Tonic to Starting Pitch

Find a starting note that is not always do.

Name _____ Date _____

Use movable do in these MAJOR keys: do = degree 1, re = 2, mi = 3, fa = 4, sol = 5, la = 6, ti = 7. Use the supplied scales to find each requested starting pitch; octave is not specified.

Model	Reference
C major	C D E F G A B
G major	G A B C D E F#
F major	F G A Bb C D E
D major	D E F# G A B C#

Use the model above. Write a brief answer for each item.

1. In C major, begin on mi. Name the pitch.

2. In G major, begin on sol. Name the pitch.

3. In F major, begin on fa. Name the pitch.

4. In D major, begin on mi. Name the pitch.

5. In G major, begin on ti. Name the pitch.

6. In F major, begin on la. Name the pitch.

7. Does the first sung note have to be the tonic?

8. What is do in D major?

Same Melody, New Key

Preserve scale degrees when the tonic changes.

Name _____ Date _____

Transpose the supplied major-key patterns by matching scale degrees, not by keeping the same letter names. Degree 1 is the tonic. The table gives degrees 1-5; rhythm and octave stay unspecified.

Model	Reference
Degrees	1 2 3 4 5
C major	C D E F G
D major	D E F# G A
F major	F G A Bb C

Use the model above. Write a brief answer for each item.

1. Write 1-3-5 in C major.

2. Write 1-3-5 in D major.

3. Write 1-3-5 in F major.

4. Transpose C-D-E from C major into D major.

5. Transpose G-F-E from C major into F major.

6. Which degrees form D-E-F# in D major?

7. Why is F# needed in the D-major version?

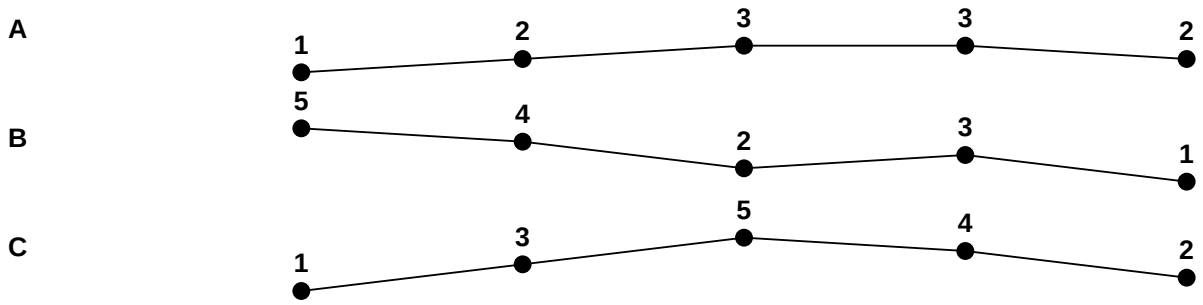
8. What remains the same in all three 1-3-5 patterns?

Melodic Contour Check

Compare pitch directions before singing.

Name _____ Date _____

Read each line left to right. The dots show scale degrees in a major scale, not staff notation. Higher dots mean higher degrees. A repeated degree keeps the same pitch; rhythm is not shown.



Use the model above. Write a brief answer for each item.

1. Describe the first move in A.

2. Which move in A repeats a pitch?

3. How many descending moves occur in B?

4. Which line ends where it began?

5. Which line reaches degree 5 from below?

6. How many upward moves occur in C?

7. Compare A and C: do they have identical contours?

8. Does a higher dot mean a louder sound?

Choir Interval Number Builder

Count letter names, including both endpoints.

Name _____ Date _____

Find ascending interval NUMBERS only. Count both endpoint letters. Second = two letters, third = three, and so on. Octave numbers distinguish registers; C4 is middle C. Quality is not requested.

Model	Reference
A	C4 to E4
B	D4 to G4
C	E4 to B4
D	G3 to G4

Use the model above. Write a brief answer for each item.

1. What interval number is A?

2. What interval number is B?

3. What interval number is C?

4. What interval number is D?

5. List the letter names counted for A.

6. List the letter names counted for B.

7. Would C4 to Eb4 still be a third?

8. Why is G3 to G4 not a unison?

Unison, Octave, or Other Harmony?

Distinguish identical pitches from shared letter names.

Name _____ Date _____

For this task, UNISON = exactly the same pitch; OCTAVE = same letter one octave apart; OTHER HARMONY = the other simultaneous pitch pairs listed. Both singers sound together. C4 is middle C.

Model	Reference
A	Singer 1: C4 | Singer 2: C4
B	Singer 1: D4 | Singer 2: D3
C	Singer 1: E4 | Singer 2: G4
D	Singer 1: A3 | Singer 2: A4

Use the model above. Write a brief answer for each item.

1. Classify pair A.

2. Classify pair B.

3. Classify pair C.

4. Classify pair D.

5. In B, which singer sounds lower?

6. In D, which singer sounds higher?

7. If singer 2 in A changes to C5, what is the new relationship?

8. Does sharing a letter name always mean unison?

Tenor Octave Reading

Translate a specified octave-treble part.

Name _____ Date _____

This exercise specifies a tenor part written in octave treble clef (treble with 8 below). It sounds one octave below the written pitch. Keep the letter and accidental; subtract one from the octave number.

Model	Reference
A	Written C4
B	Written G4
C	Written F#4
D	Written Bb4

Use the model above. Write a brief answer for each item.

1. What pitch sounds at A?

2. What pitch sounds at B?

3. What pitch sounds at C?

4. What pitch sounds at D?

5. Write the pitch that would sound D4.

6. Write the pitch that would sound A3.

7. Does the octave change remove the accidental?

8. Does every treble-clef part sound an octave lower?

Key Signature Rehearsal Check

Apply key signatures to actual pitch decisions.

Name _____ Date _____

Use the stated key signatures. A key-signature accidental applies to its letter in every octave unless another accidental cancels it. These short examples have no extra accidentals or ties.

Model	Reference
A / G major	Signature: F# | Written letters: F4 A4 F5
B / F major	Signature: Bb | Written letters: B3 D4 B4
C / D major	Signature: F#, C# | Letters: C4 F4 G4
D / C major	No sharps or flats | Letters: F4 B4 C5

Use the model above. Write a brief answer for each item.

1. What is the first sounding pitch in A?

2. What is the last sounding pitch in A?

3. What is the first sounding pitch in B?

4. What is the last sounding pitch in B?

5. Name all three pitches in C.

6. Name the first two pitches in D.

7. A singer uses F natural in A. What needs correcting?

8. Does the F# signature apply only to F4?

Tied Vowel Duration

Count a sustained sound across tied notes.

Name _____ Date _____

A tie joins notes of the SAME pitch into one sustained sound. In 4/4, a quarter = 1 beat, half = 2, whole = 4. Keep one vowel across each tied group. Rows contain one tied group each.

Model	Reference
A	Quarter tied to half
B	Half tied to half
C	Whole tied to quarter
D	Quarter tied to quarter tied to half

Use the model above. Write a brief answer for each item.

1. How many beats does A last?

2. How many beats does B last?

3. How many beats does C last?

4. How many beats does D last?

5. How many separate vocal attacks are in D?

6. Which groups have equal total duration?

7. Without the tie, how many attacks would A have?

8. Can a tie connect C4 to D4 into one sustained pitch?

Pickup Measure Puzzle

Complete the beat total for a supplied phrase model.

Name _____ Date _____

In this paper model, the pickup and the shortened final measure together equal one full measure. Use quarter-note beats. These are supplied examples, not a rule that every piece must follow.

Model	Reference
A	3/4: pickup 1 beat; final measure ?
B	4/4: pickup 1 beat; final measure ?
C	4/4: pickup 2 beats; final measure ?
D	3/4: pickup 1/2 beat; final measure ?

Use the model above. Write a brief answer for each item.

1. How many beats complete A?

2. How many beats complete B?

3. How many beats complete C?

4. How many beats complete D?

5. In A, on which beat of the implied 3-beat measure is the pickup?

6. In B, on which beat of the implied 4-beat measure is the pickup?

7. In C, which beats form the two-beat pickup?

8. Does a pickup automatically change the meter?

Six-Eight Syllable Grid

Locate attacks within two groups of three.

Name _____ Date _____

This 6/8 model has two dotted-quarter beats, each divided into three eighth-note slots. Each syllable begins in its numbered slot and lasts one eighth note. The brackets mark the two main beats.

Main beat 1			Main beat 2		
Sing	**a**	**new**	**song**	**to**	**day**
1	2	3	4	5	6

Use the model above. Write a brief answer for each item.

1. How many main beats are in the model?

2. How many eighth-note slots are in one main beat?

3. Which syllable begins main beat 1?

4. Which syllable begins main beat 2?

5. Which syllables occur in main beat 1?

6. Which syllables occur in main beat 2?

7. Does slot 4 begin a new measure here?

8. How many syllable attacks occur in this measure?

Dotted Rhythm Duration

Add half the original value to find the dotted value.

Name _____ Date _____

In 4/4, a quarter-note beat is the unit. A dot adds half of the original duration. An eighth = 1/2 beat, quarter = 1, half = 2. Rows give rhythmic groups; add all durations in a row.

Model	Reference
A	Dotted quarter + eighth
B	Dotted half + quarter
C	Two dotted quarters
D	Dotted half + two eighths

Use the model above. Write a brief answer for each item.

1. How many beats is one dotted quarter?

2. How many beats is one dotted half?

3. How many beats are in A?

4. How many beats are in B?

5. How many beats are in C?

6. How many beats are in D?

7. Which rows fill exactly one 4/4 measure?

8. Add one rest to C to fill 4/4. Name it.

Offbeat Entrance Grid

Read attacks on beats and between beats.

Name _____ Date _____

Count 4/4 as 1 & 2 & 3 & 4 &. Each slot is one eighth note. X means a new attack; a dash means no new attack. The grid shows attack timing only, not how long a sound continues.

	1	&	2	&	3	&	4	&
A	X	-	X	-	X	-	X	-
B	-	X	-	X	-	X	-	X
C	X	-	-	X	X	-	-	X

Use the model above. Write a brief answer for each item.

1. How many attacks occur in A?

2. On which counts does B attack?

3. What is the first attack count in C?

4. What is the second attack count in C?

5. How many attacks in C fall on numbered beats?

6. How many attacks in C fall on & counts?

7. Which model attacks only on numbered beats?

8. Does a dash necessarily mean silence?

Syllabic or Melismatic Setting?

Compare syllable counts with note counts.

Name _____ Date _____

Syllabic setting uses one note per syllable. A melisma uses multiple notes on one syllable. Brackets below group note labels sung on the SAME syllable. Labels show note events, not pitch or duration.

Model	Reference
A	Sing [1] a [2] song [3]
B	Glow [1 2 3 4]
C	Shine [1 2] bright [3]
D	To [1] the [2] sky [3]

Use the model above. Write a brief answer for each item.

1. Which rows are entirely syllabic?

2. How many syllables are in B?

3. How many notes are assigned to Glow?

4. Which syllable in C has a melisma?

5. How many notes are assigned to bright?

6. How many syllables are in C?

7. How many note events are in C?

8. Does four notes always mean four syllables?

Lyric Stress Decisions

Compare supplied spoken stress with musical emphasis.

Name _____ Date _____

For this exercise, capital letters show the stressed syllable: MU-sic, to-GETH-er, BRIGHT-ly. The model names the syllable given musical emphasis. Classify each as MATCH or MISMATCH with the supplied stress.

Model	Reference
A	MU-sic: emphasis on MU
B	to-GETH-er: emphasis on to
C	BRIGHT-ly: emphasis on ly
D	to-GETH-er: emphasis on GETH

Use the model above. Write a brief answer for each item.

1. Classify A.

2. Classify B.

3. Classify C.

4. Classify D.

5. Which syllable would match the supplied stress in B?

6. Which syllable would match the supplied stress in C?

7. How many rows match the supplied stress?

8. Must every artistic setting match spoken stress?

Consonant Release Timeline

Coordinate a final consonant using a supplied plan.

Name _____ Date _____

Read this teacher-supplied 4/4 plan for the word light. Start the word at beat 1, sustain its vowel through beat 3, place the final /t/ at beat 4, then rest. This is one exercise plan, not a rule for every word.

Model	Reference
Beat 1	Begin light; sustain vowel
Beat 2	Continue vowel
Beat 3	Continue vowel
Beat 4	Final /t/, then rest

Use the model above. Write a brief answer for each item.

1. On which beat does the word begin?

2. On which beat is the final consonant placed?

3. What continues during beat 2?

4. Should the word be restarted on beat 3?

5. How many beats elapse from beat 1 to beat 4?

6. A singer places /t/ on beat 3. How early is that?

7. What should the group coordinate to avoid a scattered ending?

8. Does this plan require every consonant in all songs on beat 4?

Two-Part Motion Lab

Compare how two pitch lines move together.

Name _____ Date _____

Each row shows one simultaneous change in two voices. CONTRARY: one rises, one falls. OBLIQUE: one stays, one moves. SIMILAR: both move in the same direction. Use sounding pitches; C4 is middle C.

Model	Reference
A	Voice 1: C4 -> D4 | Voice 2: G3 -> F3
B	Voice 1: E4 -> E4 | Voice 2: C4 -> D4
C	Voice 1: D4 -> E4 | Voice 2: B3 -> C4
D	Voice 1: G4 -> F4 | Voice 2: E4 -> D4

Use the model above. Write a brief answer for each item.

1. Classify A.

2. Classify B.

3. Classify C.

4. Classify D.

5. In A, which voice moves down?

6. In B, which voice stays on one pitch?

7. In D, do both voices move up or down?

8. Can contrary motion occur if one voice stays still?

Choir Chord-Member Map

Identify roots, thirds and fifths in a supplied chord.

Name _____ Date _____

A C-major triad contains C (root), E (third) and G (fifth). Any octave of a letter has the same chord-member role. The model assigns sounding pitches to four parts; it does not classify singers by gender.

Model	Reference
Soprano	G4
Alto	E4
Tenor	C4
Bass	C3

Use the model above. Write a brief answer for each item.

1. Which part sings the third?

2. Which part sings the fifth?

3. Which parts sing the root?

4. Which chord member is doubled?

5. What is the interval between tenor and bass here?

6. If soprano moves to G5, does its chord-member role change?

7. Would F4 belong to this C-major triad?

8. How many distinct letter names are sounding?

Rehearsal Results Comparison

Use repeated attempts to choose a focused next step.

Name _____ Date _____

In each short trial, students check 4 pitch targets and 4 rhythm targets. A score of 4 means all four targets were correct. These sample results describe only the tested targets, not overall singing ability.

Model	Reference
Trial	Pitch correct /4 ; rhythm correct /4
A	2 ; 4
B	3 ; 4
C	4 ; 3
D	4 ; 4

Use the model above. Write a brief answer for each item.

1. Which trial has the fewest correct pitch targets?

2. Which trial has a rhythm error despite all pitch targets correct?

3. How many total targets are correct in B?

4. How many total targets are correct in D?

5. What is the pitch-score increase from A to B?

6. What focused follow-up fits trial C?

7. Does D prove every skill in the whole piece is mastered?

8. What useful detail should be recorded beside a missed target?

Tonic to Starting Pitch

Find a starting note that is not always do.

Name _____ Date _____

Use movable do in these MAJOR keys: do = degree 1, re = 2, mi = 3, fa = 4, sol = 5, la = 6, ti = 7. Use the supplied scales to find each requested starting pitch; octave is not specified.

Model	Reference
C major	C D E F G A B
G major	G A B C D E F#
F major	F G A Bb C D E
D major	D E F# G A B C#

Use the model above. Write a brief answer for each item.

1. In C major, begin on mi. Name the pitch.

E.

2. In G major, begin on sol. Name the pitch.

D.

3. In F major, begin on fa. Name the pitch.

Bb.

4. In D major, begin on mi. Name the pitch.

F#.

5. In G major, begin on ti. Name the pitch.

F#.

6. In F major, begin on la. Name the pitch.

D.

7. Does the first sung note have to be the tonic?

No. A melody can begin on another scale degree.

8. What is do in D major?

D.

Same Melody, New Key

Preserve scale degrees when the tonic changes.

Name _____ Date _____

Transpose the supplied major-key patterns by matching scale degrees, not by keeping the same letter names. Degree 1 is the tonic. The table gives degrees 1-5; rhythm and octave stay unspecified.

Model	Reference
Degrees	1 2 3 4 5
C major	C D E F G
D major	D E F# G A
F major	F G A Bb C

Use the model above. Write a brief answer for each item.

1. Write 1-3-5 in C major.

C-E-G.

2. Write 1-3-5 in D major.

D-F#-A.

3. Write 1-3-5 in F major.

F-A-C.

4. Transpose C-D-E from C major into D major.

D-E-F#.

5. Transpose G-F-E from C major into F major.

C-Bb-A.

6. Which degrees form D-E-F# in D major?

1-2-3.

7. Why is F# needed in the D-major version?

F# is degree 3 in D major.

8. What remains the same in all three 1-3-5 patterns?

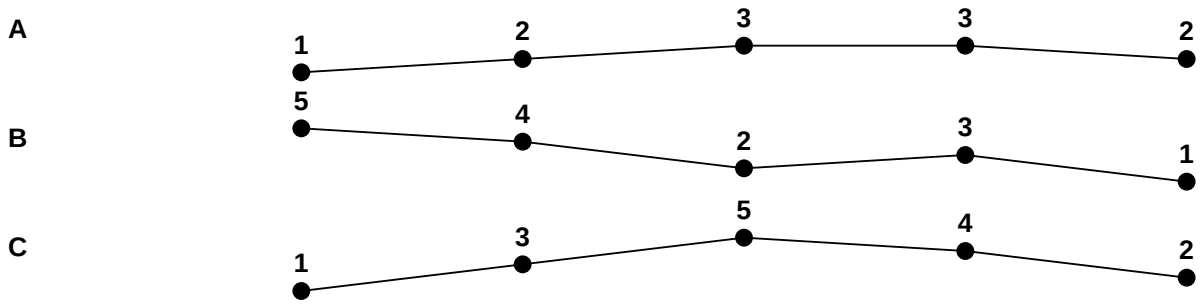
Their scale-degree pattern.

Melodic Contour Check

Compare pitch directions before singing.

Name _____ Date _____

Read each line left to right. The dots show scale degrees in a major scale, not staff notation. Higher dots mean higher degrees. A repeated degree keeps the same pitch; rhythm is not shown.



Use the model above. Write a brief answer for each item.

1. Describe the first move in A.

Up from 1 to 2.

2. Which move in A repeats a pitch?

The third to fourth dots: 3 to 3.

3. How many descending moves occur in B?

3.

4. Which line ends where it began?

None. A ends on 2, B on 1, and C on 2; all differ from their starts.

5. Which line reaches degree 5 from below?

C.

6. How many upward moves occur in C?

2.

7. Compare A and C: do they have identical contours?

No. A has a repeat; C does not.

8. Does a higher dot mean a louder sound?

No. It represents a higher pitch.

Choir Interval Number Builder

Count letter names, including both endpoints.

Name _____ Date _____

Find ascending interval NUMBERS only. Count both endpoint letters. Second = two letters, third = three, and so on. Octave numbers distinguish registers; C4 is middle C. Quality is not requested.

Model	Reference
A	C4 to E4
B	D4 to G4
C	E4 to B4
D	G3 to G4

Use the model above. Write a brief answer for each item.

1. What interval number is A?

Third.

2. What interval number is B?

Fourth.

3. What interval number is C?

Fifth.

4. What interval number is D?

Octave (eighth).

5. List the letter names counted for A.

C-D-E.

6. List the letter names counted for B.

D-E-F-G.

7. Would C4 to Eb4 still be a third?

Yes. The letters still span C-D-E.

8. Why is G3 to G4 not a unison?

The notes occupy different octaves.

Unison, Octave, or Other Harmony?

Distinguish identical pitches from shared letter names.

Name _____ Date _____

For this task, UNISON = exactly the same pitch; OCTAVE = same letter one octave apart; OTHER HARMONY = the other simultaneous pitch pairs listed. Both singers sound together. C4 is middle C.

Model	Reference
A	Singer 1: C4 | Singer 2: C4
B	Singer 1: D4 | Singer 2: D3
C	Singer 1: E4 | Singer 2: G4
D	Singer 1: A3 | Singer 2: A4

Use the model above. Write a brief answer for each item.

1. Classify pair A.

Unison.

2. Classify pair B.

Octave.

3. Classify pair C.

Other harmony.

4. Classify pair D.

Octave.

5. In B, which singer sounds lower?

Singer 2.

6. In D, which singer sounds higher?

Singer 2.

7. If singer 2 in A changes to C5, what is the new relationship?

Octave.

8. Does sharing a letter name always mean unison?

No. The octave also matters.

Tenor Octave Reading

Translate a specified octave-treble part.

Name _____ Date _____

This exercise specifies a tenor part written in octave treble clef (treble with 8 below). It sounds one octave below the written pitch. Keep the letter and accidental; subtract one from the octave number.

Model	Reference
A	Written C4
B	Written G4
C	Written F#4
D	Written Bb4

Use the model above. Write a brief answer for each item.

1. What pitch sounds at A?

C3.

2. What pitch sounds at B?

G3.

3. What pitch sounds at C?

F#3.

4. What pitch sounds at D?

Bb3.

5. Write the pitch that would sound D4.

D5.

6. Write the pitch that would sound A3.

A4.

7. Does the octave change remove the accidental?

No. Sharps and flats remain.

8. Does every treble-clef part sound an octave lower?

No. This task specifies octave treble for tenor.

Key Signature Rehearsal Check

Apply key signatures to actual pitch decisions.

Name _____ Date _____

Use the stated key signatures. A key-signature accidental applies to its letter in every octave unless another accidental cancels it. These short examples have no extra accidentals or ties.

Model	Reference
A / G major	Signature: F# | Written letters: F4 A4 F5
B / F major	Signature: Bb | Written letters: B3 D4 B4
C / D major	Signature: F#, C# | Letters: C4 F4 G4
D / C major	No sharps or flats | Letters: F4 B4 C5

Use the model above. Write a brief answer for each item.

1. What is the first sounding pitch in A?

F#4.

2. What is the last sounding pitch in A?

F#5.

3. What is the first sounding pitch in B?

Bb3.

4. What is the last sounding pitch in B?

Bb4.

5. Name all three pitches in C.

C#4, F#4, G4.

6. Name the first two pitches in D.

F4 and B4 (natural).

7. A singer uses F natural in A. What needs correcting?

Use F# as required by the signature.

8. Does the F# signature apply only to F4?

No. It applies to F in every octave.

Tied Vowel Duration

Count a sustained sound across tied notes.

Name _____ Date _____

A tie joins notes of the SAME pitch into one sustained sound. In 4/4, a quarter = 1 beat, half = 2, whole = 4. Keep one vowel across each tied group. Rows contain one tied group each.

Model	Reference
A	Quarter tied to half
B	Half tied to half
C	Whole tied to quarter
D	Quarter tied to quarter tied to half

Use the model above. Write a brief answer for each item.

1. How many beats does A last?

3.

2. How many beats does B last?

4.

3. How many beats does C last?

5.

4. How many beats does D last?

4.

5. How many separate vocal attacks are in D?

1.

6. Which groups have equal total duration?

B and D.

7. Without the tie, how many attacks would A have?

2.

8. Can a tie connect C4 to D4 into one sustained pitch?

No. A tie connects the same pitch.

Pickup Measure Puzzle

Complete the beat total for a supplied phrase model.

Name _____ Date _____

In this paper model, the pickup and the shortened final measure together equal one full measure. Use quarter-note beats. These are supplied examples, not a rule that every piece must follow.

Model	Reference
A	3/4: pickup 1 beat; final measure ?
B	4/4: pickup 1 beat; final measure ?
C	4/4: pickup 2 beats; final measure ?
D	3/4: pickup 1/2 beat; final measure ?

Use the model above. Write a brief answer for each item.

1. How many beats complete A?

2.

2. How many beats complete B?

3.

3. How many beats complete C?

2.

4. How many beats complete D?

2 1/2.

5. In A, on which beat of the implied 3-beat measure is the pickup?

Beat 3.

6. In B, on which beat of the implied 4-beat measure is the pickup?

Beat 4.

7. In C, which beats form the two-beat pickup?

Beats 3 and 4.

8. Does a pickup automatically change the meter?

No. It is an incomplete opening measure.

Six-Eight Syllable Grid

Locate attacks within two groups of three.

Name _____ Date _____

This 6/8 model has two dotted-quarter beats, each divided into three eighth-note slots. Each syllable begins in its numbered slot and lasts one eighth note. The brackets mark the two main beats.

Main beat 1			Main beat 2		
Sing	**a**	**new**	**song**	**to**	**day**
1	2	3	4	5	6

Use the model above. Write a brief answer for each item.

1. How many main beats are in the model?

2.

2. How many eighth-note slots are in one main beat?

3.

3. Which syllable begins main beat 1?

Sing.

4. Which syllable begins main beat 2?

song.

5. Which syllables occur in main beat 1?

Sing, a, new.

6. Which syllables occur in main beat 2?

song, to, day.

7. Does slot 4 begin a new measure here?

No. It begins the second main beat.

8. How many syllable attacks occur in this measure?

6.

Dotted Rhythm Duration

Add half the original value to find the dotted value.

Name _____ Date _____

In 4/4, a quarter-note beat is the unit. A dot adds half of the original duration. An eighth = 1/2 beat, quarter = 1, half = 2. Rows give rhythmic groups; add all durations in a row.

Model	Reference
A	Dotted quarter + eighth
B	Dotted half + quarter
C	Two dotted quarters
D	Dotted half + two eighths

Use the model above. Write a brief answer for each item.

1. How many beats is one dotted quarter?

1 1/2.

2. How many beats is one dotted half?

3.

3. How many beats are in A?

2.

4. How many beats are in B?

4.

5. How many beats are in C?

3.

6. How many beats are in D?

4.

7. Which rows fill exactly one 4/4 measure?

B and D.

8. Add one rest to C to fill 4/4. Name it.

Quarter rest.

Offbeat Entrance Grid

Read attacks on beats and between beats.

Name _____ Date _____

Count 4/4 as 1 & 2 & 3 & 4 &. Each slot is one eighth note. X means a new attack; a dash means no new attack. The grid shows attack timing only, not how long a sound continues.

	1	&	2	&	3	&	4	&
A	X	-	X	-	X	-	X	-
B	-	X	-	X	-	X	-	X
C	X	-	-	X	X	-	-	X

Use the model above. Write a brief answer for each item.

1. How many attacks occur in A?

4.

2. On which counts does B attack?

The & after 1, 2, 3 and 4.

3. What is the first attack count in C?

1.

4. What is the second attack count in C?

The & after 2.

5. How many attacks in C fall on numbered beats?

2: beats 1 and 3.

6. How many attacks in C fall on & counts?

2.

7. Which model attacks only on numbered beats?

A.

8. Does a dash necessarily mean silence?

No. It means no new attack in this timing-only grid.

Syllabic or Melismatic Setting?

Compare syllable counts with note counts.

Name _____ Date _____

Syllabic setting uses one note per syllable. A melisma uses multiple notes on one syllable. Brackets below group note labels sung on the SAME syllable. Labels show note events, not pitch or duration.

Model	Reference
A	Sing [1] a [2] song [3]
B	Glow [1 2 3 4]
C	Shine [1 2] bright [3]
D	To [1] the [2] sky [3]

Use the model above. Write a brief answer for each item.

1. Which rows are entirely syllabic?

A and D.

2. How many syllables are in B?

1.

3. How many notes are assigned to Glow?

4.

4. Which syllable in C has a melisma?

Shine.

5. How many notes are assigned to bright?

1.

6. How many syllables are in C?

2.

7. How many note events are in C?

3.

8. Does four notes always mean four syllables?

No. One syllable may span several notes.

Lyric Stress Decisions

Compare supplied spoken stress with musical emphasis.

Name _____ Date _____

For this exercise, capital letters show the stressed syllable: MU-sic, to-GETH-er, BRIGHT-ly. The model names the syllable given musical emphasis. Classify each as MATCH or MISMATCH with the supplied stress.

Model	Reference
A	MU-sic: emphasis on MU
B	to-GETH-er: emphasis on to
C	BRIGHT-ly: emphasis on ly
D	to-GETH-er: emphasis on GETH

Use the model above. Write a brief answer for each item.

1. Classify A.

Match.

2. Classify B.

Mismatch.

3. Classify C.

Mismatch.

4. Classify D.

Match.

5. Which syllable would match the supplied stress in B?

GETH.

6. Which syllable would match the supplied stress in C?

BRIGHT.

7. How many rows match the supplied stress?

2.

8. Must every artistic setting match spoken stress?

No. This is a comparison task; composers may choose otherwise.

Consonant Release Timeline

Coordinate a final consonant using a supplied plan.

Name _____ Date _____

Read this teacher-supplied 4/4 plan for the word light. Start the word at beat 1, sustain its vowel through beat 3, place the final /t/ at beat 4, then rest. This is one exercise plan, not a rule for every word.

Model	Reference
Beat 1	Begin light; sustain vowel
Beat 2	Continue vowel
Beat 3	Continue vowel
Beat 4	Final /t/, then rest

Use the model above. Write a brief answer for each item.

1. On which beat does the word begin?

Beat 1.

2. On which beat is the final consonant placed?

Beat 4.

3. What continues during beat 2?

The vowel.

4. Should the word be restarted on beat 3?

No.

5. How many beats elapse from beat 1 to beat 4?

3 beats.

6. A singer places /t/ on beat 3. How early is that?

1 beat early.

7. What should the group coordinate to avoid a scattered ending?

The timing of the final /t/ and release.

8. Does this plan require every consonant in all songs on beat 4?

No. Follow the specific score and rehearsal plan.

Two-Part Motion Lab

Compare how two pitch lines move together.

Name _____ Date _____

Each row shows one simultaneous change in two voices. CONTRARY: one rises, one falls. OBLIQUE: one stays, one moves. SIMILAR: both move in the same direction. Use sounding pitches; C4 is middle C.

Model	Reference
A	Voice 1: C4 -> D4 | Voice 2: G3 -> F3
B	Voice 1: E4 -> E4 | Voice 2: C4 -> D4
C	Voice 1: D4 -> E4 | Voice 2: B3 -> C4
D	Voice 1: G4 -> F4 | Voice 2: E4 -> D4

Use the model above. Write a brief answer for each item.

1. Classify A.

Contrary motion.

2. Classify B.

Oblique motion.

3. Classify C.

Similar motion.

4. Classify D.

Similar motion.

5. In A, which voice moves down?

Voice 2.

6. In B, which voice stays on one pitch?

Voice 1.

7. In D, do both voices move up or down?

Down.

8. Can contrary motion occur if one voice stays still?

No. One must rise while the other falls.

Choir Chord-Member Map

Identify roots, thirds and fifths in a supplied chord.

Name _____ Date _____

A C-major triad contains C (root), E (third) and G (fifth). Any octave of a letter has the same chord-member role. The model assigns sounding pitches to four parts; it does not classify singers by gender.

Model	Reference
Soprano	G4
Alto	E4
Tenor	C4
Bass	C3

Use the model above. Write a brief answer for each item.

1. Which part sings the third?

Alto.

2. Which part sings the fifth?

Soprano.

3. Which parts sing the root?

Tenor and bass.

4. Which chord member is doubled?

The root, C.

5. What is the interval between tenor and bass here?

An octave.

6. If soprano moves to G5, does its chord-member role change?

No. G is still the fifth.

7. Would F4 belong to this C-major triad?

No. Its members are C, E and G.

8. How many distinct letter names are sounding?

3.

Rehearsal Results Comparison

Use repeated attempts to choose a focused next step.

Name _____ Date _____

In each short trial, students check 4 pitch targets and 4 rhythm targets. A score of 4 means all four targets were correct. These sample results describe only the tested targets, not overall singing ability.

Model	Reference
Trial	Pitch correct /4 ; rhythm correct /4
A	2 ; 4
B	3 ; 4
C	4 ; 3
D	4 ; 4

Use the model above. Write a brief answer for each item.

1. Which trial has the fewest correct pitch targets?

A.

2. Which trial has a rhythm error despite all pitch targets correct?

C.

3. How many total targets are correct in B?

7 of 8.

4. How many total targets are correct in D?

8 of 8.

5. What is the pitch-score increase from A to B?

1 additional target.

6. What focused follow-up fits trial C?

Recheck the rhythm target that was missed.

7. Does D prove every skill in the whole piece is mastered?

No. Only these eight targets were checked.

8. What useful detail should be recorded beside a missed target?

Example: the measure, beat and specific error.