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MUSIC FOR SIGHT SINGING

EIGHTH EDITION

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ROBERT W. OTTMAN
NANCY ROGERS

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MUSIC
FOR
SIGHT SINGING

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Eighth Edition

ROBERT W. OTTMAN

Emeritus

College of Music

University of North Texas

NANCY ROGERS

College of Music

Florida State University

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CONTENTS

(R) *indicates Rhythmic Reading exercises*

PREFACE xiii

IN MEMORIAM xvii

ACKNOWLEDGMENTS xix

PART I

MELODY: DIATONIC INTERVALS

RHYTHM: DIVISION OF THE BEAT

I RHYTHM: Simple Meters; The Beat and Its Division into Two Parts 1

RHYTHMIC READING 1

Section 1 (R). The quarter note as the beat unit. Beat-note values and larger only, 3

Section 2 (R). The quarter note as the beat unit and its division. Dotted notes and tied notes, 4

Section 3 (R). Two-part drills, 5

Section 4 (R). Note values other than the quarter note as beat values, 7

Section 5 (R). Two-part drills, 9

- 2** MELODY: Stepwise Melodies, Major Keys
 RHYTHM: Simple Meters; The Beat and Its Division into Two Parts 12
- SIGHT SINGING, 12
- Section 1. Major keys, treble clef, the quarter note as the beat unit. Key signatures with no more than three sharps or three flats, 13
 - Section 2. Bass clef, 16
 - Section 3. Other meter signatures, 19
 - Section 4. Duets, 20
 - Section 5. Structured improvisation, 22
- 3** MELODY: Intervals from the Tonic Triad, Major Keys
 RHYTHM: Simple Meters 24
- Section 1. Major keys, treble clef, intervals of the third, fourth, fifth, and octave from the tonic triad. The quarter note as the beat unit, 26
 - Section 2. Bass clef, 31
 - Section 3. Interval of the sixth; minor sixth, $\hat{3}$ up to $\hat{1}$, and major sixth, $\hat{5}$ up to $\hat{3}$, or descending, 33
 - Section 4. The half note and the eighth note as beat units, 35
 - Section 5. Duets, 37
 - Section 6. Key signatures with five, six, and seven sharps or flats, 40
 - Section 7. Structured improvisation, 44
- 4** MELODY: Intervals from the Tonic Triad, Major Keys
 RHYTHM: Compound Meters; The Beat and Its Division into Three Parts 45
- Section 1 (R). Rhythmic reading: The dotted quarter note as the beat unit. Single lines and two-part drills, 46
 - Section 2. Sight singing: major keys, treble clef; the dotted quarter note as the beat unit, 50
 - Section 3. Sight singing: Bass clef, 53
 - Section 4 (R). Rhythmic reading: The dotted half note and the dotted eighth note as beat units, including two-part drills, 57
 - Section 5. Sight singing: The dotted half note and dotted eighth note as beat units, 59
 - Section 6. Duets, 61
 - Section 7. Structured improvisation, 63
- 5** MELODY: Minor Keys; Intervals from the Tonic Triad
 RHYTHM: Simple and Compound Meters 65
- Section 1. Simple meters, 67
 - Section 2. Compound meters, 72

- Section 3. Duets, 74
 Section 4. Structured improvisation, 77
- 6** MELODY: Intervals from the Dominant (V) Triad; Major and Minor Keys
 RHYTHM: Simple and Compound Meters 78
- Section 1. Intervals of the third from the V triad; major keys; simple meters, 80
 Section 2. Intervals of the third from the V triad; minor keys; simple meters, 82
 Section 3. Intervals of the fourth and fifth from the V triad; major and minor keys; simple meters, 84
 Section 4. Interval of the sixth from the V triad; simple meters, 89
 Section 5. Compound meters; various intervals from the V triad, 90
 Section 6. Numerator of 3, compound meters, 92
 Section 7. Duets, 93
 Section 8. Structured improvisation, 97
- 7** THE C CLEFS: Alto and Tenor Clefs 98
- Section 1. The alto clef, 99
 Section 2. The tenor clef, 104
 Section 3. Additional practice in the C clefs, 108
 Section 4. Structured improvisation, 108
- 8** MELODY: Further Use of Diatonic Intervals
 RHYTHM: Simple and Compound Meters 110
- Section 1. Single-line melodies, 111
 Section 2. Bass lines, 124
 Section 3. Duets, 126
 Section 4. Structured improvisation, 128
- 9** MELODY: Intervals from the Dominant Seventh Chord (V^7);
 Other Diatonic Intervals of the Seventh
 RHYTHM: Simple and Compound Meters 130
- Section 1. The complete dominant seventh chord, 131
 Section 2. The interval of the minor seventh: $\hat{5}$ up to $\hat{4}$ or reverse, 132
 Section 3. The interval of the tritone, 136
 Section 4. Other uses of diatonic intervals of the seventh, 140
 Section 5. Structured improvisation, 141

PART II

MELODY: DIATONIC INTERVALS

RHYTHM: SUBDIVISION OF THE BEAT

- 10** RHYTHM: The Subdivision of the Beat: The Simple Beat into Four Parts,
The Compound Beat into Six Parts 143

RHYTHMIC READING, SIMPLE METERS, 143

- Section 1 (R). Preliminary exercises, simple meters, 143
Section 2 (R). Rhythmic reading exercises in simple meters, 144
Section 3 (R). Two-part drills, simple meters, 147

RHYTHMIC READING, COMPOUND METERS, 148

- Section 4 (R). Preliminary exercises, compound meters, 148
Section 5 (R). Rhythmic reading exercises in compound meters, 150
Section 6 (R). Two-part drills, compound meters, 153

- 11** MELODY: Intervals from the Tonic and Dominant Triads
RHYTHM: Subdivision in Simple and Compound Meters 156

- Section 1. Major keys, 156
Section 2. Minor keys, 161
Section 3. Structured improvisation, 164

- 12** MELODY: Further Use of Diatonic Intervals
RHYTHM: Subdivision in Simple and Compound Meters 166

- Section 1. Diatonic intervals except the seventh and the tritone, 166
Section 2. The dominant seventh (V^7) chord; intervals of the seventh and the tritone, 178
Section 3. Other uses of the interval of the seventh, 182
Section 4. Structured improvisation, 184

PART III

MELODY: CHROMATICISM

RHYTHM: FURTHER RHYTHMIC PRACTICES

- 13** MELODY: Chromaticism (I): Chromatic Nonharmonic Tones;
The Dominant of the Dominant (V/V) Harmony;
Modulation to the Key of the Dominant 186
- Section 1. Chromatic nonharmonic tones. Augmented and diminished intervals created by their use, 186

- Section 2. The secondary dominant chord, V/V or V⁷/V. Modulation from a major key to its dominant key, 191
- Section 3. Duets, 213
- Section 4. Structured improvisation, 217

14 MELODY: Chromaticism (II): Modulation to Closely Related Keys; Additional Secondary Dominant Harmonies 219

- Section 1. Single-line melodies, 220
- Section 2. Duets, 237
- Section 3. Structured improvisation, 246

15 RHYTHM and MELODY: Syncopation 247

RHYTHMIC READING, 248

- Section 1 (R). Divided beat patterns in simple meters, 248
- Section 2 (R). Divided beat patterns in compound meters, 249
- Section 3 (R). Two-part drills, 250
- Section 4 (R). Subdivided beat patterns in simple meters, 252
- Section 5 (R). Subdivided beat patterns in compound meters, 253
- Section 6 (R). Two-part drills, 254

SIGHT SINGING, 255

- Section 7. Divided beat patterns in simple meters, 255
- Section 8. Divided beat patterns in compound meters, 264
- Section 9. Duets, 268
- Section 10. Subdivided beat patterns in simple and compound meters, 272
- Section 11. Structured improvisation, 278

16 RHYTHM and MELODY: Triplet Division of Undotted Note Values; Duplet Division of Dotted Note Values 279

RHYTHMIC READING, 280

- Section 1 (R). Triplet division of undotted note values, 280
- Section 2 (R). Duplet division of dotted note values, 283
- Section 3 (R). Two-part drills, 284

SIGHT SINGING, 286

- Section 4. Triplet division of undotted note values, 286
- Section 5. Duplet division of dotted note values, 295

- Section 6. Duets, 299
Section 7. Structured improvisation, 304

17 RHYTHM and MELODY: Changing Meter Signatures; The Hemiola; Less Common Meter Signatures 306

RHYTHMIC READING, 306

- Section 1 (R). Definitions and rhythmic reading exercises, 306

SIGHT SINGING, 310

- Section 2. Changing meter signatures, 310
Section 3. The hemiola, 313
Section 4. Meters of 5 and 7, and other meters, 317
Section 5. Structured improvisation, 324

18 RHYTHM and MELODY: Further Subdivision of the Beat; Notation in Slow Tempi 326

- Section 1 (R). Rhythmic reading, 327
Section 2. Sight singing, 329
Section 3. Structured improvisation, 337

19 MELODY: Chromaticism (III): Additional Uses of Chromatic Tones; Remote Modulation 338

- Section 1. Chromatic tones in less common intervals, 338
Section 2. The Neapolitan sixth, 343
Section 3. Remote modulation, 348
Section 4. Structured improvisation, 356

PART IV
THE DIATONIC MODES AND
TWENTIETH-CENTURY MUSIC

20 MELODY: The Diatonic Modes 358

- Section 1. Folk music, 359
Section 2. Composed music, 367
Section 3. Structured improvisation, 375

21

RHYTHM and MELODY:	The Twentieth Century 376
Section 1 (R).	Meter and rhythm. Rhythmic reading, 376
Section 2.	Extensions of the traditional tonal system, 379
Section 3.	Symmetrical collections; the whole-tone and octatonic scales, 393
Section 4.	Freely post-tonal melodies; twelve-tone melodies, 399
Section 5.	Duets, 403
Section 6.	Structured improvisation, 410
APPENDIX A:	RHYTHM SOLMIZATION 413
APPENDIX B:	PITCH SOLMIZATION 416
APPENDIX C:	MUSICAL TERMS 419

PREFACE

Developing the “mind’s ear”—the ability to imagine how music sounds without first playing it on an instrument—is essential to any musician, and sight singing (in conjunction with ear training and other studies in musicianship) is invaluable in reaching this fundamental goal. The principal objective of sight singing is acquiring the ability to sing a given melody accurately at *first sight*. Although repeating a melody and correcting any errors is beneficial, we can truly sight sing a melody only once, which is why *Music for Sight Singing* provides a generous number of exercises (more than 1,300 in this volume) for practice.

Generations of musicians have valued *Music for Sight Singing* for its abundance of meticulously organized melodies drawn from the literature of composed music and a wide range of the world’s folk music. Not only is “real music” more enjoyable and interesting to sing than dry exercises, but genuine repertoire naturally introduces a host of important musical considerations beyond pitch and rhythm (including dynamics, accents, articulations, slurs, repeat signs, and tempo markings). The book’s systematic arrangement of exercises according to specific melodic and rhythmic features lays an effective foundation for success. Each chapter methodically introduces elements one at a time, steadily increasing in difficulty while providing a musically meaningful framework around which students can hone their skills. Through this method, the book creates a sense of challenge rather than frustration: a conscientious student should always be prepared to tackle the next melody.

The text as a whole is divided into four parts:

1. Chapters 1–9, diatonic melodies with rhythmic patterns limited to whole beats and their most basic divisions (two notes per beat in simple meters, three notes per beat in compound meters)
2. Chapters 10–12, diatonic melodies with rhythmic patterns that include subdivisions of the beat (four notes per beat in simple meters, six notes per beat in compound meters)
3. Chapters 13–19, chromaticism, tonicization, modulation, and more advanced rhythmic patterns and metrical concepts
4. Chapters 20–21, modal and post-tonal music

Music for Sight Singing contains exercises appropriate for students of all skill levels, including beginners, but a basic working knowledge of fundamental music theory and notation is prerequisite to sight singing. The following abilities are particularly important:

- Recognize, write, and sing all major and minor scales
- Recognize and write all major and minor key signatures
- Recognize and write all common note values and their corresponding rests
- Recognize and interpret standard meter signatures

Each of the above will be reviewed as topics are introduced throughout the text. However, a practical command of these basic elements from the outset will ensure satisfactory progress.

A new edition of *Music for Sight Singing* offers the opportunity to build on the book's strengths, address any weaknesses, and introduce some new ideas. As always, exercises have been selected from a wide musical repertoire, and melodies written especially for pedagogical purposes are kept to a minimum. Significant revisions in the eighth edition include the following:

- For ease of reference, the presentation of rhythm and pitch solmization systems has been gathered into a pair of succinct appendices. The new appendices provide an overview and illustrations for a variety of popular methods.
- A new section within Chapter 8 specifically addresses bass lines and their characteristic leaps.
- More melodies have been notated in alto and tenor clefs.
- The clarity of the musical notation has been improved throughout the book. However, exercises still include a variety of notational styles so that students will become familiar with different conventions.
- Perhaps most exciting, the eighth edition comes with online content, including supplemental exercises for beginning students, accompaniment for some melodies, and a new way to monitor students' sight singing progress.

The eighth edition of *Music for Sight Singing* maintains the significantly enlarged rhythm chapters established in the seventh edition

(30% more rhythmic exercises than in the sixth edition). It also expands upon the structured improvisation exercises established in the seventh edition, now including them in each melodic chapter. Structured improvisation provides students with a framework around which to create their own melodies. These singing exercises are crafted to reinforce the lessons of their respective chapters, fundamentally emphasizing the book's organization and approach through a new kind of activity. Structured improvisation training offers specific musical and pedagogical benefits, from helping beginning students master an unfamiliar solmization system (by concentrating specifically on scale degrees and their corresponding syllables without the additional mental burden of notation) to fostering a deep awareness of harmony in students at all levels. Finally, improvisational exercises will provide additional variety to class and individual practice, and (unlike traditional sight singing) they will extend the same benefits even after multiple repetitions.

I am strongly committed to maintaining the tradition of excellence that Robert Ottman established more than 50 years ago. The combination of his vast knowledge of the repertoire and his deep pedagogical instincts made *Music for Sight Singing* one of the most celebrated music textbooks of the twentieth century. It is humbling to walk in such giant footsteps, but of course it is also a tremendous privilege to continue Dr. Ottman's work for the benefit of twenty-first-century musicians.

Nancy Rogers

IN MEMORIAM

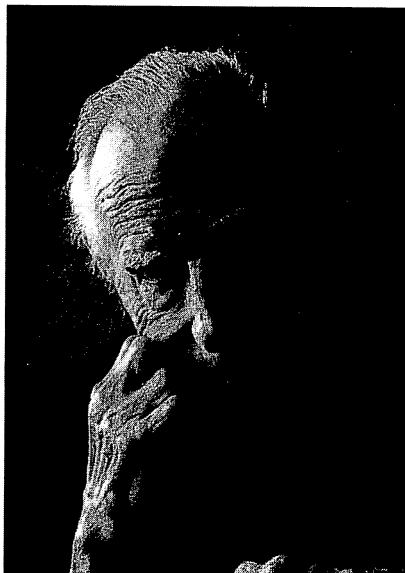
Musicians around the world have been touched by Robert Ottman. Hundreds of fortunate students studied with him during his long career at the University of North Texas, where he is fondly remembered as an exceptionally fine and dedicated teacher. He was an inspirational role model for those who later became educators and were able to pass along his words of wisdom, his teaching techniques, and his high standards to thousands of their own students. Countless other musicians have benefited from the insight and experience that he poured into *Music for Sight Singing* and 10 other textbooks.

Dr. Ottman earned his bachelor's and master's degrees from the Eastman School of Music (1938 and 1944), then enlisted in the U.S. Army as a chaplain's assistant. During World War II, he played a portable organ during worship services and drove the chaplain's Jeep (sometimes at night, without headlights) near enemy territory in order to draw fire and pinpoint troop locations. After the war ended, he studied at Trinity College of Music in London, then returned to the United States to head the music theory department at the University of North Texas (known at the time as the North Texas State College). He received his doctorate from UNT in 1956—the same year that he published the first edition of *Music for Sight Singing*.

Serving both as a professor of music theory and as director of the Madrigal Singers, Robert Ottman was a valued member of the University of North Texas faculty throughout his 35 years there. Even after his retirement in 1981, he remained actively involved with the university and the

larger Denton community. In 2004 he received the UNT President's Citation for outstanding service.

Dr. Ottman was beloved by those who knew him and, remarkably, even by people acquainted solely with his books. If it is, indeed, possible to be immortalized through one's work, then Robert Ottman will live forever in the hearts and minds of musicians all around the world.



Robert William Ottman
May 3, 1914–June 30, 2005

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I am particularly grateful to Alan Theisen, who not only did a superb job of setting all of the examples in this edition but also provided a number of invaluable services. Al corrected errors, suggested several of the newly added melodies, and provided a lot of welcome humor throughout the long process. I would also like to thank Richard Carlin, executive editor for music at Pearson Prentice Hall, for his guidance and encouragement. Tricia Murphy, Richard's editorial assistant, helped prepare the manuscript. Joseph Scordato, project manager for Pearson Higher Education, oversaw the production of this book and was unfailingly helpful when I had questions. Last but by no means least, I am enormously indebted to my husband, Michael Buchler, for his constant personal and professional support.

Nancy Rogers

MUSIC
FOR
SIGHT SINGING

1

RHYTHM

Simple Meters;

The Beat and Its Division into Two Parts

An important attribute of the accomplished musician is the ability to “hear mentally”—that is, to know how a given piece of music sounds without recourse to an instrument. Sight singing, together with ear training and other studies in musicianship, helps develop that attribute. The goal of sight singing is the ability to sing *at first sight*, with correct rhythm and pitch, a piece of music previously unknown to the performer. Accomplishing that goal demonstrates that the music symbols on paper were comprehended mentally before being performed. In contrast, skill in reading music on an instrument often represents an ability to interpret music symbols as fingerings, with no way of demonstrating prior mental comprehension of the score.

To help you become proficient in sight singing, this text provides you with many carefully graded music examples. Beginning in this chapter, you will perform the simplest of exercises in reading rhythm, after which you will perform easy melodic lines that incorporate those same rhythmic patterns.

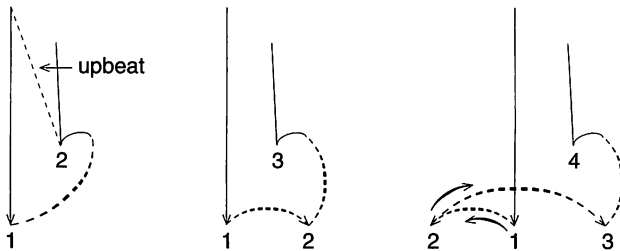
RHYTHMIC READING

In simple meters (also known as simple time), the beat is divisible into two equal parts; therefore, any note value so divisible can represent the beat. Most commonly used are the quarter note ($\text{♩} = \text{♪♪}$), the eighth note ($\text{♩} = \text{♪♪}$), and the half note ($\text{♩} = \text{♪♪}$), though other values (♩ , ♪ , ♩) are sometimes seen. In this chapter, the note value representing the simple

division of the beat (that is, half of the beat) will be the shortest note value used. In reading, follow these suggestions:

1. *Rhythmic syllables.* Accurate rhythmic reading is best accomplished through the use of spoken or sung rhythmic syllables. Any spoken method (even a neutral syllable) is preferable to clapping or tapping for a variety of reasons: dynamics and sustained notes are more easily performed vocally, faster tempos are possible, and vocalizing leaves the hands free for conducting. There are a variety of good rhythmic syllable systems in current use; several popular systems are illustrated in Appendix A.
2. *The conductor's beat.* It should be obvious that only the *first* performance of an exercise can be considered reading at *first* sight. (After that, you are practicing!) Therefore, on the first try, you should not stop to correct errors or to study what to do next. To help you complete an exercise without hesitation, the use of conductor's beats is highly recommended. Shown below are hand-movement patterns for two beats, three beats, and four beats per measure. Successive downbeats of each pattern coincide with successive bar lines.

The Conductor's Beats: two beats, three beats, and four beats per measure



The *downbeat* (1) drops in a straight line and describes a small bounce at the instant the first beat occurs. The first downbeat is preceded by an *upbeat*, beginning at the point of the last beat of the pattern being used. Therefore, the last beat of each measure is the *upbeat* for the following measure.

Practice these three conductor's beats without reading or singing. Next, with the left hand, tap twice for each beat of the conductor's beat. These taps represent the normal simple division of the beat-note value. When you no longer have to concentrate on these hand movements, you are ready to begin rhythmic reading and sight singing.

As you read an exercise, use the conductor's beat and tapping to keep going without pause until the very end. If you make a mistake, don't hesitate or stop; the next "1" (downbeat) will be the next bar line where you can pick up your reading and continue to the end. If you made errors or lost your place, you can review and practice in anticipation of doing better on the next exercise. Follow this procedure beginning with the very first exercises. Conducting and tapping easy exercises *now* is the best way to prepare yourself for the more difficult exercises to follow.

3. *Notation for rhythmic reading.* Exercises such as that at *a* below are designed specifically for rhythmic reading and therefore use a simple one-line staff. However, reading rhythmic notation from a melodic line, as in example *b*, should begin as soon as possible. As seen in this pair of examples (illustrated

with one of many possible solmization systems), there is no difference in the resulting rhythmic performance.

(a) 

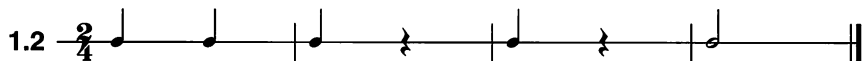
(b) 

The melodies of Chapters 2 and 3 include only the same type of rhythm patterns found in Chapter 1.


Section 1. The quarter note as the beat unit. Beat-note values and larger only: ♩ = 1 beat, ♪ = 2 beats, ♫ = 3 beats, ♮ = 4 beats.

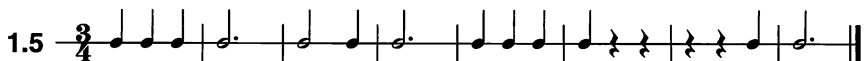
Not all exercises begin on the first beat of the measure. Determine the beat number of the first note before reading.

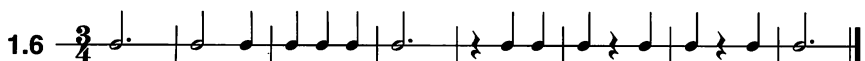
1.1 

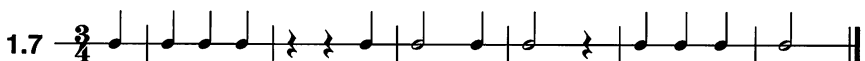
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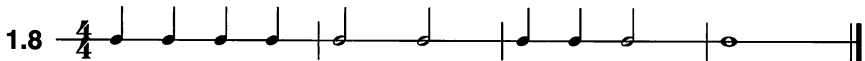
1.3 

1.4 

1.5 

1.6 

1.7 

1.8 

1.9 $\frac{4}{4}$

1.10 $\frac{4}{4}$

**Section 2. The quarter note as the beat unit and its division ($\text{♩} = \text{♩♩}$).
Dotted notes and tied notes.**

1.11 $\frac{2}{4}$

1.12 $\frac{2}{4}$

1.13 $\frac{2}{4}$

1.14 $\frac{3}{4}$

1.15 $\frac{2}{4}$

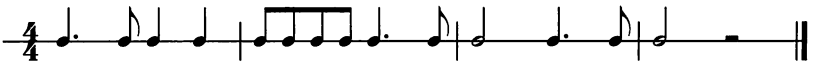
1.16 $\frac{2}{4}$

1.17 $\frac{2}{4}$

1.18 $\frac{2}{4}$

1.19 $\frac{2}{4}$

1.20 $\frac{3}{4}$

1.21 $\frac{4}{4}$ 

1.22 $\frac{4}{4}$ 

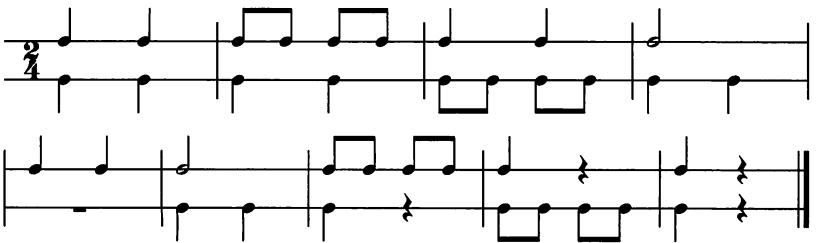
1.23 $\frac{3}{4}$ 

1.24 $\frac{4}{4}$ 

Section 3. Two-part drills.

Suggested methods of performance:

1. One person: Tap both lines, using both hands.
2. One person: Recite one line while tapping the other.
3. Two people: Each recite a line.

1.25 $\frac{2}{4}$ 

1.26 $\frac{3}{4}$

Musical score for exercise 1.26 in 3/4 time. The first staff contains a melody with eighth and quarter notes. The second and third staves provide harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line.

1.27 $\frac{4}{4}$

Musical score for exercise 1.27 in 4/4 time. The first staff features a melody with quarter and eighth notes. The second and third staves provide accompaniment with chords and rhythmic patterns. The piece ends with a double bar line.

1.28 $\frac{3}{4}$

Musical score for exercise 1.28 in 3/4 time. The first staff has a melody with eighth and quarter notes. The second staff provides accompaniment with chords and rhythmic accompaniment. The piece concludes with a double bar line.

1.29 $\frac{4}{4}$

Musical score for exercise 1.29 in 4/4 time. The first staff contains a melody with quarter and eighth notes. The second and third staves provide accompaniment with chords and rhythmic patterns. The piece ends with a double bar line.

Only the meter signatures $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ will be found in melodies from Section 1 of Chapter 2. Sight-singing studies may begin there at this time.

Section 4. Note values other than the quarter note as beat values.

The half note, the eighth note, and the sixteenth note are also used to represent the beat. The signatures $\frac{2}{2}$ (C), $\frac{3}{2}$, and $\frac{3}{4}$ are commonly used in written music. Others are occasionally seen. See Chapter 2, Section 3, for melodic examples of less common signatures.

In 1.30, examples *a*, *b*, *c*, and *d* all sound the same when the duration of each of their beat-note values ($\frac{1}{4}$, $\frac{1}{2}$, $\frac{1}{8}$, and $\frac{1}{16}$) is the same.

1.30 (a) $\frac{4}{4}$ $\frac{1}{4}$ = 1 beat

1 2 3 4 1 4 1 2 & 3 & 1

(b) $\frac{2}{2}$ $\frac{1}{2}$ = 1 beat

1 2 3 4 1 4 1 2 & 3 & 1

(c) $\frac{4}{8}$ $\frac{1}{8}$ = 1 beat

1 2 3 4 1 4 1 2 & 3 & 1

(d) $\frac{4}{16}$ $\frac{1}{16}$ = 1 beat

1 2 3 4 1 4 1 2 & 3 & 1

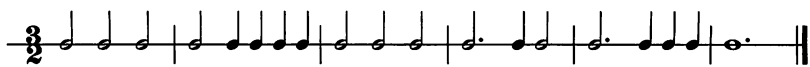
1.31 $\frac{2}{2}$

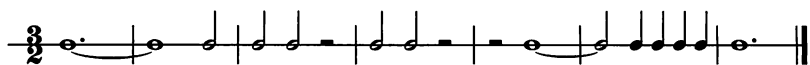
1 2 1 &

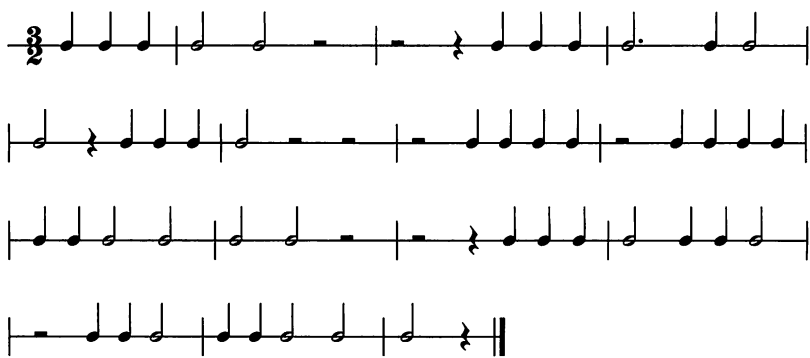
1.32

1.33

1.34

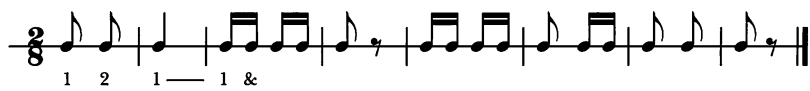
1.35 $\frac{3}{2}$ 

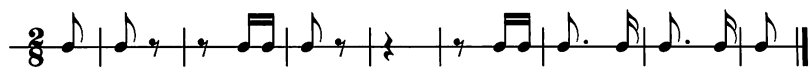
1.36 $\frac{3}{2}$ 

1.37 $\frac{3}{2}$ 

1.38 $\frac{4}{2}$ 

1.39 $\frac{4}{2}$ 

1.40 $\frac{2}{8}$ 

1.41 $\frac{2}{8}$ 

1.42 $\frac{3}{8}$ 

1.43 $\frac{3}{8}$ 

1.44 $\frac{3}{8}$

1.45 $\frac{4}{8}$

1.46 $\frac{4}{8}$

1.47 $\frac{2}{16}$

1 2 1 &

1.48 $\frac{2}{16}$

1.49 $\frac{3}{16}$

1.50 $\frac{4}{16}$

Section 5. Two-part drills.

1.51 $\frac{2}{2}$

1.52

Musical score for exercise 1.52 in 3/4 time. The top staff features a melodic line with a long note on the first beat of the second measure, followed by eighth notes. The bottom staff provides a harmonic accompaniment with quarter notes and eighth notes.

1.53

Musical score for exercise 1.53 in 3/4 time. The top staff has a melodic line with a long note on the first beat of the second measure. The bottom staff features a rhythmic accompaniment with quarter notes and eighth notes, including some rests.

1.54

Musical score for exercise 1.54 in 4/2 time. The top staff has a melodic line with a long note on the first beat of the second measure. The bottom staff features a rhythmic accompaniment with quarter notes and eighth notes, including some rests.

1.55

Musical score for exercise 1.55 in 4/3 time. The top staff has a melodic line with a long note on the first beat of the second measure. The bottom staff features a rhythmic accompaniment with quarter notes and eighth notes, including some rests.

1.56 Musical notation for exercise 1.56, 3/8 time signature. The exercise consists of two staves. The upper staff contains a melody of eighth and sixteenth notes, including a dotted quarter note. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

1.57 Musical notation for exercise 1.57, 3/8 time signature. The exercise consists of two staves. The upper staff features a melody with a long slur over the first two measures and eighth notes thereafter. The lower staff has a rhythmic accompaniment with eighth and sixteenth notes.

1.58 Musical notation for exercise 1.58, 3/16 time signature. The exercise consists of two staves. The upper staff contains a melody of eighth and sixteenth notes. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

1.59 Musical notation for exercise 1.59, 4/16 time signature. The exercise consists of two staves. The upper staff contains a melody of eighth and sixteenth notes. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

2

MELODY

Stepwise Melodies, Major Keys

RHYTHM

Simple Meters;

The Beat and Its Division into Two Parts

SIGHT SINGING

All melodies in Chapter 2 display stepwise movement and in a major key only; each interval is either a whole step (major second) or a half step (minor second).¹ If you can sing a major scale, these melodies should present very little difficulty.

Before reading a given melody, make these general preparations, all of which refer to later chapters in the text as well as to the melodies of this chapter.

1. Look at the key signature. What key does it indicate? On what line or space is the tonic? Does the melody begin on the tonic tone, or on some other pitch? (You may play the tonic note, but no other, immediately before singing.)
2. Scan the melody for passages in stepwise movement and then for larger intervals, particularly those presented in the chapter under study.
3. Observe the phrase marks. The end of a phrase mark usually indicates a cadence (that is, a temporary pause or a final stopping place), much the way commas and periods indicate pauses in language reading. Look ahead to the last note under each phrase mark so that you know where you are heading.

¹ Melodies in this chapter were written by Robert Ottman. The remainder of the text includes, for the most part, only folk music or music by recognized composers, but examples from these sources occur too infrequently for the purposes of Chapter 2.

- Continue to use the conductor's beat, as described under "Rhythmic Reading" on page 2. Remember that "sight singing" refers only to the *first* time you sing the melody. Sing to the end of the example without stopping, no matter how many mistakes you make. Then go back, review the melody, practice the rough spots, and sing the entire melody again.

Pitch solmization for Western music has a venerable history, dating back approximately a thousand years to Guido d'Arezzo.² Its longevity is easily explained: with practice, most musicians find that solmization facilitates accurate sight singing. Several different systems are currently used:

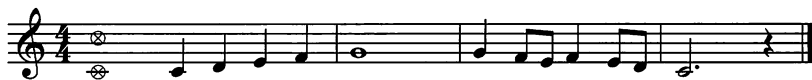
- Moveable-*do* solfège, where the tonic note is *do*
- Scale-degree numbers, where the tonic note is $\hat{1}$
- Letter names (already familiar to American musicians)
- Fixed-*do* solfège, where C is *do* even when C is not the tonic

A simple illustration is shown below; detailed information is provided in Appendix B.



Moveable- <i>do</i> solfège:	do	re	mi	fa	sol	la	ti	do
Scale-degree numbers:	$\hat{1}$	$\hat{2}$	$\hat{3}$	$\hat{4}$	$\hat{5}$	$\hat{6}$	$\hat{7}$	$\hat{1}$ (or $\hat{8}$)
Letter names:	G	A	B	C	D	E	Fis (F#)	G
Fixed- <i>do</i> solfège:	sol	la	ti	do	re	mi	fa	sol

**Section I. Major keys, treble clef, the quarter note as the beat unit.
Key signatures with no more than three sharps or three flats.**



Solfège:	do	re	mi	fa	sol	sol	fa	mi	fa	mi	re	do
Scale degrees:	$\hat{1}$	$\hat{2}$	$\hat{3}$	$\hat{4}$	$\hat{5}$	$\hat{5}$	$\hat{4}$	$\hat{3}$	$\hat{4}$	$\hat{3}$	$\hat{2}$	$\hat{1}$
Letter names:	C	D	E	F	G	G	F	E	F	E	D	C

⊗ indicates the location of the tonic note.



² Guido d'Arezzo was a Benedictine monk who lived from approximately 991 until some time after 1033 and wrote one of the most widely read music instruction books of the Middle Ages. The solmization system passed down from Guido is known today as solfège (or solfeggio).

2.2 

2.3 

2.4 

2.5 

2.6 

2.7 

2.8 

2.9 

2.10

Musical notation for exercise 2.10, consisting of two staves. The first staff is in treble clef, key of D major (two sharps), and 3/4 time. It contains a melodic line with eighth and quarter notes, some beamed together, and a final dotted quarter note. The second staff continues the melody with eighth notes and a final quarter note.

2.11

Musical notation for exercise 2.11, consisting of two staves. The first staff is in treble clef, key of D major (two sharps), and 4/4 time. It contains a melodic line with quarter and eighth notes, some beamed together, and a final quarter note. The second staff continues the melody with quarter notes and a final quarter note.

2.12

Musical notation for exercise 2.12, consisting of two staves. The first staff is in treble clef, key of B minor (two flats), and 4/4 time. It contains a melodic line with quarter notes, some beamed together, and a final quarter note. The second staff continues the melody with quarter notes and a final quarter note.

2.13

Musical notation for exercise 2.13, consisting of two staves. The first staff is in treble clef, key of D major (two sharps), and 3/4 time. It contains a melodic line with eighth and quarter notes, some beamed together, and a final dotted quarter note. The second staff continues the melody with eighth and quarter notes, some beamed together, and a final quarter note.

2.14

Musical notation for exercise 2.14, consisting of two staves. The first staff is in treble clef, key of D major (two sharps), and 4/4 time. It contains a melodic line with quarter and eighth notes, some beamed together, and a final quarter note. The second staff continues the melody with quarter and eighth notes, some beamed together, and a final quarter note.

2.15

Musical notation for exercise 2.15, consisting of two staves. The first staff is in treble clef, key of D major (two sharps), and 3/4 time. It contains a melodic line with eighth and quarter notes, some beamed together, and a final dotted quarter note. The second staff continues the melody with eighth and quarter notes, some beamed together, and a final quarter note.

Melodies occasionally begin on pitches outside of the tonic triad, as in the next two examples. Be sure to identify the key first, then sing a scale from the tonic pitch up or down to the melody's first note. Alternatively, given that the first note necessarily falls within one scale step of $\hat{1}$, $\hat{3}$, or $\hat{5}$, it is also convenient to sing the nearest member of the tonic triad and then move stepwise to the first note of the melody. The latter strategy is depicted here.

2.16 

B \flat : (sol) la ti
($\hat{5}$) $\hat{6}$ $\hat{7}$

2.17 

A: (mi) fa mi
($\hat{3}$) $\hat{4}$ $\hat{3}$

Section 2. Bass clef.

2.18 

2.19 

2.20 

2.21

Musical notation for exercise 2.21, bass clef, 2/4 time, key of D major. It consists of two staves of music. The first staff has a treble clef with a circled X and a circled 2. The melody starts with a quarter note D4, followed by quarter notes E4, F4, G4, A4, B4, C5, D5. The second staff continues with quarter notes E5, D5, C5, B4, A4, G4, F4, E4.

2.22

Musical notation for exercise 2.22, bass clef, 3/4 time, key of B-flat major. It consists of two staves of music. The first staff has a treble clef with a circled X and a circled 2. The melody starts with a quarter note Bb4, followed by quarter notes C5, D5, Eb5, D5, C5, Bb4. The second staff continues with quarter notes Ab4, G4, F4, Eb4, D4, C4, Bb3, Ab3.

2.23

Musical notation for exercise 2.23, bass clef, common time, key of B-flat major. It consists of two staves of music. The first staff has a treble clef with a circled X and a circled 2. The melody starts with a quarter note Bb4, followed by quarter notes C5, D5, Eb5, D5, C5, Bb4. The second staff continues with quarter notes Ab4, G4, F4, Eb4, D4, C4, Bb3, Ab3.

2.24

Musical notation for exercise 2.24, bass clef, 4/4 time, key of D major. It consists of two staves of music. The first staff has a treble clef with a circled X and a circled 2. The melody starts with a quarter note D4, followed by quarter notes E4, F4, G4, A4, B4, C5, D5. The second staff continues with quarter notes E5, D5, C5, B4, A4, G4, F4, E4.

2.25

Musical notation for exercise 2.25, bass clef, 2/4 time, key of B-flat major. It consists of two staves of music. The first staff has a treble clef with a circled X and a circled 2. The melody starts with a quarter note Bb4, followed by quarter notes C5, D5, Eb5, D5, C5, Bb4. The second staff continues with quarter notes Ab4, G4, F4, Eb4, D4, C4, Bb3, Ab3.

2.26

Musical notation for exercise 2.26, bass clef, 3/4 time, key of B-flat major. It consists of three staves of music. The first staff has a treble clef with a circled X and a circled 2. The melody starts with a quarter note Bb4, followed by quarter notes C5, D5, Eb5, D5, C5, Bb4. The second staff continues with quarter notes Ab4, G4, F4, Eb4, D4, C4, Bb3, Ab3. The third staff continues with quarter notes G4, F4, Eb4, D4, C4, Bb3, Ab3, G4.

2.27

Musical notation for exercise 2.27, consisting of two staves in bass clef with a key signature of two sharps (F# and C#) and a common time signature. The first staff contains a melodic line with eighth and quarter notes, some beamed together, and rests. The second staff contains a similar melodic line, ending with a double bar line.

2.28

Musical notation for exercise 2.28, consisting of two staves in bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The first staff contains a melodic line with quarter and eighth notes, some beamed together, and rests. The second staff contains a similar melodic line, ending with a double bar line.

2.29

Andante

Denmark

p

Musical notation for exercise 2.29, consisting of two staves in bass clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The first staff contains a melodic line with eighth and quarter notes, some beamed together, and rests. The second staff contains a similar melodic line, ending with a double bar line. The tempo marking "Andante" and the dynamic marking "p" are present.

2.30

Musical notation for exercise 2.30, consisting of two staves in bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The first staff contains a melodic line with quarter and eighth notes, some beamed together, and rests. The second staff contains a similar melodic line, ending with a double bar line.

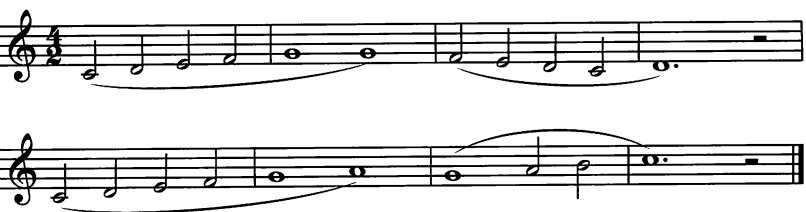
2.31

Musical notation for exercise 2.31, consisting of two staves in bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The first staff contains a melodic line with quarter and eighth notes, some beamed together, and rests. The second staff contains a similar melodic line, ending with a double bar line.

Section 3. Other meter signatures.

The meter signatures in melodies 2.32–2.40 are quite common. Review examples in Chapter 1, Section 4.

2.32



2.33



2.34



2.35



2.36



2.37 



2.38 

2.39 

2.40 

2.41 

2.42 



2.43 



Section 4. Duets.

2.44 

2.45

Musical notation for exercise 2.45, consisting of two staves with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a melodic line in the treble staff and a supporting line in the bass staff, both connected by a long slur.

2.46

Musical notation for exercise 2.46, consisting of two staves with a treble clef, a key signature of two flats (Bb, Eb), and a 2/4 time signature. The music features a melodic line in the treble staff and a supporting line in the bass staff, both connected by a long slur.

2.47

Musical notation for exercise 2.47, consisting of two staves with a treble clef, a key signature of two sharps (F#, C#), and a common time signature. The music features a melodic line in the treble staff and a supporting line in the bass staff, both connected by a long slur.

2.48

Musical notation for exercise 2.48, consisting of two staves with a treble clef, a key signature of two flats (Bb, Eb), and a 3/8 time signature. The music features a melodic line in the treble staff and a supporting line in the bass staff, both connected by a long slur.

2.49

Section 5. Structured improvisation.

Structured improvisation exercises provide an opportunity to create your own melodies while practicing the skills addressed in each chapter. Sing the notes that are written, and complete the missing portions according to the guidelines provided (indicated by double arrowheads ►► throughout the book). Notice that these exercises, unlike the more traditional rhythms and melodies in the earlier sections of this chapter, may be repeated multiple times because there are many different solutions.³ (As an example, two distinct answers for exercise 2.50 are illustrated below; numerous other possibilities are left to your imagination.) It is highly recommended that you continue to use your preferred solmization system(s) while improvising.

►► Using entirely stepwise motion, follow the suggested rhythm to fill in the missing notes.

2.50

p *mf* *p*

Solution a:

Solution b:

p *p*


³ You may even wish to repeat structured improvisation exercises after completing later chapters, in which case you will likely want to incorporate the new material you have learned. For instance, someone returning to the exercises in this chapter after finishing Chapter 3 might prefer to include some leaps from the tonic triad rather than using stepwise motion throughout.

►► Using entirely stepwise motion and no rhythmic value shorter than an eighth note, complete the second phrase.

2.51 

►► Choose a major key and a common simple meter. Using entirely stepwise motion and no rhythmic values shorter than the beat, improvise two four-measure phrases according to the following plan:

- Phrase #1 begins on $\hat{1}$, $\hat{3}$, or $\hat{5}$, and ends on the downbeat of measure 4 on $\hat{2}$.
- Phrase #2 ends on the downbeat of measure 8 on $\hat{1}$.

2.52 

Begin on $\hat{1}$, $\hat{3}$, or $\hat{5}$ $\hat{2}$ $\hat{1}$
 Any simple meter
 Any key

Variation: work with a partner so that one person sings the first phrase and the other person sings the second phrase. Then try again with the roles reversed.

3

MELODY

Intervals from the Tonic Triad, Major Keys

RHYTHM

Simple Meters

The melodies of this chapter contain several intervals larger than the scale steps of Chapter 2. Singing these particular intervals will be easy, since all are included in the tonic triad. If you can recognize and sing the three members of the tonic triad, you should have little or no problem when they occur in the melodies of this chapter.

In C major, the tonic triad is C E G; the possible intervals between any two of these pitches are as follows:

M3rd m3rd P5th P4th m6th M6th P8ve

M = major, m = minor, P = perfect

The members of the C-major triad at *a* in the following exercise are arranged melodically at *b* and *c*. Sing these on scale-degree numbers or solfège syllables.¹

(a) (b) (c)

do mi sol mi do do mi mi sol mi do sol mi do sol sol do
 î 3 5 3 î î 3 3 5 3 î 5 3 î 5 5 î

¹ "R," "3," and "5" refer here to a triad's root, third, and fifth, respectively. In this chapter, these chord members coincide with $\hat{1}$, $\hat{3}$, and $\hat{5}$ —that is, the first, third, and fifth scale degrees. See page 78 for an example of a nontonic triad.

Now add higher notes, lower notes, or both from the C-major triad and sing the new available intervals.

or or

sol do mi do sol mi sol mi do sol do mi mi sol mi sol
 5 1 3 1 5 3 5 3 1 5 1 3 3 5 3 5

Here are successions of several intervals from the tonic triad, first in C major, then in several other keys. For each key, first sing $\hat{1}-\hat{3}-\hat{5}-\hat{3}-\hat{1}$, *do-mi-sol-mi-do*, or letter names, carefully noting the location of each of these on the staff. You can see that if $\hat{1}$ (*do*) is on a line, $\hat{3}$ (*mi*) and $\hat{5}$ (*sol*) are on the next two lines above; or if $\hat{1}$ is on a space, $\hat{3}$ and $\hat{5}$ are on the two spaces above.

Pay particular attention to the unique sound of each of these intervals from the tonic triad. Memorize these sounds as soon as possible. These intervals are frequently used in other melodic or harmonic configurations.

(1) (2)

(3) (4)

(5) (6)

Now we are ready to sing melodies that include both stepwise motion and intervals from the tonic triad. Follow these steps in preparation for singing each melody:

1. Determine the key.
2. Spell the tonic triad.
3. Locate the tonic triad on the staff.
4. Scan the melody for examples of intervals in the tonic triad.
5. Sing the tonic triad.

Try this procedure on the following melody:

Note that:

1. The key is E \flat major.
2. The tonic triad is spelled E \flat G B \flat .
3. The tonic triad is located on the first, second, and third lines. Also locate higher and lower tones of the triad on the staff.

4. Find intervals that are members of this triad.
5. Sing these intervals.

Section 1. Major keys, treble clef, intervals of the third, fourth, fifth, and octave from the tonic triad. The quarter note as the beat unit. Key signatures in this chapter are limited to four sharps or flats until Section 6.

3.1

Slowly

France

Moderato Germany

3.2

mf

mf *p*

Allegro Bavaria

3.3

mf

mf *p*

Moderato Germany

3.4

p

p

Allegretto Tennessee

3.5

p

p

Allegro Poland

3.6

f

f *p*

3.7 *Allegro* Spain

mf

3.8 *Menuetto* Haydn, String Quartet, Op. 3, No. 3

*

* is a "grace note," to be sung as quickly as possible.

3.9 *Allegretto* Poland

3.10 *Frisch* Germany

f *p*

f

3.11 Schubert, German Dance, D. 783, No. 7

p

f

fz p

3.12 Allegro Germany

mf f

3.13 Moderato France

mf f

3.14 Allegretto Germany

mp f

3.15 Vivo Costa Rica

f ff

3.16 *Andante* Czechoslovakia²

p

mf *p*

3.17 *Allegro* Germany (Brahms)³

f *mf*

3.18 Canon for 4 voices Germany

1 2

3 4

3.19 Canon for 4 voices England

1 2 3 4

3.20 Canon for 3 voices Germany

1 2 3

3.21 Canon for 3 voices Caldara (1670-1736)

1 2 3

² Review the text preceding melody number 2.16.

³ This melody is from a collection in which Brahms set folk songs as vocal solos with piano accompaniment. Others will be found on later pages of this text.

Canon for 3 voices

P. Hayes (18th century)

3.22

1 2 3

Section 2. Bass clef.

3.23

Slowly

France

p

3.24

Allegro assai

Mozart, Serenade, K. 237

f

3.25

Allegretto

Germany

p *mf*

p

3.26

Allegro

Germany

f *mf* *f*

Allegro

Fr. Silcher (1842), *Alle Jahre wieder*

3.27

Musical notation for exercise 3.27, Fr. Silcher's 'Alle Jahre wieder'. It consists of two staves in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The first staff begins with a dynamic marking of *mf* and features a long slur over the first six measures. The second staff continues the melody with a dynamic marking of *f* and a hairpin crescendo leading to the end of the piece.

Allegretto

Spain

3.28

Musical notation for exercise 3.28, 'Spain'. It consists of three staves in bass clef with a key signature of two sharps (D major) and a 2/4 time signature. The first staff begins with a dynamic marking of *mf* and features a long slur over the first six measures. The second staff continues the melody with dynamic markings of *p* and *mf*. The third staff concludes the piece with a dynamic marking of *f* and a hairpin crescendo.

Allegro

Handel, *Judas Maccabaeus*

3.29

Musical notation for exercise 3.29, Handel's 'Judas Maccabaeus'. It consists of two staves in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The first staff begins with a dynamic marking of *mf* and features a long slur over the first six measures. The second staff continues the melody with a dynamic marking of *f* and a hairpin crescendo.

Schubert, Waltz, D. 146, No. 8

3.30

Musical notation for exercise 3.30, Schubert's Waltz, D. 146, No. 8. It consists of two staves in bass clef with a key signature of two flats (B-flat major) and a 3/4 time signature. The first staff begins with a dynamic marking of *p* and features a long slur over the first six measures. The second staff continues the melody with a dynamic marking of *fz* and a hairpin crescendo.

Moderato

Spain

3.31

Musical notation for exercise 3.31, 'Spain'. It consists of two staves in bass clef with a key signature of three sharps (F# major) and a 3/4 time signature. The first staff begins with a dynamic marking of *f* and features a long slur over the first six measures. The second staff continues the melody with a dynamic marking of *p* and a hairpin decrescendo.

p

3.32 *Lively* *f* *Spain*

3.33 *Allegro* *mf* *f* *France*

3.34 *f* *Schubert, Valse sentimental*

Section 3. Interval of the sixth: minor sixth, $\hat{3}$ up to $\hat{1}$, and major sixth, $\hat{5}$ up to $\hat{3}$, or descending.

3.35 *Allegro* *f* *United States*

$\hat{3}$ $\hat{1}$

3.36 *Andante* Pomerania

mp $\hat{5}$ $\hat{3}$ *cresc.* *f* *dim.*

mp

3.37 *Tempo giusto* Hungary

p *mf*

p

3.38 *Allegro* Mexico

mp

3.39 *Allegro moderato* Smetana, *The Bartered Bride*

mf

3.40 *Moderato* Ohio

mf



3.41 Canon for 4 voices Beethoven

Musical notation for exercise 3.41, second staff. It is a single staff in bass clef with a key signature of one flat and a common time signature. The melody is divided into four parts, numbered 1 through 4, each with a slur above it. Part 1 is a quarter note, part 2 is a quarter note, part 3 is a quarter note, and part 4 is a quarter note.

3.42 Canon for 3 voices England

Musical notation for exercise 3.42, first staff. It is a single staff in treble clef with a key signature of one flat and a 4/4 time signature. The melody consists of quarter notes, with a long slur covering the first two measures. Part 1 is a quarter note, and part 2 is a quarter note.
Musical notation for exercise 3.42, second staff. It is a single staff in treble clef with a key signature of one flat and a 4/4 time signature. The melody consists of quarter notes, with a long slur covering the first two measures. Part 3 is a quarter note.
Musical notation for exercise 3.42, third staff. It is a single staff in treble clef with a key signature of one flat and a 4/4 time signature. The melody consists of quarter notes, with a long slur covering the first two measures.

3.43 Canon for 4 voices P. Hayes

Musical notation for exercise 3.43, first staff. It is a single staff in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody consists of quarter notes, with a long slur covering the first two measures. Part 1 is a quarter note, and part 2 is a quarter note.
Musical notation for exercise 3.43, second staff. It is a single staff in treble clef with a key signature of two sharps and a 3/4 time signature. The melody consists of quarter notes, with a long slur covering the first two measures. Part 3 is a quarter note, and part 4 is a quarter note.

Section 4. The half note and the eighth note as beat units.

3.44 Andante Slovakia

Musical notation for exercise 3.44, first staff. It is a single staff in treble clef with a key signature of two sharps and a 3/2 time signature. The melody consists of half notes, with a long slur covering the first two measures. Part 1 is a half note, and part 2 is a half note.
Musical notation for exercise 3.44, second staff. It is a single staff in treble clef with a key signature of two sharps and a 3/2 time signature. The melody consists of half notes, with a long slur covering the first two measures.

Adagio Germany

3.45

p

Allegretto Germany (Brahms)

3.46

p *mf*

p

f

Allegro England

3.47

mf

Stately France

3.48

mf *mf*

p *mf*

3.49 *Allegretto* Spain

f

Section 5. Duets.

The asterisk (*) indicates the original folk song to which a second line has been added.

3.50 *Allegretto* Germany

mf

mf

3.51 *Andante* Germany

mf

mf

mp

mp

3.52 Andante Germany

p *mp*

p *mp*

mp *mf*

3.53 Andante con moto Germany

mf

mf

3.54 Allegro Germany

f *f*

3.55 Largo non troppo Germany

mp *mp*

mf *mf*

p *p*

3.56

Section 6. Key signatures with five, six, and seven sharps or flats.

Although these key signatures occur less frequently, their use from the eighteenth century to the present is significant enough to warrant your attention. Bach used them in the two volumes of his *Well-Tempered Clavier* to demonstrate that any note of the chromatic scale could be used as a tonic. They were especially favored in the music of nineteenth-century Romantic composers such as Chopin, Brahms, Liszt, and Wagner.

If you find these key signatures alarming, consider that for the scale of every less familiar signature there is a more familiar scale occupying the identical lines and spaces of the staff. Shown here are the first five notes of the $G\flat$ -major scale (with six flats in the key signature) and the G -major scale (with one sharp in the key signature). Given that the two look alike on paper, obviously identifying $\hat{1}$, $\hat{3}$, and $\hat{5}$ is just as easy in $G\flat$ major as it is in G major. Indeed, no key or clef is inherently more difficult to read than any other.

Make a conscientious effort to become familiar with different key signatures and clefs now so that you won't feel intimidated when they arise in later chapters, where the melodies will be more difficult.

3.57 *Maestoso* Spain

mf

mp

3.58 *Andante* Rousseau, *Lorsque Venus pour un berger*

mp

p

3.59 *Allegro* France

mf *f*

mp *f*

3.60 *Allegro* Silesia

mf (repeat *p*)

mf

3.61 Moderato Silesia

mp

mf

p *rit.* *pp*

3.62 Allegretto Germany

f *mf*

f

p

3.63 Allegretto Spain

p

pp

3.64 Canon for 4 voices England

1 2

3 4

Canon for 2 voices

Germany

3.65

Con spirito

Germany

3.66

Allegro

Germany

3.67

Section 7. Structured improvisation.

►► Complete the two phrases using only notes from the tonic triad. A suitable rhythm has been indicated.

3.68

Two staves of music in G major (one sharp) and 2/4 time. The first staff shows a melodic phrase starting with a half note G, followed by quarter notes A and B, then a dotted quarter note G. The second staff continues with a half note G, followed by quarter notes A and B, then a dotted quarter note G. Brackets labeled 'I' indicate the tonic triad (G, B, D) for improvisation.

►► Using only notes from the tonic triad, follow the suggested rhythm to complete the phrase.

3.69

A single staff of music in G major (one sharp) and 3/4 time. The phrase starts with a quarter note G, followed by quarter notes A and B, then a dotted quarter note G. Brackets labeled 'I' indicate the tonic triad (G, B, D) for improvisation.

►► Following the given rhythm, use stepwise motion and leaps from the tonic triad (as indicated below each bracket) to complete the two phrases.

3.70

Two staves of music in B-flat major (two flats) and 3/4 time. The first staff shows a melodic phrase starting with a quarter note B-flat, followed by quarter notes C and D, then a dotted quarter note B-flat. The second staff continues with a quarter note B-flat, followed by quarter notes C and D, then a dotted quarter note B-flat. Brackets labeled 'stepwise motion' and 'I' indicate the tonic triad (B-flat, D, F) for improvisation.

4

MELODY

Intervals from the Tonic Triad, Major Keys

RHYTHM

Compound Meters;

The Beat and Its Division into Three Parts

The melodies of this chapter include only those intervals already presented in Chapter 3. New to this chapter is the use of compound meter.

In compound meter, the beat divides into three parts and must therefore be represented by a dotted note. In $\frac{3}{8}$, for example, the dotted quarter note representing the beat is divisible into three eighth notes ($\text{♩} = \text{♪♪♪$). Dotted note values cannot be represented in traditional meter signatures, and so compound meter signatures must represent the beat indirectly by conveying the primary division of the beat. In $\frac{3}{8}$, there are six eighth notes per measure; three eighth notes together form one beat of a dotted quarter note, and a complete measure contains two beats (not six beats).

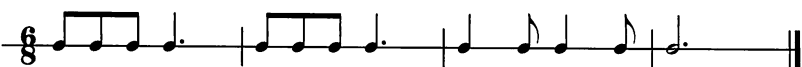
A meter signature with 6, 9, or 12 in its numerator is interpreted as representing a compound meter. It will ordinarily be conducted with two, three, or four beats per measure, respectively, and each beat will contain three rapid pulses (i.e., three divisions). Some recent music conveys compound meter in a more straightforward manner. Instead of $\frac{3}{8}$, for example, the meter signature $\frac{3}{4}$ exactly describes the meter: two beats per measure with a dotted quarter note representing the beat. Similar, $\frac{3}{2}$ is equivalent to $\frac{3}{4}$, $\frac{3}{4}$ is equivalent to $\frac{3}{8}$, and so forth. Several good rhythmic solmization systems are in current use; please see Appendix A for descriptions and illustrations.

Melodies in compound meters are far less common than those in simple meters. Of the possible compound meter signatures, those with a

numerator of 6 are the most frequently used. Sections 1 and 4, "Rhythmic Reading," in this chapter will include a variety of compound meter signatures. Melodies at the level of this chapter in compound triple and compound quadruple meters are virtually nonexistent in music literature. Melodies 2.51–2.54, written by Robert Ottman, use selected meter signatures to provide introductory practice.

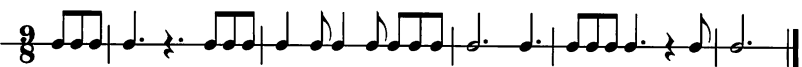
Section I. Rhythmic reading: The dotted quarter note as the beat unit. Single lines and two-part drills.


4.1 

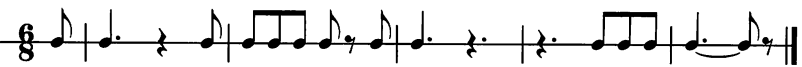
4.2 

4.3 

4.4 

4.5 

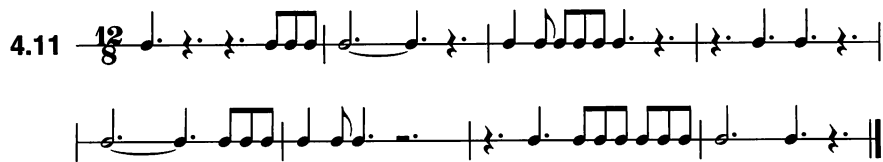
4.6 

4.7 

4.8 

4.9 

4.10 $\frac{9}{8}$ 

4.11 $\frac{12}{8}$ 

4.12 $\frac{6}{8}$ 

4.13 $\frac{9}{8}$ 

4.14 $\frac{12}{8}$ 

4.15 $\frac{9}{8}$

4.16 $\frac{9}{8}$

4.17 $\frac{12}{8}$

4.18 $\frac{12}{8}$

4.19 $\frac{6}{8}$

4.20 $\frac{6}{8}$

Musical notation for the first system, featuring a treble and bass staff with various rhythmic patterns and rests.

4.21

Musical notation for exercise 4.21, including a treble and bass staff with a 3/8 time signature and various rhythmic patterns.

4.22

Musical notation for exercise 4.22, including a treble and bass staff with a 12/8 time signature and various rhythmic patterns.

4.23

Musical notation for exercise 4.23, including a treble and bass staff with a 12/8 time signature and various rhythmic patterns.

Section 2. Sight singing: major keys, treble clef; the dotted quarter note as the beat unit.

4.24 *Allegro* Russia

f

mf *cresc.* ----- *f*

4.25 *Allegro* England

mp *mp*

4.26 *Allegretto* England

mf

4.27 *Deciso* Germany

mf

4.28 *Vif* France

mf *f*



4.29 Moderato England

Musical notation for two staves in a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The tempo is marked *Moderato* and the origin is *England*. The first staff begins with a dynamic marking of *p*. The music features a melodic line with eighth and quarter notes, and a bass line with eighth notes.

4.30 Allegro moderato England

Musical notation for three staves in a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The tempo is marked *Allegro moderato* and the origin is *England*. The first staff begins with a dynamic marking of *mf*. The music features a melodic line with eighth and quarter notes, and a bass line with eighth notes.

4.31 Lively France

Musical notation for three staves in a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. The tempo is marked *Lively* and the origin is *France*. The music features a melodic line with eighth and quarter notes, and a bass line with eighth notes.

4.32 Canada

Fine

D.C. al Fine

4.33 Lightly England

4.34 Con moto England

mf

4.35 Allegro vivo Tchaikovsky, *The Queen of Spades*, Op. 68

f

4.36 *Con spirito* England

f *ff*

4.37 *Con moto* United States

mf *f* *f* *mf*

Section 3. Sight singing: Bass clef.

4.38 *Rather slow* France

p

4.39 *Allegretto* England

mp *mp* *p*

4.40 *Vif* France

f

Moderato Poland

4.41 *mf*

Andantino Missouri

4.42 *mp*

Lively Germany

4.43 *f* (repeat *p*)

Moderato Missouri

4.44 *mf*

Allegro Germany

4.45 *mf*

4.46 *Allegro*

f

mf *f*

ff

4.47 *Allegro* France

mf

p *sfz*

p

4.48 *Vif* France

p *mp*

mf

4.49 *Allegretto* England

4.50 *Moderato* England

4.51

4.52

4.53

4.54

Section 4. Rhythmic reading: The dotted half note and the dotted eighth note as beat units, including two-part drills.

In number 4.55, examples *a*, *b*, and *c* sound the same when the duration of their respective beat notes (♩., ♩., ♩.) is the same.

(a) ♩. = 1 beat

4.55

(b) ♩. = 1 beat

(c) ♩. = 1 beat

4.56

4.57

4.58

4.59 $\frac{9}{4}$

Musical notation for exercise 4.59 in 9/4 time. It consists of three staves. The first staff has a dotted quarter, a quarter, a dotted half, and a quarter. The second staff has a dotted quarter, a quarter, a dotted half, and a quarter. The third staff has a dotted quarter, a quarter, a dotted half, and a quarter.

4.60 $\frac{12}{4}$

Musical notation for exercise 4.60 in 12/4 time. It consists of one staff with a dotted quarter, a quarter, a dotted half, and a quarter.

4.61 $\frac{12}{4}$

Musical notation for exercise 4.61 in 12/4 time. It consists of one staff with a dotted quarter, a quarter, a dotted half, and a quarter.

4.62 $\frac{12}{4}$

Musical notation for exercise 4.62 in 12/4 time. It consists of three staves. The first staff has a dotted quarter, a quarter, a dotted half, and a quarter. The second staff has a dotted quarter, a quarter, a dotted half, and a quarter. The third staff has a dotted quarter, a quarter, a dotted half, and a quarter.

4.63 $\frac{6}{16}$

Musical notation for exercise 4.63 in 6/16 time. It consists of one staff with eighth notes and sixteenth notes.

4.64 $\frac{6}{16}$

Musical notation for exercise 4.64 in 6/16 time. It consists of two staves with eighth notes and sixteenth notes.

4.65 $\frac{9}{16}$

Musical notation for exercise 4.65 in 9/16 time. It consists of one staff with eighth notes and sixteenth notes.

4.66 $\frac{9}{16}$

Musical notation for exercise 4.66 in 9/16 time. It consists of one staff with eighth notes and sixteenth notes.

4.67 $\frac{12}{16}$

Musical notation for exercise 4.67 in 12/16 time. It consists of one staff with eighth notes and sixteenth notes.

4.68 $\frac{12}{16}$

4.69 $\frac{6}{4}$

4.70 $\frac{6}{16}$

4.71 $\frac{6}{16}$

4.72 $\frac{9}{16}$

4.73 $\frac{12}{16}$

Section 5. Sight singing: The dotted half note and dotted eighth note as beat units.

4.74 *Andante* *p* Tennessee

Canon for 4 voices

W. Hayes (18th century)

4.75

4.76

Lively

England

f

4.77

Moderato

England

mf

f

p

4.78

Allegretto

France

p

4.79

Allegretto

Indiana

p



Section 6. Duets.

4.82

Allegro

Germany

4.83 *Andante* Spain

mf *

Musical score for exercise 4.83, 'Spain', in 6/8 time. It consists of two systems of two staves each. The first system includes dynamics markings 'mf' and an asterisk '*'. The second system continues the piece.

4.84 *Con moto* Germany

f *

mf cresc. *f*

Musical score for exercise 4.84, 'Germany', in 6/8 time. It consists of two systems of two staves each. The first system includes dynamics markings 'f' and an asterisk '*'. The second system includes 'mf cresc.' and 'f'.

4.85 *Moderato comodo* England

mf *

1. 2.

Musical score for exercise 4.85, 'England', in 6/4 time. It consists of two systems of two staves each. The first system includes dynamics markings 'mf' and an asterisk '*'. The second system includes first and second endings.

4.86 Allegro Germany

4.87 Allegro moderato Italy

Section 7. Structured improvisation.

►► Use stepwise motion and leaps from the tonic triad (as shown below each bracket) to complete the phrase. A rhythm has been indicated for measure 2, but you should improvise your own rhythm for measure 4.

4.88

►► In measure 1, notes have been provided, but you will need to improvise your own rhythm. Use any combination of ♩, ♪, and ♫ that fits the meter. In measure 3, use only notes from the tonic triad, improvising your own rhythm.

4.89

►► Complete the melody with notes from the tonic triad, using any combination of ♩, ♪, and ♫ that fits the meter.

4.90

5

MELODY

Minor Keys; Intervals from the Tonic Triad

RHYTHM

Simple and Compound Meters

In minor keys, most melodic lines conform to the melodic form of the minor scale, using $\uparrow\hat{6}$ and $\uparrow\hat{7}$ (raised $\hat{6}$ and raised $\hat{7}$) when the line's continuation ascends and $\downarrow\hat{6}$ and $\downarrow\hat{7}$ (natural $\hat{6}$ and natural $\hat{7}$) when the line's continuation descends.¹ Most people who use moveable solfège consistently designate the tonic as *do* in both major and minor keys. However, others follow the earlier practice of designating the tonic as *la* in minor keys. People who sing using scale-degree numbers always identify the tonic as $\hat{1}$. For a more complete explanation of solmization in minor keys, please consult Appendix B.

Follow these steps as preparation for sight singing in a minor key:

1. Be sure you can accurately sing the complete melodic minor scale in the key of the melody, both ascending and descending. Practice with letter names and with either numbers or syllables.
2. Look for examples of $\downarrow\hat{6}$ and $\downarrow\hat{7}$ and of $\uparrow\hat{6}$ and $\uparrow\hat{7}$.

G minor: $\uparrow\hat{7}$ $\uparrow\hat{6}$ $\uparrow\hat{6}$ $\uparrow\hat{6}$ $\uparrow\hat{7}$ $\downarrow\hat{7}$

¹ When a melodic line contains an ascending $\downarrow\hat{7}$, or $\uparrow\hat{6}$ without an accompanying $\uparrow\hat{7}$, that line is often based on one of the diatonic modes. See Chapter 20.

3. Note special uses of $\hat{6}$ and $\hat{7}$.

- a. In the succession $\hat{6}-\hat{7}-\hat{6}$, the direction of the last tone of this group determines which form of the scale is used for all three notes. See melody 5.3, measure 2. In the group $B\flat-C-B\flat$ ($\hat{6}-\hat{7}-\hat{6}$ in D minor), the final $B\flat$ descends; therefore, all three notes are from the descending form of the scale.
- b. In the succession $\uparrow\hat{7}-\uparrow\hat{6}-\uparrow\hat{7}$, the direction of the last tone of this group determines that the ascending form of the scale is used for all three notes. See melody 5.3, measure 3. In the group $C\sharp-B-C\sharp$ ($\uparrow\hat{7}-\uparrow\hat{6}-\uparrow\hat{7}$ in D minor), the final $C\sharp$ ascends; therefore, all three notes are from the ascending form of the scale.
- c. The descending succession $\uparrow\hat{7}-\uparrow\hat{6}$ implies the use of dominant harmony at that point. In melody 5.7, the descending scale line $A-G-F\sharp-E\flat-D$ in G minor implies a V triad, $A-F\sharp-D$, with a passing tone between A and $F\sharp$ and between $F\sharp$ and D.

4. Recognize intervals. The same intervals used to construct a major triad are used to construct a minor triad. The perfect intervals (P4, P5, and P8) remain the same, but the major and minor intervals are reversed:

	<i>Major Triad</i>	<i>Minor Triad</i>
R up to 3	M3	m3
3 up to 5	m3	M3
3 up to R	m6	M6
5 up to 3	M6	m6
R up to 5	P5	P5
5 up to R	P4	P4

D major:
D minor:

All intervals from the D-minor triad are here arranged melodically. Sing these on scale-degree numbers or solfège syllables.

Here are successions of intervals from the tonic triad in various minor keys. Sing each group with numbers or with syllables.



Section I. Simple meters.

5.1 do ti do re do te le sol fa sol le sol la ti do

5.2

5.3

5.4

5.5

5.6 

5.7 

 i V (D F# A) i V i

5.8 *Lightly* *p*  Germany



5.9 *Allegretto* *mp* *rit.*  Germany (Brahms)



5.10 *Andante* *mp*  Germany





5.11 *Canon for 4 voices* 1 2 3 4  Haydn

5.12

5.13

Lent

France

5.14

Canon for 4 voices

England

5.15

Adagio

England

mp

mf

5.16

Adagio

Norway

p

mp

pp

5.17 *Andante* Isle of Man

p *mf* *p* *morendo* *pp*

5.18 *Andante* Germany

5.19 *Slow* Germany

p *pp* *p* *mp* *pp*

5.20 *Lento* Finland

mf *mp*

mf *pp*

5.21 *Lento* France

p *pp* *p*

5.22 *Lento* Wales

p *cresc.* *mf*

5.23 *Gracefully and lively* Germany (Brahms)

p

5.24 *Allegretto* Slovakia

mp *mf*

5.25 *Non troppo lento* Portugal

Section 2. Compound meters.

5.26 *Andante* Basque

5.27 *Andante* Wales

5.28 *Allegretto* Wales

5.29 *Allegro con grazia* England

mp

allarg. -----

----- *a tempo*

5.30 *Lento* France

p

5.31 *Allegro* Italy

f

5.32 *Larghetto* France

mp

mf *p*

Allegro England

5.33

mf

f

mf

Doloroso Germany

5.34

pp

mf *pp*

mp

Adagio non troppo Germany

5.35

mf *cresc.*

mf

Section 3. Duets.

Joyeux France

5.36

mf *f*

mf *f*

5.37 Triste et lent France

pp *mf*

pp *mf*

pp

5.38 Adagio France

p *p*

p

5.39 Moderato Slovakia

mp *cresc.*

mf *f*

mf *f*

5.40 Vif France

f

f

f

5.41 Tristement France

p

p

mp

mp

Section 4. Structured improvisation.

►► Complete this melody using stepwise motion and maintaining a constant eighth-note pattern until the last note. To help shape the melody, the first eighth note of every group (that is, the eighth note that falls on each beat) has been provided.

5.42

►► Use stepwise motion and leaps from the tonic triad (as shown below each bracket) to complete the melody. A rhythm has been suggested.

5.43

►► Improvise a second phrase using stepwise motion and leaps from the tonic triad. Restrict yourself to rhythmic values no shorter than an eighth note. As indicated, you should end with the tonic on the downbeat of measure 8.

5.44

6

MELODY

Intervals from the Dominant (V) Triad;
Major and Minor Keys

RHYTHM

Simple and Compound Meters

Intervals from the dominant triad, very common in melodic writing, are the same as those from the tonic triad, but in a different context. In major keys, syllable names for members of the V triad are *sol-ti-re* (ascending), and the scale-degree numbers are $\hat{5}-\hat{7}-\hat{2}$, as at *a* and *b* below. Observe also that at *c*, its members can be identified as R-3-5 of the triad.

(a) $\hat{5}$ $\hat{7}$ $\hat{2}$
 G major: I V sol ti re (of the scale)
 (b) R 3 5 (of the triad)
 (c)

In minor keys, the dominant triad has the same sound as in major keys, since the leading tone is the *raised seventh* scale degree ($\uparrow\hat{7}$).

(a) $\hat{5}$ $\uparrow\hat{7}$ $\hat{2}$
 G minor: i V sol ti re (of the scale)
 (b) R 3 5 (of the triad)
 (c)

Observe these characteristics of the various possible intervals:

1. Skips to the third of the triad (the *leading tone*) are easy, since the second note of the interval, no matter what the size of the interval, is always a half step below the tonic.



2. Skips to the root of the triad are easy because this root is $\hat{5}$ (the *dominant*) of the scale.



3. Skips to the fifth of the triad are skips to the tone above the tonic (*supertonic*).



Any skip in the dominant triad will be either to the dominant tone or to a scale step above or below the tonic tone, so remembering the sound of the tonic and dominant tones of the key (as learned in Chapters 3–5) is important.

Before singing, spell the tonic and dominant triads. Then scan the melody for location of intervals from the dominant triad. Example:



Observe that:

1. The key is G major. I = G B D.
2. The dominant (V) triad is D F# A.
3. At *a* (interval, D down to A), the leap is to $\hat{2}$, the scale step above the tonic.
4. At *b*, the intervals outline the V triad.
5. At *c*, the interval, though large, is simply a skip to the leading tone, the scale step below the tonic.

Section I. Intervals of the third from the V triad; major keys; simple meters.

6.1 Allegretto Lithuania

p

mf (repeat *p*)

6.2 Moderato Germany

p

mp

6.3 Moderato Germany

f (repeat *p*)

mf

f

6.4 Andantino Italy

f

1. 2.

Allegro Germany (Brahms)

6.5 *mf*

Moderato England

6.6 *mp*

Allegretto France

6.7 *mf* *p*

Con spirito England

6.8 *Fine*

Canon for 4 voices Germany

6.9

6.10 *Lustily* Germany

f

6.11 *Allegretto* Louisiana

mp

1. 2.

6.12 *Moderato* Germany

mf

cresc. *f*

Section 2. Intervals of the third from the V triad; minor keys; simple meters.

6.13 *Allegro risoluto* Netherlands

f

6.14 *Largo* Sweden

p

mf *pp*



6.15 **Fast** England
f *mp*

6.16 **Moderato** Germany
mf

6.17 **Andante** Germany
mf *p*

Allegro assai

Mozart, *The Abduction from the Seraglio*, K. 384

6.18

f

pp

cresc. *f*

6.19

Con moto

Netherlands

mf

p

6.20

Andante

Russia

mp

p

mf *mp*

Section 3. Intervals of the fourth and fifth from the V triad; major and minor keys; simple meters.

6.21

Menuetto

Mozart, *Symphony No. 15*, K. 124

f

p

f

Musical notation for Schubert's Minuet, showing a melodic line with dynamics *p* and *f*.

Schubert, Minuet

6.22

Musical notation for exercise 6.22, showing a melodic line with a repeat sign.

Musical notation for exercise 6.22, showing a melodic line with a repeat sign.

6.23

Allegro spirito

France

Musical notation for exercise 6.23, showing a melodic line with dynamics *f* and *p*.

Musical notation for exercise 6.23, showing a melodic line with dynamics *cresc.* and *f*.

6.24

Con moto

Germany

Musical notation for exercise 6.24, showing a melodic line with dynamics *f*.

Musical notation for exercise 6.24, showing a melodic line with a repeat sign.

6.25

Andante

England

Musical notation for exercise 6.25, showing a melodic line with dynamics *f* and first ending.

Musical notation for exercise 6.25, showing a melodic line with dynamics *p* and second ending.

Musical notation for exercise 6.25, showing a melodic line with dynamics *f*.

6.26 *Allegro* Austria

f

f

6.27 *Allegretto* Poland

mf *mp* *mf*

p *mf*

6.28 *Allegro* France

mf

6.29 *Slowly* Iceland

mf *p*

cresc. *decresc.*

6.30 Canon for 2 voices Germany

1 2

Canon for 2 voices

Wachsmann (1791–1853)

6.31

Canon for 3 voices

England

6.32

Ziemlich schnell

Schubert, *Erstarrung*, Op. 89, No. 4

6.33

Andante

Beranger, *Ce jour-là*

6.34

Ruhig

Germany

6.35

6.36 *Lebhaft* Germany (Brahms)

p

6.37 *Moderato* Germany (Brahms)

p

6.38 *Lento* Mexico

p

mf (repeat *p*)

6.39 *Andante* Germany

mf

Section 4. Interval of the sixth from the V triad; simple meters.

6.40 *Allegretto* Dvořák, *Saint Ludmila*
p < > < >

6.41 Canon for 4 voices Haydn
 1 2 3 4

6.42 *Andante* Russia
mp

6.43 *Andante* Germany
mp
mf

6.44 *Moderato* Spiritual, United States
mf

Section 5. Compound meters; various intervals from the V triad.

6.45 *Allegro* France

f

6.46 *Allegro* Germany

mf mp mf

f

6.47 *Quietly* Chile

p

6.48 *Allegro* France

p

6.49 *Andante* Germany (Brahms)

mf *p* *mf* *p* *mf* *p*

6.50 *Con anima* Germany

f 1. 2. 1. 2.

6.51 *Presto* Wolf-Ferrari, *The Jewels of the Madonna*

f

6.52 *Allegretto* Maine

f

6.53 Moderato France

p *Fine*

mf *D.C.*

Section 6. Numerator of 3, compound meters.

Melodies with a numerator of 3 in the meter signature and with fast tempo indications are very often performed with a single beat per measure. The effect is that of compound meter, one beat per measure, as shown in the next four examples.

6.54 Fast (♩. = 1 beat) Germany

f *Fine* *mf*

mf *D.C. al Fine*

6.55 Allegro (♩. = 1 beat) Germany (Brahms)

p *f* *rit.* *a tempo*



6.56 (♩. = 1 beat) Germany

mp

1. 2.

Fine *mf*

p *D.C.*

6.57 (♩. = 1 beat) Canada

mf

f *mf*

f

Section 7. Duets.

6.58 Lively Germany

mf

mf

First system of musical notation, featuring a treble and bass clef. The music is marked with a forte (*f*) dynamic. The piece begins with a repeat sign and a double bar line.

6.59 Lebhaft Austria

Second system of musical notation, marked "Lebhaft" and "Austria". The key signature has three sharps (F#, C#, G#) and the time signature is 3/8. The music is marked with a forte (*f*) dynamic in the first measure and a mezzo-forte (*mf*) dynamic in the final measure. An asterisk (*) is placed above the first measure.

Third system of musical notation, continuing the piece. The music is marked with a mezzo-forte (*mf*) dynamic in the first measure and a forte (*f*) dynamic in the second measure.

Fourth system of musical notation, concluding the piece. The music is marked with a mezzo-forte (*mf*) dynamic in the first measure and a forte (*f*) dynamic in the second measure.

6.60 Allegretto Canada

Fifth system of musical notation, marked "Allegretto" and "Canada". The key signature has three flats (Bb, Eb, Ab) and the time signature is 2/4. The music is marked with a forte (*f*) dynamic in the first measure and a mezzo-piano (*mp*) dynamic in the second measure. An asterisk (*) is placed above the first measure.

Sixth system of musical notation, concluding the piece. The music is marked with a mezzo-piano (*mp*) dynamic in the first measure and a mezzo-piano (*mp*) dynamic in the second measure.

f
f

6.61 *Lentement* France

p
p

mp *p*
mp *p*

6.62 *Allegro con brio* Netherlands

mf
mf

f *mf*
f *mf*

6.63 *Allegretto* Sweden

p
p

First system of a musical score in 3/4 time, key of B-flat major. The treble clef part begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The bass clef part consists of a steady eighth-note accompaniment. Dynamics include *p* (piano) and hairpins.

Second system of the musical score. The treble clef part has a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The bass clef part continues with eighth notes. Dynamics include *mp* (mezzo-piano) and hairpins.

Third system of the musical score. The treble clef part has a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The bass clef part continues with eighth notes. Dynamics include *mf* (mezzo-forte) and hairpins.

6.64 *Andante* Netherlands

Fourth system of the musical score, marked *Andante*. The treble clef part begins with a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The bass clef part continues with eighth notes. Dynamics include *mf* (mezzo-forte) and hairpins.

Fifth system of the musical score. The treble clef part has a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The bass clef part continues with eighth notes. Dynamics include *f* (forte) and hairpins.

Sixth system of the musical score. The treble clef part has a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The bass clef part continues with eighth notes. Dynamics include *f* (forte) and hairpins.

Section 8. Structured improvisation.

►► Complete this melody using notes from the dominant triad. Suitable rhythms have been suggested in most places, but you will need to improvise your own rhythm in measure 7 (restrict yourself to rhythmic values no shorter than an eighth note).

6.65

►► Complete this melody using notes from the tonic and dominant triads (as indicated below each bracket). A suitable rhythm has been suggested.

6.66



►► Complete this melody using notes from the tonic and dominant triads (as indicated below each bracket). A suitable rhythm has been suggested.

6.67

7

THE C CLEFS

Alto and Tenor Clefs

The clef sign , or less commonly , indicates the location of *middle C* on the staff. When found on the third line of the staff, the C clef is known as the “alto clef,” and when found on the fourth line, it is known as the “tenor clef.”

alto clef



tenor clef

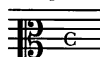


The alto clef is commonly used by the viola, the tenor clef by the cello, the trombone, and the bassoon, and each occasionally by other instruments. The ability to read music in these clefs is important, not only to the players of these instruments, but also to any musician studying orchestral scores such as those for symphonies, or chamber music scores such as those for string quartets. Vocal and instrumental music written before about 1700 freely uses these two C clefs, together with the soprano clef, the mezzo soprano clef, and the baritone clef (indicating F).

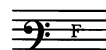
soprano clef



mezzo soprano clef



baritone clef



Section I. The alto clef.

Before attempting to sight sing in any C clef, be sure to learn the names of the lines and spaces in that clef, just as you did when learning to read the treble and bass clefs. These are the names of the lines and spaces in the alto clef:



All of the melodies in this chapter use only those melodic and rhythmic materials already presented in previous chapters. To facilitate fluent clef reading, try singing melodies using the correct letter names. When singing in letter names, you may omit the words “sharp” and “flat” or use the modified German system explained in Appendix B to avoid changing the melody’s rhythm. The melody *America* is written in alto and bass clef (melodies 7.1a and 7.1b); although the notation differs, the pitches are identical.

(a) *America*

7.1

G G A F# G A B B C B A G A G F# G

Musical notation for melody 7.1(a) in alto clef. The staff has a C-clef on the third line, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of quarter and eighth notes.

(b)

Musical notation for melody 7.1(b) in bass clef. The staff has a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of quarter and eighth notes, identical in pitch to 7.1(a).

Andante *England*

7.2

p

Musical notation for melody 7.2 in alto clef. The staff has a C-clef on the third line, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is Andante. The melody is marked piano (p) and features long, sweeping phrases with slurs.

Vif *France*

7.3

mf

Musical notation for melody 7.3 in alto clef. The staff has a C-clef on the third line, a key signature of one flat (Bb), and a 6/8 time signature. The tempo is Vif. The melody is marked mezzo-forte (mf) and features more rhythmic, eighth-note patterns.

7.4 *Lentement* France

p

7.5 Canon for 4 voices Hauptmann (1792–1868)

1 2 3 4

7.6 Canon for 4 voices Webbe (c. 1680)

1 2 3 4

7.7 *Moderato* Germany

mf

7.8 *Lively* Mexico

mp

f

7.9 *Lively* Netherlands

f

1. 2.

7.10 *Allegro* Germany

f *mp*

mf

f

7.11 *Andante* Germany (Brahms)

p

mf *pp* *p*

7.12 *Vif* France

f

Allegro

Schubert, *Der Musensohn*, Op. 92, No. 1

7.13

Musical score for 7.13, featuring four staves of music in 6/8 time with a key signature of three flats. The first staff begins with a *mf* dynamic. The second staff ends with a *mp* dynamic. The third and fourth staves continue the melodic and harmonic development.

Allegro

Italy

7.14

Musical score for 7.14, featuring two staves of music in 9/8 time with a key signature of one sharp. The first staff begins with a *f* dynamic. The second staff concludes the piece.

Allegretto

France

7.15

Musical score for 7.15, featuring three staves of music in 6/8 time with a key signature of three flats. The first staff begins with a *f* dynamic. The second and third staves continue the melodic and harmonic development.

Moderato

Germany

7.16

Musical score for 7.16, featuring two staves of music in 3/8 time with a key signature of two sharps. The first staff begins with a *p* dynamic. The second staff concludes the piece.

Andante con moto

Germany

7.17

Andante

England

7.18

Lento

England

7.19

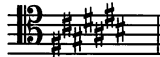


Section 2. The tenor clef.

These are the names of the lines and spaces of the tenor clef:



Also note that in the tenor clef, the first sharp of the key signature is on the second line, with the following sharps in the pattern fifth up and fourth down. This arrangement avoids the use of ledger lines.



After learning the names of the lines and spaces, sing with letter names the tune *America* as shown in melody 7.20. Its sound is identical to that of *America* in melodies 7.1a and 7.1b.

America

7.20 *f*

7.21 *Maestoso* *f* *Germany*

7.22 *Allegretto* *f* *Germany*

7.23 Canon for 4 voices England

7.24 Animé France

7.25 Lively Germany

7.26 Canon for 4 voices England

7.27 Con moto Germany

Canon for 4 voices Brahms

7.28

Andantino Germany

7.29

Canon for 4 voices Praetorius

7.30

England

7.31

7.32 Allegro England

mf

f *sp*

f *sp*

f

7.33 With vigor England

f

f

Section 3. Additional practice in the C clefs.

Any melody in the treble or bass clef can be used for sight singing in either of the C clefs. We will again use *America* to demonstrate.

G G A F# G A B B C B A G etc.

1. Locate the line or the space of the tonic note. In *America* above, the tonic note is on the second line.
2. Ignore the given treble or bass clef, and imagine in its place an alto clef. With the alto clef, the second line is still tonic. Since the second line is A, the tonic is now A (or A \flat). Add the appropriate key signature and sing the letter names in the key of A (A \flat).

A A B G# A B C# C# D C# B A etc.

3. In the tenor clef, the second line is F (or F \sharp). Proceed as above. The key will be F (or F \sharp). Sing the letter names in this key.

F F G E F G A A B \flat A G F etc.

Section 4. Structured improvisation.

To increase your fluency reading alto and tenor clefs, try performing the exercises in this section using letter names.

►► Complete this melody using notes from the tonic and dominant triads (as indicated below each bracket). You may wish to include passing tones and neighboring tones, but use rhythmic values no shorter than an eighth note.

7.34

V I

►► Using mostly stepwise motion with occasional leaps from the tonic or dominant triad and no rhythmic value shorter than an eighth note, complete the second phrase.



►► Using mostly eighth notes in stepwise motion with occasional leaps from the tonic or dominant triad, complete the second phrase. Try to create at least two good solutions, one in which the two phrases begins with the same notes and another in which the two phrases begins with different notes, or perhaps even a different contour. Repeat this exercise, but imagine that the alto clef has been replaced by a tenor clef (so that the first note is C rather than E).

7.36



8

MELODY

Further Use of Diatonic Intervals

RHYTHM

Simple and Compound Meters

Melodies from previous chapters have included the intervals most frequently used in melodic writing: major and minor seconds, major and minor thirds, major and minor sixths, the perfect fourth, and the perfect fifth. Intervals larger than the second were learned as used in tonic and dominant triads, contexts very frequently used and easy to read. This chapter presents the same intervals in different contexts.

For students correlating sight singing and harmonic studies, recognizing the particular use of an interval helps to achieve success in both areas. Here are new contexts you should be looking for.

1. Two successive intervals may outline a triad other than tonic or dominant. The subdominant and supertonic triads are those most frequently found in melodic form, as in melody 8.2 (IV triad) and melody 8.4 (ii triad). Look for the use of a different complete triad in melody 8.27.
2. Commonly, an interval may not imply a single harmony, even though the two tones of the interval may be members of some triad. As an example, look at melody 8.40; relevant portions are shown on the following page.

Measures 1–2: C up to F may *look* like the fifth up to the root of the V triad, and F down to B \flat may *look* like the fifth down to the root of the I triad. However, successive tones are members of different triads. This becomes increasingly clear as the canon continues.

Measures 9–10: B \flat up to D may *look* like the root up to the third of the I triad, and A up to C may *look* like the third up to the fifth of the V triad. In both cases, however, the second tone is actually nonharmonic (an *appoggiatura*).

measures 1–2

measures 9–10

When the measures above are combined with measures 5–6, as heard when the canon is performed, the harmonic context is complete and the functions of the notes can be clearly seen and heard.

- Frequently you will encounter the easy minor third $\hat{2}$ up to $\hat{4}$ or $\hat{4}$ down to $\hat{2}$. Most often, this interval implies not the ii triad but the fifth and seventh of the V^7 chord, to be presented in Chapter 9. This interval is commonly found in melodies more difficult than those of the previous chapters.

Suggestion: before singing, scan the melody to locate examples of any of the foregoing uses of diatonic intervals.

Section I. Single-line melodies.

8.1 *Allegro* Germany

8.2 Allegro Pomerania

f

8.3 Allegro Germany

mf

8.4 Presto Haydn, Symphony No. 100

p

8.5 Andante Champion (16th Century), Never Weather-Beaten Sail

p

mf

p *cresc.*

mf

8.6 *Con moto* Germany

mf

8.7 Canon for 3 voices Caldara

1

2

3

8.8 Rather fast Kentucky

f

8.9 Canon for 3 voices England

1

2

3

What triad is outlined by the first three notes of melody 8.10?

8.10 *Andante* England

p *cresc.* *p*

8.11 *Semplice* Finland

p *mp* *p*

8.12 *Andante* Rosseter (1611), *If She Forsake Me*

p

8.13 *Canon for 3 voices* Schubert

1 2 3



8.14 *Andante con molto di moto* Mendelssohn, *Das Schiffein*, Op. 99, No. 4

p

8.15 *Andante con moto* Spain

mp *Fine*

mf *D.C. al Fine*

8.16 *Canon for 3 voices* Schubert

1

2

3

8.17 Adagio Canada

p

8.18 Canon for 4 voices Germany

1

2

3

4

8.19 Pas trop lent France

pp

8.20 Andante Denmark

mf



Before performing melody 8.21, review the text preceding melody 6.54, page 92.

8.21 Allegro (♩. = 1 beat) Mozart, Divertimento No. 2, K. 131

mf

8.22 Canon for 3 voices (♩. = 1 beat) Anonymous

1

2

3

8.23 Canon for 3 voices England

1

2

3

8.24 *Allegretto* Alabama

f

8.25 *Con spirito* Germany

f

8.26 *Langsam* Schubert, *Morgenlied*

pp

8.27 *Lento* Beethoven, *String Quartet No. 16, Op. 135*

p

8.28 *Moderato* Germany

p

8.29 Allegro

8.30 Allegretto Argentina

8.31 Moderato Spain

8.32 Lively Ireland

8.33 *Molto moderato* Spain

mp cresc. mp cresc. decresc. mp

8.34 *Andante* Netherlands

mf

8.35 *Canon for 3 voices* Haydn

1 2 3

8.36 *Canon for 3 voices* England

1 2 3



8.37 Canon for 3 voices Germany



8.38 Canon for 4 voices Haydn



8.39 Canon for 3 voices Praetorius



8.40 Canon for 3 voices Mozart



8.41 *Andante sostenuto* Massenet, *Chant Provençal*

p *dolce*

poco rit.

8.42 *Andante* Germany

mp

8.43 *Moderato* Schubert, *Der Entfernten*

mf

8.44 *Moderato* England

mf

8.45 Allegretto Poland

mf

f sfz cresc.

8.46 Canon for 3 voices England

1

2

3

8.47 Canon for 4 voices Germany

1

2

3

4

8.48 *Allegro* Germany

mf

Section 2. Bass lines.

Some leaps tend to be associated with bass lines; they are particularly likely to occur before cadences. For instance, a leap from $\hat{1}$ to $\hat{4}$ (or $\hat{1}-\hat{6}-\hat{4}$) often leads to the cadential dominant, and successive leaps such as $\hat{1}-\hat{6}-\hat{2}-\hat{5}-\hat{1}$ or $\hat{1}-\hat{4}-\hat{2}-\hat{5}-\hat{1}$ are quite common. Mastering the characteristic patterns exemplified in excerpts 8.49–8.59 will help make other bass lines you encounter seem more familiar.

8.49 Bach, Chorale, *Jesu, der du meine Seele*

8.50 *Allegretto* Haydn, Symphony No. 101

sf sf sf sf

8.51 *Andante, quasi Allegretto* Beethoven, Six Easy Variations, WoO 77

p < > < >

8.52 *Andante* Schubert, Symphony No. 9

p pp

8.53 Bach, Chorale, *Ein Lämmlein geht*

8.54 Allegretto Mozart, Piano Concerto No. 25, K. 503

p

8.55 Allegro e staccato Handel, Messiah

f

8.56 Bach, Chorale, Jesu meiner Seelen Wonne

8.57 Bach, Chorale Prelude, An Wasserflüssen Babylon

8.58 Adagio Corelli, Concerto Grosso No. 4

f

8.59 Allegro Mozart, Piano Concerto No. 13, K. 415

p

Section 3. Duets.

8.60 *Andante* Silesia

mf

mf

8.61 *Adagio* England

p

mf

p

mf

p

p

8.62 *Andantino* Latvia

8.63 Largo Handel, *Ahi, nelle sorti*

8.64 Chédeville, *Duo Galante VI*

8.65

Section 4. Structured improvisation.

Up until this point, you have been asked to outline specific triads simply by using their chord members exclusively (for instance, singing only $\hat{1}$, $\hat{3}$, and $\hat{5}$ for the tonic triad). However, it is possible—and, indeed, very typical—to convey a triad unambiguously even when notes outside the triad are also included. Stepwise motion between chord members is common, particularly when the chord members are emphasized through their metrical placement. As an illustration, three different elaborations of the tonic triad and one elaboration of the dominant triad are shown below.

As you will quickly realize, the number of distinct possibilities is virtually unlimited. The additional notes are frequently described as *passing* (if they connect two different chord members by step) or *neighboring* (if they connect two identical notes by step).

►► Complete the next two melodies by singing elaborations of the triad indicated below each bracket. Suitable rhythms have been suggested.

8.67

►► Create your own melody by improvising elaborations of the tonic, subdominant, and dominant triads (as indicated below each bracket). Use any combination of ♩ , ♪ , and ♫ that fits the meter, being sure to end with a suitably conclusive rhythm. (Helpful hint: before you begin, sing a simple arpeggiation of the underlying I-IV-V-I progression.)

8.68

9

MELODY

Intervals from the
Dominant Seventh Chord (V^7);
Other Diatonic Intervals of the Seventh

RHYTHM

Simple and Compound Meters

The dominant seventh chord is a four-note chord: the dominant triad plus an additional minor seventh above its root. Of all the possible intervals from this chord, these have not previously been presented:

Root up to seventh or seventh down to root = minor seventh (m7)

Third up to seventh or seventh down to third = diminished fifth (d5), or tritone¹

Seventh up to third or third down to seventh = augmented fourth (A4), or tritone

Chord members: R 3 5 7 R R 7 3 7 7 3



F: V^7

m7

d5

A4

Solfège: sol ti re fa sol

Scale degrees: $\hat{5}$ $\hat{7}$ $\hat{2}$ $\hat{4}$ $\hat{5}$

Actively imagining the sound of the V^7 chord will make these dissonant leaps much easier to sing.

¹The term *tritone* refers to an interval composed of three whole steps—technically an A4. Because the d5 is enharmonic with the A4, it is also frequently described as a tritone.

Section I. The complete dominant seventh chord.

In this section, successive chord tones outline a complete four-note V^7 chord or the near-complete V^7 chord (chord members R-5-7 or reverse), all utilizing only the intervals of the major third, the minor third, and the perfect fifth.

9.1 *Lively* f V^7 Germany

9.2 *Allegro* *mf* Germany

9.3 *Menuet* Mozart, *Cassation*, K. 99

Fine

D.C.

9.4 *Allegretto* *f* France

p

Allegro moderato Canada

9.5

p

f

Andante $\text{♩} = 58$ Fauré, *Les Berceaux*

9.6

pp

cresc.

f

p

Allegro Germany

9.7

mf

f

Section 2. The interval of the minor seventh: 5̣ up to 4̣ or reverse.

Moderato Memel

9.8

mp

5 4
f m7

Allegretto Mozart, Symphony No. 39, K. 543
 9.9 *p*

Allegro Germany
 9.10 *f*

Allegretto England
 9.11 *f* *mf* *f*

Animé France
 9.12 *mf* *Fine* *f* D.C.

9.13 *Andante* Germany

p *mp*

p *pp*

9.14 Haydn, Divertimento

Fine

D.C.

9.15 *Allegro* France

mf *Fine*

f *D.C.*

9.16 Mexico

♩ = One beat

f

$< \mathit{ff}$
 f
 mf

9.17 Canon for 4 voices England

1 2 3 4

9.18 Canon for 3 voices Germany

1 2 3

9.19 Canon for 4 voices Mozart

1 2 3 4

Section 3. The interval of the tritone.

9.20 *Andante* Ohio
f *Fine*

9.21 *Moderato* Germany
p *Fine* *mf* *D.C.*

9.22 *Andante* Poland
mp *mf*

9.23 *Lento* Mexico
p 1. 2.

9.24 Moderato ma con moto Poland

mf

p *mf* *sfz*

sfz *sfz* *f*

9.25 Allegro con spirito Sweden

mf

p

mf

9.26 Allegro Mexico

mf

mf

mf

When a melody seems to be woven from different strands in distinct registers (often described as a *compound melody* or *polyphonic melody*), it is usually best to focus on the continuity of the various strands rather than on the large intervals that separate them. For instance, in melody 9.27, the C in measure 4 is approached by a m7 leap, but we may prefer to think of C as coming from the B in measure 1 and returning to that same B in measure 4. Similarly, it is easier to think of the C in measure 5 as connecting the B in measure 4 to the B in measure 6 rather than focusing on the more local A4 leap from F# within measure 5.

9.27 *Mutig* Germany

f *mf*

f

9.28 *Nicht schnell* Schumann, *Blondels Lied*, Op. 53, No. 1

p *f*

dim. e rit.

p a tempo *pp*

9.29 Allegro ma non troppo Germany

mp *mp* *f* *mp* *f* *mp*

9.30 Allegretto e marcato Germany

f *f* *p* *p* *p* *f* *f*

Section 4. Other uses of diatonic intervals of the seventh.

How might we most easily find the F in measure 2?

9.31 *Allegretto* Mozart, String Quartet, K. 428

f *m7*

9.32 *Lightly* England

mf *p cresc.* *mf* *cresc.* *mf* *m7*

9.33 *Allegro* Haydn, Piano Sonata in E \flat Major (1780)

f

9.34 *Allegro* Haydn, Piano Sonata in C Major (1791)

p

9.35 Louisiana

mf $\text{♩} = 1 \text{ beat}$

9.36 Canon for 3 voices Purcell

9.37 Adagio Rachmaninoff, Symphony No. 2

Section 5. Structured improvisation.

►► Complete this melody using notes from the tonic triad and dominant seventh chord (as indicated below each bracket). Restrict yourself to rhythmic values no shorter than an eighth note.

9.38

►► Complete this melody using elaborations of the tonic triad and dominant seventh chord (as indicated below each bracket). Use any combination of ♩ , ♪ , and ♩ that fits the meter.

9.39

►► Complete this melody as indicated below each bracket. Include at least one leap of a minor seventh (between $\hat{5}$ and $\hat{4}$, either ascending or descending) both in measure 2 and in measure 5. Restrict yourself to rhythmic values no shorter than an eighth note and no longer than a half note.

9.40

RHYTHM

The Subdivision of the Beat: The Simple Beat into Four Parts, The Compound Beat into Six Parts

RHYTHMIC READING, SIMPLE METERS

In simple meters, the beat may be subdivided into four parts. Three illustrations appear below.



There are a variety of good rhythmic syllable systems that reflect the subdivided beat. Several popular systems are presented in Appendix A; you may wish to use another approach.

Section I. Preliminary exercises, simple meters.

Following are three groups of patterns, one each for the subdivisions of the $\frac{1}{4}$, $\frac{1}{2}$, and $\frac{1}{8}$ notes. Select first the group under the heading " $\frac{1}{4}$ = 1 beat." Read each line in the group, repeating without interrupting the tempo until you have mastered it. Continue in like manner with the following line. When you have completed all the lines, skip from one line to any other line, as directed or as chosen, without interrupting the tempo. Continue with each of the other two groups in this same manner.

The patterns shown are those most commonly used. The rhythmic figures ♪. and ♪♪♪ (and comparable figures for other beat values) will be presented in Chapter 15, "Syncopation."

	♪ = 1 beat		♩ = 1 beat
(beat)	1. ♪ ♪	1.	♩ ♩
(division)	2. ♪♪ ♪♪	2.	♩ ♩ ♩ ♩
(subdivision)	3. ♪♪♪ ♪♪♪	3.	♩ ♩ ♩ ♩ ♩ ♩
	4. ♪♪ ♪♪	4.	♩ ♩ ♩ ♩
	5. ♪♪ ♪♪	5.	♩ ♩ ♩ ♩
	6. ♪. ♪.	6.	♩. ♩. ♩.

♪ = 1 beat

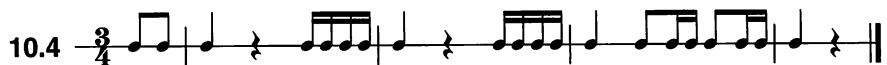
1. ♪ ♪
2. ♪♪ ♪♪
3. ♪♪♪ ♪♪♪
4. ♪♪ ♪♪
5. ♪♪ ♪♪
6. ♪. ♪.

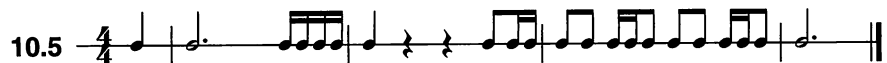
Section 2. Rhythmic reading exercises in simple meters.

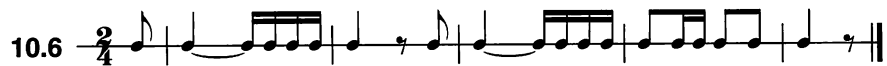
10.1 $\frac{2}{4}$ ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ ||

10.2 $\frac{3}{4}$ ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ ||

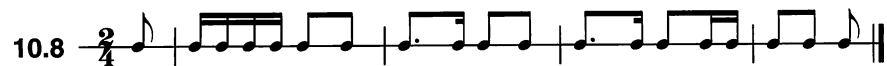
10.3 $\frac{2}{4}$ 

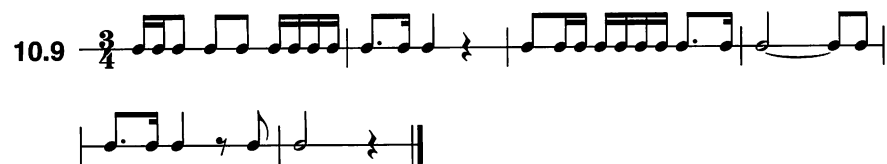
10.4 $\frac{3}{4}$ 

10.5 $\frac{4}{4}$ 

10.6 $\frac{2}{4}$ 

10.7 $\frac{3}{4}$ 


10.8 $\frac{2}{4}$ 

10.9 $\frac{3}{4}$ 

10.10 $\frac{2}{4}$ 

10.11 $\frac{4}{4}$ 

10.12 $\frac{2}{4}$ 

10.13 $\frac{2}{4}$ 

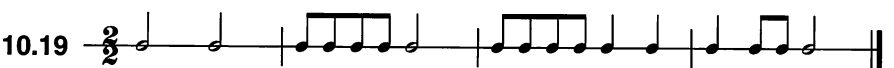
10.14 $\frac{4}{4}$ 

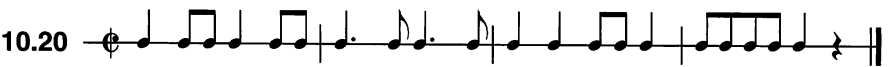
10.15 $\frac{3}{4}$ 

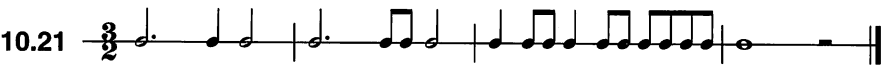
10.16 $\frac{4}{4}$ 

10.17 $\frac{2}{4}$ 

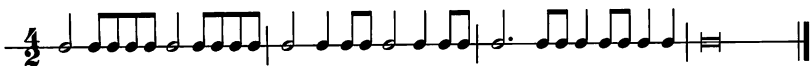
10.18 $\frac{4}{4}$ 

10.19 $\frac{2}{2}$ 

10.20 $\frac{1}{4}$ 

10.21 $\frac{3}{2}$ 

10.22 $\frac{3}{2}$ 

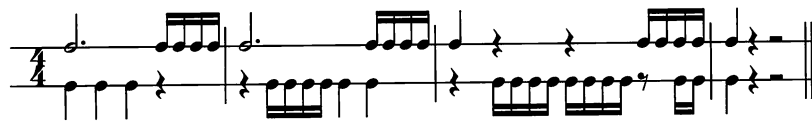
10.23 $\frac{4}{2}$ 

10.24 $\frac{3}{8}$ 

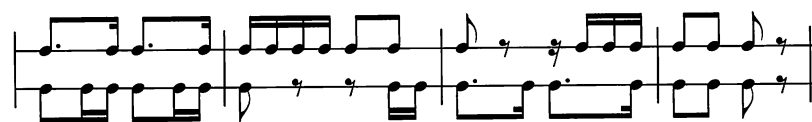
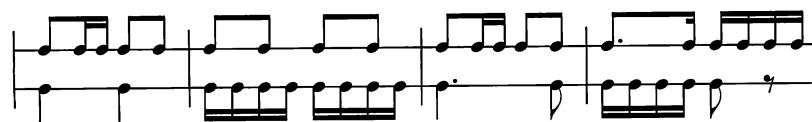
Section 3. Two-part drills, simple meters.

10.25 $\frac{3}{4}$ 

10.26 $\frac{3}{4}$ 

10.27 $\frac{4}{4}$ 

10.28 $\frac{2}{4}$ 



10.29

10.30

10.31

10.32

RHYTHMIC READING, COMPOUND METERS

In compound meters, the beat may be subdivided into six parts. Three illustrations appear below.

$\frac{6}{8}$ $\frac{6}{4}$ $\frac{6}{16}$

Again, there are a variety of good rhythmic syllable systems that reflect the subdivided beat. Several popular systems are presented in Appendix A; you may wish to use another approach.

Section 4. Preliminary exercises, compound meters.

Follow directions for similar exercises in simple meters, page 143. The patterns in subdivision shown are the most common of those possible. Notice that beaming styles may vary.

♩. = 1 beat

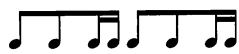
(beat) 1. ♩. ♩.

(division) 2. 

(subdivision) 3. 

4. 

5. 

6. 

7. 

8. 

9. 

10. 

11. 

♩. = 1 beat

1. ♩. ♩.

2. 

3. 

4. 


5. 

6. 

7. 

8. 

9. 

10. 

11. 

♩. = 1 beat

1. ♩. ♩.

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

10. 

11. 

Section 5. Rhythmic reading exercises in compound meters.

10.33 $\frac{6}{8}$

10.34 $\frac{9}{8}$

10.35 $\frac{12}{8}$

10.36 $\frac{6}{8}$

10.37 $\frac{12}{8}$

10.38 $\frac{6}{8}$

10.39 $\frac{6}{8}$

10.40 $\frac{9}{8}$

10.41 $\frac{9}{8}$

10.42 $\frac{6}{8}$

10.43 $\frac{12}{8}$

10.44 $\frac{12}{8}$

10.45 $\frac{6}{8}$

10.46 $\frac{9}{8}$

10.47 $\frac{12}{8}$

10.48 $\frac{6}{8}$

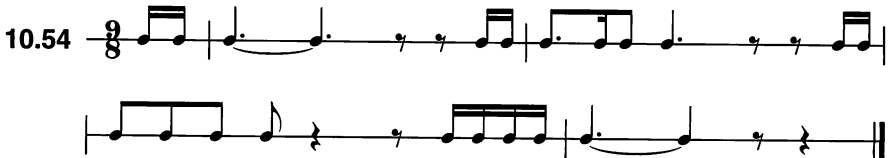
10.49 $\frac{9}{8}$

10.50 $\frac{9}{8}$

10.51 $\frac{12}{8}$ 

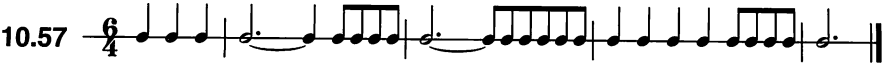
10.52 $\frac{6}{8}$ 

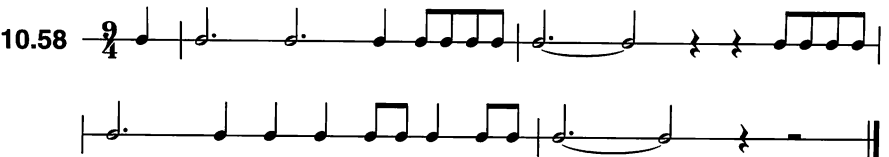
10.53 $\frac{9}{8}$ 

10.54 $\frac{9}{8}$ 

10.55 $\frac{12}{8}$ 

10.56 $\frac{6}{4}$ 

10.57 $\frac{6}{4}$ 

10.58 $\frac{9}{4}$ 

10.59 $\frac{12}{4}$ 

10.60 $\frac{6}{16}$

10.61 $\frac{6}{16}$

10.62 $\frac{3}{4}$ $\text{♩} = 1 \text{ beat}$

10.63 $\frac{3}{8}$ $\text{♩} = 1 \text{ beat}$

10.64 $\frac{3}{16}$ $\text{♩} = 1 \text{ beat}$

Section 6. Two-part drills, compound meters.

10.65 $\frac{6}{8}$

10.66 $\frac{6}{8}$

10.67 $\frac{9}{8}$

10.68 Musical notation for measure 10.68. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 3/8. It begins with a quarter note G4, followed by a dotted half note G4 with a slur over it. The melody continues with eighth and sixteenth notes. The lower staff is in bass clef with a key signature of one flat and a time signature of 3/8. It features a steady eighth-note accompaniment. The measure concludes with a double bar line.

10.69 Musical notation for measure 10.69. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a time signature of 3/8. It begins with a quarter note G4, followed by a dotted half note G4 with a slur over it. The melody continues with eighth and sixteenth notes. The lower staff is in bass clef with a key signature of one flat and a time signature of 3/8. It features a steady eighth-note accompaniment. The measure concludes with a double bar line.

10.70 Musical notation for measure 10.70. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a time signature of 3/8. It begins with a quarter note G4, followed by a dotted half note G4 with a slur over it. The melody continues with eighth and sixteenth notes. The lower staff is in bass clef with a key signature of one flat and a time signature of 3/8. It features a steady eighth-note accompaniment. The measure concludes with a double bar line.

10.71 Musical notation for measure 10.71. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a time signature of 3/8. It begins with a quarter note G4, followed by a dotted half note G4 with a slur over it. The melody continues with eighth and sixteenth notes. The lower staff is in bass clef with a key signature of one flat and a time signature of 3/8. It features a steady eighth-note accompaniment. The measure concludes with a double bar line.

10.72 Musical notation for measure 10.72. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a time signature of 3/8. It begins with a quarter note G4, followed by a dotted half note G4 with a slur over it. The melody continues with eighth and sixteenth notes. The lower staff is in bass clef with a key signature of one flat and a time signature of 3/8. It features a steady eighth-note accompaniment. The measure concludes with a double bar line.

10.73 Musical notation for measure 10.73. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a time signature of 3/8. It begins with a quarter note G4, followed by a dotted half note G4 with a slur over it. The melody continues with eighth and sixteenth notes. The lower staff is in bass clef with a key signature of one flat and a time signature of 3/8. It features a steady eighth-note accompaniment. The measure concludes with a double bar line.

10.74 Musical notation for measure 10.74. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a time signature of 3/8. It begins with a quarter note G4, followed by a dotted half note G4 with a slur over it. The melody continues with eighth and sixteenth notes. The lower staff is in bass clef with a key signature of one flat and a time signature of 3/8. It features a steady eighth-note accompaniment. The measure concludes with a double bar line.

10.75 $\frac{6}{4}$

Musical score for exercise 10.75 in 6/4 time. It consists of two staves. The top staff begins with a whole rest followed by a series of eighth notes, then a quarter rest and a half note. The bottom staff starts with a half note, followed by quarter notes, and ends with quarter notes and quarter rests.

10.76 $\frac{3}{8}$ ♯

♩. = 1 beat

Musical score for exercise 10.76 in 3/8 time with a key signature of one sharp. It consists of two staves. The top staff has quarter notes and quarter rests. The bottom staff has quarter notes and quarter rests.

10.77 $\frac{3}{8}$ ♯

♩. = 1 beat

Musical score for exercise 10.77 in 3/8 time with a key signature of one sharp. It consists of two staves. The top staff has quarter notes and quarter rests. The bottom staff has quarter notes and quarter rests.

10.78 $\frac{3}{4}$

♩. = 1 beat

Musical score for exercise 10.78 in 3/4 time. It consists of two staves. The top staff has quarter notes and quarter rests. The bottom staff has quarter notes and quarter rests.

10.79 $\frac{3}{16}$

Musical score for exercise 10.79 in 3/16 time. It consists of two staves. The top staff has eighth notes and eighth rests. The bottom staff has eighth notes and eighth rests.

MELODY

Intervals from the Tonic and Dominant Triads

RHYTHM

Subdivision in Simple and Compound Meters

Section I. Major keys.

11.1 *Moderato* Reichart, *Wär ich ein wilder Falte*

11.2 *Brisk* Spain

11.3 *Con moto* England

mf *p*

11.4 *Vif et gai* France

f *p* *f* *p*

11.5 *Allegro* Finland

f *p* *ff*

11.6 *Langsam* Schubert, *Wiegenlied*, D. 498

pp

11.7 *Allegretto* France

f

mf *f* *Fine*

f (repeat *p*) *D.C. al Fine*

11.8 *Tres vif* France

mf

11.9 *Canon for 5 voices* Praetorius

1 2 3 4 5

11.10 *Dolendo* Nicaragua

p *mf* *p*

11.11 (Stately) Handel, Teseo

mf cresc. *f*



11.12 *Andante* Ohio
mp *p*



11.13 *Con moto* Texas
mf



11.14 *Allegro* Spain
f



11.15 *Allegro* France
f



11.16 *Andante moderato* Germany

mf

p

mf

11.17 *Allegro* England

f

11.18 *Lent* France

mp

11.19 *Canon for 3 voices* Beethoven

1

2

3

11.20 *Canon for 4 voices* England

1

2

3

4

11.21 *Lent* *mp* France

11.22 Canon for 4 voices Germany

Section 2. Minor keys.

11.23 *Moderato* *mp* Mexico

11.24 *Allegro non troppo* *p* *f* *mp* Italy

11.25 *Andante* Scotland

mf

cresc.

f

11.26 *Andante* England

mp

mf

11.27 *Mesto* Ukraine

Mesto

In melody 11.28, measure 3, the second note in the interval of the augmented second functions as an appoggiatura in the V⁷ (F# A# C# E) harmony.

11.28 *Con tristezza* Russia

mf *f* *mp*

11.29 *Andante con moto* Ukraine

mf *f*

11.30 *Allegro* Russia

f

11.31 *Andantino* Italy

mf *cresc.* *dim.* *p*

11.32 Canon for 3 voices 1 2 3 England

11.33 Moderato Russia

Section 3. Structured Improvisation.

►► As indicated below each bracket, fill in the missing beats with an outline of the tonic triad, an outline of the dominant triad, or stepwise motion. A rhythm has been suggested in most places, but you will need to improvise your own rhythm in measure 7.

11.34

►► A melodic outline for two phrases is provided below; notice that the two cadential measures have been completed. Using entirely stepwise motion and any combination of ♩ and ♪ that fits the meter, connect these notes (all of which fall on the beat) so that they form a complete melody. Look over the entire exercise and think about the key before you begin.

11.35

f

p *f*

►► Improvise a second phrase that “answers” the first (in other words, improvise a consequent phrase to the given antecedent phrase). It is appropriate for the second phrase to sound similar to the first phrase, perhaps even using an identical beginning. However, the final cadence must sound more conclusive.

11.36

mf *f* HC

MELODY

Further Use of Diatonic Intervals

RHYTHM

Subdivision in Simple and Compound Meters

Section I. Diatonic intervals except the seventh and the tritone.

12.1 *Andantino* Mozart, Divertimento No. 14, K. 270

12.2 *Allegro* (♩ = 1 beat) Stamitz, Concerto for Cello

12.3 Lively Germany

f

mf *mp*

12.4 Moderato France

f

mf *mp*

f *p*

12.5 Allegro Mozart, String Quartet No. 17, K. 458

p

f

12.6 Allegro Silesia

f

12.7 *Allegro* France

mp

Fine

D.C. al Fine

12.8 Canon for 4 voices Haydn

1 2

3 4

12.9 Canon for 2 voices Germany

1 2

12.10 *Moderato* Haydn, Symphony No. 100

p dolce

12.11 Canon for 3 voices J. Hilton (17th century)

12.12 Allegro molto Cimarosa, *Il matrimonio segreto*

12.13 Con moto Germany (Brahms)

12.14 *Allegro* Mozart, *The Magic Flute*, K. 620

p

cresc. poco a poco

f

12.15 *Con dolore* Scotland

p

mp

p

12.16 *Moderato* Argentina

mp

cresc.

p *cresc.* *mf*

12.17 *Andante* *Wales*

12.18 *Allegretto* *Grieg, Lauf der Welt*

pp *rit.* *a tempo*

12.19 *Teneramente* *Stephen Foster, The Village Maiden*

mp *mf*

12.20 Allegretto

pp *fpp*
f *fz*
Fine *fpp*
fpp *D.C. al Fine*

12.21 Canon for 3 voices Samuel Arnold (1740–1802)

1 2 3

12.22 Allegretto Alabama

mf

12.23 Adagio Rimsky-Korsakov, *The Snow Maiden*

dolce

12.24 Gaiment et coulé Couperin, *Les Dars-homicides*

12.25 Andante Mozart, *Così fan tutte*, K. 588

mp

p

12.26 $\text{♩} = 92$ England

mf *mp* *f* *mp* *p*

12.27 *Tendrement sans lenteur* Couperin, Soeur Monique

p *cresc.* *f*

12.28 *Andante* Germany (Brahms)

p

12.29 *Con moto* Gounod, Dites, la jeune belle

p

12.30 Moderato Schubert, Klage an den Mond

p

cresc.

12.31 Andante Germany

mf

f

12.32 Larghetto Scotland

mf

12.33 Allegro Telemann, Trio Sonata

mf

12.34 *Alla marcia* Germany

f marcato

12.35 *Giojoso* Serbia

f

12.36 *Allegro* Telemann, *Tafelmusik*

mf *p* *mf*

12.37 *Allegro appassionato* Mendelssohn, *Trio No. 2, Op. 66*

mf sf

mf sf

12.38 *Largo sostenuto* Haydn, Quartet, Op. 33, No. 2

p dolce

12.39 Bach, Motet, Jesu, meine Freude

Section 2. The dominant seventh (V⁷) chord; intervals of the seventh and the tritone.

12.40 *Allegro* Handel, *Judas Maccabaeus*

f *mp* *mf* *f*

12.41 *Lively* France

Fine
D.C. al Fine

12.42 *Allegretto* Germany

mf *mf* *f*

12.43 *Canon for 3 voices* Salieri (1759–1825)

1

12.44 *Con moto* Spain

mf

12.45 *Energico* Poland

f

12.46 *Andante* Arlberg (1830–1896), *Svärmeri*

mp *f* *pp*

12.47 *Andante con moto* Mendelssohn, *Songs Without Words*, Op. 53

p *cresc.* *p*

12.48 *Poco allegretto* Lithuania

mf *mp*

12.49 *Canon for 3 voices* Wm. Lawes

1 2 3

12.50 $\text{♩} = 1 \text{ beat}$ Swabia

f

1. 2.

Fine mf

D.C. al Fine

12.51 Con moto England

p

cresc.

mf

12.52 Allegro Bach, Brandenburg Concerto No. 2

f

mf

12.53 Canon for 3 voices Couperin

12.54 Allegro Martinique

Section 3. Other uses of the interval of the seventh.

12.55 Schnell Germany

12.56 *Allegretto* Poland

mf

f

1. 2.

12.57 *Sarabande* Bach, Klavier Suite in G Major (Orig.: G)

12.58 Bach, *Well-Tempered Clavier*, Vol. 1, Fugue 15

12.59 *Mässig* Schubert, *Erntelied*

12.60 Largo Poland

p

Section 4. Structured improvisation.

►► A melodic outline is provided below. Using entirely stepwise motion and any combination of ♩ and ♪ that fits the meter, connect these notes (all of which fall on the beat) so that they form a complete melody.

12.61

mp

f

►► Complete this melody, incorporating the opening neighbor-note motive as often as possible. Try to sustain a rhythm of steady sixteenth notes until the very end (where it is appropriate to use a longer note that falls on a beat).

12.62

d: i v⁷

i iv v⁷ i

►► Complete this melody, frequently including the opening motive (both the rhythm and the use of passing tones). Create an effective half cadence at the end of the first four-measure phrase and an authentic cadence at the end of the second four-measure phrase.

12.63

HC

I

V⁷

AC

V⁷ I ii V⁷ I

MELODY

Chromaticism (I)

Chromatic Nonharmonic Tones; The Dominant of the Dominant (V/V) Harmony; Modulation to the Key of the Dominant

Section I. Chromatic nonharmonic tones. Augmented and diminished intervals created by their use.

Chromatic notes are those that are not members of the scale of the key in which the music sounds. Examples: In C major, F is diatonic, F# is chromatic; in D major, F# is diatonic, F \times is chromatic; in E \flat major, A \flat is diatonic, A is chromatic. In its usual stepwise resolution, a raised chromatic note moves up a half step to the next diatonic note, and a lowered chromatic note moves down a half step to the next diatonic note. The opening examples in this chapter show representative nonharmonic usages.

Passing tone, melody 13.1

Neighboring tone, melodies 13.2 and 13.3

Appoggiatura, melodies 13.4 and 13.5

Double neighbors (or changing tones), melody 13.6

Chromatic appoggiaturas will sometimes produce augmented or diminished intervals with the notes that precede them. Uses of $\uparrow\hat{7}$ in a minor key may also create such intervals. One way to perform them is to think of the note that follows the chromatic note, and then to relate this note back to the chromatic note. For example, in melody 13.5, you will see an appoggiatura E# resolving to F# in D major. Think about the F# that continues the stepwise descent from B starting in measure 3, then lead into that F# goal from a half step below—the E# appoggiatura. Alternatively, you might notice that the E# in melody 13.5 is part of a longer chromatic ascent from the

D that begins in measure 1. Contextualizing chromatic notes so that we can understand their relationships to diatonic notes makes them easier to sing.

Different solmization systems identify chromatic notes differently. A variety of popular approaches is explained in Appendix B.

13.1 *Andante* Schubert, *Ecossaises* No. 3

pp *mp*

13.2 *Andante* Canada

f *p*

13.3 Schubert, *German Dance*

p *ff*

13.4 *Lento* France

mp *Fine*

mf *D.C.*

13.5 *Allegretto* Joseph Steffan (1726–1797), *Gold'ne Freiheit*

mf *f*

13.6 *Moderato* Costa Rica

mp *cresc.* *mf* *p*

13.7 *Zartlich* J. Ruprech, *An Röschen* (1785)

p

13.8 *Moderato* Haydn, *Theresienmesse*

p

13.9 *Geschwind* F. Freystädler, Mahonet der Zweite (1795)

13.10 *Allegro assai* Haydn, Farewell Symphony

pp

13.11 *Andante con moto* Bizet, La jolie fille de Perth

pp

pp

poco cresc. *p*

13.12 Moderato con moto

p

13.13 Andante cantabile Schumann, Piano Quartet, Op. 47

p

rit.

On what chromatically altered scale degree does this melody begin?

13.14 Mozart, Serenade, K. 239

1.

2.

13.15 Andante Schubert, Mass in E \flat

13.16 *Allegro e marcato* Russia

f

mf *f*

mf

f

13.17 *Allegro* Russia

mf

mf

13.18 *Vivace* Haydn, String Quartet, Op. 74, No. 1

mf

mf

Section 2. The secondary dominant chord, V/V or V⁷/V. Modulation from a major key to its dominant key.

The presence of the raised tone #4̂ in a melody is often an indication of the use of secondary dominant harmony. In its frequent appearance at a cadence point, it implies either the half cadence V/V → V (C major: D F# A → G B D) or a modulation to the dominant (C major: F# is the leading tone in G major).

On paper, such a progression *looks* like a modulation, with the pivot chord I = IV, but it often *sounds* like a half cadence in the original key. Choosing an analysis is not always easy, as the perception of reaching or not

reaching a new key will differ from person to person. When hearing or performing such a progression, it helps to ask yourself, “Could the composition stop at this point or must it continue?” If the music must continue, considering the progression as a half cadence is often the better choice.

The following melodies illustrate cadences on the dominant, each in turn more strongly emphasizing the dominant sound.

Melody 13.20: At the cadence (C–B) of the second phrase, the implied harmonic progression, D F# A C→G B D, *looks* like V⁷→I in G major. But in listening, note that, in spite of the two occurrences of the D seventh chord, the sound suggests an immediate return to C major, particularly because the melody ends on the leading tone, B, of the original key. Analysis as a secondary dominant progression is the better choice.

Melody 13.21: Here we have the same harmonic cadence as before. The root of the V chord, A, is now in the soprano. The “pull” back to D major is still considerable, though not as strong as in melody 13.20.

Melody 13.22: The implication of E G# B D→A C# E is heard twice in measures 5–8. Combined with the repetition, the final melody tone A can easily be heard as a new tonic tone, though hearing it as the dominant of D major cannot be dismissed.

Melody 13.23: Beginning in C major, the dominant harmony of G continues for eight measures after its first appearance and includes five V→I progressions in that key. Most listeners will probably hear a change of key, C major to G major.

Indisputable modulation to the dominant most frequently occurs in longer sections of compositions, such as movements from sonatas and symphonies, or in well-defined sections of smaller works.

13.19 Andante moderato Mozart, Mass in C Minor, K. 427

13.20 Mässig bewegt Germany

13.20 *f-p*

13.21 Allegretto Germany

mp

cresc. V I *mf* I V/V V *mp*

I

13.22 Andante Haydn, Liebes Mädchen hör mir zu

p *p*

mf *p*

mf *p* *mf*

13.23 Handel, Julius Caesar

The secondary dominant can also be found within the phrase in these contexts.

Melody 13.24: There is no chromatic sign in the melody to locate a new dominant sound. In measures 7–8, the logical harmonization is the half cadence C E G B \flat →F A C. When harmonized, the altered tone E \flat will be found in a lower voice.

Melody 13.25: In measure 14, the note B \flat locates the use of a single secondary dominant chord (V/V) within the phrase.

13.24 Allegro Germany (Brahms)

mf

13.25 Animated Brahms, Vergebliches Ständchen, Op. 84, No. 4

f *p* *pp*

I

V/V V⁷ I

GBD CEGB \flat

13.26 Moderato Irving Berlin, "A Pretty Girl Is Like A Melody"

13.27 Trio (menuetto) Mozart, Serenade, K. 100

13.28

Musical score for piece 13.28, featuring three staves of music in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music consists of a single melodic line with various note values and rests.

13.29

Musical score for piece 13.29, titled "Ländler" and "Austria". It features three staves of music in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The score includes dynamic markings: *mp*, *cresc.*, *mf*, and *mp*. The piece concludes with a double bar line.

13.30

Musical score for piece 13.30, titled "Moderato" and "France". It features three staves of music in bass clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The score includes dynamic markings: *mp*, *Fine mf*, and *D.C. al Fine*. The piece includes first and second endings, indicated by bracketed numbers 1 and 2.

13.31 Moderato Germany (Brahms)

p *Fine*

D.C. al Fine

13.32 Schnell Germany

mf *Fine*

f *D.C. al Fine*

13.33 Ziemlich lebhaft Schubert, Der Musensohn

13.34 Langsam Schubert, Du bist die Ruh

pp

13.35 *Erwas lebhaft* Schubert, *Die Forelle*

p

13.36 *Frisch* Schubert, *Die Alpenjäger, Op. 13, No. 3*

mf *f* *mf* *f*

13.37 *Lieblich* Schubert, *Heidenröslein*

mf

13.38 Ziemlich langsam Schubert, Tränenregen

p

13.39 Ländler Austria

p

mf *mp*

13.40 *Moderato* Lully, *Armide*

13.41 Schubert, *Minuet, D. 41, No. 18*

13.42 Schubert, *Minuet, D. 380, No. 1*



Schubert, Minuet, D. 41

13.43



13.44

Allegro

Mozart, Sehnsucht nach dem Frühlinge, K. 596



13.45 *Allegro* Beethoven, *Maigesang*, Op. 52, No. 4

p

13.46 *Allegro* Scotland

mf

f

mf

13.47 *Andante* Purcell, *The Fairy Queen*

mp

Canon for 4 voices

P. Hayes

13.48

1
2
3
4

This musical score is for a canon in bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It consists of five staves of music. The first staff begins with a measure rest followed by a half note G2, then a quarter note A2, and a half note B2. The second staff continues with a half note C3, a quarter note D3, and a half note E3. The third staff features a quarter note F3, a quarter note G3, a quarter note A3, and a quarter note B3. The fourth staff has a quarter note C4, a quarter note D4, a quarter note E4, and a quarter note F4. The fifth staff concludes with a quarter note G4, a quarter note A4, a quarter note B4, and a final half note C5.

Schumann, *Du Ring am meinem Finger*,
Op. 42, No. 4

13.49

Innig
p

This musical score is for a piece in treble clef with a key signature of two flats (Bb, Eb) and a common time signature. It consists of six staves of music. The first staff begins with a measure rest followed by a half note Bb3, then a quarter note C4, a quarter note D4, and a half note Eb4. The second staff continues with a quarter note F4, a quarter note G4, a quarter note Ab4, and a quarter note Bb4. The third staff has a quarter note C5, a quarter note D5, a quarter note Eb5, and a quarter note F5. The fourth staff features a quarter note G5, a quarter note Ab5, a quarter note Bb5, and a quarter note C6. The fifth staff has a quarter note D6, a quarter note Eb6, a quarter note F6, and a quarter note G6. The sixth staff concludes with a quarter note Ab6, a quarter note Bb6, a quarter note C7, and a final half note Bb6.

13.50 *Allegretto* Netherlands

mp *mf* *p* *mf*

13.51 *Nicht schnell* Schumann, *Marienwurmchen*, Op. 79, No. 14

p *fp* *p*

13.52 *Allegretto vivace* Mozart, *Così fan tutte*, K. 588

p *p* *Fine*

D.C. al Fine

13.53 *Largo* *Nörmiger, Tablaturbuch (1598)*

mp

Fine cresc.

f *D.C. al Fine*

13.54 *Langsam, feierlich* *Schubert, Todesmusik, D. 258*

13.55 Jolly England *f*

13.56 Munter Mozart, *Das Kinderspiel*, K. 598

13.57 Allegro Schumann, *Kinder Sonata*, Op. 118a, No. 1 *p*

13.58 Larghetto Mozart, *Clarinet Quintet*, K. 581 *p*

p

13.59 *Moderato* Schubert, *Mit dem grünen Lautenbände*

p

rit.

p

rit.

13.60 *Andante* Arriaga, *String Quartet No. 2 (1822)*

p

mf

dim. e rit.

p

13.61 *Vivace* Telemann, *Die Ehre des Herrlichen*

f *p* *f* *p*

cresc.

f

mp *cresc.* *f*

13.62 *Allegretto* Mozart, *Zufriedenheit*

p

mp

cresc. *f*

dim. *mp*

13.63 *Munter* Schumann, *Der Zeisig*, Op. 104, No. 4

13.63 *Munter* Schumann, *Der Zeisig*, Op. 104, No. 4. This piece is in 4/16 time with a key signature of three flats. The score consists of five staves. The first staff begins with a piano (*p*) dynamic. The second staff contains rests followed by notes with accents. The third staff features a forte (*f*) dynamic. The fourth and fifth staves continue the melodic line with various articulations and dynamics.

13.64 *Andante* Handel, *Jephtha*

13.64 *Andante* Handel, *Jephtha*. This piece is in common time with a key signature of two sharps. The score consists of two staves. The first staff starts with a piano (*p*) dynamic and includes first and second endings. The second staff continues the melody with a mezzo-piano (*mp*) dynamic.

13.65 *Menuetto* Beethoven, *Piano Sonata*, Op. 22

13.65 *Menuetto* Beethoven, *Piano Sonata*, Op. 22. This piece is in 3/4 time with a key signature of one sharp. The score consists of three staves. The first staff begins with a piano (*p*) dynamic and features a prominent triplet. The second and third staves continue the rhythmic and melodic patterns.

Etwas lebhaft

Beethoven, *Lied aus der Ferne* (1809)

13.66

Four staves of music in bass clef, key of D major (two sharps), and 3/8 time. The music features a melodic line with eighth and sixteenth notes, often beamed together, and a steady accompaniment of eighth notes. The piece concludes with a double bar line.

Allegro

Schumann, *Der Kartenlegerin*, Op. 31, No. 2

13.67

Four staves of music in bass clef, key of B-flat major (two flats), and 2/8 time. The music is characterized by a constant eighth-note accompaniment and a melodic line with eighth and sixteenth notes. Dynamics include *p* (piano) at the beginning and *rit.* (ritardando) towards the end. The piece concludes with a double bar line.

Allegro ma non troppo

Mozart, *String Quartet*, K. 421

13.68

Two staves of music in treble clef, key of D major (two sharps), and 3/8 time. The music features a melodic line with eighth and sixteenth notes, often beamed together, and a steady accompaniment of eighth notes. Dynamics include *p* (piano) and *f* (forte). The piece concludes with a double bar line.

f p f
p

13.69 **Allegro** Beethoven, *Busslied*, Op. 48, No. 5

cresc. p

13.70 **Allegretto** Handel, *Xerxes*

mp mp

13.71 *Larghetto* Mozart, *Ridente la calma*, K. 152

p

cresc.

mf

Fine *p*

D.S. al Fine

Detailed description: This is a single-staff musical score for a string instrument. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is marked 'Larghetto'. The piece starts with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes, often beamed together. A section of the score is marked 'cresc.' (crescendo) and 'mf' (mezzo-forte). The piece concludes with a 'Fine' marking and a final piano (*p*) dynamic. A 'D.S. al Fine' instruction is present at the end of the score.

13.72 *Presto* Haydn, *String Quartet*, Op. 55, No. 2

p

Detailed description: This is a single-staff musical score for a string instrument. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Presto'. The piece starts with a piano (*p*) dynamic. The music is characterized by rapid sixteenth-note passages and eighth-note rhythms. The score shows the beginning of the piece with a treble clef and a key signature of one sharp.

cresc. -----

----- *p*

Brahms, *Wie Melodien zieht es mir*, Op. 105, No. 1

13.73

Zart

p sempre dolce

Section 3. Duets.

13.74

Allegretto

Germany

p

cresc.

cresc. *mf* *p*

mf *p*

1. 2.

13.75 Moderato Germany

mf Fine

mp D.C.

13.76 Presto Haydn, Oxford Symphony

mp D.C.

13.77 Allegro Germany

f *mp dolce* *f*

f

f

13.78

Larghetto

p

(2nd voice)

p

f

f

13.79

Allegro

Mozart, *Mass in C Minor*, K. 427

13.80 Allegro Mozart, *Così fan tutte*, K. 588

13.81 Allegretto Mozart, String Quartet, K. 575

13.82 Allegro Stamitz, Concerto for Bassett Horn

13.83 *Andante*

The exercise consists of three staves of music in G major, 3/8 time. The first staff begins with a piano (*p*) dynamic and features a melodic line with eighth and quarter notes. The second and third staves provide harmonic accompaniment with chords and moving lines.

Section 4. Structured improvisation.

►► A melodic outline for two phrases is provided below. Elaborate the given notes (all of which fall on the beat) with the opening measure's neighbor-note figure, using chromatic inflection whenever possible.

13.84

The exercise consists of three staves of music in G major, 9/8 time. The first staff shows a melodic outline starting with a mezzo-forte (*mf*) dynamic. The second and third staves provide harmonic accompaniment with dynamic markings of *mf* and piano (*p*).

►► A melodic outline for one phrase is provided below. Using entirely stepwise motion and any combination of ♩ and ♪ that fits the meter, connect these notes (all of which fall on the beat) so that they form a melody. Include some chromatic neighboring and/or passing tones.

13.85

The exercise consists of one staff of music in G major, 2/4 time. It shows a melodic outline starting with a piano (*p*) dynamic, with notes connected by a long slur.

►► Complete the melody by outlining the harmonies indicated below each bracket. You may use notes outside the specified chords on metrically weak beats, provided that you approach and resolve them by step. A rhythmic pattern has been suggested in several locations.

13.86

The musical score for exercise 13.86 is written in 3/4 time and the key of B-flat major. It consists of two staves of music. The first staff begins with a melody of a dotted quarter note followed by eighth notes. Brackets below the staff indicate the following chords: I (covering the first two measures), V⁷/V (covering the third measure), and V (covering the fourth measure). The second staff continues the melody with a dotted quarter note followed by eighth notes. A bracket below the staff indicates the chord IV (covering the first two measures).

MELODY

Chromaticism (II)

Modulation to Closely Related Keys; Additional Secondary Dominant Harmonies

In contrast to the nebulous quality of modulatory or secondary dominant progressions to the dominant, a modulation to any other key is usually more convincing, since its cadence usually has little or no inclination to return immediately to the original key. Of all the possible modulations to closely related keys,¹ those to the dominant, the relative major, and the relative minor are the most common. Note that from a minor key, the closely related dominant key is a *minor* key—for example, C minor to G *minor*.

Also in this chapter are examples of secondary dominant harmonies other than V/V—for example, in melody 14.1, measures 15–16, the progression V/ii→ii (A major: F# A# C#→B D F#).

¹ When the signatures of two keys are the same, or differ by not more than one sharp or one flat, the keys are considered *closely* related. Examples:

from C major to D minor (1♭)	from C minor to E♭ major (3♭)
to E minor (1#)	to F minor (4♭)
to F major (1♭)	to G minor (2♭)
to G major (1#)	to A♭ major (4♭)
to A minor (0# or ♭)	to B♭ major (2♭)

Section I. Single-line melodies.

14.1 *Allegro* Schubert, *An den Frühling*

p

cresc.

p

V/ii *cresc.* ii *p* cad. $\frac{6}{4}$ V

I

14.2 *Adagio* Germany

p

i

mf *p*

V

14.3 *Adagio* Germany (Brahms)

p *mp*

14.4 *Allegro* Germany

14.5 *Allegro* Handel, *Deidamia*

14.6 *Langsam* Schubert, *Das Zügelälchlein*

p

cresc.

f

14.7 *Langsam* Germany (Brahms)

p

14.8 *Andantino* Brazil

p

f

mf

rall.

14.9 *Allegro* Purcell, *King Arthur*

f

Fine

D.S. al Fine

14.10 *Andante* *Liszt, Angiolin dal biondo crin*

mp dolce

poco rit. a tempo

poco rit.

14.11 *Canon for 3 voices* *Beethoven*

1

2

3

14.12 *Moderato* *Netherlands*

mp

f

mp

Allegro molto Beethoven, String Quartet, Op. 18, No. 2

14.13

p

cresc. *f* *sf*

sf

Andantino Germany

14.14

p

p

Allegro moderato Purcell, Dido and Aeneas

14.15

f *p*

f *p*

f *Fine mp*

cresc. *f*

D.S. al Fine

14.16 *Andante* *Gounod, Faust*

p

14.17 *Gut zu declamiren* *Schumann, Myrten, "Rätsel," Op. 25, No. 16*

mf

14.18 *Giocoso* *Virgin Islands*

mp *mf*

1. 2.

14.19 *Largo religioso* Durante (1684–1755), *Vergin Tutto Amor*

14.20 *Allegro* Fauré, *Fleur Jetée*

14.21 *Andante* Beethoven, *Sehnsucht*, Op. 83, No. 2

rit. *a tempo*

Canon for 3 voices

Purcell

14.22

1

2

3

14.23

Allegro

Mozart, String Quintet, K. 406

p

14.24 *Allegretto* Italy

f *p*

14.25 *Lento* France

p *mp* *p* *pp*

14.26 *Presto* Haydn, String Quartet, Op. 76, No. 5

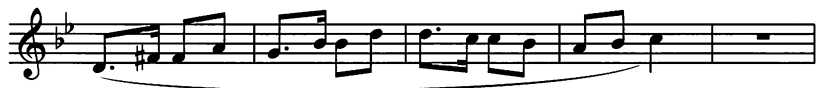
f

14.27 *Allegro moderato* Mozart, Sonata for Piano and Violin, K. 402

p



14.28 *Allegro giocoso* Brahms, *Zigeunerlieder*, Op. 105, No. 3



14.29 *Andante* Reichardt, *Der Strauss*



14.30 *Gavotte* Lully, *Le mariage forcé*



14.31 Canon for 3 voices Cranford (17th century)

14.32 Allegro Schumann, String Quartet, Op. 41, No. 3

14.33 Andante Mozart, La Clemenza di Tito, K. 621

14.34 *Mit innigkeit* Germany

p *mf*

pp

14.35 *Canon for 3 voices* Couperin

1

2

3

14.36 *Andante con moto* Haydn, String Quartet, Op. 71, No. 3

14.37 *Andante espressivo* France

mp

mf

pp

mf

14.38 *Andante con moto* Schubert, *Rosamunde*, Op. 26

p

mf

14.39 *Andante* Mendelssohn, *Romanze*, Op. 8, No. 10

p

14.40 *Allegro* Schumann, *Schlusslied des Narren*, Op. 127, No. 5

mp

rit.
a tempo
rit.
a tempo
rit. ----- *a tempo* *accel.*

14.41

♩ = 1 beat

mf

Spain

14.42 *Presto*

14.43 *Allegro* Mendelssohn, *Italien*, Op. 8, No. 3*

14.44 *Zart, heimlich* Brahms, *Geliebter, wo zaudert*, Op. 33, No. 13

14.45 *Allegro* Caldara, *Che dite*

* Although published as the work of Felix Mendelssohn, this melody was actually written by Felix's sister, Fanny Mendelssohn Hensel.

mp

p

mp *cresc.* *f*

Fine

mp

pp

cresc.

f

mp *cresc.*

f

D.C.

Detailed description: This page of musical notation consists of ten staves of music in bass clef, G major (one sharp), and 4/4 time. The first staff begins with a mezzo-piano (*mp*) dynamic. The second staff features a hairpin crescendo leading to a piano (*p*) dynamic. The third staff starts with *mp*, includes a *cresc.* marking, and reaches a forte (*f*) dynamic. The fourth staff concludes with a *Fine* marking. The fifth staff is marked *mp*. The sixth staff is marked *pp*. The seventh staff begins with a *cresc.* marking. The eighth staff is marked *f*. The ninth staff is marked *mp* and includes a *cresc.* marking. The tenth staff is marked *f* and ends with a *D.C.* (Da Capo) instruction.

14.46 *Allegro* Handel, *Teseo*

Musical score for Handel's *Teseo*, measures 14.46-14.51. The score is in treble clef, key of D major (two sharps), and 3/8 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 3/8 time signature. The tempo is marked "Allegro". The music features a series of eighth and sixteenth notes, often beamed together, with some rests. The piece concludes with a double bar line.

14.47 *(♩. = M.M. 42)* Bach, *Mass in B Minor, Qui sedes, BWV 232*

Musical score for Bach's *Mass in B Minor, Qui sedes, BWV 232*, measures 14.47-14.50. The score is in treble clef, key of B minor (two sharps), and 3/8 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 3/8 time signature. The tempo is marked "(♩. = M.M. 42)". The music features a series of eighth and sixteenth notes, often beamed together, with some rests. The piece concludes with a double bar line.

Section 2. Duets.

Included are examples of both secondary dominant progressions and modulations to closely related keys.

14.48 *Allegro* Haydn, String Quartet, Op. 33, No. 6

mf

14.49 *Allegro* Haydn, *The Creation*

mf

14.50 *Allegro* Mozart, *The Magic Flute*, K. 620

p *mf* *p*

p *mf* *p*

Allegro con spirito

Haydn, String Quartet, Op. 76, No. 1

14.51

Musical score for measures 14.51-14.52. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. Both staves begin with a dynamic marking of *p* (piano). The music consists of eighth and sixteenth notes, with a fermata over the first measure of the top staff.

Continuation of the musical score for measures 14.51-14.52. The top staff continues with eighth and sixteenth notes. The bottom staff continues with eighth and sixteenth notes, ending with a double bar line.

Moderato

Haydn, Theresienmesse

14.52

Musical score for measures 14.52-14.53. The top staff is in treble clef with a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The music consists of quarter and eighth notes.

Continuation of the musical score for measures 14.52-14.53. The top staff continues with quarter and eighth notes. The bottom staff continues with quarter and eighth notes.

Continuation of the musical score for measures 14.52-14.53. The top staff continues with quarter and eighth notes. The bottom staff continues with quarter and eighth notes.

Continuation of the musical score for measures 14.52-14.53. The top staff continues with quarter and eighth notes. The bottom staff continues with quarter and eighth notes, ending with a double bar line.

14.53

Tenderly

p

rit.

Musical score for Schumann's 'Schön Blümelein', Op. 43, No. 3. The score is in 2/4 time and begins with a piano (*p*) dynamic. It features a single melodic line on a treble clef staff. The music is characterized by a gentle, flowing melody with a mix of eighth and sixteenth notes, often beamed together. The tempo is marked 'Tenderly' and concludes with a 'rit.' (ritardando) marking. The key signature has one flat (B-flat).

14.54

H. Albert, *Cras serum est vivere* (1638)

Musical score for H. Albert's 'Cras serum est vivere' (1638). The score is in 3/4 time and is presented in a grand staff format with two treble clefs and two bass clefs. The key signature has two flats (B-flat and E-flat). The music consists of two voices, with the upper voice generally playing a more active, melodic line and the lower voice providing a steady accompaniment. The piece is marked with a common time signature (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. The score concludes with a double bar line.

14.55 Moderato Beethoven, *Fidelio*, Op. 72

p

14.56 Allegro ma non troppo Mozart, String Quartet, K. 464

p

14.57 Allegro Bach, Cantata No. 197



14.58 *Largo e piano* Handel, *Julius Caesar*

14.59 *Vivace* Dittersdorf, *Doktor und Apotheker*

f

14.60 *Adagio* Corelli, Sonata da Chiesa, Op. 3, No. 2

Musical score for Corelli, Sonata da Chiesa, Op. 3, No. 2, measures 14.60-14.65. The score is in G major (one sharp) and 3/4 time. It consists of five systems of two staves each. The first system shows the beginning of the piece with a treble clef and a 3/4 time signature. The music is in a slow, adagio tempo. The second system continues the melodic line in the treble staff and the bass line in the bass staff. The third system features a more active bass line. The fourth system shows a continuation of the melodic and harmonic development. The fifth system concludes the passage with a double bar line.

14.61 *Andante moderato* Mozart, Mass in C Minor, K. 427

Musical score for Mozart, Mass in C Minor, K. 427, measures 14.61-14.62. The score is in C minor (three flats) and common time (C). It consists of two systems of two staves each. The first system shows the beginning of the piece with a bass clef and a common time signature. The music is in a moderate, andante moderato tempo. The second system continues the melodic line in the bass staff and the bass line in the bass staff.

14.62 *Larghetto* Handel, *Ariodante*

14.63 *Moderato* Rubinstein, *Volkslied*

14.64 *Presto* Bach, *Brandenburg Concerto No. 4*

The first system of the score for Brandenburg Concerto No. 4, Presto, consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The lower staff starts with a whole rest. The second system continues the piece with similar notation and includes repeat signs at the end.

14.65 *Im Ländler tempo* Brahms, *Liebeslieder Walzer, Op. 52*

The first system of the score for Liebeslieder Walzer, Op. 52, Im Ländler tempo, consists of three staves. The upper staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The lower two staves provide harmonic accompaniment. The second system continues the piece with similar notation and includes repeat signs at the end.

14.66 *Allegro* Vivaldi, *Trio Sonata, Op. 1, No. 2*

The first system of the score for Trio Sonata, Op. 1, No. 2, Allegro, consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The lower staff provides harmonic accompaniment. The second system continues the piece with similar notation and includes repeat signs at the end.

A musical score for two staves, likely a piano and violin or flute. The top staff features a melodic line with eighth and sixteenth notes, while the bottom staff provides a rhythmic accompaniment with eighth notes and rests. The music is in a minor key and ends with a double bar line.

14.67

Allegro

M. Cazzati, Trio Sonata (1656)

The first system of a musical score for two staves. The top staff is in treble clef and the bottom in bass clef. The key signature has one flat (B-flat). The time signature is 12/8. The music begins with a series of eighth notes in the treble and a bass line with eighth notes and rests.

The second system of the musical score. The treble staff continues with eighth notes and a melodic line, while the bass staff provides accompaniment with eighth notes and rests.

The third system of the musical score. The treble staff features a melodic line with eighth notes and a half note, while the bass staff continues with eighth notes and rests.

The fourth system of the musical score. The treble staff concludes with a melodic line ending on a half note, and the bass staff provides accompaniment with eighth notes and rests. The system ends with a double bar line.

Section 3. Structured improvisation.

►► Complete the partial melody below as indicated. Notice that measure 2 will modulate to the relative major, then measure 3 will gradually return to the original minor key. (Helpful hint: an A# in measure 3 will make the return to the relative minor more convincing.)

14.68

repetition (or variation) of m. 1
in the relative major

mostly stepwise motion

i $ii^{\circ 7}$ V^7 i

►► Complete the given melody, following the harmonies indicated below the brackets. You may simply arpeggiate the chords, or you may elaborate them with passing tones and neighboring tones. Restrict yourself to rhythmic values no shorter than an eighth note.

14.69

I V^7/ii ii V

V^7 I V^7/IV IV V^7 I

►► Improvise two phrases according to the outline below. The notes provided should fall on the beat, and your melody should elaborate the harmonies shown below the brackets. Notice that the second phrase modulates to the key of the dominant; the perfect authentic cadence indicated at the end is in the new key.

14.70

$G:$ I V^7 I V HC

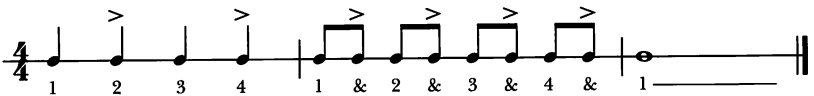
$D:$ I IV V^7 I V^7 PAC I

RHYTHM AND MELODY

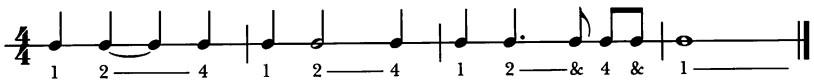
Syncopation

Syncopation occurs when the normal metrical pattern of accentuation is deliberately contradicted. Syncopation can be created by

1. Accenting a weak beat or a weak part of a beat:



2. Tying a weak beat into the next strong beat:¹



3. Tying the weak division of a beat into the next beat:




¹ Some passages seemingly in syncopation may be subject to a different interpretation. For example, the pattern ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ is often performed as ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩, a device known as *hemiola*. See Chapter 17, page 313.

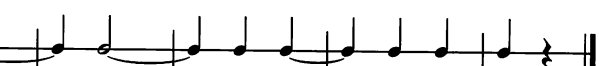
RHYTHMIC READING

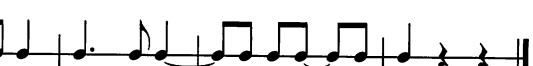
Section I. Divided beat patterns in simple meters.

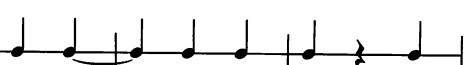
15.1 $\frac{2}{4}$ 

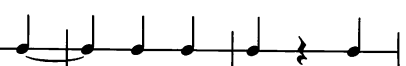
15.2 $\frac{2}{4}$ 

15.3 $\frac{2}{4}$ 

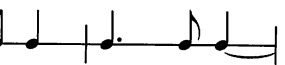
15.4 $\frac{3}{4}$ 

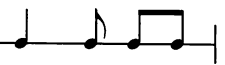
15.5 $\frac{3}{4}$ 

15.6 $\frac{3}{4}$ 











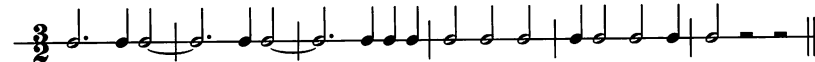


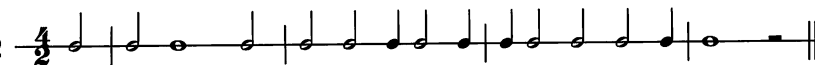
15.7 $\frac{2}{2}$ 

15.8 

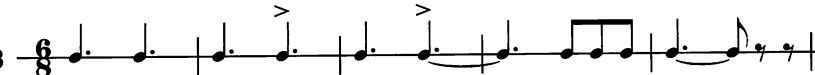
15.9 $\frac{3}{8}$ 

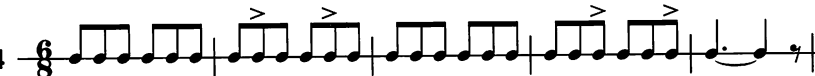
15.10 $\frac{3}{8}$ 

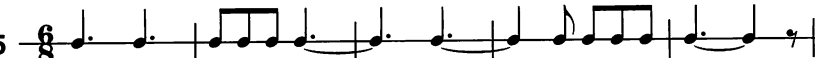
15.11 $\frac{3}{2}$ 


15.12 $\frac{4}{2}$ 


Section 2. Divided beat patterns in compound meters.

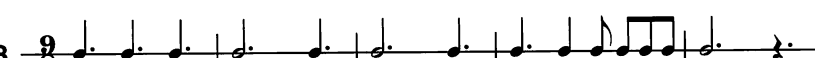
15.13 $\frac{6}{8}$ 


15.14 $\frac{6}{8}$ 


15.15 $\frac{6}{8}$ 

15.16 $\frac{6}{8}$ 


15.17 $\frac{6}{8}$ 


15.18 $\frac{9}{8}$ 

15.19 $\frac{9}{8}$ 

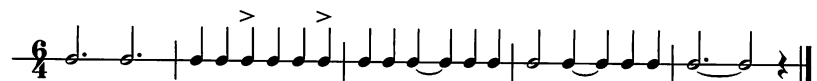
15.20 $\frac{12}{8}$ 

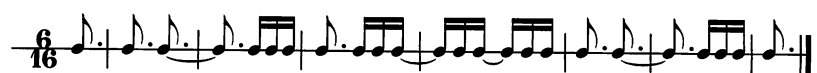
15.21 $\frac{6}{8}$ 

15.22 $\frac{6}{8}$ 

15.23 $\frac{9}{8}$ 

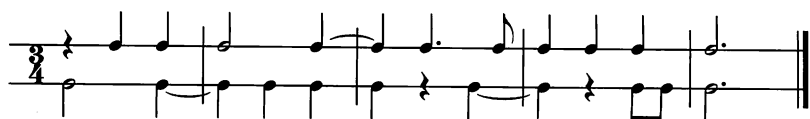
15.24 $\frac{12}{8}$ 

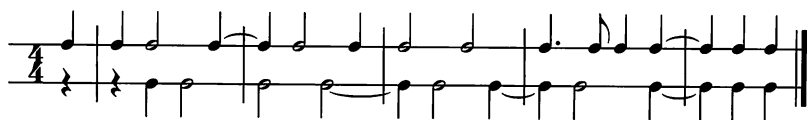
15.25 $\frac{6}{4}$ 

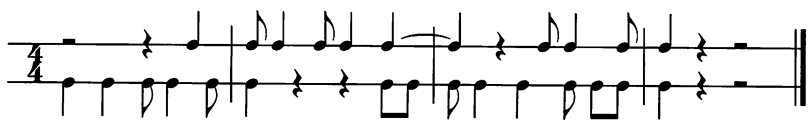
15.26 $\frac{6}{16}$ 

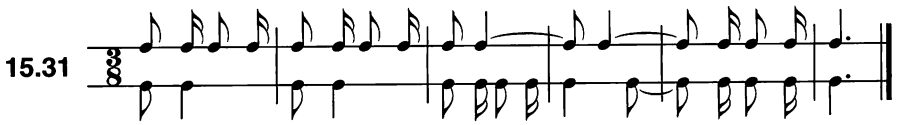
Section 3. Two-part drills.

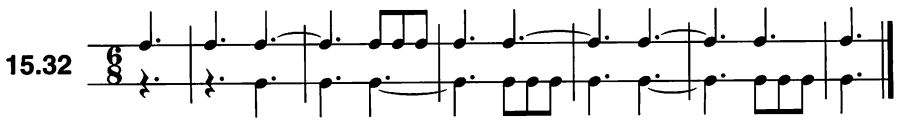
15.27 $\frac{2}{4}$ 

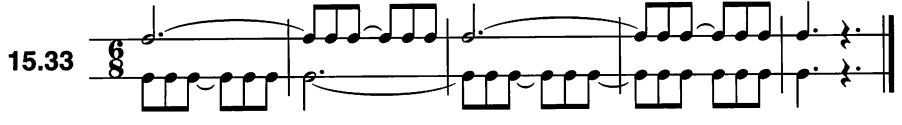
15.28 $\frac{3}{4}$ 

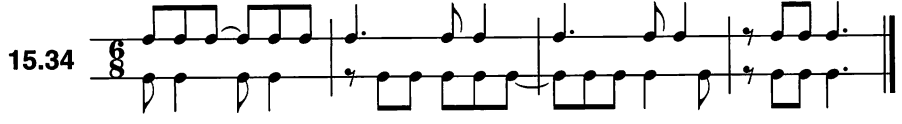
15.29 $\frac{4}{4}$ 

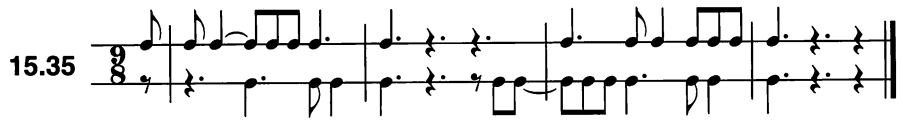
15.30 $\frac{4}{4}$ 

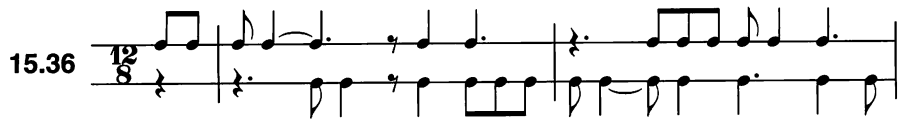
15.31 

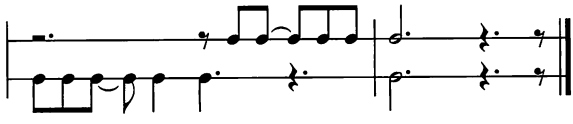
15.32 

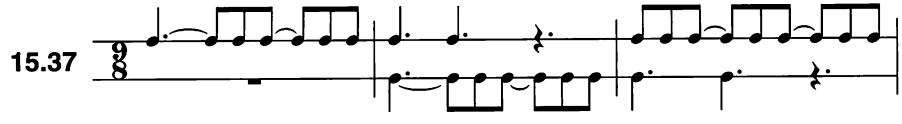
15.33 

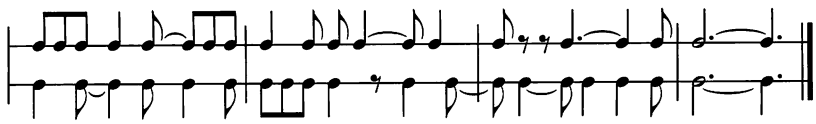
15.34 

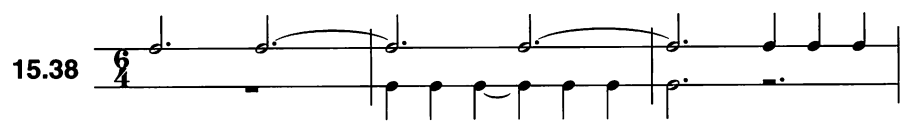
15.35 

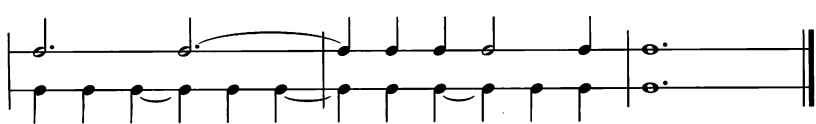
15.36 



15.37 



15.38 



$\text{♩} = 1 \text{ beat}$

15.39

Section 4. Subdivided beat patterns in simple meters.

15.40

15.41

15.42

15.43

15.44

15.45

15.46

15.47

15.48

15.49 $\frac{4}{4}$

15.50 $\frac{2}{2}$

15.51 $\frac{3}{4}$

15.52 $\frac{3}{2}$

15.53 $\frac{3}{8}$

Section 5. Subdivided beat patterns in compound meters.

15.54 $\frac{6}{8}$

15.55 $\frac{6}{8}$

15.56 $\frac{6}{8}$

15.57 $\frac{6}{8}$

15.58 $\frac{9}{8}$

15.59 $\frac{12}{8}$

15.60 $\frac{6}{16}$

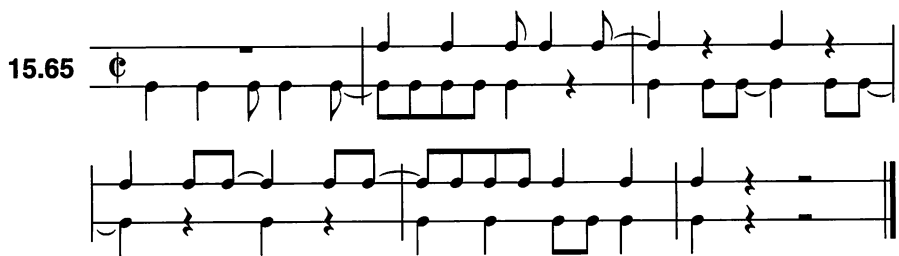
15.61 $\frac{6}{4}$

Section 6. Two-part drills.

15.62 $\frac{2}{4}$

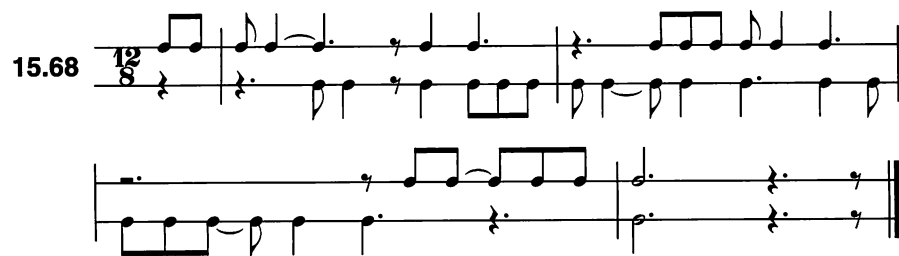
15.63 $\frac{2}{4}$

15.64 $\frac{3}{4}$

15.65 

15.66 

15.67 

15.68 

15.69 

SIGHT SINGING

Section 7. Divided beat patterns in simple meters.

Melodies 15.7–15.81: Diatonic; no note value shorter than the divided beat.

Melodies 15.82–15.84: Diatonic; subdivision of the beat included, but not in patterns of syncopation.

Melodies 15.85–15.95: Chromatic tones and subdivision included.

15.70 *Allegro* Spain

f

15.71 *Allegro* Czechoslovakia

f

mf

15.72 *Brightly* Poland

mf

f

mf *mp*

15.73 *Allegretto* Schubert, Waltz, D. 145, No. 1

mp

1.

2.

15.74 *Tempo di menuetto* Mozart, Sonata No. 4 for Violin and Piano, K. 304

Musical score for exercise 15.74, Mozart's Sonata No. 4 for Violin and Piano, K. 304. The piece is in G major, 3/4 time, and is marked *Tempo di menuetto*. It consists of four staves of music.

15.75 *Presto assai* Haydn, Symphony No. 47

Musical score for exercise 15.75, Haydn's Symphony No. 47. The piece is in G major, 2/4 time, and is marked *Presto assai*. It consists of four staves of music.

15.76 *Andante* Spiritual, United States

Musical score for exercise 15.76, a Spiritual from the United States. The piece is in F major, 2/4 time, and is marked *Andante*. It consists of three staves of music. The first staff is marked *mp* and the second staff is marked *p*.

15.77 *Allegro* Piccini, *Allesandro nelle Indie*

f

15.78 *Allegretto* Dominican Republic

f

15.79 *Allegro assai* Haydn, *Divertimento*

15.80 *Andante* Spiritual, United States

mp

1. 2. *mf* *mp*

Allegro $\text{♩} = 36$ Beethoven, String Quartet Op. 18, No. 6

15.81 *p sf sf sf sf*

Allegro Muffat (1690–1770), Suite for Harpsichord

15.82 *f*

Poco allegretto Romania

15.83 *f p f*

< > *p* < > *f*

15.84 Canon for 3 voices Caldara

This musical score is for a canon for three voices by Caldara. It consists of four staves of music in G minor (three flats) and 3/4 time. The first staff is labeled '1' and contains the first voice's melody. The second staff is labeled '2' and contains the second voice's melody. The third staff is labeled '3' and contains the third voice's melody. The fourth staff is a continuation of the first voice's line. The piece concludes with a double bar line.

15.85 Sarabande Purcell, Suite V

This musical score is for a sarabande by Purcell from Suite V. It consists of three staves of music in D major (two sharps) and 3/4 time. The first staff contains the first measure of the piece. The second and third staves contain the rest of the piece, which includes a repeat sign. The piece concludes with a double bar line.

15.86 Canon for 3 voices Caldara

This musical score is for a canon for three voices by Caldara. It consists of four staves of music in G minor (three flats) and 3/4 time. The first staff is labeled '1' and contains the first voice's melody. The second staff is labeled '2' and contains the second voice's melody. The third staff contains the third voice's melody. The fourth staff is a continuation of the first voice's line. The piece concludes with a double bar line.

15.87 *Adagio* Haydn, Symphony in F# Minor (1772)

pp

1. 2.

15.88 *Allegro* Vivaldi, Concerto for Two Violins

15.88

15.89 *Presto* Mozart, Symphony No. 38 (Prague), K. 504

p

Beethoven, String Quartet, Op. 18, No. 5

15.90 **Trio**

p *sf* *sf* *sf* *sf*

sf *p*

p *sf* *sf*

sf *sf* *sf*

Beethoven, String Quartet, Op. 59, No. 2

15.91 **Allegretto**

pp

Allegro

Brazil

15.92

mf

f

fz

p

fz

15.93

Largo

Haydn, Symphony No. 88

p

fz

fz

fz

p

Fine

p

f

sfz

p

D.C. al Fine

15.94

Marcia

Berlin, "I've Got My Captain Working for Me Now"

p

f

15.95

p *fz* *p* *fz* *p* *mf* *pp* *f* *fz* *p* *fp*

Section 8. Divided beat patterns in compound meters.

In the rhythmic figure $\text{♩} \text{♩}$, the strong beat (first note) is usually accented, as in melody 15.96, measure 1 (similar to $\text{♩} \text{♩}$, the so-called *Scotch snap* in simple meters). If the second note of the figure is to be accented, it is marked with a sign such as $>$ or *sf*, as in melody 15.97.

15.96

Moderato England

mf *f*

15.97

$\text{♩} = 88$ Beethoven, String Quartet, Op. 18, No. 6

p *sf* *p* *sf* *p* *p sf* (etc.)

15.98 *Vivo* Venezuela

f *p*

f *f*

15.99 *Giga* Loillet, Sonata for Flute, Op. 2, No. 3

15.100 *Assai agitato* $\text{♩} = 126$ Schumann, String Quartet, Op. 41, No. 3

p

15.101 *Vivace* Mexico

f

15.102 *Fast* (♩ = 1 beat) Arizona

f

p

f

15.103 *Allegro* Bach, *Brandenburg Concerto No. 6*

mf

15.104 Giga (♩ = 1 beat) Pasquini, Canzone Francese

The score for Pasquini's *Canzone Francese*, *Giga*, is written in 3/8 time with a key signature of one sharp (F#). The tempo is marked 'Giga' with a quarter note equal to one beat. The piece consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 3/8 time signature. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout the piece. The piece concludes with a double bar line and repeat dots.

15.105 Allegro molto Beethoven, Cello Sonata No. 3, Op. 69

The score for Beethoven's *Cello Sonata No. 3, Op. 69*, *Allegro molto*, is written in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro molto'. The piece consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The melody is characterized by a series of quarter and eighth notes, often with rests. There are several slurs and accents throughout the piece. The piece concludes with a double bar line and repeat dots.

Section 9. Duets.

15.106 *Allegretto* Bohemia

mf

Fine

f

D.C. al Fine

15.107 *Presto* Haydn, Symphony No. 52

p

15.108 *Con spirito* Jamaica

mf

mf

First system of a musical score. The treble clef staff contains a melodic line with eighth and quarter notes. The bass clef staff contains a supporting line with quarter notes. A forte (*f*) dynamic marking is present in both staves.

Second system of a musical score. The treble clef staff begins with a decrescendo (*decresc.*) marking and ends with a mezzo-piano (*mp*) marking. The bass clef staff also begins with a decrescendo (*decresc.*) and ends with a mezzo-piano (*mp*) marking.

15.109 Andantino Mozart, Luisita amabile, K. 480

Third system of a musical score. The treble clef staff contains a melodic line with eighth notes and rests. The bass clef staff contains a supporting line with quarter notes. A forte (*f*) dynamic marking is present in the treble staff, and a diminuendo (*dim.*) marking is present in the bass staff.

Fourth system of a musical score. The treble clef staff contains a melodic line with eighth notes and rests. The bass clef staff contains a supporting line with quarter notes. A fortissimo (*fp*) dynamic marking is present in both staves.

Fifth system of a musical score. The treble clef staff contains a melodic line with eighth notes and rests. The bass clef staff contains a supporting line with quarter notes. A diminuendo (*dim.*) dynamic marking is present in both staves.

15.110 Vivace ♩ = 86 Dvořák, String Quartet, Op. 51

Sixth system of a musical score. The treble clef staff contains a melodic line with eighth notes and rests. The bass clef staff contains a supporting line with quarter notes. A piano (*p*) dynamic marking is present in the treble staff, and a fortissimo (*fz*) dynamic marking is present in both staves.

15.111

(Allegro)

Handel, Sonata for Flute and Continuo

The first system of the score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music begins with a quarter rest in the upper staff, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lower staff begins with a quarter note G2, a quarter note A2, and a quarter note B2.

The second system continues the piece. The upper staff has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lower staff has a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3.

The third system continues the piece. The upper staff has a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The lower staff has a quarter note D2, a quarter note E2, a quarter note F#2, and a quarter note G2.

The fourth system continues the piece. The upper staff has a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. The lower staff has a quarter note A2, a quarter note B2, a quarter note C3, and a quarter note D3.

The fifth system concludes the piece. The upper staff has a quarter note E6, a quarter note F#6, a quarter note G6, and a quarter note A6. The lower staff has a quarter note E2, a quarter note F#2, a quarter note G2, and a quarter note A2.

15.112

Allegro

Haydn, String Quartet, Op. 20, No. 6

The first system of the score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#) and the time signature is 4/4. The music begins with a quarter rest in the upper staff, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lower staff begins with a quarter rest, followed by a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The instruction *sempre sotto voce* is written below the first staff.

Handel, Trio Sonata, Op. 5, No. 4

15.113

15.114

Allegro

Mozart, Symphony No. 10, K. 74

15.115 *Vivace* *p*

Section 10. Subdivided beat patterns in simple and compound meters.

15.116 *Not fast* Scott Joplin, *The Easy Winners*

15.117 *Allegro moderato* *mf* Brazil



15.118 *Allegro* Alabama

15.119 *Moderato* Florida

15.120 *Allegro* South Carolina

15.121 *Allegretto* England

Allegro moderato

Mozart, Symphony No. 14, K. 114

15.122

Musical score for 15.122, featuring a bass clef and a 2/4 time signature. The piece is marked *p* (piano). The notation includes a first ending (1.) and a second ending (2.).

15.123

Musical score for 15.123, featuring a treble clef and a 2/4 time signature. The piece is marked *f* (forte). The tempo is *Giocoso*. The score includes a *Fine* marking and a *D.C.* (Da Capo) instruction.

15.124

Musical score for 15.124, featuring a bass clef and a 2/4 time signature. The piece is marked *f* (forte). The tempo is *Moderato*. The score includes a *Cuba* marking and dynamic markings of *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo).

15.125

Musical score for 15.125, featuring a treble clef and a 4/4 time signature. The piece is marked *f* (forte). The tempo is *Allegro*. The score includes a *Texas* marking.

15.126

Musical score for 15.126, featuring a bass clef and a 2/4 time signature. The piece is marked *f* (forte). The tempo is *Allegro*. The score includes a *Spiritual, United States* marking.

15.127 *Allegro* *f* Spiritual, United States

15.128 *Moderately fast* *mf* *f* *mf* *f* *mf* Spiritual, United States

15.129 Moderato Dominican Republic

f

15.130 Andante grazioso Scotland

mf

mp

15.131 Con moto Trinidad

p

Fine f D.C.

15.132 Lively Cuba

f

1.

2 *ritmico*
mf *cresc.*
f
 1. 2.

15.133 *Allegro non troppo* Puerto Rico
p
mf
pp *mf*

15.134 *Allegretto* West Indies Calypso
mf
f
mf
mp

Section II. Structured improvisation.

►► Maintaining the syncopated rhythm established in the opening measures, complete this melody by outlining the chords indicated below the brackets.

15.135

►► Complete the melody below using syncopated rhythms like the one provided in measure 1. You may simply outline the triads indicated, or you may elaborate them with passing and neighboring tones.

15.136

►► Improvise a consequent phrase that “answers” the given antecedent phrase. It is appropriate for the second phrase to sound similar to the first phrase, perhaps even using an identical beginning. However, the final cadence must sound more conclusive.

15.137

RHYTHM AND MELODY

Triplet Division of Undotted Note Values; Duplet Division of Dotted Note Values

A triplet division of an undotted note value is indicated by three notes with a “3” added. The division of three uses the same note value as that for the usual division into two parts (for example, $\text{♩} = \text{♩} \text{♩} = \overset{3}{\text{♩} \text{♩} \text{♩}}$).

Triplet Division

Undotted Note Value	Division into		
	2	3	6
♩	$= \text{♩} \text{♩}$	$= \overset{3}{\text{♩} \text{♩} \text{♩}}$	$= \overset{6}{\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}}$
♪	$= \text{♪} \text{♪}$	$= \overset{3}{\text{♪} \text{♪} \text{♪}}$	$= \overset{6}{\text{♪} \text{♪} \text{♪} \text{♪} \text{♪} \text{♪}}$
♫	$= \text{♫} \text{♫}$	$= \overset{3}{\text{♫} \text{♫} \text{♫}}$	$= \overset{6}{\text{♫} \text{♫} \text{♫} \text{♫} \text{♫} \text{♫}}$
♬	$= \text{♬} \text{♬}$	$= \overset{3}{\text{♬} \text{♬} \text{♬}}$	$= \overset{6}{\text{♬} \text{♬} \text{♬} \text{♬} \text{♬} \text{♬}}$

The duplet division of a dotted note can be indicated in three ways:

1. Most commonly, two notes with a “2,” using the same note value as the division of three ($\text{♩.} = \text{♩} \text{♩} = \overset{2}{\text{♩} \text{♩}}$).

2. Less commonly, two notes with a “2,” using the same note value as the one being divided ($\text{♩} = \overset{2}{\text{♩}} \overset{2}{\text{♩}}$). See melody 16.70, shown as $\overset{2}{\text{♩}} \overset{4}{\text{♩}} \overset{2}{\text{♩}}$ ($= \overset{2}{\text{♩}} \overset{2}{\text{♩}} \overset{2}{\text{♩}}$).
3. Found mostly in twentieth-century music, two dotted notes of the next smaller value ($\text{♩} = \text{♩} \text{.}$ and $\text{♩} = \text{♩} \text{.}$). An example of $\text{♩} = \text{♩} \text{.}$ can be seen in melody 21.58, among others, in Chapter 21.

Duplet Division

Dotted Note Value	Division into		
	3	2	4
$\text{♩} \text{.}$	$\text{♩} \text{.}$ $\text{♩} \text{.}$	$\overset{2}{\text{♩}} \overset{2}{\text{♩}}$	$\overset{4}{\text{♩}} \overset{4}{\text{♩}} \overset{4}{\text{♩}} \overset{4}{\text{♩}}$
$\text{♪} \text{.}$	$\text{♪} \text{.}$ $\text{♪} \text{.}$	$\overset{2}{\text{♪}} \overset{2}{\text{♪}}$	$\overset{4}{\text{♪}} \overset{4}{\text{♪}} \overset{4}{\text{♪}} \overset{4}{\text{♪}}$
$\text{♫} \text{.}$	$\text{♫} \text{.}$ $\text{♫} \text{.}$	$\overset{2}{\text{♫}} \overset{2}{\text{♫}}$	$\overset{4}{\text{♫}} \overset{4}{\text{♫}} \overset{4}{\text{♫}} \overset{4}{\text{♫}}$
$\text{♬} \text{.}$	$\text{♬} \text{.}$ $\text{♬} \text{.}$	$\overset{2}{\text{♬}} \overset{2}{\text{♬}}$	$\overset{4}{\text{♬}} \overset{4}{\text{♬}} \overset{4}{\text{♬}} \overset{4}{\text{♬}}$

RHYTHMIC READING

Section I. Triplet division of undotted note values.

In example 16.1, *a* and *b* sound identical when performed at the same tempo. The triplet in simple meter could be said to be “borrowed” from compound meter, since it sounds exactly the same as the normal division of three in compound meter.

16.1 (a) $\text{♩} = 60$

16.1 (b) $\text{♩} = 60$

16.2 repeat *ad lib.*

16.3 repeat *ad lib.*

16.4 $\frac{4}{4}$


16.5 $\frac{3}{4}$

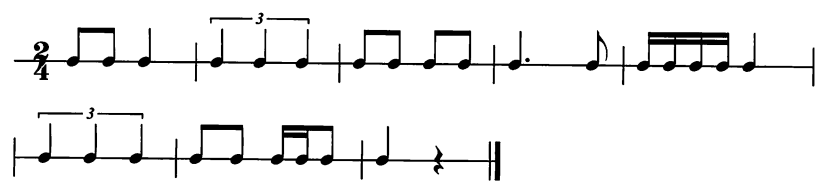
16.6 $\frac{3}{4}$


16.7 $\frac{4}{4}$

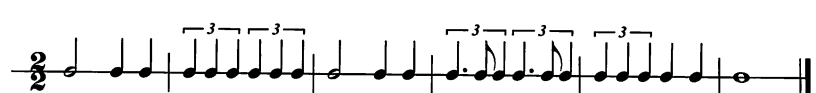
16.8 $\frac{4}{4}$


16.9 $\frac{2}{4}$


16.10 $\frac{2}{4}$ 


16.11 $\frac{2}{4}$ 


16.12 $\frac{2}{2}$ 

16.13 $\frac{2}{2}$ 

16.14 $\frac{4}{2}$ 

16.15 $\frac{4}{2}$ 

16.16 $\frac{3}{8}$ 

16.17 $\frac{3}{8}$ 

Section 2. Duplet division of dotted note values.

In example 16.18, *a*, *b*, and *c* sound identical when performed at the same tempo. The duplet in compound meter could be said to be “borrowed” from simple meter, since it sounds exactly the same as the normal division of two in simple meter.

At *c*, the duplet notation as two dotted eighth notes is mathematically accurate. Each dotted eighth note is equivalent to three sixteenth notes, exactly one-half of the six sixteenth notes in the beat. This notation is less commonly used.

16.18 (a) $\text{♩} = 60$

(b) $\text{♩} = 60$

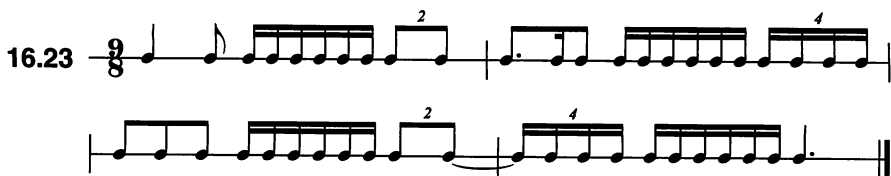
(c) $\text{♩} = 60$

16.19 repeat *ad lib.*

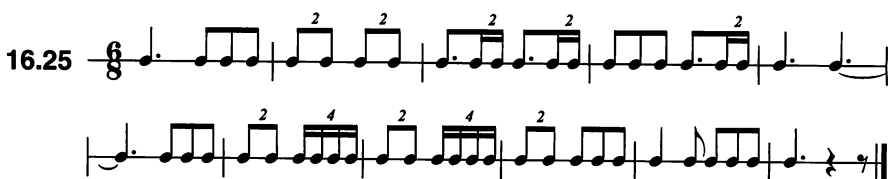
16.20 repeat *ad lib.*

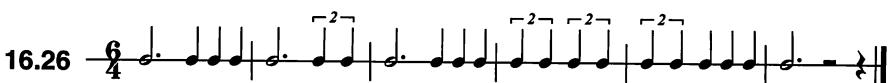
16.21

16.22

16.23 $\frac{9}{8}$ 

16.24 $\frac{12}{8}$ 

16.25 $\frac{6}{8}$ 

16.26 $\frac{6}{4}$ 

16.27 $\frac{6}{4}$ 

16.28 $\frac{6}{16}$ 

Section 3. Two-part drills.

The goal of these drills is the ability to perform simple and compound rhythmic units simultaneously, a common situation for keyboard players, as well as for any musician performing a part in one meter while another meter is sounding.

In examples 16.29 and 16.30 (simple meter signature), think simple and then compound as you alternate hands. Repeat until the transition from one to the other is easily accomplished, then go past the repeat bar, performing simple and compound units simultaneously.

In examples 16.31 and 16.32 (compound meter signature), follow the same procedure, alternating your thinking and performing, first in compound meter and then in simple meter, followed by simultaneous performance of the two meters.

16.29

Musical notation for example 16.29 in 2/4 time. The first system shows a right hand with quarter notes and a left hand with eighth-note triplets. The second system shows both hands with eighth-note triplets. Repeat signs are present at the beginning and end of each system.

16.30

Musical notation for example 16.30 in 2/4 time. The first system shows a right hand with eighth-note triplets and a left hand with quarter notes. The second system shows both hands with eighth-note triplets. Repeat signs are present at the beginning and end of each system.

16.31

Musical notation for example 16.31 in 6/8 time. The first system shows a right hand with eighth notes and a left hand with quarter notes. The second system shows both hands with eighth notes. Repeat signs are present at the beginning and end of each system.

16.32

Musical notation for example 16.32 in 6/8 time. The first system shows a right hand with eighth notes and a left hand with quarter notes. The second system shows both hands with eighth notes. Repeat signs are present at the beginning and end of each system.

16.33 $\frac{2}{4}$

16.34 $\frac{3}{4}$

16.35 $\frac{4}{2}$

16.36 $\frac{9}{16}$

Musical exercises 16.33 through 16.36. Exercise 16.33 is in 2/4 time and features eighth notes with triplet markings. Exercise 16.34 is in 3/4 time and includes eighth and sixteenth notes with triplet markings. Exercise 16.35 is in 4/2 time and features quarter notes with triplet markings. Exercise 16.36 is in 9/16 time and features eighth and sixteenth notes with triplet and dyad markings.

SIGHT SINGING

Section 4. Triplet division of undotted note values.

16.37 *Allegro* Dvořák, String Quartet, Op. 106
p >

16.38 *Con spirito* Arizona
f *ff*

Musical exercises 16.37 and 16.38. Exercise 16.37 is from Dvořák's String Quartet, Op. 106, marked Allegro and piano (p), featuring eighth notes with triplet markings. Exercise 16.38 is marked Con spirito and forte (f), featuring eighth notes with triplet markings and a fortissimo (ff) section.

f *mf*
mp *cresc.*
f
ff

16.39 *Con moto* Mendelssohn, O for the Wings of a Dove

p *f* *sf* *sf* *f*
dim. *p* *f* *dim.* *p*

16.40 *Munter*

p *f*

sf *p*

f

16.41 *Andante* *Wagner, Rienzi*

p

sf *p*

16.42 *Langsam* *Schubert, Wasserflut*, Op. 89, No. 6

p

sf *p*

(stark)

16.43

Presto ma non troppo

Chopin, Mazurka, Op. 7, No. 4

f *fz* *p*

16.44

Allegro deciso

Berlioz, Benvenuto Cellini

mf *cresc.* *sf*

16.45

Moderato

Schubert, Am Strome, Op. 8, No. 4

p *mp* *pp*

16.46 *Sostenuto* *Giordano, Fedora*

Two staves of music in 4/4 time. The first staff begins with a whole note followed by a series of eighth notes, with two groups of triplets indicated by brackets and '3' above them. The second staff continues with eighth notes and triplets, ending with a double bar line.

16.47 *Slowly* *California*

Five staves of music in 3/2 time with a key signature of two sharps. The first staff starts with a forte (*f*) dynamic and includes a triplet. The subsequent staves feature various rhythmic patterns, including eighth and sixteenth notes, with several triplet markings throughout.

16.48 *Andantino* *Franz, Liebchen ist da!*

Four staves of music in 2/4 time with a key signature of one sharp. The first staff begins with a piano (*p*) dynamic and includes a triplet. The second staff features a triplet followed by a piano (*p*) dynamic and a pianissimo (*pp*) dynamic. The third and fourth staves continue with eighth notes and triplets, ending with a piano (*p*) dynamic.

16.49 With breadth and vigor Byrd, *Make Ye Joy to God*

16.50 *Langsam* Portugal

16.51 *Andante* Portugal

p

mp rit.

16.52 *Poco allegretto* Beethoven, Piano Sonata, Op. 7

p

16.53 *Allegro agitato* Verdi, *Rigoletto*

f

Meno mosso

p

f

16.54 *Con spirito* Mexico

f Fine *D.C.*

16.55 *Moderato* Costa Rica

p *mf* *p*

16.56 *Allegro* Spain

f *mf* *mp*

16.57 *Allegro assai* Berlioz, Les Troyens à Carthage

ff

16.58 *Slowly* Spiritual, United States

p

pp

16.59 *Adagio* Slovakia

f

mf

f

16.60 *Andante con moto* Venezuela

Section 5. Duplet division of dotted note values.

16.61 Moderato Utah

mf *cresc.* *f* *mf*

16.62 Allegro Spain

f

16.63 Assez animé France

f

16.64 *Moderato* Pennsylvania *mp*

16.65 *f* *♩. = 108* Texas

16.66 *Lebhaft* Brahms, *Guter Rat*, Op. 75

16.67 *Moderato* Mexico



16.68 *Lento* Spain *mf*



16.69 *Modéré et gracieux* France *mp* *p*



16.70 *Herzlich* Brückler (1845–1871), *Als ich zum erstenmal dich sah* *mf*



16.71 *Allegro* Franz, *Genesung*

f *ff* *f* *poco rit.*

16.72 *Allegro appassionato* Grieg, *To Spring*, Op. 43, No. 6

pp *fz* *rit.* *p* *a tempo* *rit.* *f*

16.73 *Allegro* Grieg, *Des Dichters Herz*, Op. 5, No. 2

mp

Musical score for Schumann's "Der schwere Abend" (Op. 90, No. 6). The score consists of four staves of music in G major, 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff includes the instruction *cresc.* and features a dynamic marking *fz* (forzando) with accents. The third staff includes dynamic markings *f*, *fz*, *fz*, and *p*. The fourth staff includes a fermata and a double bar line.

16.74 $\text{♩} = 104$ Schumann, *Der schwere Abend*, Op. 90, No. 6

Musical score for Schumann's "Der schwere Abend" (Op. 90, No. 6). The score consists of three staves of music in G major, 3/4 time. The first staff includes the tempo marking $\text{♩} = 104$ and the dynamic marking *p*. The second and third staves continue the piece with various articulations and dynamics.

Section 6. Duets.

16.75 *Andante* * Germany

Musical score for "Andante" (Germany). The score consists of two systems of two staves each, in G major, 3/4 time. The first system includes the tempo marking *Andante* and a dynamic marking ** p*. The second system continues the piece. The score features triplets in both hands.

16.76 *Con spirito* * Germany

Musical score for exercise 16.76, titled "Con spirito" and marked with an asterisk (*). The piece is in 3/4 time and G major. The right hand (treble clef) plays a melodic line with eighth notes and quarter notes. The left hand (bass clef) provides a bass line with eighth notes and quarter notes, featuring a triplet of eighth notes in the second measure. The exercise concludes with a double bar line.

Second system of the musical score for exercise 16.76. The right hand continues the melodic line. The left hand features a triplet of eighth notes in the first measure and another triplet in the third measure.

Third system of the musical score for exercise 16.76. The right hand continues the melodic line. The left hand features triplets of eighth notes in the first and third measures.

16.77 *Con moto* * Germany

Musical score for exercise 16.77, titled "Con moto" and marked with an asterisk (*). The piece is in 6/8 time and D major. The right hand (treble clef) plays a melodic line with eighth notes and quarter notes. The left hand (bass clef) provides a bass line with eighth notes and quarter notes, featuring a pair of eighth notes in the second measure. The exercise concludes with a double bar line.

Second system of the musical score for exercise 16.77. The right hand continues the melodic line. The left hand features pairs of eighth notes in the first and third measures.

16.78 *Andantino* * Germany

Musical score for exercise 16.78, titled "Andantino" and marked with an asterisk (*). The piece is in 6/8 time and G major. The right hand (treble clef) plays a melodic line with quarter notes and eighth notes. The left hand (bass clef) provides a bass line with quarter notes and eighth notes, featuring a pair of eighth notes in the second measure. The exercise concludes with a double bar line.

First system of a musical score in 2/4 time, key of B-flat major. The treble clef part begins with a quarter rest, followed by eighth notes G4, A4, Bb4, and A4. The bass clef part begins with a quarter rest, followed by eighth notes G3, A3, Bb3, and A3. The second measure features a pair of beamed eighth notes G4-A4 and Bb4-A4 in the treble, and eighth notes G3-A3 and Bb3-A3 in the bass, both marked with a '2' above and below. The third measure has a dotted quarter note G4 in the treble and a quarter note G3 in the bass.

Second system of the musical score. The treble clef part has eighth notes G4, A4, Bb4, and A4, followed by a dotted quarter note G4. The bass clef part has eighth notes G3, A3, Bb3, and A3, followed by a dotted quarter note G3. The final measure of the system features a pair of beamed eighth notes G4-A4 and Bb4-A4 in the treble, and eighth notes G3-A3 and Bb3-A3 in the bass, both marked with a '2' above and below.

16.79 *Andante* Binchois (c.1400–1460), *Missa Angelorum*

Third system of the musical score, starting with the tempo marking 'Andante' and the piece title. The time signature is 2/4 and the key signature has one flat. The treble clef part begins with a piano (*p*) dynamic and eighth notes G4, A4, Bb4, and A4. The bass clef part begins with a piano (*p*) dynamic and eighth notes G3, A3, Bb3, and A3.

Fourth system of the musical score. The treble clef part has eighth notes G4, A4, Bb4, and A4, followed by a dotted quarter note G4. The bass clef part has eighth notes G3, A3, Bb3, and A3, followed by a dotted quarter note G3. The final measure of the system features a triplet of eighth notes G4, A4, and Bb4 in the treble, and eighth notes G3, A3, and Bb3 in the bass, both marked with a '3' above.

Fifth system of the musical score. The treble clef part has eighth notes G4, A4, Bb4, and A4, followed by a dotted quarter note G4. The bass clef part has eighth notes G3, A3, Bb3, and A3, followed by a dotted quarter note G3. The final measure of the system features a triplet of eighth notes G4, A4, and Bb4 in the treble, and eighth notes G3, A3, and Bb3 in the bass, both marked with a '3' above.

Sixth system of the musical score. The treble clef part has eighth notes G4, A4, Bb4, and A4, followed by a dotted quarter note G4. The bass clef part has eighth notes G3, A3, Bb3, and A3, followed by a dotted quarter note G3. The final measure of the system features a triplet of eighth notes G4, A4, and Bb4 in the treble, and eighth notes G3, A3, and Bb3 in the bass, both marked with a '3' above.

16.80 *Langsam* Cornelius, *Lied des Narren*

p

a tempo

poco rit. *a tempo*

p

f *p* *pp*

16.81 *Allegretto* Schumann, *Scenes from Goethe's Faust*

sempre p

sempre p

mf

mf

16.82

Andante

Brahms, Spätherbst, Op. 92

p dolce

pp

p

pp

cresc.

cresc.

f

dim.

f

dim.

16.83 *Grave ed appassionato*

Section 7. Structured improvisation.

►► Elaborate the harmony indicated below each bracket using passing tones and chordal skips similar to the first measure (but not necessarily maintaining the same contour in each measure). Include at least one triplet per measure.

16.84

►► By maintaining coherent melodies in different registers, exercise 16.85 implies two distinct voices. The effect is essentially like a duet, but with only one performer. Complete the melody by elaborating the two-voice outline provided, similar to the way in which the first measure elaborates B \flat –G (shown above the staff). Leap between the two implied voices at least once in each measure, and try to include several triplets.

16.85

►► The melody initiated below will create a sequence, assuming it is continued as indicated. A sequence is the repetition of a pattern (melodic or harmonic—often both) at different pitch levels; for an example, see melody 9.37. Notice that as you repeat the established pattern beginning on different scale degrees, the interval qualities may change to fit the key—for instance, a whole step may become a half step, or a minor third may become a major third. (Helpful hint: it is appropriate to raise $\hat{7}$ when returning to the tonic, but generally not otherwise. Thus, you will want to include $\hat{1}\hat{7}$ in measure 7, but not in the middle of the sequence. Keep the melodic minor scale in mind near the end in order to avoid an augmented second.)

16.86

Now create your own sequence based on the same harmonic framework. Create an initial pattern that outlines the first two chords, then move the pattern down by step until you reach the tonic again at the end. It is perfectly acceptable to elaborate your basic pattern and/or alter its last repetition in order to create a stronger cadential effect.

Basic harmonic framework for this sequence:

Major key	I	IV	vii°	iii	vi	ii	V	I
Minor key	i	iv	VII	III	VI	ii°	V	i

Diatonic chords are often replaced by a secondary dominant chord with the same root. For instance, as the exercise above illustrates, V^7/iv might substitute for i .

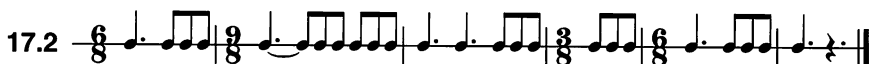
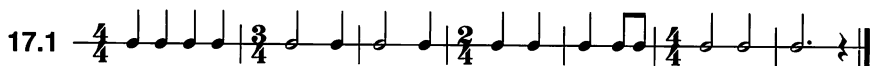
RHYTHM AND MELODY

Changing Meter Signatures; The Hemiola; Less Common Meter Signatures

RHYTHMIC READING

Section I. Definitions and rhythmic reading exercises.

Changing meters (melodies 17.28–17.39). One or more changes of meter may occur within a composition. Most commonly, the changes occur all within simple meter or all within compound meter, the denominators of the signatures remaining constant. Consequently, the duration of the beat is the same in each meter. A new meter signature is placed at the point of each change.



When the change is from simple meter to compound meter, or the reverse, there are two distinct possibilities:

1. The divisions of the two meters are of equal duration (often indicated in the score by a symbol such as $\text{♩} = \text{♩}$ at the point of the change). Example 17.3 shows that the eighth note of $\frac{6}{8}$ is equal in value to the eighth note of $\frac{2}{4}$. For this particular type of change, however, such symbols may be omitted.

17.3 $\frac{2}{4}$ $\frac{6}{8}$ $\frac{2}{4}$ $\frac{6}{8}$

17.4 $\frac{3}{4}$ $\frac{6}{8}$ $\frac{3}{4}$

17.5 $\frac{6}{8}$ $\frac{2}{4}$ $\frac{6}{8}$

17.6 $\frac{3}{2}$ $\frac{6}{4}$ $\frac{3}{2}$

2. When a symbol such as $\text{♩} = \text{♩}$ appears, the durations of the two note values are equal. In example 17.7a, the quarter note of $\frac{2}{4}$ is equal in duration to the dotted quarter note of $\frac{6}{8}$. Example 17.7b shows how the same rhythmic sound can be notated with the use of triplets.

17.7 (a) $\frac{2}{4}$ $\frac{6}{8}$ $\frac{2}{4}$ $\frac{6}{8}$ $\frac{2}{4}$ $\frac{6}{8}$ $\frac{2}{4}$

(b) $\frac{2}{4}$ $\frac{6}{8}$ $\frac{2}{4}$ $\frac{6}{8}$ $\frac{2}{4}$ $\frac{6}{8}$ $\frac{2}{4}$

17.8 $\frac{6}{8}$ $\frac{2}{4}$ $\frac{6}{8}$ $\frac{2}{4}$

17.9 $\frac{2}{4}$ $\frac{6}{8}$ $\frac{2}{4}$ $\frac{6}{8}$

17.10 $\frac{4}{4}$ $\frac{6}{8}$ $\frac{4}{4}$

17.11 $\frac{9}{8}$ $\frac{2}{4}$ $\frac{9}{8}$

17.12 $\frac{9}{8}$ $\frac{3}{4}$ $\frac{9}{8}$

17.13 $\frac{4}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{4}{4}$

17.14 $\frac{3}{2}$ $\frac{6}{4}$ $\frac{3}{2}$



A double meter signature combines the two signatures to be used during the composition. After the double signature $\frac{3}{4} \frac{2}{4}$, for example, each measure will be either $\frac{3}{4}$ or $\frac{2}{4}$ without further indication. Such a signature often indicates a regular alternation between the two meters— $\frac{3}{4} \frac{2}{4} \frac{3}{4} \frac{2}{4}$ —or a pattern of successive meters, such as $\frac{3}{4} \frac{3}{4} \frac{2}{4} \frac{3}{4} \frac{2}{4}$. Triple signatures such as $\frac{4}{4} \frac{2}{4} \frac{3}{4}$ are possible but rare.

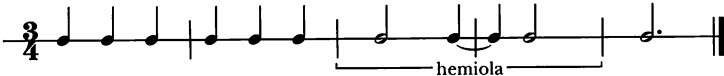
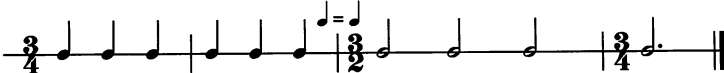
17.15 $\frac{2}{4} \frac{3}{4}$

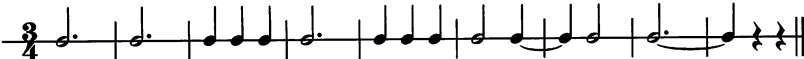
17.16 $\frac{3}{4} \frac{4}{4}$

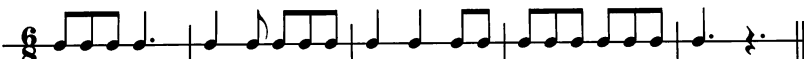
17.17 $\frac{2}{4} \frac{3}{4}$

17.18 $\frac{6}{8} \frac{9}{8}$


The *hemiola* (melodies 17.40–17.51) is a change of grouping that suggests a change of meter without the use of a changing meter signature. In this device, two successive groups of three beats (or three divisions) create the aural impression of three groups of two beats (or two divisions)—for instance,  becomes .

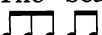
17.19 
 same as 

17.20 

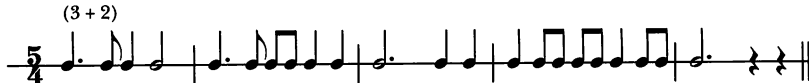
17.21 

17.22 

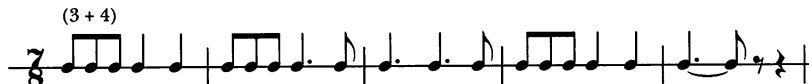
17.23 

Meters of 5 and 7 (melodies 17.52–17.73). These meter signatures usually sound like two alternating meters, such as $\frac{5}{4} = \frac{2}{4} \frac{3}{4}$ or $\frac{7}{4} = \frac{3}{4} \frac{4}{4}$, or $\frac{7}{8} = \frac{4}{8} \frac{3}{8}$ or $\frac{3}{8} \frac{4}{8}$. The beat groupings are usually reflected by the notation, such as  for 3 + 2. The 3 + 4 grouping of melody 17.66 is indicated by a dotted bar line within each measure. A constant alternation can be indicated by a signature such as $\frac{3}{4}^2$.

Other meter signatures are uncommon in music before the twentieth century; they must be interpreted on an individual basis.

17.24 

17.25 

17.26 

17.27 $(4 + 3)$

SIGHT SINGING

Section 2. Changing meter signatures.

17.28 *Allegro* France

17.29 *Allegro* Czechoslovakia

17.30 *Largo* France

17.31 *Andante* France

17.32 *Andante grazioso*

p dolce

1. 2.

17.33 *Con brio* Portugal

f

mp

f

p *pp*

17.34 *Allegro* France

mf

f

p *pp*

17.35 *Allegro* *Jamaica* $J. = \text{♩}$

f *mf*

17.36 *Andante cantabile* *Tchaikovsky, Sleeping Beauty* $J. = \text{♩}$

mf *cresc.* *f*

cresc. *ff* *fff*

ff

17.37 *Sostenuto* *Brahms, Es rauschet das Wasser, Op. 28, No. 3*

p

17.38 *Allegretto* *Gounod, Mireille*

p

17.39 Canon for 3 voices J. Nares (18th century)

Section 3. The hemiola.

Example 17.40 demonstrates the “classic” sound and notation for the hemiola: one or more three-beat groupings followed by a group of three two-beat groupings. Their notation and placement in context vary widely, as can be seen in these melodies, but each expresses a 3–2 or 2–3 relationship.

17.41. In $\frac{3}{8}$: two groups of three eighth notes are followed by a group of three quarter notes within one measure of $\frac{3}{4}$.

17.42. The 3–2 relationship reversed: three groups of two eighth notes are followed by two groups of three eighth notes (2–3).

17.43. There are two successive groups of hemiolas.

17.44. The cadence usually expected for $\frac{3}{4}$, measures 7–8, is preceded by three successive groups of two.

The hemiola was used frequently in the seventeenth and eighteenth centuries but saw declining interest in the nineteenth century, except in the

music of Johannes Brahms and Hugo Wolf. The twentieth century saw its increased usage along with similar devices that expressed the revival of rhythmic freedom.

17.40 *Largo* Telemann, Sonatina for Violin and Continuo

hemiola

17.41 *Spiritoso* Bohemia

f

17.42 *Lively* Venezuela

mp

mf

mp

f

17.43 *Lento* Pergolesi, *Piangerò tanto*

17.44 *Im Ländler tempo* Brahms, *Liebeslieder Walzer, Op. 52, No. 2*

17.45 *Allegro molto* Mexico

17.46 *Allegro* Bach, Sonata No. 3 for Flute and Clavier

p

cresc. *mf*

17.47 Bach, Motet, Jesu, meine Freude

C minor: $V7/iv$

17.48 *Allegro* Bach, Brandenburg Concerto No. 4

f *p*

cresc. *f*

p *cresc.*

f

17.49 Allegro molto Spain

f

ff

17.50 Schubert, *Valse sentimentale*, D. 779, No. 11

1. 2.

17.51 Canon for 3 voices Byrd

1 2 3

*

* Canon may end at this point.

Section 4. Meters of 5 and 7, and other meters.

17.52 Gently (3 + 2) Germany

p

17.53 Allegro (2 + 3) Czechoslovakia
f

17.54 Andantino Spain
mp 1.
mf 2.
mp *p*

17.55 Fast Venezuela
mf *p* *p*

17.56 Allegro Mexico
f

17.57

Moderato

Mexico

17.58

Canon for 3 voices

Germany

17.59

Pas vite

Chausson, Le Colibri

17.60 *Allegretto* Bernstein, *Candide*, "The Ballad of Eldorado"

pp simply and gracefully

mp

cresc.

mf *p dim.*

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17.61 *Allegro spiritoso* (3 + 4) Greece

f

1. 2.

1. 2.

17.62 *Molto moderato* (4 + 3) Scotland

mp

17.63 *Allegro moderato* Croatia

f

1. 2.

17.64 *Moderato* Albania

17.65 *Allegro non troppo* Mexico

17.66 *Molto moderato* Elgar, *Caractacus*

17.67 *Molto moderato e pesante* Borodin, *Song of the Dark Forest*

p

17.68 *Andante* Nova Scotia

mf

17.69 *Presto* Mexico

17.70 *Pas vite* France

f

17.71 *Maestoso* Rimsky-Korsakov, *The Snow Maiden*

f

17.72 *Andantino* ($\text{♩} = 84$) Mussorgsky, *Boris Godunov*

mf

Spain

17.73 *Adagio*

mp

mf

♩ = ♩

♩ = ♩

Section 5. Structured improvisation.

►► Continue this melody using mostly stepwise motion and the leap of a third between the last two notes of every measure. Try to sustain the rhythm of constant eighth notes throughout. (You may prefer to deviate from established patterns in the last measure, however.)

17.74

p

►► Elaborate the harmony indicated below each bracket using passing tones and chordal skips similar to the first measure. Although you should incorporate similar features in order to create the sense of a unified phrase, you need not adhere to a single repeating contour or rhythm. Notice that the meter consistently alternates between $\frac{3}{4}$ and $\frac{2}{4}$.

17.75

p

I vi

ii V⁷ I

►► Improvise a consequent phrase to answer the antecedent phrase provided below. Try to begin the second phrase with contrasting material, but be careful to maintain the established hemiola pattern throughout. End with a very strong cadential gesture so that the final cadence sounds more conclusive than the cadence in measure 4.

17.76

The musical notation for exercise 17.76 is as follows:

- Staff 1: Bass clef, key signature of three sharps (F#, C#, G#), 8/4 time signature. It contains four measures of music. The first measure has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. The second measure has a quarter note B2, quarter note A2, quarter note G2, quarter note F2. The third measure has a quarter note E2, quarter note D2, quarter note C2, quarter note B1. The fourth measure has a quarter note A1, quarter note G1, quarter note F1, quarter note E1. There are slurs over the first two measures and the last two measures. There are accents (>) under the first note of each measure.
- Staff 2: Empty staff with a bass clef, key signature of three sharps, and a double bar line at the end.

RHYTHM AND MELODY

Further Subdivision of the Beat; Notation in Slow Tempi

The use of note values smaller than the divisions presented in previous chapters is relatively uncommon. Divisions smaller than those shown below are possible, but they are rarely used.

1. The beat note is divided into eight parts in simple meters and into twelve parts in compound meters. In signatures with other denominators, the beat note may be similarly divided.



For these divisions to be performed using the usual note value for one beat (as indicated by the meter signature), the tempo must be moderate to slow, but not as slow as described below.

2. The division of the beat (as indicated by the meter signature) is used as the beat-note value. When the tempo of a composition is very slow, the meter signature often does not actually express the number of beats in the measure. In a very slow $\frac{3}{4}$ measure, for example, there may actually be four beats, the eighth note receiving one beat. Similarly, in a very slow tempo, the numerator

of the meter signature for a compound meter may actually indicate the number of beats in the measure. Consequently, in a slow $\frac{3}{8}$, instead of two \downarrow beats in one measure, there might be six \downarrow beats in one measure.

Adagio

It is sometimes difficult to ascertain when to use the beat division as the actual beat note. Beginning with Beethoven, who first made use of the metronome, composers at times include a metronome marking for the beat division, as in melody 18.22, where the eighth note receives the beat in $\frac{3}{4}$ time, and in melody 18.23, where the subdivision, a sixteenth note, is designated as the beat in $\frac{3}{4}$ time.

When no marking is supplied by the composer, an editorial marking in parentheses is sometimes included in the score, as in melody 18.26. Such a marking is based on the composer's tempo indication or determined through knowledge of the composer's style and of historical performance precedents. When not indicated, the beat-note value must be similarly determined by the performer. But there will always be borderline cases where a slight difference in opinion can result in a different choice of beat-note value.

Section I. Rhythmic reading.

Read each example, using these metronome markings:

18.1–18.6: M.M. $\downarrow = 50$

18.7–18.8: M.M. $\downarrow = 50$

18.9–18.11: M.M. $\downarrow = 44$

Read each example again, using these metronome markings:

18.1–18.6: M.M. $\downarrow = 76$

18.7–18.8: M.M. $\downarrow = 76$

18.9–18.11: M.M. $\downarrow = 86$

18.1 $\frac{2}{4}$

18.2 $\frac{2}{4}$

18.3 $\frac{2}{4}$

18.4 $\frac{2}{4}$

18.5 $\frac{2}{4}$

18.6 $\frac{2}{4}$

18.7 $\frac{2}{2}$

18.8 C


18.9 $\frac{3}{8}$


18.10 $\frac{3}{8}$


$\text{♪} = 1 \text{ beat}$

18.11 $\frac{2}{4}$

Read these examples using the metronome marking M.M. ♩ = 72.

18.12 

18.13 

18.14 

18.15 

Section 2. Sight singing.

18.16 *Andante* Mozart, *The Magic Flute*, K. 620


18.17 *Andante* Mozart, *The Abduction from the Seraglio*, K. 384


18.18 *Con moto* France

mf

mp

18.19 *Adagio* Haydn, Symphony No. 57

p

18.20 *Moderato* Haydn, String Quartet, Op. 17, No. 5

f

fz

p

fz

18.21 *Andante* Haydn, Symphony No. 90

p *fz* *p* *fz* *p* *fz* *p*

18.22 *Adagio cantabile* ♩ = 72 Beethoven, String Quartet, Op. 18, No. 2

p *cresc.*

18.23 *Adagio molto e mesto* ♩ = 88 Beethoven, String Quartet, Op. 59, No. 1

p *sotto voce* *cresc.* *p* *f* *sf* *morendo*

1. 2.

Allegro Verdi, *La Traviata*

18.24

Andante Spohr, Double Quartet, Op. 87

18.25

Andante cantabile (♩ = 80) Donizetti, *Don Pasquale*

18.26

mf *p*
mf
mp *mf*
mf
p *rit.*
mf *a tempo*

18.27

Largo (♩ = 72)

Handel, *Athalia*

p
cresc. *mp*
mp
Fine *mp*
mp
D.S. al Fine

Adagio (♩ = 72)

B. Marcello, *Lontananza e gelosia*

18.28

Musical score for exercise 18.28, B. Marcello's *Lontananza e gelosia*. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a dynamic marking of *p* (piano). The piece is marked *Adagio* with a tempo of 72 quarter notes per minute. The score consists of five staves of music, featuring a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. The piece concludes with a *poco rit.* (slightly ritardando) marking.

Andante con moto

Schubert, *Symphony No. 5*

18.29

Musical score for exercise 18.29, Schubert's *Symphony No. 5*. The score is written in treble clef with a key signature of three flats (E-flat major) and a 6/8 time signature. It begins with a dynamic marking of *p* (piano). The piece is marked *Andante con moto*. The score consists of three staves of music, featuring a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The piece concludes with a final cadence.

Andante

Haydn, *The Creation*

18.30

Musical score for exercise 18.30, Haydn's *The Creation*. The score is written in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It begins with a dynamic marking of *p* (piano). The piece is marked *Andante*. The score consists of four staves of music, featuring a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The piece concludes with a final cadence.

Three staves of musical notation. The top staff has a melodic line with a long slur. The middle and bottom staves have a more rhythmic accompaniment with sixteenth notes and some rests.

18.31 *Lentement* *Rameau, Hippolyte et Aricie*

18.31 *Lentement* *Rameau, Hippolyte et Aricie*
f 3

Two staves of musical notation in bass clef. The top staff has a melodic line with triplets. The bottom staff has a more rhythmic accompaniment with triplets.

18.32 *Adagio, ma semplicemente* *Haydn, Symphony No. 55*

18.32 *Adagio, ma semplicemente* *Haydn, Symphony No. 55*
dolce

Four staves of musical notation in treble clef. The top staff has a melodic line with a dolce dynamic marking. The bottom three staves have a more rhythmic accompaniment with sixteenth notes and some rests.

18.33 *Allegretto* Auber, *Fra Diavolo*

f

18.34 *Sostenuto* (♩ = 72) Piccini, *La buona figliuola*

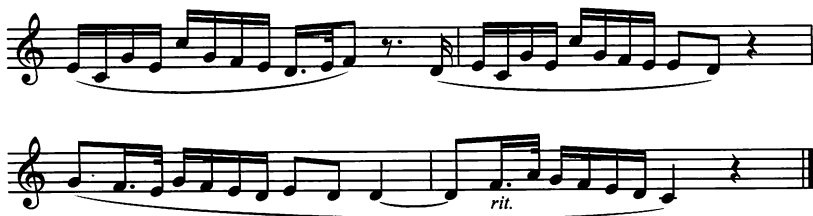
mp

mf

f *mf*

mp *cresc.*

f *mf*



Section 3. Structured improvisation.

►► Maintaining a very slow tempo, construct a modulating phrase that follows the harmonic profile below. In general, elaboration such as passing tones and neighboring tones should fall on weak beats, while strong beats should emphasize chord tones. Try to cadence on the new tonic.

18.35

 G: I vi ii V⁷ I D: vi ii V⁷ I

►► Two common cadential bass formulas appear below. Elaborate each basic framework with neighboring tones, passing tones to other chord members, and occasional chordal skips. Some chords are open to interpretation (for instance, the B^b in the first bass line might suggest iv or ii^{o6}). Maintain a very slow tempo, and try to include some short note values such as and .

18.36

18.37

MELODY

Chromaticism (III)

Additional Uses of Chromatic Tones; Remote Modulation

Section I. Chromatic tones in less common intervals.

The chromaticism in these melodies produces intervals not frequently used. A few examples are the diminished third (19.1), the augmented fifth (19.3), the diminished fourth (19.5), and the minor ninth (19.6).

19.1 *Allegro* *Rossini, La donna del lago*

The musical score for example 19.1 consists of three staves. The first staff is a treble clef with a key signature of two flats (G minor) and a common time signature. It begins with a dynamic marking of *p*. The melody features a diminished third interval between F4 and G4. The second and third staves provide accompaniment with chromatic patterns, including a diminished fourth interval (F4 to B3) and a minor ninth interval (F4 to E4).

19.2 *Moderato* Leo Wood, "Somebody Stole My Gal"

Musical score for "Somebody Stole My Gal" by Leo Wood. The piece is in 4/4 time, key of B-flat major, and marked *Moderato*. The score consists of seven staves of music, all in treble clef. The melody is primarily composed of eighth and quarter notes, with some rests and a final double bar line at the end of the seventh staff.

19.3 *Allegro moderato* Haydn, String Quartet, Op. 77, No. 2

Musical score for a string quartet by Haydn. The piece is in 3/4 time, key of B-flat major, and marked *Allegro moderato*. The score consists of three staves of music, all in bass clef. The music features a mix of eighth and quarter notes, with some rests and a final double bar line at the end of the third staff. The first staff includes the instruction *sotto voce*.

19.4 *Slowly with much expression* Raymond Hubbell, *Poor Butterfly*

p

f *p*

// *rall.*

19.5 *Andante grazioso* Brahms, *Clarinet Trio, Op. 114*

19.6 *Allegretto* Haydn, *Symphony No. 52*

p *f*

p

f

Musical score for three staves. The key signature has two flats (B-flat and E-flat). The first staff starts with a treble clef and a common time signature. Dynamics include *fz* (forzando) and *p* (piano).

19.7 Canon for 3 voices Couperin

Musical score for "Canon for 3 voices" by Couperin. It consists of four staves. The key signature has two flats (B-flat and E-flat) and the time signature is common time. The first staff is marked with a "1" above it. The second and third staves are marked with "2" and "3" above them, indicating different parts of the canon. Dynamics include *p* (piano).

19.8 Andante Handel, *Imineo*

Musical score for "Andante" by Handel, titled "Imineo". It consists of four staves. The key signature has two sharps (F-sharp and C-sharp) and the time signature is 3/8. The tempo is marked *Andante*.

19.9 *Allegro* Schumann, String Quartet, Op. 40, No. 1

mf

cresc. *sf*

p

19.10 *Sehr mässig* Wolf, *Nimmersatte Liebe*

p

rit. *a tempo*

poco rit.

immer erregter

rit. *zart*

rit. *a tempo*

19.11 Canon for 3 voices Haydn

Section 2. The Neapolitan sixth.

The distinctive chromatic melody tone $\flat\hat{2}$ usually implies the use of a major triad whose root lies a minor second above the tonic (in C major or C minor, $D\flat$ -F-A \flat). In harmonic study, this chord is commonly known as the Neapolitan triad (the origin of the name is unknown) and may be represented by the symbol “ \flat II” or “N.” The chord is typically found in first inversion (\flat II 6 or N 6) and leads to the dominant, either directly, through a cadential $\hat{6}_4$ chord, or through $\text{vii}^{\circ 7}/V$.

In melodic writing, examples of the Neapolitan triad as three successive tones are not common. Nevertheless, example 19.12 shows the complete triad in both ascending and descending form; see also example 19.18. It

is more common in melodic writing to use only the most characteristic tone, $\flat\hat{2}$, or to use two tones, one of which is $\flat\hat{2}$. In such cases, it is usually the harmonic context that identifies the triad's presence. In the second phrase of example 19.13, the downward movement of $\flat\hat{2}$ to $\sharp\hat{7}$ ($A\flat-F\sharp$, a diminished third) indicates the probable harmony as $\flat\Pi^6$ resolving to V. Similarly, in example 19.17, measure 7, the interval $E\flat-C\sharp$ suggests a progression from the Neapolitan to the dominant in D major. The preceding $F\flat$ indicates a secondary dominant tonicizing the Neapolitan triad ($B\flat D F \rightarrow E\flat G B\flat \rightarrow A C\sharp E$).

19.12 *Allegro* ($\text{♩} = 1 \text{ beat}$) Mozart, *Così fan tutte*, K. 588

19.13 *Allegretto* Italy

19.14 *Grazioso* Rimsky-Korsakov, *The Snow Maiden*

pp

19.15 *Allegro ben moderato* Meyerbeer, *L'Africaine*

f

19.16 *Moderato* Sicily

mf

mp

mp

19.17 *Allegro* Mozart, Clarinet Quintet, K. 581

p *f* *p* *f* *p*

f *p* *f* *p*

19.18 Schubert, *An Mignon*, Op. 19, No. 2

19.19 *Mässig* Schubert, *Der Müller und der Bach*

Fine

D.C. al Fine

19.20 *Andantino* Franz, *Mutter, o sing' mich zur Ruh'*

p

mf p mf

19.21 Ziemlich lebhaft Schubert, *Des Sängers Fluch*, Op. 139

f mf mf mf

19.22 Bach, *Mass in B Minor, Agnus Dei*, BWV 232

mf mf mf

19.23 *Tempo risoluto* Schumann, String Quartet, Op. 41, No. 3

sempre f

Section 3. Remote modulation.

A modulation to any key other than a closely related key is known as a *remote* (or *foreign*, or *distant*) modulation.

19.24 *Langsam* Schubert, *Spät schon, wenn schon längst*

p

f

p

mf

f *p*

mf

f

p

Two staves of musical notation in G major, 3/4 time. The first staff contains a melodic line with a slur over the first four measures. The second staff continues the melody, ending with a fermata and a dynamic marking of *f*.

19.25 *Langsam* Schubert, *Wehmut*, Op. 22, No. 2

Four staves of musical notation in G major, 3/4 time. The first staff begins with a dynamic marking of *p*. The second staff has a slur and a dynamic marking of *p*. The third staff has a dynamic marking of *mf*. The fourth staff has a dynamic marking of *p*.

19.26 *Mässig* Schubert, *Jüngling am Bache*, Op. 87, No. 3

Six staves of musical notation in G major, 2/4 time. The first staff begins with a dynamic marking of *p*. The second staff has a dynamic marking of *mf*. The third staff has a dynamic marking of *mp*. The fourth staff has a dynamic marking of *mf*. The fifth staff has a dynamic marking of *decesc.*. The sixth staff has a dynamic marking of *rit.* and ends with a dynamic marking of *p*.

19.27 *Andante con moto* Berlioz, *The Damnation of Faust*

p

sf

19.28 *Allegretto grazioso* Brahms, *Ständchen*, Op. 106, No. 1

p

Fine

cresc.

f

p

D.S. al Fine

19.29 *Langsam* Schubert, *Sehnsucht*, D. 516



Andante poco mosso

Offenbach, Tales of Hoffman

19.30



Moderato poco allegretto

Mussorgsky, *Khovanshchina*

19.31

19.31 Musical score in bass clef, key signature of two sharps (F# and C#), and 6/8 time signature. The piece is titled "Moderato poco allegretto" and is by Mussorgsky, *Khovanshchina*. The score consists of four staves. The first staff begins with a dynamic marking of *f*. The second staff has a dynamic marking of *p*. The third staff has a dynamic marking of *f*. The piece concludes with a double bar line.

Moderato poco animato

Saint-Saëns, *Les Barbares*

19.32

19.32 Musical score in bass clef, key signature of two flats (Bb and Eb), and 12/8 time signature. The piece is titled "Moderato poco animato" and is by Saint-Saëns, *Les Barbares*. The score consists of three staves. The first staff begins with a dynamic marking of *f*. The second staff has a dynamic marking of *p*. The third staff has a dynamic marking of *f*. The piece concludes with a double bar line.

Allegro

Berlioz, *The Damnation of Faust*

19.33

19.33 Musical score in bass clef, key signature of two sharps (F# and C#), and 2/8 time signature. The piece is titled "Allegro" and is by Berlioz, *The Damnation of Faust*. The score consists of four staves. The first staff begins with a dynamic marking of *f*. The piece concludes with a double bar line.

19.34 *Andante* Mendelssohn, Keine von der Erde schönen, Op. post.

p *< sf* *p*

< sf > *cresc.* *p*

dim.

cresc. *f* *p*

p

cresc. *f* *sempre f*

p

dolce

Andantino maestoso

Rossini, *Le Chant des Titans*

19.35

Waltz tempo

Schubert, *Waltz, Op. 9, No. 14*

19.36

19.37 *Langsam*

p

rit. *p*

rit. *a tempo*

rit.

Musical score for Schumann's "Dein Angesicht", Op. 127, No. 2. The piece is in 2/4 time and begins with a tempo marking of "Langsam". The score consists of six staves of music. The first staff starts with a piano (*p*) dynamic. The second staff includes a ritardando (*rit.*) and returns to piano (*p*). The third staff features a ritardando (*rit.*) followed by a return to the original tempo (*a tempo*). The fourth staff has a ritardando (*rit.*) marking. The piece concludes with a final cadence on the sixth staff.

19.38 *Più animato*

cresc.

f *ff*

mf cresc. *f*

Musical score for Borodin's "Song of the Dark Forest". The piece is in 5/4 time and begins with a tempo marking of "Più animato". The score consists of five staves of music. The first staff starts with a crescendo (*cresc.*) dynamic. The second staff includes a forte (*f*) and fortissimo (*ff*) dynamic. The third staff has a mezzo-forte (*mf*) dynamic with a crescendo (*cresc.*) and a forte (*f*) dynamic. The piece concludes with a final cadence on the fifth staff.

19.39 *Adagio* Schubert, Mass in A^b Major

Section 4. Structured improvisation.

►► Improvise a consequent phrase to answer the antecedent phrase provided below. Maintain a similar rhythmic profile, and try to incorporate several chromatic notes—particularly those borrowed from the parallel minor key.

19.40

►► Elaborating the harmonic framework indicated below, improvise two four-measure phrases with an antecedent-consequent relationship.

19.41

b: i i ♭II V i ♭II V⁷ i
(Neapolitan)

►► Improvise a modulating melody following the harmonic outline provided below. At first, you may want to restrict yourself to simple arpeggiations around the key change. Once the progression becomes more familiar, you will be able to elaborate all of the chords more consistently.

19.42 

C: I V⁷ I \flat II
Ab: IV V⁷ I IV V⁷ I

MELODY

The Diatonic Modes

The term *mode* refers to the arrangement of whole steps and half steps (or sometimes other intervals) to form a scale. In contrast to the present common use of major and minor modes, pre-seventeenth-century music was largely based on a system of six modes. These modes are also very common in folk music of the Western world. They were virtually neglected by composers of the seventeenth, eighteenth, and nineteenth centuries, but have again found favor in the twentieth and twenty-first centuries with composers of both serious and popular music.

The modes used in this chapter are those known variously as the *diatonic modes*, the *church modes*, the *ecclesiastical modes*, or the *medieval modes*.

<i>Mode</i>	<i>White-note scale on keyboard</i> ¹	<i>Characteristic</i>
Aeolian	A	Same as natural (pure) minor
Ionian	C	Same as major
Dorian	D	Similar to natural minor but with a raised sixth scale step
Phrygian	E	Similar to natural minor with a lowered second scale step
Lydian	F	Similar to major with a raised fourth scale step
Mixolydian	G	Similar to major with a lowered seventh scale seventh scale step

¹The mode on B, sometimes called *Locrian*, was not useful because of the interval of a tritone between tonic and dominant.

As an example, the Dorian mode can be realized by playing on the piano an ascending scale consisting of white keys only, starting on D. This results in a scale whose pattern of whole steps and half steps differs from the patterns of the well-known major and minor scales. This Dorian scale sounds somewhat like a minor scale but differs from D minor in that the sixth scale step is B \sharp rather than B \flat . The Dorian mode on D, therefore, has a signature of no sharps and no flats, although it is often found with a signature of one flat (D minor), with B \sharp indicated throughout the composition.

Modes can be transposed to begin on any pitch or letter name. To transpose the Dorian mode to G, as in melody 20.6, note that the minor mode on G has two flats; raising the sixth scale step cancels the E \flat , leaving one flat (B \flat) in the scale. Usually the key signature uses those sharps or flats needed for its scale. In melody 20.20, the mode is Dorian on E; the key signature is two sharps, accommodating the C \sharp found in this scale—E F \sharp G A B C \sharp D E. The signature of the parallel major or minor key may also be used. In melody 20.21, the mode is Mixolydian on A \flat . The key signature is four flats, that of a major key on A \flat . In the melody, a flat is added before each G(7)—A \flat B \flat C D \flat E \flat F G \flat A \flat .

A modal melody can be found with one or more scale steps not used, making positive identification of the mode impossible. A melody with the tonic note D, using the pitches D E F G A–C D, could be Dorian with B missing or transposed Aeolian with B \flat missing (see melody 20.7).

Section I. Folk music.

Aeolian mode: A B C D E F G A

20.1 *Moderato* Slovakia

Dorian mode: D E F G A B C D

20.2 *Moderato* Germany

Phrygian mode: E F G A B C D E

20.3 Allegretto Anon. (13th century)

p *mp* *mf* *cresc.* *f* *decresc.* *p*

Lydian: F G A B C D E F

20.4 Adagio Iceland

p *mf* *p*

Mixolydian: G A B C D E F G

20.5 Allegro England

f *mf* *cresc.* *f* *mf*

Dorian, transposed: G A B \flat C D E F G

20.6 *Allegro* England

f

dim. *rit.* *p*

Scale without $\hat{6}$: D E F G A-C D

20.7 *Slow* Newfoundland

p

mf

p

20.8 *Con moto* Massachusetts

f

f

20.9 Moderato France

mf

p

20.10 Allegro Massachusetts

f

mf

20.11 Andante Scotland

f

mf

f *mf* *mp*

20.12 Jovially England

f

1.

2.

p *cresc.* *f*

20.13 Andante Canada

p

20.14 Moderato Spain

mp *mf*

20.15 Con spirito England

mf *f* *mf*

In number 20.16, $\hat{7}$ is raised when progressing directly or indirectly to the tonic tone.

20.16 Kentucky

rit.

p

p

rit.

pp

20.17 Hungary

Tempo giusto

f

20.18 Andalusia

Allegretto

mp

mp

mf

f *mf*
rit. *p*

20.19 *Allegro* Spain

f

mf *cresc.* *f*

mf

f *p*

mf *cresc.*

f *mp*

cresc. *f*

20.20 *Alla marcia* France

f

mf

f

20.21 *Adagio* Scotland

mf

f

Fine

D.C. al Fine

20.22 *Moderato* Spain

mp

20.23 *Con moto* Newfoundland

mp *mf*

p *mf*

20.24 *Allegro moderato* England

Section 2. Composed music.

In pre-seventeenth-century composed music, notes were sometimes altered by means of a device known as *musica ficta* (“feigned music”). Although the accidentals were not actually written, performers recognized that certain chromatic inflections were implied by the composer (either for aesthetic or practical reasons, such as avoiding augmented or diminished intervals). One particularly common example occurs at cadences: if $\hat{7}$ falls a whole step below $\hat{1}$, it is frequently raised a half step (comparable to the later practice of raising $\hat{7}$ in minor keys). In modern editions, an accidental is written *above* the note that was probably intended to be altered. Applying *musica ficta* affects the music’s performance, but the mode is considered unchanged, as shown below.

20.25 Obrecht, *Tsat een cleyen meiskin*

20.26

Musical score for Ockeghem's Virelai, measures 20.26-20.29. The score is written in a two-staff system (treble and bass clefs) with a 3/4 time signature. It features a melodic line with various rhythmic values and rests, and a bass line with a steady eighth-note accompaniment. The key signature has one flat (B-flat).

20.27

Musical score for Jacobus Vaet's Ave Maris Stella, measures 20.27-20.30. The score is written in a single-staff system (treble clef) with a common time signature. It features a melodic line with various rhythmic values and rests, and a bass line with a steady eighth-note accompaniment. The key signature has one flat (B-flat).

20.28

Musical score for Willaert's Allons, allons gay, measures 20.28-20.31. The score is written in a single-staff system (treble clef) with a common time signature. It features a melodic line with various rhythmic values and rests, and a bass line with a steady eighth-note accompaniment. The key signature has one flat (B-flat).

Three staves of musical notation in G major and 4/4 time. The first staff contains a melodic line with a slur over the first four measures and a sharp sign above the fifth measure. The second and third staves provide accompaniment with rhythmic patterns and slurs.

Bartlet, A Pretty Pretty Ducke

20.29

Five staves of musical notation in G major and 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a mix of quarter and eighth notes with various slurs and rests.

Canon for 4 voices

Billings

20.30

Four staves of musical notation in G major and 3/4 time. The first staff is labeled with a '1' above the first measure. The second and third staves are labeled with '2' and '3' above their first measures, respectively. The fourth staff is labeled with a '4' above its first measure. The notation includes various note values and rests.

20.31 *Allegro vivace* Vaughan Williams, *The Wasps of Aristophanes*

The score for exercise 20.31 consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro vivace'. The music is written in a single melodic line with various rhythmic values and phrasing. The second and third staves continue the melodic line, with the third staff ending with a double bar line and repeat dots.

20.32 *Moderato* Ravel, *Chanson de la mariée*

The score for exercise 20.32 consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 2/4 time signature. The tempo is marked 'Moderato' and the dynamics are marked 'p' (piano). The music is written in a single melodic line with various rhythmic values and phrasing. The second, third, and fourth staves continue the melodic line, with the fourth staff ending with a double bar line and repeat dots.

20.33 Vincenzo Galilei, *Contrapuncti*

The score for exercise 20.33 consists of two systems of two staves each. The top staff is in treble clef and the bottom staff is in alto clef. The key signature is one flat (Bb) and the time signature is 4/4. The music is written in two parts, with various rhythmic values and phrasing. The second system ends with a double bar line and repeat dots.

20.34

The first system of the musical score for 'Crucifixus' by Lassus. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a whole note G4, followed by a half note A4, a quarter note B4, and a quarter note C5. The bass staff begins with a whole note G3, followed by a half note A3, a quarter note B3, and a quarter note C4. The key signature has one flat (B-flat), and the time signature is common time (C).

The second system of the musical score. The treble staff continues with a whole note D5, a half note E5, a quarter note F5, and a quarter note G5. The bass staff continues with a half note D4, a quarter note E4, a quarter note F4, and a quarter note G4. The treble staff has a whole rest for the first measure of this system.

The third system of the musical score. The treble staff continues with a whole note A5, a half note B5, a quarter note C6, and a quarter note B5. The bass staff continues with a half note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The treble staff has a sharp sign (#) above the first measure, and the bass staff has a sharp sign (#) above the last measure.

20.35

The first system of the musical score for 'Missa ad Fugam' by Josquin. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a whole note G4, followed by a half note A4, a quarter note B4, and a quarter note C5. The bass staff begins with a whole note G3, followed by a half note A3, a quarter note B3, and a quarter note C4. The key signature has one flat (B-flat), and the time signature is common time (C).

The second system of the musical score. The treble staff continues with a whole note D5, a half note E5, a quarter note F5, and a quarter note G5. The bass staff continues with a half note D4, a quarter note E4, a quarter note F4, and a quarter note G4. The treble staff has a whole rest for the first measure of this system.

The third system of the musical score. The treble staff continues with a whole note A5, a half note B5, a quarter note C6, and a quarter note B5. The bass staff continues with a half note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The treble staff has a sharp sign (#) above the first measure, and the bass staff has a sharp sign (#) above the last measure.

20.36

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a dotted quarter note, followed by eighth and sixteenth notes, and a final quarter note. The lower staff is in bass clef and contains a bass line with a dotted quarter note, followed by eighth and sixteenth notes, and a final quarter note.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with a dotted quarter note, followed by eighth and sixteenth notes, and a final quarter note. The lower staff continues the bass line with a dotted quarter note, followed by eighth and sixteenth notes, and a final quarter note.

The third system of musical notation consists of two staves. The upper staff continues the melodic line with a dotted quarter note, followed by eighth and sixteenth notes, and a final quarter note. The lower staff continues the bass line with a dotted quarter note, followed by eighth and sixteenth notes, and a final quarter note.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line with a dotted quarter note, followed by eighth and sixteenth notes, and a final quarter note. The lower staff continues the bass line with a dotted quarter note, followed by eighth and sixteenth notes, and a final quarter note.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line with a dotted quarter note, followed by eighth and sixteenth notes, and a final quarter note. The lower staff continues the bass line with a dotted quarter note, followed by eighth and sixteenth notes, and a final quarter note.

The sixth system of musical notation consists of two staves. The upper staff continues the melodic line with a dotted quarter note, followed by eighth and sixteenth notes, and a final quarter note. The lower staff continues the bass line with a dotted quarter note, followed by eighth and sixteenth notes, and a final quarter note.

20.37

System 1 of the musical score for Victoria's Magnificat Septimi Toni. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The bass staff begins with a bass clef and a common time signature, with a whole rest in the first measure followed by quarter notes G2, F2, and E2.

System 2 of the musical score. The treble staff continues with quarter notes D5, E5, and F#5, followed by a half note G5. The bass staff continues with quarter notes D2, C2, and B1, followed by a half note A1.

System 3 of the musical score. The treble staff continues with quarter notes G5, F#5, and E5, followed by a half note D5. The bass staff continues with quarter notes G1, F1, and E1, followed by a half note D1. The system concludes with a double bar line.

20.38

System 1 of the musical score for Palestrina's Missa de Beata Virgine. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The melody starts with a whole rest, followed by quarter notes G4, A4, and B4. The bass staff begins with a bass clef and a 2/4 time signature, with a whole rest in the first measure followed by quarter notes G2, F2, and E2.

System 2 of the musical score. The treble staff continues with quarter notes F#4, E4, and D4, followed by a half note C4. The bass staff continues with quarter notes D2, C2, and B1, followed by a half note A1.

System 3 of the musical score. The treble staff continues with quarter notes G4, F#4, and E4, followed by a half note D4. The bass staff continues with quarter notes G1, F1, and E1, followed by a half note D1. The system concludes with a double bar line.

20.39

Largo

Tallis, *Why Fumeth in Sight?* (1567)*

* This melody was used by Ralph Vaughan Williams in his *Fantasia on a Theme of Thomas Tallis*.



Section 3. Structured improvisation.

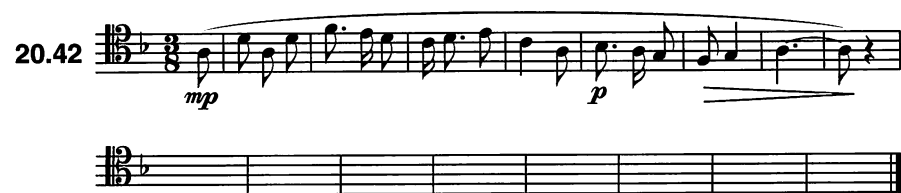
►► Using entirely stepwise motion, follow the suggested rhythm to create a G Dorian melody. Plan ahead so that you will end on G. (Note: You may wish to repeat this exercise in different modes.)



►► Complete the partial melody below, including a balanced mixture of stepwise motion and leaps. A rhythm has been suggested. Be careful not to stray from the Mixolydian mode.



►► Improvise a consequent phrase to answer the antecedent phrase provided below. Be careful to maintain the Aeolian mode, and focus on approaching the final D in a properly cadential manner.



RHYTHM AND MELODY

The Twentieth Century

Presented in this chapter is a short introductory study of rhythmic and melodic writing in the twentieth century. During that time and into the twenty-first century, most composers of “serious music” have turned away from the precepts and methods of the preceding 300 years (Bach through Wagner), and instead have explored many new ways of expressing themselves in melody, harmony, and rhythm. The result has been a large catalogue of varying compositional styles, in contrast to the single “common practice” style featured in earlier chapters. The music examples that follow illustrate some of the new concepts that many such composers have developed in order to achieve basic characteristics differing from those of earlier periods.

Section I. Meter and rhythm. Rhythmic reading.

Meter in music is no longer bound to a system of regular recurring accents and an equal number of beats in each measure. As an example, changing meters and less common meter signatures, similar to those seen in Chapter 17, are widely used. In any meter, bar lines no longer necessarily imply regularly recurring strong and weak beats, nor do meter signatures necessarily indicate the location of primary accents. Rhythmic patterns can be indicated by beaming of note values, phrase marks, and other notational devices. Bar lines, then, often function simply as a guide to the eye.

The rhythmic reading examples in this chapter illustrate some of the rhythmic and metrical practices that arose in the twentieth century and are not typical of common-practice music.

21.1 Igor Stravinsky

21.2 Béla Bartók

21.3 Luigi Dallapiccola

21.4 Stravinsky

21.5 Bartók

Elliott Carter

21.6

Olivier Messiaen

21.7

* No meter signature

Aaron Copland

21.8

Alban Berg

21.9

21.10 Carter

21.11 Arnold Schoenberg

Section 2. Extensions of the traditional tonal system.

Tonality did not by any means disappear at the end of the nineteenth century. However, many composers began to use traditional tonal features more flexibly. For instance, some music employs familiar diatonic collections without projecting a functional harmonic progression in the background (21.14), while other music provides fleeting glimpses of conventional harmony in the context of a rapidly shifting tonal center (21.28). Sometimes the melody seems to obscure the underlying harmony (21.20), suggesting a kind of hazy tonality where we can only barely recognize customary elements through the blurred sonic image.

To sight sing these melodies, first scan them for passages where the diatonic collection and/or the underlying harmony is clear. During these sections, it is appropriate to apply the solmization system you prefer for more traditional tonal music. When the collection or tonal center changes suddenly, focus on rapidly shifting the syllables. (This procedure will be familiar from navigating modulations in previous chapters.) When you encounter more ambiguous segments, employ a tonally neutral strategy such as intervals or letter names.

21.12 *Scherzando, non rubato* Bartók, *Three Hungarian Folksongs from Csik, Sz. 35a*

p *poco accel.*

a tempo *p* *poco accel.*

ritard.

21.13 *Canon for 4 voices* Benjamin Britten, *Peter Grimes*
Con slancio

1

2

3

4

p

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21.14 With quiet grace

mp *mf*

mp

more slowly *mf*

poco f *mp*

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21.15 Assez vif et triste Ned Rorem, *Poèmes pour la paix*, "Sonnet"

mp

mp *mf*

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21.16 **Allegro** Bartók, String Quartet No. 3

mf *cresc.* *f*

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21.17 **Allegretto** Jerome Kern, "Till the Clouds Roll By"

21.18 **Vivace** Seymour Barab, A Child's Garden of Verses

mf *p* *cresc.* *f*

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21.19

Allegro

p

Très lent

rall.

pp

Modéré

Musical score for Maurice Ravel's *Schéhérazade*, measures 21.19-21.20. The score consists of five staves of music in treble clef. The first staff is in 4/4 time with a tempo marking of 'Allegro' and a dynamic of '*p*'. It features a melodic line with triplets and a slur. The second staff continues the melodic line, marked '*Très lent*' and '*rall.*', with a dynamic of '*pp*'. The third staff is in 3/4 time, marked '*Très lent*', and continues the melodic line with triplets and a slur. The fourth staff is in 4/4 time, marked '*Modéré*', and continues the melodic line with triplets and a slur. The fifth staff is in 3/4 time, marked '*Modéré*', and continues the melodic line with triplets and a slur.

21.20

Rêveusement lent

Debussy, *En Sourdine*

p

pp

poco cresc.

Lent

p

Musical score for Debussy's *En Sourdine*, measures 21.20-21.21. The score consists of five staves of music in treble clef. The first staff is in 3/4 time with a tempo marking of 'Rêveusement lent' and a dynamic of '*p*'. It features a melodic line with triplets and a slur. The second staff continues the melodic line, marked '*Rêveusement lent*', with a dynamic of '*pp*'. The third staff is in 3/4 time, marked '*Rêveusement lent*', and continues the melodic line with triplets and a slur. The fourth staff is in 3/4 time, marked '*Rêveusement lent*', and continues the melodic line with triplets and a slur. The fifth staff is in 3/4 time, marked 'Lent', and continues the melodic line with triplets and a slur.

21.21 *Allegretto scherzando* Claude Debussy, *Fêtes Galantes*, "Fantoches"

Musical score for "Fantoches" from *Fêtes Galantes* by Claude Debussy. The piece is in 3/4 time and marked *Allegretto scherzando*. The score consists of seven staves of music. The first staff begins with a piano (*p*) dynamic. The second staff features a mezzo-forte (*mf*) dynamic and includes several triplet markings. The third staff returns to piano (*p*). The fourth staff is marked forte (*f*). The fifth staff has a piano (*p*) dynamic. The sixth staff includes a mezzo-forte (*mf*) dynamic. The seventh staff concludes with a piano (*p*) dynamic.

21.22 *Fast* Samuel Adler, *Nothing Is Enough!*

Musical score for "Nothing Is Enough!" by Samuel Adler. The piece is in 3/4 time and marked *Fast*. The score consists of three staves of music. The first staff begins with a fortissimo (*ff*) dynamic and includes a mezzo-forte (*mf*) *sub.* marking. The second staff is marked forte (*f*). The third staff features a mezzo-forte (*mf*) dynamic. The score includes various rhythmic patterns and dynamic markings throughout.

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21.23

$\text{♩} = 80$ Meno mosso $\text{♩} = 76$ Dominick Argento, *Postcard from Morocco*

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21.24

Lively and rhythmic Britten, *Midsummer Night's Dream*

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21.25 *Flowing* Paul Hindemith, *Das Marienleben*, Op. 27

mf *p* *mf* *p* *poco f* *p*

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21.26 *Andante pastorale* Sergei Prokofiev, *The Voice of Birds*, Op. 36, No. 2

p *express.*

21.27 *Allegro moderato* Martin Mailman, *Geometrics No. 4, Op. 43*

mp *f* *ff* *ffp* *ff* *f*

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21.28 *Andante affetuoso* Vincent Persichetti, *Serenade No. 12, "Arietta"*

p dolce espr. *mp* *mp* *cresc.* *f*

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21.29 Scherzando Stravinsky, *Renard*

p

21.30 Agitato (♩ = 126) William Walton, *Troilus and Cressida*

mp

f

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21.31 Allegro gioviale Walton, *Partita for Orchestra*

p espr.

(♩ = ♩)

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21.32 *Molto allegro* Richard Strauss, *Elektra*

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21.33 *Poco meno mosso* Leonard Bernstein, *Candide*, "Paris Waltz Scene"

mp *rubato*

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21.34 *Lebhaft* Hindemith, *Mathis der Maler*

ff *cresc.* *fff*

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21.35 *Allegretto* Dmitri Shostakovich, *Symphony No. 10*

ff

dim. poco a poco

pp

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21.36 *Molto vivace* Bartók, String Quartet No. 6

ff

f

dim.

allarg.

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21.37 Rhythmique $\text{♩} = 80$ Arthur Honegger, *Pacific 231*

marcato

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21.38 Parlando ($\text{♩} = 69-63$) Bartók, "My Love," Op. 15

p

cresc.

poco f

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21.39 Allegro appassionato Karol Szymanowski, "Werbung"

p

f

f

p

mf

ff

21.40 *Meno mosso* ♩ = ca. 88 Witold Lutosławski, "The Lime Tree in the Field"

pp *accelerando*

poco f

rit. *Sostenuto* *pp*

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Section 3. Symmetrical collections; the whole-tone and octatonic scales.

A substantial number of post-tonal compositions use special collections that are often described as *modes of limited transposition* or *transpositionally symmetrical scales*. These scales are constructed using a repeating interval pattern (such as M2–M2–M2–M2–M2 or M2–m2–M2–m2–M2–m2–M2–m2, as seen below); consequently, they produce an equivalent collection when transposed by some intervals (unlike the diatonic scale, which has twelve distinct transpositions). Two of the most important examples are shown here.

whole-tone scale (two transpositions)

octatonic scale (three transpositions)

Just as identifying diatonic segments facilitates rapid and accurate sight singing of tonal and quasi-tonal literature, recognizing whole-tone and octatonic passages can lead to superior sight singing of certain post-tonal literature. To take advantage of this knowledge, however, a musician must first be able to sing the scales fluently.

The melodies in this section include at least one passage based on a mode of limited transposition. Before you begin sight singing, scan the melodies for passages involving a familiar collection (whole tone, octatonic, or diatonic). Actively concentrating on the distinctive sound and characteristic intervals of each scale will help to keep you oriented during these portions of the melody.

21.41 Not too fast and well pronounced Kurt Weill, *Lady in the Dark*, "Tschaikowsky"

p There's Ma - li - chev-sky, Ru - bin-stein, A - ren - sky and Tschai -
 kow - sky, Sa - pel - ni - koff, Di - mit - ri - eff, Tsche -
 rep-nin, Kry - ja - now-sky, Go - dow-sky, Ar - tei - bou - cheff, Mo - ni -
 usz - ko, A - ki - men - ko, So - lo - vi - eff, Pro - ko - fi - eff, Ti -
 om - kin, Ko - rest - chen - ko. *mp* There's Glin - ka, Win - kler,
 Bort - ni - an - sky, Re - bi - koff, Il - yin - sky, There's Medt - ner, Ba - la -
 kir - eff, Zo - lo - tar - eff and Kvo - schin - sky.

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21.42 *Triste et lent* Debussy, *Fêtes Galantes II*, "Colloque Sentimentale"

p *molto dim.*
pp

21.43 *Allegro* Bartók, *Two Pictures*, Sz. 46

21.44 *Plus lent* (♩ = 60) Nadia Boulanger, "Élégie"

rit.

21.45 *Andante* (♩ = 108) Bartók, *Mikrokosmos*, No. 136, "Whole-Tone Scale"

p dolce
mp

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21.46 *Modéré (mais sourdement agité)* Debussy, *Fêtes Galantes II*, "De Grève"
p *pp* *crescendo* *schierzando* *p*

This musical score for 'De Grève' consists of three staves. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). It starts with a piano (*p*) dynamic and a triplet of eighth notes. The second staff continues with a common time signature and a piano (*pp*) dynamic, featuring a triplet of eighth notes and a *crescendo* marking. The third staff changes to a 3/4 time signature and includes a *schierzando* marking, with dynamics ranging from piano (*p*) to a piano accent (*p >*).

21.47 *Modéré* Debussy, *Fêtes Galantes II*, "Les Ingénus"
p

This musical score for 'Les Ingénus' consists of three staves. The first staff is in 3/8 time with a key signature of one sharp (F#) and a piano (*p*) dynamic. The second staff features a triplet of eighth notes. The third staff continues the melodic line with various rhythmic patterns.

21.48 *Très lent* Ravel, "Si Morne"
p

This musical score for 'Si Morne' consists of three staves. The first staff is in 9/8 time with a key signature of two sharps (D# and F#) and a piano (*p*) dynamic. The second and third staves continue the piece with various rhythmic and melodic motifs.

21.49 *Andante* $\text{♩} = 96$ Rimsky-Korsakov, *Kashchey the Deathless*
p

This musical score for 'Kashchey the Deathless' consists of two staves. The first staff is in 2/4 time with a key signature of one flat (Bb) and a tempo marking of *Andante* with a quarter note equal to 96 (♩ = 96). It features several triplet markings over eighth notes. The second staff continues with more triplet markings and a final melodic phrase.

21.50 *Allegro molto* ♩ = 104 Lutosławski, "Bukoliki"

sub. p cresc.

f

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21.51 *Andantino* ♩ = 92 Stravinsky, Octet for Wind Instruments

ben cantabile mp

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21.52 Allegro ♩ = 126-138 Bartók, *Two Pictures*, Sz. 46

f

21.53 Allegretto mosso ♩ = 126 Rimsky-Korsakov, *Kashchey the Deathless*

Section 4. Freely post-tonal melodies; twelve-tone melodies.

The melodies in this section are freely chromatic, not oriented around conventional harmonic progressions or widely recognized scales (other than the chromatic scale). Sight singing them requires a flexible strategy: scan a melody for short segments that form a subset of a familiar collection, repeat a prominent motive, emphasize a specific interval, and so on. In order to take full advantage of your many skills, you may need to change your focus judiciously from moment to moment in response to the changing context.

21.54 *Andante amoroso* Berg, *Lyrische Suite*

f *mp* *mf* *mp*

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21.55 $\text{♩} = 100$ Thomas Clark, *Isostrata*

f *fp* *f* *f* *mf*

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Largo (♩ = 38-40)
espressivo, ma semplice

Dallapiccola, *Frammenti di Saffo*

21.56

Musical score for 'Frammenti di Saffo' by Dallapiccola, measures 21.56-21.61. The score is in 4/4 time and consists of five staves of music. The first staff begins with a dynamic marking of *mf* and a hairpin indicating a decrease to *p*. The second staff starts with *mf* and includes a quintuplet of eighth notes and a triplet of eighth notes, with dynamics ranging from *mf* to *p*. The third staff features a triplet of eighth notes and dynamics from *mf* to *p*. The fourth staff contains a triplet of eighth notes and dynamics from *mf* to *pp*, with a 'meno' marking under a *f* dynamic. The fifth staff concludes with a triplet of eighth notes and dynamics from *f* to *pp*.

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Sehr langsam

Schoenberg, "Schenk mir deinen goldenen Kamm," Op. 2

21.57

Musical score for 'Schenk mir deinen goldenen Kamm' by Schoenberg, measures 21.57-21.61. The score is in 3/4 time and consists of five staves of music. The first staff begins with a dynamic marking of *p*. The second staff continues the melodic line with various dynamics. The third staff features a dynamic of *p*. The fourth staff has a dynamic of *p*. The fifth staff concludes with a dynamic of *p*.

21.58 *Sehr fließende Achtel* Anton Webern, *Gesang einer gefangenen Amsel*, Op. 14, No. 6

ppp *pp*

zögernd --- tempo
ppp

poco rit. -----
p *pp* *ppp*

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21.59 *Mässig* Schoenberg, *Das Buch der hängenden Gärten*

p

rit.

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21.60 $\text{♩} = 126$ Stravinsky, *Rite of Spring*

sempre f secco

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Twelve-tone (or *dodecaphonic*) music derives its material from a twelve-tone row (or *series*), which is an ordering of all twelve distinct pitch classes.¹ Composers typically transform the original row using a variety of operations, including transposition, inversion, and retrograde.² If you examine the next several melodies, you will find that each one begins with a presentation of the complete chromatic collection. Melody 21.61 contains only one statement of the row, but in melodies 21.62 and 21.63 you should be able to determine a specific relationship between the different row forms.

Notice that composers sometimes repeat notes within a row, and appearances of the row do not necessarily correspond with musical phrases. Can you guess the next few notes that follow the excerpt in melody 21.63?

21.61 

Stravinsky, *Elegy for J.F.K.*

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21.62 

Stravinsky, *Canticum Sacrum*

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21.63 

Leggiero (like a quick, dark dream)
(♩. = 100)

Bernstein, *Songfest*,
"The Pennycandystore Beyond the EI"

¹The designation *serial music* is more general, referring to compositions based on an ordered series of any length. Although the ordering usually affects pitch, it could also involve durations, dynamics, orchestration, or any other musical parameter.

²Inversion and retrograde may be informally described as "upside down" and "backwards," respectively.

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Section 5. Duets.

21.64 Adagio $\text{♩} = 84$ Jack Beeson, Lizzie Borden

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21.65 Tranquillo (♩. = 56) Vaughan Williams, *Symphony in E Minor*

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21.66 Con moto ♩ = 110 Bartók, *Mikrokosmos*, No. 101, "Diminished Fifth"

Musical score for the first system, featuring a treble and bass staff with a key signature of one flat and a common time signature.

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21.67 ♩. = 132 Stravinsky, *The Rake's Progress*

Musical score for the second system, starting with a treble and bass staff in 6/8 time and a key signature of one sharp.

Musical score for the third system, continuing the piece with treble and bass staves.

Musical score for the fourth system, continuing the piece with treble and bass staves.

Musical score for the fifth system, continuing the piece with treble and bass staves.

Musical score for the sixth system, concluding the piece with treble and bass staves.

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21.68 *Andante* ♩ = 108 Bartók, *Mikrokosmos*, No. 136, "Whole-Tone Scale"

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21.69 *Expressive* Glenn Caluda, *Four Introspections for Solo Guitar*

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21.70 *Sostenuto* ♩ = ca. 100 Lutosławski, "The Lime Tree in the Field"

tempo I

pp

pp

più mosso

rit.

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21.71

Allegro

Merrill Ellis, Quintet for Oboe and Strings

mf

mp

sf

sfz

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♩ = 120

William P. Latham, *Epigrammata*

21.72

The musical score consists of six systems of staves. The first system is a single bass staff with a tempo marking of quarter note = 120 and a dynamic marking of *pp* (breathy). The second system is a single bass staff. The third system consists of a treble and bass staff, with a dynamic marking of *pp* (breathy). The fourth system consists of a treble and bass staff, with a dynamic marking of *f*. The fifth system consists of a treble and bass staff, with a dynamic marking of *f*. The sixth system consists of a treble and bass staff, with a dynamic marking of *f*. The score includes various musical notations such as notes, rests, and dynamic markings.

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21.73 *Allegro molto*

The musical score consists of five systems of two staves each (treble and bass clef). The key signature is G minor (three flats). The time signature is 3/4, with changes to 5/4, 3/2, and 5/2. The tempo is marked *Allegro molto*. The score includes various note values, rests, and dynamic markings such as accents and hairpins. The first system shows the beginning of the piece with a treble staff melody and a bass staff accompaniment. The subsequent systems continue the development of the fugue, featuring complex rhythmic patterns and meter changes.

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21.74 Allegro Bartók, String Quartet No. 4

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Section 6. Structured improvisation.

►► The written portion of melody 21.75 revolves around one of the whole-tone collections. Complete it using only notes from the *other* whole-tone collection. Try to include at least one leap.

21.75

other whole-tone collection

►► Continue the phrase, repeating the rhythmic pattern from measure 1 in measures 2 and 3. (You will probably want to change the rhythmic pattern in measure 4 to create a cadential effect.) In part *a*, restrict yourself to notes from the established whole-tone collection; in part *b*, maintain the octatonic collection.

21.76

(a) whole tone

(b) octatonic

►► Improvise a phrase using only two intervals: the minor second and the major third. (Note: you may wish to repeat this exercise using other intervals.) An opening measure has been suggested.

21.77

APPENDIX A: RHYTHM SOLMIZATION

There are innumerable rhythm solmization systems, but, despite their differences, most of them fall into four general categories:

- syllables emphasizing serial order
- syllables conveying metrical hierarchy
- syllables reflecting duration
- familiar words associated with specific rhythmic patterns

Many systems emphasize serial order—that is, where subdivisions fall within each beat and/or where beats fall within each measure. North American instrumentalists are often taught to count an entire measure of sixteenth notes in $\frac{2}{4}$ as *one-ee-and-ah*, *two-ee-and-ah* (often represented in print as *1-e-&-a 2-e-&-a*). Someone using the Takadimi system (developed by Richard Hoffman, William Pelto, and John W. White) would perform the same rhythm as *tah-kah-dee-mee*, *tah-kah-dee-mee* (written *ta-ka-di-mi*); notice that although subdivisions of beats are serialized in Takadimi, the beats themselves are not (i.e., all beats start with *ta*). Musicians who learn *1-e-&-a* for simple meters unfortunately are rarely taught to reflect the primary beat in compound meters; they tend to perform six eighth notes in $\frac{3}{8}$ as *one-two-three-four-five-six*, for example. Others borrow Allen I. McHose and Ruth N. Tibbs's preferable compound meter syllables, performing the same rhythm as *one-lah-lee*, *two-lah-lee* (*1-la-li 2-la-li*), appropriately communicating two beats per measure. Takadimi practitioners are invariably taught to express the primary beat divisions in compound meters as *tah-kee-dah*, *tah-kee-dah* (*ta-ki-da*), which also communicates two beats per measure.

A popular system conveying metrical hierarchy was developed by Edwin Gordon. Someone using this method will perform a note falling on any beat as *doo* (written *du*), while any notes that fall on the primary division of the beat are pronounced *day* (written *de*) in simple meters and *dah dee* (written *da di*) in compound meters. Notes on the weaker subdivision of the beat (e.g., the second and fourth sixteenth notes in $\frac{4}{4}$ or the second, fourth, and sixth sixteenth notes in $\frac{6}{8}$) are all pronounced *ta*. Thus, Gordon-inspired systems will use the same syllable to represent notes initiated on equally strong (or weak) portions of the beat, regardless of precisely where they fall within the measure. Notice the contrast with the Takadimi system, which provides a unique syllable to each subdivision within any given beat.

All of the systems mentioned thus far convey a note's starting point but not how long it lasts or how it is notated. For instance, two quarter notes in $\frac{4}{4}$, two dotted quarter notes in $\frac{6}{8}$, and two half notes in $\frac{3}{2}$ will all be performed the same way. A note of any length (half note, quarter note, eighth note, etc.) that falls on the downbeat will be performed the same way; however, that same note will be performed differently if it initiated off the beat (e.g., between the first and second beats of the measure). Some musicians prefer to use a very different solmization system that emphasizes a note's length rather than its onset relative to the underlying meter.

Perhaps the best-known approach reflecting duration is attributed to Zoltán Kodály (who adapted an existing system developed by Émile-Joseph Chev ). Although the specific syllables used vary slightly, the guiding principle is that notes that look the same generally receive the same syllable. For instance, a half note is pronounced *too*, a quarter note is pronounced *tah* (written *ta*), and eighth notes are pronounced *tee* (*ti*)—and this is true whether the meter signature is $\frac{4}{4}$ or $\frac{3}{4}$ or $\frac{6}{8}$, and regardless of where the note falls relative to the beat. In other words, duration-based systems reflect a note's appearance rather than its value in context (i.e., whether it represents a whole beat or a fraction of a beat, and whether it falls in a metrically strong or weak location). Some North Americans use an equivalent system that modifies our standard names for note values: for instance, a half note is *half*, a quarter note is *quart*, and an eighth note is *eighth* (or simply *eight*, because it is easier to say quickly); dotted notes may be conveyed by adding the syllable *dot*, although this will affect the rhythmic performance. For ease of pronunciation, duration-based systems often use pairs of syllables for short notes; for instance, four sixteenth notes might be performed *ti-ka-ti-ka*, *ti-ri-ti-ri*, or *six-teen-six-teen*.

Rhythmic speech cues are by their very nature idiosyncratic and tend to have some built-in amusement value, but they can also be extremely effective and have been favored by some prominent music educators, most notably Carl Orff. Specific words are carefully chosen not only for their syllable count but also for their accentuation and characteristic rhythm in natural speech. For instance, *watermelon* might convey four sixteenth notes in $\frac{4}{4}$, whereas *penny* might suggest a sixteenth note followed by a dotted eighth note.

For the sake of comparison and further clarification, two sample rhythms (one in simple meter and one in compound meter) are shown below with a variety of solmization systems.

	$\frac{3}{4}$																			
a	1		3 &	1 e &	2 e & a	3	1	_____												
b	ta		ta di	ta ka di	ta ka di mi	ta	ta	_____												
c	du		du de	du ta de	du ta de ta	du	du	_____												
d	ta		ti ti	ti ka ti	ti ka ti ka ta	ta	ta	_____												
e	quart		8 8	six-teen 8	six-teen six-teen	quart	half	_____												
f	bear		ti-ger	pel-i-can	al-li-ga-tor	bear	lamb	_____												

	$\frac{6}{8}$																			
a	1		2 la li	1 ta la ta li ta	2 ta li 1	2 la 1														
b	ta		ta ki da	ta va ki di da ma	ta di da ta	ta ki ta														
c	du		du da di	du ta da ta di ta	du ta di du	du da du														
d	tam		ti ti	ti ka ti ka ti ka	tim ka ti tam	ti ta toom														
e	quart dot 8		8 8	six-teen six-teen six-teen	8 dot teen 8	quart dot 8	quart half dot	_____												
f	bear		straw-ber-ry	pur-ple al-li-ga-tor	mas-to-don bear	man-go	lamb	_____												

It is possible to combine aspects of different systems; for instance, one could easily say beat numbers rather than *du* in the Gordon system. Also, speech cues are often employed strategically to learn especially challenging rhythms, and they need not be maintained once a new pattern is mastered. Even musicians who ordinarily prefer a more systematic method often suggest performing quintuplets as *hippopotamus* or *university*.

So many rhythmic solmization systems exist that it is impossible to include them all in this appendix; furthermore, the systems represented have numerous minor variations. You may use an effective system that does not appear above. The important thing is to adopt an approach that helps you to understand and master new rhythms and enables you to perform them comfortably at a brisk tempo.

APPENDIX B: PITCH SOLMIZATION

Different pitch solmization systems are categorized primarily by two independent features: whether a note receives the same name regardless of the music's key, and whether a note receives the same name regardless of whether it is preceded by an accidental. The former distinguishes fixed systems from movable systems; the latter distinguishes inflected systems from uninflected systems.

MOVABLE SYSTEMS

Movable systems promote relative pitch, fostering a general sense of tonal function and facilitating transposition skills. Movable-*do* solfège with *do*-based minor and scale-degree numbers are best suited to common-practice tonal music, while movable-*do* solfège with *la*-based minor is arguably more appropriate for modal music and some folk music.

1. **Movable-*do* solfège with *do*-based minor.** The tonic of any key is called *do* (pronounced *doe*). In a major key, the remaining notes of the ascending scale are *re* (pronounced *ray*), *mi* (pronounced *mee*), *fa*, *sol* (pronounced *so*), *la*, and *ti* (pronounced *tee*). Movable-*do* practitioners almost invariably convey chromatic inflection: the vowel for any raised note is changed to *i* (pronounced *ee*), and the vowel for most lowered notes is changed to *e* (pronounced *ay*), with the exception of *re*, which must be lowered to *ra*.¹ Thus, the ascending natural

¹ Although *e* is generally pronounced *ay*, some instructors advocate the vowel sound *eh* (e.g., *reh* rather than *ray* for the second scale degree) to facilitate good intonation on sustained notes.

minor scale in this system is *do re me fa sol le te do*, emphasizing the consistent function of scale degrees (such as the tonic) that are shared with the parallel major scale.

- 2. Movable-*do* solfège with *la*-based minor.** This approach may be understood as privileging the connection between relative keys (such as C major and A minor) rather than parallel keys (such as C major and C minor). Although major keys are oriented around the tonic *do*, minor keys use *la* for the tonic. The ascending natural minor scale in this system is performed *la ti do re mi fa sol la*; using the inflections described above, the ascending melodic minor scale would be performed *la ti do re mi fi si la*. Musicians who regularly perform modal music often prefer this system, using solfège to help orient the naturally occurring half steps (*mi-fa* and *ti-do*). Notice that, in this approach, solmization is not intended to reflect any kind of tonal hierarchy: *do* is not necessarily the “home” note. (Music in the Dorian mode will likely end on *re*, for instance.)
- 3. Scale-degree numbers.** In this system, notes in any major or minor key are named by their scale-degree numbers; any ascending major or minor scale is therefore $\hat{1} \hat{2} \hat{3} \hat{4} \hat{5} \hat{6} \hat{7} \hat{1}$ (some people prefer to end with $\hat{8}$, which is also perfectly acceptable). The caret means “scale degree,” and although ordinarily $\hat{2}$ would be read aloud as *scale-degree two*, for sight-singing purposes only the number itself is sung. To avoid altering rhythms, $\hat{7}$ is almost invariably performed as *sev* (rather than *seven*). Scale-degree numbers do not convey mode or chromatic inflection: *three* refers to the third scale degree in both major and minor keys, and most people identify both $\uparrow\hat{7}$ and $\downarrow\hat{7}$ as *sev*. However, some musicians who prefer an inflected system invent ways to express chromatic information using hand signals or changes in pronunciation (saying, for instance *shore* rather than *sharp four* for $\sharp\hat{4}$ and *flee* rather than *flat three* for $\flat\hat{3}$).

FIXED SYSTEMS

Fixed systems promote absolute pitch (informally known as “perfect pitch”) and may lead to superior clef reading. They can be used equally well for tonal, post-tonal, and modal music.

- 1. Letter names.** North American musicians are quite familiar with this system, since we normally identify notes with letters, and these letter names do not vary from key to key. For instance, middle C remains *C* whether it is $\hat{1}$ in C major, $\hat{5}$ in F major, or $\hat{1}\flat$ in E \flat minor. Unfortunately, the application of flats and sharps also adds syllables in this system (e.g., *F-sharp* rather than *F*), and this interferes with rhythm when sight singing. Some musicians avoid this by treating the system as uninflected—referring, for instance, to D, D \sharp , and D \flat simply as *D*. To convey chromatic inflections monosyllabically, others employ an adaptation of the German system: sharp notes start with their associated letter followed by *is* (pronounced *ees*), while flat notes start with their associated letter followed by *es* (pronounced *ess*). Using this system, for instance, G \sharp is *Gis* (pronounced *geese*) and G \flat is *Ges* (pronounced *guess*). The exceptions to this pattern are A \sharp (*ace*) and A \flat (*ice*).
- 2. Fixed-*do* solfège.** Outside of North America, many musicians learn to identify notes with fixed solfège labels rather than letter names: the note that North Americans call C is *do*, D is *re*, and so on. Like letter names, fixed-*do* solfège does not vary according to key, so *do* does not necessarily refer to the tonic note; in F major, for example, the tonic is called *fa*. Although most fixed-*do*

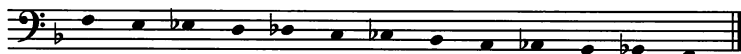
practitioners use an uninflected system (e.g., A, A^b, and A[#] are all *la*), chromatic inflections are easily conveyed using the system described earlier for movable-*do* solfège (e.g., A^b is *le* and A[#] is *li*).

SOLMIZATION OF THE CHROMATIC SCALE

An ascending and descending chromatic scale in the context of F major is shown below with the corresponding solmization from a variety of systems.



Movable- <i>do</i> solfège:	do	di	re	ri	mi	fa	fi	sol	si	la	li	ti	do
Scale-degree numbers:	1̇	1̇	2̇	2̇	3̇	4	4	5	5	6	6	7	1̇
Inflected letter names:	F	Fis	G	Gis	A	Bes	B	C	Cis	D	Dis	E	F
Fixed- <i>do</i> solfège:	fa	fa	sol	sol	la	ti	ti	do	do	re	re	mi	fa



Fixed- <i>do</i> solfège:	fa	mi	mi	re	re	do	do	ti	la	la	sol	sol	fa
Inflected letter names:	F	E	Es	D	Des	C	Ces	Bes	A	Ice	G	Ges	F
Scale-degree numbers:	1̇	7	7	6	6	5	5	4	3	3	2	2	1̇
Movable- <i>do</i> solfège:	do	ti	te	la	le	sol	se	fa	mi	me	re	ra	do

SOLMIZATION OF A MELODIC FRAGMENT

For the sake of comparison and further clarification, a brief melodic fragment in G minor is shown below with the corresponding solmization from a variety of systems.



Movable- <i>do</i> , <i>do</i> -based minor:	do	te	le	sol	do	ti	do	re	me
Movable- <i>do</i> , <i>la</i> -based minor:	la	sol	fa	mi	la	si	la	ti	do
Scale-degree numbers:	1̇	7	6	5	1̇	7	1̇	2	3
Inflected letters:	G	F	Es	D	G	Fis	G	A	Bes
Uninflected fixed- <i>do</i> solfège:	sol	fa	mi	re	sol	fa	sol	la	ti

Recognizing the different strengths of movable and fixed solmization systems, some instructors prefer to adopt one of each (e.g., movable-*do* solfège and inflected letters).

APPENDIX C: MUSICAL TERMS

Most music commonly performed at the present time contains directions for performance, particularly in reference to tempo and dynamics. These markings were first added to music scores by a few Italian composers in the seventeenth century. As this procedure became more widespread, directions in Italian became standard in all languages. In the late nineteenth century, composers began using terms from their native languages, such as French, German, and English, though the older Italian terms continued to be commonly used.

This list presents a selection of terms frequently encountered in music, including all terms found in *Music for Sight Singing*. The language is Italian unless otherwise indicated: (F) = French, (G) = German, (L) = Latin.

<i>a, à</i> (F)	by	<i>all', alla</i>	to the, at the, in the, in the style of
<i>accelerando</i>	getting faster	<i>allant</i> (F)	stirring, bustling
<i>Achtel</i> (G)	eighth note	<i>allargando</i>	growing broader, slowing down with fuller tone (abbr. <i>allarg.</i>)
<i>adagietto</i>	slightly faster than adagio	<i>allegretto</i>	moderately fast; slower than allegro
<i>adagio</i>	slow, leisurely	<i>allegro</i>	lively, fast
<i>ad libitum</i> (L)	at will (abbr. <i>ad lib</i>)	<i>all'ottava</i>	perform an octave higher (when above the notes); perform an octave lower (when below the notes)
<i>affetto</i>	emotion, passion	<i>all'unisono</i>	in unison
<i>affettuoso</i>	very expressively	<i>amoroso</i>	amorous, loving
<i>affretti</i>	hurried		
<i>agitato</i>	agitated		
<i>agit��</i> (F)	agitated		
<i>al</i>	to		

andante moderately slow
andantino slower than *andante*
animando with growing animation
animato animated
animé (F) animated
a piacere freely
appassionato with passion
assai very
assez (F) enough, rather
a tempo return to the original tempo
after a change
attacca begin next section at once
aussi (F) as

belebter (G) lively
ben well
bewegt (G) moved
bien (F) well, very
brio vivacity, spirit, fire
brioso with fire, spiritedly

calando decreasing
calme calm
cantabile in a singing style
coda end of piece
col', coll', colla, colle with
comodo, commodo comfortable tempo
con with
coulé (F) smoothly
crescendo increasing in volume (abbr.
cresc.)

da capo from the beginning (abbr.
D.C.)
dal segno from the sign (abbr. *D.S.*)
deciso with decision
declamato in declamatory style
decrescendo decreasing in volume
(abbr. *decresc.*)
di of, from, to
diminuendo decreasing in volume
(abbr. *dim.*)
dolce soft
dolcissimo sweetly
dolendo doleful, sad
dolore pain, grief
doppio double
douce, doux (F) soft, sweet

e and
einfach (G) simple, plain
energico energetic, vigorous

ernst (G) earnest, serious
erregeter (G) excited
espressivo expressive (abbr. *espress.*)
et (F) and
etwas (G) somewhat

feierlich (G) solemn
ferocé (F) wild, fierce
fine end
flebile tearful, plaintive
fließende (G) flowing
forte loud (abbr. *f*)
forte-piano loud, then immediately
soft (abbr. *fp*)
fortissimo very loud (abbr. *ff*)
forzando with force (abbr. *fz*)
frisch (G) glad, joyous
frölich (G) glad, joyous
fuoco fire

gai (F) gay, brisk
gaiment, gayment (F) gaily, briskly
gavotte French dance; moderate
tempo, quadruple time
gesangvoll (G) in a singing style
geschwind (G) swift, rapid
giocoso playful
giojoso joyful, mirthful
gioviiale jovial, cheerful
giusto correct
gracieusement (F) graciously
gracieux (F) gracious
grandioso grand, pompous
grave slow, ponderous
grazia grace, elegance
grazioso graceful
gut (G) good, well
gut zu declamiren (G)
clearly declaimed

heimlich (G) mysterious
herzlich (G) heartily, affectionate

im (G) in
immer (G) always
innig (G) heartfelt, fervent
Innigkeit (G) deep emotion
istesso same
istesso tempo same tempo (after
a change of time signature)

joyeux (F) joyous

klagend (G) mourning
kurz (G) short, crisp

Ländler Austrian dance; slow, in triple time
langoureuse, langoureux (F) languorous
langsam (G) slow
langsamer (G) slower
languido languid
largamente broadly
larghetto not as slow as *largo*
larghissimo very slow
largo slow and broad, stately
lebhaft (G) lively, animated
legato smoothly connected
leger (F) light
leggiero light (abbr. *legg.*)
leicht (G) light
leise (G) soft
lent (F) slow
lentement (F) slowly
lenteur (F) slowness
lento slow
liberamente freely
lieblich (G) with charm
l'istesso tempo same as *istesso tempo*
lustig (G) merry, lusty

ma but
mächtig (G) powerful
mais sourdement agité (F) but secretly agitated
maestoso, with majesty or dignity
malinconico in a melancholy style
marcato marked, emphatic
marcia march
marziale martial
mässig (G) moderate
même (F) same
meno less
mesto sad
mezzo half (mezzo forte, *mf*; mezzo piano, *mp*)
misterioso mysteriously
mit (G) with
moderato moderately
modéré (F) moderate
modérément (F) moderately
molto much, very
morendo dying away
mosso "moved" (*meno mosso*, less rapid; *più mosso*, more rapid)

moto motion
munter (G) lively, animated
mutig (G) spirited, bold
nicht (G) not
niente nothing
non not
non tanto not so much
non troppo not too much
nobilmente with nobility

ossia or
ottava octave

parlando singing in a speaking style
pas (F) not
pastorale pastoral
pas trop lent (F) not too slow
pesante heavy
peu (F) little
peu à peu (F) little by little
pianissimo very soft (abbr. *pp*)
piano soft (abbr. *p*)
più more
plus (F) more
poco little
precipitando hasty, reckless
presque (F) almost
presto fast, rapid
prima, primo first

quasi as if, nearly (as in *andante quasi allegretto*)

rallentando slowing down (abbr. *rall.*)
rasch (G) quick
religioso religious
rêveusement lent (F) pensively slow
rhythmique (F) rhythmic, strongly accented
rigaudon Provençal dance; moderate tempo, quadruple time
rinforzando reinforcing; sudden increase in loudness for a single tone, chord, or passage (abbr. *rfz.*)
risoluto strongly marked
ritardando slowing down (abbr. *rit.*)
rubato perform freely
ruhig (G) quiet

sanft (G) soft
sans (F) without

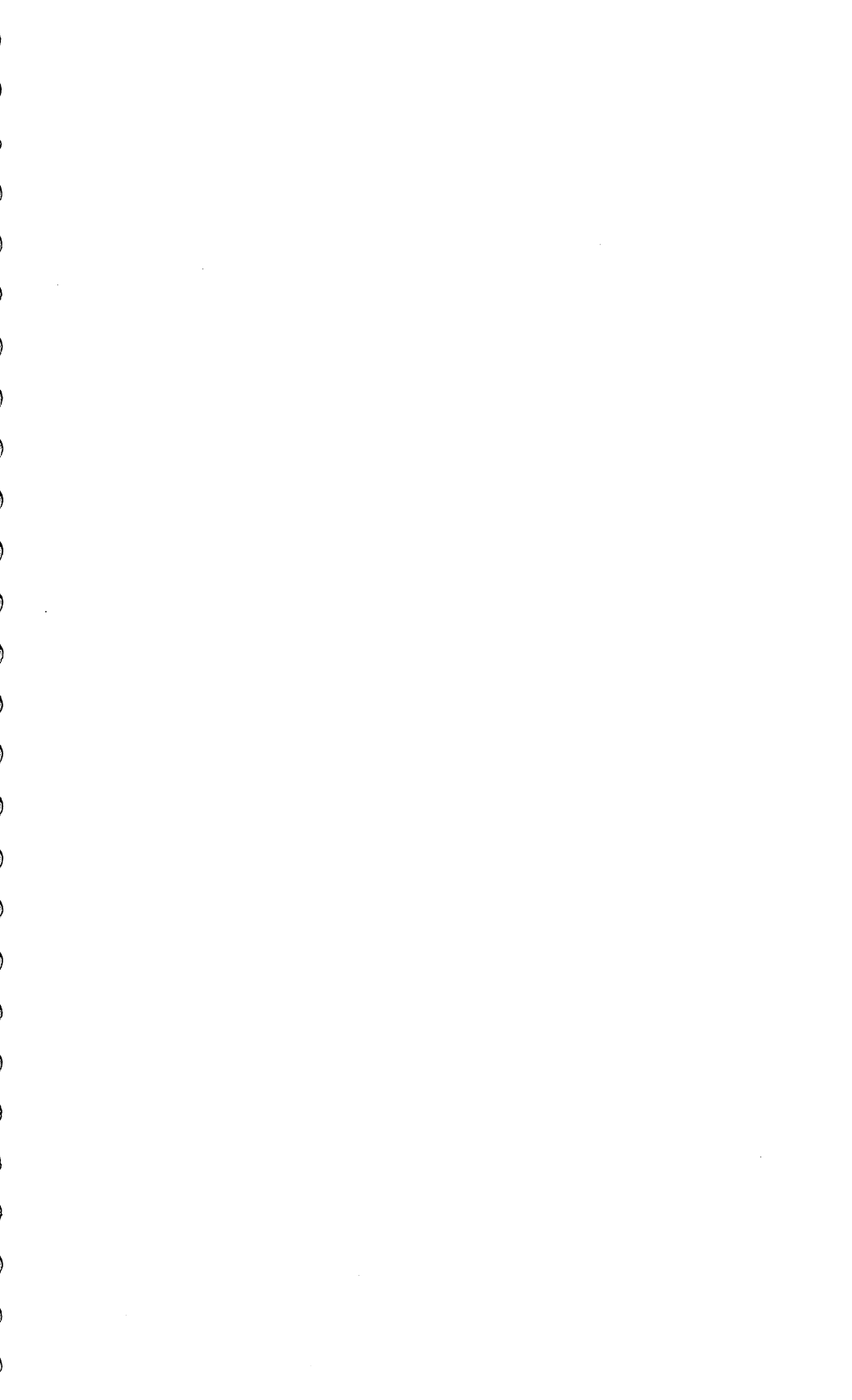
<i>sarabande</i>	Spanish dance; slow tempo, triple time	<i>tant</i> (F)	as much
<i>scherezando</i>	playfully	<i>tanto</i>	so much
<i>schnell</i> (G)	fast	<i>tempo</i>	time
<i>sec, secco</i>	dry	<i>tempo giusto</i>	correct tempo
<i>segue</i>	follows; next section follows immediately; or, continue in a similar manner	<i>tendrement</i> (F)	tenderly
<i>sehr</i> (G)	very	<i>teneramente</i>	tenderly
<i>semplice</i>	simple	<i>tenuto</i>	held
<i>semplicemente</i>	simply	<i>tranquillo</i>	tranquil
<i>sempre</i>	always	<i>traurig</i> (G)	sad
<i>sentito</i>	with feeling	<i>très</i> (F)	very
<i>senza</i>	without	<i>triste</i> (F)	sad
<i>sforzando</i>	forcing; perform a single note or chord with sudden emphasis (abbr. <i>sfz.</i>)	<i>tristezza</i>	sadness, melancholy
<i>siciliano</i>	Sicilian dance; moderate tempo, $\frac{3}{8}$ or $\frac{2}{8}$ meter	<i>trop</i> (F)	too much
<i>simile</i>	similarly; continue in the same manner (abbr. <i>sim.</i>)	<i>troppo</i>	too much
<i>slancio</i>	impetuousness	<i>un, uno</i>	one, a, an
<i>sostenuto</i>	sustained	<i>una corda</i>	one string; on the piano: use soft pedal (abbr. <i>u.c.</i>)
<i>sotto</i>	under	<i>und</i> (G)	and
<i>sotto voce</i>	in an undertone; subdued volume	<i>unisono</i>	unison
<i>spirito, spiritoso</i>	spirit	<i>vif</i> (F)	lively
<i>staccato</i>	detached; with distinct breaks between tones	<i>vite</i> (F)	quick
<i>stark</i> (G)	strong	<i>vivace</i>	very fast
<i>stendendo</i>	slowing down (abbr. <i>stent.</i>)	<i>vivamente</i>	very fast
<i>stringendo</i>	pressing onward	<i>vivo</i>	lively
<i>subito</i>	suddenly	<i>volante</i> (F)	flowing
		<i>zart</i> (G)	tender, delicate
		<i>zartlich</i> (G)	tenderly
		<i>ziemlich</i> (G)	somewhat, rather
		<i>zierlich</i> (G)	delicate, graceful
		<i>zögerend</i> (G)	lingering

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