

A New Approach to Sight Singing

FOURTH EDITION ■■■■■■■■■■

Sol Berkowitz *Professor of Music*

Gabriel Fontrier *Professor Emeritus of Music*

Leo Kraft *Professor Emeritus of Music*

The Aaron Copland School of Music at
Queens College of the City University of New York

W. W. NORTON & COMPANY *New York / London*

6

ACKNOWLEDGMENTS

Bartók, *Bagatelle*, Op. 6, No. 6 (p. 298): Used by permission of Boosey & Hawkes, Inc.

Prokofiev, *Lieutenant Kije Suite* (pp. 280, 286, 289): Used by permission of Boosey & Hawkes, Inc.

Prokofiev, *Peter and the Wolf* (pp. 282, 293): Copyright © 1937, 1940 (Renewed) by G. Schirmer, Inc. (ASCAP) throughout the United States, Canada, and Mexico. International Copyright Secured. All Rights Reserved. Reprinted by Permission.

Schoenberg, *Transfigured Night* (p. 297): Used by permission of Belmont Music Publishers, Pacific Palisades, CA 90272.

Shostakovich, *Symphony No. 1, I* (p. 297): Copyright © 1927 (Renewed) by G. Schirmer, Inc. (ASCAP) throughout the United States, Canada,

and Mexico. International Copyright Secured. All Rights Reserved. Reprinted by Permission.

R. Strauss, *Don Juan* (p. 281): By permission of G. Schirmer, Inc.

Stravinsky, *The Firebird* (p. 295): By permission of G. Schirmer, Inc.

Stravinsky, *Petrushka* (pp. 277, 285, 285): © Copyright 1912 by Hawkes & Son (London) Ltd.; Copyright Renewed. New Version © Copyright 1948 by Hawkes & Son (London) Ltd.; Copyright Renewed. Used by permission of Boosey & Hawkes, Inc.

Stravinsky, *The Rite of Spring* (pp. 287, 298): © Copyright 1912, 1921 by Hawkes & Son (London) Ltd. Used by permission of Boosey & Hawkes, Inc.

Stravinsky, *L'Histoire du Soldat* (p. 291): By permission of G. Schirmer, Inc.

Copyright © 1997, 1986, 1976, 1960 by W. W. Norton & Company, Inc. Copyright © 1988 by Sol Berkowitz, Gabriel Fontrier, and Leo Kraft

All rights reserved

Printed in the United States of America

The text of this book is composed in Palatino with the display set in Helvetica

Music typography and composition by David Budmen, Willow Graphics, Woodstown, New Jersey

Book design by Andy Zutis

Library of Congress Cataloging-in-Publication Data

Berkowitz, Sol.

A new approach to sight singing / Sol Berkowitz, Gabriel Fontrier, Leo Kraft.—4th ed.

p. cm.

ISBN 0-393-96908-8 (pbk.)

1. Sight-singing. I. Fontrier, Gabriel. II. Kraft, Leo.

MT870.B485N5 1997

783'.0423—dc20

96-31963

W. W. Norton & Company, Inc., 500 Fifth Avenue, New York, N.Y. 10110

<http://www.wwnorton.com>

W. W. Norton & Company Ltd., 10 Coptic Street, London, WC1A 1PU

4 5 6 7 8 9 0

*To John Castellini,
our teacher, our good friend and colleague, our editor,
this book is affectionately dedicated.*

Contents

Preface to the Fourth Edition ix

CHAPTER ONE ■ Melodies 1

- Section I 3
- Section II 28
- Section III 49
- Section IV 75

CHAPTER TWO ■ Duets 105

- Section I 106
- Section II 113
- Section III 124
- Section IV 133

CHAPTER THREE ■ Sing and Play 141

- Section I 142
- Section II 156
- Section III 180
- Section IV 201

CHAPTER FOUR ■ Themes and Variations (Unaccompanied) 234

- Section I 235
- Section II 241
- Section III 248
- Section IV 254

CHAPTER FIVE ■ Melodies from the Literature 260

- Section I 261
- Section II 272
- Section III 281
- Section IV 288

Supplementary Exercises 299

- Part I: Elementary and Intermediate I 300
- Part II: Intermediate II and Advanced 314

APPENDIX ONE ■ Glossary of Terms 325

APPENDIX TWO ■ Some Frequently Used Musical Signs 329

Preface to the Fourth Edition

About This Book

This book consists of a coordinated body of musical materials specifically composed for the study of sight singing, as well as a new chapter of melodies from the standard classical and folk repertoires. A mastery of sight singing is essential to the performer, the scholar, the composer, the teacher—to any musician or intelligent amateur. In an ideal world, instrumental and vocal students would be taught to sing at sight from the beginning of their training, but in reality very few receive such instruction. Training in sight singing often lags behind training in performance and academic studies. Courses in sight singing, therefore, have become an essential part of the curricula of secondary schools, conservatories, colleges, and universities.

While most current texts offer only melodies from the literature, not created specifically for pedagogical purposes, *A New Approach to Sight Singing* has consisted of music newly composed to provide graded material for sight singing classes. Exercises written for classroom use formed the basis for previous editions of this book. Drawing on the experience of four decades of teaching as well as on valuable comments from other users of the book, for this edition we have written new material, refined some of the exercises, deleted some others, and added a completely new chapter.

Melodies from the Literature

Prompted by our own teaching experience and the much appreciated suggestions of many colleagues, we have added a new Chapter Five, "Melodies from the Literature," to the fourth edition. While the chapters carried over from previous editions are en-

tirely our own material, this new chapter provides melodies from the standard repertory, together with folk material. Study of these melodies will enable students to make the transfer of learning from exercises to the music with which they will be working during their professional lives. The melodies in Chapter Five were chosen to represent a wide variety of musical styles, both vocal and instrumental. A few have been adapted for sight singing purposes. The level of difficulty of each section within Chapter Five corresponds to the comparable level within the other chapters. Attributions are given for each melody.

Organization of the Book

The fourth edition consists of five chapters, as well as supplementary exercises, two appendices, and a newly added page of "warm-ups" at the beginning of Chapter One. Chapter One contains unaccompanied melodies and is the core of the book. Chapter Two presents vocal duets. Chapter Three contains melodies with piano accompaniment, including accompanied variation sets. Chapter Four presents unaccompanied themes and variations. The new Chapter Five offers melodies from the literature, drawn from both the written and oral traditions. The supplementary exercises contain specific drills in scales and chords, chromatic notes of all kinds, and advanced rhythmic problems. Appendix I is a glossary of musical terms used in the text, which includes most terms in current use. Appendix II explains some frequently used musical signs.

In each chapter there are four sections: Section I is at the elementary level, Sections II and III, intermediate, and Section IV, advanced. Assuming two class meetings a week, each section corresponds to one semester's work, about thirty class hours. The mate-

■ CHAPTER ONE ■

Melodies

Before singing a melody (or performing music of any sort) it is necessary to understand thoroughly the system of music notation we use today. The five-line staff with the clef signs, time signatures, tempo indications, and expression markings constitute a musical code, all the elements of which must be decoded simultaneously in order to transform what has been set down on paper into music.

Establish the Key

The melodies in Section I are tonal. Each is written in a specific key and the student must establish that key before attempting to sing. The tonic note of the key (rather than the first note of the melody) should be played on the piano or the pitch pipe and sung by the student. Then the scale of the key should be sung, ascending and descending, after which an arpeggio consisting of tonic, 3rd, 5th, and octave may be sung to establish further a feeling for the tonality of the melody.

Establish the Tempo

Next it is necessary to take cognizance of the tempo (rate of speed) and the meter (number of beats to the measure). Many different tempo indications have been used in this book to familiarize the student with most of the terms in common use. It is important that the singer know the meaning of these tempo markings, all of which are to be found in the Glossary (page 325).

The time signature denotes meter. Simple meters (duple, triple, and quadruple) are indicated by signatures having a 2, 3, or 4 as the upper numeral, or by the signs C (corresponding to $\frac{4}{4}$ meter) or C (*alla breve*, corresponding to $\frac{2}{2}$ meter). Regular compound meters ($\frac{6}{8}$, $\frac{9}{8}$, and $\frac{12}{8}$) are combinations of simple meters within one measure.

Tempo can be established and meter defined by the student if he beats time as a conductor does. Standard conducting patterns should be used consistently. $\frac{6}{8}$ time may be conducted in six or in two beats; $\frac{9}{8}$ and $\frac{12}{8}$ time in separate beats or in three or four beats respectively. Tempo, and often the character of a melody, will serve the student in determining how to conduct compound meters.

Singing Melodies Without Texts

It is advisable to sing some definite syllable for every note the better to control quality and intonation. In many foreign countries *solfeggio* (the application of the *sol-fa* syllables to the degrees of the scale) is used in sight singing. This practice is officially sanctioned by foreign national conservatories. In our country, however, several methods of singing melodies without texts are in common use. These may be summarized as follows:

Fixed Do

In the fixed *Do* system, our notes, C, D, E, F, G, A, and B, are called *Do, Re, Mi, Fa, Sol, La, and Ti*. In singing a melody, the name for each note is sung without regard to any accidental. Countries which use this technique have been quite successful with it, perhaps because of the rigorous early training which their students receive.

Movable Do

In the movable *Do* system, *Do* always represents the tonic or first degree of the scale, regardless of key. Accidentals are accounted for by changing the syllables. The ascending chromatic scale reads as follows: *Do, Di, Re, Ri, Mi, Fa, Fi, Sol, Si, La, Li, Ti, Do*. The descending chromatic scale reads as follows: *Do, Ti, Te, La, Le, Sol, Se, Fa, Mi, Me, Re, Ra, Do*.

When a melody modulates, the new tonic is called *Do*, and the other notes of the scale are re-named accordingly. The purpose of this system is to emphasize the relationship between the degrees of the scale, and to develop a feeling for tonality even when the tonal center shifts.

Other Methods

Numbers (1, 2, 3, etc.) may be used instead of syllables (*Do*, *Re*, *Mi*, etc.). The application is the same as in the movable *Do* system except that there is no numeral change for chromatic tones.

One syllable, such as *la*, may be used for all pitches. Thus the singer does not have to translate the pitch names into syllables or numbers.

A musician is expected to know the system in common use wherever he may be; therefore, the student should master more than one of these techniques.

Phrasing

The student is urged to avoid note-to-note singing and to make a genuine effort to grasp an entire phrase as a musical entity. To guide and encourage this process of looking ahead, slurs and articulation markings have been placed over the phrases of every melody. These indications define the phrase structure and serve as a guide to breathing.

Musical Values

In practicing the singing of melodies, as in practicing

an instrument, the beginner may be tempted to concentrate on producing the correct pitch, hoping that other musical values will be acquired in due course. But melodies do not exist without rhythm; they also have nuances of dynamics and tempo, and climaxes. These qualities are an integral part of the music. It is possible to improve one's musicianship while learning the technique of sight singing by thinking about musical values with the first melody in the book. As an aid to intelligent and sensitive performance we have included dynamics, expression, and articulation markings throughout the book. The eye should be trained to observe them; the mind to implement them.

Prepare to Sing

Clearly, there is much to do, and it is suggested that the student "make haste slowly." The first melodies should be studied carefully in order to develop good musical habits. The student should sing a melody several times, if necessary, until ease and fluency are achieved.

Before you start to sing, we suggest that you:

- Look at the melody quickly (scan it): where are the high and low points?
- Look for dynamic marks and articulation.
- Sing an arpeggio that fits the range of the melody.
- Sing one or more of the following warm-ups in the key and tempo of the exercise.
- It is helpful to beat time as you sing, using standard conducting patterns.

Here are some suggested warm-ups:

Warm-ups



MELODIES ■ SECTION I

To be used with Section I of all other chapters

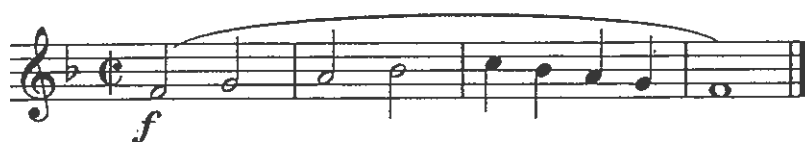
The first melodies emphasize the basic aspects of tonality. They are designed to include easily recognizable scale and chordal patterns. These diatonic melodies are based on both major and minor modes.

The phrases are usually symmetrical and short

enough to be grasped at a glance. However, the diversity of rhythms, keys, modes, tempos, dynamics, and clefs should provide a variety of musical experiences. The alto clef is introduced in exercise 33b; the minor mode in 47; compound meter $\frac{6}{8}$ in 59c.

■ ■ ■ The first eight melodies are based entirely on stepwise motion. The largest range is a single octave. Note values include \circ ♩ ♪ . All of these melodies begin with the root of the tonic triad. Each of the first eight melodies is in one phrase.

1. *Andante*



2. *Allegretto*



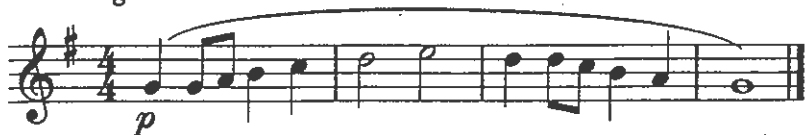
3. *Allegro*



4. *Andante cantabile*



5. *Allegro*



6. *Largo*7. *Andantino*8. *Allegretto*

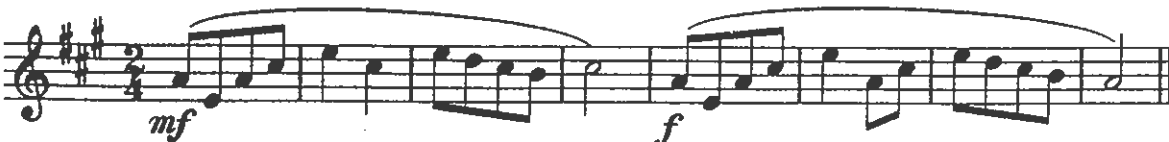
Each of the next four melodies is built in two phrases. Scan the melody for the peak of each phrase.

9. *Con moto*10. *Allegro*11. *Allegro*12. *Allegro deciso*

■ ■ ■ The pattern of two short phrases and one longer one is found in the next three melodies.

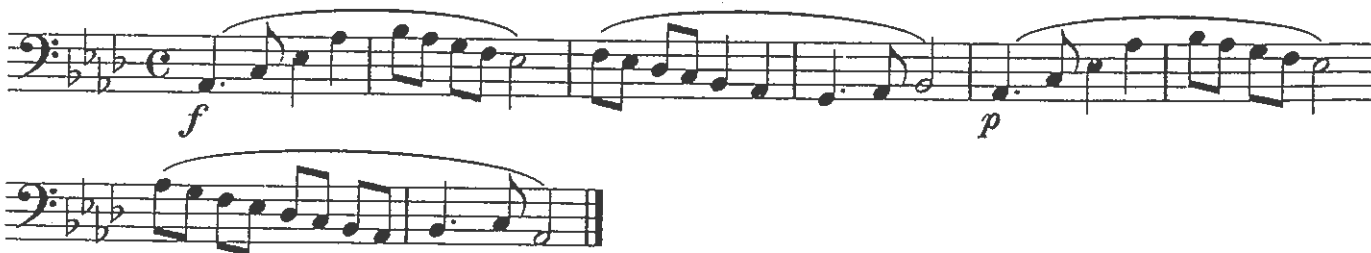
13. *Allegretto*14. *Allegro*15. *Andante*

■ ■ ■ The following nine melodies introduce skips in the tonic triad.

16. *Allegro*17. *Andante con moto*18. *Vivace*19. *Allegretto*

20. *Allegro moderato*21. *Allegro con brio*22. *Allegro molto*23. *Allegro*24. *Allegretto*

■ ■ ■ The rhythm $\text{♩} \text{♪}$ is included in the next five melodies.

25. *Allegro moderato*26. *Allegro*

27. *Vivace*28. *Andante*29. *Andante*30. *Allegro*31. *Vivace*32. *Andante cantabile*

■ ■ ■ The same melody is written with three different clefs.

33a. *Moderato*



33b. *Moderato*



33c. *Moderato*



■ ■ ■ The next ten melodies are written using the alto clef.

34. *Andante*



35. *Largo*

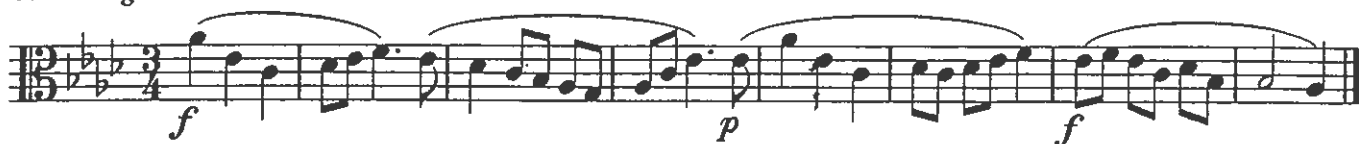
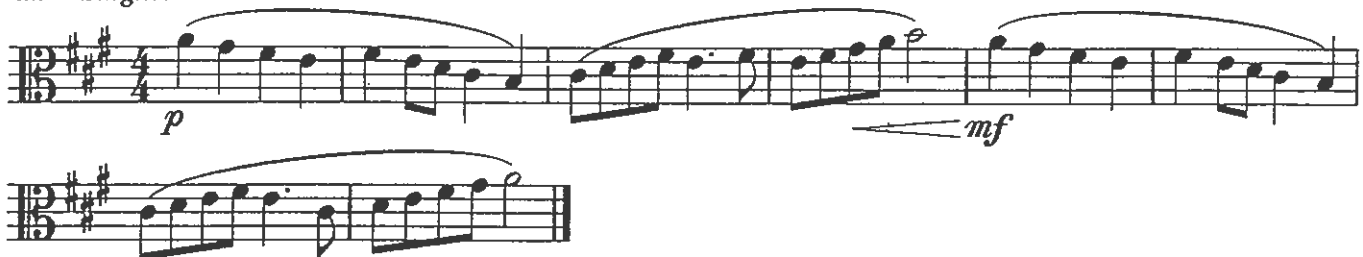


36. *Allegretto*



37. *Allegro con spirito*

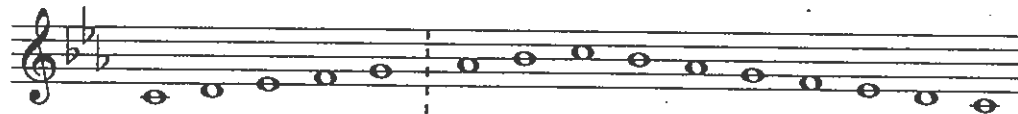


38. *Modéré*39. *Largo*40. *Vivace*41. *Larghetto*42. *Allegro*43. *Andante*

44. *Andante*45. *Moderato con moto*46. *Allegro con spirito*

■ ■ ■ Three C-minor scales.

Natural



Harmonic



Melodic



Melodies in which the major and minor modes are compared may be found in Supplementary Exercises, p. 301ff.

■ ■ ■

■ ■ ■ The next seven melodies are built on minor scales.

47. *Andante*48. *Allegro*49. *Andantino*50. *Allegro*51. *Allegro moderato*52. *Andante*53. *Allegretto*

■ ■ ■ Skips in the tonic minor triad are found in the next four melodies.

54. *Andante*55. *Allegro*56. *Allegretto*57. *Moderato*58. *Allegretto*

■ ■ ■ The same melody is notated in three different meters.

59a. *Moderato*

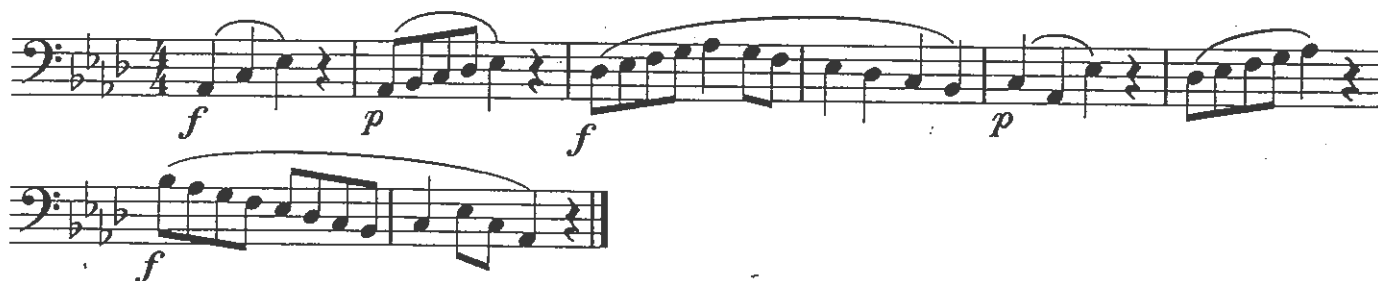
59b. *Allegro*59c. *Larghetto*

■ ■ ■ The next eight melodies are in $\frac{6}{8}$ time. Observe the differences between two versions of the same melody, given in different modes.

60. *Andantino*61. *Andantino*62. *Allegretto*63. *Allegretto*64. *Allegro*

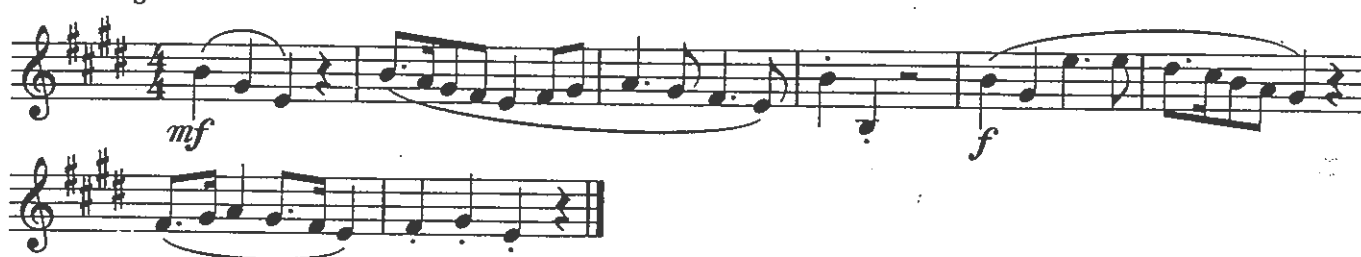
65. *Allegro*66. *Con anima*67. *Con anima*

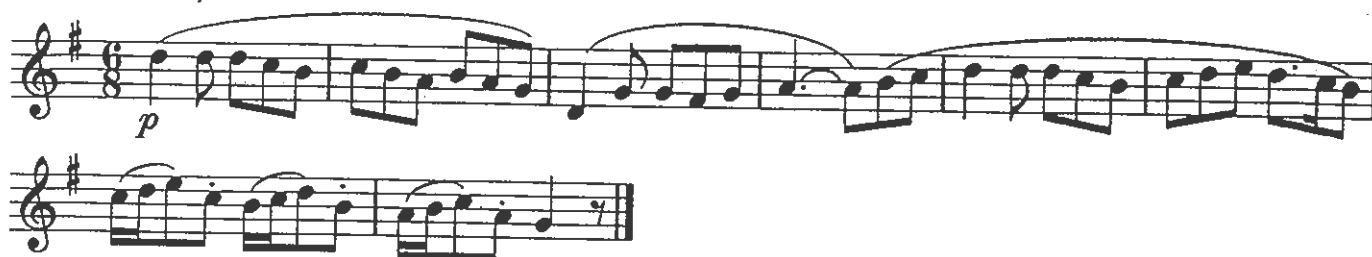
Rests are included in some melodies from this point on.

68. *Allegro moderato*69. *Andante cantabile*70. *Allegro*

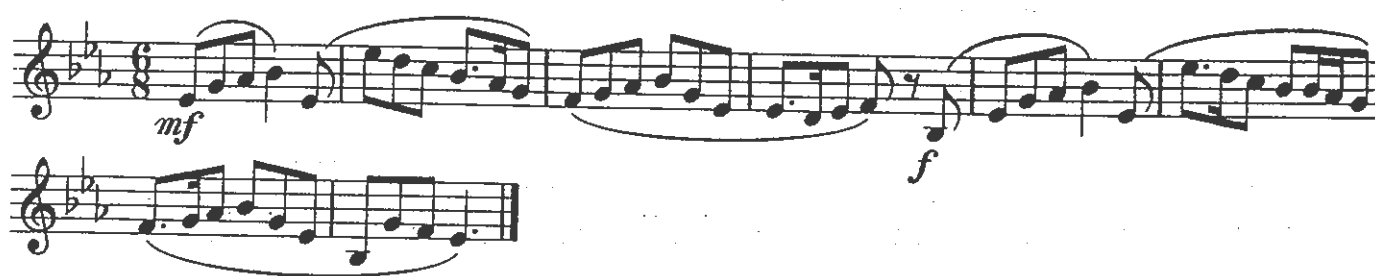
71. *Andantino* (in one)72. *Allegro*

■ ■ ■ The next four melodies begin with the 5th of the tonic triad.

73. *Allegro*74. *Larghetto*75. *Andante*

76. *Andante pastorale*

■ ■ ■ The next three melodies begin with the 3rd of the tonic triad.

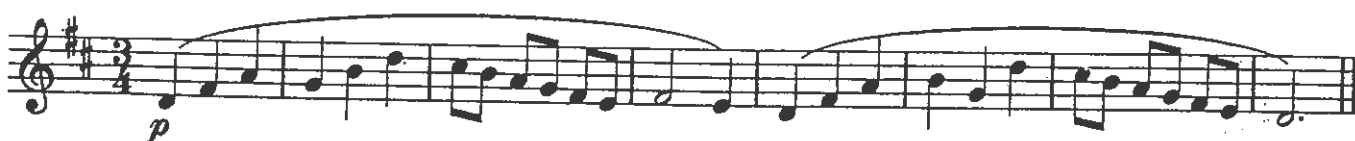
77. *Allegro*78. *Andantino*79. *Allegro con spirito*80. *Andante*

81. *Frisch und munter*

■ ■ ■ The next four melodies begin with ♩ upbeats.

82. *Allegro moderato*83. *Andantino*84. *Tempo di menuetto*85. *Andantino*

■ ■ ■ The next ten melodies include skips in the IV chord, in both major and minor.

86. *Andante*

87. *Andante*88. *Allegro*89. *Allegro*90. *Larghetto*91. *Larghetto*92. *Allegro energico*93. *Allegro energico*

94. *Allegro*95. *Allegro*96. *Andante sostenuto*97. *Allegro*98. *Moderato*99. *Valse*

100. *Moderato*101. *Allegro*102. *Andante con moto*103. *Scherzando*104. *Tempo di menuetto*105. *Con moto*

106. *Allegro*107. *Assez lent*108. *Allegro deciso*109. *Langsam*110. *Andante con moto*111. *Allegro deciso*

112. *Larghetto*

■ ■ ■ The next five melodies include skips in the V chord, in both major and minor.

113. *Vif et léger*114. *Vif et léger*115. *Andante*116. *Andante*117. *Mässig*

118. *Largo*119. *Allegro moderato*120. *Avec mouvement*121. *Allegro giocoso*122. *Allegro moderato*123. *Risoluto*

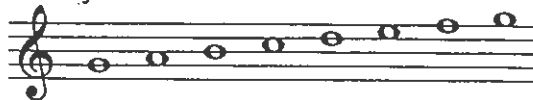
124. *Moderato*125. *Animato*126. *Ben ritmico*127. *Adagietto*128. *Valse*

■ ■ ■ Section I concludes with a group of melodies based on these four modes.

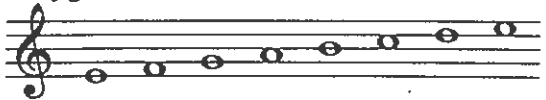
Dorian



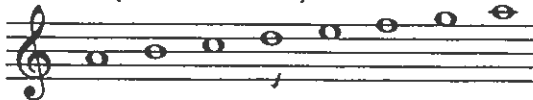
Mixolydian



Phrygian



Aeolian (Natural Minor)

129. *Moderato* (Dorian)130. *Andante* (Dorian)131. *Andante con moto* (transposed Dorian)132. *Lento* (Phrygian)133. *Andante con moto* (Phrygian)

134. *Moderato con moto* (Phrygian)135. *Allegro* (transposed Phrygian)136. *Mässig* (Mixolydian)137. *Allegro non troppo* (Mixolydian)138. *Vivement* (transposed Mixolydian)

139. *Moving forward* (Aeolian)140. *Lento* (Aeolian)141. *Andante sostenuto* (transposed Aeolian)