

# The Practice Room

Learn to Sight Sing.

## Level 8

*Rhythmic Reading*  
*Sight Singing*  
*Two Part Reading*

## 60 Examples



# Rhythmic Reading

## Eight

### 20 Exercises



In Rhythmic Reading Level Eight we will continue to cover:

- Quarter Notes, Half Notes, Dotted Half Notes, Whole Notes, Pairs of Eighth Notes, Dotted Quarter followed by Eighths, Sixteenth Notes in groups of 4, Single Eighth Notes, Ties
- 4/4, 3/4, and 2/4 time
- Quarter Rests, Half Rests, Whole Rests, Eighth Note Rests

We will add:

- sixteenth notes combined with eighth notes

## Sixteenth Notes combined with Eighth Notes

Two 16th notes equal one 8th note. Knowing that makes it easy to combine them.

Remember how we count four 16th notes:



1 e + a

Now let's combine that with some 8th notes:



1 e + (a) 2 e + (a)

The first two 16th notes still get (1) and (e). The first 8th note lasts for (+) and (a). The same is true for the second beat in the example above.

Now let's look at it when the 8th note comes first.



1 (e) + a

This time the first 8th note gets the (1) and the (e). The (+) goes with the first 16th note and the (a) goes with the last 16th note.

Finally, let's see how it works when the 8th note is in the middle between two 16th notes.



1 e + a

The first 16th note gets the (1). The first quarter note gets (e) and (+). The final 16th note gets the (a).

## Example 2

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is written in 3/4 time, with a treble staff and a bass staff. The melody is primarily in the treble staff, while the bass staff provides a simple accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The score is numbered 1 through 8, with the numbers placed above the corresponding measures. The melody consists of eighth and sixteenth notes, with some rests. The bass line is composed of quarter and eighth notes. The piece concludes with a double bar line at the end of measure 8.

## Example 3

Example 3 shows the first four measures of a piece in 2/4 time. The melody (treble clef) and bass line (bass clef) are written on a grand staff. The melody starts with a quarter note G4, followed by eighth notes A4-B4, and then a quarter note C5. The bass line starts with a quarter note G3, followed by eighth notes A3-B3, and then a quarter note C4. The first measure is marked with a '2' above the melody and a '2' above the bass line. The second measure is marked with a '3' above the melody and a '3' above the bass line. The third measure is marked with a '4' above the melody and a '4' above the bass line. The fourth measure is marked with a '5' above the melody and a '5' above the bass line.

## Example 4

Example 4 shows the next four measures of the piece in 2/4 time. The melody (treble clef) and bass line (bass clef) are written on a grand staff. The melody starts with a quarter note G4, followed by eighth notes A4-B4, and then a quarter note C5. The bass line starts with a quarter note G3, followed by eighth notes A3-B3, and then a quarter note C4. The first measure is marked with a '2' above the melody and a '2' above the bass line. The second measure is marked with a '3' above the melody and a '3' above the bass line. The third measure is marked with a '4' above the melody and a '4' above the bass line. The fourth measure is marked with a '5' above the melody and a '5' above the bass line.

## Example 5

Example 5 is a musical score in 4/4 time, consisting of two systems of two staves each. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is written in treble and bass clefs. Fingerings are indicated by numbers 2, 3, and 4 above the notes in measures 1-4, and 5, 6, 7, and 8 above the notes in measures 5-8. The piece concludes with a double bar line at the end of measure 8.

## Example 6

Example 6 is a musical score in 3/4 time, consisting of two systems of two staves each. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is written in treble and bass clefs. Fingerings are indicated by numbers 2, 3, and 4 above the notes in measures 1-4, and 5, 6, 7, and 8 above the notes in measures 5-8. The piece concludes with a double bar line at the end of measure 8.

## Example 7

Example 7 shows a musical score in 4/4 time, measures 2 through 8. The score is written for two staves, Treble and Bass. The key signature is one flat (B-flat). The melody in the Treble staff begins with a whole rest in measure 2, followed by eighth and sixteenth notes. The Bass staff begins with a whole note in measure 2, followed by eighth and sixteenth notes. The score includes fingerings (2, 3, 4, 5, 6, 7, 8) and articulation marks (accents) above the notes. The piece concludes with a double bar line in measure 8.

## Example 8

Example 8 shows a musical score in 3/4 time, measures 2 through 8. The score is written for two staves, Treble and Bass. The key signature is one flat (B-flat). The melody in the Treble staff begins with a quarter note in measure 2, followed by eighth and sixteenth notes. The Bass staff begins with a quarter note in measure 2, followed by eighth and sixteenth notes. The score includes fingerings (2, 3, 4, 5, 6, 7, 8) and articulation marks (accents) above the notes. The piece concludes with a double bar line in measure 8.

## Example 9



## Example 10



## Workbook Check Sheet

Name \_\_\_\_\_ Check # \_\_\_\_\_

Grade	Completion	Comprehension
A	All examples are complete.	Student shows clear understanding of all concepts.
B	Most examples are complete.	Student shows clear understanding of all concepts with occasional minor errors.
C	About half the examples are complete.	Student is struggling with some major concepts.
D	Less than half the examples are complete.	Student shows very little understanding of major concepts.
F	Almost no examples have been completed.	No comprehension is evident.

Grade \_\_\_\_\_

Comments:

## Example 11

Example 11 shows a musical score in 4/4 time, spanning measures 1 through 8. The score is written for two staves, Treble and Bass. The melody in the Treble staff features eighth-note patterns and rests, with fingerings 2, 3, and 4 indicated above the notes. The bass line consists of eighth-note patterns, with fingerings 2, 3, and 4 indicated above the notes. The piece concludes with a double bar line at the end of measure 8.

## Example 12

Example 12 shows a musical score in 3/4 time, spanning measures 1 through 8. The score is written for two staves, Treble and Bass. The melody in the Treble staff features eighth-note patterns and rests, with fingerings 2, 3, and 4 indicated above the notes. The bass line consists of eighth-note patterns, with fingerings 2, 3, and 4 indicated above the notes. The piece concludes with a double bar line at the end of measure 8.

## Example 13

Example 13 is a musical score in 2/4 time, consisting of two systems of two staves each. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The melody is written in the treble clef, and the bass line is in the bass clef. Fingerings are indicated by numbers 2, 3, 4, and 5 above the notes. The piece concludes with a double bar line at the end of measure 8.

## Example 14

Example 14 is a musical score in 4/4 time, consisting of two systems of two staves each. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The melody is written in the treble clef, and the bass line is in the bass clef. Fingerings are indicated by numbers 2, 3, 4, and 5 above the notes. The piece concludes with a double bar line at the end of measure 8.

## Example 15

Example 15 is a musical score in 4/4 time, consisting of two systems of two staves each (treble and bass clef). The score contains measures 2 through 8. Fingerings are indicated by numbers 2, 3, and 4 above the notes in measures 2, 3, and 4. Measure 5 begins with a fingering of 5. The piece concludes with a double bar line at the end of measure 8.

## Example 16

Example 16 is a musical score in 3/4 time, consisting of two systems of two staves each (treble and bass clef). The score contains measures 2 through 8. Fingerings are indicated by numbers 2, 3, and 4 above the notes in measures 2, 3, and 4. Measure 5 begins with a fingering of 5. The piece concludes with a double bar line at the end of measure 8.

## Example 17

Example 17 shows a musical score in 2/4 time, measures 2 through 8. The score is written for two staves, Treble and Bass. The key signature is one flat (B-flat). The melody in the Treble staff consists of quarter notes and eighth notes, with fingerings 2, 3, and 4 indicated above the notes. The bass line in the Bass staff consists of quarter notes and eighth notes, with fingerings 2, 3, and 4 indicated above the notes. The score ends with a double bar line at measure 8.

## Example 18

Example 18 shows a musical score in 4/4 time, measures 2 through 7. The score is written for two staves, Treble and Bass. The key signature is one flat (B-flat). The melody in the Treble staff consists of eighth notes and quarter notes, with fingerings 2, 3, and 4 indicated above the notes. The bass line in the Bass staff consists of eighth notes and quarter notes, with fingerings 2, 3, and 4 indicated above the notes. The score ends with a double bar line at measure 7.

## Example 19

Example 19 is a musical score in 3/4 time, consisting of two systems of two staves each. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The melody is written in the treble clef, and the bass line is in the bass clef. Fingerings are indicated by numbers 1-4 above the notes in the first system and 5-8 above the notes in the second system. The piece concludes with a double bar line at the end of measure 8.

## Example 20

Example 20 is a musical score in 4/4 time, consisting of two systems of two staves each. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The melody is written in the treble clef, and the bass line is in the bass clef. Fingerings are indicated by numbers 1-4 above the notes in the first system and 5-8 above the notes in the second system. The piece concludes with a double bar line at the end of measure 8.

## Workbook Check Sheet

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Grade \_\_\_\_\_

Comments:

# Sight Singing Eight

## 20 Exercises

musical score for Sight Singing Eight, Exercises 1-8. The score is written for voice and piano accompaniment in 3/4 time, key of D major (two sharps). The tempo is marked *mp* (mezzo-piano). The exercises are numbered 1 through 8.

Exercise 1 (measures 1-4):

Staff 1 (Treble Clef):

Measure 1: D4 (quarter), B4 (quarter), D4 (quarter).  
Measure 2: A4 (quarter), G4 (quarter), F4 (quarter).  
Measure 3: E4 (quarter), D4 (quarter), C4 (quarter).  
Measure 4: B3 (quarter), A3 (quarter), G3 (quarter).

Staff 2 (Bass Clef):

Measure 1: D4 (quarter), B4 (quarter), D4 (quarter).  
Measure 2: A4 (quarter), G4 (quarter), F4 (quarter).  
Measure 3: E4 (quarter), D4 (quarter), C4 (quarter).  
Measure 4: B3 (quarter), A3 (quarter), G3 (quarter).

Exercise 2 (measures 5-8):

Staff 1 (Treble Clef):

Measure 5: D4 (quarter), E4 (quarter), F4 (quarter).  
Measure 6: G4 (quarter), A4 (quarter), B4 (quarter).  
Measure 7: C5 (quarter), B4 (quarter), A4 (quarter).  
Measure 8: G4 (quarter), F4 (quarter), E4 (quarter).

Staff 2 (Bass Clef):

Measure 5: D4 (quarter), E4 (quarter), F4 (quarter).  
Measure 6: G4 (quarter), A4 (quarter), B4 (quarter).  
Measure 7: C5 (quarter), B4 (quarter), A4 (quarter).  
Measure 8: G4 (quarter), F4 (quarter), E4 (quarter).

## In Sight Singing Level Eight we will continue to cover:

- Stepwise Motion and Leaps within the tonic triad (Do > Mi > Sol > Mi > Do)
- Quarter Notes, Half Notes, Dotted Half Notes, Whole Notes, Pairs of Eighth Notes, Dotted Quarter followed by eighths, Sixteenth Notes in groups of Four, Single Eighth Notes, Ties
- 4/4, 3/4, and 2/4 time
- C Major, F Major, and G Major, Bb Major, D Major
- Quarter Rests, Half Rests, Whole Rests, Eighth Note Rests
- Dynamics - Piano, Forte, Mezzo Piano, Mezzo Forte, Crescendo, Decrescendo
- Simple Repeat Signs

## We will add:

- Leaps within the dominant triad (Sol > Ti > Re > Ti > Sol)

The dominant triad is made up of the notes from a major chord built off the 5th step of the scale.

Here's what to look for in each key:

### C Major



Notes from the Tonic Triad: C (Do), E (Mi), G (Sol)



Notes from the Dominant Triad: G (Sol), B (Ti), or D (Re)




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## F Major



Notes from the Tonic Triad : Any F (Do), A(Mi) or C(Sol)



Notes from the Dominant Triad: Any C(Sol), E(Ti), or G(Re)



## G Major



Notes from the Tonic Triad: Any G(Do), B(Mi) or D(Sol)



Notes from the Dominant Triad: Any D(Sol), F(Ti), or A(Re)



## Bb Major



Notes from the Tonic Triad: Any B(Do), D(Mi) or F(Sol)



Notes from the Dominant Triad: Any F(Sol), A(Ti), or C(Re)



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## D Major



Notes from the Tonic Triad: Any D(Do), F(Mi) or A(Sol)



Notes from the Dominant Triad: Any A(Sol), C(Ti), or E(Re)



## Example 1

*mf*

Example 1 is a musical score in 4/4 time, marked *mf*. It consists of two systems of staves. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature is one flat (B-flat). The melody features a series of eighth and quarter notes, with fingerings 2, 3, and 4 indicated above the notes. The bass line also features a series of eighth and quarter notes, with fingerings 2, 3, and 4 indicated above the notes. The piece concludes with a double bar line at the end of measure 8.

## Example 2

*mp*

Example 2 is a musical score in 3/4 time, marked *mp*. It consists of two systems of staves. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature is one flat (B-flat). The melody features a series of eighth and quarter notes, with fingerings 2, 3, and 4 indicated above the notes. The bass line also features a series of eighth and quarter notes, with fingerings 2, 3, and 4 indicated above the notes. The piece concludes with a double bar line at the end of measure 8.

## Example 3

Example 3 is a musical score in 4/4 time, key of D major. It consists of two systems of staves. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The score is written for a piano, with dynamics *p* (piano) and *mf* (mezzo-forte) indicated. Fingerings are numbered 1 through 8. The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The piece concludes with a double bar line at the end of measure 8.

## Example 4

Example 4 is a musical score in 2/4 time, key of B-flat major. It consists of two systems of staves. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The score is written for a piano, with dynamics *pp* (pianissimo) and *ff* (fortissimo) indicated. Fingerings are numbered 1 through 8. The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The piece concludes with a double bar line at the end of measure 8.

## Example 5

Example 5 is a musical score in 4/4 time, marked *mp* (mezzo-piano). The key signature has two sharps (F# and C#). The score consists of eight measures, numbered 1 through 8. Measures 1-4 are in the first system, and measures 5-8 are in the second system. The melody is in the treble clef, and the bass line is in the bass clef. The melody features eighth and sixteenth note patterns, while the bass line features quarter and eighth note patterns. The piece concludes with a double bar line at the end of measure 8.

## Example 6

Example 6 is a musical score in 3/4 time, marked *mp* (mezzo-piano) at the beginning and *mf* (mezzo-forte) at measure 6. The key signature has two sharps (F# and C#). The score consists of eight measures, numbered 1 through 8. Measures 1-4 are in the first system, and measures 5-8 are in the second system. The melody is in the treble clef, and the bass line is in the bass clef. The melody features quarter and eighth note patterns, while the bass line features quarter and eighth note patterns. The piece concludes with a double bar line at the end of measure 8.

## Example 7

Example 7 is a musical score in 4/4 time, marked *mf* (mezzo-forte). The score consists of two systems of two staves each (treble and bass clef). The key signature has one flat (B-flat). The first system contains measures 1 through 4, and the second system contains measures 5 through 8. Fingerings are indicated by numbers 1-4 above the notes. Measure 1 starts with a half note G4, followed by quarter notes A4, B4, and A4. Measure 2 has a dotted quarter note G4, followed by eighth notes F#4, E4, and D4. Measure 3 has a quarter note D4, followed by eighth notes C4, B3, and A3. Measure 4 has a quarter note G3, followed by eighth notes F3, E3, and D3. The second system continues this pattern with measures 5 through 8, ending with a double bar line.

## Example 8

Example 8 is a musical score in 4/4 time, marked *p* (piano) for the first half and *f* (forte) for the second half. The score consists of two systems of two staves each (treble and bass clef). The key signature has one sharp (F#). The first system contains measures 1 through 4, and the second system contains measures 5 through 8. Fingerings are indicated by numbers 1-4 above the notes. Measure 1 starts with a half note F#4, followed by quarter notes G#4, A4, and G#4. Measure 2 has a dotted quarter note F#4, followed by eighth notes E4, D4, and C4. Measure 3 has a quarter note C4, followed by eighth notes B3, A3, and G3. Measure 4 has a quarter note F#3, followed by eighth notes E3, D3, and C3. The second system continues this pattern with measures 5 through 8, ending with a double bar line.

## Example 9

Example 9 is a musical score in 4/4 time, featuring a piano (p) and a mezzo-piano (mp) section. The score is written for a grand staff (treble and bass clefs) with a key signature of two flats (B-flat and E-flat). The first system (measures 1-4) is marked *f* (forte) and the second system (measures 5-8) is marked *mp* (mezzo-piano). The melody is primarily in the treble clef, while the bass clef provides a supporting bass line. The melody consists of eighth and quarter notes, with some triplet markings. The bass line consists of quarter and eighth notes. The score ends with a double bar line at measure 8.

## Example 10

Example 10 is a musical score in 3/4 time, featuring a mezzo-piano (mp) section. The score is written for a grand staff (treble and bass clefs) with a key signature of two sharps (F-sharp and C-sharp). The melody is primarily in the treble clef, while the bass clef provides a supporting bass line. The melody consists of quarter and eighth notes, with some triplet markings. The bass line consists of quarter and eighth notes. The score ends with a double bar line at measure 8.

## Workbook Check Sheet

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Grade \_\_\_\_\_

Comments:

## Example 11

*mp*

Example 11 is a musical score in 2/4 time, marked *mp* (mezzo-piano). It consists of two systems of two staves each. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature is one flat (B-flat). The melody features a series of eighth and quarter notes, with fingerings 2, 3, and 4 indicated above the notes in measures 2, 3, and 4 respectively. The bass line follows a similar pattern with fingerings 2, 3, and 4 indicated above the notes in measures 2, 3, and 4 respectively. The piece concludes with a double bar line at the end of measure 8.

## Example 12

*mf*

Example 12 is a musical score in 4/4 time, marked *mf* (mezzo-forte). It consists of two systems of two staves each. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature is one flat (B-flat). The melody features a series of eighth and quarter notes, with fingerings 2, 3, and 4 indicated above the notes in measures 2, 3, and 4 respectively. The bass line follows a similar pattern with fingerings 2, 3, and 4 indicated above the notes in measures 2, 3, and 4 respectively. The piece concludes with a double bar line at the end of measure 8.

## Example 13

Example 13 is a musical score in 3/4 time, key of D major. It consists of two systems of staves. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The score is marked with a piano (*p*) dynamic at the beginning and a forte (*f*) dynamic at measure 6. Fingerings are indicated by numbers 2, 3, 4, and 5 above the notes. A slur is present over measures 5 and 6 in the bass staff.

## Example 14

Example 14 is a musical score in 4/4 time, key of B-flat major. It consists of two systems of staves. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The score is marked with a mezzo-forte (*mf*) dynamic at the beginning. Fingerings are indicated by numbers 2, 3, 4, and 5 above the notes. A slur is present over measures 5 and 6 in the bass staff.

## Example 15

Example 15 is a musical score in 3/4 time, marked *p* (piano). It consists of two systems of staves. The first system has a treble and bass staff. The treble staff begins with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody starts on D4, moves to E4, then F#4, and continues with eighth and quarter notes. The bass staff begins on B2, moves to C3, then D3, and continues with eighth and quarter notes. The second system continues the melody in the treble staff, starting on E4, moving to F#4, then G4, and continuing with eighth and quarter notes. The bass staff continues the bass line, starting on E2, moving to F2, then G2, and continuing with eighth and quarter notes. Fingerings 1, 2, 3, and 4 are indicated above the notes in the treble staff, and 2, 3, and 4 are indicated above the notes in the bass staff.

## Example 16

Example 16 is a musical score in 4/4 time, marked *mf* (mezzo-forte). It consists of two systems of staves. The first system has a treble and bass staff. The treble staff begins with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody starts on D4, moves to E4, then F#4, and continues with eighth and quarter notes. The bass staff begins on B2, moves to C3, then D3, and continues with eighth and quarter notes. The second system continues the melody in the treble staff, starting on E4, moving to F#4, then G4, and continuing with eighth and quarter notes. The bass staff continues the bass line, starting on E2, moving to F2, then G2, and continuing with eighth and quarter notes. Fingerings 1, 2, 3, and 4 are indicated above the notes in the treble staff, and 2, 3, and 4 are indicated above the notes in the bass staff.

## Example 17

Example 17 is a musical score in 2/4 time, featuring a piano (mp) and mezzo-forte (mf) dynamic range. The score is written for a single melodic line, likely for a flute or violin, with a bass line indicated by a lower staff. The key signature is one flat (B-flat).

The score consists of 8 measures, divided into two systems of four measures each. The first system (measures 1-4) is marked *mp*. The second system (measures 5-8) is marked *mf*. The melody is characterized by eighth and sixteenth notes, with fingerings indicated by numbers 2, 3, 4, 5, 6, 7, and 8. The bass line consists of a steady eighth-note accompaniment.

## Example 18

Example 18 is a musical score in 2/4 time, featuring a mezzo-forte (mf) dynamic. The score is written for a single melodic line, likely for a flute or violin, with a bass line indicated by a lower staff. The key signature is one sharp (F-sharp).

The score consists of 8 measures, divided into two systems of four measures each. The first system (measures 1-4) is marked *mf*. The second system (measures 5-8) is also marked *mf*. The melody is characterized by eighth and sixteenth notes, with fingerings indicated by numbers 2, 3, 4, 5, 6, 7, and 8. The bass line consists of a steady eighth-note accompaniment.

## Example 19

Example 19 is a musical score in 3/4 time, featuring piano (*f*) and forte (*p*) dynamics. The score is written for two staves, Treble and Bass clef, with a key signature of two flats (B-flat and E-flat). The piece consists of eight measures, numbered 1 through 8. Measures 1-4 are marked *f* (forte), and measures 5-8 are marked *p* (piano). The melody is primarily in the Treble clef, while the bass line is in the Bass clef. The piece concludes with a double bar line.

## Example 20

Example 20 is a musical score in 4/4 time, featuring mezzo-piano (*mp*) and mezzo-forte (*mf*) dynamics. The score is written for two staves, Treble and Bass clef, with a key signature of two sharps (F-sharp and C-sharp). The piece consists of eight measures, numbered 1 through 8. Measures 1-4 are marked *mp* (mezzo-piano), and measures 5-8 are marked *mf* (mezzo-forte). The melody is primarily in the Treble clef, while the bass line is in the Bass clef. The piece concludes with a double bar line.

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Grade \_\_\_\_\_

Comments:

# Two Part Reading Eight

## 20 Exercises

Two Part Reading Eight, Exercises 1-8. The score is written for two staves (treble and bass clef) in 2/4 time, key of D major (one sharp). The first system (Exercises 1-4) is marked *f* (forte). The second system (Exercises 5-8) is marked *p* (piano). The score includes fingerings (1-4) and articulation marks (accents, slurs, and a hairpin). The first system consists of four measures: Measure 1 (treble: quarter rest, eighth note D, quarter note E; bass: quarter note D, half note E), Measure 2 (treble: quarter note F#, eighth note G, quarter note A; bass: quarter note F#, half note G), Measure 3 (treble: quarter note B, eighth note A, quarter note G; bass: quarter note B, half note A), and Measure 4 (treble: quarter note F#, eighth note E, quarter note D; bass: quarter note F#, half note E). The second system consists of four measures: Measure 5 (treble: quarter note D, eighth note E, quarter note F#; bass: quarter note D, half note E), Measure 6 (treble: quarter note G, eighth note F#, quarter note E; bass: quarter note G, half note F#), Measure 7 (treble: quarter note F#, eighth note G, quarter note A; bass: quarter note F#, half note G), and Measure 8 (treble: quarter note B, eighth note A, quarter note G; bass: quarter note B, half note A). The score ends with a double bar line.

In Two Part Reading we will continue with the skills in the previous level, but now with harmony.

## Example 1

*mf*

Example 1 is a musical score in 3/4 time, marked *mf*. It consists of two systems of two staves each. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature is one flat (B-flat). The melody features a series of eighth and quarter notes, with some rests. The bass line provides a steady accompaniment with eighth and quarter notes. Measure numbers 2 through 8 are indicated above the notes.

## Example 2

*mp*

Example 2 is a musical score in 4/4 time, marked *mp*. It consists of two systems of two staves each. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature is one flat (B-flat). The melody features a series of quarter and eighth notes, with some rests. The bass line provides a steady accompaniment with quarter and eighth notes. Measure numbers 2 through 8 are indicated above the notes.

## Example 3

Example 3 is a musical score in 4/4 time, key of D major. It consists of two systems of staves. The first system (measures 1-4) is marked *mp* (mezzo-piano). The second system (measures 5-8) is marked *mf* (mezzo-forte). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 2, 3, and 4 above notes, and 5 below notes. The piece concludes with a double bar line.

## Example 4

Example 4 is a musical score in 4/4 time, key of B-flat major. It consists of two systems of staves. The first system (measures 1-4) is marked *p* (piano). The second system (measures 5-8) is marked *mf* (mezzo-forte). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 2, 3, 4, and 5 above notes, and 5 below notes. A slur is present over measures 5 and 6 in the bass staff. The piece concludes with a double bar line.

## Example 5

Example 5 is a musical score in 2/4 time, marked *f* (forte). It consists of two systems of staves. The first system has a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody in the treble staff is marked with fingerings 2, 3, and 4. The bass staff melody is marked with fingerings 2, 3, and 4. The second system continues the melody in the treble staff, marked with fingerings 5, 6, 7, and 8. The bass staff continues the melody, marked with fingerings 5, 6, 7, and 8. The piece concludes with a double bar line.

## Example 6

Example 6 is a musical score in 4/4 time, marked *mp* (mezzo-piano). It consists of two systems of staves. The first system has a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody in the treble staff is marked with fingerings 2, 3, and 4. The bass staff melody is marked with fingerings 2, 3, and 4. The second system continues the melody in the treble staff, marked with fingerings 5, 6, 7, and 8. The bass staff continues the melody, marked with fingerings 5, 6, 7, and 8. The piece concludes with a double bar line.

## Example 7

Example 7 is a musical score in 3/4 time, featuring two staves (treble and bass clef) and a key signature of one flat (B-flat). The score consists of eight measures, numbered 1 through 8. The melody in the treble clef starts with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. The bass clef accompaniment starts with a quarter note G3, followed by a quarter note A3, a quarter note B-flat3, and a quarter note C4. The melody continues with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The bass clef accompaniment continues with a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4. The melody concludes with a quarter note A5, a quarter note B-flat5, a quarter note C6, and a quarter note D6. The bass clef accompaniment concludes with a quarter note A4, a quarter note B-flat4, a quarter note C5, and a quarter note D5.

## Example 8

Example 8 is a musical score in 2/4 time, featuring two staves (treble and bass clef) and a key signature of one sharp (F-sharp). The score consists of eight measures, numbered 1 through 8. The melody in the treble clef starts with a quarter note F#4, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef accompaniment starts with a quarter note F#3, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The melody continues with a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F#5. The bass clef accompaniment continues with a quarter note C4, a quarter note D4, a quarter note E4, and a quarter note F#4. The melody concludes with a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6. The bass clef accompaniment concludes with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The score includes dynamic markings: *f* (forte) at the beginning of measure 1 and *p* (piano) at the beginning of measure 5. The score also includes a crescendo hairpin in the bass clef staff, starting at measure 5 and ending at measure 8.

## Example 9

Example 9 is a musical score in 4/4 time, marked *mp* (mezzo-piano). The key signature has two flats (B-flat and E-flat). The score consists of two systems of two staves each. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. Fingerings are indicated by numbers 2, 3, and 4 above the notes in measures 1-4, and 5, 6, 7, and 8 above the notes in measures 5-8. The melody in the upper staff features eighth and sixteenth notes, while the bass line in the lower staff is primarily composed of quarter and eighth notes.

## Example 10

Example 10 is a musical score in 3/4 time, marked *mf* (mezzo-forte). The key signature has two sharps (F-sharp and C-sharp). The score consists of two systems of two staves each. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. Fingerings are indicated by numbers 2, 3, and 4 above the notes in measures 1-4, and 5, 6, 7, and 8 above the notes in measures 5-8. The melody in the upper staff includes dotted rhythms and eighth notes, while the bass line in the lower staff features a mix of quarter, eighth, and sixteenth notes.

## Workbook Check Sheet

Name \_\_\_\_\_ Check # \_\_\_\_\_

Grade	Completion	Comprehension
A	All examples are complete.	Student shows clear understanding of all concepts.
B	Most examples are complete.	Student shows clear understanding of all concepts with occasional minor errors.
C	About half the examples are complete.	Student is struggling with some major concepts.
D	Less than half the examples are complete.	Student shows very little understanding of major concepts.
F	Almost no examples have been completed.	No comprehension is evident.

Grade \_\_\_\_\_

Comments:

## Example 11

Example 11 is a musical score in 2/4 time, marked *mf*. It consists of two systems of staves. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The score is written for a single melodic line, with the first system using a treble clef and the second system using a bass clef. The key signature is one flat (B-flat). The melody is characterized by eighth and sixteenth notes, with some measures featuring triplets. Measure numbers 2, 3, 4, 5, 6, 7, and 8 are indicated above the notes. The piece concludes with a double bar line and repeat dots.

## Example 12

Example 12 is a musical score in 3/4 time, marked *p* in the first system and *f* in the second system. It consists of two systems of staves. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The score is written for a single melodic line, with the first system using a treble clef and the second system using a bass clef. The key signature is one flat (B-flat). The melody is characterized by eighth and sixteenth notes, with some measures featuring triplets. Measure numbers 2, 3, 4, 5, 6, 7, and 8 are indicated above the notes. The piece concludes with a double bar line and repeat dots.

## Example 13

Example 13 is a musical score in 4/4 time, featuring a treble and bass staff. The key signature has one sharp (F#). The score is divided into two systems of four measures each. The first system is marked *mp* (mezzo-piano). The second system is marked *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5 above the notes.

**System 1 (Measures 1-4):**

- Measure 1: Treble staff has a half note F#4 and a half note G4. Bass staff has a whole note F#3.
- Measure 2: Treble staff has a half note A4 and a half note B4. Bass staff has a half note G3 and a half note F#3.
- Measure 3: Treble staff has a half note C5 and a half note B4. Bass staff has a half note E3 and a half note D3.
- Measure 4: Treble staff has a half note A4 and a half note G4. Bass staff has a half note C3 and a half note B2.

**System 2 (Measures 5-8):**

- Measure 5: Treble staff has a half note F#4 and a half note G4. Bass staff has a half note A2 and a half note G2.
- Measure 6: Treble staff has a half note A4 and a half note B4. Bass staff has a half note F#2 and a half note E2.
- Measure 7: Treble staff has a half note C5 and a half note B4. Bass staff has a half note D3 and a half note C3.
- Measure 8: Treble staff has a half note A4 and a half note G4. Bass staff has a half note B2 and a half note A2.

## Example 14

Example 14 is a musical score in 4/4 time, featuring a treble and bass staff. The key signature has two flats (Bb and Eb). The score is divided into two systems of four measures each. The first system is marked *mp* (mezzo-piano). The second system is marked *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5 above the notes.

**System 1 (Measures 1-4):**

- Measure 1: Treble staff has a half note Bb4 and a half note A4. Bass staff has a whole note Bb3.
- Measure 2: Treble staff has a half note G4 and a half note F#4. Bass staff has a half note A3 and a half note G3.
- Measure 3: Treble staff has a half note E4 and a half note D4. Bass staff has a half note F#3 and a half note E3.
- Measure 4: Treble staff has a half note C4 and a half note B3. Bass staff has a half note D3 and a half note C3.

**System 2 (Measures 5-8):**

- Measure 5: Treble staff has a half note Bb4 and a half note A4. Bass staff has a half note Bb3 and a half note A3.
- Measure 6: Treble staff has a half note G4 and a half note F#4. Bass staff has a half note G3 and a half note F#3.
- Measure 7: Treble staff has a half note E4 and a half note D4. Bass staff has a half note E3 and a half note D3.
- Measure 8: Treble staff has a half note C4 and a half note B3. Bass staff has a half note C3 and a half note B2.

## Example 15

Example 15 is a musical score in 4/4 time, key of D major (two sharps). It consists of two systems of staves. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The score is marked with a piano (*p*) dynamic. Fingerings are indicated by numbers 1 through 4 above the notes. The melody in the treble clef features eighth and sixteenth note patterns, while the bass clef provides a harmonic accompaniment with longer note values and some slurs.

## Example 16

Example 16 is a musical score in 4/4 time, key of D major (two sharps). It consists of two systems of staves. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The score is marked with a mezzo-piano (*mp*) dynamic in measure 1 and a mezzo-forte (*mf*) dynamic in measure 5. Fingerings are indicated by numbers 1 through 4 above the notes. The melody in the treble clef is more active than in Example 15, featuring eighth and sixteenth note patterns. The bass clef accompaniment includes slurs and longer note values.

## Example 17

Example 17 is a musical score in 4/4 time, featuring two systems of staves. The first system includes measures 1 through 4, marked with a mezzo-forte (*mf*) dynamic. The second system includes measures 5 through 8, marked with a mezzo-piano (*mp*) dynamic. The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat). The first system shows a melodic line in the treble staff and a supporting bass line in the bass staff. The second system continues the melodic and bass lines, with a crescendo hairpin in the treble staff leading into measure 8.

## Example 18

Example 18 is a musical score in 3/4 time, featuring two systems of staves. The first system includes measures 1 through 4, marked with a forte (*f*) dynamic. The second system includes measures 5 through 8. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F-sharp). The first system shows a melodic line in the treble staff and a supporting bass line in the bass staff. The second system continues the melodic and bass lines, with a crescendo hairpin in the treble staff leading into measure 8.

## Example 19

Example 19 is a musical score in 2/4 time, featuring a melody in the treble clef and a bass line in the bass clef. The key signature has two flats (B-flat and E-flat). The score is marked *mf* (mezzo-forte). The melody consists of eighth and quarter notes, with fingerings 2, 3, and 4 indicated above the first four measures. The bass line consists of quarter and eighth notes, with fingerings 2, 3, and 4 indicated above the first four measures. The score is divided into two systems of four measures each, ending with double bar lines.

## Example 20

Example 20 is a musical score in 4/4 time, featuring a melody in the treble clef and a bass line in the bass clef. The key signature has two sharps (F-sharp and C-sharp). The score is marked *mp* (mezzo-piano) for the first four measures and *mf* (mezzo-forte) for the last four measures. The melody consists of quarter, eighth, and sixteenth notes, with fingerings 2, 3, and 4 indicated above the first four measures. The bass line consists of quarter and eighth notes, with fingerings 2, 3, and 4 indicated above the first four measures. The score is divided into two systems of four measures each, ending with double bar lines.

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Grade \_\_\_\_\_

Comments:

# Level Eight Glossary

**Bar Lines** vertical lines in the music which separate it into measures.




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**Common Time** 4/4 meter




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**Dynamics** relative loudness or softness

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**Double Bar** indicates end of a piece of music

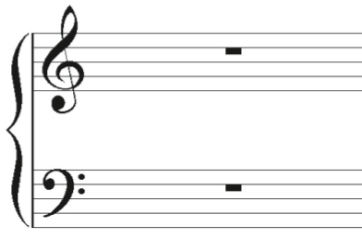



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**Forte** loud

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**Grand Staff** the treble and bass clef combined



**Key Signature** sharps or flats written at the beginning of a staff line to indicate which pitches are to be raised or lowered from their natural state.



**Measure** the space between two bar lines

**Mezzo** moderately

**Mezzo Forte** moderately loud  
(mf)

**Mezzo Piano** moderately soft  
(mp)

**Piano** soft

**Repeat Sign** repeat; play again



**Staff** the 5 horizontal lines upon which music is written; usually including a clef, a time signature, and a key signature



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**Time Signature** the numbers written on the staff indicating which type of note gets the beat and how many beats are in a measure



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**Unison** everyone on the same pitch