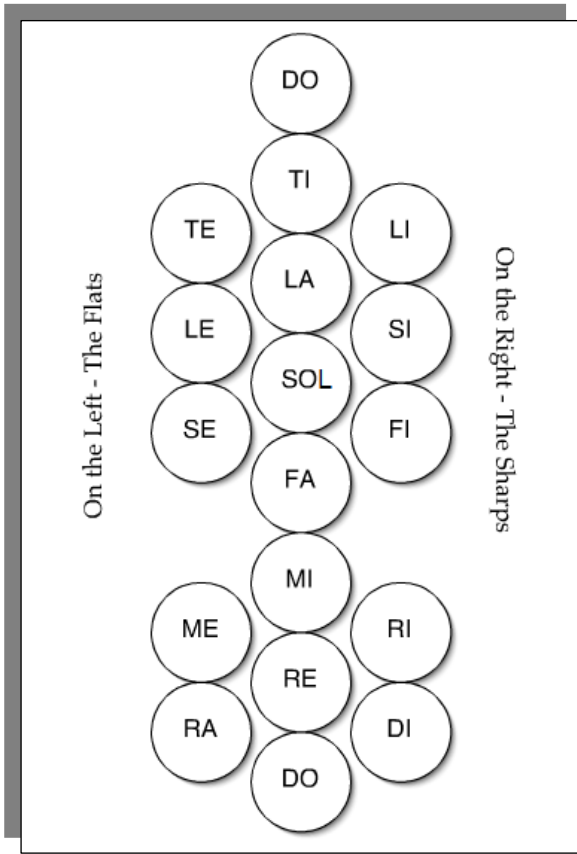


# SOLFEGE CHART / SCALES & TRIADS REFERENCE



DO MI SOL MI DO

MAJOR TRIAD

LA DO MI DO LA

MINOR TRIAD

LA DO ME DO LA

DIMINISHED TRIAD

DO MI SI MI DO

AUGMENTED TRIAD

DO RE MI FA SOL LA TI DO TI LA SOL FA ME RE DO

MAJOR SCALE

LA TI DO RE ME FA SI LA SI FA ME RE DO TI LA

HARMONIC MINOR SCALE

LA TI DO RE ME FI SI LA SOL FA ME RE DO TI LA

MELODIC MINOR SCALE

# I. STEPWISE EXAMPLES/SKIPS RETURNING TO DO

The following examples start on 'Do' and proceed only step-wise. Rhythm is kept simple, using only quarter and half notes. Hand signs are strongly encouraged to add a physical element, and to prepare for skips later on.

1.1 

1.2 

1.3 

Examples will now include eighth notes, dotted-quarter/eighth notes, and simple syncopation. Students are encouraged to keep a steady beat using the eighth note. (Note: additional rhythmic examples are being introduced before sight reading examples are presented in different keys.)

1.4 

1.5 

1.6 

1.7 

1.8 

1.9 

1.10 

Examples will now be in different keys. Students should learn how to look at Key Signatures and determine what linespace is 'Do.'

For Key Signatures with Flats: Remember "Last Flat = Fa." (Then alternate lines/spaces from Fa to Do)

If the signature has multiple flats, "the second to last flat = Do."

1.11 

1.12 

1.13 

1.14 

1.15 

For Key Signatures with Sharps: Remember "Last Sharp = Ti." (Then alternate lines/spaces to find Do.)

1.16 

1.17 

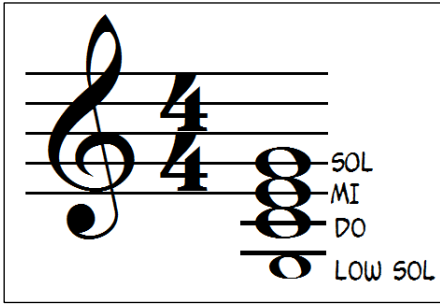
1.18 

1.19 

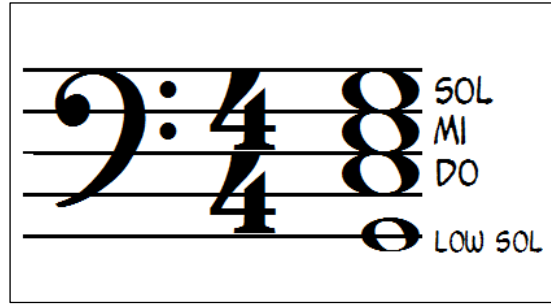
1.20 

## 11. DO-MI-SOL SKIPS (1 CHORD)

The following examples contain skips involving (Do-Mi-Sol). In order to help identify easier, students should visualize where Do, Mi, and Sol are depending on the key signature given. To aid in this visual, students can visualize a "Snowman," also knowing where "Low Sol" is.



SOL  
MI  
DO  
LOW SOL

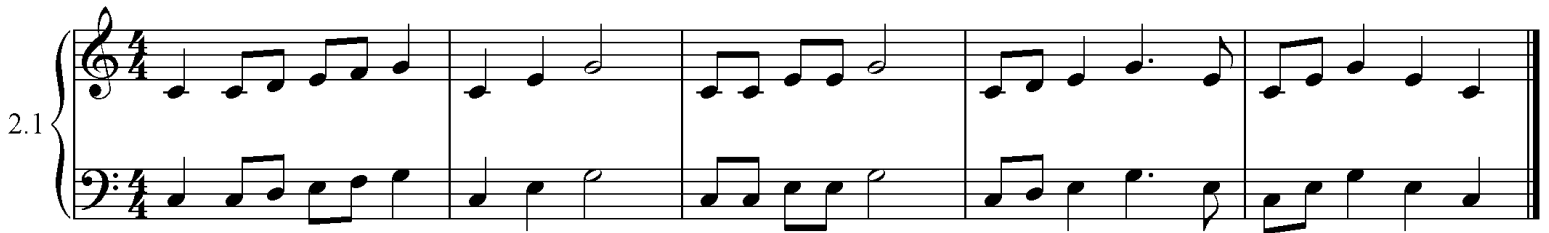


SOL  
MI  
DO  
LOW SOL

NOTICE THAT 'DO, MI & SOL' ARE ALL ON LINES IN THE TREBLE CLEF AND ALL SPACES IN BASS CLEF WITH THE EXCEPTION OF LOW SOL\*

ALSO NOTICE THAT FROM NOW ON, SIGHT READING EXAMPLES WILL INCLUDE 'BASS CLEF.' YOU MAY CHOOSE TO READ EITHER CLEF.

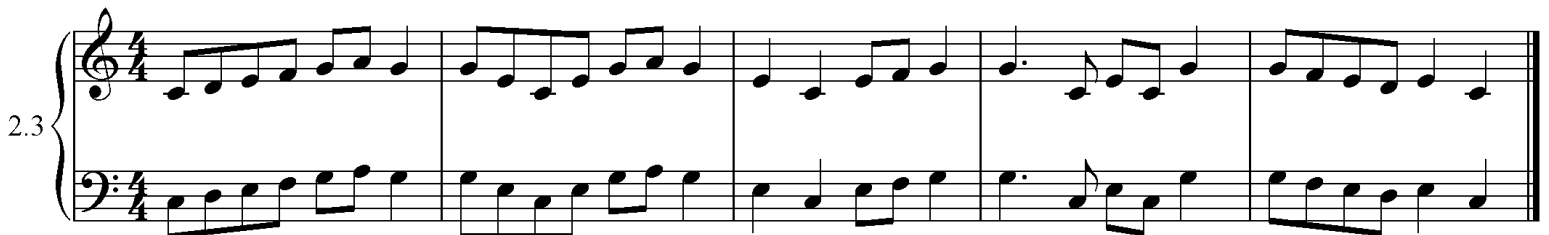
2.1



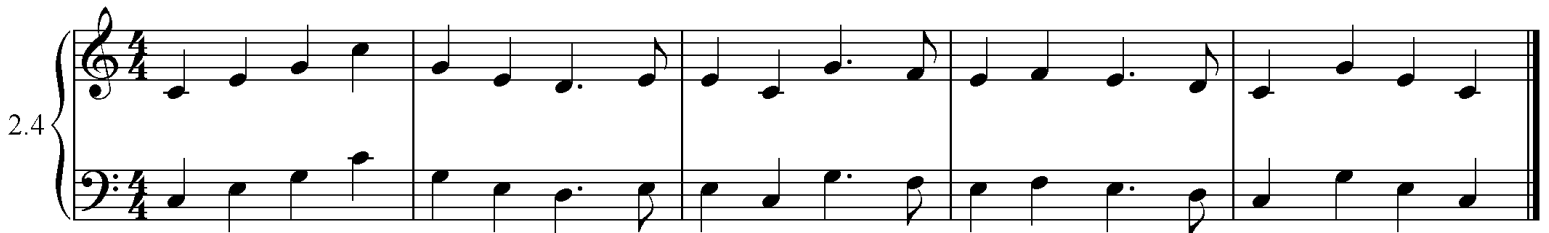
2.2



2.3



2.4



2.5



SOL  
MI  
DO  
LOW SOL

SOL  
MI  
DO  
LOW SOL

REMEMBER THAT WITH A NEW KEY SIGNATURE, YOU HAVE A NEW 'SNOWMAN' TO PICTURE...

2.6

2.7

NEW KEY...

SOL  
MI  
DO  
LOW SOL

SOL  
MI  
DO  
LOW SOL

2.8

2.9

### III. SKIPS OF A THIRD

This section explores more possibilities for skips for a third.

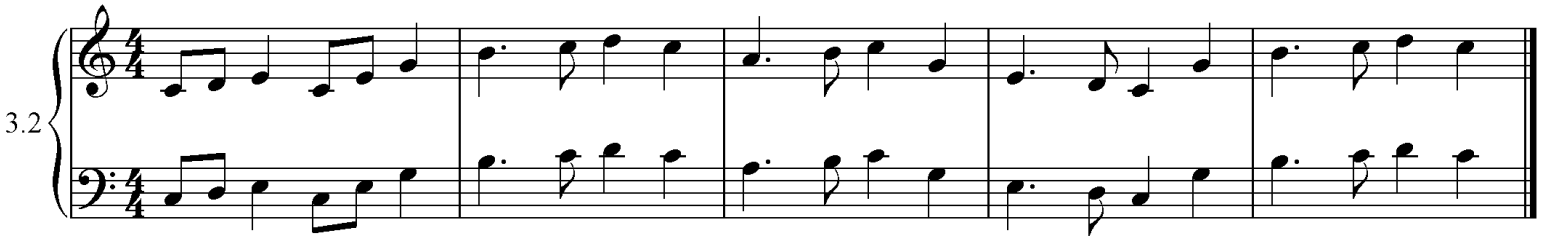


[ DO MI ] [ RE FA ] [ MI SOL ] [ FA LA ] [ SOL TI ] [ LA DO ] [ TI RE ]

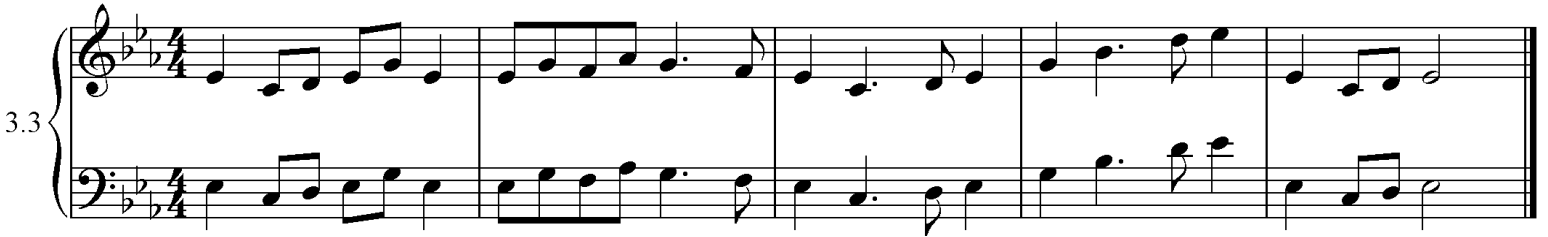
3.1



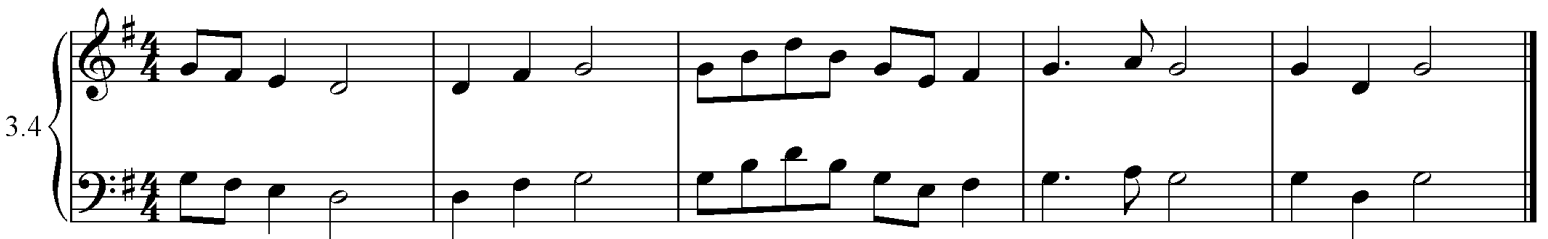
3.2



3.3



3.4



3.5

3.6

## IV. DO-FA-LA SKIPS (IV CHORD)

*This section features skips involving 'Do, Fa & La'*

4.1

4.2

4.3

4.4

Musical notation for system 4.4, measures 4.4-4.5. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Bass clef, key signature of two sharps (F# and C#), 4/4 time signature.

4.5

Musical notation for system 4.5, measures 4.6-4.7. Treble clef, key signature of one flat (Bb), 2/4 time signature. Bass clef, key signature of one flat (Bb), 2/4 time signature.

4.6

Musical notation for system 4.6, measures 4.8-4.9. Treble clef, key signature of two flats (Bb and Eb), 3/4 time signature. Bass clef, key signature of two flats (Bb and Eb), 3/4 time signature.

4.7

Musical notation for system 4.7, measures 4.10-4.11. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Bass clef, key signature of two sharps (F# and C#), 2/4 time signature.

4.8

Musical notation for system 4.8, measures 4.12-4.13. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Bass clef, key signature of two sharps (F# and C#), 4/4 time signature.

4.9

Musical notation for system 4.9, measures 4.14-4.15. Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. Bass clef, key signature of three sharps (F#, C#, G#), 3/4 time signature.

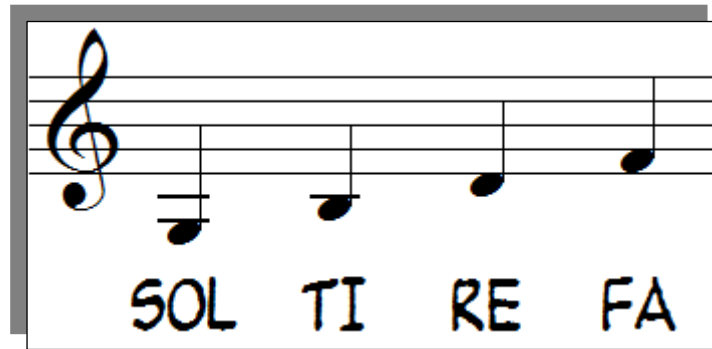
4.10

Musical notation for system 4.10, measures 4.16-4.17. Treble clef, key signature of one flat (Bb), 3/4 time signature. Bass clef, key signature of one flat (Bb), 3/4 time signature.



# V. SO-TI-RE-FA SKIPS (V<sup>7</sup> CHORD)

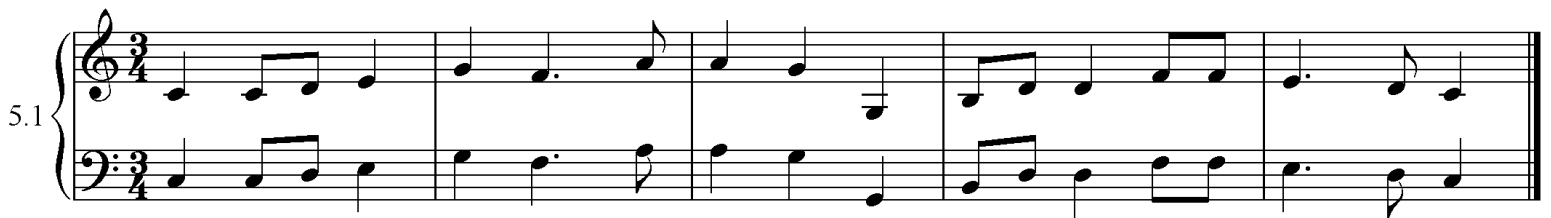
This section features skips involving 'So-Ti-Re-Fa' skips. These skips are usually found towards the end of an example.



A musical staff in treble clef showing four notes: SOL, TI, RE, FA. The notes are positioned on the lines of the staff, with SOL on the first line, TI on the second line, RE on the third line, and FA on the fourth line. The notes are separated by two lines, representing a skip of two thirds.

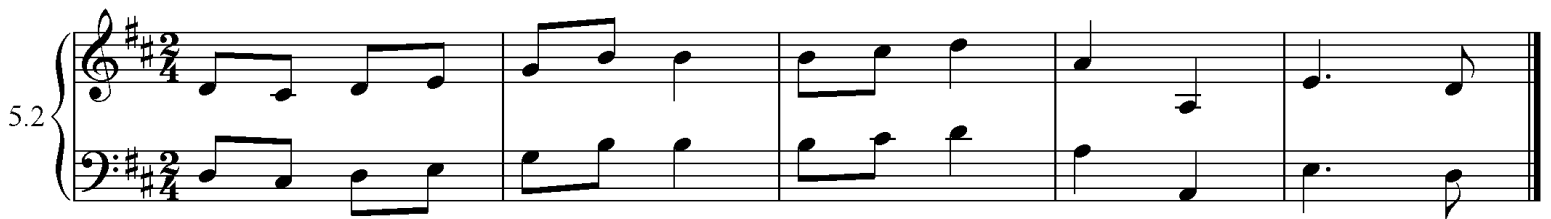
\*Notice that they are THIRDS apart!

5.1



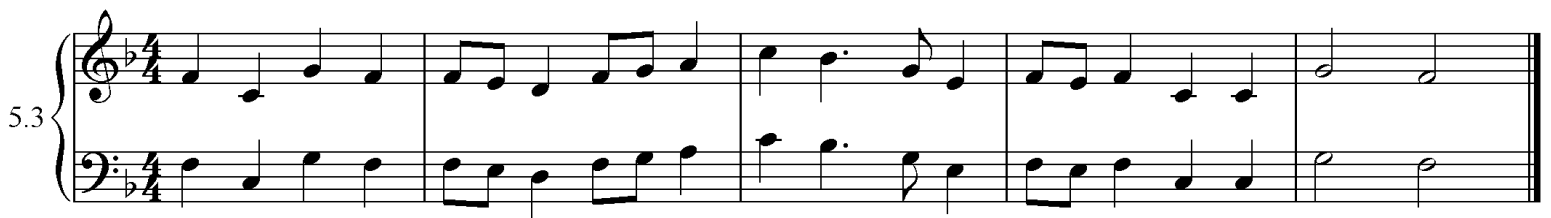
Example 5.1: A piano accompaniment in 3/4 time. The right hand plays a melody with eighth and quarter notes, and the left hand plays a bass line with quarter notes. The key signature is one sharp (F#).

5.2



Example 5.2: A piano accompaniment in 2/4 time. The right hand plays a melody with eighth and quarter notes, and the left hand plays a bass line with quarter notes. The key signature is two sharps (F#, C#).

5.3



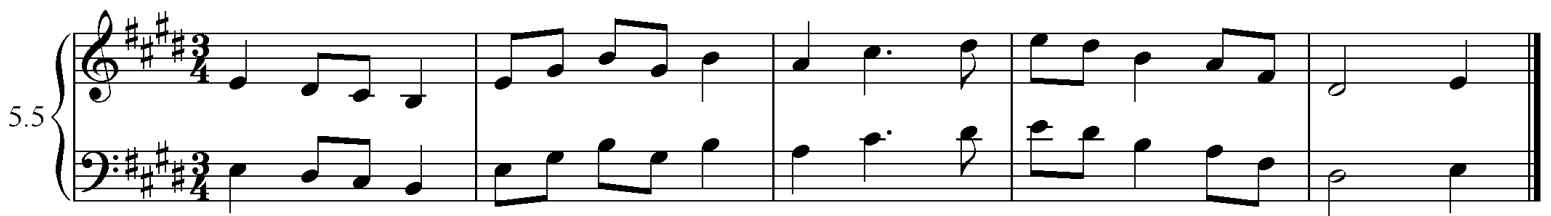
Example 5.3: A piano accompaniment in 4/4 time. The right hand plays a melody with quarter and eighth notes, and the left hand plays a bass line with quarter notes. The key signature is one flat (Bb).

5.4



Example 5.4: A piano accompaniment in 4/4 time. The right hand plays a melody with quarter and eighth notes, and the left hand plays a bass line with quarter notes. The key signature is three flats (Bb, Eb, Ab).

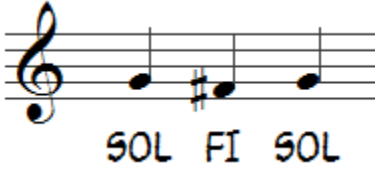

5.5

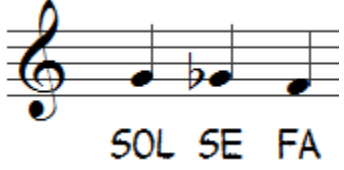



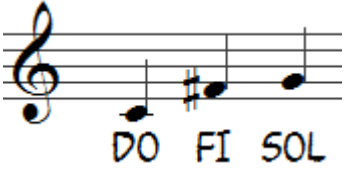
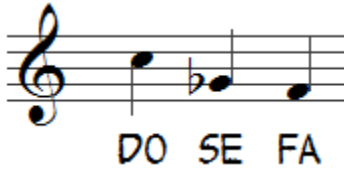
Example 5.5: A piano accompaniment in 3/4 time. The right hand plays a melody with quarter and eighth notes, and the left hand plays a bass line with quarter notes. The key signature is three sharps (F#, C#, G#).

# VI. ALTERED SYLLABLES

This section features altered syllables. There are usually three ways that altered syllables present themselves in a sight reading example. Pillars (Both Directions), Steps (Both Directions), and Leaps (Both Directions). The most common altered syllables are FA, SOL, and RE. Other syllables may certainly be altered as well - but they are not as common in traditional sight reading examples.

<p><u>PILLARS (DIPS)</u></p>  <p>SOL FI SOL</p> <p>*Use "SOL" as your anchor to return to.</p>	<p><u>PILLARS (BUMPS)</u></p>  <p>FA FI FA</p> <p>*Use "FA" as your anchor to return to.</p>
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<p><u>STEPS (Going "Downstairs")</u></p>  <p>SOL SE FA</p> <p>*Groups of half steps going up.</p>	<p><u>STEPS (Going "Upstairs")</u></p>  <p>FA FI SOL</p> <p>*Groups of half steps going down.</p>
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<p><u>LEAPS (Going up to something)</u></p>  <p>DO FI SOL</p> <p>*Isolate the "Do-Sol" interval first.</p>	<p><u>LEAPS (Going down to something)</u></p>  <p>DO SE FA</p> <p>*Isolate the "Do-Fa" interval first.</p>
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6.1



6.2



6.3

Musical score for exercise 6.3 in 4/4 time, G major. Treble and bass staves with notes and rests.

6.4

Musical score for exercise 6.4 in 2/4 time, B-flat major. Treble and bass staves with notes and rests.

6.5

Musical score for exercise 6.5 in 3/4 time, D major. Treble and bass staves with notes and rests.

6.6

Musical score for exercise 6.6 in 2/4 time, B-flat major. Treble and bass staves with notes and rests.

6.7

Musical score for exercise 6.7 in 3/4 time, B-flat major. Treble and bass staves with notes and rests.

6.8

Musical score for exercise 6.8 in 3/4 time, B-flat major. Treble and bass staves with notes and rests.

6.9

Musical score for exercise 6.9 in 4/4 time, D major. Treble and bass staves with notes and rests.

6.10

Musical score for exercise 6.10 in 4/4 time, D major. Treble and bass staves with notes and rests.

## VII. COMPOUND METER (NOT NEEDED FOR ALL STATE)

*This section features time signatures in Compound meter. Although rhythms may look more advanced, keep in mind that you can still tap the eighth note!! When you become comfortable, you can start to tap the dotted quarter note and feel each measure in 2 rather than 6. For sight reading, there is really no reason to do this unless you get bored taking it in 6. :)*

7.1



Musical notation for exercise 7.1, featuring a treble and bass clef in 6/8 time signature. The melody consists of eighth notes and dotted quarter notes.

Don't fear this rhythm! Think of it as a dotted quarter/eighth combo! EASY!

7.2



Musical notation for exercise 7.2, featuring a treble and bass clef in 6/8 time signature. The melody consists of eighth notes and dotted quarter notes.

7.3



Musical notation for exercise 7.3, featuring a treble and bass clef in 9/8 time signature. The melody consists of eighth notes and dotted quarter notes.

7.4



Musical notation for exercise 7.4, featuring a treble and bass clef in 3/8 time signature. The melody consists of quarter notes and dotted half notes.

7.5



Musical notation for exercise 7.5, featuring a treble and bass clef in 6/8 time signature. The melody consists of eighth notes and dotted quarter notes.

## VIII. MINOR (NOT NEEDED FOR ALL STATE)

*This section features examples in various forms of Minor. Instead of being so familiar with DO-SOL, LA-MI will be your new friend. :)*

8.1

8.2



Notice we have an altered syllable here. (Sol becomes Si) -- "Si" is always a half step below LA -- and we call it "THE LEADING TONE" -- it will also be your BFF

8.3

8.4

8.5

8.6