

**Reader  
(week by week)**

**Solfege**

**year 1  
(2022/23)**

# General info:

## [Weeknumbers and corresponding dates](#)

The links used in this reader are mostly connected to the Onedrive of the Hanze University. The first time you use a link you will have to enter your password. Sometimes there will be referred to other sites such as [Moodle with leon Mennen](#), [Skole.nl](#), [Artusi](#), Youtube or Spotify.

### Books:


Sightsinging: [‘Traplopen & Springstof \(part 1\)’](#)

Rhythm tapping: [‘Pozzoli’](#)

Important advice: have fun with it!

## Weekschedule

Week	Lesson	Singing	Standard of the Week (SOTW)	Scales, chords and patterns	Melodic dictation and transposition	Artusi Drills/ Songs in Audacity	Rhythm tapping/ dictation
37	1	pg. 1-4	<i>Blue Bossa</i>	Skole	- Blue Bossa - Aldwell Unit 7		Rhythm exercises with Sotw
38	2	Page 5-6 Choir		-Scat/ Transcriptions  -Impro with modes (scale-chord-cadens/cho rd-scale-cadence with fixed rhythms)		<ul style="list-style-type: none"> <li>Identifying pitches in treble and bass clef</li> <li>Rhythm dictation</li> </ul>	Primeira serie

39	3	Page 7-8	<i>There'll never be another you</i>	Skole	- <i>There'll never be another you</i> - Aldwell Unit 8		Rhythm exercises with Sotw
40	4	Page 9-10 Choir		Scat/ Transcriptions		<ul style="list-style-type: none"> <li>Identifying harmonic intervals</li> <li>Melodic mistake recognition</li> </ul>	Segunda serie
41	5 <b>PW Domu</b>	Page 11-12	<i>Satin Doll</i>	Skole  Scat review	- <i>Satin doll</i> - Aldwell Unit 8		Rhythm exercises with Sotw
42	<b>Holi-day</b>						
43	6	Page 13-14 Choir	<i>Misty</i>		- <i>Misty</i> - Aldwell Unit 9		-Terceira Serie - Rhythm exercises with Sotw
44	<b>PW 1 (Cl.)</b>	Page 15-16		-Scat/ Transcriptions  -Skole		<ul style="list-style-type: none"> <li>Writing harmonic intervals</li> <li>Identifying written scales</li> </ul>	
45	7	Minitest Material week 37-45	<i>Yardbird suite</i>			Artusi Formative test	Rhythm exercises with Sotw

46	8	Page 17-19 Choir		-Scat/ Transcriptions  -Skole		<ul style="list-style-type: none"> <li>Identifying triads, close and in inversion, only quality</li> </ul>	Quarta series
47	9	Page 20-22	<i>Darn that dream</i>		- <i>Darn that dream</i> - Aldwell Unit 10		Rhythm exercises with Sotw
48	10	Page 23-24 Choir		-Scat/ Transcriptions  -Skole		<ul style="list-style-type: none"> <li>Identifying triads, close and in inversion, quality <u>and</u> position</li> </ul>	Quinta series
49	11	Page 25-26	<i>All the things you are</i>	-Scat review	- <i>All the things you are</i> - Aldwell Unit 11		Rhythm exercises with Sotw
50	PW 2 (Cl.)	Page 27-28 Choir		-Scat review  -Skole		Building triads, root position and inversion	Sexta series
51	Consoltation week						
52	Holi-day						
1	Holi-day						
2	12	Page 29-30		-Skole		<ul style="list-style-type: none"> <li>Building seventh chords from 3,5,7</li> <li>Building chords on degrees</li> </ul>	Setima serie
3	13	Page 31-32 Choir		-Skole			
4	14	Page 33-34		-Scat/ Transcriptions			Oitava serie

				-Skole			
5	Exam week 1					Artusi Summa-tive test	
6	Exam week 2		Individual Solfege test				
7	Osiris PW 3 (Cl.)						
8	1	Page 35-37 Choir	<i>The end of a love affair</i>		<i>The end of a love affair</i>		-Nona Serie - Rhythm exercises with Sotw
9	Holi-day						
10	2	Page 38-39	<i>Everything happens to me</i>	Skole	<i>-Everything happens to me</i> - Aldwell Unit 12		Rhythm exercises with Sotw
11	3	Page 40 Choir		Scat/ Transcriptions			Decima series
12	4	Recap Book 1 pg. 1-4	<i>All of me</i>	-Scat review  -Skole	<i>- All of me</i> - Aldwell Unit 13		Rhythm exercises with Sotw
13	5	Recap Book 1 Page 5-6 Choir		-Scat review  -Skole			Decima Primeira serie
14	6	Recap Book 1 Page 7-8	<i>Black orpheus</i>	Skole	<i>- Black orpheus</i> - Aldwell Unit 14		Rhythm exercises with Sotw

15	<b>PW 4 (Cl.)</b>	Recap Book 1 Page 9- 10 Choir		Scat review			Decima segunda serie
16	<b>7</b>	Recap Book 1 Page 11- 12	<i>Here's that rainy day</i>	Skole	- <i>Here's that rainy day</i> - Aldwell Unit 15		Rhythm exercises with Sotw
17	<b>8</b>	Recap Book 1 Page 13- 14 Choir		Skole			Decima Terceira serie
18	<b>Holi-day</b>						
19	<b>9</b>	Recap Book 1 Page 15- 16	<i>How insensitive</i>	Skole	- <i>How insensitive</i> - Aldwell Unit 16		Rhythm exercises with Sotw
20	<b>10</b>	Recap Book 1 Page 17- 19 Choir		-Scat/ Transcripti ons  -Recap Skole			Decima Quarta serie
21	<b>11</b>	Recap Book 1 Page 20- 22	<i>-Like someone in love</i>	Recap Skole	<i>-Like someone in love</i>		
22	<b>12</b>	Recap Book 1 Page 23- 24 Choir		Recap Skole			Decima Quinta serie

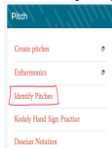
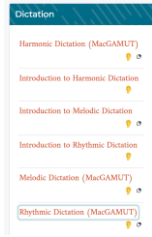
<b>23</b>	Reexam sem. 1						
<b>24</b>	<b>Exam week 1</b>						
<b>25</b>	<b>Exam week 2</b>						
<b>26</b>	<b>Osiris</b>						



# Solfege Reader

## Week 37 (lesson 1)

Singing	Sightsing Page 1-4 ('Traplopen en Springstof')
<p><b>Standard of the week (SOTW)</b></p>	<ul style="list-style-type: none"> <li>• <b>Blue Bossa</b> (<a href="#">Wikipedia</a>)</li> </ul> <p>Activities:</p> <ol style="list-style-type: none"> <li>1. Listen at least two versions of the song, including the original. For instance: Joe Henderson with Kenny Dorham <a href="#">Blue Bossa</a>. This is <a href="#">Bobby mcferrin's</a> version, singing bassnotes of the song together with the amazing Chick Corea</li> <li>2. Analyse the <a href="#">tune</a> (Composer? Name the harmonic degrees, check melodic/harmony sequences, modulations)</li> <li>3. Summarize the standard in a couple of sentences;</li> </ol> <p>'Blue Bossa is a latin tune of 16 bars in C minor (Form: A) with one modulation a semitone up, prepared by a II-V, no pivot chord, ending with a II – V - I in the main key. Harmonic overview: [<b>Cm</b>: I - IV - II - V - I] [<b>Db</b>: II – V – I] [<b>Cm</b>: II – V – I]'</p> <ol style="list-style-type: none"> <li>4. Listen to the melody, sing it and learn it by heart without looking at the leadsheet</li> <li>5. Listen to the <a href="#">bassline</a>, sing it and learn it by heart without looking at the leadsheet</li> <li>6. Sing that same bassline, but now on absolute notenames</li> <li>7. Listen to <a href="#">guidetone 1</a> and <a href="#">guidetone 2</a> , sing it and learn it by heart without looking at the leadsheet</li> <li>8. Now try to play the bassline on the piano and sing the melody in the original key</li> <li>9. The chords on the <a href="#">leadsheet</a> are those used in the <a href="#">playalong</a> version</li> <li>10. Extra: sing the tune, alternating melody and bassline, like this:</li> <li>11. Play <a href="#">chordvoicings</a> of Blue Bossa</li> <li>12. Extra <a href="#">Standard line exercises</a>:</li> </ol>

	<p><b>Blue Bossa</b></p> <p>1 Blue Bossa just melody, pdf, audio, video</p> <p>1a Blue Bossa 3 part voicings on figures, pdf, , audio, video</p> <p>1b Blue Bossa Open voicings, lots of tensions, pdf, audio, video</p> <p>2 Blue Bossa Rhythm with 1 and 3, pdf, audio, video</p> <p>2a Blue Bossa Rhythm with 1 and 3, ant. ,pdf, audio, video</p> <p>3 Blue Bossa Rhythm with 1,3,5,7, pdf, audio, video</p> <p>4 Blue Bossa Rhythm with inversions, audio, video</p> <p>4a Blue Bossa inversions filled with scale tones pdf, audio, video</p> <p>5 Blue Bossa Open voicings, only tensions pdf, audio, video</p> <p>5a Blue Bossa , tensions with approaches pdf, audio, video</p> <p>6 Blue Bossa BH Chr. scale c-g pdf, audio, video</p> <p>6a Blue Bossa BH Chr. scale g-d, pdf, audio, video</p> <p>7 Blue Bossa Melody filled with connecting enclosures, pdf, audio, video</p>
<p><b>Scales, chords and patterns</b></p>	<p><u><a href="#">The Octave and anchor intervals</a></u></p>
<p><b>Melodic dictation and transposition</b></p>	<ol style="list-style-type: none"> <li>1. Look at the the <u><a href="#">melody</a></u> of Blue bossa and discover the architecture of the melody. Scalar, build on arpeggios, lots of chordtones, any specific intervals, syncopation, any repetition, sequenses?</li> <li>2. Try to write down each separate motif (sort) or phrase (longer), starting on different starting notes (now you are transposing the melody)</li> <li>3. <b>Extra:</b> Some <u><a href="#">licks</a></u> of the song you just studied.</li> <li>4. More melodic dictations <u><a href="#">week 37</a></u></li> </ol>
<p><b>Artusi</b></p>	<p>Identifying pitches in treble and bass clef</p>  <p>(All levels)</p> <ul style="list-style-type: none"> <li>• Rhythm dictation</li> </ul>  <p>(Level 1-6)</p>
<p><b>Rhythm</b></p>	<p><i>Blue Bossa rhythm exercises</i> (Use <b>metronome</b>, <b>playalong</b> or <b>rhythm</b></p>

loop)

- Listen to different versions of the same tune and listen to the phrasing of the melody
- Improvise another version of the same melody, starting on every beat of the bar the different phrases of the melody starts on. Snap on 2 and 4, snap on 1 and 3 or clap clave. Use the playalong as your audio guide.
- Do the same thing beginning on the offbeats of 1, 2, 3 and 4.
- Improvise the melody in 3/4
- Anticipate the first note of every melody phrase
- Delay the first note of every melody phrase
- Start the melody on the original starting point but anticipate the end of the phrase. (harmonic resolution comes later), play the bassline when singing this or use the playalong as your audio guide
- Start the melody on the original starting point but delay the end of the phrase. (harmonic resolution comes earlier), play the bassline when singing this
- Sing melodies rubato and find logical phrasing, as if you were singing an intro of the song. Accompany yourself and find the spots where you can fill in with your instrument
- Sing or Play the melody and make a logical accelerando / ritenuto. Do the same when studying scales
- Conduct while singing the exercises (conducting patterns at the bottom of the reader)
- Follow the conductor! Try to play the melody while a fellow student is conducting. Change places.
- Finish melody phrase with same melodic content, but different rhythm

## Week 38 (lesson 2)

<b>Singing</b>	Sightsing Page 5-6, ('Traplopen en Springstof') Choir singing ( <a href="#">'There'll never be another you'</a> )
<b>Auditory analysis with audacity</b>	
<b>Scales, chords and patterns</b>	<a href="#">Modal</a> patterns <a href="#">Triadic</a> patterns
<b>Melodic dictation and transposition</b>	More melodic dictations <a href="#">week 38</a>
<b>Artusi</b>	
<b>Rhythm tapping</b>	<ul style="list-style-type: none"> <li>• <b>Primeira Serie</b></li> </ul> Workflow: <ul style="list-style-type: none"> <li>• Sing the rhythms with the metronome on every pulse/beat (vary the tempo)</li> <li>• Put the metronome on every other beat (1 &amp; 3)</li> <li>• Put the metronome only on the first beat</li> <li>• Put the metronome only on beat 2/3/4</li> <li>• Put the metronome on the 1 and, 2 and, 3 and, 4 and</li> <li>• Sing the rhythms straight and in swing</li> <li>• Conduct while singing the exercises (conducting patterns at the bottom of the reader)</li> <li>• Clap the clave and sing the rhythm</li> </ul>
<b>Scat songs</b>	<a href="#">Moody's Mood</a> - George Benson / Rachel Ferrell Available on <a href="#">Moodle with leon Mennen</a>

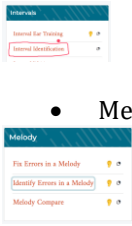


	<p>this:</p> <p>11. Extra <a href="#">Standard line exercises</a>:</p> <p><b>There'll never be another you</b></p> <p>1 There'll never be another you, Bass 1 and 3 pdf, audio, video</p> <p>2 There'll never be another you, Bass 1,3 and 5 pdf, audio, video</p> <p>3 There'll never be another you, guidetones pdf, audio, video</p> <p>3a There'll never be another you, guidetones emb.1 pdf, audio, video</p> <p>3b There'll never be another you, guidetones emb.2 pdf, audio, video</p> <p>3c here'll never be another you, guidetones emb.2 rhy 1 pdf, audio, video</p> <p>3d There'll never be another you, guidetones emb.2 rhy 2 pdf, audio, video</p> <p>3e There'll never be another you, guidetones emb.2 rhy 2, group rhythm pdf, audio, video</p> <p>3f There'll never be group arrangement on Basslicks pdf, audio, video</p> <p>trp, alto, piano, ac. guit., el. guitar, bass</p> <p>3g There'll never, Inversions in 5 pdf, audio, video</p>
<b>Scales, chords and patterns</b>	<p><a href="#">Modal</a> patterns</p> <p><a href="#">Triadic</a> patterns</p> <p>Review Scatsong <a href="#">Moody's Mood</a></p> <p>Available on <a href="#">Moodle with leon Mennen</a></p>
<b>Melodic dictation and transposition</b>	<ol style="list-style-type: none"> <li>1. Look at the the <a href="#">leadsheet</a> of the SOTW and discover the architecture of the melody. Scalar, build on arpeggios, lots of chordtones, any specific intervals, lots of syncopation, any repetition, sequenses?</li> <li>2. Try to write down each separate motif (sort) or phrase (longer), starting on different starting notes (now you are transposing the melody)</li> <li>3. <b>Extra:</b> Some <a href="#">licks</a> of the song you just studied.</li> <li>4. More melodic dictations <a href="#">week 39</a></li> </ol>
<b>Artusi</b>	

<p><b>Rhythm</b></p>	<p><i>There'll never be another you rhythm exercises (Use metronome, <a href="#">playalong</a> or <a href="#">rhythm loop</a>)</i></p> <ul style="list-style-type: none"> <li>• Listen to different versions of the same tune and listen to the phrasing of the melody</li> <li>• Improvise another version of the same melody, starting on every beat of the bar the different phrases of the melody starts on. Snap on 2 and 4, snap on 1 and 3 or clap clave. Use the playalong as your audio guide.</li> <li>• Do the same thing beginning on the offbeats of 1, 2, 3 and 4.</li> <li>• Improvise the melody in 3/4</li> <li>• Anticipate the first note of every melody phrase</li> <li>• Delay the first note of every melody phrase</li> <li>• Start the melody on the original starting point but anticipate the end of the phrase. (harmonic resolution comes later), play the bassline when singing this or use the playalong as your audio guide</li> <li>• Start the melody on the original starting point but delay the end of the phrase. (harmonic resolution comes earlier), play the bassline when singing this</li> <li>• Sing melodies rubato and find logical phrasing, as if you were singing an intro of the song. Accompany yourself and find the spots where you can fill in with your instrument</li> <li>• Sing or Play the melody and make a logical accelerando / ritenuto. Do the same when studying scales</li> <li>• Conduct while singing the exercises (conducting patterns at the bottom of the reader)</li> <li>• Follow the conductor! Try to play the melody while a fellow student is conducting. Change places.</li> <li>• Finish melody phrase with same melodic content, but different rhythm</li> </ul>
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## Week 40 (Lesson 4)

<p><b>Singing</b></p>	<p>Sightsing Page 9-10, ('Traplopen en Springstof') Choir singing: <a href="#">'Indiana'</a></p>
<p><b>Auditory analysis With audacity</b></p>	
<p><b>Scales, chords and patterns</b></p>	<p><a href="#">Modal</a> patterns <a href="#">Triadic</a> patterns</p>

<p><b>Melodic dictation and transposition</b></p>	<p>More melodic dictations <a href="#">week 40</a></p>
<p><b>Artusi</b></p>	<ul style="list-style-type: none"> <li>• Identifying harmonic intervals (All levels)</li> </ul>  <ul style="list-style-type: none"> <li>• Melodic mistake recognition (Level 1-4)</li> </ul>
<p><b>Rhythm tapping</b></p>	<p><b>Segunda serie</b> Workflow:</p> <ul style="list-style-type: none"> <li>• Sing the rhythms with the metronome on every pulse/beat (vary the tempo)</li> <li>• Put the metronome on every other beat (1 &amp; 3)</li> <li>• Put the metronome only on the first beat</li> <li>• Put the metronome only on beat 2/3/4</li> <li>• Put the metronome on the 1 and, 2 and, 3 and, 4 and</li> <li>• Sing the rhythms straight and in swing</li> <li>• Conduct while singing the exercises (conducting patterns at the bottom of the reader)</li> <li>• Clap the clave and sing the rhythm</li> </ul>
<p><b>Scat songs</b></p>	<p><a href="#">It could Happen to you</a> – Chet Baker Also available on <a href="#">Moodle with Leon Mennen</a></p>



	<p>this:</p> <p>11. Extra <a href="#">Standard line exercises</a>:</p> <h2>Satin Doll</h2> <p>1 <a href="#">Satin Doll 1 and 3 pdf, audio, video</a></p> <p>2 <a href="#">Satin Doll funk band pdf, audio, video, playalong</a></p> <p><a href="#">bass, piano, guitar, trumpet</a></p>
<b>Scales, chords and patterns</b>	<p><a href="#">Modal</a> patterns</p> <p><a href="#">Triadic</a> patterns</p> <p>Review <a href="#">It could Happen to you</a></p> <p>Available on <a href="#">Moodle with leon Mennen</a></p>
<b>Melodic dictation and transposition</b>	<ol style="list-style-type: none"> <li>1. Look at the <a href="#">the melody</a> and discover the architecture of the melody. Scalar, build on arpeggios, lots of chordtones, any specific intervals, lots of syncopation, any repetition, sequenses?</li> <li>2. Try to write down each separate motif (sort) or phrase (longer), starting on different starting notes (now you are transposing the melody)</li> <li>3. <b>Extra:</b> Some <a href="#">licks</a> of the song you just studied played by Wes Montgomery.</li> <li>4. More melodic dictations <a href="#">week 41</a></li> </ol>
<b>Artusi/theory</b>	<a href="#">Figured bass / Inversion exercises</a> in class (handouts)
<b>Rhythm</b>	<p><i>Satin Doll rhythm exercises (Use metronome, <a href="#">playalong</a> or <a href="#">rhythm loop</a>)</i></p> <ul style="list-style-type: none"> <li>• Listen to different versions of the same tune and listen to the phrasing of the melody</li> <li>• Improvise another version of the same melody, starting on every beat of the bar the different phrases of the melody starts on. Snap on 2 and 4, snap on 1 and 3 or clap clave. Use the playalong as your audio guide.</li> <li>• Do the same thing beginning on the offbeats of 1, 2, 3 and 4.</li> <li>• Improvise the melody in 3/4</li> <li>• Anticipate the first note of every melody phrase</li> <li>• Delay the first note of every melody phrase</li> <li>• Start the melody on the original starting point but anticipate the end of the phrase. (harmonic resolution comes later), play the bassline when singing this or use the <a href="#">playalong</a> as your audio guide</li> <li>• Start the melody on the original starting point but delay the end of the phrase. (harmonic resolution comes earlier), play</li> </ul>

	<p>the bassline when singing this</p> <ul style="list-style-type: none"> <li>• Sing melodies rubato and find logical phrasing, as if you were singing an intro of the song. Accompany yourself and find the spots where you can fill in with your instrument</li> <li>• Sing or Play the melody and make a logical accelerando / ritenuto. Do the same when studying scales</li> <li>• Conduct while singing the exercises (conducting patterns at the bottom of the reader)</li> <li>• Follow the conductor! Try to play the melody while a fellow student is conducting. Change places.</li> <li>• Finish melody phrase with same melodic content, but different rhythm</li> </ul>
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## Week 42 (Holiday)


## Week 43 (Lesson 6)

<b>Singing</b>	<p>Sightsing Page 13-14, ('Traplopen en Springstof')</p> <p>Choir singing: <a href="#">'Bach Choral 1'</a></p>
<b>Standard of the week (SOTW)</b>	<ul style="list-style-type: none"> <li>• <i>Misty</i> (<a href="#">Wikipedia</a>)</li> </ul> <p>Activities:</p> <ol style="list-style-type: none"> <li>1. Listen at least two versions of the song, including the original. For instance: <a href="#">Errol Garner</a> or <a href="#">Wes Montgomery</a></li> <li>2. Analyse the <a href="#">tune</a> (Composer, players, label? Name the harmonic degrees, check melodic/harmony sequences, modulations)</li> <li>3. Summarize the standard in a couple of sentences;</li> </ol> <p><b>For instance:</b> 'Blue Bossa is a Latin tune of 16 bars (Form: A) in C minor with one modulation a semitone up, prepared by a II-V, no pivot chord, ending with a II – V - I in the main key. Harmonic overview: [<b>Cm</b>: I - IV - II - V - I] [<b>Db</b>: II – V – I] [<b>Cm</b>: II – V – I]'</p> <p><i>Misty is</i> _____          _____          _____          _____          _____          _____</p>

	<hr/> <hr/> <ol style="list-style-type: none"> <li>4. Listen to the <a href="#">melody</a>, sing it and learn it by heart without looking at the leadsheet</li> <li>5. Listen to the <a href="#">bassline</a>, sing it and learn it by heart without looking at the leadsheet</li> <li>6. Sing that same bassline, but now on absolute notenames</li> <li>7. Listen to the <a href="#">guidetone</a>, sing it and learn it by heart without looking at the leadsheet</li> <li>8. Now try to play the bassline on the piano and sing the melody in the original key</li> <li>9. The chords on the <a href="#">leadsheet</a> are those used in the <a href="#">playalong</a> version</li> <li>10. Extra: sing the tune, alternating melody and bassline, like this:</li> </ol>
<p><b>Scales, chords and patterns</b></p>	<p><a href="#">Modal</a> patterns  <a href="#">Triadic</a> patterns</p>
<p><b>Melodic dictation and transposition</b></p>	<ol style="list-style-type: none"> <li>1. Look at the the <a href="#">melody</a> and discover the architecture of the melody. Scalar, build on arpeggios, lots of chordtones, any specific intervals, lots of syncopation, any repetition, sequenses?</li> <li>2. Try to write down each separate motif (sort) or phrase (longer), starting on different starting notes (now you are transposing the melody)</li> <li>3. <b>Extra:</b> Some licks of the song you just studied.</li> <li>4. More melodic dictations week <a href="#">43</a></li> </ol>
<p><b>Artusi</b></p>	
<p><b>Rhythm tapping</b></p>	<p><b>Terceira serie</b>  Workflow:</p> <ul style="list-style-type: none"> <li>• Sing the rhythms with the metronome on every pulse/beat (vary the tempo)</li> <li>• Put the metronome on every other beat (1 &amp; 3)</li> <li>• Put the metronome only on the first beat</li> <li>• Put the metronome only on beat 2/3/4</li> <li>• Put the metronome on the 1 and, 2 and, 3 and, 4 and</li> <li>• Sing the rhythms straight and in swing</li> <li>• Conduct while singing the exercises (conducting patterns at the bottom of the reader)</li> <li>• Clap the clave and sing the rhythm</li> </ul> <p><i>Mist rhythm exercises (Use metronome, <a href="#">playalong</a> or <a href="#">rhythm loop</a>)</i></p>

	<ul style="list-style-type: none"> <li>• Listen to different versions of the same tune and listen to the phrasing of the melody</li> <li>• Improvise another version of the same melody, starting on every beat of the bar the different phrases of the melody starts on. Snap on 2 and 4, snap on 1 and 3 or clap clave. Use the playalong as your audio guide.</li> <li>• Do the same thing beginning on the offbeats of 1, 2, 3 and 4.</li> <li>• Improvise the melody in 3/4</li> <li>• Anticipate the first note of every melody phrase</li> <li>• Delay the first note of every melody phrase</li> <li>• Start the melody on the original starting point but anticipate the end of the phrase. (harmonic resolution comes later), play the bassline when singing this or use the playalong as your audio guide</li> <li>• Start the melody on the original starting point but delay the end of the phrase. (harmonic resolution comes earlier), play the bassline when singing this</li> <li>• Sing melodies rubato and find logical phrasing, as if you were singing an intro of the song. Accompany yourself and find the spots where you can fill in with your instrument</li> <li>• Sing or Play the melody and make a logical accelerando / ritenuto. Do the same when studying scales</li> <li>• Conduct while singing the exercises (conducting patterns at the bottom of the reader)</li> <li>• Follow the conductor! Try to play the melody while a fellow student is conducting. Change places.</li> <li>• Finish melody phrase with same melodic content, but different rhythm</li> </ul>
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## Week 44 ( projectweek 1 CL.)


<b>Singing</b>	Sightsing Page 15-16, ('Traplopen en Springstof')
<b>Auditory analysis with audacity</b>	
<b>Scales, chords and patterns</b>	<a href="#">Modal</a> patterns <a href="#">Triadic</a> patterns
<b>Melodic dictation and transposition</b>	More melodic dictations <a href="#">week 44</a>
<b>Artusi</b>	<ul style="list-style-type: none"> <li>• Writing harmonic intervals (all levels)</li> </ul>  <ul style="list-style-type: none"> <li>• Identifying written scales (all levels)</li> </ul>
<b>Rhythm tapping</b>	Page
<b>Scat songs</b>	<a href="#">Do it the hard way</a> – Chet Baker Available on <a href="#">Moodle with leon Mennen</a>

## Week 45 (Lesson 7, **mini test**) Material week 37-45 )

<p><b>Singing</b></p> <p><b>Standard of the week</b> (SOTW)</p>	<ul style="list-style-type: none"> <li>• <i>Yardbird suite</i> (Charlie Parker) (<a href="#">Wikipedia</a>)</li> </ul> <p>Activities:</p> <ol style="list-style-type: none"> <li>1. Listen at least two versions of the song, including the original. For instance: <a href="#">Charlie Parker</a> or</li> <li>2. Analyse the <a href="#">tune</a> (Composer, players, label? Name the harmonic degrees, check melodic/harmony sequences, modulations)</li> <li>3. Summarize the standard in a couple of sentences;</li> </ol> <p><b>For instance:</b> ‘Blue Bossa is a Latin tune of 16 bars (Form: A) in C minor with one modulation a semitone up, prepared by a II-V, no pivot chord, ending with a II – V - I in the main key. Harmonic overview: [<b>Cm</b>: I - IV - II - V - I] [<b>Db</b>: II – V – I] [<b>Cm</b>: II – V – I]’</p> <p><i>Yardbird suite</i> is _____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <ol style="list-style-type: none"> <li>4. Listen to the <a href="#">melody</a>, sing it and learn it by heart without looking at the leadsheet</li> <li>5. Listen to the <a href="#">bassline</a>, sing it and learn it by heart without looking at the leadsheet</li> <li>6. Sing that same bassline, but now on absolute notenames</li> <li>7. Listen to the <a href="#">guidetone</a>, sing it and learn it by heart without looking at the leadsheet</li> <li>8. Now try to play the bassline on the piano and sing the melody in the original key</li> <li>9. The chords on the <a href="#">leadsheet</a> are those used in the <a href="#">playalong</a> version</li> <li>10. Extra: sing the tune, alternating melody and bassline, like this:</li> </ol>
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<b>Scales, chords and patterns</b>	<a href="#">Modal</a> patterns <a href="#">Triadic</a> patterns
<b>Melodic dictation and transposition</b>	<ol style="list-style-type: none"> <li>1. Look at the the <a href="#">melody</a> and discover the architecture of the melody. Scalar, build on arpeggios, lots of chordtones, any specific intervals, lots of syncopation, any repetition, sequenses?</li> <li>2. Try to write down each separate motif (sort) or phrase (longer), starting on different starting notes (now you are transposing the melody)</li> <li>3. <b>Extra:</b> Some licks of the song you just studied.</li> <li>4. More melodic dictations <a href="#">week 45</a></li> </ol>
<b>Artusi</b>	<p>Artusi Formative test</p> <p>Content:</p> <ul style="list-style-type: none"> <li>• Identifying pitches in treble and bass clef</li> <li>• Identifying harmonic intervals</li> <li>• Writing harmonic intervals</li> <li>• Identifying triads, close and in inversion, only quality</li> <li>• Identifying triads, close and in inversion, quality and position</li> <li>• Building triads, root position and inversion</li> <li>• Building seventh chords from 3,5,7</li> <li>• Building chords on degrees</li> <li>• Rhythm dictation</li> <li>• Melodic mistake recognition</li> <li>• Identifying written scales</li> <li>• Writing scales</li> <li>• Scale identification</li> <li>• Placing barlines</li> </ul>
<b>Rhythm tapping</b>	

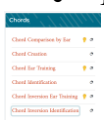
## Week 46 (Lesson 8)

<b>Singing</b>	Sightsing Page 17-19, ('Traplopen en Springstof') Choir singing: <a href="#">'I thought about you'</a>
<b>Auditory analysis with audacity</b>	
<b>Scales, chords and patterns</b>	<a href="#">Modal</a> patterns <a href="#">Triadic</a> patterns
<b>Melodic dictation and transposition</b>	More melodic dictations <a href="#">week 46</a>
<b>Artusi</b>	<ul style="list-style-type: none"> <li>Identifying triads, close and in inversion, only quality (level 1-7)</li> </ul> 
<b>Rhythm tapping</b>	<b>Quarta series</b> Workflow: <ul style="list-style-type: none"> <li>Sing the rhythms with the metronome on every pulse/beat (vary the tempo)</li> <li>Put the metronome on every other beat (1 &amp; 3)</li> <li>Put the metronome only on the first beat</li> <li>Put the metronome only on beat 2/3/4</li> <li>Put the metronome on the 1 and, 2 and, 3 and, 4 and</li> <li>Sing the rhythms straight and in swing</li> <li>Conduct while singing the exercises (conducting patterns at the bottom of the reader)</li> <li>Clap the clave and sing the rhythm</li> </ul>
<b>Scat songs</b>	Review <a href="#">Do it the hard way</a> – Chet Baker Available on <a href="#">Moodle with leon Mennen</a>



	10. Extra: sing the tune, alternating melody and bassline, like this:
<b>Scales, chords and patterns</b>	<a href="#">Modal</a> patterns <a href="#">Triadic</a> patterns
<b>Melodic dictation and transposition</b>	<ol style="list-style-type: none"> <li>1. Look at the the <a href="#">melody</a> and discover the architecture of the melody. Scalar, build on arpeggios, lots of chordtones, any specific intervals, lots of syncopation, any repetition, sequenses?</li> <li>2. Try to write down each separate motif (sort) or phrase (longer), starting on different starting notes (now you are transposing the melody)</li> <li>3. <b>Extra:</b> Some licks of the song you just studied.</li> <li>4. More melodic dictations <a href="#">week 47</a></li> </ol>
<b>Artusi</b>	
<b>Rhythm</b>	<p><i>Darn that dream rhythm exercises (Use metronome, <a href="#">playalong</a> or <a href="#">rhythm loop</a>)</i></p> <ul style="list-style-type: none"> <li>• Listen to different versions of the same tune and listen to the phrasing of the melody</li> <li>• Improvise another version of the same melody, starting on every beat of the bar the different phrases of the melody starts on. Snap on 2 and 4, snap on 1 and 3 or clap clave.</li> <li>• Do the same thing beginning on the offbeats of 1, 2, 3 and 4.</li> <li>• Improvise the melody in 3/4</li> <li>• Anticipate the first note of every melody phrase</li> <li>• Delay the first note of every melody phrase</li> <li>• Start the melody on the original starting point but anticipate the end of the phrase. (harmonic resolution comes later), play the bassline when singing this or use the <a href="#">playalong</a> as your audio guide</li> <li>• Start the melody on the original starting point but delay the end of the phrase. (harmonic resolution comes earlier), play the bassline when singing this</li> <li>• Sing melodies rubato and find logical phrasing, as if you were singing an intro of the song. Accompany yourself and find the spots where you can fill in with your instrument</li> <li>• Sing or Play the melody and make a logical accelerando / ritenuto. Do the same when studying scales</li> <li>• Conduct while singing the exercises (conducting patterns at the bottom of the reader)</li> <li>• Follow the conductor! Try to play the melody while a fellow student is conducting. Change places.</li> <li>• Finish melody phrase with same melodic content, but different rhythm</li> </ul>

## Week 48 (Lesson 10)

<b>Singing</b>	Sightsing Page 23-24, ('Traploopen en Springstof') Choir singing ( <a href="#">'All the things you are'</a> )
<b>Auditory analysis with audacity</b>	
<b>Scales, chords and patterns</b>	<a href="#">Modal</a> patterns <a href="#">Triadic</a> patterns
<b>Melodic dictation and transposition</b>	More melodic dictations <a href="#">week 48</a>
<b>Artusi</b>	<ul style="list-style-type: none"> <li>Identifying triads, close and in inversion, quality <u>and</u> position (level 1-2)</li> </ul> 
<b>Rhythm tapping</b>	<b>Quinta series</b> Workflow: <ul style="list-style-type: none"> <li>Sing the rhythms with the metronome on every pulse/beat (vary the tempo)</li> <li>Put the metronome on every other beat (1 &amp; 3)</li> <li>Put the metronome only on the first beat</li> <li>Put the metronome only on beat 2/3/4</li> <li>Put the metronome on the 1 and, 2 and, 3 and, 4 and</li> <li>Sing the rhythms straight and in swing</li> <li>Conduct while singing the exercises (conducting patterns at the bottom of the reader)</li> <li>Clap the clave and sing the rhythm</li> </ul>
<b>Scatsongs</b>	Review 2: <a href="#">Moody's Mood</a> - George Benson / Rachel Ferrell Available on <a href="#">Moodle with leon Mennen</a>


## Week 49 (Lesson 11)

<b>Singing</b>	Sightsing Page 25-26, ('Traplopen en Springstof')
<b>Standard of the week (SOTW)</b>	<ul style="list-style-type: none"> <li>• <i>All the things you are</i> (<a href="#">Wikipedia</a>)</li> </ul> <p>Activities:</p> <ol style="list-style-type: none"> <li>1. Listen at least two versions of the song, including the original. For instance: <a href="#">Ella Fitzgerald</a> with The famous Nelson Riddle arrangement or <a href="#">Pat Metheny's</a> version</li> <li>2. Analyse the <a href="#">tune</a> (Composer, players, label? Name the harmonic degrees, check melodic/harmony sequences, modulations)</li> <li>3. Summarize the standard in a couple of sentences;</li> </ol> <p><b>For instance:</b> 'Blue Bossa is a latin tune of 16 bars (Form: A) in C minor with one modulation a semitone up, prepared by a II-V, no pivot chord, ending with a II – V - I in the main key. Harmonic overview: [Cm: I - IV - II - V - I] [Db: II – V – I] [Cm: II – V – I]'</p> <p><i>All the things you are is</i> _____          _____          _____          _____          _____          _____          _____          _____          _____          _____          _____</p> <ol style="list-style-type: none"> <li>4. Listen to the <a href="#">melody</a>, sing it and learn it by heart without looking at the leadsheet</li> <li>5. Listen to the <a href="#">bassline</a>, sing it and learn it by heart without</li> </ol>

	<p>looking at the leadsheet</p> <ol style="list-style-type: none"> <li>6. Sing that same bassline, but now on absolute notenames</li> <li>7. Listen to the <a href="#">guidetone</a>, sing it and learn it by heart without looking at the leadsheet</li> <li>8. Now try to play the bassline on the piano and sing the melody in the original key</li> <li>9. The chords on the <a href="#">leadsheet</a> are those used in the <a href="#">playalong</a> version</li> <li>10. Extra: sing the tune, alternating melody and bassline, like this:</li> </ol>
<p><b>Scales, chords and patterns</b></p>	<p><a href="#">Modal</a> patterns <a href="#">Triadic</a> patterns</p> <p>Review 2: <a href="#">It could Happen to you</a> – Chet Baker Available on <a href="#">Moodle with leon Mennen</a></p>
<p><b>Melodic dictation and transposition</b></p>	<ol style="list-style-type: none"> <li>1. Look at the the <a href="#">melody</a> and discover the architecture of the melody. Scalar, build on arpeggios, lots of chordtones, any specific intervals, lots of syncopation, any repetition, sequenses?</li> <li>2. Try to write down each separate motif (sort) or phrase (longer), starting on different starting notes (now you are transposing the melody)</li> <li>3. <b>Extra:</b> Some licks of the song you just studied. Analysis of <a href="#">the Pat Metheny solo</a></li> <li>4. More melodic dictations <a href="#">week 49</a></li> </ol>
<p><b>Artusi</b></p>	
<p><b>Rhythm</b></p>	<p><i>All the things you are rhythm exercises (Use metronome, <a href="#">playalong</a> or <a href="#">rhythm loop</a>)</i></p> <ul style="list-style-type: none"> <li>• Listen to different versions of the same tune and listen to the phrasing of the melody</li> <li>• Improvise another version of the same melody, starting on every beat of the bar the different phrases of the melody starts on. Snap on 2 and 4, snap on 1 and 3 or clap clave.</li> <li>• Do the same thing beginning on the offbeats of 1, 2, 3 and 4.</li> <li>• Improvise the melody in 3/4</li> <li>• Anticipate the first note of every melody phrase</li> <li>• Delay the first note of every melody phrase</li> <li>• Start the melody on the original starting point but anticipate the end of the phrase. (harmonic resolution comes later), play the bassline when singing this or use the <a href="#">playalong</a> as your audio guide</li> <li>• Start the melody on the original starting point but delay the</li> </ul>

	<p>end of the phrase. (harmonic resolution comes earlier), play the bassline when singing this</p> <ul style="list-style-type: none"> <li>• Sing melodies rubato and find logical phrasing, as if you were singing an intro of the song. Accompany yourself and find the spots where you can fill in with your instrument</li> <li>• Sing or Play the melody and make a logical accelerando / ritenuto. Do the same when studying scales</li> <li>• Conduct while singing the exercises (conducting patterns at the bottom of the reader)</li> <li>• Follow the conductor! Try to play the melody while a fellow student is conducting. Change places.</li> <li>• Finish melody phrase with same melodic content, but different rhythm</li> </ul>
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## Week 50 (CL. projectweek)

<b>Singing</b>	Sightsing Page 27-28, ('Traploopen en Springstof') Choir singing: <a href="#">'The nearness of you'</a>
<b>Auditory analysis with audacity</b>	
<b>Scales, chords and patterns</b>	<a href="#">Modal</a> patterns <a href="#">Triadic</a> patterns
<b>Melodic dictation and transposition</b>	Review 2: <a href="#">Do it the hard way</a> – Chet Baker Available on <a href="#">Moodle with leon Mennen</a>  More melodic dictations <a href="#">week 50</a>
<b>Artusi</b>	Building triads, root position and inversion (level 1-8) 
<b>Rhythm tapping</b>	<b>Sexta series</b> Workflow: <ul style="list-style-type: none"> <li>• Sing the rhythms with the metronome on every pulse/beat (vary the tempo)</li> <li>• Put the metronome on every other beat (1 &amp; 3)</li> </ul>

	<ul style="list-style-type: none"> <li>• Put the metronome only on the first beat</li> <li>• Put the metronome only on beat 2/3/4</li> <li>• Put the metronome on the 1 and, 2 and, 3 and, 4 and</li> <li>• Sing the rhythms straight and in swing</li> <li>• Conduct while singing the exercises (conducting patterns at the bottom of the reader)</li> <li>• Clap the clave and sing the rhythm</li> </ul>
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### Week 51 (Consolation week?)

<b>Singing</b>	
<b>Standard of the week (SOTW)</b>	
<b>Scales, chords and patterns</b>	
<b>Melodic dictation and transposition</b>	
<b>Artusi</b>	
<b>Rhythm tapping</b>	

**Week 52 (Christmas holiday)**

**Week 1 (Christmas holiday)**

## Week 2 (Lesson 12)

<b>Singing</b>	Sightsing Pg. 29-30 (triad skeleton with passing tones), ('Traplopen en Springstof')
<b>Standard of the week (SOTW)</b>	
<b>Scales, chords and patterns</b>	<a href="#">Modal</a> patterns <a href="#">Triadic</a> patterns
<b>Melodic dictation and transposition</b>	
<b>Artusi</b>	Building seventh chords from 3,5,7  Building chords on degrees (level 1) 
<b>Rhythm tapping</b>	<b>Setima series</b> Workflow: <ul style="list-style-type: none"> <li>• Sing the rhythms with the metronome on every pulse/beat (vary the tempo)</li> <li>• Put the metronome on every other beat (1 &amp; 3)</li> <li>• Put the metronome only on the first beat</li> <li>• Put the metronome only on beat 2/3/4</li> <li>• Put the metronome on the 1 and, 2 and, 3 and, 4 and</li> <li>• Sing the rhythms straight and in swing</li> <li>• Conduct while singing the exercises (conducting patterns at the bottom of the reader)</li> <li>• Clap the clave and sing the rhythm</li> </ul>

## Week 3 (Lesson 13)

<b>Singing</b>	Sightsing Page 31-32, ('Traplopen en Springstof') Choir singing: <a href="#">'Bach chorale 2'</a>
<b>Standard of the week (SOTW)</b>	
<b>Scales, chords and patterns</b>	<a href="#">Modal</a> patterns <a href="#">Triadic</a> patterns
<b>Melodic dictation and transposition</b>	
<b>Artusi</b>	
<b>Rhythm tapping</b>	

## Week 4 (Lesson 14)

<b>Singing</b>	Sightsing Page 33-34, ('Traplopen en Springstof')
<b>Scat songs</b>	<a href="#">'Last train home'</a> - Pat Metheny Available on <a href="#">Moodle with leon Mennen</a>
<b>Scales, chords and patterns</b>	<a href="#">Modal</a> patterns <a href="#">Triadic</a> patterns
<b>Melodic dictation and transposition</b>	More melodic dictations <a href="#">week 4</a>
<b>Artusi</b>	
<b>Rhythm tapping</b>	<b>Oitava series</b> Workflow: <ul style="list-style-type: none"> <li>• Sing the rhythms with the metronome on every pulse/beat (vary the tempo)</li> <li>• Put the metronome on every other beat (1 &amp; 3)</li> <li>• Put the metronome only on the first beat</li> <li>• Put the metronome only on beat 2/3/4</li> <li>• Put the metronome on the 1 and, 2 and, 3 and, 4 and</li> <li>• Sing the rhythms straight and in swing</li> <li>• Conduct while singing the exercises (conducting patterns)</li> </ul>

	<p>at the bottom of the reader)</p> <ul style="list-style-type: none"><li>• Clap the clave and sing the rhythm</li></ul>
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## **Week 5 (exam week 1), Artusi Summative test semester 1**

### **Content:**

- Identifying pitches in treble and bass clef (all levels)
- Identifying harmonic intervals (all levels)
- Writing harmonic intervals (all levels)
- Identifying triads, close and in inversion, only quality (level 1-7)
- Identifying triads, close and in inversion, quality and position (level 1-2)
- Building triads, root position and inversion (level 1-8)
- Building seventh chords from 3,5,7
- Building chords on degrees (level 1)
- Rhythmic dictation (level 1-6)
- Identifying melodic errors (Level 1-4)
- Identifying written scales (all levels)
- Writing scales (all levels)
- Scale identification (all levels)
- Placing barlines (all levels)

Goal is to speed up your theoretical skills based on the Artusi course 'Fundamentals in music'.

Exam will be in a strict time frame

## **Week 6 (Exam week 2, individual)**

### **1) *Playing / singing the 'Standard of the week' (SOTW)***

List of standards for semester 1:

- Blue Bossa
- There'll never be another you
- Satin Doll
- Misty
- Yardbird Suite
- Darn that dream
- All the things you are

The student must be able to:

- Sing the melody of **all** standards of semester 1 by heart
- Sing the bassnotes of **all** standards of semester 1 by heart
- Sing the melody of **3** standards of semester 1 of your own choice by heart while playing the bassline on your instrument, in a steady tempo, no hiccups (on piano or guitar)
- Sing one of the guidetone lines with chord accompaniment of the playalong or live during the exam of **3** standards of semester 1 of your own choice by heart
- Play the shell chord voicings (3 or 4 voices) with the root in the lefthand and 3 and 7 (and an optional 3<sup>rd</sup> note extra in the righthand), (respect common tones) of **1** standard of semester 1 of your own choice by heart in one steady tempo (on piano or guitar)

Optional: move one of the righthand fingers to make a small figuration, creating anticipation, suspension, delay (teachers will be very excited)

## 2) Modes

The student must be able to sing all the tetrachords of all the modes (scale degrees 1-4/5-8, 5-1/8-5, visualize piano!, sing in tune. Check [Modal](#) patterns)

## 3) Chords

- The student must be able to sing major, minor, diminished and augmented triads from every step in the major and minor scales
- The student must be able to sing all the triads of the major and minor scales in root position and inversion, with every possible permutation (1,3,5 - 1,5,3 - 5,1,3 etc.....) Check [Triadic](#) patterns

## 4) Rhythm

- A) The student must be able to sing the rhythms of the series 1-10 (primeira - Oitava series of the ['Pozzoli'](#) book')

Requirements:

- Sing the rhythms with the metronome on every pulse/beat (vary the tempo)
- Put the metronome on every other beat (1 & 3)
- Put the metronome only on the first beat
- Put the metronome only on beat 2/3/4
- Put the metronome on the 1 and, 2 and, 3 and, 4 and
- Sing the rhythms straight and in swing
- Conduct while singing the exercises (conducting patterns at the bottom of the reader)
- Clap the clave and sing the rhythm (optional)

- B) *The student must be able to sing the Standard rhythm exercises of the melodies of all the standards of the week of semester 1*

Requirements (**only Jazzstudents**):

- Improvise another version of the same melody, starting on every beat of the bar the different phrases of the melody starts on. Snap on 2 and 4, snap on 1 and 3 or clap clave. Use the playalong as your audio guide.
- Do the same thing beginning on the offbeats of 1, 2, 3 and 4.
- Improvise the melody in 3/4
- Anticipate the first note of every melody phrase
- Delay the first note of every melody phrase
- Start the melody on the original starting point but anticipate the end of the phrase. (harmonic resolution comes later), play the bassline when singing this or use the playalong as your audio guide
- Start the melody on the original starting point but delay the end of the phrase. (harmonic resolution comes earlier), play the bassline when singing this
- Sing melodies rubato and find logical phrasing, as if you were singing an intro of the song. Accompany yourself and find the spots where you can fill in with your instrument
- Sing or Play the melody and make a logical accelerando / ritenuto. Do the same when studying scales
- Conduct while singing the exercises (conducting patterns at the bottom of the reader)
- Follow the conductor! Try to play the melody while a fellow student is conducting. Change places.
- Finish melody phrase with same melodic content, but different rhythm

### 5) Sightsinging

The student must be able to sing exercises from 'Traplopen en Springstof' (page 1-34)

**Week 7 (Osiris week, projectweek 3, no lessons)**





	<p>9. The chords on the <a href="#">leadsheet</a> are those used in the <a href="#">playalong</a> version</p> <p>10. Tap the rhythm of the comping of Wes Montgomery on this <a href="#">tune</a> or play it</p>
<b>Scales, chords and patterns</b>	
<b>Melodic dictation and transposition</b>	<ol style="list-style-type: none"> <li>1. Look at the the melody of and discover the architecture of the melody. Scalar, build on arpeggios, lots of chordtones, any specific intervals, syncopation, any repetition, sequenses?</li> <li>2. Try to write down each separate motif (sort) or phrase (longer), starting on different starting notes (now you are transposing the melody)</li> <li>3. <b>Extra:</b> Some licks of the song you just studied.</li> <li>4. More melodic dictations <a href="#">week 8</a></li> </ol>
<b>Artusi</b>	
<b>Rhythm tapping</b>	<p><b>Nona series</b> Workflow:</p> <ul style="list-style-type: none"> <li>• Sing the rhythms with the metronome on every pulse/beat (vary the tempo)</li> <li>• Put the metronome on every other beat (1 &amp; 3)</li> <li>• Put the metronome only on the first beat</li> <li>• Put the metronome only on beat 2/3/4</li> <li>• Put the metronome on the 1 and, 2 and, 3 and, 4 and</li> <li>• Sing the rhythms straight and in swing</li> <li>• Conduct while singing the exercises (conducting patterns at the bottom of the reader)</li> <li>• Clap the clave and sing the rhythm</li> </ul> <p><i>The end of a love affair rhythm exercises (Use metronome, <a href="#">playalong</a> or <a href="#">rhythm loop</a>)</i></p> <ul style="list-style-type: none"> <li>• Listen to different versions of the same tune and listen to the phrasing of the melody</li> <li>• Improvise another version of the same melody, starting on every beat of the bar the different phrases of the melody starts on. Snap on 2 and 4, snap on 1 and 3 or clap clave.</li> <li>• Do the same thing beginning on the offbeats of 1, 2, 3 and 4.</li> <li>• Improvise the melody in 3/4</li> <li>• Anticipate the first note of every melody phrase</li> <li>• Delay the first note of every melody phrase</li> <li>• Start the melody on the original starting point but anticipate the end of the phrase. (harmonic resolution comes later), play the bassline when singing this or use the <a href="#">playalong</a> as your</li> </ul>

	<p>audio guide</p> <ul style="list-style-type: none"><li>• Start the melody on the original starting point but delay the end of the phrase. (harmonic resolution comes earlier), play the bassline when singing this</li><li>• Sing melodies rubato and find logical phrasing, as if you were singing an intro of the song. Accompany yourself and find the spots where you can fill in with your instrument</li><li>• Sing or Play the melody and make a logical accelerando / ritenuto. Do the same when studying scales</li><li>• Conduct while singing the exercises (conducting patterns at the bottom of the reader)</li><li>• Follow the conductor! Try to play the melody while a fellow student is conducting. Change places.</li><li>• Finish melody phrase with same melodic content, but different rhythm</li></ul>
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## **Week 9 (Holiday)**



	<p>10. The chords on the <a href="#">leadsheet</a> are those used in the <a href="#">playalong</a> version</p> <p>11. Extra: sing the tune, alternating melody and bassline, like this: <a href="#">Everything happens to me</a> (pdf), <a href="#">(Bb)</a>, <a href="#">(Eb)</a>, <a href="#">audio</a>, <a href="#">video</a></p>
<b>Scales, chords and patterns</b>	
<b>Melodic dictation and transposition</b>	<ol style="list-style-type: none"> <li>1. Look at the the <a href="#">melody</a> and discover the architecture of the melody. Scalar, build on arpeggios, lots of chordtones, any specific intervals, syncopation, any repetition, sequenses?</li> <li>2. Try to write down each separate motif (sort) or phrase (longer), starting on different starting notes (now you are transposing the melody)</li> <li>3. <b>Extra:</b> Some licks of the song you just studied.</li> <li>4. More melodic dictations <a href="#">week 10</a></li> </ol>
<b>Artusi</b>	
<b>Rhythm tapping</b>	<p><i>Everything happens to me rhythm exercises (Use metronome, <a href="#">playalong</a> or <a href="#">rhythm loop</a>)</i></p> <ul style="list-style-type: none"> <li>• Listen to different versions of the same tune and listen to the phrasing of the melody</li> <li>• Improvise another version of the same melody, starting on every beat of the bar the different phrases of the melody starts on. Snap on 2 and 4, snap on 1 and 3 or clap clave.</li> <li>• Do the same thing beginning on the offbeats of 1, 2, 3 and 4.</li> <li>• Improvise the melody in 3/4</li> <li>• Anticipate the first note of every melody phrase</li> <li>• Delay the first note of every melody phrase</li> <li>• Start the melody on the original starting point but anticipate the end of the phrase. (harmonic resolution comes later), play the bassline when singing this or use the <a href="#">playalong</a> as your audio guide</li> <li>• Start the melody on the original starting point but delay the end of the phrase. (harmonic resolution comes earlier), play the bassline when singing this</li> <li>• Sing melodies rubato and find logical phrasing, as if you were singing an intro of the song. Accompany yourself and find the spots where you can fill in with your instrument</li> <li>• Sing or Play the melody and make a logical accelerando / ritenuto. Do the same when studying scales</li> <li>• Conduct while singing the exercises (conducting patterns at the bottom of the reader)</li> <li>• Follow the conductor! Try to play the melody while a fellow student is conducting. Change places.</li> </ul>

	<ul style="list-style-type: none"><li>• Finish melody phrase with same melodic content, but different rhythm</li></ul>
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## Week 11 (Lesson 3)

<b>Singing</b>	Sightsing Pg. 40, ('Traplopen en Springstof') Choir singing: <a href="#">'Just friends'</a>
<b>Scat songs</b>	<a href="#">Freddie the freeloader</a> – Wes Montgomery <a href="#">Freddie the freeloader</a> – Miles Davis
<b>Scales, chords and patterns</b>	
<b>Melodic dictation and transposition</b>	More melodic dictations <a href="#">week 11</a>
<b>Artusi</b>	
<b>Rhythm tapping</b>	<p><b>Decima series</b> Workflow:</p> <ul style="list-style-type: none"> <li>• Sing the rhythms with the metronome on every pulse/beat (vary the tempo)</li> <li>• Put the metronome on every other beat (1 &amp; 3)</li> <li>• Put the metronome only on the first beat</li> <li>• Put the metronome only on beat 2/3/4</li> <li>• Put the metronome on the 1 and, 2 and, 3 and, 4 and</li> <li>• Sing the rhythms straight and in swing</li> <li>• Conduct while singing the exercises (conducting patterns at the bottom of the reader)</li> <li>• Clap the clave and sing the rhythm</li> </ul>

## Week 12 (Lesson 4)

<b>Singing</b>	Sightsing Recap Book 1 pg. 1-4, ('Traplopen en Springstof')
<b>Standard of the</b>	• <i>All of me</i> ( <a href="#">Wikipedia</a> )



	<a href="#">video (Rhythm 1)</a> , <a href="#">(Rhythm 2)</a>
<b>Melodic dictation and transposition</b>	<ol style="list-style-type: none"> <li>1. Look at the the <a href="#">melody</a> and discover the architecture of the melody. Scalar, build on arpeggios, lots of chordtones, any specific intervals, syncopation, any repetition, sequenses?</li> <li>2. Try to write down each separate motif (sort) or phrase (longer), starting on different starting notes (now you are transposing the melody)</li> <li>3. <b>Extra:</b> Some licks of the song you just studied.</li> <li>4. <a href="#">Minitest</a> week 12</li> </ol>
<b>Artusi</b>	
<b>Rhythm tapping</b>	<p><i>All of me</i> (Use metronome, <a href="#">playalong</a> or <a href="#">rhythm loop</a>)</p> <ul style="list-style-type: none"> <li>• Listen to different versions of the same tune and listen to the phrasing of the melody</li> <li>• Improvise another version of the same melody, starting on every beat of the bar the different phrases of the melody starts on. Snap on 2 and 4, snap on 1 and 3 or clap clave.</li> <li>• Do the same thing beginning on the offbeats of 1, 2, 3 and 4.</li> <li>• Improvise the melody in 3/4</li> <li>• Anticipate the first note of every melody phrase</li> <li>• Delay the first note of every melody phrase</li> <li>• Start the melody on the original starting point but anticipate the end of the phrase. (harmonic resolution comes later), play the bassline when singing this or use the playalong as your audio guide</li> <li>• Start the melody on the original starting point but delay the end of the phrase. (harmonic resolution comes earlier), play the bassline when singing this</li> <li>• Sing melodies rubato and find logical phrasing, as if you were singing an intro of the song. Accompany yourself and find the spots where you can fill in with your instrument</li> <li>• Sing or Play the melody and make a logical accelerando / ritenuto. Do the same when studying scales</li> <li>• Conduct while singing the exercises (conducting patterns at the bottom of the reader)</li> <li>• Follow the conductor! Try to play the melody while a fellow student is conducting. Change places.</li> <li>• Finish melody phrase with same melodic content, but different rhythm</li> </ul>

## Week 13 (Lesson 5)

<b>Singing</b>	<p>Recap Book 1 Page 5-6 (‘Traplopen en Springstof’)</p> <p>Choir singing: <a href="#">‘My shining hour’</a></p>
<b>Scat songs</b>	<p>Review 2: <a href="#">‘last train home’</a> - Pat Metheny Also available on <a href="#">Moodle with Leon Mennen</a></p>
<b>Scales, chords and patterns</b>	
<b>Melodic dictation and transposition</b>	<p>More melodic dictations <a href="#">week 13</a></p>
<b>Artusi</b>	
<b>Rhythm tapping</b>	<p><b>Decima Primeira serie</b> Workflow:</p> <ul style="list-style-type: none"> <li>• Sing the rhythms with the metronome on every pulse/beat (vary the tempo)</li> <li>• Put the metronome on every other beat (1 &amp; 3)</li> <li>• Put the metronome only on the first beat</li> <li>• Put the metronome only on beat 2/3/4</li> <li>• Put the metronome on the 1 and, 2 and, 3 and, 4 and</li> <li>• Sing the rhythms straight and in swing</li> <li>• Conduct while singing the exercises (conducting patterns at the bottom of the reader)</li> <li>• Clap the clave and sing the rhythm</li> </ul>



<b>Scales, chords and patterns</b>	
<b>Melodic dictation and transposition</b>	<ol style="list-style-type: none"> <li>1. Look at the the <a href="#">melody</a> and discover the architecture of the melody. Scalar, build on arpeggios, lots of chordtones, any specific intervals, syncopation, any repetition, sequenses?</li> <li>2. Try to write down each separate motif (sort) or phrase (longer), starting on different starting notes (now you are transposing the melody)</li> <li>3. <b>Extra:</b> Some licks of the song you just studied.</li> <li>4. More melodic dictations <a href="#">week 14</a></li> </ol>
<b>Artusi</b>	
<b>Rhythm tapping</b>	<p><i>Black Orpheus</i> (Use metronome, <a href="#">playalong</a> or rhythm loop)</p> <ul style="list-style-type: none"> <li>• Listen to different versions of the same tune and listen to the phrasing of the melody</li> <li>• Improvise another version of the same melody, starting on every beat of the bar the different phrases of the melody starts on. Snap on 2 and 4, snap on 1 and 3 or clap clave.</li> <li>• Do the same thing beginning on the offbeats of 1, 2, 3 and 4.</li> <li>• Improvise the melody in 3/4</li> <li>• Anticipate the first note of every melody phrase</li> <li>• Delay the first note of every melody phrase</li> <li>• Start the melody on the original starting point but anticipate the end of the phrase. (harmonic resolution comes later), play the bassline when singing this or use the <a href="#">playalong</a> as your audio guide</li> <li>• Start the melody on the original starting point but delay the end of the phrase. (harmonic resolution comes earlier), play the bassline when singing this</li> <li>• Sing melodies rubato and find logical phrasing, as if you were singing an intro of the song. Accompany yourself and find the spots where you can fill in with your instrument</li> <li>• Sing or Play the melody and make a logical accelerando / ritenuto. Do the same when studying scales</li> <li>• Conduct while singing the exercises (conducting patterns at the bottom of the reader)</li> <li>• Follow the conductor! Try to play the melody while a fellow student is conducting. Change places.</li> <li>• Finish melody phrase with same melodical content, but different rhythm</li> </ul>



## Week 15 (Cl. Projectweek 4)

<b>Singing</b>	Recap Book 1, Page 9-10 ('Traplopen en Springstof') Choir singing: <a href="#">'In a sentimental mood'</a>
<b>Scat songs</b>	Review 2: <a href="#">Freddie the freeloader</a> – Wes Montgomery <a href="#">Freddie the freeloader</a> – Miles Davis
<b>Scales, chords and patterns</b>	
<b>Melodic dictation and transposition</b>	More melodic dictations <a href="#">week 15</a>
<b>Artusi</b>	
<b>Rhythm tapping</b>	<p><b>Decima segunda series</b></p> <p>Workflow:</p> <ul style="list-style-type: none"> <li>• Sing the rhythms with the metronome on every pulse/beat (vary the tempo)</li> <li>• Put the metronome on every other beat (1 &amp; 3)</li> <li>• Put the metronome only on the first beat</li> <li>• Put the metronome only on beat 2/3/4</li> <li>• Put the metronome on the 1 and, 2 and, 3 and, 4 and</li> <li>• Sing the rhythms straight and in swing</li> <li>• Conduct while singing the exercises (conducting patterns at the bottom of the reader)</li> <li>• Clap the clave and sing the rhythm</li> </ul>



	this:
<b>Scales, chords and patterns</b>	
<b>Melodic dictation and transposition</b>	<ol style="list-style-type: none"> <li>1. Look at the <a href="#">the melody</a> and discover the architecture of the melody. Scalar, build on arpeggios, lots of chordtones, any specific intervals, syncopation, any repetition, sequenses?</li> <li>2. Try to write down each separate motif (sort) or phrase (longer), starting on different starting notes (now you are transposing the melody)</li> <li>3. <b>Extra:</b> Some licks of the song you just studied.</li> <li>4. More melodic dictations <a href="#">week 16</a></li> </ol>
<b>Artusi</b>	
<b>Rhythm tapping</b>	<p><i>Here's that rainy day (Use metronome, <a href="#">playalong</a> or <a href="#">rhythm loop</a>)</i></p> <ul style="list-style-type: none"> <li>• Listen to different versions of the same tune and listen to the phrasing of the melody</li> <li>• Improvise another version of the same melody, starting on every beat of the bar the different phrases of the melody starts on. Snap on 2 and 4, snap on 1 and 3 or clap clave.</li> <li>• Do the same thing beginning on the offbeats of 1, 2, 3 and 4.</li> <li>• Improvise the melody in 3/4</li> <li>• Anticipate the first note of every melody phrase</li> <li>• Delay the first note of every melody phrase</li> <li>• Start the melody on the original starting point but anticipate the end of the phrase. (harmonic resolution comes later), play the bassline when singing this or use the <a href="#">playalong</a> as your audio guide</li> <li>• Start the melody on the original starting point but delay the end of the phrase. (harmonic resolution comes earlier), play the bassline when singing this</li> <li>• Sing melodies rubato and find logical phrasing, as if you were singing an intro of the song. Accompany yourself and find the spots where you can fill in with your instrument</li> <li>• Sing or Play the melody and make a logical accelerando / ritenuto. Do the same when studying scales</li> <li>• Conduct while singing the exercises (conducting patterns at the bottom of the reader)</li> <li>• Follow the conductor! Try to play the melody while a fellow student is conducting. Change places.</li> <li>• Finish melody phrase with same melodical content, but different rhythm</li> </ul>

## Week 17 (Lesson 8)

<b>Singing</b>	Recap Book 1, Page 13-14 ('Traploopen en Springstof')  Choir singing: <a href="#">'When sunny gets blue'</a>
<b>Scales, chords and patterns</b>	
<b>Melodic dictation and transposition</b>	More melodic dictations <a href="#">week 17</a>
<b>Artusi</b>	
<b>Rhythm tapping</b>	<p><b>Decima Terceira serie</b></p> <p>Workflow:</p> <ul style="list-style-type: none"> <li>• Sing the rhythms with the metronome on every pulse/beat (vary the tempo)</li> <li>• Put the metronome on every other beat (1 &amp; 3)</li> <li>• Put the metronome only on the first beat</li> <li>• Put the metronome only on beat 2/3/4</li> <li>• Put the metronome on the 1 and, 2 and, 3 and, 4 and</li> <li>• Sing the rhythms straight and in swing</li> <li>• Conduct while singing the exercises (conducting patterns at the bottom of the reader)</li> <li>• Clap the clave and sing the rhythm</li> </ul>

## Week 18 (Holiday)



<b>Scales, chords and patterns</b>	
<b>Melodic dictation and transposition</b>	<ol style="list-style-type: none"> <li>1. Look at the the <a href="#">melody</a> and discover the architecture of the melody. Scalar, build on arpeggios, lots of chordtones, any specific intervals, syncopation, any repetition, sequenses?</li> <li>2. Try to write down each separate motif (sort) or phrase (longer), starting on different starting notes (now you are transposing the melody)</li> <li>3. <b>Extra:</b> Some licks of the song you just studied.</li> <li>4. More melodic dictations <a href="#">week 19</a></li> </ol>
<b>Artusi</b>	
<b>Rhythm tapping</b>	<p><i>How insensitive (Use metronome, <a href="#">playalong</a> or rhythm loop)</i></p> <ul style="list-style-type: none"> <li>• Listen to different versions of the same tune and listen to the phrasing of the melody</li> <li>• Improvise another version of the same melody, starting on every beat of the bar the different phrases of the melody starts on. Snap on 2 and 4, snap on 1 and 3 or clap clave.</li> <li>• Do the same thing beginning on the offbeats of 1, 2, 3 and 4.</li> <li>• Improvise the melody in 3/4</li> <li>• Anticipate the first note of every melody phrase</li> <li>• Delay the first note of every melody phrase</li> <li>• Start the melody on the original starting point but anticipate the end of the phrase. (harmonic resolution comes later), play the bassline when singing this or use the <a href="#">playalong</a> as your audio guide</li> <li>• Start the melody on the original starting point but delay the end of the phrase. (harmonic resolution comes earlier), play the bassline when singing this</li> <li>• Sing melodies rubato and find logical phrasing, as if you were singing an intro of the song. Accompany yourself and find the spots where you can fill in with your instrument</li> <li>• Sing or Play the melody and make a logical accelerando / ritenuto. Do the same when studying scales</li> <li>• Conduct while singing the exercises (conducting patterns at the bottom of the reader)</li> <li>• Follow the conductor! Try to play the melody while a fellow student is conducting. Change places.</li> <li>• Finish melody phrase with same melodical content, but different rhythm</li> </ul>

## Week 20 (Lesson 10)

<b>Singing</b>	<p>Recap Book 1, Page 17-19 ('Traplopen en Springstof')</p> <p>Choir singing: <a href="#">'Chelsea'</a></p>
<b>Scales, chords and patterns</b>	
<b>Melodic dictation and transposition</b>	
<b>Artusi</b>	
<b>Rhythm tapping</b>	<p><b>Decima Quarta serie</b></p> <p>Workflow:</p> <ul style="list-style-type: none"> <li>• Sing the rhythms with the metronome on every pulse/beat (vary the tempo)</li> <li>• Put the metronome on every other beat (1 &amp; 3)</li> <li>• Put the metronome only on the first beat</li> <li>• Put the metronome only on beat 2/3/4</li> <li>• Put the metronome on the 1 and, 2 and, 3 and, 4 and</li> <li>• Sing the rhythms straight and in swing</li> <li>• Conduct while singing the exercises (conducting patterns at the bottom of the reader)</li> <li>• Clap the clave and sing the rhythm</li> </ul>



<p><b>chords and patterns</b></p>	
<p><b>Melodic dictation and transposition</b></p>	<ol style="list-style-type: none"> <li>1. Look at the the melody and discover the architecture of the melody. Scalar, build on arpeggios, lots of chordtones, any specific intervals, syncopation, any repetition, sequenses?</li> <li>2. Try to write down each separate motif (sort) or phrase (longer), starting on different starting notes (now you are transposing the melody)</li> <li>3. <b>Extra:</b> Some licks of the song you just studied.</li> <li>4. More melodic dictations week 21</li> </ol>
<p><b>Artusi</b></p>	
<p><b>Rhythm tapping</b></p>	<p><i>Like someone in love (Use metronome, playalong or rhythm loop)</i></p> <ul style="list-style-type: none"> <li>• Listen to different versions of the same tune and listen to the phrasing of the melody</li> <li>• Improvise another version of the same melody, starting on every beat of the bar the different phrases of the melody starts on. Snap on 2 and 4, snap on 1 and 3 or clap clave.</li> <li>• Do the same thing beginning on the offbeats of 1, 2, 3 and 4.</li> <li>• Improvise the melody in 3/4</li> <li>• Anticipate the first note of every melody phrase</li> <li>• Delay the first note of every melody phrase</li> <li>• Start the melody on the original starting point but anticipate the end of the phrase. (harmonic resolution comes later), play the bassline when singing this or use the playalong as your audio guide</li> <li>• Start the melody on the original starting point but delay the end of the phrase. (harmonic resolution comes earlier), play the bassline when singing this</li> <li>• Sing melodies rubato and find logical phrasing, as if you were singing an intro of the song. Accompany yourself and find the spots where you can fill in with your instrument</li> <li>• Sing or Play the melody and make a logical accelerando / ritenuto. Do the same when studying scales</li> <li>• Conduct while singing the exercises (conducting patterns at the bottom of the reader)</li> <li>• Follow the conductor! Try to play the melody while a fellow student is conducting. Change places.</li> <li>• Finish melody phrase with same melodical content, but different rhythm</li> </ul>

## Week 22 (Lesson 12)

<b>Singing</b>	<p>Recap Book 1, Page 23-24 ('Traplopen en Springstof')</p> <p>Choir singing: <a href="#">'Triste'</a></p>
<b>Scales, chords and patterns</b>	
<b>Melodic dictation and transposition</b>	
<b>Artusi</b>	
<b>Rhythm tapping</b>	<p><b>Decima Quinta serie</b></p> <p>Workflow:</p> <ul style="list-style-type: none"> <li>• Sing the rhythms with the metronome on every pulse/beat (vary the tempo)</li> <li>• Put the metronome on every other beat (1 &amp; 3)</li> <li>• Put the metronome only on the first beat</li> <li>• Put the metronome only on beat 2/3/4</li> <li>• Put the metronome on the 1 and, 2 and, 3 and, 4 and</li> <li>• Sing the rhythms straight and in swing</li> <li>• Conduct while singing the exercises (conducting patterns at the bottom of the reader)</li> <li>• Clap the clave and sing the rhythm</li> </ul>

**Week 23 (Lesson 13, Reexam semester 1: Sonata, Ritornello,  
classical voiceleading)**

## Week 24 (Examweek 1, Artusi test )

### Exam Topics in Artusi drills to study:

1. Interval eartraining level 1-15 (intervals)
2. Scale pitch patterns level 1-7 (scales)
3. Chord identification level 6-10 (chords)
4. Chord inversion identification level 1-6 (chords)
5. Chord inversion eartraining level 1-5 (chords)
6. Identifying wrong notes in a melody level 1-3 (melody)
7. Scale identification by ear level 1-14 (scales)
8. Rhythmic dictation level 1-11 (Rhythmic Dictation (MacGAMUT))

Goal is to speed up your theoretical skills based on the Artusi course 'Fundamentals in music'.

Exam will be in a strict time frame

## Week 25 (Examweek 2, individual solfege exam)

### Playing / singing the 'Standard of the week' (SOTW)

List of standards for semester 1:

- The end of a love affair
- Everything happens to me
- All of me
- Black orpheus
- Here's that rainy day
- How insensitive
- Like someone in love

The student must be able to:

- Sing the melody of **all** standards of semester 1 by heart
- Sing the melody of **3** standards of semester 1 of your own choice by heart while playing the bassline on your instrument, in a steady tempo, no hiccups (on piano or guitar), all 3 will be checked!
- Play the shell chord voicings (3 or 4 voices) with the root in the lefthand and 3 and 7 (and an optional 3<sup>rd</sup> note extra in the righthand), (respect common tones) of **1** standard of semester 2 of your own choice by heart in one steady tempo (on piano or guitar)

Optional: move one of the righthand fingers to make a small figuration, creating anticipation, suspension, delay (teachers will be very excited)

### **Modes**

The student must be able to sing all the scales and modes up and down, visualize piano!, sing in tune. Check [Modal](#) patterns

### **Chords**

- The student must be able to sing major, minor, diminished and augmented triads from every step in the major and minor scales
- The student must be able to sing all the triads of the major and minor scales in root position and inversion, with every possible permutation (1,3,5 - 1,5,3 - 5,1,3 etc.....) Check [Triadic](#) patterns
- The student brings the reharmonisation of '[Silent Night]' and the piano voicings of 'Everything happens to me' and plays it on the exam (speed is not important)

### **Rhythm (general)**

- The student must be able to sing the rhythms of the series 9-15 (Nona - Decima quinta series of the 'Pozzoli book') (Exact exam pages will be announced)

Requirements:

- Sing the rhythms with the metronome on every pulse/beat (vary the tempo)
- Put the metronome on every other beat (1 & 3)
- Put the metronome only on the first beat
- Put the metronome only on beat 2/3/4
- Put the metronome on the 1 and, 2 and, 3 and, 4 and
- Sing the rhythms straight and in swing

### **Rhythm exercises with standards**

Requirements (only Jazzstudents):

- [Sing Arps and rhythm of 'All of me'](#) while tapping the rhythm (reading allowed)
- Sing [Scales and rhythm exercise of 'All of me'](#) while tapping both rhythms (reading allowed)
- Sing [Bass and melody alternating](#) of 'All of me' and 'Everything happens to me' (reading allowed)
- Sing guidetones and tap rhythm, [Everything happens to me pdf, \(Bb\), \(Eb\), audio, video, playalong](#) (reading allowed)

### **Sightsinging**

The student must be able to sing exercises from 'Traploopen en Springstof' part 1 (page 1-40) (The exact pages will be announced before the exam)

**Week 26 (Osiris week, no lessons)**



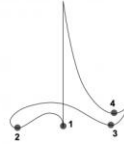
## Conducting patterns:



**Example 5.** A duple conducting pattern.



**Example 6.** A triple conducting pattern.



**Example 7.** A quadruple conducting pattern.

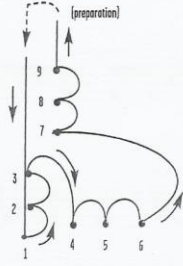
**4/4 CONDUCTING PATTERN OVER NOTATION**

**Fig. 1.2.**

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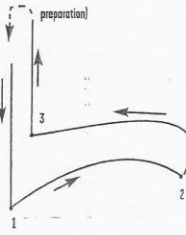
Slow Tempo		Fast Tempo	
<p>3/8</p> <p>some as</p> <p>3/4</p>	<p>text</p> <p>(one, two, three, one, two, three, etc.)</p>		
<p>6/8</p>	<p>some as</p> <p>2/4</p>		

8  
8

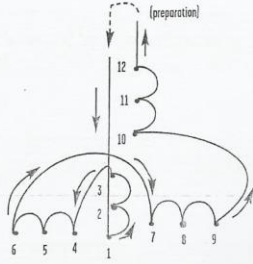


same as

3  
4



12  
8



same as

4  
4

