

## Unit 1

### Introduction to Sight Singing

Welcome to sight singing! This first unit will guide you step-by-step in learning to sing the familiar syllables in sight singing (**DO, RE, MI, FA, SOL, LA, and TI**). It will also teach you to incorporate the corresponding Curwen hand symbols as you sight sing. All the exercises should be sung using the syllables and hand signs together throughout the entire book.

#### Let's begin by practicing a MAJOR SCALE:

1. Ascending:

**DO – RE – MI – FA – SOL – LA – TI – DO**

2. Descending:

**DO – TI – LA – SOL – FA – MI – RE – DO**

3. Combined (Ascending & Descending):

**DO – RE – MI – FA – SOL – LA – TI – DO – TI – LA – SOL – FA – MI – RE – DO**

#### Sing the pitches that correspond with the following syllables:

4. DO – RE – MI – RE – DO – RE – MI – RE – DO – RE – MI – RE – DO

5. DO – RE – MI – RE – DO – RE – MI – RE – MI – FA – MI – RE – DO

6. DO – RE – MI – FA – SOL – LA – SOL – FA – SOL – FA – MI – RE – DO

7. DO – RE – MI – FA – SOL – LA – TI – LA – SOL – FA – MI – RE – DO

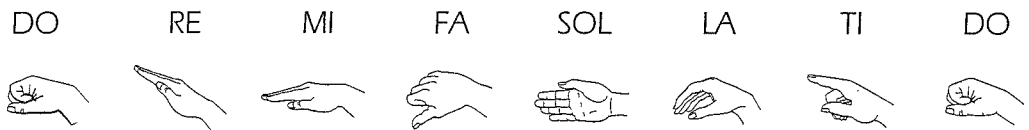
8. DO – RE – MI – RE – MI – FA – SOL – FA – SOL – SOL – LA – TI – DO

9. DO – RE – MI – FA – SOL – LA – TI – LA – TI – DO – DO – TI – DO

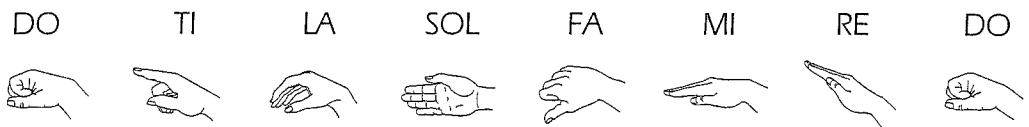
Each syllable in sight singing has its own hand sign. John Curwen (1816-1880) created these signs, and Zoltán Kodály (1882-1967) later added movement to them, moving the hand up or down to correspond with each pitch.

**Practice singing a Major Scale using each syllable and its corresponding hand sign:**

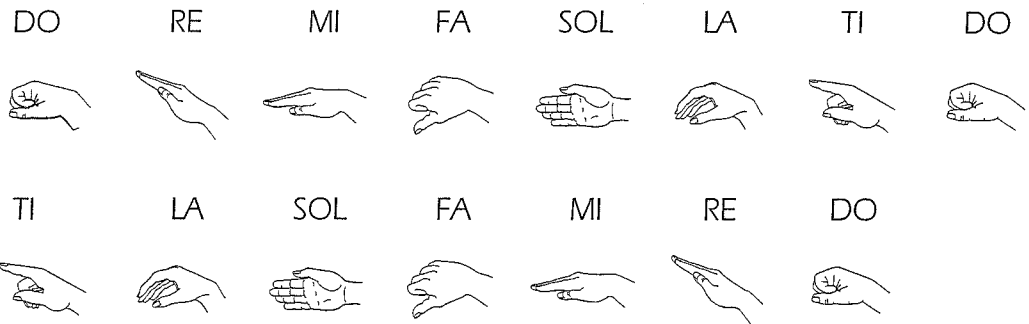
10. Ascending:



11. Descending:



12. Combined (Ascending & Descending):



**As you read the following exercises, use the hand sign that corresponds with the correct syllable. It may seem difficult in the beginning, but once you are comfortable with it, your sight singing will soar!**

13. DO - RE - MI - RE - DO - RE - MI



RE - DO - RE - MI - RE - DO



14. DO - RE - MI - RE - DO - RE -



MI - RE - MI - FA - MI - RE - DO



15. DO - RE - MI - FA - SOL - LA -



SOL - FA - SOL - FA - MI - RE - DO



16. DO - RE - MI - FA - SOL - LA -



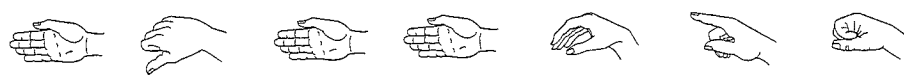
TI - LA - SOL - FA - MI - RE - DO



17. DO - RE - MI - RE - MI - FA -



SOL - FA - SOL - SOL - LA - TI - DO



18. DO - RE - MI - FA - SOL - LA -

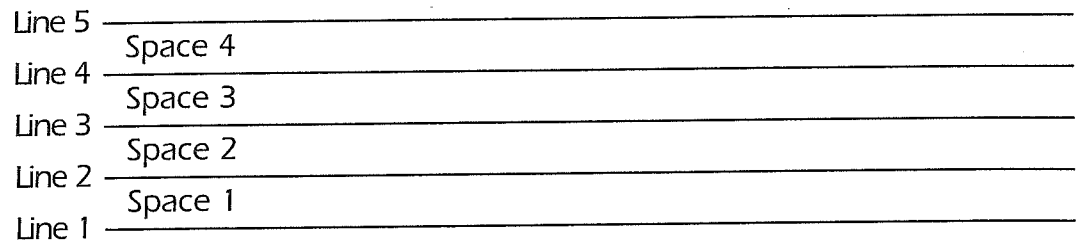


TI - LA - TI - DO - DO - TI - DO



### Just a Minute!

A **STAFF** is a group of 5 equally spaced horizontal lines upon which music is written.



The scales you have learned are shown on the staves below.

**Sing through the exercises using the hand signs:**

19. Ascending

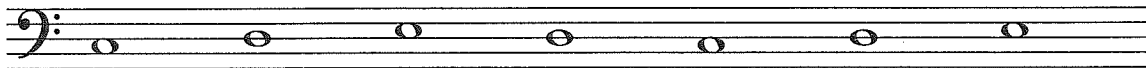
A musical staff with a bass clef. It contains eight notes: Do, Re, Mi, Fa, Sol, La, Ti, and Do. Below each note is a corresponding hand sign.

20. Descending

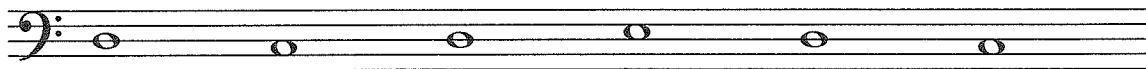
A musical staff with a bass clef. It contains eight notes: Do, Ti, La, Sol, Fa, Mi, Re, and Do. Below each note is a corresponding hand sign.



21.



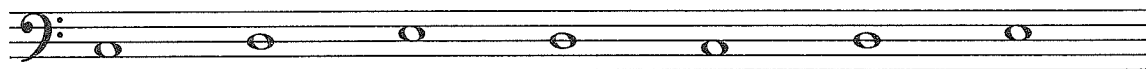
Do Re Mi Re Do Re Mi



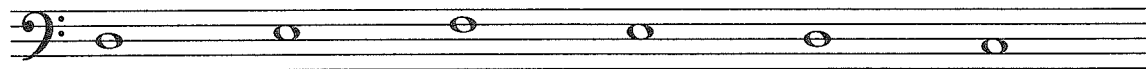
Re Do Re Mi Re Do



22.



Do Re Mi Re Do Re Mi



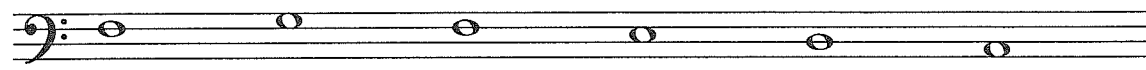
Re Mi Fa Mi Re Do



23.




Do Re Mi Fa Sol La Sol



Fa Sol Fa Mi Re Do

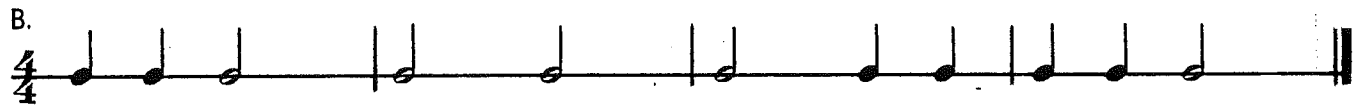


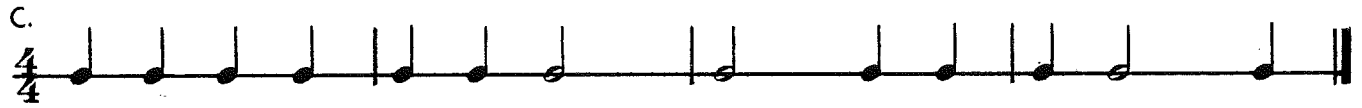
# 1.

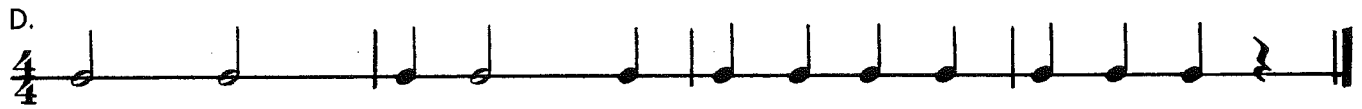
 = Quarter Rest

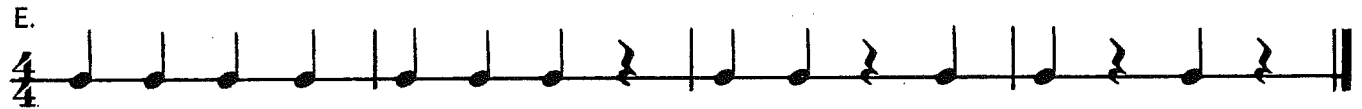
1. Write in the counting.
2. Clap and count the rhythm.
3. Play.

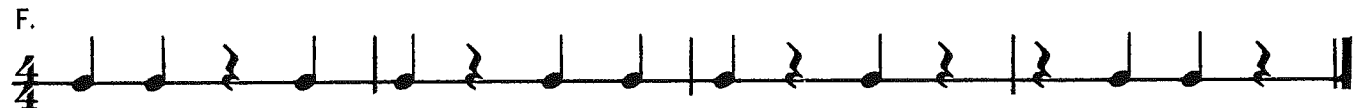
A. 

B. 

C. 

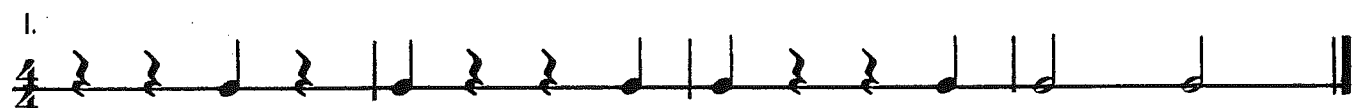
D. 

E. 

F. 

G. 

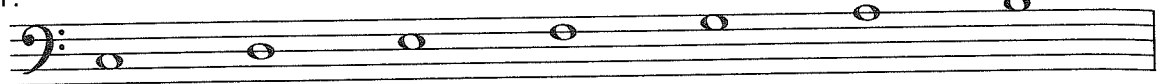
H. 

I. 

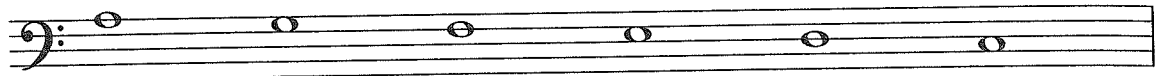
J. 

Sing through the exercises using the hand signs:

24.



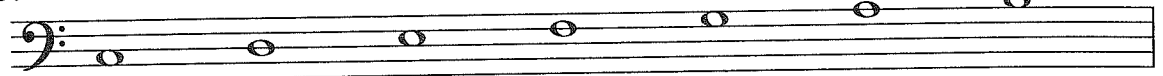
Do Re Mi Fa Sol La Ti



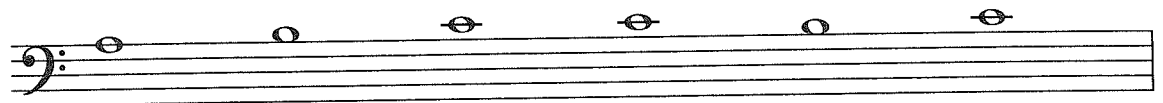
La Sol Fa Mi Re Do



25.



Do Re Mi Fa Sol La Ti



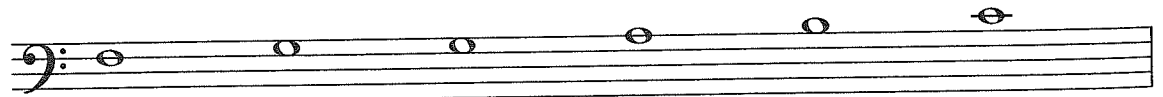
La Ti Do Do Ti Do



26.



Do Re Mi Re Mi Fa Sol

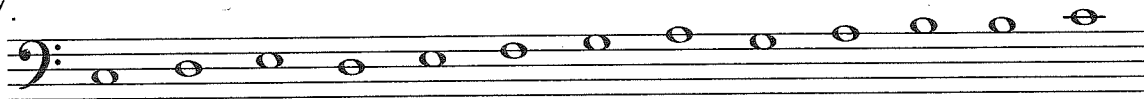


Fa Sol Sol La Ti Do



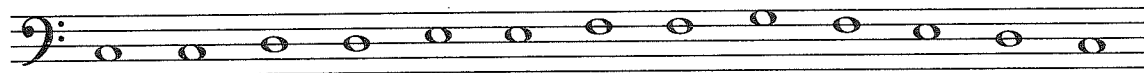
Sing through the exercises continuing to use the hand signs:

27.



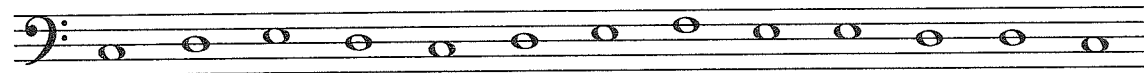
Do Re Mi Re Mi Fa Sol La Sol La Ti Ti Do

28.



Do Do Re Re Mi Mi Fa Fa Sol Fa Mi Re Do

29.



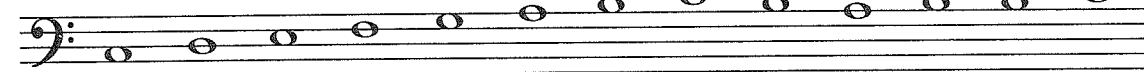
Do Re Mi Re Do Re Mi Fa Mi Mi Re Re Do

30.



Do Re Mi Fa Sol La Ti La Ti La Ti Do Do

31.



Do Re Mi Fa Sol La Ti Do Ti La Ti Ti Do

32.






Do Re Mi Fa Sol La Sol La Ti La Ti Do Do

### Just a Minute!

In addition to using lines and spaces to determine how high or low a note should sound, you will use **Whole Notes**, **Half Notes**, and **Quarter Notes** to determine how long a note should be held.

Below you will see a breakdown of note durations:

Term	Symbol	Rhythmic Duration
Whole Note		4 beats
Half Note		2 beats
Quarter Note		1 beat

Sing through the exercises, observing the rhythms and continuing to use the hand signs:

33.



Do Re Mi Fa Sol Sol La Ti Do

34.



Do Do Re Re Mi Mi Mi Re Do

35.



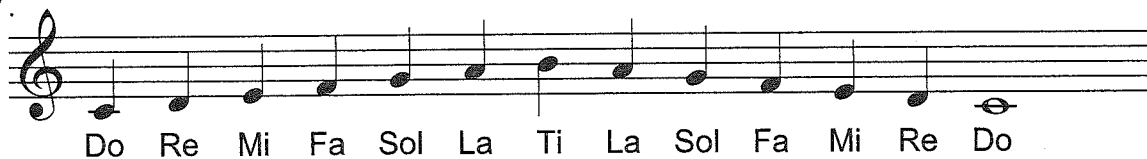
Do Re Mi Fa Sol La Sol La Ti Do Ti Do

36.

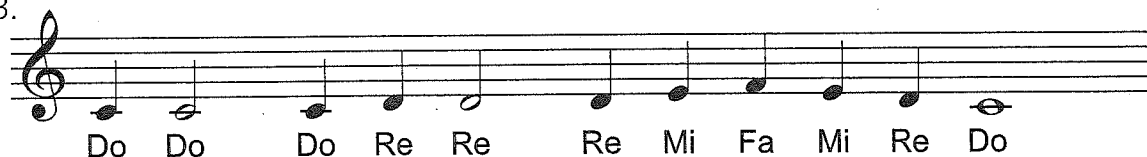


Do Re Mi Re Mi Fa Sol La Ti Do

37.



38.



### Quiz Yourself!

On a separate sheet of paper, answer the following:

1. Beginning and ending on "DO," write the names of the solfege syllables for an ascending scale:

\_\_\_\_\_

2. Beginning and ending on "DO," write the names of the solfege syllables for a descending scale:

\_\_\_\_\_

3. Write the name of the correct solfege syllable underneath its corresponding hand sign:



\_\_\_\_\_



\_\_\_\_\_



\_\_\_\_\_



\_\_\_\_\_



\_\_\_\_\_



\_\_\_\_\_



\_\_\_\_\_

In this unit you will begin singing exercises that are eight measures in length. All of the exercises begin and end on the syllable "DO." You will find that all notes progress in similar or stepwise motion. This means that from one note to the next, the syllable will either repeat itself (similar motion), or it will move to the syllable directly above or below it (stepwise motion).

### HINTS FOR SUCCESS . . .

**Before singing:** – Find all "DO"s

**While singing:** – Always look ahead  
– Use hand signs  
– Keep a steady beat with your foot

1.

Do Re Mi Fa Sol Sol Sol Fa Mi Re Do Do

Do Re Mi Fa Sol La Ti Do Do Ti La Sol Fa Mi Re Do

2.

Do Re Mi Mi Fa Sol Sol La Ti Do Do

Do Ti La La Sol Fa Fa Mi Re Do Do

3.

Do Re Mi Re Do Re Mi Fa Sol

Sol Fa Mi Re Do Re Mi Re Do

4.



Continue to sing the corresponding syllables for each exercise:

5.



6.



7.



8.





# 2.

$\frac{2}{4}$  = 2 beats per measure

The rests are just as important as the notes.  
COUNT CAREFULLY!

A.

B.

C.

D.

E.

F.

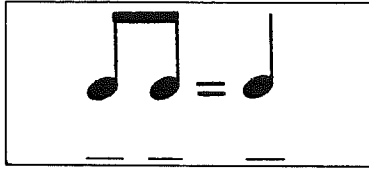
G.

H.

I.

J.

# 3.



Write in counting.

A.  $\frac{4}{4}$

B.  $\frac{4}{4}$

C.  $\frac{4}{4}$

D.  $\frac{4}{4}$

E.  $\frac{2}{4}$

F.  $\frac{2}{4}$

G.  $\frac{2}{4}$

H.  $\frac{2}{4}$

I.  $\frac{2}{4}$

J.  $\frac{2}{4}$

### Just a Minute!

In music, different types of notes represent the length of sound. There are also symbols that represent silence. They are called **RESTS**.

Below you will see a breakdown of rest durations:

Term	Symbol	Rhythmic Duration
Whole Rest		4 beats
Half Rest		2 beats
Quarter Rest		1 beat

9.

Do      Mi      Sol      Do Do      Do      Do

Do      Sol      Mi      Do Do      Do

10.

Do      Mi

Sol      Mi      Do      Do

11.

Do      Mi      Sol      Do

Do      Sol      Mi      Do

12.

Do Do Mi Sol Sol Do

Do Sol Mi Do

Continue to sing the corresponding syllables for each exercise:

13.

14.

15.

### Just a Minute!

You may have noticed that all of the exercises thus far have contained four beats in each measure. At the beginning of each of the following exercises, you will see the symbol  $\frac{4}{4}$ . This is called a **TIME SIGNATURE**. When you see this symbol, the top number tells you that there are four beats in each measure, and the bottom number tells you that the quarter note equals one beat.

# Workshop One

## RHYTHMIC STUDIES

Practice the following duets with another student, or use a tape recorder. See page 13 for ideas about practicing alone.

### DUETS

9

a

b

Duet 9 consists of two parts, a and b, in 4/4 time. Part a is written on a single staff with a treble clef. It contains four measures: Measure 1 has a quarter rest followed by a quarter note on G4; Measure 2 has a quarter note on G4, a quarter rest, and a quarter note on G4; Measure 3 has a quarter note on G4, a quarter rest, and a quarter note on G4; Measure 4 has a half note on G4. Part b is written on a single staff with a bass clef. It contains four measures: Measure 1 has a half rest; Measure 2 has a quarter note on F3, a quarter rest, and a quarter note on F3; Measure 3 has a quarter note on F3, a quarter rest, and a quarter note on F3; Measure 4 has a quarter note on F3, a quarter rest, and a quarter note on F3.

Two empty musical staves, one with a treble clef and one with a bass clef, corresponding to the parts in the previous block.

10

a

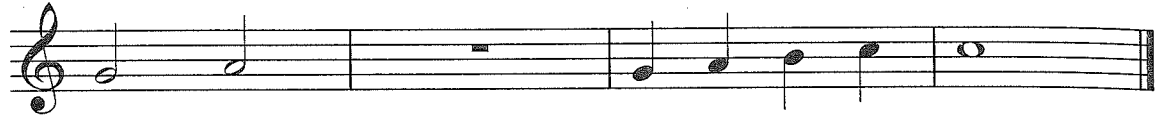
b

Duet 10 consists of two parts, a and b, in 4/4 time. Part a is written on a single staff with a treble clef. It contains four measures: Measure 1 has a quarter note on G4, a quarter rest, and a quarter note on G4; Measure 2 has a quarter note on G4, a quarter rest, and a quarter note on G4; Measure 3 has a quarter note on G4, a quarter rest, and a quarter note on G4; Measure 4 has a quarter note on G4, a quarter rest, and a quarter note on G4. Part b is written on a single staff with a bass clef. It contains four measures: Measure 1 has a quarter note on F3, a quarter rest, and a quarter note on F3; Measure 2 has a quarter note on F3, a quarter rest, and a quarter note on F3; Measure 3 has a quarter note on F3, a quarter rest, and a quarter note on F3; Measure 4 has a quarter note on F3, a quarter rest, and a quarter note on F3.

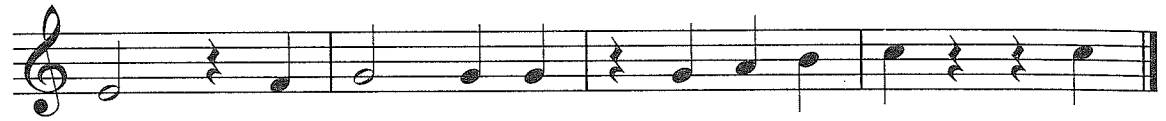
Two empty musical staves, one with a treble clef and one with a bass clef, corresponding to the parts in the previous block.

16

16.



17.



18.



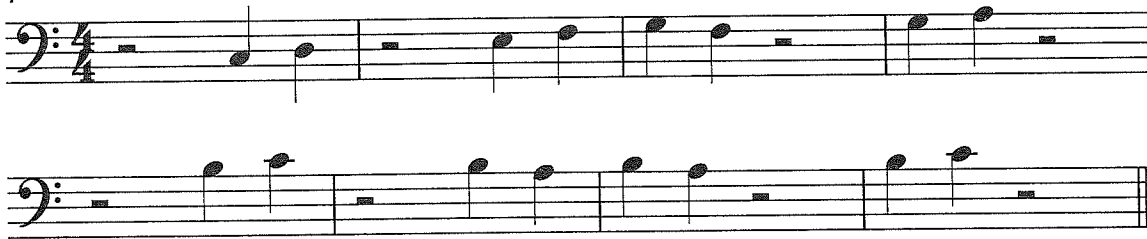
19.



20.



21.



22.



23.



24.





25.



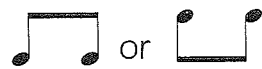
### Just a Minute!

The following sight singing examples introduce new rhythmic values represented by **EIGHTH NOTES** and **EIGHTH RESTS**. These notes and rests are only held for one-half ( $\frac{1}{2}$ ) of a beat.

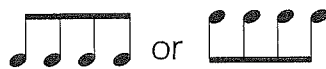
Below you will see a breakdown of eighth note and eighth rest durations:

Term	Symbol	Rhythmic Duration
Eighth Note		$\frac{1}{2}$ beat
Eighth Rest		$\frac{1}{2}$ beat

When two eighth notes are joined together, they look like this:



When four eighth notes are joined together, they look like this:



26.



27.



28.





# Workshop One

## MELODIC STUDIES

Practice the following duets with another student, or use a tape recorder. See page 20 for some ideas about practicing alone.

### MELODIC DUETS

18

Two staves, labeled 'a' and 'b', in 4/4 time. Staff 'a' (treble clef) contains the melody: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Staff 'b' (treble clef) contains the accompaniment: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

Two staves, labeled 'a' and 'b', in 4/4 time. Staff 'a' (treble clef) contains the melody: C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Staff 'b' (treble clef) contains the accompaniment: C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

19

Two staves, labeled 'a' and 'b', in 4/4 time. Staff 'a' (treble clef) contains the melody: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Staff 'b' (bass clef) contains the accompaniment: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

Two staves, labeled 'a' and 'b', in 4/4 time. Staff 'a' (treble clef) contains the melody: C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Staff 'b' (bass clef) contains the accompaniment: C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

29.



30.



### Quiz Yourself!

On a separate piece of paper, write the correct solfege syllable underneath each corresponding note.

1.



\_\_\_\_\_



\_\_\_\_\_

2.




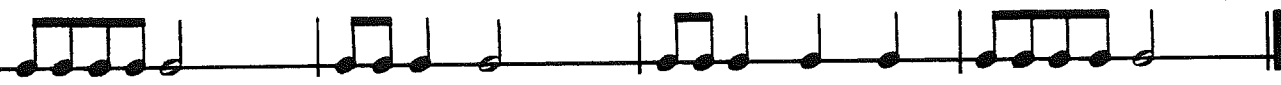
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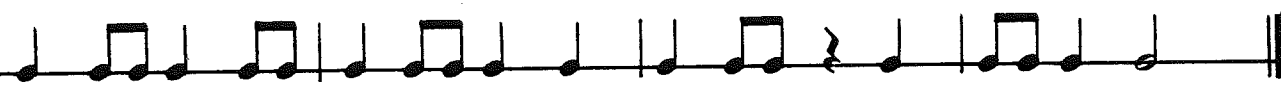


\_\_\_\_\_


# 4.


A.  $\frac{4}{4}$  


B.  $\frac{4}{4}$  


C.  $\frac{4}{4}$  


D.  $\frac{4}{4}$  


E.  $\frac{4}{4}$  

F.  $\frac{4}{4}$  

G.  $\frac{4}{4}$  

H.  $\frac{4}{4}$  

I.  $\frac{4}{4}$  

J.  $\frac{4}{4}$  

In this unit you will sing exercises that are eight measures in length. All of the exercises begin and end on the syllable "DO." You will find that in addition to similar and stepwise motion, the exercises can now include **DO – MI – SOL SKIPS**. This means that DO may now skip up to MI, MI may skip up to SOL, and SOL may skip up to DO. They may also do the same thing going down.

### HINTS FOR SUCCESS . . .

- Before singing:**
- Find all "DO"s
  - Find all of the skips
  - Determine the key signature
  - Look for patterns in the rhythm or melody

- While singing:**
- Always look ahead
  - Use hand signs
  - Keep a steady beat with your foot

1.

Do Mi Sol Sol Sol Mi Do Do Do Mi Sol Sol Sol

Sol Do Do Sol Mi Do Mi Do Do

2.

Do Mi Sol Sol Mi Mi Do Mi Sol Do Sol Mi Do

Mi Mi Do Mi Sol Mi Do

3.

Do Do Mi Mi Sol Sol Mi Mi Do Do

Do Mi Sol Sol Do Do Sol Mi Do Do

4.

Do Mi Do Do Mi Do Mi Sol Sol

Sol Do Do Sol Mi Do

Continue to sing the corresponding syllables for each exercise:

5.

6.

7.

8.

9.

Musical notation for exercise 9, consisting of two staves in 4/4 time. The first staff contains a sequence of eighth and quarter notes. The second staff contains a sequence of eighth notes with grace notes, followed by quarter notes and a final half note.

10.

Musical notation for exercise 10, consisting of two staves in 4/4 time. The first staff contains a sequence of eighth and quarter notes. The second staff contains a sequence of quarter notes and eighth notes with grace notes.

11.

Musical notation for exercise 11, consisting of two staves in 4/4 time. The first staff contains a sequence of eighth and quarter notes. The second staff contains a sequence of eighth notes with grace notes, followed by quarter notes and a final half note.


12.

Musical notation for exercise 12, consisting of two staves in 4/4 time. The first staff contains a sequence of eighth and quarter notes. The second staff contains a sequence of quarter notes and eighth notes with grace notes.

13.

Musical notation for exercise 13, consisting of two staves in 4/4 time. The first staff contains a sequence of eighth and quarter notes. The second staff contains a sequence of eighth notes with grace notes, followed by quarter notes and a final half note.

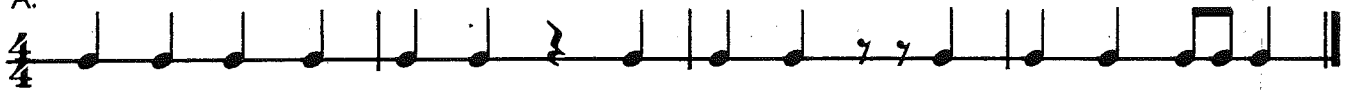
## 5.

7	=	Eighth Rest
7 7	=	
— —		— —

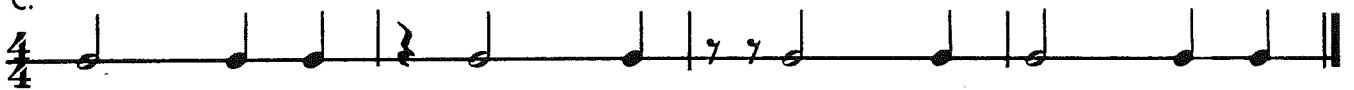
Write in counting.

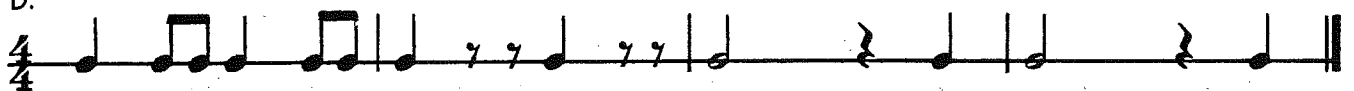
- An eighth rest is a silent eighth note.
- Two eighth notes equal one quarter note.
- Two eighth rests equal one quarter rest.
- One eighth rest is half the pulse of a quarter rest.

Count to yourself—ALWAYS!


A. 


B. 

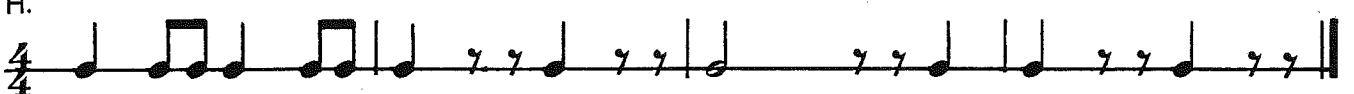
C. 

D. 

E. 

F. 

G. 

H. 

# DUETS ■ SECTION I

## 1. *Andante*

*p*

## 2. *Allegretto*

*f*

## 3. *Lento*

*p*

## 4. *Andantino*

*mf*

## 5. *Larghetto*

*p*



# 6.

Write in counting.

If you can count it, you can play it!



A.

B.

C.

D.

E.

F.

G.

H.

I.

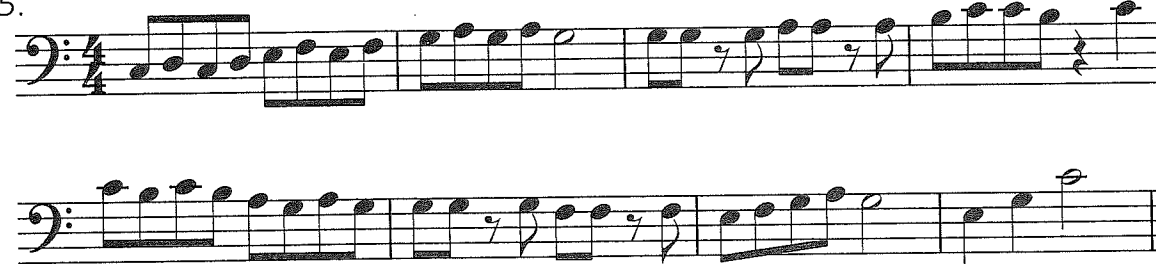
J.

K.

14.



15.



16.



### Just a Minute!

In music, a song can be placed higher or lower in pitch depending on the effect desired by the composer, the range of the voice or instrument, or the ease with which it may be played.

In order to establish how high or low a piece is performed, we use a **KEY SIGNATURE**. The key signature determines the **KEY** of the song, which establishes where on the staff "DO" is located. The key signature, represented by sharps or flats, is found at the beginning of the staff, immediately following the clef.

When there are no sharps or flats, it means that the music is in the **Key of C**, and the note C is always "DO." All of the exercises you have sung thus far have been in the Key of C.

When there is only one flat, B $\flat$ , it means that the music is in the **Key of F**, and the note F is always "DO."

The following exercises are written in the KEY OF F, which is represented by the single FLAT sign (b) circled below. This means that "DO" will be on F.

17.



Do Mi Sol Mi Do Mi Sol Mi Do Do

Mi Mi Mi Mi Mi Do Mi Do

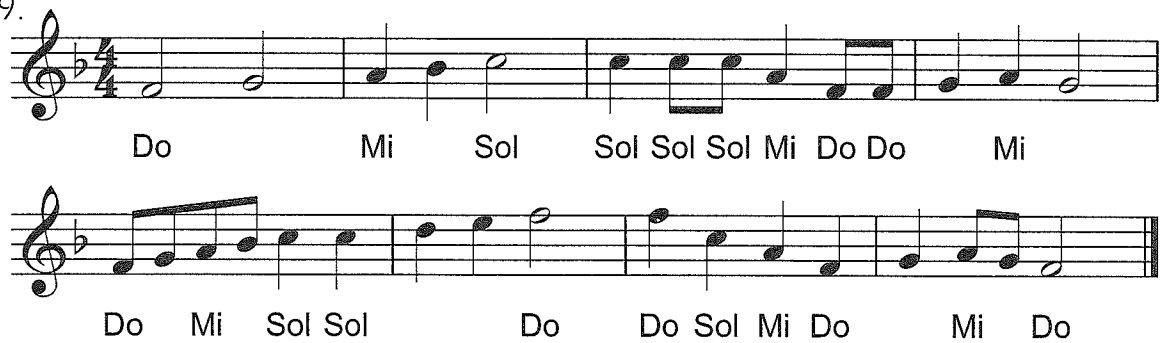
18.



Do Mi Sol Sol Sol Mi Mi

Do Mi Sol Sol Mi Do Mi Sol Mi Do

19.



Do Mi Sol Sol Sol Sol Mi Do Do Mi

Do Mi Sol Sol Do Do Sol Mi Do Mi Do

20.



Do Mi Do Do Mi Do Mi Sol Mi Sol

Sol Mi Do Mi Sol Sol Sol Mi Do Do

21.

Exercise 21 consists of two staves of music in bass clef, one flat key signature, and 4/4 time. The first staff begins with a whole note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, and a whole note G3. The second staff continues with quarter notes A2, B2, C3, D3, E3, F3, G3, and a whole note G3. The piece concludes with a double bar line.

22.

Exercise 22 consists of two staves of music in bass clef, one flat key signature, and 4/4 time. The first staff begins with a whole note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, and a whole note G3. The second staff continues with quarter notes A2, B2, C3, D3, E3, F3, G3, and a whole note G3. The piece concludes with a double bar line.

23.

Exercise 23 consists of two staves of music in bass clef, one flat key signature, and 4/4 time. The first staff begins with a whole note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, and a whole note G3. The second staff continues with quarter notes A2, B2, C3, D3, E3, F3, G3, and a whole note G3. The piece concludes with a double bar line.

24.

Exercise 24 consists of two staves of music in bass clef, one flat key signature, and 4/4 time. The first staff begins with a whole note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, and a whole note G3. The second staff continues with quarter notes A2, B2, C3, D3, E3, F3, G3, and a whole note G3. The piece concludes with a double bar line.

25.

Exercise 25 consists of two staves of music in bass clef, one flat key signature, and 4/4 time. The first staff begins with a whole note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, and a whole note G3. The second staff continues with quarter notes A2, B2, C3, D3, E3, F3, G3, and a whole note G3. The piece concludes with a double bar line.

# 7.

Count to yourself.

A.

B.

C.

D.

E.

F.

G.

H.

I.

J.

K.

L.

M.

N.

26

26.

Exercise 26 consists of two staves in 4/4 time with one flat. The first staff contains measures 1 and 2, featuring a melodic line with eighth and quarter notes. The second staff provides a harmonic accompaniment with quarter and eighth notes.

27.

Exercise 27 consists of two staves in 4/4 time with one flat. The first staff contains measures 1 and 2, featuring a melodic line with eighth and quarter notes. The second staff provides a harmonic accompaniment with quarter and eighth notes.

28.

Exercise 28 consists of two staves in 4/4 time with one flat. The first staff contains measures 1 and 2, featuring a melodic line with eighth and quarter notes. The second staff provides a harmonic accompaniment with quarter and eighth notes.

29.

Exercise 29 consists of two staves in 4/4 time with one flat. The first staff contains measures 1 and 2, featuring a melodic line with eighth and quarter notes. The second staff provides a harmonic accompaniment with quarter and eighth notes.

30.

Exercise 30 consists of two staves in 4/4 time with one flat. The first staff contains measures 1 and 2, featuring a melodic line with eighth and quarter notes. The second staff provides a harmonic accompaniment with quarter and eighth notes.

31.

32.

### Quiz Yourself!

On a separate piece of paper, write the correct solfege syllable underneath each corresponding note.

1.

2.

In this unit you will sing exercises that are eight measures in length. All of the exercises begin and end on the syllable "DO." You will find similar and stepwise motion, as well as DO – MI – SOL skips. So far, all the exercises you have sung have been in the time signature of  $\frac{4}{4}$ . Now there may be some exercises in the time signature of  $\frac{3}{4}$ . This means that there will be three beats per measure, and the quarter note still equals one beat.

### HINTS FOR SUCCESS . . .





- Before singing:**
- Determine the key
  - Find all "DO"s
  - Find all of the skips
  - Determine the time signature
  - Look for patterns in the rhythm or melody
- While singing:**
- Always look ahead
  - Use hand signs
  - Keep a steady beat with your foot

### Just a Minute!

A **DOT** may be added to a note to lengthen its rhythmic value. The dot is equal to half of the original note value.

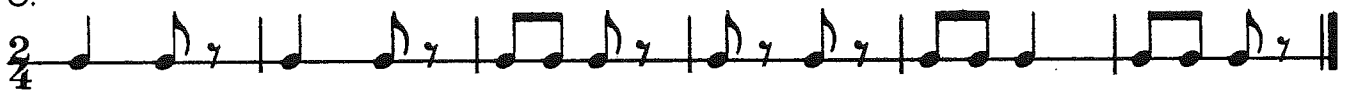
For instance, if a quarter note equals 1 beat, a quarter note with a dot after it (**DOTTED QUARTER NOTE**) equals  $1\frac{1}{2}$  ( $1 + \frac{1}{2}$ ) beats. Similarly, if a half note equals 2 beats, a half note with a dot after it (**DOTTED HALF NOTE**) equals 3 ( $2 + 1$ ) beats. This rule applies to rests as well.

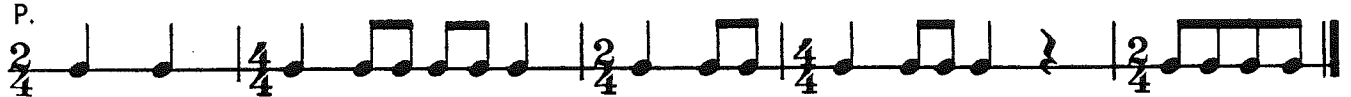
Below you will see a few possible DOTTED NOTES and DOTTED RESTS:


Term	Symbol	Rhythmic Duration
Dotted Quarter Note		$1\frac{1}{2}$ beats
Dotted Quarter Rest		$1\frac{1}{2}$ beats
Dotted Half Note		3 beats
Dotted Half Rest		3 beats



7.cont.

O. 

P. 

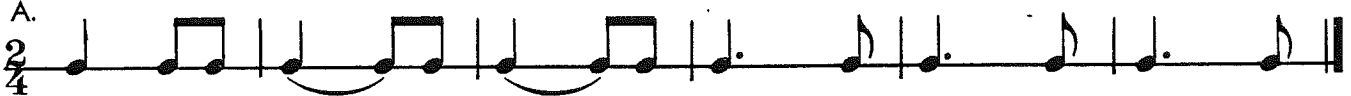
Q. 


8.

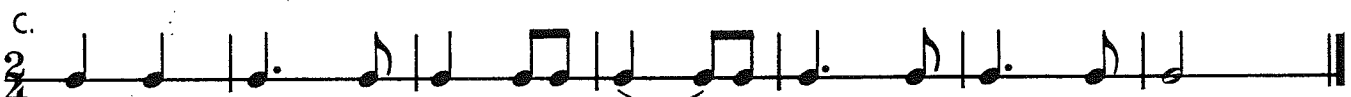
Sounds alike





Write in counting.


A. 


B. 


C. 

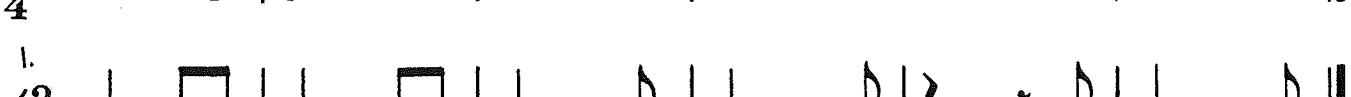
D. 


E. 

F. 

G. 

H. 

I. 



# Workshop Two

## RHYTHMIC STUDIES

### DUETS

9

Exercise 9 is a rhythmic duet in 2/4 time. It consists of two staves, 'a' and 'b'. Staff 'a' begins with a half note on G4, followed by a quarter rest, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, and a quarter note on G4. Staff 'b' begins with a half note on G3, followed by a quarter rest, a quarter note on A3, a quarter note on B3, a quarter note on C4, a quarter note on B3, a quarter note on A3, and a quarter note on G3.

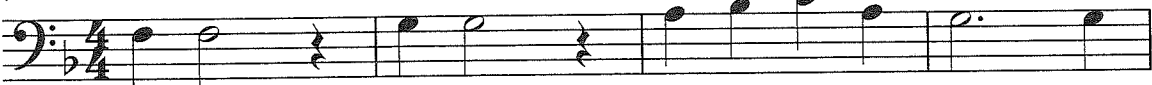
10

Exercise 9 is a rhythmic duet in 2/4 time. It consists of two staves, 'a' and 'b'. Staff 'a' begins with a half note on G4, followed by a quarter rest, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, and a quarter note on G4. Staff 'b' begins with a half note on G3, followed by a quarter rest, a quarter note on A3, a quarter note on B3, a quarter note on C4, a quarter note on B3, a quarter note on A3, and a quarter note on G3.


Exercise 10 is a rhythmic duet in 3/4 time. It consists of two staves, 'a' and 'b'. Staff 'a' begins with a half note on G4, followed by a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, and a quarter note on G4. Staff 'b' begins with a half note on G3, followed by a quarter note on A3, a quarter note on B3, a quarter note on C4, a quarter note on B3, a quarter note on A3, and a quarter note on G3.

Exercise 10 is a rhythmic duet in 3/4 time. It consists of two staves, 'a' and 'b'. Staff 'a' begins with a half note on G4, followed by a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, and a quarter note on G4. Staff 'b' begins with a half note on G3, followed by a quarter note on A3, a quarter note on B3, a quarter note on C4, a quarter note on B3, a quarter note on A3, and a quarter note on G3.

1.



Do Do Mi Sol Mi



Do Mi Sol Do Sol Mi Do Do



Detailed description: This exercise consists of two systems of musical notation in bass clef, 4/4 time, with a key signature of one flat (Bb). The first system contains two measures: the first measure has a dotted quarter note 'Do' followed by a quarter rest, and the second measure has a dotted quarter note 'Do', a quarter note 'Mi', and a quarter rest. The second system contains six measures: the first measure has a quarter rest, a quarter note 'Do', and a quarter rest; the second measure has a quarter note 'Mi', a quarter rest, and a quarter note 'Sol'; the third measure has a quarter note 'Sol', a quarter note 'Do', and a quarter note 'Sol'; the fourth measure has a quarter note 'Mi', a quarter note 'Do', and a quarter note 'Do'; the fifth measure has a quarter note 'Do' and a quarter rest; the sixth measure has a quarter note 'Do' and a quarter rest.

2.



Detailed description: This exercise consists of two systems of musical notation in bass clef, 4/4 time, with a key signature of one flat (Bb). The first system contains two measures: the first measure has a dotted quarter note, a quarter note, and a quarter rest; the second measure has a dotted quarter note, a quarter note, and a quarter rest. The second system contains two measures: the first measure has a dotted quarter note, a quarter note, and a quarter rest; the second measure has a dotted quarter note, a quarter note, and a quarter rest.

3.



Detailed description: This exercise consists of two systems of musical notation in bass clef, 4/4 time, with a key signature of one flat (Bb). The first system contains two measures: the first measure has a dotted quarter note, a quarter note, and a quarter rest; the second measure has a dotted quarter note, a quarter note, and a quarter rest. The second system contains two measures: the first measure has a dotted quarter note, a quarter note, and a quarter rest; the second measure has a dotted quarter note, a quarter note, and a quarter rest.

4.



Detailed description: This exercise consists of two systems of musical notation in bass clef, 4/4 time, with a key signature of one flat (Bb). The first system contains two measures: the first measure has a dotted quarter note, a quarter note, and a quarter rest; the second measure has a dotted quarter note, a quarter note, and a quarter rest. The second system contains two measures: the first measure has a dotted quarter note, a quarter note, and a quarter rest; the second measure has a dotted quarter note, a quarter note, and a quarter rest.

5.



Detailed description: This exercise consists of two systems of musical notation in bass clef, 3/4 time, with a key signature of one flat (Bb). The first system contains two measures: the first measure has a dotted quarter note, an eighth note, and a quarter rest; the second measure has a dotted quarter note, an eighth note, and a quarter rest. The second system contains two measures: the first measure has a dotted quarter note, an eighth note, and a quarter rest; the second measure has a dotted quarter note, an eighth note, and a quarter rest.

# Workshop Two

## MELODIC STUDIES

### DUETS

17

Exercise 17, measures 1-4. The piece is in 3/4 time with a key signature of two sharps (F# and C#). Part 'a' (treble clef) starts with a quarter note F#4, followed by quarter notes G4, A4, and B4. In measure 2, it has a quarter rest, a quarter note B4, and a quarter note A4. In measure 3, it has a quarter note G4, a quarter note F#4, and a quarter note E4. In measure 4, it has a quarter note D4, a quarter note C#4, and a half note B4. Part 'b' (bass clef) starts with a quarter note F#3, followed by quarter notes G3, A3, and B3. In measure 2, it has a quarter note B3, a quarter note A3, and a quarter note G3. In measure 3, it has a quarter note F#3, a quarter note E3, and a quarter note D3. In measure 4, it has a quarter note C#3, a quarter note B2, and a half note A2.

Exercise 17, measures 5-8. Part 'a' (treble clef) starts with a quarter note G4, followed by quarter notes A4, B4, and C5. In measure 2, it has a quarter note B4, a quarter note A4, and a quarter note G4. In measure 3, it has a quarter note F#4, a quarter note E4, and a quarter note D4. In measure 4, it has a quarter note C#4, a quarter note B4, and a half note A4. Part 'b' (bass clef) starts with a quarter note G3, followed by quarter notes A3, B3, and C4. In measure 2, it has a quarter note B3, a quarter note A3, and a quarter note G3. In measure 3, it has a quarter note F#3, a quarter note E3, and a quarter note D3. In measure 4, it has a quarter note C#3, a quarter note B2, and a half note A2.

18

Exercise 18, measures 1-4. The piece is in 2/4 time with a key signature of two flats (Bb and Eb). Part 'a' (bass clef) starts with a quarter note Bb2, followed by quarter notes C3, D3, and Eb3. In measure 2, it has a quarter note E3, a quarter note F3, and a quarter note G3. In measure 3, it has a quarter note Ab3, a quarter note Bb3, and a quarter note C4. In measure 4, it has a quarter note D4, a quarter note Eb4, and a half note C4. Part 'b' (bass clef) starts with a quarter note Bb2, followed by quarter notes C3, D3, and Eb3. In measure 2, it has a quarter note E3, a quarter note F3, and a quarter note G3. In measure 3, it has a quarter note Ab3, a quarter note Bb3, and a quarter note C4. In measure 4, it has a quarter note D4, a quarter note Eb4, and a half note C4.

Exercise 18, measures 5-8. Part 'a' (bass clef) starts with a quarter note Bb2, followed by quarter notes C3, D3, and Eb3. In measure 2, it has a quarter note E3, a quarter note F3, and a quarter note G3. In measure 3, it has a quarter note Ab3, a quarter note Bb3, and a quarter note C4. In measure 4, it has a quarter note D4, a quarter note Eb4, and a half note C4. Part 'b' (bass clef) starts with a quarter note Bb2, followed by quarter notes C3, D3, and Eb3. In measure 2, it has a quarter note E3, a quarter note F3, and a quarter note G3. In measure 3, it has a quarter note Ab3, a quarter note Bb3, and a quarter note C4. In measure 4, it has a quarter note D4, a quarter note Eb4, and a half note C4.

6.

Exercise 6 consists of two staves of music in 3/4 time with one flat. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains two measures of music: the first measure has a quarter note G4, a quarter note A4, and a quarter note B4; the second measure has a quarter note C5, a quarter note B4, and a quarter note A4. The second staff continues with two measures: the first has a quarter note G4, a quarter note F4, and a quarter note E4; the second has a quarter note D4, a quarter note C4, and a quarter note B3.

7.

Exercise 7 consists of two staves of music in 3/4 time with one flat. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains two measures of music: the first measure has a quarter note G4, a quarter note A4, and a quarter note B4; the second measure has a quarter note C5, a quarter note B4, and a quarter note A4. The second staff continues with two measures: the first has a quarter note G4, a quarter note F4, and a quarter note E4; the second has a quarter note D4, a quarter note C4, and a quarter note B3.

8.

Exercise 8 consists of two staves of music in 3/4 time with one flat. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains two measures of music: the first measure has a quarter note G4, a quarter note A4, and a quarter note B4; the second measure has a quarter note C5, a quarter note B4, and a quarter note A4. The second staff continues with two measures: the first has a quarter note G4, a quarter note F4, and a quarter note E4; the second has a quarter note D4, a quarter note C4, and a quarter note B3.

9.

Exercise 9 consists of two staves of music in 4/4 time with one flat. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It contains two measures of music: the first measure has a quarter note G4, a quarter note A4, and a quarter note B4; the second measure has a quarter note C5, a quarter note B4, and a quarter note A4. The second staff continues with two measures: the first has a quarter note G4, a quarter note F4, and a quarter note E4; the second has a quarter note D4, a quarter note C4, and a quarter note B3.

10.

Exercise 10 consists of two staves of music in 4/4 time with one flat. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It contains two measures of music: the first measure has a quarter note G4, a quarter note A4, and a quarter note B4; the second measure has a quarter note C5, a quarter note B4, and a quarter note A4. The second staff continues with two measures: the first has a quarter note G4, a quarter note F4, and a quarter note E4; the second has a quarter note D4, a quarter note C4, and a quarter note B3.

11.

Exercise 11 consists of two staves in 4/4 time. The top staff contains a melodic line starting with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, and F3, ending with a whole note G2. The bottom staff contains a bass line starting with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, and F3, ending with a whole note G2.

12.

Exercise 12 consists of two staves in 4/4 time. The top staff contains a melodic line starting with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, and F3, ending with a whole note G2. The bottom staff contains a bass line starting with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, and F3, ending with a whole note G2.

13.

Exercise 13 consists of two staves in 3/4 time. The top staff contains a melodic line starting with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, and F3, ending with a whole note G2. The bottom staff contains a bass line starting with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, and F3, ending with a whole note G2.

14.

Exercise 14 consists of two staves in 3/4 time. The top staff contains a melodic line starting with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, and F3, ending with a whole note G2. The bottom staff contains a bass line starting with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, and F3, ending with a whole note G2.

15.

Exercise 15 consists of two staves in 3/4 time. The top staff contains a melodic line starting with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, and F3, ending with a whole note G2. The bottom staff contains a bass line starting with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, and F3, ending with a whole note G2.

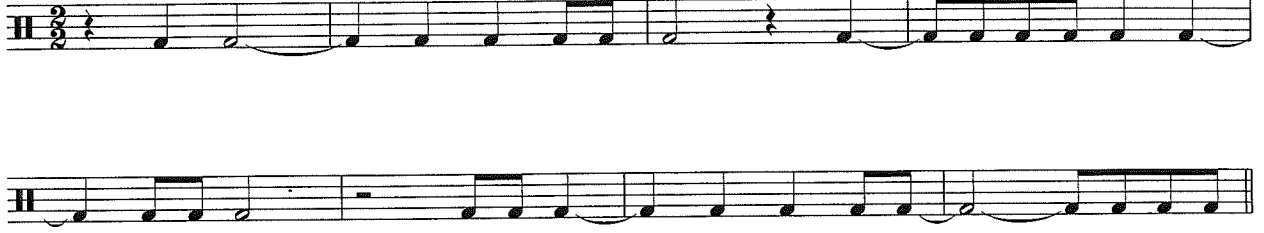
16.

Exercise 16 consists of two staves in 3/4 time. The top staff contains a melodic line starting with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, and F3, ending with a whole note G2. The bottom staff contains a bass line starting with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, and F3, ending with a whole note G2.

# Workshop Four

## RHYTHMIC STUDIES

8



### DUETS

9

a



a



10

a



a



### Just a Minute!

There are many key signatures in music. In addition to flats, the key signature can include sharps. When the key signature has only one sharp (F#) it is known as the **KEY OF G**, which means that "DO" is now G. The following exercises are written in the KEY OF G, which is represented by the sharp sign (#) circled below.

17.

Do Do Do Mi Sol Sol Sol Mi Sol Mi Do Mi Mi Sol Sol Sol Mi Do Do Sol Do

18.

Do Mi Sol Sol Mi Do Mi Mi Do Do Do Mi Do Mi Sol Mi Do

19.

Do Sol Sol Sol Do Sol Sol Sol Do Mi Do Do Do Mi Mi Sol Mi Do Do

20.

Do Mi Sol Do Sol Mi Do Do Sol Do Do Sol Do Mi Mi Mi Do Do



6. *Andante*

Musical score for exercise 6, *Andante*. The piece is in C minor (three flats) and 2/4 time. It consists of two staves, treble and bass clef. The melody is marked *mf* (mezzo-forte). The music features a steady eighth-note accompaniment in the bass and a melodic line in the treble, both with long phrasing.

7. *Larghetto*

Musical score for exercise 7, *Larghetto*. The piece is in C minor (three flats) and 3/4 time. It consists of two staves, treble and bass clef. The melody is marked *p* (piano). The music features a steady eighth-note accompaniment in the bass and a melodic line in the treble, both with long phrasing.

8. *Allegretto*

Musical score for exercise 8, *Allegretto*. The piece is in D minor (two flats) and 3/4 time. It consists of two staves, treble and bass clef. The melody is marked *p* (piano). The music features a steady eighth-note accompaniment in the bass and a melodic line in the treble, both with long phrasing.

9. *Andante*

Musical score for exercise 9, *Andante*. The piece is in D major (two sharps) and 4/4 time. It consists of two staves, treble and bass clef. The melody is marked *mp* (mezzo-piano). The music features a steady eighth-note accompaniment in the bass and a melodic line in the treble, both with long phrasing.

10. *Allegro*

Musical score for exercise 10, *Allegro*. The piece is in D major (two sharps) and 4/4 time. It consists of two staves, treble and bass clef. The melody is marked *f* (forte). The music features a steady eighth-note accompaniment in the bass and a melodic line in the treble, both with long phrasing.

# 9.

Those who count together, play together!

A.  $\frac{4}{4}$  [Musical notation: Four-measure line with eighth notes and quarter notes]

B.  $\frac{4}{4}$  [Musical notation: Four-measure line with quarter notes and eighth notes]

C.  $\frac{4}{4}$  [Musical notation: Four-measure line with quarter notes and eighth notes]

D.  $\frac{4}{4}$  [Musical notation: Four-measure line with quarter notes and eighth notes]

E.  $\frac{4}{4}$  [Musical notation: Four-measure line with quarter notes and eighth notes]

F.  $\frac{4}{4}$  [Musical notation: Four-measure line with quarter notes and eighth notes]

G.  $\frac{4}{4}$  [Musical notation: Four-measure line with quarter notes and eighth notes]

H.  $\frac{4}{4}$  [Musical notation: Four-measure line with quarter notes and eighth notes]

I.  $\frac{4}{4}$  [Musical notation: Four-measure line with quarter notes and eighth notes]

J.  $\frac{4}{4}$  [Musical notation: Four-measure line with quarter notes and eighth notes]

K.  $\frac{2}{4}$  [Musical notation: Two-measure line with eighth notes and quarter notes]

L.  $\frac{2}{4}$  [Musical notation: Two-measure line with eighth notes and quarter notes]

M.  $\frac{2}{4}$  [Musical notation: Two-measure line with eighth notes and quarter notes]

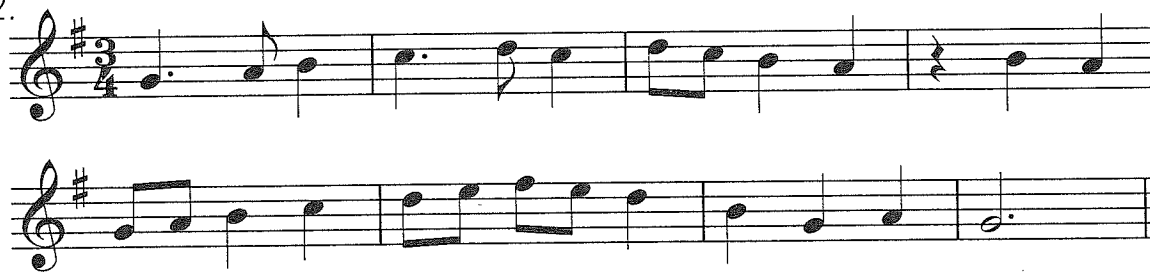
N.  $\frac{2}{4}$  [Musical notation: Two-measure line with eighth notes and quarter notes]

Exercises may now be in the Key of C (no sharps or flats), the Key of F (one flat), or the Key of G (one sharp).

21.



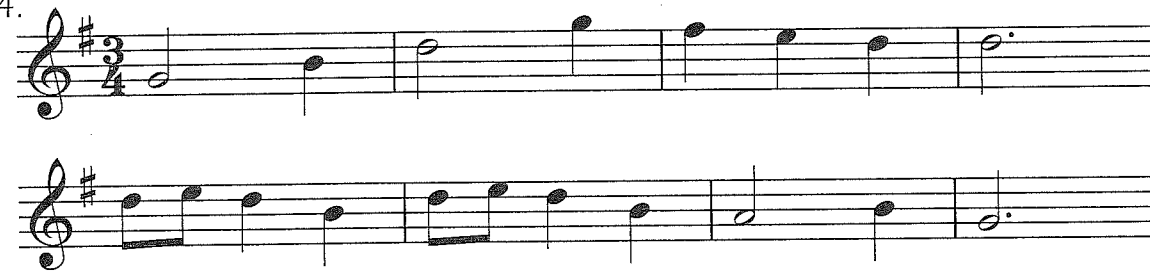
22.



23.



24.



25.



# Workshop Three

## MELODIC STUDIES

18

Musical notation for exercise 18, consisting of two staves in 3/4 time with a key signature of three sharps (F#, C#, G#). The melody starts on a quarter rest, followed by eighth and quarter notes.

## DUETS

19

Musical notation for exercise 19, a duet in 4/4 time with a key signature of three sharps. Part 'a' is in the treble clef and part 'b' is in the bass clef.

Musical notation for exercise 19, continuing the duet in 4/4 time with a key signature of three sharps. Part 'a' is in the treble clef and part 'b' is in the bass clef.

20

Musical notation for exercise 20, a duet in 3/4 time with a key signature of four flats (Bb, Eb, Ab, Db). Part 'a' is in the treble clef and part 'b' is in the bass clef.

Musical notation for exercise 20, continuing the duet in 3/4 time with a key signature of four flats. Part 'a' is in the treble clef and part 'b' is in the bass clef.

34

26.

Two staves of musical notation for exercise 26. The first staff is in 4/4 time with a key signature of one flat (Bb). It contains two measures of music. The second staff continues the melody from the first staff, also in 4/4 time with a key signature of one flat, and ends with a double bar line.

27.

Two staves of musical notation for exercise 27. The first staff is in 4/4 time with a key signature of two sharps (F# and C#). It contains two measures of music. The second staff continues the melody from the first staff, also in 4/4 time with a key signature of two sharps, and ends with a double bar line.

28.

Two staves of musical notation for exercise 28. The first staff is in 3/4 time with a key signature of one flat (Bb). It contains two measures of music. The second staff continues the melody from the first staff, also in 3/4 time with a key signature of one flat, and ends with a double bar line.

29.

Two staves of musical notation for exercise 29. The first staff is in 3/4 time with a key signature of two flats (Bb and Eb). It contains two measures of music. The second staff continues the melody from the first staff, also in 3/4 time with a key signature of two flats, and ends with a double bar line.

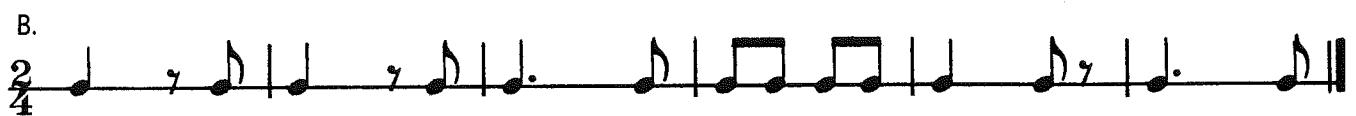
30.

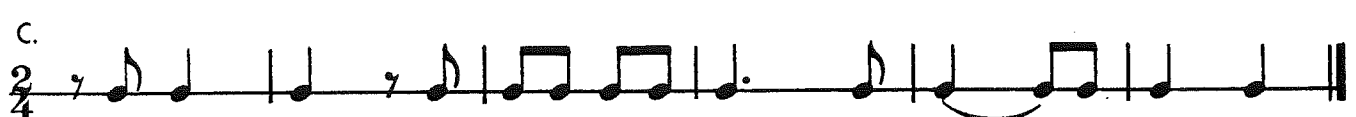
Two staves of musical notation for exercise 30. The first staff is in 3/4 time with a key signature of two sharps (F# and C#). It contains two measures of music. The second staff continues the melody from the first staff, also in 3/4 time with a key signature of two sharps, and ends with a double bar line.

# 10.

Keep a steady beat.

A. 

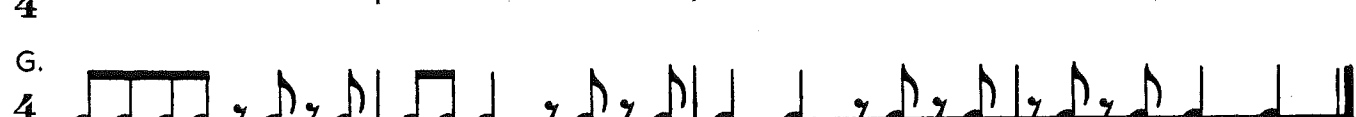
B. 

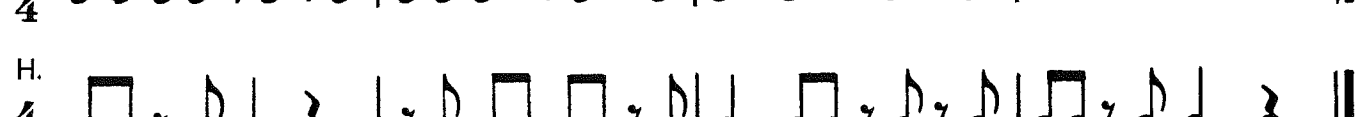
C. 

D. 

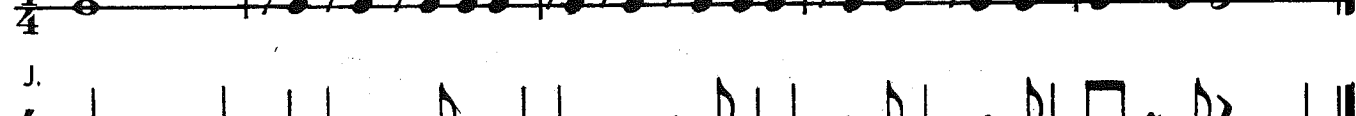
E. 

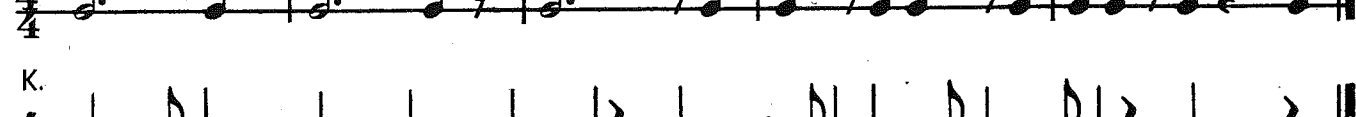
F. 

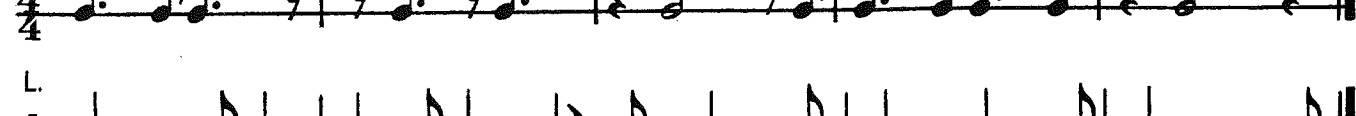
G. 

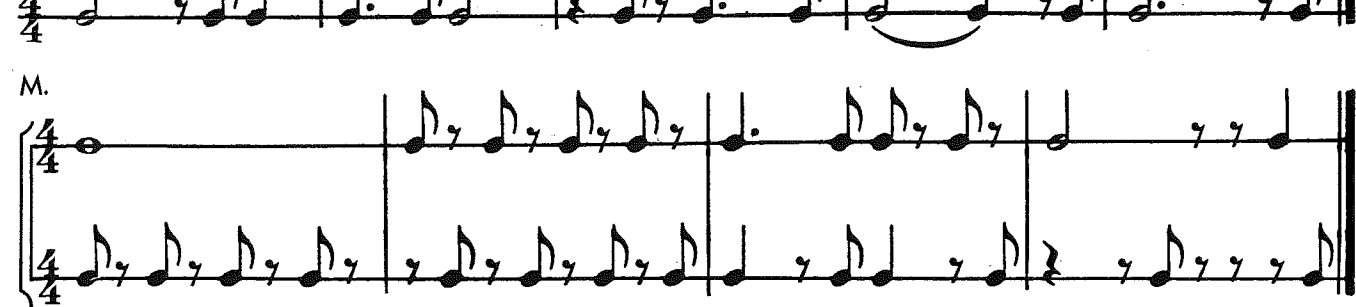
H. 

I. 

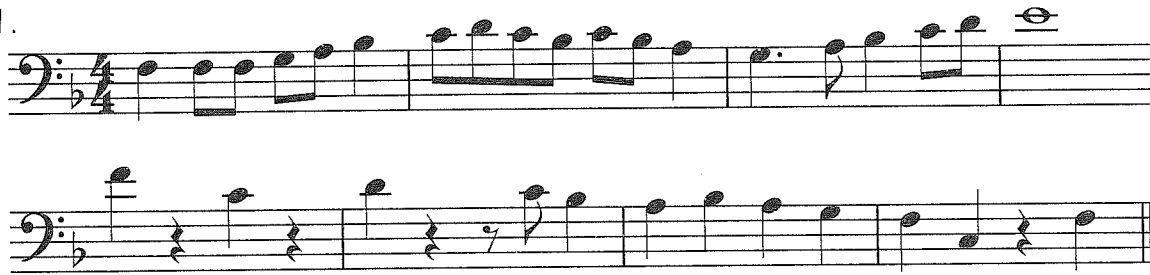
J. 

K. 

L. 

M. 

31.



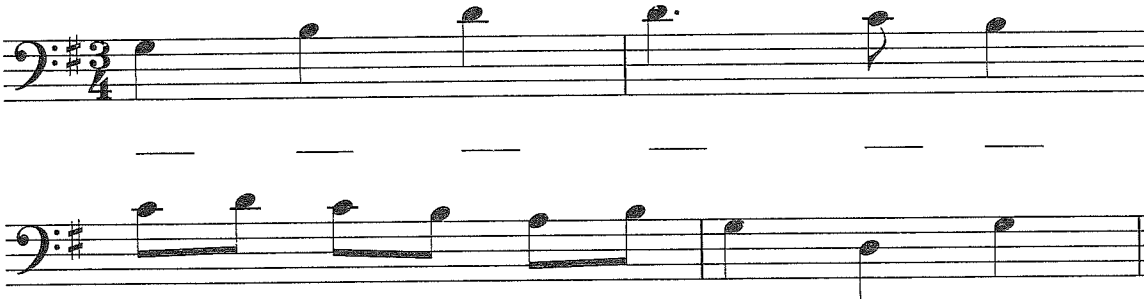
32.



### Quiz Yourself!

On a separate piece of paper, write the correct solfege syllable underneath each corresponding note.

1.

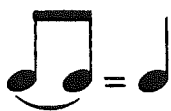


2.



## 11.

Syncopation = accent off  
the beat.



A.  $\frac{4}{4}$

B.  $\frac{4}{4}$

C.  $\frac{4}{4}$

D.  $\frac{2}{4}$

E.  $\frac{3}{4}$

F.  $\frac{3}{4}$

G.  $\frac{3}{4}$

H.  $\frac{4}{4}$

I.  $\frac{4}{4}$

J.  $\frac{4}{4}$



In this unit you will sing exercises that are eight measures in length. All of the exercises begin and end on the syllable "DO." They may have similar and stepwise motion, as well as DO - MI - SOL skips. They may be in the keys of C (no sharps or flats), F (one flat), or G (one sharp). They may also be in the time signatures of  $\frac{4}{4}$ ,  $\frac{3}{4}$ , or a new time signature:  $\frac{6}{8}$ .

### HINTS FOR SUCCESS . . .

- Before singing:**
- Determine the key
  - Find all "DO"s
  - Find all of the skips
  - Determine the time signature
  - Look for patterns in the rhythm or melody

- While singing:**
- Always look ahead
  - Use hand signs
  - Keep a steady beat with your foot

### Just a Minute!

So far you have been reading rhythmic values in which the quarter note receives one beat. This is not always the case. The eighth note can also receive one beat.

The time signature  $\frac{6}{8}$  tells us that there are six beats in each measure, and the eighth note receives one beat.



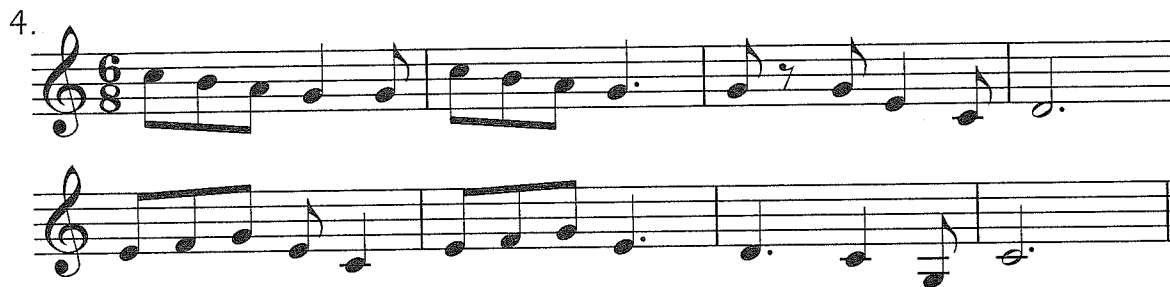
2.



3.




4.



5.

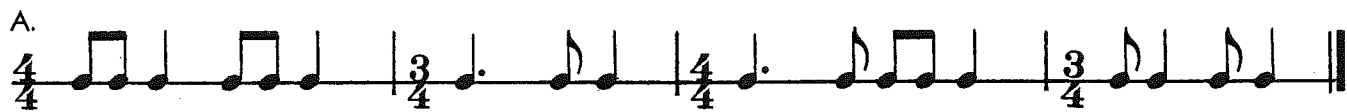


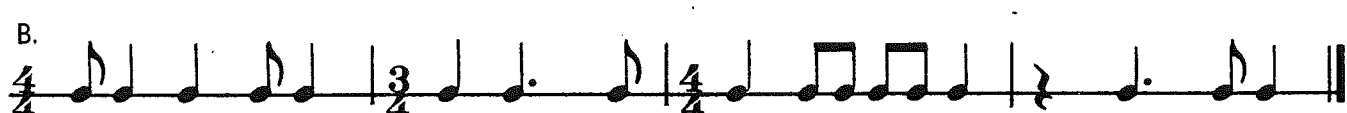
6.




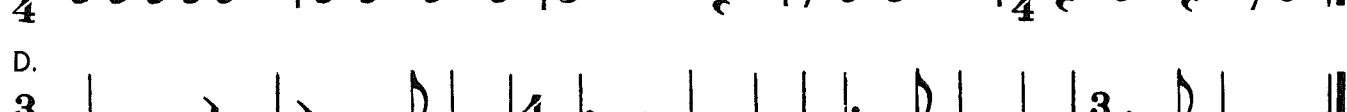
## 12.

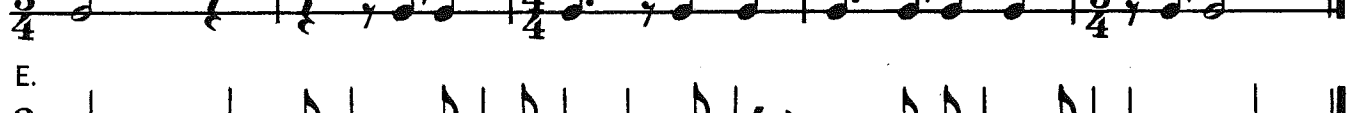
The quarter note must get its full value.

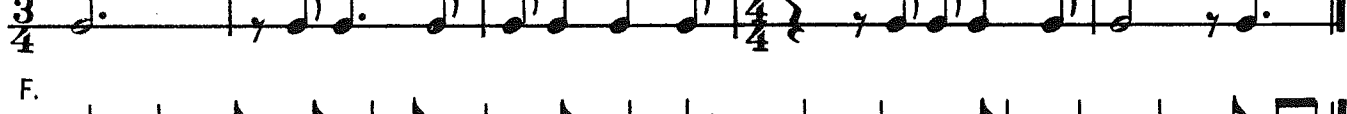
A. 


B. 

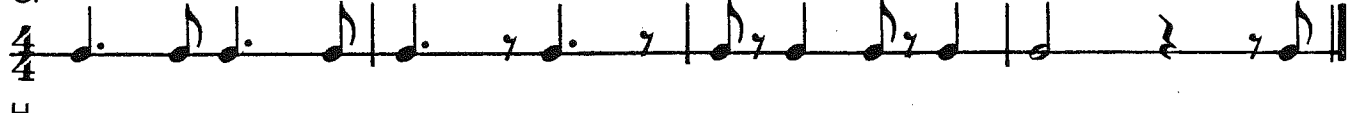
C. 


D. 

E. 

F. 

G. 

H. 

I. 

7.

Exercise 7 consists of two staves of music in 6/8 time. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 6/8 time signature. The melody starts with a dotted quarter note, followed by a quarter rest, then a dotted quarter note, another quarter rest, and finally a quarter note followed by an eighth note. The second staff continues the melody with a dotted quarter note, a quarter rest, a dotted quarter note, a quarter rest, and then a quarter note followed by an eighth note. The exercise concludes with a quarter note followed by an eighth note and a final quarter rest.

8.

Exercise 8 consists of two staves of music in 6/8 time. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 6/8 time signature. The melody starts with a quarter note followed by an eighth note, then a quarter note followed by an eighth note, and continues with a series of eighth notes. The second staff continues the melody with a quarter note followed by an eighth note, then a quarter note followed by an eighth note, and continues with a series of eighth notes. The exercise concludes with a quarter note followed by an eighth note and a final quarter rest.

9.

Exercise 9 consists of two staves of music in 6/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody starts with a quarter note followed by an eighth note, then a quarter note followed by an eighth note, and continues with a series of eighth notes. The second staff continues the melody with a quarter note followed by an eighth note, then a quarter note followed by an eighth note, and continues with a series of eighth notes. The exercise concludes with a quarter note followed by an eighth note and a final quarter rest.

10.

Exercise 10 consists of two staves of music in 6/8 time. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 6/8 time signature. The melody starts with a quarter note followed by an eighth note, then a quarter note followed by an eighth note, and continues with a series of eighth notes. The second staff continues the melody with a quarter note followed by an eighth note, then a quarter note followed by an eighth note, and continues with a series of eighth notes. The exercise concludes with a quarter note followed by an eighth note and a final quarter rest.

11.

Exercise 11 consists of two staves of music in 6/8 time. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 6/8 time signature. The melody starts with a quarter note followed by an eighth note, then a quarter note followed by an eighth note, and continues with a series of eighth notes. The second staff continues the melody with a quarter note followed by an eighth note, then a quarter note followed by an eighth note, and continues with a series of eighth notes. The exercise concludes with a quarter note followed by an eighth note and a final quarter rest.

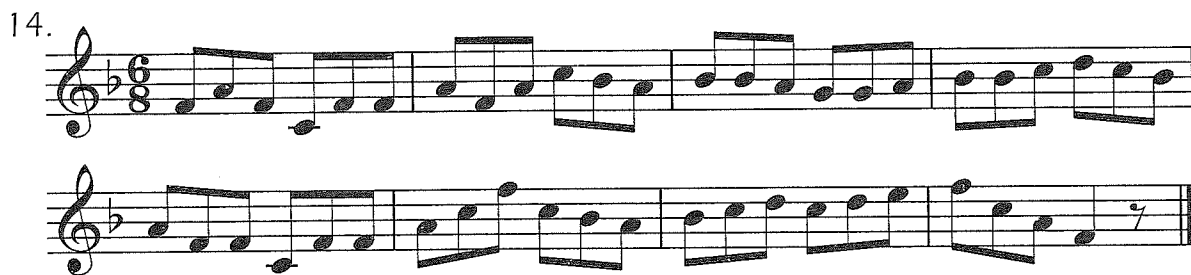
12.



13.



14.



15.



16.





17.

Exercise 17 consists of two staves of music in 6/8 time with a key signature of one flat (Bb). The first staff contains a melodic line with eighth and quarter notes, including a triplet of eighth notes. The second staff contains a bass line with eighth and quarter notes.

18.

Exercise 18 consists of two staves of music in 6/8 time with a key signature of one sharp (F#). The first staff contains a melodic line with dotted quarter and eighth notes, and quarter notes. The second staff contains a bass line with dotted quarter and eighth notes, and quarter notes.

### Quiz Yourself!

On a separate piece of paper, write the correct solfege syllable underneath each corresponding note.

1.

Exercise 1, staff 1: A single staff of music in 6/8 time with a key signature of one flat (Bb). The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).

\_\_\_\_\_

Exercise 1, staff 2: A single staff of music in 6/8 time with a key signature of one flat (Bb). The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).

\_\_\_\_\_

2.

Exercise 2, staff 1: A single staff of music in 6/8 time with a key signature of one flat (Bb). The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).


\_\_\_\_\_

Exercise 2, staff 2: A single staff of music in 6/8 time with a key signature of one flat (Bb). The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).

\_\_\_\_\_

## 14.

Sixteenth Notes



= 1 beat

Write in counting.

Remember! If you can count it, you can play it.

A. 

B. 

C. 

D. 

E. 

F. 

G. 

H. 

I. 

J. 



## Unit 6

Let's review. In the previous units, you have sung exercises in which the notes moved in similar and stepwise motion, as well as DO - MI - SOL skips. The music has been in the time signatures of  $\frac{4}{4}$ ,  $\frac{3}{4}$ , and  $\frac{6}{8}$ , and in the keys of C, F, and G. In this final unit, you will see exercises that utilize any of these concepts.

### HINTS FOR SUCCESS . . .

- Before singing:**
- Determine the key
  - Find all "DO"s
  - Find all of the skips
  - Determine the time signature
  - Look for patterns in the rhythm or melody

- While singing:**
- Always look ahead
  - Use hand signs
  - Keep a steady beat with your foot

1.

2.

3.

42

4.

Exercise 4 consists of two staves of music in 4/4 time with a key signature of one flat (B-flat). The first staff begins with a treble clef and a key signature of one flat. The melody features eighth and quarter notes, with some rests. The second staff continues the melody, ending with a double bar line.

5.

Exercise 5 consists of two staves of music in 3/4 time with a key signature of one flat (B-flat). The first staff begins with a treble clef and a key signature of one flat. The melody is primarily composed of quarter and half notes. The second staff continues the melody, ending with a double bar line.

6.

Exercise 6 consists of two staves of music in 6/8 time with a key signature of one flat (B-flat). The first staff begins with a treble clef and a key signature of one flat. The melody is primarily composed of eighth and quarter notes. The second staff continues the melody, ending with a double bar line.

7.

Exercise 7 consists of two staves of music in 4/4 time with a key signature of one sharp (F-sharp). The first staff begins with a treble clef and a key signature of one sharp. The melody features quarter and eighth notes, with some rests. The second staff continues the melody, ending with a double bar line.

8.

Exercise 8 consists of two staves of music in 3/4 time with a key signature of one sharp (F-sharp). The first staff begins with a treble clef and a key signature of one sharp. The melody is primarily composed of quarter and half notes. The second staff continues the melody, ending with a double bar line.

9.

Exercise 9 consists of two staves of music in bass clef. The key signature has one sharp (F#) and the time signature is 6/8. The first staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The second staff provides a bass line with eighth notes and rests.

10.

Exercise 10 consists of two staves of music in bass clef. The time signature is 3/4. The first staff features a melodic line with quarter and eighth notes. The second staff provides a bass line with quarter notes and rests.

11.

Exercise 11 consists of two staves of music in bass clef. The key signature has one sharp (F#) and the time signature is 6/8. The first staff features a melodic line with eighth notes and rests. The second staff provides a bass line with quarter notes and rests.



12.

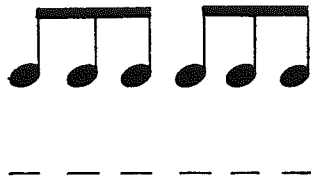
Exercise 12 consists of two staves of music in bass clef. The time signature is 4/4. The first staff features a melodic line with eighth and sixteenth notes. The second staff provides a bass line with eighth and sixteenth notes.

13.

Exercise 13 consists of two staves of music in bass clef. The time signature is 3/4. The first staff features a melodic line with quarter notes and rests. The second staff provides a bass line with quarter notes and rests.


# 22.

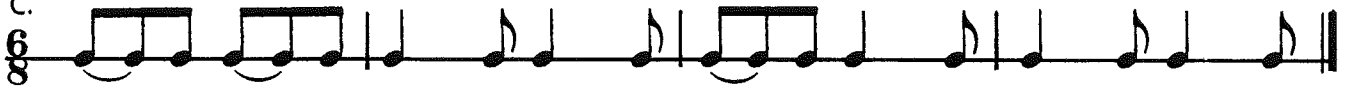
 = six counts per measure.  
 = eighth note gets one count.





Write in counting.


A. 


B. 

C. 


D. 

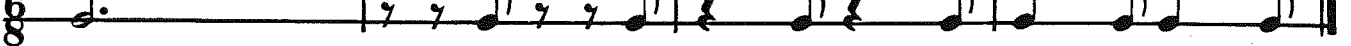
E. 

F. 

G. 

H. 

I. 

J. 

14.

Musical notation for exercise 14, consisting of two staves in bass clef with a 6/8 time signature. The first staff contains a sequence of eighth notes and dotted eighth notes. The second staff continues the sequence, ending with a double bar line.

15.

Musical notation for exercise 15, consisting of two staves in bass clef with a 4/4 time signature. The first staff contains a sequence of eighth notes and dotted eighth notes. The second staff continues the sequence, ending with a double bar line.

16.

Musical notation for exercise 16, consisting of two staves in bass clef with a 3/4 time signature. The first staff contains a sequence of eighth notes and dotted eighth notes. The second staff continues the sequence, ending with a double bar line.

17.

Musical notation for exercise 17, consisting of two staves in bass clef with a 6/8 time signature. The first staff contains a sequence of eighth notes and dotted eighth notes. The second staff continues the sequence, ending with a double bar line.

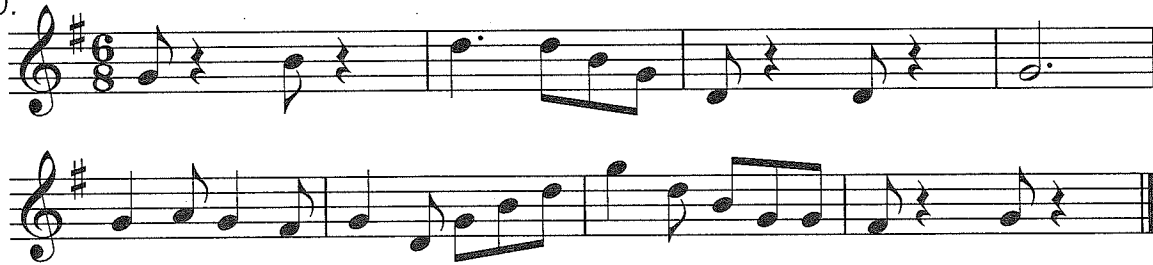
18.

Musical notation for exercise 18, consisting of two staves in bass clef with a 4/4 time signature. The first staff contains a sequence of eighth notes and dotted eighth notes. The second staff continues the sequence, ending with a double bar line.

19.



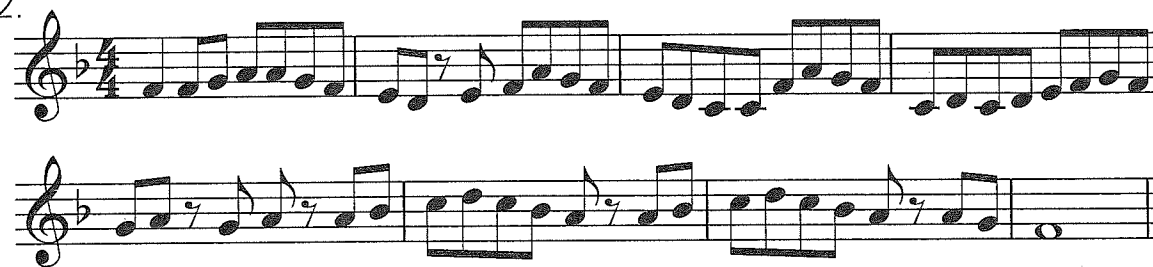
20.



21.



22.



23.



24.

Exercise 24 consists of two staves in 4/4 time. The first staff contains a melodic line starting on G4, moving stepwise up to D5, then down to G4, and ending on G3. The second staff contains a bass line starting on G3, moving stepwise up to D4, then down to G3, and ending on G2. The exercise concludes with a double bar line.

25.

Exercise 25 consists of two staves in 6/8 time with a key signature of one sharp (F#). The first staff contains a melodic line starting on G4, moving stepwise up to D5, then down to G4, and ending on G4. The second staff contains a bass line starting on G3, moving stepwise up to D4, then down to G3, and ending on G3. The exercise concludes with a double bar line.

26.

Exercise 26 consists of two staves in 3/4 time with a key signature of two flats (Bb). The first staff contains a melodic line starting on G4, moving stepwise up to D5, then down to G4, and ending on G4. The second staff contains a bass line starting on G3, moving stepwise up to D4, then down to G3, and ending on G3. The exercise concludes with a double bar line.

27.

Exercise 27 consists of two staves in 6/8 time. The first staff contains a melodic line starting on G4, moving stepwise up to D5, then down to G4, and ending on G4. The second staff contains a bass line starting on G3, moving stepwise up to D4, then down to G3, and ending on G3. The exercise concludes with a double bar line.


28.

Exercise 28 consists of two staves in 4/4 time. The first staff contains a melodic line starting on G4, moving stepwise up to D5, then down to G4, and ending on G4. The second staff contains a bass line starting on G3, moving stepwise up to D4, then down to G3, and ending on G3. The exercise concludes with a double bar line.

29.



30.



31.



32.

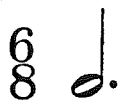


33.





# 23.



How many eighths are in a half note? \_\_\_\_\_

How many eighth notes equal the dot for the half note? \_\_\_\_\_

A.

B.

C.

D.

E.

F.

G.

H.

I.

J.

K.

L.

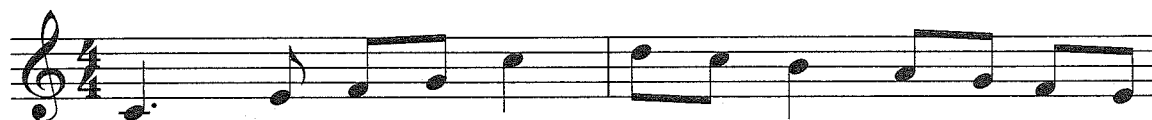
### Quiz Yourself!

On a separate piece of paper, write the correct solfege syllable underneath each corresponding note.

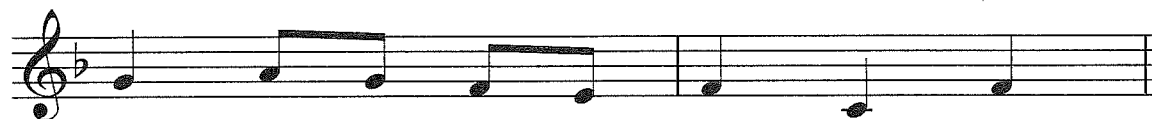
1.



2.



3.



## CONGRATULATIONS!

You are now ready to move on to *One-Minute Sight Singing, Intermediate/Advanced*