SINGING COMPANION
LESSON BOOK

36 COMPREHENSIVE LESSONS from Malovance, Wieneke, Melodia and Burgmayer
The Singing Companion is a carefully graded, step-by-step approach to reading music at first sight, commonly known as sight-singing. The 36 lessons of The Singing Companion follow and reinforce the pitch and rhythm sequence of the six levels (Levels Primer through Five) of the M.A.P. (Music Arts Proficiency) Voice form. The teaching goals, correlated music theory concepts and introduction of solfege syllables are presented in the colored boxes at the start of each lesson.

The aim is for singers and instrumentalists of all ages to be able to hear and sing musical phrases, aided only by a starting pitch and sense of key. After giving the initial pitch and solfege syllable, the instructor is encouraged to count off and beat time to encourage rhythm accuracy. This acquired musical literacy will speed the learning of music, and increase confidence and pleasure in making music.

Exercises are adapted from the three levels of The Weineke Method (Philip E. & Valore Walters Weineke, ©1985, out of print) and the time-honored Melodia (Samuel W. Cole & Leo R. Lewis, ©1909, public domain). Additional exercises were written by Beth Malovance and Dr. Harold Burgmayer, with editorial assistance from Priscilla Burgmayer and Dr. Beatrice Holz. Typesetting was by Marty Thomas, with educational heading content and layout by Beth Malovance.
CURWEN HAND SIGNS

The application of *solfeggio* is best reinforced by using the Curwen hand signs or by adjusting your hand by levels to help indicate the pitches going up or down. This aids in connecting physically to what you hear and will also help show the contour of the melody. Pay careful attention to placement of the hand in relationship to the body. Use the diagram below to help you.

- **DO**: “high do” is a fist, forehead level
- **TI**: first finger, slanting upward, eye level
- **LA**: relaxed hand hanging down from the wrist, chin level
- **SOL**: palm horizontal toward chest, shoulder level
- **FA**: thumb down, mid-chest level
- **MI**: flat hand horizontal, at base of rib cage
- **RE**: hand slanting upward, palm down, above waist level
- **DO**: “low do” is a fist, waist height
RHYTHM

\[ \text{quarter note} \quad \text{(ta) one beat of sound} \]
\[ \text{quarter rest} \quad \text{(sh) one beat of silence} \]
Always use the Curwen hand signs when singing in solfege. Make sure you are doing these at the correct height on your body. This will help you place the notes because you will be following the contour of the melody with your hand signs. See page number three for a complete diagram.

TIPS
Always remember to use good posture:
1. Feet slightly apart
2. Knees straight but not locked
3. Ribs high
4. Shoulders down
5. Chin parallel with the floor
6. Keep dropped jaw

Level PRIMER B Complete: ________  Date
LESSON 3 [re-do]

RHYTHM

RHYTHM COUNTING

TERMS & SYMBOLS

These are abbreviations for the solfege syllables and will be used throughout the following lessons. Use the hand signs below while singing.

d = do  r = re  m = mi  s = sol  l = la

NOTES

= eighth notes
  one beat of sound

= eighth notes
  one beat of sound

Level PRIMER C Complete: ________

Date
These are the five notes in the F pentatonic scale.

TIPS
If it looks the same, it IS the same!
LESSON 5 [add fa]

NOTES

fa

RHYTHM

= half note
two beats of sound
(ta-ah)

RHYTHM COUNTING

4/4

counting 1 2 3 4
other counting ta-ah ta-ah

1

2

3

4

5

Level PRIMER E Complete: ________

Date
An interval is the distance between two notes.

TERMS & SYMBOLS

An interval is the distance between two notes.

RHYTHM = whole note (ta-ah-ah-ah) four beats of sound

RHYTHM COUNTING

- count: 1 - 2 - 3 - 4
- other count: ta - ah - ah - ah

LESSON 6 [do-la]

1. 4/4
   d r d d r m m f m m f s

2. 4/4
   s l s m s l s s l s s m m d

3. 4/4
   s m s s m s s l l s s m m r d m r d
   m f s m m d

4. 4/4
   d

5. 4/4
   d r m f s f m r d

Level PRIMER F Complete: __________ Date
NEW KEY: D Major

Even though “do” starts in a different place on the staff in D Major, the intervals sound the same as F Major, used in Level PRIMER.

This lesson starts Level ONE.

Level ONE A Complete: ___ __________ Date
TERMS & SYMBOLS

Intervals for Major 2nd, Major 3rd and a Major Triad:

Major 2nd: \( \text{d} \) \( \text{r} \)

Major 3rd: \( \text{d} \) \( \text{m} \)

Major Triad: \( \text{d} \) \( \text{m} \) \( \text{s} \) \( \text{m} \) \( \text{d} \)
LESSON 9 [review]

RHYTHM

\[ \text{ \( \text{sh-m} \) = half rest} \]
\[ \text{two beats of silence} \]
\[ \text{ \( \text{sh-m-m} \) = whole rest} \]
\[ \text{four beats of silence} \]

(A whole rest is an entire measure of silence, regardless of time signature.)

RHYTHM COUNTING

<table>
<thead>
<tr>
<th>( \frac{4}{4} )</th>
<th>( \text{counting} )</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1 - 2 - 3 - 4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>( \text{other counting} )</th>
</tr>
</thead>
<tbody>
<tr>
<td>\text{sh-m sh-m} \</td>
</tr>
</tbody>
</table>

Level ONE C Complete: _____

Date: _____
D Major Scale:
do re mi fa sol la ti do' 
(high do)

Make sure to memorize the Major scale, both ascending and descending.

Level ONE D Complete: ______
Date
LESSON 11 [counting]

RHYTHM

\[ \text{\(\text{\Large\textbf{\#}}\)} = \text{dotted half note} \]
three beats of sound

\[ \text{\(\text{\Large\textbf{\#}}\)} = \text{dotted half note} \]
three beats of sound

Two quarter note beats in a measure

Three quarter note beats in a measure

RHYTHM COUNTING

\[ \frac{2}{4} \]
counting 1 - 2 - 3 - 4

other counting ta - ah - ah sh

1

\[ \text{\(\text{\Large\textbf{\#}}\)} \]

\[ \text{\(\text{\Large\textbf{\#}}\)} \]

\[ \text{\(\text{\Large\textbf{\#}}\)} \]

\[ \text{\(\text{\Large\textbf{\#}}\)} \]

2

\[ \text{\(\text{\Large\textbf{\#}}\)} \]

\[ \text{\(\text{\Large\textbf{\#}}\)} \]

\[ \text{\(\text{\Large\textbf{\#}}\)} \]

\[ \text{\(\text{\Large\textbf{\#}}\)} \]

3

\[ \text{\(\text{\Large\textbf{\#}}\)} \]

\[ \text{\(\text{\Large\textbf{\#}}\)} \]

\[ \text{\(\text{\Large\textbf{\#}}\)} \]

\[ \text{\(\text{\Large\textbf{\#}}\)} \]

4

\[ \text{\(\text{\Large\textbf{\#}}\)} \]

\[ \text{\(\text{\Large\textbf{\#}}\)} \]

\[ \text{\(\text{\Large\textbf{\#}}\)} \]

\[ \text{\(\text{\Large\textbf{\#}}\)} \]

5

\[ \text{\(\text{\Large\textbf{\#}}\)} \]

\[ \text{\(\text{\Large\textbf{\#}}\)} \]

\[ \text{\(\text{\Large\textbf{\#}}\)} \]

\[ \text{\(\text{\Large\textbf{\#}}\)} \]
As a reminder, use the solfege syllables and hand signs below while singing. This aids in connecting physically to what you hear aurally and will help show contour as well. Low “do” starts at the belly button and each hand sign gradually gets higher ending around nose height for high “do”.

**TERMS & SYMBOLS**

```markdown
do re mi fa sol la ti do
```

**LESSON 12 [review]**

1.

2.

3.

4.

5.

[Level ONE F Complete: __________________ Date]
NEW KEY: C Major

Ledger lines are small lines above and below the staff to add more notes to the range. Here we have one line below the staff to give us do (C) in C Major.

Here are examples of melodic contour.

by step same skip

A tie connects two notes that are the same, turning them into a single note. You would start the singing on the half note and hold all the way through the end of the tied quarter note. In this example, the tied note gets three beats ($\frac{1}{2} + \frac{1}{4}$ or $2 + 1 = 3$).
The whole rest indicates an entire measure of silence. Earlier, in Lesson 9 it was introduced as four beats of silence in 4/4 time. Below are examples of a whole rest used in 2/4 and 3/4 time signatures. No matter what the time signature is, the whole rest equals an entire measure of silence.
When using *moveable do*, “do” changes depending on the key signature. So far, we have used F Major (Lessons 1-6), D Major (Lessons 7-12), and C Major (Lesson 13). Now in Lesson 14 we will add G Major. Always remember to check the key signature when figuring out the starting solfege syllable.
Ledger lines are the small lines above and below the staff to add more notes to the range.

Sol can also be below the staff on ledger lines.

Discuss the difference between sol and low sol.

**TERMS & SYMBOLS**

- **RHYTHM COUNTING**

  - 1 + 2 + 3 + 4 +
  - ti ti ti ti
  - ts ts ts ts

  - counting

- **RHYTHM**

  - (ti) half beat of sound
  - (ts) half beat of silence

- **C Major**

- **F Major**

- **G Major**

**LESSON 15 [intervals, ledger lines]**
Perfect Fourth

The interval below is a P4 (perfect fourth) going from do to fa and sounds like the start of “Here Comes the Bride.”

The scale can be extended higher than do. This is re’ and mi.

When learning intervals, start by singing up or down stepwise until you reach the destination note. See the example below. The notes within the bracket should be sung while learning the interval. Once this has been established, take the bracketed notes out and think them only. This is a great way to learn all new intervals throughout this book.

C Major

G Major

D Major
THE INTERVAL BELOW IS A P5 (PERFECT FIFTH) GOING FROM DO TO SOL AND SOUNDS LIKE THE START OF “TWINKLE, TWINKLE, LITTLE STAR.”

THE SCALE CAN BE EXTENDED HIGHER AND LOWER THAN DO AND HIGH DO. THIS IS HIGH FA AND LOW SOL.

Perfect Fifth

C MAJOR

F MAJOR

G MAJOR

FIFTHS

NOTES

TERMS & SYMBOLS

RHYTHM REVIEW

= quarter note
= whole note
= eighth notes
= half note
= dotted half note
= quarter rest
= eighth rest
= half rest
= whole rest
= one beat of sound
= four beats of sound
= one beat of sound
= half beat of sound
= two beats of sound
= measure of silence
The chromatic scale is comprised entirely of half steps. Below you see the solfege syllables and their pronunciation for each ascending half step.

Remember when using “movable do,” do is always the first note of the scale, which is determined by the key signature.

C = do D = re E = mi F = fa G = so A = la B = si* C = do

C# = di D# = ri F# = fi G# = si A# = li *TI* DO’

C = do D = re E = mi F = fa G = so A = la B = si* C = do

The natural sign (♮) cancels a previous sharp or flat in the same measure.
Below are the key signatures and starting “do” solfeggio for every sharp key signature. Before you sing an exercise, always state the key, what pitch do is, and the starting solfege pitch.
A “pick-up” is a note that precedes the first downbeat of the start of a piece or phrase. Do not put a strong emphasis on this note but instead, lead to the downbeat.

**RHYTHM**

A dotted quarter note = one and a half beats of sound

**TIPS**

A “pick-up” is a note that precedes the first downbeat of the start of a piece or phrase. Do not put a strong emphasis on this note but instead, lead to the downbeat.

**RHYTHM COUNTING**

<table>
<thead>
<tr>
<th>Counting</th>
<th>Other Counting</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 - 2 +</td>
<td>ta (i)</td>
</tr>
<tr>
<td>3 - 4 +</td>
<td>(i) ti</td>
</tr>
<tr>
<td></td>
<td>ta (i) ti</td>
</tr>
</tbody>
</table>

- Counting 1 2 + 3 4 +
- Other Counting ta (i) ti ta (i) ti
LESSON 22 [directional signs]

TERMS & SYMBOLS

1st and 2nd endings are used when different endings should be played at the end of a repeated passage.

Repeat signs enclose a passage that should be played more than once.

Segno means “sign” and is used with the marking D.S.

D.S. Dal Segno means “from the sign” and indicates to go to the nearest sign.

Coda indicates a forward jump to the ending passage.

D.C. Da Capo means “from the top” and indicates to repeat from the beginning.

Fine means the end.

RHYTHM

= sixteenth notes (ti-ri-ti-ri) one beat of sound

= eighth note / sixteenth notes (ti - ti-ri) one beat of sound

Coda

Fine

1st and 2nd endings

Repeat signs

Segno

D.S. Dal Segno

Coda

D.C. Da Capo

Fine

1

2

3

4

5

6

7

RHYTHM COUNTING

le+a

2e+a

3e+a

4e+a

other counting

Dal Segno means “from the sign” and indicates to go to the nearest sign.

Da Capo means “from the top” and indicates to repeat from the beginning.

Fine means the end.
Syncopation is a shifting of the normal accent within a phrase and placing it off the beat. More simply put, it means playing “off-beat.”

The chromatic scale is comprised entirely of half steps. Below you see the solfege syllables and their pronunciation for each descending half step. Remember when using “movable do,” do is always the first note of the scale, which is determined by the key signature.

A **perfect (P)** interval includes unison, octaves, fourths and fifths.

A **major (M)** interval is only used for seconds, thirds, sixths and sevenths within the key signature.

A **minor (m)** interval occurs when a major interval is made one half step smaller. This can happen by lowering the top note or raising the bottom note.

A **diminished (dim)** interval is created when a perfect or minor interval is made one half step smaller and the interval number is not changed.

**TERMS & SYMBOLS**

- **DO’** (doh)
- **TI** (tee)
- **te**
- **LA** (lah)
- **le**
- **SOL** (say)
- **se**
- **FA** (fah)
- **me**
- **MI** (may)
- **ra**
- **RA** (rah)
- **DO** (doh)

**RHYTHM**

- **Bb = te**
- **Ab = le**
- **Gb = se**
- **Eb = me**
- **Db = ra**
[Memorize the chromatic syllables descending]

mi me
re ra
ti te
me ra se

Syn - co - pa
Below are the key signatures and starting “do” solfeggio for every flat key signature. **Before** you sing an exercise, **always** state the key, what pitch do is, and the starting solfege pitch.

**RHYTHM**

- Three eighth note beats in a measure
- Six eighth note beats in a measure
- Nine eighth note beats in a measure
- Six quarter note beats in a measure

**TERMS & SYMBOLS**

C Major: C do
F Major: F do
Bb Major: Bb do
Eb Major: Eb do
Ab Major: Ab do
Db Major: Db do
Gb Major: Gb do
Cb Major: Cb do
A duet is when two individuals sing independent musical lines. One person should sing the top staff in treble clef while a second person sings the bottom line in bass clef. Read the music vertically to see how your part interacts with the other. Recognize if you are singing in unison, harmony or repeating the previous line. This will help you sing together.

A duet is when two individuals sing independent musical lines. One person should sing the top staff in treble clef while a second person sings the bottom line in bass clef. Read the music vertically to see how your part interacts with the other. Recognize if you are singing in unison, harmony or repeating the previous line. This will help you sing together.

**RHYTHM**

Cut time or alla breve is a 4/4 time signature that has been rhythmically “cut in half” to manipulate the rhythm. This can be thought of as twice as fast, or in 2/2 time.

**TIPS**

Always remember to identify the time signature, which note gets the beat and what beat the exercise starts on. Next identify the key signature and the starting pitch. Repeat this for each exercise until it becomes a habit.

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**Example Exercises**

1. [Musical notation]

2. [Musical notation]

3. [Musical notation]

4. [Musical notation]

5. [Musical notation]

6. [Musical notation]
RHYTHM

Two half note beats in a measure is the same as \( \frac{3}{4} \).

\( \circ \) = dotted whole note

six beats of sound

RHYTHM COUNTING

\[ \frac{6}{4} \]

\( \text{counting} \)

1 - 2 - 3 - 4 - 5 - 6

\( \text{other counting} \)

ta - ah - ah - ah - ah

TIPS

Practice singing both lines. It is important that you can read music in both treble and bass clef. This will also help the timing if you understand how both parts work individually.

[taken from Melodia - pp. 26-29]
LESSON 26 [cont.]

Level FOUR B Complete: ________

Date
Lesson 27 [chromatic tones]

A *courtesy* or *cautionary* accidental is shown as a reminder of the correct pitch. Sometimes this happens after an accidental was given in a previous measure.

Here are the *sharp* chromatic solfege syllables:

C = do
D = re
E = mi
F = fa
G = so
A = la
B = si
C# = di
D# = ri
F# = fi
G# = si
A# = li
C* = do

Here are the sharp chromatic solfege syllables:

DO (doh)
DO (doh)
RE (roy)
RE (roy)
MI (mei)
MI (mei)
FA (fas)
FA (fas)
SO (soo)
SO (soo)
LA (loo)
LA (loo)
TI (tee)
TI (tee)
DO* (doh)

RHYTHM

**Three half note beats in a measure**

The rhythm is comprised of eighth notes, triplets, and quarter notes.

1. **RHYTHM COUNTING**
   - 1: di
   - 2: fi
   - 3: si

2. **RHYTHM COUNTING**
   - 1: di
   - 2: fi
   - 3: si

3. **RHYTHM COUNTING**
   - 1: fa
   - 2: te
   - 3: ti
   - 4: di

[taken from Melodia - pp. 47-54]
Minor scales share the same key signatures as major scales, but instead of starting on do, the minor scale starts on la. Also, we can learn to sing the minor scale by singing la to la.

- C Major a minor
- F Major d minor
- G Major e minor

**TIPS**

Make sure to check the “road map” before you start singing by checking for repeat signs, 1st and 2nd endings, etc.

Also look to see where you are singing in unison (together). This can help you find your pitch with the other part.
Here are the flat chromatic solfege syllables:

\[\text{DO'} (\text{doh}) \quad \text{TI} (\text{tee}) \quad \text{LA} (\text{lay}) \quad \text{SOL} (\text{lah}) \quad \text{FA} (\text{lah}) \quad \text{ME} (\text{lay}) \quad \text{RE} (\text{rah}) \quad \text{DO} (\text{doh})\]

Always remember to take care of your voice. As you start to sing more and more, you need to hydrate and rest as well. Never strain your voice. If it hurts, stop. Never sing to the edge of your voice. Listen to your body and make good decisions for your overall vocal health.

[taken from Melodia - pp. 61-66]
Level FOUR D Complete: ____________ Date
Modulation is the term used to describe the changing of a key within a piece of music. In these exercises, notice that the key signature changes before you reach the final double bar. Exercise number one starts in C Major (indicated by C:) and “c” is do. At measure five, (after the double bar line,) the key shifts to G Major (G:), where the new do is now “g.” Four bars later, the key changes back to C Major (C:), with “c” again as do.

In some exercises, like number three, five and six, there may be hints of a key change, signaled by a number of chromatically altered tones. If the key does not change significantly, use the chromatic solfeggio within that same key signature.
Level FOUR E Complete: 

Date
Here is a review of all **twelve major key signatures** and the respective do. When changing key in the middle of a tie you will not change the syllable but instead, think it. This way you are not affecting the rhythm. You will see the **solfege** to be thought, within parenthesis. It is important to hear this syllable in your mind, so that you can anticipate the note you are going to next.

**Flat Keys:**
- F Major
- Bb Major
- Eb Major
- Ab Major
- Db Major
- Gb Major
- Cb Major

**Sharp Keys:**
- G Major
- D Major
- A Major
- E Major
- B Major
- F♯ Major
- C♯ Major

**Terms & Symbols**

Look out for **sequences** within the music. A **sequence** is a succession of repetitions of a melodic phrase or harmonic pattern, each starting at different pitch levels. The succession of pitch intervals or harmonics within the sequence rise or fall by the same or similar intervals.

[taken from Melodia - pp. 76-77]
**LESSON 31 [octaves & sevenths]**

**TERMS & SYMBOLS**

Intervals for an *Octave, Major 7th* and *minor 7th*, ascending and descending:

- **Octave**
  - Ascending: \( d \) \( d \) \( d \) \( d \)
  - Descending: \( d \) \( t \) \( t \) \( d \)

- **Major 7th**
  - Ascending: \( d \) \( t \) \( t \) \( d \)
  - Descending: \( d \) \( e \) \( t \) \( e \)

- **Minor 7th**
  - Ascending: \( d \) \( t \) \( te \) \( te \)
  - Descending: \( d \) \( d \) \( te \) \( te \)

**Minor scales** share the same key signatures as major scales, but instead of starting on **do**, the minor scale starts on **la**.

Also, we can learn to sing the **minor scale** by singing **la** to **la**.

**TIPS**

**REMINDER:**
Always remember to identify the time signature, which note gets the beat and what beat the exercise starts on. Next identify the key signature and the starting pitch. Repeat this for each exercise until it becomes a habit.

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[Intervals for an *Octave, Major 7th* and *minor 7th*, ascending and descending:](taken from Melodia - pp. 81-84)
Now that you are singing larger intervals, you need to be aware of how to place the notes properly with your voice. Be sure to keep the throat open and maintain your sense of vertical space within the mouth by making all sounds “spacious, high and forward.” This should help you to float easily into the upper tessitura.

**TIPS**

**TERMS & SYMBOLS**

Interval for a **Major 6th** ascending and descending:

![Interval for Major 6th](image)

**RHYTHM**

- dotted eighth / sixteenth notes

- one dotted quarter or three eighth notes of sound

**RHYTHM COUNTING**

- counting: 1 + a 2 + a
- other counting: ti ti ri ti ri

---

[taken from Melodia - pp. 85-86]
Level FIVE B Complete: __________

Date
Here are examples of the intervals of a **Perfect 4th** and **Perfect 5th**, ascending and descending:

**Perfect 4th**

\[ \text{Perfect 4th} \]

**Perfect 5th**

\[ \text{Perfect 5th} \]

---

**RHYTHM**

\[ \overline{\text{dotted eighth / sixteenth notes}} \]

**RHYTHM COUNTING**

\[ \text{counting} \quad 1 \quad 2 \quad a \quad 3 \quad a \quad 4 \quad a \]

\[ \text{other counting} \quad \text{ti} \quad \text{ri} \quad \text{ti} \quad \text{ri} \quad \text{ti} \quad \text{ri} \]

**TIPS**

Sometimes intervals of a perfect fourth and fifth can sound similar due to the open nature of the perfect interval. Be sure that you are taking care to place the notes correctly.

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**TERMS & SYMBOLS**

\[ \text{Perfect 4th} \quad \text{Perfect 5th} \]

Here are examples of the intervals of a **Perfect 4th** and **Perfect 5th**, ascending and descending:

\[ \text{Perfect 4th} \quad \text{Perfect 5th} \]

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**LESSON 33 [fourths & fifths]**

\[ \text{taken from Melodia - pp. 88-89} \]
Now that you have mastered the major scale, it is important to learn different variations on it. One common variation is the scale in thirds. This pattern uses thirds ascending and seconds descending.

[taken from Melodia - pp. 91-92]
LESSON 34 [cont.]

Memorize this pattern in solfège.
LESSON 34 [cont.]

Level FIVE D Complete: ________

Date
Breath support is essential to singing. Be sure to fill up completely and do not raise your shoulders or allow tension in your body. You should take a low breath that will fill both the back and chest cavity. Inhale a quiet breath, wide and deep, to fill the back and chest cavity.
Congratulations, this is your final lesson in the Singing Companion! You are now able to read music with reasonable accuracy and skill. Continue to improve your sight-singing skills. Look for groups that you can perform with at the Corps, Divisional, Territorial and Community levels. Find leadership opportunities and teach others. Use solfege whenever you can to sort out musical lines. Even as you are singing more difficult music, do not forget the basics. Always aim for a free and pure sound, using great posture and proper breath support.

[taken from Melodia - pp. 87-88, 126, 132-133]
<table>
<thead>
<tr>
<th>Interval</th>
<th>Solfege*</th>
<th>ASCENDING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perfect octave</td>
<td>P8</td>
<td>Some-where o-ver the rainbow</td>
</tr>
<tr>
<td></td>
<td></td>
<td>I’m singin’ in the rain</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chest-nuts roasting</td>
</tr>
<tr>
<td>Major seventh</td>
<td>M7</td>
<td>Some-where o-ver the rainbow</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Superman theme</td>
</tr>
<tr>
<td></td>
<td></td>
<td>I love’s you Por-gy</td>
</tr>
<tr>
<td>minor seventh</td>
<td>m7</td>
<td>There’s a place for us (Somewhere)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Star Trek theme (original 1st two notes)</td>
</tr>
<tr>
<td>Major sixth</td>
<td>M6</td>
<td>My bon-nie lies over the ocean</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dash-ing through the snow</td>
</tr>
<tr>
<td></td>
<td></td>
<td>It came upon the midnight clear</td>
</tr>
<tr>
<td></td>
<td></td>
<td>For he’s a jolly good fellow</td>
</tr>
<tr>
<td>minor sixth</td>
<td>m6</td>
<td>Where do I be-gin (Love Story)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>When Mo-ses was in (Go Down Moses)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The Entertainer (3rd and 4th notes)</td>
</tr>
<tr>
<td>Perfect fifth</td>
<td>P5</td>
<td>Twinkle, twinkle little star</td>
</tr>
<tr>
<td></td>
<td></td>
<td>God rest ye merry gentlemen</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Star Wars opening (1st two notes)</td>
</tr>
<tr>
<td>Tritone (aug4 dim5)</td>
<td></td>
<td>Ma-ri-a (West Side Story)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Simpsons theme</td>
</tr>
<tr>
<td>Perfect fourth</td>
<td>P4</td>
<td>A-maz-ing grace</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Here comes the bride</td>
</tr>
<tr>
<td></td>
<td></td>
<td>We wish you a merry Christmas</td>
</tr>
<tr>
<td></td>
<td></td>
<td>O Christ-mas tree</td>
</tr>
<tr>
<td>Major third</td>
<td>M3</td>
<td>Oh, when the saints</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Kum-ba-yah</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sweet hour of prayer</td>
</tr>
<tr>
<td>minor third</td>
<td>m3</td>
<td>What child is this? (Greensleeves)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>O Can-ada (Canadian anthem)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Go to sleep (Brahms lullaby)</td>
</tr>
<tr>
<td>Major second</td>
<td>M2</td>
<td>Peo-ple, people who needpeo-ple</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Fre-re Jacques</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ru-dolph the red-nosed reindeer</td>
</tr>
<tr>
<td>minor second</td>
<td>m2</td>
<td>Jaws (theme)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>I’m dream-ing of a white Christmas</td>
</tr>
</tbody>
</table>

*Solfege syllables are indicated using moveable “do.”
<table>
<thead>
<tr>
<th>Interval</th>
<th>Solfege*</th>
<th>Descending</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perfect octave</td>
<td>P8</td>
<td>Be pre-sent at our table, Lord (tune: Congress) Peace on the earth (It Came Upon the Midnight Clear)</td>
</tr>
<tr>
<td>Major seventh</td>
<td>M7</td>
<td>Try to re-mem-ber the kind</td>
</tr>
<tr>
<td>minor seventh</td>
<td>m7</td>
<td>All I ask for is one love, one life-time The Girl with the Flaxen Hair (1st and 4th notes)</td>
</tr>
<tr>
<td>Major sixth</td>
<td>M6</td>
<td>No-body knows the trouble</td>
</tr>
<tr>
<td>minor sixth</td>
<td>m6</td>
<td>Where do I begin (Love Story)</td>
</tr>
<tr>
<td>Perfect fifth</td>
<td>P5</td>
<td>Flint-stones, meet the Flint-stones</td>
</tr>
<tr>
<td>Tritone (aug4, dim5)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Perfect fourth</td>
<td>P4</td>
<td>O come all ye faithful I've been workin' on the railroad Eine Kleine Nachtmusik</td>
</tr>
<tr>
<td>Major third</td>
<td>M3</td>
<td>Swing low, sweet chariot Sum-mer-time (Gershwin) Symphony No. 5 fate motto (Beethoven)</td>
</tr>
<tr>
<td>minor third</td>
<td>m3</td>
<td>Hey Jude (Beatles) Fros-ty the snowman Je-sus loves me (sol-mi-mi-re)</td>
</tr>
<tr>
<td>Major second</td>
<td>M2</td>
<td>Yes-ter-day (Beatles) Mem-ories light the corners</td>
</tr>
<tr>
<td>minor second</td>
<td>m2</td>
<td>Fur Elise (Beethoven) Joy to the world (do-ti-la-sol) O lit-tle town of Bethlehem</td>
</tr>
</tbody>
</table>

*Solfege syllables are indicated using moveable “do.”*
<table>
<thead>
<tr>
<th>RHYTHM</th>
<th>KODALY SYLLABLES</th>
<th>TAKADIMI</th>
<th>COUNTING</th>
</tr>
</thead>
<tbody>
<tr>
<td>(2/4, 3/4, 4/4)</td>
<td></td>
<td>ALTERNATIVE COUNTING &quot;GORDON&quot;</td>
<td></td>
</tr>
<tr>
<td>♩</td>
<td>ta (tah)</td>
<td>ta (tah)*</td>
<td>1</td>
</tr>
<tr>
<td>♩ ♩</td>
<td>ti-ti (tee-tee)</td>
<td>ta-di</td>
<td>1 + (an)</td>
</tr>
<tr>
<td>♩</td>
<td>ta-ah</td>
<td>ta</td>
<td>1 - 2</td>
</tr>
<tr>
<td>♩ ♩</td>
<td>ta-ah-ah</td>
<td>ta</td>
<td>1 - 2 - 3</td>
</tr>
<tr>
<td>♩</td>
<td>ta-ah-ah-ah</td>
<td>ta</td>
<td>1 - 2 - 3 - 4</td>
</tr>
<tr>
<td>♩ ♩</td>
<td>sh, ts</td>
<td>(ta)</td>
<td>rest</td>
</tr>
<tr>
<td>♩ ♩</td>
<td>sh-m, ts-ts</td>
<td>(ta)</td>
<td>rest</td>
</tr>
<tr>
<td>♩ ♩ ♩</td>
<td>sh-m-m-m,</td>
<td>(ta)</td>
<td>rest</td>
</tr>
<tr>
<td>℮</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>♩ ♩</td>
<td>ta-i-ti</td>
<td>ta-ah</td>
<td>1 _ (2) +</td>
</tr>
<tr>
<td>℮</td>
<td>syn-co-pa</td>
<td>ta-ah</td>
<td>1 an_da</td>
</tr>
<tr>
<td>℮</td>
<td>ti-ri-ti-ri</td>
<td>ta-ki-ti-ki*</td>
<td>1 e + a</td>
</tr>
<tr>
<td>℮ ♩</td>
<td>ti-ti-ri</td>
<td>ta-ti-ki*</td>
<td>1 _ + a</td>
</tr>
<tr>
<td>℮ ♩</td>
<td>ti-ri-ti</td>
<td>ta-ki-ti*</td>
<td>1 e + _</td>
</tr>
<tr>
<td>℮</td>
<td>tim-ri</td>
<td>ta-kim*</td>
<td>1 a</td>
</tr>
<tr>
<td>℮ ♩</td>
<td>ti-rim</td>
<td>ta-kim*</td>
<td>1 e ___</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Compound Time (6/8, 9/8, 12/8)</th>
</tr>
</thead>
<tbody>
<tr>
<td>♩ ♩ ♩</td>
</tr>
<tr>
<td>♩ ♩ ♩ ♩</td>
</tr>
<tr>
<td>♩ ♩ ♩</td>
</tr>
<tr>
<td>♩ ♩ ♩</td>
</tr>
<tr>
<td>♩ ♩ ♩</td>
</tr>
</tbody>
</table>

* With Gordon counting, ta is always on the beat, no matter what rhythmic value.

** The whole rest equals one entire measure regardless of the time signature.

(i.e. 2 beats in 2/4 time, 3 beats in 3/4 time, etc.)
SOLFEGE TREE
Chromatic Scale
(each represents a half step)