

Eyes and Ears

An Anthology of Melodies for Sight-Singing

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277	<i>Que No Te Amo (Mexico)</i> , g, 4/4	80	309	<i>Rémon (Louisiana)</i> , F, 2/4.	89
278	<i>folk song (Russia)</i> , d, 4/4	81	310	Thompson, <i>Lilly Dale</i> , Bb, 4/4	89
279	<i>folk song (Russia)</i> , f, 2/4	81	311	G, 2/4.	90
280	<i>Entre Vous Tous Gens de la Ville (France)</i> , f, 3/4	81	312	Pergolesi, <i>aria from Stabat Mater</i> , G, 4/4.	90
IV-5 Leaps of a Seventh		82	313	Bach, <i>menuet II from cello suite # 2</i> , D, 3/4	90
281	Mozart, <i>menuet from string quartet # 8</i> , F, 3/4.	82	314	Brahms, <i>introduction, 1st symphony</i> , C, 4/4	90
282	Hess, <i>Little Charley Went a Fishing</i> , F, 6/8	82	315	Milhaud, <i>Chant de Sion</i> , Ab, 4/4	91
283	<i>folk song</i> , A, 4/4	82	316	<i>Sagt Mir, O Schönste Schäf'rin Mein</i> , A, 6/8	91
284	<i>Carmela (Mexico)</i> , Eb, 4/8.	83	317	<i>Gunhilde</i> , F, 2/4.	91
285	Mozart, <i>menuet from string quartet # 1</i> , C, 3/4.	83	318	<i>Ach, Englische Schaeferin</i> , F, 3/4	92

319	Bach, <i>Chorale, 'Wär' Gott Nicht Mit Uns Diese Zeit</i> , C, 4/4	92
320	Handel, <i>Angels Ever Bright and Fair</i> , Eb, 4/4	92
321	Beethoven, <i>allegro from string quartet # 6</i> , Bb, 3/4	92
IV-7 The Diminished Seventh Chord, and the Harmonic Minor Scale		93
322	a, 4/4	93
323	<i>O Daniel (Florida)</i> , d, 4/4	93
324	Bach, <i>Invention 2</i> , c, c/minor	93
325	Mozart, <i>andante un poco allegretto from string quartet # 5</i> , a, 4/4	93
326	Goldfaden, <i>Raisins with Almonds</i> , a, 3/4, Lullabye	94

V Nondiatonic Materials

95

V-1 Secondary Dominants and Lower Neighbor Tones

327	Luther, <i>A Mighty Fortress Is Our God</i> , D, 4/4	95
328	Kevin Barry (<i>Ireland</i>), C, 3/4	95
329	Who Got Dirt on the Carpet Again?, c, 4/4	95
330	<i>Autrefois le Rat de Ville (France)</i> , G, 2/4 .	96
331	Webbe, <i>Come, Ye Disconsolate</i> , Bb, 2/2 .	96
332	Mozart, <i>aria from the Magic Flute</i> , Eb, 3/8	96
333	<i>Let God's Saints Come In (Virginia)</i> , G, 2/4	96
334	<i>Vivo Penando (California)</i> , F, 2/4	97
335	Allan Maclean (<i>Scotland</i>), G, 3/4	97
336	Stradella, <i>Ragion Sempre Addita</i> , A, 3/8 .	97
337	<i>Dans le Port, Il Est Arrivé (France)</i> , G, 2/4	97
338	Root, <i>Brother, Tell Me of the Battle</i> , D, 3/4	98
339	McNaughton, <i>The Faded Coat of Blue</i> , G, 4/4	98
340	Mozart, <i>menuet from string quartet # 1</i> , C, 3/4	98
341	Haydn, <i>adagio poco cantabile from string quartet, Op. 73, #3 ('Emperor')</i> , G, 4/4 . . .	99
342	<i>Crepúsculo (Mexico)</i> , D, 2/4	99
343	<i>Media Noche (California)</i> , Eb, 2/4	100
344	Pergolesi, <i>tune from Stabat Mater</i> , f, 4/4	100

345	Bach, <i>Bourrée II from orchestral suite #2</i> , b, 4/4	100
346	<i>The Cruel Mother (England)</i> , Eb, 3/4	101
347	Hawthorne, <i>Out of Work</i> , Ab, 4/4	101
348	Joplin, <i>The Easy Winners</i> , C, 2/4	101
349	Edwards, <i>In My Merry Oldsmobile</i> , G, 3/4	102
350	<i>Erlaube Mir, Fein's Mädchen</i> , F, 3/4	102
351	Bach, <i>Menuet I from orchestral suite #1</i> , G, 3/4	102
352	Handel, <i>chorus from 'Judas Maccabaeus'</i> , C, 4/4	103
V-2 Blue Notes		104
353	<i>The Graveyard (South Carolina)</i> , F, 2/4 .	104
354	<i>Roll, Jordan, Roll (United States)</i> , D, 2/4	104
355	<i>Cyclone at Ryecove (Missouri)</i> , A, 3/4	104
356	Europe, <i>Goodnight Angeline</i> , G, 4/4	105
357	<i>'Tis Me, O Lord (Unites States)</i> , Ab, 4/4 .	105

V-3 Relative Minor and Major .106

358	<i>Schwesterlein</i> , g, 3/4	106
359	<i>Es Ritt ein Ritter</i> , b, 6/8	106
360	<i>Cradle Song (Sweden)</i> , f, 2/4	106
361	Bach, <i>Chorale, 'Befiehl du deine Wege'</i> , b, 4/4	106
362	Bach, <i>Chorale, 'Das Walt' Mein Gott, Vater, Sohn'</i> , d, 4/4	107
363	<i>Feinsliebchen, Du Sollst</i> , a, 2/4	107
364	Bach, <i>Chorale, 'Gib Dich Zufrieden und Sei Stille'</i> , e, 4/4	107

VI The C Clef109

365	C, 4/4	109
366	C, 3/4	109
367	<i>The Ash Grove (Wales)</i> , C, 3/4	109
368	Haydn, <i>menuet Oxford symphony</i> , C, 3/4	109
369	folk song, C, 6/8	110
370	<i>Wach' Auf, Mein Hort</i> , C, 6/8	110
371	<i>La Paloma Blanca (Arizona)</i> , C, 6/8	110
372	Holst, <i>Venus theme from The Planets</i> , G, 3/4	110
373	folk song, G, 6/8	111
374	Pergolesi, <i>aria 'Sancta Mater' from Stabat Mater</i> , F, 4/4	111
375	Mozart, <i>aria (Papageno) from 'The Magic Flute'</i> , Bb, 2/4	111
376	Haydn, <i>finale, London symphony</i> , D, 4/4 .	111
377	<i>Every Hour in the Day (Georgia)</i> , a, 2/4 .	111

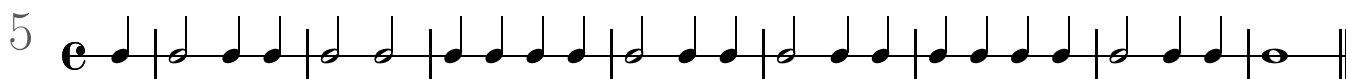
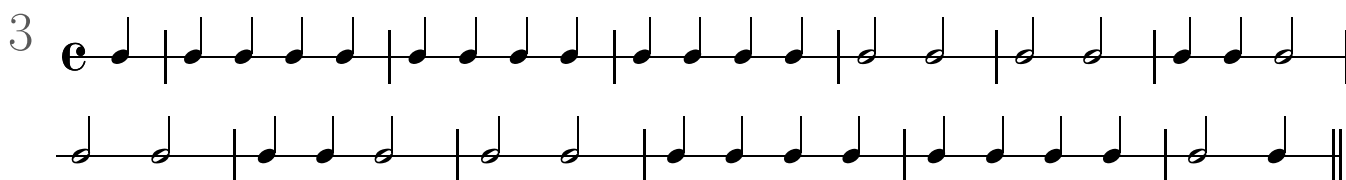
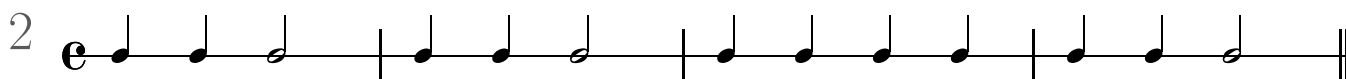
378 *lullabye (Russia)*, a, 4/4.111 **379** *Feinsliebchen, Du Sollst*, a, 2/4.112

Chapter I

Rhythm

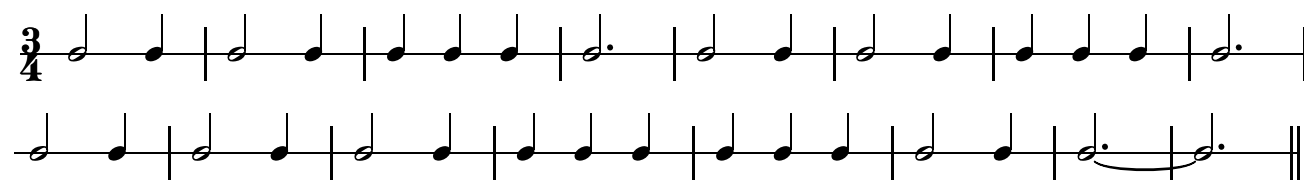

The rhythms in this chapter all come from well-known tunes. After reading them, you may want to look at the titles, which are given in the table of contents. If you're working with a teacher, you may wish to clap the rhythm twice, with the teacher counting beats the first time, and singing the tune the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

I-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* ⁵ , rhythm of *O Come, All Ye Faithful*

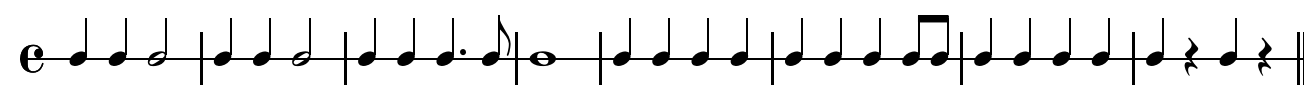
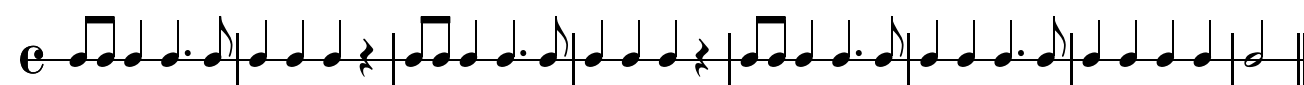
I-2 3/4 Time, and Dotted Half-Notes

6 
7 


I-3 Eighth Notes


8 
9 
10 
11 

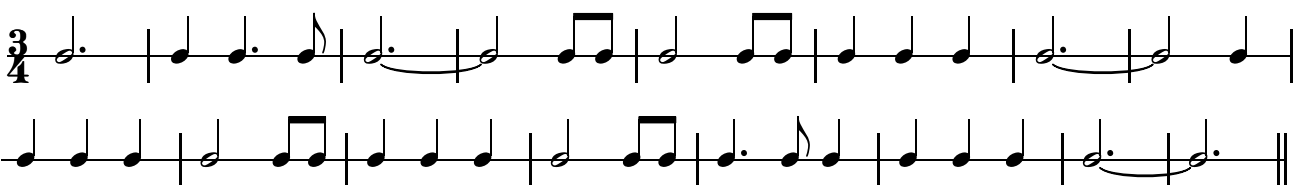
I-4 Dotted Quarter Notes

12 
13 

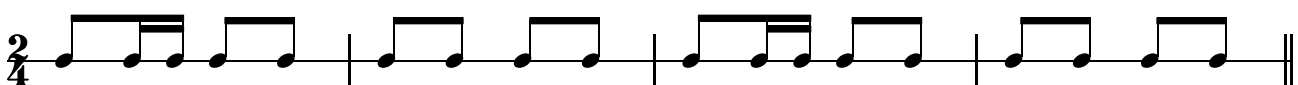
⁶, rhythm of *We Three Kings* ⁷, rhythm of *Take Me Out to the Ball Game* ⁸, rhythm of *O Little Town of Bethlehem* ⁹, rhythm of *We Wish You a Merry Christmas* ¹⁰, rhythm of *This Old Man* ¹¹, rhythm of *Hush Little Baby* ¹², rhythm of *Jingle Bells* ¹³, rhythm of *Jimmy Crack Corn*

14 

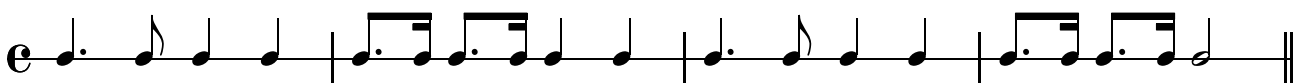
15 

16 

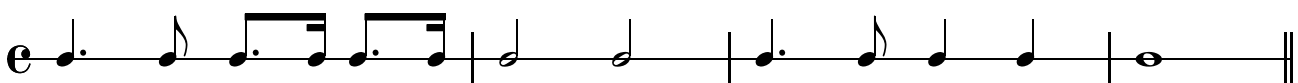
I-5 Sixteenth Notes

17 

I-6 Dotted Eighth Notes

18 

19 

20 

¹⁴ , *rhythm of Away in a Manger* ¹⁵ , *rhythm of Rockabye Baby* ¹⁶ , *rhythm of Home On the Range* ¹⁷ P.I. Tchaikovsky, *rhythm of trepak from The Nutcracker* ¹⁸ , *rhythm of Alouette* ¹⁹ P.I. Tchaikovsky, *rhythm of waltz of the flowers from The Nutcracker* ²⁰ , *rhythm of I've Been Working on the Railroad*

I-7 Compound Time



I-8 Syncopation



I-9 Triplets



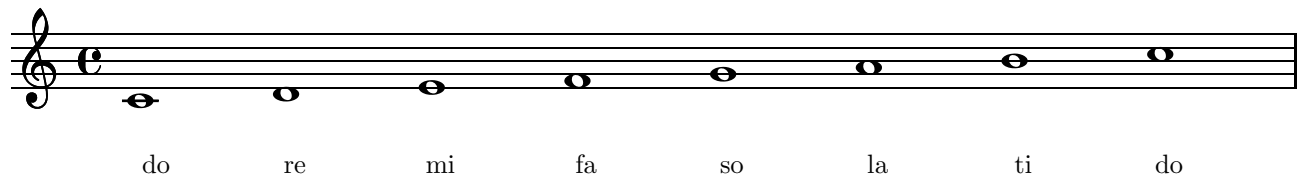
²¹ , rhythm of *Here We Go Round the Mulberry Bush* ²² , rhythm of *The Itsy-Bitsy Spider* ²³ , rhythm of *Pop Goes the Weasel* ²⁴ , rhythm of *Row, Row, Row Your Boat* ²⁵ Scott Joplin, rhythm of *The Entertainer* ²⁶ P.I. Tchaikovsky, rhythm of march from *The Nutcracker*

Chapter II

Major Keys

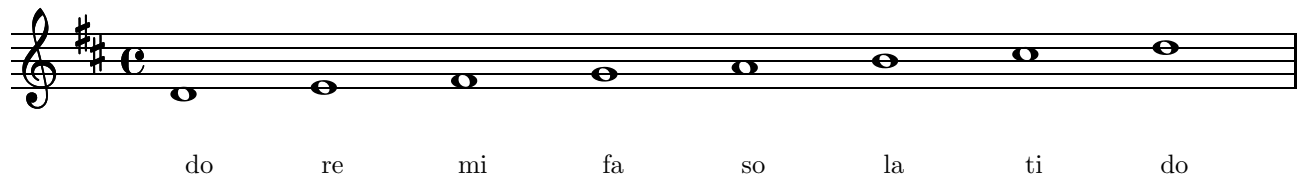
II-1 Introduction to Solfeggio

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.

II-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.



famous tune (identified in the table of contents)



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!





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.



The following five melodies all begin on 'so.'



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.'



³³ anonymous, *carol (Bohemia)* ³⁴ J.S. Bach, *Chorale, 'Herr, wie du willst, so schick's mit mir'* ³⁵ Pierre Latour, *The Beautiful Angel* ³⁶ L.R. Lewis ³⁸ L.R. Lewis

40 

41 

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

42 

43 

Canon for two voices:

44 

45 

Canon for two voices:

46

Musical score for measure 46, featuring a treble and bass clef with a key signature of one sharp (F#). The treble clef contains a whole rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef contains a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F#4, a half note G4, and a quarter note A4. A repeat sign is present after the first two measures.

Continuation of measure 46. The treble clef contains a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F#5, a half note G5, and a quarter note A5. The bass clef contains a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F#5, a half note G5, and a quarter note A5. The system concludes with a double bar line and repeat dots.

47

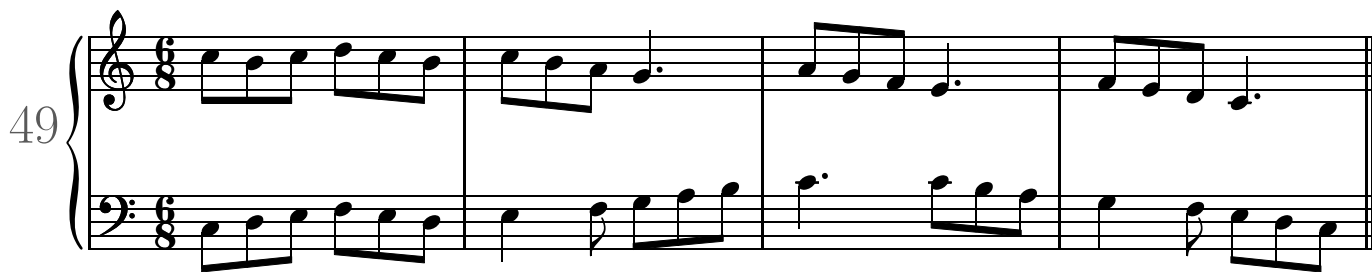
Musical score for measure 47. The treble clef contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef contains a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F#4, a half note G4, and a quarter note A4. The system concludes with a double bar line.

48

Musical score for measure 48. The treble clef contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F#5, a half note G5, and a quarter note A5. The bass clef contains a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F#4, a half note G4, and a quarter note A4. The system concludes with a double bar line.

⁴⁷ L.R. Lewis ⁴⁸ L.R. Lewis

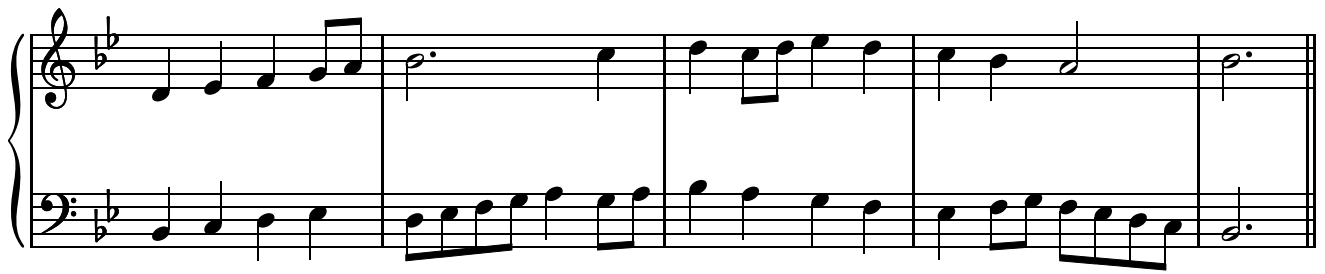
49



50



49 L.R. Lewis 50 L.R. Lewis



II-3 Leaps to 'Do'



II-4 Leaps Back to Remembered Notes



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

⁵⁴ J.S. Bach, *Chorale*, 'Seelenbräutigam, Jesu, Gottes Lamm' ⁵⁵ J.S. Bach, *Chorale*, 'Jesu, meiner Seelen Wonne'

56

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

57

⁵⁷ folk song

II-5 Easy Leaps Within the Tonic Triad

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

famous tune (identified in the table of contents)



⁵⁹ Alessandro Scarlatti, *Su, Venite a Consiglio* ⁶⁰ W.H. Latham, *Broadway Sights* ⁶¹ anonymous, *A la Claire Fontaine* (France) ⁶² Giovanni Battista Pergolesi, aria 'Sancta Mater' from *Stabat Mater* ⁶³ A.S. Sullivan ⁶⁴ anonymous, *A Recouvrance* (France)



⁶⁵ Froebel, *Pat-a-Cake* ⁶⁶ anonymous, *Carmela (Mexico)* ⁶⁷ anonymous, *My Father, How Long? (Florida)* ⁶⁸ J.S. Bach, *Chorale, 'Es ist gewisslich an der Zeit'* ⁶⁹ anonymous, *Annie Laurie*



⁷⁰ H.S. Cutler, *The Son of God Goes Forth to War* ⁷¹ Martin Luther, *We Come Unto Our Father's God* ⁷² anonymous, *Lawlan' Jenny* (Scotland)

73

Allegretto

74

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

Con moto

75

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

76

⁷³ Stephen Foster, *Hard Times Come Again No More* ⁷⁴ H. Burgess Weston, *Row, Burnie, Row* ⁷⁵ anonymous, *En Revenant d'Auvergne (France)* ⁷⁶ anonymous, *Entendez-Vous Sur l'Ormeau (France)*

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

77 Musical staff 77, first system: Treble clef, key signature of one flat (B-flat), 2/4 time signature. The melody begins with a half note G4, followed by quarter notes A4 and B4, then a half note C5, and continues with quarter notes B4, A4, G4, F4, E4, D4, C4.

Musical staff 77, second system: Treble clef, key signature of one flat, 2/4 time signature. The melody continues with quarter notes B3, A3, G3, F3, E3, D3, C3.

Musical staff 77, third system: Treble clef, key signature of one flat, 2/4 time signature. The melody continues with quarter notes B2, A2, G2, F2, E2, D2, C2, ending with a double bar line.

78 Musical staff 78: Treble clef, key signature of one flat, 2/4 time signature. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

79 *Grazioso* Musical staff 79, first system: Treble clef, key signature of one flat, 6/8 time signature. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

Musical staff 79, second system: Treble clef, key signature of one flat, 6/8 time signature. The melody continues with eighth notes: B2, A2, G2, F2, E2, D2, C2, ending with a double bar line.

80 *Moderato* Musical staff 80, first system: Treble clef, key signature of one flat, common time signature. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

Musical staff 80, second system: Treble clef, key signature of one flat, common time signature. The melody continues with quarter notes: B2, A2, G2, F2, E2, D2, C2, ending with a double bar line.

⁷⁷ J.J. Rousseau, *Hush, My Babe* ⁷⁸ anonymous, *Dans la Forêt Lointaine* (France) ⁷⁹ anonymous, *The Beggar Girl* (England) ⁸⁰ Alice Hawthorne, *Home, By and By*

81 

82 *Andante* 



⁸¹ Froebel, *Beckoning the Pigeons*

II-7 Leaps of a Sixth Within the Tonic Triad

Allegro vivace



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!



⁸³ anonymous, *As-Tu Vu la Casquette?* (France) ⁸⁴ anonymous, *Praise, Member* (South Carolina) ⁸⁵ Froebel, *Beckoning the Chickens* ⁸⁶ folk song ⁸⁷ anonymous, *Poor Rosy* (South Carolina)

88 

Another example that includes leaps to 'do.'

89 

90 

91 

Canon for two voices:

92 

⁸⁸ anonymous, *Poor Rosy (South Carolina)* ⁸⁹ W.T. Wrighton, *The Dearest Spot on Earth* ⁹⁰ anonymous, *Absent Davie (Scotland)*

II-8 Leaps Within the Dominant

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

famous tune (identified in the table of contents)



⁹⁴ folk song ⁹⁵ anonymous, *Derrière' Chez Nous il y a Trois Fleurs (France)* ⁹⁶ anonymous, *Ännchen von Tharau (Germany)* ⁹⁷ anonymous, *Ah! Mon Beau Château! (France)*



Maestoso



Hell und freudig



⁹⁸ anonymous, *Ainsi Font, Font, Font* (France) ⁹⁹ John Husband, *Revive Us Again* ¹⁰⁰ anonymous, *Lightly Row* (Spain) ¹⁰¹ anonymous, *God Speed the Right* (Germany) ¹⁰² W.A. Mozart, *aria (Papageno)* from 'The Magic Flute' ¹⁰³ anonymous, *Schönster Schatz, Mein Engel*



¹⁰⁴ anonymous, *Down in the Valley* ¹⁰⁵ anonymous, *Musieu Bainjo (Louisiana)* ¹⁰⁶ anonymous, *Brother, Guide Me Home (Tennessee)* ¹⁰⁷ anonymous, *Serenata (California)* ¹⁰⁸ W.A. Mozart, *adagio from string quartet # 1* ¹⁰⁹ J.S. Bach, *Chorale, 'Es spricht der Unweisen Mund wohl'* ¹¹⁰ Nikolaus Beuttner, *Es kam ein treuer Bote*

111 



112 



113 *Allegretto con grazia* 



114 

115 

¹¹¹ J.S. Bach, *Chorale*, 'Valet will ich dir geben' ¹¹² J.S. Bach, *Chorale*, 'Wie bist du Seele in mir so gar betrübt' ¹¹³ anonymous, *Gardez Piti Milatte-là (Louisiana)* ¹¹⁴ anonymous, *Shout On, Children (Georgia)* ¹¹⁵ Franz Schubert, *Wohin?*

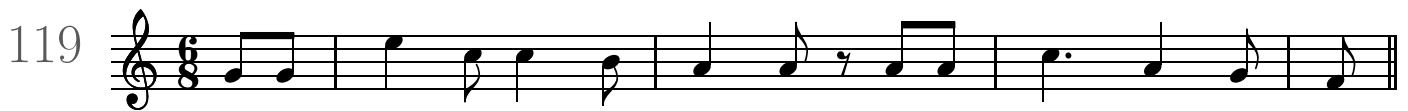
116 



117 

118 



119 

120 

¹¹⁶ J.S. Bach, *Chorale, 'Liebster Jesu, wir sind hier'* ¹¹⁷ Franz Joseph Haydn, *menvuet Oxford symphony* ¹¹⁸ J.S. Bach, *Chorale, 'Mach's mit mir, Gott, nach deiner Gut'* ¹¹⁹ Franz Schubert, *Halt!* ¹²⁰ Gustav Holst, *Venus theme from The Planets*

121

Musical score for exercise 121, featuring a piano accompaniment with triplets in both hands. The piece is in 3/4 time, key of B-flat major, and consists of 12 measures. The right hand features a melodic line with triplets, while the left hand provides a rhythmic accompaniment with triplets.

Moderato

122

Musical score for exercise 122, a single melodic line in 3/4 time, key of D major. The piece consists of 12 measures, featuring a mix of eighth and quarter notes with some rests.

123

Musical score for exercise 123, a single melodic line in 3/4 time, key of D major. The piece consists of 12 measures, featuring a mix of eighth and quarter notes with some rests.

Musical score for exercise 123, a single melodic line in 3/4 time, key of D major. The piece consists of 12 measures, featuring a mix of eighth and quarter notes with some rests.

Musical score for exercise 123, a single melodic line in 3/4 time, key of D major. The piece consists of 12 measures, featuring a mix of eighth and quarter notes with some rests.

¹²¹ anonymous, *Serenata (California)* ¹²² anonymous, *If Your Foot Is Pretty, Show It (United States)*

II-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 IV-5.

famous tune (identified in the table of contents)



¹²⁵ anonymous, *Go 'Way, Old Man (Louisiana)* ¹²⁶ anonymous, *Our Baby (France)* ¹²⁷ anonymous, *Aux Marches du Palais (France)* ¹²⁸ J.S. Bach, *Chorale, 'Herr, wie du willst, so schick's mit mir'*

Un poco allegretto

129

Two staves of musical notation. The first staff (measures 129-130) is in treble clef, key of D major (two sharps), and 2/4 time. It features a rhythmic pattern of eighth and quarter notes. The second staff (measures 130-131) is in treble clef, key of D major, and 2/4 time, continuing the rhythmic pattern.

130

Two staves of musical notation. The first staff (measures 130-131) is in treble clef, key of D major, and 6/8 time. It features a rhythmic pattern of eighth and quarter notes. The second staff (measures 131-132) is in treble clef, key of D major, and 6/8 time, continuing the rhythmic pattern.

131

Two staves of musical notation. The first staff (measures 131-132) is in treble clef, key of D major, and 6/8 time. It features a rhythmic pattern of eighth and quarter notes. The second staff (measures 132-133) is in treble clef, key of D major, and 6/8 time, continuing the rhythmic pattern.

132

Two staves of musical notation. The first staff (measures 132-133) is in treble clef, key of D minor (no sharps or flats), and 2/4 time. It features a rhythmic pattern of eighth and quarter notes. The second staff (measures 133-134) is in treble clef, key of D minor, and 2/4 time, continuing the rhythmic pattern.

¹²⁹ anonymous, *Arlequin Tient Sa Boutique* (France) ¹³⁰ anonymous, *Ballade de Roland* (France) ¹³¹ folk song ¹³² anonymous, *Tu Eres Mas Bella* (Costa Rica)

133 



Mit kraeftiger Leidenschaft

134 

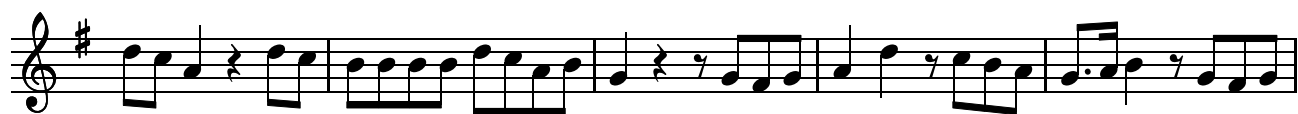


135 



136 

¹³³ anonymous, *Praise, Member (South Carolina)* ¹³⁴ anonymous, *Wach' Auf, Mein Hort* ¹³⁵ anonymous, *Barbara Allan (Scotland)* ¹³⁶ anonymous, *I'm a Pilgrim (Italy)*



Allegro



Lebhaft, doch zart



¹³⁷ Franz Joseph Haydn, *finale, London symphony* ¹³⁸ anonymous, *Dans Notre Jardin (France)* ¹³⁹ anonymous, *The Gypsy Warning (Missouri)* ¹⁴⁰ anonymous, *Jungfräulein, Soll Ich Mit Euch Gehn*



Molto mesto



Allegretto comodo



¹⁴¹ Richard Strauss, *Not Yet* ¹⁴² anonymous, *Ah, Suzette, Chère (Louisiana)* ¹⁴³ anonymous, *La Paloma Blanca (Arizona)* ¹⁴⁴ Franz Schubert, *Das Wandern*

Andante

145 

146 



147 



Fine



D.S. al fine

148 



¹⁴⁶ anonymous, *Chill Ether* (Scotland) ¹⁴⁷ folk song ¹⁴⁸ folk song

149 



150 



151 



152 *Andante* 

153 *Anmutig* 

¹⁴⁹ J.S. Bach, *Chorale*, 'Nun ruhen alle Walder' ¹⁵⁰ J.S. Bach, *Chorale*, 'Wenn wir in höchsten Nöten sein' ¹⁵¹ anonymous, *The Duke of Argyle's Courtship (Scotland)* ¹⁵² Harold Samuel, *The Fairy Boat* ¹⁵³ anonymous, *Gar Lieblich Hat Sich Gesellet*



Canon for two voices:

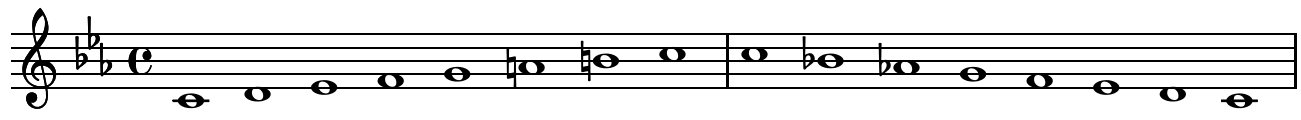


Chapter III

Minor Keys

III-1 Solfeggio in the Minor Mode

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

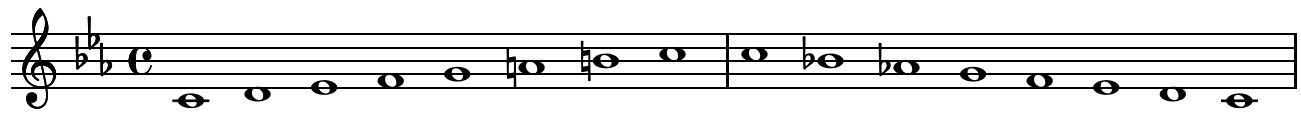


A musical staff in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). The scale is written as a sequence of quarter notes: Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C. The notes are aligned with the syllables 'do re me fa so la ti do do te le so fa me re do' written below the staff.

do re me fa so la ti do do te le so fa me re do

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:



A musical staff in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). The scale is written as a sequence of quarter notes: Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C. The notes are aligned with the syllables 'la ti do re me fi si la la so fa mi re do ti la' written below the staff.

la ti do re me fi si la la so fa mi re do ti la

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:

do di re ri mi fa fi so si la li ti do

do ti te la le so se fa mi me re ra do

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.')

III-2 Steps

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

Poco a poco accelerando

155 

156 

Largo

157 

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.

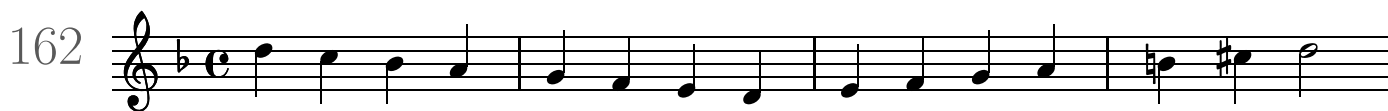
Largo

158 

159 

160 

161 



¹⁶² L.R. Lewis ¹⁶³ L.R. Lewis ¹⁶⁴ L.R. Lewis ¹⁶⁵ L.R. Lewis ¹⁶⁶ J.S. Bach, *gavotte in G minor*

167

Musical notation for measures 167-171. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is common time (C). Measure 167: Treble clef has quarter notes G4, A4, B4, C5; Bass clef has quarter notes G2, A2, B2, C3. Measure 168: Treble clef has quarter notes D5, E5, F#5, G5; Bass clef has quarter notes D3, E3, F#3, G3. Measure 169: Treble clef has a half note G5; Bass clef has a half note G3. Measure 170: Treble clef has quarter notes F#5, E5, D5, C5; Bass clef has quarter notes F#3, E3, D3, C3. Measure 171: Treble clef has quarter notes D5, E5, F#5, G5; Bass clef has quarter notes D3, E3, F#3, G3.

Musical notation for measures 172-176. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 172: Treble clef has quarter notes G4, A4, B4, C5; Bass clef has quarter notes G2, A2, B2, C3. Measure 173: Treble clef has quarter notes D5, E5, F#5, G5; Bass clef has quarter notes D3, E3, F#3, G3. Measure 174: Treble clef has a half note G5; Bass clef has a half note G3. Measure 175: Treble clef has quarter notes F#5, E5, D5, C5; Bass clef has quarter notes F#3, E3, D3, C3. Measure 176: Treble clef has quarter notes D5, E5, F#5, G5; Bass clef has quarter notes D3, E3, F#3, G3.

Musical notation for measures 177-181. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 177: Treble clef has quarter notes G4, A4, B4, C5; Bass clef has quarter notes G2, A2, B2, C3. Measure 178: Treble clef has quarter notes D5, E5, F#5, G5; Bass clef has quarter notes D3, E3, F#3, G3. Measure 179: Treble clef has a half note G5; Bass clef has a half note G3. Measure 180: Treble clef has quarter notes F#5, E5, D5, C5; Bass clef has quarter notes F#3, E3, D3, C3. Measure 181: Treble clef has quarter notes D5, E5, F#5, G5; Bass clef has quarter notes D3, E3, F#3, G3.

III-3 Leaps Within the Tonic Triad


168 

169 

170 

171 

172 



173 



¹⁷⁰ G.A. Wedge ¹⁷¹ Who Got Dirt on the Carpet Again?

174 

175 

176 

177 

178 



179 

180 

¹⁷⁴ G.A. Wedge ¹⁷⁵ G.A. Wedge ¹⁷⁶ G.A. Wedge ¹⁷⁸ J.S. Bach, *Chorale, 'Herr, nun lass in Friede'* ¹⁷⁹ anonymous, *Every Hour in the Day (Georgia)* ¹⁸⁰ anonymous, *Forget na', dear Lassie (Scotland)*



famous tune (identified in the table of contents)



Round:



¹⁸¹ J.S. Bach, *Chorale, 'Es steh'n vor Gottes Throne'* ¹⁸³ anonymous, *Thou Poor Bird*

III-4 Leaps Within the Dominant

184 

185 

186 *Andante* famous tune (identified in the table of contents) 

187 *Vivace* 



188 

189 

184 G.A. Wedge 185 G.A. Wedge 188 G.A. Wedge 189 G.A. Wedge

190 

Largo

191 

192 

193 

194 

Draengend, doch nicht schnell

195 



196 

¹⁹⁰ G.A. Wedge ¹⁹¹ anonymous, *lullabye (Russia)* ¹⁹² anonymous, *Las Tristes Horas* ¹⁹³ G.A. Wedge ¹⁹⁴ Froebel, *The Wolf* ¹⁹⁵ anonymous, *Guten Abend* ¹⁹⁶ J.S. Bach, *Gavotte II from cello suite # 5*

197 

198 

199 

200 *Andantino* 

201 

202 

¹⁹⁷ anonymous, *Lolotte (Louisiana)* ¹⁹⁸ W.A. Mozart, *menuet from string quartet # 15* ¹⁹⁹ anonymous, *Los Ojos Mexicanos (Mexico)* ²⁰⁰ Maude Valerie White, *Ophelia's Song* ²⁰¹ J.S. Bach, *Chorale, 'Nun sich der Tag geendet hat'* ²⁰² anonymous, *Reir Es Necesario (Mexico)*

Allegro marziale

203



204



205



206



Langsam

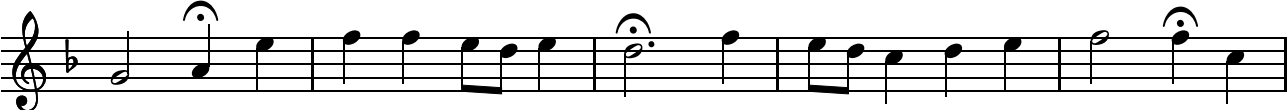
207



²⁰³ anonymous, *En Avant, Grénadiers! (Louisiana)* ²⁰⁴ anonymous, *Angel de Mis Amores (Mexico)* ²⁰⁵ Franz Schubert, *Am Feierabend* ²⁰⁶ J.S. Bach, *Chorale, 'O Traurigkeit, o Herzeleid'* ²⁰⁷ Johannes Brahms, *Nachtwache 1*

208 

209 





210 



211 



²⁰⁸ anonymous, *Mi Sueño (Mexico)* ²⁰⁹ J.S. Bach, *Chorale, 'O Haupt voll Blut und Wunden,'* from *St. Matthew's Passion*
²¹⁰ J.S. Bach, *Chorale, 'Von Gott will ich nicht lassen'* ²¹¹ G.A. Wedge

212  Musical notation for measure 212, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The melody consists of eighth and quarter notes, ending with a double bar line.

213  Musical notation for measure 213, featuring a treble clef, a key signature of two flats, and a 3/4 time signature. The melody includes quarter notes, eighth notes, and a half note, ending with a double bar line.

 Musical notation for measure 214, featuring a treble clef, a key signature of two flats, and a 3/4 time signature. The melody includes quarter notes, eighth notes, and a half note. Musical notation for measure 215, featuring a treble clef, a key signature of two flats, and a 3/4 time signature. The melody includes quarter notes, eighth notes, and a half note. Musical notation for measure 216, featuring a treble clef, a key signature of two flats, and a 3/4 time signature. The melody includes quarter notes, eighth notes, and a half note. Musical notation for measure 217, featuring a treble clef, a key signature of two flats, and a 3/4 time signature. The melody includes quarter notes, eighth notes, and a half note. Musical notation for measure 218, featuring a treble clef, a key signature of two flats, and a 3/4 time signature. The melody includes quarter notes, eighth notes, and a half note. Musical notation for measure 219, featuring a treble clef, a key signature of two flats, and a 3/4 time signature. The melody includes quarter notes, eighth notes, and a half note.

²¹² G.A. Wedge ²¹³ G.F. Handel, aria 'O Jordan, Sacred Tide' from *Esther*

Lento

famous tune (identified in the table of contents)

214

The musical score for exercise 214 consists of three staves of music in bass clef, 6/8 time, and a key signature of one flat (B-flat). The first staff contains the first six measures, the second staff contains the next six measures, and the third staff contains the final six measures. The melody is characterized by a slow, steady pace and a focus on intervallic leaps within the dominant scale.

219 



220 Moderato affetuoso 

²¹⁹ anonymous, *zandunga* folk song (Southern Mexico) ²²⁰ Giulio Carcini, *Amarilli, Mia Bella*

IV-2 Leaps Within the Subdominant, Major Keys

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

221 



222 *Allegro* 

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:'

223 

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

224 

225 *famous tune (identified in the table of contents)* 

²²¹ anonymous, *Jehovah, Hallelujah (South Carolina)* ²²² anonymous, *Arlequin Marie Sa Fille (France)* ²²³ folk song
²²⁴ folk song



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.

226



227



²²⁶ anonymous, *Lang Johnny More* (Scotland) ²²⁷ anonymous, *The Bonniest Lass in a' The Land* (Scotland)

228 *Sanft bewegt*

229 *Andante*

230 *Moderato*

231

232

233 *Animato*

234 *Moderato*

²²⁸ anonymous, *Da Unten Im Tale* ²²⁹ anonymous, *I Want To Be Ready (United States)* ²³⁰ G.B. Fasolo, *Cangia, Cangia Tue Voglie* ²³¹ anonymous, *The Ash Grove (Wales)* ²³² W.H.C. West, *The Jenny Lind Mania (United States)* ²³³ anonymous, *Au Jardin de Mon Père (France)* ²³⁴ Richard Strauss, *Devotion*

235 





236 



237 



238 

²³⁵ anonymous, *I Ride an Old Paint (United States)* ²³⁶ G.F. Handel, aria 'Hush ye pretty warbling quire' from *Acis and Galatea* ²³⁷ Thomas Tallis, *If Ye Love Me* ²³⁸ anonymous, *Sinner Won't Die No More (Tennessee)*



²³⁹ W.A. Mozart, *opening from clarinet quintet* ²⁴⁰ anonymous, *The Gold Band (Tennessee)* ²⁴¹ Giovanni Battista Pergolesi, *tune from Stabat Mater*

242 



243 *Moderato* 

244 



245 

246 

247 

²⁴² anonymous, *Bonnie Wee Window (Arkansas)* ²⁴³ J.S. Fearis, *Beautiful Isle of Somewhere* ²⁴⁴ M.D. Sullivan, *The Blue Juniata* ²⁴⁵ anonymous, *Red River Valley* ²⁴⁶ anonymous, *I'm In Trouble (Florida)* ²⁴⁷ Franz Joseph Haydn, *introduction, London symphony*



Maestoso



²⁴⁸ anonymous, *Cowboy's Home Sweet Home (Arkansas)* ²⁴⁹ anonymous, *Calinda (Louisiana)* ²⁵⁰ anonymous, *The Braes O Yarrow (Scotland)* ²⁵¹ anonymous, *Gaudeamus Igitur*

252 

253 



254 

255 



256 



²⁵² W.A. Mozart, *andante* from string quartet # 2 ²⁵³ anonymous, *The Wild Moor (Missouri)* ²⁵⁴ Johannes Brahms, *introduction, 1st symphony* ²⁵⁵ anonymous, *Caroline (Louisiana)* ²⁵⁶ anonymous, *Avril (France)*

257 



258 



259 *Adagio* 



260 



²⁵⁷ W.A. Mozart, *menuet from string quartet # 10* ²⁵⁸ anonymous, *The Hallowed Spot (Missouri)* ²⁵⁹ anonymous, *folk song (Russia)* ²⁶⁰ anonymous, *The Ship That Never Returned (Missouri)*

261 Allegretto mosso

262 Gehalten und empfindungsvoll

Lebhaft

²⁶¹ Pier Domenico Paradies, *M'ha Preso Alla Sua Ragna* ²⁶² anonymous, *Die Sonne Scheint Nicht Mehr*

IV-3 Wide Leaps Within the Subdominant

263 



264 



265 

Moderato

266 



²⁶³ W.A. Mozart, *presto* from string quartet # 4 ²⁶⁴ J. Ellor, *Diadem* ²⁶⁵ W.A. Mozart, *rondo* from string quartet # 6
²⁶⁶ anonymous, *Adieu, Bonne Hôtesse (France)*

267



Moderato

268



²⁶⁷ anonymous, *Derrière Chez Moi* (France) ²⁶⁸ Stephen Foster, *The Song of All Songs*

IV-4 Leaps Within the Subdominant, Minor Keys

269 

270 

271 

272 *Largo* 

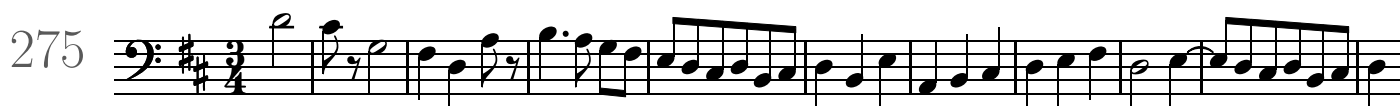


273 *Presto* 





269 G.A. Wedge 270 G.A. Wedge 271 G.A. Wedge 273 anonymous, *Hanukah O Hanukah*



Allegretto



²⁷⁴ anonymous, *Vivo Llorando la Suerte (Mexico)* ²⁷⁵ W.A. Mozart, *Osanna (bass solo, allegro)* from *Sanctus, Requiem*
²⁷⁶ J.S. Bach, *trio from Brandenburg concerto # 1* ²⁷⁷ anonymous, *Que No Te Amo (Mexico)* ²⁷⁸ anonymous, *folk song (Russia)*



Allegretto

279



Lightly

280



²⁷⁹ anonymous, folk song (Russia) ²⁸⁰ anonymous, *Entre Vous Tous Gens de la Ville* (France)

IV-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.

281 

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

282 

283 



²⁸¹ W.A. Mozart, *menuet from string quartet # 8* ²⁸² C. Hess, *Little Charley Went a Fishing* ²⁸³ folk song

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.'

284

Musical notation for exercise 284, consisting of three staves in 4/8 time with a key signature of two flats. The first staff contains three triplet eighth notes. The second staff has an asterisk above a note. The third staff concludes the exercise with a double bar line.

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.'

285

Musical notation for exercise 285, consisting of one staff in 3/4 time with a key signature of one flat. An asterisk is placed above the first note.

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.'

286

Musical notation for exercise 286, consisting of two staves in 2/4 time with a key signature of two sharps. An asterisk is placed above a note in the second staff.

²⁸⁴ anonymous, *Carmela (Mexico)* ²⁸⁵ W.A. Mozart, *menuet from string quartet # 1* ²⁸⁶ anonymous, *Gwine Follow (South Carolina)*



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



²⁸⁷ Felix Mendelssohn, aria 'If with all your hearts ye truly seek me' from *Elijah* ²⁸⁸ anonymous, *Cradle Song* ²⁸⁹ anonymous, *Widdecombe Fair* (England)

290 

291 

292 *Moderato* 

293 



294 

295 

²⁹⁰ anonymous, *Walk, Shepherdess, Walk (Arkansas)* ²⁹¹ anonymous, *Reir Es Necesario (Mexico)* ²⁹² anonymous, *folk song (Russia)* ²⁹³ anonymous, *A Quinze Ans (France)* ²⁹⁴ W.A. Mozart, *menuet from string quartet # 8* ²⁹⁵ W.A. Mozart, *presto from string quartet # 7*

IV-6 Other Perfect Fourths and Fifths

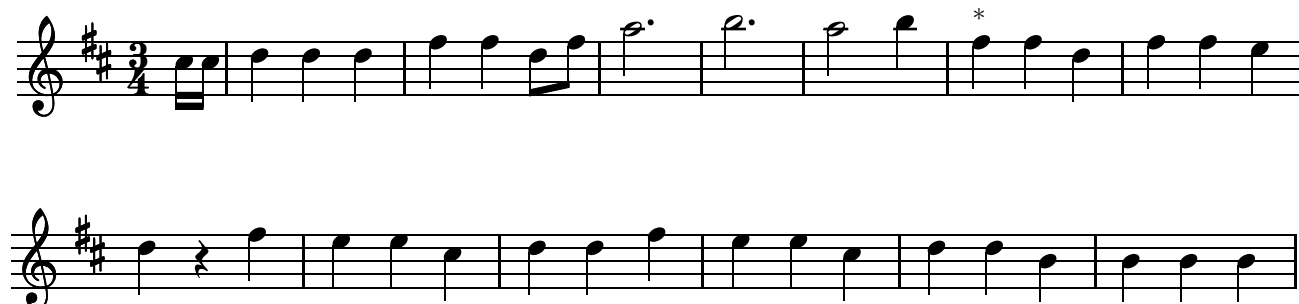
We've already sung leaps of a fourth and a fifth within the tonic, dominant, and subdominant chords, and those leaps strongly implied their chords. For instance, it's difficult to hear the 'so-re' leap without perceiving a dominant chord. Although other leaps of a fourth or a fifth may imply other triads, 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.

296 

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

297 

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

298 

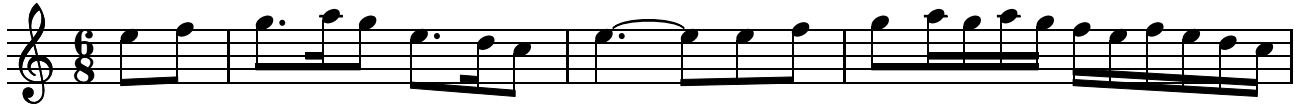
²⁹⁶ W.A. Mozart, *opening from string quartet # 4* ²⁹⁷ folk song ²⁹⁸ anonymous, *La Rana (Mexico)*



Tempo di valse



²⁹⁹ Charles K. Harris, *After the Ball* ³⁰⁰ A.S. Sullivan, *Take a Pair of Sparkling Eyes* ³⁰¹ A.S. Sullivan, *Sing Hey to You, Good-Day to You!* ³⁰² Stephen Foster, *Slumber My Darling*

303 



304 

305 

306 



Moderato con espressione

307 



³⁰³ Nikolai Rimsky-Korsakov, *Scheherezade* (theme from third movement) ³⁰⁴ Beethoven, opening movement from string quartet # 1 ³⁰⁵ W.A. Mozart, trio from string quartet # 1 ³⁰⁶ Franz Abt, Kathleen Aroon ³⁰⁷ Thomas Moore, *Love's Young Dream*




³⁰⁸ Attributed to Guisepe Giordiano., *Caro Mio Ben* ³⁰⁹ anonymous, *Rémon (Louisiana)* ³¹⁰ H.S. Thompson, *Lilly Dale*

311 

312 





313 

314 





³¹¹ anonymous ³¹² Giovanni Battista Pergolesi, *aria from Stabat Mater* ³¹³ J.S. Bach, *menuet II from cello suite # 2*
³¹⁴ Johannes Brahms, *introduction, 1st symphony*

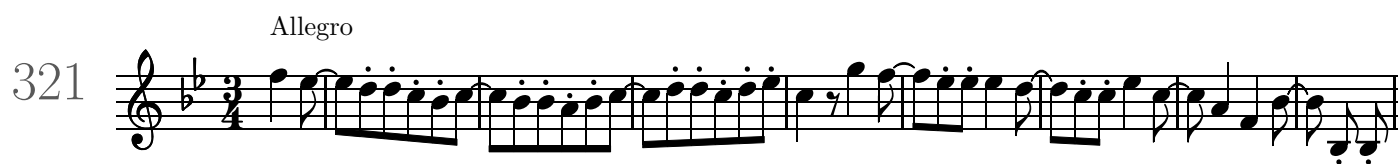
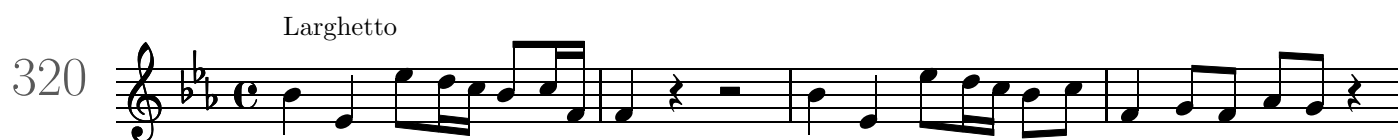
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316 Zaertlich und lebhaft

317 In ruhigem Zeitmass und teilnehmend erzahlt

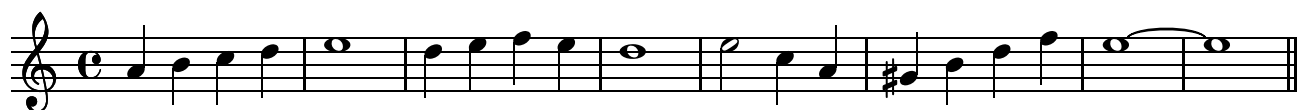
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³¹⁵ Darius Milhaud, *Chant de Sion* ³¹⁶ anonymous, *Sagt Mir, O Schönste Schäf'rin Mein* ³¹⁷ anonymous, *Gunhilde*
³¹⁸ anonymous, *Ach, Englische Schaeferin*



³¹⁹ J.S. Bach, *Chorale, 'Wär' Gott Nicht Mit Uns Diese Zeit'* ³²⁰ G.F. Handel, *Angels Ever Bright and Fair* ³²¹ Beethoven, *allegro from string quartet # 6*

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

322 

323 





324 



325 



³²³ anonymous, *O Daniel (Florida)* ³²⁴ J.S. Bach, *Invention 2* ³²⁵ W.A. Mozart, *andante un poco allegretto* from string quartet # 5

326 Lullabye

The musical score for 'Lullabye' is written in bass clef with a 3/4 time signature. It consists of three staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is written in bass clef. The second and third staves continue the melody. The piece concludes with a double bar line.

³²⁶ Abraham Goldfaden, *Raisins with Almonds*

Chapter V

Nondiatonic Materials

V-1 Secondary Dominants and Lower Neighbor Tones

327 



328 

329 



³²⁷ Martin Luther, *A Mighty Fortress Is Our God* ³²⁸ anonymous, *Kevin Barry (Ireland)* ³²⁹ Who Got Dirt on the Carpet Again?

Allegro moderato

330

Two staves of music in treble clef, 2/4 time, key of D major. The first staff contains measures 330 and 331. The second staff contains measures 332 and 333. The music consists of eighth and sixteenth notes, with some rests and a dynamic marking of *f* in measure 332.

331

Two staves of music in bass clef, 2/4 time, key of D major. The first staff contains measures 331 and 332. The second staff contains measures 333 and 334. The music consists of quarter and eighth notes, with some rests and a dynamic marking of *f* in measure 332.

332

Two staves of music in treble clef, 3/8 time, key of B-flat major. The first staff contains measures 332 and 333. The second staff contains measures 334 and 335. The music consists of eighth and sixteenth notes, with some rests and a dynamic marking of *f* in measure 332.

333

Two staves of music in treble clef, 2/4 time, key of D major. The first staff contains measures 333 and 334. The second staff contains measures 335 and 336. The music consists of eighth and sixteenth notes, with some rests and a dynamic marking of *f* in measure 332.

³³⁰ anonymous, *Autrefois le Rat de Ville* (France) ³³¹ Samuel Webbe, *Come, Ye Disconsolate* ³³² W.A. Mozart, *aria from the Magic Flute* ³³³ anonymous, *Let God's Saints Come In* (Virginia)

334 



335 



Allegro

336 

337 





³³⁴ anonymous, *Vivo Penando (California)* ³³⁵ anonymous, *Allan Maclean (Scotland)* ³³⁶ Alessandro Stradella, *Ragion Sempre Addita* ³³⁷ anonymous, *Dans le Port, Il Est Arrivé (France)*

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³³⁸ George F. Root, *Brother, Tell Me of the Battle* ³³⁹ J.H. McNaughton, *The Faded Coat of Blue* ³⁴⁰ W.A. Mozart, *menuet from string quartet # 1* ³⁴¹ Franz Joseph Haydn, *adagio poco cantabile from string quartet, Op. 73, #3 ('Emperor')*



Moderato

342



Slowly

343



³⁴² anonymous, *Crepúsculo* (Mexico) ³⁴³ anonymous, *Media Noche* (California)



³⁴⁴ Giovanni Battista Pergolesi, *tune from Stabat Mater* ³⁴⁵ J.S. Bach, *Bourrée II from orchestral suite #2* ³⁴⁶ anonymous, *The Cruel Mother (England)*



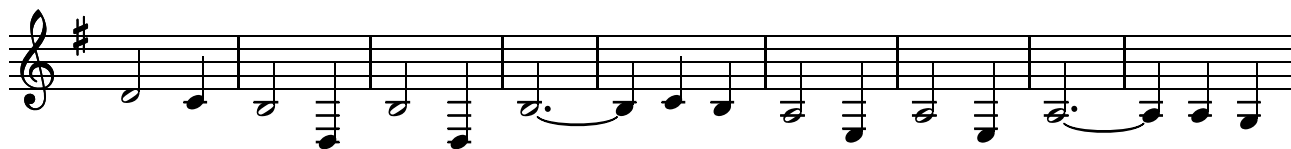
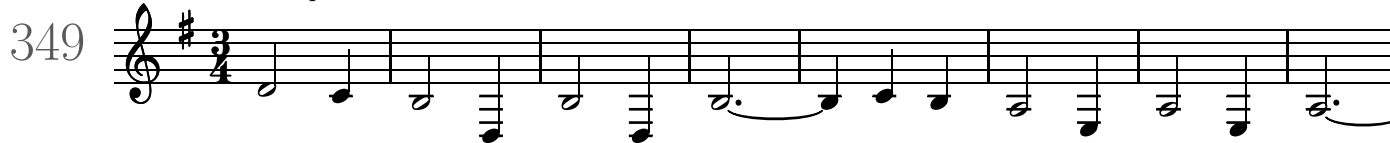
Moderato



Not fast



Tempo di valse



³⁴⁷ Alice Hawthorne, *Out of Work* ³⁴⁸ Scott Joplin, *The Easy Winners* ³⁴⁹ Gus Edwards, *In My Merry Oldsmobile*



Maestoso



³⁵⁰ anonymous, *Erlaube Mir, Fein's Mädchen* ³⁵¹ J.S. Bach, *Menuet I from orchestral suite #1* ³⁵² G.F. Handel, *chorus from 'Judas Maccabaeus'*



V-2 Blue Notes

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Moderately, not too fast

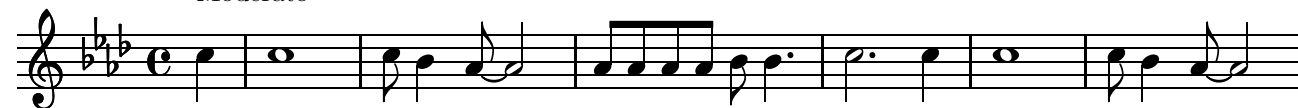
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³⁵³ anonymous, *The Graveyard (South Carolina)* ³⁵⁴ anonymous, *Roll, Jordan, Roll (United States)* ³⁵⁵ anonymous, *Cyclone at Rycove (Missouri)* ³⁵⁶ James Reese Europe, *Goodnight Angeline*



Moderato

357



³⁵⁷ anonymous, 'Tis Me, O Lord (Unites States)

V-3 Relative Minor and Major

Nicht zu langsam und mit inniger Teilnahme

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In ruhiger Bewegung

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Lullabye, andante con espressione

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³⁵⁸ anonymous, *Schwesterlein* ³⁵⁹ anonymous, *Es Ritt ein Ritter* ³⁶⁰ anonymous, *Cradle Song (Sweden)* ³⁶¹ J.S. Bach, *Chorale, 'Befehl du deine Wege'* ³⁶² J.S. Bach, *Chorale, 'Das Walt' Mein Gott, Vater, Sohn'*



Heimlich und zierlich bewegt



³⁶³ anonymous, *Feinsliebchen, Du Sollst* ³⁶⁴ J.S. Bach, *Chorale, 'Gib Dich Zufrieden und Sei Stille'*

Chapter VI

The C Clef

This chapter recapitulates some melodies from earlier chapters, using the C clef. The clef indicates middle C. 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. The C clef is a movable clef, but the examples in this chapter are all given with C placed at the middle line. 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. A trick for instrumentalists is to imagine that the middle line is really the ledger line for middle C on the grand staff, while the top two lines belong to the treble clef, and the bottom two to the bass clef. (The same trick can be handy for vocalists when using the key signature to find the tonic on the staff.)

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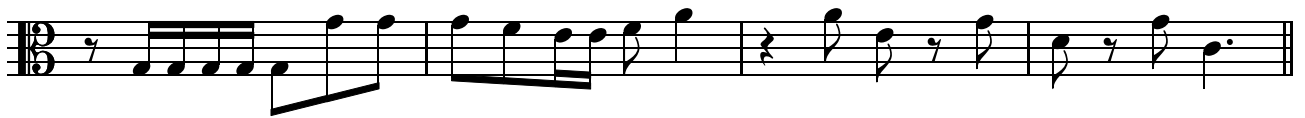


Mit kraeftiger Leidenschaft

370



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372



³⁷⁰ anonymous, *Wach' Auf, Mein Hort* ³⁷¹ anonymous, *La Paloma Blanca (Arizona)* ³⁷² Gustav Holst, *Venus theme from The Planets*

373 



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The following three examples are in the minor mode.

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Largo

378 

Heimlich und zierlich bewegt

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³⁷³ folk song ³⁷⁴ Giovanni Battista Pergolesi, aria 'Sancta Mater' from *Stabat Mater* ³⁷⁵ W.A. Mozart, aria (*Papageno*) from 'The Magic Flute' ³⁷⁶ Franz Joseph Haydn, finale, *London symphony* ³⁷⁷ anonymous, *Every Hour in the Day* (*Georgia*) ³⁷⁸ anonymous, *lullabye* (*Russia*) ³⁷⁹ anonymous, *Feinsliebchen, Du Sollst*



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