

# MUSICAL CONCEPTS: LEVEL 4

## MUSIC THEORY FOR SINGERS: SIGHT SINGING & EAR TRAINING

Notes	Rests	Range	Key Signatures	Time Signatures	Additional Concepts
Quarter	Quarter	6th (Do-Re-Mi-Fa- Sol-La)	All Major Key Signatures	2/4	Rhythmic Ear Training
Half	Half			3/4	Melodic Ear Training
Dotted Half				4/4	Intervals Ear Training
Whole					**Terms & Ear-Training
Dotted Quarter					***Practice Tests
Eighth					

\*\*A glossary of terms is provided at the end of this book.

\*\*\*An answer key for the Practice Tests and Ear-Training is provided at the end of this book

All of the above concepts and additional theory instruction can be found in Music Theory for Singers, Level 4.

## RHYTHMIC EXERCISES

Remember:

Study each example for up to 30 seconds before singing

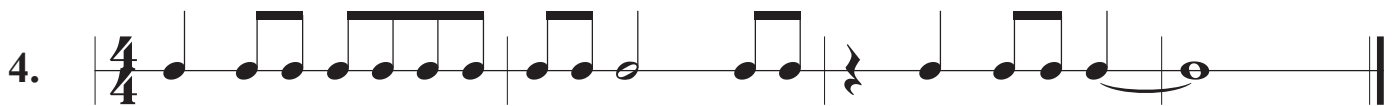
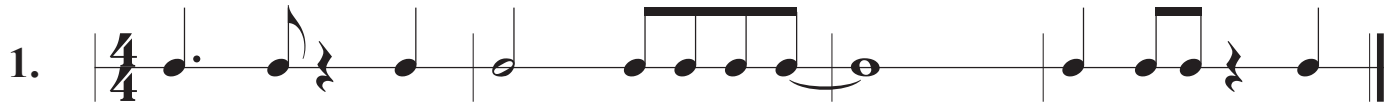
Tap a steady beat while you sing the rhythms you see.

Sing the following rhythms on "Do," "La," "Ta," or similar word.

Try to keep going without stopping to fix a mistake.

Click on the play button and sing along to see how you did!

Click for the pitch "C"



# INTERVAL OF A 2ND

Understanding intervals is a crucial tool when sight-singing. Let's focus on the interval of a 2nd first.

When singing 2nds, you are singing "stepping" notes, or notes that are in order in a scale.

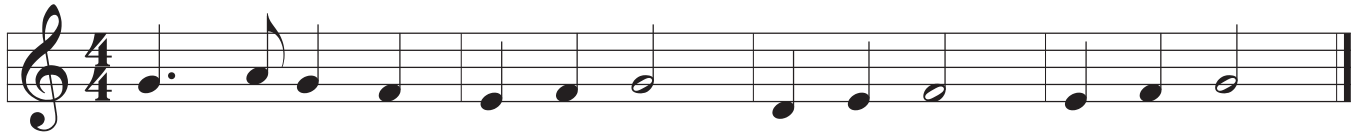
For example: Do-Re-Mi-Fa-Sol consists of 2nds.

Here is a list of famous songs that contain 2nds. You can hear these songs in your head while you are sight-singing. Click to hear each example!

"Happy Birthday"



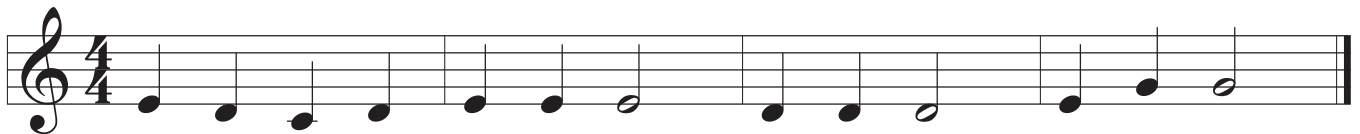
"London Bridge"



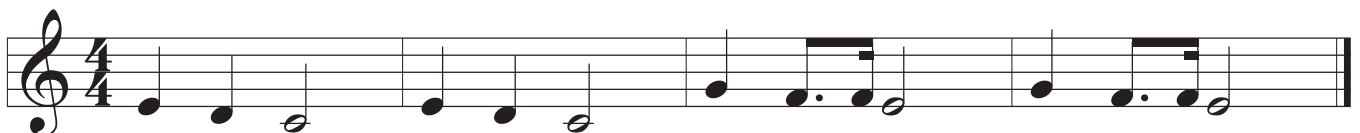
"Ode to Joy"



"Mary Had a Little Lamb"



"Three Blind Mice"



"The First Noel"



Answers for page 2:

Harmonic Intervals: a. 2nd b. 2nd c. 3rd d. 3rd e. 2nd f. 3rd g. 2nd h. 3rd

Melodic Intervals: i. 3rd j. 2nd k. 2nd l. 3rd m. 2nd n. 3rd o. 3rd p. 2nd

## SIGHT-SINGING WITH 2NDS & 3RDS

The following examples contain the intervals of 2nds and 3rds (stepping and skipping notes). If you have difficulty with the skips, look back at the previous section for familiar melodies that contain 3rds. Try to hear them in your head while you are studying each sight-singing example.

Remember:

[Click for the starting pitch "C"](#)

Study each example for up to 30 seconds before you sing.

Pay special attention to whether it ends on "Do," "Mi" or "Sol."

Tap a slow, steady beat while you sing the rhythms you see.

Watch for any repeating notes.

Try to keep going, even if you make a mistake.

26.   
Do Mi Sol La Sol Fa Mi Re Mi Fa Sol Mi Sol Mi Re Do

27. 

28. 

29. 

30. 

31. 

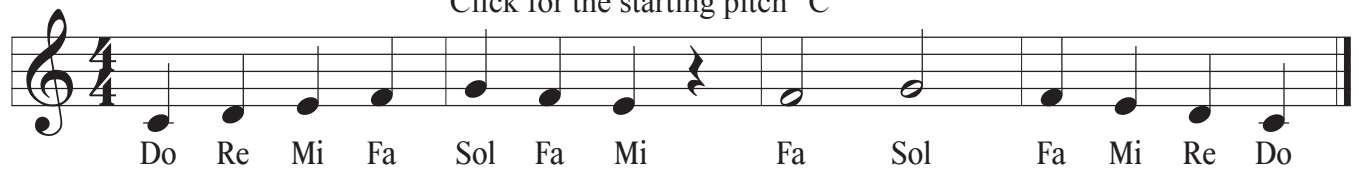
## MELODIC EXERCISES IN F MAJOR & D MAJOR

The following melodies are in two keys: F Major (High Key) and D Major (Low Key).

As singers, it is vital that we sing in appropriate keys for our voice types. If a song is too high or low, we can transpose the song to a different key to suit our voice. When the key changes, the solfège adjusts to the new key. Whatever the new key is becomes the new "Do."\*


Look at the examples below. You will see the same melody first in C Major, then in both F and D Major. Notice how the melody sounds the same, it just gets higher/lower, and the solfège adjusts to the new key. This is called "movable Do."

Click for the starting pitch "C"




Do Re Mi Fa Sol Fa Mi Fa Sol Fa Mi Re Do

Click for the starting pitch "F"



Do Re Mi Fa Sol Fa Mi Fa Sol Fa Mi Re Do

Click for the starting pitch "D"



Do Re Mi Fa Sol Fa Mi Fa Sol Fa Mi Re Do

Here are some additional examples (with the solfège written in) in F and D Major. Click for your starting pitch, try to sing each example on your own, then click play and sing along!

Click for the starting pitch "F"

48. 

Do Mi Sol La Sol Sol Fa Mi Re Mi Re Do Mi Do

49. 

Do Do Mi Fa Sol La Sol Mi Mi Sol

Click for the starting pitch "D"

50. 

Do Mi Fa Sol La Sol Fa Sol Fa Mi Sol Fa Mi Re Do

51. 


Do Re Mi Sol La Sol Fa Mi Re Mi Sol

# RHYTHMIC EAR TRAINING


Listen to each example and determine whether the correct answer is in column A or B. Answers are provided at the end of this book.

Click to hear  
the example

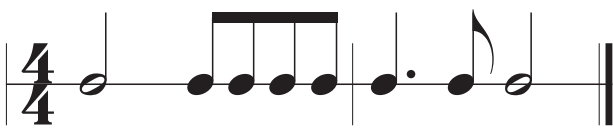
4. **A**



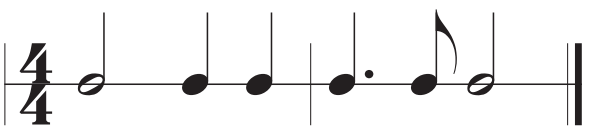
**B**




5. **A**




**B**



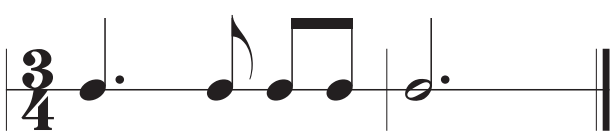
6. **A**



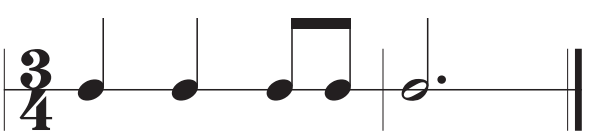
**B**




7. **A**




**B**




8. **A**




**B**



9. **A**



**B**



# MELODIC EAR TRAINING

In this section, you will hear a melody consisting of six notes (Do-Re-Mi-Fa-Sol-La) as in the melodic sight-singing section. Examples may be in any of the Major keys.

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

Click to hear the example

16. **A**

**B**

17. **A**

**B**

18. **A**

**B**

19. **A**

**B**

20. **A**

**B**





## PRACTICE TEST #1

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

A  
1. Adagio

B  
Allegretto

A  
2. Meno mosso

B  
Più mosso

A  
3. Jazz music

B  
Romantic Period of Music

A  
4. Half Step

B  
Whole Step

A  
5. Accelerando

B  
Largo

A  
6. Interval of a 3rd

B  
Interval of a min. 2nd