STM
SCUOLA DEL
TEATRO
MUSICALE

Alfabetizzazione Musicale

Anno I
Unità Didattica I

Anno Scolastico 2020/21

2. NOTE - SCALA MUSICALE - OTTAVA

A **Le note**, con cui si rappresentano i suoni musicali, sono sette e si distinguono con i monosillabi *do re mi fa sol la si*.

B **La scala musicale** è composta dalla successione delle sette note cui si aggiunge, superiormente al *si*, la riproduzione all'acuto del primo *do*.

1	2	3	4	5	6	7	8
do	*re*	*mi*	*fa*	*sol*	*la*	*si*	*do*

La scala musicale può essere letta in due direzioni, ascendente e discendente:

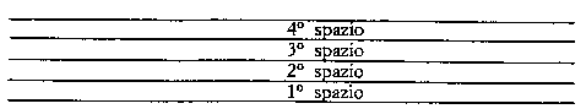
1	2	3	4	5	6	7	8	7	6	5	4	3	2	1
do	*re*	*mi*	*fa*	*sol*	*la*	*si*	*do*	*si*	*la*	*sol*	*fa*	*mi*	*re*	*do*

C **L'ottava** è il limite entro il quale si susseguono gli otto suoni che costituiscono la scala musicale.
Il numero delle ottave varia da uno strumento a un altro.
Un comune pianoforte, per esempio, ha un'estensione di sette ottave. Il flauto, invece, ha un'estensione di quattro ottave.

3. RIGO - TAGLI ADDIZIONALI - CHIAVI - POSIZIONE DELLE NOTE SUL RIGO

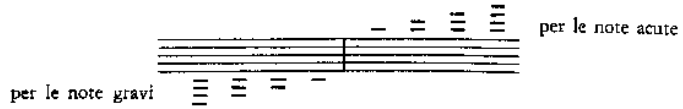
A **Il rigo** o pentagramma è una serie di cinque linee parallele disposte orizzontalmente, fra le quali risultano quattro spazi.

Le linee e gli spazi si contano progressivamente dal basso all'alto.

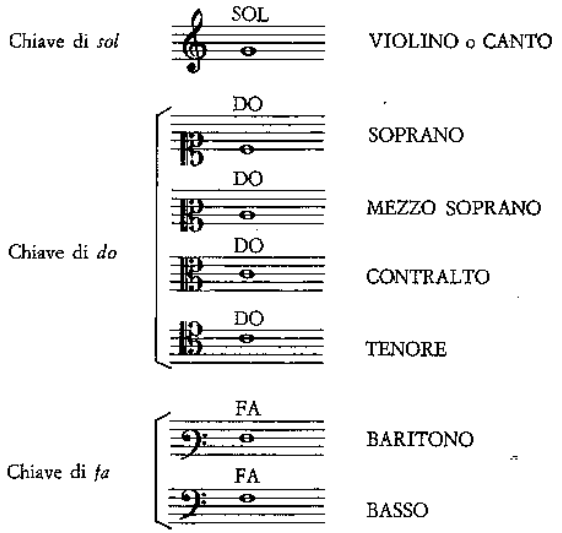


Su questo complesso di linee e di spazi trovano posto i segni grafici musicali.

B **I tagli addizionali**, o più comunemente tagli, sono frammenti di rigo usati per scrivere quelle note più acute o più gravi che non possono essere collocate nel pentagramma. Non esiste una regola precisa che stabilisca il numero di tagli che si possono aggiungere sopra e sotto il rigo, ma è buona norma limitarne l'uso a un massimo di quattro.

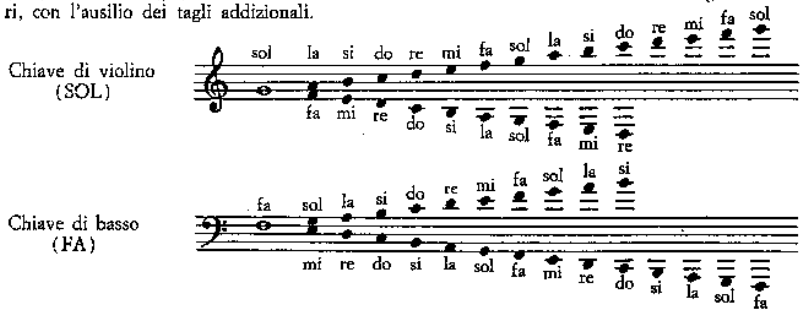


C **Le chiavi** sono segni convenzionali posti all'inizio del pentagramma allo scopo di stabilire la posizione di una nota (*do, fa, sol*) sul rigo musicale. Questa nota serve come punto di partenza per la lettura delle altre.
Vi sono tre diversi tipi di chiavi.
Il seguente prospetto mostra di ogni tipo la collocazione sul pentagramma e le relative denominazioni.



Il complesso delle sette chiavi è denominato *setticlavio* e veniva usato un tempo per le varie categorie di voci.

D **La posizione delle note sul rigo** dipende, come abbiamo visto, esclusivamente dalla chiave. Prendiamo in considerazione le due chiavi più usate, precisamente quella di violino (*sol*) e di basso (*fa*) e vediamo come determinano la lettura delle note sia nel rigo che fuori, con l'ausilio dei tagli addizionali.



Per gli strumenti di ampia estensione come il pianoforte, l'organo e l'arpa si usa un rigo composto da due pentagrammi di cui il superiore contrassegnato dalla chiave di violino e l'inferiore dalla chiave di basso.

Fra i due pentagrammi è situato il *do* centrale, letto in comune nelle due chiavi. Generalmente il pentagramma superiore serve per l'esecuzione della mano destra, quello inferiore per la mano sinistra. Ciò non esclude la possibilità che la mano sinistra, per esigenze musicali, si spinga così in alto da invadere la zona destinata alla mano destra. In questo caso per evitare troppi tagli si preferisce usare temporaneamente la chiave di violino nel pentagramma inferiore.
Così, in casi analoghi, è possibile usare la chiave di basso nel pentagramma superiore.

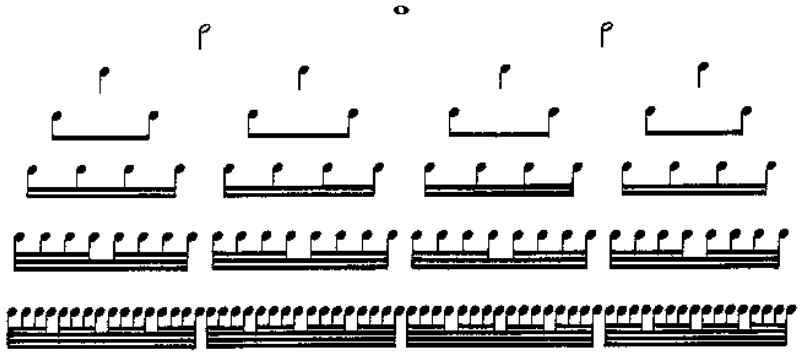
DO centrale

4. DURATA DEI SUONI E DELLE PAUSE - RAPPORTO FRA I VALORI

A **La durata dei suoni** come quella delle pause è indicata da sette figure ognuna delle quali ha una propria denominazione.

FIGURE		DENOMINAZIONI	DURATE
SUONI	PAUSE		
𝅝	𝄻	Semibreve	Quattro quarti (intero)
𝅗𝅥	𝄼	Minima	Due quarti (metà)
♩	𝄽	Semiminima	Un quarto
♪	𝄾	Croma	Un ottavo
𝅘𝅥𝅯	𝄿	Semicroma	Un sedicesimo
𝅘𝅥𝅰	𝅀	Biscroma	Un trentaduesimo
𝅘𝅥𝅱	𝅁	Semibiscroma	Un sessantaquattresimo

B **Il rapporto fra i valori** (durate) è indicato dal seguente prospetto.

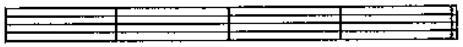


N.B. Nei gruppi di due o più note, con valore di ottavo o inferiore all'ottavo, è possibile sostituire le codette con una linea di congiunzione: ♫ opp. ♫ ; ♬ opp. ♬ ; ♫ opp. ♫ ecc.

5. BATTUTA E STANGHETTE

A La **battuta** è lo spazio esistente fra due linee verticali poste sul rigo, le quali circoscrivono la somma dei valori (note e pause) contenuti nella battuta stessa.
Le linee verticali che delimitano la battuta sono chiamate **stanghette** o, meno comunemente, *barre* o *spezzabattute*.
La *doppia stanghetta* si mette alla fine di un brano musicale o di una parte compiuta di esso.

1ª battuta 2ª battuta 3ª battuta 4ª battuta



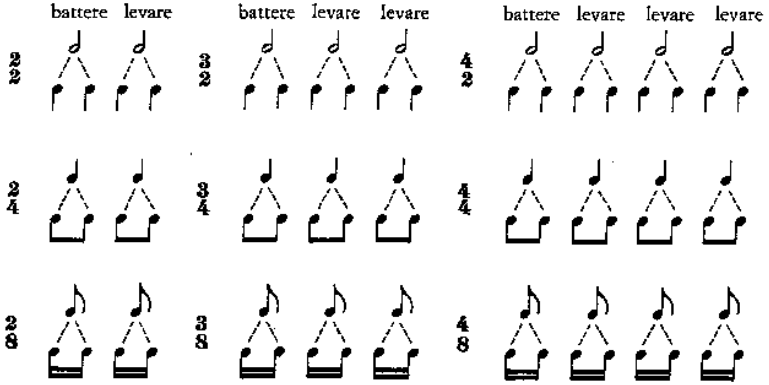
6. IL TEMPO - I MOVIMENTI DELLA MANO NEL SOLFEGGIO - CLASSIFICAZIONE DELLE BATTUTE

A Il **tempo** è rappresentato graficamente da due cifre sovrapposte (numero frazionale) collocate all'inizio di ogni componimento musicale subito dopo la chiave.
In pratica la lettura del tempo ci porta a conoscenza dei seguenti elementi fondamentali:
① L'unità di valore contenuta in ogni battuta.
② Il numero di parti che risulta dalla divisione simmetrica dell'unità di valore. Ciascuna di queste parti (unità di tempo) è caratterizzata da un accento ritmico che può essere *forte*, *debole* o *mezzoforte* (ciò è indicato dal numero superiore della frazione).
③ Il valore di ogni parte (indicato dal numero inferiore). In tal senso il tempo determina l'unità di valore di una battuta e il numero di parti o accenti principali in essa contenuto.
In relazione al numero degli accenti si hanno *battute binarie* (o a 2 tempi) col primo accento forte e il secondo debole; *battute ternarie* (o a 3 tempi) col primo accento forte e gli altri due deboli; *battute quaternarie* (o a 4 tempi) col primo accento forte, il secondo debole, il terzo mezzoforte e il quarto debole.

B Nell'esecuzione parlata di un brano musicale (solfeggio parlato) gli accenti principali della battuta si indicano con particolari **movimenti della mano**: uno in battere e uno in levare nelle battute di due tempi; uno in battere e due in levare nelle battute di tre tempi; uno in battere e tre in levare nelle battute di quattro tempi.

C Le **battute** si distinguono in **semplici** e **composte**.
Sono semplici quelle costituite da tempi con suddivisione binaria.
Sono composte quelle formate da tempi con suddivisione ternaria.

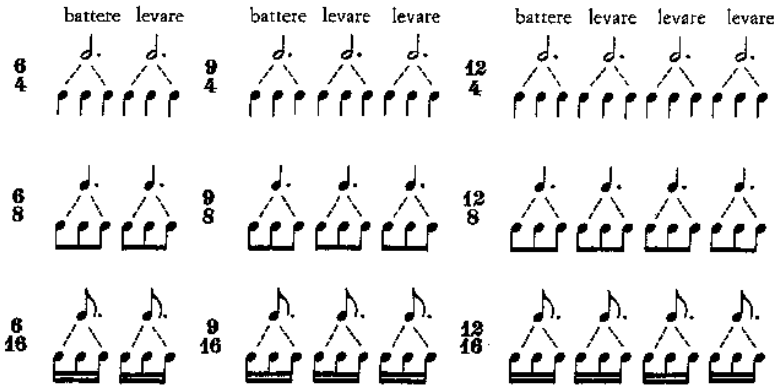
BATTUTE SEMPLICI



Il 2/2 viene comunemente scritto così ¢ (tempo tagliato o a cappella)

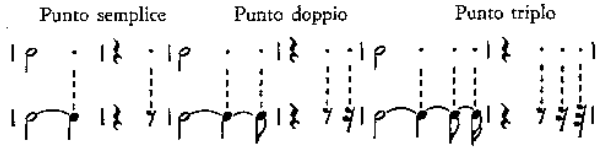
Il 4/4 è spesso sostituito dal segno C (tempo ordinario)

BATTUTE COMPOSTE

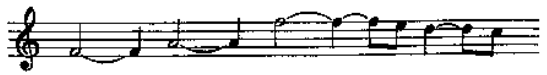


7. SEGNI DI PROLUNGAMENTO: PUNTO DI VALORE - LEGATURA DI VALORE - CORONA

A **Un punto posto a destra** di una nota o di una pausa ha la funzione di prolungarne il valore. Esso può essere semplice, doppio e triplo.
Il punto semplice vale metà del valore della nota o pausa alla quale è applicato.
Il punto doppio equivale a metà del valore del primo, quello triplo corrisponde a metà del valore del secondo punto.

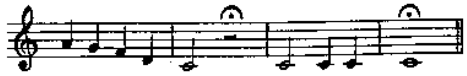


B **La legatura di valore** è una linea ricurva che assomma i valori di due suoni contigui di uguale altezza. Spesso il segno di legatura viene ripetuto allo scopo di sommare la durata di più suoni unisoni consecutivi.



A differenza del punto di valore, la legatura non si applica alle pause.

C **La corona o punto coronato** si pone tanto su una nota quanto su una pausa e prescrive un prolungamento del loro valore a tempo indeterminato, ossia a piacere dell'esecutore.

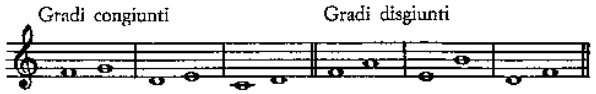


8. GRADI - INTERVALLI - TONO E SEMITONO

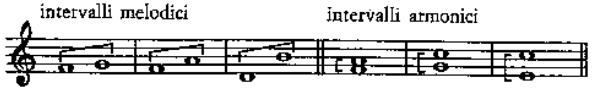
A I suoni che compongono la scala sono chiamati anche **gradi** e si distinguono secondo l'ordine di successione in:

1° grado 2°gr. 3°gr. 4°gr. 5°gr. 6°gr. 7°gr. 8°gr.

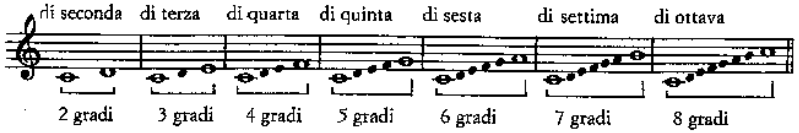
I gradi si dicono *congiunti* quando si susseguono seguendo l'ordine della scala; *disgiunti* quando procedono saltuariamente senza cioè tener conto di tale ordine.



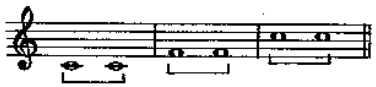
B **L'intervallo** è la distanza che intercorre fra due suoni diversi (gradi).
L'intervallo è *melodico* quando i due suoni che lo compongono sono eseguiti successivamente; *armonico* quando i suoni si producono simultaneamente.



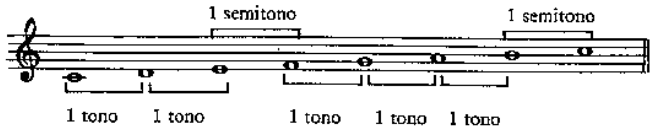
Gli intervalli si calcolano in base al numero dei gradi che li compongono.
Nella scala di *do* avremo quindi i seguenti intervalli:



Due suoni aventi la stessa altezza non generano distanza alcuna e perciò non costituiscono intervallo. Questa particolare combinazione viene definita *unisono*.



C L'intervallo più piccolo fra due gradi congiunti è quello di **semitono**; l'intervallo più grande è quello di **tono**.
Nella scala di *do maggiore* (considerata scala prototipo) l'intervallo di semitono occupa un posto fisso fra il 3° e il 4° grado e tra il 7° e l'8° grado.
Fra gli altri gradi l'intervallo è di un tono.



9. ALTERAZIONI - USO PRATICO DELLE ALTERAZIONI - SEMITONO DIATONICO E CROMATICO - SCALA CROMATICA - SUONI OMOLOGHI

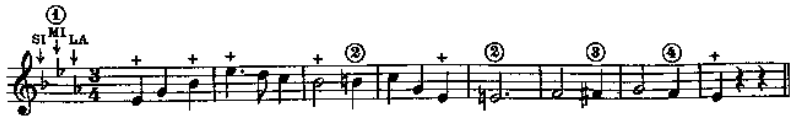
A **Le alterazioni** sono segni particolari che posti prima di una qualsiasi nota servono a modificarne l'altezza, in senso ascendente o discendente sino a un massimo di due semitoni.
I suoni che hanno subito un'alterazione si dicono *alterati*, gli altri invece si definiscono *naturali*.

TAVOLA DELLE ALTERAZIONI

GRAFIA	DENOMINAZIONE	EFFETTO
♯	Diesis	Altera la nota in senso ascendente di un semitono.
𝄪	Doppio diesis	Altera la nota in senso ascendente di due semitoni.
♭	Bemolle	Altera la nota in senso discendente di un semitono.
𝄫	Doppio bemolle	Altera la nota in senso discendente di due semitoni.
♮	Bequadro	Annulla l'effetto di qualsiasi alterazione riportando il suono alla posizione naturale.

B **Le alterazioni** poste all'inizio di una composizione, tra la chiave e l'indicazione di tempo, si dicono *costanti* o *in chiave*; la loro efficacia si estende per tutta la durata del pezzo a tutti i suoni corrispondenti in qualsiasi ottava si trovino.
Le alterazioni che si incontrano nel corso del brano (indipendentemente dalla presenza o meno delle alterazioni costanti) si chiamano *momentanee* o *transitorie* e limitano il loro effetto soltanto alla battuta in cui sono situate e alle note della stessa altezza, non a quelle di ugual nome appartenenti ad altra ottava.
Qualora nella battuta successiva la nota debba riprendere la posizione originaria si potrà farla precedere dal segno che ne stabilisca l'altezza esatta, ricorrendo alla cosiddetta *alterazione di precauzione*.

Analizziamo il seguente esempio:



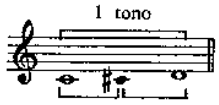
① Alterazioni costanti: tutte le note *si* - *mi* - *la* (nell'esempio segnate con la crocetta) saranno bemollizzate salvo l'intervento di alterazioni momentanee.

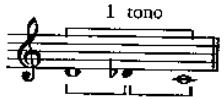
② Alterazione momentanea: l'effetto del bemolle (alterazione costante) è, per questa battuta, annullato dal bequadro.

③ Alterazione momentanea che ha efficacia su di una nota non appartenente al gruppo delle alterazioni costanti (vedi ①).

④ Il *fa* di questa battuta ritorna automaticamente naturale in quanto il diesis al *fa* della battuta precedente (vedi ③) ha perso il suo effetto. È anche possibile, come si è accennato, premettere al *fa* un bequadro (alterazione di precauzione).

Abbiamo visto precedentemente che fra i suoni naturali che compongono la scala di *do* intercorre come distanza più grande il tono e come distanza più piccola il semitono.
Ora, se fra due suoni distanziati di tono interponiamo il suono intermedio otteniamo la divisione del tono in due semitoni. Il nuovo suono riceverà la stessa denominazione di quello più grave, cui si aggiungerà il segno del diesis, oppure la denominazione del suono più acuto, cui si aggiungerà il segno del bemolle. Ciò in quanto il suono interposto viene considerato come alterazione ascendente di quello inferiore o come alterazione discendente di quello superiore.





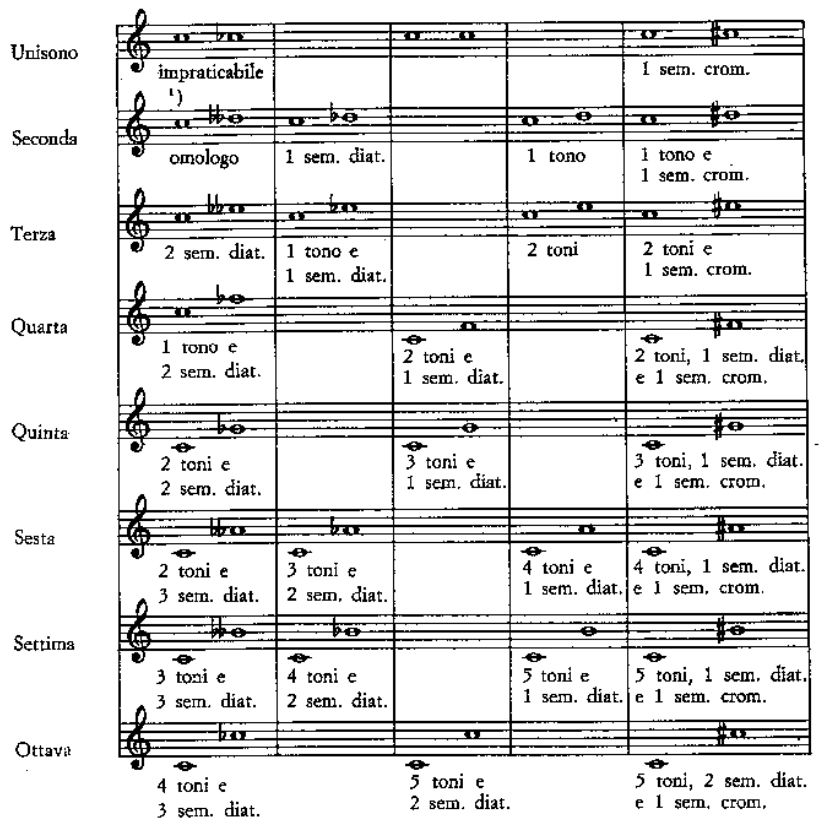
Il **semitono** formato da due suoni di nome uguale è detto **cromatico**, quello formato da due suoni di nome diverso è detto **diatonico**. Applicando il citato procedimento a tutti i suoni della scala naturale di *do*, eccezion fatta per quei suoni naturalmente caratterizzati dalla distanza di semitono (*mi - fa* e *si - do*), otterremo una nuova scala composta di dodici semitoni detta **scala cromatica**.

Se osserviamo i suoni alterati di questa scala (diesati nella successione ascendente e bemollizzati in quella discendente) noteremo l'identità fonica esistente tra ogni suono diesato e il suono bemollizzato situato sul grado immediatamente sovrastante. Si tratta infatti dello stesso suono, differenziato solo nella denominazione.
Questi suoni (*do♯ re♭; re♯ mi♭; fa♯ sol♭; sol♯ la♭; la♯ si♭*) di nome diverso ma della stessa intonazione sono classificati come **suoni omologhi** o anche *enarmonici* od *omofoni*.

10. DENOMINAZIONE DEGLI INTERVALLI

Gli intervalli, oltre a classificarsi, come s'è visto, in base al numero dei gradi che abbracciano, si calcolano anche secondo la distanza intercorrente tra due suoni misurata in toni e semitoni; si distinguono così in *diminuiti*, *minori*, *maggiori*, *giusti*, *eccedenti* (o *aumentati*).
Sono *giusti* gli intervalli di unisono, quarta, quinta e ottava, mentre gli intervalli di seconda, terza, sesta e settima possono essere tanto *minori* quanto *maggiori*. Con l'ausilio delle alterazioni cromatiche tali intervalli possono mutare ampiezza.
Pertanto, mediante l'ampliamento di un semitono cromatico, un intervallo giusto o maggiore si trasforma in *eccedente*; per contro, mediante il rimpicciolimento di un semitono cromatico, un intervallo giusto o minore si trasforma in *diminuito*.
La tavola che segue elenca tutti gli intervalli compresi nell'ambito di un'ottava e ne precisa la costituzione.

TAVOLA DEGLI INTERVALLI



[1]) La seconda diminuita è un intervallo riconosciuto solo teoricamente perché in pratica è composto da due suoni foniсamente identici.

Gli intervalli esposti nella precedente tavola si dicono *semplici*, in quanto non superano i limiti di un'ottava, quelli invece che oltrepassano tali limiti si definiscono *composti*. Tali sono, ad esempio, gli intervalli di nona, di decima, di undicesima ecc., che riproducono rispettivamente, a distanza di ottava, gli intervalli semplici di seconda, di terza, di quarta ecc. È tuttavia opportuno rilevare che gli intervalli di nona, di undicesima e di tredicesima si considerano semplici quando appartengono agli accordi omonimi.
Gli intervalli si distinguono ancora, in rapporto all'effetto che producono, in *consonanti* (senso di gradevolezza e di riposo) e *dissonanti* (senso di durezza e di moto).
Alla categoria delle consonanze appartengono la quarta giusta, la quinta giusta e l'ottava giusta (consonanze perfette), la terza e la sesta sia maggiori sia minori (consonanze imperfette). La quarta giusta si considera anche consonanza mista, assumendo talvolta fisionomia dissonante.
Nella categoria delle dissonanze rientrano tutti gli altri intervalli: la seconda e la settima, tanto maggiori quanto minori, gli intervalli eccedenti e diminuiti, ecc.
Infine gli intervalli si definiscono *diatonici* quando i due suoni fanno parte della stessa scala, *cromatici* in caso opposto.

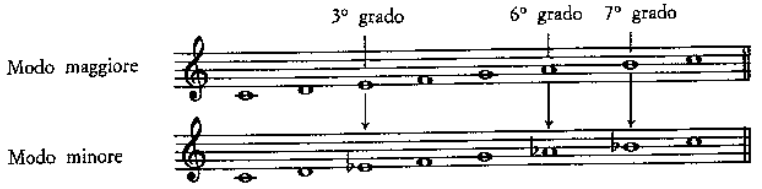
11. TONALITÀ - DENOMINAZIONE DEI GRADI DELLA SCALA - LA FORMAZIONE DELLE SCALE - IL RELATIVO MINORE

A **La tonalità** è un sistema costituito da determinati suoni in stretto rapporto sia fra loro sia con il suono fondamentale che li genera. Questo sistema ha le sue origini nel fenomeno naturale della risonanza di un corpo sonoro.
Le vibrazioni di una corda opportunamente eccitata producono col suono fondamentale una serie di altri suoni detti *armonici*. Dalla serie dei suoni armonici ha origine il sistema tonale che implica i principî del *tono* e del *modo* e quindi della formazione delle scale.
Il tono va riferito alla nota la cui altezza determina il punto di partenza della scala. Questa nota verso la quale gravitano tutte le altre si chiama *tonica*. Il modo è la diversa disposizione dei gradi della scala. Nelle scale distinguiamo due modi: *maggiore* e *minore*.

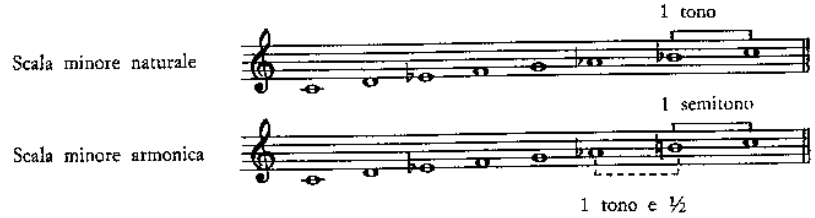
B È indispensabile conoscere la **denominazione dei gradi della scala** per avere una visione dettagliata del rapporto che ogni grado ha rispetto alla tonica che, come sappiamo, è il primo di ogni scala e quindi il suono più importante nell'ambito della tonalità.

GRADO	DENOMINAZIONE	CARATTERISTICHE
Primo	Tonica	Grado fondamentale che rappresenta il punto di partenza di ogni scala e dal quale la scala stessa prende il nome. Ha un carattere di riposo e di conclusione ben definito.
Secondo	Sopratonica	Grado secondario; nei due modi la sua posizione non varia rispetto alla tonica.
Terzo	Mediante, caratteristica o modale	Questo grado stabilisce inequivocabilmente la modalità della scala. Nelle scale maggiori il terzo grado dista dalla tonica due toni, in quelle minori un tono e mezzo.
Quarto	Sottodominante	Grado invariabile nei due modi.
Quinto	Dominante	Fisso e immutabile nei due modi, la sua principale caratteristica è il senso di movimento che ne sollecita la risoluzione alla tonica.
Sesto	Sopradominante	Grado secondario; subisce delle alterazioni a seconda della specie di scala cui appartiene.
Settimo	Sensibile	Grado di spiccata tendenza risolutiva verso la tonica.

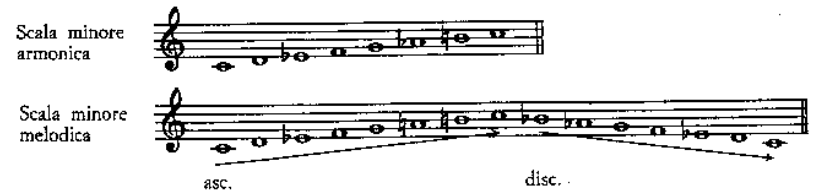
C Secondo la disposizione dei gradi nell'ambito della scala distinguiamo, come è già stato detto, il **modo maggiore** dal **minore**.
Confrontando la scala nei due modi vedremo che i gradi indicativi della differenza fra il maggiore e il minore sono il 3°, il 6° e il 7°, che in quest'ultimo modo vengono abbassati di un semitono.



Con l'abbassamento del 3°, 6° e 7° grado abbiamo ottenuto una prima specie di scala minore denominata *scala minore naturale*. Questa scala ha un uso limitato in quanto il 7° grado dista dall'8° (tonica) un tono.
Ricordiamo che il senso di attrazione che il 7° grado riceve dalla tonica esiste solo se fra i due gradi la distanza è di un semitono. Perciò, alzando nuovamente di un semitono il 7° grado della scala minore naturale si riformerà l'intervallo di semitono con la tonica e si otterrà di conseguenza una seconda specie di scala minore, detta *scala minore armonica*.

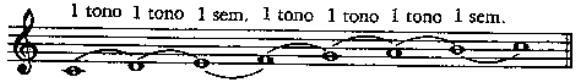


L'uso della scala minore armonica è pure limitato a causa dell'intervallo di un tono e mezzo (seconda eccedente, poco accettabile melodicamente per la difficoltà d'intonazione) venuto a formarsi fra il 6° e il 7° grado.
Innalzando di un semitono il 6° grado è possibile evitare tale inconveniente; si crea così una terza specie di scala, chiamata *scala minore melodica*.



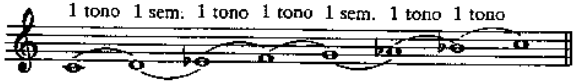
Nella successione discendente la scala minore melodica rispetta la disposizione dei gradi della scala minore naturale in quanto la sensibile non ha più ragione di essere.
Riassumendo, ecco la scala di modo maggiore e le tre specie di scale minori con le relative distanze fra i gradi.

Modo maggiore

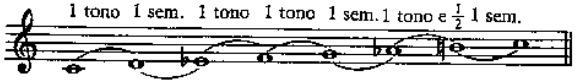


Modo minore

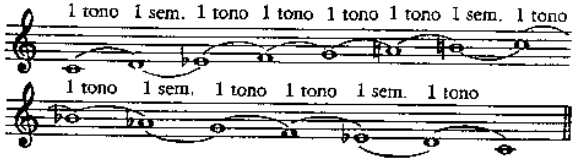
Naturale



Armonico



Melodico

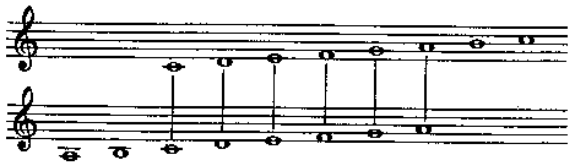


N.B. Per la formazione delle diverse scale abbiamo usato, come modello, la scala di *do*. Ovviamente ogni scala può essere riprodotta partendo da qualsiasi grado, purché si rispetti la stessa disposizione dei toni e semitoni del modello.

Osserviamo il seguente esempio che mette a confronto due scale di modo diverso: la scala di *do maggiore* e quella di *la minore* (naturale).

Scala di *do maggiore*

Scala di *la minore*



Appare evidente come i suoni che compongono le due scale siano gli stessi, l'unica differenza è rappresentata dalla diversa disposizione dei gradi e quindi dell'ordine degli intervalli. Perciò la scala di *la minore* viene definita *relativa* o *somigliante minore* della scala di *do maggiore*.
Da questo confronto nasce la regola: una scala maggiore avrà come relativa minore una scala la cui tonica sia situata una terza minore sotto.
La scala maggiore di *do* e la relativa minore di *la* costituiscono i modelli per la formazione di tutte le scale nei due modi.
Se dalla scala di *do* (modello dei modi maggiori) procediamo in senso ascendente e discendente per intervalli di quinta giusta otterremo tutta la serie di scale nel modo maggiore che richiederanno tante alterazioni quante sono le quinte che le separano dal *do*.
La serie delle scale nel modo minore, con le relative alterazioni, si otterrà con lo stesso procedimento prendendo come punto di partenza la scala di *la* (modello dei modi minori). Le alterazioni in chiave di ogni scala maggiore sono comuni alla relativa scala minore.
I diesis incominciano dal *fa* e si susseguono di quinta in quinta ascendendo. I bemolli incominciano dal *si* e si susseguono di quinta in quinta discendendo.

SCALE MAGGIORI E RELATIVE MINORI PER QUINTE ASCENDENTI
(con l'uso dei diesis)

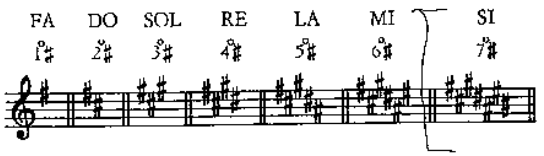
DO magg.	SOL magg.	RE magg.	LA magg.	MI magg.	SI magg.	FA♯ magg.	DO♯ magg.
	1♯	2♯	3♯	4♯	5♯	6♯	7♯
LA min.	MI min.	SI min.	FA♯ min.	DO♯ min.	SOL♯ min.	RE♯ min.	LA♯ min.

SCALE MAGGIORI E RELATIVE MINORI PER QUINTE DISCENDENTI
(con l'uso dei bemolli)

DO magg.	FA magg.	SI♭ magg.	MI♭ magg.	LA♭ magg.	RE♭ magg.	SOL♭ magg.	DO♭ magg.
	1♭	2♭	3♭	4♭	5♭	6♭	7♭
LA min.	RE min.	SOL min.	DO min.	FA min.	SI♭ min.	MI♭ min.	LA♭ min.

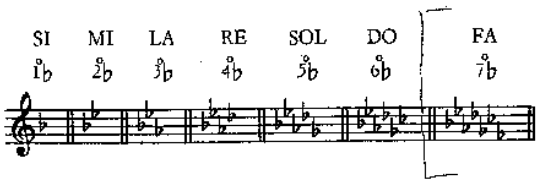
PROGRESSIONE ASCENDENTE DEI DIESIS

FA DO SOL RE LA MI SI
1♯ 2♯ 3♯ 4♯ 5♯ 6♯ 7♯

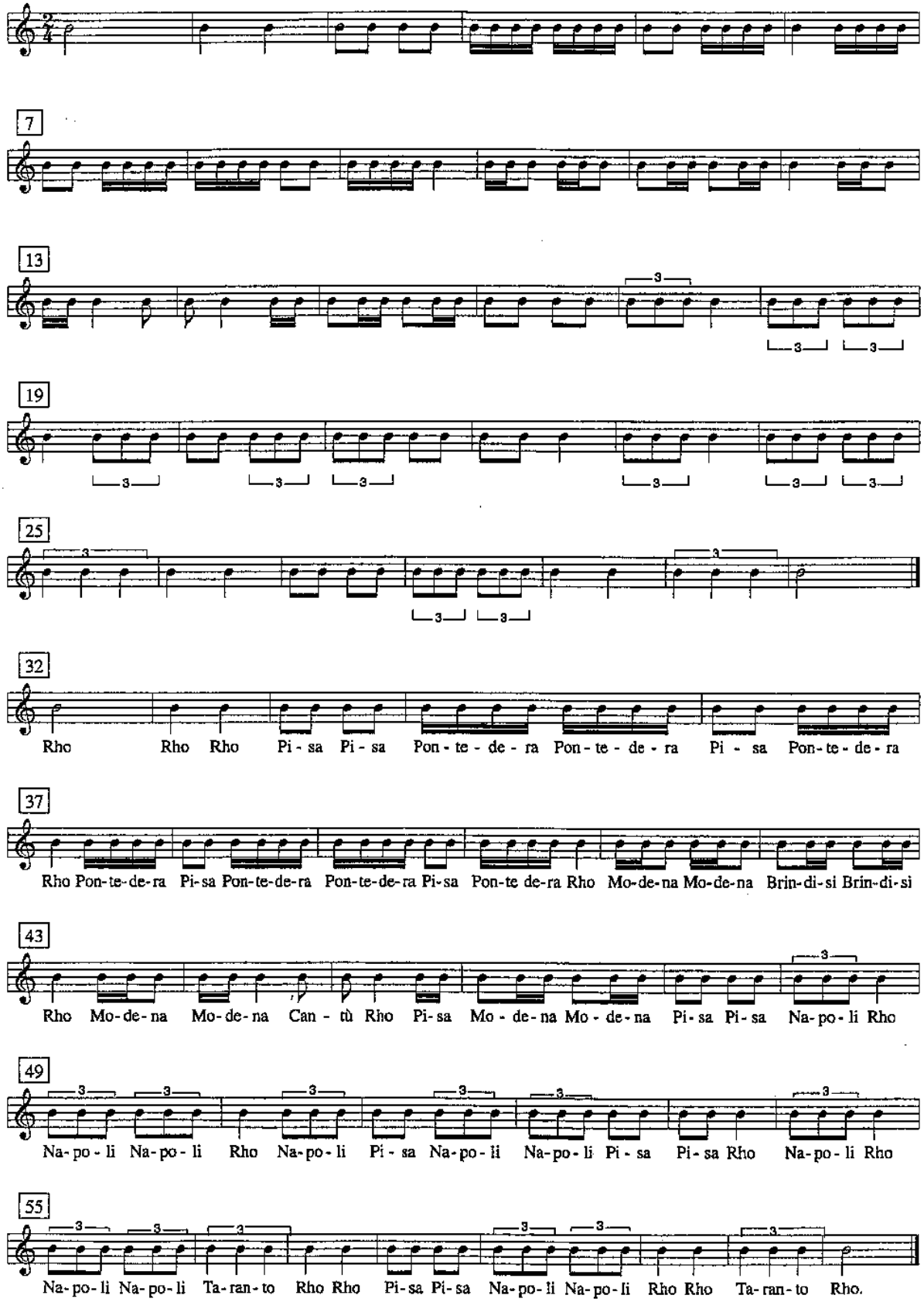


PROGRESSIONE DISCENDENTE DEI BEMOLLI

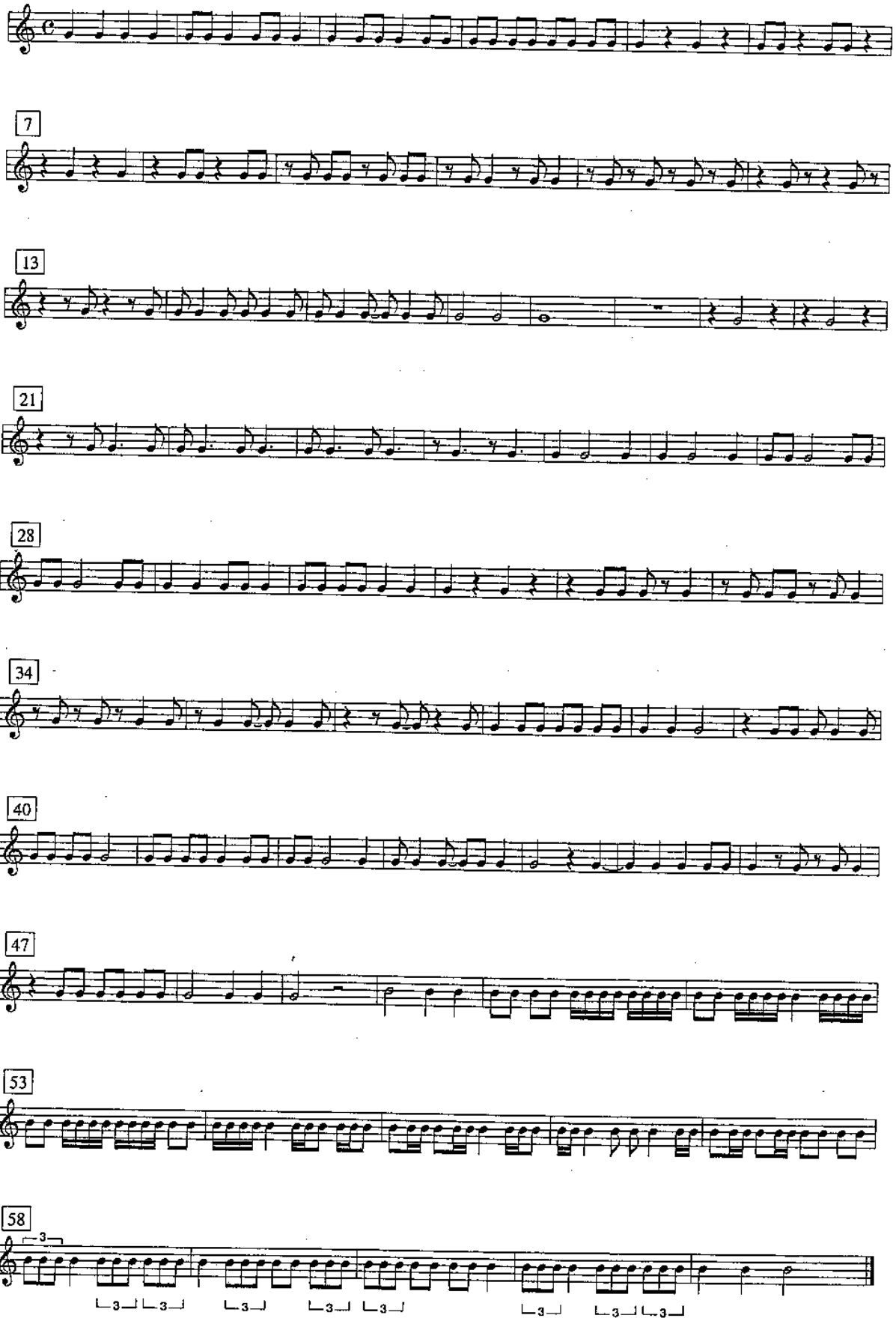
SI MI LA RE SOL DO FA
1♭ 2♭ 3♭ 4♭ 5♭ 6♭ 7♭



Esercizi in 2/4 #2



Esercizi in 4/4

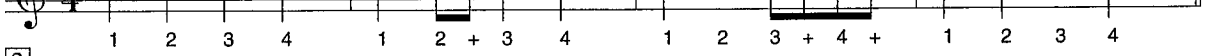


In this chapter, we have discussed musical time as it relates to both rhythm and meter. Remember, rhythm is the duration of pitch and silence in music; meter is rhythm measured into regular recurrent beats. We will now start with some simple rhythm exercises.

Beginning Rhythm Exercises

Clap and count out loud:

1



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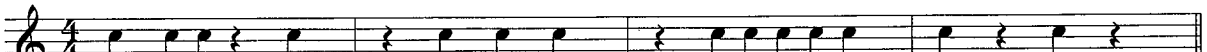

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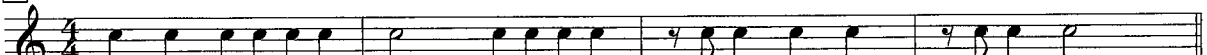

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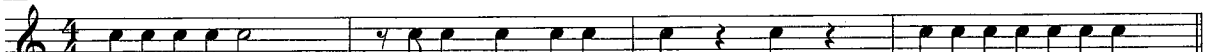

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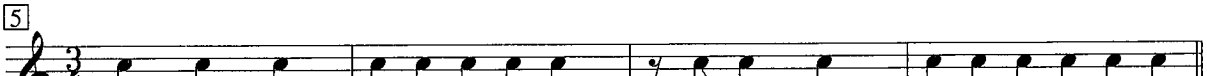

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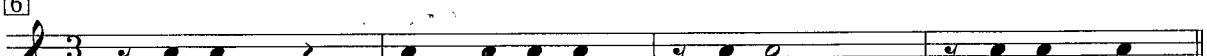

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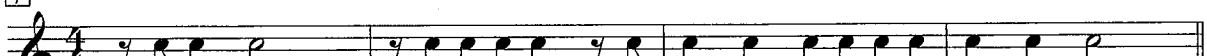

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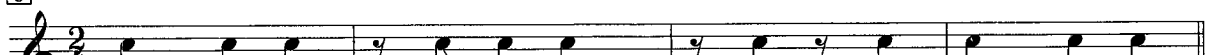

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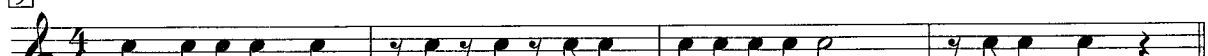

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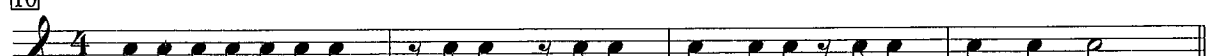

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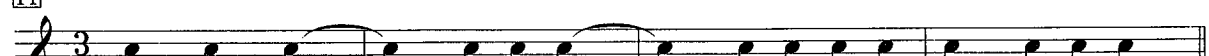

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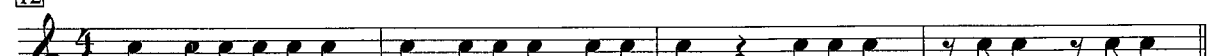
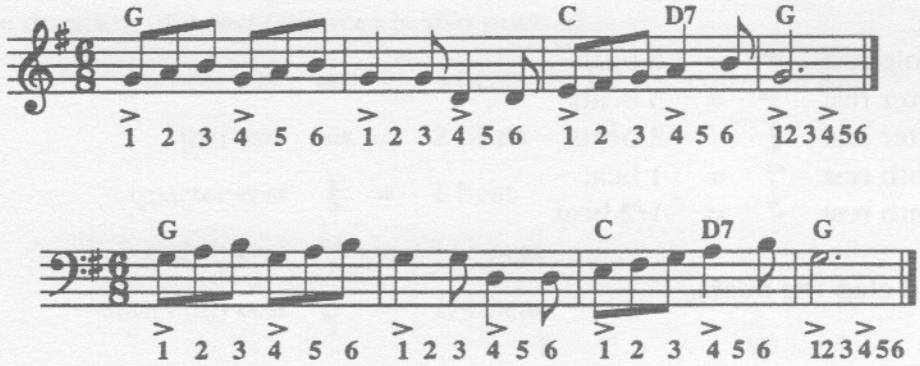
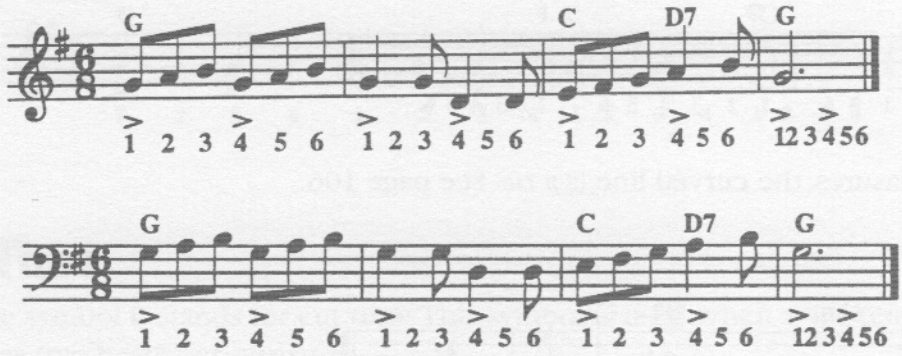




At a faster tempo, **6/8 time** may be felt in **two pulses** or **two accents** per measure. **Clap** out the following rhythm and **sing on "la"**:



Rhythm - Track 6

Dividing Beats

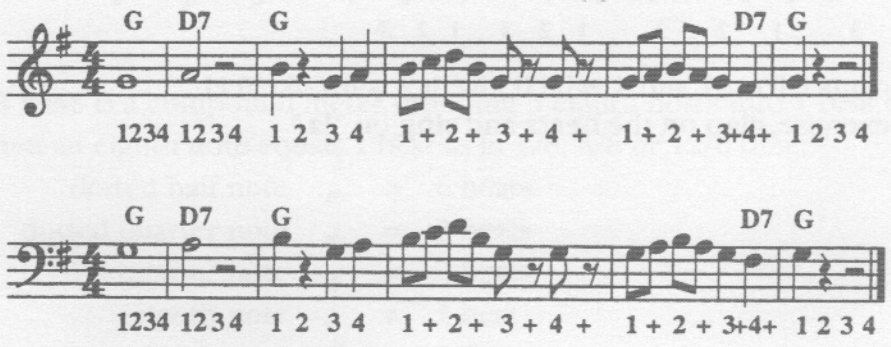
A *beat* may be divided into two or more smaller notes. A note after the beat is called an *offbeat* note, or in popular music, a *backbeat*. The *downbeat* begins the beat and the *upbeat* begins the second half of the beat.

In simple meter, **4/4, 3/4** and **2/4** time, the eighth note and the eighth rest hold for 1/2 beat. You can *feel* the eighth note upbeat if you say the word "and" between the beats as you count.

For example, 1 "and" 2 "and" 3 "and" 4 "and."

1. In the following exercise, **clap** for the notes. **Speak** the counts, say **"and"** for the upbeats (offbeats) in the fourth and fifth measures when the eighth notes occur.

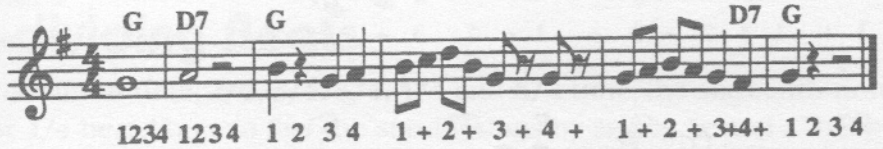
Rhythm - Track 7

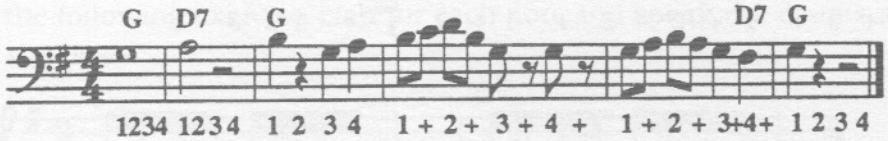


2. In the following exercises, **sing** the notes on **"la"** and **clap** on every beat.

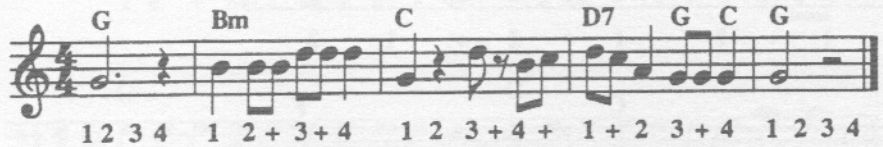
Sing:

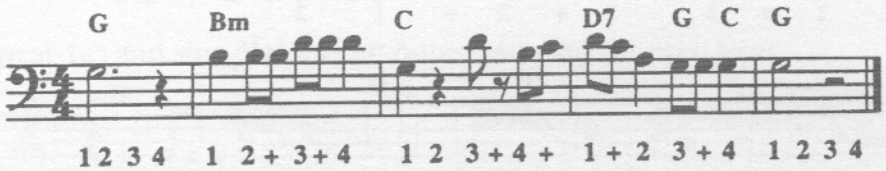
a)





b)





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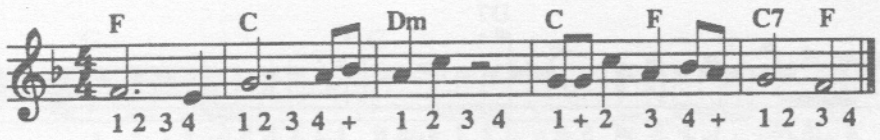

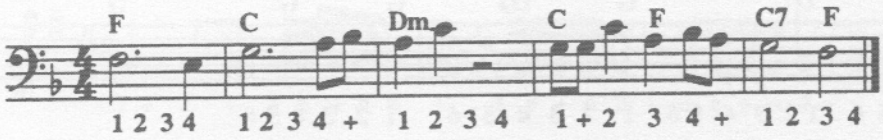

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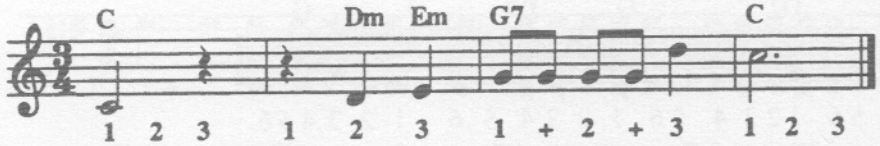

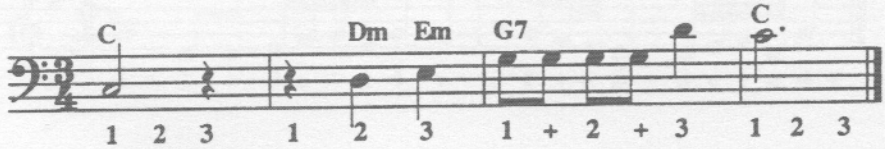

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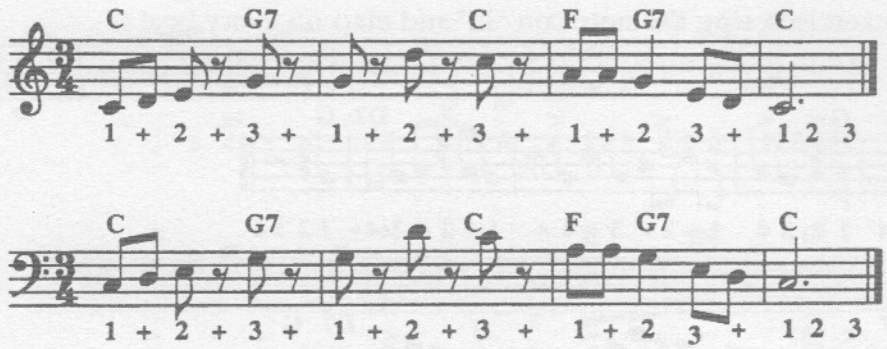
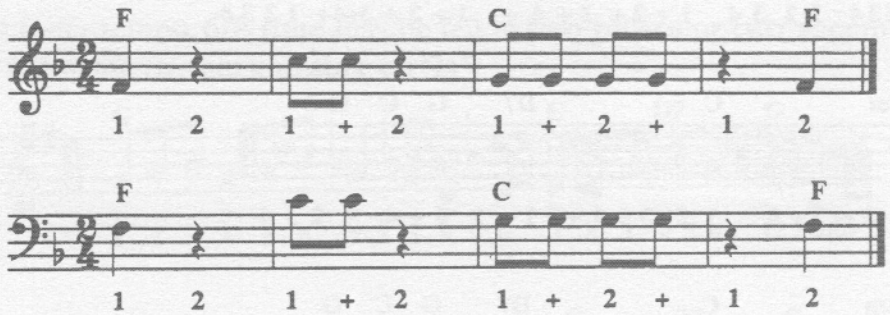
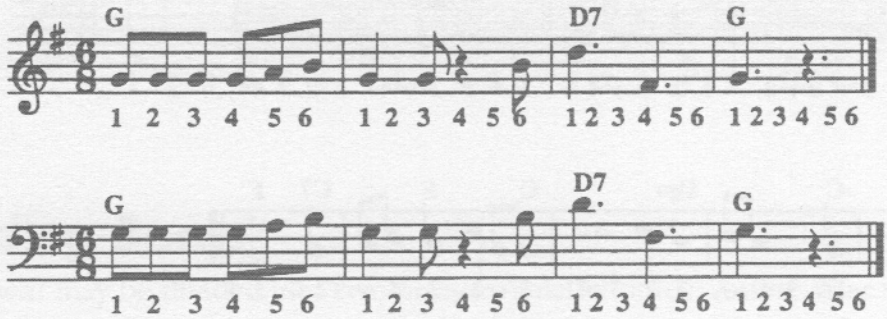

C G7 C F G7 C
1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 3 + 1 2 3
C G7 C F G7 C
1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 3 + 1 2 3

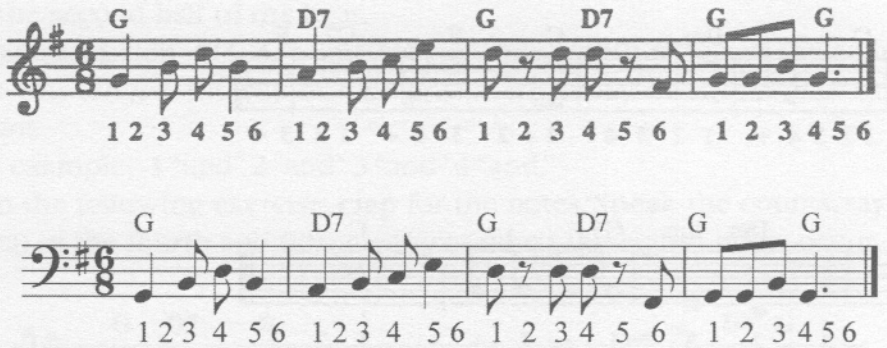
f)


F C F
1 2 1 + 2 1 + 2 + 1 2
F C F
1 2 1 + 2 1 + 2 + 1 2

g)


G D7 G
1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6
G D7 G
1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

h)


G D7 G D7 G G
1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6
G D7 G D7 G G
1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

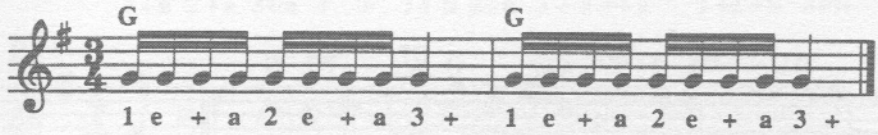
Rhythm - Track 8

Sub-dividing Beats

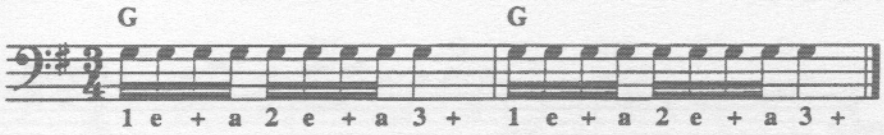
In common time, **2/4, 3/4, 4/4, 5/4** and **6/4** time, the sixteenth note and sixteenth rest hold for 1/4 beat. You can *feel* the subdivisions by saying, "e and a" between the beats.

1. In the following exercise, **clap** for each note and **speak** the counts, saying **"e and a"** between the beats.

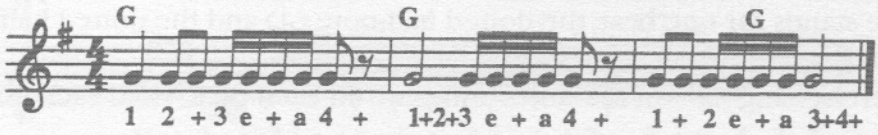
a)



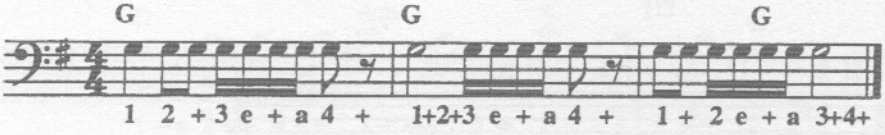
b)

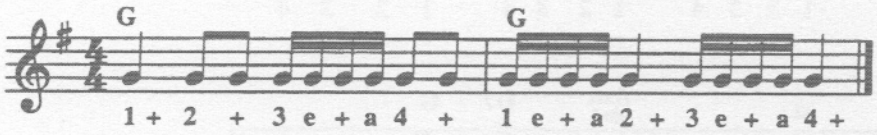


Repeat 1a) and sing **"la"** for the notes and **clap** on each beat.



c)





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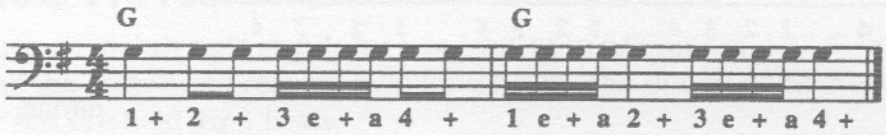
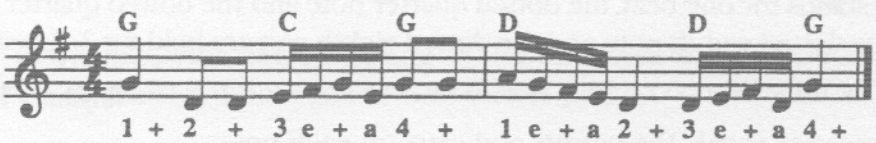
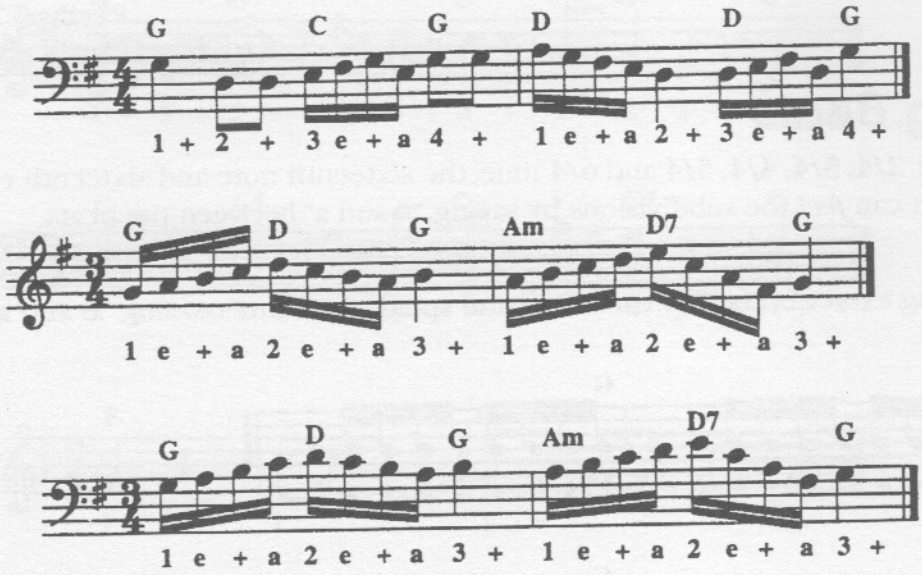




e)



Rhythm - Track 9

Dotted Rhythms

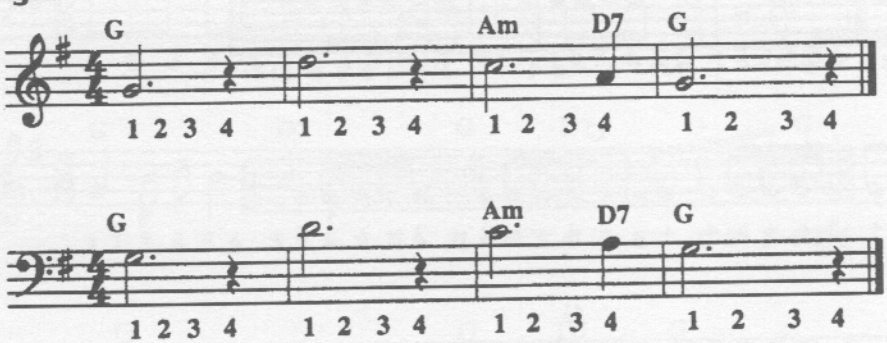
A dot after a note or rest increases its duration by 1/2 its original value.

When a quarter note stands for one beat, the dotted half note (𝅗𝅥.) and the dotted half rest (𝄼.) are held for 3 beats.

In the following exercise, sing "la" on the notes and clap on each beat. Hold each note for its full length.

Rhythm - Track 10

Sing:



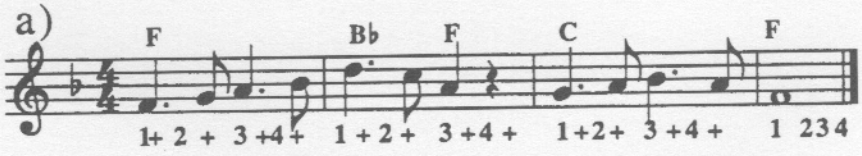
Rhythm - Track 11

When a quarter note stands for one beat, the dotted quarter note and the dotted quarter rest are held for 1-1/2beats. The dotted eighth note and the dotted eighth rest are held for 3/4 beat.

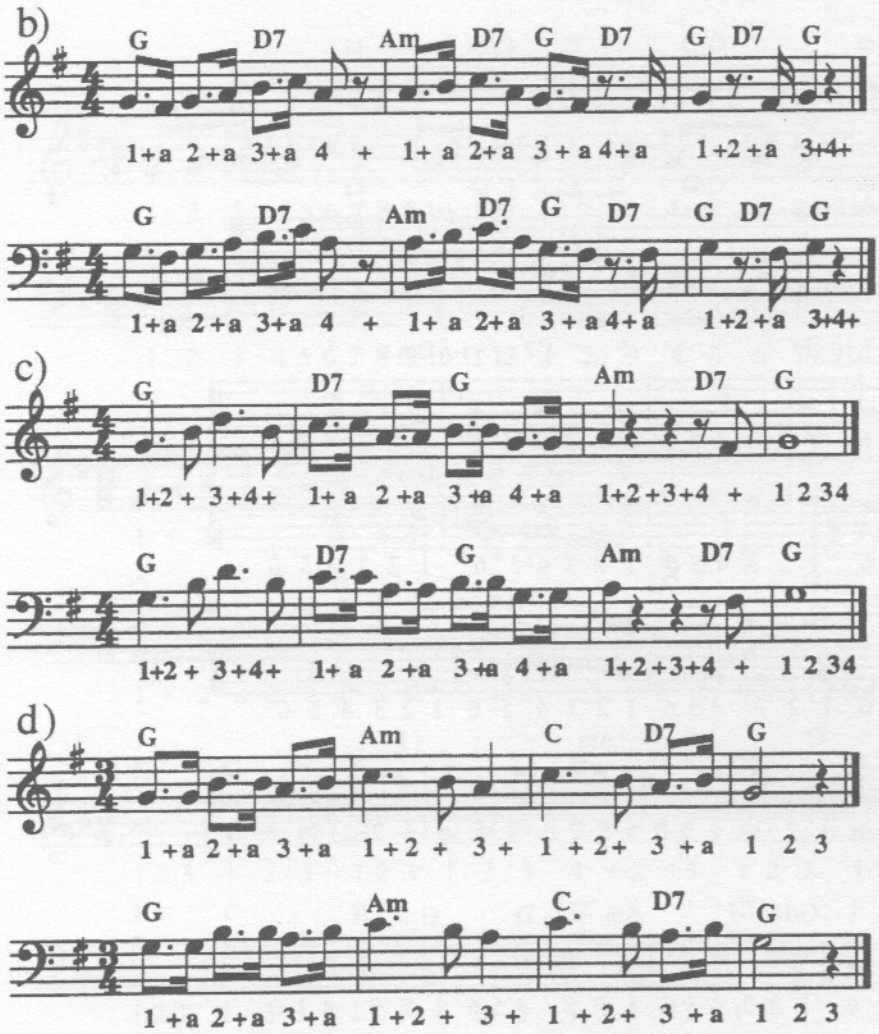
Rhythm - Track 12

1. In the following exercise speak the counts and clap on each note.

a)



Repeat 1a) and sing **"la"** for the notes and **clap** on each beat.



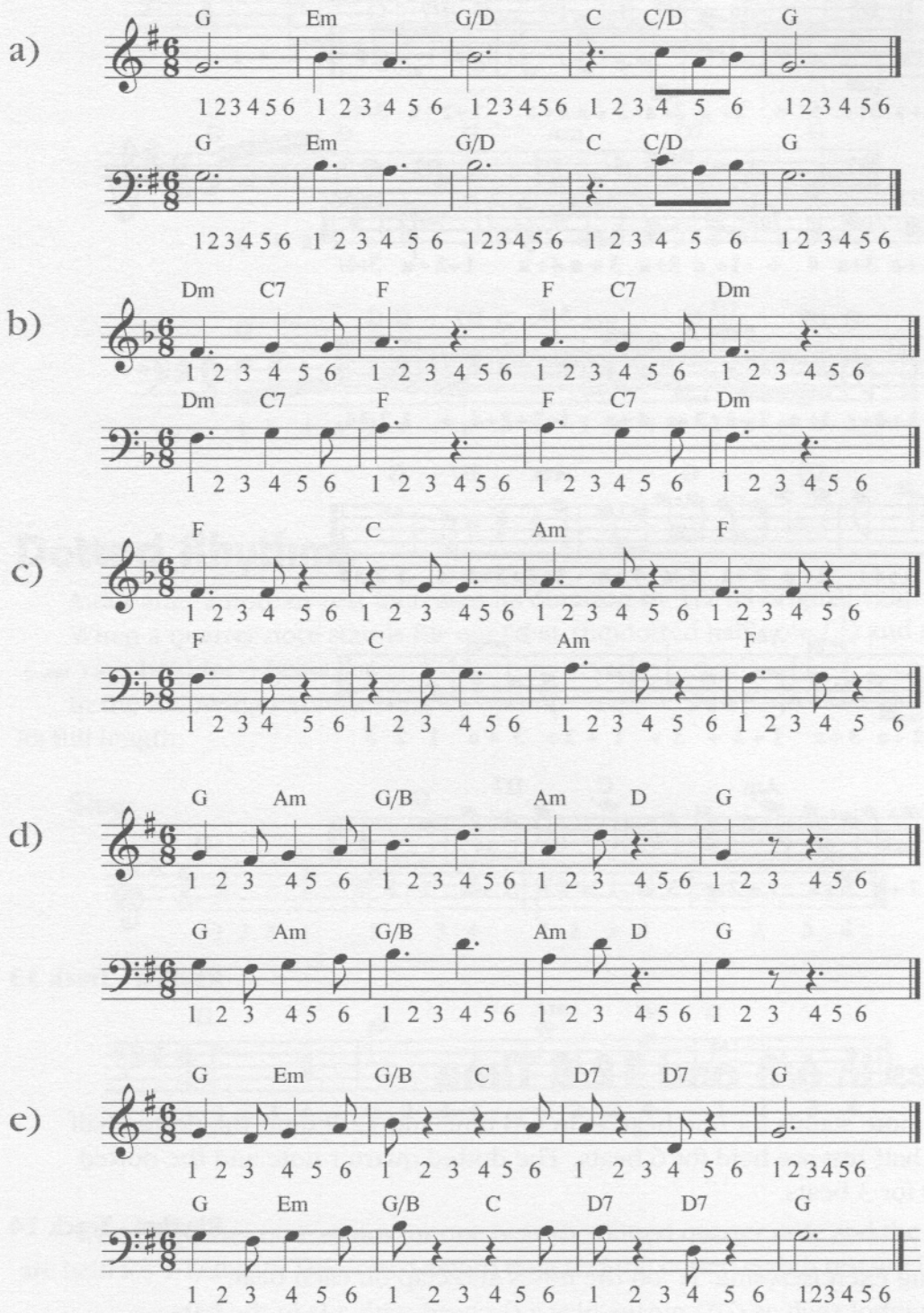
Rhythm - Track 13

Dotted Notes in 6/8 and 12/8 Time

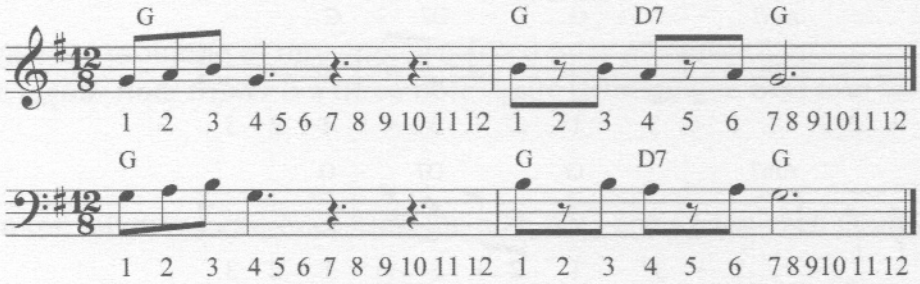
When an eighth note stands for one beat, as in 6/8 time and 12/8 time, the dotted half note and the dotted half rest are held for 6 beats. The dotted quarter note and the dotted quarter rest are held for 3 beats.

Rhythm - Track 14

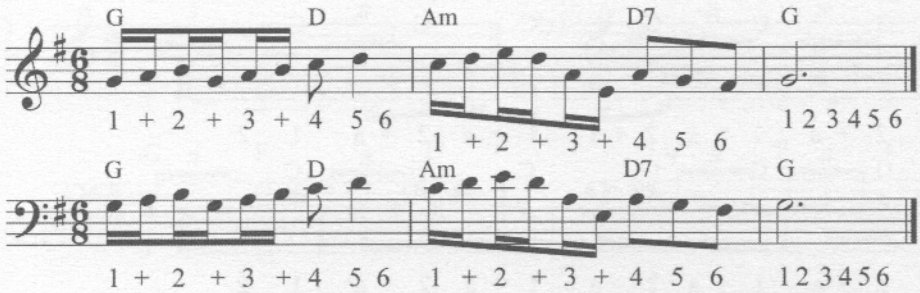
2. In the following exercises, sing "la" on the notes and clap on each beat.
Note: A chord symbol such as G/D means play a G chord with a D in the bass.


a)
G Em G/D C C/D G
1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6
G Em G/D C C/D G
1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6
b)
Dm C7 F F C7 Dm
1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6
Dm C7 F F C7 Dm
1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6
c)
F C Am F
1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6
F C Am F
1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6
d)
G Am G/B Am D G
1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6
G Am G/B Am D G
1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6
e)
G Em G/B C D7 D7 G
1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6
G Em G/B C D7 D7 G
1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

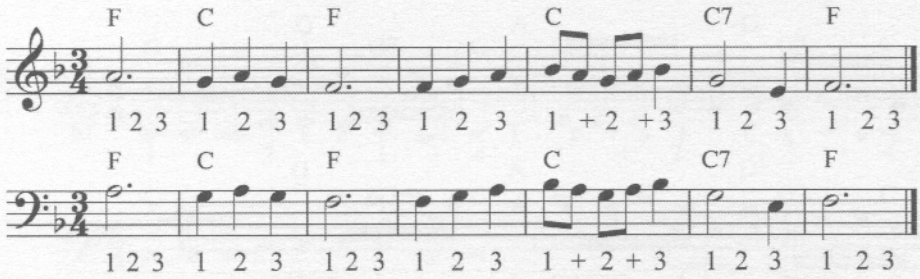
f)


G G D7 G
1 2 3 4 5 6 7 8 9 10 11 12 1 2 3 4 5 6 7 8 9 10 11 12
G G D7 G
1 2 3 4 5 6 7 8 9 10 11 12 1 2 3 4 5 6 7 8 9 10 11 12

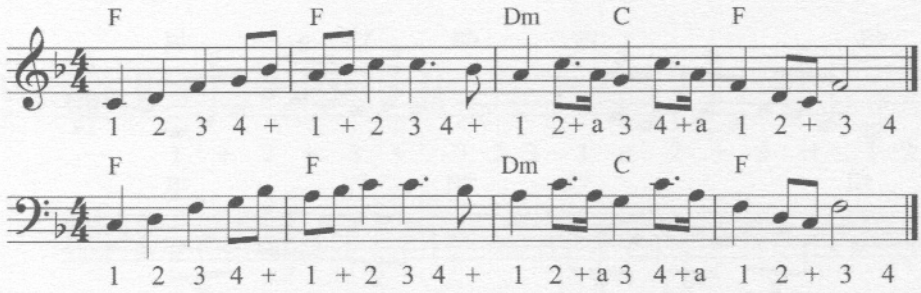
g)


G D Am D7 G
1 + 2 + 3 + 4 5 6 1 + 2 + 3 + 4 5 6 1 2 3 4 5 6
G D Am D7 G
1 + 2 + 3 + 4 5 6 1 + 2 + 3 + 4 5 6 1 2 3 4 5 6

h)


F C F C C7 F
1 2 3 1 2 3 1 2 3 1 2 3 1 + 2 + 3 1 2 3 1 2 3
F C F C C7 F
1 2 3 1 2 3 1 2 3 1 2 3 1 + 2 + 3 1 2 3 1 2 3

i)


F F Dm C F
1 2 3 4 + 1 + 2 3 4 + 1 2 + a 3 4 + a 1 2 + 3 4
F F Dm C F
1 2 3 4 + 1 + 2 3 4 + 1 2 + a 3 4 + a 1 2 + 3 4

Rhythm - Track 15

The Triplet: Eighth Note Triplet

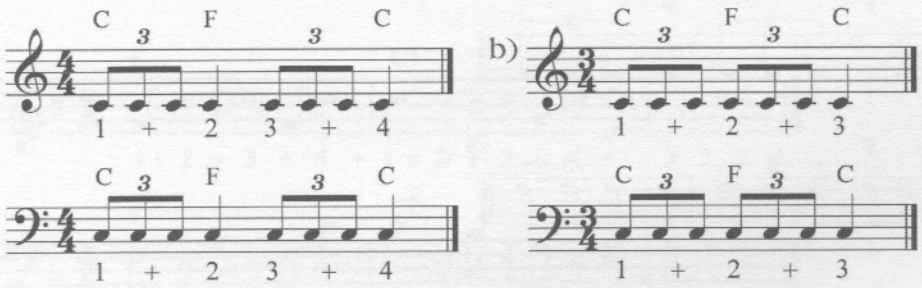
The *triplet* is a grouping of three notes marked by a "3" above them.

The *eighth note triplet* is a three note figure dividing one beat into three equal parts.

Rhythm - Track 16

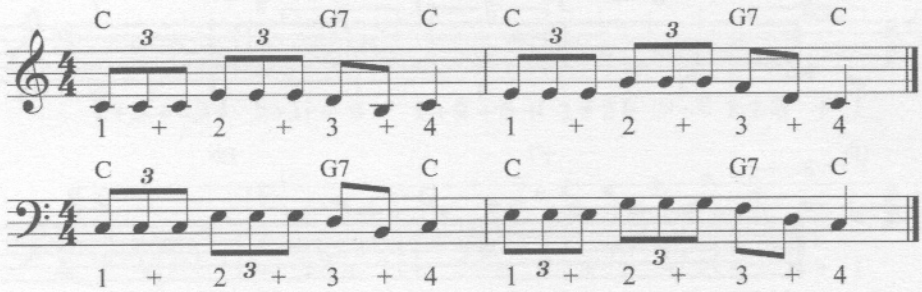
1. In the following exercises, **clap** for each note and **speak** each count.

a) b)

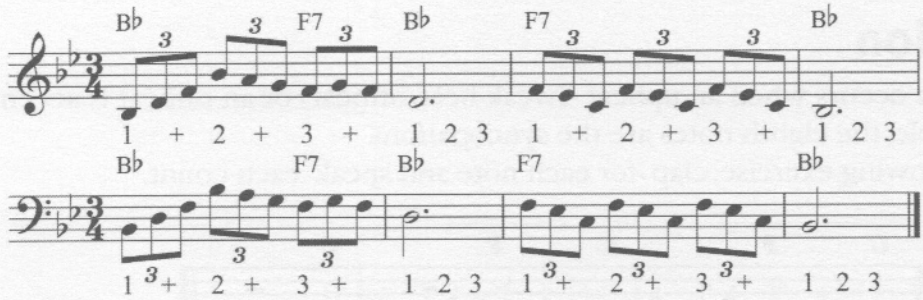


Repeat 1a), **sing "la"** on the notes and **clap** on the beats.

c)



d)



Rhythm - Track 17

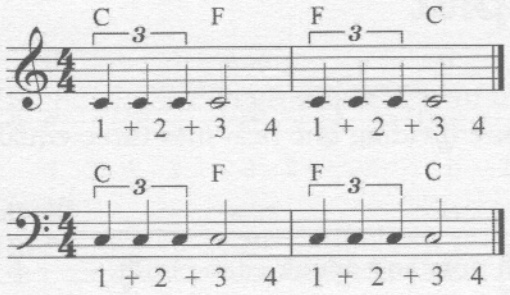
Quarter Note Triplet

The *quarter note triplet* is a three note figure dividing two beats into three equal parts. On the staff, the "3" may appear in a bracket.

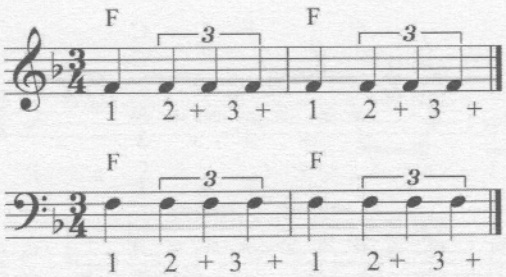
1. In the following exercises, sing "la " on the notes and clap on the beats.

Rhythm - Track 18

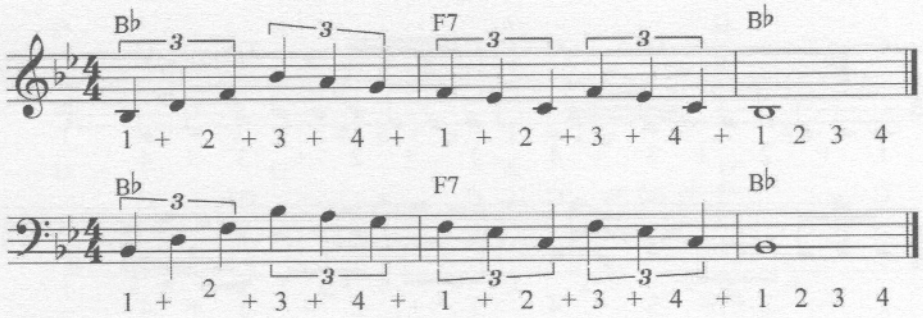
a)



b)



c)



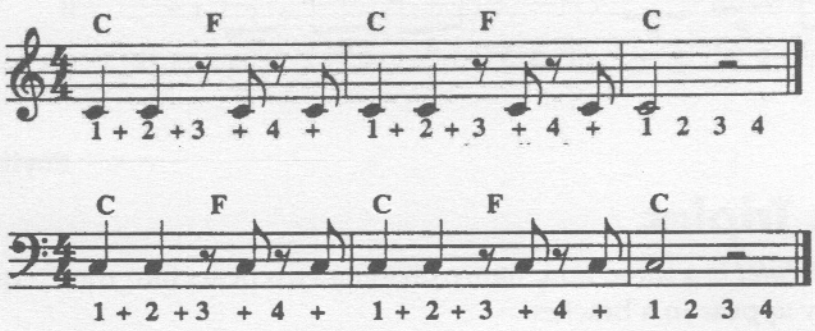
Rhythm - Track 19

Syncopation

Syncopation occurs when an upbeat (weak beat, offbeat) or an offbeat is accented. In the following example, the eighth notes are the syncopations.

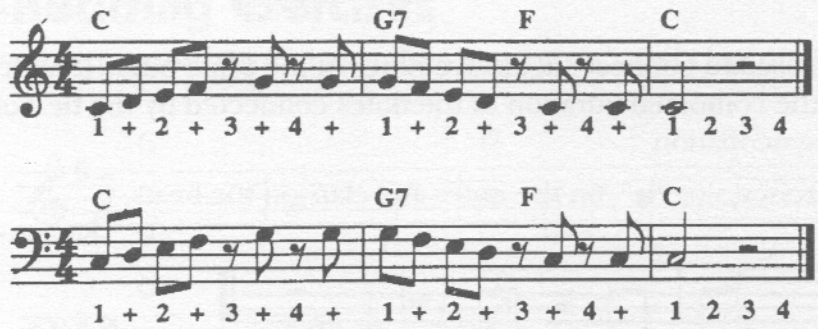
1. In the following exercise, clap for each note and speak each count.

a)



Repeat exercise 1.a) Sing "la" on the notes and clap on the beats.

b)



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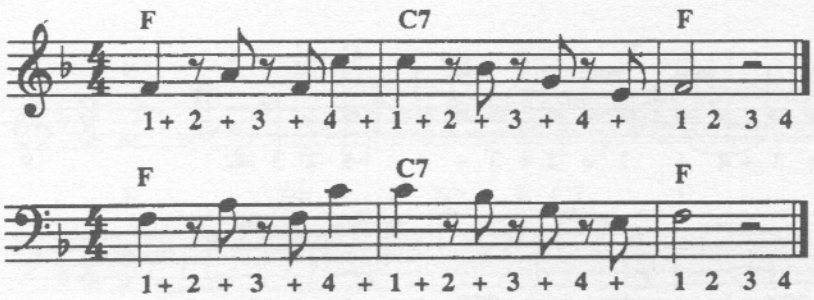

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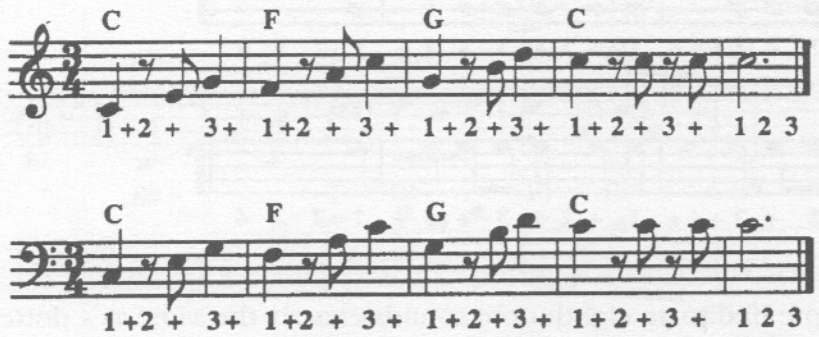
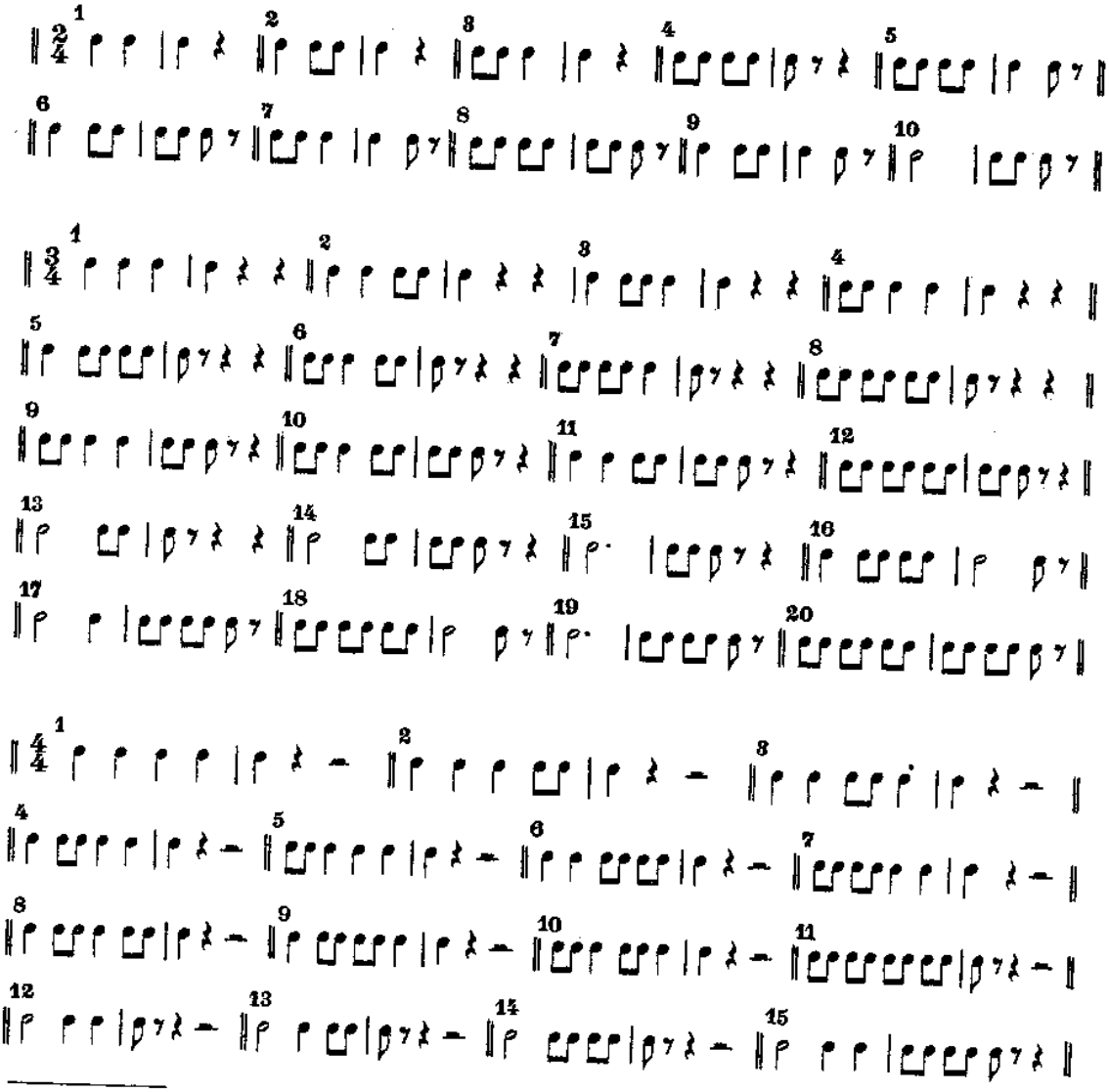


Esercizi di Dettato nelle misure semplici

PRIMA SERIE (*)

PROPOSIZIONI RITMICHE FORMATE COLL'UNITÀ DI TEMPO E COL GRUPPO



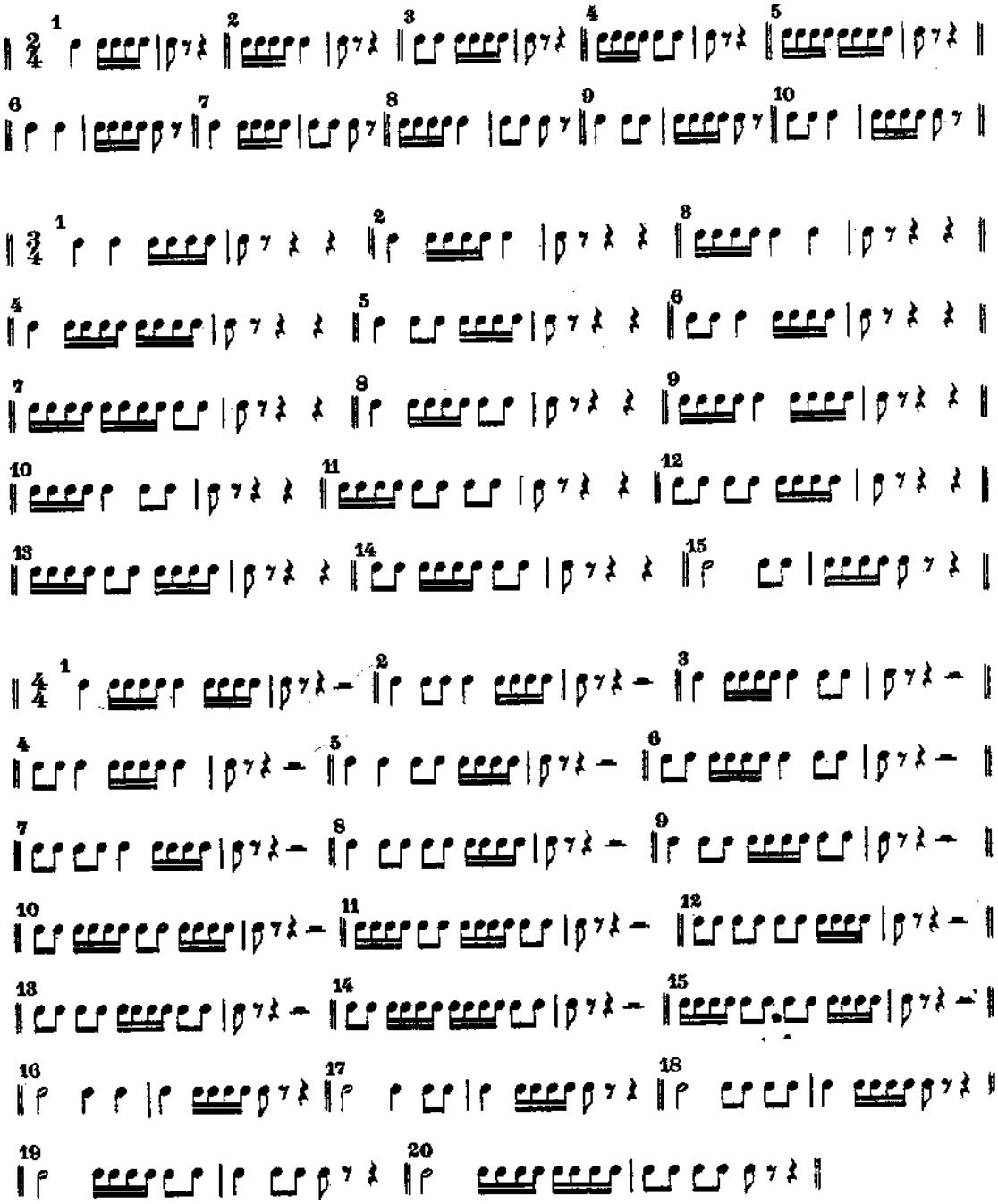
(*) Seguendo l'ordine da noi tracciato in queste serie l'allievo potrà agevolmente superare le difficoltà che vi si incontrano. Naturalmente se prima di essersi provato in tutti gli esempi della serie troverà che la prova gli riesce facile, potrà ometterne una parte ed affrontare senz'altro le difficoltà della serie seguente.

Inoltre farà sempre opera utile scrivendo gli esempi da noi indicati anche nelle misure che hanno per unità di tempo la *metà* e l'*ottavo*.

SECONDA SERIE

PROPOSIZIONI RITMICHE FORMATE COL GRUPPO

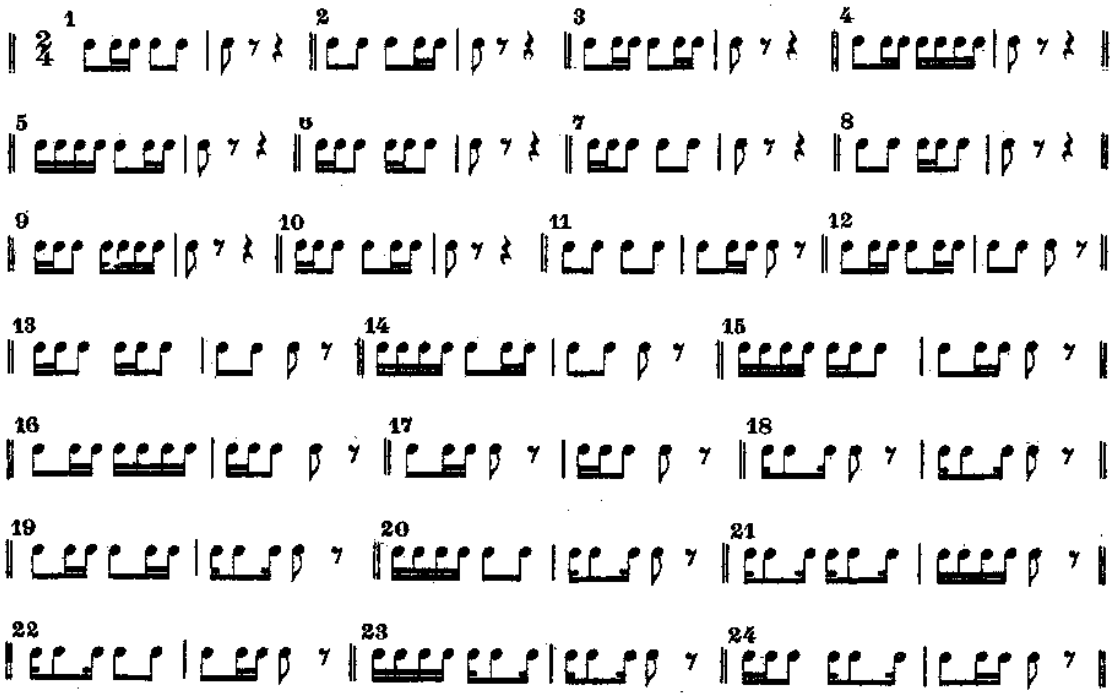
ALTERNATO CON QUELLI DELLA SERIE PRECEDENTE.

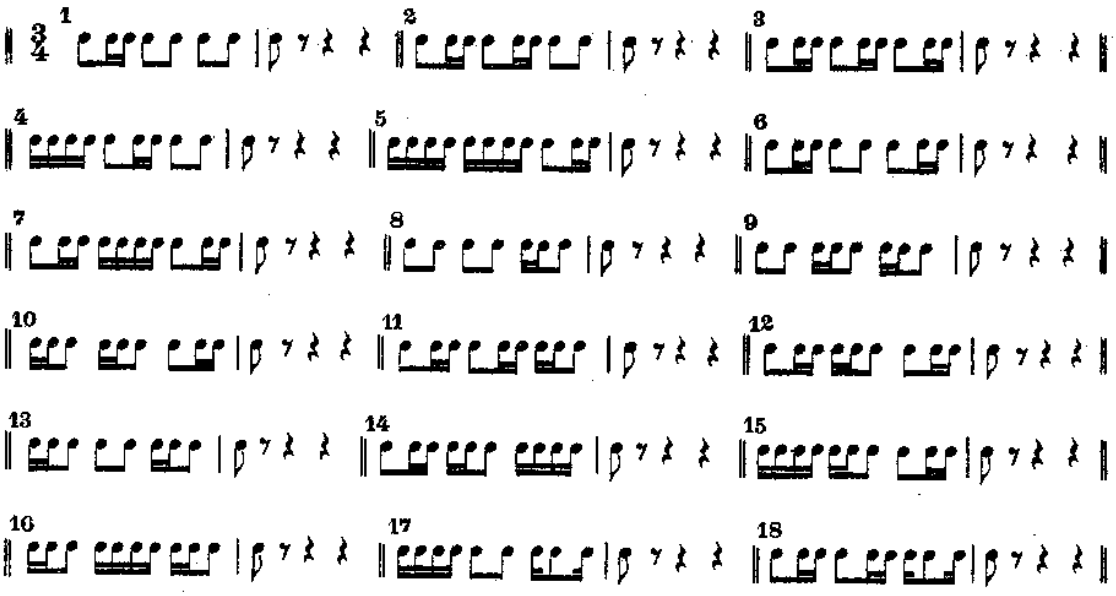


TERZA SERIE

PROPOSIZIONI RITMICHE FORMATE COI GRUPPI

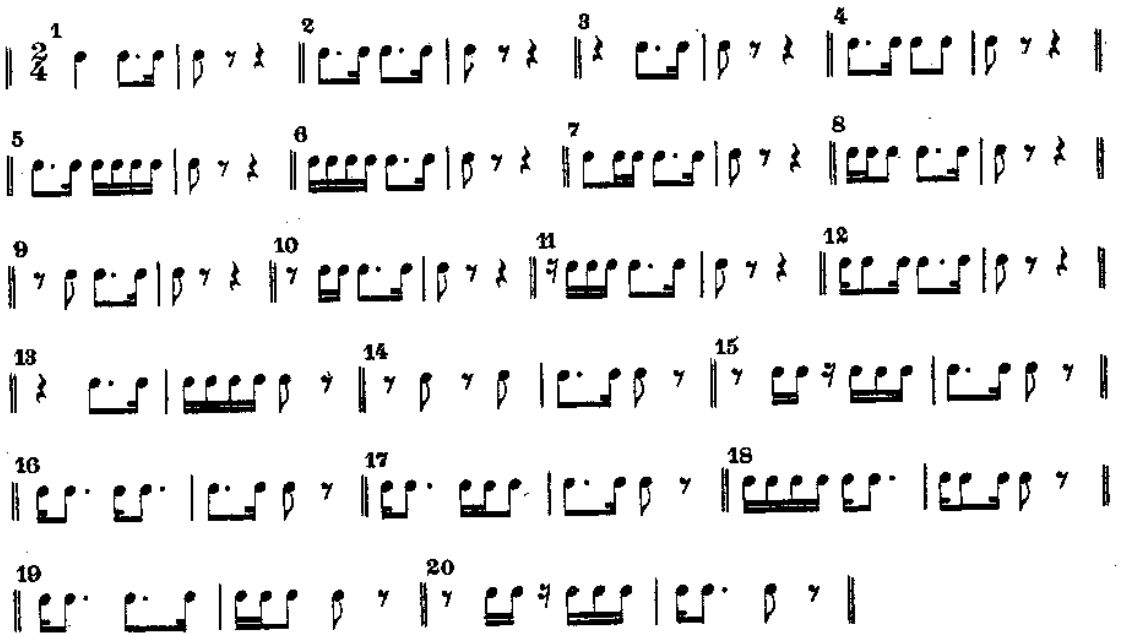
ALTERNATI CON QUELLI DELLE SERIE PRECEDENTI.

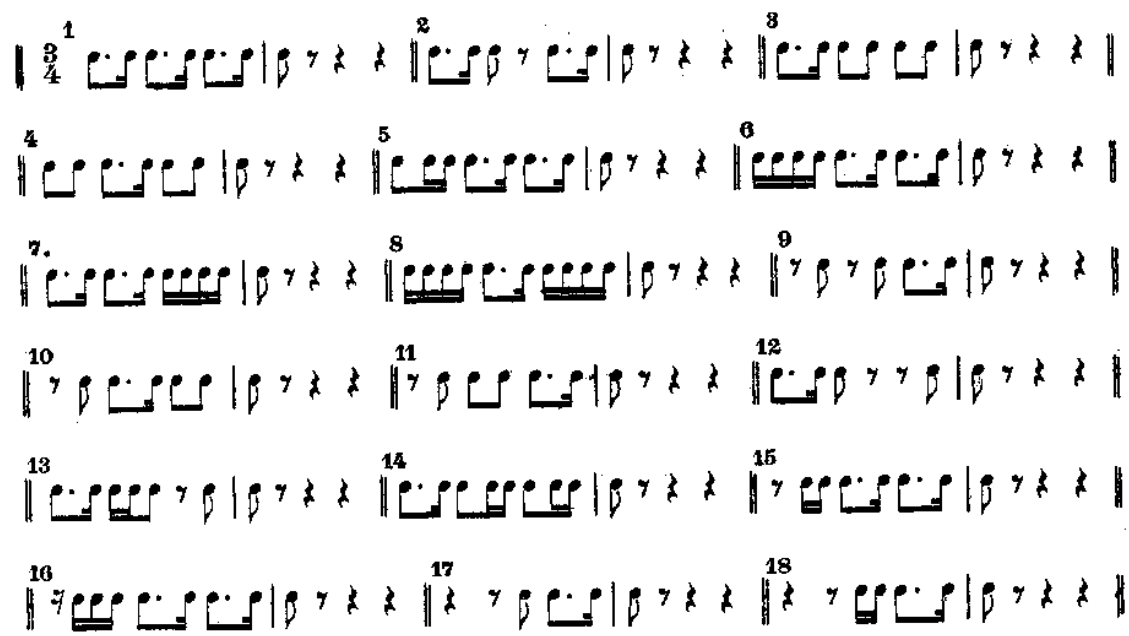




QUINTA SERIE

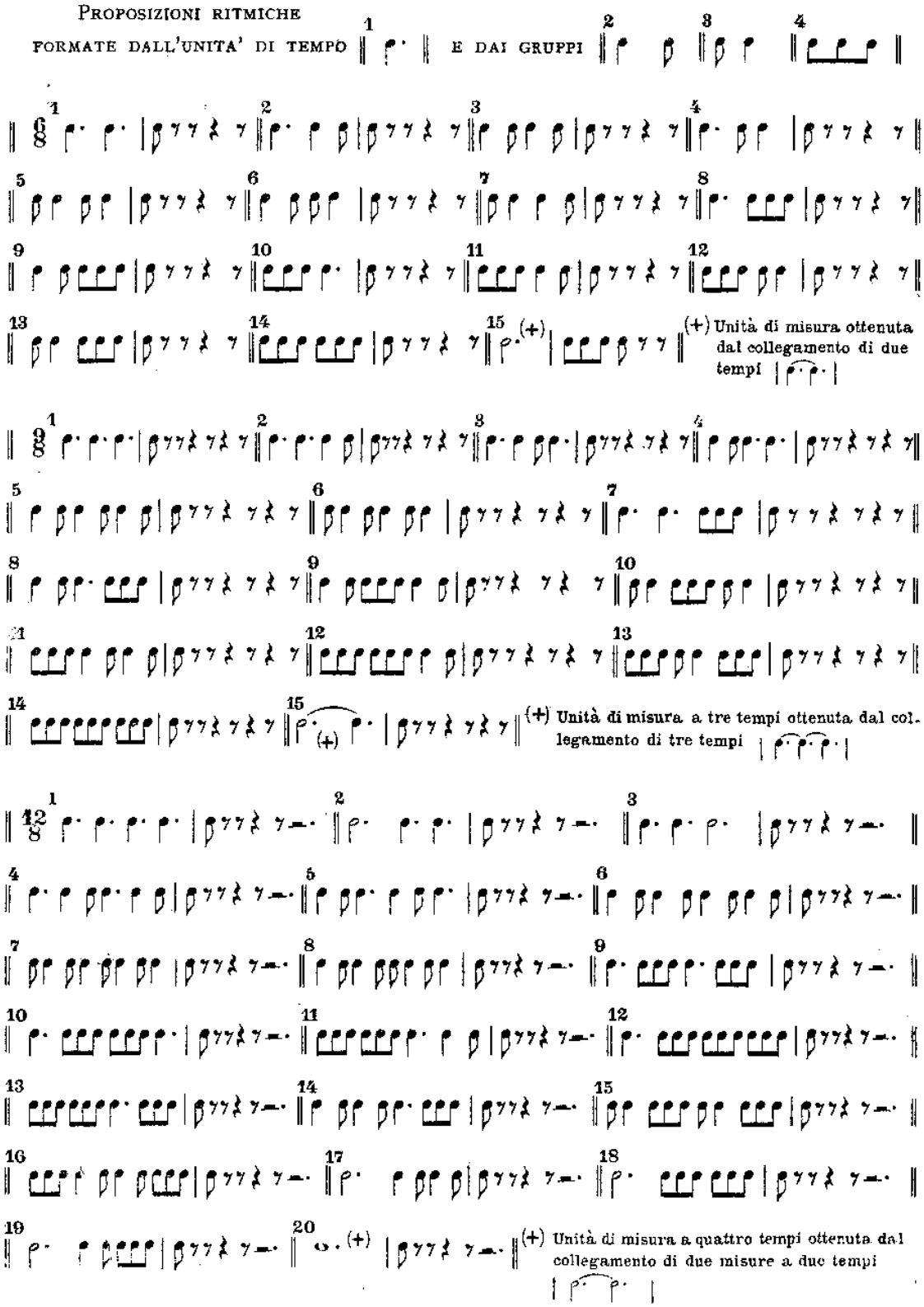
PROPOSIZIONI RITMICHE FORMATE COI SEGUENTI GRUPPI
ALTERNATI CON QUELLI DELLE SERIE PRECEDENTI.





OTTAVA SERIE

PROPOSIZIONI RITMICHE FORMATE DALL'UNITA' DI TEMPO E DAI GRUPPI

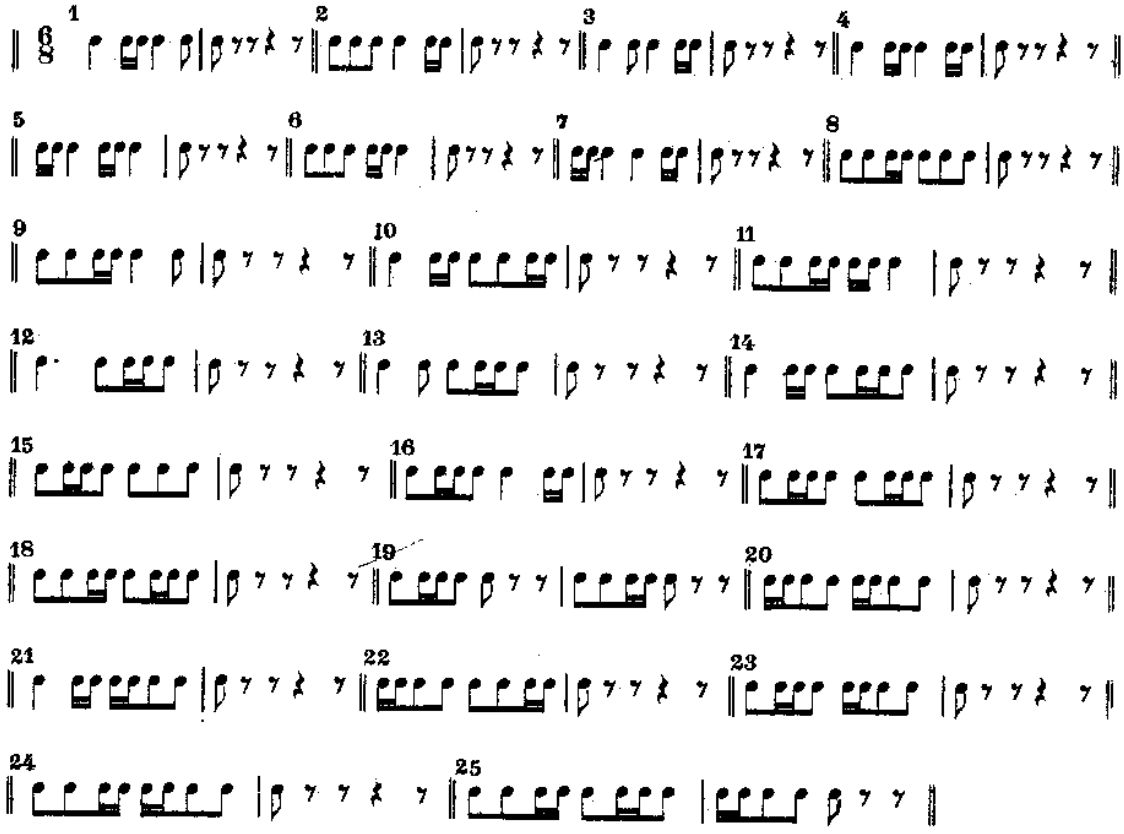


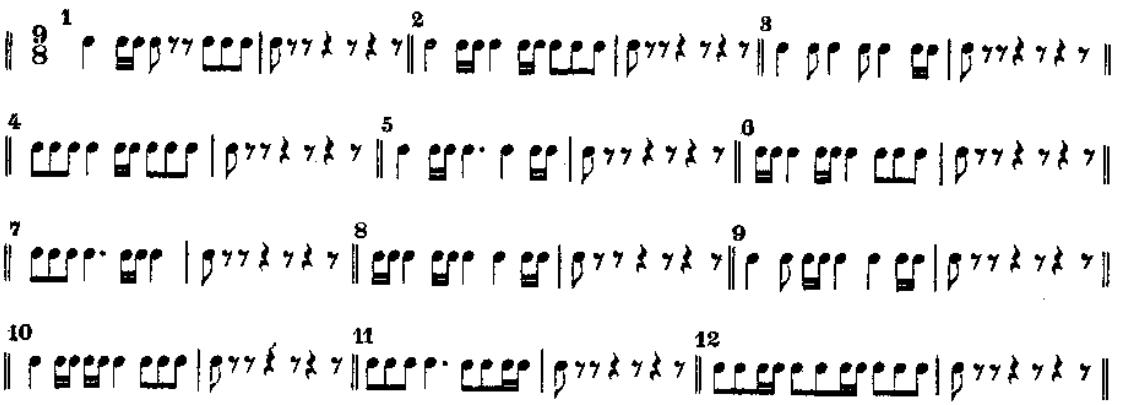
E.R. 1099

NONA SERIE

PROPOSIZIONI RITMICHE FORMATE DAI GRUPPI

ALTERNATI COI GRUPPI DELL'OTTAVA SERIE.





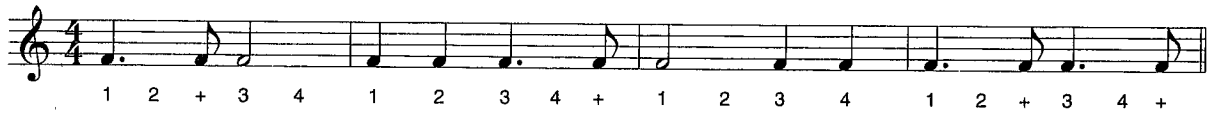
Chapter Four

Dotted Notes

We will begin Chapter 4 by getting more familiar with dots. You may recall from Chapter 1 that a dot adds half a note's length to itself.

Clap and/or sing the following exercises:

1



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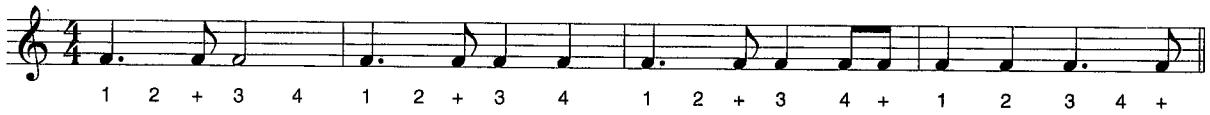

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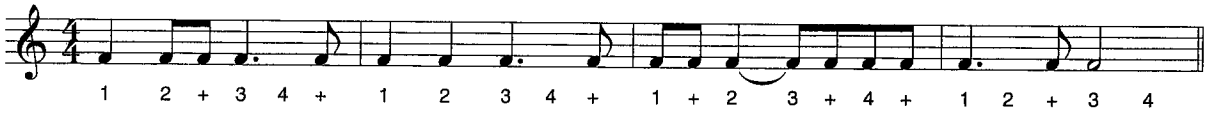

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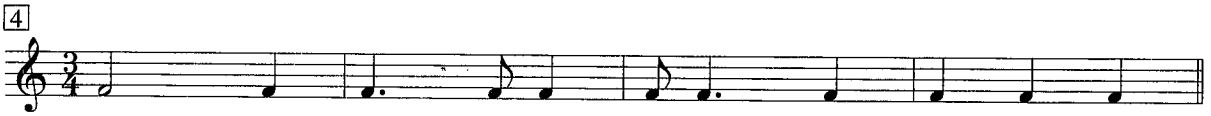

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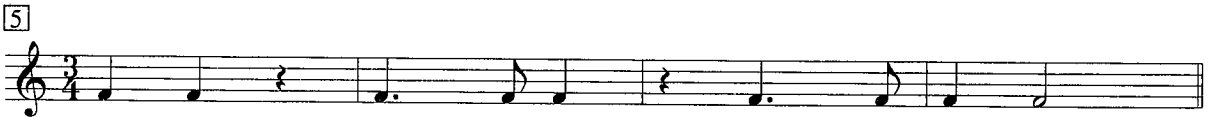

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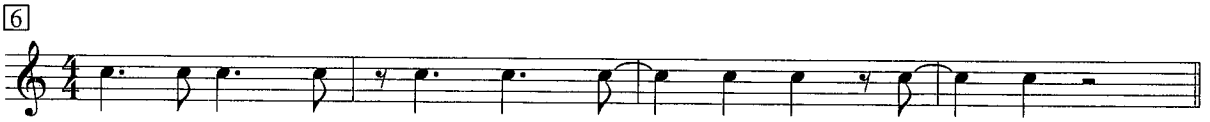
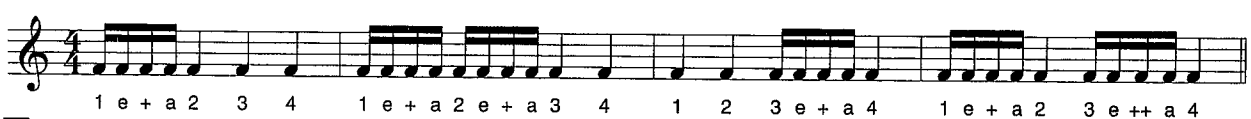


Sixteenth Notes

It's time now to get comfortable with sixteenth notes. As we saw in Chapter 1, four sixteenth notes equal one beat; you have four (4) claps in the space of one beat. We count them: "one–e–and–a."

Clap and/or sing the following exercises:

1



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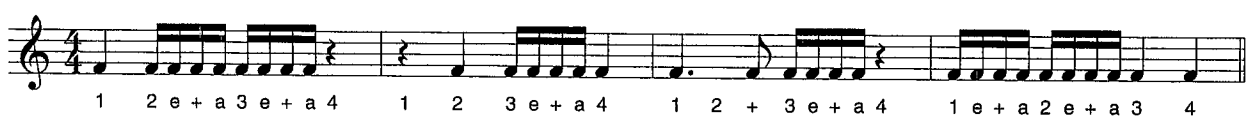

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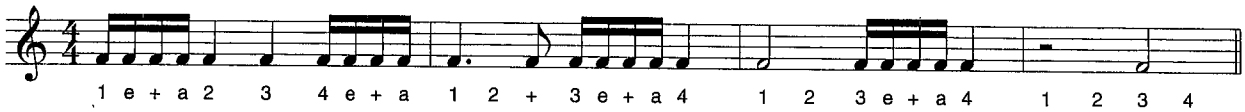

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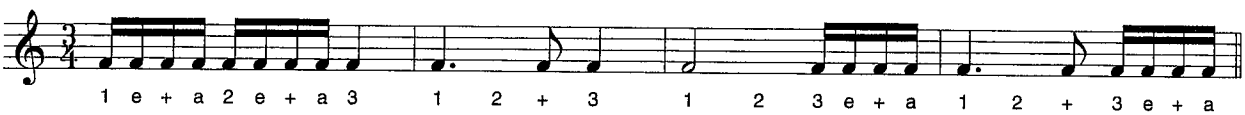

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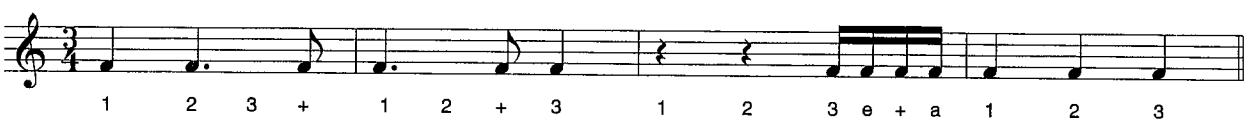

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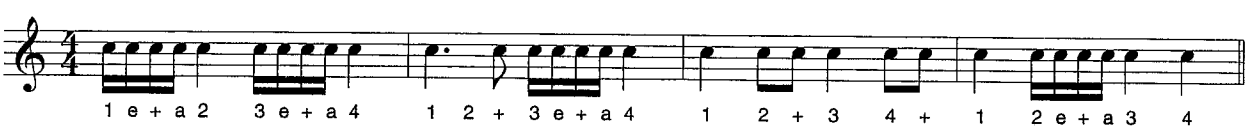

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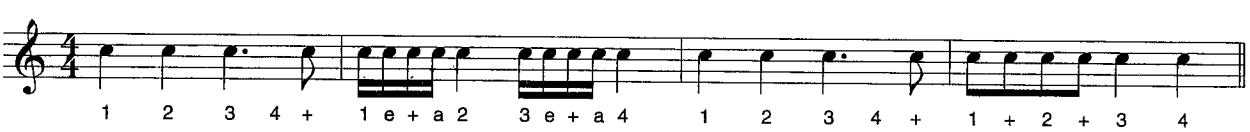

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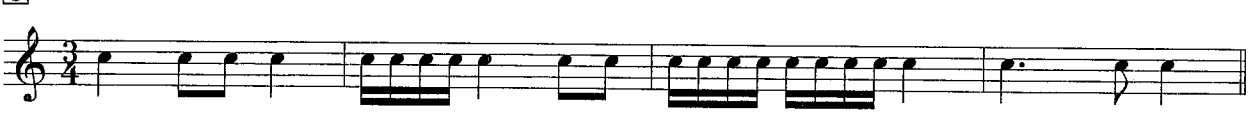

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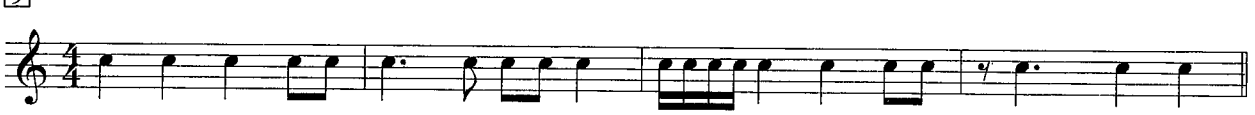

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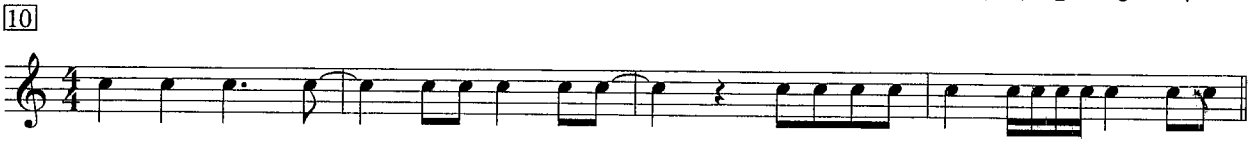

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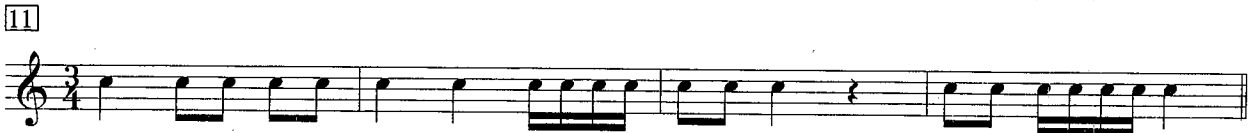

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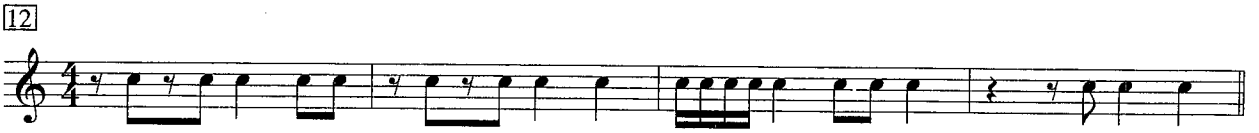

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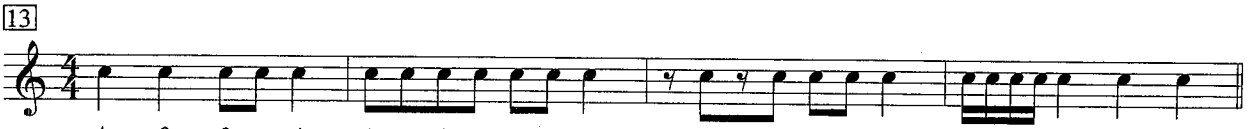
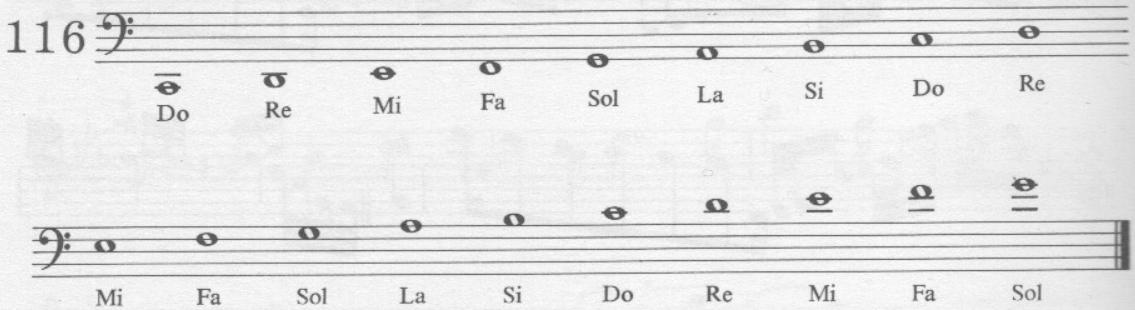


SOLFEGGI IN CHIAVE DI BASSO

Per la conoscenza dei nomi delle note in chiave di basso

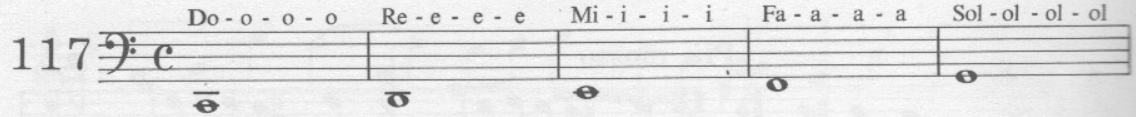
116



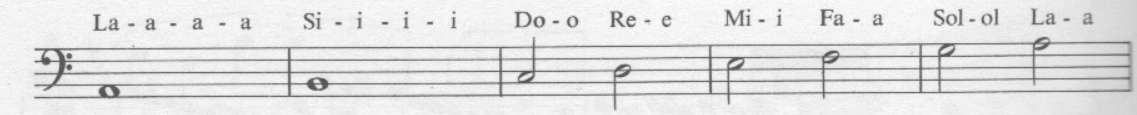
SCALA IN DO MAGGIORE A FIGURE MISTE

Semibreve o intero

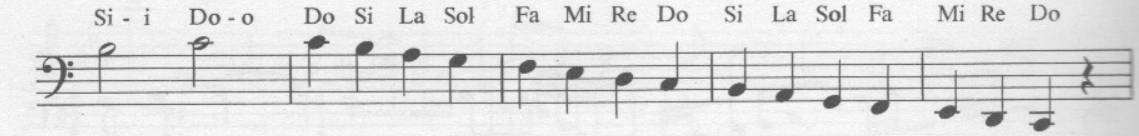
117



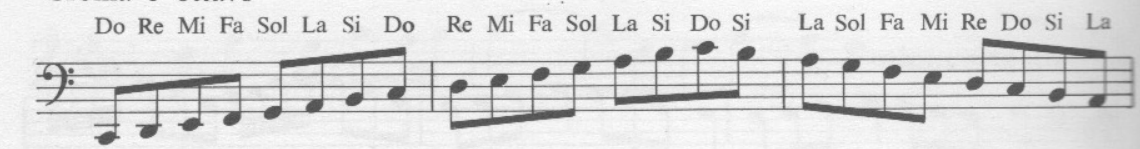
Minima o metà



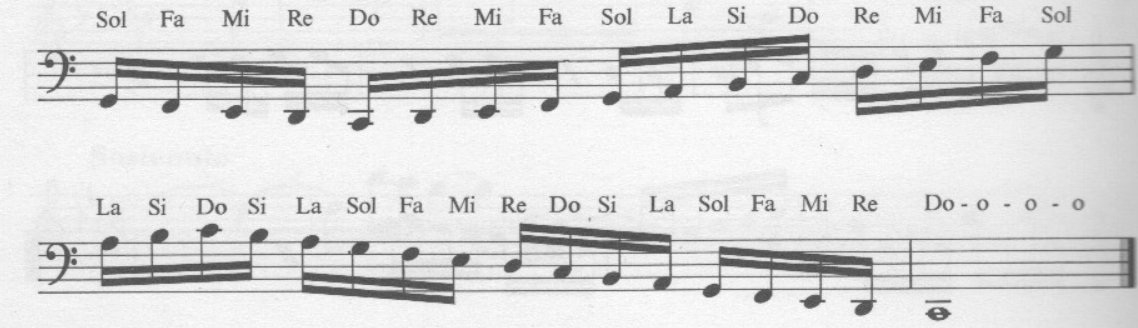
Semiminima o quarto



Croma o ottavo



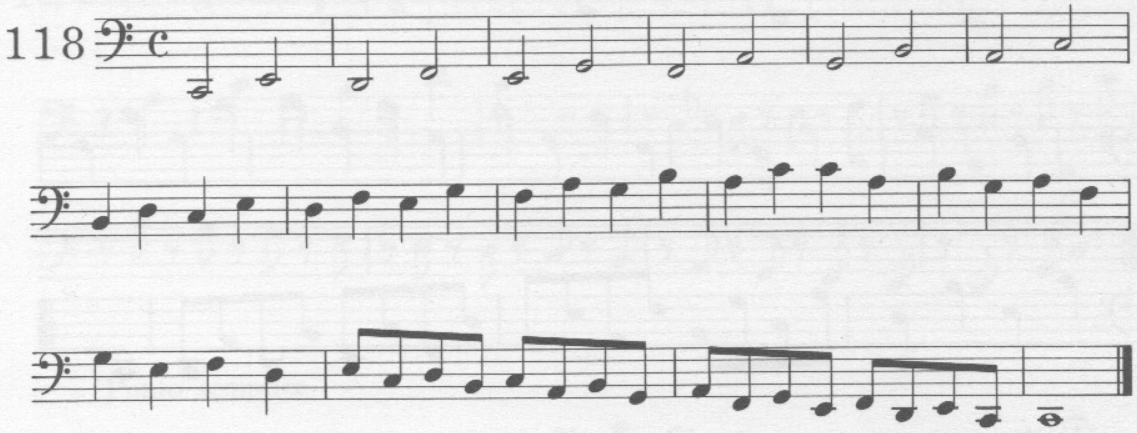
Semicroma o sedicesimo



INTERVALLI A FIGURE MISTE

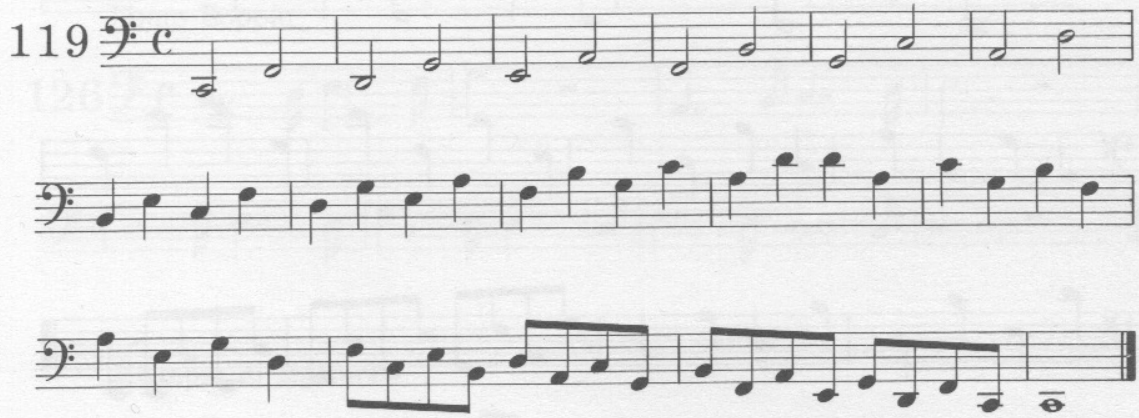
Intervalli di terza

118



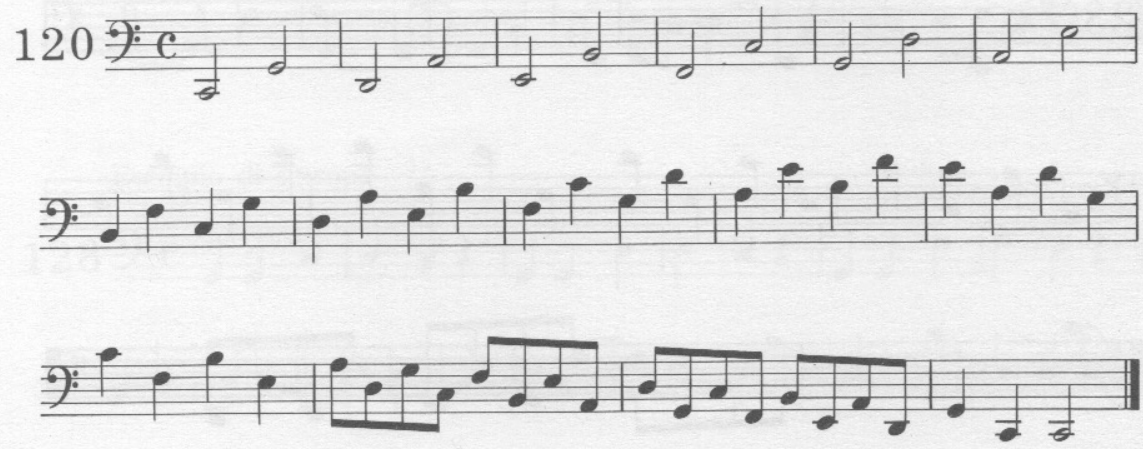
Intervalli di quarta

119



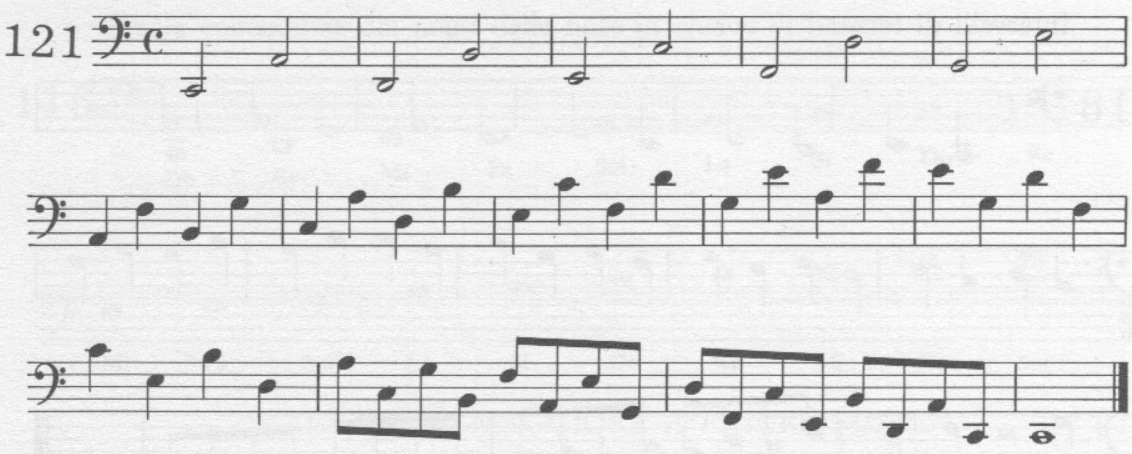
Intervalli di quinta

120



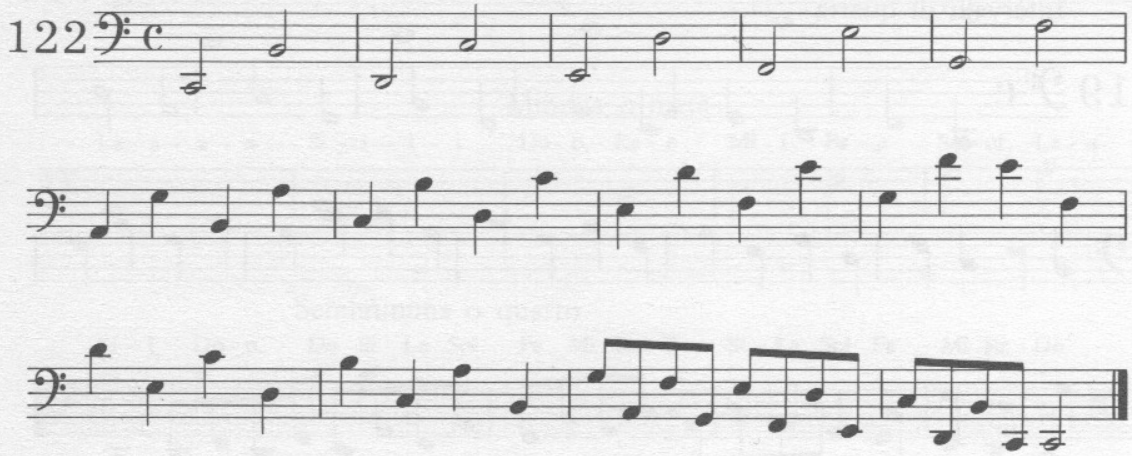
Intervalli di sesta

121



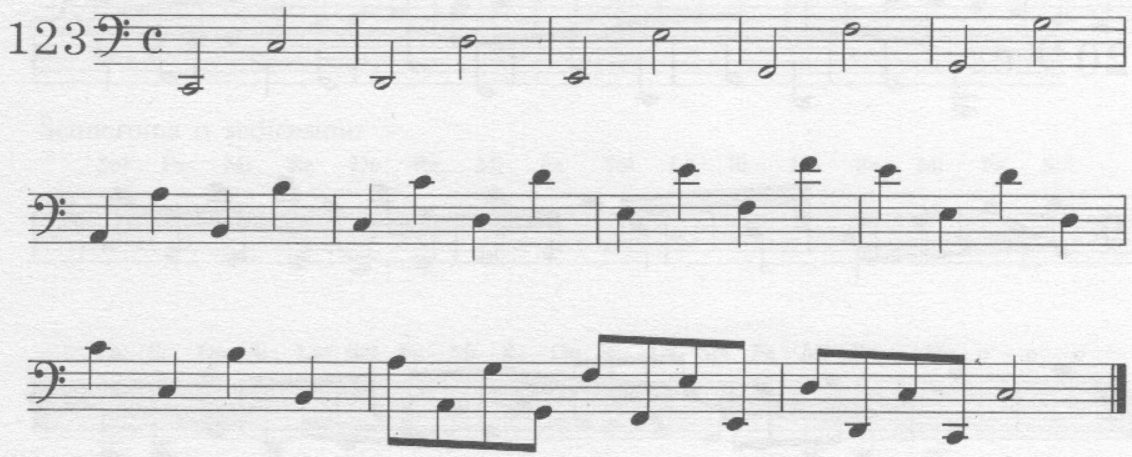
Intervalli di settima

122



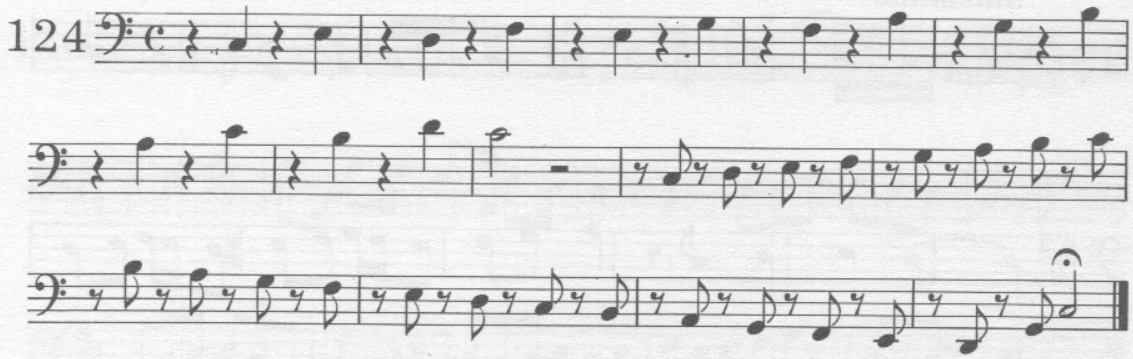
Intervalli di ottava

123



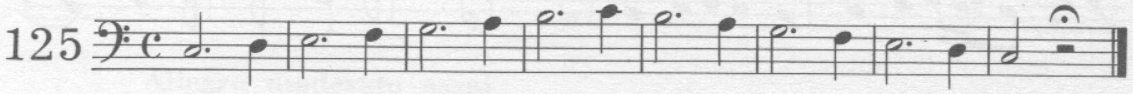
PICCOLI SOLFEGGI FRAMMISTI DA PAUSE

124



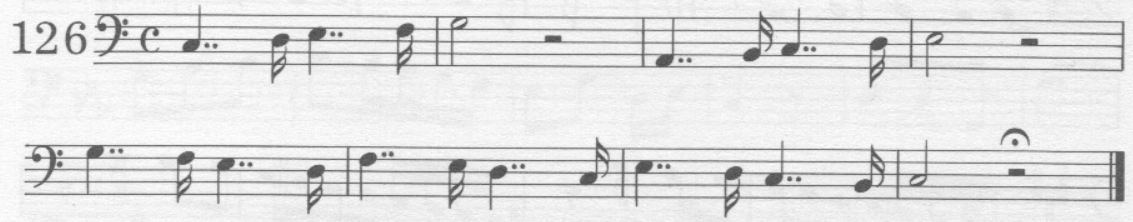
Punto semplice

125



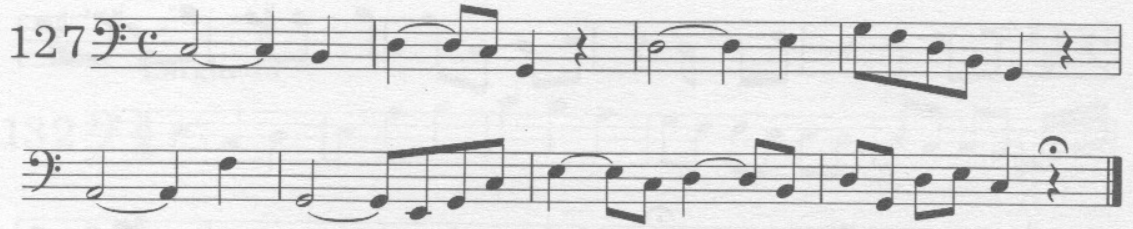
Punto doppio

126



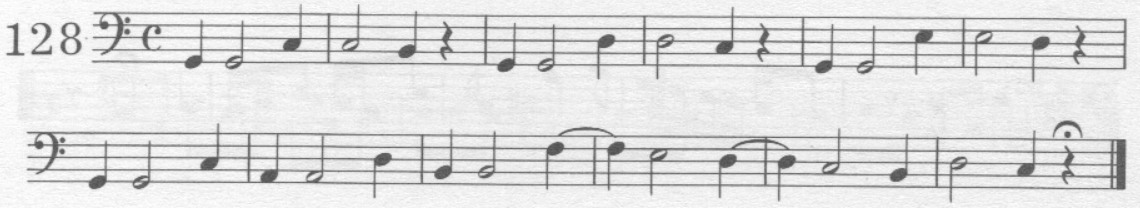
Esempio di legatura

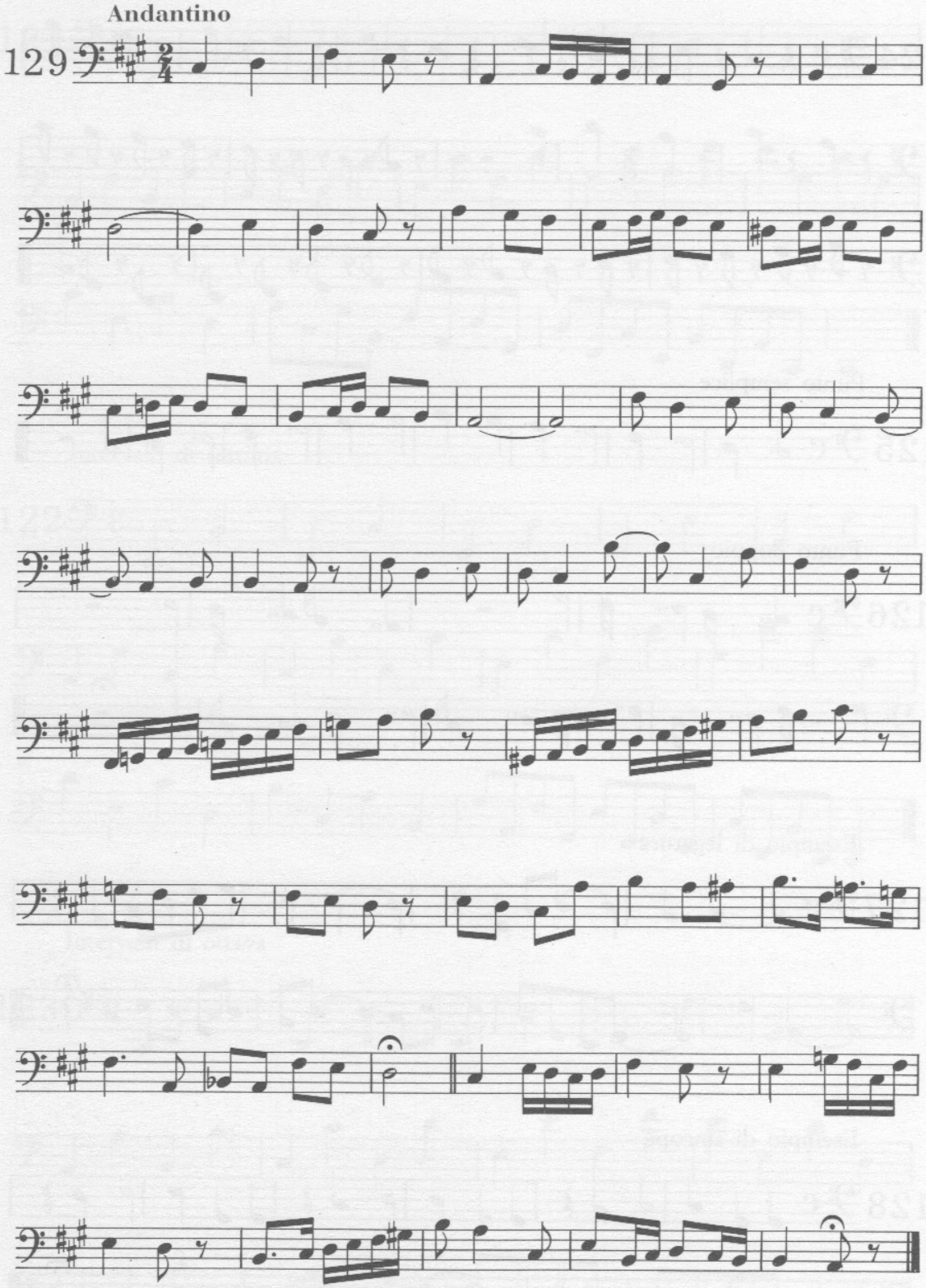
127



Esempio di sincope

128




Andantino
129

Chapter Eight

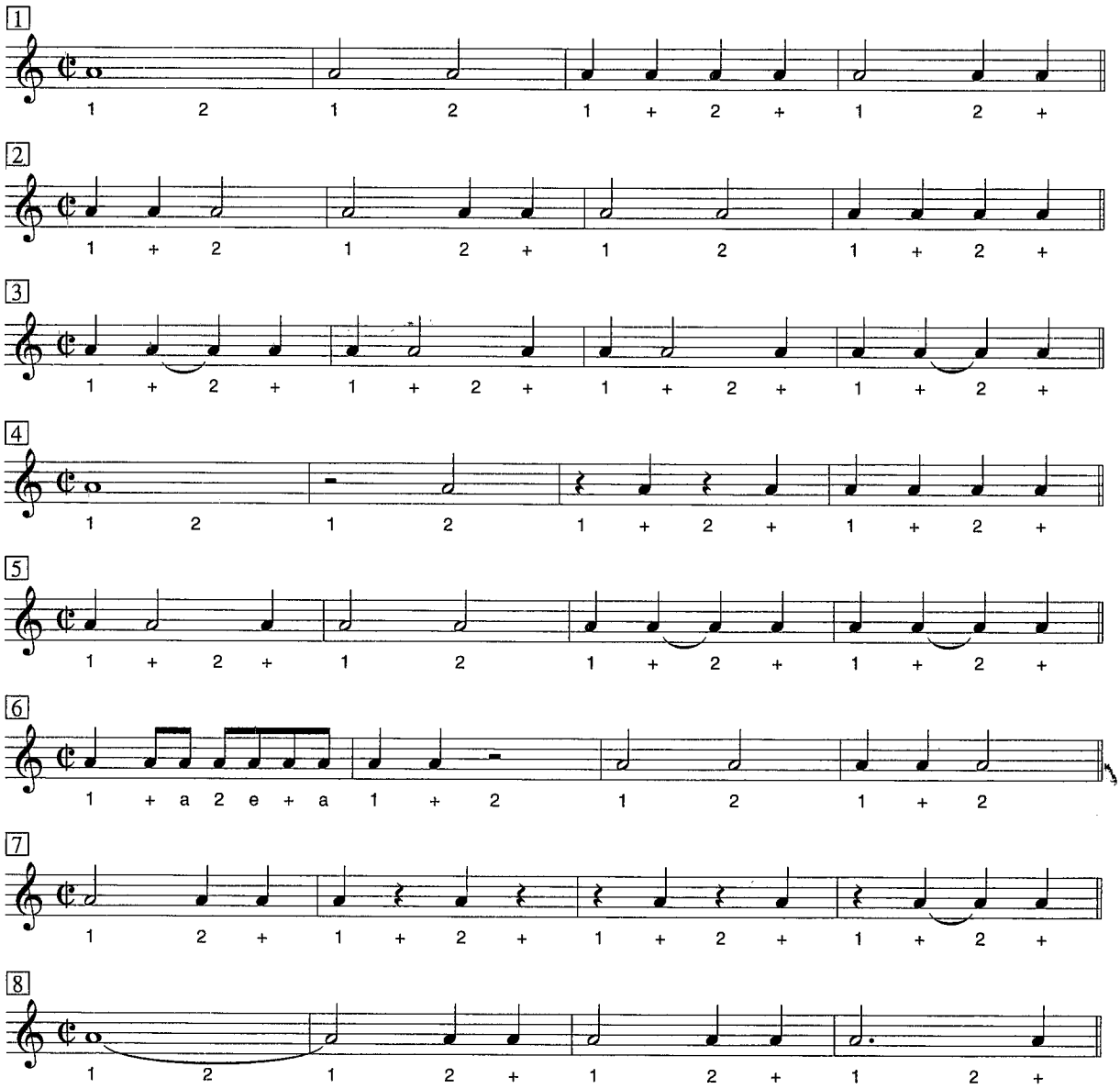
Cut Time

Cut time is indicated by a "C" with a slash through it. Cut time is equivalent to 2/2 time.

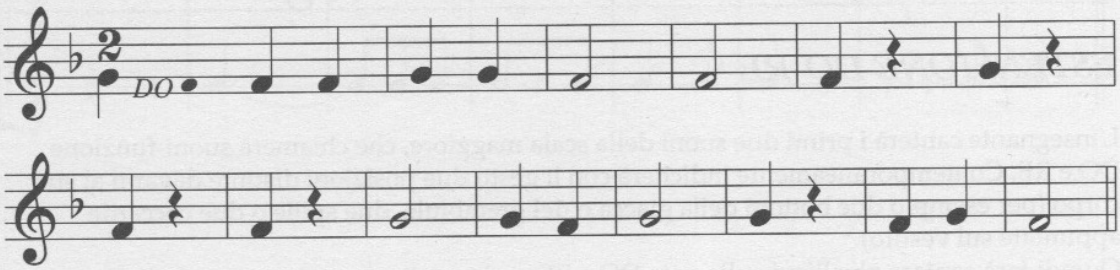
$\text{¢} = \frac{4}{4}$ In $\frac{4}{4}$, we feel four beats per measure.

$\text{¢} = \frac{2}{2}$ In $\frac{2}{2}$, we feel two beats per measure.

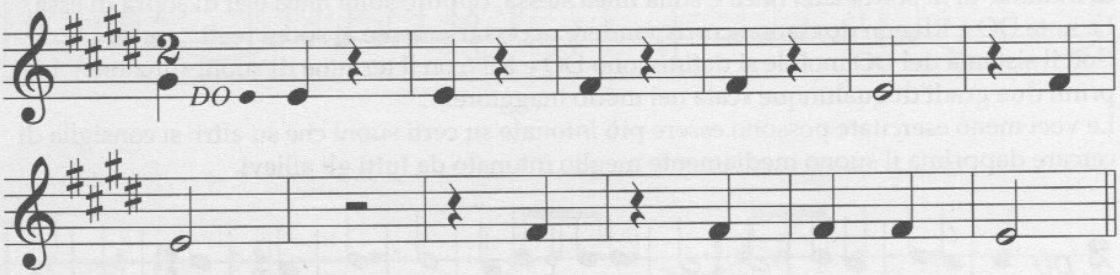
Clap and/or sing the following cut time exercises:



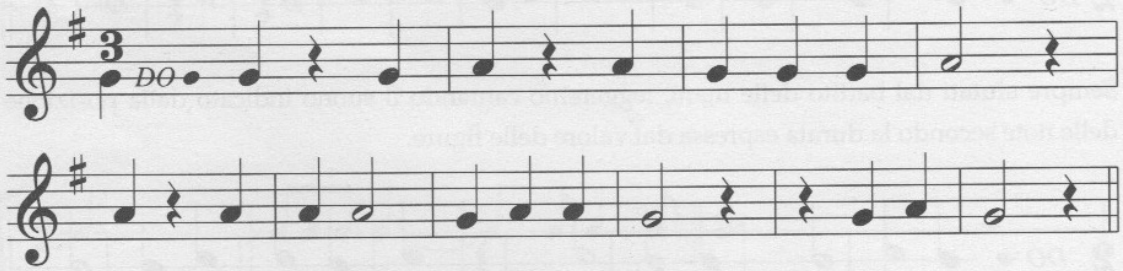
Esercizio 51 F



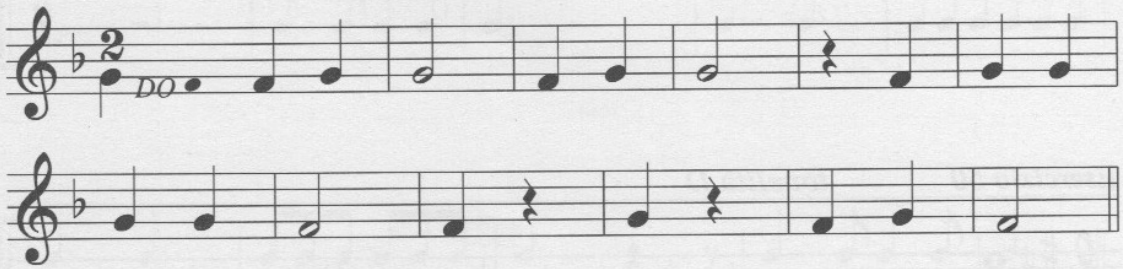
Esercizio 52 E



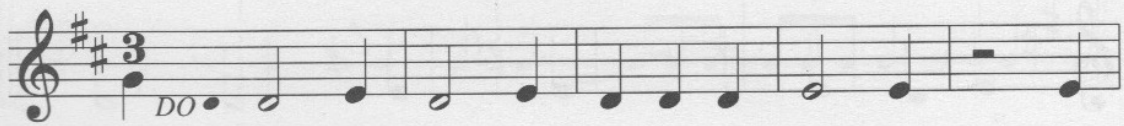
Esercizio 53 G



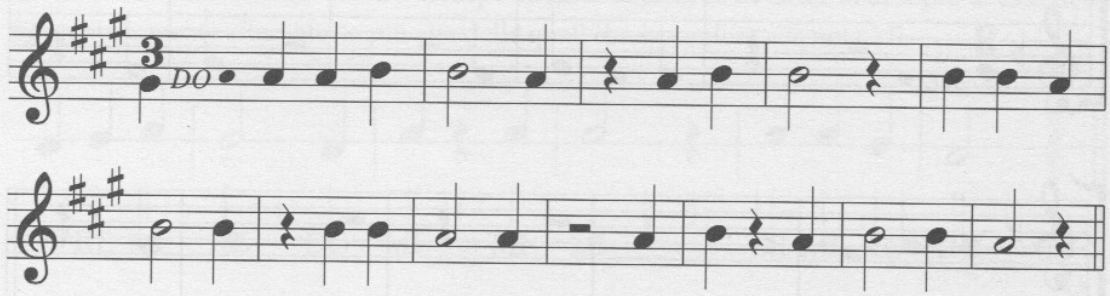
Esercizio 54 F



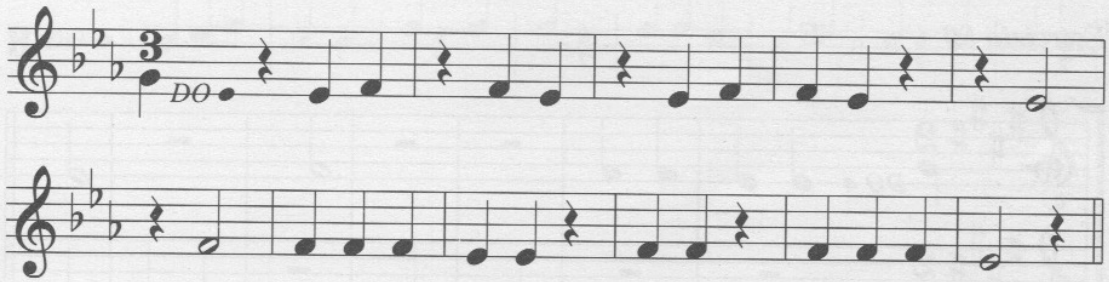
Esercizio 55 D



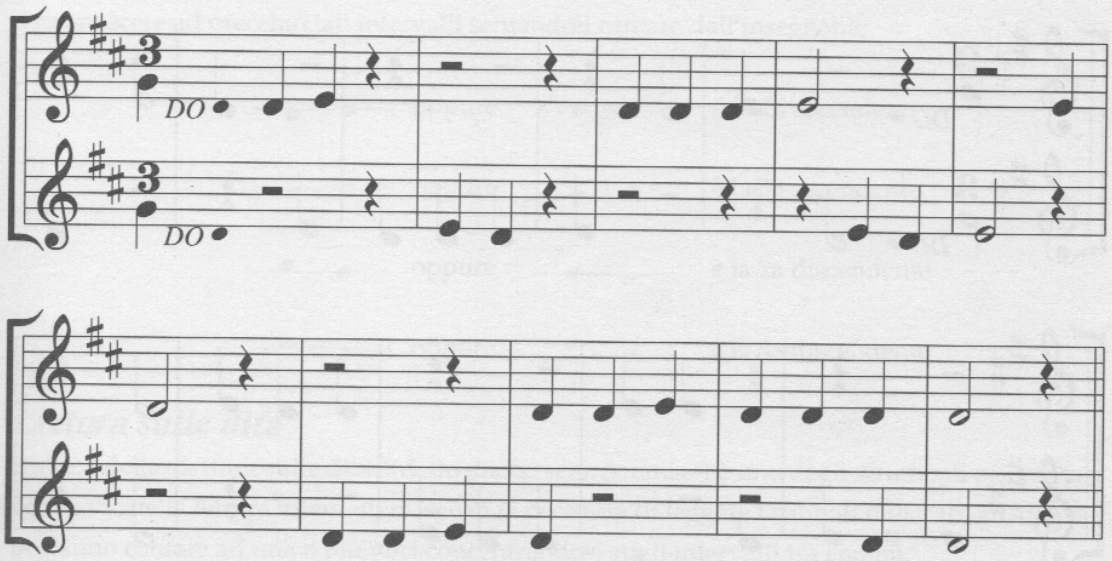
Esercizio 56 **A**



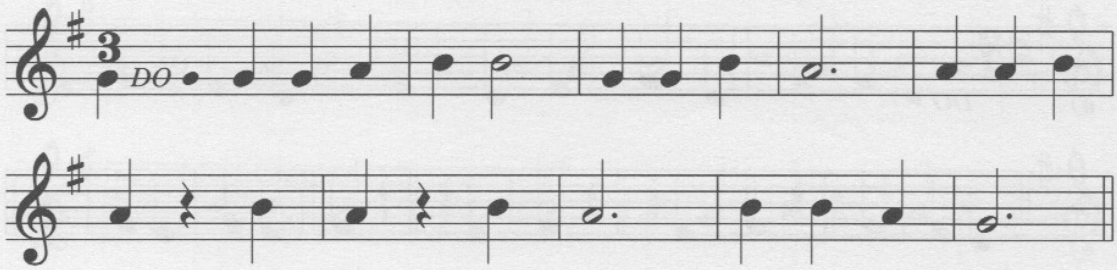
Esercizio 57 **E♭**



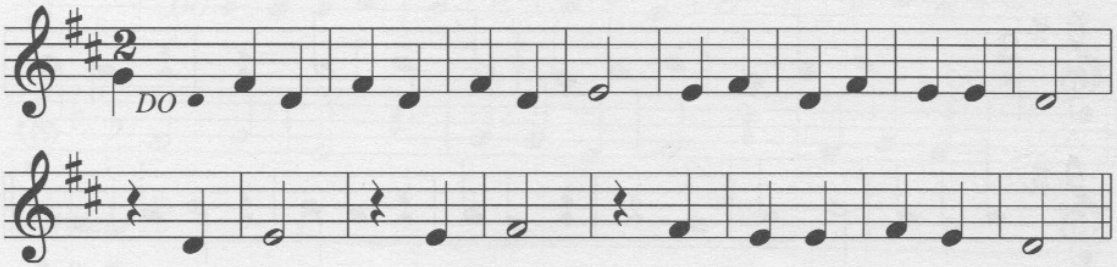
Esercizio 58 **D**



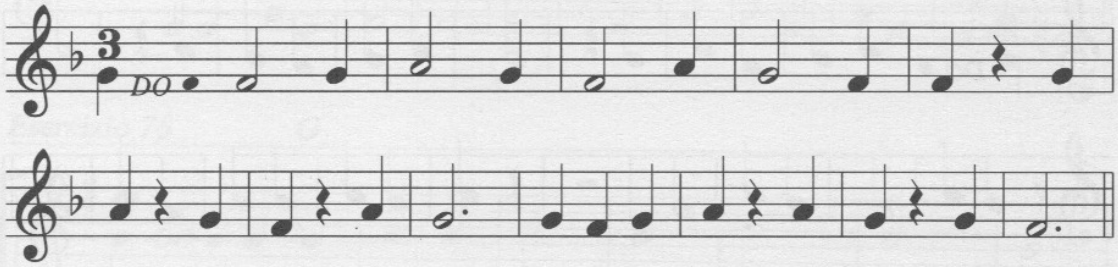
Esercizio 65 *G*



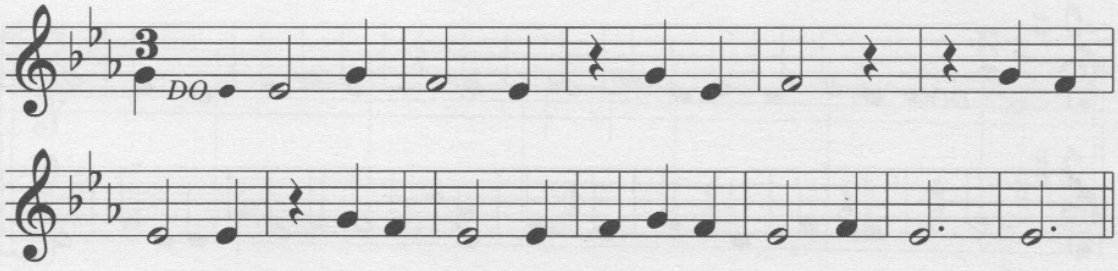
Esercizio 66 *D*



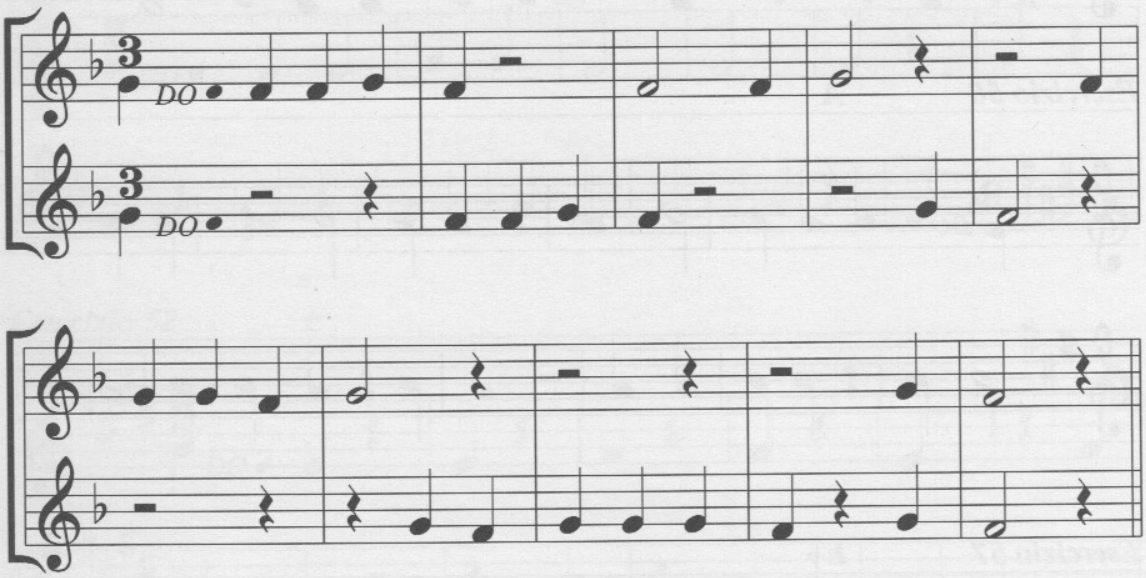
Esercizio 67 *F*



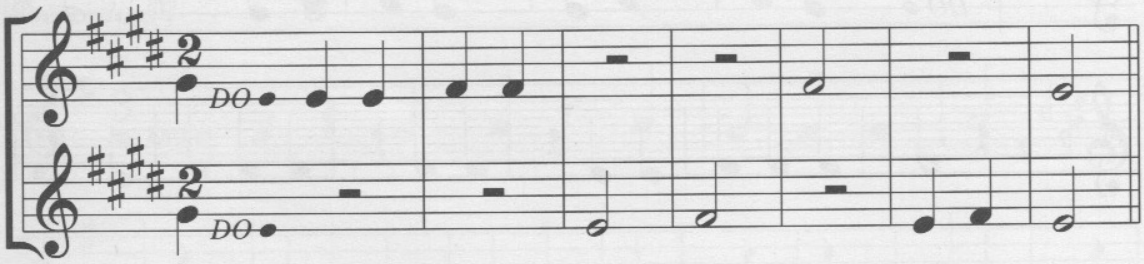
Esercizio 68 *E♭*



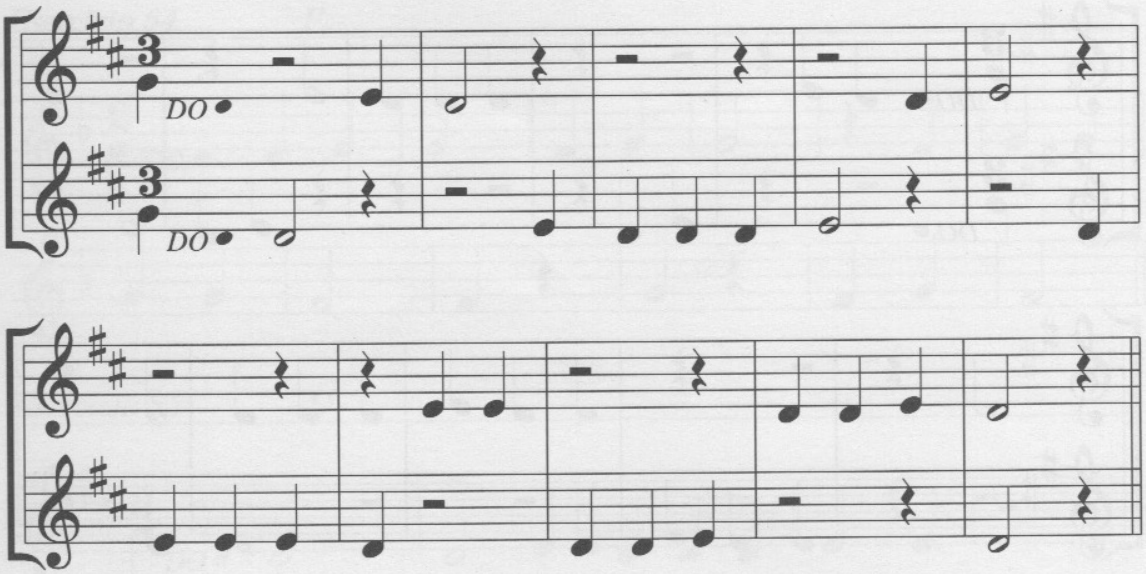
Esercizio 59 *F*



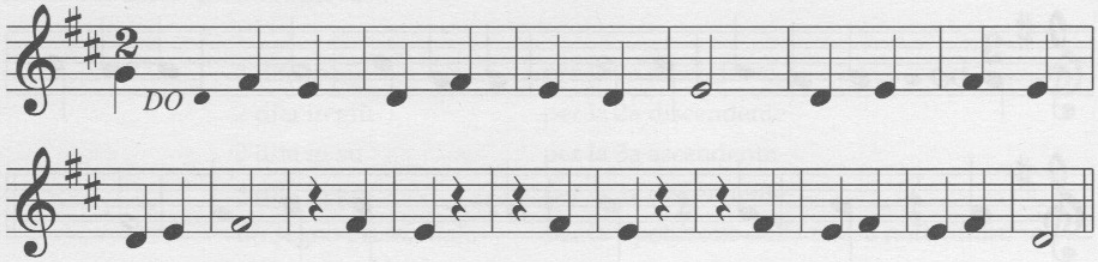
Esercizio 60 *E*



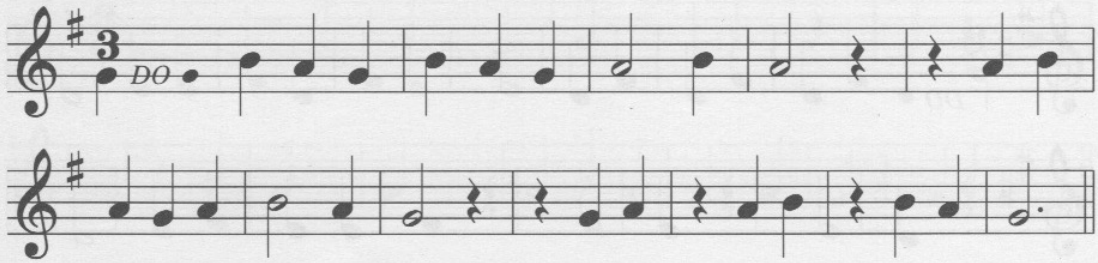
Esercizio 61 *D*



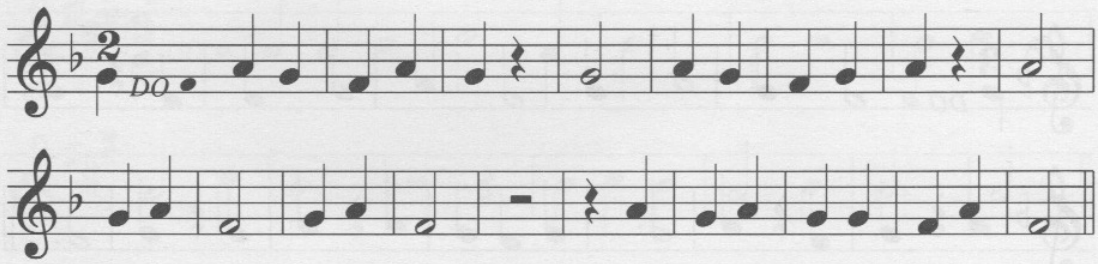
Esercizio 69 **D**



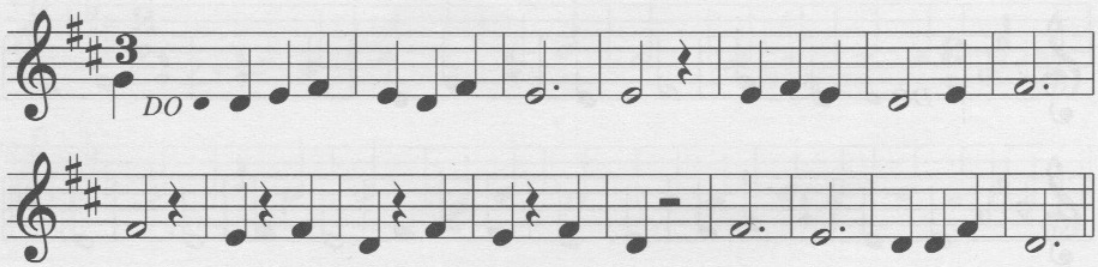
Esercizio 70 **G**



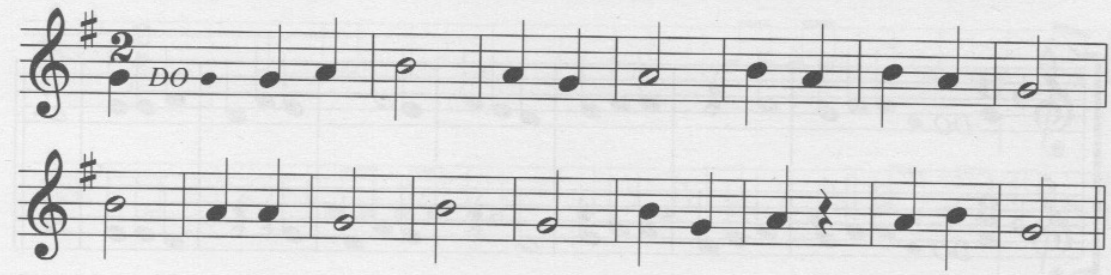
Esercizio 71 **F**



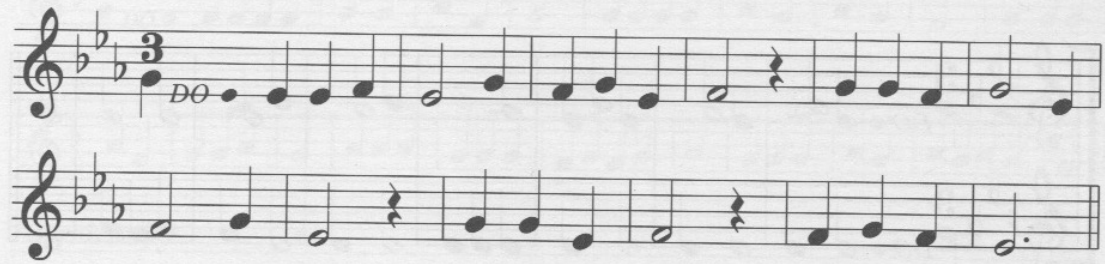
Esercizio 72 **D**



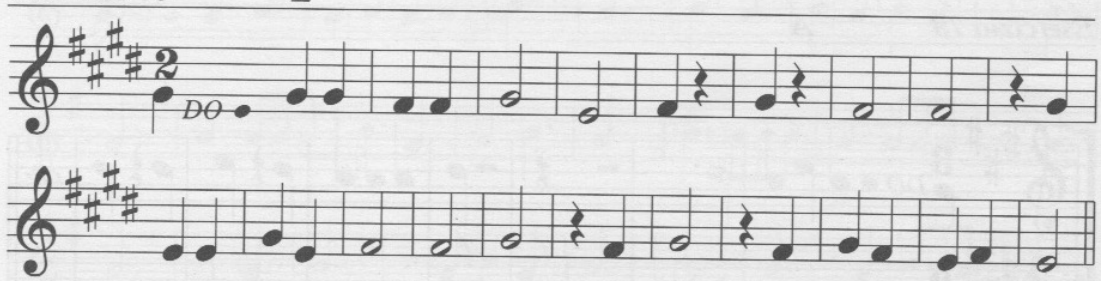
Esercizio 73 **D**



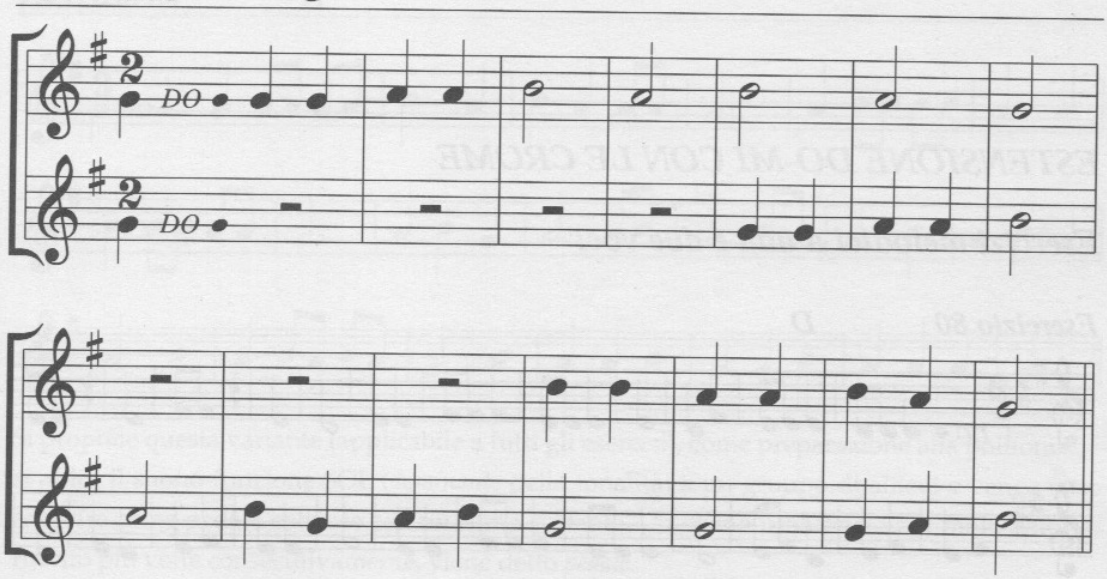
Esercizio 74 **E♭**



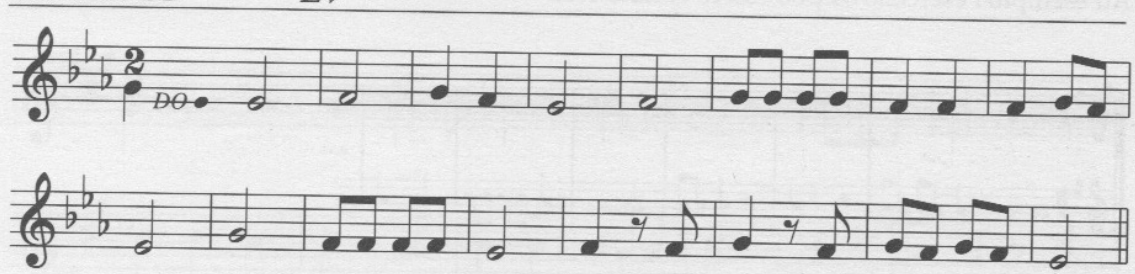
Esercizio 75 **E**



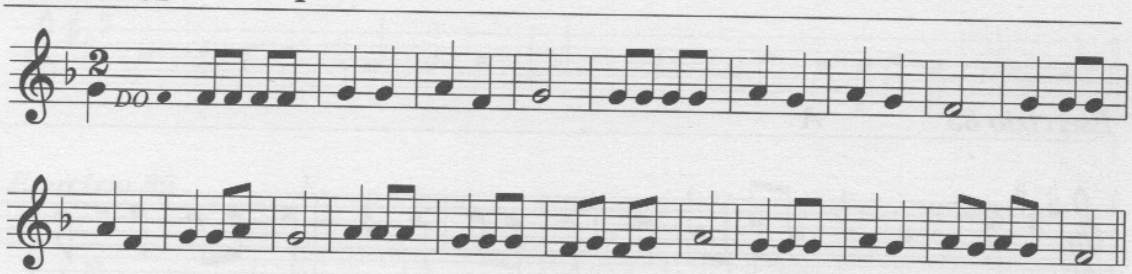
Esercizio 76 **G**



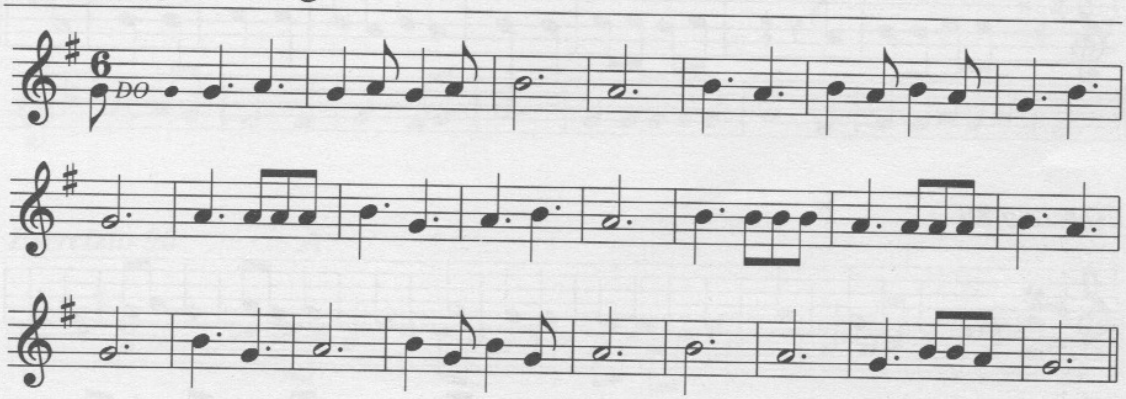
Esercizio 81 E♭



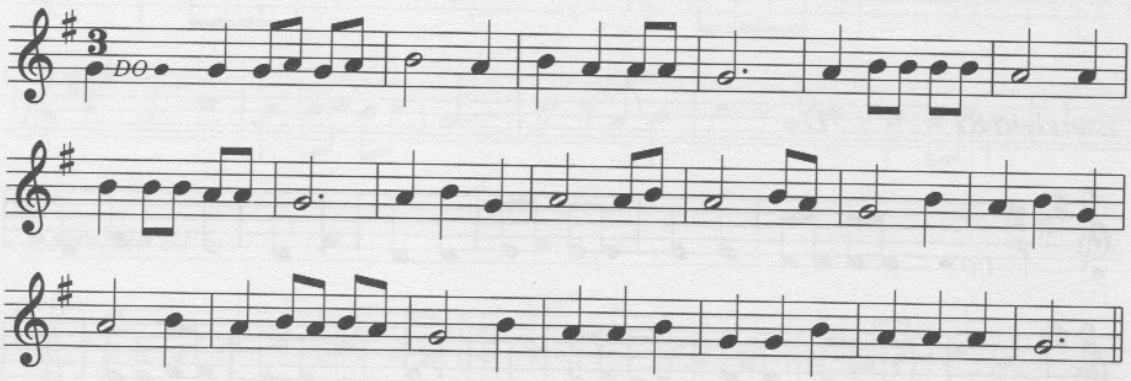
Esercizio 82 F



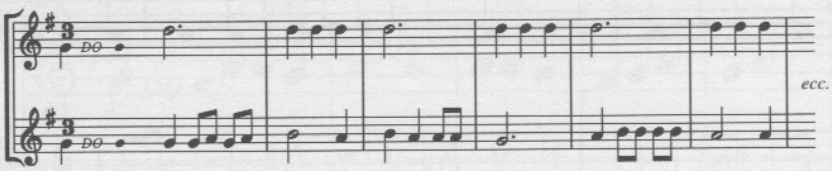
Esercizio 83 G



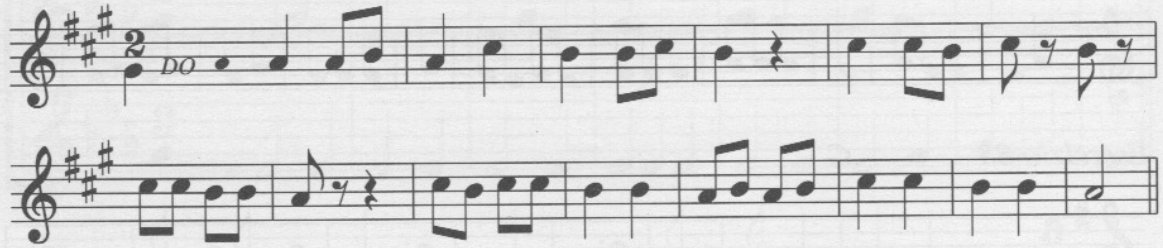
Esercizio 84 G



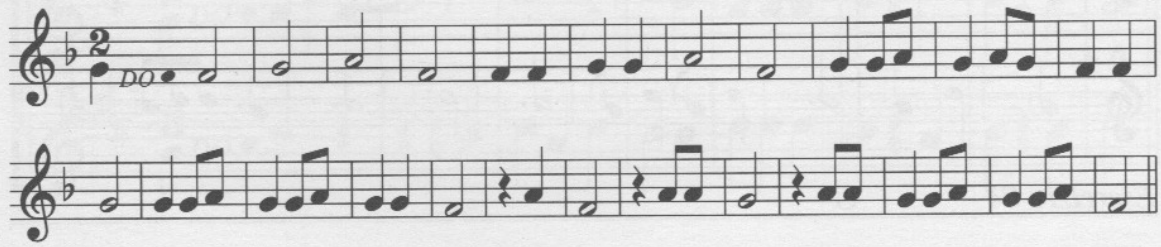
Ad esempio l'esercizio 84 può essere variato così:



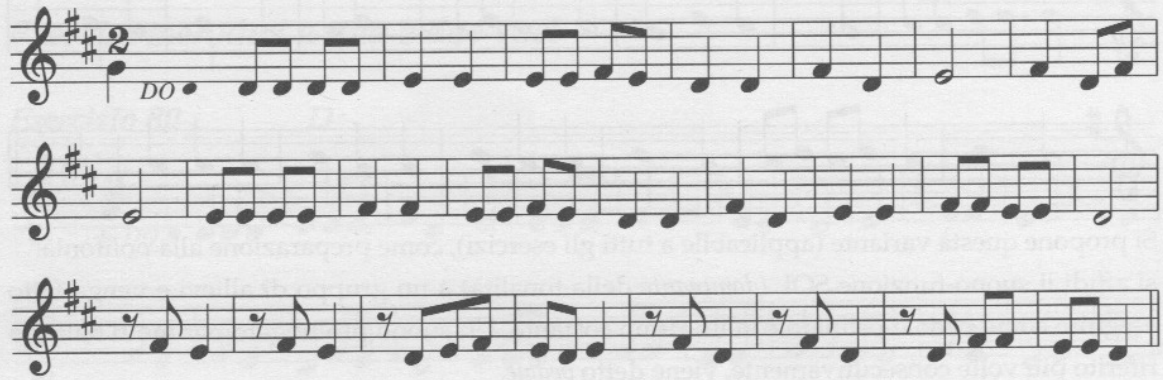
Esercizio 85 ***A***



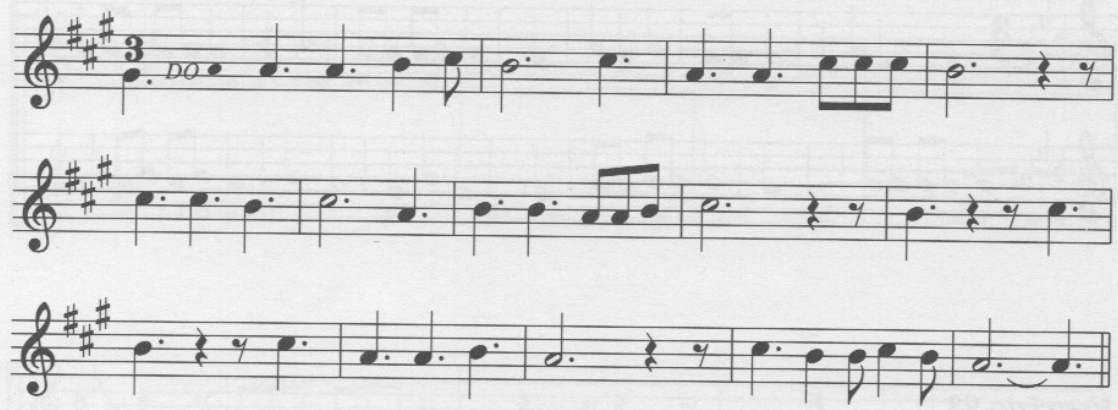
Esercizio 86 ***F***



Esercizio 87 ***D***



Esercizio 88 **A**



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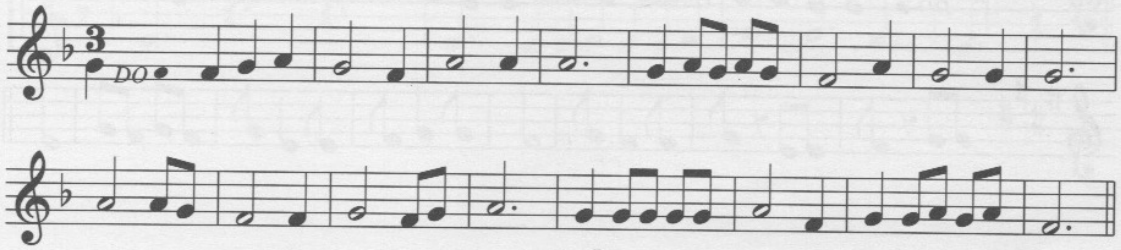
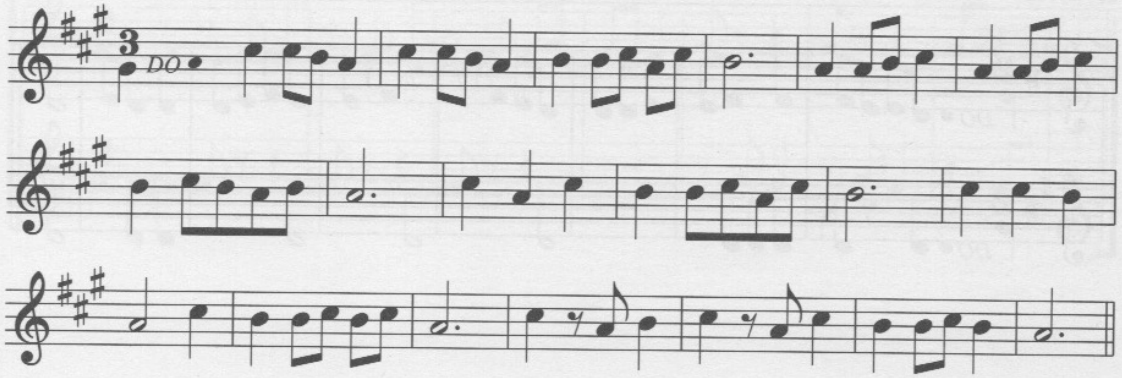
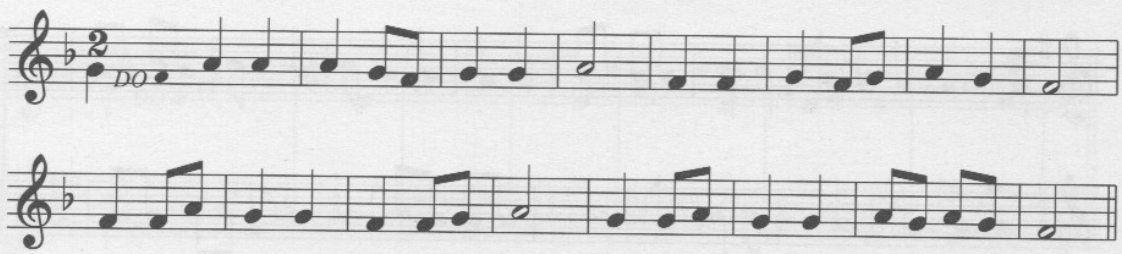


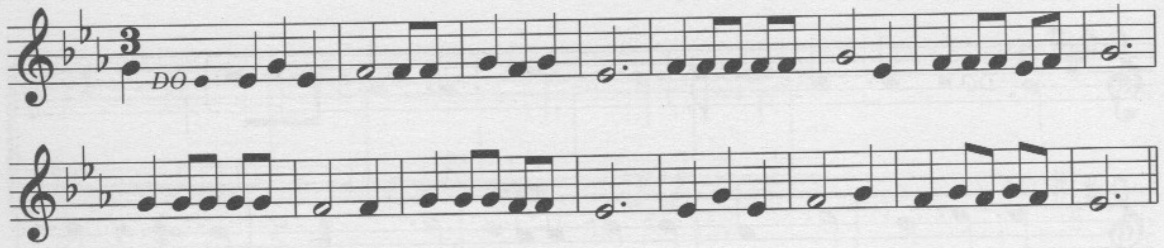
Esercizio 90 **A**



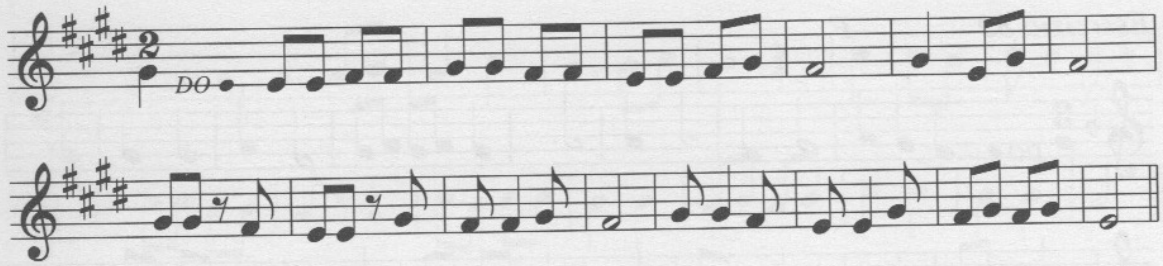
Esercizio 91 **F**



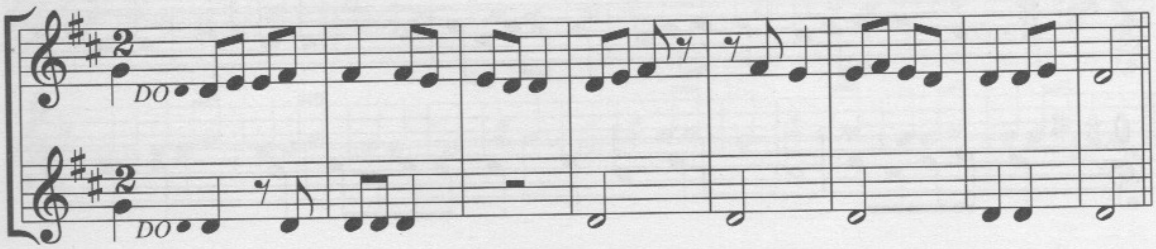
Esercizio 92 **E♭**



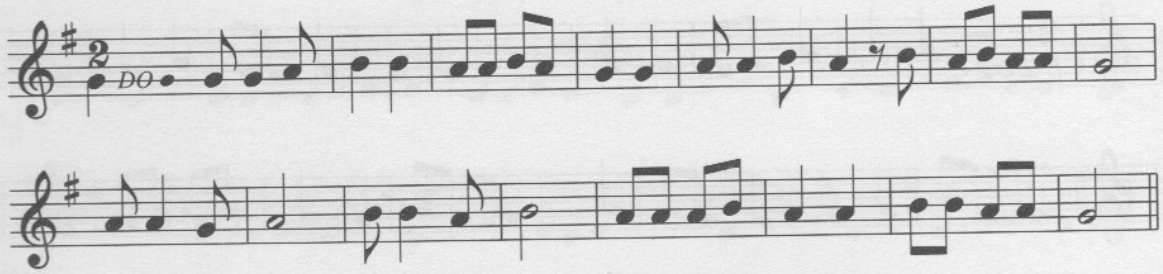
Esercizio 93 **E**



Esercizio 94 **D**

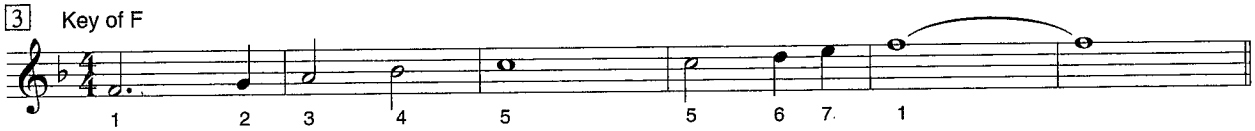


Esercizio 95 **G**

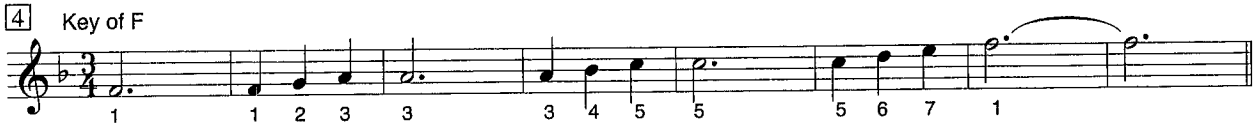


2 Key of C

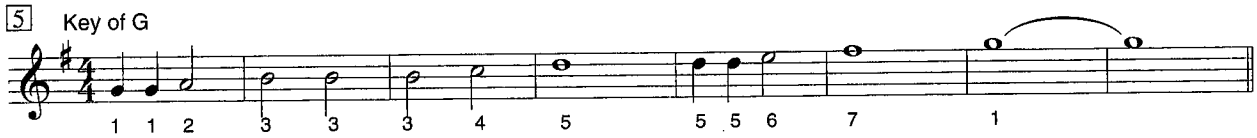
3 Key of F



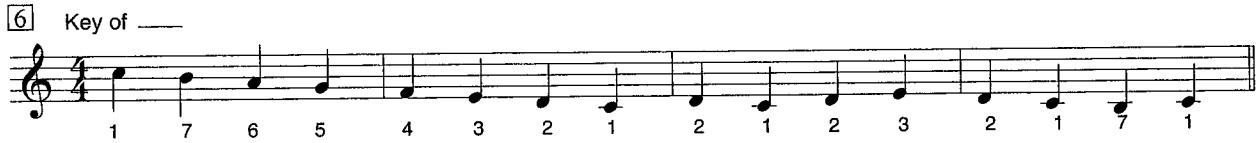
4 Key of F



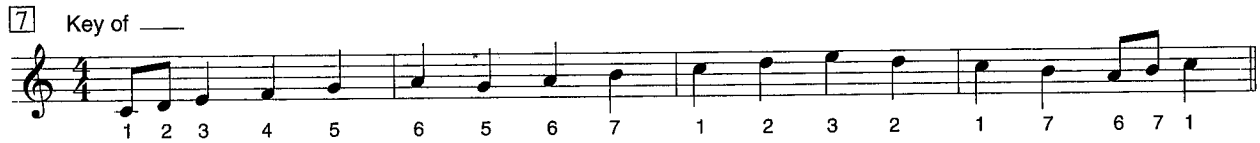
5 Key of G



6 Key of ___



7 Key of ___



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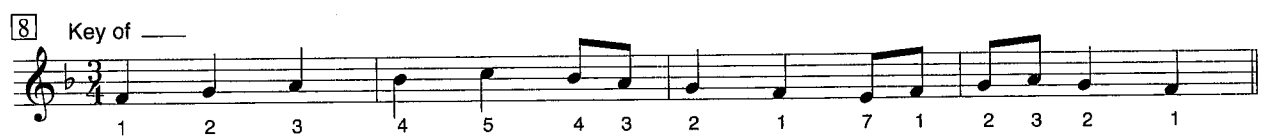

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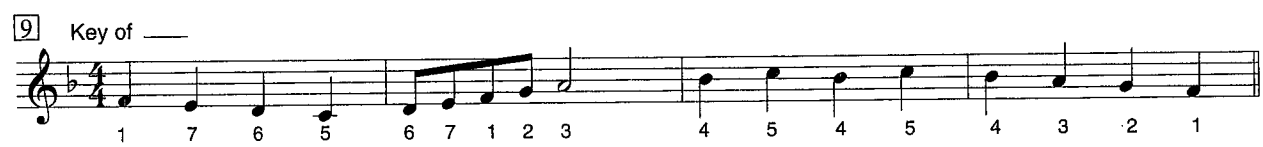

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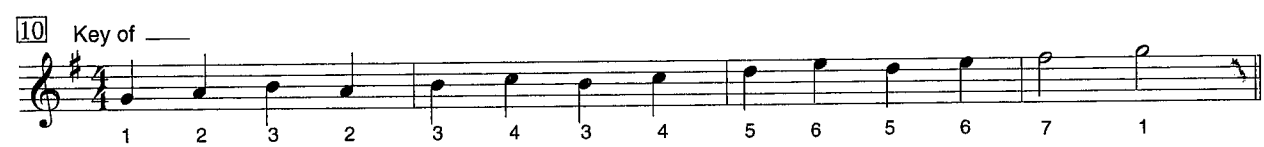
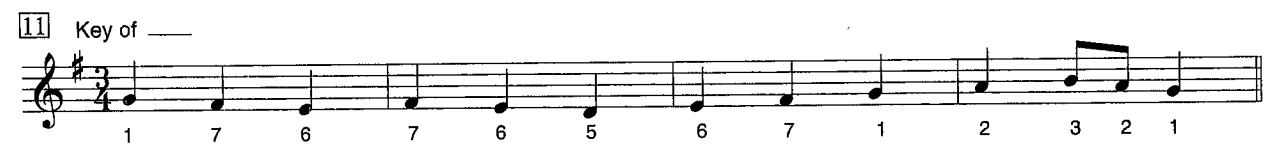


11 Key of ___



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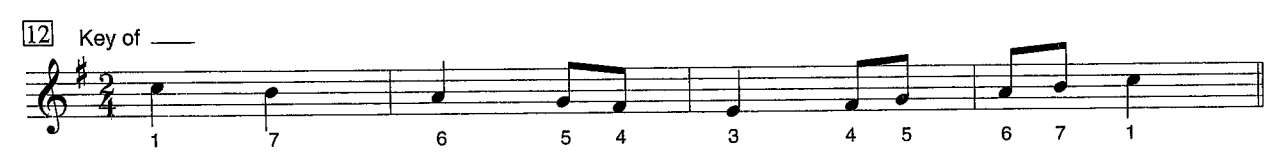

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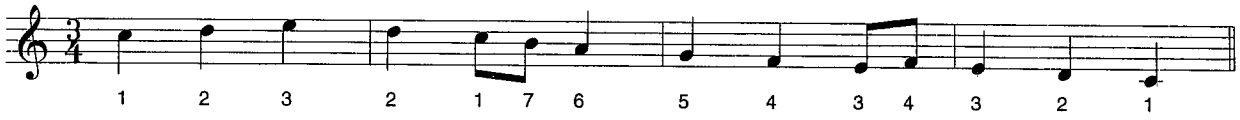

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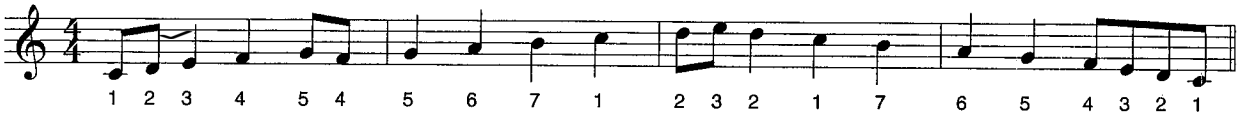

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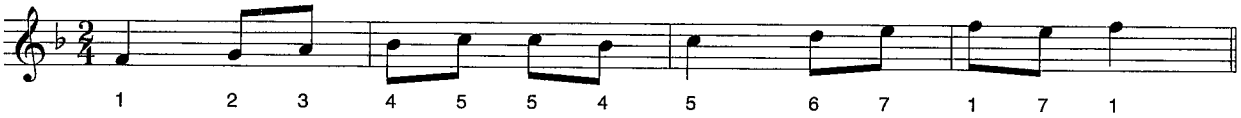
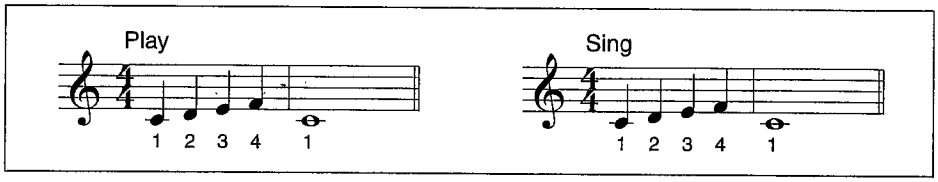
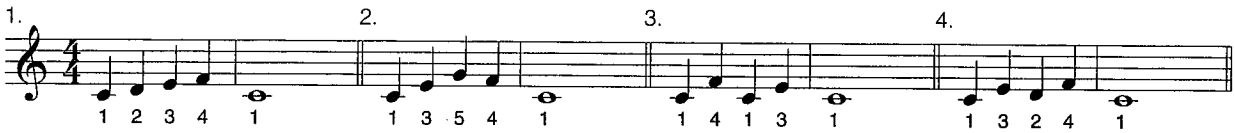
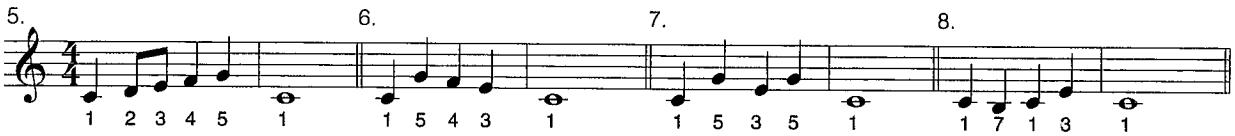


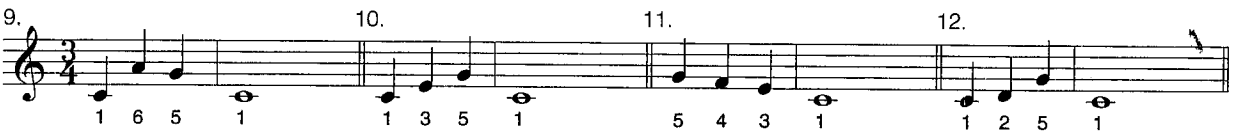
Ear Training

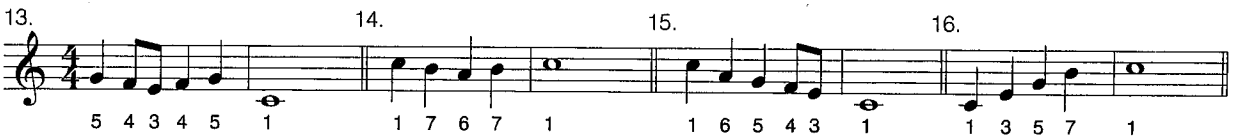
For each example, play through the line first, and then sing it.

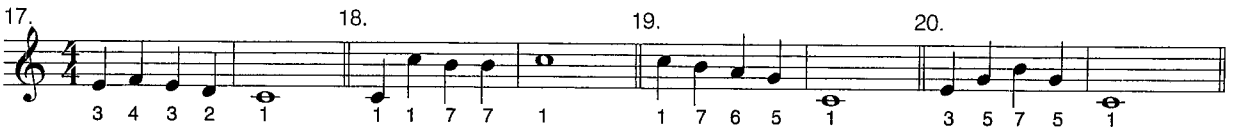


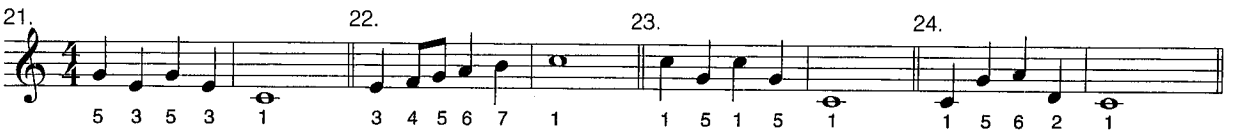








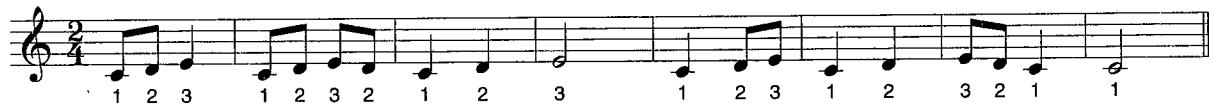




Sightsinging—Simple Melodies

In this chapter, we will start with the first five notes of the major scale, then expand.

1



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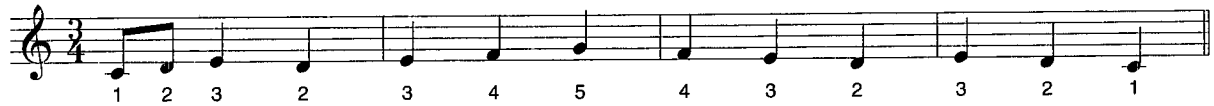

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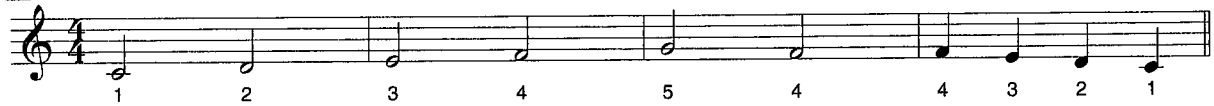

4

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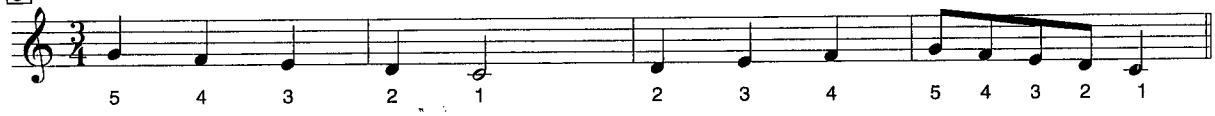

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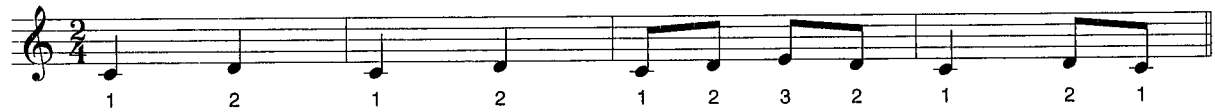

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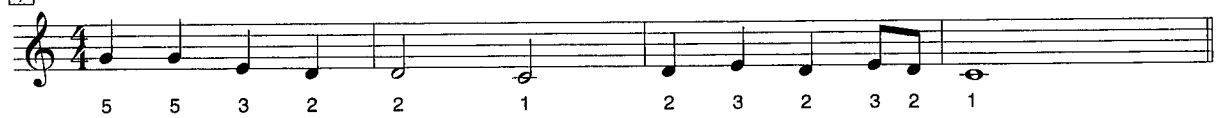

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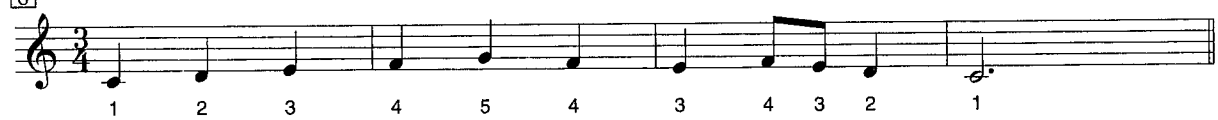

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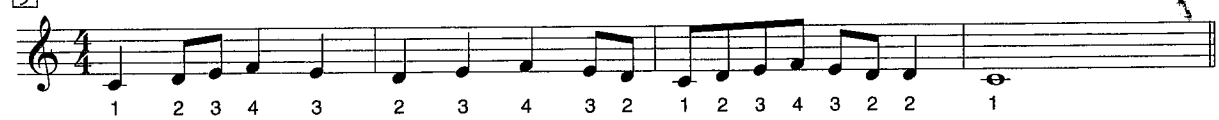

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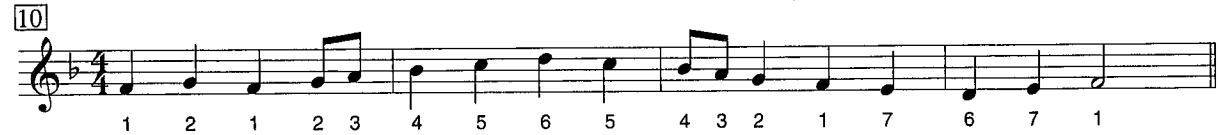

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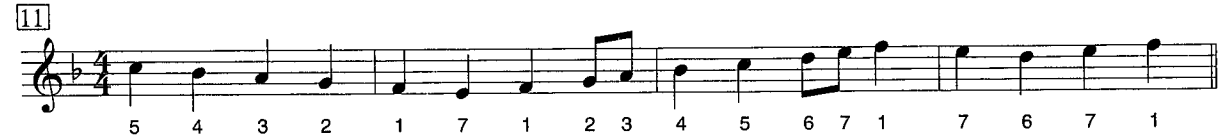
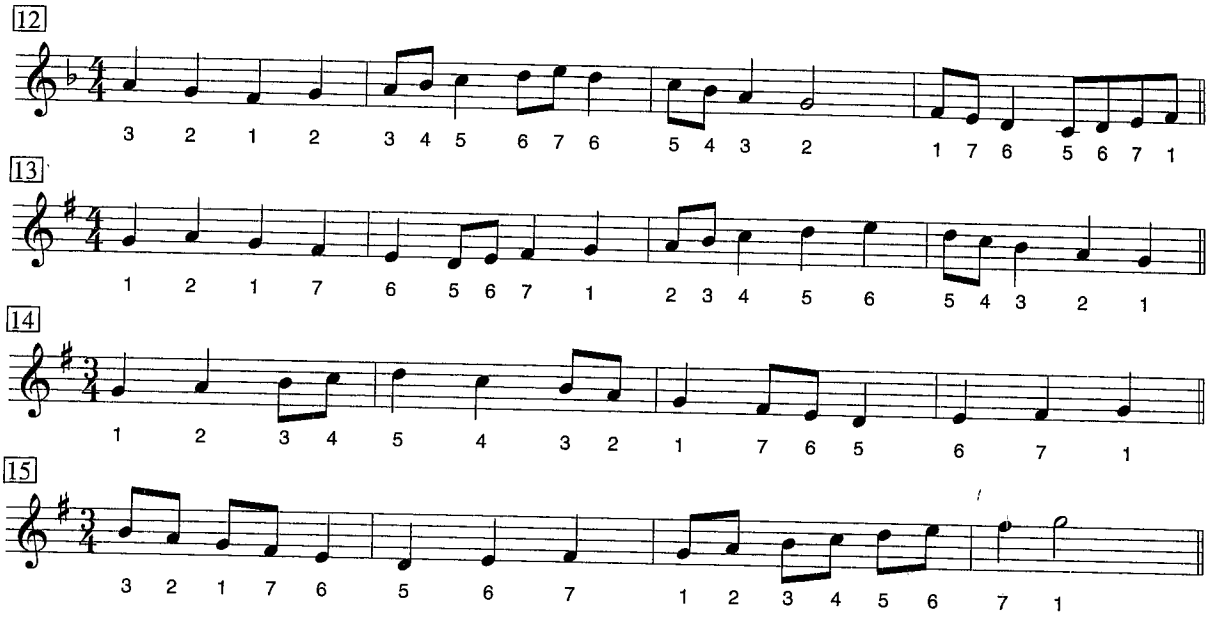
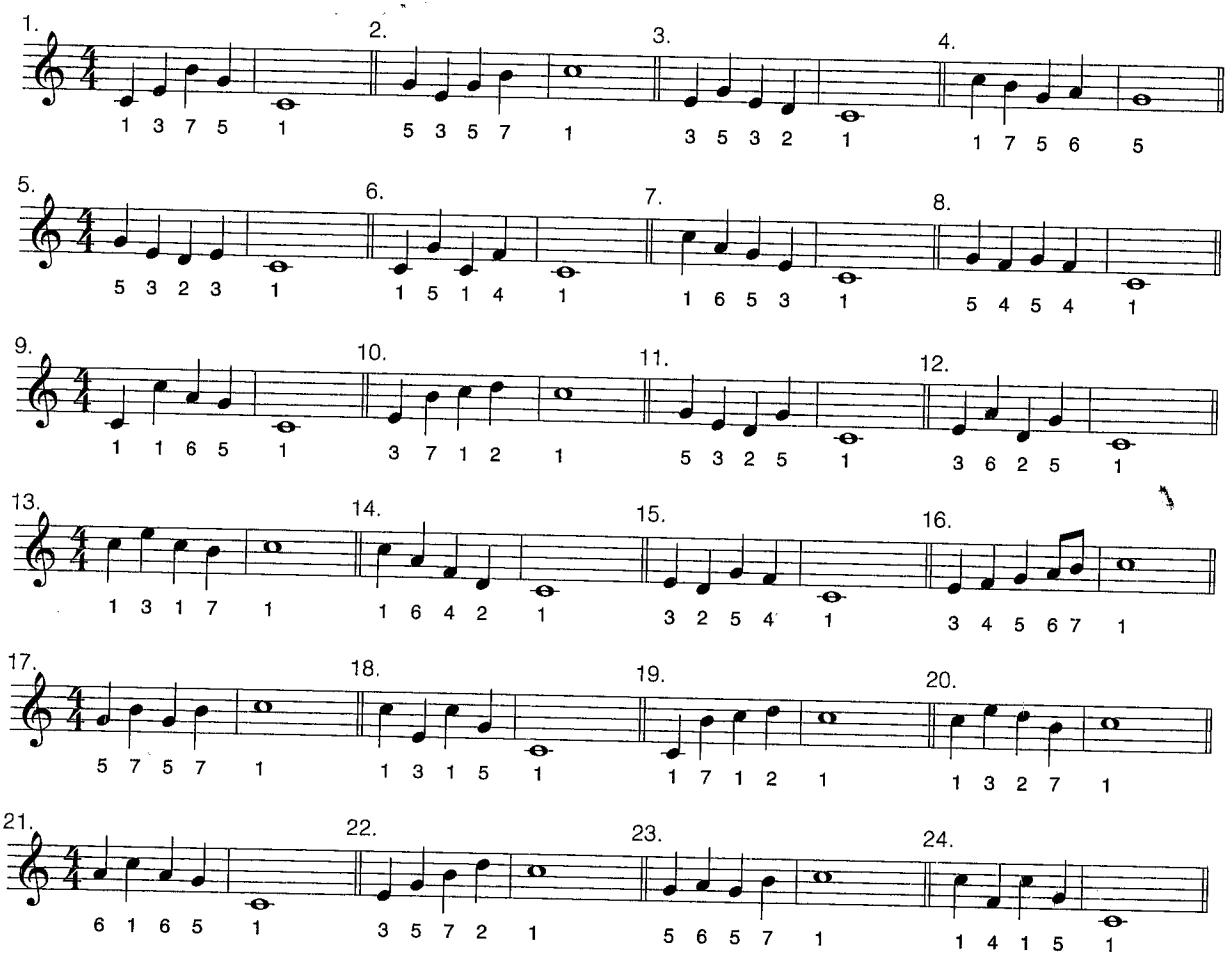




Ear Training

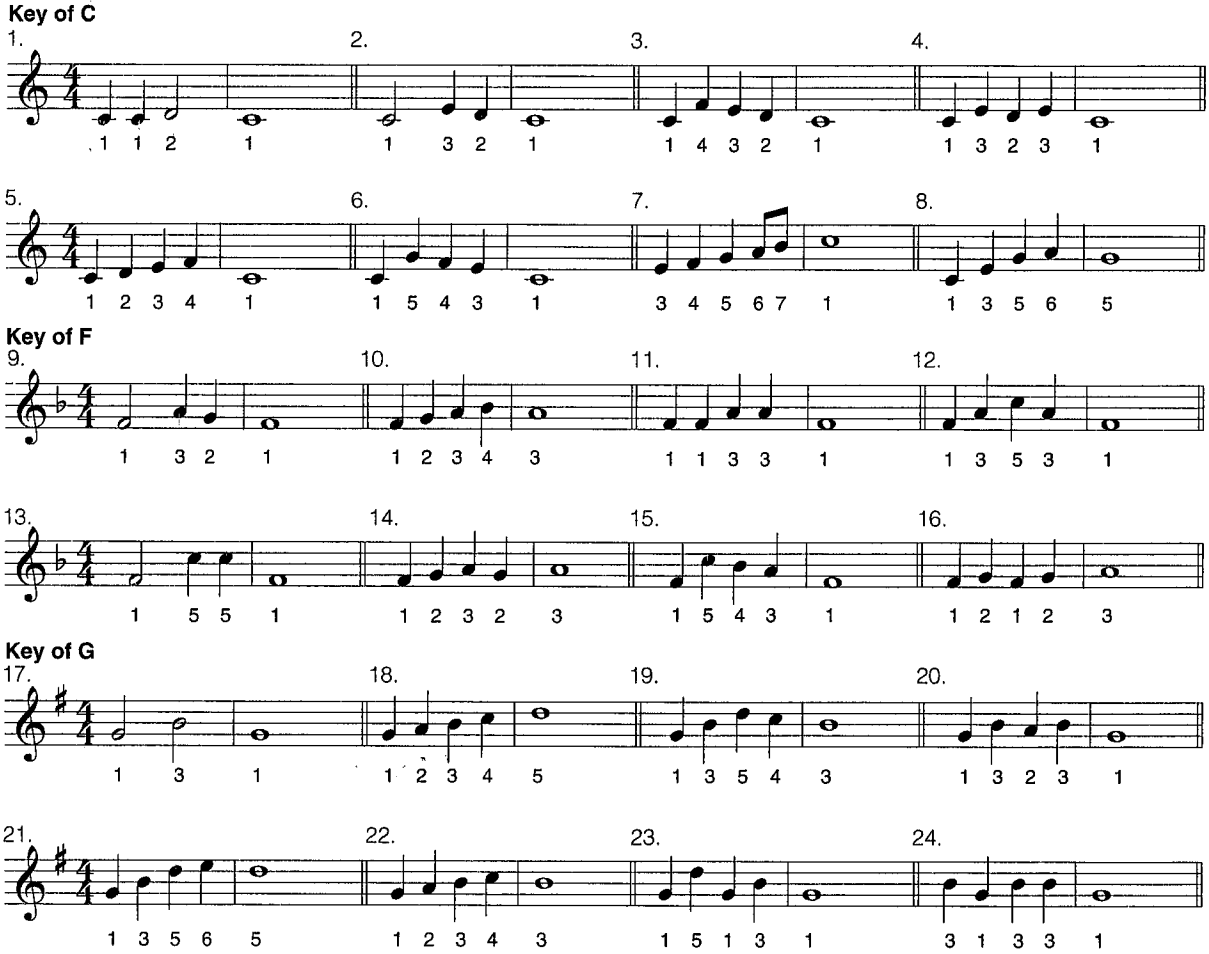
For each example, play through the line first and then sing it.



Ear Training

For each example, first play through the scale and then the exercise. Listen, and then sing it.

Key of C

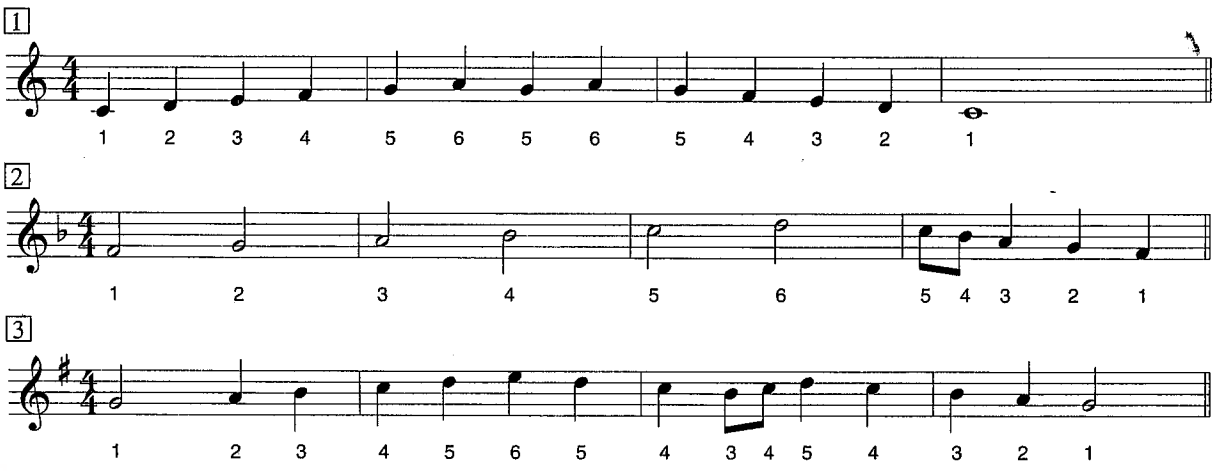


Key of F

Key of G

Sightsinging—Melodies in C, F, and G Major

The following phrases are in the keys of C, F, and G. Remember: always try to make each phrase as musical as possible.



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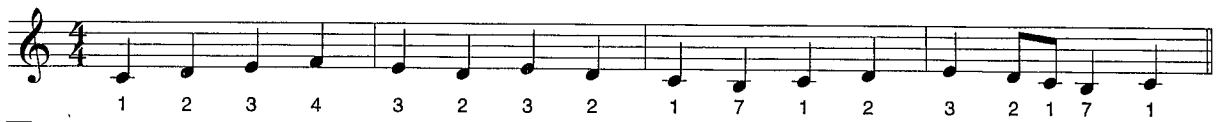

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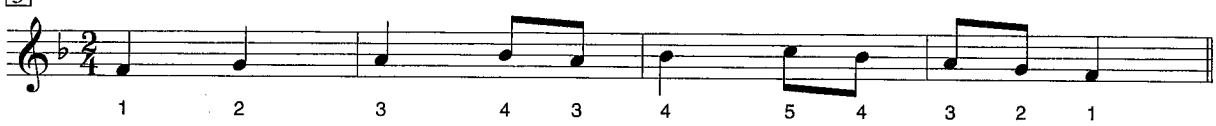

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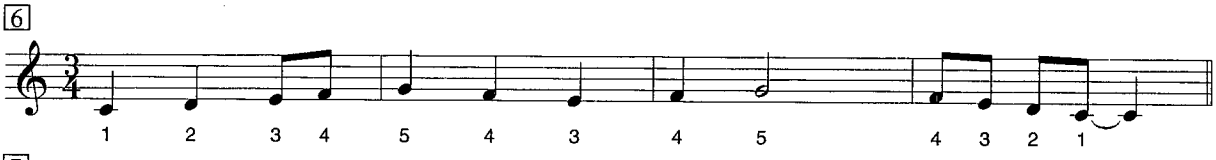

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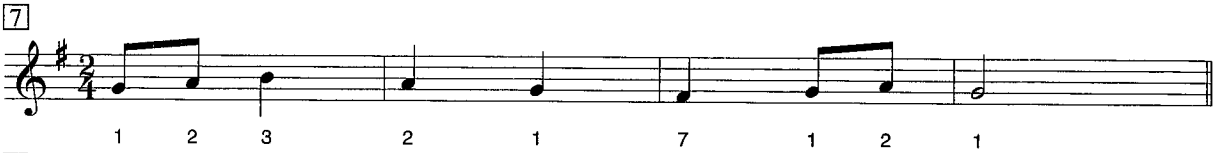

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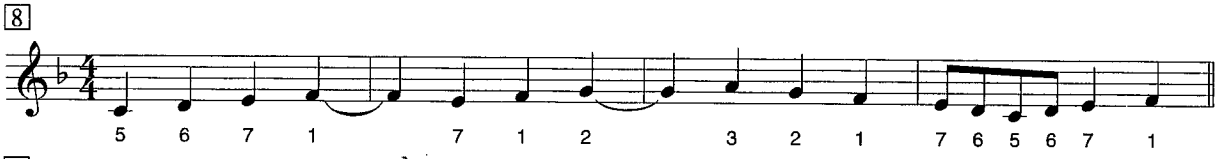

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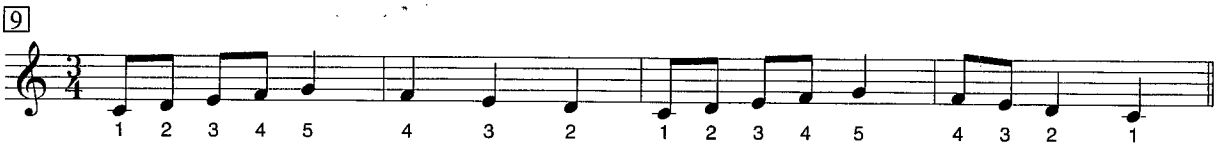

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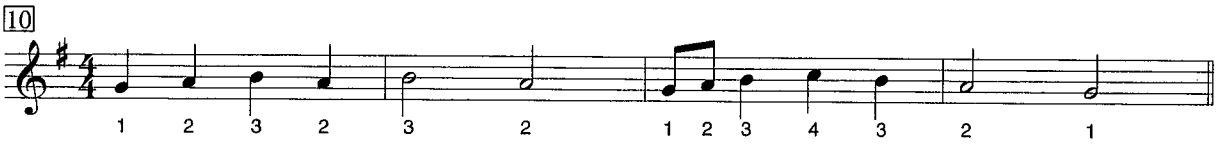

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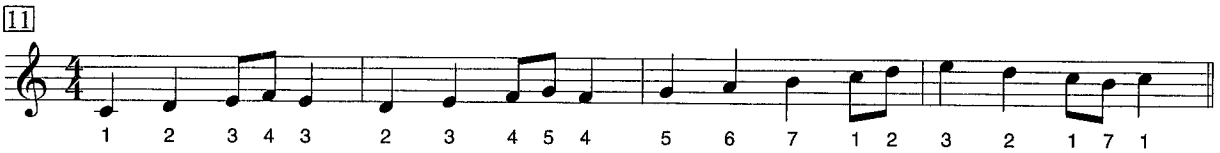

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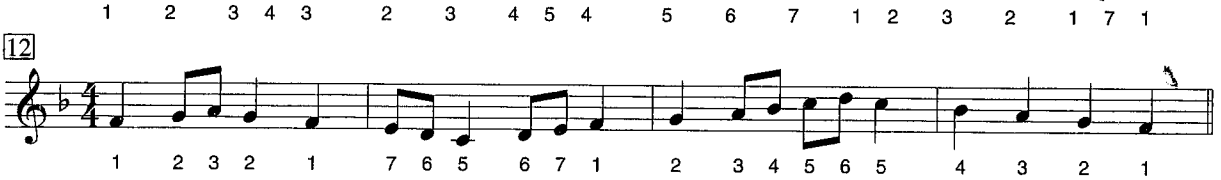

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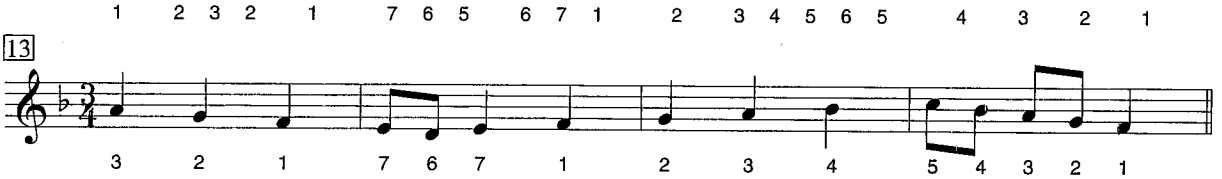

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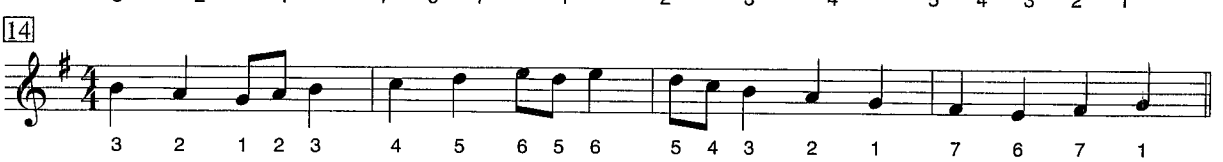

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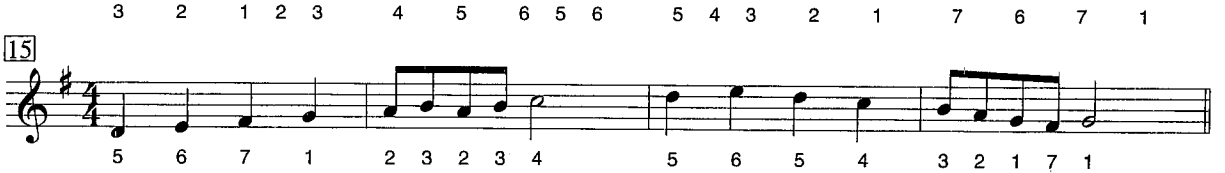
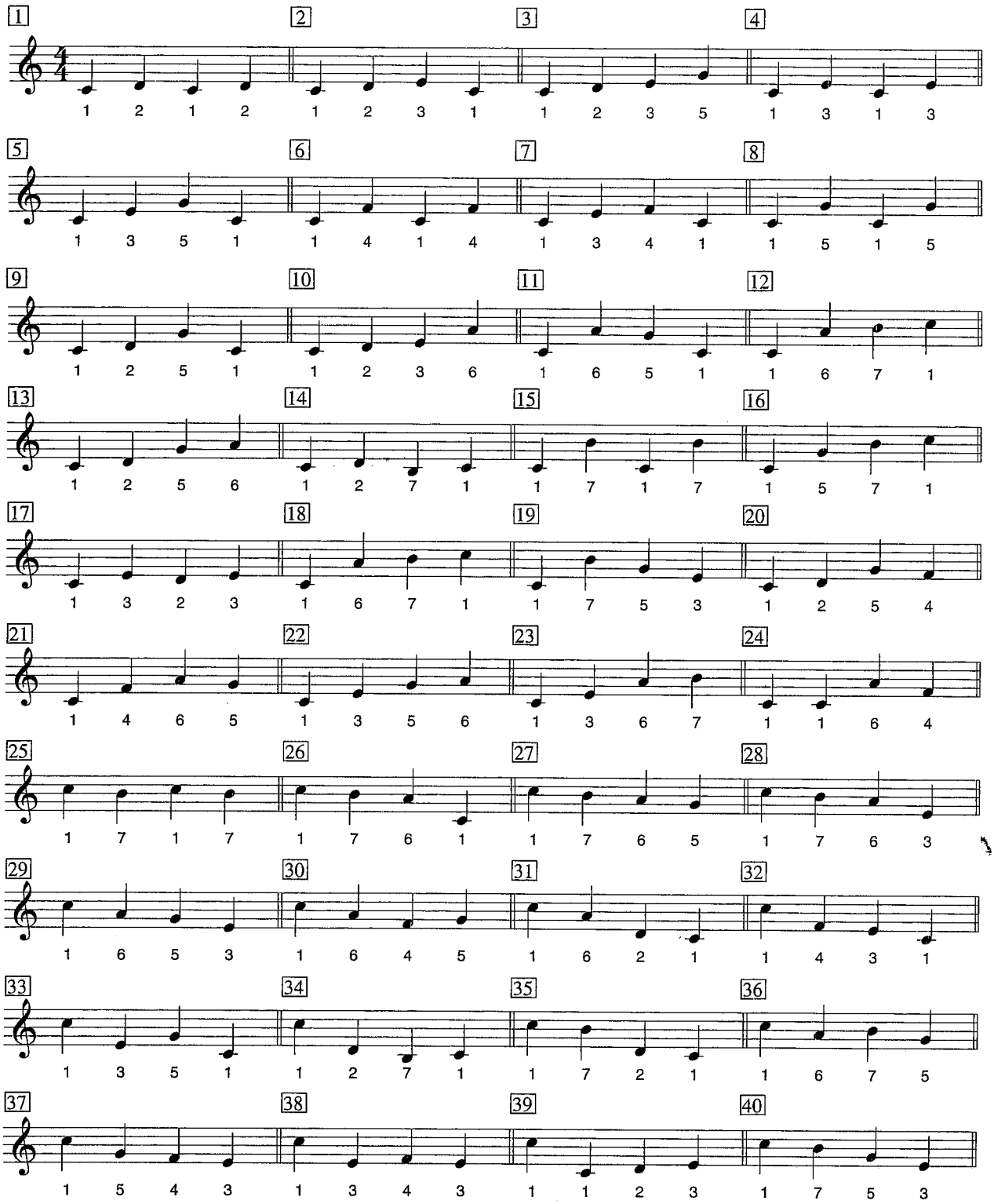
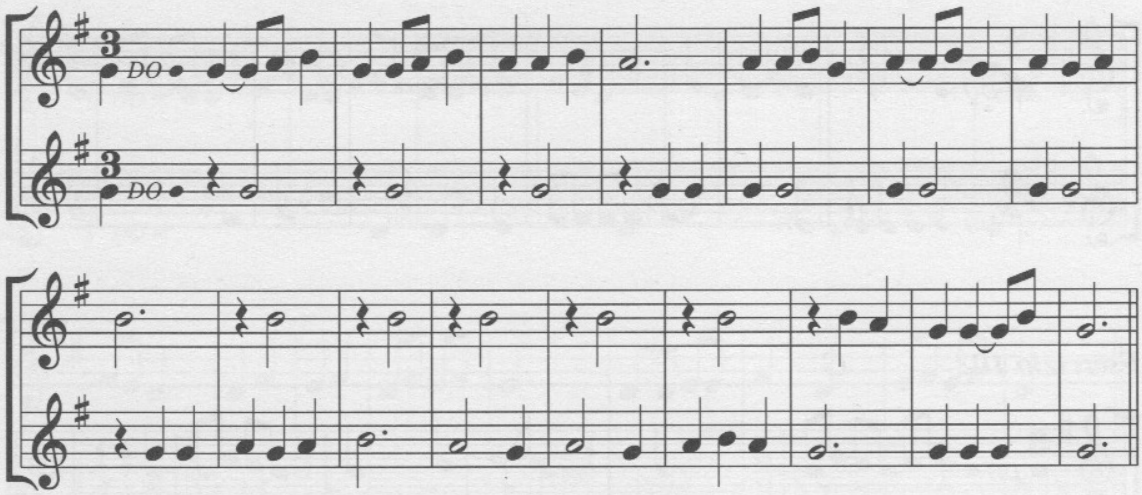


INTERVAL WARM-UPS

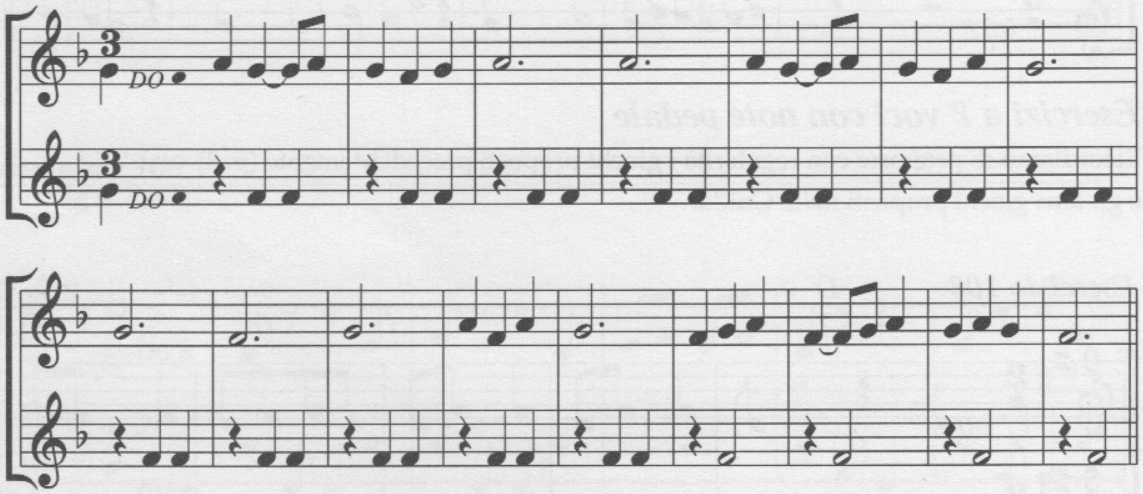
Sing each exercise four times using the numbers without using an instrument. Afterwards, check yourself on a keyboard to make sure you're singing the notes correctly.



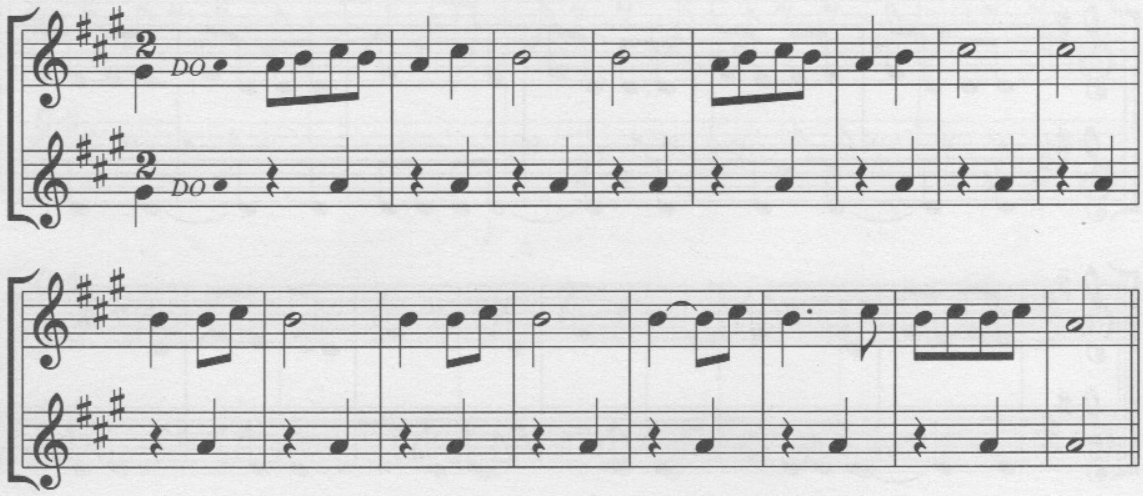
Esercizio 104 **G**



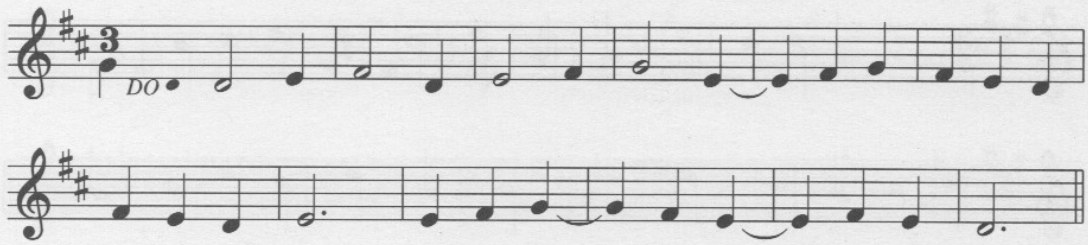
Esercizio 105 **F**



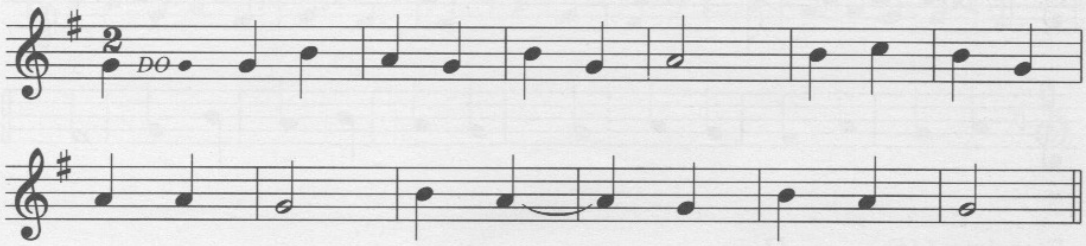
Esercizio 106 **A**



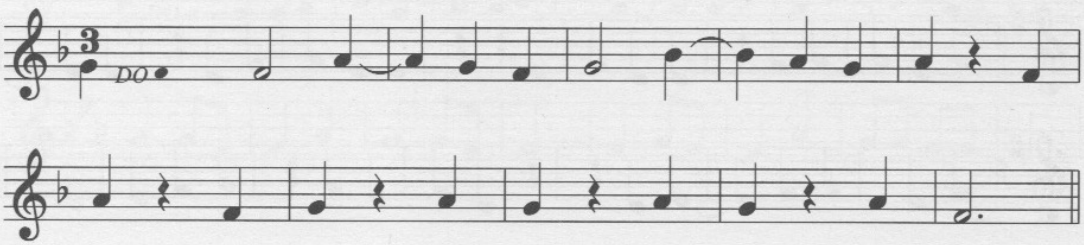
Esercizio 109 **D**



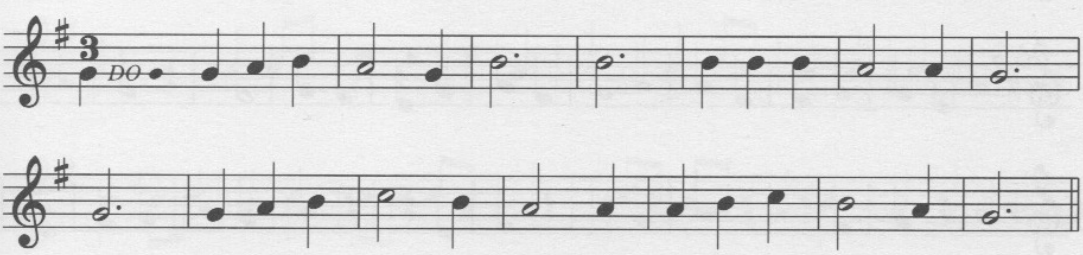
Esercizio 110 **G**



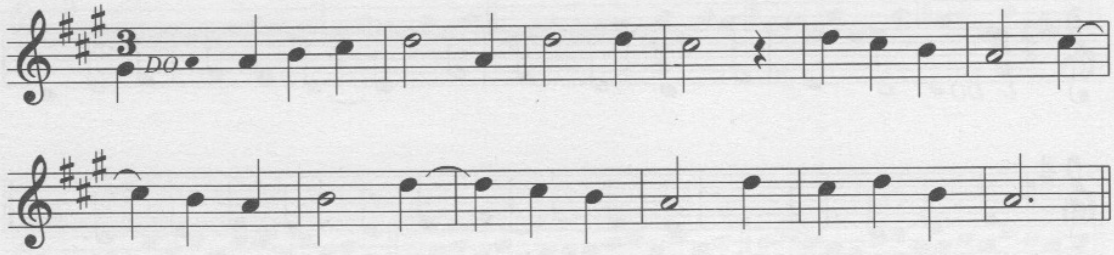
Esercizio 111 **F**



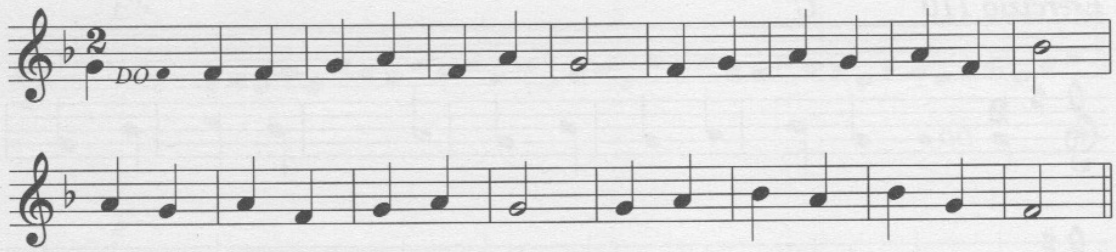
Esercizio 112 **G**



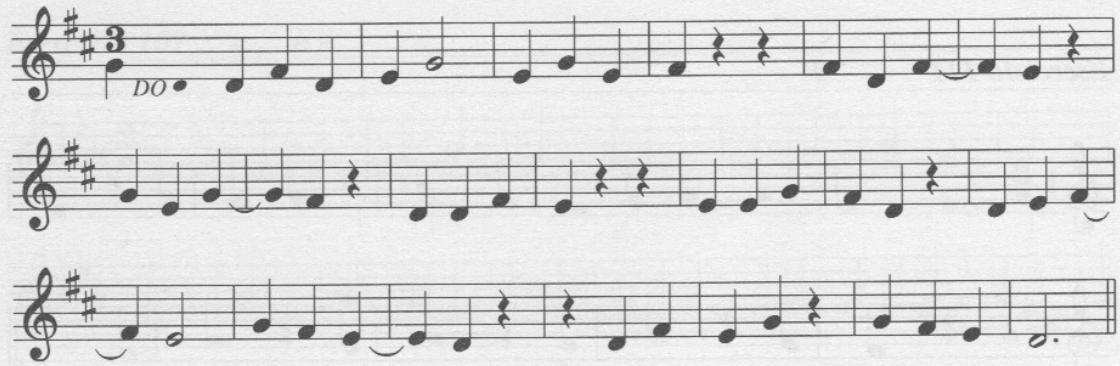
Esercizio 113 *A*



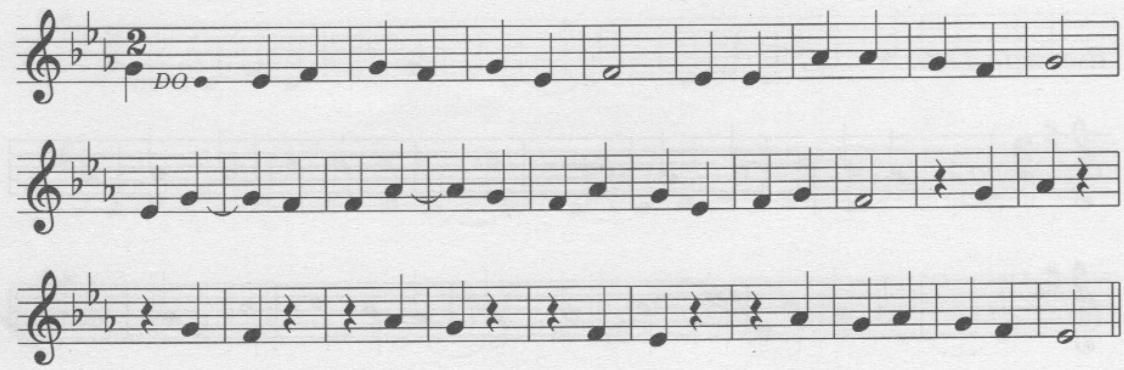
Esercizio 114 *F*



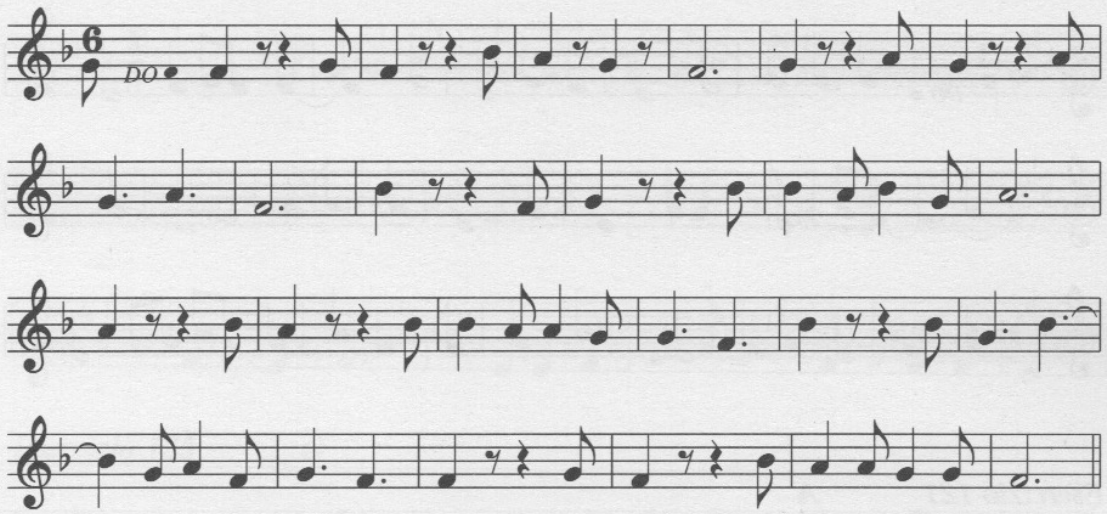
Esercizio 115 *D*



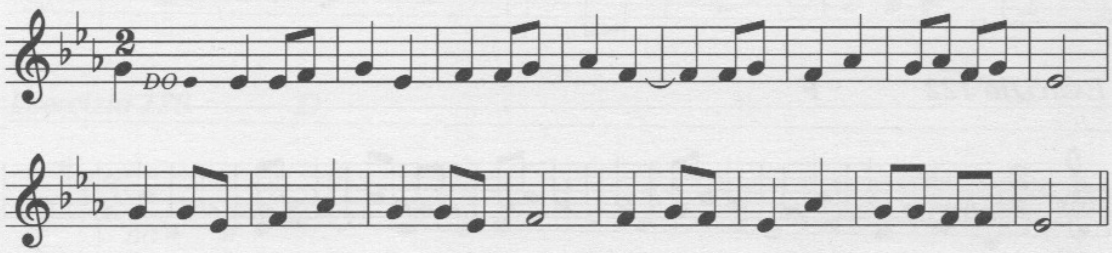
Esercizio 116 *E♭*



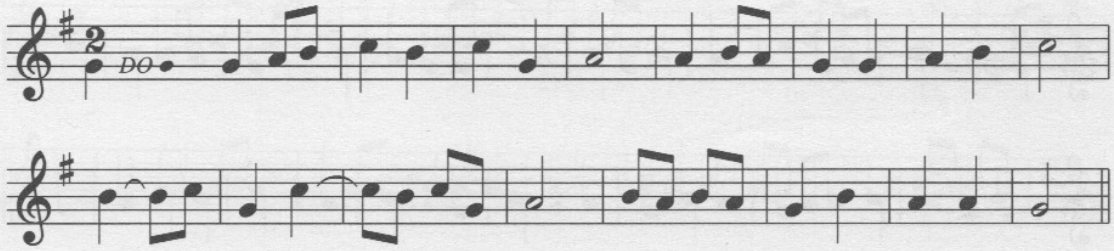
Esercizio 117 *F*



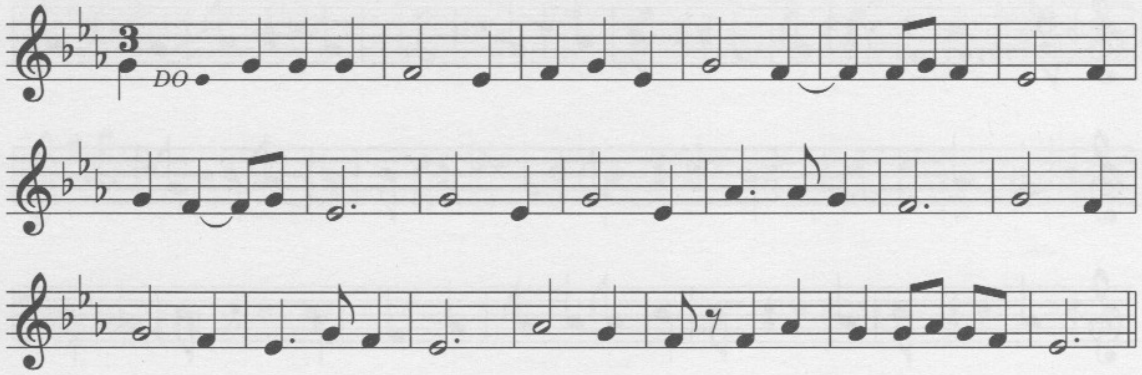
Esercizio 118 *E♭*



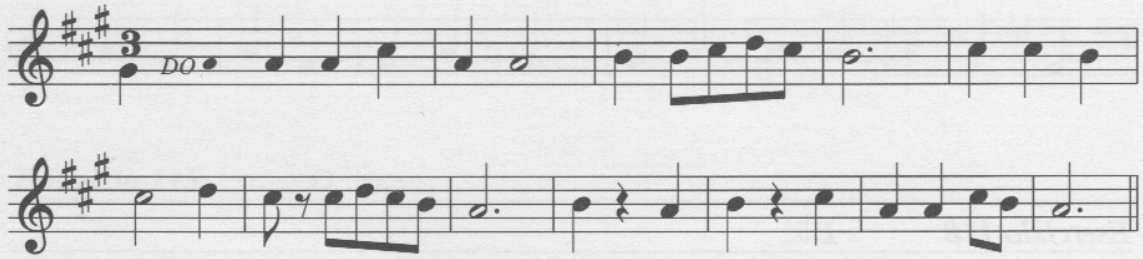
Esercizio 119 *G*



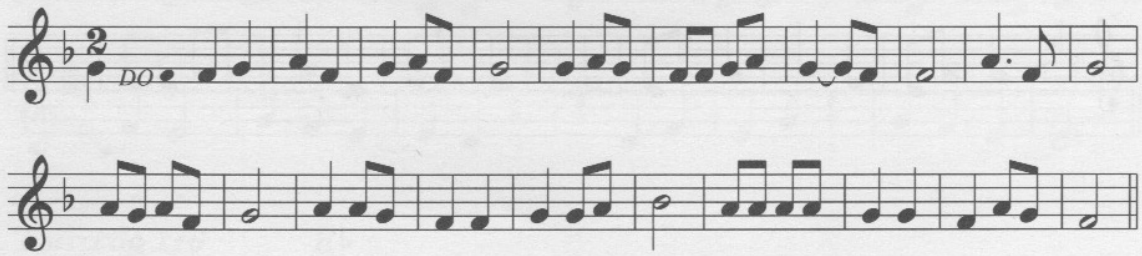
Esercizio 120 E♭



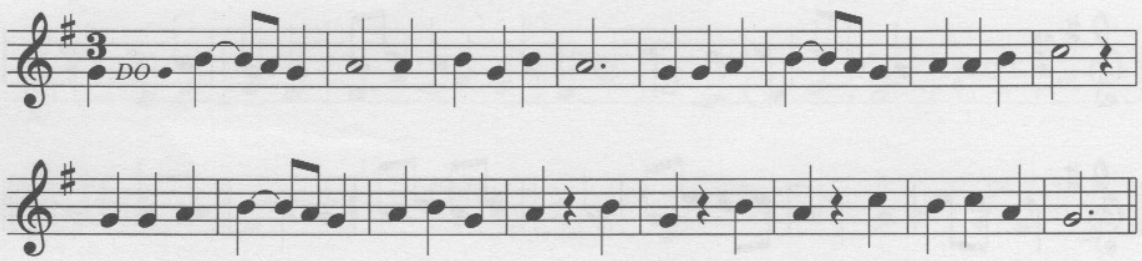
Esercizio 121 A



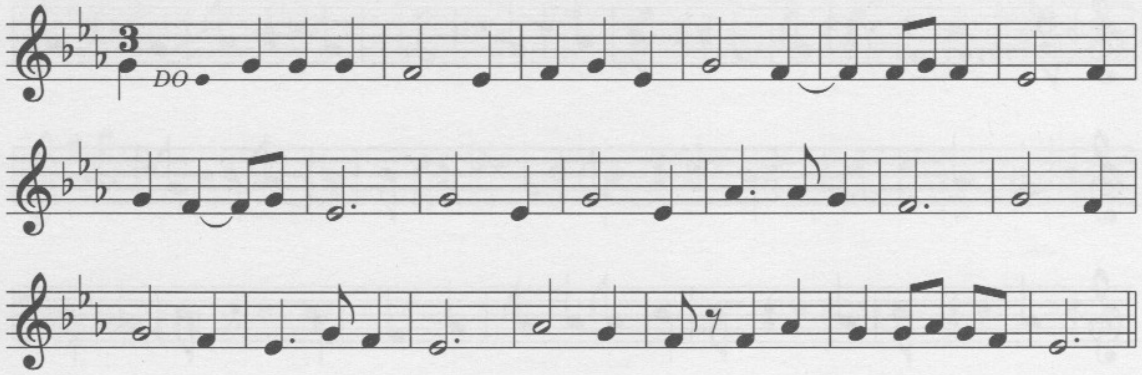
Esercizio 122 F



Esercizio 123 G



Esercizio 120 E♭



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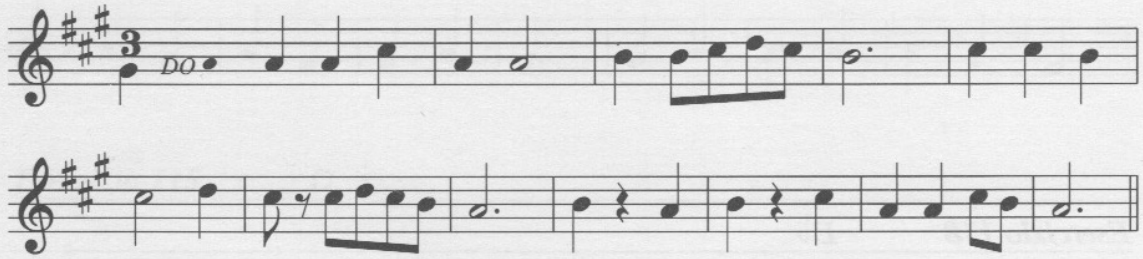

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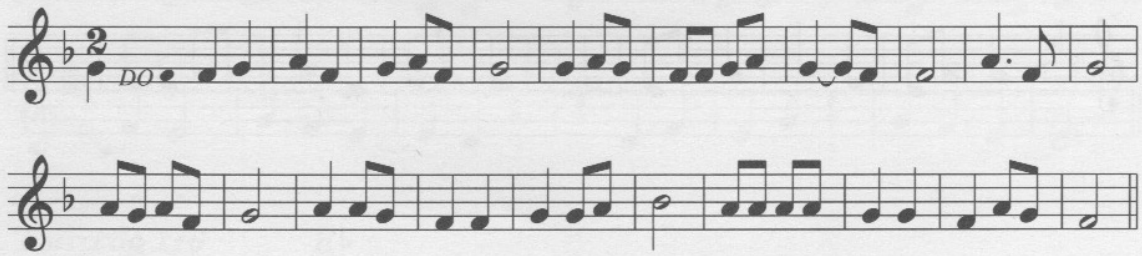

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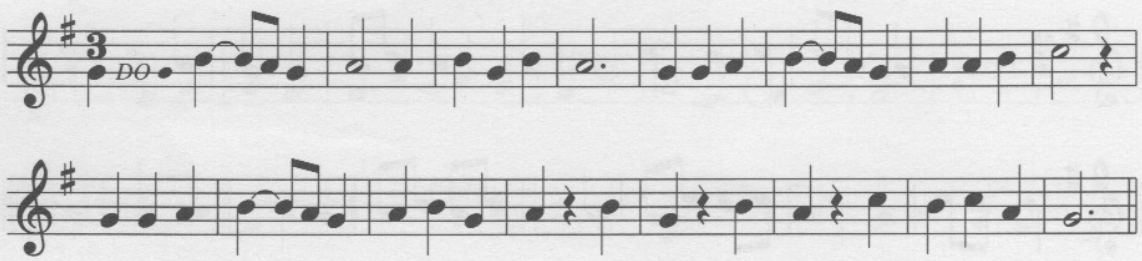
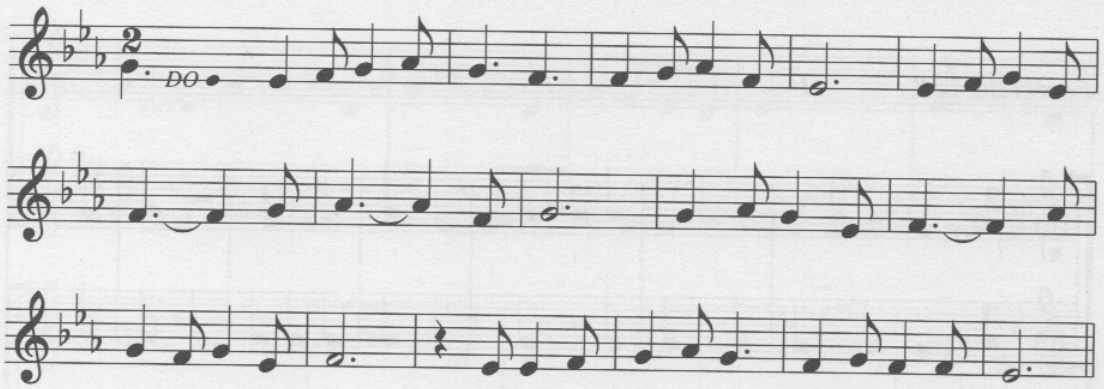
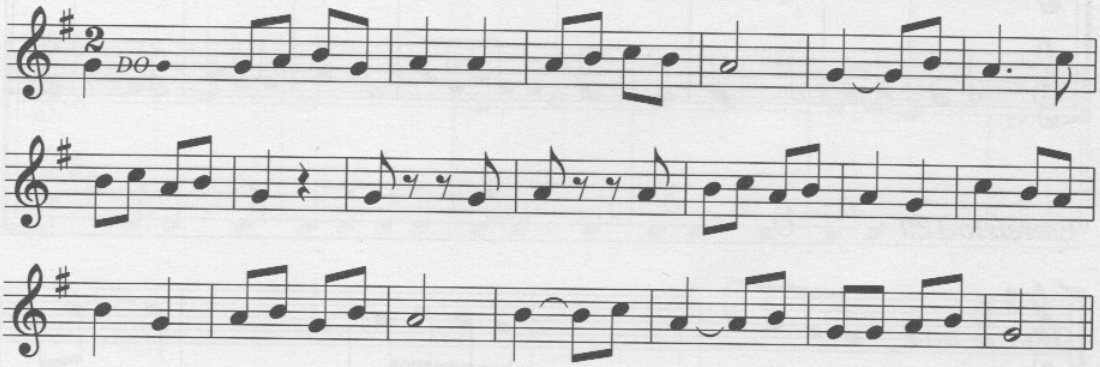


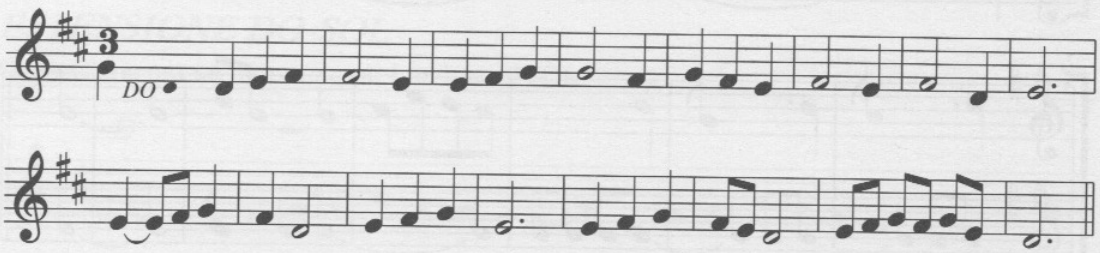
Esercizio 124 E♭



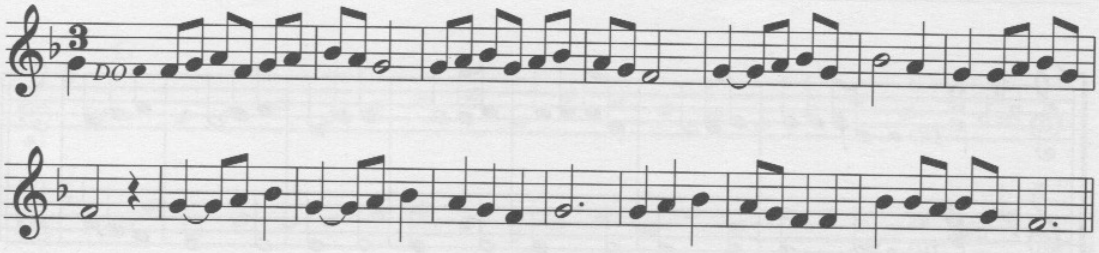
Esercizio 125 G



Esercizio 126 D



Esercizio 127 F

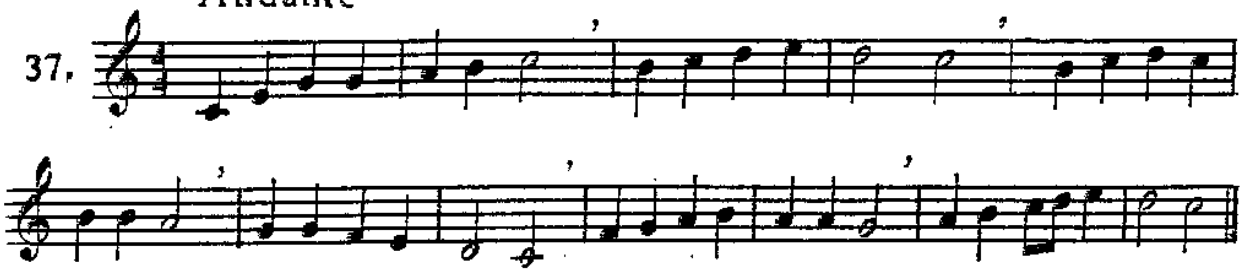


INTERVALLI DI 4ª.

melodia sec. XVII

Andante

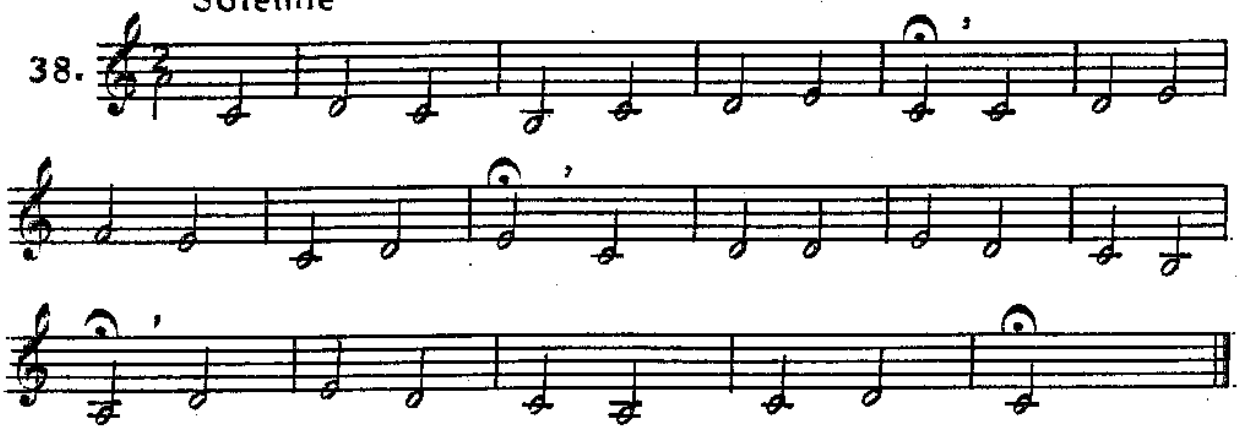
37.



da un corale di J.S.Bach

Solenne

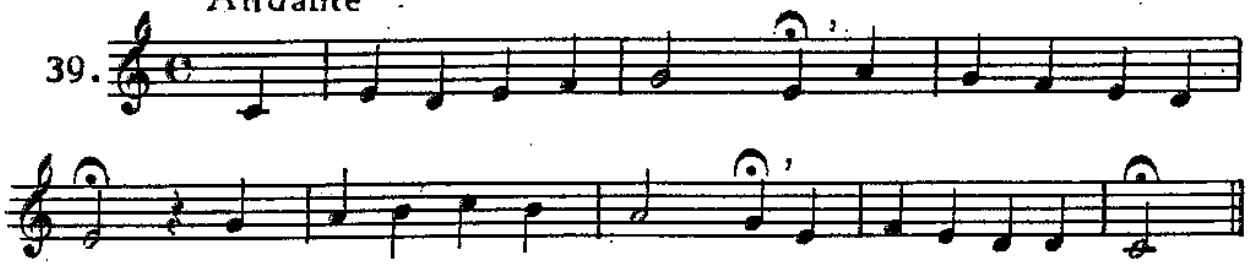
38.



da un corale di J.S.Bach

Andante

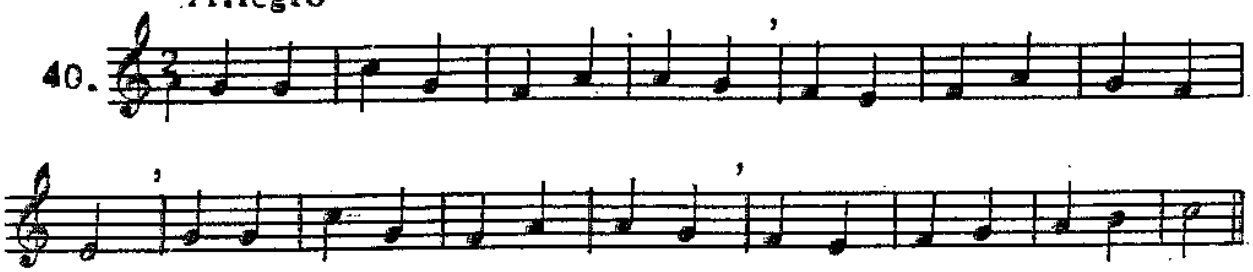
39.



Canto popolare sloveno

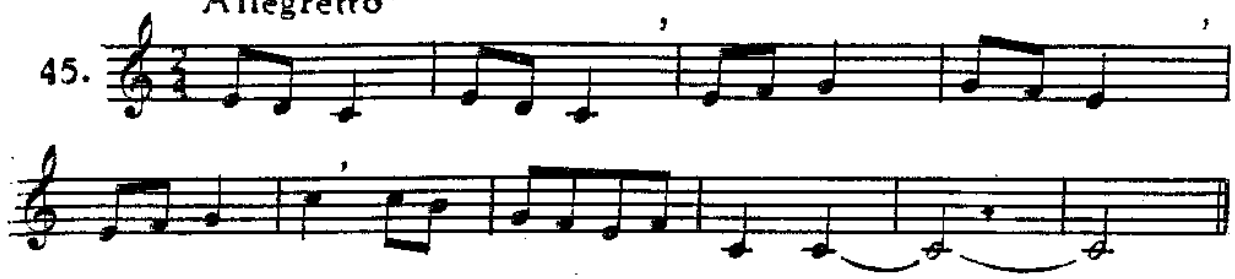
Allegro

40.



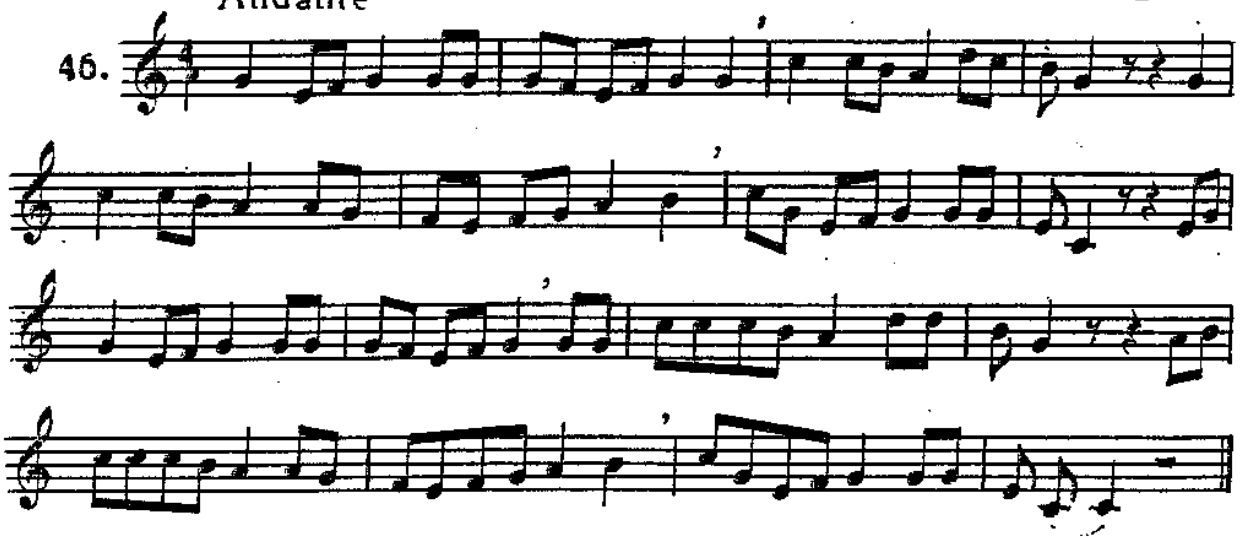
45. Allegretto

Canto popolare ungherese



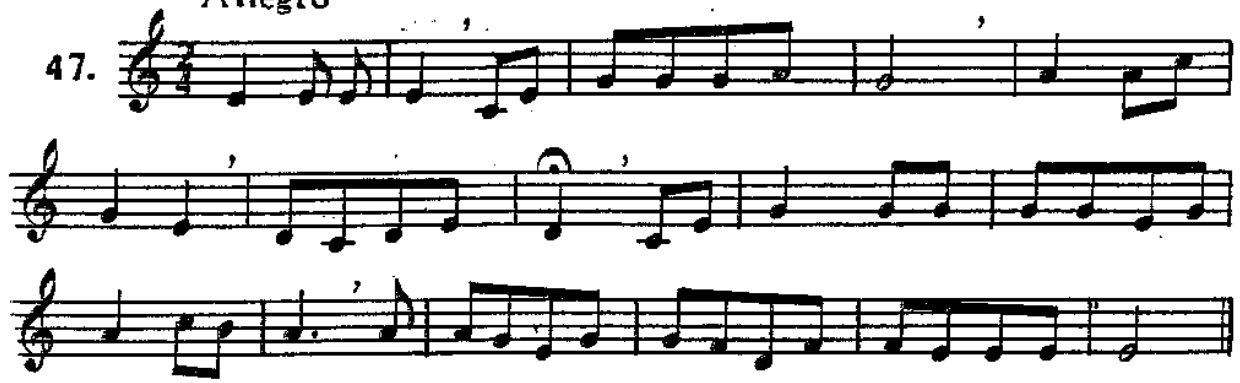
46. Andante

Canto popolare inglese



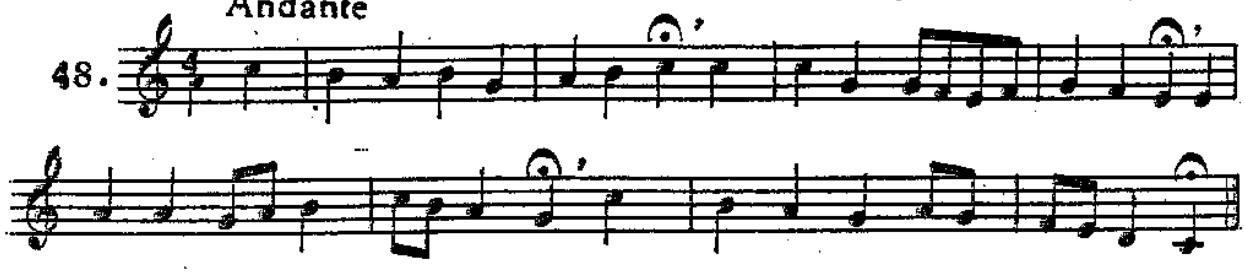
47. Allegro

Canto popolare inglese



48. Andante

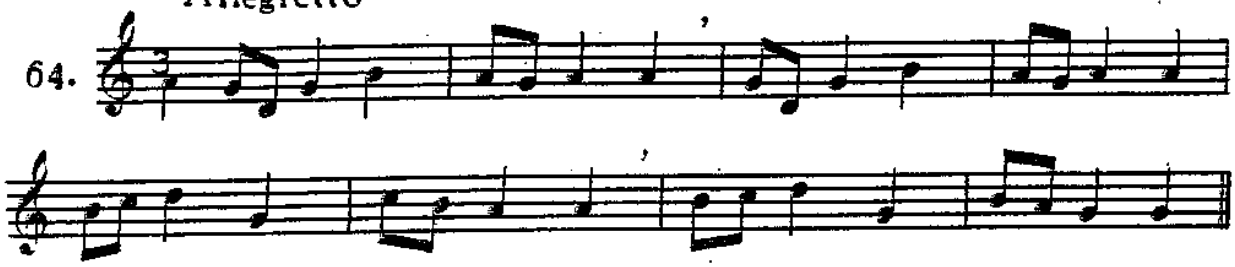
M. Lutero sec. XVI



Allegretto

Canto popolare ungherese

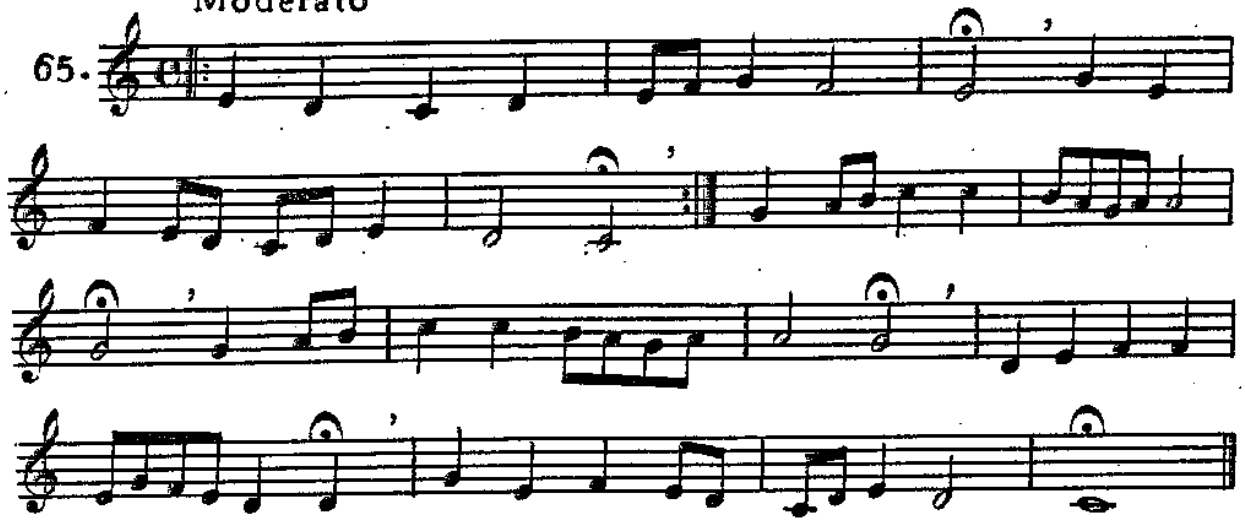
64.



Moderato

da un corale di J.S. Bach

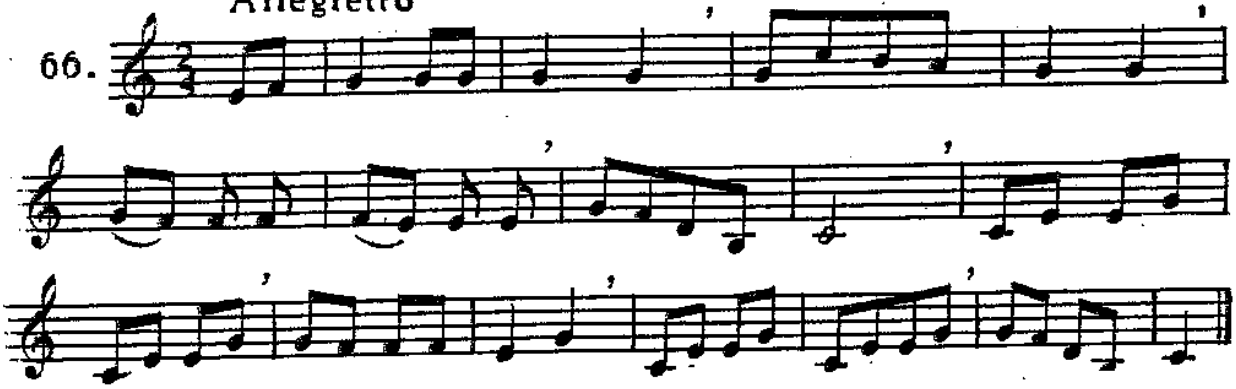
65.



Allegretto

Canto popolare inglese

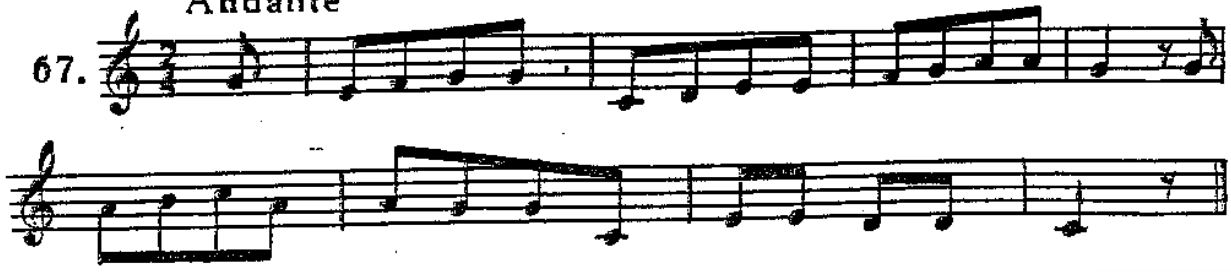
66.



Andante

Canto popolare sloveno

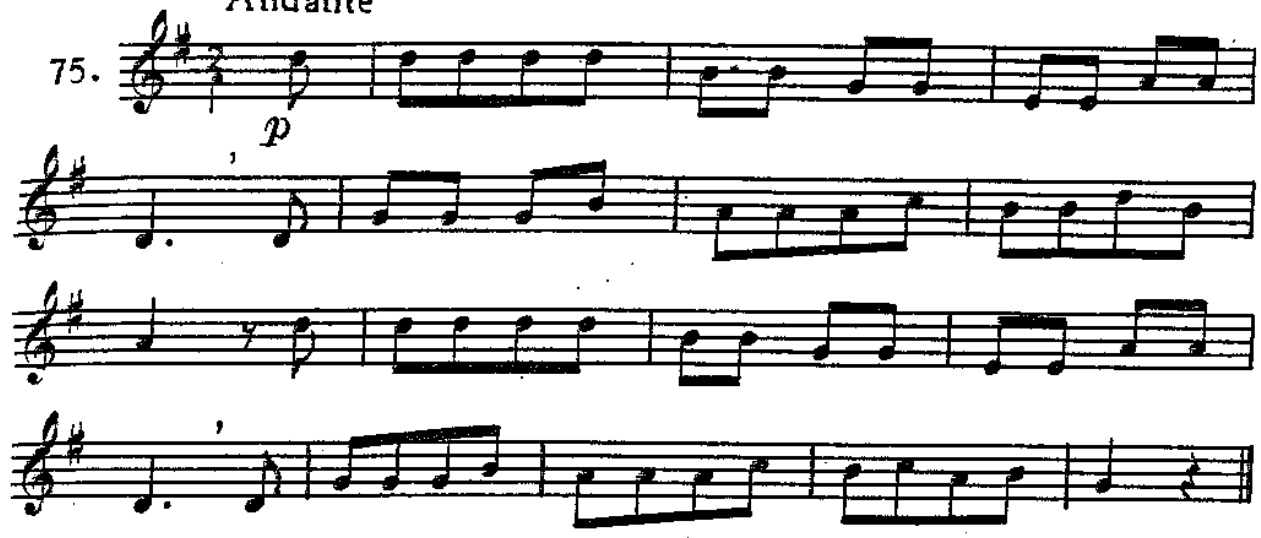
67.



Andante

L. van Beethoven

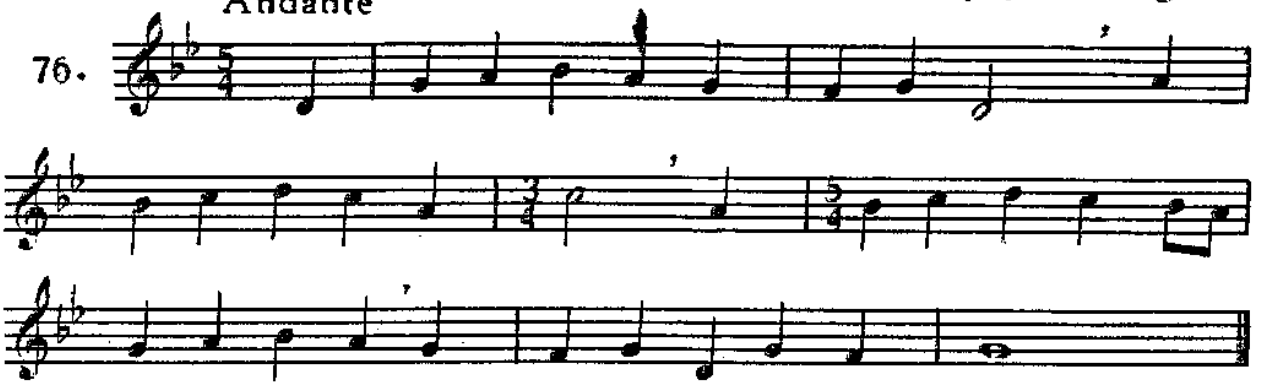
75.



Andante

Canto popolare inglese

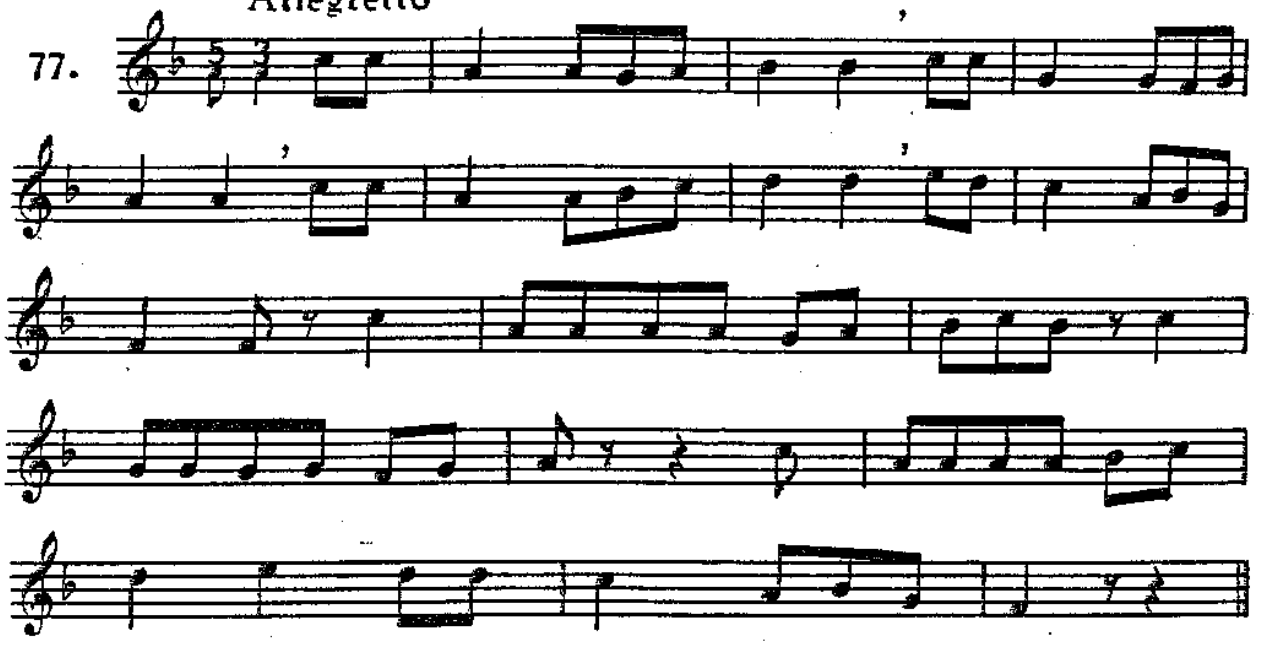
76.



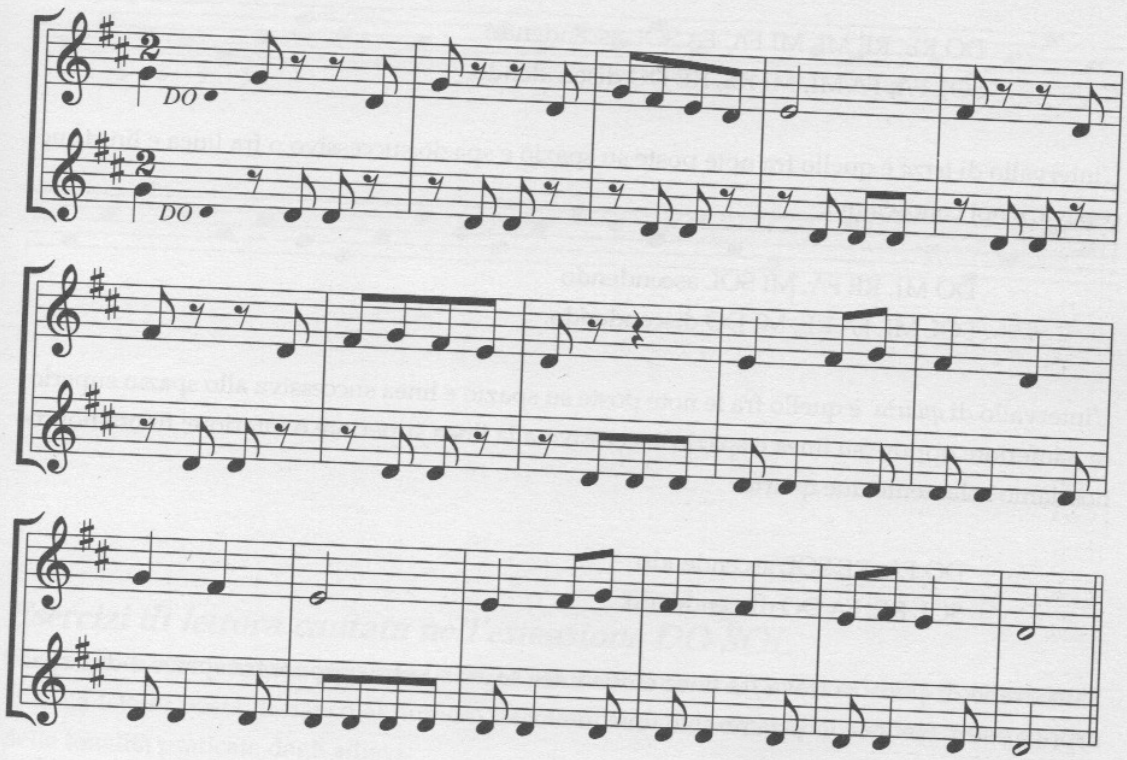
Allegretto

Canto popolare dell'America del sud

77.

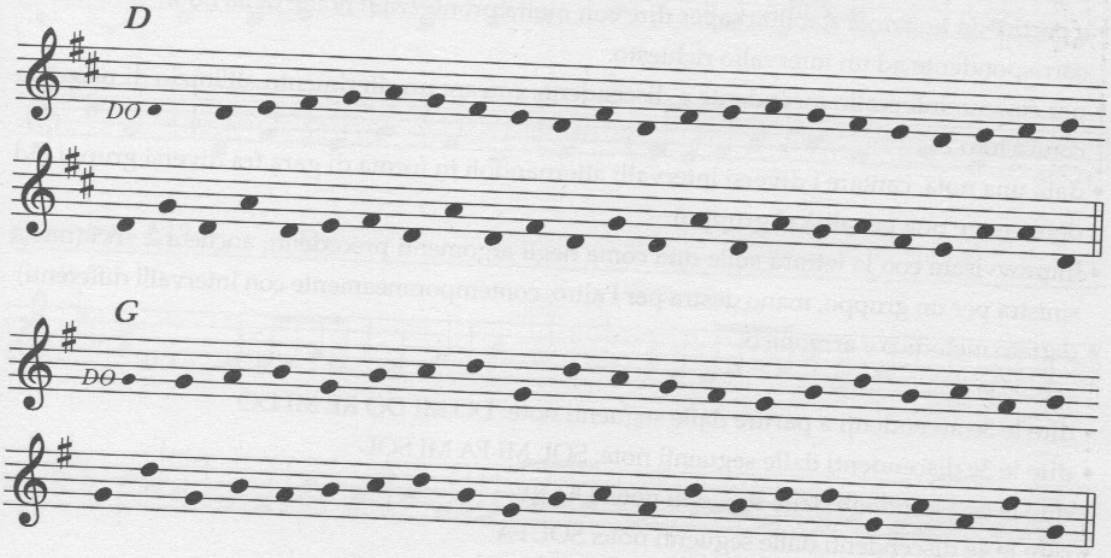


Esercizio 131 **D**

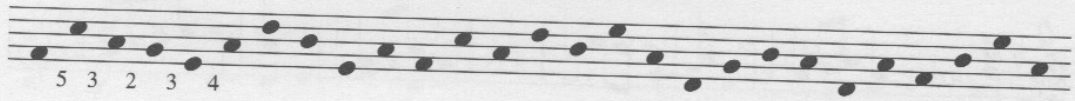


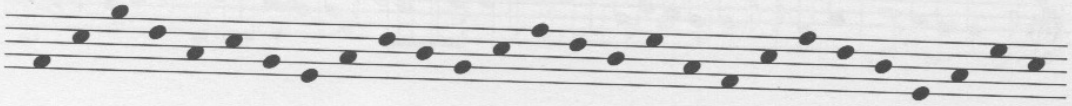
ESTENSIONE DO-SOL

Conosciamo ora un nuovo suono-funzione: il SOL



• definire a voce o per iscritto gli intervalli fra le seguenti note:

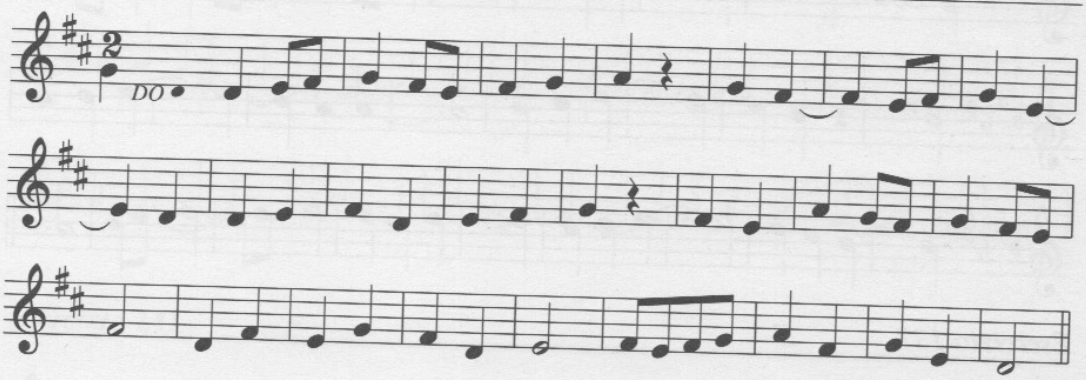




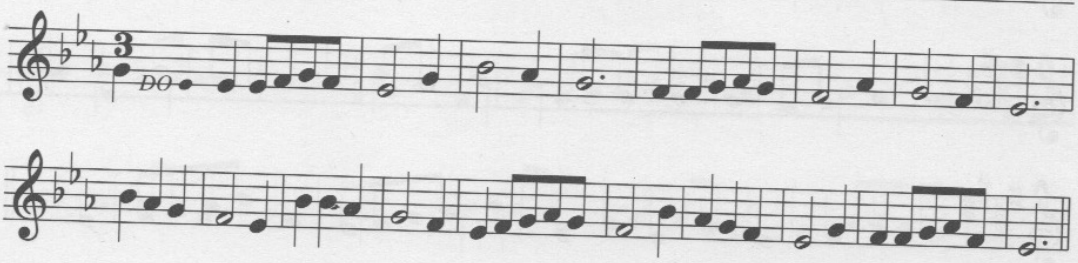
Esercizi di lettura cantata nell'estensione DO SOL

Si ricorda di mantenere se possibile l'altezza assoluta dei suoni, rispettando la tonalità indicata dalla lettera posta di fianco al numero dell'esercizio, onde evitare di restringere la gamma delle tonalità praticate dagli allievi.

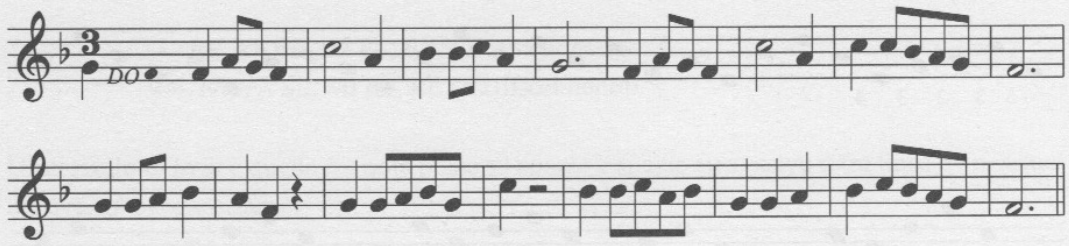
Esercizio 132 ***D***



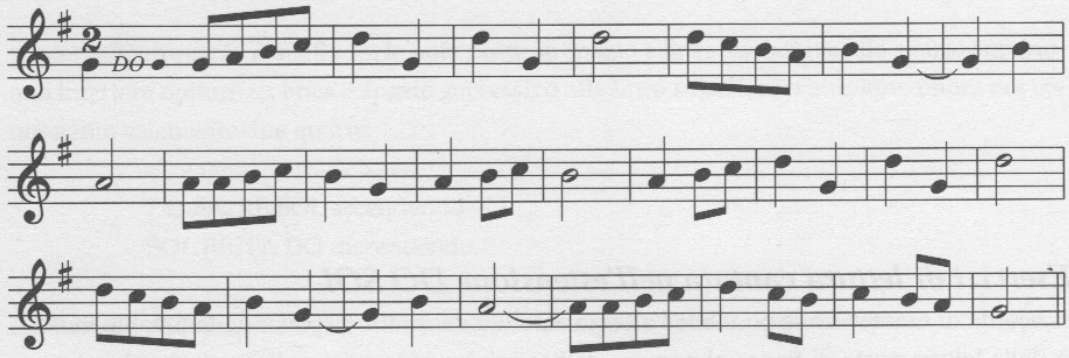
Esercizio 133 ***E♭***



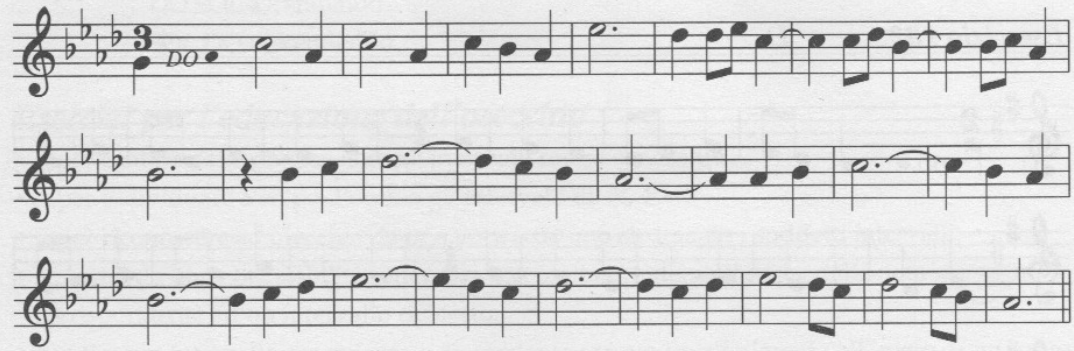
Esercizio 134 *F*



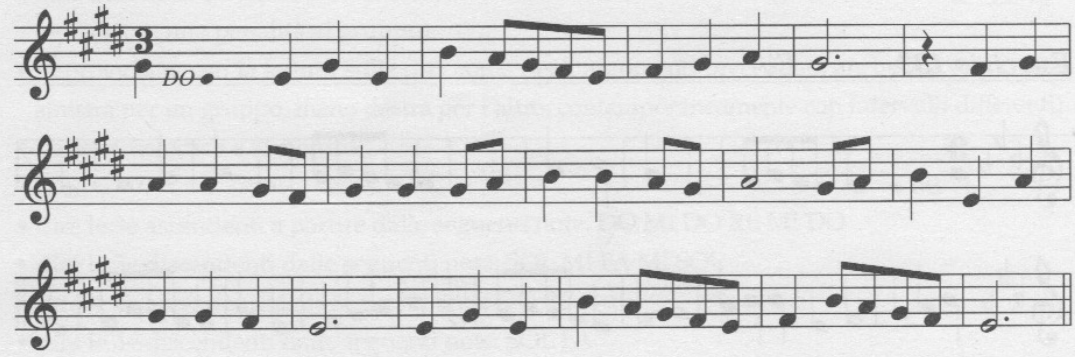
Esercizio 135 *G*



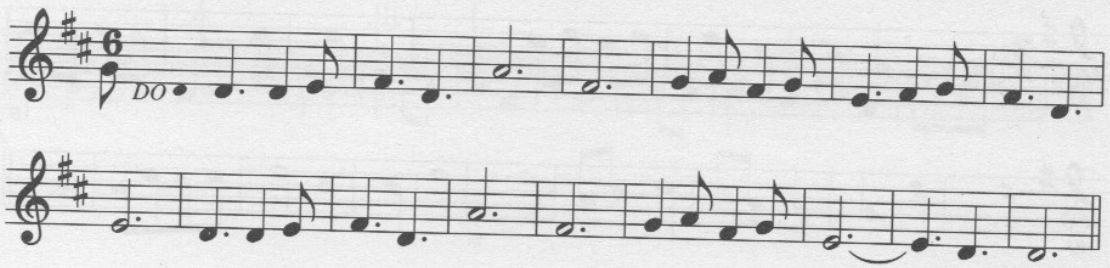
Esercizio 136 *A♭*



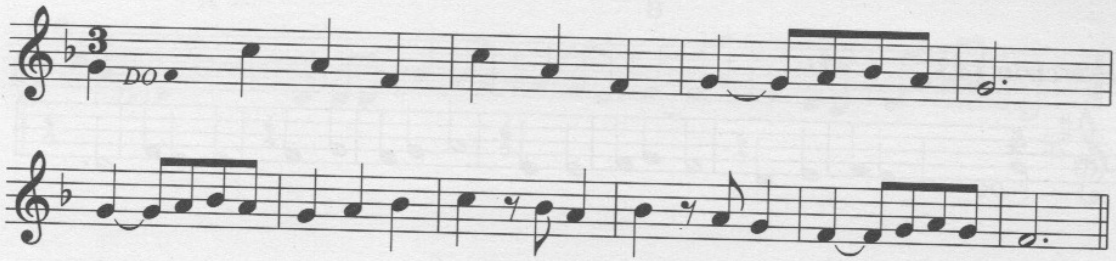
Esercizio 137 *E*



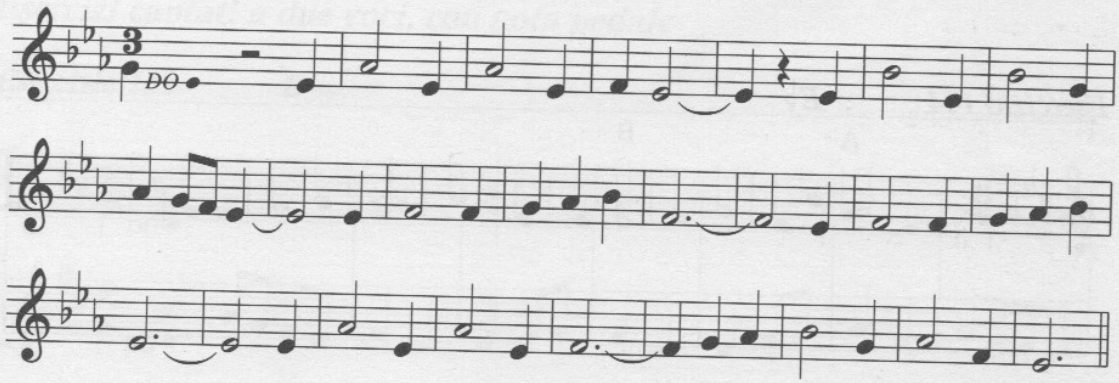
Esercizio 138 **D**



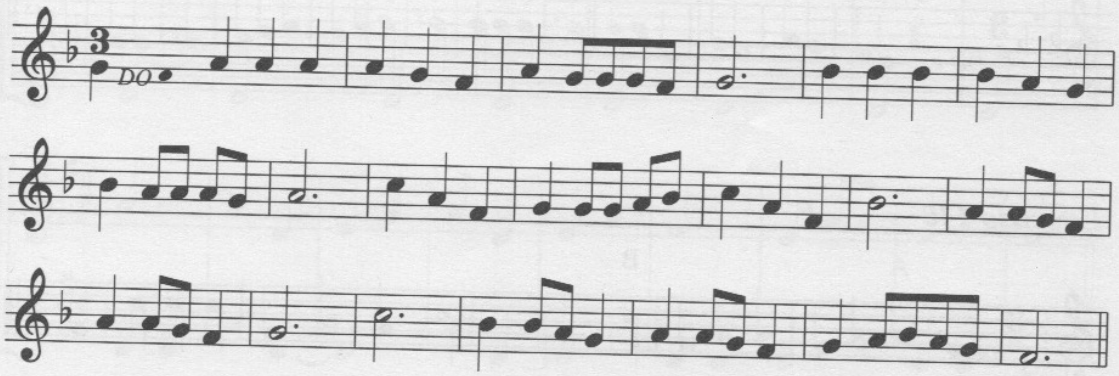
Esercizio 139 **F**



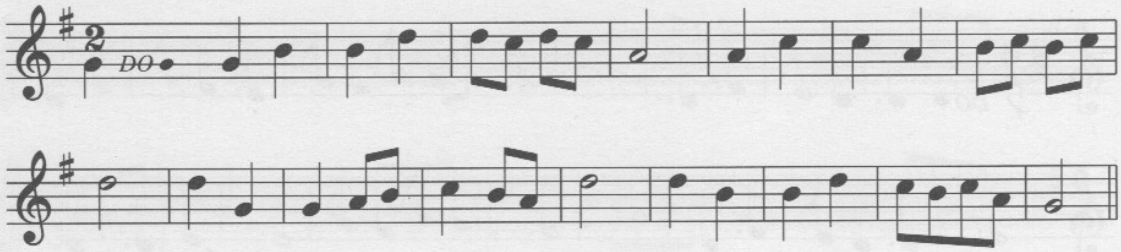
Esercizio 140 **E♭**



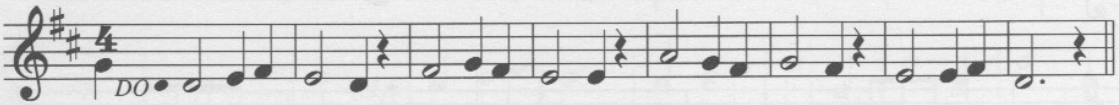
Esercizio 141 **F**



Esercizio 142 *G*

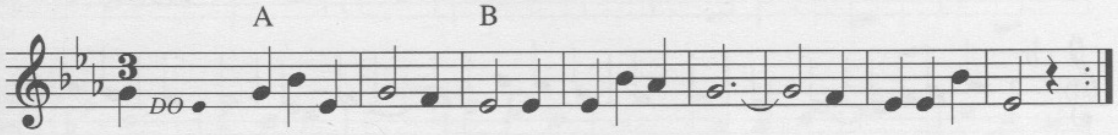


Esercizio 143 *D*

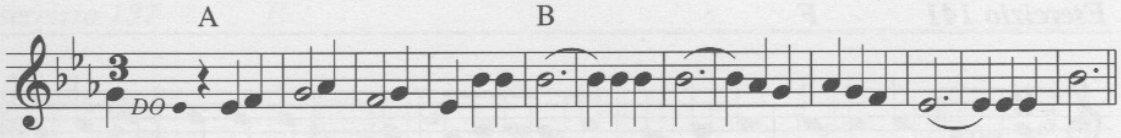


Canoni nell'estensione do-sol

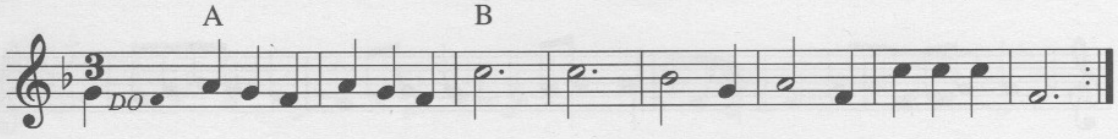
Esercizio 144 *E♭*



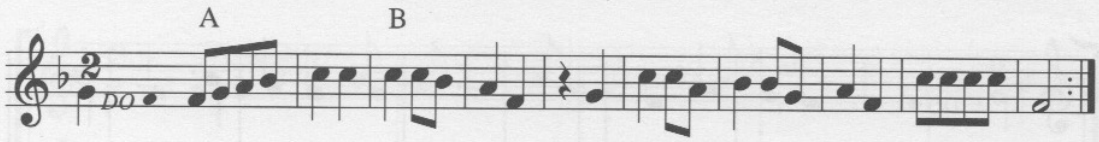
Esercizio 145 *E♭*



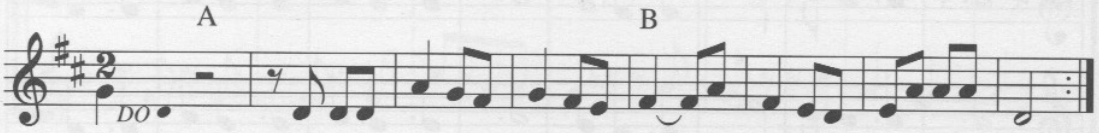
Esercizio 146 *F*



Esercizio 147 **F**

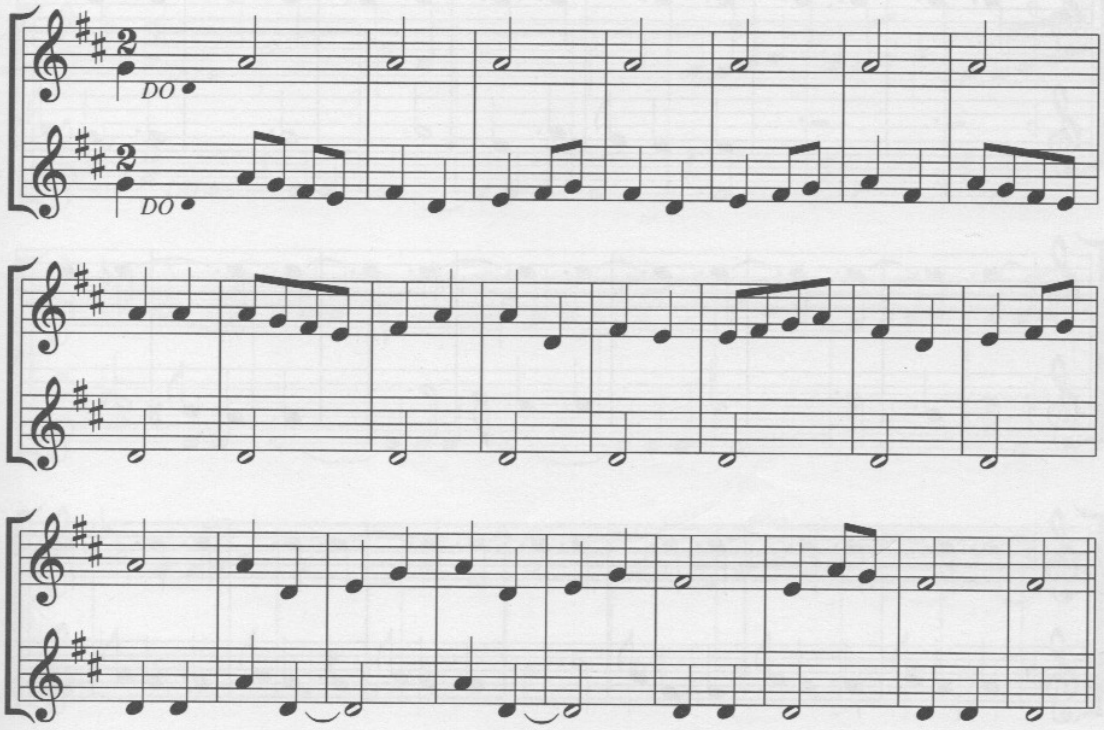


Esercizio 148 **D**



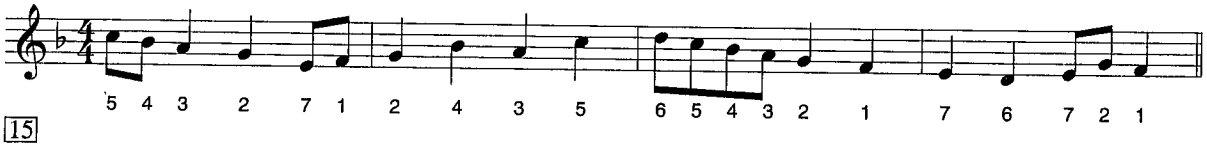
Esercizi cantati a due voci, con nota pedale

Esercizio 149 **D**

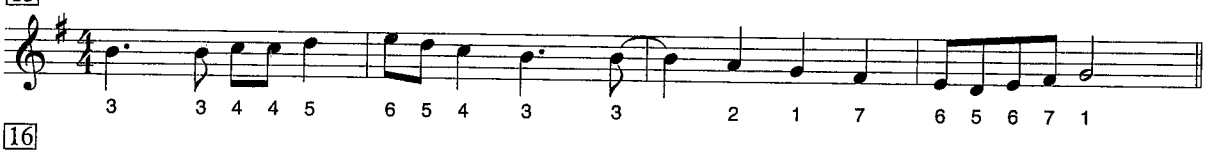


13

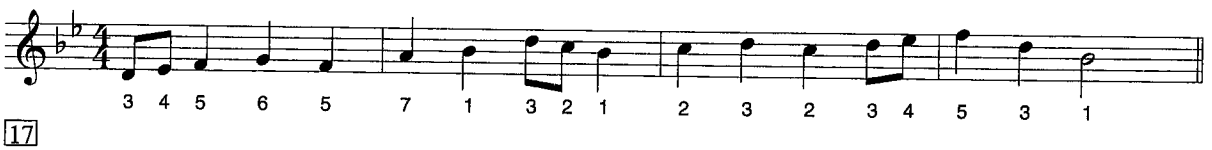
14



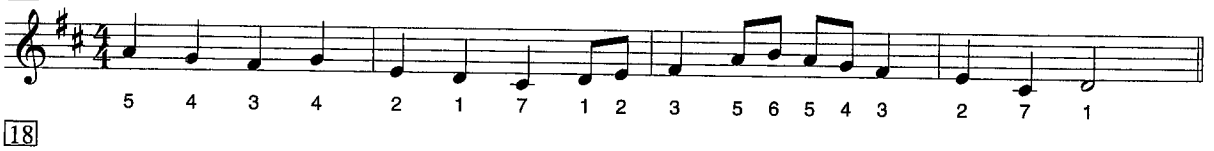
15



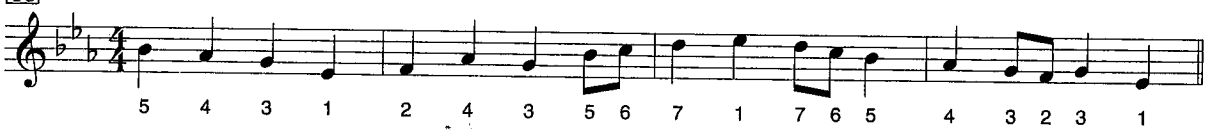
16



17



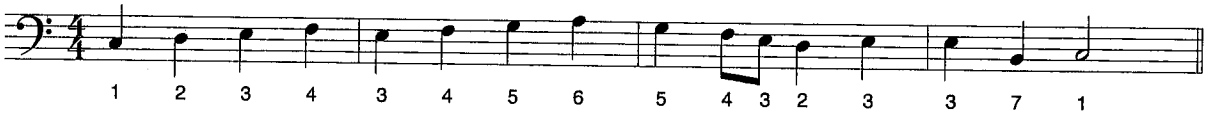
18



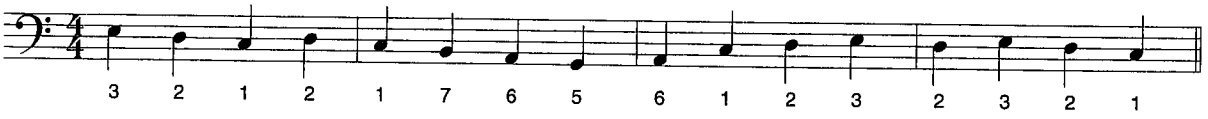
Sightsinging in the Bass Clef

Sing through the following bass clef phrases:

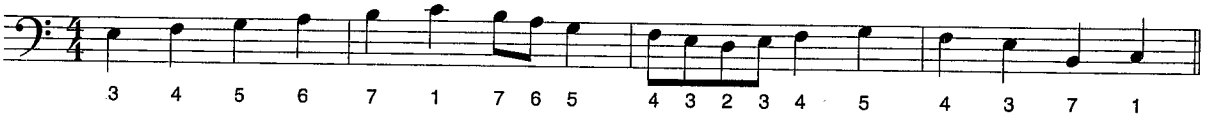
1



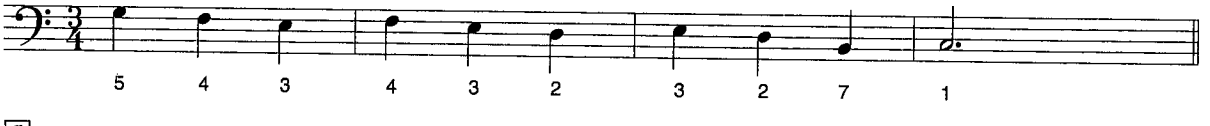
2



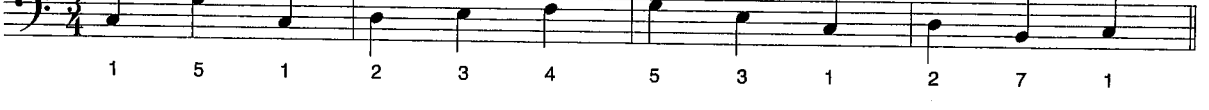
3



4

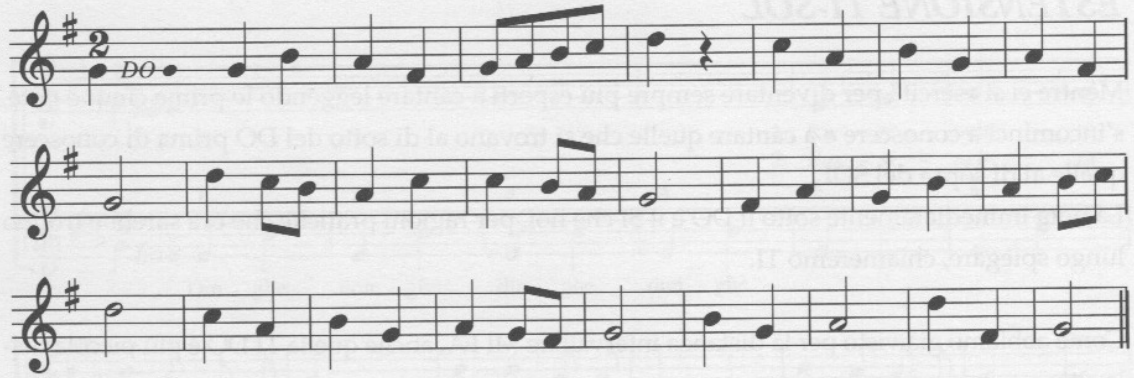


5

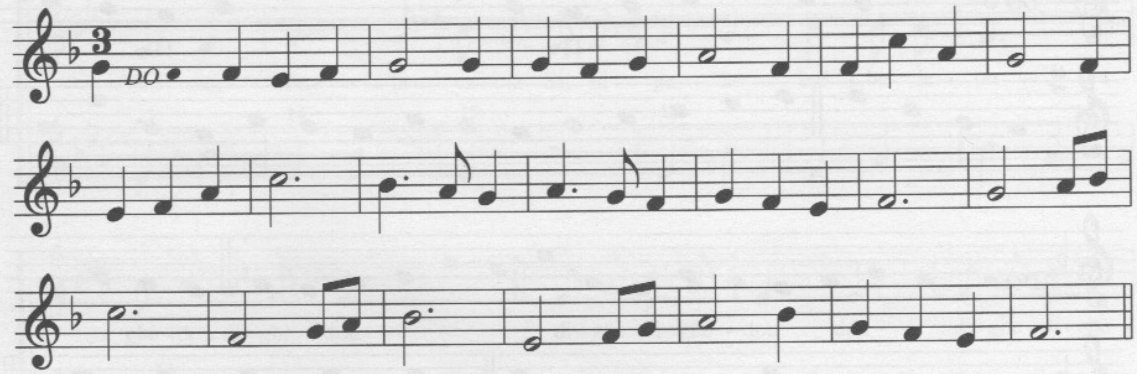


Esercizi di lettura cantata

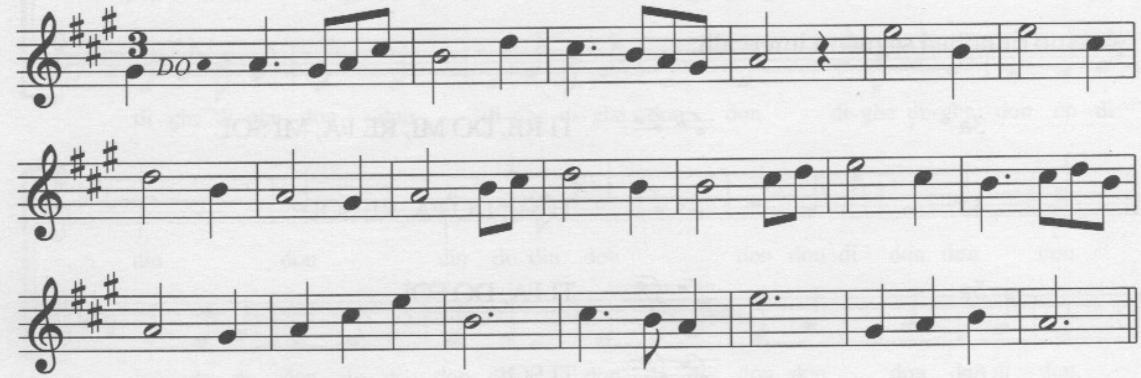
Esercizio 158 *G*



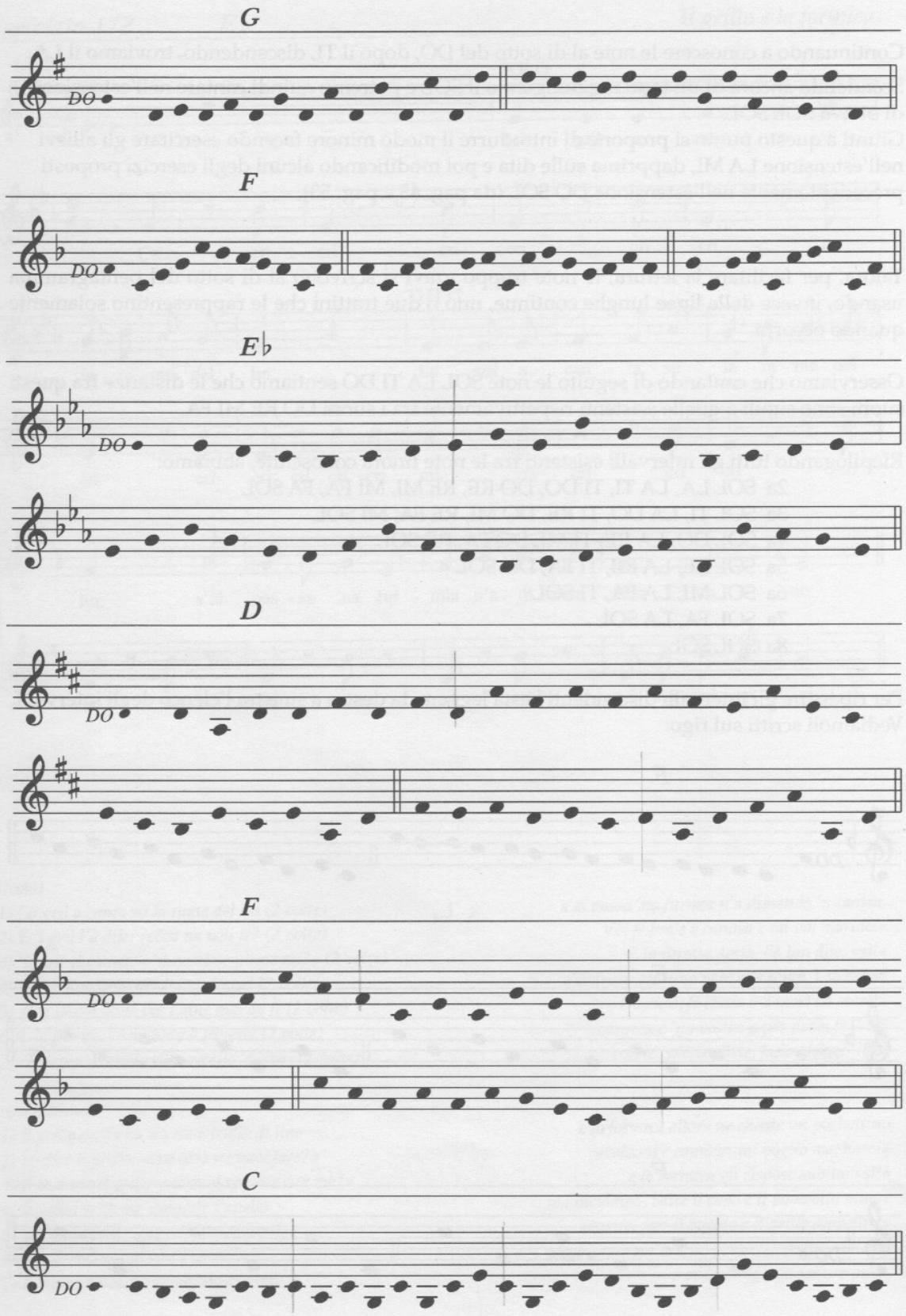
Esercizio 159 *F*



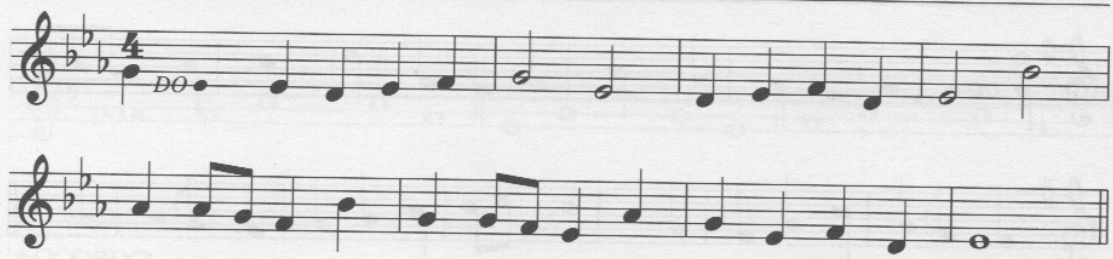
Esercizio 160 *A*



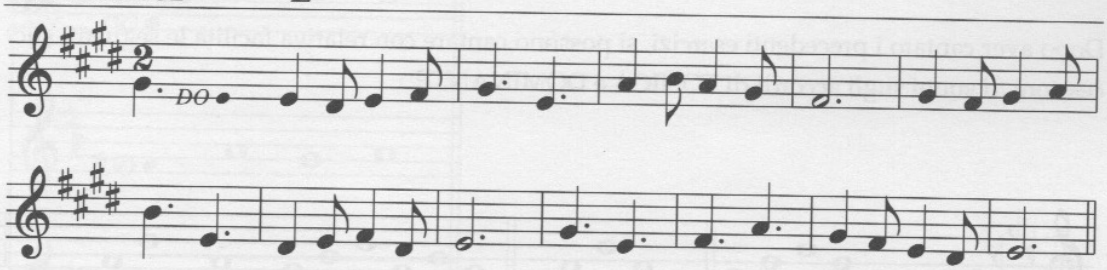
Classificare a prima vista i seguenti intervalli (dire: 2ª, 3ª, ecc.) e poi cantare:



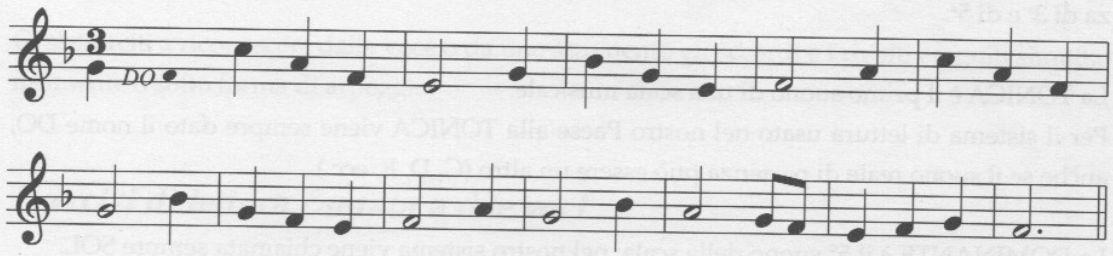
Esercizio 161 E♭



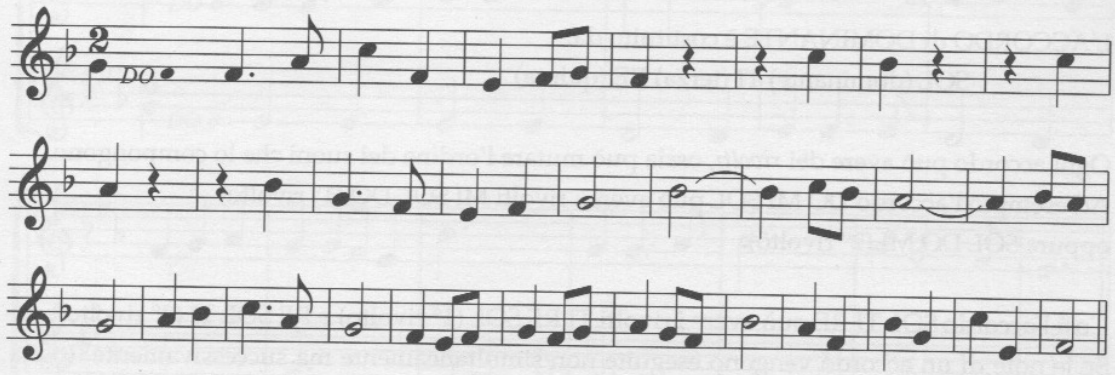
Esercizio 162 E



Esercizio 163 F

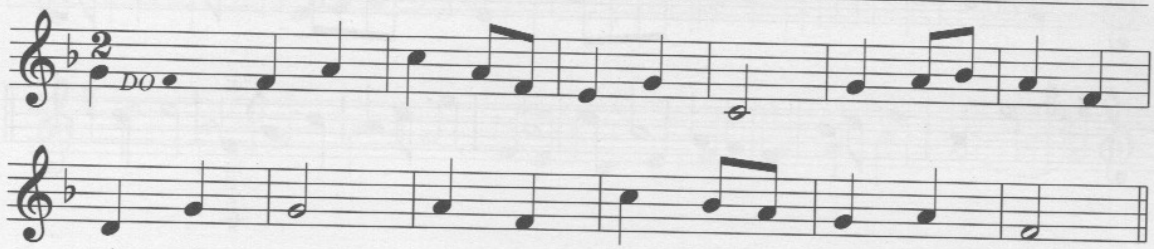


Esercizio 164 F

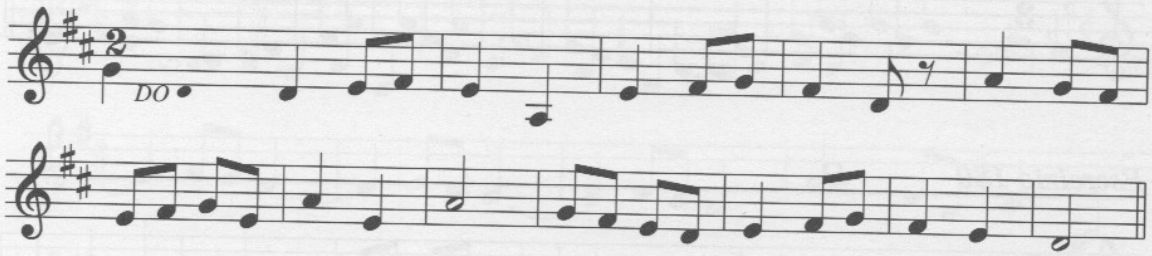


Esercizi cantati

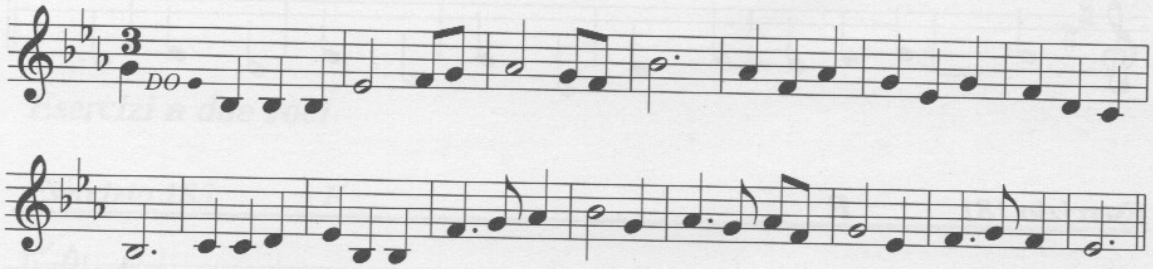
Esercizio 173 *F*



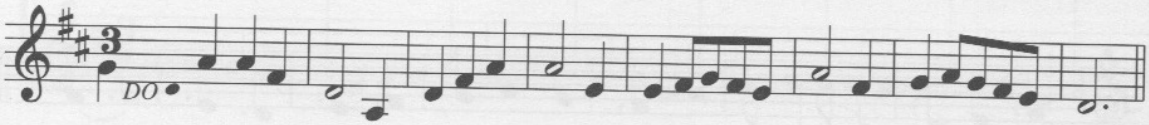
Esercizio 174 *D*



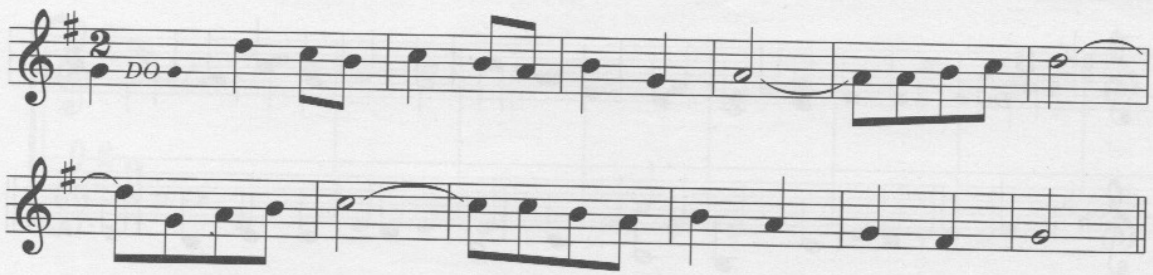
Esercizio 175 *E♭*



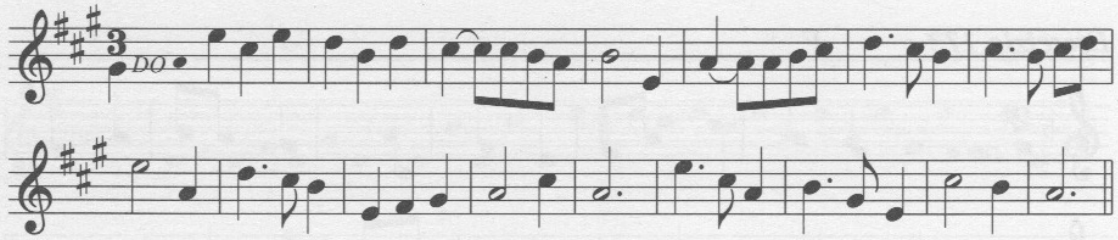
Esercizio 176 *D*



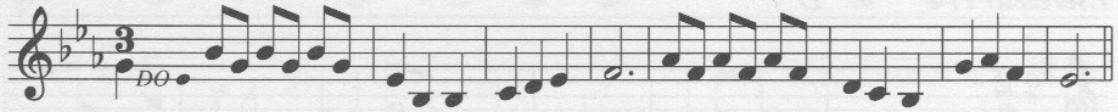
Esercizio 177 *G*



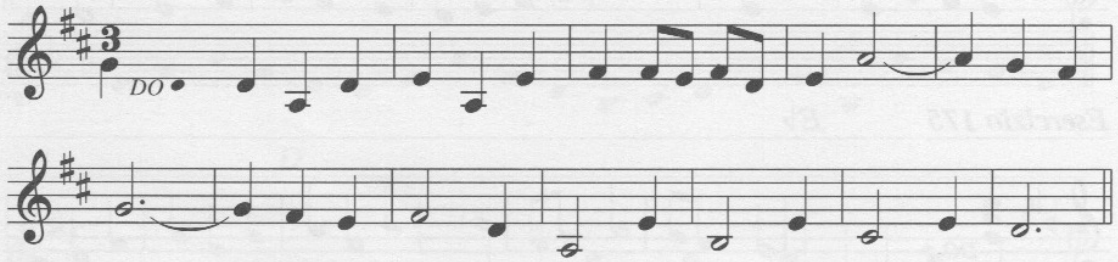
Esercizio 178 *A*



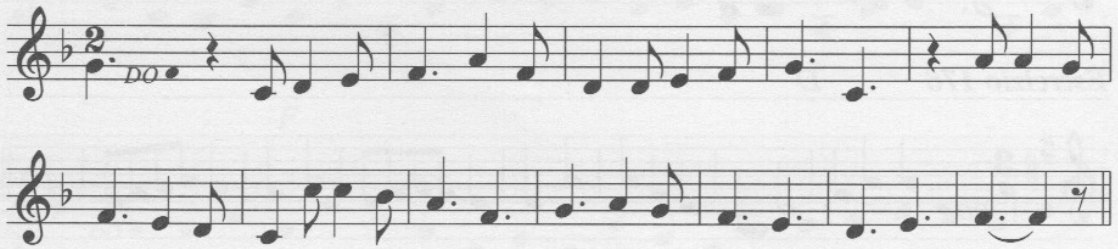
Esercizio 179 *E♭*



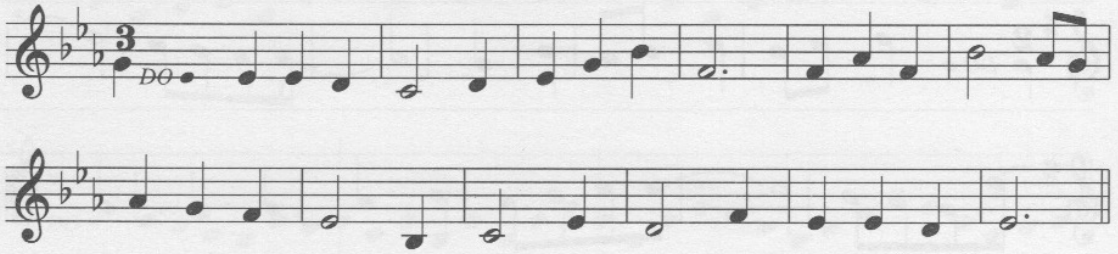
Esercizio 180 *D*



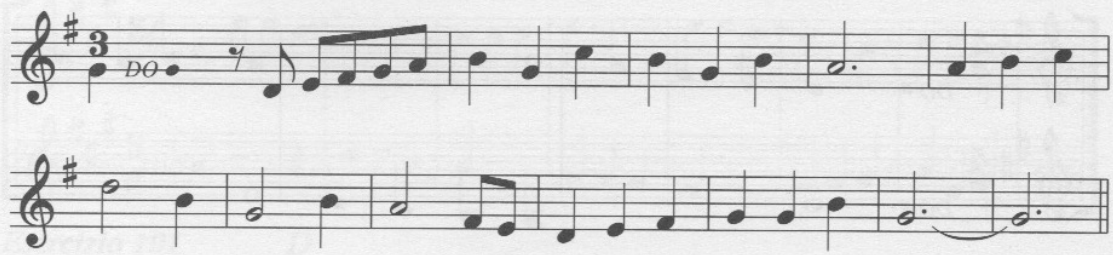
Esercizio 181 *F*



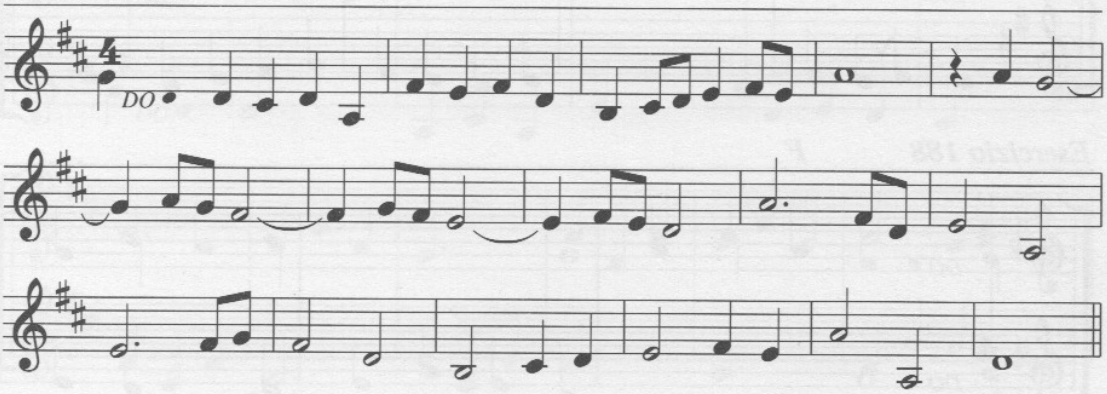
Esercizio 182 *E♭*



Esercizio 183 G

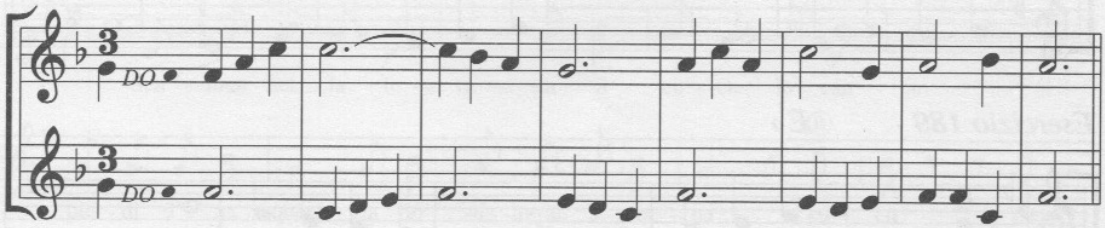


Esercizio 184 D

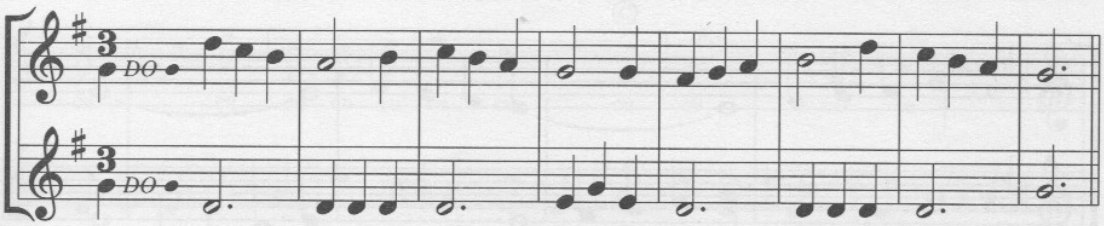


Esercizi a due voci

Esercizio 185 F



Esercizio 186 G

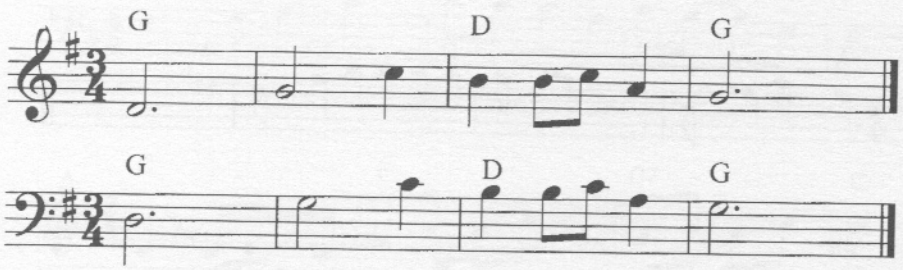


Sight-Reading Exercises

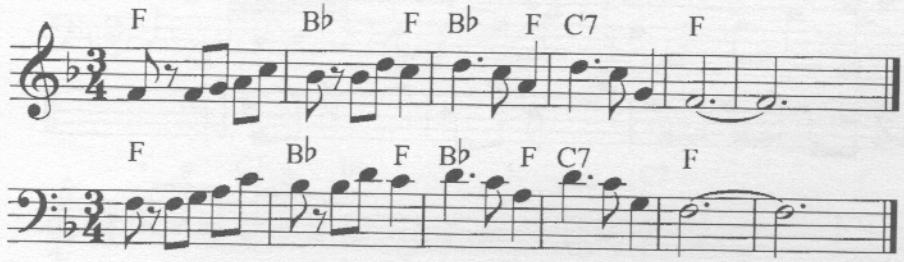
Here are some more rhythm exercises. Sing on "la" and clap on the beats.
Sing:

Rhythm - Track 22

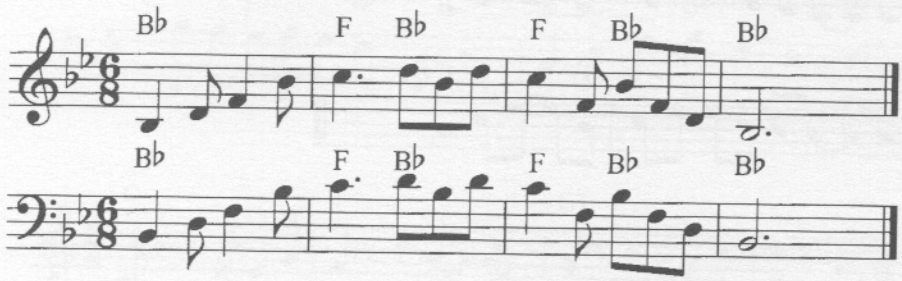
a.



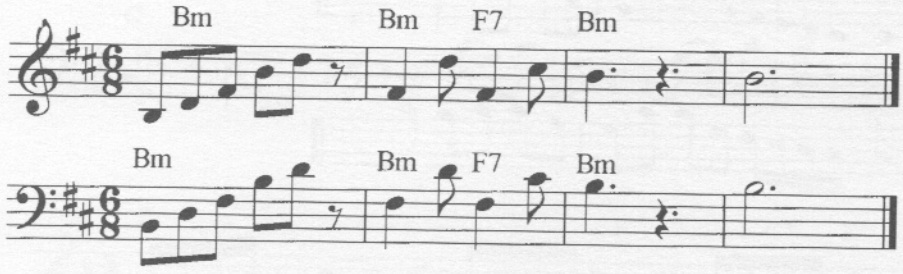
b.



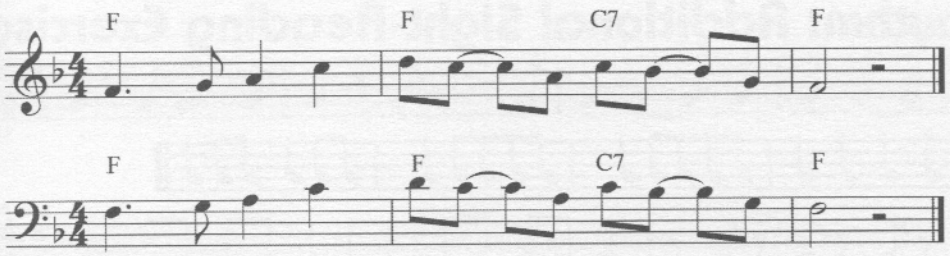
c.



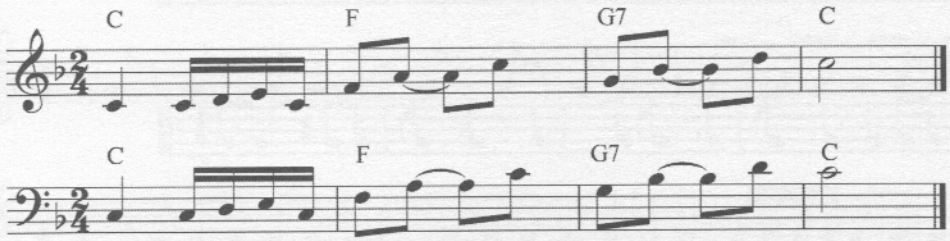
d.



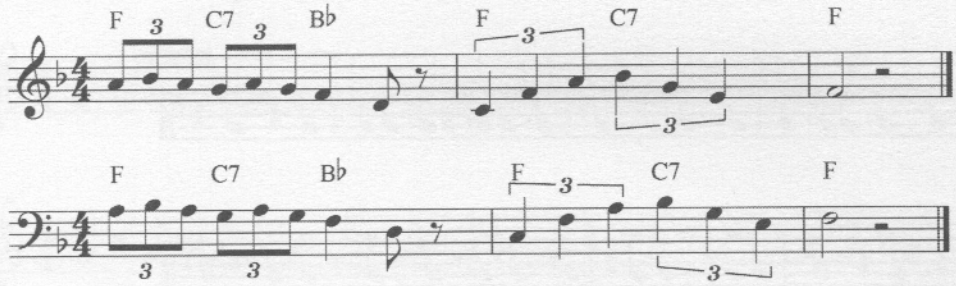
i.


F F C7 F
F F C7 F

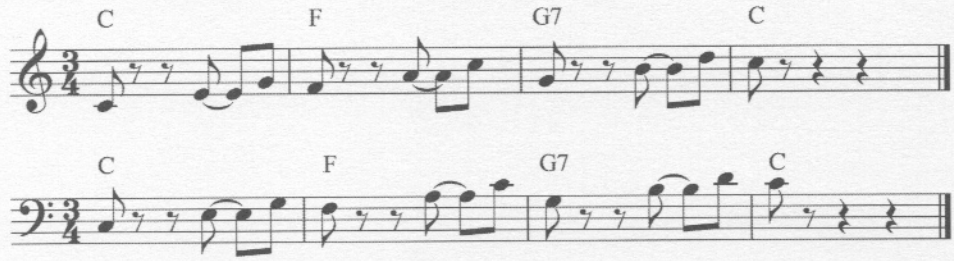
j.


C F G7 C
C F G7 C

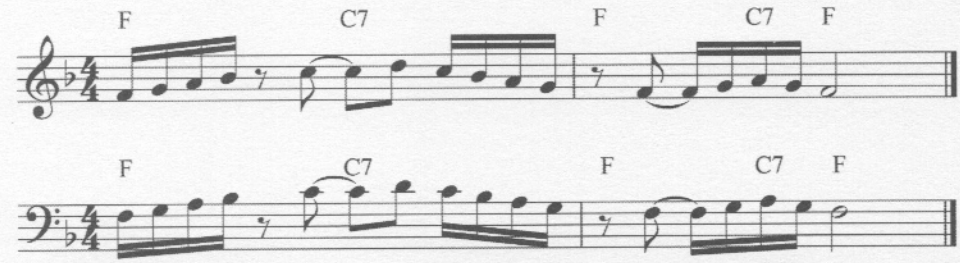
k.


F C7 B♭ F C7 F
F C7 B♭ F C7 F

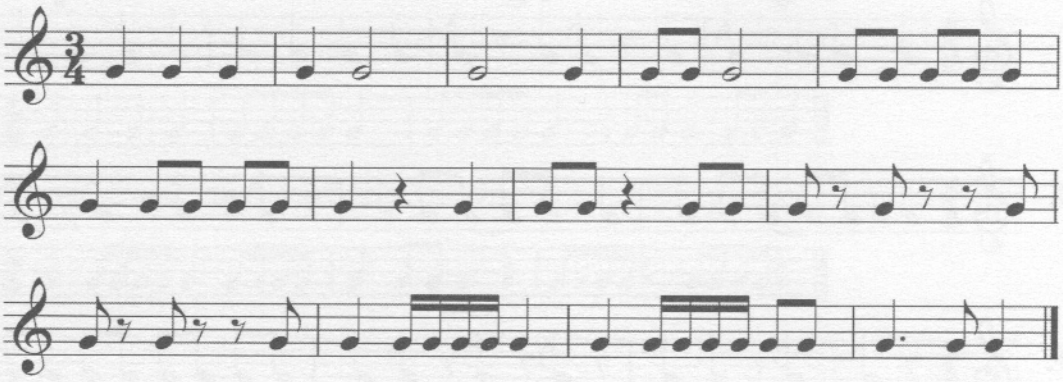
l.


C F G7 C
C F G7 C

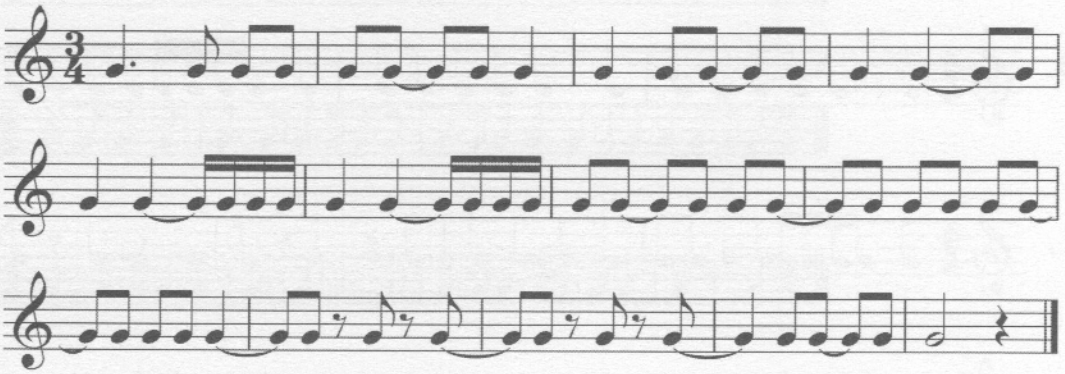
m.


F C7 F C7 F
F C7 F C7 F

13.



14.



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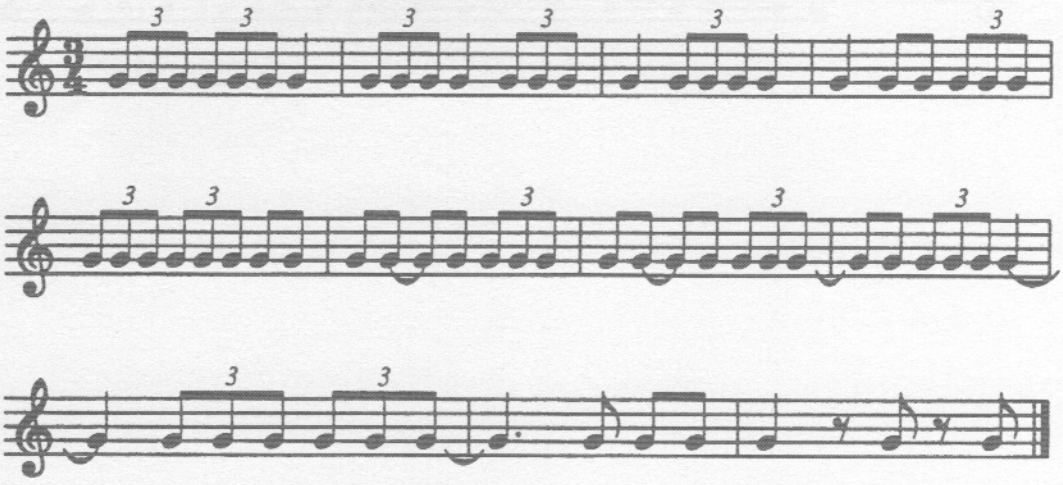


ESTENSIONE SOL-LA

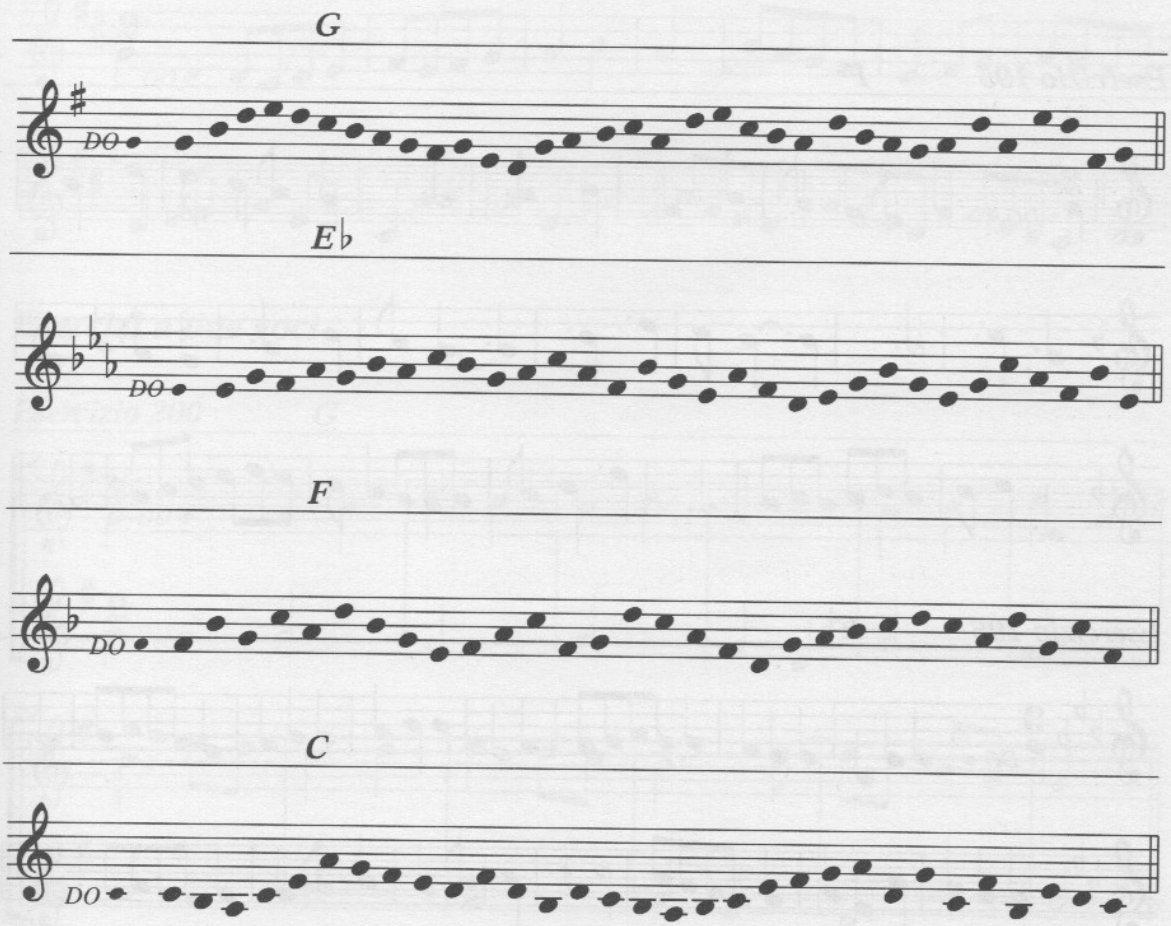
Riprendiamo a conoscere le note al di sopra del SOL.
Come abbiamo già visto affrontando le note al di sotto del DO, subito sopra al SOL troviamo il LA.

Riassumiamo, come al solito, gli intervalli che ora potremo trovare impiegati:

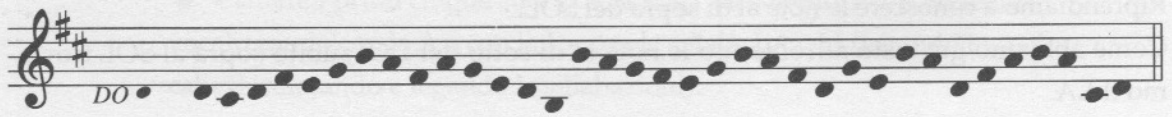
2a SOL LA, LA TI, TI DO, DO RE, RE MI, MI FA, FA SOL, SOL LA
3a SOL TI, LA DO, TI RE, DO MI, RE FA, MI SOL, FA LA
4a SOL DO, LA RE, TI MI, DO FA, RE SOL, MI LA
5a SOL RE, LA MI, TI FA, DO SOL, RE LA
6a SOL MI, LA FA, TI SOL, DO LA
7a SOL FA, LA SOL, TI LA
8a SOL SOL, LA LA

Questi sono gli intervalli ascendenti; come è stato detto, per trovare gli intervalli discendenti si deve leggere la serie degli intervalli da destra a sinistra.

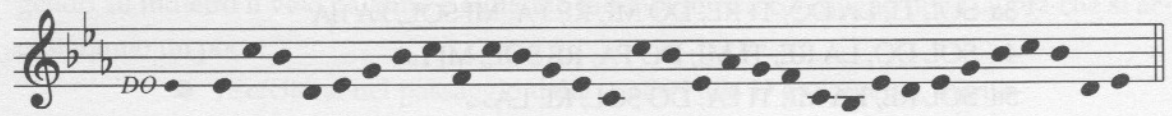
Riconoscere e classificare i seguenti intervalli e, quindi, intonarli:



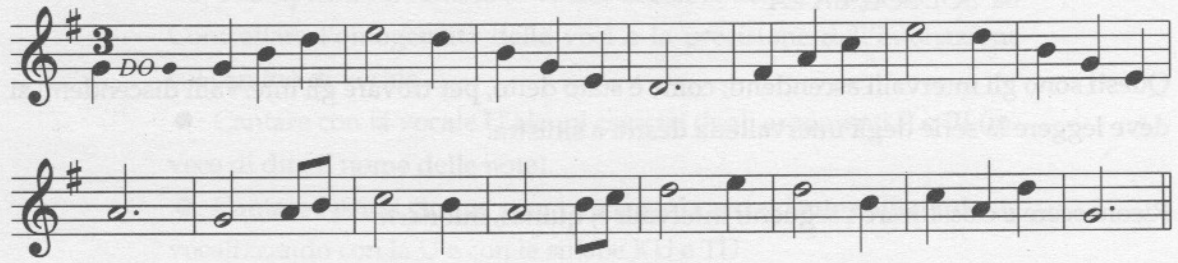
D



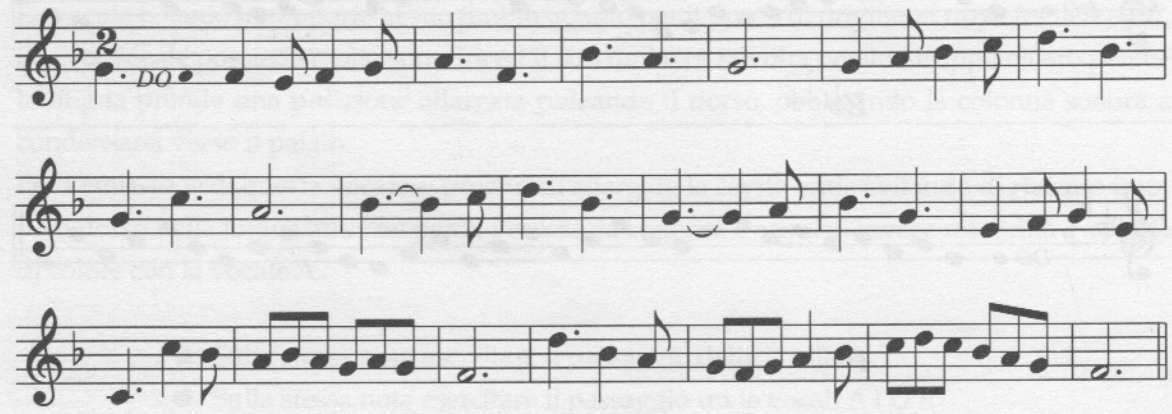
E♭



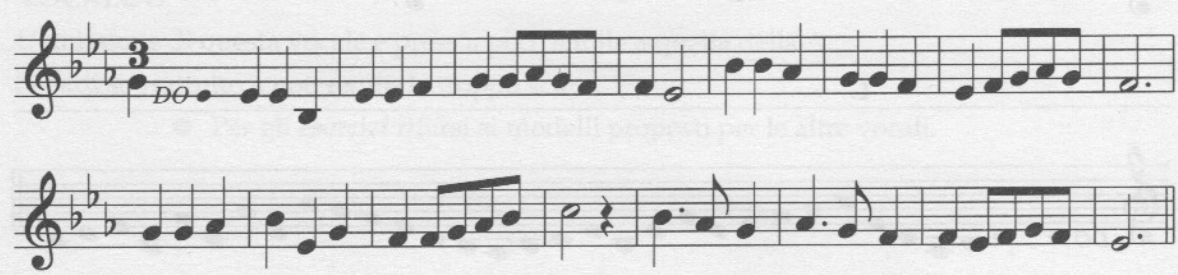
Esercizio 194 *G*



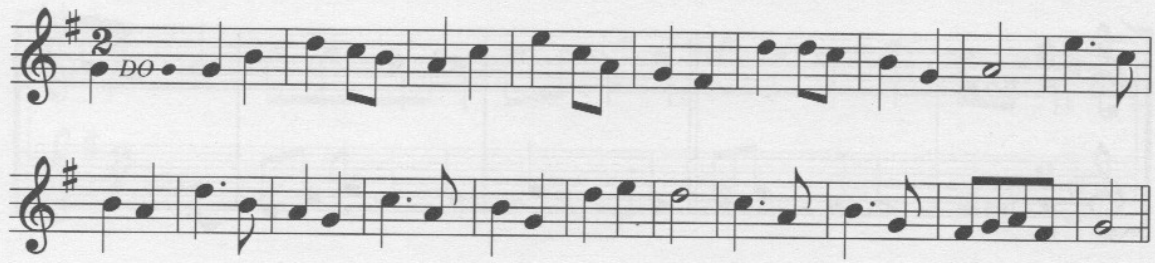
Esercizio 195 *F*



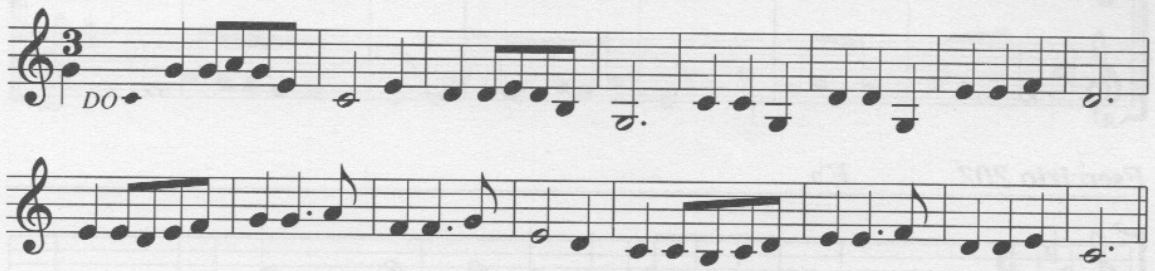
Esercizio 196 *E♭*



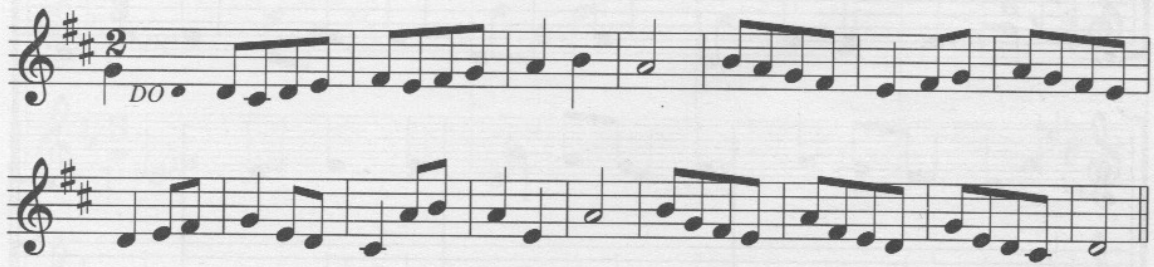
Esercizio 197 G



Esercizio 198 C

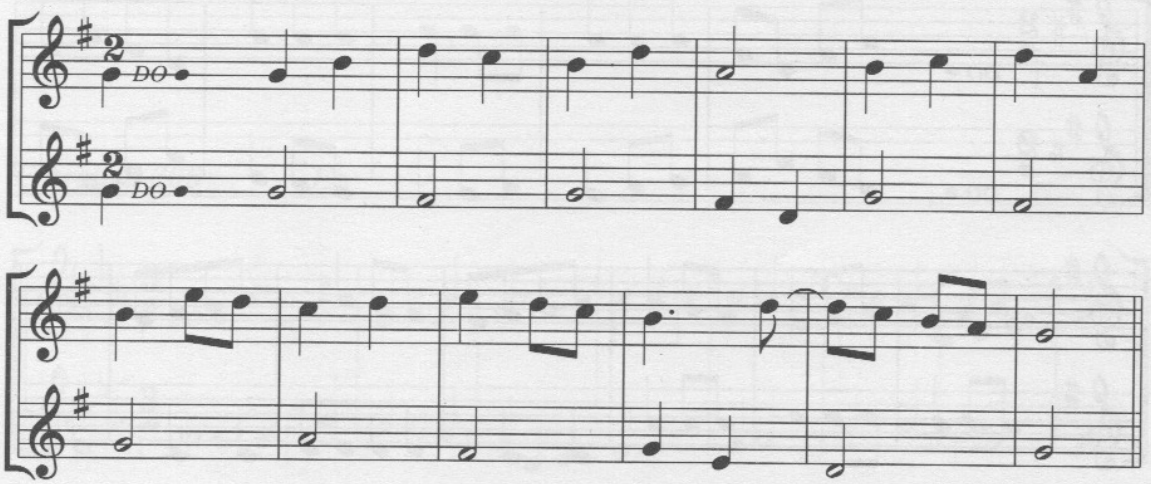


Esercizio 199 D



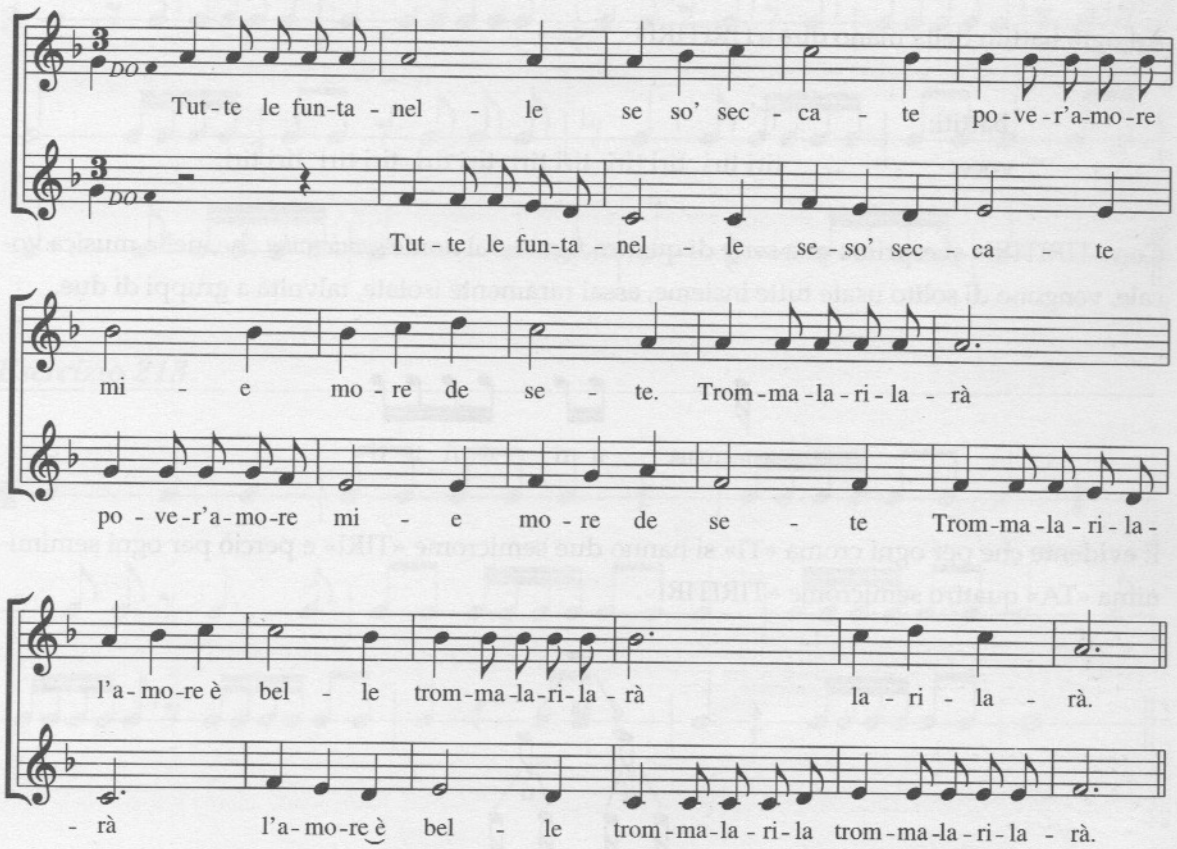
Esercizi a due voci

Esercizio 200 G



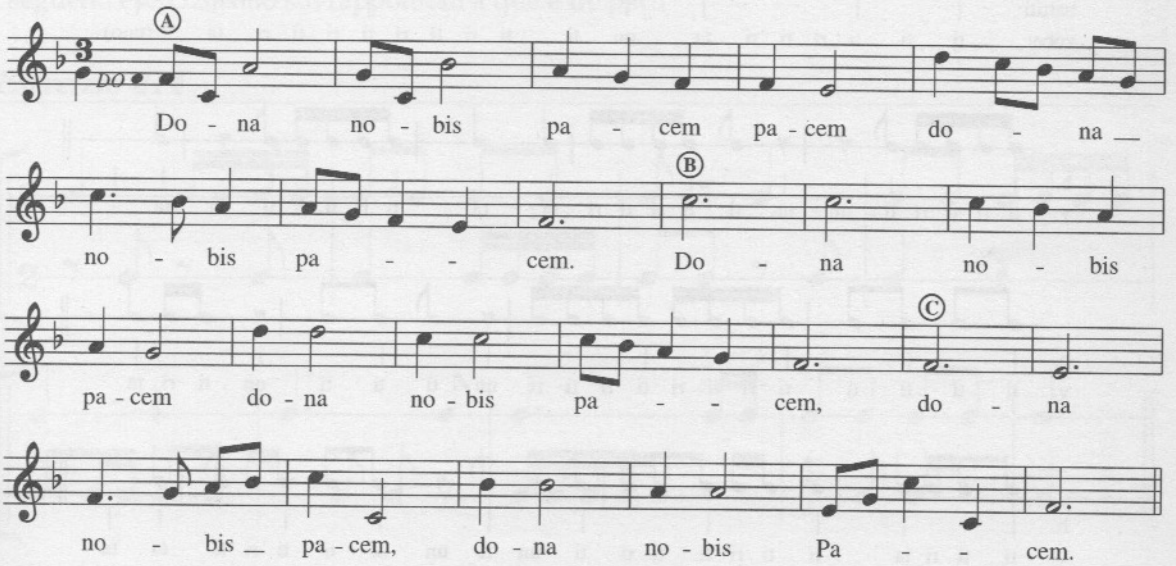
Esercizio 210 ***F***

Tutte le funtanelle
canto popolare abruzzese

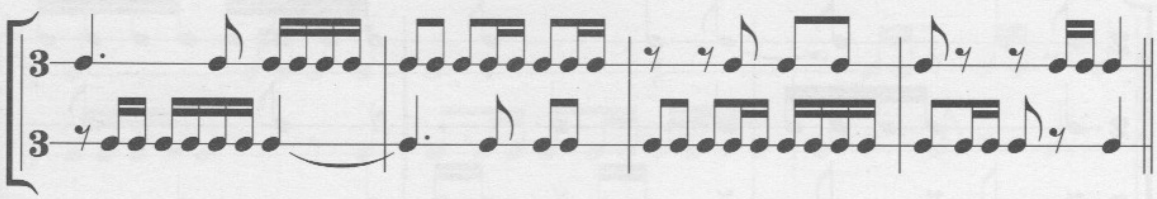


Esercizio 211 ***F***

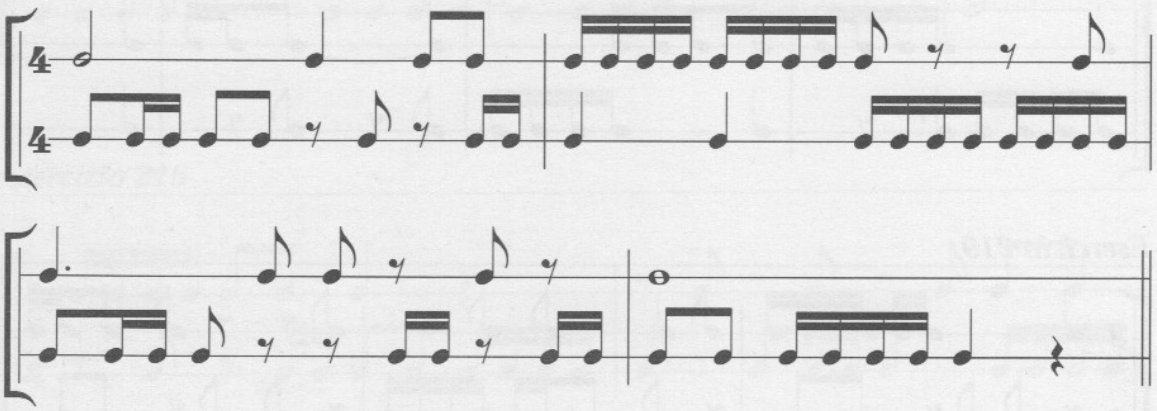
Dona Nobis
canone a tre voci



Esercizio 221

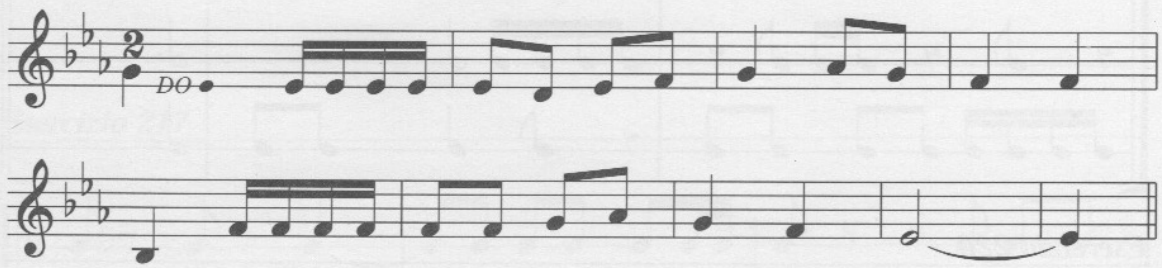


Esercizio 222

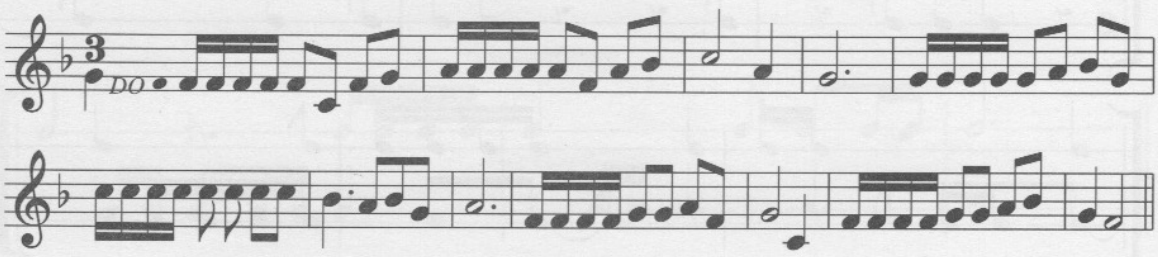


Esercizi cantati con l'impiego delle semicrome

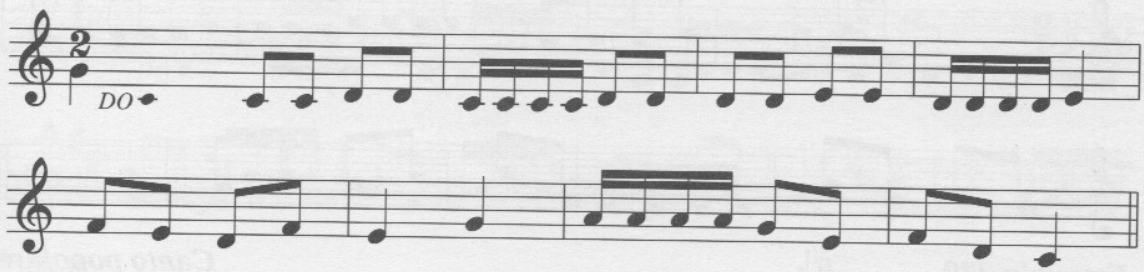
Esercizio 223 *E♭*



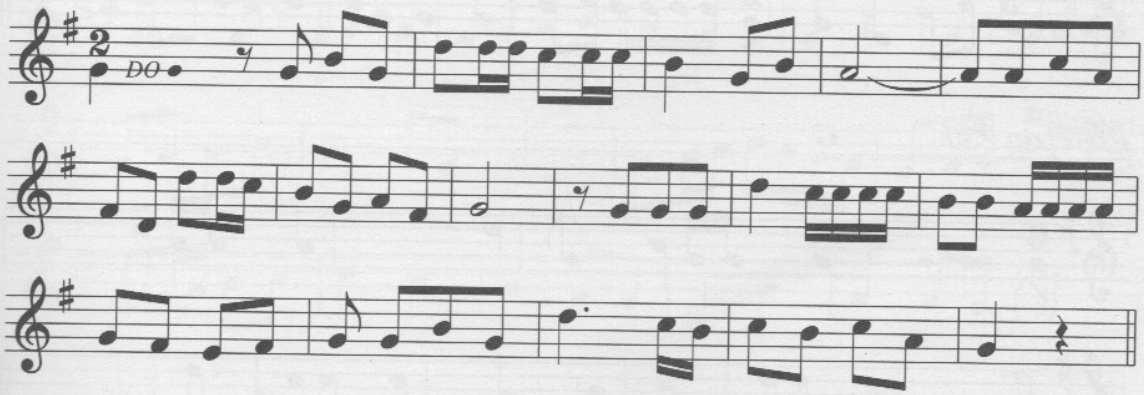
Esercizio 224 *F*



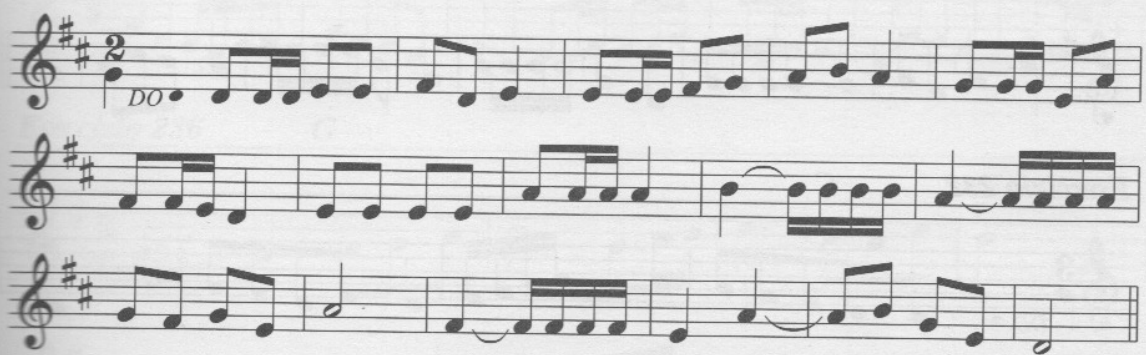
Esercizio 225 **C**



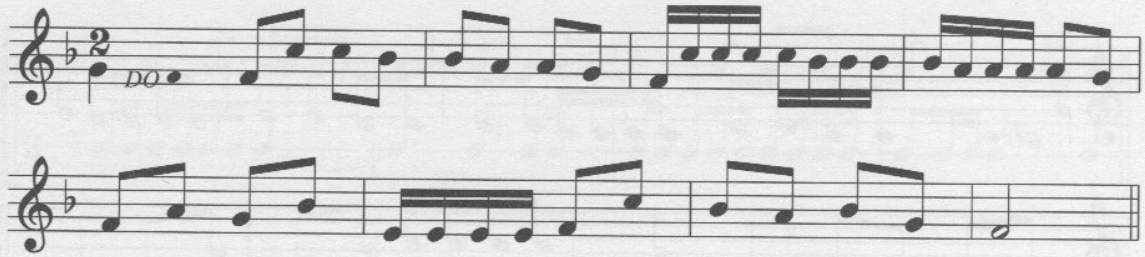
Esercizio 226 **G**



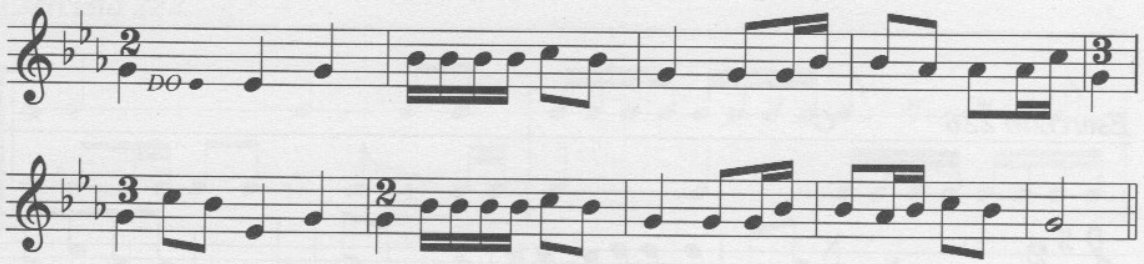
Esercizio 227 **D**



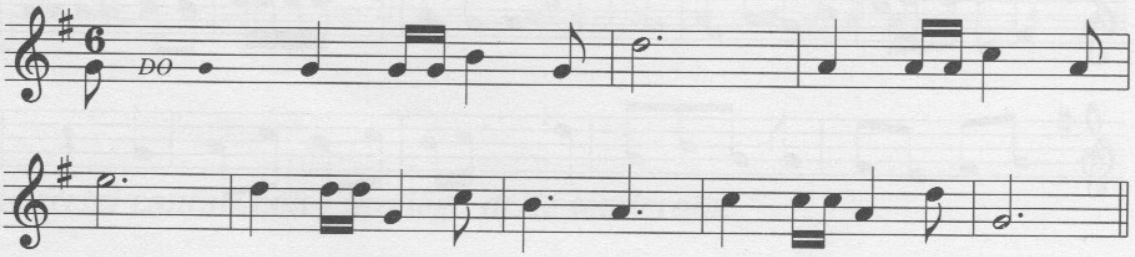
Esercizio 228 *F*



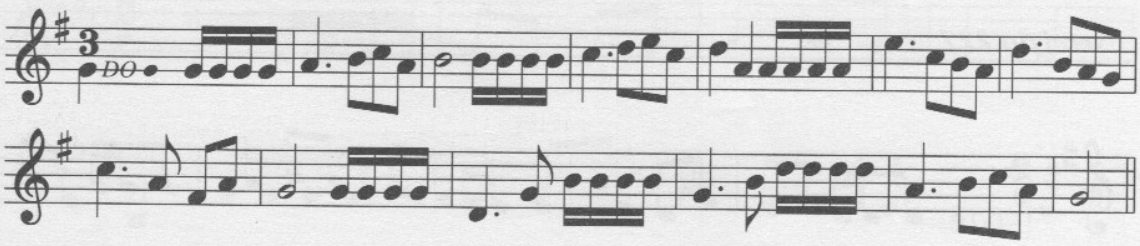
Esercizio 229 *E♭* *Canto popolare*



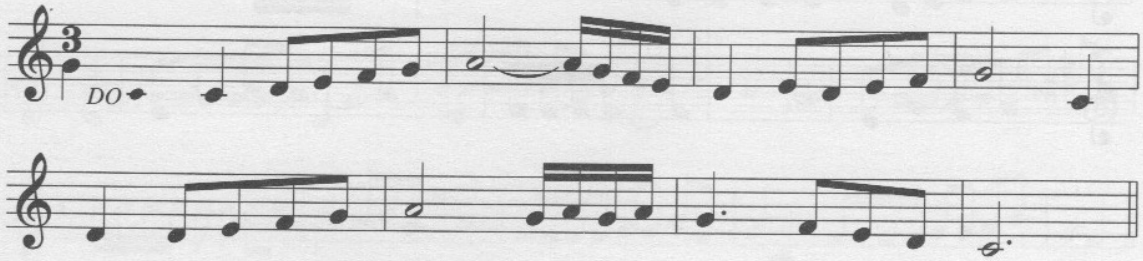
Esercizio 230 *G*



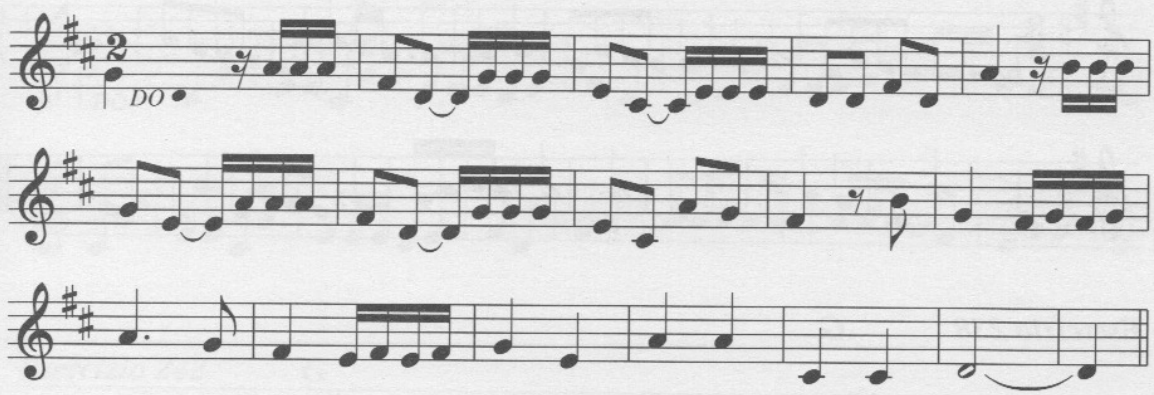
Esercizio 231 *G*



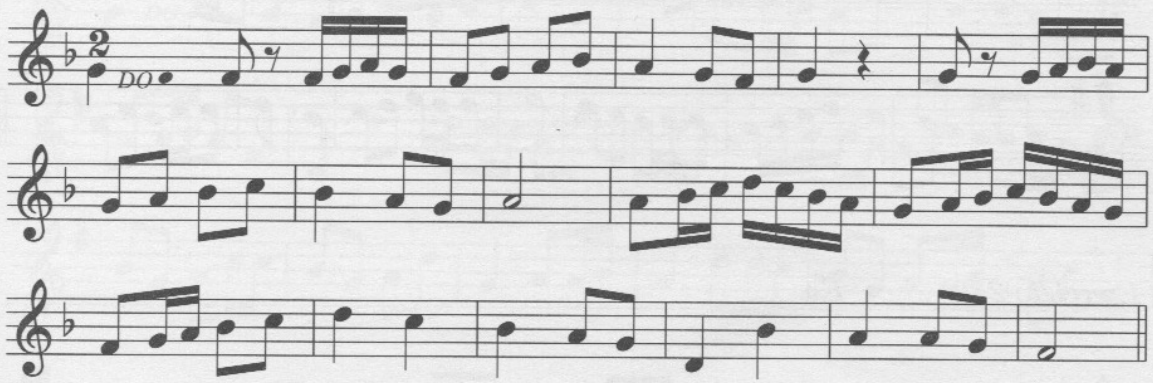
Esercizio 232 *C*



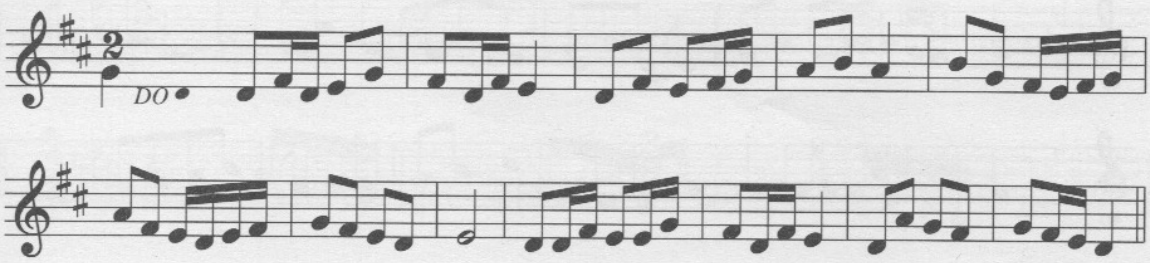
Esercizio 233 **D**



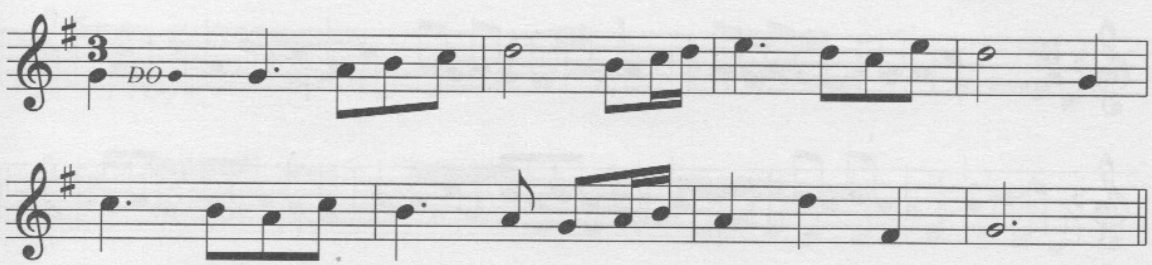
Esercizio 234 **F**



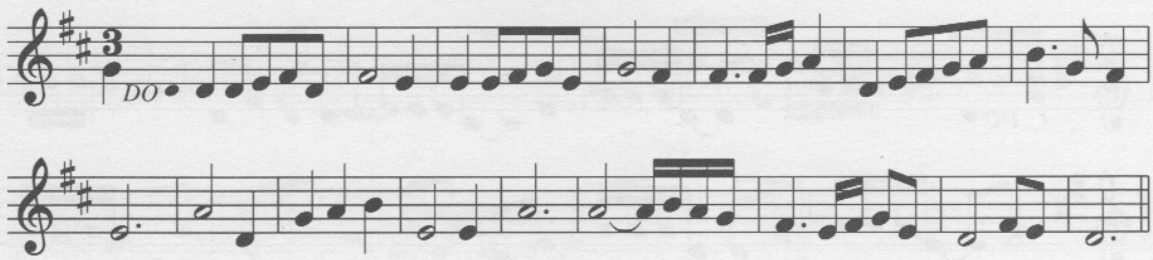
Esercizio 235 **D**



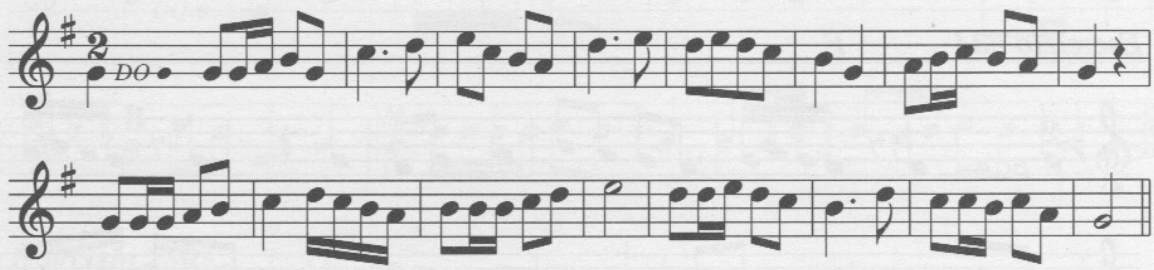
Esercizio 236 **G**



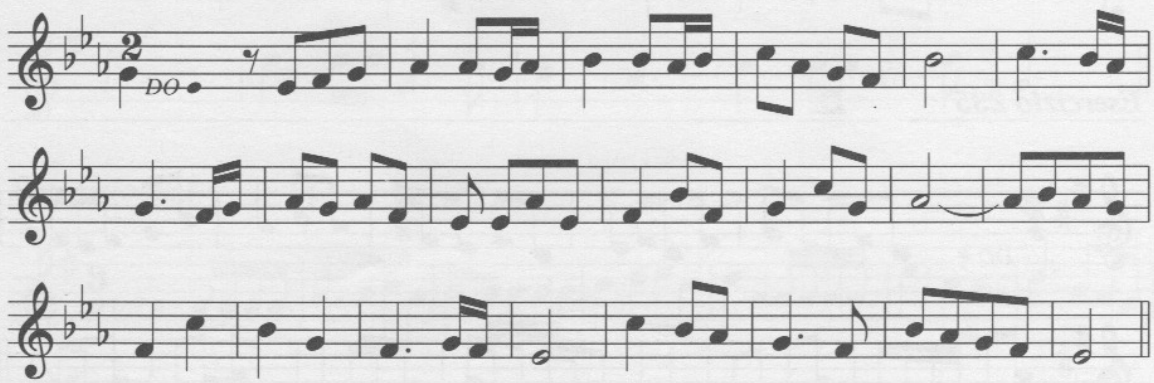
Esercizio 237 **D**



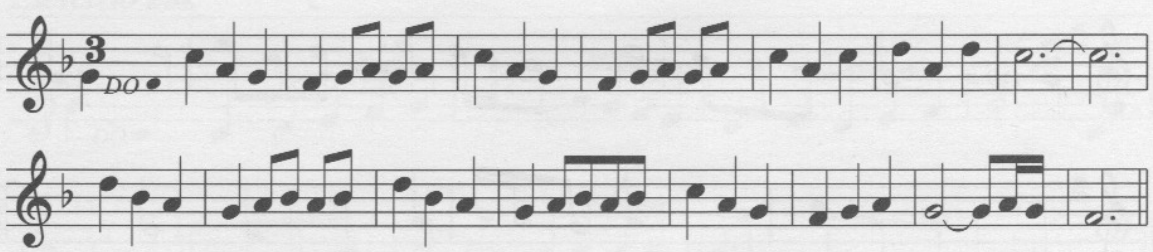
Esercizio 238 **G**



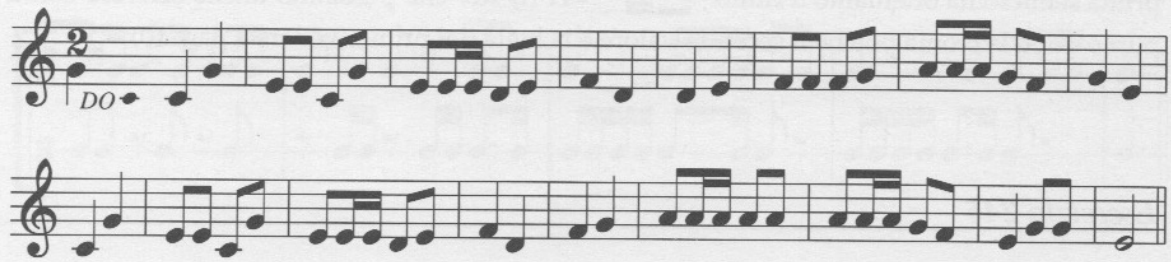
Esercizio 239 **E♭**



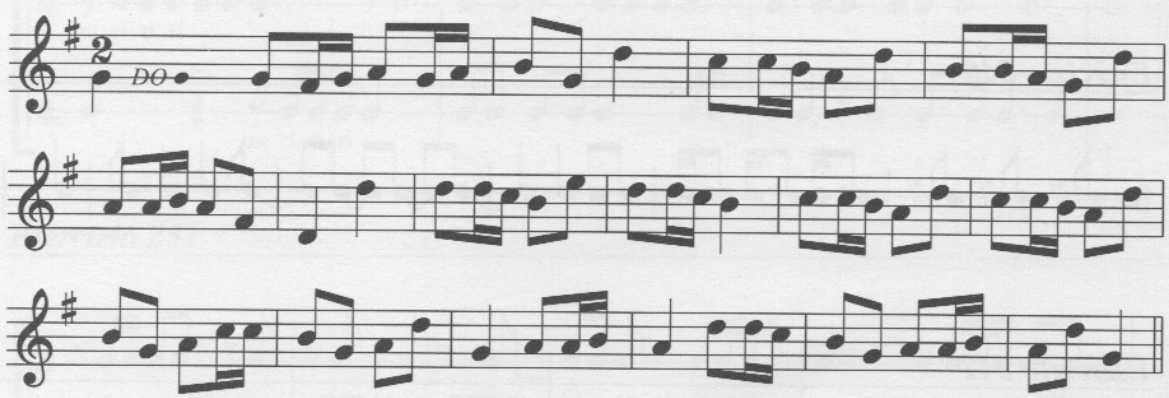
Esercizio 240 **F**



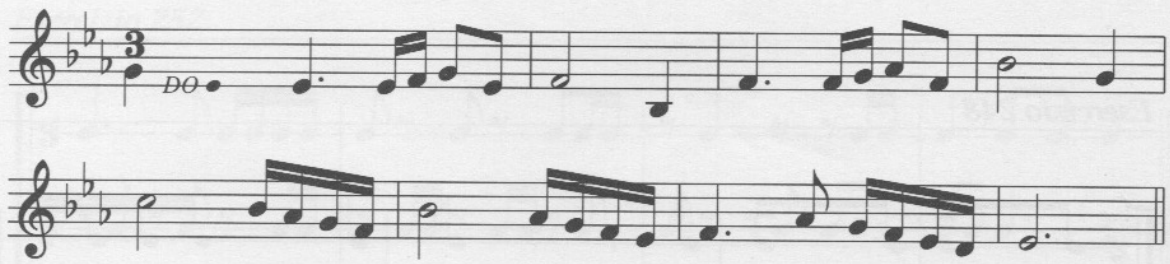
Esercizio 241 *C* *Canto popolare*



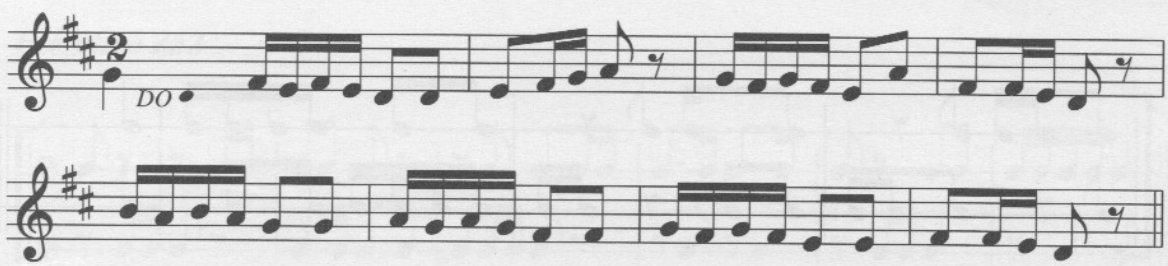
Esercizio 242 *G*



Esercizio 243 *E♭*

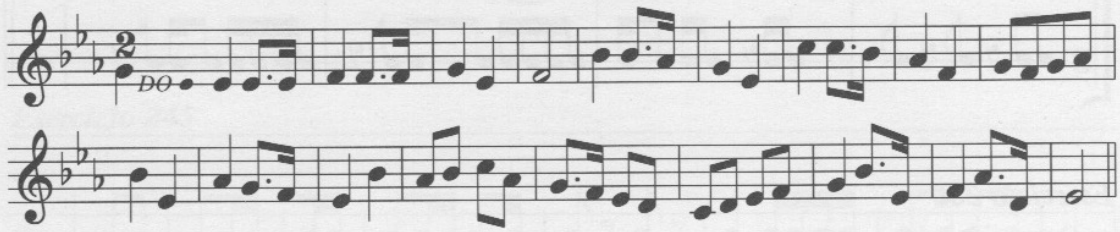


Esercizio 244 *D*

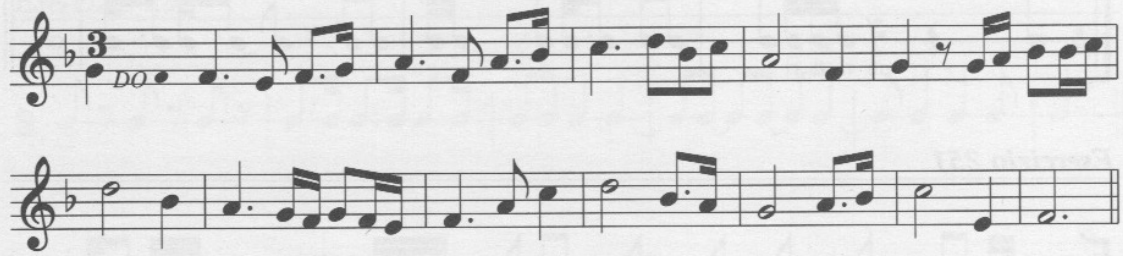


Esercizi cantati

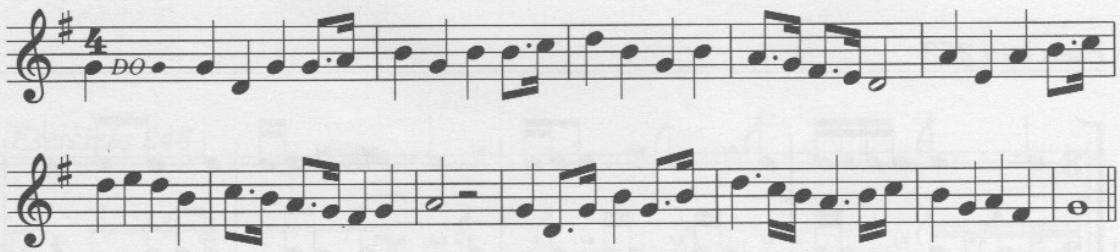
Esercizio 254 E♭



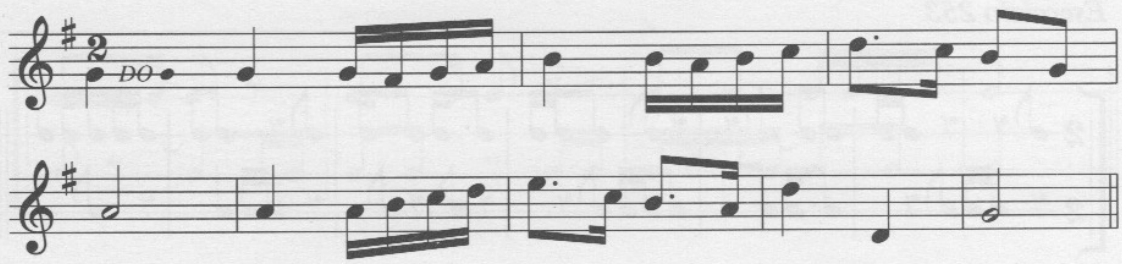
Esercizio 255 F



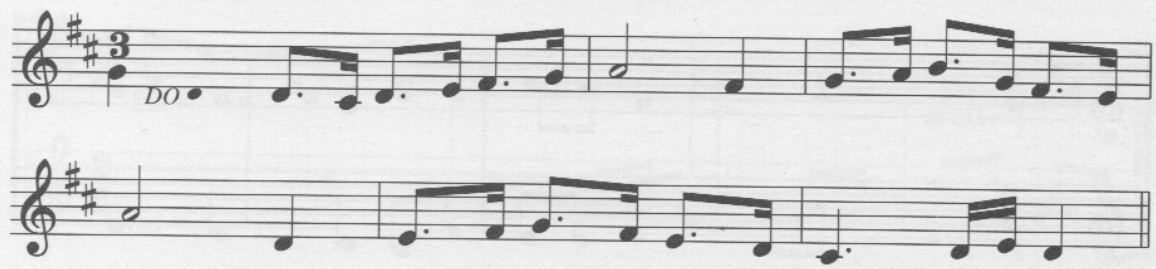
Esercizio 256 G



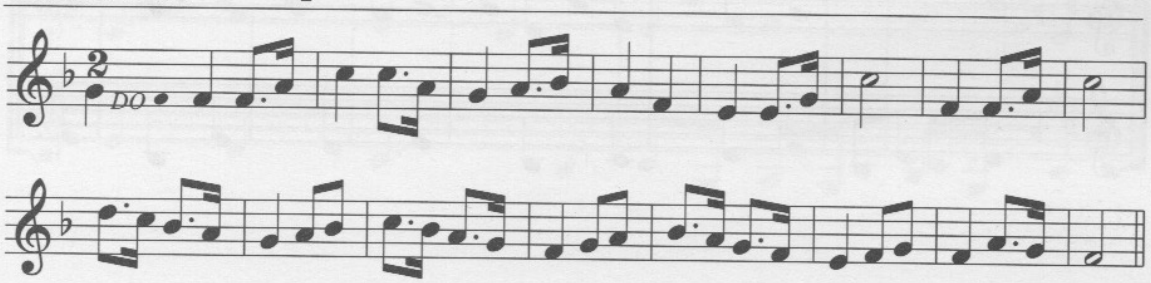
Esercizio 257 G



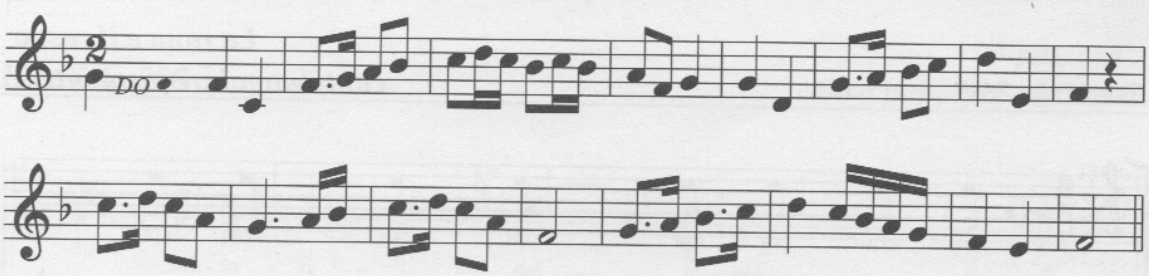
Esercizio 258 **D**



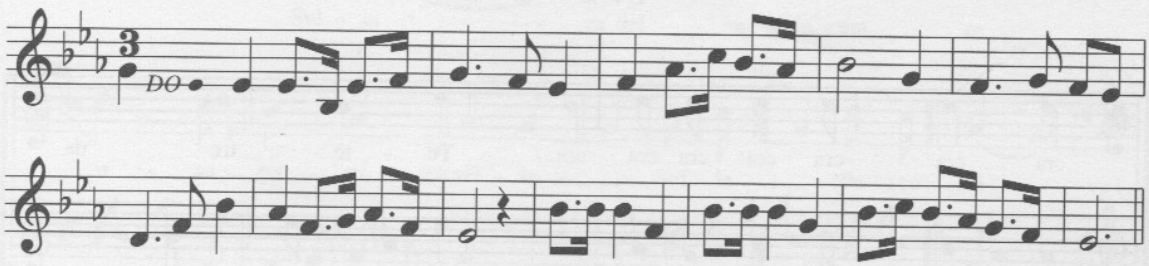
Esercizio 259 **F**



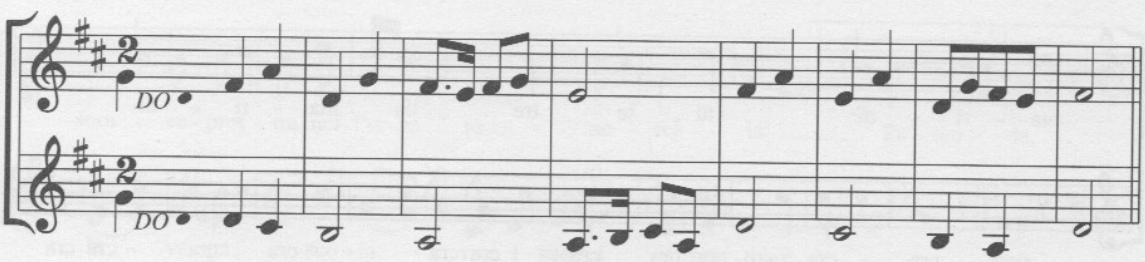
Esercizio 260 **F**



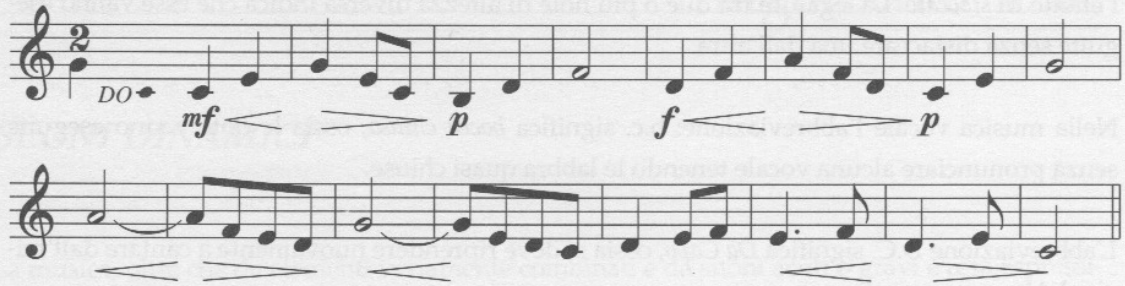
Esercizio 261 **E♭**



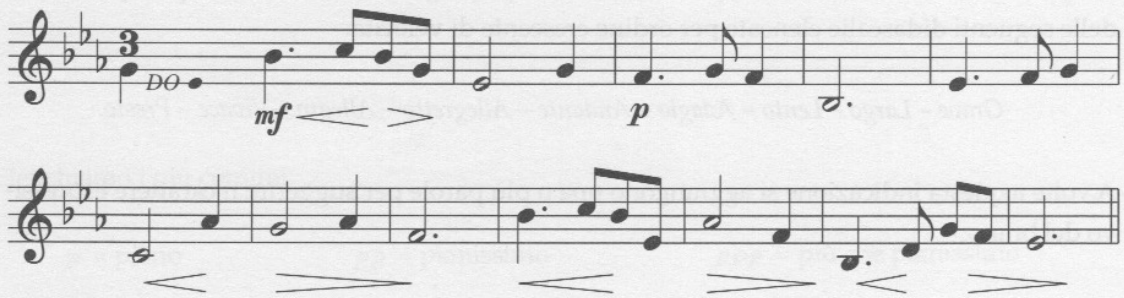
Esercizio 262 **D**



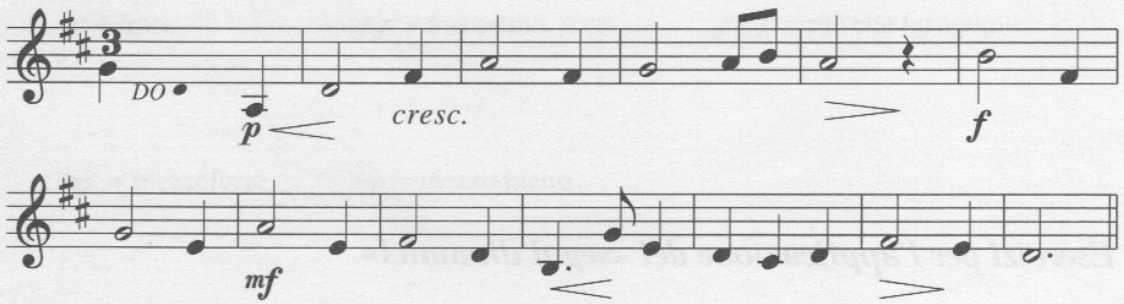
Esercizio 269 C



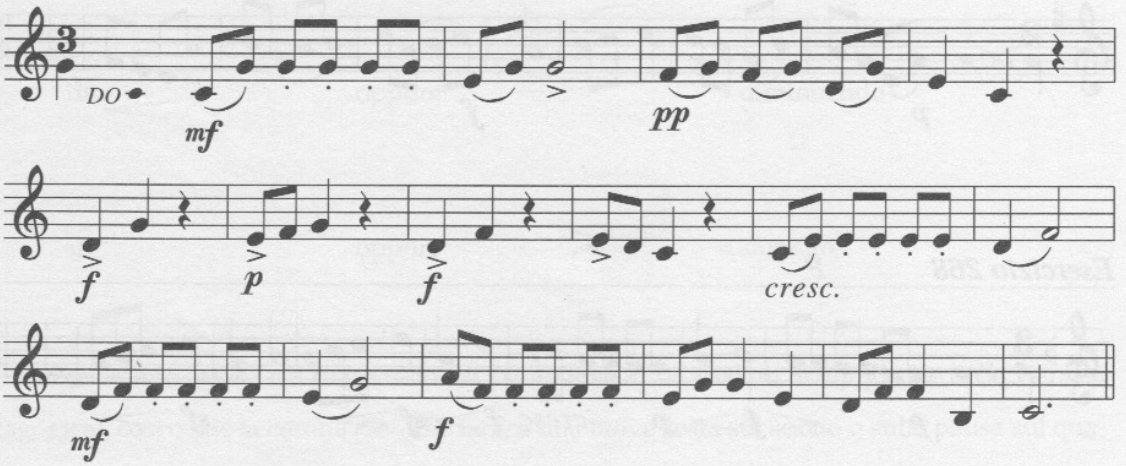
Esercizio 270 E♭



Esercizio 271 D

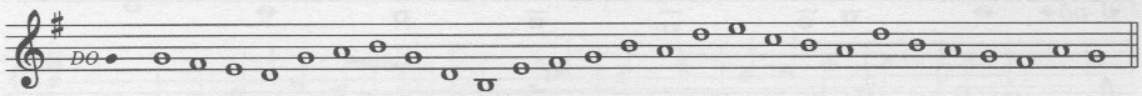


Esercizio 272 C

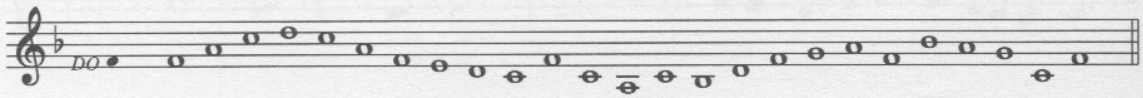


Esercizi di intonazione e lettura

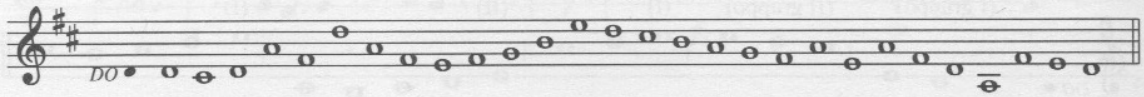
Esercizio 291 G



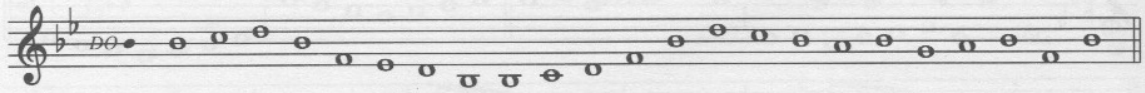
Esercizio 292 F



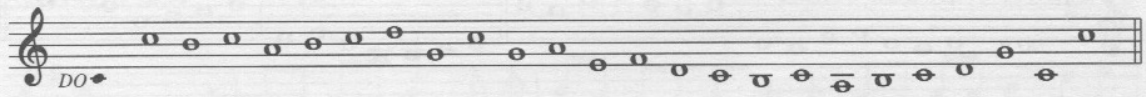
Esercizio 293 D



Esercizio 294 B♭

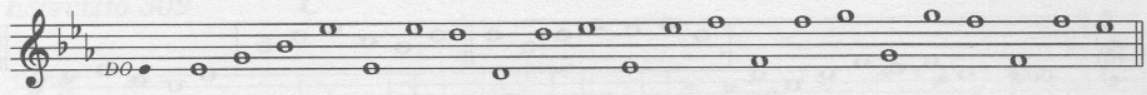


Esercizio 295 C

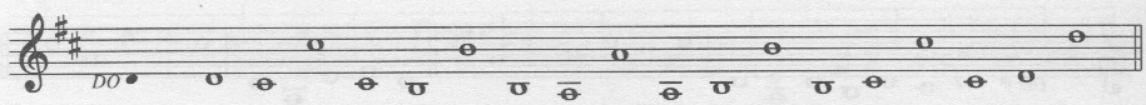


Esercizi sui salti di ottava

Esercizio 296 E♭

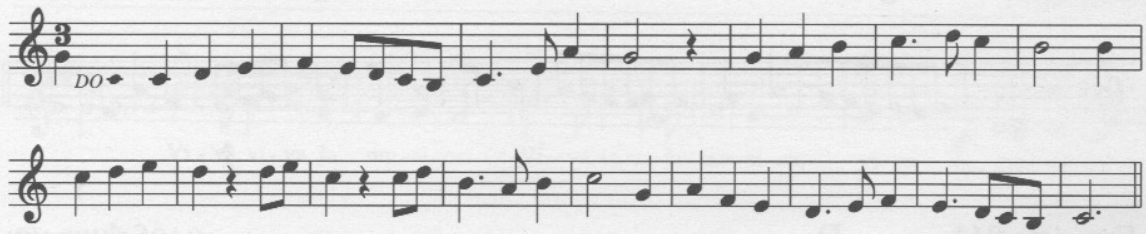


Esercizio 297 D

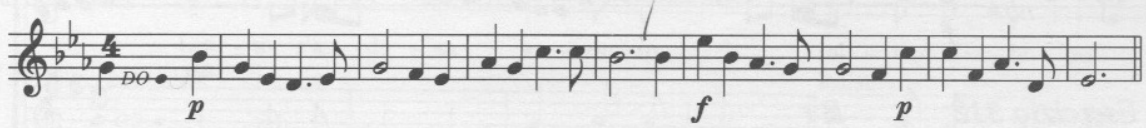


Esercizi cantati su tutta l'estensione

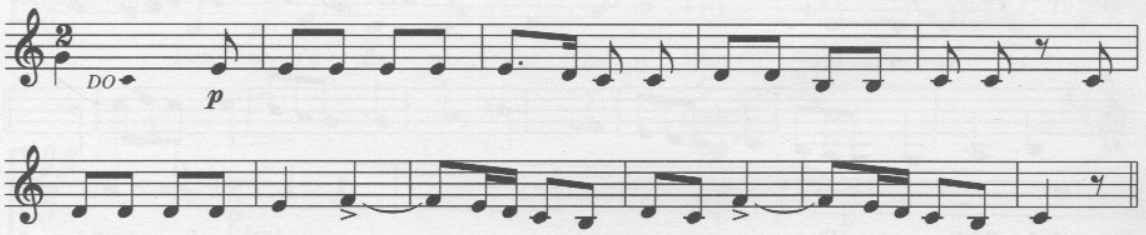
Esercizio 305 — *C*



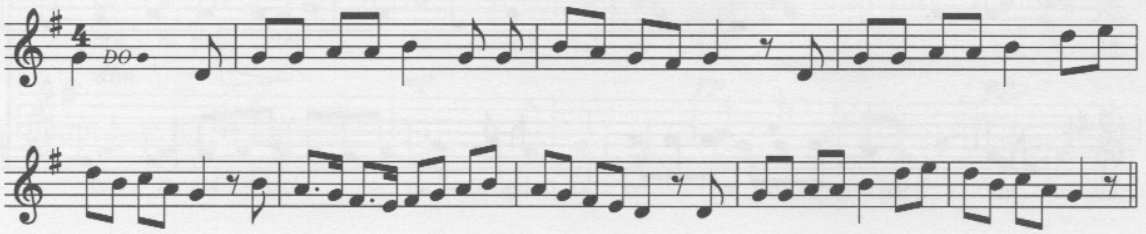
Esercizio 306 — *E♭* — *Mendelssohn*



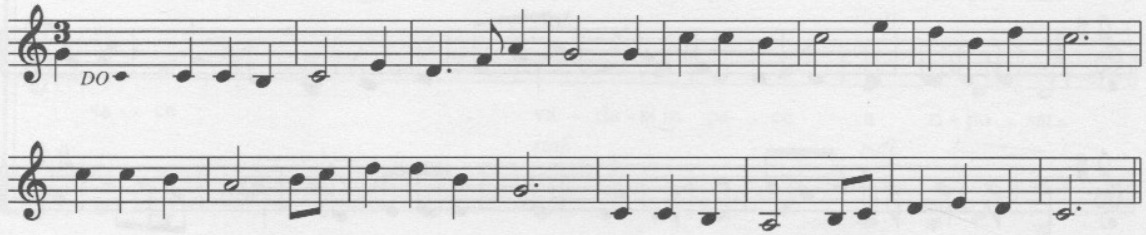
Esercizio 307 — *C* — *Beethoven*



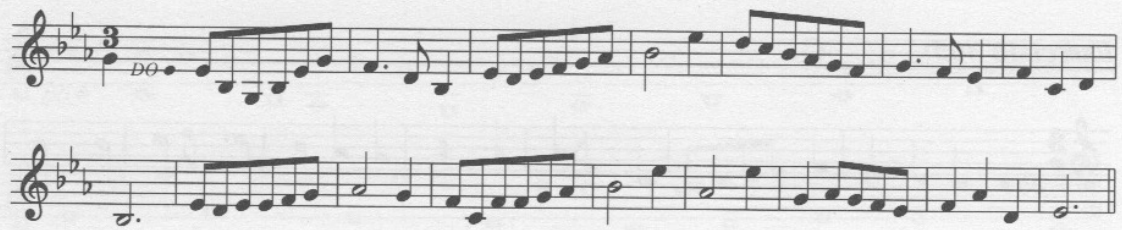
Esercizio 308 — *G* — *Canto popolare lombardo*



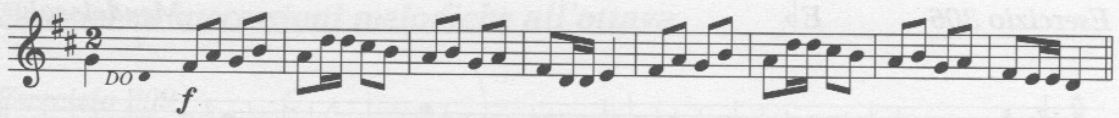
Esercizio 309 — *C*



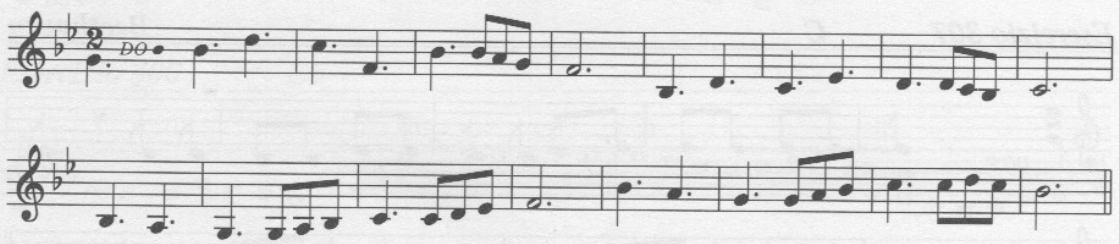
Esercizio 310 $E\flat$



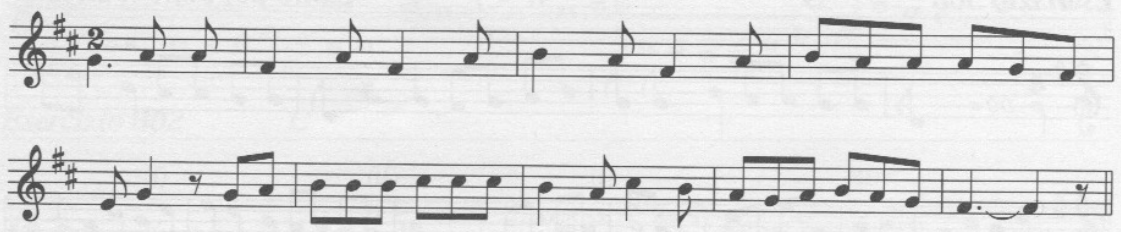
Esercizio 311 D *Schumann*



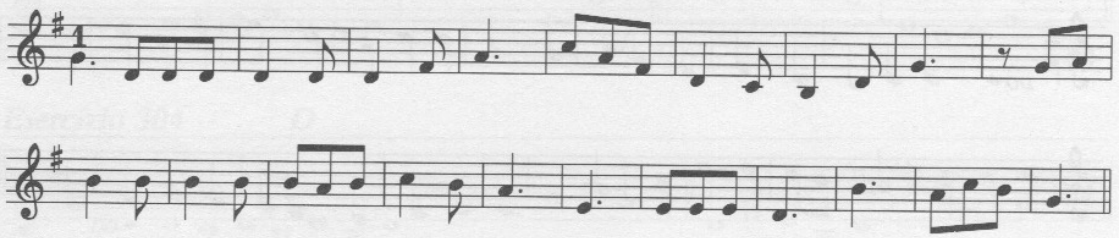
Esercizio 312 $B\flat$



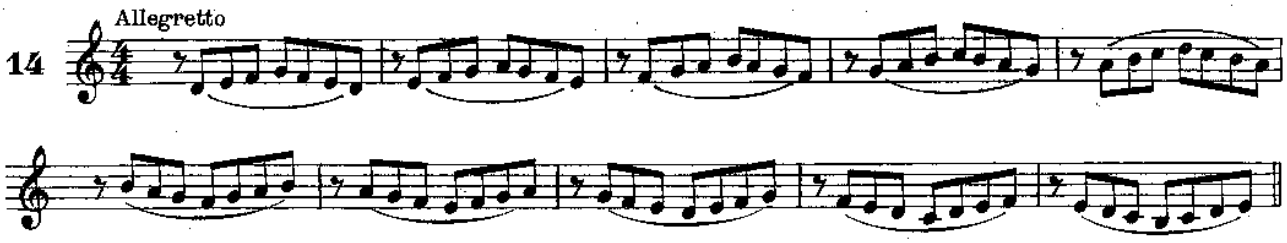
Esercizio 313 D *Popolare lombardo*



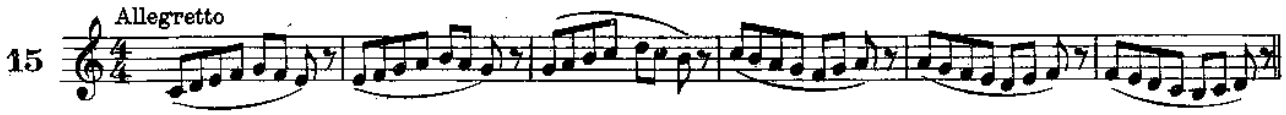
Esercizio 314 G *Canto popolare*



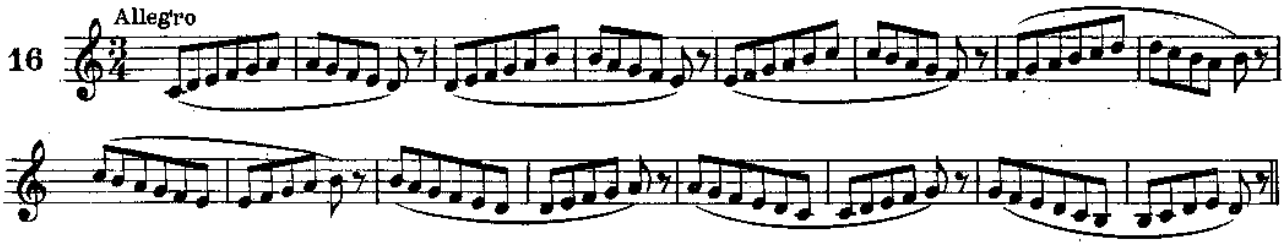
14 Allegretto



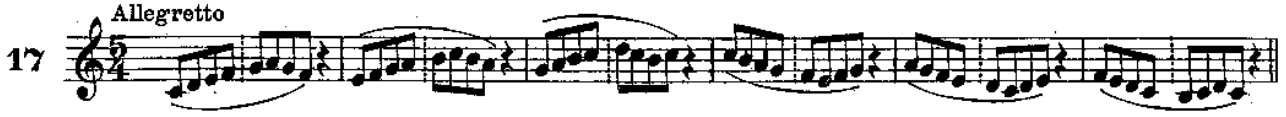
15 Allegretto



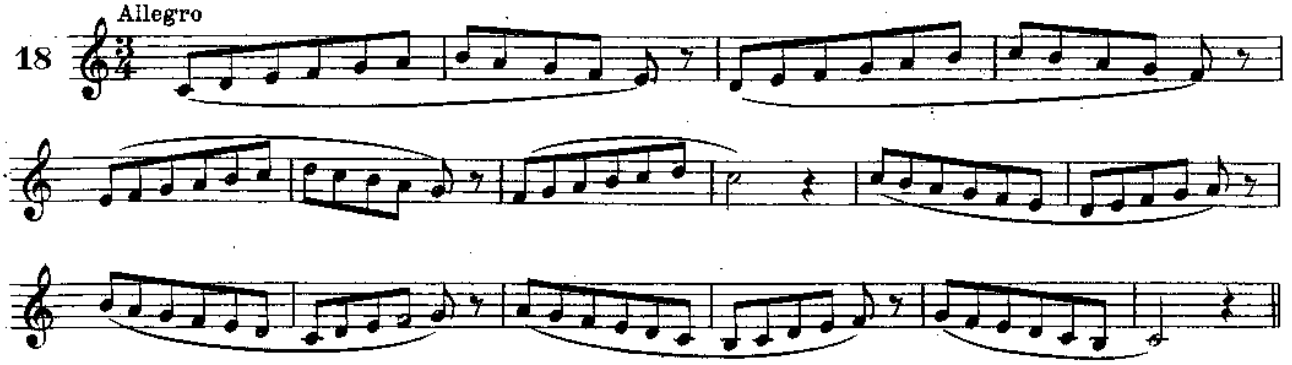
16 Allegro



17 Allegretto



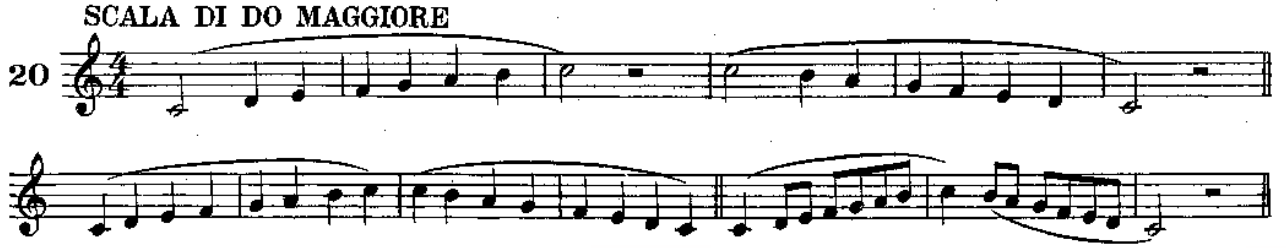
18 Allegro



19 Allegretto

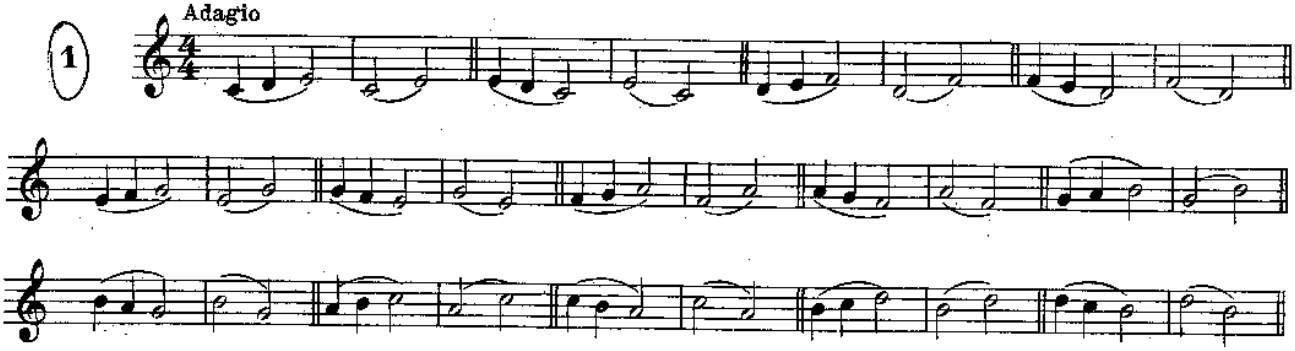
SCALA DI DO MAGGIORE

20

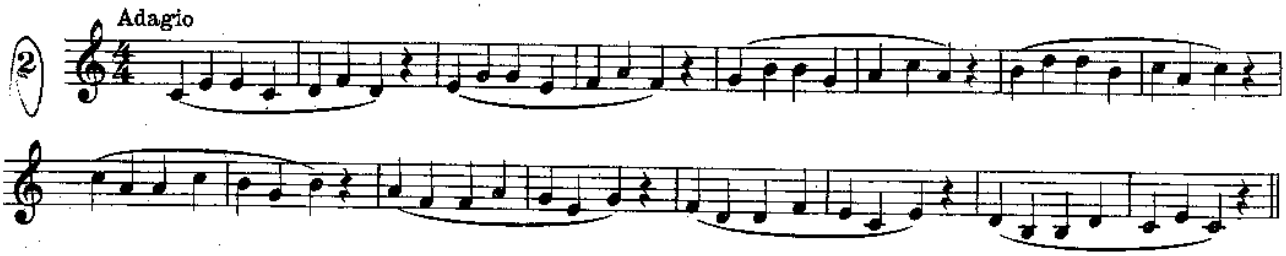


INTERVALLI DI 3ª.

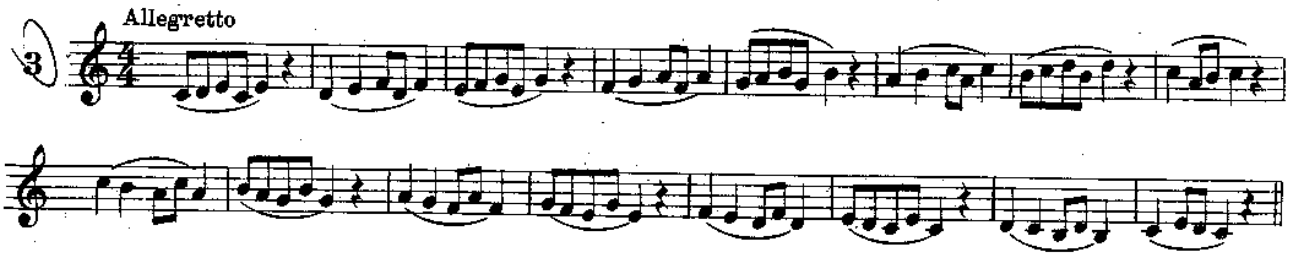
1 Adagio



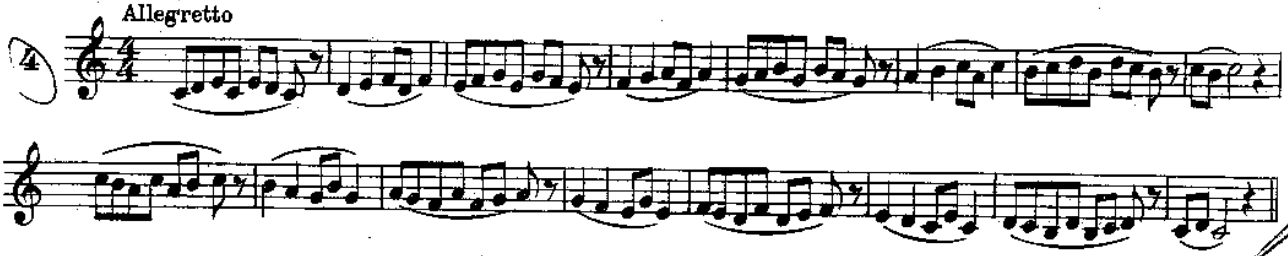
2 Adagio



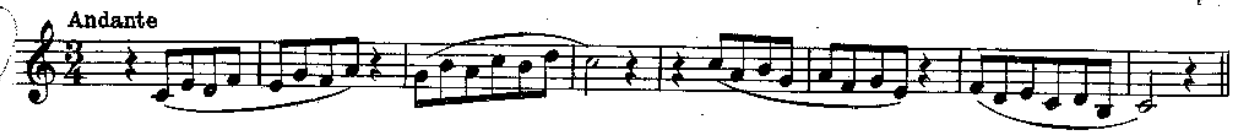
3 Allegretto



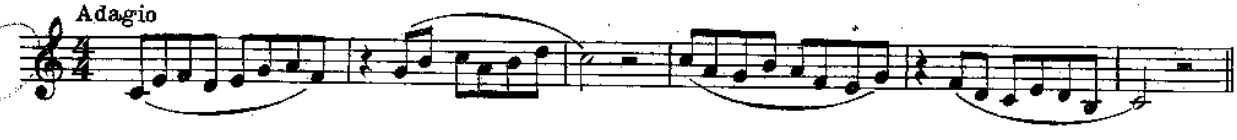
4 Allegretto



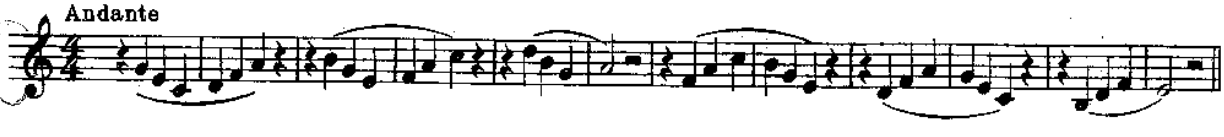
5 Andante



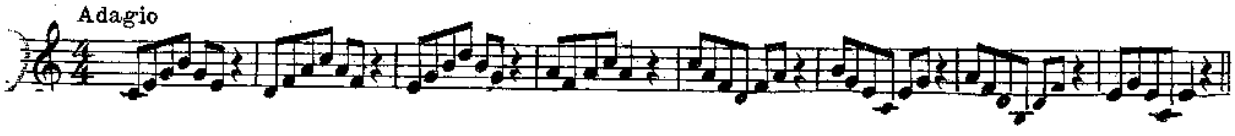
6 Adagio

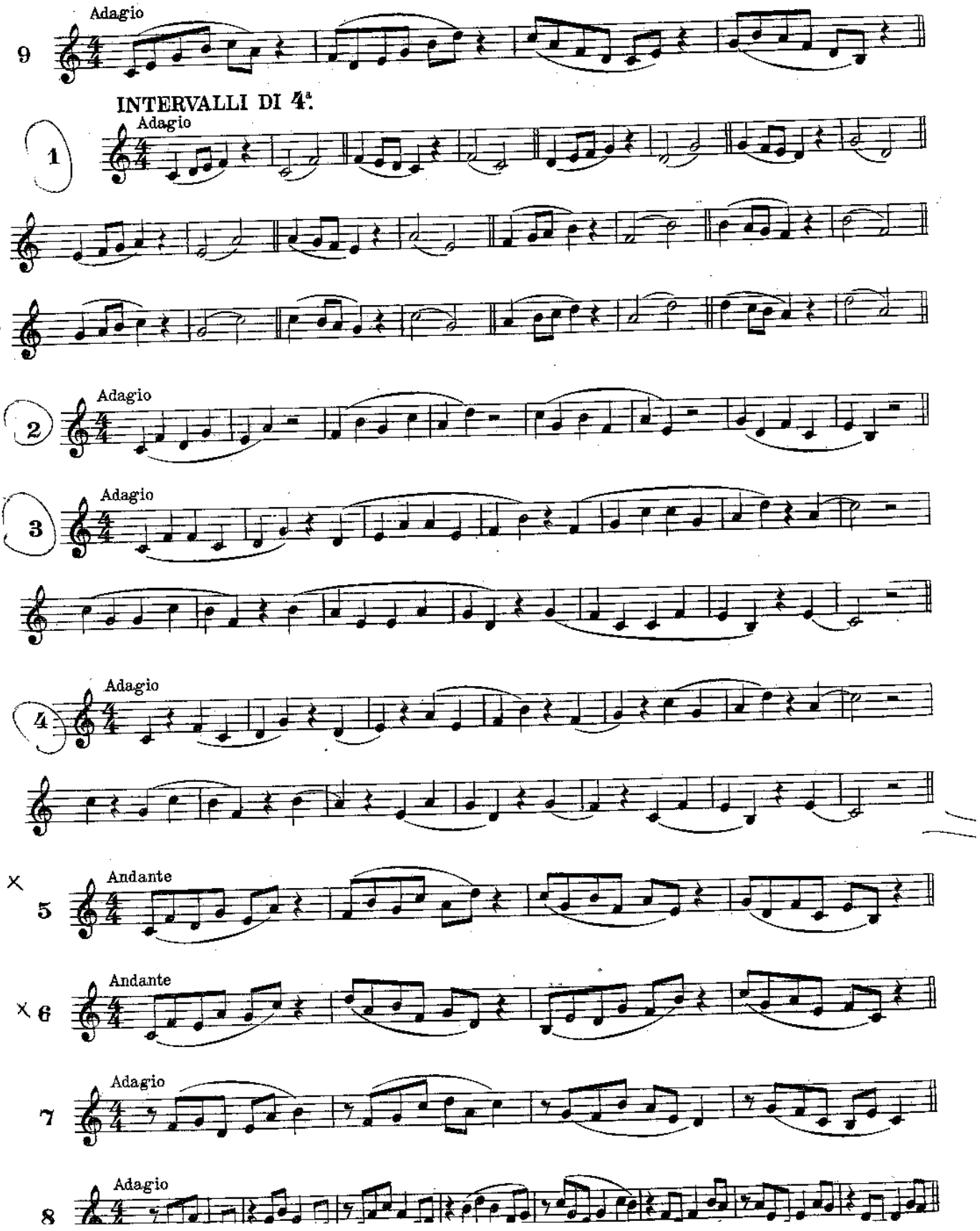


7 Andante



8 Adagio




Adagio
9
INTERVALLI DI 4ª.
Adagio
1
Adagio
2
Adagio
3
Adagio
4
Andante
5
Andante
6
Adagio
7
Adagio
8

9 Andante

10 Adagio

INTERVALLI DI 5ª.

(1) Andante

2 Adagio

3 Adagio

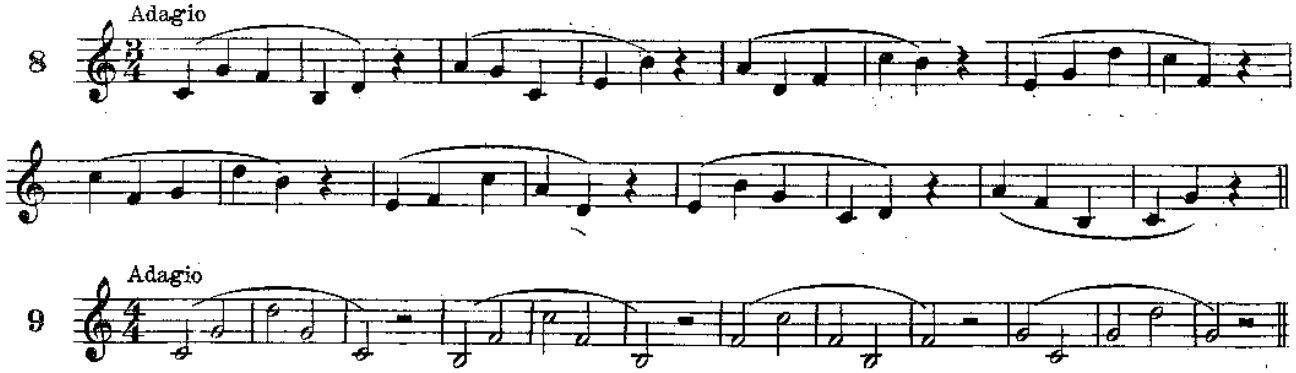
4 Adagio

5 Adagio

6 Adagio

7 Adagio

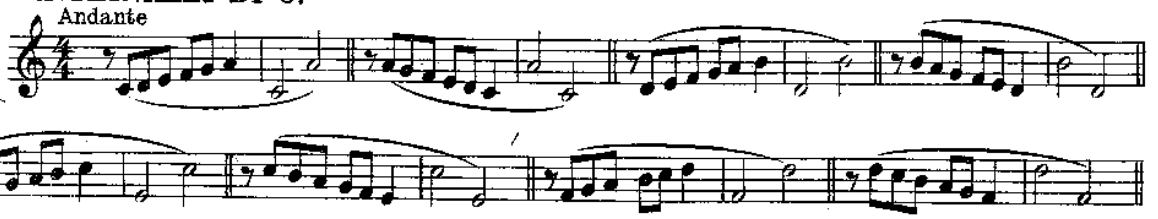
8 Adagio



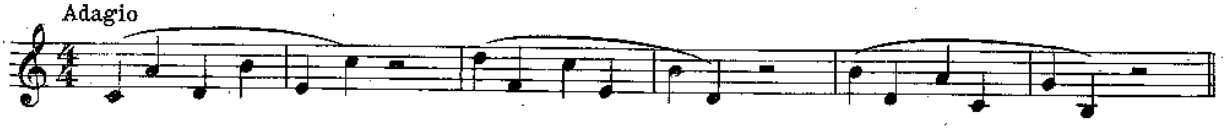
9 Adagio

INTERVALLI DI 6ª.

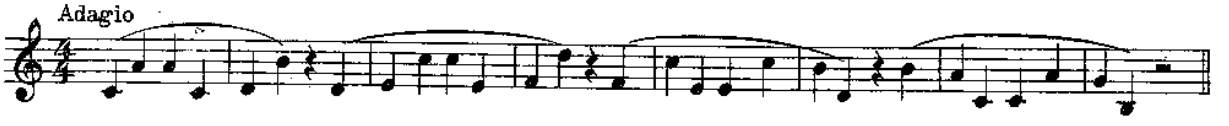
1 Andante



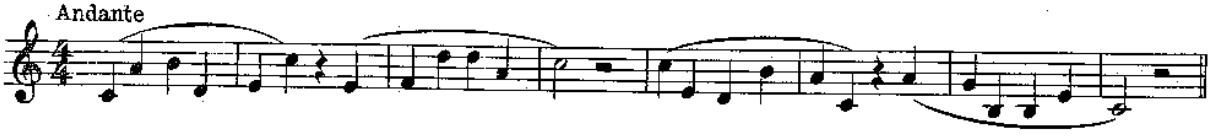
2 Adagio



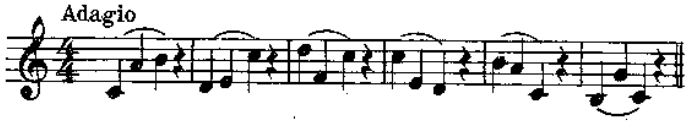
3 Adagio



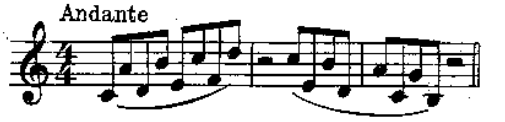
4 Andante



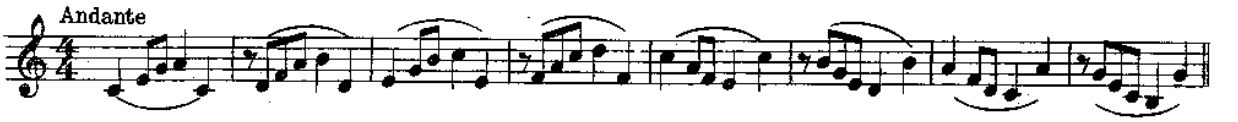
5 Adagio



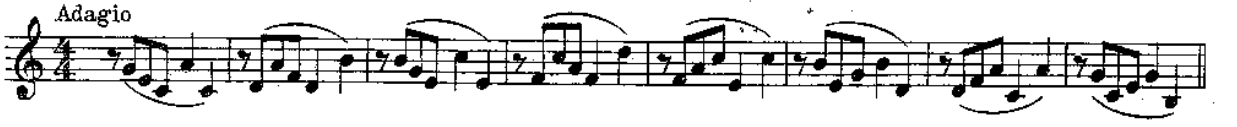
6 Andante



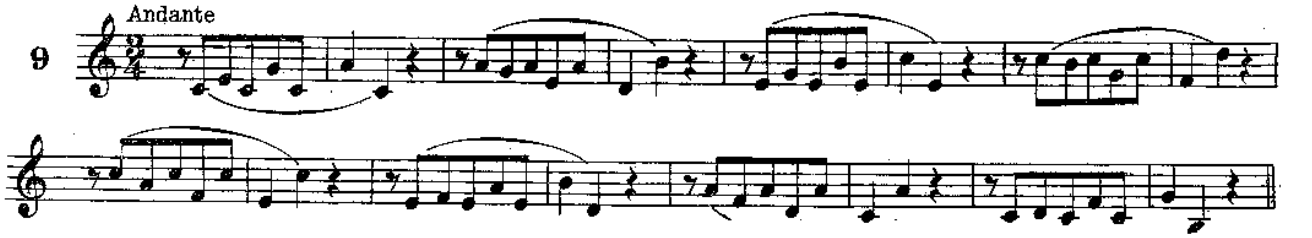
7 Andante



8 Adagio

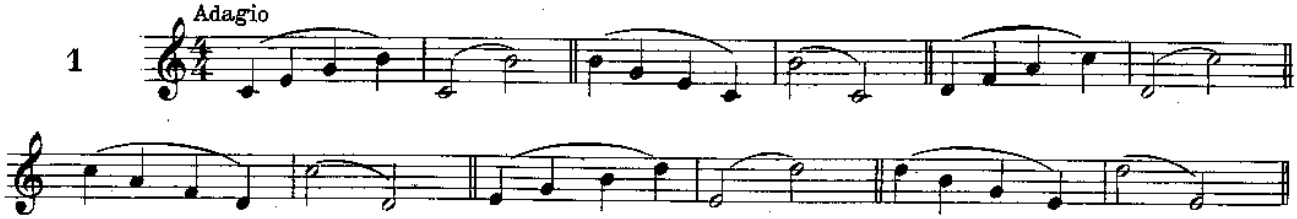


9 Andante

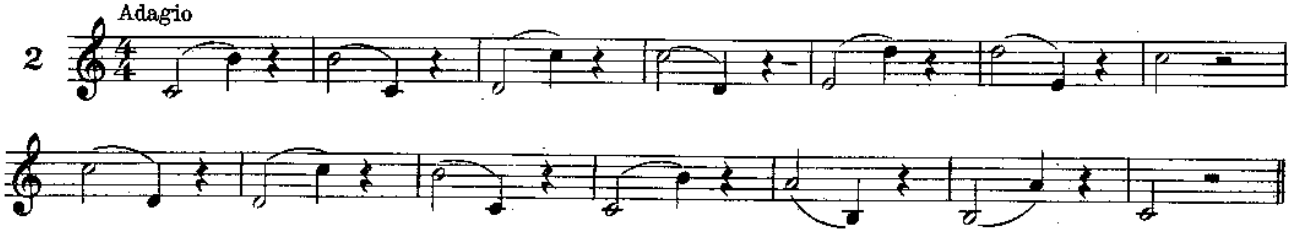


INTERVALLI DI 7ª

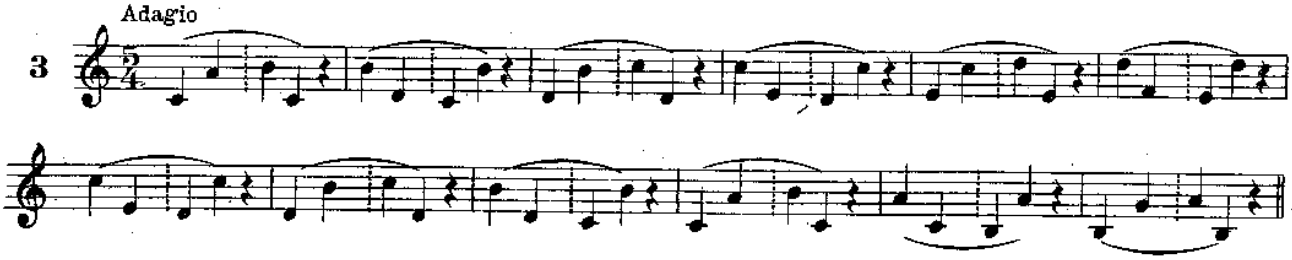
1 Adagio



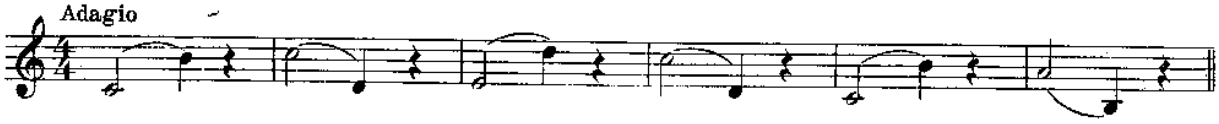
2 Adagio



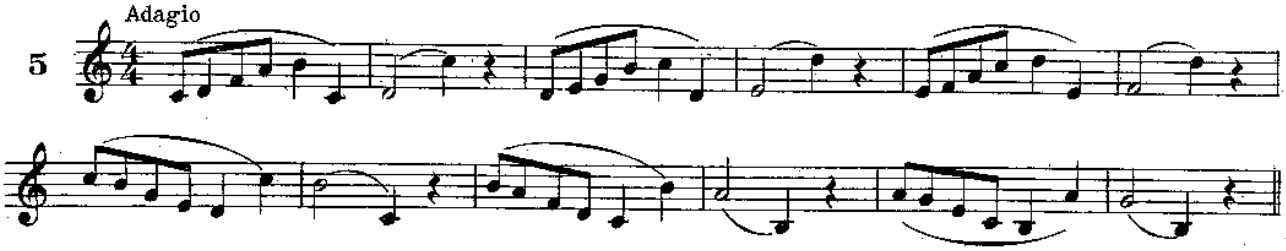
3 Adagio



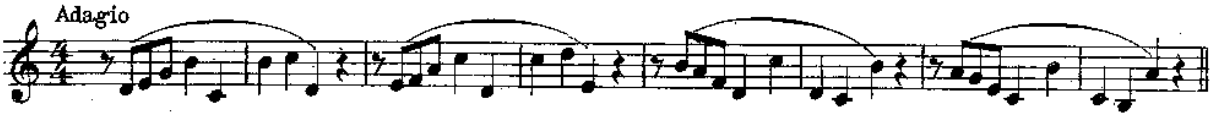
4 Adagio



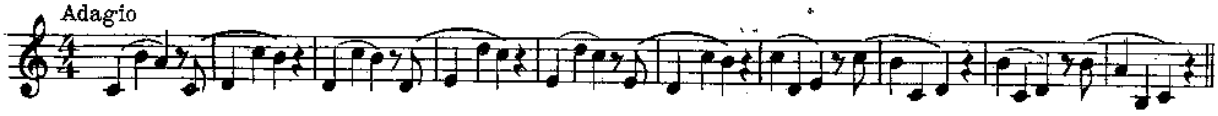
5 Adagio



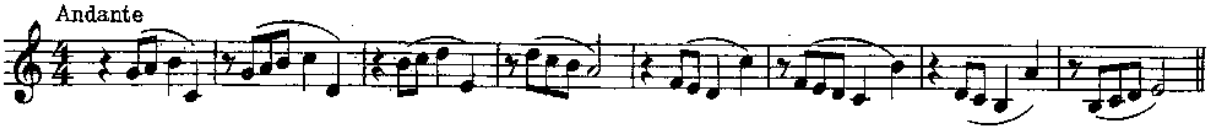
6 Adagio



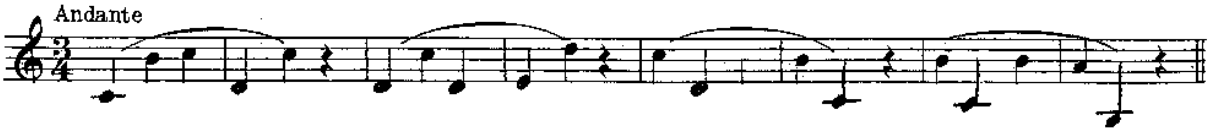
7 Adagio

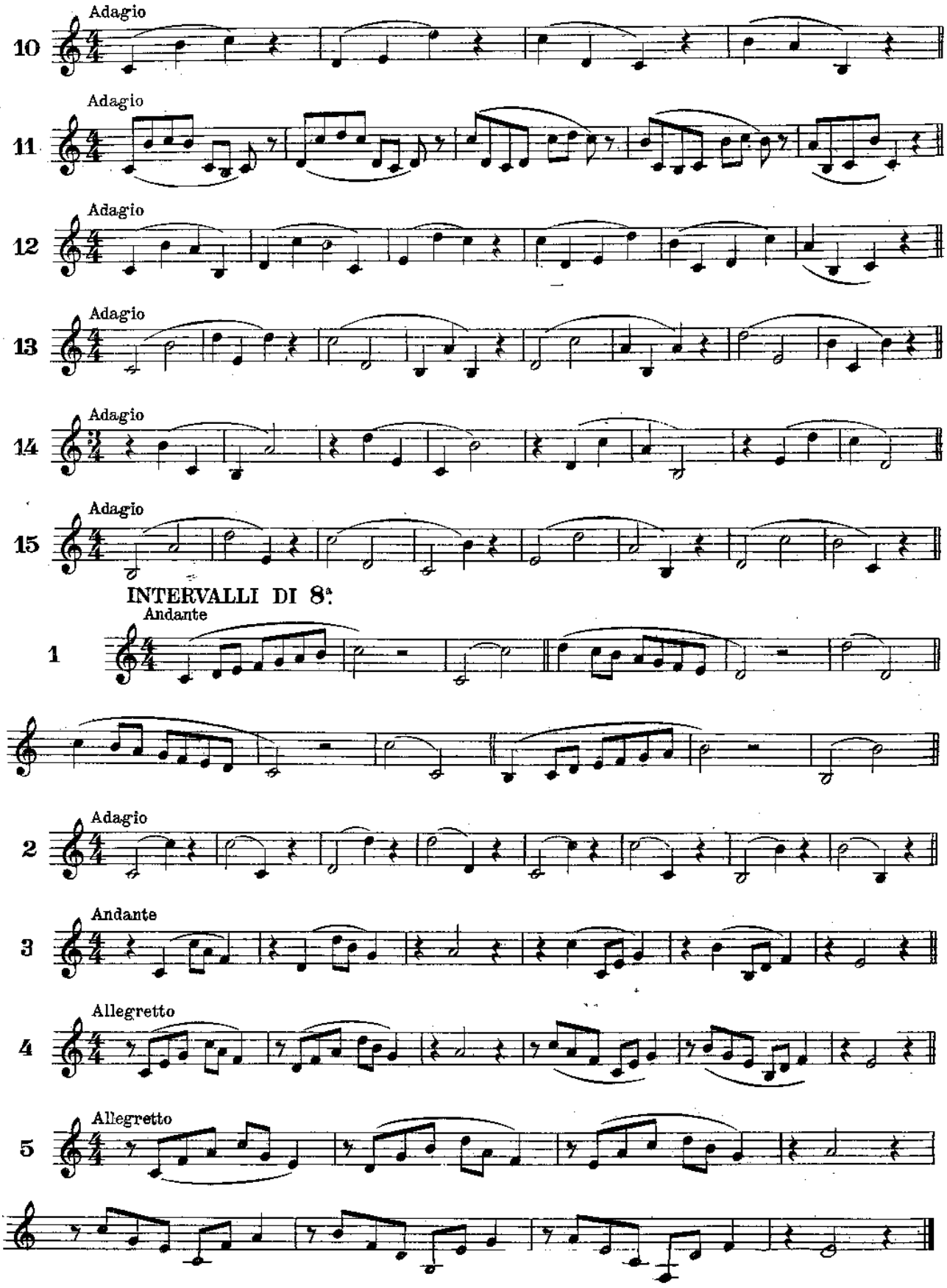


8 Andante



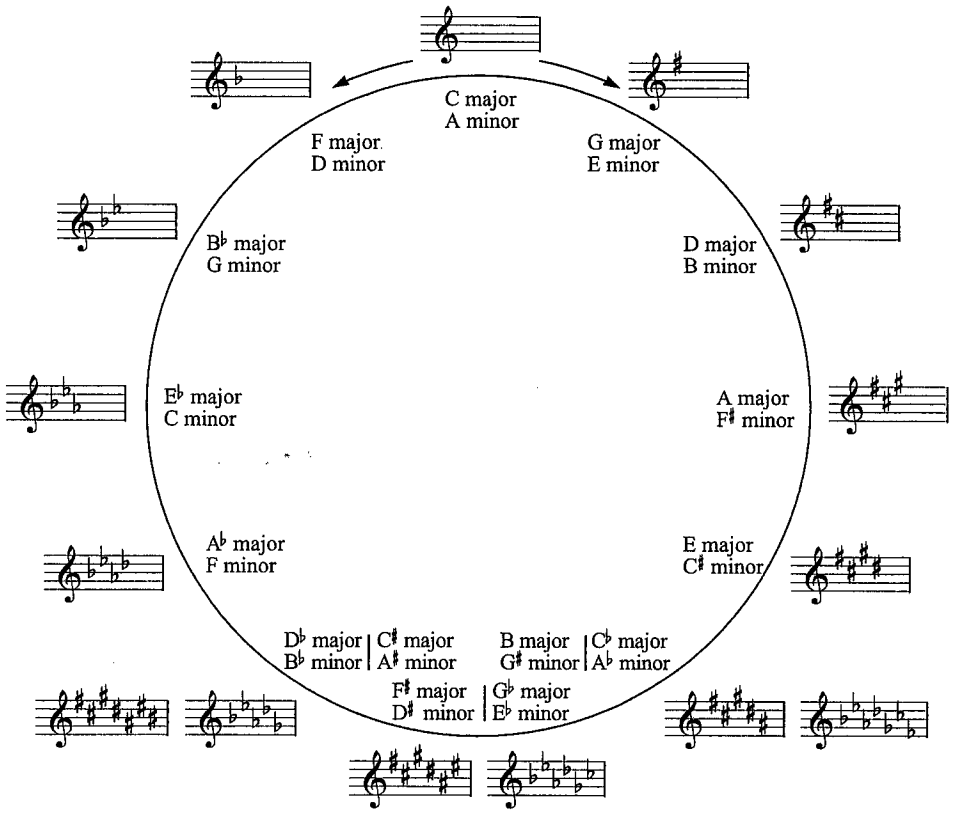
9 Andante




10 Adagio
11 Adagio
12 Adagio
13 Adagio
14 Adagio
15 Adagio
INTERVALLI DI 8ª.
1 Andante
2 Adagio
3 Andante
4 Allegretto
5 Allegretto

The Circle of Fifths

The *circle of fifths* is a useful tool for memorizing both major and minor keys and their key signatures. Proceeding clockwise around the circle, you move through keys in fifths (e.g., C–G–D–A–E–B–etc.), adding a sharp with each key signature. Proceeding counterclockwise, you move through the keys in fourths (e.g., C–F–B♭–E♭–A♭–D♭–etc.), adding a flat with each signature.



Order of sharps – F C G D A E B

Order of flats – B E A D G C F

(Notice how the order of sharps and flats are mirror images of each other!)