



# **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*.

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

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

1	2	3	4	5	6	7	8	9	10
do	re	mi	fa	sol	la	si	do	si	la

**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

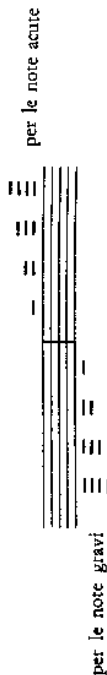
**A** Il rigo o pentagramma è una serie di cinque linee parallele disposte orizzontalmente, fra le quali risultano quattro spazi.

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.

CHIAVE DI SOL

CHIAVE DI DO

CHIAVE DI FA

Il complesso delle sette chiavi è denominato *rettilineavo* 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.

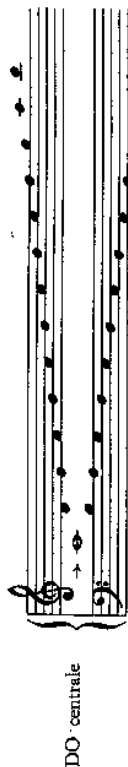
CHIAVE DI VIOLINO (SOL)

CHIAVE DI BASSO (FA)

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
○	Sembreve	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. ecc.

#### 5. BATTUTA E STANGHETTE

**A** La battuta è lo spazio esistente fra due linee verticali poste sul rigo, le quali circonda-  
voro 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 *spezjabatute*.  
La *doppia stanghetta* si mette alla fine di un brano musicale o di una parte compiuta di esso.



#### 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 *mezzo-forte* (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 binate* (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 mezzo-forte 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**

battere levare	battere levare	battere levare	battere levare
2/2	3/2	4/2	4/4
battere levare	battere levare	battere levare	battere levare
3/4	3/8	4/8	8/8

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

Il 4 è spesso sostituito dal segno (tempo ordinario)

**BATTUTE COMPOSTE**

battere levare	battere levare	battere levare	battere levare
6/4	9/4	12/4	12/8
battere levare	battere levare	battere levare	battere levare
6/8	9/8	12/8	18/8
battere levare	battere levare	battere levare	battere levare
6/16	9/16	12/16	18/16

**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.

Punto semplice	Punto doppio	Punto triplo

**B** La legatura di valore è una linea ricurva che somma 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.

TAVOLA DELLE ALTERAZIONI

GRAFIA	DENOMINAZIONE	EFFETTO
#	Diesis	Altera la nota in senso ascendente di un semitono.
x	Doppio diesis	Altera la nota in senso ascendente di due semitoni.
b	Bemolle	Altera la nota in senso discendente di un semitono.
bb	Doppio bemolle	Altera la nota in senso discendente di due semitoni.
h	Bequadro	Annulla l'effetto di qualsiasi alterazione riportando il suono alla posizione naturale.

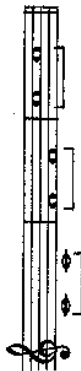
**B** L'intervallo è la distanza che intercorre fra due suoni diversi (gradi).  
L'intervallo è *melodico* quando i due suoni che lo compongono sono eseguiti successivamente; *armonico* quando i suoni si producono simultaneamente.



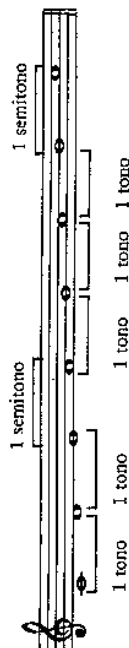
Gli intervalli, si calcolano in base al numero dei gradi che li compongono. Nella scala di *do* avremo quindi i seguenti intervalli:



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 modificare 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*.

**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* - *fa* (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).

TAVOLA DEGLI INTERVALLI

**C** 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 aggungerà il segno del diesis, oppure la denominazione di quello più acuto, cui si aggungerà 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## reb; re## mi#; fa## sol#; sol## lab; la## sib*) di nome diverso ma della stessa intonazione sono classificati come suoni omologhi o anche *enarmonici* od *omofoni*.

10. DENOMINAZIONE DEGLI INTERVALLI

**A** 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 *anmenati*).

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.

DIMINUITO MINORE GIUSTO MAGGIORE ECCEDENTE

Unisono	impraticabile 1)					1 sem. crom.
Seconda	omologo	1 sem. diat.		1 tono		1 tono e 1 sem. crom.
Terza	2 sem. diat.	1 tono e 1 sem. diat.		2 toni		2 toni e 1 sem. crom.
Quarta	1 tono e 2 sem. diat.		2 toni e 1 sem. diat.			2 toni, 1 sem. diat. e 1 sem. crom.
Quinta	2 toni e 2 sem. diat.		3 toni e 1 sem. diat.			3 toni, 1 sem. diat. e 1 sem. crom.
Sesta	2 toni e 3 sem. diat.			4 toni e 1 sem. diat.		4 toni, 1 sem. diat. e 1 sem. crom.
Settima	3 toni e 3 sem. diat.	4 toni e 2 sem. diat.		5 toni e 1 sem. diat.		5 toni, 1 sem. diat. e 1 sem. crom.
Ottava	4 toni e 3 sem. diat.		5 toni e 2 sem. diat.			5 toni, 2 sem. diat. e 1 sem. crom.

1) La seconda diminuita è un intervallo riconosciuto solo teoricamente perché in pratica è composto da due suoni fonicamente 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 principi del *tono* e del *modo* e quindi della formazione delle scale.

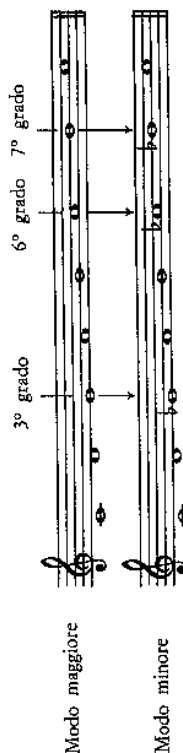
Il tono va riferito alla nota la cui altezza determina il punto di partenza della scala. Questa nota verso la quale gravitiamo tutte le altre si chiama *tonica*. Il modo è la diversa disposizione dei gradi della scala. Nelle scale distinguiamo due modi: *maggiore* e *minore*.

**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	Sotrodominante	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.

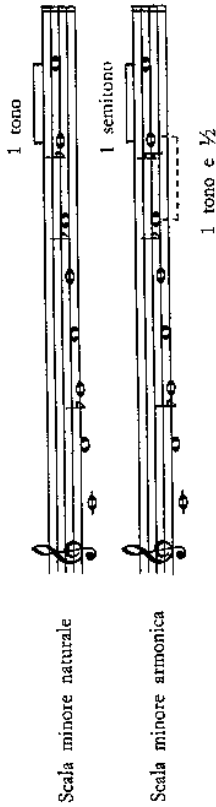
**C** Secondo la disposizione dei gradi nell'ambito della scala distinguiamo, come è già stato detto, il *modo maggiore* dal *minore*.

Confrontando la scala nei due modi vedremo che i gradi indicati dalla 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.

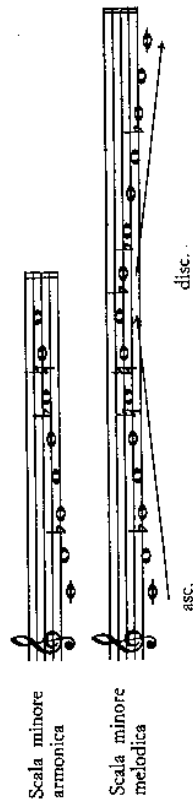


Con l'abbassamento del 3°, 6° e 7° grado abbiamo ottenuto una prima specie di scala minore denominata *scala minore naturale*. Questa scala ha un uso limitato in quanto il 7° grado dista dall'8° (tonica) un tono.

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**

I tono I sem. I tono I sem. I tono I sem. I tono I sem.

**Modo minore**

**Naturale**

I tono I sem. I tono I sem. I tono I sem. I tono I sem.

**Armonico**

I tono I sem. I tono I sem. I tono I sem. I tono I sem. I sem. I sem.

**Melodico**

I tono I sem. I tono I sem. I tono I sem. I tono I sem. I sem. I sem.

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.

**D** 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 richiedono 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.	RE magg.	LA magg.	MI magg.	SI magg.	FA magg.	DO magg.
1#	2#	3#	4#	5#	6#	7#
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.	SI# magg.	MI# magg.	LA# magg.	RE# magg.	SOL# magg.	DO# magg.
1b	2b	3b	4b	5b	6b	7b
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

PROGRESSIONE DISCENDENTE DEI BEMOLLI

SI MI LA RE SOL DO FA



## Esercizi in 2/4 #2



7



13



19



25



32



37



43



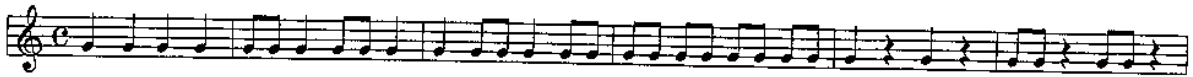
49



55



## Esercizi in 4/4



7



13



21



28



34



40



47



53



58



L 3 | L 3 | L 3 | L 3 | L 3 | L 3 | L 3 | L 3 |

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:

12 rhythm exercises in 4/4, 3/4, and 2/4 time signatures, each with a numbered box and a corresponding musical staff with rhythmic notation and counting cues.

1. 4/4: 1 2 3 4 | 1 2 + 3 4 | 1 2 3 + 4 + | 1 2 3 4

2. 4/4: 1 2 + 3 4 | 1 2 3 4 | 1 2 + 3 + 4 | 1 2 3 4

3. 4/4: 1 2 3 + 4 + | 1 2 3 + 4 + | 1 + 2 3 4 | 1 + 2 3 4

4. 4/4: 1 + 2 + 3 4 | 1 + 2 3 4 + | 1 2 3 4 | 1 + 2 + 3 + 4

5. 3/4: 1 2 3 | 1 + 2 + 3 | 1 + 2 3 | 1 + 2 + 3 +

6. 3/4: 1 + 2 + 3 | 1 2 + 3 | 1 + 2 3 | 1 + 2 3

7. 4/4: 1 + 2 3 4 | 1 + 2 + 3 4 + | 1 2 3 + 4 + | 1 2 3 4

8. 2/4: 1 2 + | 1 + 2 + | 1 + 2 + | 1 2 +

9. 4/4: 1 2 + 3 4 | 1 + 2 + 3 + 4 | 1 + 2 + 3 | 1 + 2 3 4

10. 4/4: 1 + 2 + 3 + 4 | 1 + 2 3 + 4 | 1 2 + 3 + 4 | 1 2 3 4

11. 3/4: 1 2 3 | 1 2 + 3 | 1 2 + 3 + | 1 2 + 3

12. 4/4: 1 2 + 3 + 4 | 1 2 + 3 4 + | 1 2 3 + 4 | 1 + 2 3 + 4

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)

1234 1234 1 2 3 4 1+2+ 3+4+ 1+2+ 3+4+ 1234

1234 1234 1 2 3 4 1+2+ 3+4+ 1+2+ 3+4+ 1234

b)

1234 1 2+3+4 1 2 3+4+ 1+2 3+4 1234

1234 1 2+3+4 1 2 3+4+ 1+2 3+4 1234

c)

1234 1234+ 1 2 3 4 1+2 3 4+ 1234

1234 1234+ 1 2 3 4 1+2 3 4+ 1234

d)

1 2 3 1 2 3 1 + 2 + 3 1 2 3

1 2 3 1 2 3 1 + 2 + 3 1 2 3

e)

Chords: C G7 C F G7 C

Fingerings: 1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 3 + 1 2 3

f)

Chords: F C F

Fingerings: 1 2 1 + 2 1 + 2 + 1 2

g)

Chords: G D7 G

Fingerings: 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)

Chords: G D7 G D7 G G

Fingerings: 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

## 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.

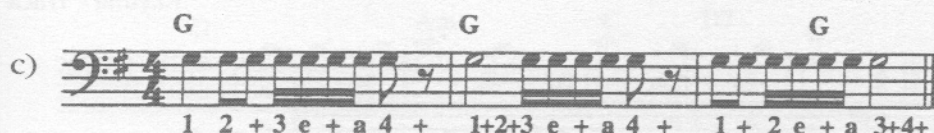
1. In the following exercise, **clap** for each note and **speak** the counts, saying "e and a" between the beats.

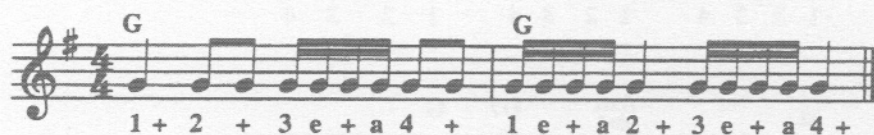
a) 

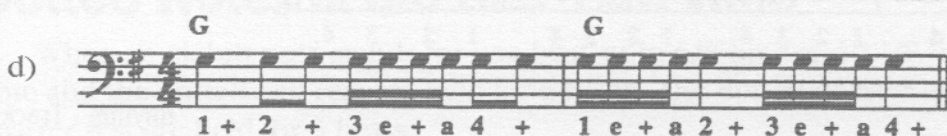
b) 

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



c) 



d) 



e)

1 + 2 + 3 e + a 4 + 1 e + a 2 + 3 e + a 4 +

1 e + a 2 e + a 3 + 1 e + a 2 e + a 3 +

1 e + a 2 e + a 3 + 1 e + a 2 e + a 3 +

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:

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Rhythm - Track 11

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

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 2 3 4



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

b)

1+a 2+a 3+a 4 + 1+ a 2+a 3+ a 4+a 1+2+a 3+4+

1+a 2+a 3+a 4 + 1+ a 2+a 3+ a 4+a 1+2+a 3+4+

c)

1+2+ 3+4+ 1+ a 2+ a 3+ a 4+ a 1+2+3+4 + 1 2 3 4

1+2+ 3+4+ 1+ a 2+ a 3+ a 4+ a 1+2+3+4 + 1 2 3 4

d)

1+ a 2+ a 3+ a 1+2+ 3+ 1+2+ 3+ a 1 2 3

1+ a 2+ a 3+ a 1+2+ 3+ 1+2+ 3+ a 1 2 3

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)

Chords: G, Em, G/D, C, C/D, G

Fingerings: 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, 1 2 3 4 5 6

b)

Chords: Dm, C7, F, F, C7, Dm

Fingerings: 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, 1 2 3 4 5 6

c)

Chords: F, C, Am, F

Fingerings: 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)

Chords: G, Am, G/B, Am, D, G

Fingerings: 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, 1 2 3 4 5 6

e)

Chords: G, Em, G/B, C, D7, D7, G

Fingerings: 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, 1 2 3 4 5 6, 1 2 3 4 5 6

f)

Chords: G, G, D7, G

Fingerings: 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)

Chords: G, D, Am, D7, G

Fingerings: 1 + 2 + 3 + 4 5 6 1 + 2 + 3 + 4 5 6 1 2 3 4 5 6

h)

Chords: F, C, F, C, C7, F

Fingerings: 1 2 3 1 2 3 1 2 3 1 2 3 1 + 2 + 3 1 2 3 1 2 3

i)

Chords: F, F, Dm, C, F

Fingerings: 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)

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)

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 2 3 4

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 2 3 4

c)

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 2 3 4

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 2 3 4

d)

1+2 + 3+ 1+2 + 3+ 1+2+3+ 1+2+3+ 1 2 3

1+2 + 3+ 1+2 + 3+ 1+2+3+ 1+2+3+ 1 2 3

# Esercizi di Dettato nelle misure semplici


## PRIMA SERIE (\*)

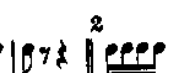


PROPOSIZIONI RITMICHE FORMATE COLL' UNITÀ DI TEMPO  $\frac{1}{2}$  ||  $\frac{1}{4}$  || E COL GRUPPO  $\frac{2}{4}$  ||


$\frac{2}{4}$  <sup>1</sup> m m | m z || <sup>2</sup> m m | m z || <sup>3</sup> m m | m z || <sup>4</sup> m m | m z || <sup>5</sup> m m | m z ||  
<sup>6</sup> m m | m z || <sup>7</sup> m m | m z || <sup>8</sup> m m | m z || <sup>9</sup> m m | m z || <sup>10</sup> m m | m z ||  
 $\frac{3}{4}$  <sup>1</sup> m m | m z z || <sup>2</sup> m m | m z z || <sup>3</sup> m m | m z z || <sup>4</sup> m m | m z z ||  
<sup>5</sup> m m | m z z || <sup>6</sup> m m | m z z || <sup>7</sup> m m | m z z || <sup>8</sup> m m | m z z ||  
<sup>9</sup> m m | m z z || <sup>10</sup> m m | m z z || <sup>11</sup> m m | m z z || <sup>12</sup> m m | m z z ||  
<sup>13</sup> m m | m z z || <sup>14</sup> m m | m z z || <sup>15</sup> m m | m z z || <sup>16</sup> m m | m z z ||  
<sup>17</sup> m m | m z z || <sup>18</sup> m m | m z z || <sup>19</sup> m m | m z z || <sup>20</sup> m m | m z z ||  
 $\frac{4}{4}$  <sup>1</sup> m m m | m z - || <sup>2</sup> m m m | m z - || <sup>3</sup> m m m | m z - ||  
<sup>4</sup> m m m | m z - || <sup>5</sup> m m m | m z - || <sup>6</sup> m m m | m z - || <sup>7</sup> m m m | m z - ||  
<sup>8</sup> m m m | m z - || <sup>9</sup> m m m | m z - || <sup>10</sup> m m m | m z - || <sup>11</sup> m m m | m z - ||  
<sup>12</sup> m m m | m z - || <sup>13</sup> m m m | m z - || <sup>14</sup> m m m | m z - || <sup>15</sup> m m m | m z - ||

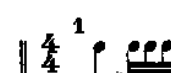



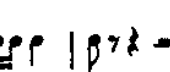

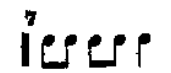
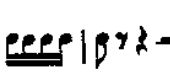
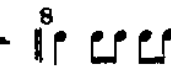
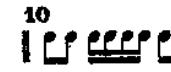
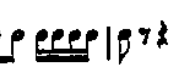


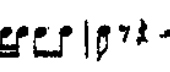




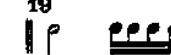

(\*) Seguendo l'ordine da noi tracciato in queste serie l'allievo potrà agevolmente superare le difficoltà che vi si incontrano. Naturalmente se prima di essersi provato in tutti gli esempi della serie troverà che la prova gli riesce facile, potrà ometterne una parte ed affrontare senz'altro le difficoltà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

$\frac{2}{4}$  <sup>1</sup>  <sup>2</sup>  <sup>3</sup>  <sup>4</sup>  <sup>5</sup>    
<sup>6</sup>  <sup>7</sup>  <sup>8</sup>  <sup>9</sup>  <sup>10</sup> 

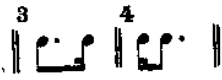
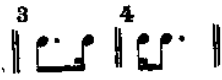
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<sup>7</sup>  <sup>8</sup>  <sup>9</sup>  <sup>10</sup>  <sup>11</sup>  <sup>12</sup>    
<sup>13</sup>  <sup>14</sup>  <sup>15</sup> 

$\frac{4}{4}$  <sup>1</sup>  <sup>2</sup>  <sup>3</sup>    
<sup>4</sup>  <sup>5</sup>  <sup>6</sup>    
<sup>7</sup>  <sup>8</sup>  <sup>9</sup>    
<sup>10</sup>  <sup>11</sup>  <sup>12</sup>    
<sup>13</sup>  <sup>14</sup>  <sup>15</sup>    
<sup>16</sup>  <sup>17</sup>  <sup>18</sup>    
<sup>19</sup>  <sup>20</sup> 





## QUINTA SERIE

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ALTERNATI CON QUELLI DELLE SERIE PRECEDENTI.

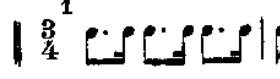

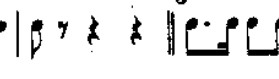
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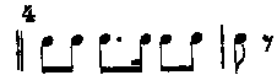
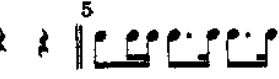
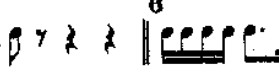
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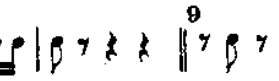
9  10  11  12 


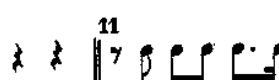
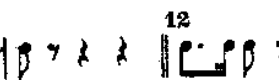
13  14  15  16 

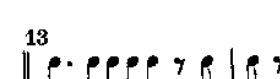


17  18  19  20 

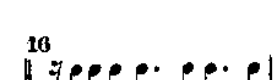


1  2  3 

4  5  6 

7  8  9 

10  11  12 



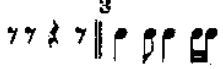




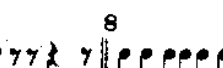

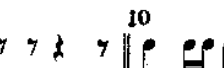
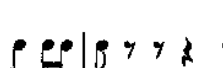

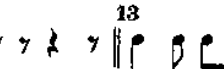
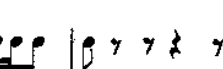

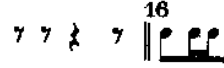
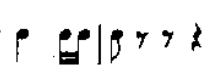

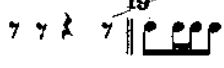



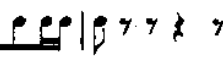

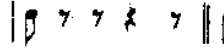
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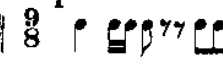
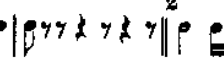


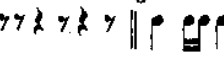
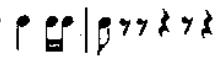


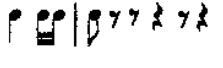


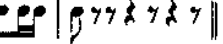
16  17  18 



## NONA SERIE

PROPOSIZIONI RITMICHE FORMATE DAI GRUPPI <sup>5</sup> <sup>6</sup> <sup>7</sup> <sup>8</sup> <sup>9</sup>    
 ALTERNATI COI GRUPPI DELL'OTTAVA SERIE.

<sup>1</sup>  <sup>2</sup>  <sup>3</sup>  <sup>4</sup>    
<sup>5</sup>  <sup>6</sup>  <sup>7</sup>  <sup>8</sup>    
<sup>9</sup>  <sup>10</sup>  <sup>11</sup>    
<sup>12</sup>  <sup>13</sup>  <sup>14</sup>    
<sup>15</sup>  <sup>16</sup>  <sup>17</sup>    
<sup>18</sup>  <sup>19</sup>  <sup>20</sup>    
<sup>21</sup>  <sup>22</sup>  <sup>23</sup>    
<sup>24</sup>  <sup>25</sup> 

<sup>1</sup>  <sup>2</sup>  <sup>3</sup>    
<sup>4</sup>  <sup>5</sup>  <sup>6</sup>    
<sup>7</sup>  <sup>8</sup>  <sup>9</sup>    
<sup>10</sup>  <sup>11</sup>  <sup>12</sup> 

# 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

1 2 + 3 4 1 2 3 4 + 1 2 3 4 1 2 + 3 4 +

2

1 2 + 3 4 1 2 + 3 4 1 2 + 3 4 + 1 2 3 4 +

3

1 2 + 3 4 + 1 2 3 4 + 1 + 2 3 + 4 + 1 2 + 3 4

4

1 2 3 1 2 + 3 1 + 2 3 1 2 3

5

1 2 3 1 2 + 3 1 2 3 + 1 2 3

6

1 2 + 3 4 + 1 + 2 3 4 + 1 2 3 4 + 1 2 3 4

## 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

1 e + a 2 3 4 1 e + a 2 e + a 3 4 1 2 3 e + a 4 1 e + a 2 3 e ++ a 4

2

1 2 e + a 3 e + a 4 1 2 3 e + a 4 1 2 + 3 e + a 4 1 e + a 2 e + a 3 4

# Chapter 4

3

1 e + a 2 3 4 e + a 1 2 + 3 e + a 4 1 2 3 e + a 4 1 2 3 4

4

1 e + a 2 e + a 3 1 2 + 3 1 2 3 e + a 1 2 + 3 e + a

5

1 2 3 + 1 2 + 3 1 2 3 e + a 1 2 3

6

1 e + a 2 3 e + a 4 1 2 + 3 e + a 4 1 2 + 3 4 + 1 2 e + a 3 4

7

1 2 3 4 + 1 e + a 2 3 e + a 4 1 2 3 4 + 1 + 2 + 3 4

8

1 2 + 3 1 e + a 2 3 + 1 e + a 2 e + a 3 1 2 + 3

9

1 2 3 4 + 1 2 + 3 + 4 1 e + a 2 3 4 + 1 + 2 3 4

10

1 2 3 4 + 1 2 + 3 4 + 1 2 3 + 4 + 1 2 e + a 3 4 +

11

1 2 + 3 + 1 2 3 e + a 1 + 2 3 1 + 2 e + a 3

12

1 + 2 + 3 4 + 1 + 2 + 3 4 1 e + a 2 3 + 4 1 2 + 3 4

13

1 2 3 + 4 1 + 2 + 3 + 4 1 + 2 + 3 + 4 1 e + a 2 3 4

## SOLFEGGI IN CHIAVE DI BASSO

Per la conoscenza dei nomi delle note in chiave di basso

116

Do Re Mi Fa Sol La Si Do Re

Mi Fa Sol La Si Do Re Mi Fa Sol

## SCALA IN DO MAGGIORE A FIGURE MISTE

Semibreve o intero

117

Do-o-o-o Re-e-e-e Mi-i-i-i Fa-a-a-a Sol-ol-ol-ol

Minima o metà

La-a-a-a Si-i-i-i Do-o Re-e Mi-i Fa-a Sol-ol La-a

Semiminima o quarto

Si-i Do-o Do Si La Sol Fa Mi Re Do Si La Sol Fa Mi Re Do

Croma o ottavo

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

Semicroma o sedicesimo

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

La Si Do Si La Sol Fa Mi Re Do Si La Sol Fa Mi Re Do-o-o-o

INTERVALLI A FIGURE MISTE

Intervalli di terza

118

Intervalli di quarta

119

Intervalli di quinta

120



## Intervalli di sesta

121

121

## Intervalli di settima

122

122

## Intervalli di ottava

123

123

124

Punto semplice

125

Punto doppio

126

Esempio di legatura

127

Esempio di sincope

128

## Andantino

129

The musical score for 'Andantino' begins at measure 129. It is written in bass clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The score consists of eight staves of music. The first staff starts with a treble clef and a '129' measure number. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and slurs. The piece concludes with a double bar line at the end of the eighth staff.

# Chapter Eight

## 8

### Cut Time

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

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

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

Clap and/or sing the following cut time exercises:

1

2

3

4

5

6

7

8

*Esercizio 51*      *F*

Musical notation for Esercizio 51, F major, 2/4 time. Two staves of music. The first staff starts with a treble clef, a flat key signature, and a 2/4 time signature. The first note is labeled 'DO'. The melody consists of quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The second staff continues with quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

*Esercizio 52*      *E*

Musical notation for Esercizio 52, E major, 2/4 time. Two staves of music. The first staff starts with a treble clef, three sharps key signature, and a 2/4 time signature. The first note is labeled 'DO'. The melody consists of quarter notes: D4, E4, F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4. The second staff continues with quarter notes: D4, E4, F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4.

*Esercizio 53*      *G*

Musical notation for Esercizio 53, G major, 3/4 time. Two staves of music. The first staff starts with a treble clef, one sharp key signature, and a 3/4 time signature. The first note is labeled 'DO'. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff continues with quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

*Esercizio 54*      *F*

Musical notation for Esercizio 54, F major, 2/4 time. Two staves of music. The first staff starts with a treble clef, a flat key signature, and a 2/4 time signature. The first note is labeled 'DO'. The melody consists of quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The second staff continues with quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

*Esercizio 55*      *D*

Musical notation for Esercizio 55, D major, 3/4 time. One staff of music. The staff starts with a treble clef, two sharps key signature, and a 3/4 time signature. The first note is labeled 'DO'. The melody consists of quarter notes: D4, E4, F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4.



*Esercizio 56*      *A*



*Esercizio 57*      *E $\flat$*



*Esercizio 58*      *D*



Esercizio 65

G

Musical notation for Exercise 65, G major, 3/4 time. The exercise consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first note is labeled 'DO'. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff provides accompaniment with quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Esercizio 66

D

Musical notation for Exercise 66, D major, 2/4 time. The exercise consists of two staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The first note is labeled 'DO'. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C#5, B4, A4, G4, F#4, E4, D4. The second staff provides accompaniment with quarter notes: D4, E4, F#4, G4, A4, B4, C#5, B4, A4, G4, F#4, E4, D4.

Esercizio 67

F

Musical notation for Exercise 67, F major, 3/4 time. The exercise consists of two staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The first note is labeled 'DO'. The melody consists of quarter notes: F4, G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3. The second staff provides accompaniment with quarter notes: F4, G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3.

Esercizio 68

E $\flat$

Musical notation for Exercise 68, Eb major, 3/4 time. The exercise consists of two staves. The first staff begins with a treble clef, a key signature of three flats (Bb, Eb, and Ab), and a 3/4 time signature. The first note is labeled 'DO'. The melody consists of quarter notes: Eb4, F4, G4, Ab4, G4, F4, Eb4, D4, C4, Bb3, Ab3, G3. The second staff provides accompaniment with quarter notes: Eb4, F4, G4, Ab4, G4, F4, Eb4, D4, C4, Bb3, Ab3, G3.

Esercizio 59

F

First system of musical notation for Exercise 59. It consists of two staves in 3/4 time, key of F major. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The first note is a half note labeled 'DO' on the first line. The second staff begins with a bass clef, a key signature of one flat, and a 3/4 time signature. The first note is a half note labeled 'DO' on the first space. The system contains four measures of music.

Second system of musical notation for Exercise 59. It consists of two staves in 3/4 time, key of F major. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The second staff begins with a bass clef, a key signature of one flat, and a 3/4 time signature. The system contains four measures of music.

Esercizio 60

E

First system of musical notation for Exercise 60. It consists of two staves in 2/4 time, key of E major. The first staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The first note is a half note labeled 'DO' on the first line. The second staff begins with a bass clef, a key signature of two sharps, and a 2/4 time signature. The first note is a half note labeled 'DO' on the first space. The system contains four measures of music.

Esercizio 61

D

First system of musical notation for Exercise 61. It consists of two staves in 3/4 time, key of D major. The first staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The first note is a half note labeled 'DO' on the first line. The second staff begins with a bass clef, a key signature of two sharps, and a 3/4 time signature. The first note is a half note labeled 'DO' on the first space. The system contains four measures of music.

Second system of musical notation for Exercise 61. It consists of two staves in 3/4 time, key of D major. The first staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The second staff begins with a bass clef, a key signature of two sharps, and a 3/4 time signature. The system contains four measures of music.



*Esercizio 69*

*D*

*Esercizio 70*

*G*

*Esercizio 71*

*F*

*Esercizio 72*

*D*

Esercizio 73 D

Musical notation for Exercise 73, D major, 2/4 time. Two staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody begins on a whole note 'DO' (C4) and proceeds with eighth and quarter notes. The second staff continues the melody with similar rhythmic patterns.

Esercizio 74 E $\flat$

Musical notation for Exercise 74, E-flat major, 3/4 time. Two staves of music. The first staff starts with a treble clef, a key signature of three flats (Bb, Eb, Ab), and a 3/4 time signature. The melody begins on a whole note 'DO' (C3) and proceeds with eighth and quarter notes. The second staff continues the melody with similar rhythmic patterns.

Esercizio 75 E

Musical notation for Exercise 75, E major, 2/4 time. Two staves of music. The first staff starts with a treble clef, a key signature of two sharps (F#, C#), and a 2/4 time signature. The melody begins on a whole note 'DO' (C4) and proceeds with eighth and quarter notes. The second staff continues the melody with similar rhythmic patterns.

Esercizio 76 G

Musical notation for Exercise 76, G major, 2/4 time. Two staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody begins on a whole note 'DO' (C4) and proceeds with eighth and quarter notes. The second staff continues the melody with similar rhythmic patterns.

Musical notation for Exercise 76, G major, 2/4 time. Two staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody begins with a whole rest and proceeds with eighth and quarter notes. The second staff continues the melody with similar rhythmic patterns.

*Esercizio 81*

*E♭*

Two staves of musical notation for Esercizio 81. The first staff begins with a treble clef, a key signature of two flats (B♭ and E♭), and a 2/2 time signature. The first note is marked 'DO'. The melody consists of quarter and eighth notes.

*Esercizio 82*

*F*

Two staves of musical notation for Esercizio 82. The first staff begins with a treble clef, a key signature of one flat (B♭), and a 2/2 time signature. The first note is marked 'DO'. The melody consists of quarter and eighth notes.

*Esercizio 83*

*G*

Three staves of musical notation for Esercizio 83. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The first note is marked 'DO'. The melody consists of quarter and eighth notes.

*Esercizio 84*

*G*

Three staves of musical notation for Esercizio 84. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first note is marked 'DO'. The melody consists of quarter and eighth notes.

Ad esempio l'esercizio 84 può essere variato così:

Musical notation for exercise 84 variation, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a whole note G4 labeled 'DO'. The bottom staff is in bass clef with the same key signature and time signature, starting with a whole note G3 labeled 'DO'. The piece concludes with the abbreviation 'ecc.'.

**Esercizio 85**      **A**

Musical notation for exercise 85, consisting of two staves. The key signature is two sharps (F# and C#) and the time signature is 2/4. The top staff begins with a whole note G4 labeled 'DO'. The piece concludes with a double bar line.

**Esercizio 86**      **F**

Musical notation for exercise 86, consisting of two staves. The key signature is one flat (Bb) and the time signature is 2/4. The top staff begins with a whole note G3 labeled 'DO'. The piece concludes with a double bar line.

**Esercizio 87**      **D**

Musical notation for exercise 87, consisting of three staves. The key signature is two sharps (F# and C#) and the time signature is 2/4. The top staff begins with a whole note G4 labeled 'DO'. The piece concludes with a double bar line.

Esercizio 88

A

Musical score for Esercizio 88, part A. It consists of three staves of music in treble clef, 3/4 time signature, and two sharps (F# and C#). The first staff begins with a 'DO' label. The melody is composed of quarter and eighth notes, with some rests and a final quarter rest.

Esercizio 89

F

Musical score for Esercizio 89, part F. It consists of two staves of music in treble clef, 3/4 time signature, and one flat (Bb). The first staff begins with a 'DO' label. The melody is composed of quarter and eighth notes, with some rests and a final quarter rest.

Esercizio 90

A

Musical score for Esercizio 90, part A. It consists of three staves of music in treble clef, 3/4 time signature, and two sharps (F# and C#). The first staff begins with a 'DO' label. The melody is composed of quarter and eighth notes, with some rests and a final quarter rest.

Esercizio 91

F

Musical score for Esercizio 91, part F. It consists of two staves of music in treble clef, 2/4 time signature, and one flat (Bb). The first staff begins with a 'DO' label. The melody is composed of quarter and eighth notes, with some rests and a final quarter rest.

Esercizio 92

E $\flat$

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 —

8 Key of —

9 Key of —

10 Key of —

11 Key of —

12 Key of —

13 Key of \_\_\_\_

14 Key of \_\_\_\_

15 Key of \_\_\_\_

## Ear Training

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

<p>Play</p>	<p>Sing</p>
-------------	-------------

1. 2. 3. 4.

5. 6. 7. 8.

9. 10. 11. 12.

13. 14. 15. 16.

17. 18. 19. 20.

21. 22. 23. 24.



## Sightsinging—Simple Melodies

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

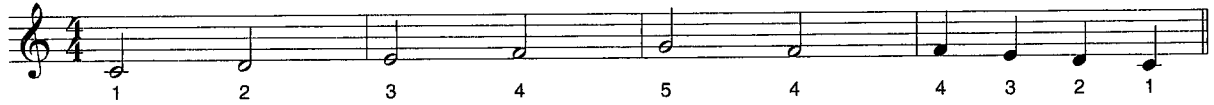
1



2



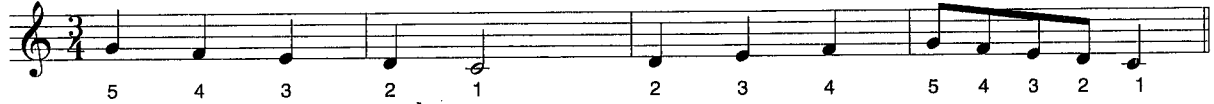
3



4



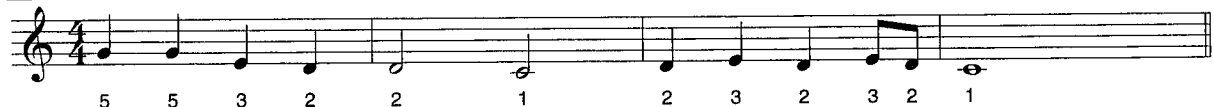
5



6



7



8



9



10



11



12.

13.

14.

15.

## Ear Training

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

1. 2. 3. 4.

5. 6. 7. 8.

9. 10. 11. 12.

13. 14. 15. 16.





17. 18. 19. 20.





21. 22. 23. 24.

## Ear Training



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


### Key of C

1.  2.  3.  4. 

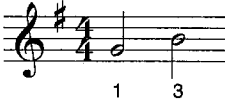



5.  6.  7.  8. 





### Key of F

9.  10.  11.  12. 

13.  14.  15.  16. 

### Key of G

17.  18.  19.  20. 

21.  22.  23.  24. 

## 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.

1. 

2. 

3. 

# Chapter 3

4

1 2 3 4 3 2 3 2 1 7 1 2 3 2 1 7 1

5

1 2 3 4 3 4 5 4 3 2 1

6

1 2 3 4 5 4 3 4 5 4 3 2 1

7

1 2 3 2 1 7 1 2 1

8

5 6 7 1 7 1 2 3 2 1 7 6 5 6 7 1

9

1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1

10

1 2 3 2 3 2 1 2 3 4 3 2 1

11

1 2 3 4 3 2 3 4 5 4 5 6 7 1 2 3 2 1 7 1

12

1 2 3 2 1 7 6 5 6 7 1 2 3 4 5 6 5 4 3 2 1

13

3 2 1 7 6 7 1 2 3 4 5 4 3 2 1

14

3 2 1 2 3 4 5 6 5 6 5 4 3 2 1 7 6 7 1

15

5 6 7 1 2 3 2 3 4 5 6 5 4 3 2 1 7 1

## 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.

1 2 1 2 1 2 3 1 1 2 3 5 1 3 1 3

5 1 3 5 1 1 4 1 4 1 3 4 1 1 5 1 5

9 1 2 5 1 1 2 3 6 1 6 5 1 1 6 7 1

13 1 2 5 6 1 2 7 1 1 7 1 7 1 5 7 1

17 1 3 2 3 1 6 7 1 1 7 5 3 1 2 5 4

21 1 4 6 5 1 3 5 6 1 3 6 7 1 1 6 4

25 1 7 1 7 1 7 6 1 1 7 6 5 1 7 6 3

29 1 6 5 3 1 6 4 5 1 6 2 1 1 4 3 1

33 1 3 5 1 1 2 7 1 1 7 2 1 1 6 7 5

37 1 5 4 3 1 3 4 3 1 1 2 3 1 7 5 3

Esercizio 104

G

First system of musical notation for Exercise 104. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a 'DO' label on a middle C. The melody features eighth-note patterns and quarter notes. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with quarter notes and rests.

Second system of musical notation for Exercise 104. It continues the two-staff format from the first system. The top staff continues the melodic line with eighth-note runs and quarter notes. The bottom staff continues the accompaniment with quarter notes and rests.

Esercizio 105

F

First system of musical notation for Exercise 105. It consists of two staves. The top staff is in treble clef with a key signature of one flat (F) and a 3/4 time signature. It begins with a 'DO' label on a middle C. The melody features eighth-note patterns and quarter notes. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with quarter notes and rests.

Second system of musical notation for Exercise 105. It continues the two-staff format from the first system. The top staff continues the melodic line with eighth-note runs and quarter notes. The bottom staff continues the accompaniment with quarter notes and rests.

Esercizio 106

A

First system of musical notation for Exercise 106. It consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a 'DO' label on a middle C. The melody features eighth-note patterns and quarter notes. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with quarter notes and rests.

Second system of musical notation for Exercise 106. It continues the two-staff format from the first system. The top staff continues the melodic line with eighth-note runs and quarter notes. The bottom staff continues the accompaniment with quarter notes and rests.

*Esercizio 109*      *D*

Musical notation for Esercizio 109, D major, 3/4 time. Two staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first note is labeled 'DO'. The melody consists of eighth and quarter notes. The second staff continues the melody with similar note values and rests.

*Esercizio 110*      *G*

Musical notation for Esercizio 110, G major, 2/4 time. Two staves of music. The first staff starts with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The first note is labeled 'DO'. The melody consists of quarter and eighth notes. The second staff continues the melody with similar note values and rests.

*Esercizio 111*      *F*

Musical notation for Esercizio 111, F major, 3/4 time. Two staves of music. The first staff starts with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The first note is labeled 'DO'. The melody consists of quarter and eighth notes. The second staff continues the melody with similar note values and rests.

*Esercizio 112*      *G*

Musical notation for Esercizio 112, G major, 3/4 time. Two staves of music. The first staff starts with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The first note is labeled 'DO'. The melody consists of quarter and eighth notes. The second staff continues the melody with similar note values and rests.

Esercizio 113 A

Two staves of musical notation for Esercizio 113 A. The key signature is two sharps (F# and C#), and the time signature is 3/4. The first staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The first note is labeled 'DO'. The melody consists of quarter and eighth notes, with some rests. The second staff continues the melody with similar note values and rests.

Esercizio 114 F

Two staves of musical notation for Esercizio 114 F. The key signature is one flat (Bb), and the time signature is 2/4. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The first note is labeled 'DO'. The melody consists of quarter and eighth notes. The second staff continues the melody with similar note values.

Esercizio 115 D

Three staves of musical notation for Esercizio 115 D. The key signature is two sharps (F# and C#), and the time signature is 3/4. The first staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The first note is labeled 'DO'. The melody consists of quarter and eighth notes, with some rests. The second and third staves continue the melody with similar note values and rests.

Esercizio 116 Eb

Three staves of musical notation for Esercizio 116 Eb. The key signature is three flats (Bb, Eb, and Ab), and the time signature is 2/4. The first staff begins with a treble clef, a key signature of three flats, and a 2/4 time signature. The first note is labeled 'DO'. The melody consists of quarter and eighth notes. The second and third staves continue the melody with similar note values.



Esercizio 117

F

Musical score for Esercizio 117 in F major, 6/8 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one flat (F major), and a 6/8 time signature. The first note is labeled 'DO'. The melody is composed of eighth and quarter notes with various rests. The second and third staves continue the melody with similar rhythmic patterns. The fourth staff concludes the exercise with a double bar line.

Esercizio 118

E $\flat$

Musical score for Esercizio 118 in E-flat major, 2/4 time. The score consists of two staves. The first staff begins with a treble clef, a key signature of two flats (E-flat major), and a 2/4 time signature. The first note is labeled 'DO'. The melody is composed of eighth and quarter notes. The second staff continues the melody with similar rhythmic patterns and concludes with a double bar line.

Esercizio 119

G

Musical score for Esercizio 119 in G major, 2/4 time. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (G major), and a 2/4 time signature. The first note is labeled 'DO'. The melody is composed of eighth and quarter notes. The second staff continues the melody with similar rhythmic patterns and concludes with a double bar line.

Esercizio 120

E $\flat$

Esercizio 121

A

Esercizio 122

F

Esercizio 123

G

Esercizio 120

E $\flat$

Musical score for Esercizio 120 in E $\flat$  major, 3/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of two flats (B $\flat$  and E $\flat$ ), and a 3/4 time signature. The first note is labeled 'DO'. The melody is written across three staves, featuring eighth and quarter notes with various rests and ties.

Esercizio 121

A

Musical score for Esercizio 121 in A major, 3/4 time. The score consists of two staves. The first staff begins with a treble clef, a key signature of two sharps (F $\sharp$  and C $\sharp$ ), and a 3/4 time signature. The first note is labeled 'DO'. The melody is written across two staves, featuring quarter and eighth notes with rests.

Esercizio 122

F

Musical score for Esercizio 122 in F major, 2/4 time. The score consists of two staves. The first staff begins with a treble clef, a key signature of one flat (B $\flat$ ), and a 2/4 time signature. The first note is labeled 'DO'. The melody is written across two staves, featuring eighth and quarter notes with rests.

Esercizio 123

G

Musical score for Esercizio 123 in G major, 3/4 time. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F $\sharp$ ), and a 3/4 time signature. The first note is labeled 'DO'. The melody is written across two staves, featuring quarter and eighth notes with rests.

*Esercizio 124*      *E $\flat$*

Musical score for Esercizio 124 in E-flat major, 2/4 time. It consists of three staves of music. The first staff starts with a 'DO' label under the first note. The melody is composed of eighth and quarter notes with various rests and ties.

*Esercizio 125*      *G*

Musical score for Esercizio 125 in G major, 2/4 time. It consists of three staves of music. The first staff starts with a 'DO' label under the first note. The melody features eighth and quarter notes, including some sixteenth-note patterns.

*Esercizio 126*      *D*

Musical score for Esercizio 126 in D major, 3/4 time. It consists of two staves of music. The first staff starts with a 'DO' label under the first note. The melody is primarily composed of quarter notes.

*Esercizio 127*      *F*

Musical score for Esercizio 127 in F major, 3/4 time. It consists of two staves of music. The first staff starts with a 'DO' label under the first note. The melody is primarily composed of quarter notes.

# INTERVALLI DI 4<sup>a</sup>

Andante

*melodia sec. XVII*

37.

Solenne

*da un corale di J.-S. Bach*

38.

Andante

*da un corale di J.-S. Bach*

39.

Allegro

*Canto popolare sloveno*

40.

*Canto popolare ungherese*

Allegretto

45.



*Canto popolare inglese*

Andante

46.



*Canto popolare inglese*

Allegro

47.



*M. Lutero sec. XVI*

Andante

48.



**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. *p*

Andante

Canto popolare inglese

76.

Allegretto

Canto popolare dell' America del sud

77.



Esercizio 131

D

DO

DO

**ESTENSIONE DO-SOL**

Conosciamo ora un nuovo suono-funzione: il SOL

D

DO

G

DO

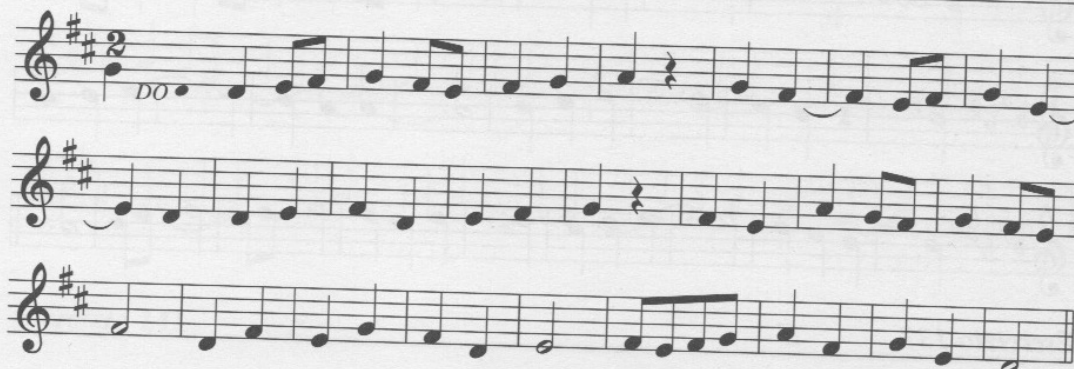
- definire a voce o per iscritto gli intervalli fra le seguenti note:



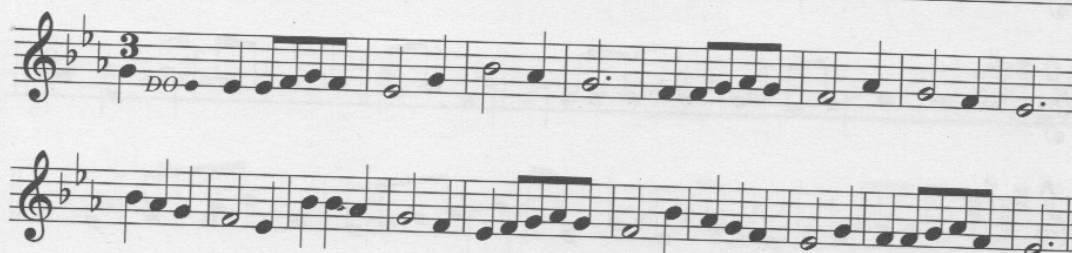
### *Esercizi di lettura cantata nell'estensione DO SOL*

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*

Two staves of musical notation for Esercizio 134 in F major, 3/4 time. The first staff begins with a treble clef, a key signature of one flat (F major), and a 3/4 time signature. The first note is labeled 'DO'. The melody consists of eighth and quarter notes, with some beamed eighth notes. The second staff continues the melody with similar rhythmic patterns and rests.

*Esercizio 135*      *G*

Three staves of musical notation for Esercizio 135 in G major, 2/4 time. The first staff begins with a treble clef, a key signature of two sharps (G major), and a 2/4 time signature. The first note is labeled 'DO'. The melody is primarily composed of eighth and quarter notes, with some beamed eighth notes and a few half notes. The second and third staves continue the piece with similar rhythmic and melodic motifs.

*Esercizio 136*      *A<sup>b</sup>*

Three staves of musical notation for Esercizio 136 in A-flat major, 3/4 time. The first staff begins with a treble clef, a key signature of three flats (A-flat major), and a 3/4 time signature. The first note is labeled 'DO'. The melody features a mix of quarter and eighth notes, with some beamed eighth notes and a few dotted notes. The second and third staves continue the melody with similar rhythmic patterns.

*Esercizio 137*      *E*

Three staves of musical notation for Esercizio 137 in E major, 3/4 time. The first staff begins with a treble clef, a key signature of three sharps (E major), and a 3/4 time signature. The first note is labeled 'DO'. The melody is composed of eighth and quarter notes, with some beamed eighth notes. The second and third staves continue the piece with similar rhythmic and melodic motifs.

*Esercizio 138*      *D*

Two staves of musical notation for Exercise 138 in D major, 6/8 time. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The first note is labeled 'DO'. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody with similar rhythmic patterns.

*Esercizio 139*      *F*

Two staves of musical notation for Exercise 139 in F major, 3/4 time. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The first note is labeled 'DO'. The melody features quarter and eighth notes. The second staff continues with eighth notes and includes some rests.

*Esercizio 140*      *E♭*

Three staves of musical notation for Exercise 140 in E-flat major, 3/4 time. The first staff begins with a treble clef, a key signature of three flats (Bb, Eb, Ab), and a 3/4 time signature. The first note is labeled 'DO'. The melody consists of quarter and eighth notes. The second and third staves continue the melody with similar rhythmic patterns.

*Esercizio 141*      *F*

Three staves of musical notation for Exercise 141 in F major, 3/4 time. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The first note is labeled 'DO'. The melody consists of quarter and eighth notes. The second and third staves continue the melody with similar rhythmic patterns.

**Esercizio 142**

**G**

**Esercizio 143**

**D**

**Canoni nell'estensione do-sol**

**Esercizio 144**

**E $\flat$**

**Esercizio 145**

**E $\flat$**

**Esercizio 146**

**F**

*Esercizio 147*      *F*

Musical notation for Esercizio 147, key of F major, 2/4 time. The piece starts with a whole note 'DO' on the first staff. The melody is written on a single staff with treble clef. It features two sections labeled 'A' and 'B'. Section A consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. Section B consists of a series of eighth notes: F4, G4, A4, B4, C5, B4, A4, G4. The piece ends with a double bar line and repeat dots.

*Esercizio 148*      *D*

Musical notation for Esercizio 148, key of D major, 2/4 time. The piece starts with a whole note 'DO' on the first staff. The melody is written on a single staff with treble clef. It features two sections labeled 'A' and 'B'. Section A consists of a series of eighth notes: E4, F#4, G#4, A4, B4, A4, G#4, F#4, E4. Section B consists of a series of eighth notes: D4, E4, F#4, G#4, A4, B4, A4, G#4, F#4, E4. The piece ends with a double bar line and repeat dots.

*Esercizi cantati a due voci, con nota pedale*

*Esercizio 149*      *D*

Musical notation for Esercizio 149, key of D major, 2/4 time. The exercise is presented in three systems, each with two staves. The first system shows the beginning with a whole note 'DO' on the first staff of each system. The second system shows the continuation of the melody in the upper voice and a corresponding accompaniment in the lower voice. The third system shows the final part of the exercise. The piece ends with a double bar line and repeat dots.

13

3 5 4 5 6 7 1 7 5 4 3 2 7 1

14

5 4 3 2 7 1 2 4 3 5 6 5 4 3 2 1 7 6 7 2 1

15

3 3 4 4 5 6 5 4 3 3 2 1 7 6 5 6 7 1

16

3 4 5 6 5 7 1 3 2 1 2 3 2 3 4 5 3 1

17

5 4 3 4 2 1 7 1 2 3 5 6 5 4 3 2 7 1

18

5 4 3 1 2 4 3 5 6 7 1 7 6 5 4 3 2 3 1

## Sightsinging in the Bass Clef

Sing through the following bass clef phrases:

1

1 2 3 4 3 4 5 6 5 4 3 2 3 3 7 1

2

3 2 1 2 1 7 6 5 6 1 2 3 2 3 2 1

3

3 4 5 6 7 1 7 6 5 4 3 2 3 4 5 4 3 7 1

4

5 4 3 4 3 2 3 2 7 1

5

1 5 1 2 3 4 5 3 1 2 7 1

*Esercizi di lettura cantata*

*Esercizio 158*      *G*

Musical score for Exercise 158, G major, 2/4 time signature. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first note is labeled 'DO'. The melody consists of quarter and eighth notes. The second and third staves continue the melody with similar rhythmic patterns.

*Esercizio 159*      *F*

Musical score for Exercise 159, F major, 3/4 time signature. The score consists of three staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The first note is labeled 'DO'. The melody consists of quarter and eighth notes. The second and third staves continue the melody with similar rhythmic patterns.

*Esercizio 160*      *A*

Musical score for Exercise 160, A major, 3/4 time signature. The score consists of three staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The first note is labeled 'DO'. The melody consists of quarter and eighth notes. The second and third staves continue the melody with similar rhythmic patterns.

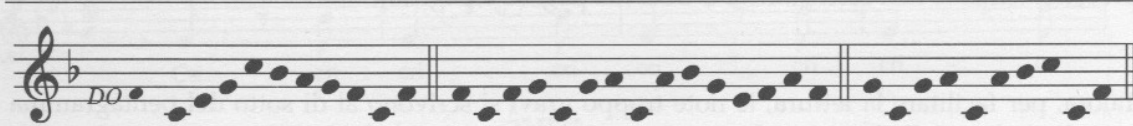


Classificare a prima vista i seguenti intervalli (dire: 2<sup>a</sup>, 3<sup>a</sup>, ecc.) e poi cantare:

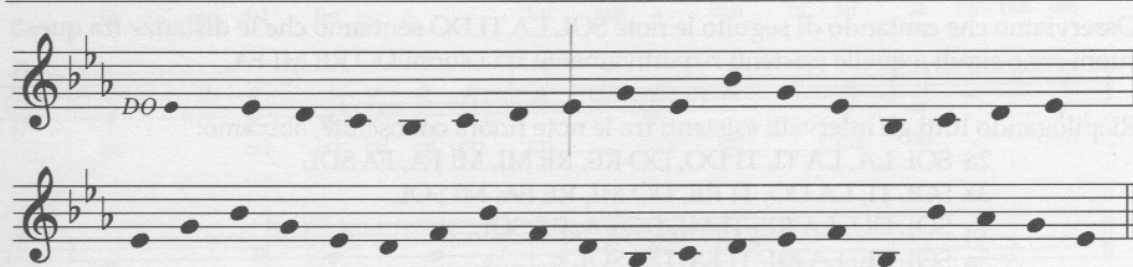
G



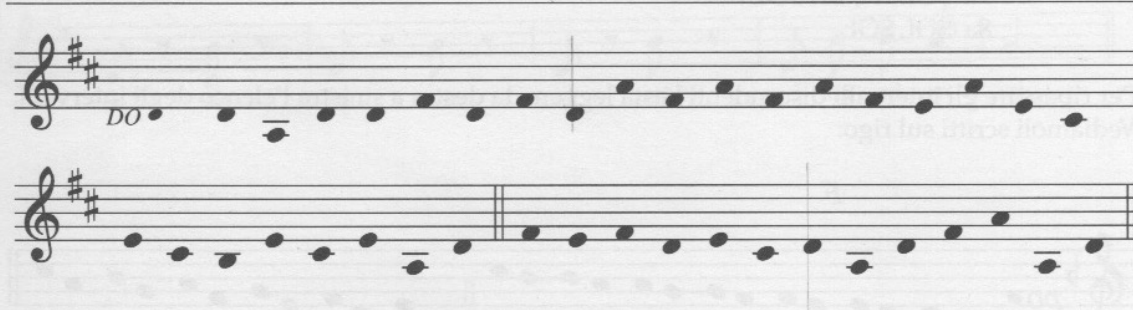
F



E $\flat$



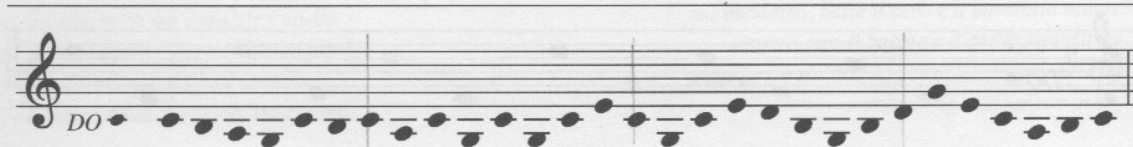
D



F



C





*Esercizi cantati*

*Esercizio 173*      *F*

Musical notation for Exercise 173 in F major, 2/4 time. The first staff starts with a 'DO' label on a whole note. The melody consists of eighth and quarter notes. The second staff provides a bass line with quarter notes.

*Esercizio 174*      *D*

Musical notation for Exercise 174 in D major, 2/4 time. The first staff starts with a 'DO' label on a whole note. The melody consists of eighth and quarter notes. The second staff provides a bass line with quarter notes.

*Esercizio 175*      *E $\flat$*

Musical notation for Exercise 175 in E-flat major, 3/4 time. The first staff starts with a 'DO' label on a whole note. The melody consists of quarter and eighth notes. The second staff provides a bass line with quarter notes.

*Esercizio 176*      *D*

Musical notation for Exercise 176 in D major, 3/4 time. The first staff starts with a 'DO' label on a whole note. The melody consists of quarter and eighth notes. The second staff provides a bass line with quarter notes.

*Esercizio 177*      *G*

Musical notation for Exercise 177 in G major, 2/4 time. The first staff starts with a 'DO' label on a whole note. The melody consists of quarter and eighth notes. The second staff provides a bass line with quarter notes.

Esercizio 178

A

Two staves of musical notation for Exercise 178. The key signature is A major (two sharps) and the time signature is 3/4. The first staff begins with a 'DO' label on the first note. The melody consists of eighth and sixteenth notes with some slurs.

Esercizio 179

E $\flat$

One staff of musical notation for Exercise 179. The key signature is E-flat major (three flats) and the time signature is 3/4. The first note is labeled 'DO'.

Esercizio 180

D

Two staves of musical notation for Exercise 180. The key signature is D major (two sharps) and the time signature is 3/4. The first note of the first staff is labeled 'DO'.

Esercizio 181

F

Two staves of musical notation for Exercise 181. The key signature is F major (one flat) and the time signature is 2/4. The first note of the first staff is labeled 'DO'.

Esercizio 182

E $\flat$

Two staves of musical notation for Exercise 182. The key signature is E-flat major (three flats) and the time signature is 3/4. The first note of the first staff is labeled 'DO'.

*Esercizio 183*      *G*

Musical notation for Exercise 183, G major, 3/4 time signature. The exercise consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first note is a half note G4, labeled 'DO'. The melody consists of eighth and quarter notes. The second staff continues the melody with similar rhythmic patterns.

*Esercizio 184*      *D*

Musical notation for Exercise 184, D major, 4/4 time signature. The exercise consists of three staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The first note is a half note D4, labeled 'DO'. The melody consists of quarter and eighth notes. The second and third staves continue the melody with similar rhythmic patterns.

*Esercizi a due voci*

*Esercizio 185*      *F*

Musical notation for Exercise 185, F major, 3/4 time signature. The exercise consists of two staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The first note is a half note F4, labeled 'DO'. The melody consists of quarter and eighth notes. The second staff continues the melody with similar rhythmic patterns.

*Esercizio 186*      *G*

Musical notation for Exercise 186, G major, 3/4 time signature. The exercise consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first note is a half note G4, labeled 'DO'. The melody consists of quarter and eighth notes. The second staff continues the melody with similar rhythmic patterns.

## Sight-Reading Exercises

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

a.

Chords: G, D, G

Rhythm - Track 22

b.

Chords: F, B $\flat$ , F, B $\flat$ , F, C7, F

c.

Chords: B $\flat$ , F, B $\flat$ , F, B $\flat$ , B $\flat$

d.

Chords: Bm, Bm, F7, Bm

i.

Exercise i consists of four measures in 4/4 time with a key signature of one flat. The treble staff contains a melody starting on a whole note, followed by quarter notes, and ending with a half note. The bass staff provides a harmonic accompaniment with quarter notes and eighth notes. Chords are indicated above the treble staff: F, F, C7, and F.

j.

Exercise j consists of four measures in 2/4 time with a key signature of one flat. The treble staff features a melody of eighth notes and quarter notes. The bass staff has a similar rhythmic pattern. Chords are indicated above the treble staff: C, F, G7, and C.

k.

Exercise k consists of four measures in 4/4 time with a key signature of one flat. It features triplet markings (indicated by a '3' and a bracket) over eighth notes in both staves. Chords are indicated above the treble staff: F, C7, Bb, F, C7, and F.

l.

Exercise l consists of four measures in 3/4 time with a key signature of one flat. The treble staff has a melody with eighth notes and quarter notes. The bass staff has a similar rhythmic pattern. Chords are indicated above the treble staff: C, F, G7, and C.

m.

Exercise m consists of four measures in 4/4 time with a key signature of one flat. The treble staff has a melody with eighth notes and quarter notes. The bass staff has a similar rhythmic pattern. Chords are indicated above the treble staff: F, C7, F, C7, and F.

13.  Exercise 13 consists of three staves of music in 3/4 time. The first staff features a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff provides a harmonic accompaniment with eighth notes and rests. The third staff continues the accompaniment with sixteenth-note patterns and rests.

14.  Exercise 14 consists of three staves of music in 3/4 time. The first staff features a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff provides a harmonic accompaniment with eighth notes and sixteenth-note patterns. The third staff continues the accompaniment with eighth notes and rests.

15.  Exercise 15 consists of three staves of music in 3/4 time. The first staff features a melody of quarter notes with triplet markings above groups of three notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff provides a harmonic accompaniment with eighth notes and triplet markings above groups of three notes. The third staff continues the accompaniment with eighth notes and rests.



## 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

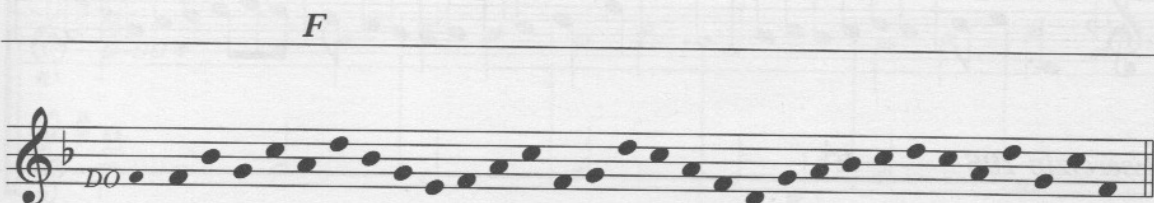
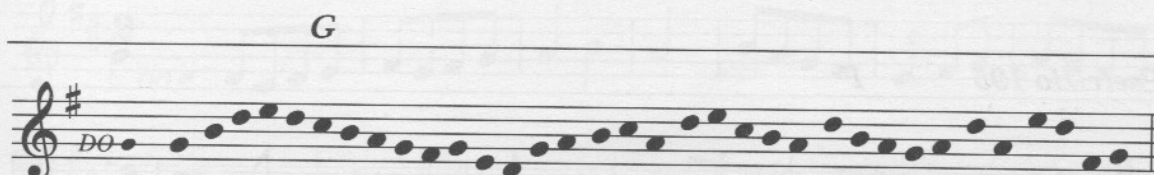
6a SOL MI, LA FA, TI SOL, DO LA

7a SOL FA, LA SOL, TI LA

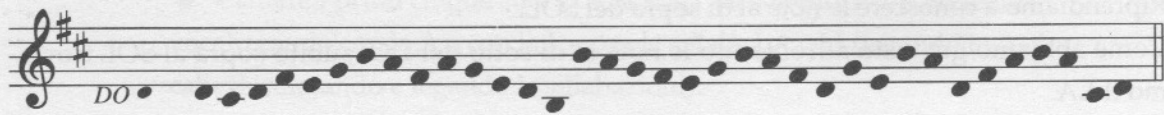
8a SOL SOL, LA LA

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.

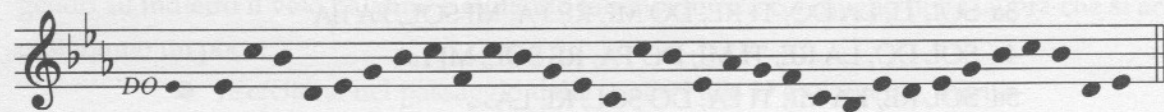
Riconoscere e classificare i seguenti intervalli e, quindi, intonarli:



D

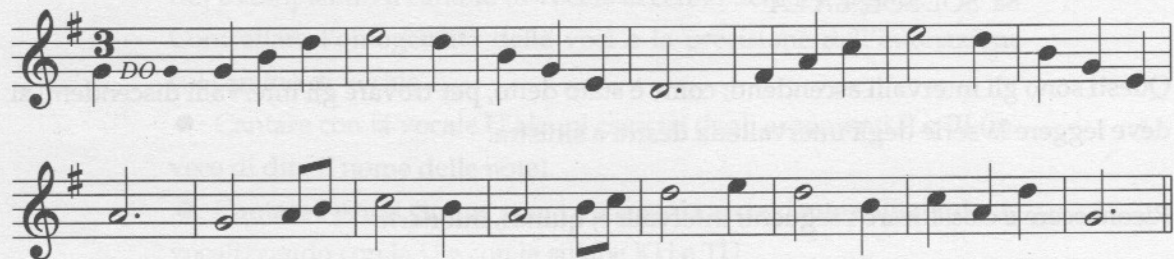


E $\flat$



Esercizio 194

G



Esercizio 195

F



Esercizio 196

E $\flat$



Esercizio 197 G

Exercise 197 is in G major and 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first note is labeled 'DO'. The melody consists of eighth and quarter notes. The second staff continues the melody with similar rhythmic patterns.

Esercizio 198 C

Exercise 198 is in C major and 3/4 time. The first staff begins with a treble clef, a key signature of no sharps or flats, and a 3/4 time signature. The first note is labeled 'DO'. The melody features a mix of quarter and eighth notes. The second staff continues the exercise with similar rhythmic patterns.

Esercizio 199 D

Exercise 199 is in D major and 2/4 time. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The first note is labeled 'DO'. The melody is composed of eighth and quarter notes. The second staff continues the exercise with similar rhythmic patterns.

Esercizi a due voci

Esercizio 200 G

Exercise 200 is in G major and 2/4 time, designed for two voices. The first system consists of two staves, both starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first note on both staves is labeled 'DO'. The second system continues the exercise with two staves, maintaining the same key signature and time signature.

Cantiamo insieme



Esercizio 210

*F*

Tutte le funtanelle  
canto popolare abruzzese

Musical score for 'Tutte le funtanelle' in 3/8 time, featuring two staves per system. The lyrics are: Tut - te le fun - ta - nel - le se so' sec - ca - te po - ve - r' a - mo - re. The score includes a 'DO' note on the first staff of each system.

Tut - te le fun - ta - nel - le se so' sec - ca - te po - ve - r' a - mo - re

Tut - te le fun - ta - nel - le se - so' sec - ca - te

mi - e mo - re de se - te. Trom - ma - la - ri - la - rà

po - ve - r' a - mo - re mi - e mo - re de se - te Trom - ma - la - ri - la -

l' a - mo - re è bel - le trom - ma - la - ri - la - rà la - ri - la - rà.

- rà l' a - mo - re è bel - le trom - ma - la - ri - la trom - ma - la - ri - la - rà.

Esercizio 211

*F*

Dona Nobis  
canone a tre voci

Musical score for 'Dona Nobis' in 3/8 time, featuring four staves. The lyrics are: Do - na no - bis pa - cem pa - cem do - na no - bis pa - - - cem. Do - na no - bis pa - cem do - na no - bis pa - - - cem, do - na no - bis pa - cem, do - na no - bis Pa - - - cem.

Do - na no - bis pa - cem pa - cem do - na

no - bis pa - - - cem. Do - na no - bis

pa - cem do - na no - bis pa - - - cem, do - na

no - bis pa - cem, do - na no - bis Pa - - - cem.

*Esercizio 221*

Musical score for Esercizio 221, 3/8 time signature. The score consists of two staves. The upper staff begins with a dotted quarter note, followed by eighth notes, and ends with a quarter note. The lower staff begins with a quarter note, followed by eighth notes, and ends with a quarter note. The piece concludes with a double bar line.

*Esercizio 222*

Musical score for Esercizio 222, 4/4 time signature. The score consists of two staves. The upper staff begins with a quarter note, followed by eighth notes, and ends with a quarter note. The lower staff begins with a quarter note, followed by eighth notes, and ends with a quarter note. The piece concludes with a double bar line.

*Esercizi cantati con l'impiego delle semicrome*

*Esercizio 223*  $E\flat$

Musical score for Esercizio 223, 3/8 time signature,  $E\flat$  key signature. The score consists of two staves. The upper staff begins with a half note labeled 'DO', followed by eighth notes, and ends with a quarter note. The lower staff begins with a quarter note, followed by eighth notes, and ends with a quarter note. The piece concludes with a double bar line.

*Esercizio 224*  $F$

Musical score for Esercizio 224, 3/8 time signature,  $F$  key signature. The score consists of two staves. The upper staff begins with a half note labeled 'DO', followed by eighth notes, and ends with a quarter note. The lower staff begins with a quarter note, followed by eighth notes, and ends with a quarter note. The piece concludes with a double bar line.

*Esercizio 225*

*C*

Two staves of musical notation for Esercizio 225 in C major, 2/4 time. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The first note is labeled 'DO'. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody with similar rhythmic patterns.

*Esercizio 226*

*G*

Three staves of musical notation for Esercizio 226 in G major, 2/4 time. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of two sharps (F# and C#). The first note is labeled 'DO'. The melody features eighth and sixteenth notes, including a triplet of eighth notes. The second and third staves continue the piece with various rhythmic figures and rests.

*Esercizio 227*

*D*

Three staves of musical notation for Esercizio 227 in D major, 2/4 time. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of two sharps (F# and C#). The first note is labeled 'DO'. The melody is composed of eighth and sixteenth notes. The second and third staves continue the exercise with similar rhythmic patterns and some beamed notes.

*Esercizio 228*      *F*

Two staves of musical notation for Esercizio 228. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The first note is labeled 'DO'. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody with similar rhythmic patterns.

*Esercizio 229*      *E<sup>b</sup>*      *Canto popolare*

Two staves of musical notation for Esercizio 229. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The first note is labeled 'DO'. The melody features eighth and sixteenth notes. The second staff continues the melody, including a section with a 3/4 time signature.

*Esercizio 230*      *G*

Two staves of musical notation for Esercizio 230. The first staff begins with a treble clef, a key signature of one sharp (F-sharp), and a 6/8 time signature. The first note is labeled 'DO'. The melody consists of eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns.

*Esercizio 231*      *G*

Two staves of musical notation for Esercizio 231. The first staff begins with a treble clef, a key signature of one sharp (F-sharp), and a 3/4 time signature. The first note is labeled 'DO'. The melody consists of eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns.

*Esercizio 232*      *C*

Two staves of musical notation for Esercizio 232. The first staff begins with a treble clef, a key signature of no sharps or flats (C major), and a 3/4 time signature. The first note is labeled 'DO'. The melody consists of eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns.

*Esercizio 233*      *D*

Musical score for Esercizio 233, D major, 2/4 time signature. It consists of three staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first note is labeled 'DO'. The melody is primarily eighth and sixteenth notes with some slurs. The second and third staves continue the piece with similar rhythmic patterns and some rests.

*Esercizio 234*      *F*

Musical score for Esercizio 234, F major, 2/4 time signature. It consists of three staves of music. The first staff starts with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The first note is labeled 'DO'. The melody features eighth and sixteenth notes with slurs. The second and third staves continue the piece with similar rhythmic patterns and some rests.

*Esercizio 235*      *D*

Musical score for Esercizio 235, D major, 2/4 time signature. It consists of two staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first note is labeled 'DO'. The melody is primarily eighth and sixteenth notes with slurs. The second staff continues the piece with similar rhythmic patterns and some rests.

*Esercizio 236*      *G*

Musical score for Esercizio 236, G major, 3/4 time signature. It consists of two staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first note is labeled 'DO'. The melody is primarily quarter and eighth notes with slurs. The second staff continues the piece with similar rhythmic patterns and some rests.



*Esercizio 237*      *D*

Musical score for Esercizio 237, D major, 3/4 time signature. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first note is labeled 'DO'. The melody is a sequence of eighth and sixteenth notes, including some triplets. The second staff continues the melody with similar rhythmic patterns.

*Esercizio 238*      *G*

Musical score for Esercizio 238, G major, 2/4 time signature. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first note is labeled 'DO'. The melody features eighth and sixteenth notes, with some triplet patterns. The second staff continues the melody with similar rhythmic patterns.

*Esercizio 239*      *E $\flat$*

Musical score for Esercizio 239, E-flat major, 2/4 time signature. The score consists of three staves. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 2/4 time signature. The first note is labeled 'DO'. The melody is composed of eighth and sixteenth notes, including triplet patterns. The second and third staves continue the melody with similar rhythmic patterns.

*Esercizio 240*      *F*

Musical score for Esercizio 240, F major, 3/4 time signature. The score consists of two staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The first note is labeled 'DO'. The melody is a sequence of eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns.

*Esercizio 241*

*C*

*Canto popolare*

Two staves of musical notation for Esercizio 241. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one flat (B-flat). The first note is labeled 'DO'. The melody consists of eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns.

*Esercizio 242*

*G*

Three staves of musical notation for Esercizio 242. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F-sharp). The first note is labeled 'DO'. The melody consists of eighth and sixteenth notes. The second and third staves continue the melody with similar rhythmic patterns.

*Esercizio 243*

*E<sup>b</sup>*

Two staves of musical notation for Esercizio 243. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of three flats (B-flat, E-flat, A-flat). The first note is labeled 'DO'. The melody consists of eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns.

*Esercizio 244*

*D*

Two staves of musical notation for Esercizio 244. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of two sharps (F-sharp, C-sharp). The first note is labeled 'DO'. The melody consists of eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns.

*Esercizi cantati*

*Esercizio 254*      *E<sup>b</sup>*

Musical notation for Exercise 254, E-flat major, 2/4 time. The exercise consists of two staves. The first staff begins with a 'DO' label and contains a melody of eighth and quarter notes. The second staff contains a bass line with eighth and quarter notes.

*Esercizio 255*      *F*

Musical notation for Exercise 255, F major, 3/4 time. The exercise consists of two staves. The first staff begins with a 'DO' label and contains a melody of quarter and eighth notes. The second staff contains a bass line with quarter and eighth notes.

*Esercizio 256*      *G*

Musical notation for Exercise 256, G major, 4/4 time. The exercise consists of two staves. The first staff begins with a 'DO' label and contains a melody of quarter and eighth notes. The second staff contains a bass line with quarter and eighth notes.

*Esercizio 257*      *G*

Musical notation for Exercise 257, G major, 2/4 time. The exercise consists of two staves. The first staff begins with a 'DO' label and contains a melody of quarter and eighth notes. The second staff contains a bass line with quarter and eighth notes.

*Esercizio 258*      *D*

Musical notation for Esercizio 258, D major, 3/8 time signature. The exercise consists of two staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The first note is a half note G4, labeled 'DO'. The melody consists of eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns.

*Esercizio 259*      *F*

Musical notation for Esercizio 259, F major, 2/4 time signature. The exercise consists of two staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The first note is a half note G2, labeled 'DO'. The melody consists of quarter and eighth notes. The second staff continues the melody with similar rhythmic patterns.

*Esercizio 260*      *F*

Musical notation for Esercizio 260, F major, 2/4 time signature. The exercise consists of two staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The first note is a half note G2, labeled 'DO'. The melody consists of quarter and eighth notes. The second staff continues the melody with similar rhythmic patterns.

*Esercizio 261*      *E $\flat$*

Musical notation for Esercizio 261, E-flat major, 3/8 time signature. The exercise consists of two staves. The first staff begins with a treble clef, a key signature of three flats (Bb, Eb, Ab), and a 3/8 time signature. The first note is a half note G2, labeled 'DO'. The melody consists of eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns.

*Esercizio 262*      *D*

Musical notation for Esercizio 262, D major, 2/4 time signature. The exercise consists of two staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The first note is a half note G4, labeled 'DO'. The melody consists of quarter and eighth notes. The second staff continues the melody with similar rhythmic patterns.

Esercizio 269 C

DO *mf* *p* *f* *p*

Esercizio 270 E $\flat$

DO *mf* *p*

Esercizio 271 D

DO *p* *cresc.* *f* *mf*

Esercizio 272 C

DO *mf* *pp* *f* *p* *f* *cresc.* *mf* *f*



*Esercizi cantati su tutta l'estensione*

*Esercizio 305*      *C*

Two staves of music in C major, 3/4 time. The first staff starts with a 'DO' label on the first note. The melody consists of eighth and quarter notes. The second staff provides a harmonic accompaniment with eighth and quarter notes.

*Esercizio 306*      *E $\flat$*       *Mendelssohn*

Two staves of music in E-flat major, 4/4 time. The first staff starts with a 'DO' label on the first note. Dynamics markings include *p*, *f*, and *p*. The melody features a mix of quarter and eighth notes.

*Esercizio 307*      *C*      *Beethoven*

Two staves of music in C major, 2/4 time. The first staff starts with a 'DO' label on the first note and includes a *p* dynamic marking. The melody is primarily quarter notes. The second staff features eighth-note accompaniment.

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

Two staves of music in G major, 4/4 time. The first staff starts with a 'DO' label on the first note. The melody is composed of quarter and eighth notes, characteristic of a folk song.

*Esercizio 309*      *C*

Two staves of music in C major, 3/4 time. The first staff starts with a 'DO' label on the first note. The melody consists of quarter and eighth notes. The second staff provides a harmonic accompaniment.

*Esercizio 310*      *E♭*

Two staves of music in E-flat major, 3/8 time. The first staff begins with a 'DO' marking. The melody consists of eighth and sixteenth notes, with some rests. The second staff provides a harmonic accompaniment with similar rhythmic patterns.

*Esercizio 311*      *D*      *Schumann*

A single staff of music in D major, 2/4 time. It begins with a 'DO' marking and a forte (*f*) dynamic. The melody is composed of eighth and sixteenth notes.

*Esercizio 312*      *B♭*

Two staves of music in B-flat major, 2/4 time. The first staff starts with a 'DO' marking. The melody features dotted rhythms and eighth notes. The second staff provides a harmonic accompaniment.

*Esercizio 313*      *D*      *Popolare lombardo*

Two staves of music in D major, 2/4 time. The first staff begins with a 'DO' marking. The melody is simple and folk-like, using eighth and quarter notes. The second staff provides a harmonic accompaniment.

*Esercizio 314*      *G*      *Canto popolare*

Two staves of music in G major, 2/4 time. The first staff begins with a 'DO' marking. The melody is simple and folk-like, using eighth and quarter notes. The second staff provides a harmonic accompaniment.



14 *Allegretto*

15 *Allegretto*

16 *Allegro*

17 *Allegretto*

18 *Allegro*

19 *Allegretto*

20 **SCALA DI DO MAGGIORE**

# INTERVALLI DI 3<sup>a</sup>

Adagio

1

Adagio

2

Allegretto

3

Allegretto

4

Andante

5

Adagio

6

Andante

7

Adagio

8

9 *Adagio*

**INTERVALLI DI 4<sup>a</sup>.**

1 *Adagio*

2 *Adagio*

x 3 *Adagio*

x 4 *Adagio*

x 5 *Andante*

x 6 *Andante*

7 *Adagio*

8 *Adagio*

9 *Andante*

10 *Adagio*

**INTERVALLI DI 5<sup>a</sup>**

1 *Andante*

2 *Adagio*

3 *Adagio*

4 *Adagio*

5 *Adagio*

6 *Adagio*

7 *Adagio*

8 *Adagio*

9 *Adagio*

**INTERVALLI DI 6<sup>a</sup>**

1 *Andante*

2 *Adagio*

3 *Adagio*

4 *Andante*

5 *Adagio*      6 *Andante*

7 *Andante*

8 *Adagio*

9 *Andante*

# INTERVALLI DI 7<sup>a</sup>

Adagio

1

Adagio

2

Adagio

3

Adagio

4

Adagio

5

Adagio

6

Adagio

7

Andante

8

Andante

9

10 *Adagio*

11 *Adagio*

12 *Adagio*

13 *Adagio*

14 *Adagio*

15 *Adagio*

**INTERVALLI DI 8<sup>a</sup>**  
*Andante*

1

2 *Adagio*

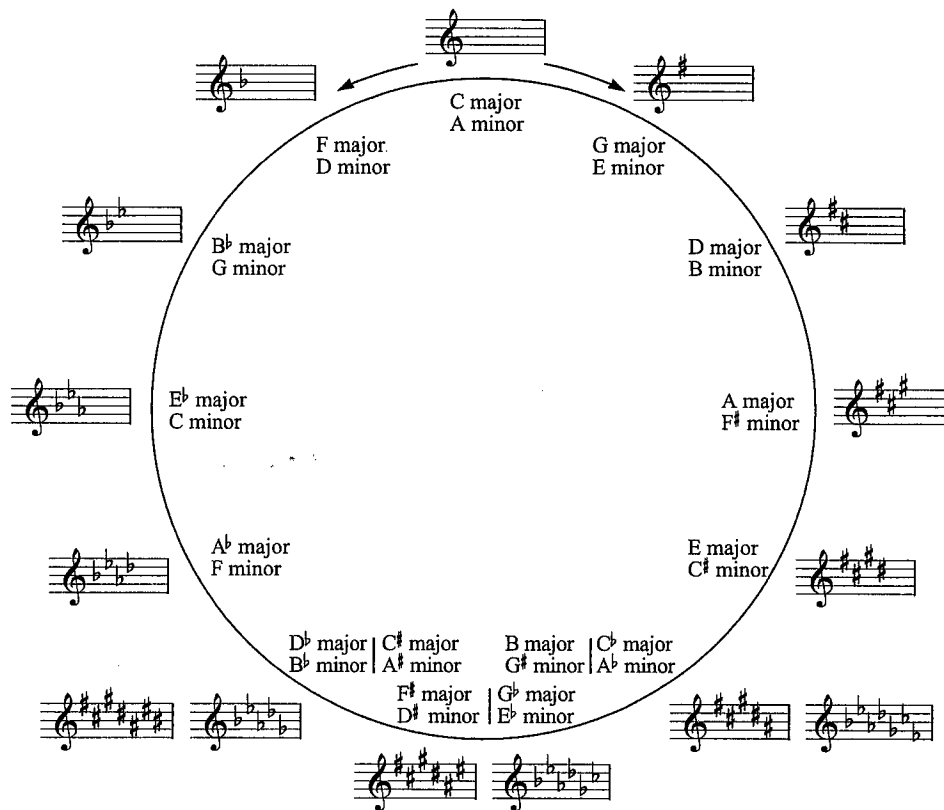
3 *Andante*

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 $\flat$ –E $\flat$ –A $\flat$ –D $\flat$ –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!)