A New Approach to
Sight Singing

FOURTH EDITION

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To John Castellini,
our teacher, our good friend and colleague, our editor,
this book is affectionately dedicated.
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Preface to the Fourth Edition

About This Book

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

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

Melodies from the Literature

Prompted by our own teaching experience and the much appreciated suggestions of many colleagues, we have added a new Chapter Five, “Melodies from the Literature,” to the fourth edition. While the chapters carried over from previous editions are entirely our own material, this new chapter provides melodies from the standard repertory, together with folk material. Study of these melodies will enable students to make the transfer of learning from exercises to the music with which they will be working during their professional lives. The melodies in Chapter Five were chosen to represent a wide variety of musical styles, both vocal and instrumental. A few have been adapted for sight singing purposes. The level of difficulty of each section within Chapter Five corresponds to the comparable level within the other chapters. Attributions are given for each melody.

Organization of the Book

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

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

Melodies

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

Establish the Key

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

Establish the Tempo

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

The time signature denotes meter. Simple meters (duple, triple, and quadruple) are indicated by signatures having a 2, 3, or 4 as the upper numeral, or by the signs C (corresponding to ¼ meter) or F (alla breve, corresponding to ½ meter). Regular compound meters (⅓, ⅔, and ¾) are combinations of simple meters within one measure.

Tempo can be established and meter defined by the student if he beats time as a conductor does. Standard conducting patterns should be used consistently. ¾ time may be conducted in six or in two beats; ⅔ and ⅔ time in separate beats or in three or four beats respectively. Tempo, and often the character of a melody, will serve the student in determining how to conduct compound meters.

Singing Melodies Without Texts

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

Fixed Do

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

Movable Do

In the movable Do system, Do always represents the tonic or first degree of the scale, regardless of key. Accidentals are accounted for by changing the syllables. The ascending chromatic scale reads as follows: Do, Di, Re, Ri, Mi, Fa, Fi, Sol, Si, La, Li, Ti, Do. The descending chromatic scale reads as follows: Do, Ti, Te, La, Le, Sol, Se, Fa, Mi, Me, Re, Ra, Do.
When a melody modulates, the new tonic is called Do, and the other notes of the scale are renamed accordingly. The purpose of this system is to emphasize the relationship between the degrees of the scale, and to develop a feeling for tonality even when the tonal center shifts.

**Other Methods**

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

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

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

**Phrasing**

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

**Musical Values**

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

**Prepare to Sing**

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

Before you start to sing, we suggest that you:

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

Here are some suggested warm-ups:
MELODIES § SECTION I

To be used with Section I of all other chapters

The first melodies emphasize the basic aspects of tonality. They are designed to include easily recognizable scale and chordal patterns. These diatonic melodies are based on both major and minor modes. The phrases are usually symmetrical and short enough to be grasped at a glance. However, the diversity of rhythms, keys, modes, tempos, dynamics, and clefs should provide a variety of musical experiences. The alto clef is introduced in exercise 33b; the minor mode in 47; compound meter § in 59c.

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

1. Andante

2. Allegretto

3. Allegro

4. Andante cantabile

5. Allegro
6. Largo

7. Andantino

8. Allegretto

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

9. Con moto

10. Allegro

11. Allegro

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

13. Allegretto

14. Allegro

15. Andante

The following nine melodies introduce skips in the tonic triad.

16. Allegro

17. Andante con moto

18. Vivace

19. Allegretto
20. Allegro moderato

21. Allegro con brio

22. Allegro molto

23. Allegro

24. Allegretto

...The rhythm \( \frac{3}{4} \) is included in the next five melodies.

25. Allegro moderato

26. Allegro
The same melody is written with three different clefs.

33a. *Moderato*

33b. *Moderato*

33c. *Moderato*

The next ten melodies are written using the alto clef.

34. *Andante*

35. *Largo*

36. *Allegretto*

37. *Allegro con spirito*
44. Andante

45. Moderato con moto

46. Allegro con spirito

Three C-minor scales.

Melodies in which the major and minor modes are compared may be found in Supplementary Exercises, p. 301ff.
The next seven melodies are built on minor scales.

47. Andante

48. Allegro

49. Andantino

50. Allegro

51. Allegro moderato

52. Andante

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

54. Andante

55. Allegro

56. Allegretto

57. Moderato

58. Allegretto

The same melody is notated in three different meters.

59a. Moderato
The next eight melodies are in § time. Observe the differences between two versions of the same melody, given in different modes.
65. Allegro

66. Con anima

67. Con anima

---

Rests are included in some melodies from this point on.

68. Allegro moderato

69. Andante cantabile

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

74. Larghetto

75. Andante
The next three melodies begin with the 3rd of the tonic triad.
Section I

81. Frisch und munter

mf

82. Allegro moderato

cresc.

83. Andantino

f

84. Tempo di menuetto

85. Andantino

P con calma

The next four melodies begin with upbeat.

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

86. Andante

p
Section I

106. Allegro

107. Assez lent

108. Allegro deciso

109. Langsam

110. Andante con moto

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

112. Larghetto

113. Vif et léger

114. Vif et léger

115. Andante

116. Andante

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

Dorian

Mixolydian

Phrygian

Aeolian (Natural Minor)

129. *Moderato* (Dorian)

130. *Andante* (Dorian)

131. *Andante con moto* (transposed Dorian)

132. *Lento* (Phrygian)

133. *Andante con moto* (Phrygian)
139. *Moving forward* (Aeolian)

140. *Lento* (Aeolian)

141. *Andante sostenuto* (transposed Aeolian)
MELODIES  SECTION II

To be used with Section II of all other chapters

These melodies contain simple modulations, more complex rhythms, and diatonic skips in a variety of contexts. As in Melodies, Section I, the tonality of each melody is clearly defined. Some phrases are longer; some are less symmetrical; syncopations are introduced; and the vocal range is extended.

The next six melodies introduce skips in the V7 chord, in both major and minor.

142. Andante

143. Andante

144. Andante con moto

145. Langsam

146. Allegretto

147. Andante
The next five melodies introduce less frequently used meters: $\frac{3}{2}$, $\frac{5}{4}$, and $\frac{7}{4}$.

154. Andante cantabile

155. Doux et expressif

156. Larghetto

157. Pastorale
Section II

158. *Andante con moto*

Triplets are included in the next three melodies.

159. *Maestoso*

160. *Largo*

161. *Andante con moto*
Skips of all diatonic intervals up to an octave are included from this point on.
Ties are included in many of the melodies from this point on.

167. Allegretto

168. Andante

169. Vivace

170. Allegro
171. Allegro

172. Alla marcia

173. Andante

The next six melodies begin with upbeats \( \mathbf{\downarrow} \) or \( \mathbf{\uparrow} \).

174. Allegro marziale
Section II

175. *Andante pastorale*

176. *Allegro*

177. *Con moto*

178. *Allegro*

179. *Gaio*
Syncopations are introduced in the next six melodies.

180. Allegro

181. Sustained

182. Gaio

183. Largo

184. Lively

185. Brisk
191. **Allegro**

192. **Valse (in one)**

193. **Andantino grazioso**

---

The next four melodies include chromatic neighbor notes.

194. **Andante**

195. **Andante**
196. Andantino piacevole

197. Moderato

198. Mässig und zart

199. Lively
The next four melodies, in the minor mode, move through the relative major. Before singing, find the point where that motion begins.
208. **Waltz tempo**

The next three melodies include chromatic passing notes.

209. **Allegro moderato**

210. **Moderato con moto**
211. Andante con moto

212. Allegro non troppo

213. Litening

214. Ben ritmico

---

Section II
215. Maestoso

216. Animé

217. Lento

218. Slowly

219. Andante con moto
The next three melodies, in the major mode, move through the dominant.

220. Allegretto grazioso

221. Fanfare

222. Allegro assai
223. Allegro e ben marcato

224. Allegro gioviale

225. Andantino

226. Allegro moderato
227. Minuet

228. Modéré

229. Allegro gioviale
230. Briskly

231. Etwas gelehnt

232. Allegro lunatico

233. Scherzando

D. C. al Fine
MELODIES  ▫  SECTION III

To be used with Section III of all other chapters

Chromatic alterations are used with increasing frequency in melodies of this section. Some indicate modulation; some are factors in secondary dominant harmonies; others are melodic embellishments. Within these melodies there is an increasing diversity of rhythms, intervals, phrase structures, and musical styles.

The material of Section III can readily be correlated with the study of chromatic harmony.

■ ■ ■  Skips larger than one octave are found in the next four melodies.

234. Allegro

235. Allegro moderato

236. Andante con moto

237. Allegro deciso

■ ■ ■
238. Allegro con brio

239. Andante ed espressivo

240. Largo e mesto

241. Lively
Skips to chromatic notes are introduced in the next five melodies.

247. Allegro moderato

248. Andante mosso

249. Tempo di valse

250. Larghetto

251. Moderato
260. Schnell und fröhlich

261. Largo

262. Vivace.

263. Etwas langsam und zart
Secondary dominants are outlined in the next five melodies.

Energetic

Andante con moto
The meters $\frac{5}{8}$ and $\frac{7}{8}$ are introduced in the next five melodies.
288. *Presto alla Tarantella*

289. *Cheerful*

290. *Assez lent*

291. *Medium bounce*
The next four melodies, in the major mode, include the flatted sixth scale degree.

296. Andante

\begin{music}
\begin{staff}
\newclef bass
\begin{musicnote}
\left(\text{f} \right) \\
\text{p} \\
\text{f} \\
\text{p}
\end{musicnote}
\end{staff}
\end{music}

297. Andantino

\begin{music}
\begin{staff}
\newclef bass
\begin{musicnote}
\left(\text{mf} \right) \\
\text{p} \\
\text{mf}
\end{musicnote}
\end{staff}
\end{music}

298. Waltz

\begin{music}
\begin{staff}
\newclef bass
\begin{musicnote}
\left(\text{mf} \right) \\
\text{f} \\
\text{p}
\end{musicnote}
\end{staff}
\end{music}

299. Andante semplice

\begin{music}
\begin{staff}
\newclef bass
\begin{musicnote}
\text{p}
\end{musicnote}
\end{staff}
\end{music}

300. Quasi presto

\begin{music}
\begin{staff}
\newclef bass
\begin{musicnote}
\text{p}
\end{musicnote}
\end{staff}
\end{music}
301. Allegro giocoso

302. Allegretto

303. Alla Tarantella

304. Allegro gioiale

305. Andante ben ritmico
The dominant ninth chord, in both major and minor, is outlined in the next four melodies.

306. Andante

307. Larghetto--

308. Andantino

309. Adagio ed espressivo

310. Largo
311. Allegretto scherzoso

312. Largo

313. Vivace

314. Lebhaft
Section III

327. Allegretto

328. Lively

329. Vif et gai
337. *Largo con affetto*

338. *Presto*
The melodies in this section present challenging problems of intonation, rhythm, and phrase structure. The tenor clef is introduced at the beginning of the section. Modulation to remote keys, the use of augmented and diminished intervals, a more intensified chromaticism, modal idioms, and complex syncopation offer the advanced student both challenge and stimulus.

The concluding melodies of this section introduce twentieth-century idioms.

The next nine melodies are written using the tenor clef.

339. Allegro

340. Moderato

341. Largo

342. Andante
Section IV

356. Lento

357. Valse brillante (in one)

358. Molto adagio

359. Slow and expressive
360. **Andante misterioso**

361. **Sostenuto ed espressivo**

362. **Andantino e leggiero**

363. **Moderato con moto**

364. **Langsam und ausdrucksvoll**
The flatted supertonic scale degree is introduced in the next five melodies.
377. Con anima

378. Lively

379. Allegretto

380. Allegretto

381. Lively
397. With gusto

398. Grave

399. Lento ed espressivo

400. Allegro piacevole

The next four melodies include changing meters.

401. Allegro
418. Allegro piacevole

419. Lento

420. Moderato e mesto

421. Largo espressivo

422. Slow Blues
427. **Tempo di marcia**

428. **Allegro con spirito**

429. **Allegretto**

430. **With well-marked rhythm**

431. **Bewegt**

---

Major and minor modes are combined in the next seven melodies.
432. Allegro

433. Allegro non tanto

434. Tempo di minuetto

435. Expressively
Octatonic scales have eight notes arranged in a pattern of alternating whole steps and half steps. Two octatonic scales:

The next four melodies are based on octatonic scales.

455. Andante con moto
Section IV

456. Flowing

457. Andante espressivo

458. Allegretto gioviale

459. Allegretto
CHAPTER TWO

Duets

The experience of singing one part while listening to another develops that sense of independence so essential to a good ensemble performer. Hearing the harmonic and contrapuntal relation between your melodic line and another will help maintain correct intonation and rhythmic precision. For additional practice, it is useful to play one part at the piano while singing the other. These duets may also be used for dictation.
Section 1

25. Allegretto

26. Allegro moderato

27. Allegretto

28. Andante espressivo
29. Allegretto

30. Andante con moto
31. Andante con moto

32. Andantino
39. **Mässig**

40. **Allegro con spirito**

41. **Andantino**
51. Allegretto

52. Flowing

53. Allegro
57. Allegretto

58. Con brio

59. Andante con moto
73. *Vif et gai*

74. *Lively*

75. *Lively, with humor*
76. Allegro moderato

77. Spiritoso
78. Allegretto

79. Adagietto

80. Largo
83. Langsam und ausdrucksvoell

84. Allegro molto
95. Andante con moto

96. Gedehnt
Section IV

100. Deciso

101. Allegretto e marcato
CHAPTER THREE

Sing and Play

These exercises provide an introductory experience in singing vocal music with piano accompaniment. This chapter deals with the same melodic issues as are found in Chapter One, now with accompaniment; each section ends with a series of themes and variations for voice and piano.

These short pieces should be sung and played by the same person. Therefore the piano parts have been kept at a minimal level of difficulty. The emphasis is on the melodic line and its relationship to the accompaniment. The piano is especially useful in overcoming potential difficulties with intonation. Students with little pianistic ability may use the duets of Chapter Two as additional easy sing and play exercises. We suggest that a number of these exercises be assigned each week prior to the class meeting.

The skill acquired through the study of this chapter will prepare the student to explore some of the richest treasures in the musical literature.
1. Moderato

2. Andante

3. Moderato

4. Allegro

5. Andante
18. Allegretto

19. Allegro

20. Moderato

21. Andante
29a. Allegro (maggioare)

29b. Allegro (minore)
Themes and Variations for Voice and Piano

The following exercises provide further opportunity for combining voice and piano. Variation procedures illustrate a variety of piano textures, harmony, and rhythms in support of the vocal lines.

30. Theme: Allegro

Var. I: Allegro

Var. II: Andante

Var. III: Andante
Var. IV: Allegro molto

31. Theme: Allegro deciso

Var. I: Allegretto

Var. II: Moderato
32. Theme: *Andante sostenuto*

Var. I: *Moderato*

Var. II: *Adagio*

Var. III: *Allegro*
Section I

Var. IV: Allegro

Var. V: Moderato
40. Allegretto

41. Allegretto

42. Andantino
59. Adagio

60. Allegro
61. Langsam

62. Andante
Section II

65. *Andante cantabile*

66. *Allegretto*

*mf* sempre staccato
67. Adagietto
Themes and Variations for Voice and Piano

68. Theme: Moderato

Var. I: Moderato

Var. II: Allegro
Var. III: Allegro

Var. IV: Andante

Var. V: Allegro tranquillo

69. Theme: Mesto
Var. V: Lento

70. Theme: Allegro grazioso

Var. I: Allegro

Var. II: Adagio
Section II

Var. III: Allegro gioviale

Var. IV: Moderato

Var. V: Allegro
71. Theme: Allegro

Var. I: Allegro

Var. II: Moderato

Var. III: Andante espressivo
Section II

Var. IV: Allegro

rit. 3

rit.
72a. Allegro assai (maggiore)

72b. Allegro assai (minore)

73. Allegretto
74. Lento

75. Andantino
79. Allegretto

80a. Moderato (maggiore)
80b. Moderato (minore)

81. Pastorale
84. Andantino

85. Langsam

*Appoggiatura; see Glossary.
86. Slowly

87. Larghetto
90. Andante maestoso

\[ \text{cresc. poco a poco} \]
Themes and Variations for Voice and Piano

94. Theme: Allegro grazioso

Var. I: Moderato

Var. II: Giociale
95. Theme: *Slow blues*

Var. I: *Moderato*

Var. II: *With energy*
96. Theme: Ruhig

Var. I: Walzer

Var. II: Lebhaft

Var. III: Ziemlich langsam
Section III

Var. IV: Walzer

Var. V: Ruhig

97. Theme: Slow and hymnlike

Var. I: Slow and solemn

simile
Var. II: Lively

Var. III: Fast

Var. IV: Very slow

Var. V: Slow and solemn
Section III

98. Theme: Adagio e sostenuto

Var. I: Moderato

Var. II: Andante espressivo

Var. III: Gioviale
SING AND PLAY  SECTION IV

99. Innig
102. Moderately fast

*The rhythm ♩ in classical music is usually performed as ♩ in jazz.*
103. Jazz waltz \( j = 60 \)

```
\begin{music}
\text{\textit{con pedale}}
\end{music}
```

104. Tempo di valzer

```
\begin{music}
\text{\textit{cresc.}}
\end{music}
```
106. Andante con moto

\(\text{pp legato}\)

\(\text{simile}\)

\(\text{cresc.}\)

\(\text{mf}\)

\(\text{p}\)

\(\text{morendo}\)

\(\text{cresc.}\)

\(\text{mp}\)

\(\text{pp}\)

\(\text{morendo}\)
108. Lento

109. Slowly $j = 72$
114. Moderate

115. Slow
116. Tenderly
119. *Energetic, but not too fast*
120. Slowly

121. Slow and expressive
122. *Jazz waltz (in one)*
125. Modéré

un peu retenu   lent

dim.
126. Lentement
127. Ruhig \( \frac{j}{4} = 60 \)
Themes and Variations for Voice and Piano

129. Theme: Appassionato

Var. I: Allegro

Var. II: Adagio

Var. III: Allegretto

simile
Var. I: Jazz waltz (in one)
Var. III: With energy

Var. IV: With excitement
131. Theme: Playfully

Var. I: Slow

Var. II: Agitated

Var. III: Slow and solemn
Var. IV: Slowly and expressively

132. Theme: Adagio sostenuto

Var. I: Grave
Section IV

Var. II: Piazzolla

Var. III: Adagio
Var. IV: Funerale

133. Theme: Andante

Var. I: Moderato
134. Theme: Lent

Var. I: Modéré

Var. II: Gracieux
CHAPTER FOUR

Themes and Variations (Unaccompanied)

Themes and variations provide the opportunity of singing more extended musical compositions. The constantly changing character of the music as the variations unfold demands a larger range of interpretative skills than the shorter melodies of Chapter One. The nature of the material and the levels of difficulty are comparable to those of the melodies in Chapter One.
THEMES AND VARIATIONS (UNACCOMPANIED)
SECTION I

1st Theme and Variations

Theme: \textit{Andante}

Var. I: \textit{Andante}

Var. II: \textit{Allegro}

Var. III: \textit{Moderato}

Var. IV: \textit{Lento}

Var. V: \textit{Presto}

cresc. poco a poco

235
2nd Theme and Variations

Theme: Moderato

Var. I: Andante

Var. II: Allegro

Var. III: Presto

Var. IV: Lento

Var. V: Allegro con brio

3rd Theme and Variations

Theme: Andante
Section I

Var. I: Andante

Var. II: Andantino

Var. III: Lento

Var. IV: Andante (maggioire)

Var. V: Allegretto (minore)
4th Theme and Variations

Theme: Allegro moderato

Var. I: Allegro

Var. II: Andantino

Var. III: Allegro
Section I

Var. IV: *Tempo I*

Var. V: *Allegro con spirito*

5th Theme and Variations

Theme: *Moderato*

Var. I: *Moderato*
6th Theme and Variations

Theme: Allegro innocente

Var. I: Grazioso

Var. II: Andantino

Var. III: Andante
Var. IV: Adagietto (minore)

Var. V: Allegretto (maiggiore)

7th Theme and Variations

Theme: Lento

Var. I: Un poco più mosso

Var. II: Andantino
Var. III: Allegretto

Var. IV: Adagio (maggioire)

Var. V: Allegro giovale (minore)
Var. VI: Allegro

8th Theme and Variations

Theme: Moderato

Var. I: Moderato

Var. II: Allegretto
Section II

Var. III: Un poco sostenuto

Var. IV: Largo (minore)

Var. V: Allegro non troppo (maggioire)

9th Theme and Variations

Theme: Adagietto
Var. I: Alla marcia

Var. II: Allegretto

Var. III: Allegro misterioso

Var. IV: Largo e cantabile (maggiore)
Var. V: Valse brillante (minore)
THEMES AND VARIATIONS (UNACCOMPANIED)

SECTION III

10th Theme and Variations

Theme: Allegro grazioso

Var. I: Più allegro

Var. II: Un poco più mosso

Var. III: Allegro (minore)

Var. IV: Allegro con moto (maggiore)
Section III

Var. V: Tempo di valzer

Var. VI: Allegro

11th Theme and Variations

Theme: Allegretto grazioso

Var. I: Allegretto
Var. II: Larghetto (minore)

Var. III: Adagietto (maggioire)

Var. IV: Allegro molto

Var. V: Allegro scherzando
12th Theme and Variations

Theme: Andante

Var. I: Andantino

Var. II: Allegro appassionato

f sempre

Var. III: Andante tranquillo (maggioire)
Var. IV: Allegretto (minore)

Var. V: Vivace

13th Theme and Variations

Theme: Andante cantabile

Var. I: Un poco più sostenuto
THEMES AND VARIATIONS (UNACCOMPANIED)

SECTION IV

14th Theme and Variations

Theme: Vivace

Var. I: Allegretto

Var. II: Andantino (minore)
Section IV

Var. III: Allegretto

Var. IV: Allegro (maggioire)

15th Theme and Variations

Theme: Allegretto
Section IV

Var. V: Moderato

Var. VI: Allegro

16th Theme and Variations

Theme: Andante

Var. I: \( \text{\textit{i}} = \text{\textit{j}} \)
Var. II: Un poco meno mosso (maggioire)

Var. III: Moderato (minore)

Var. IV: Allegro

17th Theme and Variations

Theme: Allegro deciso
CHAPTER FIVE

Melodies from the Literature

The melodies of Chapter Five come from two sources: the concert repertory of the last two and a half centuries, and the literature of folk music from many lands. These melodies offer a wide diversity of styles, as well as many different approaches to matters of phrasing, dynamics, and interpretation.

Many of the melodies have been edited to conform with the phrasing and articulation of the melodies in previous chapters. Some have been adapted to make them more suitable for sight singing. The four sections of this chapter are coordinated with the sections of the previous chapters.
MELODIES FROM THE LITERATURE • SECTION I

1. Moderato
Chorale: "Christus, der ist mein Leben"

2. Largo
Chorale: "Weg, mein Herz, mit den Gedenken"

3. Andante
Chorale: "Wie schön leuchtet der Morgenstern"

4. Langsam
Chorale: "Ach, wie nichtig, ach, wie flüchtig"

5. Larghetto
Chorale: "In allen meinen Taten"
Chapter Five / Melodies from the Literature

6. Andante con moto
   Chorale: "Herzliebster Jesu, was hast du?"

7. Moderato
   Chorale: "Straf' mich nicht in deinem Zorn"

8. Allegro
   Beethoven: Violin Concerto, I

9. Marchlike
   Germany

10. Allegretto
    Germany
11. Slow

Appalachia, USA

12. With Spirit

Appalachia, USA

13. Allegro

Sweden

14. Vivace

Sweden
15. Andante (three-voice canon)

Germany

16. Allegretto

Mozart: Symphony No. 39, III

17. Andantino

Poland

18. Vivement

France

19. Adagio

Weber: Overture to *Der Freischütz*

20. Lively

Spiritual
26. Fast and lively

H. C. Work: "Kingdom Coming"

27. Allegretto

Mozart: The Marriage of Figaro, Act 1

28. Moderato

Japan

29. Very slowly

Japan

30. Langsam

Chorale: "O Haupt voll Blut und Wunden"
36. Andante

Mozart: Don Giovanni, Act I

37. Moderato

J. Bland: “Carry Me Back to Old Virginny”

38. Moderato

Foster: “Maggie By My Side”

39. Slowly and expressively

Appalachia, USA
40. Slowly
Appalachia, USA

41. Flowing
"Santa Lucia" (Italy)

42. Allegretto
Denmark
43. Adagio

Verdi: Prelude to La Traviata

44. Andante

Japan

45. Allegretto

Russia

46. Moderate

Appalachia, USA
Section I

47. Vivement

48. Allegro

49. Moderate tempo, with sentiment
Section II

72. Tempo marziale

Gounod: Faust, Act IV

73. \(J = 100\)

Stravinsky: Petrushka, First Tableau

74. Langsam

Weber: Der Freischütz, Act II

75. Allegro

Haydn: Symphony No. 104 ("London"), I

76. Allegro vivace

Mozart: Symphony No. 41 ("Jupiter"), I
82. Largo
Dvořák: Symphony No. 9 ("From The New World"), II

83. Andantino
Borodin: Polovetsian Dances from Prince Igor, Act II

84. Andante tranquillo
dolce
Mendelssohn: Midsummer Night's Dream, Nocturne

85. Largo. Cantabile e mesto
Haydn: String Quartet, Op. 76, No. 5, II
86. Andante

Prokofiev: Lieutenant Kije Suite

87. Allegro

Mozart: The Marriage of Figaro, Act I
92. Andantino  
Tchaikovsky: Symphony No. 4, II

93. Moderato  
Prokofiev: Peter and the Wolf

94. Allegro molto  
Beethoven: Symphony No. 3 ("Eroica"), IV

95. Adagio un poco mosso  
Beethoven: Piano Concerto No. 5 ("Emperor"), II
96. Allegretto

Fauré: “Dans les ruines d’une abbaye”

97. Moderato

Foster: “Beautiful Dreamer”

98. Très calme et doucement expressif

Debussy: “The Girl with the Flaxen Hair”

99. Andante moderato

Beethoven: Symphony No. 9 (“Choral”), III
104. Allegro

Berlioz: Roman Carnival Overture

105. Presto

Haydn: Symphony No. 80, IV

106. Allegro

Stravinsky: Petrushka, Third Tableau

107. Allegro giusto

Stravinsky: Petrushka, First Tableau
108. Allegro ma non tanto  
Beethoven: String Quartet, Op. 18, No. 4

Mozart: Clarinet Quintet, IV

110. Allegretto  
Prokofiev: Lieutenant Kije Suite

111. Moderato  
Wagner: Tannhäuser, Act III
112. Allegro
D. Scarlatti: Sonata in F minor

113. Allegro agitato e presto
Verdi: Aida, Act I

114. Largo
Verdi: Il Trovatore, Act II

115. Andante con moto $d = 60$
Stravinsky: The Rite of Spring, Part II
MELODIES FROM THE LITERATURE ▪ SECTION IV

116. Andante con moto
Mendelssohn: Elijah, Part I

117. Largo
Haydn: Symphony No. 88, II

118. Andantino
Saint-Saëns: Samson and Delilah, Act II

119. Allegro
Weber: Overture to Oberon

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Section IV

120. Allegro fastoso

Prokofiev: Lieutenant Kije Suite

121. Sehr langsam und ausdrucksvoll

Brahms: "Die Mainacht"

122. Lebhaft

Schumann: "Und wüssten's die Blumen"

123. Langsam

Schumann: "Hör' ich das Liedchen klingen"
124. Allegro moderato
Bizet: Carmen, Act II

125. Allegretto maestoso
Rossini: Stabat Mater

126. Allegro vivace
Liszt: Mephisto Waltz

127. Poco allegretto
Brahms: Symphony No. 3, III
128. **Ziemlich geschwind, doch kräftig**

**Schubert: “Der stürmischen Morgen”**

129. **Adagio**

**Beethoven: Symphony No. 4, II**

130. **Larghetto**

**Bach: Mass in B Minor, Kyrie**

131. **Andantino**

**Tchaikovsky: The Maid of Orleans, Act I**

132. **M.M. \( \text{J} = 112 \)**

**Stravinsky: L’Histoire du Soldat**

---

molto
140. Allegro guisto e con forza
Musorgsky: Boris Godunov, Act I

141. Vivo ma non troppo
Chopin: Mazurka, Op. 7, No. 2

142. Allegro energico
Liszt: Sonata
143. **Andantino**

Rimsky-Korsakov: *Scheherazade*, II

\[\text{P dolce ed espressivo}\]

144. **M.M. } = 168**

Stravinsky: *The Firebird*

\[\text{mf} > f > \text{mf} > f > \text{f}\]

145. **Allegro**

Bach: Keyboard Concerto in D minor, I

146. **Lento**

Wagner: *Lohengrin*, Act I

\[\text{cresc.} \quad f\]
147. Andante sentimentale

Tchaikovsky: Nocturne

148. Larghetto, quasi largo

Musorgsky: "Reverie"

149. Mässig langsam

Wagner: Tristan und Isolde, Act I
150. Allegro molto

Wagner: Tannhäuser

151. Ruhig

Schoenberg: Transfigured Night

152. Allegro non troppo*

Shostakovich: Symphony No. 1, I

*Transposed up one tone for ease of singing.
154. Lento \( \textit{J = 50} \)

Stravinsky: The Rite of Spring, Part I
Supplementary Exercises

These drills are designed to focus upon various technical problems. Part I is concerned principally with the development of the sense of key. Part II concentrates upon problems involving chromaticism. Both parts also contain rhythmic patterns arranged in order of increasing complexity. We suggest that the student first learn an exercise slowly and accurately, then increase the speed as much as possible.
SUPPLEMENTARY EXERCISES □ PART I

Exercises for Use with Sections I and II

The first nine exercises focus on major scales and triads.

1.

2.

3.

4.

5.

6.

300
Exercises 10–13 are designed to show similarities and differences between the major and minor modes.

10a. Major

10b. Melodic minor

10c. Natural minor

10d. Harmonic minor
The next seven melodies focus on scales and triads in the minor mode.
The next seven exercises stress specific intervals.
The next eleven exercises start on a note other than the tonic.
SUPPLEMENTARY EXERCISES ♦ PART II

Exercises for Use with Sections III and IV

The next six exercises offer practice in enharmonic equivalents.

75.

76.

77.

78.

79.

80.
Various scales and modes for practice.

81. Ionian mode (major scale)

82. Aeolian mode (natural minor scale)

83. Harmonic minor scale

84. Melodic minor scale

85. Dorian mode

86. Mixolydian mode

87. Phrygian mode
88. Locrian mode

89. Lydian mode

90. Whole-tone scale

91. Chromatic scale

92a. Whole-tone and Chromatic scale

92b. Chromatic and Whole-tone scale

93.

94.
Octatonic scales have eight notes arranged in a pattern of alternating whole steps and half steps. Two octatonic scales:

The remaining exercises are studies in chromaticism.
APPENDIX ONE

Glossary of Musical Terms

All terms are Italian unless otherwise noted. Abbreviations are given in parentheses.

Accelerando (accel.), gradually getting faster
Acciacatura, a short appoggiatura
Adagietto, somewhat faster than adagio
Adagio, slow (slower than andante, faster than largo)
Affetto, tenderness
Affettuoso, tender
Agitato, agitated
Al fine, to the end
Alla, to the, at the, in the style of
Allargando, getting slower (crescendo often implied)
Allegretto, moderately fast (slower than allegro, faster than andante)
Allegro, fast, cheerful
All’ottava (8va), at the octave
Amabile, with love
Andante, moderately slow (slower than allegretto, faster than adagio)
Andantino, in modern usage, somewhat faster than andante; in older usage, somewhat slower than andante
Animato, spirited
Animato, animated, spirited
Animé, Fr., animated, spirited
A piacere; rhythm and tempo played at performer’s discretion; freely
Appassionato, impassioned, intense
Appoggiatura, a melodic ornament; of the many types there are two main classifications: the accented (long) appoggiatura and the short appoggiatura (grace note). The first, written as a small note, is accented and borrows time value from the note it precedes. See note on page 186. The second is usually written as a small eighth or sixteenth note with a slanting stroke through the flag and stem. It is executed quickly, so that the accent falls on the melody note it precedes.

Arietta, a small aria
Assai, very
Assez, Fr., fairly, enough
A tempo, in the original speed
Attacca, attack or begin what follows without pause
Ausdrucksvoll, Ger., expressive
Avèc, Fr., with

Ballando, dancing
Ben, well, very
Berceuse, Fr., lullaby
Bevogen, Ger., rather fast, agitated
Breit, Ger., broad, stately
Brillante, brilliant, sparkling
Brio, sprightliness, spirit

Calando, decreasing in both dynamics and tempo
Calma, Calmo, calm, tranquil
Calme, Fr., calm
Calore, warmth, passion
Cantabile, in a singing or vocal style
Cedez, Fr., slow down
Colla voce, literally “with the voice,” meaning that the accompanist should follow the free rhythm used by the singer
Comodo, at a leisurely, convenient pace
Con, with
Corta, short
Crescendo (cresc.), increasing in volume of sound

Da capo (D. C.), from the beginning
Da capo al fine, repeat from the beginning to the end; that is, to the place where fine is written
Dal segno al fine, repeat from the sign to the end; that is, to the place where fine is written
Deciso, decisive, bold
Decrescendo (decresc.), decreasing in volume of sound
Del, of the
Détaillé, Fr., detached
Di, of
Diminuendo (dim.), decreasing in volume of sound
Doeh, Ger., yet
Dolce, sweet (soft is also implied)
Dolcissimo, very sweet
Doux, Fr., sweet (soft is also implied)
Doucement, Fr., sweet (soft is also implied)

E, ed, and
Eco, echo
Einfach, Ger., simple
Empfindung, Ger., expression
En allant, Fr., moving, flowing
Energico, energetic
Espressione, expression
Espressivo (espr.), expressive
Et, Fr., and
Etwas, Ger., somewhat
Expressif, Fr., expressive

Fastoso, stately, pompous
Feierlich, Ger., solemn
Feurig, Ger., fiery, impetuous
Fine, end
Fliessend, Ger., flowing
Force, Fr., strength, force
Forti (f’), loud
Fortissimo (ff’), very loud
Forza, force
Frisch, Ger., brisk, lively
Fröhlich, Ger., joyous, gay
Funèbre, funereal
Fuoco, fire, fiery

Gai, Fr., gay
Gaie, gay
Galop, Fr., a lively round-dance in duple meter
Gavotte, Fr., a French dance generally in common time, strongly accented, beginning on the third beat
Gedehnt, Ger., extended, sustained
Geschwind, Ger., quick
Gigue, Fr., a very fast dance of English origin in triple or sextuple meter
Giocoso, playful
Gioviale, jovial

Giusto, exact
Gracieux, Fr., graceful
Grave, very slow, solemn (generally indicates the slowest tempo)
Grazia, grace
Grazioso, graceful

Il più, the most
Im Zeitmass, Ger., in the original speed
Innig, Ger., heartfelt, ardent
Innoci, unaffected, artless

Kraft, Ger., strength
Kräftig, Ger., strong, robust

La, It. and Fr., the
Ländler, Ger., a country dance in triple meter
Langsam, Ger., slow
Larghetto, not as slow as largo
Largo, slow, broad
Lebhaft, Ger., lively, animated
Legato, to be performed with no interruption between tones; in a smooth and connected manner
Léger, Fr., light
Leggiero (also Leggero), light, delicate
Leise, Ger., soft
Lent, Fr., slow
Lentement, Fr., slowly
Lento, slow; not as slow as adagio
Listesso tempo, in the same tempo as the previous section
Lunatico, performed in the spirit of lunacy
Lustig, Ger., cheerful

Ma, but
Maestoso, majestic, dignified
Maggiore, major (referring to mode)
Mais, Fr., but
Marcato, marked, with emphasis
Marcia, march
Marziale, martial
Mässig, Ger., moderate
Mazurka, Polish national dance in triple meter
Meno, less
Menuetto, minuet (moderately slow dance in triple meter)
Mesto, sad, mournful
Mezza voce, with half voice, restrained
Appendix One / Glossary of Terms

Mezzo forte (mf), moderately loud
Mezzo piano (mp), moderately soft
Minore, minor (referring to mode)
Minuetto, minuet (moderately slow dance in triple meter)
Misterioso, mysterious
Mit, Ger., with
Moderato, moderate (slower than allegro, faster than andante)
Modéré, Fr., moderate (slower than allegro, faster than andante)
Möglich, Ger., possible
Molto, much, very
Morendo, dying away
Mosso, in motion (più mosso, faster; meno mosso, slower)
Moto, motion
Mouvement, Fr., motion, tempo, movement
Munter, Ger., lively

Nicht, Ger., not
Niente, nothing
Non, not

Ongarese, Hungarian

Pas, Fr., not
Pastorale, pastoral
Pedale, sustaining pedal on a piano
Perdendosi, gradually fading away
Pesante, heavy, ponderous
Peu, Fr., little
Piacere, at pleasure; expression is left to the performer’s discretion
Piacevole, pleasant, graceful
Piano (p), soft
Pianissimo (pp), very soft
Più, more
Plu, Fr., more
Poco, little
Poco a poco, little by little, gradually
Pomposo, pompous
Portamento, a smooth gliding from one not to another
Possibile, possible
Pressez, Fr., press forward
Presto, very fast (faster than allegro)

Quasi, almost, nearly

Rallentando (rall.), gradually growing slower
Rasch, Ger., fast

Recitativo, sung in a declamatory manner
Retenu, Fr., held back
Rigore, strictness
Rigueur, Fr., strictness
Risoluto, firm, resolute
Ritardando (rit.), gradually growing slower
Ritenuto (rieten.), held back
Ritmico, rhythmically
Rubato, literally, stolen; the term indicates freedom and flexibility of tempo so that the requirements of musical expression can be met
Ruhig, Ger., calm, tranquil
Saltarello, a lively dance of Italian origin, often in  \[ \frac{3}{4} \] or \[ \frac{2}{4} \] time
Sauro, a lively dance of Italian origin, often in  \[ \frac{3}{4} \] or \[ \frac{2}{4} \] time
Simile, alike, in like manner
Smorzando, dying away
Sotto voce, softly, with subdued voice
Spirito, spirit
Spiritoso, with spirit, animated
Staccato, detached
Stark, Ger., strong, vigorous
Stringendo, pressing forward
Subito (sub.), suddenly

Tanto, as much
Tarantella, a lively dance of Italian origin, usually in  \[ \frac{3}{4} \] or \[ \frac{2}{4} \] time; refers to rate of motion
Tempo primo (Tempo I), in the original speed
Teneramente, tenderly, delicately
Tenerenza, tenderness
Tranquillo, tranquil
Très, Fr., very
Triste, It. and Fr., sad
<table>
<thead>
<tr>
<th>Term</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trop, Fr.</td>
<td>too much, too</td>
</tr>
<tr>
<td>Troppo, Fr.</td>
<td>too much, too</td>
</tr>
<tr>
<td>Un, It.</td>
<td>a</td>
</tr>
<tr>
<td>Und, Ger.</td>
<td>as</td>
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<tr>
<td>Valse, Fr.</td>
<td>waltz</td>
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<tr>
<td>Valzer, Ger.</td>
<td>waltz</td>
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<tr>
<td>Vif, Fr.</td>
<td>lively</td>
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<tr>
<td>Vite, Fr.</td>
<td>quickly</td>
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<tr>
<td>Vivace,</td>
<td>lively, quick</td>
</tr>
<tr>
<td>Vivement, Fr.</td>
<td>lively</td>
</tr>
<tr>
<td>Vivo,</td>
<td>lively, animated</td>
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<tr>
<td>Volta,</td>
<td>turn or time</td>
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<td>Walzer, Ger.</td>
<td>waltz</td>
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<tr>
<td>Wie, Ger.</td>
<td>as</td>
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<tr>
<td>Zart, Ger.</td>
<td>tender, soft</td>
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<tr>
<td>Zeitmass, Ger.</td>
<td>tempo</td>
</tr>
<tr>
<td>Ziemlich, Ger.</td>
<td>somewhat, rather</td>
</tr>
<tr>
<td>Zu, Ger.</td>
<td>too, to, by</td>
</tr>
<tr>
<td>Zuvor, Ger.</td>
<td>previously</td>
</tr>
<tr>
<td>Zurückhalten, Ger.</td>
<td>to hold back, to retard</td>
</tr>
</tbody>
</table>

Appendix One / Glossary of Terms
APPENDIX TWO

Some Frequently Used Musical Signs

Accent

Crescendo

Diminuendo

Fermata: a hold of indeterminate length

Repeat mark

Slur or tie

Staccato

Stressed and sustained

Half staccato

Segno: sign from which a repeat is made

A tempo sign in which the first note indicates the unit of the new meter, and the second note the unit of the preceding meter. The basic pulsation in both sections is identical.

Portamento, gliding the voice from one note to another

Arpeggio: playing the tones of a chord in rapid succession

Endings: first and second

Indications for use of the sustaining pedal