

ORCHESTRATION ONLINE
ALTO CLEF READING

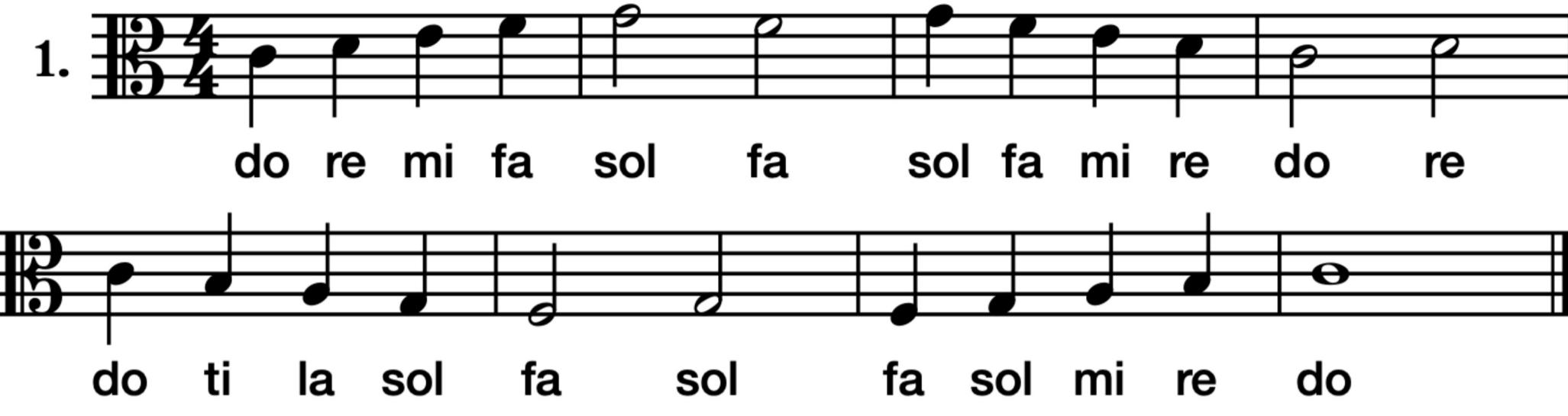
100
SIGHT-SINGING
DRILLS

ALTO CLEF READING
SIGHT-SINGING
BY THOMAS GOSS

UNIT I: 1~20

IN-STAFF NOTES E3~A4

- Time signatures: 3/4 & 4/4
- Note values: whole, half, quarter (semibreve, minim, crotchet)
- All drills begin/end on same tonic pitch. 1-10 use intervals of 2nds & octaves only.
- Sing each drill only once. Go from one drill to the next in a series of ten or the full twenty drills. Don't dwell on errors. Allow some time to pass before repeating the unit.
- Syllables given for the first few drills in each unit. The sooner you remember each pitch's name on your own, the better.
- Sit or stand in a relaxed but upright position.
- Tap chest or knee with hand, or tap foot, in order to keep time as needed.
- Don't worry about the sound of your voice. Just attempt a more or less accurate pitch. Lower voices may transpose an octave lower as needed.
- Sing at a steady pace, not too fast.
- Give each note and rest their full rhythmic value.

1. 

2. 

3. 

4. 

5. 

6. 

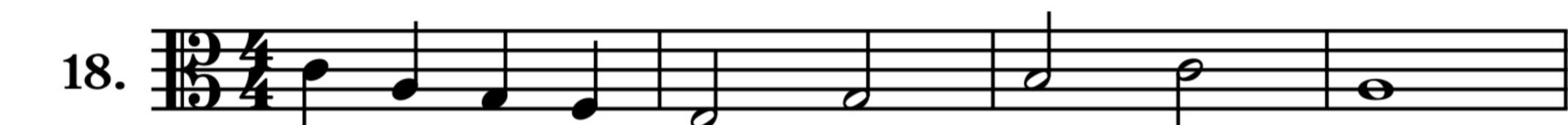
7. 

8. 

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10. 

- Drills 11-20 add intervals of 3rds and dotted half notes (dotted minims).



UNIT 2: 21~40

TWO FULL OCTAVES C3~C5

- Pitches represent full C major scale ranges on either side of the alto clef's centrally located Middle C. Review note names/formulas as necessary.
- Adding intervals of perfect 4ths and 5ths.
- Maintain procedures as stated in Unit 1.
- Higher voices may need to transpose an octave higher on some lower notes and/or passages.

21. 

do re mi fa sol la sol la ti ti la ti do
do ti la sol fa mi fa mi re re mi re do

22. 

do ti la sol fa sol fa mi re do
do re mi fa sol fa sol la ti do

23. 

do mi sol do ti sol sol la fa fa
fa re re mi re do mi fa la sol fa mi re do

24. 

do sol mi do re fa fa mi sol sol
sol ti ti la ti do la sol mi fa sol la ti do

25. 

26. 

27. 

28. 

29. 

30. 

A musical staff in 3/4 time. The key signature has one sharp, indicating G major. The staff consists of five horizontal lines. It begins with a quarter note on the second line, followed by eighth notes on the first, third, and fourth lines, a half note on the second line, another half note on the fourth line, a quarter note on the first line, a quarter note on the third line, a half note on the second line, and finally a quarter note on the fourth line.

A musical staff in bass clef (F) with ten notes. The notes are distributed as follows: two notes on the first line, one note on the second line, one note on the third line, one note on the fourth line, one note on the fifth line, one note on the first space, one note on the second space, one note on the third space, one note on the fourth space, and one note on the fifth space.

Musical score for Exercise 32, page 10. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature (indicated by 'C'). The bottom staff shows a bass clef, a key signature of one sharp (F#), and a common time signature (indicated by 'C'). The music begins with a quarter note followed by an eighth note, then continues with a series of eighth notes and sixteenth notes.

A musical staff in 3/4 time with a bass clef. It contains ten notes: two eighth notes, three sixteenth notes, one eighth note, one sixteenth note, one eighth note, one sixteenth note, one eighth note, one sixteenth note, one eighth note, and one sixteenth note.

A musical staff consisting of five horizontal lines. The first line from the bottom is a bass clef. The second line is a common time signature (indicated by a 'C'). The third line is a 3/4 time signature (indicated by a '3' over a '4'). The fourth line is a treble clef. The fifth line is a soprano clef. There are no notes or rests on the staff.

A musical staff in bass clef (F) is shown. There are ten vertical stems extending upwards from the fourth line of the staff, each ending in a small black oval. This indicates ten consecutive half notes or eighth note pairs.

A musical staff consisting of five horizontal lines. It features a common time signature (indicated by a 'C') and a key signature of one sharp (F#). The staff begins with a treble clef. The first measure contains a whole note followed by a half note. The second measure contains a half note followed by a quarter note. The third measure contains a quarter note followed by an eighth note. The fourth measure contains an eighth note followed by a sixteenth note.

A musical staff in 3/4 time with a bass clef. It contains ten notes: two eighth notes, three quarter notes, four sixteenth notes, and one eighth note.

A musical staff starting with a measure in 3/4 time. The first measure consists of a quarter note followed by three eighth notes. Subsequent measures show a repeating pattern of eighth and sixteenth notes.

A musical staff in bass clef. It contains ten notes. The first seven notes are eighth notes on the first seven lines. The eighth note is a sixteenth note on the fourth space. The ninth note is an eighth note on the second line. The tenth note is a sixteenth note on the first space.

A musical staff in 3/4 time, featuring a bass clef and a key signature of one sharp. The staff contains ten notes: a quarter note, a eighth note, a sixteenth note, a eighth note, a sixteenth note, a quarter note, a eighth note, a sixteenth note, a eighth note, and a sixteenth note.

A musical staff in bass clef (F-clef) with ten notes. The notes are arranged as follows: quarter note, eighth note, eighth note, eighth note, open circle (no note head), eighth note, eighth note, eighth note, eighth note, open circle.

Musical score for Exercise 37. The score consists of a single staff in common time (indicated by the 'C' and '4'). The key signature is B-flat major (two flats). The music begins with a quarter note followed by a eighth note, then a quarter note followed by a eighth note. This pattern repeats three times. After the third repetition, there is a short rest followed by a eighth note.

A musical staff in 13/8 time signature with a bass clef. It consists of 13 vertical tick marks across five horizontal lines. The first 12 ticks are grouped into 12 eighth-note heads, with vertical stems extending downwards from each. The 13th tick is a single eighth-note head without a stem. The staff begins with a sharp sign in the key signature.

Musical score for Exercise 38. The score consists of a single staff with a treble clef, a common time signature, and a key signature of one sharp. The measure begins with a bass clef, a 12/8 time signature, and a key signature of one sharp. The measure contains ten eighth notes. The measure ends with a fermata over the first note and a repeat sign.

A musical staff consisting of five horizontal lines. On the first line from the left, there is a bass clef symbol. Following the clef are eight vertical stems, each ending in a solid black circle representing an eighth note. The notes are evenly spaced along the staff.

A musical staff consisting of five horizontal lines. The first line from the bottom is a solid line, while the others are dashed. A clef symbol is positioned at the beginning of the staff.

A musical staff in bass clef with ten notes. The first seven notes are eighth notes on the 4th, 3rd, 2nd, 1st, 3rd, 2nd, and 1st lines respectively. The eighth note is on the 4th line. The ninth note is a quarter note on the 3rd line. The tenth note is a half note on the 2nd line.

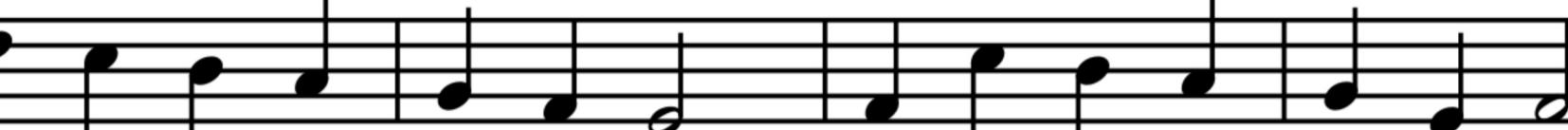
Musical score for piano, page 10, measure 40. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature (indicated by 'C'). The bottom staff shows a bass clef, a key signature of one sharp (F#), and a common time signature (indicated by 'C'). The measure begins with a forte dynamic (f). The melody consists of eighth and sixteenth note patterns.

A musical staff on a five-line staff system. The staff begins with a bass clef. A common time signature is indicated by a 'C'. A key signature of one sharp is shown as a single sharp symbol. The melody consists of ten notes: a quarter note on the fourth line, followed by two eighth notes on the first and second spaces, two eighth notes on the third and fourth lines, a quarter note on the third line, followed by two eighth notes on the second and first spaces, two eighth notes on the third and fourth lines, a quarter note on the third line, and finally a half note on the fourth line.

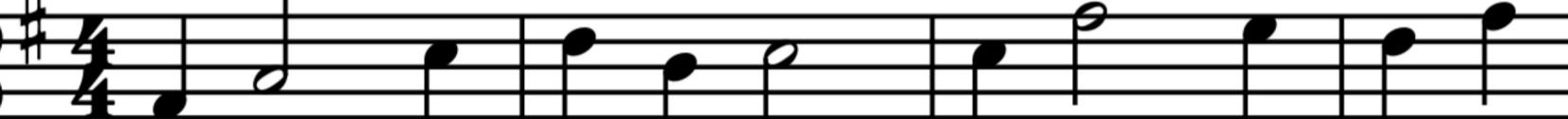
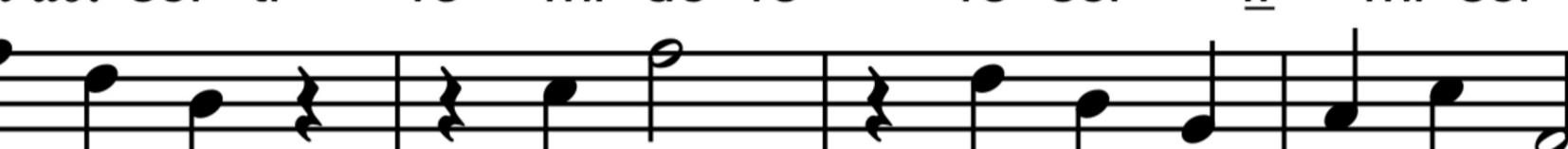
UNIT 3: 41~60

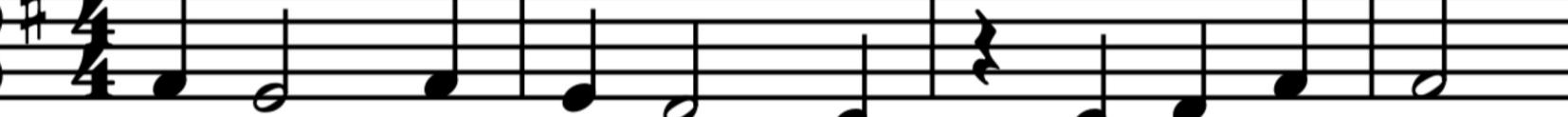
KEY OF G MAJOR

- The main purpose here is to absorb how the alto clef embodies the landscapes of different keys. The G Major scale covers the lowest in-staff space to the top line, with the leading tone of F-sharp on the highest space.
 - The preferences of the student for moveable or fixed do are for them to decide. Note that syllables are given for either approach in the first few drills. For moveable do, the leading tone syllable of "ti" will now fall on F-sharp. For fixed do, the leading tone is sung as "fi" (pronounced "fee") on the same pitch.
 - Adding 8th notes (quavers).
 - Maintain procedures as stated in Unit 1. Perhaps slow down more than usual for any drill containing 8th notes.

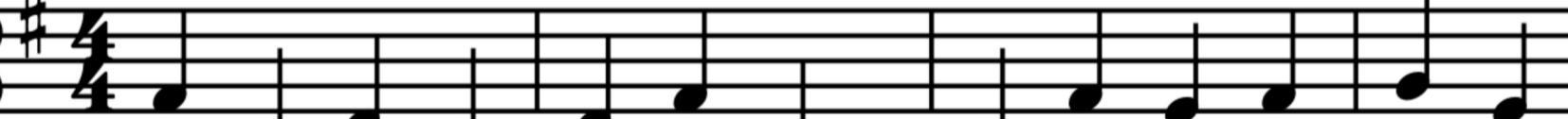
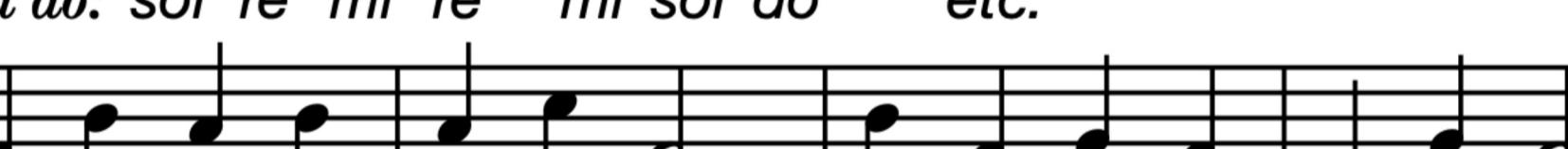
41.  moveable do: do re mi fa sol la ti do re do ti la fa sol
fixed do: sol la ti do re mi fi sol la sol fi mi do re

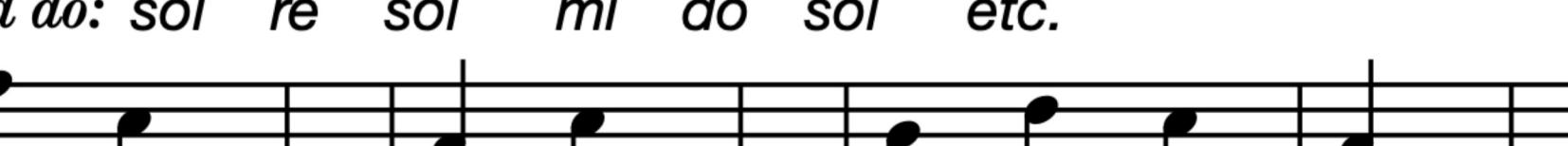
la sol fa mi re do ti do sol fa mi re ti do
mi re do ti la sol fi sol re do ti la fi sol

42.  moveable do: do mi sol la fa sol sol do ti la do re
fixed do: sol ti re mi do re re sol fi mi sol la

do la fa sol do la fa re mi sol do
sol mi do re sol mi do la ti re sol

43.  moveable do: do ti do ti la sol sol la do do ti
fixed do: sol fi sol fi mi re re mi sol sol fi

la sol fa sol la fa sol la ti re do
mi re do re mi do re mi fi la sol

44.  moveable do: do sol la sol la do fa etc.
fixed do: sol re mi re mi sol do etc.


45.  moveable do: do sol do la fa do etc.
fixed do: sol re sol mi do sol etc.


46. A bass line in 3/4 time, key signature of one sharp. The notes include eighth and sixteenth notes, primarily on the B and G strings.

47. A bass line in 3/4 time, key signature of one sharp. The notes include eighth and sixteenth notes, primarily on the B and G strings.

48. A bass line in 3/4 time, key signature of one sharp. The notes include eighth and sixteenth notes, primarily on the B and G strings.

49. A bass line in 4/4 time, key signature of one sharp. The notes include quarter and eighth notes, primarily on the B and G strings.

50. A bass line in 3/4 time, key signature of one sharp. The notes include eighth and sixteenth notes, primarily on the B and G strings.

- Drills 59-60 add intervals of 6ths. Of particular significance in tonic music are intervals do-la (in fixed do G major: sol-mi), mi-do (ti-sol), and sol-mi (re-ti). Ti-sol (fi-re), or the reverse, is often used in setting up a perfect cadence.

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UNIT 4: 61-80

KEY OF F MAJOR

- The F Major scale covers nearly the same range as G major, but one step lower across the alto staff: from the lowest staff line to the top space, with the leading tone of E on the upper-middle line. Note that the lowest dominant pitch now lines up with the lowest usual note of C below the staff.
- Once again, moveable or fixed do are left to the student, with syllables given for either approach in the first few drills. For moveable do, the subdominant tone of "fa" now falls on B-flat. For fixed do, this same pitch is sung as "te" (pronounced "tay").
- Adding dotted quarter notes (dotted crotchets), 16th notes (semiquavers), and the time signature of 6/8.
- Maintain procedures as stated in Unit 1. Extra care and slowness of tempo may be required for drills containing 16th notes.

51. 

moveable do: do re mi fa sol la ti do re do ti
 fixed do: fa sol la te do re mi fa sol fa mi

do ti la sol fa mi re do la ti do
 fa mi re do te la sol fa re mi fa

52. 

moveable do: do ti do do ti la sol la ti do re mi re
 fixed do: fa mi fa fa mi re do re mi fa sol la sol

do sol la ti re do re sol fa mi re do
 fa do re mi sol fa sol do te la sol fa

53. 

moveable do: do sol sol do do re do ti la etc.
 fixed do: fa do do fa fa sol fa mi re etc.

54. 

moveable do: do mi re ti do sol la fa soldo fa mi mi do re
 fixed do: fa la sol mi fa do re te do fa te la la fa sol

sol ti do la ti sol fa re mi do la sol fa re do
 do mi fa re mi do te sol la fa re do te sol fa

55. 

moveable do: do ti ti do la do sol do etc.
 fixed do: fa mi mi fa re fa do fa etc.

56. 

57. 

58. 

59. 

60. 

ALTO CLEF SIGHT-SINGING 7

- Drill 75 adds dotted 8th notes (dotted quavers).

71.

72.

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UNIT 5: 81~100

HIGH LEDGER LINES UP TO A5

- Drills 83-85, 88, and 90 add the key signature of A minor. The lowest full scale spans from the lower middle alto clef line to the first space above the staff, A3-A4. While some drills are in natural minor, most use harmonic minor with the raised 7th on G-sharp, sung with the syllable "si." Some drills mix "si" and "sol" as the function or modality of the 7th step changes.
- The A minor scale (and minor scales in general for moveable do) start on the syllable "la." Resultant ambiguity and/or confusion (not to mention the issue of modulation) may lead the student toward a preference for fixed do.
- Adding the full range of melodic motion, with 7ths, augmented 2nds and so on.
- Maintain procedures as stated in Unit 1. High ledger line pitches will require a falsetto or head voice from all singers. Don't worry if this is not your favourite range, just try to be on pitch as much as you can.

81. 

do re mi fa sol la ti do re mi fa sol fa mi re do ti la sol

do re mi fa sol la sol la mi re do ti la sol fa mi re do ti do

82. 

do do re do mi fa mi re re

mi fa sol do do ti re do do do

83. 

la ti do mi fa mi re mi la fa mi la ti do la fa re mi

la mi la mi fa re mi la fa la ti do re mi la fa mi re do mi la

84. 

la mi la ti do re do ti la etc.

85. 

la si la ti do re do ti do re mi fa mi la si la etc.

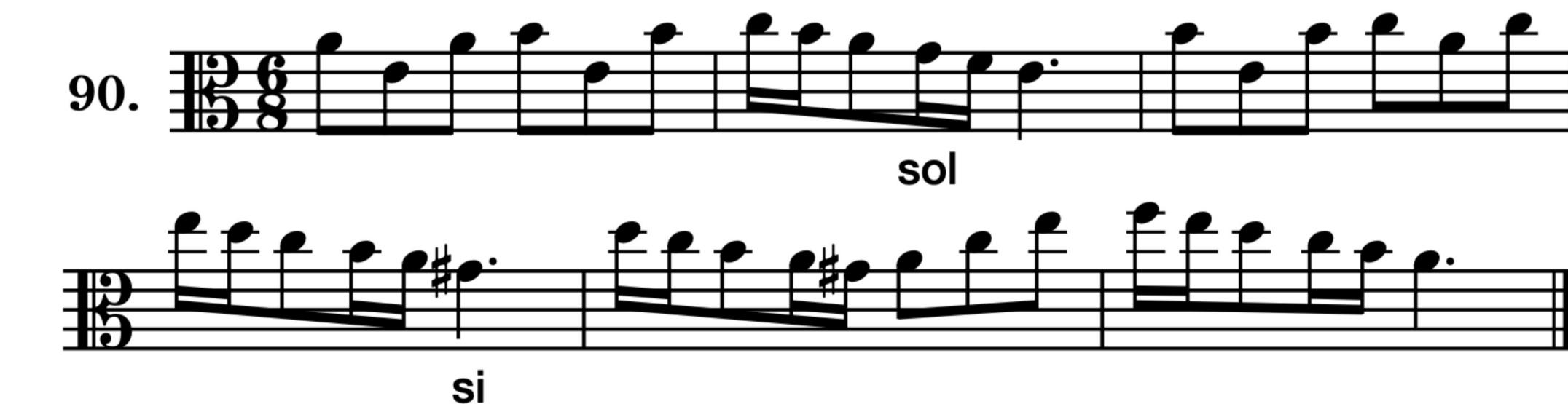
si sol

86. 

87. 

88. 

89. 

90. 

sol

si

- Drills 91 and 94 reintroduce the key of F major, taking the next octave higher up to F5 on the third ledger line, and adding a pitch or two higher in the melody where useful for study.

- Drills 92, 93, and 95 add the key of D minor. For the purposes of this set of drills, I've mostly used the range from D4 on the upper middle space up to D5 on the 2nd ledger line above the alto staff. In moveable do, this places the leading tone "si" on C-sharp. For fixed do, the student has to think of C-sharp as "di" (pronounced "dee"), as well as "te" on B-flat.'

- Drills 96, 99, and 100 return to the key of G; taking the next highest octave of scale up to G5 on the third ledger space above the staff.

- Drills 97 and 98 add the key of E minor. In these drills, the basic span ranges E4 on the upper middle line up to E5 on the second ledger space. Moveable do's leading tone of "si" now sits on D-sharp. In fixed do, this corresponds to the syllable "ri" (pronounced "ree"). This must be added to "fi" on F-sharp.

- Once the student has tested themselves with this entire set of drills, wait a few days, and then try them again. Also seek out other sources of alto clef scoring like viola parts and drill those as well.

91. 

moveable do: do ti do re mi fa sol do sol la sol do etc.
fixed do: fa mi fa sol la te do fa do re do fa etc.

92. 

moveable do: la do mi fa re do ti si ti re mi do etc.
fixed do: re fa la te sol fa mi di mi sol la fa etc.

93. 

94. 

95. 

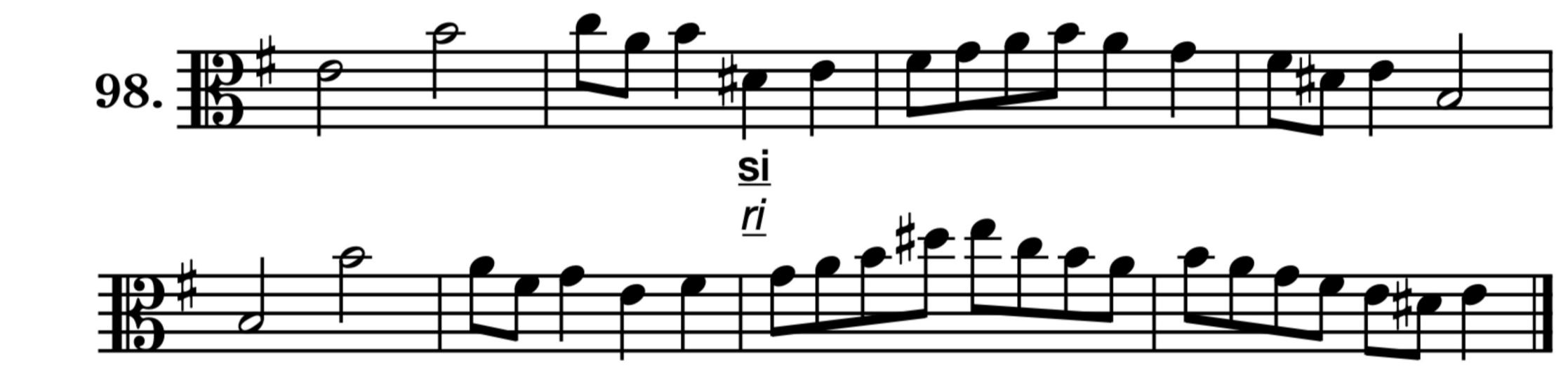
si
di

96. 

moveable do: do mi sol fa mi re do tido re mi fa re mi do re sol etc.
fixed do: sol ti re do ti la sol fisol la ti do la ti sol la re etc.

97. 

moveable do: la la sol mi fa re do re mi do ti la la ti do re do etc.
fixed do: mi mi re ti do la sol la ti sol fi mi mi fi sol la sol etc.

98. 

si
ri

99. 

100. 

si
di