

Eyes and Ears

(Alternative Layout Version)

An Anthology of Melodies for Sight-Singing

Based on the original version in standard music notation by

Benjamin Crowell, and Clairnote version by Paul Morris

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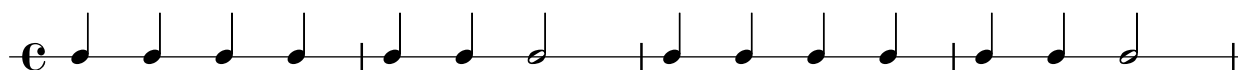
Chapter 1: Rhythm

The rhythms in this chapter all come from well-known tunes. After reading them, you may want to look at the titles, which are given in the table of contents. If you're working with a teacher, you may wish to clap the rhythm twice, with the teacher counting beats the first time, and singing the tune the second time.

1-1 *Whole, Half, and Quarter Notes*

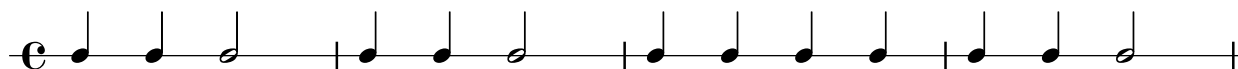
1

Rhythm of Twinkle Twinkle, Little Star



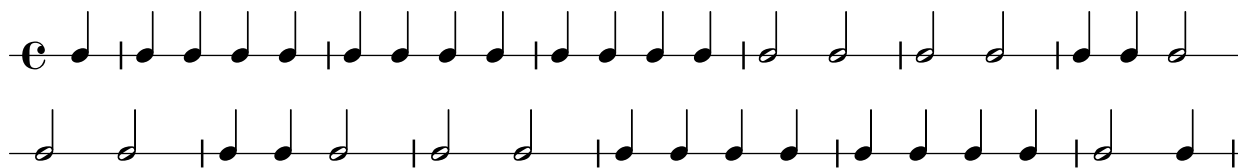
2

Rhythm of Little Brown Jug



3

Rhythm of Bingo



4

Rhythm of Rain, Rain, Go Away



10

Rhythm of This Old Man



11

Rhythm of Hush Little Baby



1-4 Dotted Quarter Notes

12

Rhythm of Jingle Bells



13

Rhythm of Jimmy Crack Corn



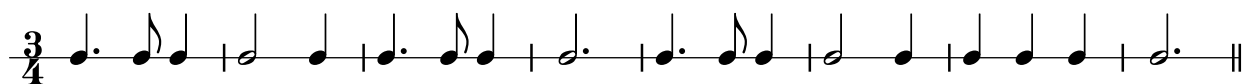
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Rhythm of Away in a Manger

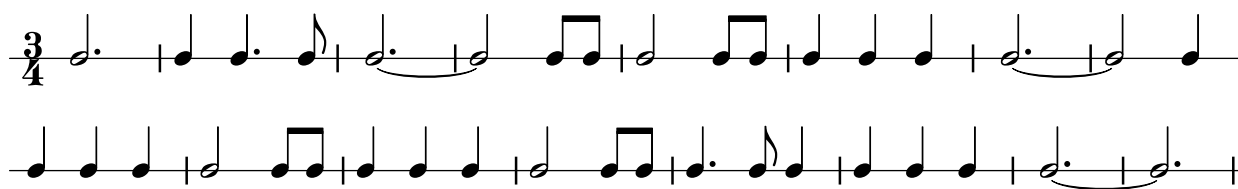


15

Rhythm of Rockabye Baby



Rhythm of Home on the Range



1-5 Sixteenth Notes

17

Rhythm of Trepak From the Nutcracker

P.I. Tchaikovsky



1-6 Dotted Eighth Notes

18

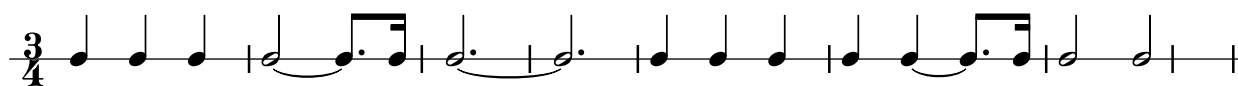
Rhythm of Alouette



19

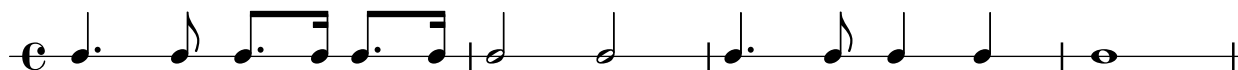
Rhythm of Waltz of the Flowers From the Nutcracker

P.I. Tchaikovsky



20

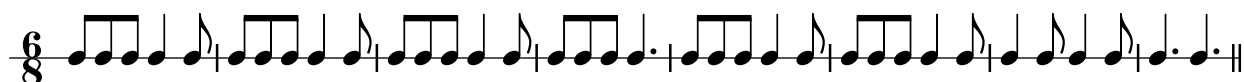
Rhythm of I've Been Working on the Railroad



1-7 Compound Time

21

Rhythm of Here We Go Round the Mulberry Bush



22

Rhythm of the Itsy-Bitsy Spider



23

Rhythm of Pop Goes the Weasel



24

Rhythm of Row, Row, Row Your Boat



1-8 Syncopation

25

Rhythm of the Entertainer

Scott Joplin



1-9 Triplets

26

Rhythm of March From the Nutcracker

P.I. Tchaikovsky



Chapter 2: Major Keys

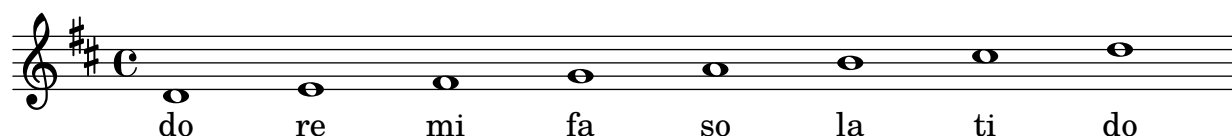
2-1 Introduction to Solfeggio

The following syllables are traditionally used for the seven notes of the major scale.



They originate from the Latin hymn *Ut Queant Laxis*, in which the first word of each successive musical phrase began on the next note of the scale.

This book uses the movable do system. In this system, 'do' is always the tonic, and the other syllables are assigned to the other notes according to their role in the key. In the key of D, for example:



This may seem confusing at first, but it's the only system that makes sense to the ear. For instance, 'ti' is always a note with a tendency to move up a half-step to 'do,' the tonic. (There is also a fixed do system, in which 'do' is always C, 're' is always D, and so on. The fixed do system is often taught to European schoolchildren, who don't know enough music theory to recognize the roles of the different notes in relation to the tonic in a key that has sharps or flats.)

Sight singing is first and foremost a method of training your brain to understand relationships between musical notes, and is therefore an important component of musicianship even if you consider yourself primarily a composer or instrumentalist rather than a singer. For example, a jazz musician improvising a solo on the saxophone needs to be able to imagine a melody, and understand the relationship between the imagined pitches so as to be able to translate them into fingerings. The solfeggio syllables are a device for making the recognition of the relationships automatic.

Broadly speaking, there are two main approaches to learning solfeggio singing. One can learn to sing intervals, or to sing each note according to its role in the key. That is, we can hear each note in relation to the preceding note, or in relation to the tonic. Suppose, for example, that we're singing a piece of music in the key of C major, and having just sung B, which is 'ti,' we see that the next note in the melody is C, which is 'do.' In the first approach, we recognize this as the interval of a half-step (minor second), so we move to the note a half-step above the one we've just sung. In the second technique, we know how to sing 'do' because of its special sound in relation to the key: it's the tonic, the note that sounds like it would be a good one to end the song on. In reality, one doesn't use either technique exclusively. We might as well ask Shakespeare what he does when he reads words: 'Mr. Shakespeare, do you use phonics, or do you recognize whole words?' A fluent reader is actually decoding patterns at a subconscious level, and the process is extremely rapid because most of the patterns are familiar.

Because the goal is rapid recognition of patterns at a subconscious level, one should not expect to become a fluent sight singer by artificial devices. For instance, many people learn to recognize the interval of a major sixth using a tune such as 'My Bonnie Lies Over the Ocean' or the NBC jingle. This is a good thing to learn, just as it's good to learn that an E at the end of a word makes the preceding vowel long. But a fluent reader doesn't look at the word 'sure' and think 'silent E makes the U long.' Learning the phonics rules is necessary, but having learned them, we actually become fluent readers through the act of reading large amounts of English.

There is also a pitfall to this technique of learning to hear intervals via a personalized list of familiar melodies. The leap of a major sixth in 'My Bonnie' is a leap from 'so' up to 'mi,' but your brain will probably refuse to recognize the leap from 're' to 'ti' as being the same thing, because 're' and 'ti' play different roles in the key than 'so' and 'mi.' Some people learn two melodies, one for 'so-mi' and one for 're-ti.' Some might even do another two for the downward leaps 'mi-so' and 'ti-re!' This just shows that the technique is artificial and not usually very useful.

2-2 *Melodies Containing Only Steps*

In each example, start by identifying which line or space on the staff represents 'do,' the tonic. If you have an instrument at hand, play the tonic, and then sing enough notes from the tonic chord to bracket the range of the melody, e.g., 'do mi so do' for the octave spanned by the first example. If an instrument is not available, pick a note for 'do' that will put the melody in the most comfortable part of your vocal range. Locate the notes of the tonic chord on the staff to use as reference points.

27

B. Crowell



28

B. Crowell



29

B. Crowell



30

Ode to Joy

Beethoven



The following example is in a new key: its 'do' is the former 'so.' If you have trouble convincing your brain to switch keys, try singing 'do re mi fa so' in the old key, then repeating the last note as 'do,' and finally singing 'do ti do' --- with authority!

31

B. Crowell



32

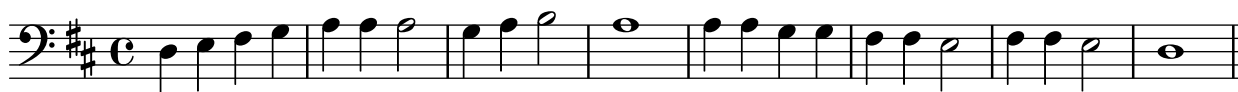
B. Crowell



33

Carol (Bohemia)

Anonymous



34

Chorale, 'Herr, Wie Du Willst, So Schick's Mit Mir'

J.S. Bach



35

The Beautiful Angel

Pierre Latour

Moderato



Note that the following two examples both have the tonic on the line at the center of the staff, so the one with five sharps actually isn't any more difficult to read.

36

L.R. Lewis



37

B. Crowell



The following five melodies all begin on 'so.'

38

L.R. Lewis



We now begin moving around the circle of fifths in the opposite direction. 'Ti' in the previous key is flattened, and becomes 'fa' of the new key. If you're singing the new, flattened version of the note correctly, you should be able to hear its strong tendency to resolve down to 'mi.'

39

B. Crowell



40

B. Crowell



41

B. Crowell



The following two melodies both have the tonic at the same place on the staff.

42

B. Crowell



43

B. Crowell



Canon for two voices:

44

B. Crowell



Canon for two voices:

45

Whither Through the Meadow?

L.O. Emerson



46

B. Crowell



Canon for two voices:

47

B. Crowell

Exercise 47 is a canon for two voices in G major (one sharp) and common time. It consists of two systems of piano accompaniment. The first system has two measures: the first measure has a whole rest in the treble and a half note G in the bass; the second measure has a half note A in the treble and a half note B in the bass. A repeat sign follows. The second system has four measures: the first measure has a half note C in the treble and a half note D in the bass; the second measure has a half note E in the treble and a half note F in the bass; the third measure has a half note G in the treble and a half note A in the bass; the fourth measure has a half note B in the treble and a half note C in the bass. The piece ends with a double bar line.

48

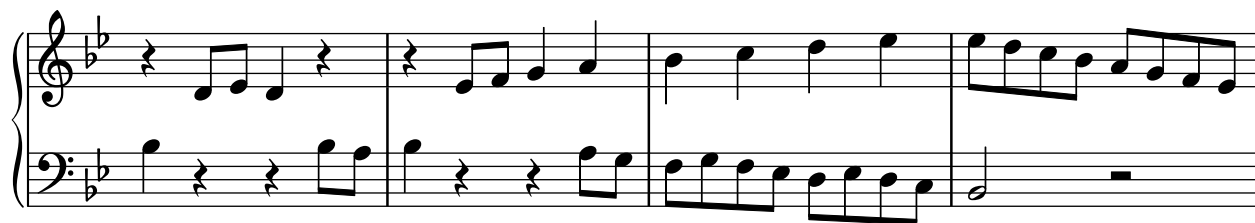
L.R. Lewis

Exercise 48 is a canon for two voices in G major (one sharp) and common time. It consists of two systems of piano accompaniment. The first system has two measures: the first measure has a half note G in the treble and a half note G in the bass; the second measure has a half note A in the treble and a half note A in the bass. The second system has two measures: the first measure has a half note B in the treble and a half note B in the bass; the second measure has a half note C in the treble and a half note C in the bass. The piece ends with a double bar line.

49

L.R. Lewis

Exercise 49 is a canon for two voices in G major (one sharp) and common time. It consists of two systems of piano accompaniment. The first system has two measures: the first measure has a half note G in the treble and a half note G in the bass; the second measure has a half note A in the treble and a half note A in the bass. The second system has two measures: the first measure has a half note B in the treble and a half note B in the bass; the second measure has a half note C in the treble and a half note C in the bass. The piece ends with a double bar line.



2-3 Leaps to 'Do'

52

B. Crowell



53

B. Crowell

Adagio



2-4 Leaps Back to Remembered Notes

54

B. Crowell



55

Chorale, 'Seelenbräutigam,, Jesu, Gottes Lamm'

J.S. Bach



56

Chorale, 'Jesu, Meiner Seelen Wonne'

J.S. Bach



The following example uses both leaps back to remembered notes and leaps to the tonic.

57

B. Crowell



The next tune is easier than it appears, because you only need to return to the same note after each low G.

58

Folk Song

Anonymous



2-5 Easy Leaps Within the Tonic Triad

This section introduces leaps of a third, a fourth, and an octave within the tonic triad.

59

Opening Theme of Symphony #3 ('Eroica')

Beethoven



60

B. Crowell



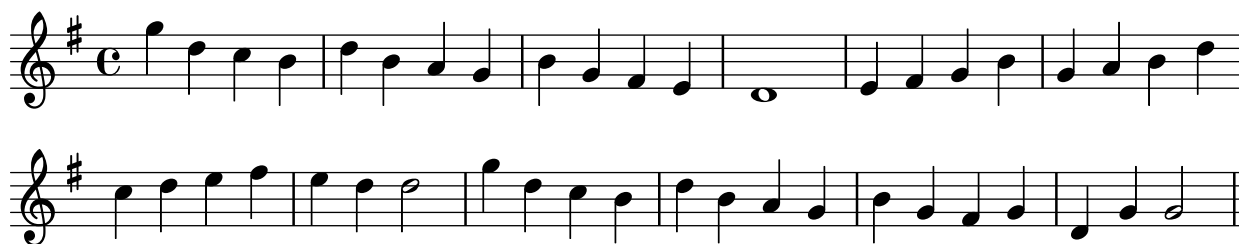
61

B. Crowell



62

B. Crowell



63

Broadway Sights

W.H. Latham

Allegretto

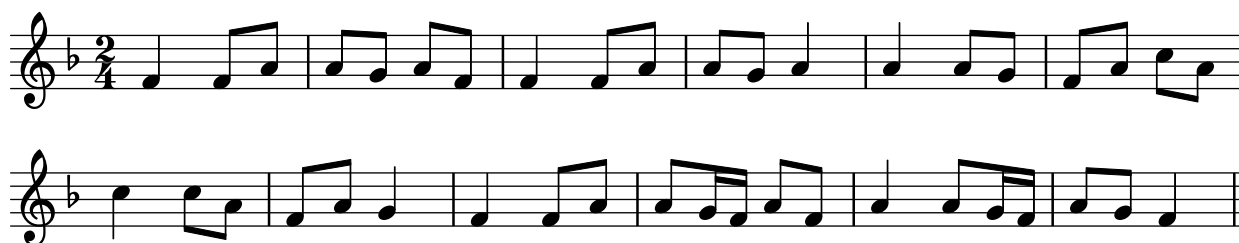


64

A La Claire Fontaine (France)

Anonymous

Allegro



65

Aria 'Sancta Mater' From Stabat Mater

Giovanni Battista Pergolesi



66

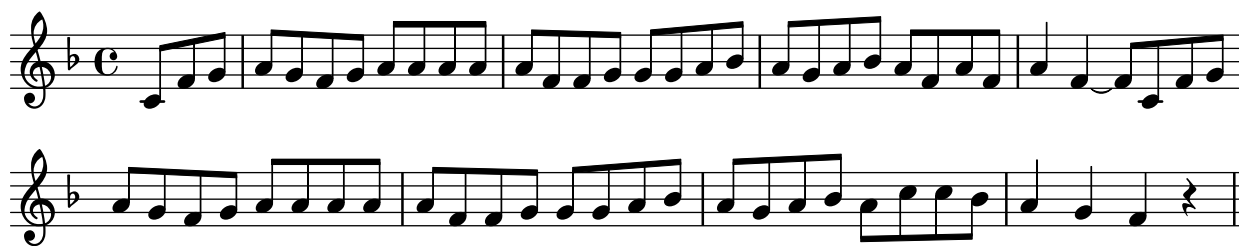
A.S. Sullivan



67

A Recouvrance (France)

Anonymous



68

Pat-A-Cake

Froebel



69

Carmela (Mexico)

Anonymous



70

My Father, How Long? (Florida)

Anonymous



71

Chorale, 'Es Ist Gewisslich an Der Zeit'

J.S. Bach



72

Annie Laurie

Anonymous



73

The Son of God Goes Forth to War

H.S. Cutler



74

We Come Unto Our Father's God

Martin Luther



75

Lawlan' Jenny (Scotland)

Anonymous



76

Hard Times Come Again No More

Stephen Foster



77

Row, Burnie, Row

H. Burgess Weston

Allegretto



The following example includes a leap of a sixth, but it's an easy leap back to 'do.'

78

En Revenant d'Auvergne (France)

Anonymous

Con moto



This four-part canon includes a leap of a sixth to 'do.'

79

Entendez-Vous Sur l'Ormeau (France)

Anonymous



2-6 The Leap of a Fifth Within the Tonic Triad

80

B. Crowell



81

B. Crowell



82

Su, Venite a Consiglio

Alessandro Scarlatti

Allegro



83

Hush, My Babe

J.J. Rousseau



84

Dans La Forêt Lointaine (France)

Anonymous



85

The Beggar Girl (England)

Anonymous

Grazioso



Moderato



Andante



2-7 Leaps of a Sixth Within the Tonic Triad



90

B. Crowell



91

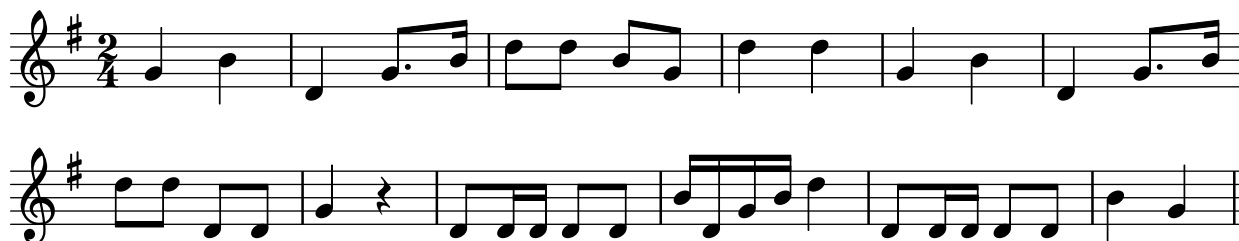
Franz Wohlfahrt



92

As-Tu Vu La Casquette? (France)

Anonymous

Allegro vivace

93

Praise, Member (South Carolina)

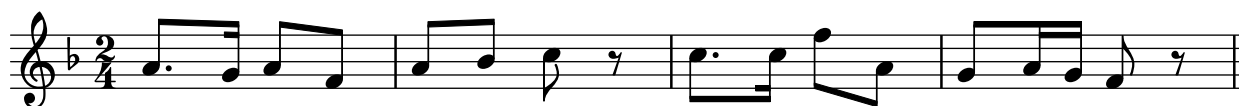
Anonymous



94

Beckoning the Chickens

Froebel



95

Folk Song

Anonymous



The next example includes both leaps within the tonic triad and leaps to 'do.' Because of its wide range, it is given in two keys; make sure to choose a key in which you can actually reach all the notes!

96

Poor Rosy (South Carolina)

Anonymous



97

Poor Rosy (South Carolina)

Anonymous



Another example that includes leaps to 'do.'

98

The Dearest Spot on Earth

W.T. Wrighton



99

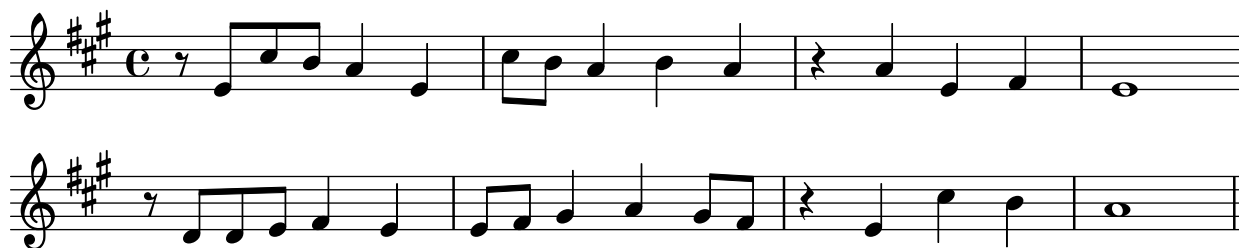
Absent Davie (Scotland)

Anonymous



100

B. Crowell



Canon for two voices:

101

B. Crowell



2-8 Leaps Within the Dominant

This section introduces leaps of a third within the dominant. Fourths, fifths, and sixths are included in section 2-9, and leaps of a seventh within the dominant chord are deferred until section 4-5.

102

Allegro From 'Eine Kleine Nachtmusik'

W.A. Mozart



103

Duet No. 2, Menuet, From 12 Duets, K.V. 487

W.A. Mozart



104

Folk Song

Anonymous



105

Derrière' Chez Nous Il Y a Trois Fleurs (France)

Anonymous

Un poco allegretto



106

Villikins and His Dinah

John Parry



107

Ännchen Von Tharau (Germany)

Anonymous



108

Ah! Mon Beau Château! (France)

Anonymous

Moderato



109

Ainsi Font, Font, Font (France)

Anonymous



110

Revive Us Again

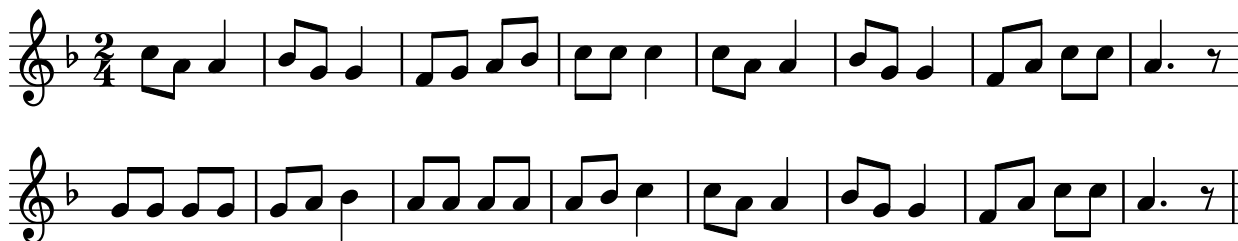
John Husband



111

Lightly Row (Spain)

Anonymous



112

God Speed the Right (Germany)

Anonymous

Maestoso



113

Aria (Papageno) From 'The Magic Flute'

W.A. Mozart



114

Schönster Schatz, Mein Engel

Anonymous

Hell und freudig



115

Down in the Valley

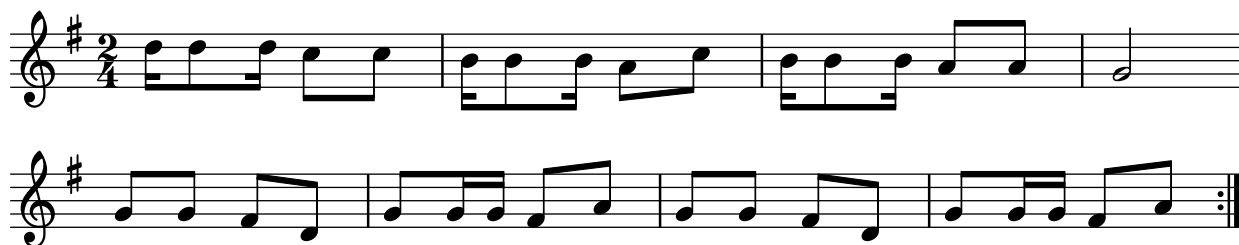
Anonymous



116

Musieu Bainjo (Louisiana)

Anonymous



117

Brother, Guide Me Home (Tennessee)

Anonymous



118

Serenata (California)

Anonymous



119

Adagio From String Quartet # 1

W.A. Mozart



120

Chorale, 'Es Spricht Der Unweisen Mund Wohl'

J.S. Bach



121

Es Kam Ein Treuer Bote

Nikolaus Beuttner



122

Chorale, 'Valet Will Ich Dir Geben'

J.S. Bach



123

Chorale, 'Wie Bist Du Seele in Mir So Gar Betrübt'

J.S. Bach



124

Gardez Piti Milatte-Là (Louisiana)

Anonymous

Allegretto con grazia

125

Shout On, Children (Georgia)

Anonymous



126

Wohin?

Franz Schubert



127

Chorale, 'Liebster Jesu, Wir Sind Hier'

J.S. Bach



128

Menuet Oxford Symphony

Franz Joseph Haydn



129

Chorale, 'Mach's Mit Mir, Gott, Nach Deiner Gut'

J.S. Bach



130

Halt!

Franz Schubert



131

Venus Theme From the Planets

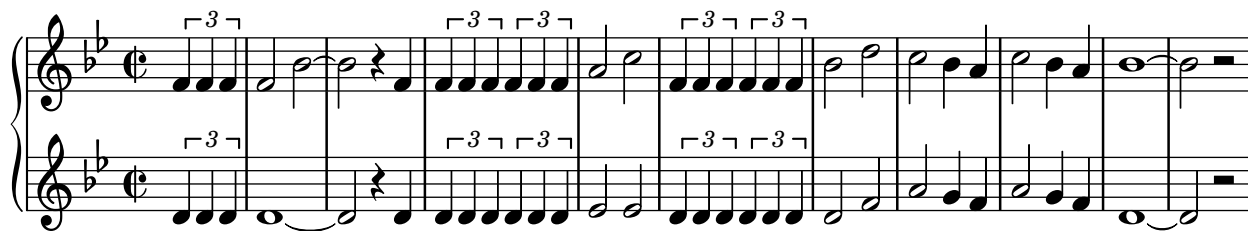
Gustav Holst



132

Serenata (California)

Anonymous



133

If Your Foot Is Pretty, Show It (United States)

Anonymous

Moderato



134

B. Crowell



2-9 Wider Leaps Within the Dominant

This section introduces leaps within the dominant as broad as a sixth. Leaps of a seventh are deferred until section 4-5.

135

America the Beautiful

Katharine Lee Bates



136

Eli Yale

Anonymous



137

Krambambuli

Anonymous



138

Go 'Way, Old Man (Louisiana)

Anonymous



139

Our Baby (France)

Anonymous



140

Aux Marches Du Palais (France)

Anonymous



141

Chorale, 'Herr, Wie Du Willst, So Schick's Mit Mir'

J.S. Bach



142

Minuet

J.S. Bach



143

Arlequin Tient Sa Boutique (France)

Anonymous

Un poco allegretto



144

Ballade De Roland (France)

Anonymous



145

Folk Song

Anonymous



146

Tu Eres Mas Bella (Costa Rica)

Anonymous



147

Praise, Member (South Carolina)

Anonymous



148

Wach' Auf, Mein Hort

Anonymous

Mit kraeftiger Leidenschaft



149

Barbara Allan (Scotland)

Anonymous



150

I'm a Pilgrim (Italy)

Anonymous



151

Finale, London Symphony

Franz Joseph Haydn



152

Dans Notre Jardin (France)

Anonymous



153

The Gypsy Warning (Missouri)

Anonymous



154

Jungfräulein, Soll Ich Mit Euch Gehn

Anonymous

Lebhaft, doch zart



155

B. Crowell

Allegretto



156

Not Yet

Richard Strauss

Molto mesto



157

Ah, Suzette, Chère (Louisiana)

Anonymous

Allegretto comodo



158

La Paloma Blanca (Arizona)

Anonymous



159

Das Wandern

Franz Schubert



160

B. Crowell

Andante



161

Chill Ether (Scotland)

Anonymous



162

Folk Song

Anonymous



163

Folk Song

Anonymous



164

Chorale, 'Nun Ruhen Alle Walder'

J.S. Bach



165

Chorale, 'Wenn Wir in Höchsten Nöten Sein'

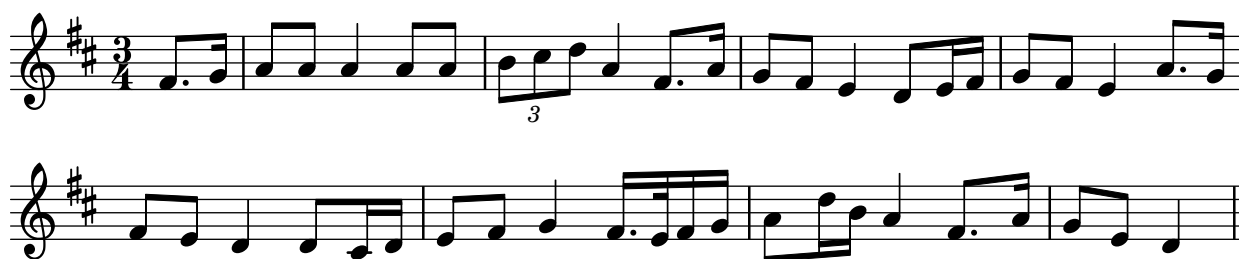
J.S. Bach



166

The Duke of Argyle's Courtship (Scotland)

Anonymous



167

The Fairy Boat

Harold Samuel



168

Gar Lieblich Hat Sich Gesellet

Anonymous



Canon for two voices:

169

B. Crowell



Chapter 3: Minor Keys

3-1 Solfeggio in the Minor Mode

Some people sing in the minor mode using these solfeggio syllables:



This system has the advantage that most of the notes have the same functions as in the major mode. 'Do' is still the tonic, 'so' the dominant, 'ti' the leading tone, and so on. In this system, the names of the notes stay the same when switching between the parallel major and minor.

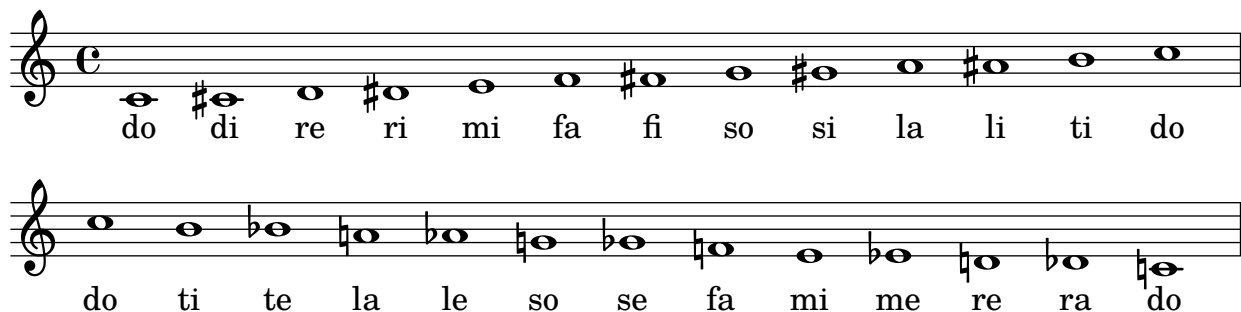
Others prefer this:



This system highlights the relationship between the minor and its relative major.

If you don't have a teacher who wants you to use one system or another, I suggest you use the first one, because it lets you recycle many of the patterns you've learned in minor. For instance, 'so-ti-do' is still a formula for a cadence.

In both systems, the vowel 'i' is used for a sharpened note, and 'e' for a flattened one. The chromatic scale looks like this:



The important thing is to pick a system and learn it thoroughly. (I use my own enharmonic system in which the chromatic scale is 'do gu ri bu mi fa ka so ja la pa ti do.')

3-2 Steps

The purpose of the first exercise is to get used to the solfeggio syllables used in minor.

170

B. Crowell



171

B. Crowell



172

B. Crowell



This melody introduces the use of the ascending and descending forms of the melodic minor scale. The rhythmic figure is the same as in the preceding tune.

173

B. Crowell



174

L.R. Lewis



175

L.R. Lewis



176

L.R. Lewis



177

L.R. Lewis



178

L.R. Lewis



179

L.R. Lewis



180

Gavotte in G Minor

J.S. Bach



181

L.R. Lewis



3-3 Leaps Within the Tonic Triad

182

B. Crowell



183

B. Crowell



184

G.A. Wedge



185

Who Got Dirt on the Carpet Again?

B. Crowell



186

B. Crowell



187

B. Crowell



188

G.A. Wedge



189

G.A. Wedge



190

G.A. Wedge



191

B. Crowell



192

Chorale, 'Herr, Nun Lass in Friede'

J.S. Bach



193

Every Hour in the Day (Georgia)

Anonymous



194

Forget Na', Dear Lassie (Scotland)

Anonymous



195

Chorale, 'Es Steh'n Vor Gottes Throne'

J.S. Bach



196

Theme From Symphony in G Minor

W.A. Mozart



Round:

197

Thou Poor Bird

Anonymous

*3-4 Leaps Within the Dominant*

198

G.A. Wedge



199

G.A. Wedge



200

My Field (Russia)

Anonymous

Andante



201

B. Crowell

Vivace



202

G.A. Wedge



203

G.A. Wedge



204

G.A. Wedge



205

Melody From the Notebook for Anna Magdalena

J.S. Bach



206

Lullabye (Russia)

Anonymous

Largo



207

Las Tristes Horas

Anonymous



208

G.A. Wedge



209

The Wolf

Froebel



210

Guten Abend

Anonymous

Draengend, doch nicht schnell



211

Gavotte II From Cello Suite # 5

J.S. Bach



212

Lolotte (Louisiana)

Anonymous



213

Menuet From String Quartet # 15

W.A. Mozart



214

Los Ojos Mexicanos (Mexico)

Anonymous



215

Ophelia's Song

Maude Valerie White



216

Chorale, 'Nun Sich Der Tag Geendet Hat'

J.S. Bach



217

Reir Es Necesario (Mexico)

Anonymous



218

En Avant, Grénadiers! (Louisiana)

Anonymous



219

Angel De Mis Amores (Mexico)

Anonymous



220

Am Feierabend

Franz Schubert



221

Chorale, 'O Traurigkeit, O Herzeleid'

J.S. Bach



222

Nachtwache 1

Johannes Brahms

Langsam



223

Mi Sueño (Mexico)

Anonymous



224

Chorale, 'O Haupt Voll Blut Und Wunden,' From St. Matthew's Passion

J.S. Bach



225

Chorale, 'Von Gott Will Ich Nicht Lassen'

J.S. Bach



226

G.A. Wedge



227

G.A. Wedge





Lento



Chapter 4: Other Diatonic Materials

4-1 Leaps Between the Tonic and Dominant

The following three songs contain the leap from 'ti' to 'mi.'

230

Ya Viene El Alba (California)

Anonymous



231

Già Il Sole Dal Gange

Alessandro Scarlatti

Allegro giusto



232

Danksagung an Den Bach

Franz Schubert



The next three use leaps of a diminished fourth, an interval which sounds like a major third, and is typical of minor keys.

233

Grieg



234

Zandunga Folk Song (Southern Mexico)

Anonymous



235

Amarilli, Mia Bella

Giulio Carcini

Moderato affetuoso



4-2 Leaps Within the Subdominant, Major Keys

The first two tunes clearly imply the subdominant chord in the marked measures.

236

Jehovah, Hallelujah (South Carolina)

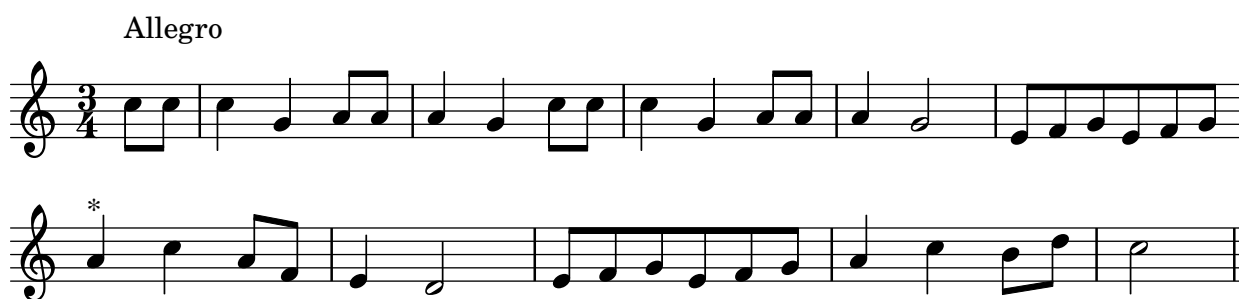
Anonymous



237

Arlequin Marie Sa Fille (France)

Anonymous



More commonly, the melody leaps into or out of 'la' without spelling out the subdominant chord explicitly. Although dominant harmony can often be implied strongly with only one or two notes, this is not usually true of the subdominant, because of its weaker character. Since thirds are the most common leaps, the most important new leaps to learn to sing are the ones between 'do' and 'la' and between 'fa' and 'la.' This melody leaps from 'do' to 'la:'

238

Folk Song

Anonymous



This one jumps from 'la' to 'fa:'

239

Folk Song

Anonymous



240

Old Folks at Home

Stephen Foster



A great deal of Scottish folk music uses a major scale that omits 'ti.' 'Fa' is sometimes left out as well, forming a five-note, or pentatonic, scale. Once one's ear adjusts to the sound of the scale, the characteristic leap between 'do' and 'la' no longer sounds like a leap at all. Of the following two examples, the first is pentatonic, while the second uses the full major scale. The first example has been notated with the style's typical elaborate ornamentation, which you may wish to ignore.

241

Lang Johnny More (Scotland)

Anonymous



242

The Bonniest Lass in A' the Land (Scotland)

Anonymous



243

Old Hundred

Anonymous



244

Da Unten Im Tale

Anonymous

Sanft bewegt



245

I Want to Be Ready (United States)

Anonymous

Andante



246

Cangia, Cangia Tue Voglie

G.B. Fasoloth Century

Moderato



247

The Ash Grove (Wales)

Anonymous



248

The Jenny Lind Mania (United States)

W.H.C. West



249

Au Jardin De Mon Père (France)

Anonymous

Animato



250

Devotion

Richard Strauss

Moderato



251

I Ride an Old Paint (United States)

Anonymous



252

Song of the Free

J.G. Whittier

Andante sostenuto



253

Aria 'Hush Ye Pretty Warbling Quire' From Acis and Galatea

G.F. Handel



254

If Ye Love Me

Thomas Tallis



255

The Huntsman

Anonymous



256

Evening Bells

Thomas Moore



257

Sinner Won't Die No More (Tennessee)

Anonymous



258

Opening From Clarinet Quintet

W.A. Mozart



259

The Gold Band (Tennessee)

Anonymous



260

Tune From Stabat Mater

Giovanni Battista Pergolesi



261

Bonnie Wee Window (Arkansas)

Anonymous



262

Beautiful Isle of Somewhere

J.S. Fearis

Moderato



263

He Leadeth Me

W.B. Bradbury



264

The Blue Juniata

M.D. Sullivan



265

Red River Valley

Anonymous



266

I'm in Trouble (Florida)

Anonymous



267

Introduction, London Symphony

Franz Joseph Haydn



268

Rosa Lee

Anonymous

Allegretto



269

My Lodging Is on the Cold Ground

Anonymous



270

Cowboy's Home Sweet Home (Arkansas)

Anonymous



271

Calinda (Louisiana)

Anonymous



272

The Braes O Yarrow (Scotland)

Anonymous

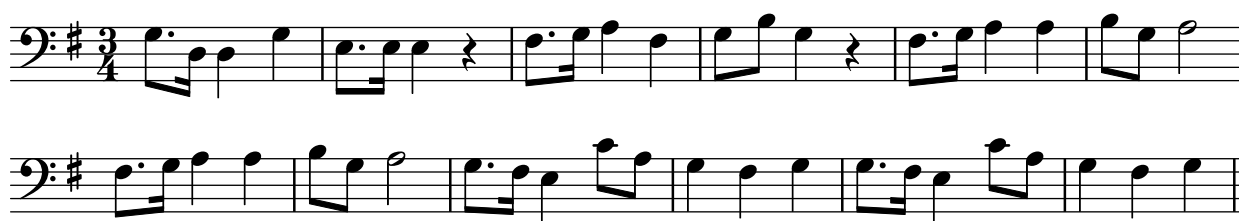


273

Gaudeamus Igitur

Anonymous

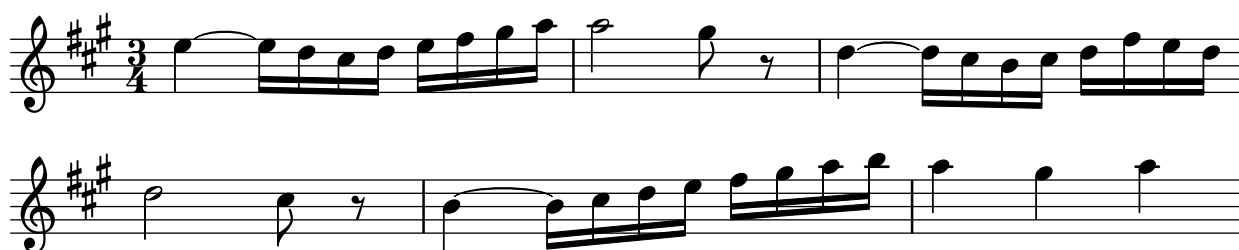
Maestoso



274

Andante From String Quartet # 2

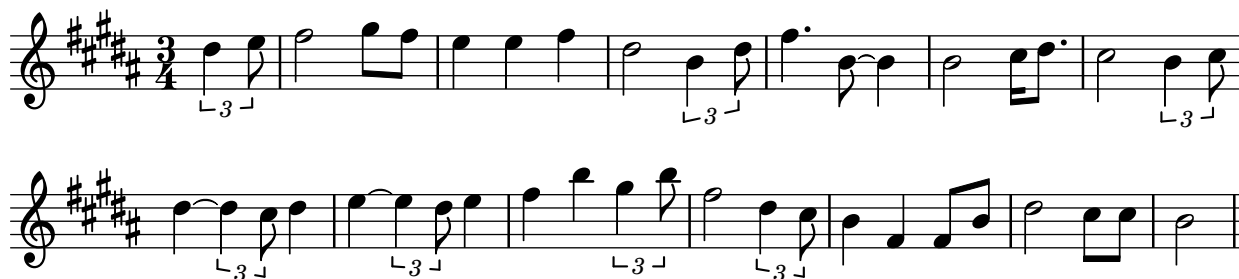
W.A. Mozart



275

The Wild Moor (Missouri)

Anonymous



276

Introduction, 1st Symphony

Johannes Brahms



277

Caroline (Louisiana)

Anonymous



278

Avril (France)

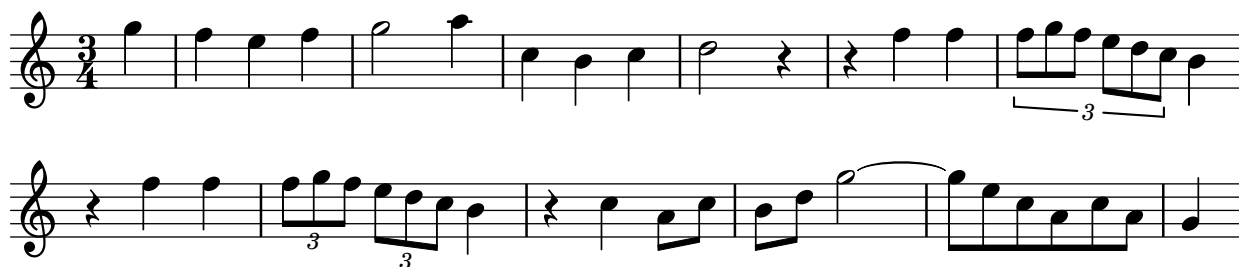
Anonymous



279

Menuet From String Quartet # 10

W.A. Mozart



280

The Hallowed Spot (Missouri)

Anonymous



281

Folk Song (Russia)

Anonymous

Adagio



282

The Ship That Never Returned (Missouri)

Anonymous



Allegretto mosso



Gehalten und empfindungsvoll



Moderato



Vivace

4-3 *Wide Leaps Within the Subdominant*

288

Rondo From String Quartet # 6

W.A. Mozart



289

Adieu, Bonne Hôtesse (France)

Anonymous

Moderato



290

Derrière Chez Moi (France)

Anonymous



291

The Song of All Songs

Stephen Foster

Moderato



292

The Mountains

S.W. Gladden

*4-4 Leaps Within the Subdominant, Minor Keys*

293

G.A. Wedge



294

G.A. Wedge



295

G.A. Wedge



Largo



297

Hanukah O Hanukah

Anonymous

Presto



298

Vivo Llorando La Suerte (Mexico)

Anonymous



299

Osanna (Bass Solo, Allegro) From Sanctus, Requiem

W.A. Mozart



300

Trio From Brandenburg Concerto # 1

J.S. Bach



301

Que No Te Amo (Mexico)

Anonymous



302

Folk Song (Russia)

Anonymous

Allegretto



Allegretto



Lightly



4-5 Leaps of a Seventh

With leaps of a seventh, as with any very broad leap, the most common problem is simply the inability to reach the note. Make sure to sing each example in an appropriate key. If the leap of a seventh is upward, find the lowest key in which you can comfortably sing the lowest note of the melody.

A factor in the sight-singer's favor is that the most difficult leaps to sing are usually the ones that are ugly as well, and therefore composers don't write them; in real music, most leaps of a seventh occur in certain special contexts that make them both easier to sing and more acceptable to the ear. Although it is possible to memorize the sounds of the minor and major seventh leaps and sing them on demand, that's a fundamentally unnatural way to think about melody; keep in mind that most of the examples in this section are folk songs created by people who were illiterate, and probably could not have performed such a trick themselves.

Another technique for use when all else fails is to imagine the seventh as a downward step, with the second note moved up an octave. In all the following examples, however, we'll see that there are better solutions arising naturally from the logic of the melodic line.

The first example is easy, because the leap begins a repetition.

305

Menuet From String Quartet # 8

W.A. Mozart



The next two examples are not much harder; there is repetition, but at a pitch one step higher.

306

Little Charley Went a Fishing

C. Hess



307

Folk Song

Anonymous



In the next tune, the leap upward from 'ti' to 'la' is heard as the inversion of the earlier step down from 'ti' to 'la.'

308

Carmela (Mexico)

Anonymous



The next example has a leap of a seventh as part of a dominant seventh chord. It resolves downward to 'mi,' and this 'fa-mi' relationship is one of the most prominent landmarks of the key, so you may find that the easiest way to hit the 'fa' is simply by locating 'fa-mi.'

309

Menuet From String Quartet # 1

W.A. Mozart



This tune, like the preceding one, uses the familiar 'so-fa-mi' pattern. The leap is also made easier because we've just sung 'fa' in the low register, and because, looking ahead, we anticipate the descending scale 'fa-mi-re-do.'

310

Gwine Follow (South Carolina)

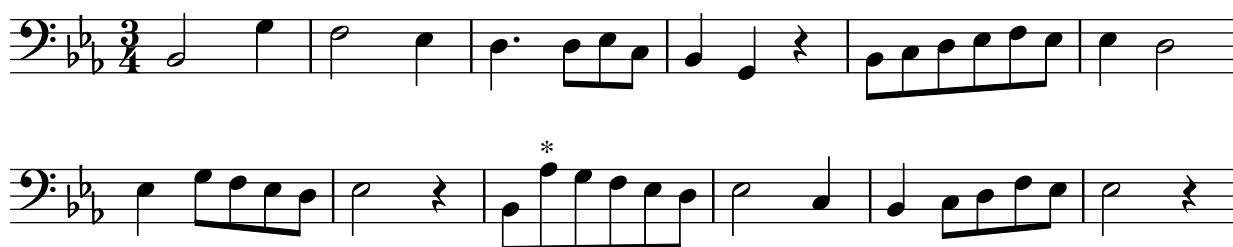
Anonymous



Another 'so-fa-mi' example. The 'fa' is heard as part of a logical progression of prominent high points in the line.

311

Aria 'If With All Your Hearts Ye Truly Seek Me' From Elijah Felix Mendelssohn



312

Long, Long Ago

T.H. Bayly



313

Cradle Song

Anonymous



314

Widdecombe Fair (England)

Anonymous



315

Walk, Shepherdess, Walk (Arkansas)

Anonymous



316

Reir Es Necesario (Mexico)

Anonymous



317

Folk Song (Russia)

Anonymous

Moderato



318

A Quinze Ans (France)

Anonymous



319

Menuet From String Quartet # 8

W.A. Mozart



320

Presto From String Quartet # 7

W.A. Mozart



321

Upidee

Anonymous



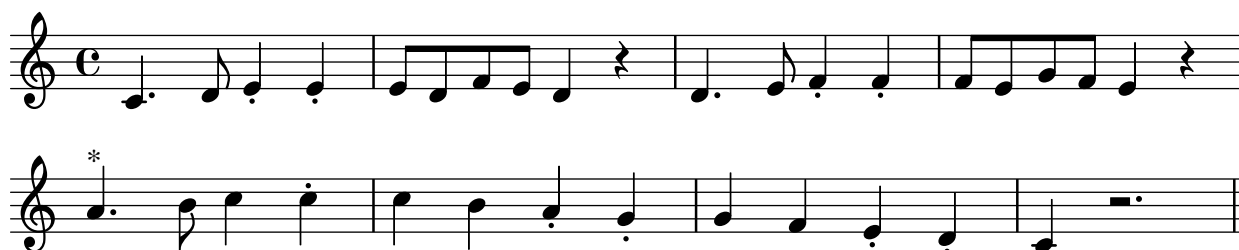
4-6 Other Perfect Fourths and Fifths

We've already sung leaps of a fourth and a fifth within the tonic, dominant, and subdominant chords, and those leaps strongly implied their chords. For instance, it's difficult to hear the 'so-re' leap without perceiving a dominant chord. Although other leaps of a fourth or a fifth may imply other triads, in real music they are more commonly produced not by the harmony but by the logic of the melody itself. In the first example, the composer simply wants to repeat a melodic idea at a different pitch. The 'la' is easily sung by thinking of it in relation to the 'do' it leads up to.

322

Opening From String Quartet # 4

W.A. Mozart



In this example, the leap from 'la' to 're' is heard as an imitation of the preceding 'so-do' leap.

323

Folk Song

Anonymous

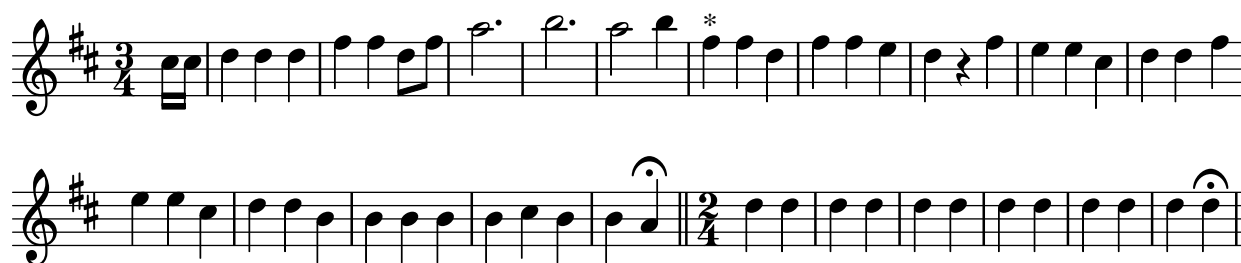


Here, we really have the easy 'so-mi' leap, but with 'la' interposed.

324

La Rana (Mexico)

Anonymous



325

Aura Lee

George Poulton



326

Softly Now the Light of Day

C.M. Von Weber



327

After the Ball

Charles K. Harris

Tempo di valse



328

Take a Pair of Sparkling Eyes

A.S. Sullivan



329

Sing Hey to You, Good-Day to You!

A.S. Sullivan



330

Slumber My Darling

Stephen Foster



331

Gentle Annie

S.C. Foster

Andante



332

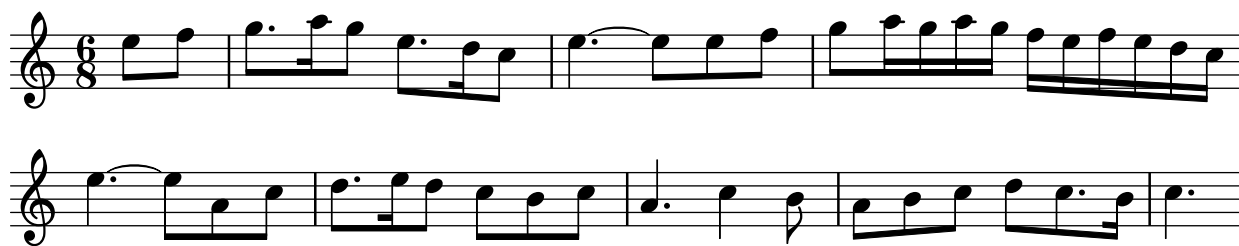
Were You Ever in Rio Grand

Anonymous



333

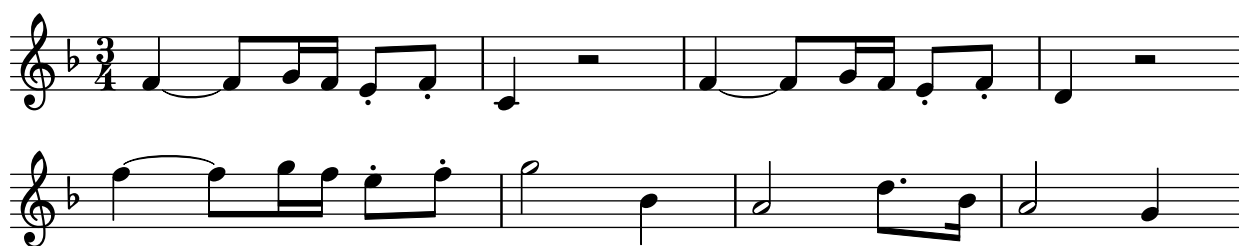
Scheherezade (Theme From Third Movement) Nikolai RimskyKorsakov



334

Opening Movement From String Quartet # 1

Beethoven



335

Trio From String Quartet # 1

W.A. Mozart



336

Kathleen Aroon

Franz Abt



337

Folk Song (Germany)

Anonymous

Moderato



338

Love's Young Dream

Thomas Moore

Moderato con espressione



339

Caro Mio Ben

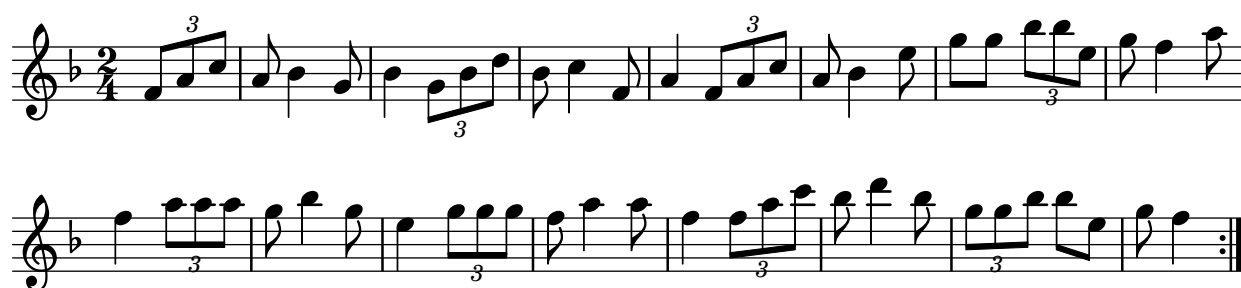
Attributed to Guiseppe Giordiano,



340

Rémon (Louisiana)

Anonymous



341

Juanita

Anonymous

Andante



342

Lilly Dale

H.S. Thompson

Andante



343

Vámonos Por Santa Anita

Anonymous



344

Aria From Stabat Mater

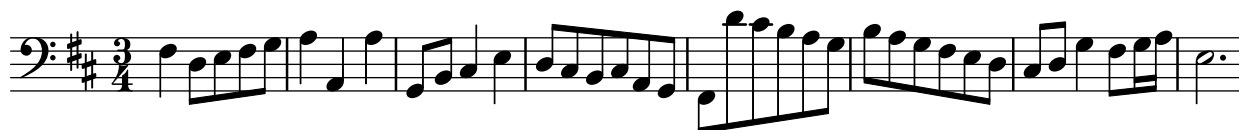
Giovanni Battista Pergolesi



345

Menuet II From Cello Suite # 2

J.S. Bach



346

Introduction, 1st Symphony

Johannes Brahms



347

Processional March Song (Germany)

Anonymous

Alla marcia



348

Chant De Sion

Darius Milhaud

Moderato



349

Sagt Mir, O Schönste Schäf'rin Mein

Anonymous

Zaertlich und lebhaft



350

Gunhilde

Anonymous

In ruhigem Zeitmass und teilnehmend erzahlt



351

Ach, Englische Schaeferin

Anonymous

Mit guter Laune



352

Chorale, 'Wär' Gott Nicht Mit Uns Diese Zeit'

J.S. Bach



353

Angels Ever Bright and Fair

G.F. Handel

Larghetto



354

Allegro From String Quartet # 6

Beethoven

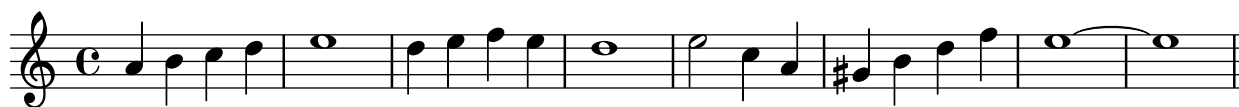
Allegro



4-7 The Diminished Seventh Chord, and the Harmonic Minor Scale

355

B. Crowell



356

O Daniel (Florida)

Anonymous



357

Invention 2

J.S. Bach



358

Andante Un Poco Allegretto From String Quartet # 5

W.A. Mozart





Chapter 5: Nondiatonic Materials

5-1 Secondary Dominants and Chromatic Passing Tones

360

A Mighty Fortress Is Our God

Martin Luther



361

Kevin Barry (Ireland)

Anonymous



362

Who Got Dirt on the Carpet Again?

B. Crowell



363

God Is Love, His Mercy Brightens

Ithamar Conkey



364

Valedictory

Shoals



365

Autrefois Le Rat De Ville (France)

Anonymous

Allegro moderato



366

Come, Ye Disconsolate

Samuel Webbe



367

Angel of Peace

M. Keller

Maestoso



368

When You and I Were Young

J.A. Butterfield



369

Speed Away! Speed Away!

I.B. Woodbury



370

Aria From the Magic Flute

W.A. Mozart



371

Let God's Saints Come in (Virginia)

Anonymous



372

Vivo Penando (California)

Anonymous



373

Allan Maclean (Scotland)

Anonymous



374

Ragion Sempre Addita

Alessandro Stradella

Allegro



375

Dans Le Port, Il Est Arrivé (France)

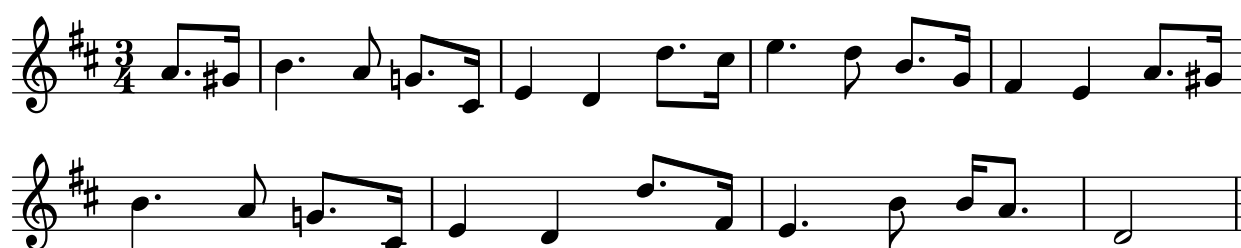
Anonymous



376

Brother, Tell Me of the Battle

George F. Root



377

Beautiful Bells

George Cooper



378

The Faded Coat of Blue

J.H. McNaughton



379

Menuet From String Quartet # 1

W.A. Mozart



380

Adagio Poco Cantabile From String Quartet, Op. 73, #3 ('Emperor') Franz Joseph Haydn



381

Crepúsculo (Mexico)

Anonymous

Moderato



382

Media Noche (California)

Anonymous

Slowly



383

Tune From Stabat Mater

Giovanni Battista Pergolesi



384

Bourrée II From Orchestral Suite #2

J.S. Bach



385

The Cruel Mother (England)

Anonymous



386

Out of Work

Alice Hawthorne

Moderato



387

The Easy Winners

Scott Joplin

Not fast



388

In My Merry Oldsmobile

Gus Edwards

Tempo di valse



389

Erlaube Mir, Fein's Mädchen,

Anonymous



390

Menuet I From Orchestral Suite #1

J.S. Bach



391

Chorus From 'Judas Maccabaeus'

G.F. Handel

Maestoso



392

The Orange and the Black

Frances Shackleton



393

Adelphi School Song

Anonymous



394

Maid of Athens

H.R. Allen



395

Alice, Where Art Thou?

Joseph Ascher

Moderato



In the following two melodies, the flattened third scale degree occurs in the $\text{vii}^{\circ}7$ of V chord.

396

Duet No. 2, Menuet, From 12 Duets, K.V. 487

W.A. Mozart

Fine

Da capo

397

Above the Mountains

Franz Schubert

Andantino

5-2 Blue Notes

400

Roll, Jordan, Roll (United States)

Anonymous



401

Cyclone at Rynecove (Missouri)

Anonymous



402

Goodnight Angeline

James Reese Europe

Moderately, not too fast



Moderato



5-3 Relative Minor and Major

Nicht zu langsam und mit inniger Teilnahme



In ruhiger Bewegung



406

Cradle Song (Sweden)

Anonymous

Lullabye, andante con espressione



407

Chorale, 'Befiehl Du Deine Wege'

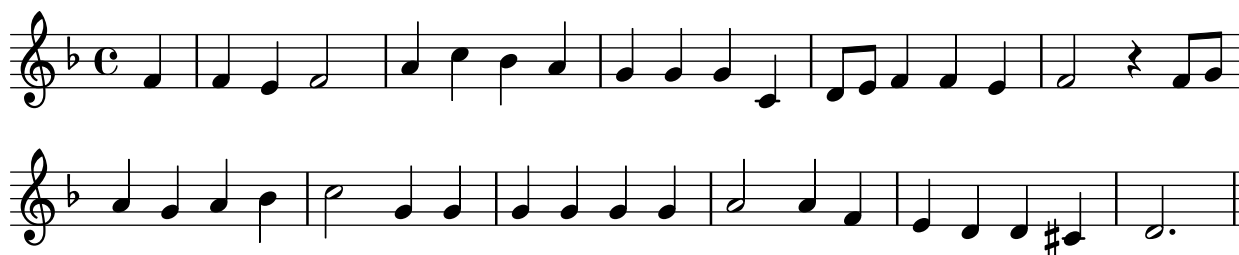
J.S. Bach



408

Chorale, 'Das Walt' Mein Gott, Vater, Sohn'

J.S. Bach



409

Feinsliebchen, Du Sollst

Anonymous

Heimlich und zierlich bewegt



410

Chorale, 'Gib Dich Zufrieden Und Sei Stille'

J.S. Bach



411

Kathleen Mavourneen

F. Nicholls Crouch

Andante e penseroso

Chapter 6: The C Clef

This chapter recapitulates some melodies from earlier chapters, using the C clef. In modern music, the C clef is used almost exclusively for the viola, but it will also be encountered in older scores, both vocal and instrumental, as an equally important companion to the treble and bass clefs. Sight-singing from the C clef is not difficult, because one merely follows the usual procedure of determining which line or space on the staff represents 'do,' and reading all other notes relative to it.

412

B. Crowell



413

B. Crowell



414

The Ash Grove (Wales)

Anonymous



415

Menuet Oxford Symphony

Franz Joseph Haydn



416

Folk Song

Anonymous



417

Wach' Auf, Mein Hort

Anonymous

Mit kraeftiger Leidenschaft



418

La Paloma Blanca (Arizona)

Anonymous



419

Venus Theme From the Planets

Gustav Holst



420

Folk Song

Anonymous



421

Aria 'Sancta Mater' From Stabat Mater

Giovanni Battista Pergolesi



422

Aria (Papageno) From 'The Magic Flute'

W.A. Mozart



423

Finale, London Symphony

Franz Joseph Haydn



The following three examples are in the minor mode.

424

Every Hour in the Day (Georgia)

Anonymous



425

Lullabye (Russia)

Anonymous

Largo



426

Feinsliebchen, Du Sollst

Anonymous

Heimlich und zierlich bewegt



427

Kathleen Mavourneen

F. Nicholls Crouch

Andante e penseroso

