

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*

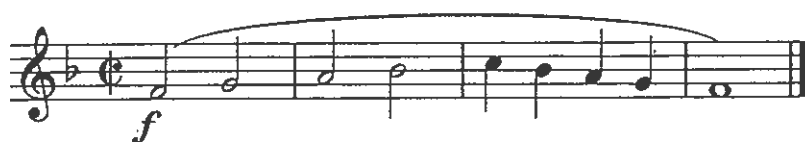
The first melodies emphasize the basic aspects of tonality. They are designed to include easily recognizable scale and chordal patterns. These diatonic melodies are based on both major and minor modes.

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  $\circ$   $\text{♩}$   $\text{♪}$ . All of these melodies begin with the root of the tonic triad. Each of the first eight melodies is in one phrase.

### 1. *Andante*



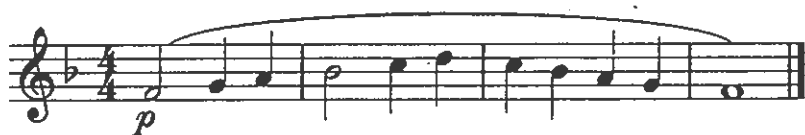
### 2. *Allegretto*



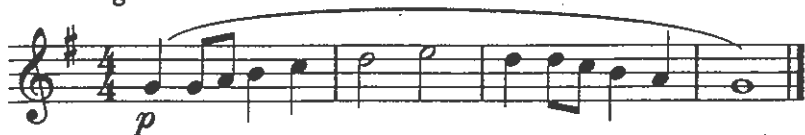
### 3. *Allegro*



### 4. *Andante cantabile*



### 5. *Allegro*





### 9. Con moto

The first staff of music is in treble clef, key of D major (two sharps), and 2/4 time. It begins with a forte (*f*) dynamic and a half note D4. This is followed by a series of eighth notes: E4, F#4, G4, A4, B4, A4, G4, F#4, E4. A slur covers the next two measures, starting with a piano (*p*) dynamic. The first measure of the slur contains eighth notes D4, E4, F#4, G4, and the second measure contains eighth notes A4, B4, A4, G4, F#4, E4. The staff ends with a double bar line.

A musical score for the bass line of 'The Rose Tree'. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written on a single staff with a bass clef. It begins with a forte (f) dynamic marking. The melody consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece ends with a double bar line.



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

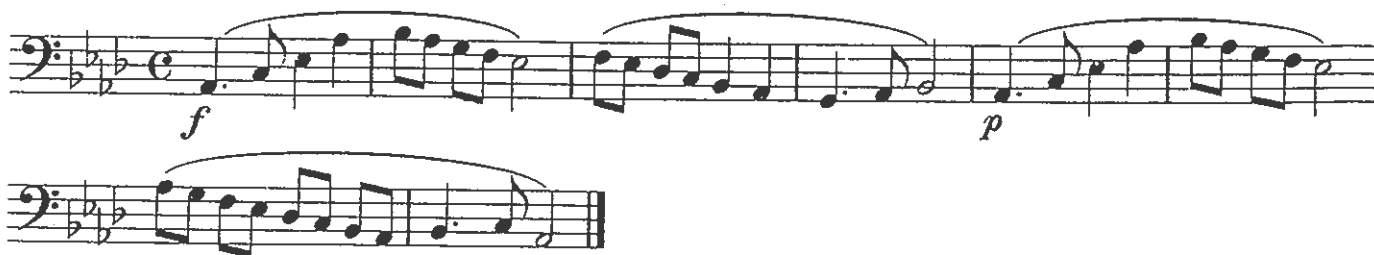
13. *Allegretto*14. *Allegro*15. *Andante*

■ ■ ■ 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  $\text{♩} \cdot \text{♪}$  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*

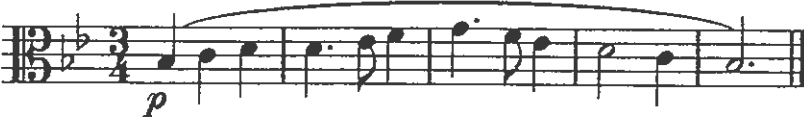


33c. *Moderato*



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

34. *Andante*



35. *Largo*

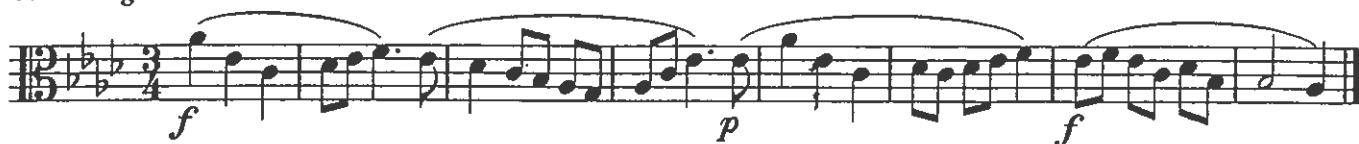
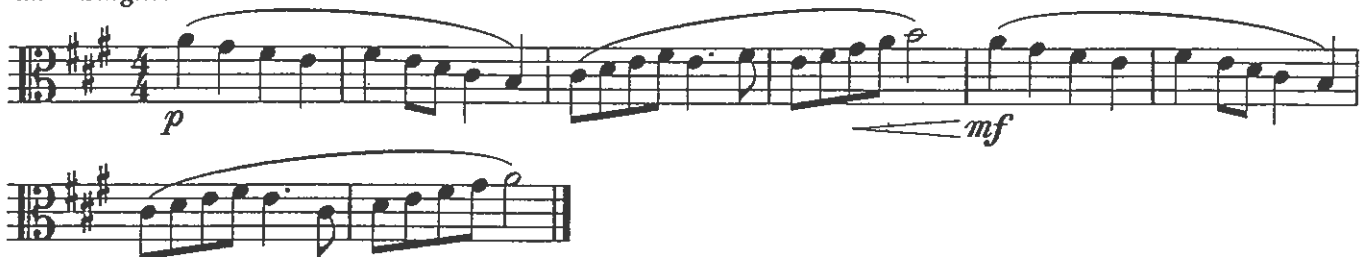


36. *Allegretto*



37. *Allegro con spirito*



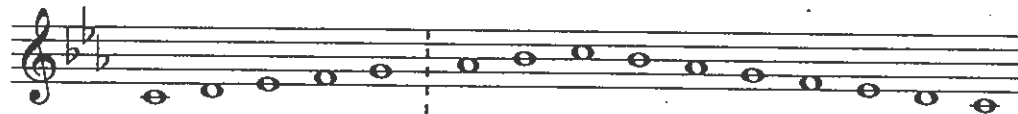
38. *Modéré*39. *Largo*40. *Vivace*41. *Larghetto*42. *Allegro*43. *Andante*



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.

■ ■ ■