

INTRODUCTION

VOCAL CONNECTIONS Music Reading Exercises provide “visual immersion” in the chords practiced with **AUDIO LESSONS** and **GRIDS** in **VOCAL CONNECTIONS**. In these exercises, chords are transferred to the staff; also, students practice the transition from “chordal” to “stepwise” reading.

Section I of the exercises focuses on tonic chord melodies; Section II on tonic and dominant chord melodies; Section III on tonic, dominant and subdominant chord melodies; and, Section IV provides melodies for additional practice.

The music reading exercises are provided in two Major keys and two minor keys. It is essential that students see that the “do” and “la” positions are not stationary, or *fixed*; that “do” and “la” are *movable*. The keys of the exercises have been chosen solely for their singability. The three minors, natural/aeolian, melodic, and harmonic, are used interchangeably, and without fanfare.

The **INTRODUCTORY PATTERN (I.P.)** preceding each group of melodies presents all pitches to be used in the succeeding exercises. Students should sing the melodic patterns and then sing the chord(s). In the **INTRODUCTORY PATTERN (I.P.)**, each chord (tonic, dominant, and subdominant) is presented in its own visual context: tonic chord tones are filled in - ●; dominant chord tones display a diagonal slash - ∕; and subdominant chord tones are placed in a box - □. It is hoped that these visual “signals” will contribute to the students’ understanding of the three primary chords in Major and minor tonalities.

A word about RHYTHM. The thrust of **VOCAL CONNECTIONS** is tonal audiation and reading. Just as the contrasting of Major and minor tonalities facilitates learning, the use of contrasting meters fosters rhythmic understanding. The **VOCAL CONNECTIONS** Music Reading Exercises attempt to escape the “quarter note = one beat” syndrome. The teacher will use his or her preferred system, whether syllabication or counting. Chanting of the rhythm while using movement should precede the reading of the melodies.

CONTENTS

SECTION I - TONIC CHORD MELODIES

- A. Major tonalities 3
- 1) Exercises 1-3 contain only Do Mi So chord tones
(Audio/Grid Lesson 5)
 - 2) Exercises 4-6 contain Do Mi So chord tones with
stepwise motion (Audio/Grid Lesson 9)
- B. minor tonalities 7
- 1) Exercises 1-3 contain only la do mi chord tones
(Audio/Grid Lesson 10)
 - 2) Exercises 4-6 contain la do mi chord tones with
stepwise motion (Audio/Grid Lesson 14)

SECTION II - TONIC AND DOMINANT CHORD MELODIES

- A. Major tonalities 11
- 1) Exercises 1-3 contain only Do Mi So and So Ti Re chord tones
(Audio/Grid Lessons 6, 7, 8 and 15)
 - 2) Exercises 4-6 contain Do Mi So and So Ti Re chord tones
with stepwise motion (Audio/Grid Lesson 9)
- B. minor tonalities 15
- 1) Exercises 1-3 contain only la do mi and Mi Si Ti chord tones
(Audio/Grid Lessons 11, 12, 13 and 20)
 - 2) Exercises 4-6 contain la do mi and Mi Si Ti chord tones
with stepwise motion (Audio/Grid Lessons 14, 25c and 25d)

SECTION III - TONIC, DOMINANT, AND SUBDOMINANT CHORD MELODIES

- A. Major tonalities 19
- 1) Exercises 1-3 contain only Do Mi So, So Ti Re, and Fa La Do
chord tones (Audio/Grid Lessons 16, 17 and 18)
 - 2) Exercises 4-6 contain Do Mi So, So Ti Re, and Fa La Do chord
tones with stepwise motion (Audio/Grid Lesson 19)
- B. minor tonalities 23
- 1) Exercises 1-3 contain only la do mi, Mi Si Ti, and re fa la chord tones
(Audio/Grid Lessons 21, 22 and 23)
 - 2) Exercises 4-6 contain la do mi, Mi Si Ti, and re fa la chord tones
with stepwise motion (Audio/Grid Lessons 24, 25c and 25d)

SECTION IV - MAJOR/MINOR MELODIES 27

Additional practice exercises: two each in the keys of G Major and F Major;
and, two each in the keys of e minor and d minor.

Section I. Tonic Chord Melodies

A. Major Tonalities

G Major: *Do Mi So* chord

Introductory
Pattern (I.P.)

do mi so mi do so do Do chord

so mi do mi do so

so mi do mi do so

The introductory pattern consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a sequence of notes: G4 (do), A4 (mi), B4 (so), G4 (do), F#4 (mi), E4 (do), D4 (so), C4 (do), B3 (mi), A3 (do), G3 (so), F#3 (mi), E3 (do), D3 (so), C3 (do), B2 (mi), A2 (do), G2 (so). The lower staff is in bass clef with the same key signature and time signature. It contains a sequence of notes: G3 (do), F#3 (mi), E3 (do), D3 (so), C3 (do), B2 (mi), A2 (do), G2 (so), F#2 (mi), E2 (do), D2 (so), C2 (do), B1 (mi), A1 (do), G1 (so), F#1 (mi), E1 (do), D1 (so). The notes are beamed in pairs. The final two measures of each staff show a G major chord (G, B, D) with the notes labeled 'so mi do' above and 'mi do so' below.

1

Staff 1: Treble clef, 2/4 time, G major. Notes: G4, A4, B4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2.

Staff 2: Bass clef, 2/4 time, G major. Notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1.

2

Staff 1: Treble clef, 4/4 time, G major. Notes: G4, A4, B4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C4, B3, A3, G3.

Staff 2: Bass clef, 4/4 time, G major. Notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1.

Staff 1: Treble clef, 4/4 time, G major. Notes: G4, A4, B4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C4, B3, A3, G3.

Staff 2: Bass clef, 4/4 time, G major. Notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1.

3

Staff 1: Treble clef, 3/8 time, G major. Notes: G4, A4, B4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C4, B3, A3, G3.

Staff 2: Bass clef, 3/8 time, G major. Notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1.