

RHYTHMIC EXERCISES IN 6/8 TIME

In this level, you will sing examples in the 6/8 time signature, where an 8th note receives one beat.

An easy way to think about note & rest values in time signatures with an 8 on the bottom is: All notes are worth twice as much as they are in common time (4/4) and any other time signature with a 4 on the bottom. Look at the examples below. Click each example and sing along.

Click for the pitch "C"

24.

25.

26.

27.

28.

SECTION 2: INTERVALS

REVIEW

An Interval, in music, is the distance between any two notes. In this level, the intervals of a 2nd, 3rd, 4th & 5th will be covered. When counting intervals, be sure to include the bottom and top notes.

For singing, Do-Re is a 2nd, Do-Mi is a 3rd, Do-Fa is a 4th, Do-Sol is a 5th, Do-La is a 6th, Do-Ti is a 7th, and Do-Do is an 8th/Octave.

Intervals are sung melodically (one note following another, creating a melody), or harmonically (two notes at the same time - two singers singing at the same time).

Look at the examples below. Click "play" to hear each line of examples.

Melodic 2nd Harmonic 2nd Melodic 3rd Harmonic 3rd

Melodic 4th Harmonic 4th Melodic 5th Harmonic 5th

Melodic 6th Harmonic 6th Melodic 7th Harmonic 7th Melodic 8th (Octave) Harmonic 8th (Octave)

In singing, 2nds, 3rds, 4ths, 5ths, 6ths, 7ths & 8ths (octaves) use the following solfege. Click to hear each example.

2nd 3rd 4th 5th

Do Re Do Mi Do Fa Do Sol

6th 7th 8th/Octave

Do La Do Ti Do Do

THE TRITONE

(DIMINISHED 5TH / AUGMENTED 4TH)

A Perfect 4th or 5th is unaltered (as the interval naturally occurs in a Major key).

If you alter a Perfect 4th by extending the interval a 1/2 step larger (either raising the top note or lowering the bottom note), you create an Augmented 4th, also known as a Tritone. You are augmenting the 4th.

Likewise, if you alter a Perfect 5th by decreasing the interval by a 1/2 step smaller (either lowering the top note or raising the bottom note), you create a diminished 5th, also known as a Tritone. You are diminishing the 5th.

Click to hear the examples of Perfect and altered intervals below.

1. A Major (bottom note) has F#, C#, G#
2. Top note (E) belongs to the key of A Maj.
3. This is a **Perfect 5th**.

1. A Major has F#, C#, G#
2. Top note (E \flat) does not belong to A Maj.
3. Top note is lowered, this is a **diminished 5th**.
(a dim.5th is also called a **tritone**)

1. A Major (bottom note) has F#, C#, G#
2. Top note (D) belongs to the key of A Maj.
3. This is a **Perfect 4th**.

1. A Major has F#, C#, G#
2. Top note (D \sharp) does not belong to A Maj.
3. Top note is raised, this is an **Augmented 4th**.
(an Aug. 4th is also called a **tritone**)

Click the play button to hear the examples of Perfect 5ths & diminished 5ths.

P5 d5 P5 d5 P5 d5

Click the play button to hear the examples of Perfect 4ths & Augmented 4ths.

P4 A4 P4 A4 P4 A4

SIGHT-SINGING IN MINOR KEYS

MELODIC EXERCISES IN D AND B NATURAL MINOR

In this level you will be introduced to melodies in a natural minor key, in the range of an octave.*

When singing a Natural minor scale, the solfege is slightly different. The 3rd, 6th & 7th notes are lowered, so the solfege changes. The altered solfege represents the different notes and sounds that are in a minor scale.

Solfege for an ascending minor scale is: Do-Re-Me-Fa-Sol-Le-Te- Do.

You may also use the solfege that relates to the relative Major key: La-Ti-Do-Re-Mi-Fa-Sol-La.

The following melodies are in d and b minor.

89. **d minor**

Do Me Sol Do Te Le Sol Fa Sol Fa Me Re Do Sol Do
La Do Mi La Sol Fa Mi Re Mi Re Do Ti La Mi La

90. **d minor**

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

91. **b minor**

Do Me Sol Do Te Le Sol Fa Sol Fa Me Re Do Sol Do
La Do Mi La Sol Fa Mi Re Mi Re Do Ti La Mi La

92. **b minor**

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

*More information about minor key signatures can be found in Lesson 3 of Music Theory for Singers, Level 7.

MELODIC EXERCISES IN D MINOR

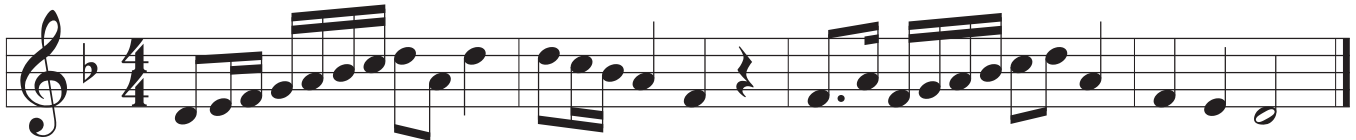
Click for the starting pitch "D"

93. 

94. 

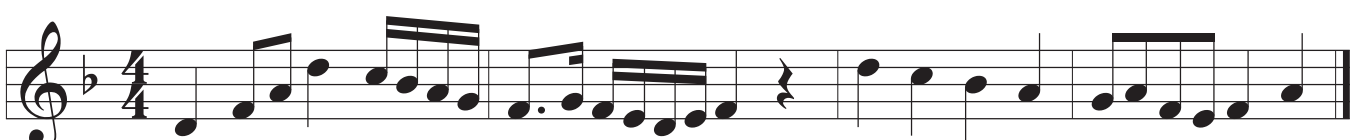
95. 

96. 

97. 

98. 

99. 


100. 

MELODIC EAR TRAINING

In this section, you will hear a melody consisting of notes within the range of an octave as in the melodic sight-singing section. Examples may be in any of the Major or minor keys.


Look at the melodies in column A and B for each question, click to listen, and determine the melody you hear. Pay special attention to the direction of the notes.

A

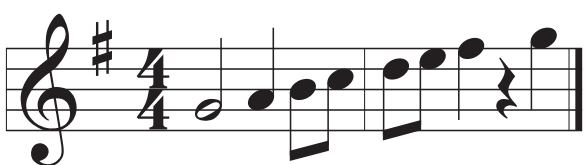
18. 

Click to hear the example

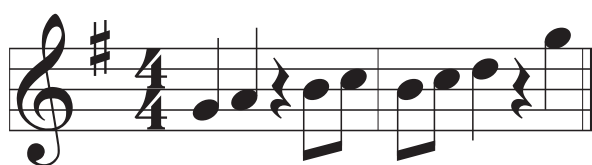
B



A

19. 

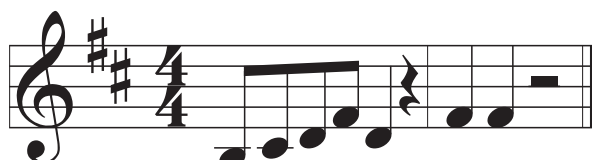
B



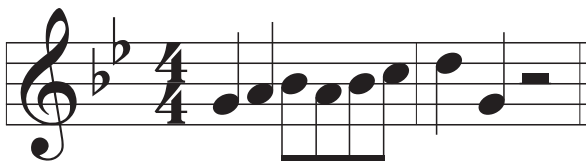
A

20. 

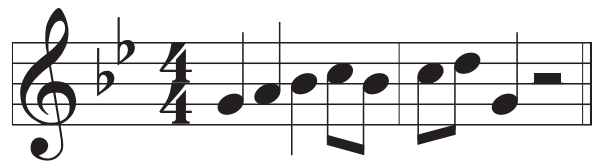
B




A

21. 


B



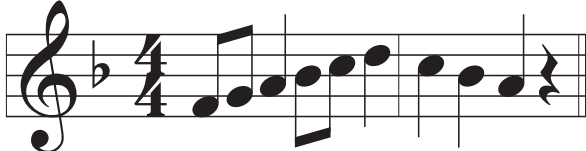
A

22. 


B



A

23. 

B



Listen to the following examples of Major scales and Major Arpeggios. Choose whether you hear a Major scale or Arpeggio for each question.

	A	B
93.	Major Arpeggio	Major Scale
94.	Major Arpeggio	Major Scale
95.	Major Arpeggio	Major Scale
96.	Major Arpeggio	Major Scale
97.	Major Arpeggio	Major Scale
98.	Major Arpeggio	Major Scale
99.	Major Arpeggio	Major Scale
100.	Major Arpeggio	Major Scale
101.	Major Arpeggio	Major Scale
102.	Major Arpeggio	Major Scale
103.	Major Arpeggio	Major Scale
104.	Major Arpeggio	Major Scale
105.	Major Arpeggio	Major Scale
106.	Major Arpeggio	Major Scale
107.	Major Arpeggio	Major Scale

PRACTICE TEST #1

Click the play button to listen to each question and its musical example. Choose the correct answer.

A

B

1. Animé

Lentement

A

B

2. Interval of a Maj. 3rd

Interval of a Per. 5th

A

B

3. Major Arpeggio

Major Scale

A

B

4. Misterioso

Léger

A

B

5. Appoggiatura

Mordent

A

B

6. Cadenza

Natural minor scale