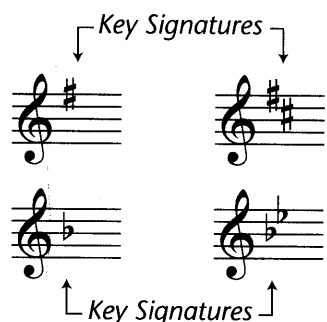
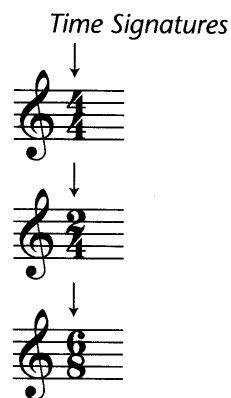


The *key signature* is a group of sharps or flats appearing at the beginning of a staff to establish the *key* (or location of *Do*). It indicates the notes that will be sharpened or flatted each time they appear.

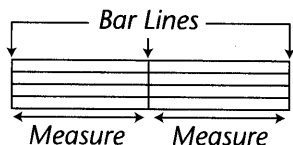


The *time signature*, or *meter*, of a musical piece is represented by the stacked numbers after the clef sign.

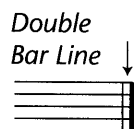
The top number indicates the number of beats in each measure. The bottom number indicates which type of note receives one beat.



The vertical lines dividing the staff into sections are called *bar lines*. The areas between the bar lines are called *measures*.



A *double bar line* consists of two vertical lines through the staff, signifying the end of a section, movement, or piece.

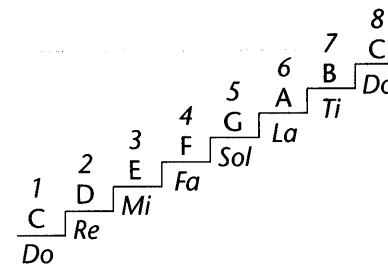


## Getting Ready for Unit 1

- In  $\frac{4}{4}$  time there are four beats in each measure and the quarter note receives one beat.



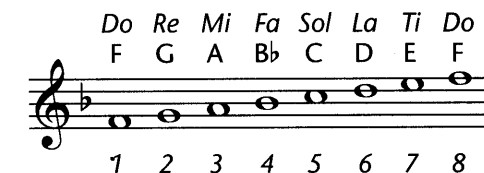
- The *major scale* is comprised of eight consecutive tones from *Do* to *Do* (or 1 to 8).



- The key signature of *C major* has no sharps or flats.



- The key signature of *F major* has one flat: on the B line.

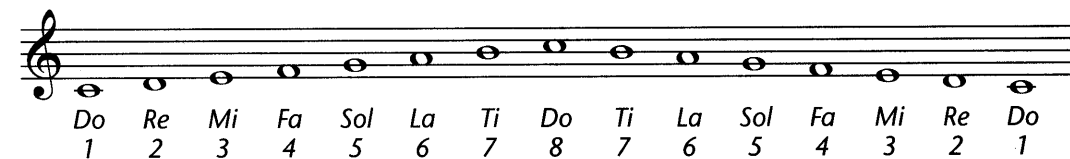


### Hint


For key signatures with flats, the last flat (the one farthest to the right) is *Fa*, the fourth note of the scale.

### Essential Exercise


Sing this exercise as preparation for sight-singing in Unit 1.



# Lesson 1

■ A quarter note  is equal to one beat. Say "ta" to count a quarter note.



■ A quarter rest  is equal to one beat of silence. Think "ta" to count a quarter rest.



■ Do is the first note or home tone of the scale.

Key of C

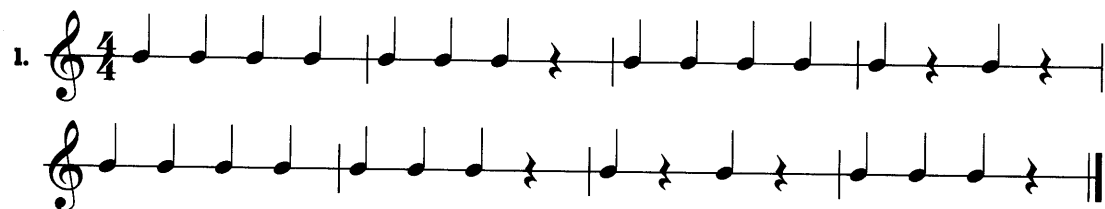


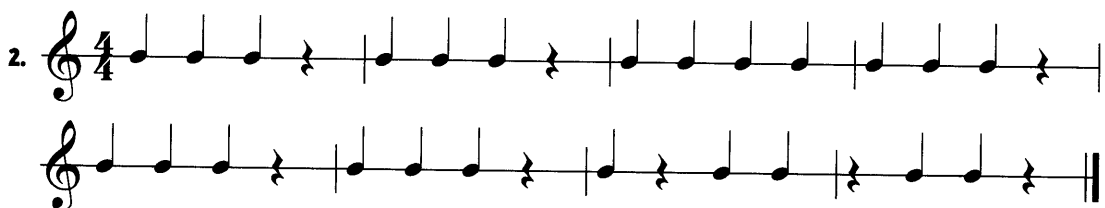
■ Re is the second note of the scale.

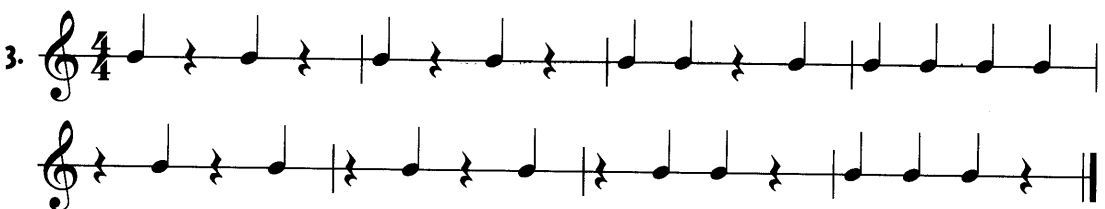
Key of C



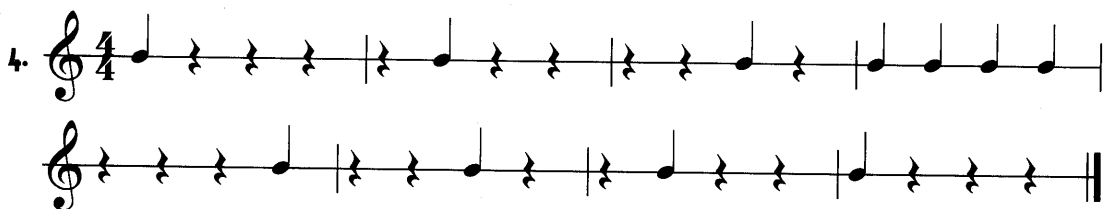
## Rhythm Exercises

1. 

2. 

3. 

## Challenge Exercise

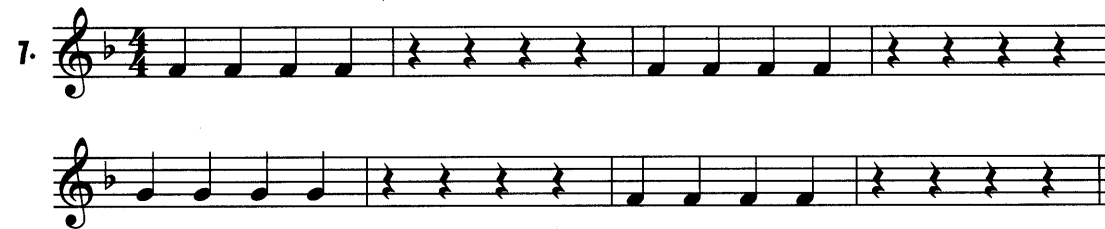
4. 


## Pitch Exercises

5. 

6. 

 **Hint**  
Do can move. Notice the key signature. The next exercise is in the key of F. Do is now in the first space.

7. 

8. 

9. 

10. 

# Lesson 2

■ A half note  $\text{♩}$  is equal to two beats.  
Say "ta-ah" to count a half note.

■ A half rest  $\text{—}$  is equal to two beats of silence.  
Think "ta-ah" to count a half rest.

■ Mi is the third note of the scale.

Key of C

■ Fa is the fourth note of the scale.

Key of C

## Rhythm Exercises

1.

2.

3.

4.

## Pitch Exercises

5.

6.

💡 **Hint** Do Re Mi Fa  
It may be helpful to rehearse the rhythm first, before singing the pitches.

7.


8.

9.

### Challenge Exercise


10.

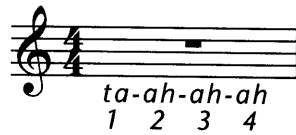
# Lesson 3

■ A whole note  is equal to four beats.  
Say "ta-ah-ah-ah" to count a whole note.



ta-ah-ah-ah  
1 2 3 4

■ A whole rest  is equal to four beats of silence.  
Think "ta-ah-ah-ah" to count a whole rest.



ta-ah-ah-ah  
1 2 3 4

■ Sol is the fifth note of the scale.

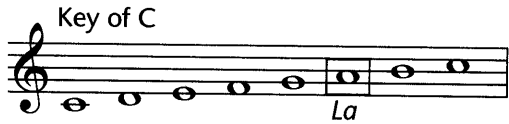
Key of C



Sol

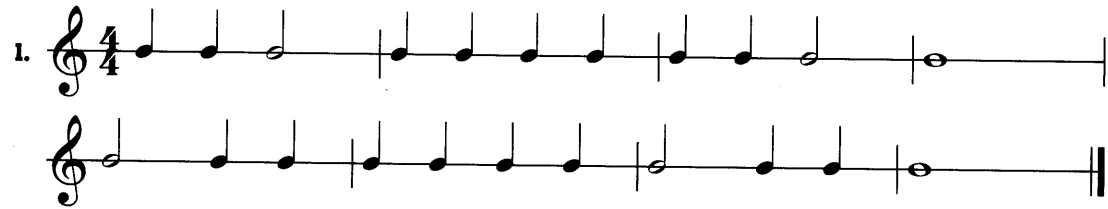
■ La is the sixth note of the scale.

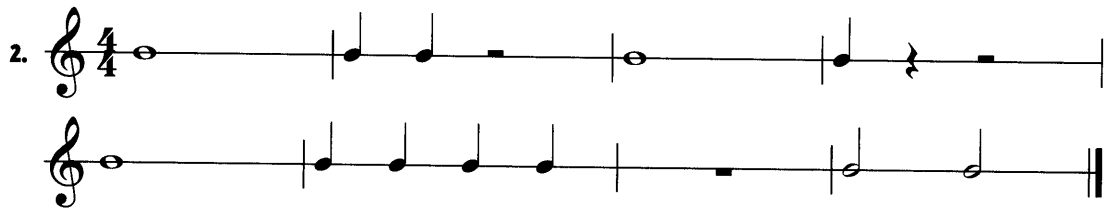
Key of C

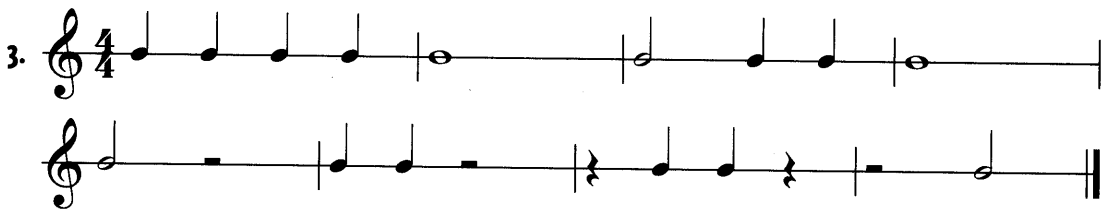


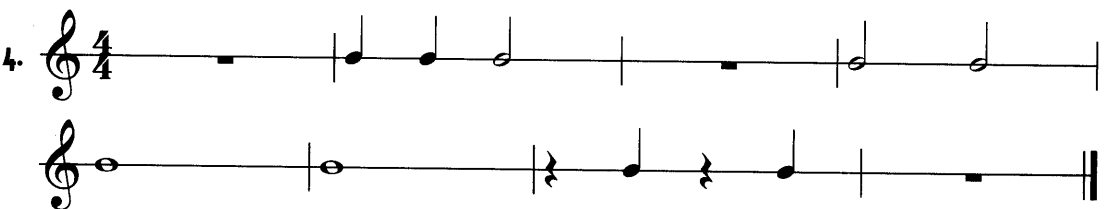
La

## Rhythm Exercises

1. 

2. 

3. 

4. 

## Pitch Exercises

5. 


6. 

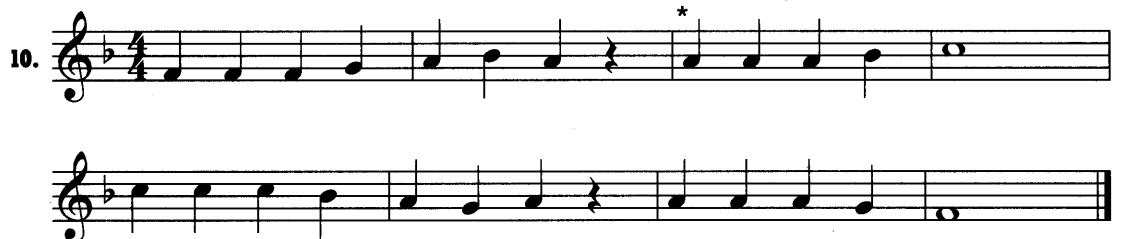
 **Hint** Do Re Mi fa Sol La  
Remember to sit or stand tall.

7. 


8. 

9. 


 **Challenge Exercise**  
This tune can be performed as a round.  
\*Part 2 begins when Part 1 gets to the third measure.

10. 

# Lesson 4

- An eighth note  is equal to one-half beat. Say "ti" to count an eighth note.

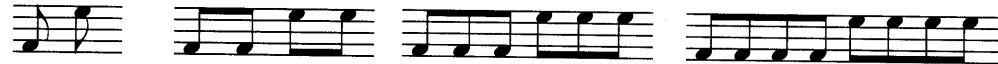


- An eighth rest  is equal to one-half beat of silence. Think "ti" to count an eighth rest.

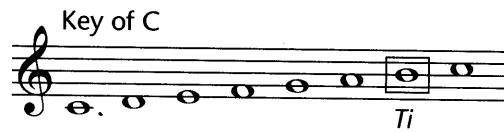


- An eighth note may be notated in the following ways:

- with a flag
- beamed in pairs
- beamed in threes
- beamed in fours



- Ti is the seventh note of the scale.



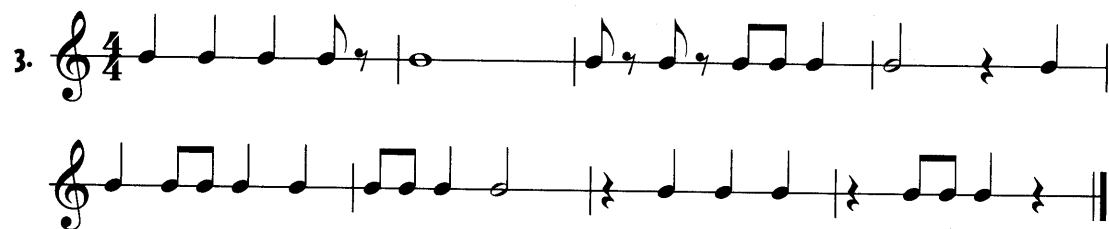
- High Do is the eighth note of the scale.



## Rhythm Exercises



 **Hint** Accuracy is more important than speed. Take it slow.



## Pitch Exercises



 **Hint** DO RE MI FA SOL LA TI DO Remember to take a full, relaxed breath and avoid tension in the throat as you sing.




 **Challenge Exercise**



# Choral Designs

This is the first song in the book with piano accompaniment.

Notice that the piano part is always printed under the vocal part.

Separating the elements of music is an effective way to learn a piece.

- First, practice the rhythms.
- Next, sing the pitches.
- Finally, add the words.

## Goals for "Song of Joy"

- Find the starting vocal pitch in the piano part.
- Sing with expression.

# Song of Joy

excerpt adapted from Alfred's Choral Designs series\*

Words and Music by  
**JAY ALTHOUSE**

Majestically (♩ = ca. 126-132)

VOICES

PIANO

5

9

13

17

21

\*Available for 2-part voices, Level One (5797).

# Unit 1 Review

## Scavenger Hunt

Find the following musical items in the excerpt "Song of Joy."

a half note

Do

a half rest

a whole note

a whole rest

Sol

Ti

a pair of eighth notes

## Find the Wrong Note

Your teacher will sing or play the following examples with one or more intentional errors. Identify the notes or rhythms that are incorrectly performed.

1.

2.

## Evaluating Your Performance

- Were you able to correctly perform the pitches and rhythms in Unit 1?
- How can you improve your performance? (Posture, pitch, rhythm, breathing?)
- Did you feel confident about your performance of "Song of Joy?"

## Getting Ready for Unit 2

- A *repeat sign* indicates that a section of music is to be repeated.
- At a repeat sign, go back to the beginning of the song. Sometimes, repeat signs appear in pairs within the music. The first repeat sign will have the two dots placed after the double bar. When this occurs, return to the first repeat sign at the beginning of the section.

- *1st and 2nd endings* indicate to play or sing through the 1st ending to the repeat sign, then go back to the beginning. On the repeat, skip the 1st ending and sing the 2nd ending.

- The key signature of *G major* has one sharp: on the F line.

- The key signature of *D major* has two sharps: on the F line, and in the C space.

### Hint

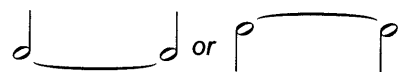
For key signatures with sharps, the last sharp (the one farthest to the right) is *Ti*, the seventh note of the scale.

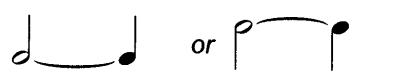
### Essential Exercise

Sing this exercise as preparation for sight-singing in Unit 2.

# Lesson 5

■ A tie is a curved line that joins two notes of the same pitch to make one long sound. The tied note's value is added to the value of the first note.

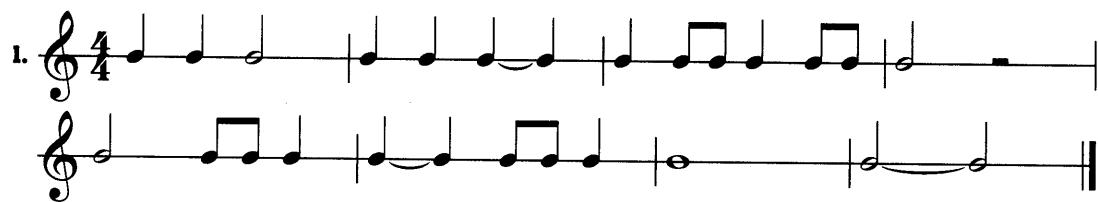
 = 4 beats    say: "ta-ah-ah-ah"

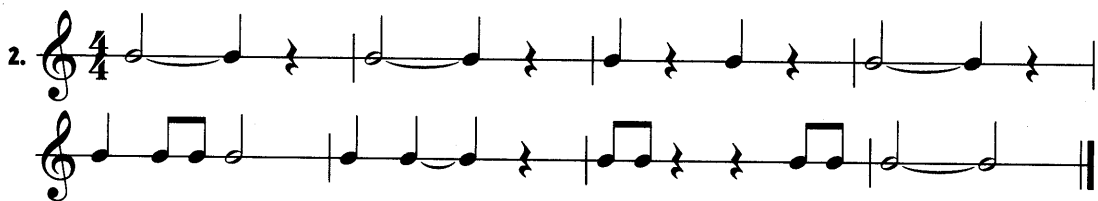
 = 3 beats    say: "ta-ah-ah"

 = 2 beats    say: "ta-ah"

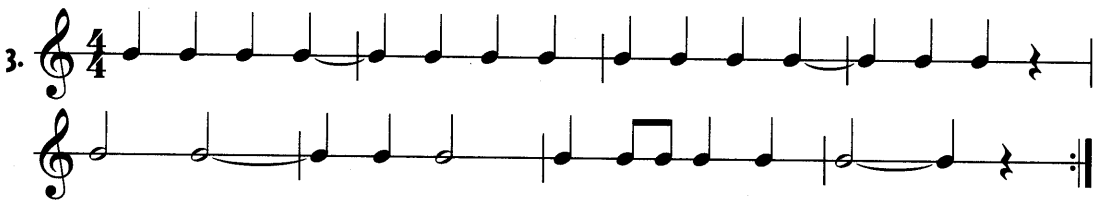
 = 1½ beats    say: "ta-m"

## Rhythm Exercises

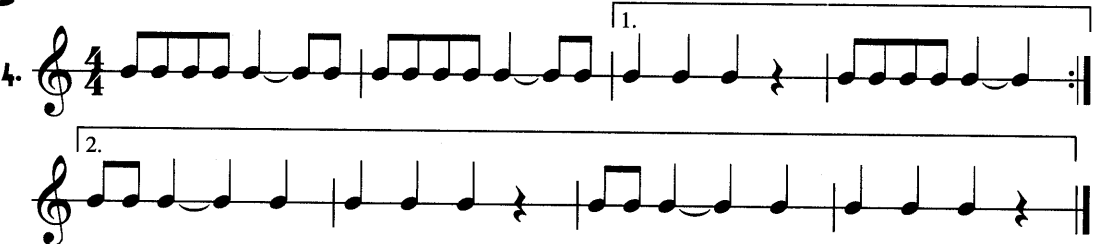
1. 

2. 

 **Hint**  
Ties can cross bar lines.

3. 

 **Challenge Exercise**

4. 

## Pitch Exercises

5. 

6. 

7. 

8. 

9. 

 **Challenge Exercise**

10. 



# Lesson 6

■ A dot after a note increases the note's duration by half the original value.

$$\text{dotted note} = \text{note} + \text{half note}$$

$$3 = 2 + 1$$

■ A dotted half note  $\text{dotted } \frac{1}{2}$  is equal to three beats. Say "ta-ah-ah" to count a dotted half note.


■ Low Ti is one note below Do.

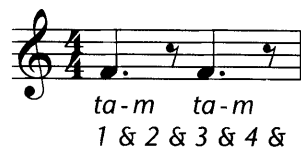
■ High Re is one note above High Do.

## Rhythm Exercises

## Pitch Exercises

# Lesson 7

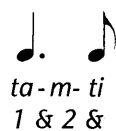
■ A dotted quarter note  is equal to one and one-half beats. Say "ta-m" to count a dotted quarter note.



ta-m ta-m  
1 & 2 & 3 & 4 &

■ Dotted quarter notes are often combined with eighth notes to create new rhythmic patterns. Two commonly used patterns are:

Say "ta-m-ti" to count dotted quarter-eighth note patterns.



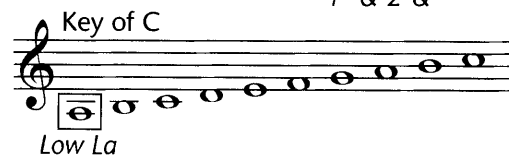
ta-m-ti  
1 & 2 &

Say "ti-ta-m" to count eighth-dotted quarter note patterns.



ti-ta-m  
1 & 2 &

■ Low La is the scale tone two notes below Do.



Key of C  
Low La

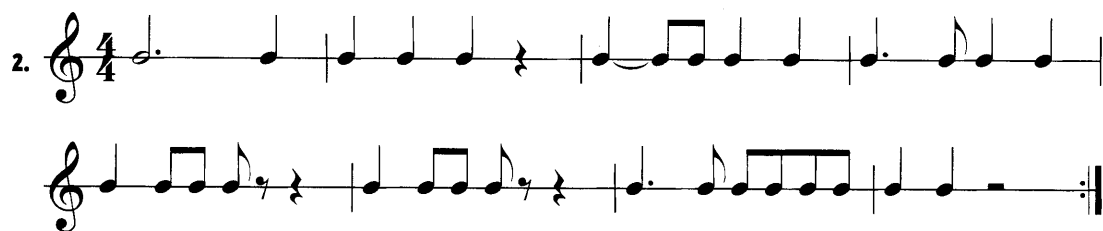
■ Low Sol is the scale tone three notes below Do.



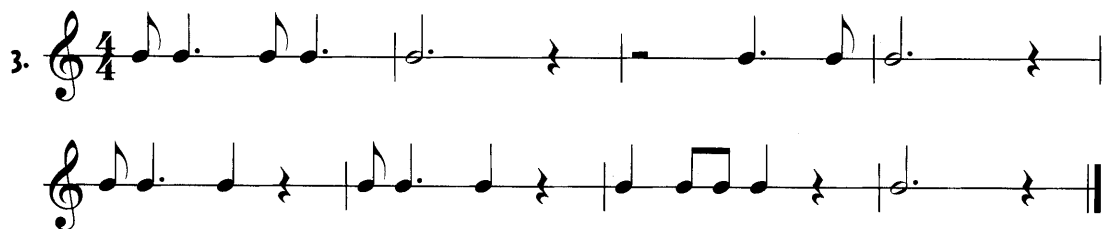
Key of C  
Low Sol

## Rhythm Exercises

1. 

2. 

### Challenge Exercise

3. 

## Pitch Exercises

4. 



5. 



6. 



### Hint

Think the pitch before you sing.

7. 



### Challenge Exercise

After singing exercises 8 and 9 separately, they can be performed simultaneously!

8. 



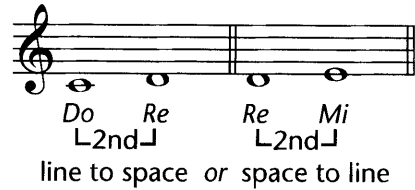
9. 



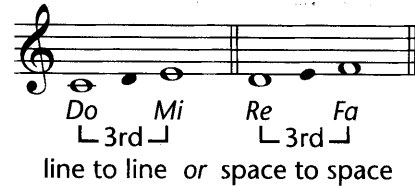
## Lesson 8

■ An *interval* is the distance in pitch from one note to another. The interval is counted from the lower note to the higher one, with the lower note counted as 1.

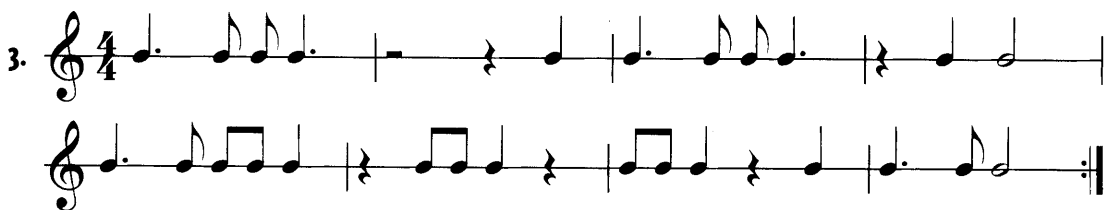
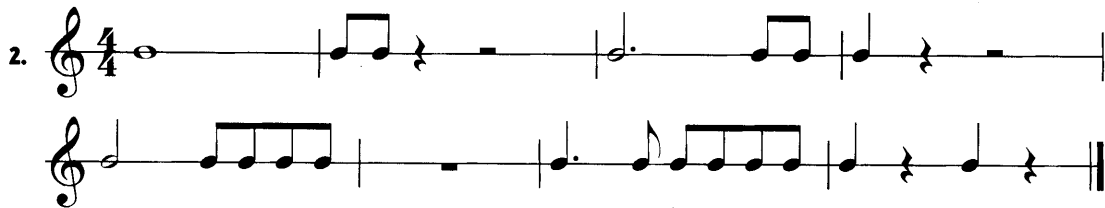
■ The interval of a *2nd* spans the distance of two notes. For example, from *Do* to *Re* or *Re* to *Mi*.



■ The interval of a *3rd* spans the distance of three notes. For example, from *Do* to *Mi* or *Re* to *Fa*.



## Rhythm Exercises



### Challenge Exercise



## Pitch Exercises

This tune can be performed as a round. \*Part 2 begins when Part 1 gets to the third measure.



### Hint

Before you sing an exercise, take a moment of silent study to identify challenging intervals.



### Challenge Exercise

After singing exercises 9 and 10 separately, they can be performed simultaneously!



# Choral Designs

## Goals for "Sleep, My Child"

- Navigate all repeat signs and endings successfully.
- Sing smoothly and expressively, as a lullaby.

# Sleep, My Child

excerpt adapted from Alfred's Choral Designs series\*

New Words by  
MARY DONNELLY (ASCAP)

Arranged, with New Music by  
GEORGE L.O. STRID (ASCAP)

Tenderly (♩ = ca. 104-112)

PIANO *mp*

5 VOICES

Sleep, my child, and peace at - tend thee,  
Guard - ian an - gels God will send thee,

all through the night.

13

May your dreams all come true while you are gent - ly sleep - ing.

17

When you are grown, you will find all the world is in your

20 21

keep - ing. I my lov - ing

23 25

vig - il keep - ing, all through the

27

1. night. 2. Yes, night.

*decresc.* *pp*

\* Available for 2-part voices, Level Two (21142). SoundTrax CD available (21143).

UNIT 2

# Unit 2 Review

## Scavenger Hunt

Find the following musical items in the excerpt "Sleep, My Child."

- |                      |                  |                      |
|----------------------|------------------|----------------------|
| a dotted half note   | two repeat signs | an interval of a 3rd |
| an interval of a 2nd | a 1st ending     | Low Sol              |
| Low Ti               | Low La           | the note B           |

## Find the Wrong Note

Your teacher will sing or play the following examples with one or more intentional errors. Identify the notes or rhythms that are incorrectly performed.

1.

2.

## Name That Tune

Your teacher will sing or play the starting pitches of these familiar songs. Sing the songs in your head and identify the tunes.

3.

4.

## Evaluating Your Performance

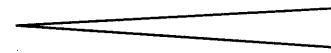
- Which intervals were difficult for you in "Sleep, My Child?"
- How can you improve your performance? (Posture, pitch, rhythm, breathing?)
- Were you able to convey the feeling of a lullaby when you sang "Sleep, My Child?"

# Getting Ready for Unit 3

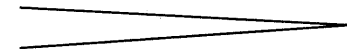
Dynamic signs indicate the volume, or how soft or loud the music should be sung. Most musical terms are written in Italian since Italian composers were among the first to write such instructions in their manuscripts.

Italian	Sign	English
<i>pianissimo</i>	<i>pp</i>	very soft
<i>piano</i>	<i>p</i>	soft
<i>mezzo piano</i>	<i>mp</i>	moderately soft
<i>mezzo forte</i>	<i>mf</i>	moderately loud
<i>forte</i>	<i>f</i>	loud
<i>fortissimo</i>	<i>ff</i>	very loud

*crescendo* or *cresc.*  
means gradually louder.



*decrescendo* or *decresc.*  
means gradually softer.



The key signature of *Bb* major has two flats: on the B line, and in the E space.

Do Re Mi Fa Sol La Ti Do  
Bb C D Eb F G A Bb

1 2 3 4 5 6 7 8

The key signature of *Eb* major has three flats: on the B line, in the E space, and in the A space.

Do Re Mi Fa Sol La Ti Do  
Eb F G Ab Bb C D Eb

1 2 3 4 5 6 7 8

## Essential Exercise

Sing this exercise as preparation for sight-singing in Unit 3.

Do Re Do Re Do Re Do Mi Do Mi Do  
1 2 1 2 1 2 1 3 1 3 1

Mi Do Do Fa Do Fa Do Fa Do Do Sol  
3 1 1 4 1 4 1 4 1 1 5

Do Sol Do Sol Do Do Do Do Do Do  
1 5 1 5 1 1 8 1 8 1 8 1

## Lesson 9

■ In  $\frac{3}{4}$  time there are three beats in each measure and the quarter note receives one beat.

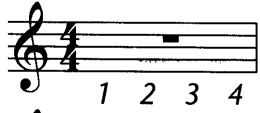


■ In  $\frac{2}{4}$  time there are two beats in each measure and the quarter note receives one beat.

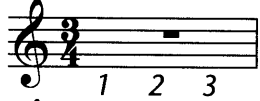


■ A whole rest is used to indicate a complete measure of rest for all time signatures.

In  $\frac{4}{4}$  time, a whole rest is equal to 4 beats of silence.



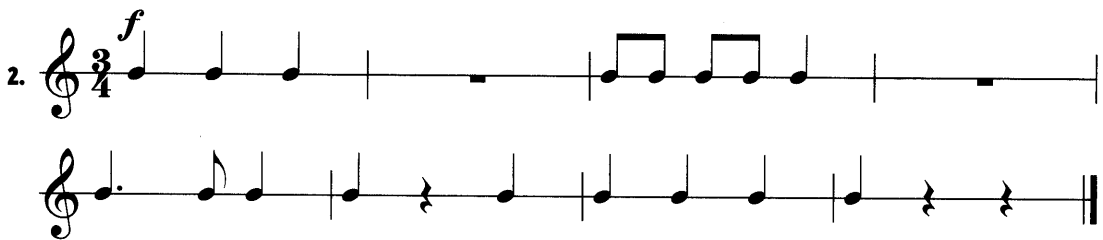
In  $\frac{3}{4}$  time, a whole rest is equal to 3 beats of silence.



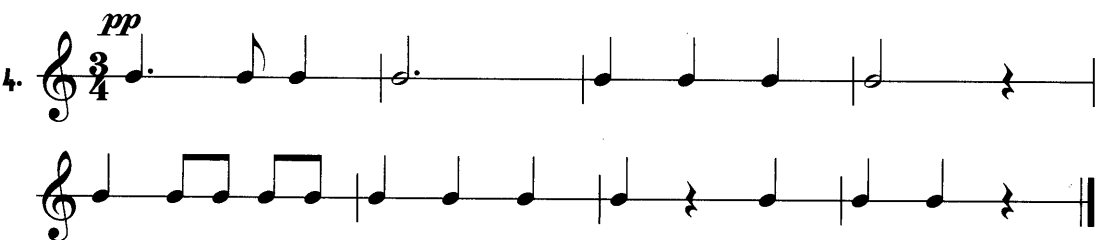
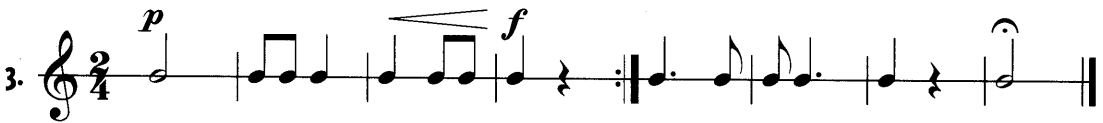
In  $\frac{2}{4}$  time, a whole rest is equal to 2 beats of silence.



## Rhythm Exercises



**Hint**  
A *fermata* means to hold the note longer than its normal duration.



## Pitch Exercises



**Hint**  
Melodies can begin on any scale tone. To determine the first note, identify the key, find *Do*, and count up or down to find the starting syllable or number.



**Hint**  
Look for patterns in the music.



**Challenge Exercise**



# Lesson 10

■ The interval of an 8th or octave, spans the distance of eight notes. For example, from Do to High Do or Re to High Re.

Do — 8th or octave — High Do  
line to space

Re — 8th or octave — High Re  
space to line

## Rhythm Exercises

UNIT 3

1. *f*

2. *mp*

3. *p* *f* *cresc.*

### Challenge Exercise

4. *mf*

## Pitch Exercises

5. *p* *f* *decresc.* *mp*

6. *f*

7. *mf* *cresc.* *f*

**Hint**  
Singing softly requires extra breath support.

8. *pp*

9. *f* *pp*

### Challenge Exercise

10. *f p f p mf f* *p*

## Lesson 11

- Quarter notes are often combined with eighth notes to create a new rhythmic pattern. Say "syn-co-pa" to count eighth-quarter-eighth note combinations.

syn - co - pa syn - co - pa  
1 & 2 & 3 & 4 &

- The interval of a 4th spans the distance of four notes. For example, from Do to Fa or Re to Sol.

Do Fa Re Sol  
4th line to space or 4th space to line

## Rhythm Exercises

1.

**Hint**  
*f-p* means first time loud, second time soft.

2.

3.

4.

## Pitch Exercises

5.

6.

7.

8.

9.

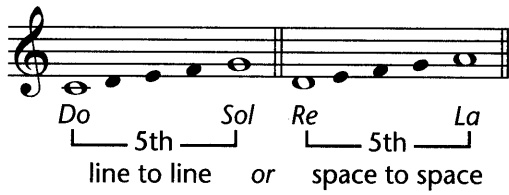
## Challenge Exercise

10.



## Lesson 12

- The interval of a 5th spans the distance of five notes. For example, from *Do* to *Sol* or *Re* to *La*.



## Rhythm Exercises

1. *mf*

2. *p* *cresc.*

3. *mf*

### Challenge Exercise

4. *mp*

## Pitch Exercises

5. *mf*

6. *mp*

7. *mf*

8. *f-p*



### Hint

Before singing an exercise, take a moment of silent study to identify challenging rhythms.

9. *f*



### Challenge Exercise

10. *mf* *cresc.*

# Choral Designs

## Goals for "Where Go the Boats"

- Sing long phrases, breathing only on rests.
- Be sure to sing with dynamic contrasts.

# Where Go the Boats

excerpt adapted from Alfred's Choral Designs series\*

Words from A Child's Garden of Verses  
by ROBERT LOUIS STEVENSON

Music by  
DAVE and JEAN PERRY (ASCAP)

Flowing (♩ = ca. 98)

PIANO

*mp*

5 VOICES

*mp*

Dark brown the riv - er, — Gold - en the sand. It

9

flows a - long for - ev - er, with trees on ei - ther hand.

13

Green leaves a - float - ing, — Cas - tles of foam,

17

*cresc.*

boats of mine a - boat - ing, Where will all come home?

21

*mf* 23

And where go the boats down the

25

*mf-mp*

riv - er so brown? Green leaves a - float - ing, — Where

29

1. will all come home? 2. *decresc.* home? *pp*

*decresc.* *p*

\*From THREE POEMS, available for 2-part voices, Level Two (21648).

# Unit 3 Review

## Scavenger Hunt

Find the following musical items in the excerpt "Where Go the Boats."

- |                              |                      |                                                       |
|------------------------------|----------------------|-------------------------------------------------------|
| a dynamic of <i>mf-mp</i>    | a tied note          | a melodic section that begins on a note other than Do |
| a key signature of <i>Bb</i> | an interval of a 4th |                                                       |
| two decrescendos             | a single eighth note |                                                       |
| a dotted quarter note        | a fermata            |                                                       |

## Find the Wrong Note

Your teacher will sing or play the following examples with one or more intentional errors. Identify the notes or rhythms that are incorrectly performed.

1.

2.

## Name That Tune

Your teacher will sing or play the starting pitches of these familiar songs. Sing the songs in your head and identify the tunes.

3.

4.

## Evaluating Your Performance

- Which intervals were difficult for you in "Where Go the Boats?"
- How can you improve your performance? (Posture, pitch, rhythm, breathing?)
- Were you able to sing the long phrases in "Where Go the Boats?"

# Getting Ready for Unit 4

- The *bass clef* is the clef used for lower pitch ranges.
- In the bass clef, the notes placed on the lines are, from bottom to top, G B D F A. The saying "Good Boys Do Fine Always" is commonly used to remember the names of these notes. The names of the notes in the spaces are, A C E G. The saying "All Cows Eat Grass" is commonly used to remember the names of these notes.

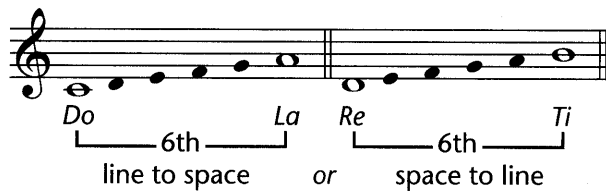
- The bass clef is also called the *F clef*. Notice that the two dots are positioned around the fourth staff line, the note F.
- D.C. (da capo) al Fine* – go back to the beginning and sing to the end (*Fine*).
- D.S. (dal segno) al Fine* – go back to the sign and sing to the end (*Fine*).
- D.C. al Coda* – go back to the beginning and skip to the *coda* (an added ending) at the *coda* sign .
- D.S. al Coda* – go back to the sign and skip to the *coda* at the *coda* sign.
- The key signature of *A major* has three sharps: on the F line, in the C space, and in the G ledger space.
- The key signature of *E major* has four sharps: on the F line, in the C space, in the G ledger space, and on the D line.

## Essential Exercise

Sing this exercise as preparation for sight-singing in Unit 4.

# Lesson 13

- The interval of a 6th spans the distance of six notes. For example, from *Do* to *La* or *Re* to *Ti*.



## Rhythm Exercises

1. *f*

2. *mp*

## Pitch Exercises

3. *mf*

4. *mf*

*p*

5. *mp*



### Hint

Use the proper amount of breath support to produce a full sound. Avoid vocal strain.

6. *ff*

7. *mf*

8. *mp*

9. *p*    *mf*

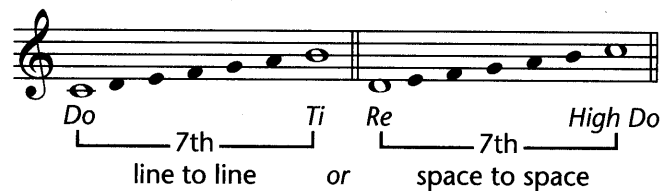


### Challenge Exercise

10. *mf*

# Lesson 14

■ The interval of a 7th spans the distance of seven notes. For example, from Do to Ti or Re to Do.



## Rhythm Exercises

1. *mf*

2. *mf*

## Pitch Exercises

3. *mf*

4. *mp*

5. *p*

6. *f*

7. *p* *cresc.* *f*



### Hint

Memorize the pitch of notes that reappear. Here, memorize Do.

8. *mp* *to Coda* *D.C. al Coda*

9. *p* *mf*



### Challenge Exercise

10. *mf*

## Lesson 15

- The meter or time signature of music may change within a piece. When this occurs, the new time signature is placed at the beginning of a measure. The music that follows will be in the new meter.



Two beats per measure

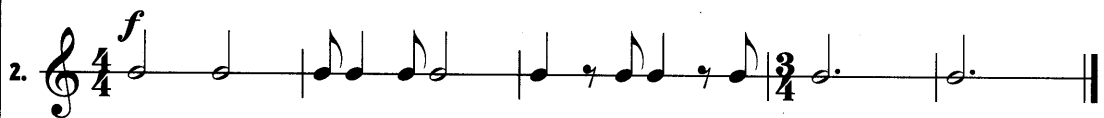
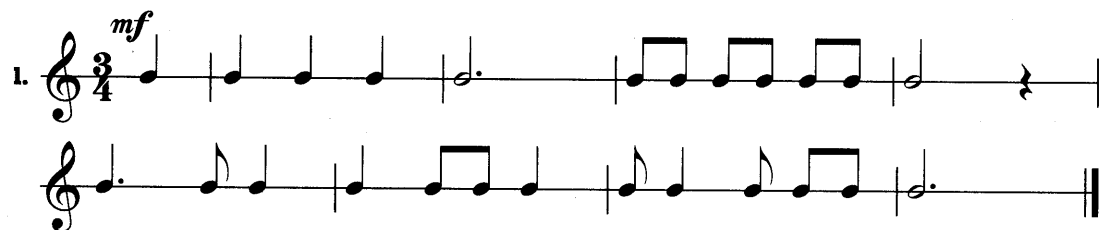
Four beats per measure

- Pick-up notes are notes that precede the first full measure of music.



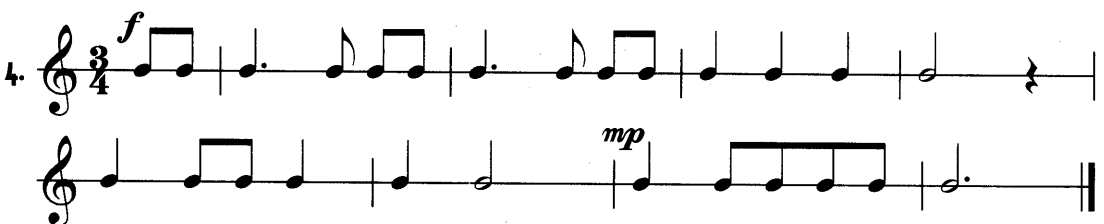
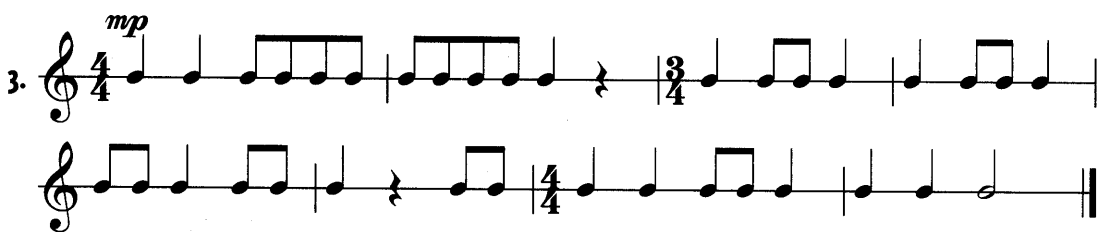
This song begins on beat 3.

## Rhythm Exercises



### Hint

- Beat 1 of a measure is called the downbeat. Emphasize the downbeat when changing meters.




## Pitch Exercises





### Challenge Exercise



## Lesson 16

- A sixteenth note  is equal to one-quarter beat. Say "ti-ka" to count two sixteenth notes.

Two sixteenth notes = one eighth note. 

Four sixteenth notes = one quarter note. 



- A sixteenth note may be notated several ways, some of which are:

1. with a flag    2. beamed in pairs    3. beamed in fours



- Sixteenth notes are often connected to eighth notes with a beam to create new rhythmic patterns. Two commonly used patterns are:

Say "ti-ka-ti" to count sixteenth-eighth note patterns.



Say "ti-ti-ka" to count eighth-sixteenth note patterns.



## Rhythm Exercises

1.   
 2.   
 3.   
 4.

## Pitch Exercises

5.



### Hint

Do or 1 is the anchor tone. When singing a melody, always remember where Do is.

6.

7.

8.



### Challenge Exercise

This tune can be performed as a three-part round. Part 2 begins when Part 1 gets to the fifth measure, and Part 3 begins when Part 1 gets to the ninth measure.

9.

# Choral Designs

## Goals for "La Música"

- Practice the Spanish words, emphasizing the vowels.
- Sing the intervals accurately, without scooping the pitch.

# La Música

excerpt adapted from Alfred's Choral Designs series\*

With sensitivity (♩ = ca. 84-92)

Words and Music by  
**JERRY ESTES**

PIANO *mp*

4 VOICES *mp* 5

La mú - si - ca, mú - si - ca lle - na el cor - a -

7 zón, el cor - a - zón. La mú - si - ca, mú - si - ca

10 lle - na el cor - a - zón, el cor - a - zón. We are *mf*

Pronunciation & translation: *Lah moo-see-kah, moo-see-kah yeh-nah ehl koh-rah-sohn.*  
(The music, music fills the heart.)

13

fill - ing up our hearts with mu - sic, with mu - sic, la

16 mú - si - ca. Fill - ing up our hearts with mu - sic, la

19 *D.C. al Coda mp* mu - si - ca, cor - a - zón, cor - a - zón. La *Coda* zón.

23 24

La mú - si - ca, mú - si - ca.

\* From *DOS CANCIÓNCITAS (Two Little Songs)*, available for 2-part voices, Level Two (2011).  
SoundTrax CD available (2011).



# Unit 4 Review

## Scavenger Hunt

Find the following musical items in the excerpt "La Música."

- |                           |                      |                              |
|---------------------------|----------------------|------------------------------|
| a coda                    | a pickup note        | two sets of double bar lines |
| a pair of sixteenth notes | a time signature     | an interval of a 6th         |
| a crescendo               | an interval of a 7th | a tie                        |

## Find the Wrong Note

Your teacher will sing or play the following examples with one or more intentional errors. Identify the notes or rhythms that are incorrectly performed.

1.

2.

## Name That Tune

Your teacher will sing or play the starting pitches of these familiar songs. Sing the songs in your head and identify the tunes.

3.

4.

## Evaluating Your Performance

- Which intervals were difficult for you in "La Música?"
- How can you improve your performance? (Posture, pitch, rhythm, breathing, dynamics?)
- Were you able to sing expressively in Spanish?

# Getting Ready for Unit 5

■ *Articulation marks* indicate how a note should be performed.

■ A *slur* means to smoothly connect two or more notes of different pitches. This is called *legato* singing. For singers, a slur indicates to sing more than one pitch on a syllable of the text.

■ A *staccato* mark means to sing the note short and detached.

■ An *accent* mark means to sing the note stronger, with special emphasis.

■ A *tenuto* mark means to sing a note with a slight stress. It can also mean to hold the note for its full value.

■ The key signature of *A<sup>b</sup> major* has four flats: on the B line, in the E space, in the A space, and on the D line.

Do Re Mi Fa Sol La Ti Do  
A<sup>b</sup> B<sup>b</sup> C D<sup>b</sup> E<sup>b</sup> F G A<sup>b</sup>

1 2 3 4 5 6 7 8

■ The key signature of *D<sup>b</sup> major* has five flats: on the B line, in the E space, in the A space, on the D line, and on the G line.

Do Re Mi Fa Sol La Ti Do  
D<sup>b</sup> E<sup>b</sup> F G<sup>b</sup> A<sup>b</sup> B<sup>b</sup> C D<sup>b</sup>

1 2 3 4 5 6 7 8

## Essential Exercise

Sing this exercise as preparation for sight-singing in Unit 5. This tune can be performed as a three-part round. Part 2 begins when Part 1 gets to the fifth measure, and Part 3 begins when Part 1 gets to the ninth measure.

Traditional

All things shall per - ish from un - der the sky.  
Mi Mi Mi Re Mi Fa Sol La Ti Do  
3 3 3 2 3 4 5 6 7 1

Mu - sic a - lone shall live, mu - sic a - lone shall live,  
Sol Sol Sol Fa Sol La Fa Fa Fa Mi Fa Sol  
5 5 5 4 5 6 4 4 4 3 4 5

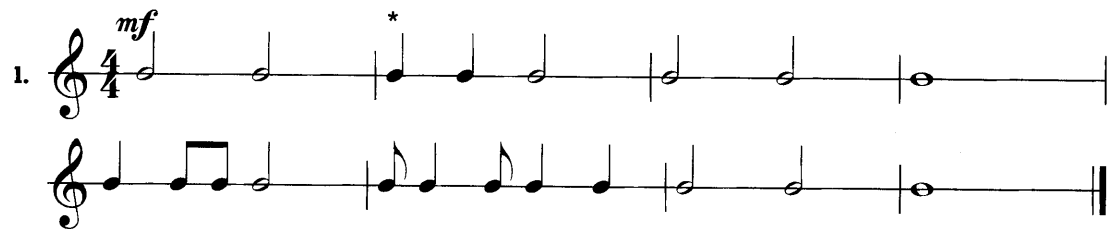
mu - sic a - lone shall live, nev - er to die.  
Mi Mi Mi Re Mi Fa Sol La Ti Do  
3 3 3 2 3 4 5 6 7 1

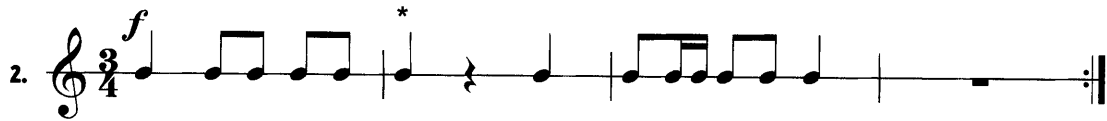
## Lesson 17

- In a *round* or *canon* two or more parts sing the same music at different times. The melody (tune) is sung by one group, followed by another group performing the same melody. Each entrance starts at a specified time.
- When learning a canon, it is helpful to sing the music in unison (together) first before dividing into parts. Try this method with the examples in Lesson 17. Concentrate on hearing your part.

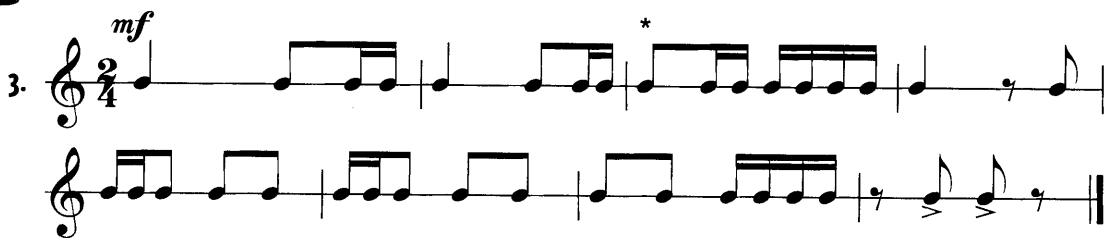
All of the exercises in this lesson can be performed in canon.  
Part 2 begins when Part 1 gets to the star \*.

### Rhythm Exercises

1. 

2. 

### Challenge Exercise

3. 

### Pitch Exercises

4. 

### Hint

Sing with confidence.

5. 

6. 

7. 



### Challenge Exercise

This round is in 3 parts.

8. 

### Challenge Exercise

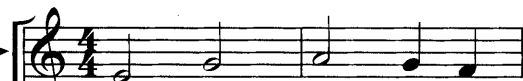
W. A. Mozart  
(1756–1791)

9. 

# Lesson 18

- When two or more musical lines are performed simultaneously, they create *harmony*.
- When singing in two-part harmony:

One section sings this line →



Another section sings this line →



## Rhythm Exercises

1. *mf*

2. *mp* *f* *mf*

## Pitch Exercises

3. *mf*



### Hint

Be sure to keep your eyes on your own musical line.

4. *p*

5. *f* *p* *f*

1. 2. *f* *f*




### Challenge Exercise

6. *mp* *mp*

*f* *f* *to Coda* *D.C. al Coda*

*pp* *pp*

## Lesson 19

■ A dotted eighth note  is equal to one-half plus one-quarter beat (or one eighth note plus one sixteenth).

$$\text{dotted eighth note} = \text{quarter note} + \text{eighth note}$$

■ Dotted eighth notes are often connected to sixteenth notes with a beam to create new rhythmic patterns. Two commonly used patterns incorporating dotted eighth and sixteenth notes are:

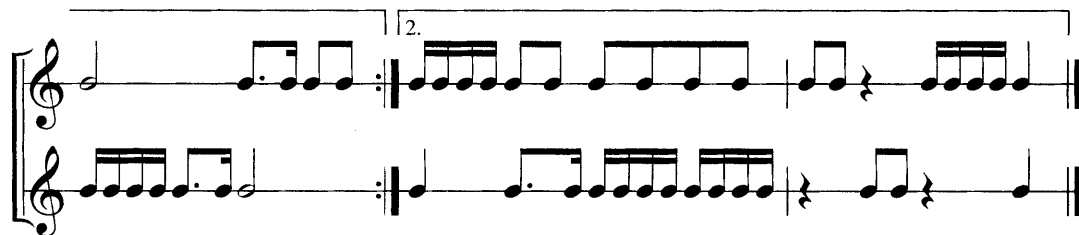
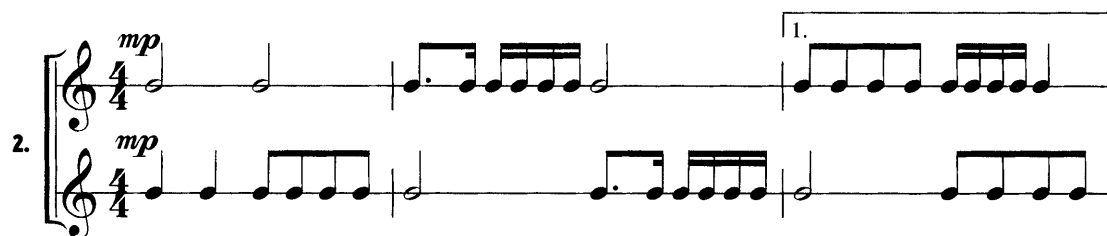
Say "tim-ka" to count dotted eighth-sixteenth note patterns.



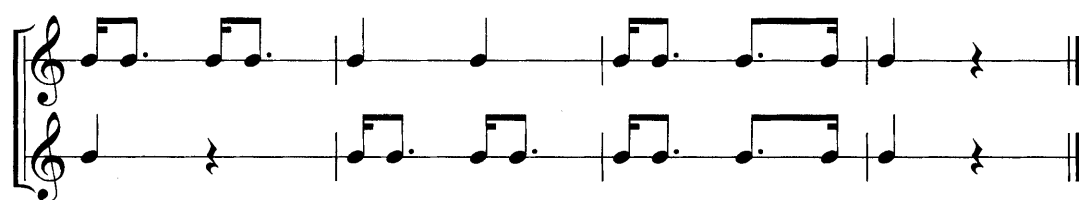
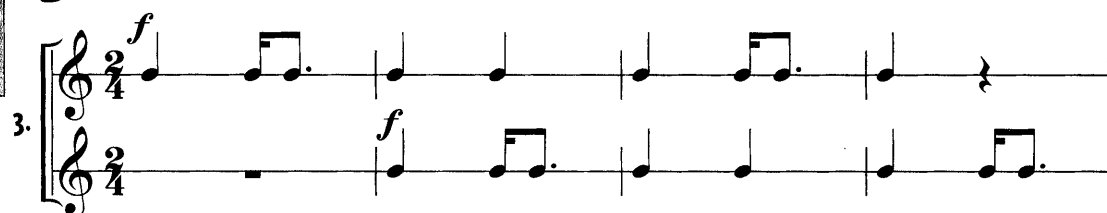
Say "tik-um" to count sixteenth-dotted eighth note patterns.



## Rhythm Exercises



### Challenge Exercise



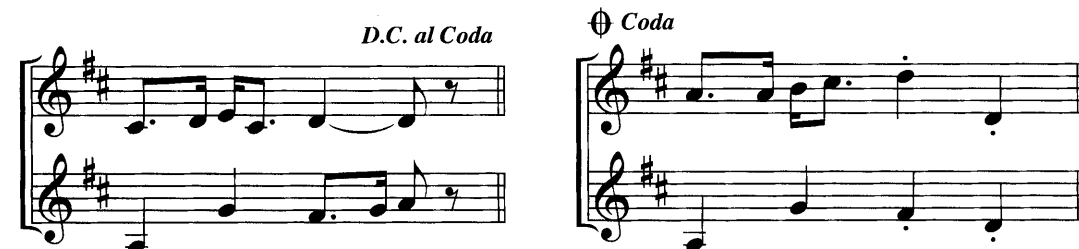
## Pitch Exercises

### Hint

A dot above or below a note means to sing it short and detached. A dot following a note makes it longer.



### Challenge Exercise



## Lesson 20

- When three notes are grouped together with a figure "3" above or below the notes, the group is called a *triplet*. The three notes are sung in the time of two notes of the same value.

tri-o-la tri-o-la tri-o-la tri-o-la

1 & 2 & 3 & 4 &

Say "tri - o - la" to count triplets.

## Rhythm Exercises

1.

2.

3.

## Pitch Exercises

4.

5.



### Hint

Triplets should not be rushed.

6.



### Challenge Exercise

7.

# Choral Designs

## Goals for "Frozen December"

- Follow all changes of time signature.
- Perform all articulation markings.

# Frozen December

excerpt adapted from Alfred's Choral Designs series\*

Arranged with English lyrics  
by JACKIE O'NEILL

Catalan Carol

Andante (♩ = ca. 88-96)

PIANO

mf

4 PART I **5** mf

Cold De cem-ber's i-cy chill takes its leave of win-ter; Giv-ing

PART II mf

Cold De cem-ber's i-cy chill takes its leave of win-ter; Giv-ing

8 mp

way to days of spring bring-ing buds so ten-der. In a

way to days of spring bring-ing buds so ten-der.

mp

Pronunciation: doo-na raw, raw, raw, doo-na sah, sah, sah, doo-nah raw-sah bay-yah.

**11**

gar-den full of love d'un-a ro, ro,

grows a flow-er from a-bove,

mp p

15 mf f

ro, d'un-a ro, d'un-a ro-sa be-lla,

mp mf f

d'un-a sa, sa, sa, d'un-a sa, d'un-a ro-sa be-lla,

mp cresc. f

19 1. mp 2.

blooms a rose so ten-der. In a ten-der.

blooms a rose so ten-der. ten-der.

mp

\* From TWO CATALAN CAROLS, available for S.A.T.B., Level Four (4787), and 2-part voices, Level Two (4788).

## Unit 5 Review

### Scavenger Hunt

Find the following musical items in the excerpt "Frozen December."

- |                          |                                               |                             |
|--------------------------|-----------------------------------------------|-----------------------------|
| <i>a slur</i>            | <i>a dotted eighth-sixteenth note pattern</i> | <i>a key signature</i>      |
| <i>staccato markings</i> | <i>a tenuto line</i>                          | <i>an interval of a 5th</i> |
| <i>a meter change</i>    | <i>an eighth rest</i>                         | <i>a crescendo</i>          |

### Find the Wrong Note

Your teacher will sing or play the following examples with one or more intentional errors. Identify the notes or rhythms that are incorrectly performed.

1. 

2. 

### Name That Tune

Your teacher will sing or play the starting pitches of these familiar songs. Sing the songs in your head and identify the tunes.

3. 

4. 

### Evaluating Your Performance

- Did you observe the dynamic markings when you sang "Frozen December?"
- How can you improve your performance? (Posture, pitch, rhythm, breathing, articulation, dynamics?)
- What are the challenges of singing in harmony?

## Getting Ready for Unit 6

- *Tempo* is an Italian word meaning "rate of speed." Tempo marks indicate how fast or slow the music should be played. Tempo marks are written in Italian.


Italian	English
<b>Largo</b>	Very slow
<b>Adagio</b>	Slow
<b>Andante</b>	Moving along (walking speed)
<b>Moderato</b>	Moderately
<b>Allegro</b>	Fast
<b>Presto</b>	Very fast

- The terms *ritardando* (*ritard.* or *rit.*) and *rallentando* (*rall.*) mean gradually slower.
- *Accelerando* (*accel.*) means gradually faster.
- *Molto*, meaning "very," can be combined with other terms, such as *molto accelerando*.

- *Poco a poco*, meaning "little by little," can be combined with other terms, such as *ritardando poco a poco*.

- The key signature of *B major* has five sharps: on the F line, in the C space, in the G ledger space, on the D line, and in the A space.

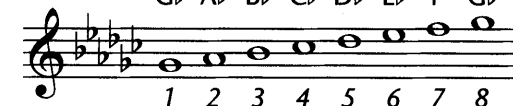
Do Re Mi Fa Sol La Ti Do  
B C# D# E F# G# A# B



1 2 3 4 5 6 7 8

- The key signature of *Gb major* has six flats: on the B line, in the E space, in the A space, on the D line, on the G line, and in the C space.

Do Re Mi Fa Sol La Ti Do  
Gb Ab Bb Cb Db Eb F Gb



1 2 3 4 5 6 7 8

### Essential Exercise

Sing this exercise as preparation for sight-singing in Unit 6.



Do 1 Sol 5 Do 1 Ti 7 La 6 Sol 5 Do 1

Do 1 Re 2 Mi 3 Do 1 Ti 7 Do 1

Do 1 Ti 7 La 6 Sol 5 Fa 4 Sol 5 Do 1

# Lesson 21

■ In  $\frac{2}{2}$  time there are two beats in each measure and the half note receives one beat. This time signature is also called *cut time*.



Cut time can be abbreviated on the staff like this:

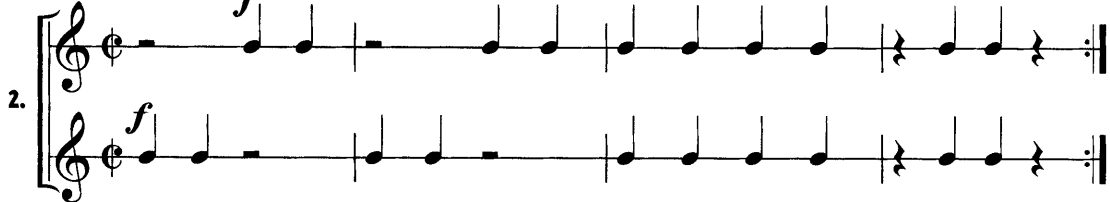


## Rhythm Exercises

Moderato  
*mp*

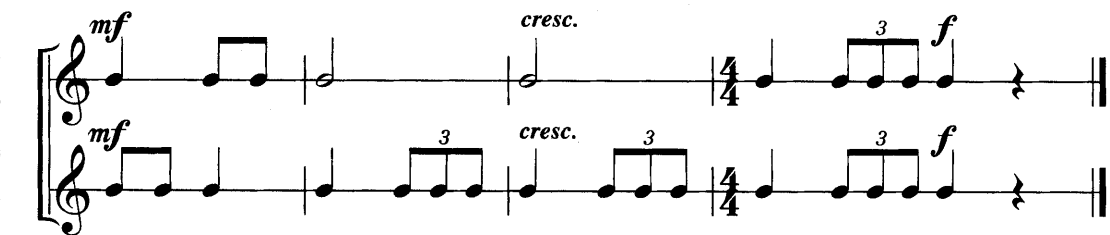


Largo  
*f*



### Challenge Exercise

Andante  
*ff*



## Pitch Exercises

Moderato  
*p*



### Hint

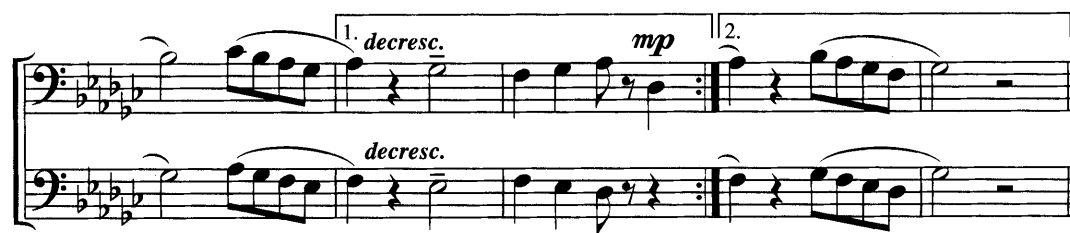
Find shared notes between parts and use them for tuning.

Presto  
*mf*



### Challenge Exercise

Allegro  
*mp*





## Lesson 22

- In  $\frac{6}{8}$  time there are six beats in each measure and the eighth note receives one beat. Beats 1 and 4 are strong beats. At fast tempos, each  $\frac{6}{8}$  measure can be counted in 2.

- In  $\frac{9}{8}$  time there are nine beats in each measure and the eighth note receives one beat. Beats 1, 4, and 7 are strong beats. At fast tempos, each  $\frac{9}{8}$  measure can be counted in 3.

- In both  $\frac{6}{8}$  and  $\frac{9}{8}$  time:

slow tempos

fast tempos

♩ or 7 = 1 beat

♩ or 7 =  $\frac{1}{3}$  beat

♩ or ♪ = 2 beats

♩ or ♪ =  $\frac{2}{3}$  beat

♩ or ♪ = 3 beats

♩ or ♪ = 1 beat

## Rhythm Exercises

Moderato

Largo

Adagio

Andante

## Pitch Exercises

Allegro



Hint

In  $\frac{6}{8}$  and  $\frac{9}{8}$ , emphasize the first note of the three-eighth-note patterns.

Adagio



Challenge Exercise

Andante

# Lesson 23

■ When singing in three-part harmony:

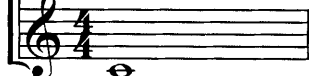
One section sings this line →



Another section sings this line →

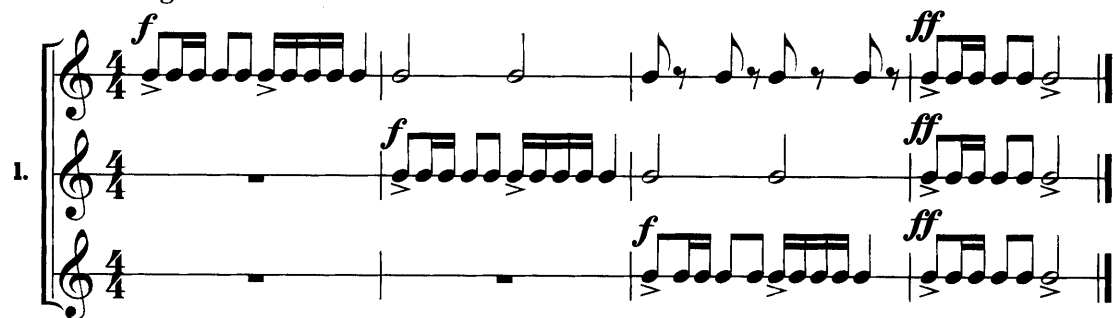


The third section sings this line →



## Rhythm Exercises

Allegro



Moderato



## Pitch Exercises

Andante



Hint

Ritardando and Ritardando markings are placed only above the top line of music. Watch for *rall.* and *rit.* carefully.

Moderato



Hint

Listen to other sections and carefully tune the harmony.

Largo



Challenge Exercise

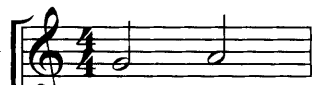
Moderato



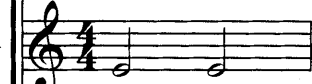
# Lesson 24

When singing in three-part harmony:

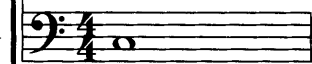
One section sings this line →



Another section sings this line →

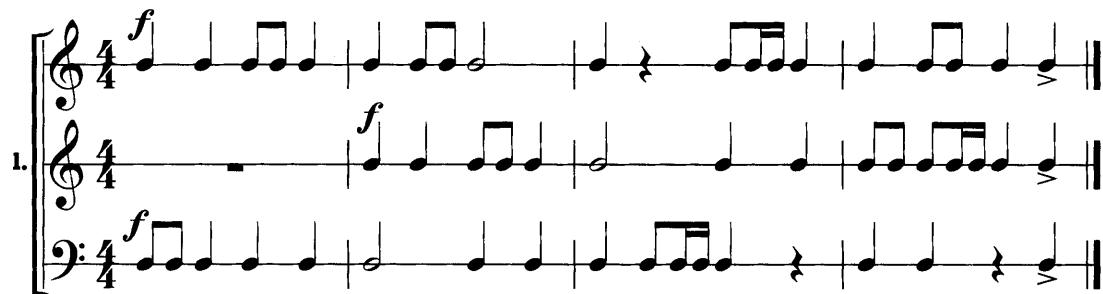


The third section sings this line →



## Rhythm Exercises

Moderato



Adagio  
mp



## Pitch Exercises

Moderato  
mp



Allegro



Hint

To stay in tune, sing each note in the center of the pitch.

Andante  
mp



# Choral Designs

## Goals for "Alleluia Madrigal"

- Maintain a steady tempo throughout this excerpt. (Don't rush.)
- Let your singing convey the joyful quality of this piece.

# Alleluia Madrigal

excerpt adapted from Alfred's Choral Designs series\*

Words and Music by  
DONALD MOORE (ASCAP)

Andante (♩ = ca. 54)

**PART I** *fp*  
Sing we al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, O sing we al-le-lu-ia, al-le-lu-ia.

**PART II** *fp*  
Sing we al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, O sing we al-le-lu-ia, al-le-lu-ia.

**PART III** *fp*  
Sing we al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, O sing we al-le-lu-ia, al-le-lu-ia.

**PIANO** *fp (for rehearsal only)*

5

*mf-pp*  
Al-le-lu, al-le-lu, al-le-lu, al-le-lu-ia. Al-le-lu, al-le-lu, al-le-lu-ia.

*mf-pp*  
Al-le-lu, al-le-lu, al-le-lu, al-le-lu-ia. Al-le-lu, al-le-lu, al-le-lu-ia.

*mf-pp*  
Al - le - lu, al-le-lu-ia. Al - le - lu - ia.

*mf-pp*

9 *f*  
Sing we al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, O sing we al-le-lu-ia, al-le-

*f*  
Sing we al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, O sing we al-le-lu-ia, al-le-

*f*  
Sing we al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, O sing we al-le-lu-ia, al-le-

12 *pp* *mf* *rit.* *ff*  
lu - ia, al-le-lu - ia. Al - le - lu - ia.

*pp* *mf* *ff*  
lu - ia, al-le-lu - ia. Al - le - lu - ia

*pp* *mf* *ff*  
lu - ia, al-le-lu - ia. Al - le - lu - ia.

*pp* *mf* *ff* *rit.*

\* Available for S.A.T.B., Level Four (21698), 3-part mixed, Level Three (21699), and S.S.A., Level Three (21700).

# Unit 6 Review

## Scavenger Hunt

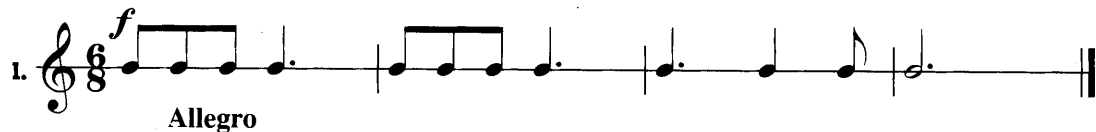
Find the following musical items in the excerpt "Alleluia Madrigal."

- |                           |                                           |                        |
|---------------------------|-------------------------------------------|------------------------|
| <i>a fortissimo</i>       | <i>a slur</i>                             | <i>a key signature</i> |
| <i>a ritard</i>           | <i>the note E in bass and treble clef</i> | <i>a tempo marking</i> |
| <i>three repeat signs</i> | <i>a fermata</i>                          | <i>an eighth rest</i>  |

## Find the Wrong Note

Your teacher will sing or play the following examples with one or more intentional errors. Identify the notes or rhythms that are incorrectly performed.

Moderato

1. 

Allegro

2. 

## Name That Tune

Your teacher will sing or play the starting pitches of these familiar songs. Sing the songs in your head and identify the tunes.

3. 

4. 

## Evaluating Your Performance

- Were you able to correctly sing the rhythms in "Alleluia Madrigal?"
- How can you improve your performance? (Posture, pitch, rhythm, breathing, dynamics?)
- What area of your performance has improved the most since beginning this book?

# Sing Alleluia, Allelu!

from Alfred's Choral Designs series\*

Words and Music by  
ANDY BECK

Joyfully (♩ = ca. 120)

VOICES 

KEYBOARD 

4 PART I 



8 



\* Available for 2-part voices with optional bell part, Level One (22979). SoundTrax CD available (22980).

12 PART II **13** *mp*

ia. Al - le - lu - ia, al - le -

16

lu. Al - le - lu - ia, sing al-le-lu - ia,

20 PART I **23** *mf*

PART II *mf*

Cel - e - brate with

PART II *mf*

sing al - le - lu. Cel - e - brate with

24

mu - sic. Cel - e - brate in song. Cel - e - brate with

mu - sic. Cel - e - brate in song. Cel - e - brate with

28 *cresc.* *f* **31** *mp*

*cresc.* *f* **31** *mp*

sing - ing, lift your voic - es loud and strong. Sing al - le - lu - ia,

*cresc.* *f* *mp*

sing - ing, lift your voic - es loud and strong. Al - le -

*cresc.* *f* *mp*

32

al - le - lu. Sing al - le - lu - ia, al - le - lu. Sing al - le - lu - ia,

lu - ia, al - le - lu. Al - le -

36

al - le - lu. Sing al-le-lu - ia.

lu - ia, — sing al-le-lu - ia, sing al-le-lu.

*mf*

40

43 *mf*

Cel - e-brate with

Cel - e-brate with

44

cym-bals. Make a joy - ful sound. Cel - e-brate with

cym-bals. Make a joy - ful sound. Cel - e-brate with

48 *cresc.* *f* 51 *mp*

trum-pets, let the in - stru-ments re - sound. Sing al-le-lu - ia,

trum-pets, let the in - stru-ments re - sound. Al - le -

*cresc.* *f* *mp*

*cresc.* *f* *mp*

52

al - le - lu. Sing al-le-lu - ia, al - le - lu. Sing al-le-lu - ia,

lu - ia, al - le - lu. Al - le -

56 DESCANT (small group) *mf*

Sing

al - le - lu. Sing al - le - lu - ia.

lu - ia, — sing al - le - lu - ia, sing al - le - lu.

59

al - le lu - ia, sing al - le - lu. Sing

*mf* Sing al-le-lu - ia, al - le - lu. Sing al-le-lu - ia, al - le - lu.

*mf* Al - le - lu - ia, al - le - lu.

63

al - le - lu - ia, sing al - le - lu -

*mf* Sing al - le - lu - ia, al - le - lu. Sing al - le - lu -

*mf* Al - le - lu - ia, sing al - le - lu - ia,

66

67 *p*

lu. Al - le - lu.

*p* ia. Sing al - le - lu - ia.

*p* sing al - le - lu. Sing al - le - lu - ia, sing al - le - lu.

69 *mf* *f* *rit.*

*mf* *f* *rit.* Al - le - lu - ia, al - le - lu!

*mf* *f* *rit.* Al - le - lu - ia, al - le - lu!

*mf* *f* Al - le - lu - ia, al - le - lu!



# I Am a Small Part of the World

from Alfred's Choral Designs series\*

Words and Music by  
**SALLY K. ALBRECHT**  
and **JAY ALTHOUSE**

In a stately manner (♩ = ca. 72 - 76)

SOLO ANY VOICE  
(or Parts I, II unis.) *p* 3

PART I  
PART II

PART III

PIANO

I am a

5

small part of the world. I have a small hand which to

8

hold. But if I stand by your side and you put your hand in mine, to-

11

END SOLO *mp* unis. 3

geth - er we can be so strong and bold. I am a

13

small part of the world. I have a small dream in my

\* Available for S.A.T.B., Level Four (4742), 3-part mixed voices, Level Three (4743), 2-part voices, Level Two (4744) and S.S.A., Level Three (20074). SoundTrax CD available (20075).

16  
 eyes. But if I tell you my dreams, to -  
 and if you add yours to mine,

19 *cresc.*  
 geth - er we can reach up to the skies.  
*cresc.*

21 *f*  
 Hand in hand, — dreams com-bine, — voice with voice, — to -

24  
 geth-er for all time. — Hand in hand, — dreams com-bine, —

27 *unis. mf*  
 voice with voice, — for all time.  
*mf*

30  
*decresc.*

33 *mp* 3 34 *unis.* 3

I am a small part of the world. I have a

*mp*

36 *unis.*

small voice ring-ing clear. But if I sing out for free-dom,-

and you

39 *cresc.*

to - geth - er we have noth - ing left to

*cresc.*

add your voice to mine,

*cresc.*

41 42 *f*

fear. Hand in hand, dreams com - bine,

*f*

44

voice with voice, to - geth - er for all time. Hand in hand,

47

dreams com - bine, voice with voice,

for all

50 DESCANT *f*

Hand in hand, \_\_\_\_\_ dreams com-bine, \_\_\_\_\_

PART I  
Hand in hand, \_\_\_\_\_ dreams com-bine, \_\_\_\_\_

PART II  
Hand in hand, \_\_\_\_\_ dreams com-bine, \_\_\_\_\_

PART III  
time. Hand in hand, \_\_\_\_\_ dreams com-bine, \_\_\_\_\_

52

\_\_\_\_\_ voice with voice, for all time. \_\_\_\_\_

voice with voice, \_\_\_\_\_ to - geth - er for all time.

voice with voice, \_\_\_\_\_ for all time. \_\_\_\_\_

voice with voice, \_\_\_\_\_ for all time.

54

Hand in hand, \_\_\_\_\_ dreams com-bine, \_\_\_\_\_

Hand in hand, \_\_\_\_\_ dreams com-bine, \_\_\_\_\_

Hand in hand, \_\_\_\_\_ dreams com-bine, \_\_\_\_\_

Hand in hand, \_\_\_\_\_ dreams com-bine, \_\_\_\_\_

56

\_\_\_\_\_ voice with voice, \_\_\_\_\_

voice with voice, \_\_\_\_\_ for all

voice with voice, \_\_\_\_\_ for all

voice with voice, \_\_\_\_\_ for all

voice with voice, \_\_\_\_\_ for all

END DESCANT (rejoin section) *mf*

*mf*

*mf*

*mf*

*mf*

*decrec.*

58 PARTS I, II *unis.*

time.  
PART III

*mp* *p*

61 SOLO (or *unis.*) *p* 3 END SOLO

I am a small part of the world.

64 Slowly *tutti p* (fade to nothing)

Take my hand.

(fade to nothing)

Slowly

*pp*