

Appendixes

Appendix A:
Sight-singing *Workbook*

THE MYSTERY OF SIGHT-SINGING



**AN INTRODUCTION TO
SIGHT-SINGING**

PAUL POTGIETER

The mystery of sight-singing

An introduction to sight-singing

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Introduction

The ability to sing from sight is an important skill for musicians. Many people regard sight-singing as a mysterious ability that only well-trained musicians possess. This study package can enable any singer to master the skill of sight-singing. Learning to sing from sight is an exciting exploration of different elements of music. We can compare this learning process to a detective solving a mystery case.

Read the introduction carefully before you start with the study package.

Sight-singing

Sight-singing can be described as the ability to read music notation, hear the music in your inner ear (anticipate the music) and sing it without having heard the music before. This ability can enable the sight-singer to understand music better, to perform music better and to enjoy making music and listening to music more.

Being able to sing from sight has many great advantages for the individual singer as well as for the choirmaster and choristers. Some of these advantages are:

- Singers or choirs can learn music faster.
- Singers (choristers) can learn their parts on their own, without learning it by rote.
- New music can be sung immediately, giving singers (choristers) an idea of what the whole piece sounds like.
- Each chorister can follow the score and start singing at the correct moment.
- Singers (choristers) can look ahead on the score and anticipate the next note(s) that they should sing. This should help to improve intonation.
- Singers (choristers) can see where their individual parts fit into the whole of the musical piece.

The ability to sing from sight also has several advantages for instrumentalists. Sight-singing helps instrumentalists to:

- anticipate music before playing it,
- improve their intonation, and
- follow a score easily, entering at the correct moments.

As the title of the study package suggests, sight-singing is approached as a mystery story. The reader is the detective who has to follow a series of clues to solve the mystery. These clues are presented as explanations of music concepts. Every explanation is followed by a number of exercises. The study package is structured in such a way that every concept leads to the following one.

The process of sight-singing involves the following:

- **observing the symbols of music notation.** (Looking at the music notation, the singer takes note of the pitch and duration of the notes, other music symbols, as well as the shape of the phrase.)
- **interpreting the symbols.** (The singer gives meaning to the symbols by referring to his/her relevant knowledge.)

- **processing the symbols.** (The singer associates every note with the previous and the following notes to form musical phrases.)
- **anticipating the music.** (The singer hears the music in his/her inner ear so that he/she knows how it should sound.)
- **singing the music.** (The singer performs the music by singing it.)
- **evaluating the singing.** (The singer compares the sound he/she produced to the music that he/she anticipated. If the singing sounds the same as the music he anticipated, the singer continues to sing from sight. If the singing does not sound the same, the singer should find the mistake and try to sing the following notes or phrases correctly.)

After reading the explanation of sight-singing the reader may think that sight-singing is impossible to master. The fact that you are reading this is proof that you have mastered the skill of reading. Sight-singing is only a variation of reading. In sight-singing, elements of music are added to language. If you can read a language, you have solved a considerable percentage of the mystery of sight-singing already.

Using this study package

Clues to help you solve THE MYSTERY OF SIGHT-SINGING are provided in the three components of this study package, namely the workbook, the testbook and two audio CDs. To get the best results, it is very important that you should use this study package in the way the author suggests. Remember: acquiring a new skill or improving an existing one is a time-consuming process. There are no shortcuts.

Conducting the metre while you sing can help you to keep a steady beat. It is tempting to sing slower when the music is difficult and faster when it is easy. If you make a visible conducting gesture while you sing, you will be aware of the beat all the time and you as well as your teacher will notice whether you keep a steady beat.

The instructional CDs

You will probably be tempted to listen to both CDs before you start with the workbook. **Please do not listen to the whole CD at once. Once you have heard the music, it is not sight-singing any more.** Listen only to the track that your current page in the workbook refers to. In the introduction on Track 1 of CD 1, the use of the CDs is explained further.

The two instructional CDs that accompany the workbook contain explanations of music concepts, music examples, echo exercises and self-evaluation exercises. Choristers of South Africa's Drakensberg Boys' Choir sing the various examples and exercises on the CDs. Although these boys are not professional singers, their singing is pure and very musical. The examples that the whole choir sings can inspire you to learn more about sight-singing.

Using CDs as part of a study package for sight-singing has the advantage that you can listen to each example as many times as necessary. You can refer back to the CDs to refresh your memory if you are unsure of any concept that is explained.

CD 1, Track 1: **Introduction**

Narration	Music
The mystery of sight-singing	
<p>You are listening to the sound of South Africa's Drakensberg Boys' Choir. Some of these choristers will provide clues on this CD to help you solve the mystery of sight-singing. I am Paul Potgieter and I will guide you through this programme.</p>	<p>Exultate Jubilate: Drakensberg Boys' Choir</p>
<p>Is sight-singing really a mystery?</p> <p>Yes it may be, but remember: a mystery is only mysterious if you do not know the answers. Simply follow the guidelines in your workbook and on this CD and you will soon discover that you can also read music and sing from sight.</p>	
<p>Please, do not listen to the whole CD at once. If you hear the music before you sing it, it is not sight-singing anymore.</p>	



A figure of a music detective in the workbook indicates when you should listen to each track on the CDs. It is important that you should read the particular section in your workbook before you listen to the track on the CD. In this way you will know what to expect on the recording and what to do with the sound you hear. Stop the CD after listening to the track that you need. If necessary, you can listen to the same track again until you are sure that you understand the contents of the track.

Listen to CD 1, Track 1 and then stop the CD.

The workbook

Because we are working with music in a written form, the workbook is the most important part of the study package. The workbook contains explanations of musical concepts and various exercises. After a new concept has been explained, the exercises give you an opportunity to practice the skill

The following types of exercises are included in the workbook:

- **Echo exercises:** In these exercises, you should listen to the recording while following the music notation in the workbook. You will hear a chorister singing one phrase at a time with pauses between them. During the pauses, you should sing what you have just heard. Sing as accurately as possible and keep your eyes on the music. The echo exercises are given to help you to understand each concept. Practice each set of echo exercises with the recording, until you can echo them without any mistakes. When you can echo every phrase without mistake, sing the exercise without listening to the recording.
- **Self-evaluation exercises:** These exercises are included in the workbook to enable you to compare your sight-singing to a correct version of the music. Look at the notation before playing the track of the CD. *Try to hear the music in you inner ear* (anticipate the music) while looking at the notation. You will hear the tones used in the exercise or *do*, followed by a series of beats. Sing the exercise, starting on the correct pitch, in the tempo of the beats. After singing it, you will hear a correct version of the exercise. Compare your version of the music to the recorded one. Sing it again with the recorded metronome and correct your mistakes.
- **Rhythmic exercises:** After introducing a rhythmic concept, a set of rhythmic exercises is given. To benefit from these you can chant each exercise on the French time names or on a syllable such as “daa” or “doo”. When the exercise has a text with the notes, you should chant the text according to the given rhythm.
- **Melodic exercises:** The melodic exercises are a combination of pitch and rhythm. Sing them on the tonic sol-fa syllables or on the lyrics, if there are lyrics.
- **Written exercises:** Knowledge of several elements of music theory is essential for every sight-singer. Written exercises are provided to help you master the most important elements of music theory. After completing a set of written exercises, you can compare your answers to those given at the back of the textbook.

The testbook

When you have mastered an exercise in the workbook, you can test your sight-singing by singing the exercises in the testbook. If you have a teacher helping you, he/she can listen to you singing the tests to evaluate your progress. If you do not have a teacher, sing these tests as sight-singing practice.

There are no separate tests provided for the echo exercises. These exercises demonstrate certain aspects of sight-singing and allow the learner to practice these aspects. As a test for the echo exercises you should sing them without the help of the CD.

Progress chart

A progress chart is included where you can monitor your progress. If you are working as part of a group, your teacher or a fellow student can sign every section that you have completed. If you are working on your own, you can tick off the sections after singing the tests.

Enjoy solving the mystery

Although learning to sing from sight is hard work, it is a very enjoyable process. You will discover many wonders of music as you follow every clue while solving the mystery of sight-singing. Be patient, like a good detective, and make sure that you master every section before moving on to the next one.

Sight-singing, like any other skill, requires lots of practice.

Sight-singing progress chart

Name: _____

<i>Exercise</i>	<i>Description</i>	<i>Page</i>	<i>Date</i>	<i>Signature</i>
1. Beat and metre				
1	Steady beat	1		
2	Metre	1		
3	Recognise the metre	2		
4	Conducting the metre	3		
5	Echo crotchets and minims	5		
6	Crotchets and minims	5		
7	Echo different metres	7		
8	Different metres	8		
2. Reading pitch				
3. <i>So, mi</i>				
9	Echo <i>so, mi</i>	11		
10	Melodies with <i>so</i> and <i>mi</i>	11		
4. Quavers				
11	Echo rhythms with quavers	15		
12	Rhythm exercises with quavers	16		
13	Melodies with quavers	16		
5. <i>Do</i>				
14	Echo <i>do, mi, so</i>	19		
15	Melodies with <i>do, mi, so</i>	20		
6. Different metres				
16	Echo rhythms with different beats	22		
17	Rhythms with different beats	23		
18	Melodies in different metres	25		
7. <i>La</i>				
19	Echo <i>la, so, mi, do</i>	27		
20	Melodies with <i>la, so, mi, do</i>	28		
8. Semibreves				
21	Echo rhythms with semibreves	30		
22	Rhythms with semibreves	31		
9. Rests				
23	Echo rhythms with rests	32		
24	Rhythms with rests	33		
25	Melodies with rests and semibreves	34		

<i>Exercise</i>	<i>Description</i>	<i>Page</i>	<i>Date</i>	<i>Signature</i>
10. Notenames in the treble clef				
26	Notenames in the treble clef	35		
11. High and low notes				
27	Echo high and low notes	37		
28	Melodies with high and low notes	38		
12. Re and the pentatonic scale				
29	Echo exercises in the pentatonic scale	40		
30	Pentatonic melodies	41		
13. Anacrusis				
31	Melodies with an anacrusis	42		
14. Tied notes				
32	Echo rhythms with tied notes	44		
33	Rhythms with tied notes	44		
15. Dotted notes				
34	Echo rhythms with dotted notes	46		
35	Rhythms with dotted notes	47		
36	Melodies with tied and dotted notes	49		
16. Fa				
37	Echo exercise with <i>fa</i>	51		
38	Melodies with <i>fa</i>	52		
17. Semiquavers				
39	Echo rhythms with semiquavers	54		
40	Rhythms with semiquavers	55		
18. Dotted quavers				
41	Echo rhythms with dotted quavers	56		
42	Rhythms with dotted quavers	56		
43	Melodies with semiquavers	58		
19. Ti				
44	Echo exercises in the major mode	59		
45	Melodic exercises in the major mode	60		
20. Note names in the bass clef				
46	Note names in the bass clef	63		
47	Melodies in the bass clef	65		
21. The keyboard				
48	Notes on the keyboard	67		
22. Compound time				
49	Echo rhythms in compound time	70		
50	Rhythms in compound time	71		
51	Melodies in compound time	72		

<i>Exercise</i>	<i>Description</i>	<i>Page</i>	<i>Date</i>	<i>Signature</i>
23. Sharps				
52	Echo exercises with sharps	75		
53	Melodies with sharps	75		
24. Flats				
54	Echo exercises with flats	79		
55	Melodies with flats	80		
25. Natural sign				
56	Echo exercises with accidentals	81		
57	Melodies with accidentals	81		
26. Find <i>do</i>				
58	Find <i>do</i>	85		
59	Practice major key signatures	86		
27. Irregular groupings				
60	Echo rhythms with irregular groupings	87		
61	Rhythms with irregular groupings	88		
62	Melodies with irregular groupings	89		
28. Minor keys				
63	Echo exercises in the natural minor	92		
64	Practice minor key signatures	93		
65	Melodies in the natural minor	94		
29. Harmonic and melodic minors				
66	Echo exercises in the harmonic minor	96		
67	Echo exercises in the melodic minor	97		
68	Melodies in the harmonic and melodic minors	98		
30. Melismas				
69	Melodies with melismas	102		
31. Four-part music				
70	Four part music	105		
32. Musical terms				
71	Musical terms	108		

CD 1, Track 2: **Beat**

Narration	Music
<p>Beat and metre are probably the most basic elements of music. They give the music a sense of movement. These elements are our first clue to solve the mystery of sight-singing.</p> <p>The beat of music is a steady pulse that can be compared to your heartbeat. A steady beat may sound like this:</p>	
	Steady beat
<p>If we write down the beat, it may be a series of regular dots. We can add a melody to this beat that can sound like this:</p>	
	The happy wanderer
<p>Exercise 1. A steady beat Tap the beat while you listen to the following piece of music.</p>	
	Taba tsa rona

CD1, Track 3: **Metre**

Narration	Music
<p>The beat in music can be arranged in regular groups. Each group starts with a slightly accented beat. The regular pattern of accented and non-accented beats is called metre. The most commonly used metres are duple, triple and quadruple time.</p> <p>Exercise 2: Metre Listen to the following pieces of music, and clap the beat with the music. To feel the metre, you can clap the first beat slightly louder than the other beats.</p>	
Duple time	
	Vat jou goed en trek Ferreira
Triple time	
	Die vrawals
Quadruple time	
	Aanstap Rooies

1. Beat and metre



CD 1: Track 2

Beat and metre are two of the most basic elements of music. They give music a sense of movement, throughout the music. These elements are our starting point to learn how to read music.

1.1 Beat

The beat of music is a steady pulse that can be compared to your heartbeat.

If we write down the beat, it may be a series of regular dots.

Steady beat



Exercise 1. A steady beat

Tap the beat while you listen to the following piece of music:

Stop

1.2 Metre

CD 1: Track 3



The beats in music can usually be arranged in regular groups. Each group starts with a slightly accented beat. The regular pattern of accented and non-accented beats is called **metre**. The most commonly used metres are: duple (2), triple (3) and quadruple (4) time.

Exercise 2. Metre

Listen to the following pieces of music. Clap the beat with the music.

To feel the metre you should clap the first beat slightly louder than the other beats. You will notice that the first symbol in each group below is coloured black.

duple time, e.g. **◆** ◆ **◆** ◆ **◆** ◆

triple time, e.g. ● ○ ○ ● ○ ○ ● ○ ○

quadruple time, e.g. ■ □ □ □ ■ □ □ □ ■ □ □ □

Stop

CD 1, Track 4: **Recognise the metre**

Narration	Music
<p>Exercise 3: Recognise the metre</p> <p>The following songs by The Drakensberg Boys' Choir are in different metres. Decide which one is in duple, triple or quadruple time. Circle the correct answer in your workbook and clap only the first beat of each group.</p> <p>Number 1: Amazing grace</p>	
	Amazing grace
Number 2: Shosholoza	
	Shosholoza
Number 3: Imaliyam	
	Imaliyam

CD 1, Track 5: **Indicating the metre**

Narration	Music
<p>Indicating the metre</p> <p>Doing a visible time pattern while you sing or listen to music can help you to keep a steady beat throughout the piece. The conducting gestures can also keep you aware of which beat you are singing and of the accents of the music.</p>	
<p>Duple time</p> <p>To conduct duple time, simply move your hand down and up with the beat of the music. Try it slowly with the recording: down, up, down, up. Keep your hand half closed, and move it swiftly to conduct accurately.</p>	

Exercise 3. Recognise the metre



CD 1: Track 4

Listen to the following pieces of music sung by the Drakensberg Boys' Choir and decide which one is in duple (2), triple (3) or quadruple (4) time.

Circle the correct answer and clap the first beat of every group.

- | | | | |
|------------------------|------------|-------------|----------------|
| 1 Amazing grace | Duple time | Triple time | Quadruple time |
| 2 Shosholoza | Duple time | Triple time | Quadruple time |
| 3 Imaliyam | Duple time | Triple time | Quadruple time |

Stop

1.3 Indicating the metre



CD 1: Track 5

Doing a visible time pattern while you sing or listen to music, can help you to keep a steady beat throughout the piece. The conducting gestures can also keep you aware of which beat you are singing and where the accents of the music should be.

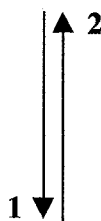
The following tips can help you to indicate the metre clearly:

- * Lift your elbow to a position slightly below your shoulder and bend it at more or less 90°.
- * Keep your hand in a half closed position with the tips of your thumb and your forefinger touching each other.
- * The lowest point of each movement, where the number is written on the diagram, is the actual beat.
- * Move your hand swiftly to form accurate time patterns.

Duple time:

To do the time pattern for duple time, simply move your hand up and down with the beat of music.

Duple time

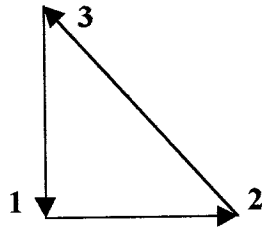


CD1, Track 5: **Metre** (Continued)

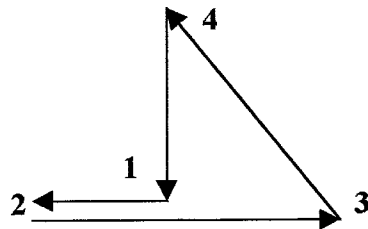
Narration	Music
<p>Triple time To indicate triple time, move your hand down, outwards and up. Let's practice it together: down, outwards, up; down, outwards, up. When you have mastered it, try it a little bit faster: down, outwards, up; down, outwards, up.</p>	
<p>Quadruple time The conducting gesture for quadruple time is: down, in, outwards, up. Try to do it with me: down, in, outwards, up; down, in, outwards, up.</p> <p>Practice each time pattern until you can do it without hesitation. Always keep a steady beat. When you can conduct each metre comfortably, practice with the music on Track 1 and 2.</p>	

Triple time:

To indicate triple time, move your hand in the shape of a triangle: down, outwards and up...

Triple time**Quadruple time:**

To indicate quadruple time, move your hand down, in, out and up...

Quadruple time

Practise each time pattern slowly and gradually increase the tempo. A metronome can help you to maintain a steady beat while you practise the time patterns.

Stop

Remember to do the appropriate time pattern while you practise your sight-singing. This is an easy way to help you keep a steady beat and to accent the correct notes.

Exercise 4. Conducting the metre

When you can do the different time patterns with a steady beat, practise them with the examples of **Track 1 and 2**.

1.4 Bar, barline

A **bar** or **measure** is a group of beats of which the first one is often accented. In music notation bars are separated by vertical lines called **barlines**.

A **double barline** indicates the end of a section or of a piece of music.




CD 1, Track 6: **Durations: crotchets and minims**


Narration	Music
<p>Music consists of shorter and longer sounds. The durations of these sounds are written as black or white notes with or without stems and flags.</p> <p>Each minim, alias a half note, can be divided into two crotchets, Each crotchet, alias a quarter note, can be divided into smaller units.</p>	
<p>When each beat is a crotchet, we count one for a crotchet and two for a minim.</p> <p>Listen to the different durations of the notes and compare them to the steady beat that you hear.</p>	
<p>Crotchet beats Crotchets Minims</p>	Crotchet beats
<p>An important aid that can help you to sing rhythm accurately is to sing each duration on a specific syllable. For a crotchet we use the syllable “taa”, and for a minim, the syllable “taa-aa”. When we use these syllables, crotchets and minims will sound like this:</p>	
<p>Crotchets Minims</p>	Crotchets Minims

CD 1: Track 6

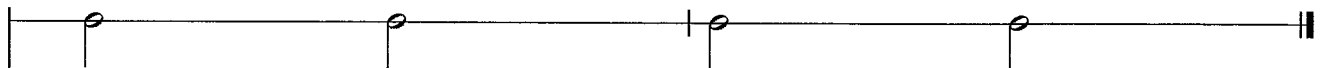


Music consists of sounds with specific durations. These durations are written as black or white notes with or without stems and flags.


A minim  (half note) can be divided into two crotchets.

A crotchet  (quarter note) can be divided into even smaller units.

Minims



Crotchets




1.4.1 Crotchet beats

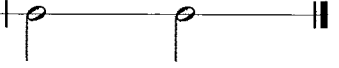
When a beat is a crotchet (1/4 note) we count one beat for a crotchet and two beats for a quaver.

Listen to the different durations of notes and compare the crotchets and minims to the steady beat you hear. The regular click sound of the beat is written on the lower line and the rhythm is written on the top line.


Crotchets



Minims





Crotchet beats




1.4.2 Rhythm syllables

Chanting each duration or rhythm pattern on specific syllables can help you to sing the rhythms accurately. For crotchet we are using the syllable *Taa* and for a minim the syllable *Taa-aa*.

When we are using these syllables, crotchets and minims will sound like this:


 = Taa	 = Taa-aa
-------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------

Crotchets



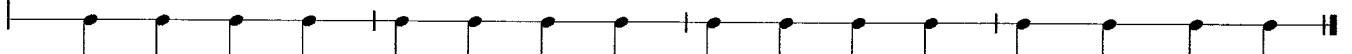
Taa taa taa taa

Minims



Taa - aa taa - aa

Crotchet beats



Stop

CD 1, Track 7: **Echo crotchets and minims**

Narration	Music
<p>Echo exercises demonstrate each new concept. Listen carefully to every phrase, and then echo it, immediately. Sing as accurately as possible. The metronome on the recording will help you to keep a steady beat. Remember to listen to your own singing. If you are not absolutely sure that you were correct, listen and sing again. A good detective should observe every clue very carefully before moving on to the next one.</p> <p>Exercise 5. Echo crotchets and minims</p>	
	Echo crotchets and minims
<p>When you can echo these exercises without hesitation, sing them again, without the CD. These may be elementary, but they are very important.</p>	

CD1, Track 8: **Self-evaluation exercise with crotchets and minims**

Narration	Music
<p>Another type of exercise you will find in this programme is a self-evaluation exercise. You will only hear a metronome ticking. Sing the exercise with the metronome and then listen what it should sound like. Immediately sing it again with the metronome, correcting your mistakes.</p> <p>Now that you understand crotchets and minims, you can sing the following exercises without any help.</p>	
<p>When you can sing all of these exercises well, keeping a steady beat, try some of the exercises in the testbook.</p> <p>Self-evaluation exercise with crotchets and minims, number 1.</p>	
	Self-evaluation exercise
<p>Self-evaluation exercise with crotchets and minims, number 2.</p>	
	Self-evaluation exercise



CD 1: Track 7

Listen to the following rhythms and echo each one accurately. Keep your eyes on the notation while you listen and while you sing.

Listen Sing Listen Sing

Rhythm: Taa taa taa taa Taa - aa taa - aa

Beat:

Listen Sing Listen Sing

When you can sing these exercises without any hesitation, sing Exercise 6 without the help of the recording. Try to sing each exercise perfectly the first time, and do not stop if you make a mistake.

Stop

Exercise 6. Crotchets and minims

CD 1: Track 8



Sing the following two exercises with the metronome on the recording and compare your singing to the recorded one. Sing the same exercise again, making sure it is accurate.

1. Self-evaluation exercise

Rhythm: Taa taa taa taa Taa - aa taa taa

Beat:

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

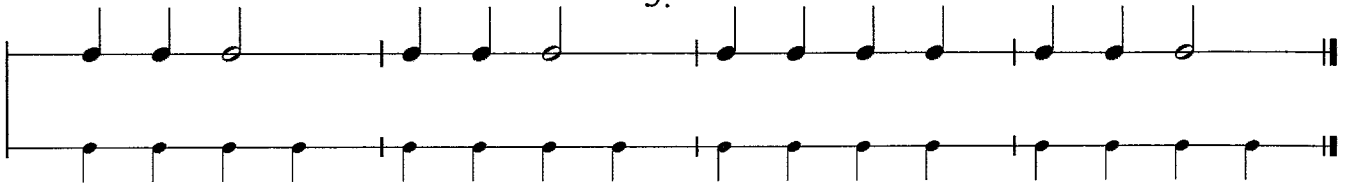
2. Self-evaluation exercise

Trees have the cool-est shade when the sun is shin - ing.

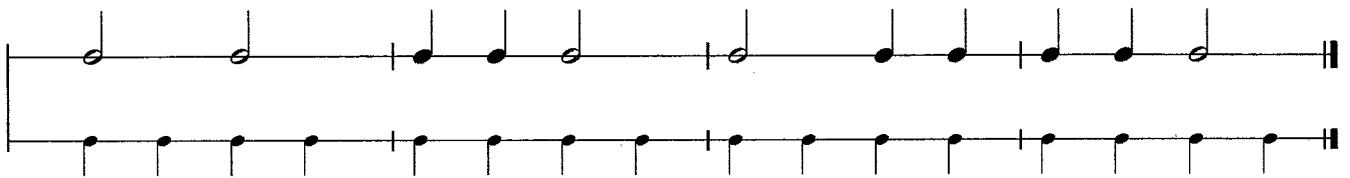
Now that you understand the durations of crotchets and minims you can sing the exercises that follow, without referring to the recording.

Stop

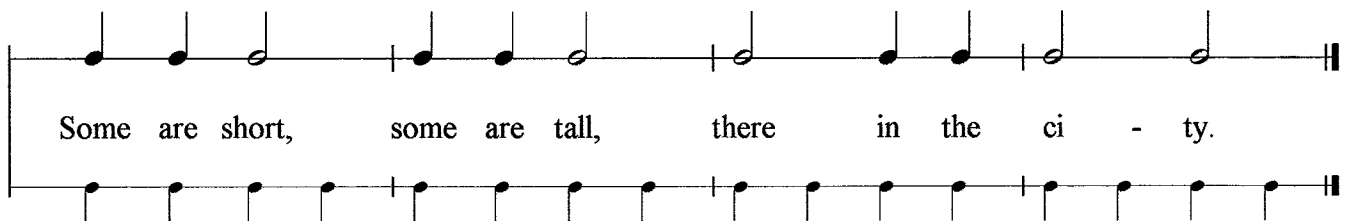
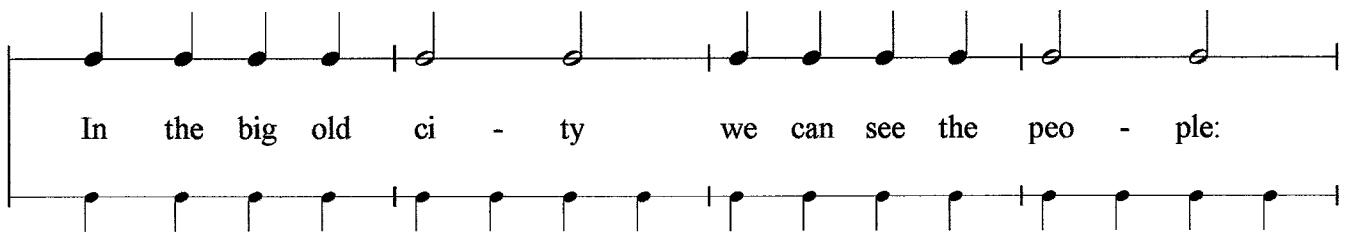
3.



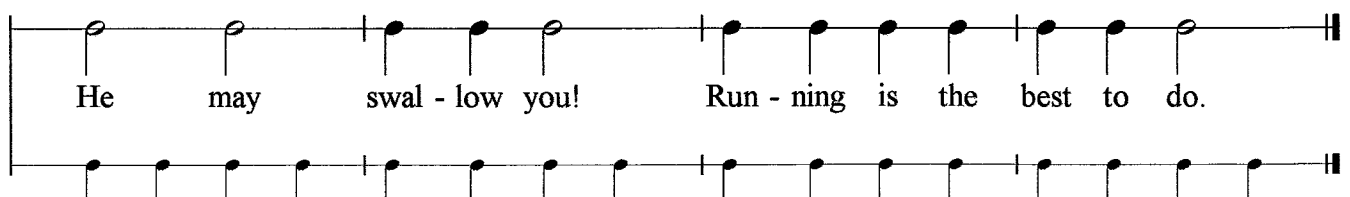
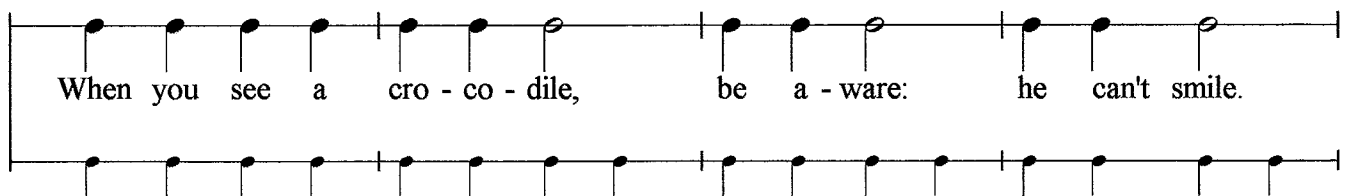
4.



5.



6



CD1, Track 9: **Accent**

Narration	Music
<p>Accents in music make the difference between singing notes and making music. Every metre has slightly different accents. When you sing, be sure that you accent the right beats. This can help you to sing all the rhythms correctly, and to sing in a musical way.</p> <p>In duple time, the accent is on the first beat: <u>1</u> 2, <u>1</u> 2, <u>1</u> 2.</p> <p>In triple time, the accent is on the first beat: <u>1</u> 2 3, <u>1</u> 2 3, <u>1</u> 2 3.</p> <p>In quadruple time the main accent is on the first beat and the smaller accent is on the third beat: <u>1</u> 2 <u>3</u> 4, <u>1</u> 2 <u>3</u> 4, <u>1</u> 2 <u>3</u> 4.</p> <p>Go back to the examples on Track 2 and 3. Listen if you can hear the accents in the music.</p>	

CD 1, Track 10: **Echo different metres**

Narration	Music
<p>Exercise 7. Echo different metres</p> <p>Quadruple time</p> <p>Triple time</p> <p>Duple time</p>	<p>Echo different metres</p>

A time signature is written at the beginning of the music and it consists of two numbers. The **top number** indicates how many beats there are per bar and the **bottom number** indicates the duration of each beat.

Example: **Top number:** How many beats

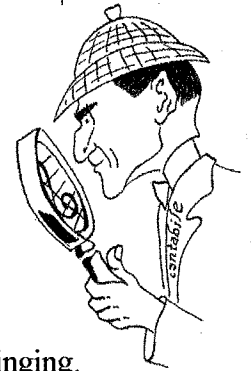
Bottom number: Duration of the beat

$\frac{4}{4}$ Four beats

$\frac{3}{4}$ Three beats
Each beat is a crotchet (1/4 note)

1.6 Accent

CD 1: Track 9



Accents in the metre of music help musicians to change mere notes into real music. Each metre has its own pattern of accents. When you sing, be sure to accentuate the correct beats. This will help you to sing the rhythms correctly and to ensure pleasant singing.

In **duple time** the accent is on the first beat, e.g. 1 2, 1 2, 1 2.

In **triple time** the accent is on the first beat, e.g. 1 2 3, 1 2 3, 1 2 3.

In **quadruple time** the main accent is on the first beat and the secondary accent is on the third beat, e.g. 1 2 3 4, 1 2 3 4, 1 2 3 4.

Stop

Now go back to the examples on **Track 2** and **3**. Listen for the regular accents in the music.

Exercise 7. Echo different metres

CD 1: Track 10



4/4 Listen Sing

Taa taa taa taa Taa - aa taa - aa

3/4 Listen Sing

Taa taa taa Taa - aa taa

2/4 Listen Sing

Taa taa Taa - aa

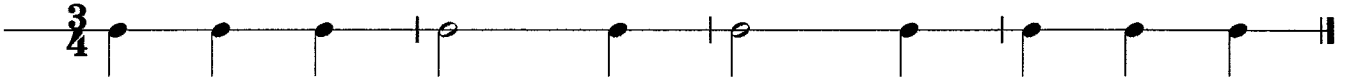
Stop

Exercise 8. Different metres

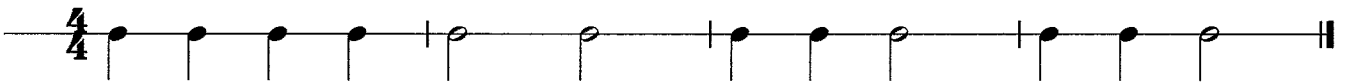
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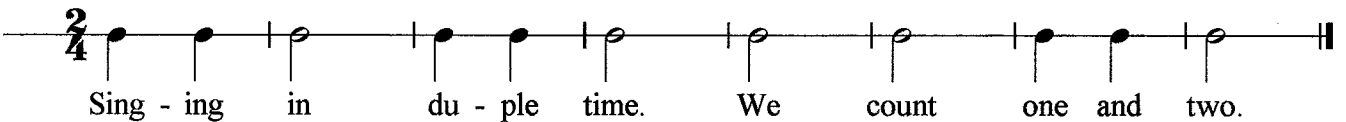
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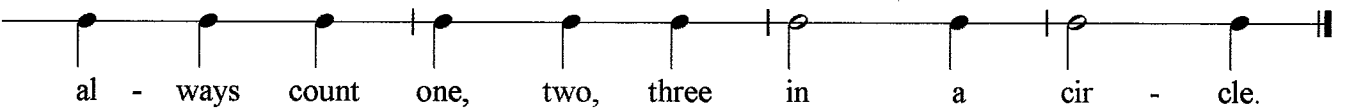
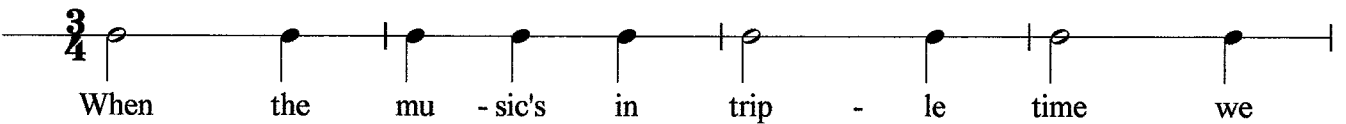
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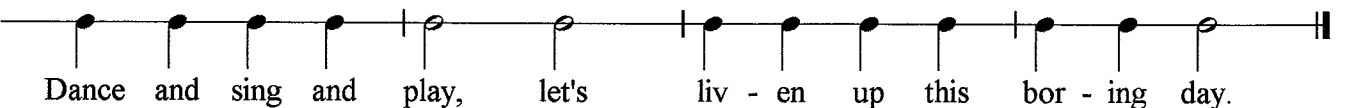
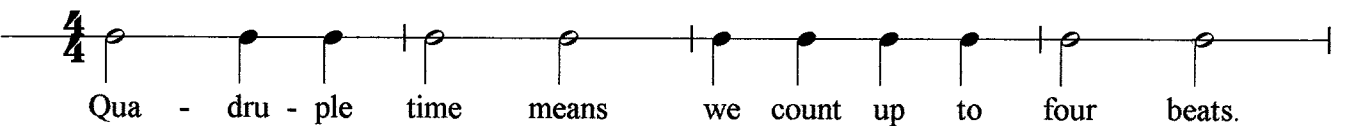
4



5



6



CD 1, Track 11: Clef signs

Narration	Music
<p>Cleff signs The clef is usually written at the beginning of the staff. A treble clef indicates that high notes will follow. The bass clef indicates that low notes will follow.</p>	
	<p>Treble clef Bass clef</p>
<p>The Grand Staff combines a staff with a treble clef and one with a bass clef. Using these 2 staves, the composer can write notes for all voices of the choir. The first 7 letters of the alphabet are used as names for the notes. Compare the notation to the note's position on the keyboard while you listen to them.</p>	
<p>G A B C D E F G A B C C D E F G A B C D E F G</p>	<p>The grand staff</p>

2. Reading pitch

2.1 The Staff (stave)

We notate pitch on a music staff (or stave) with five lines. The different pitches are written as notes on the lines or in the spaces between the lines.

Notes on lines

Notes in spaces





Notes higher or lower than the lines and the spaces of the staff are written above or below the staff, using **ledger lines**.

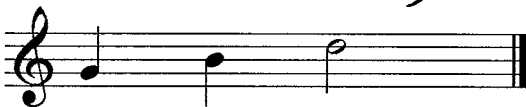


2.2 Clef signs

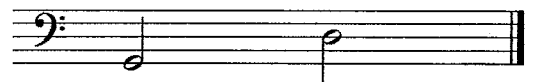
CD 1: Track 11



A **treble clef**  usually at the beginning of the staff indicates that the notes that follow are high (soprano and alto). A **bass clef**  indicates that the notes that follow are low (tenor and bass).



Tre - ble cleff



Bass cleff

2.3 The Grand Staff

The Grand Staff combines a staff with the treble clef and one with the bass clef. The first seven letters of the alphabet are used to name the notes. Compare the notation to the notes' position on the keyboard while you listen to them.

The diagram shows a Grand Staff with two staves. The top staff has a treble clef and the bottom staff has a bass clef. Notes are written on both staves. Below the staves, the notes are labeled with letters: G, A, B, C, D, E, F, G, A, B, C, D, E, F, G. Arrows point from these labels to a piano keyboard diagram below, which also has notes labeled G through G.

Stop

CD 1, Track 12: **Tonic sol-fa**

Narration	Music
Another clue in our mystery is the tonic sol-fa. This system can help you to sing pitch accurately. The tonic sol-fa uses different syllables to represent pitch. These syllables are the well-known <i>do, re, mi, fa, so, la, ti</i> and <i>do</i> .	
	<i>Do, re, mi, fa, so, la, ti, do</i>
In staff notation each note refers to a different pitch, for example:	
	C, D, E, F, G, A
The tonic sol-fa syllables refer to relative pitch. In the next examples, you will hear that the melody stays the same, although the pitch differs.	
	<i>Do, re, mi, fa, so, do</i>

CD1, Track 13: **Key signatures**

Narration	Music
The sharps or flats at the beginning of a line of music is called the key signature. The key signature determines where the tonic sol-fa notes will be on the staff. Compare the notation of <i>do, mi</i> and <i>so</i> in the following examples.	
	<i>Do, mi, so</i>
It is important that you will sing all the melodic exercises on the tonic sol-fa syllables. If it is a song with text, rather sing the text.	

2.4 Tonic Sol-fa



CD 1: Track 12

The tonic sol-fa can help you to sing pitch accurately. This system uses different syllables to represent pitch. These syllables are: *do, re, mi, fa, so, la, ti* and *do*.



Using the tonic sol-fa can help to make reading music more concrete. The combination of staff notation and tonic sol-fa enables singers to sing accurately from sight.

In staff notation each note refers to a definite pitch, e.g.



The tonic sol-fa syllables refer to a pitch in relation to the other pitches in a piece of music. In the next examples you will hear that the melody remains the same although the pitch differs.



Stop

2.5 Key signatures

CD 1: Track 13

The sharps (\sharp) or flats (\flat) at the beginning of a line of music are called a key signature. This key signature determines the position of the tonic sol-fa notes on the staff. Compare the staff notation of *do, mi* and *so* in the following examples.



The positions of the tonic sol-fa notes on the staff are given at the beginning of each of the following exercises, up to Exercise 20.

To sing as accurately as possible, it is important that you sing all the melodic and pitch exercises on the tonic sol-fa syllables. You may need to write the sol-fa syllables in, but do not write them for more than one or two exercises on a page. If the exercise has lyrics, sing the lyrics.

Stop



CD 1, Track 14: *So, mi*

Narration	Music
<p>We start reading pitch with the notes <i>so</i> and <i>mi</i>.</p> <p>You know how to do the echo exercise. Listen carefully and sing accurately.</p> <p>Exercise 9. Echo <i>so</i> and <i>mi</i></p>	
	Exercise 9: Echo <i>so</i> and <i>mi</i>

CD 1, Track 15: *Melodies with so and mi*

Narration	Music
<p>Self-evaluation exercise with <i>so</i> and <i>mi</i>.</p> <p>The pitch is given and you will hear the metronome. Read the music and sing it with the metronome. One of the choristers will then sing it for you. Compare your singing with his and try it again.</p>	
	Self-evaluation exercise

3. So, mi

CD 1: Track 14



We start reading pitch with the notes *so* and *mi*. We are singing the notes on the tonic sol-fa names to make it easier to sing the correct pitch every time.

Exercise 9. Echo *so* and *mi*

Listen to each example and then echo it accurately. In the first two examples a second voice sings the echo. You can sing with that voice, and then echo the other exercises in a similar way. Be sure to keep the same beat when you sing the echo.

The position of *so* and *mi*

Listen Sing Listen Sing

s m s m s m

Listen Sing Listen Sing

A new position for *so* and *mi*

so mi

Listen Sing Listen Sing

Listen Sing Listen Sing

Now that you know what *so* and *mi* sound like, you can sight-sing the following exercises. Conduct the appropriate time pattern while you sing to help you keep a steady beat.

Stop

Exercise 10. Melodies with *so* and *mi*

CD 1: Track 15



Sing **Exercise 1** with the recorded metronome, then listen to the recorded singing. If your melody did not sound the same as the recorded one, sing it again and try to improve.

1. Self-evaluation exercise

Metronome

NB. This piece ends in the next line

so mi 1 2 3 4 s m m s m s m s s s

Stop

2

so mi

New position of *so* and *mi*

3

so mi

New position of *so* and *mi*

4

so mi

Note the time signature

5

so mi

6

so mi

New position of *so* and *mi*

7

so mi

8

so mi

9

so mi

Exercises with text:

First chant the words, on the rhythm,
then sing the melody on the words.

10

Rea - ding so and mi, lis - ten as we sing now.

s m Rea - ding so and mi,

lis - ten as we sing now.

11

When it's spring, all can sing: tra - la, tra - la - la.

s m When it's spring, all can sing: tra - la, tra - la - la.

CD 1, Track 16: **Exercises with a pitchfork**

Narration	Music
A pitchfork can help you to sing the correct pitch. It is a small instrument that you can keep in your pocket. Regard this as the musical Sherlock's magnifying glass. Here is an example of how you can use a pitchfork. When you see the sign in your workbook, sound the pitchfork and compare your pitch to that of the pitchfork.	
	Pitchfork

Exercise 10 (continued). Using a pitchfork

CD 1: Track 16



Use a pitchfork tuned to A to give the correct pitch on which to start each of the following exercises. Compare your pitch to the pitchfork's where the sign (||) is written above the note.

(You can also use another musical instrument to give the A.)

12

Stop

13

14

15

NB. You can use the pitchfork in a similar way in other exercises to give the correct pitch.

CD 1, Track 17: Quavers

Narration	Music
<p>A crotchet can be divided in 2 quavers. The syllables for quavers are ta-te. Compare the following durations:</p> <p>Taa-aa, taa-aa</p> <p>Taa, taa, taa, taa</p> <p>Ta-te, ta-te, ta-te, ta-te</p>	




CD 1, Track 18: Echo rhythms with quavers

Narration	Music
Echo rhythms with quavers.	
	Echo rhythms with quavers

4. Quavers



CD 1: Track 17

A **crotchet**  (quarter note) can be divided into two **quavers**   (ta-te).
Compare the following durations:

The quavers' stems can be separated or connected. This does not affect the duration of the notes.

Stop

Exercise 11. Echo rhythms with quavers

CD 1: Track 18



Listen to the following rhythm patterns, then echo them.
Remember to conduct the metre while you do the exercise.

Crotchet beats
(A quaver counts half a beat.)

Listen Sing
Ta - te ta - te taa taa

Listen Sing
Taa taa ta - te ta - te

Listen Sing Listen Sing
Taa ta - te taa-aa Ta - te taa ta - te ta - te

Listen Sing Listen Sing
Ta - te ta - te ta - te ta - te Taa taa ta - te taa

Listen Sing Listen Sing
Taa-aa ta - te taa Ta - te ta - te taa-aa

Stop

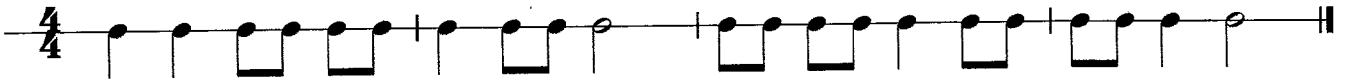
CD 1, Track 19: **Self-evaluation exercises with quavers**

Narration	Music
Self-evaluation exercise with quavers, number 1	
	Self-evaluation exercise
Self-evaluation exercise with quavers, number 2	
	Self-evaluation exercise

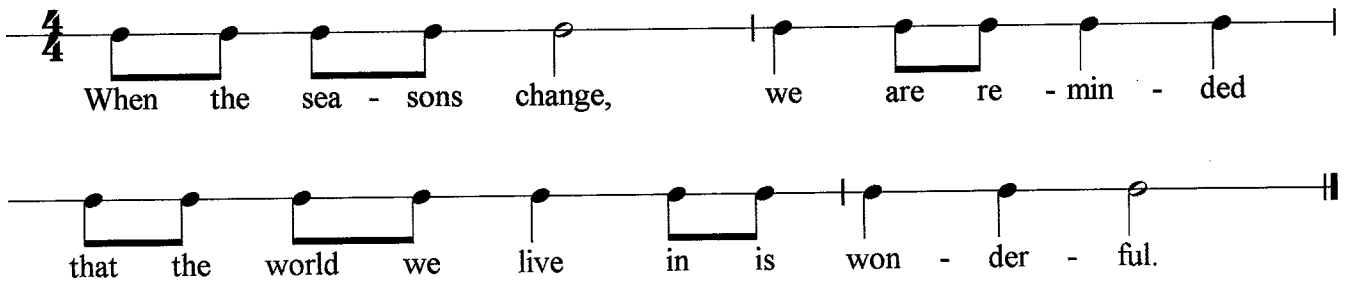
CD 1: Track 19



1. Self-evaluation exercise



2. Self-evaluation exercise



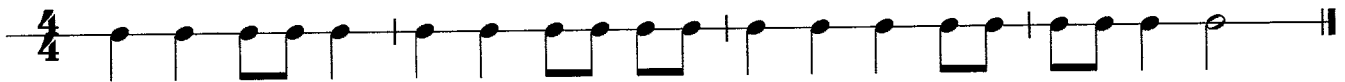
Stop

Practise the following exercises without the help of the recording.

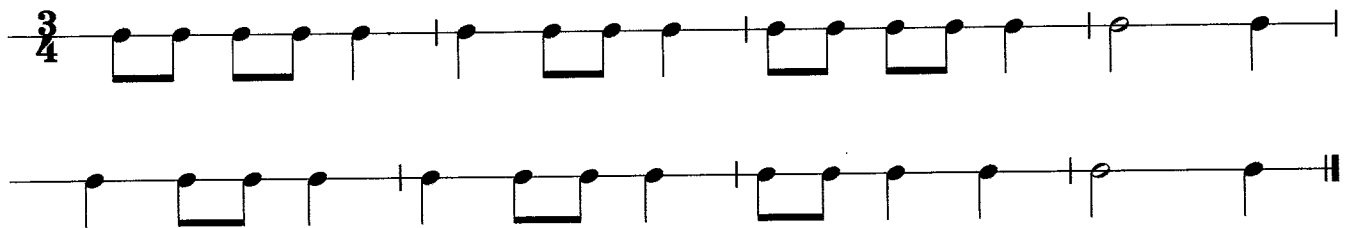
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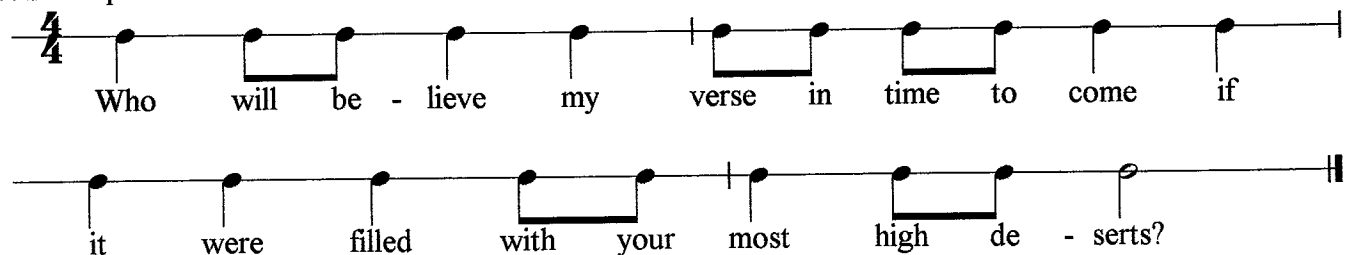


5



W. Shakespeare

6



1

s m

2

s m

3

s m

4

s m

5

s m

6

s m

7

s m

8

s m

9



Musical staff 9: Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody consists of quarter notes and eighth notes. The lyrics "s m" are written below the first two notes.



Musical staff 10: Treble clef, key signature of two flats (Bb, Eb), 3/4 time signature. The melody consists of quarter notes and eighth notes. The lyrics "s m" are written below the first two notes.

10



Musical staff 11: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The melody consists of quarter notes and eighth notes.

11



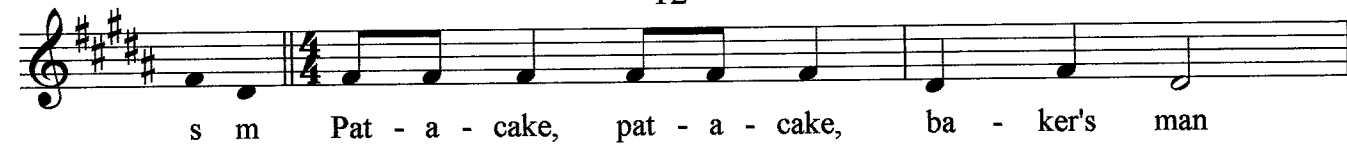
Musical staff 12: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The melody consists of quarter notes and eighth notes. The lyrics "s m" are written below the first two notes.



Musical staff 13: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The melody consists of quarter notes and eighth notes.

Traditional

12

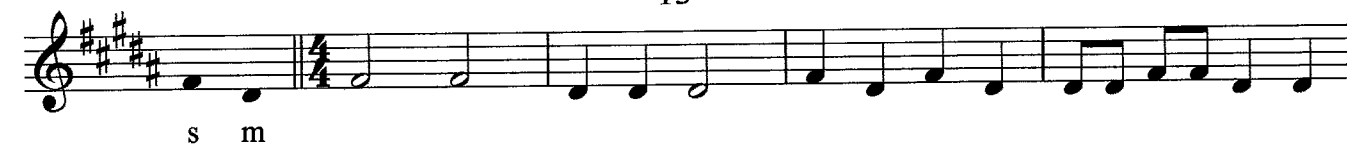


Musical staff 14: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The melody consists of quarter notes and eighth notes. The lyrics "s m Pat - a - cake, pat - a - cake, ba - ker's man" are written below the notes.



Musical staff 15: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The melody consists of quarter notes and eighth notes. The lyrics "Bake me a cake as fast as you can." are written below the notes.

13



Musical staff 16: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The melody consists of quarter notes and eighth notes. The lyrics "s m" are written below the first two notes.



Musical staff 17: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The melody consists of quarter notes and eighth notes.

CD 1, Track 20: *Do*

Narration	Music
<i>Do</i> is the next pitch we are going to read. This is often the most important pitch in music and is called the tonic. Listen to <i>so</i> and <i>mi</i> , followed by <i>do</i> .	
	<i>Do, mi, so</i>

CD 1, Track 21: *Echo do, mi, so*

Narration	Music
Listen to the following phrases and echo each one. Remember to follow the notation while you listen and sing.	
	<i>Echo do, mi, so</i>

Narration	Music
A new position for <i>do</i>	
	<i>Echo so, mi, do</i>

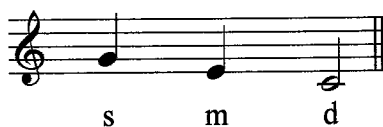
5. Do



CD 1: Track 20

Do is the next pitch we are going to read. This is often the most important pitch in a piece of music.

Listen to *so* and *mi* followed by *do*.



Stop

Exercise 14. Echo *do, mi, so*

CD 1: Track 21

Listen to the following phrases and echo each one.
Remember to follow the notation while you listen and sing.

The position of *do, mi, so*.

Listen

Sing

Listen

Sing



Listen

Sing

Listen

Sing



Listen

Sing

Listen

Sing



Listen

Sing

Listen

Sing



A new position for *do, mi, so*.

Listen

Sing



Listen

Sing



Listen

Sing



Stop

CD 1, Track 22: Melodies with *do, mi* and *so*

Narration	Music
Self-evaluation exercise with <i>do, mi</i> and <i>so</i> , number 1	
	Self-evaluation exercise
Self-evaluation exercise with <i>do, mi</i> and <i>so</i> , number 2	
	Self-evaluation exercise

CD 1: Track 22

1. Self-evaluation exercise



Metronome

Listen how the exercise should sound, while you follow the notation. After *do, mi* and *so* are repeated, you can sing the exercise again with the metronome and correct possible mistakes.

Now do Exercise 2. Also compare your effort with the recording and then sing it again without mistakes.

2. Self-evaluation exercise

Stop

3

4

5

Musical notation for exercise 5, measures 1-2. The first staff shows a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The notes are D4, E4, F4. Below the first staff are the letters 'd m s'. The second staff continues the melody with notes G4, A4, Bb4, C5, D5, E5, F5, G5.

6

Musical notation for exercise 6, measures 1-2. The first staff shows a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The notes are D4, E4, F4. Below the first staff are the letters 'd m s'. The second staff continues the melody with notes G4, A4, Bb4, C5, D5, E5, F5, G5.

7

Musical notation for exercise 7, measures 1-2. The first staff shows a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The notes are D4, E4, F#4. Below the first staff are the letters 'd m s'. The second staff continues the melody with notes G#4, A4, B4, C5, D5, E5, F#5, G5.

8

Musical notation for exercise 8, measures 1-2. The first staff shows a treble clef, a key signature of two sharps (F#, C#), and a 4/4 time signature. The notes are D4, E4, F#4. Below the first staff are the letters 'd m s'. The second staff continues the melody with notes G#4, A4, B4, C5, D5, E5, F#5, G5.

9

Musical notation for exercise 9, measures 1-2. The first staff shows a treble clef, a key signature of two sharps (F#, C#), and a 4/4 time signature. The notes are D4, E4, F#4. Below the first staff are the letters 'd m s'. The second staff continues the melody with notes G#4, A4, B4, C5, D5, E5, F#5, G5.

CD 1, Track 23: **Different beats**

Narration	Music
<p>The bottom figure of the time signature tells us the duration of each beat. The top figure tells us how many beats there are in each bar.</p> <p>For rhythm syllables it is important to note the duration of the beat. When the beat is a crotchet, the syllable for a crotchet is taa. When the beat is a quaver, the syllable for a crotchet will be taa-aa, because now it counts 2 beats.</p> <p>When there are 3 beats of a crotchet each, crotchets will be taa, taa, taa.</p> <p>When there are 3 beats of a quaver each, quavers will be taa, taa, taa.</p> <p>When there are 3 beats of a minim each, minims will be taa, taa, taa.</p>	

CD 1, Track 24: **Echo rhythms with different beats**

Narration	Music
Exercise 16: Echo rhythms with different beats	
Four-four time	
	Four-four time
Four-two time	
	Four-two time

6. Different beats



CD 1: Track 23

The bottom figure of the time signature tells us the duration of each beat.
The top figure tells us how many beats there are in a bar.

Rhythm syllables:
Remember: the time name for one beat is *taa*. When the bottom figure is 4, the beat is a crotchet, when the bottom figure is 2, the beat is a minim, and when the bottom figure is 8, the beat is a quaver.

Example: Top figure: How many beats **3** Three beats of a crotchet each

Bottom figure: Note value of each beat

Three beats of a **quaver** each Three beats of a **minim** each

$\frac{2}{4}$ means the same as $\frac{2}{2}$ Stop

$\frac{2}{8}$ means the same as $\frac{2}{2}$

Exercise 16. Echo rhythms with different beats

CD 1: Track 24



Listen Sing

Taa taa ta-te ta-te taa taa taa - aa

Listen Sing

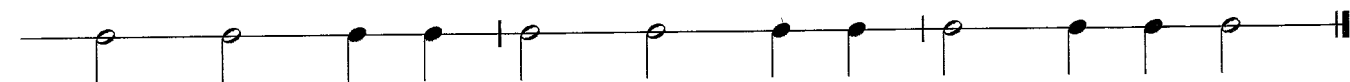
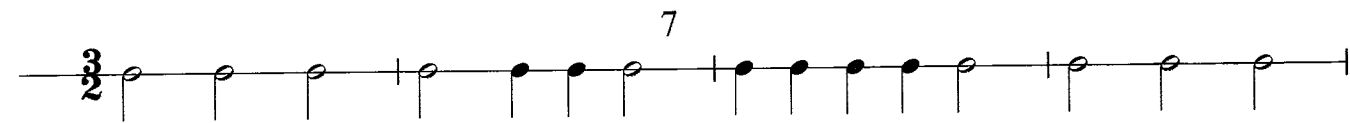
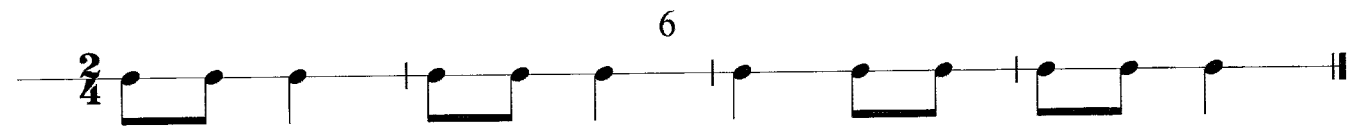
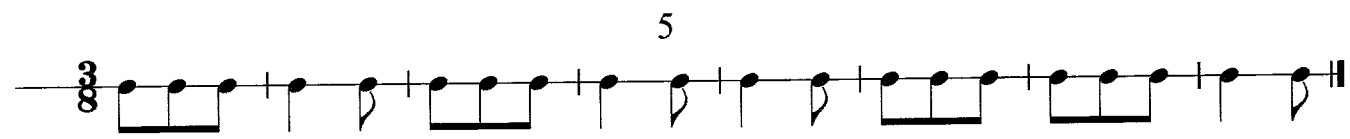
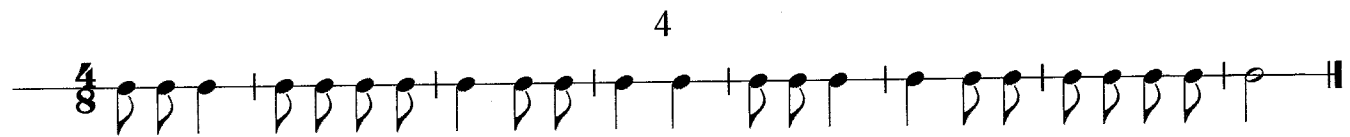
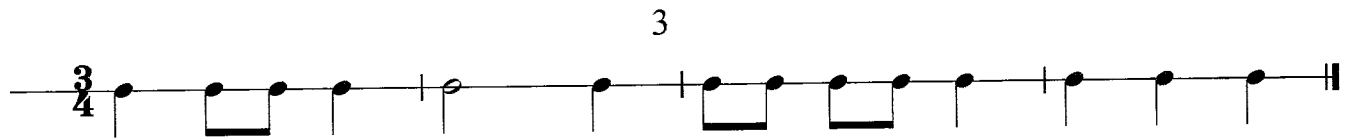
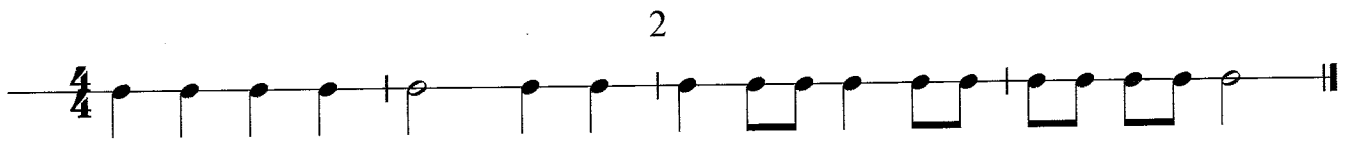
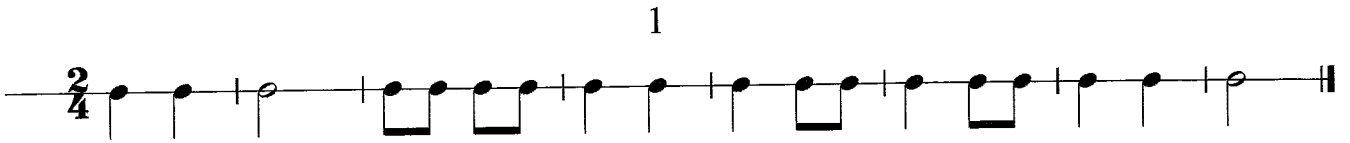
Ta - te taa ta - te taa

Stop

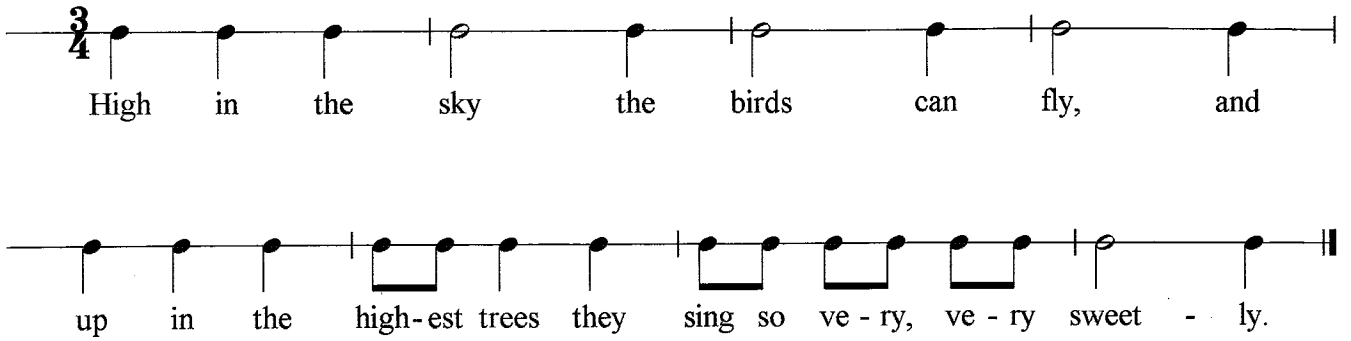
University of Pretoria etd – Potgieter, P S (2004)
Exercise 17. Rhythms with different beats

Do these exercises as follows:

1. Chant the rhythms on the rhythm syllables.
2. Chant the rhythm on a "doo" sound while conducting the metre.
3. Clap the rhythm while counting the metre.

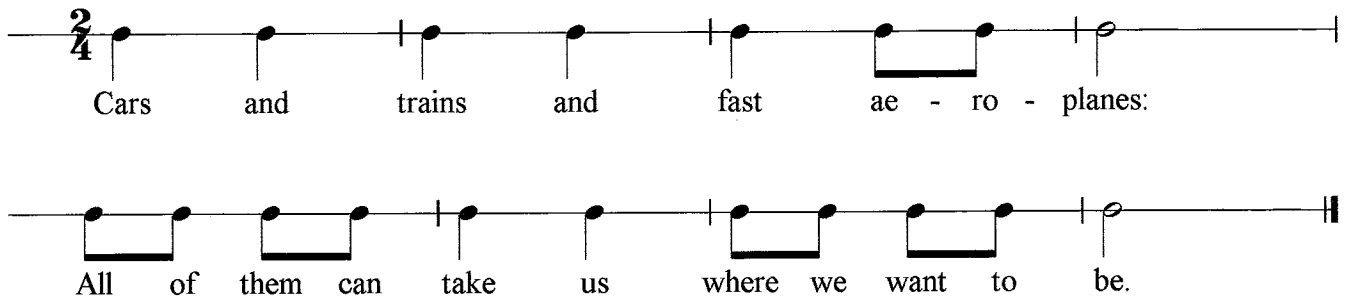


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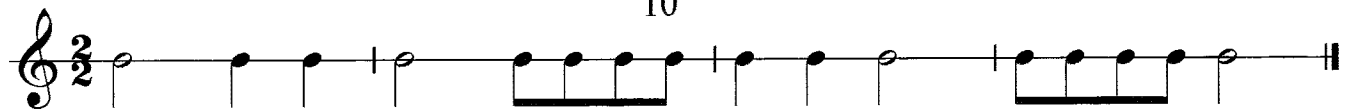
High in the sky the birds can fly, and
up in the high-est trees they sing so ve - ry, ve - ry sweet - - ly.

9

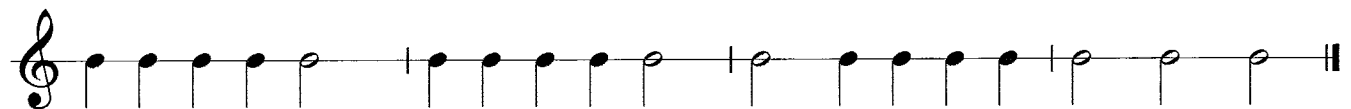
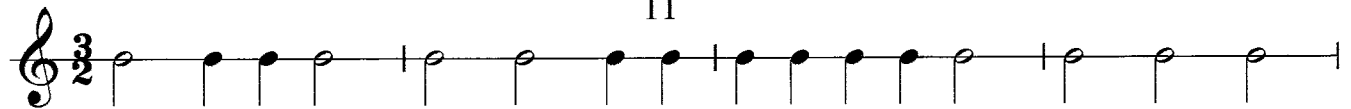


Cars and trains and fast ae - ro - planes:
All of them can take us where we want to be.

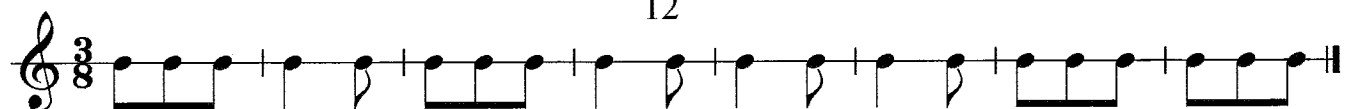
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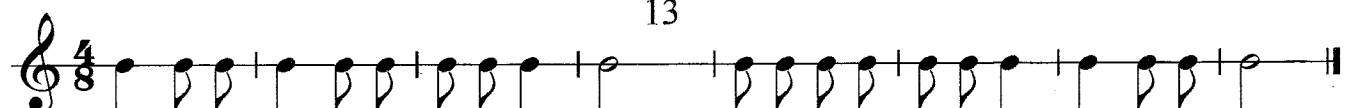
11



12



13



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Exercise 18. Melodies in different metres

Sing these exercises on the tonic sol-fa while you conduct the metre.

If it is necessary, you may write the tonic sol-fa abbreviations in for some of the exercises. (Do not write them in for all the exercises, or you will be tempted to read the tonic sol-fa in stead of the music notation.)

If you find an exercise difficult, first chant the rhythm and the lyrics before singing the melody.

1

d m s

2

d m s

3

d m s

4

d m s

5

d m s

6

d m s

7

d m s

8

d m s

9

d m s

10

d m s

11

d m s

12

d m s We sing these words with a sim - ple me - lo - dy,

words and me - lo - dy, and we have mu - sic.

13

d m s When you hike in - to the wood, take a - long a hat that's good

to pro - tect your head and all from the sun and things that fall.

CD 1, Track 25: *La*

Narration	Music
The next pitch we add is <i>la</i> . If you know the song, you will know “ <i>la</i> is the note to follow <i>so</i> ”.	
Listen to <i>la</i> , with the other notes that we used until now.	<i>La, so, mi, do</i>

CD 1, Track 26: *Echo la, so, mi, do*

Narration	Music
Exercise 19: Echo <i>la, so, mi, do</i> .	
	<i>Echo la, so, mi, do</i>
Now go back to the echo exercise and sing each bar without listening to the recording.	

7. La**CD 1: Track 25**

The next pitch that we add is *la*, which is above *so*.
Listen to *la* with the other notes that we have used until now.

la so mi do

Stop

Exercise 19. Echo *la, so, mi, do***CD 1: Track 26**

Listen to the following examples and echo them accurately.
When you can echo these exercises accurately, practise them without referring to the recording.

l s m d l s m d d m s l d m s l

Stop

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Exercise 20. Melodies with *la, so, mi, do*

1

l s m d

2

l s m d

3

l s m d

4

l s m d

NB. From now on only *do* will be given at the beginning of each exercise. You should be able to find the other pitches easily by now.

5

do

6

do

CD 1, Track 27: **Self-evaluation exercise with *la, so, mi, do***

Narration	Music
<p>Self-evaluation exercise with <i>la, so, mi, do</i> Before you sing, read the text, and have a look at the pitch and the rhythm of the notes. Pause the CD while you do this. Try to hear the music with your inner ear, that is without singing it. Then start the recording again, listen to <i>do</i> and sing with the metronome. Once again, there is a chorister waiting to sing the song.</p>	
	Self-evaluation exercise

7

8

CD 1: Track 27

9. Self-evaluation exercise

Stop

10

11

CD 1, Track 28: **Semibreves**

Narration	Music
A semibreve can be divided in two minims or four crotchets. The syllable for a semibreve is taa-aa-aa-aa. Compare the following durations.	
	Durations

CD 1, Track 29: **Semibreves**

Narration	Music
Exercise 21. Echo rhythms with semibreves	
	Echo rhythms with semibreves

8. Semibreves

CD 1: Track 28



A **semibreve** \circ (whole note) can be divided into two minims or four crotchets (*taa-aa-aa-aa*). Compare the following durations:

Semibreve (1)
 Minims (1/2)
 Crotchets (1/4)
 Quavers (1/8)

Stop

Repeat sign $||: :||$

A **repeat sign** indicates that the music should be repeated. When there are two repeat signs with the dots facing each other, the music between the two signs should be repeated.

Exercise 21. Echo rhythms with semibreves

CD 1: Track 29



Listen to the following examples and repeat what you have heard.

Listen & sing **Repeat** **Repeat**

Taa - aa taa - aa Taa-aa-aa-aa Taa taa taa taa Taa-aa-aa-aa

Stop









CD 1, Track 30: Echo rhythms with rests

Narration	Music
Exercise 23. Echo rhythms with rests You can either sing the syllable for the rest, or simply keep quiet for that duration. For example, taa, saa, taa, saa can also be taa ... taa ... Now try the exercise.	
	Echo rhythms with rests

9. Rests

A rest in music tells us to keep quiet for a certain number of beats.
Every notevalue has a rest of the same duration as the notevalue.

A rest means that we should keep quiet for the correct length of time.
Every note has a rest of the same length:

Note	Rest
	 Saa-aa-aa-aa (This rest can also count for a whole bar.)
	 Saa-aa
	 Saa
	 Sa-te

You can either chant the syllable for the rest or you can keep quiet for the duration of the rest.

Exercise 23. Echo rhythms with rests

CD 1: Track 30



Listen Sing Listen Sing

Taa saa taa saa Taa - aa saa - aa

Listen Sing

Taa - aa - aa - aa Saa - aa - aa - aa

Listen Sing

Ta - se ta - se ta - se ta - se

Listen Sing

Stop

CD 1, Track 31: Self-evaluation exercises with rests and semibreves

Narration	Music
Self-evaluation exercise with rests and semibreves, number 1	Self-evaluation exercise
Self-evaluation exercise with rests and semibreves, number 2	Self-evaluation exercise

Exercise 25. Melodies with rests and semibreves

CD 1: Track 31



1. Self-evaluation exercise

Musical notation for exercise 1: A single staff in 4/4 time, starting with a treble clef and a key signature of two flats. The melody begins with a whole note 'do' followed by a series of quarter notes and rests.

2. Self-evaluation exercise

Musical notation for exercise 2: Two staves in 3/4 time, starting with a treble clef and a key signature of two flats. The melody consists of eighth and quarter notes with rests.

Stop

3

Musical notation for exercise 3: Two staves in 4/4 time, starting with a treble clef and a key signature of two flats. The melody features eighth notes and rests.

4

Musical notation for exercise 4: Two staves in 3/2 time, starting with a treble clef and a key signature of two sharps. The melody consists of quarter notes and rests.

5

Musical notation for exercise 5: Three staves in 4/4 time, starting with a treble clef and a key signature of two flats. The melody is accompanied by lyrics in Afrikaans, English, and Dutch.

do Blad - sing is lek - ker, so leer ons lees.
 Sing - ing from sight is plea - sant and fun.

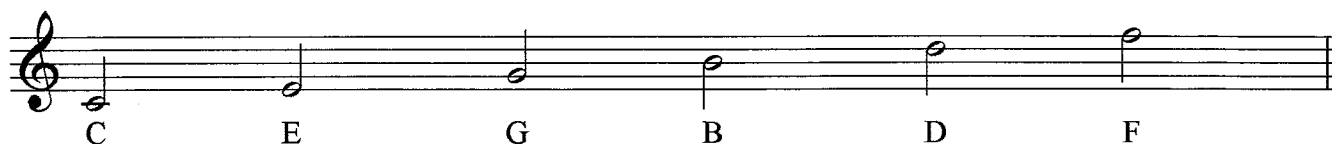
Al die no - te maak saam mu - siek as ons sing.
 E - very note can be mu - sic when it is sung.

Dit is nie al - tyd mak - lik, maar ons sal weer pro - beer.
 It is not al - ways ea - sy, but we will try a - gain.

10. Notenames in the treble clef

Every musician should know the names of the notes to be able to understand music better.
The treble clef (or G clef) is used to notate the high notes.
Sopranos and altos sing these notes.

Notes on the lines



Exercise 26. Notenames in the treble cleff

Exercise 26.1

Write the following notes' names underneath the notes:

Mark

/20



Writing notes

Remember the following when you are writing notes:

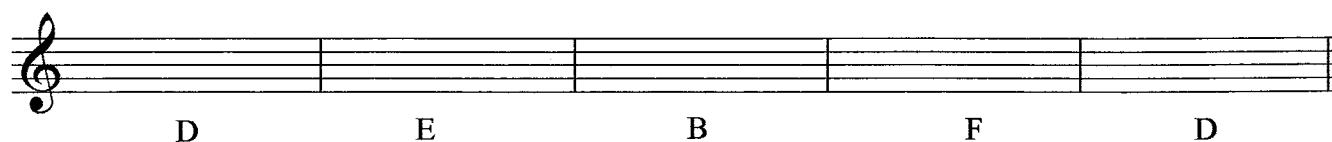
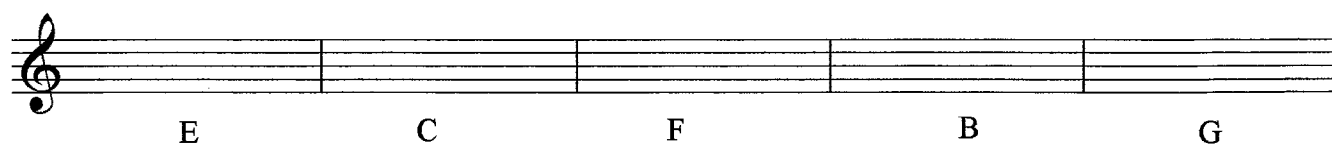
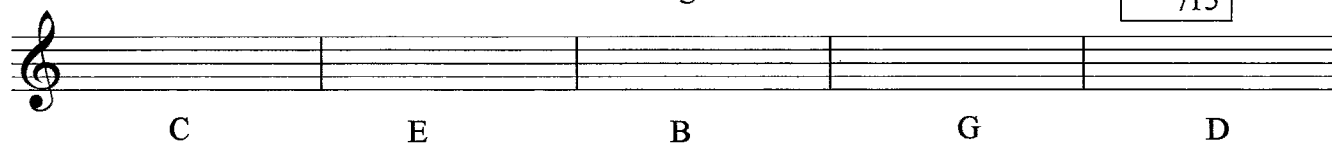
- * The note's stem goes DOWN on the LEFT side of its head or it goes UP on the RIGHT side.
- * When the note is above the third line, its stem goes DOWN and when it is below the third line, the stem goes UP.
- * When the note is on the third line, the stem can go UP or DOWN.

Exercise 26.2

Write the following notes on lines:

Mark

/15



Notes in the spaces



Mark

Exercise 26.3. Write the following notes' names:

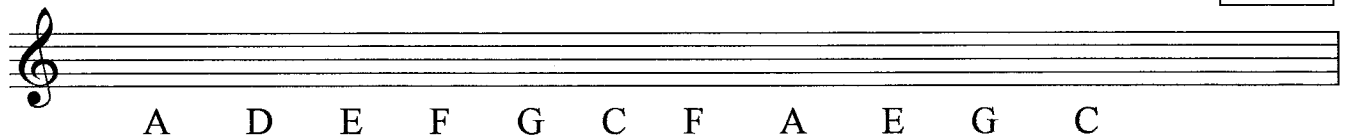
/20



Mark

Exercise 26.4. Write the following notes in spaces:

/20



Mark

Exercise 26.5. Write the following notes' names:

/20



Exercise 26.6. Write the given note an octave higher or lower and name each note:

Mark

An **octave** is the distance of eight notes, e.g. from the D below the staff to the D on the fourth line.

/10

Example



There are several computer programs available that provide exercises to learn notenames. Using these can be a pleasant way to practise the notenames.

CD 1, Track 32: **High and low notes**

Narration	Music
Every note can be used in high and low positions. Listen to <i>do</i> and <i>so</i> in different positions	
	High and low notes

CD 1, Track 33: **Echo high and low notes**

Narration	Music
Exercise 27. Echo high and low notes	
	Echo high and low notes

11. High and low notes



CD 1: Track 32

Every note can be used in high and low positions. E.g. low *do* and high *do*.



Stop

Writing high and low notes in tonic sol-fa

An apostrophe after the solfa name (e.g. *do'*) indicates the high *do* or the notes above high *do*. A comma after the solfa name (e.g. *so,*) indicates that it is below low *do*.

Exercise 27. Echo high and low notes



CD 1: Track 33

Listen & sing

Stop

Exercise 28. Melodies with high and low notes

1

do d s, d m

2

do

3

do

4

do

5. Springtime

do It is spring and the birds all can sing. Look at their fea - thers, it is
 shi - ning a - gain. When the birds all sing it is a
 sym - pho - ny of sound in tree - tops and ev - ery where a - round.

6

do

7

do

8

do

9

do

10

do

11

do

CD 1, Track 34: *Re* and the pentatonic scale

Narration	Music
When we add <i>re</i> , we have all the notes to form the pentatonic scale. This scale consists of the notes <i>do, re, mi, so, la</i> and it sounds like this:	
	Pentatonic scale

CD 1, Track 35: Echo exercise in the pentatonic scale

Narration	Music
Exercise 29: Echo exercise in the pentatonic scale	
	Echo exercise in the pentatonic scale

12. Re and the pentatonic scale

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CD 1: Track 34

When we add the pitch *re*, the notes that we use form the pentatonic scale. This scale consists of the notes *do, re, mi, so* and *la*.

do re mi so la so mi re do

Stop

Exercise 29. Echo exercise in the pentatonic scale

CD 1: Track 35



Listen & sing

do re mi so la so mi re

Stop

1

Do you recognise this melody?

Traditional English

do

Musical notation for exercise 1, first two staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins on a note labeled 'do' and consists of quarter and eighth notes with rests.

2

do

Musical notation for exercise 2, first two staves. The first staff starts with a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The melody begins on a note labeled 'do' and consists of quarter and eighth notes.

3

do

Musical notation for exercise 3, first two staves. The first staff starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody begins on a note labeled 'do' and consists of quarter and eighth notes.

4

do Rea - ding and sing - sing: That's how we dis - co - ver
won - der - ful mu - sic hi - ding on the page. Sing out, sing loud,
all sing to - get - her: do re mi so la so mi re do do.

Musical notation for exercise 4, first three staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins on a note labeled 'do' and consists of quarter and eighth notes. The lyrics are written below the notes.

5

do

Musical notation for exercise 5, first two staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody begins on a note labeled 'do' and consists of quarter and eighth notes.

CD 1, Track 36: **Anacrusis**

Narration	Music
Music often does not start on the first beat. We call this type of beginning an anacrusis or an upbeat. Listen to the anacrusis in the following example. You will also notice that the last bar of a piece that starts with an anacrusis is incomplete.	
	Anacrusis

13. Anacrusis

CD 1: Track 36



A piece of music often starts on a different beat than the first one. This type of beginning is called an **anacrusis** or upbeat.

Listen to this example of a piece starting on an anacrusis. You will notice that the last bar is incomplete when the piece starts with an anacrusis.

do 2 1 2 1 2

The anacrusis always starts on the last beat(s) of the bar.

Stop

Exercise 31. Melodies with an anacrusis

do

do

3. There was a jolly miller

English

do There was a jol - ly mil - ler and he lived by him - self. As the wheel went round he made his wealth. One hand in the hop - per and the o - ther in the bag. As the wheel went round he made his grab.

do

5

do

6

do

7

do

CD 1, Track 37: **Tied notes**

Narration	Music
Exercise 32: Echo rhythms with tied notes	
	Echo rhythms with tied notes

14. Tied notes

A tie between two notes with the same pitch combines their value.

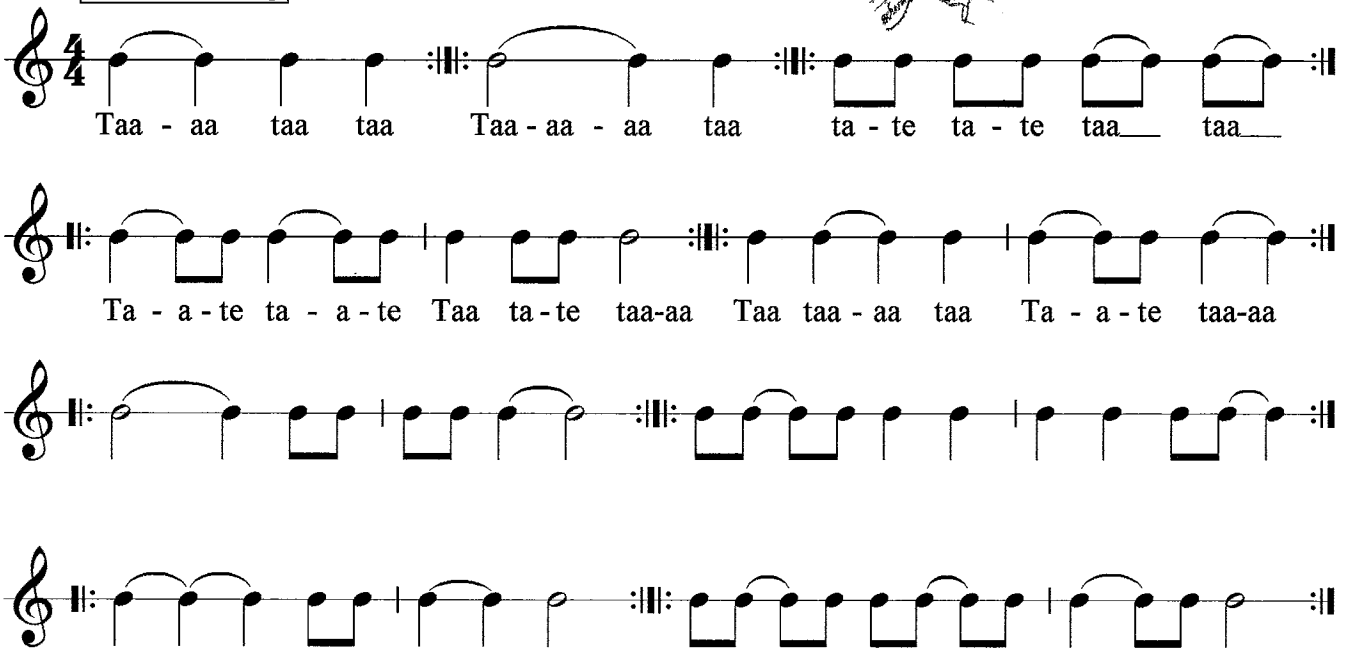


Exercise 32. Echo rhythms with tied notes

CD 1: Track 37



Listen and sing



Taa - aa taa taa Taa - aa - aa taa ta - te ta - te taa taa

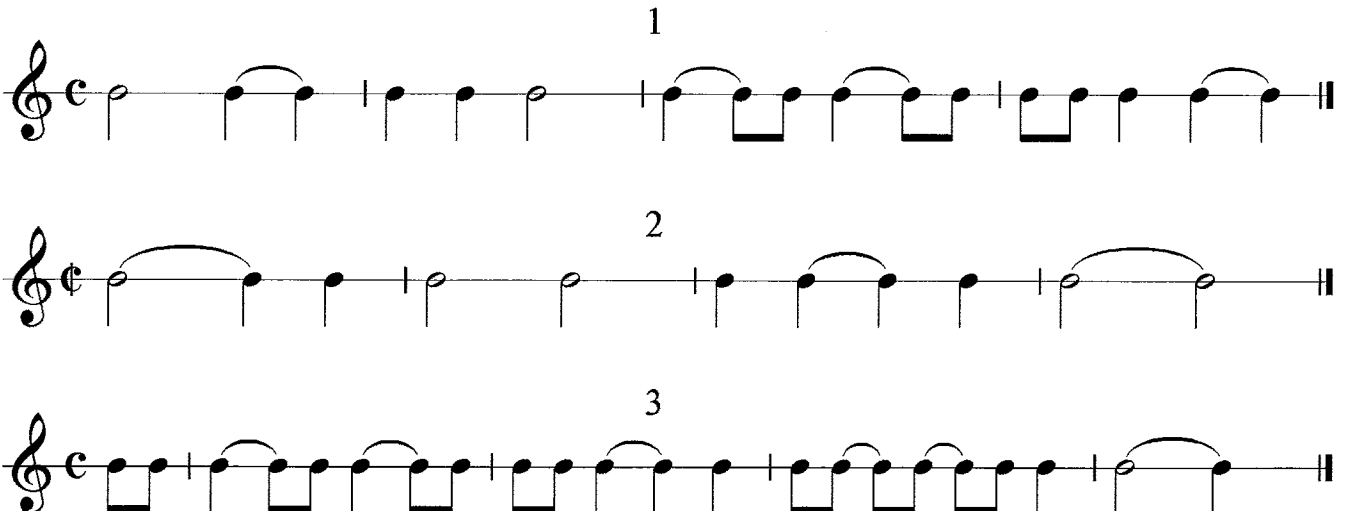
Ta - a - te ta - a - te Taa ta - te taa - aa Taa taa - aa taa Ta - a - te taa - aa

Stop

C is another way of indicating 4/4 time

C is another way of indicating 2/2 time. This is usually quick duple time.

Exercise 33. Rhythms with tied notes

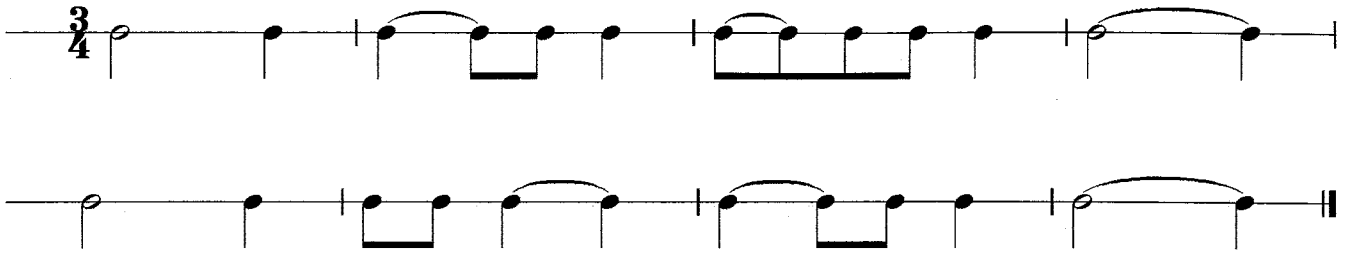


1

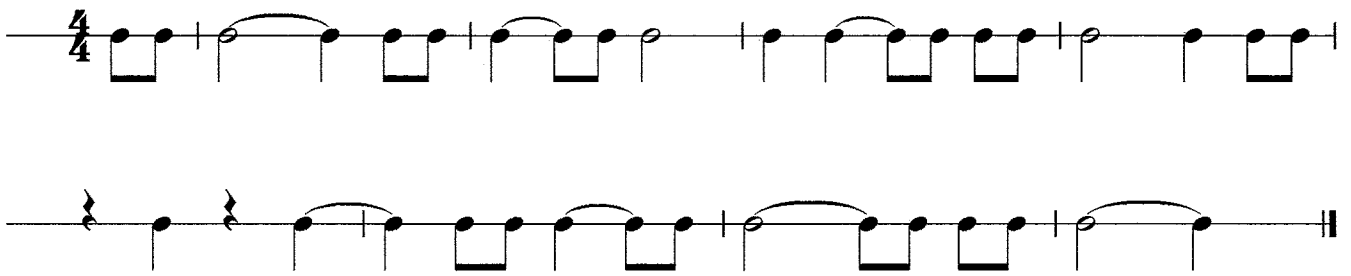
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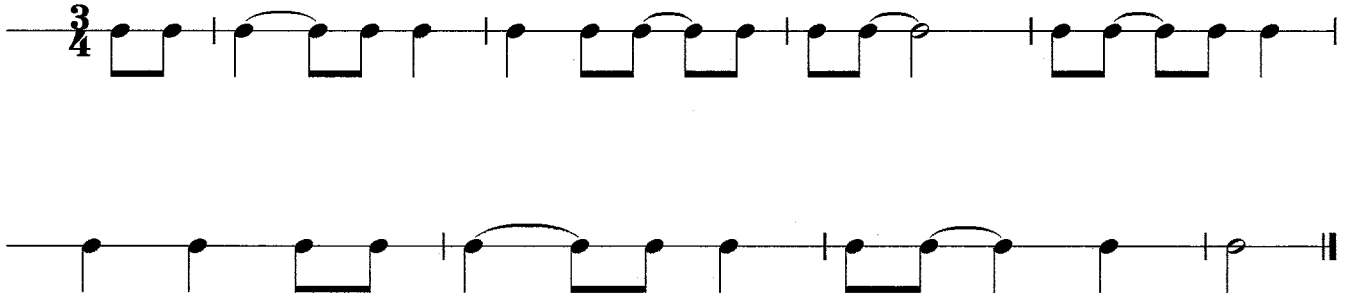
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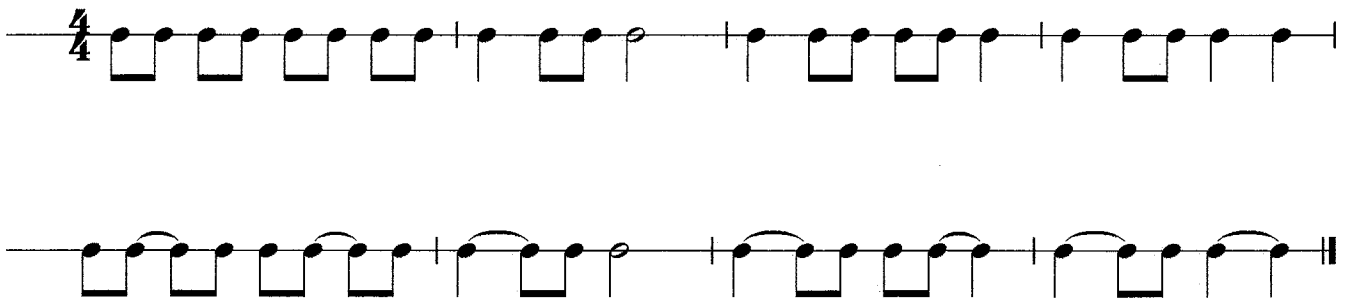
5



6



7



CD 1, Track 38: Echo exercise with dotted notes

Narration	Music
Exercise 34: Echo rhythms with dotted notes	
	Echo rhythms with dotted notes

15 Dotted notes

When a note has a dot written directly after it, that note counts one and a half times its value, e.g.

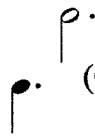

$$d. = d \text{ } \underline{d}$$

These are the rhythm names for dotted notes:

taa-aa-aa-aa-aa-aa $\circ .$

taa-aa-aa

taa-a


 (Often used in the rhythmic pattern )
 taa-a-te taa

Exercise 34. Echo rhythms with dotted notes

CD 1: Track 38



Listen and sing

Stop

Exercise 35. Rhythms with dotted notes

1

2

3. From: "Windy day in August"

C. Day Lewis

O - ver the vale, the sun - burnt fields a wind from the sea like a
 strea - mer un - reels: Dust leaps up, ap - ples thud down, The
 ri - ver's caught be - tween a smile and a frown.

4. From: "Sonnet"

W. Shakespeare

Un - thrif - ty love - li - ness why dost thou spend, u -
 pon thy self thy beau - ty's le - ga - cy?

A. Tennyson

4. From: *The Eagle*

He clasps the crag with croo - ked hands; Close to the sun in lone - ly lands.

5

6

7

8

CD 1, Track 39: **Self-evaluation exercise with tied and dotted notes**

Narration	Music
Self-evaluation exercise with tied and dotted notes	
	Self-evaluation exercise

CD 1: Track 39



1. Self-evaluation exercise



Stop

2



3



4



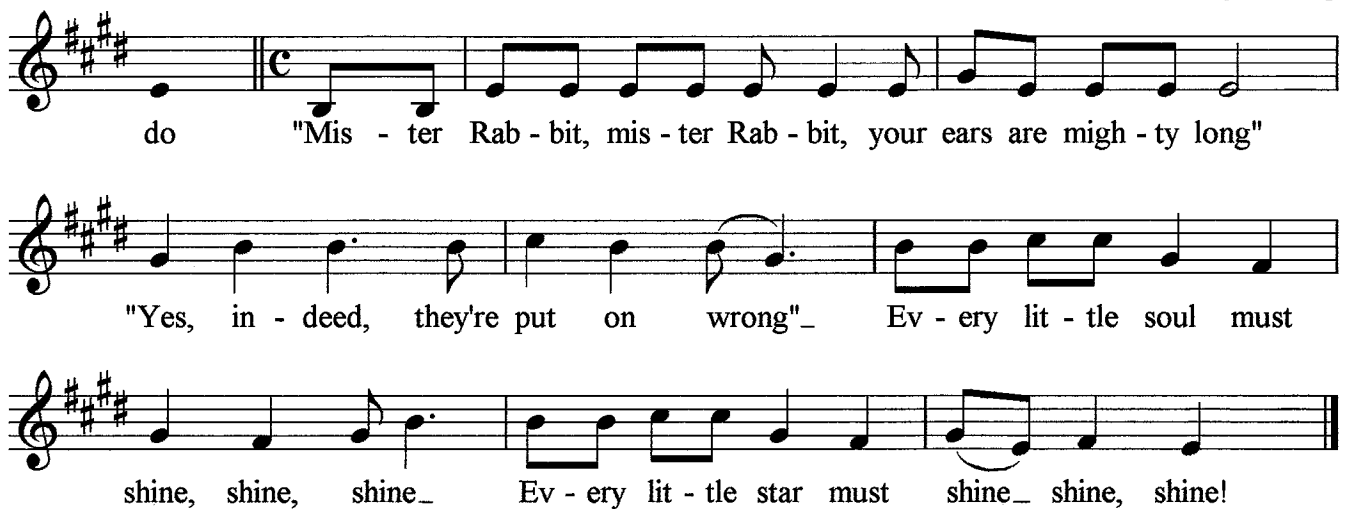
5. Auld lang syne

Sing this song at first on tonic sol-fa, then to the words.

Scottish


do Should auld ac-quin-tance be for-got, and nev-er brought to
mind? Should auld ac-quin-tance be for-got, And_ days of o' lang syne? For
auld_ lang_ syne, my dear, For auld_ lang_ syne; We'll
tak' a cup o' kind-ness yet, For_ auld_ lang_ syne.

6. Mister Rabbit

Southern folk song


do "Mis-ter Rab-bit, mis-ter Rab-bit, your ears are migh-ty long"
"Yes, in-deed, they're put on wrong"_ Ev-ery lit-tle soul must
shine, shine, shine_ Ev-ery lit-tle star must shine_ shine, shine!

7



do

CD 1, Track 40: **Echo exercise with *fa***

Narration	Music
<i>Fa</i> is the next pitch that we add. Listen to the following exercises and echo them.	
Exercise 37: Echo exercise with <i>fa</i>	Echo exercise with <i>fa</i>

33. Conclusion

CD 2: Track 36

When you have listened to the CD recordings carefully and have mastered all the exercises in this workbook, you should be able to read music and sing from sight. Practise your sight-singing regularly to develop your skills and you can become a very good sight-singer.



Fine

16. Fa

Exercise 37. Echo exercise with *fa*

CD 1: Track 40



do d r m f s s s f m r d d

do

Stop

1



do



Exercise 1: A two-staff musical exercise in C major and common time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts on a whole note 'do' (C4) and proceeds with eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff continues the melody with eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

2




do






Exercise 2: A two-staff musical exercise in D major and 3/4 time. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody starts on a whole note 'do' (D4) and proceeds with eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff continues the melody with eighth notes: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

3

Do you recognise this melody *L. van Beethoven*



do



Exercise 3: A four-staff musical exercise in B-flat major and common time. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a common time signature (C). The melody starts on a whole note 'do' (Bb4) and proceeds with eighth notes: Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, Bb5, Ab5, G5, F5, Eb5, D5, C5. The second staff continues the melody with eighth notes: D5, Eb5, F5, G5, Ab5, Bb5, C6, Bb5, Ab5, G5, F5, Eb5, D5, C5. The third staff continues with eighth notes: D5, Eb5, F5, G5, Ab5, Bb5, C6, Bb5, Ab5, G5, F5, Eb5, D5, C5. The fourth staff continues with eighth notes: D5, Eb5, F5, G5, Ab5, Bb5, C6, Bb5, Ab5, G5, F5, Eb5, D5, C5.

4



do



Exercise 4: A two-staff musical exercise in D major and 3/4 time. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody starts on a whole note 'do' (D4) and proceeds with eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff continues the melody with eighth notes: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

CD 1, Track 41: **Self-evaluation exercise with *fa***

Narration	Music
Self-evaluation exercise with <i>fa</i>	
	Self-evaluation exercise with <i>fa</i>

CD 1: Track 41



5. Self-evaluation exercise

Two staves of musical notation for exercise 5. The first staff starts with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. It begins with a whole note 'do' followed by a series of eighth and quarter notes. The second staff continues the melody with similar rhythmic patterns.

Stop

C.G. Rosetti

6. In the bleak mid-winter

G. Holst

Two staves of musical notation for exercise 6. The first staff is in common time (C) and contains the lyrics: "do In the bleak mid win - ter Frost - y wind made moan,". The second staff continues the melody with the lyrics: "Earth stood hard as i - ron, wa - ter like a stone." The music features a mix of quarter and eighth notes.

Two staves of musical notation for exercise 7. The first staff starts with a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. It begins with a whole note 'do' followed by a series of eighth and quarter notes. The second staff continues the melody with similar rhythmic patterns.

Two staves of musical notation for exercise 8. The first staff starts with a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. It begins with a whole note 'do' followed by a series of eighth and quarter notes. The second staff continues the melody with similar rhythmic patterns.

CD 1, Track 42: **Semiquavers**

Narration	Music
Each quaver can be divided in four semiquavers, and each crotchet can be divided in four semiquavers. The time syllable for semiquavers is tafa-tefe. Compare the various durations of the notes.	
	Durations with semiquavers


CD 1, Track 43: **Echo rhythms with semiquavers**

Narration	Music
Exercise 39: Echo rhythms with semiquavers	
	Echo rhythms with semiquavers

17. Semiquavers



CD 1: Track 42

Two semiquavers (sixteenth notes)  give one quaver, and four semiquavers give one crotchet. The time name for semiquavers is **tafa-tefe**. Compare the following table:

Stop

Exercise 39. Echo rhythms with semiquavers



CD 1: Track 43

4/4

Taa taa ta - fa - te - fe taa Ta - te ta - te ta - fa - te - fe ta - te

Taa-aa ta - fa - te - fe ta - fa - te - fe Taa ta - fa - te - fe ta - fa - te - fe taa

Ta - te - fe ta - te - fe ta - te taa Ta - fa - te ta - fa - te ta - te taa

Taa ta - te ta - te - fe ta - te - fe Ta - fa - te ta - fa - te ta - fa - te - fe taa

Stop

1

Musical notation for exercise 1, measures 1-2. The first staff is in 4/4 time and contains a sequence of eighth notes and eighth-note pairs. The second staff continues the sequence with eighth-note pairs and eighth notes.

2

Musical notation for exercise 2, measures 1-8. The first staff is in common time (C) and contains a sequence of eighth notes and eighth-note pairs. The second staff continues the sequence with eighth-note pairs and eighth notes. The lyrics are: "Ci - ties have strange names all a - round the world: Co - pen - ha - gen, Bu - da - pest, what a - bout the rest? Long ones, short ones, in - t'res - ting and bo - ring ones. Cape - town, Jo - han - nes - burg, Kim - ber - ley. Am - ster - dam and Lon - don, Mos - cow and Ber - lin. New York and Wash - ing - ton and so forth. In - teres - ting and bo - ring ones we can see. What's in a name for you and me?"

3

Musical notation for exercise 3, measures 1-2. The first staff is in 3/4 time and contains a sequence of eighth notes and eighth-note pairs. The second staff continues the sequence with eighth-note pairs and eighth notes.

CD 1, Track 44: **Echo rhythms with dotted quavers**

Narration	Music
Exercise 41. Echo rhythms with dotted quavers	
	Echo rhythms with dotted quavers

CD 1, Track 43: **Echo rhythms with semiquavers**

Narration	Music
Exercise 39: Echo rhythms with semiquavers	
	Echo rhythms with semiquavers

18. Dotted quavers

When a quaver is dotted, the note is lengthened by half of its value.

The syllables for a dotted quaver followed by a semiquaver (♩. ♩) are **ta-efe**.

Exercise 41. Echo rhythms with dotted quavers



CD 1: Track 44

1

Stop

Exercise 42. Rhythms with dotted semiquavers

1

2

Exercise 2, measures 1-2. The first staff is in common time (C) and contains a melody of quarter notes and eighth notes. The second staff is in common time and contains a bass line of eighth notes.

3

Exercise 3, measures 1-2. The first staff is in 3/4 time and contains a melody of quarter notes and eighth notes. The second staff is in 3/4 time and contains a bass line of eighth notes.

4

Exercise 4, measures 1-2. The first staff is in 4/4 time and contains a melody of quarter notes and eighth notes. The second staff is in 4/4 time and contains a bass line of quarter notes.

5

Exercise 5, measures 1-2. The first staff is in 3/4 time and contains a melody of quarter notes and eighth notes. The second staff is in 3/4 time and contains a bass line of eighth notes.

6

Exercise 6, measures 1-2. The first staff is in 2/4 time and contains a melody of quarter notes and eighth notes. The second staff is in 2/4 time and contains a bass line of eighth notes.

Exercise 43. Melodies with semiquavers

Sing this one very slowly

1

Musical notation for exercise 1, measures 1-4. The first measure starts with a treble clef, a common time signature, and a 'do' label below the note. The melody consists of semiquaver runs.

2

Musical notation for exercise 2, measures 1-4. The first measure starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of semiquaver runs.

3

Musical notation for exercise 3, measures 1-4. The first measure starts with a treble clef, a key signature of two flats (Bb, Eb), and a common time signature. The melody consists of semiquaver runs.

4

Musical notation for exercise 4, measures 1-4. The first measure starts with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The melody consists of semiquaver runs.

CD 2, Track 1: **Major scale**

Narration	Music
<i>Ti</i> is the last pitch that we need to complete the major scale. This is the pitch just below <i>do</i> . You will recognise the melody of the major scale as the well-known <i>do, re, mi</i> .	
	Major scale

CD 2, Track 2: **Echo exercises in the major mode**

Narration	Music
Exercise 44: Echo exercises in the major mode	
	Echo exercises in the major mode

19. *Ti*. The major scale



CD 2: Track 1

Ti is the pitch we need in order to complete the major scale. The position of *ti* in the major scale is just below *do*. The major scale is used for different styles of music, from classical music to rock-and-roll.

Major scale



Stop

Exercise 44. Echo exercises in the major mode



CD 2: Track 2



do

Stop

1. Zingt mit de belle

Dutch



do Ik zingt met die bel - len mee en de hoog - ste toon heet "C".
With the bells I'm sing - ing free. They go up to high - est "C".

Daar - na zing ik zacht en vlug tot de lag - e C weer terug.
Then I sing so soft and fast to the C that is the last.

2



do

3. Theme from *La Traviata*

G. Verdi



do

4



do

5



do

Some of the exercises have lyrics in foreign languages. You can sing the exercises to the words or on the tonic sol-fa syllables.

6. Wir kommen all und gratulieren

German

do Wir kom - men all und gra - tu - lie - -
ren zum Ge - burts - tag un - serm Freun - de Max.

7. Auf, laßt uns singen

German

do Auf, laßt uns sing - gen, sing - en im Chor, daß hell und
ju - belnd es er - schallt. Singt nun und ju - bi - liert! Fangt an!

8. Oom Jannie

Afrikaans

do Oom Jan - nie, oom Jan - nie maak o - pe die deur, jou pap - pa se
baad - jie sit vas in die skeur. En so het neef Jan - nie dit nooit nie kon dag dat 'n
nooien - tje hom so kon kry, kon kry. En kopvoor die bors en bai - e
skaam het neef Jan - nie daar weg ge - gaan Oom Jan - nie, oom Jan - nie maak
o - pe die deur, jou pap - pa se baad - jie sit vas in die skeur.

Ta-tu tu ngu no-gu de - tu ka-a - pi tu na - ku - ra - ra

mo. Ta-tu tu ngu no gu de - tu ka-a - pi tu na ku ra-ra mo.

10. Vuka, Vuka, Debora!

do Vu - ka, vu-ka ke De - bo - ra! Vu - ka, hla be la i - nso-ma. Ba

ra ki! nya na ka' Bi - no - ham, Suk' u - ti - mba' - ba - ko a ba - ti njwa.

11. Hey, Motswala (Wedding song)

do Hey, mots-wa - la, hey, mots-wa - la. Hey, mots-wa - la,

hey, mots - wa - la. My moth - er trav - elled to Pre - to - ri - a, to

sign the li - cence for the wed - ding day. My moth - er trav - elled to Pre -

to - ri - a, to sign the li - cence for the wed - ding day.

CD 2, Track 3: **Note names: bass cleff**

Narration	Music
The bass cleff is used to notate the low notes. The tenors and the basses sing these notes. Listen to the notes of the treble cleff, followed by the notes of the bass cleff. Follow the notation as you listen.	
	Note names: bass cleff

19. Note names in the bass clef

CD 2: Track 3



The bass clef (or F clef) is used to notate the low notes.
The tenors and basses sing these notes.

Listen to the notes of the treble clef and those of the bass clef.
Follow the notes as you listen.

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

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

Stop

Notes on the lines

C A F D B G E

Notes in the spaces

B G E C A F

Exercise 46. Note names in the bass clef

Exercise 46.1 Write the following notes on lines

Mark: /10

C G D A B F D E A C

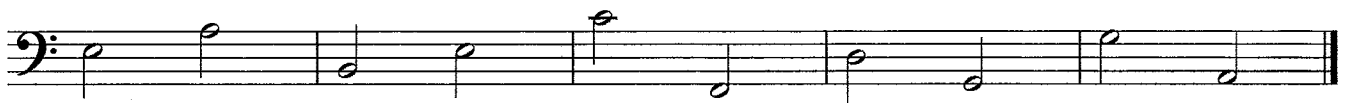
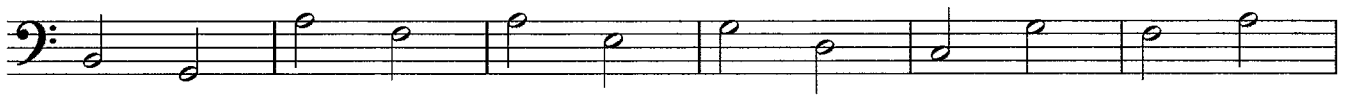
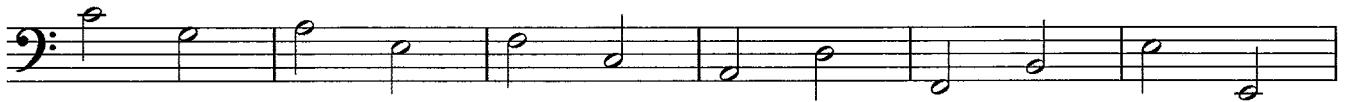
Exercise 46.2 Write the following notes in spaces

Mark: /10

E B F C D G A E C F

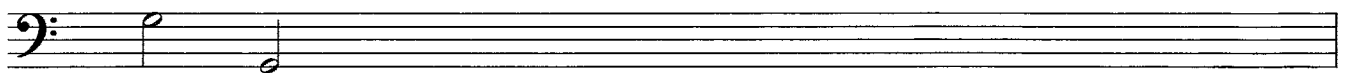
Exercise 46.3 Write the following notes' names
(Do not look at the previous page)

Mark:
/80

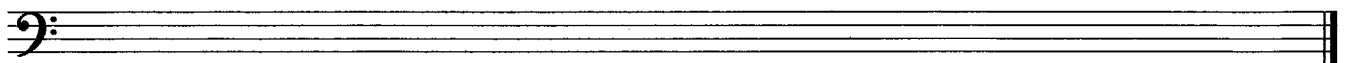


Exercise 46.4 Write the following notes,
and then write each one an octave higher or lower

Mark:
/20



G G B B C C E E A A D



D F F E E B B G G C C

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Exercise 47. Melodies in the bass clef

If you do not have a low voice,
sing these exercises an octave higher,
where it suits your voice.

1



5. Aria

From: *Rigoletto*

G. Verdi

F.M. Piave

do Don - na ques - to fio - re chea te pu - ro con - fi -
Flow'r of wondrous beau - ty In its pu - ri - ty and

da - i, ve-glia at - ten - - ta, e non sia
bright - ness, Let no speck as - sail its


ma - i che's of - fu - schi il suo can - dor.
white - ness, Be it kept from pe - ril free.

6. Aria

From: *The magic flute*

W.A. Mozart

do All men feel the lo - ver's pas - sion, Year - ning,
 bur - ning, ripe for bliss; Must, be cause of E - thiop -
 fas - hion I the glow - ing plea - sure miss? I the glow - ing plea - sure miss?

A fermata  indicates a pause. Hold that note a bit longer than usual.

7

21. The keyboard

Knowledge of the keyboard can help you to form a picture of the notes' pitch in your mind. You will notice that high notes are on the right side of the keyboard and low notes on the left side. Memorise each note's name with its position on the staff and on the keyboard.

The positions of the notes on the keyboard are:

The diagram illustrates the positions of the notes G through G on a keyboard. It consists of three parts: a treble clef staff, a bass clef staff, and a keyboard layout. The treble clef staff shows the notes C, D, E, F, G, A, B, C, D, E, F, G. The bass clef staff shows the notes G, A, B, C, D, E, F, G, A, B, C. The keyboard layout shows the notes G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G. Arrows point from the notes on the staves to their corresponding positions on the keyboard.

Exercise 48. Notes on the keyboard

1. Notes on the keyboard: Treble clef

Practise the following notes on a keyboard instrument, e.g. piano, organ, electronic keyboard, piano accordion or melodica.

The musical notation for Exercise 48, Part 1, shows a treble clef staff with a sequence of notes: C, D, E, F, G, A, B, C, D, E, F, G. The bass clef staff is empty.

2. Notes on the keyboard: Bass clef

The musical notation for Exercise 48, Part 2, shows a treble clef staff that is empty. The bass clef staff shows a sequence of notes: G, A, B, C, D, E, F, G, A, B, C, D, E, F, G.

3. Notes on the keyboard: Notes on lines



4. Notes on the keyboard: Notes in spaces



5. Notes on the keyboard: Notes on lines and in spaces



There are several computer programs available which provide exercises to practise the notes' positions on the keyboard. Using one of them should help you to find the different notes quickly.

CD 2, Track 4: **Echo rhythms in compound time**

Narration	Music
<p>When the metre consists of multiples of three, it is called compound time. Compound duple time consists of two groups with three beats each. Similarly compound triple time consists of three groups of three beats each, and compound quadruple time consists of four groups of three beats each.</p> <p>The rhythm syllables for three quavers will be ta-te-ti and for a dotted crotchet it will be ta-e-i. For six semiquavers, we say ta-fa, te-fe, ti-fi.</p> <p>Compound duple time</p>	
	Compound duple time
Compound triple time	
	Compound triple time
Compound quadruple time	
	Compound quadruple time

22. Compound time.



The rhythm syllables for three quavers in 6/8 time are **ta-te-ti**, and for six semiquavers they are **tafa-tefe-tifi**.

CD 2: Track 4

When the metre consists of multiples of three it is called compound time. **Compound duple time** consists of two groups of three beats each. Similarly, **compound triple time** consists of three groups of three beats each, and **compound quadruple time** consists of four groups of three beats each.

Compound duple time

$$\frac{6}{8} = \frac{2}{\cdot}$$

Ta - te - ti ta - fa - te - fe - ti - fi Ta-e - ti ta-e - ti

Compound triple time

$$\frac{9}{8} = \frac{3}{\cdot}$$

Ta - te - ti ta te - fe - ti ta - fa - te - fe - ti - fi ta-e - ti ta-e - ti ta-e-i

Compound quadruple time

$$\frac{12}{8} = \frac{4}{\cdot}$$

Ta - te - ti - ta - te - ti - ta - te - fe - ti - ta - fa - te - ti - ta-e - ti ta-e - ti ta-e-i ta-e-i

Stop

Grouping:

Note the different groupings of 6/8 and 3/4 metre.

Compound duple time

Simple triple time

CD 2, Track 5: **Echo rhythms in compound time**

Narration	Music
Exercise 46: Echo rhythms in compound time	
	Echo rhythms in compound time

Exercise 49. Echo rhythms in compound metre

CD 2: Track 5



Conduct duple time for 6/8 metre

Three staves of musical notation for 6/8 metre. The first staff shows a rhythmic pattern of eighth notes and dotted half notes. The second and third staves show the corresponding echo patterns.

Conduct triple time for 9/8 metre

Four staves of musical notation for 9/8 metre. The first staff shows a rhythmic pattern of eighth notes and dotted half notes. The second, third, and fourth staves show the corresponding echo patterns.

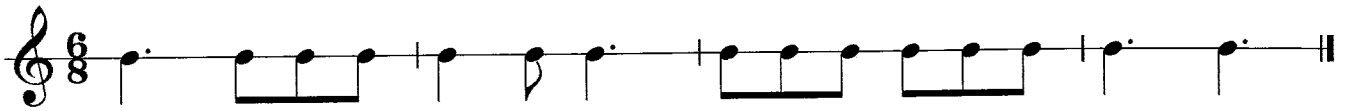
Conduct quadruple time for 12/8 metre

Three staves of musical notation for 12/8 metre. The first staff shows a rhythmic pattern of eighth notes and dotted half notes. The second and third staves show the corresponding echo patterns.

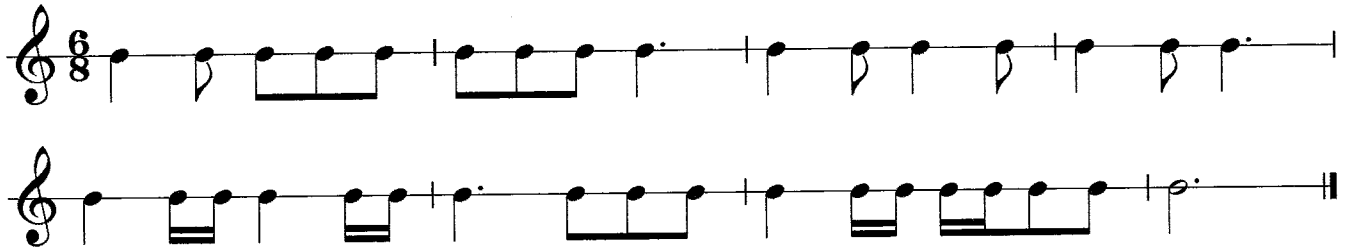
Stop

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Exercise 50. Rhythms in compound time

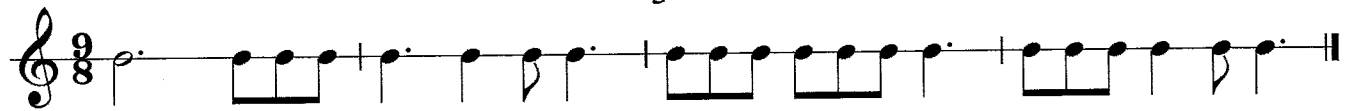
1



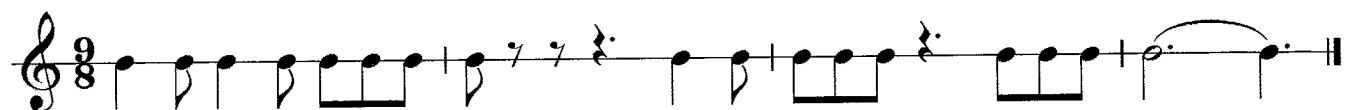
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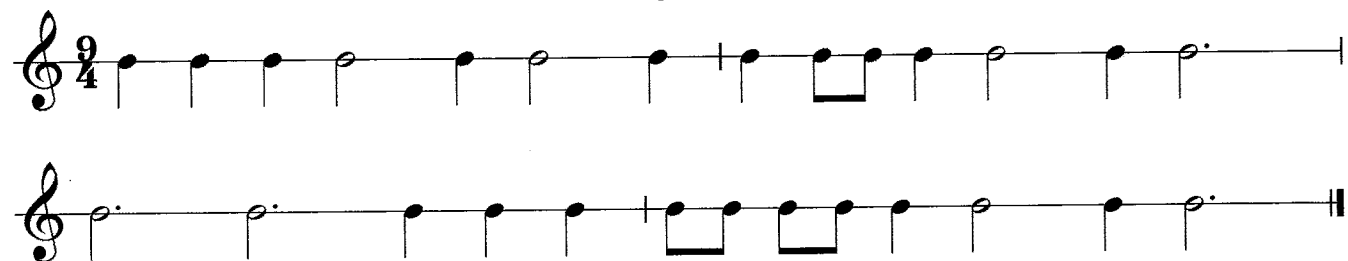
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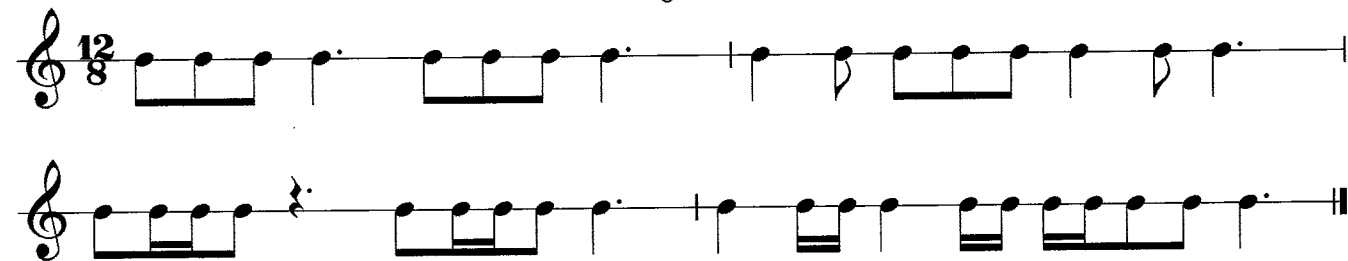
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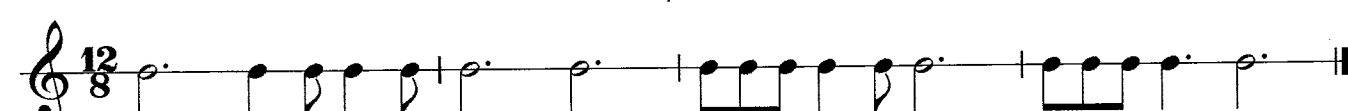
5



6



7



1



do

Detailed description: This block contains the first exercise, labeled '1'. It consists of a single staff of music in treble clef. The key signature has one flat (B-flat). The time signature is 6/8. The melody starts on a whole note 'do' (C4) and continues with a series of eighth notes: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The piece ends with a double bar line.

2



do

Detailed description: This block contains the second exercise, labeled '2'. It consists of two staves of music in treble clef. The key signature has one flat (B-flat). The time signature is 6/8. The first staff starts on a whole note 'do' (C4) and continues with eighth notes: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The second staff continues with eighth notes: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The piece ends with a double bar line.

3

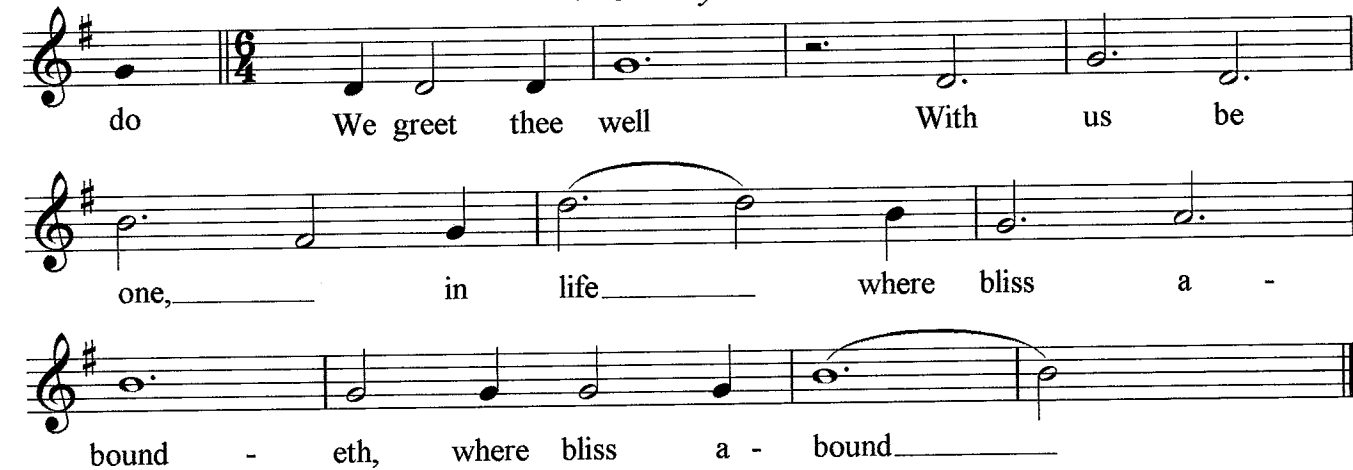


do

Detailed description: This block contains the third exercise, labeled '3'. It consists of two staves of music in treble clef. The key signature has one flat (B-flat). The time signature is 6/8. The first staff starts on a whole note 'do' (C4) and continues with eighth notes: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The second staff continues with eighth notes: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The piece ends with a double bar line.

4. We greet thee well
From *Psyche*

N.W. Gade



do We greet thee well With us be
one, in life where bliss a -
bound - eth, where bliss a - bound

Detailed description: This block contains the fourth exercise, labeled '4'. It consists of three staves of music in treble clef. The key signature has one sharp (F#). The time signature is 6/4. The first staff starts on a whole note 'do' (C4) and continues with half notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff continues with half notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The third staff continues with half notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piece ends with a double bar line.

5



do

Detailed description: This block contains the fifth exercise, labeled '5'. It consists of two staves of music in treble clef. The key signature has one sharp (F#). The time signature is 6/8. The first staff starts on a whole note 'do' (C4) and continues with eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff continues with eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piece ends with a double bar line.

First and second endings

When a bar of music ends with a repeat sign that has a number 1 above it, followed by a bar with a number 2 above it, the music should be performed in a specific way: Sing from the beginning to the repeat sign with the 1 above it and repeat the music. When you reach the bar(s) marked with a 1 again, do not sing it, but continue from the bar(s) with the 2 above it.

Example

The first line of music should sound like the following line when the repetition is sung correctly.

do

do

6. Es ritten drei Reiter zum Tore hinaus

German

do Es rit - ten drei Rei - ter zum To - re hin - aus, a - de! Feins
 lieb - chen, das schau - te zum Fen - ster hin - aus, a -

de! Und_ wenn es denn soll_ ge - schie_ den sein, so

reich mir dein gol - de - nes Rin - ge - lein, a - de, a - de, a -

de! Ja, Schei - den und Mei - den tut weh!

do

CD 2, Track 6: **Sharps**

Narration	Music
A sharp in front of a note is the clue that the tone should be sung a semitone higher. Listen to the effect of sharps:	
	Sharps

23. Sharps

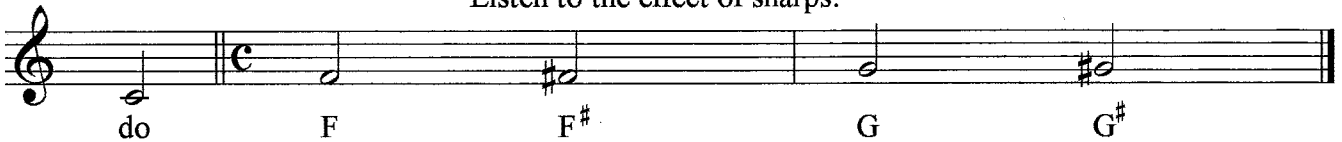


CD 2: Track 6

A sharp in front of a note indicates that the note should be sung or played a semitone higher than the same note without a sharp. On the keyboard a sharp is played on the black (or white) key directly right of the note's key.

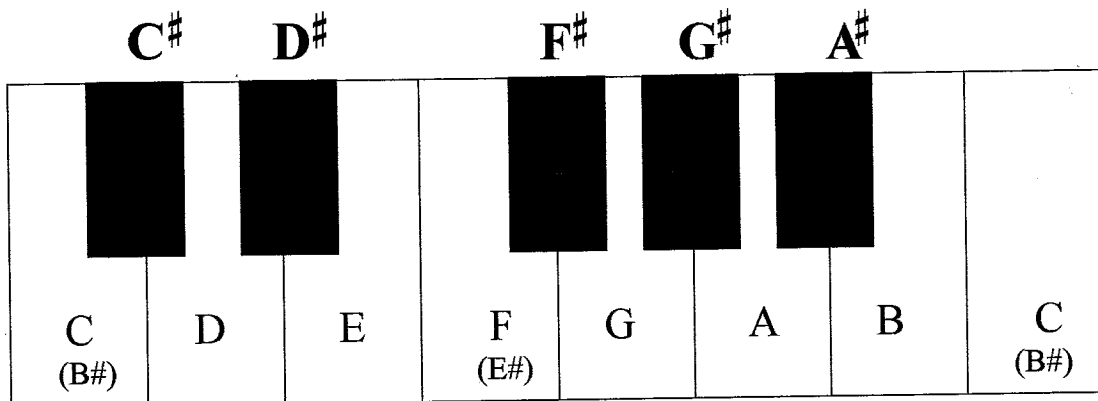
A **semitone** is the distance between two notes if no other note can fit between them, e.g. E - F, B - C and G - G#.

Listen to the effect of sharps.



Stop

The positions of sharps on the keyboard are the following:



The tonic sol-fa names for notes that are raised a semitone:

- do: di
- re: ri
- mi: (is usually not raised)
- fa: fi
- so: si
- la: li
- ti: (is usually not raised)

When there are sharps in the **key signature**, all those notes of which the sharps are written in the key signature are sharpened, e.g.



CD 2, Track 7: Echo exercises with sharps

Narration	Music
Exercise 52: Echo exercises with sharps	
	Echo exercises with sharps

Exercise 52. Echo exercises with sharps

CD 2: Track 7



do do di re do re mi re ri me re me fa

Stop

You can practise the positions of sharps on the keyboard and their names using a suitable computer program.

Exercise 53. Melodies with sharps

The square brackets in this exercise indicate semitones. Do not sing these notes tied.

1

do do di re do re mi re ri mi re mi fa mi so la

la si la la ti do do ti do do ti la si

la la la fa mi re ri mi re do

CD 2, Track 8: **Self-evaluation exercises with sharps**

Narration	Music
Self-evaluation exercise with sharps	
	Self-evaluation exercise

CD 2: Track 8

2. Self-evaluation exercise



Musical notation for exercise 2, consisting of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The melody starts on a note labeled 'do' (C4) and consists of eighth and quarter notes. The second staff continues the melody with similar rhythmic values.

Stop

A fermata (pause) means that you hold that note a bit longer.

3. Nun danket alle Gott

J.S. Bach

Musical notation for exercise 3, consisting of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody starts on a note labeled 'do' (C4) and features several fermatas over notes. The second and third staves continue the melody with various rhythmic values and fermatas.

4. Als ik maar weet

J. de Heer

Musical notation for exercise 4, consisting of five staves with lyrics underneath. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The lyrics are: "do Als ik maar weet, dat hier_ mijn weg Door U, Heer,wordt be - reid,_"

The second staff continues the lyrics: "En dat_ de weg, hoe moi - lik ook, mij na - der tot_ U"

The third staff continues: "leidt. Na-der tot U, Na-der tot U, Na-der, mijn"

The fourth staff continues: "Hei - land tot U, Als ik maar weet, dat"

The fifth staff concludes the lyrics: "al - les hier Mij na - der brengt na U"

5. Cum Sancto Spirito

From: *Gloria*

A. Vivaldi

do Cum Sanc - to Spi - ri - to, in glo - ri - a De - i

Pa - tris, in glo - ri - a De - i Pa - tris A - men

If a note is sharpened or flattened, the following notes with the same pitch, up to the end of that bar, will also be sharpened or flattened.

6

do

In this exercise the sharps are written at the notes where they apply, instead of at the beginning of the line.

7. Aria

From: *Andrea Chenier*

U. Giordano

do

If a note has a sharp in the key signature and the sharpened note is sharpened again, we indicate that with a **double sharp** ×. The double sharp means that the note is sharpened with two semitones.

do do mi so so si la la li ti do

do so si la so fa fi so mi do

CD 2, Track 9: **Flats**

Narration	Music
A flat in front of a note is a clue that this note should be sung a semitone lower. Listen to the effect of flats.	
	Flats

24. Flats



CD 2: Track 9

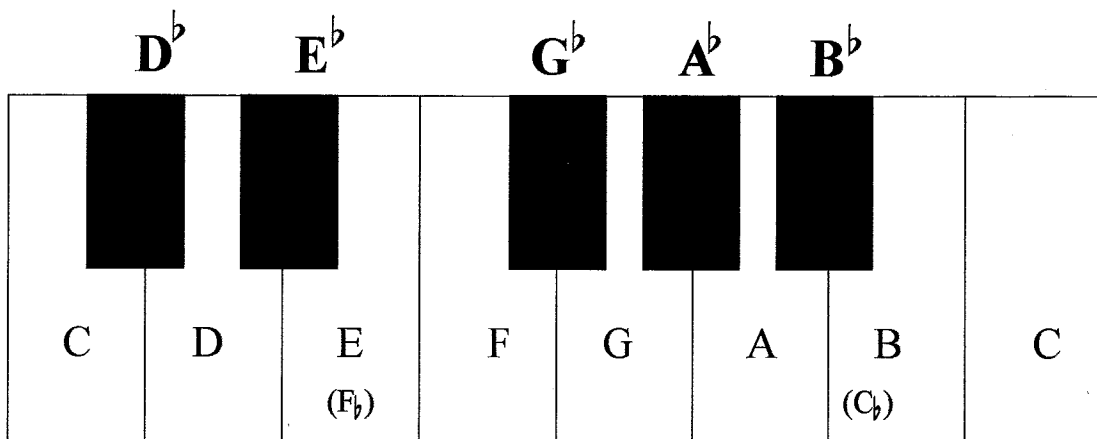
A flat in front of a note indicates that this note should be sung or played a semitone lower than normal. On the keyboard a flat is played on the black (or white) key directly left of the key with the note's name.

Listen to the effect of flats:



Stop

The positions of flats on the keyboard are the following:



The tonic sol-fa names for tones which are lowered (flattened) with a semitone:

do: dô (pronounced "daw")

re: rô

mi: mô

fa: (is usually not flattened)

so: sô

la: lô

ti: tô

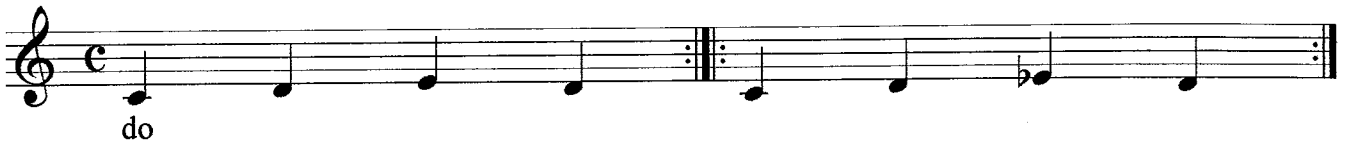
Sharps, flats or natural signs that are written directly before notes are called **accidentals**.

In the same way that it can help you to learn sharps, a computer program can help you to learn and practice the flats' names and their positions on the keyboard.

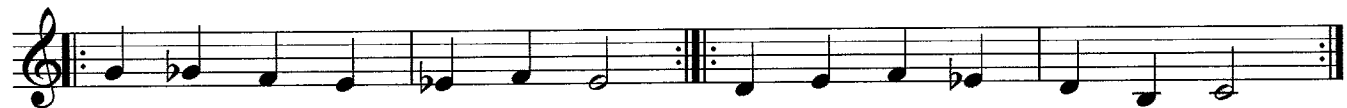
CD 2, Track 10: **Echo exercise with flats**

Narration	Music
Exercise 54: Echo exercise with flats	
	Echo exercise with flats

CD 2: Track 10



An accidental in front of a note affects all the notes with the same name following that note up to the end of that bar.



Stop

CD 2, Track 11: **Self-evaluation exercise with flats**

Narration	Music
Self-evaluation exercise with flats	
	Self-evaluation exercise with flats

Exercise 55. Melodies with flats

CD 2: Track 11



The brackets indicate semitones in this exercise. Do not sing the notes tied.

1. Self-evaluation exercise

do mi so sô fa mi re do la lô so fa fa mi re

mi so la ti do ti tô la so lô so fa mi so do

Stop

2

do

3

do

4

do

5

6

If a note has a flat in the key signature and the flattened note is flattened again, we indicate that with a **double flat** $\flat\flat$.
The double flat means that a tone is flattened with two semitones.

7

CD 2, Track 12: **Echo exercises with accidentals**

Narration	Music
A natural sign in front of the note cancels the sharp or flat that would apply to a note. If the note has a sharp in the key signature, the natural sign will lower the pitch. If the note has a flat in the key signature the natural sign will raise the pitch. Try exercise 56. Echo exercises with accidentals	
	Echo exercises with accidentals

25. Natural sign

A natural sign cancels the sharp or flat that should apply to a note. Just like sharps and flats, the natural sign affect similar notes up to the end of the bar where it is used.

Exercise 56. Echo exercises with accidentals

CD 2: Track 12



do s m m^ô m f m m^ô m f fi s f m m^ô m

do d r m^ô r d r m

do d s si l t d m

Stop

Enharmonic notes

The same tone can be written in different ways, e.g.

$B = C^b$; $C^b = B$, $F^\# = G^b$, $G^b = F^\#$

Exercise 57. Melodies with accidentals

do

1

2. Ich dank' dir, lieber Herre

J.S. Bach

do

1. 2.

3. O Gott, du frommer Gott

J.S. Bach

do

4

do

5a. In the service of the King

(Practise the words with the rhythm before singing this song)

A.H. Ackley

B.D. Ackley

I am hap - py in the ser - vice of the King. I am
hap - py, oh so hap - py. I have peace and joy that no - thing else can
bring in the ser - vice of the King. In the ser - vice of the King, ev' ry
ta - lent I will bring. I have peace and joy and
bles - sing in the ser - vice of the King.

A.H. Ackley

5b. In the service of the King

B.D. Ackley

do I am hap - py in the ser - vice of the King. I am
hap - py, oh so hap - py. I have peace and joy that no - thing else can
bring in the ser - vice of the King. In the ser - vice of the King, ev' ry
ta - lent I will bring. I have peace and joy and
bles - sing in the ser - vice of the King.

26. Find *do*

In most pieces of music, *do* is not given, therefore the singers has to find it before they can start singing. The key signature indicates which note is *do*.

Sharps

The last sharp in the key signature is on *ti*.

To find *do*, simply count one semitone up to the next note name.

E.g, if the last sharp is **D#**, *do* will be **E**. The music is then in the key of **E major**.

If there is no key signature, *do* is **C**.

The order of the sharps is always the same. The following sentence can help you to remember the order in which sharps are written. The first letter of each word in this sentence is the name of the next sharp.

Father Charles goes down and ends battle.

Table of sharps

do = C do = G do = D do = A

E B F# C#

Flats

The second last flat is on *do*. E.g, if the key signature is: B \flat , E \flat and A \flat , then *do* is on E \flat .

If you say the sentence with the names of the sharps backwards, you will have a sentence to help you remember the order of the flats.

Battle ends and down goes Charles' father.

Table of flats

do = C F B \flat E \flat

A \flat D \flat G \flat C \flat

Exercise 58. Find doWrite *do* and its note name at the beginning of each piece of music, then sing each exercise.

1



do = D

2

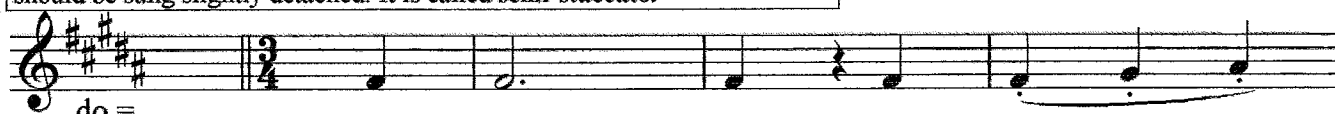


do =

3. In Hellas, a country of sunlightFrom: *Psyche*

When there are dots above the notes with a slur above / below it, the notes should be sung slightly detached. It is called **semi-staccato**.

N.W. Gade



do =

In Hel - las, In Hel - las a



coun - try of sun - light and glad - ness

4. The birds in playful throngFrom *Psyche*

N.W. Gade



do =

The birds in play - ful throng

5. DuettoFrom: *The magic flute*

W.A. Mozart



do =

Be - ware the plea - sing wiles of



wo - man! There lies our tri - al's chief - est task

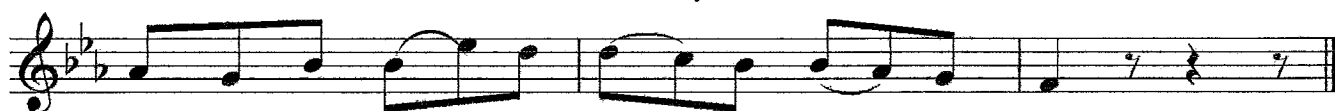
6. DuettoFrom: *The magic flute*

W.A. Mozart



do =

The man - ly heart with love o'er



flow - ing, Each fair - er vir - tue calls its own.

Total
/30

Mark
/15

59.1 Write *do*

Write *do* and its name in each of the following bars:

Example

NB. Bass clef

Mark
/15

59.2 Write key signatures

Name each *do* and write the appropriate key signatures:

Example

CD 2, Track 13: **Irregular groupings**

Narration	Music
<p>Irregular groups of notes can also be used in music. A duplet consists of two notes that are sung in the same time as three similar notes. A triplet is three notes sung in the same time as two similar notes, and a quadruplet is four notes that are sung in the same time as three similar notes.</p>	

CD 2, Track 14: **Echo rhythms with irregular groupings**

Narration	Music
<p>Exercise 60. Echo rhythms with irregular groupings</p>	<p>Echo rhythms with irregular groupings</p>

27. Irregular groupings

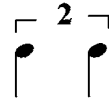


CD 2: Track 13

The following irregular groupings of notes are used often in music:

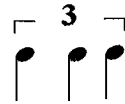
Duplet

Two notes are sung in the same time as three similar notes



Triplet

Three notes are sung in the same time of two similar notes.



Quadruplet

Four notes are sung in the same time as three similar notes.



Stop

Exercise 60. Echo rhythms with irregular groupings



CD 2: Track 14

Stop

University of Pretoria etd – Potgieter, P S (2004)
Exercise 61. Rhythms with irregular groupings

1

Exercise 1 consists of two staves in 2/4 time. The first staff contains measures 1 and 2. Measure 1 has a quarter note, a quarter note, and a triplet of eighth notes. Measure 2 has a triplet of eighth notes, a quarter note, a triplet of eighth notes, a quarter note, a triplet of eighth notes, and a quarter note. The second staff contains measures 3 and 4. Measure 3 has a triplet of eighth notes, a quarter note, a triplet of eighth notes, a quarter note, a triplet of eighth notes, and a quarter note. Measure 4 has a triplet of eighth notes, a quarter note, a triplet of eighth notes, a quarter note, a triplet of eighth notes, and a quarter note. The exercise ends with a double bar line.

2

Exercise 2 consists of two staves in common time (C). The first staff contains measures 1 and 2. Measure 1 has a quarter note, a quarter note, a quarter note, and a quarter note. Measure 2 has a triplet of eighth notes, a quarter note, a triplet of eighth notes, a quarter note, a triplet of eighth notes, a quarter note, a triplet of eighth notes, a quarter note, and a quarter note. The second staff contains measures 3 and 4. Measure 3 has a triplet of eighth notes, a quarter note, a triplet of eighth notes, a quarter note, a triplet of eighth notes, a quarter note, a triplet of eighth notes, a quarter note, and a quarter note. Measure 4 has a triplet of eighth notes, a quarter note, a triplet of eighth notes, a quarter note, a triplet of eighth notes, a quarter note, a triplet of eighth notes, a quarter note, and a quarter note. The exercise ends with a double bar line.

3

Exercise 3 consists of two staves in 6/8 time. The first staff contains measures 1 and 2. Measure 1 has a quarter note, a quarter note, a quarter note, and a quarter note. Measure 2 has a quarter note, a quarter note, a quarter note, and a quarter note. The second staff contains measures 3 and 4. Measure 3 has a quarter note, a quarter note, a quarter note, and a quarter note. Measure 4 has a quarter note, a quarter note, a quarter note, and a quarter note. The exercise ends with a double bar line.

4

Exercise 4 consists of two staves in 3/4 time. The first staff contains measures 1 and 2. Measure 1 has a quarter note, a quarter note, and a quarter note. Measure 2 has a quarter note, a quarter note, and a quarter note. The second staff contains measures 3 and 4. Measure 3 has a quarter note, a quarter note, and a quarter note. Measure 4 has a quarter note, a quarter note, and a quarter note. The exercise ends with a double bar line.

5

Exercise 5 consists of two staves in 9/16 time. The first staff contains measures 1 and 2. Measure 1 has a quarter note, a quarter note, and a quarter note. Measure 2 has a quarter note, a quarter note, and a quarter note. The second staff contains measures 3 and 4. Measure 3 has a quarter note, a quarter note, and a quarter note. Measure 4 has a quarter note, a quarter note, and a quarter note. The exercise ends with a double bar line.

1. Choro e Brindisi
From: *Cavalleria Rusticana*

P. Mascagni

Vi - va il vi - no ch'è sin - che - ro che ci al -
lie - ta o - gni pen - sie - ro, e che af - fo - ga l'u - mor
ne - ro nell' eb - brez - za te - ne - ra!

2

3

4. Prijs, mijn ziel, der heem'len Koning

W.A. Ogden

Prijs, mijn ziel, der heem' - len Ko - ning, Val - aan - bid - dend Hem te
voet, Die u uit Zijn heil' - ge wo - ning Vre - de schenkt en eeu - wig goed.

6. Oh for the wings of a dove

F. Mendelssohn

Oh ___ for the wings, ___ for the wings ___ of a dove! Far a - way, far a -

way would I rove! Oh ___ for the wings, ___ for the wings ___ of a dove!

Far a - way, far a - way far a - way, far a - way would I rove! In the

wil - der-ness build ___ me a nest ___ And re - main there for e - ver at

rest, ___ In the wil - derness build me, build me a nest ___ And re ___ main there for

e - ver at rest, In ___ the wil-der- ness build me a nest, ___ And re ___ main therefor

e - ver at rest And ___ re - main there for e - ver at rest,

And ___ re - main ___ for e - ver at rest.

CD 2, Track 15: **Minor keys**

Narration	Music
Every major has a minor key that is related to it. This minor starts on the sixth note of the major key. The natural minor uses its relative major's key signatures without any accidentals.	
Compare the following major scales to their relative minors. C major	
A minor	C major
G major	A minor
E minor	G major
	E minor
To identify the relative minor of a major key, count three semitones down, from <i>do</i> , for example:	
To identify the relative major of a minor key, count three semitones up from <i>la</i> , for example	Relative minor
	Relative major

28. Minor keys



CD 2: Track 15

Every major key has a minor key that is related to it (relative minor). The relative minor starts on the sixth note (*la*) of the major scale and it uses the same key signature as the relative major scale. When the minor uses the relative major's key signatures without adding accidentals, it is called a **natural minor**.

Compare the following major scales with their relative minors

C major

A minor

G major

E minor

Identify the relative minor (*la*):

To identify the relative major of a specific minor key, count three semitones **DOWN** from *do*, e.g.

do = G 1 2 3 la = E

Identify the relative major (*do*):

To identify the relative major of a specific minor key, count three semitones **UP** from *la*, e.g.

do = F 1 2 3 la = A^b

If you reach a scale that does not exist, e.g. **G[#] major**, use its enharmonic name, e.g. **A^b major**.

Stop

CD 2, Track 16: **Echo exercise in the natural minor.**

Narration	Music
Exercise 63: Echo exercise in the natural minor.	
	Echo exercise in the natural minor.

Exercise 63. Echo exercise in the natural minor



CD 2: Track 16

The musical score consists of nine staves of music in the key of D minor (one flat) and common time (C). The first staff includes the lyrics: *l i t d r m f s l l s f m r d t l*. The exercise is an echo exercise, where the first staff is followed by eight staves of music that repeat the melodic line of the first staff in a descending sequence. Each staff begins with a double bar line and repeat signs. The notes in the first staff are: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The subsequent staves repeat this sequence, each time starting one half note lower than the previous staff.

Stop

Exercise 64.1 Find *do* and *la*

Write *do* and *la* for each of the following key signatures and name them

Mark
/20

Example

do = D la = B

Exercise 64.2 Find *la*

Write *la* for each of the following key signatures and name them

Mark
/10

Example

la = E

Exercise 64.3 Write minor key signatures

The given note in each bar is *la*. Write the key signature for each one

Mark
/10

Example

la = G

CD 2, Track 17: **Self-evaluation exercise in the natural minor**

Narration	Music
Exercise 65: Self-evaluation exercise in the natural minor	
	Self-evaluation exercise in the natural minor



CD 2: Track 17

1. Self-evaluation exercise



Stop

2



3



4. The animals went in two by two

English



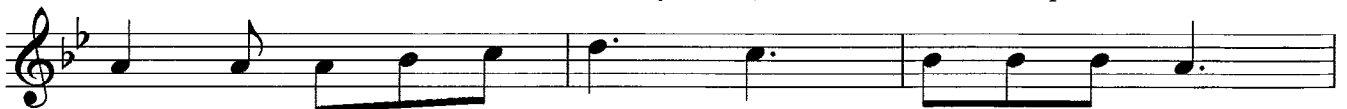
The an - i - mals went in two by two Hur - rah! Hur - rah! The



an - i - mals went in two by two Hur - rah! Hur - rah The



an - i - mals went in two by two, the el - e - phant and the



kan - ga - roo, And they all went in - to the ark



For to get out of the rain

5. Sei gegrüset Jesu gütig

J.S. Bach

Three staves of musical notation in G minor, common time. The first staff begins with a treble clef and a key signature of two flats. The melody consists of quarter and eighth notes, with some notes marked with a fermata. The second and third staves continue the melodic line.

6. Seelenweide

J.S. Bach

Two staves of musical notation in G major, common time. The first staff begins with a treble clef and a key signature of one sharp. The melody features eighth and sixteenth notes, with some notes marked with a fermata. The second staff continues the melodic line.

7

Two staves of musical notation in G minor, 4/8 time. The first staff begins with a treble clef and a key signature of two flats. The melody consists of eighth and sixteenth notes. The second staff continues the melodic line, featuring triplets of eighth notes.

8

Two staves of musical notation in G major, 3/4 time. The first staff begins with a treble clef and a key signature of one sharp. The melody consists of quarter and eighth notes. The second staff continues the melodic line.

CD 2, Track 18: **Harmonic minors**

Narration	Music
In a harmonic minor, the seventh degree of the natural minor scale is raised by a semitone. <i>So</i> becomes <i>si</i> . This is done by adding an accidental to the note. Listen to two different harmonic minors.	
	Harmonic minors

CD 2, Track 19: **Echo exercise in the harmonic minor**

Narration	Music
Exercise 66: Echo exercise in the harmonic minor	
	Echo exercise in the harmonic minor

29. Harmonic and melodic minors



The harmonic minor and the melodic minor are the most commonly used forms of the minor scale.

CD 2: Track 18

Harmonic minor

In a harmonic scale the seventh degree of the natural minor scale (*so*) is raised by a semitone (*si*).

The seventh tone of the scale is raised by adding a sharp or a natural sign to the note.

If that note has a flat in the key signature, we add a natural sign, and

if that note has a sharp in the key signature, we add a double sharp.

l t d r m f si l l si f m r d t l

l t d r m f si l l si f m r d t l

Stop

Exercise 66. Echo exercise in the harmonic minor



CD 2: Track 19

l t d r m f si l l si f m r d t l

Stop

CD 2, Track 20: **Melodic minors**

Narration	Music
In a melodic minor the sixth and seventh degrees are raised when ascending. The notes will be <i>fi</i> and <i>si</i> . In the descending melodic minor they are lowered again and they become <i>so</i> and <i>fa</i> .	
	Melodic minors

CD 2: Track 21. **Echo exercise in the melodic minor**

Narration	Music
Exercise 63: Echo exercise in the melodic minor	
	Echo exercise in the melodic minor

Melodic minor

In a melodic minor the sixth and seventh degrees are raised when ascending (*fi, si*) and they are lowered again when descending (*so, fa*).



Musical notation for the ascending melodic minor scale in D major (F#). The notes are: D, E, F#, G, A, B, C#, D. The lyrics below are: l t d r m fi si l l s f m r d t l.

Musical notation for the descending melodic minor scale in D major (F#). The notes are: C#, B, A, G, F#, E, D. The lyrics below are: l t d r m fi si l l s f m r d t l.

Stop

Exercise 67. Echo exercise in the melodic minor



Musical notation for the first line of Exercise 67, showing the ascending and descending melodic minor scales in D major (F#) with lyrics: l t d r m fi si l l s f m r d t l.

Musical notation for the second line of Exercise 67, showing the ascending and descending melodic minor scales in D major (F#).

Musical notation for the third line of Exercise 67, showing the ascending and descending melodic minor scales in D major (F#).

Musical notation for the fourth line of Exercise 67, showing the ascending and descending melodic minor scales in D major (F#).

Musical notation for the fifth line of Exercise 67, featuring triplets in the ascending and descending melodic minor scales in D major (F#).

Musical notation for the sixth line of Exercise 67, featuring triplets in the ascending and descending melodic minor scales in D major (F#).

Stop

CD 2, Track 23: **Self-evaluation exercise in the melodic minor**

Narration	Music
Self-evaluation exercise in the melodic minor	
	Self-evaluation exercise in the melodic minor

5. The miller of Dee

English, 17th century

There was a jol - ly mil - ler once Lived on the ri - ver Dee. He
 worked and sang from morn to night, No lark more blythe than he. And
 this the bur - den of his song For - e - ver used to be, "I
 care for no - body, no, not I If no - bo - dy cares for me"

6. Aria

From: *Der fliegende Holländer**R. Wagner*

Wie oft in Mee res tief - sten Schlund stürzt' ich voll Sehn sucht mich hin
 ab doch ach! den Tod, ich fand ihn nicht!
 Da, wo der Schif fe furcht - bar Grab, trieb
 mein Schiff ich zum Klip - pen grund, doch ach!

8. Herr, nicht schicke deine Rache

J.S. Bach

Musical score for 'Herr, nicht schicke deine Rache' by J.S. Bach. The score consists of four staves of music. The key signature is G minor (two flats) and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some notes beamed together. There are several measures with fermatas over the final notes.

9. O, du Liebe meiner Liebe

J.S. Bach

Musical score for 'O, du Liebe meiner Liebe' by J.S. Bach. The score consists of four staves of music. The key signature is D major (two sharps) and the time signature is 3/4. The music is primarily composed of quarter and eighth notes, with some rests. The melody is simple and lyrical.

10. Liebster Immanuel, Herzog der Frommen

J.S. Bach

Musical score for 'Liebster Immanuel, Herzog der Frommen' by J.S. Bach. The score consists of four staves of music. The key signature is D major (two sharps) and the time signature is 3/4. The music features a mix of quarter and eighth notes, with some notes beamed together. There are several measures with fermatas over the final notes.

CD 2, Track 23: **Melismas**

Narration	Music
When we sing more than one note to one single syllable, it is called a melisma.	
Listen to the text when normally spoken.	
	Text
Listen to the text when chanted according to the rhythm.	
	Text and rhythm
Now listen to the text and rhythm if we add the melody.	
	Text, rhythm and melody

30. Melismas



CD 2: Track 23

A melisma is more than one note that is sung to one single syllable.

Listen to the following examples of melismas before you sing the exercises:

1. The text is spoken.
2. The text is chanted on the given rhythm.
3. The text is sung on the given melody and rhythm.

Example: Domine Fili Unigenite
From: *Gloria* by Antonio Vivaldi

Text

Domine Fili Unigenite Jesu Christe.

Text and rhythm

A. Vivaldi

Do - mi - ne - Fi - li U - ni - ge - ni - te, Je - su - Chri - ste.

Text, rhythm and melody

Do - mi - ne - Fi - li U - ni - ge - ni - te, Je - su - Chri - ste.

Stop

Practise these exercises as follows:

- * Read the text out loud
- * Chant the text to the rhythm of the melody
- * Sing the melody, using the words.

1. Most beautiful appear
From: *The Creation*

J. Haydn

In lof - ty cir - cles play, and ho - ver in the air, The cheer - ful host of birds, the cheer ful host of birds

In lof - ty cir - cles play, and ho - ver in the air, The cheer - ful host of birds, the cheer - ful host of birds

2. Chorus

From: *Requiem Mass*

W.A. Mozart

Oh shew Thy mer - cy,

Oh shew Thy mer - cy,

3. Rejoice greatly
Air from *Messiah*

G.F. Handel

Re - joyce, re - joyce re - joyce great - ly,
re - joyce oh daugh - ter of Zi - on!

Re - joyce, re - joyce re - joyce great - ly,
re - joyce oh daugh - ter of Zi - on!

4. The trumpet shall sound
Air from *Messiah*

G.F. Handel

The trum - pet shall sound and the dead shall be raised,
and the dead shall be raised in - cor - rup - ta - ble.

The trum - pet shall sound and the dead shall be raised,
and the dead shall be raised in - cor - rup - ta - ble.

5. Aria

From: *Rigoletto*

G. Verdi

fin l'u ti mo so spir, fin l'u ti mo so spir,
fin l'u ti mo so spir, fin l'u ti mo so spir,

6. I am a fowler blithe and gay

Arietta from *The magic flute*

W. A. Mozart



I am a fow - ler blithe and gay, A mer - ry fel - low



night and day! My name is held in



great re - nown Through-out the land in ev - ry town.

7. Prologue

From: *The passion of our Lord according to Saint John*

J.S. Bach



Lord and Mas - - - - -



ter,

8. O thou that tellest good tidings to Zion

Aria from *Messiah*

G.F. Handel



O thou that tell - est good ti - dings to Zi - ion, get thee up in - to the high



moun - - - - - tain, get thee up in - to the high



moun - - - - - tain.

CD 2, Track 24: **Four part music**

Narration	Music
Choral music is often written in four parts on two staves. It is very important for every chorister to be able to read his own part and sing his part while the other parts are being sung or played. Listen to the sound of four different voice groups.	
Soprano	
	Soprano
Alto	
	Alto
Tenor	
	Tenor
Bass	
	Bass
Choir	
	Choir
In the following examples four part music is played on the piano and every time a different part is left out. Choose the one where your part is left out and sing it while the other parts are being played. Then sing it again with Track 29 where all the parts are being played.	

CD 2, Track 25: **Mach's mit mir (no soprano)**

CD 2, Track 26: **Mach's mit mir (no alto)**

CD 2, Track 27: **Mach's mit mir (no tenor)**

CD 2, Track 28: **Mach's mit mir (no bass)**

CD 2, Track 29: **Mach's mit mir (complete)**

31. Four part music

CD 2: Track 24

Music for choir is often written in four parts, using two staves. It is important for every chorister to be able to read his own part in four part music and to sing this part while the other parts are being sung or played.

Four part music is written on two staves as follows:

The **soprano part** is on the top staff (treble clef) and its note stems point upwards.
The **alto part** is also on the top staff (treble clef) and its note stems point downwards.

The **tenor part** is on the bottom staff (bass clef) and its note stems point downwards.
The **bass part** is on the bottom staff (bass clef) and its note stems point downwards.



Choir

Stop



Exercise 70. Four part music

Sing your own part while all the parts are being played

CD 2: Track 25 - 29

CD 2:
Track 25: no soprano
Track 26: no alto
Track 27: no tenor
Track 28: no bass
Track 29: complete

1. Mach's mit mir, Gott, nach deiner Gut'

CD 2, Track 30: **Chorale (no soprano)**

CD 2, Track 31: **Chorale (no alto)**

CD 2, Track 32: **Chorale (no tenor)**

CD 2, Track 33: **Chorale (no bass)**

CD 2, Track 34: **Chorale (complete)**



CD 2: Track 35 - 39

CD 2:
Track 30: no soprano
Track 31: no alto
Track 32: no tenor
Track 33: no bass
Track 34: complete

3. Chorale

From: *The passion of our Lord according to Saint Matthew*

J.S. Bach

Thy will, O God be al - ways done On

earth as is in the courts of Heaven; Give us in pain to

lean there - on, To wel - come joy or sor - row giv'n, To

bid re - bell - ious flesh be still, Nor move a - gainst Thy per - fect will.

CD 2, Track 35: If I should e'er forsake Thee (complete)

CD 2: Track 36



2. If I should e'er forsake Thee

From: *The passion of our Lord according to Saint Matthew*

If I should e'er for - sake Thee, For - sake not me O
When sor - rows o'er - take me, Sus - tain me by Thy

Lord. Word. When death and hell as - sail me, And

rend my heart in twain, Then, Sa - viour, do not

fail me, For Thou too knew - est pain

32. Musical terms

Musical terms indicate how music should be performed. These terms are mostly Italian, French and German words. The same musical terms are used all over the world to enable all musicians to sing or play exactly as the composer intended.

Exercise 71. Musical terms

Memorise the following musical terms. They are your final clue to solving the mystery of sight-singing.

Musical terms that indicate intensity of tone

(These words are usually written underneath a line of music.)

fortissimo (ff): very loud

forte (f): loud

mezzo forte (mf): moderately loud

mezzo piano (mp): moderately soft

piano (p): soft

pianissimo (pp): very soft

Music terms that indicate tempo

(These words are usually written above the music.)

presto: fast

prestissimo: very fast

schnell: fast

vivace: lively

allegro: cheerful

allegretto: fairly cheerful

moderato: moderately

comodo: comfortable

andante: at a walking pace

andantino: slightly faster or slower than andante

largo: broad (very slow and stately)

lento: slow

adagio: slow

grave: very slow; solemn

ad libitum (ad lib.): at pleasure, as you wish

rubato: flexible use of tempo

Musical terms indicating a change in the intensity of tone

(These words are usually written underneath a line of music.)

crescendo (cresc.): gradually louder
decrescendo (decresc.): gradually softer
diminuendo (dim.): gradually softer
morendo: dying away
perdendosi: dying away
sforzando, sforzato (sf., sfz.): accentuated
forte-piano (fp): loud-soft

Musical terms indicating a change in tempo

(These words are usually written underneath the music.)

accelerando (accel.): accelerating, becoming faster
ritardando (rit., ritard.): gradually slowing down
rallentando (rall.): gradually slowing down
ritenuto (riten.): held back
a tempo: in time, resume the original tempo
tempo primo: in the original tempo or time

Musical terms indicating the character of the music

(These words are written above or underneath a line of music.)

cantabile: in a singing style
dolce: with a sweet tone
espressivo (espr.): expressive, with expression
grazioso: graceful
tranquillo: tranquil
leggiero: lightly
maestoso: majestic
alla marcia: like a march
bewegt: agitated
lustig: cheerful
scherzando (scherz.): jokingly

General musical terms

aria: a movement for single voice with instrumental accompaniment

recitative (recitativo): speechlike singing with free time and rhythm

chorus: refrain

chorale: hymn tune



attacca: start immediately

cadenza: virtuoso passage for a soloist, often improvised

da capo (D.C.): repeat from the beginning

fine: the end

da capo al fine (D.C. al fine): repeat from the beginning to **fine**

segno ( ; ): sign

dal segno: from the sign 


da capo al segno: repeat from the beginning up to the sign


fermata (): pause

simile: similar

legato: smooth, well connected


staccato: detached

staccatissimo (): extremely shortened duration

tenuto (): held, sustained

anacrusis: up-beat

opus: work

accent (): emphasis

CD 2, Track 36: **Conclusion**

Narration	Music
By this time I am sure you have solved the mystery of sight-singing. If you use your new knowledge and skills as a magnifying glass to focus on reading and singing music, a whole new world of the most wonderful music can unfold. Practise sight-singing as much as possible and enjoy the music. Elementary isn't it?	
	Regina coeli

Appendix B:
Sight-singing Testbook

THE MYSTERY OF SIGHT-SINGING



TESTBOOK

PAUL POTGIETER

Introduction

This section of THE MYSTERY OF SIGHT-SINGING contains tests for sight-singing. The tests are included in this study package to enable you to determine the standard of your sight-singing and your progress with this skill. Sing the tests only when you can sing all of the exercises of a particular group correctly. Tests are provided for the rhythmic and the melodic exercises. To gain the maximum benefit from these tests, the following steps are important:

1. **Study the test** for no longer than two minutes without singing or playing it. Observe:
 - the time signature,
 - the key signature,
 - the starting note,
 - rhythmic and melodic patterns, and
 - the lyrics.
2. **Decide on a suitable tempo.** This tempo should be slow enough that you can sing the exercise without mistakes and without stopping. It should be fast enough that the music makes sense and that one can recognise the melody or the rhythm.
3. **Find the pitch of the first note.** If you have an instrument available, play the first tone. If you do not have an instrument available, choose a pitch which is comfortable for your voice.
4. **Read through the whole exercise,** imagining the sound you are about to sing. Try to hear the exercise with your *inner ear* before you sing it.
5. **Sing the exercise** without stopping. You can sing it on the tonic sol-fa syllables, rhythm syllables, or a neutral syllable such as *daa*.

It will be of great help if someone who can read music such as your teacher, conductor or a friend, can listen to you singing these tests. This person can tell you when you make mistakes and can help you to correct them. If you find that a test is too difficult, practice the exercises again, making sure that you fully understand how to sing each one. When you can sing the exercises fluently, try the tests again.

You can use the **progress chart** in the front of the workbook to monitor your progress. If a teacher is helping you, ask him/her to initial every section that you complete. If you are working without any help, you can tick off each section on the chart, as you master them.

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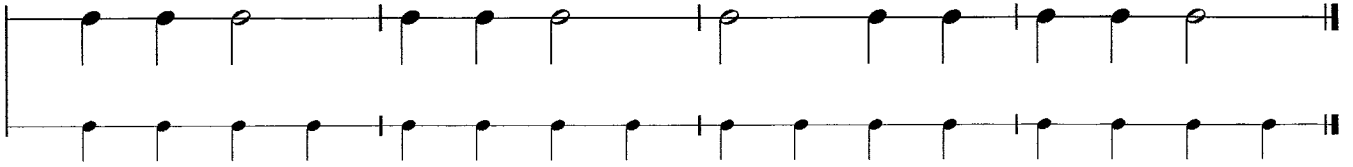
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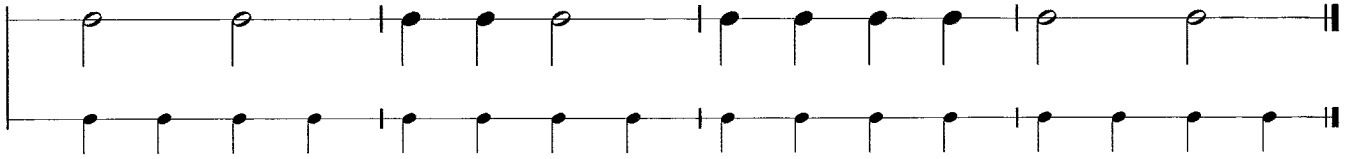
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Test 6. Crotchets and minims

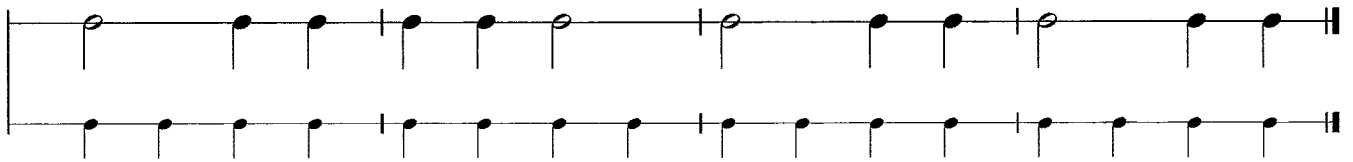
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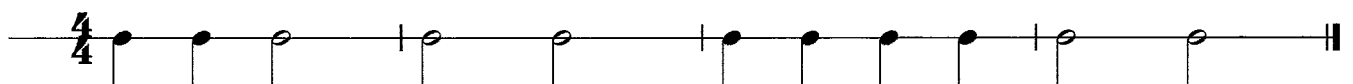


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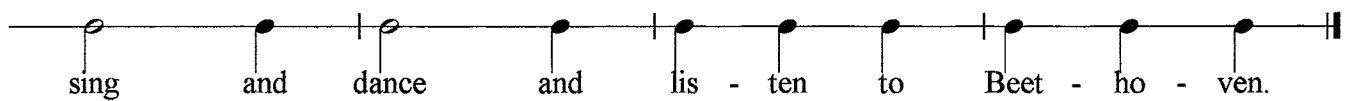
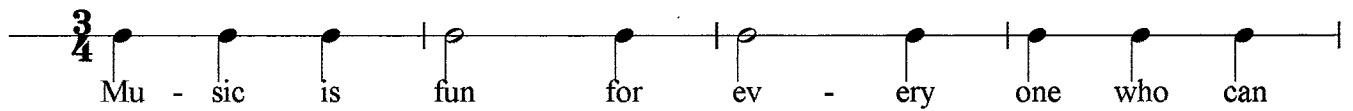


Test 8. Different metres

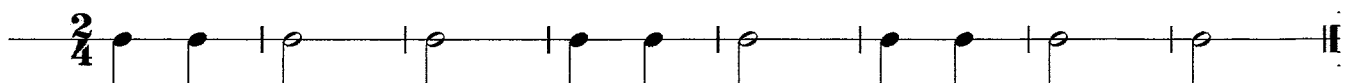
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Test 13. Melodies with quavers

1

Musical notation for exercise 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The melody starts with a whole note G4, followed by a whole note A4. The second measure begins with a double bar line and a 4/4 time signature, containing a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, 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F#-170, E-170, D-170, C-170, B-171, A-171, G-171, F#-171, E-171, D-171, C-171, B-172, A-172, G-172, F#-172, E-172, D-172, C-172, B-173, A-173, G-173, F#-173, E-173, D-173, C-173, B-174, A-174, G-174, F#-174, E-174, D-174, C-174, B-175, A-175, G-175, F#-175, E-175, D-175, C-175, B-176, A-176, G-176, F#-176, E-176, D-176, C-176, B-177, A-177, G-177, F#-177, E-177, D-177, C-177, B-178, A-178, G-178, F#-178, E-178, D-178, C-178, B-179, A-179, G-179, F#-179, E-179, D-179, C-179, B-180, A-180, G-180, F#-180, E-180, D-180, C-180, B-181, A-181, G-181, F#-181, E-181, D-181, C-181, B-182, A-182, G-182, F#-182, E-182, D-182, C-182, B-183, A-183, G-183, F#-183, E-183, D-183, C-183, B-184, A-184, G-184, F#-184, E-184, D-184, C-184, B-185, A-185, G-185, F#-185, E-185, D-185, C-185, B-186, A-186, G-186, F#-186, E-186, D-186, C-186, B-187, A-187, G-187, F#-187, E-187, D-187, C-187, B-188, A-188, G-188, F#-188, E-188, D-188, C-188, B-189, A-189, G-189, F#-189, E-189, D-189, C-189, B-190, A-190, G-190, F#-190, E-190, D-190, C-190, B-191, A-191, G-191, F#-191, E-191, D-191, C-191, B-192, A-192, G-192, F#-192, E-192, D-192, C-192, B-193, A-193, G-193, F#-193, E-193, D-193, C-193, B-194, A-194, G-194, F#-194, E-194, D-194, C-194, B-195, A-195, G-195, F#-195, E-195, D-195, C-195, B-196, A-196, G-196, F#-196, E-196, D-196, C-196, B-197, A-197, G-197, F#-197, E-197, D-197, C-197, B-198, A-198, G-198, F#-198, E-198, D-198, C-198, B-199, A-199, G-199, F#-199, E-199, D-199, C-199, B-200, A-200, G-200, F#-200, E-200, D-200, C-200, B-201, A-201, G-201, F#-201, E-201, D-201, C-201, B-202, A-202, G-202, F#-202, E-202, D-202, C-202, B-203, A-203, G-203, F#-203, E-203, D-203, C-203, B-204, A-204, G-204, F#-204, E-204, D-204, C-204, B-205, A-205, G-205, F#-205, E-205, D-205, C-205, B-206, A-206, G-206, F#-206, E-206, D-206, C-206, B-207, A-207, G-207, F#-207, E-207, D-207, C-207, B-208, A-208, G-208, F#-208, E-208, D-208, C-208, B-209, A-209, G-209, F#-209, E-209, D-209, C-209, B-210, A-210, G-210, F#-210, E-210, D-210, C-210, B-211, A-211, G-211, F#-211, E-211, D-211, C-211, B-212, A-212, G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-

Test 26. Notenames in the treble cleff

1. Name the following notes

/40

The first section contains four musical staves in treble clef. Each staff contains a sequence of ten notes. The notes are: Staff 1: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4. Staff 2: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Staff 3: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4. Staff 4: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4.

2. Write the following notes

/30

The second section contains three musical staves in treble clef. Below each staff, the letter names of ten notes are written in order. Staff 1: C, G, B, F, D, A, E, G, C. Staff 2: D, G, C, F, B, E, A, F, D, B. Staff 3: A, F, D, G, E, F, D, C, G, A.

3. Write the following notes an octave apart

/10

The third section contains one musical staff in treble clef. Below the staff, the letter names of ten notes are written in order: C, C, F, F, G, G, D, D, B, B.

Total
/80

1



do

Detailed description: This is the first musical exercise. It consists of a single staff in 4/4 time. The key signature has one flat (B-flat). The melody starts on a middle C (labeled 'do') and moves up stepwise to G4, then descends stepwise to C4, ending with a final C4. The notes are: C4, D4, E4, F4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

2



do

Detailed description: This is the second musical exercise. It consists of a single staff in 3/4 time. The key signature has three sharps (F#, C#, G#). The melody starts on a middle C (labeled 'do') and moves up stepwise to G4, then descends stepwise to C4, ending with a final C4. The notes are: C4, D4, E4, F4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.



Detailed description: This is the second staff for exercise 2. It continues the melody from the first staff, starting on a middle C (labeled 'do') and moving up stepwise to G4, then descends stepwise to C4, ending with a final C4. The notes are: C4, D4, E4, F4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

3



do

Detailed description: This is the third musical exercise. It consists of a single staff in 4/4 time. The key signature has one flat (B-flat). The melody starts on a middle C (labeled 'do') and moves up stepwise to G4, then descends stepwise to C4, ending with a final C4. The notes are: C4, D4, E4, F4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.



Detailed description: This is the second staff for exercise 3. It continues the melody from the first staff, starting on a middle C (labeled 'do') and moving up stepwise to G4, then descends stepwise to C4, ending with a final C4. The notes are: C4, D4, E4, F4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

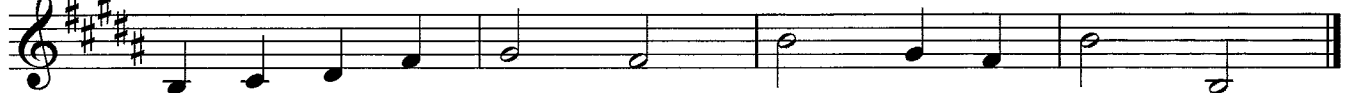
Test 30. Pentatonic melodies

1



do

Detailed description: This is the first pentatonic exercise. It consists of a single staff in 4/4 time. The key signature has three sharps (F#, C#, G#). The melody starts on a middle C (labeled 'do') and moves up stepwise to G4, then descends stepwise to C4, ending with a final C4. The notes are: C4, D4, E4, F4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.



Detailed description: This is the second staff for exercise 30.1. It continues the pentatonic melody from the first staff, starting on a middle C (labeled 'do') and moving up stepwise to G4, then descends stepwise to C4, ending with a final C4. The notes are: C4, D4, E4, F4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

2



do

Detailed description: This is the second pentatonic exercise. It consists of a single staff in 3/4 time. The key signature has one flat (B-flat). The melody starts on a middle C (labeled 'do') and moves up stepwise to G4, then descends stepwise to C4, ending with a final C4. The notes are: C4, D4, E4, F4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.



Detailed description: This is the second staff for exercise 30.2. It continues the pentatonic melody from the first staff, starting on a middle C (labeled 'do') and moving up stepwise to G4, then descends stepwise to C4, ending with a final C4. The notes are: C4, D4, E4, F4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.



Detailed description: This is the third staff for exercise 30.2. It continues the pentatonic melody from the first staff, starting on a middle C (labeled 'do') and moving up stepwise to G4, then descends stepwise to C4, ending with a final C4. The notes are: C4, D4, E4, F4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

3



do

Detailed description: This is the third pentatonic exercise. It consists of a single staff in 2/4 time. The key signature has one flat (B-flat). The melody starts on a middle C (labeled 'do') and moves up stepwise to G4, then descends stepwise to C4, ending with a final C4. The notes are: C4, D4, E4, F4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

NB. What is an anacrusis?

1

do

2

do

3

do

Test 33. Rhythms with tied notes

1

2

3

Test 35. Rhythms with dotted notes

1

Two staves of music in 4/4 time. The first staff contains measures 1 and 2. The second staff contains measures 3 and 4. The rhythm consists of dotted notes and eighth notes.

2

Two staves of music in 3/4 time. The first staff contains measures 1 and 2. The second staff contains measures 3 and 4. The rhythm consists of dotted notes and eighth notes.

3

Two staves of music in 4/4 time. The first staff contains measures 1 and 2. The second staff contains measures 3 and 4. The rhythm includes dotted notes, eighth notes, and a triplet of eighth notes.

Test 36. Melodies with tied and dotted notes

1

Two staves of music in G major and 4/4 time. The first staff contains measures 1 and 2. The second staff contains measures 3 and 4. The melody features tied notes and dotted notes. The first note is labeled 'do'.

Two staves of music in G major and 4/4 time. The first staff contains measures 5 and 6. The second staff contains measures 7 and 8. The melody continues with tied notes and dotted notes.

2

Two staves of music in G major and 3/4 time. The first staff contains measures 1 and 2. The second staff contains measures 3 and 4. The melody features tied notes and dotted notes. The first note is labeled 'do'.

Two staves of music in G major and 3/4 time. The first staff contains measures 5 and 6. The second staff contains measures 7 and 8. The melody continues with tied notes and dotted notes.

Test 38. Melodies with *fa*

do

1

do

2

3

Test 40. Rhythms with semiquavers

1

2

3

1

Exercise 1 is written in 2/4 time. The first staff contains four measures: a dotted quarter note followed by an eighth note, a dotted quarter note followed by an eighth note, a dotted quarter note followed by an eighth note, and a dotted quarter note followed by an eighth note. The second staff contains four measures: a dotted quarter note followed by an eighth note, a dotted quarter note followed by an eighth note, a dotted quarter note followed by an eighth note, and a dotted quarter note followed by an eighth note.

2

Exercise 2 is written in 4/4 time. The first staff contains four measures: a dotted quarter note followed by an eighth note, a dotted quarter note followed by an eighth note, a dotted quarter note followed by an eighth note, and a dotted quarter note followed by an eighth note. The second staff contains four measures: a dotted quarter note followed by an eighth note, a dotted quarter note followed by an eighth note, a dotted quarter note followed by an eighth note, and a dotted quarter note followed by an eighth note.

3

Exercise 3 is written in 3/8 time. The first staff contains four measures: a dotted quarter note followed by an eighth note, a dotted quarter note followed by an eighth note, a dotted quarter note followed by an eighth note, and a dotted quarter note followed by an eighth note. The second staff contains four measures: a dotted quarter note followed by an eighth note, a dotted quarter note followed by an eighth note, a dotted quarter note followed by an eighth note, and a dotted quarter note followed by an eighth note.

Test 43. Melodies with semiquavers

1

Exercise 1 is written in 4/4 time with a key signature of two sharps (F# and C#). The first staff starts with a whole note 'do' (C4) followed by a series of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff continues the melody with eighth notes: B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4.

2

Exercise 2 is written in 3/4 time with a key signature of three sharps (F#, C#, and G#). The first staff starts with a whole note 'do' (C4) followed by eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff continues the melody with eighth notes: B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4.

3

Exercise 3 is written in 2/4 time with a key signature of two sharps (F# and C#). The first staff starts with a whole note 'do' (C4) followed by eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff continues the melody with eighth notes: B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4.

Test 45. Melodies in the major mode

1

do

Trad. North Sotho
(S. Kutu)

2

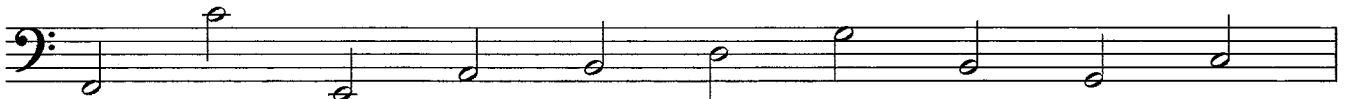
do

3

do

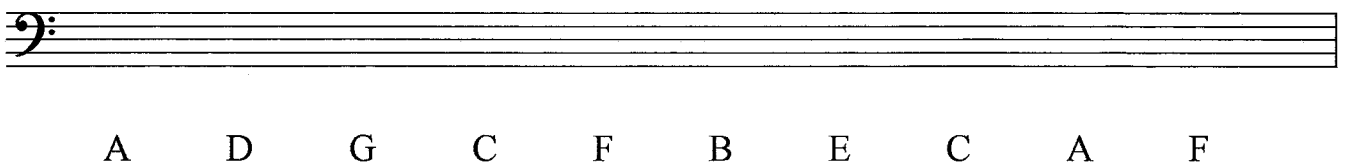
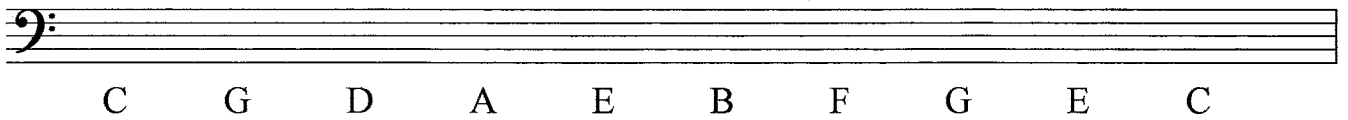
1. Name the following notes

/40



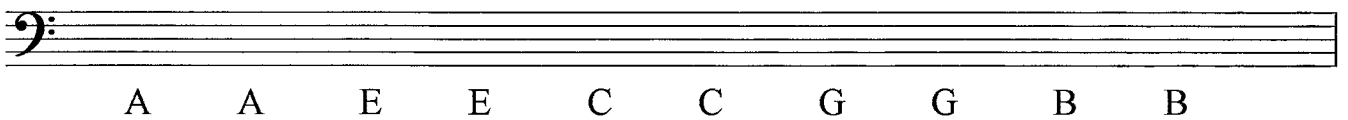
2. Write the following notes

/20



3. Write the following notes an octave apart

/20



Total
/80

Test 47. Melodies in the bass clef

1

do

2

do

3

do

Test 48. Notes on the keyboard

Play these notes on the keyboard and name them.

do

1

2

3

Test 51. Melodies in compound time

Trad. German

1

2

3

1

do

2

do

3

do

Test 55. Melodies with flats

1

do

2

do

3

do

1

do

Musical notation for exercise 1, bass clef, 3/4 time signature. The melody starts on a whole note 'do' (C2) and continues with quarter notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The key signature has one sharp (F#).

2

do

Musical notation for exercise 2, treble clef, 4/4 time signature. The melody starts on a whole note 'do' (C4) and continues with quarter notes: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The key signature has one sharp (F#).

3

do

Musical notation for exercise 3, treble clef, 4/8 time signature. The melody starts on a whole note 'do' (C4) and continues with eighth notes: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The key signature has one sharp (F#).

4

do

Musical notation for exercise 4, treble clef, 6/8 time signature. The melody starts on a whole note 'do' (C4) and continues with eighth notes: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The key signature has two sharps (F# and C#).

5

do

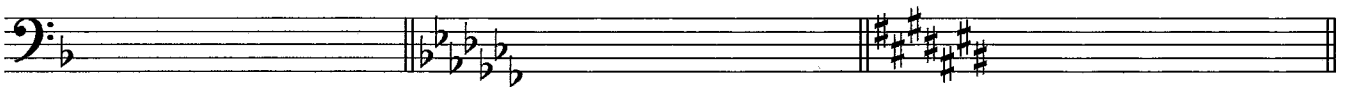
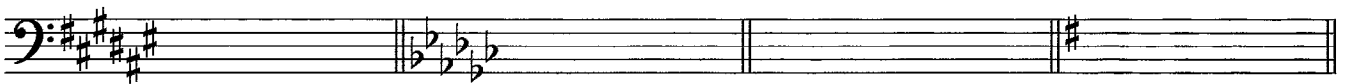
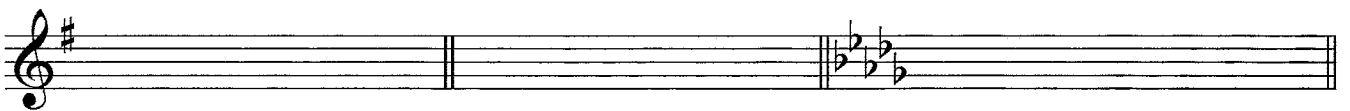
Musical notation for exercise 5, bass clef, 3/4 time signature. The melody starts on a whole note 'do' (C2) and continues with quarter notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The key signature has two flats (Bb and Eb).

Test 59. Major key signatures

Write **do** and name it in each measure.

Mark

/30



University of Pretoria etd – Potgieter, P S (2004)
Test 62. Melodies with irregular rhythms

1

Exercise 1 consists of two staves in bass clef with a common time signature (C). The melody is written in a key with three sharps (F#, C#, G#). It features a sequence of eighth and quarter notes, with several triplet markings (indicated by a bracket with the number 3) over groups of three notes.

2

Exercise 2 consists of one staff in treble clef with a 2/4 time signature. The melody is written in a key with one sharp (F#). It features a sequence of eighth and quarter notes, with several triplet markings (indicated by a bracket with the number 3) over groups of three notes.

3

Exercise 3 consists of two staves in treble clef with a common time signature (C). The melody is written in a key with two flats (Bb, Eb). It features a sequence of quarter and eighth notes, with several triplet markings (indicated by a bracket with the number 3) over groups of three notes.

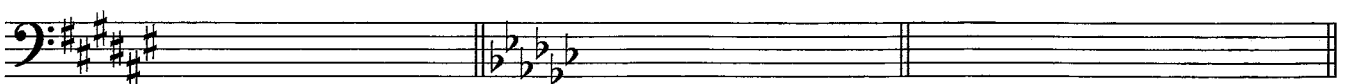
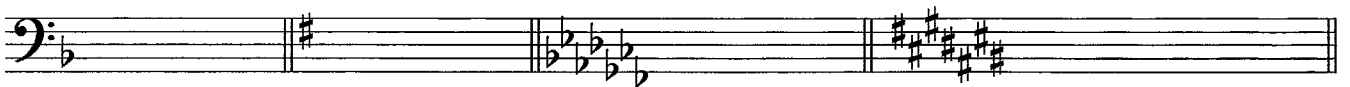
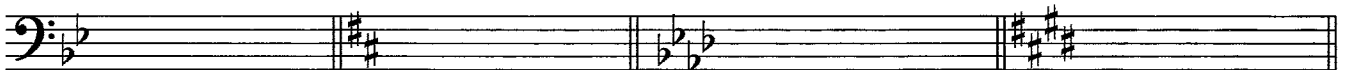
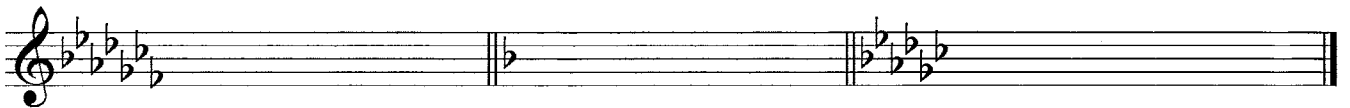
4

Exercise 4 consists of two staves in treble clef with a 3/4 time signature. The melody is written in a key with two sharps (F#, C#). It features a sequence of quarter and eighth notes, with several triplet markings (indicated by a bracket with the number 3) over groups of three notes.

Mark

/30

Write Ia in each bar and name it.



1

Exercise 1 consists of two staves of music in bass clef. The first staff begins with a 4/4 time signature and a key signature of one sharp (F#). The melody starts on G2, moves to A2, then B2, and continues with eighth and quarter notes. The second staff continues the melody, ending with a whole note G2.

2

Exercise 2 consists of two staves of music in treble clef. The first staff begins with a 3/4 time signature and a key signature of one sharp (F#). The melody starts on G4, moves to A4, then B4, and continues with eighth and quarter notes. The second staff continues the melody, ending with a whole note G4.

3

Exercise 3 consists of two staves of music in treble clef. The first staff begins with a 6/8 time signature and a key signature of one flat (Bb). The melody starts on G4, moves to A4, then B4, and continues with eighth and quarter notes. The second staff continues the melody, ending with a whole note G4.

Test 68. Melodies in harmonic and melodic minors

1

Exercise 1 of Test 68 consists of one staff of music in treble clef. It begins with a 6/8 time signature and a key signature of one flat (Bb). The melody starts on G4, moves to A4, then B4, and continues with eighth and quarter notes.

2

Exercise 2 of Test 68 consists of one staff of music in treble clef. It begins with a 2/4 time signature and a key signature of two flats (Bb, Eb). The melody starts on G4, moves to A4, then B4, and continues with eighth and quarter notes.

3

Exercise 3 of Test 68 consists of one staff of music in treble clef. It begins with a 3/4 time signature and a key signature of three sharps (F#, C#, G#). The melody starts on G4, moves to A4, then B4, and continues with eighth and quarter notes.

Exercise 4 of Test 68 consists of one staff of music in treble clef. It begins with a 3/4 time signature and a key signature of three sharps (F#, C#, G#). The melody starts on G4, moves to A4, then B4, and continues with eighth and quarter notes.

Test 69. Melodies with melismas**1. Sanctus**

From Missa no.14 (Krönungsmesse)

W.A. Mozart

San - ctus, san - - - - - ctus

2. Agnus Dei

From Missa no.14 (Krönungsmesse)

W.A. Mozart

A - gnus De - i A - gnus De - i qui
tol - lis pec - ca - ta pec - ca - ta mun - di,

3. Qui Tollis

From Mass no.2 (Paukenmesse)

F.J. Haydn

A - men, - A - - - - -
- - - - - men, A - - - - - men.

Test 70. Four-part music

First system of four-part music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 3/4 time and B-flat major. The top staff features a vocal line with a melodic contour, while the bottom staff provides a harmonic accompaniment with chords and moving lines.

Second system of four-part music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 3/4 time and B-flat major. The top staff continues the vocal line, and the bottom staff continues the accompaniment.

Third system of four-part music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 3/4 time and B-flat major. The top staff continues the vocal line, and the bottom staff continues the accompaniment.

Fourth system of four-part music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 3/4 time and B-flat major. The top staff continues the vocal line, and the bottom staff continues the accompaniment.

Appendix C:

Choristers who participated in the research

Appendix C

Choristers who participated in the action research

Choristers from the Drakensberg Boys' Choir participated in the action research for this study. The new choristers of 2001, 2002 and 2003 used the study package suggested in the thesis to learn sight-singing. A number of choristers provided music examples for the instructional CDs.

Choristers who contributed to the CDs	
1. Eugene Gouws	9. André Oosthuizen
2. Ross Harris	10. Riaan Oosthuizen
3. Herman Redelinghuis	11. Miguel Perreira
4. Garreth Jones	12. Simon Tshoeu
5. Mattheusz Kneblewski	13. John van der Berg
6. Marshall Lombard	14. Francois Viljoen
7. Monde Ndlovo	15. Monet Wicks
8. Hannes Nortjé	16. Chad Zerf

New boys of 2001

- | | |
|--------------------------|-------------------------|
| 1. Hennie Blom | 22. Sifiso Mcunu |
| 2. Nicholas Botha | 23. Monde Ndlovo |
| 3. Shaun Bouwer | 24. Hannes Nortjé |
| 4. Le Roux Brits | 25. Njabulo Nzuza |
| 5. Isak Bruins | 26. André Oosthuizen |
| 6. Renard Coetzee | 27. Herman Redelinghuis |
| 7. Ralph Correia | 28. Lynwin Reid |
| 8. Wihan de Lange | 29. Dean Rider |
| 9. Marthinus Engelbrecht | 30. Anton Roux |
| 10. Jonathan Engles | 31. Thuthuka Sibisi |
| 11. Marinus Fourie | 32. Lwando Sirenya |
| 12. Marco Gevers | 33. Jaco Smit |
| 13. Eugene Gouws | 34. Alex Spoor |
| 14. Ross Harris | 35. Hennie Steyn |
| 15. David Houck | 36. Jonathan Swires |
| 16. Garreth Jones, | 37. John van der Berg |
| 17. Jude Kok | 38. Russel van Reenen |
| 18. Thyrone Lubbe | 39. Francois Viljoen |
| 19. Sam Mabombo | 40. Wouter Viljoen |
| 20. Jacques Marais | 41. Monet Wicks |
| 21. Rhyno Marnewick | |

New boys of 2002

1. Thomas Adams
2. Francois Brooks
3. Kruger Coetzee
4. Christopher Correia
5. Horak Corver
6. Wilhelm Davel
7. Nkosinathi Dube
8. Nala Gooday
9. Stefan Grobler
10. Naudé Harmse
11. Stephen James
12. Quincy Jansen
13. Cebolenkosi Khumalo
14. Matheusz Kneblewski
15. Waldo Knoesen
16. Vuyo Kumalo
17. Ntuthuko Kunene
18. Matthew Leisegang
19. Stevan Lombard
20. Louwrens Maree
21. Khaya Maseko
22. Nkululeko Mathebula
23. Siyabonga Mazibuko
24. Zamani Mthethwa
25. Nozaza Nyembe
26. Van Wyk Oosthuizen
27. Christopher Petrie
28. Dean Potgieter
29. Sifiso Sokela
30. Johan Swanepoel
31. Jonathan Swires
32. Siyabonga Titi
33. Simon Tshoeu
34. Benjamin van Aswegen
35. Sihle Zulu

New boys of 2003

1. Brandon Baker
2. Keegan Bentley
3. Ruan Booyens
4. Sibono Cebanto
5. Curtiss Coombes
6. Roan Dekenah
7. Emile Diedericks
8. Stephan Els
9. Lee-Roy Erasmus
10. Ian Gordon
11. Rhys Krohn
12. Garreth Leisegang
13. Siyabonga Makhubu
14. Paul Maritz
15. Byron Noemdoe
16. William Senoana
17. Chad Zerf

Appendix D:
Instructional CDs

Appendix D

Instructional CDs

Contents of CD 1

1. Introduction
2. Beat
3. Metre
4. Recognising the metre
5. Indicating the metre
6. Durations: Crotchets and minims
7. Echo crotchets and minims
8. Self-evaluation exercise with crotchets and minims 1, 2
9. Accent
10. Echo different metres
11. Clef signs
12. Tonic sol-fa
13. Key signarures
14. Echo *so* and *mi*
15. Self-evaluation exercise with *so* and *mi*
16. Using a pitchfork
17. Quavers
18. Echo rhythms with quavers
19. Self-evaluation exercise with quavers 1, 2
20. *Do*
21. Echo *do*, *mi* and *so*
22. Self-evaluation exercise with *do*, *mi*, *so*
23. Different beats
24. Echo rhythms with different beats
25. *La*
26. Echo *la*, *so*, *mi*, *do*
27. Self-evaluation exercise with *la*, *so*, *mi*, *do*
28. Semibreves
29. Echo rhythms with semibreves
30. Echo rhythms with rests
31. Self-evaluation exercise with rests and semibreves
32. High and low notes
33. Echo high and low notes
34. *Re*. The pentatonic scale
35. Echo exercise in the pentatonic scale
36. Anacrusis
37. Echo rhythms with tied notes
38. Echo rhythms with dotted notes
39. Self-evaluation exercise with tied and dotted notes
40. Echo exercise with *fa*
41. Self-evaluation exercise with *fa*
42. Semiquavers
43. Echo rhythms with semiquavers
44. Echo rhythms with dotted quavers

Contents of CD 2

1. The major scale
2. Echo exercises in the major mode
3. Bass clef
4. Compound time
5. Echo exercises in compound time
6. Sharps
7. Echo exercises with sharps
8. Self-evaluation exercise with sharps
9. Flats
10. Echo exercise with flats
11. Self-evaluation exercise with flats
12. Echo exercise with accidentals
13. Irregular groupings
14. Echo rhythms with irregular groupings
15. Minor keys
16. Echo exercise in the natural minor
17. Self-evaluation exercise in the natural minor
18. Harmonic minor
19. Echo exercise in the harmonic minor
20. Melodic minor
21. Echo exercise in the melodic minor
22. Self-evaluation exercise in the melodic minor
23. Melismas
24. Four part music
25. Mach's mit mir (no soprano)
26. Mach's mit mir (no alto)
27. Mach's mit mir (no tenor)
28. Mach's mit mir (no bass)
29. Mach's mit mir (complete)
30. Chorale (no soprano)
31. Chorale (no alto)
32. Chorale (no tenor)
33. Chorale (no bass)
34. Chorale (complete)
35. If I should e'er forsake Thee (complete)
36. Fine

Instructional CDs

The mystery of sight-singing volume I	
<ol style="list-style-type: none"> 1. Introduction 2. Beat 3. Metre 4. Recognise the metre 5. Indicating the metre 6. Durations: Crotchets and minims 7. Echo crotchets and minims 8. Self-evaluation exercise with crotchets & minims 1, 2 9. Accent 10. Echo different metres 11. Clef signs 12. Tonic sol-fa 13. Key signatures 14. Echo <i>so</i> and <i>mi</i> 15. Self-evaluation exercise with <i>so</i> and <i>mi</i> 16. Using a pitchfork 17. Quavers 18. Echo rhythms with quavers 19. Self-evaluation exercise with quavers 1, 2 20. <i>Do</i> 21. Echo <i>do</i>, <i>mi</i> and <i>so</i> 22. Self-evaluation exercise with <i>do</i>, <i>mi</i>, <i>so</i> 	<ol style="list-style-type: none"> 23. Different beats 24. Echo rhythms with different beats 25. <i>La</i> 26. Echo <i>la</i>, <i>so</i>, <i>mi</i>, <i>do</i> 27. Self-evaluation exercise with <i>la</i>, <i>so</i>, <i>mi</i>, <i>do</i> 28. Semibreves 29. Echo rhythms with semibreves 30. Echo rhythms with rests 31. Self-evaluation exercise with rests and semibreves 32. High and low notes 33. Echo high and low notes 34. <i>Re</i>. The pentatonic scale 35. Echo exercise in the pentatonic scale 36. Anacrusis 37. Echo rhythms with tied notes 38. Echo rhythms with dotted notes 39. Self-evaluation exercise with tied and dotted notes 40. Echo exercise with <i>fa</i> 41. Self-evaluation exercise with <i>fa</i> 42. Semiquavers 43. Echo rhythms with semiquavers 44. Echo rhythms with dotted quavers

The mystery of sight-singing volume II	
<ol style="list-style-type: none"> 1. The major scale 2. Echo exercises in the major mode 3. Bass clef 4. Compound time 5. Echo exercises in compound time 6. Sharps 7. Echo exercises with sharps 8. Self-evaluation exercise with sharps 9. Flats 10. Echo exercise with flats 11. Self-evaluation exercise with flats 12. Echo exercise with accidentals 13. Irregular groupings 14. Echo rhythms with irregular groupings 15. Minor keys 16. Echo exercise in the natural minor 17. Self-evaluation exercise in the natural minor 18. Harmonic minor 	<ol style="list-style-type: none"> 19. Echo exercise in the harmonic minor 20. Melodic minor 21. Echo exercise in the melodic minor 22. Self-evaluation exercise in the melodic minor 23. Melismas 24. Four part music 25. Mach's mit mir (no soprano) 26. Mach's mit mir (no alto) 27. Mach's mit mir (no tenor) 28. Mach's mit mir (no bass) 29. Mach's mit mir (complete) 30. Chorale (no soprano) 31. Chorale (no alto) 32. Chorale (no tenor) 33. Chorale (no bass) 34. Chorale (complete) 35. If I should e'er forsake Thee (complete) 36. Fine