

VIOLA

# HABITS OF A SUCCESSFUL STRING MUSICIAN

A Comprehensive Curriculum for Use During Fundamentals Time

CHRISTOPHER SELBY  
SCOTT RUSH  
RICH MOON

# HABITS OF A SUCCESSFUL STRING MUSICIAN

## **VIOLA**

A Comprehensive Curriculum for Use During Fundamentals Time

CHRISTOPHER SELBY, SCOTT RUSH,  
AND RICH MOON

AVAILABLE EDITIONS:

VIOLIN .....	G-8624
VIOLA .....	G-8625
CELLO .....	G-8626
BASS .....	G-8627
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Chicago

**W**elcome to *Habits of a Successful String Musician*. This method book was written to help string players establish effective daily routines that ultimately lead to great music making. While practicing the various components of playing, remember that improved technique only serves to increase the *artistry* of a musical performance.

This book begins with studies on tone production, bowing, and articulation (right hand), followed by finger patterns and shifting (left hand). Subsequent studies for scales, chorales, rhythm and sight-reading make this a complete method for the advancing string musician. Each exercise has a very specific purpose that leads logically to the performance of concert music. Turn your rehearsal room or practice room into a laboratory for making music, and let your musical journey begin!

This book is divided into eight parts:

I. Tone and Articulation.....	1	V. Scales, Arpeggios and Thirds.....	14
II. Lower Positions: Finger Patterns, Intonation and Velocity .....	5	VI. Chorales.....	40
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**Tips for Individual Practice:**

- Listen to a recording of your favorite artist on your instrument; then imitate that artist’s sound.
- Remind yourself why you are practicing. Set goals for each practice session and devise a logical order of things to learn. Strive to cover as many Components of Playing as possible, starting with tone production (bowing variations) and then finger pattern study and scales.
- Begin practice sessions with stretching. *Stay relaxed*—tension is a performer’s worst enemy.
- Practice with a mirror. Review basic technique for standing or sitting well, and use left- and right-hand calisthenics to develop relaxed, healthy positions for holding the bow and instrument well.
- Stay focused and rest five minutes for every twenty minutes of practice; unfocused practice is a waste of time and energy and is detrimental to a performer’s progress.
- When practicing the sight-reading exercises in the back of the book, use a metronome and establish a slow, reasonable tempo that will allow you to play the exercises with a steady pulse.
- Record yourself and use the recording to identify personal goals for improving your skills and performance.
- Finish your practice session by playing something fun. We practice so we can improve the performance skills needed to express the musical ideas that we find so enjoyable and deeply rewarding.

**Habits of a Successful String Musician – Viola Edition**  
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# I Tone and Articulation

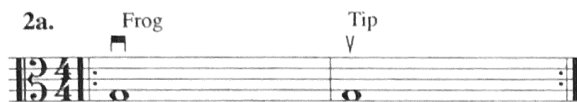
## Open String Exercises

### Even Tone - Frog to Tip

With a flawless bow hold, play the open string without counting or keeping time; pay attention to the bow's contact point, angle, weight, and speed.



### Even Bow Distribution



### Grab and Release

Grab the string with the hair of the bow to begin each note with a crisp attack.



### Crossing Strings



# Bowing Variations

Perform the theme using one of the rhythm or articulations from the variations below.

Introduction (teacher)

Theme (student)

Musical notation for the Introduction and Theme. The Introduction is a single measure with a quarter note G4, quarter note A4, quarter note B4, and quarter note C5, with a '4' above the C5 note. The Theme is a two-measure phrase: the first measure contains quarter notes G4, A4, B4, C5, and the second measure contains quarter notes D5, C5, B4, A4, with a '4' above the C5 note. Both are in 4/4 time with a key signature of one sharp (F#).

## Basic Bow Strokes

5a.

5b.

5c.

5d. Middle to upper half

Musical notation for Basic Bow Strokes 5a-5d. 5a: Quarter notes G4, A4, B4, C5. 5b: Quarter notes G4, A4, B4, C5 with a slur over them. 5c: Sixteenth notes G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, with slurs over groups of three. 5d: Sixteenth notes G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, with a slur over them.

5e.

U.H.

L.H.

5f.

5g.

5h. Keep thumb and pinky curved.

Musical notation for Basic Bow Strokes 5e-5h. 5e: Quarter notes G4, A4, B4, C5 with 'U.H.' above G4 and 'L.H.' above C5. 5f: Quarter notes G4, A4, B4, C5 with slurs over G4-A4 and B4-C5. 5g: Quarter notes G4, A4, B4, C5 with slurs over G4-A4 and B4-C5. 5h: Quarter notes G4, A4, B4, C5 with slurs over G4-A4 and B4-C5, and a note G4 with a slur over it.

5j.

5k.

5m.

5n.

Musical notation for Basic Bow Strokes 5j-5n. 5j: Sixteenth notes G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, with a slur over them. 5k: Sixteenth notes G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, with a slur over them. 5m: Sixteenth notes G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, with a slur over them. 5n: Sixteenth notes G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, with a slur over them.

## Full Bow Exercises

6a.

Frog

Tip

6b.

6c. Frog

Tip

6d.

Musical notation for Full Bow Exercises 6a-6d. 6a: Quarter notes G4, A4, B4, C5 with 'Frog' above G4 and 'Tip' above C5. 6b: Quarter notes G4, A4, B4, C5 with a slur over them. 6c: Quarter notes G4, A4, B4, C5 with 'Frog' above G4 and 'Tip' above C5. 6d: Quarter notes G4, A4, B4, C5 with a slur over them. Dynamics *f* are indicated below 6a, 6b, and 6d.

6e.

grand martelé

Frog

Tip

Frog

Tip

6f.

Tip

Frog

6g.

up-bow staccato

Musical notation for Full Bow Exercises 6e-6g. 6e: Quarter notes G4, A4, B4, C5 with 'grand martelé' above G4, 'Frog' above G4, 'Tip' above C5, 'Frog' above G4, and 'Tip' above C5. 6f: Quarter notes G4, A4, B4, C5 with 'Tip' above G4 and 'Frog' above C5. 6g: Quarter notes G4, A4, B4, C5 with 'up-bow staccato' above G4. Dynamics *f* are indicated below 6e and 6f.

## Dotted Rhythms and Hooked Bows

7a.

Tip

Frog

7b.

Tip

Frog

7c.

Musical notation for Dotted Rhythms and Hooked Bows 7a-7c. 7a: Quarter notes G4, A4, B4, C5 with 'Tip' above G4 and 'Frog' above C5. 7b: Quarter notes G4, A4, B4, C5 with 'Tip' above G4 and 'Frog' above C5. 7c: Quarter notes G4, A4, B4, C5 with a slur over them. Dynamics *f* is indicated below 7b.

7d.

7e.

Musical notation for Dotted Rhythms and Hooked Bows 7d-7e. 7d: Quarter notes G4, A4, B4, C5 with a slur over them. 7e: Quarter notes G4, A4, B4, C5 with a slur over them.

7f.

7g.

Musical notation for Dotted Rhythms and Hooked Bows 7f-7g. 7f: Quarter notes G4, A4, B4, C5 with a slur over them. 7g: Quarter notes G4, A4, B4, C5 with a slur over them.

**Syncopated Patterns**

8a. 

8b. 

8c. 

8d. 

**Spiccato Exercises**

Perform the spiccato stroke at the balance point; keep the thumb and pinky curved and the knuckles soft and fluid.

9a. 

9b. 

9c. 

9d. 

9e. 

9f. 

9g. 

9h. 

9i. 

9k. 

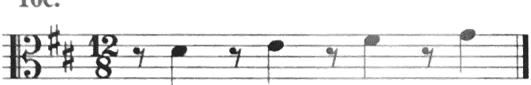
9m. 


9n. *ricochet* 

**Triple Patterns**

10a. 

10b. 

10c. 

10d. 

10e. 

10f. 

10g. 

10h. 

# Slurs

11a. 

11b. 

11c. 

11d. 

11e. 

11f. 

11g. 

11h. 

## II Lower Positions: Finger Patterns, Intonation and Velocity

### 12. Natural & Sharp

### 13. Mary Had a Little Lamb

### 14. Flat Finger Pattern Exercises

### 15. Dominant Etude

### 16. Sharp Finger Pattern Exercises

### 17. Changing Finger Patterns

### 18. Etude X



### 19. Tetrachord Etude

Tuning Notes (Dorian Tetrachord) Etude

After learning the etude with the Dorian tetrachord above, play it with one of the other tetrachords below.

Tetrachords:

Major                      Dorian                      Phrygian                      Lydian                      Major (half pos.)

### 20. Velocity Etude

Perform the etude as written first, and then perform it with finger pattern #2 (F#) and #3 (E♭) shown below.

#### Finger Patterns

#1 Major                      #2 Minor                      #3 Phrygian

Velocity Etude Variations

A.      B.      C.      D.      E.      F.      G.      H.

I.      J.      K.      L.      M.      N.

O.      P.      Q.      R.

### 21. Trills

The trills on beats 2 and 4 are performed the same way.

# III Shifting Exercises

Shift with a light, smooth motion; always move the thumb with the second finger.

## 22. Shifting to the Harmonic

## 23. Shifting to the Same Finger

Perform all shifting exercises with and without slurs.

## 24.

## 25. Shifting on the First Finger

## 26. Shifting to a Different Finger

♦ The diamond is the destination of the shifting finger; it is a silent shifting note that should be hidden, not heard.

## 27.

## 28.

## 29. Etude in E Minor

Mark the silent shifts with a dot or a diamond.

30. Changing Keys How does the key change the spacing of the shifts and finger patterns?

31. Shifting to a Different Finger

32.

33.

34. Etude in E-flat Major Mark the silent shifts with a dot or a diamond.

35. Focus on 4th Position

36.

37. Shifting to C

38. Tetrachord Etude - 3rd Position

Tuning notes      Etude

Tetrachords

Major      Dorian      Phrygian      Lydian

39. D Major Scale and Arpeggio - on One String

40. E<sup>b</sup> Major Scale and Arpeggio - on One String

41. Up and Down the String

To reach higher positions, bring the elbow and arm around the instrument, and the thumb around the neck.

42. Etude in F Major

43. Etude in F# Minor

44. Etude in G Major

45. Etude in E Major

46. Etude in D Major Perform as written and with three- or six-note slurs.

Musical notation for Etude in D Major, Viola part. The piece is in D major and 12/8 time. It consists of two staves. The first staff contains the first six measures, and the second staff contains the remaining six measures. The notation includes fingerings (0, -1, -1, -2, -1, -2, -1, -1, -3, -4, -3, -4, -3, 4, -3) and bowings (III, I, III, II, IV, III, VI, IV, V, III, IV, II, III, I). The piece ends with a double bar line and a fermata.

47. Shifty Jig

Musical notation for Shifty Jig, Viola part. The piece is in D minor and 12/8 time. It consists of two staves. The first staff contains the first six measures, and the second staff contains the remaining six measures. The notation includes fingerings (-3, -3, -4, -4, -3, -3, -3, 4, -4, -3, -3, -3, 4, -3, -3, -3, -3, -4) and bowings (III, I, III, I, III, I, IV, V, III, I, III, I, IV, II, IV, I, III, I, V). The piece ends with a double bar line and a fermata.

# IV Higher Positions and Alternate Clefs

## 48. Velocity Etude in Higher Positions

Perform the etude as written first, and then perform it with finger pattern #2 (F<sup>b</sup>) and #3 (E<sup>b</sup>) shown below.



### Finger Patterns

#1 Major



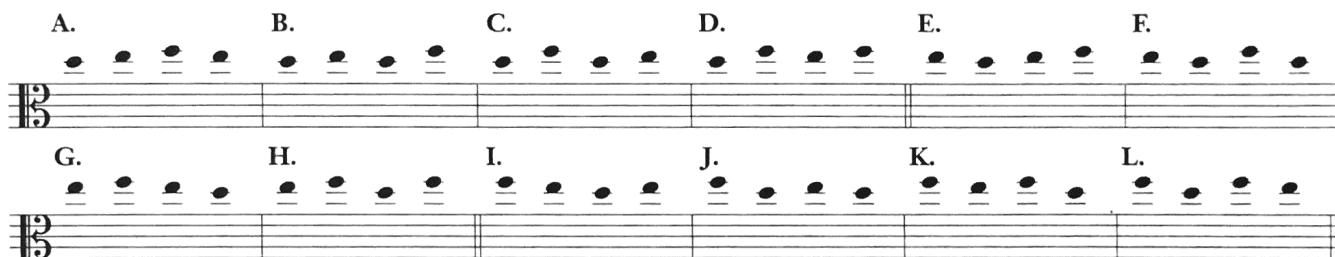
#2 Minor



#3 Phrygian



### Velocity Etude Variations



## Alternate Clefs

Violinists use ottava (8va) and lower string players use alternate clefs to reduce the number of ledger lines the performer reads when the music moves into higher registers. Viola players must learn to read treble clef. Cello and double bass players must learn to read tenor and treble clefs. Advanced violinists should also learn alto clef, so they can double on viola if needed.



## 49. G Major Scale with Alternate Clef



## 50. Scotland's Burning (Round)

Musical notation for 'Scotland's Burning (Round)'. The piece is in 3/4 time and consists of four measures. Measure 1 starts with a first finger (1) on the G string. Measure 2 has a first finger (1) on the G string and a third finger (3) on the C string. Measure 3 has a third finger (3) on the C string. Measure 4 has a fourth finger (4) on the G string. The notation includes a 'III' marking below the staff.

## 51. Viva la Musica (Round)

Musical notation for 'Viva la Musica (Round)'. The piece is in 4/4 time and consists of three measures. Measure 1 starts with a first finger (1) on the G string and a fourth finger (4) on the C string, with a 'sul A' marking above. Measure 2 has a second finger (2) on the G string. Measure 3 has a third finger (3) on the G string. The notation includes a 'III' marking below the staff.

## Upper Register and Thumb Position

To reach higher positions, bring the elbow and arm around the instrument, and the thumb around the neck.

## 52. Upper Register Patterns

Musical notation for 'Upper Register Patterns'. The piece is in 4/4 time and consists of two staves. The first staff shows a sequence of notes starting on the G string, with a first finger (1) on the G string and a fourth finger (4) on the C string. The second staff shows a sequence of notes starting on the G string, with a first finger (1) on the G string and a fourth finger (4) on the C string. The notation includes an 'A' marking above the first staff.

## 53. A Major Scale and Arpeggio

Musical notation for 'A Major Scale and Arpeggio'. The piece is in 4/4 time and consists of one staff. The notation shows the A major scale and arpeggio, starting on the G string. The notation includes an 'A' marking above the first staff and a '0' marking below the first staff.

## 54. D Major Scale and Arpeggio

Musical notation for 'D Major Scale and Arpeggio'. The piece is in 4/4 time and consists of one staff. The notation shows the D major scale and arpeggio, starting on the G string. The notation includes an 'A' marking above the first staff and a '1' marking below the first staff.

## 55. D Minor Scale and Arpeggio

Musical notation for 'D Minor Scale and Arpeggio'. The piece is in 4/4 time and consists of one staff. The notation shows the D minor scale and arpeggio, starting on the G string. The notation includes an 'A' marking above the first staff and a '1' marking below the first staff.

## 56. E Major Scale and Arpeggio

Musical notation for 'E Major Scale and Arpeggio'. The piece is in 4/4 time and consists of one staff. The notation shows the E major scale and arpeggio, starting on the G string. The notation includes an 'A' marking above the first staff and a '1' marking below the first staff.

## 57. C Major Scale and Arpeggio

Musical notation for 'C Major Scale and Arpeggio'. The piece is in 4/4 time and consists of one staff. The notation shows the C major scale and arpeggio, starting on the G string. The notation includes an 'A' marking above the first staff and a '1' marking below the first staff.

## 58. F Major Scale and Arpeggio

Musical notation for F Major Scale and Arpeggio. The piece is in 4/4 time and F major. It features a scale ascending and descending, followed by an arpeggio. Fingerings are indicated by numbers 1-4. Chord symbols 'A' and 'x4' are present above the notes.

## 59. Twinkle

Musical notation for Twinkle. The piece is in 4/4 time and D major. It consists of two staves of simple eighth-note and quarter-note patterns.

## 60. Frere Jacques (Round)

Musical notation for Frere Jacques (Round). The piece is in 4/4 time and D major. It features a simple melody with various fingerings (1, 2, 3, 4) and chord symbols (A, D) indicated.

## 61. Arirang

Musical notation for Arirang. The piece is in 3/4 time and D major. It features a melody with eighth-note patterns and slurs.

## 62. This Land Is Your Land

Musical notation for This Land Is Your Land. The piece is in 4/4 time and D major. It features a melody with various fingerings (1, 2, 3, 4) and chord symbols (V) indicated.

## 63. French Folk Song

Musical notation for French Folk Song. The piece is in 3/4 time and D major. It features a melody with eighth-note patterns and slurs.

## 64. Tetrachord Etude in Upper Positions

Musical notation for Tetrachord Etude in Upper Positions. The piece is in 12/8 time and D major. It features a tetrachord pattern repeated in various positions, with a final chord symbol 'A' indicated.



# V Scales, Arpeggios and Thirds

Students should focus on the skills and octaves that are appropriate for their level of ability and experience. Begin learning a scale by playing each note without a pulse; listen and adjust fingertips to fine tune each pitch before moving to the next note. Then, add a pulse and learn half and quarter notes, the printed rhythm, and finally add slurs, as shown below.

The exercises are as follows:

- A:** A scale in bass clef with a pulse (hat) above each note.
- B:** A scale in bass clef with a pulse (hat) above each note.
- C:** A scale in bass clef with a pulse (hat) above each note.
- D:** A scale in bass clef with a 3/4 time signature and a slur over the notes.
- E:** A scale in bass clef with a 3/4 time signature and a slur over the notes.
- F:** A scale in bass clef with a 3/4 time signature and a slur over the notes.
- G:** A scale in bass clef with a 3/4 time signature and a slur over the notes.

Use the following checklist to guide your practice:

<b>Tone</b>	<input type="checkbox"/> Sound <b>projects well</b> with an excellent tone quality. <input type="checkbox"/> <b>Contact point</b> is the correct distance between bridge and fingerboard. <input type="checkbox"/> The <b>bow angle</b> is perpendicular to the string and rotated correctly. <input type="checkbox"/> <b>Part of the bow</b> is correct. <input type="checkbox"/> <b>Bow weight and speed</b> are balanced and produce an excellent tone that projects well.
<b>Intonation</b>	<input type="checkbox"/> Notes are <b>consistently correct and in tune</b> , especially fourth and seventh scale degrees. <input type="checkbox"/> <b>Hand placement</b> is correct on fingerboard, not sharp or flat. <input type="checkbox"/> <b>Finger pattern</b> (half-step placement) is correct; half- and whole-step distances are correct. <input type="checkbox"/> <b>Shifts</b> are clean and well-executed; <b>fingerings</b> are correct. <input type="checkbox"/> <b>Fingertips adjust quickly</b> , refining the pitch after finger placement.
<b>Tempo and Rhythm</b>	<input type="checkbox"/> <b>Tempos</b> are consistent; no stopping, stumbling, rushing, or dragging. <input type="checkbox"/> <b>Rhythm</b> is correct. <input type="checkbox"/> Exercise is <b>memorized</b> when appropriate.

Students of different levels can learn and perform scales at the same time. Those performing more octaves should begin their scale first, as shown below.

The notation shows three staves for different octave ranges:

- 3-Octave:** The top staff, starting on G4 and ending on G6.
- 2-Octave:** The middle staff, starting on G4 and ending on G5.
- 1-Octave:** The bottom staff, starting on G4 and ending on G5.

The key signature is one sharp (F#) and the time signature is 4/4. The scale is played in eighth notes.

# Major Scales, Arpeggios, and Thirds

## C Major

### 65. Tuning Canon

### 66. Tuning Chords

### 67. Scales and Arpeggios - One Octave

### Two Octaves

### Three Octaves

### 68. Dominant Arpeggio

### 69. Thirds - Lower Octave

### Upper Octave

# G Major

## 70. Tuning Canon

1. 2. 3. 4.  
4

## 71. Tuning Chords

div.

## 72. Scales and Arpeggios - One Octave

4

### Two Octaves

D  
-1 III  
A  
1  
D  
4 I

A  
1  
4  
-1 III  
I

### Three Octaves

C  
2 III  
G  
1  
D  
1 V  
A  
1

D  
4  
G  
4  
C  
4  
VII IX VI III 2

C  
2 III  
4  
G  
2  
D  
1 V  
-1 3  
A  
2 VIII  
-1 3 x4  
3 1  
4  
1 3  
D  
1  
G  
2  
C  
4 III  
2

## 73. Dominant Arpeggio

4

## 74. Thirds - Lower Octave

4

### Upper Octave

-2 III V III I 4

# D Major

## 75. Tuning Canon

## 76. Tuning Chords

## 77. Scales and Arpeggios - One Octave

### Two Octaves

### Three Octaves

## 78. Dominant Arpeggio

## 79. Thirds - Lower Octave

### Upper Octave

# A Major

## 80. Tuning Canon

## 81. Tuning Chords

## 82. Scales and Arpeggios - One Octave

### Two Octaves

### Three Octaves

## 83. Dominant Arpeggio

## 84. Thirds - Lower Octave

### Upper Octave

# E Major

## 85. Tuning Canon

## 86. Tuning Chords

## 87. Scales and Arpeggios - One Octave

## Two Octaves

## 88. Dominant Arpeggio

## 89. Thirds - Lower Octave

## Upper Octave

# B Major

## 90. Tuning Canon

1. 2. 3. 4.

## 91. Tuning Chords

## 92. Scales and Arpeggios - One Octave

### Two Octaves

### Three Octaves

## 93. Dominant Arpeggio

## 94. Thirds - Lower Octave

### Upper Octave

# F# Major

## 95. Tuning Canon

## 96. Tuning Chords

## 97. Scales and Arpeggios - One Octave

## Two Octaves

## Three Octaves

## 98. Dominant Arpeggio

## 99. Thirds - Lower Octave

## Upper Octave



# F Major

## 100. Tuning Canon

1. 2. 3. 4.

## 101. Tuning Chords

## 102. Scales and Arpeggios - One Octave

### Two Octaves

### Three Octaves

## 103. Dominant Arpeggio

## 104. Thirds - Lower Octave

### Upper Octave

# B $\flat$ Major

## 105. Tuning Canon

## 106. Tuning Chords

## 107. Scales and Arpeggios - One Octave

### Two Octaves

### Three Octaves

## 108. Dominant Arpeggio

## 109. Thirds - Lower Octave

### Upper Octave

# E<sup>b</sup> Major

## 110. Tuning Canon

1. 2. 3. 4.

## 111. Tuning Chords

## 112. Scales and Arpeggios - One Octave

### Two Octaves

### Three Octaves

## 113. Dominant Arpeggio

## 114. Thirds - Lower Octave

### Upper Octave

# A<sup>b</sup> Major

## 115. Tuning Canon

## 116. Tuning Chords

## 117. Scales and Arpeggios - One Octave

### Two Octaves

### Three Octaves

## 118. Dominant Arpeggio

## 119. Thirds - Lower Octave

### Upper Octave

# D<sup>b</sup> Major

## 120. Tuning Canon

## 121. Tuning Chords

## 122. Scales and Arpeggios - One Octave

### Two Octaves

### Three Octaves

## 123. Dominant Arpeggio

## 124. Thirds - Lower Octave

### Upper Octave

# Melodic Minor Scales, Arpeggios, and Thirds

## A Melodic Minor

### 125. Tuning Canon

### 126. Tuning Chords

### 127. Scales and Arpeggios - One Octave

### Two Octaves

### Three Octaves

### 128. Dominant Arpeggio

### 129. Thirds - Lower Octave

### Upper Octave

# D Melodic Minor

## 130. Tuning Canon

1. 2. 3. 4.

## 131. Tuning Chords

## 132. Scales and Arpeggios - One Octave

0 4

### Two Octaves

### Three Octaves

## 133. Dominant Arpeggio

## 134. Thirds - Lower Octave

### Upper Octave

# G Melodic Minor

## 135. Tuning Canon

## 136. Tuning Chords

## 137. Scales and Arpeggios - One Octave

## Two Octaves

## Three Octaves

## 138. Dominant Arpeggio

## 139. Thirds - Lower Octave

## Upper Octave



# C Melodic Minor

## 140. Tuning Canon

## 141. Tuning Chords

## 142. Scales and Arpeggios - One Octave

### Two Octaves

### Three Octaves

## 143. Dominant Arpeggio

## 144. Thirds - Lower Octave

### Upper Octave

# F Melodic Minor

## 145. Tuning Canon

## 146. Tuning Chords

## 147. Scales and Arpeggios - One Octave

## Two Octaves

## Three Octaves

## 148. Dominant Arpeggio

## 149. Thirds - Lower Octave

## Upper Octave

# B $\flat$ Melodic Minor

## 150. Tuning Canon

## 151. Tuning Chords

## 152. Scales and Arpeggios - One Octave

### Two Octaves

### Three Octaves

## 153. Dominant Arpeggio

## 154. Thirds - Lower Octave

### Upper Octave

# E<sup>b</sup> Melodic Minor

## 155. Tuning Canon

## 156. Tuning Chords

## 157. Scales and Arpeggios - One Octave

### Two Octaves

### Three Octaves

## 158. Dominant Arpeggio

## 159. Thirds - Lower Octave

### Upper Octave

# E Melodic Minor

## 160. Tuning Canon

1. 2. 3. 4.

## 161. Tuning Chords

## 162. Scales and Arpeggios - One Octave

### Two Octaves

### Three Octaves

## 163. Dominant Arpeggio

## 164. Thirds - Lower Octave

### Upper Octave

## B Melodic Minor

### 165. Tuning Canon

### 166. Tuning Chords

### 167. Scales and Arpeggios - One Octave

### Two Octaves

### Three Octaves

### 168. Dominant Arpeggio

### 169. Thirds - Lower Octave

### Upper Octave

# F# Melodic Minor

## 170. Tuning Canon

## 171. Tuning Chords

## 172. Scales and Arpeggios - One Octave

### Two Octaves

### Three Octaves

## 173. Dominant Arpeggio

## 174. Thirds - Lower Octave

### Upper Octave

# C# Melodic Minor

## 175. Tuning Canon

## 176. Tuning Chords

## 177. Scales and Arpeggios - One Octave

### Two Octaves

### Three Octaves

## 178. Dominant Arpeggio

## 179. Thirds - Lower Octave

### Upper Octave



# G# Melodic Minor

## 180. Tuning Canon

## 181. Tuning Chords

## 182. Scales and Arpeggios - One Octave

### Two Octaves

### Three Octaves

## 183. Dominant Arpeggio

## 184. Thirds - Lower Octave

### Upper Octave

## Chromatic, Mixolydian and Blues Scales

A *chromatic* scale is made entirely of half steps.

### 185. Two Octave Chromatic C Scale

Musical notation for the Two Octave Chromatic C Scale. The scale is written in bass clef, 3/4 time signature. It consists of two octaves of half steps, starting on C. The notation includes fingerings for both hands. The right hand starts on C (0) and goes up to C (3), then down to C (0). The left hand starts on C (2) and goes up to C (4), then down to C (0).

### Mixolydian and Blues Scales

#### 186. B $\flat$ Mixolydian

#### Blues Scale and Arpeggio

Musical notation for the B $\flat$  Mixolydian Blues Scale and Arpeggio. The scale is written in bass clef, 4/4 time signature. It consists of two octaves of half steps, starting on B $\flat$ . The notation includes fingerings for both hands. The right hand starts on B $\flat$  (1) and goes up to B $\flat$  (4), then down to B $\flat$  (1). The left hand starts on B $\flat$  (2) and goes up to B $\flat$  (4), then down to B $\flat$  (1).

#### 187. F Mixolydian

#### Blues Scale and Arpeggio

Musical notation for the F Mixolydian Blues Scale and Arpeggio. The scale is written in bass clef, 4/4 time signature. It consists of two octaves of half steps, starting on F. The notation includes fingerings for both hands. The right hand starts on F (1) and goes up to F (4), then down to F (1). The left hand starts on F (2) and goes up to F (4), then down to F (1).

#### 188. C Mixolydian

#### Blues Scale and Arpeggio

Musical notation for the C Mixolydian Blues Scale and Arpeggio. The scale is written in bass clef, 4/4 time signature. It consists of two octaves of half steps, starting on C. The notation includes fingerings for both hands. The right hand starts on C (0) and goes up to C (3), then down to C (0). The left hand starts on C (2) and goes up to C (4), then down to C (0).

#### 189. G Mixolydian

#### Blues Scale and Arpeggio

Musical notation for the G Mixolydian Blues Scale and Arpeggio. The scale is written in bass clef, 4/4 time signature. It consists of two octaves of half steps, starting on G. The notation includes fingerings for both hands. The right hand starts on G (2) and goes up to G (4), then down to G (2). The left hand starts on G (3) and goes up to G (4), then down to G (3).

#### 190. D Mixolydian

#### Blues Scale and Arpeggio

Musical notation for the D Mixolydian Blues Scale and Arpeggio. The scale is written in bass clef, 4/4 time signature. It consists of two octaves of half steps, starting on D. The notation includes fingerings for both hands. The right hand starts on D (2) and goes up to D (4), then down to D (2). The left hand starts on D (3) and goes up to D (4), then down to D (3).

#### 191. A Mixolydian

#### Blues Scale and Arpeggio

Musical notation for the A Mixolydian Blues Scale and Arpeggio. The scale is written in bass clef, 4/4 time signature. It consists of two octaves of half steps, starting on A. The notation includes fingerings for both hands. The right hand starts on A (2) and goes up to A (4), then down to A (2). The left hand starts on A (3) and goes up to A (4), then down to A (3).

## VI Chorales

### 192. Chorale #1

Musical notation for Chorale #1, measures 1-8 and 9-16. The piece is in 3/4 time with a key signature of one sharp (F#). The notation consists of two staves. The first staff contains measures 1-8, and the second staff contains measures 9-16. The music features a mix of eighth and quarter notes, with some slurs and accents.

### 193. Chorale #2

Musical notation for Chorale #2, measures 1-8, 9-16, and 17-24. The piece is in 3/4 time with a key signature of one sharp (F#). The notation consists of three staves. The first staff contains measures 1-8 with a 4-measure rest indicated above. The second staff contains measures 9-16 with a 4-measure rest indicated above. The third staff contains measures 17-24. The music features a mix of eighth and quarter notes, with some slurs and accents.

### 194. Chorale #3

Musical notation for Chorale #3, measures 1-6, 7-12, and 13-18. The piece is in 3/4 time with a key signature of one sharp (F#). The notation consists of three staves. The first staff contains measures 1-6 with a *mf* dynamic marking. The second staff contains measures 7-12 with a *sf* dynamic marking. The third staff contains measures 13-18. The music features a mix of eighth and quarter notes, with some slurs and accents.

### 195. Chorale #4

Musical notation for Chorale #4, measures 1-11 and 12-19. The piece is in 3/4 time with a key signature of one sharp (F#). The notation consists of two staves. The first staff contains measures 1-11 with a *mf* dynamic marking, a *cresc.* marking, and a *f* dynamic marking. The second staff contains measures 12-19 with a *f* dynamic marking. The music features a mix of eighth and quarter notes, with some slurs and accents.

## 196. Chorale #5

Musical score for Chorale #5, measures 1-22. The score is in 2/4 time and B-flat major. It consists of three staves. The first staff starts with a piano (*p*) dynamic and a forte (*f*) dynamic. The second staff starts with a piano (*p*) dynamic, a pianissimo (*pp*) dynamic, and a forte (*f*) dynamic. The third staff continues the melody with a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

## 197. Chorale #6

Musical score for Chorale #6, measures 1-15. The score is in 4/4 time and D major. It consists of three staves. The first staff starts with a piano (*p*) dynamic and a forte (*f*) dynamic. The second staff starts with a piano (*p*) dynamic and a forte (*f*) dynamic. The third staff starts with a piano (*p*) dynamic and a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

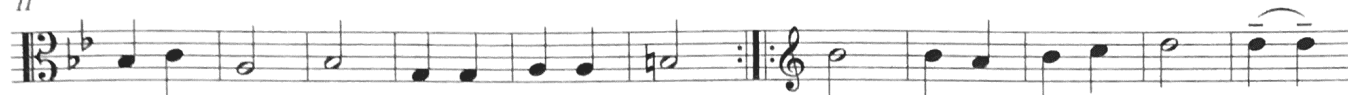
## 198. Chorale #7

Musical score for Chorale #7, measures 1-17. The score is in 4/4 time and B-flat major. It consists of four staves. The first two staves are labeled "Lower octave" and the last two staves are labeled "Upper octave". The score includes various musical notations such as slurs, accents, and dynamic markings.

## 199. Chorale #8



11



22



## 200. Chorale #9



9



## 201. Chorale #10



6



11



## 202. Chorale #11

Musical score for Chorale #11, measures 1-36. The score is written in 3/4 time and B-flat major. It consists of five staves. The first three staves are in bass clef, and the last two are in treble clef. The score includes various musical notations such as notes, rests, and fingerings.

Measures 1-7: Bass clef, 3/4 time. Measure 1 starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Measure 2 has a quarter note G5, followed by eighth notes F5, E5, D5, C5, B4, A4. Measure 3 has a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Measure 4 has a quarter note G5, followed by eighth notes F5, E5, D5, C5, B4, A4. Measure 5 has a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Measure 6 has a quarter note G5, followed by eighth notes F5, E5, D5, C5, B4, A4. Measure 7 has a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5.

Measures 8-16: Bass clef, 3/4 time. Measure 8 starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Measure 9 has a quarter note G5, followed by eighth notes F5, E5, D5, C5, B4, A4. Measure 10 has a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Measure 11 has a quarter note G5, followed by eighth notes F5, E5, D5, C5, B4, A4. Measure 12 has a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Measure 13 has a quarter note G5, followed by eighth notes F5, E5, D5, C5, B4, A4. Measure 14 has a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Measure 15 has a quarter note G5, followed by eighth notes F5, E5, D5, C5, B4, A4. Measure 16 has a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5.

Measures 17-24: Bass clef, 3/4 time. Measure 17 starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Measure 18 has a quarter note G5, followed by eighth notes F5, E5, D5, C5, B4, A4. Measure 19 has a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Measure 20 has a quarter note G5, followed by eighth notes F5, E5, D5, C5, B4, A4. Measure 21 has a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Measure 22 has a quarter note G5, followed by eighth notes F5, E5, D5, C5, B4, A4. Measure 23 has a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Measure 24 has a quarter note G5, followed by eighth notes F5, E5, D5, C5, B4, A4.

Measures 25-32: Treble clef, 3/4 time. Measure 25 starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Measure 26 has a quarter note G5, followed by eighth notes F5, E5, D5, C5, B4, A4. Measure 27 has a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Measure 28 has a quarter note G5, followed by eighth notes F5, E5, D5, C5, B4, A4. Measure 29 has a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Measure 30 has a quarter note G5, followed by eighth notes F5, E5, D5, C5, B4, A4. Measure 31 has a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Measure 32 has a quarter note G5, followed by eighth notes F5, E5, D5, C5, B4, A4.

Measures 33-36: Treble clef, 3/4 time. Measure 33 starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Measure 34 has a quarter note G5, followed by eighth notes F5, E5, D5, C5, B4, A4. Measure 35 has a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Measure 36 has a quarter note G5, followed by eighth notes F5, E5, D5, C5, B4, A4.

## VII Rhythm Charts in a Musical Context

### A. Quarter Notes and Rests; Eighth Notes

All rhythm has two components: the pulse and the rhythm that goes over the pulse. To genuinely understand a rhythm pattern, students must perform the rhythm while simultaneously keeping a consistent pulse somewhere else in their body. Students **MUST** count while performing a rhythm with their body or instrument.

#### 203a. and b.

#### 204a. and b.

#### 205a. and b.

#### 206a. and b.

#### 207a. and b.

For additional practice with quarter- and eighth-note patterns, go to Part VIII Sight Reading Exercises 260–269.

## B. Ties, Dotted Quarter Notes and Eighth Rests

208a. and b.

Exercise 208a and b is in 2/4 time. The treble clef part (a) consists of eighth notes and eighth rests. The bass clef part (b) consists of quarter notes and quarter rests. The key signature has one sharp (F#).

209a. and b.

Exercise 209a and b is in 3/4 time. The treble clef part (a) consists of quarter notes and eighth notes. The bass clef part (b) consists of quarter notes and eighth notes. The key signature has one sharp (F#).

210a. and b.

Exercise 210a and b is in 2/4 time. The treble clef part (a) consists of quarter notes and eighth notes. The bass clef part (b) consists of quarter notes and eighth notes. The key signature has one sharp (F#).

211a. and b.

Exercise 211a and b is in 3/4 time. The treble clef part (a) consists of quarter notes and eighth notes. The bass clef part (b) consists of quarter notes and eighth notes. The key signature has one sharp (F#).

212a. and b.

Exercise 212a and b is in 4/4 time. The treble clef part (a) consists of quarter notes and eighth notes. The bass clef part (b) consists of quarter notes and eighth notes. The key signature has one sharp (F#). There are accents (v) over the eighth notes in both parts.

213a. and b.

Exercise 213a and b is in 4/4 time. The treble clef part (a) consists of quarter notes and eighth notes. The bass clef part (b) consists of quarter notes and eighth notes. The key signature has one sharp (F#).

For additional practice with ties, dotted quarter notes and eighth rest patterns, go to Part VIII Sight Reading Exercises 270–283.



## C. Syncopation

214a. and b.

Musical notation for exercise 214a and b. The exercise is in 2/4 time and G major. The upper staff (treble clef) contains a melodic line with eighth and quarter notes, including some syncopation. The lower staff (bass clef) contains a bass line with eighth and quarter notes, also featuring syncopation. The key signature has one sharp (F#).

215a. and b.

Musical notation for exercise 215a and b. The exercise is in 3/4 time and G major. The upper staff (treble clef) contains a melodic line with eighth and quarter notes. The lower staff (bass clef) contains a bass line with eighth and quarter notes. The key signature has one sharp (F#).

216a. and b.

Musical notation for exercise 216a and b. The exercise is in 4/4 time and G major. The upper staff (treble clef) contains a melodic line with eighth and quarter notes. The lower staff (bass clef) contains a bass line with eighth and quarter notes. The key signature has one sharp (F#).

217a. and b.

Musical notation for exercise 217a and b. The exercise is in 3/4 time and G major. The upper staff (treble clef) contains a melodic line with quarter and eighth notes. The lower staff (bass clef) contains a bass line with quarter and eighth notes. The key signature has one sharp (F#).

218a. and b.

Musical notation for exercise 218a and b. The exercise is in 4/4 time and G major. The upper staff (treble clef) contains a melodic line with quarter notes and rests. The lower staff (bass clef) contains a bass line with quarter notes and rests. The key signature has one sharp (F#).

219a. and b.

Musical notation for exercise 219a and b. The exercise is in 4/4 time and G major. The upper staff (treble clef) contains a melodic line with quarter and eighth notes. The lower staff (bass clef) contains a bass line with quarter and eighth notes. The key signature has one sharp (F#).

For additional practice with syncopated patterns, go to Part VIII Sight Reading Exercises 284–297.

## D. Intermediate Triple Meter

220a. and b.

Musical notation for exercise 220a and b, in 3/8 time. The exercise consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The melody in the treble clef features eighth and quarter notes, while the bass clef provides a steady accompaniment of eighth notes.

221a. and b.

Musical notation for exercise 221a and b, in 3/8 time. The exercise consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The melody in the treble clef features eighth and quarter notes, while the bass clef provides a steady accompaniment of eighth notes.

222a. and b.

Musical notation for exercise 222a and b, in 3/8 time. The exercise consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The melody in the treble clef features eighth and quarter notes, while the bass clef provides a steady accompaniment of eighth notes.

223a. and b.

Musical notation for exercise 223a and b, in 3/8 time. The exercise consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The melody in the treble clef features eighth and quarter notes, while the bass clef provides a steady accompaniment of eighth notes.

224a. and b.

Musical notation for exercise 224a and b, in 3/8 time. The exercise consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The melody in the treble clef features eighth and quarter notes, while the bass clef provides a steady accompaniment of eighth notes.

225a. and b.

Musical notation for exercise 225a and b, in 3/8 time. The exercise consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The melody in the treble clef features eighth and quarter notes, while the bass clef provides a steady accompaniment of eighth notes.

For additional practice with intermediate triple meter patterns, go to Part VIII Sight Reading Exercises 298–308.

## E. Triplets

226a. and b.

Exercise 226a and b is a two-staff piece in 2/4 time with a key signature of one sharp (F#). The upper staff (treble clef) contains a melody of eighth notes, with groups of three eighth notes beamed together and marked with a '3' above them. The lower staff (bass clef) contains a bass line of eighth notes, also with groups of three eighth notes beamed together and marked with a '3' below them.

227a. and b.

Exercise 227a and b is a two-staff piece in 3/4 time with a key signature of one sharp (F#). The upper staff (treble clef) contains a melody of eighth notes, with groups of three eighth notes beamed together and marked with a '3' above them. The lower staff (bass clef) contains a bass line of eighth notes, also with groups of three eighth notes beamed together and marked with a '3' below them.

228a. and b.

Exercise 228a and b is a two-staff piece in 4/4 time with a key signature of one sharp (F#). The upper staff (treble clef) contains a melody of eighth notes, with groups of three eighth notes beamed together and marked with a '3' above them. The lower staff (bass clef) contains a bass line of eighth notes, also with groups of three eighth notes beamed together and marked with a '3' below them.

229a. and b.

Exercise 229a and b is a two-staff piece in 4/4 time with a key signature of one sharp (F#). The upper staff (treble clef) contains a melody of eighth notes, with groups of three eighth notes beamed together and marked with a '3' above them. The lower staff (bass clef) contains a bass line of eighth notes, also with groups of three eighth notes beamed together and marked with a '3' below them.

230a. and b.

Exercise 230a and b is a two-staff piece in 4/4 time with a key signature of one sharp (F#). The upper staff (treble clef) contains a melody of eighth notes, with groups of three eighth notes beamed together and marked with a '3' above them. The lower staff (bass clef) contains a bass line of eighth notes, also with groups of three eighth notes beamed together and marked with a '3' below them.

231a. and b.

Exercise 231a and b is a two-staff piece in 4/4 time with a key signature of one sharp (F#). The upper staff (treble clef) contains a melody of eighth notes, with groups of three eighth notes beamed together and marked with a '3' above them. The lower staff (bass clef) contains a bass line of eighth notes, also with groups of three eighth notes beamed together and marked with a '3' below them.

For additional practice with triplet eighth-note patterns, go to Part VIII Sight Reading Exercises 309–312.

## F. Simple Sixteenth Notes

232a. and b.

Musical notation for exercise 232a and b in 2/4 time. The exercise consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of eighth notes and sixteenth notes, with a final measure containing a quarter rest followed by a quarter note. The bass staff contains a sequence of eighth notes and sixteenth notes, with a final measure containing a quarter rest followed by a quarter note.

233a. and b.

Musical notation for exercise 233a and b in 3/4 time. The exercise consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of eighth notes and sixteenth notes, with a final measure containing a quarter rest followed by a quarter note. The bass staff contains a sequence of eighth notes and sixteenth notes, with a final measure containing a quarter rest followed by a quarter note.

234a. and b.

Musical notation for exercise 234a and b in 4/4 time. The exercise consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of eighth notes and sixteenth notes, with a final measure containing a quarter rest followed by a quarter note. The bass staff contains a sequence of eighth notes and sixteenth notes, with a final measure containing a quarter rest followed by a quarter note.

235a. and b.

Musical notation for exercise 235a and b in 4/4 time. The exercise consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of eighth notes and sixteenth notes, with a final measure containing a quarter rest followed by a quarter note. The bass staff contains a sequence of eighth notes and sixteenth notes, with a final measure containing a quarter rest followed by a quarter note.

236a. and b.

Musical notation for exercise 236a and b in 4/4 time. The exercise consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of eighth notes and sixteenth notes, with a final measure containing a quarter rest followed by a quarter note. The bass staff contains a sequence of eighth notes and sixteenth notes, with a final measure containing a quarter rest followed by a quarter note.

237a. and b.

Musical notation for exercise 237a and b in 4/4 time. The exercise consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of eighth notes and sixteenth notes, with a final measure containing a quarter rest followed by a quarter note. The bass staff contains a sequence of eighth notes and sixteenth notes, with a final measure containing a quarter rest followed by a quarter note.

For additional practice with simple sixteenth-note patterns, go to Part VIII Sight Reading Exercises 313–324.

## G. Dotted Eighth Notes and Sixteenth Rests

238a. and b.

Exercise 238a and b is in 3/4 time. The treble clef part (a) features a sequence of eighth notes and dotted eighth notes with sixteenth rests. The bass clef part (b) features a sequence of eighth notes and dotted eighth notes with sixteenth rests.

239a. and b.

Exercise 239a and b is in 2/4 time. The treble clef part (a) features a sequence of eighth notes and dotted eighth notes with sixteenth rests. The bass clef part (b) features a sequence of eighth notes and dotted eighth notes with sixteenth rests.

240a. and b.

Exercise 240a and b is in 2/4 time. The treble clef part (a) features a sequence of eighth notes and dotted eighth notes with sixteenth rests. The bass clef part (b) features a sequence of eighth notes and dotted eighth notes with sixteenth rests.

241a. and b.

Exercise 241a and b is in 4/4 time. The treble clef part (a) features a sequence of eighth notes and dotted eighth notes with sixteenth rests. The bass clef part (b) features a sequence of eighth notes and dotted eighth notes with sixteenth rests.

242a. and b.

Exercise 242a and b is in 4/4 time. The treble clef part (a) features a sequence of eighth notes and dotted eighth notes with sixteenth rests. The bass clef part (b) features a sequence of eighth notes and dotted eighth notes with sixteenth rests.

243a. and b.

Exercise 243a and b is in 4/4 time. The treble clef part (a) features a sequence of eighth notes and dotted eighth notes with sixteenth rests. The bass clef part (b) features a sequence of eighth notes and dotted eighth notes with sixteenth rests.

For additional practice with dotted-eighth-note and sixteenth-rest patterns, go to Part VIII Sight Reading Exercises 325–334.

## H. Cut Time (C)

244a. and b.

Musical notation for exercise 244a and b. The piece is in cut time (C) and the key signature has one sharp (F#). The notation consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff features quarter and eighth notes, with a fermata over the final note. The bass staff provides a harmonic accompaniment with quarter and eighth notes. There are two 'v' markings above the treble staff, indicating accents on specific notes.

245a. and b.

Musical notation for exercise 245a and b. The piece is in cut time (C) and the key signature has one sharp (F#). The notation consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff features quarter notes with frequent rests, creating a syncopated feel. The bass staff provides a harmonic accompaniment with quarter and eighth notes.

246a. and b.

Musical notation for exercise 246a and b. The piece is in cut time (C) and the key signature has one sharp (F#). The notation consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff features quarter notes with frequent rests, creating a syncopated feel. The bass staff provides a harmonic accompaniment with quarter and eighth notes.

247a. and b.

Musical notation for exercise 247a and b. The piece is in cut time (C) and the key signature has one sharp (F#). The notation consists of two staves: a treble clef staff and a bass clef staff. Both staves feature complex rhythmic patterns, including triplets and sixteenth notes. The treble staff has several triplet markings above groups of notes, and the bass staff has several triplet markings below groups of notes.

248a. and b.

Musical notation for exercise 248a and b. The piece is in cut time (C) and the key signature has one sharp (F#). The notation consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff features eighth notes and quarter notes with frequent rests. The bass staff provides a harmonic accompaniment with eighth and quarter notes.

For additional practice with cut time patterns, go to Part VIII Sight Reading Exercises 335–347.

## J. Advanced Triple Meter

249a. and b.

Exercise 249a and b: A musical score for Viola in 3/8 time. The key signature has three sharps (F#, C#, G#). The score consists of two staves, treble and bass clef. The treble staff contains a series of eighth-note triplets, while the bass staff contains a series of eighth-note pairs. The exercise is 8 measures long.

250a. and b.

Exercise 250a and b: A musical score for Viola in 3/8 time. The key signature has three sharps. The score consists of two staves. The treble staff features eighth-note triplets and eighth notes. The bass staff features eighth-note pairs and eighth notes. The exercise is 8 measures long.

251a. and b.

Exercise 251a and b: A musical score for Viola in 3/8 time. The key signature has three sharps. The score consists of two staves. The treble staff features eighth-note triplets and eighth notes. The bass staff features eighth-note pairs and eighth notes. The exercise is 8 measures long.

252a. and b.

Exercise 252a and b: A musical score for Viola in 3/8 time. The key signature has three sharps. The score consists of two staves. The treble staff features eighth-note triplets and eighth notes. The bass staff features eighth-note pairs and eighth notes. The exercise is 8 measures long.

253a. and b.

Exercise 253a and b: A musical score for Viola in 3/8 time. The key signature has three sharps. The score consists of two staves. The treble staff features eighth-note triplets and eighth notes. The bass staff features eighth-note pairs and eighth notes. The exercise is 8 measures long.

254a. and b.

Exercise 254a and b: A musical score for Viola in 3/8 time. The key signature has three sharps. The score consists of two staves. The treble staff features eighth-note triplets and eighth notes. The bass staff features eighth-note pairs and eighth notes. The exercise is 8 measures long.

For additional practice with advanced triple meter patterns, go to Part VIII Sight Reading Exercises 352–369.

## K. Irregular Meter

255a. and b.

Musical notation for exercise 255a and b. The piece is in 3/8 time, indicated by the '3' over the '8' in the treble clef. The key signature has two sharps (F# and C#). The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

256a. and b.

Musical notation for exercise 256a and b. The piece is in 3/8 time. The key signature has two sharps. The melody in the treble clef features a mix of eighth and sixteenth notes with some rests, while the bass clef accompaniment is primarily eighth notes.

257a. and b.

Musical notation for exercise 257a and b. The piece is in 3/8 time. The key signature has two sharps. The melody in the treble clef is composed of quarter and eighth notes, while the bass clef accompaniment consists of quarter notes.

258a. and b.

Musical notation for exercise 258a and b. The piece is in 3/8 time. The key signature has two sharps. The melody in the treble clef uses eighth and sixteenth notes, and the bass clef accompaniment is primarily eighth notes.

259a. and b.

Musical notation for exercise 259a and b. The piece is in 3/8 time. The key signature has two sharps. The melody in the treble clef features eighth and sixteenth notes, while the bass clef accompaniment is primarily eighth notes.

For additional practice with irregular meter patterns, go to Part VIII Sight Reading Exercises 370–379.



# VIII Sight-Reading by Level

## A. Quarter Notes and Rests; Eighth Notes

260.

Musical notation for exercise 260, consisting of two staves of music in 2/4 time with a key signature of one sharp (F#). The first staff contains quarter notes and rests, and the second staff contains eighth notes and rests.

261.

Musical notation for exercise 261, a single staff of music in 2/4 time with a key signature of one sharp (F#). The exercise consists of eighth notes and rests.

262.

Musical notation for exercise 262, a single staff of music in 2/4 time with a key signature of one sharp (F#). The exercise consists of quarter notes and rests.

263.

Musical notation for exercise 263, a single staff of music in 2/4 time with a key signature of one flat (Bb). The exercise consists of quarter notes and rests.

264.

Musical notation for exercise 264, consisting of two staves of music in 3/4 time with a key signature of one sharp (F#). The first staff contains quarter notes and rests, and the second staff contains eighth notes and rests.

265.

Musical notation for exercise 265, a single staff of music in 3/4 time with a key signature of one sharp (F#). The exercise consists of quarter notes and eighth notes.

266.

Musical notation for exercise 266, a single staff of music in 3/4 time with a key signature of one sharp (F#). The exercise includes dynamic markings: *mf*, *p*, *f*, and *p*.

267.

Musical notation for exercise 267, a single staff of music in 4/4 time with a key signature of one sharp (F#). The exercise consists of quarter notes and rests.

268.

268. Musical score for exercise 268, consisting of two staves in 4/4 time with a key signature of one sharp (F#). The first staff begins with a *cresc.* marking. The second staff features a *p* marking and a slur over the final two measures.

269.

269. Musical score for exercise 269, consisting of two staves in 4/4 time with a key signature of one sharp (F#).

## B. Ties, Dotted Quarter Notes and Eighth Rests

270.

270. Musical score for exercise 270, consisting of one staff in 2/4 time with a key signature of one sharp (F#).

271.

271. Musical score for exercise 271, consisting of one staff in 2/4 time with a key signature of one sharp (F#). The piece starts with a *mp* marking.

272.

272. Musical score for exercise 272, consisting of one staff in 2/4 time with a key signature of two sharps (F# and C#).

273.

273. Musical score for exercise 273, consisting of one staff in 2/4 time with a key signature of one flat (Bb).

274.

274. Musical score for exercise 274, consisting of one staff in 3/4 time with a key signature of one flat (Bb). The piece includes dynamic markings *mf*, *p*, and *f rit.*

275.

275. Musical score for exercise 275, consisting of one staff in 3/4 time with a key signature of one sharp (F#). The piece includes dynamic markings *mf*, *p*, *f*, and *p*.

276.

*mp* *f*

277.

*p* *f* *rit.* *p*

278.

*mf* *f* *mp* *tr*

279.

*mf*

280.

*mf* *mp*

281.

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

282. Moderato

*mf* *p* *rit.*

283.

*mf* *p* *f*


## C. Syncopation

284. 

285. 

286. 

287. 

288. 

289. 

290. 

291. 

292. 

293. 

294.

Exercise 294 consists of two staves in 4/4 time with a key signature of one flat. The first staff contains a melodic line starting on G4, moving stepwise up to D5, then down to G4, with a slur over the final two notes. The second staff contains a bass line starting on G3, moving up to D4, then down to G3, with slurs and accents (v) over the notes.

295.

Exercise 295 consists of two staves in 3/4 time with a key signature of one flat. The first staff contains a melodic line starting on G4, moving up to D5, then down to G4, with a slur and a forte (f) dynamic marking. The second staff contains a bass line starting on G3, moving up to D4, then down to G3, with a slur and a forte (f) dynamic marking.

296.

Exercise 296 consists of two staves in 4/4 time with a key signature of one flat. The first staff contains a melodic line starting on G4, moving up to D5, then down to G4, with a slur. The second staff contains a bass line starting on G3, moving up to D4, then down to G3, with a slur and an accent (v) over the first note.

297.

Exercise 297 consists of two staves in 4/4 time with a key signature of two sharps. The first staff contains a melodic line starting on G4, moving up to D5, then down to G4, with a slur and a forte (f) dynamic marking. The second staff contains a bass line starting on G3, moving up to D4, then down to G3, with a slur and a piano (p) dynamic marking.

## D. Intermediate Triple Meter

298.

Exercise 298 consists of one staff in 6/8 time with a key signature of two sharps. The measure contains a melodic line starting on G4, moving up to D5, then down to G4, with a slur.

299.

Exercise 299 consists of one staff in 6/8 time with a key signature of one flat. The measure contains a melodic line starting on G4, moving up to D5, then down to G4, with a slur.

300.

Exercise 300 consists of two staves in 6/8 time with a key signature of one flat. The first staff contains a melodic line starting on G4, moving up to D5, then down to G4, with a slur. The second staff contains a bass line starting on G3, moving up to D4, then down to G3, with a slur and accents (v) over the notes.

301.

Musical notation for exercise 301. It is a single staff in 3/8 time with a key signature of one flat (Bb). The piece begins with a *mf* dynamic marking. The melody consists of eighth and quarter notes, ending with a double bar line.

302.

Musical notation for exercise 302. It is a single staff in 3/8 time with a key signature of two flats (Bb, Eb). The piece features dynamic markings: *mp*, *mf*, *mp*, *f*, and *p*. The melody includes slurs and accents, ending with a double bar line.

303.

Musical notation for exercise 303. It is a single staff in 3/8 time with a key signature of two sharps (F#, C#). The melody is composed of eighth and quarter notes, ending with a double bar line.

304.

Musical notation for exercise 304. It is a single staff in 3/8 time with a key signature of one flat (Bb). The piece includes a *v* (accents) marking. The melody consists of eighth and quarter notes, ending with a double bar line.

305.

Musical notation for exercise 305. It consists of two staves in 3/8 time with a key signature of two sharps (F#, C#). Both staves feature eighth-note patterns with slurs, ending with a double bar line.

306.

Musical notation for exercise 306. It consists of two staves in 3/8 time with a key signature of one flat (Bb). Both staves feature eighth-note patterns with slurs, ending with a double bar line.

307.

Musical notation for exercise 307. It is a single staff in 3/8 time with a key signature of one flat (Bb). The piece includes slurs and accents under the eighth-note melody, ending with a double bar line.

308.

Musical notation for exercise 308. It is a single staff in 3/8 time with a key signature of one flat (Bb). The piece features eighth-note patterns with slurs, ending with a double bar line.

## E. Triplets

309.

310.

311.

312.

## F. Simple Sixteenth Notes

313.

314.

315.

316.

317.

318.

*mf*

319.

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

320.

*mf*

321.

*p* *f* *p*

322.

*mf* *p* *f* *rit.*

323.

*mf*

*f*

324.

*mf*

## G. Dotted Eighth Notes and Sixteenth Rests

325.

*mf*



326.

*p* *f* *mp* *f* *mf* *rit.*

327.

328.

*mf* *mf* *rit.*

329.

*mp* *f* *mf*

330.

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

331. *Maestoso*

*f*

332.

*mf*

333.

*mf* *p* *f* *rit.*

334.

*mf*

H. Cut Time and  $\frac{3}{2}$ 

335.



336.



337.



338.



339.



340.



341.



342.



343.



344. *cresc.* *p*

345. *mp* *mp* *f* *pp*

346. *3* *3*

347. *3* *3*

348. *mp* *f*

349. *mp* *f*

350. *mp* *tr*

351. *mp* *v* *v* *tr*

## J. Advanced Triple Meter

352. *mf* *v* *v* *tr*

353. *mf* *v* *v* *tr*

354.

*mf*  
*rit.*

355.

*mf*  
*rit.*

356.

*f* *p* *mf* *rit.*

357.

358.

359.

360.

361.

*mf* *f* *mp*

362.

Exercise 362 consists of two staves in 3/8 time with a key signature of one sharp (F#). The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a rhythmic accompaniment of eighth notes.

363.

Exercise 363 consists of two staves in 3/8 time with a key signature of one flat (Bb). The first staff contains a melodic line with eighth notes. The second staff contains a rhythmic accompaniment of eighth notes with accents (v) over some notes.

364.

Exercise 364 consists of two staves in 3/8 time with a key signature of one flat (Bb). The first staff contains a melodic line with eighth notes. The second staff contains a rhythmic accompaniment of eighth notes with a sharp sign (#) over a note.

365.

Exercise 365 consists of two staves in 3/8 time with a key signature of two flats (Bb, Eb). The first staff contains a melodic line with eighth notes. The second staff contains a rhythmic accompaniment of eighth notes.

366.

Exercise 366 consists of two staves in 3/8 time with a key signature of three sharps (F#, C#, G#). The first staff contains a melodic line with eighth notes. The second staff contains a rhythmic accompaniment of eighth notes.

367.

Exercise 367 consists of two staves in 12/8 time with a key signature of one flat (Bb). The first staff contains a melodic line with eighth notes. The second staff contains a rhythmic accompaniment of eighth notes.

368.

Exercise 368 consists of two staves in 12/8 time with a key signature of one flat (Bb). The first staff contains a melodic line with eighth notes. The second staff contains a rhythmic accompaniment of eighth notes. The dynamic marking *mf* is present below the first staff.

369.

Exercise 369 consists of two staves in 12/8 time with a key signature of one sharp (F#). The first staff contains a melodic line with eighth notes. The second staff contains a rhythmic accompaniment of eighth notes.

## K. Irregular Meter

370.



371.



372.



373.



374.



375.



376.



377.



378.

Exercise 378 consists of two staves of music in 2/4 time with a key signature of one sharp (F#). The first staff contains measures 1 and 2, featuring a melodic line with eighth and quarter notes. The second staff contains measures 3 and 4, continuing the melodic line with eighth and quarter notes, including a dynamic marking *v* above the first measure.

379.

Exercise 379 consists of two staves of music in 2/4 time with a key signature of two flats (Bb). The first staff contains measures 1 and 2, featuring a melodic line with eighth and quarter notes. The second staff contains measures 3 and 4, continuing the melodic line with eighth and quarter notes. Dynamic markings *mf*, *f*, and *p* are placed below the second staff, with lines indicating their respective ranges across the measures.

### M. Mixed Meter

380.

Exercise 380 consists of two staves of music in mixed meter. The first staff contains measures 1 and 2, with time signatures changing from 6/8 to 3/4 and back to 6/8. The second staff contains measures 3 and 4, with time signatures changing from 6/8 to 3/4 and back to 6/8.

381.

Exercise 381 consists of one staff of music in mixed meter. The first staff contains measures 1 and 2, with time signatures changing from 4/4 to 3/4 and back to 4/4. A dynamic marking *mf* is placed below the first measure.

382.

Exercise 382 consists of two staves of music in mixed meter. The first staff contains measures 1 and 2, with time signatures changing from 6/8 to 3/4 and back to 6/8. The second staff contains measures 3 and 4, with time signatures changing from 6/8 to 3/4 and back to 6/8. Accents are placed above several notes in both staves.

383.

Exercise 383 consists of two staves of music in mixed meter. The first staff contains measures 1 and 2, with time signatures changing from 4/4 to 6/8 and back to 4/4. A dynamic marking *mf* is placed below the first measure. The second staff contains measures 3 and 4, with time signatures changing from 4/4 to 3/4 and back to 4/4. A *rit.* marking is placed below the second measure.

384.

Exercise 384 consists of two staves of music in bass clef. The first staff starts with a 6/8 time signature, changes to 2/4, and then back to 6/8. The second staff starts with a 3/4 time signature, changes to 6/8, and ends with a 7/8 time signature. Dynamics include *f* (forte) and *p* (piano).

385.

Exercise 385 consists of two staves of music in bass clef. The first staff has time signatures of 4/4, 3/4, 4/4, 3/4, and 6/8. The second staff has time signatures of 3/4, 3/4, and 4/4. Dynamics include *mf* (mezzo-forte).

386.

Exercise 386 is a single staff of music in bass clef with time signatures of 6/8, 4/4, 3/8, 6/8, 3/4, and 3/8. Dynamics include *mf* (mezzo-forte).

## N. Alternate Clefs

387.

Exercise 387 is a single staff of music in bass clef. The first part is in bass clef, and the second part switches to a treble clef. The time signature is 3/4.

388.

Exercise 388 is a single staff of music in bass clef. The first part is in bass clef, and the second part switches to a treble clef. The time signature is 4/4.

389.

Exercise 389 is a single staff of music in treble clef with a 4/4 time signature. Dynamics include *mf* (mezzo-forte), *f* (forte), and *p* (piano).

390.

Exercise 390 is a single staff of music in bass clef. The first part is in bass clef, and the second part switches to a treble clef. The time signature is 2/2. Dynamics include *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano).

391.

Exercise 391 consists of two staves of music in bass clef. The first staff has a 4/4 time signature and dynamics of *mf* (mezzo-forte). The second staff has a treble clef and dynamics of *f* (forte) and *mp* (mezzo-piano).



392.

Exercise 392 consists of two staves in 4/4 time. The first staff begins with a *mf* dynamic and features a melodic line with eighth-note patterns and a half-note ending. The second staff provides a harmonic accompaniment with eighth-note patterns. A *p* dynamic marking is placed at the end of the first staff.

393.

Exercise 393 consists of two staves in 4/4 time. The first staff is in bass clef and begins with a *mf* dynamic, featuring a melodic line with eighth-note patterns and a half-note ending. The second staff is in treble clef and provides a harmonic accompaniment with eighth-note patterns.

394.

Exercise 394 consists of two staves in 4/4 time. The first staff is in treble clef and begins with a *mf* dynamic, featuring a melodic line with eighth-note patterns and a half-note ending. The second staff is in treble clef and provides a harmonic accompaniment with eighth-note patterns. A *f* dynamic marking is placed at the end of the first staff.

395.

Exercise 395 consists of a single staff in 4/4 time, starting with a *mf* dynamic. The melody is composed of eighth notes and quarter notes, ending with a half note.

396.

Exercise 396 consists of two staves in 2/4 time. The first staff is in treble clef and begins with a *mf* dynamic, featuring a melodic line with eighth-note patterns and a half-note ending. The second staff is in treble clef and provides a harmonic accompaniment with eighth-note patterns. A *f* dynamic marking is placed at the end of the second staff.

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