



# **Alfabetizzazione Musicale**



**Anno I  
Unità Didattica II**

**Anno Scolastico 2020/21**

# ESERCIZI GIORNALIERI

per la intonazione degli intervalli


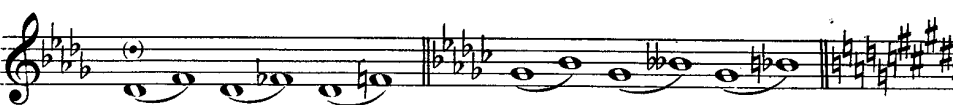
Sarà bene che in questi esercizi l'Allievo si applichi costantemente tanto col solfeggio quanto col vocalizzo; avendo cura di eseguirli sempre lentamente e di rendersi conto degli intervalli che formano ogni singolo esercizio.

1.   *da trasportare in tutte le tonalità*


2.   *ecc. continuare la progressione nelle altre tonalità*

3.   *ecc. continuare la progressione nelle altre tonalità*

4.   *ecc. continuare la progressione nelle altre tonalità*

5.   *ecc. continuare la progressione nelle altre tonalità*

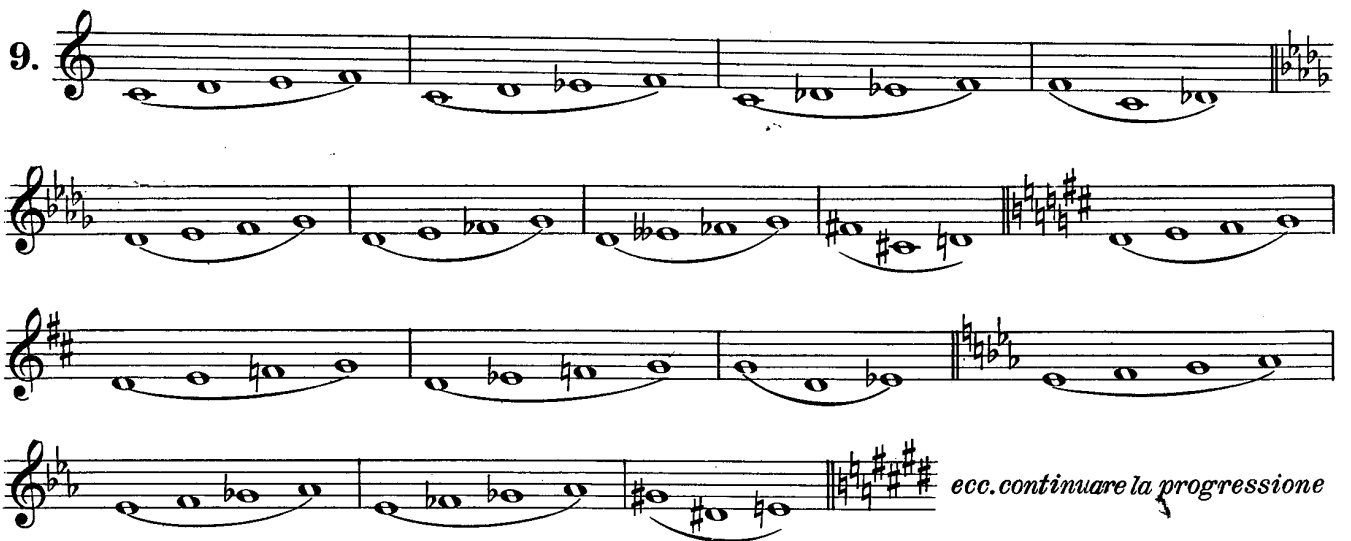
6.  

 *ecc. continuare la progressione nelle altre tonalità*

7. 

8. 

*ecc. continuare la progressione*

9. 


*ecc. continuare la progressione*

10. 

*ecc. continuare la progressione*

11. 

12. 

13. 

14. 



Sing:

Whole-step: C D D E E F C D<sup>b</sup>

Half-step: C D D E E F C D<sup>b</sup>

Whole-step: G A G A<sup>b</sup> E F<sup>#</sup> E F<sup>#</sup>

Half-step: G A G A<sup>b</sup> E F<sup>#</sup> E F<sup>#</sup>

Each degree of the major and minor scales has a name (The names are the same for degrees of the minor scale, to be covered later):

- 1st degree - tonic
- 2nd degree - super-tonic (above the tonic)
- 3rd degree - mediant (midway between tonic and dominant)
- 4th degree - sub-dominant (a 5th below the upper tonic)
- 5th degree - dominant
- 6th degree - sub-mediand (midway between the sub-dominant and the upper tonic)
- 7th degree - leading tone
- 8th degree - tonic (one octave above the lower tonic)

The *leading tone* has the quality of sounding as if it leads to the tonic in both the major scale and the *harmonic* form of the minor scale.

Test this out by singing or playing the major scale, stopping on the 7th degree. Your musical ear will want to hear the final half step resolving to the tonic.

**Key Signature**

The *key signature* follows the clef sign (treble or bass) at the beginning of a staff. It designates the sharps (♯) or flats (♭) in the scale. These sharps or flats serve to maintain the relationship of whole and half steps throughout the musical composition, thereby establishing the key of the piece.

The *sharp sign* (♯) indicates a note is *raised* a half step. The *flat sign* (♭) indicates a note is *lowered* a half step. The *double sharp sign* (×) indicates a note is raised two half steps. The *double flat sign* (♭♭) indicates a note is lowered two half steps.

For example, if the piece is written in the key of G major, the ♯ in the key signature tells you that every F throughout the entire piece is sharpened (unless otherwise indicated). The ♯ will adjust the 7th, creating the necessary interval of 1/2 step between the 7th and 8th scale degrees of the G major scale. The presence of the sharp sign on the F line at the beginning of each line of music is a convenient alternative to the placement of a sharp sign before each and every F in the piece.

**Circle of 5ths**

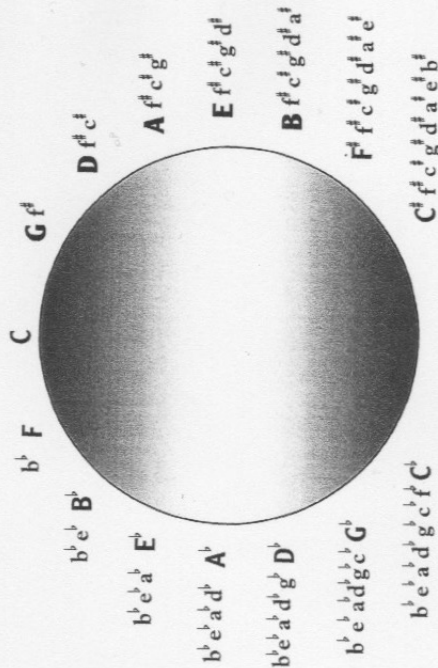
The number of sharps or flats in the key and the order in which they are written on the staff are easy to memorize using a system called the "circle of 5ths," moving clockwise for sharps and counter clockwise for flats. For example, going clockwise, the key of C does not have any sharps or flats, the key of G has one sharp, F#, the key of D has two sharps, F# and C#, and so on. Going the other way, the key of C does not have any sharps or flats, the key of F has one flat, Bb, the key of Bb has two flats, Bb and Eb, and so on.

Order of Flats:

Best Eaters Always Dine on Good Clean Food.  
B<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>, D<sup>b</sup>, G<sup>b</sup>, C<sup>b</sup>, F<sup>b</sup>

Order of Sharps:

Fat Cats Go Dancing At Ernie's Barn.  
F<sup>#</sup>, C<sup>#</sup>, G<sup>#</sup>, D<sup>#</sup>, A<sup>#</sup>, E<sup>#</sup>, B<sup>#</sup>



A sharped or flatted note specified by the key signature may be altered to its natural state by the placement of a *natural sign* (♮) before the note as it appears in the music.

**Scales - Track 8**

The sharp, flat or natural symbol that appears directly before the note in the music, instead of in the key signature is called an *accidental*. The accidental alters the pitch for the duration of the measure in which that note appears unless a new accidental is used on that same note in that measure.

For example:



**Scales - Track 9**

**Minor Scales**

The *minor scale* is also an eight note scale. There are three forms of the minor scale: the *natural minor*, the *harmonic minor*, and the *melodic minor*. What all minor scales have in common is that the third note is a half step lower than the third note in a major scale. There is a half-step between the 2nd and 3rd degrees of the minor scale. The differences between the three kinds of minor scales lie in the way the 6th and 7th degrees are used.

**Scales - Track 10**

**The Natural Minor Scale**

The natural minor scale is an 8 note scale. The half step intervals fall between the 2nd and 3rd and between the 5th and 6th degrees of the scale.

The interval relationship between the notes of this scale, beginning on any note and moving upward, is:

*whole step-half step-whole step-whole step-half step-whole step-whole step.*

This relationship gives this scale its unique sound. Notice that the whole step between the 7th and 8th degrees means that the 7th degree is not a leading tone and does not pull upward to the tonic as strongly as in a major scale.

The natural minor scale has the same key signature (sharps or flats) as its relative major; C Major. Here's an example of the A natural minor scale. Notice that, like its relative, the C major scale, there are no sharps or flats (all white keys on the keyboard).

**Sing:**



**The Relative Minor**

**Scales - Track**

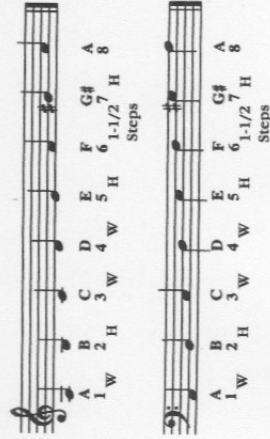
Every major scale has a *relative minor* scale, which has the same key signature as its relative major. For example, both C major and A minor have no sharps or flats. Both G major and E minor have one sharp (F#). The relative minor scale is found on the 6th degree (submediant) of the major scale indicated by the key signature, or by descending one and on half steps from the first degree of the major scale. Using the latter method, it is two letter names away (three letter names counting the first letter).

**The Harmonic Minor Scale**

**Scales - Track**

The *harmonic minor scale* simply raises the 7th of the natural minor scale one half step. The purpose of this is to create a leading tone with as strong a pull to the tonic as the leading tone of a major scale.

**Sing:**



ABCs of VOCAL HARMONY

The Melodic Minor Scale

Scales - Track 13

The *melodic minor scale* raises the 6th and 7th degrees of the natural minor scale one half step when ascending. When descending, the 6th and 7th degrees return to their original pitches.

Sing:

In non-classical music, the most commonly used keys do not exceed four sharps or flats. The classical or jazz singer is more likely to encounter a wider variety of keys. Learn to recognize scale lines by sound as well as sight. Practice singing and reading the various scales from the scale charts.

Memorize the key signatures of every major and minor scale.

In the following exercise, the numbers represent the degrees of the scale. Practice first in the major and then in the natural minor, harmonic minor and melodic minor scales. You can use an instrument to help you sing the intervals accurately on pitch at first.

Scales - exercises

Sing the words, "one" - "two" - "three" etc.:

- 1 2 3 4 5 6 7 8 - 8 7 6 5 4 3 2 1 Major Scale - Track 14
- 1 2 3 4 5 6 7 - 7 6 5 4 3 2 1 Natural Minor Scale - Track 15
- 1 2 3 4 5 6 - 6 5 4 3 2 1 Harmonic Minor Scale - Track 16
- 1 2 3 4 5 - 5 4 3 2 1 Melodic Minor Scale - Track 17
- 1 2 3 - 3 2 1
- 1 2 - 2 1
- 8 7 - 7 8
- 8 7 6 - 6 7 8
- 8 7 6 5 - 5 6 7 8
- 8 7 6 5 4 - 4 5 6 7 8
- 8 7 6 5 4 3 2 - 2 3 4 5 6 7 8
- 8 7 6 5 4 3 2 1 - 1 2 3 4 5 6 7 8

ABCs of VOCAL HARMONY

The Blues Scale

Scales-Track 18

Whether you sing pop, country, rock, gospel, rhythm & blues, blues or jazz, knowing the *blues scale* will make you a more versatile and expressive singer. Many songs are written with the blues influence and so much improvisational material used by singers is derived from the blues scale.

Here is an example of the blues scale beginning on C. Sing "la" or "doot."

Sing:

The notes of the blues scale have a melody of their own, so a singer can learn to sing the blues scale by "ear." If you are familiar with the major and minor scales, you will notice that the intervals of the blues scale are different from the intervals of the major and minor scales.

The intervals of the blues scale are: minor 3rd (1-1/2 steps), major 2nd (whole step), minor 2nd (half step), minor 3rd (1-1/2 steps), major 2nd (whole step).

A blues scale can be derived from any major scale by lowering the 3rd, 5th and 7th notes a half step. If you think of the above scale as an altered C major scale, notice that the third, which is normally E, is lowered to Eb, the 5th, G, is lowered to Gb and the 7th, B, is lowered to Bb. If you want a Blues *feel* in a minor key, lower the 5th a half step.

In general, the lyrics of songs written in major keys tend to be more optimistic in subject matter, while songs written in minor keys tend to be more melancholy. Since the blues scale is closely related to the minor scale and blues songs are written primarily with the notes of the blues scale, "singing" the blues often relates a sad or melancholy theme.

Exercises:

1. Sing the blues scale up and down on "doot":

Sing:

## ABCs of VOCAL HARMONY

Notice that when *ascending* the blues scale, we use a sharpened 4th. For example, in the key of C, use F $\sharp$ . When *descending*, we use a flatted 5th. For example, in the key of C, use G $\flat$ . F $\sharp$  and G $\flat$  are the same pitch spelled differently. These notes that sound the same and are written differently are examples of *enharmonic equivalents* as we learned earlier.

### Scales - Track 19

2. Sing these blues melodies, slowly at first and then again with a little more freedom and spontaneity. Have fun!

**Sing:**

a)

b)

### Scales - Track 20

## ABCs of VOCAL HARMONY

### Scales - Track 21

c)

### Scales - Track 22

d)

### Scales - Track 23

e)



## ABCs of VOCAL HARMONY

### Scales - Track 24

f)

Choose other starting pitches and repeat the above exercises. Train yourself to sing the blues scale, ascending or descending, beginning on any note.

You can give a song the blues *feel* by using elements of the blues scale for embellishments, called "licks" and improvisational sections of music, called "runs." Another way of getting a blues feel is *bending* a note, which means singing the written pitch and purposely sliding slightly above (sharp) or slightly below (flat). Such altered or bent notes are *blue notes*.

The blue note is endemic in jazz, blues and gospel, and has settled in every corner of American music from Tin Pan Alley to Nashville, and from symphonies to new wave rock. Yet it is invisible in Western musicology: a microtone (a wavering pitch between, say, a third and a flat third) can't be notated. In recent years, musicologists have comforted themselves by redefining the blue note as a flat third, flat fifth, and flat seventh. Even so, the blue note remains elusive, appreciable only in relation to another note. But we know it when we hear it, and we hear it constantly. The black performers were raised on it and the white performers were transformed by it.<sup>10</sup>

In blues singing, your *intonation*, which means the ability to sing pitches accurately in tune, must be impeccable. If one pitch is off unintentionally, it tends to throw off the next pitch and so on. Be especially accurate with the half steps in a descending line because there is a stronger tendency to flat the pitch on the way down. Use the blues scale to exercise your voice in all parts of your range. This will develop your musical ear and vocal coordination and prepare you for improvisation.

### Scales - Track 25

Play the chord progression below repeatedly and sing your own improvised melodies in the blues style. Practice slowly at first and give your full range a good work-out.

In addition to your lower register, use your upper register or falsetto (high male voice) to reach the highest notes of your range and for dramatic effect.

As you experiment with the blues scale, you will love improvising your own melodies. Use this chord progression to practice improvising in the blues style.

<sup>10</sup>Excerpt from "Riding on a Blue Note," Jazz and American Pop by Gary Giddins, published by Oxford University Press

## ABCs of VOCAL HARMONY

Listen to and sing with early blues singers such as Robert Johnson, Louise Johnson, Bessie Smith, Tommy Johnson, Muddy Waters and Howlin' Wolf and later blues singers such as Ray Charles, Billie Holiday, Etta James, B.B. King and Bonnie Raitt to get the feel of this style. By singing with these artists, you will learn "authentic" blues style and you will gradually develop your own personal style, in not only blues songs, but all styles of pop music. Improvise and have fun! You will find a more extensive treatment of blues style, in the "Sing!" book and 4 CD's, by Elisabeth Howard.

## The Pentatonic Scale

### Scales - Track 26

A singer interested in developing rock and R&B style in particular should learn the *pentatonic scale* since so many of the licks and runs in this music are derived from this scale as well as from the blues scale. You can learn the sound of this scale by "ear" since, like the blues scale, the pentatonic scale has a melody of its own. The pentatonic scale has its strongest influence on all of rock music, including hard rock, soft rock, jazz rock, rock-a-billy, classical rock, heavy metal, rock 'n roll, southern rock, folk rock and Rhythm & Blues.

A singer interested in 20th century French Impressionist music, such as the works of Debussy, Faure and Ravel, will find the pentatonic scale of great value as well.

As the name *pentatonic* suggests, this scale consists of 5 notes. If you play only the black keys on the piano, you will be playing the notes of a pentatonic scale. The pentatonic scale can start anywhere. There are five different formulas, each beginning on a different black key and providing a different prototype. Here is the pentatonic scale:

*Tonic-whole step; whole step; 1-1/2 steps; whole step*

**Sing: 1.**

**Sing: 2.**

### Scales - Track 27

**ABCs of VOCAL HARMONY**

Here's a melody using the C pentatonic scale.

**Scales - Track 28**

**Sing:** 3.

Improvise your own melodies using only the notes of the pentatonic scale.

**The Chromatic Scale**

**Scales - Track 29**

The *chromatic scale* is a 12 note scale, built entirely of half steps, spanning one octave. The notes are written as sharps when ascending and as flats when descending.

Sing the following chromatic scale:

**Sing:** 1.

**ABCs of VOCAL HARMONY**

Because the intervals in the chromatic scale are all half steps, it is difficult to establish a sense of the tonal center (tonic). You must be precise in your intonation (pitch accuracy). When descending, it is helpful to *blow* high (sharp) on each note. Use an instrument such as a well tuned piano or guitar to help you practice.

**Scales - Track 30**

**Sing:** 2. Sing up and down three consecutive half steps ... then four... then five ... etc.

Here's a melody using the chromatic scale.

**Scales - Track 31**

**Sing:** 3.

**The Whole Tone Scale**

**Scales - Track 32**

The *whole tone scale* consists of 6 different notes, each a whole step apart. Sing this whole tone scale.

**Scales - Tracks 33-34**

**Sing:** 1.

## ABCs of VOCAL HARMONY

2. With various starting notes, sing whole tone scales.

### Modes

There are some more scales found in contemporary music that are related to the major scale. Their names come down to us from ancient Greece and are called *modes*.

Modes are illustrated here as they happen to occur on the white keys of the keyboard. Of course, just as a major scale can begin on any pitch if the correct sequence of whole and half steps is used, so can a mode.

The *ionian mode* is exactly the same as the major scale.

**Sing:**

Ionian Mode (C Scale)

1 W 2 W 3 H 4 W 5 W 6 W 7 H 8

Ionian Mode (C Scale)

1 W 2 W 3 H 4 W 5 W 6 W 7 H 8

The *dorian mode* starts on the 2nd degree of the major scale. With C major as reference, the dorian mode begins on D. The dorian mode has a minor sound because of the half step between the 2nd and 3rd notes.

**Sing:**

Dorian Mode

2 W 3 H 4 W 5 W 6 W 7 H 1 W 2

Dorian Mode

2 W 3 H 4 W 5 W 6 W 7 H 1 W 2

## ABCs of VOCAL HARMONY

Scales - Tracks 39-40

The *phrygian mode* starts on the 3rd degree of the major scale and it is distinctive because of the half-step between the first two notes. With C major as its relative, the phrygian mode begins on E. The phrygian mode also has a minor sound.

**Sing:**

Phrygian Mode

3 H 4 W 5 W 6 W 7 H 1 W 2 W 3

Phrygian Mode

3 H 4 W 5 W 6 W 7 H 1 W 2 W 3

Scales - Tracks 41-42

The *lydian mode* starts on the 4th degree of the major scale, and it is distinctive because of the half-step between the 4th and 5th notes. The lydian mode is like a major scale with the fourth step raised. With C major as its relative, the lydian mode begins on F.

**Sing:**

Lydian Mode

4 W 5 W 6 W 7 H 1 W 2 W 3 H 4

Lydian Mode

4 W 5 W 6 W 7 H 1 W 2 W 3 H 4

Scales - Track 43-44

The *mixolydian mode* starts on the 5th degree of the major scale, and it is distinctive because of the whole step between the 7th and 8th notes. It is like a major scale, with the 7th step lowered so that it is not a leading tone, and does not pull toward the tonic. With C major as its relative, the mixolydian mode begins on G.



ABCS of VOCAL HARMONY

Sing:

Mixolydian Mode

5 W 6 W 7 H 1 W 2 W 3 H 4 W 5

Mixolydian Mode

5 W 6 W 7 H 1 W 2 W 3 H 4 W 5

Scales - Tracks 45-46  
The *aeolian mode* starts on the 6th degree of the major scale. With C major its' relative major, the aeolian mode begins on A. This is exactly the same as the a natural minor scale.

Sing:

Aeolian Mode (A minor scale)

6 W 7 H 1 W 2 W 3 H 4 W 5 W 6

Aeolian Mode (A minor Scale)

6 W 7 H 1 W 2 W 3 H 4 W 5 W 6

Scales - Tracks 47-48  
The *locrian mode* starts on the 7th degree of the major scale. With C major as its relative, the locrian mode begins on B. It is rarely used because a chord built on the tonic note is a diminished chord, giving it an unstable sound.

Sing:

Locrian Mode

7 H 1 W 2 W 3 H 4 W 5 W 6 W 7

Locrian Mode

7 H 1 W 2 W 3 H 4 W 5 W 6 W 7

Modes are commonly used in jazz. Jazz harmony is a study in itself and there are many good books available on the subject.

ABCS of VOCAL HARMONY

Note: The following exercises involve having a knowledge of basic rhythm. If you are just starting out, it would be wise to study the chapter on rhythm before you attempt these exercises.

Major Scale: Additional Sight-Reading Exercises

1. C Major

C G C F G C F G C

C G C F G C F G C

2. C Major

C G C F

G C F G C

C G C F

G C F G C

3.

C G C

C G C

C G C

C G C



ABCs of VOCAL HARMONY

Minor Scale: Additional Sight-Reading Exercises

1. **A Natural Minor**  
 Am E Am Dm E Dm C Am Dm E Am  
 Am E Am Dm E Dm C Am Dm E Am

2. **A Natural Minor**  
 G C Dm  
 Am C Dm E Am  
 Am G C Dm  
 C Dm E Am

3. **A Natural Minor**  
 Dm G Am  
 F E Am  
 Am Dm G Am  
 F E Am

ABCs of VOCAL HARMONY

4. **A Harmonic Minor**  
 Am E Am Dm E Dm C Am Dm E Am  
 Am E Am Dm E Dm C Am Dm E Am

5. **A Harmonic Minor**  
 Am G C Dm  
 E Dm E Am  
 Am G C Dm  
 E Dm E Am

6. **A Harmonic Minor**  
 Am Dm E7 Am  
 F E Am  
 Am Dm E7 Am  
 F E Am

7. A Melodic Minor  
Am E Am Dm E D EAm Dm E Am  
Am E Am Dm E D EAm Dm E Am

8. A Melodic Minor  
Am G C D  
E Dm E Am  
Am G C D  
E Dm E Am

9. A Melodic Minor  
Am Dm G Am  
F E Am  
Am Dm G Am  
F E Am

Blues Scale: Additional Sight-Reading Exercises

1. Am Dm E Am  
Am Dm E Am

2. Am E Am  
Am E Am

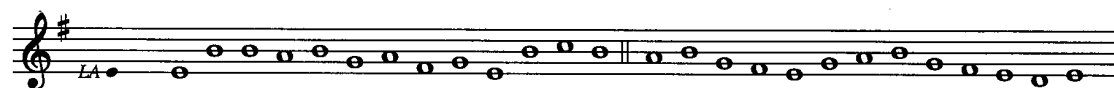
3. Am E Am E  
Am E Am E

*Esercizi di intonazione e lettura sulla scala minore naturale*

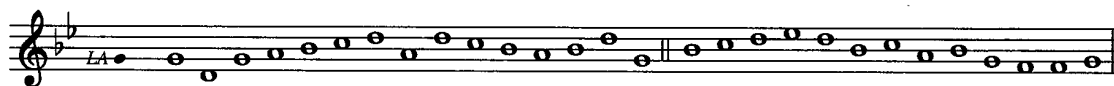
*Esercizio 319      d*



*Esercizio 320      e*



*Esercizio 321      g*



*Esercizio 322      b*



*Esercizio 323      c*



*Esercizio 324      a*



*Esercizio 325      d*



*Esercizi cantati sulla scala minore naturale*

*Esercizio 326*      *d*

*Popolare ungherese*

Two staves of musical notation for Exercise 326. The first staff is in 2/4 time, starting with a treble clef and a key signature of one flat (B-flat). It begins with a whole note chord labeled 'LA' (A) and contains a melody of eighth and quarter notes. The second staff continues the melody with eighth and quarter notes.

*Esercizio 327*      *g*

One staff of musical notation for Exercise 327. It is in 3/8 time, starting with a treble clef and a key signature of two flats (B-flat, E-flat). It begins with a whole note chord labeled 'LA' (A) and contains a melody of eighth and quarter notes.

*Esercizio 328*      *e*

Two staves of musical notation for Exercise 328. The first staff is in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). It begins with a whole note chord labeled 'LA' (A) and contains a melody of quarter and eighth notes. The second staff continues the melody with quarter and eighth notes.

*Esercizio 329*      *a*

Two staves of musical notation for Exercise 329. The first staff is in 6/8 time, starting with a treble clef and a key signature of one flat (B-flat). It begins with a whole note chord labeled 'LA' (A) and contains a melody of quarter and eighth notes. The second staff continues the melody with quarter and eighth notes.

*Esercizio 330*      *c*

Two staves of musical notation for Exercise 330. The first staff is in 2/4 time, starting with a treble clef and a key signature of two flats (B-flat, E-flat). It begins with a whole note chord labeled 'LA' (A) and contains a melody of quarter and eighth notes. The second staff continues the melody with quarter and eighth notes.

*Esercizio 331* *d*

Two staves of musical notation for Esercizio 331. The first staff starts with a 'LA' marking. The music is in 3/8 time and one flat. It consists of eighth and sixteenth notes with some rests.

*Esercizio 332* *a*

Two staves of musical notation for Esercizio 332. The first staff starts with a 'LA' marking. The music is in 3/8 time and one flat. It consists of eighth and sixteenth notes with some rests.

*Esercizio 333* *b*

Two staves of musical notation for Esercizio 333. The first staff starts with a 'LA' marking. The music is in 3/8 time and two sharps. It consists of eighth and sixteenth notes with some rests.

*Esercizio 334* *e*

Two staves of musical notation for Esercizio 334. The first staff starts with a 'LA' marking. The music is in 3/8 time and two sharps. It consists of eighth and sixteenth notes with some rests.

*Esercizio 335* *e*

*Laudario da Cortona*

One staff of musical notation for Esercizio 335. The music is in 4/4 time and two sharps. It consists of eighth and sixteenth notes with some rests.

Esercizio 336

*c*

Popolare piemontese

Esercizio 337

*e*

Esercizio 338

*d*

Popolare ungherese

Cantiamo insieme

Esercizio 339

*g*

Vento dell'est\*  
canone a tre voci



Ven - to ven - to del - l'est ven - to sof - fi  
lie - ve nel mat - tin ven - to can - ta ven - to dan - za. — Oh!

Per finire: Tutti  
*pp*  
La II volta tutti  
a bocca chiusa

\*Dal volume «Cantiamo» di E. Cavallaro.  
Per gentile concessione dell'Edizioni Kitab S.r.l., Torino

**Esercizio 340**

**d**

**Victimae Paschali Laudes**

I Coro  
LA • Vi - cti - mæ Pa - scha - li lau - des im - mo - lent Chri - sti - a - ni.

II Coro  
A - gnus re - dé - mit o - ves Christus in - no - cens Pa - tri re - con - ci - li - a - vit

I e II Coro  
pec - ca - to - res. Sci - mus Chri - stum sur - re - xis - se a mor - tu - is ve - re

tu no - bis, vic - tor Rex, mi - se - re - re. A - men. Al - le - lu - ja.

**Esercizi a due e tre voci sulla scala minore naturale**

**Esercizio 341**

**d**

LA •

**Esercizio 342**

**a**

LA •

*Esercizio 343*      *e*

Musical score for Exercise 343, marked 'e'. It consists of two staves in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The piece begins with a 'LA' note on the first staff. The melody in the upper staff features eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth notes.

*Esercizio 344*      *g*

Musical score for Exercise 344, marked 'g'. It consists of two staves in treble clef with a key signature of two flats (Bb, Eb) and a 2/4 time signature. The piece begins with a 'LA' note on the first staff. The melody in the upper staff is composed of quarter and eighth notes, and the lower staff features a steady eighth-note accompaniment.

*Esercizio 345*      *c*

Musical score for Exercise 345, marked 'c'. It consists of two staves in treble clef with a key signature of three flats (Bb, Eb, Ab) and a 2/4 time signature. The piece begins with a 'LA' note on the first staff. The melody in the upper staff includes quarter and eighth notes, and the lower staff has a rhythmic accompaniment of eighth notes.

*Esercizio 346*      *e*

Musical score for Exercise 346, marked 'e'. It consists of two staves in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piece begins with a 'LA' note on the first staff. The melody in the upper staff features quarter and eighth notes, and the lower staff has a rhythmic accompaniment of eighth notes.

*Esercizio 347*      *b*

Musical score for Exercise 347, marked 'b'. It consists of two staves in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The piece begins with a 'LA' note on the first staff. The melody in the upper staff includes quarter and eighth notes, and the lower staff has a rhythmic accompaniment of eighth notes.



*Esercizio 348*      *d*

First system of musical notation for Exercise 348. It consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. It begins with a whole note chord labeled 'LA' (A) and is followed by a series of eighth and sixteenth notes. The bottom staff is in bass clef with the same key signature and time signature, starting with a whole note chord labeled 'LA' and continuing with eighth and sixteenth notes.

Second system of musical notation for Exercise 348, continuing from the first system. It consists of two staves in the same key signature and time signature, featuring eighth and sixteenth note patterns.

*Esercizio 349*      *b*

Musical score for Exercise 349, consisting of three staves. The key signature is two sharps (F# and C#) and the time signature is 4/4. Each staff begins with a whole note chord labeled 'LA' (A). The top staff contains a melodic line with eighth and sixteenth notes. The middle staff contains a similar melodic line. The bottom staff contains a bass line with eighth and sixteenth notes.

*Esercizio 350*      *d*

Musical score for Exercise 350, consisting of three staves. The key signature is one flat (B-flat) and the time signature is 3/4. Each staff begins with a whole note chord labeled 'LA' (A). The top staff contains a melodic line with eighth and sixteenth notes. The middle staff contains a similar melodic line. The bottom staff contains a bass line with eighth and sixteenth notes.

Il diesis, posto davanti alla nota che si vuole alterare, altera tutte le note successive dello stesso nome e della stessa altezza presenti nella stessa battuta in cui si trova.

Cantiamo allora



e sentiremo maggiormente la necessità di concludere sul LA successivo.

Tra il SOL diesis e il LA, come fra il MI e il FA e fra il TI e il DO, c'è una distanza di semitono.

Per verificare che tali distanze sono uguali tra loro possiamo fare questo gioco:

Intoniamo un suono qualsiasi chiamandolo RE, poi cantiamo RE DO TI DO.

Intoniamo ora lo stesso suono iniziale di prima, chiamandolo SOL, poi cantiamo SOL FA MI FA; infine, diamo allo stesso suono iniziale il nome TI e cantiamo TI LA SIL LA.

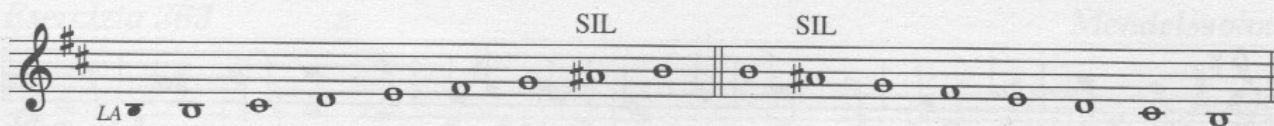
Constateremo che gli intervalli fra i suoni sono identici.

La scala minore con l'innalzamento del SOL è detta **SCALA MINORE ARMONICA**.

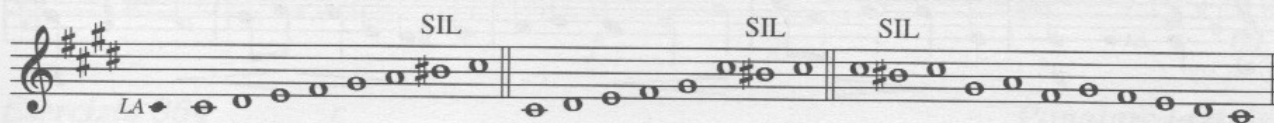


## Esercizi di intonazione sulla scala minore armonica

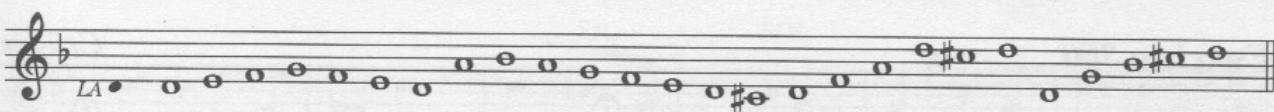
### Esercizio 351 *b*



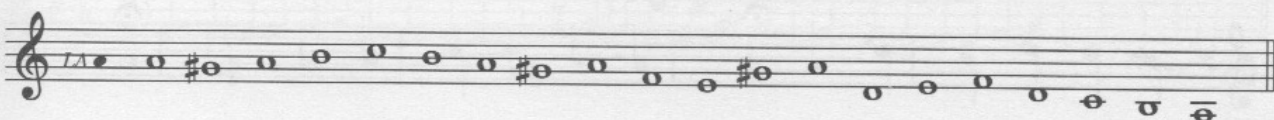
### Esercizio 352 *c#*



### Esercizio 353 *e*



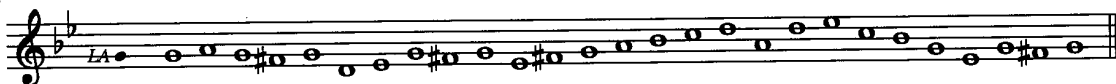
### Esercizio 354 *a*



**Esercizio 355** *d*



**Esercizio 356** *g*



**Esercizio 357** *d*



**Esercizi cantati sulla scala minore armonica**

**Esercizio 358** *b*



**Esercizio 359** *g* *Brahms*



**Esercizio 360** *g* *Criiger*



*Esercizio 361* *d*

Three staves of musical notation in 3/4 time, key of B-flat 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 marked with a fermata and the letter 'LA'. The piece concludes with a fermata on the final note.

*Esercizio 362* *e* *Popolare abruzzese*

Three staves of musical notation in 2/4 time, key of D 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 marked with a fermata and the letter 'LA'. The second staff has a dynamic marking of 'p'. The piece concludes with a fermata on the final note.

*Esercizio 363* *a* *Mendelssohn*

Two staves of musical notation in 4/4 time, key of D major. The first staff begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. The first note is marked with a fermata and the letter 'LA'. The second staff has dynamic markings of 'p', 'f', and 'p'. The piece concludes with a fermata on the final note.

*Esercizio 364* *c* *Popolare laziale*

Three staves of musical notation in 2/4 time, key of B-flat major. The first staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The first note is marked with a fermata and the letter 'LA'. The second staff has dynamic markings of 'SIL' and 'SOL'. The piece concludes with a fermata on the final note.

Esercizio 368

e

Ninna nanna abruzzese

*pp* *dolcissimo*

Fat-te le nin-ne fat-te le nan-ne fat-te le nan-ne co-re de  
*pp*  
 Fat-te le nin-ne fat-te le nan-ne fat-te le nan-ne  
 mam-me e sseg gal-le non can-tas-se e mez-za not-te non so-nas-se  
 m e sseg gal-le non can-tas-se e mez-za-not-te non so-nas-se  
 tut-ta la not-te sta-ria con te dur-me ca-re fi-je me.  
 tut-ta la not-te sta-ria con te dur-me ca-re fi-je me.

Esercizio 369

g

Bella ciao

*f*  
 U-na mat-ti-na  
*mf*  
 Bom bom bom bom bom bom bom u-na mat-  
*mf*  
 Bom bom bom bom bom  
 mi son sve-glia-to o bel-la ciao bel-la ciao bel-la  
 ti-na la la la mi son sve-glia-to la la la ciao ciao ciao  
 ciao ciao ciao ciao



ciao ciao ciao u - na mat - ti - na mi son sve -  
 ciao ciao ciao u - na mat - ti - na  
 ciao ciao ciao u - na mat - ti - na mi

- glia - to e ho tro - va - to l'in - va - sor.  
 mi son sve - glia-to e ho tro - va - to l'in - va - sor.  
 son sve - glia - to e ho tro - va - to l'in - va - sor.

*D.C. le altre strofe*

(testo)

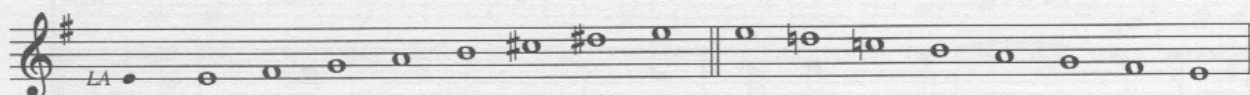
- 1) *Una mattina mi son svegliato  
o bella ciao, bella ciao  
bella ciao, ciao, ciao  
una mattina mi son svegliato  
e ho trovato l'invasor.*
- 2) *O partigiano, portami via,  
o bella ciao...  
o partigiano portami via  
che mi sento di morir.*
- 3) *E se io muoio da partigiano  
o bella ciao...  
e se io muoio da partigiano  
tu mi devi seppellir.*
- 4) *Sarò sepolto lassù in montagna  
o bella ciao...  
sarò sepolto lassù in montagna  
sotto l'ombra di un bel fior.*
- 5) *E tutti quelli che passeranno  
o bella ciao...  
e tutti quelli che passeranno  
ti diranno «o che bel fior».*
- 6) *E questo è il fiore del partigiano  
o bella ciao...  
E questo è il fiore del partigiano  
morto per la libertà.*

## LA SCALA MINORE MELODICA

Come abbiamo potuto constatare la scala di modo minore che abbiamo conosciuto presenta, sulle nota FA SOL# LA, alcune difficoltà di intonazione.

Perciò si attenua tale difficoltà innalzando con un diesis anche il FA.

La scala minore più usata è infatti la SCALA MINORE MELODICA, che ha le alterazioni FI e SIL ascendendo, mentre discendendo presenta tutti i suoni naturali.

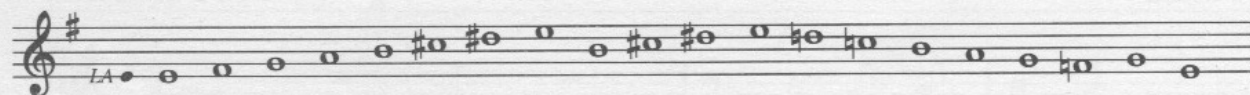


### Esercizi di lettura sulla scala minore melodica

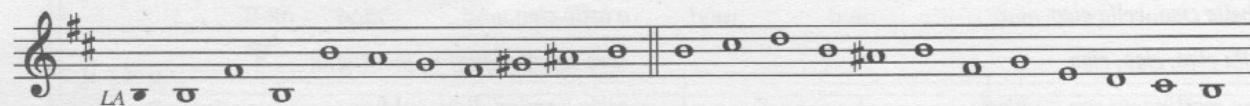
#### Esercizio 370 a



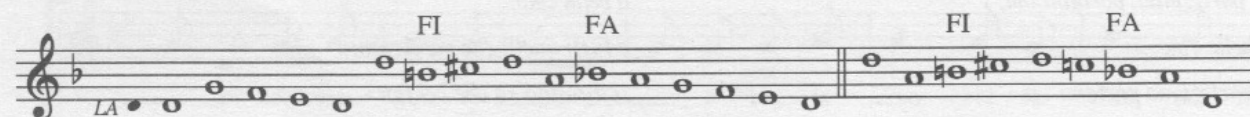
#### Esercizio 371 e



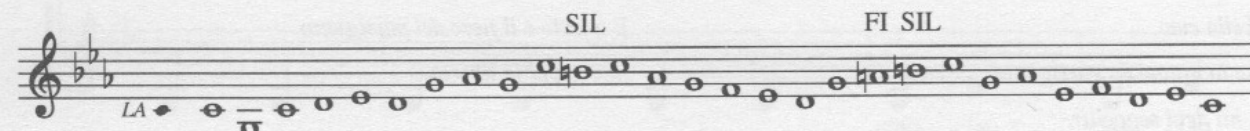
#### Esercizio 372 b



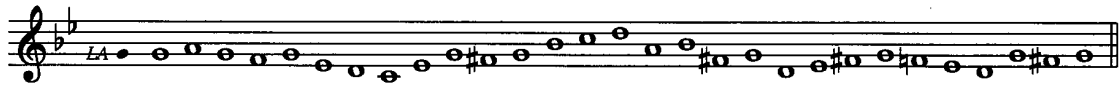
#### Esercizio 373 d



#### Esercizio 374 c



*Esercizio 375* *g*



*Esercizi cantati sulla scala minore melodica*

*Esercizio 376* *e*



*Esercizio 377* *g*



*Esercizio 378* *a*



*Esercizio 379* *e*





**Esercizio 380** *d*

LA FI SIL

**Esercizio 381** *a*

LA

**Esercizio 382** *g*

LA

**Esercizio 383** *e*

LA FI FI FI SIL

## Esercizi cantati sulle alterazioni

### Esercizio 408 C



### Esercizio 409 G



### Esercizio 410 C



### Esercizio 411 F



*Esercizio 412*      *F*

Musical score for Esercizio 412 in F major. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a common time signature. The first note is labeled 'DO'. The melody is composed of eighth and quarter notes, with some accidentals (sharps and naturals) appearing throughout. The second and third staves continue the melodic line with similar rhythmic patterns and accidentals.

*Esercizio 413*      *D*

Musical score for Esercizio 413 in D major. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 2/4 time signature. The first note is labeled 'DO'. The melody is composed of eighth and quarter notes, with some accidentals (sharps and naturals) appearing throughout. The second staff continues the melodic line with similar rhythmic patterns and accidentals.

*Esercizio 414*      *E<sup>b</sup>*      *Bellini*

Musical score for Esercizio 414 in E-flat major, attributed to Bellini. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of three flats (E-flat major), and a 4/4 time signature. The first note is labeled 'DO'. The melody is composed of eighth and quarter notes, with some accidentals (sharps and naturals) appearing throughout. The second staff continues the melodic line with similar rhythmic patterns and accidentals. The third staff continues the melodic line with similar rhythmic patterns and accidentals. Dynamic markings include 'mp' (mezzo-piano) and 'p' (piano). Slurs are used to indicate phrasing. The first staff has a 'DI' marking above it, and the third staff has a 'RI' marking above it.

*Esercizio 415*      *G*      *Rossini*

Musical score for Esercizio 415 in G major, attributed to Rossini. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (G major), and a 4/4 time signature. The first note is labeled 'DO'. The melody is composed of eighth and quarter notes, with some accidentals (sharps and naturals) appearing throughout. The second staff continues the melodic line with similar rhythmic patterns and accidentals.

*Esercizio 416*

*G*

*Bellini*

Two staves of music in G major, 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first note is marked 'DO'. The first measure contains a half note G4 with a forte dynamic marking 'ff'. The melody consists of eighth and quarter notes, ending with a quarter rest. The second staff continues the melody with similar rhythmic patterns.

*Esercizio 417*

*C*

*Mendelssohn*

Two staves of music in C major, 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 marked 'DO'. The melody starts with a quarter rest followed by eighth notes. A forte dynamic 'f' is present. The second staff continues the melody with various rhythmic patterns, including eighth and sixteenth notes, and features dynamic markings such as accents (>) and decrescendos (<).

*Esercizio 418*

*D*

*Wolf*

One staff of music in D major, 4/4 time. The 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 marked 'DO'. The melody consists of quarter and eighth notes, ending with a quarter rest.

*Esercizio 419*

*F*

*Wilson*

Two staves of music in F major, 4/4 time. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The first note is marked 'DO'. The melody consists of quarter and eighth notes, ending with a quarter rest. The second staff continues the melody with similar rhythmic patterns.

*Esercizio 420*

*E*

*Rossini*

Two staves of music in E major, 2/4 time. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The first note is marked 'DO'. The melody consists of quarter and eighth notes, ending with a quarter rest. A piano dynamic 'p' is present. The second staff continues the melody with similar rhythmic patterns, ending with a quarter rest. A pianissimo dynamic 'ppp' is present.

**Esercizio 421**

**G**

**Popolare ciociaro**

Two staves of musical notation in G major, 2/4 time. The first staff begins with a vocal line starting on 'LA'. The second staff continues the melody with a 'TA' syllable at the end.

**Esercizio 422**

**E**

**Mendelssohn**

Two staves of musical notation in E major, 6/8 time. The first staff includes a piano (*p*) dynamic marking and a breath mark (<). The second staff continues the melody, ending with a 'SIL' syllable.

**Esercizio 423**

**G**

**Mozart**

One staff of musical notation in G major, 3/8 time. The melody includes syllables 'DO', 'FI', 'RI', and 'RE'.

**Esercizi a due voci sulle alterazioni**

**Esercizio 424**

**C**

Four staves of musical notation in C major, 2/4 time, arranged in two systems of two staves each. The first staff of the first system starts with a 'DO' syllable. The exercise focuses on chromatic alterations in both voices.

*Esercizio 425*      *D*

*Esercizio 426*      *F*

Cantiamo insieme

Santa Lucia



Esercizio 427

B $\flat$

canto napoletano

*p dolce*

1. Sul ma - re  
2. O dol - ce

(tremolo a bocca chiusa) <sup>1)</sup>

*pp*

luc - ci - ca l'a - stro d'ar - gen - to pla - ci - da è  
Na - po - li, o suol be - a - to o - ve sor -

FI FA *cresc.*

l'on - da pro - spe - ro il ven - to ve - ni - te al -  
- ri - de - re vol - le il cre - a - to tu sei l'im -

FI *mf*

- l'a - gi - le bar - chet - ta mi - a San - ta Lu - ci - a  
- pe - ro del - l'ar - mo - ni - a

RI

San - ta Lu - ci - a ve - ni - te al - l'a - gi - le bar - chet - ta

RI

FI *dim.*

mi - a San - ta Lu - ci - a San - ta Lu - ci - a.

1) Con una rapida articolazione della lingua si cerchi di imitare il suono del mandolino.

# 7

## Chapter Seven

### Combining Dotted Eighthths and Sixteenthths

Below is another "sounds alike" example:

1 e + a                      1 a

Clap and/or sing the following exercises:

- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9



10

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

### INTERVAL WARM-UPS

Name and sing the following intervals:

1

2

3

4

5

Name

---



---



---



---



---

### Ear Training

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

## Sightsinging—Melodies in C, F, G, B $\flat$ , D, E $\flat$ , and A Major

The following phrases are in the keys of C, F, G, B $\flat$ , D, E $\flat$ , and A.

1. 2. 3. 4. 5. 6. 7. 8. 9.

10

1 1 7 1 2 1 2 7 1

11

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

12

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

13

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

14

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

15

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

16

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

17

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

18

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

19

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

20

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

## Ear Training

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

## Sightsinging—Melodies in C, F, G, B $\flat$ , D, E $\flat$ , A, A $\flat$ , E, and D $\flat$ Major

The following phrases are in the keys of C, F, G, B $\flat$ , D, E $\flat$ , A, A $\flat$ , E, and D $\flat$ . (Watch the clefs.)

1. 2. 3. 4. 5.

# Chapter 8

6

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

7

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

8

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

9

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

10

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

11

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

12

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

13

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

14

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

15

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

16

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

17

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

18

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

# Ear Training

Let's try singing some arpeggiated triads. For each example, first play through the exercise, listen, and then sing it.

## Major

1. 2. 3.

4. 5. 6.

## Minor

7. 8. 9.

10. 11. 12.

## Diminished

13. 14. 15.

16. 17. 18.

## Augmented

19. 20. 21.

22. 23. 24.

# Sightsinging—Major Melodies

Sing through the following phrases:

1. 2.

# Chapter 12

3

1 3 2 4 5 3 2 1

4

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

5

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

6

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

7

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

8

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

9

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

10

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

11

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

12

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

13

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

14

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



# Chapter 16

11

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

12

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

13

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

14

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

15

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

16

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

17

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

18

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

19

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

20

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

21

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

# Chapter 18

Now let's try singing some minor scale phrases.

## 1 Natural

1 2  $\flat 3$  4 5  $\flat 6$   $\flat 7$  1  $\flat 7$  6  $\flat 7$   $\flat 6$  5 4  $\flat 3$  2 1

## 2

5 4  $\flat 3$  2  $\flat 3$  5  $\flat 6$   $\flat 7$  1  $\flat 3$  2 1  $\flat 7$   $\flat 6$  5 1

## 3

1  $\flat 3$  5 4 5  $\flat 6$   $\flat 7$  2 1  $\flat 3$  1  $\flat 7$   $\flat 6$   $\flat 7$  1

## 4 Melodic

1  $\flat 3$  5  $\sharp 6$   $\sharp 7$  1  $\flat 3$  2  $\flat 7$   $\flat 6$  5 4  $\flat 3$  2  $\sharp 7$  1

## 5

1 2  $\flat 3$  5 4 5  $\sharp 6$   $\sharp 7$  1  $\sharp 7$  1 2  $\flat 3$  2 1  $\flat 7$   $\flat 6$  5 1

## 6

1 1  $\flat 3$  4 5  $\sharp 6$   $\sharp 7$  1  $\flat 3$  1  $\flat 7$   $\flat 6$  5  $\flat 3$  1

## 7 Harmonic

1 2  $\flat 3$  5 4 5  $\flat 6$   $\sharp 7$  1  $\flat 3$  2 1  $\sharp 7$   $\flat 6$  5 1

## 8

5 1 5  $\sharp 7$  1  $\sharp 7$   $\flat 6$  5 1 5 1  $\flat 3$  4  $\flat 3$  2 1

## 9

1 2  $\flat 3$  4 5  $\flat 6$   $\sharp 7$   $\flat 6$  5 4  $\flat 3$  2  $\sharp 7$  1



2

5    b6    b7    1    2    b3    2    1    b7    b6    b7    1    5    1

3

b3    2    1    2    b3    4    5    b6    b7    1    b3    2    1

4

5    4    b3    4    5    b6    b7    b6    5    4    b3    2    b3    2    b3    1

5 **Melodic**

1    b3    4    5    b6    b7    1    b3    2    1    b3    2    1

6

5    b6    b7    1    2    1    b7    b6    5    4    b3    2    b3    5    4    b3

7

1    b7    b6    5    4    5    4    b3    1    b3    4    5    b6    b7    1

8

b3    5    4    5    b6    b7    1    b3    2    1    b7    b6    5    1

9 **Harmonic**

1    2    b3    2    b3    4    5    b3    5    b7    1    b7    b6    5    1

10

1    1    b3    5    b6    b7    1    b3    2    b7    1    b7    b6    5

11

1    5    b3    1    2    b3    4    5    b6    b7    1    5    b6    b7    1

12

1    b7    1    b7    b6    5    4    b3    2    b3    2    b7    1    b3    2    1

# Minor Melodies

Sing through the following minor scale phrases:

1 Natural

1    b3    5    b6    5    b6    b7    1    b7    b6    5    4    b3    2    b7    1

2

5    4    b3    4    5    b6    b7    1    b7    b6    5    b6    b7    2    1

3

b3    5    1    b7    b6    5    b3    2    1

4

b3    4    b3    4    5    b6    b7    b6    b7    1    b7    5    b3    1    2    b3    4    5    1

5 Melodic

1    b3    4    b3    5    b6    b7    1    b7    b6    5    4    b3    1

6

5    b6    b7    b6    5    b3    4    b3    2    5    b3    b6    5    4    b3    1

7

1    1    b3    4    5    b6    b7    1    2    1    b7    b6    5    1

8 Harmonic

1    b7    b6    b7    1    5    b3    1    b3    2    1

9

b3    4    5    b6    b7    1    b6    5    4    b3    1

10

5    4    b3    2    1    b3    5    b3    b7    1    2    1    b7    5    b3    1

## ACCORDI E ARPEGGI

Nell'argomento IV abbiamo conosciuto gli accordi e gli arpeggi.

Ora impariamo a distinguere all'ascolto gli arpeggi e gli accordi maggiori e minori confrontando l'accordo e l'arpeggio formato dal DO MI SOL con l'accordo e l'arpeggio formato da LA DO MI.

Avvertiremo una netta differenza di carattere. Sotto la guida dell'insegnante gli allievi potranno divertirsi a riconoscere all'ascolto, sentendoli da uno strumento, gli accordi e gli arpeggi maggiori e minori.



Gli accordi e gli arpeggi che si possono formare sulle note della scala maggiore sono:

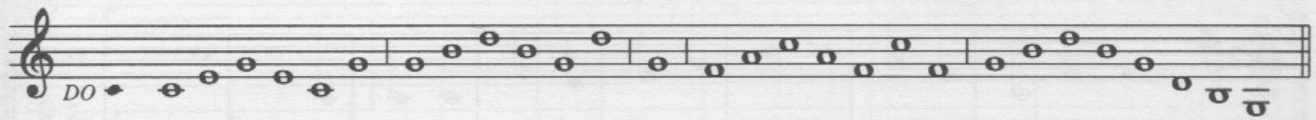
|           |          |
|-----------|----------|
| DO MI SOL | maggiore |
| RE FA LA  | minore   |
| MI SOL TI | minore   |
| FA LA DO  | maggiore |
| SOL TI RE | maggiore |
| LA DO MI  | minore   |



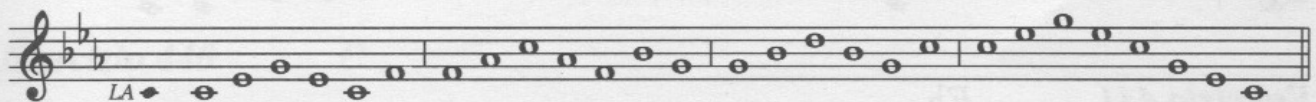
L'accordo TI RE FA è detto «diminuito» perché al suo interno, a differenza degli altri accordi, troviamo i due semitoni TI DO e MI FA. Conseguentemente, la distanza tra le due note estreme TI FA è inferiore rispetto a quella degli altri accordi.

### Esercizi per definire e cantare gli arpeggi

#### Esercizio 433 C



#### Esercizio 434 c



#### Esercizio 435 Eb



**Esercizio 436** *d*



**Esercizio 437** *b*



**Esercizi cantati a due voci**  
**costruiti sugli arpeggi per il respiro, l'indipendenza delle voci**  
**e il mantenimento dell'intonazione**

**Esercizio 438** *C*



**Esercizio 439** *D*



**Esercizio 440** *F*



**Esercizio 441** *E $\flat$*





Esercizio 442 C

Musical score for Esercizio 442, C major, 4/4 time. The piece begins with a whole rest in both staves. The melody starts on a whole note C4 (labeled 'DO') in the first measure. The bass line starts with a whole note C3 (labeled 'DO') in the first measure. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line consists of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.

Esercizio 443 d

Musical score for Esercizio 443, D minor, 4/4 time. The piece begins with a whole rest in both staves. The melody starts on a whole note B3 (labeled 'LA') in the first measure. The bass line starts with a whole note B2 (labeled 'LA') in the first measure. The melody consists of quarter notes: B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, B3. The bass line consists of quarter notes: B2, C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, B2.

Esercizio 444 g

Musical score for Esercizio 444, G minor, 4/4 time. The piece begins with a whole rest in both staves. The melody starts on a whole note F3 (labeled 'LA') in the first measure. The bass line starts with a whole note F2 (labeled 'LA') in the first measure. The melody consists of quarter notes: F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2. The bass line consists of quarter notes: F2, G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1.

Esercizio 445 D

Musical score for Esercizio 445, D major, 4/4 time. The piece begins with a whole rest in both staves. The melody starts on a whole note D4 (labeled 'DO') in the first measure. The bass line starts with a whole note D3 (labeled 'DO') in the first measure. The melody consists of quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3. The bass line consists of quarter notes: D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2.

Esercizio 446 C

Musical score for Esercizio 446, C major, 4/4 time. The piece begins with a whole rest in both staves. The melody starts on a whole note C4 (labeled 'DO') in the first measure. The bass line starts with a whole note C3 (labeled 'DO') in the first measure. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line consists of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.

**Esercizio 447**  $E\flat$

**Esercizio 448**  $D$

**Esercizio 449**  $C$

**Accordi da cantare a tre voci**

**Esercizio 450**  $F$

**Esercizio 451**  $E\flat$

**Esercizio 452**  $F$

**Esercizio 453**  $E\flat$



## LA MODULAZIONE

Talora una melodia può mutare la posizione del DO durante il suo svolgimento, come se cambiasero le alterazioni in chiave, prima o dopo un'alterazione. Questo avviene quando la melodia compie un percorso musicale più vario e interessante; prima di tornare alla tonalità di partenza la composizione attraversa altre tonalità (cioè tocca altri DO) distribuendosi su scale maggiori o minori composte da suoni parzialmente diversi dai sette di partenza. Alcune eventuali alterazioni «transitorie» e occasionali possono dunque diventare suoni strutturali della nuova scala. Musicalmente si dice che la melodia compie una *modulazione*. In simili casi si trova segnata, nel punto in cui avviene questa *mutazione*, la nuova posizione del DO, oppure il nuovo nome che il suono deve assumere. Negli esercizi che seguono la mutazione è stata indicata segnalando dapprima la nuova tonalità (con una lettera), poi il nuovo nome che la nota assume, secondo la metodologia del DO mobile. A partire dall'esercizio 468 verrà solo più indicato il nuovo nome della nota.

### Esercizi cantati con l'impiego della modulazione

#### Esercizio 454 G/C/G

Exercise 454 is in G major (one sharp) and 2/4 time. It consists of three staves of music. The first staff is a simple melody. The second staff has a modulation to C major, indicated by 'C/sol'. The third staff has a modulation back to G major, indicated by 'G/do'.

#### Esercizio 455 F/C/F

Crüger

Exercise 455 is in F major (two flats) and 4/4 time. It consists of two staves of music. The first staff has a modulation to C major, indicated by 'C/sol', and then back to F major, indicated by 'F/sol'. The second staff has a modulation to F major, indicated by 'SIL'.

#### Esercizio 456 D/A

Mozart

Exercise 456 is in D major (two sharps) and 4/4 time. It consists of two staves of music. The first staff has a modulation to A major, indicated by 'FI FA'. The second staff has a modulation back to D major, indicated by 'A/sol'.

Esercizio 457

C/F/C/G/C

Musical notation for Exercise 457, consisting of three staves of music in 3/4 time. The first staff starts with a treble clef and a key signature of one flat (Bb). The second staff has a key signature of two flats (Bb, Eb). The third staff has a key signature of one sharp (F#). Chord markings include F/sol, SIL, C/do, G/do, and C/sol.

Esercizio 458

D/A/D/G/D

Musical notation for Exercise 458, consisting of three staves of music in 2/4 time. The key signature is two sharps (F#, C#). Chord markings include A/do, D/sol, G/mi, and D/do.

Esercizio 459

F/g/C/Bb/F

Musical notation for Exercise 459, consisting of three staves of music in 3/4 time. The key signature is two flats (Bb, Eb). Chord markings include DI, g/sil, C/sol, Bb/sol, and F/sol.

Esercizio 460

C/G/B/C

Beethoven

Musical notation for Exercise 460, consisting of two staves of music in 2/4 time. The key signature is one sharp (F#). The first staff starts with a piano (*p*) dynamic. The second staff starts with a crescendo (*cresc.*) dynamic. Chord markings include B/la, C/la, and G/sol.



Esercizio 461

C/e/C/F/C

Bach

Chords: e/la, C/sol, F/sol, C/sol

Esercizio 462

C/F/G/d/C

Caccini

Chords: F/mi, G/do, d/re, C/sol

Esercizio 463

C/D/G/d/f/C

Rossini

Lyrics: TA LO FI TI TA FI d/la f/la  
SIL FA C/do

Dynamics: p, ff

Chords: D/sol, G/sol, f/la, C/do

Esercizio 464

a/e/a

Durante

*p*

*e/do*

*a/mi* *FI*

Esercizio 465

C/G/C

Donizetti

*FI* *Fine*

*G/sol* *D.C. al Fine*

Esercizio 466

G/D/G

*D/sol* *G/re*

*SIL*

Esercizio 467

G/C/G/D/G

Reger

*mf*

*C/re* *G/mi*

*D/re SIL TI* *G/mi*

## NOTES

# 3 Chords and Harmony

**NOTE:** Due to the expansion of the ABCs of Vocal Harmony, the page numbers mentioned on the accompanying CDs do not apply.

### Chords - Track 1

Vocal harmony is built on combinations of notes called *chords*. A chord is any combination of three or more notes. If the notes are played individually, it is a *broken chord* or an *arpeggio*. If the notes are sounded together (simultaneously), it is called a *block chord*.

Only a chordal instrument such as the piano or guitar is capable of playing a block chord. When singers sing together, each on a different note of a chord, the result is *harmony*.

The image shows two musical staves. The top staff is in a treble clef and shows a broken chord with notes C, E, G, and C. The bottom staff is in a bass clef and shows a block chord with notes C, E, and G.

Broken Chord      Block Chord

Some combinations of notes seem to be more compatible, or *harmonious*, than others. For example, the 1st and 3rd degrees of the scale played together sound harmonious, while, to most ears, the 1st and 2nd degrees of the scale played together sound *dissonant* (not harmonious). However, in the context of singing or playing, for example, jazz and classical style, two consecutive notes sung or played together can produce a full and rich sound.

Whether or not some chords sound harmonious or dissonant depends on the musical taste of the listener.

### Chords - Track 2

## The Major Triad

The *major triad* is a three note chord built on the 1st, 3rd and 5th degrees of a major scale. It may be thought of as a major 3rd plus a minor 3rd. The interval between the 1st degree and the 5th degree of the chord is a perfect 5th.



## ABCs of VOCAL HARMONY

Each note in a triad has a name, commonly referred to as chord members. The first note is called the root (tonic). The second note of the triad is called the third because it is an interval of a 3rd up from the root. The third note of the triad is called the fifth because it is an interval of a 5th up from the root. Train yourself to be able to pick out any note in a triad as soon as you hear the chord.

### Chords - Track 3

Here are several major triads. Sing 1 - 3 - 5 - 3 - 1 for each.

**Sing:** 1.

Using the C major triad,

**Sing:** 2.

- C - E - G - E - 3 - 1 - C
- C - E - C
- C - G - C
- C - G - E - C
- 1 - 5 - 3 - 1

### Chords - Practice Harmony - Track 4

## I, IV, and V Chord in a Major Key

Using the notes of a major scale, we can construct three major triads. A major triad constructed on the 1st degree of the scale is called the *tonic triad*, symbolized with the Roman numeral "I." The IV chord is built with its root on the 4th degree (*sub-dominant triad*). The V chord is built with its root on the 5th degree (*dominant triad*). These are among the most commonly used chords in traditional song composition.

In the key of C major, the major triads are C-E-G (I chord), F-A-C (IV chord) and G-B-D (V chord).

## ABCs of VOCAL HARMONY

### Chords - Tra

- Sing:** 1.
- C - E - G - E - C  
1 - 3 - 5 - 3 - 1  
I chord  
tonic triad
  - F - A - C - A - F  
4 - 6 - 8 - 6 - 4  
IV chord  
sub-dominant triad
  - G - B - D - B - G  
5 - 7 - 2 - 7 - 5  
V chord  
dominant triad
  - C - E - G - E - C  
1 - 3 - 5 - 3 - 1  
I chord  
tonic triad

## The Minor Triad

### Chords - Tra

The *minor triad* is a three note chord, built on the 1st, 3rd and 5th degrees of the minor scale. It may be thought of as a minor 3rd plus a major 3rd. The interval between the 1st degree and the 5th degree of the chord is a perfect 5th.

**Sing:** 1.

- 1 - 3 - 5 - 3 - 1 for each of these minor triads.

### Chords - Tra

### Chords - Practice Harmony - Tra

**Sing:** 1.

Using the C minor triad,

**Sing:** 2.

- C - E $\flat$  - G - E $\flat$  - C  
1 -  $\flat$ 3 - 5 -  $\flat$ 3 - 1
- C - E $\flat$  - C
- C - G - C
- C - G - E $\flat$  - C  
1 - 5 - 1 -  $\flat$ 3 - 1

## ABCs of VOCAL HARMONY

### The V Chord in a Minor Key

#### Chords - Track 10

The I, IV and V chords are also commonly used in songs written in minor keys. Note that we use upper case Roman numerals for major chords and lower case Roman numerals for minor chords. For example, in the key of A minor, the **i chord** is A-C-E. The **iv chord** is D-F-A. The **V chord** is E-G $\sharp$ -B.

#### Sings: 1.

- A - C - E - G $\sharp$  - A i chord  
1 - 3 - 5 - 3 - 1 tonic triad
- D - F - A - F - D iv chord  
4 - 6 - 8 - 6 - 4 sub-dominant triad
- E - G $\sharp$  - B - G $\sharp$  - E V chord  
5 -  $\sharp$ 7 - 2 -  $\sharp$ 7 - 5 dominant triad
- A - C - E - C - A i chord  
1 - 3 - 5 - 3 - 1 tonic triad

Notice we used a G $\sharp$  and not a G since the V chord is major in both major and minor keys. When using the melodic minor, the IV chord is also a major chord (D-F $\sharp$ -A) because of the raised 6th.

The difference between the major and minor triads is that in a major triad, the interval between the root and the 3rd is a major 3rd, which gives it the major quality or sound. In a minor triad, the interval between the root and the 3rd is a minor 3rd, which gives it the minor quality. The interval between the root and the 5th is a perfect 5th for both the major and minor triads.

#### Chords - Track 11

### Minor Chords ii, iii and vi in a Major Key

In a major key, there are three commonly used minor triads. A triad built on the 2nd degree of the scale is a minor triad because the distance between the root and the third is a minor 3rd. It is called the *supertonic chord*, symbolized by the Roman numeral "ii." The iii chord is built with its root on the 3rd degree (*mediant triad*). The VI chord is built with its root on the 6th degree (*sub mediant triad*).

## ABCs of VOCAL HARMONY

For example, in the key of C major, the minor triads are D-F-A (ii chord), E-G-B (iii chord) and A-C-E (vi chord).

#### Sings: 1.

- C - E - G - E - C I chord  
1 - 3 - 5 - 3 - 1 tonic triad
- D - F - A - F - D IV chord  
2 - 4 - 6 - 4 - 2 sub-dominant triad
- E - G - B - G - E V chord  
3 - 5 - 7 - 5 - 3 dominant triad
- A - C - E - C - A I chord  
6 - 1 - 3 - 1 - 6 tonic triad

#### Chords - Track

Listen to the *difference* between the major and the minor triad and sing 1 - 3 - 5 - 3 - 1 in the major and then in the minor.

#### Sings: 1.

a)

## ABCs of VOCAL HARMONY

b) Major chords

c) Minor chords

d) Major chords

e) Minor chords

Chords - Practice Harmony - Track 13

## ABCs of VOCAL HARMONY



1. Play a major triad in block form. Without playing the individual notes, listen for the root of the chord, C, and sing it. Play the chord again and listen for the 3rd of the chord, E, and sing it. Play the chord again. Listen for the 5th, G, and sing it. Check yourself by playing the individual note after you have sung it.



2. Play a minor triad in block form. Without playing the individual notes, listen for the root of the chord and sing it. Play the chord again and listen for the 3rd of the chord, F, and sing it. Play the chord again. Listen for the 5th, A, and sing it. Check yourself by playing the individual note after you have sung it.

Circle the major and minor triads in this melody, shown as chord symbols above the music.

Sing: 1.