

Music Department
Columbia University
Ear Training Curriculum, Fall 2012
Sing and Play at the Piano
“Face the Music”

Students are required to perform at the keyboard simultaneously singing and playing exercises in each of the following categories:

Scales

Intervals

Triads/Arpeggios

Seventh Chords

Melodies

Duets (ET II - VI)

Chorales(ET II- VI)

Faculty show students how to practice sing and play exercises, emphasizing the techniques outlined for each subject in each ET level. The material closely follows the material included in the theory curriculum.

Sing and play exercises simultaneously address issues of sight reading/singing, intonation, keyboard proficiency, theory, and performance.

Faculty will use sing and play exercises to count toward students’ grades. Specific exercises will be recommended.

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Introduction to Ear Training

“Sing and Play”

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In Unison, Harmonized Canonically	
Harmonized in Thirds and Sixths	
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Scales

Play all major and minor scales up and down, and sing simultaneously using solfege

Play with right hand, sing

Play with left hand, sing

Play with both hands, sing

Piano fingerings are preferred, but not required.

1. Major

Do Re Mi Fa Sol La Ti Do

The diagram shows the Major scale for both hands. The right hand (RH) starts on middle C (C4) and ascends to G4, with fingerings 1, 2, 3, 1, 2, 3, 4, 5. The left hand (LH) starts on F3 and ascends to C4, with fingerings 5, 4, 3, 2, 1, 3, 2, 1. Solfege syllables are written below the notes: Do, Re, Mi, Fa, Sol, La, Ti, Do.

2. Natural Minor

Do Re Mi Fa Sol La Ti Do

The diagram shows the Natural Minor scale for both hands. The right hand (RH) starts on middle C (C4) and ascends to G4, with notes C, D, E-flat, F, G, A-flat, B-flat, C. The left hand (LH) starts on F3 and ascends to C4, with notes F, G, A-flat, B-flat, C, D, E-flat, F. Solfege syllables are written below the notes: Do, Re, Mi, Fa, Sol, La, Ti, Do.

3. Harmonic Minor

Do Re Mi Fa Sol La Ti Do

The diagram shows the Harmonic Minor scale for both hands. The right hand (RH) starts on middle C (C4) and ascends to G4, with notes C, D, E-flat, F, G, A-flat, B-natural, C. The left hand (LH) starts on F3 and ascends to C4, with notes F, G, A-flat, B-flat, C, D, E-flat, F. Solfege syllables are written below the notes: Do, Re, Mi, Fa, Sol, La, Ti, Do.

4. Melodic Minor

Do Re Mi Fa Sol La Ti Do

The diagram shows the Melodic Minor scale for both hands. The right hand (RH) starts on middle C (C4) and ascends to G4, with notes C, D, E-flat, F, G, A-natural, B-natural, C. The left hand (LH) starts on F3 and ascends to C4, with notes F, G, A-flat, B-flat, C, D, E-flat, F. Solfege syllables are written below the notes: Do, Re, Mi, Fa, Sol, La, Ti, Do.

5. Play first, then sing.

Sing

Do Re Mi Fa Sol La Ti Do

Play

The piano accompaniment consists of two staves. The right staff (treble clef) contains whole notes for the ascending scale: C4, D4, E4, F4, G4, A4, B4, and C5. The left staff (bass clef) contains whole notes for the descending scale: C4, B3, A3, G3, F3, E3, D3, and C3. The notes are aligned with the vocal line above.

6. Sing first, then play.

Sing

Do Re Mi Fa Sol La Ti Do etc.

Play

The piano accompaniment consists of two staves. The right staff (treble clef) contains whole notes for the ascending scale: C4, D4, E4, F4, G4, A4, B4, and C5. The left staff (bass clef) contains whole notes for the descending scale: C4, B3, A3, G3, F3, E3, D3, and C3. The notes are aligned with the vocal line above.

Harmonized Vocal Scales

Play from tonic, sing from tonic when scale reaches 3rd scale degree

First right hand plays, then left hand, then both hands together

Major

Sing 7.

Play

Sing 8.

Play

Natural Minor

Sing 9.

Play

Harmonic Minor

Sing 10.

Play

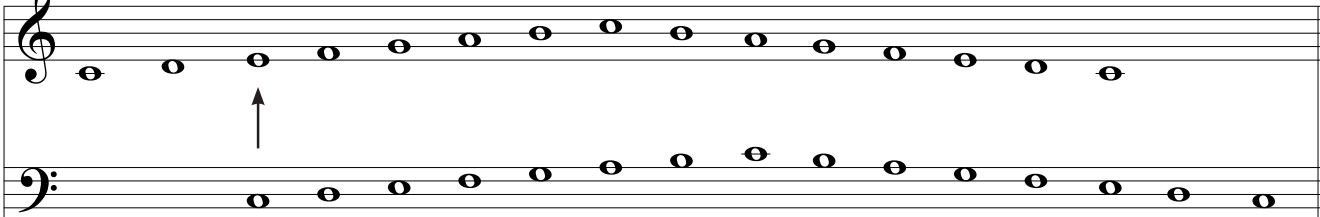
Melodic Minor

Sing 11.

Play

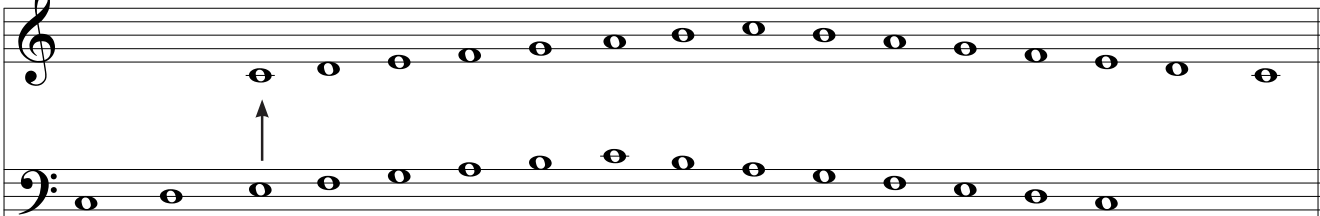
Sing and play overlapping scales. Note the different interval relationships that result in the ascending and descending direction.

Sing
12.



Play

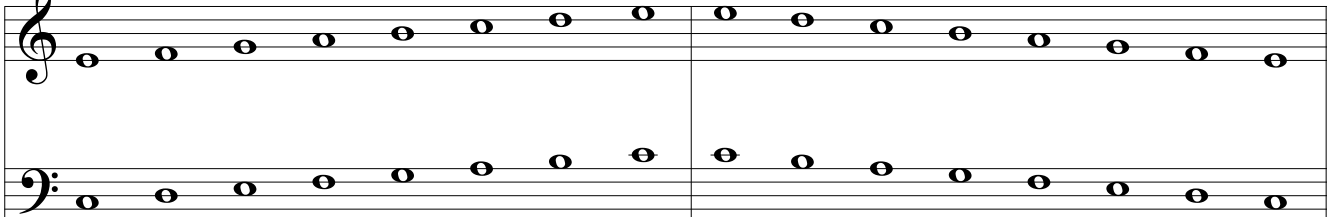
Sing
13.



Play

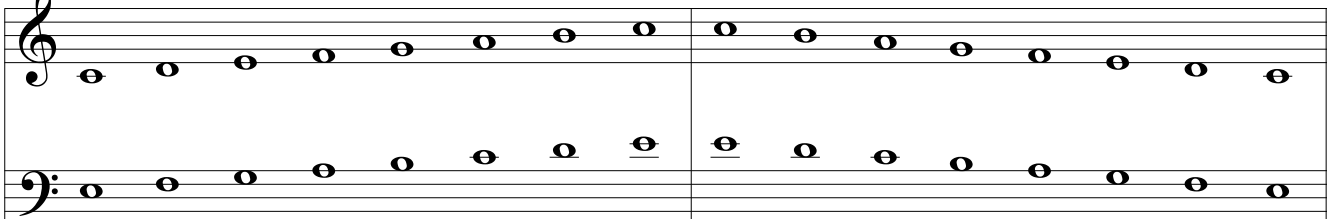
Play the scale, sing a third above
Play the scale, sing a sixth below

Sing
14.



Play

Sing
15.



Play

16. Tetrachords

Play then Sing

Sing then Play

The first staff contains two measures. The first measure has a treble clef and a key signature of one flat (Bb). It contains an ascending tetrachord: C4, D4, E4, F4. The second measure contains a descending tetrachord: F4, E4, D4, C4. The second staff also contains two measures. The first measure has a treble clef and a key signature of one flat (Bb). It contains an ascending tetrachord: G4, A4, B4, C5. The second measure contains a descending tetrachord: C5, B4, A4, G4.

Use the same process for the “white-note” scales.

Play then Sing, ascending

Play then Sing, descending

Sing then Play, ascending

Sing then Play, descending

The first staff contains two measures. The first measure has a treble clef and a key signature of one flat (Bb). It contains an ascending white-note scale: C4, D4, E4, F4, G4, A4, B4, C5. The second measure contains a descending white-note scale: C5, B4, A4, G4, F4, E4, D4, C4. The second staff also contains two measures. The first measure has a treble clef and a key signature of one flat (Bb). It contains an ascending white-note scale: G4, A4, B4, C5, D5, E5, F5, G5. The second measure contains a descending white-note scale: G5, F5, E5, D5, C5, B4, A4, G4. The third staff contains two measures. The first measure has a treble clef and a key signature of one flat (Bb). It contains an ascending white-note scale: C4, D4, E4, F4, G4, A4, B4, C5. The second measure contains a descending white-note scale: C5, B4, A4, G4, F4, E4, D4, C4.

Switch Right Hand, Left Hand, Both Hands

Play every note and sing

Play every other note and sing

Play fewer and fewer notes until singing a capella

17. Sing and Play Technique for Intervals

Susser


Upward intervals

Thir ds




Sing _____ Sing Hum Sing Sing 'Mouth' Sing Sing _____

Fourths




Fifths




Sixths



Sevenths



Octaves



Downward intervals

Thir ds



Fourths



Fifths



Sixths



Sevenths



Octaves



Sing and Play Technique for Intervals II

Susser

18. Seconds

Sing

Play 1

Play 2

Play 3

Play 4

The musical notation for Interval 18 (Seconds) is presented in five staves. The 'Sing' staff shows a sequence of eighth-note pairs ascending and then descending. The 'Play 1' staff is identical to 'Sing'. 'Play 2' uses quarter notes with stems. 'Play 3' uses eighth notes with stems. 'Play 4' uses sixteenth notes with stems. All staves end with a whole note.

19. Thirds

Sing

Play 1

Play 2

Play 3

Play 4

The musical notation for Interval 19 (Thirds) is presented in five staves. The 'Sing' staff shows a sequence of eighth-note pairs ascending and then descending. The 'Play 1' staff is identical to 'Sing'. 'Play 2' uses quarter notes with stems. 'Play 3' uses eighth notes with stems. 'Play 4' uses sixteenth notes with stems. All staves end with a whole note.

Sing

Play 1

Play 2

Play 3

The musical notation for Interval 19 (Thirds) is presented in four staves. The 'Sing' staff shows a sequence of eighth-note pairs ascending and then descending. The 'Play 1' staff is identical to 'Sing'. 'Play 2' uses quarter notes with stems. 'Play 3' uses eighth notes with stems. All staves end with a whole note.

20. Fourths

Sing

Play 1

Play 2

Play 3

Sing

Play 1

Play 2

Play 3

The first system of exercises for fourths consists of four staves. The 'Sing' staff contains a continuous eighth-note scale starting on C4 and ascending to G4. The 'Play 1' staff contains a continuous eighth-note scale starting on C4 and ascending to G4. The 'Play 2' staff contains a continuous eighth-note scale starting on C4 and ascending to G4. The 'Play 3' staff contains a continuous eighth-note scale starting on C4 and ascending to G4. The second system of exercises also consists of four staves. The 'Sing' staff contains a continuous quarter-note scale starting on C4 and ascending to G4. The 'Play 1' staff contains a continuous quarter-note scale starting on C4 and ascending to G4. The 'Play 2' staff contains a continuous quarter-note scale starting on C4 and ascending to G4. The 'Play 3' staff contains a continuous quarter-note scale starting on C4 and ascending to G4. Both systems end with a whole note chord consisting of C4, F4, and C5.

Practice the following in a similar manner, reducing and altering what you play.

21. Fifths




Sing

Sing

Sing




The first system of exercises for fifths consists of a single staff. The 'Sing' staff contains a continuous eighth-note scale starting on C4 and ascending to G4. The second system of exercises also consists of a single staff. The 'Sing' staff contains a continuous quarter-note scale starting on C4 and ascending to G4. The third system of exercises also consists of a single staff. The 'Sing' staff contains a continuous quarter-note scale starting on C4 and ascending to G4. All three systems end with a whole note chord consisting of C4, F4, and C5.

22. Sixths

Sing   


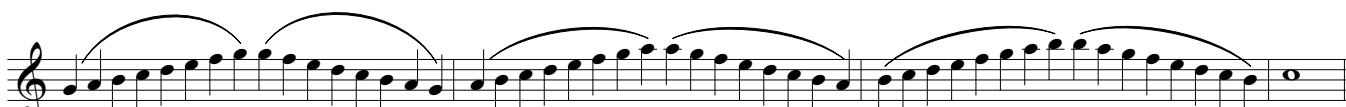

The exercise consists of three staves. The first staff contains four measures of eighth-note pairs, each with a slur above it, representing a sixth interval. The second staff contains four measures of eighth-note pairs, each with a slur above it, representing a sixth interval. The third staff contains four measures of eighth-note pairs, each with a slur above it, representing a sixth interval.

23. Sevenths

Sing   

The exercise consists of three staves. The first staff contains four measures of eighth-note pairs, each with a slur above it, representing a seventh interval. The second staff contains four measures of eighth-note pairs, each with a slur above it, representing a seventh interval. The third staff contains four measures of eighth-note pairs, each with a slur above it, representing a seventh interval.

24. Octaves

Sing   

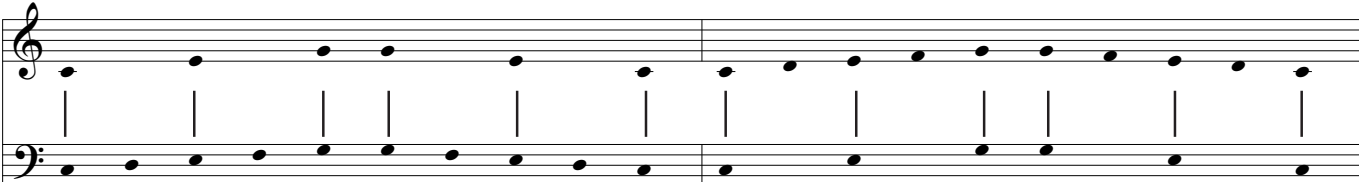
The exercise consists of three staves. The first staff contains four measures of eighth-note pairs, each with a slur above it, representing an octave interval. The second staff contains four measures of eighth-note pairs, each with a slur above it, representing an octave interval. The third staff contains four measures of eighth-note pairs, each with a slur above it, representing an octave interval.

25. Scale Technique for Triads

Major

Sing

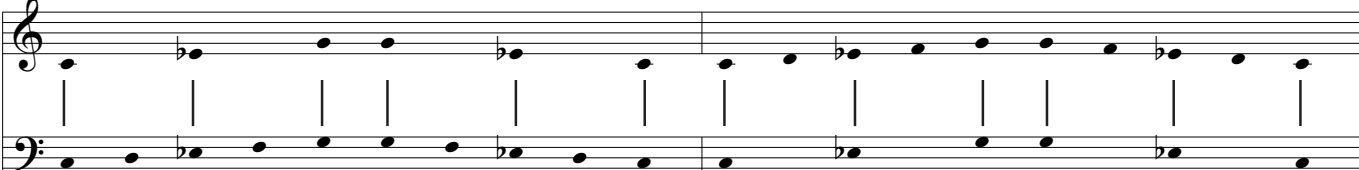
Play



Minor

Sing

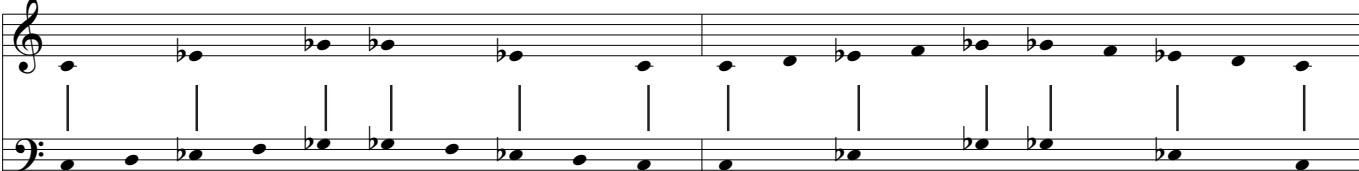
Play



Diminished

Sing


Play



Augmented*

Sing

Play



*Note the use of f#

26. Sing and Play Technique for Arpeggios

Susser

Play and sing as directed.

Major

Sing

Play

Sing

Play

Minor

Sing

Play

Sing

Play

27. Arpeggio

Play arpeggios in Major and Minor, singing in unison, and in harmony with the piano.

Major

Sing

Play

Sing

Play

Minor

Sing

Play

Sing

Play

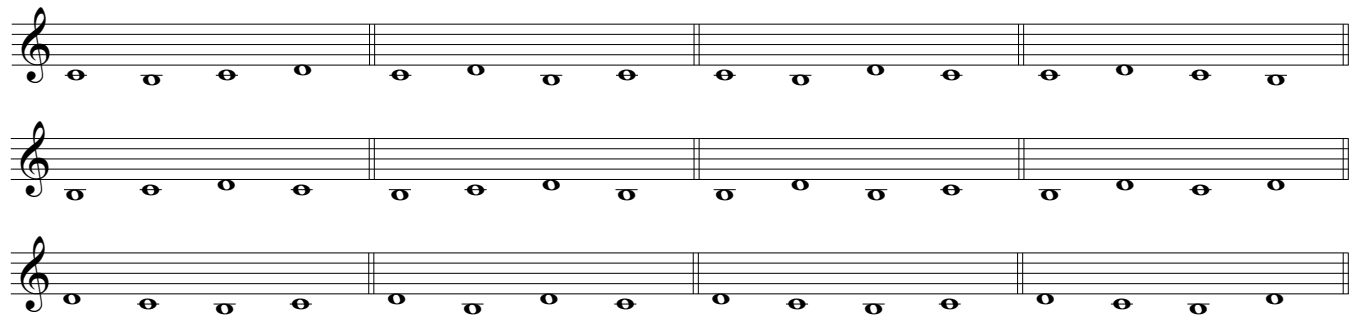
The image displays musical notation for arpeggio exercises in both Major and Minor scales. Each scale section includes a 'Sing' staff and a 'Play' staff. The Major section shows a single-measure unison exercise followed by a two-measure harmony exercise. The Minor section follows the same pattern. The notation uses treble clefs and whole notes on a five-line staff. In the Major scale, the notes are C4, E4, G4, B4, A4, F4, and C5. In the Minor scale, the notes are C4, Bb4, G4, F4, E4, D4, and C4. The piano part in the harmony exercises is written on a grand staff (treble and bass clefs).

28. Unmetered Melodies

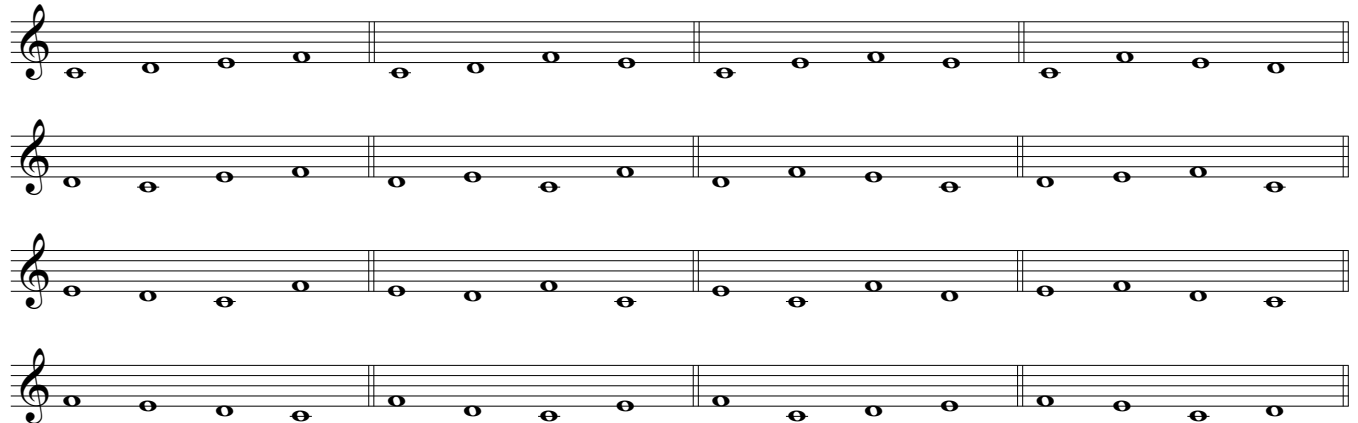
Susser

See Instructions Below

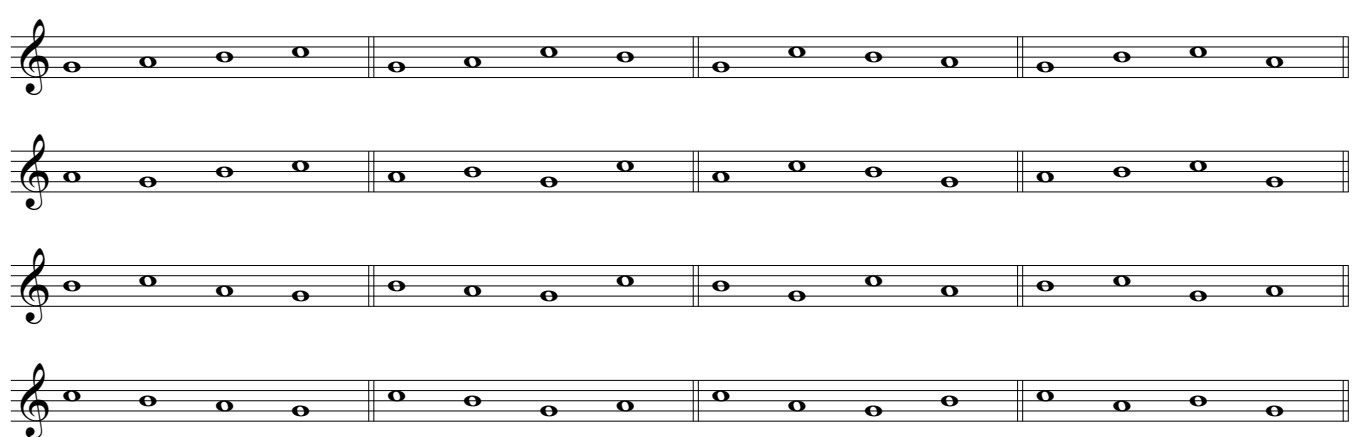
1.



2.



3.

Sing and play each measure separately.

Switch right hand, left hand, both hands

Play every note and sing

Play every other note and sing

Play fewer and fewer notes until singing all four notes a capella

Ear Training I

“Sing and Play”

Scales	pp. 17-18
Chromatic	
Pentatonic	
Whole Tone	
All Sing in Unison, Thirds, Sixths	
Intervals	pp. 19-21
Triads	
Melodic Intervals: Seconds, Thirds, Fourths, Fifths	
Harmonic Intervals	
Triads/Arpeggios	pp. 22-24
Broken Major, Minor	
Augmented, Diminished	
Sing in unison, in harmony, canonically	
See Sing and Play Technique for Arpeggios, Intro ET	
Seventh Chords	pp. 25-26
The Dominant Seventh Chord	
Melodies	pp. 27-36
Unmetered Melodies	
Simple Melodies- One Note Per Measure	
Metered Melodic Contours in Scale Format	

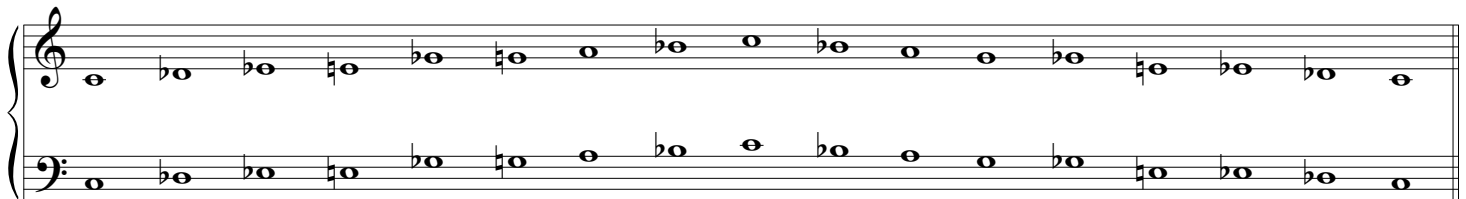
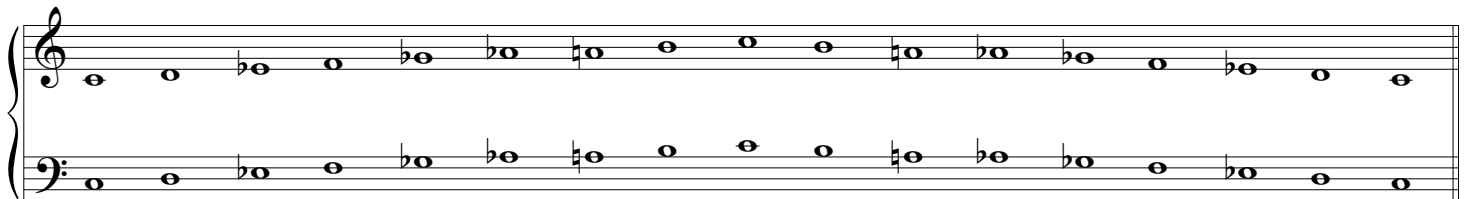
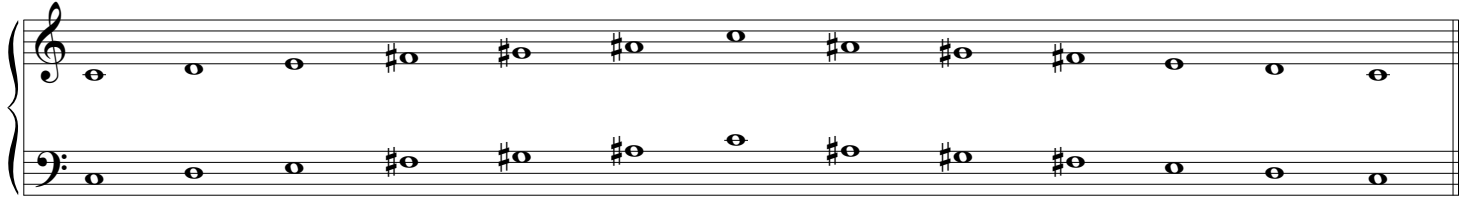
1. Scales

Sing and play the chromatic, pentatonic and whole-tone scales below.

Play Right Hand, Sing

Play Left Hand, Sing

Play Both Hands, Sing



Switching right hand, left hand, both hands, sing the following:

- a major third above the scale
- a major third below the scale
- a minor third above the scale
- a minor third below the scale
- a major sixth above the scale
- a major sixth below the scale
- a minor sixth above the scale
- a minor sixth below the scale

2. Exercises in a Whole-Tone Scale

Falk

The image displays ten musical exercises, numbered 452 through 461, arranged vertically. Each exercise is written on a single staff in treble clef with a common time signature. The exercises are as follows:

- 452:** Ascending whole-tone scale starting on C4, ending on C5.
- 453:** Descending whole-tone scale starting on C5, ending on C4.
- 454:** Ascending whole-tone scale starting on D4, ending on D5.
- 455:** Descending whole-tone scale starting on D5, ending on D4.
- 456:** Ascending whole-tone scale starting on E4, ending on E5.
- 457:** Descending whole-tone scale starting on E5, ending on E4.
- 458:** Ascending whole-tone scale starting on F4, ending on F5.
- 459:** Descending whole-tone scale starting on F5, ending on F4.
- 460:** Ascending whole-tone scale starting on G4, ending on G5.
- 461:** Descending whole-tone scale starting on G5, ending on G4.

Play fewer and fewer notes until singing a capella

Switching right hand, left hand, both hands

Play every note and sing

Play every other note and sing

Switching right hand, left hand, both hands

Play every note and sing

Play every other note and sing

3. Major and Minor Seconds

Falk



Play fewer and fewer notes until singing a capella

4. Major and Minor Thirds

Falk



5. Perfect Fourths

Falk

Exercise 5: Perfect Fourths. Measures 24-30. The exercise is written on a single staff in treble clef, common time (C). It consists of six measures, each containing a pair of notes forming a perfect fourth. The notes are: 24 (F4, Bb4), 25 (G4, C5), 26 (A4, D5), 27 (Bb4, Eb5), 28 (C5, F5), 29 (D5, G5), 30 (Eb5, Ab5). The notes are beamed together in pairs.

6. Perfect Fifths

Falk

Exercise 6: Perfect Fifths. Measures 13-18 bis. The exercise is written on a single staff in treble clef, common time (C). It consists of six measures, each containing a pair of notes forming a perfect fifth. The notes are: 13 (F4, C5), 14 (G4, D5), 15 (A4, E5), 16 (Bb4, F5), 17 (C5, G5), 18 (D5, A5). The notes are beamed together in pairs. Measure 18 bis is a repeat of measure 18.

7. Harmonic Intervals

Wedge

1 (a) (b) (c) 2 (a)

(b) (c) 3 (a) (b) (c) (d)

4 (a) (b) (c) (d) 5 (a) (b)

(c) (d) 6 (a) (b) (c) (d)

Play the bottom note, then sing the top note

Play the top note, then sing the bottom note

Play the bottom note and sing the top note together

Play the top note and sing the bottom note together

Triads

Switching right hand, left hand, both hands
Play every note and sing
Play every other note and sing
Play fewer and fewer notes until singing a capella

8. Broken Major and Minor Triads

Falk


Transpose to all pitches

The musical notation consists of four staves, each containing a sequence of notes with a slur above them. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The notes are arranged in a sequence of 28 notes, with a double bar line after the 14th note. The sequence is: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The sequence is: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The sequence is: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The sequence is: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

Additionally, play and sing diminished and augmented arpeggios in unison, and in harmony with the piano.

9. Augmented Arpeggios

Sing



Play



Play



Sing



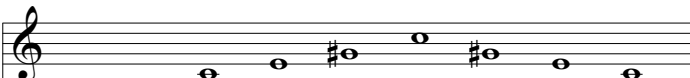
Play



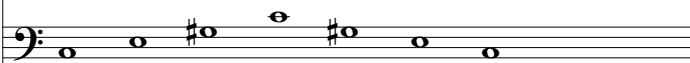
Sing




Play



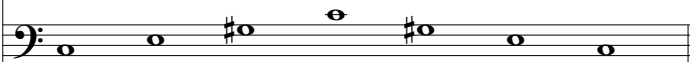
Sing



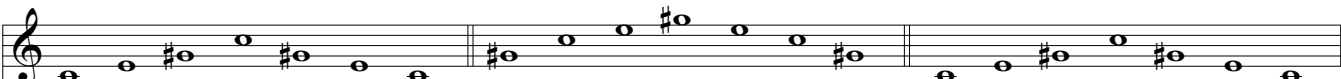
Sing



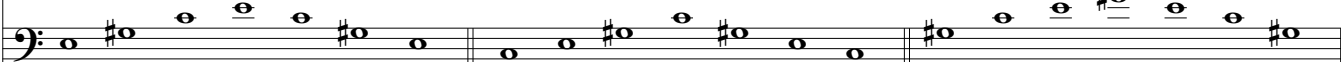
Play



Play



Sing



10. Diminished Arpeggios


Sing




Play




Play



Sing




Play




Sing




Play



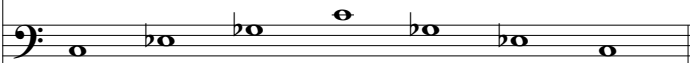
Sing



Sing



Play



Play

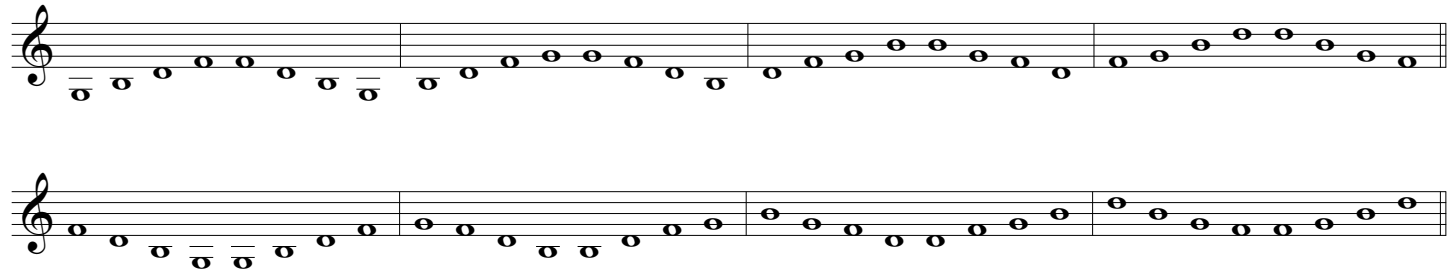


Sing



11. Dominant Seventh Chord

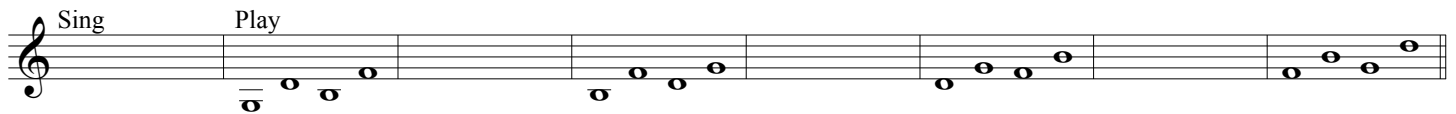
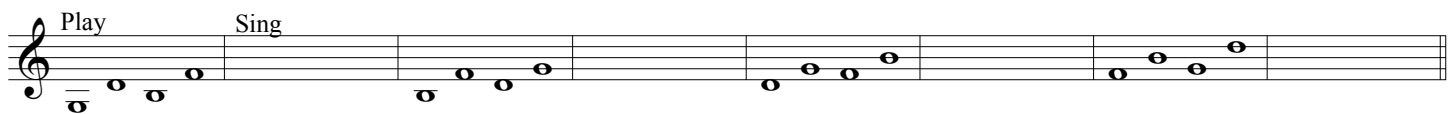
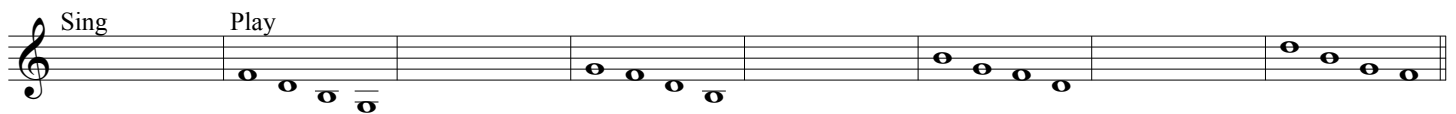
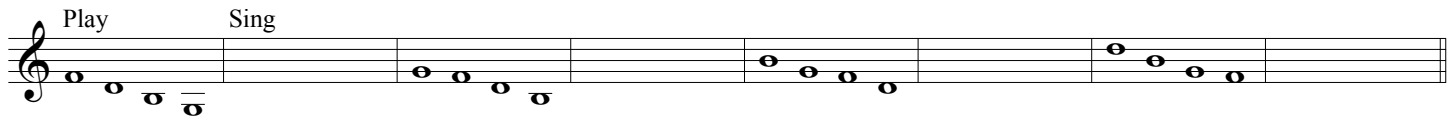
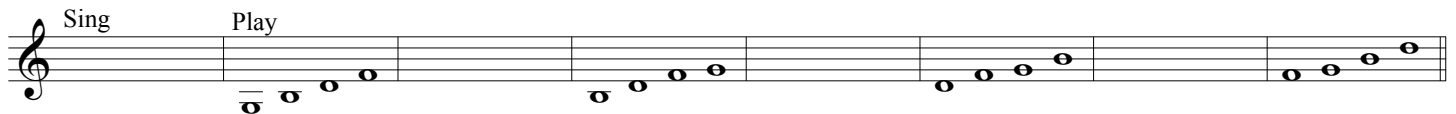
Instructions below for all V⁷ examples.



Play and sing as above

Then play all four notes, then sing all four notes a capella

Then reverse, sing all four notes a capella, then play



Switching right hand, left hand, both hands,

Play every note and sing

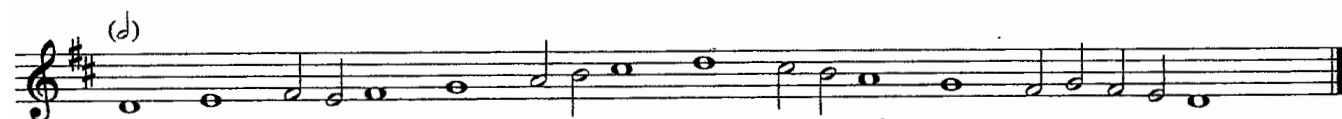
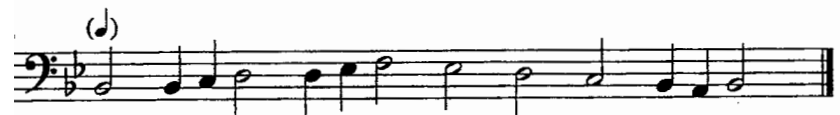
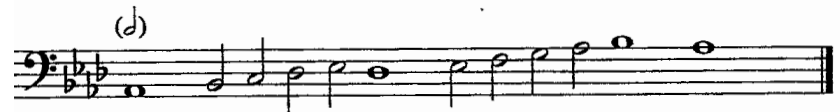
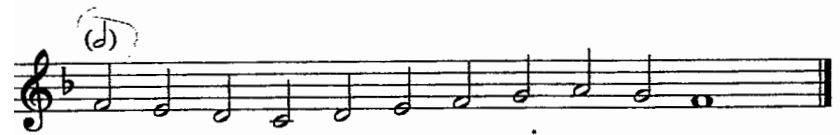
Play every other note and sing

Play fewer and fewer notes until singing a capella

12. Melodies

Play every note and sing
Play every other note and sing
Play fewer and fewer notes until
singing a capella

Benjamin/Horvitz/Nelson



See Instructions Below

The image displays a musical score for three systems, each consisting of four staves. The notation is as follows:

- System 1:**
 - Staff 1: Treble clef, whole notes on G4, A4, B4, C5.
 - Staff 2: Treble clef, whole notes on F4, G4, A4, B4.
 - Staff 3: Treble clef, whole notes on E4, F4, G4, A4.
 - Staff 4: Treble clef, whole notes on D4, E4, F4, G4.
- System 2:**
 - Staff 1: Treble clef, whole notes on C5, B4, A4, G4.
 - Staff 2: Treble clef, whole notes on F4, E4, D4, C4.
 - Staff 3: Treble clef, whole notes on B3, A3, G3, F3.
 - Staff 4: Treble clef, whole notes on E3, D3, C3, B2.
- System 3:**
 - Staff 1: Treble clef, whole notes on A2, G2, F2, E2.
 - Staff 2: Treble clef, whole notes on D2, C2, B1, A1.
 - Staff 3: Treble clef, whole notes on G1, F1, E1, D1.
 - Staff 4: Treble clef, whole notes on C1, B0, A0, G0.

Each staff contains four measures of music, with a double bar line after the second and fourth measures. The notes are whole notes, and the staves are connected by a vertical line on the left.

Play fewer and fewer notes until singing all four notes a capella

14. Simple Melodies- One/Two notes per measure

See instructions below

Sing

Play

Play

Play

Play



15. Sing



16. Sing



17. Sing



18. Sing



19. Sing



20. Sing



21. Sing





Switching right hand, left hand, both hands

Play every note and sing

Play every other note and sing

Play fewer and fewer notes until singing a capella

24. Metered Melodic Contours in Scale Format

Susser

Play the downbeat of each measure, sing the rest

1

2

3

4

5

(24.) Metered Melodic Contours in Scale Format (cont.)

Susser

Play the downbeat of each measure, sing the rest

6

7

8

9

10

(24.) Metered Melodic Contours in Scale Format (cont.)

Susser

Play the downbeat of each measure, sing the rest

11

12

13

14

15

16

25. Metered Melodic Contours in Scale Format

Susser

Play the downbeat of each measure, sing the rest

1

2

3

4

5

(25.) Metered Melodic Contours in Scale Format (cont.)

Susser

Play the downbeat of each measure, sing the rest

6

7

8

9

10

(25.) Metered Melodic Contours in Scale Format (cont.)

Susser

Play the downbeat of each measure, sing the rest

11

12

13

14

Ear Training II

“Sing and Play”

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With Eighth-notes	

Scales

Susser

Switching right hand, left hand, both hands

Play every note while singing

Play only the downbeat while singing

Play fewer and fewer notes until singing a capella

Practice with a partner, practice with one hand at the piano, practice in minor and in other (fixed-Do) keys.

1.

Exercise 1 consists of two staves in 2/4 time. The right hand (treble clef) plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand (bass clef) plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The exercise ends with a double bar line.

2.

Exercise 2 consists of two staves in 2/4 time. The right hand (treble clef) plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand (bass clef) plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The exercise ends with a double bar line.

3.

Exercise 3 consists of two staves in 2/4 time. The right hand (treble clef) plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand (bass clef) plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The exercise ends with a double bar line.

4.

Exercise 4 consists of two staves in 2/4 time. The right hand (treble clef) plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand (bass clef) plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The exercise ends with a double bar line.

5.

Exercise 5 consists of two staves in 2/4 time. The right hand (treble clef) plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand (bass clef) plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The exercise ends with a double bar line.

Susser

6. ⁴¹

This exercise consists of two staves. The treble staff begins with a treble clef and a common time signature. It contains a sequence of eighth and sixteenth notes, mostly ascending, with some descending passages. The bass staff begins with a bass clef and a common time signature. It contains a sequence of eighth and sixteenth notes, mostly ascending, with some descending passages. The exercise ends with a double bar line.

7. ⁴⁹

This exercise consists of two staves. The treble staff begins with a treble clef and a common time signature. It contains a sequence of eighth and sixteenth notes, mostly ascending, with some descending passages. The bass staff begins with a bass clef and a common time signature. It contains a sequence of eighth and sixteenth notes, mostly ascending, with some descending passages. The exercise ends with a double bar line.

8. ⁵⁷

This exercise consists of two staves. The treble staff begins with a treble clef and a common time signature. It contains a sequence of eighth and sixteenth notes, mostly ascending, with some descending passages. The bass staff begins with a bass clef and a common time signature. It contains a sequence of eighth and sixteenth notes, mostly ascending, with some descending passages. The exercise ends with a double bar line.

9. ⁶⁵

This exercise consists of two staves. The treble staff begins with a treble clef and a common time signature. It contains a sequence of eighth and sixteenth notes, mostly ascending, with some descending passages. The bass staff begins with a bass clef and a common time signature. It contains a sequence of eighth and sixteenth notes, mostly ascending, with some descending passages. The exercise ends with a double bar line.

Intervals

Falk

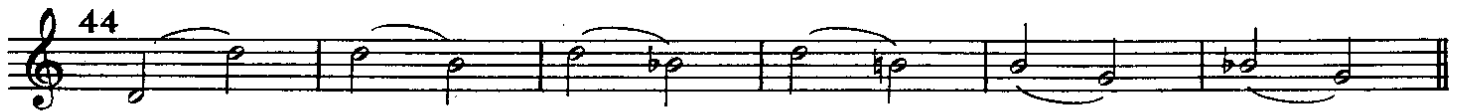
Switching right hand, left hand, both hands

Play every note while singing

Play every other note while singing

Play fewer and fewer notes until singing a capella

10. Major and Minor Thirds (Descending)



Falk

The image displays a musical score for the song 'The Rose Tree'. It consists of five staves of music, each beginning with a measure number in the top left corner: 355, 356, 357, 358, and 360. The music is written in a single melodic line on a five-line staff with a treble clef. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. The melody is characterized by its simplicity and the use of natural harmonies, typical of traditional folk songs. The score is presented in a clear, black-and-white format, suitable for a music book or a digital score display.

Falk

Three staves of musical notation, each containing a single measure. The first staff is labeled 346, the second 347, and the third 348. Each staff begins with a treble clef and a common time signature (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). Slurs are used to group multiple notes within a measure. The key signature is not explicitly shown but appears to be one flat (B-flat) based on the accidentals used.

13. Fourths (Descending)

Falk

50

51

52

53

14. Minor and Major Sixths

Falk

The musical score consists of 12 staves, numbered 31 to 42. Each staff contains a sequence of notes with interval lines indicating the relationship between consecutive notes. The exercises are designed to train the ear to recognize minor and major sixth intervals.

Staff 31: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, 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F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, 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B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358

15. Minor and Major Sixths (More Difficult)

Falk

Three musical exercises in treble clef, 2/4 time, focusing on identifying minor and major sixths. Exercise 54 starts on G4 and ends on G4. Exercise 55 starts on G4 and ends on G5. Exercise 56 starts on G4 and ends on G4.

Exercise 54: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).

Exercise 55: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).

Exercise 56: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).

16. Minor Sevenths

Falk

Four musical exercises in treble clef, 2/4 time, focusing on identifying minor sevenths. Exercise 157 starts on G4 and ends on G4. Exercise 158 starts on G4 and ends on G5. Exercise 159 starts on G4 and ends on G4. Exercise 160 starts on G4 and ends on G4.

Exercise 157: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).

Exercise 158: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).

Exercise 159: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).

Exercise 160: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).

17. Harmonic Intervals

Wedge

See instructions below

1

I IV II⁷ V⁷ I II V⁷ I VI IV II⁷ V⁷ I

2

3

4

5

6

Play the bottom note, then sing the top notePlay the top note, then sing the bottom note

Play the bottom note and sing the top note together

Play the top note and sing the bottom note together

Triads

Switching right hand, left hand, both hands

Play every note while singing

Play every other note while singing

Play fewer and fewer notes until singing a capella

18. Major

Susser

Starting on the Root

The second system of the musical score, starting at measure 9. It continues the melody from the first system, featuring a sequence of eighth and sixteenth notes, and concludes with a final measure containing a whole note and a repeat sign.

Starting on the Third

81 Starting on the Third



89



96

Starting on the Fifth

161 Starting on the Fifth

169

19. Minor

Susser

Starting on the Root



Starting on the Third



Starting on the Fifth



20. Dominant Seventh Chord

Falk

187

188

21. Seventh Chords

Falk

303

304

305

306

Melodies

Switching right hand, left hand, both hands

Play every note while singing

Play every other note while singing

Benjamin , Horvit, Nelson

22.

Five staves of music, each containing a single melodic line. The first staff is in 2/4 time with a key signature of one sharp (F#). The second staff is in 3/4 time with a key signature of two sharps (F#, C#). The third staff is in common time (C) with a key signature of one sharp (F#). The fourth staff is in 4/4 time with a key signature of two flats (Bb, Eb). The fifth staff is in 6/8 time with a key signature of two flats (Bb, Eb).

Play fewer and fewer notes until singing a capella

Petit

23.

Five staves of music, each containing a single melodic line. The first staff has four measures, each starting with a number 1, 2, 3, or 4. The second staff has eight measures, each starting with a number 5 through 8. The third staff has three measures, each starting with a number 1, 2, or 3. The fourth staff has five measures, each starting with a number 4 through 8. The fifth staff has eight measures, each starting with a number 6 through 8.

24, Melodic Phrases

Wedge



25. Metered Melodic Contours in Scale Format

Susser

1

2

3

4

5

6

(25.) *Metered Melodic Contours in Scale Format (cont.)*

Susser

Syncopated



Dotted



26. Metered Melodic Contours in Scale Format II

Susser

1

2

3

4

5

6

(26.) *Metered Melodic Contours in Scale Format II*

Susser

Syncopated

7

8

9

Dotted

10

11

12

13

Susser

27. Melodic/Rhythm Patterns III

Step Up and Down in 3 Time

These exercises combine rhythm patterns with the scale. First speak the Solfedge out of rhythm and tempo. Then add the tempo to increase reading skills. It is important to keep a steady tempo within each exercise.

Up



(27.) *Melodic/Rhythm Patterns III (cont.)*

Susser

Down

7

8

9

10

11

12

13

Duets

1. Sing one part while playing the other
2. Switch the parts
3. Cross hands- right hand plays bass clef, left hand plays treble clef
4. Sing bass clef, left hand plays treble clef
5. Sing treble clef, right hand plays bass clef

Petit

28.

1 2 3 4

5 6 7 8

29.

1 2 3 4

5 6 7 8

30.

1 2 3 4

5 6 7 8

31.

Exercise 31, measures 1-4. Treble clef, 2/4 time. Measure 1: Treble has a half note C4, Bass has a whole rest. Measure 2: Treble has a half note D4, Bass has a half note C3. Measure 3: Treble has a half note E4, Bass has a half note D3. Measure 4: Treble has a half note F4, Bass has a half note E3.

Exercise 31, measures 5-8. Measure 5: Treble has a half note G4, Bass has a half note F3. Measure 6: Treble has a half note A4, Bass has a half note G3. Measure 7: Treble has a half note B4, Bass has a half note A3. Measure 8: Treble has a half note C5, Bass has a half note B3.

32.

Exercise 32, measures 1-4. Treble clef, 2/4 time. Measure 1: Treble has a half note C4, Bass has a whole rest. Measure 2: Treble has a half note D4, Bass has a half note C3. Measure 3: Treble has a half note E4, Bass has a half note D3. Measure 4: Treble has a half note F4, Bass has a half note E3.

Exercise 32, measures 5-8. Measure 5: Treble has a half note G4, Bass has a half note F3. Measure 6: Treble has a half note A4, Bass has a half note G3. Measure 7: Treble has a half note B4, Bass has a half note A3. Measure 8: Treble has a half note C5, Bass has a half note B3.

33.

Exercise 33, measures 1-4. Treble clef, 2/4 time. Measure 1: Treble has a half note C4, Bass has a whole rest. Measure 2: Treble has a half note D4, Bass has a half note C3. Measure 3: Treble has a half note E4, Bass has a half note D3. Measure 4: Treble has a half note F4, Bass has a half note E3.

Exercise 33, measures 5-8. Measure 5: Treble has a half note G4, Bass has a half note F3. Measure 6: Treble has a half note A4, Bass has a half note G3. Measure 7: Treble has a half note B4, Bass has a half note A3. Measure 8: Treble has a half note C5, Bass has a half note B3.

Petit

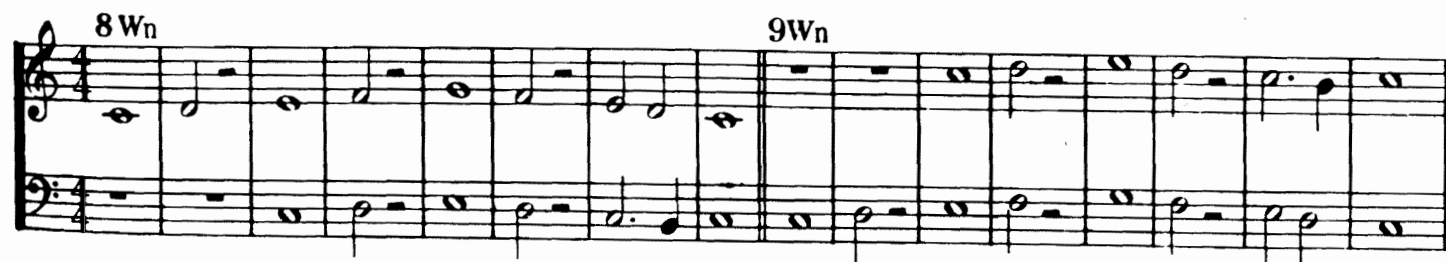
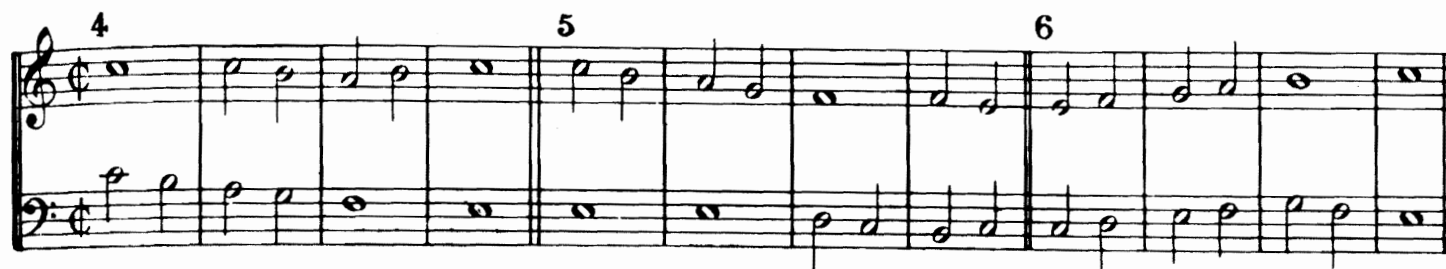
34.

Exercise 34, measures 1-4. Treble clef, 2/4 time. Measure 1: Treble has a half note C4, Bass has a whole rest. Measure 2: Treble has a half note D4, Bass has a half note C3. Measure 3: Treble has a half note E4, Bass has a half note D3. Measure 4: Treble has a half note F4, Bass has a half note E3.

Exercise 34, measures 5-8. Measure 5: Treble has a half note G4, Bass has a half note F3. Measure 6: Treble has a half note A4, Bass has a half note G3. Measure 7: Treble has a half note B4, Bass has a half note A3. Measure 8: Treble has a half note C5, Bass has a half note B3.

35.

Melodia



36.

Melodia

12 Wn

13 Wn

14 Wn

15 Wn

16 Wn

17 Wn

18 (Compare with 10)

19 Wn

20 Wn

21 Wn

37. Duets from *Berkowitz, Frontrier, Kraft*

Refer to instructions of page 57.

1. *Andante*

1. *Andante*

2. *Allegretto*

2. *Allegretto*

3. *Lento*

3. *Lento*

4. *Andantino*

4. *Andantino*

5. *Larghetto*

5. *Larghetto*

10. *Allegro*

(37.) *Duets from Berkowitz, Frontrier, Kraft (cont.)*11. *Allegretto*

11. *Allegretto*

mf

12. *Andante*

12. *Andante*

mf

13. *Allegretto*

13. *Allegretto*

p

14. *Moderato con moto*

14. *Moderato con moto*

f

15. *Andante*

15. *Andante*

p

(37.) Duets from Berkowitz, Frontrier, Kraft (cont.)

16. *Andante cantabile*

Exercise 16 is in 3/4 time, key of B-flat major. The right hand starts with a forte (*f*) dynamic and moves to mezzo-piano (*mp*) after four measures. The left hand starts with a forte (*f*) dynamic and moves to mezzo-piano (*mp*) after four measures. Both hands play a melodic line with eighth and quarter notes, featuring slurs and ties.

17. *Larghetto*

Exercise 17 is in 3/4 time, key of D major. Both hands start with a piano (*p*) dynamic. The right hand plays a melodic line with eighth and quarter notes, featuring slurs and ties. The left hand plays a supporting line with eighth and quarter notes, also featuring slurs and ties.

18. *Allegro moderato*

Exercise 18 is in 4/4 time, key of B-flat major. Both hands start with a piano (*p*) dynamic. The right hand plays a melodic line with eighth and quarter notes, featuring slurs and ties. The left hand plays a supporting line with eighth and quarter notes, also featuring slurs and ties.

19. *Allegretto*

Exercise 19 is in 3/4 time, key of B-flat major. The right hand starts with a piano (*p*) dynamic and moves to forte (*f*) after four measures. The left hand starts with a piano (*p*) dynamic and moves to forte (*f*) after four measures. Both hands play a melodic line with eighth and quarter notes, featuring slurs and ties.

20. *Allegro*

Exercise 20 is in 2/4 time, key of D major. Both hands start with a forte (*f*) dynamic. The right hand plays a melodic line with eighth and quarter notes, featuring slurs and ties. The left hand plays a supporting line with eighth and quarter notes, also featuring slurs and ties.

(37.) Duets from Berkowitz, Frontrier, Kraft (cont.)

21. *Allegro con spirito*

21. *Allegro con spirito*

22. *Moderato con moto*

22. *Moderato con moto*

23. *Allegro giocoso*

23. *Allegro giocoso*

24. *Allegro*

24. *Allegro*

(37.) Duets from Berkowitz, Frontrier, Kraft (cont.)

25. Allegretto

mp cresc. f

26. Allegro moderato

mf

27. Allegretto

f p

28. Andante espressivo

p

(37.) *Duets from Berkowitz, Frontrier, Kraft (cont.)*29. *Allegretto*

Exercise 29, *Allegretto*, is in B-flat major (two flats) and 2/4 time. It consists of two systems of piano and forte passages. The first system has four measures of piano (*p*) and four measures of forte (*f*). The piano passages feature eighth-note and quarter-note patterns, while the forte passages feature quarter-note and half-note patterns. The second system has two measures of piano (*p*) and two measures of forte (*f*), continuing the patterns from the first system.

30. *Andante con moto*

Exercise 30, *Andante con moto*, is in D major (two sharps) and 3/4 time. It consists of two systems of piano (*p*) passages. The piano passages feature quarter-note and half-note patterns, with some measures containing eighth notes. The first system has four measures, and the second system has four measures, both featuring a mix of quarter and half notes.

38. Chorale (two parts)

Sing and play the following chorale exercises as duets. For example, the first chorale has been separated into four parts; sing #1 while playing #2, sing #2 while playing #3 and so on until you have exhausted the possible combinations. Do this for all the chorale exercises below.

Piano

Piano

Play 1

Play 2

Play 3

Play 4

1 2 3 5 5 7 8 2 Wedge

* 3 2 3 5 5 7 8

** I V I I V V I

3 4 5

6 7

* numbers = scale degrees

** I, etc = Roman Numeral chord symbols

Chorales

38. Dir, dir, Jehovah, will ich singen

1. {Dir, dir, Je - ho - vah! will ich sin - gen, denn wo ist doch ein sol - cher Gott wie du ?}
{Dir will ich mei - ne Lie - der brin - gen, ach gib mir dei - nes Gei - stes Kraft da - - zu, }

dass ich es tu im Na - men Je - su Christ, so wie es dir durch ihn ge - fäl - lig ist.

The musical score is for a chorale in C major, 4/4 time. It consists of two systems of music. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a first ending bracket. The piano accompaniment features a steady bass line and chords in the right hand. The second system continues the vocal line and piano accompaniment, ending with a repeat sign. The lyrics are in German and are written below the vocal line.

39. Eius ist noth! ach Herr, dies eine

Two systems of musical notation for a piano accompaniment. Each system consists of a treble and bass staff. The first system contains 8 measures, and the second system contains 12 measures. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5 below the notes. The piece concludes with a double bar line and repeat dots.