



ESSENTIAL CONCEPTS

SIGHTSINGING

***THE COMPLETE METHOD
FOR SINGERS***

by Mike Campbell

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Acknowledgments

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I also want to thank all my students over the years who have inspired and challenged me. They have consistently shown me that we have to take risks to grow in our life and in our music. They make me laugh, and they make me crazy—but most of all, they make me feel. I am a lucky man!

This book is dedicated to my family: my wife Elaine and my daughters Katie and Megan, who are my three favorite singers in the world; my mom and dad, who paid for lessons, whose love was unconditional, and who always encouraged me and never asked me when I would get a real job; and my brother Dudley, his wife Candy, and daughter Tiffany, who are always there with love and food, and who do ask me when I'm going to get a real job.

Table of Contents

Introduction	4
1 Getting Started; The Major Scale	5
2 Recognizing Patterns; Hearing What You See; Simple Melodies	12
3 Ties; Melodies in C, F, and G Major	16
4 Dotted Notes; Sixteenth Notes; Melodies in C, F, G, and B $\flat$ Major	20
5 Combining Dotted Notes and Sixteenth Notes; Melodies in C, F, G, B $\flat$, and D Major; Introducing the Bass Clef	25
6 Combining Eighth and Sixteenth Notes; Triplets; Melodies in C, F, G, B $\flat$, D, and E $\flat$ Major	30
7 Combining Dotted Eighth and Sixteenth Notes; Melodies in C, F, G, B, D, E $\flat$, and A Major	35
8 Cut Time; Combining Note Values; Melodies in C, F, G, B $\flat$, D, E $\flat$, A, A $\flat$, E, and D $\flat$ Major	40
9 6/8 Time; Combining Note Values; Melodies in C, F, G, B $\flat$, D, E $\flat$, A, A $\flat$, E, D $\flat$, B, G $\flat$, F $\sharp$, C $\flat$, and C $\sharp$ Major	44
10 Review	49
11 Mixed Rhythms; Intervals and Their Inversions; Major and Minor Thirds; Major Melodies	53
12 Mixed Rhythms; Triads and Arpeggios; Major Melodies	58
13 Mixed Rhythms; Major Melodies	62
14 Mixed Rhythms; Major Melodies	66
15 Mixed Rhythms; Quarter Note Triplets; Major Melodies	70
16 Mixed Rhythms; Seventh Chords; Major Melodies	75
17 Mixed Rhythms; Major Melodies	80
18 Mixed Rhythms; Changing Meters; Major Melodies; Introducing Minor Scales	84
19 Mixed Rhythms; Changing Meters; Major and Minor Melodies	90
20 Mixed Rhythms; Changing Meters; Major and Minor Melodies	95
21 Mixed Rhythms; Major and Minor Melodies; Two-Part Sight Singing	100
22 Mixed Rhythms; New Chords; Major and Minor Melodies; Two-Part Sight Singing	105
23 Mixed Rhythms; Major and Minor Melodies; Two-Part Sight Singing	110
24 Mixed Rhythms; Major and Minor Melodies; Two-Part Sight Singing	115
25 Mixed Rhythms; Major and Minor Melodies; Two-Part Sight Singing	120
26 Mixed Rhythms; Major and Minor Melodies; Two-Part Sight Singing	125
27 Mixed Rhythms; Major and Minor Melodies; The Blues Scale; Two-Part Sight Singing—Minor	130
28 Mixed Rhythms; Major, Minor, and Blues Melodies; Two-Part Sight Singing—Minor	135
29 Mixed Rhythms; Major and Minor Melodies; Modes	140
30 Mixed Rhythms; Major and Minor Melodies; "Putting It on the Line"	145
Appendix Voice Ranges; The Grand Staff; The Circle of Fifths; Major Scales in All Keys; Basic Major Scale Intervals; Scales	154
About the Author	159

Introduction

This book is designed for the singer who has no background in reading music. It is my hope that with consistent work habits and patience, you will develop a strong foundation in reading rhythms and sightsinging melodies. Knowing how to read music may not turn you into a great singer, but it will give you the confidence you need to improve as a singer. This knowledge will help you learn songs faster, ease your fear of other musicians finding out that you know nothing about music, improve your musical ears, and turn you into a singer/musician who knows his or her craft.

Learning to read music is not very difficult if you organize your time and practice the exercises every day. Each chapter in this book begins with exercises in rhythm, then in sightsinging and/or ear training. *Always use a metronome when practicing.* Try to get together with other singers to practice in small groups and *help each other!* It's more fun working with friends but sometimes it's just you and your piano (or keyboard). One of the most important keys to sightsinging is simply reading through lots of material, so there are many exercises in this book to sing through. *Do the work!* Nothing is ever gained without hard work—but don't forget to have fun!

—Mike Campbell

Chapter One

Getting Started

This book is based on the assumption that you have no previous experience with reading music. The format will include clapping out and singing rhythms. The objective of this first section is to teach you how to read rhythms.

Rhythm and Beat

Probably the most fundamental component of rhythm is the *beat*, the pulse found in most music. The beat is that to which you dance, clap your hands, or tap your foot. The beat remains basically steady—like a heartbeat. The beat and rhythm are not one and the same. Rhythm is a larger concept, including the beat and everything that happens to sounds in relation to time.

Meter and Tempo

Although beats in music are evenly spaced, some receive special emphasis. In music, some beats receive more emphasis than others. These beats are called *accented beats*. If one beat in every two is accented, the listener feels the rhythm like this: *Beat-beat-Beat-beat*. If the accent is once every three beats, the listener feels: *Beat-beat-beat-Beat-beat-beat*. The beats occur evenly in these cases and have a pattern. The pattern is called *meter*.

The word *tempo* refers to the rate of speed at which the beat occurs; it is the pace of the beat.

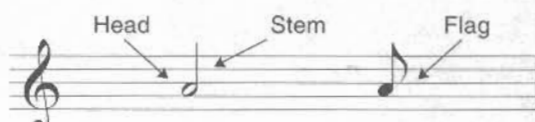
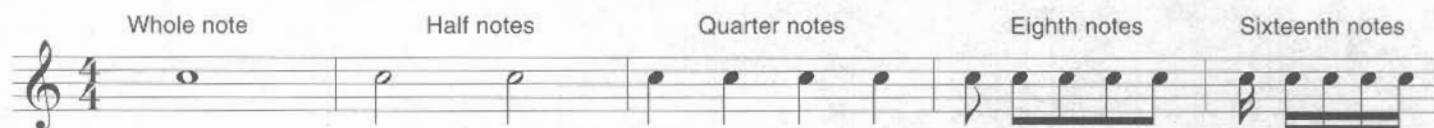
Measures and Bar Lines

The horizontal and divided spaces on the staff are called *measures*; the vertical lines are called *bar lines*.



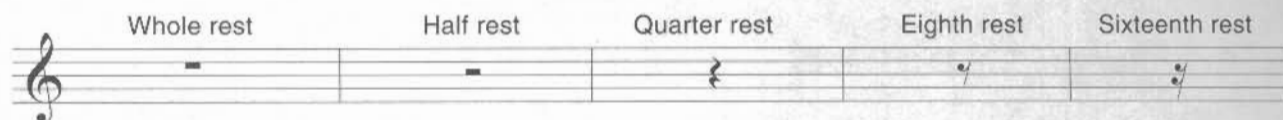
Notes

The *note* is the symbol that is placed on the staff to indicate which musical pitch you are to sing, and how long and when you are to sing it. The position of the note on the staff determines its pitch. The duration is shown by the construction of the note.



Rests

Rests are like notes; they have specific time values and a definite way of being written. The big difference is that rests indicate silence rather than sound.



Time Signatures

Each measure of music has a certain number of beats in it. The number of beats per measure and the kind of note getting one beat is determined by a sign at the beginning of the music called a *time signature*. The time signature is written as one number above another; 4/4 is an example of a time signature. The bottom number tells you what kind of note gets one beat; the top number tells you how many beats there will be in a measure. For instance, the top "4" equals four beats per measure, while the bottom "4" means a quarter note gets one beat.



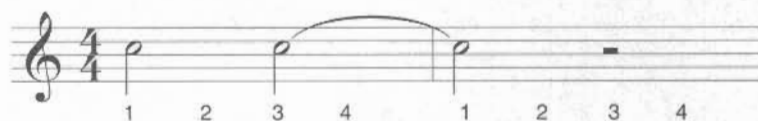
Whatever the time signature says *must be* contained in each measure. The number of beats in a measure can be made up of any combination of notes and rests, as long as there is the correct number of beats.

Since 4/4 is the most common time signature, it is often referred to as *common time*. This is symbolized by a "C" where you would normally see "4/4," though they both mean the same thing. Study this figure carefully!



Ties

A *tie* is a curved line connecting *two notes of the same pitch*. When you see a tie, you play the first note only, and hold the sound for the length of both notes.



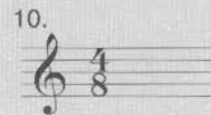
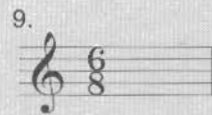
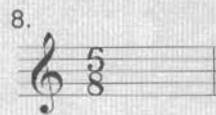
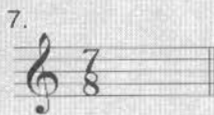
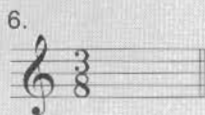
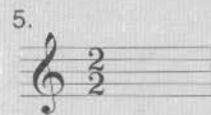
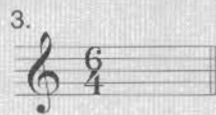
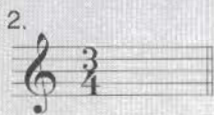
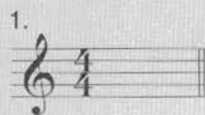
Dots

The *dot* is a device used to increase any note by half its own value. For instance, a quarter note is equal to two eighth notes and a quarter note with a dot after it is equal to three eighth notes.



EXERCISE: Time Signatures

The following are some examples of time signatures. Analyze each one, and write the correct description below.



1. 4 BEATS PER MEASURE - QUARTER NOTE GETS ONE BEAT
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

Subdividing the Beat

If you have 4/4 time and four quarter notes in a measure, each note gets one beat and gets all of that beat. However, it is possible to divide the beat up into smaller parts. If two eighth notes equal one quarter note, then in a measure of 4/4 you could substitute two eighth notes for every one quarter note.



To divide the beat up and count it out loud, you would say "one-and, two-and, three- and, four-and."



In this chapter, we have discussed musical time as it relates to both rhythm and meter. Remember, rhythm is the duration of pitch and silence in music; meter is rhythm measured into regular recurrent beats. We will now start with some simple rhythm exercises.

Beginning Rhythm Exercises

Clap and count out loud:

12 rhythm exercises in 4/4 and 3/4 time, each with a four-measure staff and a corresponding count below.

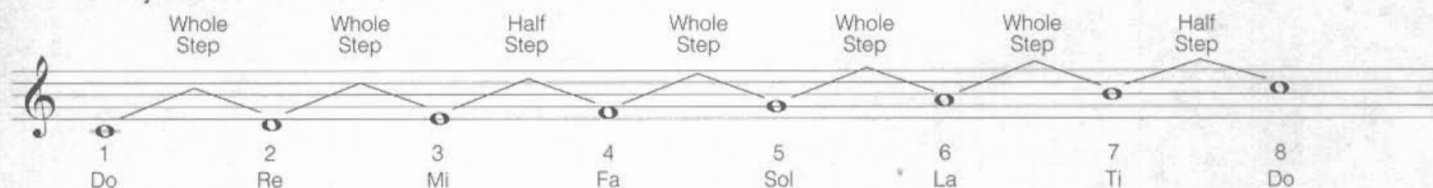
- Exercise 1 (4/4):** Four measures of quarter notes. Counts: 1 2 3 4, 1 2 + 3 4, 1 2 3 + 4 +, 1 2 3 4.
- Exercise 2 (4/4):** Four measures of quarter notes with rests. Counts: 1 2 + 3 4, 1 2 3 4, 1 2 + 3 + 4, 1 2 3 4.
- Exercise 3 (4/4):** Four measures of quarter notes with eighth notes. Counts: 1 2 3 + 4 +, 1 2 3 + 4 +, 1 + 2 3 4, 1 + 2 3 4.
- Exercise 4 (4/4):** Four measures of quarter notes with eighth notes. Counts: 1 + 2 + 3 4, 1 + 2 3 4 +, 1 2 3 4, 1 + 2 + 3 + 4.
- Exercise 5 (3/4):** Four measures of quarter notes. Counts: 1 2 3, 1 + 2 + 3, 1 + 2 3, 1 + 2 + 3 +.
- Exercise 6 (3/4):** Four measures of quarter notes with eighth notes. Counts: 1 + 2 + 3, 1 2 + 3, 1 + 2 3, 1 + 2 3.
- Exercise 7 (4/4):** Four measures of quarter notes with eighth notes. Counts: 1 + 2 3 4, 1 + 2 + 3 4 +, 1 2 3 + 4 +, 1 2 3 4.
- Exercise 8 (2/4):** Four measures of quarter notes. Counts: 1 2 +, 1 + 2 +, 1 + 2 +, 1 2 +.
- Exercise 9 (4/4):** Four measures of quarter notes with eighth notes. Counts: 1 2 + 3 4, 1 + 2 + 3 + 4, 1 + 2 + 3, 1 + 2 3 4.
- Exercise 10 (4/4):** Four measures of quarter notes with eighth notes. Counts: 1 + 2 + 3 + 4, 1 + 2 3 + 4, 1 2 + 3 + 4, 1 2 3 4.
- Exercise 11 (3/4):** Four measures of quarter notes with eighth notes. Counts: 1 2 3, 1 2 + 3, 1 2 + 3 +, 1 2 + 3.
- Exercise 12 (4/4):** Four measures of quarter notes with eighth notes. Counts: 1 2 + 3 + 4, 1 2 + 3 4 +, 1 2 3 + 4, 1 + 2 3 + 4.

The Major Scale

C Major

A major scale is composed of the following sequence of whole and half steps: whole-whole-half-whole-whole-whole-half. The scale below, C major, begins and ends with the note C, which is its key note. The key note is called the *tonic* and is where the key takes its name from. All major scales have a half step between the third and fourth steps of the scale and the seventh and eighth steps of the scale.

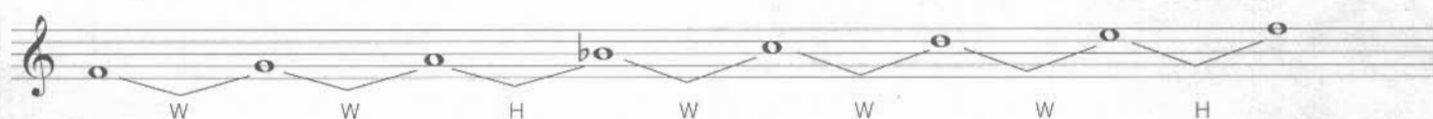
C major scale



Sharps and Flats

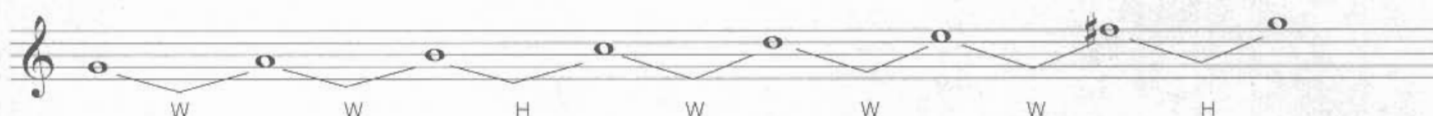
Some scales, and therefore some key signatures, have *sharps* (#) or *flats* (b). The key of C has no sharps or flats. However, following the major scale pattern from on the note F requires the use of one flat (B^b), to preserve the half step between the third and fourth steps of the scale—from A to B^b.

F major scale



Similarly, the following scale starting on the note G has an F# because of the pattern's half step between the seventh and eighth steps of the scale.

G major scale



Let's start our sightsinging by singing the eight notes of a C major scale with the numbers 1–7.



After practicing this a few times, move on to the following exercises. Here we'll use note values both in 4/4 and 3/4 time in the keys of C, F, and G.

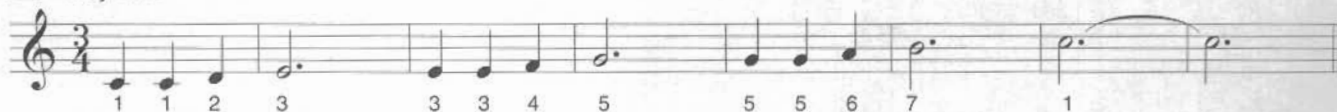
Sightsinging

Sing through each of the following scales using numbers. For scales 6–15, fill in the key of each scale.

1 Key of C



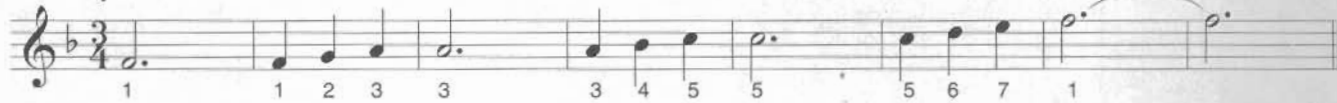
[2] Key of C



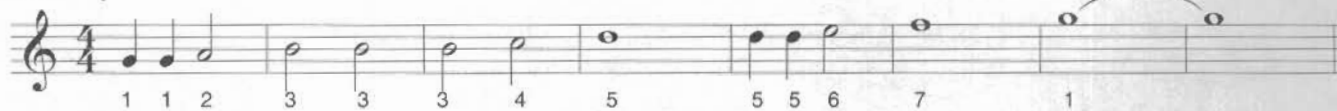
[3] Key of F



[4] Key of F



[5] Key of G



[6] Key of ____



[7] Key of ____



[8] Key of ____



[9] Key of ____



[10] Key of ____



[11] Key of ____



[12] Key of ____



13 Key of

1 2 3 2 1 7 6 5 4 3 4 3 2 1

14 Key of



1 2 3 4 5 4 5 6 7 1 2 3 2 1 7 6 5 4 3 2 1

15 Key of

1 2 3 4 5 5 4 5 6 7 1 7 1

Ear Training

For each example, play through the line first, and then sing it.

The image shows two musical staves. The first staff is labeled 'Play' and the second is labeled 'Sing'. Both staves are in 4/4 time and use a treble clef. The 'Play' staff contains a sequence of four quarter notes (G4, A4, B4, C5) followed by a whole note (G4). The 'Sing' staff contains the same sequence of notes. Below the notes on both staves are the numbers 1, 2, 3, 4, and 1, indicating a counting exercise.

5.

9. 10. 11. 12.

13. 14. 15. 16.

5 4 3 4 5 1 1 7 6 7 1 1 6 5 4 3 1 1 3 5 7 1

17. 18. 19. 20.

21. 22. 23. 24.

5 3 5 3 1 3 4 5 6 7 1 1 5 1 5 1 5 6 2 1

2

Chapter Two

Recognizing Patterns

To avoid confusion when you are first learning to read rhythms, you can count them out loud. This is a professional technique often used when there is a difficult measure of music. In Chapter 1, we saw how we will count "One-and, two-and, three-and, four-and," etc., counting each individual beat and rest, but we also want to start recognizing rhythmic *patterns*. It is impossible to count out every beat as you play and sing, especially at fast tempos. You must start to recognize the patterns.

Read and count through all the following examples. See how many patterns you can find within them.

- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10

11

Hearing What You See

One of the most important things in learning to sightsing is developing your ear so you can hear what your eyes see in the music. Your ear must be trained to hear the difference between the intervals.

INTERVAL WARM-UPS

Singing through the following examples will help develop your ear *and* get you warmed up! Notice the number of half steps within each interval.

1

2

3

Sightsinging—Simple Melodies

In this chapter, we will start with the first five notes of the major scale, then expand.

11 exercises for sight-singing simple melodies, each with a numbered staff and fingerings indicated below the notes.

1. 1 2 3 1 2 3 2 1 2 3 1 2 3 2 1 1

2. 1 2 3 2 3 4 5 4 3 2 3 2 1

3. 1 2 3 4 5 4 4 3 2 1

4. 1 2 3 4 5 4 3 2 1 2 2 3 2 1

5. 5 4 3 2 1 2 3 4 5 4 3 2 1

6. 1 2 1 2 1 2 3 2 1 2 1

7. 5 5 4 3 2 1 2 3 2 3 2 1

8. 1 2 3 4 5 4 3 4 3 2 1

9. 1 2 3 4 3 2 3 4 3 2 1 2 3 4 3 2 2 1

10. 1 2 1 2 3 4 5 6 5 4 3 2 1 7 6 7 1

11. 5 4 3 2 1 7 1 2 3 4 5 6 7 1 7 6 7 1

12. 

13. 

14. 

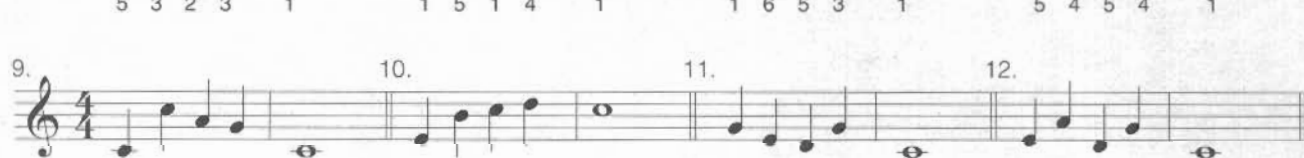
15. 

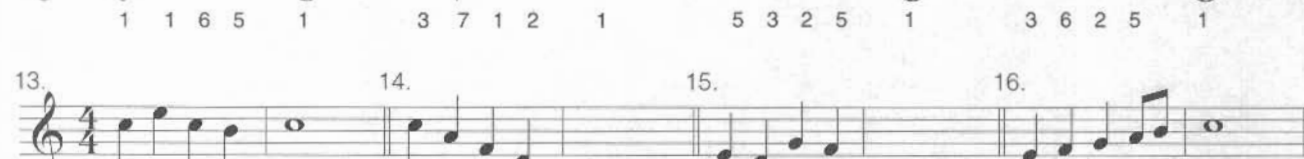
Ear Training

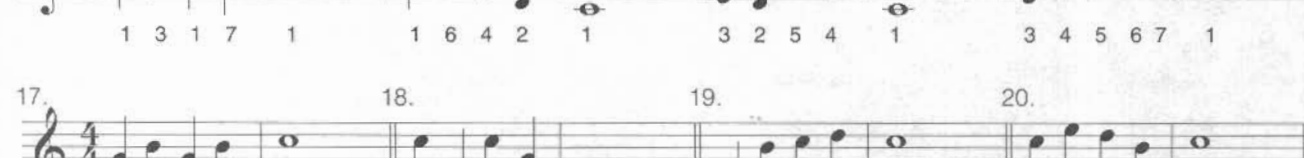
For each example, play through the line first and then sing it.

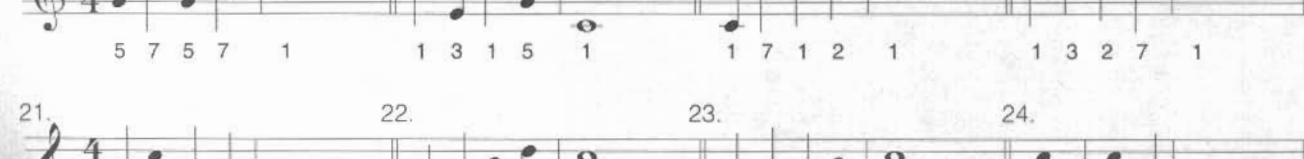
1. 

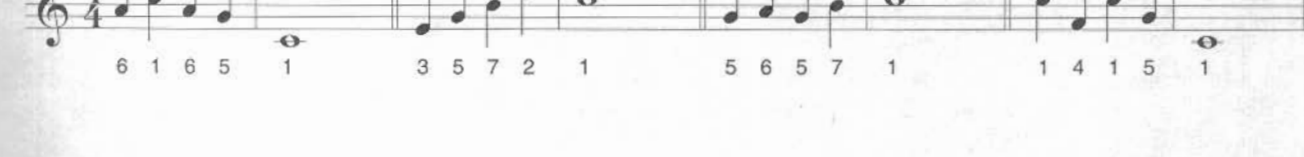
2. 

3. 

4. 

5. 

6. 

7. 

8. 

9.

10.

11.

12.

13.

14.

15.

16.

17.

18.

19.

20.

21.

22.

23.

24.

3

Chapter Three

Ties

We will begin Chapter 3 by getting more familiar with ties. A tie joins two notes together. If you need to refresh your memory, go back to Chapter 1 and reread the segment on ties.

Clap and/or sing the following exercises:

10 musical exercises in 4/4 time, each on a single staff. Exercises 1-4 use quarter notes with ties. Exercises 5-10 use eighth notes with ties. Fingerings 1-4 are indicated below the notes.

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1 + 2 3 4 1 + 2 + 3 4 1 + 2 3 4 1 + 2 3 + 4

1 2 + 3 4 1 + 2 3 4 1 + 2 3 + 4 1 2 3 4

1 + 2 + 3 4 1 + 2 + 3 4 1 2 + 3 4 1 + 2 3 + 4

1 + 2 + 3 4 1 + 2 + 3 4 1 + 2 3 4 1 + 2 3 4

1 + 2 + 3 4 + 1 2 + 3 + 4 + 1 2 3 + 4 1 + 2 3 4

INTERVAL WARM-UPS

Sing each exercise four times using the numbers without using an instrument. Afterwards, check yourself on a keyboard to make sure you're singing the notes correctly.

The exercises are as follows:

- Exercise 1:** 1 2 1 2
- Exercise 2:** 1 2 3 1
- Exercise 3:** 1 2 3 5
- Exercise 4:** 1 3 1 3
- Exercise 5:** 1 3 5 1
- Exercise 6:** 1 4 1 4
- Exercise 7:** 1 3 4 1
- Exercise 8:** 1 5 1 5
- Exercise 9:** 1 2 5 1
- Exercise 10:** 1 2 3 6
- Exercise 11:** 1 6 5 1
- Exercise 12:** 1 6 7 1
- Exercise 13:** 1 2 5 6
- Exercise 14:** 1 2 7 1
- Exercise 15:** 1 7 1 7
- Exercise 16:** 1 5 7 1
- Exercise 17:** 1 3 2 3
- Exercise 18:** 1 6 7 1
- Exercise 19:** 1 7 5 3
- Exercise 20:** 1 2 5 4
- Exercise 21:** 1 4 6 5
- Exercise 22:** 1 3 5 6
- Exercise 23:** 1 3 6 7
- Exercise 24:** 1 1 6 4
- Exercise 25:** 1 7 1 7
- Exercise 26:** 1 7 6 1
- Exercise 27:** 1 7 6 5
- Exercise 28:** 1 7 6 3
- Exercise 29:** 1 6 5 3
- Exercise 30:** 1 6 4 5
- Exercise 31:** 1 6 2 1
- Exercise 32:** 1 4 3 1
- Exercise 33:** 1 3 5 1
- Exercise 34:** 1 2 7 1
- Exercise 35:** 1 7 2 1
- Exercise 36:** 1 6 7 5
- Exercise 37:** 1 5 4 3
- Exercise 38:** 1 3 4 3
- Exercise 39:** 1 1 2 3
- Exercise 40:** 1 7 5 3

Ear Training

For each example, first play through the scale and then the exercise. Listen, and then sing it.

Key of C

1. 2. 3. 4.

5. 6. 7. 8.

Key of F

9. 10. 11. 12.

13. 14. 15. 16.

Key of G

17. 18. 19. 20.

21. 22. 23. 24.

Sightsinging—Melodies in C, F, and G Major

The following phrases are in the keys of C, F, and G. Remember: always try to make each phrase as musical as possible.

1.

2.

3.

4

5

6

7

8

9

10

11

12

13

14

15

Chapter Four

Dotted Notes

We will begin Chapter 4 by getting more familiar with dots. You may recall from Chapter 1 that a dot adds half a note's length to itself.

Clap and/or sing the following exercises:

1

2

3

4

5

6

Sixteenth Notes

It's time now to get comfortable with sixteenth notes. As we saw in Chapter 1, four sixteenth notes equal one beat; you have four (4) claps in the space of one beat. We count them: "one-e-and-a."

Clap and/or sing the following exercises:

1

2

3



4



5



6



7



8



9



10



11



12



13



INTERVAL WARM-UPS

Name and sing the following intervals:

[1]



Name

[2]



[3]



[4]



[5]



Ear Training

For each example, first play through the scale and then the exercise. Listen, and then sing it.

Key of C



Key of F



Key of G



16. 17. 18.

Key of B $\flat$

19. 20. 21.

22. 23. 24.

Sightsinging—Melodies in C, F, G, and B $\flat$ Major

The following phrases are in the keys of C, F, G, and B $\flat$. Be conscious of each interval you sing.

1. 2. 3. 4. 5. 6. 7.



11

1 2 + 3 + 4 1 e + a 2 3 4 + 1 2 + 3 + 4 1 2 + 3 e + a 4

12

1 + 2 3 + 1 e + a 2 3 + 1 e + a 2 e + a 3 1 + 2 + 3

INTERVAL WARM-UPS

Name and sing the following intervals:

1

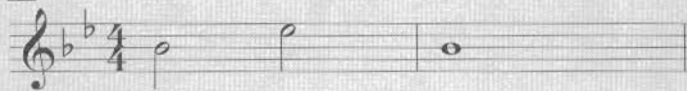


Name

2



3



4



5



Ear Training

For each example, first play through the scale and then the exercise. Listen, and then sing it.

Key of C

1. 2. 3. 4.

1 3 5 4 1 5 6 7 2 1 5 3 5 7 1 1 1 5 7 1

Key of F

5. 6. 7. 8.

1 3 1 5 1 5 4 3 7 1 2 2 3 5 1 1 1 7 6 5

Key of G

9. 10. 11. 12.

1 5 3 2 1 1 1 6 7 1 1 5 6 7 1 1 7 1 2 1

Key of B $\flat$

13. 14. 15. 16.

1 1 3 5 1 1 7 6 5 1 5 1 2 3 1 1 3 2 3 1

Key of D

17. 18. 19. 20.

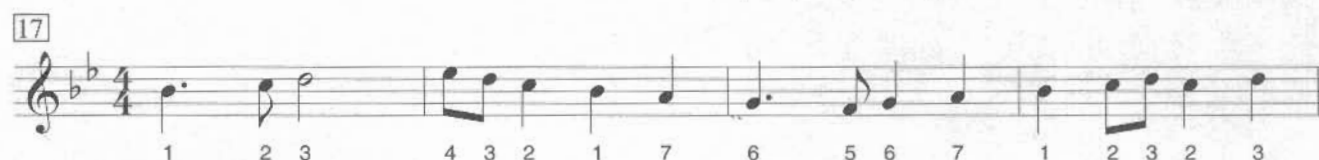
1 3 5 7 1 3 4 5 3 1 1 1 2 3 1 5 3 3 2 1

Sightsinging—Melodies in C, F, G, B $\flat$, and D Major

The following phrases are in the keys of C, F, G, B $\flat$, and D. Be conscious of each interval you sing.

1. 2. 3. 4. 5. 6. 7.

1 2 3 4 5 6 7 1 7 6 5 4 3 2 1
1 1 1 7 1 7 1 2 3 4 3 2 1 7 1
1 2 3 2 3 4 5 4 3 4 5 6 7 1 1
1 7 1 2 3 4 5 4 3 2 1 7 1
1 1 1 2 3 4 3 2 1
1 1 2 3 4 5 6 5 6 7 1 7 1 7 1
1 2 3 4 5 6 7 1 7 6 5 4 3 2 1 2 1



20

21

22

Introducing the Bass Clef

Now let's take a look at the bass clef. Notice that the C on the ledger line *above* the bass clef is the same C as the C on the ledger line *below* the treble clef.

the bass clef

C D E F G A B C D E F G A B C

Sing through the following bass clef phrases:

1

2

3

4

5

6

In music notation, you will find often that note lengths can be written more than one way. Below are some examples of rhythms written differently but sounding the same.

These rhythms can be written either way and be correct. However, the second way in each example is more common.

Clap and/or sing the following exercises:

[1]

1 e + a 2 + 1 + 2 e + a 1 e + a 2 e + a 1 + 2 e + a

[2]

1 e + 2 e + a 1 + a 2 + a 1 e + a 2 + a 1 2 e + a

[3]

1 e + a 2 e + a 1 e + a 2 + a 1 e + a 2 + a 1 2 +

[4]

1 e + a 2 e + a 1 e + 2 e + 1 2 1 e + 2 e + a

[5]

1 + a 2 + a 3 e + a 1 + 2 e + a 3 + a 1 2 + a 3 + 1 2 3 e + a

[6]

1 e + a 1 e a 3 1 e a 2 e a 3 1 e + a 2 e a 3 1 e + a 2 e a 3

[7]

1 e a 2 e + a 3 e + a 1 + 2 + 3 1 + 2 + 3 e + a 1 e a 2 e a 3

Triplets

So far we have become familiar singing one note per beat (quarter note), two notes per beat (eighth notes), and four notes per beat (sixteenth notes). But what about three notes per beat? When you divide a beat into three equal parts, it is called a *triplet*.



Clap and/or sing the following exercises:

- 1

1 2 + a 3 4 1 2 + a 3 + a 4 1 2 3 + 4 + a 1 + a 2 3 4 +
- 2

1 + a 2 3 1 2 + 3 + a 1 + a 2 + a 3 1 2 + a 3
- 3

1 2 + 3 4 + 1 + a 2 3 + a 4 + 1 2 3 e a 4 e a 1 + 2 3 4 +
- 4

1 + 2 + 3 e + a 1 + a 2 3 + a 1 e + a 2 e + a 3 1 + 2 3 e + a
- 5

1 + 2 + 3 e + a 4 1 + 2 + a 3 e + a 4 1 + a 2 + a 3 + a 4 + 1 + 2 3 4 +
- 6

1 e + a 2 + 3 + 4 1 + 2 + 3 e 4 e 1 + 2 + a 3 4 1 + 2 3 + 4
- 7

1 + a 2 + a 3 + a 1 + 2 + 3 + 1 e + a 2 + 3 + 1 2 3 +
- 8

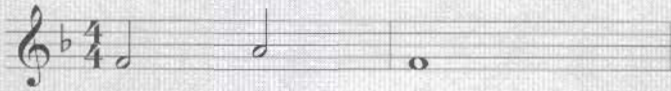
1 + 2 + a 3 + 4 1 e a 2 e a 3 4 1 + 2 + 3 4 e + a 1 e 2 e 3 4 +
- 9

1 a 2 a 3 4 1 + a 2 + 3 e + a 4 1 + 2 + 3 4 e 1 2 e 3 e 4 e

INTERVAL WARM-UPS

Name and sing the following intervals:

1



Name

2



3



4



5



Ear Training

For each example, first play through the scale and then the exercise. Listen, and then sing it.

1. 1 5 5 2 1	2. 3 7 7 1	3. 1 5 1 2 1	4. 3 1 5 2 1
5. 1 4 3 2 1	6. 1 5 1 4 1	7. 1 5 6 7 1	8. 3 2 1 7 1
9. 1 5 6 5 1	10. 1 2 3 4 5 1	11. 1 5 1 5 1	12. 5 4 3 7 1
13. 5 1 7 2 3	14. 3 7 6 5 4 3	15. 1 4 3 5 1	16. 5 4 1 7 1
17. 1 3 2 5 1	18. 3 5 6 7 1	19. 1 5 6 2 1	20. 3 5 7 1
21. 1 7 1 6 5	22. 5 7 1 2 1	23. 1 1 5 2 1	24. 3 2 1 7 7 1

Sightsinging—Melodies in C, F, G, B $\flat$, D, and E $\flat$ Major

The following phrases are in the keys of C, F, G, B $\flat$, D, and E $\flat$.

12 numbered musical phrases for sight-singing, each with a key signature and a sequence of notes with fingerings.

1. C Major (C4 to C5): 1 7 6 5 4 5 6 5 4 3 2 1

2. F Major (F4 to F5): 1 2 3 4 5 6 5 4 3 2 2 3 4 5 6 5 4 3 2 1 7 1

3. G Major (G4 to G5): 1 2 3 4 4 3 2 3 4 5 4 3 2 1 7 6 5 6 7 1

4. B $\flat$ Major (B $\flat$ 4 to B $\flat$ 5): 1 2 3 4 5 4 5 6 5 4 3 4 3 2 1 7 1

5. D Major (D4 to D5): 1 1 7 6 5 6 7 1 1 7 1

6. E $\flat$ Major (E $\flat$ 4 to E $\flat$ 5): 1 2 3 2 3 4 3 2 3 2 7 1 2 3 4 5 6 7 1

7. C Major (C4 to C5): 1 3 4 5 4 5 6 7 6 5 4 3 2 1 7 1

8. F Major (F4 to F5): 5 6 7 6 5 4 3 2 3 4 5 6 7 1

9. G Major (G4 to G5): 1 2 3 4 5 6 7 1 2 3 4 5 4 3 2 7 1

10. B $\flat$ Major (B $\flat$ 4 to B $\flat$ 5): 1 1 2 3 2 1 7 7 1 2 1

11. D Major (D4 to D5): 5 4 3 2 1 2 3 4 5 6 7 1 7 6 5 4 3 2 1

12. E $\flat$ Major (E $\flat$ 4 to E $\flat$ 5): 5 6 7 1 7 5 4 3 2 3 5 6 7 1 2 1 6 5

13

14

15

16

17

18

Sightsinging in the Bass Clef

Sing through the following bass clef phrases:

1

2

3

4

5

Chapter Seven

7

Combining Dotted Eighth and Sixteenths

Below is another "sounds alike" example:



Clap and/or sing the following exercises:

1.

1 a 2 a 1 a 2 + 1 a 2 1 a 2 e + a
2.

1 + 2 a 1 e + a 2 a 1 2 + 1 a 2 e + a
3.

1 + 2 a 3 4 + 1 e + a 2 a 3 4 1 2 3 e + a 4 e + a 1 2 + 3 e + a 4
4.

1 + a 2 e + 3 1 e + a 2 e + a 3 e + a 1 2 + 3 a 1 2 3
5.

1 2 + 3 e + a 4 1 a 2 3 a 4 1 e + a 2 a 3 4 1 2 + 3 4
6.

1 + a 2 + a 1 a 2 + 1 + a 2 a 1 2 +
7.

1 + 2 + 3 4 1 a 2 3 a 4 1 + a 2 + 3 + 4 + 1 2 3 4 +
8.

1 + 2 + 3 4 1 e + a 2 e + a 3 4 1 + a 2 + a 3 4 + 1 2 3 4
9.

1 2 + a 3 + 4 + 1 2 e + a 3 a 4 a 1 + 2 3 a 4 a 1 2 + 3 + 4

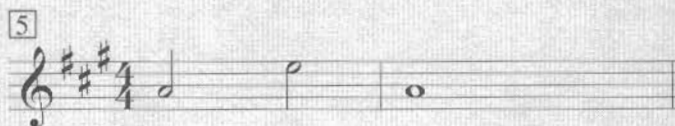
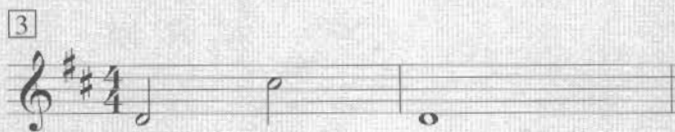
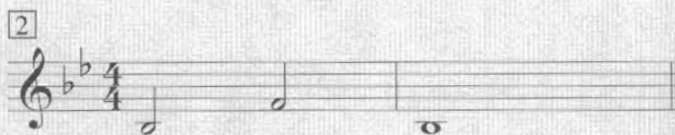
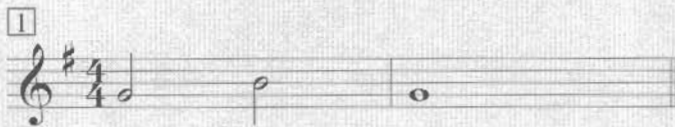
10



INTERVAL WARM-UPS

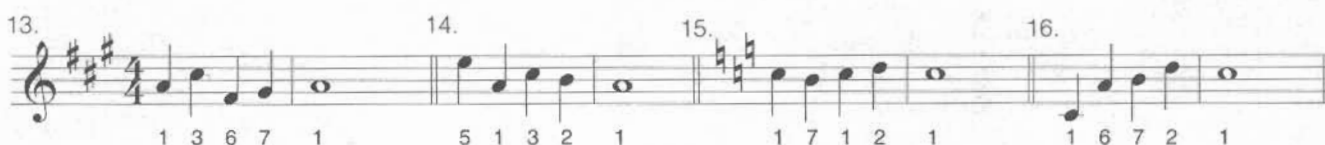
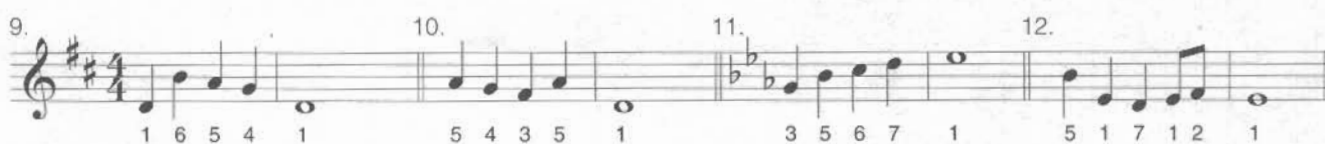
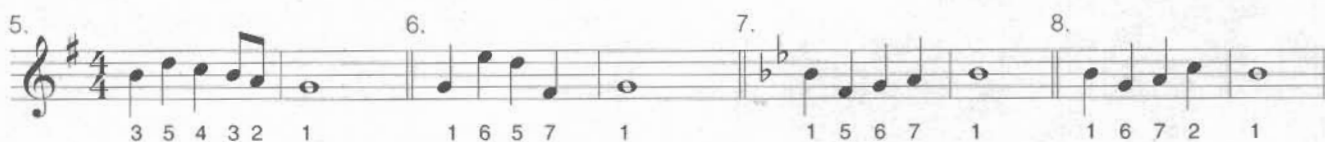
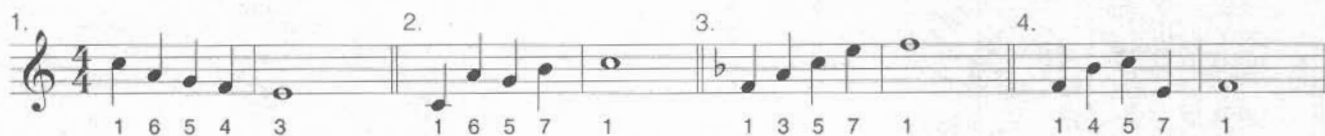
Name and sing the following intervals:

Name



Ear Training

For each example, first play through the scale and then the exercise. Listen, and then sing it.



17. 3 6 2 5 1 18. 1 5 1 6 7 1 19. 1 3 7 6 5 20. 1 6 5 4 3

21. 3 4 5 4 3 1 22. 1 6 7 2 1 23. 5 7 1 3 2 1 24. 1 6 2 7 1

Sightsinging—Melodies in C, F, G, B $\flat$, D, E $\flat$, and A Major

The following phrases are in the keys of C, F, G, B $\flat$, D, E $\flat$, and A.

1. 1 2 3 4 5 6 7 6 5 4 5 6 7 1 7 2 1

2. 1 2 3 4 3 2 3 1 2 3 4 5 6 7 2 1

3. 1 2 3 2 1 7 2 1 2 3 4 5 6 7 1

4. 1 7 1 2 3 2 7 1 2 3 4 5 4 3 2 1

5. 1 7 6 5 4 3 4 5 6 5 6 7 1 2 1 7 1

6. 1 7 1 2 3 4 5 6 7 1 2 1

7. 3 4 5 6 7 1 2 3 2 1

8. 1 2 3 4 5 4 3 4 5 6 7 6 5 4 3 2 7 1

9. 1 7 6 5 4 5 6 7 1 2 3 4 5 4 5 6 7 1





Sightsinging in the Bass Clef

Sing through the following bass clef phrases:



8

Chapter Eight

Cut Time

Cut time is indicated by a "C" with a slash through it. Cut time is equivalent to 2/2 time.

$\text{C} = \frac{4}{4}$ In $\frac{4}{4}$, we feel four beats per measure.

$\text{C} = \frac{2}{2}$ In $\frac{2}{2}$, we feel two beats per measure.

Clap and/or sing the following cut time exercises:

1

1 2 1 2

2

1 + 2 +

3

1 + 2 +

4

1 2 1 2

5

1 + 2 +

6

1 + a 2 e + a

7

1 2 + 1 + 2 +

8

1 2 + 1 2 +

Combining Note Values

These exercises focus on sixteenth notes, dotted notes, eighth notes, and tied notes.

1

2

3

4

5

6

7

8

INTERVAL WARM-UPS

Start with the root (1) of each key. Write out the intervals, then sing them.

M = major m = minor P = perfect
D = diminished A = augmented

M6

P5

M6

P4

M2

M7

M7

P8

M6

M3

M7

P4

Ear Training

For each example, first play through the scale and then the exercise. Listen, and then sing it.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24.

Sightsinging—Melodies in C, F, G, B $\flat$, D, E $\flat$, A, A $\flat$, E, and D $\flat$ Major

The following phrases are in the keys of C, F, G, B $\flat$, D, E $\flat$, A, A $\flat$, E, and D $\flat$. (Watch the clefs.)

1. 2. 3. 4. 5.

6

3 2 1 2 3 4 3 2 1 2 3 2 1 2 1 7 1

7

1 2 3 4 5 6 7 1 7 6 7 1

8

1 2 3 4 5 6 7 1 7 6 5 4 5 6 5 4 3 2 3 1

9

1 1 7 6 5 6 5 6 7 1 2 1 7 6 5 4 3 4 5 6 7 1

10

1 7 6 5 6 7 1 2 3 2 2 3 4 5 6 7 1 7 1 3 2 1

11

1 1 1 2 3 4 5 4 5 6 7 1 6 7 1

12

1 2 3 4 5 6 5 6 7 1 7 6 5 4 3 2 1

13

1 1 2 1 7 6 5 4 5 4 3 2 3 2 1

14

3 2 1 7 6 7 1 2 3 4 5 4 3 2 1

15

5 6 7 1 7 6 5 4 5 4 3 4 3 2 7 1

16

3 2 1 7 6 5 6 7 1 2 3 4 5 4 3 2 1

17

3 4 5 6 7 1 2 1 7 6 5 6 7 1

18

1 1 7 1 7 6 5 6 5 4 3 2 1 7 6 5 6 7 1 5 1

Chapter Nine

9

6/8 Time

In 6/8 time, there are six beats in each measure, and an eighth note gets one beat. However, 6/8 time is usually felt in two (instead of six), with the strong beats falling on 1 and 4 and the weak beats falling on 2, 3, 5, and 6.

6 = six counts in a measure
8 = eighth note gets one count



Clap and/or sing the following exercises:

1

Musical notation for exercise 1, consisting of four measures of eighth notes in 6/8 time. The notes are grouped in pairs, with a dot above the first note of each pair. The counts 1 through 6 are written below the staff.

2

Musical notation for exercise 2, consisting of four measures of eighth notes in 6/8 time. The notes are grouped in pairs, with a dot above the first note of each pair. The counts 1 through 6 are written below the staff.

3

Musical notation for exercise 3, consisting of four measures of eighth notes in 6/8 time. The notes are grouped in pairs, with a dot above the first note of each pair. The counts 1 through 6 are written below the staff.

4

Musical notation for exercise 4, consisting of four measures of eighth notes in 6/8 time. The notes are grouped in pairs, with a dot above the first note of each pair. The counts 1 through 6 are written below the staff.

5

Musical notation for exercise 5, consisting of four measures of eighth notes in 6/8 time. The notes are grouped in pairs, with a dot above the first note of each pair. The counts 1 through 6 are written below the staff.

6

Musical notation for exercise 6, consisting of four measures of eighth notes in 6/8 time. The notes are grouped in pairs, with a dot above the first note of each pair. The counts 1 through 6 are written below the staff.

7

Musical notation for exercise 7, consisting of four measures of eighth notes in 6/8 time. The notes are grouped in pairs, with a dot above the first note of each pair. The counts 1 through 6 are written below the staff.

8

Musical notation for exercise 8, consisting of four measures of eighth notes in 6/8 time. The notes are grouped in pairs, with a dot above the first note of each pair. The counts 1 through 6 are written below the staff.

9

Musical notation for exercise 9, consisting of four measures of eighth notes in 6/8 time. The notes are grouped in pairs, with a dot above the first note of each pair. The counts 1 through 6 are written below the staff.

Combining Note Values

Clap and/or sing the following exercises:

- 1 
- 2 
- 3 
- 4 
- 5 
- 6 
- 7 
- 8 
- 9 
- 10 
- 11 

INTERVAL WARM-UPS

Name and sing the following intervals:

1

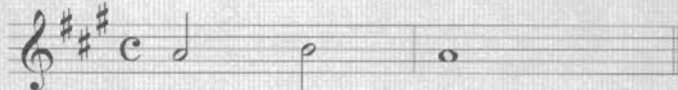


Name

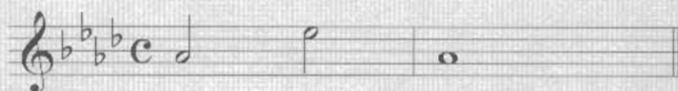
2



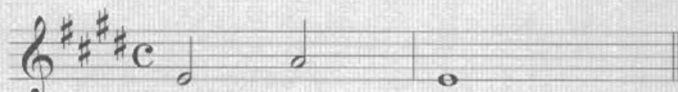
3



4



5



Ear Training

For each example, first play through the scale and then the exercise, listen, and then sing it.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24.

Sightsinging—Melodies in C, F, G, B $\flat$, D, E $\flat$, A, A $\flat$, E, D $\flat$, B, G $\flat$, F $\sharp$, C $\flat$, and C $\sharp$ Major

The following phrases are in the keys of C, F, G, B $\flat$, D, E $\flat$, A, A $\flat$, E, D $\flat$, B, G $\flat$, F $\sharp$, C $\flat$, and C $\sharp$.

1

2

3

4

5

6

7

8

9



Chapter Ten

10

In this chapter, we will review all the material covered up to this point.

Rhythm—Review

Clap and/or sing the following exercises:

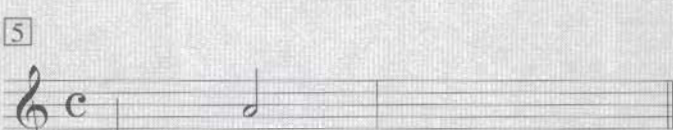
- 1 
- 2 
- 3 
- 4 
- 5 
- 6 
- 7 
- 8 
- 9 
- 10 

11. 

12. 

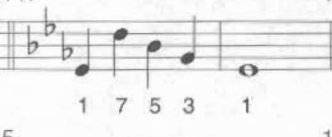
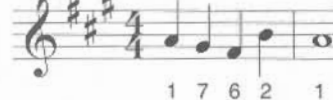
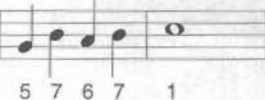
INTERVAL WARM-UPS

Name and sing the following intervals:

| | |
|--|------------|
| 1.  | Name _____ |
| 2.  | _____ |
| 3.  | _____ |
| 4.  | _____ |
| 5.  | _____ |

Ear Training

For each example, first play through the scale and then the exercise. Listen, and then sing it.

| | | | |
|---|---|--|---|
| 1.  | 2.  | 3.  | 4.  |
| 5.  | 6.  | 7.  | 8.  |
| 9.  | 10.  | 11.  | 12.  |
| 13.  | 14.  | 15.  | 16.  |

17. 3 5 6 7 1 18. 5 1 4 1 3 19. 3 1 4 7 1 20. 3 4 2 3 1

21. 1 5 1 3 1 22. 5 7 2 3 1 23. 1 3 7 2 1 24. 1 3 5 7 1

Sightsinging—Review

Sing through the following phrases:

1. 5 6 7 1 7 1 2 3 2 1 6 5 4 3 2 1

2. 3 5 4 3 2 3 4 5 6 7 1 3 2 1

3. 3 2 7 1 2 3 4 5 4 5 6 7 6 5 4 3 2 1

4. 1 1 2 2 3 2 1 7 6 7 1 3 5 4 3 2 1

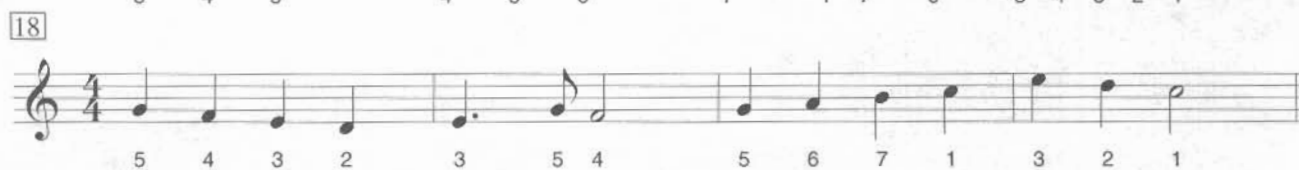
5. 1 3 2 1 7 6 5 6 7 1 2 3 4 3 1 2 1

6. 5 4 3 1 7 6 5 6 7 2 1 7 1 2 3 1

7. 5 6 7 1 2 3 2 1 6 2 7 1

8. 3 2 1 7 1 6 7 1 2 3 4 3 2 1 2 1

9. 1 3 5 4 3 2 3 4 5 6 7 2 1



11

Clap and/or sing the following exercises:

1

2

3

4

5

6

7

8

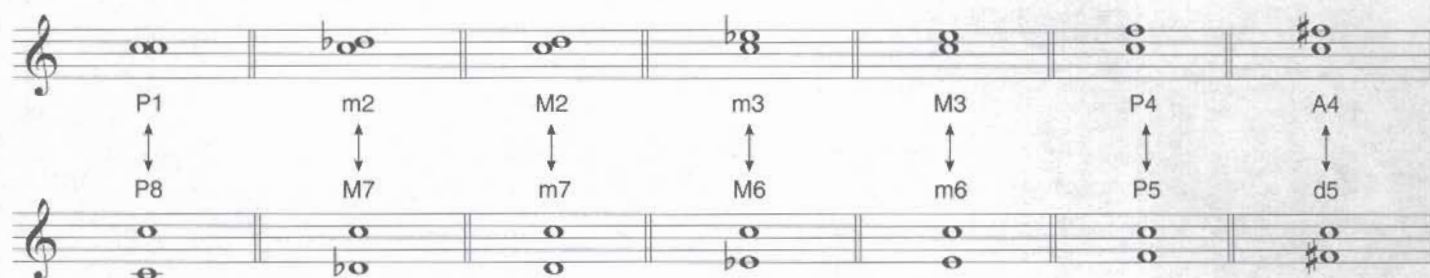
9

10

11

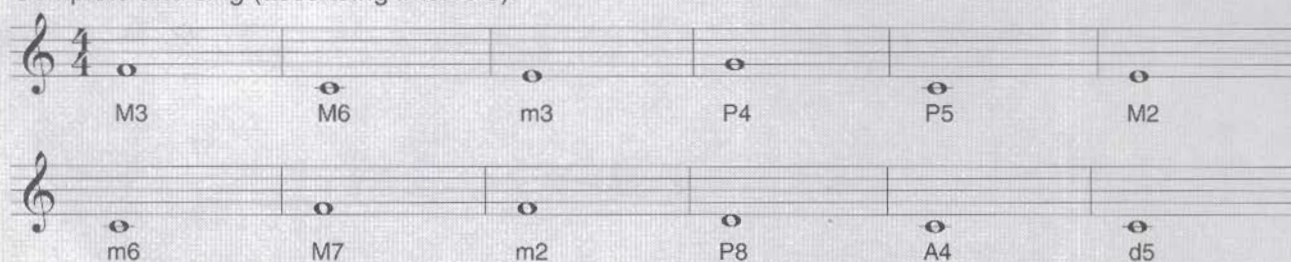
Intervals and Their Inversions

All intervals can be inverted. For instance, if C up to D $\flat$ is a minor second ascending, then C down to D $\flat$ is a major seventh descending.

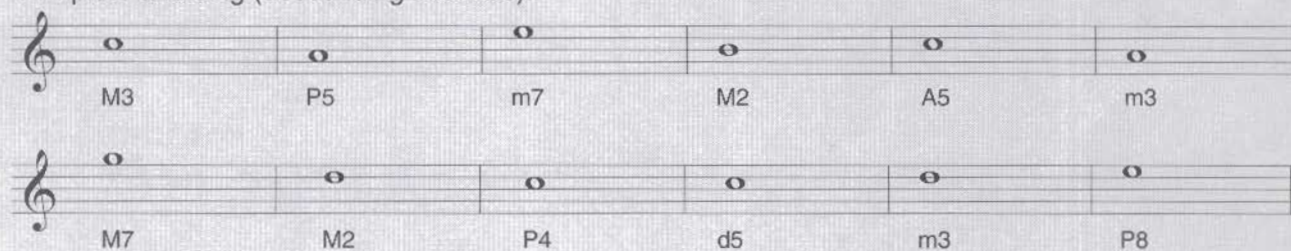


INTERVAL WARM-UPS

Complete and sing (ascending intervals):



Complete and sing (descending intervals):

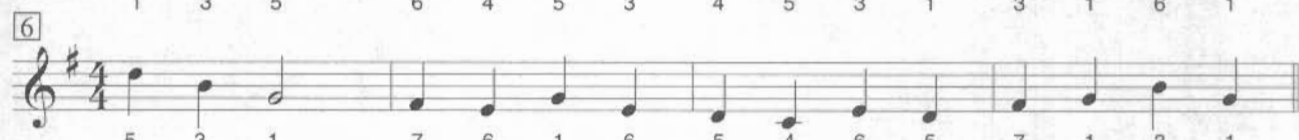


Sightsinging in Thirds

Sing the following phrases, which emphasize minor and major thirds.



5. 

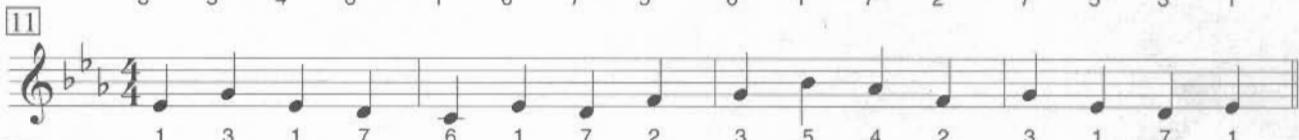
6. 

7. 

8. 

9. 

10. 

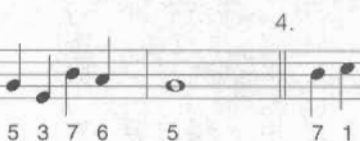
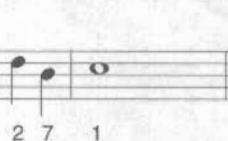
11. 

12. 

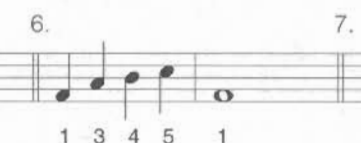
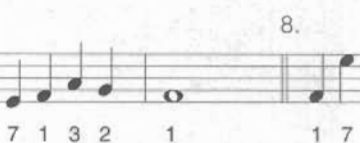
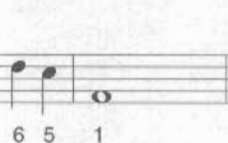
Ear Training

For each example, first play through the scale and then the exercise. Listen, and then sing it.

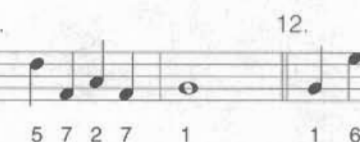
Key of C

1.  2.  3.  4. 

Key of F

5.  6.  7.  8. 

Key of G

9.  10.  11.  12. 

Key of B $\flat$

13. 14. 15. 16.

2 1 2 7 1 5 1 6 2 1 3 5 2 5 1 5 6 7 6 1

Key of D

17. 18. 19. 20.

3 5 7 2 3 1 5 3 6 5 7 6 5 4 5 1 1 5 3 1

Sightsinging—Major Melodies

Sing through the following phrases:

1

1 5 6 7 1 7 6 5 4 3 2 1

2

5 4 3 2 5 1 5 6 7 1 2 5 1

3

1 3 2 1 2 3 4 5 6 7 1 2 3 2 1

4

1 2 3 4 3 5 4 3 2 1 2 3 4 5 4 3 4 5 1

5

1 5 4 3 2 5 1 7 1 2 5 6 7 2 1

6

5 6 7 1 2 3 2 1 2 5 4 3 2 1 7 2 1

7

3 5 4 5 6 7 5 4 3 2 7 1 2 1

8

5 4 5 3 1 7 1 2 3 2 1 7 1

9

1 2 3 4 5 4 3 1 7 6 5 6 7 1

10

11

12

13

14

15

16

17

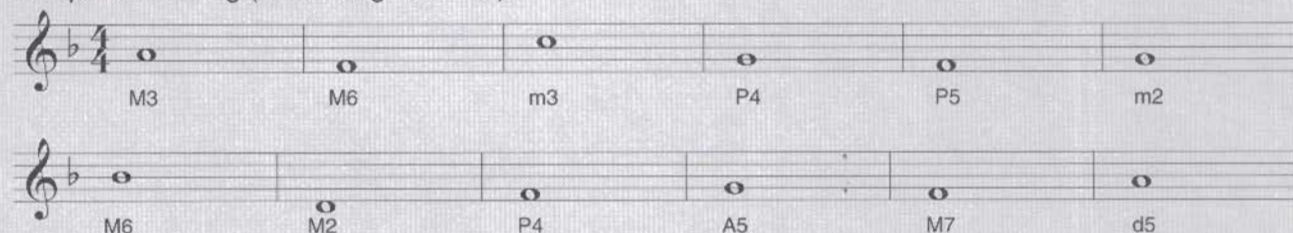
18

12

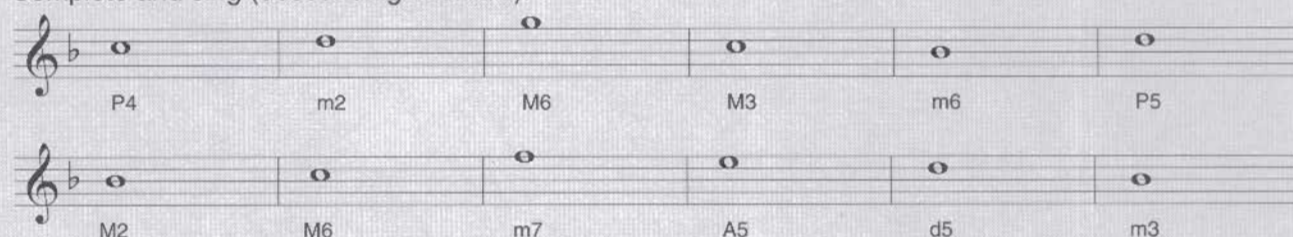


INTERVAL WARM-UPS

Complete and sing (ascending intervals):



Complete and sing (descending intervals):



Triads and Arpeggios

By now you've probably heard about *chords*. But what are chords, and what are they made of? Three or more notes sounded together constitute a chord. The simplest chords are built from *triads*. A triad is a three-note chord made up of thirds. There are four types of triads: a *major triad* has a major third on bottom and a minor third on top; a *minor triad* has a minor third on bottom and a major third on top; a *diminished triad* has two minor thirds; and an *augmented triad* has two major thirds. The name of the triad is taken from the bottom note.



It is not possible to sing a triad (unless you have several different throats!). But it is possible to sing an *arpeggio*. When you play or sing the individual notes of a chord (or triad) one at a time, you are playing or singing an arpeggio.



Ear Training

Let's try singing some arpeggiated triads. For each example, first play through the exercise, listen, and then sing it.

Major

1. 2. 3. 4. 5. 6.

Minor

7. 8. 9. 10. 11. 12.

Diminished

13. 14. 15. 16. 17. 18.

Augmented

19. 20. 21. 22. 23. 24.

Sightsinging—Major Melodies

Sing through the following phrases:

1. 2.

3

4

5

6

7

8

9

10

11

12

13

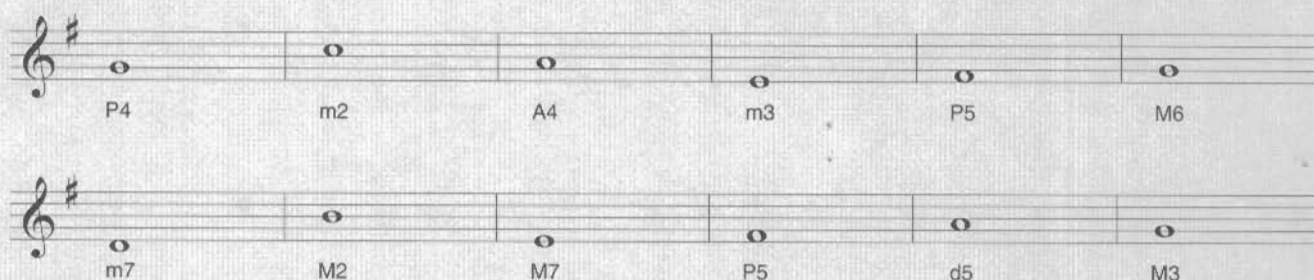
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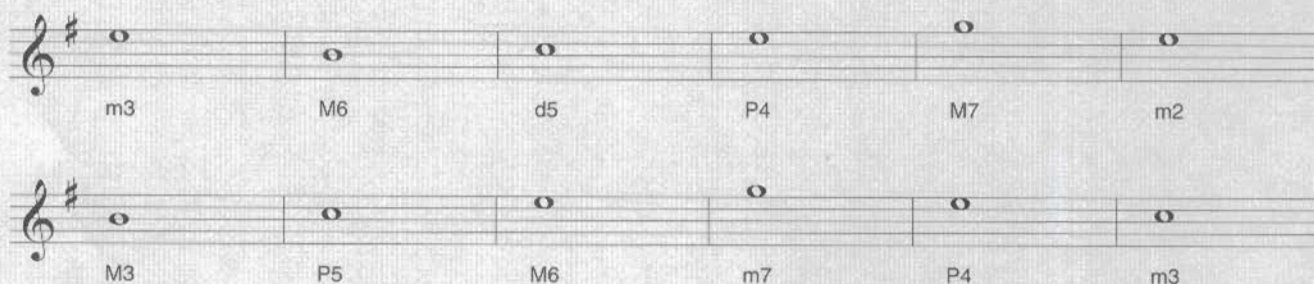


INTERVAL WARM-UPS

Complete and sing (ascending intervals):



Complete and sing (descending intervals):



Ear Training

For each example, first play through the exercise, listen, and then sing it.

Major



Minor



Diminished



13

Chapter Thirteen

Mixed Rhythms

Clap and/or sing the following exercises:

11 rhythmic exercises in 4/4 time, each with a staff and a sequence of rhythmic notation and counting.

1 1 2 + 3 + 4 1 a 2 a 3 e + a 4 1 + 2 3 a 4 a 1 e + 2 e + 3 4 +

2 1 + 2 3 + 4 + 1 + 2 + 3 a 4 a 1 2 e + 3 e + 4 + 1 + 2 3 + 4

3 1 e + a 2 3 + 4 1 + 2 3 a 4 a 1 + 2 + 3 4 + 1 e 2 e 3 + 4

4 1 2 + 3 + 4 1 a 2 a 3 + 4 + 1 2 e + 3 e + 4 1 + 2 3 4 +

5 1 + 2 + 3 + 4 1 + 2 + 3 4 1 e + 2 e + 3 4 + 1 2 3 4 +

6 1 + 2 + 3 4 + 1 2 3 + 4 1 2 + 3 + 4 1 e 2 e 3 4

7 1 2 + 3 4 + 1 e + a 2 3 + 4 1 + 2 3 e 4 e 1 + 2 3 + 4 +

8 1 2 3 + 4 1 e + 2 3 e + 4 1 + 2 + 3 4 + 1 2 + 3 4 e + a

9 1 + 2 3 + 4 1 e + a 2 e + 3 4 + 1 2 3 a 4 a 1 2 3 4 +

10 1 2 3 + 4 1 a 2 a 3 e + a 4 1 + 2 + 3 4 1 e + a 2 + 3 4

11 1 + 2 3 + 4 + 1 2 + 3 + 4 1 e + 2 3 + 4 1 2 3 + 4

16. 17. 18. **Augmented**

19. 20. 21. 22. 23. 24.

Sightsinging—Major Melodies

Sing through the following phrases:

1. 2. 3. 4. 5. 6. 7. 8.

Chapter 13

9

3 2 1 7 6 5 6 7 1 2 3 4 5 7 6 5 4 5

10

5 3 1 2 3 4 3 2 7 1 3 2 1

11



1 3 5 6 5 4 3 4 3 2 3 2 1

12

1 7 6 5 5 4 5 4 3 2 3 4 5 4 5 6 7 1

[13]

A musical staff in treble clef, key signature of one flat (B-flat), and 3/4 time signature. The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), A4-G4 (beamed eighth notes), F4 (half). Below the staff are the fingering numbers: 1, 7, 6, 5, 6, 7, 1, 2, 1, 3, 2, 1.

14

3 1 3 1 2 3 4 3 2 1 7 6 7 2 1

15

1 2 3 4 3 2 1 7 6 5 6 7 2 1

16

3 5 3 5 4 3 2 1 2 7 1 3 2 1

17

1 3 5 1 7 6 5 4 5 4 3 2 1 7 2 1

18

3 5 4 5 6 7 1 7 6 5 4 3 2 3 2 1

Chapter Fourteen

14

Mixed Rhythms

Clap and/or sing the following exercises:

12 rhythmic exercises in 4/4 time, each with a staff and a sequence of rhythmic values (1 = quarter note, 2 = half note, 3 = dotted quarter note, 4 = eighth note, e = eighth note, a = quarter note, + = quarter rest, - = half rest).

1 1 e + 2 3 e + 4 1 + a 2 3 + a 4 1 + 2 + 3 a 4 a 1 2 + 3 4

2 1 + 2 3 e + a 4 1 + 2 + 3 + 4 + 1 e 2 e 3 4 + 1 + 2 3 4 +

3 1 2 e + a 3 4 + 1 2 3 a 4 a 1 + 2 + 3 + 4 + 1 e + a 2 3 + 4

4 1 2 + 3 4 + 1 e + a 2 e + a 3 + 4 1 + 2 + 3 + 4 + 1 e + a 2 3 + 4

5 1 2 3 + 4 1 2 3 + a 4 1 2 3 4 + 1 2 3 4

6 1 2 + 3 + 4 1 e + 2 e + 3 4 1 + 2 e + a 3 4 1 2 + 3 4 +

7 1 2 + 3 4 1 a 2 a 3 a 4 1 + 2 + 3 4 1 2 3 4 +

8 1 + a 2 + a 3 4 1 2 3 4 + 1 e 2 e 3 e 4 1 2 + 3 4

9 1 + 2 3 + 4 1 + a 2 + a 3 + a 4 1 2 + 3 4 + 1 + 2 + 3 4

10 1 + 2 3 + 4 1 2 3 + 4 1 e + a 2 3 e + a 4 1 + 2 3 e + a 4

11 1 + 2 3 4 1 a 2 a 3 4 1 2 3 + 4 1 e + a 2 + 3 + 4 +

12 1 + 2 3 4 + 1 2 3 4 + 1 + 2 3 4 + 1 2 3 4 +

INTERVAL WARM-UPS

Complete and sing (ascending intervals):

Row 1: M6, P4, m3, M3, M2, M7

Row 2: m2, m6, m3, P5, m6, M3

Complete and sing (descending intervals):

Row 1: m2, M6, A5, P4, m3, P5

Row 2: M2, M6, P8, m3, A5, m6

Ear Training

For each example, first play through the exercise, listen, and then sing it.

Major

1. 5 1 5 3 1

2. 3 1 1 5 3

3. 3 3 1 1 5

4. 1 5 3 1 5

5. 3 5 3 5 1

6. 1 5 3 5 3

Minor

7. b3 1 5 1 b3

8. 1 b3 5 b3 1

9. 1 b3 5 b3 1

10. 1 b3 5 1 b3

11. b3 1 5 b3 5

12. 1 5 b3 5 b3

Diminished

13. b5 1 b3 b5 b3

14. b3 b5 1 b3 b5

15. b5 b3 b5 b3 1

16. 1 b5 1 b5 b3

17. b5 1 b5 b3 1

18. b5 1 b5 b3 1

Augmented

19. 20. 21.

22. 23. 24.

Sightsinging—Major Melodies

Sing through the following phrases:

1. 2. 3. 4. 5. 6. 7. 8.

9

10

11

12

13

14

15

16

17

18

19

Chapter Fifteen

Mixed Rhythms

Clap and/or sing the following exercises:

11 exercises of mixed rhythms in 4/4, 3/4, and 5/4 time signatures, each with a numbered staff and a corresponding rhythm line with syllables.

1. 4/4 time. Syllables: 1 2 3 4 + 1 + 2 + 3 + 4 1 + 2 + 3 + 4 + 1 2 3 4

2. 4/4 time. Syllables: 1 e + 2 e + 3 e + 4 1 2 3 + 4 1 e + 2 e + 3 4 + 1 2 3 4 +

3. 4/4 time. Syllables: 1 2 3 4 1 + 2 + 3 + 4 + 1 + 2 + 3 4 + 1 e + a 2 3 4

4. 4/4 time. Syllables: 1 2 + 3 4 + 1 a 2 a 3 4 1 2 + a 3 + a 4 1 + 2 3 + 4

5. 4/4 time. Syllables: 1 + 2 3 + 4 1 2 3 4 1 + 2 + a 3 + a 4 1 2 3 4

6. 4/4 time. Syllables: 1 2 3 + 4 1 2 + 3 e + a 4 + a 1 2 + 3 + a 4 1 2 + 3 4

7. 3/4 time. Syllables: 1 2 + 3 + 1 e + a 2 + a 3 1 + 2 3 + 1 e 2 e 3 e

8. 5/4 time. Syllables: 1 2 + 3 4 + 5 1 + a 2 3 + a 4 5 + 1 + 2 + 3 + a 4 5 1 + 2 + 3 4 5

9. 3/4 time. Syllables: 1 + a 2 + a 3 1 e a 2 e a 3 e a 1 + 2 3 + 1 e 2 e 3

10. 4/4 time. Syllables: 1 + 2 3 4 1 e 2 3 4 + 1 2 + 3 e + a 4 1 + a 2 + a 3 + a 4

11. 5/4 time. Syllables: 1 2 + 3 4 e 5 e 1 + 2 3 e + a 4 5 1 + a 2 + a 3 4 + 5 1 2 + 3 4 5 +

12

1 a 2 a 3 a | 1 e + a 2 + 3 + a | 1 + 2 3 e + a | 1 + 2 3 +

13

1 + a 2 3 4 | 1 + a 2 3 + a 4 | 1 2 + 3 + 4 + a | 1 + 2 3 e + a 4

14

1 2 3 4 + a | 1 2 + 3 + a 4 | 1 + 2 3 + 4 | 1 e a 2 e a 3 + 4

Quarter-Note Triplets

Any time you have triplets, they fit into the same space that two notes of the same value would normally fit. A quarter-note triplet therefore fits into the same space as two quarter notes, or one half note.

1 2 3 4 | 1 + a 2 + a 3 + a 4 + a

1 2 3 4 | 1 + a 2 + a

Clap and/or sing the following quarter-note triplet exercises:

1

1 + 2 + 3 + a | 1 2 + 3 + a | 1 + a 2 + a | 1 2 3 + a

2

1 2 + 3 + a | 1 e + a 2 3 + a | 1 2 3 + a | 1 + 2 + 3 + a

3

1 + 2 3 + a | 1 + a 2 + a | 1 e + a 2 3 + a | 1 + a 2 + a

4

1 2 + 3 + a | 1 + a 3 e + a 4 + | 1 + a 3 4 | 1 e + a 2 3 4 +

5

1 + a 2 + a | 1 2 + 3 + a | 1 + a 3 + 4 + | 1 e + a 2 e + a 3 + a

INTERVAL WARM-UPS

Complete and sing (ascending intervals):

Row 1: m2, M6, A5, P4, m3, P5

Row 2: M2, M6, P8, m3, A5, m6

Complete and sing (descending intervals):

Row 1: M6, P4, m2, M3, M2, M7

Row 2: m2, m6, m3, P5, m6, M3

Ear Training

For each example, first play through the exercise, listen, and then sing it.

Major

1. 1 3 5 3 1

2. 5 1 3 1 5

3. 3 1 5 3 1

4. 1 3 5 1 3

5. 3 1 5 3 1

6. 1 5 1 3 5

Minor

7. 1 b3 5 1 b3

8. b3 1 b3 5 1

9. 1 5 b3 1 b3

10. 5 b3 1 5 1

11. b3 5 1 b3 5

12. 5 1 b3 5 1

Diminished

13. b3 1 b5 b3 1

14. 1 b5 b3 b5 1

15. b3 b5 1 b3 b5

16. b5 1 b3 1 b5

17. b3 b5 1 b3 1

18. 1 b5 b3 b5 b3

Augmented

19. 20. 21.

22. 23. 24.

Sightsinging—Major Melodies

Sing through the following phrases:

1. 2. 3. 4. 5. 6. 7. 8.



Chapter Sixteen

16

Mixed Rhythms

Clap and/or sing the following exercises:

10 rhythmic exercises in 3/4 and 4/4 time, each with a musical staff and a corresponding rhythm pattern below it.

1 1 e + a 2 3 + 1 + 2 3 e + a 1 + 2 + 3 + 1 2 e + a 3 e

2 1 2 3 + 4 1 2 3 4 1 e + 2 e + 3 4 + 1 2 3 4 +

3 1 e + a 2 3 + 4 1 e 2 e 3 e 4 1 + 2 + 3 + 4 + 1 2 + 3 + 4 +

4 1 e a 2 3 4 + 1 e a 2 e a 3 4 + 1 + 2 e + a 3 + a 4 1 e a 2 e a 3 e a 4

5 1 e + a 2 3 + 4 1 e + a 2 + 3 + 4 1 e a 2 e a 3 + 4 1 + 2 3 4 +

6 1 2 3 4 + a 1 2 + 3 4 1 2 + 3 + 4 1 e a 2 e + 3 4

7 1 2 + 3 + a 1 e + a 2 3 4 + 1 + 2 + 3 4 e + a 1 + 2 + 3 4

8 1 + 2 3 + 4 + 1 e a 2 e a 3 4 1 + a 2 + a 3 + a 4 1 + a 2 + a 3 + a 4

9 1 2 e + a 3 + 1 2 + 3 e + a 1 + 2 + 3 e + a 1 e 2 e 3 e

10 1 + a 2 3 + a 1 2 + 3 + 1 + 2 3 e + a 1 2 + 3

11

C major seventh: major triad, major third

C minor seventh: minor triad, minor third

C diminished seventh: diminished triad, minor third

C augmented seventh: augmented triad, diminished third

C dominant seventh: major triad, minor third

Ear Training

Let's try singing some arpeggiated seventh chords. For each example, first play through the exercise, listen, and then sing it.

Major 7th

1. 2. 3.

4. 5. 6.

1 3 5 7 1

3 5 3 7 1

1 7 5 3 1

3 5 1 7 5

5 1 7 3 5

1 7 3 5 1

Minor 7th

7. 8. 9.

10. 11. 12.

5 $\flat$ 3 $\flat$ 7 5 1

1 5 $\flat$ 3 $\flat$ 7 1

5 $\flat$ 3 1 $\flat$ 7 1

$\flat$ 3 5 $\flat$ 7 5 1

1 $\flat$ 3 $\flat$ 7 5 $\flat$ 3

1 $\flat$ 7 $\flat$ 3 5 1

Dim. 7th

13. 14. 15. 16.

$\flat$ 5 $\flat$ 7 $\flat$ 3 $\flat$ 5 1

1 $\flat$ 5 $\flat$ 3 $\flat$ 7 1

1 $\flat$ 7 $\flat$ 5 $\flat$ 3 1

$\flat$ 3 1 $\flat$ 5 $\flat$ 7 1

Aug. 7th

17. 18. 19. 20.

3 $\sharp$ 5 3 $\flat$ 7 1

1 $\sharp$ 5 $\flat$ 7 3 $\sharp$ 5

$\sharp$ 5 1 $\sharp$ 5 $\flat$ 7 3

3 $\sharp$ 5 $\flat$ 7 3 1

Dom. 7th

21. 22. 23. 24.

1 5 $\flat$ 7 3 1

3 $\flat$ 7 5 $\flat$ 7 1

1 $\flat$ 7 3 5 1

1 $\flat$ 7 3 5 1

Sightsinging—Major Melodies

Sing through the following phrases:

[1]



[2]



[3]



[4]



[5]



[6]



[7]



[8]



[9]



[10]



Chapter 16

11

12

13

14

15

16

17

18

19

20

21

17

Chapter Seventeen

Mixed Rhythms

Clap and/or sing the following exercises:

11 exercises of mixed rhythms for rhythmic practice, each with a musical staff and a corresponding sequence of numbers and rhythmic symbols (e.g., 1 + 2 + 3, 1 e + 2 e + 3 +).

1. 3/4 time. 1 + 2 + 3 | 1 e + 2 e + 3 + | 1 + 2 + 3 | 1 e + 2 e + 3

2. 4/4 time. 1 2 3 4 | 1 + 2 + 3 + a 4 e + a | 1 2 3 + 4 + | 1 + a 2 3 + a 4

3. 4/4 time. 1 + 2 3 4 + | 1 e + 2 e + 3 + 4 | 1 2 3 + 4 | 1 + 2 3 + 4

4. 4/4 time. 1 e + 2 3 e + 4 | 1 + 2 + 3 + 4 + | 1 e + a 2 + 3 + 4 | 1 + 2 3 + 4

5. 4/4 time. 1 e + a 2 3 4 | 1 + 2 3 e + a 4 + | 1 2 + 3 + a 4 + | 1 e + 2 e + 3 + 4

6. 4/4 time. 1 + 2 3 4 | 1 2 3 + 4 | 1 + 2 3 4 + | 1 + a 2 3 + a 4

7. 4/4 time. 1 2 + 3 4 + | 1 + 2 3 e + a 4 + | 1 + a 2 + a | 1 2 + 3 + 4 e + a

8. 4/4 time. 1 + 2 + 3 + 4 + | 1 e a 2 e a 3 e a 4 | 1 e 2 e 3 4 + | 1 + 2 + 3 + 4

9. 3/4 time. 1 e + a 2 + 3 + | 1 + 2 + 3 | 1 a 2 a 3 a | 1 + 2 e + a 3

10. 5/4 time. 1 + 2 3 4 + 5 | 1 + 2 3 e + a 4 + 5 + | 1 + 2 e + a 3 4 e + a 5 | 1 + 2 3 + 4 5

11. 4/4 time. 1 2 3 4 + a | 1 2 3 + a 4 | 1 + 2 3 + a 4 + a | 1 + 2 + 3 4

12

1 e + a 2 3 + 4 1 + a 2 + a 3 4 + 1 2 + 3 e 4 e 1 e + a 2 + 3 + 4

INTERVAL WARM-UPS

Complete and sing (ascending intervals):

M6 M2 P4 m3 P5 m7

P8 A5 M3 m2 d5 M6

Complete and sing (descending intervals):

m3 M7 P4 m6 m2 P8

m6 M3 A4 m3 P5 m7

Ear Training

For each example, first play through the exercise, listen, and then sing it.

Major 7th

1. 2. 3.

1 3 5 7 1 3 7 5 3 1 3 1 7 5 1

4. 5. 6.

5 3 7 1 3 1 7 3 5 1 3 5 1 7 1

Minor 7th

7. 8. 9.

b3 1 b7 5 1 5 b3 b7 1 b3 1 b7 b3 5 1

10. 11. 12.

5 b7 b3 b7 1 1 b3 b7 5 1 5 5 b3 b7 1

Dim. 7th

13. 14. 15. 16.

1 1 1 1 1 1 1 1

Aug. 7th

17. 18. 19. 20.

1 1 1 1 1 1 1 1

Dom. 7th

21. 22. 23. 24.

1 1 1 1 1 1 1 1

Sightsinging—Major Melodies

Sing through the following phrases:

1

1 2 3 5 6 5 4 3 2 1 7 1 2 3 4 5 1

2

3 2 1 7 6 7 2 1 3 5 4 3 2 3 4 5 1

3

5 3 7 1 2 3 4 5 6 5 2 5 6 7 1 2 1 7 7 1

4

3 4 5 4 3 2 3 2 1 7 1 3 4 5 6 7 1

5

1 1 7 6 5 6 5 4 3 4 3 5 7 1 7 1

6

3 4 5 6 5 1 7 6 5 4 3 4 5 6 7 1 2 1

7

3 4 5 4 5 6 7 1 2 1 6 5 4 5 4 3 2 1

8

5 3 5 6 7 1 2 3 2 1 7 6 5 1 5 1

9

1 3 2 3 2 3 4 5 4 3 1 3 2 1

10

5 4 3 2 1 3 5 3 2 1

11

1 5 1 5 1 2 3 2 3 4 3 2 1 7 2 1

12

5 6 7 1 2 1 3 4 3 2 7 1

13

1 5 4 3 1 5 6 5 4 3 2 1 7 6 5 6 7 1

14

5 4 3 1 2 3 4 5 6 7 6 5 4 3 2 7 1

15

1 2 3 2 1 7 6 5 4 5 6 7 2 1

16

1 5 1 2 3 2 1 7 6 5 4 5 1 5 1

17

1 5 1 7 1 6 7 1 2 3 4 5 4 3 2 7 1

18

3 5 6 5 4 3 2 7 1 5 3 1

Chapter Eighteen

18

Mixed Rhythms

Clap and/or sing the following exercises:

1

1 + a 2 + a 3 + a 4 + a 1 2 3 + 4 1 + 2 + 3 + 4 + 1 + a 2 + a 3 4

2

1 + 2 + 3 + 4 1 + 2 + 3 + 4 1 e + 2 e + 3 4 + 1 + 2 3 + 4

3

1 2 3 1 + 2 3 + 1 e + a 2 3 e + a 1 + 2 3

4

1 + 2 3 + 4 1 e a 2 3 4 + 1 + 2 + 3 4 1 e a 2 e a 3 4

5

1 2 + 3 + 4 1 + 2 3 + 4 1 2 + 3 4 + a 1 e + a 2 3 4

6

1 2 a 3 a 4 1 + 2 3 e + a 4 1 2 3 + 4 1 2 3 4 + a

7

1 + 2 + 3 4 + 1 2 + 3 e + a 4 + 1 + a 2 + 1 e 2 e 3 e 4

8

1 + 2 + 3 4 + 1 e a 2 e a 3 4 + 1 + a 2 + a 1 e + a 2 3 + 4

9

1 2 + 3 + 4 5 + 1 e + a 2 + 3 4 e + a 5 1 + 2 3 e 4 e 5 1 + a 2 + a 3 4 + 5

10

1 + 2 + 3 4 1 e a 2 e a 3 + 4 1 + 2 + 3 4 e + a 1 + a 2 3 + a 4

11

1 2 3 4 + a 1 2 3 4 + 1 2 + 3 + 4 + 1 2 3 4 + a

12

1 + 2 3 1 e + a 2 3 + 1 2 + 3 + 1 2 3 +

Changing Meters

The following exercises will help familiarize you with changing meters:

1

1 2 + 3 + 4 1 e + a 2 3 4 + 1 2 + 3 e + a 1 + 2 3 4 +

1 + a 2 + a 1 e + a 2 + 1 2 3 + 4 + 5 1 2 e + a 3 4

2

1 2 + 3 1 e + a 2 + a 3 1 2 + 3 e + a 4 + 1 + 2 + 3 + 4 +

3

1 + 2 3 e 4 e 1 + a 2 + 1 e + a 2 + a

INTERVAL WARM-UPS

Complete and sing (ascending intervals):

P5 m3 A5 m7 m2 M6
 M3 M7 P4 m3 M2 m7

Complete and sing (descending intervals):

P4 m7 P8 m6 M3 P5
 m7 m3 d5 M7 m6 M6

Ear Training

For each example, first play through the exercise, listen, and then sing it.

Major 7th

1. 1 3 5 7 1 2. 3 1 5 7 1 3. 5 7 5 3 1 4. 3 7 1 5 3

Minor 7th

5. 7 5 3 7 1 6. 1 5 3 7 1 7. 1 5 b3 b7 1 8. 5 b3 b7 b3 1

9. 5 b3 1 b7 1 10. 1 b7 b3 5 1 11. b3 1 b7 5 b3 12. 5 b7 b3 b7 1

Dim. 7th

13. 1 b5 b3 bb7 1 14. b3 bb7 b5 bb7 1 15. b3 bb7 b5 b3 1 16. 1 bb7 b5 b3 1

Aug. 7th

17. 1 3 #5 b7 1 18. 3 #5 1 b7 1 19. 3 #5 3 b7 1 20. 1 #5 3 b7 1

Dom. 7th

22. 3 1 5 b7 1 23. 1 5 b7 3 1 24. b7 5 3 b7 1 25. 3 b7 1 5 3

Sightsinging—Major Melodies

Sing through the following phrases:

12 numbered musical phrases for sight-singing practice, each with a treble clef and a key signature of three sharps (F#, C#, G#). The phrases are as follows:

- Phrase 1: Treble clef, 4/4 time. Notes: C4 (half), E4 (half), G4 (half), A4 (half), B4 (half), C5 (half), B4 (half), A4 (half), G4 (half), F#4 (half), E4 (half), D4 (half). Fingering: 1, 4, 2, 5, 3, 6, 5, 6, 7, 1.
- Phrase 2: Treble clef, 4/4 time. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Fingering: 5, 6, 7, 1, 7, 5, 4, 5, 3, 2, 1, 5, 6, 7, 1, 3, 5, 6, 7, 1.
- Phrase 3: Treble clef, 4/4 time. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Fingering: 6, 5, 4, 5, 6, 1, 7, 6, 5, 4, 3, 2, 7, 1, 2, 3, 4, 5, 4, 3, 2, 1.
- Phrase 4: Treble clef, 4/4 time. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Fingering: 4, 5, 3, 2, 1, 7, 6, 7, 1, 3, 5, 6, 5, 3, 2, 1, 3, 2, 1.
- Phrase 5: Treble clef, 3/4 time. Notes: C4 (half), E4 (half), G4 (half), A4 (half), B4 (half), C5 (half), B4 (half), A4 (half), G4 (half), F#4 (half), E4 (half), D4 (half). Fingering: 6, 5, 4, 4, 3, 2, 5, 1, 5, 6, 7, 1.
- Phrase 6: Treble clef, 4/4 time. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Fingering: 3, 2, 1, 7, 6, 5, 6, 7, 1, 3, 5, 1, 7, 1, 3, 2, 1.
- Phrase 7: Treble clef, 4/4 time. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Fingering: 3, 4, 5, 1, 7, 1, 7, 6, 4, 3, 5, 6, 7, 1, 2, 3, 2, 1, 5, 1.
- Phrase 8: Treble clef, 4/4 time. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Fingering: 3, 4, 5, 6, 7, 2, 1, 3, 2, 1, 7, 6, 7, 1.
- Phrase 9: Treble clef, 3/4 time. Notes: C4 (half), E4 (half), G4 (half), A4 (half), B4 (half), C5 (half), B4 (half), A4 (half), G4 (half), F#4 (half), E4 (half), D4 (half). Fingering: 5, 4, 5, 6, 5, 6, 7, 2, 1, 7, 5, 1.
- Phrase 10: Treble clef, 4/4 time. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Fingering: 1, 3, 5, 3, 2, 7, 1, 3, 5, 6, 5, 4, 3, 2, 7, 1.
- Phrase 11: Treble clef, 4/4 time. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Fingering: 3, 1, 3, 4, 5, 6, 5, 4, 3, 1, 3, 1, 5, 6, 7, 1.
- Phrase 12: Bass clef, 4/4 time. Notes: C3 (half), E3 (half), G3 (half), A3 (half), B3 (half), C4 (half), B3 (half), A3 (half), G3 (half), F#3 (half), E3 (half), D3 (half). Fingering: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 4, 5, 1, 6, 7, 1.

13



14



15

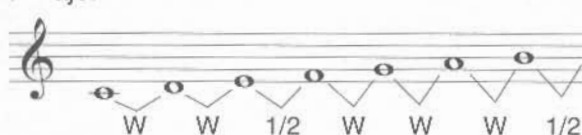


Introducing Minor Scales

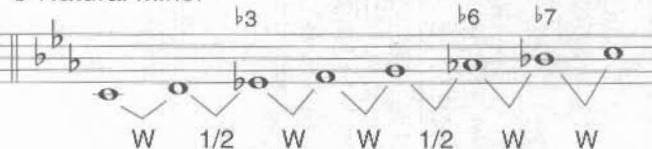
Natural Minor

The *natural minor* scale is different from the major scale. The third, sixth, and seventh degrees are lowered one half step ascending and descending. These changes in scale degree are incorporated into the key signature. The key signature for C minor is the same as the key signature for E $\flat$ major. Since these two keys have the same signature, C minor is called the *relative minor* of E $\flat$ major.

C Major



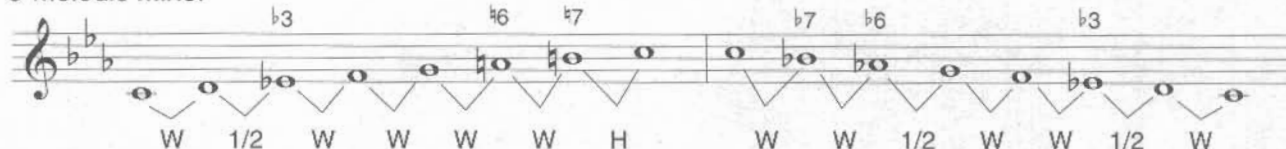
C Natural Minor



Melodic Minor

The *melodic minor* scale is different from the natural minor scale in that the sixth and seventh degrees are raised one half step ascending. Descending, the melodic minor scale is the same as the natural minor scale—the sixth and seventh degrees are lowered.

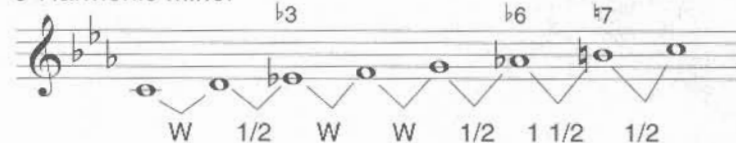
C Melodic Minor



Harmonic Minor

The *harmonic minor* scale is different from the natural minor scale in that the seventh degree is raised one half step (both ascending and descending).

C Harmonic Minor



Now let's try singing some minor scale phrases.

1 Natural



4 Melodic



7 Harmonic



19

Chapter Nineteen

Mixed Rhythms

Clap and/or sing the following exercises:

10 rhythmic exercises in 4/4 and 5/4 time signatures, each with a numbered staff and a corresponding rhythm pattern below it.

1. 4/4 time. Rhythm: quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Clap/sing: 1 + a 2 + a 3 a 4 1 + 2 + 3 + 4 1 e + 2 e + 3 + 4 1 + 2 3 4

2. 4/4 time. Rhythm: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Clap/sing: 1 + 2 3 + 4 1 + 2 e + a 3 4 1 e a 2 e a 3 4 1 + 2 e + a 3 4 +

3. 4/4 time. Rhythm: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Clap/sing: 1 a 2 3 4 1 a 2 3 4 1 + 2 3 + 4 1 e + a 2 3 4

4. 4/4 time. Rhythm: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Clap/sing: 1 2 + 3 4 1 e a 2 3 4 + 1 e a 2 3 + 4 + 1 2 + 3 4

5. 4/4 time. Rhythm: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Clap/sing: 1 a 2 3 + 4 1 e + a 2 3 + a 4 1 e + a 2 + 3 4 + 1 2 + 3 + 4

6. 4/4 time. Rhythm: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Clap/sing: 1 2 3 4 + 1 + 2 3 e + a 4 1 + 2 3 4 + 1 2 3 e + a 4

7. 5/4 time. Rhythm: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Clap/sing: 1 2 + 3 4 + 5 1 e + a 2 + 3 + a 4 5 + 1 e 2 e 3 4 + 5 + 1 + 2 3 e + a 4 5

8. 4/4 time. Rhythm: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Clap/sing: 1 + 2 + 3 4 + 1 e a 2 + 3 e a 4 + 1 2 + 3 a 4 a 1 + a 2 3 + a

9. 4/4 time. Rhythm: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Clap/sing: 1 2 3 4 + 1 2 e + a 3 4 + 1 2 + 3 + 4 + 1 2 e + a 3 4

10. 3/4 time. Rhythm: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Clap/sing: 1 + a 2 3 + 1 e 2 e 3 e 1 2 + 3 + a 1 e + a 2 3

11

1 e + a 2 3 4 1 + 2 3 4 + a 1 2 + 3 e + a 4 + 1 + a 2 + 3 4 + a

12

1 2 3 4 + a 1 + a 2 + a 3 4 + 1 + 2 + 3 4 + 1 2 + 3 4

Changing Meters

Clap and/or sing the following changing meter exercises:

1

1 + 2 3 + a 4 5 + 6 1 2 + 3 e + a 4 5 6 +

1 + 2 3 e 4 e 5 6 e + a 1 2 e a 3 e a 4

1 2 + a 3 e 4 e 1 e + a 2 3 + 4

1 e + 2 e + 3 4 + 5 1 + 2 3 + a 4 + a 5

2

1 2 3 4 + 1 e + a 2 3 4 + a

1 2 + a 3 4 + 5 6 7 1 + a 2 3 4 + 5 6 + 7

1 e + a 2 3 + 4 5 6 1 + 2 3 4 e + a 5 6 +

1 2 3 + a 4 5 + 6 1 2 3 + a 4 5 6 +

INTERVAL WARM-UPS

Complete and sing (ascending intervals):

Interval warm-up exercises (ascending):

- Staff 1: m3, M6, P4, m2, P5, m7
- Staff 2: P8, M2, M7, M6, m3, m6

Complete and sing (descending intervals):

Interval warm-up exercises (descending):

- Staff 1: P4, m2, A5, M7, m6, M3
- Staff 2: m7, P5, m2, m6, M7, P8

Ear Training

For each example, first play through the exercise, listen, and then sing it.

Major 7th

Major 7th exercises (fingerings):

- 1. 1 3 7 5 1
- 2. 3 5 7 3 1
- 3. 1 7 5 3 1
- 4. 5 3 7 5 1

Minor 7th

Minor 7th exercises (fingerings):

- 5. 7 3 1 5 3
- 6. 5 7 1 3 1
- 7. 1 5 b3 b7 1
- 8. b3 1 b7 5 1

Minor 7th exercises (fingerings):

- 9. b3 5 b3 b7 1
- 10. 5 b7 1 b3 1
- 11. b3 b7 1 5 1
- 12. 5 b3 b7 b3 1

Dim. 7th

Dim. 7th exercises (fingerings):

- 13. b3 1 b7 b5 1
- 14. 1 b7 b3 b5 b3
- 15. 1 b7 b5 b3 1
- 16. b7 b3 1 b5 1

Aug. 7th

Aug. 7th exercises (fingerings):

- 17. 1 #5 3 b7 1
- 18. #5 1 #5 b7 1
- 19. 3 1 b7 #5 1
- 20. b7 1 3 #5 1

Dom. 7th

Dominant 7th exercises (fingerings):

- 21. b7 1 3 5 1
- 22. 5 3 b7 5 1
- 23. 3 1 b7 5 1
- 24. 1 5 3 b7 1

Sightsinging—Major Melodies

Sing through the following major scale phrases:

1

2

3

4

5

6

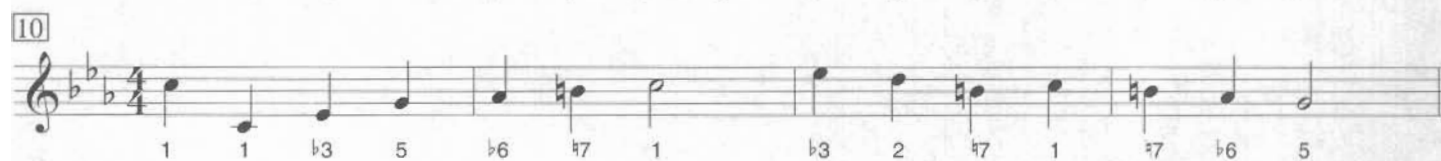
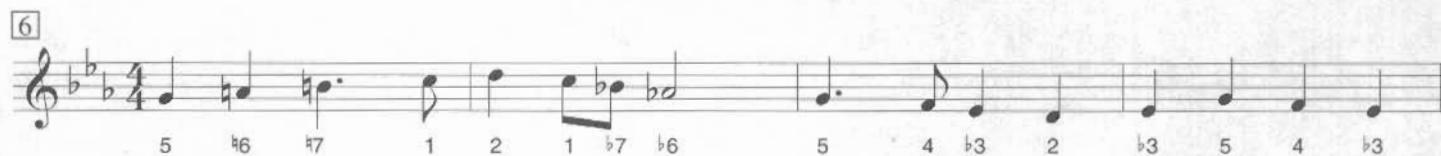
7

8

Minor Melodies

Sing through the following minor scale phrases:

1 Natural



Chapter Twenty

20

Mixed Rhythms

Clap and/or sing the following exercises:

10 rhythmic exercises in 4/4 and 5/4 time signatures, each with a staff of music and a corresponding sequence of numbers and letters for clapping or singing.

1. 4/4 time. Staff 1: Quarter, quarter, quarter, quarter. Staff 2: Quarter, quarter, quarter, quarter. Staff 3: Quarter, quarter, quarter, quarter. Staff 4: Quarter, quarter, quarter, quarter. Clap/sing: 1 2 3 + a 4 1 + a 2 3 4 + 1 2 + 3 4 1 2 3 4 + a

2. 4/4 time. Staff 1: Quarter, quarter, quarter, quarter. Staff 2: Quarter, quarter, quarter, quarter. Staff 3: Quarter, quarter, quarter, quarter. Staff 4: Quarter, quarter, quarter, quarter. Clap/sing: 1 a 2 a 3 4 1 + 2 3 4 + 1 2 + 3 4 1 2 3 4 + a

3. 3/4 time. Staff 1: Quarter, quarter, quarter. Staff 2: Quarter, quarter, quarter. Staff 3: Quarter, quarter, quarter. Staff 4: Quarter, quarter, quarter. Clap/sing: 1 + a 2 3 + 1 e a 2 e a 3 1 + a 2 e + 3 1 + 2 + 3 +

4. 4/4 time. Staff 1: Quarter, quarter, quarter, quarter. Staff 2: Quarter, quarter, quarter, quarter. Staff 3: Quarter, quarter, quarter, quarter. Staff 4: Quarter, quarter, quarter, quarter. Clap/sing: 1 + 2 3 4 + 1 e + 2 e + 3 4 + a 1 + a 2 + a 1 e + 2 e + 3 4 +

5. 4/4 time. Staff 1: Quarter, quarter, quarter, quarter. Staff 2: Quarter, quarter, quarter, quarter. Staff 3: Quarter, quarter, quarter, quarter. Staff 4: Quarter, quarter, quarter, quarter. Clap/sing: 1 2 + 3 + 4 1 + a 2 + a 3 e + a 4 1 + a 3 + a 4 1 a 2 a 3 4 +

6. 4/4 time. Staff 1: Quarter, quarter, quarter, quarter. Staff 2: Quarter, quarter, quarter, quarter. Staff 3: Quarter, quarter, quarter, quarter. Staff 4: Quarter, quarter, quarter, quarter. Clap/sing: 1 2 3 4 + a 1 2 3 4 + 1 2 3 + a 4 1 + 2 3 + 4 +

7. 4/4 time. Staff 1: Quarter, quarter, quarter, quarter. Staff 2: Quarter, quarter, quarter, quarter. Staff 3: Quarter, quarter, quarter, quarter. Staff 4: Quarter, quarter, quarter, quarter. Clap/sing: 1 e + 2 3 e + 4 1 + 2 e + a 3 4 + 1 + a 2 + a 3 4 + 1 e + a 2 + 3 4

8. 4/4 time. Staff 1: Quarter, quarter, quarter, quarter. Staff 2: Quarter, quarter, quarter, quarter. Staff 3: Quarter, quarter, quarter, quarter. Staff 4: Quarter, quarter, quarter, quarter. Clap/sing: 1 2 + 3 4 1 + 2 + a 3 + a 4 1 + a 2 + a 3 4 + 1 + a 2 + a 3 4

9. 5/4 time. Staff 1: Quarter, quarter, quarter, quarter. Staff 2: Quarter, quarter, quarter, quarter. Staff 3: Quarter, quarter, quarter, quarter. Staff 4: Quarter, quarter, quarter, quarter. Clap/sing: 1 + 2 3 + 4 5 1 + a 2 3 4 e + a 5 + 1 + a 2 + a 3 4 + 5 + 1 2 + 3 + 4 5 +

10. 4/4 time. Staff 1: Quarter, quarter, quarter, quarter. Staff 2: Quarter, quarter, quarter, quarter. Staff 3: Quarter, quarter, quarter, quarter. Staff 4: Quarter, quarter, quarter, quarter. Clap/sing: 1 + 2 3 + a 1 e + a 2 + 3 e 4 e 1 + a 3 + a 4 1 + 2 + 3 4 +

[11]

1 2 + 3 e 4 e 1 + 2 + 3 + a 4 1 + a 2 + a 3 + 4 1 + 2 + 3 4

[12]

1 e + 2 e + 3 1 + 2 + 3 e + a 1 e a 2 e a 3 1 + a 2 + 3 + a

Changing Meters

Clap and/or sing the following changing meter exercises:

[1]

1 2 + 3 4 1 + 2 e + a 3 +

[2]

1 2 + 3 e + a 1 + 2 3 4 + 5

[3]

1 2 3 e + a 4 1 + a 2 3

[4]

1 + 2 3 4 + a 1 2 3 + a

[5]

1 e + a 2 3 e + a 4 1 + a 2 + a 3

INTERVAL WARM-UPS

Complete and sing (ascending intervals):

M6 M2 P4 m3 P5 m7

P8 A5 M3 m2 d5 M6

Complete and sing (descending intervals):

m3 M7 P4 m6 m2 P8

m6 M3 A4 m3 P5 m7

Ear Training

For each example, first play through the exercise, listen, and then sing it.

Major 7th

1. 1 5 3 7 1 2. 3 5 7 5 1 3. 5 7 3 5 1 4. 7 5 7 3 1

Minor 7th

5. 7 3 1 5 1 6. 5 7 3 7 1 7. 1 b3 5 b7 1 8. 5 1 5 b7 b3

9. 1 b3 5 b7 1 10. b3 5 1 b7 1 11. b3 b7 5 b3 1 12. 1 5 b3 b7 1

Dim. 7th

13. 1 b7 b5 b3 1 14. b5 b3 b7 1 b5 15. 1 b7 b5 b3 1 16. b7 b3 b5 1 b3

Aug. 7th

17. 1 #5 b7 3 1 18. #5 b7 1 3 1 19. 1 b7 #5 3 1 20. 3 #5 1 b7 1

Dom. 7th

21. 5 3 1 b7 5 22. 3 b7 1 5 1 23. b7 5 3 b7 1 24. 1 3 b7 5 1

Sightsinging—Major Melodies

Sing through the following major scale phrases:

1

1 3 1 7 6 5 4 5 6 7 2 1 3 2 1 7 1

2

1 5 1 4 3 2 1 7 6 7 3 2 1 7 5 7 1

3

5 1 7 1 7 6 5 4 5 6 7 1 3 5 4 3 4 3 2 1

4

3 1 3 2 7 1 2 3 4 3 6 7 1

5

1 3 5 6 4 2 1 7 1 2 3 7 1

6

5 3 1 7 1 2 3 4 5 6 7 1 7 6 5 1

7

1 2 3 4 3 7 1 3 2 3 2 1 6 7 1

8

3 1 3 1 2 3 4 5 4 3 2 1 5 1

9

3 1 2 6 7 1 2 3 2 4 3 2 6 7 1

10

1 1 7 6 5 4 4 5 3 2 1 5 4 3 4 5 1 7 1

Minor Melodies

Sing through the following minor scale phrases:

1 Natural

5 Melodic

8 Harmonic

21

Mixed Rhythms

By now, you should no longer need to count the subdivisions out loud. Try to feel the rhythm inside (or count silently in your head) as you read along. Over time, you will find that you aren't counting the subdivisions anymore—you're reading only what's on the page!

10

11

12

INTERVAL WARM-UPS

Complete and sing (ascending intervals):

M6 P4 m6 M7 A5 m7

M7 P5 M7 d5 M6 m7

Complete and sing (descending intervals):

P4 m6 M7 P5 A5 m3

M6 m2 M3 P4 A5 m7

Sightsinging—Major Melodies

By now, you should no longer need to sing the numbers along with the notes. Sing these melodies on “la,” or another neutral syllable. Just as you did with the rhythms in the previous exercises, try to connect directly with the pitches inside (or hear them silently in your head just before you sing them) as you read along. Over time you will find that you aren’t translating pitches through their numbers—you’re reading the notes directly!

1

2

3



4



5



6



7



Minor Melodies

Sing through the following minor scale phrases:

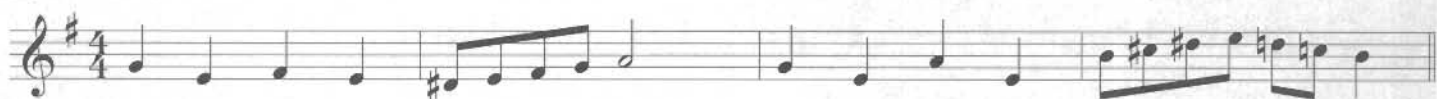
1 Natural



2



3 Melodic



4



5 Harmonic



6



Two-Part Sight Singing

First, sing through both parts of each exercise separately. Then sing one part while someone else sings the other. Finally, trade parts with each other. If you don't have anyone to sing with, then play one of the parts on a keyboard while you sing the other.

1

2

3

Ear Training

Now we will try singing through phrases created with seventh chord arpeggios.

1 Major 7th

2

3

4 Minor 7th



22

Clap and/or sing the following exercises:

105

[11]

[12]

INTERVAL WARM-UPS

Complete and sing (ascending intervals):

M7 m3 P5 m7 A5 M3

P4 d5 m6 M7 A5 m2

Complete and sing (descending intervals):

P5 m7 M3 M6 m6 m2

M7 M3 P4 P8 m6 P5

New Chords

Now that you're familiar with triads and four types of seventh chords, we'll introduce three new chords: the minor-major seventh, the minor seventh flat-five, and the dominant seventh flat-nine. A *minor-major seventh chord* is a minor triad with the major seventh degree added. A *minor seventh flat-five chord* is a diminished triad with the minor seventh degree added. A *dominant seventh flat-nine chord* is a dominant chord with a flatted ninth degree added (one octave and one half step above the bottom note).

Cm(maj7) Cm7^b5 C7^b9

minor triad major seventh diminished triad minor seventh dominant seventh chord flat ninth

Ear Training

Now let's try singing arpeggiated versions of these new chords. For each example, first play through the exercise, listen, and then sing it.

i(maj7)

1. Am(maj7) 2. 3. 4.

1 7 5 $\flat$ 3 1 1 $\flat$ 3 5 7 1 1 7 $\flat$ 3 5 1 $\flat$ 3 7 5 $\flat$ 3 1

5. 6. 7. 8.

7 5 $\flat$ 3 5 1 1 $\flat$ 3 7 5 1 1 7 5 $\flat$ 3 1 $\flat$ 3 7 1 5 1

ii7 $\flat$ 5

9. Bm7 $\flat$ 5 10. 11. 12.

1 $\flat$ 3 $\flat$ 5 $\flat$ 7 1 $\flat$ 3 $\flat$ 5 1 $\flat$ 7 1 $\flat$ 5 $\flat$ 7 1 $\flat$ 7 $\flat$ 3 $\flat$ 7 $\flat$ 5 $\flat$ 3 $\flat$ 5 $\flat$ 7

13. 14. 15. 16.

1 $\flat$ 3 $\flat$ 5 $\flat$ 7 1 $\flat$ 5 $\flat$ 3 $\flat$ 7 1 $\flat$ 5 1 $\flat$ 5 $\flat$ 7 $\flat$ 3 $\flat$ 5 $\flat$ 5 $\flat$ 7 $\flat$ 3 1 $\flat$ 7

V7 $\flat$ 9

17. E7 $\flat$ 9 18. 19. 20.

3 5 1 $\flat$ 7 $\flat$ 9 $\flat$ 7 $\flat$ 9 5 3 1 5 3 $\flat$ 7 1 $\flat$ 9 3 $\flat$ 9 $\flat$ 7 5 1

21. 22. 23. 24.

5 3 $\flat$ 9 $\flat$ 7 1 $\flat$ 7 $\flat$ 9 3 1 5 3 $\flat$ 7 1 $\flat$ 9 5 $\flat$ 7 5 $\flat$ 9 1 3

Sightsinging—Major Melodies

Sing through the following major scale phrases:

1

2

3

4



5



6



7



8



Minor Melodies

Sing through the following minor scale phrases:

1 Natural




3 Melodic




5 Harmonic




Two-Part Sight Singing

First, sing through both parts of each exercise separately. Then sing the complete exercise with a partner or your own keyboard accompaniment.

1



2



3



4



5



6



Chapter Twenty-Three

Mixed Rhythms

Clap and/or sing the following exercises:

1

2

3

4

5

6

INTERVAL WARM-UPS

Complete and sing (ascending intervals):

A5 m6 M3 A4 P5 m3

M6 m2 M7 m3 m7 M2

Complete and sing (descending intervals):

Two rows of musical staves showing descending intervals. The first row contains m6, M2, P4, d5, M6, and M3. The second row contains m6, m2, P5, A4, m3, and M7. Each interval is represented by a whole note on a staff with a key signature of three flats.

Ear Training

Here are some longer ear training exercises. For each example, first play through the exercise, listen, and then sing it.

1 Am(maj7)



3 Bm7^b5



5 E7^b9



Sightsinging—Major Melodies

Sing through the following major scale phrases:



2

3

4

5

6

7

8

9

10

11

12

Minor Melodies

Sing through the following minor scale phrases:

1 Natural



2



3 Melodic



4



5 Harmonic



6



Two-Part Sight Singing

First, sing through both parts of each exercise separately, then with a partner or your own keyboard accompaniment.

1



2





24

Mixed Rhythms

Clap and/or sing the following exercises:

The image displays six staves of musical notation, numbered 1 through 6, for the piece 'The Merry-Go-Round'. Each staff begins with a treble clef and a key signature of one sharp (F#).
 Staff 1: 4/4 time signature. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. It then continues with a series of eighth and sixteenth notes, including a triplet of eighth notes (G4, A4, B4) and a triplet of sixteenth notes (G4, A4, B4).
 Staff 2: 5/4 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. It then features a triplet of eighth notes (G4, A4, B4) and a triplet of sixteenth notes (G4, A4, B4).
 Staff 3: 4/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. It then continues with a series of eighth and sixteenth notes, including a triplet of eighth notes (G4, A4, B4) and a triplet of sixteenth notes (G4, A4, B4).
 Staff 4: 4/4 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. It then features a triplet of eighth notes (G4, A4, B4) and a triplet of sixteenth notes (G4, A4, B4).
 Staff 5: 4/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. It then continues with a series of eighth and sixteenth notes, including a triplet of eighth notes (G4, A4, B4) and a triplet of sixteenth notes (G4, A4, B4).
 Staff 6: 4/4 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. It then features a triplet of eighth notes (G4, A4, B4) and a triplet of sixteenth notes (G4, A4, B4).

INTERVAL WARM-UPS

Complete and sing (ascending intervals):

Two musical staves are shown, both in G major (one sharp: F#). The first staff contains the following intervals: M6, P4, m6, m3, P5, m2. The second staff contains the following intervals: M7, M3, M2, m7, P8, m6. A blue highlight is placed under the M3 interval in the second staff.

Complete and sing (descending intervals):

m6 P4 M7 m2 P5 m3

P4 M6 m2 M7 m6 P5

Ear Training

For each example, first play through the exercise, listen, and then sing it.

1 Cm(maj7)

2

3 Dm7b5

4

5 G7b9

6

Sightsinging—Major Melodies

Sing through the following major scale phrases:

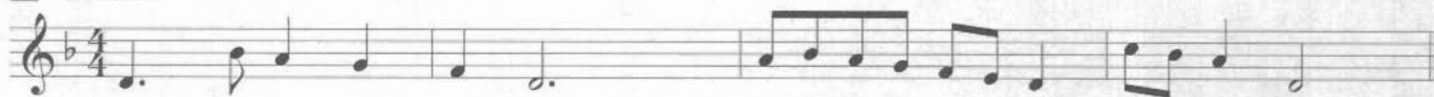
1



Minor Melodies

Sing through the following minor scale phrases:

1 Natural



2



3 Melodic



4



5 Harmonic



6



Two-Part Sightsinging

First sing through each part separately, then with another singer or your own keyboard accompaniment.

1 F Major



2



3



4 D Natural Minor



5 D Melodic Minor



6 D Harmonic Minor



Chapter Twenty-Five

Mixed Rhythms

Clap and/or sing the following exercises:

1

2

3

4

5

6

INTERVAL WARM-UPS

In this chapter, we'll begin exploring chromatic intervals in our interval warm-ups. Sing through the following two exercises, using "la" or a similar neutral syllable:

1



Ear Training

For each example, first play through the exercise, listen, and then sing it.

1 Dm(maj7)



3 Em7^b5

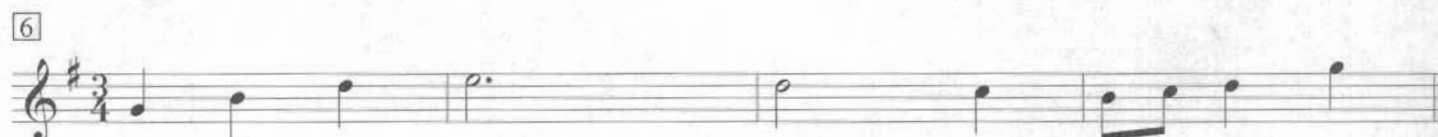


5 A7^b9



Sightsinging—Major Melodies

Sing through the following major scale phrases:





Minor Melodies

Sing through the following minor scale phrases:

[1] Natural



[3] Melodic



[5] Harmonic



Two-Part Sightsinging

First sing through each part separately, then with another singer or your own keyboard accompaniment.



2

Exercise 2 is in D major (two sharps) and 4/4 time. The treble staff begins with a quarter note D4, followed by quarter notes E4, F#4, and G4. The second measure contains a dotted quarter note A4, an eighth note G4, a quarter note F#4, and a half note E4. The third measure has a quarter note D4, an eighth note E4, a quarter note F#4, and an eighth note G4. The fourth measure consists of a quarter note A4, an eighth note G4, a quarter note F#4, and an eighth note E4. The bass staff starts with a quarter note D3, followed by quarter notes E3, F#3, and G3. The second measure has a dotted quarter note A3, an eighth note G3, a quarter note F#3, and a half note E3. The third measure contains a quarter note D3, an eighth note E3, a quarter note F#3, and an eighth note G3. The fourth measure has a quarter note A3, an eighth note G3, a quarter note F#3, and an eighth note E3.

3

Exercise 3 is in B-flat major (two flats) and 4/4 time. The treble staff begins with a half note Bb4, followed by a half note C5. The second measure has a half note D5 and a half note E5. The third measure contains a dotted quarter note F#4, an eighth note E4, a quarter note D4, and a half note C4. The fourth measure has a quarter note Bb4, an eighth note Ab4, a quarter note G4, and a half note F4. The bass staff starts with a quarter note Bb2, followed by quarter notes C3, D3, and E3. The second measure has a quarter note F3, an eighth note E3, a quarter note D3, and an eighth note C3. The third measure contains a dotted quarter note Bb2, an eighth note Ab2, a quarter note G2, and a half note F2. The fourth measure has a quarter note E2, an eighth note D2, a quarter note C2, and a half note Bb1.

4

Exercise 4 is in B-flat major (two flats) and 4/4 time. The treble staff begins with a quarter note Bb4, followed by quarter notes C5, D5, and E5. The second measure has a quarter note F#4, an eighth note E4, a quarter note D4, and a half note C4. The third measure contains a dotted quarter note Bb4, an eighth note Ab4, a quarter note G4, and a half note F4. The fourth measure has a quarter note E4, an eighth note D4, a quarter note C4, and a half note Bb3. The bass staff starts with a quarter note Bb2, followed by quarter notes C3, D3, and E3. The second measure has a quarter note F3, an eighth note E3, a quarter note D3, and an eighth note C3. The third measure contains a dotted quarter note Bb2, an eighth note Ab2, a quarter note G2, and a half note F2. The fourth measure has a quarter note E2, an eighth note D2, a quarter note C2, and a half note Bb1.

5

Exercise 5 is in C major (no sharps or flats) and 4/4 time. The treble staff begins with a quarter note C4, followed by quarter notes D4, E4, and F4. The second measure has a quarter note G4, an eighth note F4, a quarter note E4, and a half note D4. The third measure contains a dotted quarter note C4, an eighth note B3, a quarter note A3, and a half note G3. The fourth measure has a quarter note F3, an eighth note E3, a quarter note D3, and a half note C3. The bass staff starts with a quarter note C3, followed by quarter notes D3, E3, and F3. The second measure has a quarter note G3, an eighth note F3, a quarter note E3, and a half note D3. The third measure contains a dotted quarter note C3, an eighth note B2, a quarter note A2, and a half note G2. The fourth measure has a quarter note F2, an eighth note E2, a quarter note D2, and a half note C2.

6

Exercise 6 is in C major (no sharps or flats) and 4/4 time. The treble staff begins with a quarter note C4, followed by quarter notes D4, E4, and F4. The second measure has a quarter note G4, an eighth note F4, a quarter note E4, and a half note D4. The third measure contains a dotted quarter note C4, an eighth note B3, a quarter note A3, and a half note G3. The fourth measure has a quarter note F3, an eighth note E3, a quarter note D3, and a half note C3. The bass staff starts with a quarter note C3, followed by quarter notes D3, E3, and F3. The second measure has a quarter note G3, an eighth note F3, a quarter note E3, and a half note D3. The third measure contains a dotted quarter note C3, an eighth note B2, a quarter note A2, and a half note G2. The fourth measure has a quarter note F2, an eighth note E2, a quarter note D2, and a half note C2.

26

Chapter Twenty-Six

Mixed Rhythms

Clap and/or sing the following exercises:

1

2

3

4

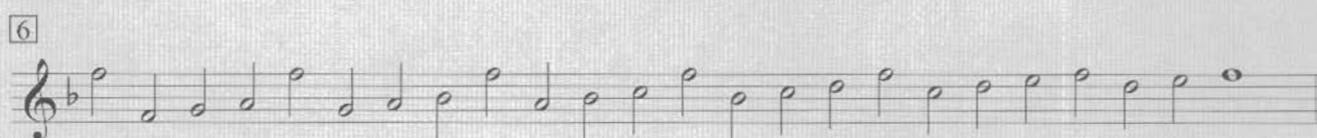
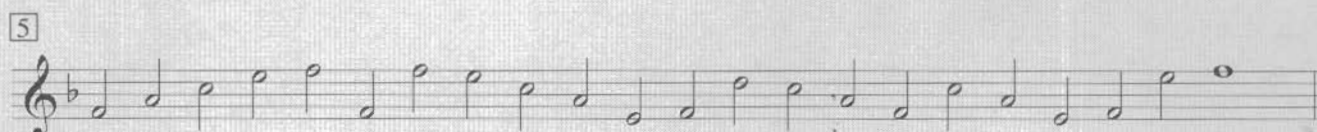
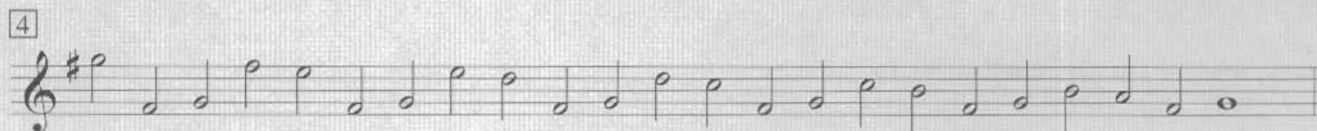
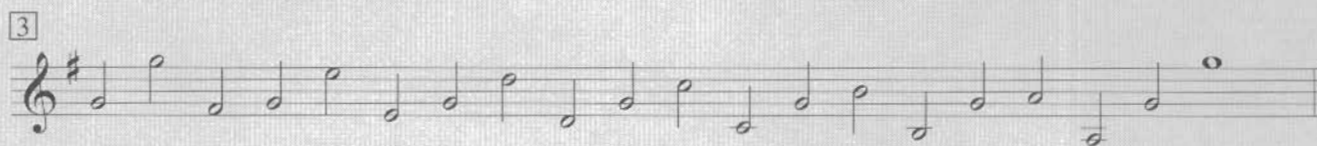
5

6

INTERVAL WARM-UPS

Sing through the following large interval exercises:

1



Ear Training

For each example, first play through the exercise, listen, and then sing it.



Sightsinging—Major Melodies

Sing through the following major scale phrases:

12

The image contains twelve numbered musical phrases for sight-singing major scale exercises. Each phrase is written on a single staff in treble clef. The key signature and time signature vary by phrase: 1 (B-flat, 3/4), 2 (B-flat, 4/4), 3 (B-flat, 4/4), 4 (D major, 4/4), 5 (D major, 4/4), 6 (D major, 4/4), 7 (D major, 4/4), 8 (D major, 4/4), 9 (D major, 3/4), 10 (B-flat, 4/4), 11 (B-flat, 4/4), and 12 (B-flat, 3/4). The phrases include various rhythmic patterns, including eighth notes, quarter notes, half notes, and rests. Some phrases feature triplets, indicated by a '3' over a bracketed group of notes. The phrases are designed to be sung through, focusing on pitch and rhythm.

Minor Melodies

Sing through the following minor scale phrases:

1 Natural



3 Melodic



5 Harmonic



Two-Part Sight Singing

First sing through each part separately, then with another singer or your own keyboard accompaniment.



3



4



5



6



27

Chapter Twenty-Seven

Mixed Rhythms

Clap and/or sing the following exercises:

1

2

3

4

5

6

Ear Training

For each example, first play through the exercise, listen, and then sing it.

1 Gm(maj7)

2

[3] Am7^b5

[4]

[5] D7^b9

[6]

Sightsinging—Major Melodies

Sing through the following major scale phrases:

[1]

[2]

[3]

[4]

[5]

[6]

[7]

Sing through the following minor scale phrases:

1 Natural

3 3

[illegible]

5 Harmonic

6

The Blues Scale

The blues scale is constructed of two whole steps, two half steps, and two minor thirds. The location of the whole steps, half steps, and minor thirds are shown below.

C blues scale

Sing through the following blues scale phrases:

1

2

3

4

5

Two-Part Sight Singing—Minor

First sing through each part separately, then with another singer or your own keyboard accompaniment.

1 Natural

[2]



[3] Melodic



[4]



[5] Harmonic



[6]



Chapter Twenty-Eight

28

Mixed Rhythms

Clap and/or sing the following exercises:

1

2

3

4

5

6

Ear Training

For each example, first play through the exercise, listen, and then sing it.

1 Bm(maj7)

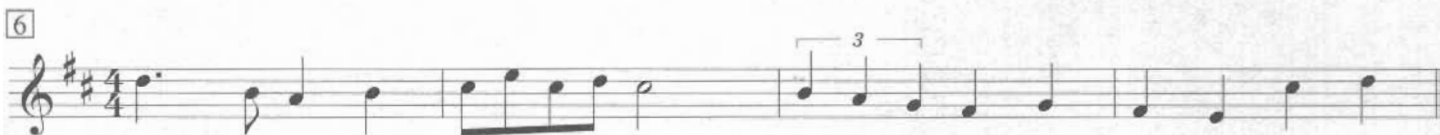
2

3 C#m7b5



Sightsinging—Major Melodies

Sing through the following major scale phrases:



9

10

11

12

Minor Melodies

Sing through the following minor scale phrases:

1 Natural

2

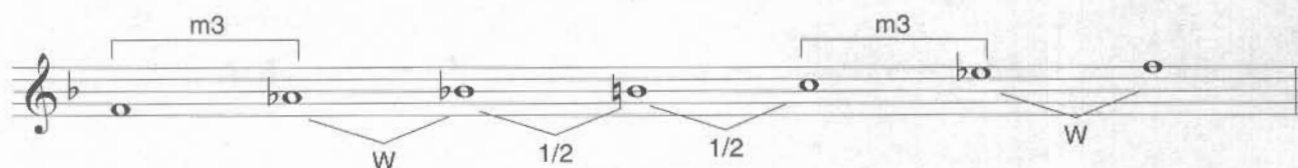
3 Melodic

4

5 Harmonic

6

Blues scale in F



Blues Melodies

Sing through the following blues scale phrases:

1

2

3

4

5

Two-Part Sight Singing—Minor

First sing through each part separately, then with another singer or your own keyboard accompaniment.

1 Natural

2

3 Melodic

5 Harmonic

Chapter Twenty-Nine

29

Mixed Rhythms

Clap and/or sing the following exercises:

1

2

3

4

5

6

Ear Training

For each example, first play through the exercise, listen, and then sing it.

1 Fm(maj7)

2

3 Gm7b5

4

Exercise 4 is a single staff in 4/4 time with a key signature of three flats (Bb, Eb, Ab). The melody consists of quarter and eighth notes, with some beamed eighth notes.

5 C7^b9

Exercise 5 is in 3/4 time and features a C7^b9 chord. The melody is written on a single staff and consists of 16 measures. The notes are: B^b, B^b, D (beamed with E^b), E^b, F, G, A^b (beamed with G), G, B^b, B^b, D (beamed with E^b), E^b, F, G, A^b (beamed with G), G.

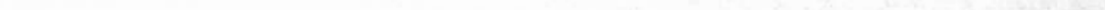
[illegible]

Sightsinging—Major Melodies

Sing through the following major scale phrases:

1

2



3

Exercise 3, first system. Bass clef, key of D major (two sharps), 4/4 time. The melody consists of quarter and eighth notes, with a repeat sign at the end of the first measure.

[illegible][illegible]

6

Bass clef, 4/4 time, key of B-flat major. The melody consists of: B₂ (quarter), B₂ (quarter), B₂ (quarter), A₂ (quarter), G₂ (quarter), F₂ (quarter), E₂ (quarter), D₂ (quarter), C₂ (quarter), B₁ (quarter), A₁ (quarter), G₁ (quarter), F₁ (quarter), E₁ (quarter), D₁ (quarter), C₁ (quarter), B₀ (quarter).

7

Musical notation for exercise 7, measures 1-4. The notation is on a single staff in 4/4 time. Measure 1 contains two eighth-note triplets. Measure 2 contains two eighth-note triplets. Measure 3 contains eighth notes, with a dotted quarter note and an eighth note beamed together. Measure 4 contains a triplet of eighth notes, followed by a quarter note, an eighth note, and a half note.

[illegible]

9

10

11

12

Minor Melodies

Sing through the following minor scale phrases:

1 Natural

2 Melodic

3 Harmonic

Modes

A *mode* is formed by taking a scale and, instead of starting on the tonic (I), starting from any other note in the scale and playing up to the same note an octave higher.

C Ionian

D Dorian

| | |
|---------------------|--|
| E Phrygian | |
| F Lydian | |
| G Mixolydian | |
| A Aeolian | |
| B Locrian | |

Now let's try singing through some modal phrases:

1 Dorian



2



3 Phrygian



4



5 Lydian





[7] Mixolydian



[9] Aeolian



[11] Locrian



30

Chapter Thirty

Mixed Rhythms

Clap and/or sing the following exercises:

1

2

3

4

5

6

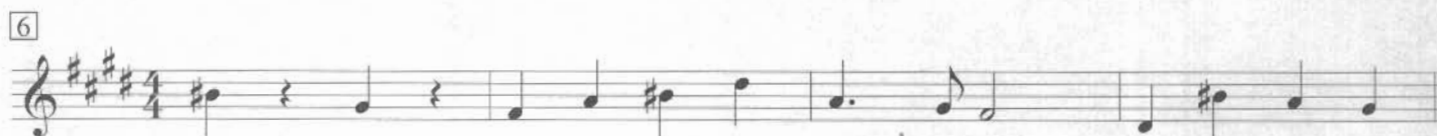
Ear Training

For each example, first play through the exercise, listen, and then sing it.

1 C[#]m(maj7)

2

3 D[#]m7^b5



Sightsinging—Major Melodies

Sing through the following major scale phrases:



Minor Melodies

Sing through the following minor scale phrases:

1 Natural



3 Melodic



5 Harmonic



"Putting It on the Line"

There comes a time when you get your first call for a session. It might be a song demo, a jingle for a major car company, a movie or television soundtrack where you would be asked to sing the title song, a background session for Sting, or just going over to some friends' house to record an original song of theirs on a four-track machine. Someone hands you a piece of sheet music, and they say, "Look this over... We'll start in a few minutes!!!"

The panic begins. You start sweating. Can you do this? Well, if you've practiced hard, and you've gotten to the end of Chapter 30, the answer is yes! You *can* do this! You might not be able to sight-sing the whole song without a mistake the first time, but you'll be singing the melody and rhythm in your head. You'll hear it, and it will make sense. The panic will start to leave, and your confidence will begin to show. You *can* do this.

Most of the professional singers and instrumentalists I have known and worked with in my career have always said that a session is 95% boredom and 5% sheer terror. To help give you a concept of what you might encounter along the road, I've included here a few lead sheets, a short jingle, and some vocal group insanity. Remember, if you can really sing, have good ears, can read music fairly well, and have a professional attitude and a strong desire, a lot of doors will open for you. Time is money. People want it done well, and they want it done fast.

Good luck, and keep singing!

SONG 1

YA GOT ME CRAZY FOR YOUR LOVE

WORDS & MUSIC BY TOM PETERSON AND MIKE CAMPBELL

SHUFFLE



1. I SAW YA' WALK - IN' DOWN THE

STREET
SMILELAST WEEK,
FOR MEYOU
IKNOW
KNOWYA' KNOCKED
YOUR LOVEME
CANOFF MY
SET MEFEET.
FREE.LOOK - IN LIKE A TAS - TY
BA - BY IT'S SO PLAIN TO

TREAT, YA' GOT ME CRA - ZY FOR YOUR LOVE.



2. OH LIT - TLE LA - DY WON'T YOU

SEE, YA' GOT ME CRA - ZY FOR YOUR LOVE.



WE COULD JUST SPEND

A

LIFE - TIME OR TWO,

SO

I CAN EX - PLAIN

THE WAY I



FEEL A - BOUT YOU.

GIVE IT A CHANCE

AND

I

KNOW THAT YOU'LL SEE

YOU'LL BE CRA

- ZY

FOR ME.



OH, LOVE WOULD BE A SIM - PLE THING

FOR ME

IF

YOU AND I

BE - CAME A

—



WE.

PLAY - IN' IN A BRAND NEW

KEY,

—

YA

GOT ME

CRA - ZY

FOR YOUR LOVE.

—

SONG 2 I Love You, in 3/4 Time

WORDS & MUSIC BY MIKE CAMPBELL A.S.C.A.P.

CMAJ7 **B^bMAJ7** **CMAJ7** **Bm7**

1. SHE'S MY FRIEND SHE'S MY BUD - DY AND SHE'S
2. LA - DY SHE'S A MOTH - ER AND SUCH
3. SEE ADDITIONAL LYRICS

Am7 **G7sus4** **CMAJ7** **Am7**

NO ONE'S UN - DER - STU - DY TURNS MY BLUES IN - TO HER RAZ - ZA - MA -
AN UNDER COV - ER LOV - ER I WAN - NA SAY THANKS TO HER MOM AND HER

Dm7 **Dm7/G** **CMAJ7** **Bm7**

TAZ DAD, AND WITH A SMILE AND A LAUGH OF PLAY - ING
DAD, AND BY THE WAY THANK YOU GOD, YOU'VE DONE ONE

Am7 **Fm7**

GAMES IN THE BATH
HELL OF A JOB.

CMAJ7 **To CODA** 1.

SHE COULD MAKE BACH SOUND LIKE A - VANT GARDE JAZZ
THE MO - MENT I SAW HER I KNEW I WAS

B^bMAJ7 2. **CMAJ7**

2. SHE'S MY HAD.

Dm7 **G13** **CMAJ7**

SHE'S A SUN - RISE ON THE O - CEAN,

Dm7 **G13** **CMAJ7**

SHE'S A SEA - GULL IN FLIGHT,

Musical score for the song 'She's a Rare Quiet Moment'. The score is written in treble clef with a key signature of one flat (Bb). It consists of seven lines of music. The first line has chords Fm7, Bb13, and EbMAJ7. The second line has Ab13 and G7sus4. The third line has BbMAJ7, Cm7, and Bb/D. The fourth line has EbMAJ7, Ab13, and DbMAJ7. The fifth line has Gbm7, B9, and EbMAJ7. The sixth line has AMAJ7, Dsus4, and D.S. AL CODA. The seventh line is a Coda section with chords CMAJ7 and BbMAJ7, followed by the instruction 'REPEAT AND FADE'.

SHE'S A RARE QUIET MOMENT
 ON A COOL SUMMER NIGHT.
 SHE'S A CHILD'S EYES ON A CHRISTMAS
 MORN - ING, SHE'S A LOV - ER OF LIFE,
 SHE'S A WO - MAN, SHE'S A BA - BY, SHE'S MY ONE AND ONLY
 LA - DY, SHE'S MY WIFE. 3. SHE'S SO

CODA
 CMAJ7 BbMAJ7 REPEAT AND FADE

VERSE 3: SHE'S SO FUNKY, SHE'S SO CLASSY, SHE CAN SING LIKE
 SHIRLEY BASSEY. SHE'S GOOD MORNING WITH
 BREAKFAST IN BED, SHE'S A BLIZZARD IN OCTOBER,
 I HAVE FOUND MY FOUR LEAF CLOVER.
 SHE'S AS SEDUCTIVE AS A WARM WATER BED.

SONG 3 THE CITY

WORDS & MUSIC BY MIKE CAMPBELL A.S.C.A.P.

VAMP

Bbm7

Eb9



Bbm7

Eb7

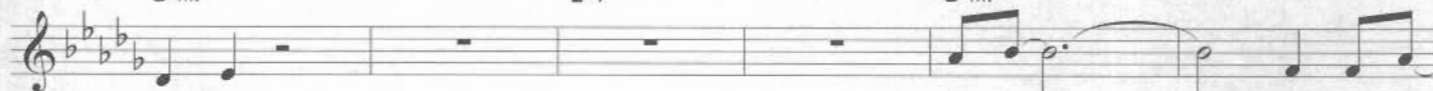


1. LIS - TEN _____ TO THE HEART - BEAT OF THE CIT - - Y, CAN YOU
2. LIV - IN' _____ SOME PEO - PLE CALL THIS LIV - IN', AIN'T THAT
3. LIS - TEN _____ CAN YOU HEAR _____ THE PEO - PLE SCREAM - ING, CAN YOU

Bbm7

Eb7

Bbm7



HEAR IT?
CRA - ZY?
HEAR IT?

LIS - TEN _____ TO THE AN -
WIN - NING _____ IS THE ON -
LIS - TEN _____ TO THE STREETS -

Eb9

Bbm7

Eb

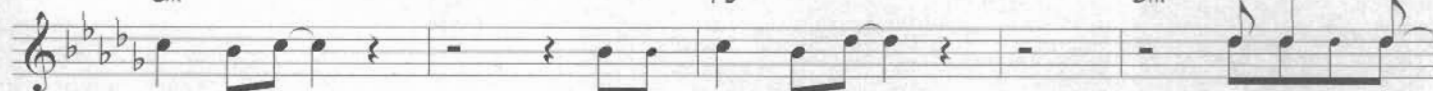


GER AND CON - FU - SION, CAN YOU FEEL IT? YOU CAN
LY THING THAT MAT - TERS, LOOK OUT BROTH - ER. THE
— AND BUILD - INGS LAUGH - IN' IN OUR FACES, CAN YOU FEEL IT? WHAT

CM

F9

Dm



TASTE THE AIR _____ AND SMELL THE SWEAT. _____
RACE IS ON _____ WITH THE MORN - ING SUN. _____
KEEPS US HERE _____ IS HARD TO SAY. _____

NO HOLDS BARRED, _____
YOU AIN'T GON - NA _____
IT'S SOME - WHERE _____

G9

CM



— STOP ME TAKE ALL YOU CAN GET.
FROM BEIN' NUM - BER ONE.
BE - TWEEN LOVE AND HATE.

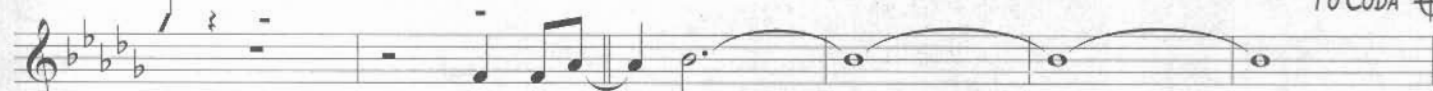
AIN'T LIFE A BITCH

F9

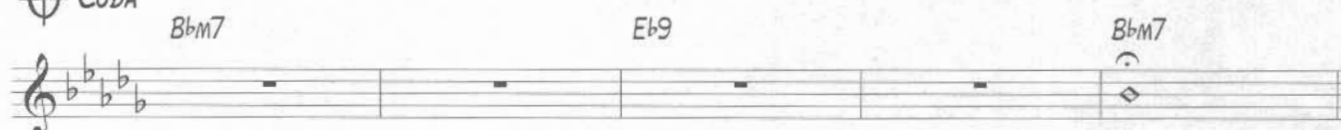
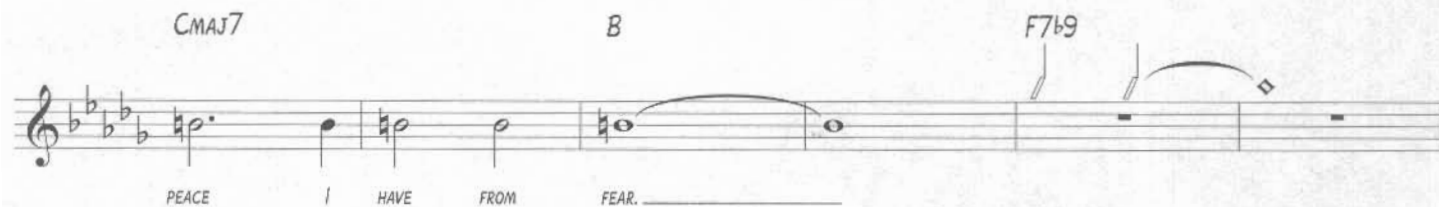
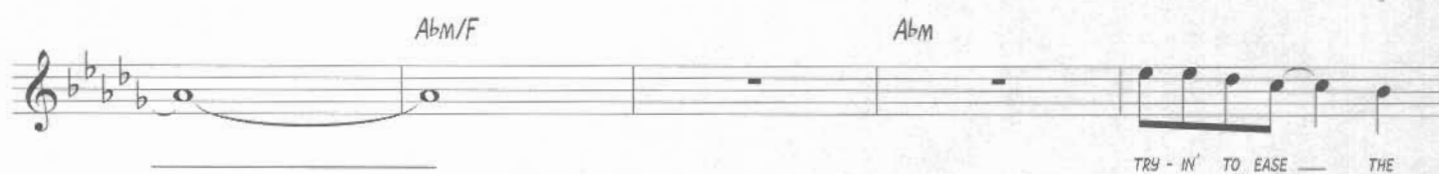
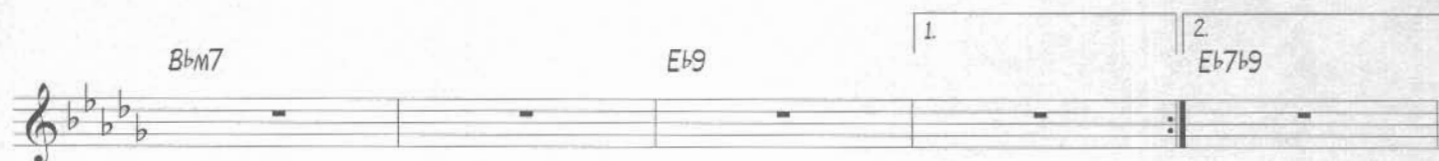
Bbm7

Eb9

TO CODA



IN THE CIT - - Y.



SONG 4 JINGLE

FLY WITH ME TO A - CA - PUL - CO AND

(Do.) A - CA - PUL - CO AND

YOU WILL HAVE THE TIME OF YOUR LIFE.

YOU WILL HAVE THE TIME OF YOUR LIFE.

SONG 5 VOCAL GROUP INSANITY

CMAJ7 Am9 Dm9 G13#11 C6/9

A

Appendix

Voice Ranges

Know the different voice ranges and how they fit on the grand staff.

Voice Ranges

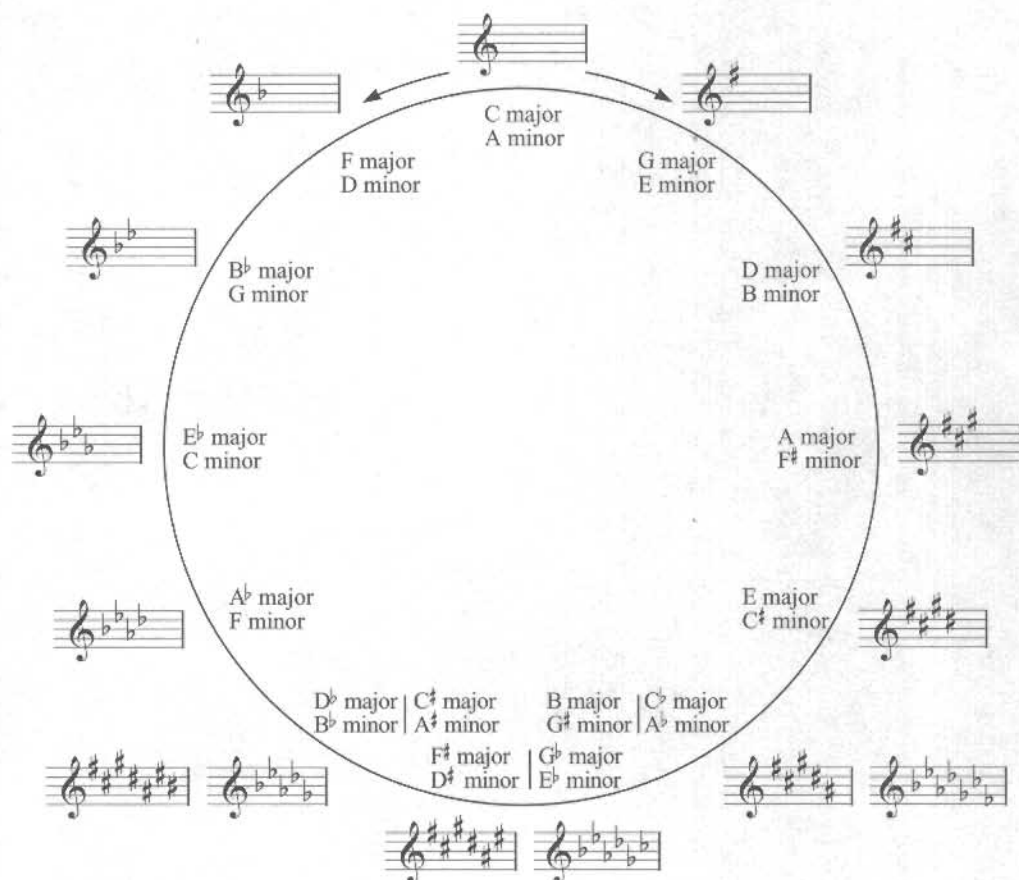
| | Practical | Usual |
|-----------|-----------|-------|
| Sop I | | |
| Sop II | | |
| Alto I | | |
| Alto II | | |
| *Tenor I | | |
| *Tenor II | | |
| Baritone | | |
| Bass | | |

*Sounding one octave lower than written

The Grand Staff

The Circle of Fifths

The *circle of fifths* is a useful tool for memorizing both major and minor keys and their key signatures. Proceeding clockwise around the circle, you move through keys in fifths (e.g., C–G–D–A–E–B–etc.), adding a sharp with each key signature. Proceeding counterclockwise, you move through the keys in fourths (e.g., C–F–B $\flat$ –E $\flat$ –A $\flat$ –D $\flat$ –etc.), adding a flat with each key signature.



Order of sharps – F C G D A E B

Order of flats – B E A D G C F

(Notice how the order of sharps and flats are mirror images of each other!)

Major Scales in All Keys

Make it a point to learn the major scale in all keys—as well as its basic intervals.

| | Do | Re | Mi | Fa | Sol | La | Ti | Do |
|----|----|----|----|----|-----|----|----|----|
| C | | | | | | | | |
| G | | | | | | | | |
| D | | | | | | | | |
| A | | | | | | | | |
| E | | | | | | | | |
| B | | | | | | | | |
| F# | | | | | | | | |
| C# | | | | | | | | |
| F | | | | | | | | |
| Bb | | | | | | | | |
| Eb | | | | | | | | |
| Ab | | | | | | | | |
| Db | | | | | | | | |
| Gb | | | | | | | | |
| Cb | | | | | | | | |

Basic Major Scale Intervals

| | Perfect Prime | Major 2nd | Major 3rd | Perfect 4th | Perfect 5th | Major 6th | Major 7th | Perfect Octave |
|----|---------------|-----------|-----------|-------------|-------------|-----------|-----------|----------------|
| C | C | D | E | F | G | A | B | C |
| G | G | A | B | C | D | E | F# | G |
| D | D | E | F# | G | A | B | C# | D |
| A | A | B | C# | D | E | F# | G# | A |
| E | E | F# | G# | A | B | C# | D# | E |
| F# | F# | G# | A# | B | C# | D# | E# | F# |
| C# | C# | D# | E# | F | G# | A# | B# | C# |
| F | F | G | A | Bb | C | D | E | F |
| Bb | Bb | C | D | E | F | G | A | Bb |
| Eb | Eb | F | G | A | Bb | C | D | Eb |
| Ab | Ab | Bb | C | D | E | F | G | Ab |
| Db | Db | E | F | G | Ab | Bb | C | Db |
| Gb | Gb | A | B | C | D | E | F | Gb |
| Cb | Cb | D | E | F | G | A | B | Cb |

Scales

Here are most of the scales you'll likely come in contact with during your musical life.

| | P1 | Whole
m2 | M2 | m3 | M3 | P4 | A4/d5 | P5 | m6 | M6 | m7 | M7 | P8 |
|-----------------------------------|----|-------------|----|----|----|----|-------|----|----|----|----|----|----|
| Chromatic | 1 | Half | 2 | | 3 | 4 | | 5 | | 6 | | 7 | 8 |
| Major (Ionian) | 1 | | 2 | | 3 | 4 | | 5 | | 6 | | 7 | 8 |
| Dorian | 1 | | 2 | b3 | | 4 | | 5 | | 6 | | 7 | 8 |
| Phrygian | 1 | b2 | | b3 | | 4 | | 5 | b6 | | b7 | | 8 |
| Lydian | 1 | | 2 | | 3 | | #4 | 5 | | 6 | | 7 | 8 |
| Mixolydian | 1 | | 2 | | 3 | 4 | | 5 | | 6 | b7 | | 8 |
| Natural Minor (Aeolian) | 1 | | 2 | b3 | | 4 | | 5 | b6 | | b7 | | 8 |
| Harmonic Minor | 1 | | 2 | b3 | | 4 | | 5 | b6 | | | 7 | 8 |
| Melodic Minor (<i>ascend.</i>) | 1 | | 2 | b3 | | 4 | | 5 | | 6 | | 7 | 8 |
| Melodic Minor (<i>descend.</i>) | 1 | | 2 | b3 | | 4 | | 5 | b6 | | b7 | | 8 |
| Locrian | 1 | b2 | | b3 | | 4 | b5 | | b6 | | b7 | | 8 |
| Blues | 1 | | | b3 | | 4 | #4/b5 | 5 | | | b7 | | 8 |
| Major Pentatonic | 1 | | 2 | | 3 | | | 5 | | 6 | | | 8 |
| Minor Pentatonic | 1 | | | b3 | | 4 | | 5 | | | b7 | | 8 |
| Whole Tone (<i>ascend.</i>) | 1 | | 2 | | 3 | | #4 | | #5 | | #6 | | 8 |
| Whole Tone (<i>descend.</i>) | 1 | | 2 | | 3 | | b5 | | b6 | | b7 | | 8 |
| Overtone | 1 | | 2 | | 3 | | #4 | 5 | | 6 | b7 | | 8 |
| Diminished (W/H) | 1 | | 2 | b3 | | 4 | b5 | | b6 | 6 | | 7 | 8 |
| Diminished (H/W) | 1 | b2 | | b3 | 3 | | b5 | 5 | | 6 | b7 | | 8 |

About the Author

VIT's program director, Mike Campbell has recorded six solo albums and CDs. His voice has been heard in many jingles, TV and movie soundtracks, and he has opened for and performed with the likes of Ella Fitzgerald, Sarah Vaughn, Benny Carter, Count Basie, Henry Mancini, and Nancy Wilson. Also an actor, Mike has appeared on camera for several major commercials and has sung on over forty television shows.

Mike has served on the Board of Governors of N.A.R.A.S. and is a member of A.F. of M., S.A.G., A.F.T.R.A., A.S.C.A.P., and I.A.J.E. He has performed in concerts, jazz festivals, and clinics across the United States, Europe, and Australia, is the co-author of *Harmony Vocals*, also available from Hal Leonard Corporation.

