

# **Steps to Harmony**

**by**

**Nicholas Palmer**

**TREBLE  
Volume 1**

*Masterworks Press*

6706 Miner Drive SW • Olympia, WA 98512-7259

Phone: 1-800-300-9229 Fax: 1-360-943-6808

E-mail: MSTRWRKS@AOL.COM



## SERIES CHARACTERISTICS

1. **Part independence:** Each voice part is written to harmonize with the others, while retaining a distinct, melodic character of its own.
2. **Key independence:** No single key is favored. Each page is in a single key, to allow continuity between the exercises. However, the key changes with every page. The intention is to create an arbitrariness as to the location of DO, so that singers will be equally comfortable in any key. This is the main advantage of movable over fixed DO. We expect that students will quickly learn to follow the stepwise sequence of notes, rather than identifying DO with any particular line or space.
3. **Time signature independence:** A variety of time signatures is used from the outset.
4. **Starting pitch:** For your convenience, each voice part in each exercise begins on DO. That should allow your students to sing one exercise after the other without having to stop to establish a new tonal center. It also means that your students do not have to know key signatures to use this series.

The exercises are presented without solfège syllables to teach the students to rely on the notes alone. We recommend against having the students write in the notes' solfège syllable names prior to singing.

5. **Versatility:** The exercises were composed to be used as unison, two-part, and/or three-part compositions. In unison, every line can be used. For two-part singing, the first and second lines of each system are written to go together (partner melodies). For three-part singing, all three lines can be sung simultaneously.

## PROGRESSION

The first volume is totally stepwise and diatonic (no skips, no accidentals).

Beginning with quarter notes, the volume gradually adds rhythmic diversity and complexity with a new rhythmic element being added after every few pages. At the point where a new rhythmic value is introduced, a page is devoted to the new note value (see page 8). At the upper left is a description of the new note. On the upper right side of the page is a description of how that note value compares with others, previously learned. The first line of the page gives "chanting" values that can be used to help the student conceptualize the rhythm. Trios on this page can be chanted, allowing students to develop a feel for the new note without pitch concerns. Such pages can also be clapped, tapped, etc.

By the end of the first volume, all rhythmic values, from whole notes and rests through 16th notes and rests are in regular use. The sixteenth notes, however, are optional, and not necessary for proceeding to the next volume(s). Each volume will include a section labelled "Upper Grades." This will review the concepts learned in the current volume in the context of sixteenth note rhythms.

By gradually expanding the singer's musical "vocabulary," this series can elevate the student's music reading skills to a high level of competence.

## KEY WARMUPS

Combining our limited, one octave range with a variety of key signatures means that DO will sometimes occur high in the range, sometimes low, and sometimes in the middle. To help students adapt to scalewise singing from these various locations of DO, we have provided two pages of "Key Scales," starting from every potential location of DO within the allowed range. "Key Scales (Upward)" is intended to prepare students for singing the scale when DO is low in the range; "Key Scales (Downward), for when DO is higher.

If your students can easily sing the solfège scale up and down, the Key Scales sheets will not be necessary. If they do need help in scale singing, the Key Scales sheets should prove useful.

# Table of Contents

Key Warmups (Unison).....	1-2
Beginners' Duets/Trios.....	3-4
Quarter Note Duets/Trios.....	5-7
Half Notes	
Rhythms Only.....	8
Duets/Trios.....	9-11
Whole Notes	
Rhythms Only.....	12
Duets/Trios.....	13-15
Dotted Half Notes	
Rhythms Only.....	16
Duets/Trios.....	17-19
Eighth Note Pairs	
Rhythms Only.....	20
Duets/Trios.....	21-23
Dotted Quarter Notes	
Rhythms Only.....	24
Duets/Trios.....	25-27
Whole Rests	
Rhythms Only.....	28
Duets/Trios.....	29
Half Rests	
Rhythms Only.....	30
Duets/Trios.....	31
Quarter Rests	
Rhythms Only.....	32
Duets/Trios.....	33
Eighth Rests	
Rhythms Only.....	34
Duets/Trios.....	35
(UPPER GRADES)	
Sixteenth Notes	
Rhythms Only.....	36
Duets/Trios.....	37-38
Sixteenth and Eighth Notes	
Rhythms Only.....	39
Duets/Trios.....	40-41
Eighth and Sixteenth Notes	
Rhythms Only.....	42
Duets/Trios.....	43-44
Dotted Eighth and Sixteenth Notes	
Rhythms Only.....	45
Duets/Trios.....	46-47

## Key Warmups (Upward)

C  do re mi fa so la ti do ti la so fa mi re do do

G  do re mi fa mi re so ti la so fa so la ti do do

F  do re mi fa so fa mi re do ti la so la ti do do

D  do re mi fa so la ti do ti la so fa mi re do do

B<sup>b</sup>  do re mi re do ti la so fa mi fa so la ti do do

A  do re mi re do ti la so fa mi fa so la ti do do

E<sup>b</sup>  do re mi fa so la so fa mi re do ti la ti do do

## Key Warmups (Downward)

C  do ti la so fa me re do re mi fa so la ti do do

G  do ti la so fa so la ti do re mi fa mi re do do

F  do ti la so la ti do re mi fa so fa mi re do do

D  do ti la so fa mi re do re mi fa so la ti do do

B  do ti la so fa mi re mi fa so la ti do re do do


A  do ti la so fa mi fa so la ti do re mi re do do

E  do ti la ti do re mi fa so la so fa mi re do do

# Steps to Harmony

## I

Intervals: 2nds

Notes: 

Page: 1

3

1 2 3

Three systems of musical notation, each with three staves. Each system is labeled with a number (1, 2, or 3) at the bottom. Each staff contains a sequence of notes: the top staff has notes on G4, A4, B4, C5; the middle staff has notes on F4, G4, A4, B4; and the bottom staff has notes on E4, F4, G4, A4. Vertical lines connect the notes across the staves to show the interval of a second between adjacent notes.

4 5 6

Three systems of musical notation, each with three staves. Each system is labeled with a number (4, 5, or 6) at the bottom. Each staff contains a sequence of notes: the top staff has notes on G4, A4, B4, C5; the middle staff has notes on F4, G4, A4, B4; and the bottom staff has notes on E4, F4, G4, A4. Vertical lines connect the notes across the staves to show the interval of a second between adjacent notes.

7 8 9

Three systems of musical notation, each with three staves. Each system is labeled with a number (7, 8, or 9) at the bottom. Each staff contains a sequence of notes: the top staff has notes on G4, A4, B4, C5; the middle staff has notes on F4, G4, A4, B4; and the bottom staff has notes on E4, F4, G4, A4. Vertical lines connect the notes across the staves to show the interval of a second between adjacent notes.

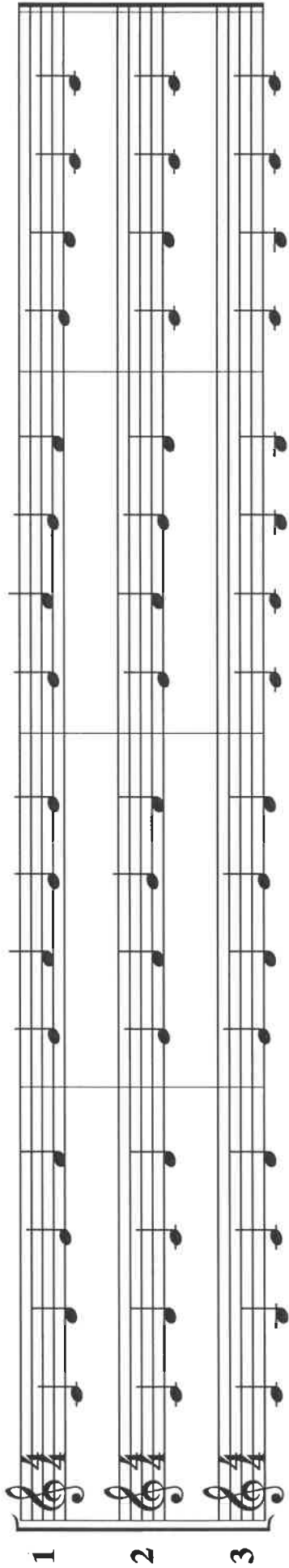
# Steps to Harmony **I**

4

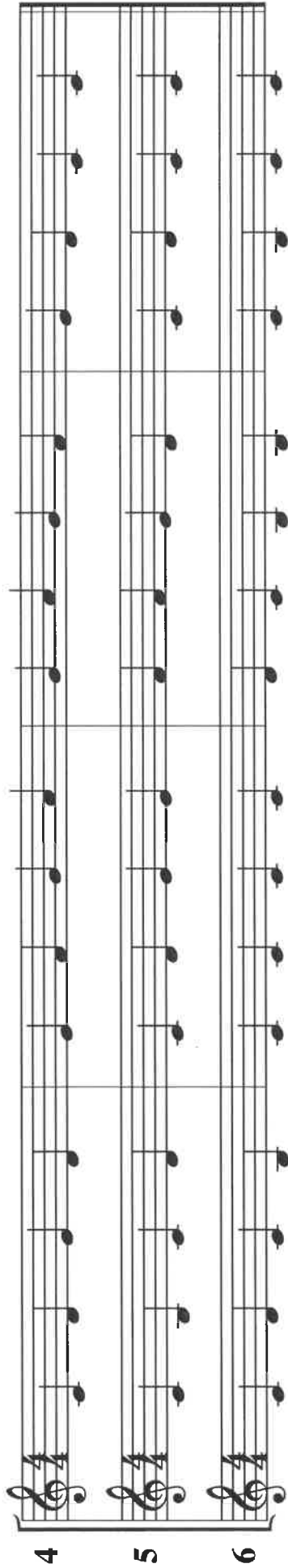
Intervals: 2nds

Notes: 

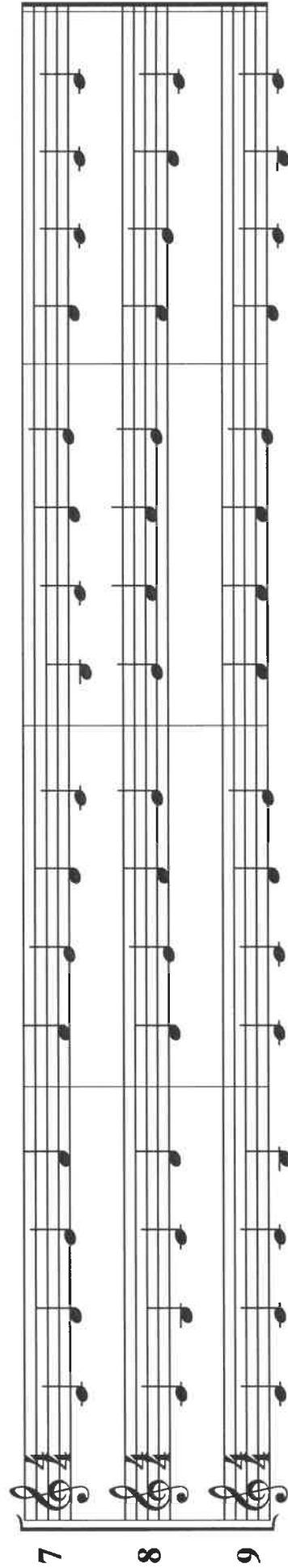
Page: 1



Exercises 1, 2, and 3. Each exercise consists of three staves in 4/4 time. Exercise 1: Treble clef, notes G4, A4, B4, C5 on the top staff; F4, G4, A4, B4 on the middle staff; E4, F4, G4, A4 on the bottom staff. Exercise 2: Treble clef, notes G4, A4, B4, C5 on the top staff; F4, G4, A4, B4 on the middle staff; E4, F4, G4, A4 on the bottom staff. Exercise 3: Treble clef, notes G4, A4, B4, C5 on the top staff; F4, G4, A4, B4 on the middle staff; E4, F4, G4, A4 on the bottom staff.




Exercises 4, 5, and 6. Each exercise consists of three staves in 4/4 time. Exercise 4: Treble clef, notes G4, A4, B4, C5 on the top staff; F4, G4, A4, B4 on the middle staff; E4, F4, G4, A4 on the bottom staff. Exercise 5: Treble clef, notes G4, A4, B4, C5 on the top staff; F4, G4, A4, B4 on the middle staff; E4, F4, G4, A4 on the bottom staff. Exercise 6: Treble clef, notes G4, A4, B4, C5 on the top staff; F4, G4, A4, B4 on the middle staff; E4, F4, G4, A4 on the bottom staff.



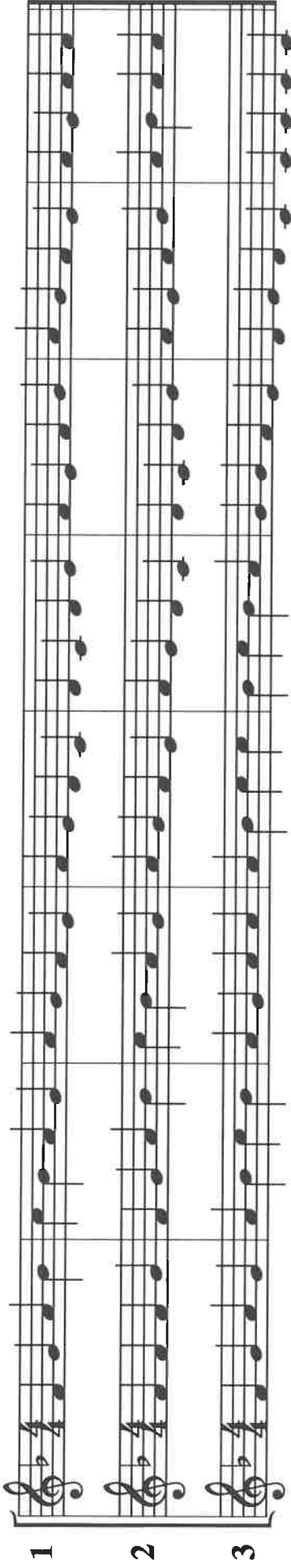
Exercises 7, 8, and 9. Each exercise consists of three staves in 4/4 time. Exercise 7: Treble clef, notes G4, A4, B4, C5 on the top staff; F4, G4, A4, B4 on the middle staff; E4, F4, G4, A4 on the bottom staff. Exercise 8: Treble clef, notes G4, A4, B4, C5 on the top staff; F4, G4, A4, B4 on the middle staff; E4, F4, G4, A4 on the bottom staff. Exercise 9: Treble clef, notes G4, A4, B4, C5 on the top staff; F4, G4, A4, B4 on the middle staff; E4, F4, G4, A4 on the bottom staff.

# Steps to Harmony **I**

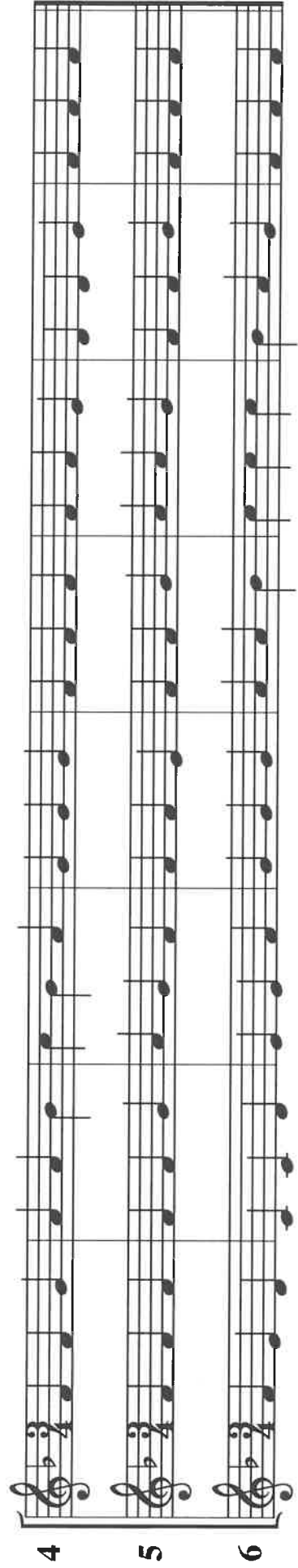
5

Intervals: 2nds  
Notes:   
Page: 1

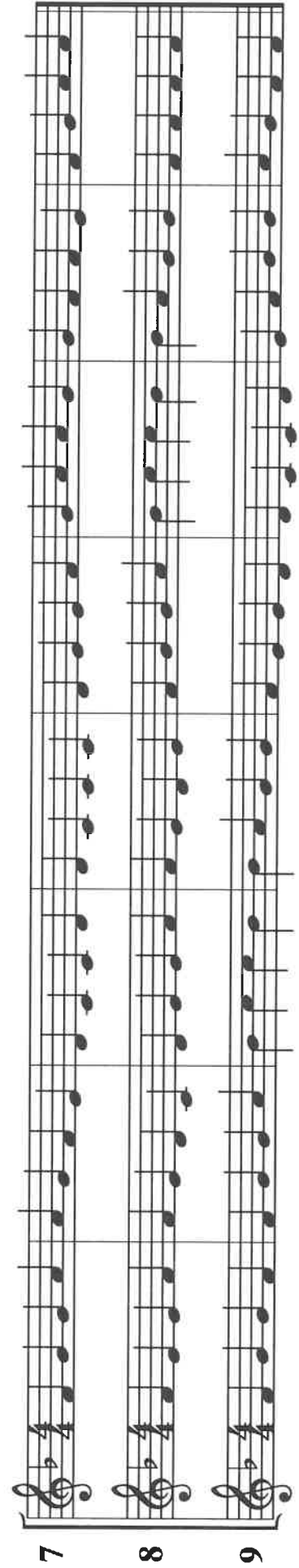
1 2 3



4 5 6




7 8 9



# Steps to Harmony **I**

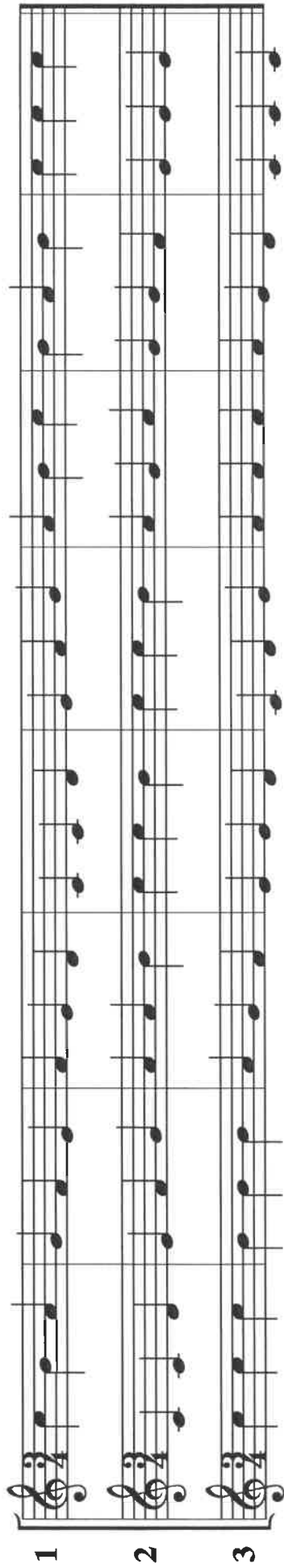
Intervals: 2nds

Notes: 

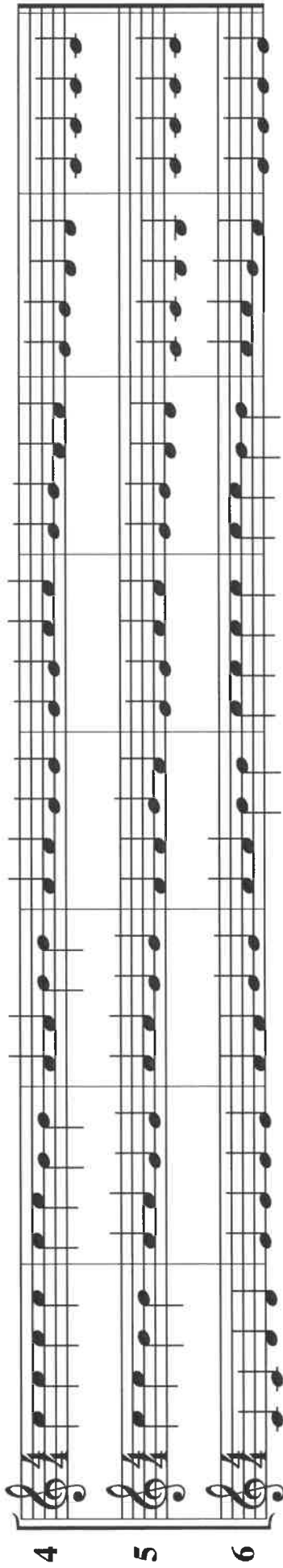
Page: 1

6

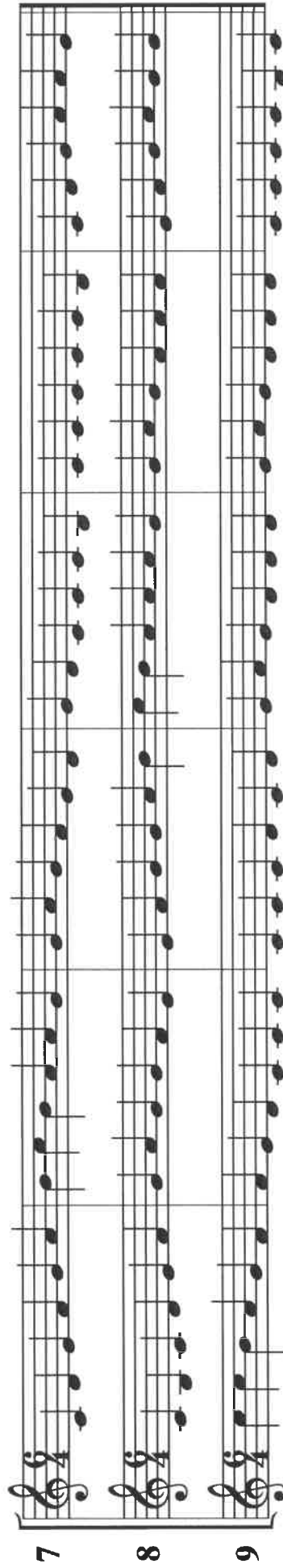
1 2 3



4 5 6



7 8 9



# Steps to Harmony I

7

Intervals: 2nds

Notes: 

Page: 1

1 2 3

4 5 6

7 8 9

# Steps to Harmony I

8

The HALF NOTE (♩) gets two beats.



1  $\frac{4}{4}$  ta to-la to-la ta to-la to-la ta ta ta to-la ta to-la to-la

2  $\frac{4}{4}$

3  $\frac{4}{4}$

4  $\frac{3}{4}$

5  $\frac{3}{4}$

6  $\frac{3}{4}$

7  $\frac{4}{4}$



8  $\frac{4}{4}$

9  $\frac{4}{4}$

# Steps to Harmony I

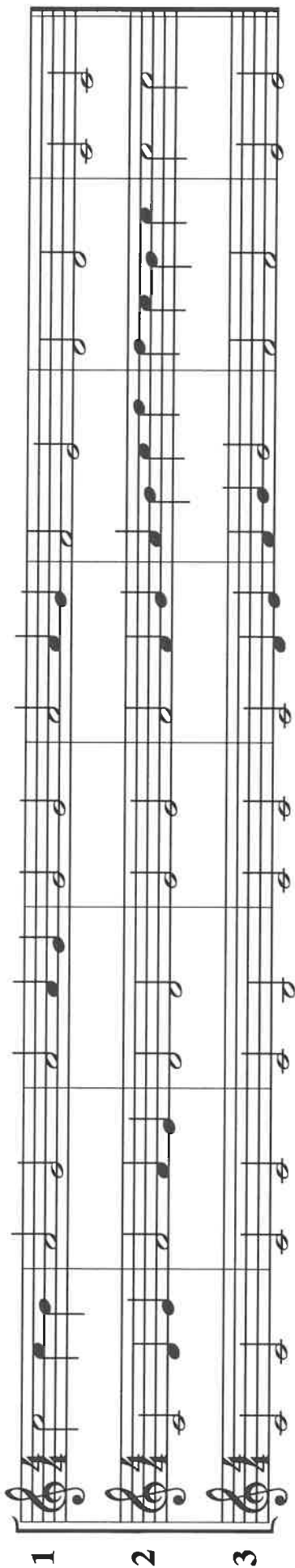
9

Intervals: 2nds

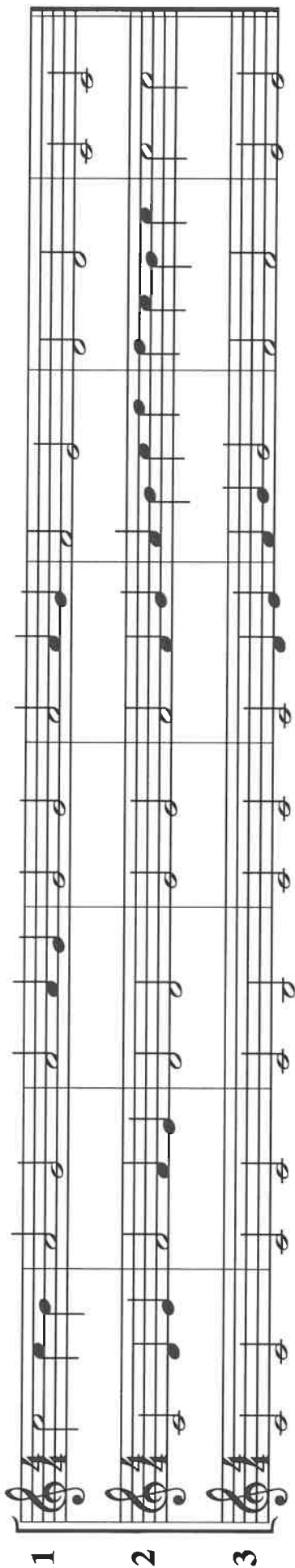
Notes:  

Page: 1 8

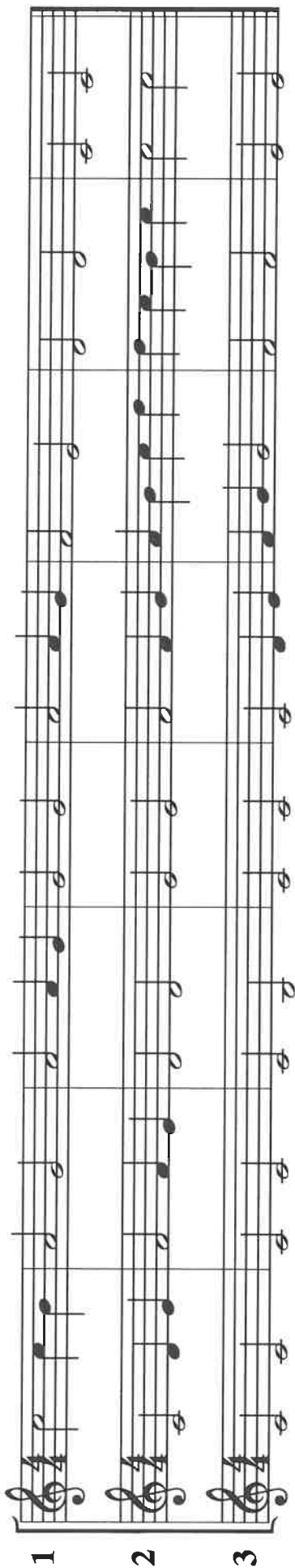
1



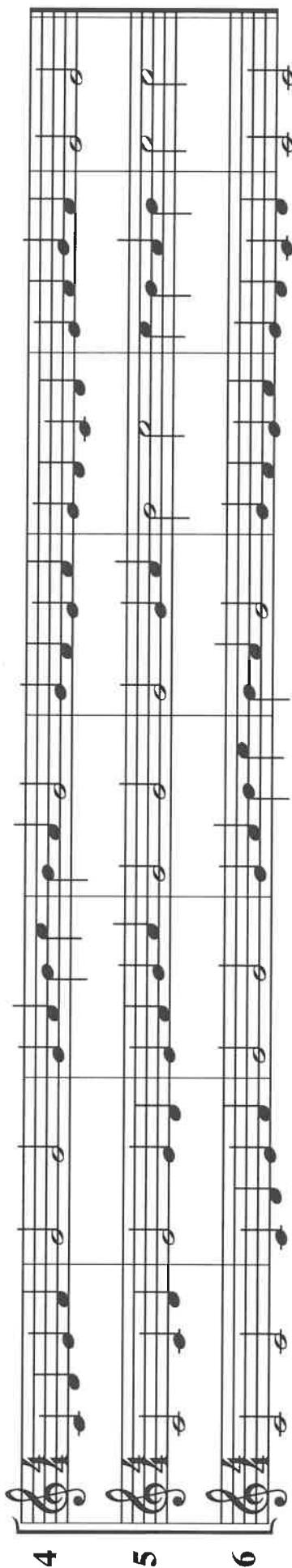
2



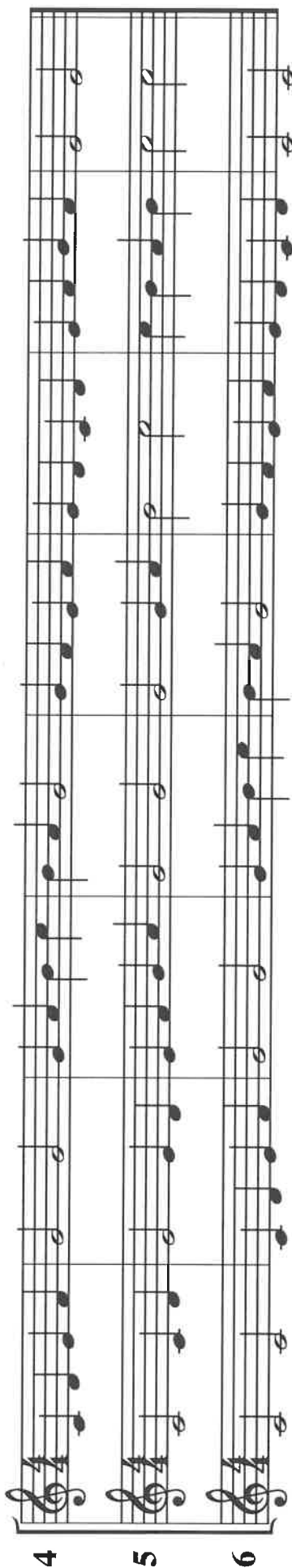
3



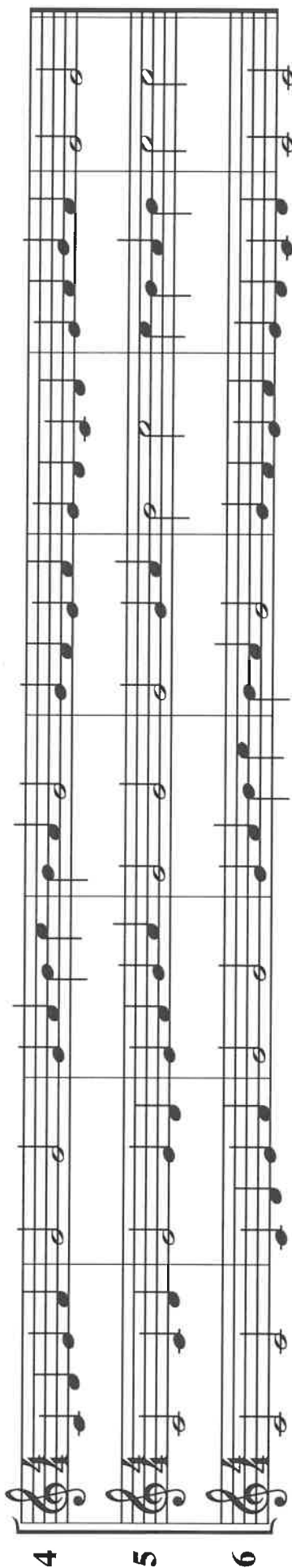
4



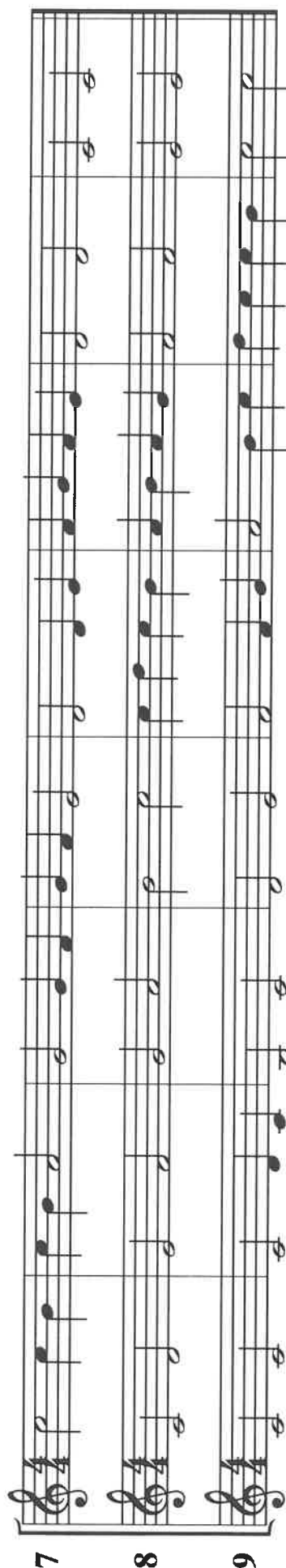
5



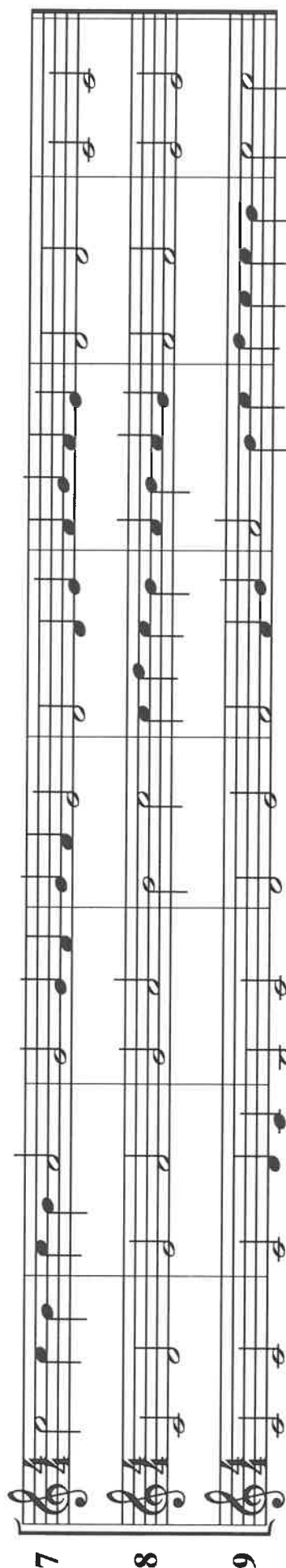
6



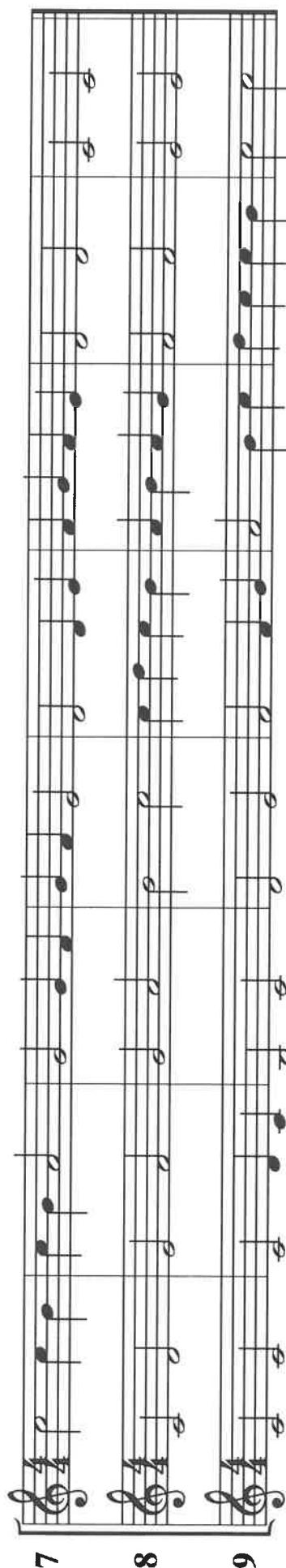
7



8





9



# Steps to Harmony **I**

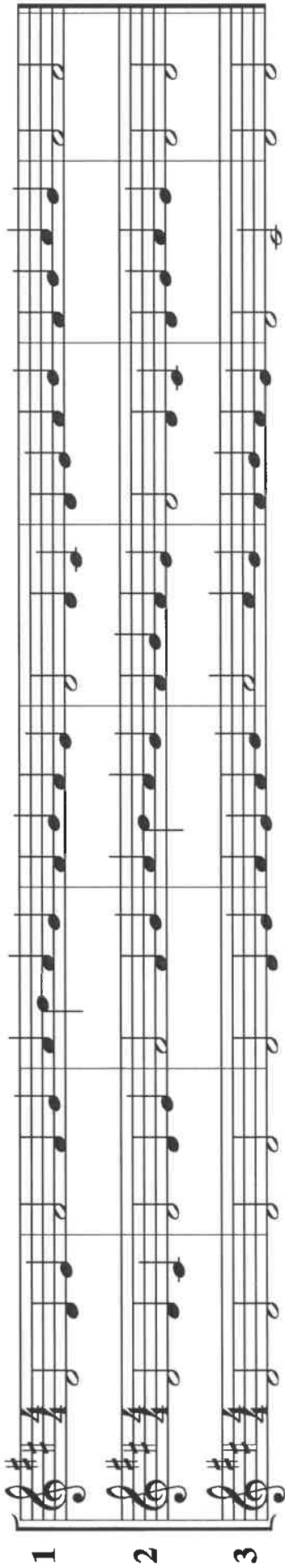
## 10

Intervals: 2nds

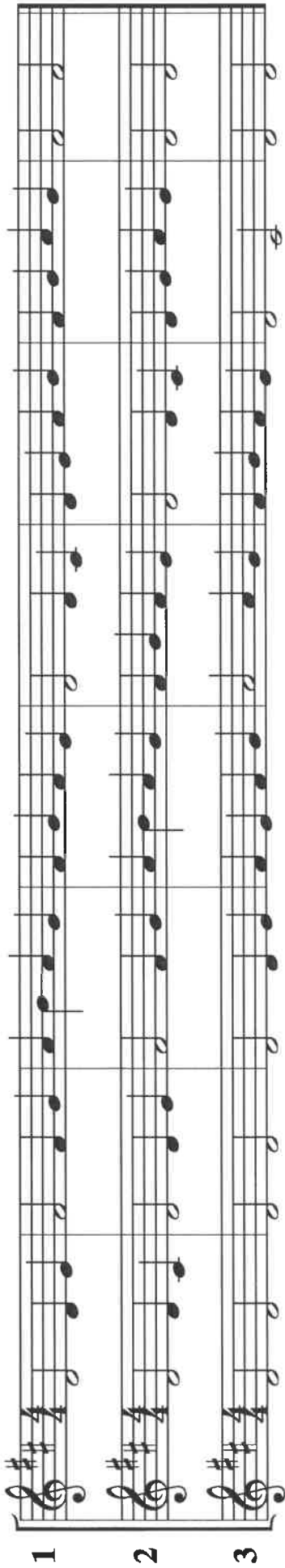
Notes:  

Page: 1 8

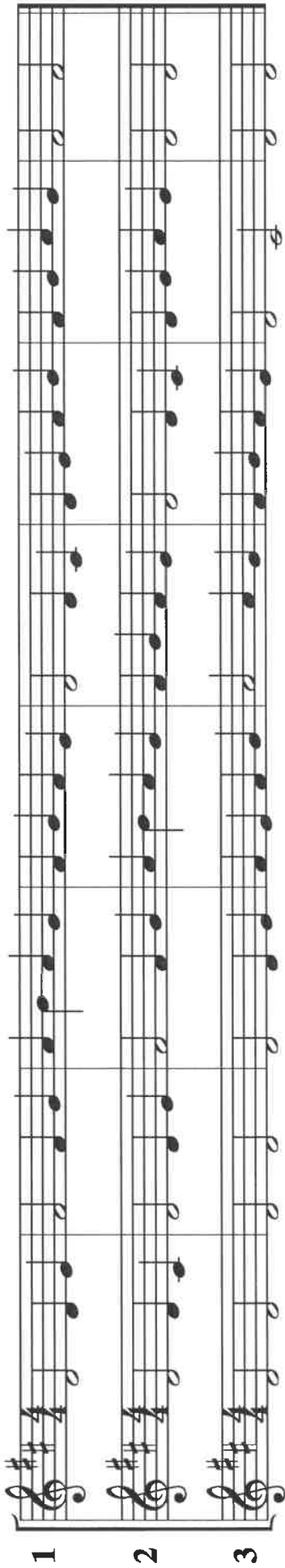
1



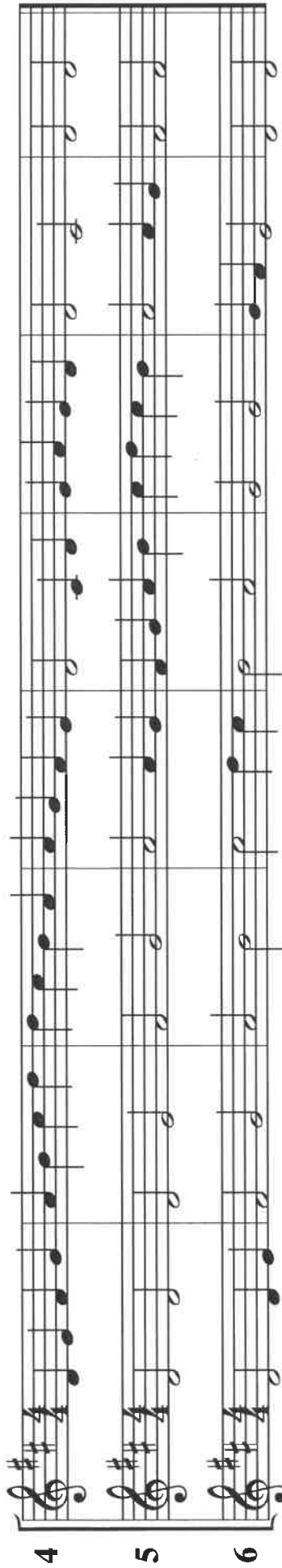
2



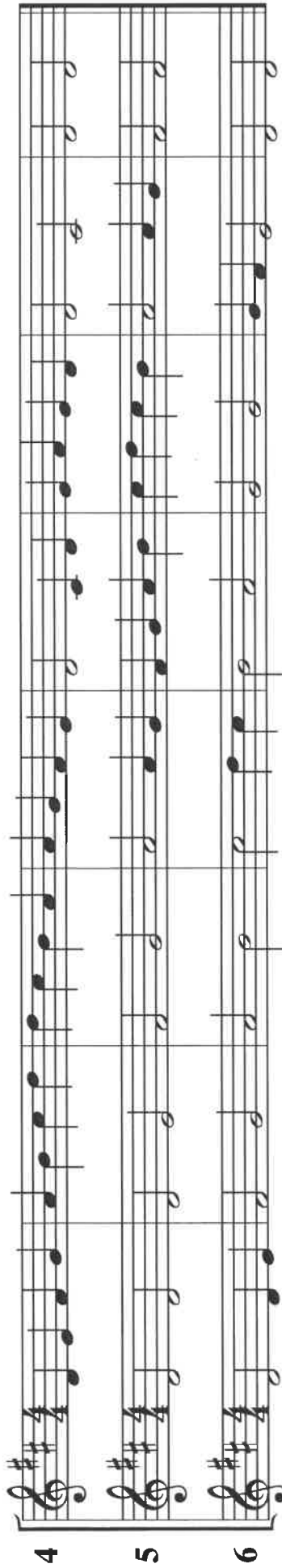
3



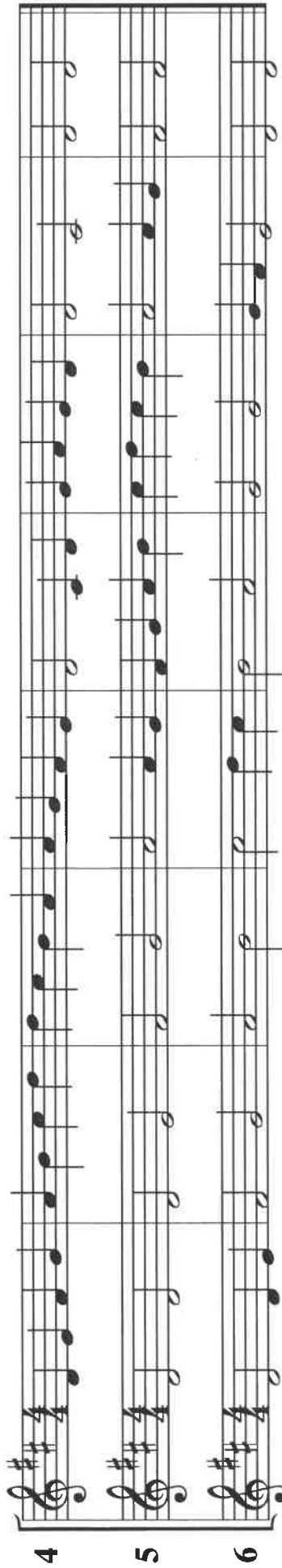
4



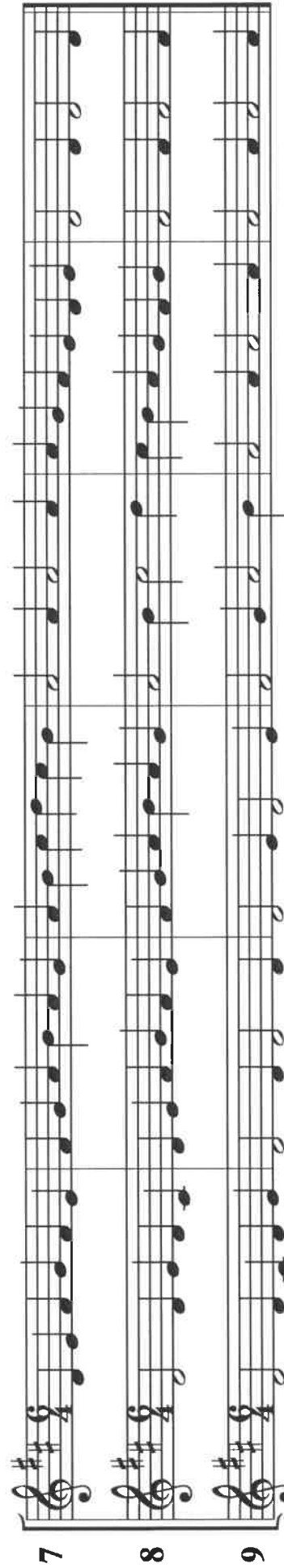
5



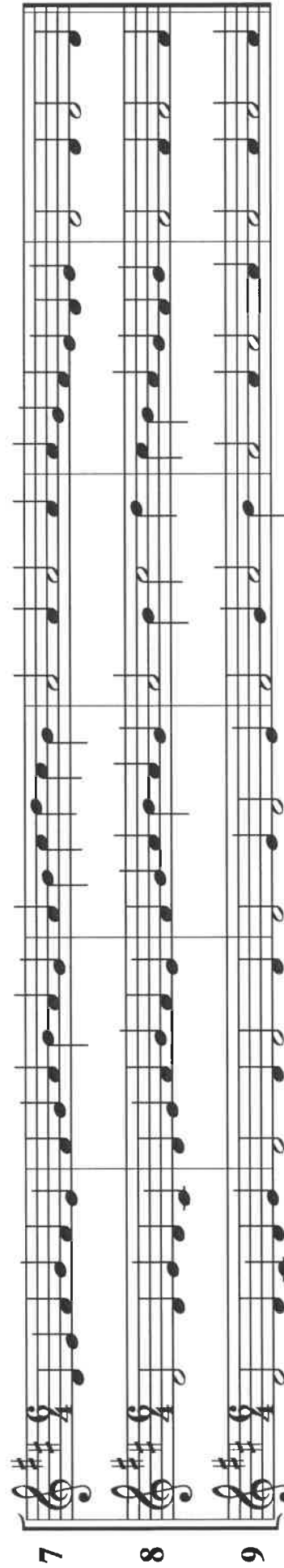
6



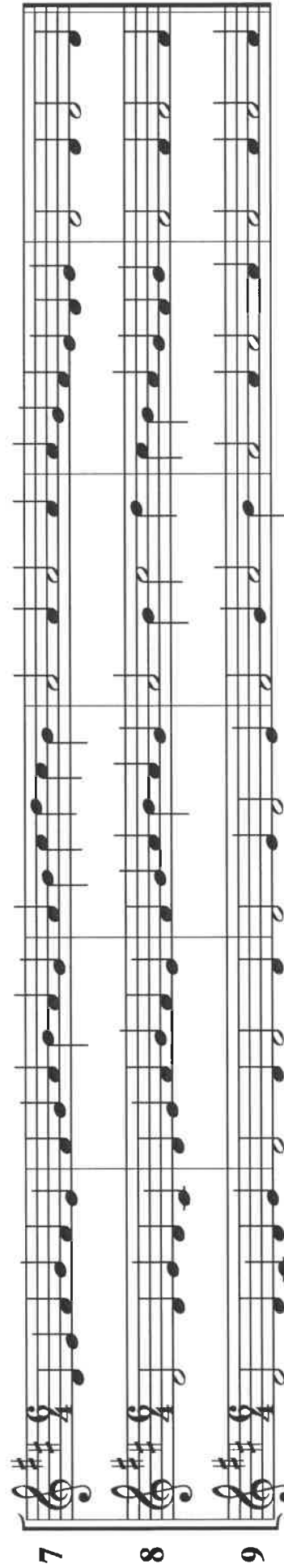
7



8




9



# Steps to Harmony

## I

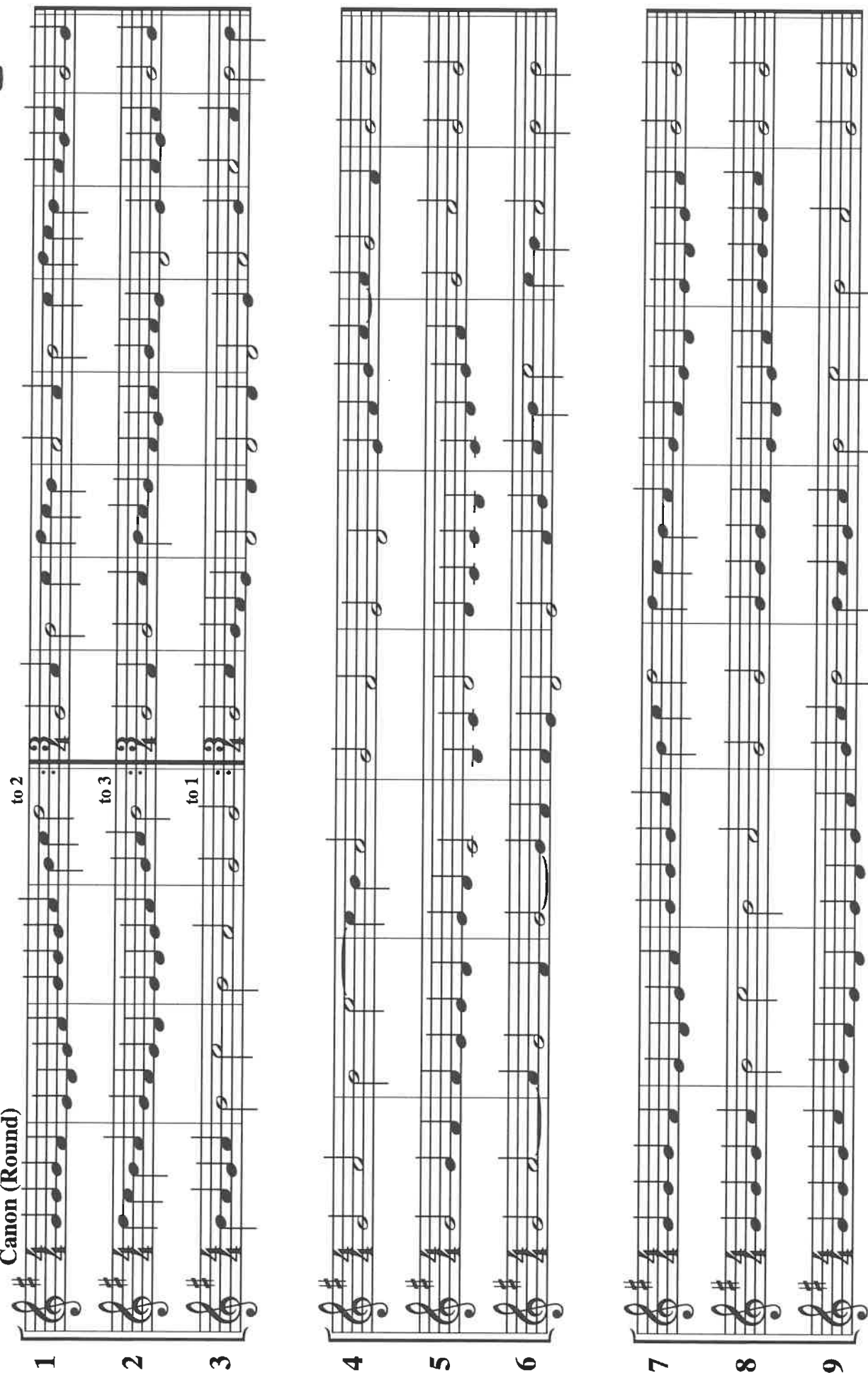
Intervals: 2nds

Notes: 

Page: 1 8

11

### Canon (Round)



1

2

3

4

5

6

7

8

9

# Steps to Harmony I

12

The WHOLE NOTE (  $\circ$  ) gets four beats.

$\circ = \text{quarter} + \text{quarter} + \text{quarter} + \text{quarter}$

1  
 ta ta ta to-la-ro-la to-la to-la to-la-ro-la

2

3

4

5

6

7

8

9

# Steps to Harmony I

1 2 3

4 5 6




7 8 9

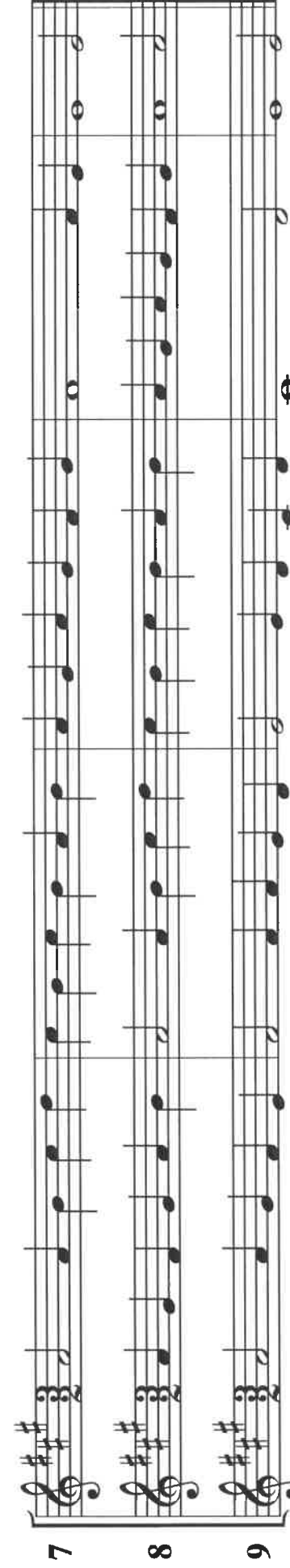
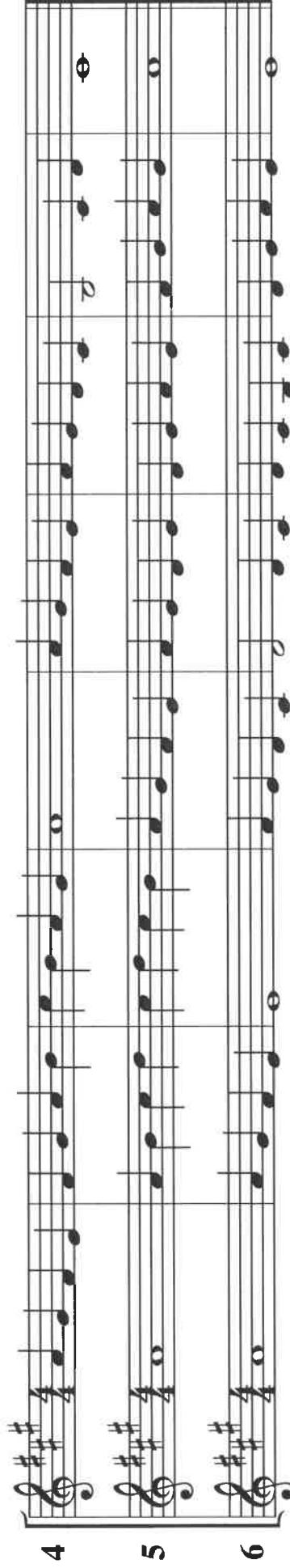
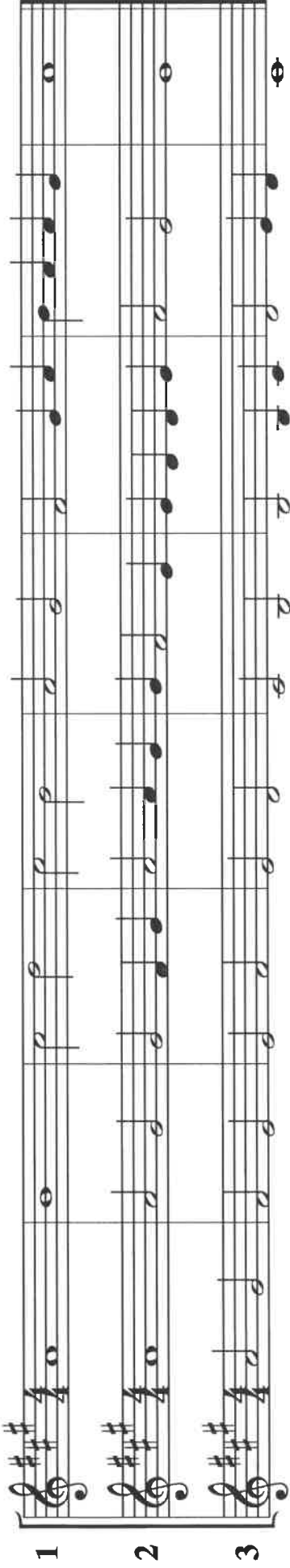
# Steps to Harmony

## I

14

Intervals: 2nds

Notes:     
Page: 1 8 12



# Steps to Harmony I

The musical score consists of nine systems, each containing three staves. The first staff of each system features a whole note. The second and third staves show two voices moving in parallel motion to form a second interval. The notes in the second and third staves are positioned such that they are a second above and below the note in the first staff, respectively. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.



# Steps to Harmony I

Intervals: 2nds  
Notes:  $\bullet$   $\circ$   $\circ$   $\bullet$   
Page: 1 8 12 16

The musical score consists of nine systems, each with two staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The systems are numbered 1 through 9. Each system shows a sequence of notes in the upper and lower staves, illustrating the interval of a second in various positions and voicings. System 1 shows a simple two-part setting. Systems 2-4 show more complex voicings and rhythmic patterns. Systems 5-9 continue with various intervallic exercises, including some with ties and slurs.

# Steps to Harmony **I**

18

Intervals: 2nds

Notes:  $\bullet$   $\circ$   $\circ$   $\bullet$

Page: 1 8 12 16

1

2

3

4

5


6

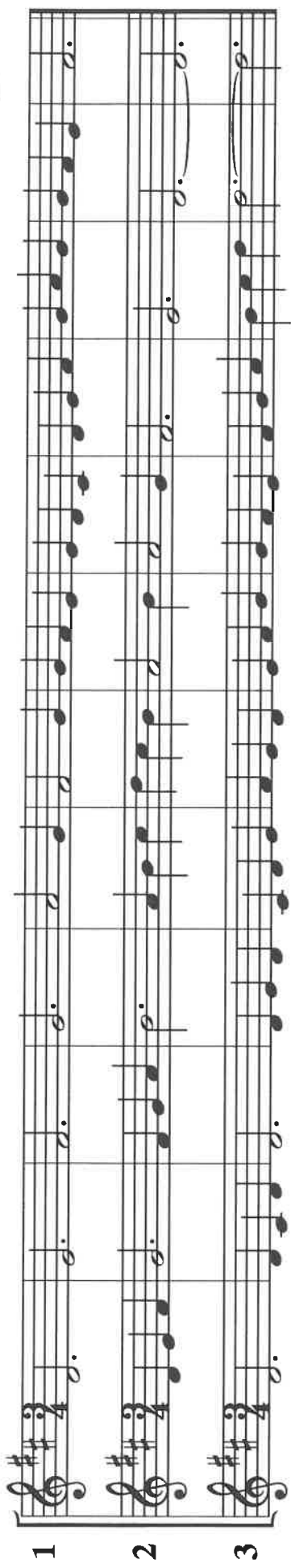
7

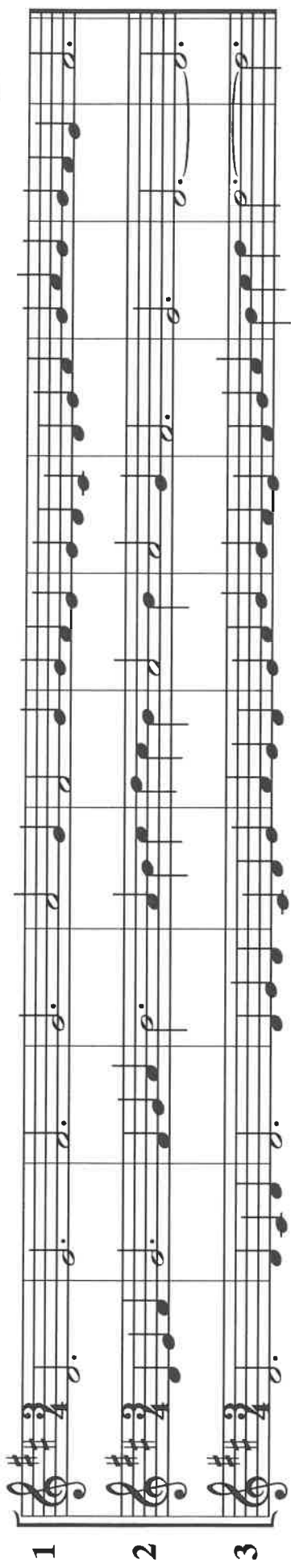
8

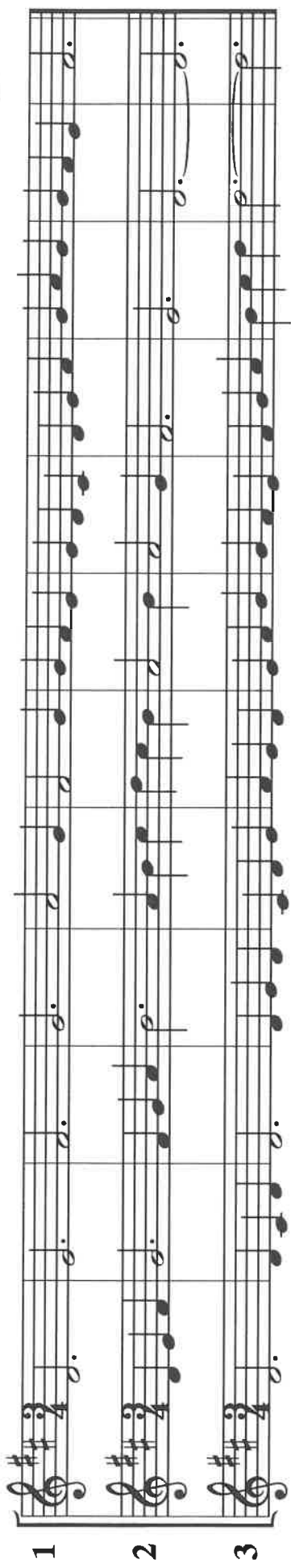
9

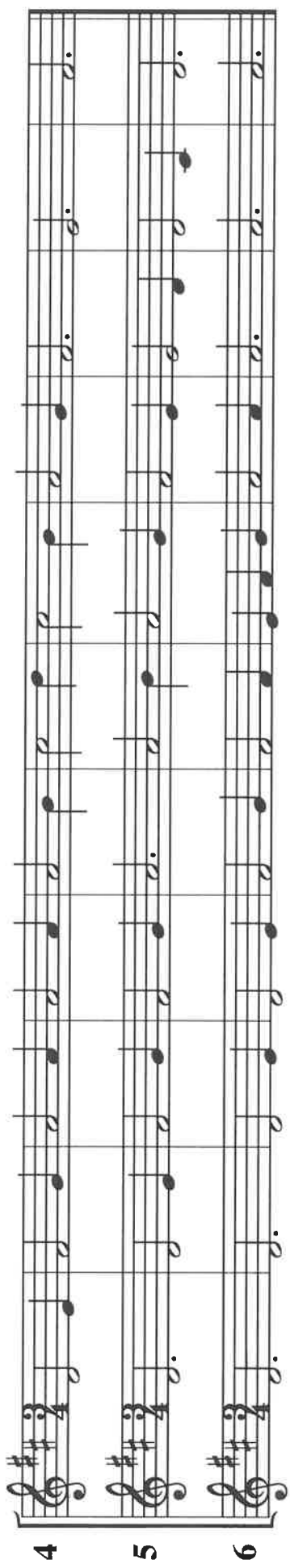
# Steps to Harmony I

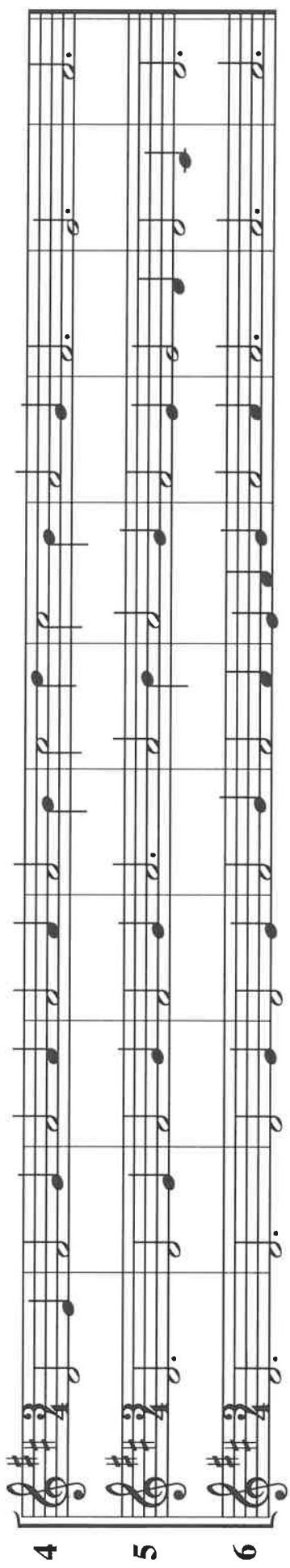
Intervals: 2nds  
Notes:   
Page: 1 8 12 16

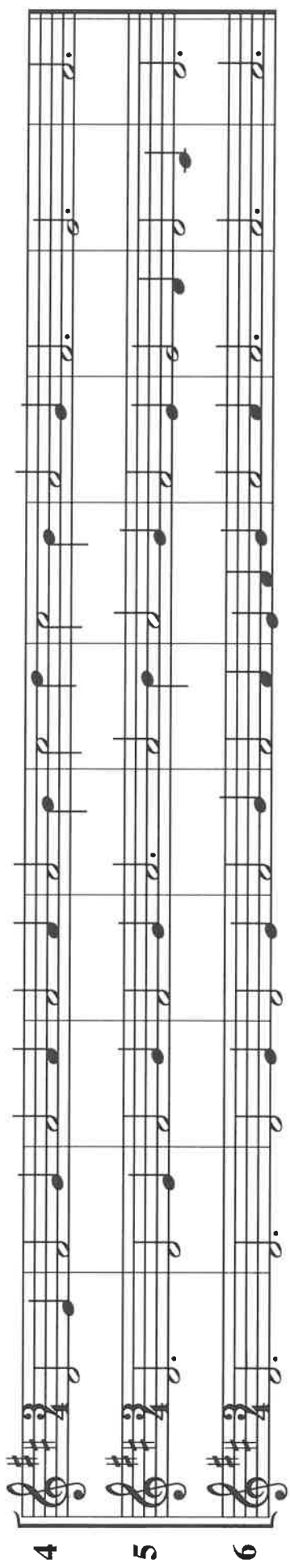
1 

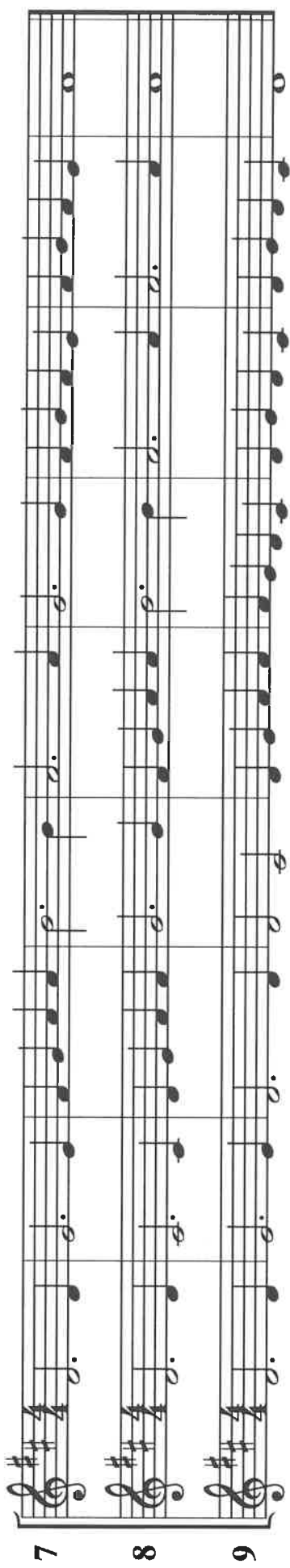
2 

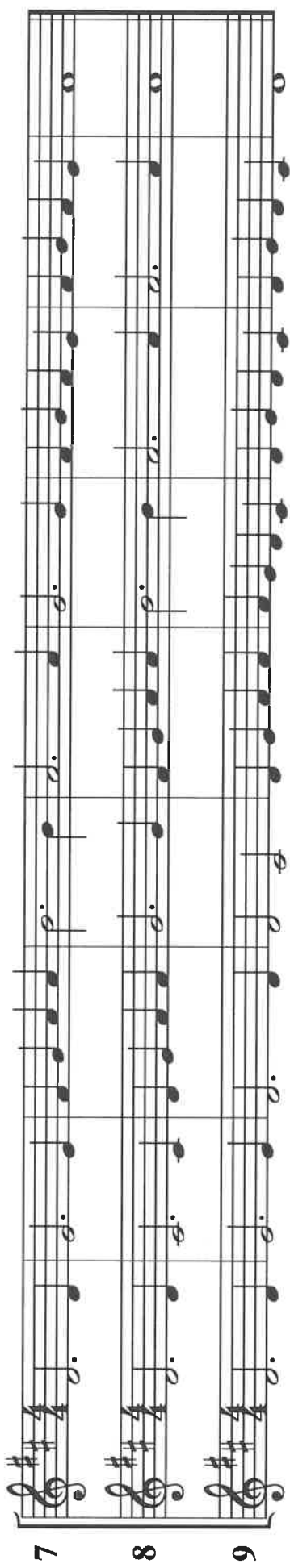
3 

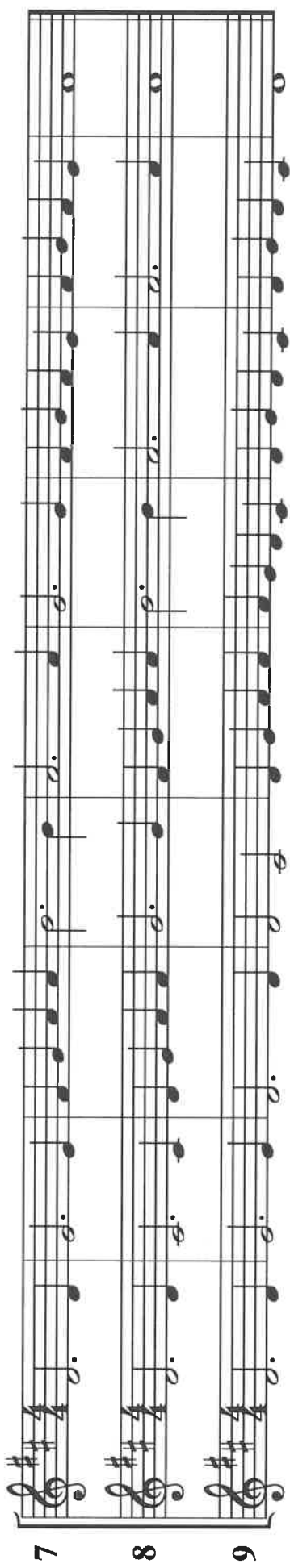
4 

5 

6 

7 

8 

9 


# Steps to Harmony


20


A pair of EIGHTH NOTES (  ) gets two beats.

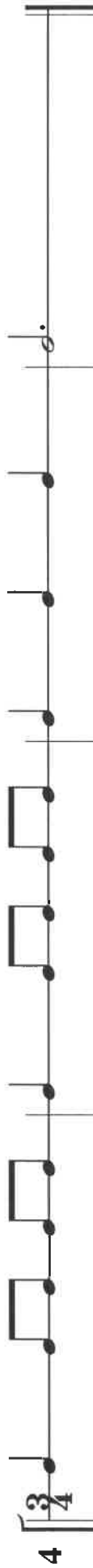


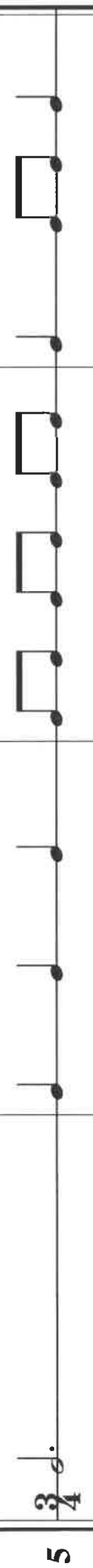
## I

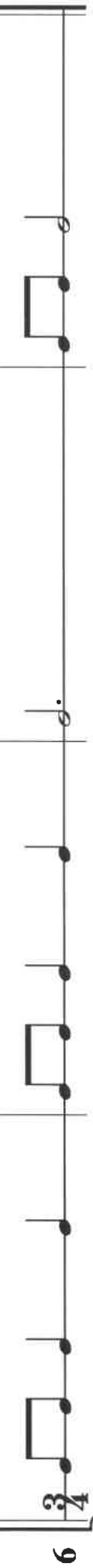
1  ta ti - ti - ta


2  to - la


3  ta ti - ti - ta


4  ta ti - ti - ta

5  to - la


6  ta ti - ti - ta

7  ta ti - ti - ta

8  to - la

9  ta ti - ti - ta

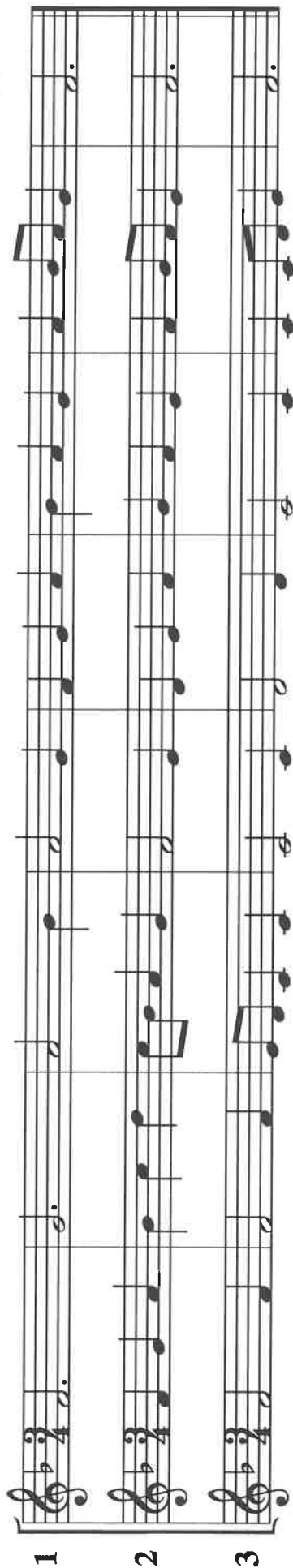
Intervals: 2nds

Notes: 

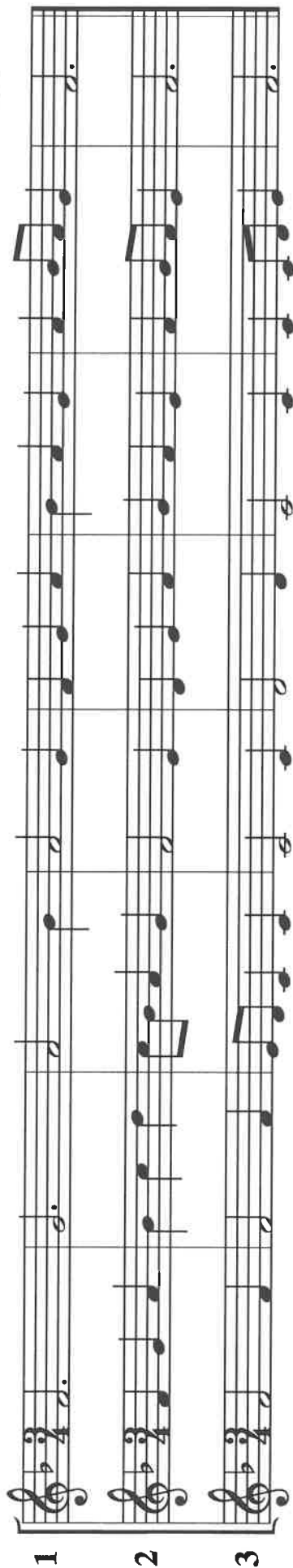
Page: 1 8 12 16 20

21

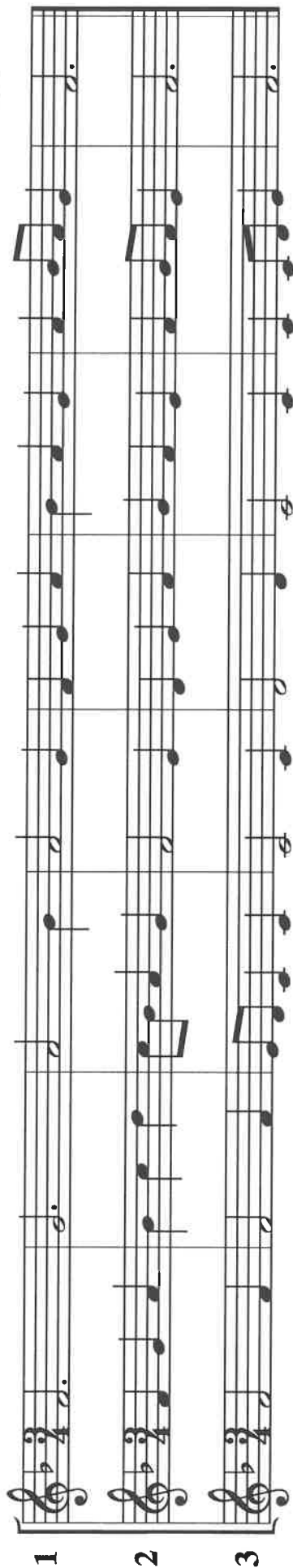
1



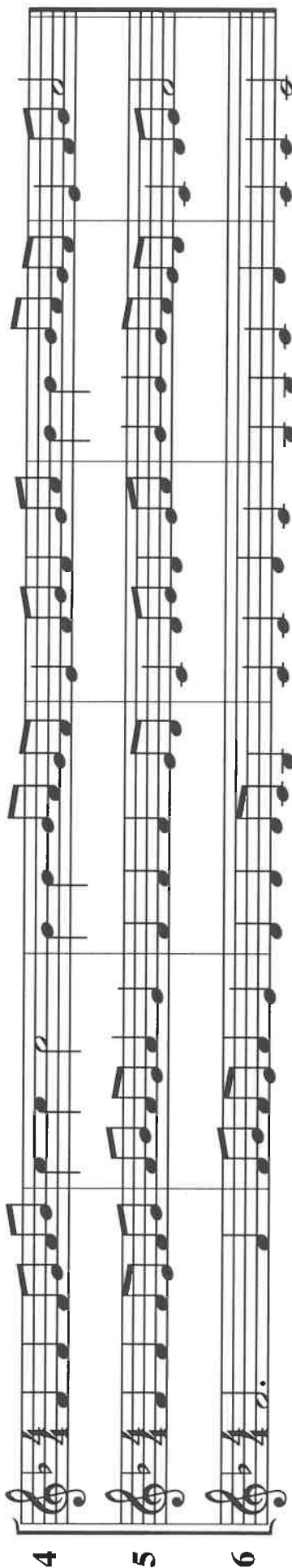
2



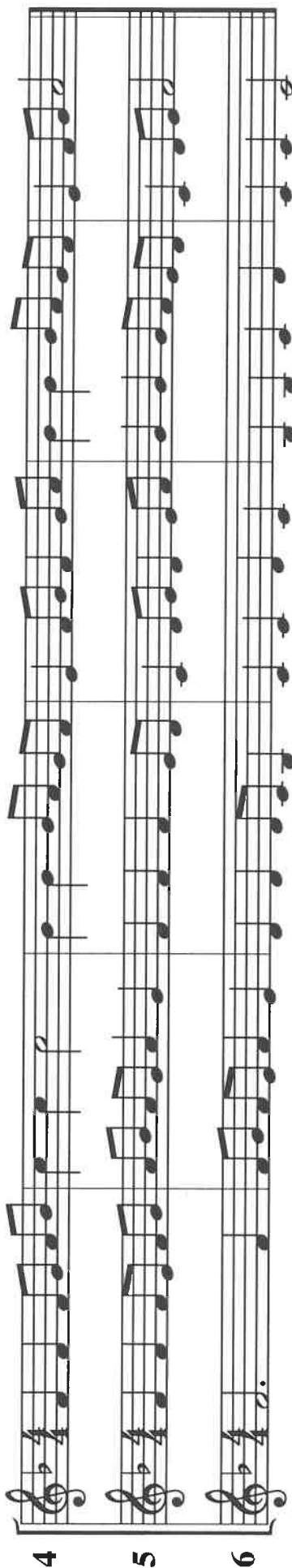
3



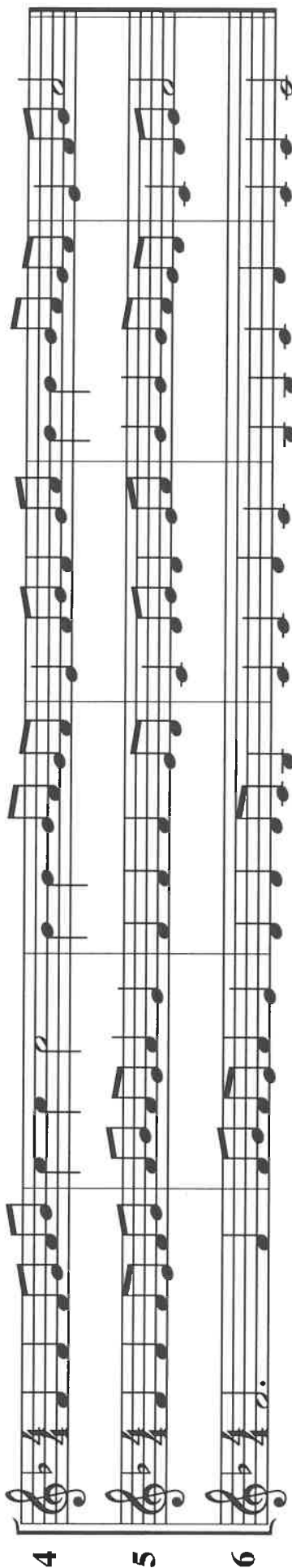
4



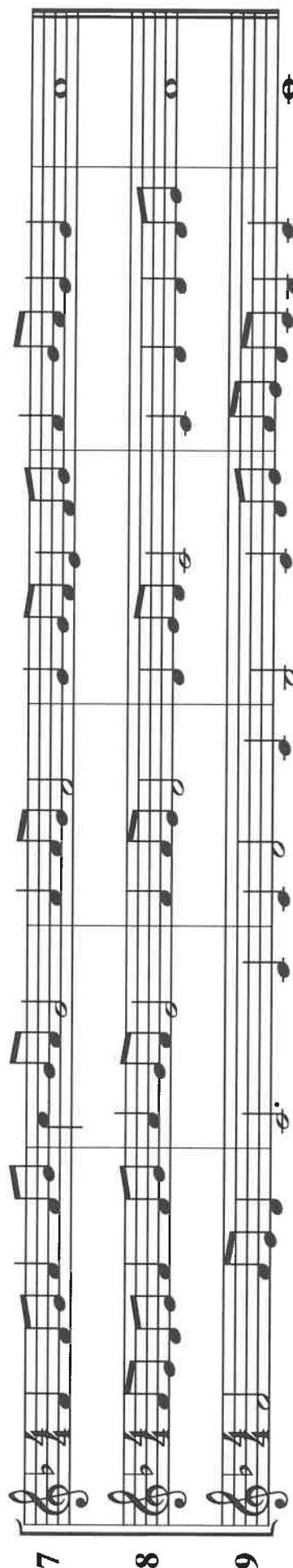
5



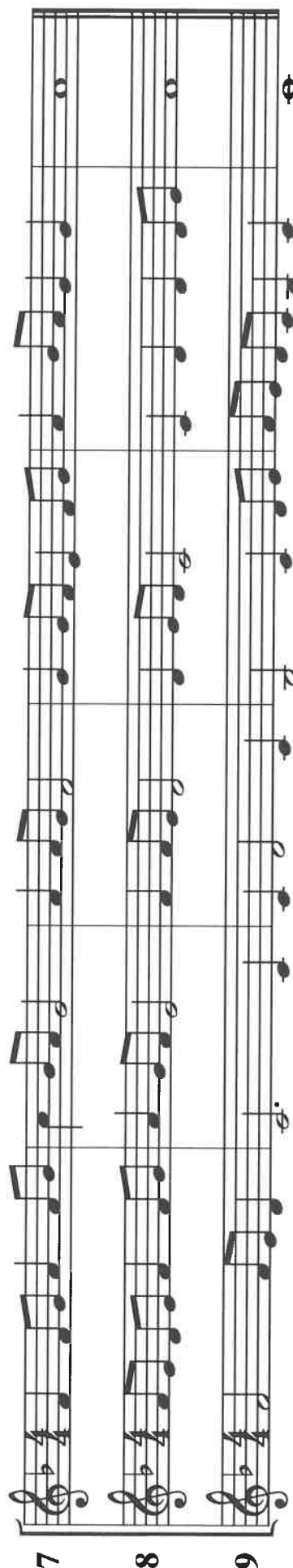
6



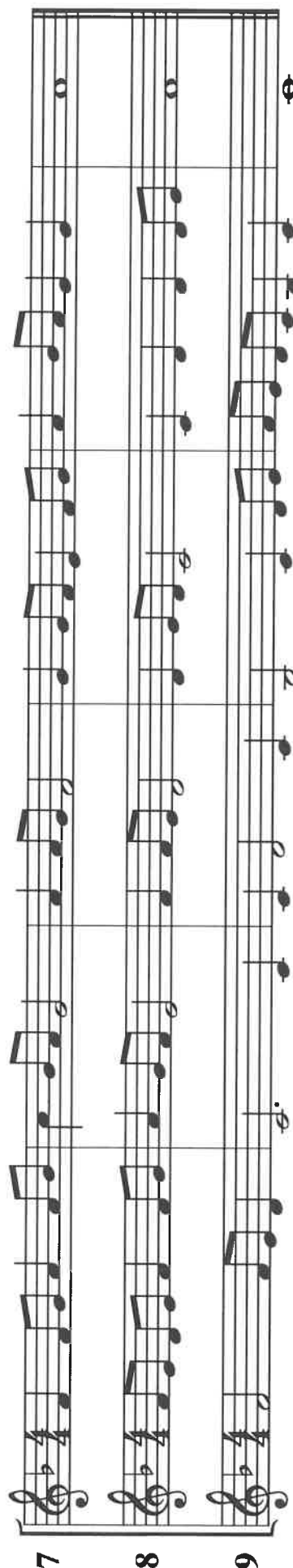
7



8

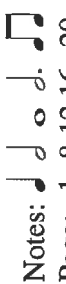


9



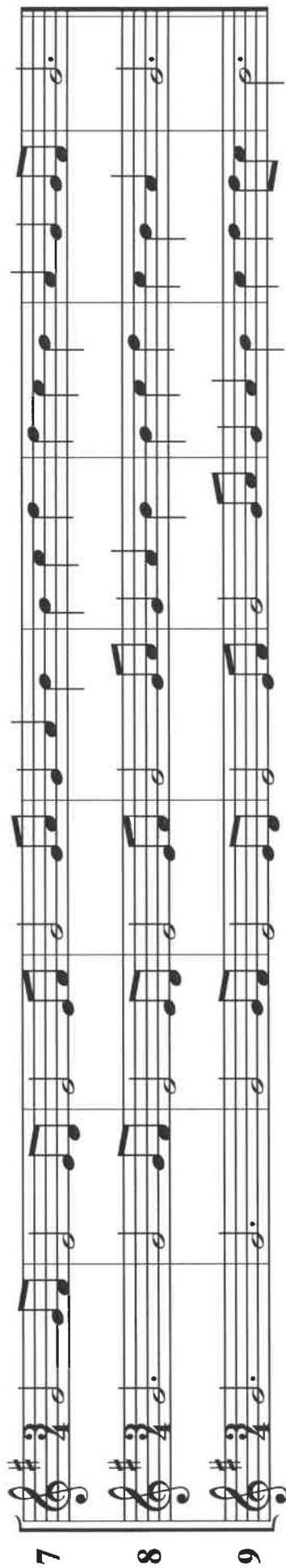
# Steps to Harmony I

22

Intervals: 2nds  
Notes:   
Page: 1 8 12 16 20

1 



2 

3 

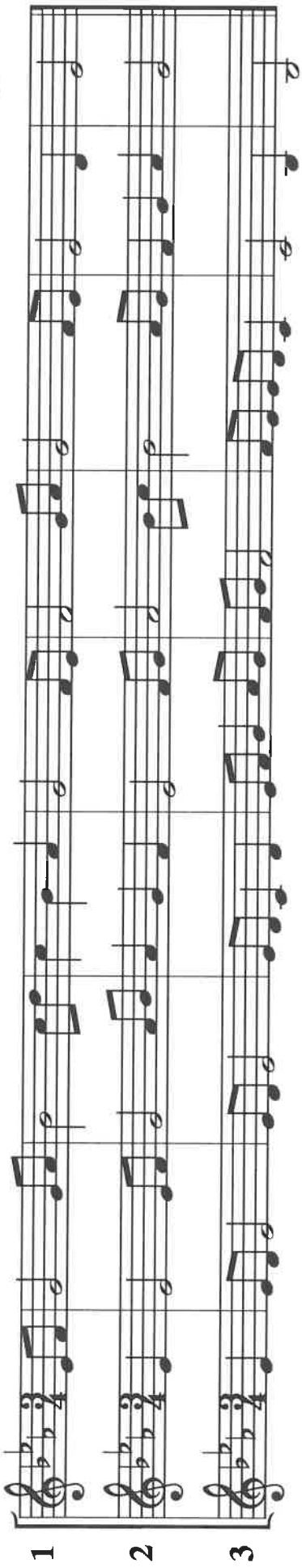
# Steps to Harmony I

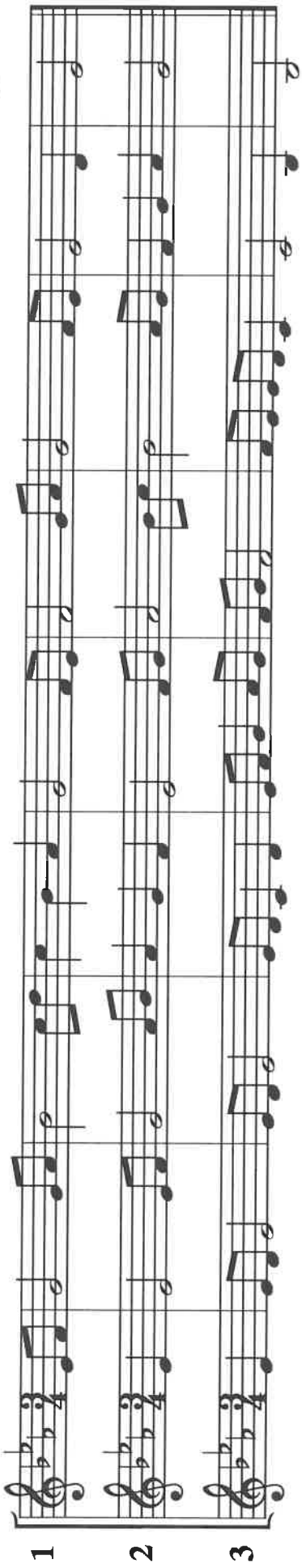
23

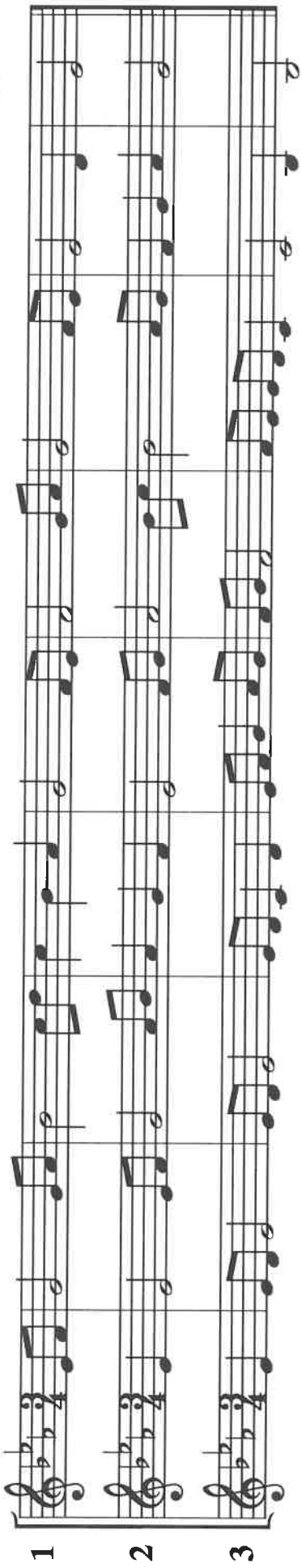
Intervals: 2nds

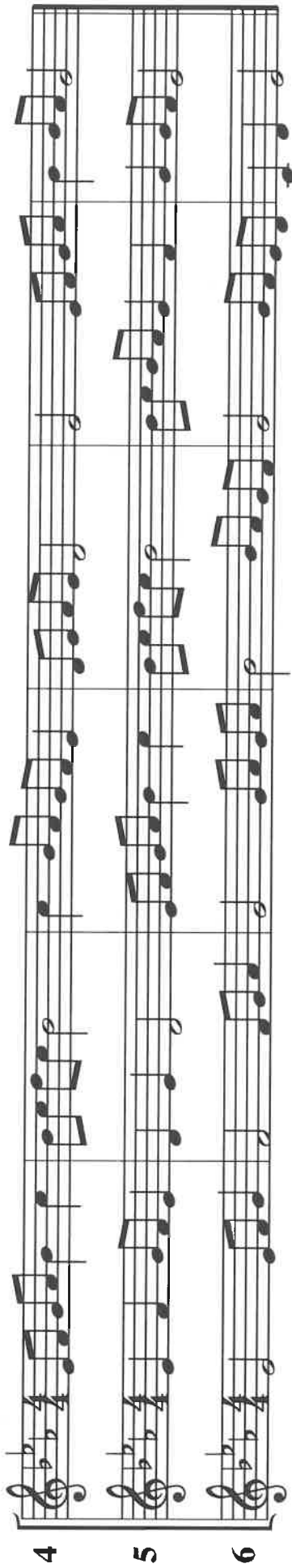
Notes:  

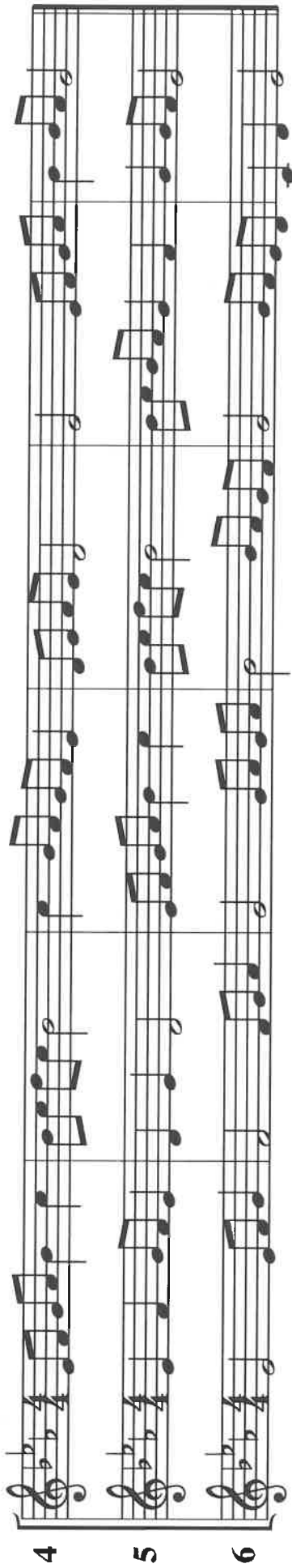
Page: 1 8 12 16 20

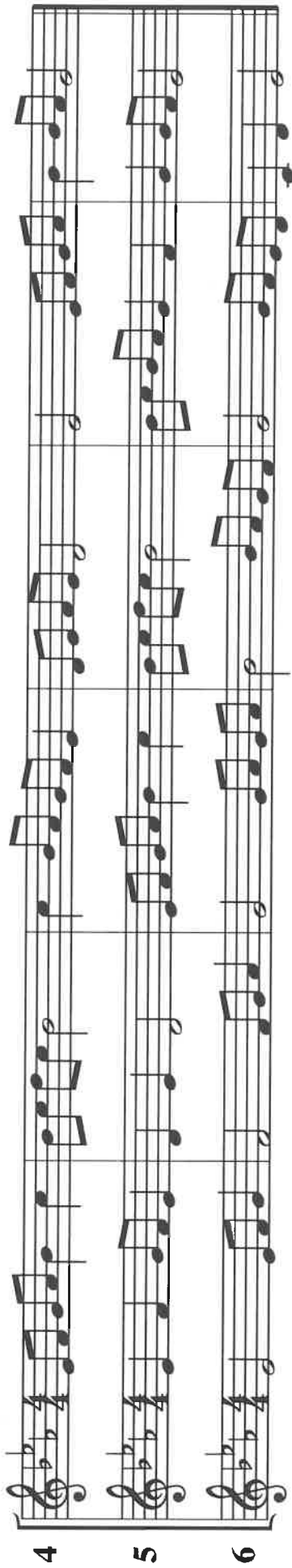
1 

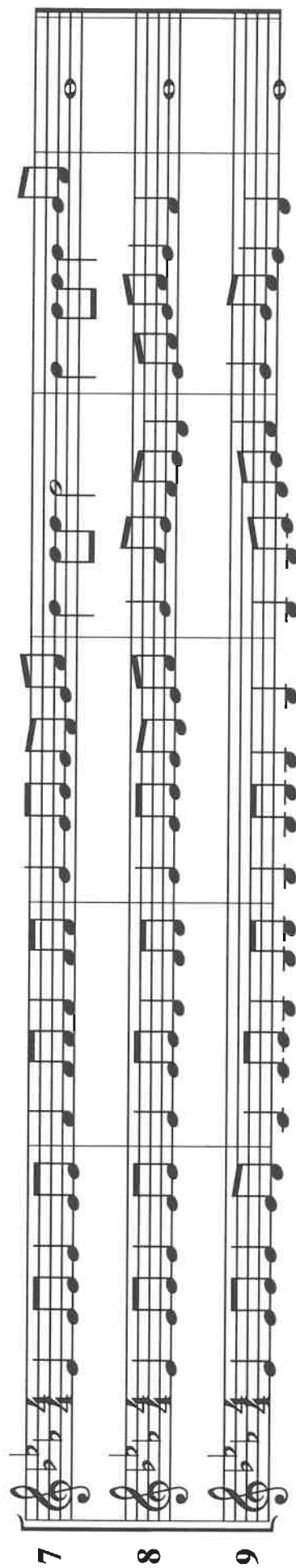
2 

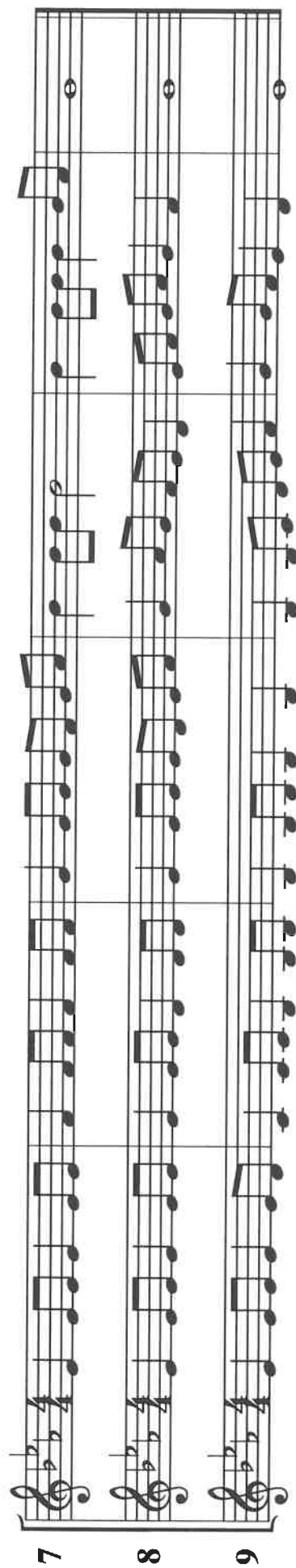
3 

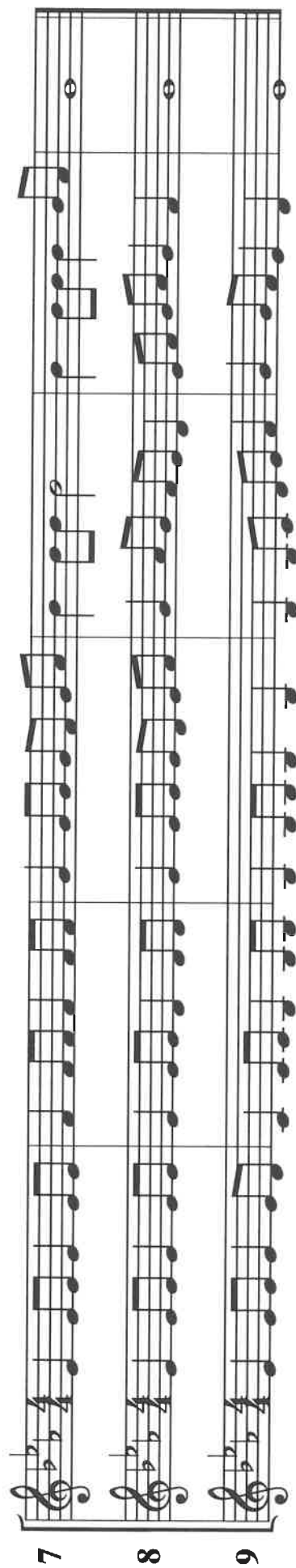
4 

5 

6 

7 

8 

9 



# Steps to Harmony

## I

25

Intervals: 2nds


Notes:  $\bullet$   $\circ$   $\text{♩}$   $\text{♪}$

Page: 1 8 12 16 20 24

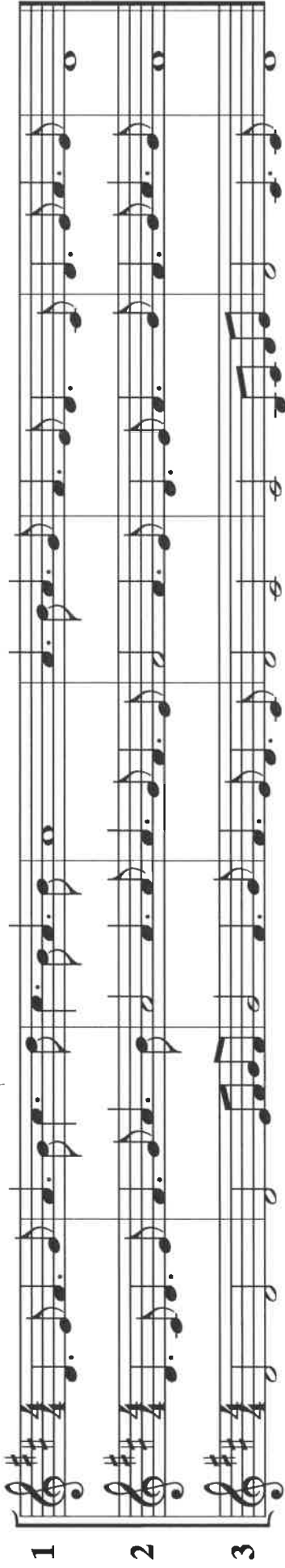
# Steps to Harmony I

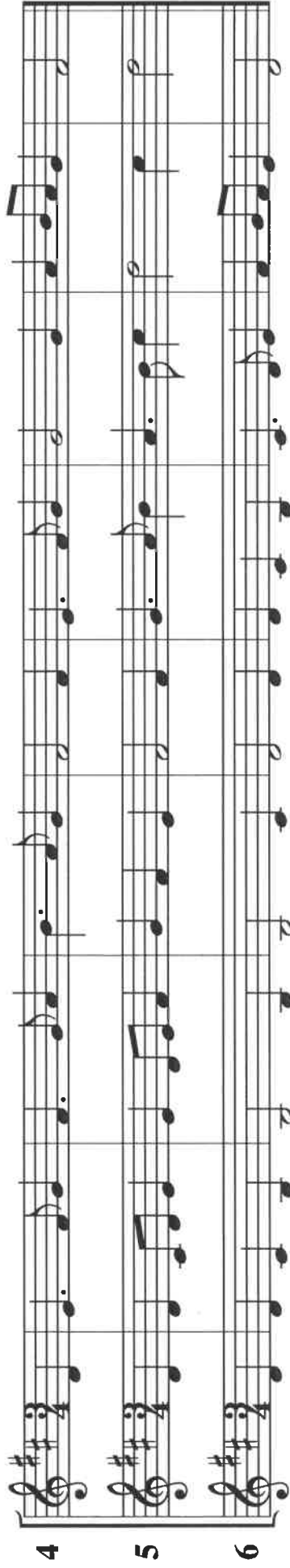
26

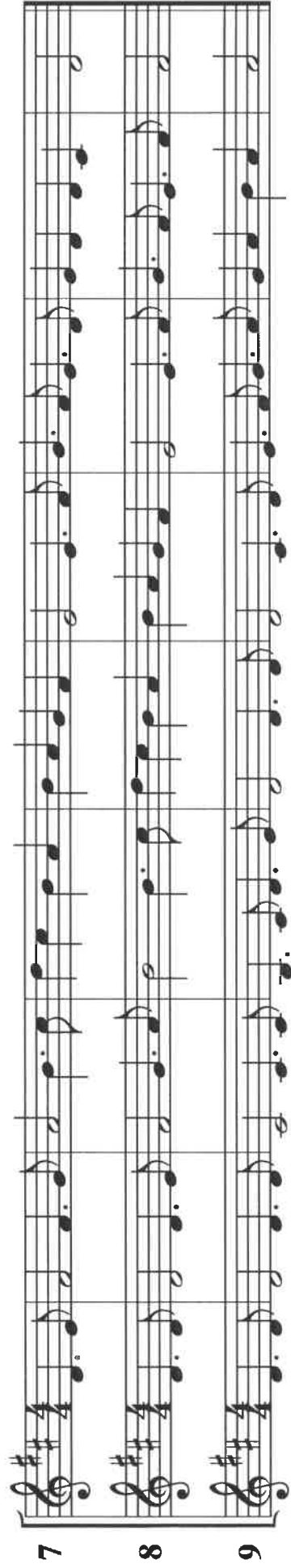
Intervals: 2nds

Notes: 

Page: 1 8 12 16 20 24

1 

2 

3 



# Steps to Harmony I

The WHOLE REST (—) gets four beats.


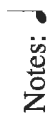
— = ○ = ♪ + ♪ + ♪ + ♪

1 2 3 4

# Steps to Harmony

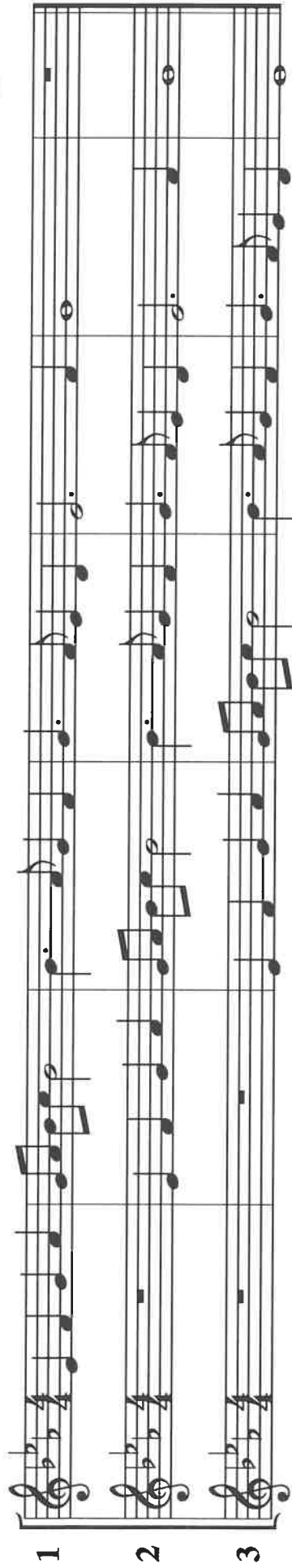
## I

Intervals: 2nds

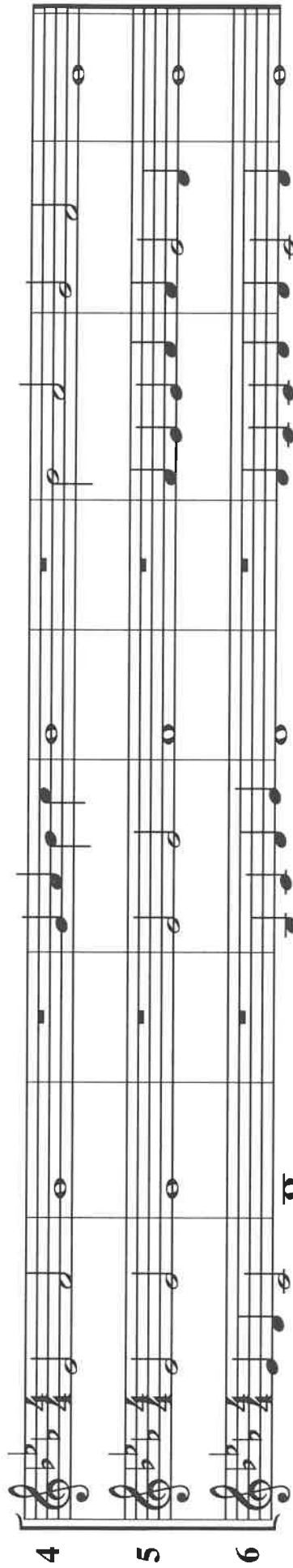
Notes:  

Page: 1 8 12 16 20 24 28

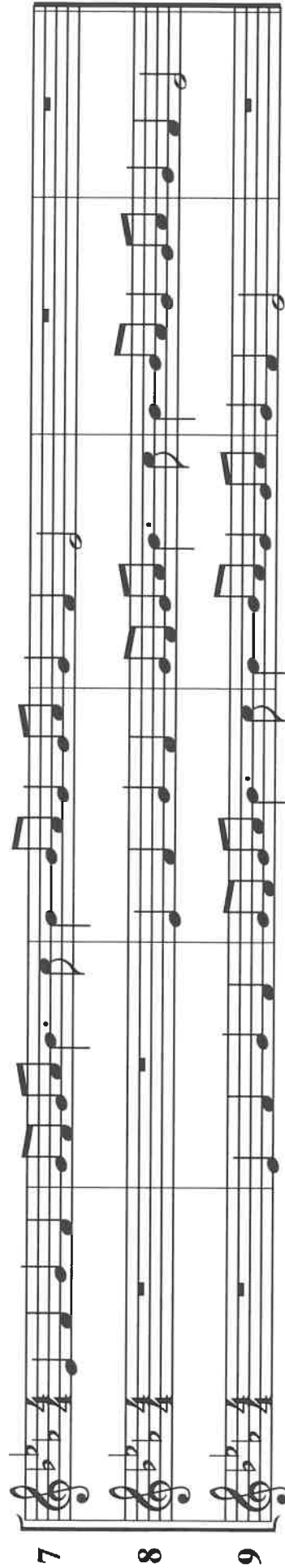
1 2 3



4 5 6




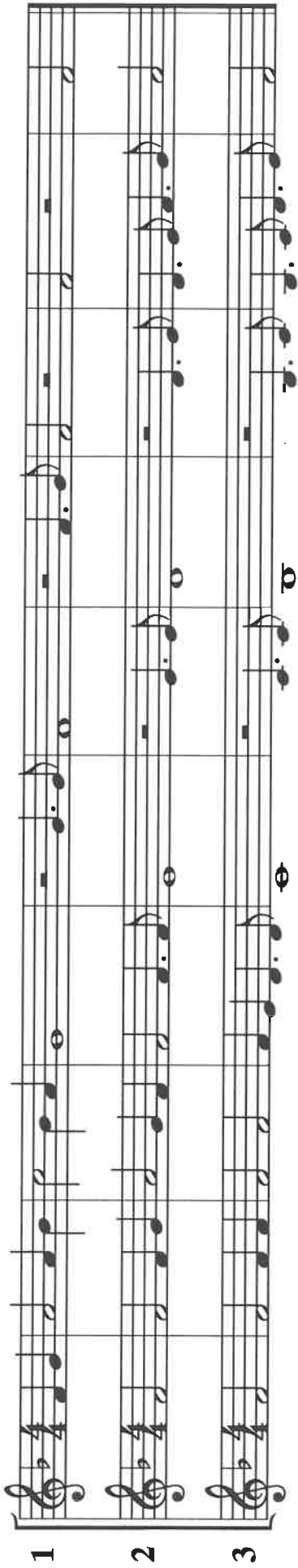
7 8 9

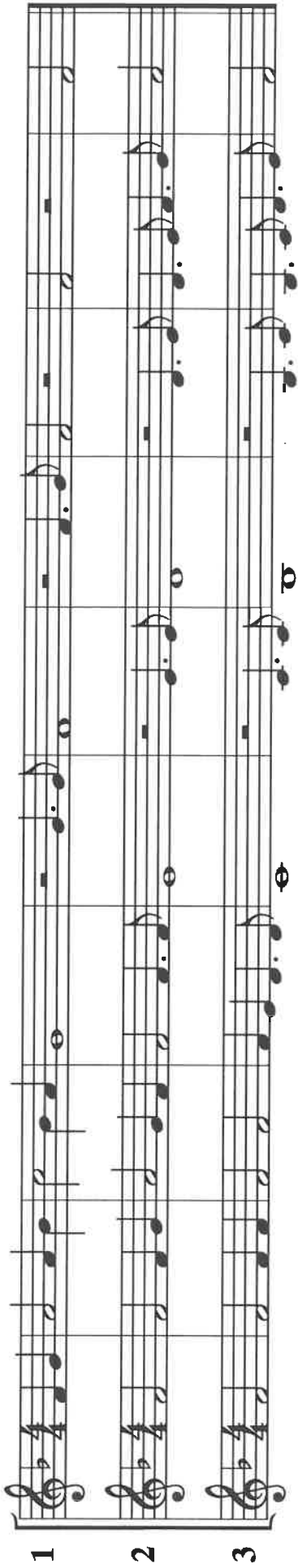


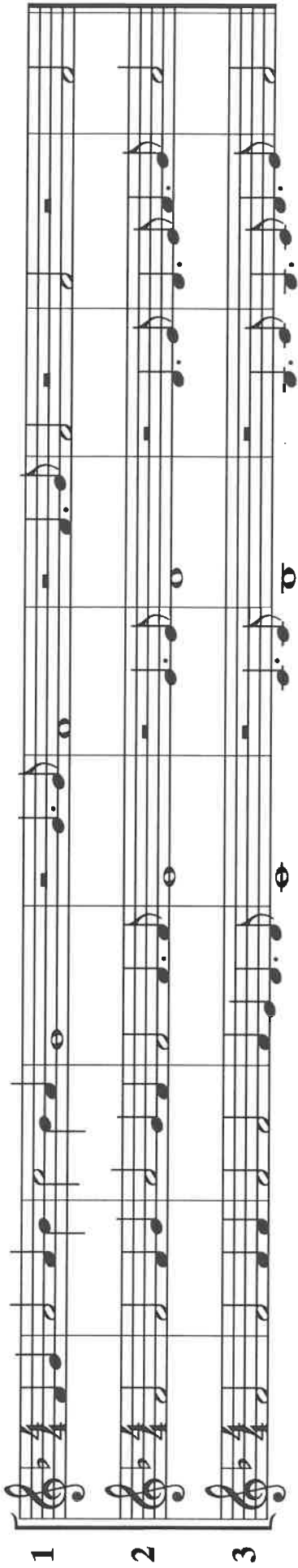


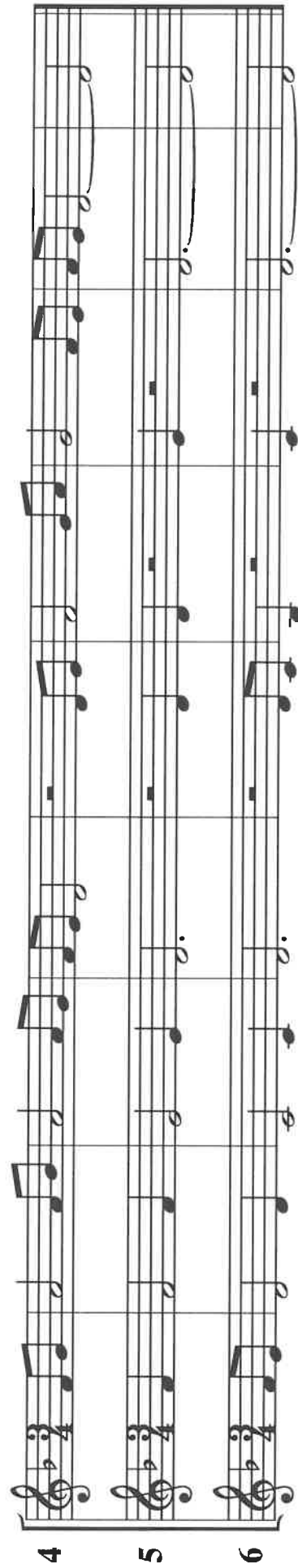
Intervals: 2nds

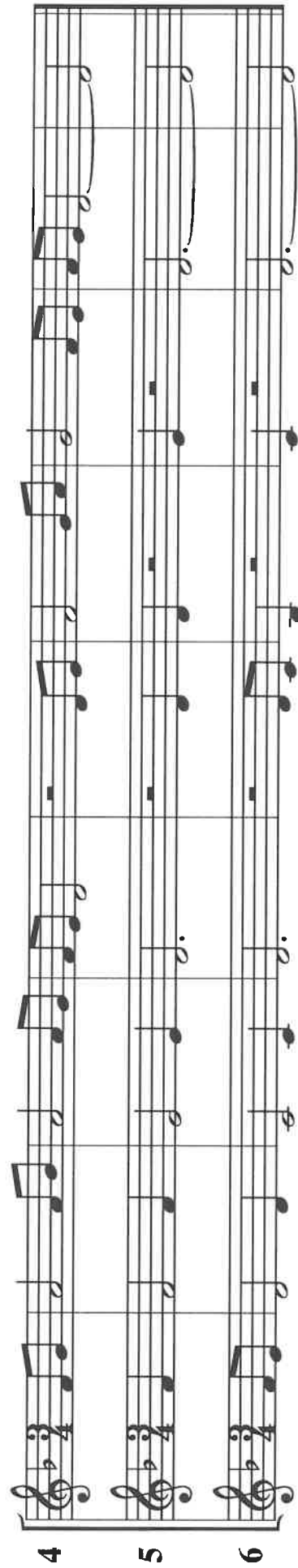
Notes:  1 8 12 16 20 24 28 30

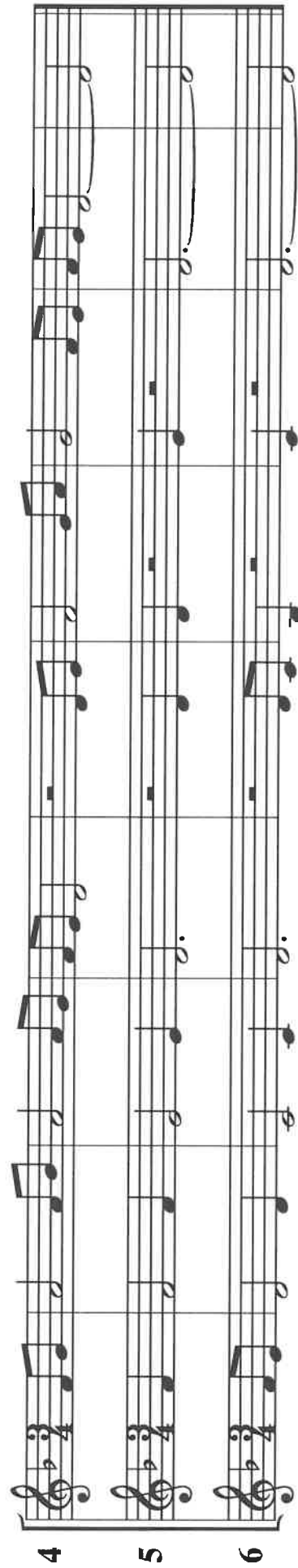
1 

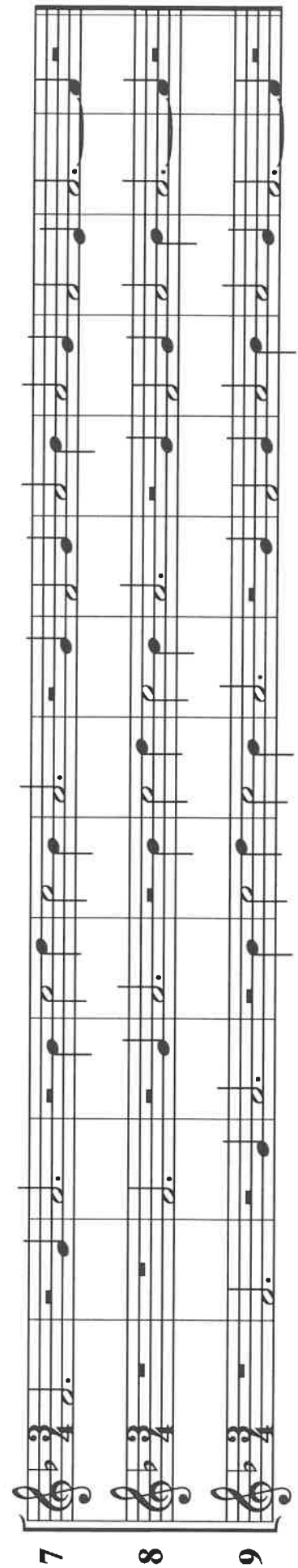
2 

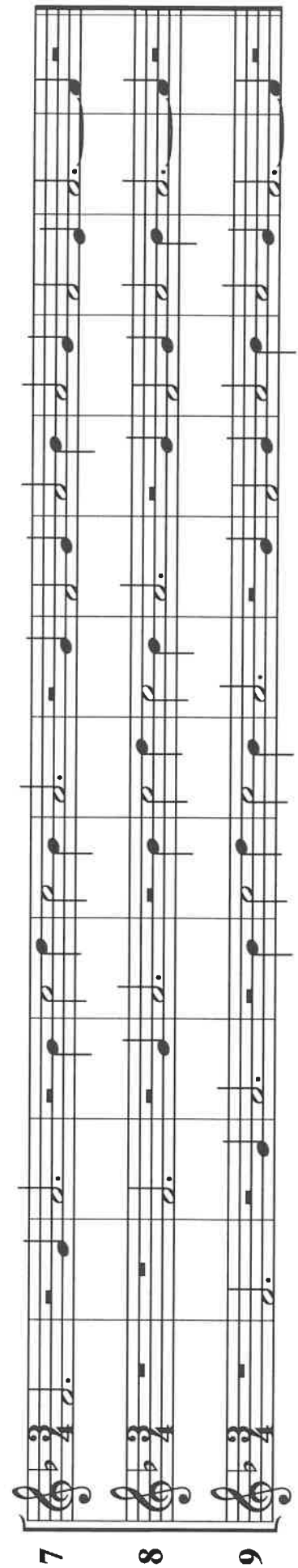
3 

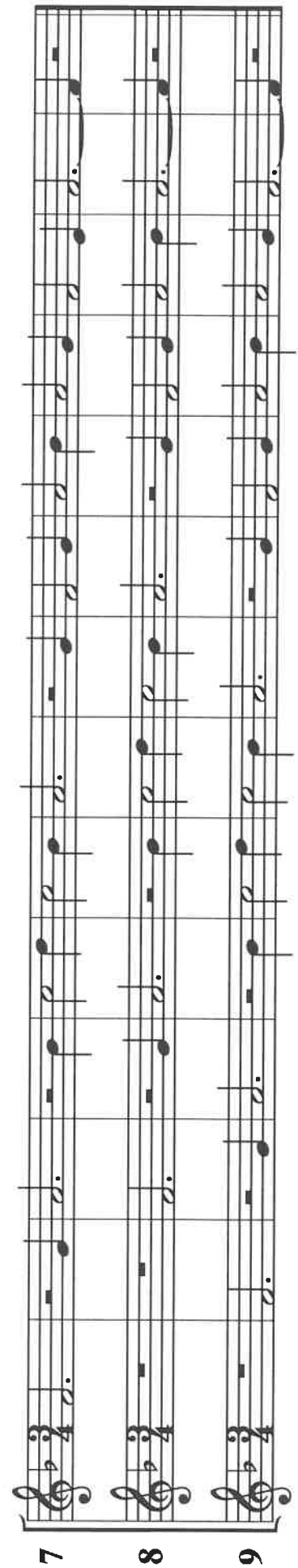
4 

5 


6 

7 

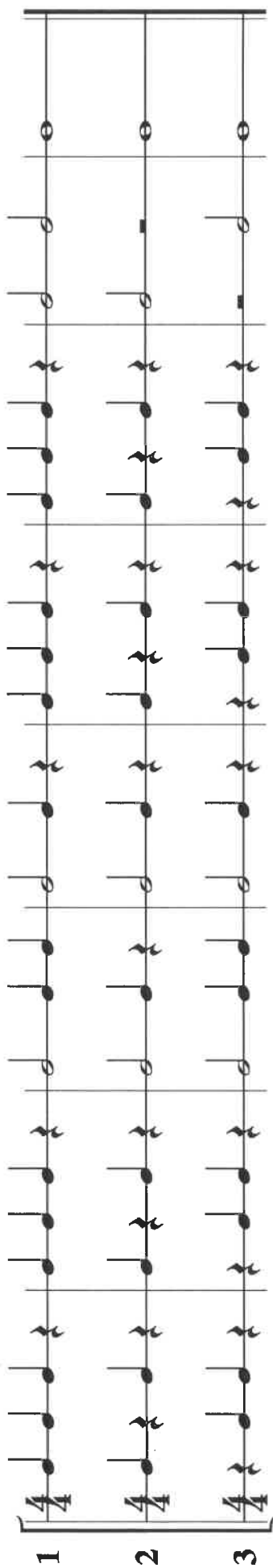
8 

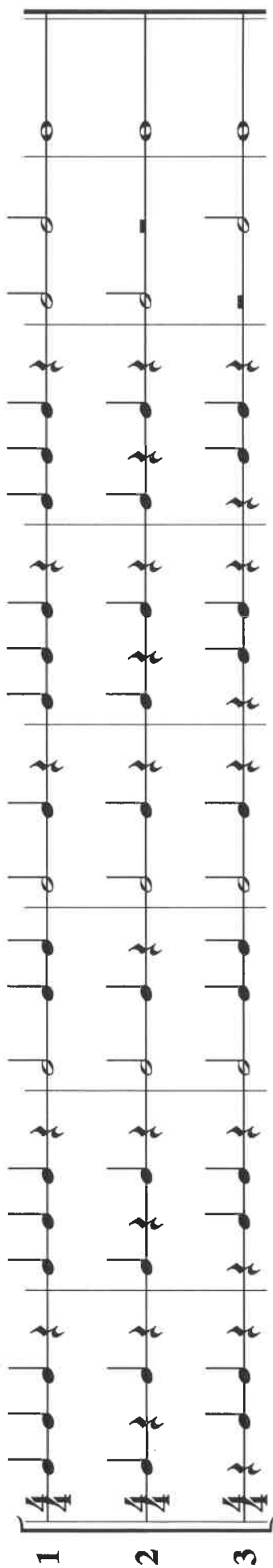
9 

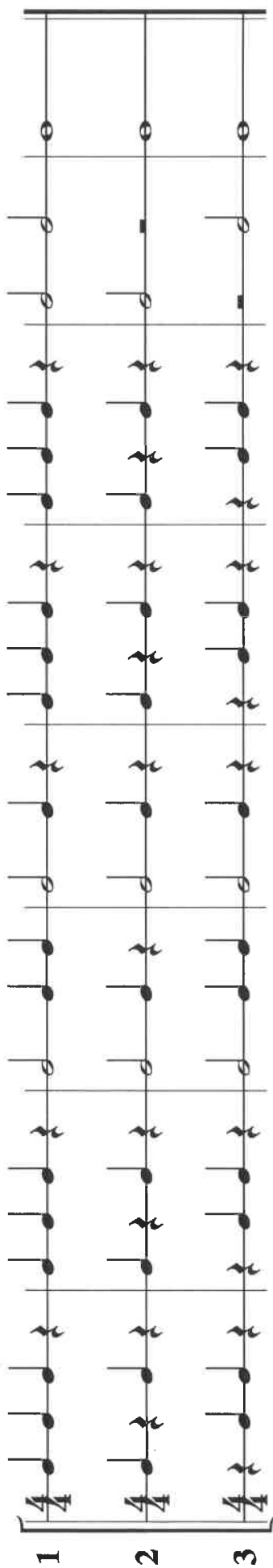
# Steps to Harmony I

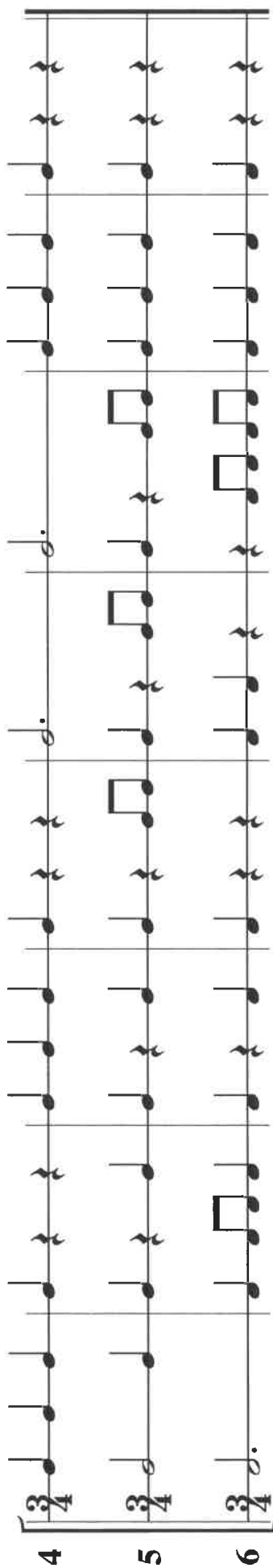
The QUARTER REST (  ) gets one beat.

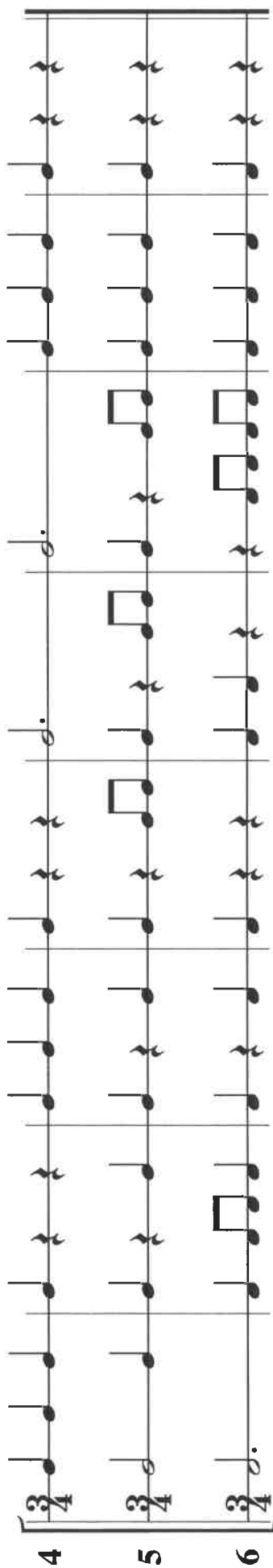
 = 

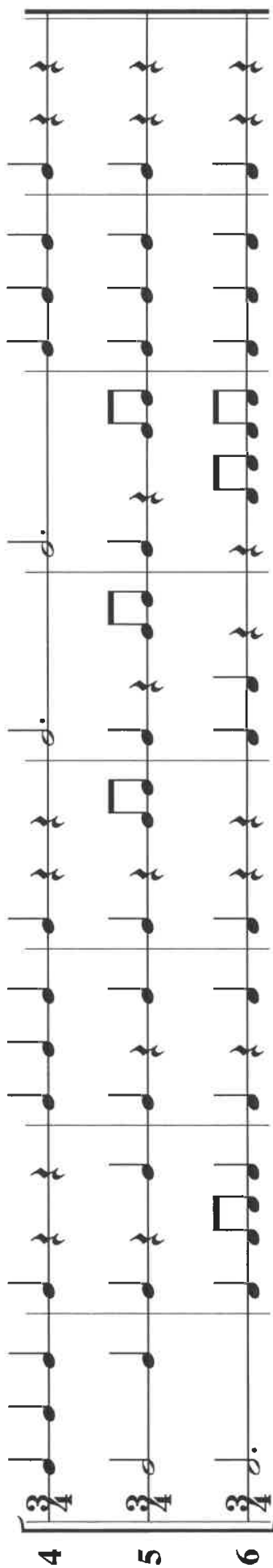
1 

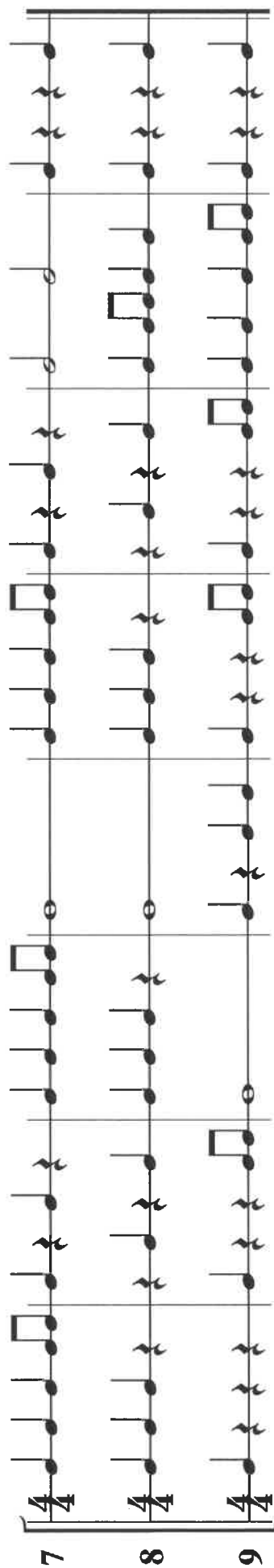
2 

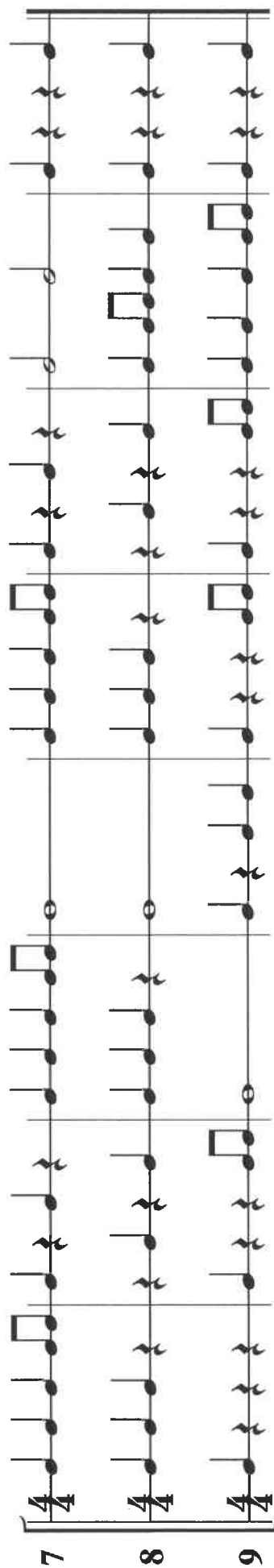
3 

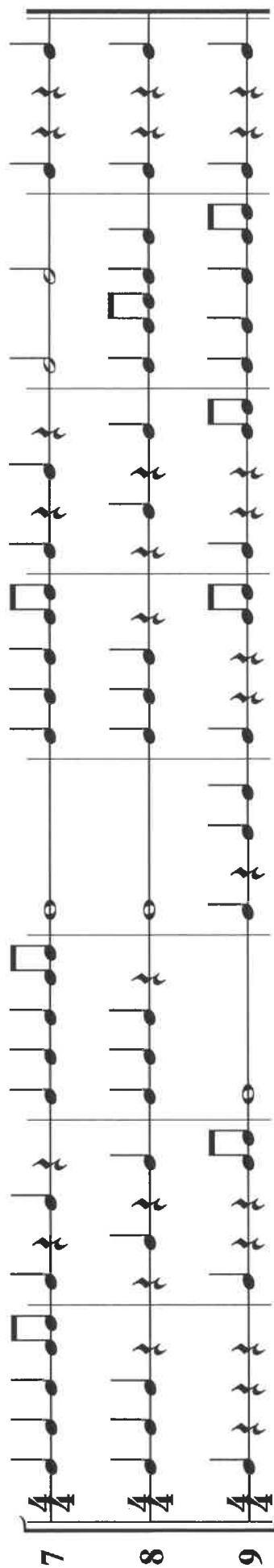
4 

5 

6 

7 

8 

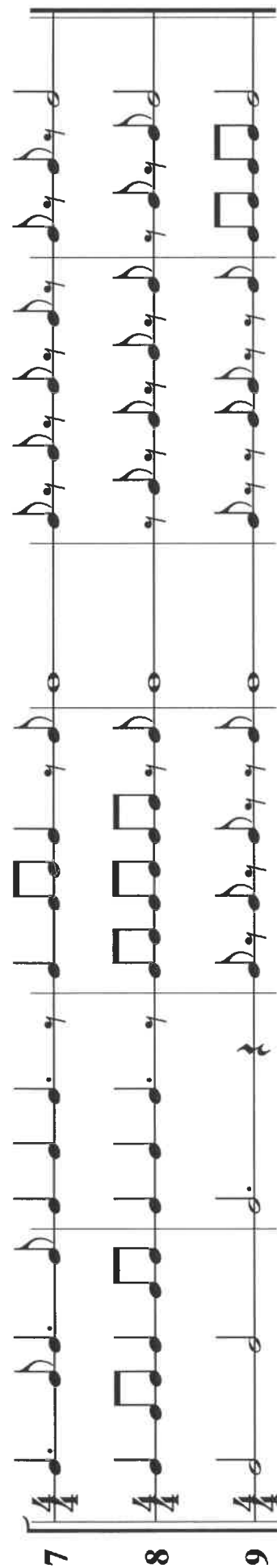
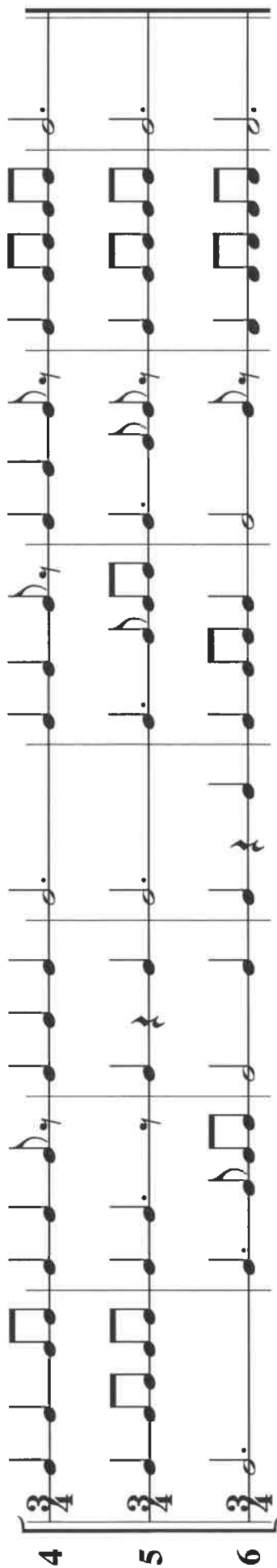
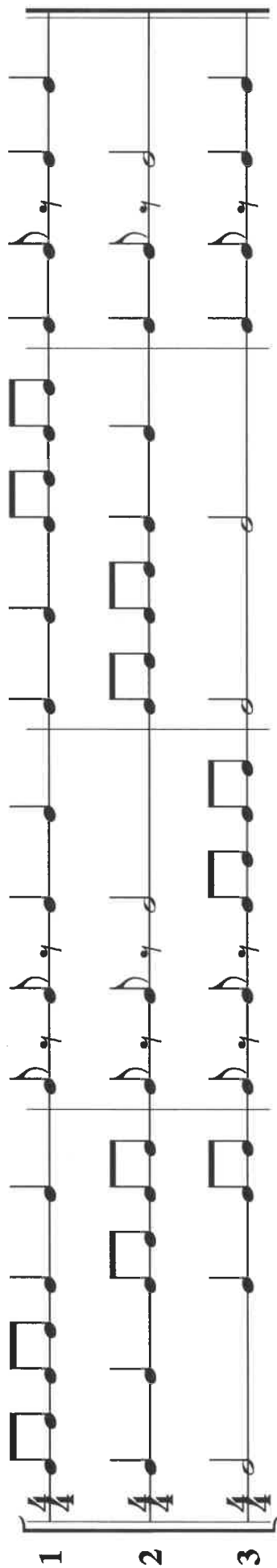
9 



The EIGHTH REST (  $\gamma$  ) gets one half beat.

$\gamma$  = 

**I**























Four SIXTEENTH NOTES (  ) get one beat.















**I**







1  ta  ti - ti  ta  ti - di - ti - di  ta  ta -







2   ta  ti - di - ti - di  ta  ti - ti  ta -







3   ta  ti - di - ti - di  ta  ti - ti  ta -







4   ta  ti - di - ti - di  ta  ti - ti  ta -

5   ta  ti - di - ti - di  ta  ti - ti  ta -

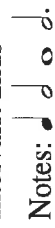



6   ta  ti - di - ti - di  ta  ti - ti  ta -

7   ta  ti - di - ti - di  ta  ti - ti  ta -


8   ta  ti - di - ti - di  ta  ti - ti  ta -


9   ta  ti - di - ti - di  ta  ti - ti  ta -


Intervals: 2nds


Notes:    


Page: 1 8 12 16 20 24 28 30 32 34 36


1 


2 


3 


4 

5 

6 

7 

8 

9 

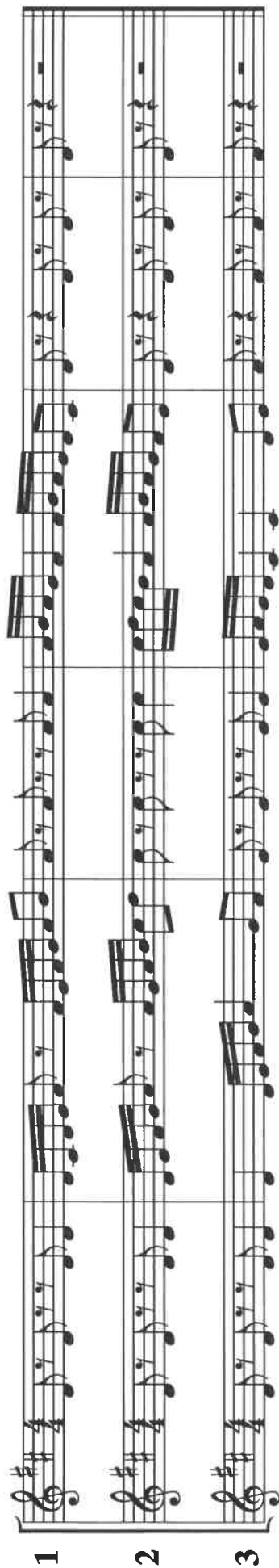
# Steps to Harmony I

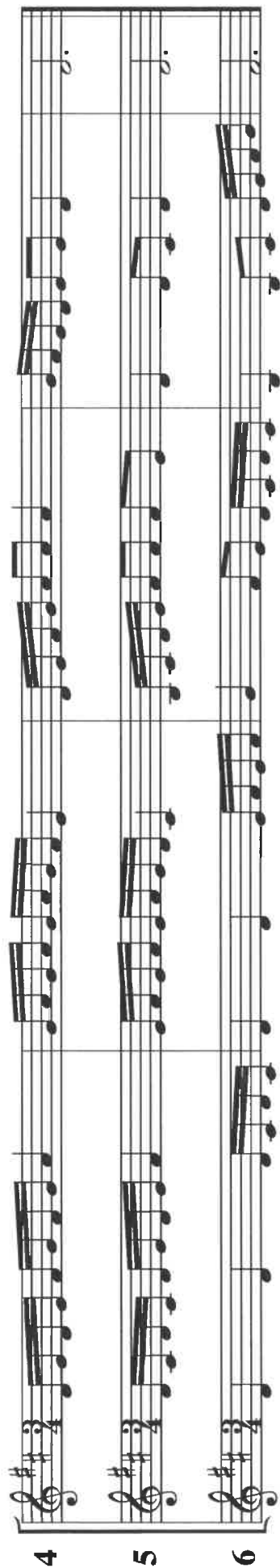
38

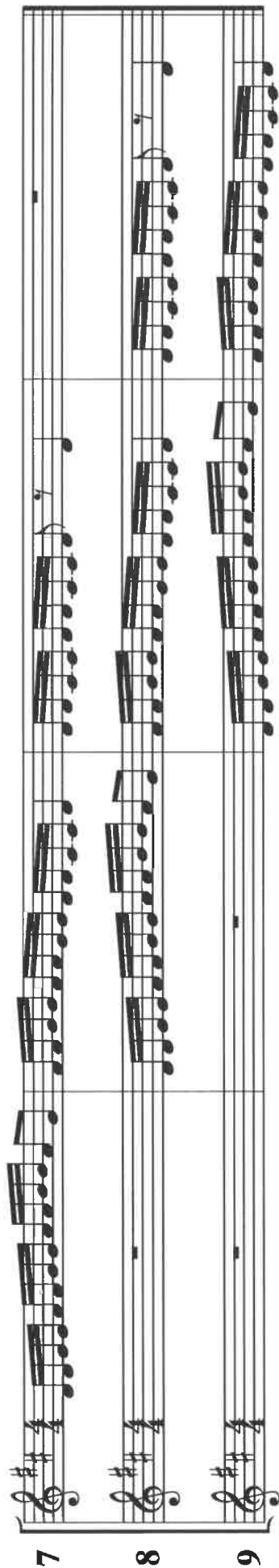
Intervals: 2nds

Notes:  

Page: 1 8 12 16 20 24 28 30 32 34 36

1 

4 

7 

Two SIXTEENTHS and an EIGHTH get one beat.



**I**

1 2 3

4 5 6

7 8 9

# Steps to Harmony **I**

40

Intervals: 2nds

Notes:   

Page: 1 8 12 16 20 24 28 30 32 34 36 39

1 

2 

3 

4 

5 

6 

7 

8 

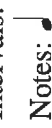



9 

# Steps to Harmony

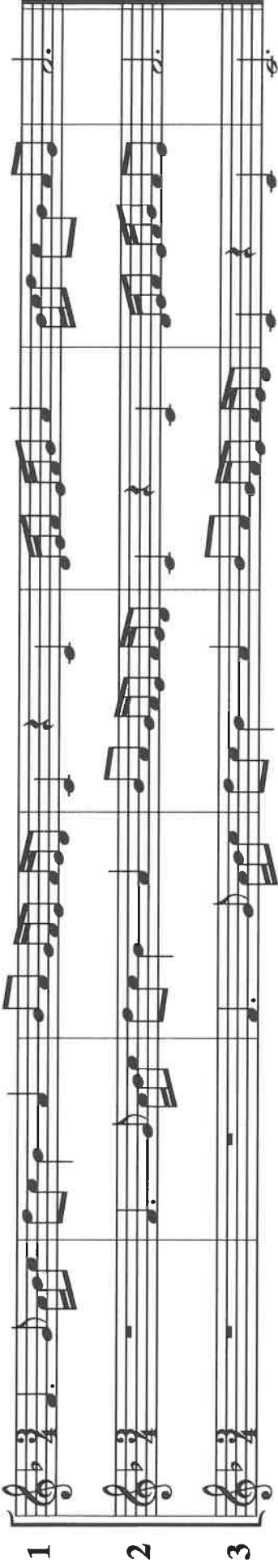
## I

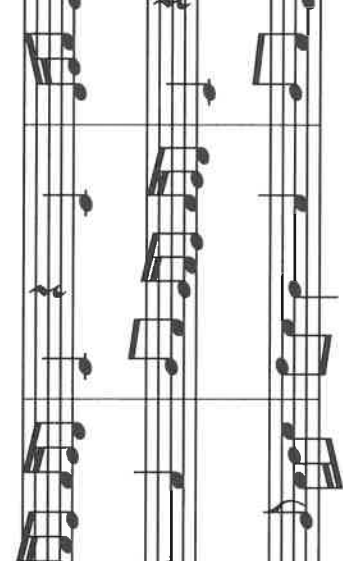
41

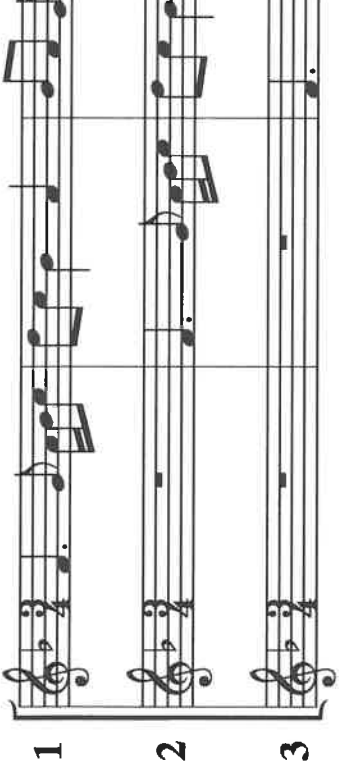
Intervals: 2nds

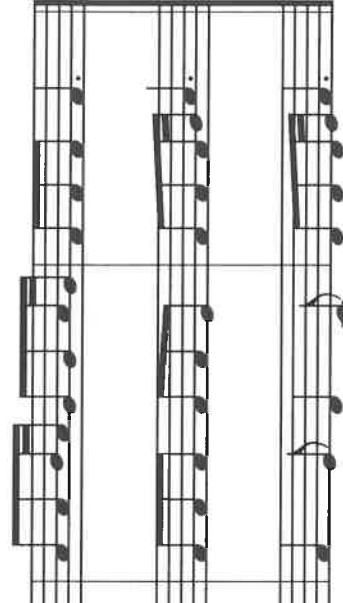
Notes:    

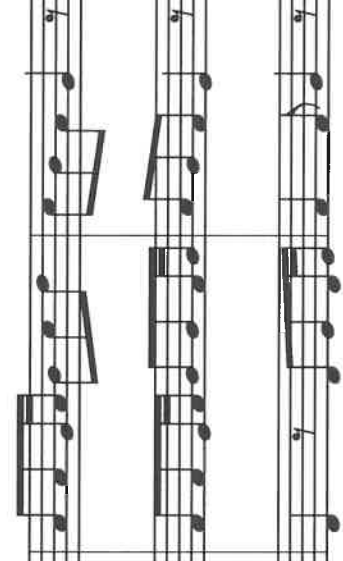
Page: 1 8 12 16 20 24 28 30 32 34 36 39


1 


2 

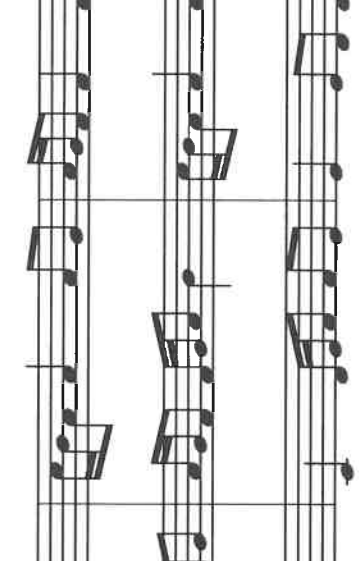
3 

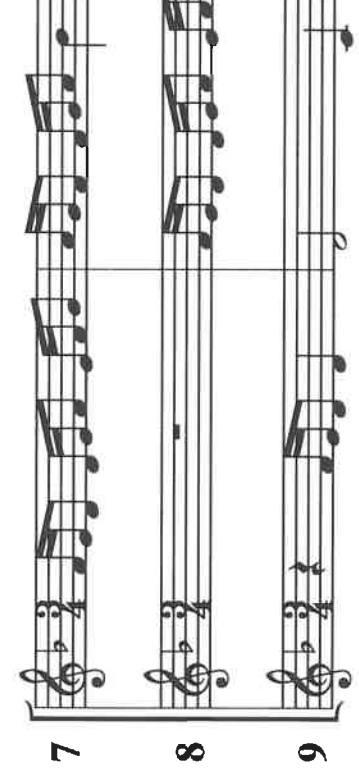
4 

5 

6 

7 

8 

9 

# Steps to Harmony

## I

42

An EIGHTH and two SIXTEENTHS get one beat.



1 2 3

ti - ti - ti - di - ti - ta  
ti - ti - di - ta  
ta

4 5 6


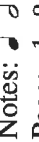





































7 8 9

# Steps to Harmony

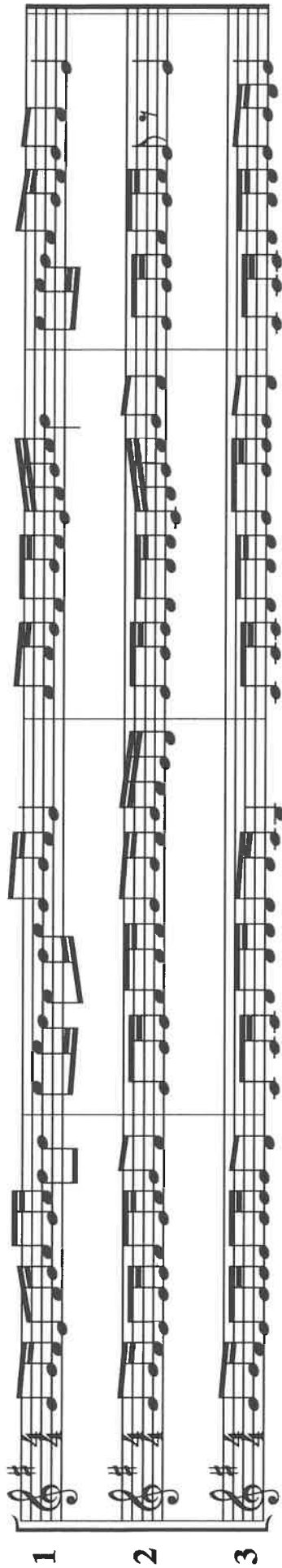
## I

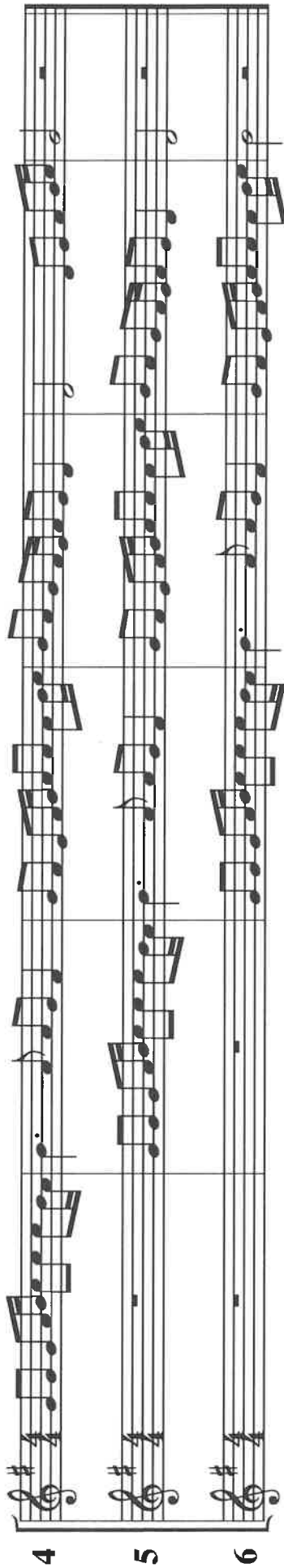
43

Intervals: 2nds

Notes:                                       

Page: 1 8 12 16 20 24 28 30 32 34 36 39 42

1 

2 









3 

# Steps to Harmony

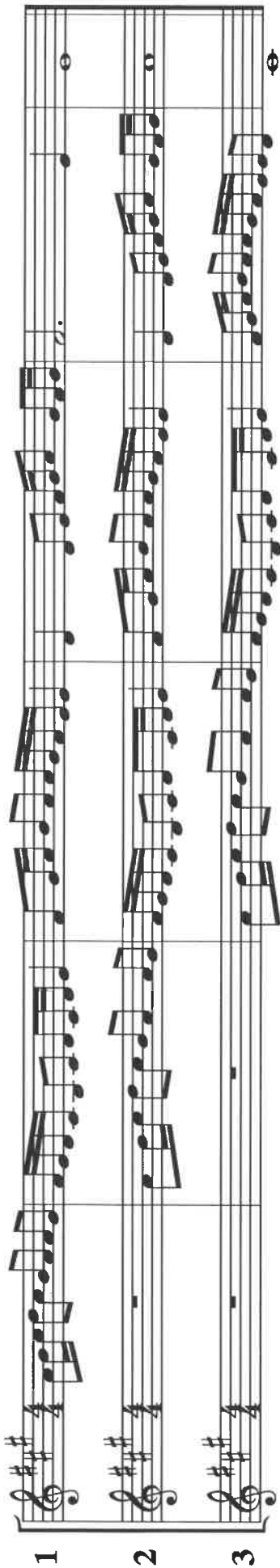
## I

44

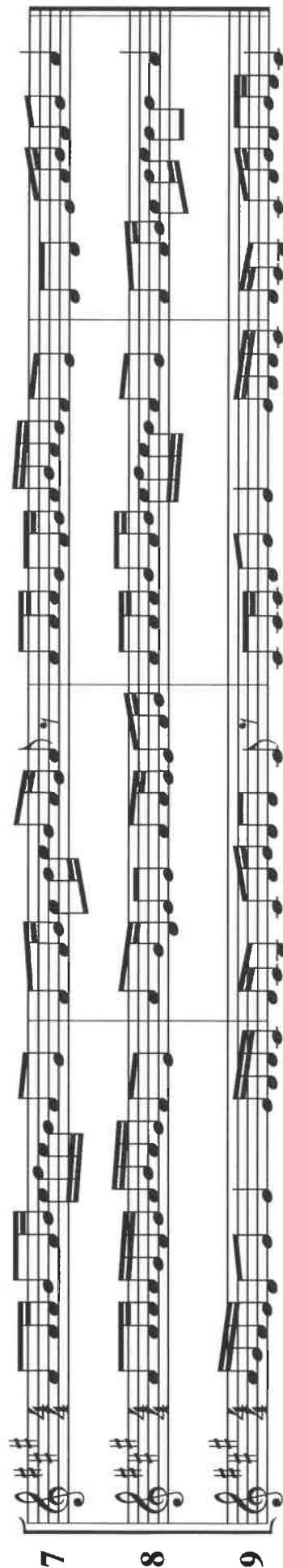
Intervals: 2nds

Notes:        

Page: 1 8 12 16 20 24 28 30 32 34 36 39 42

1 

4 

7 

A DOTTED EIGHTH and SIXTEENTH get one beat.



**I**

1 2 3

4 5 6

7 8 9



