

Simply Sol-fa

**Over 300 Exercises for Aural Training
and Transposing at the Piano**

Elza and Chris Lusher

© 2011 Dogs and Birds
Second Edition © 2017
Website: www.dogsandbirds.co.uk

Published by



Dogs and Birds in association with



Alfred Publishing Co (UK) Ltd
Distributed worldwide by
Alfred Publishing Co (UK) Ltd

The material in this book should not be reproduced by any means,
including photocopying, without the permission of the authors

ISBN 10: 1-4706-1186-4
ISBN 13: 978-1-4706-1186-6

Contents

About this Book	1	La - - Re Mi - So La	38
Perfect Fifth (Twinkle Twinkle)	2	Do Pentachord (Do Re Mi Fa So)	42
Perfect Fifth (Do - - - So)	3	Do Re Mi Fa So - - Do	54
Major Chord (Do - Mi - So)	8	Do Pentatonic Scale (Do Re Mi - So La - Do)	58
Minor Chord (La - Do - Mi)	14	La Ti Do	60
Do Re Mi	18	La Pentachord (La Ti Do Re Mi)	64
Mi - So La	20	La Ti Do Re Mi - - La	68
So La - Do	22	La Pentatonic Scale (La - Do Re Mi - So La)	74
Do Re Mi - So	24	Major Scale (Do Re Mi Fa So La Ti Do)	80
La - Do Re Mi	26	How to Approach the Exercises	84
Do - Mi - So La	28	Helpful Tips	85
Do Re Mi - So - - Do	30	General Advice and Comments	86
La - - Re Mi - - La	32	Key Signature Charts	87
La - Do Re Mi - - La	34		

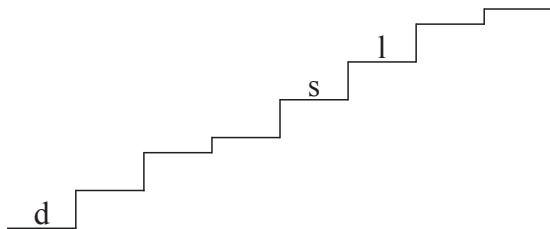
About this Book

Introduction. This book contains more than 150 short melodies, written out in different keys to form over 300 exercises, to be played on the piano whilst singing the sol-fa names (Do Re Me Fa So La Ti). By learning the intervals, chords, “mini-scales” and short musical patterns the student will be able to hear, read, sing, play and understand the structure of music. Playing the same melody in a different key is called transposing. Each melody in this book is written in at least two different keys. The exercises are ordered in a way that is most suitable for use by beginning pianists. You can use this book to help with developing and improving aural skills (just as scales and arpeggios books can help with technical skills).

Who is this book for? This book can be used by children from age 4 onwards to adults. A basic knowledge of piano playing at a pre-grade level (for example the ABRSM Prep Test or the Trinity Initial Exam) is required. Those students following the Dogs and Birds Method can usually start once they have finished their first book.

How to start each exercise. The notes that will be used in each set of exercises are shown visually on each page by a set of steps. As you start each exercise first find these notes and play them through two or three times in the appropriate key singing the sol-fa names as you play. Then play through the exercise. Use the most appropriate fingering and sing at the most comfortable pitch (usually that closest to middle-C).

Please see pages 84 onwards for more information on the use of this book.



Perfect Fifth (Twinkle Twinkle)

① Do is C

d d s s l l s

② Do is F

d d s s l l s

③ Do is G

d d s s l l s

④ Do is D

d d s s l l s

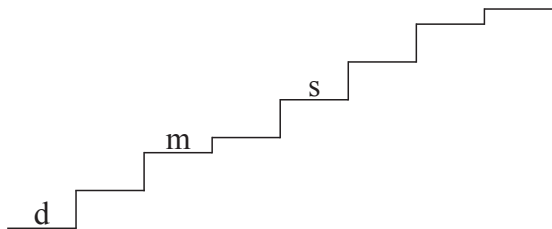
⑤ Do is A

d d s s l l s

⑥ Do is E

d d s s l l s

Major Chord (Do - Mi - So)



① Do is C

d m d m s m s m d Major Chord

② Do is D

d m d m s m s m d Major Chord

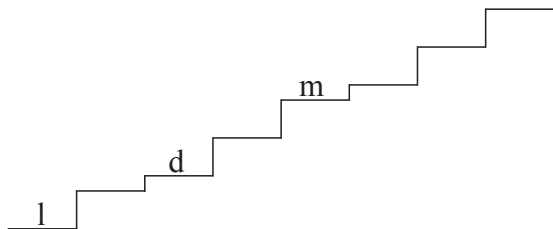
③ Do is E

④ Do is F

⑤ Do is G

⑥ Do is A

Minor Chord (La - Do - Mi)



① **La is E**

m d l m d l

② **La is Eb**

m

③ **La is C**

m l m d m l

④ **La is C#**

m

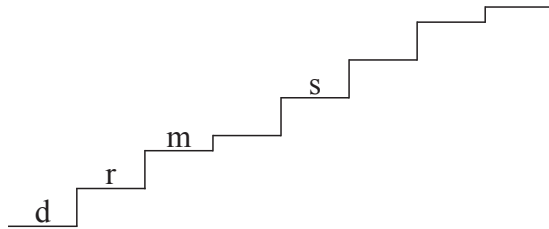
⑤ **La is A**

m l d m d

⑥ **La is Ab**

m

Do Re Mi - So



① **Do is F**

d r m m s m r s d

② **Do is Gb**

d

③ **Do is E**

s m d r s r m d

④ **Do is Ab**

s

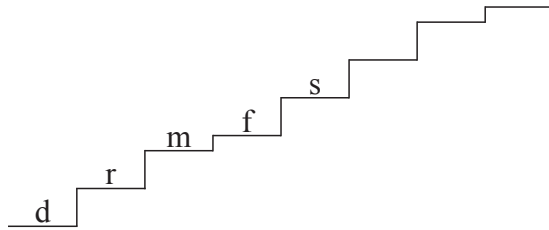
⑤ **Do is D**

m m s d m r d

⑥ **Do is B**

m

Do Pentachord (Do Re Mi Fa So)



① **Do is A**

s f r f r s f

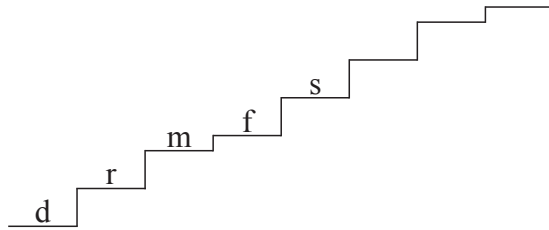
② **Do is Eb**

s

③ **Do is D**

d f s f m r f s d

Do Pentachord (Do Re Mi Fa So)



④ Do is B \flat

1. 2.

d

⑤ Do is G

1. 2.

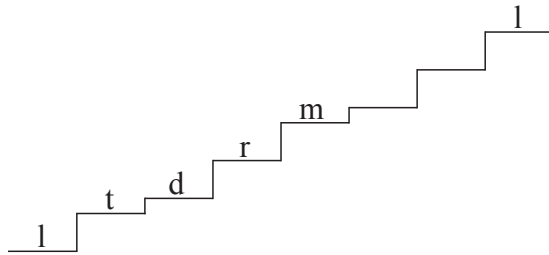
d f s r f r

⑥ Do is F \sharp

1. 2.

d

La Ti Do Re Me - - La



① La is D

l t d m l t d l

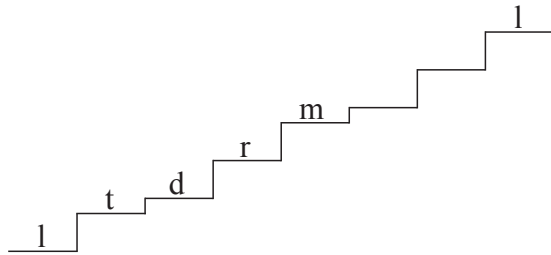
② La is B

l

③ La is C

l m m r r l

La Ti Do Re Me - - La



④ **La is G#**

1

⑤ **La is E**

1 m m t r 1

⑥ **La is C#**

1

How to Approach the Exercises

1. Find the appropriate notes that will be used to form each melody on a given page. These notes are shown on a set of steps, which gives a visual representation of the intervals. For example Mi to Fa and Ti to Do are half-steps (semitones).
2. Before starting each exercise play and sing the sol-fa names in the appropriate key. For example when doing any exercise on page 29 you should first play and sing “Do Mi So La” two or three times in order to “tune yourself” to the particular key.
3. Learn to play and sing each exercise with one hand initially. When you can do this well then play the exercise using both hands an octave apart, again singing as you play.
4. Now sing the melody without the piano. If the student feels more comfortable moving his or her fingers silently above the keys whilst singing then you should support this.
5. Once you can play the melody in the keys written in the book try to transpose it into at least one new key.
6. If the student is able to memorize the melody then he or she will benefit more. If memorizing the entire melody doesn't come easily then try to memorize just one bar initially, ideally not the first bar, and transpose it into different keys.

Helpful Tips

- Some students find singing difficult initially. Please do not give up. In these cases they should say the sol-fa names as they play. With time and practice they will eventually be able to sing. On working through this material the student will grow in confidence and singing will become natural.
- If a student finds it difficult to sing an octave higher than playing, for example in the bass clef tunes, then it might help to play the piano part an octave higher initially.
- If it is difficult to feel the crotchet/quarter note (♩) beat at the beginning then use a quaver/eighth note (♪) as the beat and change it to ♩ gradually.
- If a piece is just too difficult then leave it for a while and come back to it later.
- If a piece is too easy then sing it as you play with your eyes closed.
- Feel free to add extra sol-fa notation under the notes in pencil if the student is having difficulty. Conversely, cross out the notation with a pencil if he or she can sing an exercise easily.
- If you are not confident about sharps (#) or flats (♭) then consult the key signature charts on page 87. If necessary you can mark the sharps and flats next to the notes as an aid when playing the exercises in this book.
- If singing back the melody is a problem then sing back a short phrase of a few notes and help out with the piano if necessary, especially with difficult jumps and intervals.

General Advice and Comments

- Please do not forget to shape the phrases, to emphasize the beat, and to feel the pulse.
- Always feel free to transpose these pieces into as many keys as you like.
- It is recommended to practise these exercises for 2 to 3 minutes every day. It is better if you learn one piece very well rather than rushing through many too quickly. The suggested final tempo for all exercises is ♩ = 60. Initially play and sing at a comfortable speed.
- Most of all you should enjoy playing these melodies.
- The interest and ability of each student to learn sol-fa is different, however it is possible for everyone. Make sure that you “feed” the student as appropriate. If a student enjoys this you can give more than 1 or 2 exercises as homework. If the student isn’t so keen then just set 1 exercise.
- Continuous singing whilst playing helps to develop musicality and train the student’s inner-ear. Singing teaches phrasing musical sentences and shaping melodies naturally, just as reading aloud improves speech. Singing is the most natural and beneficial way to improve the ear, and a better ear will produce better music.

Key Signature Charts

The charts below show the names of the sharps (#) and flats (b) that are used in the various exercises. For example if Do is D then every F in the melody must be raised a half-step to F# and every C must be raised to C#, which is why the # symbols are placed on the staves directly after the ♩ or ♮ .

Do	La	Sharps (#)
G	E	F#
D	B	F#, C#
A	F#	F#, C#, G#
E	C#	F#, C#, G#, D#
B	G#	F#, C#, G#, D#, A#
F#	D#	F#, C#, G#, D#, A#, E#
C#	A#	F#, C#, G#, D#, A#, E#, B#

Do	La	Flats (b)
F	D	Bb
Bb	G	Bb, Eb
Eb	C	Bb, Eb, Ab
Ab	Fb	Bb, Eb, Ab, Db
Db	Bb	Bb, Eb, Ab, Db, Gb
Gb	Eb	Bb, Eb, Ab, Db, Gb, Cb
Cb	Ab	Bb, Eb, Ab, Db, Gb, Cb, Fb

As students play through the exercises they will discover that each major scale follows the pattern Do Re Mi Fa So La Ti Do, and each minor scale follows La Ti Do Re Me Fa So La. In addition they will learn how many sharps or flats correspond to each key.

The charts do not show C major and A minor, since these scales have no sharps or flats.