

NANCY MARANO

**MUSICIANSHIP FOR THE JAZZ VOCALIST**



NANCY MARANO

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All songs and exercises written  
by Nancy Marano unless indicated.

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This book is dedicated to my grandchildren

NOAH ALEXANDER AND ELLA GRACE FASULO

*Dear Noah and Ella,*

*My wish for you is encompassed in the lyric of the beautiful and poignant song "Heart's Desire" by Dave Frishberg and Alan Broadbent. If you pursue your heart's "special dream" with passion and commitment, you will realize one day that it has become a metaphor for your life, as it has mine, and the very essence of who you are.*

*All my love, Grandma*

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## MANY THANKS

### TO ALL MY STUDENTS

There is a great deal of all of you in these pages. You have taught me so much about listening, living, and sharing. Each one of you has helped me enlarge my skills and become a better thinker and a better teacher. I will treasure the memories of our music and friendships. Thank you all, very much.

### VERONIKA GRUBER

Thank you for giving me the opportunity to share my voice and piano system internationally with aspiring musicians. It has been a pleasure to work with you on this project, which is the realization of a dream for me.

### HARALD WINGERTER

Thanks to my lay-out editor for this project. Harald has guided me through every step of the *Musicianship for the Jazz Vocalist* contents and process and I have so appreciated his ability and open communication.

### JULIA BALDAUF

My editor at advance music; a lovely woman to work with. Julia made me feel so welcome at the company, as she co-ordinated everyone's efforts and took this manuscript to the finish line.

### CHARLES BALL

Hearty thanks to a brilliant Boston journalist, who also happens to be a quite charming brother-in-law. Charlie's valuable input was just what I needed to be certain that the telling of my "personal" musical story would be clear – and sound like me!

### BEAT KAESTLI (VOCALIST)

### PETE MCGINNESS (VOCALIST, TROMBONIST, ARRANGER)

### STEVE LASPINA (BASSIST)

CD vocalists, providing the essential male sound and singing so well. And as bassists go, you simply can't do better than our Steve LaSpina, the solid 'anchor' for any group.

### JIM CZAK AND BILL MOSS (CD ENGINEERS - NOLA RECORDING, NYC)

Nola is a mecca for quality recordings, professionalism and a healthy dose of humor!

### MULGREW MILLER, BARRY HARRIS, ANNIE ROSS, AND JON HENDRICKS

Your musical artistry and educational talents have inspired me for years. I am so grateful for your very kind words of endorsement and support of me and this project.

**DR. DAVID DEMSEY** Coordinator of Jazz Studies at William Paterson University  
**JORIS TEEPE** Head of Jazz Program at Prins Claus Conservatorium,  
Groningen, Holland  
**HOWIE RICHMOND** Founder of The Richmond Organization (TRO)  
**JUDY BELL** Creative Director, The Richmond Organization  
**JEAN MCCLELLAND** Certified Teacher of the Alexander Technique  
**ROGER SCHORE** Lyricist

Remarkable friends all – invaluable sources for advice, comfort, and just plain good ideas. You have always been there whispering in my ear: “You can do it!”

I love you all.

*Nancy*

## NANCY MARANO

- ... was profiled by Whitney Balliet in *The New Yorker*, the CBS Sunday Morning TV program, *The Wall Street Journal* and programs on National Public Radio (NPR).
- ... was featured on both voice and piano on Marian McPartland's *Piano Jazz* (NPR).
- ... was named Top Four Jazz Vocalists of the Year by *IAJE Journal* for her CD *If You Could See Us Now* with the *Metropole Orchestra* (arranged by Manny Albam).
- ... Nancy's CD *You're Nearer* was voted Best of the Year 2000 by *Downbeat Magazine*.
- ... eight CDs to date as a leader; Nancy has recorded as guest artist with Benny Carter and Gerry Mulligan.
- ... recordings/performances with Benny Carter, Gerry Mulligan, Michel Legrand, Grady Tate, Frank Wess, Roger Kellaway, Dick Hyman, Michael Abene and Claudio Roditi.
- ... has appeared at numerous festivals including North Sea Jazz Festival, Den Haag, Sea Jazz Helsinki, JVC Jazz Festival, NYC, Charlie Parker Festival, NYC, Women in Jazz at Kennedy Center, Barry Harris at Town Hall, NYC, Alec Wilder Tribute, IAJE Conventions.
- ... is the vocal editor of the Bill Evans Fake Books, Vol. 1 & 2.

## JAZZ EDUCATION

### ... INTERNATIONAL CLINICS

Artist in Residency at the Conservatories of Amsterdam and Rotterdam.  
Master Classes at Prins Claus, Den Haag, ARTEZ Arnhem, Enschede. Clinics in Slovenia, Germany, and Italy.

### ... JAZZ EDUCATION (USA)

Member of faculty at William Paterson University since 1986. Jazzmobile workshops in Harlem, NYC, since 2006. Formerly member of faculty at Manhattan School of Music for 25 years.

### ... PRIVATE LESSONS AND WORKSHOPS

Workshops in NYC called *How Do I?* (spring and fall sessions). Private voice lessons as well as voice, piano, and musicianship sessions. Skype Lessons for voice, piano, and musicianship.

## PREFACE

I come from a long line of musicians. My dad, Nick Marano, was a professional pianist and marvelous musician who played all styles of music. Mom was an excellent, natural singer who introduced me to the recordings of her favorites. My sister, June, has been an opera coach at Manhattan School of Music for 25 years. She was probably honoring the genes of my opera-loving grandparents. My grandmother was a mandolin player in Naples, possessing the gift of perfect pitch.

Although singing was a major part of my life as a very young child, formal piano lessons began when I was about 6. My father, my first and best teacher, was a charismatic man who made learning an exciting adventure; in the process, he trained and inspired us to strive for excellence as musicians.

In my teens, my sister and I – along with my father – studied with a wonderful Israeli teacher from Juilliard who came to our house and taught each of us while mom made dinner for all. Those Tuesdays were quite a marathon!

One day my jazz record collection grew quite suddenly when my dad's friend lost his job as a DJ at a radio station that converted to a talk format. The next thing I knew, stacks of records became part of my bedroom furniture.

The artists were mostly jazz vocalists, but also big bands and piano trios. These recordings became my after-school musical wonderland adventure. I sang along with the great singers in my bedroom mirror and pretended that their musical lives were mine. As I sang with the best arrangers – both small groups and big bands – it thrilled me, and I knew then and there that music would be my life.

I loved Ella and Riddle, Nat Cole's Trio, Sarah and Lena, especially loving the "live" albums where my fantasies could really fly. I listened to Peggy's pitch and time and marveled at her understated style. I sang along with Mel and Marty Paich's wonderful arrangements. I knew every lick and note in all the Sinatra recordings and I longed to be a "Hi-Lo." Carmen and early Nancy Wilson recordings focused my goal on night clubs, as did the cool stylings of June, Chris and Anita. I loved Dinah and Joe Williams, The Basie Band and Ray Charles.

About the same time, Dad came home with the first editions of the "Illegal" fake books. When I realized that all the songs I was singing in my bedroom could be found in these fabulous books, I knew I could play them myself because my Dad had taught me all the chords and I was a good sight-reader. As this new road opened to my journey in music, I excitedly explored these books for hours on end, learning to transpose the music to my key so I could accompany myself.

Dad always encouraged me to use our tape recorder as a learning tool and we taped everything! Even when friends and neighbors came over, we gathered around the piano, singing and recording impromptu shows. Those songs included the wonderful standards that have come to be known as the "Great American Songbook." We would sing and record them, with my dad directing, conducting, announcing, playing and singing. And always, always smiling!

My sister and I went on with our own professional lives in music; my parents continued to spend hours at the piano together: each song recalling a moment together in their marital and musical lives. They sang and played these same beautiful standards until my mom died at 80.

At seven years of age, my music books were the usual Hanon, Czerny, early Bach, Kabalevsky Children's Pieces and Bartok. But because I loved singing so much, I

accompanied whatever melody I was playing. I sang every note, either making up my own lyrics or using scat syllables, before I even knew what they were.

I had no idea how beneficial the combination of singing and playing would be to my ear development. Because it was natural and fun for me, I took it all for granted. I was simply “following my bliss,” but in the process I was developing my ear in a major way, always connected to the piano. The seeds for this book were sown way back then. I know now that the harvest is never ending.

Fast forward years of classical and jazz piano studies, vocal performances with bands on gigs with my Dad and, later, singing on my own. Along the way I got wonderful experience in junior high and high school: playing for school shows, accompanying the chorus, singing in concerts and playing piano with the jazz band. At 16, I began teaching piano to children in the neighborhood.

At 18, I was accepted to Manhattan School of Music as a classical piano major. The irony was that I would eventually become a member of the jazz faculty. In my late teens I enjoyed a fascinating musical period. I was spending so much time studying classical music, but at the same time I was also beginning to sing regularly as a professional jazz vocalist. I did studio work and gigs with bands on weekends. When I was 21, I was offered a contract with Columbia Records which resulted in three single releases.

You often hear the advice, “Do what you love, and do it with passion.” And so I have, earning my living exclusively through music. During my years as a mom, I did a solo gig at New York’s Waldorf Astoria Hotel for 18 years, as well as some studio work and jingles, once again using the skills I developed growing up, playing the songs I continue to love.

My first recording was “The Real Thing,” released in 1989. Since then I have recorded seven more CDs as a leader. I have been a guest on a double CD with Benny Carter, and a guest on “Swing is Here” with Dick Hyman. I have performed internationally at concerts and jazz festivals and given master classes and clinics at major conservatories in the US and abroad. It has been my good fortune to study with many great classical and jazz teachers; I have also learned so much from the marvelously talented colleagues that I work with in New York and internationally. Sharing knowledge and music with artistic giants has fed my soul and been a source of excitement and fulfillment.

Now I enjoy a wonderful balance of performing and teaching music that I have loved all of my life. I sincerely hope that every vocalist who works with this book will be committed to the patience and practice needed to move forward to new goals. This will also guarantee satisfying feelings of empowerment and achievement and the confidence they instill.

My wish for every singer is to feel proud and comfortable with her or his band as well as on stage. To feel certain, knowing that you know. No one can ever take away from you – the best feeling in the world! If this book helps get you to that place, I will, in my heart, share your joy.

*Nancy Marano*

## WHY THIS BOOK?

Vocalists who study with me, privately or in workshops, share several similar challenges. The major obstacle to their becoming exceptional jazz singers is the lack of any study of an instrument. In addition, they lack understanding about how to practice and the discipline of practicing.

The result is little development in what the ear is hearing, and since you can't sing what you can't hear, performances tend to become stagnant. Many singers complain of becoming bored with their own gigs, especially in their inability to improvise lyrically, or by scatting with syllables.

Some took piano lessons as children, but abandoned them after a few years. In most cases, the piano seems to have been a separate issue, not related to music as a whole or singing in particular.

I was fortunate, as I said in the introduction, to have music and piano lessons in my home that were part of the whole: singing, playing, writing, composing. Thus, music was integrated into my being throughout my childhood.

I have designed a method called *How Do I?* because it asks the questions – and seeks the explicit answers – required for successful teaching and learning.

After the release of my first CD in 1990 I joined the faculty of the Manhattan School of Music. In 1994 I was asked to teach at William Paterson University in New Jersey. Since 2007 I have been a vocal instructor with the Harlem-based Jazzmobile Saturday workshops, founded by Dr. Billy Taylor.

The seeds for this book were planted the first time I adjudicated at a jazz vocal audition at the Manhattan School of Music. I was shocked at the lack of musical skill and technique of nearly all the vocalists – astonished, in fact, that some were even allowed to audition. The disparity between the jazz vocalists and instrumentalists was undeniable and, in my mind, inexcusable.

One day I was asked to teach a special class on the fundamentals of jazz singing. It was a valuable and popular course, and the student vocalists were appreciative as they developed new skills that prepared them for a career in a variety of musical venues.

Over the years, I developed and refined that original concept. For my private students, this method has evolved into a 90-minute lesson that includes voice, piano, ear training, rhythm and harmony. The method also works well in group settings, specifically in classes where each student sits at a keyboard.

Many people believe that because the feeling of jazz is intimate, relaxed and conversational, disciplined practice is unnecessary. On the contrary, jazz is a complex art form built upon years of cultural and historic influences. In music, as in sports, you must master the fundamentals and then go on to refine your skills. Your goal of excellence must be built on a solid foundation, requiring seemingly endless practice and repetition. The same with music. One million tennis serves. One million golf putts. One million breast strokes. One million musical notes. Mastery is achievable and, oh, so worth it. So now, let the journey begin!



## “HOW DO I?”

### SINGING EVERYTHING YOU PLAY – AND PLAYING EVERYTHING YOU SING

The essential component of my basic recipe for empowering the jazz vocalist – in fact, the absolutely necessary ingredient to developing what I call Critical Listening Skills is: *the piano!*

“That’s it?” you ask. It does seem like a no-brainer. My dad used to say, “The piano is your best friend!” He was so right. This manual shows vocalists how to teach themselves by using the piano. This method works because the mind doesn’t drift and lose focus. The studies demand the simultaneous use of the brain, voice, ear and hands, a total concentration and integration of all skills.

In *Musicianship for the Jazz Vocalist*, I have assembled the best of what was taught to me, combining it with what was natural to me growing up in a musical home. Add to the mix the input of many fine musicians and teachers. The additional ingredients consist of my 40-plus years of performances as a singer and pianist and as a solo performer who accompanies herself. The icing on the cake is my 40 years of teaching students from 5 to 70, both privately and in the classroom.

Each exercise and practice approach in this book has been carefully thought out and tested to guarantee improvement.

If consistently and correctly practiced – and daily practice is essential – this method will develop the vocalist’s abilities in the following areas: keyboard skills, jazz conception, rhythm comprehension, interval knowledge, pitch awareness and perfection, ear development, voice technique and harmonic understanding through the singing and playing of chords and scale study. And it is designed to fill in the gaps for those vocalists who have studied somewhat sparingly in the areas of piano lessons and random theory courses.

I always ask vocalists who come to study with me, “How good do you want to get?” Perhaps you want only to sing at your sister’s wedding. Perhaps you would like to sing once a month in that little club down the street. Perhaps you simply love the music and want to know more about it, not caring if you ever perform.

If you are serious about building a career as a jazz singer, however, you must do what the players do, i.e. commit to a thorough study of this music that you love. Making this commitment will insure that you earn the respect of your band. They will take you seriously, because they know you care about the music. They will help you, and there will be an honest give and take – which will result in all your performances rising to a higher level.

Frankly, you will confront some players on the bandstand who think that vocalists lack respect for the music. In too many instances they are correct. And that makes it so much more difficult for all the rest who are serious singers and have to overcome that assumption every time they call a tune.

There is no substitute for knowing that you know. In this current world of faking real knowledge and idolizing the mediocre, some things can’t be covered up with a fancy website or Facebook page. Sound, pitch and timing are either there or it will be quickly obvious that they are not.

This book is divided into five levels of increasing difficulty. Each level contains chapters with exercises in intervals, chords, rhythm, vocal technique and musicianship, piano facility, and songs. I will be teaching you how to teach yourself. All the exercises must be done playing the piano and singing.

Every day you will be working on several chapters simultaneously. Do not skip whole chapters, i.e. rhythm, intervals etc. Preparing the various lessons daily is what will develop your ear. Practice a small amount in each chapter, every day for ideal progress. This information cannot be 'crammed.' Accomplish something every day.

**NOTE** Each vocalist comes from a different musical background, especially in the area of piano study. If you find that rhythms or intervals in any particular level are too easy, or too difficult, feel free to move to another level for that particular area of study.

**REMEMBER** The goal is to even out all your skills.

I love teaching. I love sharing this music through teaching. I love introducing great songs and singing legends to young musicians who will produce the music of tomorrow, building on the foundation put in place by the great musicians of the past. I love helping people to become empowered, no matter what their level – and I love being right there when they get it! I love to see their understanding and relationship to music grow and intensify because of knowledge and practice. And I am moved and thrilled to see the expression on their faces when it all comes together!

I hope *Musicianship for the Jazz Vocalist* helps you achieve your musical goals. I promise you that it will be worth the effort. Here's to wonderful songs, beautifully sung!

You can only sing what you can hear.



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# 1 BEGINNING YOUR STUDY PROGRAM

## YOUR COURSE OF STUDY IN FIVE SECTIONS

### REMEDIAL STUDIES – BEGINS ON PAGE 56

Basic music terms and exercises for the vocalist who has little or no experience with the piano and/or limited reading skills. We will explore the fundamentals: reading notes on the staff, key and time signatures, clefs, note values, chords, rhythm and more terminology to get you started. Do explore more piano music you may have handy. Locate the above terms, so that you quickly become fluent in the language of music.

Don't worry if all this is brand-new to you. Everything you need to know is within these pages. Dive in and begin learning immediately. Gradually you will feel more and more empowered with knowledge and new skills. And there are assignments for you at every level.

### LEVEL ONE – BEGINS ON PAGE 87

Level One is basic, but it is not just for beginners to the piano. You may be able to play the exercise, but singing and playing with syllables might slow you down. Don't move on until you are certain that you have completely mastered the exercise at hand.

I advise you to begin with the Remedial Section. It provides good information if you are beginning a fresh journey. It will also fill any gaps in your knowledge that may exist from previous music lessons. My method is an ear-building course, beginning with the fundamentals and then moving on to more advanced concentration in the studies of intervals, melody, harmony and rhythm.

**NOTE** The piano will be your constant companion and best friend in all the chapters and sections. The difference between this book and others is that the piano and voice are reinforcing each other.

Remember the mantra: You can't sing what you can't hear. You must sing everything you play and play everything you sing for this method to work! Whether you had some piano study in the past or no piano study in the past, you can begin here and

now. You will soon master the terms and concepts and begin working immediately on the exercises. Every day you will understand and become proficient in more of what you need to know to improve and even out your skills.

### **EVERYTHING VOICE – BEGINS ON PAGE 121**

. . . is a section unto itself. There are exercises as well, but this is a separate and daily section to practice the described vocal techniques. Included are breathing exercises, suggestions for sound awareness, flexibility and interval exercises that stress accurate pitch and the distance from one note to another.

In this section, we use the vocal exercises in two ways that will accomplish different goals. First, as straight vocal exercises, followed by musicianship and ear-training studies. We use the voice, add the piano, and work on exercises created for vocal sound, interval knowledge, musicianship, harmonic awareness and ear-training. The notes are labeled in letters, numbers and syllables.

These exercises are followed by further practice on a standard song on which you are currently working. The techniques described can be applied to any future song you will ever learn and decide to keep in your performance repertoire. If these exercises are seriously practiced, unshaken confidence in what you are doing will develop.

### **LEVEL TWO – BEGINS ON PAGE 138**

. . . expands the Remedial and Level One knowledge and presents more difficult assignments in the the following areas: intervals, minor, chromatic, whole tone, pentatonic, and the blues scales.

**IMPROVING PIANO TECHNIQUE** Through the playing and singing of the above scales and exploring relative minor keys. More advanced study of harmony and inversions.

**SYNCOATED RHYTHMIC STUDY** More advanced syncopation and suggestion of challenging songs that work with level two skills.

**SYLLABLES** Additional use in sight reading melodies, both in diatonic and chromatic scales.

**THE BLUES SCALE** Playing, singing and improvising. Add left hand chords for “Blues for Dindah!”

**HARMONY, CHORDS AND INVERSIONS** Singing and playing seventh and altered seventh chords.

**STREET SINGING** Moving on from nursery rhymes to standard songs.

**PIANO EMPHASIS** Exercises with both hands in treble clef.

**YOUR FIRST ARRANGEMENT** Playing, singing, and writing an arrangement for yourself.

## LEVEL ADVANCED: SIX MORE WEEKS – BEGINS ON PAGE 173

There are 18 weeks of lessons in Level Two. If you would like more drills, exercises, etc. turn to this section. Week 19 through week 24 is rhythm, street singing, songs, piano emphasis and writing your first arrangement, which you may find quite challenging, interesting and exciting upon completion!

## ADDITIONAL SOURCES OF STUDY

Listen to the great legendary jazz vocalists and instrumentalists. It is very important to sing along with the CDs. Start with the Count Basie Band and sing along with those famous and exciting shout choruses until you feel the internal “swing” and jazz rhythm phrasing in your bones!

Ella Fitzgerald, Lena Horne, Johnny Hartman, Jon Hendricks, Peggy Lee, Mark Murphy, Carmen McRae, Annie Ross, Mel Torme w/ Marty Paich Dek-Tete, Sarah Vaughan, Dinah Washington, Joe Williams, early Nancy Wilson, and The Hi-Los

Note the musicianship of the players who sing and vice versa:

Nat “King” Cole, Louis Armstrong, Chet Baker, Shirley Horn, Ray Charles, Blossom Dearie, and let’s not forget Frank Sinatra (Capital Years)!

## CLASSICAL PIANO: BEGINNING TO INTERMEDIATE LEVEL

Charles-Louis Hanon: *The Virtuoso Pianist in 60 Exercises* (for technique)  
 Suzuki Piano School, Volumes I to IV: published Summy-Birchard Music  
 Dmitri Kabalevsky: *28 Piano Pieces*, preface by Maria Kabalevskaya  
 Bela Bartok: *Ten Easy Pieces For The Piano*  
 Dmitri Shostakovich: *Puppet Dances*  
 Alexander Scriabin: *Children’s Pieces*  
 George Gershwin: *Porgy and Bess*, Vocal Selection

## JAZZ PIANO MUSIC FOR EXTRA PRACTICE

Chet Baker: *Transcribed Solos – Jazz Interpretation*  
 Stan Getz: *Transcribed Solos – Jazz Interpretation*  
 Bill Evans: *Bill Evans Fake Books*, Volumes 1 and 2  
 Bill Evans: *Bill Evans Transcribed Solos*

## VOICE

*The Standards Real Book* (C Version), published by Sher Music Company  
 I would recommend this version as the first fake book to own. The repertoire and chord changes are excellent, and it is one of the very few fake books that contains verses.

## GOALS AND METHODS

### PRACTICE SUGGESTIONS

Following are some thoughts and practice suggestions to maximize improvement.

**DAILY GOALS** A clear goal should begin each practice session in the voice, piano and ear-training chapters. After each assignment, ask yourself, “What do I know now that I didn’t know when I began practice today?” You should have a definite answer. Think of your practice sessions as though you are re-constructing the foundation of your musicality. Only when the solid fundamentals are in place can the vocalist embellish, enhance, and use nuance of pitch, rhythm etc.

**INTEGRATE** your music lessons into your life at home and work. Make “critical listening” part of your entire day by carrying with you reminders of our study, i.e. (a) sight-reading drills to be practiced on the train or bus, (b) singing nursery rhymes, and songs etc. with syllables and numbers, (c) listening to other vocalists more intently, (d) asking yourself questions like “What degree of the scale was the last melody note of the song?” (e) Was the song in major or minor? (f) Was the bridge in a different key? (g) What was the time signature of the song he/she just sang? This is what I like to call “street singing” (explained further in Levels One and Two).

**PRACTICE** Daily practice is essential. Even 30 minutes a day will continue to develop skills. A pitch pipe in your purse or pocket can be taken anywhere to practice scales, arpeggiate chords and work with intervals. A recording device is a wonderful way to learn. Buy one and use it!

**THE WHOLE OF MUSIC** Visualize the keyboard in your mind as you think about the music. Feel yourself touch the keys, and *hear* the intervals and chords. Integrating these connections to internalize your music will insure solid ear-training development.

**THE PIANO** The piano is your best friend! Use it to help with pitch, singing arpeggios, working with intervals and rhythm – every single aspect of music. Sing everything you play and play everything you sing. Using the correct fingering is crucial to set up good habits of piano technique.

**THE METRONOME** Playing in time is absolutely essential. It is better to play slower, and steadily, than faster with hesitations and stops. Work on smaller sections at a time, three times in a row, until you have mastered the section at hand.

When reading music, always read over the bar line. One bar plus one note – adding another bar plus one note, etc. Every four measures learned is progress. Don’t be shy about being proud of yourself – and please remember to be patient with yourself. Learning the language of music is a process! Feeling the pulse is crucial when swinging. Feel the internal beat and the jazz triplet. Tap your feet, or tap your leg – whatever! Be sure you always know where “one” is.

## HOW MUCH SHOULD I PRACTICE A DAY?

As a teacher, of course I would like to see three hours a day devoted to your musicianship development. But, of course, this is not realistic in most of our daily lives. Therefore I would say if you spend

- a) a half-hour daily on your vocal warm-ups and exercises in that chapter
- b) a half-hour on intervals and rhythm
- c) a half hour on scales and chords

you will see good improvement. If your life makes that impossible, lower each half hour to 20 minutes.

**REMEMBER** Your practice time need not be spent entirely at the keyboard. Make copies of some of our pages, i.e. the rhythm exercises, ‘street singing’ songs, memorizing interval construction, scales etc. These are all pages that you can work with in your ‘down time’ throughout the day, when you have a few minutes.

## BEGINNING YOUR ASSIGNMENTS – HOW TO WORK WITH THIS BOOK

*Musicianship for the Jazz Vocalist* is set up in the form of weekly lesson assignments, beginning on page 26. These assignments begin at Remedial Level and increase in difficulty through Level One, Two and more advanced. In each lesson, there are assignments in scales, intervals, harmony and rhythm, etc. The basic areas of daily concentration are scales, intervals, harmony and rhythm. Follow the directions and page numbers to locate the other chapters where you will find your specific daily exercise studies in each discipline. I recommend that you spend one, two or even three weeks on each lesson as needed. Spending 30 minutes on the section entitled Everything Voice, and 45 to 60 minutes on the ear-training exercises in each lesson should bring you notable improvement in three or four months.

Set a goal of accomplishment for each practice session in the lesson’s specific disciplines: intervals, scales, rhythm, chords etc. Your goal can be a few bars or to simply conquer a persistent problem, such as a certain rhythm. When your practice session is over, ask and answer the following question: “What do I know now that I did not know when I sat down to practice?”

Remember that this vocal-piano system is designed to build the ear muscle which means that we work on coordinating your hands, voice, ear and brain. All muscles take time to develop and all new information requires time to digest, so be patient. You will improve. Everything will come together with commitment.

Do not skip days of practice at a time. There is no such thing as cramming ear-training. Follow the directions, and don’t move to another chapter until you feel confident that you thoroughly understand and can perform your current assignments. The general rule is that when you can play a section of difficulty three times in a row perfectly, with the metronome, you can move on to the next section.

Record yourself and listen! This can be a challenging experience, but it is one of the most valuable tools for self-improvement. Above all, be truthful to yourself, but also be kind when you are evaluating your progress. You are probably doing better than you think!

## HOW DO I KNOW WHEN I CAN MOVE ON TO THE NEXT LEVEL?

When you can play the current exercises at a good moving tempo, without stopping, proceed to the next exercise, the next chapter, or the next level. Be patient, follow the directions, and don't move on to another chapter until you feel confident that you thoroughly understand the chapter at hand in a specific area, i.e. rhythm or scales etc.

As you begin working with *Musicianship for the Jazz Vocalist*, remember that the beauty of this method is that even if you are a vocalist that has no piano skills at all, you can begin here with very elementary assignments. If you studied some piano in the past, those memories are still stored in your memory, but may need refreshing. There are chapters for you as well.

I hope you will find the road to the knowledge, expertise and pure musical joy that is sure to become attainable, after mastering the contents of this book – chapter by chapter.

Note:

- You can expect to find yourself more challenged in some areas, and less so in others, depending on your previous musical study and listening history. This book offers three levels of proficiency in all the essential chapters, Remedial Studies, Level One (1) and Level Two (2).
- The first pages of the Remedial Section will either provide you with fundamentals that you may not know, or have partially learned in the past. I would recommend that everyone go through this chapter, even if it is just to acquire more proficiency or to fill in some gaps that may have been omitted in your past studies.
- The Everything Voice section is for all levels of background.
- No matter what your level, it is the basic theme of this book that you play everything you sing and sing everything you play! Always!

Your piano is your best friend!



## STREET SINGING

### THE INTERNALIZATION OF YOUR MUSIC

This text is for *all levels*: Remedial, Level One, Level Two and Advanced. Specific practice songs and more information is found within the chapters.

One of the most important requirements in the development of your ear and musicianship is the internalization of all the aspects of music that we are studying.

This means that music awareness should become part of your entire day, not just relegated to a daily hour at the piano.

Below are suggestions for integrating your music studies into your daily life. You don't need perfect pitch to select a key. It is a good thing to purchase a pitch pipe. It is small and has everything you need to help you in your street singing.

As you sing these fun songs and exercises, picture the piano keyboard, think scales, intervals, chords, inversions, and rhythms. Use the knowledge that you are gaining.

When singing song melodies, physicality can be important. Imagine the toy xylophone stepladders we all had as a child. Take your hand and physically measure the interval skips and steps with your hand in the air, raising it higher for the high notes, etc.

**REMEMBER** Keep the music with you during your day. When you go out at night to hear a vocalist, or instrumentalist, ask yourself: "Is the key of this song major or minor?", "Are there pick-ups?", "What is the time signature?", "On what scale tone (number) does the vocalist or instrumentalist end the song?" (Hear where the tonic is, and ask yourself on what member of the scale the final note sounds.)

1. Make a copy of any of the interval pages from this book. Take it with you and during the day, sing the exercises as directed, only this time without playing it on the keyboard. Keep time! Use your pitch pipe to establish "do" (the first note of the scale).
2. Make a copy of the rhythm sheet in the chapter you are studying. Take it with you and when you get five or ten minutes during the day, choose a tempo, count to four and tap out the rhythm in the exercise. Count out loud to be sure that you are focused.
3. Think about some of your favorite childhood nursery rhymes. Play C on your pitch pipe and sing the C scale up and down with letters, numbers and syllables. Then sing the song, thinking about the intervals. If you get stuck on an interval, always refer back to "do" and check the interval by singing up or down the scale. Ask yourself if the interval is a second, third, etc.

You must establish the key by singing its scale. Not all songs begin on the first note of the key or scale . . . Have patience with yourself. Building your ear is a process!

**SUGGESTED SONGS**

- Twinkle, Twinkle Little Star
- Mary Had a Little Lamb
- The Farmer in the Dell
- Itsy Bitsy Spider
- Happy Birthday
- Jingle Bells
- Rudolph, the Red-Nosed Reindeer

Then move on to:

- Do, Re, Mi (Doe, a Deer)
- Edelweiss
- White Christmas
- I'd Do Anything
- When I Fall in Love
- Moon River
- My Romance
- Where Is Love

It would be wonderful if this ear-training work encourages you to use syllables in learning all your new songs. Becoming skilled in this practice will go a long way toward solidifying your understanding of your own repertoire, and maximizing your confidence under any performance circumstances – whether on stage or in the studio.

4. Remember to sing your vocal exercises using syllables. This will help you develop more flexibility and confidence singing them. Syllables are also much more singable than letters or numbers.

5. Sing the following in tempo:

- a) Thirds

ascending

(do, mi) – (re, fa) – (mi, sol) – (fa, la) – (sol, ti) – (la, do) – (ti, re, do)

descending

(do, la) – (ti, sol) – (la, fa) – (sol, mi) – (fa, re) – (mi, do) – (re, ti do)

- b) Fourths

ascending

(do, fa) – (re, sol) – (mi, la) – (fa, ti) – (sol, do) – (la, re) – (ti, mi, do)

descending

(do, sol) – (ti, fa) – (la, mi) – (sol, re) – (fa, do) – (mi, ti) – (re, la, do)



## c) Fifths

ascending (fill in the syllables, as in the previous examples)  
(do, sol)

descending

## d) Sixths

ascending (fill in the syllables, as in the previous examples)  
(do, la)

descending

6. Sing up the triads built on a C major scale. Sing with letters and syllables.

(Example: C, E, G – D, F, A – etc.)

Do this in all twelve keys, remembering the key signatures.

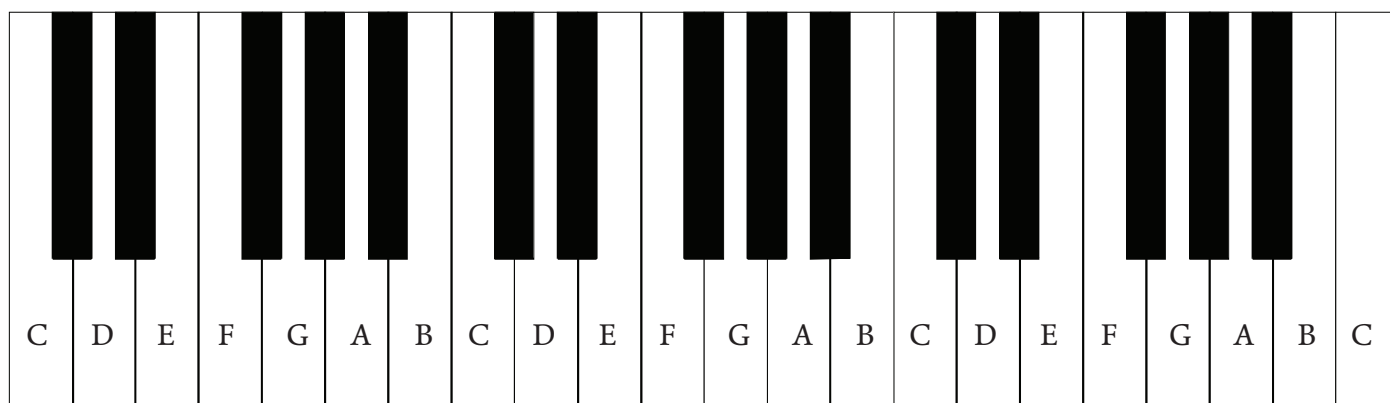
7. Any time you hear a melody from now on, try to envision it and analyze it for intervals and harmony. Ask yourself: “On what degree of the scale does the song begin and end?”

In summary: Keep your connection to music alive no matter where you are. Everything is music and music is everywhere. Stay connected!

## INTRODUCING YOUR NEW BEST FRIEND

Take a close look at the three-octave keyboard below beginning with the letter “C”. Label the notes below the letters with numbers, from #1 to #8 in the C major scale.

Label the same notes – white keys – with syllables do, re, mi, fa, sol, la, ti, do. We will be using letters, numbers, and syllables in all our lessons throughout this book.



## LESSON PLAN – YOUR “SPECIFIC” WEEKLY ASSIGNMENTS

### GETTING STARTED

It is recommended that everyone begin with the Remedial Section. Note that this title says “weekly assignments.” It is perfectly fine to spend two weeks or longer on each lesson if you need to. The important thing is to learn the material. Please have on hand a packet of 8-stave manuscript paper. This is sold at Sam Ash Music Stores and online.

If you have studied at a conservatory, you will find there is a lot in this section that will be review for you. Even though a fact may be review for you, practicing the exercises in the way I outline may be challenging. An example of this may be using solfeggio instead of numbers or letters when singing the various exercises, or using the metronome.

When we use syllables, we will be using moveable “do” instead of fixed “do”. The point is to be able to identify and sing the notes. If you are fluent in using fixed “do” then please continue to do so.

**Syllables:** It is important for accuracy of pitch and for understanding the intervals to give a name to each note that you sing. Syllables are the easiest to articulate in comparison to letters and numbers, and should be mastered as quickly as possible. (See page 92 for syllables in the scale of “C Major”.)

If you have never sung with syllables, then please use ‘moveable do’ which means that whatever key is indicated in the key signature, the first note of that scale is do. Example: If the key signature has one sharp, the music is in the key of G. Therefore, G is “do” and going up the scale is re, mi, fa, sol etc.

Since levels will vary with individual singers, especially in piano ability, it is perfectly fine to move between Remedial and Level One in a particular area, such as rhythm, while staying in the Remedial Section for other areas, such as intervals etc. We are filling in the gaps of your skills.

You will be the teacher of yourself in *How Do I?* You will be in charge of constructing your own daily lesson plan, with MJV’s guidance. Don’t gloss over what you don’t know. One day at a time!

Let’s proceed to the lessons. Enjoy the process. You will be building your ear through a thorough understanding of the music that you love, which I have always found to be a vastly exciting process. And it is a process, not a miracle, so please be patient with yourself!

Everyone can improve and develop new skills. Your commitment to this method will result in more self-confidence and enjoyment every time you perform, whether in the club, the studio, or on stage.

I am confident that I will meet a more confident you on the other side of this book with your new musicianship and musicality firmly in hand! Let’s begin!

## REMEDIAL STUDIES – YOUR WEEKLY LESSON ASSIGNMENTS

Each lesson is estimated to take approximately one week. Of course, this estimation will vary with background of study of each vocalist. Be sure to have your 8-stave manuscript paper handy!

### LESSON #1

(Pages 56–60)

1. Learn the basic music terms as illustrated in Part One and Part Two. Look in other music books to find examples of all of them.
2. Practice writing the following: Part One (pp. 56-58)
  - a) Clefs: treble and bass
  - b) Key signatures
  - c) Whole notes on various lines and spaces:
  - d) Sharps, flats, and naturals: These characters are placed to the left of the notes.
  - e) Ledger lines above and below the staff.
  - f) C major scale
  - g) Triads and four-note chords – root position.
  - h) Inversions
3. Basic Terms – Part Two. (pp. 58-60)
  - a) Learn and practice writing the various note values.
  - b) Time signatures: 4/4, 3/4, 4/2.
  - c) Ties
  - d) Memorize the look of repeat signs, endings, signs and coda.

### LESSON #2

(Pages 61–63)

1. Memorize and write the lines and spaces on the treble and bass clef staves.
2. Practice in treble and bass clefs (p. 61). Read and understand the explanation of how to find the notes in the bass clef staff. In the space below, follow the directions for writing the notes in bass clef to the right of the given notes in the treble clef.
3. On your manuscript paper, follow that given example and write the treble clef and notes on various lines and spaces, leaving room for their counterparts in bass clef, which you should also construct.
4. Read the text on how to determine where a note is played on the piano. (p. 62). Write and sing the exercises on the page that follows.

### LESSON #3

(Pages 64–66)

#### INTERVALS INTENSIVE – FIRST DAY

1. Read thoroughly and understand the text “Intervals Intensive”.
2. Read thoroughly and understand the text “Intervals – Basic Construction”.

### LESSON #4

#### INTERVALS INTENSIVE – SECOND DAY – SECONDS (p. 67)

On your manuscript paper, mark off three bars per line as in the book. Begin with the 2nds, as you see here in the key of C and write the same intervals and their alterations in the key of “G.”

Play and sing, using letters followed by numbers for every note you write. (Example: Sing major second, raised second and lowered second for the numbers.) Be sure you are ‘pitch perfect’.

Each day add one more interval until you have written, played and sung these intervals and their alterations in all twelve keys.

Think scales and count your half-steps to be certain that you are writing, playing and singing the correct notes.

#### TIME SIGNATURE CHART (p. 71)

Study and understand.

### LESSON #5

#### INTERVALS INTENSIVE – THIRD DAY – MAJOR/MINOR 3RDS (p. 65)

#### RHYTHM EXERCISES & TIME SIGNATURES FOR MEMORIZATION AND PRACTICE (p. 71)

Study the different note values and their rests, and the rhythm syllables as shown in the examples. Then do the exercises 1 and 2 – following the directions in “Practice Method”. Use the metronome.

### LESSON #6

#### INTERVALS INTENSIVE – FOURTH DAY – PERFECT 4THS (p. 65)

Rhythm exercises and time signatures for memorization and practice. Continue with exercises 3, 4 and 5. Use the Metronome (p. 72)

### LESSON #7

#### INTERVALS INTENSIVE – FIFTH DAY – PERFECT 5THS (p. 65)

#### TIME SIGNATURES (p. 73)

Memorize the sentence regarding the top and bottom numbers and be able to understand and explain it.

**LESSON #8****INTERVALS INTENSIVE – SIXTH DAY – MAJOR/MINOR 6THS** (p. 66)**RHYTHM EXERCISES**

Read text “Swinging the Eighth Notes” (p. 74)

Read text “General Discussion” (p. 74)

Read text “Scale Format” (p. 75)

Read and thoroughly understand. Be ready to apply your knowledge to the exercises that follow. Refer back to the text as needed as you proceed with the practice studies.

**LESSON #9****INTERVALS INTENSIVE – SEVENTH DAY – MAJOR/MINOR 7THS** (p. 66)**RHYTHM EXERCISES – NUMBERS 1 AND 2** (p. 76)

Whole, half, quarter notes and rests. Read and follow directions. First clap, or tap the exercises and after you are comfortable, play them in the scale format, singing the notes using solfeggio syllables. This will be more difficult. Just practice two exercises each day. Use the metronome. Slowly at first.

**LESSON #10****INTERVALS INTENSIVE – EIGHTH DAY – SINGING THE INTERVAL EXAMPLE I-1** (p. 65)

Work on one bar at a time – and two bars for each day's practice. Do three or four bars if you can. Follow the directions for labeling, singing and playing. Repetition is key for this skill.

**RHYTHM EXERCISES – NUMBERS 3 AND 4** (pp. 77)

Eighth notes and mixed rhythms and rests. Practice as indicated – with metronome.

**LESSON #11****INTERVALS INTENSIVE – SING AND PLAY – NINTH DAY – BARS 1 THRU 6** (p. 67)

Use the metronome to keep time. Practice six bars every day. Sing using letters, numbers and syllables as indicated.

**RHYTHM EXERCISES – NUMBER 5** (p. 77)

Sixteenth notes and rests. Write in the counting and syllables in pencil if you need to – later please erase the markings.

**LESSON #12****INTERVALS INTENSIVE – SING AND PLAY) TENTH DAY – BARS 7–12** (p. 67)**RHYTHM EXERCISES – NUMBER 6** (p. 78)

Mixed eighth and sixteenth notes and rests. Write in the counting and syllables in pencil if you need to – later please erase the markings.

**LESSON #13**

**INTERVALS INTENSIVE – SING AND PLAY – ELEVENTH DAY – BARS 13–18** (p. 67)

**RHYTHM EXERCISES – NUMBER 7** (p. 78)

The triplet. Write in the counting and syllables in pencil if you need to – later erase the markings.

**LESSON #14**

**INTERVALS INTENSIVE – SING AND PLAY – TWELFTH DAY – BARS 19–24** (p. 67)

**RHYTHM EXERCISES – NUMBERS 8 AND 9** (pp. 78–79)

Dotted notes and ties

**LESSON #15**

**INTERVALS INTENSIVE – SING AND PLAY – THIRTEENTH DAY – BARS 25–30**  
(p. 68)

**RHYTHM EXERCISES – NUMBER 10** (p. 79)

If this seems difficult, write in the counting and syllables first and practice the exercise in two or four measure segments. Then try to do eight bars at a time, etc. Use metronome and play with no hesitations or stops.

**LESSON #16**

**INTERVALS INTENSIVE – SING AND PLAY – FOURTEENTH DAY** (p. 68)

Adding scale tones of 2, 4, 6, 7 – Bars 31–36. Review two rhythm exercises of your choice.

**STREET SINGING** (pp. 80)

Read both pages of text and play the example of “Twinkle Twinkle Little Star”.

**LESSON #17**

**INTERVALS INTENSIVE – SING AND PLAY – FIFTEENTH DAY – BARS 37–42** (p. 68)

Review two more rhythm exercises of your choice. Sing and play.

**STREET SINGING** (pp. 80)

Begin singing ‘Twinkle’ away from the piano, following the suggestions on the text page of Street Singing. Remember that there is a lot of repetition in songs, so if you get the first part sung correctly, sooner or later that few measures will always be repeated.

**LESSON #18****INTERVALS INTENSIVE – SING AND PLAY – SIXTEENTH DAY – BARS 43– 48**

(pp. 68–69)

Review two more rhythm exercises. Sing and play (pp. 76–79). You may try to increase the tempo if you feel comfortable.

**STREET SINGING** (p. 80)

Add “Mary Had a Little Lamb” to your repertoire of street singing songs.

**LESSON #19****INTERVALS INTENSIVE – SING AND PLAY – SEVENTEENTH DAY – BARS 49–54**

(pp. 69)

Rhythm exercise of your choice for review and faster tempo (pp. 76–79)

**STREET SINGING** (p. 80)

Add “Jingle Bells”, “Farmer in the Dell”. Review all the nursery rhymes.

**LESSON #20****INTERVALS INTENSIVE – SING AND PLAY – EIGHTEENTH DAY – BARS 55–60**

(p. 69)

**RHYTHM EXERCISES – FASTER TEMPO** (pp. 76–79)**REMEDIAL CHAPTER REVIEW** (p. 81)

Getting it together – How am I doing? Read the text and practice exercise #1. Work on four bars at a time, or 2 bars if you need to.

If you know simple major chords of C, F and G major, play them with your left hand, after you can play the right hand correctly with the fingering indicated and the counting in place. In the left hand, the notes in Dm (D minor) are D, F A.

If you don't know your chords yet, we will be learning them in Level One. Just play the right hand with the metronome for now. Sing everything you play with numbers and syllables. You may clap the rhythm first before you learn the notes if that is helpful to you. Small amounts at a time for the best success.

**LESSON #21****INTERVALS INTENSIVE – SING AND PLAY – NINETEENTH DAY – BARS 61–66** (p.69)**RHYTHM EXERCISE REVIEW #10** (p. 79)**REMEDIAL CHAPTER REVIEW** (p. 81)

Getting it together – How am I doing?

**REVIEW EXERCISE #1 AND ADD EXERCISE #2.**

Practice it in the same manner as you did exercise #1. If you are not yet ready to play the chords with your left hand, just play the right hand. You can go back later and completely master this exercise after you have completed the Harmony section in Level One.

**LESSON #22**

**INTERVALS INTENSIVE – SING AND PLAY – TWENTIETH DAY – BARS 67–78** (pp. 69–70)

**REMEDIAL CHAPTER REVIEW** (pp. 81)

Getting it together – How am I doing?

**REVIEW EXERCISE #1 AND #2.**

Add Exercise #3 in 6/8 time in the key of A. If you are not yet ready to play the chords with your left hand, then play the right hand. You can go back later and completely master this exercise after you have completed the harmony section in Level One.

**READ AND UNDERSTAND TEXT** (p. 83)

Pre-scale information: major and minor seconds

**LESSON #23**

**LOOKING BACK OVER REMEDIAL STUDIES** (pp. 56–83)

Look over this entire section. Review those exercises that need perfecting. Take this week to digest all you have learned and to take a moment to note your improvement.

**WRITE OUT SCALES** (pp. 84–85)

Practice assignment and the key signature practice (p. 86)

**Next week**

You are ready to proceed to  
Level One!



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# 2 WEEKLY ASSIGNMENTS

## LEVEL ONE AND EVERYTHING VOICE: DOUBLE STUDY

In order to begin working immediately on vocal technique, and vocal exercises, while not losing focus on the specific musicianship lessons of Level One, we will be working simultaneously in two sections at this point. They will be designated as **MUSICIANSHIP** and **VOICE** within each weekly lesson. Flip to Level One which begins on page 87 and Everything Voice sections to locate the exercises in the weekly lesson assignments. In Everything Voice, please read all the text pages completely before beginning the exercises.

- Practice the two breathing exercises every day. The breathing is very valuable for allowing your body to relax. You may do the breathing exercises at, or away from the piano.
- Practice the specific vocal exercises, adding one or two each week. Each lesson is estimated to take one week. Of course, this approximation can vary with the piano/theory background of each singer and on the amount of daily practice time given to this study.
- The same will be true for Level One Musicianship. Use your own common sense to determine what you can accomplish in your practice each day. Always have a goal in mind.
- Your lessons in Level One will focus on intervals, scales, rhythm, harmony and street singing. In addition, you will be playing your first song using major chords in the left hand, followed by a more difficult song which contains minor and other chord qualities.
- An ideal amount of daily practice time is about 90 minutes: 30 minutes practicing the exercises for improvement in vocal technique as well as for advancement in musicianship skills. Adding another hour on the remaining lesson assignment will net some excellent results.
- If 90 minutes simply is not possible, try to spend one good hour, or make the goal seven hours per week. Try to go to the piano each day even if you tell yourself that it is only for fifteen minutes – usually you will practice longer than you might have thought.

**LESSON #1****MUSICIANSHIP**a) *Playing the C Scale* (p. 87)

Read the text at the top of page 95 first and then begin practicing Exercise #1 below. Stay with this scale until you have completely mastered playing it in tempo and singing the letters.

b) *Rhythm Study* (p. 95)

Read the text entitled Common Syncopated Rhythm Patterns and then you may begin practicing Exercise #1. (p. 95). Clap the rhythm first, then practice the melody 2 to 4 measures at a time. After you master the melody with the correct fingering and rhythm, play it again, this time singing with letters, numbers, and syllables. Always use the metronome.

c) *Harmony Study* (p. 100)

Note the formula for constructing major triads. Study the examples and play them on the piano. Sing up the chord: Sing the bottom note first, then the middle note, followed by the top note. Always refer back to the scale. Follow the directions on the next page and practice building a triad above the notes given in the examples. Practice more on your manuscript paper.

**VOICE***Daily Warm-Ups – Breathing Exercises* (p. 127)

Read the text on breathing exercises and then practice both the balloon breathing and the counting breath exercise as directed. Read the entire remaining text and also read Thoughts on Songs. Be certain that you understand everything and take your time.

**LESSON #2****MUSICIANSHIP**a) *Scales* (p. 88)

Play the G scale as you played the C scale last week. Again, sing each note in the scale as you play it, using letters and numbers. If this is easy for you, also play the D scale. Be sure you know the key signature, and what notes are sharp. Use the metronome.

b) *Rhythm Study* (p. 96)

Add Exercise #2 and practice it as you did last week. Sing and use the metronome. Practice 2 or 4 bars at a time at first. Keep the tempo over the bar lines.

c) *Triads, Clusters and Arpeggiation* (p. 100)

Read and follow directions for major triads.

**VOICE**a) *Vocal, Interval and Ear-Training Exercises* (p. 128)

Sing Exercises #1 and #2. It is very important to follow the directions exactly, and develop your 'critical listening' skills.

b) *Scales* (pp. 87–88)

Practice the scales of C, G, D, A, E – one octave, three times in a row. All these scales use the same fingering. Be sure you know the key signatures and what notes are sharp in each scale. Sing everything with letters and numbers. Play on the tips of your fingers. Listen for a good, even tone.

c) *Rhythm* (p. 96)

Practice Exercise #3. Play 2 to 4 bars at a time with the metronome and correct fingering. Pencil in the counting at first if you need to – then erase when you are comfortable. Sing!

d) *Triads, Clusters and Arpeggiation* (p. 101)

Continuation of last week's direction for major triads. Use your manuscript paper to complete this assignment and for extra practice. Slow tempo at first and sing everything you play with numbers.

e) *Vocal, Interval and Ear-Training Exercises* (pp. 128–130)

Add new Exercises #3 and #4, first as a vocal exercise and then as the musicianship exercise as explained in the text at the beginning of the chapter. Review Exercises #1 and #2 daily.

**LESSON #3****MUSICIANSHIP**a) *Scales* (pp. 87–88)

Practice the scales of C, G, D, A, E - one octave, three times in a row. All these scales use the same fingering. Be sure you know the key signatures and what notes are sharp in each scale. Sing everything with letters and numbers. Play on the tips of your fingers. Listen for a good, even tone.

b) *Rhythm* (p. 96)

Practice Exercise #3. Play 2 to 4 bars at a time with the metronome and correct fingering. Pencil in the counting at first if you need to - then erase when you are comfortable. Sing!

c) *Triads, Clusters and Arpeggiation* (p. 101)

Continuation of last week's direction for major triads. Use your manuscript paper to complete this assignment and for extra practice. Slow tempo at first and sing everything you play with numbers.

**VOICE***Vocal, Interval and Ear-Training Exercises* (pp. 129–130)

Add new exercises #3 and #4, first as a vocal exercise and then as the musicianship exercise as explained in the text at the beginning of the chapter. Review Exercises #1 and #2 daily.

**LESSON #4****MUSICIANSHIP**a) *Rhythm Study* (p. 96)

Practice #4, the pentatonic scale exercise. Clap the rhythm, play in 2-4 bar segments. Be sure you are using the correct fingering. Sing along with any 'scat' syllables you choose as you play. Keep time with the metronome - at a slow speed at first. Always review these previous rhythm exercises, #1, #2, #3. Increase the speed as you feel more comfortable.

b) *Clusters* (p. 102)

Read and follow directions for the minor triads. Use your manuscript paper to complete the assignment or for further practice. Sing all the harmony - sing up the triads as directed. Slow tempo with metronome until you become comfortable.

**VOICE***Vocal, Interval and Ear-Training Exercises* (pp. 129–131)

Review Exercises #1 through #4, and add Exercises #5 and #6. Critical listening please!

**LESSON #5****MUSICIANSHIP**a) *Scales* (p. 88)

Add the scale of B, if you are new to scales. Note that from now on, all the scales use different fingerings. Practice carefully, separate hands first. If you are more advanced, you may add F# and possibly C#. Use your judgement. Don't rush. Sing everything you play.

b) *Rhythm Study* (pp. 95–96)

Review Ex. #1 through #4 daily. Same method of practice as before.

c) *Clusters* (p. 102)

Work your way around the following keys as before, practicing three keys per day. Proceed around the circle of fifths: C, G, D, A, E, B, F# and C#.

d) *Street Singing* (p. 103)

This section begins this week and never really ends! As you become proficient in the nursery rhymes using syllables and numbers, move up to easy standard songs as indicated on page 103. Eventually you will be able to use solfeggio to sing any song you happen to be working on for performance. Begin practice today with "Do, Re, Mi."

**VOICE**

*Vocal, Interval and Ear-Training Exercises* (p. 131)

Sing Exercise #7. Review the previous exercises daily.

**LESSON #6****MUSICIANSHIP**a) *Scales* (pp. 88–89)

Play all the sharp scales – one octave, two hands, three times in a row.

b) *Rhythm* (p. 97) (#5)

"No Blues For Noah." Practice small amounts at a time.

c) *Clusters* (p. 102)

Work your way around the flat keys major triads. Do three keys per day. F, Bb, Eb, Ab, Db, Gb, and Cb.

d) *Street Singing* (p. 103)

Add one new song each week, singing with syllables and numbers. Always sing the scale first, and then the arpeggio, so you can find the starting note of the song. Practice "Mary Had A Little Lamb".

**VOICE**

*Vocal, Interval and Ear-Training Exercises* (p. 132)

Sing Exercise #8 and #9. Review previous exercises.

## LESSON #7

### MUSICIANSHIP

a) *The Sharp Major Scales – Two Octaves* (p. 89)

Spend significant time on the C scale, two octaves. Begin practicing separate hands. Go around the circle of fifths, three scales per day.

b) *Rhythm* (pp. 98–99) If you have mastered “No Blues For Noah,” begin “Ella Bella’s Blues.” It is likely that you will need more than one week for these two blues pieces. Practice at your own pace. Count carefully, writing in the counting if you need to. Sing as you play with the metronome.

Use correct fingering and practice 2–4 bars at a time at first.

c) *Clusters* (p. 101)

Review keys at random – three keys per day.

d) *Street Singing* (p. 103)

One new song each week singing with syllables. Review them all.

e) *First Song* (pp. 104–105)

“Twinkle, Twinkle Little Star.” Read the text and be certain you completely understand it. Begin practicing the right hand of “Twinkle,” using the fingering indicated. As always, if you need to, practice two or four bars at a time in tempo with the metronome.

### VOICE

*Vocal, Interval and Ear-Training Exercises* (p. 132)

Sing Exercise #10. Review #1 through #9.

**LESSON #8****MUSICIANSHIP**

a) Review two-octave sharp major scales (p. 89).

b) *Rhythm* (pp. 95–96)

Choose one of the exercises to review each week – increase the metronome speed when you are able.

c) *Clusters* (p. 101)

Mix three keys per day.

d) *Street Singing* (p. 103)

“Happy Birthday.” What is the starting note?

e) *First Song* (p. 104)

Continue with “Twinkle,” left hand chords. Using the metronome, play the chords, counting four beats each. Be sure when you move from one chord to another, it is in time. If you are able, you may try playing with both hands now. Practice one bar plus one note, to be sure you can get over the bar-line in time. Then practice two bars plus one note etc. Always practice over the bar-line. Don’t forget to sing!

**VOICE**

*Vocal, Interval and Ear-Training Exercises* (p. 133)

Sing Exercise #12.

**LESSON #9****MUSICIANSHIP**

a) *Rhythm* (pp. 95–96)

Choose a previous exercise to review, but increase the tempo. With metronome.

b) *Street Singing* (p. 103)

Sing “My Romance” with numbers.

c) *Song: “Twinkle”* (p. 105)

Review “Twinkle” with both hands and in a faster tempo.

d) *“Twinkle” – playing melody chords in the right hand* (p. 106–107)

Read the text and be certain that you completely understand the concepts described in the text. Play the first two bars of the song using the melody chords in the right hand as written out for you. Practice these two bars until they are perfect – notes and time.

**VOICE**

*Vocal, Interval and Ear-Training Exercises* (p. 133)

Sing Exercise #12. Review #1–#11.

## LESSON #10

### MUSICIANSHIP

a) *The Flat Scales* (p. 90)

Beginners learn the F scale, separate hands first and one octave first. Then play two hands. If you are more advanced, add the B $\flat$  scale. Sing and play with metronome.

b) *Rhythm*

Write a 4-bar rhythm exercise in 4/4 time. Refer to the other rhythm exercises as an example. Play back exactly what you have written with the metronome.

c) *Street Singing* (p. 103)

Sing “When I Fall in Love.”

d) *Song: “Twinkle”* (p. 107)

Melody chords, right hand only: six bars with metronome. Sing with numbers and increase the metronome as you are able. With a pencil, write in the notes in the right hand for measures 3 and 4. Then play those measures with the right hand until they are perfect – notes and time. Review the first line and then play all four measures in time. If you can add the left hand chords to this point, please do so. No stops!

### VOICE

*Vocal, Interval and Ear-Training Exercises* (pp. 133–134)

Sing Exercises #13 and #14.



**LESSON #11****MUSICIANSHIP**a) *Scales* (p. 90)

Add B $\flat$  and E $\flat$  if you can, or stay on F for another week.

b) *Rhythm* (pp. 97–99)

Review the two blues songs (“No Blues for Noah” and “Ella Bella’s Blues”) for fluency and comfort. Be sure to swing the eighth notes and feel the internal rhythm. You can also return to these pieces as part of Level Two. Practice the rhythm first, and then sing the melody.

c) *Clusters* (p. 101)

Go to the melody chords for “Twinkle” (p. 107). Sing the right hand clusters called inversions that I have written below the melody notes of the song from the bottom-up. Use letters (example: for the first chord you would sing E, G, C). Then sing measures 3 and 4 where you constructed the chord.

d) *Street Singing*

“Sing a Song” by Joe Raposo

e) *Song: “Twinkle”* (Example: p. 105)

Write the notes and play and sing in the key of F – the numbers will be the same as for the key of C because F will now be “do” or “1” . . . as in moveable “do” previously discussed.

f) *“Twinkle” – writing melody chords in the right hand* (p. 107)

Re-read the explanation of using melody chords for Twinkle on page 106 and analyze the example on the first two bars of that song on page 107.

Now look at measure #3. The first chord there has a melody note of F and the chord above says F major. Ask yourself “What notes are in the F major chord?” The answer is F, A, C. Since the melody note already is an F, below that note you would write a third space C and a second space A, the chord of F major is complete. In doing so, you have rearranged the notes of the chord, you have formed an *inversion*. (You have inverted the chord or voiced it in a different way.) However, you have kept the melody on the top. That is why this chord is called a ‘melody chord.’

With a pencil, write the melody chords for all the remaining measures. Remember that the notes you write for the inversion must always match the notes that are in the chord above the notes. If there is no chord above a melody note, use the same notes as in the chord before.

Now play the melody chords you have written in with the right hand and at a steady pace. Work on two to four bars at a time until you can play them with no stops. Then add the left hand chords and sing the song melody – first with words, and then with numbers and syllables. You may take two or more weeks to complete this assignment.

**VOICE**

*Vocal, Interval and Ear-Training Exercises* (p. 134)

Sing Exercise #15 as directed. Review.

## LESSON #12

### MUSICIANSHIP

a) *Enharmonic Scales* (p. 91)

Read and study this page to be sure you understand the text and examples. Play the examples. Observe that you have played them before, with the letter names being different. Be sure you could explain the concept to others if necessary.

b) *Rhythm* (Example: pp. 95–96)

Write your own 8-bar rhythm drill in 3/4 time and play it with the metronome. Clap the rhythm to begin, and then play it in scale form, singing – as in previous examples.

c) *Clusters, Street Singing and “Twinkle” Melody Chords*

Review last week’s assignment.

### VOICE

*Vocal, Interval and Ear-Training Exercises* (p. 134)

Review last week’s assignment.

**LESSON #13****MUSICIANSHIP**a) *Basic Scales and their Syllables* (p. 92)

With this lesson we will begin to incorporate syllables (solfege) into the mix of giving a name to each note we sing. Syllables are international and are the easiest to articulate. They are the most musical of the sounds, so this is the preferred method in all sight-reading and for our purposes. It may take a bit of time to become comfortable with using them, but it is worth the effort.

They are good practice for street singing as you will see later in this chapter. This lesson gives you all the information for using the correct syllables for singing all kinds of scales.

Practice singing, playing and listening to them carefully. Use the syllables. We are using moveable do in this book. Whatever scale you are singing, the tonic, root, (or first note of that scale) is called “do.”

b) *Rhythm* (pp. 108–109 – Song: “Indiana”)

Turn to the song “Indiana” near the end of Level One. Clap and play the rhythm in this song and master that with the metronome before you go further.

c) *Clusters* (p. 107)

Review singing the melody chords in “Twinkle.” Sing from the bottom up and then from the top down for more practice. Be sure your pitch is accurate by checking with the piano after you sing the clusters a cappella.

d) *Song: “Indiana”* (pp. 108–109)

For more advanced or the courageous! This song is a bit more difficult than “Twinkle,” but has the advantage of allowing one to feel more like a grown-up! Begin as usual, with the right hand alone – two bars, counting and using the indicated fingering to establish good hand position. If you are a beginner to the piano, you can expect to spend several weeks on this song. Be patient and perfect a little at a time.

**VOICE***Vocal, Interval and Ear-Training Exercises* (p. 135)

Sing Exercise #17 carefully. Work on 2 to 4 bars each day. Correct notes and excellent pitch are the goals here. Then try to establish a slow speed on the metronome where you can sing this exercise without stopping. Choose four other exercises and review them during the week.

**LESSON #14****MUSICIANSHIP**

a) *Piano Emphasis: Six Piano Pieces to Play and Sing, in Treble Clef* (p. 110)

Read the text (pp. 110–112) Method of Practice for each piano piece. Follow the directions carefully as you practice each specific piece.

b) Practice Piano Piece #1 as directed. (pp. 113–114)

c) *Song: “Indiana”* (pp. 108–109)

Continue learning the right hand notes, using good fingering. Count. Begin the left hand alone, playing the chords. Thus far, our chapters in harmony have not detailed any chords other than major and minor. Some of you may be able to play sixth and seventh chords already. If so, do so. If not, just play the triad portion of the chord that we have learned so far. Later you can add the sevenths. (Example: instead of Fmaj7, you would play F major.)

**VOICE**

*Vocal, Interval and Ear-Training Exercises* (p. 135)

Sing Exercise #18.

**LESSON #15****MUSICIANSHIP**

a) Read the text for Piano Piece #2 – (p. 115) Practice as directed on page 115.

b) *Song: “Indiana”* (pp. 108–109)

Continue working with the metronome. Sing everything you play with lyrics. Practice over the bar lines several times to avoid stops and hesitations and to keep the tempo steady.

**VOICE**

*Vocal and Ear-Training Exercises Using Scales and Intervals*

Choose any song you are currently working on for performance and sing it as an exercise, i.e. long tones, straight tone, no frills. Suck in the breath on the inhalation through the mouth, and hold each note on the vowel. Direct your sound forward by choosing a spot in the room to sing to. Involve your entire being to achieve a ‘body sound.’ Your lips should be in an oval shape for a rounded tone and sending the sound ‘forward.’

**LESSON #16****MUSICIANSHIP**

a) Practice Piano Piece #3 as directed on page 116.

b) Song: “Indiana” (pp. 108–109)

Continue working with metronome. Sing everything you play with lyrics. Swing the eighth notes – both in your playing and your singing.

**VOICE**

*Vocal, Interval and Ear-Training Exercises* (p. 135)

Sing Exercise #19 as directed.

**LESSON #17****MUSICIANSHIP**

a) Practice Piano Piece #4 as directed on page 117.

b) General review of scales (p. 151), rhythm (p. 166), and clusters (p. 101).

c) *Review of Songs: “Twinkle”* (p. 107)

d) *Review of Songs: “Indiana”* (pp. 108–109)

**VOICE**

a) *Vocal, Interval and Ear-Training Exercises* (p. 136)

Sing Exercise #20 as directed.

b) Choose another song you are working on for performance and sing it as an exercise: long tones, straight tone. Hold each note on the vowel, drop your jaw, and direct your sound forward. Be sure to involve your entire body to achieve a full, deep, organic sound. For a rounded tone, your lips should be oval in shape.

## LESSON #18

### MUSICIANSHIP

- a) Practice Piano Piece #5 as directed on page 118.
- b) General review (see lesson #17)
- c) *Review of Songs: "Twinkle"* (p. 105)
- d) *Review of Songs: "Indiana"* (pp. 108–109)

### VOICE

- a) *Vocal, Interval and Ear-Training Exercises* (p. 137)  
Sing Exercise #24.
- b) Choose another song you are working on for performance and sing it as an exercise: long tones, straight tone. Hold each note on the vowel, direct your sound forward and involve your entire being to achieve a full body, deep, organic sound. For a rounded tone, your lips should be oval in shape.

## LEVEL TWO – YOUR WEEKLY LESSON ASSIGNMENTS

### MORE DIFFICULT MUSICIANSHIP EXERCISES

#### LESSON #1

a) *Intervals Intensive* (p. 138)

Pitch, pitch, pitch ! Read the directions on the first page.

Sing and play the exercises as directed. Practice through Section #1.

b) *More Scales* (p. 150-151)

Read the two-page text about the diatonic and the harmonic minor scale. Practice as directed. Practice all the sharp scales.

c) *Chord Chart* (p. 158)

Study the chord chart, chord symbols, and explanations. Use it for reference in all your assignments, transpositions etc. in the future. Practice chords that might be new to you in several keys.

#### LESSON #2

a) *Intervals Intensive* (p. 140)

Practice all of Section #2 as directed.

b) *More Scales*: The diatonic (p. 151) and harmonic minor scales (p. 153)

Practice these scales ascending and descending as directed. Practice all the flat scales. Sing a cappella first. Then check your pitch.

c) *Basic Chords and Inversion Exercises* (p. 159)

Read the directions and practice the C major example and its inversions in all twelve keys. Sing everything.

#### LESSON #3

a) *Intervals Intensive*

Practice all of Section #3 (p. 141) as directed.

b) *More Scales* (pp. 1151–152)

The chromatic scale – practice ascending and descending as directed. Practice the sharp scales. Sing a cappella first.

c) *Chords and Inversions* (p. 159)

Read directions and practice the C minor example and its inversions in all twelve keys.

#### LESSON #4

a) *Intervals Intensive* (p. 143)

Practice all of Section #4 as directed.

b) *More Scales* (p. 152)

The chromatic scales. Practice ascending and descending as directed. Practice all flat scales. Sing a cappella first then check your pitch.

c) *Chords and Inversions* (p. 160)

Practice the C augmented chord example and its inversions in all twelve keys.

#### LESSON #5

a) *Intervals Intensive Review* (p. 144)

Practice the Exercise as directed.

b) *More Scales* (p. 152)

The whole tone scales. Practice ascending and descending, as directed. Work on all the sharp scales. Sing a cappella first, then check your pitch.

c) *Chords and Inversions* (p. 160)

Practice the C diminished chord example and its inversions in all twelve keys.

#### LESSON #6

a) *Intervals Intensive* (p. 145)

4-way exercises. Read the directions carefully. Practice bars 1 and 2 as directed. Small amounts at a time will work best for this exercise.

b) *More Scales* (p. 152)

The whole tone scales. Practice ascending and descending as directed. Work on the flat scales. Sing a cappella first, then check your pitch. This is great interval practice!

c) *Chords and Inversions* (p. 160)

4-note chords. Practice the C major sixth chord example and its inversions in all twelve keys. Follow the exact directions on the first page of this chapter.



**LESSON #7**a) *Intervals Intensive* (p. 145)

4-way exercises. Continue practicing bars 3 and 4 as directed.

b) *More Scales: The Blues Scales* (Text: pp. 155-156; Ex.: p. 157)

Practice ascending and descending the sharp scales. Sing a cappella first, then check your pitch with the piano.

c) *Chords and Inversions* (p. 160)

4-note chords. Practice the C minor sixth chord example and its inversions in all twelve keys. Read the directions and method on the previous page of this chapter.

**LESSON #8**a) *Intervals Intensive* (p. 145)

4-way exercises. Continue practicing bars 5 and 6 as directed.

b) *More Scales* (pp. 151, 155)

The blues scales. Practice ascending and descending the flat scales. Sing a cappella first, then check your pitch with the piano.

c) *Chords and Inversions* (p. 160)

Major seventh chords. Practice the C major seventh chord example and its inversions in all twelve keys. Follow the directions on page 160.

**LESSON #9**a) *Intervals Intensive* (p. 145)

4-way exercises. Continue practicing bars #7 and #8 as directed.

b) *More Scales* (p. 152)

The pentatonic scale. Practice ascending and descending the sharp scales. Sing!

c) *Chords and Inversions* (p. 161)

Dominant seventh chords. Practice the C7 (dominant seventh) chord example and its inversions in all twelve keys. Follow the directions on page 161.

### LESSON #10

a) *Intervals Intensive* (p. 146)

Getting it together. Read the text and practice exercises #1 and #2.

b) *More Scales* (p. 152)

The pentatonic scale. Practice ascending and descending the flat scales. Sing!

c) *Chords and Inversions* (pp. 161, 164)

Minor seventh chords. Practice the Cm7 (minor seventh) chord example and its inversions in all twelve keys, using the same method as before.

### LESSON #11

a) *Intervals Intensive* (pp. 146–147)

Getting it together. Practice #3 and #4. Observe the clef changes.

b) *More Scales* (p. 153)

The bebop scale. Practice ascending and descending the sharp scales. Sing a cappella first, then check your pitch on the piano.

c) *Triads, Chords and Inversions* (p. 162)

Read the text and practice the example of C Major in all twelve keys, singing with numbers and syllables.

### LESSON #12

a) *Intervals Intensive* (p. 147)

Getting it together. Practice #5. Note the time signatures and clefs.

b) *More Scales* (p. 153)

The bebop scale. Practice ascending and descending the flat scales. Sing a cappella first, then check your pitch on the piano.

c) *Triads, Chords and Inversions* (pp. 162–168)

Read the text and practice the example of C major sixth and C minor sixth in all the twelve keys, singing with numbers and syllables. Keep time.

**LESSON #13**

a) *Intervals Intensive* (p. 147)

Getting it together. Practice #6.

b) *The Harmonic Minor Scale* (pp. 153-154)

Construct, sing and play harmonic minor scales from the following notes in this book: G, C, E $\flat$  and F. Sing with letters, numbers and syllables. Sing as you construct. Sing a cappella first, then check your pitch with the piano.

c) *Triads, Chords and Inversions* (pp. 162-166)

Read the text and practice the example of C major seventh in all twelve keys, singing with numbers and syllables. Keep time.

**LESSON #14**

a) *Intervals Intensive* (p. 148)

Getting it together. Practice #7. Note the relative minor key.

b) *The Harmonic Minor Scale* (pp. 153-154)

Complete the construction, singing and playing the harmonic minor scales from the remaining notes in the book. For the empty staff, choose your own key. Sing with letters, numbers and syllables as you construct. Sing a cappella first, then check the pitch on the piano.

c) *Triads, Chords and Inversions* (pp. 162-166)

Read the text and practice the example of C7 in all twelve keys, singing with numbers and syllables. Keep time.

**LESSON #15**

a) *Intervals Intensive* (pp. 147-148)

Getting it together. Review exercises #5, #6, #7. If possible, increase the speed a bit in small increments, using the metronome.

b) *The Blues Scale* (p. 155-156)

Read the text and follow the instructions it contains.

c) *Triads, Chords and Inversions* (pp. 162-166)

Read the text and practice the example of C minor seventh in all twelve keys, singing with numbers and syllables. Keep time.

**LESSON #16**a) *Relative Minor Keys* (p. 148)

Read and be sure you understand the text. On the following page, do the practice assignment. Apply the principle and exercise to the sharp scales. On your manuscript paper, write out all the sharp scale major and relative minor keys, the major scale on one staff and the relative minor scale on the staff below.

b) *Beginning to Improvise on the Blues Scale* (p. 155)

Follow the instructions on this page. Spend more than one week on this page if necessary.

c) *Triads, Chords and Inversions* (pp. 159, 161)

Read the text and practice the example of C augmented (p. 164) in all twelve keys, singing with numbers and syllables. Keep time with the metronome.

**LESSON #17**a) *Relative Minor Keys* (p. 149)

Apply the practice assignment to the flat scales. Write out all the flat scales and their relative minor scales on the staff below.

b) *“Blues For Dindah”* (p. 157)

Work on two to four bars at a time, with the metronome, being careful to get the counting, fingering, and rhythmic accents correct. Practice the left hand chords alone, four beats each in time before you put the hands together. Do not move on until you can play the section you are working on without stopping.

c) *Triads, Chords and Inversions* (pp. 159, 161)

Read the text and practice the example of C diminished in all twelve keys (p. 165), singing with numbers and syllables. Keep time with the metronome.

d) *Building Inversions of all Three Seventh Chords* (p. 165)

Write, play, sing. Read the text and follow the directions: Write in the spaces where necessary and then sing and play as directed. Do this in all the sharp keys.

**LESSON #18**

a) *“Blues For Dindah”* (p. 157)

See last week. Keep working on this piece until you master it!

b) *Triads, Chords and Inversions* (p. 159)

Read the text and practice the example of C major in all the sharp keys, singing with numbers and syllables.

c) *Triads, Chords and Inversions* (p. 164)

Altered chords. Practice the example of C7 (b5) and C7 (#5) in all twelve keys, singing with numbers and syllables. Keep time.

d) *Building Inversions of all Three Seventh Chords* (pp. 163-164)

Write, play, sing. Read the text and follow the directions: Write in the spaces where necessary and then sing and play as directed. Do this in all the flat keys.

## ADVANCED – SIX MORE WEEKS! SPECIFIC LESSON ASSIGNMENTS

### LESSONS 19–24

#### ADVANCED EXERCISES – EXTRA PRACTICE – NEW INFO & ASSIGNMENTS

Practice these lessons after you have completed the 18 weeks of lessons above. Included in this section are: rhythm drills, street singing, piano playing emphasis, and writing your first arrangement.

Combine the rhythm exercises daily with street singing and piano emphasis. Take your time – spending twice the time on each week’s lesson is perfectly fine.

#### ADVANCED – WEEK 19

##### *Rhythm Level 1-A*

Varied time signatures and syncopation. Read text, p. 166. Work on Exercises #1 to #4 as directed (pp. 167–168).

#### ADVANCED – WEEK 20

##### *Rhythm Level 1-A*

Varied time signatures and syncopation (p. 168-169). Practice Exercises #5 through #7 as directed.

#### ADVANCED – WEEK 21

##### *Rhythm Level 1-A*

Varied time signatures and syncopation (p. 169). Practice Exercises #8 and #9 as directed.

#### ADVANCED – WEEK 22

##### *Rhythm Level 1-B*

Rhythm Exercises (p. 170). Practice Exercises #1 through #3 as directed.

#### ADVANCED – WEEK 23

##### *Rhythm Level 1-B*

Rhythm Exercises (pp. 170–171). Practice Exercises #4 and #5. Play and sing as directed.

**ADVANCED – WEEK 24***Rhythm Level 1-C*

Rhythm Exercises (pp. 171–172). Practice Exercises #1 and #4 as directed at your own pace.

**ADVANCED STREET SINGING – PAGE 173**

*Song suggestion:* “Over the Rainbow.” Choose others at this level that you are currently working on for performance. Additional song suggestions are offered on page 173. Choose two more songs from the suggested list.

**SING & PLAY CARL CZERNY – IN TWO CLEFS  
– PAGE 174**

*Piano emphasis:* Add singing when the piano is fluent. Read the text page, absorb and follow the directions carefully (three exercises). Use the metronome. Sing the melody a cappella.

**ADVANCED PIANO PLAYING EXERCISES IN TWO CLEFS – PP. 174–178**

Practice as described in the text directions. Take all you can from the music: intervals, melody, harmony, inversions, rhythm and keeping time. Sing what you play and when you see that there is more than one note in the left hand or right hand, try to see what chord those notes are outlining.

**YOUR FIRST ARRANGEMENT – PP. 179–183**

“Rose Room.” Setting up your score. 8-measure example, follow directions. Work on this song first, and then you may want to write a chart for yourself on a current repertoire song of yours for a future performance!

Why not?! You are a musician now!

Thank you very much for your commitment to this method.

*Nancy Marano*

# 3 REMEDIAL STUDIES

## BASIC MUSIC TERMS

### SPEAKING THE LANGUAGE OF MUSIC

This section is for those singers who have had very little background in piano, theory, or other musical study. As you go through this section, you may find that you are already aware of some of the information. Other terms may be new. Be patient, keep adding to your knowledge, and continue on your journey!

**MUSICAL STAFF** –  
consists of 5 lines and 4 spaces

**BARLINES** – lines that separate the *measures*.



**MUSICAL CLEF**  
"G" clef, also called *treble clef*

"F" clef, also called *bass clef*



**KEY SIGNATURE**  
sharps

(New key signature  
cancels the previous  
one.)  
flats

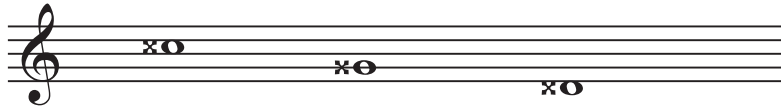


A **SHARP** is found by playing the closest note to the right (half-step, or minor second). The resulting note can be a black key or a white key.



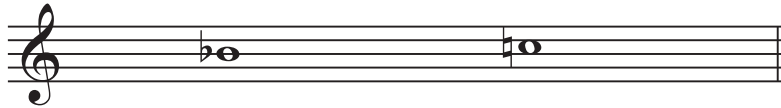


**DOUBLE SHARP** – raising two half-steps, or one whole step.

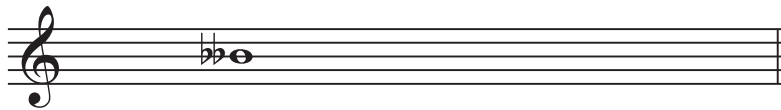


A **FLAT** is found by playing the closest note to the left. This is a half-step, and does not have to be a black key.

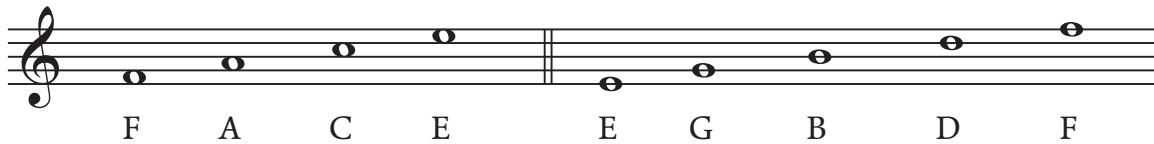
**NATURAL SIGN** – cancels a previous sharp or flat)



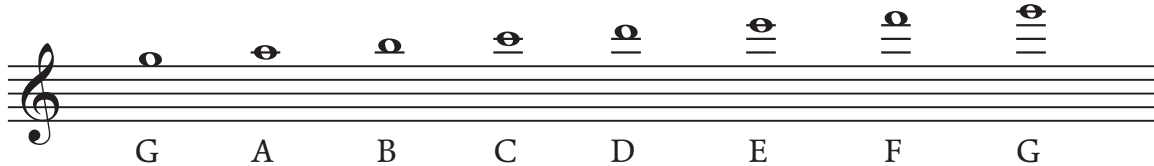
A **DOUBLE FLAT** is located by lowering the original pitch by two half-steps, or one whole step.



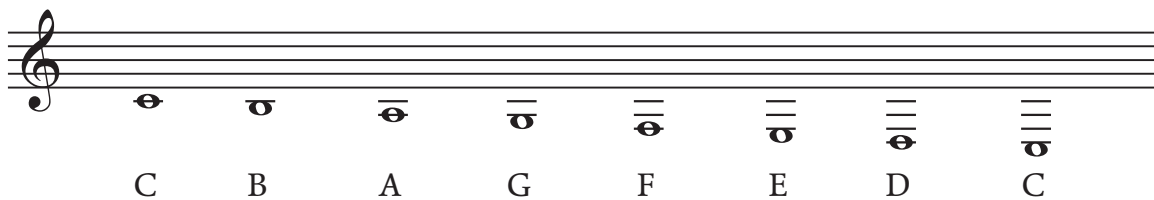
**NOTES ON THE STAFF:** the **SPACES**                      the **LINES**



**LEDGER LINES** – shown written *above* the staff



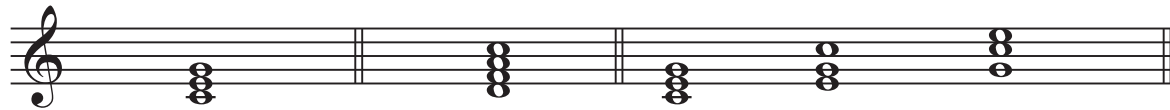
**LEDGER LINES** – shown written *below* the staff



“Putting it together” – Introducing the C MAJOR SCALE!



**TRIAD:** three-note chord    **CHORD:** three notes or more    **INVERSION:** Re-arranged notes of a chord

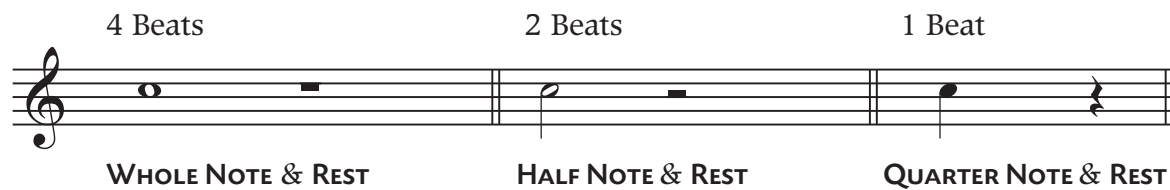


The notes of a chord are sounded simultaneously.

## NOTE VALUES

### RHYTHM & COUNTING

Following are various note values, with their accompanying rests. You will need to memorize, and know these for our section on rhythm exercises, where there will be many drills and opportunities for practice.



Half of a beat (2 eights = 1 beat)    1/4 of a beat – four 16ths equal one beat



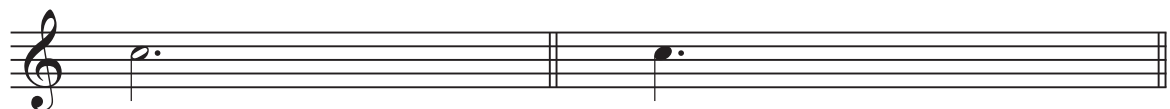
**EIGHTH NOTE & REST** two together    **SIXTEENTH NOTE & REST** four 16th together

**Rule:** A dot next to a note receives half the value of the note.

Examples

**DOTTED HALF NOTE** – equals 3 beats  
2 beats for the half note, and  
1 beat for the dot.

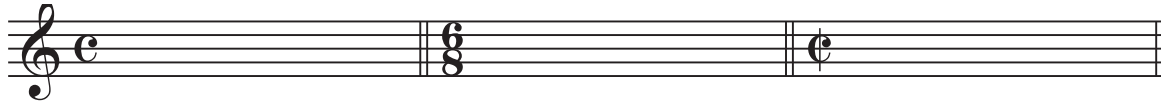
**DOTTED QUARTER NOTE** – equals 1 and 1/2  
beats. 1 beat for the quarter note and 1/2  
for the dot.



## TIME SIGNATURES

Time signatures at the beginning of the first staff: The top number tells us how many beats are in each measure, the bottom number tells us what kind of note should receive one beat.

Examples



"C" stands for common time (4/4) four beats per measure; the quarter note gets one beat.

six beats per measure; one 8th note gets one beat.

two beats per measure; the half note gets one beat.

## TIE

A **TIE** is curved line that connects two notes of the same pitch. The tone is held, as though the notes are one note.



## SLUR

A **SLUR** is a curved line that connects notes of different pitch. The music is to be played or sung legato (smoothly).



## REPEAT SIGNS

Two dots placed before a double bar line mean: Go back to the beginning and play again.



## FIRST & SECOND ENDINGS

The repeat sign tells us to go back to the beginning. After the repeat, skip the first ending and go directly to the second ending.

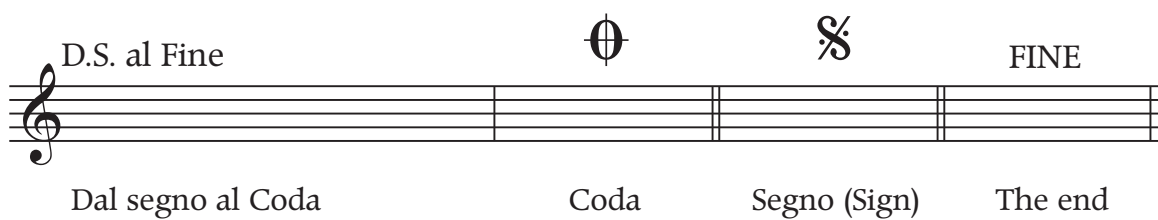


## MORE

D.C. al Fine: Da capo (back to beginning) and play to Fine

D.C. al Coda: Da capo and play to Coda

D.S. al Coda: Dal segno (sign): go back to the sign and play to Coda

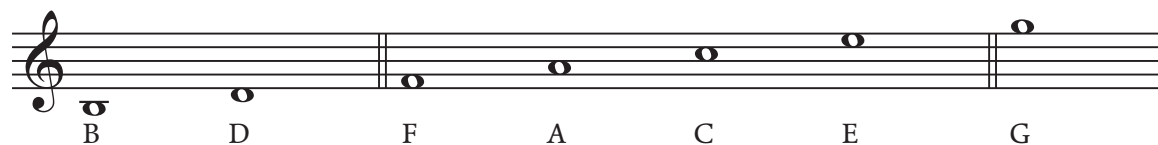


## THE NOTES ON THE STAFF

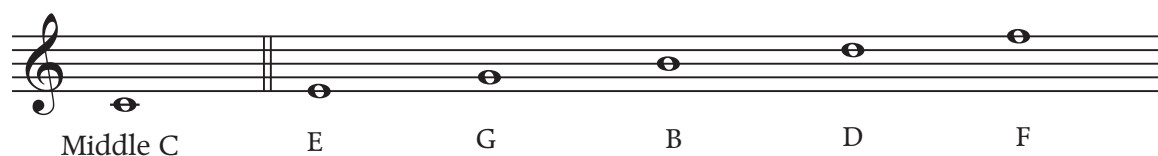
This section is for those singers who have had very little background in piano, theory, or other musical study. As you go through this section, you may find that you are already aware of some of the information. Other terms may be new. Be patient, keep adding to your knowledge, and continue on your journey!

### TREBLE CLEF (G CLEF)

#### THE SPACES

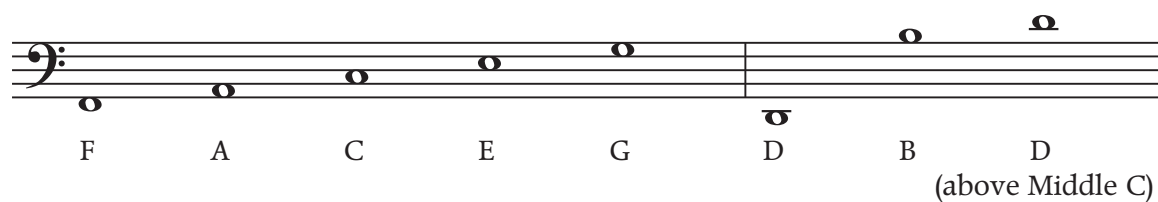


#### THE LINES

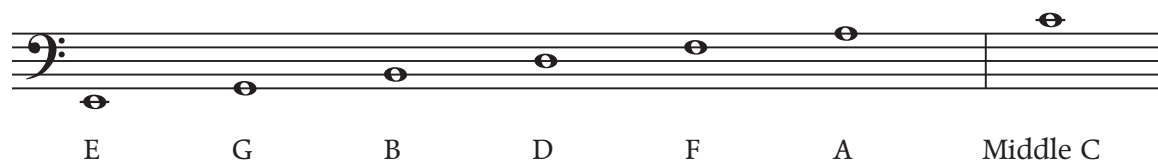


### BASS CLEF

#### THE SPACES



#### THE LINES



### EXERCISES IN TREBLE & BASS CLEF

Here's a (quick way) to identify notes in bass clef: Think the note in treble clef first.

- a) An interval of a third higher is the note in bass clef.
- b) The next line or space higher is the note in bass clef.

**NOTE** This method only tells you the name of the note. It does not tell you where the note is played!

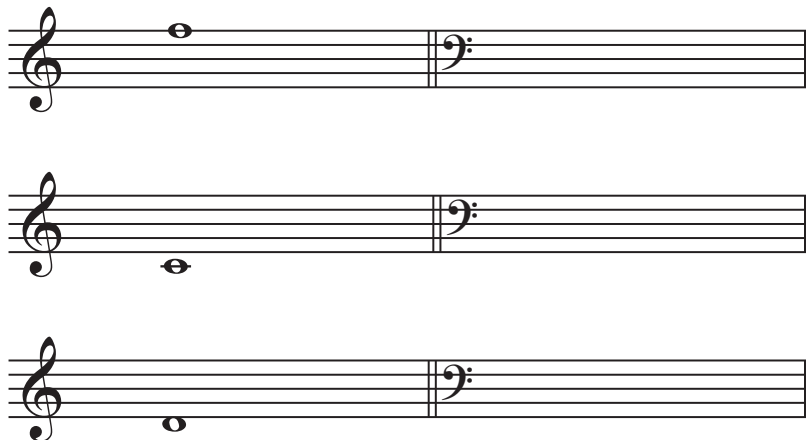
Examples



In bass clef, the note looks like an “A”. Think up a third, or count 2 notes higher to find the correct answer: That note in bass clef is a C.

**EXERCISE**

Write in the notes in bass clef in the following exercises:



**HOW TO DETERMINE WHERE A NOTE IS PLAYED ON THE PIANO**

Everything is referenced by the location of “middle C” on the treble and bass staves. “Middle C” is of course located in only one place on the keyboard.

- In *treble* clef: Middle C is written on the ledger line *below* the staff.
- In *bass* clef: Middle C is written on the line *above* the staff.

Thus, if you see a bass clef, fourth space G – and you are not sure where to play that note, remember where middle C is written in bass clef – above the staff. Note that the G you are looking for is *lower* than that written middle C. Count down from the middle C to find the G.

Example

Middle C, counting down to find the G    Middle C, counting down to find the F



To find a note in *treble* clef, you do the same thing, except that middle C is written on the ledger line *below* the staff in treble clef. Always ask yourself *where* notes are played, as you navigate the two clefs.

**NOTE** In classical music it is important to play the notation exactly where written. In pop/jazz lead sheets one can be more flexible in the choice of where to play the written notes.

### EXERCISES: WRITING, PLAYING, SINGING NOTES IN TREBLE & BASS CLEF

Write the notes indicated in each exercise. Note the clef in each exercise. Follow by playing and singing your written notes.

**NOTE** There can be *two* of the same letters. When you see a repeated note, write it in the alternate location.

Example

Middle C and C on the third space

C B A G Middle C A D F E B G D

Middle C E C B G F D A G B F E

- Say the names of the notes out loud – work one bar at a time.
- Tap the rhythm – notice the time signatures. Play the notes in time.
- Play and sing the note letter names in time.

1.

2.

## INTERVALS INTENSIVE

### WHY SYLLABLES?

As vocalists, our instrument is internal. It is very important that each note we sing has a name. Giving a name to notes helps control the pitch and makes the note sound more precise. We can label the notes with letter names, numbers, or syllables called solfeggio. I like to use all three in practice.

When learning the fundamentals, letter names are helpful to be sure we know the notes we are singing. Eventually, however, as the rhythms move along at a faster pace, letters become cumbersome. Numbers and especially syllables work best. Please become fluent with syllables as soon as possible, ascending and descending. To learn the syllables for all the scales, see pages 83 and 151–153).

Syllables for the major scale: DO, RE, MI, FA, SOL, LA, TI, DO

This means that whatever key your song is in, the root (also known as “the tonic” or “one”) of the corresponding scale will be called “do” when using syllables.

### DIRECTIONS FOR WORKING WITH THE INTERVAL EXERCISES

Play each one-measure exercise twice. Use the metronome to stay in tempo.

The first time: Play and sing the notes, singing with letters.

The second time: Sing only – using letters.

Count one beat between each measure to take a breath. Sing and play all the exercises in this manner. Repeat the entire process singing with numbers and then a third time with syllables.

### HOW CAN I GET THE MOST BENEFIT FROM THESE EXERCISES?

- Always use the metronome.
- Notice your posture at the piano. It is important to take a full breath.
- Do practice ‘critical listening’ for pitch.
- Always find the pitch with your voice alone first! Use the piano only to check the pitch. Then listen to the piano note carefully and match the tone.
- Important: Be sure that you hear the pitch before you sing it! Then check the piano to be sure.

Accuracy of the interval and singing precisely in the center of the pitch will guarantee improvement. Take your time – patience pays off.

#### Remember

Accuracy is the goal.  
Speed comes later!



## INTERVALS – BASIC CONSTRUCTION

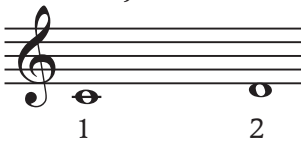


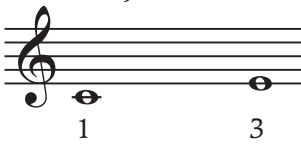
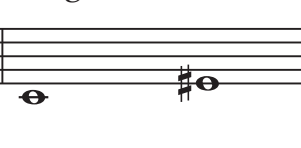
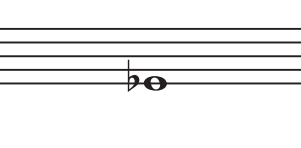






### Interval

An interval is the distance between one note and the next note.

Think of a C major scale. Count the notes from the root of this scale to any other scale degree. Find and name the correct interval. Example: From C to F in the C scale would be the interval of a perfect 4th. We can alter any interval by adding a sharp, a flat or a natural.

Analyze and note the terms used in the altered intervals. The first bar in each line is the unaltered interval built from the root of the scale. Bars 2 and 3 demonstrate the altered intervals.

Write, play and sing all these intervals in all twelve keys.

Major Second	Augmented 2nd	Diminished 2nd
		
Major Third	Augmented 3rd	Minor 3rd
		
Perfect Fourth	Augmented 4th	Diminished 4th
		
Perfect Fifth	Augmented 5th	Diminished 5th
		

Major Sixth                      Augmented 6th                      Minor 6th

Major Seventh                      Augmented 7th                      Minor 7th                      Diminished 7th

Label each interval – then sing them, using letters. Check the pitch only after you have tried to find the note vocally first! Then go back over the difficult interval again until you can hear it without the piano helping you. Work on only one bar at a time. Gradually add the next measure until you can sing the entire melody of the exercise perfectly.

Example

## INTERVALS – SING AND PLAY

Play and sing the exercises below, using the method as directed on page 64 (letters, numbers, syllables). C, E, G, C / 1, 3, 5, 8 / DO, MI, SOL, DO are used exclusively in the first 30 measures.



$\text{♩} = 80$

Example

C    E    G    E    C  
1    3    5    3    1  
DO   MI   SOL   MI   DO

4

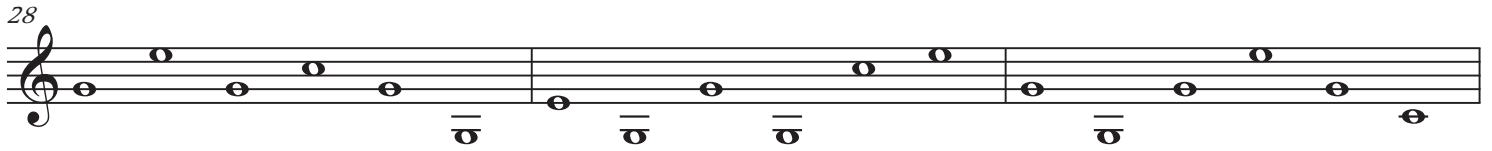
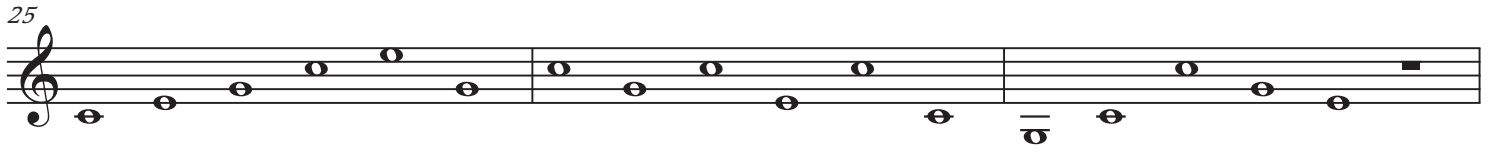
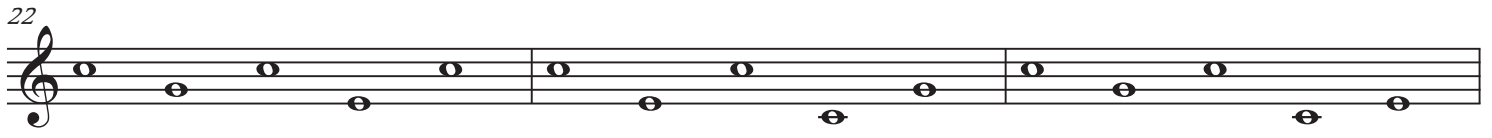
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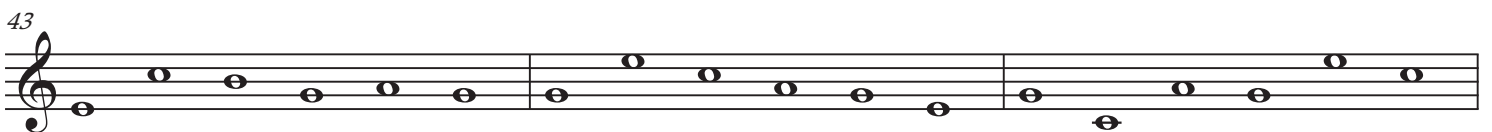
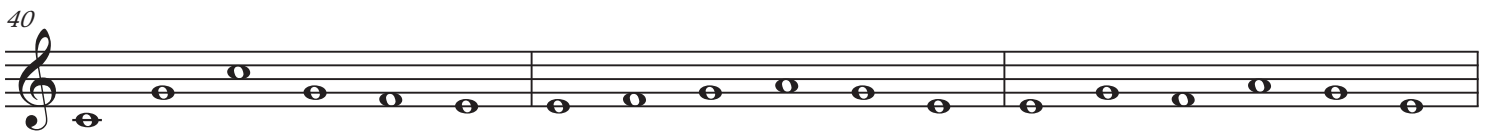
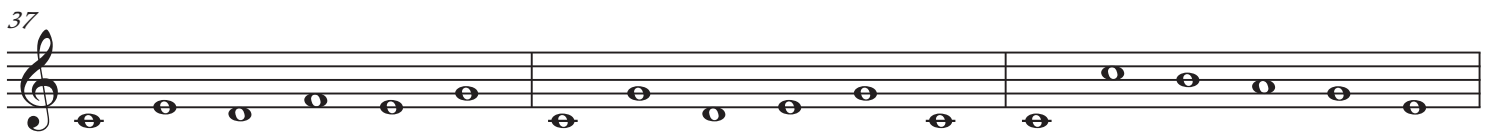
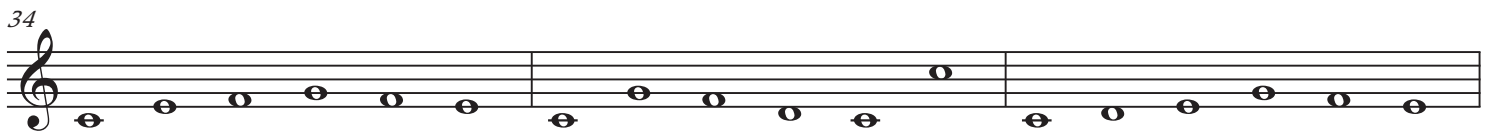
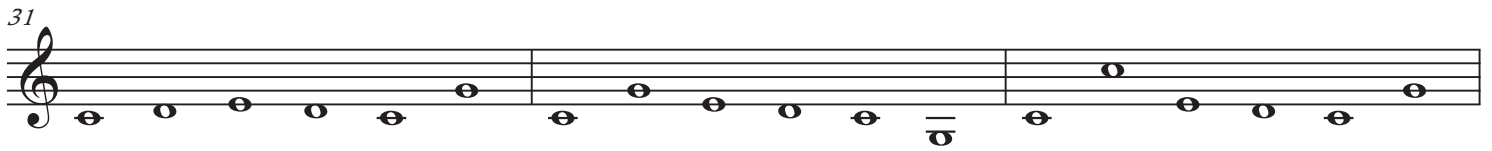
13

16

19

**ADDING SCALE TONES 2, 4, 6, & 7**

You will now be using all the notes in the major scale. Use the same practice method as before.



46

Musical staff 46: Treble clef, three measures of music. Measure 1: quarter notes G4, A4, B4, C5, B4, A4, G4. Measure 2: quarter notes G4, A4, B4, C5, B4, A4, G4. Measure 3: quarter notes G4, A4, B4, C5, B4, A4, G4.

49

Musical staff 49: Treble clef, three measures of music. Measure 1: quarter notes G4, A4, B4, C5, B4, A4, G4. Measure 2: quarter notes G4, A4, B4, C5, B4, A4, G4. Measure 3: quarter notes G4, A4, B4, C5, B4, A4, G4.

52

Musical staff 52: Treble clef, three measures of music. Measure 1: quarter notes G4, A4, B4, C5, B4, A4, G4. Measure 2: quarter notes G4, A4, B4, C5, B4, A4, G4. Measure 3: quarter notes G4, A4, B4, C5, B4, A4, G4.

55

Musical staff 55: Treble clef, three measures of music. Measure 1: quarter notes G4, A4, B4, C5, B4, A4, G4. Measure 2: quarter notes G4, A4, B4, C5, B4, A4, G4. Measure 3: quarter notes G4, A4, B4, C5, B4, A4, G4.

58

Musical staff 58: Treble clef, three measures of music. Measure 1: quarter notes G4, A4, B4, C5, B4, A4, G4. Measure 2: quarter notes G4, A4, B4, C5, B4, A4, G4. Measure 3: quarter notes G4, A4, B4, C5, B4, A4, G4.

61

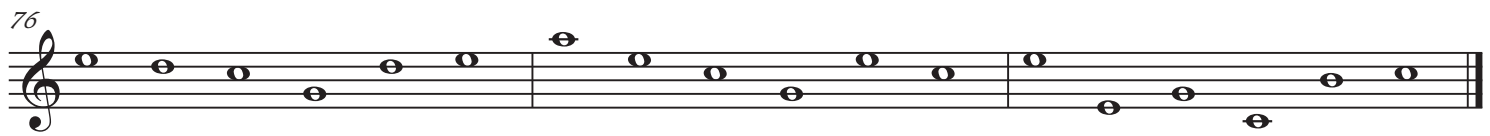
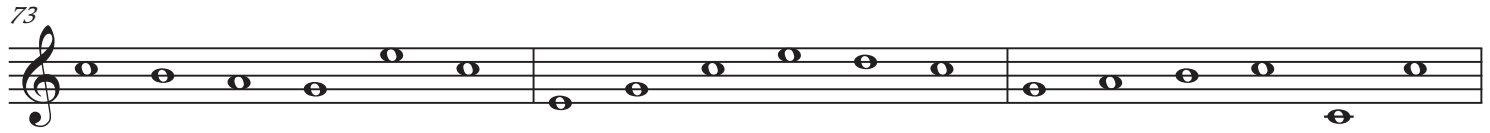
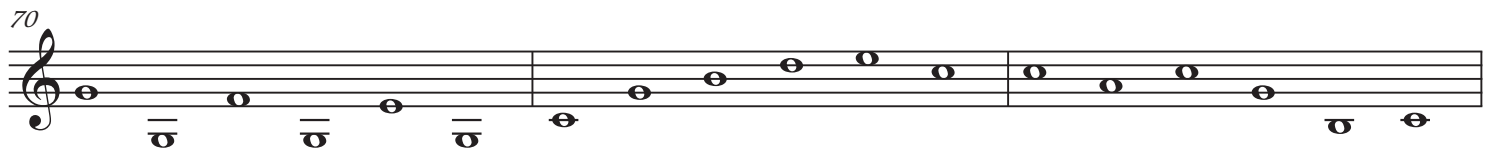
Musical staff 61: Treble clef, three measures of music. Measure 1: quarter notes G4, A4, B4, C5, B4, A4, G4. Measure 2: quarter notes G4, A4, B4, C5, B4, A4, G4. Measure 3: quarter notes G4, A4, B4, C5, B4, A4, G4.

64

Musical staff 64: Treble clef, three measures of music. Measure 1: quarter notes G4, A4, B4, C5, B4, A4, G4. Measure 2: quarter notes G4, A4, B4, C5, B4, A4, G4. Measure 3: quarter notes G4, A4, B4, C5, B4, A4, G4.

67

Musical staff 67: Treble clef, three measures of music. Measure 1: quarter notes G4, A4, B4, C5, B4, A4, G4. Measure 2: quarter notes G4, A4, B4, C5, B4, A4, G4. Measure 3: quarter notes G4, A4, B4, C5, B4, A4, G4.



**Be aware of each interval**

Be conscious of the pitch of  
each interval sung.

Remember to 'Listen critically.'







## TIME SIGNATURES

Top number: How many beats are in the measure?

Bottom number: What kind of note gets one beat?

**4/4**

4/4 = Four beats in a measure.

The quarter note gets one beat.

**6/8**

6/8 = Six beats in a measure.

The eighth note gets one beat.

**5/2**

5/2 = Five beats in a measure.

The half note gets one beat.

**8/1**

8/1 = Eight beats in a measure.

The whole note gets one beat.

Understand and explain: 2/4, 3/8, 4/1, 7/2

## SWINGING THE EIGHTH NOTES

One of the most important aspects of jazz music is the rhythm. Another term is *jazz conception*. Another is *swing feel*.

All of these terms imply that this style contains syncopation, which means that rather than the rhythm accents being on one and three, they are on two and four. Also, there is more emphasis on the off-beat (the second half of the quarter note). Even though we talk about the second half of the beat, what we are actually hearing in swing is the *jazz triplet* figure.

Seeing it on the page, notice that the first two notes are tied, and the third note is slightly accented. Tap, play and sing the triplet figures in the measure below. Listen to the Count Basie Band for reinforcement and sing along with them to get the full flavor in the art of swing.



Swinging the eighth note – triplet feel

## RHYTHM EXERCISES – GENERAL DISCUSSION

These exercises can effectively be practiced at or away from the keyboard. Make a copy and take it with you to practice during the day, during a break.

### SUGGESTIONS FOR PRACTICE

1. Always use the metronome to be sure you are keeping time. Keep the pulse steady as you play.
2. Always count out loud, using the rhythm syllables below to help your understanding.
3. Always feel the internal beat. Tap your foot, get something going in your body, feel time.

### USING THE METRONOME

Set the metronome tempo as slowly as is comfortable at first. Speed is not important at this point. As your proficiency improves, so will your speed. Tap your foot and *feel* the physicality of the various rhythms. Be aware of the subdivision of each beat. *Feel* the time!

- a) If you haven't worked with these syllables before, use them now. They are very helpful and important for articulating the rhythms.
- b) Clap the rhythms and speak the counting in the exercises on page 76 (Example #1).

**COUNTING THE EXERCISES**

- Quarter note: Say “one” (or whatever beat the quarter note falls on).
- Eighth note: Say “and” when the eighth note is on the second half of the beat. Often, there will be two eighth notes connected by one line. You will say: “one-and” which will equal one beat in total.
- Sixteenth notes: When you see four sixteenth notes connected by a double line, say “one-ee-and-a.” Four 16th notes receive one beat.
- Triplet: Say “tri-pu-let.” Three notes connected by a single line with the number “3” over the line denotes eighth-note triplets.

**RHYTHM EXERCISES – SCALE FORMAT**

Varied note values: Sing and play rhythms on a diatonic scale.

**EXPLANATION & PRACTICE METHOD**

These exercises have several purposes, the first of which, of course, is to become more proficient with reading rhythms, counting, and keeping time. Feel the ‘internal beat’ deeply in your body in each drill.

These drills should challenge both remedial levels through level two, because we will be practicing and developing some extra skills as time goes on. I would advise everyone to begin with the simplest assignment and go as far as you can in a slow tempo. Increase the speed as you become more accomplished.

1. Play each exercise with the metronome at 63 beats per minute (bpm) for a quarter note. Count out loud as you play the repeated note in the indicated rhythms. Do one exercise at a time, unless you find this too easy – in that case you can go directly from #1 to #2 if you wish. The exercises will become increasingly more difficult, so you may need to slow down the tempo. No problem if you do. When you are ready, speed will come.  
Be sure you understand all the different combinations of beats as the exercises progress. If you need to write in the beats of 1, 2, 3 and 4, that is fine at the beginning. Write with pencil, since later you will need to erase these cues.
2. For the second part of the exercise, sing a major scale, ascending and descending on each exercises, using syllables only. Be sure to use correct fingering when playing the scale of your choice.

Look at the first exercise: Play and sing “do” as is written below the counting. Hold “do” for four beats. Go to measure #2 and you will see two half notes. Below them you can see “re” and “mi”, two beats each, saying “re, mi” up the scale.

Proceed singing and playing the ascending scale, singing the syllables until you reach the octave from where you started. Then just sing the descending scale until the exercise is ended. You may even need to ascend again. The exercises will not end on a predictable note. Work on #1 until you find it easy – then you may go to the drill #2. Each drill is designed to offer more challenges, since we are exploring all the various note values and combinations.

Do not move on until you know that you are ready. Try to choose a scale that is vocally comfortable for you. Even though you are more concerned with the counting at this point, try to breathe correctly and pay attention to good posture and to your sound as well. Remember that you consistently want to utilize a full ‘body sound’.

## RHYTHM EXERCISES

The following ten exercises focus on the following note values: Whole note, half note, quarter note, eighth note, sixteenth note – and their equivalent rests. All exercises are in common time 4/4. Set the tempo to a comfortable speed. The exercises will require adjusting the speed of the metronome.

### WHOLE NOTES & HALF NOTES

1. ♩ = 63



Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Sing DO RE MI FA

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

SOL LA TI DO TI

### ADDING: QUARTER NOTES

2.



1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

DO RE MI FA SOL LA TI

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

DO TI LA SOL FA MI RE DO

**Swing!**

Swing the eighth notes, remembering the jazz triplet.

ADDING EIGHTH NOTES

3.

1 2 3 4 1 & 2 3 4 1 2 3 4 1 2 3 & 4  
DO RE MI FA SOL LA TI DO TI LA SOL FA MI RE

1 2 3 & 4 &  
DO RE MI FA SOL LA TI DO TI LA SOL FA MI RE

**Take a pencil**  
Pencil in the counting and syllables if you need to at first, then erase and sing without that help.

MIXED RHYTHMS

4.

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

1 2 & 3 & 4 1 & 2 & 1 & 2 & 3 & 4  
DO RE MI FA SOL LA TI DO TI LA SOL FA MI

ADDING SIXTEENTH NOTES

5.

1 ee & a 2 3 ee & a 4 &

**MIXED EIGHTH & SIXTEENTH NOTES**

6.

1 & a

3 ee &

**TRIPLETS**

Three eighth notes equal one beat. Sing and play evenly.

7.

TRI-PU-LET 2 TRI-PU-LET 4

**DOTTED NOTES**

A dot gets half the value of the note it is next to – added together.

8.

1 2 3 1 2 &

1 & 2 3 4 &

**TIE**

Play and sing the first note, hold the second note – the sound continues.

9.

*hold note*

3 4

**MIXED RHYTHMS**

Pencil in the counting at first, if you need to. Then erase. Always practice over the bar line. Work on four bars at a time. Then put it all together as one exercise. Be certain you understand and can account for every beat and the sub-division. Feel the time!

10.

## STREET SINGING

This page is a continuation of the “Street Singing” text which can be found at the beginning of this book.

### SPECIFIC PRACTICE METHODS AND SONGS FOR STREET SINGING

Firmly establish the key in your ear by singing the scale with letters, numbers and syllables every time!

Example #1 “Twinkle, Twinkle”



When you are away from the piano and decide to sing “Twinkle”, play C on your pitch pipe, or choose any key at random and pretend that it is *c*.

Sing the first two C’s then sing up the scale (a p5th) until you come to the G which also repeats. Use your ear to go to the next pitch, which is A and note that the A is one whole step higher than the G and continue through the first four bars.

Notice direction – ascending or descending and think about the counting as well, holding notes for the appropriate value.

### PITCH MEMORY

Remembering where DO is and MI and SOL as well so that you can find the melody note again, should you get lost. Use your hand in the air to physically help to *feel* the pitches. Use letters, numbers and syllables in the singing of “Twinkle.”

More songs that work well at this level:

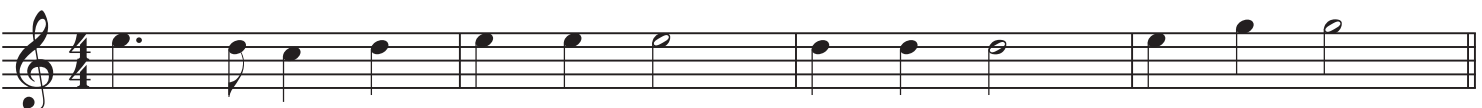
#### NURSERY RHYMES

- Mary Had a Little Lamb
- The Farmer in the Dell
- Itsy Bitsy Spider
- Jingle Bells
- If You’re Happy and You Know It

After you become comfortable with the numbers, letters, and syllables in the key of C move on to the key of G and around the circles of fifths and fourths, if you can.

**NOTE** Some songs don’t begin on the first note of the scale. On what note of the scale does “Mary Had a Little Lamb” begin?

Example #1 “Mary Had a Little Lamb” – Begins on the 3rd degree of the scale.





## GETTING IT TOGETHER

### HOW AM I DOING? MEASURING MY PROGRESS

Sing everything you play!  
Play everything you sing!

#### PRACTICE PROCEDURE

1. Tap out the rhythm of this exercise until perfect. Be sure to use the metronome.
2. Play the melody on the piano, using the fingering indicated.
3. Add the singing now, as you play the melody again. Use syllables to sing the melody. You can also use scat-type syllables of your choice, but solfeggio is preferred.
4. If you are comfortable playing triads in the left hand, you may now add the chords. Play the chords in root position as you sing and play the right hand. If you are more advanced harmonically, you may play inversions in the left hand.
5. Syllable names for chromatic notes, i.e. sharps or flats are found on page 92.

1.



$\text{♩} = 76$

C F C G C D G

C F C G C Dm G C



2.

♩ = 76

Dm F/C B $\flat$  C Dm Gm C A

Musical notation for the first staff of exercise 2, including a treble clef, a key signature of one flat, a 4/4 time signature, and a sequence of eighth notes with fingerings: 3, 2, 3, 2, 5, 3, 1, 4, 3, 2, 1, 4, 4.

Dm F/C A7 D Gm C F

Musical notation for the second staff of exercise 2, including a treble clef, a key signature of one flat, and a sequence of eighth notes with fingerings: 5, 1, 1, 3, 4, 5, 1, 5, 1, 3.



3.

♩ = 88

G D/F $\sharp$  C/E G/D Em E $\flat$ aug G/D F7/ $\flat$ 5

Musical notation for the first staff of exercise 3, including a treble clef, a key signature of one sharp, a 6/8 time signature, and a sequence of eighth notes with fingerings: 3, 5, 4, 2, 3, 4, 1, 5, 1, 2, 1, 3, 2, 3, 4, 4, 3, 2.

Em B7 Em7 E7 Am7 D7 G

Musical notation for the second staff of exercise 3, including a treble clef, a key signature of one sharp, and a sequence of eighth notes with fingerings: 3, 1, 4, 2, 4, 1, 4, 4, 5, 4, 3, 5, 1, 4, 1, 3, 1, 5, 2, 1, 5.

## PRE-SCALE INFORMATION: MAJOR AND MINOR SECONDS

Before beginning to practice your scales, it is important to understand the formula that is used to construct the major scale, i.e. the sequence of the intervals which form each scale. We will analyze the C scale, and note the formula. Then we will apply that interval formula for all 12 keys.


The major scales use the intervals of major and minor seconds. Major seconds are also referred to as “whole steps”. Minor seconds are also referred to as “half-steps”. You must know both terms.

A **WHOLE STEP** (major 2nd) is the distance between two white keys, or two black keys.

A **HALF STEP** (minor 2nd) is the distance between a black and a white key, or between E and F or B and C on the piano.

When you are observing the major & minor 2nds in a major scale, notice that the whole steps occur between 1 and 2, 2 and 3, 4 and 5, 5 and 6, and 6 and 7th Degrees of the scale. The half steps in a major scale occur between 3 and 4, and 7 and 8. This is the formula for all 12 scales

Example

	whole	whole	half	whole	whole	whole	half	
								
	C	D	E	F	G	A	B	C
	1	2	3	4	5	6	7	8
	DO	RE	MI	FA	SOL	LA	TI	DO

Carefully study this example of the construction of the C major scale. Observe the whole and half-steps. Sing and play the scale on the piano. Listen carefully to the difference in the sound of the major and minor seconds. Feel the difference in your voice as you sing the intervals of the scale.

Always know where you are in the scale. Sing the scale with letters, numbers and syllables.

### PRACTICE ASSIGNMENT

**WRITE** the notes of the scale, using the interval formula. Add the curved line to denote the half-steps between 3 and 4, and 7 and 8.

**SING** with letters, numbers, syllables as you write the notes.

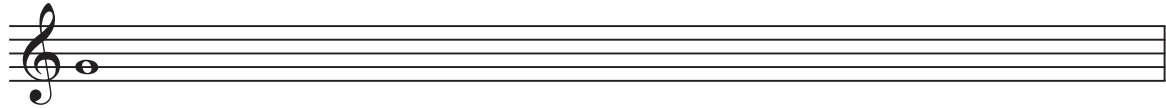
**PLAY** Sing as you play the scale again – always sing!

**PITCH** Check for pitch – match the tone – pitch perfect!

Remember to include all the sharps and flats as necessary, to establish the correct key.

### SHARP KEYS (CIRCLE OF 5THS)

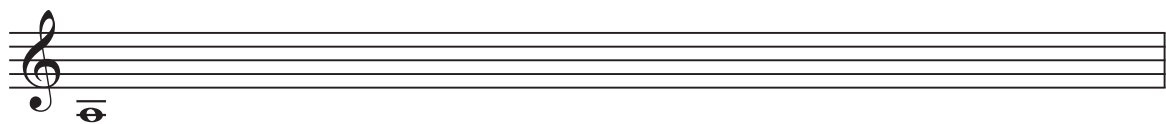
G scale



D scale



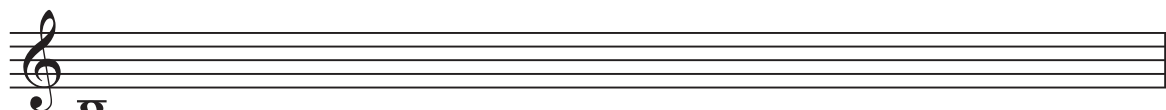
A scale



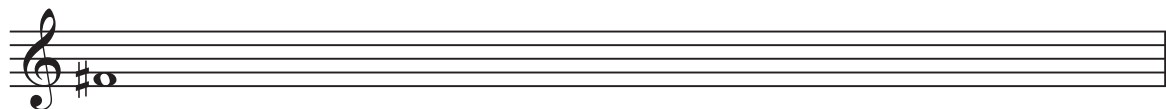
E scale



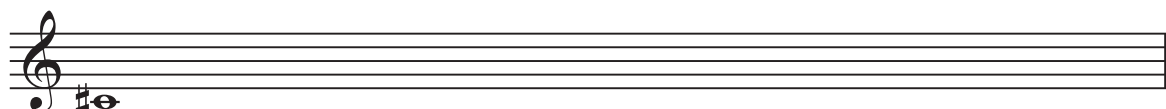
B scale



F# scale

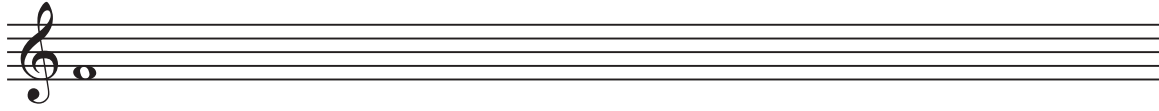


C# scale

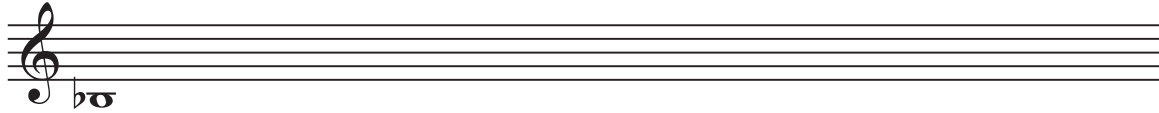


**FLAT KEYS (CIRCLE OF 4THS)**

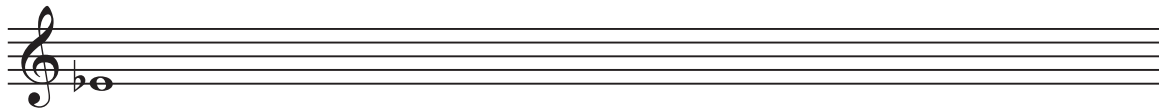
F scale



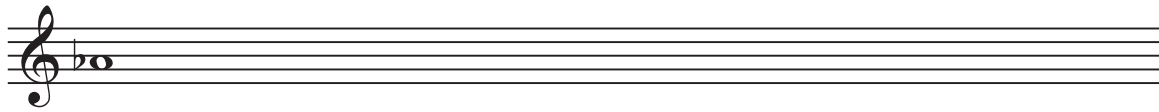
Bb scale



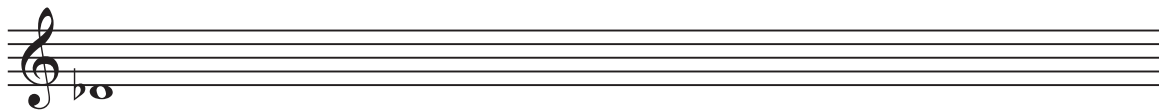
Eb scale



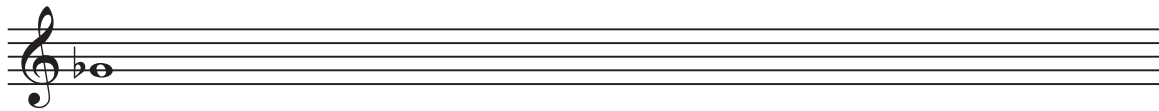
Ab scale



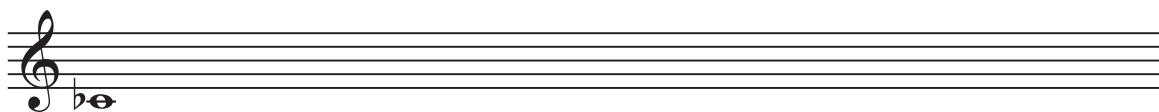
Db scale



Gb scale



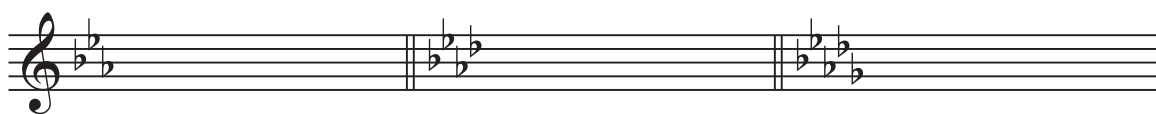
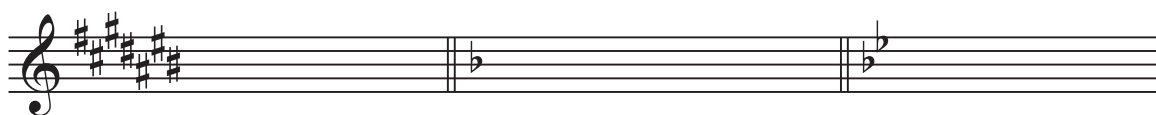
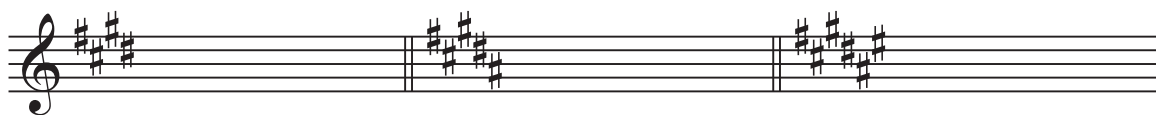
Cb scale



**KEY SIGNATURE PRACTICE**

Write the tonic note in each bar that is indicated by the key signature. Next to that, write the major triad of the key that the signature represents. Sing the triad from the bottom note up. Be sure that you know the sharps and flats of all the keys in the order that they appear in the key signature!

I.e. sharps: f, c, g, d, a, e, b  
flats: b, e, a, d, g, c, f



# 4 LEVEL ONE

## THE MAJOR SCALES EMPHASIS ON PIANO TECHNIQUE

### KEY OF C

R.H. fingering

L.H. fingering



### SHARP KEYS

The following scales of G, D, A, and E all use the same fingering as the C scale.

- Practice the C scale with separate hands. Notice thumb crosses. Use the metronome three times in a row for several days, until perfect.
- Play the C, G, D, A, and E scales in the same manner, three times in a row. Use the metronome, increasing the tempo as you can.
- Be sure you know the key signature of each scale that you are playing. Sing the scale as you play with letters, numbers and syllables (no stops!). Achieving this level can take a few weeks. Be patient!
- After you are very comfortable playing separate hands, begin learning the C scale slowly with two hands together, using the metronome.
- Stay on the C scale as long as it takes to get your co-ordination to a place where you can play two hands three times in a row perfectly.

**NOTE** The following scales of G, D, A, and E all use the same fingering as the C scale.

G



D



A



E



These three remaining sharp scales use different fingering. Practice separate hands first, then together, in time. As a general rule, notice that the fingers 2 and 3 on each hand are placed on the two black keys, and the fingers 2, 3 and 4 are placed on the three black keys.

**NOTE** No thumbs on black keys!

B

R.H. fingering

L.H. fingering



F#



C#



### PRACTICE SUGGESTIONS & METRONOME SPEEDS

Begin playing the scales in quarter notes at a metronome speed of 66. Gradually adjust the tempo to metronome speeds of 80, 100, 120 etc. When you can play at 144 for the quarter note with both hands, begin to practice playing the scales again, this time in eighth notes at 72 (two notes per tick).

Play each scale three times in a row, singing with letter and later, with syllables. Increase the tempo very gradually, as you are able. Don't be in a hurry – this study will take time, but it will be well worth the effort.

## THE SHARP MAJOR SCALES

### TWO OCTAVES

After playing all twelve major scales, one octave, hands together, we can begin learning to play each scale, two octaves.

1. Play the two-octave scale with separate hands first, using the metronome. Play the C scale this way three times. Be aware of the thumb crossings, and where the half-steps fall etc. Spend a significant amount of time on the C scale. The others will fall into place more easily if you are very sure of and comfortable in C.
2. Begin learning the C scale, hands together, slowly, using the metronome, three times in a row. Increase the tempo with the metronome. Play the C scale three times in a row. Do not repeat the top note. Increase the tempo, using the metronome, as you achieve the facility to do so.
3. Be patient! Repetition with concentration is the key to mastering this skill. Daily practice is very important.
4. In the example of the two-octave C major scale that follows, play the scale exactly as the example indicates.

**NOTE** The top note is *not* repeated as you go from ascending to descending the scale.

### C MAJOR SCALE – 2 OCTAVES – ASCENDING & DESCENDING

R.H.

L.H.

### ASSIGNMENT

Practice the two-octave major scales in all keys. Begin with the metronome at 80 for the quarter note, and increase to 88, 92 and 100 (three times in a row).

Suggestion for daily practice of your scales:

Day 1: C, A, F#, B $\flat$

Day 2: G, E, C#, E $\flat$

Day 3: D, B, F, A $\flat$

Review this sequence for days 4, 5, and 6.

### THE FLAT SCALES

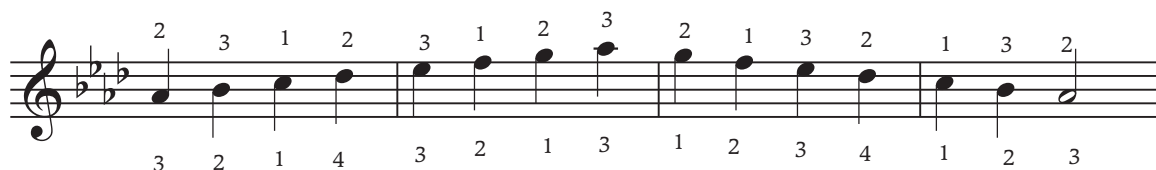
Practice separate hands first, then together, in time. Practice one octave first. Then play two octaves as before. Play the scales three times in a row – with metronome.

**NOTE** the term “enharmonic” – looks and sounds the same as another key. Example: C# and D $\flat$ . The notes look and sound the same, but are spelled differently.

Question: C#, F#, B are the same as what other enharmonic keys?

F

B $\flat$

E $\flat$ A $\flat$ 

## ENHARMONIC KEYS / SCALES

D $\flat$ 

Enharmonic key of C sharp

G $\flat$ 

Enharmonic key of F sharp

C $\flat$ 

Enharmonic key of B



After mastering the flat scales with both hands – one octave – practice them as you did the sharp scales: Two octaves, three times in a row. Use the metronome, begin slowly and gradually increase the tempo as you are able to do so.

## BASIC SCALES AND THEIR SYLLABLES

Play and sing these scales using syllables.

### C MAJOR SCALE



DO RE MI FA SOL LA TI DO

### HARMONIC MINOR SCALE

The 3rd and 6th degree of the scale is lowered – the 7th degree is raised.

DO RE ME FA SOL LE TI DO

### CHROMATIC SCALE

Ascending. All intervals are half-steps, also called minor seconds.



DO DI RE RI MI FA FI SOL SI LA LE TI DO

### CHROMATIC SCALE

Descending.

DO TI TE LA LE SOL FI FA MI ME RE RA DO

### WHOLE-TONE SCALE

Ascending. All intervals are whole steps, also called major seconds.



DO RE MI FI SI LI DO

**WHOLE-TONE SCALE**

Descending.

DO TE LE FI MI RE DO

**BLUES SCALE**

Ascending. Note the intervals.

DO ME FA FI SOL TE DO

**BLUES SCALE**

Descending.

DO TE SOL FI FA ME DO

**PENTATONIC SCALE**

DO RE MI SOL LA

**BEBOP SCALE**

Ascending. The bebop scale is based on the dominant seventh chord.

DO RE MI FA SOL LA TE TI DO

**BEBOP SCALE**

Descending.

DO TI TE LA SOL FA MI RE DO

## EMPHASIS ON THE DIATONIC, PENTATONIC, AND BLUES SCALES

### MELODY

Syllables are the easiest to sing, especially in complicated rhythms.

- Use solfeggio when playing and singing all the diatonic scales.
- Use solfeggio when playing and singing the pentatonic scales.
- When singing the blues scales, sing any ‘jazz scat’ syllables you wish.

### METRONOME

The tempo indicated usually begins with a quarter note = 80. Those who have not played much piano may find this tempo too fast. Adjust the speed to where you can play the exercise comfortably, and gradually increase the tempo as you become more secure. Be sure to feel the beat. The goal is accuracy and to completely understand what you are doing.

### FINGERING

Fingering is marked to help you find good piano positions. Please use the fingering that is indicated. Always practice ‘over the bar-line’ to get in the habit of playing without hesitations. Practice one bar plus one note. Be sure you can play the problem section three times in a row perfectly in tempo before moving on.

### CHORDS

Those who are relatively new to the piano, play the LH chords in root position for the blues scales. Those who know how to voice on the dominant chords, and how to use inversions, may do so. However, be sure to intersperse the inversions with some root position chords.

### EXTRA PRACTICE

In exercises 1, 2 and 3, after mastering the rhythms in the scale of G, try playing several other scales as well in those same rhythm patterns. Sing every note you play. Use syllables, which will be the same in each exercise. We are using moveable “do”. Thus, the first note of any scale will always be called “do”.

### PRACTICE TIPS

These exercises can work for Remedial, Level One, or Level Two students. The trick is to select fewer bars to work on at a time. Always practice over the bar-line, even if you are working on only one bar at a time.

If the exercise seems very difficult, pencil in the counting first. Indicate the notes that are ON the beat, and the notes that are on the OFF-BEAT.

Write in the counting under the appropriate notes, such as 1 & 2 & (8th notes), Tri-pu-let (triplets), 4-ee-and-a (16th notes), as previously explained in the rhythm chapter in the Remedial Section entitled *Rhythm Exercises* and *Time Signatures* etc.

If you are new to this type of study, this chapter can challenge you for some time. There is no hurry! Simply work on two or four bars at a time and gradually add additional measures as you become more comfortable.

**NOTE** The blues scale exercises (#6 and #7) also have chord changes in the left hand. Learn the right hand first, and then add the chords, after you have mastered the melody and fingering with the metronome.

## PRACTICE METHOD

Swing the Eighth Notes ♩ = ♩<sup>3</sup> ♩

1. Play and sing the counting – feel the internal beat.
2. Play and sing the melody with syllables.
3. Use G scale fingering – use the metronome.

Observe the Accents

1. Play legato – tap your foot in tempo.
2. If you need to, first pencil in the counting. Erase it when you can and re-do the exercise.

Sing in any range that is comfortable!

## SYNCOPIATION ON THE DIATONIC SCALE

1.



♩ = 80

do re mi fa so la ti do ...



2.

TRACK 17



3.

TRACK 18

**SYNCOPIATION-RHYTHM PATTERNS**

The pentatonic scale: 1, 2, 3, 5, 6



4.

♩ = Begin at 80

TRACK 19



# NO BLUES FOR NOAH

## SYNCOPATION: RHYTHM PATTERNS

The blues scale: 1,  $\flat 3$ , 4,  $\sharp 4$ , 5,  $\flat 7$ , 8  
Sing an octave lower.

CD Format: 1<sup>st</sup> time Beat, 2<sup>nd</sup> time Student, 3<sup>rd</sup> time Nancy & Beat

5.



$\bullet$  = Begin at 100

Nancy Marano

# ELLA BELLA'S BLUES

(Nancy – Female Version – Key of C)

## SYNCOPIATION: RHYTHM PATTERNS

The blues scale: 1,  $\flat 3$ , 4,  $\sharp 4$ , 5,  $\flat 7$ , 8

CD Format: 1<sup>st</sup> time Nancy, 2<sup>nd</sup> time Student, 3<sup>rd</sup> time Nancy



### 6.

$\bullet$  = Begin at 100

Nancy Marano

The musical score consists of four staves of music in treble clef, 4/4 time. The key signature is C major. The score includes various chords and fingerings:

- Staff 1: Chords C<sup>7</sup>. Fingerings: 3, 1 2 1 3, 3 1 2 1 3, 3 4 5, 1 2 3 4.
- Staff 2: Chords F<sup>7</sup>. Fingerings: 4 1, 3 4, 3, 1 4 3 2 1, 3 1 2 4, 1 2.
- Staff 3: Chords C<sup>7</sup> and G<sup>7</sup>. Fingerings: 3, 2 1 3 4, 3 4 2 1, 2 1 3 2 1 2 3 1 2 3 4 5.
- Staff 4: Chords F<sup>7</sup>, C<sup>7</sup>, G<sup>7</sup>/ $\flat 13$ , and C<sup>7</sup>/ $\flat 9$ . Fingerings: 1 2 1 2 3 1 3 2 1 5, 1 3 4, 4 2, 4 1 2 4 3.

# ELLA BELLA'S BLUES

(Beat – Male Version – Key of F)

## SYNCOPIATION: RHYTHM PATTERNS

The blues scale: 1,  $\flat 3$ , 4,  $\sharp 4$ , 5,  $\flat 7$ , 8

CD Format: 1<sup>st</sup> time Beat, 2<sup>nd</sup> time Student, 3<sup>rd</sup> time Beat



7.

$\bullet$  = Begin at 100

Nancy Marano

Sheet music for "Ella Bella's Blues" (Beat – Male Version – Key of F) by Nancy Marano. The piece is in 4/4 time and features a blues scale: 1,  $\flat 3$ , 4,  $\sharp 4$ , 5,  $\flat 7$ , 8. The music is divided into four staves, each with a key signature change and a 3-measure phrase. Fingerings are indicated by numbers 1-5 below the notes. Trills are marked with a '3' above the notes.

Staff 1:  $F^7$  (3-measure phrase)  
 Staff 2:  $B\flat^7$  (3-measure phrase)  
 Staff 3:  $F^7$  (3-measure phrase) and  $C^7$  (3-measure phrase)  
 Staff 4:  $B\flat^7$  (3-measure phrase),  $F^7$  (3-measure phrase),  $C^7/\flat 13$  (3-measure phrase), and  $F^7/\flat 9$  (3-measure phrase)

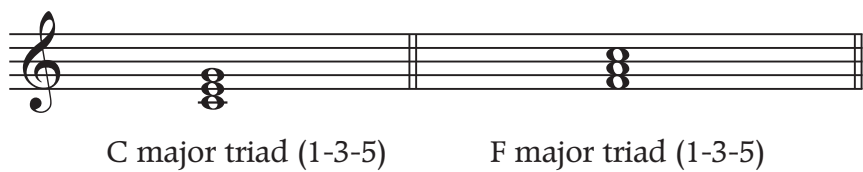
# HARMONY STUDY

## MAJOR CHORD AND TRIADS

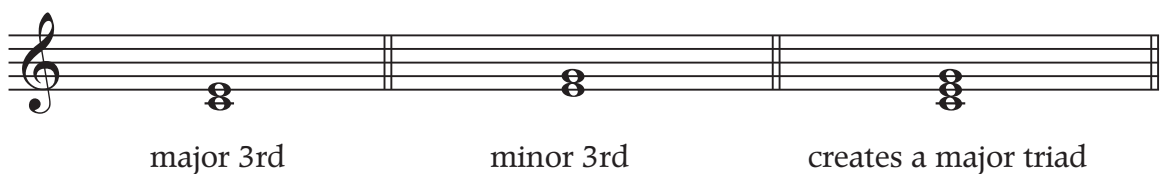
A **CHORD** is a combination of three or more tones sounded simultaneously.  
 A **TRIAD** is a three-note chord.



A **MAJOR CHORD** can be constructed by thinking of the 1st, 3rd and 5th major scale.  
 Examples



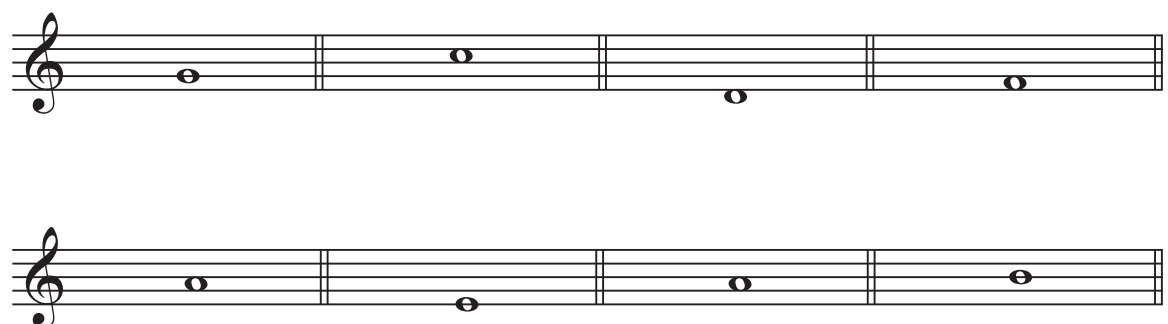
A major triad can also be constructed by thinking of intervals. Construct a major third from the root of the chord, then construct a minor third on top of the major third.

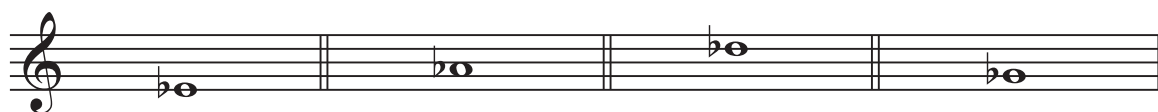


## WRITING, SINGING AND PLAYING MAJOR TRIADS

- Build a major triad above the following notes and sing with letters, up and down.
- Play and sing with letters, up and down.
- Remember the key signatures!
- Listen to the *sound* of these triads!

If you have difficulty please refer to the scale section where the scales are written.





Name the following chords. Play and sing them as above.



### TRIADS: CLUSTERS AND ARPEGGIATION

This section deals with major and minor triads. Begin with left hand only. Once you are comfortable with the left hand fingering, play the same exercise with the right hand. Follow this practice method:

1. Sing the C scale with letters.
2. Play the C major triad with the left hand as a cluster chord, singing C, E, G as you play.
3. Play the C major triad as before, this time singing the numbers: 1, 3, 5.
4. Play the C major triad as before, this time singing the syllables: do, mi, sol.
5. Play the C major chord again as a cluster.

Go around the circle of 5ths, in the same manner as before. Remember to count up five notes from C to find the next key in the circle (G). Proceed, using the same method as above. Remember to sing everything you play. Always use the metronome!

Example

Sing *letters*  
as you play

Sing *numbers*  
as you play

Sing *syllables*  
as you play



LH cluster  
Fingering: 5, 3, 1  
Sing: C major!

LH cluster  
Fingering: 5, 3, 1  
Sing: C major!

After you have completed the clusters and arpeggiation of C major, work on all sharp keys in the circle of fifths. This will be the order: C, G, D, A, E, B, F#, C#. The circle of fourths order will be: F, Bb, Eb, Ab, Db, Gb, Cb.

## ENHARMONIC KEYS

Notice that the keys of Db, Gb and Cb flat you have played before, as C#, F#, and B. These keys are called *enharmonic keys*. They look the same on the piano, they sound the same, but they are spelled differently.

## MINOR TRIADS


Use the same practice procedure for minor triads as for the major triads. The minor triads are formed by taking the 1st, lowered 3rd, and 5th notes of the scale.

**NOTE** The term “lowered 3rd” is used instead of “flatted 3rd”. A flatted note is not always determined from a white key on the piano.

Set the metronome to a comfortable speed when you begin and increase the speed as you are able.



Example

	Sing <i>letters</i> as you play	Sing <i>numbers</i> as you play	Sing <i>syllables</i> as you play
	C   Eb   G	1   low. 3rd   5	DO   ME   SOL
LH cluster Fingering: 5, 3, 1 Sing: C minor			LH cluster Fingering: 5, 3, 1 Sing: C minor

Once you are comfortable with C minor, proceed around the circle of fifths, and fourths, as you practiced in the major mode.

**NOTE** When you have become proficient in all twelve keys of major and minor, playing and singing at a metronome speed of a quarter note equals 80, you should be ready to move on to the section entitled *Triads, Chords and Inversions*.

## STREET SINGING

This page is a continuation of the Street Singing text. Please re-read that page, found at the beginning of this book.

### SPECIFIC PRACTICE METHODS AND SONGS FOR STREET SINGING

Firmly establish the key in your ear by singing the scale with letters, numbers and syllables every time!

Example #1 “Do, Re, Mi”

This song begins on the first degree of the scale.



When you are away from the piano, choose a song that you are familiar with from the list below. Sing the C scale to establish the key firmly in your ear and voice. Owning a pitch pipe and carrying it with you can be very helpful in these street singing exercises.

Be aware of the starting note as you begin singing. Is the starting note the root, 3rd, or 5th of the key of C? Notice when the intervals of the song are scale tones, or skips, ascending or descending. When you encounter skips, decide if the interval is small or large. Always keep in mind where “do” is in your pitch memory. When you are hearing “do” you can recover quickly if you get lost.

Keep the counting in mind. Imagine how the song is notated. Use your hand in the air to physically show distance between large and small intervals. Use letters, numbers, and syllables to sing the song, occasionally referring back to the words if you need to.

### MORE SONGS THAT WORK WELL AT LEVEL ONE

- Edelweiss
- I’d Do Anything
- When I Fall in Love
- Moon River
- My Romance
- Sing a Song

After you become comfortable with the numbers, letters and syllables in the key of C, move on to the key of G and around the circles of fifths and fourths, if you can.

**NOTE** Some songs don’t begin on the first note of the scale. Example follows. What scale member begins the melody of the following song?

Example #2 “When I Fall in Love”

This song begins on the 5th degree of the scale.



## YOUR FIRST SONG!

### TWINKLE TWINKLE LITTLE STAR

Now that you have learned the basics – the notes on the staff, the scales, fundamental rhythms, and major triads – you are ready to play your first song, and put your new skills into practice.

Practice as described below. Work on four measures at a time. It is important to play with the metronome at a steady speed, without stopping. When you can play four bars, three times in a row perfectly, you are usually ready to continue to the next four bars. Begin with a metronome speed of approximately 50 to the quarter note.

1. Play the right hand alone first, (four bars) using the fingering as marked. Sing the letters as you play.
2. Repeat those four bars again, this time with the right hand. Sing the counting as you play.
3. Practice the chords in the left hand, counting four beats for each chord, making sure that you are not stopping between the chords. Feel the *shape* of the chord in your fingers. When you change from C major to F major, keep that same *shape*.
4. After you have mastered the hands separately for four measures, it will be time to put the two hands together. Now, practice two bars only at a time. The most challenging aspect of this will be to get to the first beat of measure #2 without stopping.

Be sure to look ahead, so you can get your left hand ready to make the move from the C major chord to the F major chord and arrive on the first beat of the second bar with both hands, in time. You may have to go over this many times, depending on your piano skills.

The achievement of playing with no stops is well worth the effort. It is very important to learn how to look ahead and prepare for playing anywhere on the piano.

5. When you can play one bar plus one note three times in a row perfectly in time, it will be safe to move on to playing two bars plus one note as before. Move on when you can play and sing the measures you have practiced three times in a row perfectly.
6. Continue in this manner, 2–4 bars at a time, until the whole song can be played in a slow tempo, which you will very gradually speed up.

Play everything you sing!  
Sing everything you play!

Don't forget to have fun!



# TWINKLE TWINKLE LITTLE STAR



Use your 4th finger on G in this first measure.

♩ = 88

C 1 4 F 5 C 4

F 4 C 3 G 2 C 1

C 5 F 4 C 3 G 2

C 5 F 4 C 3 G 2

C 1 4 F 5 C 4

F 4 C 3 G 2 C 1

## USING MELODY CHORDS IN THE RIGHT HAND

Sometimes we want to play more than one note in the melody with the right hand. In this case, we use the chord that governs the measure in the right hand to harmonize each melody note. The melody note must always be on top (the highest note of the melody chord).

Since the ear tends to hear the highest note, we must use inversions of the triad, or chord so that the melody is the top note of that inversion. The other chord members will be arranged so as to be below the melody – thus, the inversion (see the example on page 107).

Be sure you know which inversions of each melody chord you are using – 1st inversion, with the 3rd in the bass, or the second inversion, with the 5th in the bass.

Practice one, two, three or four bars at a time with the right hand alone, depending on your current piano skills. The important thing here is to keep a tempo, no matter how slow. Even if you can only play two beats at a time, don't stop the tempo.

You may write the notes underneath the inversions in pencil if you need to. Analyze the example of the first two bars. Later, please erase the markings and play the song with the melody chords at sight.

### PRACTICE METHOD FOR TWINKLE

Begin with the melody in the first measure. Look at the first melody note, which is *c*. Think about the notes in the C major triad (C-E-G). Re-arrange the notes in the triad, so that the melody note, C, is on the top (see the inversion example in the music).

The right hand melody chord will now be spelled, from highest to lowest (C-G-E). That same chord repeats for the second beat.

For the third and fourth beats, the G will be the top note, and the chord will be in root position (G-E-C). Play measure #1 with no stops, right hand alone, until you can play it slowly with the metronome. Then move on to the second measure. Notice that the second measure is governed by the F major chord. Be sure to use the notes of F major beneath the melody note in that bar.

After you are able to play the whole song in tempo with the right hand, add the triads with the left hand in root position. Use the metronome to keep the tempo. Gradually increase the speed as you become more comfortable.

You may pencil in the notes of the inversions when you first begin your right hand practice. Once you understand what you are doing, erase the pencil markings and play at sight.

You will love the sound these melody chords produce. Just continue to practice with patience. You will improve a little every day, success will come, along with a wonderful sense of achievement in your being. That's what happens when you begin to "know that you know."

## “TWINKLE” WITH MELODY CHORDS IN THE RIGHT HAND



**OBSERVE** The melody note is the top of the triad.

Example: 2 bars

♩ = 100

C major 1st inversion      C major root position      F major 2nd inversion      C major root position

F      C      G      C

C      F      C      G

C      F      C      G

C      F      C

F      C      G      C

Keep your eyes looking ahead to avoid slowing down or stopping. Remember, the melody should always be on the top of the chord in the right hand. Listen for it.

# INDIANA

(BACK HOME IN INDIANA)

This song is a bit more advanced – for those of you who are slightly more experienced at the keyboard. After you have mastered “Twinkle”, give this song a try.

Practice two or four bars at a time, slowly, in the manner previously described for “Twinkle”.

**NOTE** If the four-note chords are too difficult at first, just play triads in the left hand, until you feel more comfortable. Remember to play fluently in tempo, always with the metronome.

Practice singing with numbers, syllables, and then lyrics, as you play! Take time to practice and use the indicated fingering.

CD Format: 1<sup>st</sup> time Beat, 2<sup>nd</sup> time Student, 3<sup>rd</sup> time Beat



**Medium Swing**

Music: James F. Hanley  
Words: Ballard Macdonald

♩ = 112

A

Gmaj7 E7 A7 Am7

1 2 3 5 3 2 1 2 1 2 1 4 2

Back home a - gain \_\_\_ in In - di - an - a \_\_\_ and it seems that

6 D7/b9 Gmaj7 Dm7 Db7 Cmaj7 Fmaj7

5 4 3 4 3 2 1 2 5 2 1

I can \_\_\_ see \_\_\_ the gleam - ing can - dle - light \_\_\_ still shin -

11 G/B Em7 A7 Am7

2 3 1 2 3 1 2 1 4

- - ing \_\_\_ bright \_\_\_ thru the syc - a - mores for me. \_\_\_

16 B D7 Gmaj7 E7 A7 Am7

The new mown hay — sends all its fra - grance from the fields — I

22 F#m7/b5 B7 Em7 Eb7 G/D F#m7/b5 B7

used to — roam. — When I dream a - bout the moon - light on the wa -

27 Em7 /D C#°b7 G/D Am7 D7

- - - bash, — then I long for my In - di - an - a home.

31 1. Gmaj7 Em7 Am7 D7 2. C#m7/b5 Cm7 G/B Bb°b7 Am7 Ab7 Gmaj7

Back home a

## SIX PIANO PIECES TO PLAY AND SING

### GENERAL INFORMATION AND SUGGESTIONS

It is time to begin to put to use some of our newly learned remedial skills. As we master these pieces and the other exercises in this book, we will be learning how to depend on the piano. The following piano pieces will give us a wonderful opportunity to do that.

The book that I still use to this day with my beginning piano students is the exact same one that my dad gave to me in my first piano lessons with him. Carl Czerny, opus 599, for beginners. I like the fact that Czerny notates the early pieces in treble clef for both hands. The book does not present bass clef until later. I have adapted this book to my method, and it works so well when one adds the singing to the piano playing. Intervals, scales, arpeggiation of chords are all so adaptable using this Czerny book. I would suggest you purchase the book, but you can get started with the pieces I have notated here.

In Level Two you will find pieces using both treble and bass clefs.

Exercise #1–4 are five finger exercises. You should be able to keep your eyes on the music after you learn the notes because you will only use the five notes beneath your right hand. Get the feel of these five finger exercises and memorize this feeling.

Fingering is crucial in these pieces. You want to set up good piano technique habits right from the very beginning. So take the extra time to be sure you are using the fingering that is marked. (One is the thumb – and five is the pinky.)

### PIANO TECHNIQUE SUGGESTIONS

Posture at the piano: Sit up tall and proud, keeping your back straight. Your entire body should be involved when you play.

As you get more into scales etc., you will bend from your waist to play very high or very low notes. Be sure to clear the piano bench with your thighs so that you can bend from the waist from side to side. Adjust your piano bench so that you are not sitting too high or too low. Your wrists should be relaxed. Don't tighten them.

Do not sit too far back so that your arms are too outstretched. Do not sit too close so that your elbows are behind your body and you have no room for arm movement.

Good hand position: Your hand and knuckles should be rounded (as though you have a ping-pong ball inside your hand). Keep your arms and hands relaxed. Play on the tips of your fingers.

Dear Women – I love those long fingernails too, with the fashionable styles, but they don't lend themselves to good piano technique! Be sure the last knuckle close to the keys does not cave or bend which will give you an even, strong tone when you play. Be aware that this is not achievable with super long nails.

### Remember

Balance, relaxed position, patience and common sense always works in anything of a physical nature. Consider Yoga, Pilates, Alexander Technique. Very similar messages in all disciplines.

## PRACTICE GOALS

- Critical listening! This is so important in everything you practice. Using this method means that you are becoming your own teacher. Listening and critiquing yourself is the key to your improvement.
- Recording yourself as much as possible is another wonderful way to learn and grow and a method of improvement that I highly recommend. It can be painful sometimes, to be sure, but keep your sense of humor in all that you do. Remember that every student of music has been in the place that you are experiencing right now. It is part of the journey!
- Play without stops or hesitations, so that you arrive at the next beat on time. Singing along as you play will help you achieve this and make your playing more musical.
- Legato playing of the notes: The melodic line should be smooth and connected. At the same time that you play the second note of a melody, the finger playing the first note should lift.
- If you lift the finger playing the first note too soon, there will be a space between the two notes. If you lift the first note finger too late, there will be a blurring of those two notes. So listen very carefully as you practice the right hand alone. This will become more natural as you become more aware and as each finger gets stronger.
- Looking ahead/preparation: As you begin to improve you will see how important it is to be able to take your eyes off the notes you are playing at the moment and to see what notes or chords are coming in the next few beats. In this way you can prepare for the move to get there without missing a beat.
- It is for this reason that I recommend that you practice in small amounts, but always over the bar-line. For example, practice one bar plus one note, or two bars plus one note etc. Be sure you can play each section that you practice accurately and in tempo before moving on to the next section.

- You must be able to play each section perfectly three times in a row before continuing.

If you achieve this goal one day, and then the next day, you find you are still making that same mistake, go back and do that challenging segment again with the repetitions. It will take you less time to get it perfect the second day.

It is easier to learn something correctly the first time, than get it in your ear incorrectly and then have to re-learn it. Take the time the first time!

I cannot over-stress the importance of repetition in the perfection of skills.

#### **One more once!**

- Learn to play smoothly, without hesitations, stops, or being late for the next beat.
- Make the use of the metronome a daily habit.
- Sing whatever you are playing.
- You will be less likely to hesitate or miss the next beat if you are singing, mainly because of the breathing involved when one sings.



## FIRST PIECE

Look at the piece and determine the time signature and key signature. Notice the clefs, the rhythms, and anything that might be unusual or difficult.

After determining the level of the piece, decide if you think you can read through it with two hands, to get an idea of what it sounds like. If that seems too difficult, take the first two or four measures to begin your practicing as described below:

a) Right hand alone, counting out loud, playing the melody in time. Choose a slow speed on the metronome. such as 60 for the quarter note. If four bars are too much, play two bars plus one note. Do this until you master the right hand three times in a row perfectly - in time.

b) Add another two or four measures (plus one note) and work in the same manner.

Play and sing the melody notes in time. Sing the melody three times:

- a. using letter names of the notes
- b. using numbers of the scale
- c. using syllables (do, re, mi, fa, sol, la, ti, do)

Play the left hand chords in time. Label each chord, reading from the bottom up. If there is a chord that you don't recognize, ask yourself if it could be an inversion, i.e. a chord in which the root, or tonic is not in the bass (the lowest note).

If the chord is an inversion, ask yourself if it is the first, second, or third inversion.

- (a) In the first inversion, the third of the chord is in the bass (the lowest note)
- (b) In the second inversion, the fifth of the chord is in the bass.
- (c) In the third inversion, the seventh or the flatted seventh of the chord is in the bass.

Label the chord as either root position or an inversion.

(Ex. CMA, 1st inv.) or (CMA, 2nd inv.)

Sing each note in the chord as you play it – ascending and descending, three times: the first time using letters, the second time using numbers and the third time using syllables (example: do, mi, sol, mi do). This practice is called arpeggiating the chord.

Sing and play each left hand chord in this manner for the entire piece. Sing and play the notes in time, leaving one beat after chord in order to take a breath.

Now you are ready to practice the piece with both hands. This approach is basically the same as before. Two bars (plus one note), or four bars (plus one note) at a time until you can play that amount perfectly three times in a row with the metronome.

Begin the counting at a ♩ = 60, but if you need to play it slower at first, it is fine to do that. This is not about speed, it is about keeping time, and getting the notes correct. Speed will come later, once you are secure. Take the repeats as marked, i.e. repeat the first eight bars and the last eight bars.



# #1

Carl Czerny

Musical notation for the first system of exercise #1, measures 1-4. The piece is in C major, 4/4 time. The right hand plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a sequence of chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4. Fingerings are indicated above the notes: 1, 3, 5, 2, 3.

Musical notation for the second system of exercise #1, measures 5-8. The right hand continues the eighth-note sequence: C5, B4, A4, G4, F4, E4, D4, C4. The left hand plays chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4. Fingerings are indicated above the notes: 4, 2, 5.

Musical notation for the third system of exercise #1, measures 9-12. The right hand continues the eighth-note sequence: B4, A4, G4, F4, E4, D4, C4, B4. The left hand plays chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4. Fingerings are indicated above the notes: 2, 3, 3, 4.

Musical notation for the fourth system of exercise #1, measures 13-16. The right hand continues the eighth-note sequence: A4, G4, F4, E4, D4, C4, B4, A4. The left hand plays chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4. Fingerings are indicated above the notes: 2, 5, 4, 2, 1.

## SECOND PIECE

Move on to the second piece and once again, follow the directions above to master this piece. You should notice that the left hand chords are almost the same as in the first piece.

Always try to notice similarities in the music notation, whether it is the melody, the rhythm, the harmony, etc. There are a many sections that repeat in music.

Pay attention the first time and the second and third times will be easier.

### #2

Carl Czerny



## THIRD PIECE

Notice the left hand eighth note rhythm pattern. This may look complicated. However, if you put the first three notes together, you will see that the C, E and G form the triad of C major. This can teach you that you need to begin to see notes as clusters.

The best readers are those who can 'take in' more than one note at a time and realize what chords they form. Practice the left hand for as long as it takes to get it fluent and legato. Sing along as you play, alternating using letters, numbers and syllables. It is acceptable to use letters and numbers one day and syllables the next day. Later, we will be omitting the letters entirely, since they are less singable than numbers and syllables.

Notice the rhythm. See that you will have two notes in the left hand for every quarter note in the right hand. After you are comfortable with the left hand alone, begin with the first two or four bars and add the right hand. Sing the melody (top note of the RH) as you play. Continue practicing until the piece is mastered, as above.

**EXTRA CREDIT** After you have mastered #3 in time with the metronome, singing, go back, play again, and this time sing the lower note of the third in the right hand.



### #3

Carl Czerny

The musical score for 'Third Piece' by Carl Czerny, numbered #3, is presented in four systems. Each system consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The right hand plays chords and a melody, while the left hand plays a rhythmic eighth-note pattern. Fingerings are indicated by numbers 1-5 above or below notes. The piece is in 3/4 time and ends with a repeat sign.

## FOURTH PIECE

This piece is not in the key of C. Therefore, your starting notes will not be the same as they are in C. Read the notes carefully, and remember that the one sharp (F#) that you see in the key signature, means that every time you come to an F in this piece it must be sharped automatically as it is in the scale of G.

Be sure you have the notes correct in the chords, label them, and sing them as in the previous exercises.

### #4

Carl Czerny



The musical score consists of four systems, each with a treble and bass staff. The key signature has one sharp (F#). Fingerings are indicated by numbers 1-5 above notes. Chord diagrams are shown below the bass staff of each system.

- System 1:** Treble staff has notes G4, A4, B4, C5, D5, E5, F#5, G5. Bass staff has chords: G4 (1 3 5), G4 (1 3 5), G4 (1 3 5), G4 (1 3 5).
- System 2:** Treble staff has notes G4, A4, B4, C5, D5, E5, F#5, G5. Bass staff has chords: G4 (1 3 5), G4 (1 3 5), G4 (1 3 5), G4 (1 3 5).
- System 3:** Treble staff has notes G4, A4, B4, C5, D5, E5, F#5, G5. Bass staff has chords: G4 (1 3 5), G4 (1 3 5), G4 (1 3 5), G4 (1 3 5).
- System 4:** Treble staff has notes G4, A4, B4, C5, D5, E5, F#5, G5. Bass staff has chords: G4 (1 3 5), G4 (1 3 5), G4 (1 3 5), G4 (1 3 5).

Label chords and inversions.

## FIFTH PIECE

**NOTE** This piece uses all eight notes of the scale.

This will mean that you will have to pay more attention to your fingering, since every note will not be directly under your five fingers, as in the pieces that were in the key of C.

Be sure to practice your scales daily and this will not be a problem. Use the fingering marked in the piece, play in tempo. Sing as you play and use letters, numbers and syllables.

Exercise within the octave. Remember the fingering for the C major scale.



### #5

Carl Czerny

C Major Scale ascending

C Major Scale descending

*l.h.:* same fingering as before

## SIXTH PIECE

Notice the thirds in the right hand. After you master the playing of the piece, play it again, singing first the top third and then singing the bottom third with letters, numbers and syllables. Label the left hand chords. Note if they are inversions.

### #6

Carl Czerny

The musical score consists of five systems, each with a treble and bass staff. The piece is in 3/4 time and G major. The right hand plays a melody of eighth notes, while the left hand plays a bass line of eighth notes. Fingerings are indicated by numbers 1-5 above or below notes. Chords in the right hand are marked with numbers 1-5. The score includes repeat signs and a double bar line at the end.



The image shows three systems of musical notation for a piano exercise. Each system consists of a treble and bass staff. The first system has fingerings 5, 3, 5, 1, 5 in the treble and 5, 2 in the bass. The second system has fingerings 5, 3, 5, 3, 4, 2, 3, 1 in the treble and 5, 2 in the bass. The third system has fingerings 2, 4, 1, 3 in the treble and 5, 1, 3 in the bass.

**Remember**

Always use the metronome –  
it is your drummer.

Count out loud.



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# 5 EVERYTHING VOICE

## BREATHING WARM-UPS SONGS

### USING THESE EXERCISES FOR THREE PURPOSES

- as a vocal exercise
- for ear-training
- for the development of musicianship

### VOCAL GOALS

- 'body sound'
- rounded tone
- straight tone, no vibrato
- 'critical listening'
- range, technique
- thoughts on songs
- how to learn a new song

### MUSICIANSHIP GOALS

- pitch perfection
- interval awareness
- giving a name to every note sung
- knowledge of the scale
- co-ordinating the hand, voice, ear, and brain
- integration of specifics into the whole

## VOCAL WARM-UPS

### FOR BREATHING, TECHNIQUE, SOUND, PITCH, AND MUSICIANSHIP

The exercises below will prove to be invaluable for the improvement of vocal and breathing technique, as well as musicianship skills. Practice them daily, with full concentration. “Critical listening” is essential to be your own best critic. If you do your best daily work here, you will notice vast improvement in your sound, pitch, and interval singing. An informed knowledge of the music you are singing will be the result.

Developing the necessary skills to sing these exercises well, will vastly improve your ear and feeling of overall security as you sing your songs. There is no better feeling than “knowing that you know”. The exercises in this chapter have been developed for three specific purposes

**AS A VOCAL EXERCISE:** the breath, technique, flexibility, vocal placement, awareness of your ‘body sound’ – paying strict attention to the intervals and the melodic phrase.

**FOR EAR-TRAINING:** Centering the pitch, and becoming aware of intervals and space.

**FOR THE DEVELOPMENT OF MUSICIANSHIP:** Understanding of what is going on in the music in each exercise. Understanding and singing: skips, steps, half-scale, major, minor scales/chords.

Read and follow the directions/comments in this chapter very carefully and diligently.

## PRACTICING SUGGESTIONS

### THE BREATH

Be conscious of the breath, your unique, organic sound, which comes from being aware that the richest tone is always produced by your entire body. You want to develop an organic sound that has depth and is grounded.

The body is your instrument and the breath the vehicle that delivers the sound. Put the breath through the sound. Don’t blow out all your air at the beginning of a phrase. Keep the breath support steady.

### THE TONE

- Feel a ‘buzz’ in your mouth area, and keep the buzz as you sing.
- Bring the lips and the sound forward. Resonate in the nose area.
- Keep the tone coming: Don’t *diminuendo* at the end of phrases.
- Keep the tone forward. Believe in it.
- Create an open, oval sound – sing on the vowel. Be sure that you are producing a tone that is round, not wide.
- Keep an “AH” thought, even when singing “OO” or “OH” or “EE” sounds, in order to stay open. Drop your jaw as necessary on those vowels that are more closed.

A rounded tone is much more microphone-friendly than a wide, narrow, or pinched sound.

- Aim for an even and legato tone. Your voice should sound like the same singer throughout your entire range, whether the notes are low or high, or whether you are singing in chest, head, or mixed voice.

## PRACTICING METHOD

### 1. SING AS A VOCAL EXERCISE FIRST

- Do the breathing exercises before you begin. Bring the breathing technique to these vocal warm-ups. Full concentration and “critical listening” is necessary to produce a good “body sound.”
- Observe the exercise at hand. Ask yourself if you understand what the intervals consist of (whole/half steps, skips/steps) Is it a scale, or partial scale (ascending/descending, etc).
- Be sure you are hearing and singing the pitches in tune. Center the pitch.
- Play the notes in the first bar to reinforce them for your ear. Sing the pitches again as you play them.
- Note that these exercises ascend in half steps and then descend in the same half step manner.
- When practicing first as a vocal exercise, begin singing from the lowest note, and end with the highest note in your range.
- At this point in your studies, play the triad indicated with your left hand.
- Begin with Exercise #1, until you are secure, then do #3, 4, and 5.

### 2. AS AN EAR-TRAINING EXERCISE

- Range: Sing and play the exercises as indicated here. Practicing one chromatic octave (all 12 keys) is sufficient for ear-training.
- Do the same exercises that you sang in your daily vocal exercises.
- Sing and play the exercise with the right hand (RH). Sing first with numbers, then with syllables.
- Play major chords with left hand as you sing the melody. Sing first with numbers, then with syllables.

**NOTE** If you are not yet well-versed in the major triads in all twelve keys, play the bass note only of that major triad as you sing.

e) Sing and play the exercise with two hands, singing with numbers and syllables.

### 3. EXERCISES ON A SONG

Choose any standard song that you are currently learning. That song may be a ballad, swing, bossa etc. The tempo doesn't matter for this practice because you will be singing the melody and lyric very, very slowly, note for note, without piano accompaniment.

#### SUGGESTED SONGS FOR REMEDIAL & LEVEL ONE PRACTICE

These titles will work well sung first as a ballad and then in a medium swing feel.

- "My Romance" (Richard Rodgers / Lorenz Hart)
- "Over the Rainbow" (Harold Arlen / E.Y. Harburg)
- "Let's Do It (Let's Fall in Love)" (Harold Arlen / Ted Koehler)
- "I'm Old Fashioned" (Jerome Kern / Johnny Mercer)
- "How Deep Is the Ocean" (Irving Berlin)

Sing your song as a vocal exercise. Here is a wonderful exercise that will help you: Sing every note, exactly as in the written melody, extremely slowly. Breathe where you need to, but practice singing long phrases for technical and breath control.

Sing on the vowel of each word, fully concentrating on your sound, pitch, legato, evenness and focus of your tone. After you have sung this way, play and sing the melody to reinforce your knowledge.

#### NO FRILLS – NO VIBRATO! – STRAIGHT TONE!

Solidly learn the melody in your voice, ear, brain and fingers. Know how the intervals and melody feel in your voice and body. Reinforce the melody by playing the notes on the piano and singing along. Establish your self-confidence in "knowing that you know."

#### Always use the metronome

Keep the beat at a speed that you can master, then increase the tempo.

## THOUGHTS ON SONGS

### APPLYING YOUR NEW MUSICIANSHIP SKILLS TO SELECTING AND PREPARING NEW SONGS.

I have always felt that my involvement with a song is like a relationship. If I ‘fall in love’ with a song, I usually can’t wait to get the music – can’t wait to work with it – can’t wait to sing it! When I meet a new person, of course we don’t share our most personal details upon first meeting, but after we get to know each other that might happen. After I get to know a song well, I trust my instincts more, and as more time goes by I take more musical risks in terms of improvising, etc. The main thing is to spend the time and the effort to learn all the nuances of the song, just as one would in a long-lasting friendship.

Now that you are dedicated to working on your musicianship, select your songs carefully since you will enjoy a long relationship with them.

When learning a new song, it is so important to respect the composer’s writing, especially in the first chorus. If the song is worth doing, and if you love the song, I feel that the vocalist owes that to the composer. Observe and execute the exact rhythm, melody, and lyric as written.

Learn your songs from the printed music, not from another vocalist’s recording. After you know your song completely, i.e. melody, harmony, lyrics, then by all means, listen to recordings for enjoyment and to incorporate ideas.

### HOW SHOULD I LEARN A NEW SONG?

This question has been posed to me so many times over my years of teaching. Ultimately, each vocalist finds his/her own method, but there are many singers that don’t know how or where to begin. I hope these thoughts are helpful.

Here are some very basic suggestions that I have found work very well in approaching a new song:

1. If you need to, clap the rhythm of the song first.
2. Play the melody on the piano in the correct rhythm.
3. Sing the melody a cappella, as if it were an exercise. Sing it smoothly, with all your attention on singing the correct notes, staying in tune and following the rhythm as written. If necessary, help yourself with the piano to be sure that you are learning the melody correctly.
4. If you are able to, add the left hand by playing the chords. As you do so, listen carefully to the note you are singing and hear it in relation to the chord that is sounding simultaneously. Try to figure out what member of that chord you are singing on beats 1 and 3 of each bar, which are usually the strong beats in a measure of 4/4 time.
5. On a separate sheet of paper, write out the complete lyric. Speak that lyric aloud and underline the words that you feel are meaningful to you and important to emphasize in your telling of the story. Of course, as you become more familiar with the song, these words may change, but this exercise can be executed as

many times as you wish. When you actually sing the song, remember to emphasize these words in a natural way that you speak them. The lyric should be phrased so that it sounds like you in order to be believable by your audience.

6. Determine for yourself the attitude/mood that you wish to convey with the song. Sadness can turn to sarcasm, bitterness etc. What is your 'take'? This can also change with each performance, but you must have a point of view in mind when you begin each rendition. This also goes to credibility in a performance.
7. Since you are more harmonically knowledgeable after working with this book, sing up and down the chord changes to be sure you are hearing the harmonic movement. This will begin your process of embellishing the melody with good note choices, or help you with improvisation if you decide to swing the song or embellish your ballads.
8. After working with a song for a period of time, of course you will sing the rhythm in a more flexible way, and your phrasing will loosen up. This might be a good time to listen to other vocalists' versions of the song.

To summarize, jazz vocalists need to develop a complete and deep relationship with the songs they sing. They must understand the melody, harmony, rhythm and lyrics while personalizing the song with emotion and delivery.

When all that has been achieved, further embellishments will flow naturally, from a deeper place, and they won't sound like tricks or frivolous frills. When all these elements come together, the result is a truly natural and believable performance of maturity and depth.

#### **Understanding**

As you sing, be sure you are thoroughly understanding the intervals, melody and harmony in each exercise.

## BREATHING, RELAXATION AND WARM-UP EXERCISES



20–25 minutes of daily practice

### 1. BALLOON BREATHING (EIGHT TIMES)

- a) Inhale slowly (sucking in the breath). Breathe from the abdomen, remembering that it is your source of energy and power.
- b) Exhale slowly and lightly on the sound of “S” – think of balloons in the sky, slowly releasing a little air at a time. As you exhale, concentrate on relaxing – beginning with your forehead and all the way down to your toes. Think of relaxing each body part as you exhale.

### 2. COUNTING BREATH (TEN TIMES)



- a) Inhale slowly, as before, from the diaphragm, sucking in the breath. Feel all the areas of your total body fill with energizing air.
- b) Count to ten fast, on any pitch you wish, and then hold #1. Be sure your sound is focused, open, even, relaxed and on the breath. You are looking for a total ‘body’ sound.
- c) Count to ten fast again, this time beginning one half step higher. Sing the exercise again, a half-step higher, this time sing up to scale number ‘2’ and hold that note. Begin each new count in this manner, adding the next scale tone as you go. Listen to your sound and pitch. Focus your tone forward.

### 3. WARM-UP EXERCISES

- a) Sing from your low note to your comfortable high note, sing higher as the voice warms up.
- b) Keep your mouth in an oval position. Sing easily. Inhale as in breathing exercises #1 and #2.

If you play piano, play the major triads up and down in half steps as you sing the assigned exercises. Listen to yourself and critique your sound and technique

Record your warm-ups and be your own honest critic!

### 4. CHOOSE ANY SONG THAT YOU ARE CURRENTLY WORKING ON

- a) Sing very slowly, rubato, exact notes. Breathe as before, open all the vowels and use a straight tone.

b) “Critical listening” for:

1. Perfect pitch and an even sound. Focus the tone forward and keep an oval-shape mouth.
2. Putting the breath through the sound, producing a smooth, connected, and a legato tone.
3. Bringing the sound and the lips forward, and dropping your jaw. A mirror is often helpful.
4. Producing a warm, beautiful, full tone: a “body sound”. This is YOUR sound!

### Warm-up goals

Build up to singing five exercises each day. Use the vocal syllable indicated on each drill. Then proceed to repeat that exercise in the ear-training format indicated on the drill.

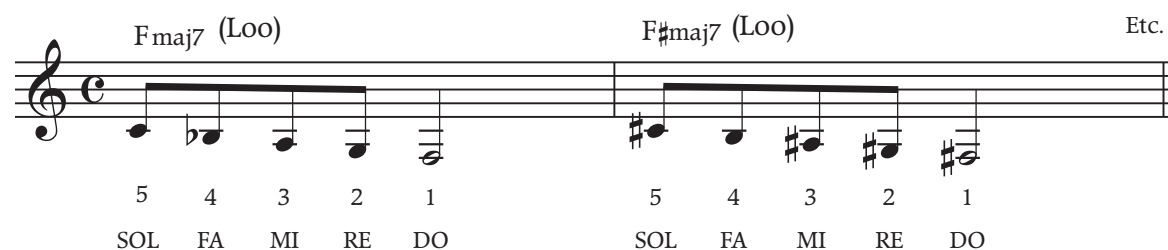
## VOCAL, INTERVAL AND EAR-TRAINING EXERCISES

### SPECIFIC PRACTICE METHOD

1. As a vocal exercise: Use breathing techniques previously described.
2. For musicianship: Sing and play exercise with right hand: Use numbers and syllables.
3. Then, sing & play exercise with left hand. Sing the major chords with numbers and syllables.
4. Finally: Sing and play exercise with both hands: Use metronome to keep an even tempo.

### HALF-SCALE ASCENDING CHROMATICALLY

1a.



Fmaj7 (Loo) F#maj7 (Loo) Etc.

5 4 3 2 1 5 4 3 2 1

SOL FA MI RE DO SOL FA MI RE DO





**HALF-SCALE DESCENDING CHROMATICALLY**

1b.

Amaj7 Abmaj7 Etc.

5 4 3 2 1 5 4 3 2 1

SOL FA MI RE DO SOL FA MI RE DO

**UPPER & LOWER NEIGHBORS – ASCENDING SCALE-WISE**

2a.

Fmaj7 (NOH) (NOH) Gmaj7 (NOH) (NOH) Etc.

1 2 1 7 1 1 2 1 7 1

DO RE DO TI DO DO RE DO TI DO

**UPPER & LOWER NEIGHBORS – DESCENDING SCALE-WISE**

2b.

Emaj7 Ebmaj7 Etc.

1 2 1 7 1 1 2 1 7 1

DO RE DO TI DO DO RE DO TI DO

**MAJOR THIRDS EXERCISE****ASCENDING IN HALF-STEPS**

3a.

Fmaj7 (YAH)(YAH) (YAH) (YAH) (YAH) Gbmaj7

1 3 1 1 2 3 2 1 1 3 1 1 2 3 2 1

DO MI DO DO RE MI RE DO DO MI DO DO RE MI RE DO



**DESCENDING IN HALF-STEPS**

3b.

Dbmaj7 Cmaj7

3 1 3 3 2 1 2 3 3 1 3 3 2 1 2 3

MI DO MI MI RE DO RE MI MI DO MI MI RE DO RE MI

**PERFECT FIFTHS AND MAJOR TRIADS**

**ASCENDING IN HALF-STEPS**

4a.



Fmaj7 (YAH) (YAH) (YAH) (YAH) (YAH) Gbmaj7

1 5 1 1 3 5 3 1 1 5 1 1 3 5 3 1

DO SOL DO DO MI SOL MI DO DO MI DO DO MI SOL MI DO

**DESCENDING IN HALF-STEPS**

4b.

Bbmaj7 Amaj7

5 1 5 5 3 1 3 5 5 1 5 5 3 1 3 5

SOL DO SOL SOL MI DO MI SOL SOL DO SOL SOL MI DO MI SOL

**MUSICIANSHIP – THIRDS – ASCENDING & DESCENDING**

Sing with syllables.

5a.



Fmaj7 Cmaj7 Fmaj7 Gbmaj7 Dbmaj7 Gbmaj7

1 3 2 4 3 5 4 2 1 1 3 2 4 3 5 4 2 1

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

5b.

A<sup>maj7</sup> A<sup>b</sup>maj7

5 3 4 2 3 1 2 7 1      5 3 4 2 3 1 2 7 1

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

### THIRDS – VOCAL EXERCISE

Sing with syllables.

6a.

F<sup>maj7</sup> C7 F<sup>maj7</sup> F<sup>#</sup>maj7 C<sup>#</sup>7 F<sup>#</sup>maj7

ME — MI MA MO — MOO      ME — MI — MA — MO — MOO

1 3 2 4 3 5 4 2 1      1 3 2 4 3 5 4 2 1

6b.

B<sup>b</sup>maj7 F7 B<sup>b</sup>maj7 A<sup>maj7</sup> E7 A<sup>maj7</sup>

ME — MI — MA — MO — MOO      ME — MI MA — MO — MOO

5 3 4 2 3 1 2 7 1      5 3 4 2 3 1 2 7 1

### RESOLUTION TONES – ASCENDING & DESCENDING

7a.

G<sup>maj7</sup>

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

1 2 1 1 4 3 1 6 5 1 7 8 1 9 8

7b.

G<sup>maj7</sup>

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

8 7 8 8 6 5 8 4 3 8 2 1 8 7 1



## VOCAL EXERCISES AND MUSICIANSHIP

### MAJOR AND HARMONIC MINOR SCALES

Be sure you know *all* the key signatures!

#### MAJOR SCALE

Sing as a vocal exercise, using syllables and letters for each scale.

8.



YAH \_\_\_\_\_ YEE \_\_\_\_\_ YAH.  
DO RE MI FA SOL LA TI DO TI LA SOL FA MI RE DO

#### HARMONIC MINOR SCALE

Sing as vocal exercise with syllables and letters for each ascending and descending scale.

9.

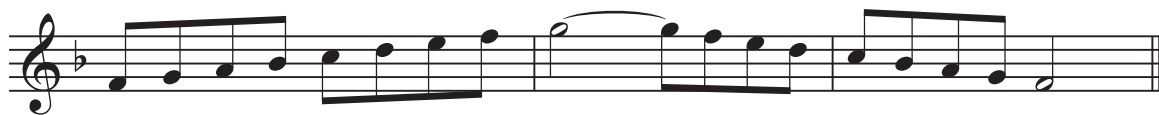


EE \_\_\_\_\_ OO \_\_\_\_\_ EE  
DO RE ME FA SOL LE TI DO TI LE SOL FA ME RE DO

#### MAJOR SCALE WITH ADDED 9TH

Sing as written first. Then, repeat the scale in the harmonic minor mode, change the syllables accordingly as indicated.

10.



DO RE MI FA SOL LA TI DO RE \_\_\_\_\_ DO TI LA SOL FA MI RE DO  
YAH \_\_\_\_\_ EE \_\_\_\_\_ YAH

## HARMONIC MINOR SCALE

11.

DO RE ME FA SOL LE TI DO RE DO TI LA SOL FA ME RE DO  
OO AH OO

**Reminder**

Sing in the “straight tone zone”. No vibrato, no pop sound, no tricks: “no-frills singing!”

**Speed?**

Your ear-training goals are pitch, sound, and accuracy – not speed.

## EAR-TRAINING AND MUSICIANSHIP EXERCISES

Sing everything in major and harmonic minor, – changing syllables accordingly.

12.

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

13.

DO RE MI FA SOL FA MI RE DO RE MI FA SOL LA TI DO RE DO TI LA SOL FA MI RE DO  
EE OH

### ARPEGGIATING CHORDS

Sing in major and minor.

14.

DO ME SOL DO ME DO SOL ME DO  
MI MA MO ME ME MA MO ME MA

15a.

1 3 5 8 7 8 9 8 7 6 5 4 3 2 1  
DO MI SOL DO TI DO RE DO TI LA SOL FA MI RE DO.  
YAH \_\_\_\_\_ EE \_\_\_ EE \_\_\_\_\_ YAH

15b.

8 5 3 1 2 1 7 1 2 3 4 5 6 7 8  
DO SOL MI DO RE DO TI DO RE MI FA SOL LA TI DO  
YAH \_\_\_\_\_ EE \_\_\_ EE \_\_\_\_\_ YAH

### MUSICIANSHIP EXERCISES

#### PERFECTING PITCH, PRACTICING HALF-STEPS

Sing with syllables numbers and letters! Be aware of what chord member you are singing. Write and sing in two other keys of your choice.

16.

B♭maj7 E♭m B♭/D  
E♭maj7 B♭maj7 C m7 F7 B♭maj9/#11

17.

Chords for exercise 17:  $E\flat$ maj7, Dmaj7,  $D\flat$ maj7, Cmaj7, Cmaj7, Bmaj7,  $B\flat$ maj7, Amaj7.

**UPPER & LOWER NEIGHBORS – MAJOR KEY**

Sing with letters – know what chord member you are singing. Write and sing in G major and  $A\flat$  major.

18.

Chords for exercise 18: Fmaj7, Emaj7,  $E\flat$ maj7/11, Dmaj7,  $D\flat$ maj7, Cmaj7, Bmaj7,  $B\flat$ maj7.

**UPPER & LOWER NEIGHBORS – MINOR KEY**

Sing with letters – know what chord member you are singing. Write and sing in  $F\sharp$  minor and G minor.

19.

Chords for exercise 19:  $E$ m6/9,  $G$ m6/9,  $B\flat$ m6/9,  $C\sharp$ m6/9,  $E$ dim(maj7).

**Critical listening**

Listen to the sound you are producing!

## SCALE AND INTERVAL PRACTICE VOICE AND MUSICIANSHIP

### MAJOR

Sing letters.

20.

Musical notation for exercise 20, Major Scale. The exercise is written on a treble clef staff. It consists of two lines of music. The first line shows the ascending scale: C4, D4, E4, F4, G4, A4, B4, C5. The second line shows the descending scale: C5, B4, A4, G4, F4, E4, D4, C4. The notes are marked with sharp signs for F#4, C#5, and F#4 in the descending line.

### MINOR

Sing letters.

21.

Musical notation for exercise 21, Minor Scale. The exercise is written on a treble clef staff. It consists of three lines of music. The first line shows the ascending scale: C4, D4, E4, F4, G4, A4, B4, C5. The second line shows the descending scale: C5, B4, A4, G4, F4, E4, D4, C4. The notes are marked with flat signs for F4, C5, and F4 in the descending line. The third line shows the ascending scale: C4, D4, E4, F4, G4, A4, B4, C5.

### WHOLE TONE SCALE

Sing letters.

22.

Musical notation for exercise 22, Whole Tone Scale. The exercise is written on a treble clef staff. It consists of two lines of music. The first line shows the ascending scale: C4, D4, E4, F4, G4, A4, B4, C5. The second line shows the descending scale: C5, B4, A4, G4, F4, E4, D4, C4. The notes are marked with sharp signs for F#4, C#5, and F#4 in the descending line.



**BLUES SCALE**

Sing letters.

23.

**AUGMENTED CHORDS & WHOLE TONE SCALE**

Know what chord member you are singing. Write the exercise and sing in two other keys!

24.

25.

# 6 LEVEL TWO

## INTERVALS INTENSIVE

### PITCH , PITCH AND PITCH!

This section will be devoted to the study of intervals. We will begin with the notes of the triad, and proceed to the addition of the scale tones. For each numbered exercise, the method of practice will be to do each exercise twice in a row. The first time, sing and play in tempo, the second time, sing only. Correct your pitch as needed. Good concentration is a must.

Critical listening is essential! Good posture and breathing is important for pitch. I have put these exercises in the key of G major, which should be a more comfortable range for most women. Women with lower voices can also sing these in F major. Men can adjust their pitch accordingly as well.

Play and sing each exercise twice – sing each section, alternating with letters, numbers and syllables. Take a one-beat breath between each numbered exercise. Metronome at about ♩ = 60 for the quarter note.

**NOTE** If you have trouble hearing/singing a pitch, try to find it singing scale tones, or finding “do”. Do not play it on the piano until after you sing it correctly – use the piano to check or correct yourself.

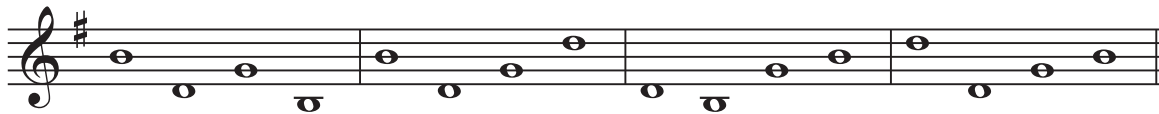
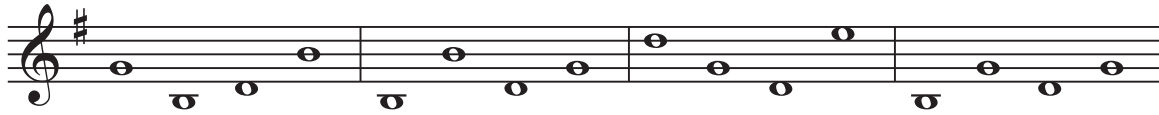
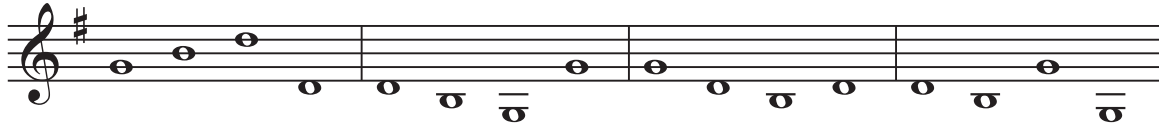
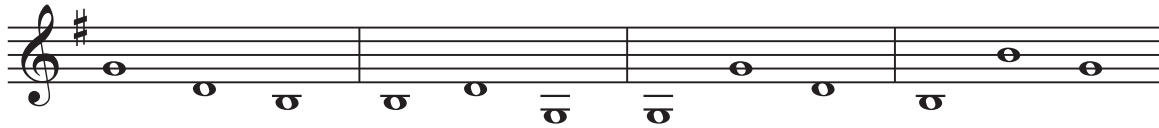
### SECTION #1: TRIADS –1, 3, 5

Example

The example exercise is written in G major (one sharp). It consists of three staves of music. The first staff shows a G-B-G triad with syllables DO MI DO. The second and third staves show various intervals and scale tones.

G	B	G								
1	3	1								
DO	MI	DO								



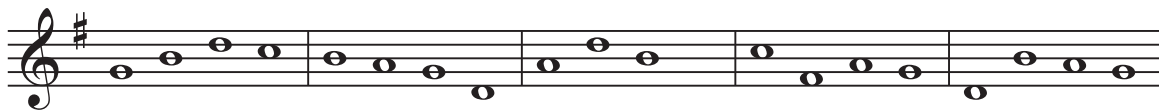
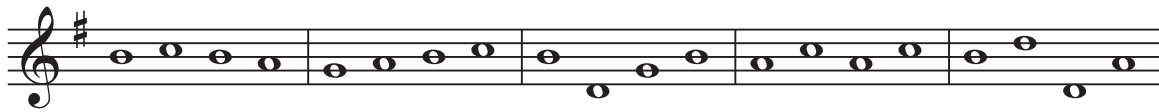
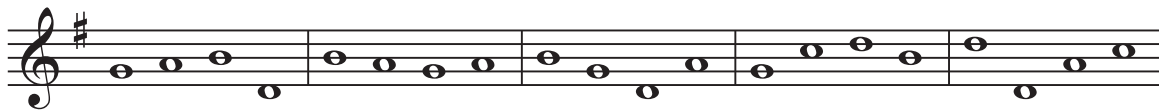


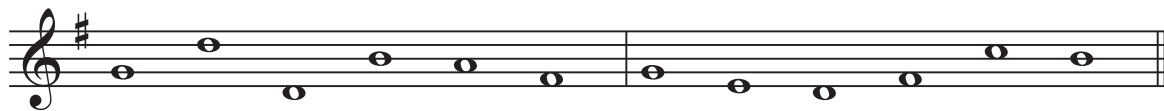
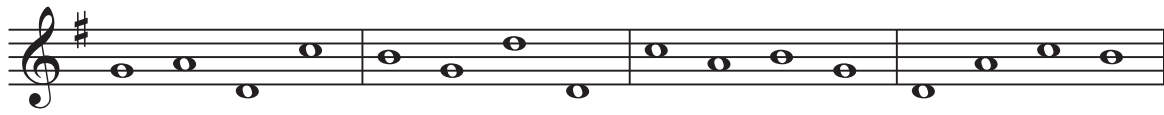
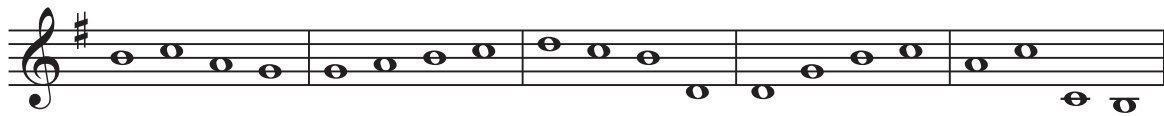
### SECTION #1: TRIAD & RHYTHM COMBINATION

Sing with letters, numbers and syllables



### SECTION #2: ADDING SCALE TONES 2 AND 4

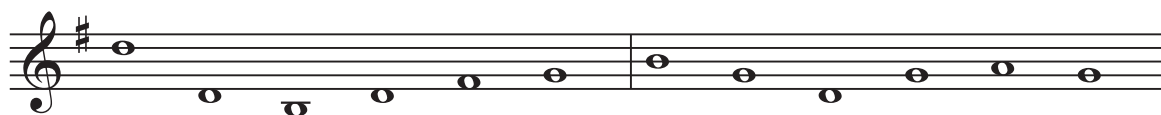
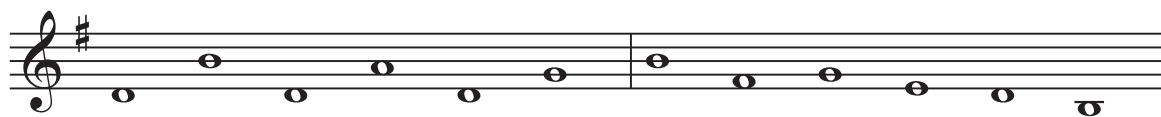
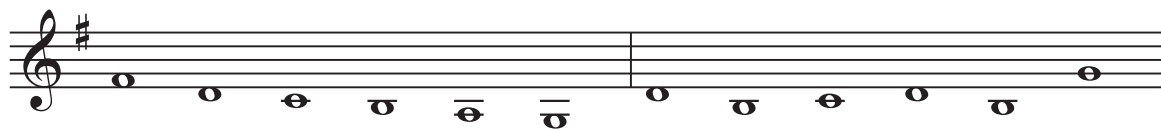
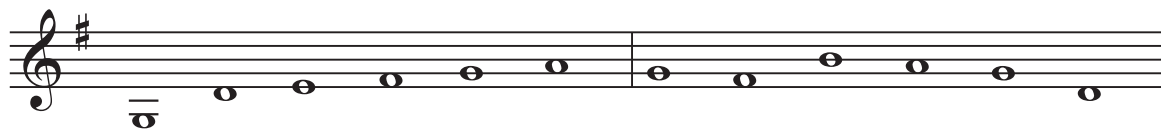
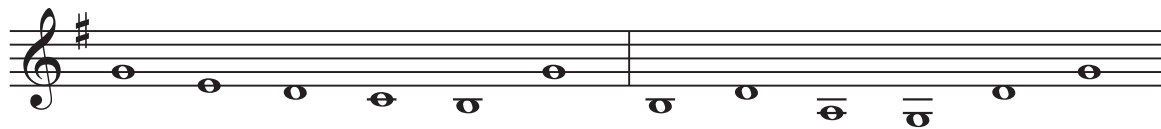


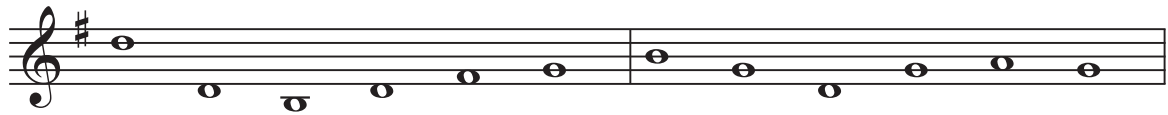
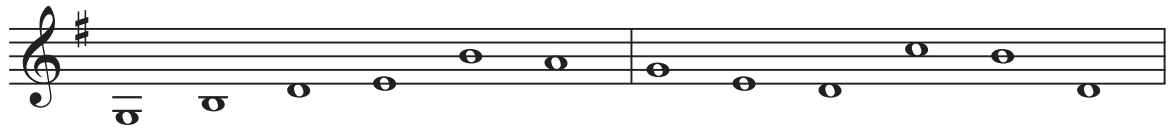
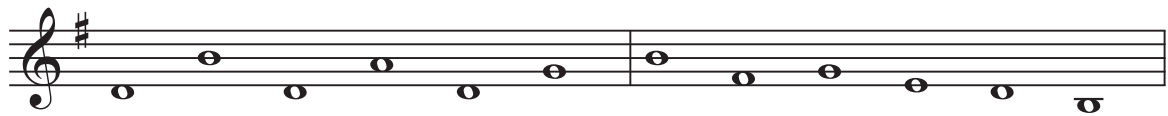


**SECTION #2: COMBINATION SCALE TONES 2 & 4 w/RHYTHMS**



## SECTION #3: ADDING SCALE TONES 6 AND 7



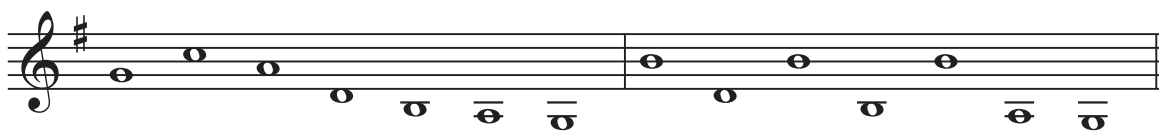
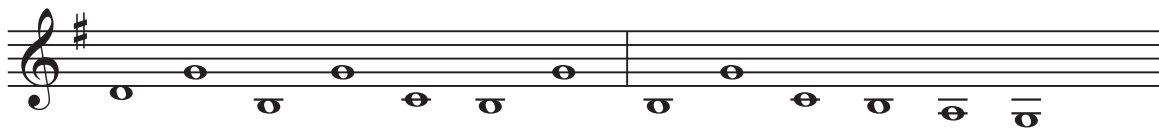
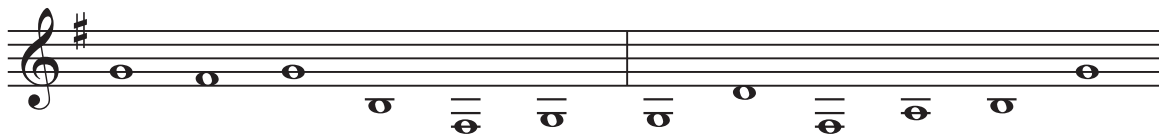
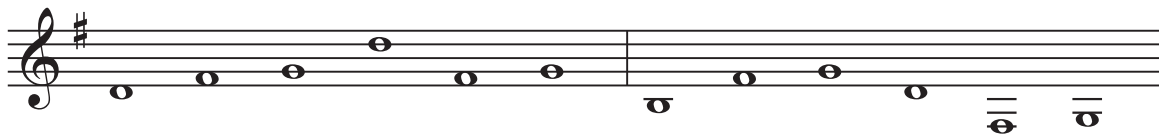
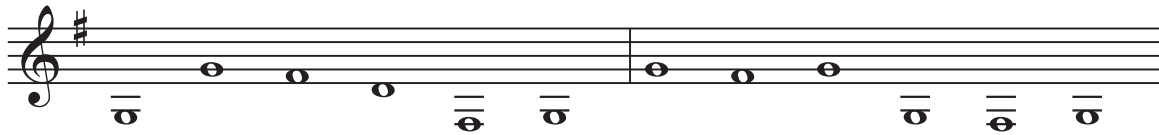
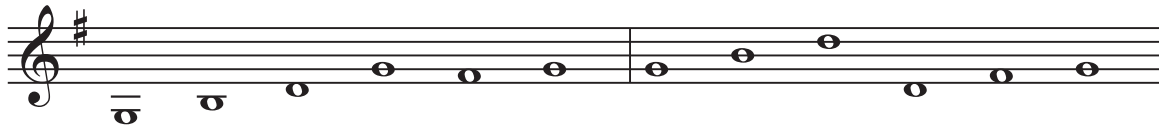


### SECTION #3: EXERCISE WITH RHYTHMS, USING SCALE TONES 6 AND 7



At this point, go back to section #1 and play and sing all the exercises in G harmonic minor. Sing with syllables only and use the metronome. Increase the tempo as you can. If you need to, look up the minor syllables in the Remedial section (do, re, me, fa, sol, le, ti, do). Then continue to section #4 below.

## SECTION #4 - DRILLS ON SCALE TONES 7 AND 8



## COMBINING ALL SKILLS

### HOW AM I DOING?

Exercises: intervals, mixed rhythms, time signatures and modulations.

When modulating to a new key, sing whatever portion of the present scale that will lead you to the new tonic or “do”. Then sing the new scale, and arpeggiate the new key. Test on the piano to be sure of the accuracy of the pitch. Find the new key vocally *before* confirming it on the piano.

### MEASURING MY PROGRESS EXERCISES – SUGGESTIONS FOR PRACTICE

1. First tap the rhythm of the exercises using the metronome.
2. Play the melody on the piano in tempo, using the fingering indicated. Set the metronome to a comfortable setting and play without hesitations or stops.
3. Add the singing now as you play the melody again. Use syllables to sing the melody. (You can also use scat-type syllables, but solfeggio is better.)
4. If you are comfortable playing triads in the left hand you may add the left hand (root position chords) as you sing and play the right hand.

If you are more advanced harmonically, you may play inversions of the triads with the left hand.



G 1 5 4 3 1 5 2 4 1 3  
 C G D G  
 A D G C G  
 3 4 1 4 2 3 5 4 3  
 D G Am D G  
 2 3 2 4 3 4 5 4 5 3 4



## 4-WAY EXERCISES

Sing these intervals as indicated

- a) bottom up – across and down.
- b) top-down – across and up.
- c) top line across
- d) bottom line across

## JUST FOR FUN

Play the top line – sing the bottom – in tempo, then reverse.

1.

Eb
Cm7
Fm7
Bb7
Ebmaj7
Gm7/b5
C7/b9
C7

Fm7/b5
Bb7
Eb
Gb<sup>o</sup>
Fm7
Bb7
Eb

2.

D7
G7
C7
F7
Bb7
Eb
A7
Dm

Dm
A7
D7
G7
C7
Fmaj7
Bb7
A7
Dm

# INTERVALS INTENSIVE

## MODULATIONS, TIME SIGNATURE CHANGES AND TWO CLEFS

### GETTING IT TOGETHER!

Play and sing each exercise three times. Suggested fingering is indicated. Sing the exercises before you play, so as not to memorize the line. Then practice playing the exercise. When you are able, play and sing the exercise, with syllables, using the metronome. Play and sing slowly at first, then gradually increase the tempo. Swing the eighth notes.

1. ♩ = 80



2. ♩ = 80



3. ♩ = 100



4. ♩ = 88

5.  
1 2 1 2  
5 3 1 2 3 1  
3 3  
2 5 3 1 5 1 2 5  
3 4 5 1 1



5. ♩ = 100

1 2 1 5 3 4 3 4 3  
5 1 2 5 4 3 1  
2 1 2 1 3 1 2 5 1 2 1



6. ♩ = 63

4 1 2 4 5 4 3 5 4 3 4 2 1  
5 2 1 2 1 2 5 4 4 3 1 3  
2 2 5 4 4 3 2 3 2  
2 3 3 1 2 1 2 4 3 3 3





7. ♩ = 60

## RELATIVE MINOR KEYS

### INFORMATION, DISCUSSION, EXERCISES

*Every major key has its own relative minor key. These related keys share the same key signature.*

Thus, when you take a first look at any piece, or song, realize that you must first determine if that piece is in a major, or a minor key. The final, correct answer will always come from looking at the quality of very last chord root in the music. If the last chord is major, the piece is in a major key. If the last chord is a minor chord, the song is in the relative minor key.

### HOW TO FIND A RELATIVE MINOR KEY

Count up a major sixth from the major key. Example: The relative minor key of C major would be A minor. Of course, the reverse is true as well. Therefore, if asked to answer the question, "What is the relative major key of A minor?", the correct response would be C major.

The quick way to find the relative major is to count up a minor 3rd from the minor key (3 half steps).

Read and work on the exercises on the following page for more understanding of relative minor keys.

## PRACTICE ASSIGNMENT

Look at the key signature below. Write the tonic note of the major key. Next to that note, write the relative minor key tonic note that would be governed by the same key signature. Notice that the exercise also asks the question in reverse.

After writing in the tonic note for the major and relative minor scales, sing both scales, following the key signature.

Example

Major key

Relative minor key

Find the relative major key from the first note given. Sing both scales, following the key signature.

Minor key

Relative major key

## MORE SCALES

Play and sing to achieve the new goal of four octaves.

Just about everything in music begins with and returns to the scale. We will sing, play, and write some less familiar scales. As we work with them, the new sounds will integrate in our bodies and further develop our ears. They are all beautiful. Take your time learning each one, listen to and note the intervals. Here again, of course, “critical listening” is essential!

We will begin with the diatonic major scale in twelve keys, and proceed with many more, i.e. minor scales, whole tone scales, chromatic, pentatonic scales, and the blues scale.

It is important to learn them well, rather than fast. Using correct fingering is very important in the playing of the scales. You will find that all fingering is marked.

Methods and suggestions for practice will be suggested so that you will accomplish your goal of perfection. Playing and singing of the diatonic scales is so fundamental that it should become second nature.

Take the scales with you “on the road,” so to speak. Memorize the keyboard, and sing the scales with letters, numbers, and syllables as you go about your day – on the street, waiting for a bus or train, waiting for a traffic light in your car. Imagine the keyboard, sing scales, melodies, nursery rhymes, intervals, simple songs. Check with the piano when you are at home. It can also be helpful to purchase a pitch pipe to carry with you when you are away from home.

We will complete the circle of fifths, exploring the sharp scales, and go on to the circle of fourths, exploring the flat scales. After mastering the scales in one octave, with two hands, we will play two octaves, and then four octaves. Play each scale three times in a row and be sure the tempo is even.

Also, covered in this chapter will be the most common of the minor scales, the harmonic minor. We will play and sing this scale in all keys as well. Finally, the chromatic, whole tone and blues scales will be discussed, as well as sung and played.

Following are all the scales previously mentioned and directions for practicing and accomplishing the scale-playing. Daily practice is essential.

Remember to sing everything that you play – throughout this exercise – and every chapter to attain maximum results in the development of your ear!!

## BASIC SCALES USING SYLLABLES

Because the instrument of the vocalist is his/her own body, sometimes it is difficult to hear and evaluate oneself accurately in the production of accurate pitch. That is why playing piano is so important. It gives a tactile, aural, and visual sense of the distance from one interval to another.

I highly recommend that all musicians also use solfeggio (scale syllables) when learning any new interval and melody.

## SYLLABLES

Giving a specific name to each note of the scale, or melody, is very important in internalizing accurate intervals and pitch. This is very important in developing your ear. Some find this new “language” a bit difficult to master at first, but the benefits of singing accurate intervals with good pitch are well worth the effort.

Below is your introduction to additional scales: major, harmonic minor, chromatic, whole tone, blues, and bebop (ascending and descending). When you begin, note that you will be singing with letters, numbers, and syllables. Gradually, you will exclusively sing with the more vocal-friendly syllables.

**NOTE** We are using “moveable do” in all future exercises. This means that “do” will be always be the tonic of the key indicated by the key signature.

### Metronome

Use the metronome in all your practice sessions. Think of that friendly time-keeper as your drummer!

## BASIC SCALES AND THEIR SYLLABLES

Level Two review: Play and sing these scales using syllables.

### C MAJOR SCALE

1 2 3 1 2 3 4 5

5 4 3 2 1 3 2 1

DO RE MI FA SOL LA TI DO

### HARMONIC MINOR SCALE

The 3rd and 6th degree of the scale is lowered – the 7th degree is raised.

1 2 3 1 2 3 4 5

5 4 3 2 1 3 2 1

DO RE ME FA SOL LE TI DO

### CHROMATIC SCALE

Syllables – ascending

1 2 1 2 3 1 2 1 2 1 2 3 4

DO DI RE RI MI FA FI SOL SI LA LE TI DO

**CHROMATIC SCALE**

Descending

DO TI TE LA LE SOL FI FA MI ME RE RA DO

**WHOLE-TONE SCALE**

Ascending (all intervals are whole steps i.e. major seconds)

DO RE MI FI SI LI DO

**WHOLE-TONE SCALE**

Descending

DO TE LE FI MI RE DO

**BLUES SCALE**

Ascending (note the intervals)

DO ME FA FI SOL TE DO

**BLUES SCALE**

Descending

DO TE SOL FI FA ME DO

**PENTATONIC SCALE**

DO RE MI SOL LA



**BEBOP SCALE**

Ascending

1 2 3 1 2 1 2 3 4

DO RE MI FA SOL LA TE TI DO

**BEBOP SCALE**

Descending (note the flatted 7th)

4 3 2 1 2 1 3 2 1

DO TI TE LA SOL FA MI RE DO

**THE HARMONIC MINOR SCALE**

Practice playing, singing and writing the harmonic minor scale in all keys. Use the same method as before when working with the major scales. Sing each scale with letters, numbers and syllables, keeping time with the metronome.

**ASSIGNMENT**

Practice playing, singing and writing the harmonic minor scale in all keys, using the same method as indicated with all the major scales. Use the metronome and sing with letters, numbers and syllables.

**“CRITICAL LISTENING”**

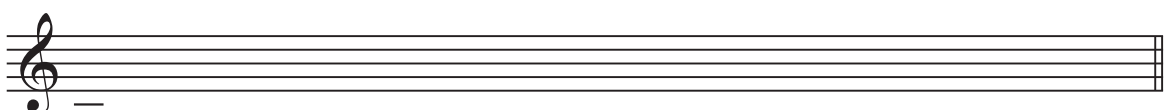
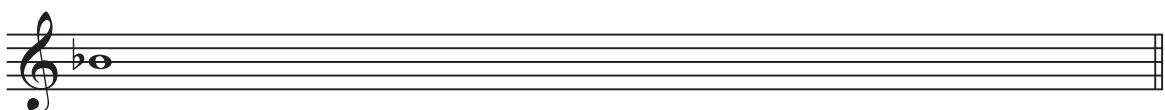
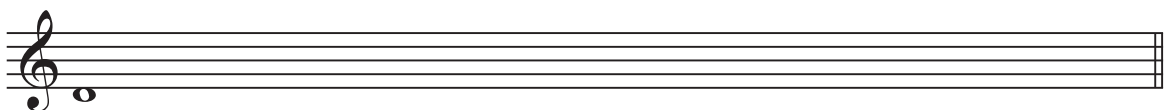
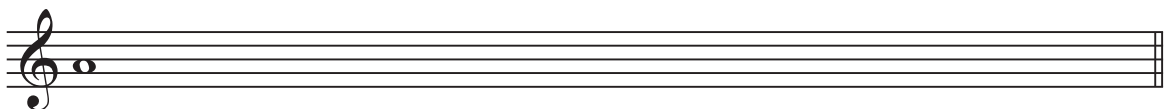
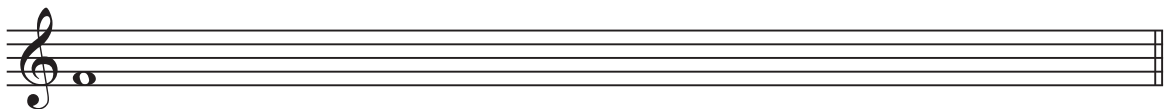
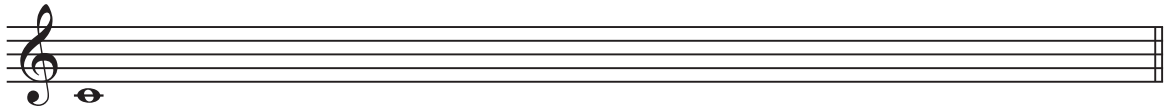
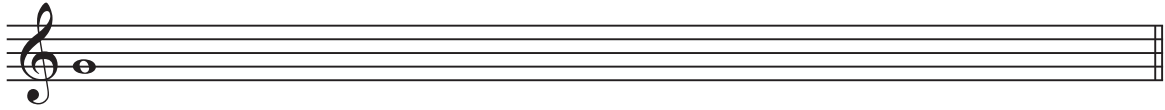
Be aware of the difference in sound when working with the major and minor scales. Note where the half steps are located in each scale that you sing and play.

**MAJOR SCALE**
**HARMONIC MINOR SCALE**

Practice playing and singing the harmonic minor scale in all keys. Concentrate on the characteristics of this scale – namely the lowered 3rd and 6th and the raised 7th.

It is a wonderful practice to write out and sing these scales in all keys, as the example above demonstrates.

Using the interval formula previously described for the harmonic minor scale, construct the scales below from the notes given. Include all the accidentals. Sing and play the scales after you have written each one to be sure it is correct and that your vocal pitch is accurate.



## EXPLORING THE BLUES SCALE

Play, sing and improvise in all keys.

1. Learn the blues scale in the key of C.
  - a) Note the intervals: 1,  $\flat 3$ , 4,  $\sharp 4$ , 5,  $\flat 7$  and 8.
  - b) Sing the C blues scale as you play it with your right hand.
  - c) Do this three times – with letters, numbers and syllables.
  
2. Play the chords with your left hand. It is a 12-bar progression.
  - a) Use your voice and arpeggiate each chord in your left hand.
  - b) Sing the first chord from the bottom/up, four notes, and then sing the next chord from the top down. Proceed in this manner until you have completed the 12-bar progression.
  - c) Analyze the progression. How many bars to the next chord change? What is the roman numeral designation for each chord, i.e. the I chord, the IV chord, or the V chord?  
Example: C7 is the I chord for four bars, F7 is the IV chord for two bars etc. Play the progression from memory when you can.
  - (d) Analyze the music at first, and then play the progression from memory.
  
3. Play the above directions (1) and (2) in the key of G.
  - a) Set the metronome to a comfortable speed and keep time.
  - b) Example: Study and play the exercise three times in a row, without stopping, so that you can sing with letters, numbers and syllables.
  
4. Gradually add the keys of D, A, and E.  
Sing and play as indicated in Example #1.

## BEGINNING TO IMPROVISE ON THE BLUES SCALE

1. After you have mastered the scales with the right hand and the left hand chords,
  - a) return to the key of C again and begin to improvise, using short, melodic and rhythmic phrases called “riffs.”
  - b) keep the chords going in time with the left hand, and try to create a simple melody in the right hand, singing everything you play.
  
2. Don’t try to be too busy! Don’t forget that rests are just as important as the notes!
  - a) Be patient with yourself, no matter how bad you may think it sounds. Keep moving forward, hearing the changes. Hear the blues scale as you choose your melody notes.
  - b) Listen to good blues recordings, and pay more attention to theory and all the elements of great music we are studying . . . and note the “riffs.”

3. Continue this improvising in the same five keys for a good period of time before moving on to the other scales.

- As you become more comfortable, try to create longer melodic lines in your right hand.
- Always, always sing everything that you play.

4. Keep time! Set the Metronome for a ♩ = 90-120.

- Increase the tempo when you are able.
- Keeping a steady tempo is very important! Speed will come later.

## THE BLUES SCALE

### THE MAJOR SCALE

Using numbers and syllables (ascending and descending)

The Major Scale is shown on a treble clef staff. The ascending scale consists of eight notes: DO (1), RE (2), MI (3), FA (4), SOL (5), LA (6), TI (7), and DO (8). The descending scale consists of eight notes: DO (8), TI (7), LA (6), SOL (5), FA (4), MI (3), RE (2), and DO (1). Each note is represented by a quarter note on a five-line staff.

### THE BLUES SCALE

Using numbers and syllables (ascending and descending)

The Blues Scale is shown on a treble clef staff. The ascending scale consists of seven notes: DO (1), ME (♭3), FA (4), FI (♯4), SOL (5), TE (♭7), and DO (8). The descending scale consists of seven notes: DO (8), TE (♭7), SOL (5), FI (♭5), FA (4), ME (♭3), and DO (1). Each note is represented by a quarter note on a five-line staff.

## PRACTICE METHOD

Look at the key of the song. Sing the blues scale before you begin. Use letters, numbers, and syllables to sing the scale ascending and descending. Play the blues scale on the piano as you sing to be sure you are hearing the intervals and are singing them in tune!

**ASSIGNMENT** Write out the blues scale in all twelve keys. Sing and play all the scales in time with the metronome.

# BLUES FOR DINDAH

Practice the right hand alone first – four bars at a time – counting. Then add your left hand, root position chords at first. Sing as you play, using scat syllables of your choice. Emphasize the rhythmic dynamic markings in the jazz syncopation for good jazz interpretation. Note: Alternate last four bars for the female version in smaller notes.

CD Format:

Track 54: 1<sup>st</sup> time Pete, 2<sup>nd</sup> time Student, 3<sup>rd</sup> time Pete

Track 55: 1<sup>st</sup> time Nancy, 2<sup>nd</sup> time Student, 3<sup>rd</sup> time Pete

♩ = 80 at first: gradually increase to 100 and 120

Nancy Marano

The musical score consists of ten staves of piano notation in 4/4 time. The key signature has one flat (B-flat). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 below the notes. Dynamic markings such as accents (>) and slurs are used throughout. Chord symbols (C7, F7, G7) are placed above the staves. The score is divided into two sections: the first five staves correspond to Track 53, and the last five staves correspond to Track 54.



## CHORD CHART

Play and sing

Chord quality	Symbol	Formation (members of scale)	Take note	Your notes
Major	C or Cma	1, 3, 5	major third and a minor third	
Minor	Cm or Cmi	1, b3, 5	minor third and a major third	
Augmented	C+ or Caug	1, 3, #5	all major thirds	
Diminished	Cdim or C <sup>o</sup> b7	1, b3, b5, bb7 (6)	all minor thirds	
Half diminished	Cm7/b5	1, b3, b5, b7	major 3rd on top (also called minor 7th b5)	
Major sixth	Cma6 or C6	1, 3, 5, 6	maj 2nd between 5 & 6th	
Minor sixth	Cm6	1, b3, 5, 6	maj 2nd between 5 & 6th	
Major seventh	Cmaj7	1, 3, 5, 7	1/2 step below octave	
Dominant seventh	C7	1, 3, 5, b7	whole step below octave	
Minor seventh	Cm7	1, b3, 5, b7	whole step below octave	
Altered chords	#5, b5, #11	1, 3, #5, b7 1, 3, b5, b7		
Extended chords	9, 11, 13	over a dominant	2, 4, 6 an octave higher	
Suspended "sus" chords	1, 4, 5, b7	resolves to "3"	C7sus resolves to C7	

## BASIC CHORDS AND INVERSION EXERCISES

### PRACTICE METHOD

Root position: Root in the bass.

1st inversion: 3rd in the bass.

2nd inversion: 5th in the bass.

Ascending: Sing from the bottom up.

Descending: Sing from the top down.

Sing all inversions using letters, numbers and syllables.

1x - Play only in tempo, saying “root position”, “1st inversion”, “2nd inversion” etc. (right hand).

2x - Play and sing in tempo, singing with letters, numbers, syllables etc. (left hand). Be sure you can identify all the intervals you are singing and playing. Keep an even tempo, using the metronome at a comfortable speed. A suggested beginning tempo might be a ♩ = 66. Practice in all twelve keys, four keys per day.

Note the abbreviations:

R= Root position

1.= 1st inversion

2.= 2nd inversion

3.= 3rd inversion

1.

#### C MAJOR TRIAD

Formed: 1st, 3rd, and 5th of the scale.

C

R 1. 2. R 2. 1. R



2.

#### C MINOR TRIAD

Formed: 1st, lowered 3rd, and 5th of the scale.

Cm

R 1. 2. R 2. 1. R

3.

**C AUGMENTED**

Formed: 1st, 3rd, and raised 5th of the scale.

C aug

R 1. etc.

4.

**C DIMINISHED**

Formed: 1st, lowered 3rd, lowered 5th, double flat 7th (6th).

Note: 3 inversions. Note where the 2nds are in the different inversions.

Cdim  
C<sup>o</sup>b7

R 1. 2. 3. etc.

5.

**C MAJOR SIXTH**

Formed: 1st, 3rd, 5th, and 6th of the scale (whole step between 5th & 6th)

C6

6.

**C MINOR SIXTH**

Formed: 1st, lowered 3rd, 5th, and 6th of the scale (whole step between 5th & 6th)

Cm6

7.

**C MAJOR SEVENTH**

Formed: 1st, 3rd, 5th, and 7th of the scale (half step down from octave)

Cmaj7



8.

**C DOMINANT SEVENTH**

Formed: 1st, 3rd, 5th, and lowered 7th of the scale (whole step down from octave)



9.

**C MINOR SEVENTH**

Formed: 1st, lowered 3rd, 5th, and lowered 7th

**Remember**

Speed is not the most important goal. However, the value of playing and singing in time with the metronome cannot be over-emphasized!

## CHORDS AND INVERSIONS

### PRACTICE METHOD

Practice with major triads first, in all twelve keys, then add the minor triads.

1. Play the major triads below in clusters, first with the right hand, then with the left hand.
2. As you play the clusters ascending, sing the following words on any note: “root position”, “first inversion”, “second inversion”, “root position”. Do not repeat the top triad as you descend. Play smoothly, ascending and descending at a slow tempo and without hesitations.
3. Be sure you are using the correct fingering as indicated. Using correct fingering is very important in developing good technique.
4. Note the change of fingering in the first inversion in the right hand. In the left hand, the change of fingering is on the second inversion.

Approximate tempo ♩ = 112

Right hand fingering

5 3 1      5 2 1      5 3 1      5 3 1      5 3 1      5 2 1      5 3 1

1 3 5      1 3 5      1 2 5      1 3 5      1 2 5      1 3 5      1 3 5

Left hand fingering

Arpeggiate each chord, singing each note with letters, numbers, and syllables. Ascending, sing from the bottom up. Descending, sing from the top down.

Sing the exercises below in the rhythm indicated. Jump the octave if necessary for your vocal range.

- a) First time: Play along on the piano. Use correct fingering.
- b) Second time: Sing without playing.

Check your pitch often.

Repeat all of the above directions with numbers and syllables. Proceed around the circles of fifths and fourths. Begin slowly and use the metronome, increasing the speed as you feel more comfortable.



1 3 5      1 2 5      1 3 5      1 3 5

1 3 5      3 5 1      5 1 3      1 3 5

C E G      E G C      G C E      C E G

DO MI SOL      MI SOL DO      SOL DO MI      DO MI SOL

5 3 1      5 3 1      5 2 1      5 3 1

5 3 1      3 1 5      1 5 3      5 3 1

G E C      E C G      C G E      G E C

SOL MI DO      MI DO SOL      DO SOL MI      SOL MI DO

Each week, add another chord quality and play the inversions in all twelve keys. Follow the directions as you did for the major and minor triads. Write out each chord and inversion, following the previous examples.

**NOTE** Chords with four notes will have a third inversion.

All chord formations and their symbols below are in the key of C. Flatted notes (3rds, 7ths) are referred to as “lowered”, because they are not always black keys.

## EXERCISES IN VARIOUS CHORD QUALITIES

Major triad (1st, 3rd, 5th notes of the scale)

C

Minor triad (1st, lowered 3rd, 5th notes of the scale)

Cm



Major sixth (1st, 3rd, 5th, 6th)

C6



Minor sixth (1st, lowered 3rd, 5th, 6th)

Cm6



## SEVENTH CHORDS

There are three types of seventh chords.

1. Major seventh: Is formed by taking the 1, 3, 5, and 7th notes of the scale.
2. Dominant seventh: Is formed by taking the 1, 3, 5, and flatted 7th notes of the scale.
3. Minor seventh: Is formed by taking the minor triad, and adding the flatted 7th.

Major seventh (1st, 3rd, 5th, 7th)

Right hand fingering of inversions for all sevenths is the same.

Cmaj7

Dominant seventh (1st, 3rd, 5th, lowered 7th)

C7

Minor seventh 1st, lowered 3rd, 5th, lowered 7th

Cm7

### SEVENTH CHORDS: EXTENDED AND/OR ALTERED

Dominant 7th chords and major seventh chords may be extended by adding a 9th, 11th or 13. The 5ths or extended notes can also be altered, as in the examples below.

C7/b5                      C7/#5                      Cmaj7/#11

Cmaj9   C9   C7/#9   C7/b9   C9/11   C7/#11   C9/13   Cmaj9/#11

### AUGMENTED TRIADS

Augmented triad (1st, 3rd, raised 5th notes of the scale)

C aug

Augmented chords consist of all major thirds. No matter how you invert them, they are always major thirds. Listen to the sound, as you play them. Be sure to sing all these inversions.

**NOTE** There are only four augmented chords: C<sup>aug</sup>, C<sup>#aug</sup>, D<sup>aug</sup>, and E<sup>b<sup>aug</sup></sup>. Notice that any other augmented chord is basically an inversion of one of these basic four augmented triads.

## DIMINISHED CHORDS

Diminished chords consist of all minor 3rds. Although the more common term for diminished is “DIM” both are listed here. No matter how you invert the chord, all the intervals will be minor thirds.

**NOTE** There are only three diminished chords: C, C# and D diminished. All diminished inversions are those of the four basic diminished chords above.

C<sup>o</sup>b7  
Cdim

**NOTE** Above is the “classical” way of spelling the diminished 7th chord. For further understanding one can think of the spelling as follows: 1st, lowered 3rd, lowered 5th, and 6th notes of the scale. Below is an example of the diminished chord spelled this way.

Cdim

## BUILDING INVERSIONS OF SEVENTH CHORDS

**EXERCISE** Build first inversions of major sevenths, dominant and minor sevenths up from the following notes. Write the notes and sing with letters and numbers, bottom up and top down. Notice where the major or minor seconds are located in each chord.

### MAJOR SEVENTHS

The note below is the bass note in the first inversion of what major seventh chord? Follow the example. Write in the notes of the second inversions. Label the chords underneath. Then play and sing all the inversions, up and down.

Example

Cmaj7

## DOMINANT SEVENTHS

The note below is the second inversion of what dominant seventh chord? As you build the chord, sing the notes with letters and numbers. Then, play and sing all the inversions, up and down.

Example



## MINOR SEVENTHS

The note below is the third inversion of what dominant seventh chord? As you build the chord, sing the notes with letters and numbers. Then, play and sing all the inversions, up and down. Label each chord as before.

Example



## RHYTHM EXERCISES – ADVANCED

### VARIED TIME SIGNATURES AND SYNCOPATION

Suggestions for practicing syncopated rhythms:

1. Always use the metronome and good fingering.
2. When the time signature changes, be sure to “feel” the new meter before you begin the new exercise.
3. Gradually increase the tempo as you become more confident.
4. Isolate four or eight bars at a time when you first begin learning the music. Always practice over the bar line (one bar, plus one note).
5. As the music becomes easier, add measures in four-bar phrases.
6. Clap the rhythms first, counting out loud as you do so. Tap your foot on the beat.
7. Sing, using jazz “scat” syllables as you play the rhythm exercises. *Feel* the beat.

When playing scales in the various rhythms, use the correct scale fingering.

## RHYTHM EXERCISES – PRACTICE SUGGESTIONS

1. Clap the rhythm. Count out loud as you do so. Then play the right hand melody on the piano.
2. Sing jazz “scat” syllables of your choice as you play the rhythms.

### LEVEL 1-A - ADVANCED

#### ADDING SCALE SINGING TO THE RHYTHM EXERCISES

When singing scales in the rhythm exercises below, you may pencil in either the counting or the syllables as needed. When you are more skillful, erase your notations and sing again.

The exercises below can be practiced at the piano, but also away from the keyboard. Always use the metronome, gradually increasing speed as your skills improve.

#### SPECIFIC PRACTICE METHOD FOR EXERCISES

1. Clap the rhythms, counting out loud. Example #1: 1-2-3-4, 1 & 2 & 3, 4 etc.
2. Play and sing the C major scale: one octave with your right hand, ascending and descending. Sing with syllables: do, re, mi, fa, sol, la, ti, do in the exact rhythms notated in each exercise. Keep time with the metronome and your foot, and feel the internal beat. Maintain a slow tempo while learning each exercise.
3. After mastering the C scale for all the exercises, go back and proceed in the same manner using the G major scale. Choose the vocal range that is the most comfortable for your voice. For extra practice, sing in other keys as you wish, before you gradually increase the metronome speed.

When singing and playing these rhythm exercises, always remember, “you are making music!”

1.

DO RE MI FA SO LA TI DO TI LA SO FA MI RE DO RE MI FA SOL.  
1 2 3 4 1 & 2 & 3 4 1 & 2 & 3 & 4 1 & 2 3 4



2.



TRACK 61

DO RE MI FA SOL LA TI DO TI LA SOL  
1 2 3 4 1 & 2 & 3 4 1 2 3 4 & 1 & 2 & 3 4

3. TRIPLET Sing "tri-pu-let".



TRACK 62

TRI PU LET

4. DOTTED HALF NOTES and DOTTED QUARTER NOTES



TRACK 63

1 2 & 3 4 &

5. TIE The first note is played / sung, the second note is held.  
Four sixteenth notes = one beat. Sing 1 E & A.



TRACK 64

1 E & A 2 & 3 & E A 4

6.





**LEVEL I-B****ADDING HARMONIC MINOR AND THE BLUES SCALE – ADVANCED**

Play and sing the following exercises. It is helpful, at first, to write out the scales and syllables on another sheet of manuscript paper.

Practice these exercises in the harmonic and blues scales. Work in two or three keys a day. Correspond these keys to the major scales you are practicing on any particular day.

1.



2.



3.

4.

5.

**LEVEL I-C****MIXED TIME SIGNATURES AND SYNCOPATION – ADVANCED**

Sing and play, using major, harmonic minor and blues scales ascending and descending. Always use the metronome. An excellent exercise is to write out the scales and syllables on another sheet of paper to begin.

1.

Key: A harmonic minor – The harmonic minor scale – ♩ = 66





2.  
Key: A – The blues scale – ♩ = 88

3.  
Key: D harmonic minor

4.  
Key: G blues scale

## STREET SINGING

This page is a continuation of the Street Singing text. Please re-read that page, found at the beginning of this book which describes specific practice methods and songs for street singing consistent with Level Two.

Before you begin each song, firmly establish the key in your ear by singing the scale with letters, numbers and syllables every time!

Example #1 – Over the Rainbow

This song begins on the first degree of the scale.



This song begins on the tonic, and jumps up the octave for the opening measure. Before you begin to sing, try to imagine the melody after singing the scale. Take these exercises to the streets and practice them away from the piano. Check back with the piano when you can.

### PITCH MEMORY

Memorize where “do” is. Memorize “3” and “5” as well. These are the *anchor tones* that get you back on track, should you stray from the correct melody. Memorize the sound of 1, 3, and 5 anchor tones.

## STREET SINGING ADVANCED – SIX MORE WEEKS

### MORE SONGS THAT WORK WELL FOR STREET SINGING

**NOTE** Some of the songs below will introduce you to a few chromatics and/or major and minor keys. If you need to, go back and review the chromatic solfeggio syllables. For a more gradual challenge, begin with the songs nearer the top of this list.

Moon River

Getting to Know You

Young and Foolish

Don't Get Around Much Anymore

There Will Never Be Another You

What a Wonderful World

When I Fall In Love

My Romance

Crazy Rhythm

Where or When

I Love Paris (minor key)

Summertime (minor key)

Fly Me to the Moon (begins in minor)

I Can't Get Started

I Don't Know Why

Over the Rainbow

Let's Fall in Love

Hello Young Lovers

Somebody Loves Me

The Sound of Music

I Could Write a Book

You'll Never Know

## SING AND PLAY CARL CZERNY

### EXERCISES IN TREBLE CLEF AND BASS CLEF

#### PRACTICE METHOD

Following this text are three exercises that emphasize piano technique, reading and coordination. Practice the exercises as you did in Level One, first reading the entire piece through, if you can, to get an idea of the sound, etc. and to practice your sight-reading skills.

- Use the metronome – slow tempo. Play with separate hands in small sections – four bars plus one note segments.
- Be sure to use the fingering indicated and be careful to play the rhythms correctly. Set the metronome at a slow speed to begin, perhaps the quarter note between 50 and 60. Increase the tempo as you are able.
- Sing as you play the hands separately, using syllables only. Remember what key you are in and know where “do” is.

**NOTE** In the left hand, it is not necessary to sing every note in the moving pattern. You may just go from chord change to chord change.

- Label all the chords in the left hand. When you practice #2 and #3, label the chords in the right hand. Sing the notes in those labeled chords from the bottom up.
- Sing the melodies a cappella – only using the piano to test after you have sung the pitches.

To continue with your piano technique work, there are some recommended books for piano listed in the first pages of this book.

I heartily encourage you to keep on with your piano technique studies, and continue to sing everything you play, and vice versa.

This is only the beginning – the very thing I love about music!

Begin each new exercise slowly.  
“Hum” the melody, then sing  
with syllables. Exercises make  
beautiful music too!

1.

1. Musical notation for the first system of exercise 1. The treble staff contains a sequence of eighth notes with fingerings: 1, 2, 1, 3, 5, 2, 1, 2, 3, 4, 5, 1. The bass staff contains a sequence of eighth notes with fingerings: 5, 4, 5.

2. Musical notation for the second system of exercise 1. The treble staff contains a sequence of eighth notes with fingerings: 1, 3, 2, 5, 2, 1. The bass staff contains a sequence of eighth notes with fingerings: 4, 5, 5, 1, 2, 5.

3. Musical notation for the third system of exercise 1. The treble staff contains a sequence of eighth notes with fingerings: 3, 3, 2, 2, 3, 5, 4, 5. The bass staff contains a sequence of eighth notes with fingerings: 5, 4, 1, 2.

4. Musical notation for the fourth system of exercise 1. The treble staff contains a sequence of eighth notes with fingerings: 2, 2, 4, 1, 4, 1, 4, 1, 2, 4, 3, 2, 1. The bass staff contains a sequence of eighth notes with fingerings: 5, 5, 5.

2.



First system of musical notation. Treble clef, key signature of one sharp (F#), 3/4 time signature. The right hand has a melody with notes G4 (finger 1), B4 (finger 3), D5 (finger 5), B4 (finger 3), A4 (finger 2), G4 (finger 5), F#4 (finger 4), and E4 (finger 2). The left hand has a bass line with notes G3 (finger 5), A3, B3, C4, D4, E4, F#4, and G4.

Second system of musical notation. Treble clef, key signature of one sharp (F#), 3/4 time signature. The right hand has a melody with notes G4 (finger 1), A4 (finger 2), B4, C5 (finger 4), and B4. The left hand has a bass line with notes G3 (finger 5), A3, B3, C4, D4, E4, F#4, and G4.

Third system of musical notation. Treble clef, key signature of one sharp (F#), 3/4 time signature. The right hand has a melody with notes A4 (finger 2), B4, C5, B4 (finger 5), A4 (finger 3), and G4. The left hand has a bass line with notes G3 (finger 5), A3, B3, C4, D4, E4, F#4, and G4.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), 3/4 time signature. The right hand has a melody with notes B4 (finger 3), C5 (finger 5), B4 (finger 4), A4 (finger 2), G4 (finger 1), and F#4. The left hand has a bass line with notes G3 (finger 5), A3, B3, C4, D4, E4, F#4, and G4.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#), 3/4 time signature. The right hand has a melody with notes G4 (finger 1), A4 (finger 2), and B4 (finger 4). The left hand has a bass line with notes G3 (finger 5), A3, B3, C4, D4, E4, F#4, and G4.



The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music. The first measure has a chord with a finger number '5' above it. The second measure has a chord with a finger number '4' above it. The third measure has a chord with a finger number '5' above it. The fourth measure has a chord with a finger number '4' above it. The lower staff is in bass clef and contains a continuous eighth-note accompaniment pattern across all four measures.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music. The first measure has a note with a finger number '1' above it. The second measure has a note with a finger number '2' above it. The third measure has a note with a finger number '3' above it. The fourth measure has a note with a finger number '5' above it. The fifth measure has a note with a finger number '4' above it. The sixth measure has a note with a finger number '3' above it. The seventh measure has a note with a finger number '2' above it. The lower staff is in bass clef and contains a continuous eighth-note accompaniment pattern across all four measures.

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music. The first measure has a note with a finger number '1' above it. The second measure has a note with a finger number '3' above it. The third measure has a note with a finger number '5' above it. The fourth measure has a note with a finger number '3' above it. The lower staff is in bass clef and contains a continuous eighth-note accompaniment pattern across all four measures.



3.

5 3, 3 1, 5 1, 5 1, 5 1, 5 1, 5 1

5 2, 3 1, 2 1, 5 1, 5 1, 5 1, 5 1

4 1, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1

4 2, 3 1, 4 2, 3 1, 4 2, 5 1, 5 3, 5 2, 5 1

## YOUR FIRST ARRANGEMENT

### EXAMPLE: "ROSE ROOM"

This exercise is a wonderful one to practice using the many skills you have developed by now in your musicianship studies. I have given you an eight-bar head start.

The top line is the melody of the song – exactly as it was written. The second line is altered rhythmically as one would sing it with a jazz conception. When you write that line, sing the melody to yourself in a swing feel and write the notes exactly as you are singing them. The lyric should sound conversational even with the altered rhythms swinging.

The third line is your written improvisation on the chord changes above. Again, be sure to notate the rhythms exactly as you are singing them.

### DIRECTIONS: SETTING UP YOUR SCORE

**BRACKET** Three staves in treble clef and align the measures.

**STAFF #1** Transpose the entire song to your key, i.e. melody, lyric and chord symbols. Write the melody and rhythm of the entire song, exactly as it appears in the original sheet. This key of G should work for most alto voices.

**STAFF #2** Re-write the rhythm of the melody line as you would sing it in a swing feel. Be sure the lyric does not sound awkward in your re-written rhythm. It should sound natural.

**STAFF #3** Compose a new melody line, i.e. a "vocalese" or "scat" line. Be sure that the notes you write work with the chord symbols in the bar. Use the example below for some ideas. Short riffs, phrases and rests work well. Extend the phrases as you become more comfortable. The improvisation must flow and be singable!

Sing every note that you  
write as you notate.

# ROSE ROOM



Beginning tempo: ♩ = 108

Art Hickman & Harry Williams

Original

Swing Phrasing

Written Scat Line

Chords: G6, Ab7, **A**, D7, G7

Lyrics: In sun - ny rose - land where sum - mer breez - es are

Scat Syllables

4

Chords: Cmaj7, C6, Gm7, C7

Lyrics: play - - - ing. Where the hon - ey bees are "a

Scat Syllables: - - - ing. Where the hon-ey bees are a -

8 Fmaj7 F6 Fm Fm6

may - - - - ing". There - - - - all the ros - es are

sway - - - - ing. There

12 Cmaj7 A7 D7

sway - - - - ing, danc - - - - ing

15 Dm Dm7/b5 G7

- while the mead - ow brook flows. - - - - The moon when

**B**

D7	G7	Cmaj7	C6
shin - ing	is more than ev - er	de - sign - - -	ing.

22 Gm7	C7	Fmaj7	F6
For	'tis ev - er then I am	pin - - -	ing.

26 Fm	Fm6	Cmaj7	A7/b9
Pin - ing	to be sweet-ly re - clin -	ing,	some - where in

30 D7 G7 Cmaj7

rose land, be - side a beau - ti - ful rose

## NANCY MARANO

Nancy Marano lives in the New York area and offers private instruction in voice, piano and musicianship. She also conducts weekly jazz vocal workshops in New York City.

For international vocalists, Nancy offers “Skype Sessions” for singers who would like private lessons online, or to reinforce their study of the method presented here in *Musicianship for the Jazz Vocalist*.

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Nancy Marano



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