Music Arts Proficiency

M.A.P.

A Guide for Developing Musical Gifts

SINGING COMPANION LESSON BOOK

Name:

36 COMPREHENSIVE LESSONS from Malovance, Wieneke, Melodia and Burgmayer

ABOUT THE SINGING COMPANION

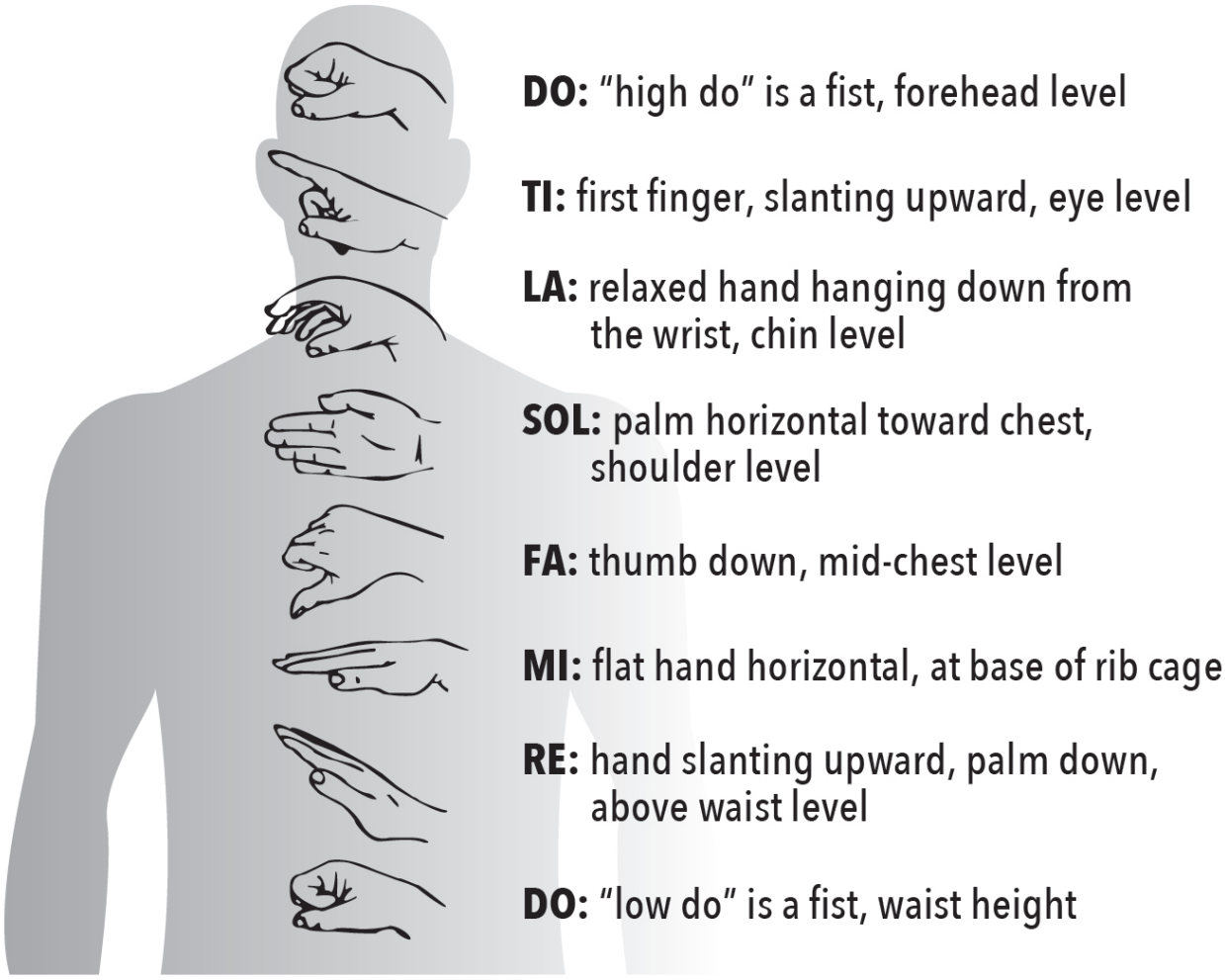
The **Singing Companion** is a carefully graded, step-by-step approach to reading music at first sight, commonly known as *sight-singing*. The 36 lessons of *The Singing Companion* follow and reinforce the pitch and rhythm sequence of the six levels (Levels Primer through Five) of the M.A.P. (Music Arts 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.

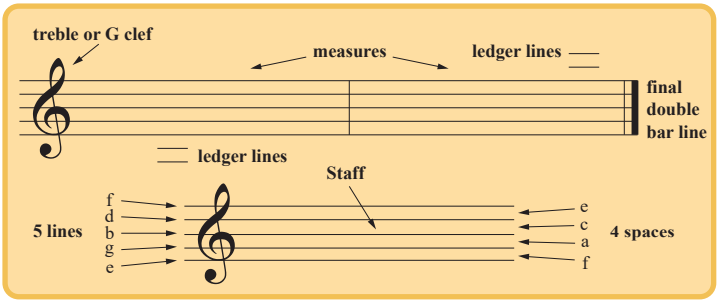
CURWEN HAND SIGNS

The application of *solfeggio* 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.



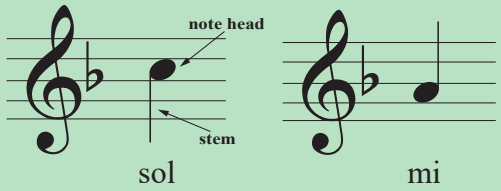
LESSON 1 [sol-mi]

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

4/4	♩	♩	♩	♩
	𝄽	𝄽	𝄽	𝄽
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

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

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

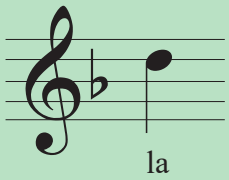
sol mi sol sol mi sol sol sol mi mi sol

5
mi sol mi mi

mi mi sol mi

Level PRIMER A Complete: _____ Date

LESSON 2 [add la]

NOTES	TERMS & SYMBOLS	TIPS
	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.	**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

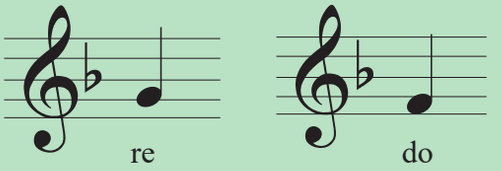
LESSON 3 [re-do]

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

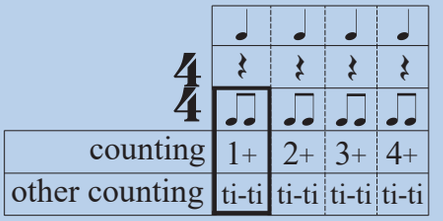


RHYTHM

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

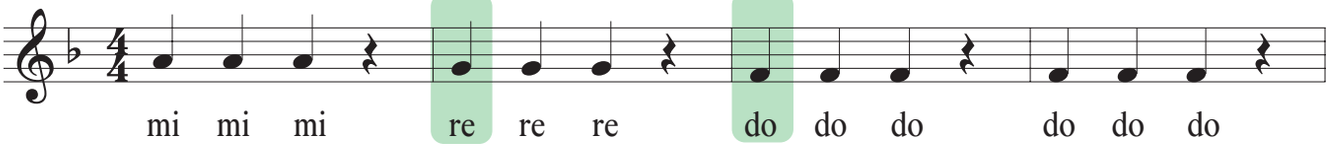
= eighth notes
one beat of sound
(ti-ti)

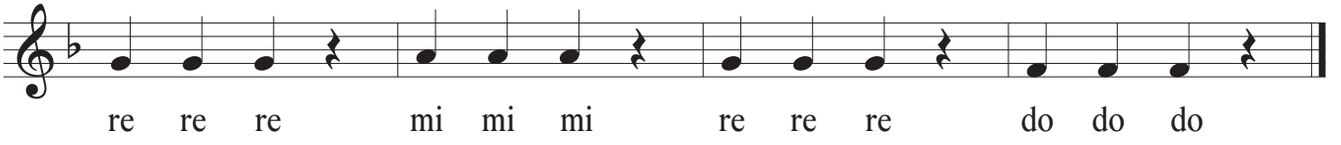
RHYTHM COUNTING



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

1





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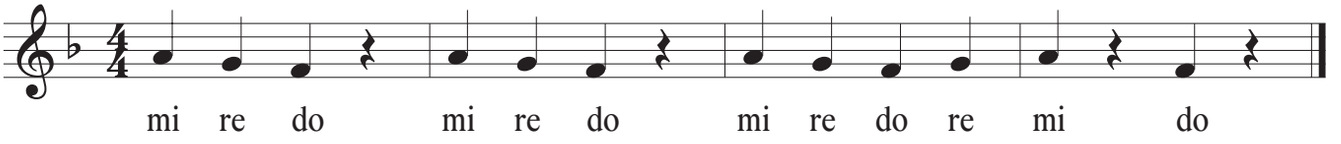

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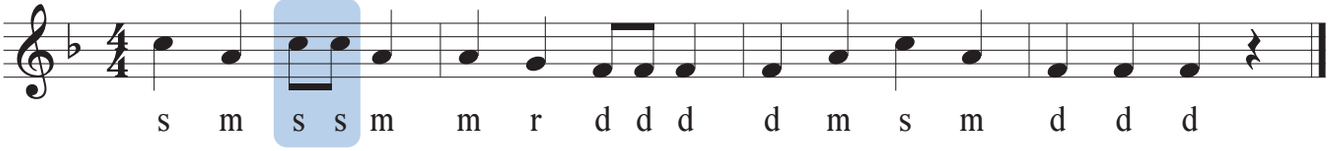

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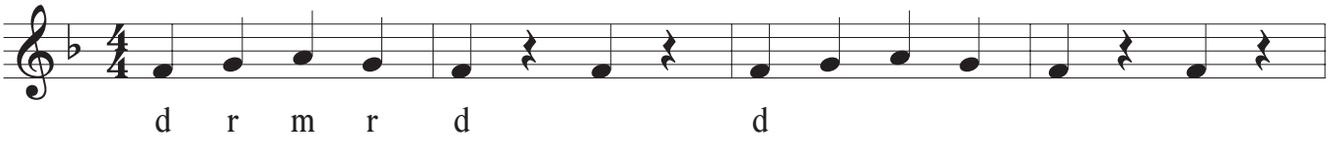

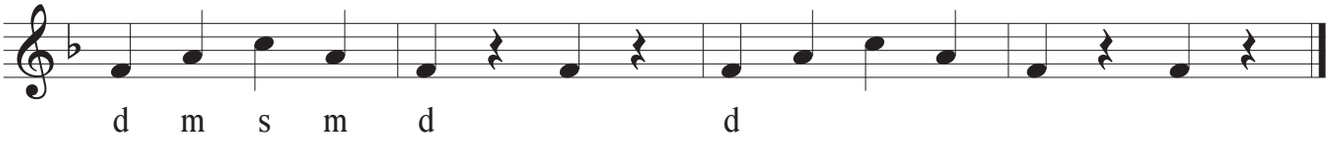

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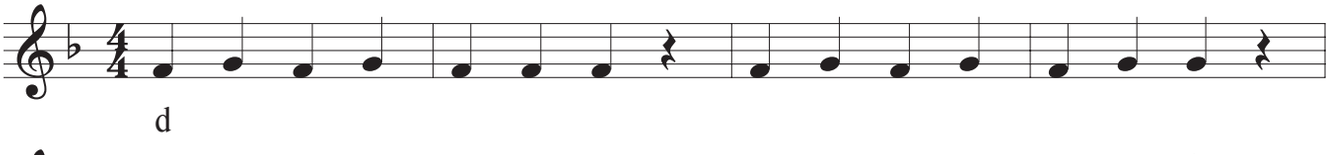
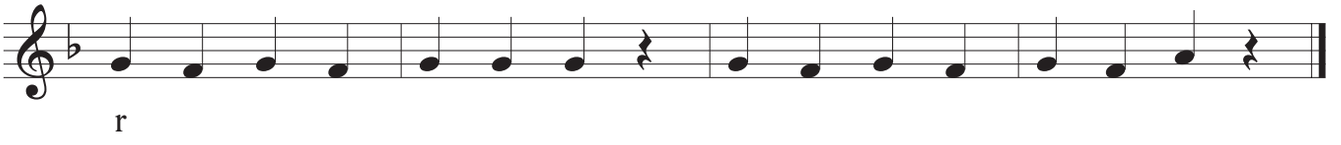


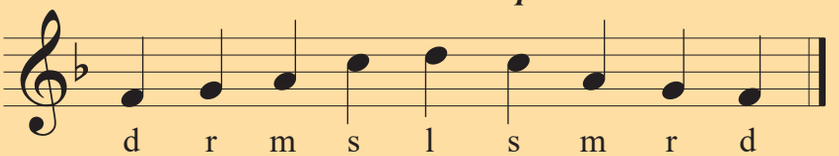


Level PRIMER C Complete: _____
Date

LESSON 4 [do re mi sol la]

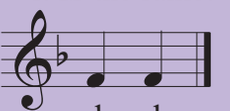
TERMS & SYMBOLS

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

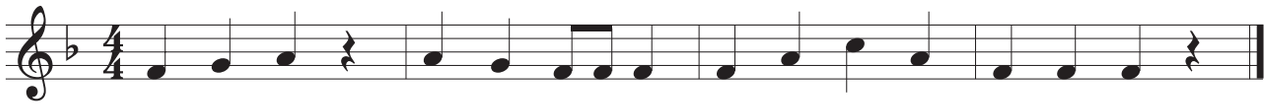


TIPS

If it looks the same, it IS the same!



1



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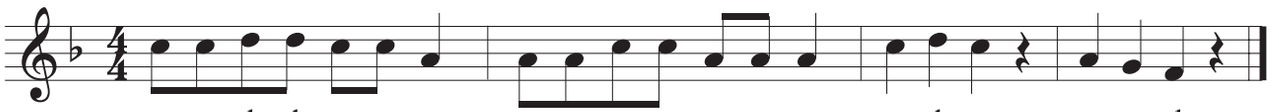

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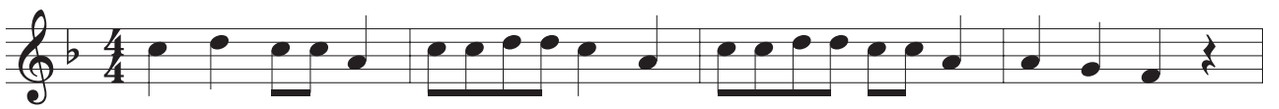

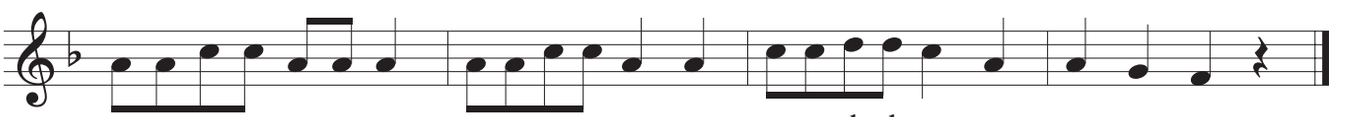

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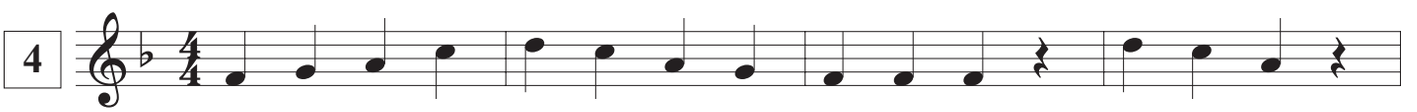

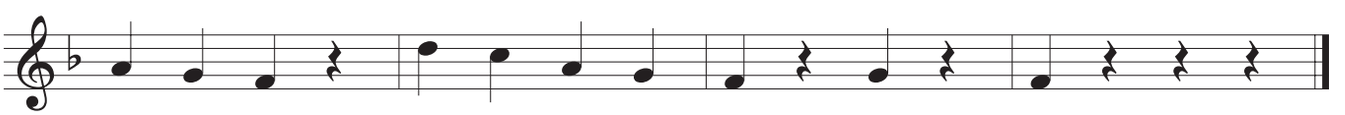

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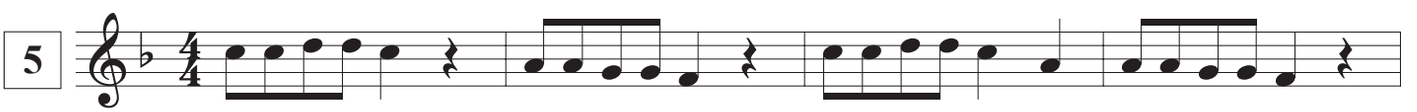
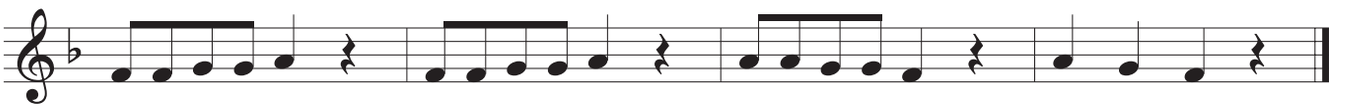
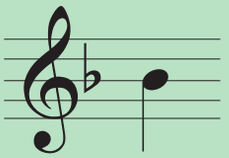




Level PRIMER D Complete: _____
Date

LESSON 5 [add fa]

NOTES

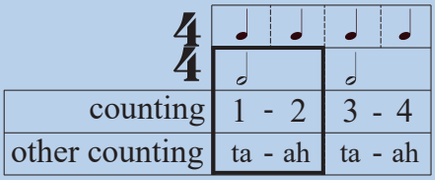


RHYTHM

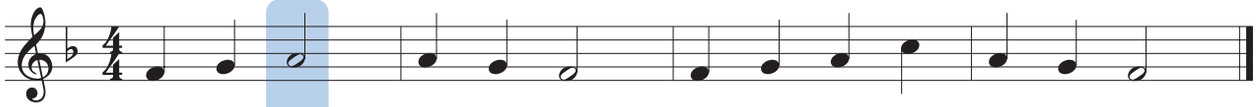
= **half note**
two beats of sound

(ta-ah)

RHYTHM COUNTING



1



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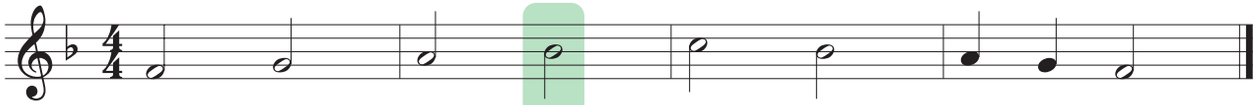

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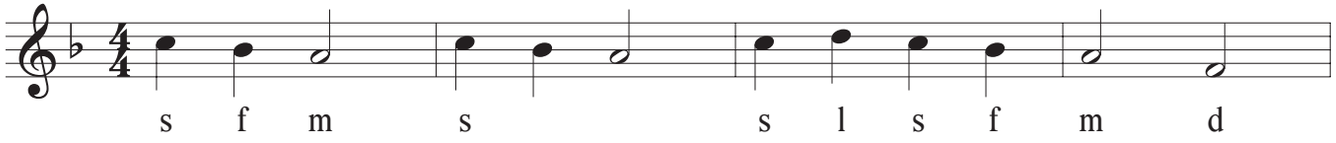

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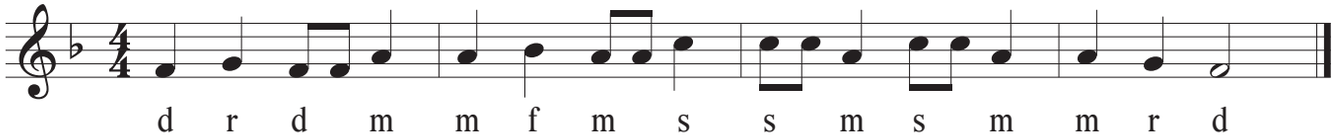

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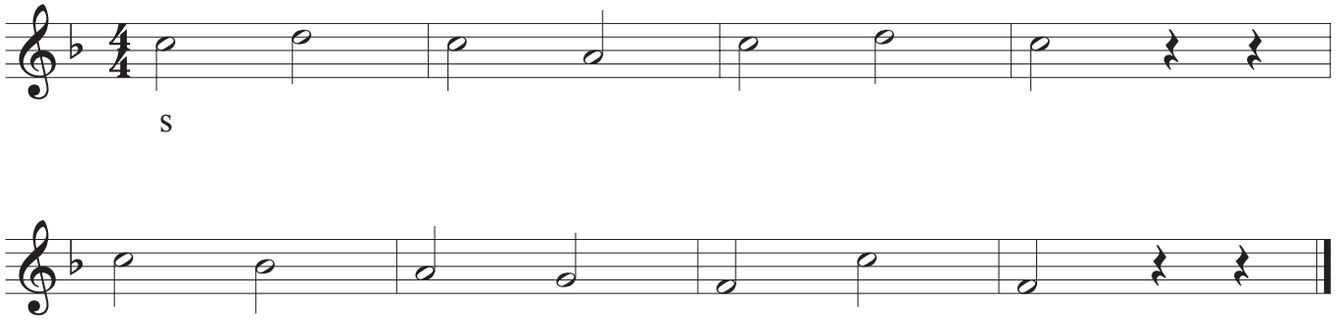


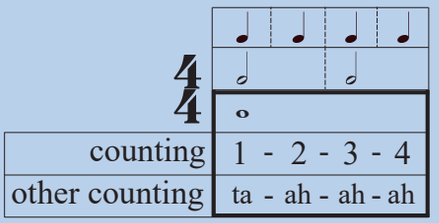
Level PRIMER E Complete: _____
Date

LESSON 6 [do-la]

RHYTHM

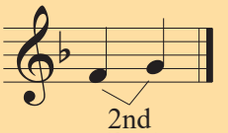
𝅝 = **whole note**
(ta-ah-ah-ah) *four beats of sound*

RHYTHM COUNTING



TERMS & SYMBOLS

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



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

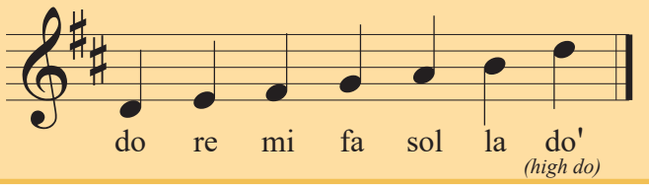
d r m f s f m r d

Level PRIMER F Complete: _____
Date

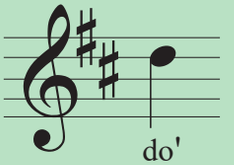
LESSON 7 [add high do]

TERMS & SYMBOLS

NEW KEY: D Major



NOTES

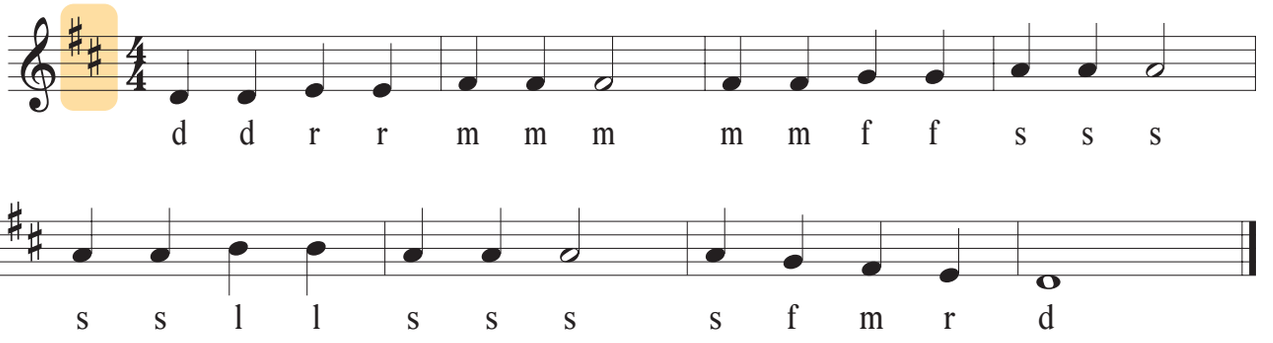


TIPS

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



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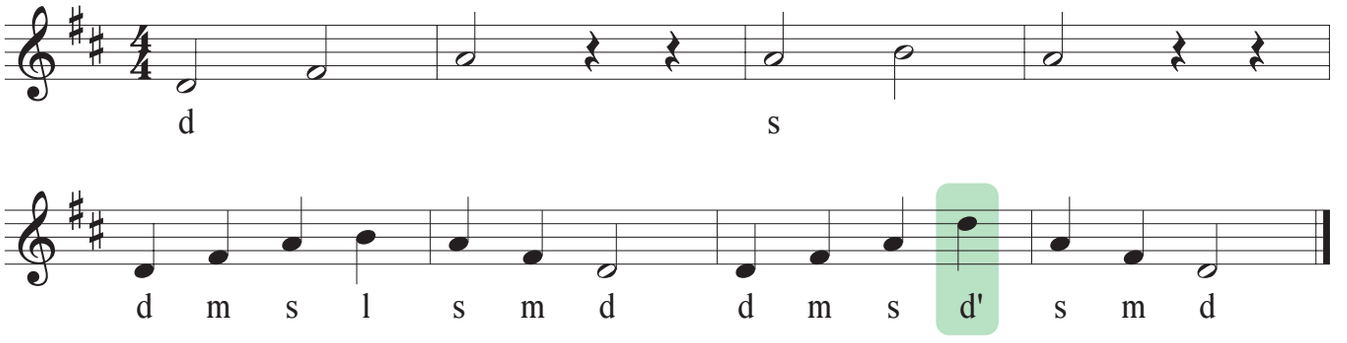

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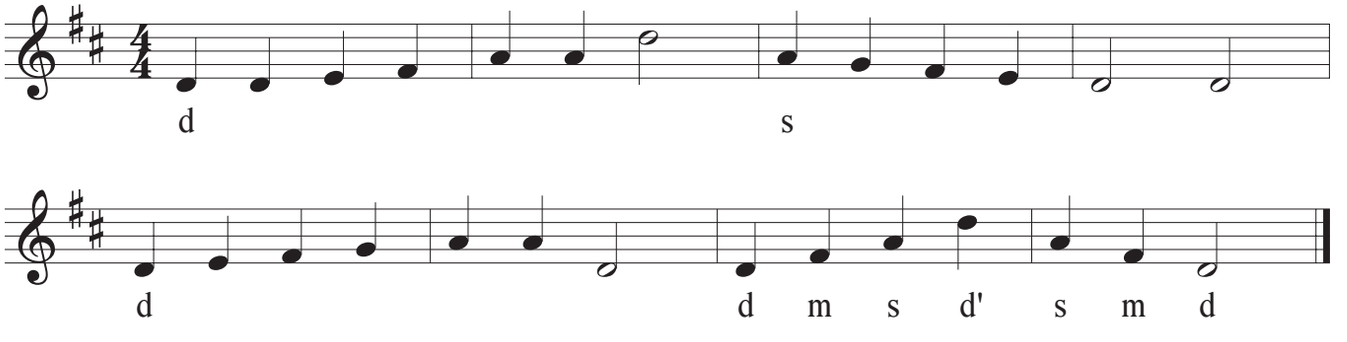

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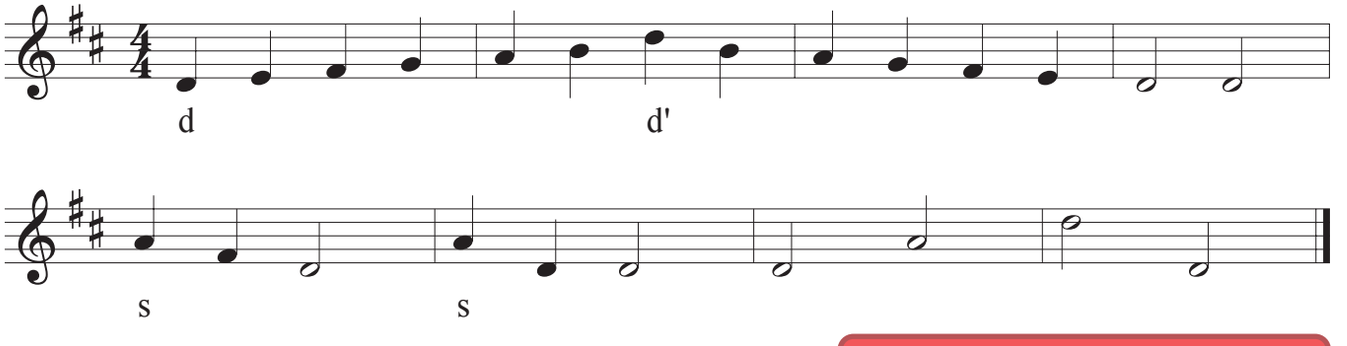
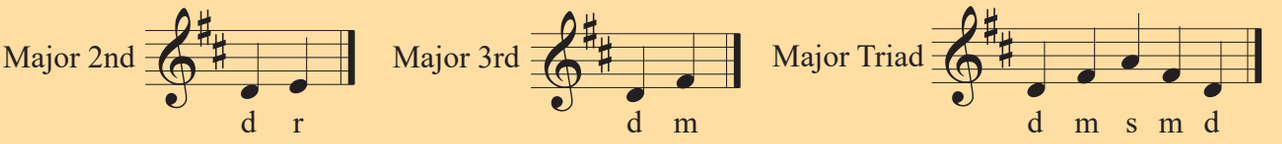


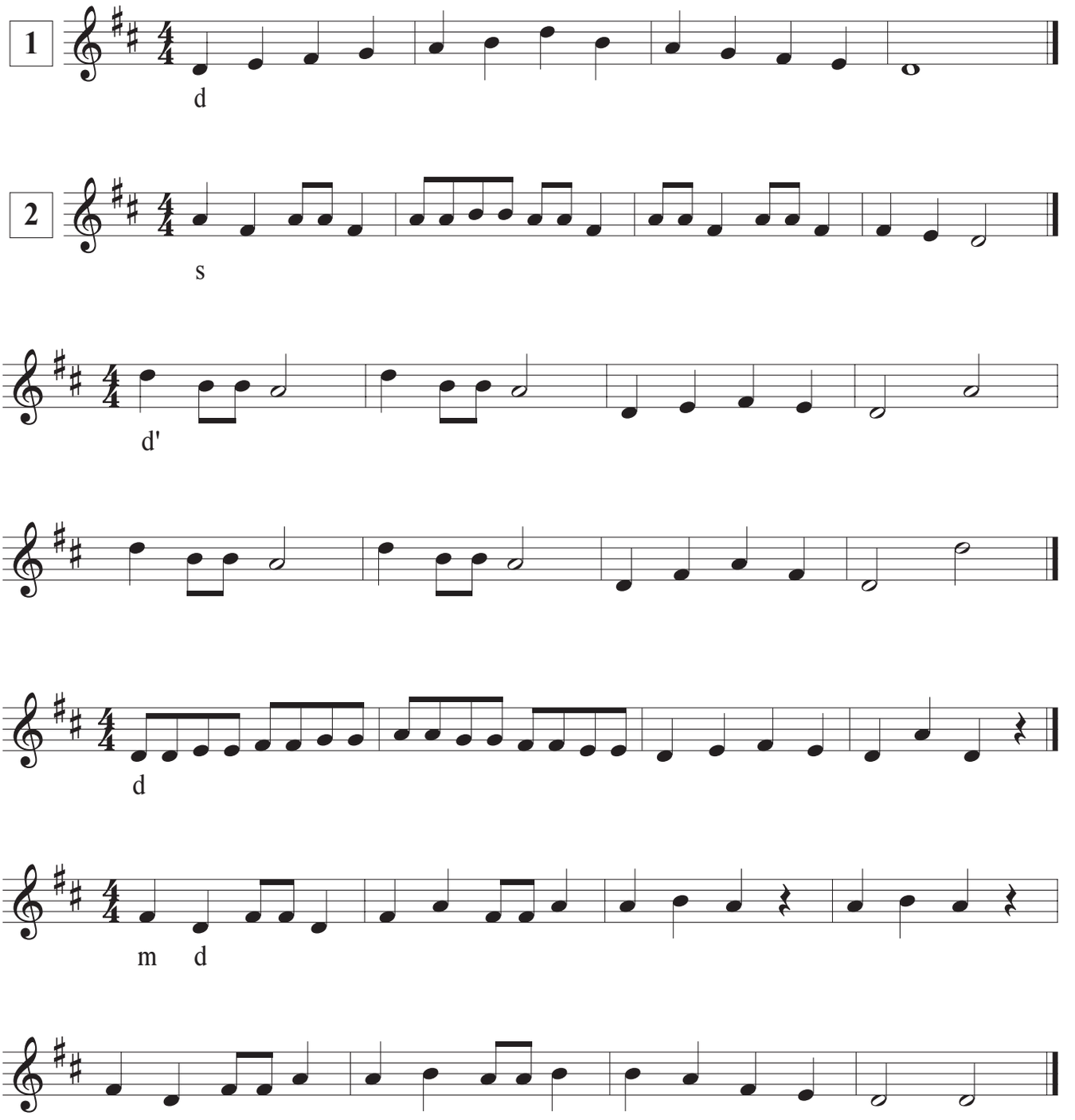
Level ONE A Complete: _____
Date

LESSON 8 [no syllables]

TERMS & SYMBOLS

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





Level ONE B Complete: _____
Date

LESSON 9 [review]

RHYTHM

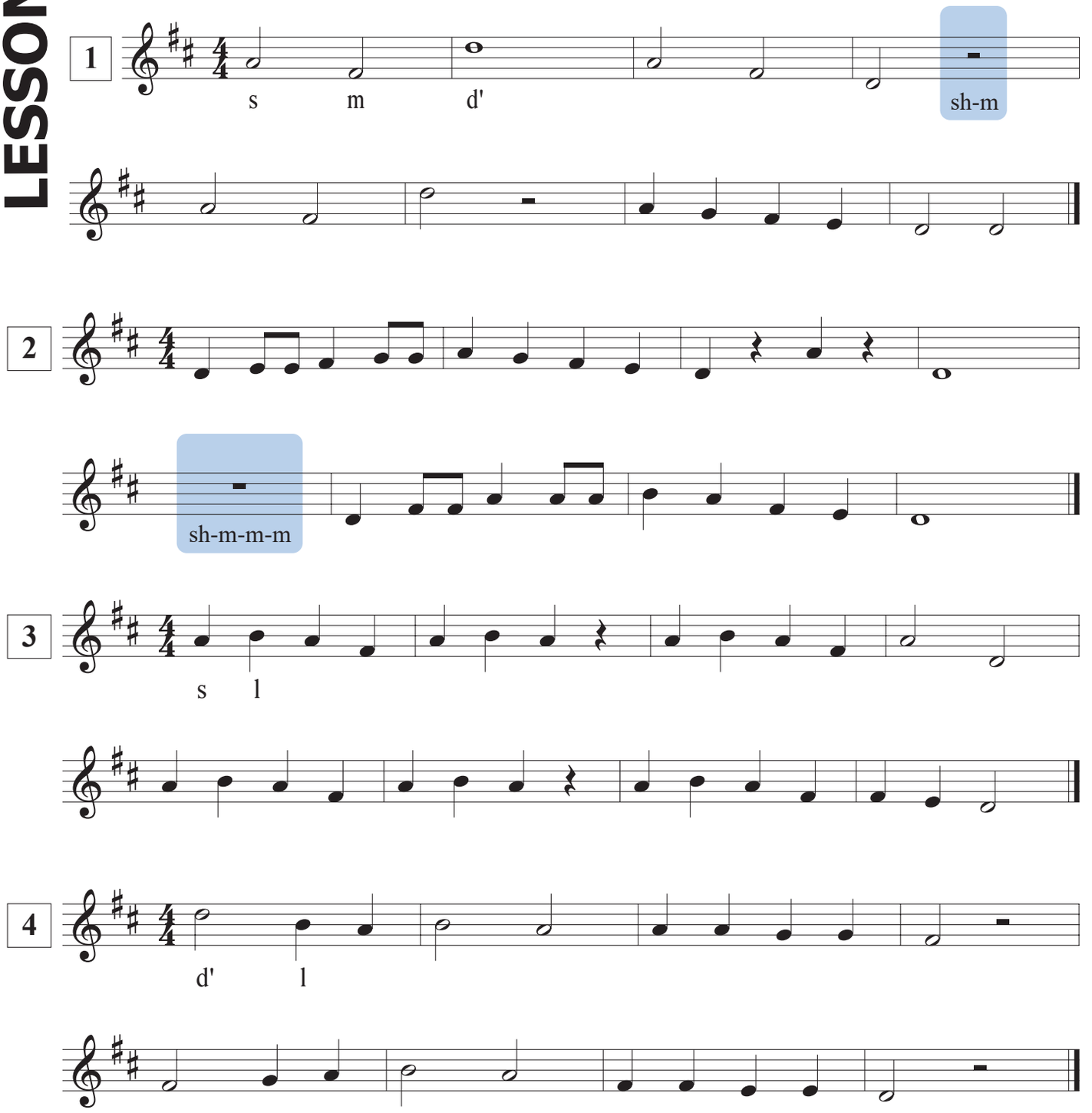
= half rest (sh-m)
two beats of silence

= 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

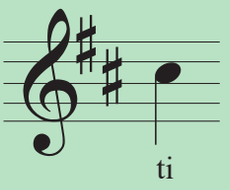
4/4		
counting	1 - 2 - 3 - 4	
other counting	sh - m sh - m	sh - m m - m



Level ONE C Complete: _____
Date

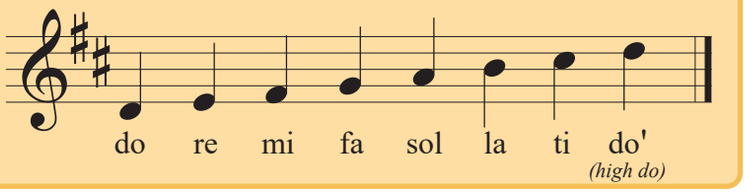
LESSON 10 [add ti]

NOTES



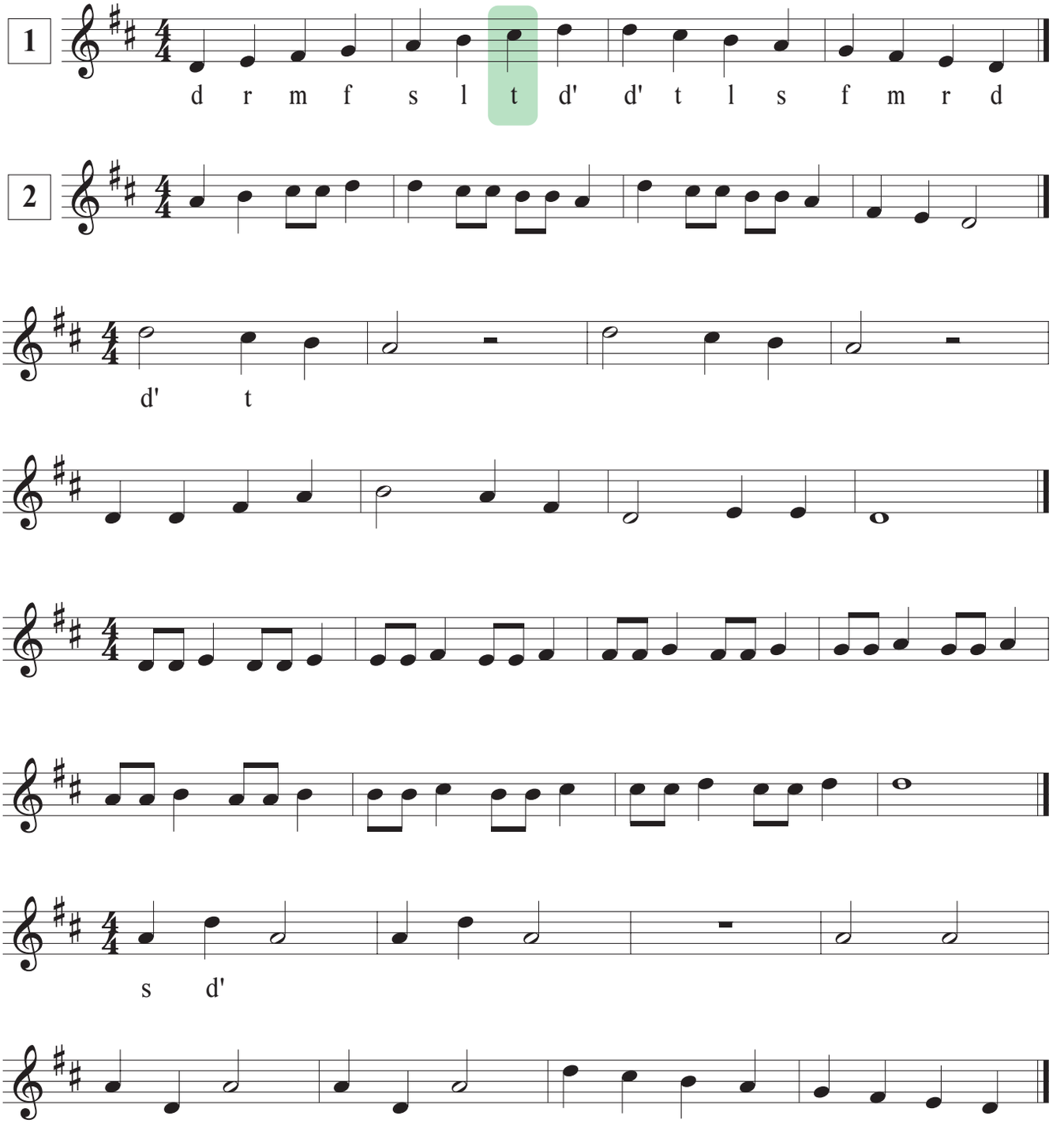
TERMS & SYMBOLS

D Major Scale:



TIPS

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



Level ONE D Complete: _____
Date

LESSON 11 [counting]

RHYTHM

= **dotted half note**
three beats of sound

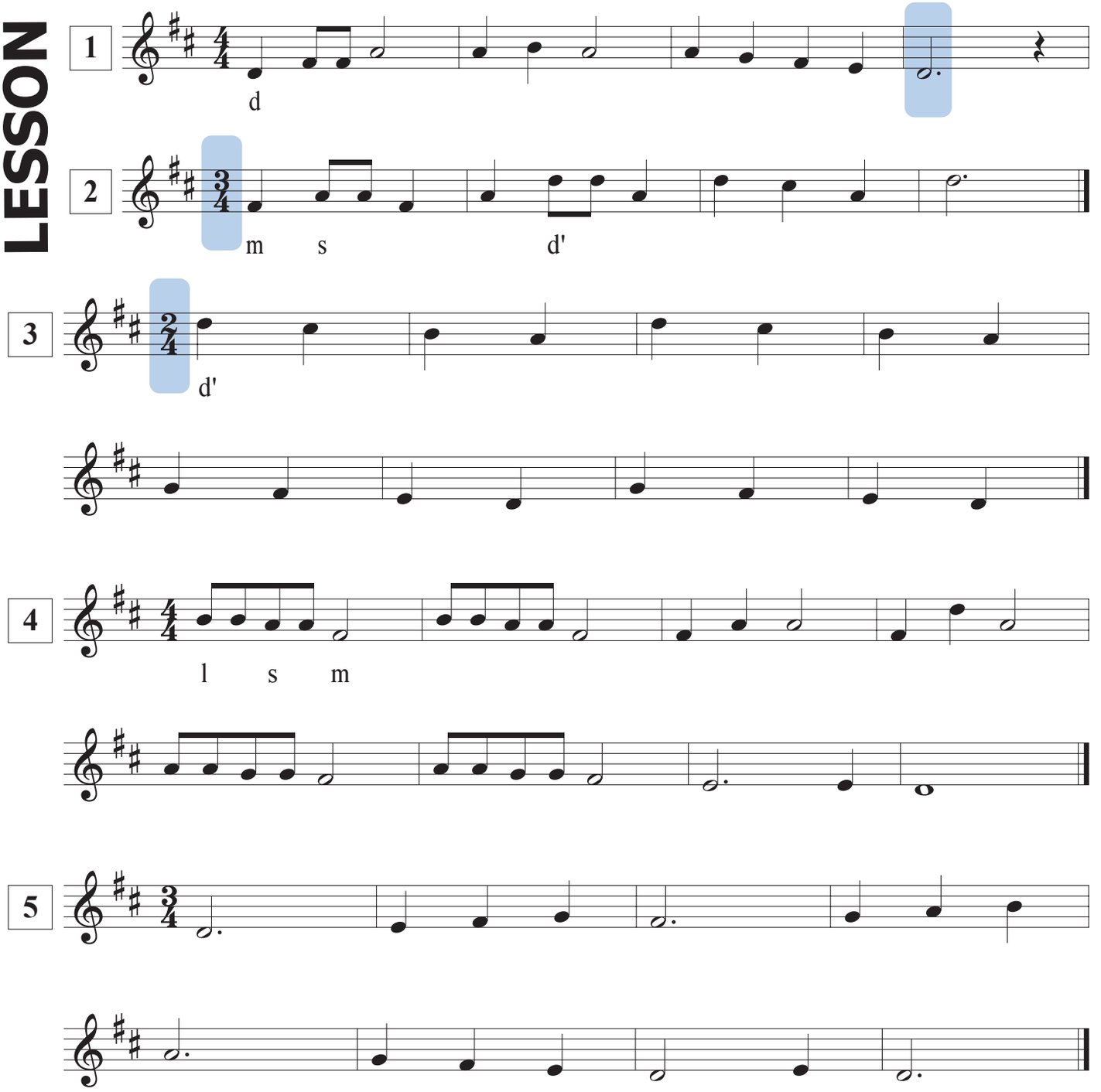
= **dotted half note**
three beats of sound

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



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".

1

s

2

3

4

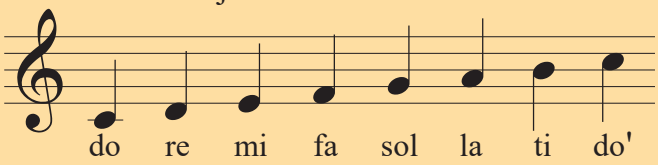
5

Level ONE F Complete: _____
Date

LESSON 13 [intervals]

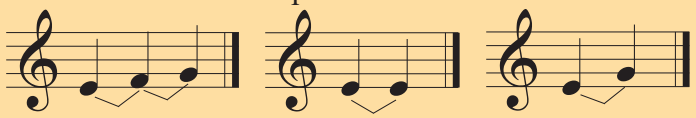
TERMS & SYMBOLS

NEW KEY: C Major



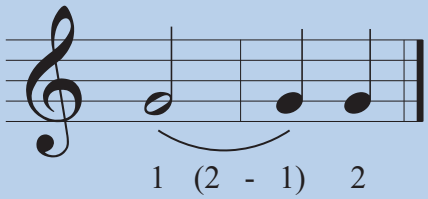
Ledger lines are small lines above and below the staff to add more notes to the range. Here we have one line below the staff to give us *do* (C) in C Major.

Here are examples of ***melodic contour***.



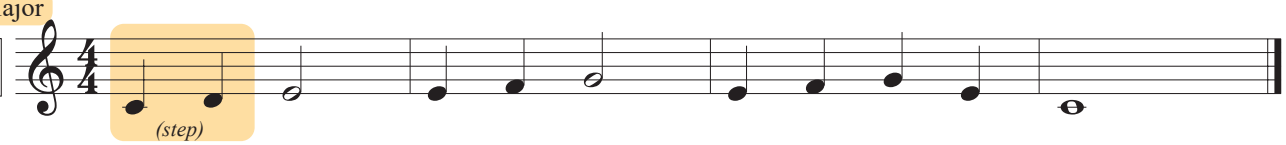
RHYTHM

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 (𝅗𝅥 + ♩ *or* 2 + 1 = 3).



C Major

1



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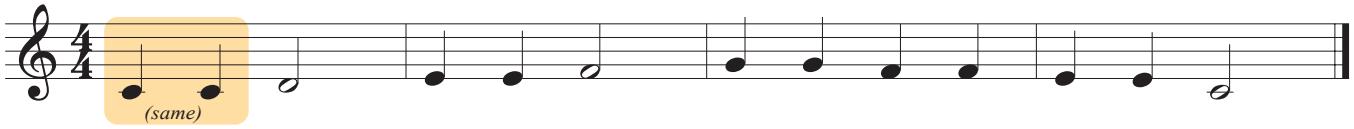

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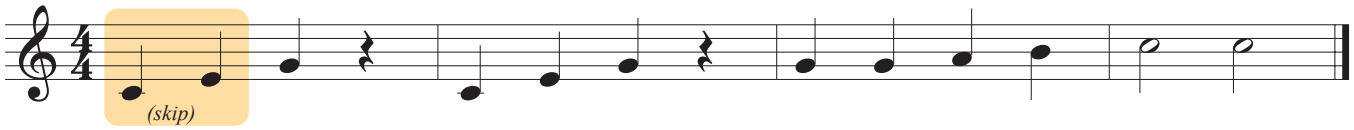

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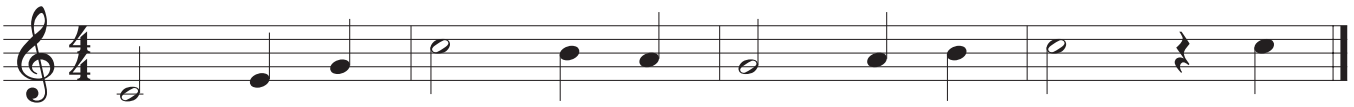

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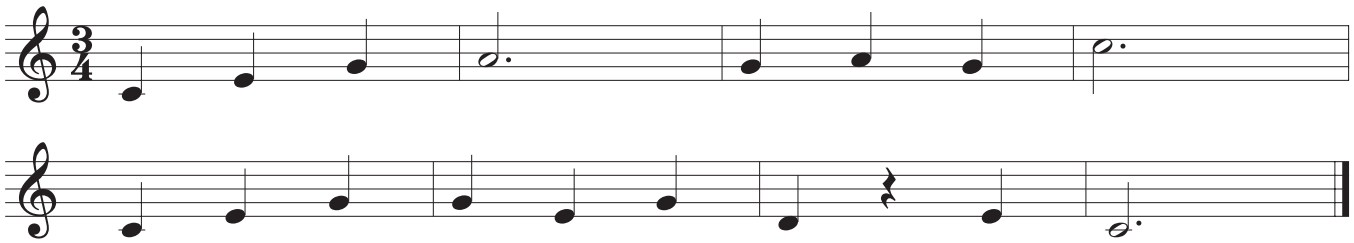

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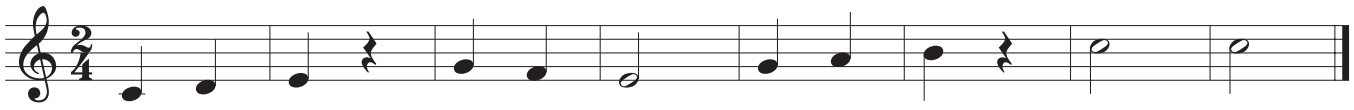
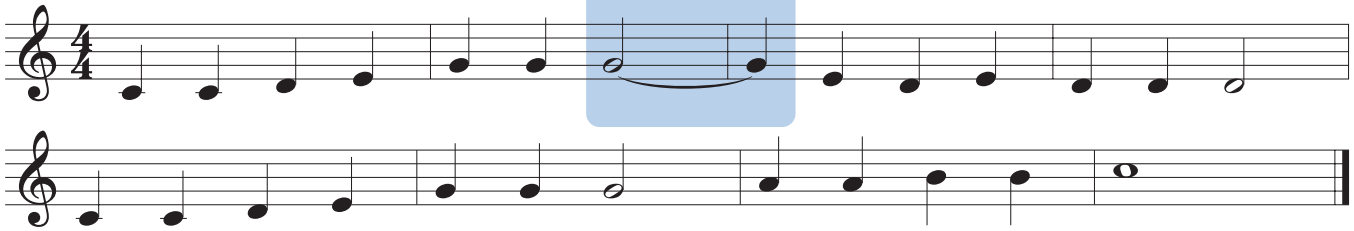


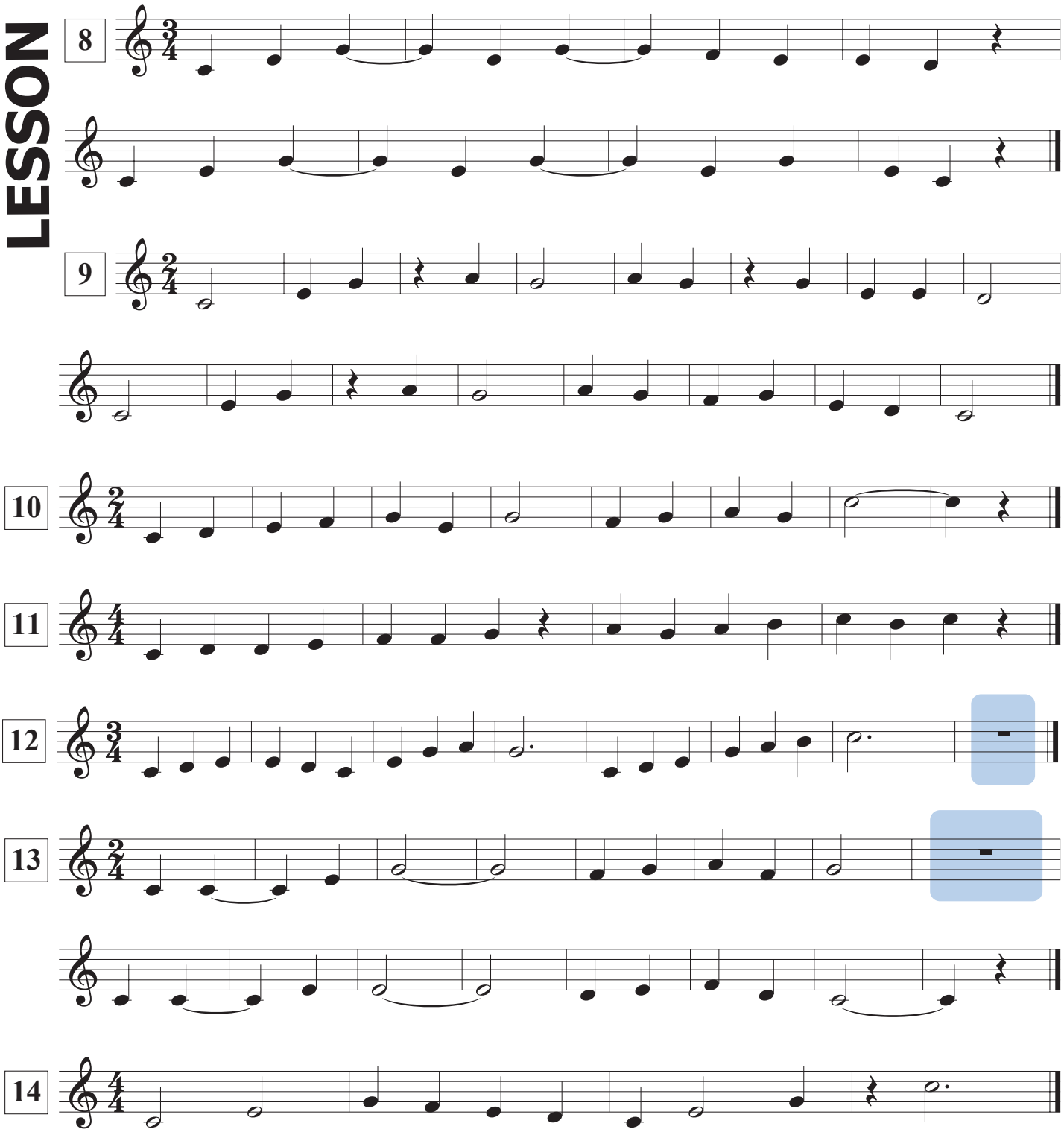
7



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.

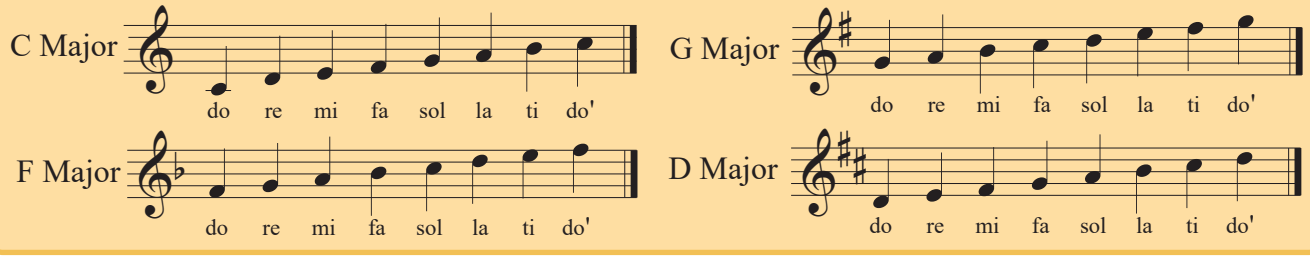


Level TWO A Complete: _____
Date

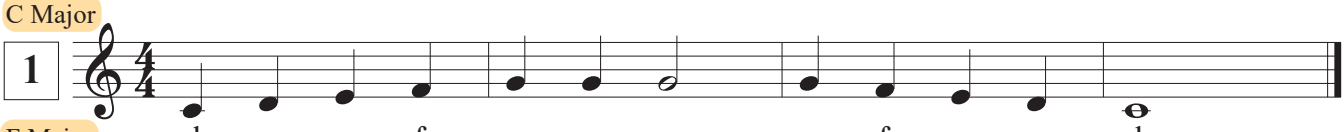
LESSON 14 [moveable do]

TERMS & SYMBOLS

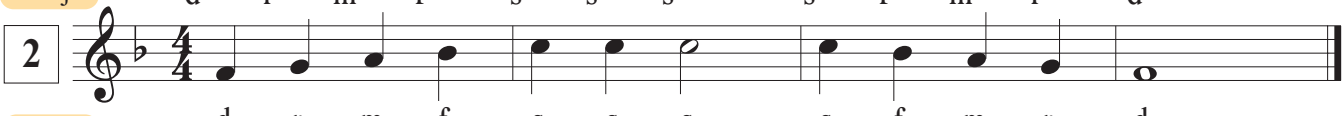
When using ***moveable do***, "*do*" changes depending on the key signature. So far, we have used F Major (Lessons 1-6), D Major (Lessons 7-12), and C Major (Lesson 13). Now in Lesson 14 we will add G Major. Always remember to check the key signature when figuring out the starting solfege syllable.



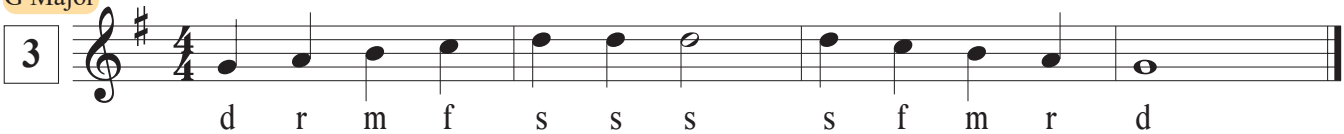
C Major

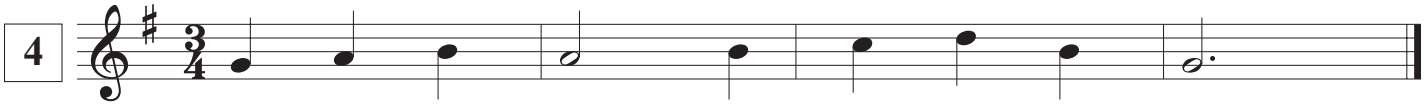


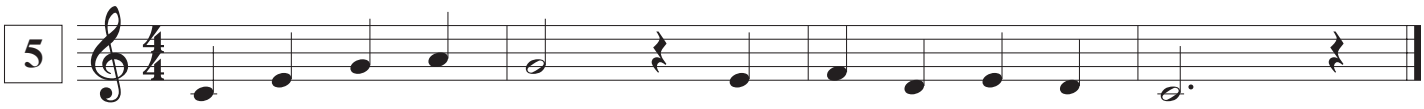
F Major

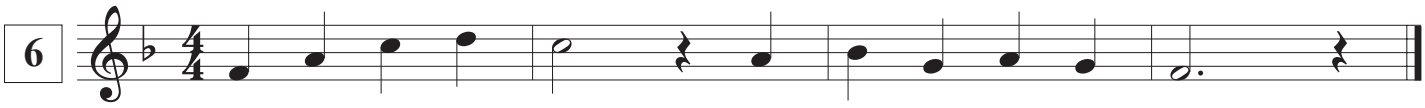


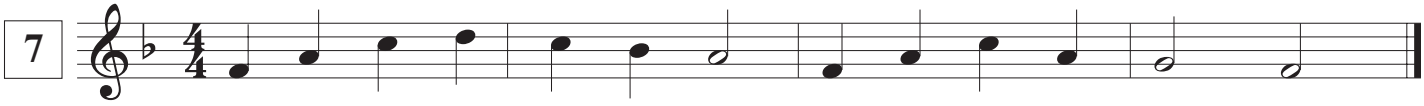
G Major

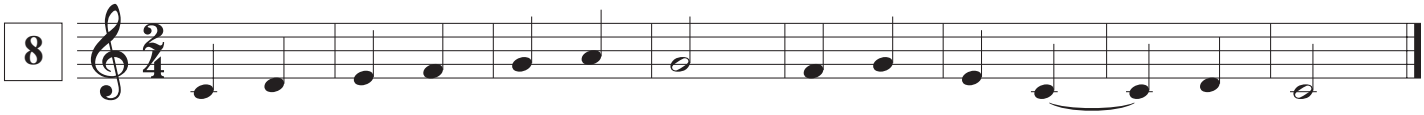


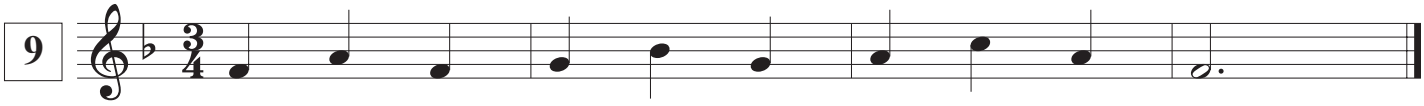


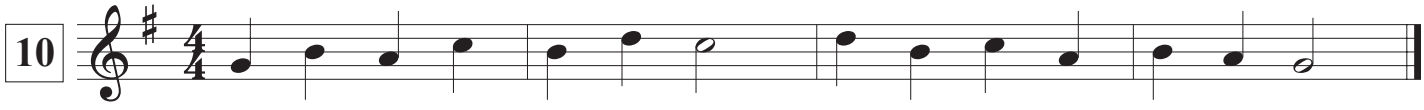










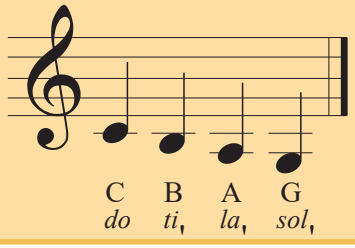


Level TWO B Complete: _____
Date

LESSON 15 [intervals, ledger lines]

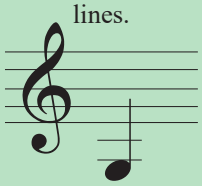
TERMS & SYMBOLS

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



NOTES

Sol can also be below the staff on ledger lines.



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

RHYTHM

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

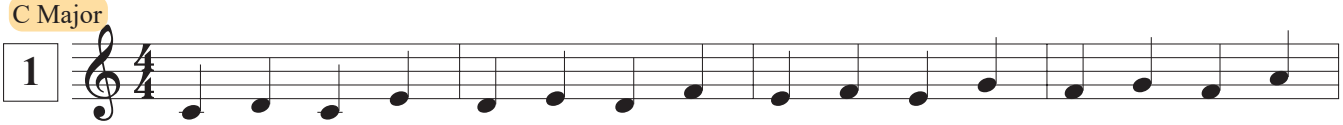
𝄾 = **eighth rest** (ts) *half beat of silence*

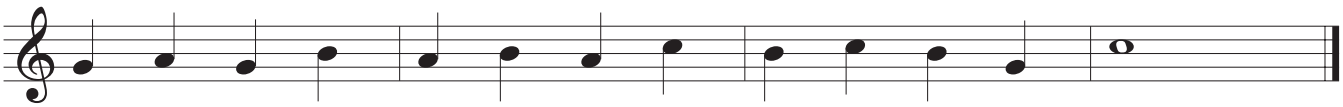
RHYTHM COUNTING

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

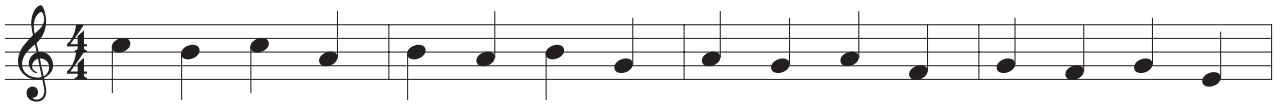
C Major

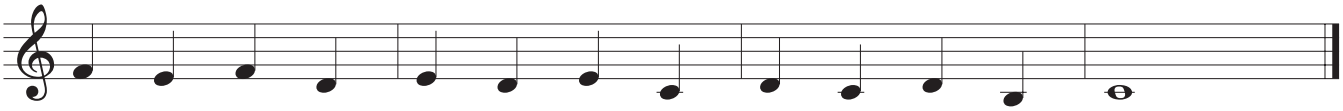
1



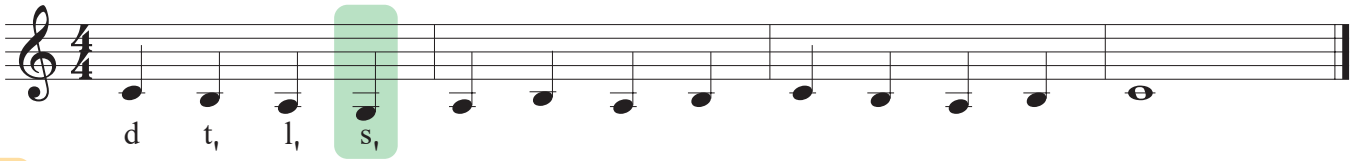


2



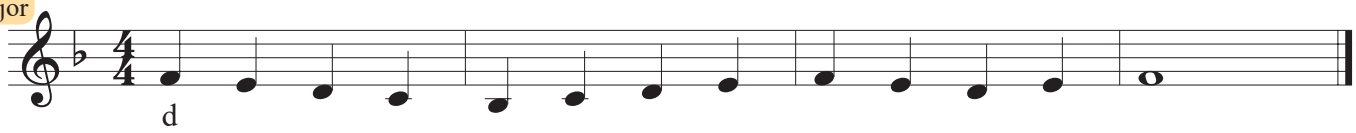


3



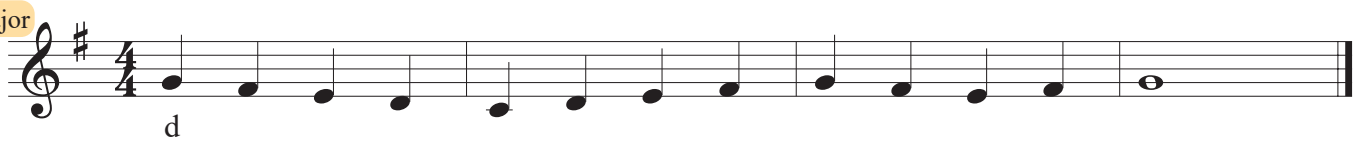
F Major

4



G Major

5



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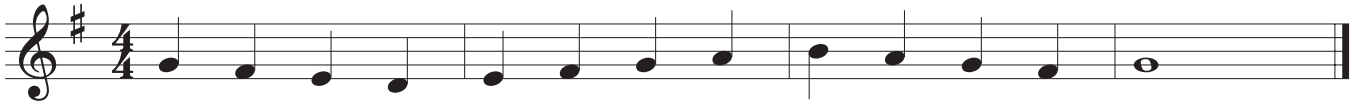
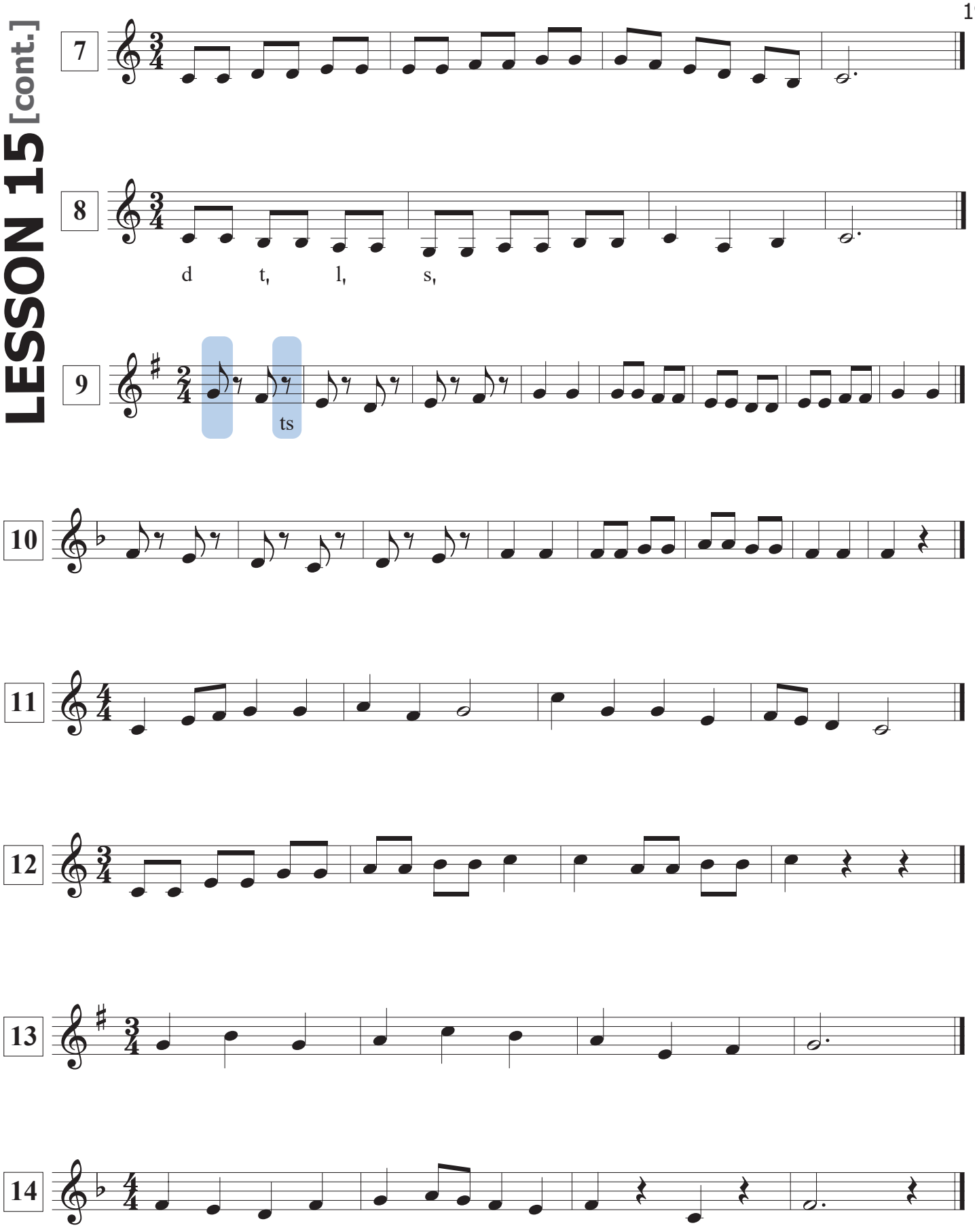


LESSON 15 [cont.]

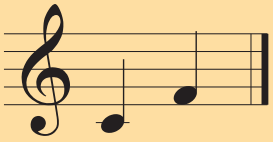


Level TWO C Complete: _____
Date

LESSON 16 [fourths]

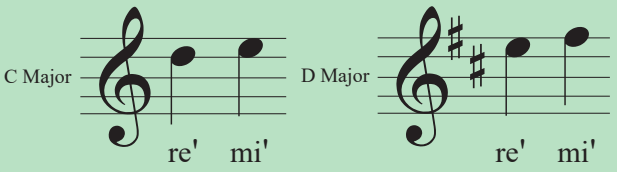
TERMS & SYMBOLS

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



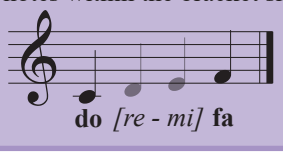
NOTES

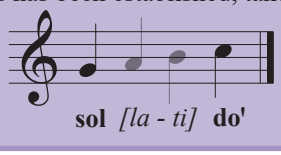
The scale can be extended higher than *do'*. This is *re'* and *mi'*.



TIPS

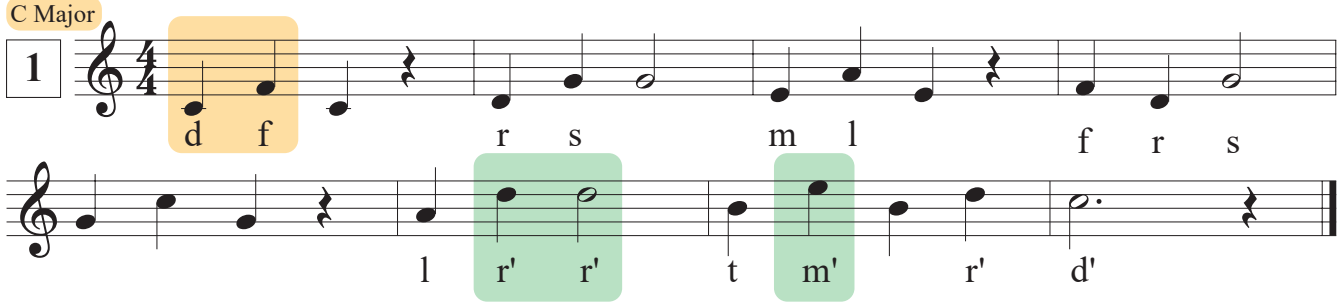
When learning intervals, start by singing up or down stepwise until you reach the destination note. See the example below. The notes within the bracket should be sung while learning the interval. Once this has been established, take the bracketed notes out and think them only. This is a great way to learn all new intervals throughout this book.



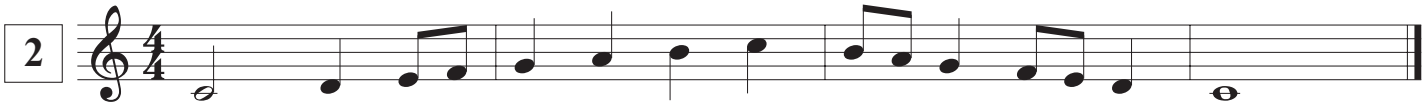


C Major

1



2



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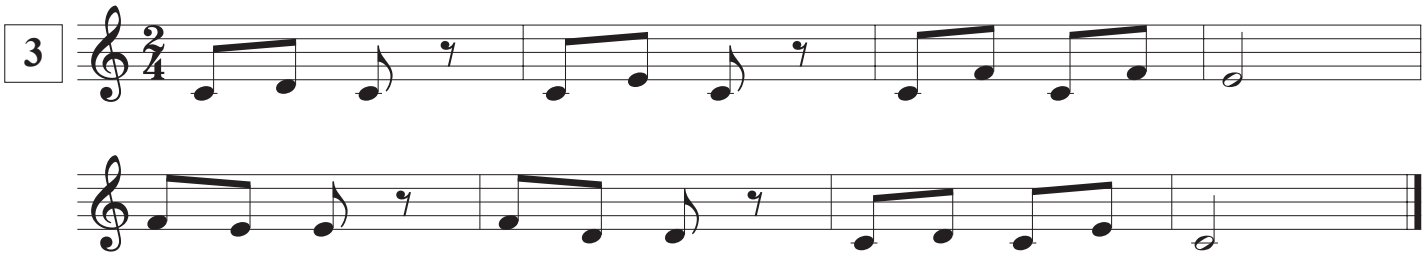

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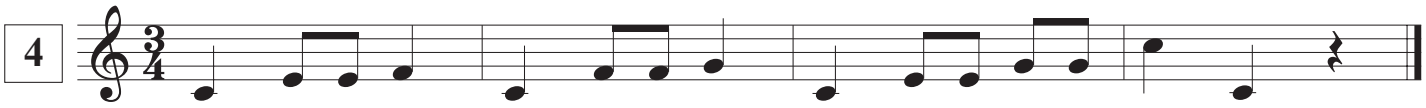
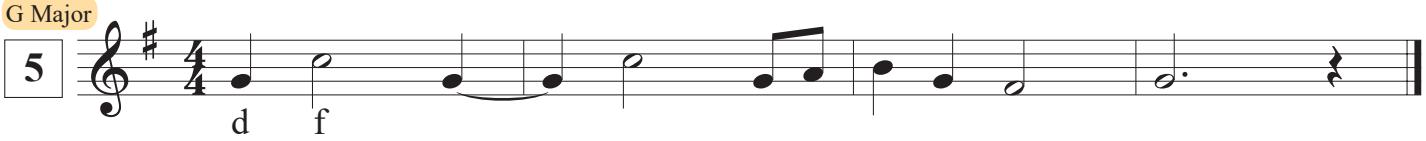


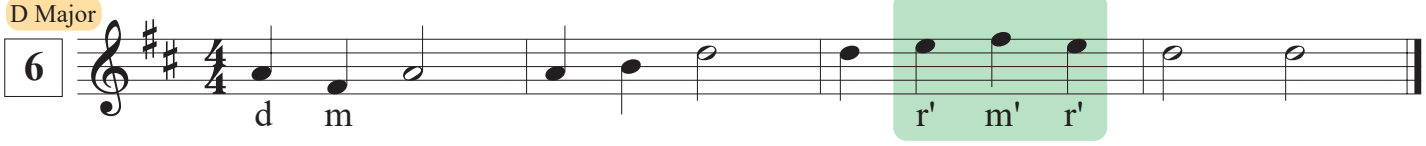
G Major

5



D Major

6



Level TWO D Complete: _____
Date

LESSON 17 [fifths]

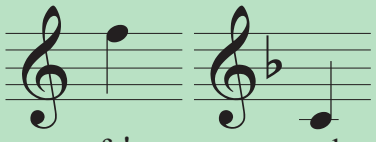
TERMS & SYMBOLS

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*.

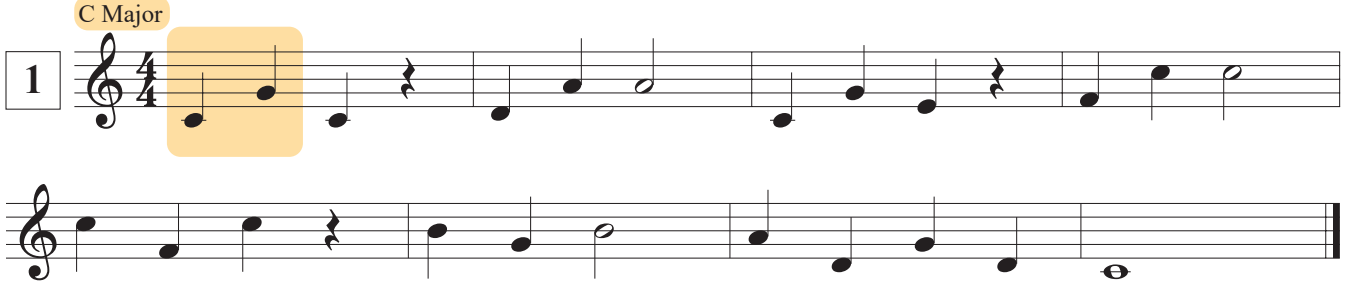


RHYTHM REVIEW

- **= 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



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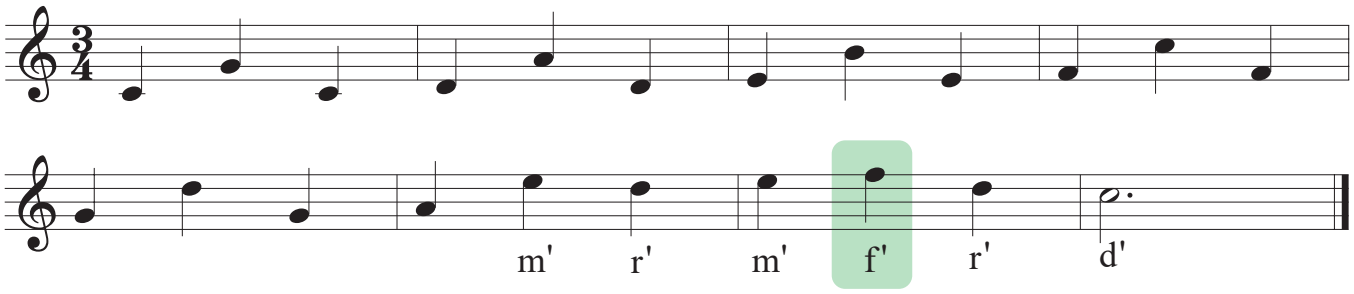
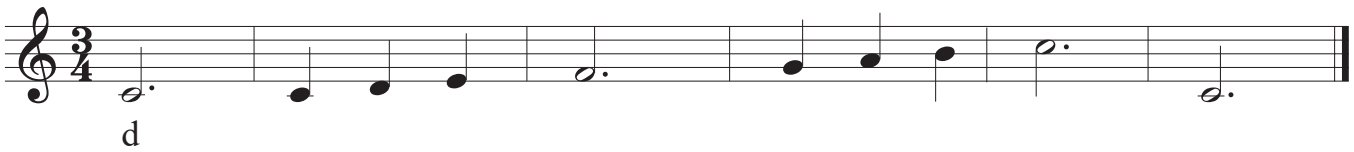
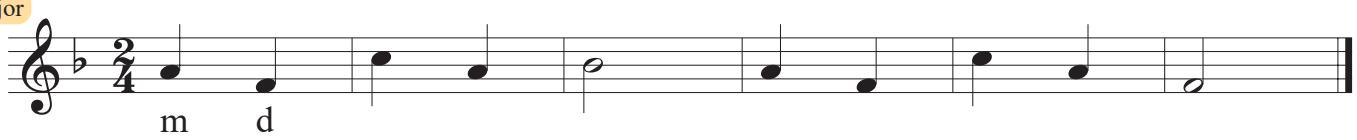


3



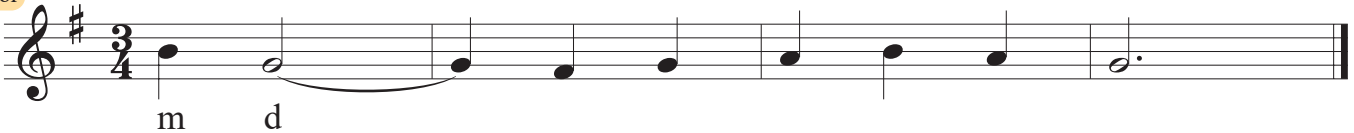
F Major

4



G Major

5



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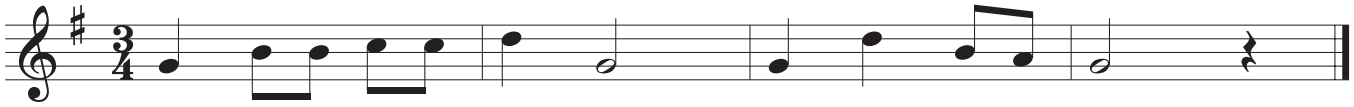

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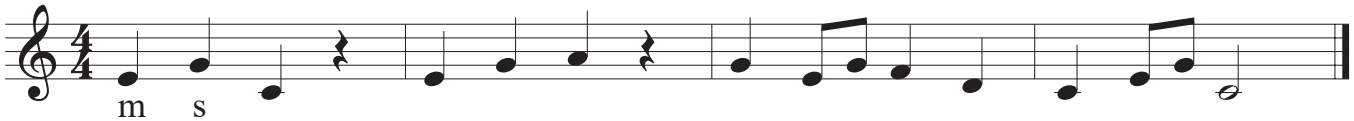
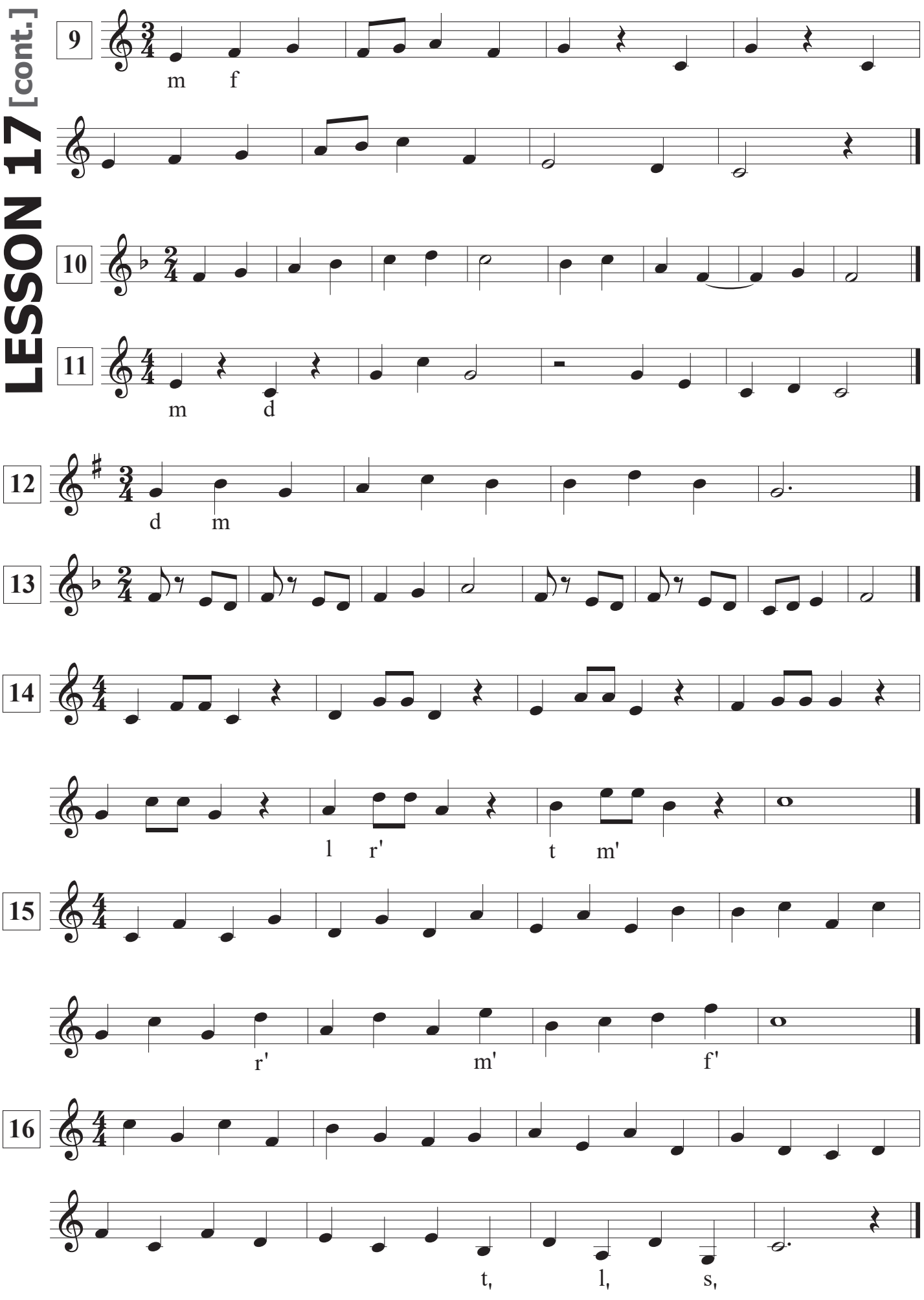
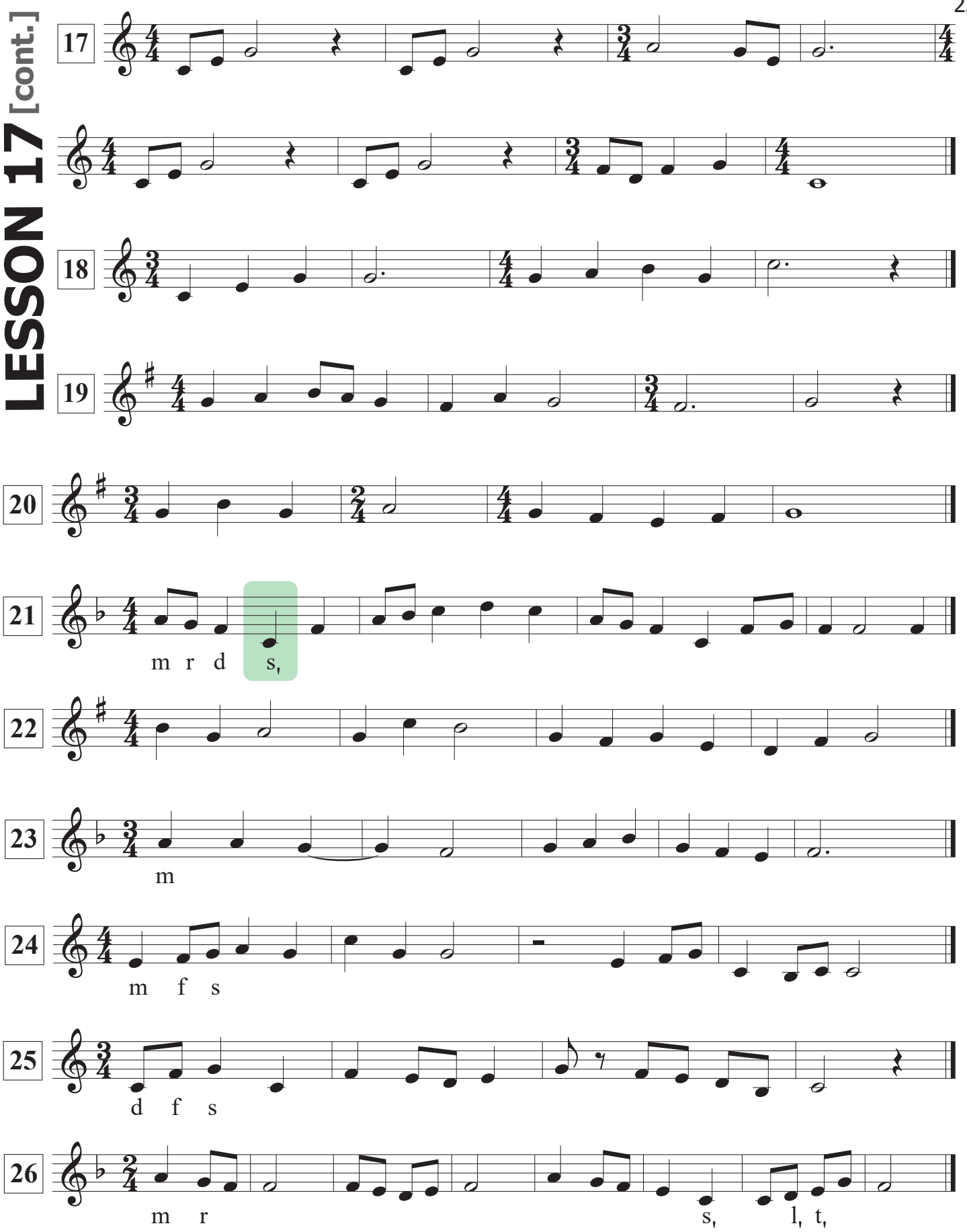


LESSON 17 [cont.]



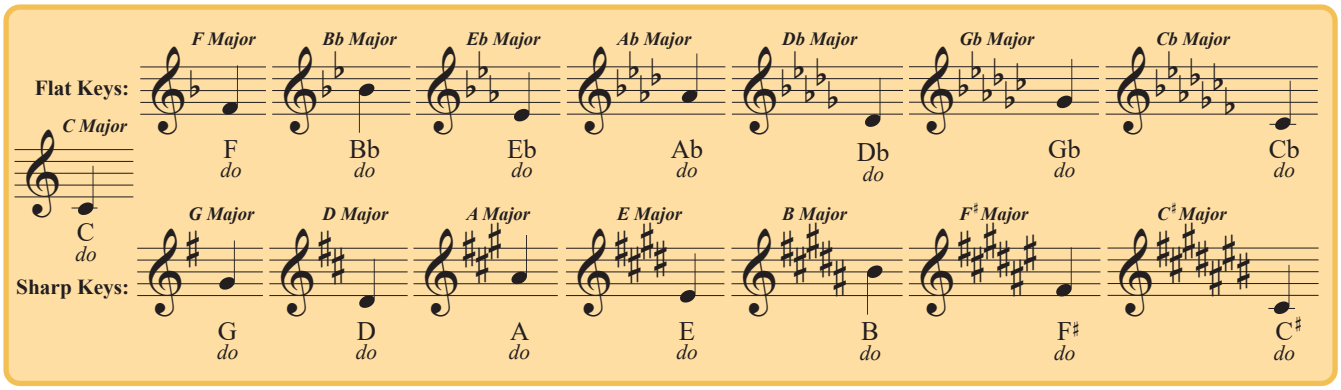
LESSON 17 [cont.]

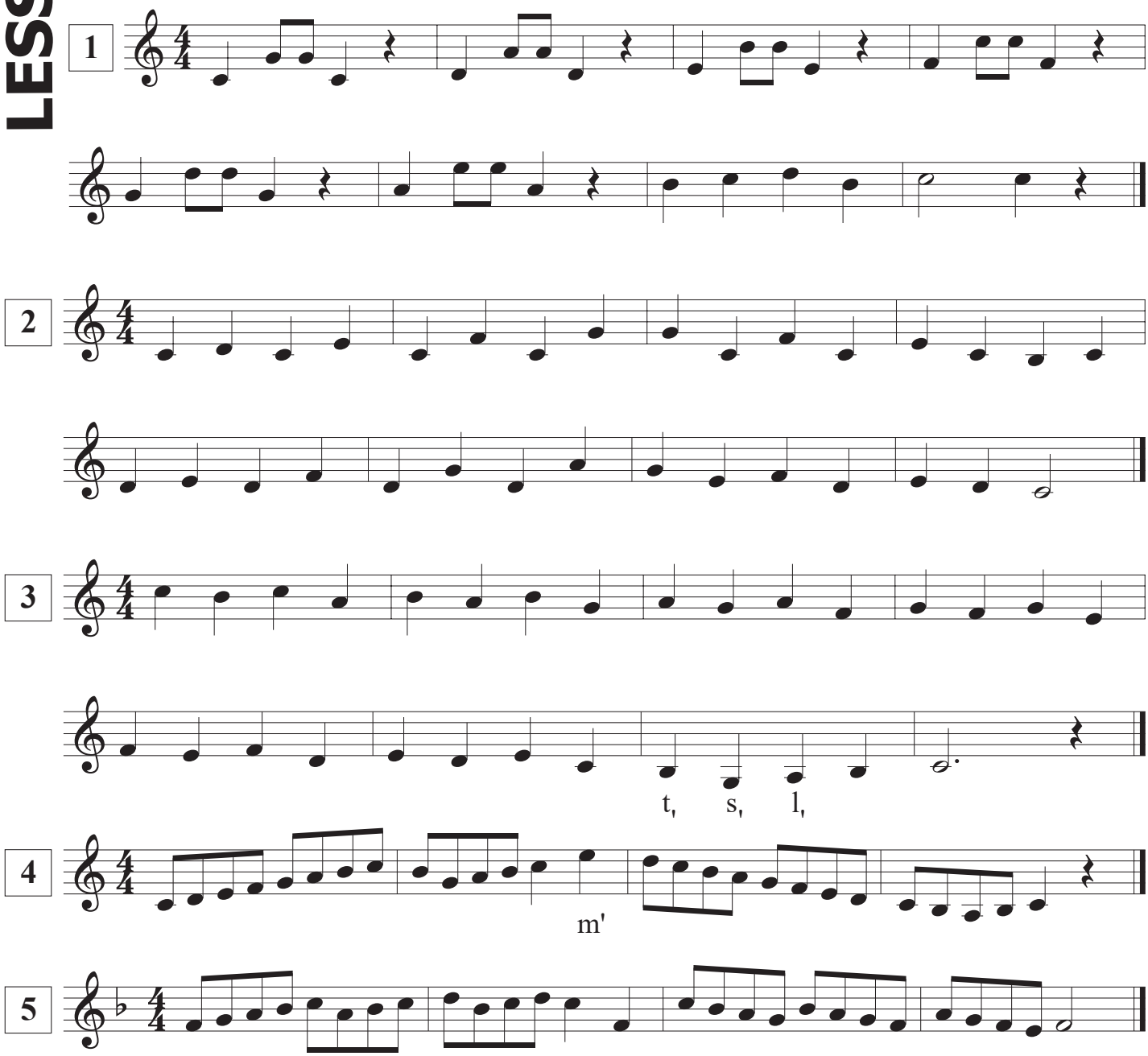


Level TWO E Complete: _____
Date

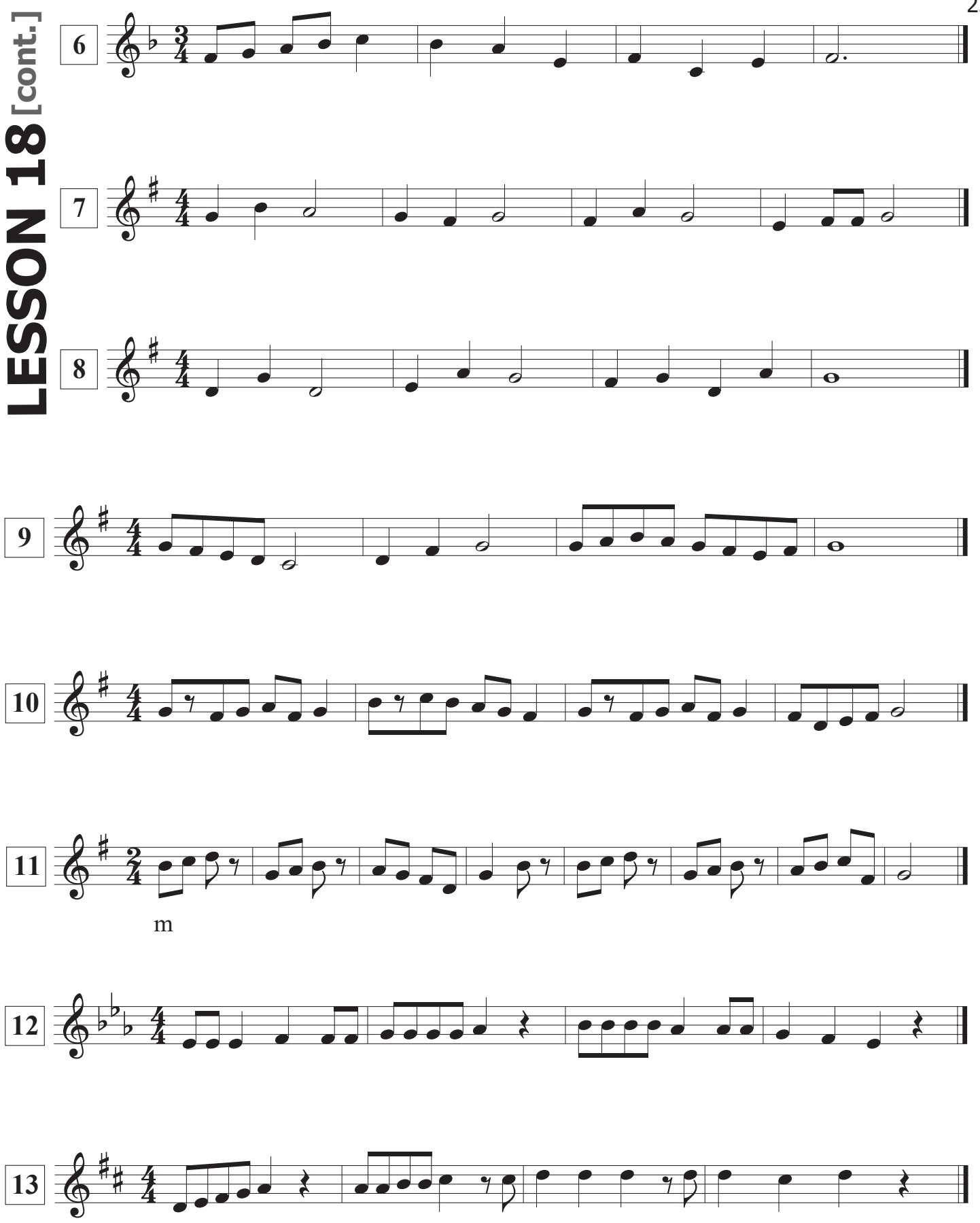
LESSON 18 [review]

TERMS & SYMBOLS





LESSON 18 [cont.]

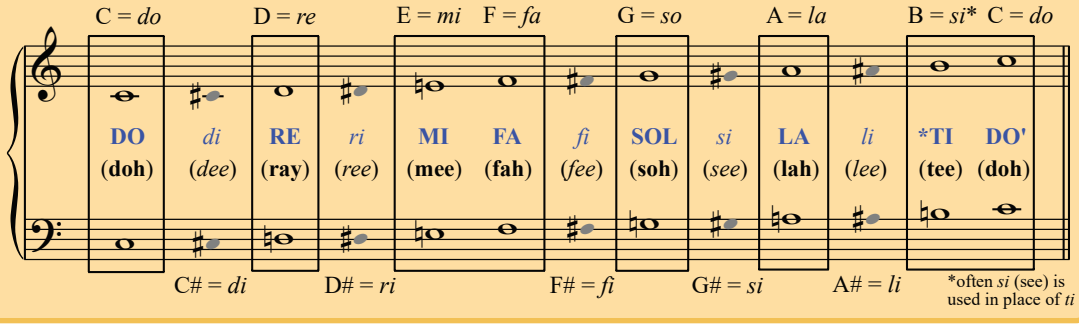


Level TWO F Complete: _____
Date

LESSON 19 [chromatics]

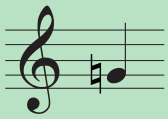
TERMS & SYMBOLS

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.

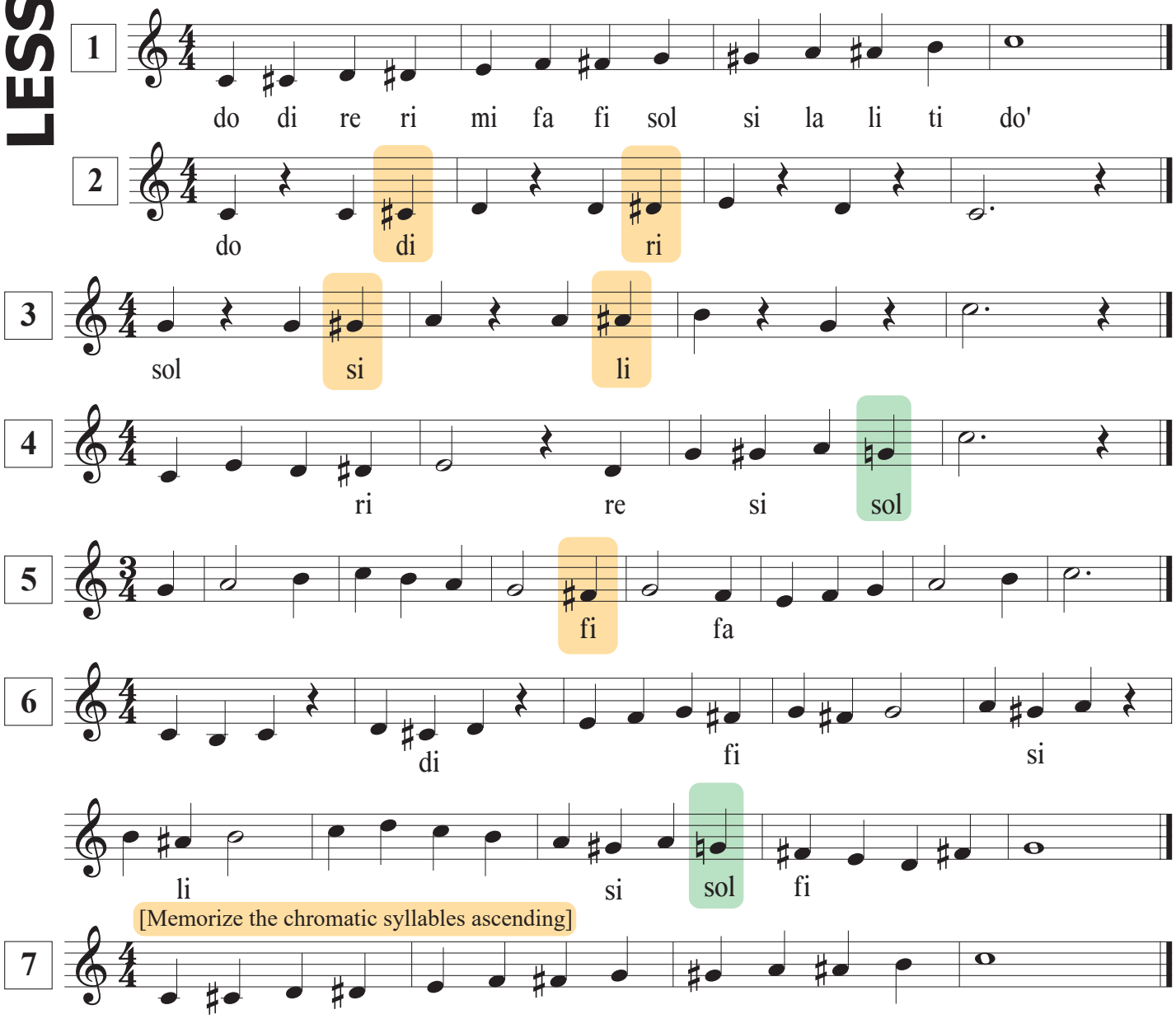


NOTES

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



G natural

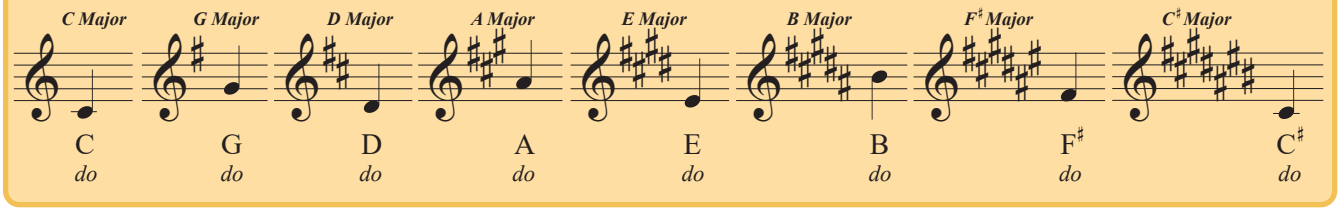


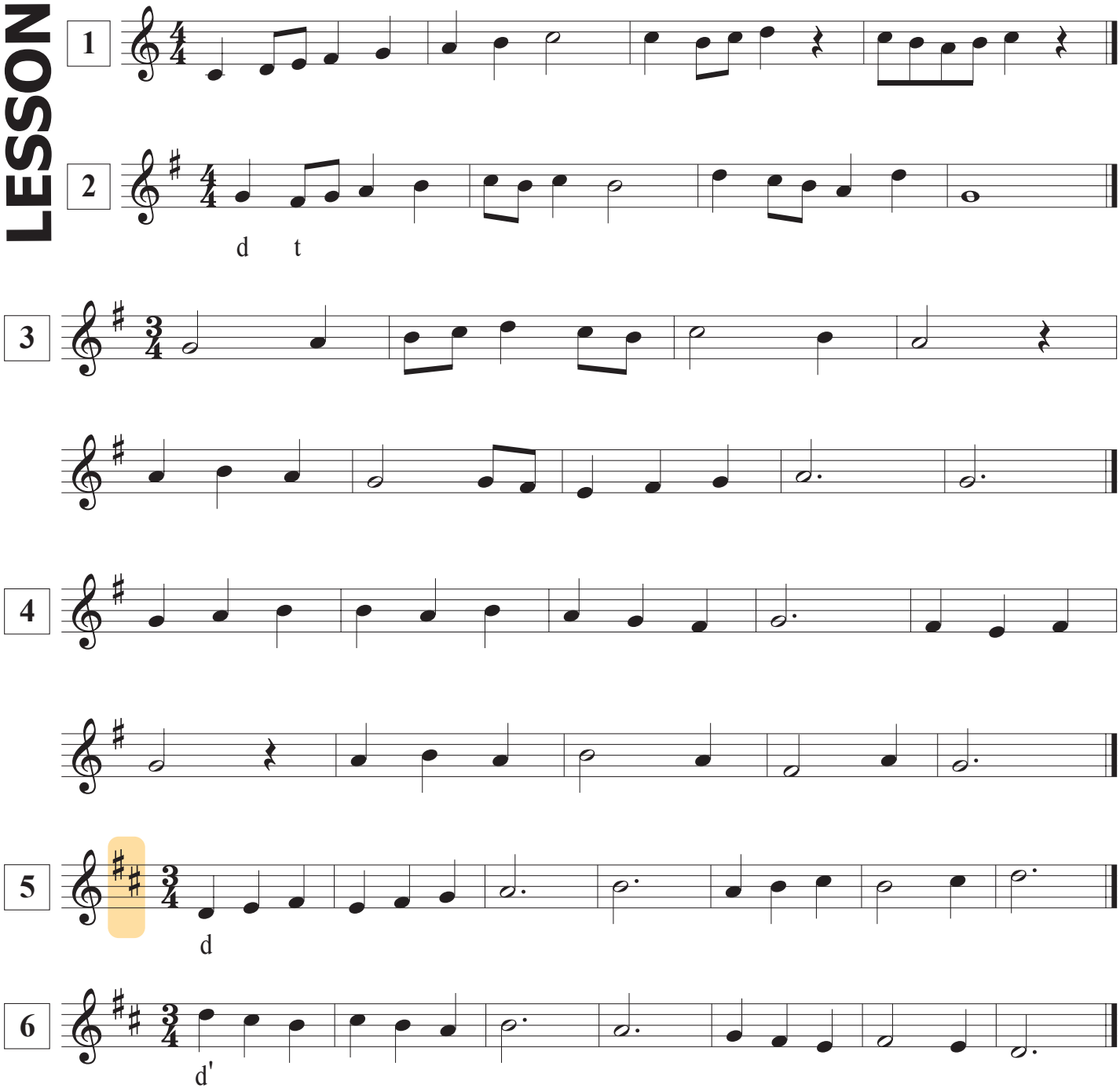
Level THREE A Complete: _____ Date

LESSON 20 [sharp keys]

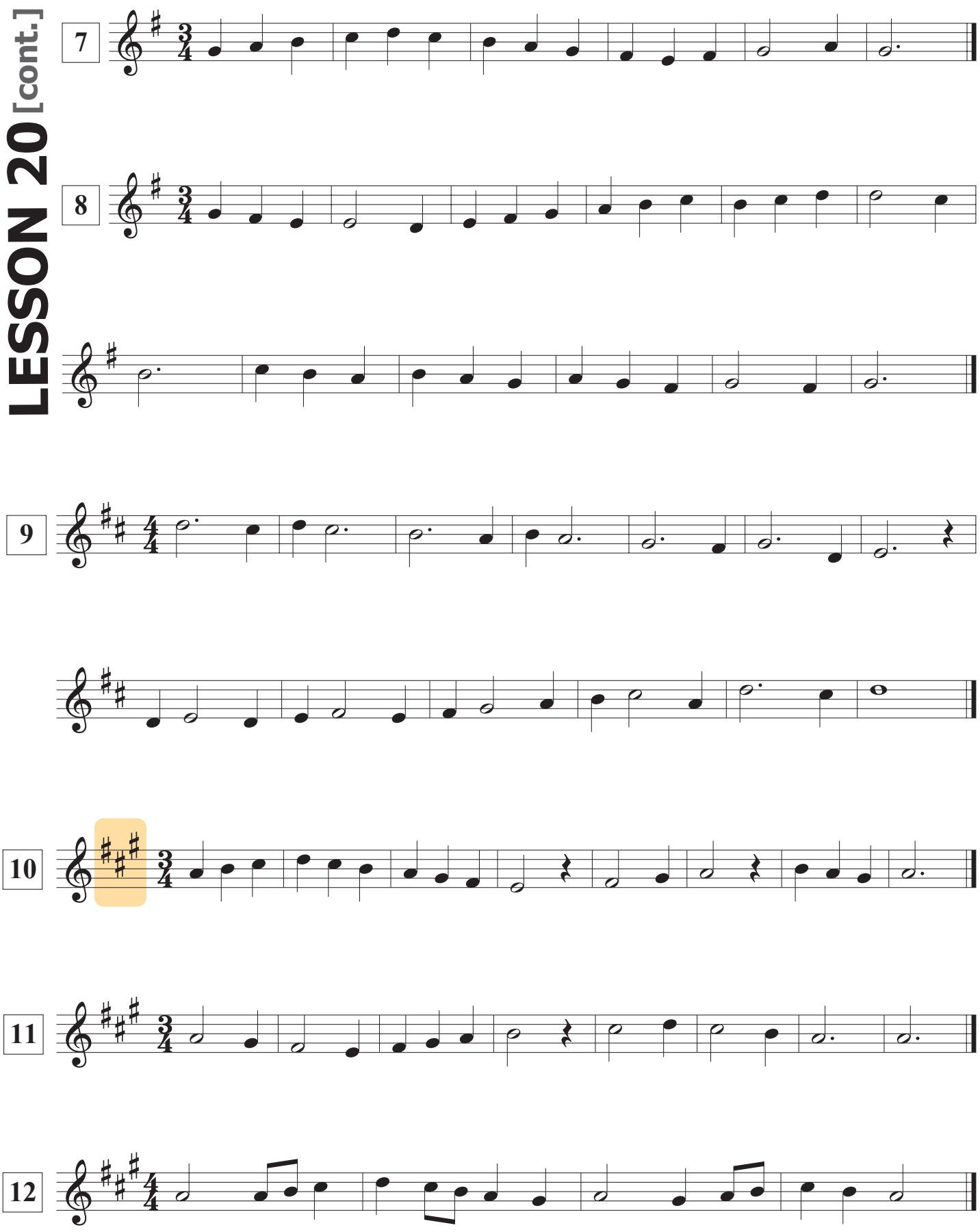
TERMS & SYMBOLS

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 solfege pitch.





LESSON 20 [cont.]



Level THREE B Complete: _____ Date

LESSON 21 [♩. ♪ /pick-ups]

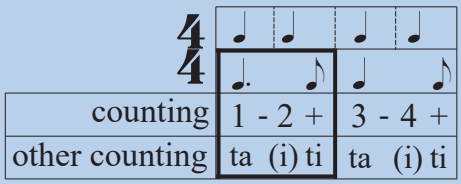
TIPS

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



1
si

2
si

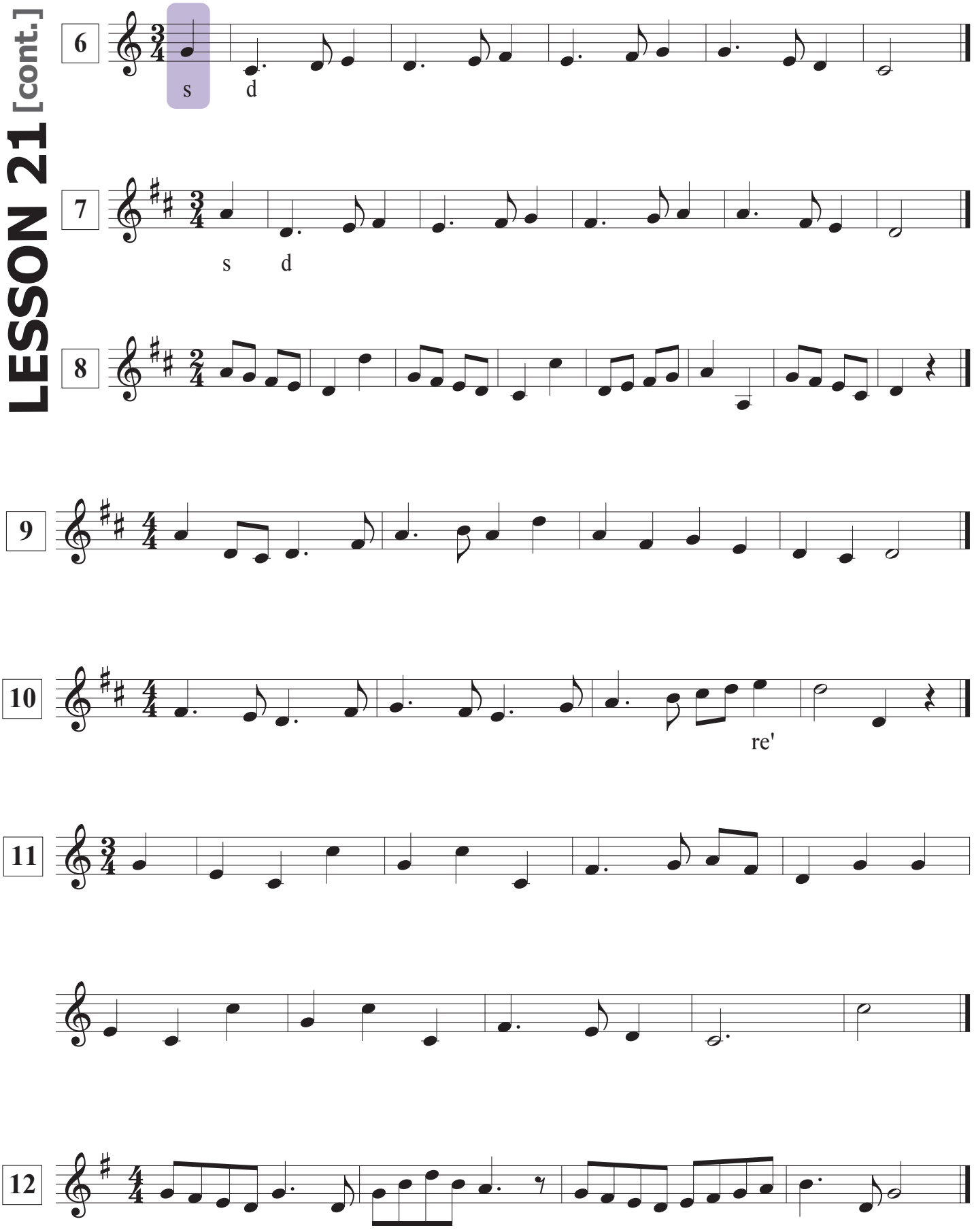
3

4
do do' re re'

mi'

5
fi

LESSON 21 [cont.]



Level THREE C Complete: _____ Date

LESSON 22 [directional signs]

TERMS & SYMBOLS

1 / 2 **1st and 2nd endings** are used when different endings should be played at the end of a repeated passage.

Repeat signs enclose a passage that should be played more than once.

𝄋 **Segno** means "sign" and is used with the marking D.S.

D.S. **Dal Segno** means "from the sign" and indicates to go to the nearest sign.

Coda **Coda** indicates a forward jump to the ending passage.

D.C. **Da Capo** means "from the top" and indicates to repeat from the beginning.

Fine means the end.

RHYTHM

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

(ti - ti-ri) = **eighth note / sixteenth notes** *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 ti ri ti ri ti ri	ti ti ri ti ri ti ri	ti ti ri ti ri ti ri

1 s d

2

3 m f

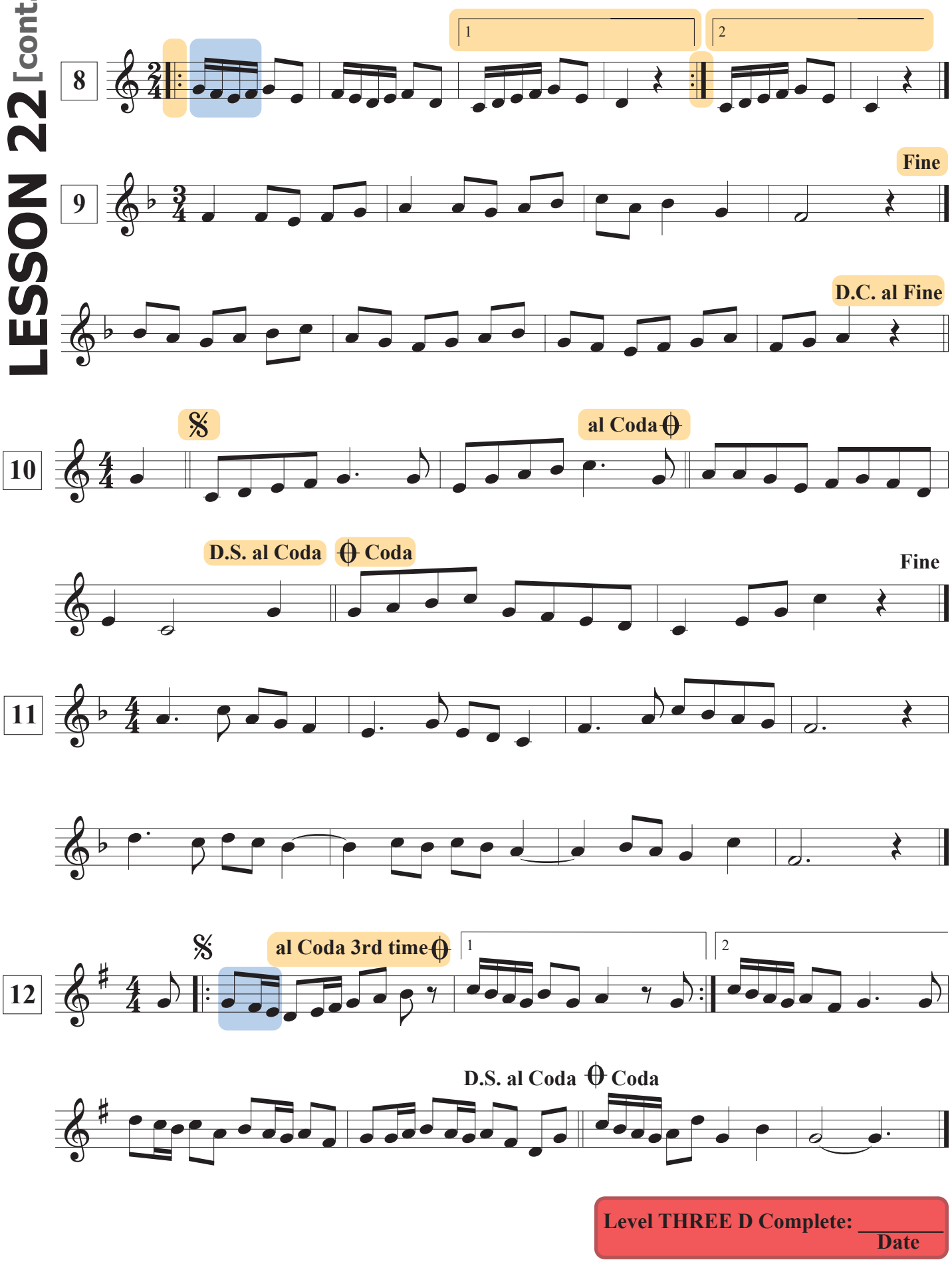
4 s

5 m f

6

7 m f s

LESSON 22 [cont.]

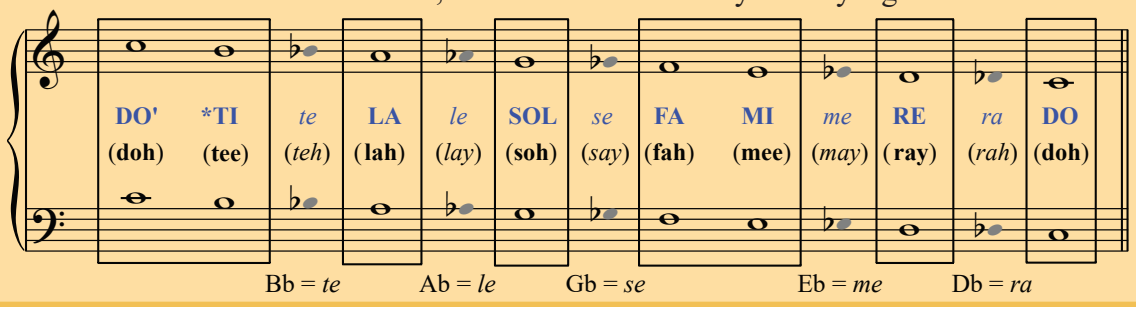


Level THREE D Complete: _____ Date

LESSON 23 [chromatics]

TERMS & SYMBOLS

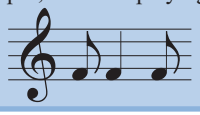
The chromatic scale is comprised entirely of half steps. Below you see the solfege syllables and their pronunciation for each descending half step. Remember when using "***movable do**,*" *do* is always the first note of the scale, which is determined by the key signature.



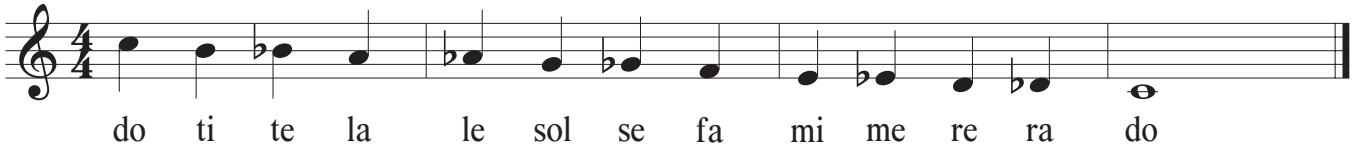
A **perfect (P)** interval includes unison, octaves, fourths and fifths.
A **major (M)** interval is only used for seconds, thirds, sixths and sevenths within the key signature.
A **minor (m)** interval occurs when a major interval is made one half step smaller. This can happen by lowering the top note 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



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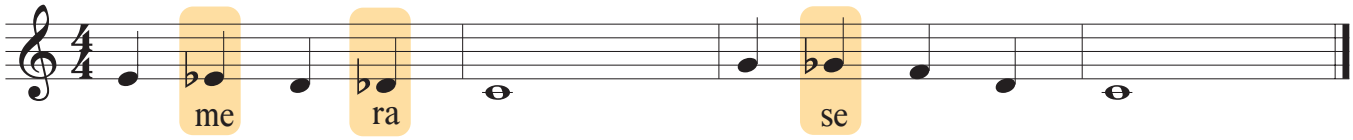

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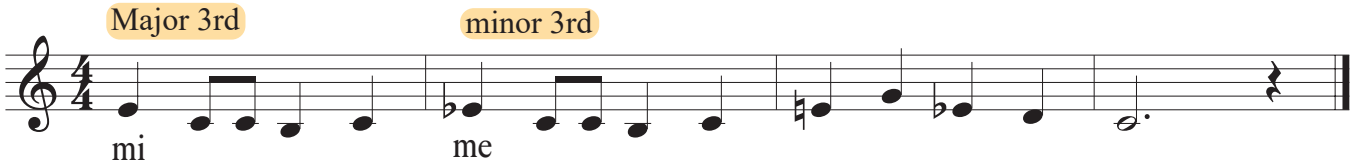

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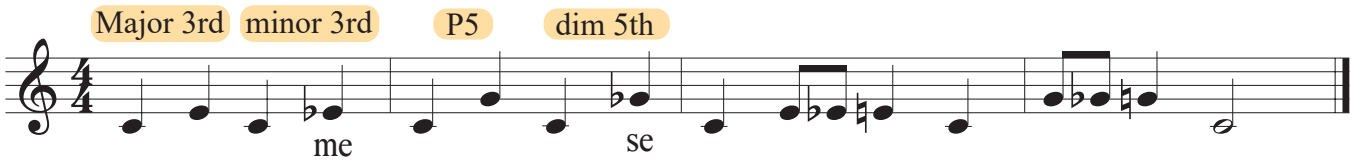

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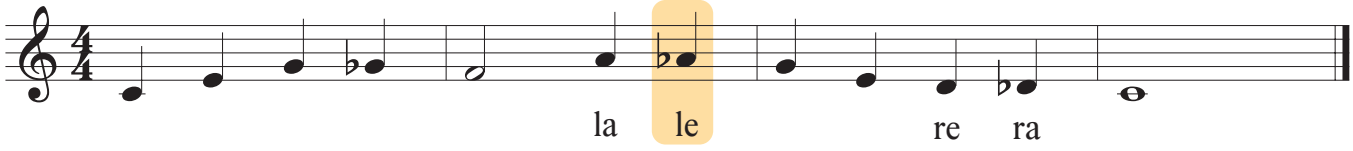
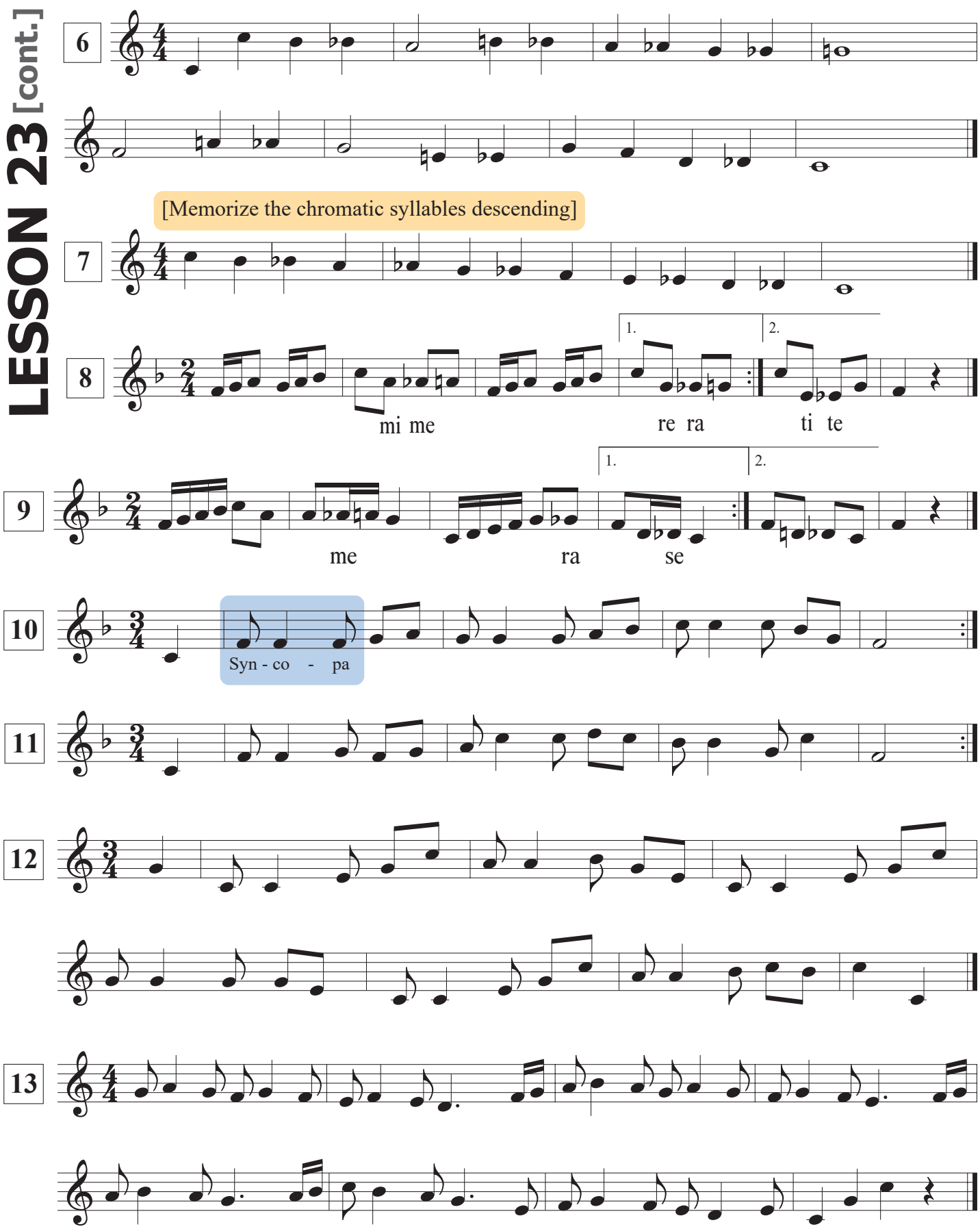


LESSON 23 [cont.]

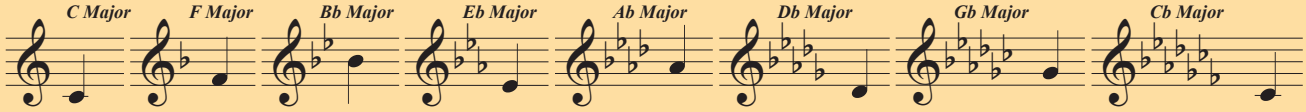


Level THREE E Complete: _____ Date

LESSON 24 [flat keys]

TERMS & SYMBOLS

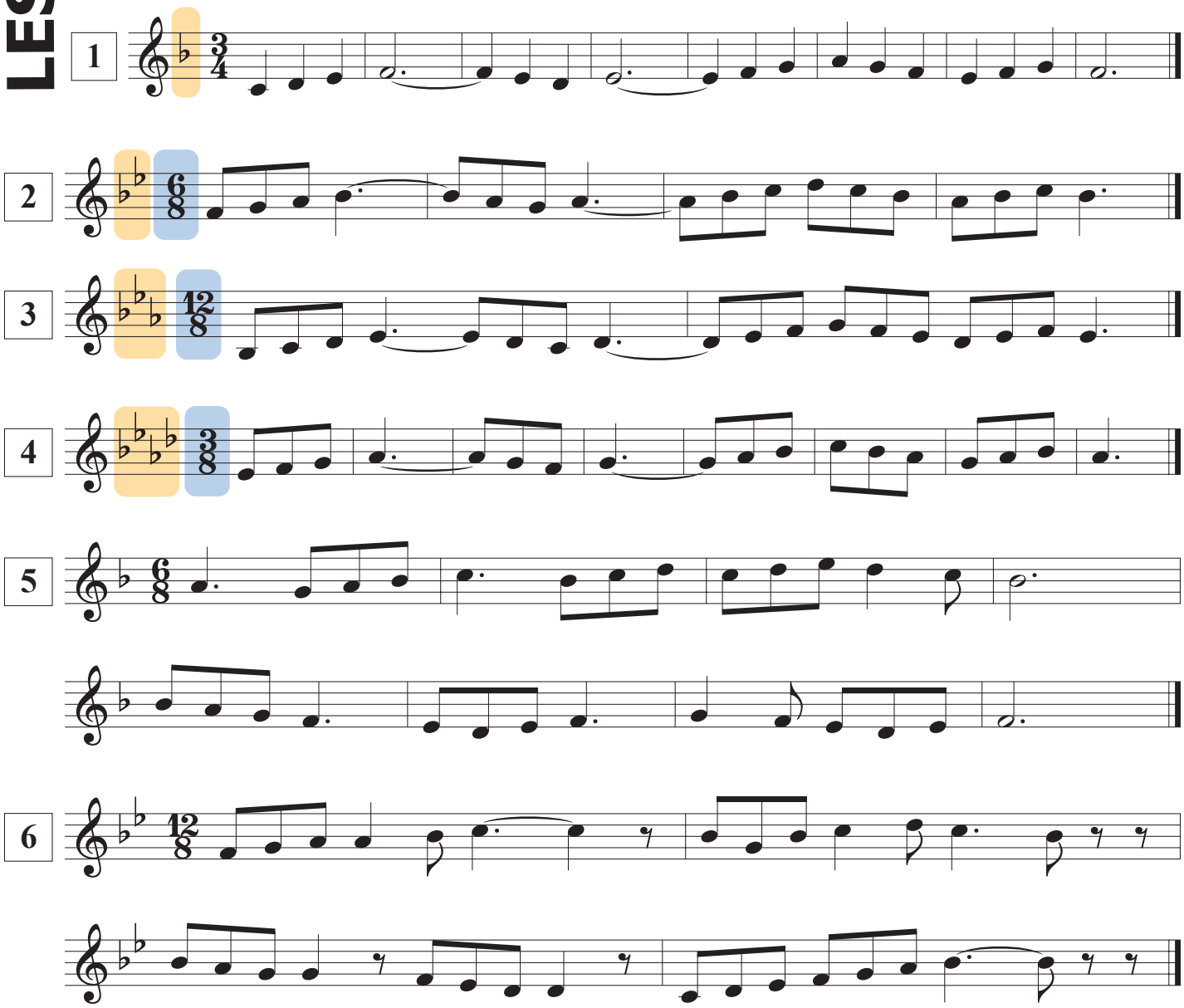
Below are the key signatures and starting *"do"* solfeggio for every flat key signature. ***Before*** you sing an exercise, ***always*** state the key, what pitch *do* is, and the starting solfege pitch.



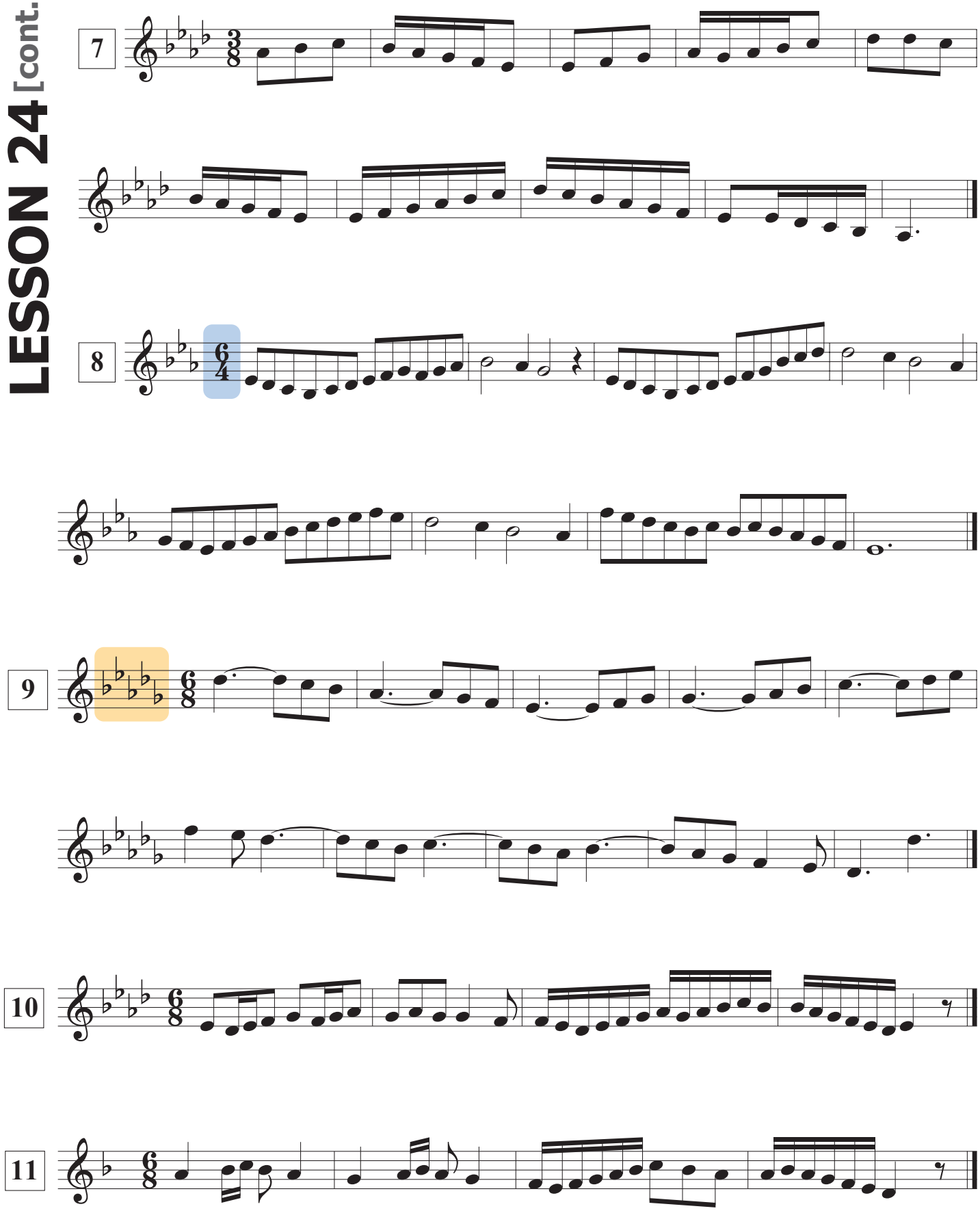
C	F	Bb	Eb	Ab	Db	Gb	Cb
do	*do*	*do*	*do*	*do*	*do*	*do*	*do*

RHYTHM

3/8 Three eighth note beats in a measure	6/8 Six eighth note beats in a measure	9/8 Nine eighth note beats in a measure	6/4 Six quarter note beats in a measure



LESSON 24 [cont.]

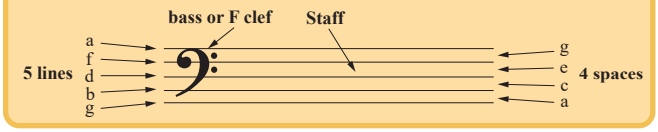


Level THREE F Complete: _____
Date

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.



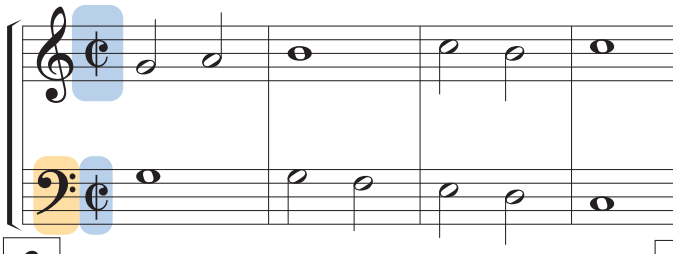
RHYTHM

¢ ***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



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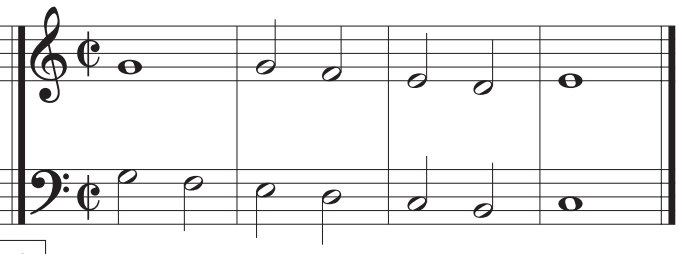

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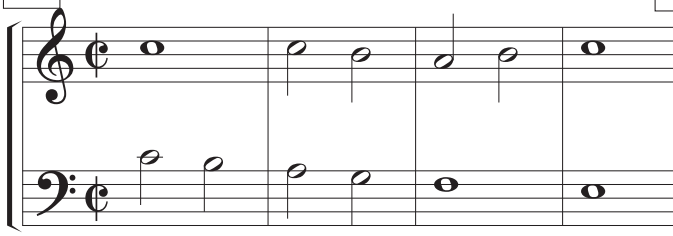

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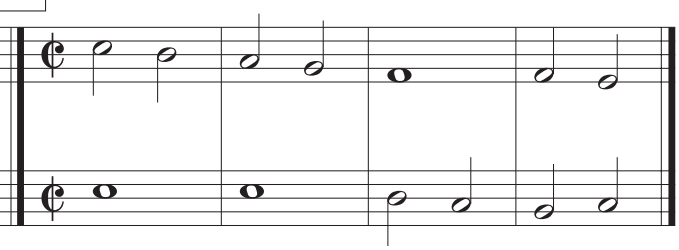

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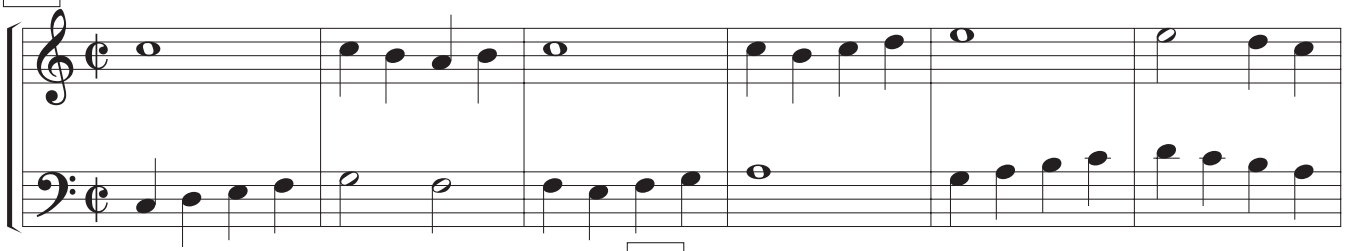

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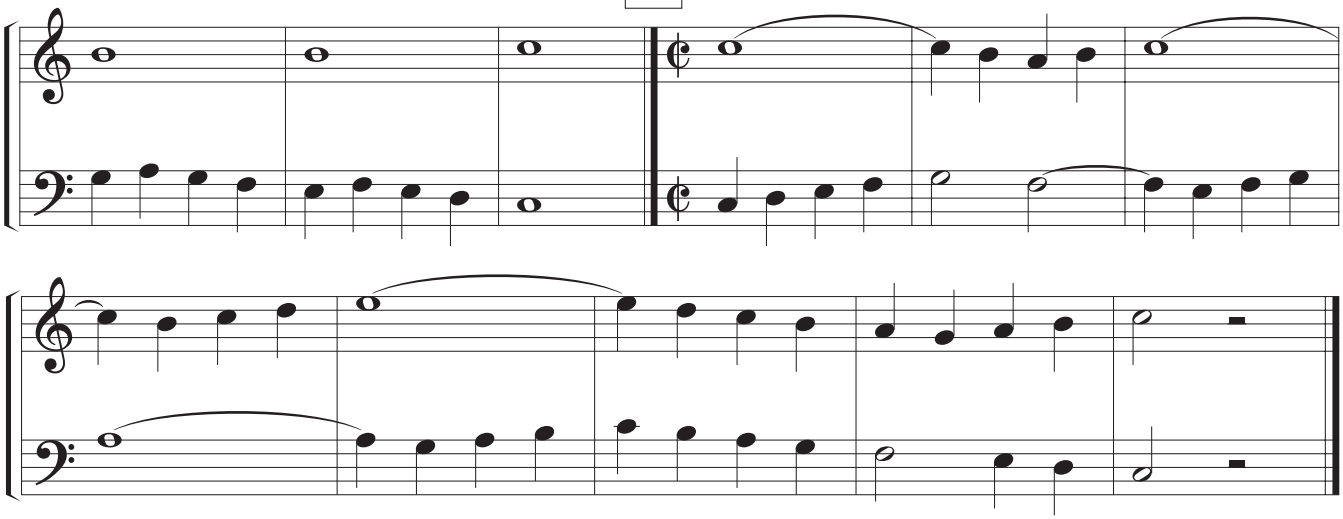
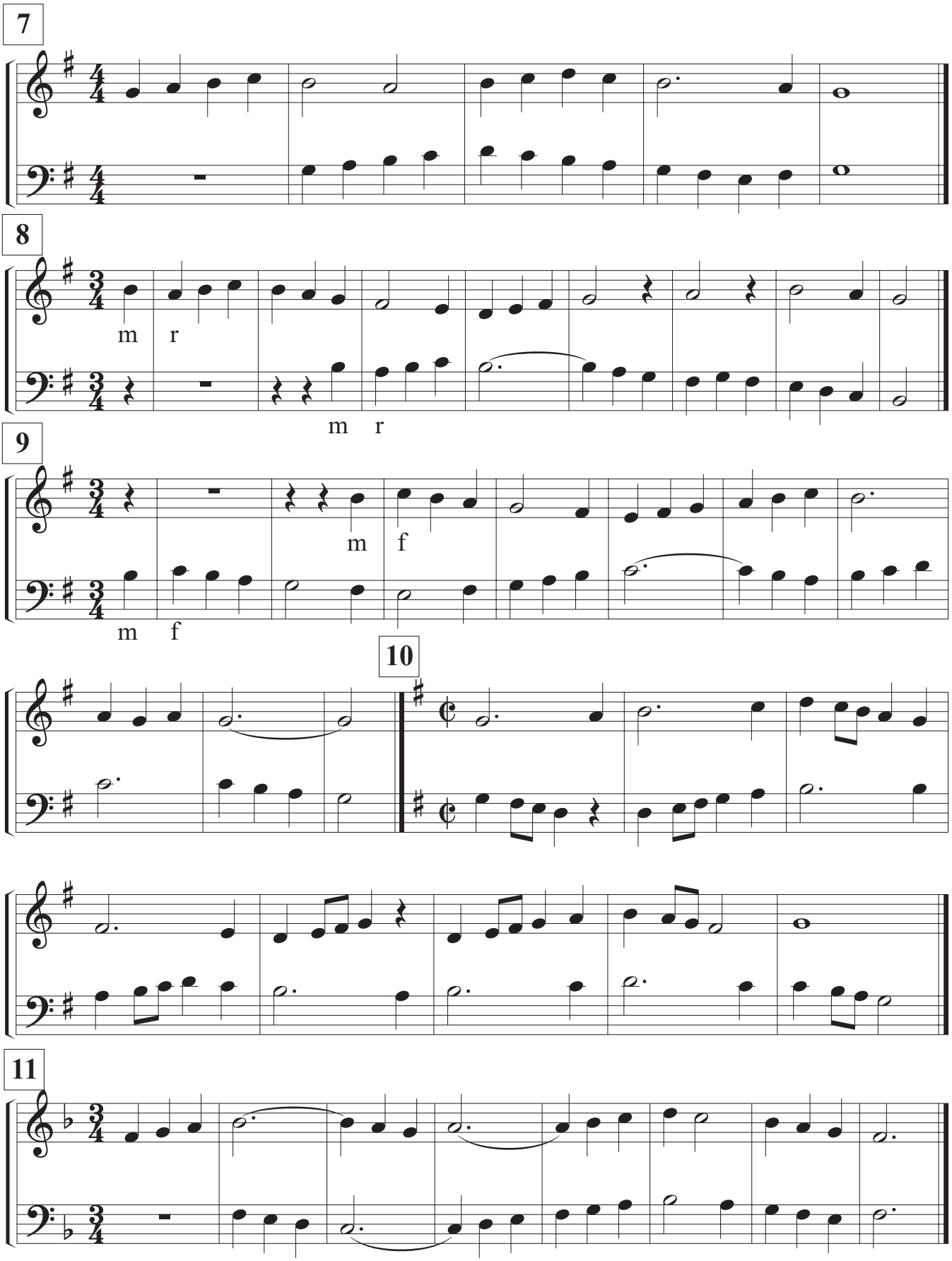
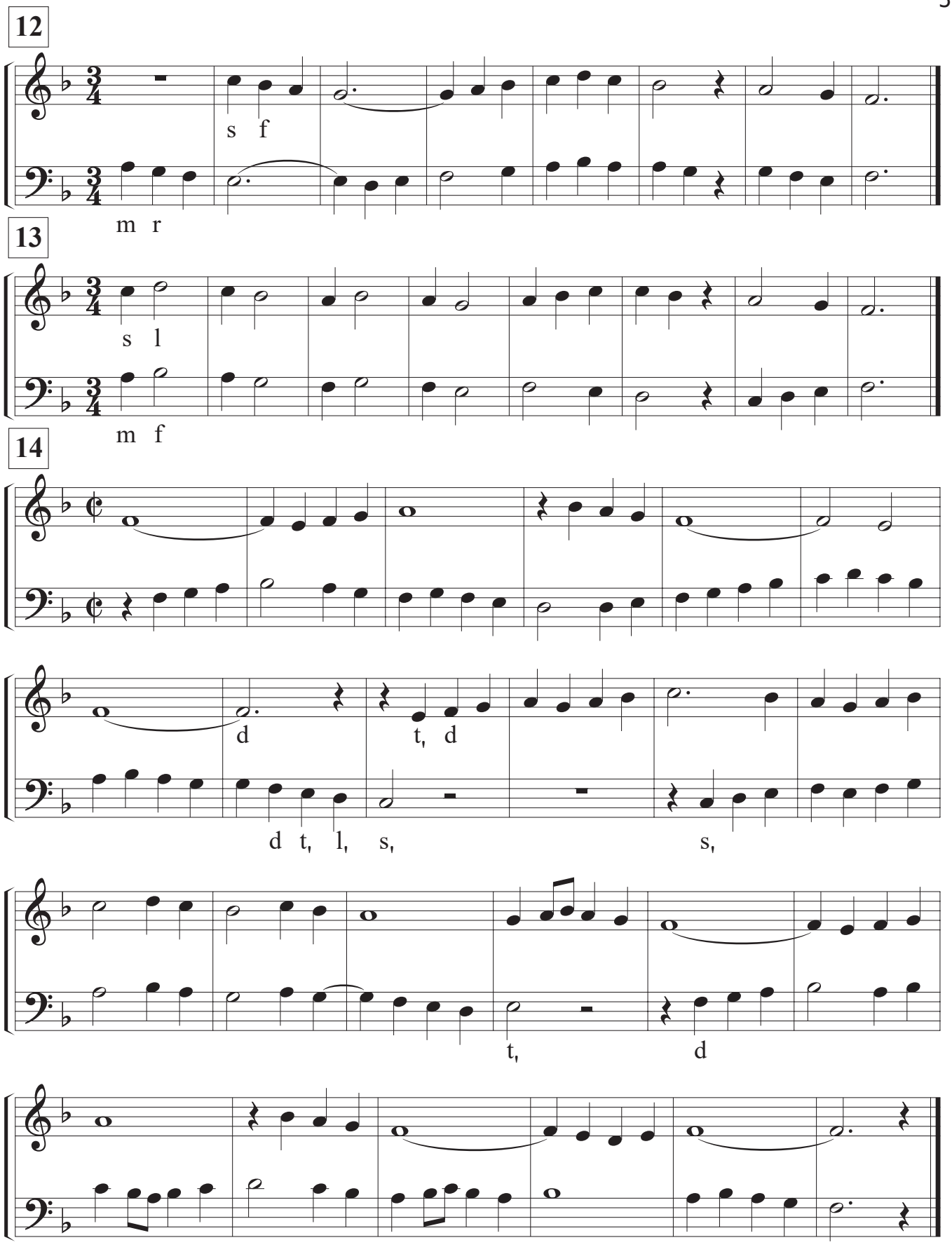


[taken from Melodia - pp. 21-25]

LESSON 25 [cont.]



LESSON 25 [cont.]



Level FOUR A Complete: _____
Date

LESSON 26 [Duets]

RHYTHM

Two half note beats in a measure

is the same as ¢

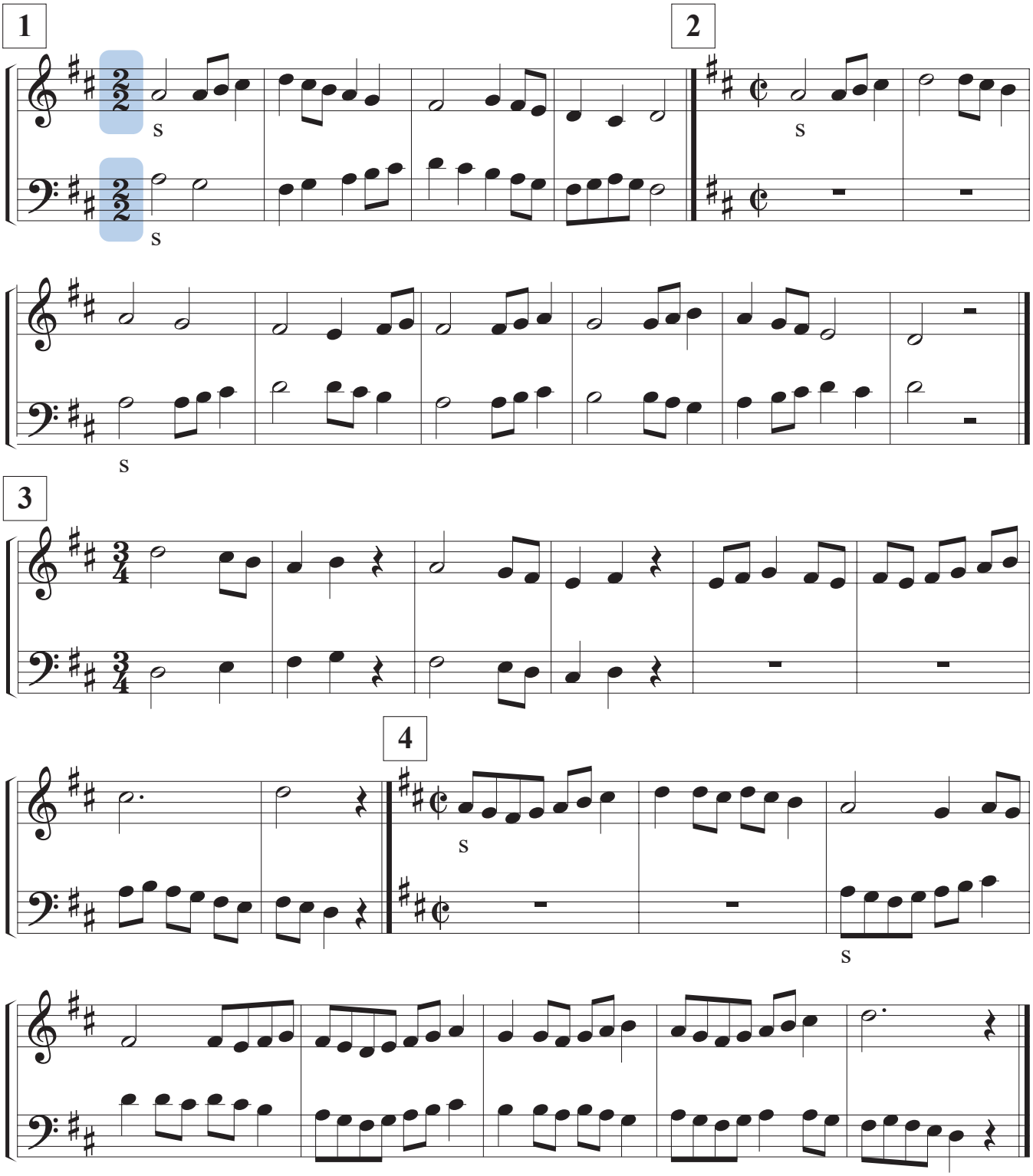
= dotted whole note
six beats of sound

RHYTHM COUNTING

6/4	𝅗𝅥 𝅗𝅥 𝅗𝅥
	𝅝·
counting	1 - 2 - 3 - 4 - 5 - 6
other counting	ta - ah - ah - ah - ah - ah

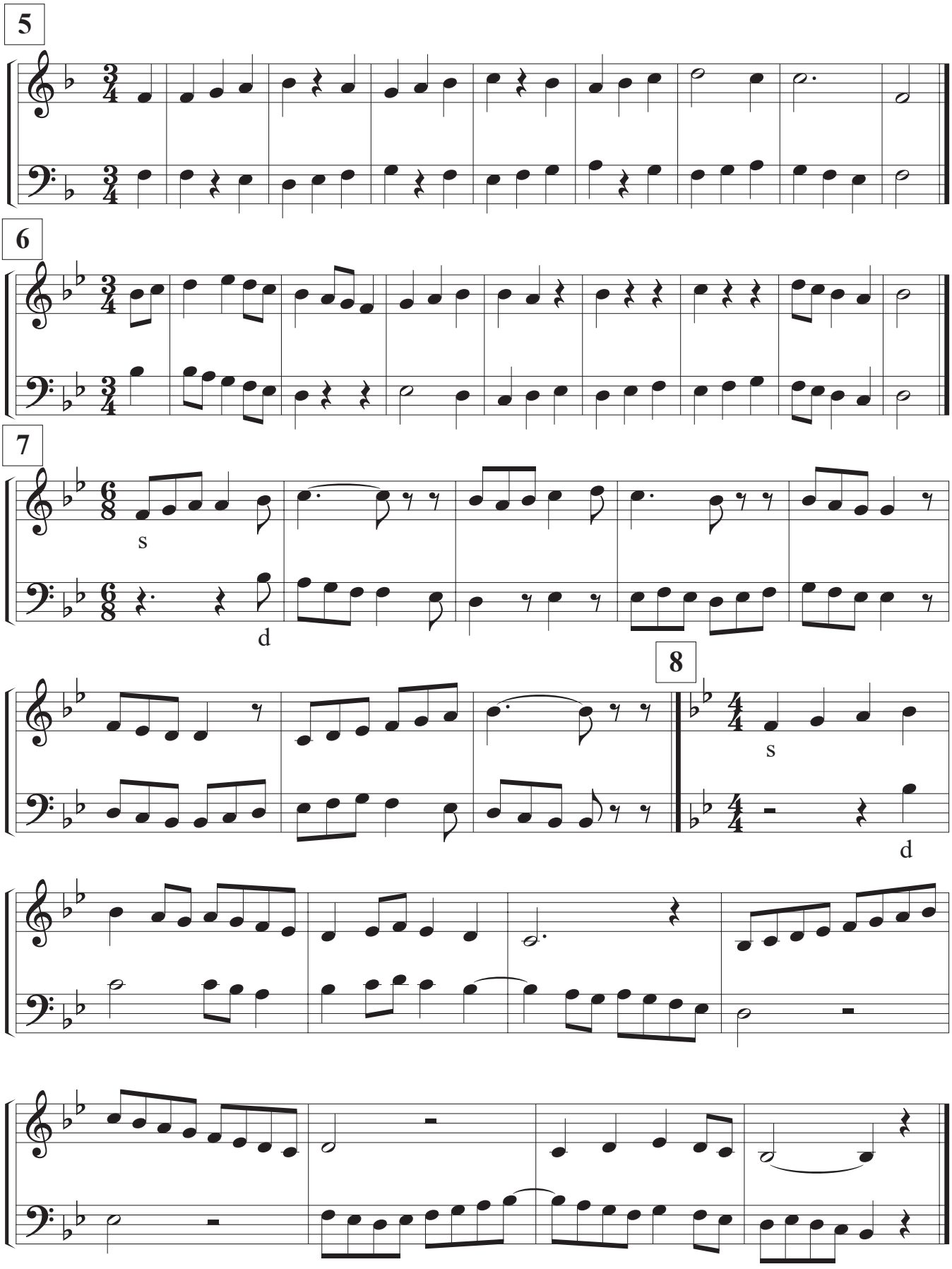
TIPS

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.

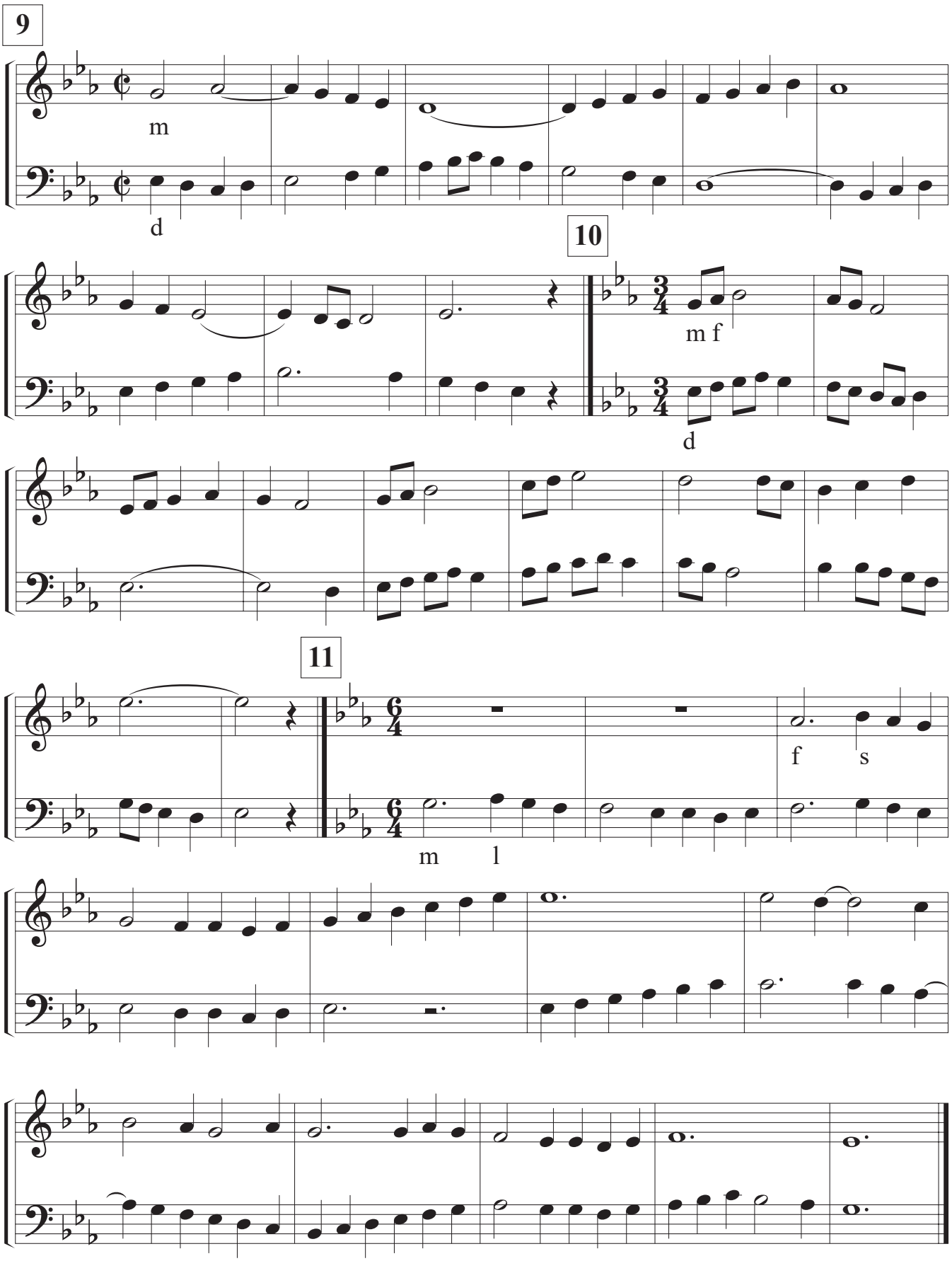


[taken from Melodia - pp. 26-29]

LESSON 26 [cont.]



LESSON 26 [cont.]



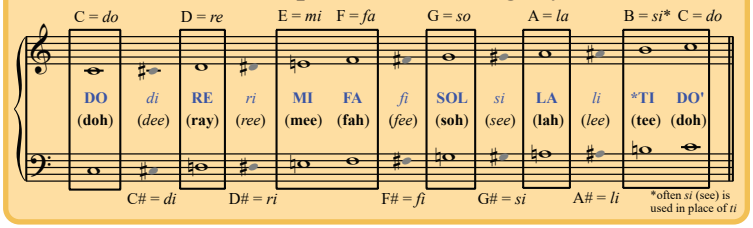
Level FOUR B Complete: _____ Date

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:

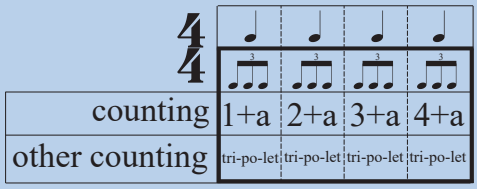


RHYTHM

3/2 Three half note beats in a measure

= eighth note triplet
one beat of sound

RHYTHM COUNTING



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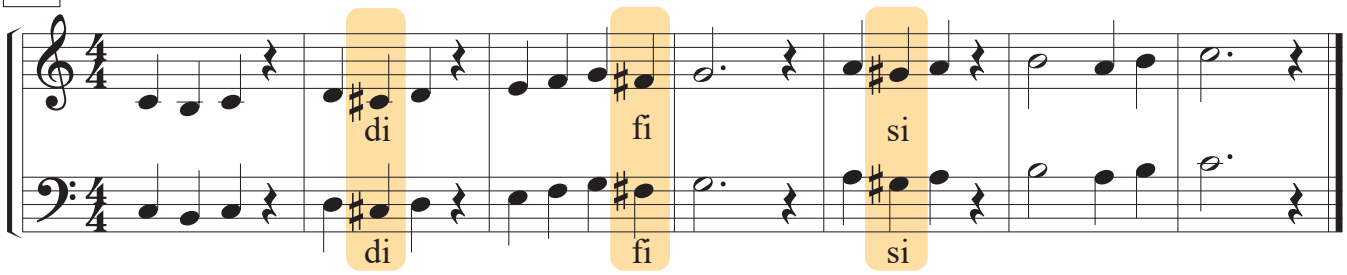

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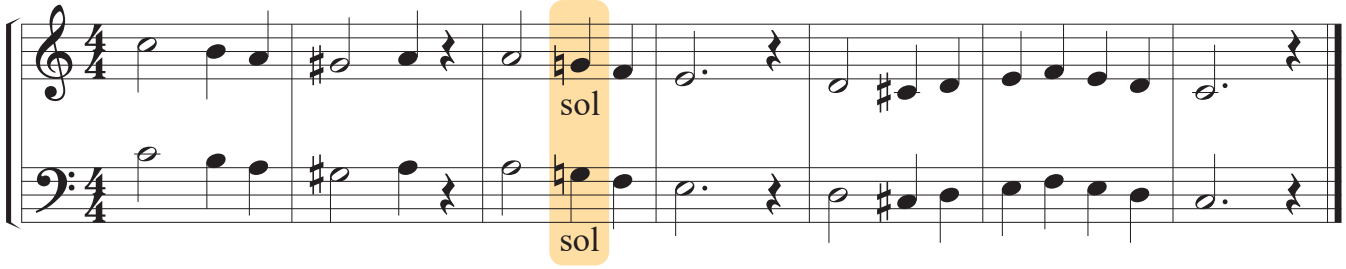

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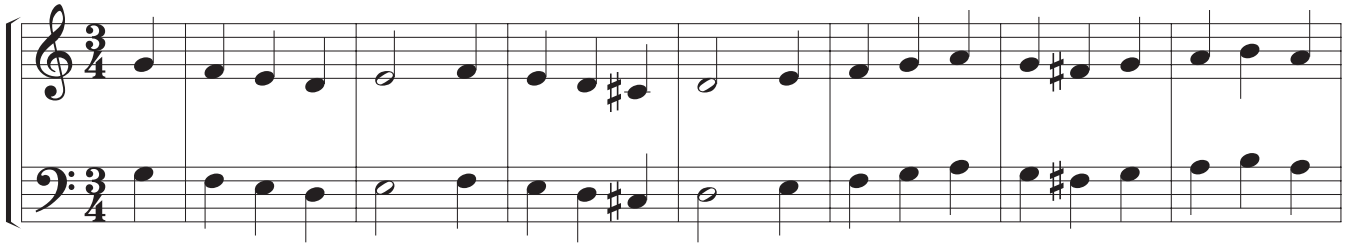
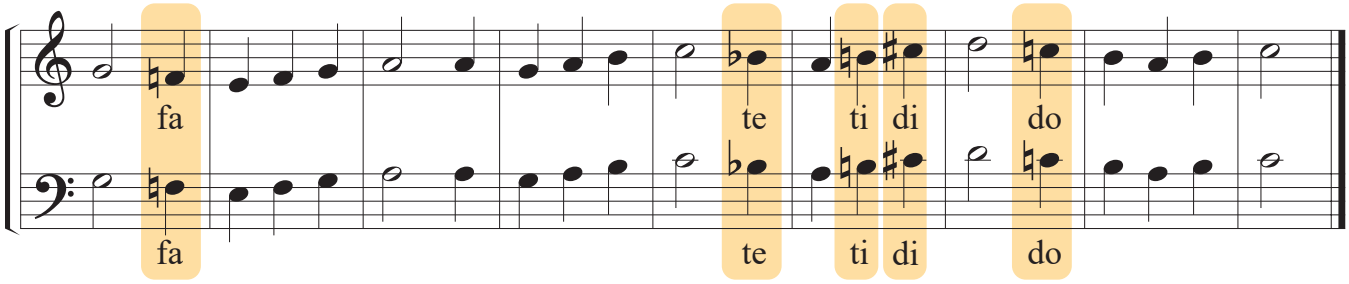
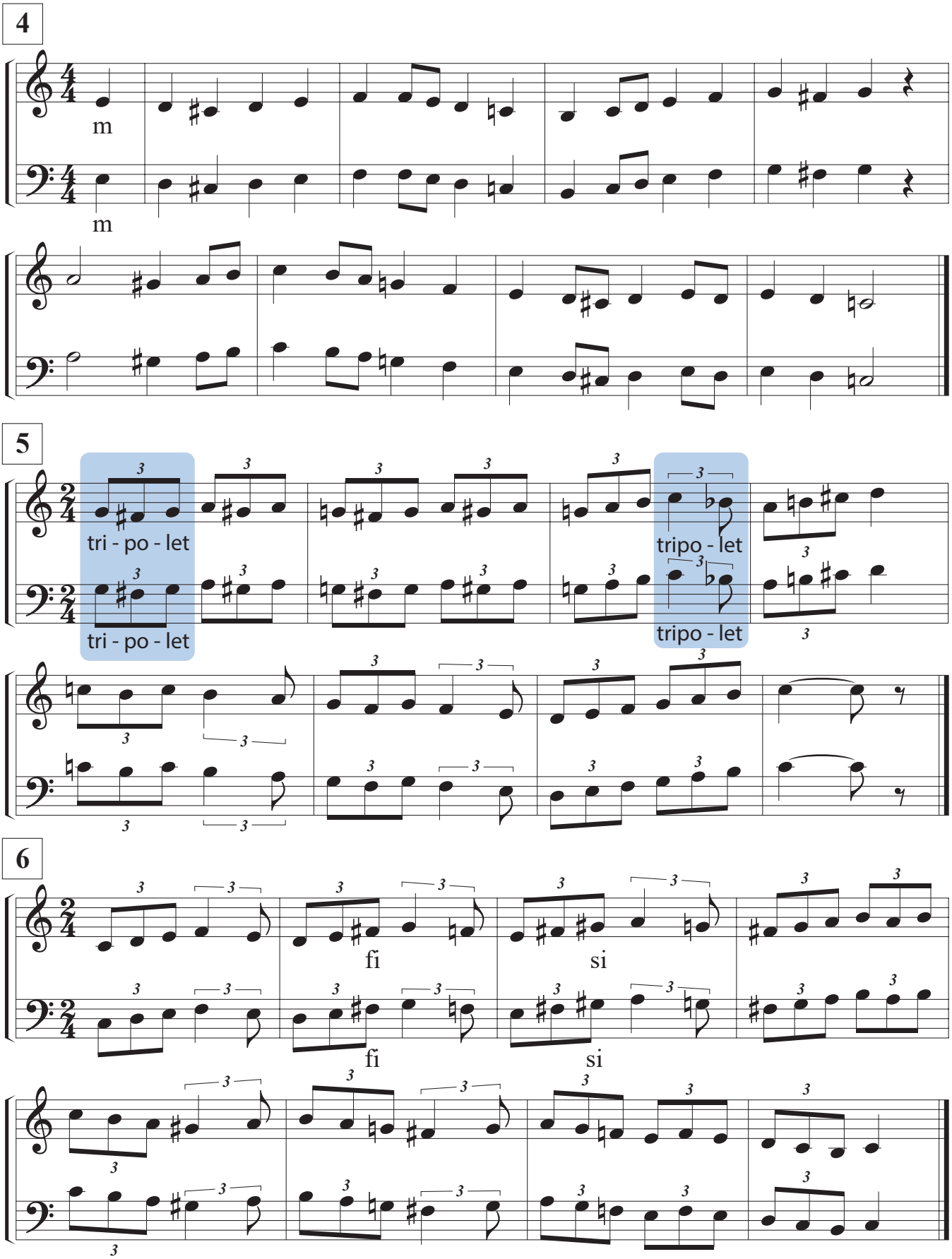




[taken from Melodia - pp. 47-54]

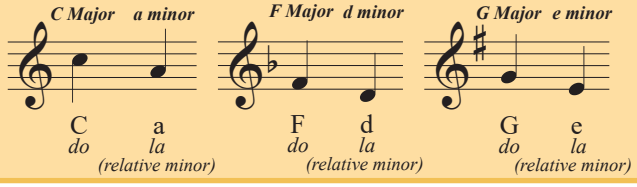
LESSON 27 [cont.]



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*.

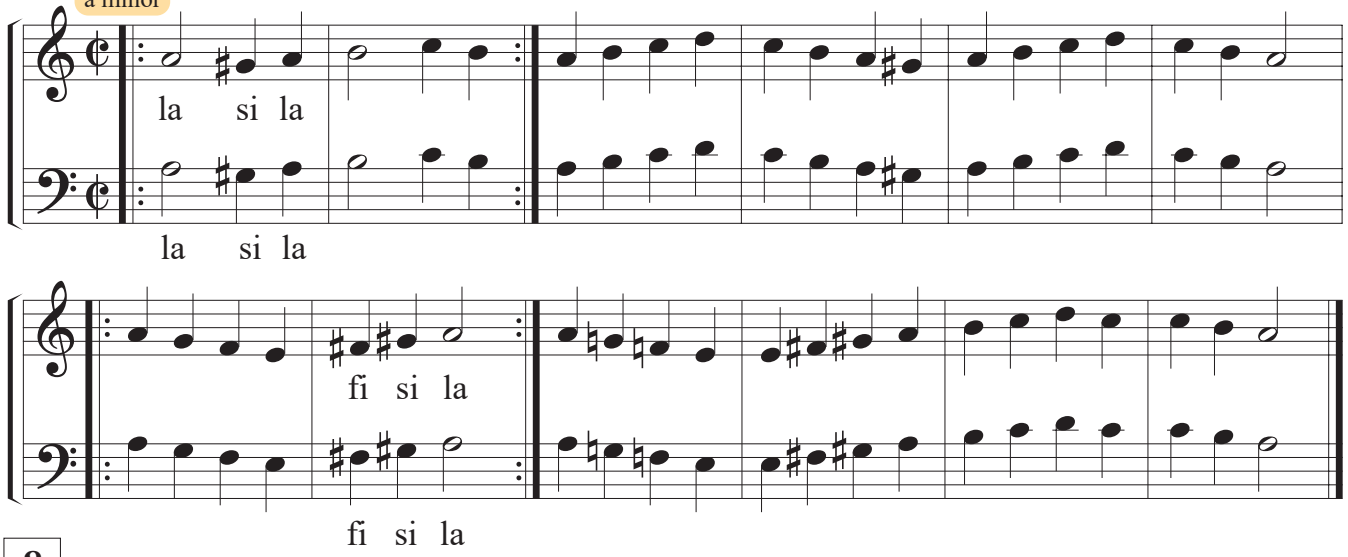


TIPS

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



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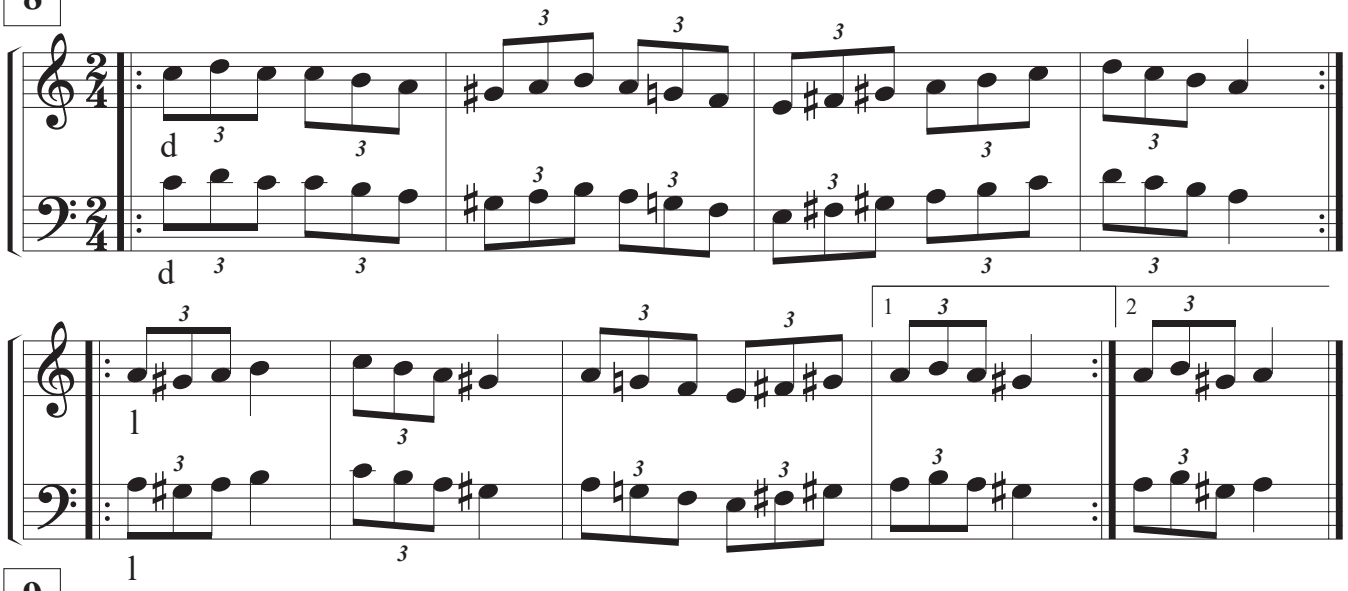
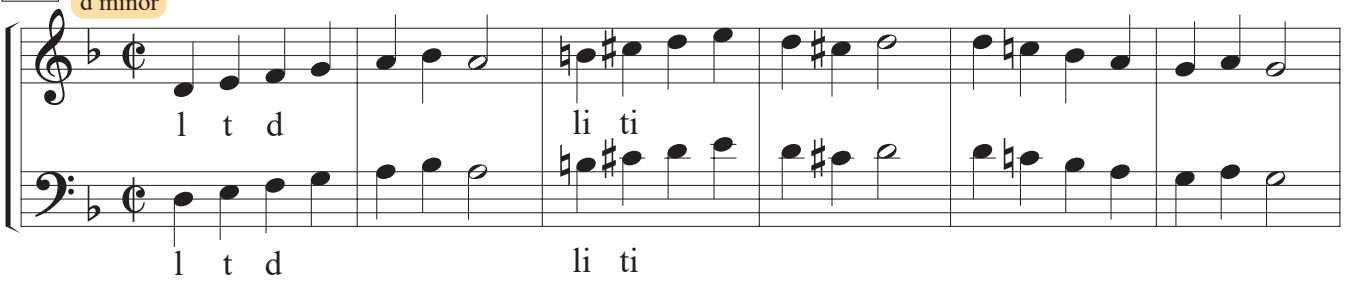
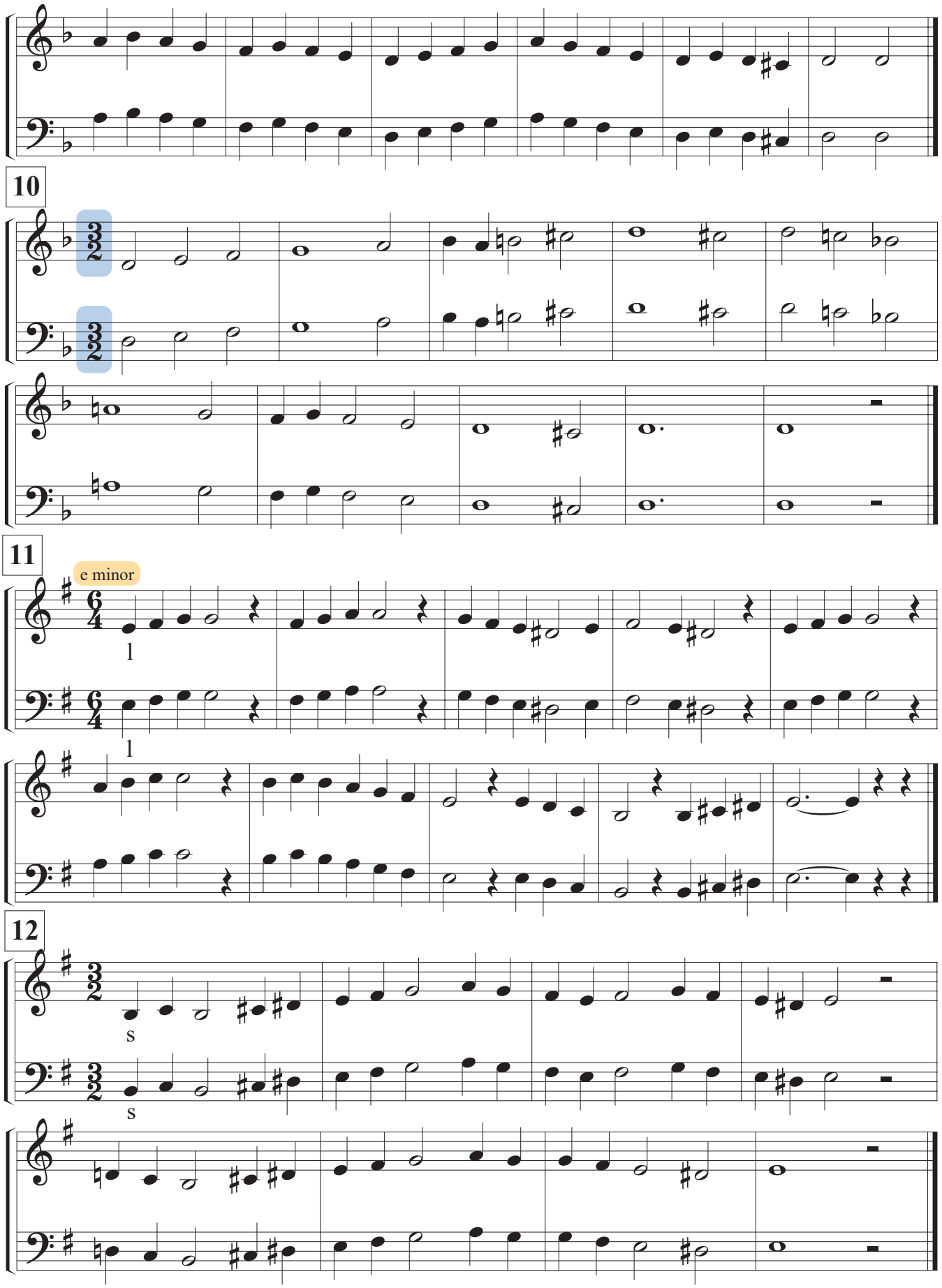


9 d minor



LESSON 27 [cont.]

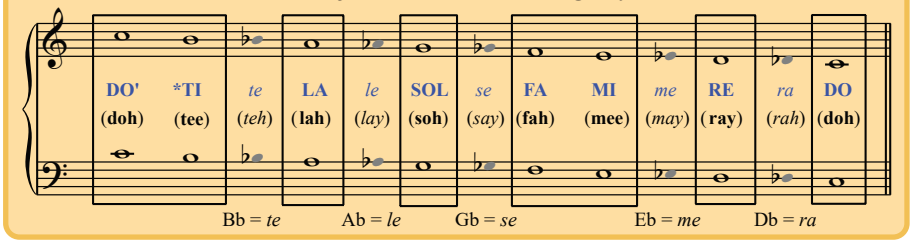


Level FOUR C Complete: _____ Date

LESSON 28 [chromatic tones]

TERMS & SYMBOLS

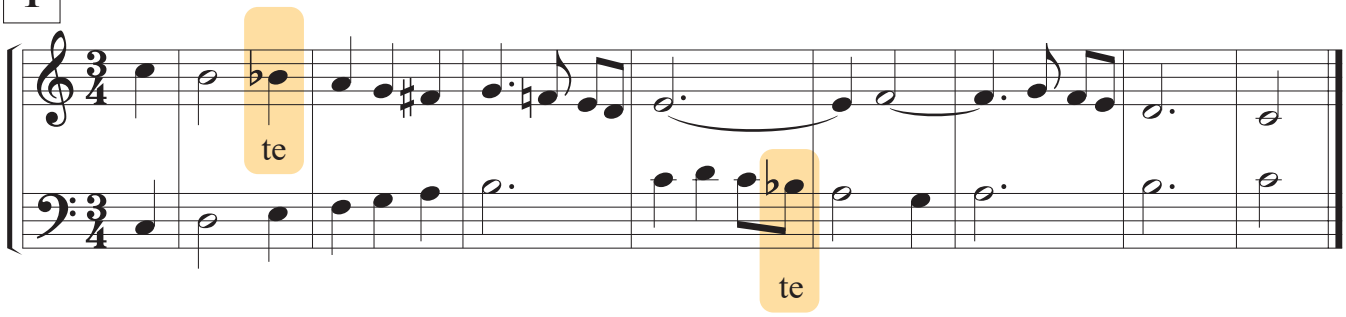
Here are the ***flat*** chromatic solfege syllables:



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



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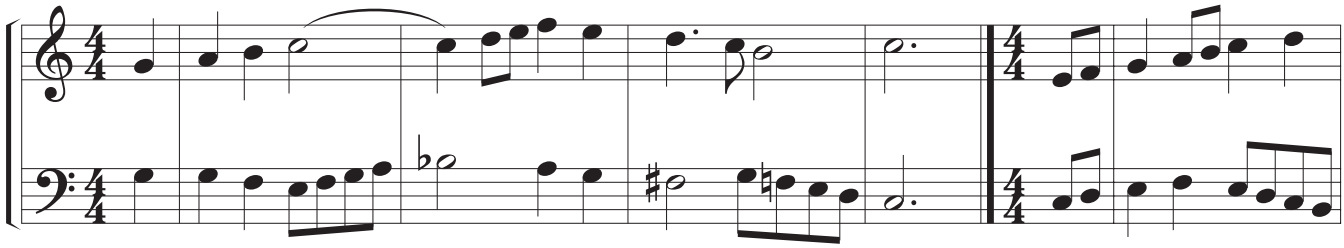
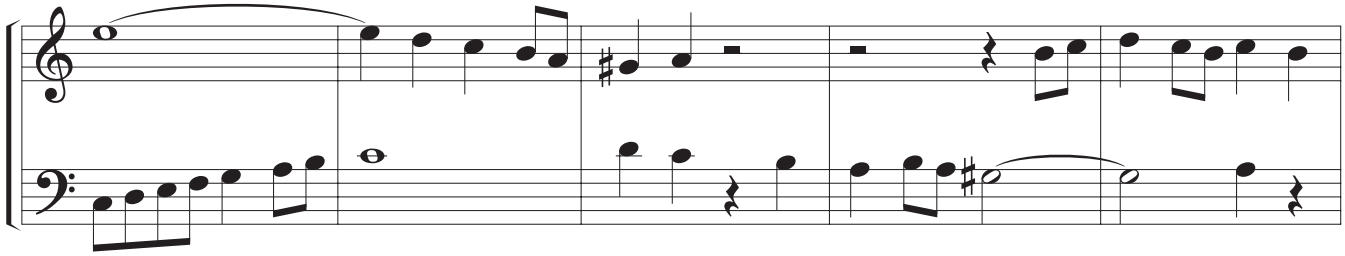
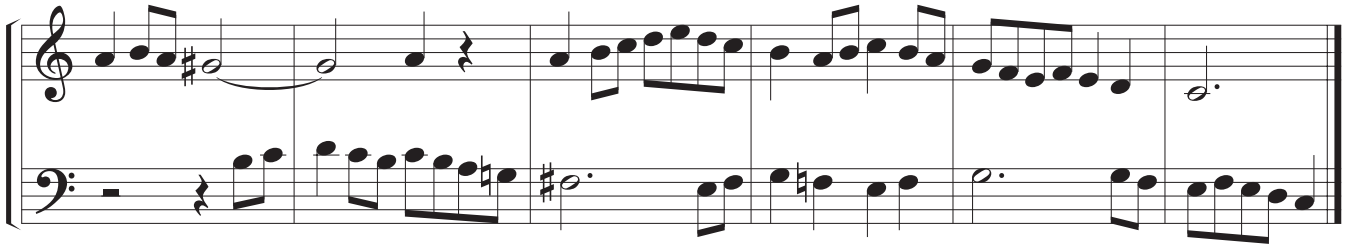
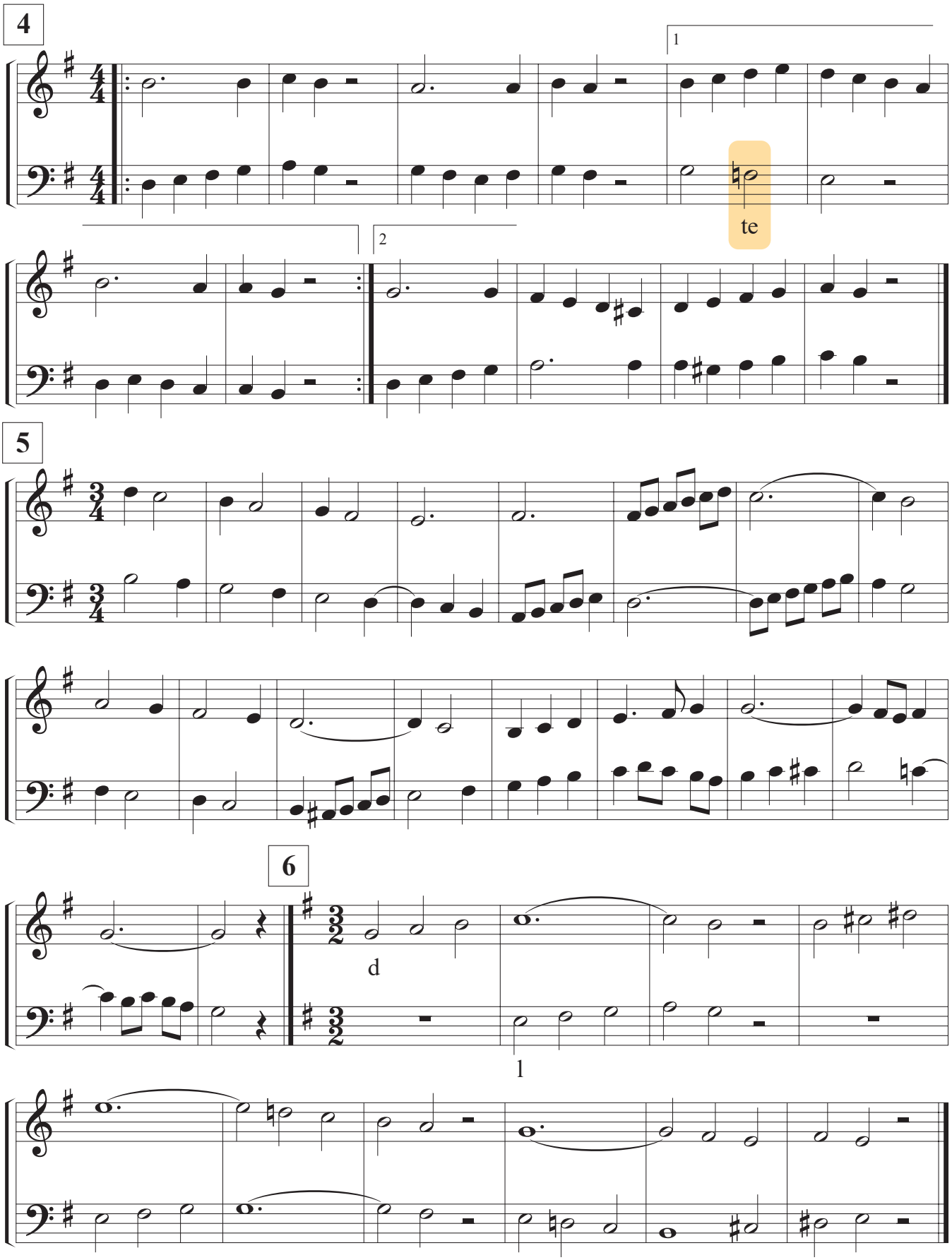


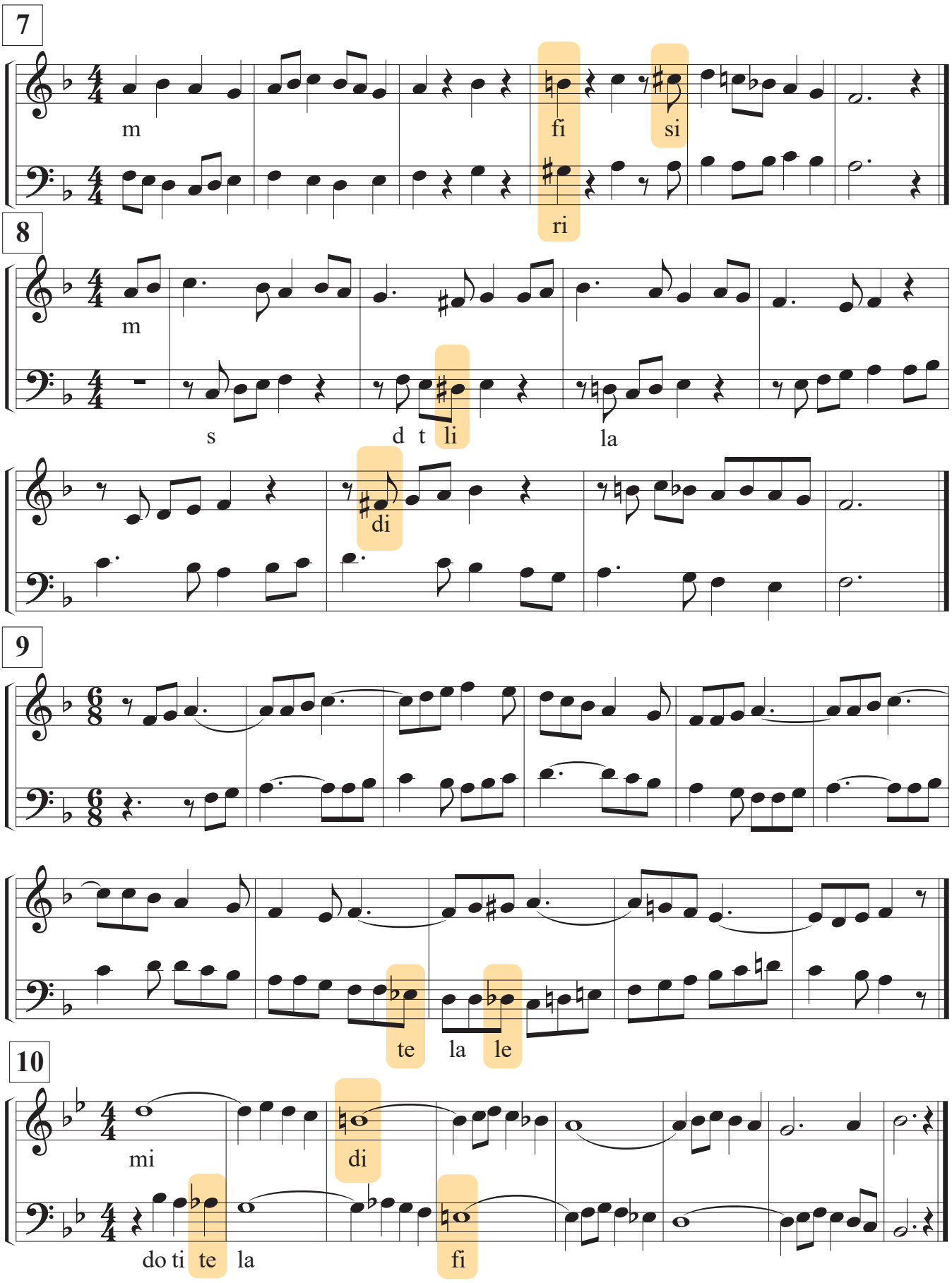




[taken from Melodia - pp. 61-66]

LESSON 28 [cont.]

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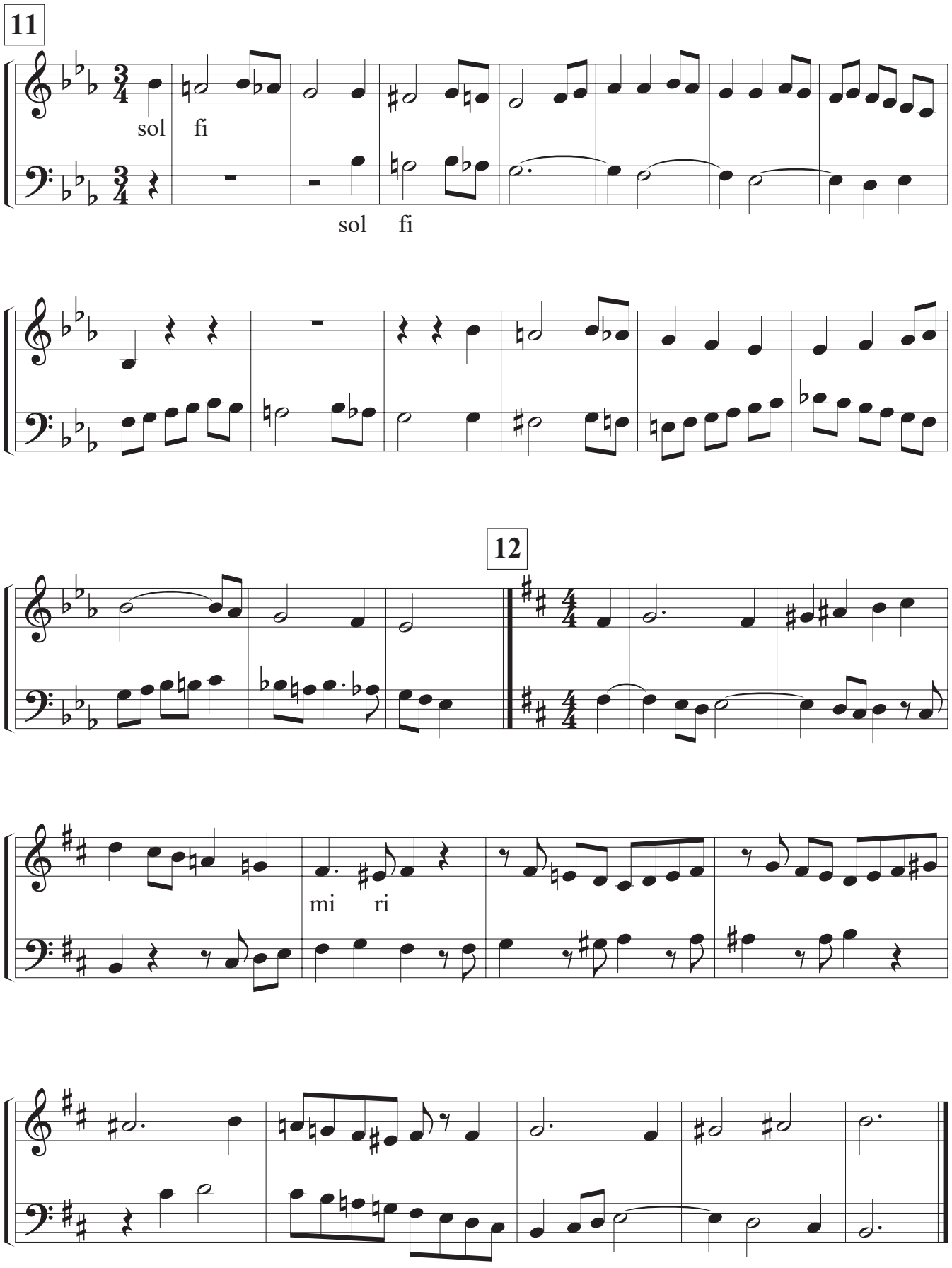
LESSON 28 [cont.]



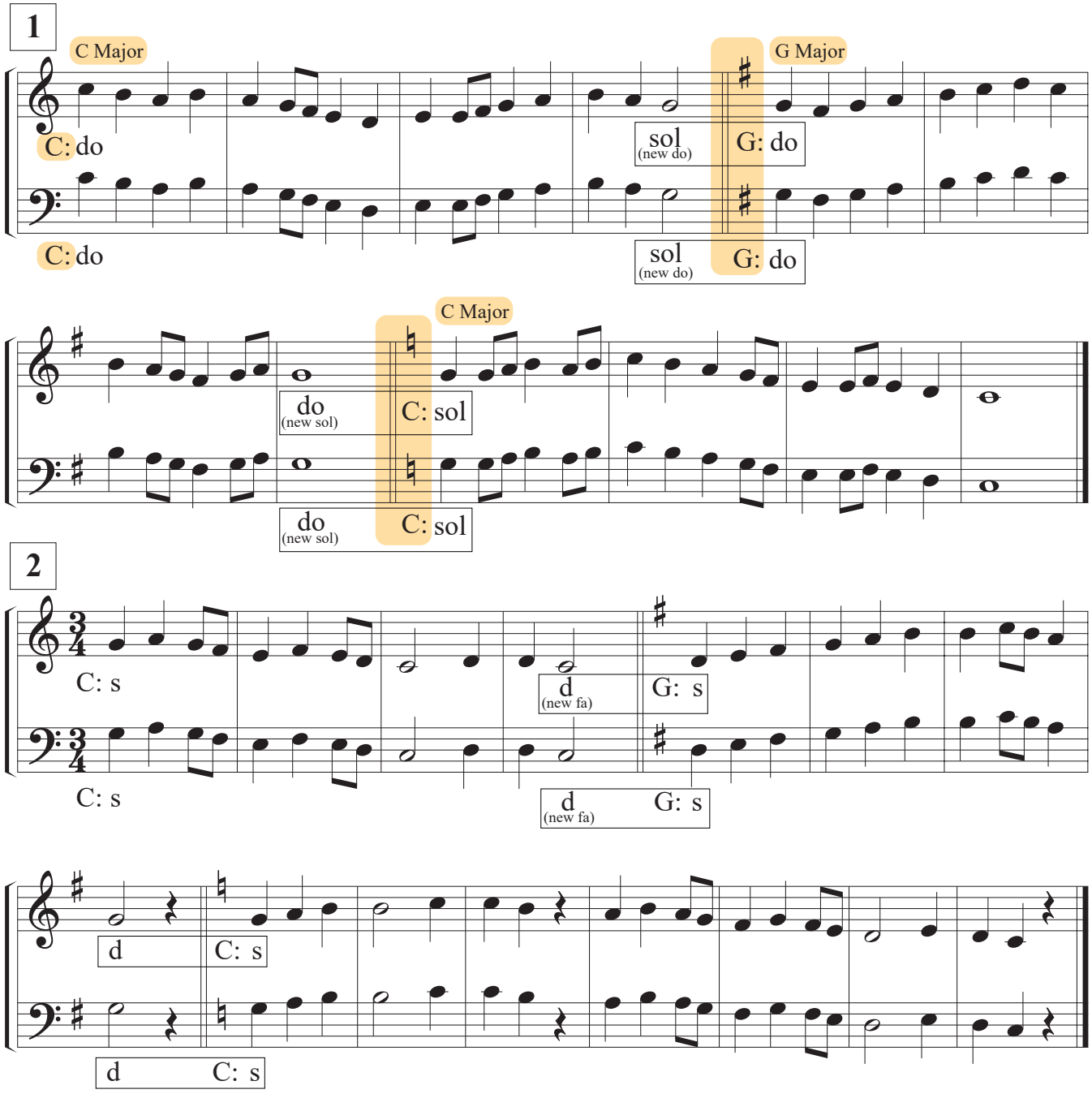
Level FOUR D Complete: _____ Date

LESSON 29 [modulation]

TERMS & SYMBOLS

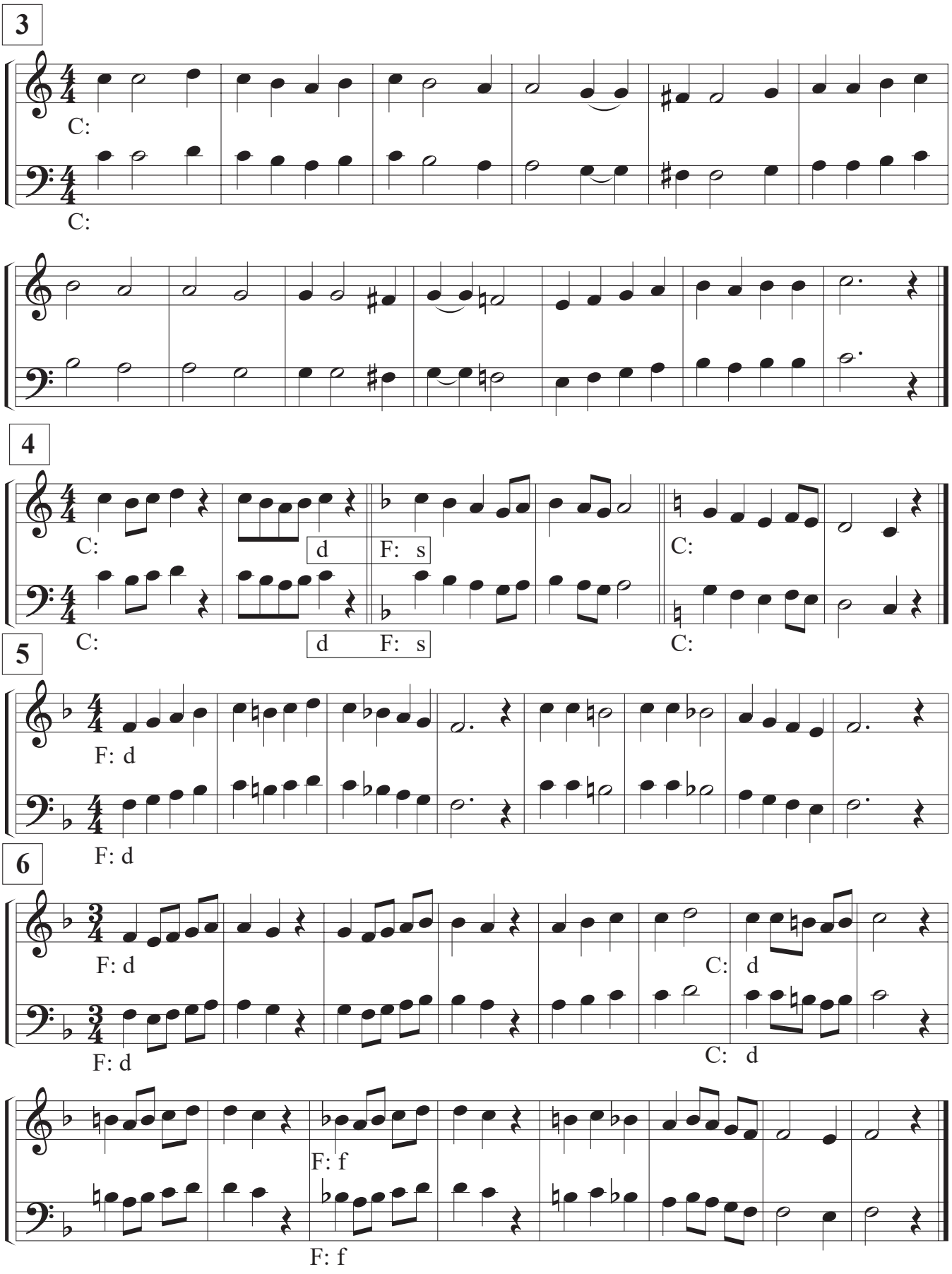
Modulation is the term used to describe the changing of a key within a piece of music. In these exercises, notice that the key signature changes before you reach the final double bar. Exercise number one starts in C Major (inidcated by C:) and "c" is *do*. At measure five, (after the double bar line,) 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 ***solfeggio*** within that same key signature.

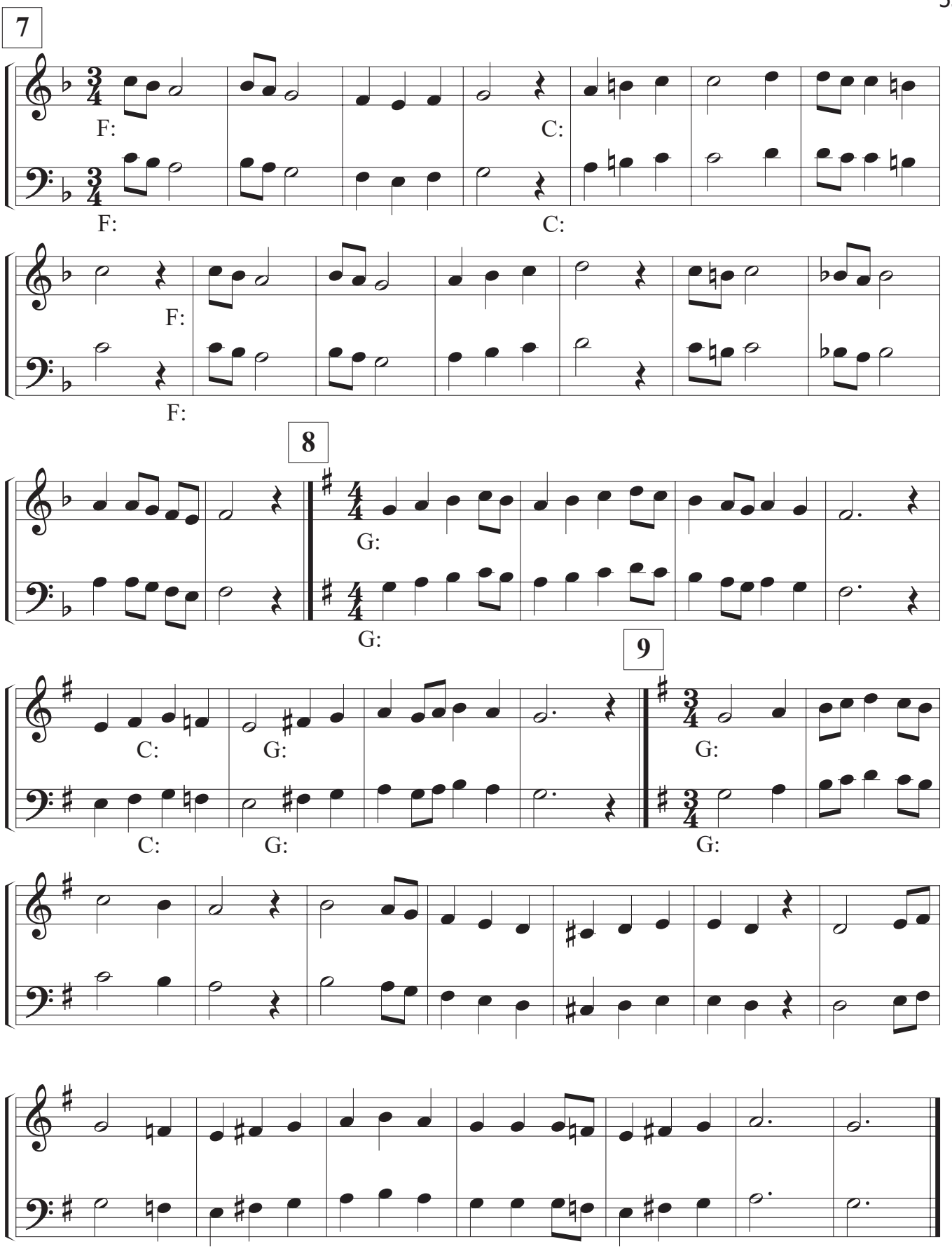


[taken from Melodia - pp. 41-46]

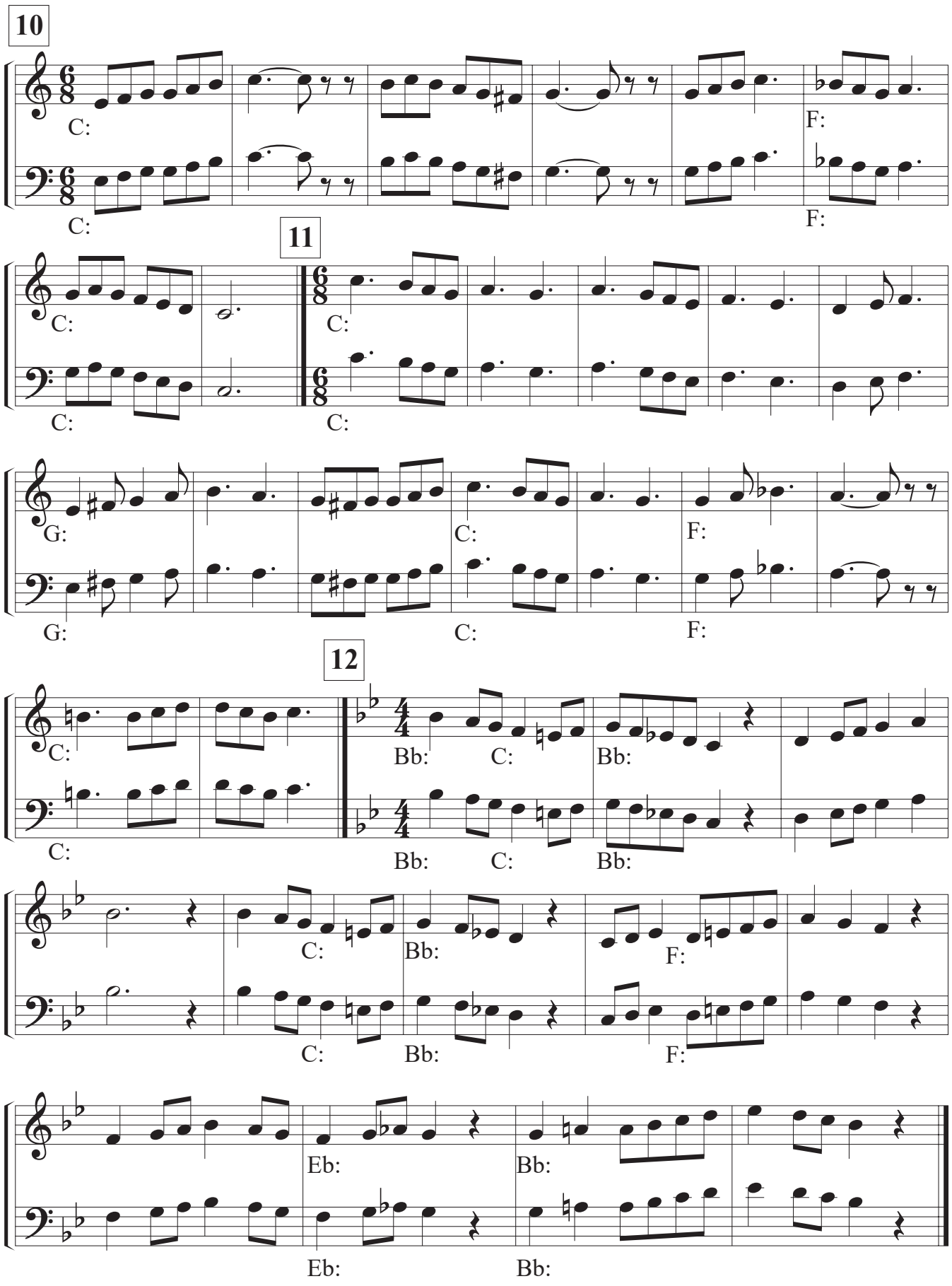
LESSON 29 [cont.]



LESSON 29 [cont.]



LESSON 29 [cont.]

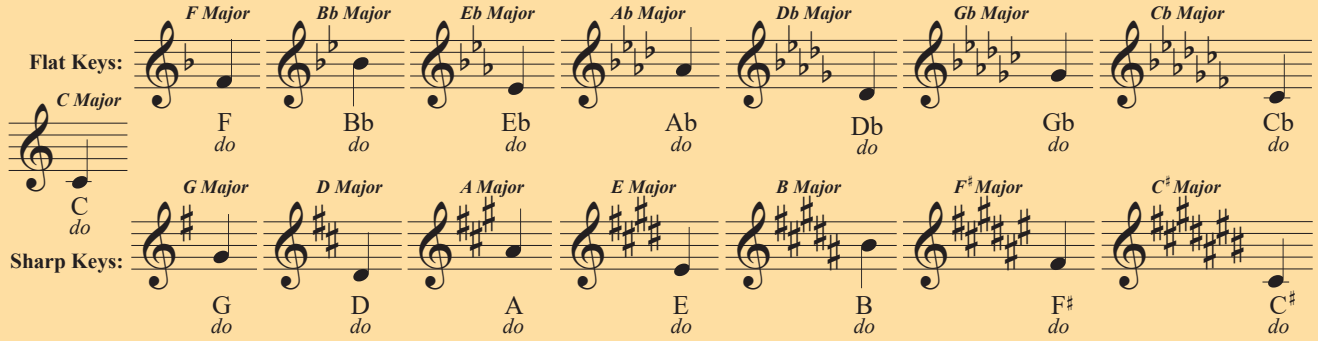


Level FOUR E Complete: _____
Date

LESSON 30 [modulation]

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.



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 succsion 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

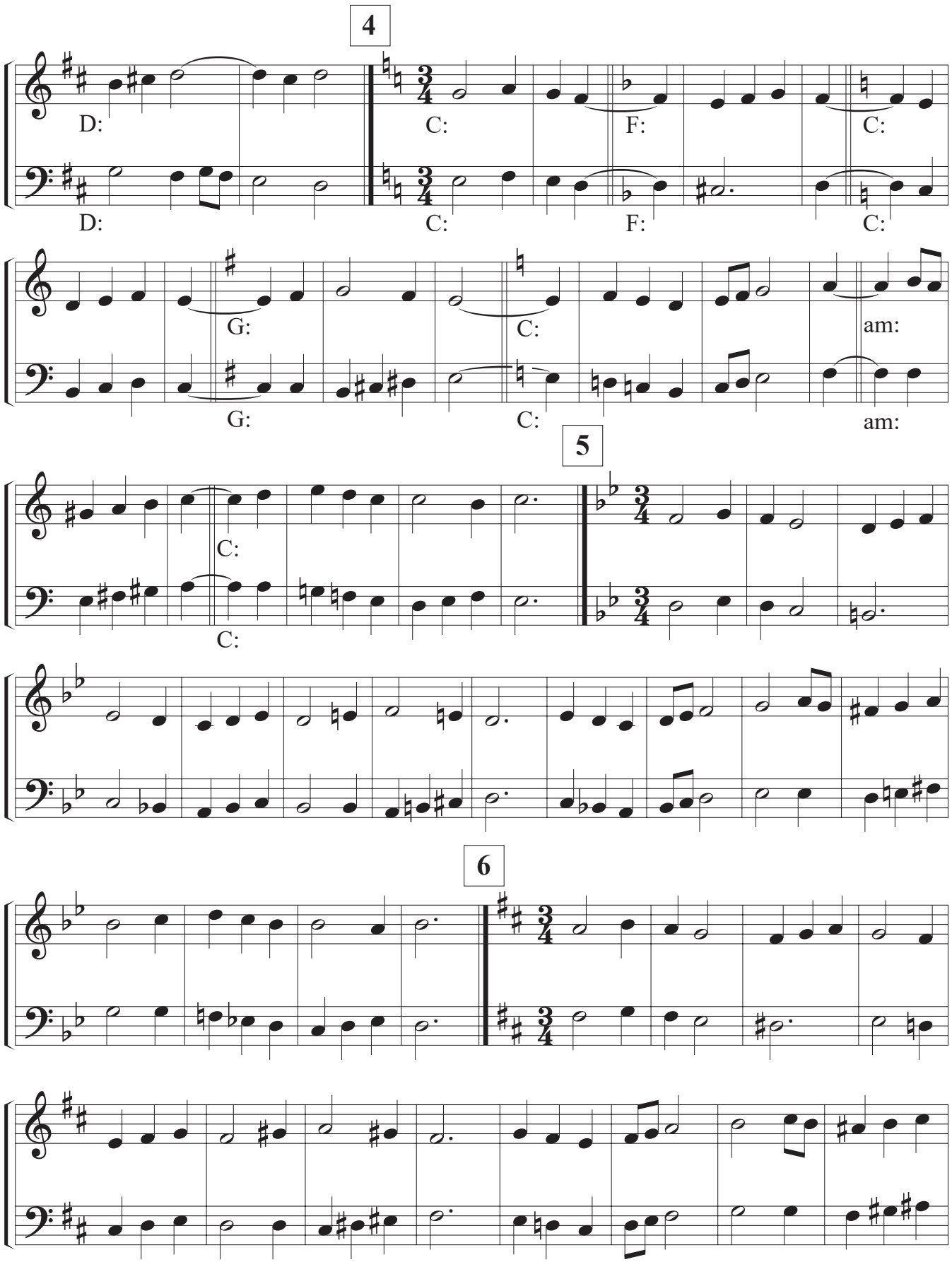
3

D: m G: d

D: d G: m

[taken from Melodia - pp. 76-77]

LESSON 30 [cont.]



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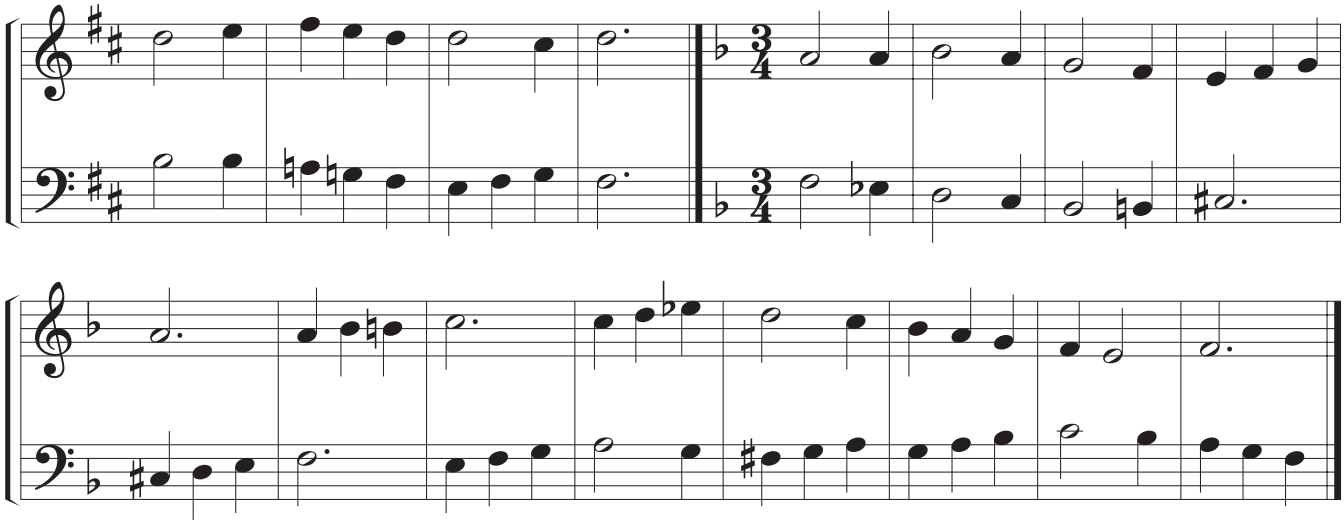

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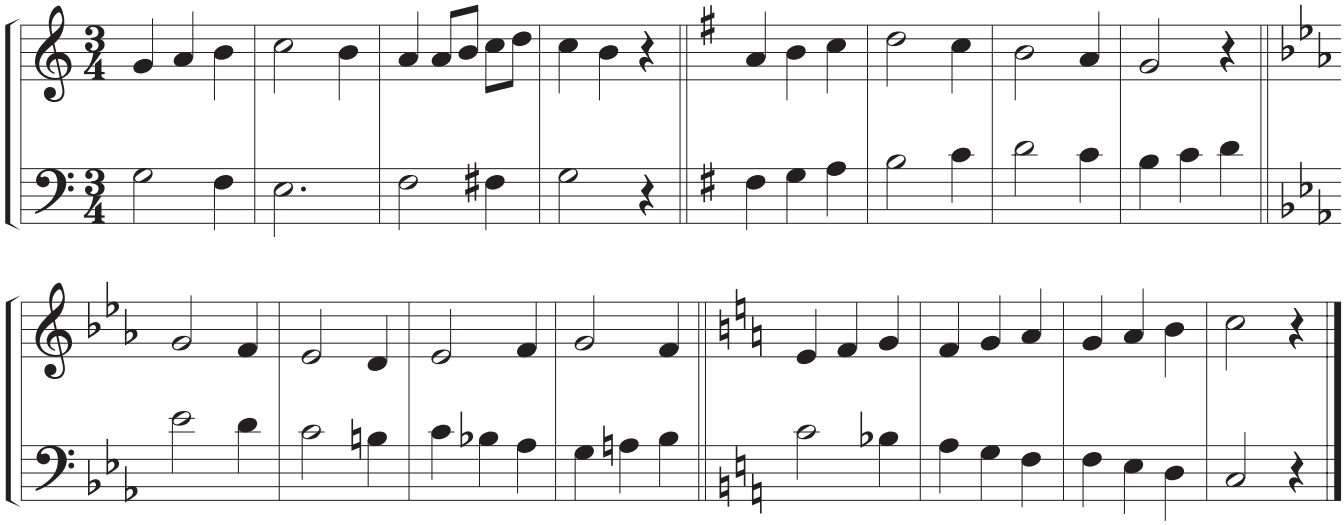

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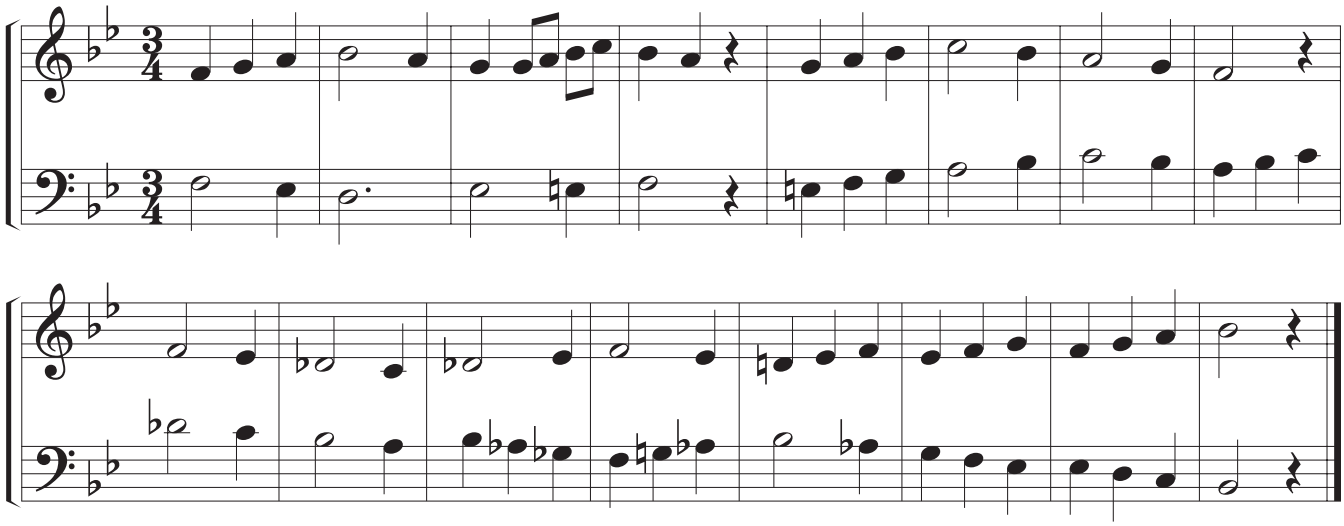
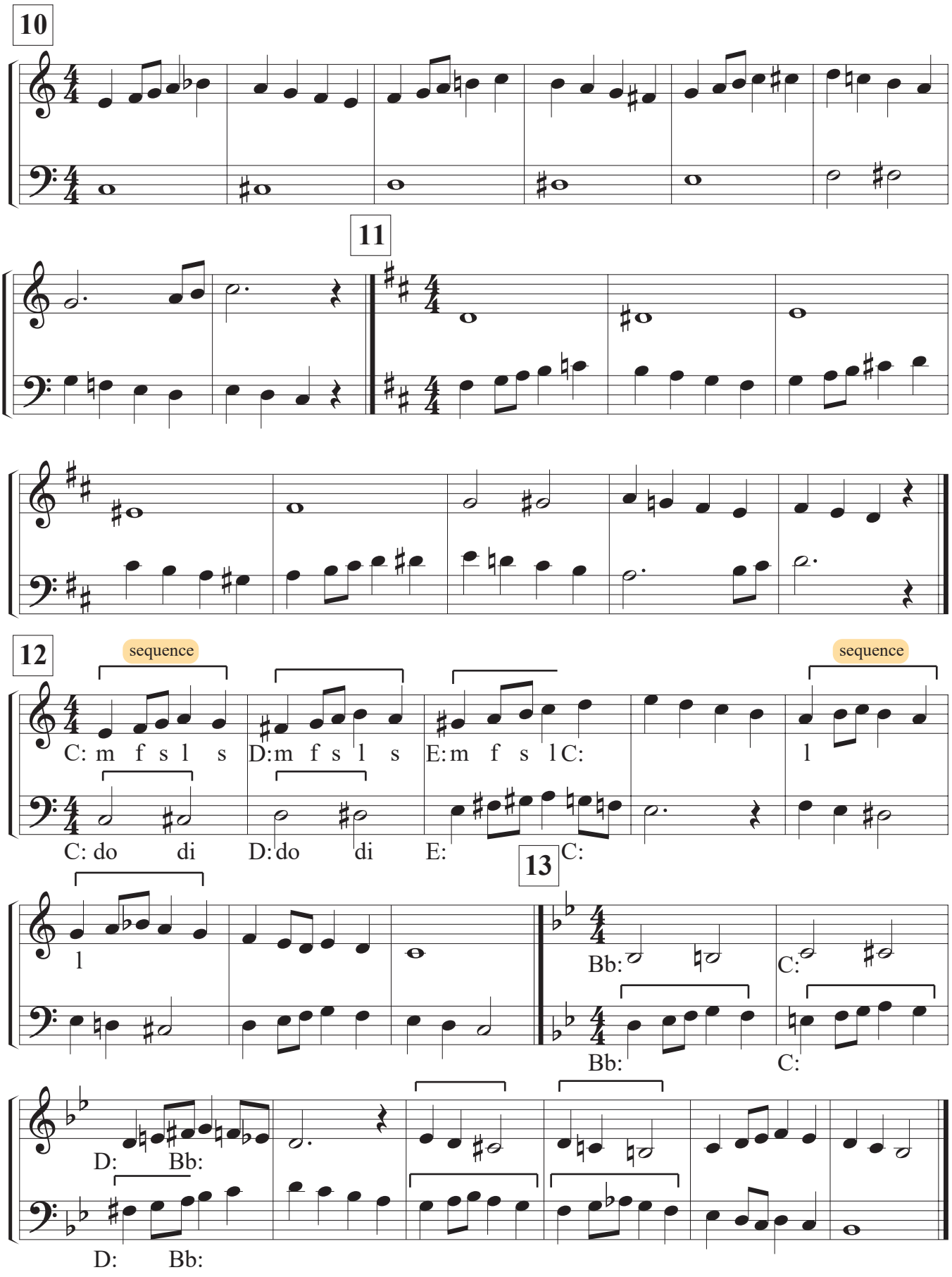


LESSON 30 [cont.]

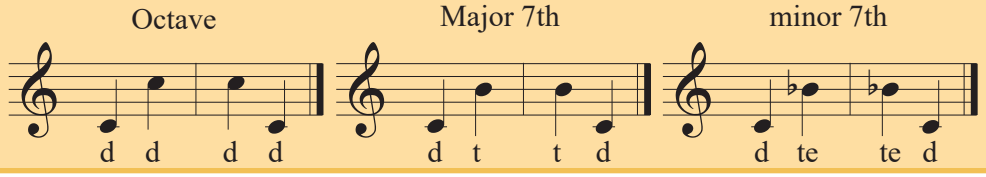


Level FOUR F Complete: _____ Date

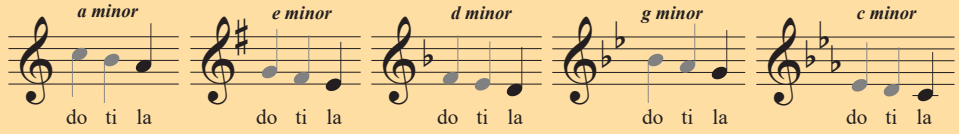
LESSON 31 [octaves & sevenths]

TERMS & SYMBOLS

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



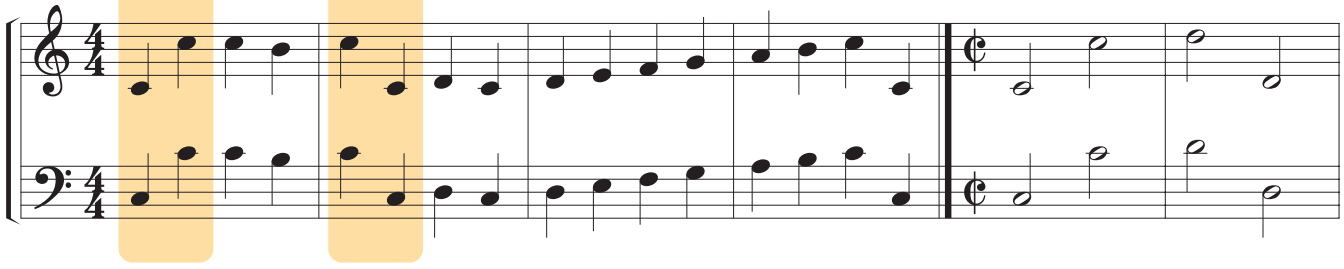
Minor scales share the same key signatures as major scales, but instead of starting on *do*, the minor scale starts on *la*. Also, we can learn to sing the ***minor scale*** by singing *la* to *la*.



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



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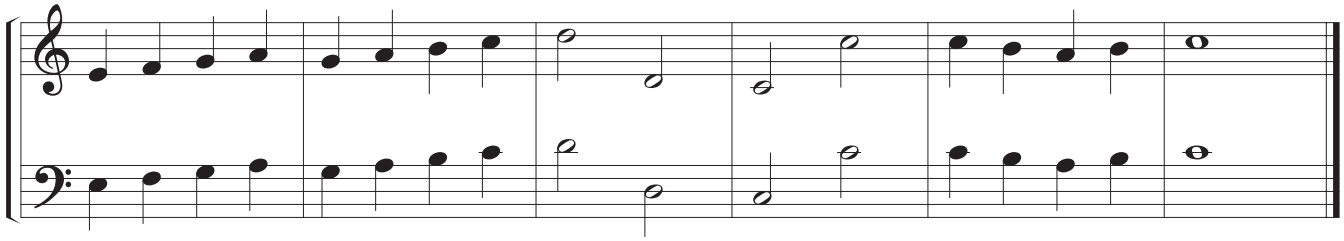

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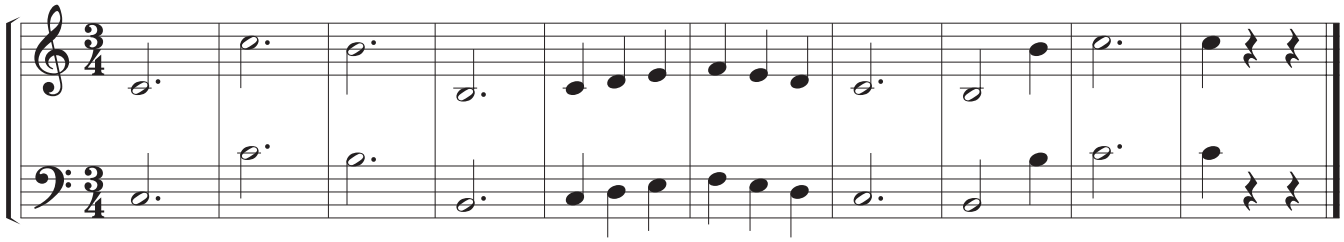

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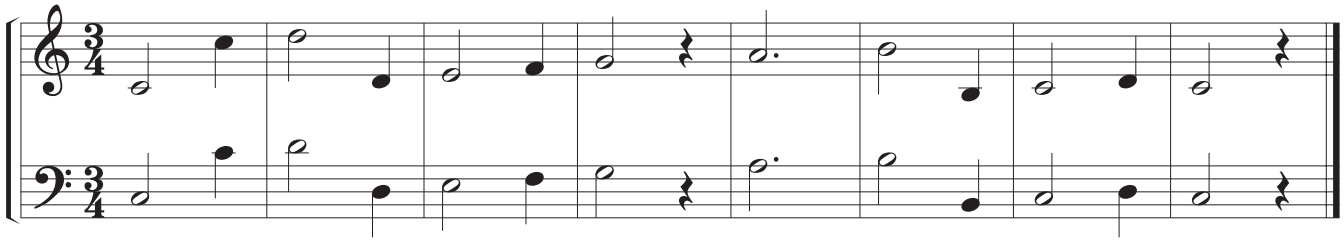
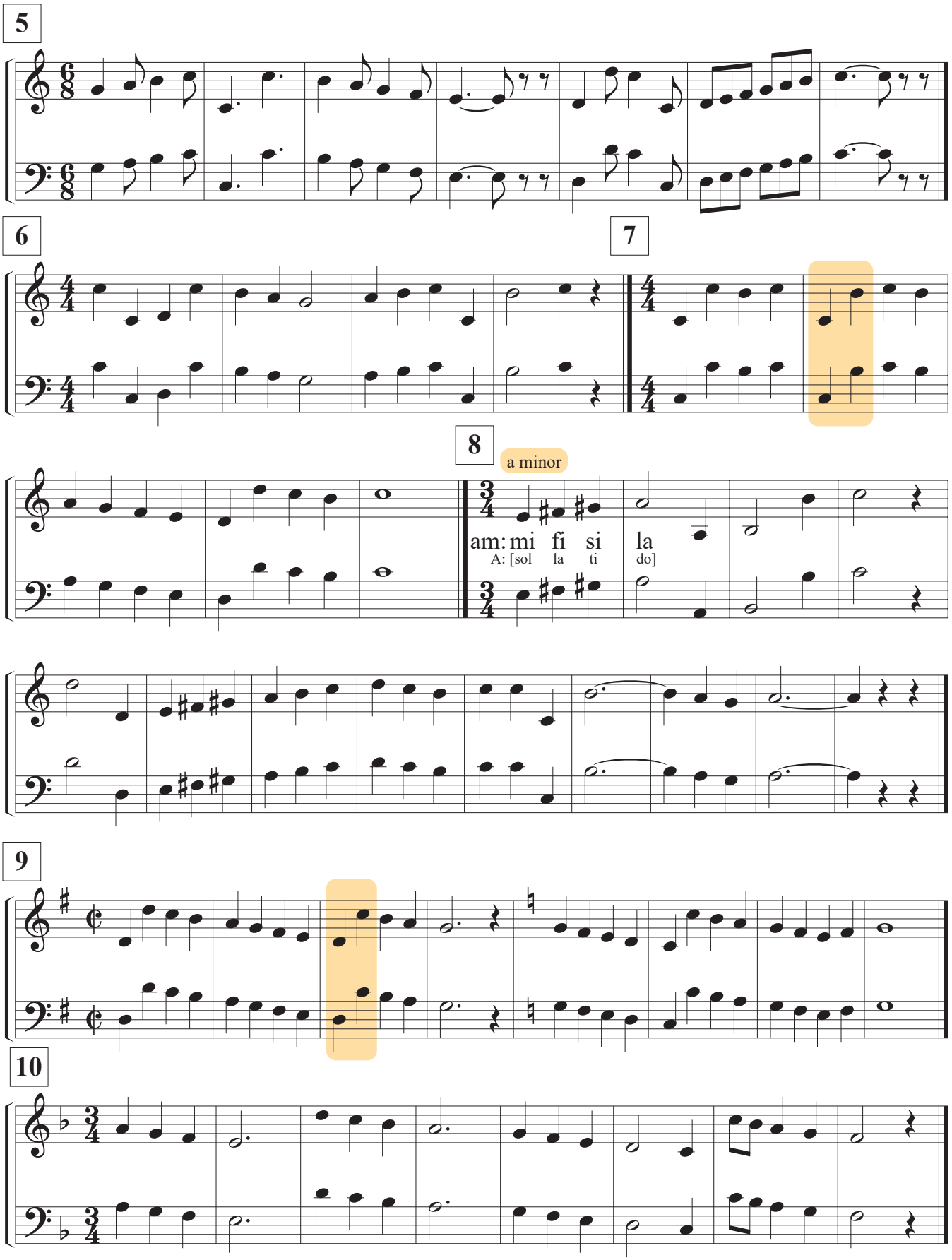
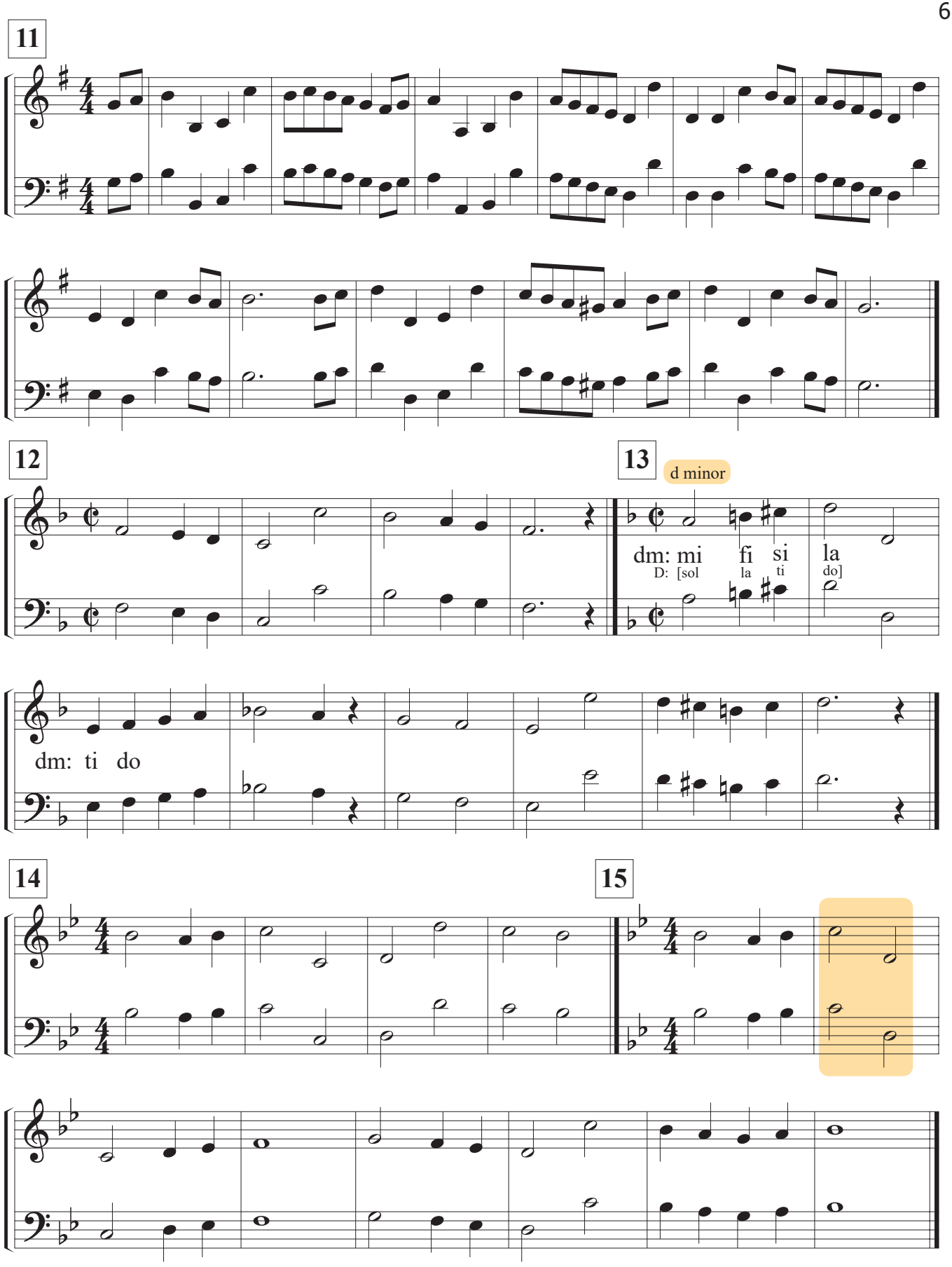


[taken from Melodia - pp. 81-84]

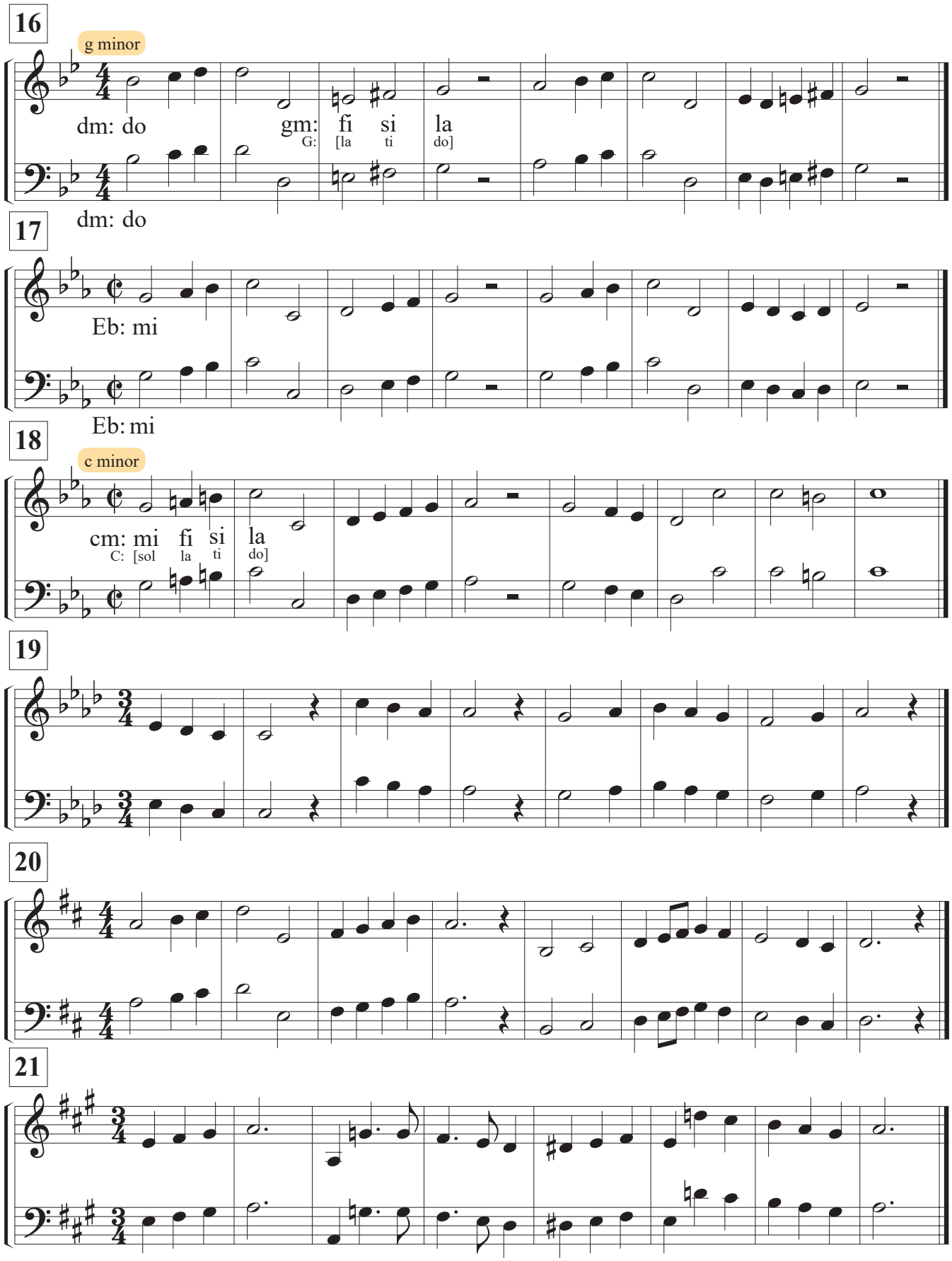
LESSON 31 [cont.]



LESSON 31 [cont.]



LESSON 31 [cont.]

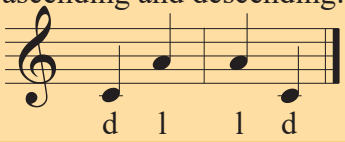


Level FIVE A Complete: _____
Date

LESSON 32 [sixths]

TERMS & SYMBOLS

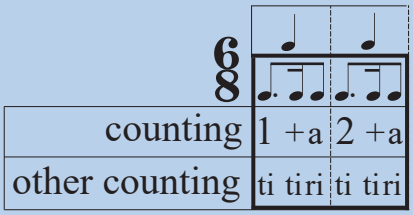
Interval for a ***Major 6th*** ascending and descending:



RHYTHM

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

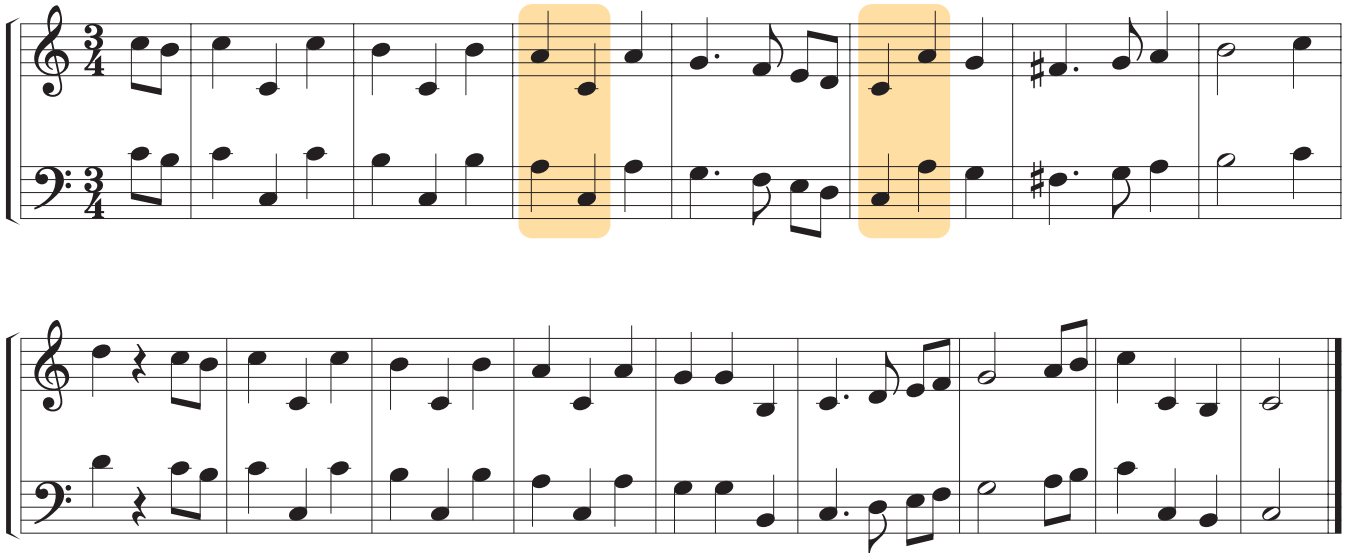
RHYTHM COUNTING



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



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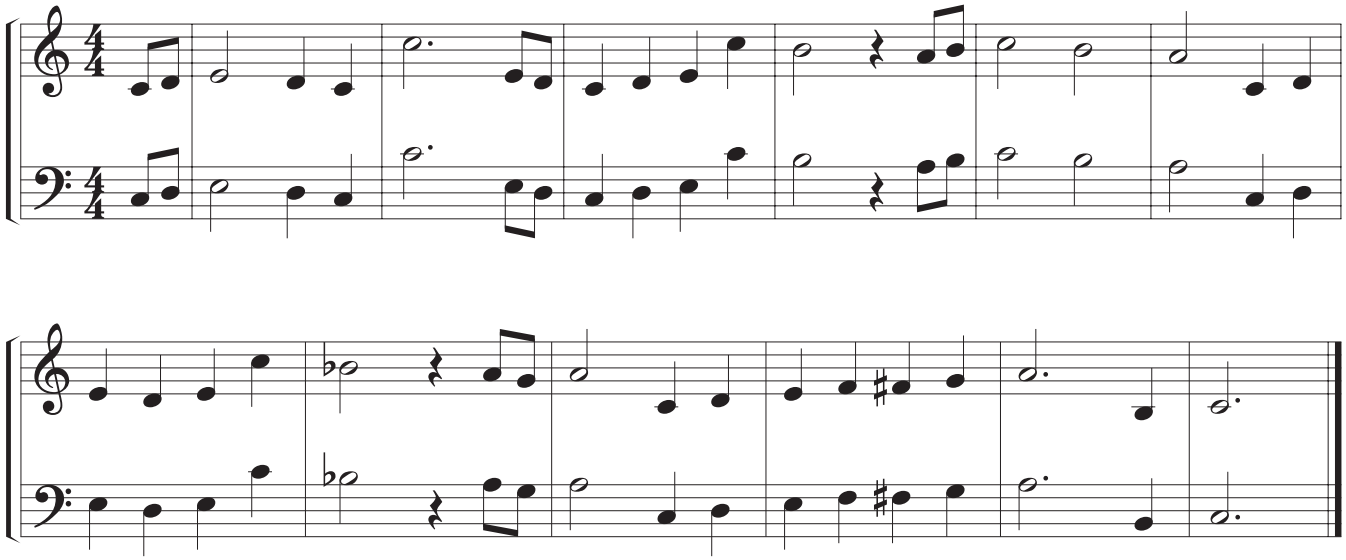
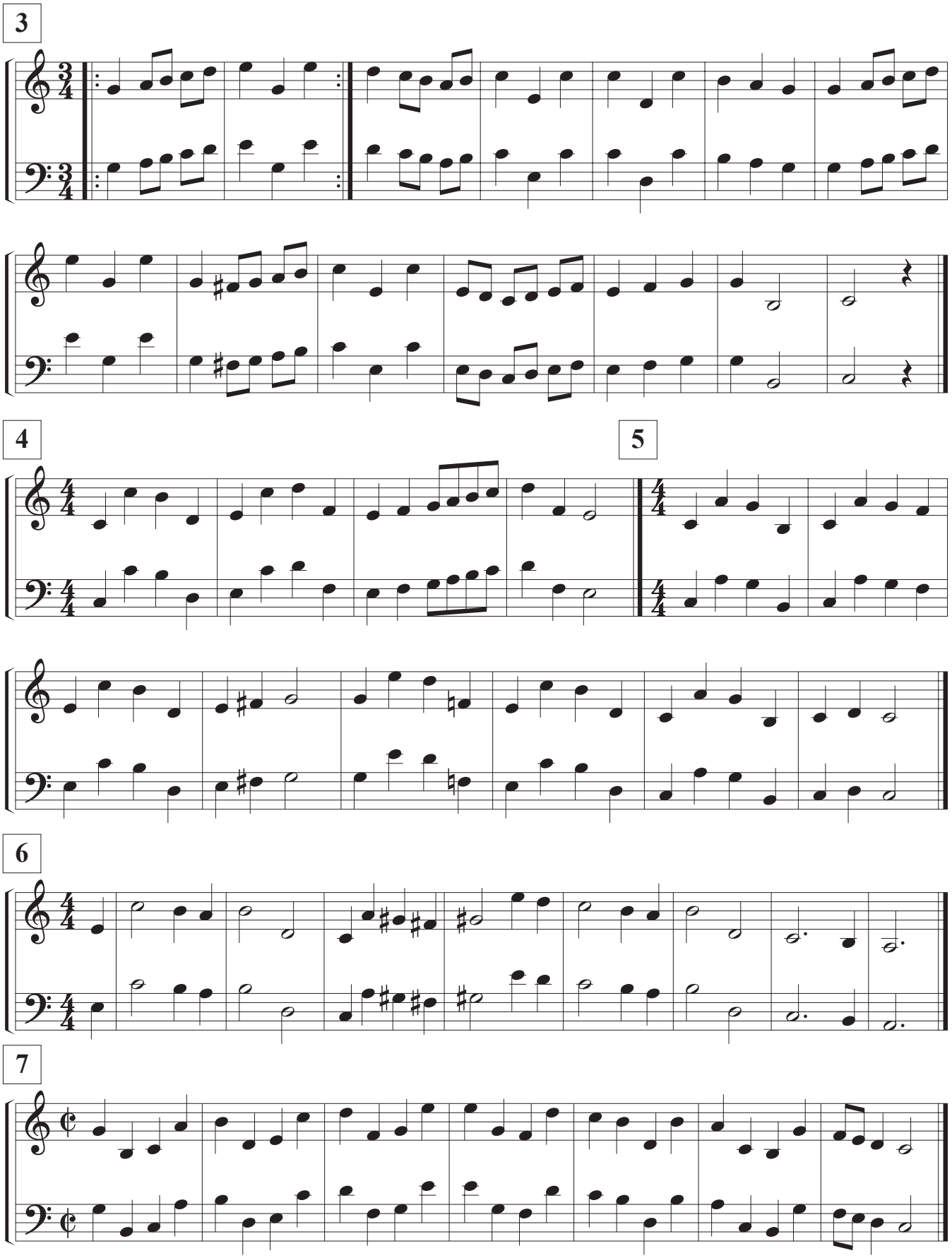
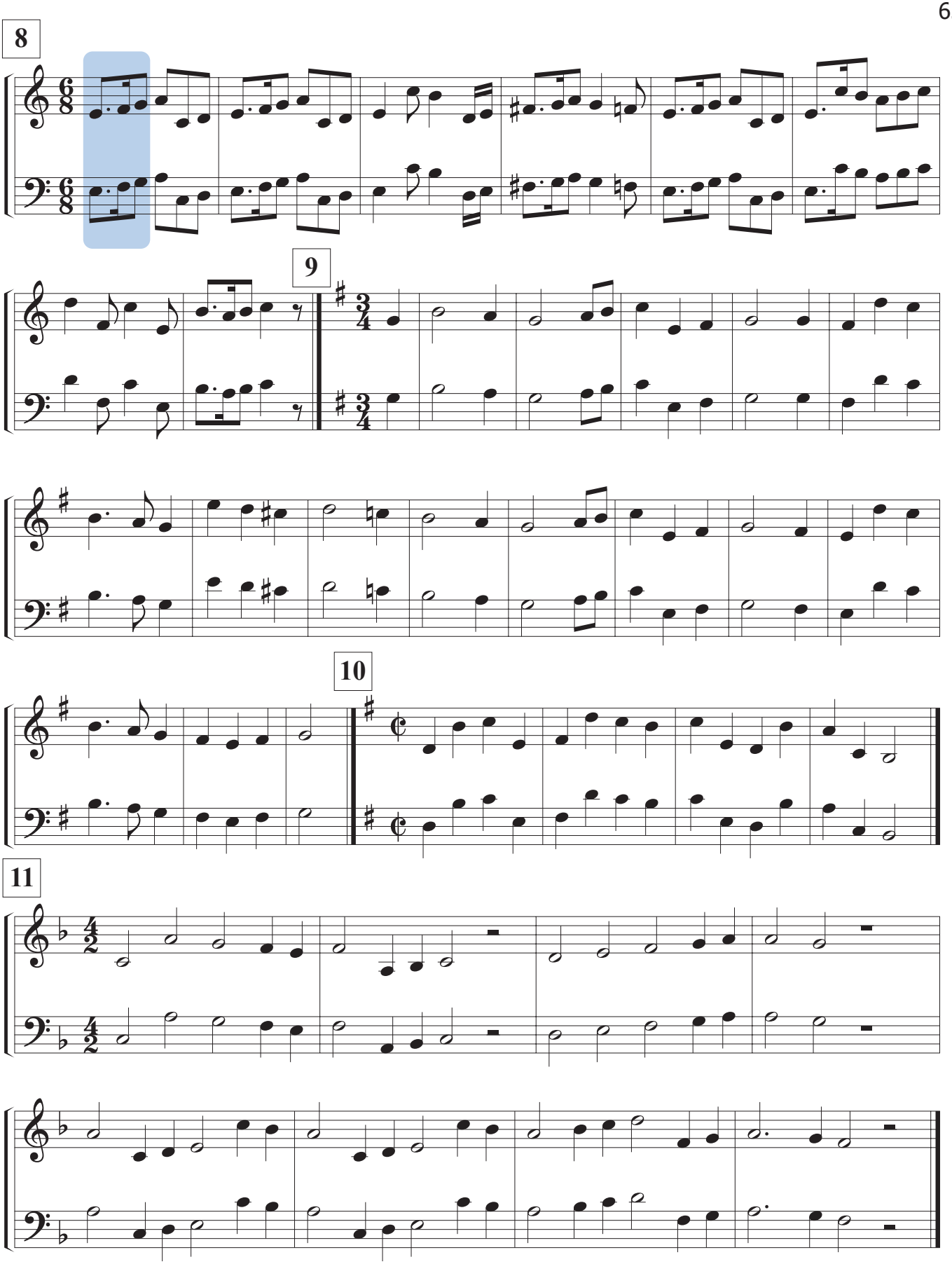


[taken from Melodia - pp. 85-86]

LESSON 32 [cont.]



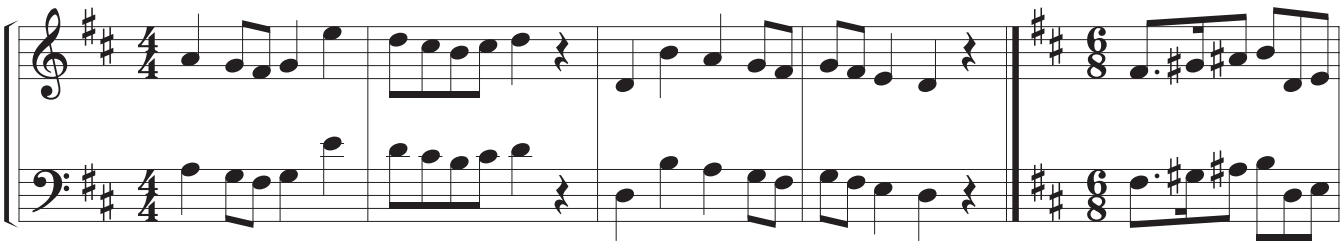
LESSON 32 [cont.]

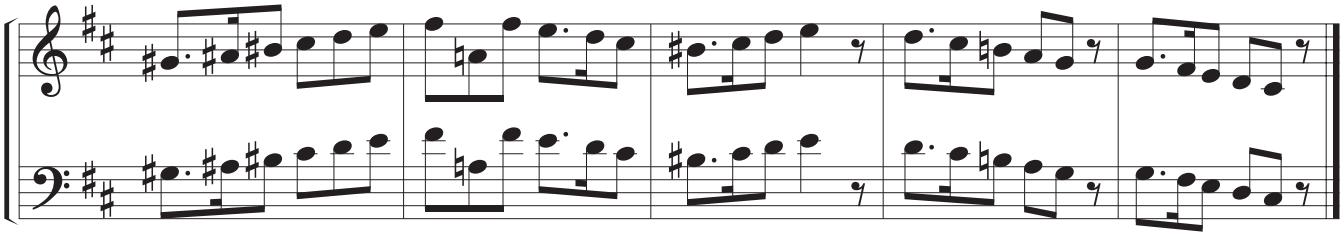


LESSON 32 [cont.]

12

13





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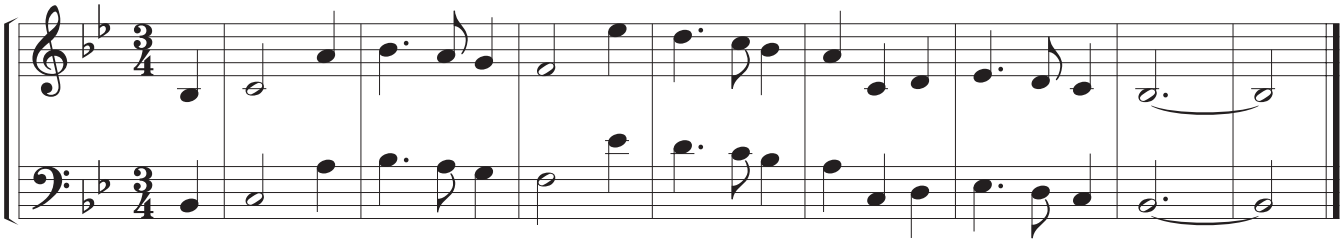

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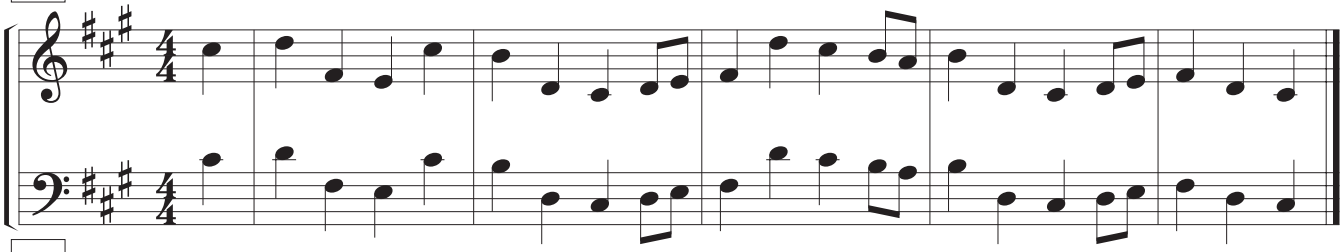
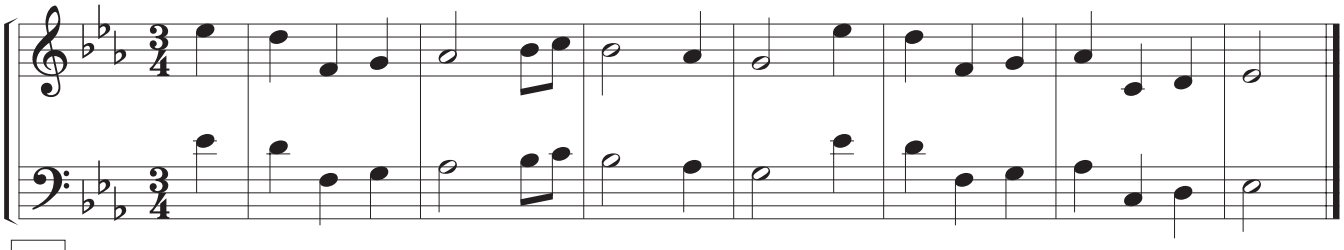
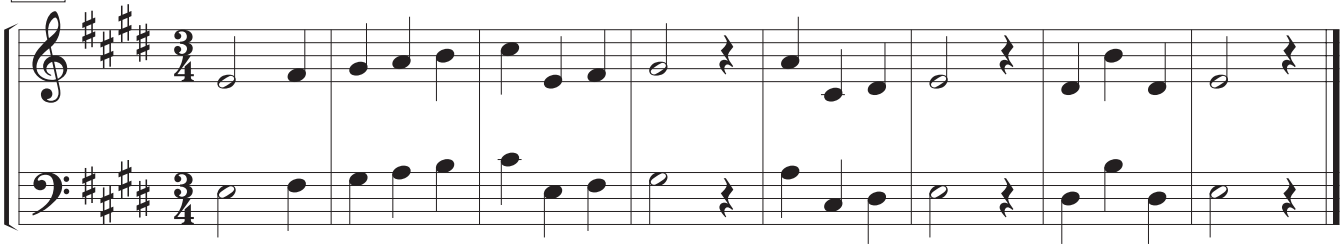


16



17

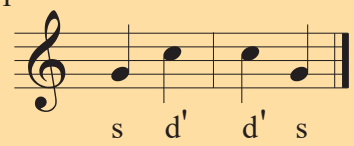


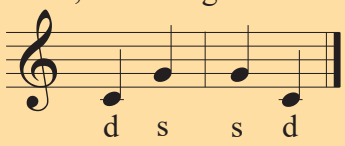
Level FIVE B Complete: _____
Date

LESSON 33 [fourths & fifths]

TERMS & SYMBOLS

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

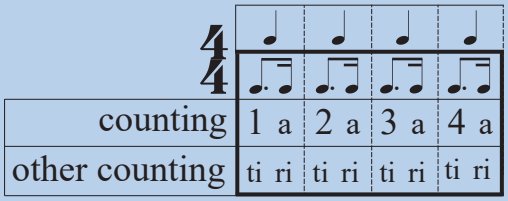
Perfect 4th 

Perfect 5th 

RHYTHM

= **dotted eighth / sixteenth notes**
one beat of sound

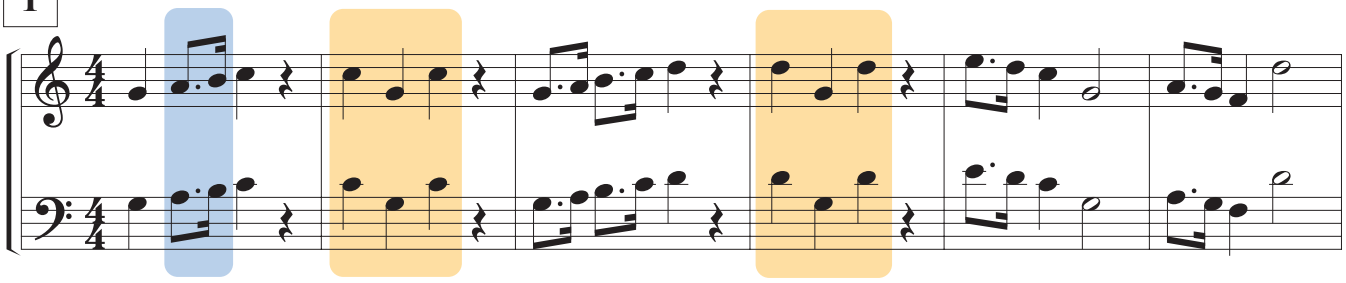
RHYTHM COUNTING



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



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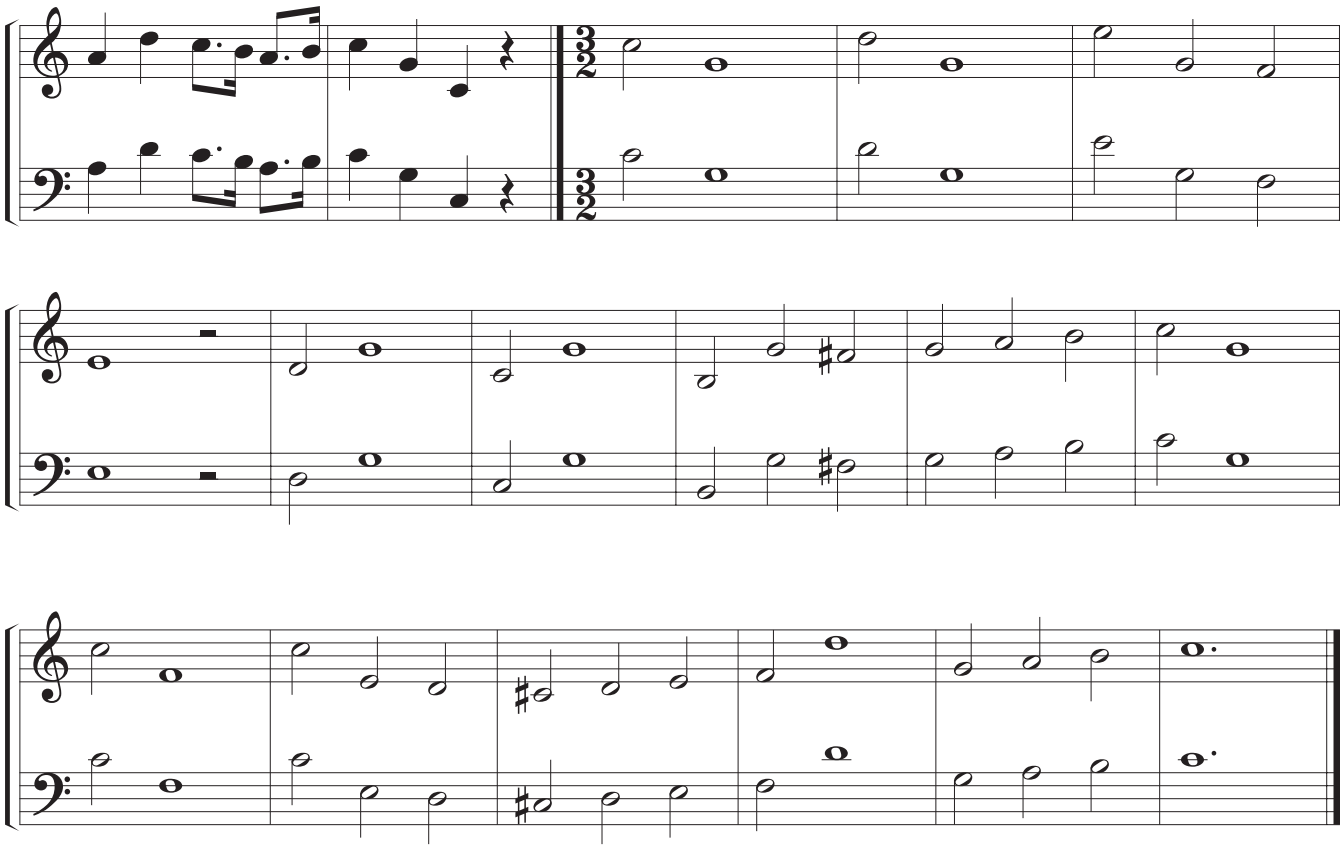
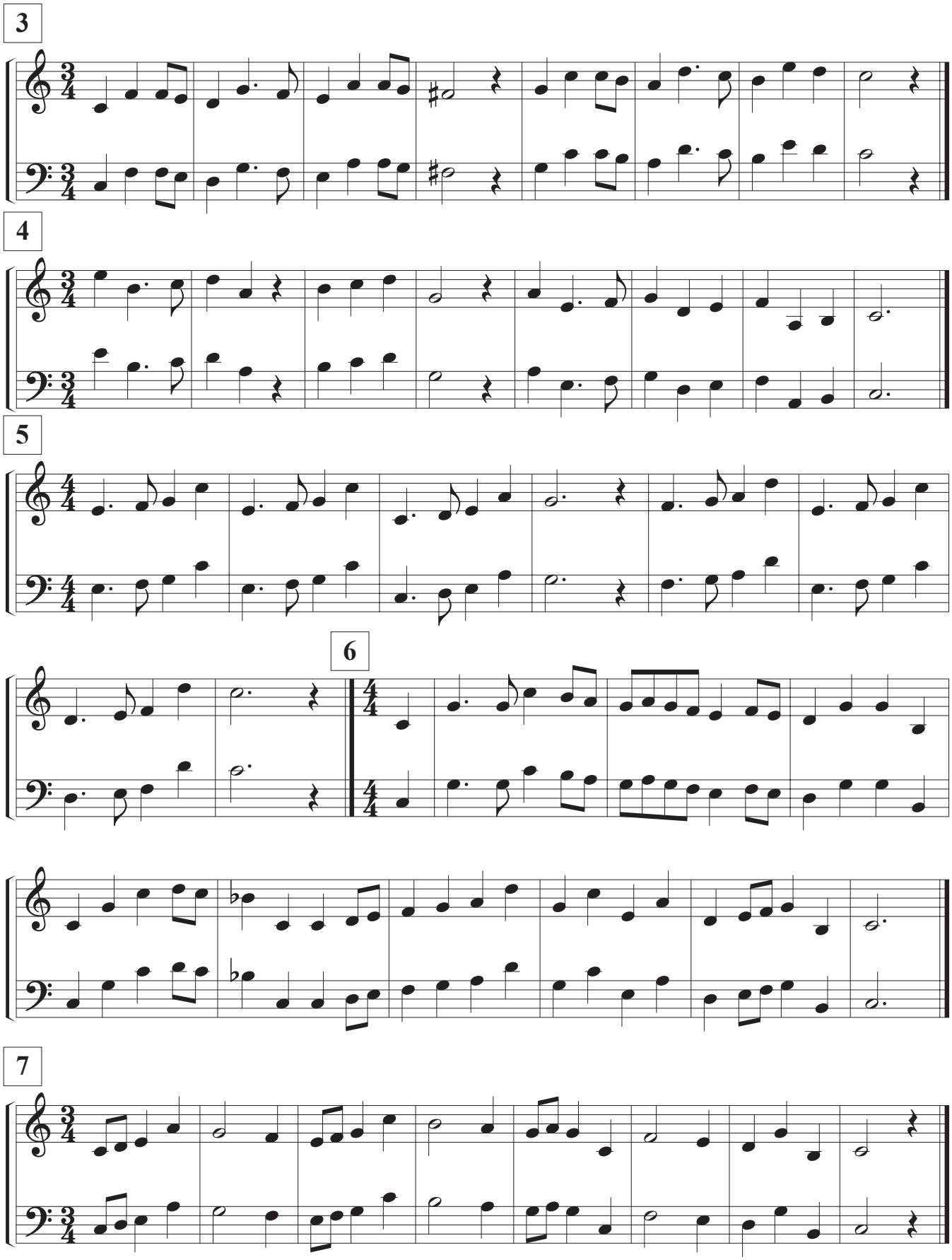
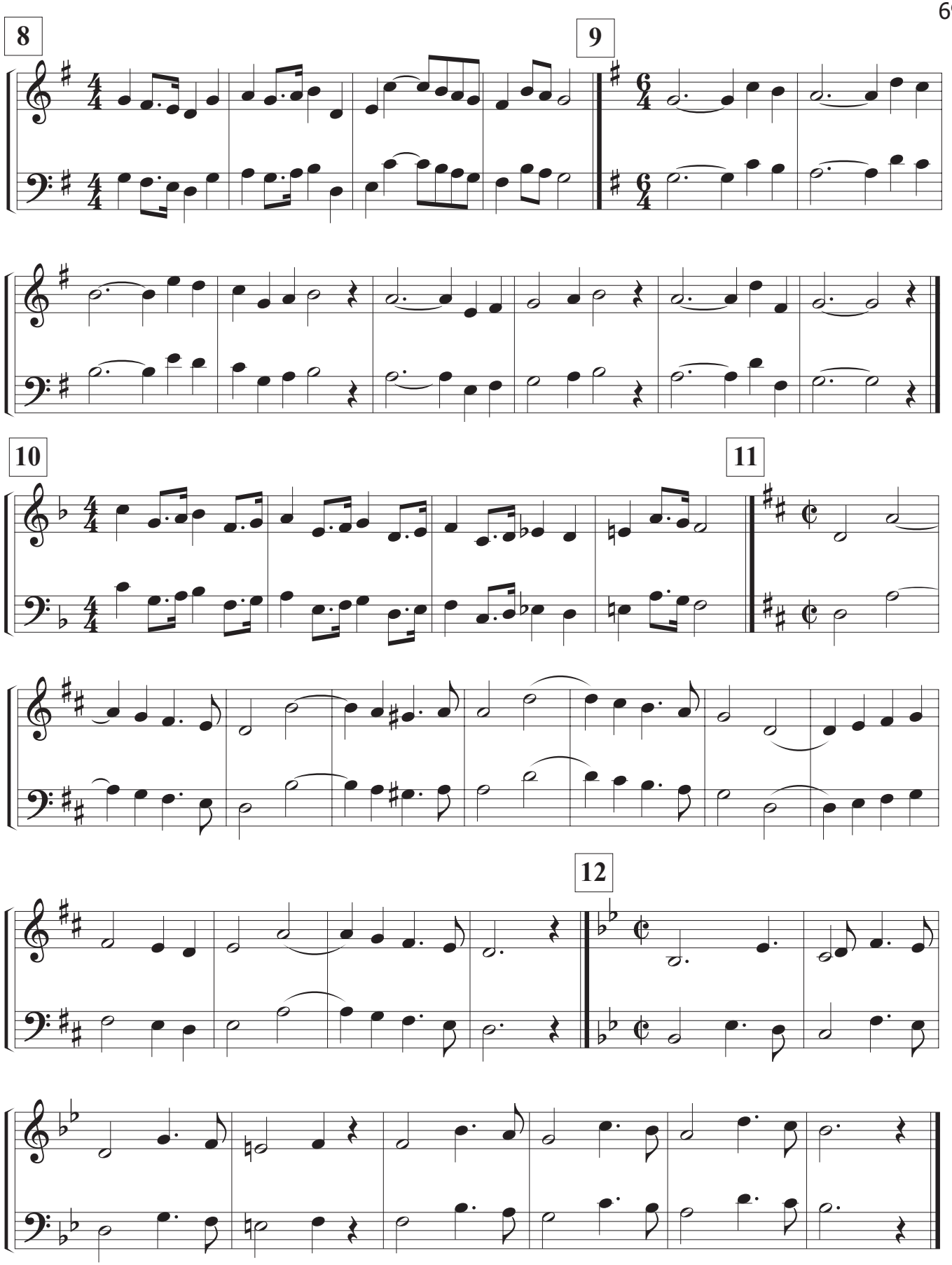


[taken from Melodia - pp. 88-89]

LESSON 33 [cont.]

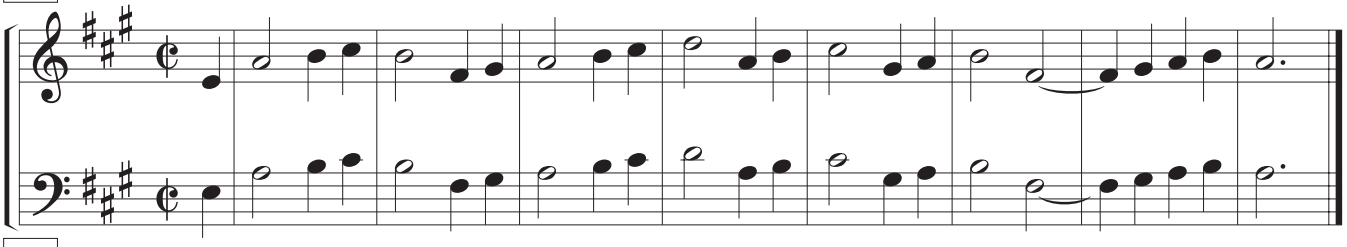


LESSON 33 [cont.]



LESSON 33 [cont.]

13



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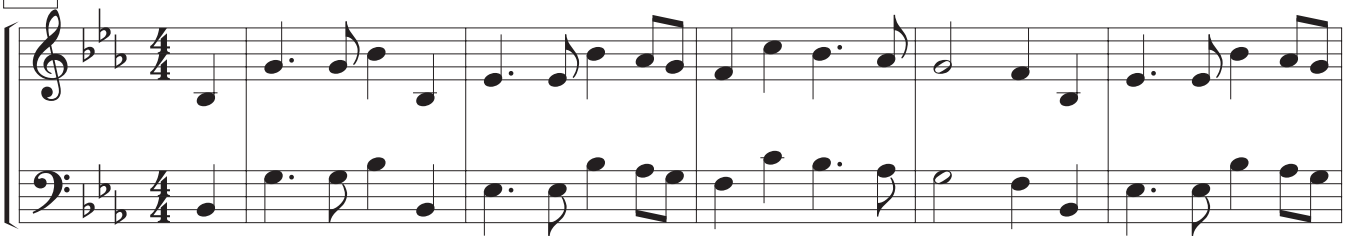

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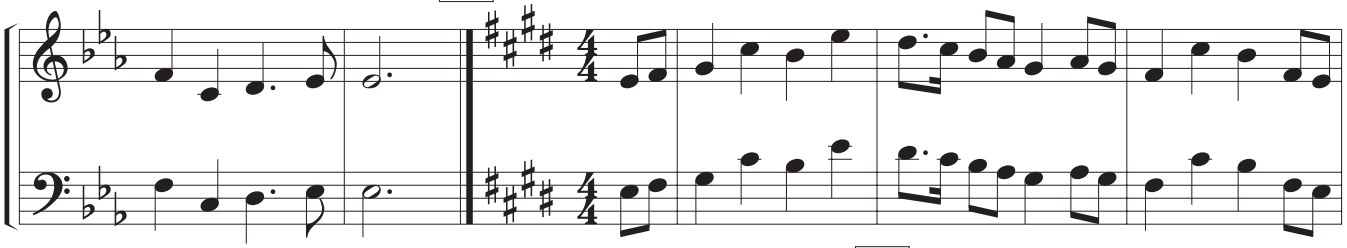

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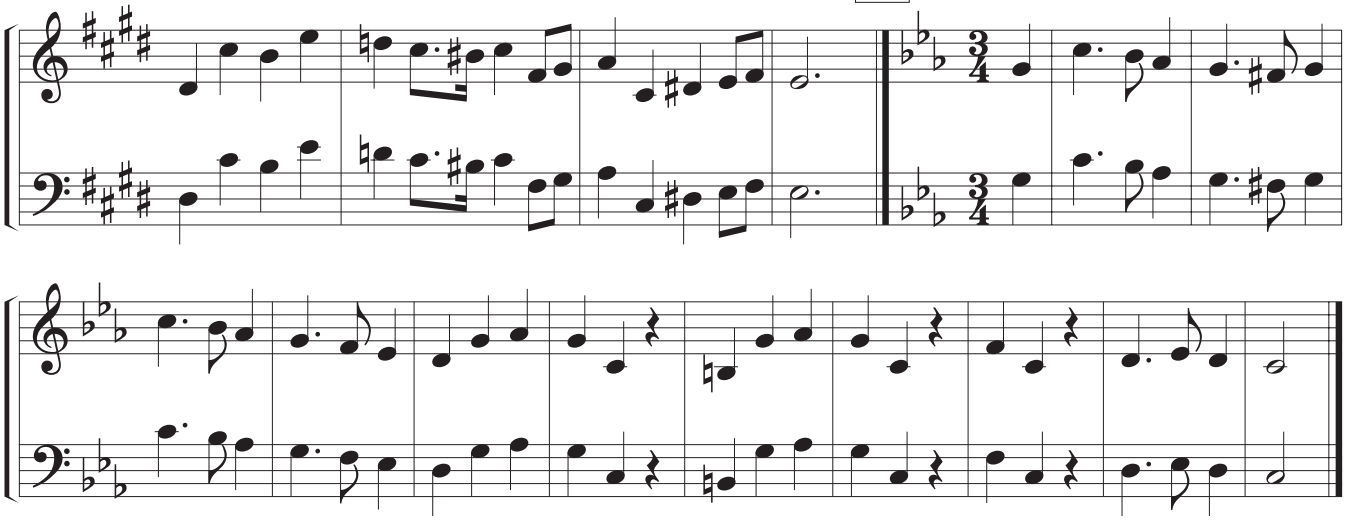
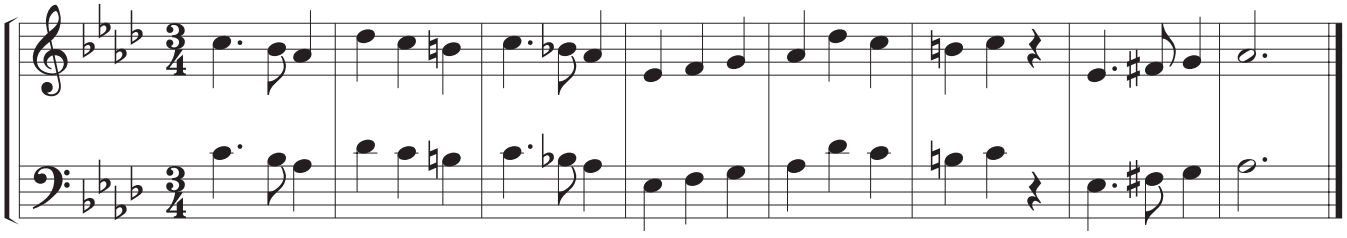


17

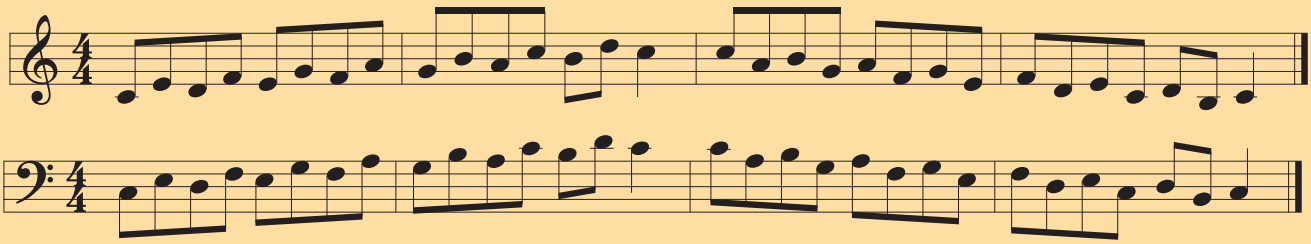


Level FIVE C Complete: _____
Date

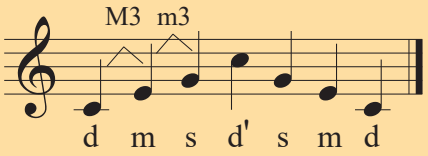
LESSON 34 [seconds and thirds]

TERMS & SYMBOLS

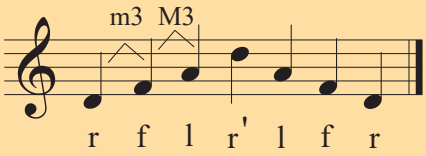
Now that you have mastered the major scale, it is important to learn different variations on it. One common variation is the scale in thirds. This pattern uses thirds ascending and seconds descending.



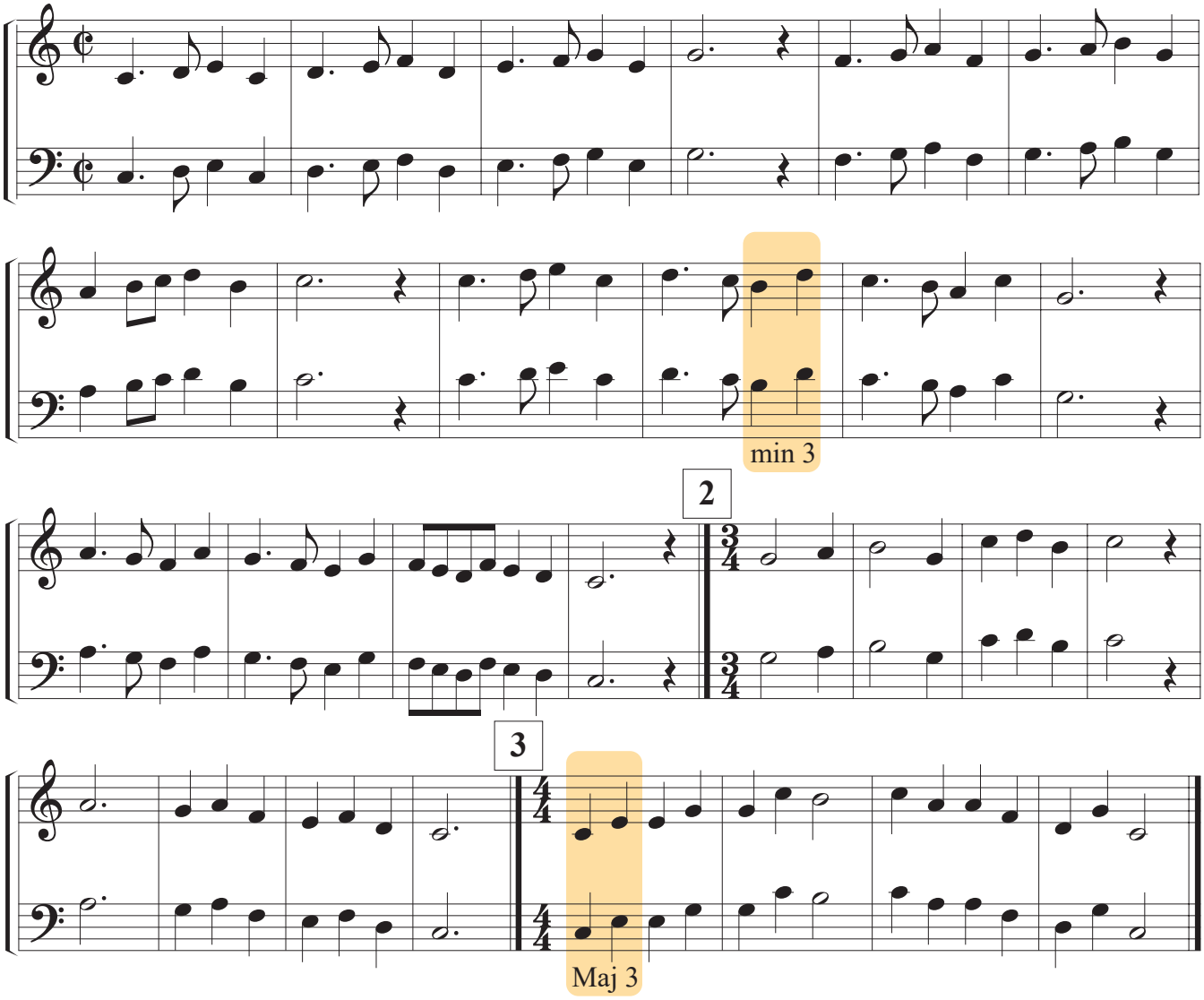
Major arpeggio



minor arpeggio

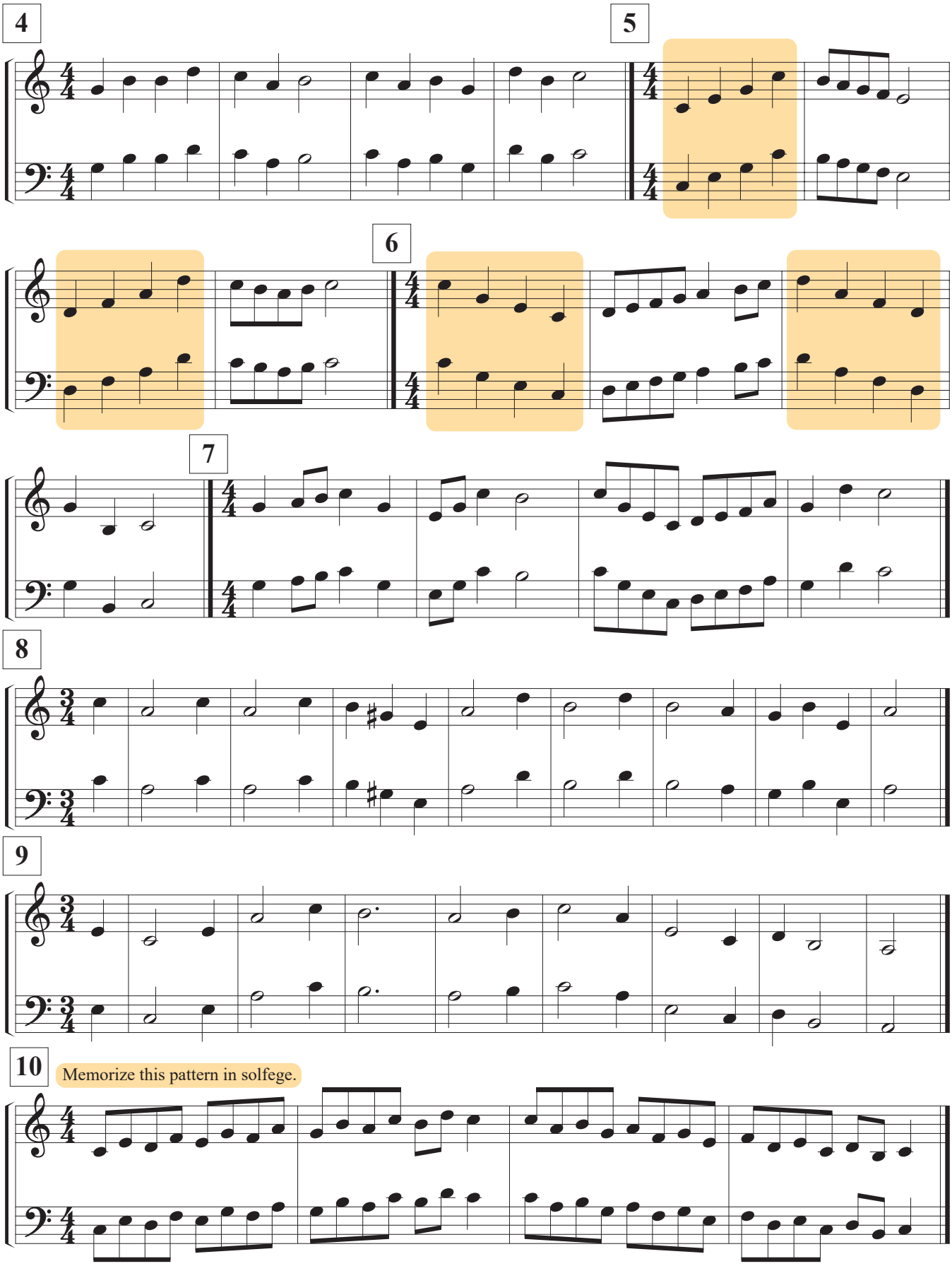


1

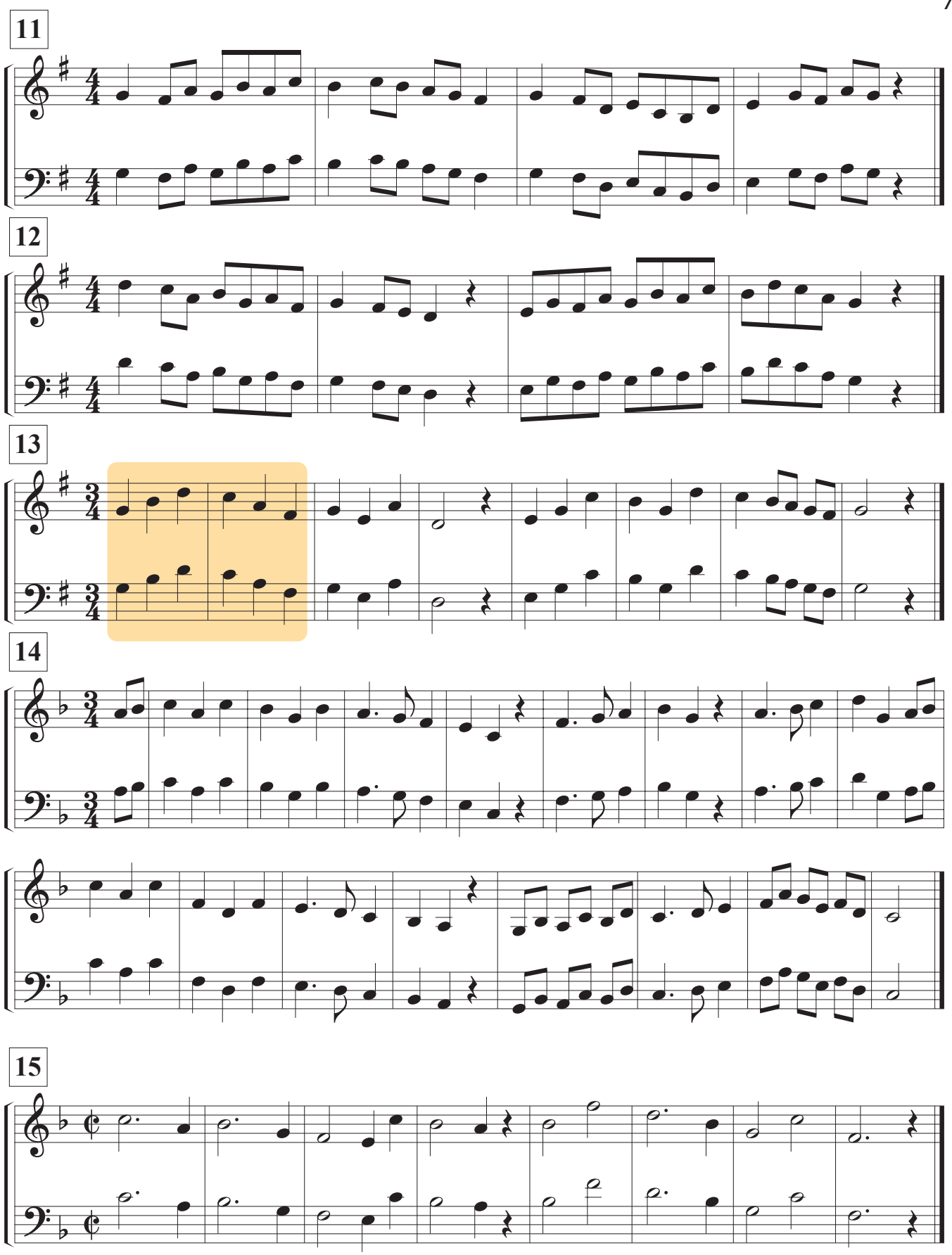


[taken from Melodia - pp. 91-92]

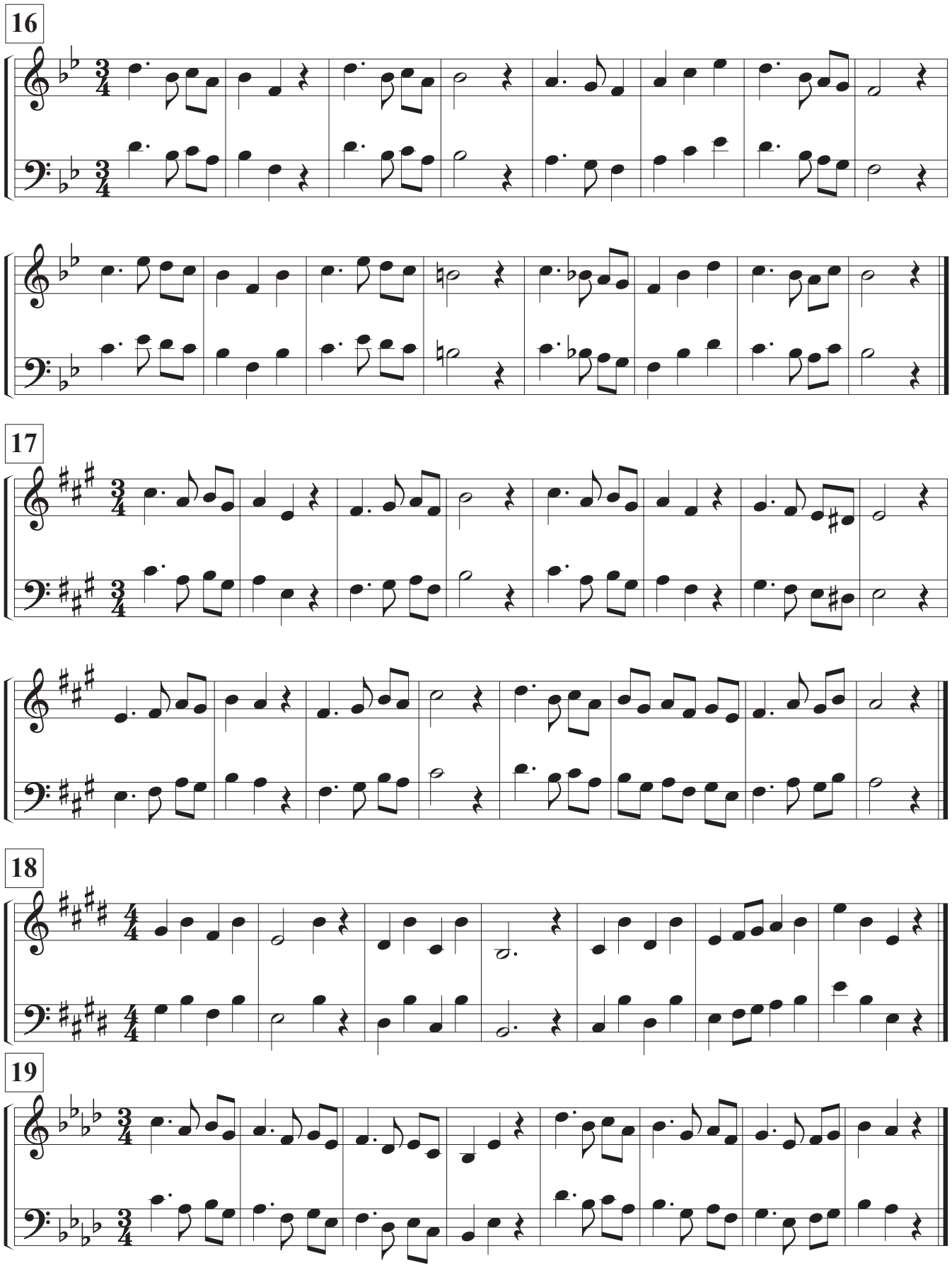
LESSON 34 [cont.]



LESSON 34 [cont.]



LESSON 34 [cont.]

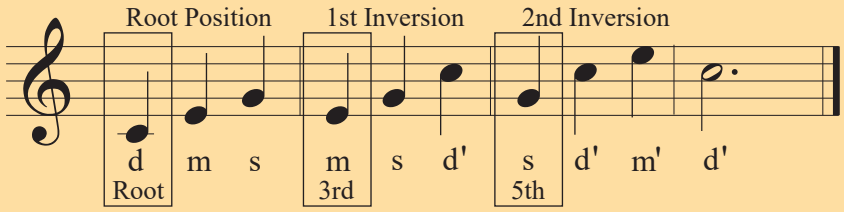


Level FIVE D Complete: _____
Date

LESSON 35 [intervals]

TERMS & SYMBOLS

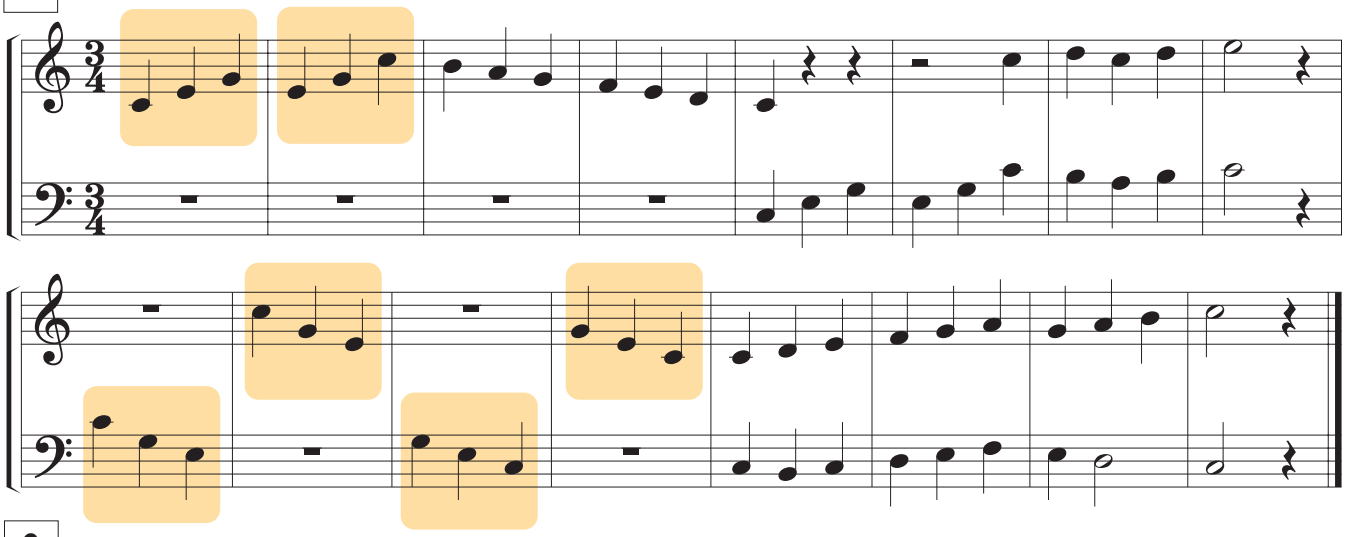
To ***invert*** a triad, move the relative octave of any note in the triad either up or down. A triad in ***root position*** (*d-m-s*) can be inverted to ***first inversion*** (*m-s-d'*) or ***second inversion*** (*s-d'-m'*).



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



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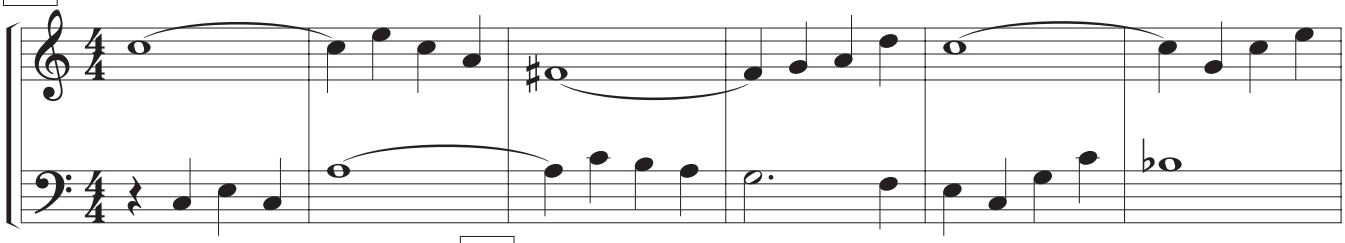

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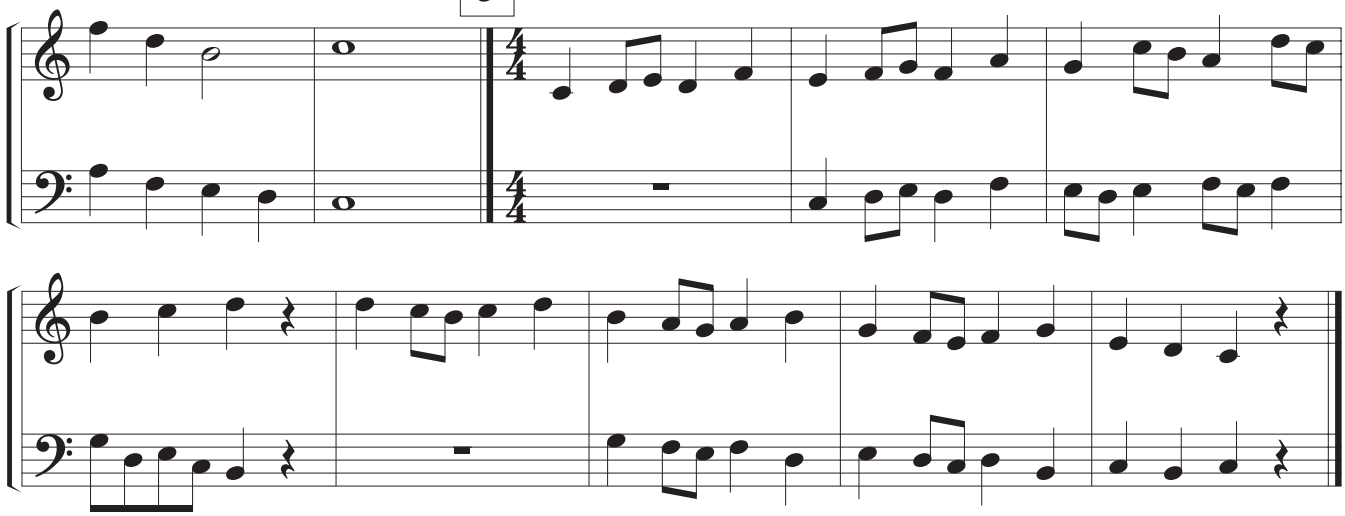
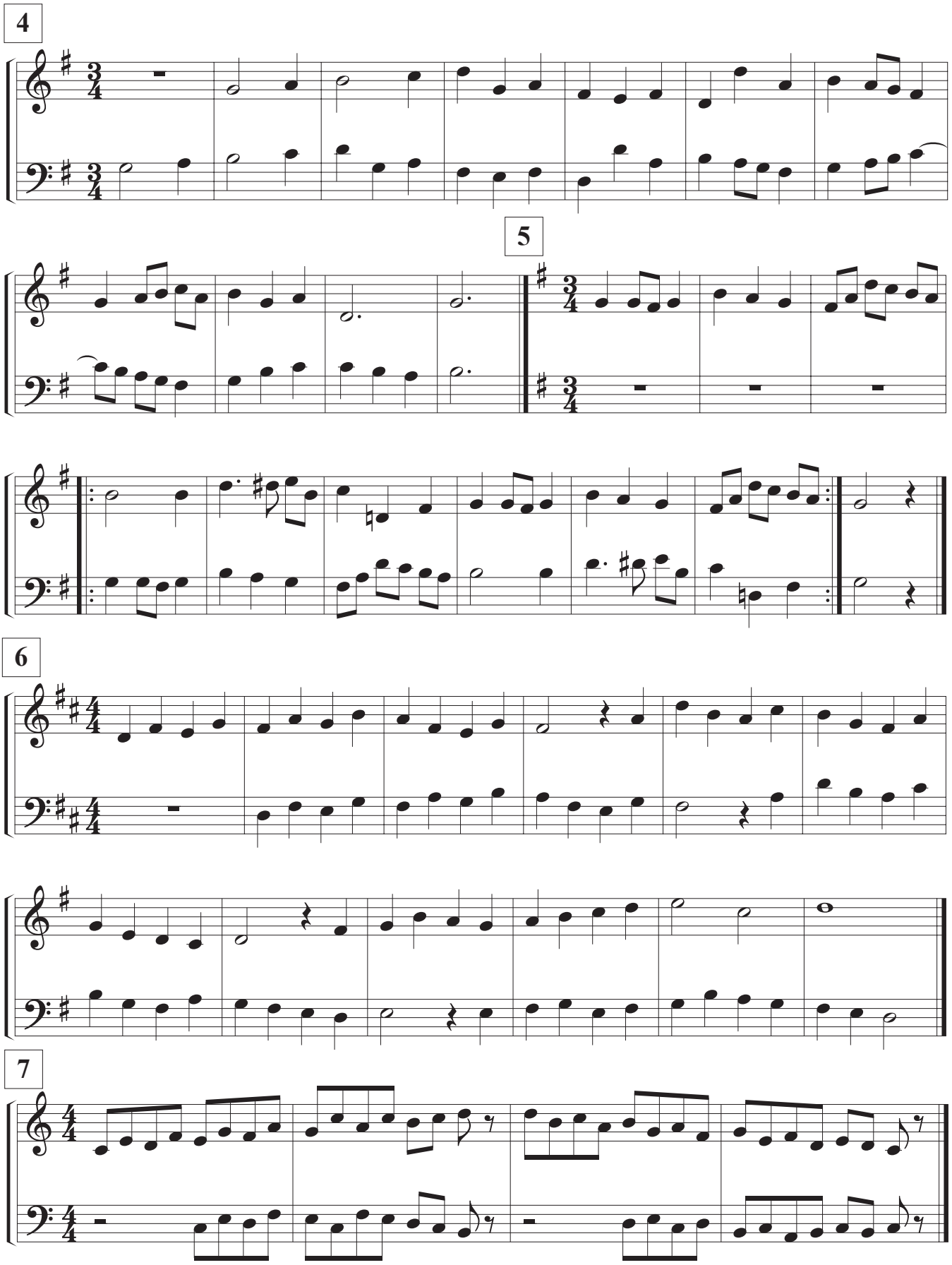


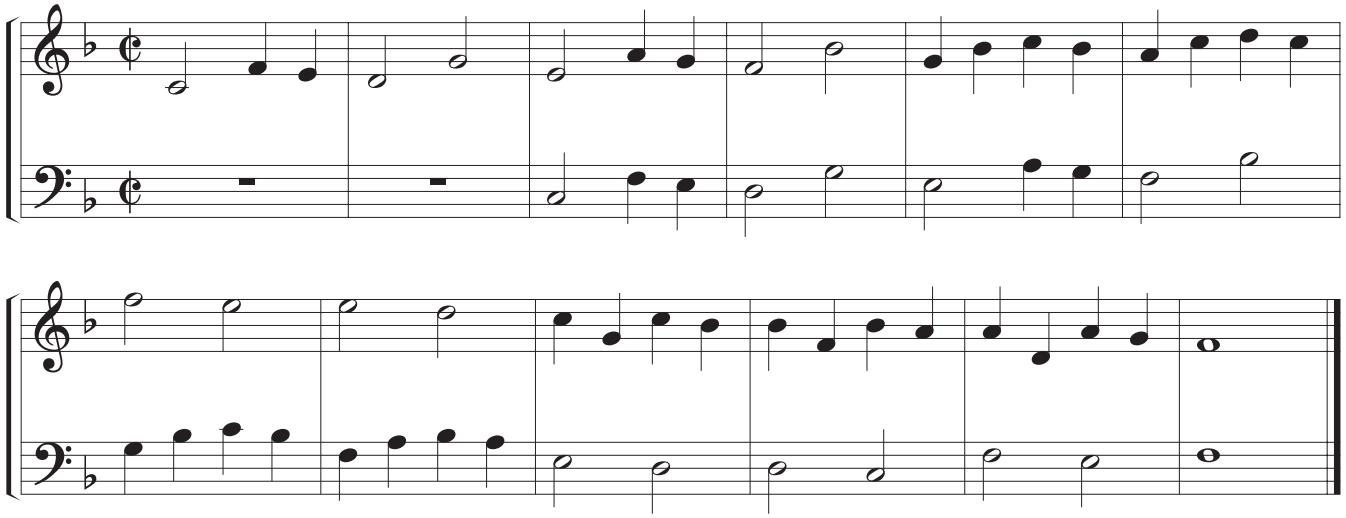
[taken from Melodia - pp. 101-107]

LESSON 35 [cont.]



LESSON 35 [cont.]

8



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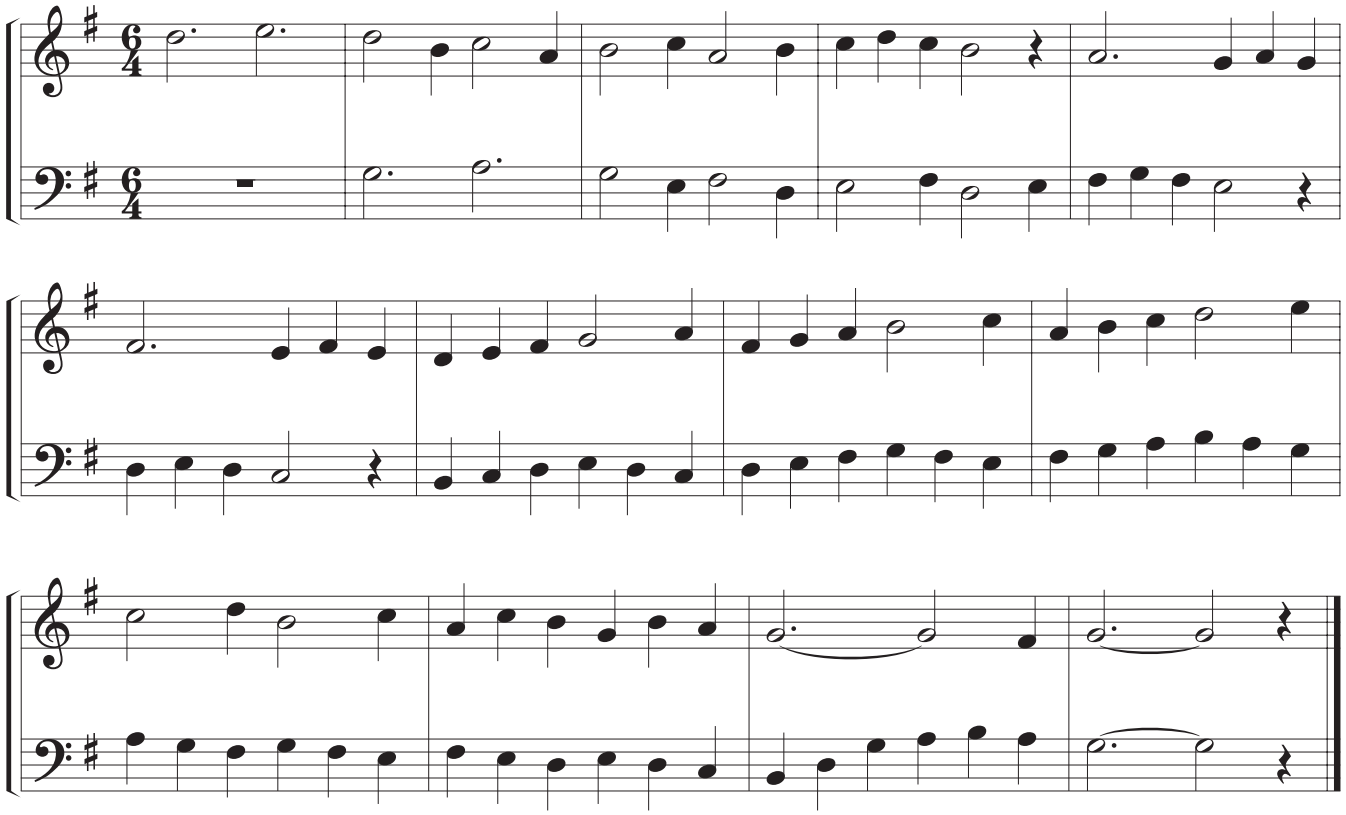

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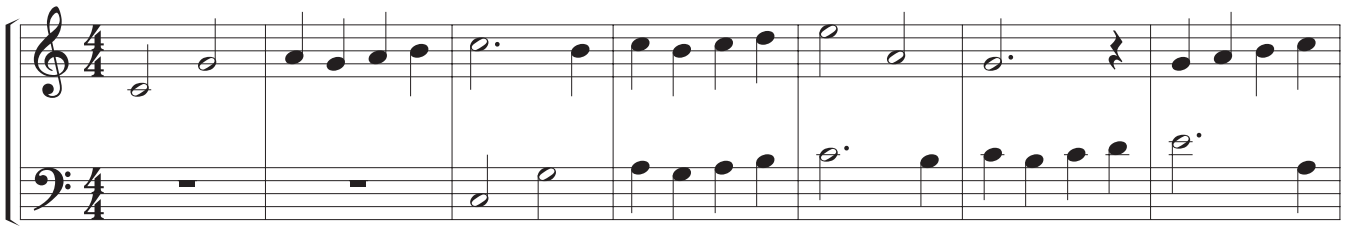
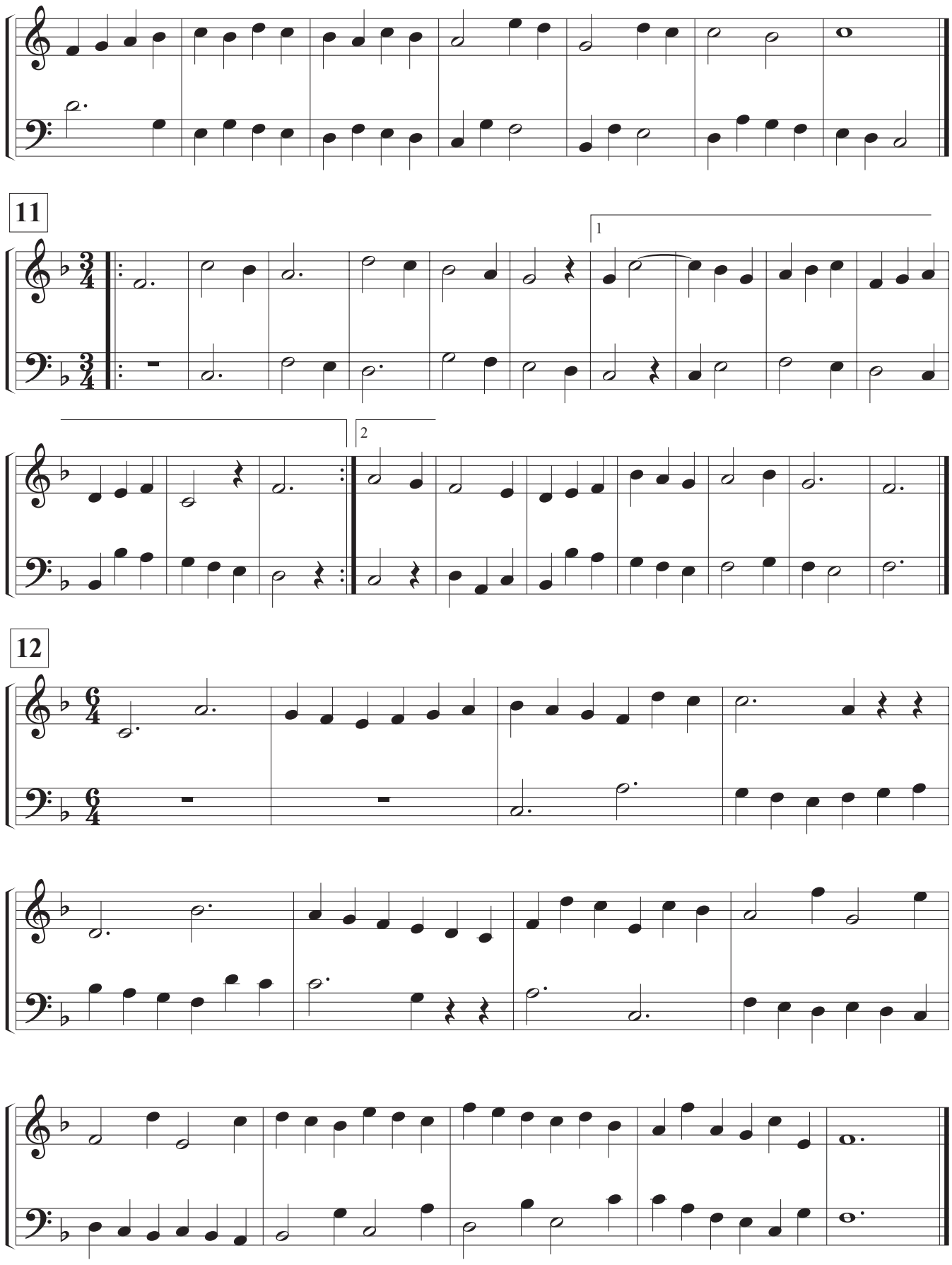
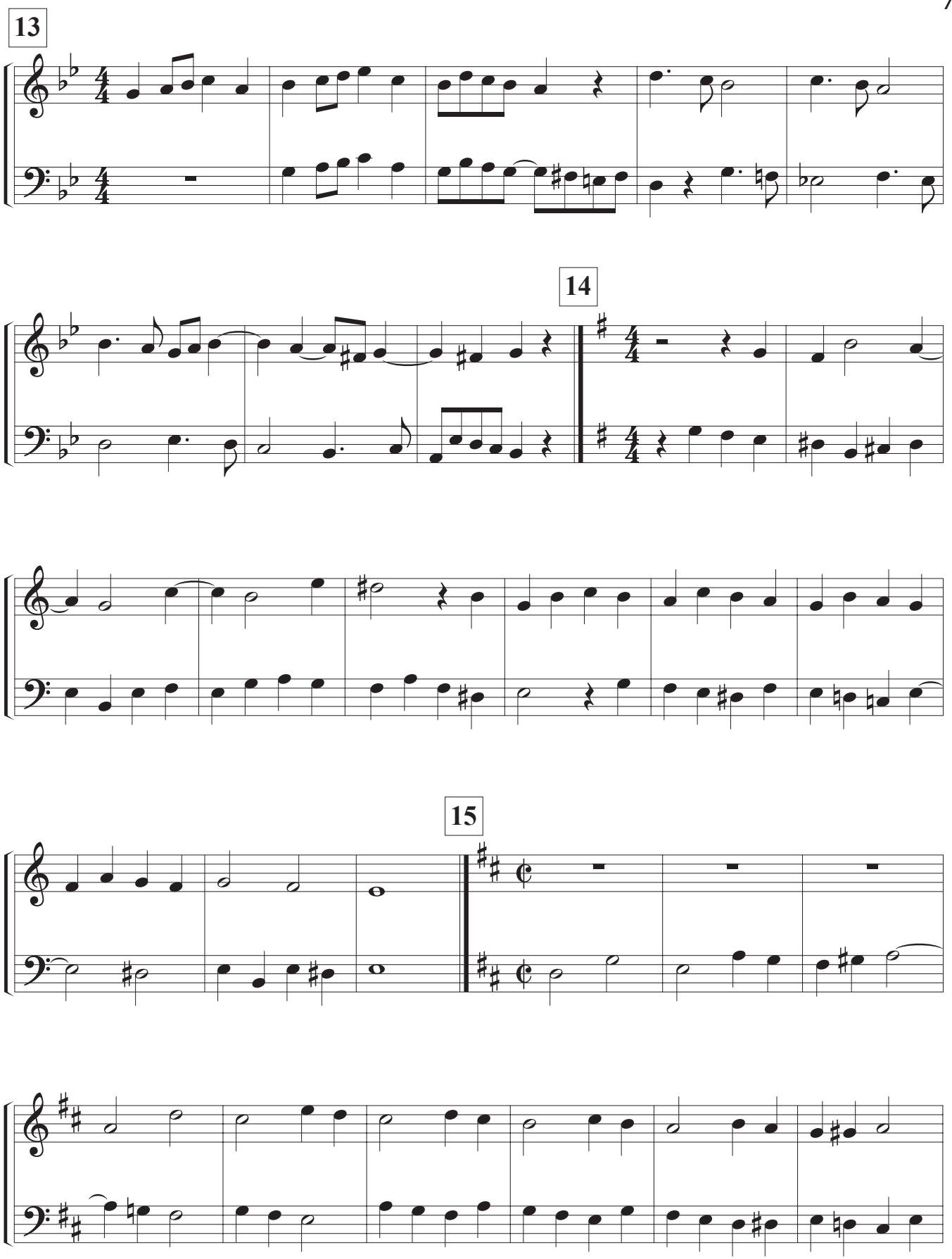


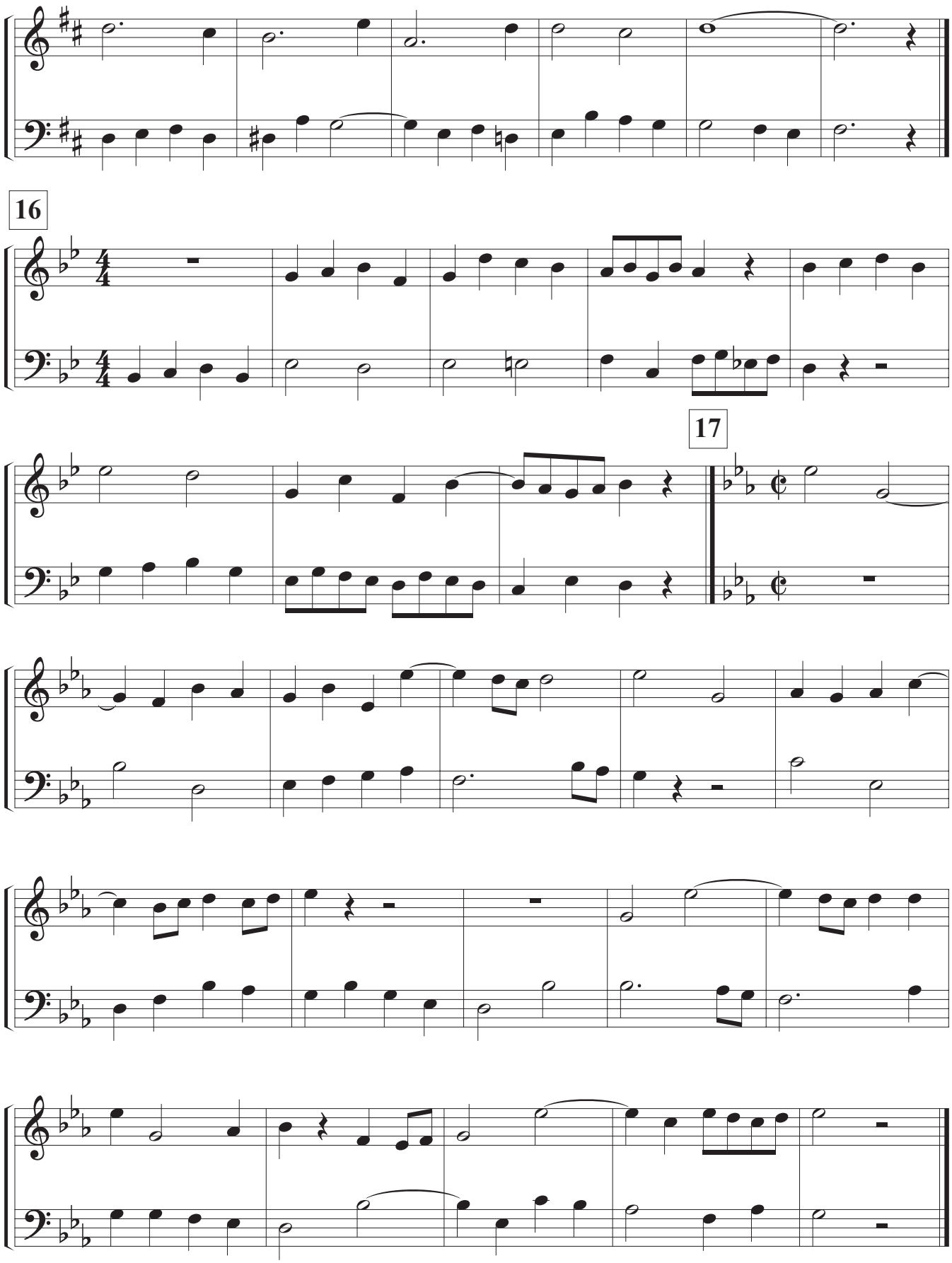
LESSON 35 [cont.]



LESSON 35 [cont.]



LESSON 35 [cont.]



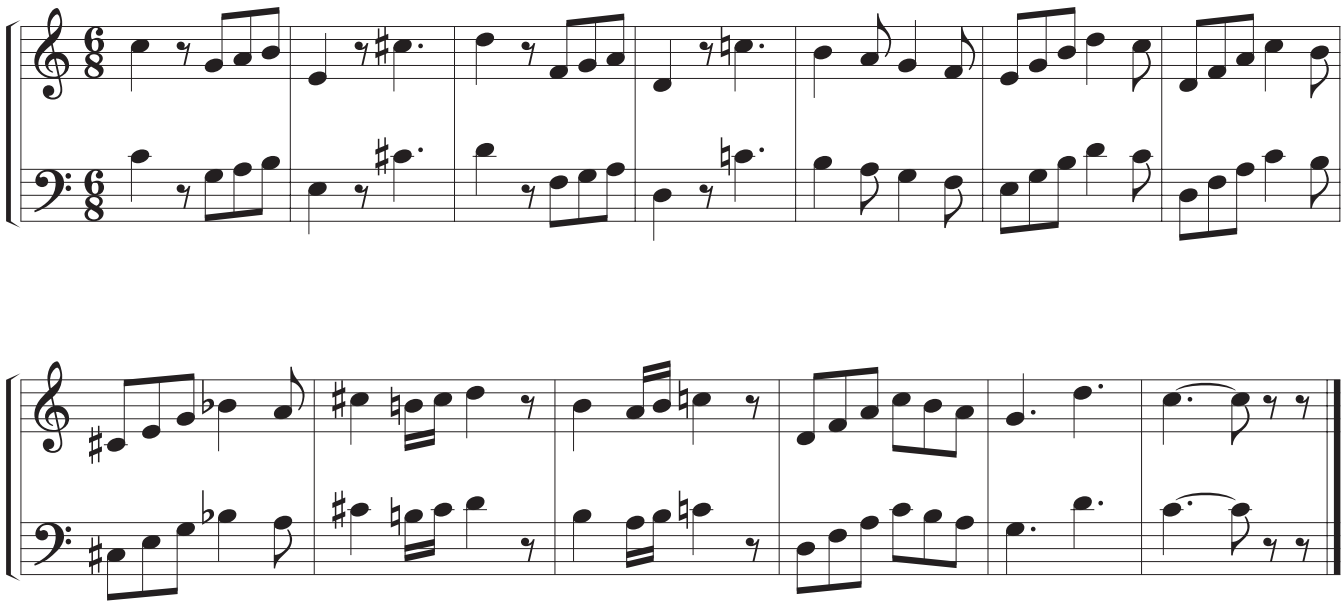
Level FIVE E Complete: _____
Date

LESSON 36 [review]

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.

1



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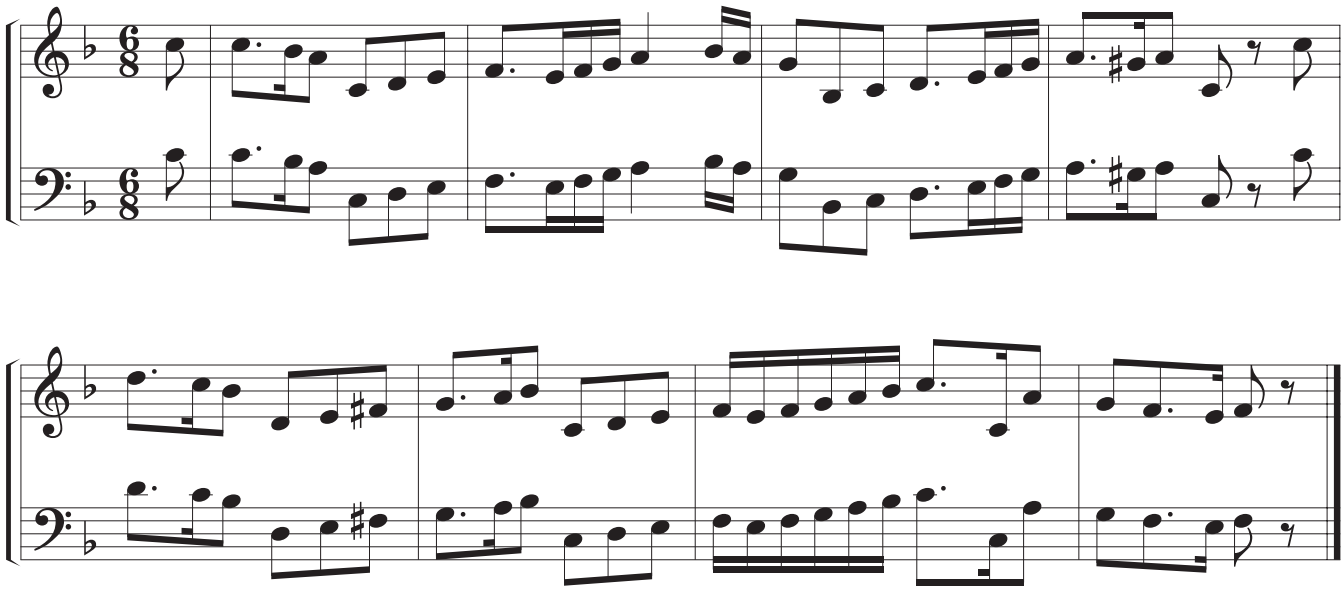
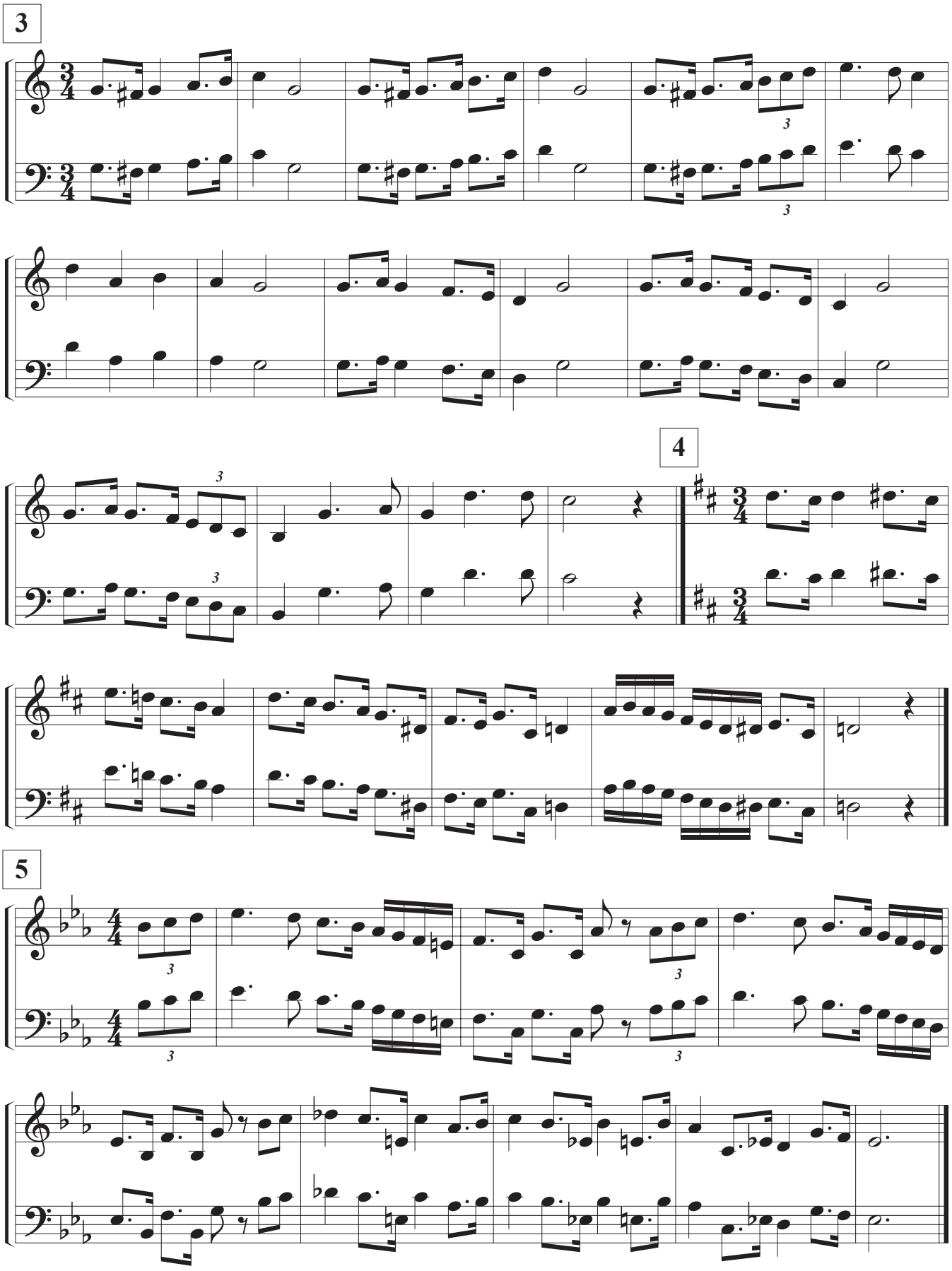


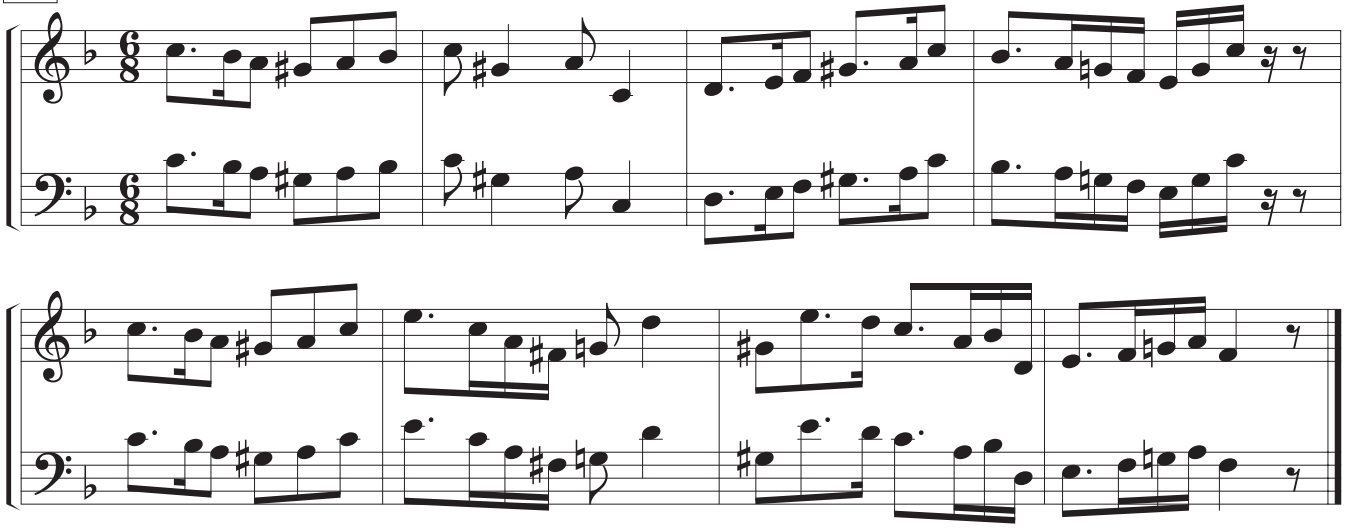
[taken from Melodia - pp. 87-88, 126, 132-133]

LESSON 36 [cont.]



LESSON 36 [cont.]

6



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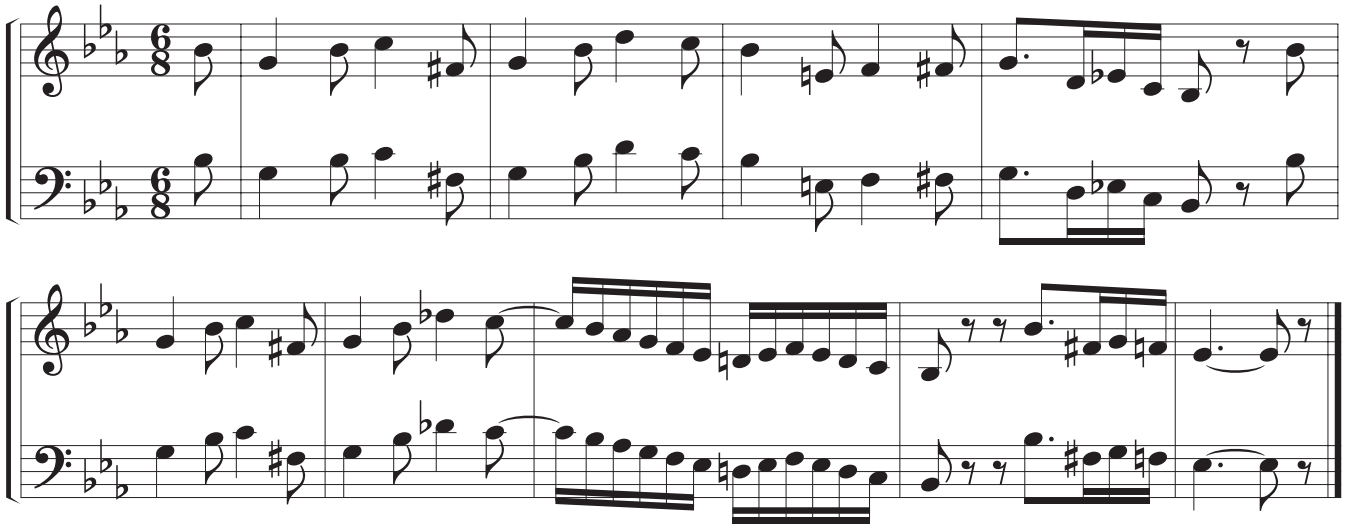

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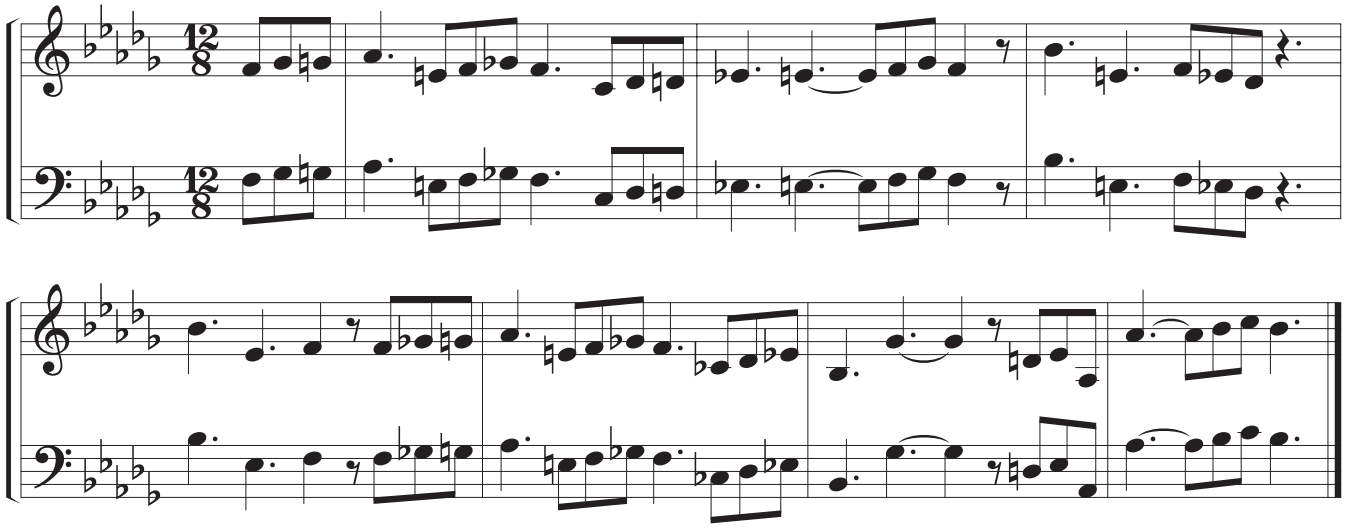

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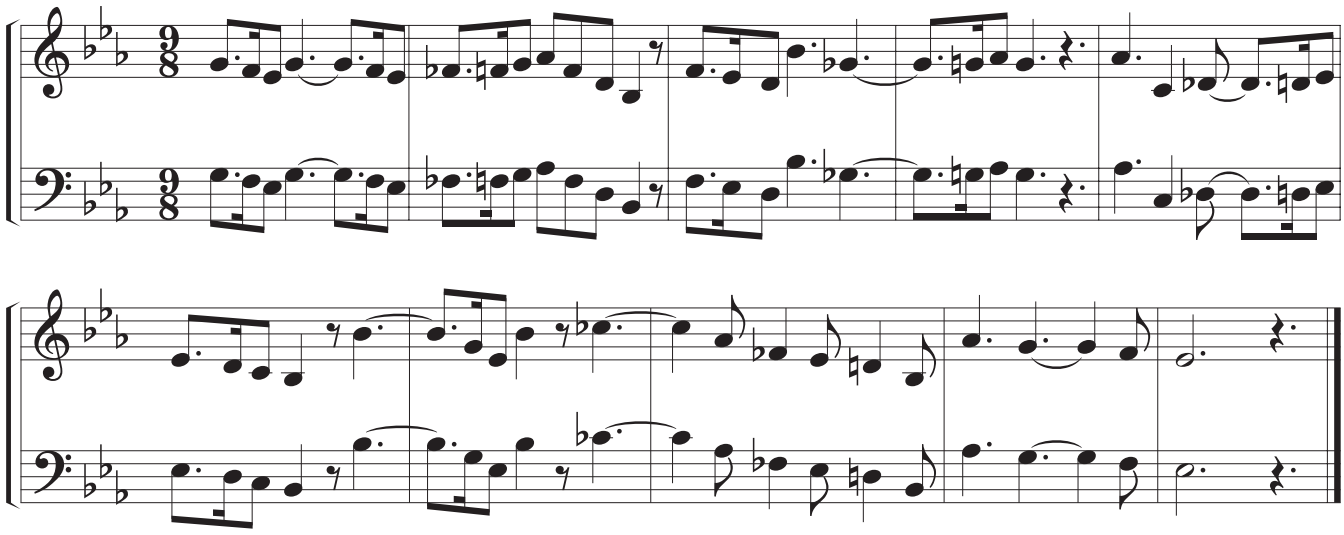

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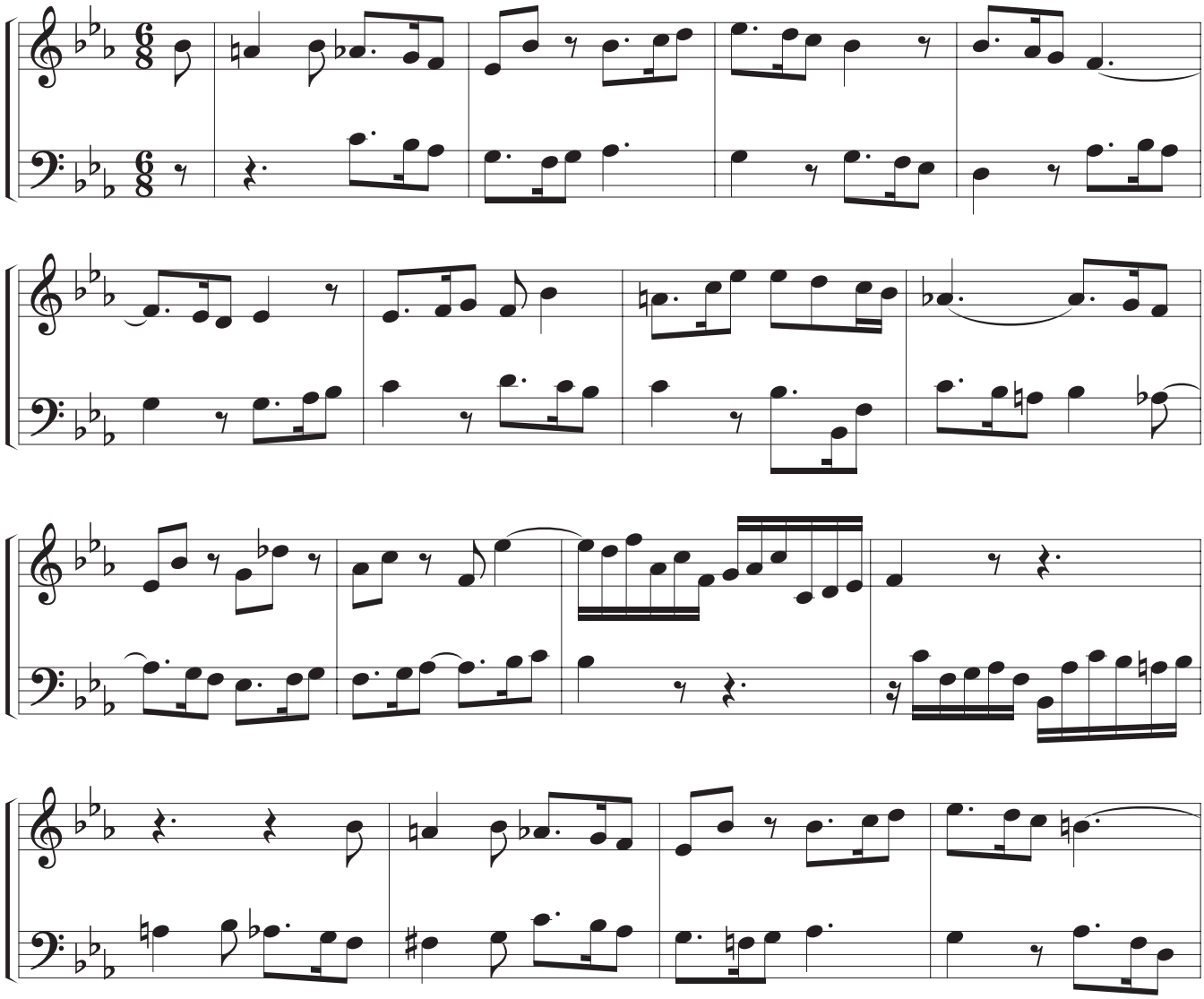
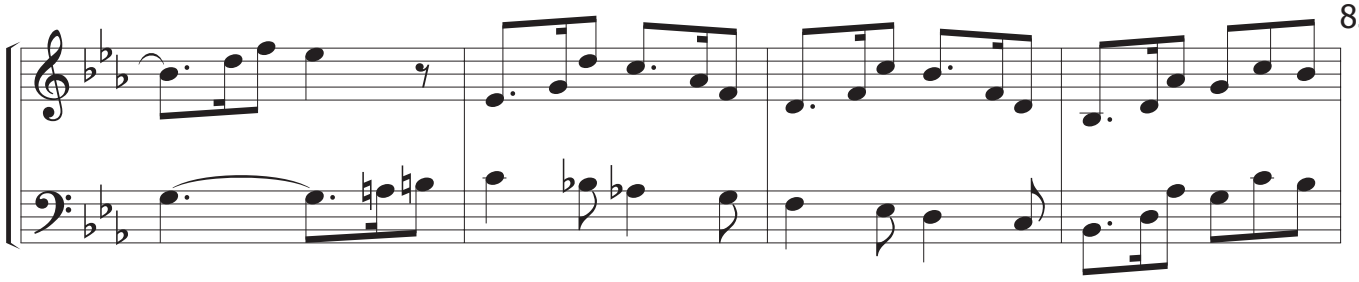
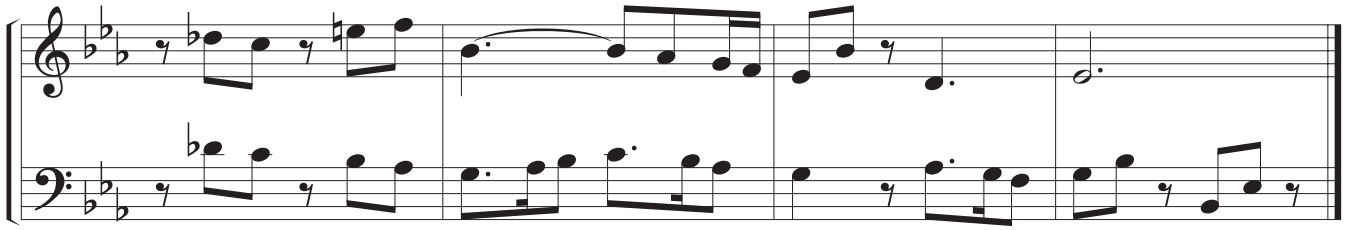


LESSON 36 [cont.]





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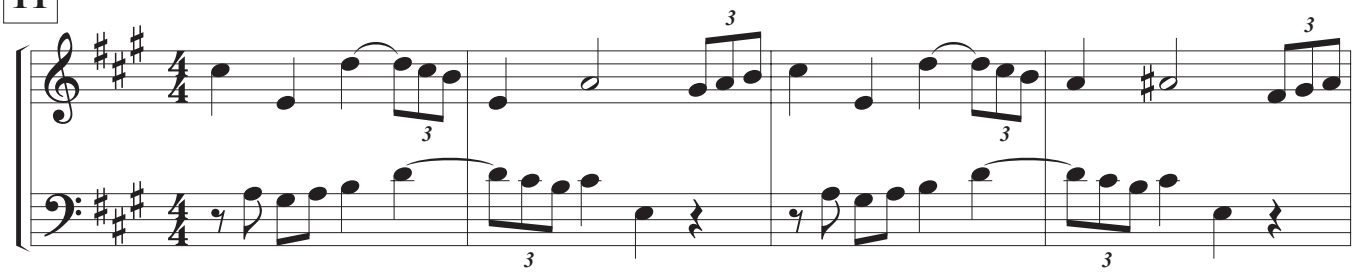
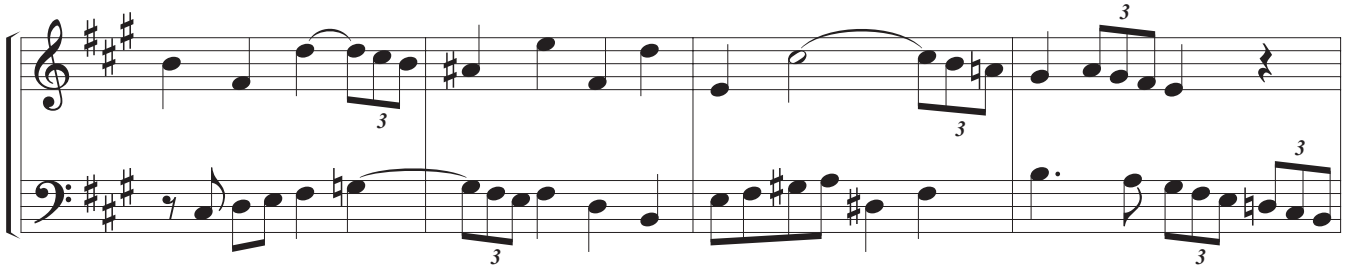
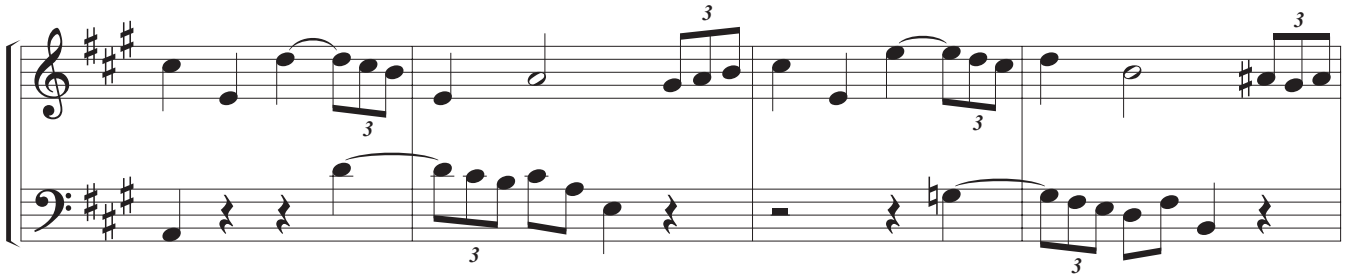
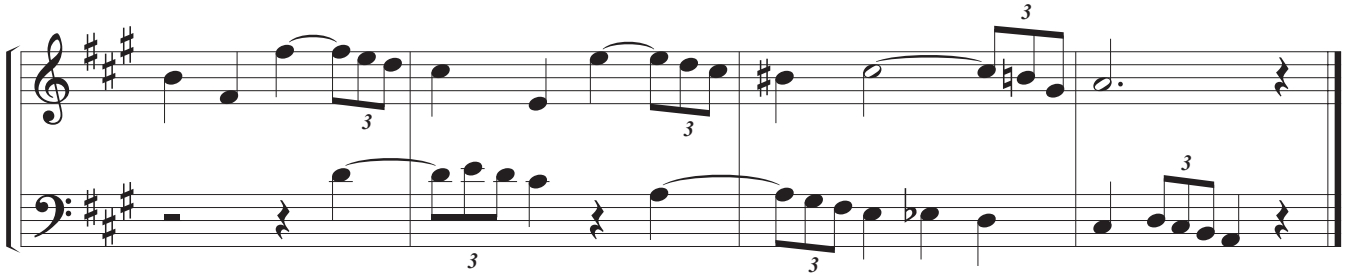
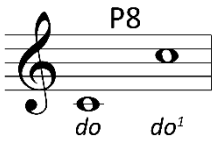
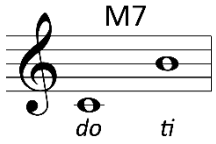
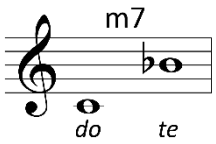
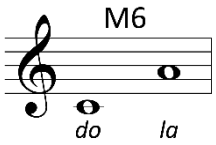
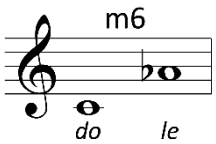
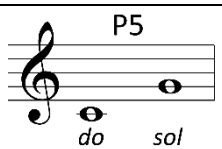
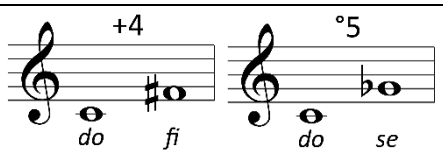
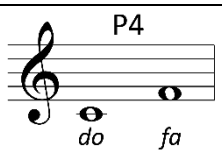
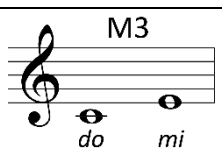
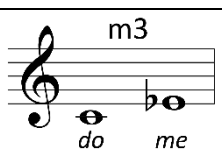
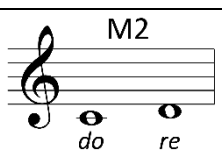
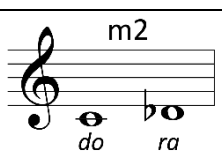




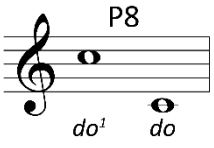
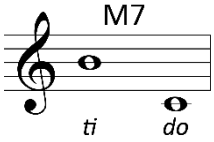
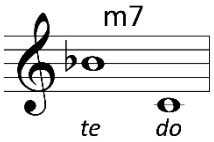
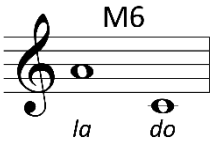
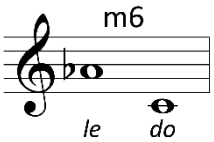
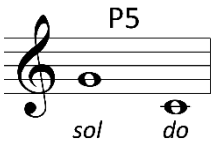
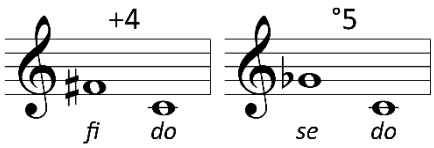
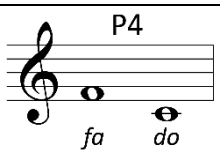
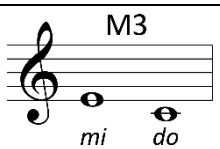
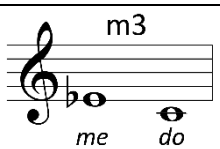
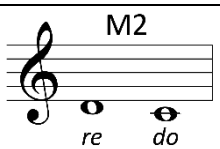
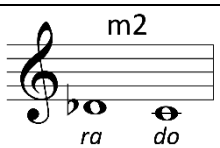




Level FIVE F Complete: _____
Date

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

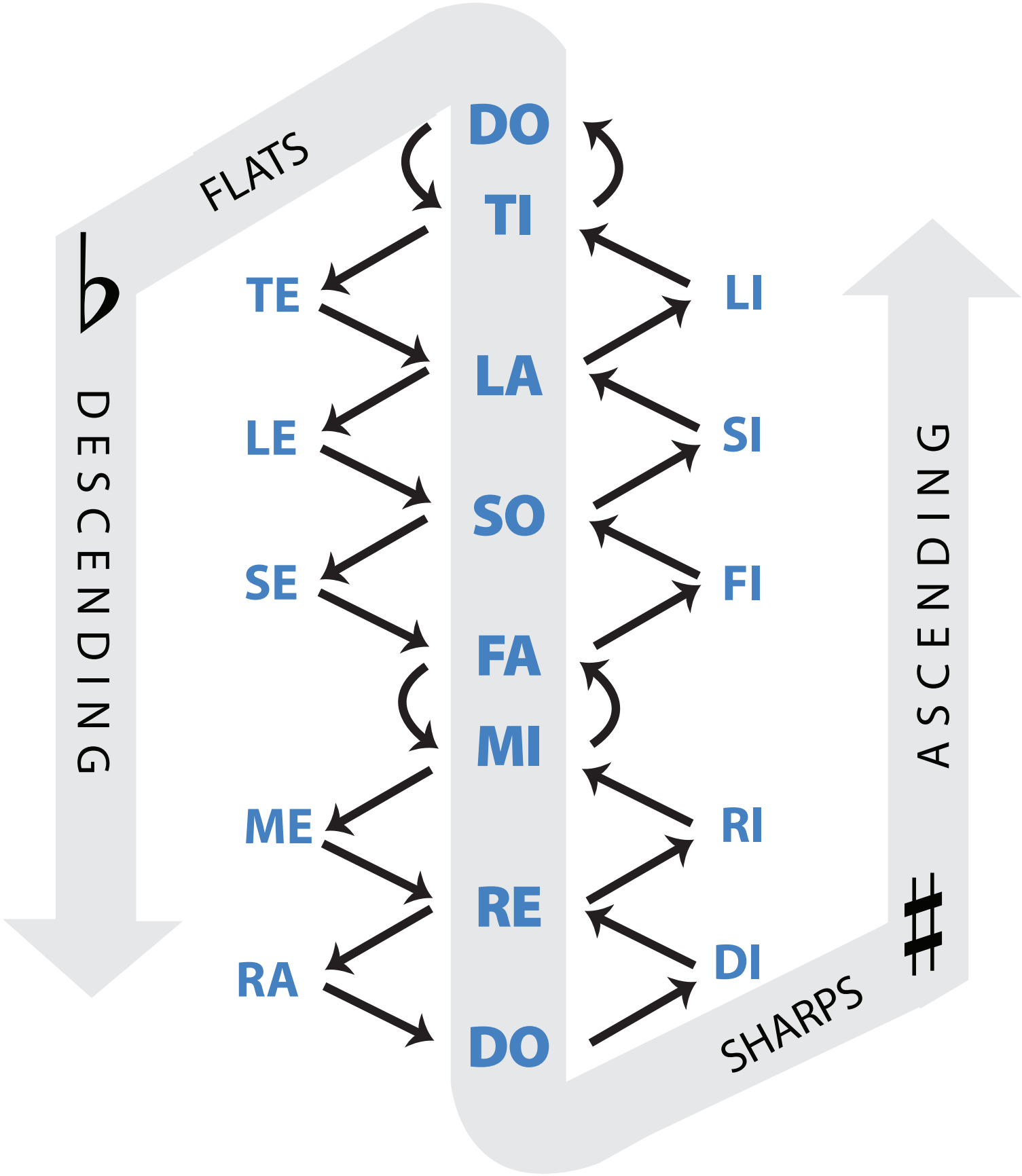
*Solfege syllables are indicated using moveable "do."

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

* 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.)



SOLFEGE TREE

Chromatic Scale

(each ↗ represents a half step)

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