

Bruce Phelps Sight Reading Manual

Volume II

*Written, Compiled and Edited by
Bruce Phelps*

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A NOTE FROM THE AUTHOR

Welcome to *Volume II of the Bruce Phelps Sight Reading Manual*. This book is a revision of Volume I with additional new and additional exercises designed to help you teach your students to sight read music. This book is merely a tool. You are the teacher! You decide which method best fits your needs when using these exercises. I highly recommend using *sol-feg* as once the language is learned, students can easily associate intervals with syllables. I also use the movable “DO” which presents another challenge I have addressed in this book. The key to success is simple. “Practice Sight Reading Every Day.” I did it 5-8 minutes a day and you would not believe the results. Yes, the students rebelled at first but after awhile, they accepted it as part of the curriculum and actually became very proficient.

Why Teach Sight Singing?

Sight singing is a skill that helps students understand music more fully. Students who learn to sight sing will be better equipped to sing when they leave school. Students will have more confidence in their singing and actually be better ensemble members. For you as the director, you will find that you will have more time to work on pieces since you don’t have to spend so much time playing parts. And you will be able to learn more repertoire as well. It is a win/win situation.

Proficiency Exams

I used proficiency exams to hold students accountable and check the overall progress of students in each ensemble. I did not write any for this book. Instead, I recommend you choose exercises at random from the level from which you are testing. Perhaps one in the first third of the level, one in the middle third and one towards the end would give you an idea as to their progress.

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How to Use the Book to Teach Sight Reading.

Step One: Put the notes of the staff on a board or screen in front of the class. Label each note using the key of C Major as your base key. (**C** is Do, **D** is Re, **E** is Mi, etc.) Using a pointer or your computer curser, move from pitch to pitch asking the students to sing as you go. Start with unisons and intervals of 2 and gradually increase the intervals until they can sing from any pitch to another with relative ease.

Step Two: Teach the warm up exercises. There are three pages of exercises with syllables included. Use them as vocal warm-ups and the student will get used to singing sol-feg syllables on relative pitches. Make up your own accompaniment or have them sing acappella. Have fun with them. When you get tired, write new ones. The more your students use the syllables, the sooner they will become familiar and thus transfer the process to choral sight reading.

Step Three: Begin singing through the exercises in the manual

Level One: All exercises are in the key of **C** with not rhythmic considerations. The purpose is to acquaint students with the rise and fall of melodic line. As you progress through the level, the intervals become wider. You can easily sing a full page in less than 5 minutes. Singing the exercises forwards and backwards will double their practice.

Level Two: This level deals specifically with rhythms. Preliminary work is needed to introduce notation and rest values. Do board or screen work to teach whole, half, quarter, eighth, sixteenth notes and rests, then begin working on the exercises. The class can sing or clap the rhythms. Watch for new concepts that appear such as rests, ties, ties over the bar, etc. Deal with each new concept before asking them to perform the exercise.

- Level Three:** This is a continuation of rhythmic exercises but in two parts. Divide the class in half and have fun with the exercises. You can create your own rhythm instruments or have half the group clap while the other group sings. Take your time with both levels two and three as learning to perform rhythms correctly is vital to the success of sight singing.
- Level Four:** We combine melodic and rhythmic exercises. There are 100 exercises of increasing difficulty. Look for new concepts in each exercise and teach them as you go. Take your time. Go as fast or slow as is comfortable for your group. There are no accidentals with which to deal yet. That comes later.
- Level Five:** This level incorporates accidentals. You will need to teach the syllabic names for the various accidentals. Included is a page with syllable names and a few exercises that work also for warm-up exercises for your group. Start with these. You can also put the notes and names on a board or screen and do what you did when you first introduced the syllables to your singers. When you start singing through the exercises, have your singers identify the accidental syllable names before you sing. You can also ask them if the accidental is higher or lower than the regular pitch.
- Level Six:** This is the first level in which “DO” is not C. All the exercises in this level are in D and Db Major. Accidentals are included.
- Level Seven:** All the exercises are in the key of E and Eb. Accidentals are included.
- Level Eight:** All the exercises are in the key of F and F#. Accidentals are included.
- Level Nine:** All the exercises are in the key of G and Gb. Accidentals are included.
- Level Ten:** All the exercises are in the key of A and Ab. Accidentals are included.

- Level Eleven:** All the exercises are in the key of B and Bb. Accidentals are included.
- Level Twelve:** All exercises are written in bass clef. If the students know how to find DO, they should be able to read the exercises.
- Level Thirteen:** Two Part exercises. Half of them are written for SA voicing and the other half for SB voicing. Accidentals are included.
- Level Fourteen:** Three Part exercises. Half are written for treble voices and the other half for SAB voicing.
- Level Fifteen:** 56 exercises of varying lengths, in different keys and meter signatures. Some incorporate familiar tunes and melodies while others are original. When your singers can master this level, they will be ready to sing in most choirs.

One Final Reminder: Teaching sight reading can be fun. You can also teach music theory with the syllables. Teach them the natural minor scale from La to La. Teach them how to sing the melodic and the harmonic minor scales as well.

Teach them to sing triads: major, minor, diminished and augmented.

Teach them to sing the modes.

Teach them to sing triads and inversions.

Then show them how to write what they have sung. You will be surprised at how easy they will learn the concepts.

Sight singing is a skill development that takes practice and repetition. **Do it every day** and watch your singers grow both in knowledge and skill level, but also in their self confidence. No longer will they pick up a piece of music and look at it as if it is in a foreign language.

Good luck to all of you.

Vocal Warm Up Exercises Using Sol-Feg

EXERCISE NUMBER 1

DO RE MI RE MI FA MI FA SOL FA SOL LA

SOL LA TI LA TI DO TI DO RE DO

DO TI LA TI LA SOL LA SOL FA SOL FA MI

FA MI RE MI RE DO RE DO TI DO

EXERCISE NUMBER 2

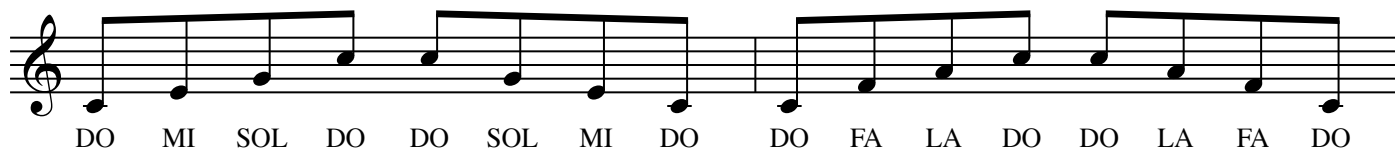
DO MI RE FA MI SOL FA LA

SOL TI LA DO TI RE DO

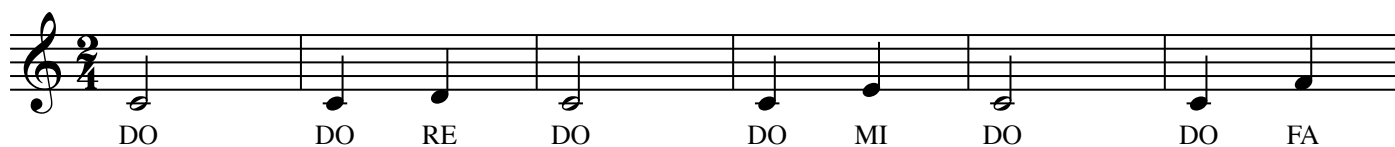
DO LA TI SOL LA FA SOL ME

FA RE MI DO RE TI DO

EXERCISE NUMBER 3



EXERCISE NUMBER 4



A musical staff with a treble clef showing the sequence of notes: DO, DO, TI, DO, DO, LA, DO, DO, SOL. The notes are written on a single staff with a key signature of one flat (B-flat). The notes are: DO (C4), DO (C4), TI (B3), DO (C4), DO (C4), LA (A3), DO (C4), DO (C4), SOL (G3).

DO DO FA DO DO MI DO DO RE DO

A musical staff in treble clef showing the first line of the song. The notes are: DO (quarter), DO (quarter), DO (half), DO (quarter), RE (quarter), MI (quarter), FA (quarter), SOL (quarter), LA (quarter), TI (quarter), DO (quarter), DO (quarter), DO (half). The notes are written on a five-line staff with a treble clef. The notes are: DO (quarter), DO (quarter), DO (half), DO (quarter), RE (quarter), MI (quarter), FA (quarter), SOL (quarter), LA (quarter), TI (quarter), DO (quarter), DO (quarter), DO (half). The notes are written on a five-line staff with a treble clef.

The first staff of music is written in treble clef with a common time signature (C). It begins with a C4 quarter note, followed by a D4 quarter note, and then a series of eighth notes: E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The staff ends with a double bar line.

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LEVEL I

Goal of Level One:

To acquaint singers with rise and fall of the melodic line
and identify and perform various intervals.

This Level Contains:

- 100 Four Measure Exercises
- All Exercises in the Key of C
- No Rhythmic Considerations

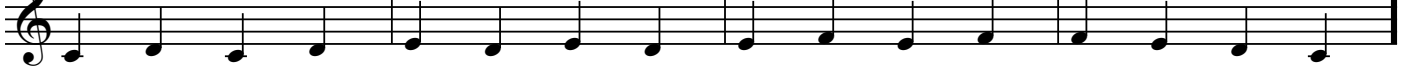
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Level I

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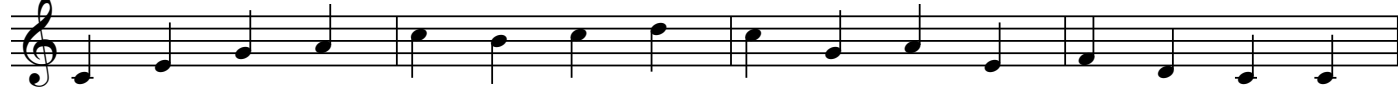
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Sight Reading Manual

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LEVEL II

Goal of Level Two:

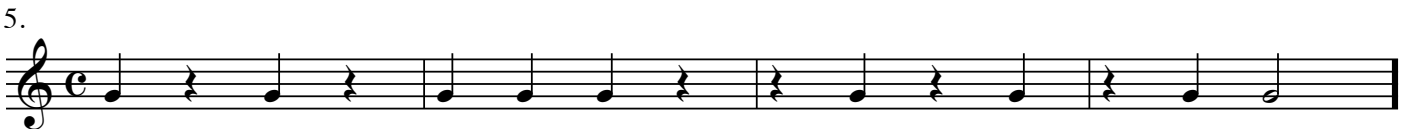
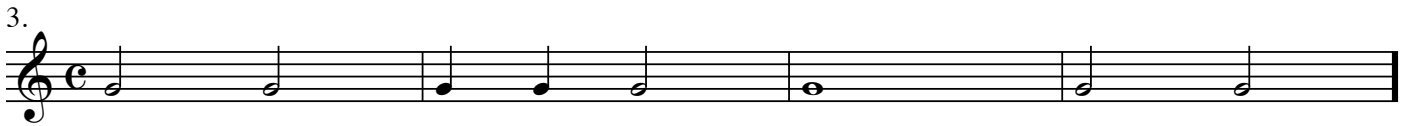
To acquaint singers with rhythmic
elements of sight singing

This Level Contains:

- 100 Four Measure Exercises
- Various Meter Signatures Used
- No Melodic Considerations

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Level II - Rhythms



The first staff of music is in treble clef with a common time signature (C). It contains 12 measures of music. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C4 (half), B3 (quarter), A3 (quarter), and G3 (half). The staff ends with a double bar line.

The first staff of music is in treble clef with a common time signature (C). It contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter rest, a quarter note B4, a quarter rest, a dotted quarter note C5, a quarter note D5, a quarter note E5, a quarter rest, a quarter note F5, a quarter rest, a quarter note G5, and a quarter note A5. The staff ends with a double bar line.

[illegible]

The first staff of music is written in treble clef with a common time signature (C). The melody consists of eighth and quarter notes, with rests, and ends with a double bar line.

The first staff of music is written in C major and common time. It begins with a treble clef. The melody consists of the following notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The piece ends with a double bar line.

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Musical notation for measure 26. The staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The melody consists of quarter notes G4, A4, Bb4, C5, D5, E5, F5, and G5, ending with a double bar line.

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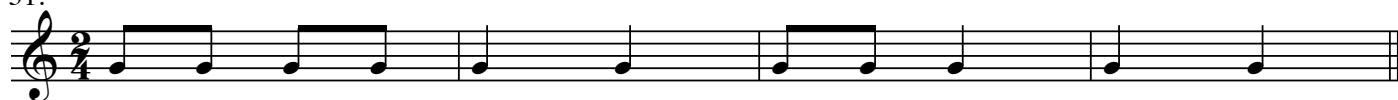


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Musical notation for Example 6-10: A single staff in treble clef, 6/8 time signature. The melody consists of eighth notes and rests across four measures.

The first staff of music is in 4/4 time and consists of 16 measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F6 (quarter), G6 (quarter), A6 (quarter). The piece ends with a double bar line.

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First staff of music: Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody consists of eighth and quarter notes with rests.

First staff of music: Treble clef, key signature of one flat (B-flat), 4/4 time signature. The melody consists of eighth and quarter notes.

The first staff of music is written in treble clef with a 4/8 time signature. It begins with a series of eighth notes: G4, A4, B4, C5. This is followed by a pair of beamed sixteenth notes: D5 and E5. The staff continues with a series of eighth notes: F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C13

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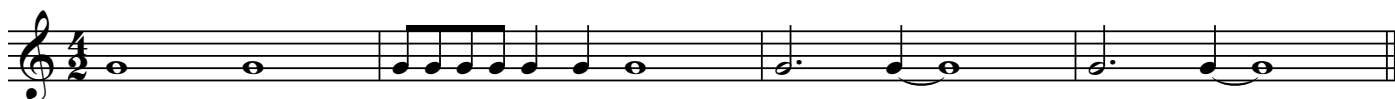
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Bruce Phelps

Sight Reading Manual

Volume II

LEVEL III

Goal of Level Three:

To further develop proficiency with
rhythmic elements of sight singing

This Level Contains:

- 50 Four Measure Exercises
- Rhythmic Duets
- No Melodic Considerations

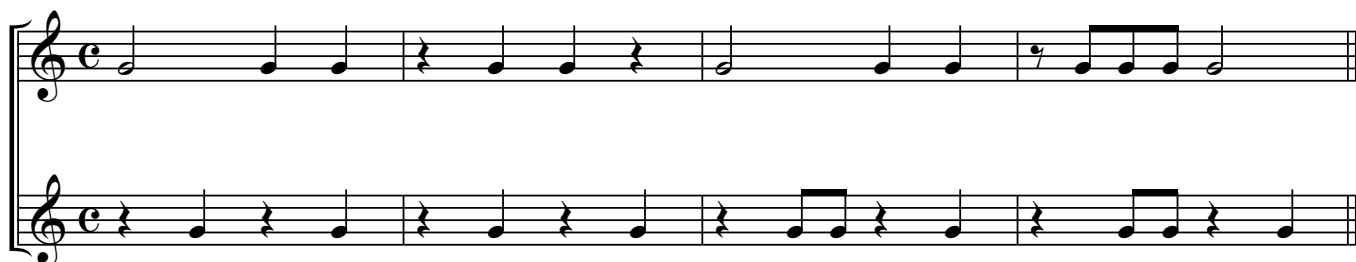
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Level III - 2 Part Rhythms

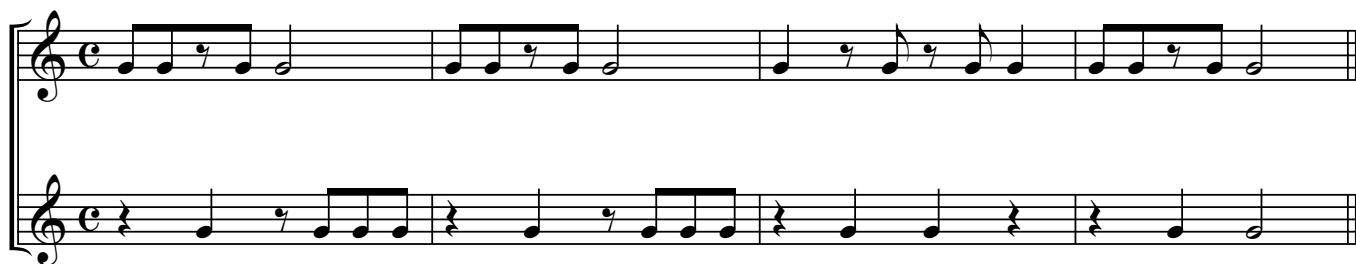
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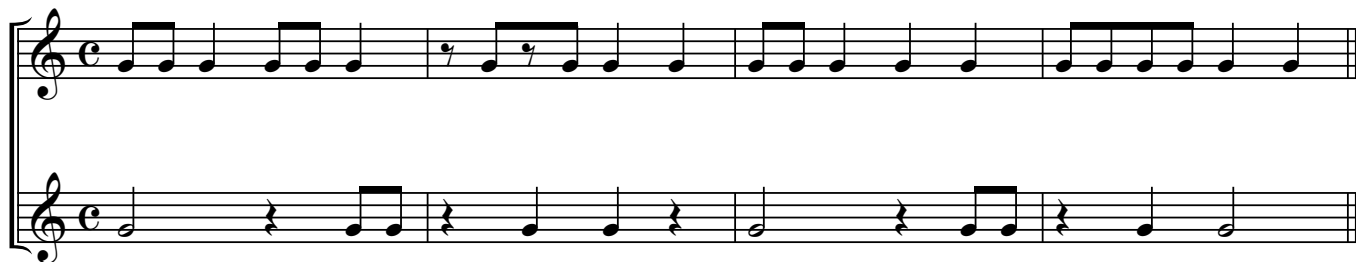
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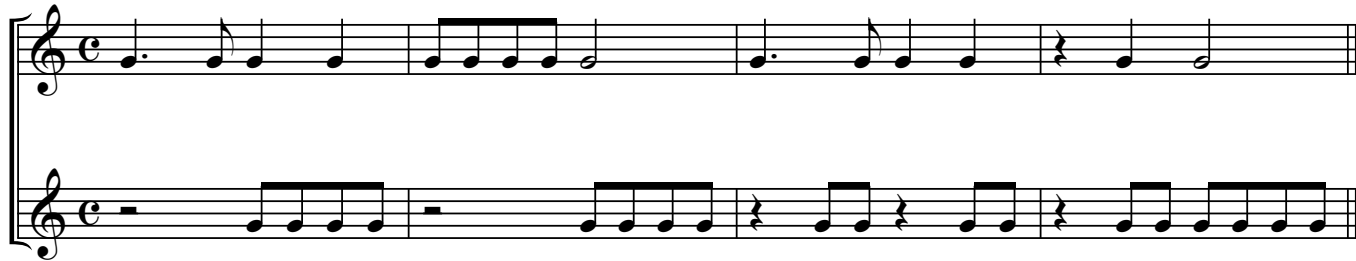
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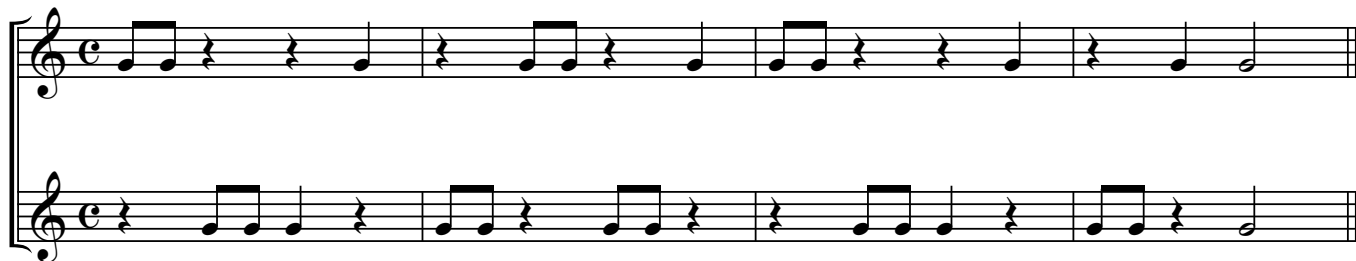
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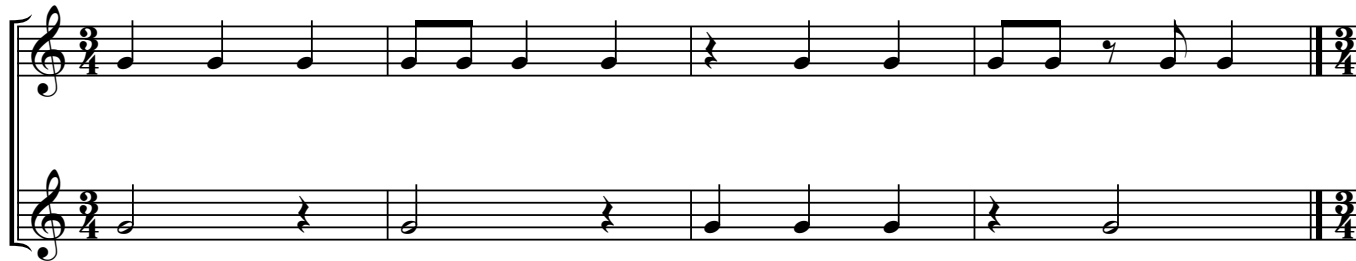
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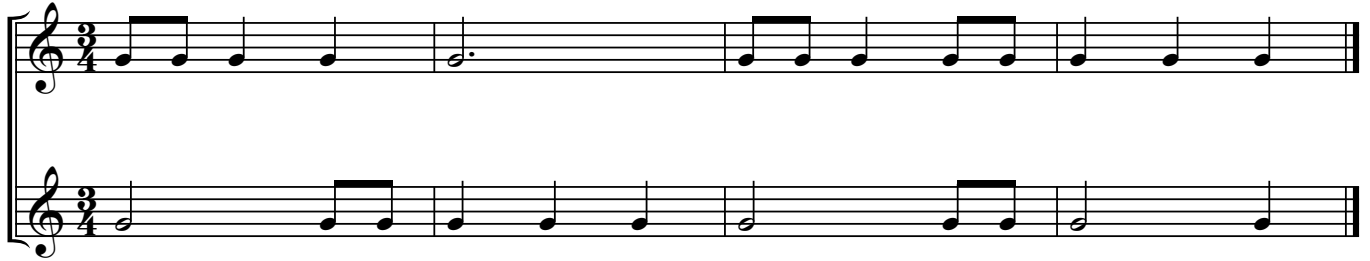
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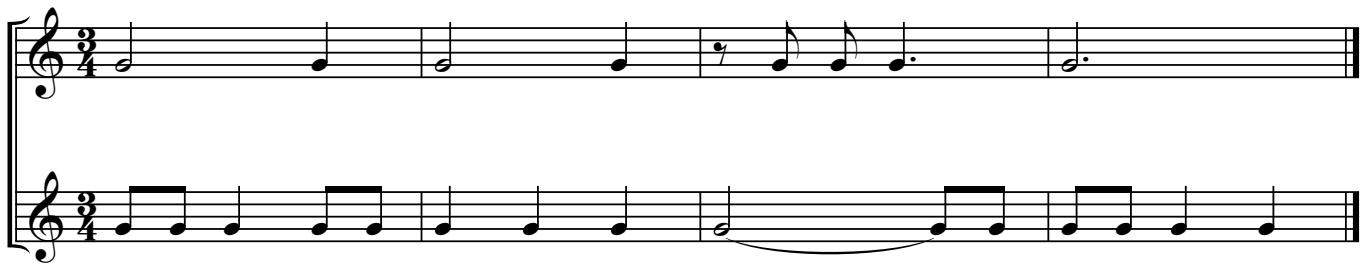
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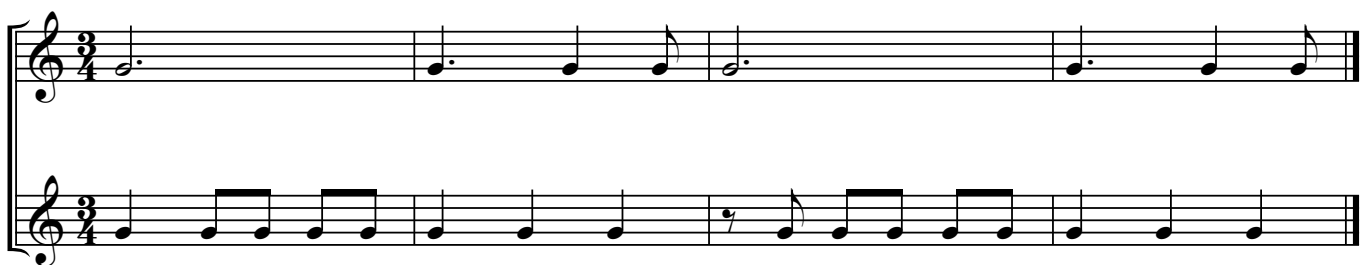
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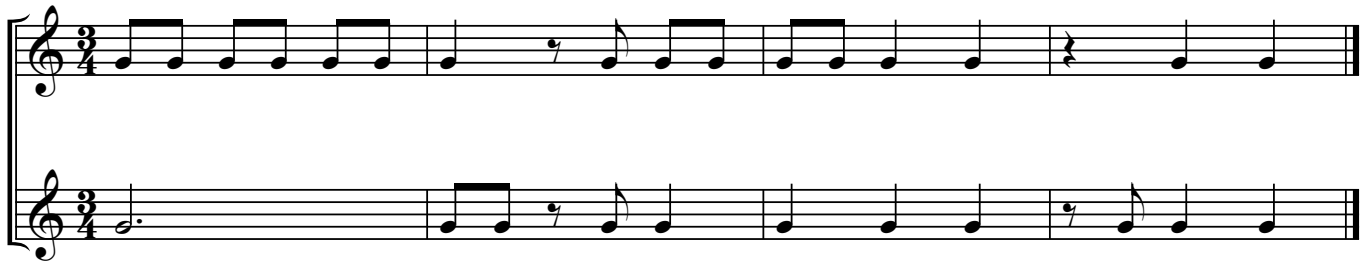
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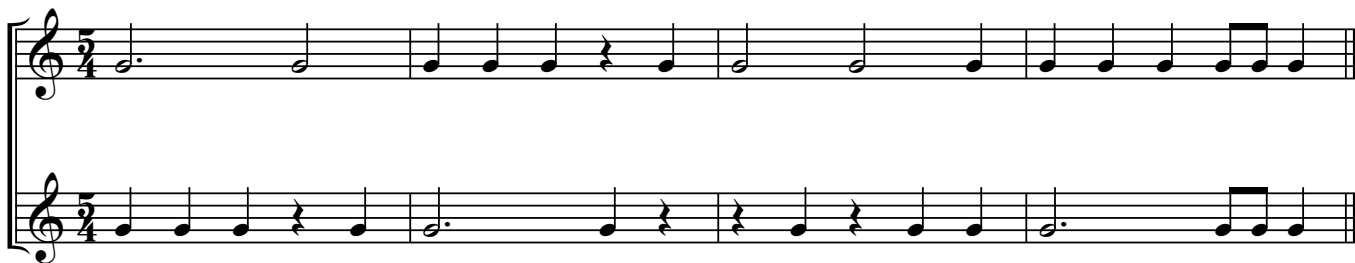
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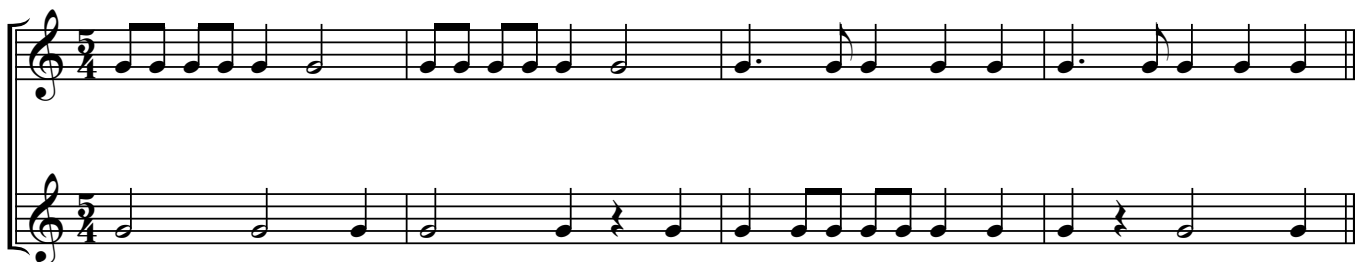
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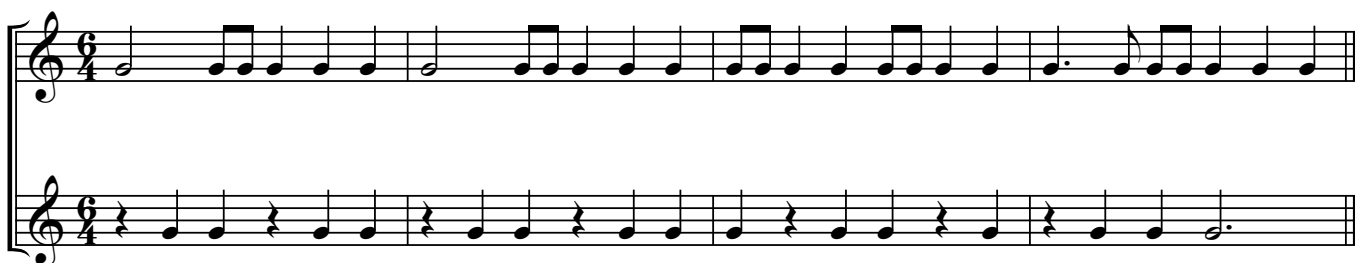
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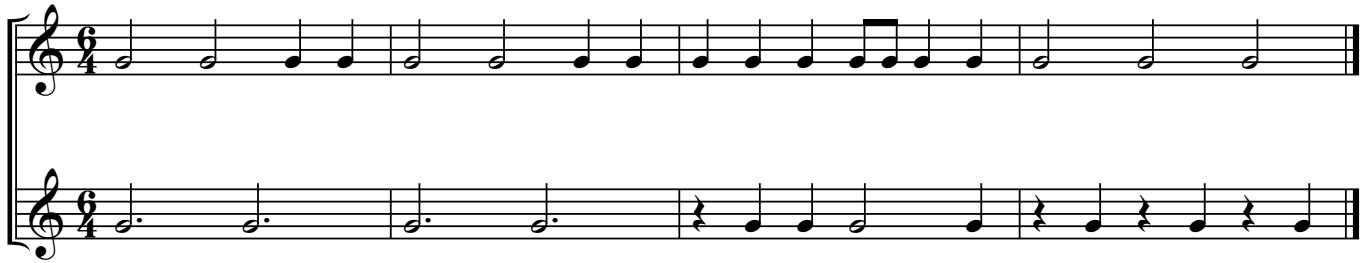
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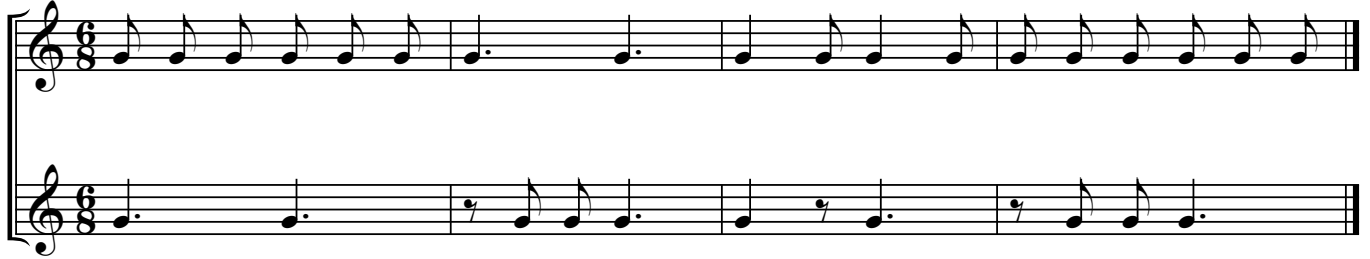
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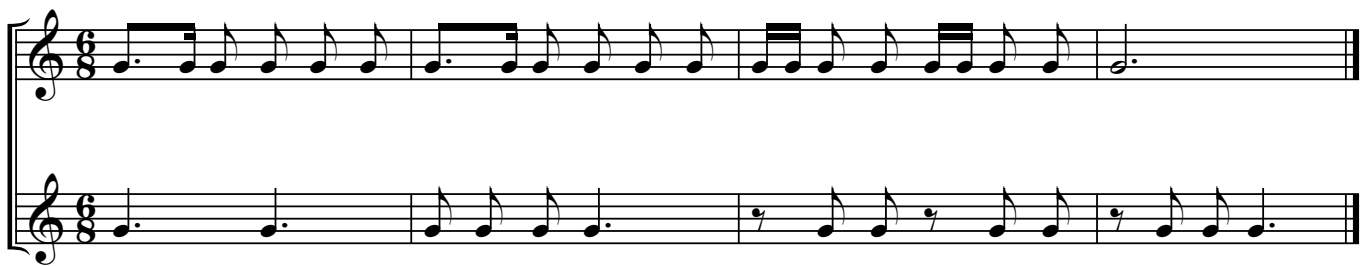
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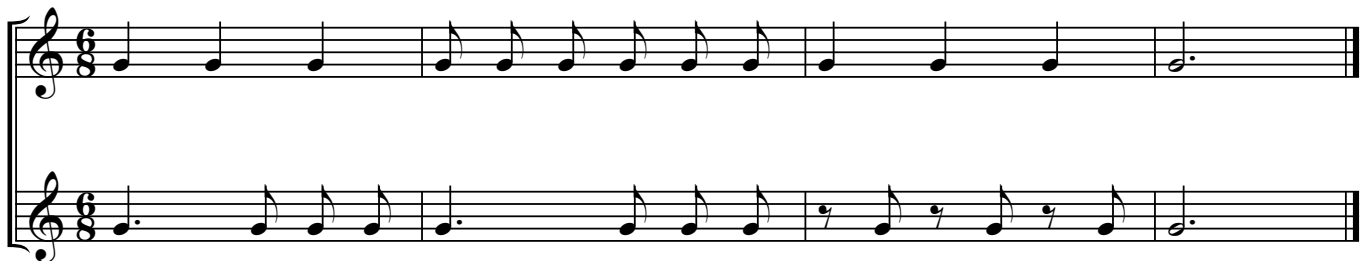
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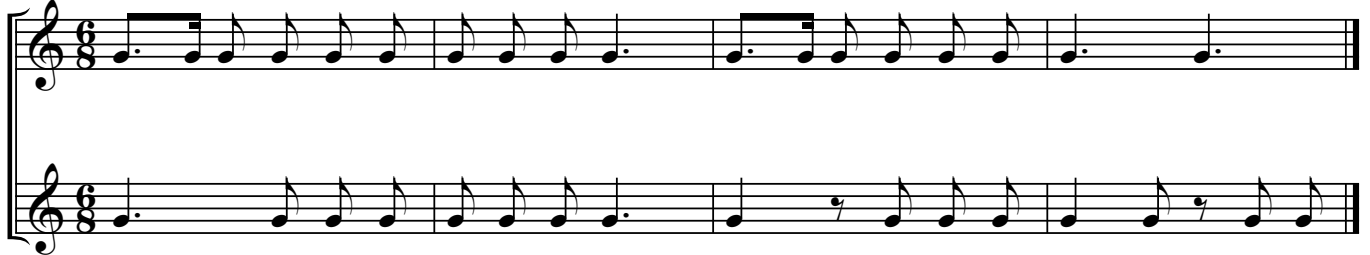
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24.



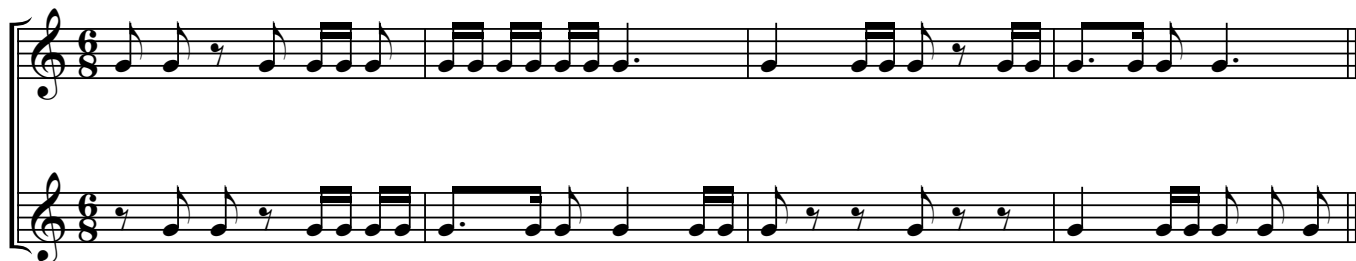
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26.



27.



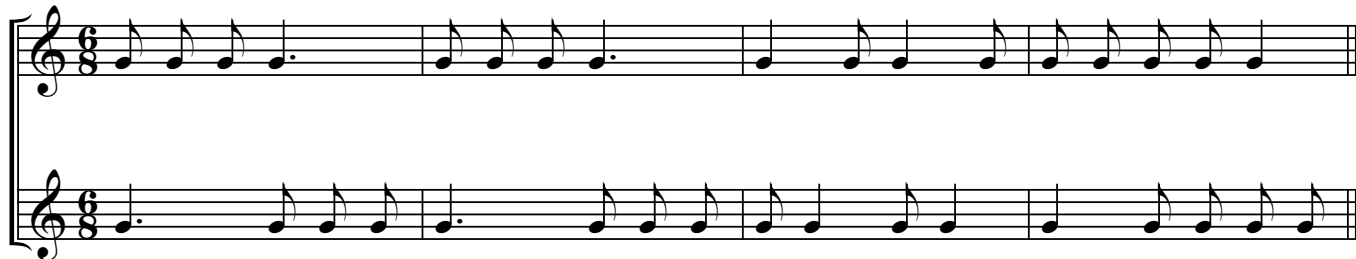
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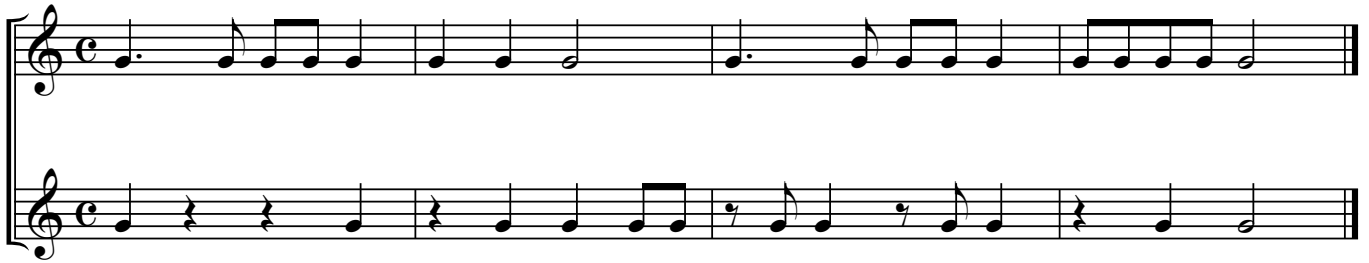
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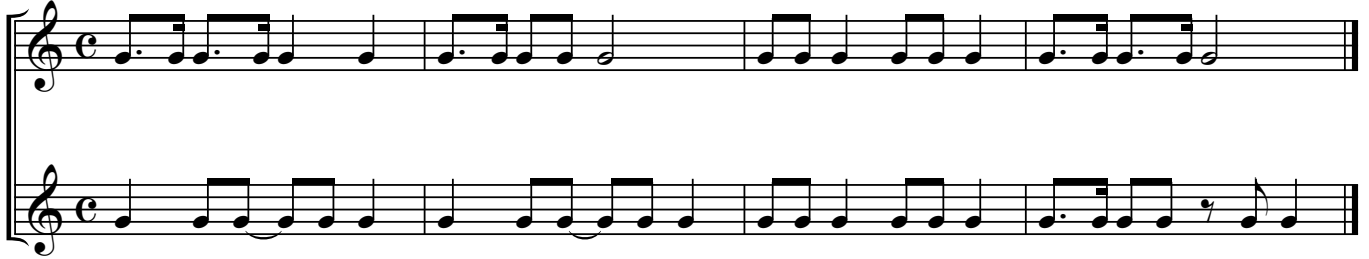
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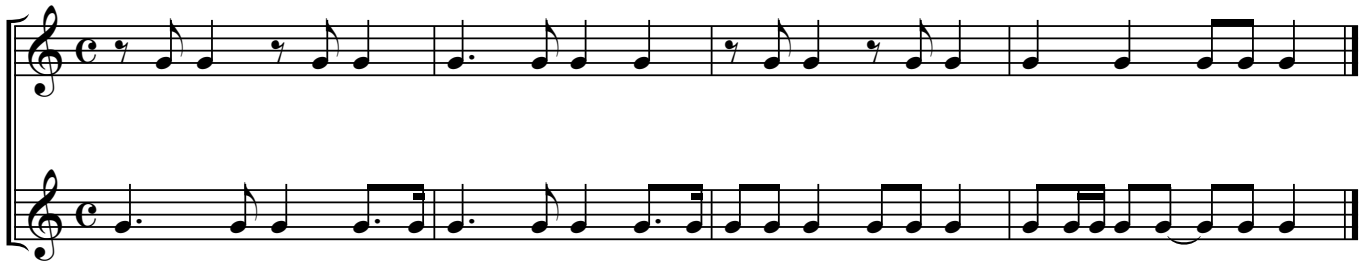
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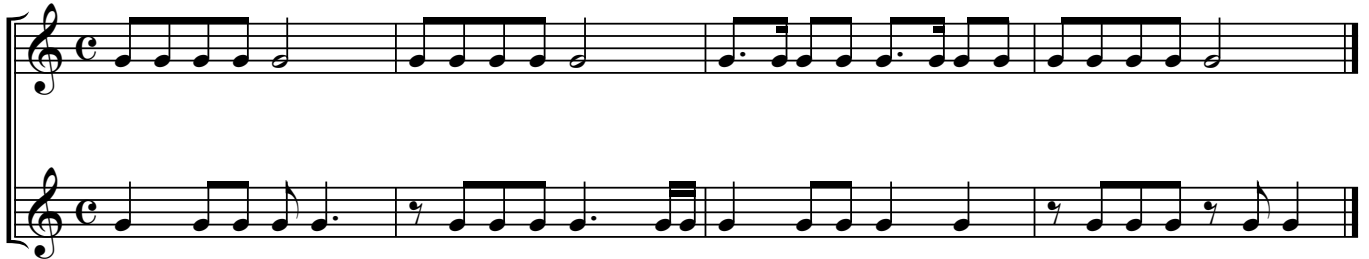
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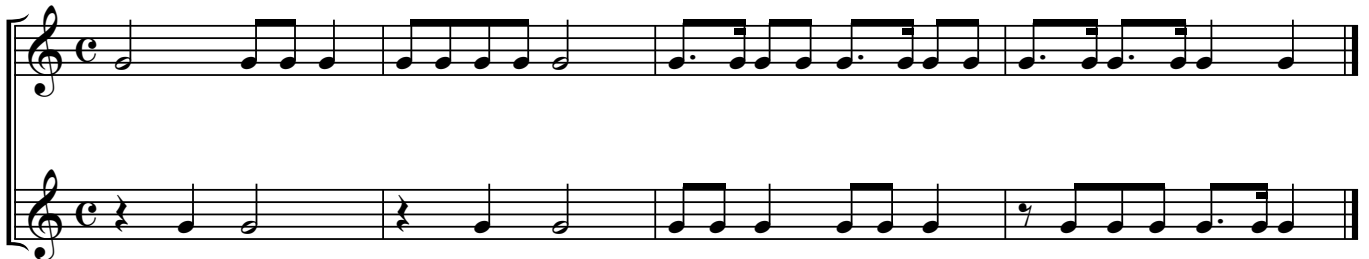
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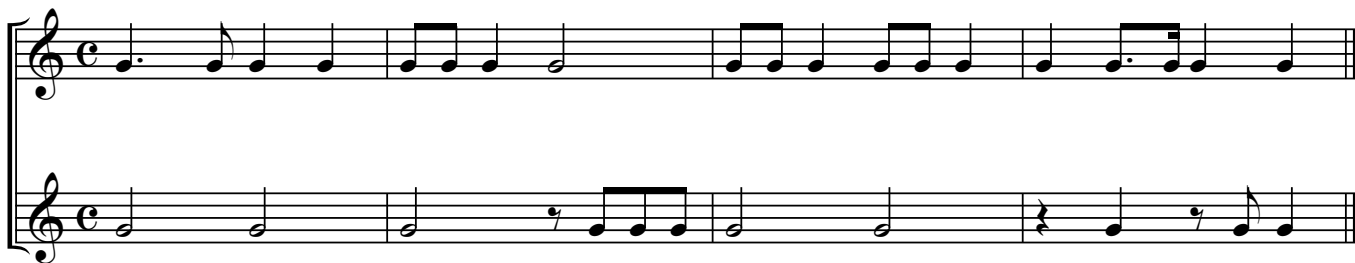
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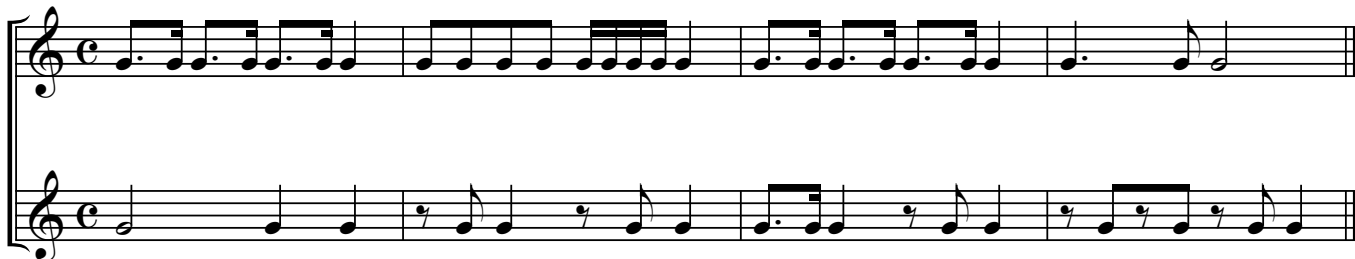
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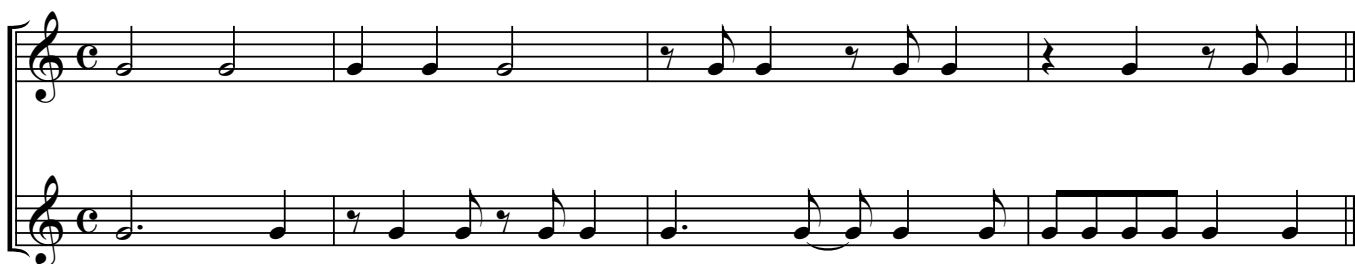
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38.



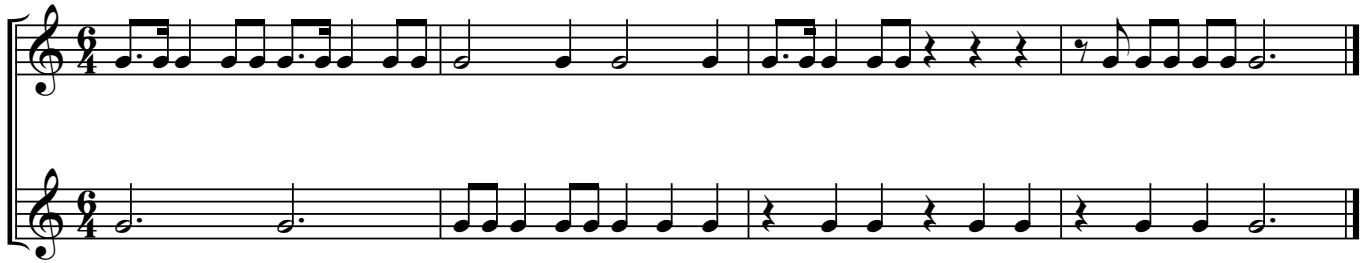
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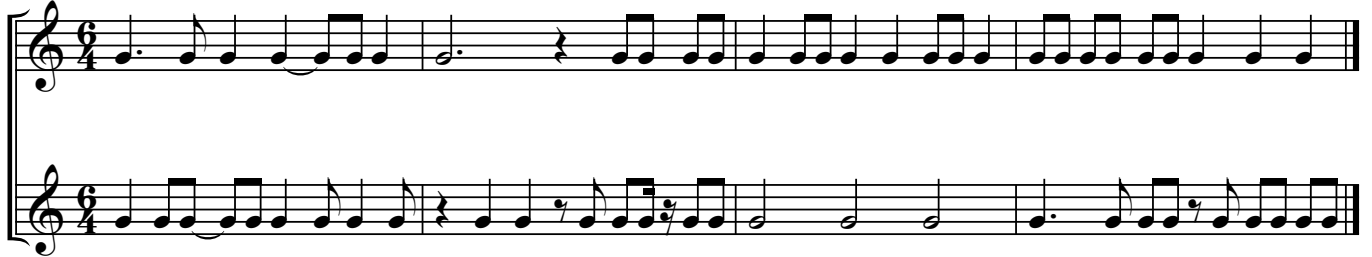
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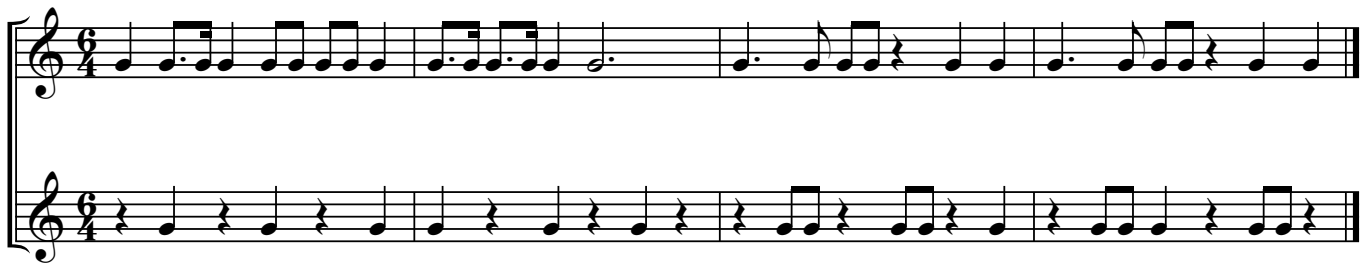
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42.



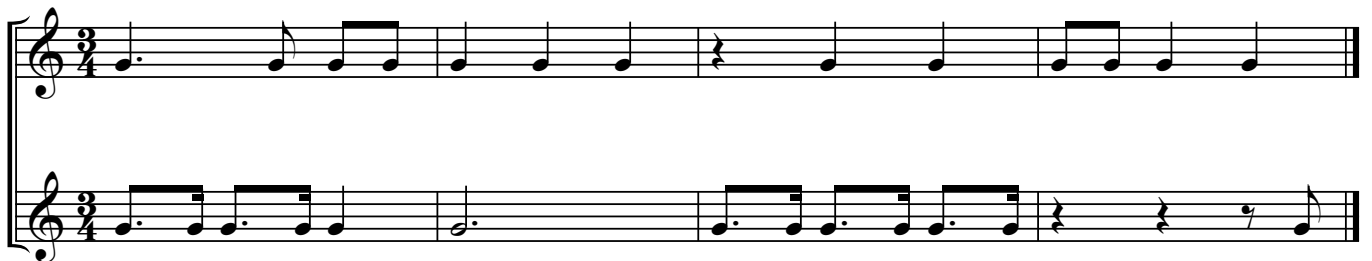
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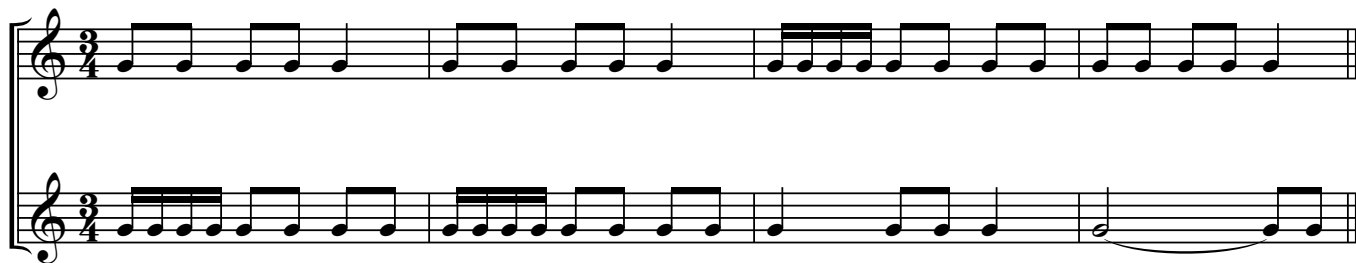
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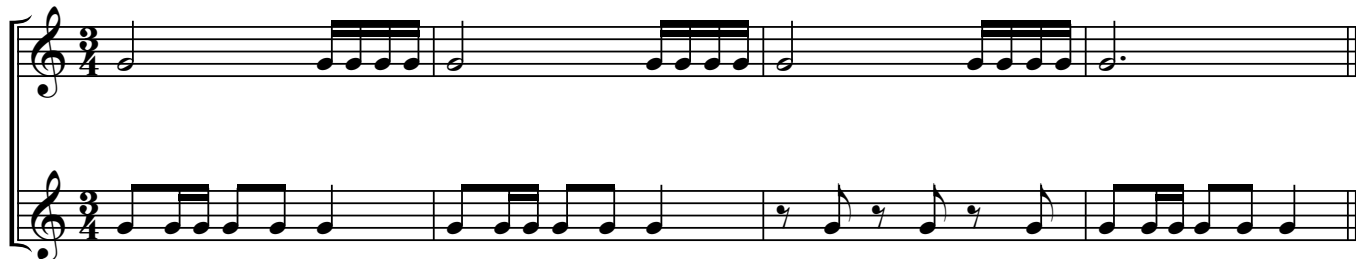
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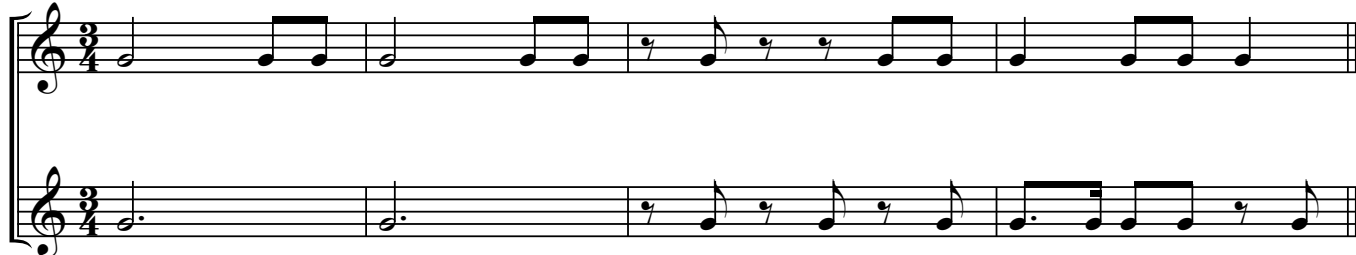
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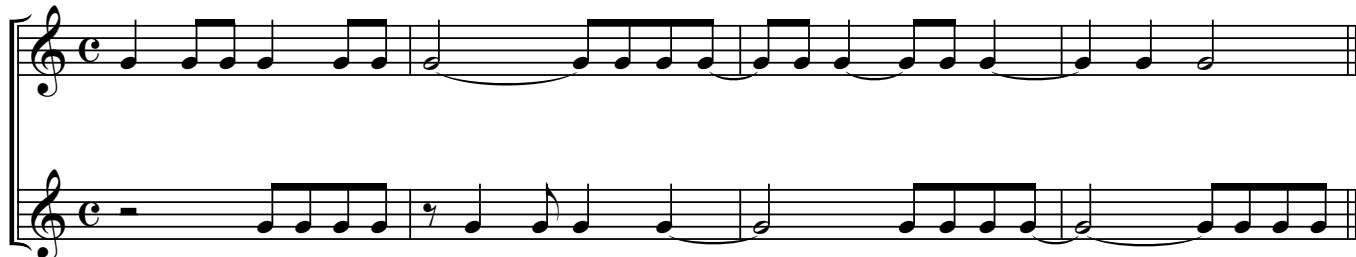
48.



49.



50.



Bruce Phelps Sight Reading Manual Volume II

LEVEL IV

Goal of Level Four:

To combine the rhythmic and melodic elements in the sight reading process.

This Level Contains:

- 100 Four Measure Exercises
- All in the Key of C
- Uses a Variety of Meter Signatures

Bruce Phelps Sight Reading Manual Volume II

Level IV - Melodies in C

1. 
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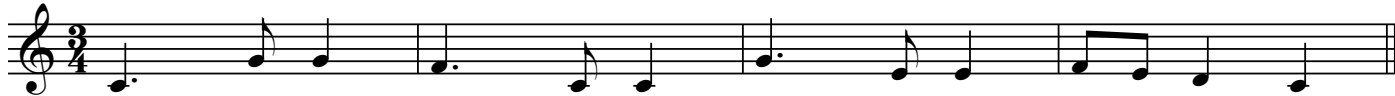
27.



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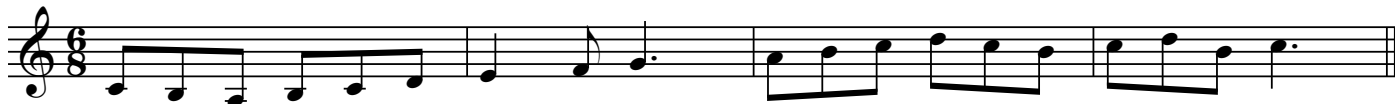
53.



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62.



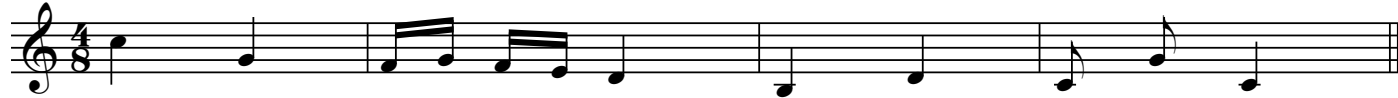
63.



64.



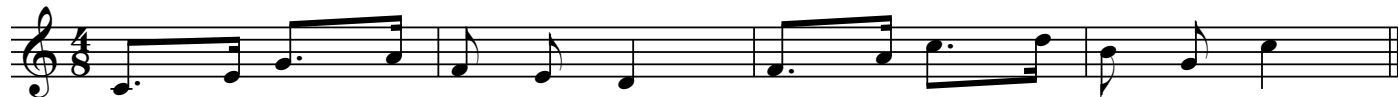
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66.



67.



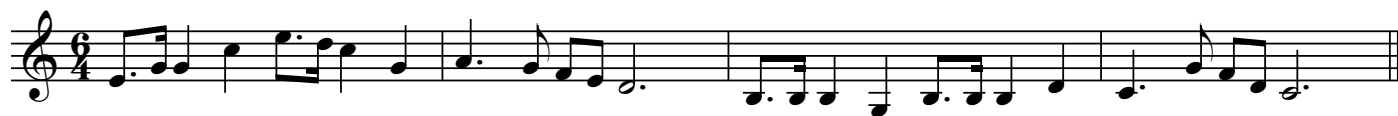
68.



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70.



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73.



74.



75.



76.



77.



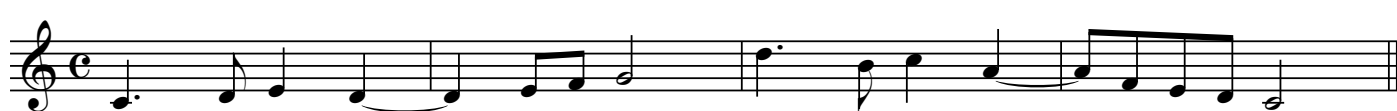
78.



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100.



Bruce Phelps Sight Reading Manual Volume II

LEVEL V

Goal of Level Five:

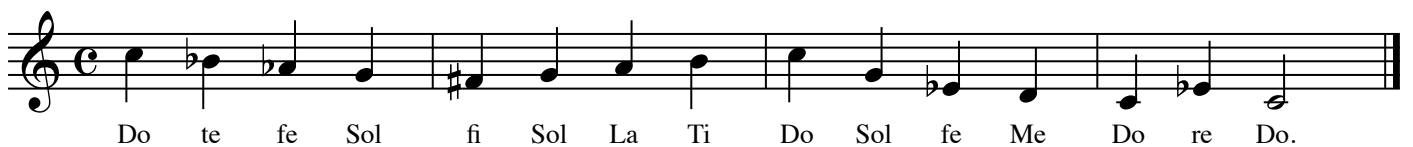
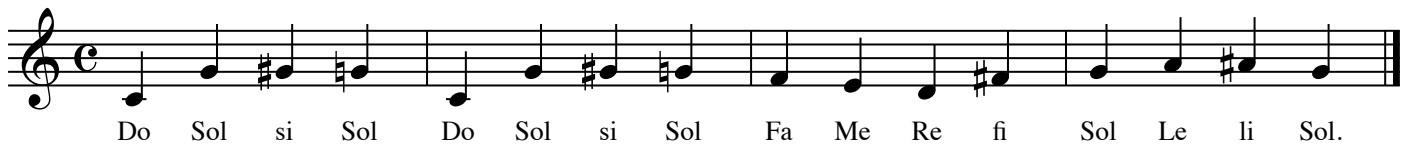
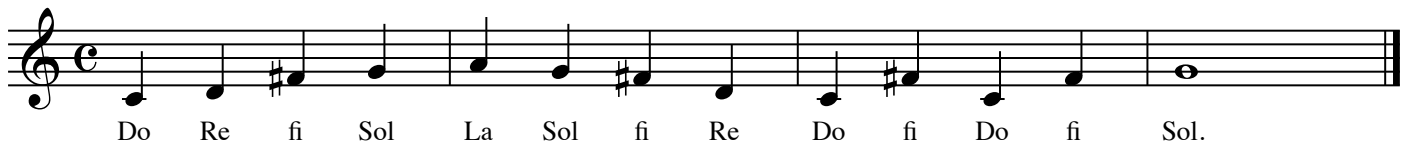
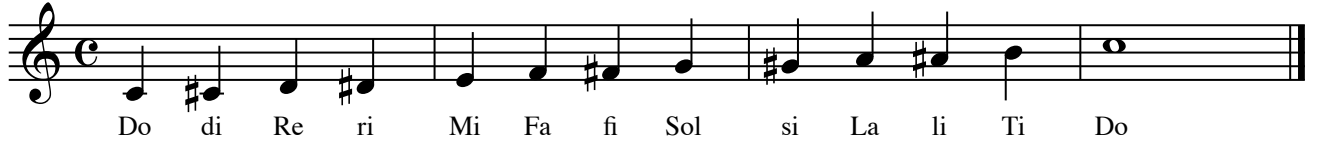
To introduce accidentals in the sight reading process.

This Level Contains:

- 100 Four Measure Exercises
- All in the Key of C
- Flats and Sharps Introduced.

Introduction to Accidentals

♩ = 75



Bruce Phelps Sight Reading Manual Volume II

Level V: Accidentals

1.



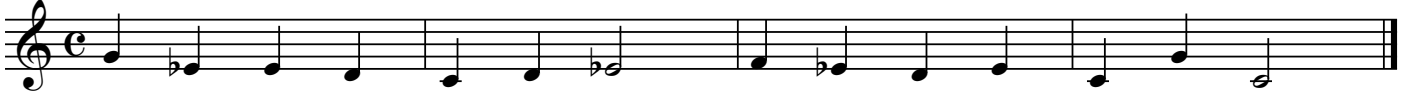
2.



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17.



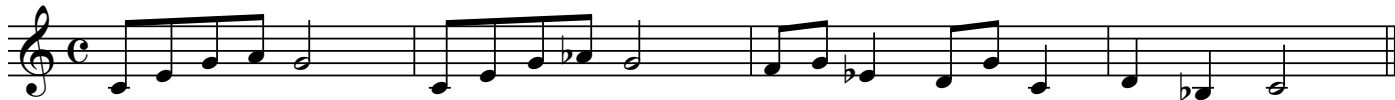
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19.



20.



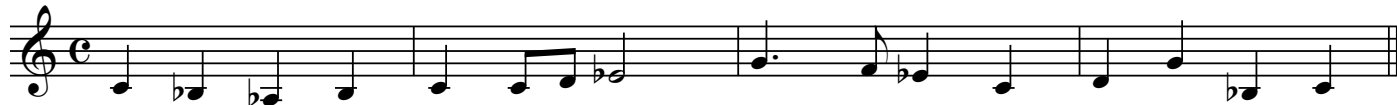
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22.



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24.



25.



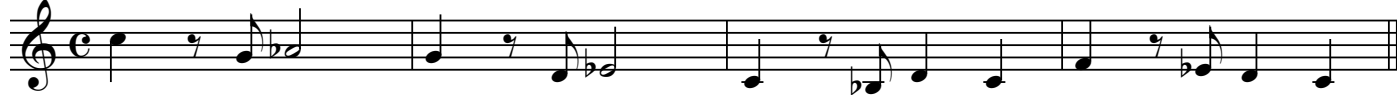
26.



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41.



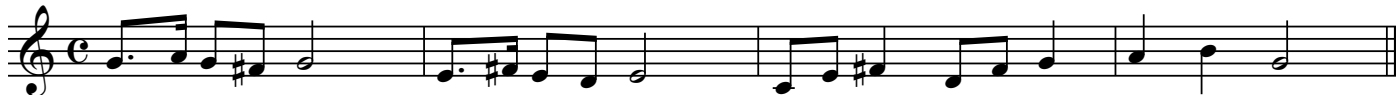
42.



43.



44.



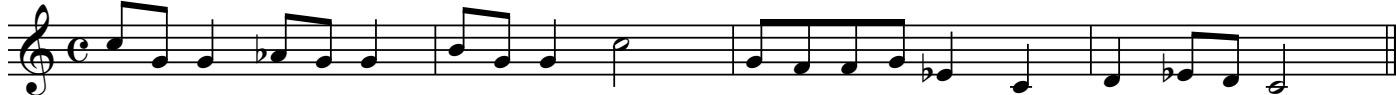
45.



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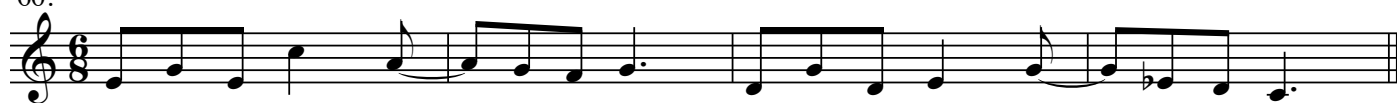
58.



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61.



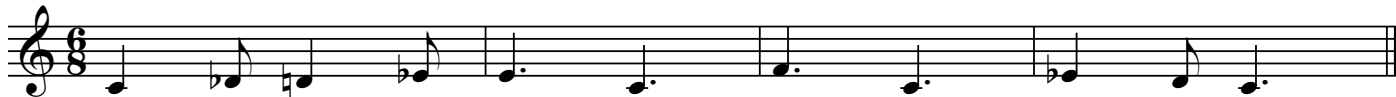
62..



63.



64.



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66.



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71.



72.



73.



74.



75.



76.



77.



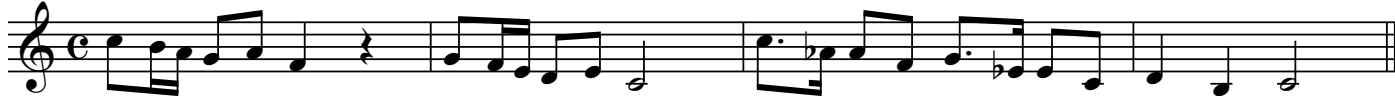
78.



79.



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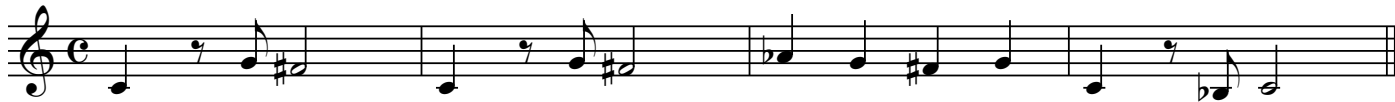
84.



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100.



Bruce Phelps

Sight Reading Manual

Volume II

LEVEL VI

Goal of Level Six:

To acquaint singers to the concept
of a moveable “Do.”

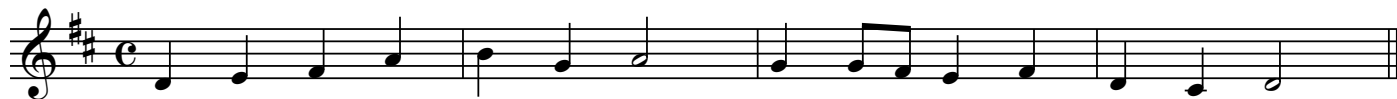
This Level Contains:

- 100 Four Measure Exercises
- 50 in the Key of D Major
- 50 in the Key of Db Major
- Flats and Sharps Introduced.

Bruce Phelps Sight Reading Manual Volume II

Level VI: D and D-Flat

1.



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3.



4.



5.



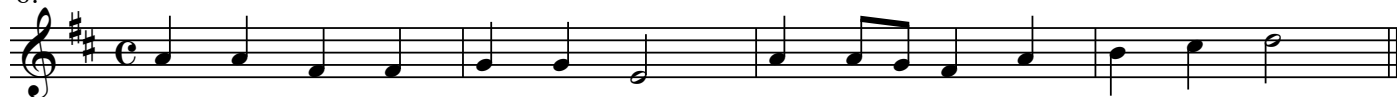
6.



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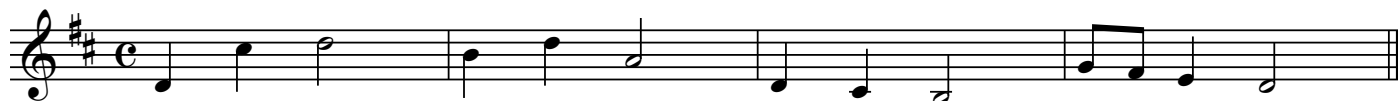
14.



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21.



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23.



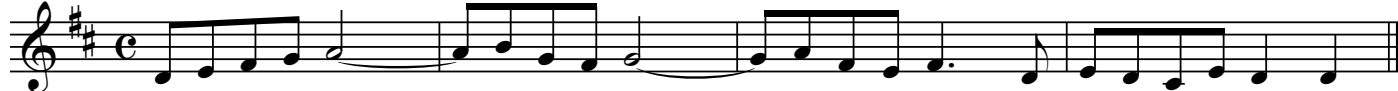
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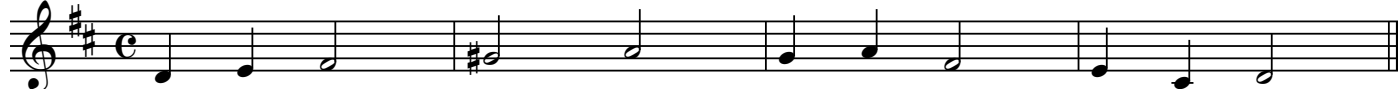
25.



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28.



29.



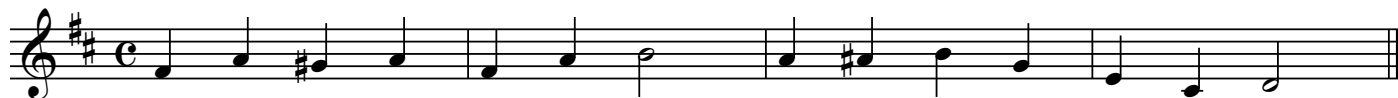
30.



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57.



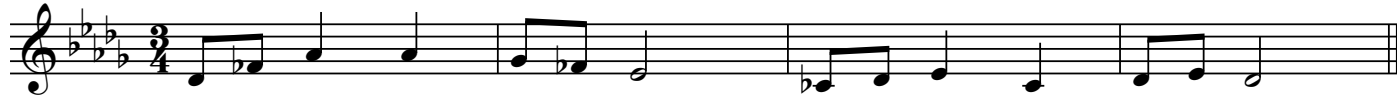
58.



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64.



65.



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67.



68.



69.



70.



71.



72.



82.



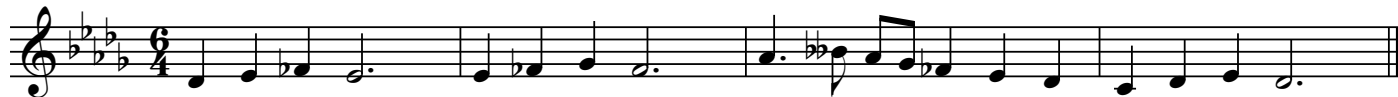
83.



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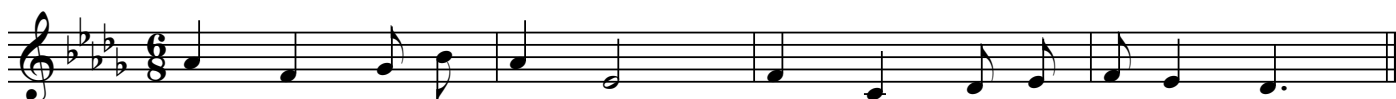
92.



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96.



97.



98.



99.



100.



Bruce Phelps

Sight Reading Manual

Volume II

LEVEL VII

Goal of Level Seven:

To acquaint singers to the concept
of a moveable “Do.”

This Level Contains:

- 100 Four Measure Exercises
- 50 in the Key of E Major
- 50 in the Key of Eb Major
- Accidentals Included

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Level VII: E and E-Flat

11 exercises for sight reading, each on a single staff in treble clef, 4/4 time, and E major (three sharps: F#, C#, G#).

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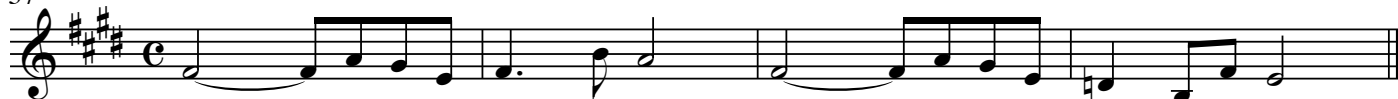
35.



36.



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39.



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41.



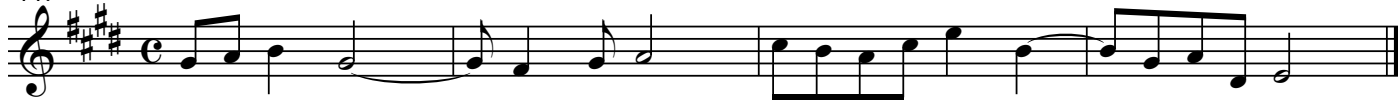
42.



43.



44.



45.



46.



47.



48.



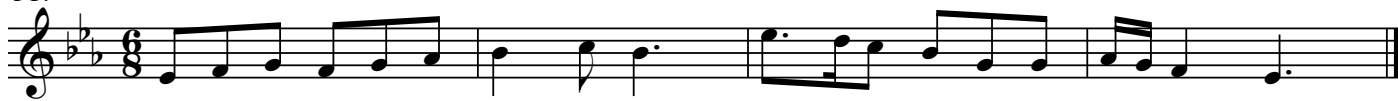
49.



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59.



60.



61.



62.



63.



64.



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66.



67.



68.



69.



70.

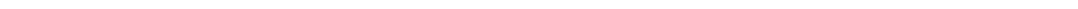


71.



72. 

73. 

74. 

75. 

76. 

[illegible]

78. 

79.

Musical notation for exercise 79, featuring a treble clef, key signature of two flats (B-flat and E-flat), and common time (C). The melody consists of eighth and quarter notes across four measures, ending with a double bar line.

80.

Musical notation for exercise 80, starting at measure 80. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody consists of eighth notes and quarter notes, ending with a double bar line.

[illegible]

82.



83.



84.



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89.



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91.



92.



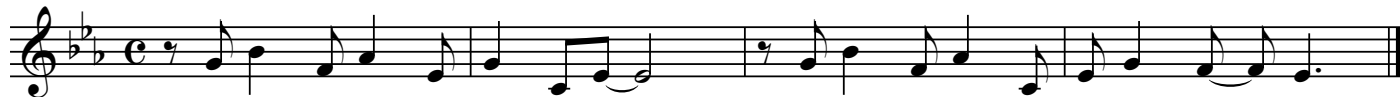
93.



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98.



99.



100.



Bruce Phelps

Sight Reading Manual

Volume II

LEVEL VIII

Goal of Level Eight:

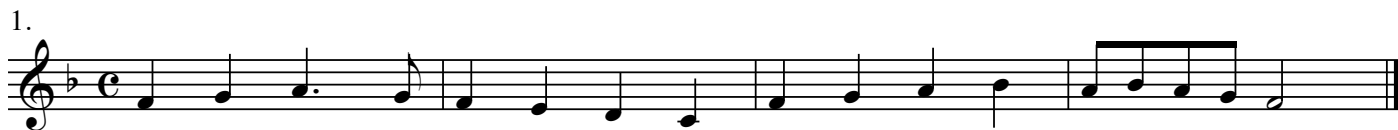
To acquaint singers to the concept
of a moveable “Do.”

This Level Contains:

- 100 Four Measure Exercises
- 50 in the Key of F Major
- 50 in the Key of F# Major
- Accidentals Included

Bruce Phelps Sight Reading Manual Volume II

Level VIII: F and F-Sharp



[illegible]

22.



23.



24.



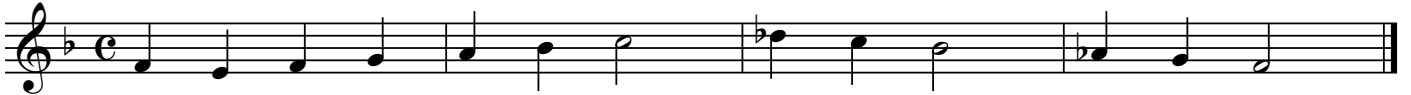
25.



26.



27.



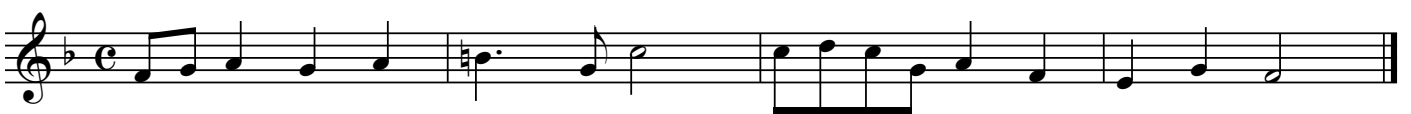
28.



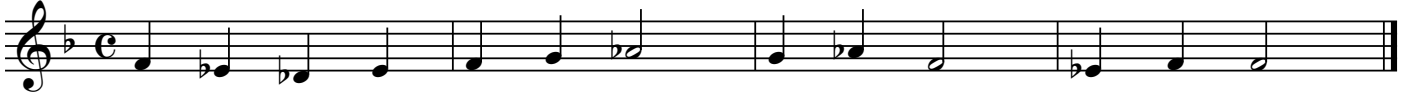
29.



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58.



59.



60.



61.



62.



63.



64.



65.



66.



67.



68.



69.



70.



71.



72.



73.



74.



75.



76.



77.



78.



79.



80.



81.



82.



83.



84.



85.



86.



87.



88.



89.



90.



91.



92.



93.



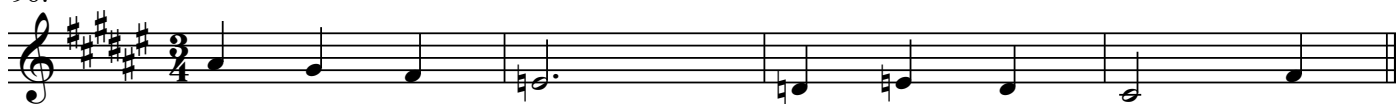
94.



95.



96.



97.



98.



99.



100.



Bruce Phelps Sight Reading Manual Volume II

LEVEL IX

Goal of Level Nine:

To acquaint singers to the concept
of a moveable “Do.”

This Level Contains:

- 100 Four Measure Exercises
- 50 in the Key of G Major
- 50 in the Key of Gb Major
- Accidentals Included

Bruce Phelps Sight Reading Manual Volume II

Level IX: G and G-Flat

12.



13.



14.



15.



16.



17.



18.



19.



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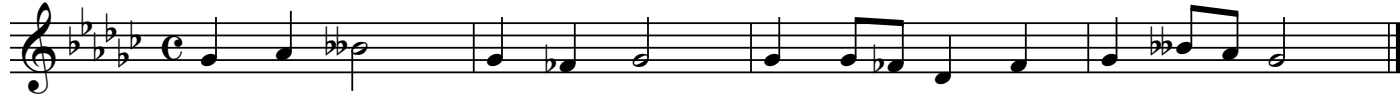
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Bruce Phelps Sight Reading Manual Volume II

LEVEL X

Goal of Level Ten:

To acquaint singers to the concept
of a moveable “Do.”

This Level Contains:

- 100 Four Measure Exercises
- 50 in the Key of A Major
- 50 in the Key of Ab Major
- Accidentals Included

Bruce Phelps Sight Reading Manual Volume II

Level X: A and A-Flat

11 sight-reading exercises in treble clef, 3/4 time, key of A major (three sharps: F#, C#, G#). Each exercise is 8 measures long and ends with a double bar line.

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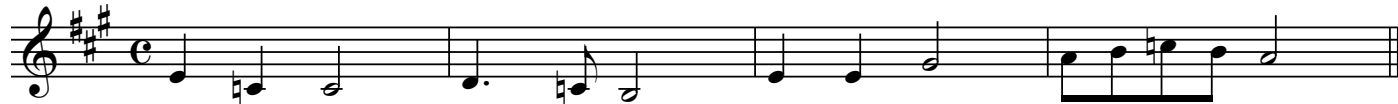
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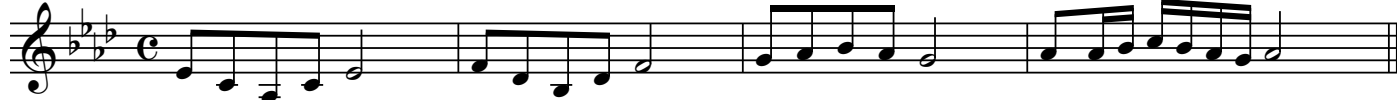
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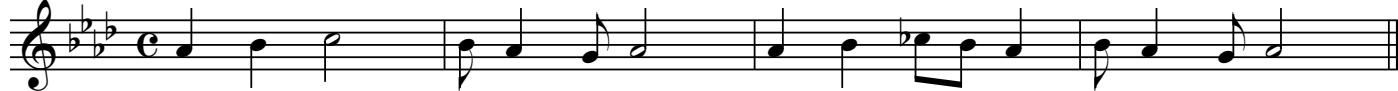
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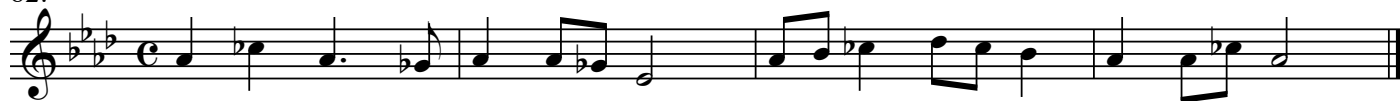
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Bruce Phelps

Sight Reading Manual

Volume II

LEVEL XI

Goal of Level Eleven:

To acquaint singers to the concept
of a moveable “Do.”

This Level Contains:

- 100 Four Measure Exercises
- 50 in the Key of B Major
- 50 in the Key of Bb Major
- Accidentals Included

Bruce Phelps Sigh Reading Manual Volume II

Level XI: B and B-Flat



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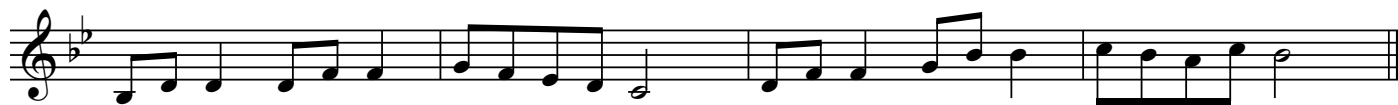
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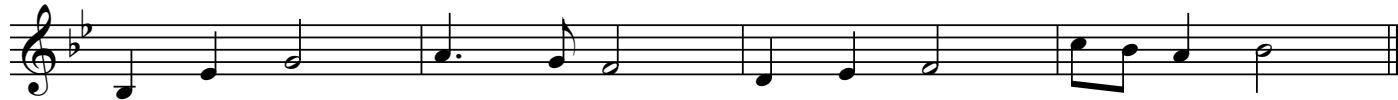
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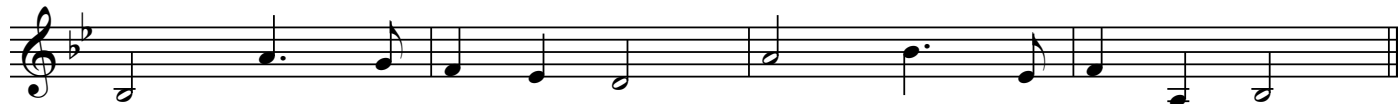
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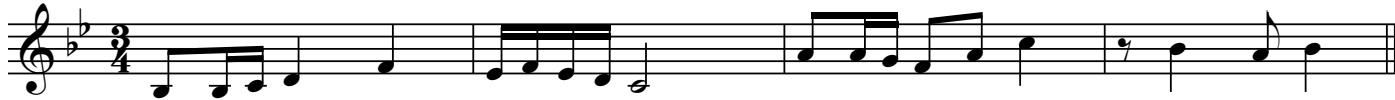
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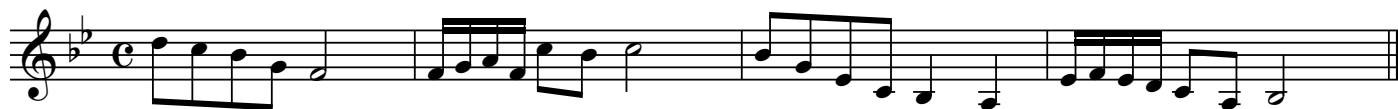
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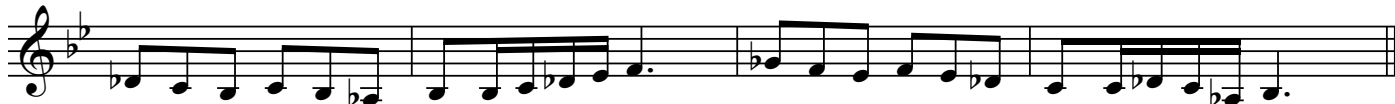
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Bruce Phelps

Sight Reading Manual

Volume II

LEVEL XII

Goal of Level Twelve:

To acquaint singers to the concept
of singing in bass clef.

This Level Contains:

- 100 Four Measure Exercises
- Exercises in All Keys
- Accidentals Included

Bruce Phelps Sight Reading Manual Volume II

Level XII: Bass Clef

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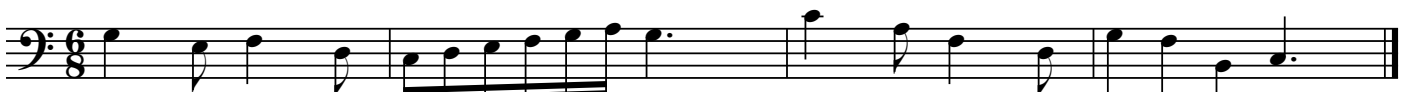
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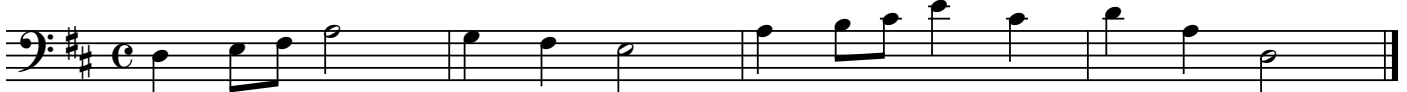
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[illegible]

The bass line of 'The Rose Tree' is written in G major (one sharp) and common time. It consists of four measures. The first measure contains a half note G2 and a half note A2. The second measure contains a quarter note B2, a quarter note C3, a quarter note D3, and a half note E3. The third measure contains a quarter note F3, a quarter note G3, a quarter note A3, and a half note B3. The fourth measure contains a quarter note C4, a quarter note D4, a quarter note E4, and a half note F4. The piece ends with a double bar line.

The bass line of 'The Rose Tree' is written in G major (one sharp) and common time. It consists of four measures. The first measure contains a quarter note G2, a quarter note A2, and a quarter note B2. The second measure contains a quarter note C3, a quarter note B2, and a quarter note A2. The third measure contains a quarter note G2, a quarter note F2, and a quarter note E2. The fourth measure contains a quarter note D2, a quarter note C2, and a quarter note B1. The piece ends with a double bar line.

[illegible][illegible][illegible]

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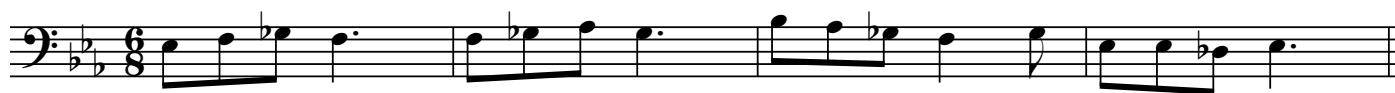
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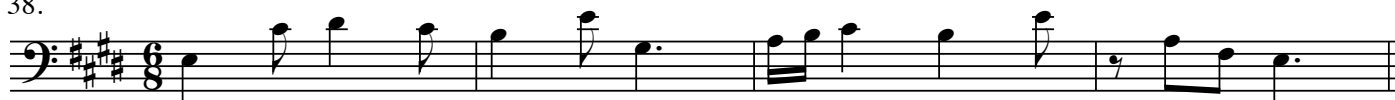
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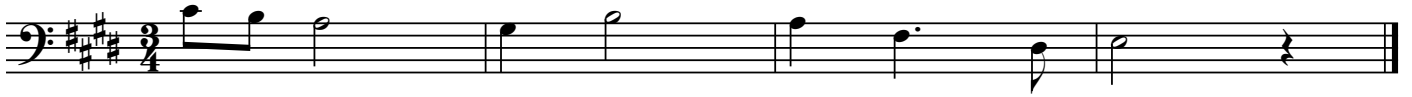
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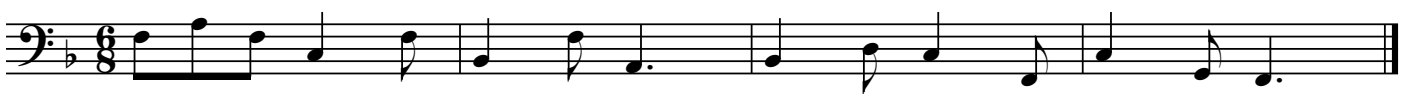
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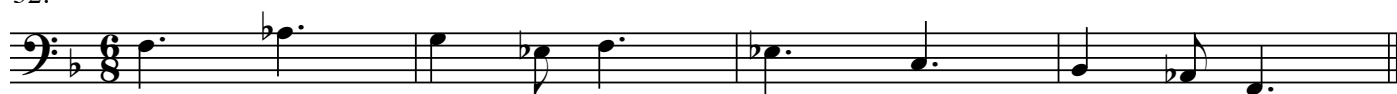
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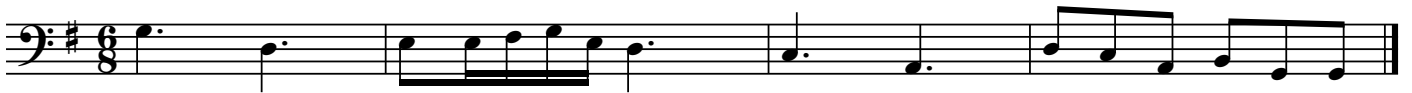
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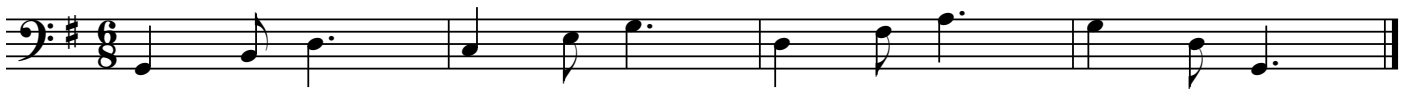
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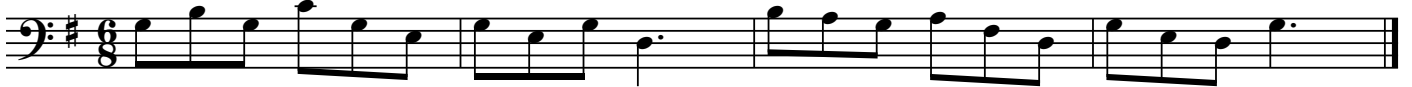
66.



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The bass line of 'The Rose Tree' is written in G major (one sharp) and common time. It consists of four measures. The first measure contains a quarter note G2, an eighth note A2, and a quarter note B2. The second measure contains an eighth note C3, a quarter note D3, an eighth note E3, and a quarter note F3. The third measure contains a quarter rest, a quarter note G2, an eighth note A2, and a quarter note B2. The fourth measure contains a quarter rest, a quarter note C3, an eighth note D3, and a quarter note E3. The piece ends with a double bar line.

[illegible][illegible][illegible][illegible][illegible][illegible]

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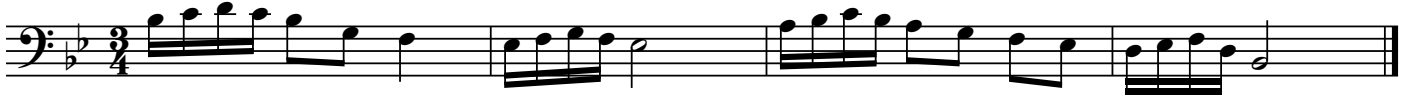
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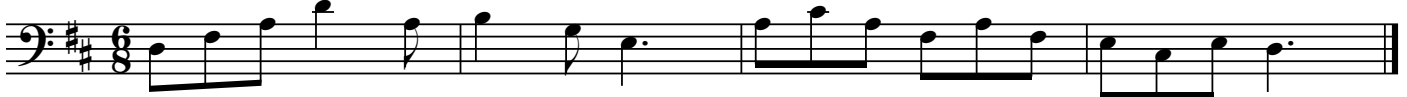
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Bruce Phelps

Sight Reading Manual

Volume II

LEVEL XIII

Goal of Level Thirteen:

To give singers the experience of singing duets.

This Level Contains:

- 50 Exercises for SA
- 50 Exercises for SB
- All Keys Included

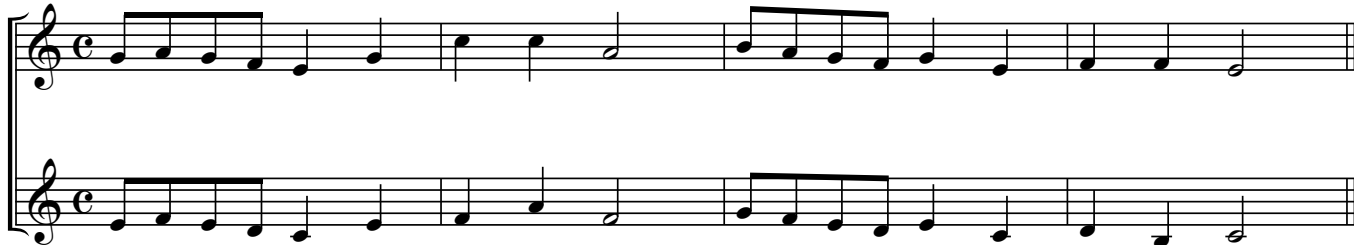
Bruce Phelps Sight Reading Manual Volume II

Level XIII: Two Part Exercises

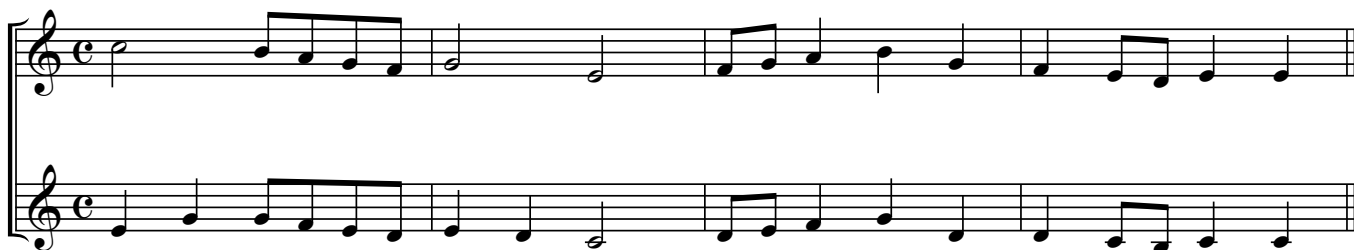
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Exercise 6: Two staves in C major, 4/4 time. The melody (treble clef) consists of eighth and quarter notes. The bass line (bass clef) features a dotted half note and quarter notes.

7.

Exercise 7: Two staves in C major, 4/4 time. The melody (treble clef) includes eighth, quarter, and half notes. The bass line (bass clef) features quarter and eighth notes.

8.

Exercise 8: Two staves in C major, 4/4 time. The melody (treble clef) features eighth and quarter notes. The bass line (bass clef) features quarter and eighth notes.

9.

Exercise 9: Two staves in D major, 4/4 time. The melody (treble clef) includes eighth, quarter, and half notes. The bass line (bass clef) features quarter and eighth notes.

10.

Exercise 10: Two staves in D major, 4/4 time. The melody (treble clef) features eighth and quarter notes. The bass line (bass clef) features quarter and eighth notes.

11.

Exercise 11: Two staves in D major, 4/4 time. The melody (treble clef) includes eighth, quarter, and half notes. The bass line (bass clef) features quarter and eighth notes.

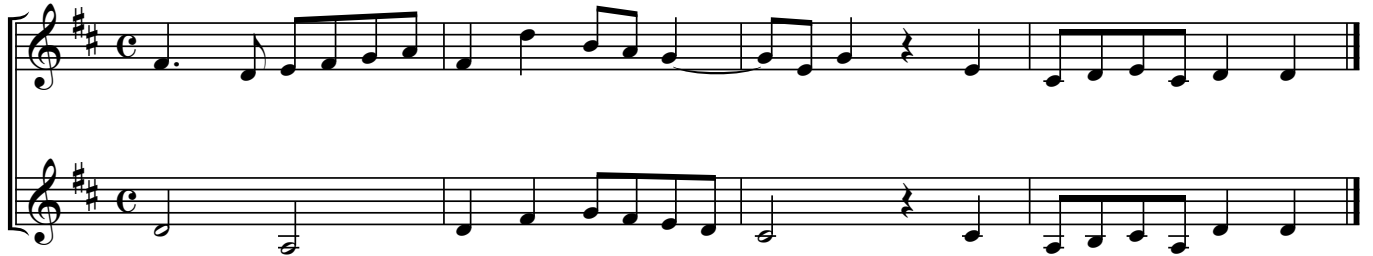
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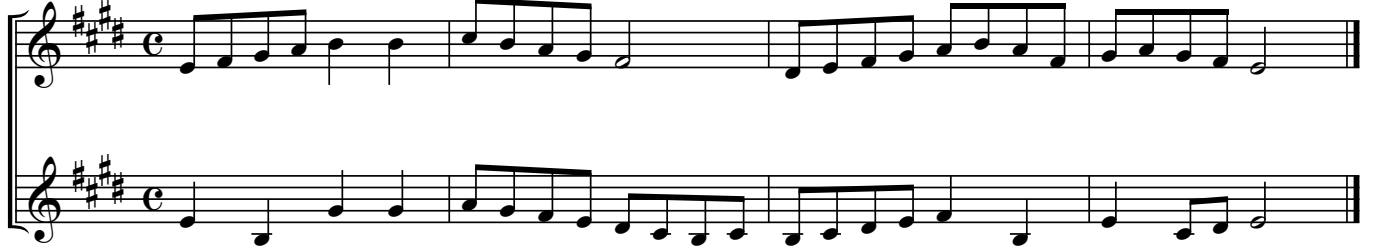
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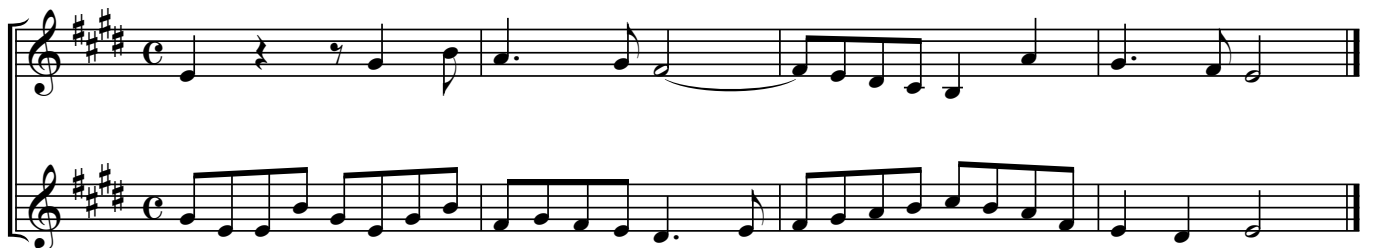
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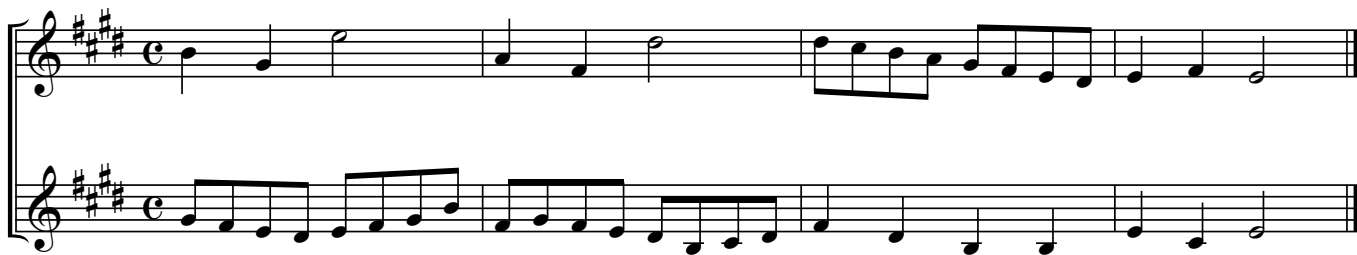
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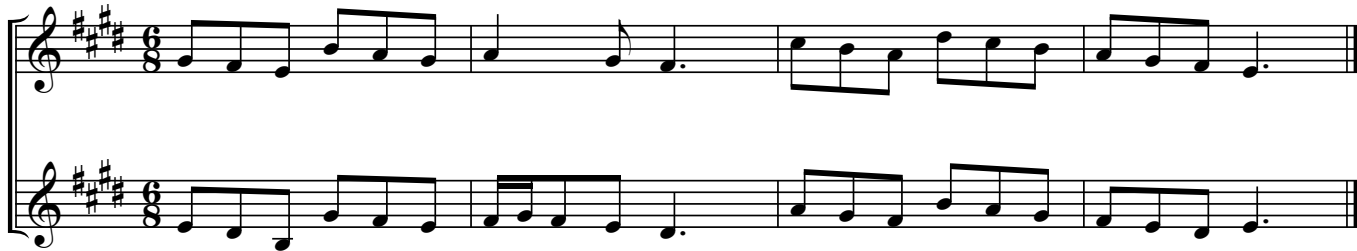
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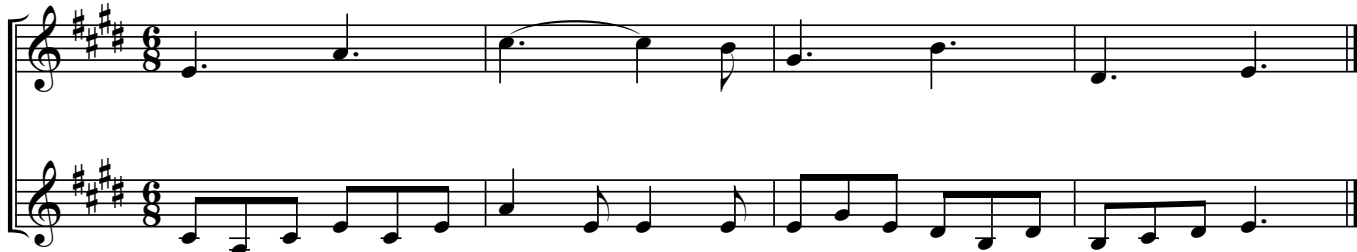
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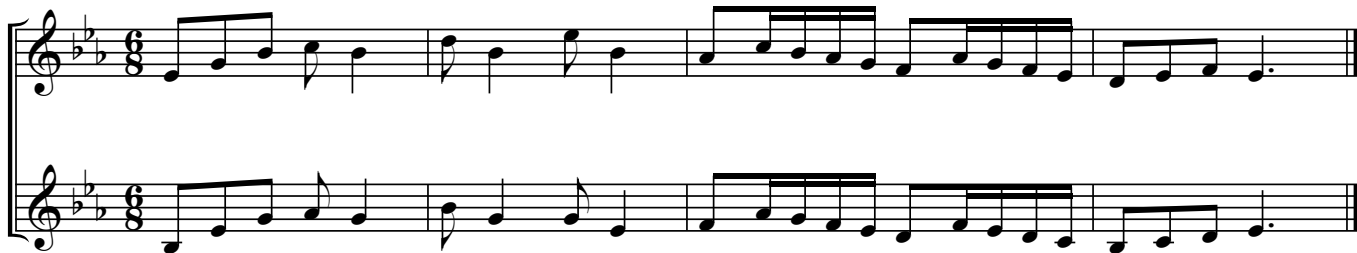
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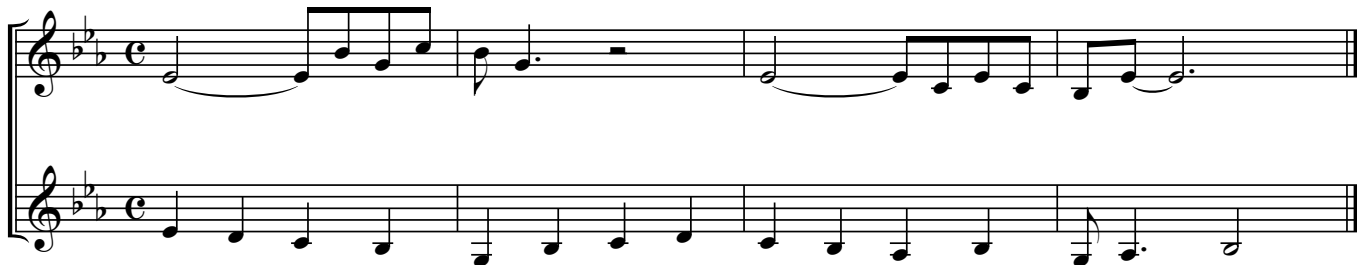
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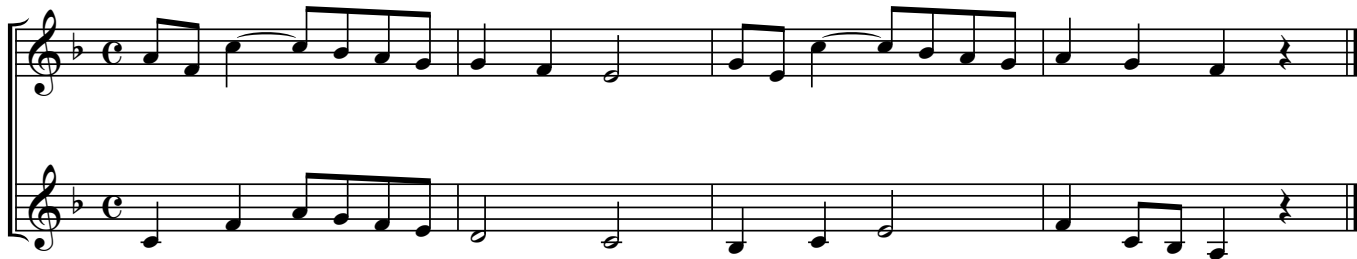
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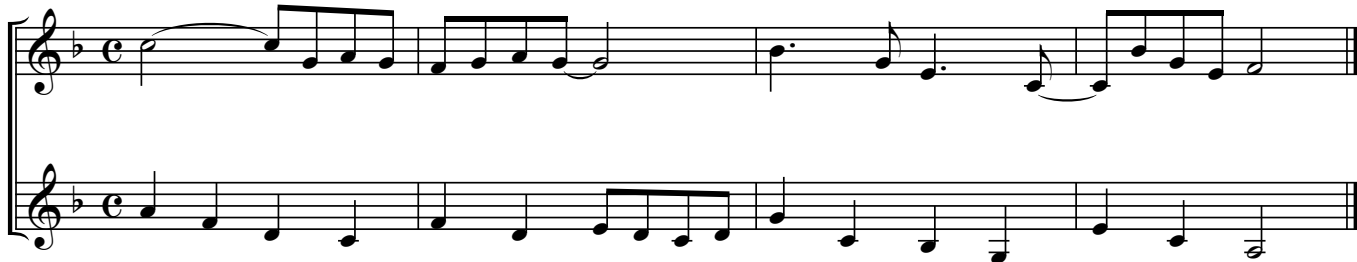
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30.

Musical exercise 30 in B-flat major, common time. The exercise consists of two staves. The first staff has a whole rest followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The second staff has a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note Bb5, a quarter note C6, and a quarter note D6.

31.

Musical exercise 31 in B-flat major, common time. The exercise consists of two staves. The first staff has a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note Bb5, a quarter note C6, and a quarter note D6. The second staff has a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note Bb5, a quarter note C6, a quarter note D6, a quarter note E6, a quarter note F6, a quarter note G6, a quarter note A6, a quarter note Bb6, and a quarter note C7.

32.

Musical exercise 32 in B-flat major, common time. The exercise consists of two staves. The first staff has a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note Bb5, a quarter note C6, and a quarter note D6. The second staff has a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note Bb5, a quarter note C6, a quarter note D6, a quarter note E6, a quarter note F6, a quarter note G6, a quarter note A6, a quarter note Bb6, and a quarter note C7.

33.

Musical exercise 33 in D major, common time. The exercise consists of two staves. The first staff has a quarter note D4, a quarter note E4, a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F#5, a quarter note G5, and a quarter note A5. The second staff has a quarter note B5, a quarter note C6, a quarter note D6, a quarter note E6, a quarter note F#6, a quarter note G6, a quarter note A6, a quarter note B6, a quarter note C7, a quarter note D7, a quarter note E7, and a quarter note F#7.

34.

Musical exercise 34 in D major, common time. The exercise consists of two staves. The first staff has a quarter note D4, a quarter note E4, a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F#5, a quarter note G5, and a quarter note A5. The second staff has a quarter note B5, a quarter note C6, a quarter note D6, a quarter note E6, a quarter note F#6, a quarter note G6, a quarter note A6, a quarter note B6, a quarter note C7, a quarter note D7, a quarter note E7, and a quarter note F#7.

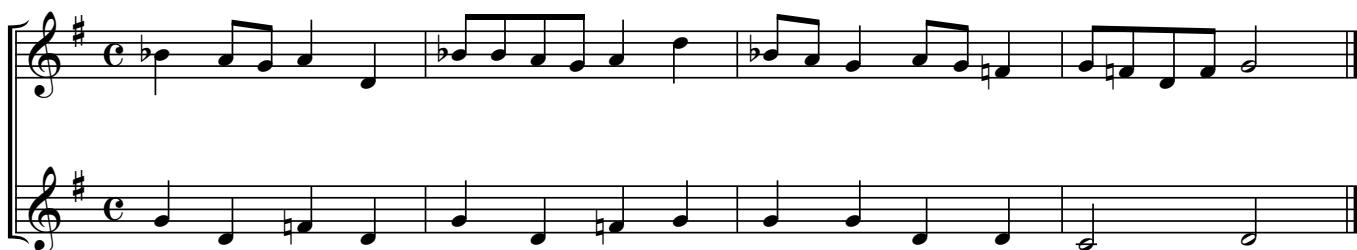
35.

Musical exercise 35 in D major, common time. The exercise consists of two staves. The first staff has a quarter note D4, a quarter note E4, a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F#5, a quarter note G5, and a quarter note A5. The second staff has a quarter note B5, a quarter note C6, a quarter note D6, a quarter note E6, a quarter note F#6, a quarter note G6, a quarter note A6, a quarter note B6, a quarter note C7, a quarter note D7, a quarter note E7, and a quarter note F#7.

36.



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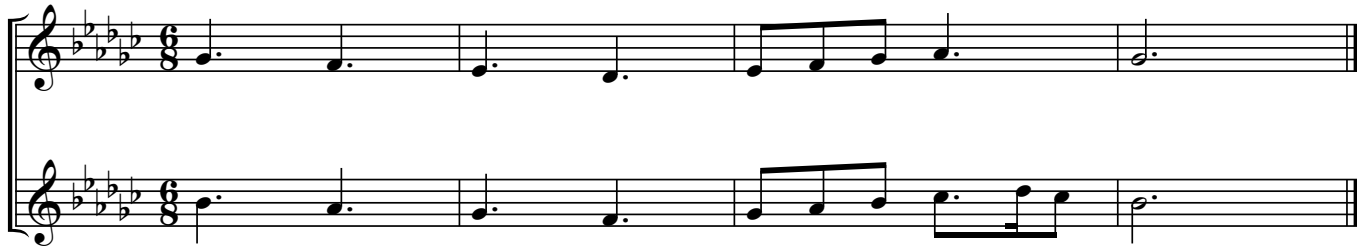
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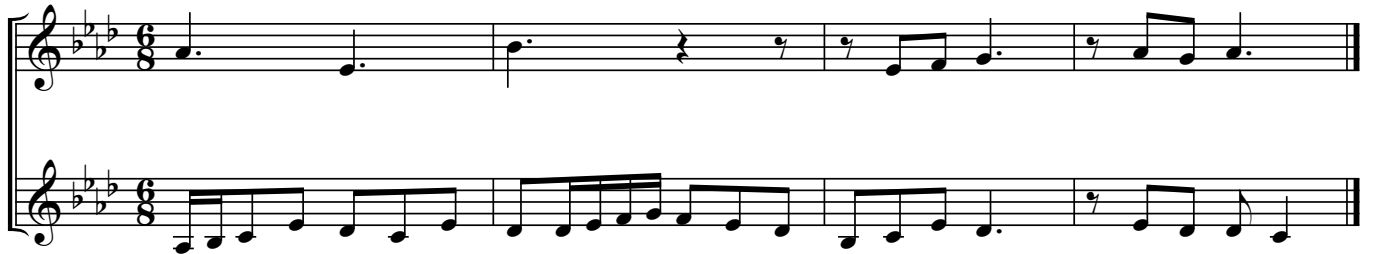
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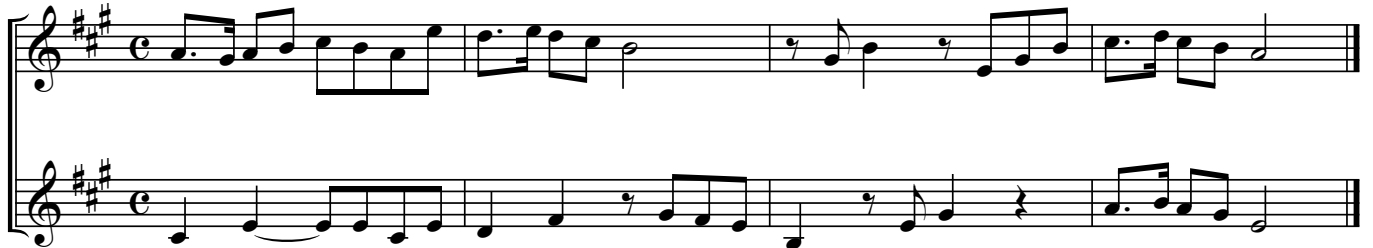
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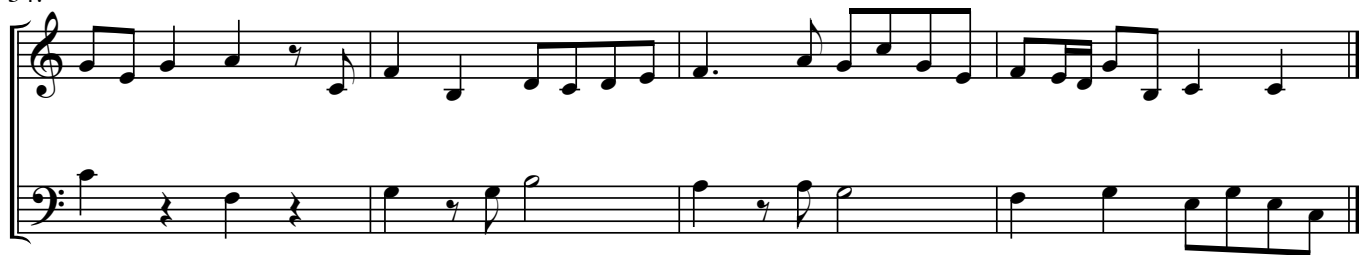
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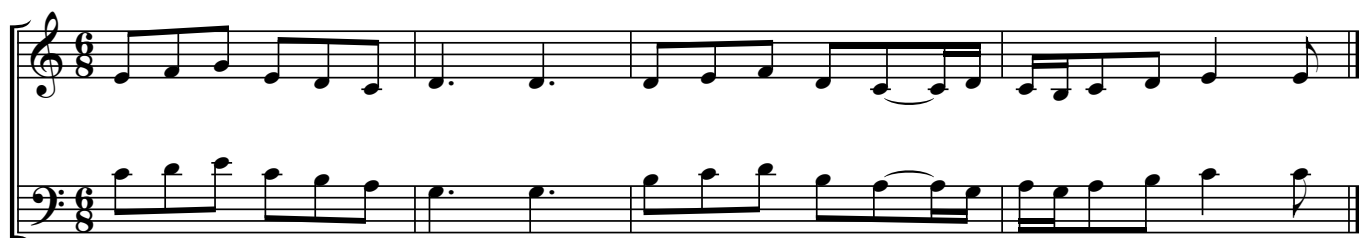
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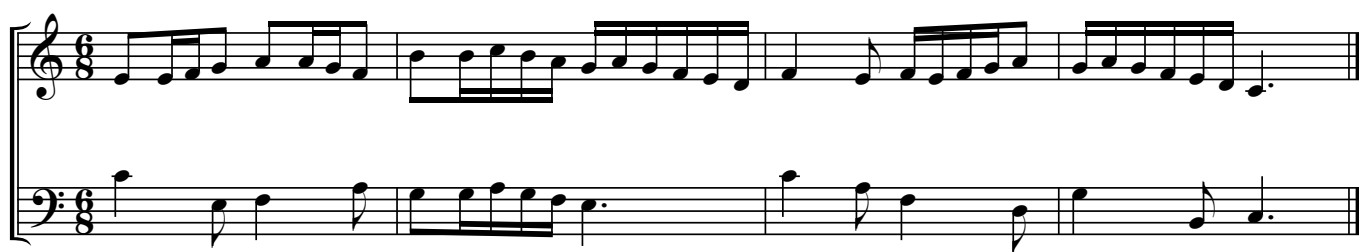
56.



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60.

Exercise 60 is written for treble and bass clefs in 6/8 time. The key signature has two sharps (F# and C#). The melody in the treble clef consists of eighth and quarter notes. The bass line features dotted half notes and eighth notes.

61.

Exercise 61 is written for treble and bass clefs in common time (C). The key signature has two flats (Bb and Eb). The melody in the treble clef includes quarter, eighth, and dotted quarter notes. The bass line consists of quarter and eighth notes.

62.

Exercise 62 is written for treble and bass clefs in common time (C). The key signature has two flats (Bb and Eb). The melody in the treble clef features quarter, eighth, and dotted quarter notes. The bass line includes quarter, eighth, and dotted quarter notes.

63.

Exercise 63 is written for treble and bass clefs in common time (C). The key signature has two flats (Bb and Eb). The melody in the treble clef consists of quarter, eighth, and dotted quarter notes. The bass line includes quarter, eighth, and dotted quarter notes.

64.

Exercise 64 is written for treble and bass clefs in common time (C). The key signature has three sharps (F#, C#, and G#). The melody in the treble clef consists of quarter, eighth, and dotted quarter notes. The bass line includes quarter, eighth, and dotted quarter notes.

65.

Exercise 65 is written for treble and bass clefs in common time (C). The key signature has three sharps (F#, C#, and G#). The melody in the treble clef includes quarter, eighth, and dotted quarter notes. The bass line features quarter, eighth, and dotted quarter notes.

66.

Exercise 66 is in 8/8 time and A major. The treble staff features a melody with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff provides a simple accompaniment of quarter and eighth notes.

67.

Exercise 67 is in 8/8 time and A major. The treble staff contains a melody of quarter and eighth notes. The bass staff has a more active accompaniment with eighth and sixteenth notes.

68.

Exercise 68 is in 3/4 time and A major. The treble staff features a melody with quarter and eighth notes. The bass staff has a simple accompaniment of quarter notes.

69.

Exercise 69 is in 3/4 time and A major. The treble staff contains a melody with eighth and sixteenth notes. The bass staff has a simple accompaniment of quarter notes.

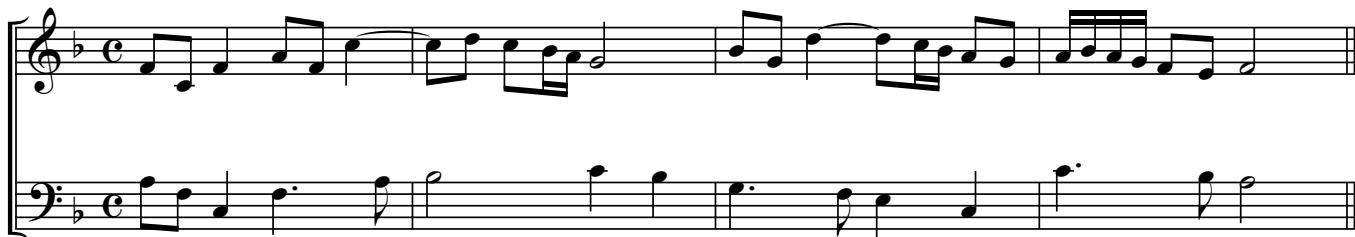
70.

Exercise 70 is in common time (C) and A major. The treble staff features a melody with quarter and eighth notes, including some accidentals. The bass staff has a simple accompaniment of quarter notes.

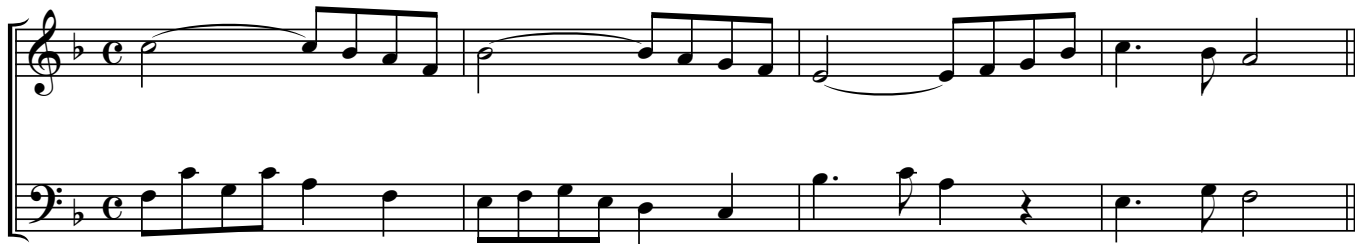
71.

Exercise 71 is in common time (C) and A major. The treble staff contains a melody with quarter and eighth notes, including some accidentals. The bass staff has a simple accompaniment of quarter notes.

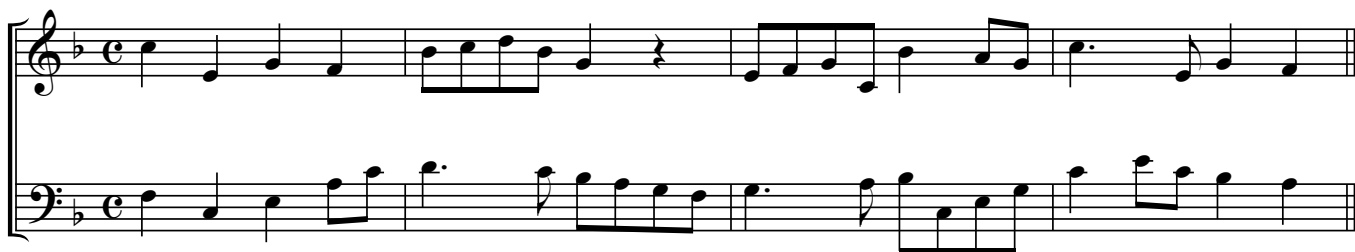
72.



73.



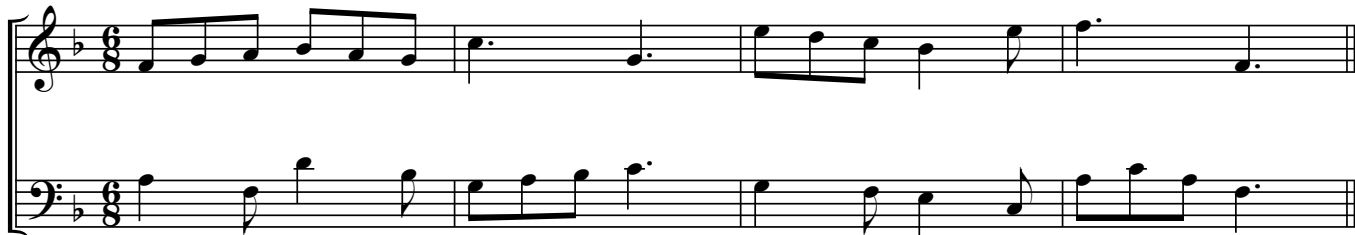
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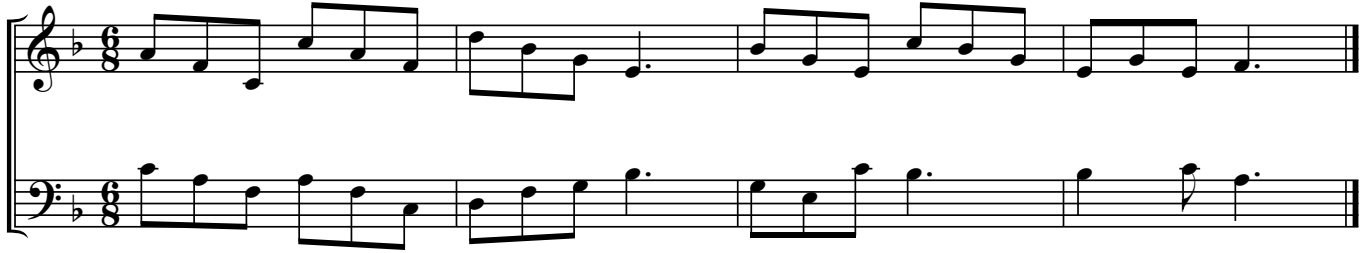
76.



77.



78.



84.

Exercise 84 is in 3/8 time and key of D major. The melody in the treble clef consists of: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The bass line consists of: G3 (quarter), A3 (quarter), B3 (quarter), A3-G3 (beamed eighth notes), F#3 (quarter), E3 (quarter), D3 (half).

85.

Exercise 85 is in common time and key of D major. The melody in the treble clef consists of: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The bass line consists of: G3 (quarter), A3 (quarter), B3 (quarter), A3-G3 (beamed eighth notes), F#3 (quarter), E3 (quarter), D3 (half).

86.

Exercise 86 is in common time and key of D major. The melody in the treble clef consists of: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The bass line consists of: G3 (quarter), A3 (quarter), B3 (quarter), A3-G3 (beamed eighth notes), F#3 (quarter), E3 (quarter), D3 (half).

87.

Exercise 87 is in common time and key of D major. The melody in the treble clef consists of: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The bass line consists of: G3 (quarter), A3 (quarter), B3 (quarter), A3-G3 (beamed eighth notes), F#3 (quarter), E3 (quarter), D3 (half).

88.

Exercise 88 is in common time and key of D major. The melody in the treble clef consists of: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The bass line consists of: G3 (quarter), A3 (quarter), B3 (quarter), A3-G3 (beamed eighth notes), F#3 (quarter), E3 (quarter), D3 (half).

89.

Exercise 89 is in common time and key of D major. The melody in the treble clef consists of: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The bass line consists of: G3 (quarter), A3 (quarter), B3 (quarter), A3-G3 (beamed eighth notes), F#3 (quarter), E3 (quarter), D3 (half).

90.



91.



92.



93.



94.



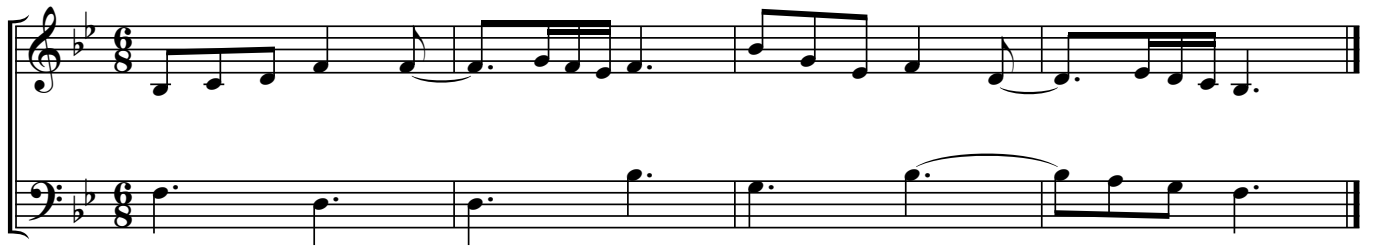
95.



96.



97.



98.



99.



100.



Bruce Phelps

Sight Reading Manual

Volume II

LEVEL XIV

Goal of Level Fourteen:

Three Part Exercises

This Level Contains:

- 25 Exercises for SSA
- 24 Exercises for SAB
- All Keys Included

Bruce Phelps Sight Reading Manual Volume II

Level XIV: Three Part Exercises

1.

Exercise 1 consists of two staves in common time. The upper staff features a sequence of chords and eighth-note patterns, including a triplet of eighth notes. The lower staff provides a bass line with eighth and sixteenth notes, including a half-note rest in the second measure.

2.

Exercise 2 consists of two staves in common time. The upper staff contains chords and eighth-note patterns. The lower staff features a continuous eighth-note bass line.

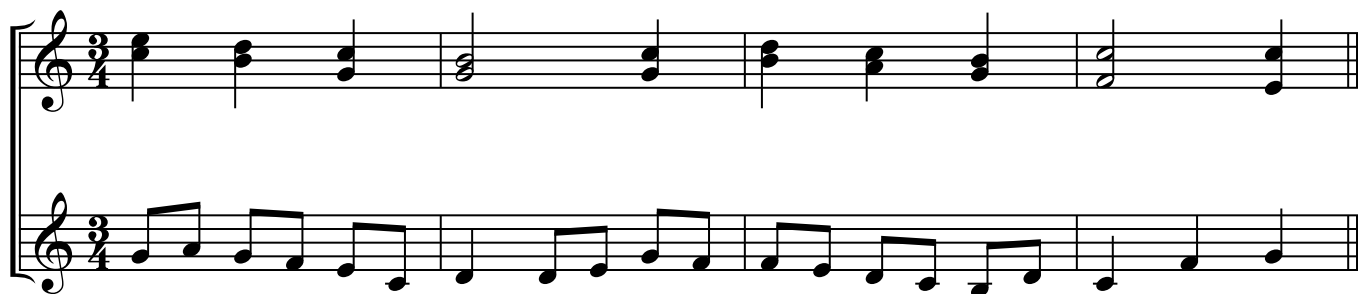
3.

Exercise 3 consists of two staves in common time. The upper staff includes chords, eighth notes, and a triplet of eighth notes. The lower staff features a bass line with eighth and sixteenth notes.

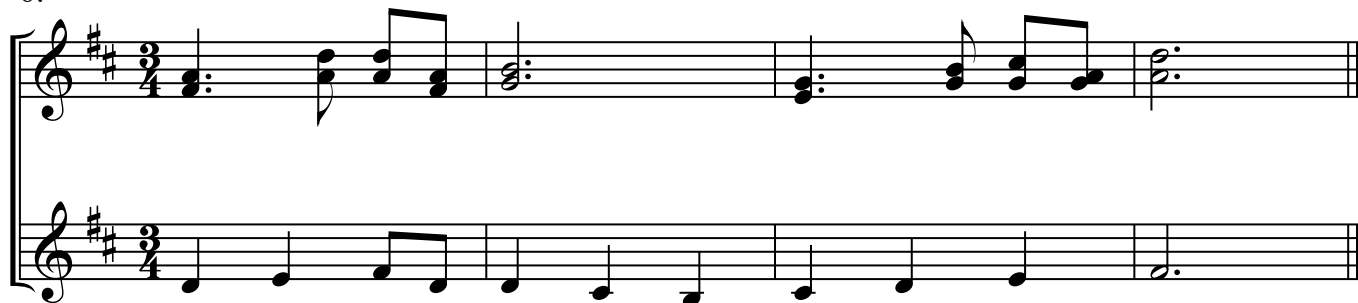
4.

Exercise 4 consists of two staves in common time. The upper staff features chords, eighth notes, and a half-note rest. The lower staff features a bass line with eighth and sixteenth notes.

5.



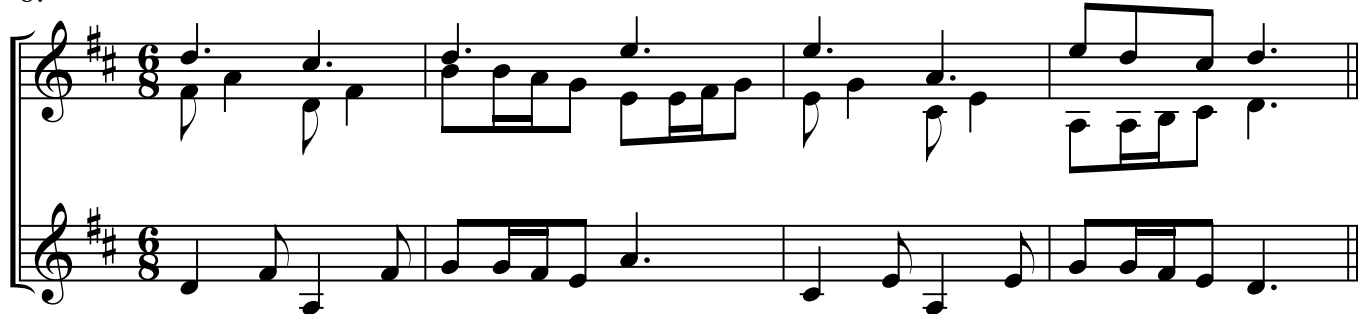
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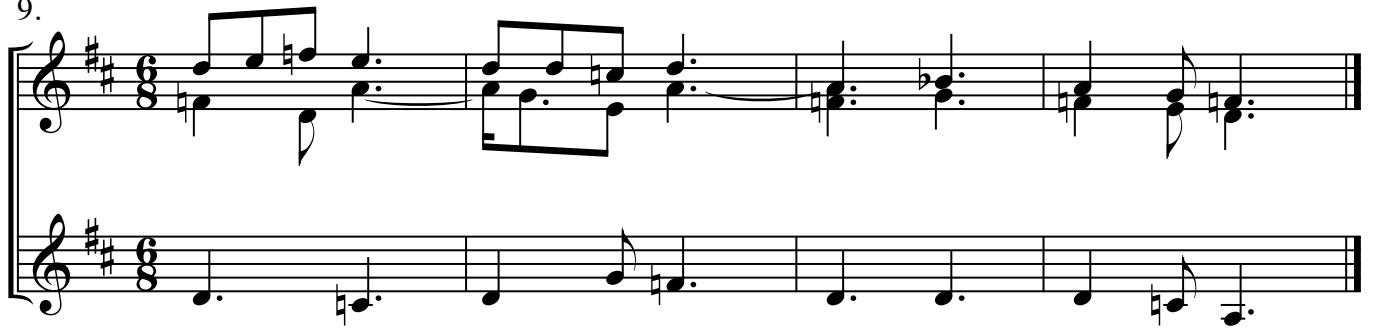
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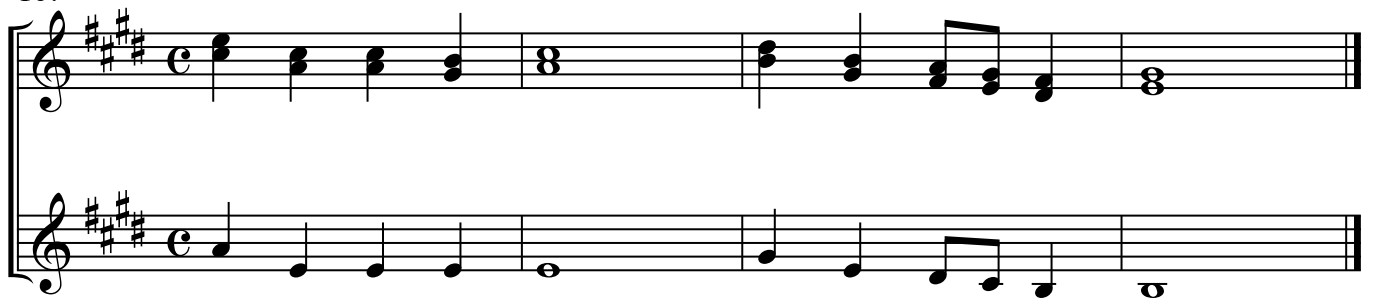
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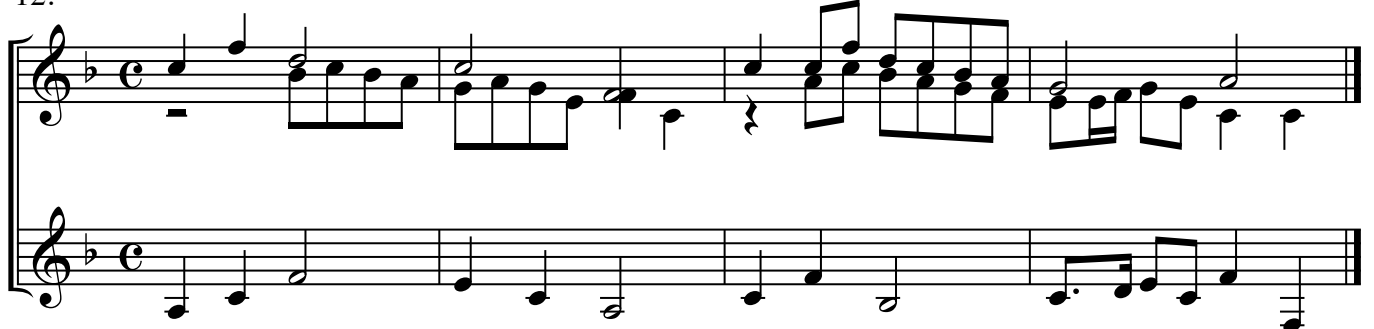
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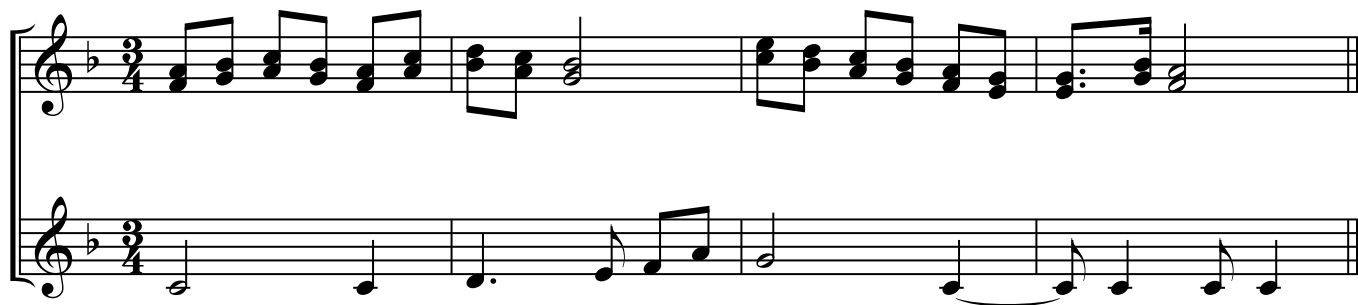
11.



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15.



16.



17.



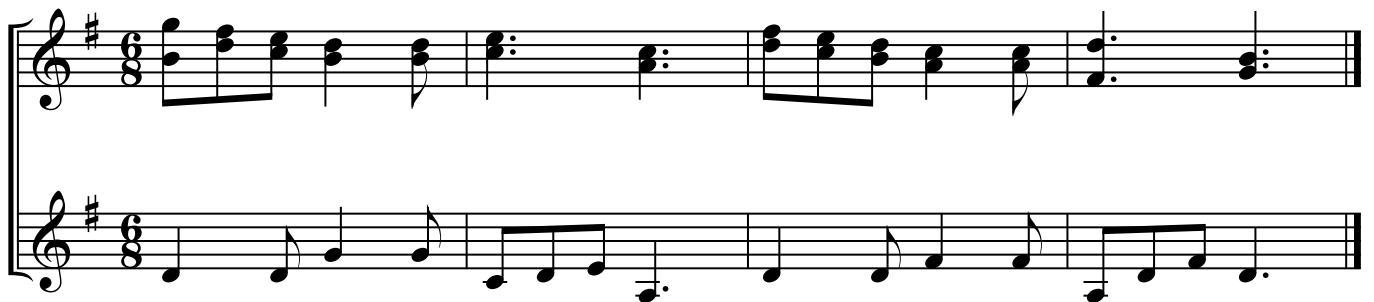
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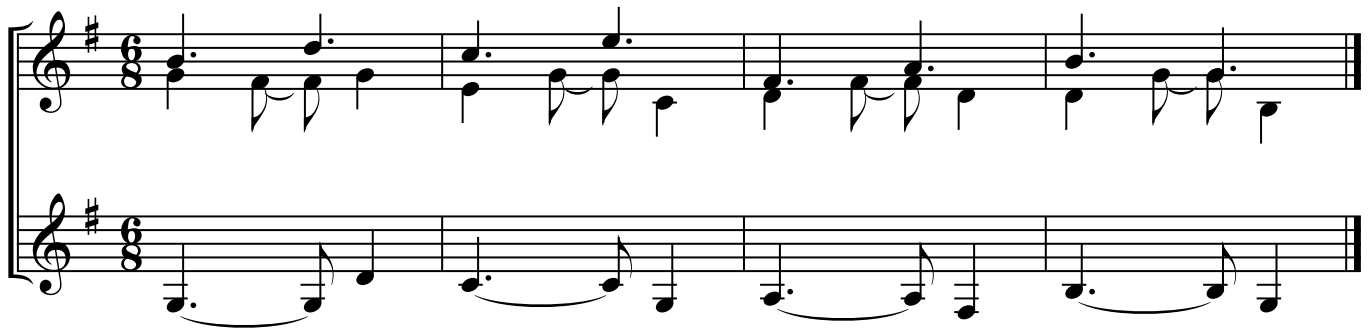


21.



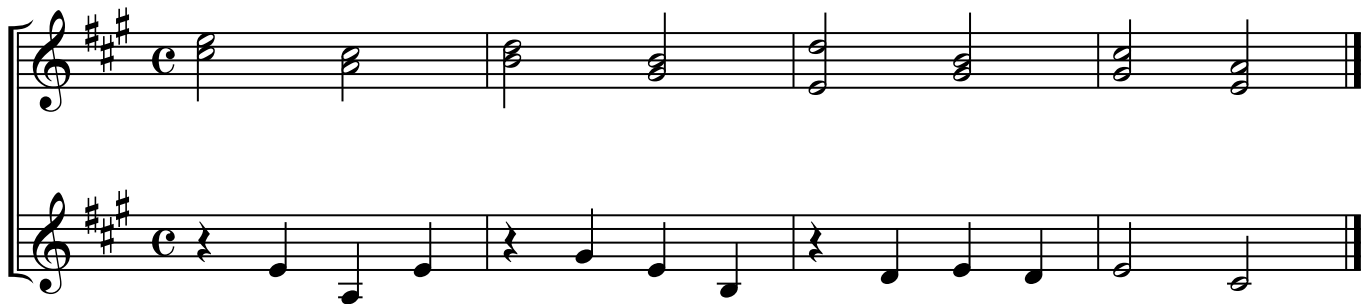
Exercise 21 is a two-staff musical piece in G major (one sharp) and 3/4 time. The top staff features a melody with eighth and sixteenth notes, including a triplet of eighth notes in the third measure. The bottom staff provides a harmonic accompaniment with a steady eighth-note bass line.

22.



Exercise 22 is a two-staff musical piece in G major (one sharp) and 3/4 time. The top staff contains a melody with dotted rhythms and eighth notes. The bottom staff features a bass line with eighth notes, some of which are beamed together in pairs.

23.



Exercise 23 is a two-staff musical piece in A major (three sharps) and common time (C). The top staff consists of a series of chords. The bottom staff features a melody with quarter notes and rests.

24.



Exercise 24 is a two-staff musical piece in A major (three sharps) and common time (C). The top staff contains chords, some of which are beamed together in groups of four. The bottom staff features a melody with quarter and eighth notes.

7

25.

The image displays a musical score for the song "The Rose Tree". It consists of two staves, both in treble clef, with a key signature of two sharps (F# and C#) and a common time signature (C). The top staff features a melody with a range of approximately two octaves, starting on middle C and ending on a high G. The bottom staff provides a harmonic accompaniment, primarily using chords and single notes in the lower register. The music is written in a simple, accessible style, suitable for a children's song.

26.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef with a common time signature (C). It contains a melody with eighth and sixteenth notes, including a repeat sign in the second measure. The bottom staff is in bass clef with a common time signature (C). It contains a simple bass line with quarter and eighth notes. The score ends with a double bar line and repeat dots on both staves.

27.

A musical score for the song 'The Rose Tree'. It consists of two staves: a treble staff and a bass staff, both in common time (C). The treble staff contains a melody with eighth and sixteenth notes, and a bass line with a mix of eighth, sixteenth, and quarter notes. The piece concludes with a double bar line on each staff.

28.

A musical score for the song "The Rose Tree". It consists of two staves. The top staff is in treble clef with a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The melody is written in the treble staff, and the bass staff provides a simple harmonic accompaniment. The key signature has one flat (B-flat). The score is divided into four measures by vertical bar lines. The first measure contains a whole note chord (F4, A4, C5) and a half note (F4). The second measure contains a whole note chord (F4, A4, C5) and a half note (F4). The third measure contains a whole note chord (F4, A4, C5) and a half note (F4). The fourth measure contains a whole note chord (F4, A4, C5) and a half note (F4).

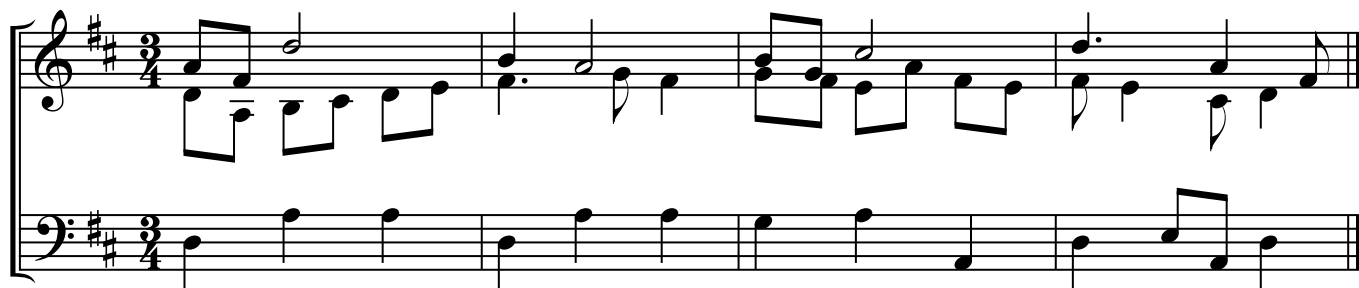
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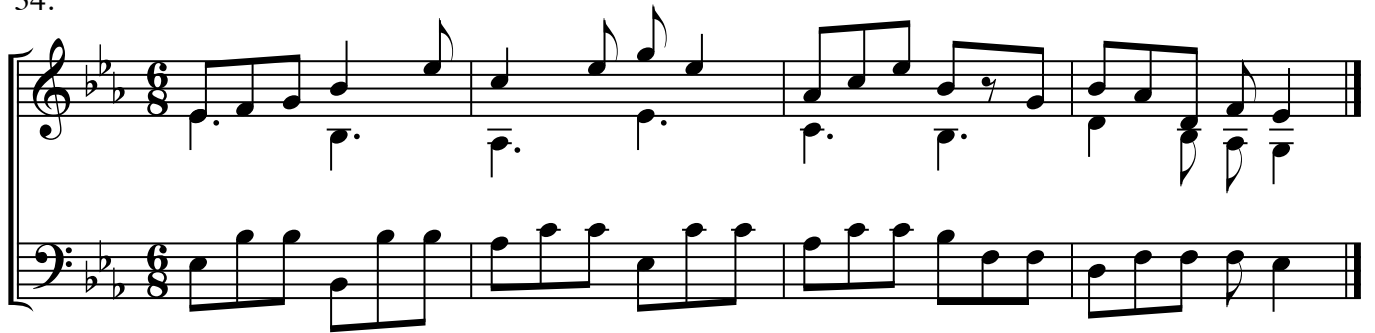
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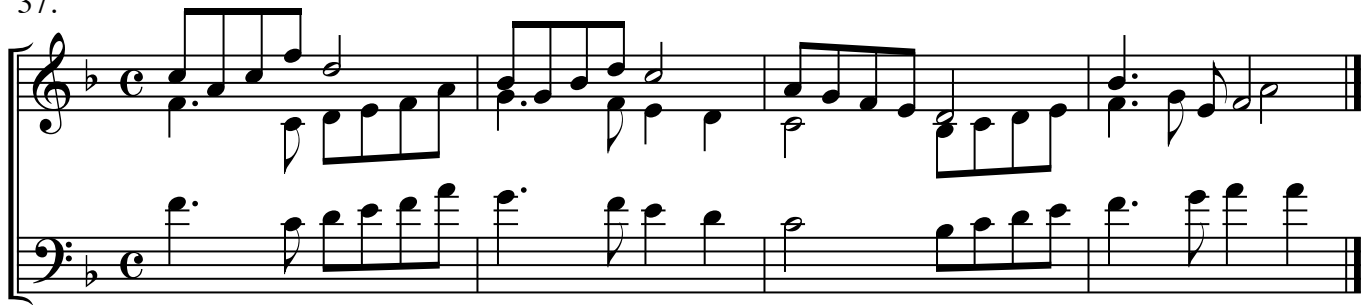
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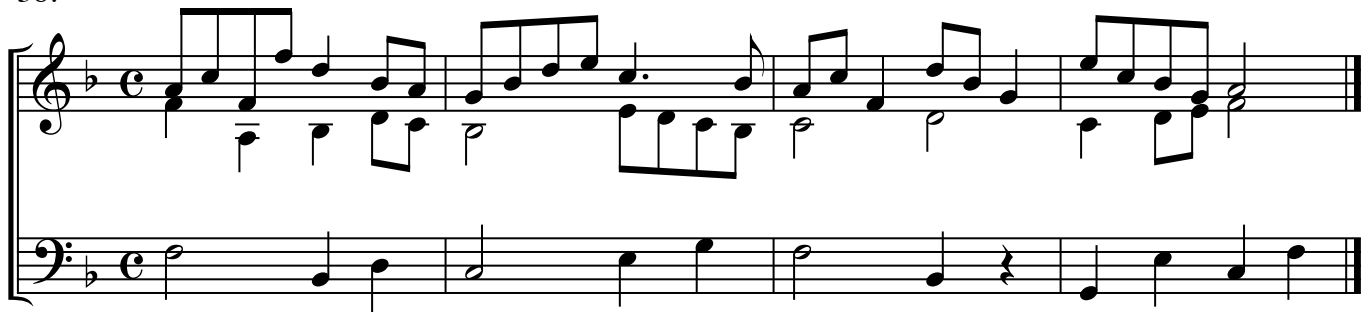
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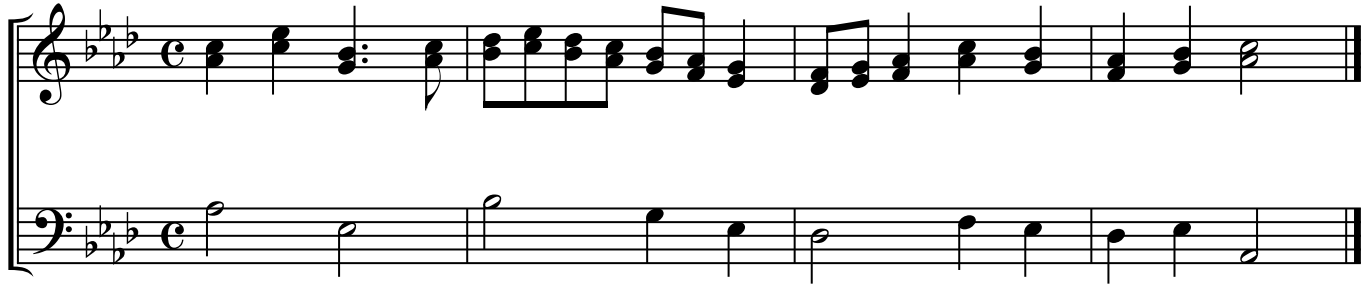
39.



40.



41.



42.



43.



44.



45.

Exercise 45 is a two-staff piece in D major (two sharps) and 6/8 time. The treble staff features a melody of eighth and sixteenth notes, often beamed together, with a final half-note chord. The bass staff provides a harmonic accompaniment with dotted half notes and eighth notes.

46.

Exercise 46 is a two-staff piece in D major (two sharps) and 6/8 time. The treble staff contains chords and eighth-note patterns, including a triplet. The bass staff features a more active eighth-note melody with some beaming.

47.

Exercise 47 is a two-staff piece in D major (two sharps) and 3/4 time. The treble staff has a melody of eighth and quarter notes. The bass staff features a steady eighth-note accompaniment.

48.

Exercise 48 is a two-staff piece in B-flat major (two flats) and 3/4 time. The treble staff consists of chords and eighth-note patterns. The bass staff has a simple eighth-note accompaniment.

49.

Exercise 49 is a two-staff piece in B-flat major (two flats) and 3/4 time. The treble staff features chords and eighth-note patterns. The bass staff has a more active eighth-note accompaniment with some beaming.

Bruce Phelps Sight Reading Manual Volume II

LEVEL XV

Goal of Level Fifteen:

Four Part Exercises

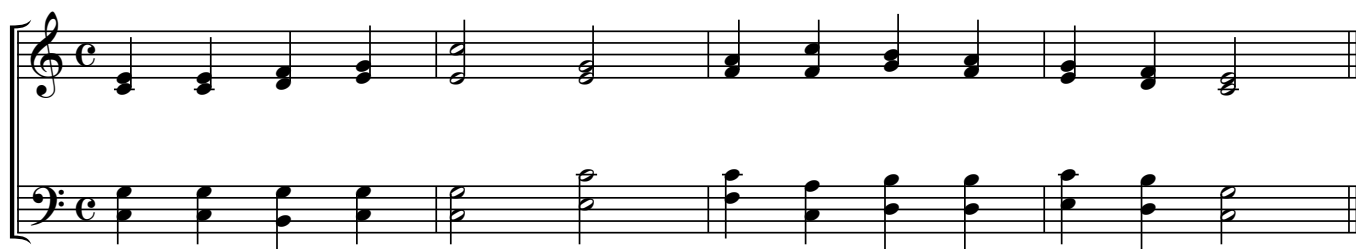
This Level Contains:

- 56 Exercises for SATB
- Many Keys and Time Signatures
- Exercise Length Varies

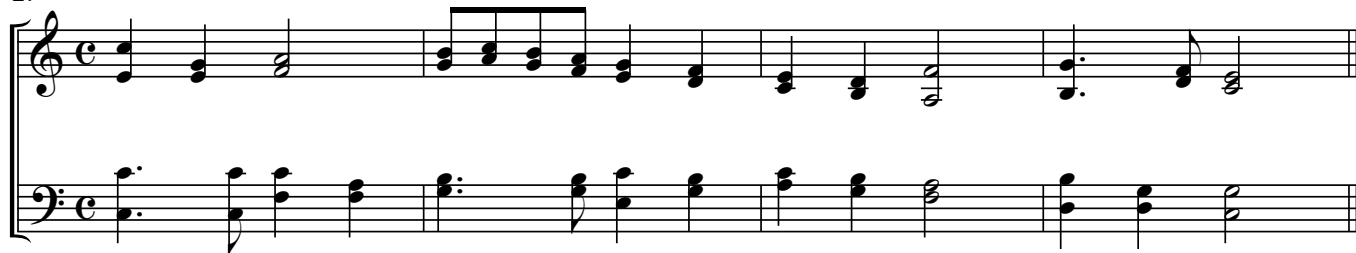
Bruce Phelps Sight Reading Manual Volume II

Level XV: Four Part Exercises

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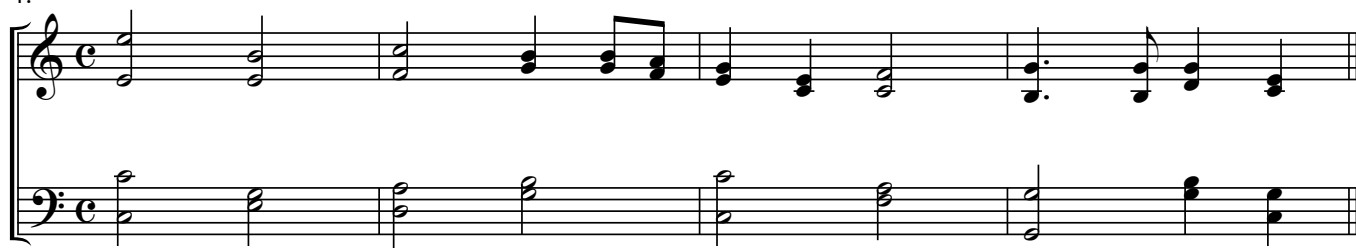
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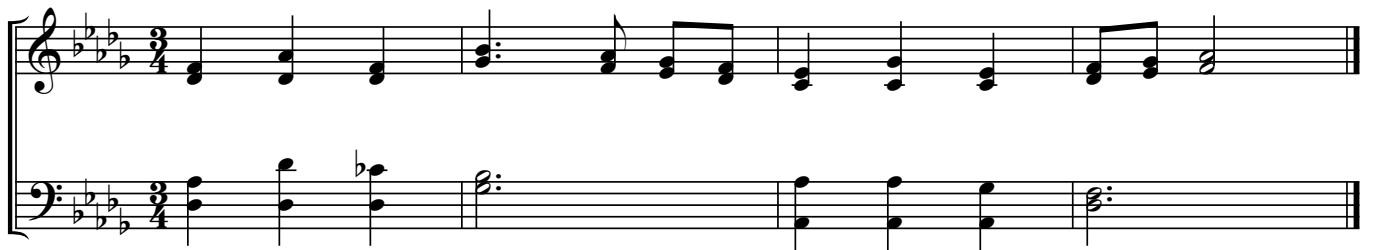
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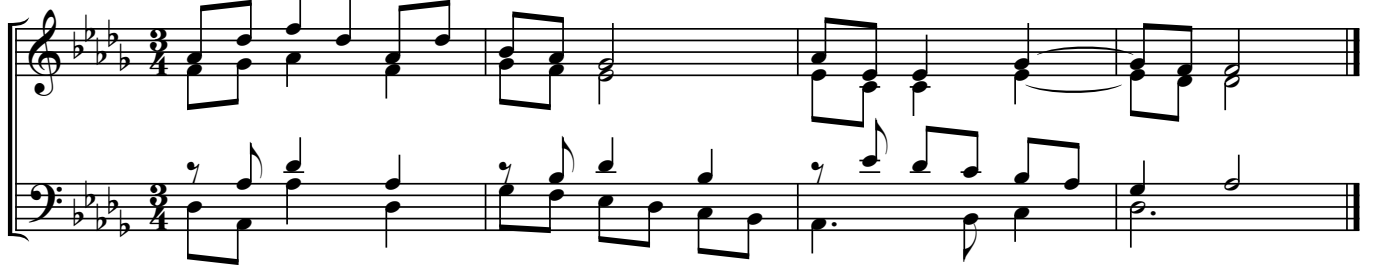
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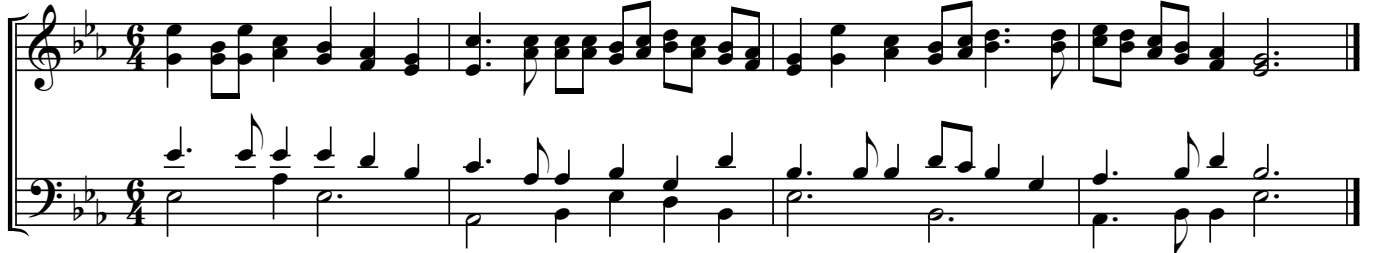
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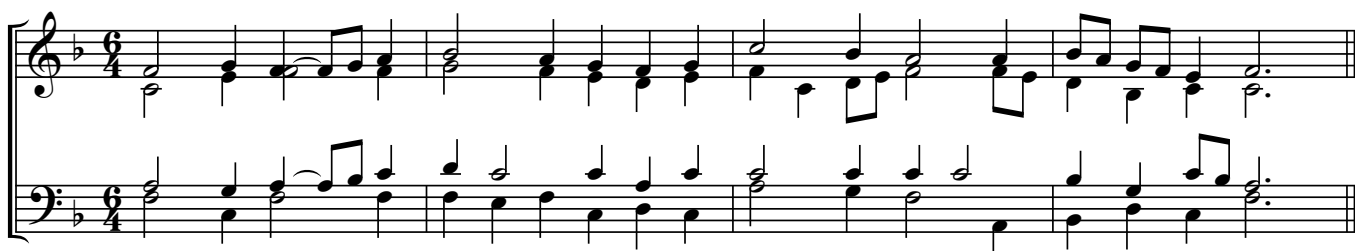
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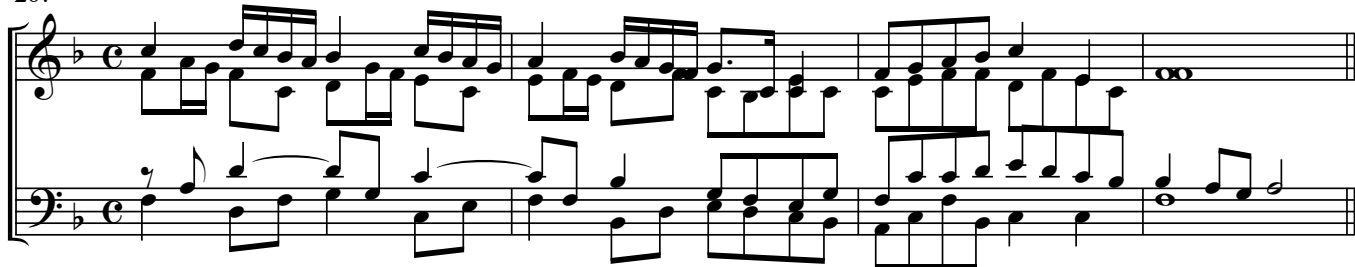
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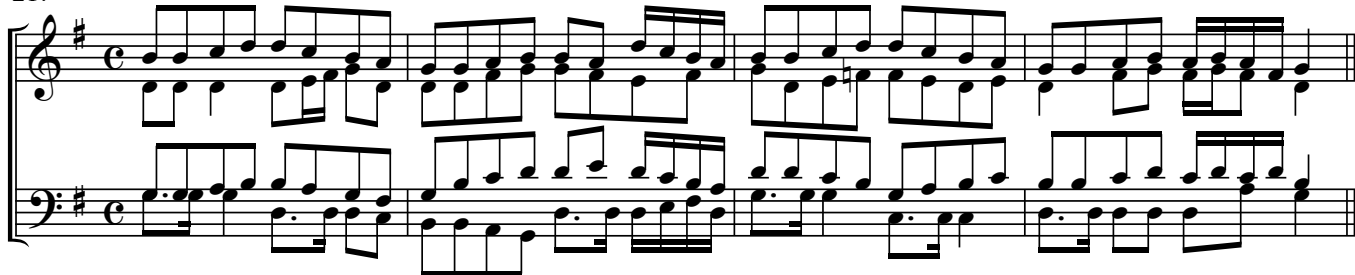
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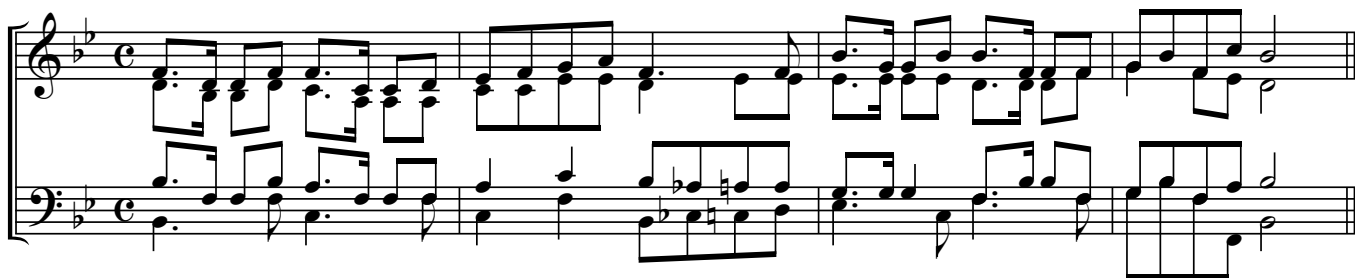
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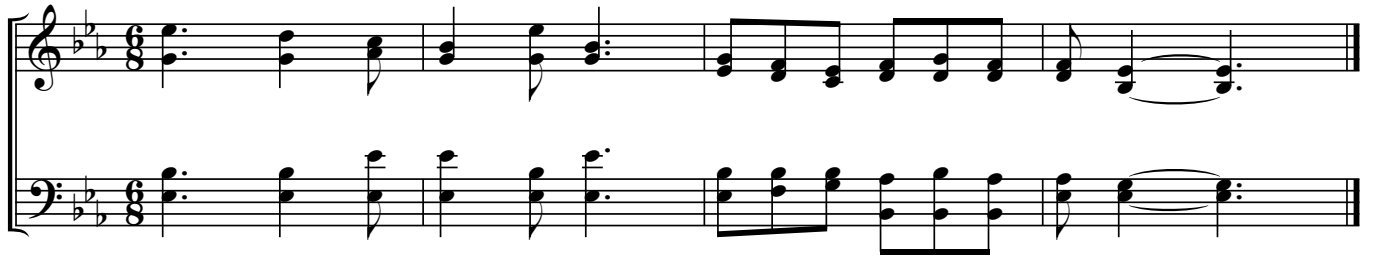
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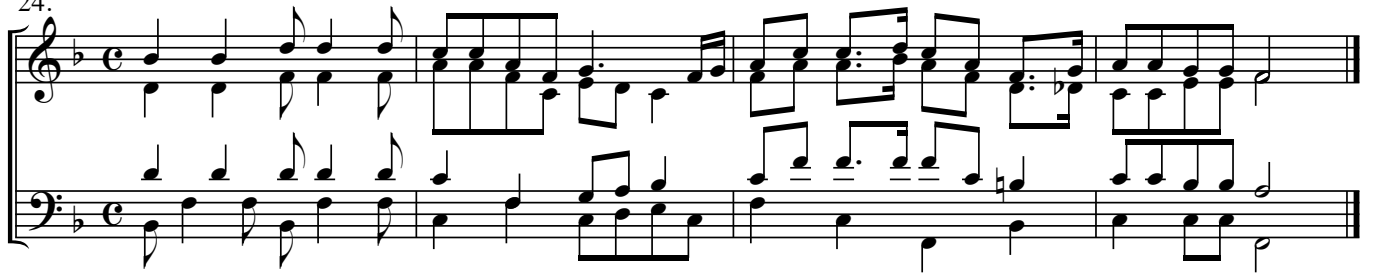
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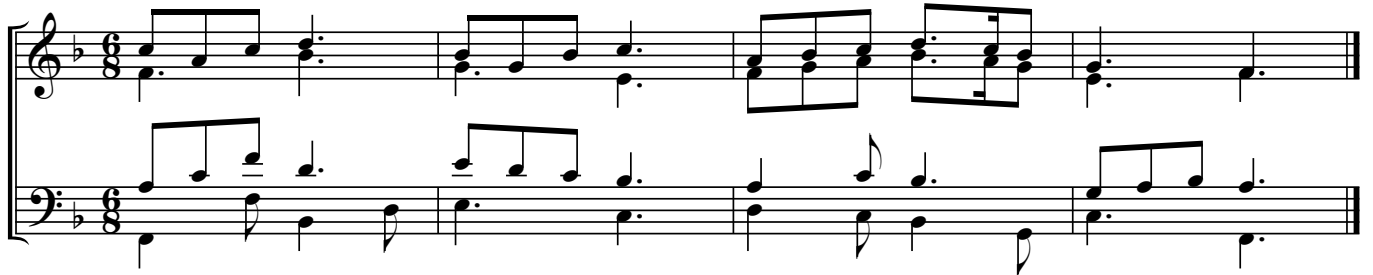
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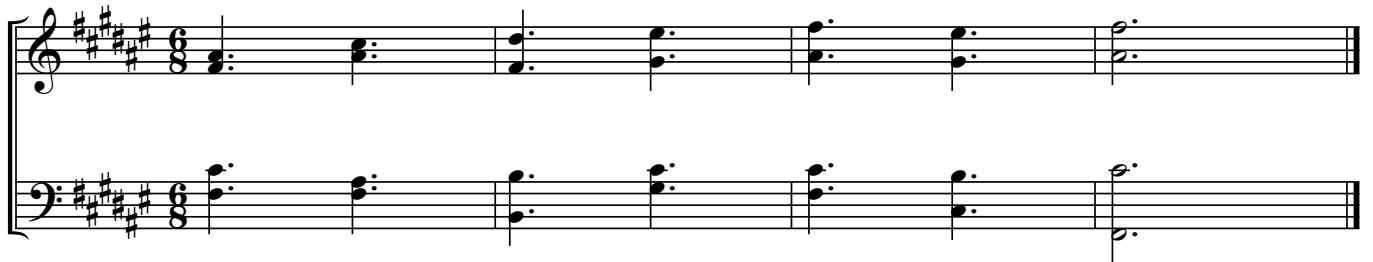
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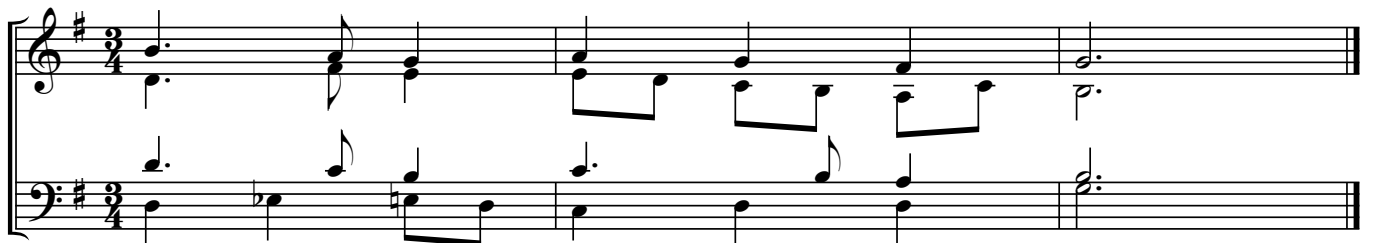
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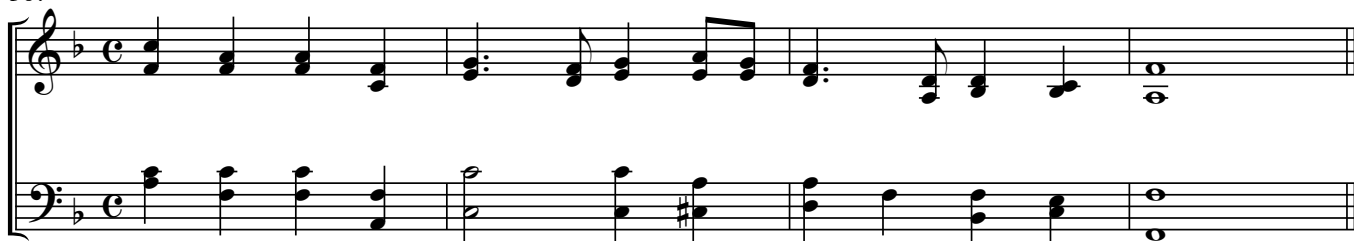
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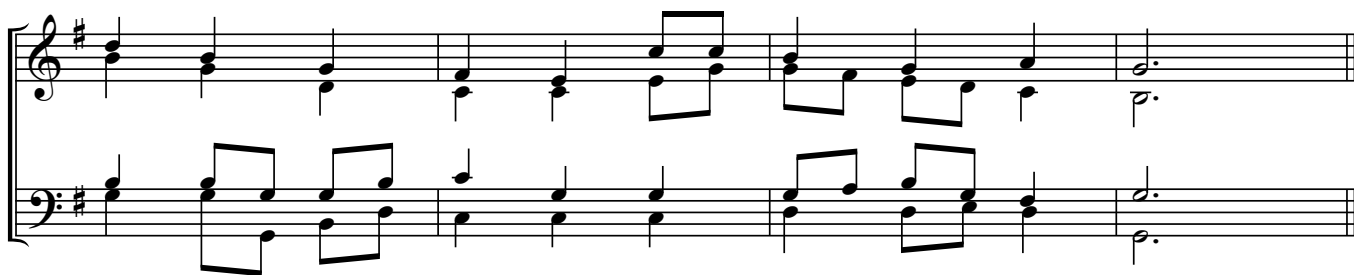
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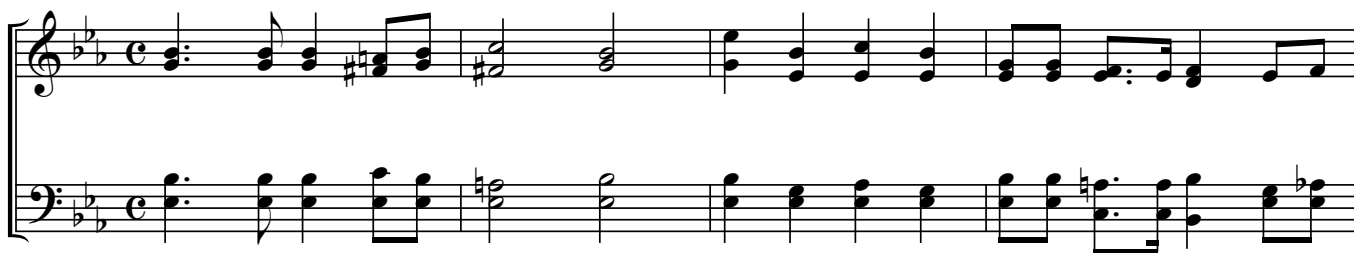
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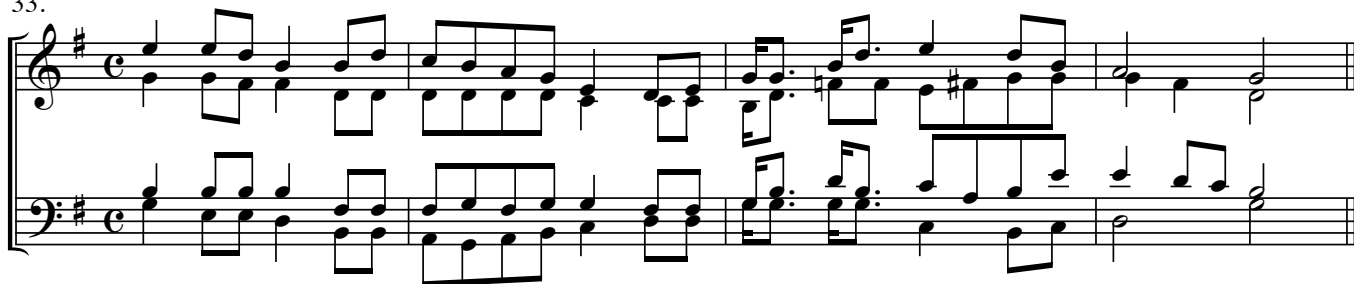
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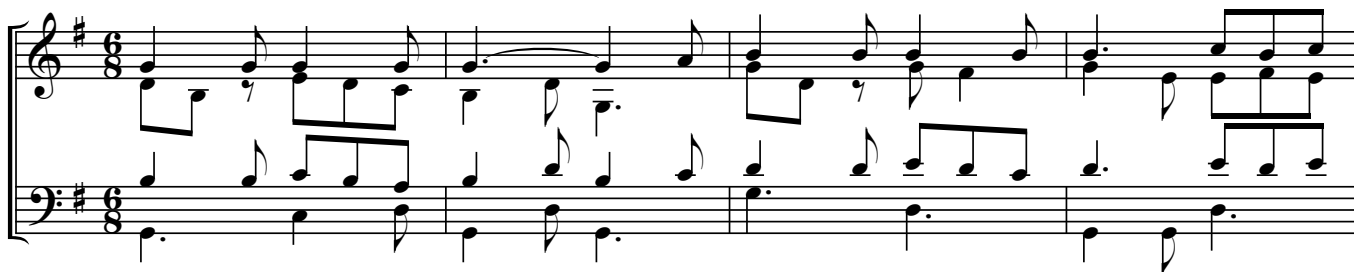
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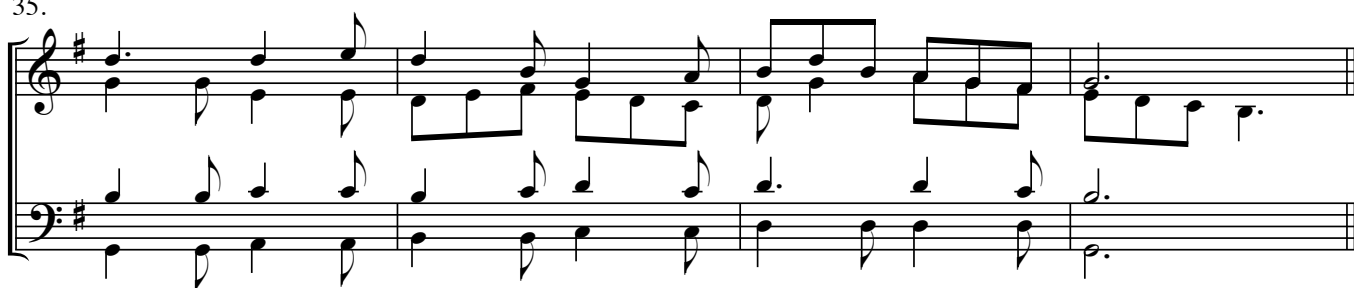
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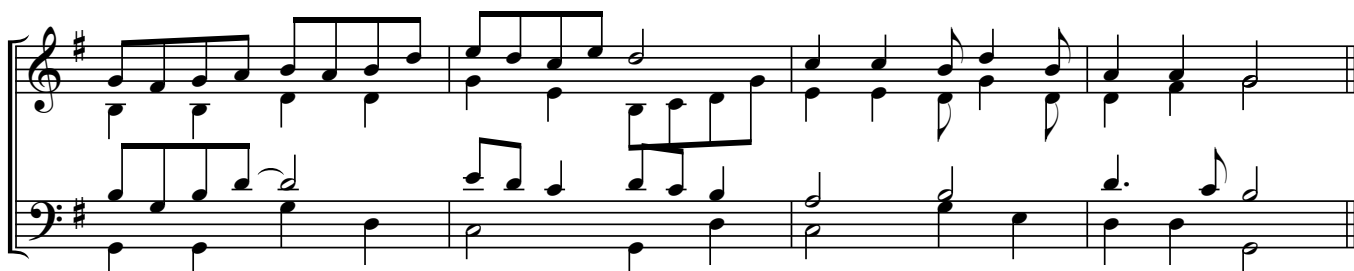
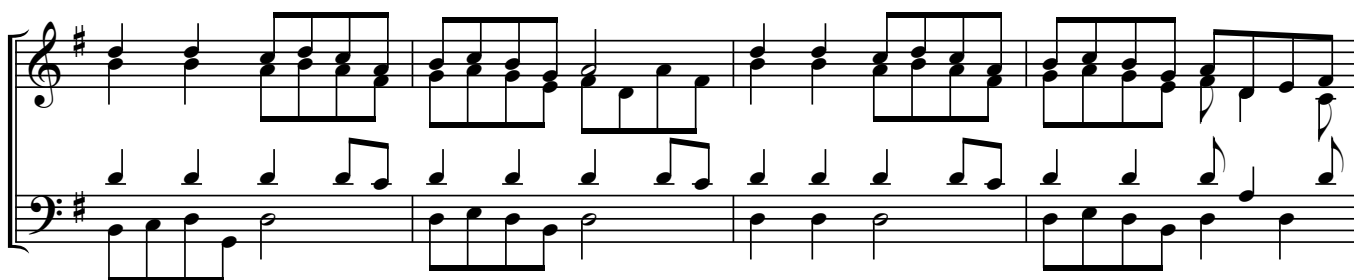
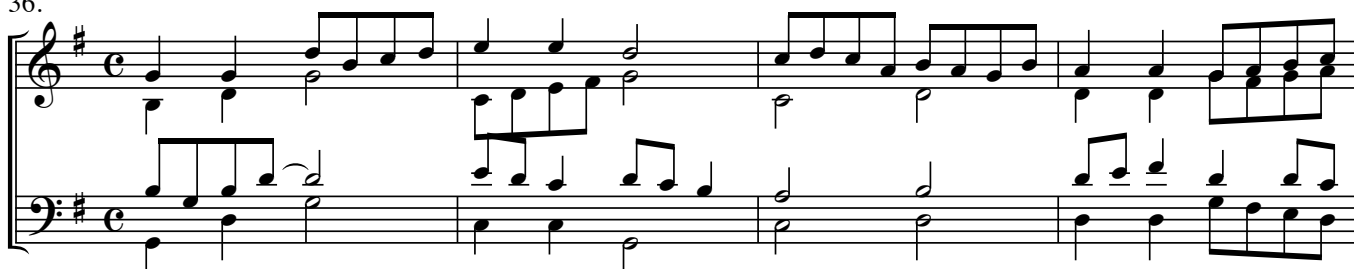
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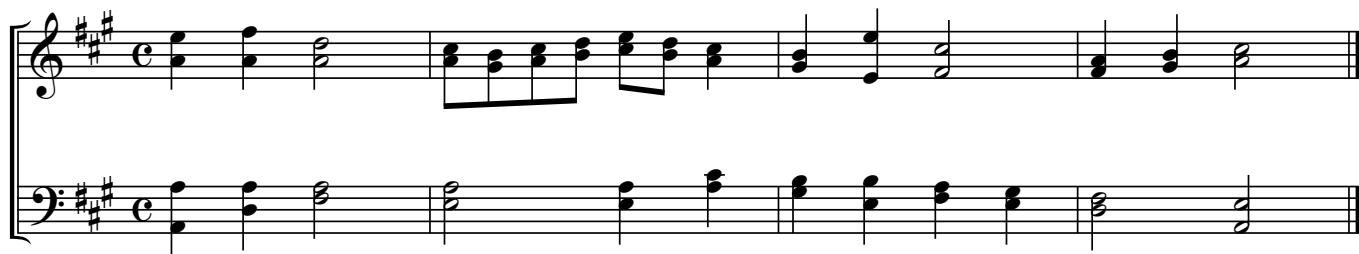
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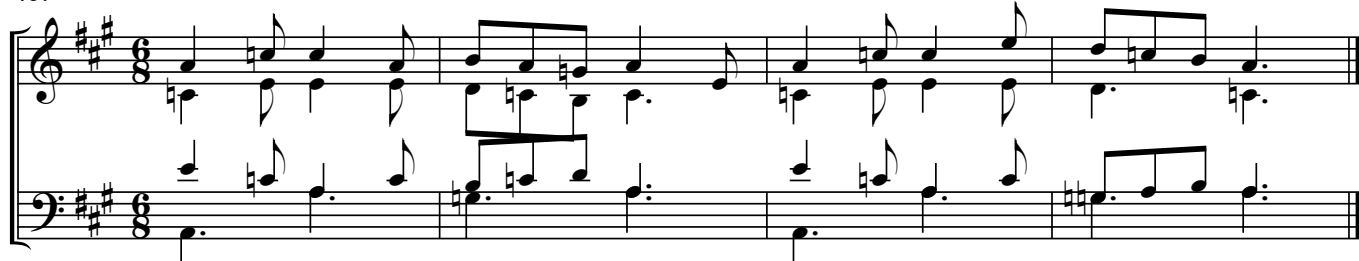
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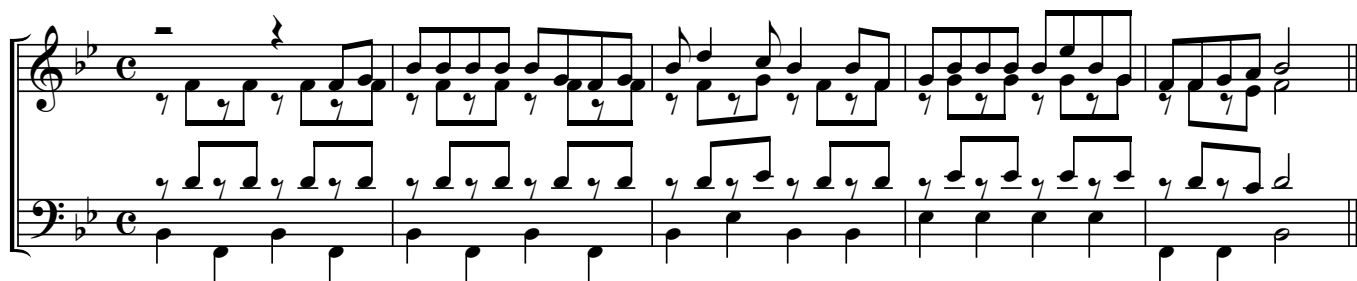
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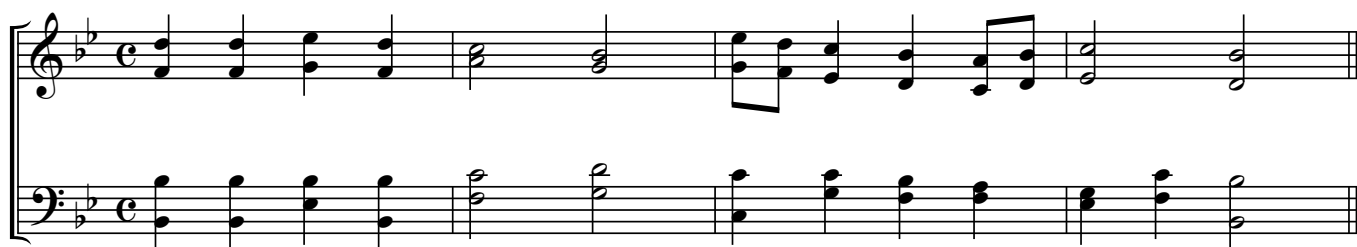
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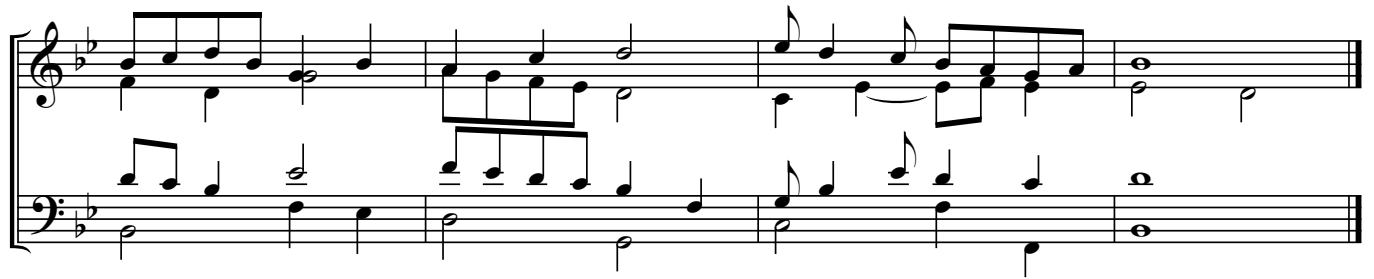
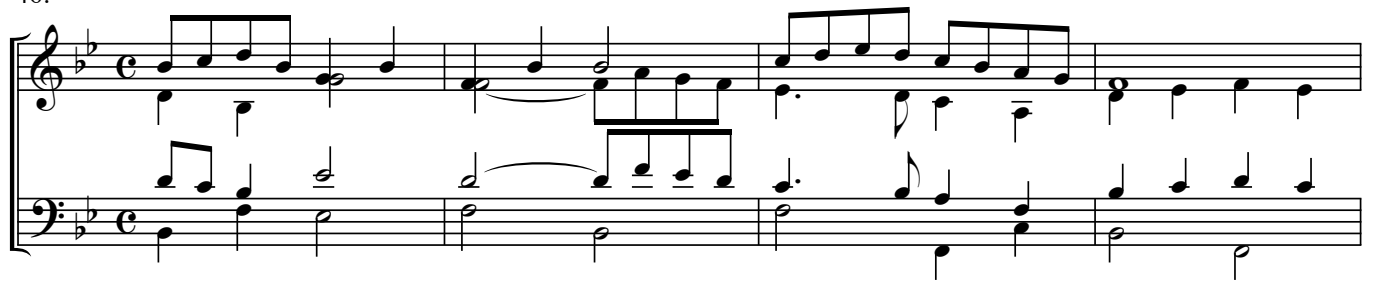
44.



45.



46.



47.



48.



49.

Exercise 49, measures 1-4. The music is in 2/4 time, key of B-flat major (two flats). The treble staff features a melody of eighth and sixteenth notes, often beamed in groups of four. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The exercise concludes with a double bar line.

50.

Exercise 50, measures 1-4. The music is in 2/4 time, key of B-flat major (two flats). The treble staff features a melody of eighth and sixteenth notes, often beamed in groups of four. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The exercise concludes with a double bar line.

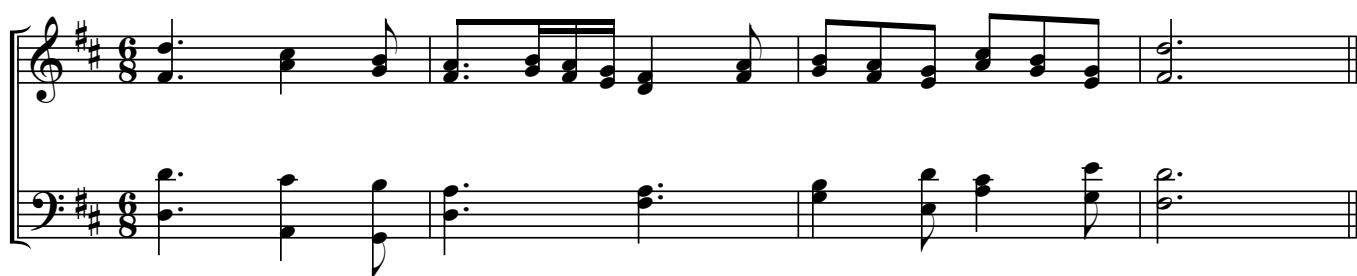
51.

Exercise 51, measures 1-4. The music is in 3/4 time, key of B-flat major (two flats). The treble staff features a melody of eighth and sixteenth notes, often beamed in groups of four. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The exercise concludes with a double bar line.

52.



53.



54.



55.



56.

The musical score for exercise 56 is written for piano in G major and 6/4 time. It consists of three systems of two staves each. The first system begins with a treble staff containing five whole rests followed by a half note G4, and a bass staff with a whole rest followed by a half note G2. The second system continues with a treble staff of a half note G4, a whole note chord (F#4, E5), and a half note G4, and a bass staff of a half note G2, a whole note chord (F#2, E3), and a half note G2. The third system features a treble staff with a half note G4, a whole note chord (F#4, E5), and a half note G4, and a bass staff with a half note G2, a whole note chord (F#2, E3), and a half note G2. The piece concludes with a final whole note chord in both staves.