

Composed by
Kevin Albright
for the Florida Vocal Association

This publication is for sale after the final FVA District Music Performance Assessment in the spring of 2012. Order forms are available at www.fva.net in the Resources section.

MPA SR 2012

Kevin Albright

1 RHYTHM MS

Musical notation for '1 RHYTHM MS' in 2/4 time. The piece consists of 16 measures. Measures 1-4 are quarter notes, measures 5-8 are quarter notes with rests, measures 9-12 are quarter notes, measure 13 is a quarter note with a rest, and measures 14-16 are quarter notes. Measure numbers 1 through 16 are written above the notes.

2 RHYTHM MS / BEG HS

Musical notation for '2 RHYTHM MS / BEG HS' in 4/4 time. The piece consists of 16 measures. Measures 1-2 are quarter notes, measure 3 is a dotted quarter note, measures 4-5 are quarter notes, measure 6 is a quarter note with a rest, measures 7-8 are quarter notes, measure 9 is a dotted quarter note, measures 10-11 are quarter notes, measure 12 is a quarter note with a rest, and measures 13-16 are quarter notes. Measure numbers 1 through 16 are written above the notes.

3 RHYTHM HS

Musical notation for '3 RHYTHM HS' in 4/4 time. The piece consists of 16 measures. Measures 1-2 are quarter notes, measure 3 is a dotted quarter note, measures 4-5 are quarter notes, measure 6 is a quarter note with a rest, measures 7-8 are quarter notes, measure 9 is a dotted quarter note, measures 10-11 are quarter notes, measure 12 is a quarter note with a rest, and measures 13-16 are quarter notes. Measure numbers 1 through 16 are written above the notes.

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4 RHYTHM HS

Musical notation for exercise 4, 3/4 time signature, 16 measures. The notation includes treble clef, a key signature of one flat, and various rhythmic values including quarter, eighth, and sixteenth notes. Measures 1-4 are quarter notes. Measures 5-8 feature eighth notes with triplet markings. Measures 9-12 are quarter notes with accents. Measures 13-16 feature eighth notes with triplet markings.

5 RHYTHM HS

Musical notation for exercise 5, 4/4 time signature, 16 measures. The notation includes treble clef, a key signature of one flat, and various rhythmic values including quarter, eighth, and sixteenth notes. Measures 1-4 are quarter notes with accents. Measures 5-8 feature eighth notes with triplet markings. Measures 9-11 are quarter notes with accents. Measures 12-16 feature eighth notes with triplet markings.

6 RHYTHM HS

Musical notation for exercise 6, 4/4 time signature, 16 measures. The notation includes treble clef, a key signature of one flat, and various rhythmic values including quarter, eighth, and sixteenth notes. Measures 1-4 are quarter notes with accents. Measures 5-8 feature eighth notes with triplet markings. Measures 9-10 feature eighth notes with triplet markings. Measures 11-16 feature eighth notes with triplet markings.

7 RHYTHM HS

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16

8 UNISON MS

1 2 3 4 5 6

7 8 9 10 11

12 13 14 15 16

Su - gar's sweet, tempt - ing grains on my spoon won't
 cause com - plains! But check first, it's not my
 fault, if I mixed up and poured salt!

9 UNISON MS

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

"Don't pick up tur - tles that you do not know!" That's what the man said at the pet show.
 "If you get too close then he may hide!" He sound-ed kind of mad and a lit - tle snide!
 So, I stepped up tapped u - pon his shell, I'll tell you, it did not go well!
 Don't pick up tur - tles, that's a sure safe bet! I went home to change, 'cause I got wet!

10 SA/Treble MS

1 2 3 4 5 6 7 8

Sweet dreams my dar - ling I can see you're sleep - y

9 10 11 12 13 14 15 16

Have dreams that you'll be rest - ed in the morn - ing.

11 SA/Treble MS/Beg HS

1 2 3 4 5 6

When the eve - ning comes at last, I think through the

7 8 9 10 11

re - cent past, Won - d'ring how I can im -

12 13 14 15 16

prove the ways to show how I love you.

12 SA/Treble HS

1 2 3 4 5

Sing with the trumpet, Sing with the o-boe, Sing with the vi - o - lin! When sounds come together it

Sing with the trumpet, Sing with the o-boe, Sing with the vi - o - lin! When sounds come together it

6 7 8 9 10 11

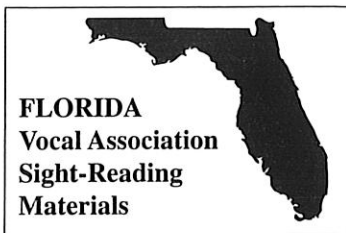
all be-comes bet-ter than it was be - fore! Sing we joy-ous mu - sic, Sing we joy - ful

all be-comes bet-ter than it was be - fore! Sing we joy-ous mu - sic, Sing we joy - ful

12 13 14 15 16

tunes, for it is a bless-ing to sing to-ge - ther. Let's sing a-gain real soon!

tunes, for it is a bless-ing to sing to-ge - ther. Let's sing a-gain real soon!



13 SSA/SAC MS / Beg HS

1 2 3 4 5

Sim - ply float - ing a - bove the wa - ter, spin - ning

Sim - ply float - ing a - bove the wa - ter, spin - ning

Sim - ply float - ing a - bove the wa - ter, spin - ning

Detailed description: This block contains the first five measures of a musical score. It is written in 3/4 time with a key signature of one flat (Bb). The music is presented on three staves. The lyrics are: '1 Sim - ply float - ing a - bove the wa - ter, spin - ning'. The notes are: M1: G4, A4; M2: Bb4, G4; M3: F4, G4, A4; M4: Bb4, A4, G4; M5: F4, G4, A4.

6 7 8 9 10

twirl - ing glid - ing with ease, the feath - er rides the

twirl - ing glid - ing with ease, the feath - er rides the

twirl - ing glid - ing with ease, the feath - er rides the

Detailed description: This block contains measures 6 through 10. The lyrics are: '6 twirl - ing glid - ing with ease, 7 the feath - er rides the 8 9 10'. The notes are: M6: G4, A4; M7: Bb4, G4; M8: F4, G4, A4; M9: Bb4, A4, G4; M10: F4, G4, A4. There are slurs over the notes in measures 8, 9, and 10.

11 12 13 14 15 16

breeze in the sun - lit skies and brings such sweet joy to me.

breeze in the sun - lit skies and brings such sweet joy to me.

breeze in the sun - lit skies and brings such sweet joy to me.

Detailed description: This block contains the final six measures of the score. The lyrics are: '11 breeze in the sun - lit skies and brings such sweet joy to me. 12 13 14 15 16'. The notes are: M11: G4, A4; M12: Bb4, G4; M13: F4, G4, A4; M14: Bb4, A4, G4; M15: F4, G4, A4; M16: Bb4, G4, A4. There are slurs over the notes in measures 15 and 16.

14 SSA/SAC MS / Beg HS

1 2 3 4 5

Freez - ing streams down be - low where the ice floats in its flow, Peace - ful white

Freez - ing streams down be - low where the ice floats in its flow, Peace - ful white

Freez - ing streams down be - low where the ice floats in its flow, Peace - ful white

6 7 8 9 10

snow - y peaks, Frost - y air makes ro - sy cheeks. O - pen space, fro - zen lakes

snow - y peaks, Frost - y air makes ro - sy cheeks. O - pen space, fro - zen lakes

snow - y peaks, Frost - y air makes ro - sy cheeks. O - pen space, fro - zen lakes

11 12 13 14 15 16

this is what a heart can take! Left untouched free and wild, save this land for each man's child.

this is what a heart can take! Left untouched free and wild, save this land for each man's child.

this is what a heart can take! Left untouched free and wild, save this land for each man's child.

15 SSA HS

1 2 3 4 5

Each night she stood and stared at her lit-tle ba - by sleep - ing, List - 'ning to

Each night she stood and stared at her lit-tle ba - by sleep - ing, List - 'ning to

Each night she stood and stared at her lit-tle ba - by sleep - ing, List - 'ning to

6 7 8 9 10

each breath of air en - sur - ing safe keep - ing. Then one night a storm did break!

each breath of air en - sur - ing safe keep - ing. Then one night a storm did break!

each breath of air en - sur - ing safe keep - ing. Then one night a storm did break!

11 12 13 14 15 16

Mom was there at her side. The ba - by did bare - ly wake, Mom was so full of pride!

Mom was there at her side. The ba - by did bare - ly wake, Mom was so full of pride!

Mom was there at her side. The ba - by did bare - ly wake, Mom was so full of pride!

1 2 3 4 5

As the waltz keep on play-ing and the dan-cers keep sway-ing side to side, mu-sic

As the waltz keep on play-ing and the dan-cers keep sway-ing side to side, mu-sic

As the waltz keep on play-ing and the dan-cers keep sway-ing side to side, mu-sic

6 7 8 9 10

soars to the three quar-ter time The quar-tet, they were a bow-ing the con-

soars to the three quar-ter time The quar-tet, they were a bow-ing the con-

soars to the three quar-ter time The quar-tet, they were a bow-ing the con-

11 12 13 14 15 16

duc-tor, he was show-ing that love-ly line, right in time, then cut off!

duc-tor, he was show-ing that love-ly line, right in time, then cut off!

duc-tor, he was show-ing that love-ly line, right in time, then cut off!

17 TB MS / Beg HS

2 3 4 5 6

When the eve - ning comes at last, I think through the

When the eve - ning comes at last, I think through the

Detailed description: This block contains the first system of music, measures 2 through 6. It features a treble and bass staff in G major and 2/4 time. The melody consists of quarter notes on the treble staff and half notes on the bass staff. The lyrics are: 'When the eve - ning comes at last, I think through the'.

7 8 9 10 11

re - cent past, Won - d'ring how I can im -

re - cent past, Won - d'ring how I can im -

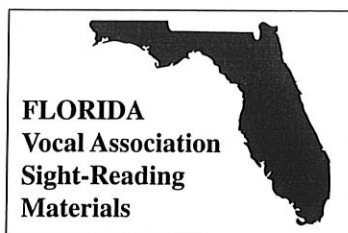
Detailed description: This block contains the second system of music, measures 7 through 11. The melody continues with quarter notes on the treble staff and half notes on the bass staff. The lyrics are: 're - cent past, Won - d'ring how I can im -'.

12 13 14 15 16

prove the ways to show that I love you!

prove the ways to show that I love you!

Detailed description: This block contains the third system of music, measures 12 through 16. The melody concludes with quarter notes on the treble staff and half notes on the bass staff. The lyrics are: 'prove the ways to show that I love you!'.



18 TB HS

1 2 3 4 5

Sing with the trumpet, Sing with the o-boe, Sing with the vi - o - lin! When sounds come together it

Sing with the trumpet, Sing with the o-boe, Sing with the vi - o - lin! When sounds come together it

Detailed description: This block contains the first system of music, measures 1 through 5. It features a treble clef staff with a key signature of two flats and a 4/4 time signature. The melody consists of quarter and eighth notes. Below the staff, the lyrics are written in two lines, with the first line starting at measure 1 and the second line starting at measure 2. Measure numbers 1 through 5 are placed above the staff.

6 7 8 9 10

all be-comes bet - ter than it was be - fore! Sing we joy - ous mu - sic,

all be-comes bet - ter than it was be - fore! Sing we joy - ous mu - sic,

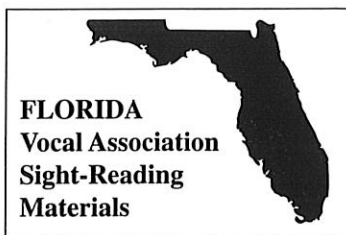
Detailed description: This block contains the second system of music, measures 6 through 10. The melody continues with quarter and eighth notes. The lyrics are written in two lines, with the first line starting at measure 6 and the second line starting at measure 7. Measure numbers 6 through 10 are placed above the staff.

11 12 13 14 15 16

Sing we joy - ful tunes, for it is a blessing to sing to-gether. Let's sing a-gain real soon!

Sing we joy - ful tunes, for it is a blessing to sing to-gether. Let's sing a-gain real soon!

Detailed description: This block contains the third system of music, measures 11 through 16. The melody concludes with quarter and eighth notes. The lyrics are written in two lines, with the first line starting at measure 11 and the second line starting at measure 12. Measure numbers 11 through 16 are placed above the staff.



19 TTB MS / Beg HS

1 2 3 4 5

Freez-ing streams down be-low where the ice floats in its flow, Peace-ful white

Freez-ing streams down be-low where the ice floats in its flow, Peace-ful white

Freez-ing streams down be-low where the ice floats in its flow, Peace-ful white

6 7 8 9 10

snow - y peaks, Frost - y air makes ro - sy cheeks. O - pen space, fro - zen lakes

snow - y peaks, Frost - y air makes ro - sy cheeks. O - pen space, fro - zen lakes

snow - y peaks, Frost - y air makes ro - sy cheeks. O - pen space, fro - zen lakes

11 12 13 14 15 16

this is what a heart can take! Left untouched free and wild, save this land for each man's child.

this is what a heart can take! Left untouched free and wild, save this land for each man's child.

this is what a heart can take! Left untouched free and wild, save this land for each man's child.

20 TBB HS

1 2 3 4 5

Each night she stood and stared at her lit-tle ba-by sleep-ing, List-'ning to

Each night she stood and stared at her lit-tle ba-by sleep-ing, List-'ning to

Each night she stood and stared at her lit-tle ba-by sleep-ing, List-'ning to

6 7 8 9 10

each breath of air en-sur-ing safe keep-ing. Then one night a storm did break!

each breath of air en-sur-ing safe keep-ing. Then one night a storm did break!

each breath of air en-sur-ing safe keep-ing. Then one night a storm did break!

11 12 13 14 15 16

Mom was there at her side. The ba-by did bare-ly wake, Mom was so full of pride!

Mom was there at her side. The ba-by did bare-ly wake, Mom was so full of pride!

Mom was there at her side. The ba-by did bare-ly wake, Mom was so full of pride!

21 SAT MS . Beg HS

2 3 4 5 6

Tucked a - way safe - ly hid - den in my bed - room, there lies a trea - sure, at

Tucked a - way safe - ly hid - den in my bed - room, there lies a trea - sure, at

8 Tucked a - way safe - ly hid - den in my bed - room, there lies a trea - sure, at

Detailed description: This block contains the first six measures of a musical score. It features three staves: a vocal line, a piano accompaniment line, and a bass line. The music is in 4/4 time with a key signature of one flat (Bb). The lyrics are: 'Tucked a - way safe - ly hid - den in my bed - room, there lies a trea - sure, at'. Measure numbers 2, 3, 4, 5, and 6 are indicated above the vocal line.

7 8 9 10 11 12

least it is to me. It's a book filled with my words, some are deep and some ab - surd.

least it is to me. It's a book filled with my words, some are deep and some ab - surd.

8 least it is to me. It's a book filled with my words, some are deep and some ab - surd.

Detailed description: This block contains measures 7 through 12. It features three staves: a vocal line, a piano accompaniment line, and a bass line. The lyrics are: 'least it is to me. It's a book filled with my words, some are deep and some ab - surd.'. Measure numbers 7, 8, 9, 10, 11, and 12 are indicated above the vocal line.

13 14 15 16

Since they re - veal me, no one else, then, can see.

Since they re - veal me, no one else, then, can see.

8 Since they re - veal me, no one else, then, can see.

Detailed description: This block contains the final four measures (13-16) of the musical score. It features three staves: a vocal line, a piano accompaniment line, and a bass line. The lyrics are: 'Since they re - veal me, no one else, then, can see.'. Measure numbers 13, 14, 15, and 16 are indicated above the vocal line.

22 SAB MS / Beg HS

2 3 4 5 6

Musical notation for measures 2-6, featuring three staves (Soprano, Alto, Bass) in 4/4 time with a key signature of one sharp (F#). The lyrics are: "Lit-tle boy, dry your eyes, those big tears don't match your size. Mom is off to the store,"

Lit-tle boy, dry your eyes,— those big tears don't match your size. Mom is off to the store,

7 8 9 10 11 12

Musical notation for measures 7-12, featuring three staves (Soprano, Alto, Bass) in 4/4 time with a key signature of one sharp (F#). The lyrics are: "if you'll lis-ten I'll tell more. Lit-tle boy, dry your eyes, those big tears don't match your size."

if you'll lis-ten I'll tell more. Lit-tle boy, dry your eyes,— those big tears don't match your size.

13 14 15 16

Musical notation for measures 13-16, featuring three staves (Soprano, Alto, Bass) in 4/4 time with a key signature of one sharp (F#). The lyrics are: "Cool your head, have a snack, then your mom will be right back."

Cool your head, have a snack, then your mom will be right back.

23 SATB MS

2 3 4 5 6

In the good month of May, I want to go out to play. In the month of Ju - ly,

In the good month of May, I want to go out to play. In the month of Ju - ly,

7 8 9 10 11 12

it's too hot to be out-side. In the month of Au-gust, you can go out if you must,

it's too hot to be out-side. In the month of Au-gust, you can go out if you must,

13 14 15 16

But it's best, re - mem - ber, in the month of Sep - tem - ber!

But it's best, re - mem - ber, in the month of Sep - tem - ber!

24 SATB MS / Beg HS

2 3 4 5

Al - le - lu, A - men Al - le - lu, A - men Al - le - lu,
 Al - le - lu, A - men Al - le - lu, A - men Al - le - lu,
 Al - le - lu, A - men Al - le - lu, A - men Al - le - lu,
 Al - le - lu, A - men Al - le - lu, A - men — Al - le - lu,

6 7 8 9 10

Al - le - lu, Al - le - lu - ia, A - men! Al - le - lu, A - men
 Al - le - lu, Al - le - lu - ia, A - men! Al - le - lu, A - men
 Al - le - lu, Al - le - lu - ia, A - men! Al - le - lu, A - men
 Al - le - lu, Al - le - lu - ia, A - men! Al - le - lu, A - men

11 12 13 14 15 16

Al - le - lu, A - men Al - le - lu, Al - le - lu, Al - le - lu, A - men!
 Al - le - lu, A - men Al - le - lu, Al - le - lu, Al - le - lu, A - men!
 Al - le - lu, A - men Al - le - lu, Al - le - lu, Al - le - lu, A - men!
 Al - le - lu, — A - men Al - le - lu, Al - le - lu, Al - le - lu, A - men!

25 SATB MS / Beg HS

2 3 4 5

Musical score for measures 2-5. It consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "Take the chance and you will see, whe - ther or".

Take the chance and you will see, whe - ther or

6 7 8 9 10

Musical score for measures 6-10. It consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "not it was meant to be! Then re - flect on".

not it was meant to be! Then re - flect on

11 12 13 14 15 16

Musical score for measures 11-16. It consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "new things known. You will see how you have grown!".

new things known. You will see how you have grown!

2 3 4 5

May all bur - dens lift from your shoul - der May your days al - ways shine with light. May the wind gen - tly

May all bur - dens lift from your shoul - der May your days al - ways shine with light. May the wind gen - tly

May all bur - dens lift from your shoul - der May your days al - ways shine with light. May the wind gen - tly

May all bur - dens lift from your shoul - der May your days al - ways shine with light. May the wind gen - tly

6 7 8 9 10

steer and di - rect you to the place that's right. But there will be days dif - fi - cult days that

steer and di - rect you to the place that's right. But there will be days dif - fi - cult days that

steer and di - rect you to the place that's right. But there will be days dif - fi - cult days that

steer and di - rect you to the place that's right. But there will be days dif - fi - cult days that

11 12 13 14 15 16

you'll be a - mazed, though hope re - mains! May you share good friend - ship and mem - ries Trea - sure them al - ways

you'll be a - mazed, though hope re - mains! May you share good friend - ship and mem - ries Trea - sure them al - ways

you'll be a - mazed, though hope re - mains! May you share good friend - ship and mem - ries Trea - sure them al - ways

you'll be a - mazed, though hope re - mains! May you share good friend - ship and mem - ries Trea - sure them al - ways

1 2 3 4 5

Our count-ry men are at war, fight-ing on a for - eign shore Bro-thers

Our count-ry men are at war, fight-ing on a for - eign shore Bro-thers

Our count-ry men are at war, fight-ing on a for - eign shore Bro-thers

Our count-ry men are at war, fight-ing on a for - eign shore Bro-thers

6 7 8 9 10

Sis - ters Be - lov - ed ones! Pride fills our eyes with tears

Sis - ters Be - lov - ed ones! Pride fills our eyes with tears

Sis - ters Be - lov - ed ones! Pride fills our eyes with tears

Sis - ters Be - lov - ed ones! Pride fills our eyes with tears

11 12 13 14 15 16

They know we'll be right here 'til the day that we pray will bring them home!

They know we'll be right here 'til the day that we pray will bring them — home!

They know we'll be right here 'til the day that we pray will bring them home!

They know we'll be right here 'til the day that we pray will bring them home!

1 2 3 4 5

We will dance and sing through the night, we don't need a-ny thing 'cept a spi-rit that's right. We will dance and sing

We will dance and sing through the night, we don't need a-ny thing 'cept a spi-rit that's right. We will dance and sing

We will dance and sing through the night, we don't need a-ny thing 'cept a spi-rit that's right. We will dance and sing

We will dance and sing through the night, we don't need a-ny thing 'cept a spi-rit that's right. We will dance and sing

6 7 8 9 10 11

through the night, We'll go 'til dawn sheds light with all our might!— If you go, this we say, bring a friend pre-

through the night, We'll go 'til dawn sheds light with all our might!— If you go, this we say, bring a friend pre-

through the night, We'll go 'til dawn sheds light with all our might!— If you go, this we say, bring a friend pre-

through the night, We'll go 'til dawn sheds light with all our might!— If you go, this we say, bring a friend pre-

12 13 14 15 16

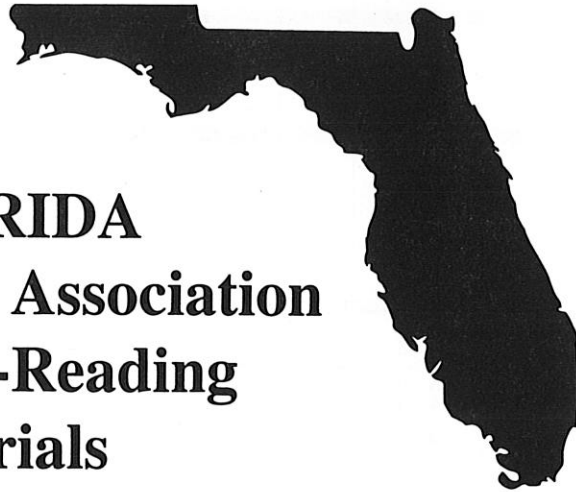
pared to stay! For we will dance and sing, through the night, We don't need a - ny-thing an' that's al-right!

pared to stay! For we will dance and sing, through the night, We don't need a - ny-thing an' that's al-right!

pared to stay! For we will dance and sing, through the night, We don't need a - ny-thing an' that's al-right!

pared to stay! For we will dance and sing, through the night, We don't need a - ny-thing an' that's al-right!

FLORIDA
Vocal Association
Sight-Reading
Materials



FVA Choral MPA Sight-Reading Criteria (rev. 2009)

Ex #	Voicing	Level	Meter	Keys up to...	Melodic Motion	Rhythmic Values Added
1	Rhythm	MS	$\frac{2}{4}$ $\frac{4}{4}$			
2	Rhythm	MS/ Beg HS	$\frac{4}{4}$			[]
3	Rhythm	HS	$\frac{4}{4}$			γ [] []
4	Rhythm	HS	$\frac{3}{4}$ $\frac{4}{4}$			[] []
5	Rhythm	HS	$\frac{3}{4}$ $\frac{4}{4}$			[]
6	Rhythm	HS	$\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$			Add ties, []
7	Rhythm	HS	$\frac{6}{8}$			Add different 8th and 16th configurations.
8	Unison	MS	$\frac{2}{4}$	1 # or ♭	Stepwise	
9	Unison	MS	$\frac{4}{4}$	1 # or ♭	Skip of 3 rd	
10	SA/Treble	MS	$\frac{2}{4}$	1 # or ♭	Stepwise	
11	SA/Treble	MS/ Beg HS	$\frac{2}{4}$	1 # or ♭	Stepwise	
12	SA/Treble	HS	$\frac{3}{4}$ $\frac{4}{4}$	2 # or ♭	I- Arpeggiated skips, stepwise chromaticism	γ [] [] .
13	SSA/SAC	MS / Beg HS	$\frac{3}{4}$ $\frac{4}{4}$	1 # or ♭	Stepwise	
14	SSA/SAC	MS / Beg HS	$\frac{3}{4}$ $\frac{4}{4}$	1 # or ♭	Stepwise	
15	SSA	HS	$\frac{3}{4}$ $\frac{4}{4}$	2 # or ♭	I-V Arpeggiated skips, stepwise chromaticism	γ [] []
16	SSA	HS	$\frac{3}{4}$ $\frac{4}{4}$	2 # or ♭	I- Arpeggiated skips	Add anacrusis, []
17	TB	MS / Beg HS	$\frac{2}{4}$	1 # or ♭	Stepwise	
18	TB	HS	$\frac{3}{4}$ $\frac{4}{4}$	2 # or ♭	I- V Arpeggiated skips, stepwise chromaticism	γ [] []
19	TTB	MS / Beg HS	$\frac{3}{4}$ $\frac{4}{4}$	1 # or ♭	Stepwise	
20	TBB	HS	$\frac{3}{4}$ $\frac{4}{4}$	2 # or ♭	I- V Arpeggiated Skips, stepwise chromaticism	γ [] []
21	SAT	MS / Beg HS	$\frac{4}{4}$	1 # or ♭	Stepwise	
22	SAB	MS / Beg HS	$\frac{4}{4}$	1 # or ♭	Stepwise	
23	SATB	MS	$\frac{4}{4}$	1 # or ♭	Stepwise	
24	SATB	MS / Beg HS	$\frac{4}{4}$	1 # or ♭	Some I- Arpeggiated skips	
25	SATB	MS / Beg HS	$\frac{3}{4}$ $\frac{4}{4}$	1 # or ♭	Stepwise	
26	SATB	HS	$\frac{3}{4}$ $\frac{4}{4}$	3 # or ♭	I- Arpeggiated skips	γ [] []
27	SATB	HS	$\frac{3}{4}$ $\frac{4}{4}$	4 # or ♭	I- V Arpeggiated skips, Stepwise chromaticism	Add anacrusis, []
28	SATB	HS	$\frac{2}{2}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	5 # or ♭	I- IV-V Arpeggiated skips, Stepwise chromaticism, eighth note arpeggiated skip on chords	Add syncopation

- ♩ Individual voice parts should not exceed the outer limits of the vocal range for intended age level.
- ♩ Intervals should not exceed an octave between neighboring voices.
- ♩ Accidentals within the key signature should not be re-designated within the exercise.