

Vooropleiding Conservatorium



De Heemgaard

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Info en oefenen

<https://www.heemgaardmuziek.nl/vooropleiding-artez-connected/>

play.earz.nl/login (wachtwoord = hg33)

<https://tonesavvy.com/>

Akkoordenoeverzicht

Soort akkoord	Notatiewijze	Tonen	Intervallen	Voorbeeld
DRIEKLANKEN				
Majeur	C Cmaj	1 3 5	G3 + k3	C E G D F# A E G# B
Mineur	Cm Cmin C-	1 b3 5	k3 + G3	C Eb G D F A F Ab C
Verminderd (diminished)	Cdim C°	1 b3 b5	k3 + k3	C Eb Gb D F Ab G Bb Db
Overmatig (augmented)	Caug C+	1 #3 #5	G3 + G3	C E G# D F# A# Bb D F#
Sus twee	Csus2	1 2 5	G2 + R4	C D G D E A F G C
Sus vier	Csus4	1 4 5	R4 + G2	C F G D G A F Bes C
VIERKLANKEN				
Dominant septiem	C7 Cdom7	1 3 5 b7	G3 + k3 + k3	C E G Bb D F# A C G B D F
Majeur septiem	Cmaj7 CA	1 3 5 7	G3 + k3 + G3	C E G B D F# A C# A C# E G#
Mineur septiem	Cm7 Cmin7 C-7	1 b3 5 b7	k3 + G3 + k3	C Eb G Bb D F A C G Bb D F
Mineur majeure septiem	Cmmaj7 CminΔ7 C-Δ7	1 b3 5 7	k3 + G3 + G3	C Eb G B D F A C# A C E G#
Half verminderd septiem	Cm7b5 C°7	1 b3 b5 b7	k3 + k3 + G3	C Eb Gb Bb B D F A A C Eb G
Verminderd septiem	Cdim7 C°7	1 b3 b5 bb7	k3 + k3 + k3	C Eb Gb Bbb B D F Ab A C Eb Gb
Overmatig septiem	Cmaj7#5 CA#5	1 3 #5 7	G3 + G3 + k3	C E G# B D F# A# C# F A C# E

Meer septiem akkoorden leren kennen?

Of wil je horen hoe bovenstaande akkoorden klinken?



SCAN ME

Solfège toelatingseisen conservatorium

www.heemgaardmuziek.nl

play.earz.nl/login (inlog=naam / ww= hg33)

- Van blad tikken en ritme noteren
- Melodie noteren
- Van blad zingen (nummers, akkoorden en toonladders)
- Akkoordherkenning (majeur, mineur, overmatig, verminderd, dominant septiem, omkeringen)
- Akkoorden extra voor mediamusic: sus2, sus4, maj7, dom7, min7, min7b5
- Het kunnen treffen van een grondtoon, terts, kwint of septiem van een voorgespeelde samenklank
- Intervalherkenning tot en met decime (na elkaar gespeeld en samen gespeeld)
- Interval/akkoord kunnen zingen van een gegeven begintoon
- Maatsort herkennen op gehoor
- Kennis van algemene muziekleer: zie VWO boekje de Heemgaard op www.heemgaardmuziek.nl en <https://www.kaliberkunstenschool.nl/wp-content/uploads/2016/11/Theorie-Algemeen-CD2014.pdf> voor de C en D theorie uitleg.

De *cursieve* onderwerpen gelden alleen voor jazz / pop opleidingen

NOTATIE

- bladmuziek, partij, partituur, akkoordenschema, leadsheet
- notenbalk en hulplijnen, g-sleutel/vioolsleutel, f-sleutel/bassleutel, systemen
- *altsleutel (voor componisten, koor- en orkestleidingen)*
- noten, rusten, nootwaarde, waardestreep, puntering, overbinding
- maat, metrum, maatsort (4/4, C, 2/2, alla breve, 2/4, 3/4, 6/8, 7/8), maatstreep, tempo
- hoofdaccent, nevenaccent, opmaat, syncope, duool, trioool
- recht, swing, shuffle, on-beat, off-beat, backbeat

- octaiveringstekens (8va, 8vb)
- zangstemmen en stemmen in vierstemmige harmonieleer: bas, tenor, alt, sopraan
- enharmonisch gelijke tonen
- (vaste en toevallige) voortekens (mol, kruis, herstellingstekens)
- overige voortekens: dubbelmol en dubbelkruis
- kwintencirkel
- gelijknamige toonsoorten (dezelfde grondtoon)
- parallelle toonsoorten (dezelfde voortekening)
- voortekening van majeur- en mineurtoonsoorten
- herhalings- en afkortingstekens

INTERVALLLEN/TWEEKLANKEN

- intervallen t/m none (prime, secunde, terts, kwart, kwint, sext, septiem, octaaf, none)
- verminderd, klein, groot, overmatig, rein
- consonant, dissonant
- *tritonus*
- enharmonisch gelijke intervallen
- intervallen omkeren, complementaire intervallen
- melodisch (stijgend en dalend) en harmonisch mineur

DRIEKLANKEN

- *combinatie van grondtoon, terts en kwint*
- majeur/groot, mineur/klein, overmatig/plus, verminderd, sus2 en sus4
- omkeringen: grond-, sext- en kwartsextligging (en slash chords: C/E, C/G, ...)
- nauwe en wijde ligging
- arpeggio/gebroken akkoord

Akkoordsymbolen

- *majeur/groot C* en *mineur/klein C-*, Cm, Cmi, Cmin
- *sus2* *Csus2* en *sus4* *Csus4*
- overmatig/plus C+, C(#5), Caug en verminderd Co, Cmi(b5), Cdim

VIERKLANKEN

- combinatie van grondtoon, terts, kwint en septiem
- dominantseptiemakkoord in grond-, kwintsext-, tertskwart- en secundeligging
- majeur/groot, mineur/klein, verminderd, halfverminderd septiemakkoord in grondligging
- omkeringen en slash chords, sus, add en omit

- *toevoegingen en alteraties: b5, #5, b9, 9, #9, 10 (bij sus4), 11, #11, b13, 13*
- *akkoordsymbolen*
- *majeur/groot CA, CMaj7, CM7, CMA7*
- *majeur-sext C6*
- *dominant C7*
- *7sus4 C7sus4*
- *mineur-majeur C-Δ, C-Maj7, CmMaj7, CmΔ, CmiΔ*
- *mineur/klein C-7, Cm7, Cmi7, Cmin7*
- *mineur-sext C-6, Cm6, Cmi6, Cmin6*
- *halfverminderd Cmi7b5, Cø, Cø7*
- *verminderd Cdim7, Co, Co7*
- *jazzakkoorden: CA#5, C7b5, C6/9, C9sus4, C9, Cmi9, Cmi11, C13, Cadd9, C7alt, CA9omit5, C6/D*

TOONLADDERS

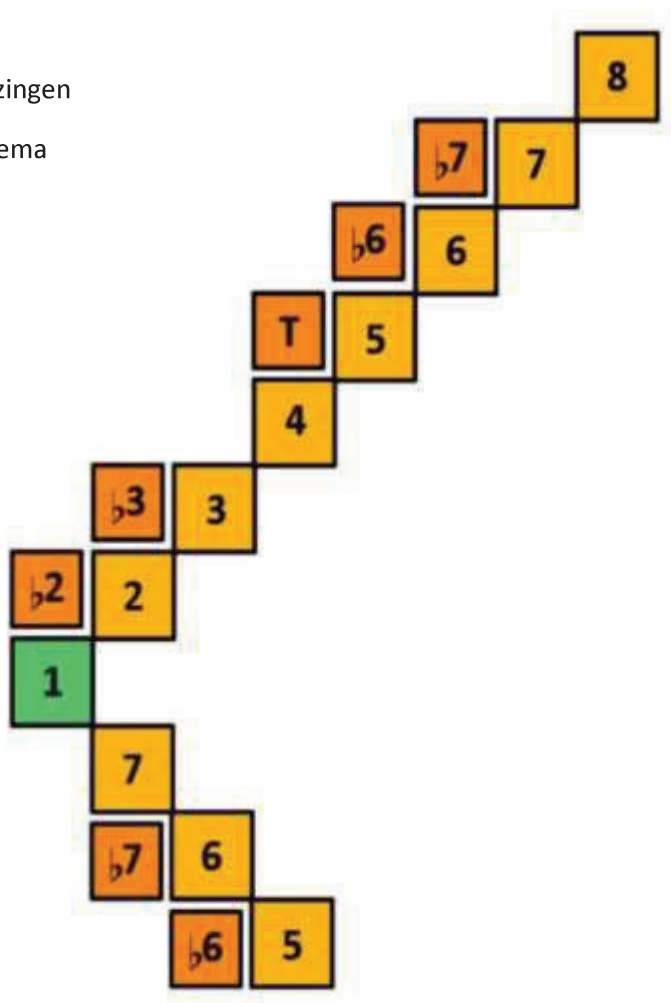
- diatonisch, chromatisch
- leidtonen
- majeur en (harmonisch, melodisch en authentiek/zuiver) mineur
- (majeur en mineur) pentatonisch
- kerktoonladders/modi, *bluestoonladder, hele-toonstonladder*
- *chordscales (akkoordsymbool impliceert toonladder), bijv.: Δ#11 impliceert lydisch*

TONALITEIT EN HARMONIE

- hoofdtreppen: tonica (I), dominant (V) en subdominant (IV)
- *neventreppen (II, III, VI en VII)*
- akkoordprogressies/sequensen en cadensen (authentieke cadens en halfslot)
- benoemen (herkennen) van eenvoudige akkoordprogressies
- *stemvoering en guidelines*
- moduleren OVERIG
- kennis van de meest gangbare termen en tekens betreffende tempo, dynamiek, articulatie en frasering
- bekendheid met instrumentarium, bezetting en stijlen

Van blad zingen

Oefenschema



Toonladders

Majeur	1	2	3	4	5	6	7	8					
Mineur Oorspronkelijk	1	2	b3	4	5	b6	b7	8					
Mineur Harmonisch	1	2	b3	4	5	b6	7	8					
Mineur melodisch	1	2	b3	4	5	6	7	8					
Blues	1		b3	4	#4	5	b7	8					
Pentatonisch	1	2		4	5	6		8					
Chromatisch	1	#1	2	#2	3	4	#4	5	#5	6	#6	7	8
Heletoons	1	2	3			#4	#5	#6					8

NYSSMA Sight Reading Level: I

1. Time Signature: 4/4
2. Range: 5th (Usually Do to Sol)
3. Intervals: None. All notes will move by step
4. Rhythms: Half notes () and Quarter notes ().
5. Rests: None

1.

I

mf

2.

I

mf

3.

I

mf

4.

I

mf

5. ³³
mf
³⁷

I

6. ⁴¹
mf
⁴⁵

I

7. ⁴⁹
mf
⁵³

I

8. ⁵⁷
mf
⁶¹

I

NYSSMA Sight Reading Level: II

1. Time Signature: 4/4, 2/4
2. Range: 6th (Usually Do to La or Ti to Sol)
3. Intervals: Do-Mi-Sol (Ascending on quarter notes)
4. Rhythms: Half notes () and Quarter notes ().
5. Rests: Quarter rest ()

1.

II

mf

2.

II

mf

3.

II

mf

4.

II

mf

5.

II

33 *mf*

37

Exercise 5 consists of two staves of music in 4/4 time, key of B-flat major. The first staff begins at measure 33 and the second at measure 37. The music features a mix of eighth and quarter notes, with some rests. The dynamic is marked *mf*.

6.

II

41 *mf*

45

Exercise 6 consists of two staves of music in 4/4 time, key of B-flat major. The first staff begins at measure 41 and the second at measure 45. The music features a mix of eighth and quarter notes, with some rests. The dynamic is marked *mf*.

7.

II

49 *mf*

53

Exercise 7 consists of two staves of music in 4/4 time, key of D major. The first staff begins at measure 49 and the second at measure 53. The music features a mix of eighth and quarter notes, with some rests. The dynamic is marked *mf*.

8.

II

57 *mf*

61

Exercise 8 consists of two staves of music in 4/4 time, key of D major. The first staff begins at measure 57 and the second at measure 61. The music features a mix of eighth and quarter notes, with some rests. The dynamic is marked *mf*.

NYSSMA Sight Reading Level: III

1. Time Signature: 4/4, 2/4, 3/4
2. Range: 6th (Usually Do to La or Ti to Sol)
3. Intervals: Do-Mi-Sol (Ascending on quarter notes)
4. Rhythms: Half notes (), Quarter notes (), and Eighth notes ()
5. Rests: Quarter rest ()

1.

III

mf

5

2.

III

mf

9

13

3.

III

mf

17

21

4.

III

mf

25

29

5.

III

Exercise 5 consists of two staves of music in 3/4 time, key of B-flat major. The first staff begins at measure 33 and ends at measure 37. The second staff begins at measure 37 and ends at measure 41. The music features a melody in the upper voice and a supporting bass line. The dynamic marking *mf* is indicated at the start of the first staff.

6.

III

Exercise 6 consists of two staves of music in 3/4 time, key of B-flat major. The first staff begins at measure 41 and ends at measure 45. The second staff begins at measure 45 and ends at measure 49. The music features a melody in the upper voice and a supporting bass line. The dynamic marking *mf* is indicated at the start of the first staff.

7.

III

Exercise 7 consists of two staves of music in 4/4 time, key of D major. The first staff begins at measure 49 and ends at measure 53. The second staff begins at measure 53 and ends at measure 57. The music features a melody in the upper voice and a supporting bass line. The dynamic marking *mf* is indicated at the start of the first staff.

8.

III

Exercise 8 consists of two staves of music in 2/4 time, key of D major. The first staff begins at measure 57 and ends at measure 61. The second staff begins at measure 61 and ends at measure 65. The music features a melody in the upper voice and a supporting bass line. The dynamic marking *mf* is indicated at the start of the first staff.

NYSSMA Sight Reading Level:IV

1. Time Signature: 4/4, 2/4, 3/4

2. Range: Octave (Usually Do to Do)

3. Intervals: Do-Mi-Sol (Ascending on quarter notes)

Do-Sol (Ascending on quarter notes)

4. Rhythms: Half notes (), Quarter notes (), and Eighth notes ()

5. Rests: Quarter rest ()

1.

IV

Exercise 1 consists of two staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf*. It contains measures 1 through 4. The second staff continues with measures 5 through 8, starting with a dynamic marking of *f*. The melody is composed of quarter and eighth notes with occasional quarter rests.

2.

IV

Exercise 2 consists of two staves of music in 3/4 time. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a dynamic marking of *mf*. It contains measures 9 through 12. The second staff continues with measures 13 through 16, ending with a dynamic marking of *p*. The melody features quarter and eighth notes.

3.

IV

Exercise 3 consists of two staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a dynamic marking of *mf*. It contains measures 17 through 20. The second staff continues with measures 21 through 24, featuring a dynamic marking of *p* at the beginning of the second measure. The melody is written with quarter and eighth notes.

4.

IV

Exercise 4 consists of two staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a dynamic marking of *f*. It contains measures 25 through 28. The second staff continues with measures 29 through 32, ending with a dynamic marking of *p*. The melody is composed of quarter and eighth notes.

5.

IV

Exercise 5 consists of two staves in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The first staff begins at measure 33 and ends with a whole rest. The second staff begins at measure 37 and ends with a double bar line. Dynamics include *mf* (mezzo-forte) and *p* (piano).

6.

IV

Exercise 6 consists of two staves in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The first staff begins at measure 41 and ends with a whole rest. The second staff begins at measure 45 and ends with a double bar line. Dynamics include *f* (forte) and *mf* (mezzo-forte).

7.

IV

Exercise 7 consists of two staves in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The first staff begins at measure 49 and ends with a whole rest. The second staff begins at measure 53 and ends with a double bar line. Dynamics include *mf* (mezzo-forte) and *p* (piano).

8.

IV

Exercise 8 consists of two staves in treble clef with a key signature of two flats (Bb, Eb) and a 2/4 time signature. The first staff begins at measure 57 and ends with a whole rest. The second staff begins at measure 61 and ends with a double bar line. Dynamics include *p* (piano) and *f* (forte).

Day 3

Exercise A

CD click 7
w/o click 8



Exercise B

CD click 7
w/o click 8



Exercise C

CD click 3
w/o click 4
Answer 29



Day 4

Exercise A

CD click 3
w/o click 4



Exercise B

CD click 7
w/o click 8
Answer 30



Exercise C

CD click 7
w/o click 8



Day 5

Exercise A

CD click 7
w/o click 8
Answer 31



Exercise B

CD click 3
w/o click 4



Exercise C

CD click 11
w/o click 12



Alto Exercises

Week 2

- **Sing strongly. It will keep your confidence high.**
- **Look ahead. Keep your eyes moving to the next group of notes.**
- **Do NOT stop! Try to make it through the exercise in thirty seconds.**

Day 1

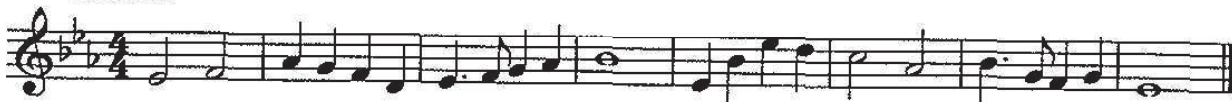
Exercise A

CD click 3
w/o click 4



Exercise B

CD click 9
w/o click 10



Exercise C

CD click 3
w/o click 4
Answer 32



Day 2

Exercise A

CD click 7
w/o click 8



Exercise B

CD click 3
w/o click 4



Exercise C

CD click 15
w/o click 16
Answer 33



Day 3

Exercise A

CD click 3
w/o click 4



Exercise B

CD click 9
w/o click 10
Answer 34



Exercise C

CD click 11
w/o click 12



Day 4

Exercise A

CD click 9
w/o click 10



Exercise B

CD click 11
w/o click 12
Answer 35



Exercise C

CD click 3
w/o click 4



Day 5

Exercise A

CD click 3
w/o click 4
Answer 36



Exercise B

CD click 11
w/o click 12



Exercise C

CD click 11
w/o click 12



Alto Exercises Week 3

- Always keep the tonic note in your inner ear.
- If you come to a difficult skip, use "fill-in-the-blank" singing. Sing the first note of the interval, then sing every note between it and the second note you are trying to sing as if it were a scale. Sing that twice quickly, then sing the outside two notes by themselves. THAT is your interval.

Day 1

Exercise A

CD click 3
w/o click 4



Exercise B

CD click 11
w/o click 12



Exercise C

CD click 3
w/o click 4



Day 2

Exercise A

CD click 9
w/o click 10



Exercise B

CD click 3
w/o click 4



Exercise C

CD click 15
w/o click 16



Day 3

Exercise A

CD click 11
w/o click 12



Exercise B

CD click 7
w/o click 8



Exercise C

CD click 3
w/o click 4



Day 4

Exercise A

CD click 3
w/o click 4



Exercise B

CD click 15
w/o click 16



Exercise C

CD click --
w/o click 8



Day 5

Exercise A

CD click 3
w/o click 4



Exercise B

CD click 11
w/o click 12



Exercise C

CD click --
w/o click 12



Alto Exercises Week 4

- Take a **BIG BREATH** before you sing the tonic triad.
- Take another **BIG BREATH** before you begin your study period.
- Take a slow cleansing breath between the study period and your actual reading. Take a **BIG BREATH** to begin the final reading.

Day 1

Exercise A

CD click 7
w/o click 8



Exercise B

CD click 3
w/o click 4



Exercise C

CD click 11
w/o click 12



Day 2

Exercise A

CD click 11
w/o click 12



Exercise B

CD click 9
w/o click 10



Exercise C

CD click 3
w/o click 4



Day 3

Exercise A

CD click 15
w/o click 16



Exercise B

CD click 3
w/o click 4



Exercise C

CD click 7
w/o click 8



Day 4

Exercise A

CD click 11
w/o click 12



Exercise B

CD click 9
w/o click 10



Exercise C

CD click 3
w/o click 4



Day 5

Exercise A

CD click 3
w/o click 4



Exercise B

CD click 11
w/o click 12



Exercise C

CD click 9
w/o click 10



Alto Exercises

Week 5

- Learn and use your Kodály hand signs.
- Keep a steady pulse, moving your arm or hand in tempo.
- Show pitch level by moving your hand signs up and down as the pitches move up and down.

Day 1

Exercise A

CD click 3
w/o click 4



Exercise B

CD click 9
w/o click 10



Exercise C

CD click 11
w/o click 12



Day 2

Exercise A

CD click 3
w/o click 4



Exercise B

CD click 11
w/o click 12



Exercise C

CD click 15
w/o click 16



Day 3

Exercise A

CD click 7
w/o click 8



Exercise B

CD click 7
w/o click 8



Exercise C

CD click 3
w/o click 4



Day 4

Exercise A

CD click 11
w/o click 12



Exercise B

CD click 9
w/o click 10



Exercise C

CD click 3
w/o click 4



Day 5

Exercise A

CD click 11
w/o click 12



Exercise B

CD click 3
w/o click 4



Exercise C

CD click 7
w/o click 8



Alto Exercises

Week 6

- **Remember . . . rhythm is one-half of good sight singing. Be comfortable with how rhythm is notated so that you can sing with rhythmic accuracy.**
- **Your brain processes rhythm faster than pitch. Do NOT rush!**
- **Be sure to give the final note its full value.**

Day 1

Exercise A

CD click 3
w/o click 4



Exercise B

CD click 7
w/o click 8



Exercise C

CD click 11
w/o click 12



Day 2

Exercise A

CD click 9
w/o click 10



Exercise B

CD click 3
w/o click 4



Exercise C

CD click 11
w/o click 12



Day 3

Exercise A

CD click 7
w/o click 8



Exercise B

CD click 11
w/o click 12



Exercise C

CD click 3
w/o click 4



Day 4

Exercise A

CD click 3
w/o click 4



Exercise B

CD click 11
w/o click 12



Exercise C

CD click 11
w/o click 12



Day 5

Exercise A

CD click 9
w/o click 10



Exercise B

CD click 15
w/o click 16



Exercise C

CD click —
w/o click 12



Alto Exercises

Week 7

- **Know your key signatures. This is necessary so you can quickly locate the tonic note.**
- **Remember that sometimes the starting pitch will NOT be the tonic note.**
- **Be sure to sing the starting pitch strongly.**

Day 1

Exercise A

CD click 3
w/o click 4



Exercise B

CD click 7
w/o click 8



Exercise C

CD click 7
w/o click 8



Day 2

Exercise A

CD click 11
w/o click 12



Exercise B

CD click 3
w/o click 4



Exercise C

CD click 7
w/o click 8



Alto Exercises

Week 8

- **Alternate practicing with the click track, then without it.**
- **Move slowly and steadily so that your eyes move ahead at an even pace.**
- **Do not stop in your actual reading. Pauses are rhythmic mistakes.**

Day 1

Exercise A

CD click 3
w/o click 4



Exercise B

CD click 9
w/o click 10



Exercise C

CD click 11
w/o click 12



Day 2

Exercise A

CD click 3
w/o click 4



Exercise B

CD click 11
w/o click 12



Exercise C

CD click 7
w/o click 8



Alto Exercises Week 9

- Confidence is everything in sight singing.
- Tell yourself that you will improve each day.
- Judge yourself fairly. Do not be overcritical of yourself when you make a mistake. Remember, this is only practice.

Day 1

Exercise A

CD click 11
w/o click 12



Exercise B

CD click 9
w/o click 10



Exercise C

CD click --
w/o click 8



Day 2

Exercise A

CD click 11
w/o click 12



Exercise B

CD click 15
w/o click 16



Exercise C

CD click 3
w/o click 4



Day 3

Exercise A

CD click 11
w/o click 12



Exercise B

CD click 7
w/o click 8



Exercise C

CD click 9
w/o click 10



Day 4

Exercise A

CD click 3
w/o click 4



Exercise B

CD click 7
w/o click 8



Exercise C

CD click 11
w/o click 12



Day 5

Exercise A

CD click 3
w/o click 4



Exercise B

CD click --
w/o click 12



Exercise C

CD click 11
w/o click 12



Alto Exercises

Week 10

- Check your key AND meter signatures before you begin.
- Using your key signature and tonic triad, find the starting pitch. Remember that sometime the starting pitch will NOT be the tonic note.
- Sight singing is great "sport." Have fun. Judge yourself. Get stronger every day!

Day 1

Exercise A

CD click 3
w/o click 4



Exercise B

CD click 7
w/o click 8



Exercise C

CD click 11
w/o click 12



Day 2

Exercise A

CD click 11
w/o click 12



Exercise B

CD click 3
w/o click 4



Exercise C

CD click 15
w/o click 16



Day 3

Exercise A

CD click 3
w/o click 4



Exercise B

CD click 15
w/o click 16



Exercise C

CD click 7
w/o click 8



Day 4

Exercise A

CD click 7
w/o click 8



Exercise B

CD click 3
w/o click 4



Exercise C

CD click 9
w/o click 10



Day 5

Exercise A

CD click 3
w/o click 4



Exercise B

CD click 7
w/o click 8



Exercise C

CD click 11
w/o click 12



Alto Exercises

Week 11

- Listen to yourself as you sing.
- Go as quickly as you can hear the pitches in your "ear-magination."
- Progress is made a step at a time. Practice each day using the same process, and you will experience success over time.

Day 1

Exercise A

CD click 15
w/o click 16



Exercise B

CD click 3
w/o click 4



Exercise C

CD click 7
w/o click 8



Day 2

Exercise A

CD click 3
w/o click 4



Exercise B

CD click 11
w/o click 12



Exercise C

CD click 9
w/o click 10



Day 3

Exercise A

CD click 11
w/o click 12



Exercise B

CD click 3
w/o click 4



Exercise C

CD click 7
w/o click 8



Day 4

Exercise A

CD click 3
w/o click 4



Exercise B

CD click 9
w/o click 10



Exercise C

CD click 7
w/o click 8



Day 5

Exercise A

CD click 7
w/o click 8



Exercise B

CD click 11
w/o click 12



Exercise C

CD click 15
w/o click 16



Alto Exercises

Week 12

- **Scan the entire exercise for tricky rhythm patterns.**
- **During the study period, go fast, yet steadily.**
- **S...l...o...w.....d...o...w...n.....during the actual reading.**

Day 1

Exercise A

CD click 11
w/o click 12



Exercise B

CD click 9
w/o click 10



Exercise C

CD click 3
w/o click 4



Day 2

Exercise A

CD click 7
w/o click 8



Exercise B

CD click 3
w/o click 4



Exercise C

CD click 11
w/o click 12



Day 3

Exercise A

CD click 3
w/o click 4



Exercise B

CD click 11
w/o click 12



Exercise C

CD click 7
w/o click 8



Day 4

Exercise A

CD click 3
w/o click 4



Exercise B

CD click 9
w/o click 10



Exercise C

CD click 7
w/o click 8



Day 5

Exercise A

CD click 11
w/o click 12



Exercise B

CD click 9
w/o click 10



Exercise C

CD click 11
w/o click 12



Alto Exercises

Week 13

- Sing your tune-up very strong and confidently.
- Take another **BIG BREATH** before you begin your study period.
- Tune **STRONGLY**, then study **QUICKLY**, so that you efficiently scan the entire exercise.

Day 1

Exercise A

CD click 3
w/o click 4



Exercise B

CD click 9
w/o click 10



Exercise C

CD click 11
w/o click 12



Day 2

Exercise A

CD click 7
w/o click 8



Exercise B

CD click 3
w/o click 4



Exercise C

CD click 15
w/o click 16



Day 3

Exercise A

CD click 9
w/o click 10



Exercise B

CD click 7
w/o click 8



Exercise C

CD click 11
w/o click 12



Day 4

Exercise A

CD click 7
w/o click 8



Exercise B

CD click 11
w/o click 12



Exercise C

CD click 7
w/o click 8



Day 5

Exercise A

CD click 7
w/o click 8



Exercise B

CD click 9
w/o click 10



Exercise C

CD click --
w/o click 4



Alto Exercises Week 14

- Scan the entire exercise quickly before you start the study period.
- Study aggressively . . . Move purposely . . . Sing the difficult spots more than once.
- During performance . . . sing at a slow, even pace. Practice with the click track.

Day 1

Exercise A

CD click 15
w/o click 16



Exercise B

CD click 3
w/o click 4



Exercise C

CD click 7
w/o click 8



Day 2

Exercise A

CD click 7
w/o click 8



Exercise B

CD click 9
w/o click 10



Exercise C

CD click 11
w/o click 12



Day 3

Exercise A

CD click 9
w/o click 10



Exercise B

CD click 11
w/o click 12



Exercise C

CD click 3
w/o click 4



Day 4

Exercise A

CD click 3
w/o click 4



Exercise B

CD click 11
w/o click 12



Exercise C

CD click 15
w/o click 16



Day 5

Exercise A

CD click 7
w/o click 8



Exercise B

CD click --
w/o click 10



Exercise C

CD click 7
w/o click 8



Alto Exercises

Week 15

- Sing during the study period. Do not study silently.
- Rehearse confidently so you will perform the same way.

Day 1

Exercise A

CD click 9
w/o click 10



Exercise B

CD click 7
w/o click 8



Exercise C

CD click 7
w/o click 8



Day 2

Exercise A

CD click 3
w/o click 4



Exercise B

CD click 11
w/o click 12



Exercise C

CD click 7
w/o click 8



Alto Exercises Week 16

- Keep your eyes moving from left to right.
- Remember to use "fill-in-the-blank" singing for the difficult intervals.
- Use your hand signs deliberately! Show pitch level with level of hand signs.

Day 1

Exercise A

CD click 11
w/o click 12



Exercise B

CD click 9
w/o click 10



Exercise C

CD click 7
w/o click 8



Day 2

Exercise A

CD click 11
w/o click 12



Exercise B

CD click 15
w/o click 16



Exercise C

CD click 9
w/o click 10



Day 3

Exercise A

CD click 11
w/o click 12



Exercise B

CD click 9
w/o click 10



Exercise C

CD click 7
w/o click 8



Day 4

Exercise A

CD click 11
w/o click 12



Exercise B

CD click 3
w/o click 4



Exercise C

CD click 7
w/o click 8



Day 5

Exercise A

CD click 15
w/o click 16



Exercise B

CD click 7
w/o click 8



Exercise C

CD click --
w/o click 4



Alto Exercises

Week 17

- **Use the same practice routine every day! Rehearse in the proper sequence to obtain the maximum benefit.**
- **Tune STRONGLY, then study QUICKLY, so that you efficiently scan the entire exercise.**
- **Read at a DELIBERATE pace . . . Don't Stop!**

Day 1

Exercise A

CD click 7
w/o click 8



Exercise B

CD click 7
w/o click 8



Exercise C

CD click 15
w/o click 16



Day 2

Exercise A

CD click 11
w/o click 12



Exercise B

CD click 9
w/o click 10



Exercise C

CD click 9
w/o click 10



Day 3

Exercise A

CD click 11
w/o click 12



Exercise B

CD click 9
w/o click 10



Exercise C

CD click 15
w/o click 16



Day 4

Exercise A

CD click 3
w/o click 4



Exercise B

CD click 11
w/o click 12



Exercise C

CD click 7
w/o click 8



Day 5

Exercise A

CD click 7
w/o click 8



Exercise B

CD click 9
w/o click 10



Exercise C

CD click —
w/o click 16



Alto Exercises

Week 18

- **Remember, practice will make you a more literate musician.**
- **Your hard work will take time to pay off. BE PATIENT!**
- **You are developing a life-long skill for more musical pleasure. BRAVO!**

Day 1

Exercise A

CD click 11
w/o click 12



Exercise B

CD click --
w/o click 8



Exercise C

CD click 3
w/o click 4



Day 2

Exercise A

CD click 15
w/o click 16



Exercise B

CD click 7
w/o click 8



Exercise C

CD click 7
w/o click 8



Day 3

Exercise A

CD click 15
w/o click 16



Exercise B

CD click --
w/o click 4



Exercise C

CD click 11
w/o click 12



Day 4

Exercise A

CD click 7
w/o click 8



Exercise B

CD click 9
w/o click 10



Exercise C

CD click 7
w/o click 8



Day 5

Exercise A

CD click 9
w/o click 10



Exercise B

CD click 11
w/o click 12



Exercise C

CD click --
w/o click 4



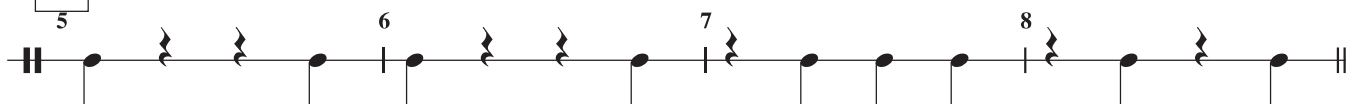
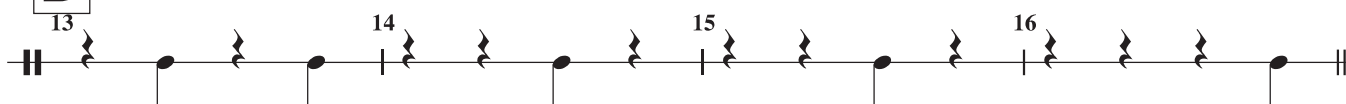
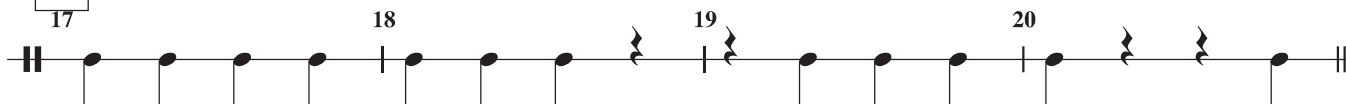
1

Rhythm Drills

Quarter Notes and Quarter Rests

 $\text{♩} = 100$ **A**

Set a metronome so that you play with a steady beat.

**B****C****D****E****F**

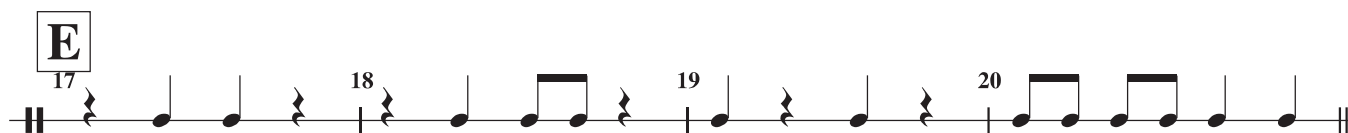
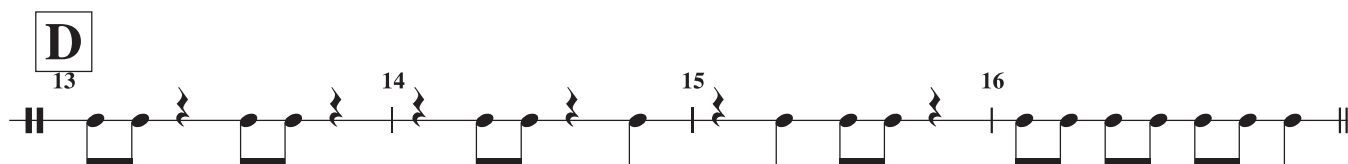
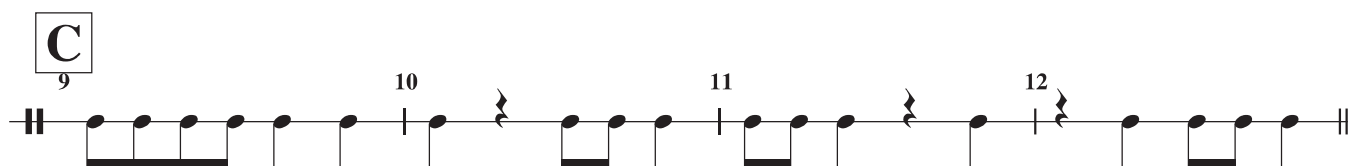
2

Rhythm Drills

Quarter Notes, Two Eighths, Quarter Rests

♩=100

A Set a metronome so that you play with a steady beat.



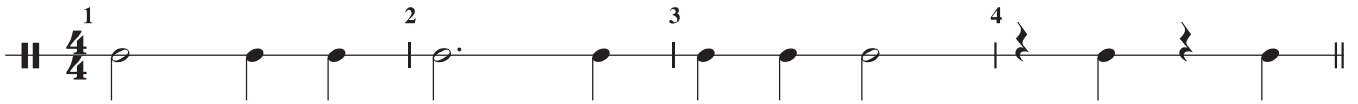
3

Rhythm Drills

Mixed Quarter, Half, Whole notes, Ties, Rests

♩=100

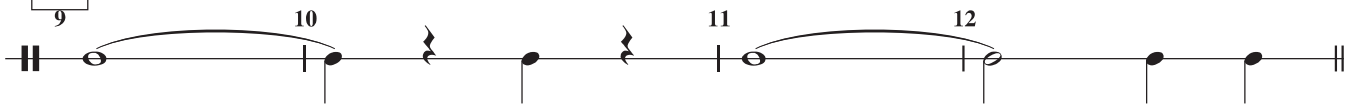
A Count carefully! Be sure to hold notes full value.



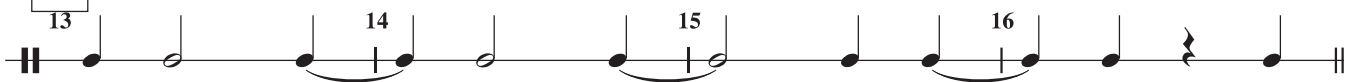
B



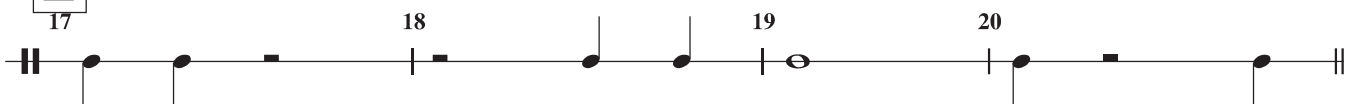
C



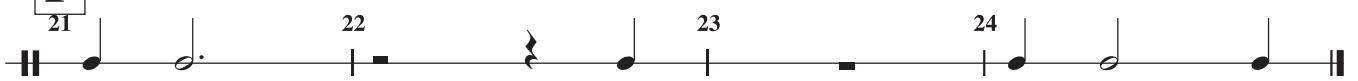
D



E



F



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4

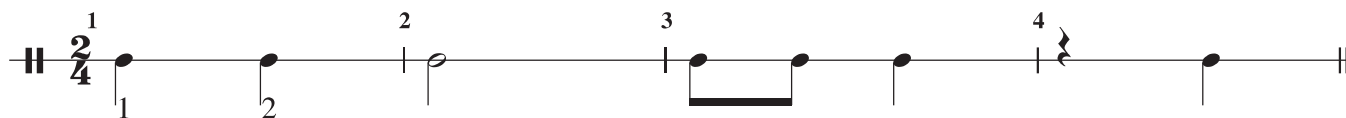
Rhythm Drills

2/4, 3/4, 5/4 time signatures

A

♩=100

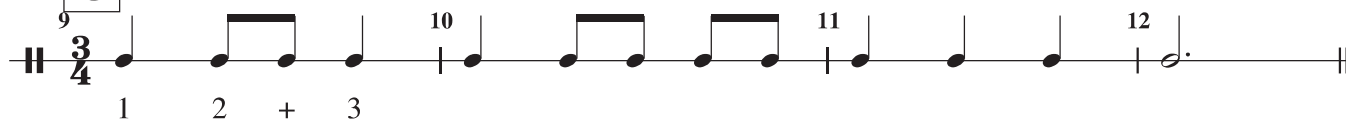
Watch out for time signature changes!



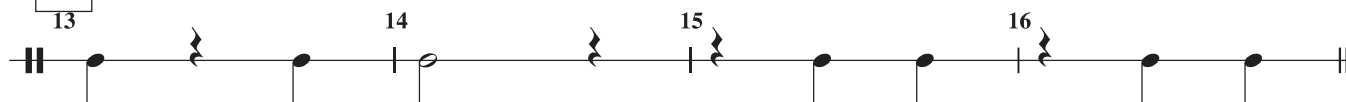
B



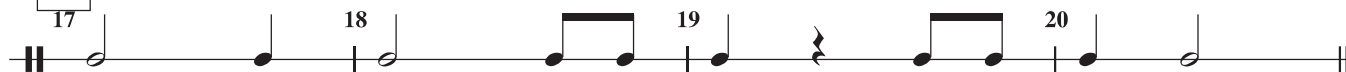
C



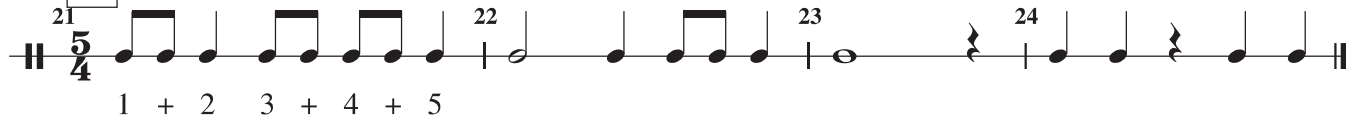
D



E



F



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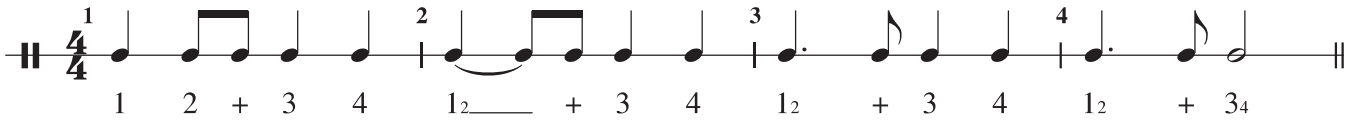
5

Rhythm Drills Dotted Quarter Notes

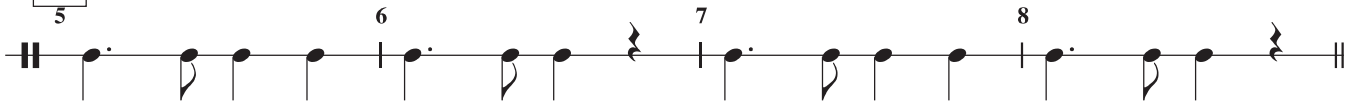
A

$\text{♩} = 100$

Set a metronome so that you play with a steady beat.



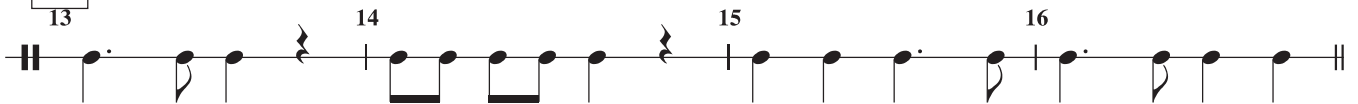
B



C

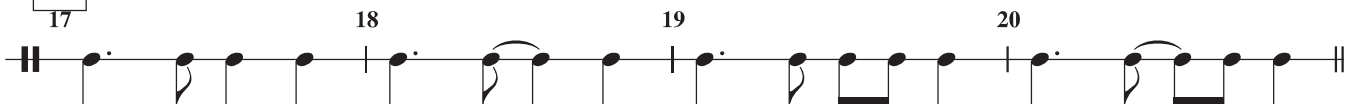


D



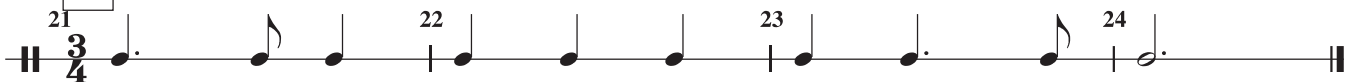
E

Count the ties carefully.



F

Notice the meter change.



6

Rhythm Drills

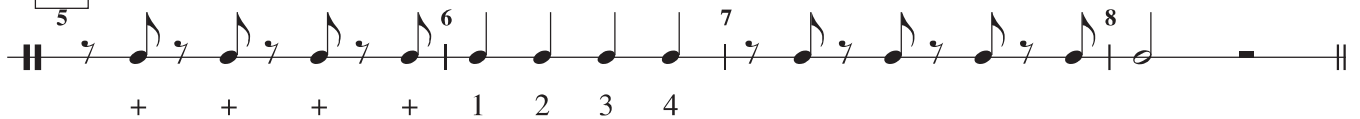
Eighth notes on and off the beat

A

You need to look very carefully at where each beat is. Does the note fall **ON** the beat, or **OFF** the beat? ♩=80



B



C

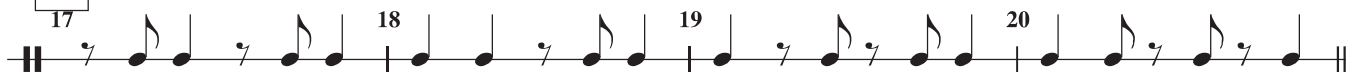
Careful!



D



E



F



7

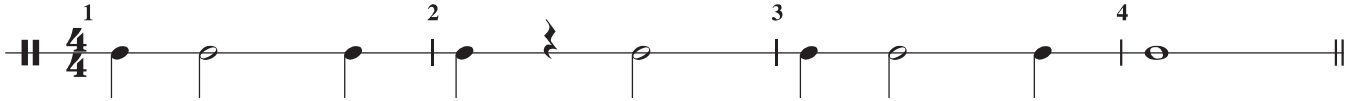
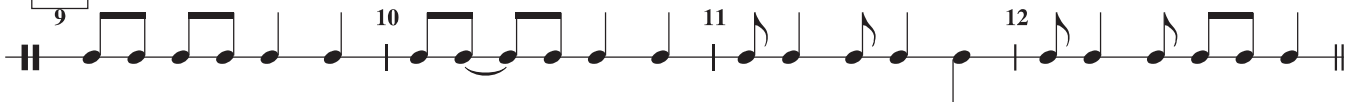
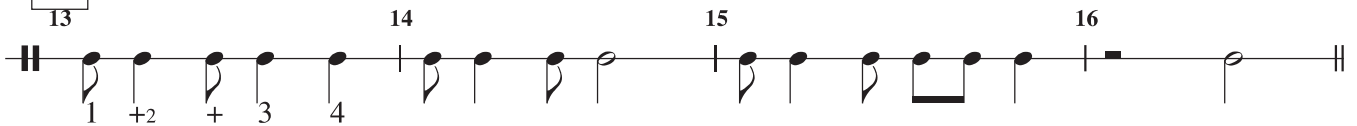
Rhythm Drills

Basic Syncopation

A

♩=90

Set a metronome so that you play with a steady beat.

**B****C****D****E****F****Careful!****G**

8

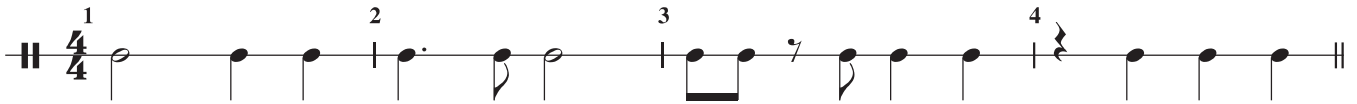
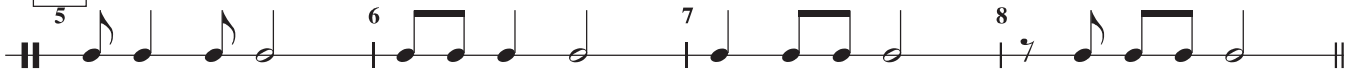
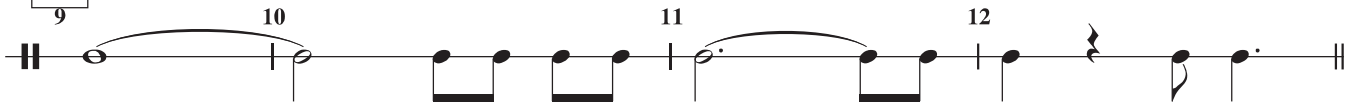
Rhythm Drills

Review

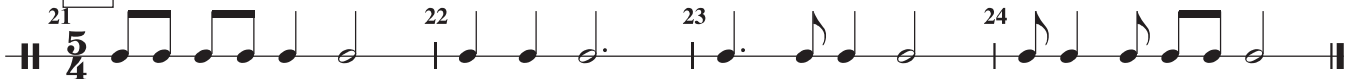
A

♩=100

Set a metronome so that you play with a steady beat.

**B****C****D**

Notice the time signature change. Watch out for another one....

**E****F**

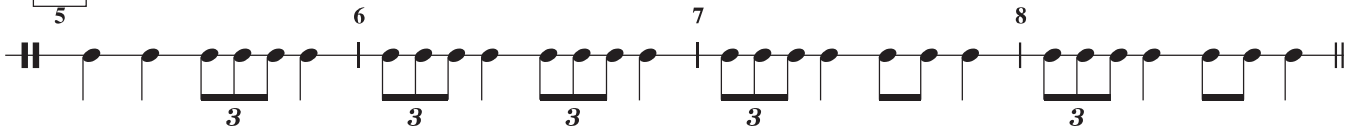
9

Rhythm Drills Triplets

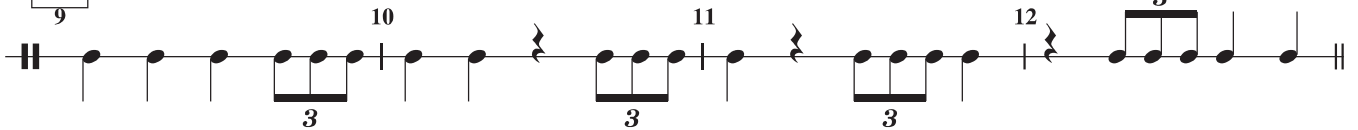
A ♩=75 Set a metronome so that you play with a steady beat.



B

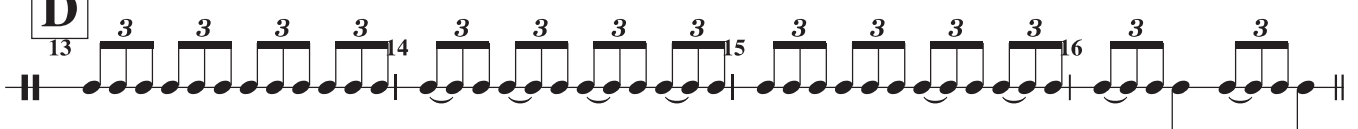


C



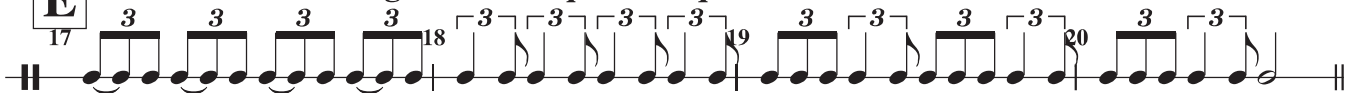
D

Notice the ties.



E

Remember that 2 eighth notes equal one quarter note.



F



10

Rhythm Drills

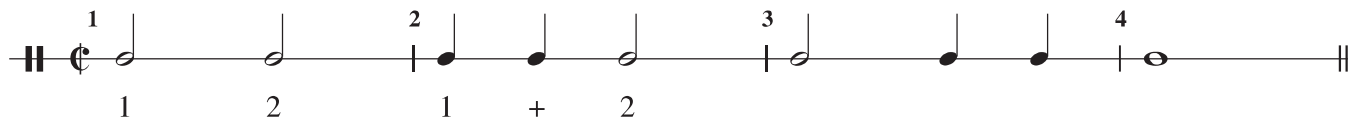
Cut Time

Cut Time

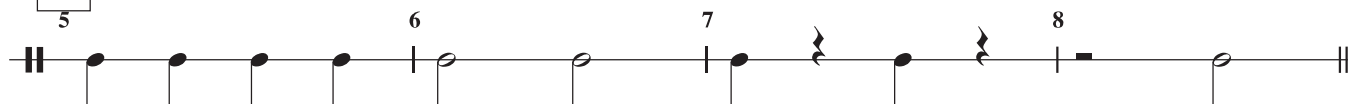
A

$\text{♩} = 80$

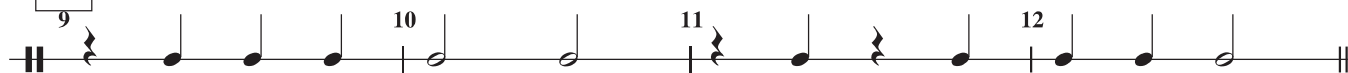
In cut time, the half note gets the beat and there are two beats in the measure.



B



C



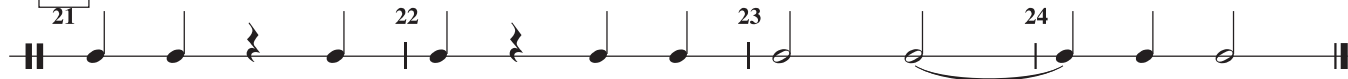
D



E



F



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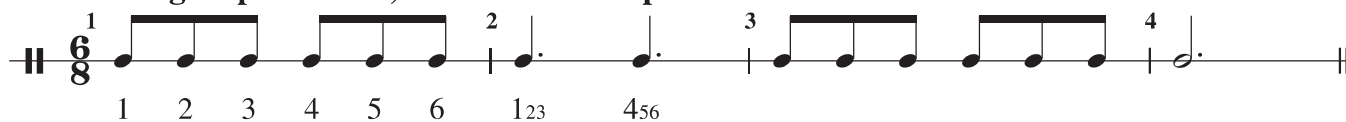
11

Rhythm Drills

6/8 time

$\text{♩} = 65$

A In 6/8, the eighth note gets the number, but the beats are subdivided in groups of three, so it feels like triplets.



B



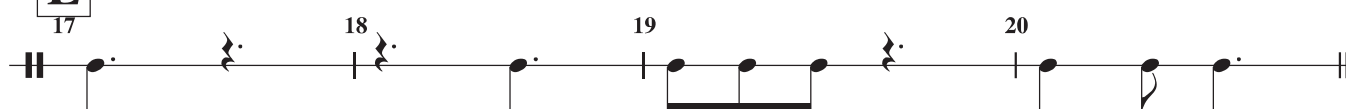
C



D

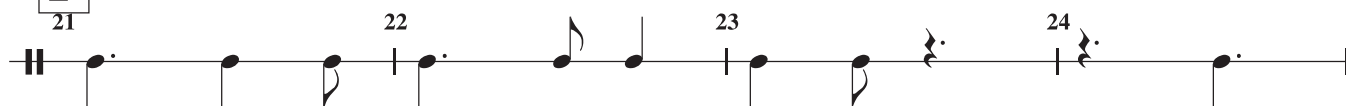


E



F

Careful!



G



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12

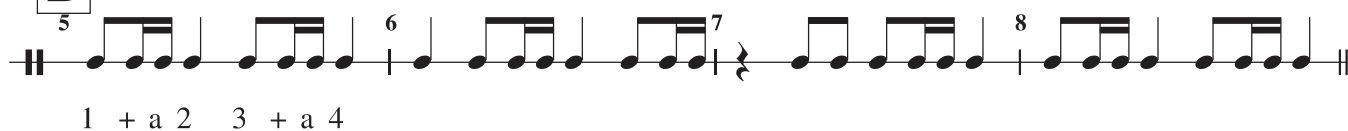
Rhythm Drills Basic Sixteenth Note patterns

♩=70

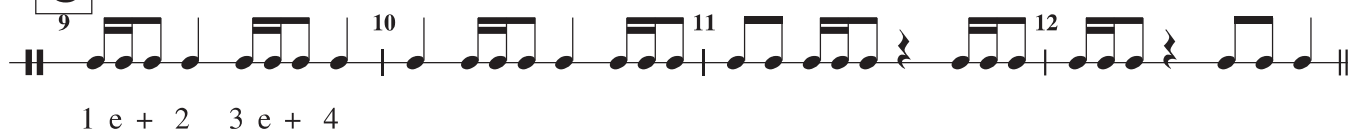
A Set a metronome so that you play with a steady beat.



B



C

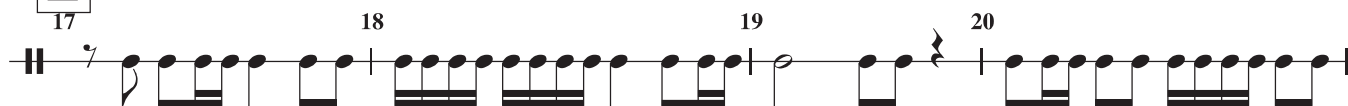


D

Careful!



E



F



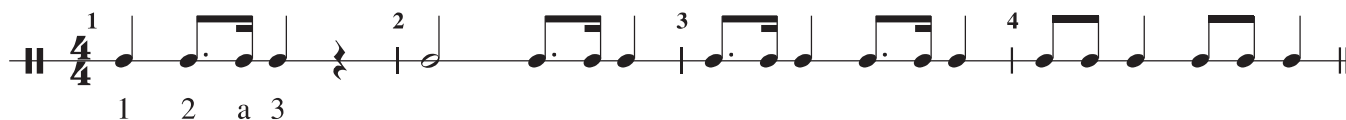
13

Rhythm Drills The Dotted Eighth-Sixteenth Note Pattern

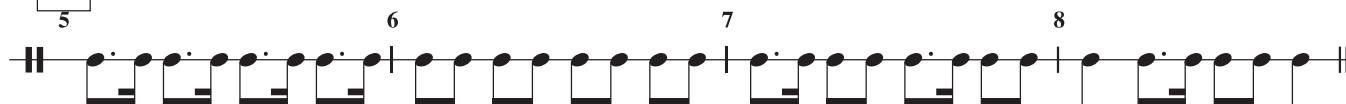
*Give the dotted rhythm energy by putting a small space before the sixteenth.
Make sure there is a difference between the dotted eighth notes and the straight eighth notes.*

A

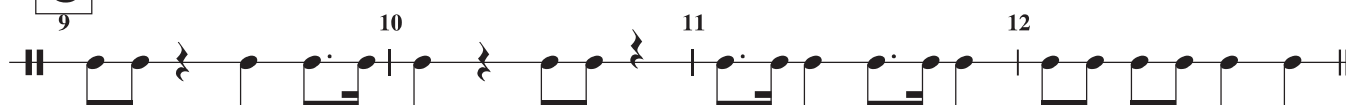
♩=80



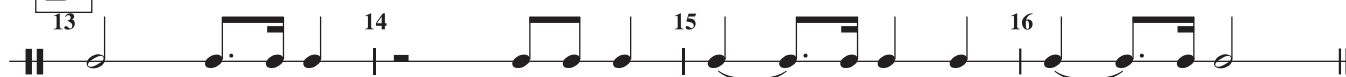
B



C



D



E

Here is the pattern reversed:



F

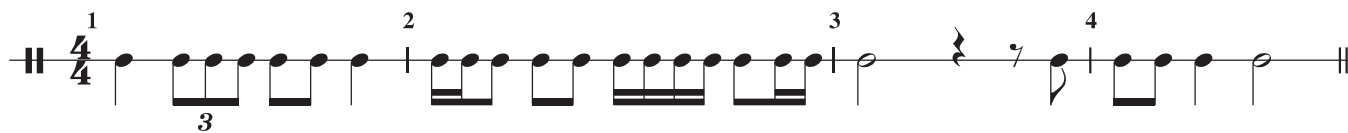
Be very careful!



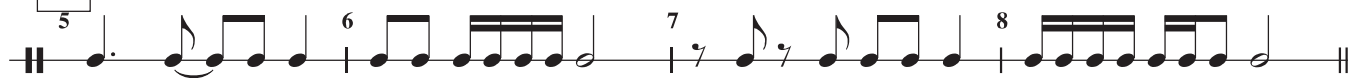
14

Rhythm Drills Mixed Review

A ♩=85
Count carefully! Set a metronome so that you play with a steady beat.



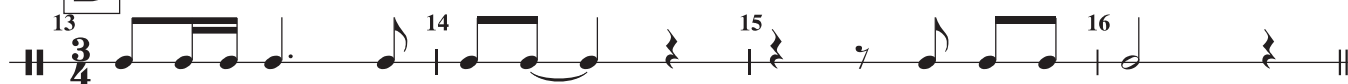
B



C



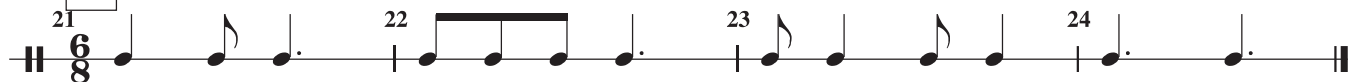
D Watch out for time changes.



E Keep the tempo the same through the meter changes.



F

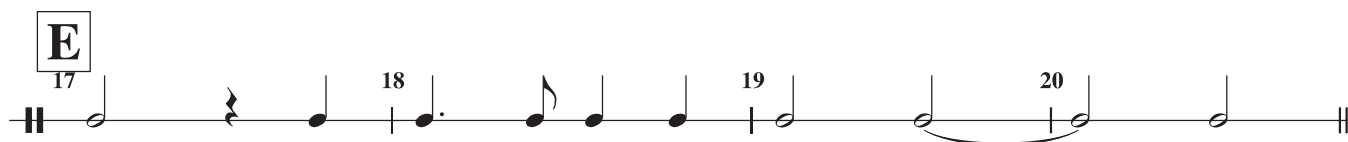
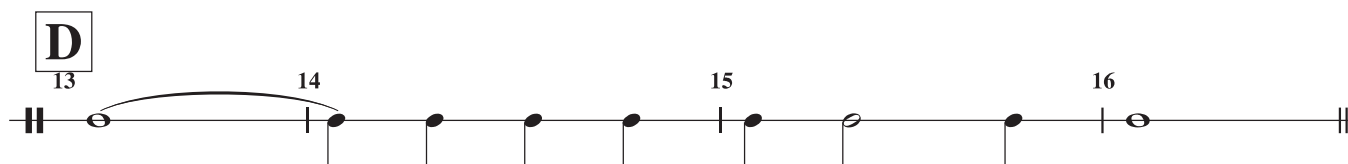
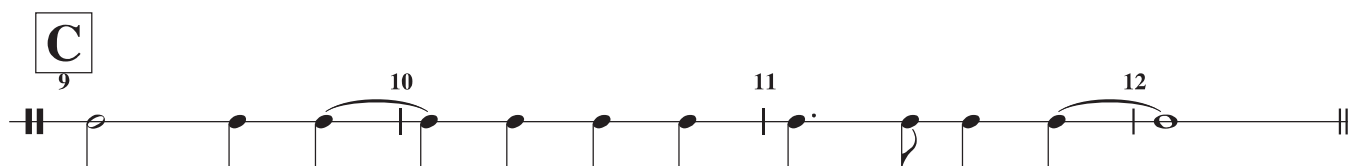


15

Rhythm Drills

Cut Time

A ♩=85
Remember that the half note gets the beat.



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16

Rhythm Drills

6/8 time; 3/8 time

Sometimes, you actually do count in 6. Try these exercises counting in slow 6.

A

$\text{♩} = 120$



B

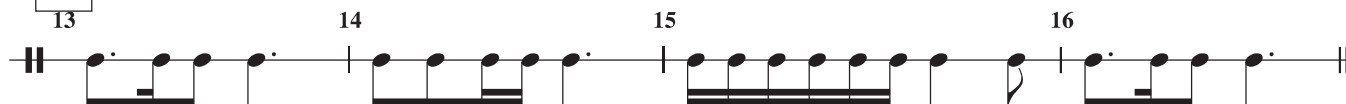


C

An eighth note can still be split into two sixteenth notes. Try these in slow 6, then fast 6.

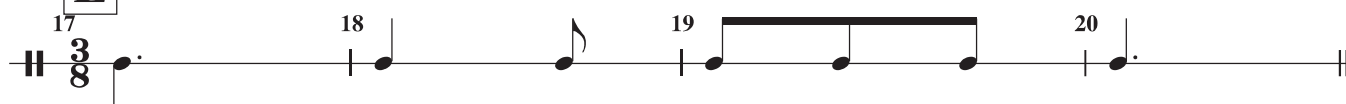


D



E

3/8 time just has less beats per measure.



F



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17

Rhythm Drills Sixteenth note patterns

A $\text{♩} = 70$
Set a metronome so that you play with a steady beat.



B



C



D



E



F



Unsyncopated Eighth Note Rhythms 1

Write in the counts and circles to these rhythms



Unsyncopated Eighth Note Rhythms 2

Practice counting and clapping these rhythms. Make sure to observe the changing time signatures.



Ties and Dotted Half Note Rhythms

Write in the counts and circles to these rhythms



Unsyncopated Sixteenth Rhythms

Write in the counts and circles to these rhythms



Progressive Cut Time Study

Practice counting and clapping these rhythms. Count them in 4/4 time while feeling the beat on one and three.



Eighth Note Syncopated Rhythms 1

Write in the counts and circles to these rhythms



Progressive Compound Meter Study 1

Practice counting and clapping these rhythms. Feel the beat on numbers one and four while counting 1 2 3 4 5 6.



Progressive Compound Meter Study 2

Practice counting and clapping these rhythms. Feel the beat on numbers one and four while counting 1 2 3 4 5 6. Sixteenth notes are counted as "ands."



Syncopated Sixteenth Practice

Practice counting and clapping these rhythms. Write in the counts if needed.



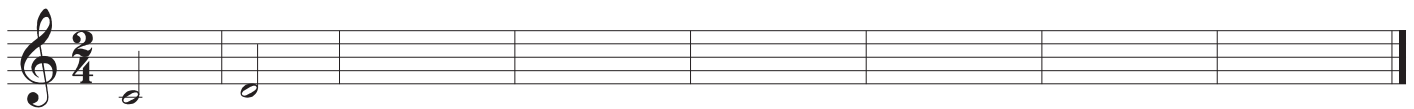
Progressive Compound Meter Study 3

Practice counting and clapping these rhythms. Feel the beat on numbers one and four while counting 1 2 3 4 5 6. Sixteenth notes are counted as "ands."

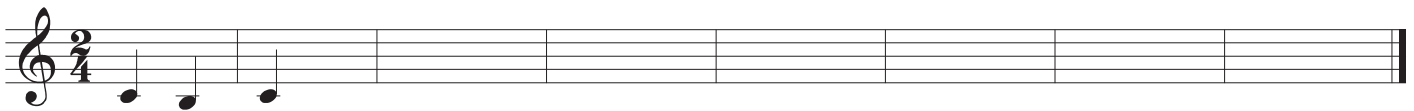


Easy Melodie noteren via YouTube

Melodic Dictation #1: Stepwise motion only (Easy)



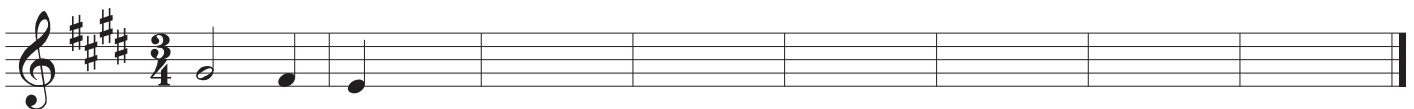
Melodic Dictation #2: Stepwise motion only (Easy)



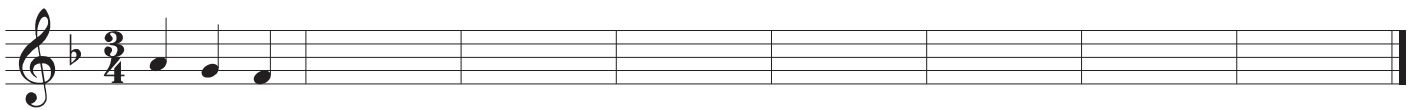
Melodic Dictation #3: Diatonic (Easy)



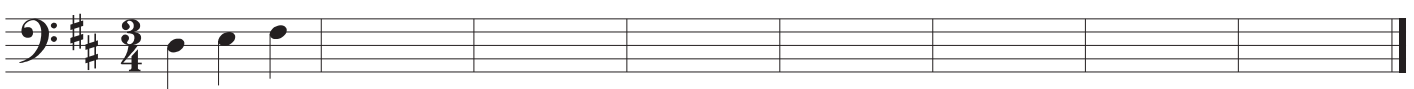
Melodic Dictation #4: Diatonic (Easy)



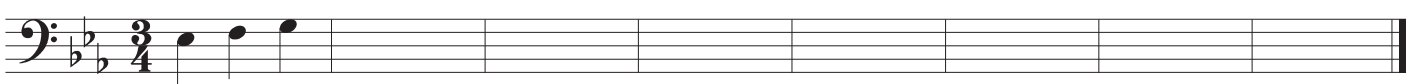
Melodic Dictation #5: Diatonic (Easy)



Melodic Dictation #6: Diatonic (Easy)



Melodic Dictation #7: Diatonic (Easy)



[YouTube.com/auralskillsguru](https://www.youtube.com/auralskillsguru)

<https://www.youtube.com/playlist?list=PLD1Aar3W8Px845TA4MVyr3H3FPDZRzmoe>

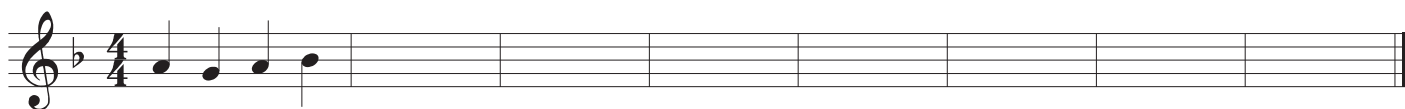
The following melodic dictation exercises can be found on the Aural Skills Guru YouTube channel under the Original ASG Melodic Dictations Playlists:

Diatonic Melodic Dictation (Moderate)

Melodic Dictation #8: 8 measures (Easy)



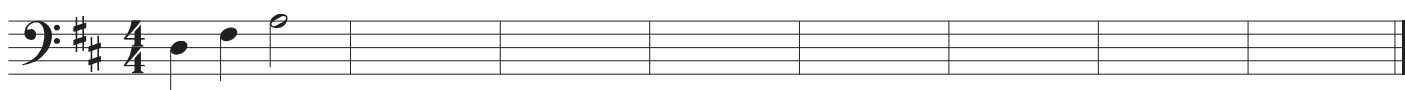
Melodic Dictation #9: 8 measures (Intermediate)



Melodic Dictation #10: 8 measures (Intermediate)



Melodic Dictation #11: 8 measures (Intermediate)

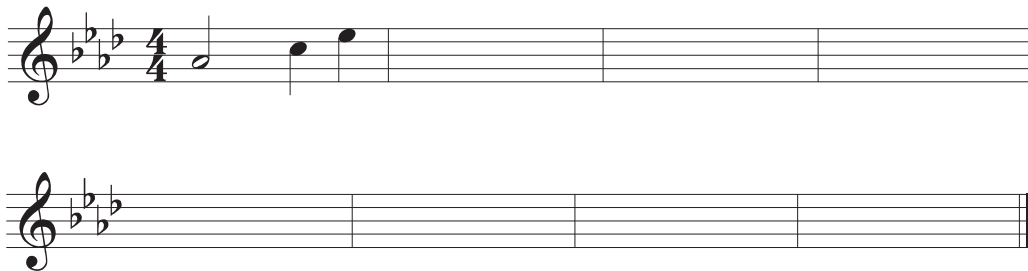


[YouTube.com/auralskillsguru](https://www.youtube.com/auralskillsguru)

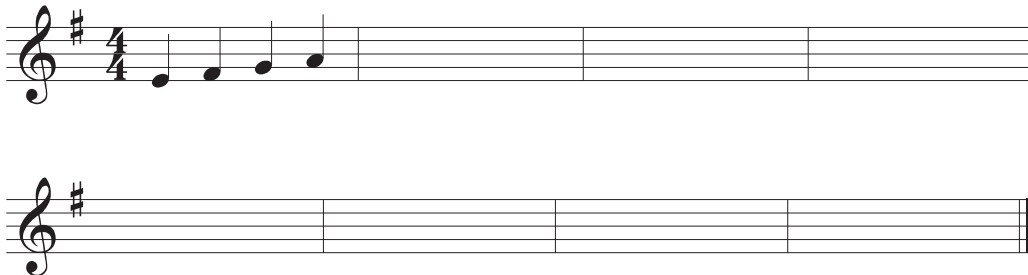
The following melodic dictation exercises can be found on the Aural Skills Guru YouTube channel under the Original ASG Melodic Dictations Playlists:

Diatonic Melodic Dictation (Advanced)

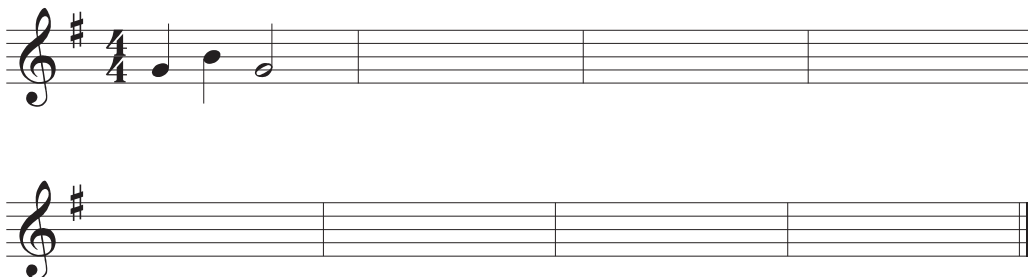
Melodic Dictation #12: 8 measures (Intermediate)



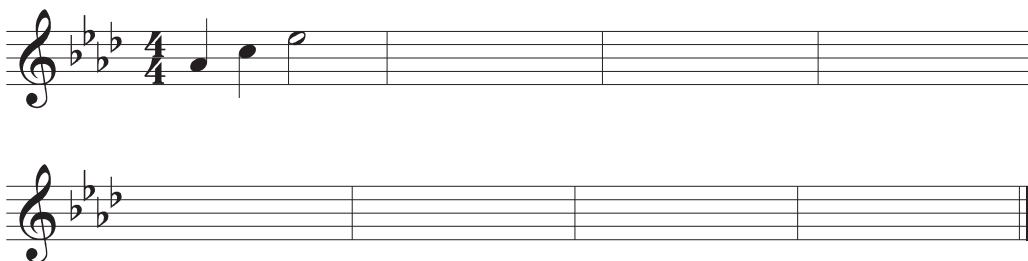
Melodic Dictation #13: 8 measures (Intermediate)



Melodic Dictation #14: 8 measures (Intermediate)

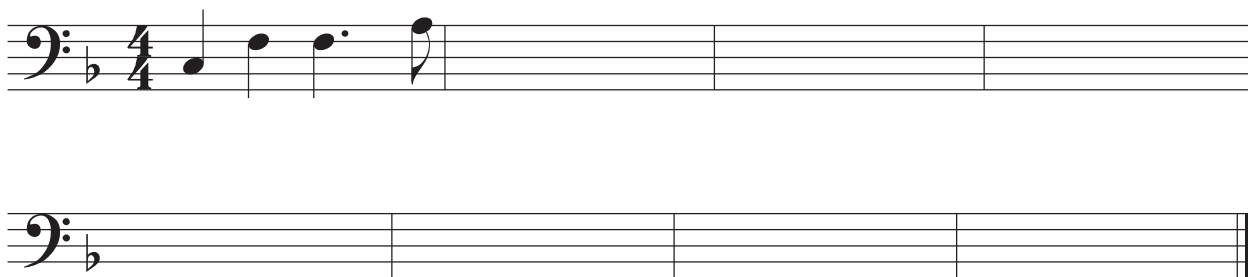


Melodic Dictation #15: 8 measures (Advanced)

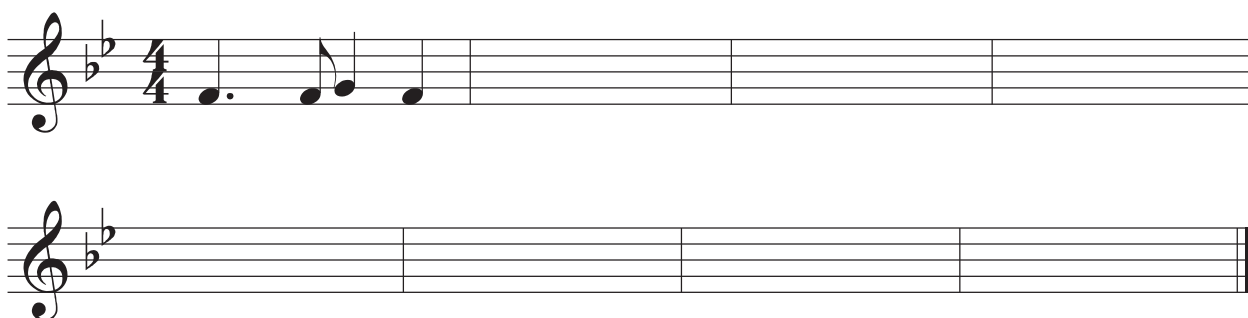


[YouTube.com/auralskillsguru](https://www.youtube.com/auralskillsguru)

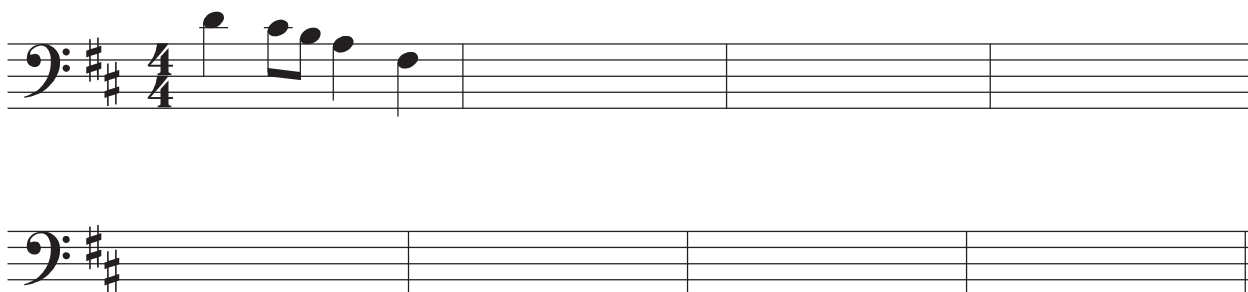
Melodic Dictation #16: 8 measures (Advanced)



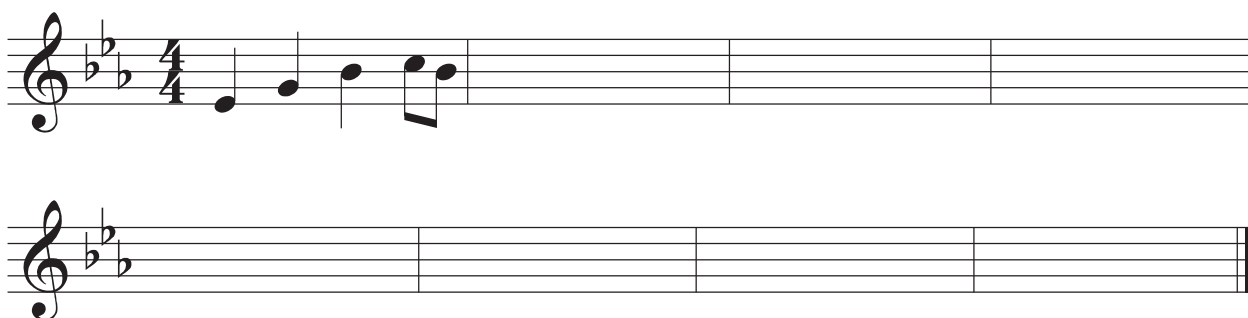
Melodic Dictation #17: 8 measures (Advanced)



Melodic Dictation #18: 8 measures (Advanced)



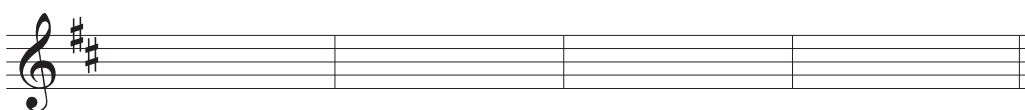
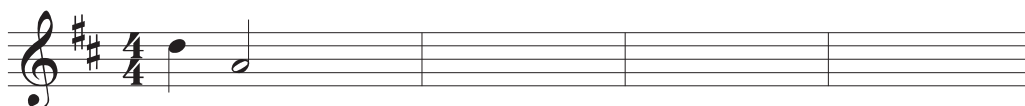
Melodic Dictation #19: 8 measures (Advanced)



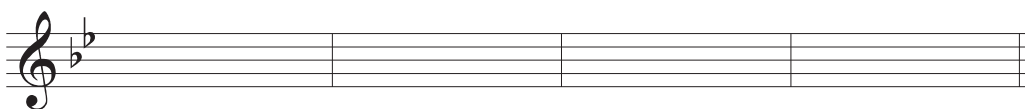
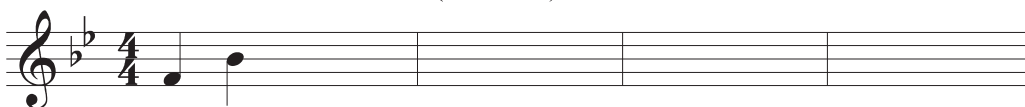
https://www.youtube.com/watch?v=V5s16bPU8JQ&list=PLD1Aar3W8Px-kcT4dY_LA9Zl4nqQhM1jh

Very Advanced Diatonic Melodies

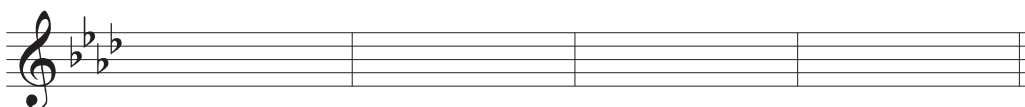
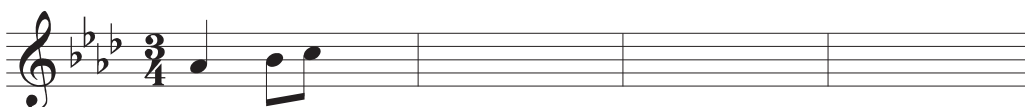
Melodic Dictation #20: Diatonic (Extreme)



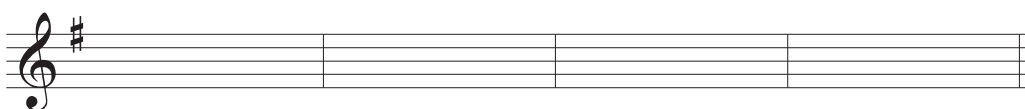
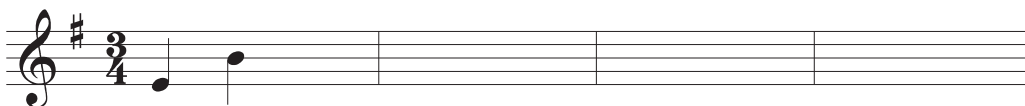
Melodic Dictation #21: Diatonic (Extreme)



Melodic Dictation #22: Diatonic (Extreme)

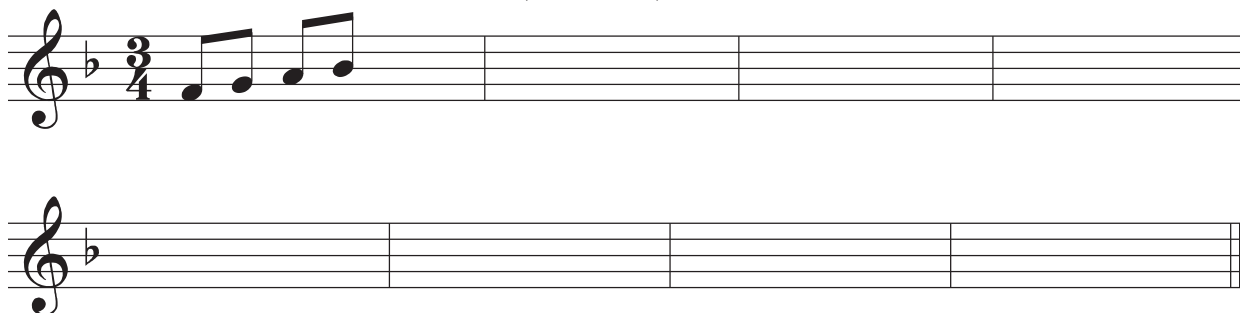


Melodic Dictation #23: Diatonic (Extreme)

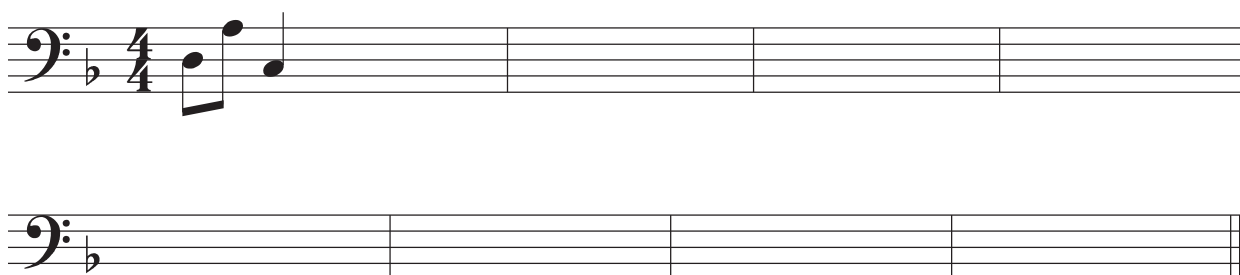


[YouTube.com/auralskillsguru](https://www.youtube.com/auralskillsguru)

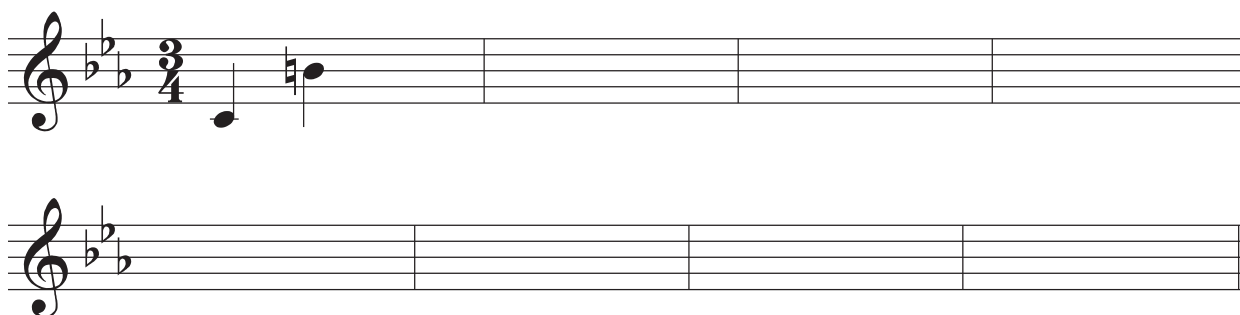
Melodic Dictation #24: Diatonic (Extreme)



Melodic Dictation #25: Diatonic (Extreme)



Melodic Dictation #26: Diatonic (Extreme)



Melodic Dictation #27: Diatonic (OMG that's difficult!!)

