

MAT

Music Arts Proficiency

A Guide for Developing Musical Gifts

SINGING COMPANION LESSON BOOK

Name:

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





ABOUT THE SINGING COMPANION

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

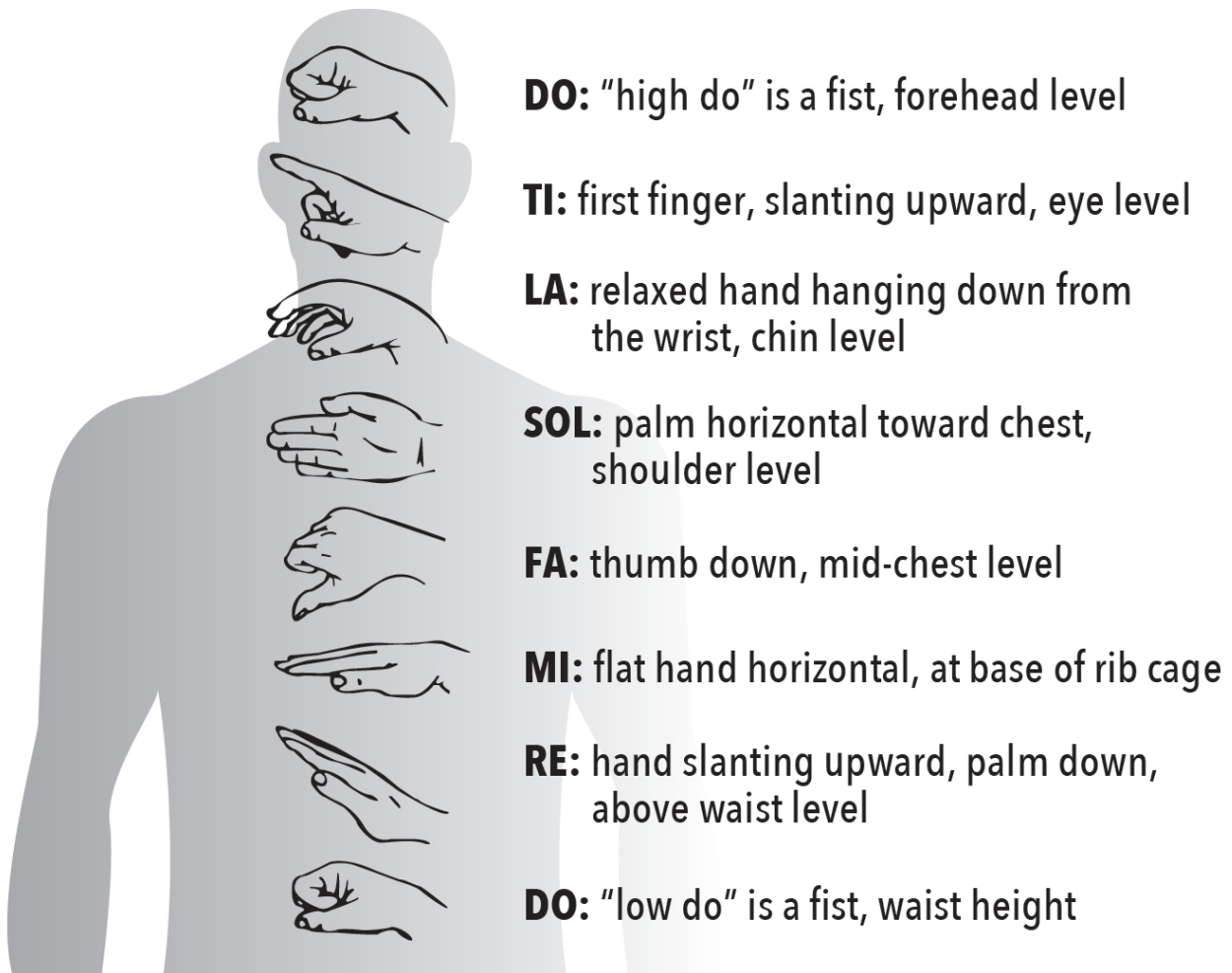
The aim is for singers and instrumentalists of all ages to be able to hear and sing musical phrases, aided only by a starting pitch and sense of key. After giving the initial pitch and solfege syllable, the instructor is encouraged to count off and beat time to encourage rhythm accuracy. This acquired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

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



CURWEN HAND SIGNS

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



NOTES

Level PRIMER A Complete: _____
Date _____

LESSON 2 [add la]

NOTES



TERMS & SYMBOLS

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

TIPS

Always remember to use good posture:

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

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

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

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

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

4 sol la sol mi sol mi

sol la sol mi sol la mi

5 mi sol la sol la mi

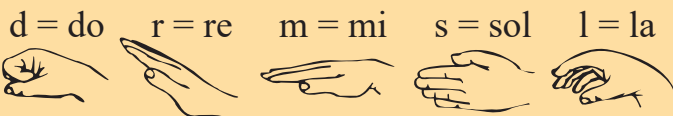
Level PRIMER B Complete: _____

Date _____

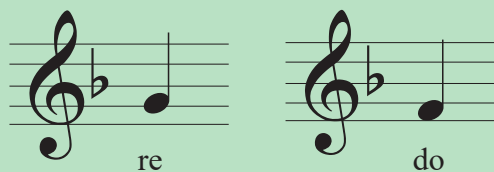
LESSON 3 [re-do]

TERMS & SYMBOLS


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




NOTES



















RHYTHM

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

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

RHYTHM COUNTING

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

1



mi mi mi re re re do do do do do do



re re re mi mi mi re re re do do do

2



mi re do mi re do mi re do re mi do

3



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

4



d r m r d d



d m s m d d

5



d



r

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

do re mi sol la do re mi sol la do re mi sol la do

2

sol la do re mi sol la do re mi sol la do re mi sol

3

do re mi sol la do re mi sol la do re mi sol la do

do re mi sol la do re mi sol la do re mi sol la do

4

do re mi sol la do re mi sol la do re mi sol la do

do re mi sol la do re mi sol la do re mi sol la do

5

do re mi sol la do re mi sol la do re mi sol la do

do re mi sol la do re mi sol la do re mi sol la do


Level PRIMER D Complete: _____
Date _____

LESSON 5 [add fa]




NOTES

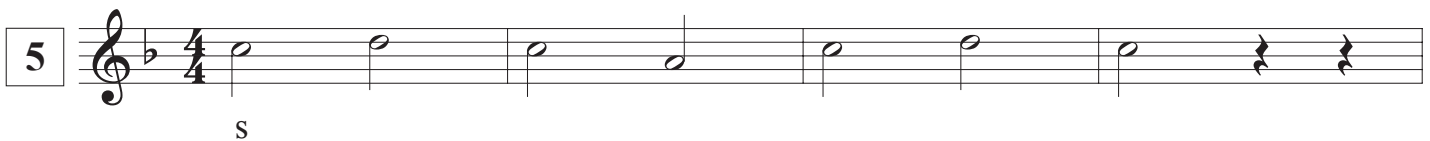
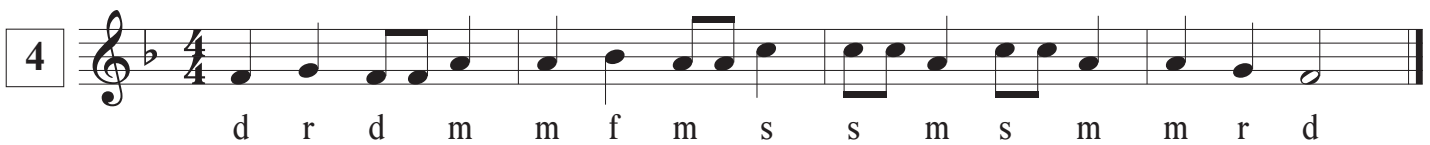
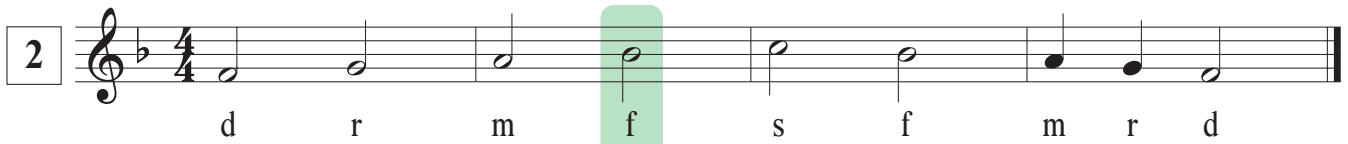
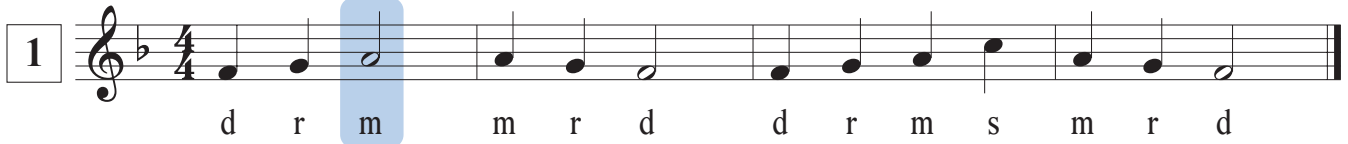


RHYTHM

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

RHYTHM COUNTING

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



Level PRIMER E Complete: _____
Date _____

LESSON 6 [do-la]

RHYTHM

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

RHYTHM COUNTING

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

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



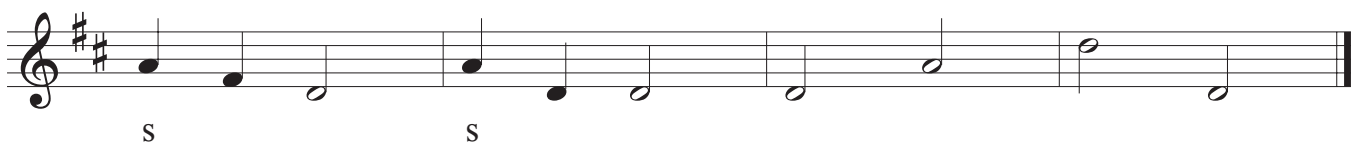
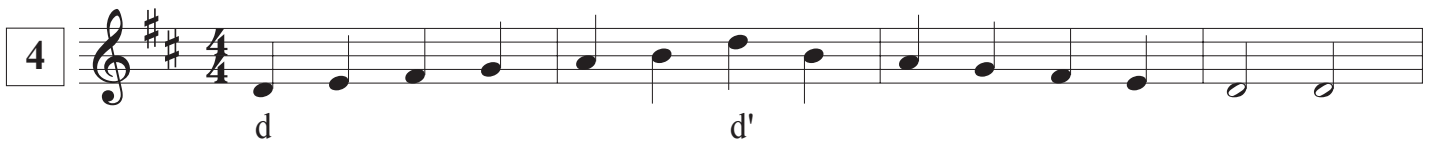
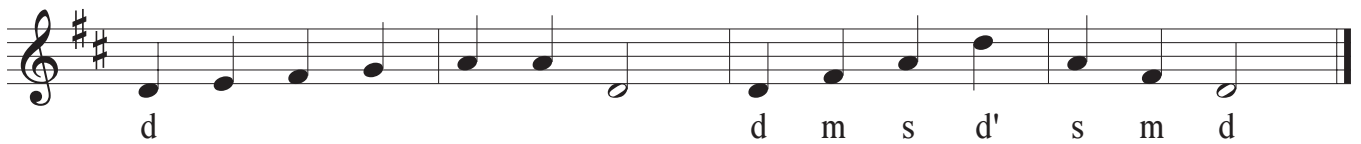
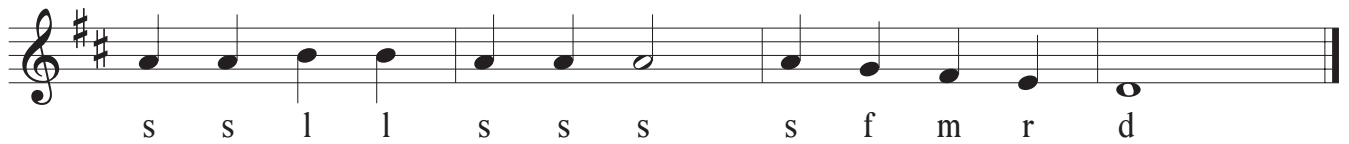
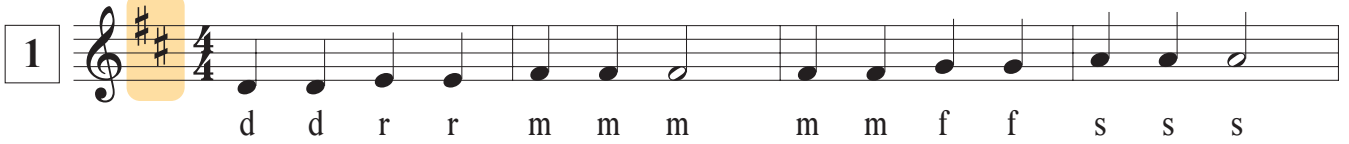
NOTES



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.**



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]

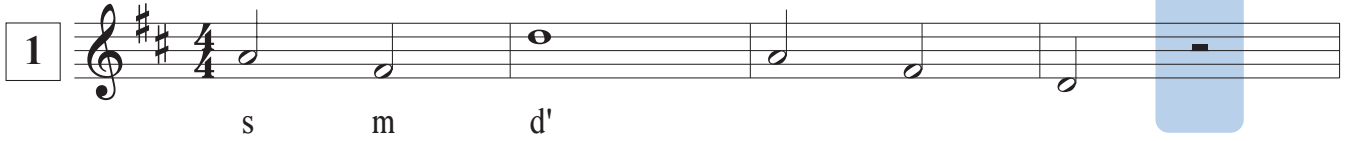
RHYTHM

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

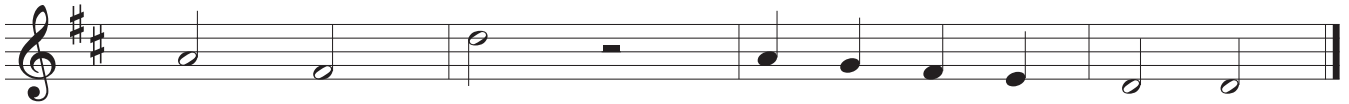
 = **whole rest**
(sh-m-m-m) *four beats of silence*
(A whole rest is an entire measure of silence, regardless of time signature.)

RHYTHM COUNTING

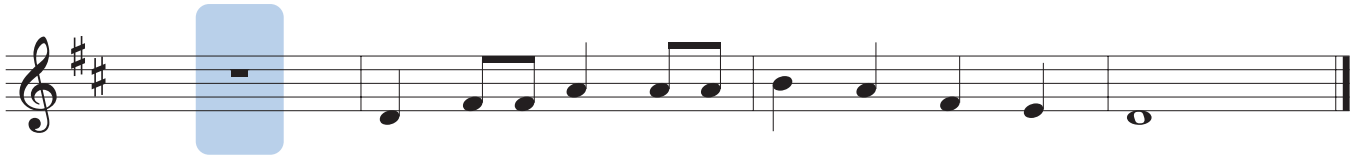
	4/4		
			
counting		1 - 2 - 3 - 4	
other counting		sh - m sh - m	
		sh - m - m - m	

1 

s m d'



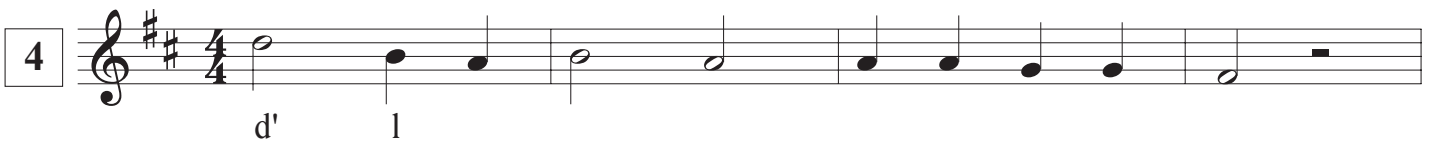
2 



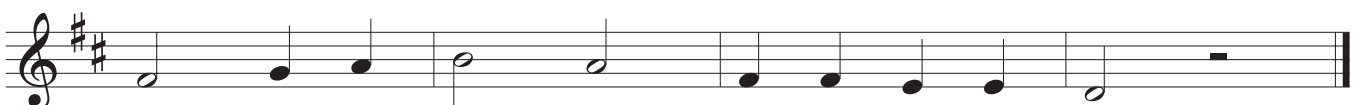
3 

s l



4 

d' l



Level ONE C Complete: _____
Date _____

LESSON 10 [add ti]

NOTES



ti

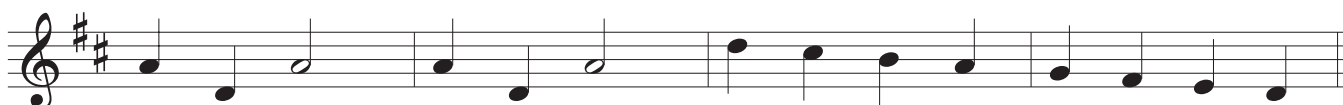
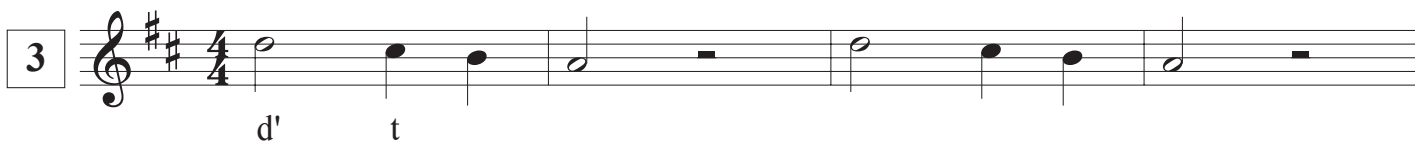
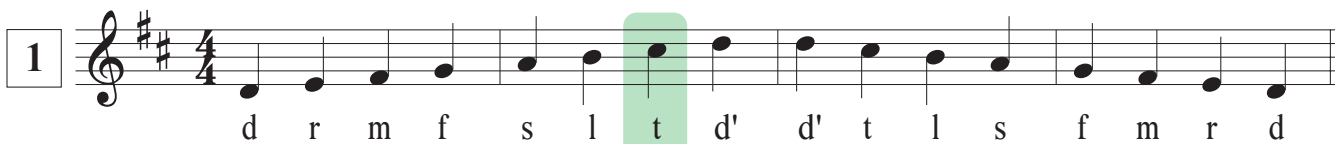
TERMS & SYMBOLS

D Major Scale:

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

TIPS

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




Level ONE D Complete: _____
Date _____


LESSON 11 [counting]

RHYTHM








 = dotted half note
three beats of sound

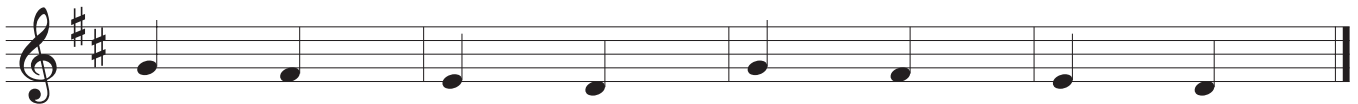
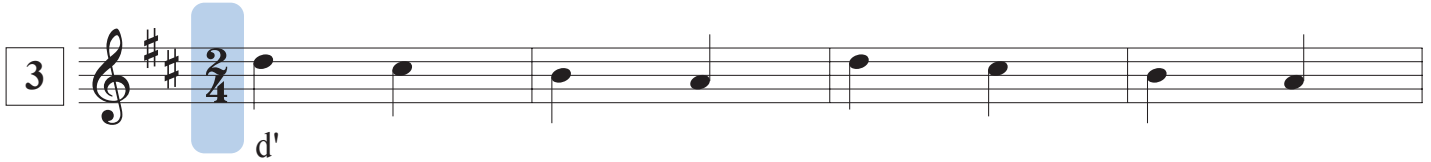
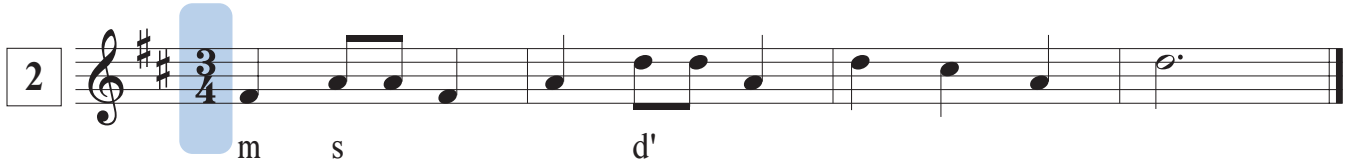
 = dotted half note
three beats of sound

 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

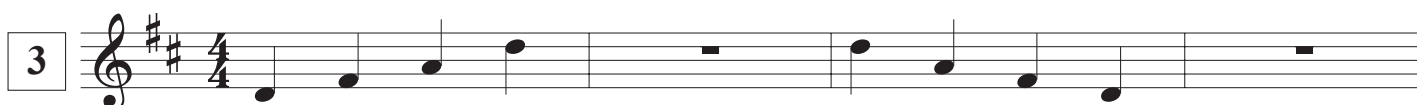
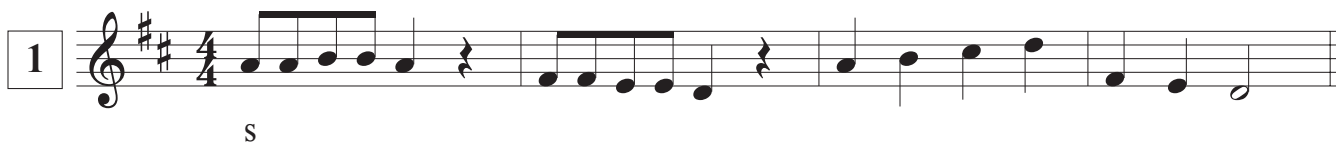
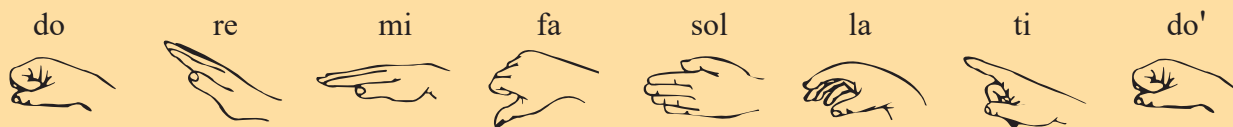


Level ONE E Complete: _____
Date _____

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”.



Level ONE F Complete: _____
Date _____

LESSON 13 [intervals]

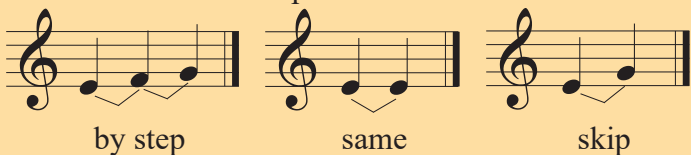
TERMS & SYMBOLS

NEW KEY: C Major

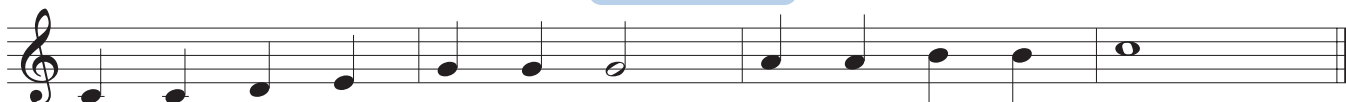
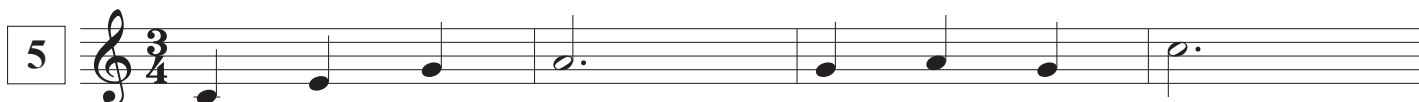


Ledger lines are small lines above and below the staff to add more notes to the range. Here we have one line below the staff to give us *do* (C) in C Major.

Here are examples of *melodic contour*.

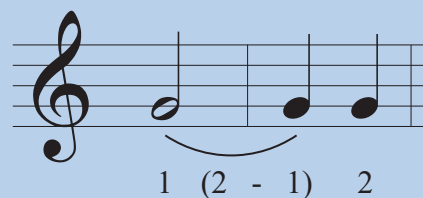


C Major



RHYTHM

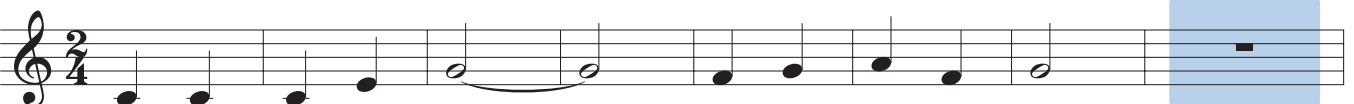
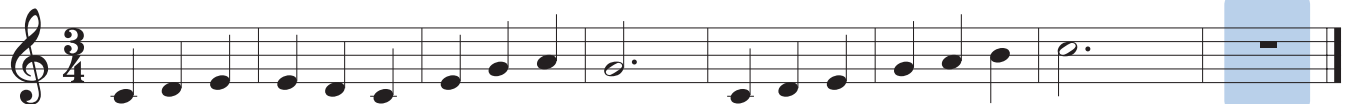
A *tie* connects two notes that are the same, turning them into a single note. You would start the singing on the half note and hold all the way through the end of the *tied* quarter note. In this example, the tied note gets three beats ($\frac{1}{2} + \frac{1}{2}$ or $2 + 1 = 3$).



LESSON 13 [cont.]

RHYTHM

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



LESSON 14 [moveable do]

TERMS & SYMBOLS

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

Always remember to check the key signature when figuring out the starting solfege syllable.

C Major		G Major	
F Major		D Major	

C Major

1

F Major

2

G Major

3

4

5

6

7

8

9

10

Level TWO B Complete: _____
Date _____

LESSON 15 [intervals, ledger lines]

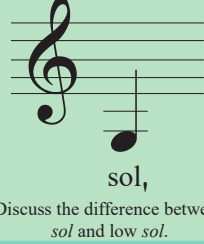
TERMS & SYMBOLS

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.



RHYTHM

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

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

RHYTHM COUNTING

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

C Major



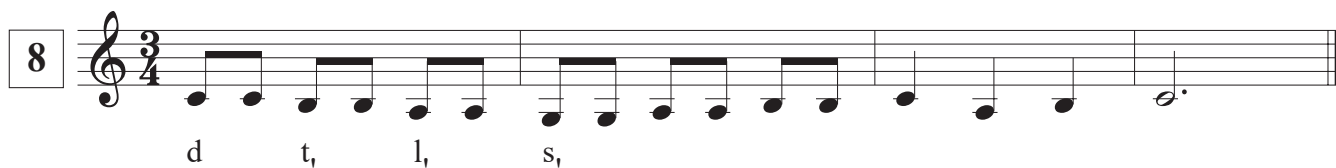
F Major



G Major



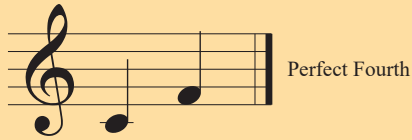
LESSON 15 [cont.]



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.

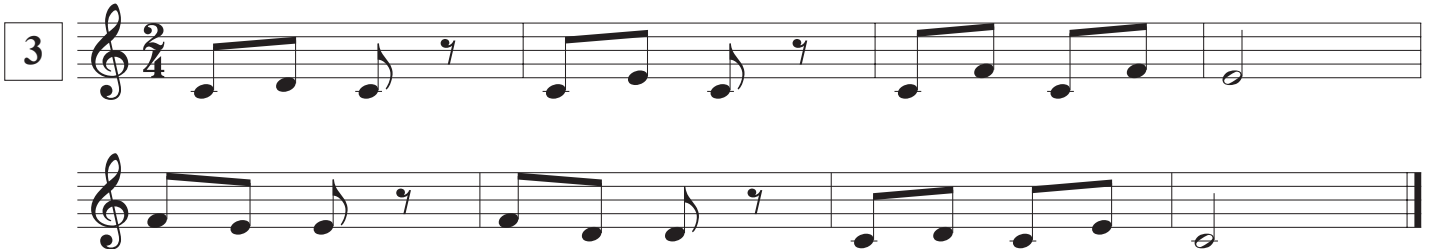
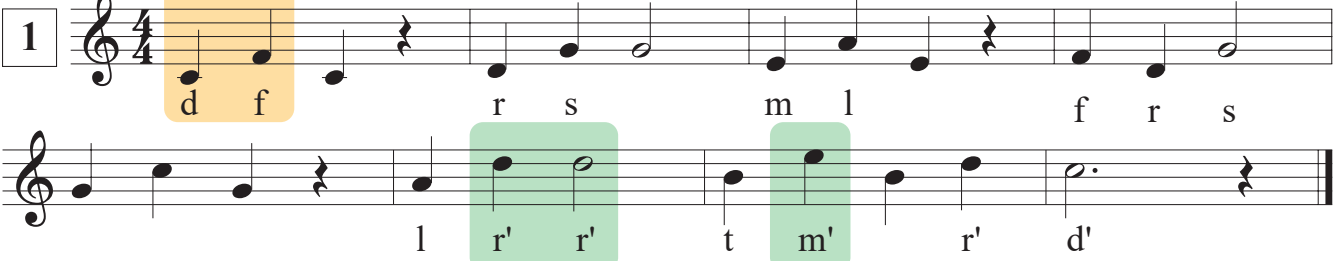
The notes within the bracket should be sung while learning the interval. Once this has been established, take the bracketed notes out and think them only.



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



C Major



G Major



D Major



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*.



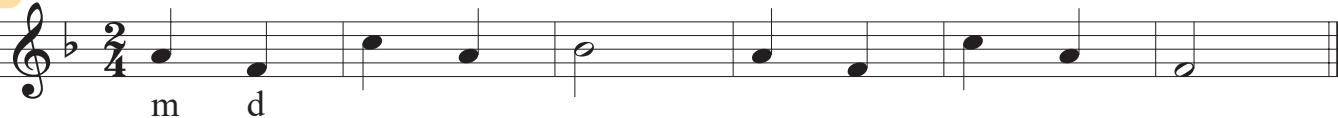
RHYTHM REVIEW

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

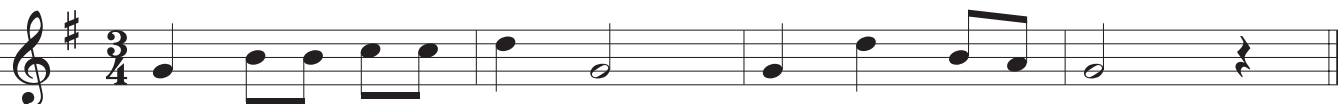
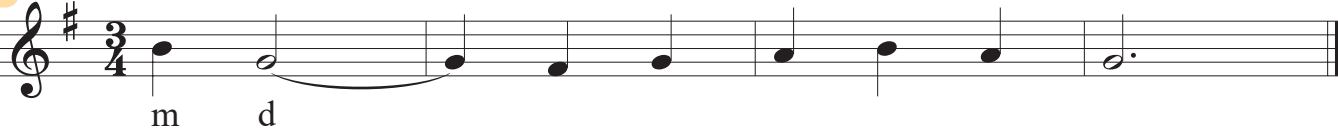
C Major



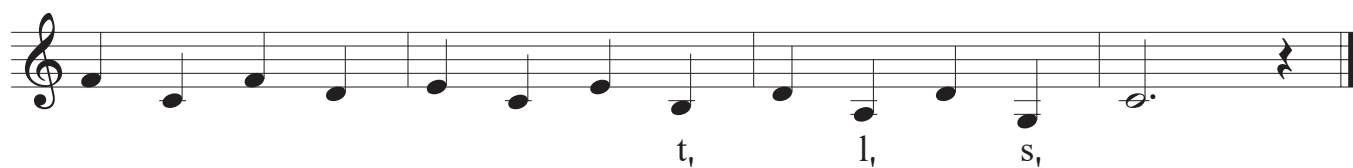
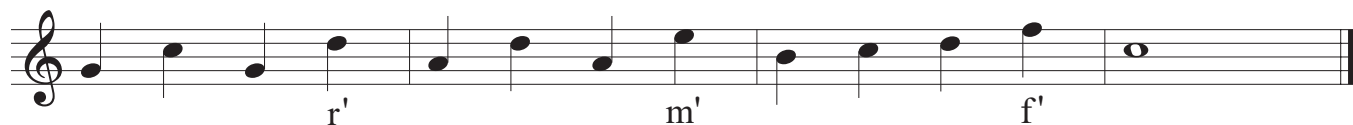
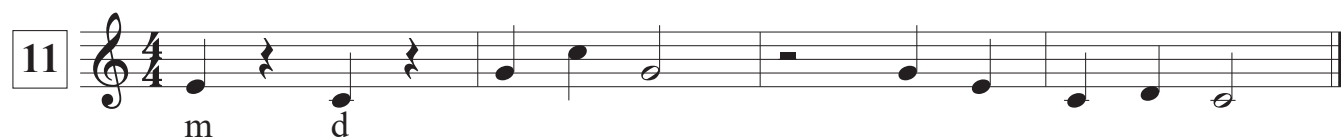
F Major



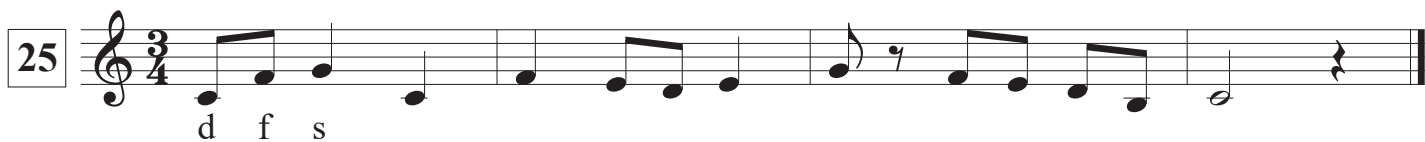
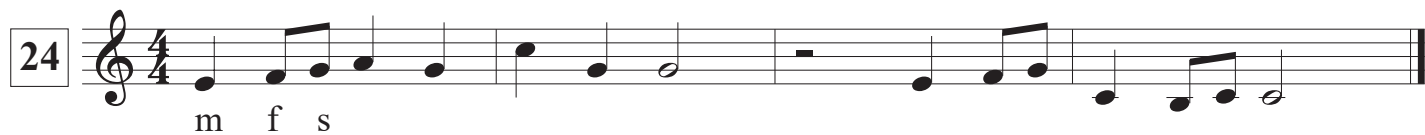
G Major



LESSON 17 [cont.]



LESSON 17 [cont.]



LESSON 18 [review]

TERMS & SYMBOLS

Flat Keys:

<i>F Major</i>	<i>Bb Major</i>	<i>Eb Major</i>	<i>Ab Major</i>	<i>Db Major</i>	<i>Gb Major</i>	<i>Cb Major</i>
						
F do	Bb do	Eb do	Ab do	Db do	Gb do	Cb do

Sharp Keys:

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



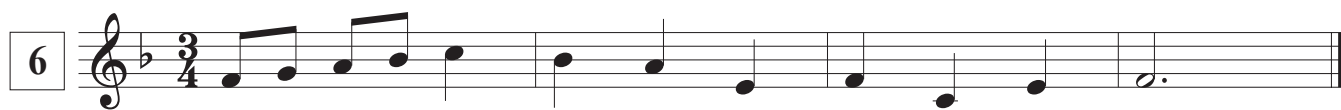
t, s, l,



m'



LESSON 18 [cont.]



LESSON 19 [chromatics]

TERMS & SYMBOLS

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

C = do	D = re	E = mi	F = fa	G = so	A = la	B = si*	C = do
DO (doh)	di (dee)	RE (ray)	ri (ree)	MI (mee)	FA (fah)	fi (fee)	SOL (soh)
							si (see)
							LA (lah)
							li (lee)
							*TI (tee)
							DO' (doh)

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

NOTES

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



G natural

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

[Memorize the chromatic syllables ascending]

Level THREE A Complete: _____
Date _____

TERMS & SYMBOLS

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

<i>C Major</i>	<i>G Major</i>	<i>D Major</i>	<i>A Major</i>	<i>E Major</i>	<i>B Major</i>	<i>F[♯] Major</i>	<i>C[♯] Major</i>
							
C do	G do	D do	A do	E do	B do	F [♯] do	C [♯] do



LESSON 20 [cont.]

7 

8 



9 



10 

11 


12 

LESSON 21 [J. J. / pick-ups]









TIPS

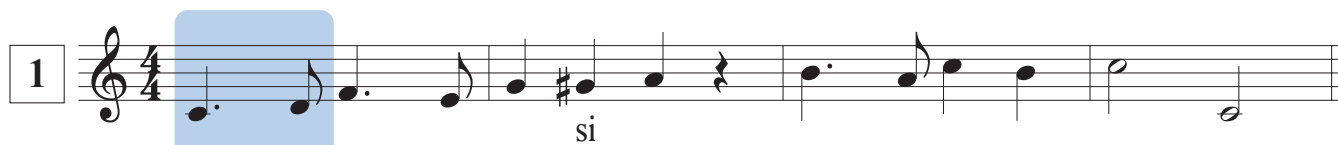
A “*pick-up*” is a note that precedes the first downbeat of the start of a piece or phrase. Do not put a strong emphasis on this note but instead, lead to the downbeat.

RHYTHM

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

RHYTHM COUNTING

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



6 

[illegible]

8 

9


Exercise 9: A single staff in treble clef with key signature of two sharps (F# and C#) and 4/4 time signature. The melody consists of the following notes: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C4 (half).

11 


[illegible]


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.		Segno means “sign” and is used with the marking D.S.		Coda indicates a forward jump to the ending passage.
	Repeat signs enclose a passage that should be played more than once.	D.S.	Dal Segno means “from the sign” and indicates to go to the nearest sign.	D.C.	Da Capo means “from the top” and indicates to repeat from the beginning.
				Fine	means the end.

RHYTHM

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

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

RHYTHM COUNTING

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



D.S. al Coda  Coda



LESSON 23 [chromatics]

TERMS & SYMBOLS

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

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

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

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

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

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

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

RHYTHM

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



- do ti te la le sol se fa mi me re ra do
- me ra se
- Major 3rd minor 3rd

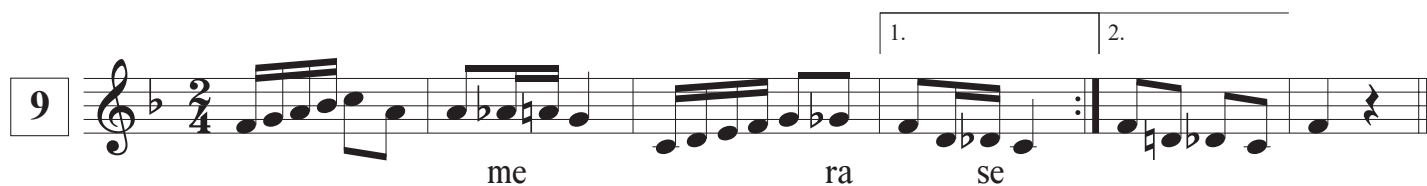
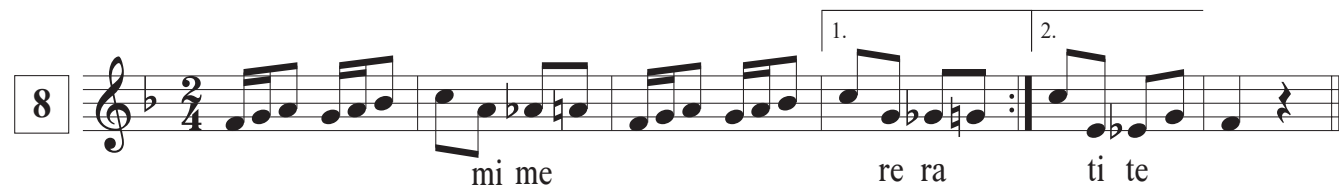
mi me
- Major 3rd minor 3rd P5 dim 5th

me se
- la le re ra

LESSON 23 [cont.]



[Memorize the chromatic syllables descending]



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

RHYTHM



Three eighth note beats in a measure



Six eighth note beats in a measure



Nine eighth note beats in a measure



Six quarter note beats in a measure

1 

2 

3 

4 

5 

6 

7 

8 

LESSON 24 [cont.]

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 recasting the previous line. This will help you sing together.



RHYTHM

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

TIPS

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

1

2

3

4

5

6

LESSON 25 [cont.]

7

Exercise 7, measures 1-4. Treble and bass staves in 4/4 time, key of D major. Treble staff: G4 quarter, A4 quarter, B4 quarter, C5 quarter, D5 half. Bass staff: D3 whole.

8

Exercise 8, measures 1-4. Treble and bass staves in 3/4 time, key of D major. Treble staff: m (mezzo) on G4, r (ritardando) on A4, B4 quarter, C5 quarter, D5 half. Bass staff: D3 whole.

9

Exercise 9, measures 1-4. Treble and bass staves in 3/4 time, key of D major. Treble staff: m (mezzo) on G4, f (forte) on A4, B4 quarter, C5 quarter, D5 half. Bass staff: D3 whole.

10

Exercise 10, measures 1-4. Treble and bass staves in 3/4 time, key of D major. Treble staff: G4 quarter, A4 quarter, B4 quarter, C5 quarter, D5 half. Bass staff: D3 whole.

Exercise 10, measures 5-8. Treble and bass staves in 3/4 time, key of D major. Treble staff: D5 half, C5 quarter, B4 quarter, A4 quarter, G4 quarter. Bass staff: D3 whole.

11

Exercise 11, measures 1-4. Treble and bass staves in 3/4 time, key of D major. Treble staff: G4 quarter, A4 quarter, B4 quarter, C5 quarter, D5 half. Bass staff: D3 whole.

LESSON 25 [cont.]

12

Example 12

Measures 1-8

Key signature: B-flat

Time signature: 3/4

Staff 1 (Treble Clef):

- Measure 1: Whole rest
- Measure 2: Quarter note G4, Quarter note A4, Quarter note Bb4
- Measure 3: Half note C5
- Measure 4: Quarter note D5
- Measure 5: Quarter note E5
- Measure 6: Quarter note F5
- Measure 7: Quarter note G5
- Measure 8: Quarter note A5

Staff 2 (Bass Clef):

- Measure 1: Quarter note G3, Quarter note A3, Quarter note Bb3
- Measure 2: Half note C4
- Measure 3: Quarter note D4
- Measure 4: Quarter note E4
- Measure 5: Quarter note F4
- Measure 6: Quarter note G4
- Measure 7: Quarter note A4
- Measure 8: Quarter note Bb4

Dynamics: *s* (piano) and *f* (forte) are marked under the first two notes of the melody in measure 2.

13 m r

s l

14 m f

The musical score for Example 14, measures 14-19, is written in 2/4 time and B-flat major. The notation includes a treble clef and a bass clef. The melody in the treble staff begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The bass staff provides a supporting line with a half note F3, followed by a quarter note G3, and then a half note A3. The score continues with various note values and rests, including a quarter rest in measure 16 and a half note Bb4 in measure 17.

A musical score for the song "The Rose Tree". It features two staves: a treble staff and a bass staff, both in the key of B-flat major (two flats). The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece consists of 16 measures. The first measure has a whole note G4 in the treble and a whole note B2 in the bass. The second measure has a dotted half note G4 in the treble and a half note B2 in the bass. The third measure has a quarter rest in the treble and a half note B2 in the bass. The fourth measure has a quarter note A4 in the treble and a half note B2 in the bass. The fifth measure has a quarter note G4 in the treble and a half note B2 in the bass. The sixth measure has a quarter note F#4 in the treble and a half note B2 in the bass. The seventh measure has a quarter note E4 in the treble and a half note B2 in the bass. The eighth measure has a quarter note D4 in the treble and a half note B2 in the bass. The ninth measure has a quarter note C4 in the treble and a half note B2 in the bass. The tenth measure has a quarter note B3 in the treble and a half note B2 in the bass. The eleventh measure has a quarter note A3 in the treble and a half note B2 in the bass. The twelfth measure has a quarter note G3 in the treble and a half note B2 in the bass. The thirteenth measure has a quarter note F#3 in the treble and a half note B2 in the bass. The fourteenth measure has a quarter note E3 in the treble and a half note B2 in the bass. The fifteenth measure has a quarter note D3 in the treble and a half note B2 in the bass. The sixteenth measure has a quarter note C3 in the treble and a half note B2 in the bass. The lyrics "The Rose Tree" are written below the bass staff, aligned with the notes. The notes are: d, t, l, s, s, s, s, s, s, s, s, s, s, s, s, s.

The first system of the musical score for 'The Little Boat' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of B-flat major (two flats). The melody is written in the treble staff, and the accompaniment is in the bass staff. The first measure of the melody is a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The bass staff accompaniment for the first measure is a half note G3, followed by a quarter note A3, a quarter note Bb3, and a half note C4. The second measure of the melody is a half note D5, followed by a quarter note E5, a quarter note F5, and a half note G5. The bass staff accompaniment for the second measure is a half note D4, followed by a quarter note E4, a quarter note F4, and a half note G4. The third measure of the melody is a half note A5, followed by a quarter note Bb5, a quarter note C6, and a half note D6. The bass staff accompaniment for the third measure is a half note A4, followed by a quarter note Bb4, a quarter note C5, and a half note D5. The fourth measure of the melody is a half note E6, followed by a quarter note F6, a quarter note G6, and a half note A6. The bass staff accompaniment for the fourth measure is a half note E5, followed by a quarter note F5, a quarter note G5, and a half note A5. The fifth measure of the melody is a half note Bb6, followed by a quarter note C7, a quarter note D7, and a half note E7. The bass staff accompaniment for the fifth measure is a half note Bb5, followed by a quarter note C6, a quarter note D6, and a half note E6. The sixth measure of the melody is a half note F7, followed by a quarter note G7, a quarter note A7, and a half note Bb7. The bass staff accompaniment for the sixth measure is a half note F6, followed by a quarter note G6, a quarter note A6, and a half note Bb6. The seventh measure of the melody is a half note C8, followed by a quarter note D8, a quarter note E8, and a half note F8. The bass staff accompaniment for the seventh measure is a half note C7, followed by a quarter note D7, a quarter note E7, and a half note F7. The eighth measure of the melody is a half note G8, followed by a quarter note A8, a quarter note Bb8, and a half note C9. The bass staff accompaniment for the eighth measure is a half note G7, followed by a quarter note A7, a quarter note Bb7, and a half note C8. The ninth measure of the melody is a half note D9, followed by a quarter note E9, a quarter note F9, and a half note G9. The bass staff accompaniment for the ninth measure is a half note D8, followed by a quarter note E8, a quarter note F8, and a half note G8. The tenth measure of the melody is a half note A9, followed by a quarter note Bb9, a quarter note C10, and a half note D10. The bass staff accompaniment for the tenth measure is a half note A8, followed by a quarter note Bb8, a quarter note C9, and a half note D9. The eleventh measure of the melody is a half note E10, followed by a quarter note F10, a quarter note G10, and a half note A10. The bass staff accompaniment for the eleventh measure is a half note E9, followed by a quarter note F9, a quarter note G9, and a half note A9. The twelfth measure of the melody is a half note Bb10, followed by a quarter note C11, a quarter note D11, and a half note E11. The bass staff accompaniment for the twelfth measure is a half note Bb9, followed by a quarter note C10, a quarter note D10, and a half note E10. The thirteenth measure of the melody is a half note F11, followed by a quarter note G11, a quarter note A11, and a half note Bb11. The bass staff accompaniment for the thirteenth measure is a half note F10, followed by a quarter note G10, a quarter note A10, and a half note Bb10. The fourteenth measure of the melody is a half note C12, followed by a quarter note D12, a quarter note E12, and a half note F12. The bass staff accompaniment for the fourteenth measure is a half note C11, followed by a quarter note D11, a quarter note E11, and a half note F11. The fifteenth measure of the melody is a half note G12, followed by a quarter note A12, a quarter note Bb12, and a half note C13. The bass staff accompaniment for the fifteenth measure is a half note G11, followed by a quarter note A11, a quarter note Bb11, and a half note C12. The sixteenth measure of the melody is a half note D13, followed by a quarter note E13, a quarter note F13, and a half note G13. The bass staff accompaniment for the sixteenth measure is a half note D12, followed by a quarter note E12, a quarter note F12, and a half note G12. The seventeenth measure of the melody is a half note A13, followed by a quarter note Bb13, a quarter note C14, and a half note D14. The bass staff accompaniment for the seventeenth measure is a half note A12, followed by a quarter note Bb12, a quarter note C13, and a half note D13. The eighteenth measure of the melody is a half note E14, followed by a quarter note F14, a quarter note G14, and a half note A14. The bass staff accompaniment for the eighteenth measure is a half note E13, followed by a quarter note F13, a quarter note G13, and a half note A13. The nineteenth measure of the melody is a half note Bb14, followed by a quarter note C15, a quarter note D15, and a half note E15. The bass staff accompaniment for the nineteenth measure is a half note Bb13, followed by a quarter note C14, a quarter note D14, and a half note E14. The twentieth measure of the melody is a half note F15, followed by a quarter note G15, a quarter note A15, and a half note Bb15. The bass staff accompaniment for the twentieth measure is a half note F14, followed by a quarter note G14, a quarter note A14, and a half note Bb14. The twenty-first measure of the melody is a half note C16, followed by a quarter note D16, a quarter note E16, and a half note F16. The bass staff accompaniment for the twenty-first measure is a half note C15, followed by a quarter note D15, a quarter note E15, and a half note F15. The twenty-second measure of the melody is a half note G16, followed by a quarter note A16, a quarter note Bb16, and a half note C17. The bass staff accompaniment for the twenty-second measure is a half note G15, followed by a quarter note A15, a quarter note Bb15, and a half note C16. The twenty-third measure of the melody is a half note D17, followed by a quarter note E17, a quarter note F17, and a half note G17. The bass staff accompaniment for the twenty-third measure is a half note D16, followed by a quarter note E16, a quarter note F16, and a half note G16. The twenty-four measure of the melody is a half note A17, followed by a quarter note Bb17, a quarter note C18, and a half note D18. The bass staff accompaniment for the twenty-four measure is a half note A16, followed by a quarter note Bb16, a quarter note C17, and a half note D17. The twenty-fifth measure of the melody is a half note E18, followed by a quarter note F18, a quarter note G18, and a half note A18. The bass staff accompaniment for the twenty-fifth measure is a half note E17, followed by a quarter note F17, a quarter note G17, and a half note A17. The twenty-six measure of the melody is a half note Bb18, followed by a quarter note C19, a quarter note D19, and a half note E19. The bass staff accompaniment for the twenty-six measure is a half note Bb17, followed by a quarter note C18, a quarter note D18, and a half note E18. The twenty-seventh measure of the melody is a half note F19, followed by a quarter note G19, a quarter note A19, and a half note Bb19. The bass staff accompaniment for the twenty-seventh measure is a half note F18, followed by a quarter note G18, a quarter note A18, and a half note Bb18. The twenty-eighth measure of the melody is a half note C20, followed by a quarter note D20, a quarter note E20, and a half note F20. The bass staff accompaniment for the twenty-eighth measure is a half note C19, followed by a quarter note D19, a quarter note E19, and a half note F19. The twenty-ninth measure of the melody is a half note G20, followed by a quarter note A20, a quarter note Bb20, and a half note C21. The bass staff accompaniment for the twenty-ninth measure is a half note G19, followed by a quarter note A19, a quarter note Bb19, and a half note C20. The thirtieth measure of the melody is a half note D21, followed by a quarter note E21, a quarter note F21, and a half note G21. The bass staff accompaniment for the thirtieth measure is a half note D20, followed by a quarter note E20, a quarter note F20, and a half note G20. The thirty-first measure of the melody is a half note A21, followed by a quarter note Bb21, a quarter note C22, and a half note D22. The bass staff accompaniment for the thirty-first measure is a half note A20, followed by a quarter note Bb20, a quarter note C21, and a half note D21. The thirty-second measure of the melody is a half note E22, followed by a quarter note F22, a quarter note G22, and a half note A22. The bass staff accompaniment for the thirty-second measure is a half note E21, followed by a quarter note F21, a quarter note G21, and a half note A21. The thirty-third measure of the melody is a half note Bb22, followed by a quarter note C23, a quarter note D23, and a half note E23. The bass staff accompaniment for the thirty-third measure is a half note Bb21, followed by a quarter note C22, a quarter note D22, and a half note E22. The thirty-four measure of the melody is a half note F23, followed by a quarter note G23, a quarter note A23, and a half note Bb23. The bass staff accompaniment for the thirty-four measure is a half note F22, followed by a quarter note G22, a quarter note A22, and a half note Bb22. The thirty-fifth measure of the melody is a half note C24, followed by a quarter note D24, a quarter note E24, and a half note F24. The bass staff accompaniment for the thirty-fifth measure is a half note C23, followed by a quarter note D23, a quarter note E23, and a half note F23. The thirty-six measure of the melody is a half note G24, followed by a quarter note A24, a quarter note Bb24, and a half note C25. The bass staff accompaniment for the thirty-six measure is a half note G23, followed by a quarter note A23, a quarter note Bb23, and a half note C24. The thirty-seventh measure of the melody is a half note D25, followed by a quarter note E25, a quarter note F25, and a half note G25. The bass staff accompaniment for the thirty-seventh measure is a half note D24, followed by a quarter note E24, a quarter note F24, and a half note G24. The thirty-eighth measure of the melody is a half note A25, followed by a quarter note Bb25, a quarter note C26, and a half note D26. The bass staff accompaniment for the thirty-eighth measure is a half note A24, followed by a quarter note Bb24, a quarter note C25, and a half note D25. The thirty-ninth measure of the melody is a half note E26, followed by a quarter note F26, a quarter note G26, and a half note A26. The bass staff accompaniment for the thirty-ninth measure is a half note E25, followed by a quarter note F25, a quarter note G25, and a half note A25. The fortieth measure of the melody is a half note Bb26, followed by a quarter note C27, a quarter note D27, and a half note E27. The bass staff accompaniment for the fortieth measure is a half note Bb25, followed by a quarter note C26, a quarter note D26, and a half note E26. The forty-first measure of the melody is a half note F27, followed by a quarter note G27, a quarter note A27, and a half note Bb27. The bass staff accompaniment for the forty-first measure is a half note F26, followed by a quarter note G26, a quarter note A26, and a half note Bb26. The forty-second measure of the melody is a half note C28, followed by a quarter note D28, a quarter note E28, and a half note F28. The bass staff accompaniment for the forty-second measure is a half note C27, followed by a quarter note D27, a quarter note E27, and a half note F27. The forty-third measure of the melody is a half note G28, followed by a quarter note A28, a quarter note Bb28, and a half note C29. The bass staff accompaniment for the forty-third measure is a half note G27, followed by a quarter note A27, a quarter note Bb27, and a half note C28. The forty-four measure of the melody is a half note D29, followed by a quarter note E29, a quarter note F29, and a half note G29. The bass staff accompaniment for the forty-four measure is a half note D28, followed by a quarter note E28, a quarter note F28, and a half note G28. The forty-fifth measure of the melody is a half note A29, followed by a quarter note Bb29, a quarter note C30, and a half note D30. The bass staff accompaniment for the forty-fifth measure is a half note A28, followed by a quarter note Bb28, a quarter note C29, and a half note D29. The forty-six measure of the melody is a half note E30, followed by a quarter note F30, a quarter note G30, and a half note A30. The bass staff accompaniment for the forty-six measure is a half note E29, followed by a quarter note F29, a quarter note G29, and a half note A29. The forty-seventh measure of the melody is a half note Bb30, followed by a quarter note C31, a quarter note D31, and a half note E31. The bass staff accompaniment for the forty-seventh measure is a half note Bb29, followed by a quarter note C30, a quarter note D30, and a half note E30. The forty-eighth measure of the melody is a half note F31, followed by a quarter note G31, a quarter note A31, and a half note Bb31. The bass staff accompaniment for the forty-eighth measure is a half note F30, followed by a quarter note G30, a quarter note A30, and a half note Bb30. The forty-ninth measure of the melody is a half note C32, followed by a quarter note D32, a quarter note E32, and a half note F32. The bass staff accompaniment for the forty-ninth measure is a half note C31, followed by a quarter note D31, a quarter note E31, and a half note F31. The fiftieth measure of

A musical score for the song "The Rose Tree". It consists of two staves, a treble clef staff and a bass clef staff, both in the key of B-flat major (two flats). The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece is in 4/4 time. The melody starts with a half note B-flat, followed by a quarter rest, then a quarter note D, a quarter note E, and a quarter note F. The accompaniment starts with a quarter note B-flat, a quarter note D, a quarter note E, and a quarter note F. The piece ends with a double bar line.

LESSON 26 [Duets]

RHYTHM

Two half notes
beats in a
measureis the
same as = dotted whole note
six beats of soundRHYTHM
COUNTING6
4

counting

other counting

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

TIPS

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

1

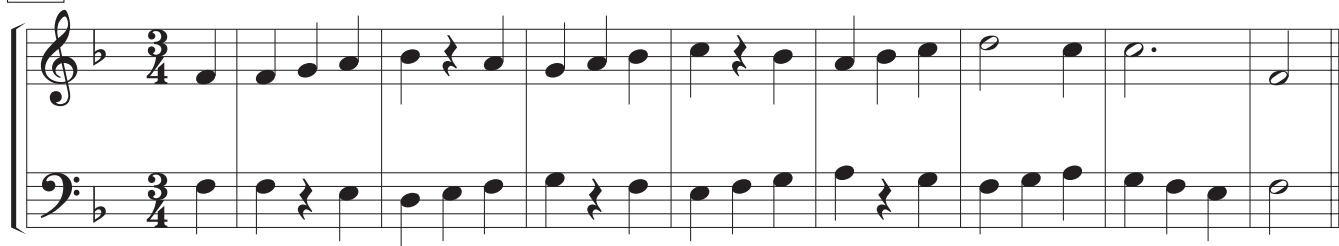
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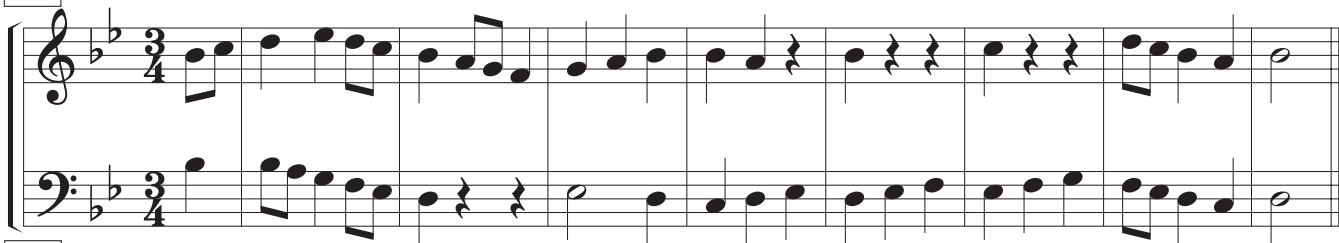
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LESSON 26 [cont.]

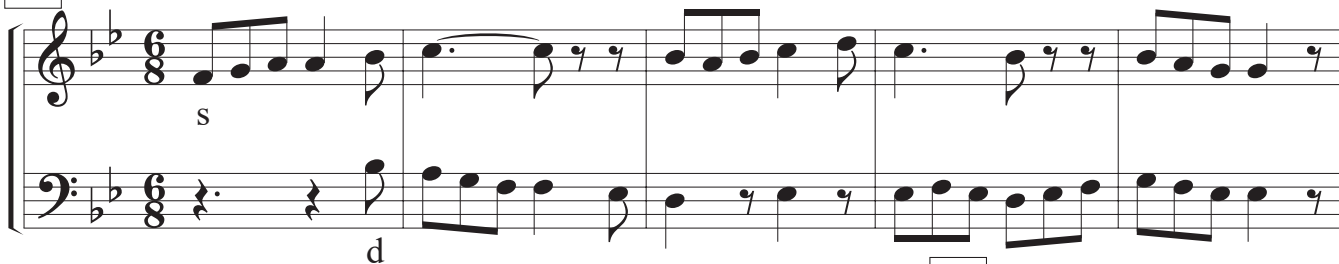
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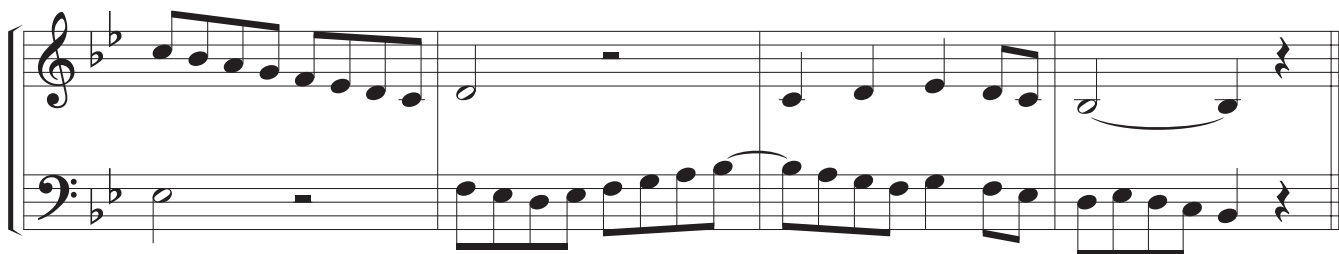
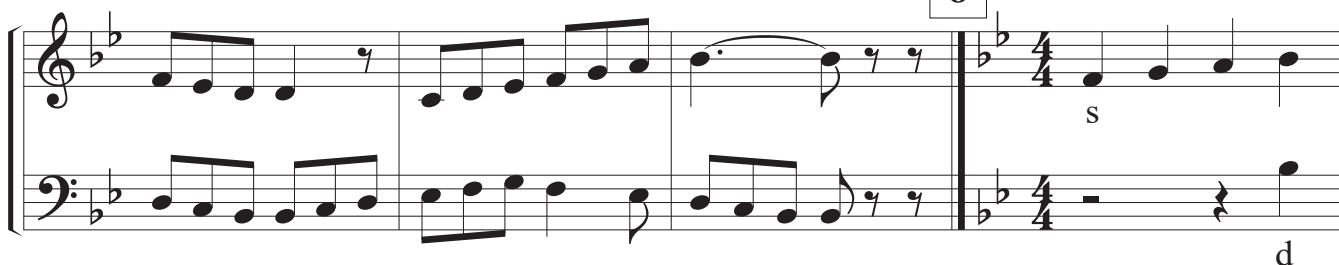
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7



8



LESSON 26 [cont.]

9

10

11

LESSON 27 [chromatic tones]

TERMS & SYMBOLS

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

Here are the *sharp* chromatic solfege syllables:

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

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

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

RHYTHM



Three half note beats in a measure



= eighth note
triplet
one beat of sound

RHYTHM COUNTING



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

1

2

3

LESSON 27 [cont.]

4

Exercise 4, measures 1-4. The key signature has one sharp (F#). The time signature is 4/4. The melody in the treble clef starts with a half note 'm' (middle C), followed by quarter notes D#4, E4, F#4, G4, A4, B4, C5, and D5. The bass line in the bass clef starts with a half note 'm' (C2), followed by quarter notes D2, E2, F#2, G2, A2, B2, C3, and D3. The exercise concludes with a double bar line.

5

Exercise 5, measures 1-4. The key signature has one sharp (F#). The time signature is 2/4. The melody in the treble clef features triplets of eighth notes. The first triplet is labeled 'tri - po - let' and the second is labeled 'tripo - let'. The bass line also features triplets of eighth notes, with the first triplet labeled 'tri - po - let' and the second labeled 'tripo - let'. The exercise concludes with a double bar line.

6

Exercise 6, measures 1-4. The key signature has one sharp (F#). The time signature is 2/4. The melody in the treble clef features triplets of eighth notes. The first triplet is labeled 'fi' and the second is labeled 'si'. The bass line also features triplets of eighth notes, with the first triplet labeled 'fi' and the second labeled 'si'. The exercise concludes with a double bar line.

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

la si la fi si la

8

d 1 2

9

d minor

l t d li ti

LESSON 27 [cont.]

Exercise 10 (continued) in B-flat major, 2/4 time. The piece consists of six measures. The melody in the treble clef starts on G4, moves up stepwise to B4, then down to A4, G4, F4, E4, and ends on D4. The bass line starts on D3, moves up stepwise to G3, then down to F3, E3, D3, and ends on C3.

Exercise 10 (continued) in B-flat major, 2/4 time. The piece consists of six measures. The melody in the treble clef starts on D4, moves up stepwise to E4, F4, G4, A4, B4, and ends on A4. The bass line starts on C3, moves up stepwise to F3, G3, A3, B3, and ends on A3.

Exercise 10 (continued) in B-flat major, 2/4 time. The piece consists of six measures. The melody in the treble clef starts on A4, moves up stepwise to B4, then down to A4, G4, F4, and ends on E4. The bass line starts on B3, moves up stepwise to C4, D4, E4, and ends on D4.

Exercise 11 in E minor, 6/4 time. The piece consists of six measures. The melody in the treble clef starts on E4, moves up stepwise to G4, A4, B4, and ends on A4. The bass line starts on E3, moves up stepwise to G3, A3, B3, and ends on A3.

Exercise 11 in E minor, 6/4 time. The piece consists of six measures. The melody in the treble clef starts on G4, moves up stepwise to A4, B4, and ends on A4. The bass line starts on B3, moves up stepwise to C4, D4, and ends on D4.

Exercise 12 in E minor, 3/4 time. The piece consists of six measures. The melody in the treble clef starts on E4, moves up stepwise to G4, A4, B4, and ends on A4. The bass line starts on E3, moves up stepwise to G3, A3, B3, and ends on A3.

Exercise 12 in E minor, 3/4 time. The piece consists of six measures. The melody in the treble clef starts on G4, moves up stepwise to A4, B4, and ends on A4. The bass line starts on B3, moves up stepwise to C4, D4, and ends on D4.

LESSON 28 [chromatic tones]

TERMS & SYMBOLS

Here are the *flat* chromatic solfege syllables:

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

Bb = te Ab = le Gb = se Eb = me Db = ra

TIPS

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

1

te

te

2

3

LESSON 28 [cont.]

4

te

5

6

d

LESSON 28 [cont.]

7

m fi si ri

8

m s d t li la

di la

9

te la le

10

mi di

do ti te la fi

LESSON 28 [cont.]

11

Musical score for exercise 11, measures 1-8. The key signature is B-flat major (two flats). The time signature is 3/4. The melody is in the treble clef, and the bass line is in the bass clef. The melody starts with a half note G4 (labeled 'sol') and a half note F4 (labeled 'fi'). The bass line starts with a half note G3 (labeled 'sol') and a half note F3 (labeled 'fi'). The melody continues with eighth and sixteenth notes, and the bass line continues with eighth and sixteenth notes.

12

Musical score for exercise 12, measures 9-16. The key signature changes to D major (two sharps) at measure 12. The time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef. The melody starts with a half note D5 (labeled 'mi') and a half note E5 (labeled 'ri'). The bass line starts with a half note D4 and a half note E4. The melody continues with eighth and sixteenth notes, and the bass line continues with eighth and sixteenth notes.

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 (indicated by C:) and “c” is *do*. At measure five, (after the double bar line,) the key shifts to G Major (G:), where the new *do* is now “g.” Four bars later, the key changes back to C Major (C:), with “c” again as *do*.

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

1

C Major

C: do

sol (new do)

G Major

G: do

C: do

sol (new do)

G: do

C Major

do (new sol)

C: sol

do (new sol)

C: sol

2

C: s

d (new fa)

G: s

C: s

d (new fa)

G: s

d

C: s

d

C: s

LESSON 29 [cont.]

3

C: C:

C: C:

4

C: d F: s C:

5

F: d d F: s C:

6

F: d C: d F: d

F: f F: f

LESSON 29 [cont.]

7

7

F: C:

F: C:

F: F:

8

8

G: G:

G: G:

9

9

C: G: G: G:

C: G: G: G:

LESSON 29 [cont.]

10

Exercise 10, measures 1-5. Treble and bass staves in 6/8 time. Chords: C, C, C, F, F.

11

Exercise 11, measures 1-5. Treble and bass staves in 6/8 time. Chords: C, C, C, C, C.

Exercise 12, measures 1-5. Treble and bass staves in 6/8 time. Chords: G, G, C, C, F.

12

Exercise 12, measures 6-10. Treble and bass staves in 4/4 time. Chords: C, Bb, C, Bb, Bb.

Exercise 12, measures 11-15. Treble and bass staves in 4/4 time. Chords: C, Bb, F, C, Bb.

Exercise 12, measures 16-20. Treble and bass staves in 4/4 time. Chords: Eb, Bb, Eb, Bb.

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.

Flat Keys:

--	--	--	--	--	--	--

Sharp Keys:

--	--	--	--	--	--	--	--

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

1

System 1, measures 1-4. Treble staff: C: m, m G: (l) t d, d C: (s) f m F: (t). Bass staff: C: d, d G: (f) f, m C: (t) l d F: (s). Measure 3 is highlighted in orange.

2

System 2, measures 5-8. Treble staff: t d m C: (l) l d, Bb: m. Bass staff: f d C: (f) f, d Bb:. Measure 6 is highlighted in orange.

3

System 3, measures 9-12. Treble staff: D: m, G: d. Bass staff: D: d, G: m.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is presented in a guitar and piano arrangement. The score is divided into six systems, each containing a guitar staff (top) and a piano staff (bottom). The key signature is D major (two sharps: F# and C#). The time signature is 3/4.

System 1: The guitar staff begins with a D major chord (D, F#, A) and a half note. The piano staff begins with a D major chord (D, F#, A) and a half note. The system is marked with a "4" in a box, indicating the fourth measure.

System 2: The guitar staff continues with a D major chord (D, F#, A) and a half note. The piano staff continues with a D major chord (D, F#, A) and a half note. The system is marked with a "5" in a box, indicating the fifth measure.

System 3: The guitar staff continues with a D major chord (D, F#, A) and a half note. The piano staff continues with a D major chord (D, F#, A) and a half note. The system is marked with a "6" in a box, indicating the sixth measure.

System 4: The guitar staff continues with a D major chord (D, F#, A) and a half note. The piano staff continues with a D major chord (D, F#, A) and a half note. The system is marked with a "7" in a box, indicating the seventh measure.

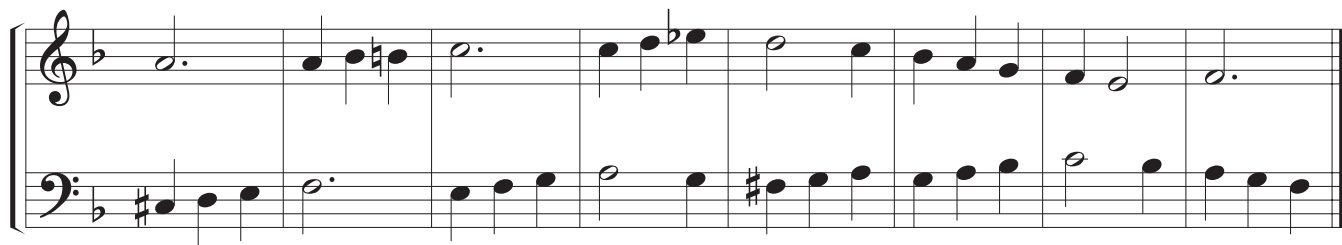
System 5: The guitar staff continues with a D major chord (D, F#, A) and a half note. The piano staff continues with a D major chord (D, F#, A) and a half note. The system is marked with an "8" in a box, indicating the eighth measure.

System 6: The guitar staff continues with a D major chord (D, F#, A) and a half note. The piano staff continues with a D major chord (D, F#, A) and a half note. The system is marked with a "9" in a box, indicating the ninth measure.

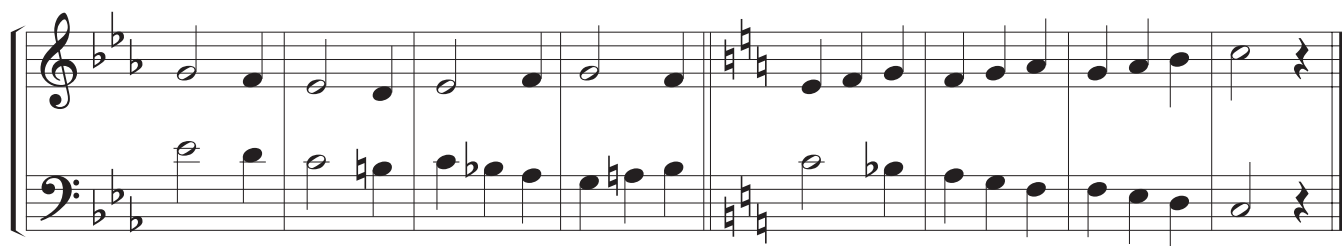
The score includes various musical notations such as notes, rests, and bar lines. Chord diagrams are provided for the guitar part, showing the fingerings for the chords. The piano part is written in a simple, melodic style.

LESSON 30 [cont.]

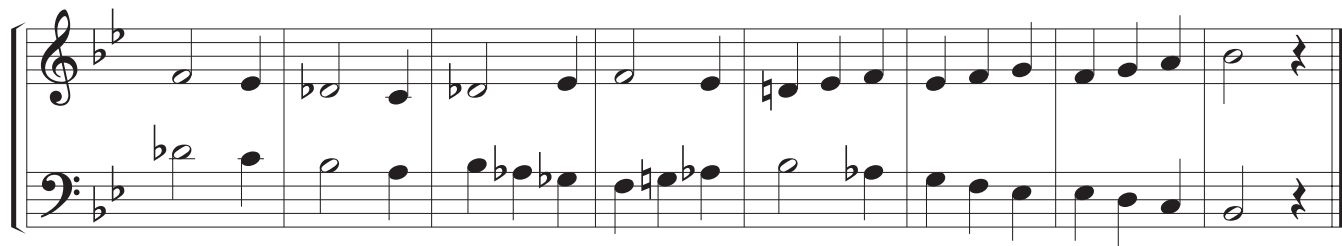
7



8



9



LESSON 30 [cont.]

10



11



12

sequence

sequence



C: do di

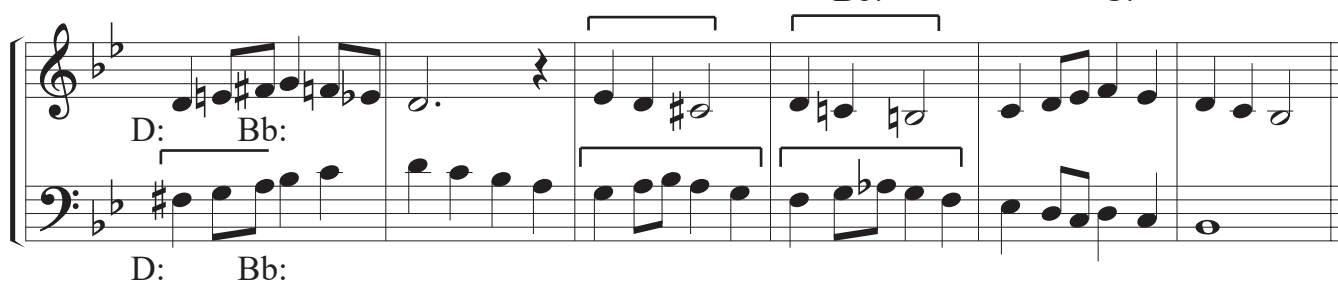
D: do di

E:

C:

1

13



LESSON 31 [octaves & sevenths]

TERMS & SYMBOLS

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



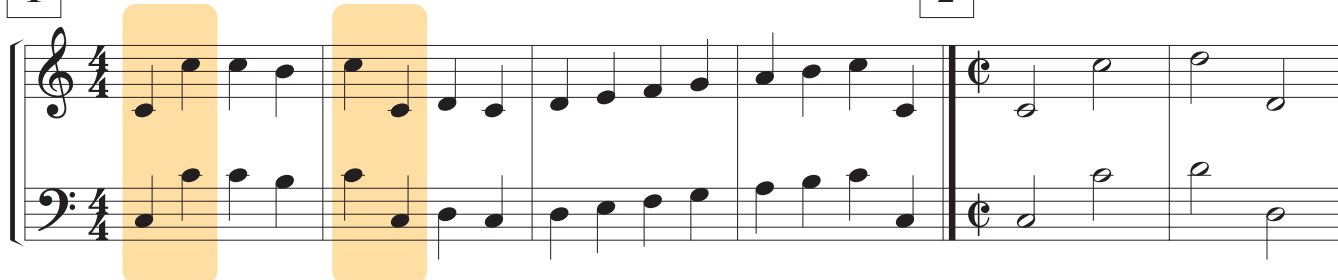
Minor scales share the same key signatures as major scales, but instead of starting on *do*, the minor scale starts on *la*. Also, we can learn to sing the *minor scale* by singing *la* to *la*.



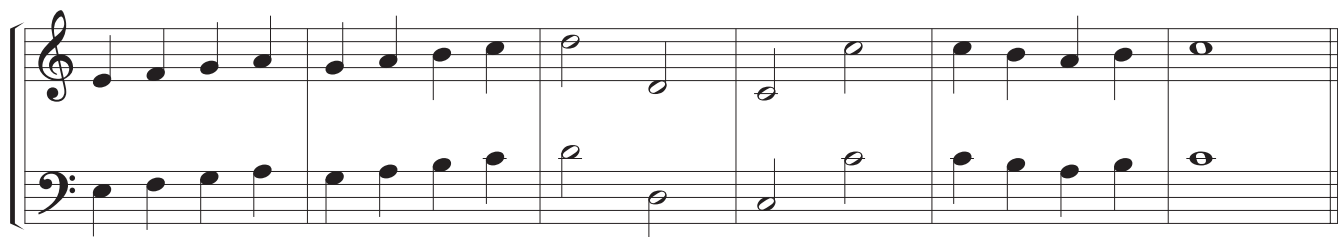
TIPS

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.

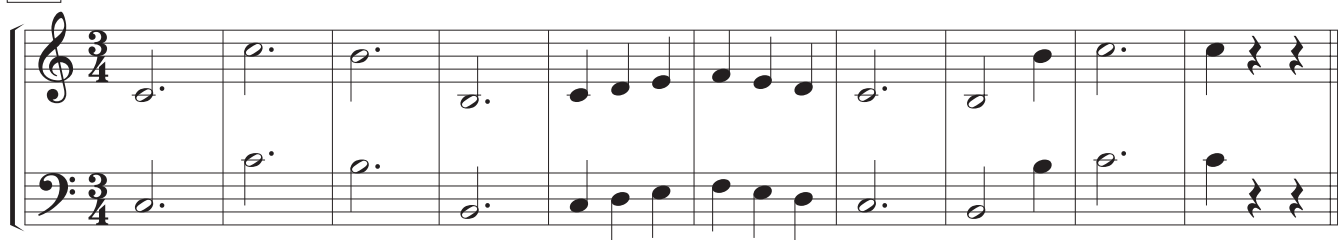
1



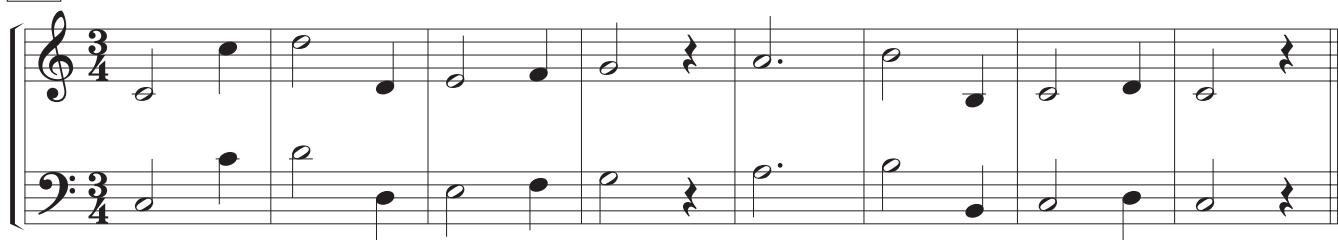
2



3



4

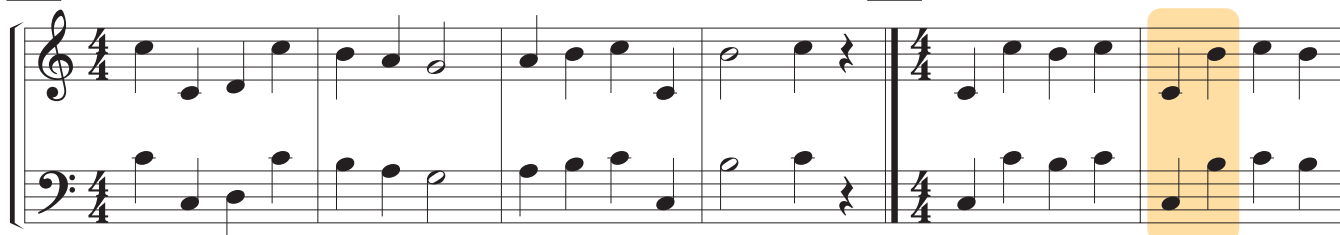


LESSON 31 [cont.]

5



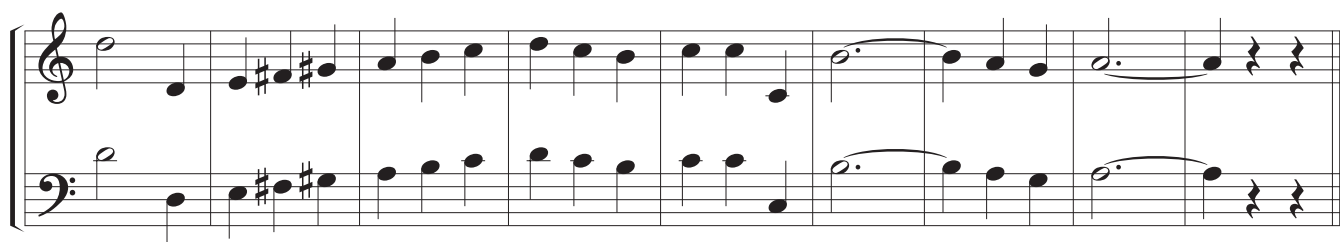
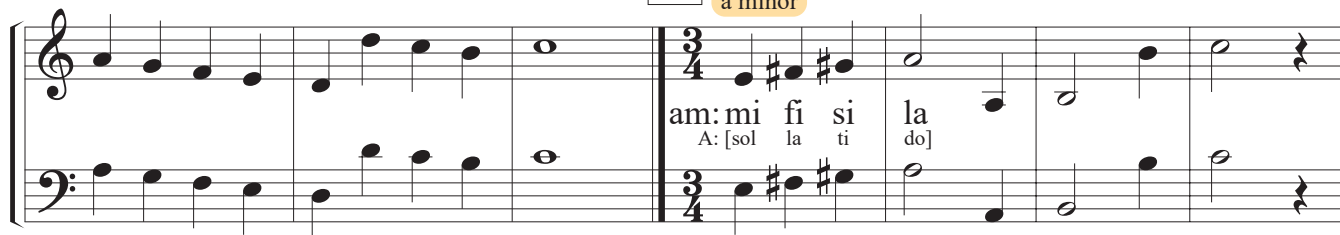
6



7

8

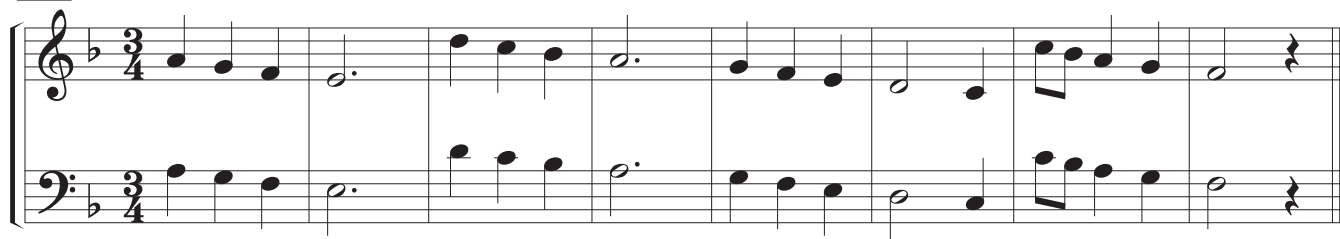
a minor



9



10



LESSON 31 [cont.]

11

Musical notation for exercise 11, measures 1-8. Treble and bass staves in G major, 4/4 time. The exercise consists of eighth and quarter notes in a rhythmic pattern.

12

Musical notation for exercise 12, measures 1-8. Treble and bass staves in D minor, 4/4 time. The exercise consists of quarter and half notes.

13

d minor

Musical notation for exercise 13, measures 1-8. Treble and bass staves in D minor, 4/4 time. The exercise consists of quarter and half notes.

Musical notation for exercise 13, measures 9-16. Treble and bass staves in D minor, 4/4 time. The exercise consists of quarter and half notes.

14

Musical notation for exercise 14, measures 1-8. Treble and bass staves in D minor, 4/4 time. The exercise consists of quarter and half notes.

15

Musical notation for exercise 15, measures 1-8. Treble and bass staves in D minor, 4/4 time. The exercise consists of quarter and half notes.

LESSON 31 [cont.]

16

g minor

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

17

dm: do

Eb: mi

18

Eb: mi

c minor

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

19

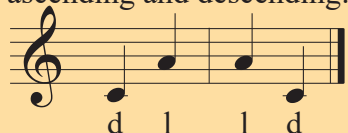
20

21

LESSON 32 [sixths]

TERMS & SYMBOLS

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



RHYTHM

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

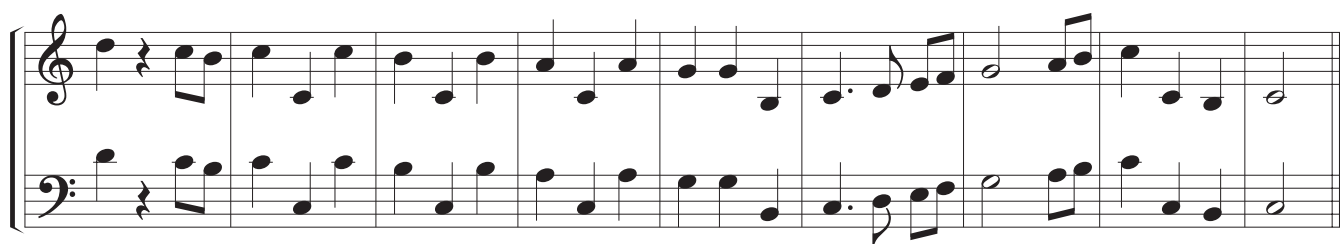
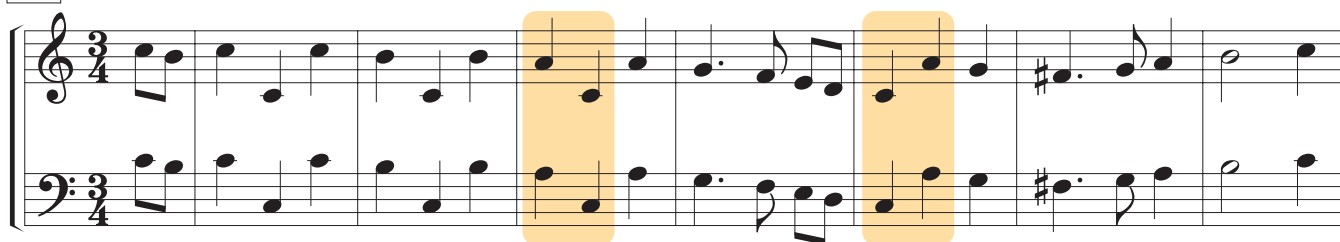
RHYTHM COUNTING

	6		
counting	1	+a	2 +a
other counting	ti	tiri	ti tiri

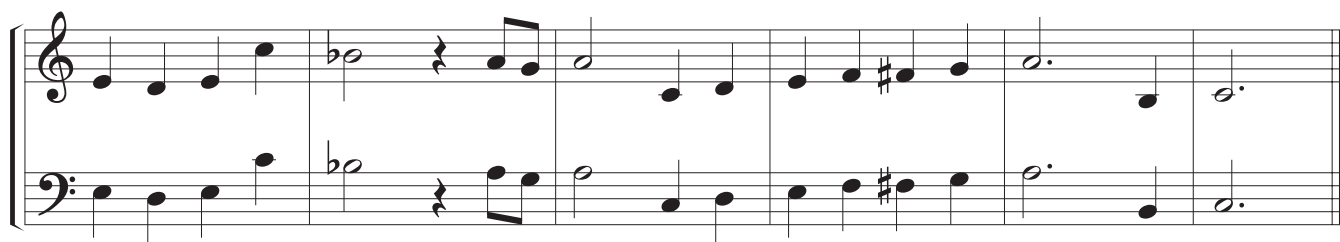
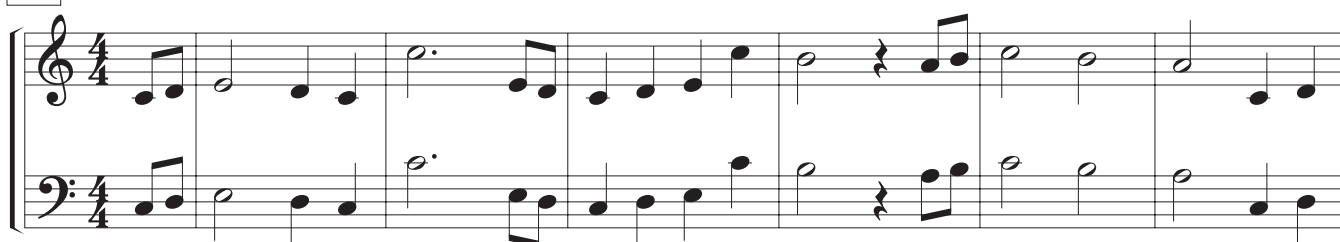
TIPS

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

1

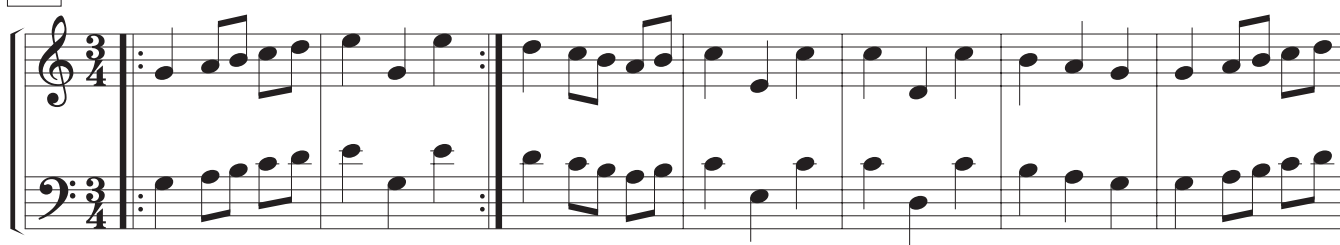


2

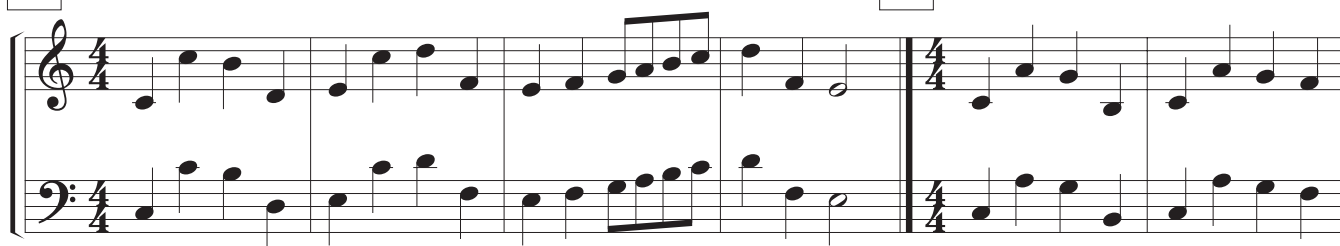


LESSON 32 [cont.]

3



4



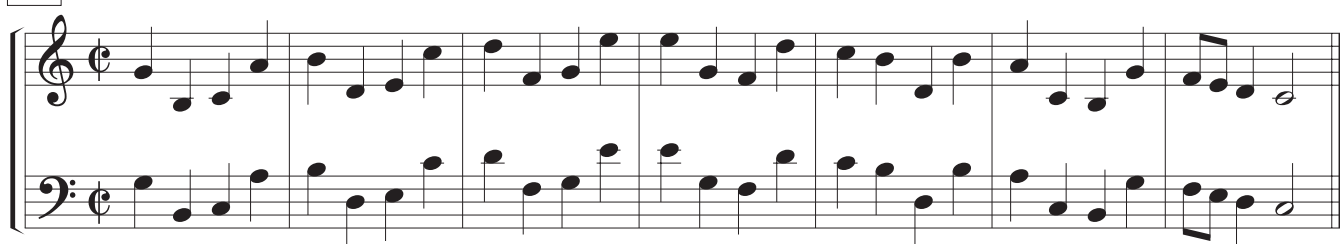
5



6



7

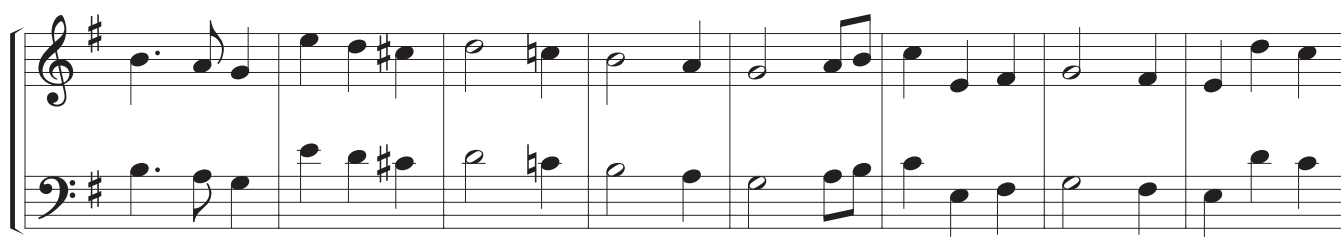
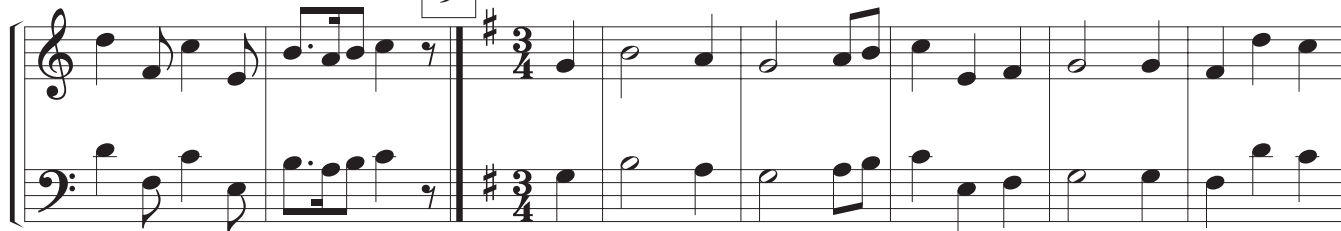


LESSON 32 [cont.]

8



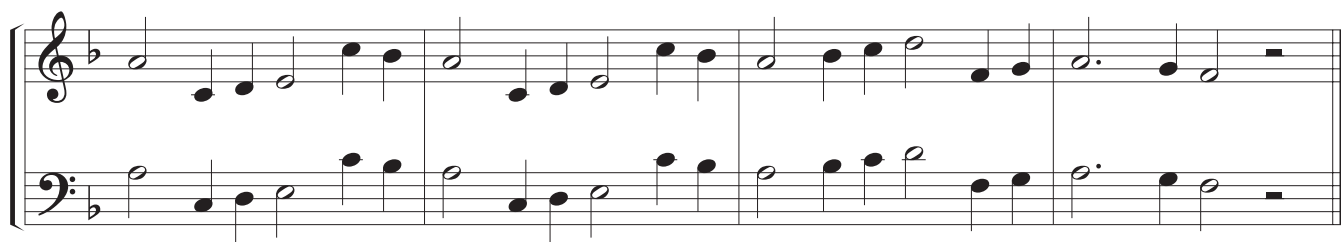
9



10

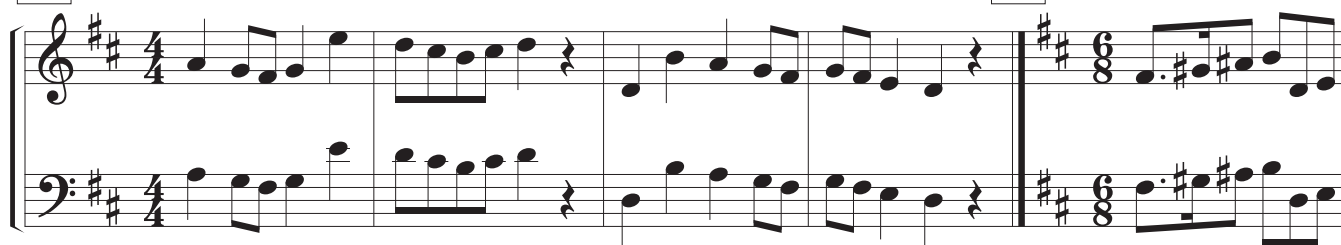


11



LESSON 32 [cont.]

12



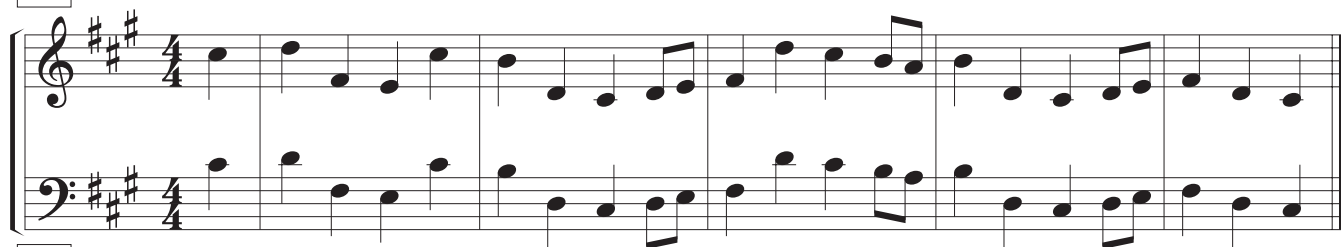
13



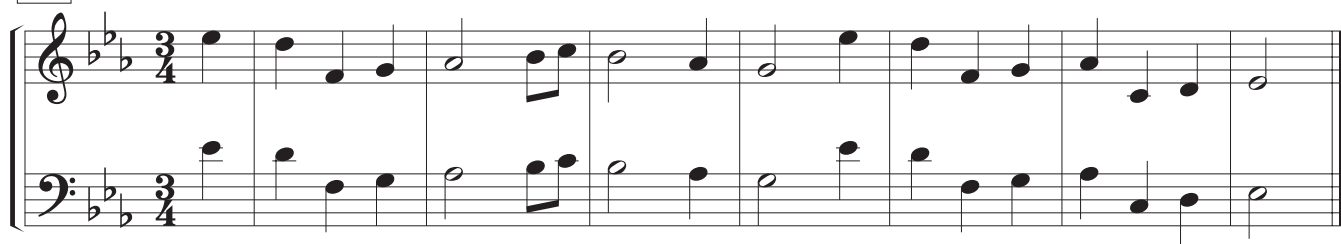
14



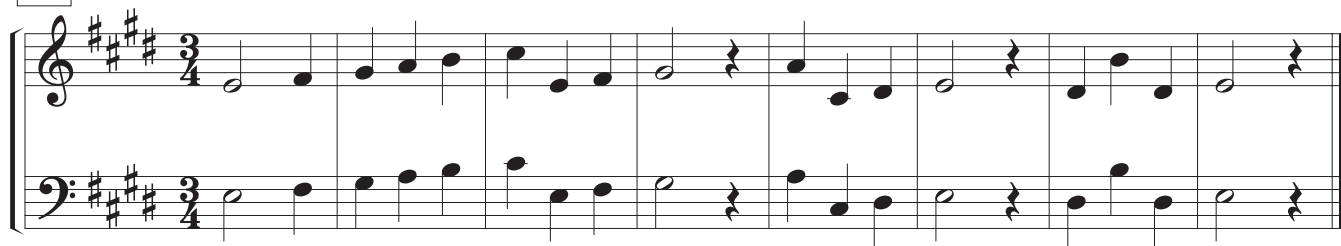
15



16



17



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

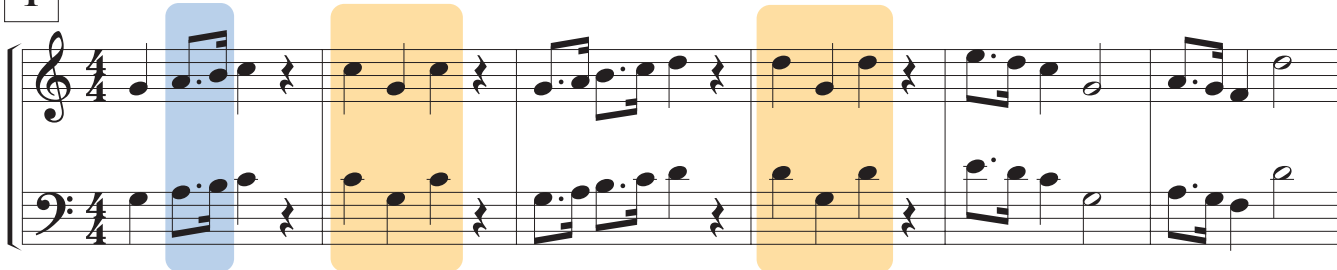
RHYTHM COUNTING

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

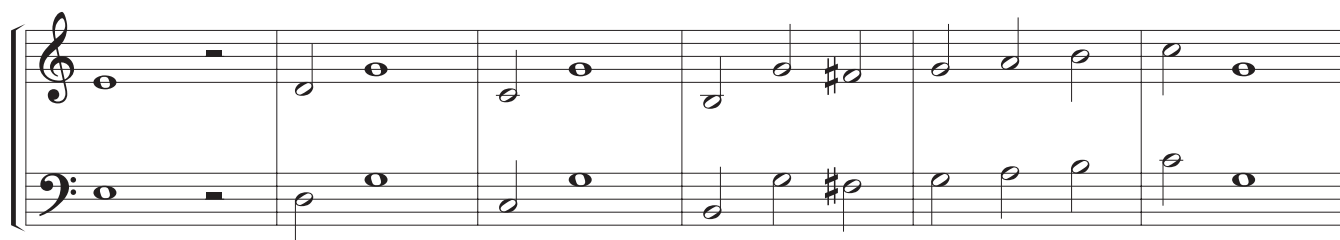
TIPS

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

1

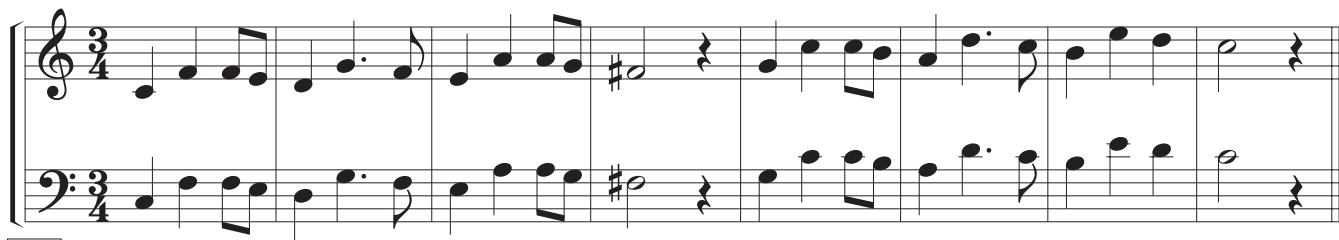


2

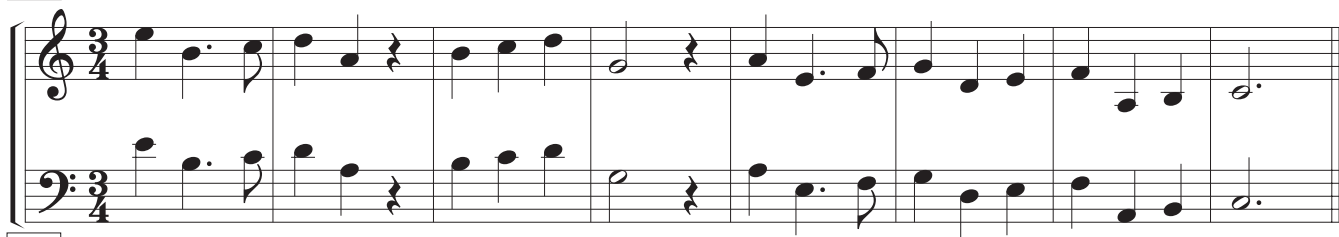




LESSON 33 [cont.]

3



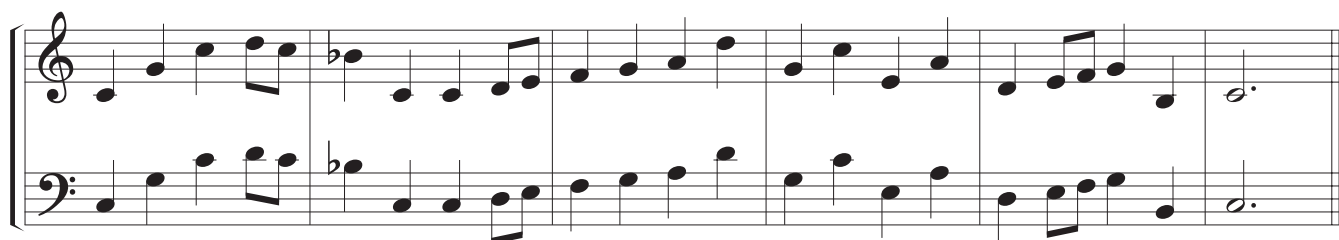
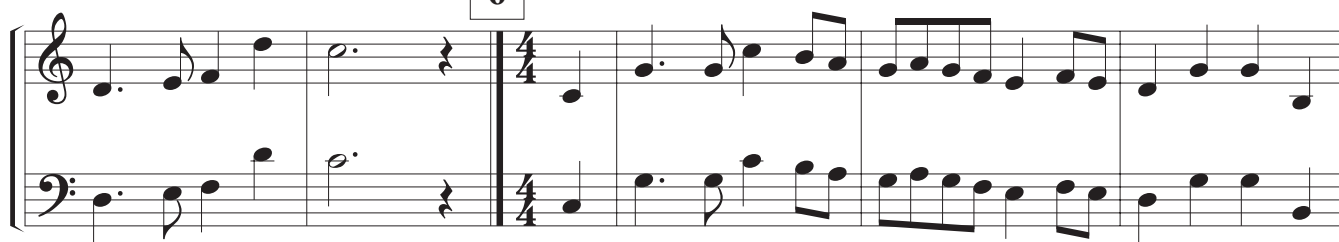
4



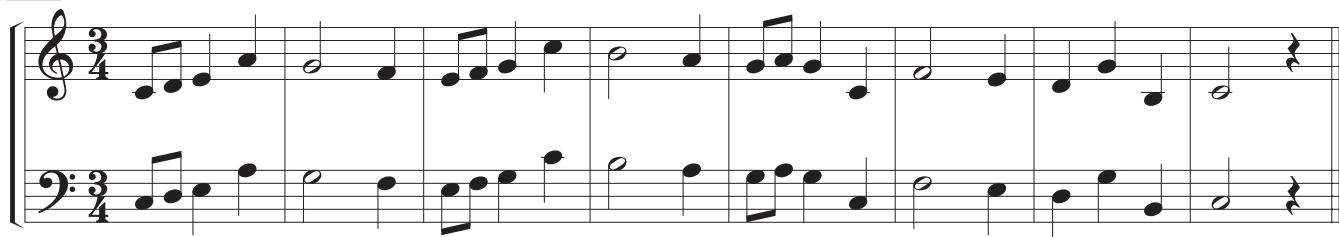
5



6



7



LESSON 33 [cont.]

8

9

Measures 8 and 9 of the musical piece. Measure 8 is in 4/4 time with a key signature of one sharp (F#). Measure 9 is in 6/4 time with a key signature of one sharp (F#).

Measures 10 and 11 of the musical piece. Measure 10 is in 4/4 time with a key signature of one sharp (F#). Measure 11 is in 6/4 time with a key signature of one sharp (F#).

10

11

Measures 10 and 11 of the musical piece. Measure 10 is in 4/4 time with a key signature of one sharp (F#). Measure 11 is in 6/4 time with a key signature of one sharp (F#).

Measures 12 and 13 of the musical piece. Measure 12 is in 4/4 time with a key signature of one sharp (F#). Measure 13 is in 6/4 time with a key signature of one sharp (F#).

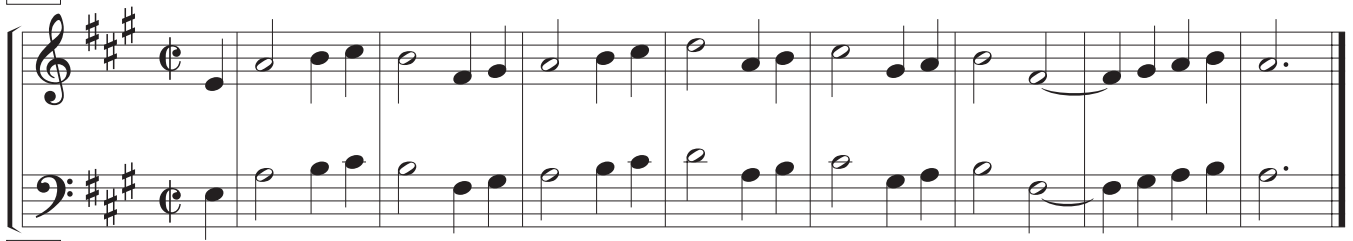
12

Measures 12 and 13 of the musical piece. Measure 12 is in 4/4 time with a key signature of one sharp (F#). Measure 13 is in 6/4 time with a key signature of one sharp (F#).

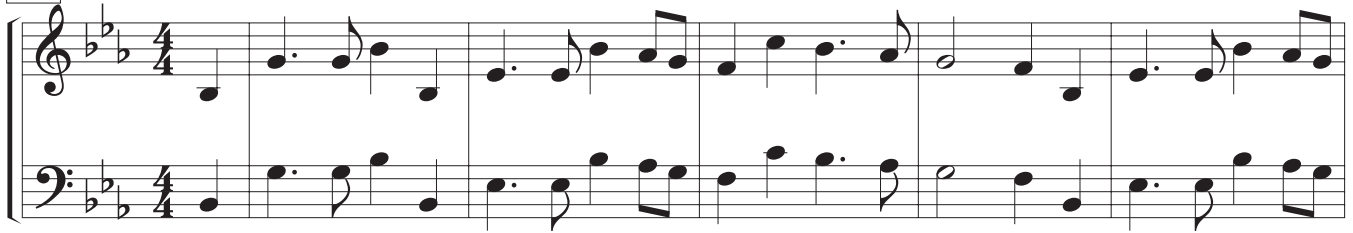
Measures 14 and 15 of the musical piece. Measure 14 is in 4/4 time with a key signature of one sharp (F#). Measure 15 is in 6/4 time with a key signature of one sharp (F#).

LESSON 33 [cont.]

13



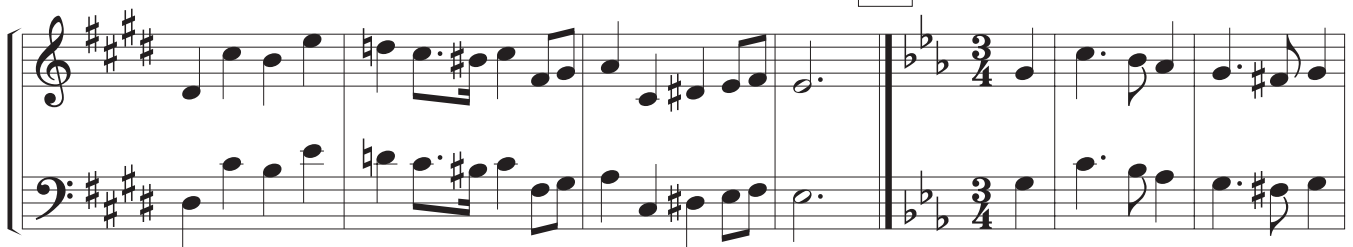
14



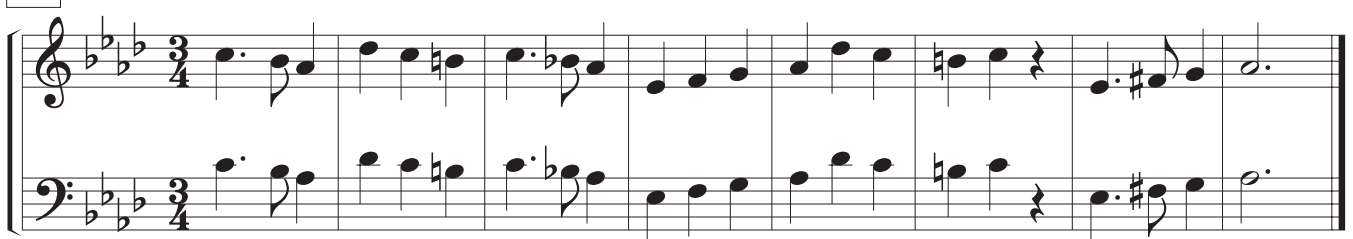
15



16



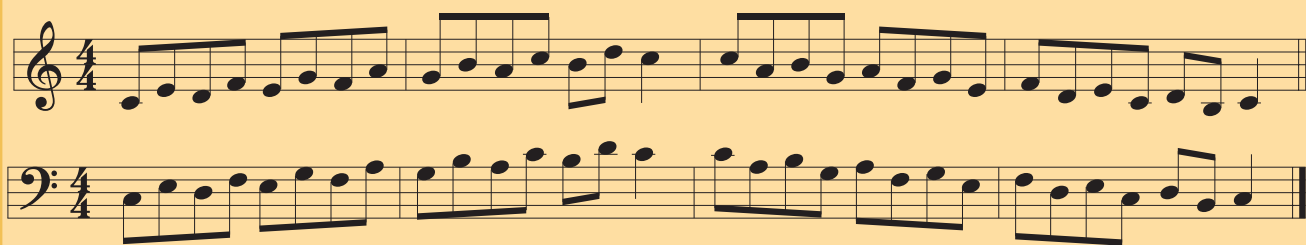
17



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.



1

Exercise 1 is a musical piece in 4/4 time. It consists of three measures. The first measure shows a C major triad (C-E-G) in the treble and a C major triad (C-E-G) in the bass. The second measure shows a C major triad (C-E-G) in the treble and a C major triad (C-E-G) in the bass. The third measure shows a C major triad (C-E-G) in the treble and a C major triad (C-E-G) in the bass. The exercise is marked with a '1' in a box.

2

Exercise 2 is a musical piece in 4/4 time. It consists of three measures. The first measure shows a C major triad (C-E-G) in the treble and a C major triad (C-E-G) in the bass. The second measure shows a C major triad (C-E-G) in the treble and a C major triad (C-E-G) in the bass. The third measure shows a C major triad (C-E-G) in the treble and a C major triad (C-E-G) in the bass. The exercise is marked with a '2' in a box.

3

Exercise 3 is a musical piece in 4/4 time. It consists of three measures. The first measure shows a C major triad (C-E-G) in the treble and a C major triad (C-E-G) in the bass. The second measure shows a C major triad (C-E-G) in the treble and a C major triad (C-E-G) in the bass. The third measure shows a C major triad (C-E-G) in the treble and a C major triad (C-E-G) in the bass. The exercise is marked with a '3' in a box.

LESSON 34 [cont.]

4

5

Exercise 4: Treble and bass staves in 4/4 time. Treble: quarter notes G4, A4, B4, C5. Bass: quarter notes G3, A3, B3, C4. Exercise 5: Treble: quarter notes D5, E5, F5, G5. Bass: quarter notes D4, E4, F4, G4. The first measure of exercise 5 is highlighted in orange.

6

Exercise 6: Treble and bass staves in 4/4 time. Treble: quarter notes G4, A4, B4, C5. Bass: quarter notes G3, A3, B3, C4. The first, second, and fourth measures are highlighted in orange.

7

Exercise 7: Treble and bass staves in 4/4 time. Treble: quarter notes G4, A4, B4, C5. Bass: quarter notes G3, A3, B3, C4.

8

Exercise 8: Treble and bass staves in 3/4 time. Treble: quarter notes G4, A4, B4, C5. Bass: quarter notes G3, A3, B3, C4.

9

Exercise 9: Treble and bass staves in 3/4 time. Treble: quarter notes G4, A4, B4, C5. Bass: quarter notes G3, A3, B3, C4.

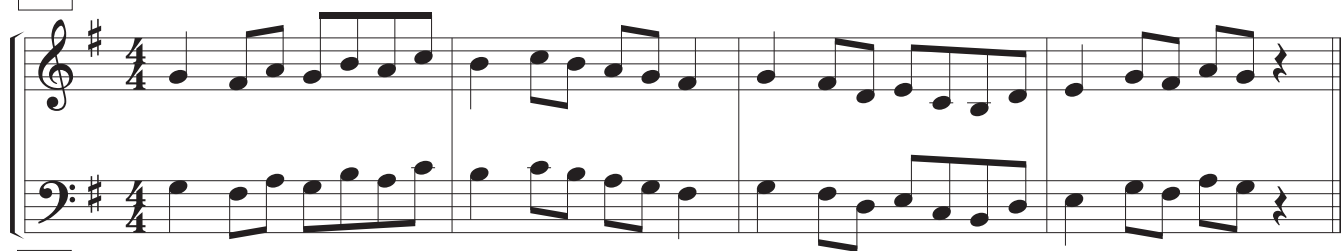
10

Memorize this pattern in solfege.

Exercise 10: Treble and bass staves in 4/4 time. Treble: quarter notes G4, A4, B4, C5. Bass: quarter notes G3, A3, B3, C4. The instruction 'Memorize this pattern in solfege.' is written in a yellow box above the first measure.

LESSON 34 [cont.]

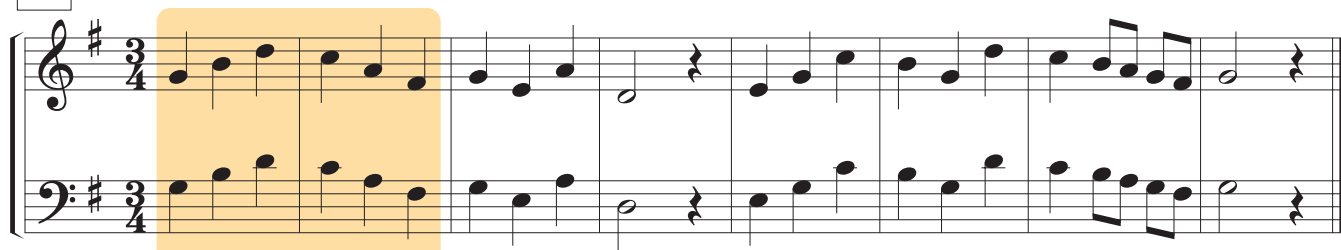
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12



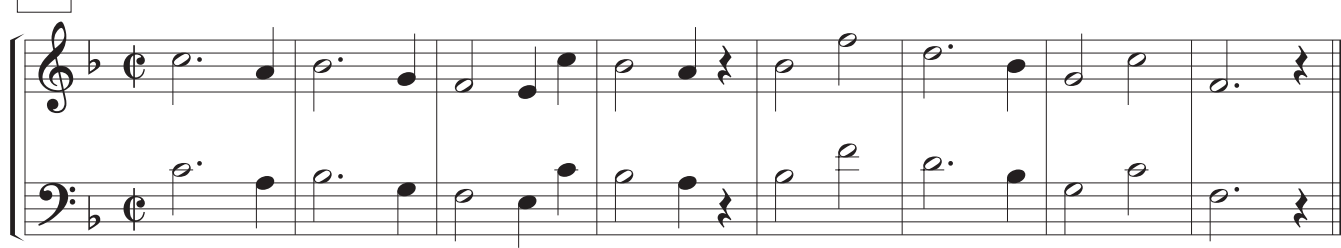
13



14



15



16



17



18



19



LESSON 35 [intervals]

TERMS & SYMBOLS

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

Root Position 1st Inversion 2nd Inversion

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

Root 3rd 5th

TIPS

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

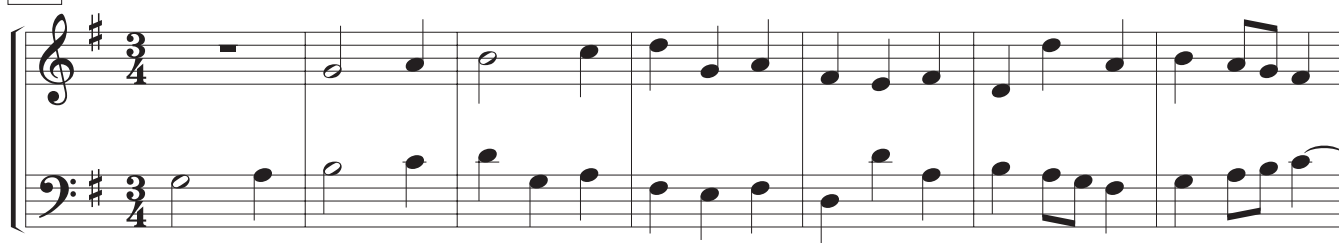
1

2

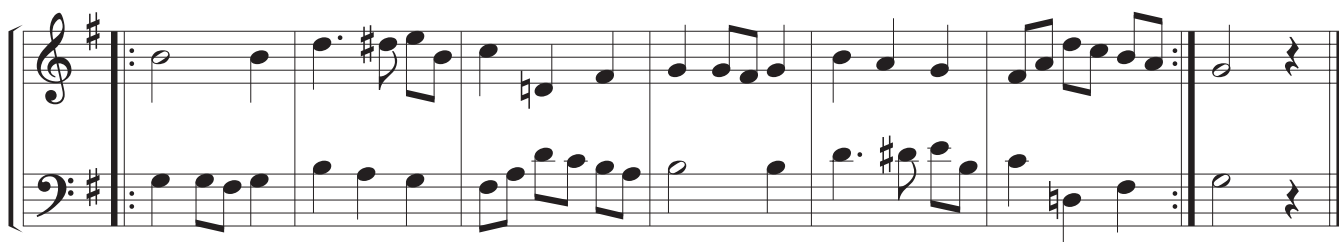
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LESSON 35 [cont.]

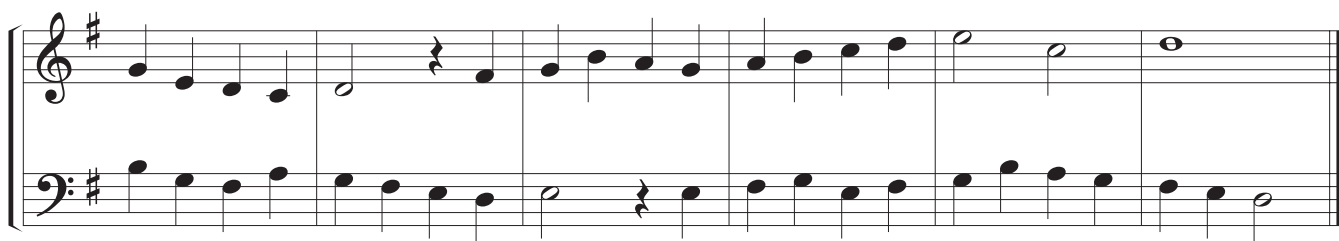
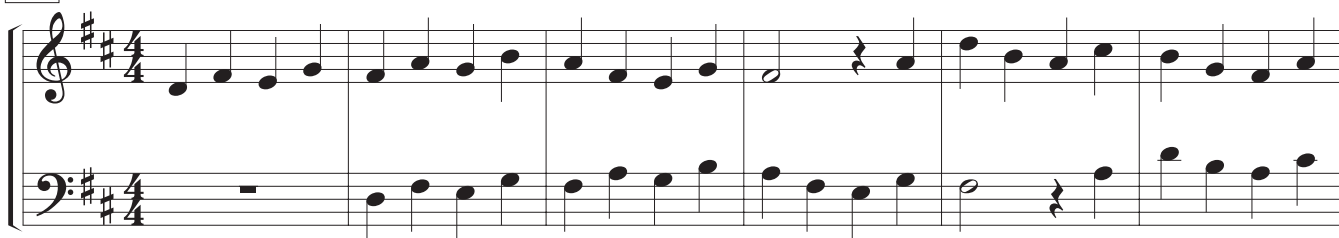
4



5



6



7



LESSON 35 [cont.]

8

Exercise 8, measures 1-6. The key signature has one flat (B-flat). The time signature is common time (C). The exercise is written for piano with a grand staff (treble and bass clefs). Measures 1-2 show the right hand playing a sequence of eighth notes (B-flat, A, G, F, E, D) while the left hand has whole rests. Measures 3-6 show both hands playing eighth notes in a descending sequence: right hand (D, C, B-flat, A, G, F) and left hand (F, E, D, C, B-flat, A). The exercise ends with a double bar line.

9

Exercise 9, measures 1-8. The key signature has one sharp (F-sharp). The time signature is 6/4. The exercise is written for piano with a grand staff. Measures 1-2 show the right hand playing dotted half notes (F-sharp, G, A) and the left hand playing dotted half notes (B, A, G). Measures 3-4 show the right hand playing quarter notes (F-sharp, G, A, B) and the left hand playing quarter notes (B, A, G, F-sharp). Measures 5-6 show the right hand playing quarter notes (A, B, C, D) and the left hand playing quarter notes (D, C, B, A). Measures 7-8 show the right hand playing quarter notes (B, A, G, F-sharp) and the left hand playing quarter notes (F-sharp, G, A, B). The exercise ends with a double bar line.

10

Exercise 10, measures 1-7. The key signature is C major. The time signature is 4/4. The exercise is written for piano with a grand staff. Measures 1-2 show the right hand playing quarter notes (C, D, E, F) and the left hand has whole rests. Measures 3-4 show the right hand playing quarter notes (G, A, B, C) and the left hand playing quarter notes (C, D, E, F). Measures 5-6 show the right hand playing quarter notes (D, E, F, G) and the left hand playing quarter notes (G, A, B, C). Measure 7 shows the right hand playing a half note (A) and the left hand playing a half note (F). The exercise ends with a double bar line.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The bass staff begins with a bass clef and a key signature of one sharp (F#). The accompaniment consists of eighth and quarter notes. The score is written in a single system with a repeat sign at the end.

11

1

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has a treble clef and a bass clef. The piano part starts with a quarter note G2, a quarter note A2, a quarter note Bb2, and a quarter note C3. The voice part starts with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The second system has a treble clef and a bass clef. The piano part starts with a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. The voice part starts with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The score ends with a double bar line and a repeat sign.

12

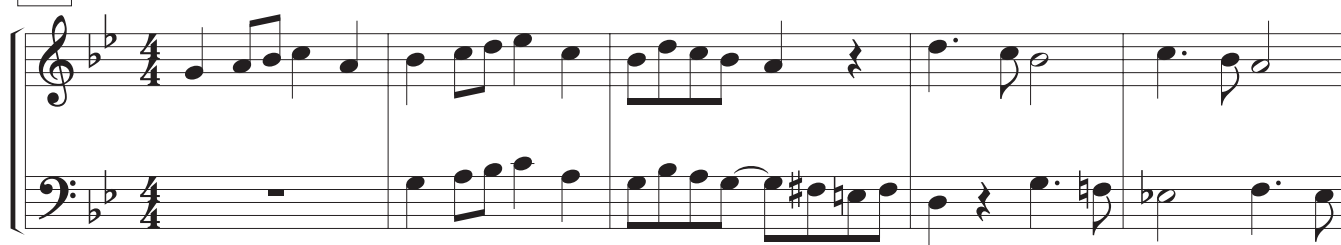
Example 12

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in the key of B-flat major (indicated by two flats) and 4/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece is divided into four measures. The first measure has a half note in the treble and a half note in the bass. The second measure has a quarter note in the treble and a quarter note in the bass. The third measure has a quarter note in the treble and a quarter note in the bass. The fourth measure has a half note in the treble and a half note in the bass.

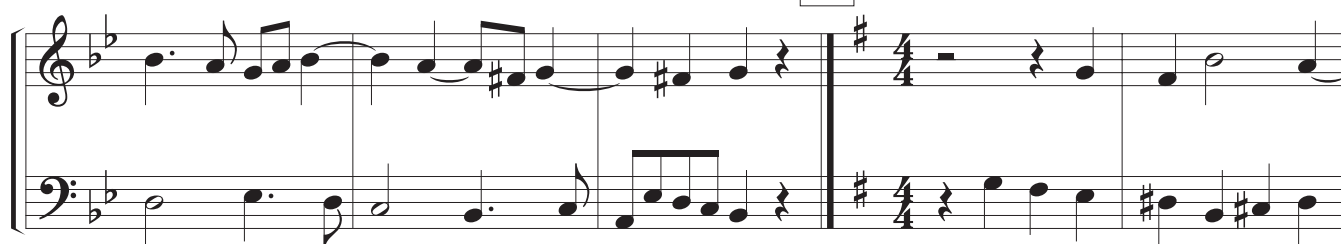
A musical score for the song 'The Rose Tree'. It features two staves: a treble staff and a bass staff, both in the key of B-flat major (indicated by two flats). The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece consists of five measures. The first measure has a treble staff with a quarter note G4, an eighth note A4, and a quarter note Bb4, followed by a half note G4. The bass staff has a quarter note G3, an eighth note F3, and a quarter note E3, followed by a half note D3. The second measure has a treble staff with a quarter note A4, an eighth note Bb4, and a quarter note C5, followed by a half note Bb4. The bass staff has a quarter note F3, an eighth note E3, and a quarter note D3, followed by a half note C3. The third measure has a treble staff with a quarter note Bb4, an eighth note C5, and a quarter note D5, followed by a half note C5. The bass staff has a quarter note E3, an eighth note D3, and a quarter note C3, followed by a half note Bb2. The fourth measure has a treble staff with a quarter note C5, an eighth note Bb4, and a quarter note A4, followed by a half note G4. The bass staff has a quarter note D3, an eighth note C3, and a quarter note Bb2, followed by a half note A2. The fifth measure has a treble staff with a whole note G4. The bass staff has a whole note G2.

LESSON 35 [cont.]

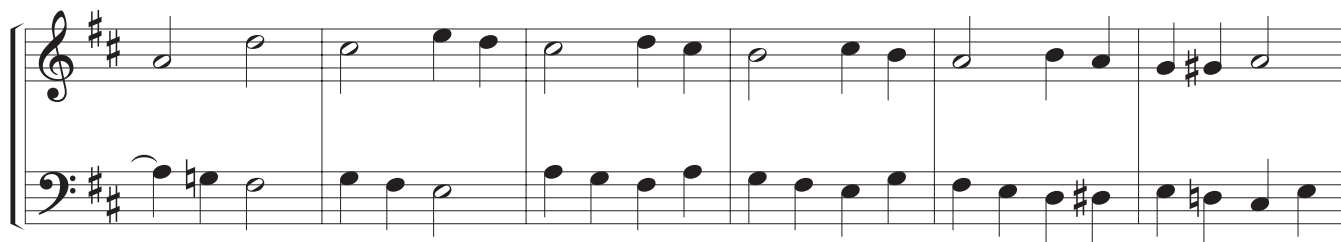
13



14



15



LESSON 35 [cont.]

Measures 1-15 of Lesson 35. The key signature has two sharps (F# and C#). The melody in the treble clef consists of half notes and quarter notes, ending with a whole note. The bass line features a mix of quarter and eighth notes, with some beamed eighth notes in measures 10-11.

16

Measures 16-17 of Lesson 35. The key signature changes to two flats (Bb and Eb). The time signature is 4/4. Measure 16 starts with a whole rest in the treble. The melody in measure 17 includes a beamed eighth-note triplet.

17

Measures 18-19 of Lesson 35. Measure 18 continues the melody from measure 17. Measure 19 begins a new section with a whole note in the treble and a whole rest in the bass.

Measures 20-21 of Lesson 35. Measure 20 features a melody with a slur over the first three notes. Measure 21 continues the melody with a slur over the last two notes.

Measures 22-23 of Lesson 35. Measure 22 has a melody with a slur over the first three notes. Measure 23 continues the melody with a slur over the last two notes.

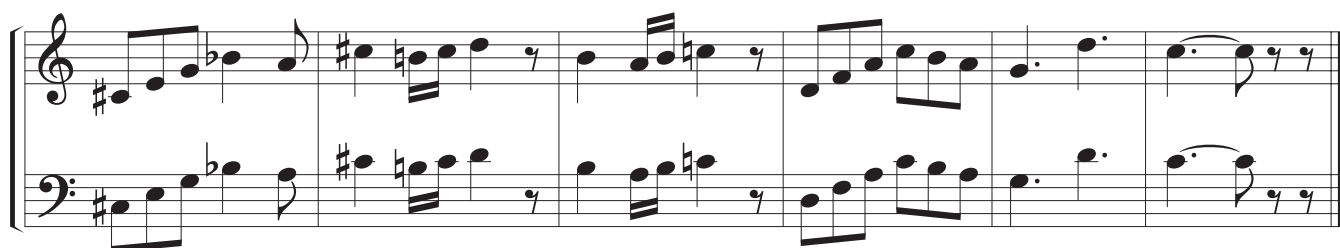
Measures 24-25 of Lesson 35. Measure 24 features a melody with a slur over the first three notes. Measure 25 continues the melody with a slur over the last two notes.

LESSON 36 [review]

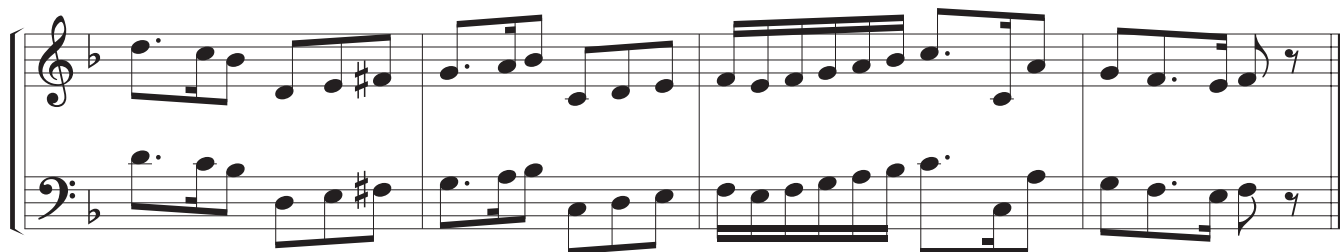
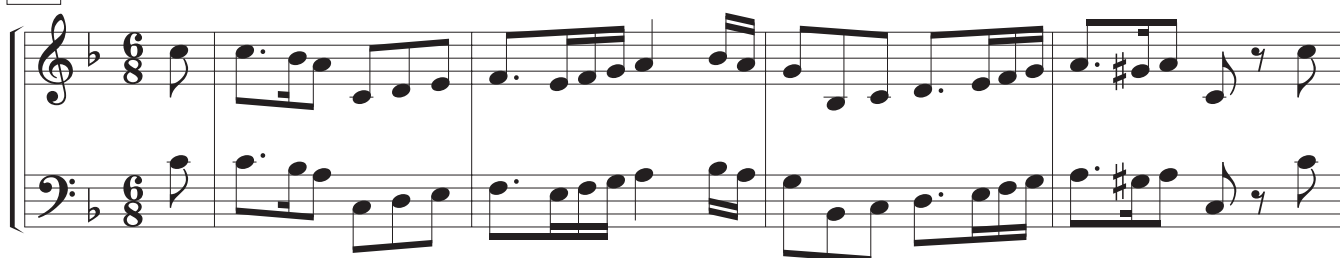
TIPS

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

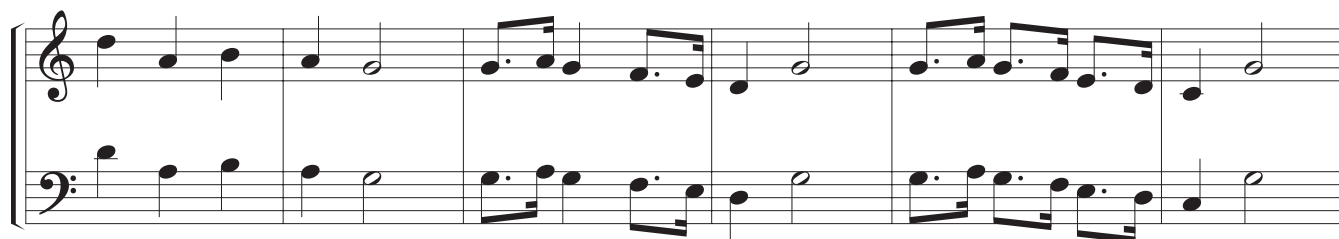
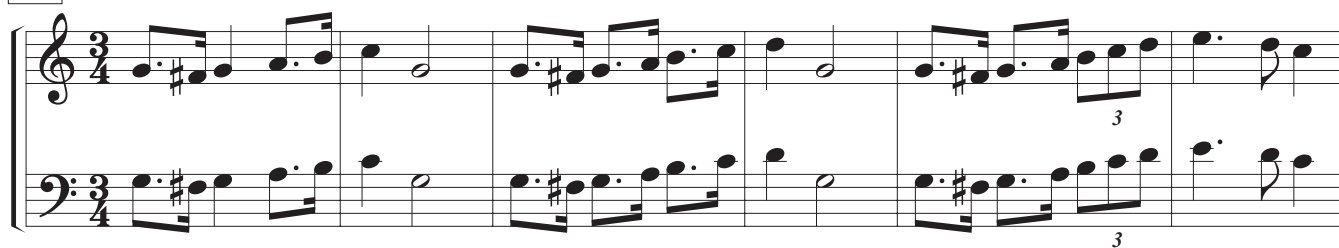


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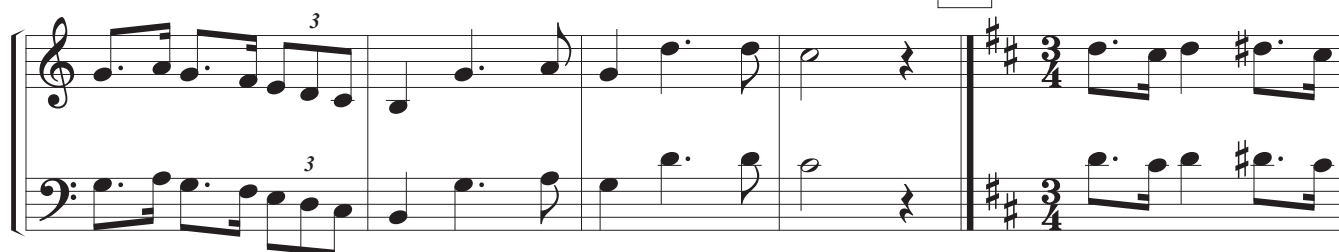


LESSON 36 [cont.]

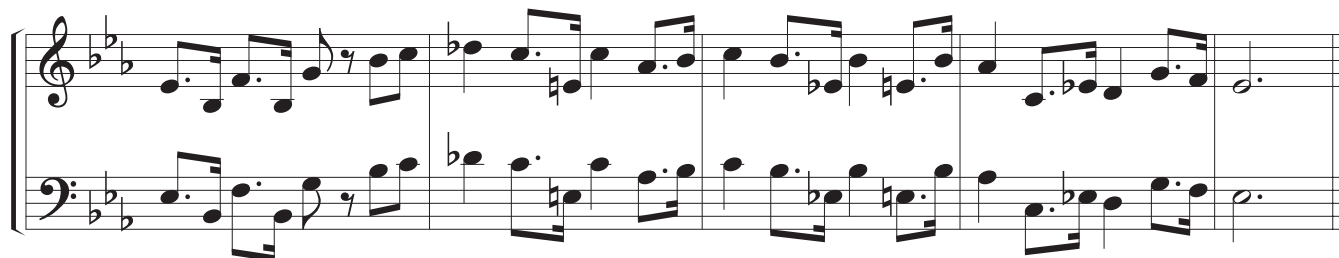
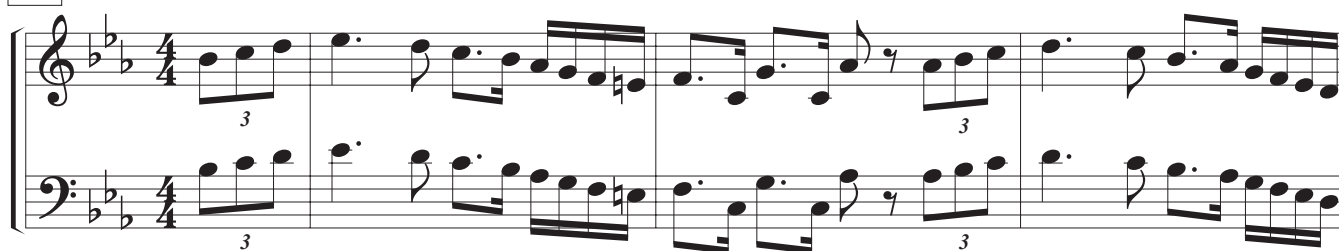
3



4



5



LESSON 36 [cont.]

6

Exercise 6 consists of two systems of two staves each. The first system is in 6/8 time, key of B-flat major. The second system is in 6/8 time, key of B-flat major. Both systems feature a melody in the treble clef and a bass line in the bass clef, with various rhythmic patterns and accidentals.

7

Exercise 7 consists of two systems of two staves each. The first system is in 6/8 time, key of B-flat major. The second system is in 6/8 time, key of B-flat major. Both systems feature a melody in the treble clef and a bass line in the bass clef, with various rhythmic patterns and accidentals.

8

Exercise 8 consists of two systems of two staves each. The first system is in 12/8 time, key of B-flat major. The second system is in 12/8 time, key of B-flat major. Both systems feature a melody in the treble clef and a bass line in the bass clef, with various rhythmic patterns and accidentals.

LESSON 36 [cont.]

9

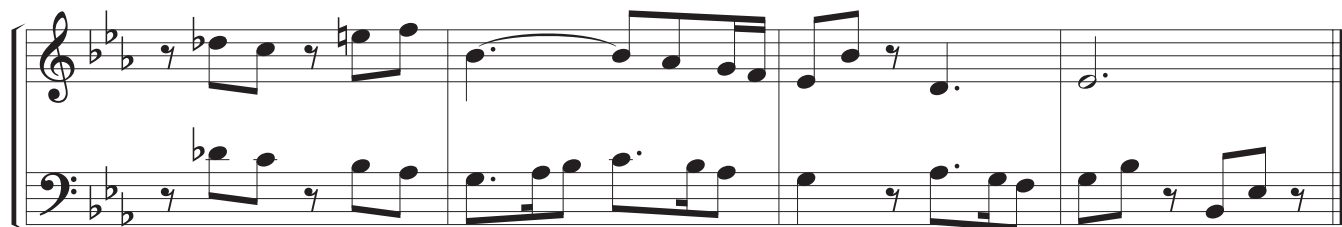
Exercise 9 is an 8-measure piece in B-flat major and 8/8 time. The melody in the treble clef features eighth and quarter notes, with some measures containing rests. The bass line provides a steady accompaniment with eighth and quarter notes. The piece concludes with a double bar line after the fourth measure of the second system.

10

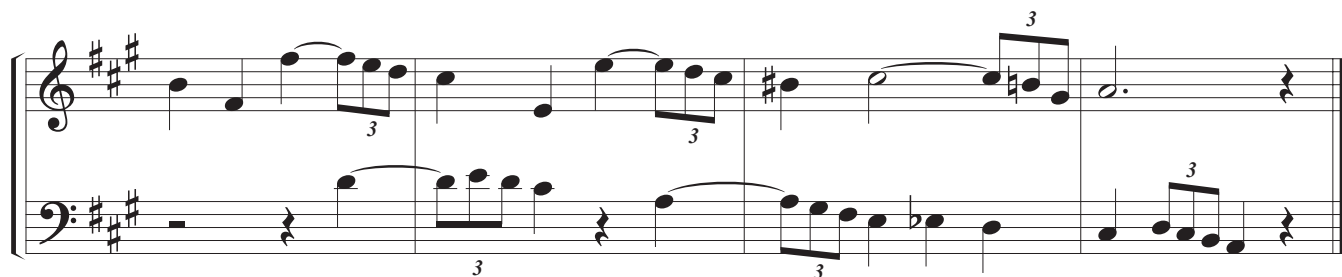
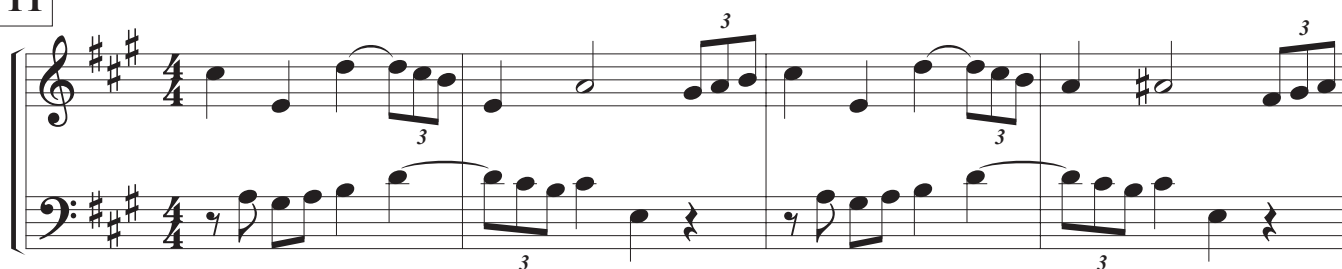
Exercise 10 is a 20-measure piece in B-flat major and 6/8 time. The melody in the treble clef is composed of eighth and quarter notes, with some measures containing rests. The bass line provides a steady accompaniment with eighth and quarter notes. The piece concludes with a double bar line after the fourth measure of the fifth system.

LESSON 36 [cont.]

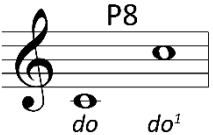
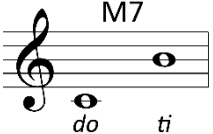
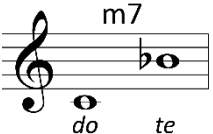
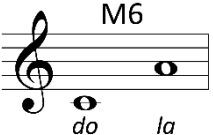

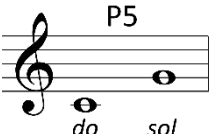






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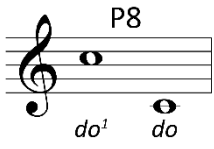
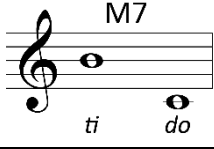
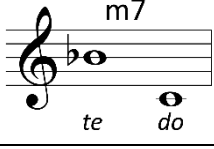


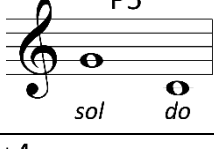





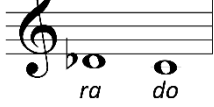
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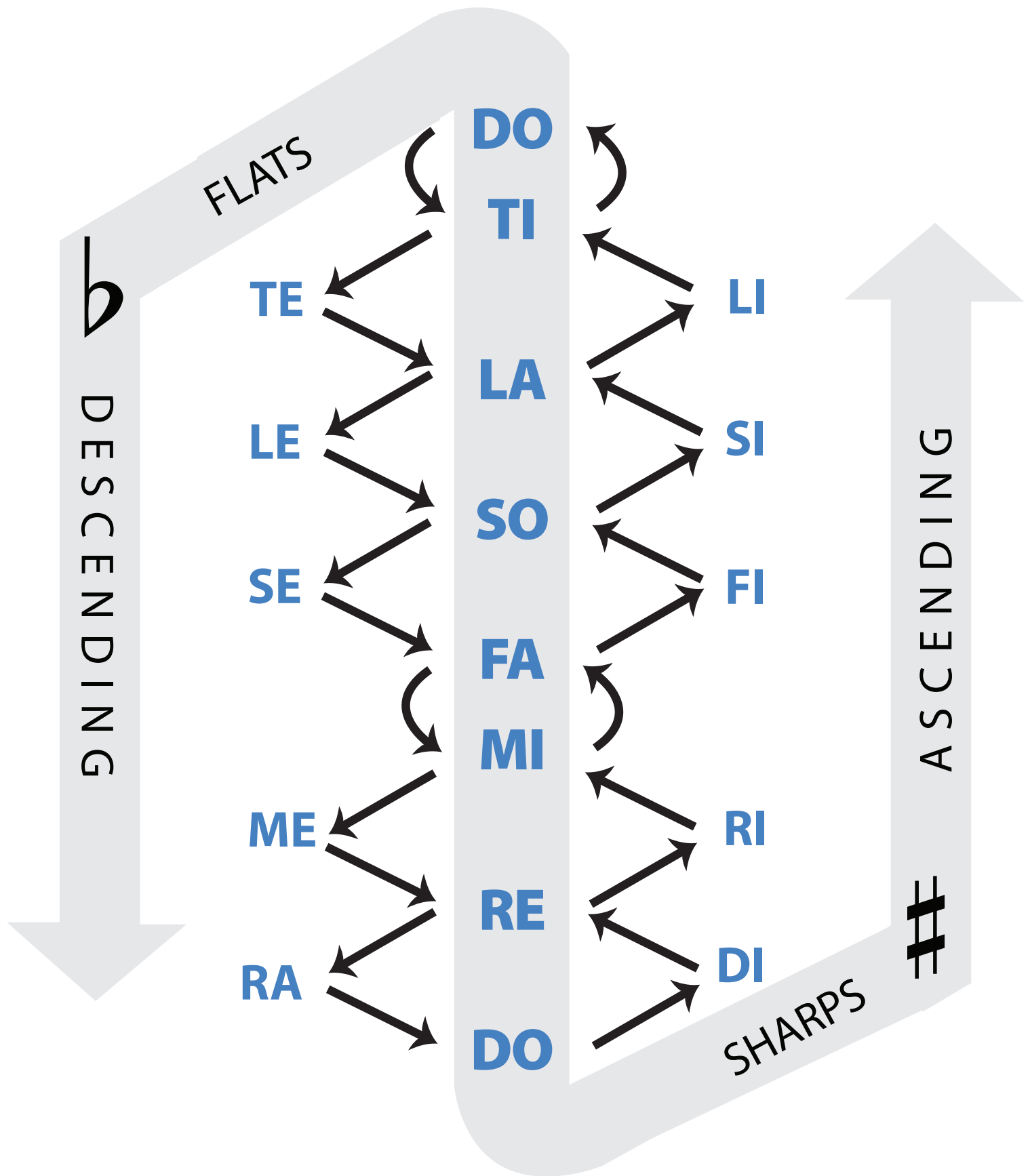
Interval	Solfege*	ASCENDING
Perfect octave		<u>Some-where</u> over the rainbow <u>I'm</u> singin' in the rain <u>Chest-nuts</u> roasting
Major seventh		<u>Some</u> -where <u>o</u> -ver the rainbow Superman theme I love's you <u>Por</u> -gy
minor seventh		<u>There's</u> a place for us (Somewhere) Star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

*Solfege syllables are indicated using moveable "do."

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

*Solfege syllables are indicated using moveable "do."

RHYTHM	KODALY SYLLABLES		TAKADIMI	COUNTING
Duple Time (2/4, 3/4, 4/4)				
	ta (tah)	ALTERNATIVE COUNTING "GORDON"	ta (tah)*	1
	ti-ti (tee-tee)		ta 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 <i>or</i> ts, sh-m, sh-m-m-m, ts-ts, 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 _____
* Ta is always on the beat, no matter what rhythmic value in these examples. ** 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)

