Section 3: Supplementary Musicianship Exercises

Sight Singing Melodies and Rhythms and Reading Known Melodies

1. Identify the time signature.
2. Silently read each example with rhythm syllables while tapping the beat.
3. Silently read each example with rhythm syllables while conducting.
4. Clap the rhythm and say the rhythm syllables.
5. Clap the rhythm and count using numbers.
6. Make a pitch inventory of all of the notes.
7. Sing the pitch inventory with solfège and letter names.
8. Silently read with solfège syllables.
9. Sing each phrase correctly and with solfège syllables.

Alleluia

\[ \begin{array}{cccccccc}
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\text{d'} & s & l & m & f & r & s & m \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
d & r & m & f & s & l & t & d' \\
\end{array} \]

Eighteenth Century Canon

\[ \begin{array}{cccccccc}
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\text{d'} & s & l & m & f & r & s & m \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
d & r & m & f & s & l & t & d' \\
\end{array} \]

Old French Folk Song

\[ \begin{array}{cccccccc}
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\text{s} & f & m & r & d & t, & d & r \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
s & f & m & r & d & t, & d & r \\
\end{array} \]

Slovak Folk Song
Evening Song  (note the meter change)  Hungarian Folk Song

Ce fut en May  Trouvère Song

In Dulce Jubilo (Good Christian Men Rejoice)  Chorale Tune
St. Anthony Chorale

Theme, Symphony No. 15. K. 124
Wolfgang Amadeus Mozart (1756-1791)

Theme, Quartet, Op. 3, No. 3
Joseph Haydn (1732-1809)

Havanashira
Traditional Israeli Canon

O My Little Augustin
German Folk Song
The Holly and the Ivy

Traditional English Carol
Keyboard Performance

Diatonic Major Patterns and Melodies

Keyboard Exercise 1
Playing Alleluia when the tonic note is C, G, or F
The fingering for playing Alleluia is indicated below.

Sing Alleluia in solfège as you play.
Sing Alleluia with numbers as you play.
Sing Alleluia in pitch names as you play.
Play beginning on G

Using the same fingering and interval relationships, play beginning on the following keys:

\( d = D, d = E, d = F, d = G, d = A, d = B, d = Bb, d = Eb, d = Ab, d = Db \)
Performance – Ensemble Singing

Conditur Kyrie

Russian Folk Song

Russian Folk Song

Russian Folk Song

Canon: I’m A Very Happy Person

Austrian Folk Song

Hymn Tune
Canon by Antonio Caldara (1670/1-1736)

Russian Folk Song

Minuet by Johann Sebastian Bach (1685-1750)
Moderato

Guiseppe Tartini (1692-1770)
Error Detection

1. Play either of the following melodies (or any melody from the Sight Singing portion of these exercises). Make a rhythmic or melodic mistake in one or two of the phrases. Ask students to look at the score and identify the phrase and the beat where the mistake was made.

O My Little Augustin

The Holly and the Ivy
Improvisation and Composition

Improvisation and Composition Exercise 1
1. Use your own staff paper.
2. Create two musical compositions using Rhythm 1 and Rhythm 2 provided below.
3. Using the rhythm provided, create a musical composition using the notes of the major scale.
4. Write your composition on staff paper.
5. Make certain to end your composition on the tonic note.

Rhythm 1

\[ \begin{array}{cccccccccccc}
\text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} \\
\text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} \\
\text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} \\
\text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} \\
\end{array} \]

Rhythm 2

\[ \begin{array}{cccccccccccc}
\text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} \\
\text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} \\
\text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} \\
\text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} & \text{\(\frac{1}{4}\)} \\
\end{array} \]

Improvisation and Composition Exercise 2
1. Create a musical composition using the notes of the major scale.
2. Model the composition on the structure of Alleluia.
   A. Use two phrases.
   B. Use the notes of D major scale.
   C. Use quadruple meter.
   D. You may include dotted quarter notes and syncopation patterns.
   E. Provide tempo and dynamic markings for your composition.