

Foundational

*Sight
Singing*



Tobin
Stewart

Foundational Sight Singing

By Tobin Stewart



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Sight reading music can be a daunting endeavor for aspiring, and even experienced, musicians. *Foundational Sight Singing* was created to provide a systematic approach to learn to read, hear and perform music. The ordered presentation of both melodies and rhythms in this text helps students develop accuracy and fluency in sight singing which is a fundamental skill for all musicians. It is a text for developing proficiency in reading and sight singing that can be used in a variety of contexts from individual practice to choral or instrumental ensemble rehearsals to college ear training courses. Multiple exercises are provided for drilling and practice at each level throughout the text to grow the students' fluency and proficiency in reading and performing pitch and rhythm. This text will help students build a solid foundation upon which they can establish mastery.

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Introduction to the Melodic Chapters

At a fundamental level, the ability to sing in tune comes down to hearing pitches accurately in the ear and mind and then sounding the voice in these accurate intervals. In the same way that a ruler has consistent intervals marked for every inch, we can think about half steps or whole steps having a specific distance as notes move in these intervals up or down the staff. The melodic chapters of this text are designed to provide incremental practice in moving the voice up and down the staff to train the ear, the brain, and the voice to respond accurately and fluently.

Before diving into the melodic chapters, start by singing octave scales or at least the first five notes of the scale. Feel free to use a piano in your initial stages of singing scales to play along or periodically check for accuracy of pitch. However, the end goal is to be able to move the voice up and down the scale accurately without having to match the piano, so as you get more comfortable, use it less and less.

Rather than singing on neutral syllables, I recommend using a system like solfege or numbers as you sing scales and the exercises in these chapters. These systems help your mind and ear learn to hear and then produce the accurate distance between all of the intervals by consistently using a specific label for each note of the scale. I would recommend using a moveable Do system with solfege or if you use numbers, start the first note of each scale with 1. This helps enforce the function of scale degrees in each of the different keys and helps the ear establish the musical ruler between each syllable.

There are audio buttons embedded in the melodic chapters to help with your practicing. All chapters will include an audio button for starting pitches. You can also use a piano to provide this pitch. For best learning, do not play the melody on the piano or any other instrument either before or while you sing. The goal is to be able to hear the melody in your head and then produce it with your voice. If you play it on the piano, you are copying and mimicking. That makes it easier but does not develop your reading skills or help you learn as well. You can use the piano to periodically check for accuracy but always try to find the correct interval and sound with your voice and ear alone.

There may also be an audio button that provides a drone of the tonic pitch. Playing the drone while you sing through a melody can be helpful in providing a reference point. This reference can check your accuracy each time you sing the tonic pitch in the melody. It can also help you begin to hear how other pitches compare to the tonic.

Some audio buttons will have a drone of the tonic pitch and a metronome click. This is another practice tool that helps you stay consistent with time. Feel free to use your own metronome to go at slower or faster tempos depending on the difficulty level of the melody or your reading level.

The final melodic chapter has audio buttons that provide a chord progression and a metronome that can be played as you sing. This can help your ear hear how leaps fit within a chord and a progression. The progressions provided are one option. There may be more ways to harmonize

some of the melodies, and you are encouraged to play your own accompanying harmonies at the piano as you sing.

The rhythms are intentionally quite simple so you can focus most of your attention on accurate pitch. Do work to keep your time consistent as you read. For example, don't slow down if it gets harder or speed up if it is easier.

If a singing system like solfege is new for you, another good practice strategy for the early stages is to speak through the syllables without singing until you can do that fluently. When you can accurately sing through all the melodies on a page without hesitation, you are ready for the next page.

Chapter 1 Building the Melodic Foundation – Major melodies with limited range

Chapter 3 Expanding the Melodic Foundation – Major melodies with expanded range and tonic triad outlines

Chapter 5 Expanding the Melodic Foundation – Minor melodies with expanded range and tonic triad outlines

Chapter 7 Adding Structure to the Foundation – Introducing dominant chord outlines

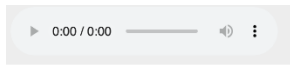
Chapter 9 Adding Structure to the Melodic Foundation – Introducing predominant chord outlines

Chapter 1

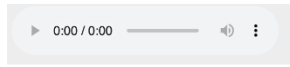
Building the Melodic Foundation – Major melodies with limited range

Module 1.2

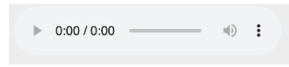
C – Tonic pitch



C – Drone

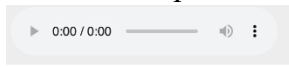


C – Drone with click

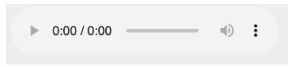


Module 1.3

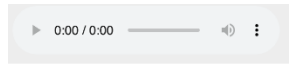
F – Tonic pitch



F – Drone



F – Drone with click



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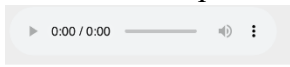
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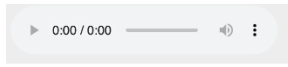
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Module 1.5

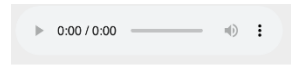
C – Tonic pitch



C – Drone

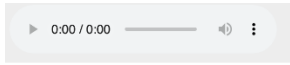


C – Drone with click

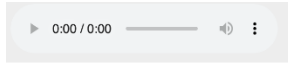


Module 1.7

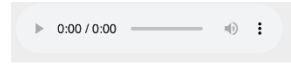
Bb – Tonic pitch



Bb – Drone



Bb – Drone with click



1 A musical staff in G-flat major (one flat) with a treble clef. It contains a sequence of notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, Bb5, A5, G5, F5, E5, D5, C5, Bb4, A4, G4.

2 A musical staff in G-flat major with a treble clef. It contains a sequence of notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, Bb5, A5, G5, F5, E5, D5, C5, Bb4, A4, G4.

3 A musical staff in G-flat major with a treble clef. It contains a sequence of notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, Bb5, A5, G5, F5, E5, D5, C5, Bb4, A4, G4.

4 A musical staff in G-flat major with a treble clef. It contains a sequence of notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, Bb5, A5, G5, F5, E5, D5, C5, Bb4, A4, G4.

5 A musical staff in G-flat major with a treble clef. It contains a sequence of notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, Bb5, A5, G5, F5, E5, D5, C5, Bb4, A4, G4.

6 A musical staff in G-flat major with a bass clef. It contains a sequence of notes: G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3.

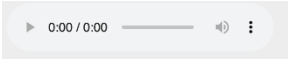
7 A musical staff in G-flat major with a bass clef. It contains a sequence of notes: G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3.

8 A musical staff in G-flat major with a bass clef. It contains a sequence of notes: G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3.

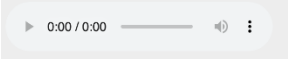
9 A musical staff in G-flat major with a bass clef. It contains a sequence of notes: G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3.

Module 1.8

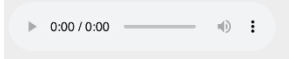
C – Tonic pitch



C – Drone



C – Drone with click



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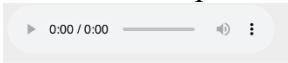
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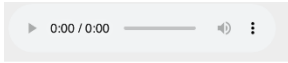
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Module 1.9

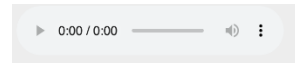
Eb- Tonic pitch



Eb- Drone



Eb - Drone with click



1 A musical staff in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains a sequence of notes: a half note E-flat, a half note D-flat, a quarter note C, a quarter note B-flat, a quarter note A-flat, a quarter note G, a quarter note F, a quarter note E-flat, a quarter note D-flat, a quarter note C, a quarter note B-flat, a quarter note A-flat, a quarter note G, a quarter note F, a quarter note E-flat, and a quarter note D-flat.

2 A musical staff in treble clef with a key signature of three flats. It contains a sequence of notes: a quarter note E-flat, a quarter note D-flat, a quarter note C, a quarter note B-flat, a quarter note A-flat, a quarter note G, a quarter note F, a quarter note E-flat, a quarter note D-flat, a quarter note C, a quarter note B-flat, a quarter note A-flat, a quarter note G, a quarter note F, a quarter note E-flat, a quarter note D-flat, a quarter note C, a quarter note B-flat, a quarter note A-flat, a quarter note G, a quarter note F, a quarter note E-flat, and a quarter note D-flat.

3 A musical staff in treble clef with a key signature of three flats. It contains a sequence of notes: a quarter note E-flat, a quarter note D-flat, a quarter note C, a quarter note B-flat, a quarter note A-flat, a quarter note G, a quarter note F, a quarter note E-flat, a quarter note D-flat, a quarter note C, a quarter note B-flat, a quarter note A-flat, a quarter note G, a quarter note F, a quarter note E-flat, a quarter note D-flat, a quarter note C, a quarter note B-flat, a quarter note A-flat, a quarter note G, a quarter note F, a quarter note E-flat, and a quarter note D-flat.

4 A musical staff in treble clef with a key signature of three flats. It contains a sequence of notes: a quarter note E-flat, a quarter note D-flat, a quarter note C, a quarter note B-flat, a quarter note A-flat, a quarter note G, a quarter note F, a quarter note E-flat, a quarter note D-flat, a quarter note C, a quarter note B-flat, a quarter note A-flat, a quarter note G, a quarter note F, a quarter note E-flat, a quarter note D-flat, a quarter note C, a quarter note B-flat, a quarter note A-flat, a quarter note G, a quarter note F, a quarter note E-flat, and a quarter note D-flat.

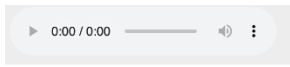
5 A musical staff in bass clef with a key signature of three flats. It contains a sequence of notes: a half note E-flat, a half note D-flat, a quarter note C, a quarter note B-flat, a quarter note A-flat, a quarter note G, a quarter note F, a quarter note E-flat, a quarter note D-flat, a quarter note C, a quarter note B-flat, a quarter note A-flat, a quarter note G, a quarter note F, a quarter note E-flat, and a quarter note D-flat.

6 A musical staff in bass clef with a key signature of three flats. It contains a sequence of notes: a quarter note E-flat, a quarter note D-flat, a quarter note C, a quarter note B-flat, a quarter note A-flat, a quarter note G, a quarter note F, a quarter note E-flat, a quarter note D-flat, a quarter note C, a quarter note B-flat, a quarter note A-flat, a quarter note G, a quarter note F, a quarter note E-flat, a quarter note D-flat, a quarter note C, a quarter note B-flat, a quarter note A-flat, a quarter note G, a quarter note F, a quarter note E-flat, and a quarter note D-flat.

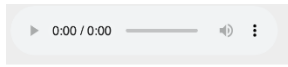
7 A musical staff in bass clef with a key signature of three flats. It contains a sequence of notes: a quarter note E-flat, a quarter note D-flat, a quarter note C, a quarter note B-flat, a quarter note A-flat, a quarter note G, a quarter note F, a quarter note E-flat, a quarter note D-flat, a quarter note C, a quarter note B-flat, a quarter note A-flat, a quarter note G, a quarter note F, a quarter note E-flat, a quarter note D-flat, a quarter note C, a quarter note B-flat, a quarter note A-flat, a quarter note G, a quarter note F, a quarter note E-flat, and a quarter note D-flat.

Module 1.10

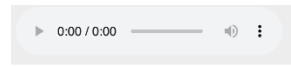
A – Tonic pitch



A – Drone



A – Drone with click



1 A musical staff in treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of quarter notes: A4, B4, C5, D5, E5, D5, C5, B4, A4.

2 A musical staff in treble clef with a key signature of three sharps. The melody consists of quarter notes: A4, B4, C5, D5, E5, D5, C5, B4, A4.

3 A musical staff in treble clef with a key signature of three sharps. The melody consists of quarter notes: A4, B4, C5, D5, E5, D5, C5, B4, A4.

4 A musical staff in bass clef with a key signature of three sharps. The melody consists of quarter notes: A3, B3, C4, D4, E4, D4, C4, B3, A3.

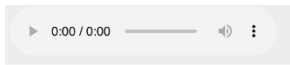
5 A musical staff in bass clef with a key signature of three sharps. The melody consists of quarter notes: A3, B3, C4, D4, E4, D4, C4, B3, A3.

6 A musical staff in bass clef with a key signature of three sharps. The melody consists of quarter notes: A3, B3, C4, D4, E4, D4, C4, B3, A3.

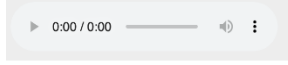
7 A musical staff in bass clef with a key signature of three sharps. The melody consists of quarter notes: A3, B3, C4, D4, E4, D4, C4, B3, A3.

Module 1.11

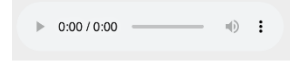
C – Tonic pitch



C – Drone



C – Drone with click



1 A musical staff in treble clef containing a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are grouped into measures of 4, 4, 4, 4, 4, and 4.

2 A musical staff in treble clef containing a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are grouped into measures of 4, 4, 4, 4, 4, and 4.

3 A musical staff in treble clef containing a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are grouped into measures of 4, 4, 4, 4, 4, and 4.

4 A musical staff in treble clef containing a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are grouped into measures of 4, 4, 4, 4, 4, and 4.

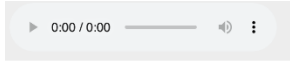
5 A musical staff in bass clef containing a sequence of notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The notes are grouped into measures of 4, 4, 4, 4, 4, and 4.

6 A musical staff in bass clef containing a sequence of notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The notes are grouped into measures of 4, 4, 4, 4, 4, and 4.

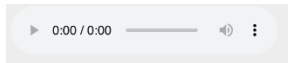
7 A musical staff in bass clef containing a sequence of notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The notes are grouped into measures of 4, 4, 4, 4, 4, and 4.

Module 1.14

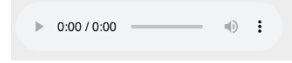
F – Tonic pitch



F – Drone

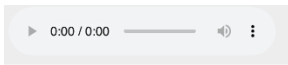


F – Drone with click

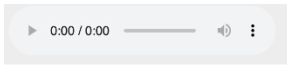


Module 1.15

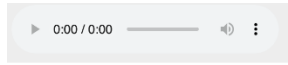
G – Tonic pitch



G – Drone



G – Drone with click



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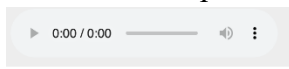
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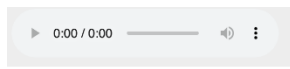
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Module 1.16

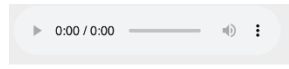
Eb – Tonic pitch



Eb – Drone



– Drone with click



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Introduction to the Rhythm Chapters

Reading musical rhythms can be very similar to reading words. Fluent reading comes when you can see patterns and groups of notes rather than single note values. When you began reading words like “cat” you probably sounded out each syllable. Over time you came to see the whole word rather than the three separate letters. In a similar way, the more you can see groups of words, the faster and more fluently you can read an entire sentence. Fluency with reading music works the same way. Focusing on each note as it comes is like sounding out every letter of the word “cat”. Seeing a group of notes that complete a larger unit is like saying the whole word or even a whole phrase.

The rhythmic modules of this book will help you learn to see and read groupings of notes and patterns. Many exercises are provided that mix and match these groupings to give you practice in fluency. It is important to get a foundational understanding of the basic groups of notes and the different variations that can occur within one group.

Use one system of counting rhythmic syllables consistently with all rhythms. Like learning a melodic system, there may be a learning curve with getting comfortable with syllables, but with practice these will flow naturally off the tongue. I do encourage you to use a system that vocalizes specific syllables for every different note value. Tapping or clapping rhythms can be fine, but there tends to be better comprehension when you speak syllables that accompany the different combinations.

There are no audio buttons provided in the rhythm modules, but I do highly suggest that you practice with a metronome. Set the metronome pulse to the main beat of the exercise, and let it run through the whole exercise. Metronomes keep you steady and they force you to keep moving. As you get more comfortable, push the tempo faster to challenge your fluency.

The rhythm chapters will take you through various time signatures. Be sure to work with your instructor to have a solid understanding of what the different numbers of the time signature mean and what constitutes a beat in each time signature. The rhythms will then progress in difficulty through the chapters. When two-part drills are presented, it is recommended to count one part out loud while tapping or clapping the second part.

Chapter 2 Building the Rhythmic Foundation – Rhythm patterns in simple meters

Chapter 4 Building the Rhythmic Foundation – Rhythm patterns in simple meters

Chapter 6 Expanding the Rhythmic Foundation – Rhythm patterns in compound meters

Chapter 8 Adding Complexity to the Rhythmic Foundation – Syncopations and Triplets

Chapter 10 Adding Complexity to the Rhythmic Foundation – Mixed meter

Chapter 2


Building the Rhythmic Foundation – Rhythm patterns in simple meters


Module 2.2

1 $\frac{4}{4}$ 

2 $\frac{4}{4}$ 


3 $\frac{4}{4}$ 

4 $\frac{3}{4}$ 

5 $\frac{3}{4}$ 

6 $\frac{2}{4}$ 

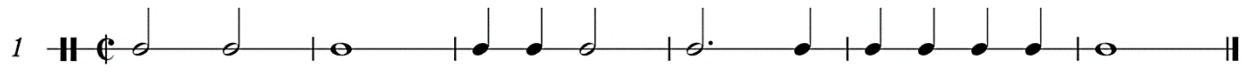
7 $\frac{5}{4}$ 


8 $\frac{5}{4}$ 

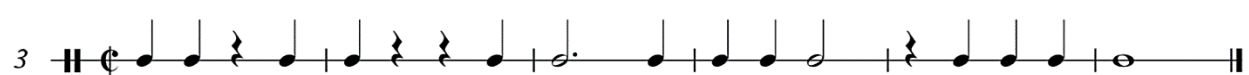
9 $\frac{4}{4}$ 

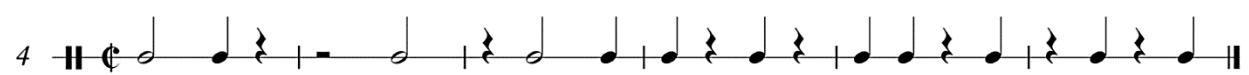
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Module 2.3


1 

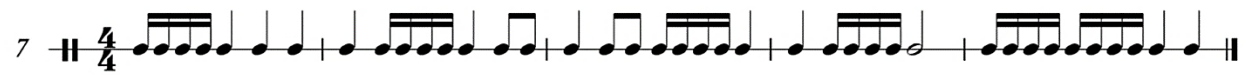
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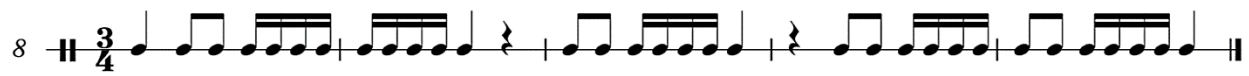
3 


4 


5 

6 

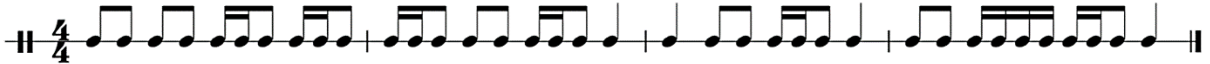
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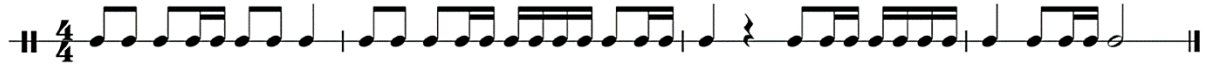
8 


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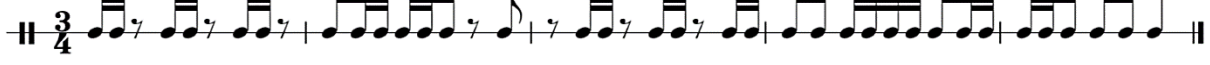
10 


Module 2.4


1 $\frac{4}{4}$ 


2 $\frac{4}{4}$ 


3 $\frac{3}{4}$ 


4 $\frac{3}{4}$ 


5 $\frac{2}{4}$ 

6 C 

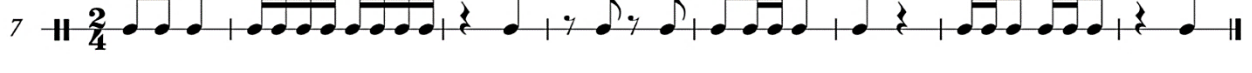
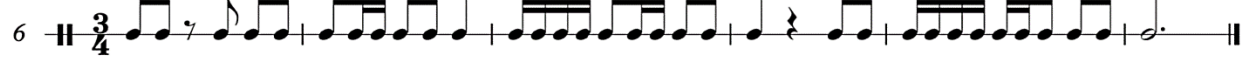
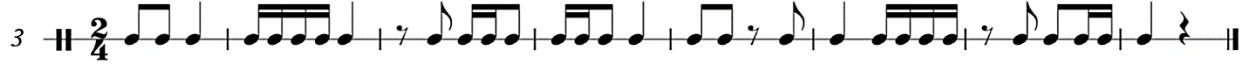
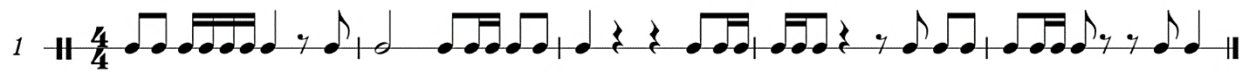
7 C 

8 C 

9 $\frac{4}{4}$ 

10 $\frac{4}{4}$ 

Module 2.5

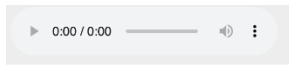


Chapter 3

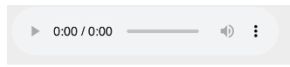
Expanding the Melodic Foundation – Major melodies with expanded range and tonic triad outlines

Module 3.1

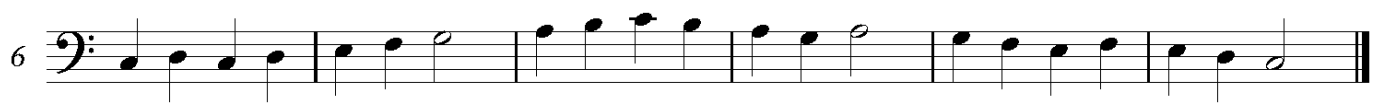
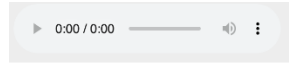
C – Tonic pitch



C – Drone

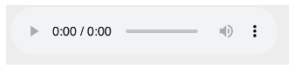


C – Drone with click

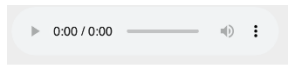


Module 3.2

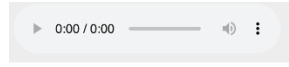
G – Tonic pitch



G – Drone

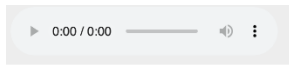


G – Drone with click

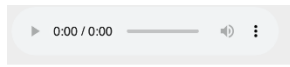


Module 3.3

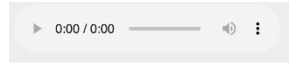
D – Tonic pitch



D – Drone

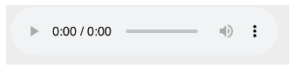


D – Drone with click

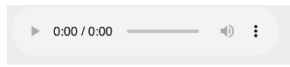


Module 3.5

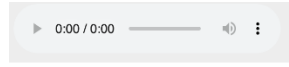
E – Tonic pitch



E – Drone



E – Drone with click



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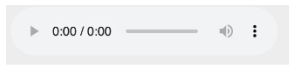
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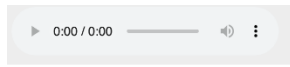
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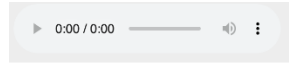
B – Tonic pitch



B – Drone



B – Drone with click



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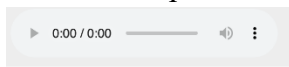
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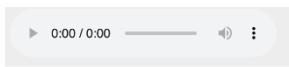
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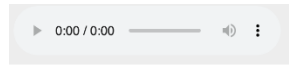
F – Tonic pitch



F – Drone



F – Drone with click



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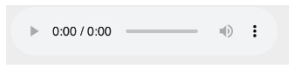
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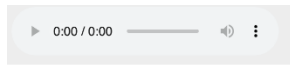
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Module 3.8

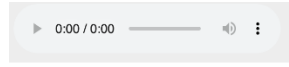
Bb – Tonic pitch



Bb – Drone



Bb – Drone with click



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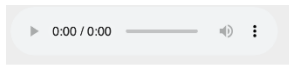
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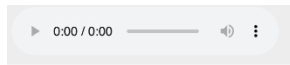
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Module 3.9

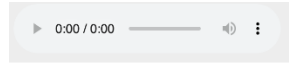
Eb – Tonic pitch



Eb – Drone



– Drone with click



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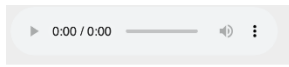
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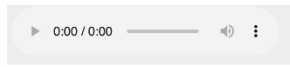
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Module 3.12

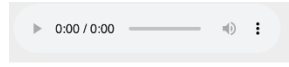
Gb – Tonic pitch



Gb – Drone

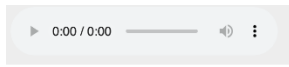


Gb– Drone with click

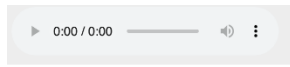


Module 3.13

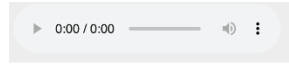
F# – Tonic pitch



F# – Drone



F#– Drone with click



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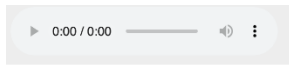
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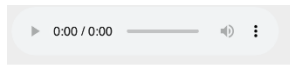
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Module 3.14

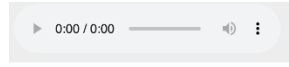
C# – Tonic pitch



C# – Drone

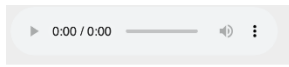


C#– Drone with click

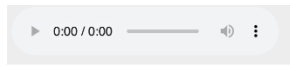


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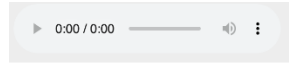
Eb – Tonic pitch



Eb – Drone



Eb– Drone with click



1

2

3

4

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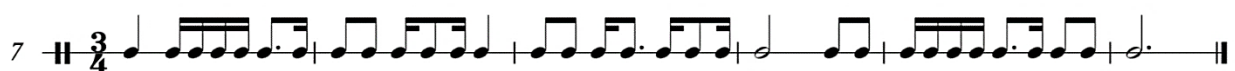
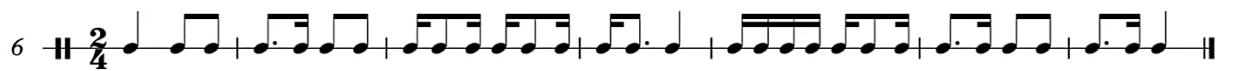
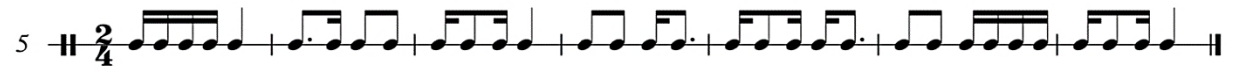
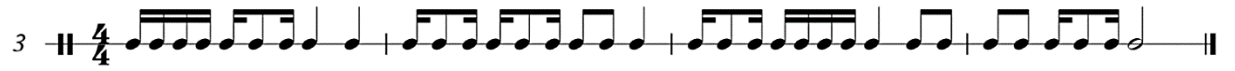
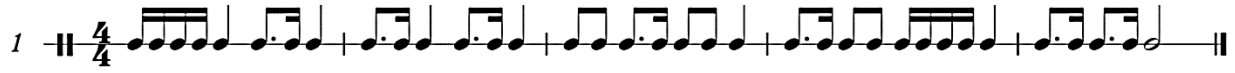
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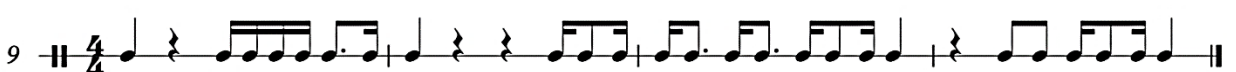
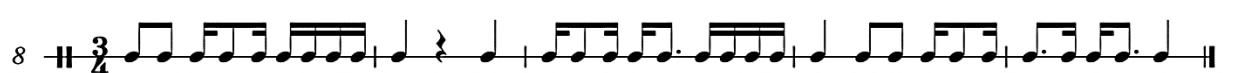
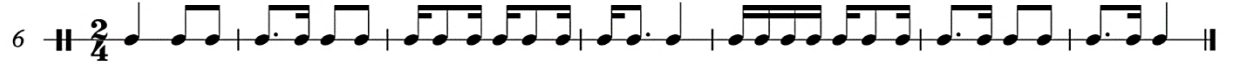
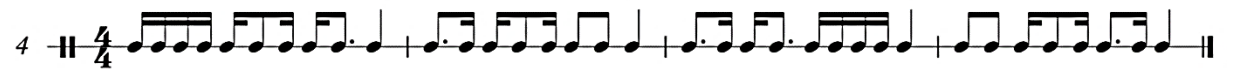
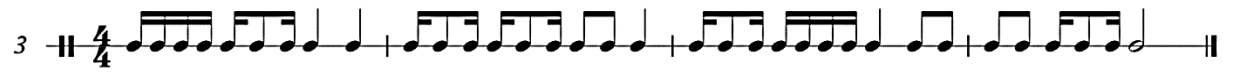
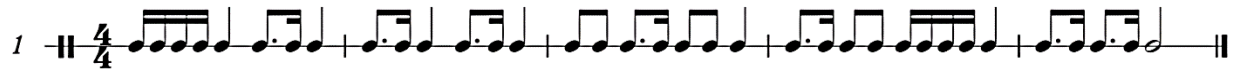
Chapter 4

Building the Rhythmic Foundation – Rhythm patterns in simple meters

Module 4.1




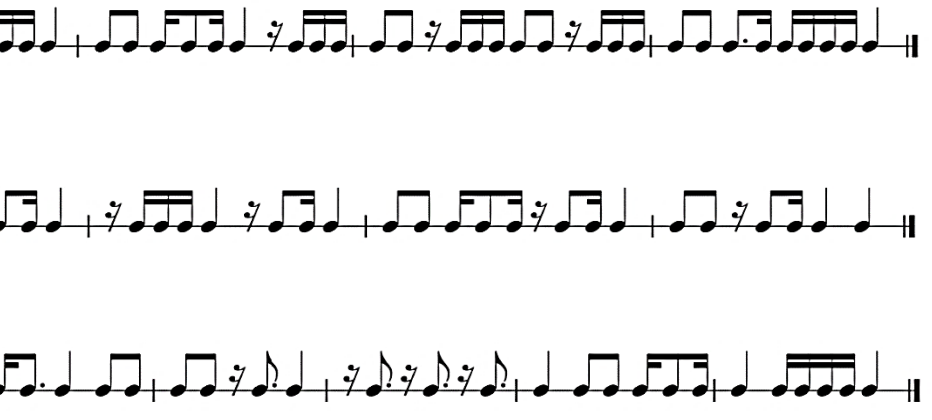
Module 4.2



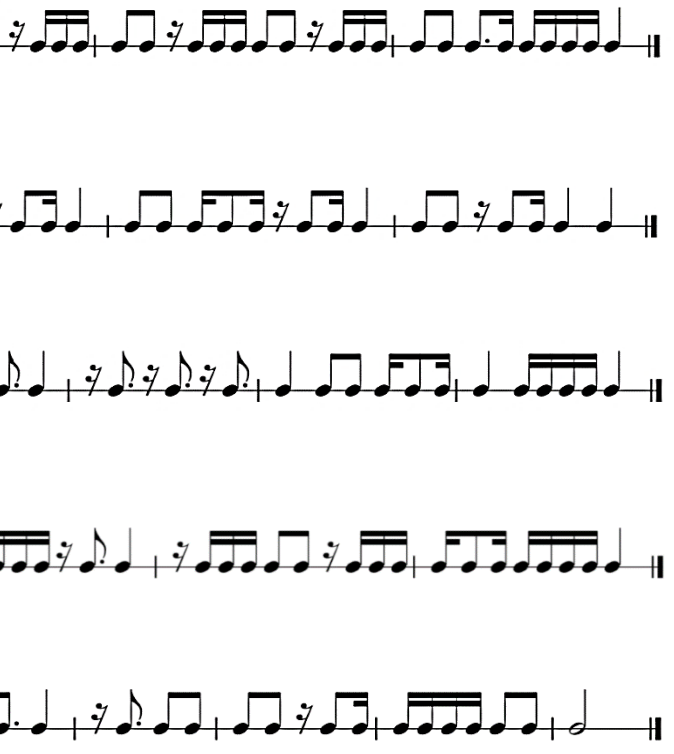
Module 4.3

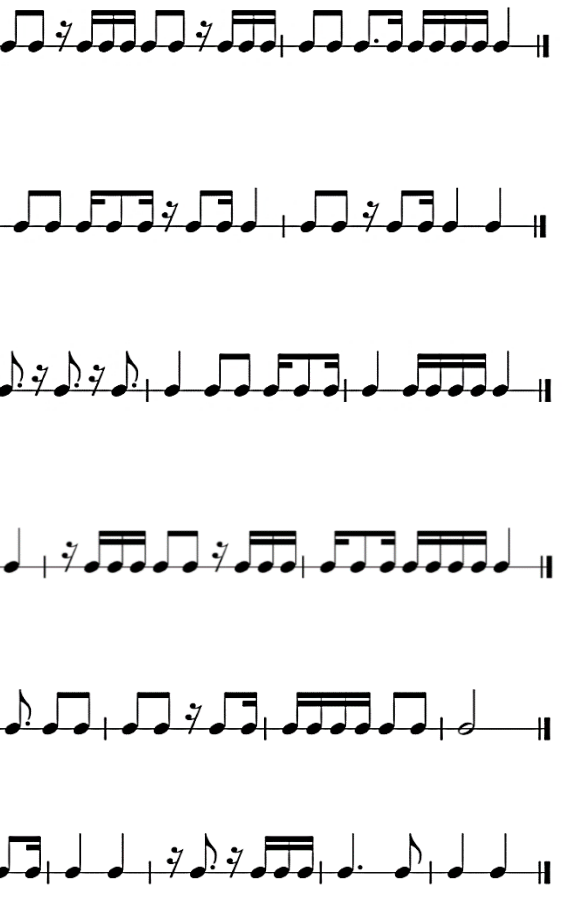
1 || $\frac{4}{4}$  ||

2 || $\frac{4}{4}$  ||


3 || $\frac{3}{4}$  ||

4 || $\frac{3}{4}$  ||


5 || $\frac{2}{4}$  ||

6 || $\frac{2}{4}$  ||

7 || $\frac{5}{4}$  ||

8 || $\frac{5}{4}$  ||

9 || $\frac{4}{4}$  ||

10 || $\frac{3}{4}$  ||

Module 4.4

1 $\frac{4}{4}$

2 $\frac{4}{4}$

3 $\frac{3}{4}$

4 $\frac{3}{4}$

5 $\frac{2}{4}$

6 $\frac{2}{4}$

7 $\frac{4}{4}$

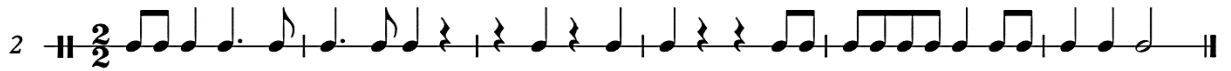
8 $\frac{3}{4}$

9 $\frac{2}{4}$

10 $\frac{4}{4}$

Module 4.5

1 

2 

3 

4 

5 

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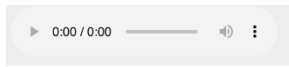
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Chapter 5

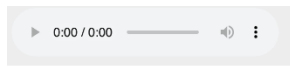
Expanding the Melodic Foundation – Minor melodies with expanded range and tonic triad outlines

Module 5.1

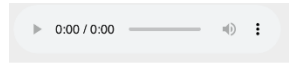
A – Tonic pitch



A – Drone



A – Drone with click



1

2

3

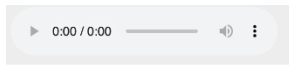
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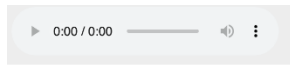
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Module 5.2

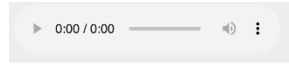
D – Tonic pitch



D – Drone



D – Drone with click



1 A musical staff in treble clef with a key signature of one flat (Bb). The melody consists of quarter notes: D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4. The staff ends with a double bar line.

2 A musical staff in treble clef with a key signature of one flat (Bb). The melody consists of quarter notes: D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4. The staff ends with a double bar line.

3 A musical staff in treble clef with a key signature of one flat (Bb). The melody consists of quarter notes: D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4. The staff ends with a double bar line.

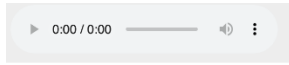
4 A musical staff in bass clef with a key signature of one flat (Bb). The melody consists of quarter notes: D3, E3, F3, G3, A3, Bb3, A3, G3, F3, E3, D3. The staff ends with a double bar line.

5 A musical staff in bass clef with a key signature of one flat (Bb). The melody consists of quarter notes: D3, E3, F3, G3, A3, Bb3, A3, G3, F3, E3, D3. The staff ends with a double bar line.

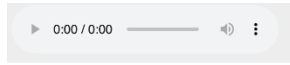
6 A musical staff in bass clef with a key signature of one flat (Bb). The melody consists of quarter notes: D3, E3, F3, G3, A3, Bb3, A3, G3, F3, E3, D3. The staff ends with a double bar line.

Module 5.3

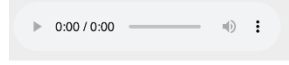
E – Tonic pitch



E – Drone



E – Drone with click



1 

2 

3 

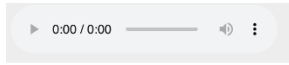
4 

5 

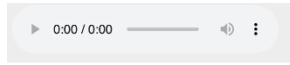
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Module 5.4

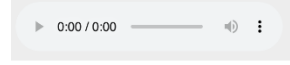
B – Tonic pitch



B – Drone



B – Drone with click



1 A musical staff in treble clef with a key signature of two sharps (F# and C#). The melody consists of quarter notes: C4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4.

2 A musical staff in treble clef with a key signature of two sharps (F# and C#). The melody consists of quarter notes: C4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4.

3 A musical staff in treble clef with a key signature of two sharps (F# and C#). The melody consists of quarter notes: C4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4.

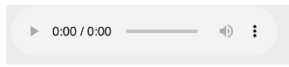
4 A musical staff in bass clef with a key signature of two sharps (F# and C#). The melody consists of quarter notes: C3, D3, E3, F#3, G3, A3, B3, A3, G3, F#3, E3, D3, C3.

5 A musical staff in bass clef with a key signature of two sharps (F# and C#). The melody consists of quarter notes: C3, D3, E3, F#3, G3, A3, B3, A3, G3, F#3, E3, D3, C3.

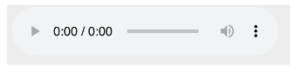
6 A musical staff in bass clef with a key signature of two sharps (F# and C#). The melody consists of quarter notes: C3, D3, E3, F#3, G3, A3, B3, A3, G3, F#3, E3, D3, C3.

Module 5.5

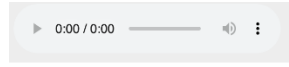
G – Tonic pitch



G – Drone

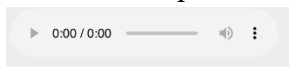


G – Drone with click

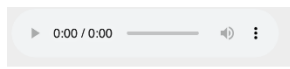


Module 5.6

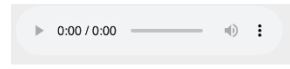
F# – Tonic pitch



F# – Drone

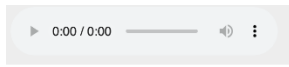


F# – Drone with click

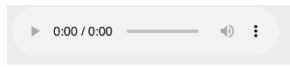


Module 5.7

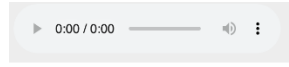
C – Tonic pitch



C – Drone



C – Drone with click



1

2

3

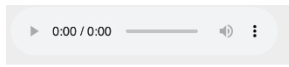
4

5

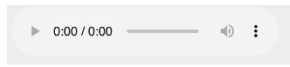
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Module 5.8

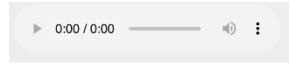
F – Tonic pitch



F – Drone

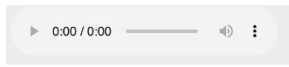


F – Drone with click

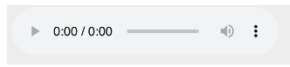


Module 5.9

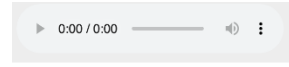
C# – Tonic pitch



C# – Drone



C# – Drone with click



1

2

3

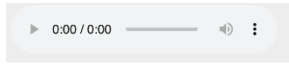
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5

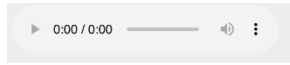
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Module 5.10

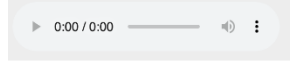
Bb – Tonic pitch



Bb – Drone

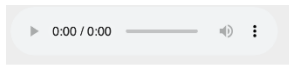


Bb – Drone with click

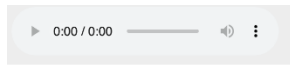


Module 5.11

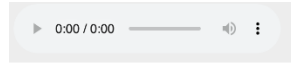
G – Tonic pitch



G – Drone



G – Drone with click



1

2

3

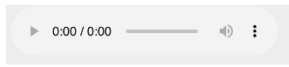
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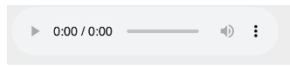
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Module 5.12

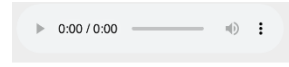
C – Tonic pitch



C – Drone



C – Drone with click



1 

2 

3 

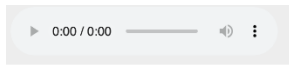
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5 

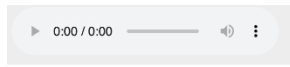
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Module 5.13

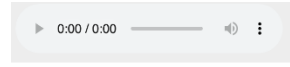
F – Tonic pitch



F – Drone

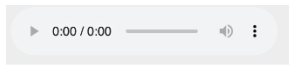


F – Drone with click

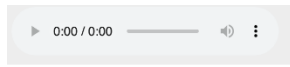


Module 5.14

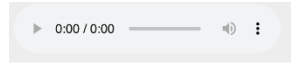
D – Tonic pitch



D – Drone

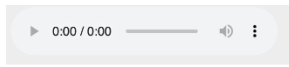


D – Drone with click

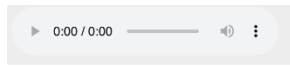


Module 5.15

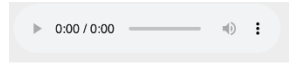
E – Tonic pitch



E – Drone



E – Drone with click



Chapter 6

Expanding the Rhythmic Foundation – Rhythm patterns in compound meters

Module 6.2

1 

2 

3 

4 

5 

6 

7 

8 

9 

10 

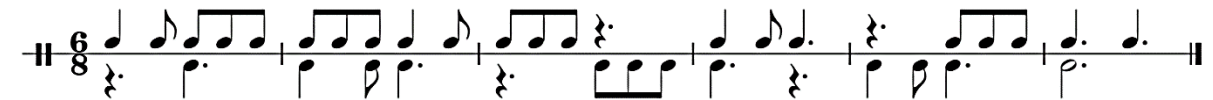
Module 6.4

1 || $\frac{6}{8}$  ||

2 || $\frac{3}{8}$  ||

3 || $\frac{9}{8}$  ||

4 || $\frac{12}{8}$  ||

5 || $\frac{6}{8}$  ||

6 || $\frac{3}{8}$  ||

7 || $\frac{9}{8}$  ||

8 || $\frac{12}{8}$  ||

9 || $\frac{6}{8}$  ||

10 || $\frac{6}{8}$  ||

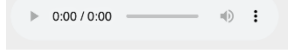
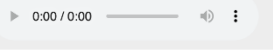
Chapter 7

Adding Structure to the Foundation – Introducing dominant chord outlines

Module 7.3

Melody 1 F – Tonic pitch

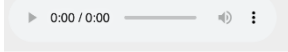
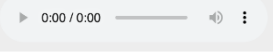
Chord Progression



1

Melody 2 F – Tonic pitch

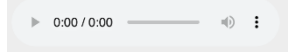
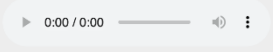
Chord Progression



2

Melody 3 F – Tonic pitch

Chord Progression

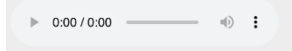
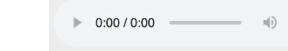
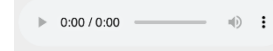


3

Melodies 4-5 F – Tonic pitch

C – Drone

C – Drone with click

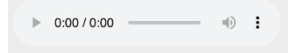
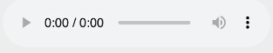


4

5

Melody 6 F – Tonic pitch

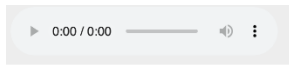
Chord Progression



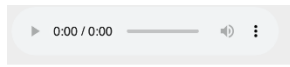
6

Module 7.5

E – Tonic pitch



E – Drone

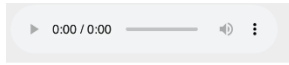


E – Drone with click

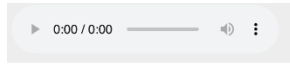


Module 7.10

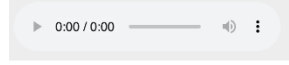
C – Tonic pitch



C – Drone

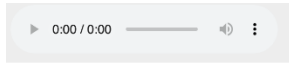


C – Drone with click

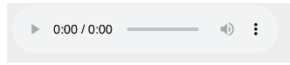


Module 7.11

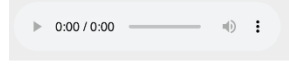
G – Tonic pitch



G – Drone

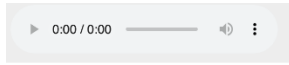


G – Drone with click

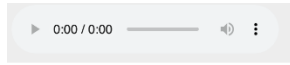


Module 7.12

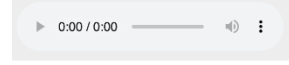
B- Tonic pitch



B – Drone



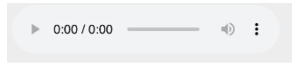
B – Drone with click



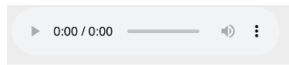
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Module 7.13

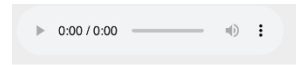
Melodies 1, 4, 5 Ab – Tonic pitch



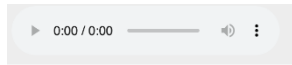
Ab – Drone



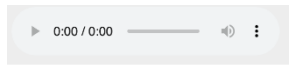
Ab – Drone with click



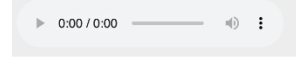
Melodies 2, 3, 6 F – Tonic pitch



F – Drone



F – Drone with click



1

2

3

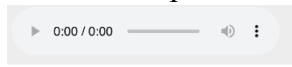
4

5

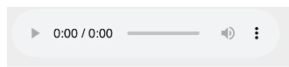
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Module 7.14

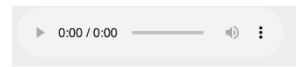
Melodies 1, 4, 5 C# – Tonic pitch



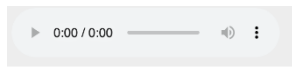
C# – Drone



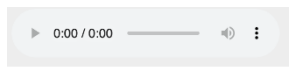
C# – Drone with click



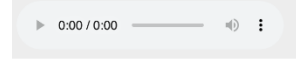
Melodies 2, 3, 6 E – Tonic pitch



E – Drone



E – Drone with click



1

2

3

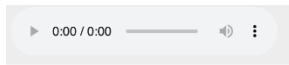
4

5

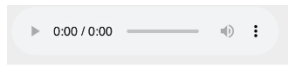
6

Module 7.15

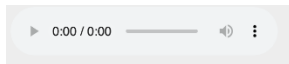
Melody 1 A – Tonic pitch



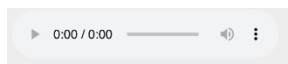
Chord Progression



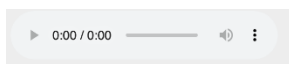
Melody 2 A – Tonic pitch



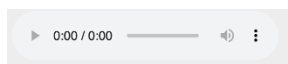
Chord Progression



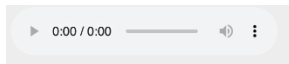
Melody 3 A – Tonic pitch



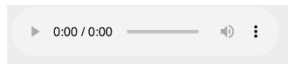
Chord Progression



Melody 4 F# – Tonic pitch



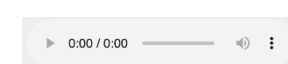
Chord Progression



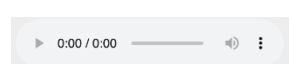
Melody 5 F# – Tonic pitch



F# – Drone



F# – Drone with click



Melody 6 F# – Tonic pitch



Chord Progression

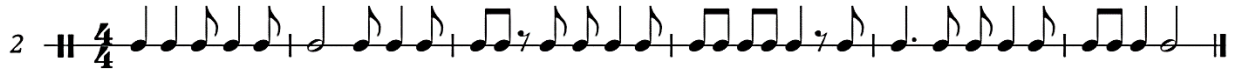


The image displays six staves of musical notation, numbered 1 through 6, arranged vertically. Each staff begins with a treble clef (staves 1-3) or a bass clef (staves 4-6) and a key signature of one sharp (F#), indicating the key of G major. The music consists of various rhythmic patterns and melodic lines, including eighth notes, quarter notes, and half notes, often grouped in pairs or small runs. Each staff concludes with a double bar line. The exercises are designed for foundational sight singing practice.

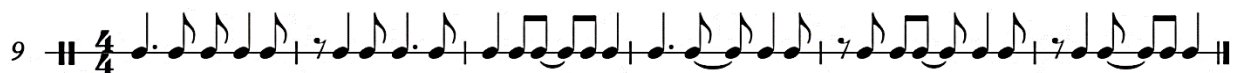
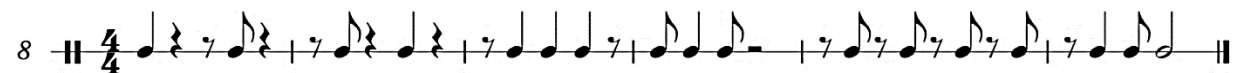
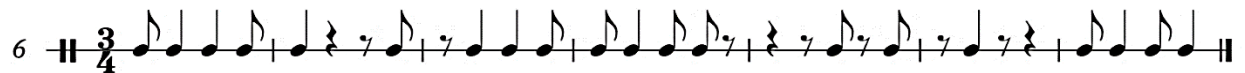
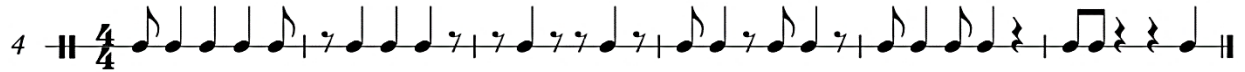
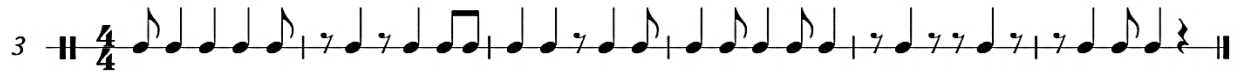
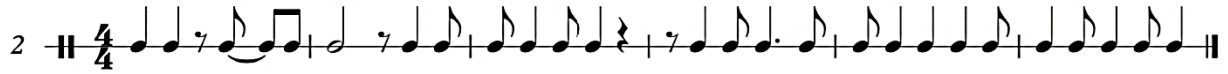
Chapter 8

Adding Complexity to the Rhythmic Foundation – Syncopations and Triplets


Module 8.1





Module 8.2

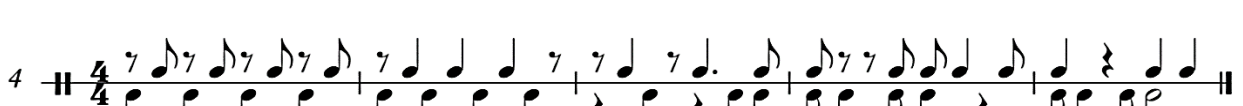


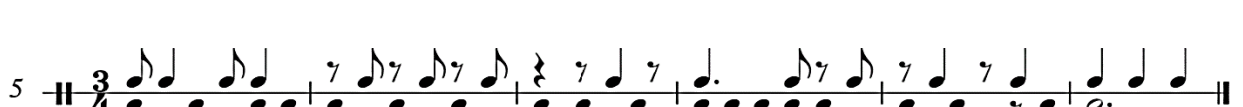
Module 8.3


1 $\frac{4}{4}$ 


2 $\frac{4}{4}$ 

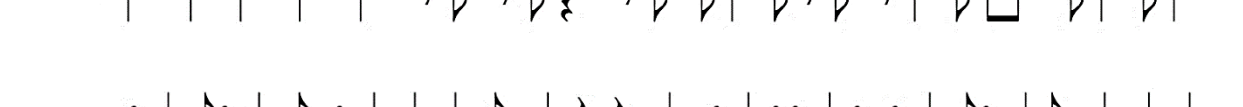
3 $\frac{4}{4}$ 

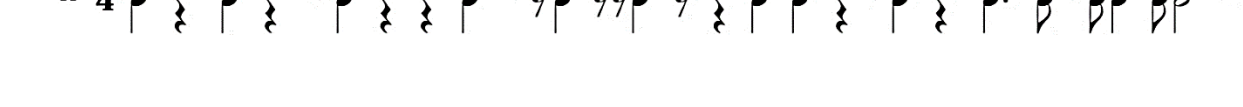
4 $\frac{4}{4}$ 

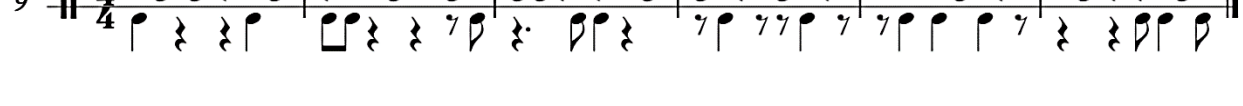
5 $\frac{3}{4}$ 

6 $\frac{3}{4}$ 

7 $\frac{3}{4}$ 

8 $\frac{4}{4}$ 

9 $\frac{4}{4}$ 

10 $\frac{4}{4}$ 

Module 8.5

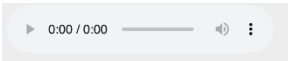
The image displays ten numbered musical staves, each containing a series of rhythmic exercises. The exercises are primarily composed of eighth and quarter notes, with many instances of triplets indicated by a '3' above a bracket. The time signatures vary across the staves: 1-5 are in 4/4, 6-7 are in 3/4, 8-9 are in 3/4, and 10 is in 6/8. Each staff begins with a double bar line and ends with a double bar line. The exercises are designed to be sung, with some staves including rests (indicated by a 'z' symbol) to allow for breath or to emphasize specific rhythmic patterns.

Chapter 9

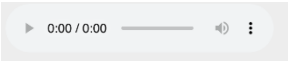
Adding Structure to the Melodic Foundation – Introducing predominant chord outlines

Module 9.1

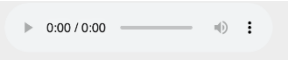
C – Tonic pitch



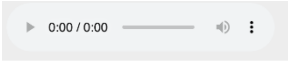
1



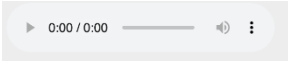
2



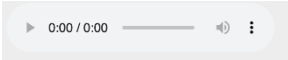
3



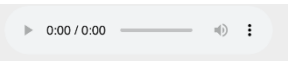
4



5

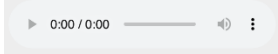


6

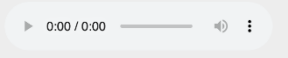


Module 9.2

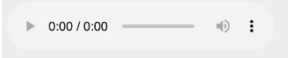
G – Tonic pitch



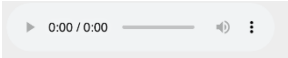
1



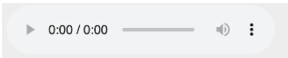
2



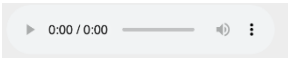
3



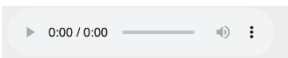
4



5



6



Module 9.5

E – Tonic pitch

▶ 0:00 / 0:00 ——— 🔊 ⋮

1 

▶ 0:00 / 0:00 ——— 🔊 ⋮

2 

▶ 0:00 / 0:00 ——— 🔊 ⋮

3 

▶ 0:00 / 0:00 ——— 🔊 ⋮

4 

▶ 0:00 / 0:00 ——— 🔊 ⋮

5 

▶ 0:00 / 0:00 ——— 🔊 ⋮

6 

▶ 0:00 / 0:00 ——— 🔊 ⋮

Module 9.6

D – Tonic pitch

▶ 0:00 / 0:00 ——— 🔊 ⋮



▶ 0:00 / 0:00 ——— 🔊 ⋮



▶ 0:00 / 0:00 ——— 🔊 ⋮



▶ 0:00 / 0:00 ——— 🔊 ⋮



▶ 0:00 / 0:00 ——— 🔊 ⋮



▶ 0:00 / 0:00 ——— 🔊 ⋮



▶ 0:00 / 0:00 ——— 🔊 ⋮

Module 9.7

D – Tonic pitch

▶ 0:00 / 0:00 ——— 🔊 ⋮

1 

▶ 0:00 / 0:00 ——— 🔊 ⋮

2 

▶ 0:00 / 0:00 ——— 🔊 ⋮

3 

▶ 0:00 / 0:00 ——— 🔊 ⋮

4 

▶ 0:00 / 0:00 ——— 🔊 ⋮

5 

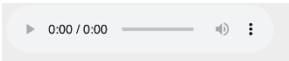
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6 

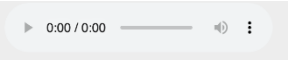
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Module 9.8

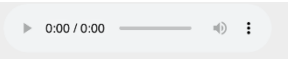
Bb – Tonic pitch



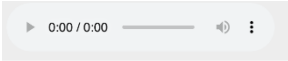
1



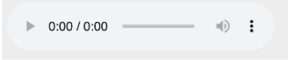
2



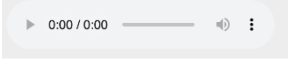
3



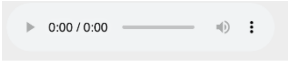
4



5



6



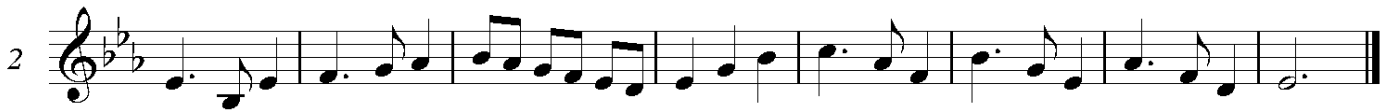
Module 9.9

Eb – Tonic pitch

▶ 0:00 / 0:00 ——— 🔊 ⋮



▶ 0:00 / 0:00 ——— 🔊 ⋮



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▶ 0:00 / 0:00 ——— 🔊 ⋮



▶ 0:00 / 0:00 ——— 🔊 ⋮



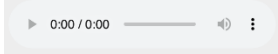
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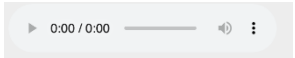
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Module 9.10

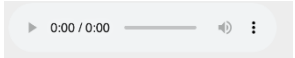
C – Tonic pitch



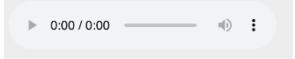
1



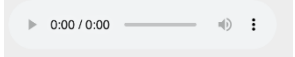
2



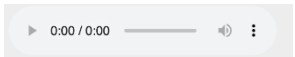
3



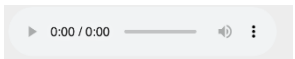
4



5

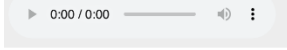


6

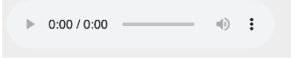


Module 9.12

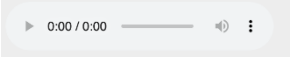
B – Tonic pitch



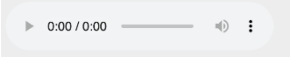
1



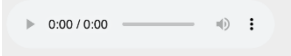
2



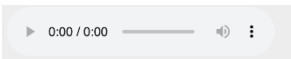
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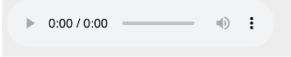
4



5



6



Module 9.14

E – Tonic pitch

C# – Tonic pitch

▶ 0:00 / 0:00 ——— 🔊 ⋮

▶ 0:00 / 0:00 ——— 🔊 ⋮

1 

▶ 0:00 / 0:00 ——— 🔊 ⋮

2 

▶ 0:00 / 0:00 ——— 🔊 ⋮

3 

▶ 0:00 / 0:00 ——— 🔊 ⋮

4 

▶ 0:00 / 0:00 ——— 🔊 ⋮

5 

▶ 0:00 / 0:00 ——— 🔊 ⋮

6 

▶ 0:00 / 0:00 ——— 🔊 ⋮

Module 9.15

A – Tonic pitch

F# – Tonic pitch

▶ 0:00 / 0:00 ——— ◀ ⋮

▶ 0:00 / 0:00 ——— ◀ ⋮

1

Chapter 10

Adding Complexity to the Rhythmic Foundation – Mixed meter

Module 10.1

10 exercises of musical notation in 4/4 time, numbered 1 through 10. Each exercise begins with a double bar line and a 4/4 time signature. The exercises consist of rhythmic patterns using quarter notes, eighth notes, and rests, often grouped with slurs and including triplet markings.

1 || 4/4 $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | - $\frac{1}{4}$ $\frac{1}{4}$ | - $\frac{1}{4}$ $\frac{1}{4}$ ||

2 || 4/4 $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ ||

3 || 4/4 $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ ||

4 || 4/4 $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ ||

5 || 4/4 $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ ||

6 || 4/4 $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ ||

7 || 4/4 $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ ||

8 || 4/4 $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ ||

9 || 4/4 $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ ||

10 || 4/4 $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ | $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ ||

Module 10.4

10 numbered musical staves for sight singing practice. Each staff begins with a double bar line and a time signature. The staves contain various rhythmic patterns, including eighth notes, quarter notes, and rests, often grouped with slurs and accents. Some staves include triplet markings (a '3' above a bracketed group of notes). The time signatures vary across the staves: 1 (4/4), 2 (4/4), 3 (6/8, 3/4, 4/4, 6/8, 3/4), 4 (7/8, 4/4), 5 (3/4, 5/8, 3/8, 6/8), 6 (4/4), 7 (3/4), 8 (4/4), 9 (6/8), and 10 (4/4). Each staff ends with a double bar line.

Module 10.5

10 numbered musical staves for sight singing practice. Each staff begins with a double bar line and a time signature. The staves contain various rhythmic patterns, including eighth notes, quarter notes, and triplets. Some staves include rests and dynamic markings like accents.

- Staff 1: Time signature 2/4. Features eighth notes, quarter notes, and triplets of eighth notes.
- Staff 2: Time signature 6/8. Features eighth notes, quarter notes, and quarter rests.
- Staff 3: Time signature 7/8. Features eighth notes, quarter notes, and quarter rests.
- Staff 4: Time signature 3/4. Features eighth notes, quarter notes, and quarter rests.
- Staff 5: Time signature 4/4. Features eighth notes, quarter notes, and quarter rests.
- Staff 6: Time signature 3/4. Features eighth notes, quarter notes, and quarter rests.
- Staff 7: Time signature 5/4. Features eighth notes, quarter notes, and quarter rests.
- Staff 8: Time signature 4/4. Features eighth notes, quarter notes, and quarter rests.
- Staff 9: Time signature 3/4. Features eighth notes, quarter notes, and quarter rests.
- Staff 10: Time signature 4/4. Features eighth notes, quarter notes, and quarter rests.