Solfege Reference
(Ascending Half Steps)

Armstrong Hand Signs Drawn by Susan Swindells 1994
C - Quarter Note Reader in 4/4
with rests and ties

These examples will also work as rounds in two, three or four parts. We suggest the singers keep a constant tap or pulse for each beat, and count the rests out loud.

John Armstrong
Quarter Note Reader
with rests and ties

These examples will also work as rounds in two, three or four parts. We suggest the singers keep a constant tap or pulse for each beat, and count the rests out loud.

John Armstrong

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These examples will also work as rounds in two, three or four parts. We suggest the singers keep a constant tap or pulse for each beat, and count or "snap" the rests out loud.

Rounds A, B, C, and D suit changing voice ranges, and can be sung sequentially.

Round E explores a wider range - sing in as many parts as you like!
F - Quarter Note Reader in 3/4
with rests and ties

These examples will also work as rounds in two, three or four parts. We suggest the singers keep a constant tap or pulse for each beat, and count or "snap" the rests out loud.

Rounds A, B, C, and D suit changing voice ranges, and can be sung sequentially.

Round E explores a wider range - sing in as many parts as you like!
G - Half and Quarter Notes in 4/4

These examples will also work as rounds in two, three or four parts. Advanced singers may wish to continue on to each new line in tempo, as all lines fit together.

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G - Half and Quarter Notes in 4/4

These examples will also work as rounds in two, three or four parts. Advanced singers may wish to continue on to each new line in tempo, as all lines fit together.

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C - Eighth Note Reader in 4/4
with rests and ties

These examples will also work as rounds in two, three or four parts.

Singers should keep a constant eighth-note pulse throughout and audibly count, tap, or "snap" on the rests.

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These examples will also work as rounds in two, three or four parts.
Singers should keep a constant eighth-note pulse throughout and audibly count, tap, or "snap" on the rests.
Sing from DO on the chart to lead into LA and the minor mode.
These examples will also work as rounds in two, three or four parts.
We suggest the singers keep a constant tap or pulse for each beat, and count or "snap" the rests out loud.
These rounds can be sung sequentially - omit the (last time) measure.

A minor Quarter Note Reader in C/4
with rests, ties, half-notes, and fermatas

John Armstrong
A minor Quarter Note Reader in 2/4
with rests, ties, half-notes, and fermatas

Sing from DO on the chart to lead into LA and the minor mode.
These examples will also work as rounds in two, three or four parts.
We suggest the singers keep a constant tap or pulse for each beat, and count or "snap" the rests out loud.
These rounds can be sung sequentially - omit the (last time) measure.
FJ
F - Eighth Note Reader in 4/4

8th notes, 8th rests, ties
quarternotes, half notes
skips of a 3rd
skip to low SO

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8th notes, 8th rests, ties
quarter notes, half notes
skips of a 3rd
skip to low SO

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Chromatic "Chunks"

SIGN and sing each new syllable IN THE AIR, slowly, use face and hands to influence tone and intonation.

Emphasize Do, Mi, and So to maintain a tonal center, then work ON THE BOARD to transfer to notation.

Changing voice choirs should start on F or G to stay in range for boys.

Introduce each chromatic as it is needed in a song or choral work, so the new syllable is learned in context.

Sing 'Introducing "Fi", "Si"', and '"Te" and A. M. T.' before singing "Chromatica" below.

John Armstrong

"Chromatic" - cresc. on ascending passages and dim. on descending passages.

Chromatic Scale Round - intonation improves as you sing in more parts!

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SIGN and sing each new syllable IN THE AIR, slowly, use face and hands to influence tone and intonation

Emphasize Do, Mi, and So to maintain a tonal center, then work ON THE BOARD to transfer to notation

Changing voice choirs should start on F or G to stay in range for boys

Introduce each chromatic as it is needed in a song or choral work, so the new syllable is learned in context

Sing 'Introducing "Fi", "Si" , and "Te" and A. M. T.' before singing "Chromatica" below

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"Chromatic "Chunks"

Chromatic Scale Round - intonation improves as you sing in more parts!

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