includes quarter notes and eighth notes.

Exercise 8, measures 9-12. Treble and bass clefs, 4/4 time signature, key signature of two flats. The melody in the treble clef includes slurs and quarter notes. The bass line includes quarter notes and eighth notes.

LESSON 26 [cont.]

9

Musical notation for exercise 9, measures 1-4. Treble clef, bass clef, 2/4 time signature, key signature of three flats. Dynamics: m (mezzo-forte), d (diminuendo).

10

Musical notation for exercise 10, measures 5-8. Treble clef, bass clef, 3/4 time signature, key signature of three flats. Dynamics: mf (mezzo-forte), d (diminuendo).

Musical notation for exercise 10, measures 9-12. Treble clef, bass clef, 3/4 time signature, key signature of three flats.

11

Musical notation for exercise 11, measures 13-16. Treble clef, bass clef, 6/4 time signature, key signature of three flats. Dynamics: f (forte), s (sforzando), m (mezzo-forte), l (lento).

Musical notation for exercise 11, measures 17-20. Treble clef, bass clef, 6/4 time signature, key signature of three flats.

Musical notation for exercise 11, measures 21-24. Treble clef, bass clef, 6/4 time signature, key signature of three flats.

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.

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

Three half note beats in a measure

$\overset{3}{\text{triple}} = \text{eighth note triplet}$
one beat of sound

RHYTHM COUNTING

4/4

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*.

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

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.]

Musical notation for exercise 10, measures 1-4. Treble and bass clefs, key signature of one flat, 2/4 time signature.

10

Musical notation for 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.

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

11

Musical notation for 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. Fingerings "1" are indicated below the first notes.

Musical notation for exercise 11, measures 5-8. Treble and bass clefs, key signature of one sharp, 6/4 time signature. Fingerings "1" are indicated below the first notes.

12

Musical notation for exercise 12, measures 1-4. Treble and bass clefs, key signature of one sharp, 2/2 time signature. "s" markings are present below the first notes.

Musical notation for 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:

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

2

3

LESSON 28 [cont.]

4

5

6

LESSON 28 [cont.]

7

m fi si

8

m s d t li la

di

9

te la le

10

mi do ti te la di fi

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 *solfegeio* within that same key signature.

LESSON 29 [modulation]

1

C Major G Major

C: do sol (new do) G: do C: do

C Major

do (new sol) C: sol do (new sol) C: sol

2

C: s d (new fa) G: s C: s

d C: s d C: s

LESSON 29 [cont.]

3

Exercise 3, measures 1-4. Treble and bass clefs, 4/4 time signature. Chords are C major.

Exercise 3, measures 5-8. Treble and bass clefs, 4/4 time signature. Chords are C major.

4

Exercise 4, measures 1-4. Treble and bass clefs, 4/4 time signature. Chords are C major, with a box containing 'd' and 'F: s'.

5

Exercise 5, measures 1-4. Treble and bass clefs, 4/4 time signature. Chords are F major and D minor, with a box containing 'd' and 'F: s'.

6

Exercise 6, measures 1-4. Treble and bass clefs, 3/4 time signature. Chords are F major and D minor, with a box containing 'C: d'.

Exercise 6, measures 5-8. Treble and bass clefs, 3/4 time signature. Chords are F major and F major, with a box containing 'F: f'.

F: f

LESSON 29 [cont.]

7

Musical notation for exercise 7, first system. Treble and bass clefs, 3/4 time signature. Chords F: and C: are indicated.

Musical notation for exercise 7, second system. Treble and bass clefs, 3/4 time signature. Chords F: and C: are indicated.

8

Musical notation for exercise 8, first system. Treble and bass clefs, 4/4 time signature. Chord G: is indicated.

9

Musical notation for exercise 9, first system. Treble and bass clefs, 3/4 time signature. Chords C: and G: are indicated.

Musical notation for exercise 9, second system. Treble and bass clefs, 3/4 time signature.

Musical notation for exercise 9, third system. Treble and bass clefs, 3/4 time signature.

LESSON 29 [cont.]

10

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

11

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

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

12

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

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

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

Flat Keys:

F Major Bb Major Eb Major Ab Major Db Major Gb Major Cb Major

C Major

Sharp Keys:

G Major D Major A Major E Major B Major F# Major C# Major

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

2

3

LESSON 30 [cont.]

4

D: C: F: C:

G: C: am:

5

C: C:

6

B \flat : B \flat :

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. The last two measures are in B minor (two flats) and 3/4 time. The notation includes treble and bass staves with various note values and rests.

Musical notation for exercise 7, measures 5-8. The key signature changes to B minor (two flats) and the time signature remains 3/4. The notation includes treble and bass staves with various note values and rests.

8

Musical notation for exercise 8, measures 1-4. The key signature is B minor (two flats) and the time signature is 3/4. The notation includes treble and bass staves with various note values and rests.

Musical notation for exercise 8, measures 5-8. The key signature changes to D minor (three flats) and the time signature remains 3/4. The notation includes treble and bass staves with various note values and rests.

9

Musical notation for exercise 9, measures 1-4. The key signature is D minor (three flats) and the time signature is 3/4. The notation includes treble and bass staves with various note values and rests.

Musical notation for exercise 9, measures 5-8. The key signature remains D minor (three flats) and the time signature remains 3/4. The notation includes treble and bass staves with various note values and rests.

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
		

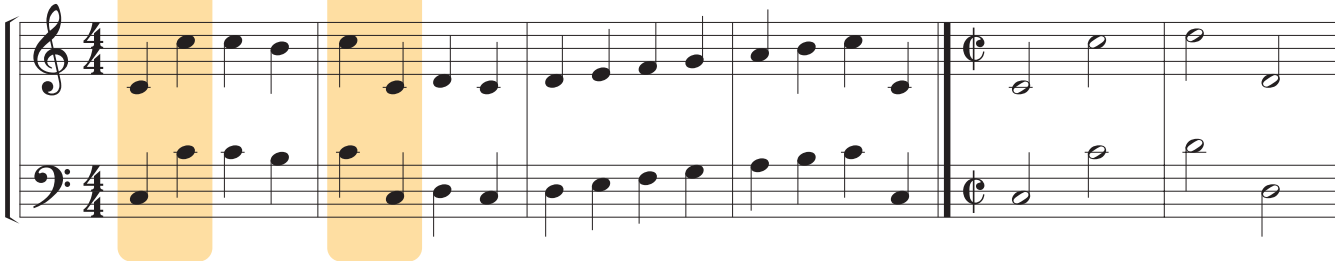
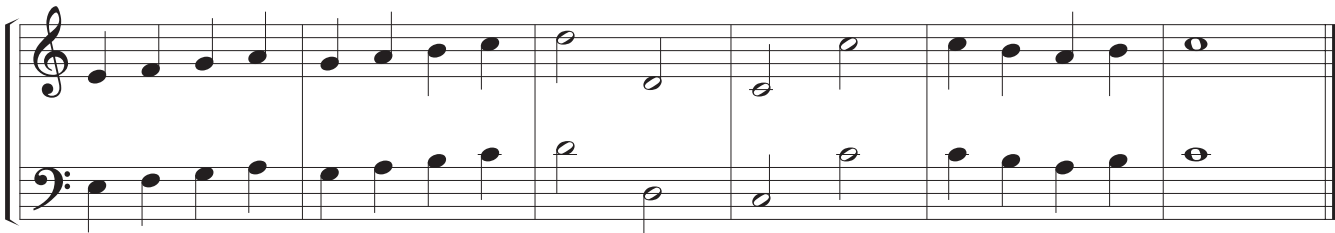
Minor scales share the same key signatures as major scales, but instead of starting on *do*, the minor scale starts on *la*. Also, we can learn to sing the *minor scale* by singing *la* to *la*.

<i>a minor</i>	<i>e minor</i>	<i>d minor</i>	<i>g minor</i>	<i>c minor</i>
				

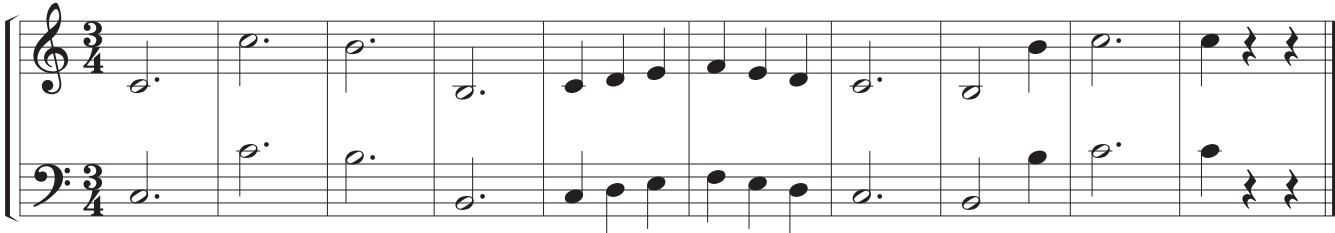
TIPS

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

Musical notation for exercise 5, measures 1-4. Treble and bass clefs, 6/8 time signature.

6

Musical notation for exercise 6, measures 1-4. Treble and bass clefs, 4/4 time signature. Measures 3-4 are highlighted in yellow.

7

8

a minor

Musical notation for exercise 8, measures 1-4. Treble and bass clefs, 3/4 time signature. Includes lyrics: am: mi fi si la, A: [sol la ti do].

Musical notation for exercise 8, measures 5-8. Treble and bass clefs, 3/4 time signature.

9

Musical notation for exercise 9, measures 1-4. Treble and bass clefs, C major, 2/4 time signature. Measures 2-3 are highlighted in yellow.

10

Musical notation for exercise 10, measures 1-4. Treble and bass clefs, B-flat major, 3/4 time signature.

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:



RHYTHM

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

RHYTHM
COUNTING

	6	
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 repeated. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady eighth-note accompaniment.

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 uses quarter and eighth notes, with a sharp sign on the second measure. The bass clef accompaniment consists of quarter notes.

5

Exercise 5, measures 1-4. The piece is in 4/4 time. The melody in the treble clef features quarter and eighth notes with a sharp sign on the second measure. The bass clef accompaniment consists of quarter notes.

6

Exercise 6, measures 1-4. The piece is in 4/4 time. The melody in the treble clef uses quarter and eighth notes with a sharp sign on the second measure. 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 uses 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. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of eighth notes.

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. The melody in the treble clef features quarter and eighth notes, with the bass clef providing a simple accompaniment.

Musical notation for exercise 9, measures 5-8. The piece continues in 3/4 time and D major. The melody in the treble clef uses quarter and eighth notes, and the bass clef provides a consistent accompaniment.

10

Musical notation for exercise 10, measures 1-4. The piece is in common time (C) and D major. A double bar line is present at the end of measure 1. The melody in the treble clef consists of quarter notes, and the bass clef provides a simple accompaniment.

11

Musical notation for exercise 11, measures 1-4. The piece is in 4/2 time and B-flat major. The melody in the treble clef consists of quarter notes, and the bass clef provides a simple accompaniment.

Musical notation for exercise 11, measures 5-8. The piece continues in 4/2 time and B-flat major. The melody in the treble clef uses quarter notes, and the bass clef provides a consistent accompaniment.

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 clef and a bass clef.

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 clef and a bass clef.

14

Musical notation for exercise 14, measures 1-6. The piece is in E minor (two flats) and 3/4 time. The notation includes a treble clef and a bass clef.

15

Musical notation for exercise 15, measures 1-6. The piece is in D major (two sharps) and 4/4 time. The notation includes a treble clef and a bass clef.

16

Musical notation for exercise 16, measures 1-6. The piece is in B minor (three flats) and 3/4 time. The notation includes a treble clef and a bass clef.

17

Musical notation for exercise 17, measures 1-6. The piece is in A major (three sharps) and 3/4 time. The notation includes a treble clef and a bass clef.

LESSON 33 [fourths & fifths]


TERMS & SYMBOLS

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

Perfect 4th 

Perfect 5th 

RHYTHM

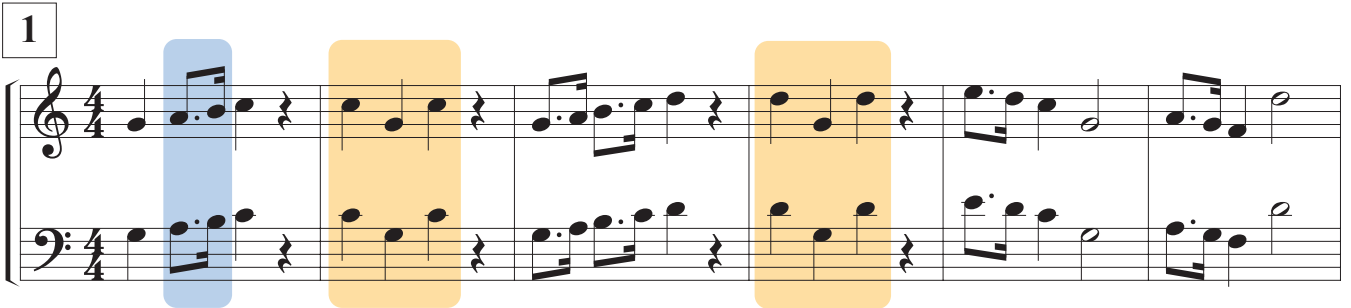
 = dotted eighth / sixteenth notes
one beat of sound

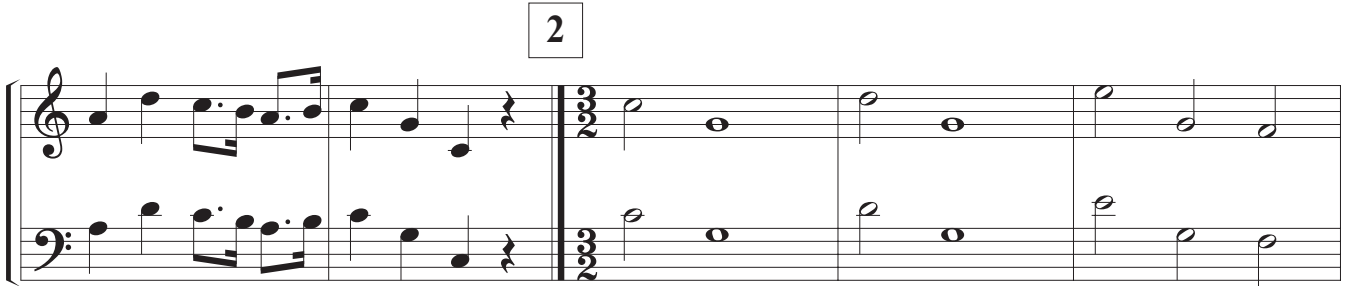
RHYTHM COUNTING

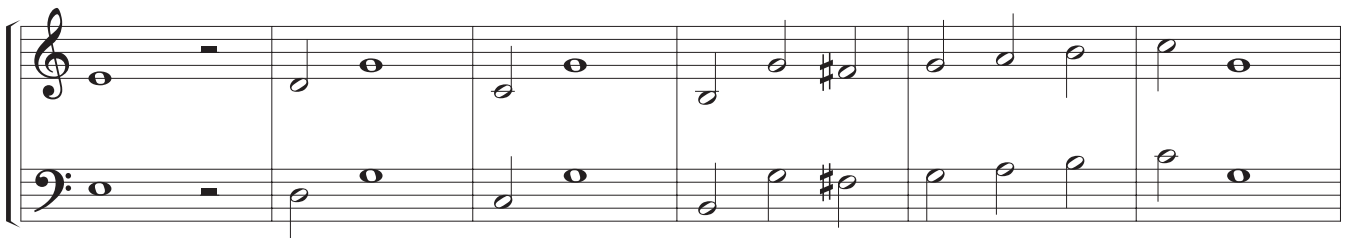
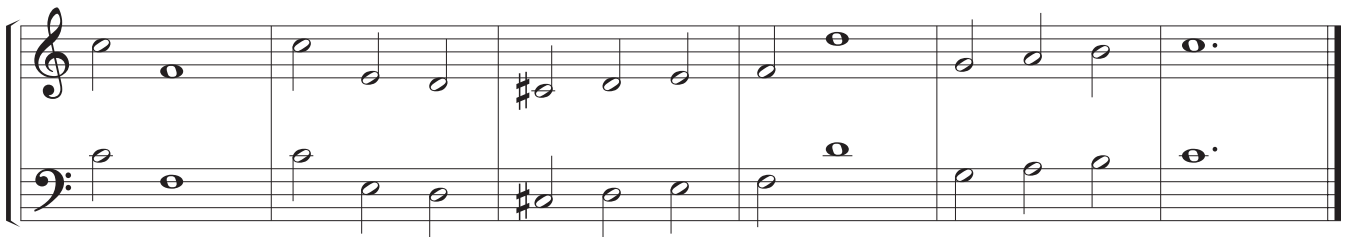
	4			
counting	1 a	2 a	3 a	4 a
other counting	ti ri	ti ri	ti ri	ti ri

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.]

3

Musical notation for exercise 3, measures 1-8. The piece is in 3/4 time. The treble clef staff contains a melody of eighth and quarter notes, with a sharp sign above the eighth measure. The bass clef staff provides a bass line of eighth and quarter notes. The exercise concludes with a double bar line.

4

Musical notation for exercise 4, measures 1-8. The piece is in 3/4 time. The treble clef staff contains a melody of quarter and eighth notes. The bass clef staff provides a bass line of quarter and eighth notes. The exercise concludes with a double bar line.

5

Musical notation for exercise 5, measures 1-8. The piece is in 4/4 time. The treble clef staff contains a melody of quarter and eighth notes. The bass clef staff provides a bass line of quarter and eighth notes. The exercise concludes with a double bar line.

6

Musical notation for exercise 6, measures 1-8. The piece is in 4/4 time. The first two measures are in 3/4 time, indicated by a 3/4 time signature above the treble clef staff. A double bar line separates this from the remaining six measures, which are in 4/4 time, indicated by a 4/4 time signature above the treble clef staff. The treble clef staff contains a melody of quarter and eighth notes. The bass clef staff provides a bass line of quarter and eighth notes. The exercise concludes with a double bar line.

Musical notation for exercise 6, measures 9-16. The piece is in 4/4 time. The treble clef staff contains a melody of quarter and eighth notes. The bass clef staff provides a bass line of quarter and eighth notes. The exercise concludes with a double bar line.

7

Musical notation for exercise 7, measures 1-8. The piece is in 3/4 time. The treble clef staff contains a melody of quarter and eighth notes. The bass clef staff provides a bass line of quarter and eighth notes. The exercise concludes with a double bar line.

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#, C#). Measure 13 is in 6/4 time with a key signature of two sharps (F#, C#).

12

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

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

LESSON 33 [cont.]

13

14

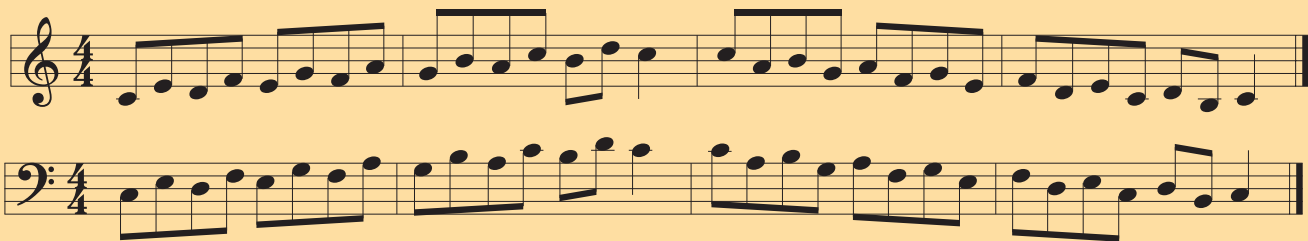
15

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

1

min 3

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. Measure 3: D5 quarter, E5 quarter, F5 quarter, G5 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. Measure 3: D5 quarter, E5 quarter, F5 quarter, G5 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. Measure 3: D5 quarter, E5 quarter, F5 quarter, G5 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. Measure 3: D5 quarter, E5 quarter, F5 quarter, G5 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. Measure 3: D5 quarter, E5 quarter, F5 quarter, G5 quarter. Measure 4: A5 quarter, B5 quarter, C6 quarter, D6 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. Measure 3: D5 quarter, E5 quarter, F5 quarter, G5 quarter. Measure 4: A5 quarter, B5 quarter, C6 quarter, D6 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 A4, then descends. The bass clef accompaniment starts on D3 and moves up stepwise to A3, then descends. The exercise is 8 measures long.

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 starts on D4 and moves up stepwise to A4, then descends. The bass clef accompaniment starts on D3 and moves up stepwise to A3, then descends. The exercise is 8 measures long.

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 melody in the treble clef starts on D4 and moves up stepwise to A4, then descends. The bass clef accompaniment starts on D3 and moves up stepwise to A3, then descends. The first four measures are highlighted in yellow.

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, Fb). The melody in the treble clef starts on B3 and moves up stepwise to F#4, then descends. The bass clef accompaniment starts on B2 and moves up stepwise to F#3, then descends. The exercise is 8 measures long.

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, Fb). The melody in the treble clef starts on B3 and moves up stepwise to F#4, then descends. The bass clef accompaniment starts on B2 and moves up stepwise to F#3, then descends. The exercise is 8 measures long.

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, Fb). The melody in the treble clef starts on B3 and moves up stepwise to F#4, then descends. The bass clef accompaniment starts on B2 and moves up stepwise to F#3, then descends. The exercise is 8 measures long.

LESSON 34 [cont.]

16

Exercise 16, measures 1-4. Treble clef, bass clef, 3/4 time signature, key signature of two flats (Bb, Eb).

Exercise 16, measures 5-8. Treble clef, bass clef, 3/4 time signature, key signature of two flats (Bb, Eb).

17

Exercise 17, measures 1-4. Treble clef, bass clef, 3/4 time signature, key signature of three sharps (F#, C#, G#).

Exercise 17, measures 5-8. Treble clef, bass clef, 3/4 time signature, key signature of three sharps (F#, C#, G#).

18

Exercise 18, measures 1-4. Treble clef, bass clef, 4/4 time signature, key signature of four sharps (F#, C#, G#, D#).

Exercise 18, measures 5-8. Treble clef, bass clef, 4/4 time signature, key signature of four sharps (F#, C#, G#, D#).

19

Exercise 19, measures 1-4. Treble clef, bass clef, 3/4 time signature, key signature of three flats (Bb, Eb, Ab).

Exercise 19, measures 5-8. Treble clef, bass clef, 3/4 time signature, key signature of three flats (Bb, Eb, Ab).

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

Musical notation for exercise 4, measures 1-4. The key signature is one sharp (F#) and the time signature is 3/4. The melody in the treble clef starts with a whole rest in measure 1, followed by quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The bass line in the bass clef consists of quarter notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

5

Musical notation for exercise 5, measures 1-4. The key signature is one sharp (F#) and the time signature is 3/4. The melody in the treble clef consists of quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The bass line in the bass clef consists of quarter notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. A double bar line is placed after measure 2, with a new key signature of two sharps (F# and C#) and a new time signature of 3/4 starting in measure 3.

Musical notation for exercise 5, measures 5-8. The key signature is two sharps (F# and C#) and the time signature is 3/4. The melody in the treble clef consists of quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The bass line in the bass clef 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 exercise ends with a double bar line and repeat signs.

6

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

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

7

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

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. Both staves are in a key signature of one flat (Bb) and a common time signature (C). The music features a sequence of eighth and quarter notes in both hands, with a final whole note in the upper staff.

11

The second system of Lesson 35 begins with exercise 11, indicated by a box containing the number 11. The system consists of two staves in treble and bass clefs, both in a key signature of one flat (Bb) and a 3/4 time signature. The music includes a repeat sign, a fermata, and a first ending bracket labeled '1'.

The third system of Lesson 35 continues exercise 11. It consists of two staves in treble and bass clefs, both in a key signature of one flat (Bb) and a 3/4 time signature. The system features a second ending bracket labeled '2' and concludes with a double bar line.

12

The fourth system of Lesson 35 begins with exercise 12, indicated by a box containing the number 12. The system consists of two staves in treble and bass clefs, both in a key signature of one flat (Bb) and a 6/4 time signature. The music features a sequence of notes in both hands, with a fermata in the upper staff.

The fifth system of Lesson 35 consists of two staves in treble and bass clefs, both in a key signature of one flat (Bb) and a 6/4 time signature. The music continues with a sequence of notes in both hands, including a fermata in the upper staff.

The sixth system of Lesson 35 consists of two staves in treble and bass clefs, both in a key signature of one flat (Bb) and a 6/4 time signature. The music continues with a sequence of notes in both hands, concluding with a fermata in the upper staff.

LESSON 35 [cont.]

13

Musical notation for exercise 13, measures 1-4. The piece is in 4/4 time and B-flat major. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a bass line with quarter and eighth notes.

14

Musical notation for exercise 14, measures 1-4. The piece is in 4/4 time and B-flat major. It features a key signature change to B major in the second measure, indicated by a double bar line and a sharp sign for the key signature.

Musical notation for exercise 14, measures 5-8. The piece continues in B major (two sharps). The right hand plays a melodic line with quarter and eighth notes, and the left hand provides a bass line with quarter notes.

15

Musical notation for exercise 15, measures 1-4. The piece is in 4/4 time and D major (two sharps). It features a key signature change to D major in the second measure, indicated by a double bar line and two sharp signs for the key signature.

Musical notation for exercise 15, measures 5-8. The piece continues in D major. The right hand plays a melodic line with quarter notes, and the left hand provides a bass line with quarter notes.

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 quarter and eighth notes, and the bass clef continues with 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 quarter and eighth 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 quarter and eighth notes, and the bass clef continues with 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. The key signature has two sharps (F# and C#). The melody in the treble clef features a mix of eighth and quarter notes.

Second system of exercise 7, continuing the two-staff notation. The melody in the treble clef includes a sixteenth-note run, and the bass clef accompaniment features a similar rhythmic pattern.

8

First system of exercise 8, two staves in 12/8 time. The key signature has three flats (Bb, Eb, Ab). The melody in the treble clef is characterized by dotted rhythms and eighth notes.

Second system of exercise 8, continuing the two-staff notation. The melody in the treble clef continues with dotted rhythms, and the bass clef accompaniment provides a steady harmonic base.

LESSON 36 [cont.]

9

Exercise 9, first system. Treble and bass staves in 3/8 time, key of B-flat major. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with eighth notes and rests.

Exercise 9, second system. Treble and bass staves in 3/8 time, key of B-flat major. The treble staff continues the melodic line with eighth and sixteenth notes, and the bass staff continues the accompaniment.

10

Exercise 10, first system. Treble and bass staves in 3/8 time, key of B-flat major. The treble staff begins with a chord and a melodic line, while the bass staff starts with a rest followed by eighth notes.

Exercise 10, second system. Treble and bass staves in 3/8 time, key of B-flat major. The treble staff continues the melodic line with eighth and sixteenth notes, and the bass staff continues the accompaniment.

Exercise 10, third system. Treble and bass staves in 3/8 time, key of B-flat major. The treble staff features a melodic line with eighth and sixteenth notes, and the bass staff continues the accompaniment.

Exercise 10, fourth system. Treble and bass staves in 3/8 time, key of B-flat major. The treble staff continues the melodic line with eighth and sixteenth notes, and the bass staff continues the accompaniment.

LESSON 36 [cont.]

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

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

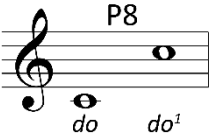
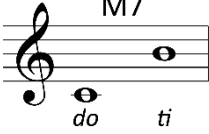



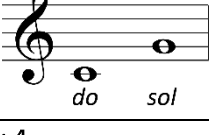

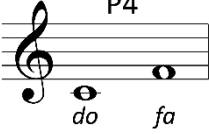


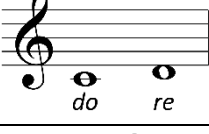
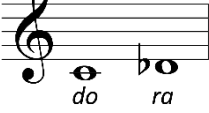
11

Musical notation for the first system of exercise 11, featuring treble and bass staves with a key signature of three sharps and a 4/4 time signature, including triplets.

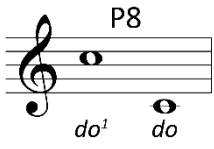



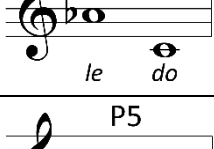

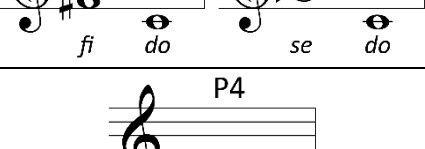




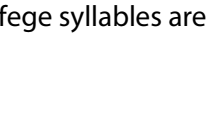
Musical notation for the second system of exercise 11, featuring treble and bass staves with a key signature of three sharps and a 4/4 time signature, including triplets.

Musical notation for the third system of exercise 11, featuring treble and bass staves with a key signature of three sharps and a 4/4 time signature, including triplets.





















Musical notation for the fourth system of exercise 11, featuring treble and bass staves with a key signature of three sharps and a 4/4 time signature, including triplets.

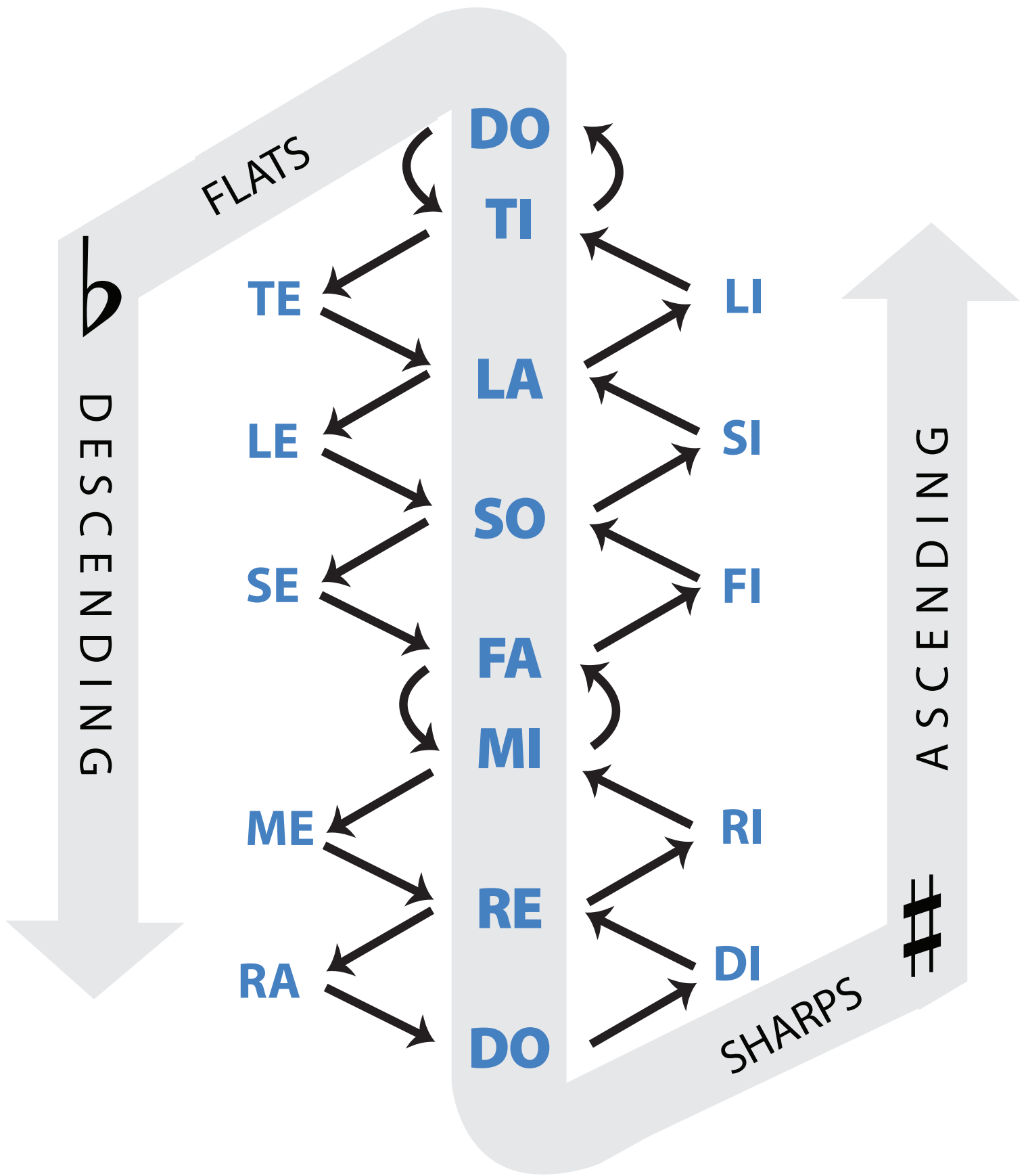
Interval	Solfege*	ASCENDING
Perfect octave		<u>Some-where</u> over the rainbow <u>I'm singin'</u> in the rain <u>Chest-nuts</u> roasting
Major seventh		<u>Some-where o-ver</u> the rainbow Superman theme <u>I love's</u> you <u>Por-gy</u>
minor seventh		<u>There's a place</u> for us (Somewhere) Star Trek theme (original-1 st two notes)
Major sixth		<u>My bon-nie</u> lies over the ocean <u>Dash-ing</u> through the snow <u>It came</u> upon the midnight clear <u>For he's</u> a jolly good fellow
minor sixth		Where do I <u>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		Be <u>pre</u> -sent at our table, Lord (tune: Congress) Peace <u>on the</u> earth (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.</p> <p>** 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)

