

SIGHT SINGING
Pitch • Interval • Rhythm

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Samuel Adler

Anton

CHAPTER I

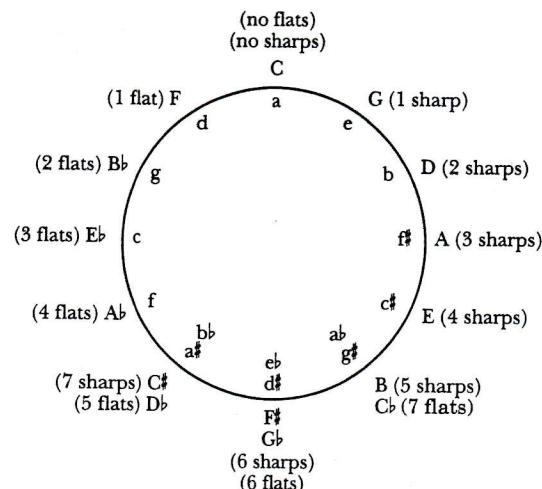
LEARNING ABOUT SCALES AND INTERVALS

Scales and Their Relationships

Before we are able to identify all intervals we must learn about the structure of major and minor scales, since the terms *major* and *minor* occur frequently in the designation of many intervals. We will see that these intervals are used to build our major and minor scales as well as many of the other types of scales that we will treat in Chapter IX. We will use the first portion of this chapter to study major and minor scale construction, the key signature for each scale, and the various relationships between major and minor scales, and devote the second portion of the chapter to the spelling and notation of intervals. We will postpone the actual singing of scales until Chapter II.

THE RELATIONSHIP OF KEYS

We will learn scales quickly if we first teach ourselves to instantly recognize key signatures. How key signatures are related can be shown by the "circle of fifths" (given below), which begins at the top with the key of C major (with no sharps or flats in its signature) and continues clockwise by showing the major keys with a growing number of sharps and counterclockwise by showing the major keys with a growing number of flats. Relative minor keys are placed inside this circular diagram, opposite their major counterparts. Study the circle of fifths carefully and master its logic as well as the correlation between major scales and their relative minors.

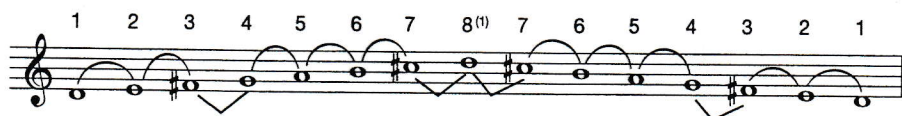


The Circle of Fifths

MAJOR SCALES AND THEIR RELATIVE MINORS

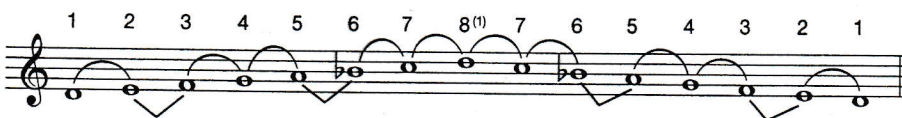
Now let us study the structure of major and minor scales. In the diagrams below, rounded brackets above the notes signify whole steps and angular brackets below the notes, half steps. A half step is the shortest difference between two pitches in either direction: A-B $\flat$ or A-A $\flat$; while a whole step is made up of two half steps in either direction: A-(A $\sharp$)-B or A-(A $\flat$)-G.

The major scale is constructed in the following manner:

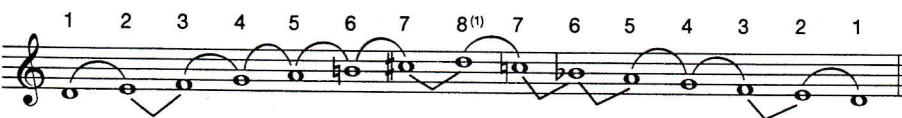


There are three types of minor scale, each constructed slightly differently.

1 Natural, Simple, Modal,
or Pure Minor

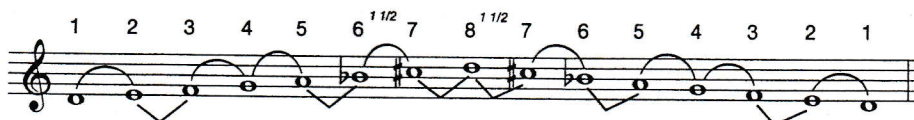


2 Melodic Minor



As the melodic minor ascends, the sixth and seventh scale degrees are raised; they are lowered again when descending. The descending melodic minor is like the natural minor scale. On a rare occasion, you will find the ascending form of the melodic minor scale used when descending.

3 Harmonic Minor



This scale is the same as the natural minor, except that the seventh degree is raised both ascending and descending, creating an interval of one and one-half steps between the sixth and seventh scale degrees.

THE RELATIONSHIP BETWEEN MAJOR AND MINOR SCALES

Each major scale has a relative minor scale. The key signature for both the major scale and its relative minor is the same, as is the collection of notes contained within each, but that is the extent of the relationship. Each scale starts on a different note, thereby arranging the notes in a different order. To find the relative minor of a major scale, count down three half steps (a minor third) from the key (tonic) note:

- C major to A minor (both have no sharps or flats in the key signature),
- D major to B minor (both have two sharps in the key signature).

Conversely, to find the relative major of a minor scale, count up three half steps (a minor third) from the key (tonic) note:

- F minor to A $\flat$ major (both have four flats in the key signature),
- E minor to G major (both have one sharp in the key signature).

Here is the full table of key signatures:

Major	C	G	D	A	E	B	F $\sharp$	C $\sharp$
Relative Minor	a	e	b	f $\sharp$	c $\sharp$	g $\sharp$	d $\sharp$	a $\sharp$
Major	F	B $\flat$	E $\flat$	A $\flat$	D $\flat$	G $\flat$	C $\flat$	
Relative Minor	d	g	c	f	b $\flat$	e $\flat$	a $\flat$	

WRITTEN EXERCISES

Write out the following scales by half and whole steps, without using key signatures.

Example B minor melodic

- | | |
|-----------------------------|-------------------------------|
| 1. D minor, melodic | 11. A minor, melodic |
| 2. E $\flat$ major | 12. E $\flat$ minor, harmonic |
| 3. F minor, harmonic | 13. G minor, simple |
| 4. A major | 14. G major |
| 5. C $\sharp$ major | 15. D $\flat$ major |
| 6. C $\sharp$ minor, simple | 16. E major |
| 7. F $\sharp$ major | 17. F $\sharp$ minor, melodic |
| 8. C minor, harmonic | 18. B $\flat$ minor, harmonic |
| 9. D major | 19. B $\flat$ major |
| 10. A $\flat$ major | 20. C $\flat$ major |

Write out the twenty scales above in both the treble and bass clefs, using key signatures.

Example B minor melodic

Example B minor melodic

Identifying Intervals

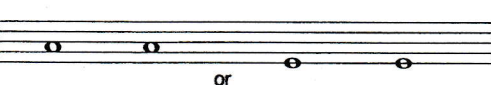
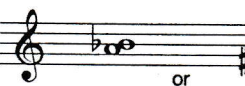
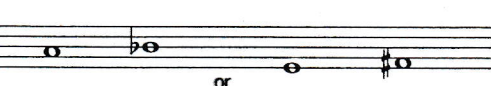
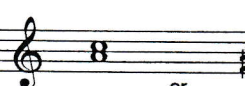
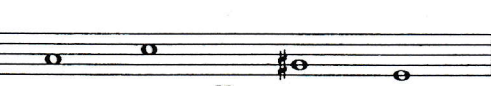
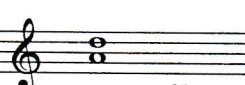
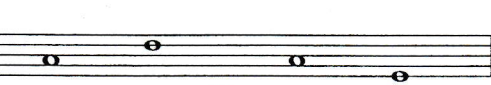
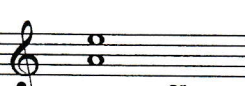
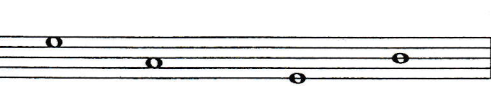
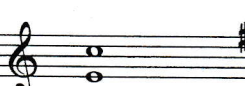
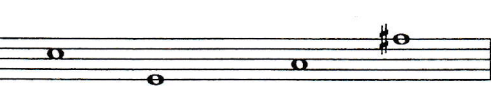
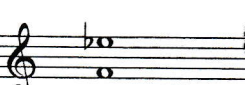
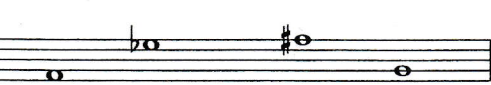
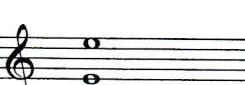
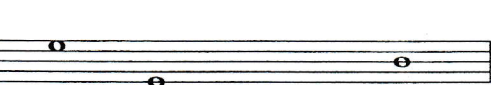
Now we will study the notation and spelling of all intervals that are contained within the octave, as well as those that are between one and two octaves in size. Starting in the next chapter we will begin to sing and hear all intervals within the octave separately, one by one.

CLASSIFICATION OF INTERVALS

An interval is the distance between any two musical pitches—in other words, the difference or amount of aural space between two musical tones. In our western musical system we divide intervals into two groups:

- 1 those that are smaller than an octave, or within the chromatic scale of an octave (C–C¹);
- 2 those that are larger than an octave.

Intervals within the octave are the following:

	Simultaneously Notated	Successively Notated
Unison (Prime)		
2nd		
3rd		
4th		
5th		
6th		
7th		
8ve		

Intervals larger than an octave are the following:

	Simultaneously Notated	Successively Notated
9th (a 2nd plus an octave)		
10th (a 3rd plus an octave)		
11th (a 4th plus an octave)		
12th (a 5th plus an octave)		
13th (a 6th plus an octave)		
14th (a 7th plus an octave)		
15th (compound 8ve or two 8ves)		

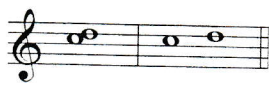
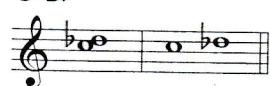
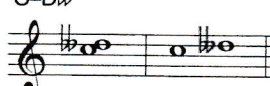
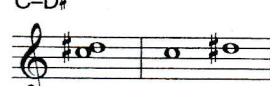
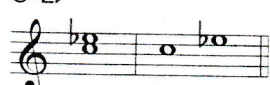
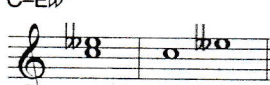
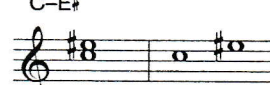
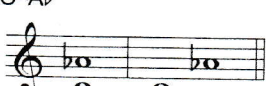
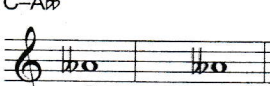
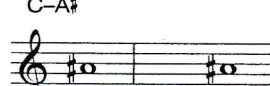
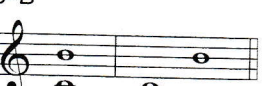
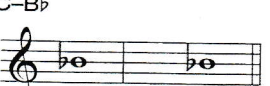
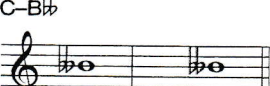
TYPES OF INTERVALS

The intervals within the octave are called unisons, seconds, thirds, fourths, fifths, sixths, and sevenths. These intervals fall into two different categories depending on how they are formed. The intervals within the first category are seconds, thirds, sixths, and sevenths, which may be "major" (M), "minor" (m), "diminished" (d), or "augmented" (A). An oft-repeated, simple rule for remembering the classification of these four intervals is the following:

- the interval is major if the upper note is in the major scale of the lower note;
- the interval is minor if the upper note is in the minor scale of the lower note;
- the interval is augmented if the upper note is one half step higher than the upper note of the major (or perfect) interval:
 - C up to E is a major third
 - C up to E $\sharp$ is an augmented third;
- the interval is diminished if the upper note is one half step lower than the upper note of the minor (or perfect) interval:
 - C $\sharp$ up to B is a minor 7th
 - C $\sharp$ up to B $\flat$ is a diminished 7th.

Therefore, if we order the intervals according to half steps from small to large, we have diminished (d2, d3, d6, d7), minor (m2, m3, m6, m7), major (M2, M3, M6, M7), and then augmented intervals (A2, A3, A6, A7).

The above rule is helpful if the student uses it carefully, but it does have its limitations; for one thing, it does not allow for the minor second, for instance, from C to D $\flat$. We know that the second scale degree in the minor scale, like that in the major scale, lies a major second rather than a minor second above the scale's first note. Therefore the second scale degree in the C-minor scale is the note D, not D $\flat$. Calling the interval C-D $\flat$ a diminished second might therefore seem logical at first, but as we can see in the following chart, the diminished form of the second (which actually sounds like a unison) is one half step too small:

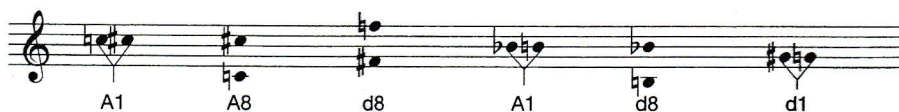
Major (M)	Minor (m)	Diminished (d)	Augmented (A)
2nds			
C-D  2 half steps or 1 whole step	C-D $\flat$  1 half step	C-D $\flat\flat$  a unison	C-D $\sharp$  3 half steps or 1 whole step and a half step
3rds			
C-E  4 half steps or 2 whole steps	C-E $\flat$  3 half steps or 1 whole step and a half step	C-E $\flat\flat$  2 half steps or 1 whole step	C-E $\sharp$  5 half steps or 2 whole steps and a half step
6ths			
C-A  9 half steps or 4 whole steps and a half step	C-A $\flat$  8 half steps or 4 whole steps	C-A $\flat\flat$  7 half steps or 3 whole steps and a half step	C-A $\sharp$  10 half steps or 5 whole steps
7ths			
C-B  11 half steps or 5 whole steps and a half step	C-B $\flat$  10 half steps or 5 whole steps	C-B $\flat\flat$  9 half steps or 4 whole steps and a half step	C-B $\sharp$  12 half steps or 6 whole steps

This chart shows that the diminished form of an interval is two half steps smaller than the major interval, not just one half step. Our C–D $\flat$, then, which is a half step smaller than the major second, is a minor second.

The intervals within the second category, fourths, fifths, unisons, and octaves, are designated differently from those of the first: they are never called major or minor but instead are considered perfect (P). With the perfect fourth and perfect fifth, the upper note is always in *both* the major and minor scales of the lower note. If these intervals are lowered one half step, they are designated diminished (d4, d5); if they are raised a half step, they are considered augmented (A4, A5):

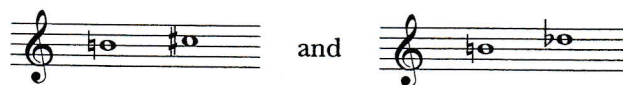
Perfect (P)	Diminished (d)	Augmented (A)
4ths		
C–F	C–F $\flat$	C–F $\sharp$
		
5 half steps or 2 whole steps and a half step	4 half steps or 2 whole steps	6 half steps or 3 whole steps (tritone)
5ths		
C–G	C–G $\flat$	C–G $\sharp$
		
7 half steps or 3 whole steps and a half step	6 half steps or 3 whole steps (tritone)	8 half steps or 4 whole steps

Octaves and unisons (or primes) are also called perfect (or “pure”), diminished, or augmented. While perfect octaves and unisons abound in Western music, augmented and diminished octaves and primes are infrequently encountered in music before 1900. Theoretically and visually—especially within the notation of twentieth-century scores—we will sometimes encounter augmented primes as well as augmented and diminished octaves. These intervals, of course, *sound* like minor seconds, major sevenths, or minor ninths:



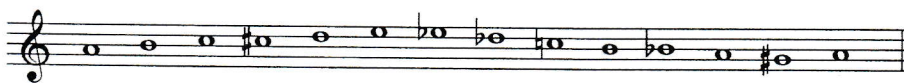
In fact, alternate (i.e., “enharmonic”) spellings for these particular augmented and diminished intervals are used so frequently in music composed before 1900 that we will not spend a lot of time in this text on them. In contrast, augmented and diminished fourths and fifths are used so regularly that they must be easily and quickly identified.

ENHARMONIC SPELLING OF INTERVALS Some intervals sound alike but appear in different spellings in musical scores. For instance, the intervals B–C $\sharp$ and B–D $\flat$ sound alike because their top notes, C $\sharp$ and D $\flat$, are actually the same pitch in our tempered scale.* These two intervals, however, create different visual impressions on the page:

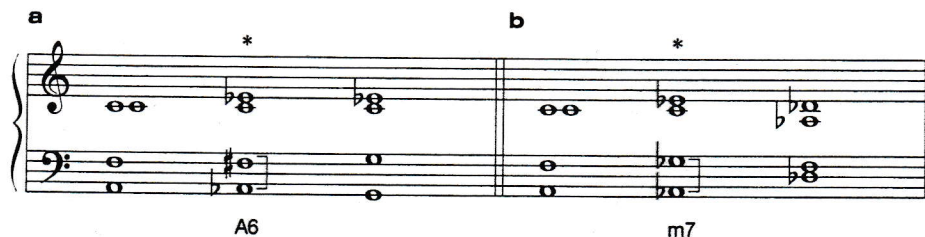


Even though these two intervals sound the same, we must label the first a M2 since it involves two adjacent pitch names (B, C) and the second a d3 since it embraces three adjacent pitch names (B, C, D). We call the practice of labeling intervals that sound alike but have different spellings the “enharmonic spelling” of intervals.

The enharmonic spelling of intervals is used by many composers to create greater unity of voice leading, such as in the following melody where sharps are found in ascending lines and flats in the descending line:



Enharmonic spelling can also accurately designate the harmonic function of a pitch to assure its correct resolution, such as the following interchange of the augmented sixth with the minor seventh:



In examples *a* and *b* above, the two chords denoted with an asterisk (*) sound alike, but the first functions as an augmented sixth chord, with the F $\sharp$ resolving up to G, and the second functions as a dominant seventh chord, with the G $\flat$ resolving down to F.

*Nontempered instruments such as strings and even the human voice may perform C $\sharp$ and D $\flat$ with a slight tonal variation, but for most ears and for our early attempts at sight singing, we should not concern ourselves too much with these very small deviations in pitch.

WRITTEN EXERCISES

Label each interval and include the number of half steps.

Exercises 1-30 are presented on a grand staff (treble and bass clefs). Each exercise consists of two notes on a five-line staff. The exercises are numbered 1 through 30, with some exercises spanning across both staves. The notes are as follows:

- 1: Treble clef, C4 to G4 (labeled P4(5))
- 2: Bass clef, F3 to A3 (labeled M3(4))
- 3: Treble clef, E4 to B4 (labeled P5(7))
- 4: Bass clef, D3 to D4 (labeled P8(15))
- 5: Treble clef, G4 to B4 (labeled M3(4))
- 6: Bass clef, C3 to E3 (labeled M3(4))
- 7: Treble clef, F4 to A4 (labeled M3(4))
- 8: Bass clef, B2 to D3 (labeled M3(4))
- 9: Treble clef, A4 to C5 (labeled M3(4))
- 10: Bass clef, F3 to A3 (labeled M3(4))
- 11: Treble clef, C4 to E4 (labeled M3(4))
- 12: Bass clef, F3 to A3 (labeled M3(4))
- 13: Treble clef, G4 to B4 (labeled M3(4))
- 14: Bass clef, D3 to F3 (labeled M3(4))
- 15: Treble clef, A4 to C5 (labeled M3(4))
- 16: Bass clef, C3 to E3 (labeled M3(4))
- 17: Treble clef, F4 to A4 (labeled M3(4))
- 18: Bass clef, B2 to D3 (labeled M3(4))
- 19: Treble clef, G4 to B4 (labeled M3(4))
- 20: Bass clef, F3 to A3 (labeled M3(4))
- 21: Treble clef, C4 to E4 (labeled M3(4))
- 22: Bass clef, D3 to F3 (labeled M3(4))
- 23: Treble clef, G4 to B4 (labeled M3(4))
- 24: Bass clef, A3 to C4 (labeled M3(4))
- 25: Treble clef, F4 to A4 (labeled M3(4))
- 26: Bass clef, C3 to E3 (labeled M3(4))
- 27: Treble clef, G4 to B4 (labeled M3(4))
- 28: Bass clef, D3 to F3 (labeled M3(4))
- 29: Treble clef, A4 to C5 (labeled M3(4))
- 30: Bass clef, F3 to A3 (labeled M3(4))

Fill in the missing pitch.

Exercises 1-18 are presented on a grand staff. Each exercise consists of a starting note and a description of the interval to be completed. The exercises are numbered 1 through 18, with some exercises spanning across both staves. The starting notes and interval descriptions are as follows:

- 1: Treble clef, C4 (P4 up)
- 2: Bass clef, F3 (m3 down)
- 3: Treble clef, E4 (M7 up)
- 4: Bass clef, D3 (d5 down)
- 5: Treble clef, G4 (M2 up)
- 6: Bass clef, C3 (M6 down)
- 7: Treble clef, C4 (m2 ↓)
- 8: Bass clef, F3 (M6 ↑)
- 9: Treble clef, E4 (A4 ↑)
- 10: Bass clef, D3 (P4 ↓)
- 11: Treble clef, G4 (m6 ↓)
- 12: Bass clef, C3 (M7 ↑)
- 13: Treble clef, C4 (P5 ↑)
- 14: Bass clef, F3 (m6 ↑)
- 15: Treble clef, E4 (M2 ↓)
- 16: Bass clef, D3 (m6 ↓)
- 17: Treble clef, G4 (P4 ↑)
- 18: Bass clef, C3 (m7 ↓)

19 M3↑ 20 m3↓ 21 M6↓ 22 P5↑ 23 A4↓ 24 m2↑

25 M6↑ 26 m6↓ 27 P5↓ 28 d5↑ 29 A2↑ 30 M7↓

CHAPTER II

SCALAR SECONDS

Singing Scalar Seconds

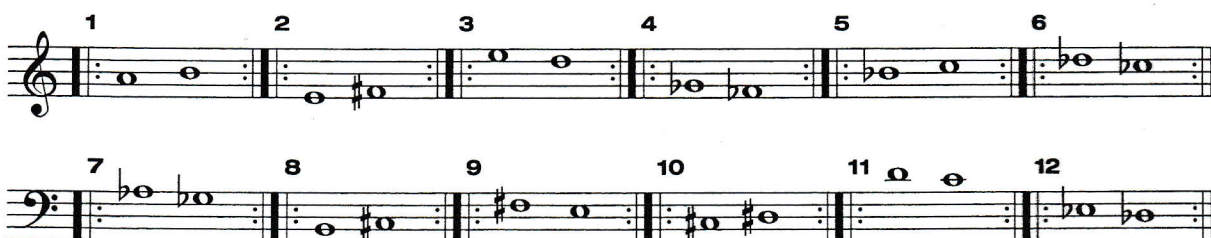
Now that we have studied the construction of both major and minor scales and their relationships, we need to exercise our ability to sing major and minor seconds, the two intervals that are used to construct these scales.* In doing so we will gain the necessary skill to perform all major and minor scales as well as most melodies of the common-practice period (the era in music history from the early eighteenth century to the late nineteenth century) that show these scalar relationships.

The Major Second

The major second (M2) is the distance of one whole step (or two half steps) between two pitches.

PREPARATORY EXERCISES

Play the first pitch of each set of pitches (indicated by repeat marks) on the piano or on any other "C" (nontransposing) instrument and then sing the rest of the pitches without the piano or instrument. Repeat each set several times until the characteristic sound of this interval is well established in your ear.



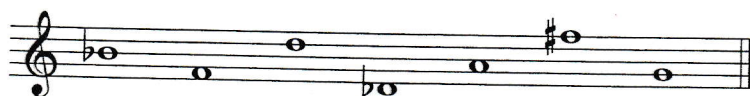
*Since an augmented second occurs in both the upward and downward motion of the harmonic minor scale, however, we advise that the student practice a few of these intervals in Chapter VIII (pp. 134–35) before attempting to sing the harmonic minor scale.



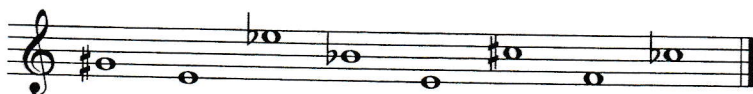
SOUND THE PITCH AND SING

Play the notated pitch on the piano, and then sing the given interval above or below the note. Do not play the pitch you are to sing until *after* you have sung it; the piano should only be used to check your accuracy. Do these exercises very slowly and deliberately at first, and then increase your speed gradually.

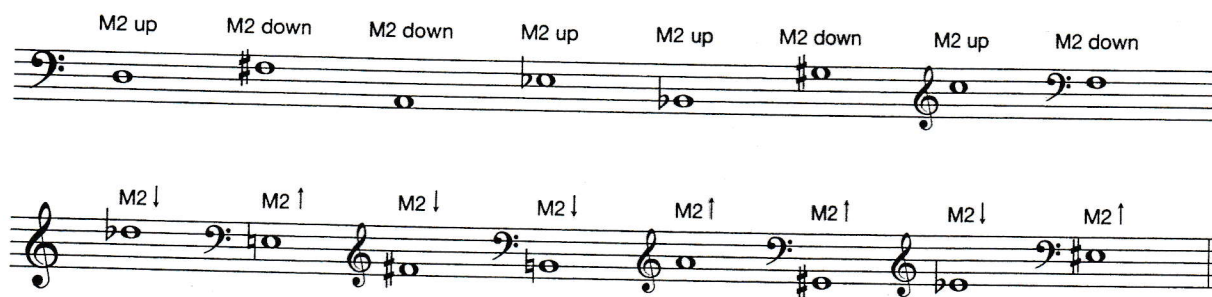
Play each note, then sing a major second *above* it.



Play each note, then sing a major second *below* it.



Play the given note, then sing the indicated pitch.

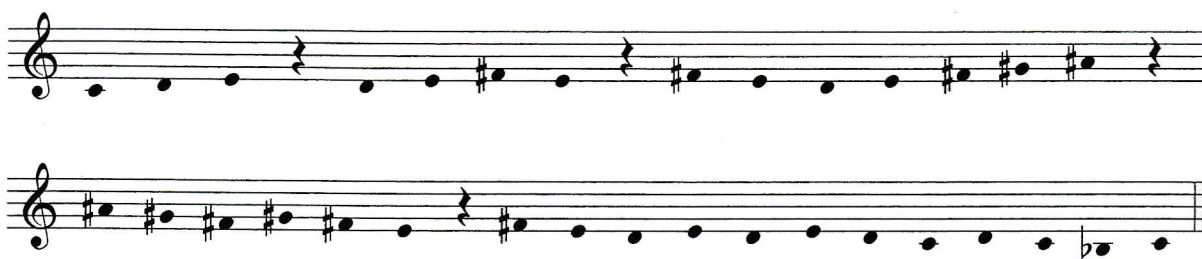


NONRHYTHMIC EXERCISES

Play the first note of each exercise on the piano, then sing the entire exercise without accompaniment. Do it slowly at first, and then increase speed with each successive repetition. If an exercise is out of your voice range, feel free to transpose it up or down an octave; but be sure to maintain the intended intervals.*

*In the nonrhythmic exercises, all accidentals apply only to the notes that they precede. If that pitch is immediately repeated and there is no rest to separate the notes, the accidental applies to the repeated note as well.

■ 1



■ 6

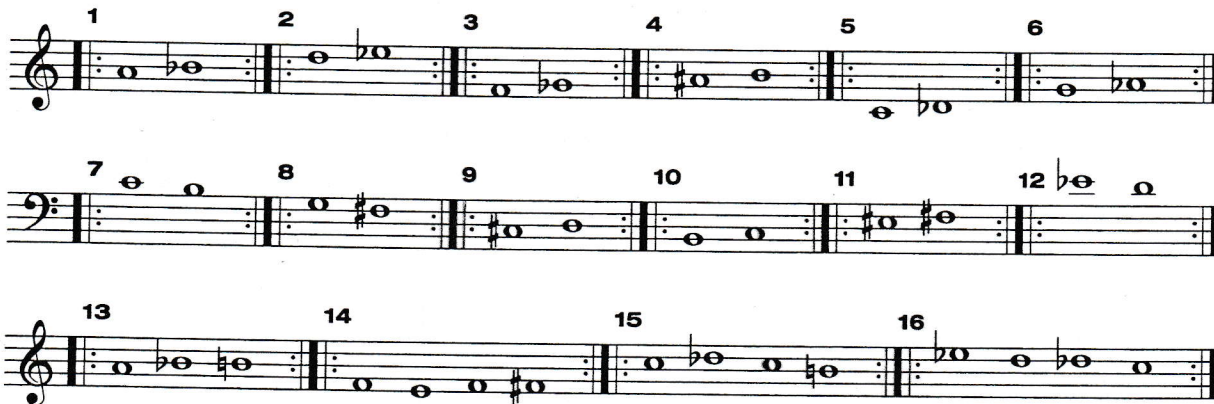


The Minor Second

The minor second (m2) is the smallest interval between two pitches in the Western tonal system. It is the “nearest” interval, only one half step away in either direction.

PREPARATORY EXERCISES

As with the previous exercises drilling the major second, play the first pitch on the piano and then sing the given set of pitches. Each set is bracketed by repetition marks; repeat each set several times.



SOUND THE PITCH AND SING

Play the notated pitch on the piano, and then sing the given interval above or below the note.

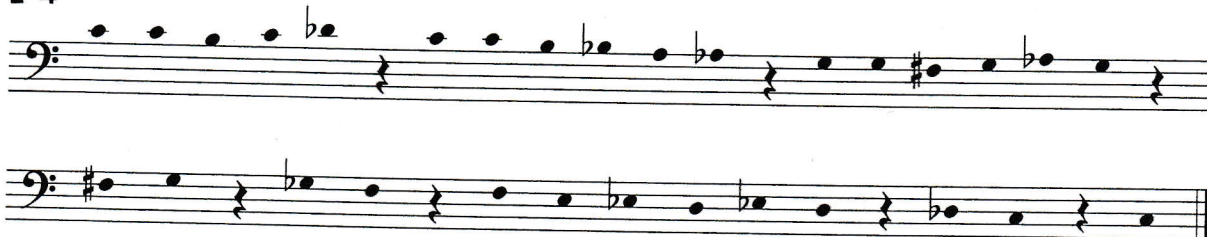
Play each note, then sing a minor second *above* it.



■ 3



■ 4



■ 5



■ 6



Singing Major and Minor Scales

We are now ready to sing typical scalar patterns using these two intervals, first in a series of nonrhythmic exercises, next in melodies drawn from music literature. Finally, we will sing melodic patterns featuring the major and minor second that are a bit more challenging, due to their modulatory or sometimes chromatic nature.

NONRHYTHMIC EXERCISES

Play the first note of each exercise on the piano, then sing the entire exercise without accompaniment. Start slowly, and then after several repetitions try to increase your speed.

While these exercises consist mostly of major and minor scales, a few thirds

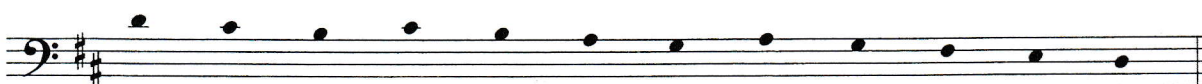
and fourths occur, but these return to notes that you've already sung. These "discrepancies" add interest to the line and present a bit more of a challenge. But think about each interval as you sing it; do not take your knowledge of these intervallic relationships for granted!

Major-Scale Exercises

■ 1



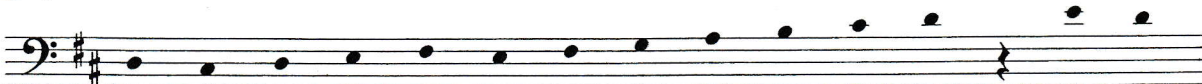
■ 2



■ 3



■ 4



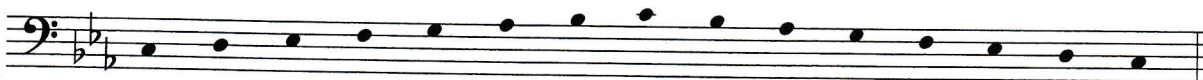
■ 5



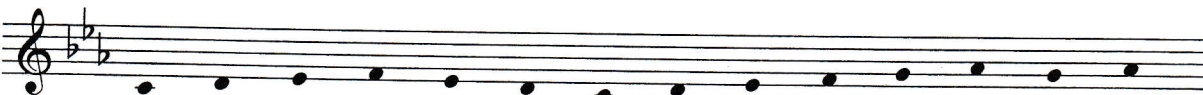
Minor-Scale Exercises

a. Natural, Simple, or Pure Minor

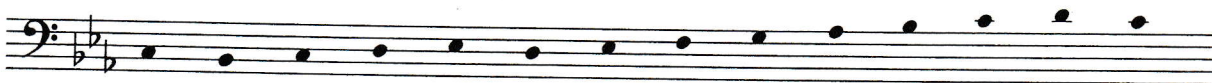
■ 1



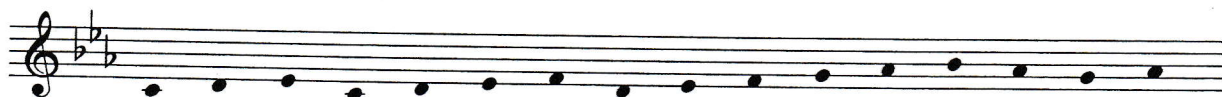
■ 2



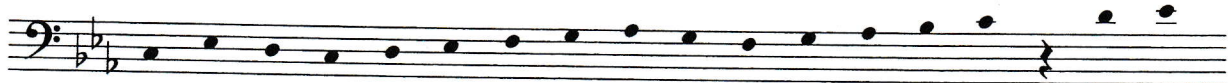
■ 3



■ 4



■ 5



b. Melodic Minor

■ 1



■ 2



■ 3



■ 4



■ 5



c. Harmonic Minor

■ 1



■ 2



■ 3



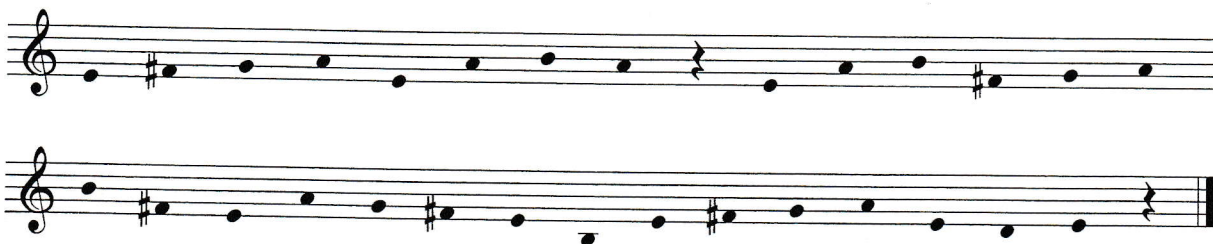
■ 4



■ 5



■ 2



Exercises for Performance

MELODIES FROM THE LITERATURE

Sing the following melodies, which are taken from vocal as well as instrumental literature. These tunes are mostly based on major and minor seconds—that is, whole- and half-step motion—although all contain a few other intervals. Sing the melodies very slowly, checking your pitch at times with the piano but *not* playing along on the piano while you sing.

You may wish to practice certain rhythmic exercises from Part Two before attempting to sing these melodies. For melodies 1, 2, 3, 4, and 8 we suggest particular examples with which you may warm up. These directives give an idea of how you can precede all of the melodies in Part One with rhythmic exercises from Part Two that focus on a particular meter or rhythmic pattern. If the rhythmic exercises that are suggested below have already been covered, simply review them before singing the melodies.

■ 1

Practice numbers 9–11 of the Regular Rhythmic Exercises in Chapter XII (p. 183) before singing this next exercise.

Easter Hymn



■ 2

Practice numbers 5–6 of the Preparatory Rhythmic Exercises in Chapter XII (p. 185) before singing this exercise.

Symphony No. 9

Ludwig van Beethoven



■ 3

Practice numbers 1–5 of the Regular Rhythmic Exercises in Chapter XII
(pp. 179–80) before singing this exercise.

Symphony No. 1
Johannes Brahms

Allegretto



■ 7

The Marriage of Figaro
Wolfgang Amadeus Mozart



■ 8

Practice numbers 1–2 of the Regular Rhythmic Exercises in Chapter XIII
(p. 201) before singing this next exercise.

The Moldau
Bedřich Smetana



■ 9

Symphony No. 7
Beethoven



■ 10

Symphony No. 1
Gustav Mahler



■ 11

Symphony No. 2

Howard Hanson



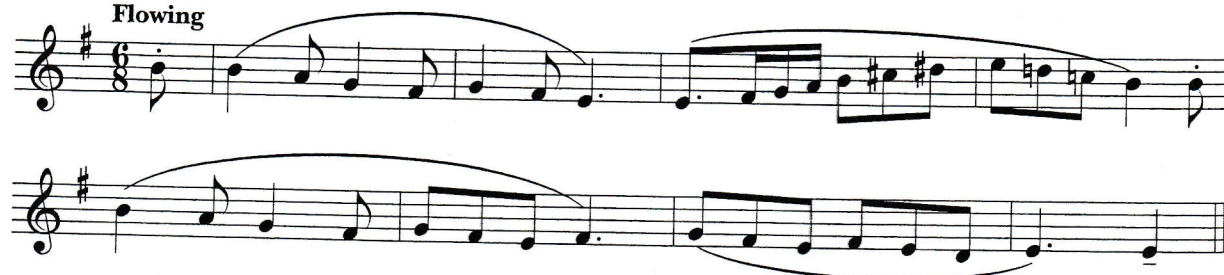
SPECIALLY COMPOSED MELODIES EMPHASIZING MAJOR AND MINOR SECONDS

Here is a set of exercises that feature a greater occurrence of accidentals. Some melodies contain modulatory patterns; others are not necessarily centered around a particular key. Most of these exercises, however, do have tonal centers that will reveal themselves when the melodies are mastered; the best way to approach them, nevertheless, is purely by interval. Sing each melody slowly, concentrating on one interval at a time. In doing so you should be able to master the different seconds contained within them.

■ 1

Quite slowly

■ 2

Flowing

■ 3

In a relaxed manner



■ 4

Rather fast



■ 5

Slowly



■ 6

Happily



■ 7

Pay special attention to the enharmonic spelling in measure 4: A# = Bb, which will make the whole step to C very easy.

Quite slowly

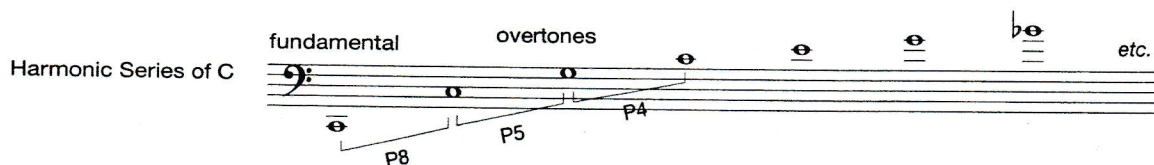


CHAPTER III

THE PERFECT FIFTH AND THE PERFECT FOURTH

The Perfect Fifth

The perfect fifth (P5) is one of the most important intervals in Western music. Its prominence and distinction stem from the fact that it is the first “new” note in the harmonic series after the unison and the octave:



The word “perfect” used to describe this interval (as well as the perfect fourth; see below) stems from several practical and historical sources. In the early history of Western polyphonic music, the fifth and the fourth were considered the only true consonances aside from the unison and octave;* they were consequently the most frequently used. Practically speaking, these intervals are called “perfect” because they remain constant even if the mode of a piece changes from major to minor or vice versa. (As we learned in Chapter I, this is not the case with seconds, thirds, sixths, and sevenths, which change quality when moving from the major to the minor mode, or vice versa.)

The perfect fifth is made up of seven half steps, or three whole steps and one half step. Tune this interval well, for in our tempered scale system, the perfect fifth helps to stabilize the intonation of a piece of music. We recognize that all strings tune to it or to the perfect fourth, and it is a very useful interval for tuning voice parts as well.

*The numerical ratios that define the unison 1/1, the octave 2/1, the perfect fifth 3/2, and the perfect fourth 4/3 are all based on the first three prime numbers, a factor that reflected the all-important theological concept of the Trinity during the Middle Ages.

PREPARATORY EXERCISES

Play the first pitch of each set of pitches on the piano, and then sing the rest of the set without accompaniment.

1 2 3 4 5 6

7 8 9 10 11 12

13 14 15

16 17

18

SOUND THE PITCH AND SING

Play each written note on the piano and sing a perfect fifth *above* it before going on to the next note. Then go back to the beginning, play each note and sing a perfect fifth *below* it.

1

2

3

Play the written note and sing the appropriate interval.

P5 down P5 up P5 down P5 down P5 up P5 down P5 up P5 down P5 up P5 up P5 down P5 down

NONRHYTHMIC EXERCISES

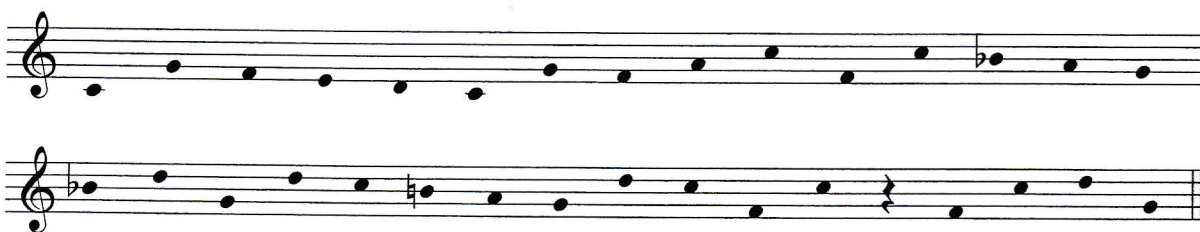
Play the first pitch of each exercise on the piano and then perform the rest of the exercise without accompaniment. Check your pitch at the end. Follow this procedure for all exercises in the rest of this chapter.

■ 1

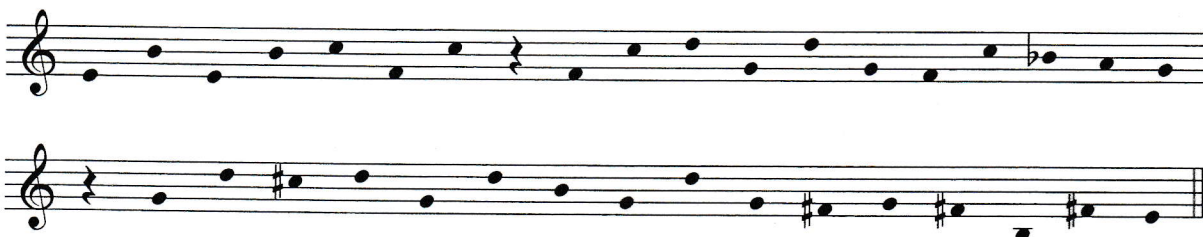
■ 2

■ 3

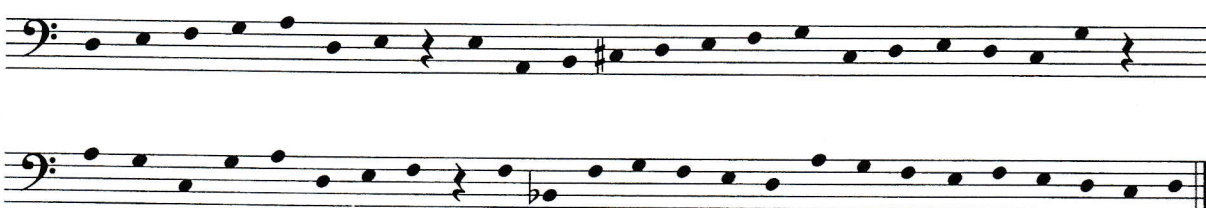
■ 4



■ 5



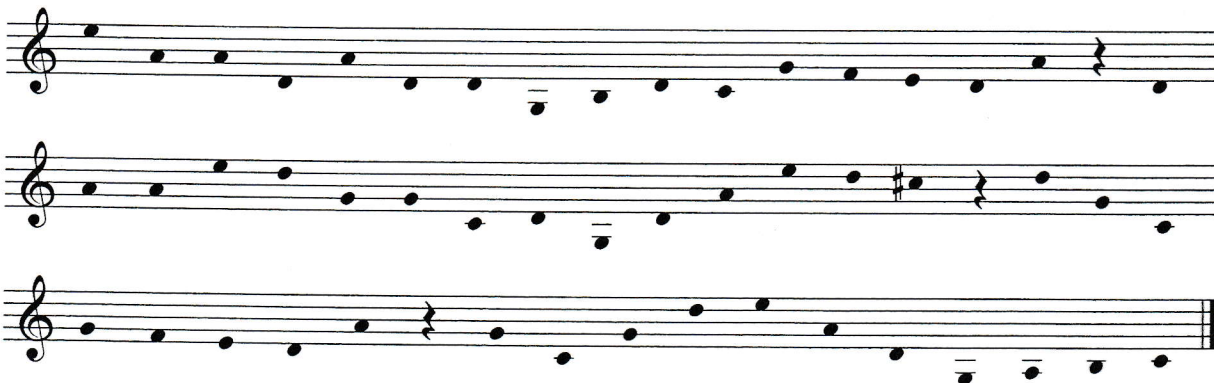
■ 6



■ 7

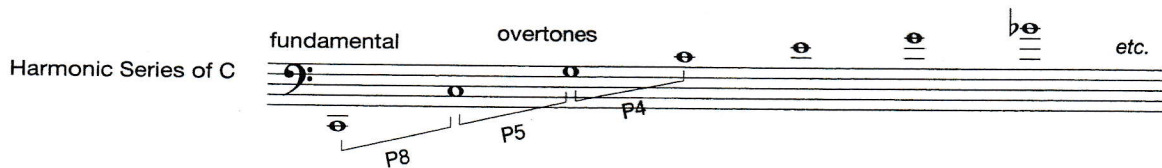


■ 8



The Perfect Fourth

The perfect fourth (P4) is constructed of five half steps, or two whole steps and one half step. In the harmonic series this interval appears just after the perfect fifth:



The perfect fourth is the inversion of the perfect fifth.

PREPARATORY EXERCISES

Play the first pitch of each set and then sing the rest without an instrumental accompaniment.

20 sets of preparatory exercises, numbered 1 through 20, are provided. Each set consists of a single note followed by a colon and a sequence of notes to be sung. The exercises are arranged in six rows: Row 1 (1-6), Row 2 (7-10), Row 3 (11-13), Row 4 (14-16), Row 5 (17-18), and Row 6 (19-20). The notes are written on a single staff line, alternating between treble and bass clefs for each set.

SOUND THE PITCH AND SING

Play the written note on the piano and sing a perfect fourth *below* it. Then go back, play each note and sing a perfect fourth *above* it.

1

2

3

Play the written note, then sing the appropriate interval.

P4 down P4 down P4 up P4 down P4 up P4 up P4 down P4 up P4 up P4 down P4 down

P4↓ P4↓ P4↓ P4↓ P4↓ P4↓ P4↓ P4↓ P4↓ P4↓ P4↓

P4↓ P4↓ P4↓ P4↓ P4↓ P4↓ P4↓ P4↓ P4↓ P4↓ P4↓

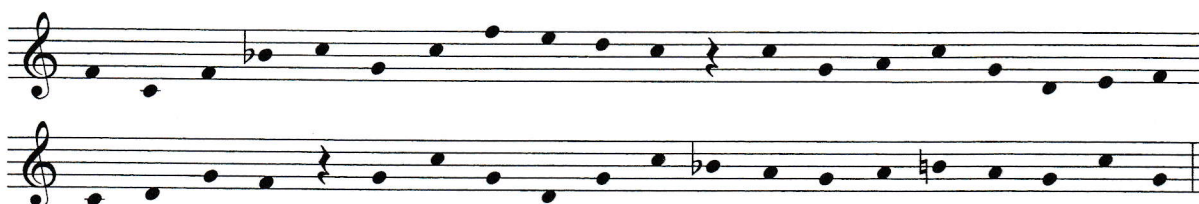
P4↓ P4↓ P4↓ P4↓ P4↓ P4↓ P4↓ P4↓ P4↓ P4↓ P4↓

P4↓ P4↓ P4↓ P4↓ P4↓ P4↓ P4↓ P4↓ P4↓ P4↓ P4↓

NONRHYTHMIC EXERCISES

1

■ 7



■ 8



Mixing Perfect Fifths and Perfect Fourths

PREPARATORY EXERCISES

Play the starting pitch for each set on an instrument and then sing each set at least three times.

1 2 3 4 5

6 7 8 9 10 11

12 13 14 15

16 17 18

19 20

21 22

23

24

25

Exercises for Performance

MELODIES FROM THE LITERATURE

■ 1

Andante

Violin Concerto
Ludwig van Beethoven

■ 2

Andante

Lieutenant Kijé
Sergey Prokofiev

■ 3

Canon

William Byrd

(Quite slowly)

Musical score for Canon by William Byrd, marked "Quite slowly". The score is in G minor (three flats) and 2/2 time. It consists of three staves. The first staff has three measures labeled 1., 2., and 3. The second staff continues the melody. The third staff ends with a double bar line and the instruction "3 times".

■ 4

Entr'acte from *Carmen*

Georges Bizet

Andantino

Musical score for Entr'acte from *Carmen* by Georges Bizet, marked "Andantino". The score is in G minor (three flats) and 2/4 time. It consists of five staves. The first staff has a measure with a triplet of eighth notes. The second staff has a measure with a triplet of eighth notes. The third staff has a measure with a triplet of eighth notes. The fourth staff has a measure with a triplet of eighth notes. The fifth staff has a measure with a triplet of eighth notes.

■ 5

Israeli Folk Song

Rather slowly



■ 6

L'Arlésienne Suite No. 2

Bizet

Like a march, very steady



■ 7

Symphony No. 1

Johannes Brahms

Allegro



■ 8

"Sleepers, Wake!" from Cantata No. 140

Johann Sebastian Bach

Broad



■ 9

Academic Festival Overture

Brahms

Allegro



■ 10

Canon

Paul Hindemith

Brisk

■ 11

Fanfare (Third Symphony)

Aaron Copland

Stately

■ 12

Concerto for Orchestra

Béla Bartók

Fast (in 1)

SPECIALLY COMPOSED MELODIES EMPHASIZING PERFECT FIFTHS AND PERFECT FOURTHS

These melodies consist of mostly fifths, fourths, whole steps, and half steps so that you may gain further experience in practicing these intervals. Again, the tonal centers will reveal themselves as you master these exercises.

■ 1

Moderately fast



■ 2

As fast as possible



■ 3

Rather slowly



■ 4

Lightly moving (in 1)



■ 6

Practice numbers 1–3 of the Regular Rhythmic Exercises in Chapter XV (pp. 226–27) before singing this next exercise.

Fast

Exercise 6 is a fast-paced musical exercise in treble clef. It begins in 3/4 time and transitions to 2/4 time for the remainder of the piece. The notation includes eighth and sixteenth notes, rests, and various accidentals (sharps and flats). The exercise is marked 'Fast' and concludes with a double bar line.

■ 7

Slowly

Exercise 7 is a slow-paced musical exercise in bass clef, 3/4 time. The notation includes eighth and sixteenth notes, rests, and various accidentals (sharps and flats). The exercise is marked 'Slowly' and concludes with a double bar line.

CHAPTER IV

THE THIRD

The importance of the third in tonal music cannot be overestimated because it is the interval that defines the modality of a piece or musical passage; we should therefore be especially conscious of the difference in sound between the major third and the minor third.

While unisons, octaves, perfect fifths, and perfect fourths were considered perfect consonances during the early history of Western music, thirds and sixths (see Chapter VI) were termed “imperfect consonances”* and were not often used as stable consonances until the sixteenth century. The terms “major” and “minor” to describe thirds (as well as seconds, sixths, and sevenths) came into favor much later, during the eighteenth century, when thirds took on a more primary role in defining the modality of a musical composition.

In some foreign musical terminologies major and minor thirds are designated by the terms “large third” and “small third,” respectively. These terms might help in guiding us how to tune each third: the major third should be sung on the “high” side (but without going sharp) and the minor third on the “low” side (but without going flat).

The Major Third

The major third (M3) is constructed of four half steps, or two whole steps, in either direction from a given pitch.

PREPARATORY EXERCISES

Play the first pitch of each set of pitches on the piano, and then sing the rest of the set *a cappella*, or without accompaniment.



*This is partly because the numerical ratios that define thirds and sixths are made up of prime numbers that are larger than the theologically correct 3; for instance, a major third is 5/4, a minor third 6/5.

7 8 9 10 11 12

13 14 15 16 17

18 19 20

21 22

23

24

SOUND THE PITCH AND SING

Play each written note on the piano and sing a major third *above* each one.
Then go back to the beginning, play each note and sing a major third *below* it.

1

2

3

Play the written note and sing the appropriate interval.

M3 up M3 up M3 down M3 up M3 up M3 down M3 down M3 up M3 down M3 up

Five staves of musical exercises for the third interval. Each staff contains a sequence of notes with 'M3' and arrows indicating the interval direction. The exercises are written in various clefs (bass, treble, and grand staves) and include accidentals like flats and sharps.

NONRHYTHMIC EXERCISES

Play the first note only and then perform the rest of the exercise without accompaniment. Check your pitch after completing each exercise. Follow this procedure for all exercises in the rest of this chapter.

■ 1

Two staves of nonrhythmic exercises for the third interval. The first staff shows a sequence of notes starting from a specific pitch, and the second staff shows a sequence of notes starting from a different pitch.

■ 2

Two staves of nonrhythmic exercises for the third interval. The first staff shows a sequence of notes starting from a specific pitch, and the second staff shows a sequence of notes starting from a different pitch.

■ 3



■ 4



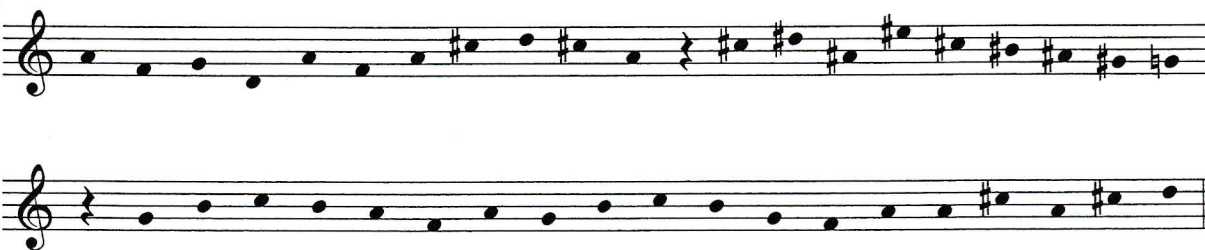
■ 5



■ 6



■ 7



The Minor Third

The minor third (m3) is the interval of three half steps, or one whole step and one half step, in either direction from a given pitch.

PREPARATORY EXERCISES

Play the first pitch of each set and then sing the rest without an instrumental accompaniment.

The exercises are numbered 1 through 25 and are arranged in groups on staves:

- Exercises 1-6: Treble clef, starting on middle C (C4).
- Exercises 7-12: Bass clef, starting on C3.
- Exercises 13-17: Treble clef, starting on D4.
- Exercises 18-21: Bass clef, starting on D3.
- Exercises 22-25: Treble and Bass clefs, starting on E4 and E3 respectively.

Each exercise consists of a sequence of notes, with the first note being the starting pitch and the subsequent notes representing the minor third interval in various directions and octaves. The exercises are designed to be played on an instrument and then sung without accompaniment.

SOUND THE PITCH AND SING

Play the written note on the piano and sing a minor third *above* it. Then go back, play each note and sing a minor third *below* it.

1

2

3

Play the written note, then sing the appropriate interval.

m3 down m3 up m3 up m3 down m3 down m3 up m3 down

m3 ↑ m3 ↓ m3 ↓ m3 ↑ m3 ↓ m3 ↓ m3 ↑ m3 ↑ m3 ↓

m3 ↓ m3 ↑ m3 ↑ m3 ↓ m3 ↓ m3 ↑ m3 ↑ m3 ↓ m3 ↓

m3 ↓ m3 ↑ m3 ↓ m3 ↓ m3 ↑ m3 ↑ m3 ↓ m3 ↓ m3 ↓

m3 ↑ m3 ↓ m3 ↓ m3 ↑ m3 ↑ m3 ↓ m3 ↓ m3 ↓ m3 ↓

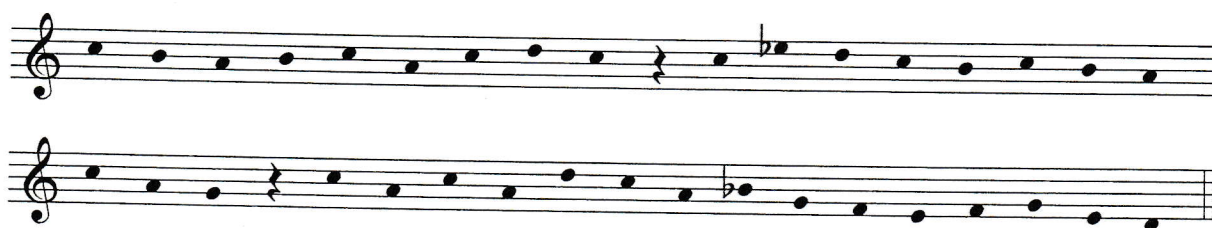
NONRHYTHMIC EXERCISES

Play the first pitch of each exercise on an instrument, then sing the entire exercise without accompaniment, beginning slowly and gradually increasing your speed. Remember that the rests are only suggestions for where to breathe.

■ 1



■ 2



■ 6



■ 7



Mixing Major Thirds and Minor Thirds

SOUND THE PITCH AND SING

Play the written note and then sing the interval that is indicated. Be sure you tune the different thirds with precision.

M3 up M3 up m3 down m3 up m3 down M3 up m3 up m3 down M3 down M3 up M3 down

M3↓ M3↑ m3↓ M3↑ M3↑ m3↓ M3↑ M3↓ m3↓ M3↑

M3↓ m3↑ m3↑ m3↓ m3↓ M3↑ M3↓ m3↑ M3↑ M3↑

M3↓ m3↓ M3↑ m3↑ M3↑ m3↓ m3↓ M3↑ M3↑ m3↓

M3↑ m3↓ M3↓ M3↑ m3↑ m3↓ M3↓ M3↓ m3↑



Seconds have been added; be careful!



NONRHYTHMIC EXERCISES

Play the first pitch on the piano and then perform the exercise *a cappella*.
Check the accuracy of your last pitch after each exercise.

■ 1



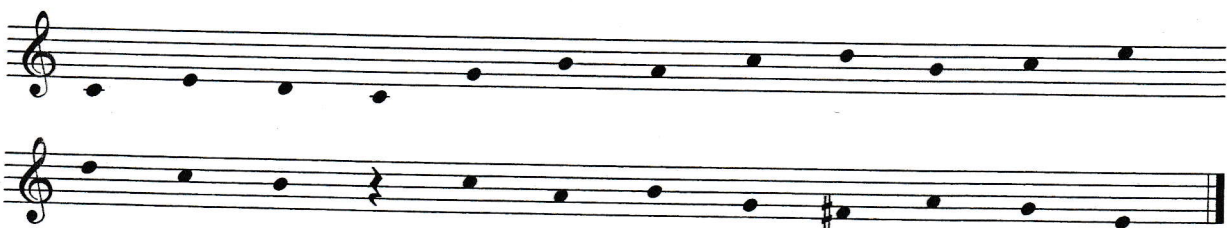
■ 2



■ 3



■ 4



■ 5



Exercises for Performance

MELODIES FROM THE LITERATURE

■ 1

Cornish Folk Song

Andante ♩ = 72



■ 2

O bella fusa (The Spinning Wheel)

Orlando di Lasso

Gracefully ♩ = 80



■ 3

Two Macedonian Folk Songs

a

Slowly ♩ = 60



b

Happily ♩ = 120



■ 4

Chorale, Sheep May Safely Graze

Andante ♩ = 72



D.C. al Fine

■ 5

Spanish Folk Song, *Ya viene la vieja*

Very fast

■ 6

Thanksgiving Hymn

George J. Elvry

Brightly

■ 7

Magdalena
Johannes Brahms

Poco lento $\text{♩} = 60$ 

■ 8

The Lamb of God
Traditional Easter Tune



■ 9

The Swan of Tuonela
Jean Sibelius

Slowly



■ 10

Overture to *The School for Scandal*

Samuel Barber

Quietly moving



■ 11

Glory to God

Giovanni Battista Pergolesi

Allegro



■ 12

Practice the rhythms in Leonard Bernstein's "America" (p. 203) before singing this next exercise.

North Argentinian Folk Dance

Transcribed by Alberto Ginastera

Vivace

■ 13

The Sorcerer's Apprentice

Paul Dukas

Vif

■ 14

Symphony No. 40 in G minor
Wolfgang Amadeus Mozart



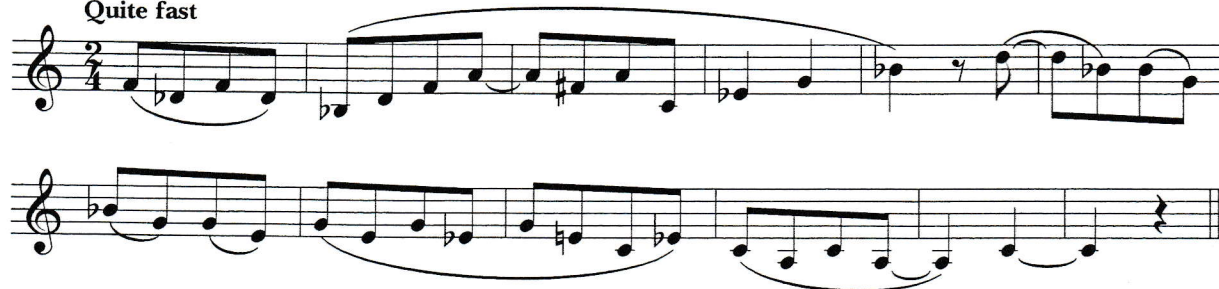
**SPECIALLY COMPOSED MELODIES EMPHASIZING
MAJOR AND MINOR THIRDS**

■ 1 $\frac{8}{20}$

Like a waltz

■ 2 $\frac{8}{20}$

Quite fast



■ 3 *slow*

■ 4



■ 5



■ 6

Dancelike



■ 7

Happily



■ 8

Practice some “changing meter” Regular Rhythmic Exercises in Chapter XV—for instance, Exercise Nos. 3–6 (p. 227)—before doing this next exercise.

Quite slowly

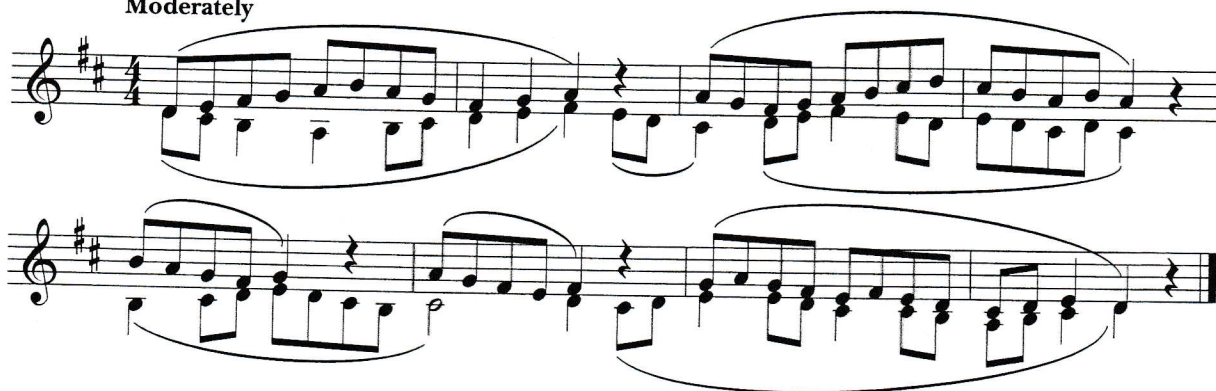


DUETS

Here are some duets that emphasize the intervals of Chapters II through IV. Women and men should divide (S + T and A + B). If possible, these exercises should be done *a cappella* after only the first pitch is given.

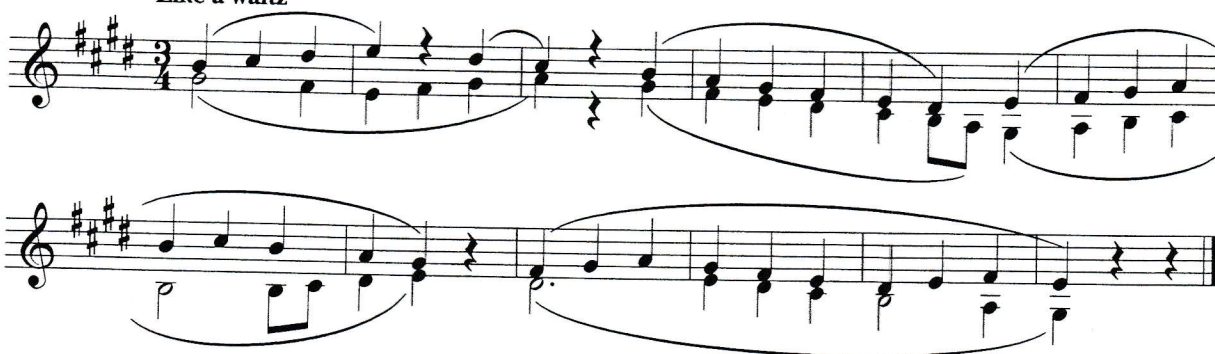
■ 1

Moderately



■ 2

Like a waltz



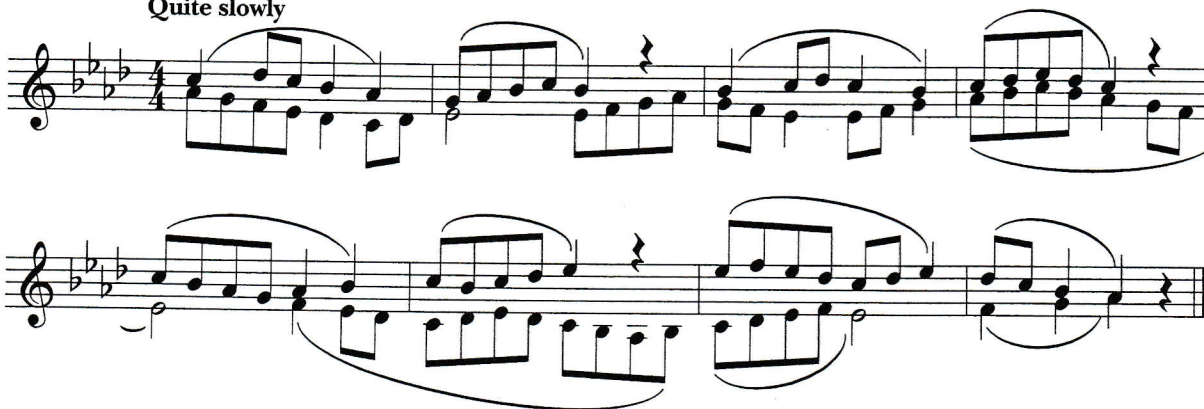
■ 3

Sprightly



■ 4

Quite slowly



■ 5

Happily moving along



■ 6

Moderately



■ 7

Bedřich Smetana

Nicely moving



■ 8

Fast



■ 9

George Frideric Handel

Bright



■ 10

Quietly moving



The next two exercises emphasize singing not only melodic fifths and fourths but also harmonic fifths and fourths.

■ 11



■ 12



CANONS

Most of the canons presented in this and subsequent chapters were written on non-English texts. Rather than risk inadequate or unmusical translation, we have often chosen to omit the text altogether so that you may concentrate on the intervallic content and perform the music accurately. Even those canons that have been translated would benefit from performance with neutral syllables. Each canon should be studied in unison and then divided up into parts once the lines can be performed with ease.

■ 1

Johannes Brahms

Allegretto (4 parts)

1. *p* 4* 2. *sim.* 3*

3. 2* 4. 1*

Repeat three times

■ 2

Luigi Cherubini

Happily (3 parts)

1. *f* 2. 3.

Repeat three times

■ 3

Brahms

Andante espressivo (4 parts)

1. 4* 2. 3* 3. 2* 4. 1*

Repeat three times

*4, 3, 2, 1 stop at these fermatas at the third repeat.

■ 4

Andante con moto (4 parts)

Repeat three times

■ 5

Anonymous, c. 1600

Quietly moving (4 parts)

Repeat three times

■ 6

Anonymous, c. 1600

Rapidly flowing (4 parts)

Repeat three times

■ 7

John Hilton

Quite slowly (3 parts)

Repeat three times

*4, 3, 2, 1 stop at these fermatas at the third repeat.

■ 8

Eusebius Mandyczewski

Quite slowly Double Canon (2 parts each)

I 1. 2.

II 1. 2.

2* 1*

2* 1*

Repeat twice

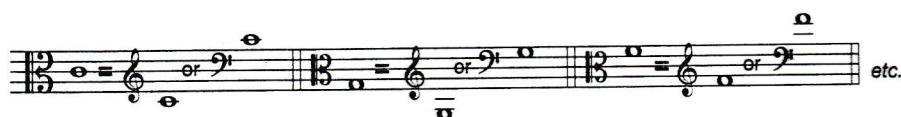
*2, 1, the fermatas are the stopping places for the respective voices the second time through.

CHAPTER V

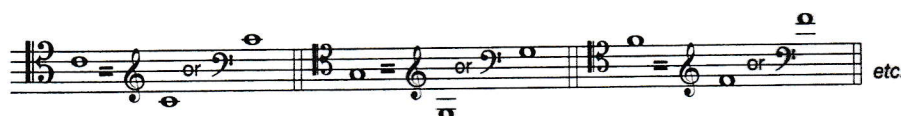
SOME OTHER CLEFS

The Alto and Tenor Clefs

Throughout our studies of intervals up to this point, we have read music that is notated only in the treble and bass clefs. Historically, a number of clefs have been employed in music written for different instruments, usually to minimize the need for ledger lines. Many of these clefs are no longer in use, and others, such as the soprano clef, are only rarely found. Two additional clefs, however, are still frequently employed. They are the alto clef, in which middle C is notated on the third line of the staff:



and the tenor clef, in which middle C is notated on the fourth line of the staff.



The soprano clef, found today mostly in older editions of Renaissance, Baroque, and Classical pieces, notates middle C on the first line.



While we will not focus on the soprano clef in this text, you will want to be aware of its existence. If you memorize where middle C occurs in these clefs, you should be able to easily organize where the other pitches fall on the staff.

Why should we study these clefs? Simply because we encounter them today with some frequency. The alto clef is used to notate most music for viola, and may also be found in eighteenth- and nineteenth-century scores notating alto voice or alto trombone. The tenor clef is often used to notate the higher register of the cello, double bass, bassoon, tenor trombone, and in older vocal

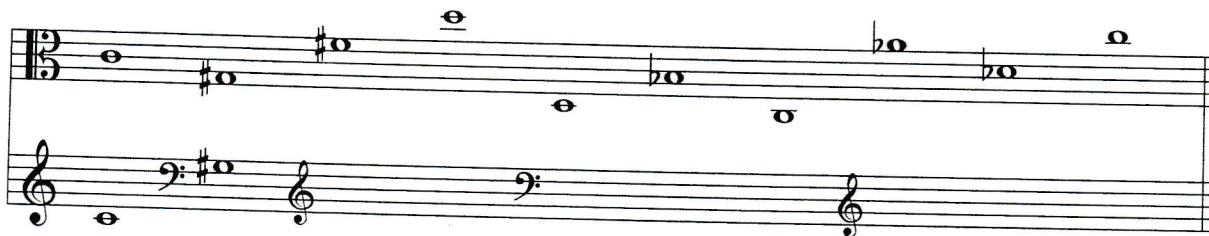
scores the tenor voice. Often one finds a mixture of clefs in a musical score—even to notate a single instrument! We must therefore attain some mastery of both of these clefs. Sight singing exercises using the alto and tenor clefs will appear quite frequently throughout the rest of this book. In this chapter, we feature both written and aural exercises to help you familiarize yourself with them.

Written Exercises

PITCH IDENTIFICATION

On the lower staff, write the equivalent note in either the treble or the bass clef, as indicated. The first two examples are done for you.

■ 1



■ 2



Write out these lines first in the treble and then in the bass clef.

■ 1



■ 2

TRANSCRIBING MELODIES

Transcribe the following melodies into the clefs that are indicated.

■ 1

Transcribe first into alto and then into tenor clef.

■ 2

Transcribe into treble and then bass clef, as indicated.

Exercise 2 shows a musical staff in 12/8 time with a key signature of three flats (B-flat, E-flat, A-flat). The staff contains a single melodic line with eighth and sixteenth notes, many of which are beamed together. Below this staff are two empty staves: the top one with a treble clef and the bottom one with a bass clef, both in the same key signature, for transcription.

■ 3

Transcribe into either treble or bass clef.

Exercise 3 consists of two musical staves in 3/8 time with a key signature of one sharp (F-sharp). Each staff contains a single melodic line. Below each of these staves is an empty staff with a treble clef and a key signature of one sharp, intended for transcription.

■ 4

Transcribe into treble clef.

Exercise 4 shows two musical staves in 13/8 time with a key signature of one flat (B-flat). Each staff contains a single melodic line. Below each of these staves is an empty staff with a treble clef and a key signature of one flat, intended for transcription.

■ 5

Transcribe into alto and then tenor clef.

First system of musical notation for exercise 5. It begins with a bass clef, a key signature of two flats (B-flat and E-flat), and a time signature of 3/4. The melody consists of eighth and quarter notes. Below the staff are two empty staves for transcription.

Second system of musical notation for exercise 5. It continues the melody from the first system. Below the staff are two empty staves for transcription.

■ 6

Transcribe into bass and then treble clef, as indicated.

First system of musical notation for exercise 6. It begins with a bass clef, a key signature of one flat (B-flat), and a time signature of 2/4. The melody consists of quarter and eighth notes. Below the staff is one empty staff for transcription.

Second system of musical notation for exercise 6. It continues the melody from the first system. Below the staff is one empty staff for transcription.

Transcribe into bass clef.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a five-line staff. The key signature is one flat (B-flat), and the time signature is common time (C). The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The notes are written on the staff with a treble clef and a key signature of one flat. The melody is simple and easy to sing.

A musical score for the song "The Rose Tree". The title is written at the top left. Below it, there are three staves. The first staff contains the melody, starting with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of eighth and quarter notes, some beamed together, and rests. The second and third staves are empty, likely intended for accompaniment or harmony. The music ends with a double bar line.

Transcribe into either bass or treble clef; you may wish to switch back and forth between the two.

The first system of the musical score for 'The Rose Tree' is written on a single staff. The key signature is one sharp (F#), and the time signature is 3/8. The melody begins with a quarter note G4 (F#), followed by a quarter note A4, and a quarter note B4. This is followed by a half note G4 (F#) and a quarter note F#4. The melody continues with a quarter note E4, a quarter note D4, and a quarter note C4. The system ends with a quarter note B3, a quarter note A3, and a quarter note G3. The notation includes various musical symbols such as sharps, naturals, and slurs.

Handwritten musical score for "The Rose Tree" in 3/4 time. The melody is written on a single staff with a treble clef. The key signature has one sharp (F#). The melody consists of several measures, including a triplet of eighth notes and a triplet of sixteenth notes. The lyrics "The Rose Tree" are written below the staff.

Here is a short exercise that uses the soprano clef; transcribe it into treble clef.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line in a treble clef. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lyrics are written below the staff, aligned with the notes. The score is divided into three measures by vertical bar lines.



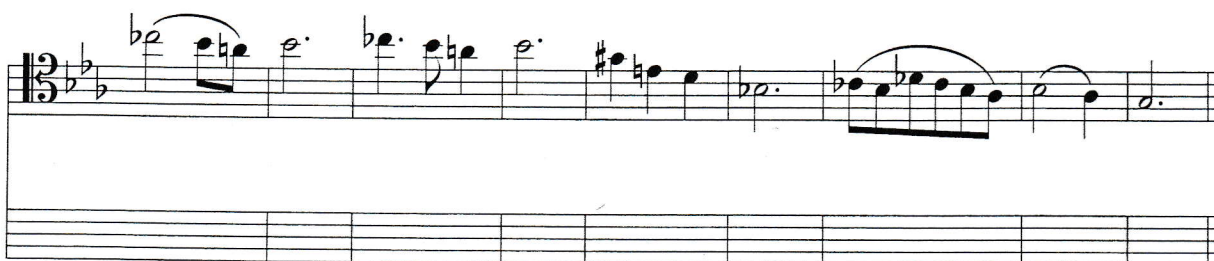
■ 10

Transcribe into treble or bass clef; you may wish to switch back and forth between the two.



■ 11

Transcribe into treble clef, bass clef, or a combination of the two.



■ 12

Transcribe into treble clef, bass clef, or a combination of the two.

■ 13

Transcribe the following excerpt from Wagner's *Tristan und Isolde* into treble clef.

West-wärts schweift der Blick; ost-wärts streicht das Schiff. Frisch weht der Wind der

Hei-mat zu; mein i-risch Kind, wo wei-lest du? Sind's dei-ner Seuf-zer We-hen,

die mir die Se-gel blä-hen? We-he, we-he, du Wind!—

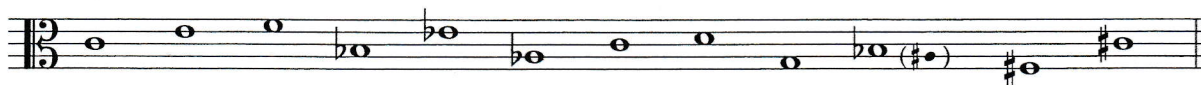
Weh, ach we-he, mein Kind!— I-ri-sche Maid,— du wil-de, min-ni-ge Maid!

Exercises for Practice and Performance

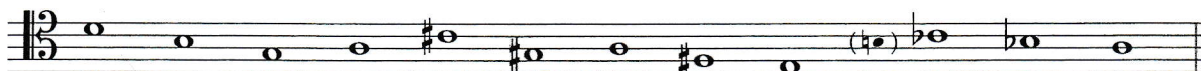
NONRHYTHMIC EXERCISES

Sing the following lines.

■ 1



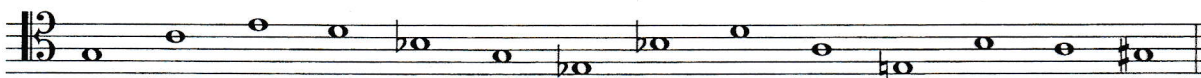
■ 2



■ 3



■ 4



MELODIES FROM THE LITERATURE

Sing the following melodies, slowly at first and then increasing your speed.

■ 1

Allegro moderato

Agnus Dei
Georges Bizet



■ 2

Moderato

Jesu, Priceless Treasure
Johann Sebastian Bach



■ 3

The Willow Tree
English Folk Song

Slowly



■ 4

Wandering
American Folk Song

Slowly



CHAPTER VI

THE SIXTH

The Major Sixth

We begin this chapter with the major sixth (M6) since many people consider it easier to master than the minor sixth; certainly, many Western folk songs contain this interval rather than the minor sixth.

With the sixth, as with the third, we must be conscious of the mode of the interval; here we enter the major-minor tonal system again, if only by the designation of the intervals themselves. We call the “large” sixth major and the “small” sixth minor. Remember that the sixth is major if the upper note is contained within the major scale of the lower note, and minor if the upper note is contained within the minor scale of the lower note.

To many people intervals larger than the perfect fifth are more difficult to hear and sing. Instead of making these assumptions let us carefully, diligently, and slowly practice the sixths in this chapter and the sevenths in the next, being attentive to their tonal individualities and characteristics and integrating them into our vocabulary and auditory memory. Quite a number of people find it valuable to remember one or more favorite tunes from the classical or popular music repertoires that prominently feature sixths or sevenths; you may find some of these quoted in the next few chapters. (Even the NBC “call theme” is useful in remembering the major sixth.)

The major sixth is constructed of nine half steps, or four whole steps and one half step, in either direction from a given pitch. Since this is the “large” sixth, we must try to sing it as “high” as possible without going sharp. Before singing the preparatory exercises, you may wish to warm up with the following scalar patterns to get the interval firmly into your ear.



PREPARATORY EXERCISES

Play the first pitch of each set on the piano, and then sing the next pitch or pitches in the set without instrumental accompaniment. Do not forget to repeat each set until the sounds are well implanted in your ear.

1 2 3 4 5 6

7 8 9 10 11 12

13 14

15 16

17

18

SOUND THE PITCH AND SING

Play each written note on the piano and sing a major sixth *above* each one.

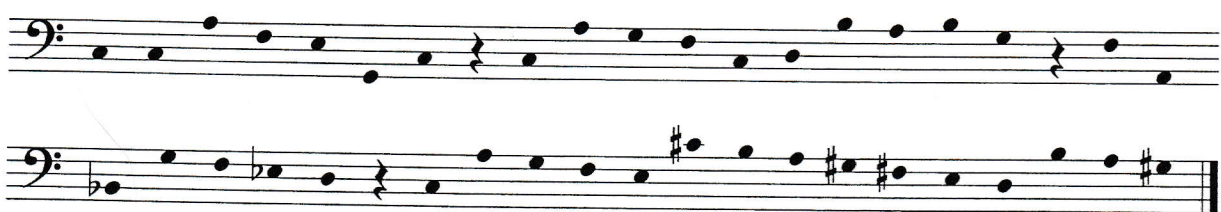
1 2

3

■ 2



■ 3



■ 4



■ 5



■ 6



■ 7



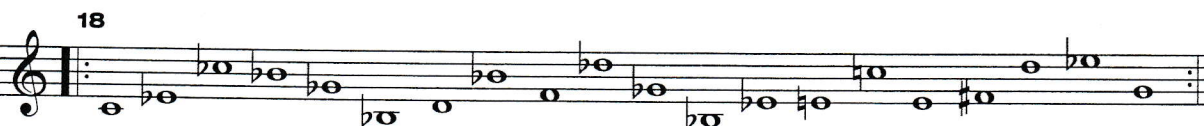
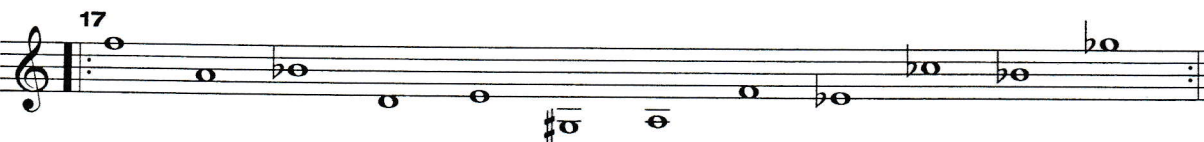
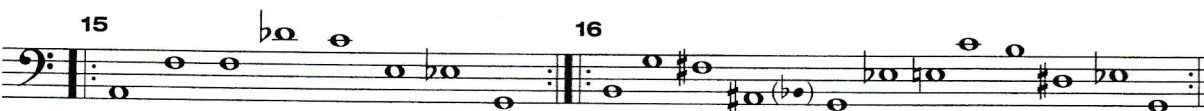
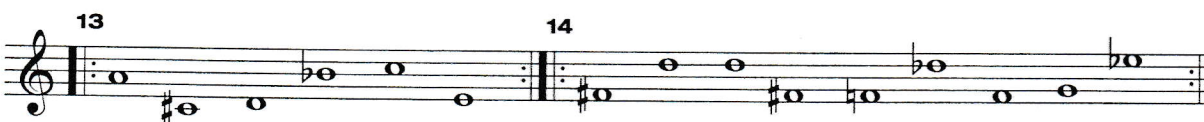
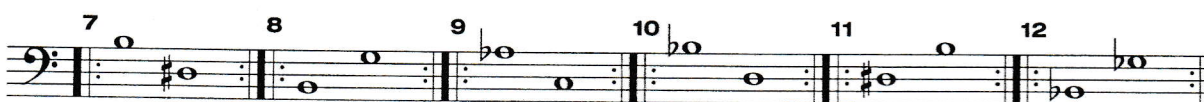
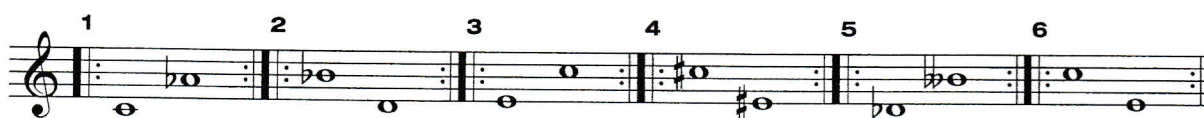
The Minor Sixth

The minor sixth (m6) is the interval of eight half steps, or four whole steps, from any pitch in either direction. It is the “small” sixth, and we recommend that before singing the preparatory exercises you sing the following scalar patterns a few times to get the interval firmly into your ear:



PREPARATORY EXERCISES

Play the first pitch of each set and then sing the rest without an instrumental accompaniment. Repeat each set at least once.



SOUND THE PITCH AND SING

Play the written note on the piano and sing a minor sixth *above* it.

Play each note and sing a minor sixth *below* it.

Play the written note, then sing the appropriate interval.

m6↑ m6↓ m6↑ m6↓ m6↑ m6↓ m6↑ m6↓ m6↑ m6↓ m6↑ m6↓

m6↓ m6↓ m6↑ m6↓ m6↓ m6↑ m6↑ m6↑ m6↓ m6↓ m6↑

m6↓ m6↑ m6↓ m6↓ m6↑ m6↓ m6↑ m6↑ m6↑ m6↓ m6↓

NONRHYTHMIC EXERCISES

■ 1

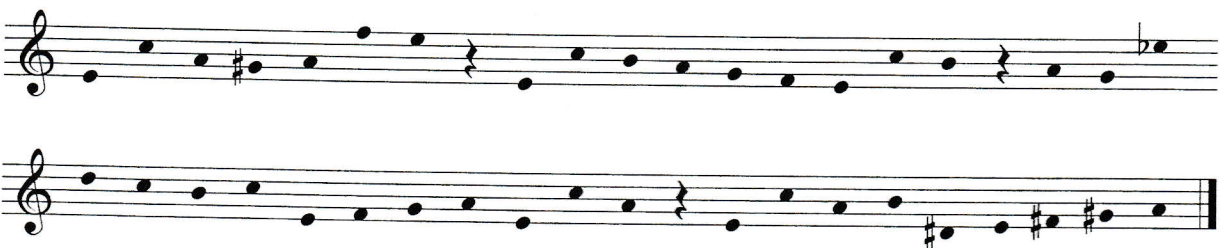
■ 2

■ 3

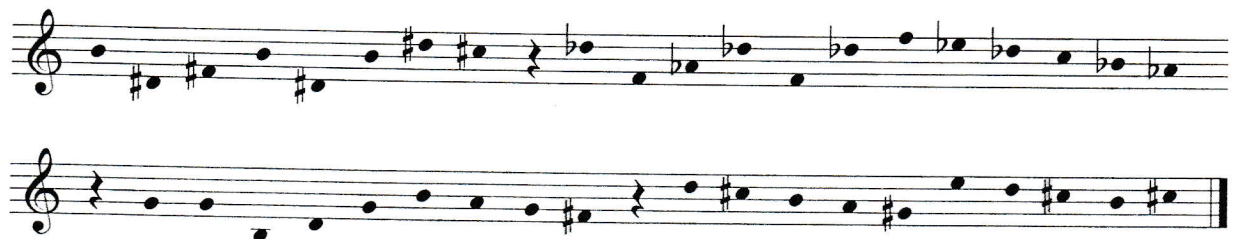
■ 4



■ 5



■ 6



■ 7



Mixing Major Sixths and Minor Sixths

Be very careful to distinguish between the two sixths by feeling the unique qualities of the small one (m6) versus the large one (M6). Although this sense of difference may be purely psychological, it will insure good intonation.

PREPARATORY EXERCISES

Play the first pitch of each set on the piano; sing the others *a cappella*.



m6↑ m6↓ m6↑ m6↓ m6↑ m6↓ m6↑ m6↓ m6↑ m6↓ m6↑ m6↓

m6↓ m6↓ m6↑ m6↓ m6↓ m6↑ m6↑ m6↑ m6↓ m6↓ m6↑

m6↓ m6↑ m6↓ m6↓ m6↑ m6↓ m6↑ m6↑ m6↑ m6↓ m6↓

NONRHYTHMIC EXERCISES

■ 1

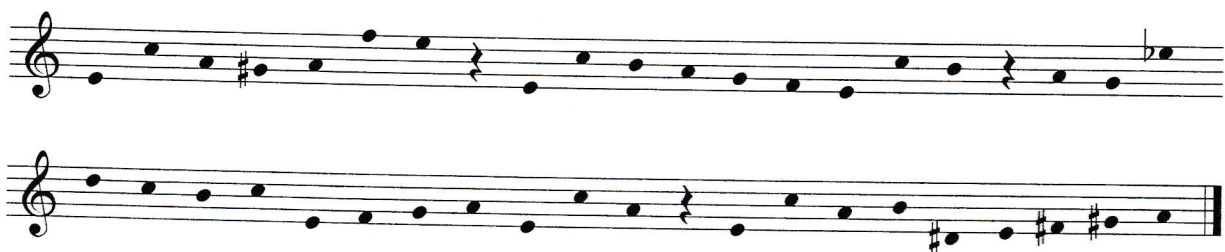
■ 2

■ 3

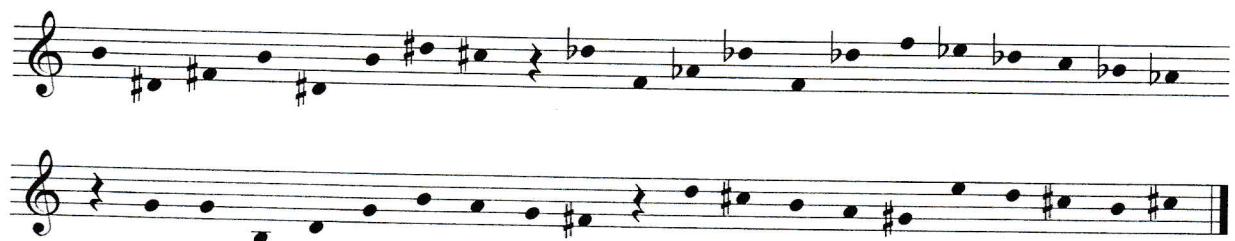
■ 4



■ 5



■ 6



■ 7



Mixing Major Sixths and Minor Sixths

Be very careful to distinguish between the two sixths by feeling the unique qualities of the small one (m6) versus the large one (M6). Although this sense of difference may be purely psychological, it will insure good intonation.

PREPARATORY EXERCISES

Play the first pitch of each set on the piano; sing the others *a cappella*.



7 8 9 10

11 12

13

14

15

SOUND THE PITCH AND SING

Play the written note, then sing the indicated interval.

M6 down m6 down M6 up m6 down m6 up M6 down M6 down m6 up M6 up m6 down M6 up M6 down

M6↑ m6↓ M6↑ M6↓ m6↑ m6↑ m6↓ M6↑ M6↓ m6↑ m6↑ M6↓

m6↑ M6↓ M6↑ M6↑ m6↓ M6↓ m6↓ M6↓ m6↑ m6↓ M6↓ m6↓

M6↑ m6↑ M6↓ m6↑ M6↓ m6↑ m6↓ m6↑ M6↓ M6↑ M6↓ m6↑

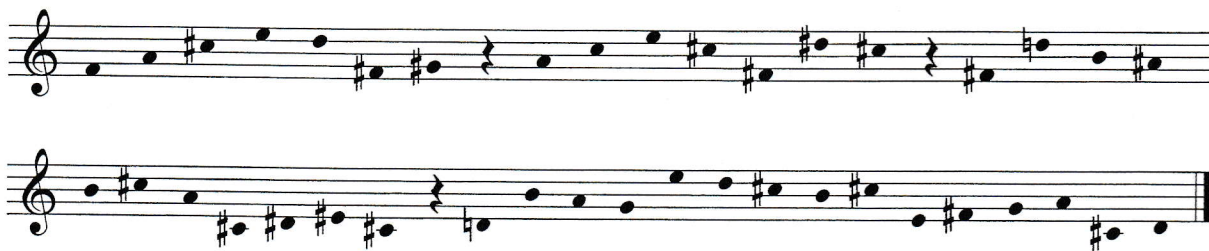
NONRHYTHMIC EXERCISES

Play the first pitch on the piano and then perform the exercise *a cappella*.
Check the accuracy of your last pitch after each exercise.

■ 1



■ 6



■ 7



Exercises for Performance

MELODIES FROM THE LITERATURE

■ 1

Brausten alle Berge

Johannes Brahms

Briskly



■ 2

Golden Mornings

Traditional English Carol

Andante



■ 3

Mon Dieu (My God)

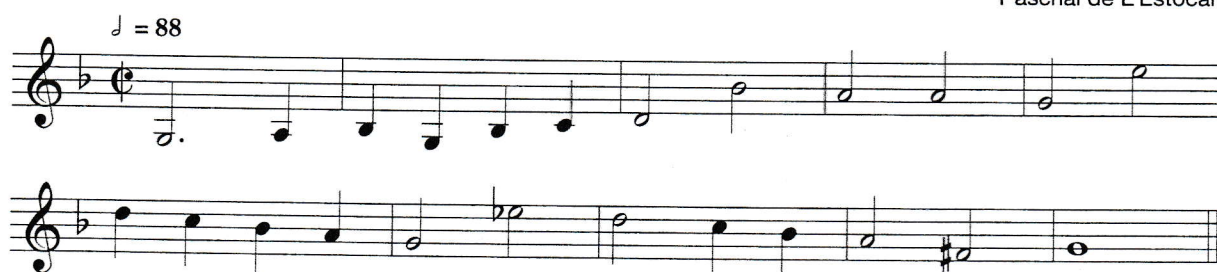
Anthoine de Bertrant



■ 4

Celui qui pense pouvoir (He who thinks can have)

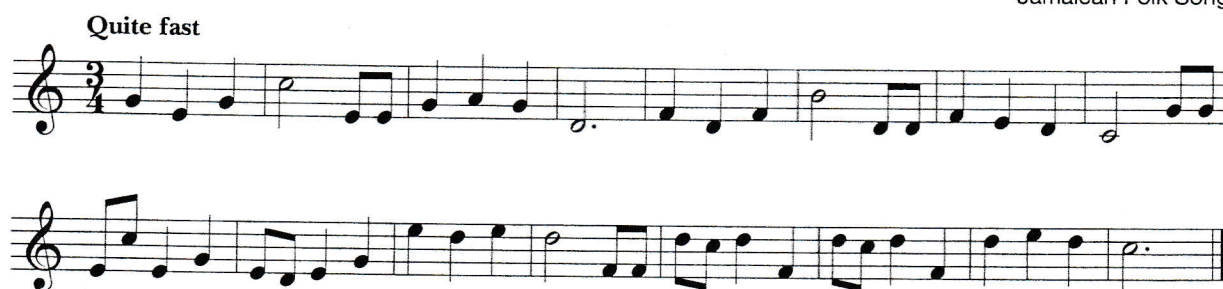
Paschal de L'Estocart



■ 5

Run Moses

Jamaican Folk Song



■ 6

I Remember

Polish Tango





■ 7

Feldeinsamkeit

Brahms



■ 8

Symphony No. 40

Wolfgang Amadeus Mozart



■ 9

Symphony No. 6

Ludwig van Beethoven



■ 10

Octet in F major
Franz Schubert

■ 11

"Brindisi" from *La Traviata*
Giuseppe Verdi

Allegretto ♩. = 69

The image shows the first six measures of the "Brindisi" from La Traviata by Giuseppe Verdi. The music is in 3/8 time and F major. It features a melody in the treble clef with eighth and sixteenth notes, often beamed together. The first measure starts with a half note F, followed by eighth notes G, A, B, C, D, E, and F. The second measure continues with eighth notes G, A, B, C, D, E, and F. The third measure ends with a half note F. The melody is characterized by its light and playful character, typical of Verdi's "Brindisi".

Fine

al Fine

■ 12

Symphony No. 5

Pyotr Il'yich Tchaikovsky

Andante ♩ = 80



■ 13

Children's Games

Georges Bizet

Allegro vivo ♩ = 152



■ 14

"Tonight" from West Side Story

Leonard Bernstein

Quite fast ♩ = 76



**SPECIALLY COMPOSED MELODIES EMPHASIZING
MAJOR AND MINOR SIXTHS**

■ 1

Fast



■ 2

Gently rocking



■ 3

Stately



■ 4

Fast



■ 5

As fast as it can be done comfortably



■ 6

Slowly and relaxed



■ 7

Slowly

CANONS

■ 1

Quite fast (4 voices)

It Must Be
Ludwig van Beethoven

1. It must be, It must be, yes, yes, yes, yes. It must be, yes,
2. yes, yes, yes. It must be yes, yes, yes, yes. Get out! Throw him out now! Get
3. out, get out! It must be. Yes, yes, yes, yes, yes, yes, yes, yes, yes it must be.
4. Repeat four times, then drop out

■ 2

Rather relaxed (3 voices)

*Cool, Not Lukewarm**
Beethoven

† 1. (B A C H) 2. Repeat three times, then drop out
3.

*A canon whose text is a pun on the name of the composer Friedrich Kuhlau: *kühl* (cool), *nicht* (not), *lau* (lukewarm).

†In German, *B* signifies B $\flat$; *H*, B $\natural$. We do not know if the use of the notes B $\flat$ -A-C-B $\natural$ (or, in German, B-A-C-H) was an intentional allusion to the composer's name.

■ 3

Anti-Cherubini*

Friedrich Kuhlau

Fast (3 voices)

1.

2.

3.

Repeat three times

■ 4

Welcome to the Month of May

Franz Schubert

Gently flowing (3 voices)

1.

2.

3.

Repeat three times

*A canon intending to extol the virtues of lesser composers, who used clear and singable material, as opposed to Luigi Cherubini's chromaticism.

■ 5

O Lord, How Long (Psalm 13)

Georg Telemann

Quite slowly (2 voices)

1. 2.

second time second time

■ 6

Ave Maria

Wolfgang Amadeus Mozart

Quietly moving (4 voices)

A - ve Ma - ri - a, a - ve — Ma - ri - a,

2. A - ve, A - ve — Ma - ri - a,

3. A - ve Ma - ri - a, Ma - ri - a, a -

4. - ve, a - ve Ma - ri - a, a - ve, a - ve.

■ 7

Dona Nobis Pacem

Attributed to Mozart

Calmly (3 voices)

1.
Do - na no - bis pa - cem, pa - cem; do - na — no - bis

2.
pa - cem. Do - na no - bis pa - cem,

3.
do - na no - bis pa - cem. Do - na

no - bis — pa - cem, do - na no - bis pa - cem.

Repeat three times

■ 8

A Drinking Song

Robert Schumann

Quite fast (3 voices)

2.

3.

Repeat three times

■ 9

Pleni sunt coeli
Josquin Desprez

(2 voices)

1. 2.

Ple - ni sunt coe - - - - li, ple - ni sunt
 coe - - - - li et ter - ra, et ter - ra
 glo - ri - a, glo - ri - a - - - - tu - a, - - - -
 glo - ri - a - - - - tu - a, glo - ri - a - - - -
 tu - a - - - - (rit.)

(No repeat)

■ 10

Confide filia
Anonymous (sixteenth century)

(4 voices)

1. 2. 3. 4. 1., 2., 3. last ending

Con - fi - de fi - li - a, fi - des tu - a te - sal -
 - - - - - vam - fe - cit, te sal - vam fe - cit.
 Con - fi - de fi - li - a, con - fi - de fi - li - a
 fi - li - a.

Repeat four times

CHAPTER VII

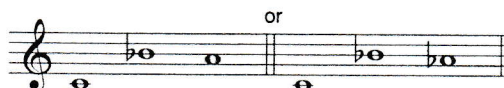
THE SEVENTH

The Minor Seventh

The minor seventh (m7) is the interval of ten half steps, or five whole steps, from any pitch in either direction. The minor seventh is of great importance to the entire tonal system because it is a member of the dominant seventh chord, which consists of one major third and two minor thirds:

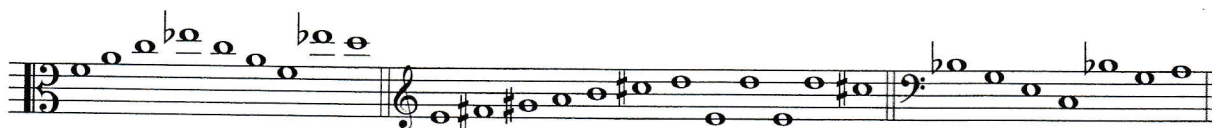


This chord, and therefore the interval itself, demands resolution in a tonal context, where traditionally all sevenths melodically “settle down” to a sixth:



We shall study and practice the minor seventh for its own particular sound characteristic, however, so that when we meet it in nontonal surroundings (i.e., in many musical compositions of the twentieth century) it will present no difficulty—regardless of whether or not it is resolved or whether it is preceded or followed by another minor seventh or an even more dissonant interval. In the course of these exercises, we shall be made aware of the many different combinations of intervals that may be contained within the minor seventh, such as two perfect fourths, a perfect fifth and a minor third, and so forth. You should practice these combinations with great care so that they may serve as guidelines for you to “tune” the minor seventh well.

Try this exercise before any of the others:



PREPARATORY EXERCISES

Play the first pitch of each set and then sing the rest of the set *a cappella*.
Repeat each set until it is mastered.

The image displays 19 numbered musical exercises for preparatory work. Exercises 1 through 12 are arranged in pairs, with exercises 1-6 on a Treble clef staff and exercises 7-12 on a Bass clef staff. Exercises 13 through 19 are single staves, alternating between Treble and Bass clefs. Each exercise is a sequence of notes, often with repeat signs, designed for a cappella singing after the first pitch is played.

Exercise 1: Treble clef, notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, 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B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367

SOUND THE PITCH AND SING

Play the written note on the piano and sing a minor seventh *above* it.

Play the written note and sing a minor seventh *below* it.

Play the written note, then sing the appropriate interval.

Three staves of musical notation for nonrhythmic exercises. Each staff contains a sequence of notes with 'm7' labels and arrows indicating fingerings. The first staff has 9 notes, the second has 12, and the third has 10. The notes are mostly half notes and whole notes, with some accidentals (sharps and flats).

NONRHYTHMIC EXERCISES

■ 1

Musical notation for exercise 1, consisting of two staves. The first staff is in treble clef and the second is in bass clef. Both staves contain a sequence of eighth and quarter notes with various accidentals.

■ 2

Musical notation for exercise 2, consisting of two staves. Both staves are in bass clef and contain a sequence of eighth and quarter notes with various accidentals.

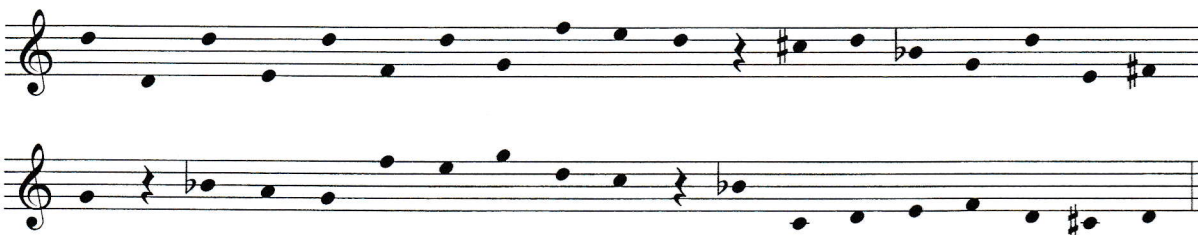
■ 3

Musical notation for exercise 3, consisting of two staves. Both staves are in 3/4 time signature and contain a sequence of eighth and quarter notes with various accidentals.

■ 4



■ 5



■ 6

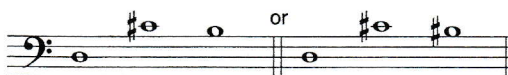


■ 7



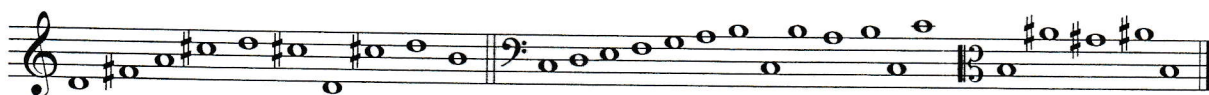
The Major Seventh

The major seventh (M7) is the interval of eleven half steps, or five whole steps and one half step. It is the interval of greatest tension within the octave. The major seventh has come to be called “the contemporary composer’s disease” because it has been used so frequently in music of the twentieth century. Its use as a melodic interval before the twentieth century was rare and always within a musical context in need of resolution, usually by “settling down” to a sixth:



Today, consecutive sevenths, both melodic and harmonic, are commonplace, creating the kind of musical tension that composers of the past few decades have been interested in conveying. Practice the major seventh carefully. The nonrhythmic exercises, as well as the excerpts from music literature, should provide many opportunities to become well acquainted with this interval.

Perhaps another short preliminary exercise will help to firmly establish this difficult interval in your ear:



PREPARATORY EXERCISES

Play the first pitch of each set, and then sing the rest of the set. Keep repeating each set until the sounds are well implanted in your ear.

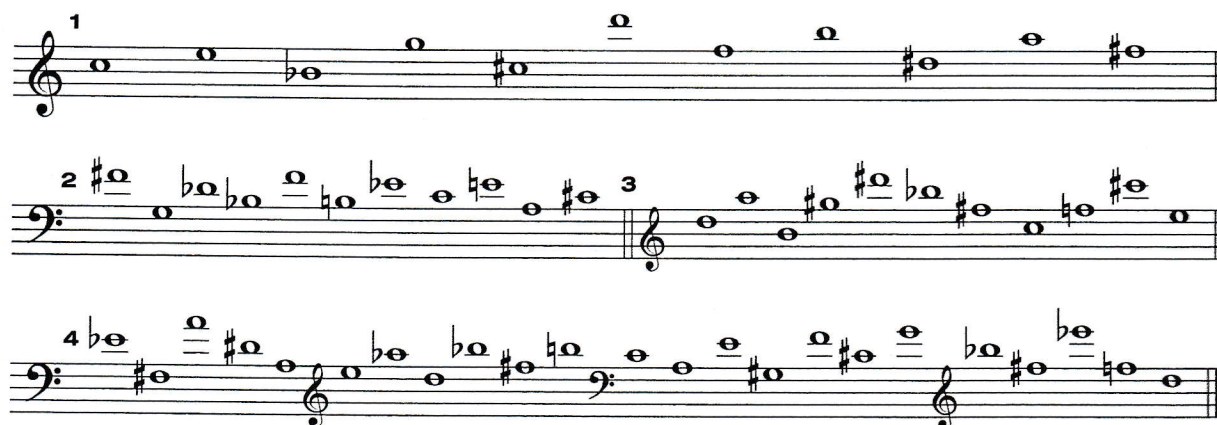


SOUND THE PITCH AND SING

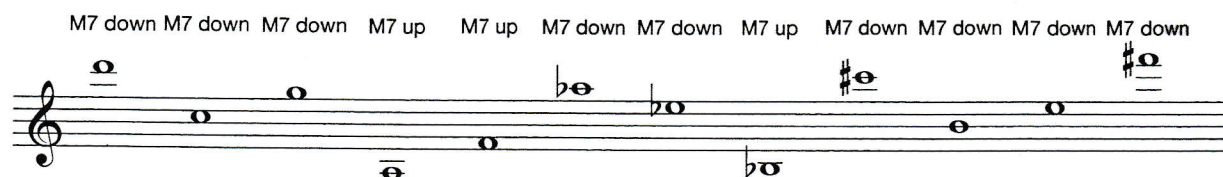
Play each written note on the piano and sing a major seventh *above* it.



Play each written note and sing a major seventh *below* it.



Play the written note and sing the appropriate interval.



M7↓ M7↑ M7↑ M7↓ M7↓ M7↑ M7↓ M7↓ M7↑ M7↑ M7↑

M7↓ M7↑ M7↑ M7↓ M7↓ M7↑ M7↑ M7↓ M7↑ M7↓

M7↓ M7↑ M7↓ M7↓ M7↑ M7↑ M7↓ M7↓ M7↑

M7↑ M7↑ M7↓ M7↓ M7↑ M7↑ M7↓ M7↓ M7↑ M7↓ M7↑

NONRHYTHMIC EXERCISES

Play the first note only and then perform the rest of the exercise without accompaniment. Check your pitch after completing each exercise.

■ 1

■ 2

■ 3



■ 4



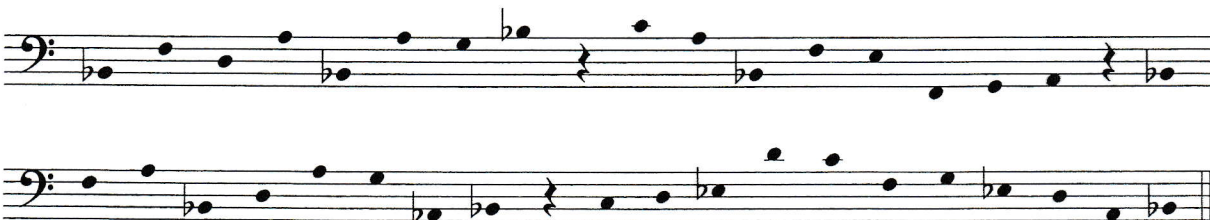
■ 5



■ 6



■ 7



Mixing Minor Sevenths and Major Sevenths

It is important to remember that there is a “large” (major) and a “small” (minor) seventh. Differentiate between them carefully, since pitch suffers greatly if these or any other intervals are mistuned; this is especially so of the larger ones.

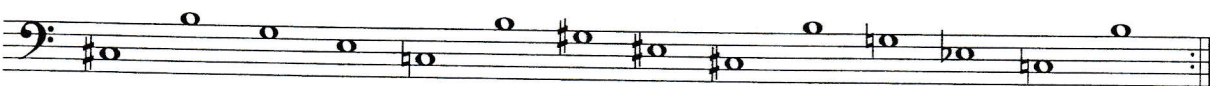
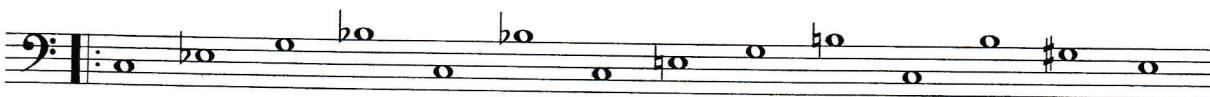
PREPARATORY EXERCISES

Play the first pitch of each set on the piano; sing the others *a cappella*.

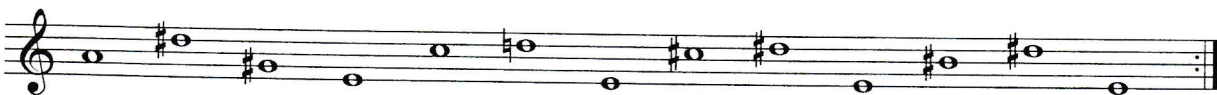
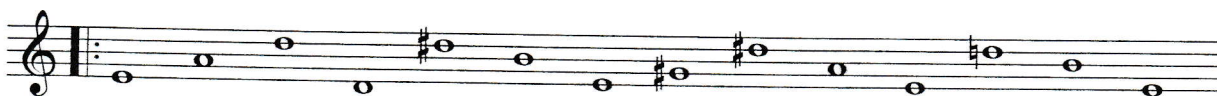
■ 1



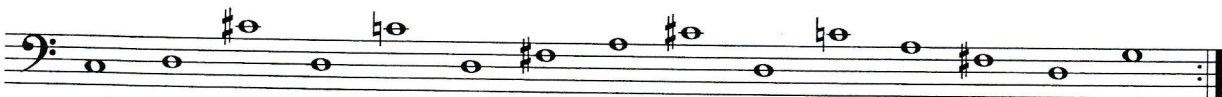
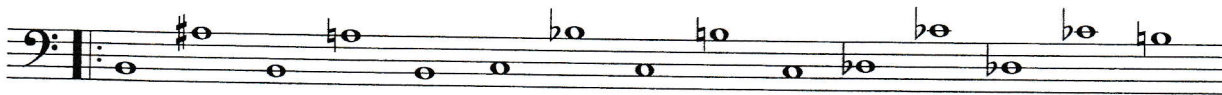
■ 2



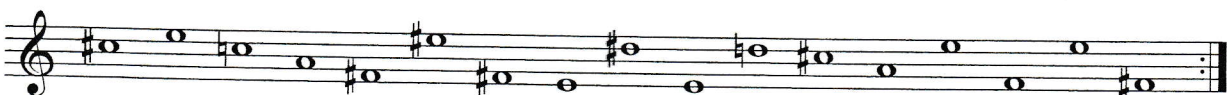
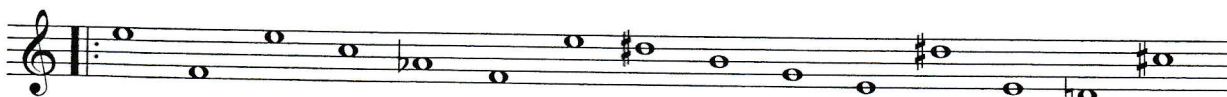
■ 3



■ 4



■ 5



SOUND THE PITCH AND SING

Play the written note, then sing the indicated interval.

M7 down m7 down m7 down M7 up M7 down m7 up M7 down M7 up M7 down m7 up

M7↓ m7↑ m7↓ M7↑ m7↓ M7↑ m7↑ M7↓ m7↑ M7↓

M7↓ m7↑ m7↓ M7↑ m7↓ M7↓ m7↑ m7↓ M7↑ M7↓ M7↑

m7↓ M7↑ M7↓ M7↑ m7↓ M7↑ M7↓ m7↓ M7↑ m7↑ m7↓

M7↓ m7↑ m7↓ M7↑ m7↑ m7↓ M7↑ M7↓ m7↑ M7↑

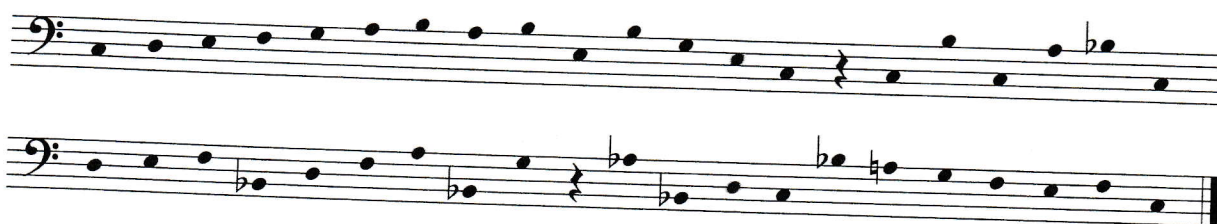
M7↓ m7↑ m7↓ M7↑ M7↑ m7↓ m7↑ M7↓ m7↑ m7↓ M7↓

M7↑ m7↑ M7↓ M7↑ m7↑ m7↓ m7↑ M7↓ M7↑ m7↓

NONRHYTHMIC EXERCISES

Play the first pitch on the piano and then perform the exercise *a cappella*.
Check the accuracy of your last pitch after each exercise.

■ 1



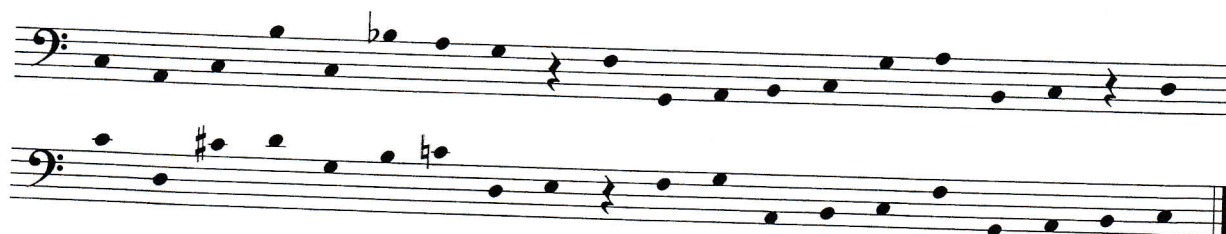
■ 2



■ 3



■ 4



■ 5



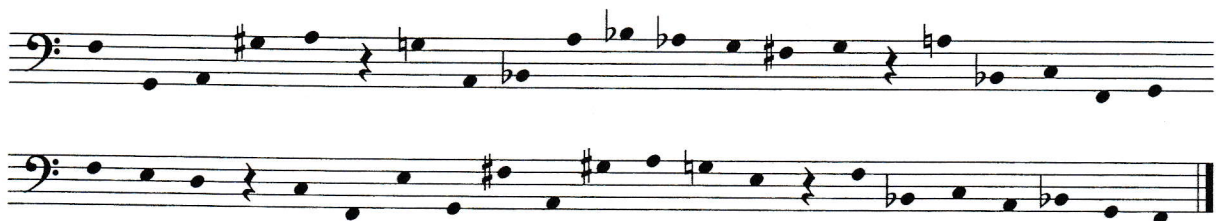
■ 6



■ 7



■ 8



■ 9



Exercises for Performance

MELODIES FROM THE LITERATURE

■ 1

Polish Folk Song

Happily



■ 2

"Contessa Perdonà" from *The Marriage of Figaro*

Wolfgang Amadeus Mozart

Slowly

■ 9

"Every Day a Little Death" from *A Little Night Music*

Stephen Sondheim

Liltingly



■ 10

Youkali (Tango Habanera)

Kurt Weill

Mt. de Tango



■ 11

Pastorale from *In Praise of Music*

Paul Hindemith

♩. = 60



■ 12

Concerto Grosso No. 1, Fugue
Ernest Bloch

Allegro



■ 13

Enigma Variations
Edward Elgar

Allegro



■ 14

Wind Quintet
Arnold Schoenberg

Slowly



**SPECIALLY COMPOSED MELODIES EMPHASIZING
MINOR AND MAJOR SEVENTHS****■ 1****Happily****■ 2****Quite fast****■ 3****Slowly**



■ 4

Quietly, but in 2



■ 5

Stately



■ 6

Quite fast



■ 7

Rather slowly and leisurely



CANONS

■ 1

Viva la musica

Michael Praetorius

1. Vi - va, vi - va la mu - si - ca. 2. Vi - va, vi - va la mu - si - ca. 3. Vi - va la mu - si - ca.
Repeat three times

■ 2

All Who Hate Music Are Not Worthy of Hearing It

Johann Staden

1. 2. 3. 4. 5. 6. 7.
Repeat seven times

■ 3

Music, The Dispeller of Sorrows

Paul Sartorius

1. 2. 3. 4. 5. 6. 7.
Repeat four times

■ 4

Glory to God

Ludwig Gebhardi

1. Glo - ry to God in the high - est. Peace 2. on earth and good will, and good will to - 3. ward all men. A - - - men. 4.
Repeat four times

*The fermatas in these canons signify the stopping places when the first voice has sung the entire canon the final time.

■ 5

A New Hymn
Giambattista Martini

1. (Soprano) 2. (Tenor)
1. (Alto) 2. (Bass)

Repeat three times

■ 6

Solid Truth
Franz Joseph Haydn

1. 2. 3.

(1) (2) (3) (4) (5) (6) *Repeat three times*

■ 7

Lacrimoso
Wolfgang Amadeus Mozart

1. 2. 3. 4.

- o. La-cri-mo - - - so son i - o. La-cri-mo - - - so, la-cri-mo-so son i - o. per-du-to, per-du-to, I-dol mi-o. La-cri-mo - - - so son i -

■ 8

Lullaby

Johannes Brahms

1. 2. 3.

Repeat three times

■ 9

A Pretty Bird Sits in a Tree

Brahms

1. 2. 3. 4.

Repeat three times

■ 10

Parting

Charles Gounod

1. 2. 3. 4.

Repeat four times

■ 11

When I Know What You Know

Franz Lachner

1. 2. 3.

Repeat three times

■ 12

As the Dew Awakens a Wilting Flower

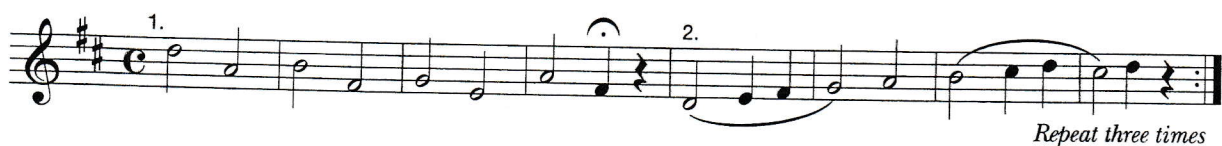
Anonymous



■ 13

Hallelujah

Anonymous



■ 14

Two All-Interval Canons

Anonymous

a



b



■ 15

Three Original Canons

a



b

c

(in 1)

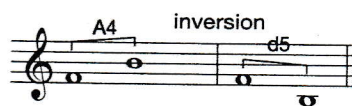
Repeat three times

CHAPTER VIII

THE TRITONE AND ENHARMONIC INTERVALS

The Tritone

The augmented fourth (A4) or diminished fifth (d5), called the *tritone*, is six half steps or three whole steps between two pitches. Unlike all other intervals, it inverts only to itself.

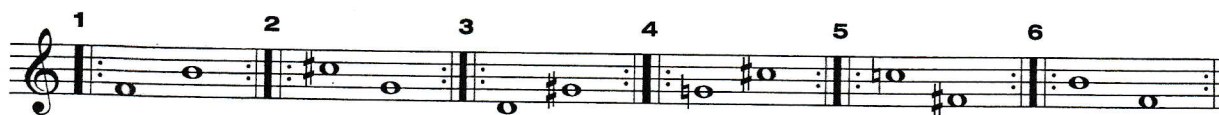


Because this interval sounded awkward and was certainly hard to sing, it was banned in medieval plainsong and early polyphonic music, and was called *diabolus in musica*, the devil in music. Even in the period of common-practice (roughly from the mid 1700s to about 1900), on which many of our harmony and counterpoint exercises are based, we find rules and prohibitions concerning this interval. Within the diatonic system, it is a restless interval that is always in need of resolution, which can be accomplished in the following manner:



PREPARATORY EXERCISES

Play the first note of each set and then sing the rest of the set without accompaniment.



Measures 7 through 20 of a musical exercise. Measures 7-11 are in bass clef, and measures 12-20 are in treble clef. The exercise consists of a sequence of notes, each followed by a tritone interval (indicated by a double bar line and a repeat sign).

SOUND THE PITCH AND SING

Play the written note on the piano, then sing a tritone *above* it. Then go back to the beginning, play each note, and sing a tritone *below* it.

Measures 1 through 3 of a musical exercise. Measure 1 is in treble clef, and measures 2-3 are in bass clef. The exercise consists of a sequence of notes, each followed by a tritone interval (indicated by a double bar line and a repeat sign).

Play the written note on the piano, then sing the indicated interval.

Measures 1 through 11 of a musical exercise. The exercise consists of a sequence of notes, each followed by a tritone interval (indicated by a double bar line and a repeat sign). The intervals are labeled above the notes: d5 down, A4 up, d5 down, d5 down, A4 up, A4 up, d5 up, A4 up, d5 down, d5 down, d5 down.

NONRHYTHMIC EXERCISES

Play the first pitch on the piano and then perform the exercise *a cappella*. Check the accuracy of your last pitch after each exercise.

■ 1

■ 4



■ 5



SPECIALLY COMPOSED MELODIES EMPHASIZING THE TRITONE

■ 1

Quite fast (all separate notes staccato)



■ 2

Very slowly



■ 3

Moving sprightly along



■ 4

In 1, quite fast

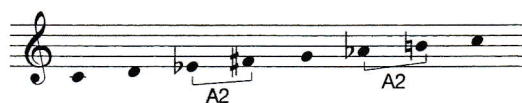


The Augmented Second

The augmented second (A2) is made up of three half steps, or one whole step and one half step, and therefore sounds like a minor third. In fact, it is often notated as a minor third. Many ethnic repertoires, such as Balkan, Near Eastern, and Jewish, however, feature the augmented second as an integral part of their melodic vocabulary. Two examples are the "Hungarian major" scale:



and the “Hungarian minor” scale (Ahavah Rabbah mode, Jewish):

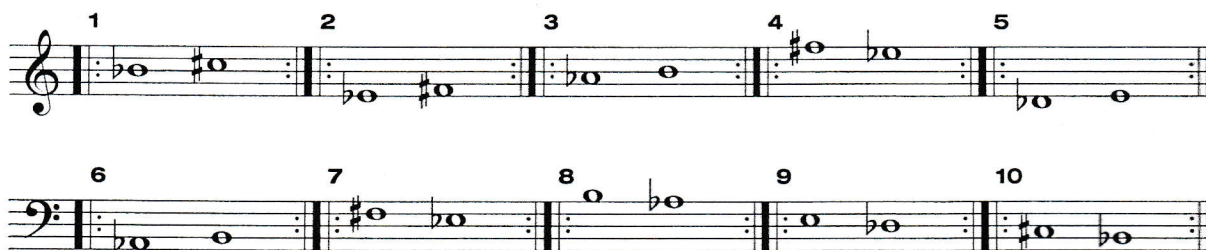


Harmonically, the interval warrants our consideration. As we have seen in Chapters I and II, the harmonic minor scale contains an augmented second between the sixth and seventh scale degrees; this is because in common harmonic practice the leading tone must be present to form a major dominant-seventh chord. So concerned were the original practitioners of our eighteenth- and nineteenth-century harmonic system that they built strict admonitions into their voice-leading rules about avoiding the augmented second by all means; they felt that this interval, like the tritone, was too difficult to perform. Today, however, we can no longer avoid studying this interval since ethnic repertoires that contain augmented seconds are a growing segment of our musical scene.

Practice these exercises diligently, for the interval appears here in ways that will be found in much of today's literature.

PREPARATORY EXERCISES

Play the first note of each set on the piano, and then sing the next note.

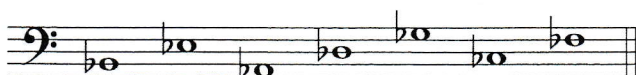


SOUND THE PITCH AND SING

Play the notated pitch, then sing an augmented second *below* it.



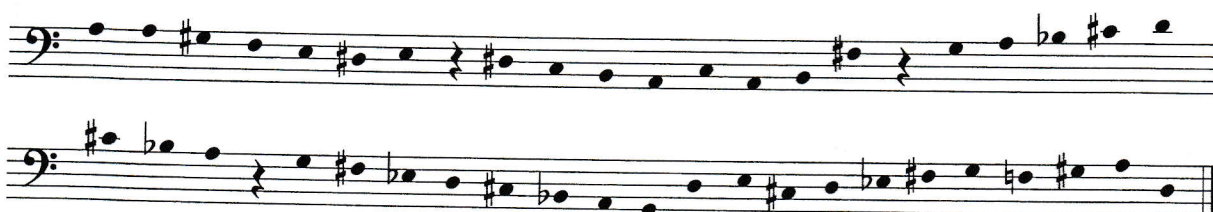
Play the notated pitch, then sing an augmented second *above* it.



■ 1



■ 2



■ 3



■ 4



**SPECIALLY COMPOSED MELODIES
EMPHASIZING THE AUGMENTED SECOND**

■ 1

Quite fast



■ 2 Like a waltz (in 1)



■ 3

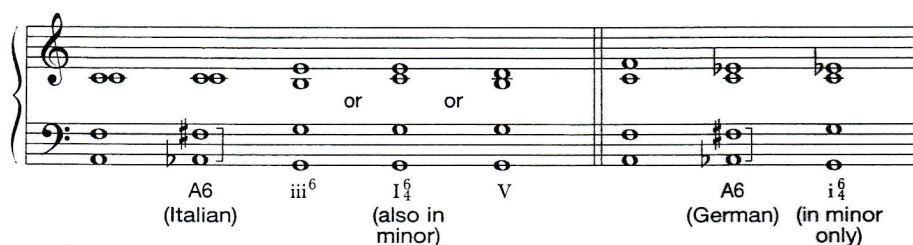


■ 4



The Augmented Sixth and the Diminished Seventh

Our study of intervals would not be complete without a brief discussion of the augmented sixth (A6) and the diminished seventh (d7). Although both intervals are enharmonic spellings of other intervals, the first of the minor seventh and the second of the major sixth, their use within augmented sixth and diminished seventh chords, two harmonies employed frequently during the common-practice period, makes it necessary for us to practice them. Play the following harmonic patterns on the piano and note the spellings of the augmented sixth chord and diminished seventh chord. Most commonly used augmented sixth chords and their resolutions:



A6 (French) V or I₅ (also in minor) iii⁶

A6 Doubly augmented I₅ (in Major only) or iii⁶

Common harmonic and melodic uses of the diminished seventh chord:

The intervals of an augmented sixth and a diminished seventh are most important visually and psychologically, for they determine upward or downward movement in tonal music: the sharpened pitch(es) must move upward while the flatted pitch(es) must move downward. Contemporary composers use these intervals simply to clarify the movement of a particular set of pitches, not necessarily because of harmonic considerations.

In actual music literature we find very few instances of melodically notated augmented sixths, but harmonically notated augmented sixths are in abundance. The melodically notated diminished seventh is frequently used.

NONRHYTHMIC EXERCISES

■ 1

■ 2

■ 3



■ 4



**SPECIALLY COMPOSED MELODIES EMPHASIZING THE
AUGMENTED SIXTH AND DIMINISHED SEVENTH**

■ 1

Slowly



■ 2

Moderately slow quarters



■ 3

Like a waltz, but in 3



■ 4

With good spirit, rather fast



Exercises for Performance

MELODIES FROM THE LITERATURE

■ 1

Symphony No. 5

Ludwig van Beethoven

Andante con moto



■ 2

Symphony No. 4

Gustav Mahler

Quite slowly



■ 3

Ricercare from *The Musical Offering*

Johann Sebastian Bach



■ 4

"Maria" from *West Side Story*
Leonard Bernstein

Moderato con anima

■ 5

Violin Concerto
Jean Sibelius

Allegro moderato

■ 6

Piano Concerto No. 24, K. 491
Wolfgang Amadeus Mozart

Allegro

■ 7

Was soll der Zorn (What matters the anger)

Hugo Wolf

Very slowly

■ 8

Cello Concerto

Frederick Delius

Con molto tranquillo**DUETS**

■ 1

♩. = 60

■ 2

$\text{♩} = 96$

■ 3

$\text{♩} = 56$

■ 4

$\text{♩} = 60$

■ 5

$\text{♩} = 88$

■ 6

$\text{♩} = 80$

■ 7

$\text{♩} = 50$

■ 8

$\text{♩} = 100$



■ 9

$\text{♩} = 88$



■ 10

$\text{♩} = 56$

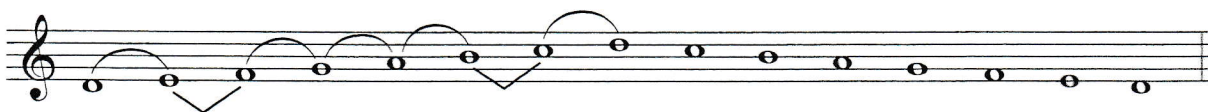


Now that we have considered all the intervals that appear within major and minor scales, as well as the tritone and some enharmonic intervals, we can turn our attention to a few other scales. These scales—modal, chromatic, whole-tone, and octatonic, as well as folk and synthetic* scalar configurations—have come into use with increased frequency within the last hundred years or so. Melodies based on modal scales have been composed for hundreds of years, but since the Baroque period they have not been a predominant part of the Western classical repertory. With the dawning of the twentieth century, however, we have seen a revival of interest in modal writing, especially in impressionistic music. Similarly, with the growing interest in folk music, ethnic scales of all types have come into the consciousness of Western composers. Because these various scales are a major fact of life in much of the music that is currently heard, we will treat them one by one in this chapter.

SCALE CONSTRUCTION AND NONRHYTHMIC EXERCISES

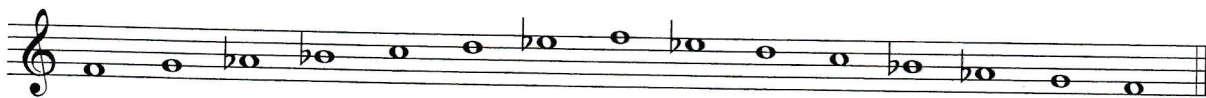
Play the first note of each scale or nonrhythmic exercise on an instrument, then sing the rest of the exercise. Check the notes after you have repeated the exercise at least three times.

■ 1

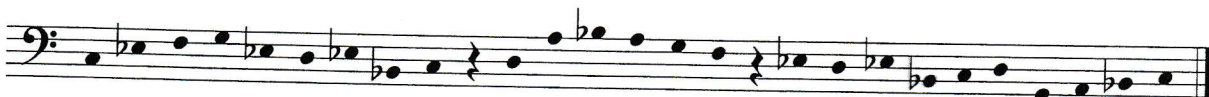


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■ 2*



■ 3



■ 4

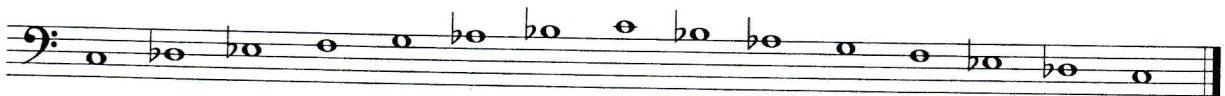


Phrygian

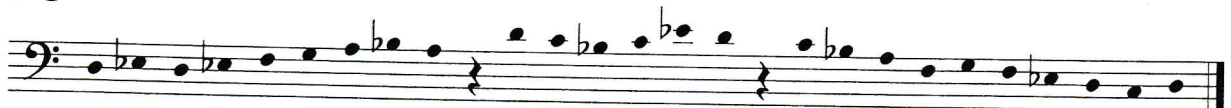
■ 1



■ 2



■ 3



■ 4



■ 5



*You may begin a modal, synthetic, or another type of scale on any pitch, but you must, of course, be careful to use the prescribed pattern of half and whole steps of the particular scale.

Lydian

■ 1



■ 2



■ 3



■ 4



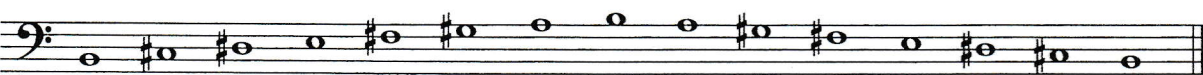
■ 5

**Mixolydian**

■ 1



■ 2



■ 3



■ 4



■ 5

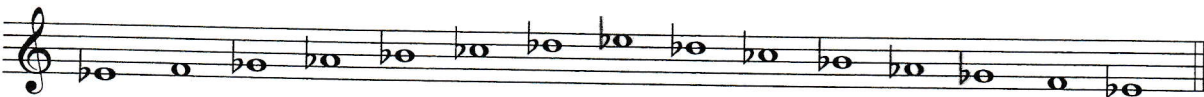


Aeolian (Natural Minor)

■ 1



■ 2



■ 3



■ 4



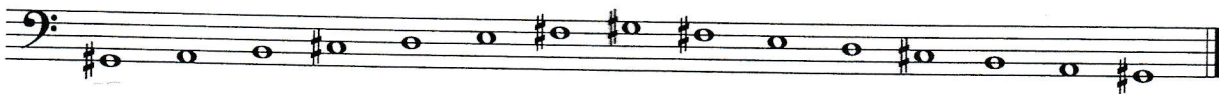
■ 5

**Locrian**

■ 1



■ 2



■ 3



■ 4



■ 5



MODAL SCALE COMBINATIONS

The following exercises will test your knowledge of the exact makeup of the different modal scales as you modulate from one scale to another. Sing the first two exercises carefully and then follow the directions for creating other combinations of scales.

1. Starting on the pitch D, sing a major scale up, and then a phrygian scale down (and vice versa).



2. Starting on the pitch C, sing a melodic minor scale up, and then a mixolydian scale down (and vice versa).



Now practice in a similar manner:

3. Starting on the pitch E, sing a lydian scale up, then a dorian scale down.
4. Starting on the pitch A, sing a locrian scale up, then an aeolian scale down.
5. Starting on the pitch Eb, sing a major scale up, then a mixolydian scale down.
6. Starting on the pitch F#, sing a harmonic minor scale up, then a phrygian scale down.

Now make up your own combinations.

SPECIALLY COMPOSED MELODIES EMPHASIZING MODAL SCALES

■ 1

Phrygian



■ 2

Lydian



■ 3

Mixolydian



■ 4

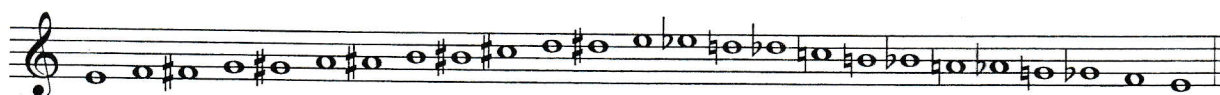
Locrian



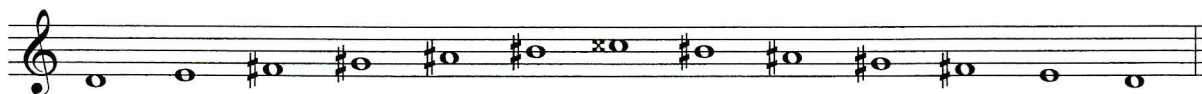
Other Scales

Repeat each of the following scales at least three times, slowly at first and then increasing your speed.

THE CHROMATIC SCALE

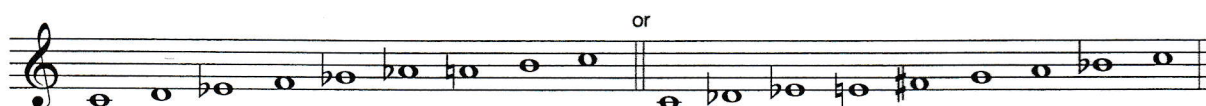


THE WHOLE-TONE SCALE



THE OCTATONIC SCALE

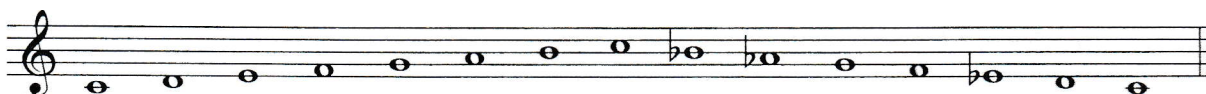
This scale has the same intervallic relationship upward that it does downward, but it can “modulate” between its two versions: 1) whole step, half step, whole step, half step, etc., and 2) half step, whole step, half step, whole step, etc.



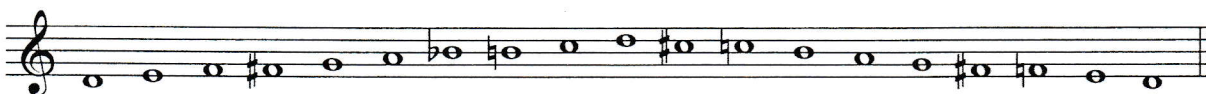
SYNTHETIC SCALES

Sing these patterns purely by interval. Do not rely on second guessing!

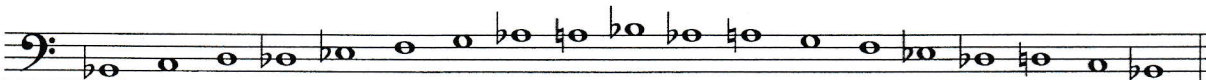
■ 1



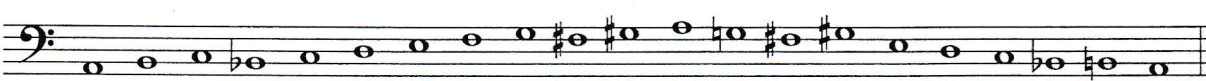
■ 2



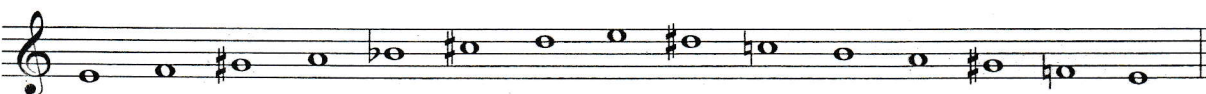
■ 3



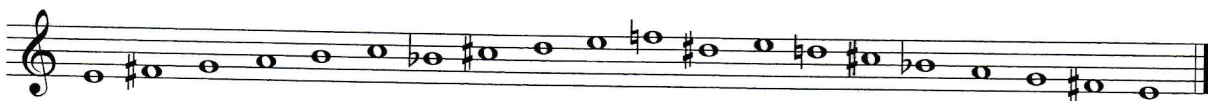
■ 4



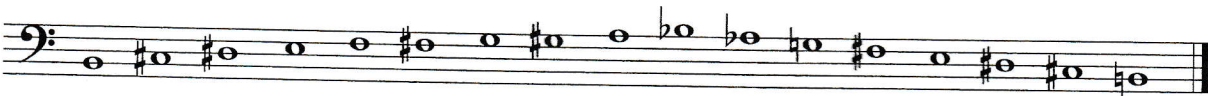
■ 5



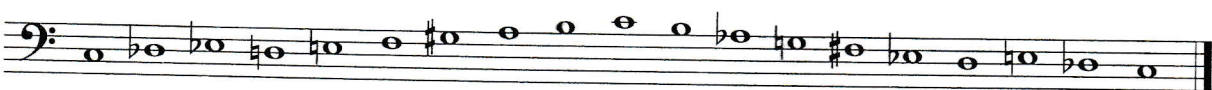
■ 6



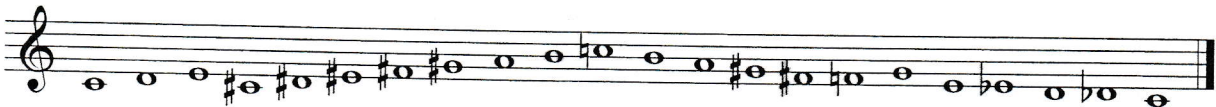
■ 7



■ 8



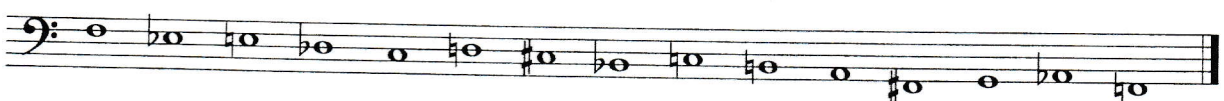
■ 9



■ 10



■ 11



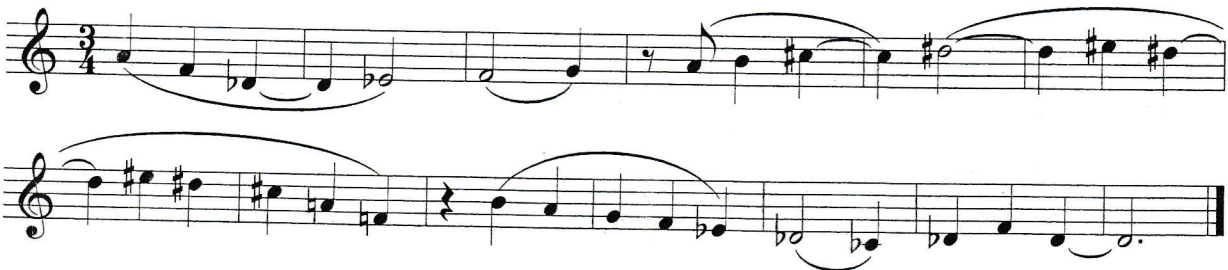
■ 12



SPECIALLY COMPOSED MELODIES EMPHASIZING WHOLE-TONE, OCTATONIC, AND FOLK SCALES

Whole-Tone Scale

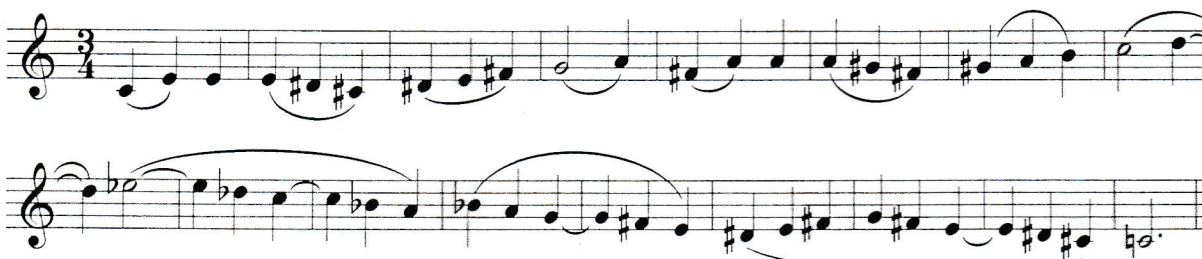
■ 1



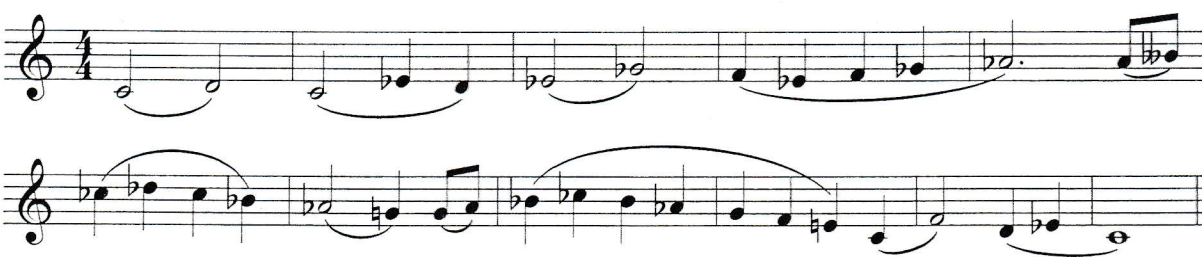
■ 2

**Octatonic Scale**

■ 1



■ 2



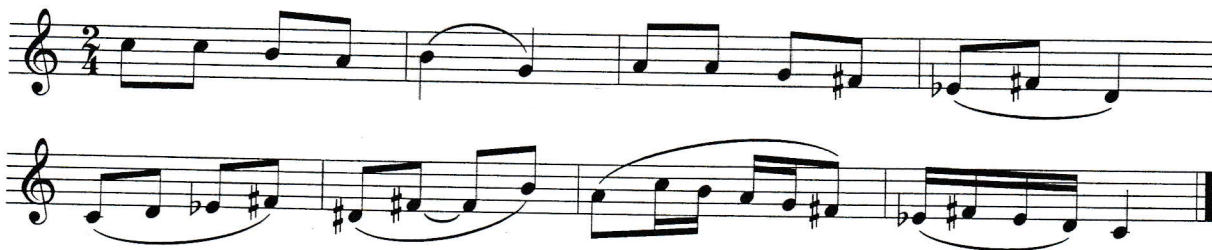
■ 3



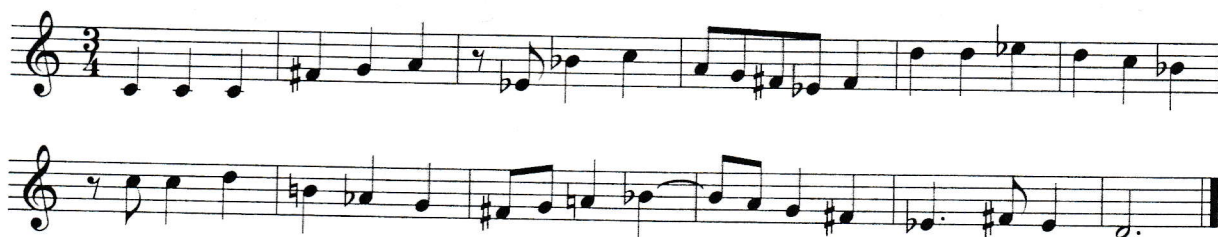
■ 4

**"Hungarian" or "Gypsy" Scale**

■ 1



■ 2



■ 3



■ 4



Exercises for Performance

EIGHT FOLK SONGS BASED ON MODAL AND OTHER SCALES

■ 1

Kason-Tartar Melody (Mixolydian)



■ 2

Southern U. S. Folk Song (Dorian)



■ 3

Irish Folk Song (Aeolian)



■ 4

Personent Hodie (Aeolian)



■ 5

Greek Hymn (Phrygian)



■ 6

Down in That Valley (Phrygian)



These folk tunes are related to traditional modal melodies but differ in one or two intervals because of the oral ethnic musical traditions from which they are developed.

■ 7

Polish Folk Song (Folk Scale)



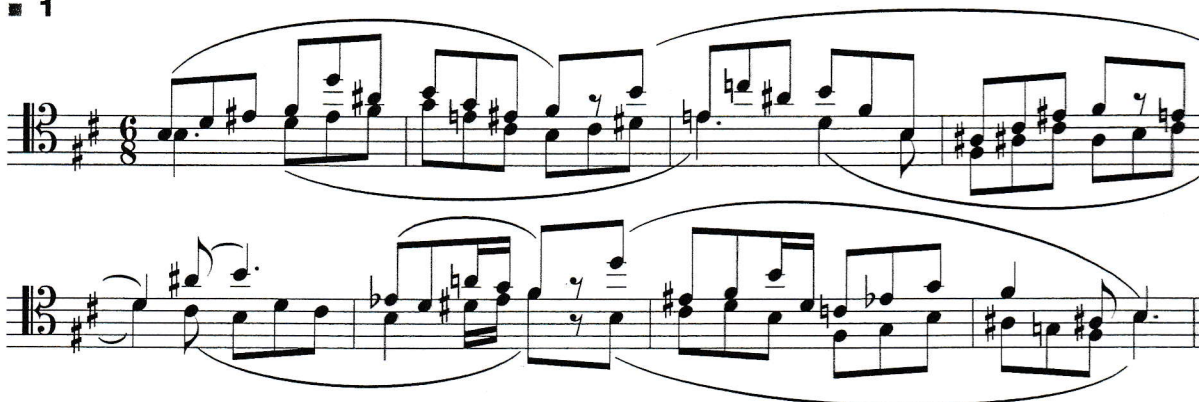
■ 8

Armenian Folk Song (Folk Scale)



DUETS

■ 1



■ 2



■ 3



■ 4



■ 5

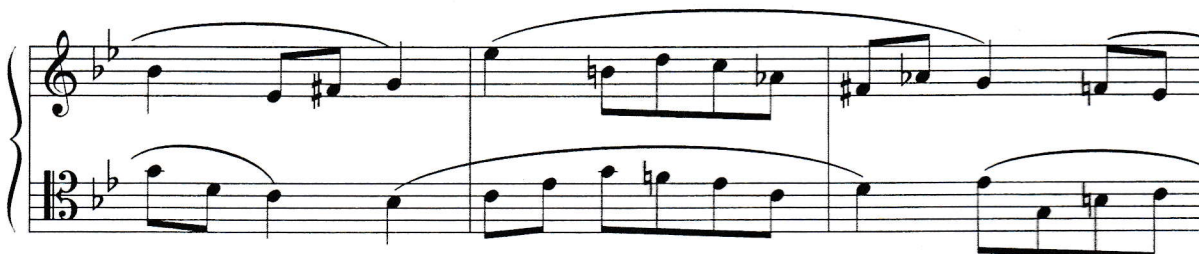


■ 6

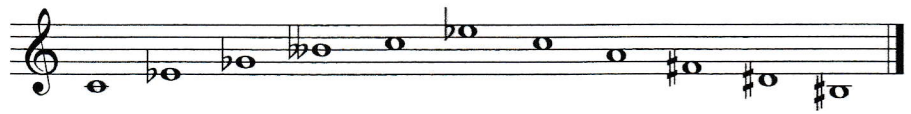




■ 7



Minor Thirds



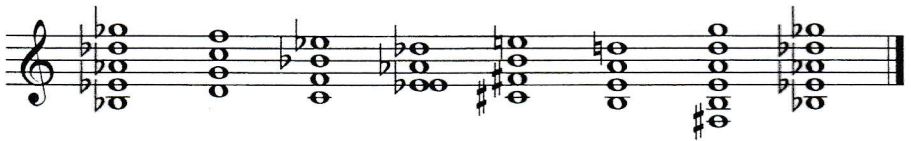
Class sings:



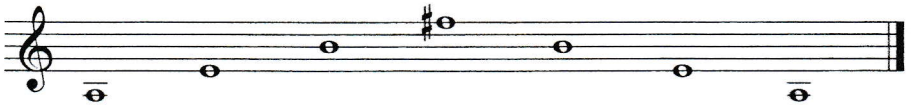
Perfect Fourths



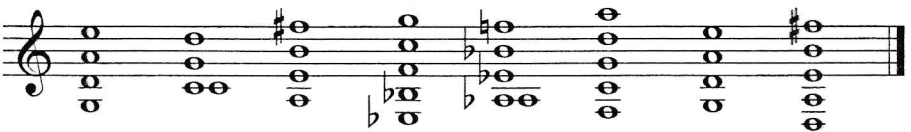
Class sings:



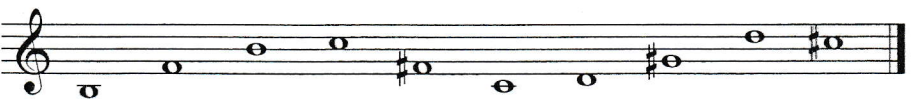
Perfect Fifths



Class sings:



Tritones



Class sings:

■ 1



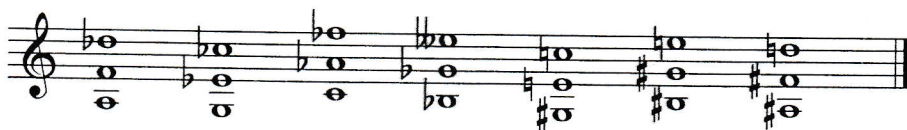
■ 2



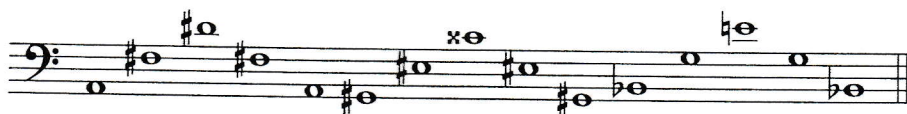
Minor Sixths



Class sings:



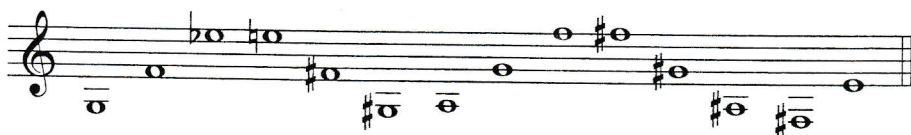
Major Sixths



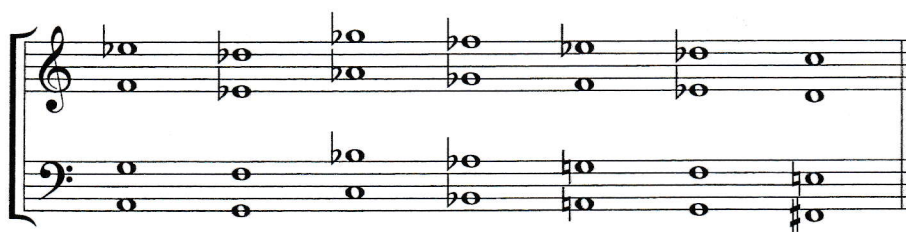
Class sings:



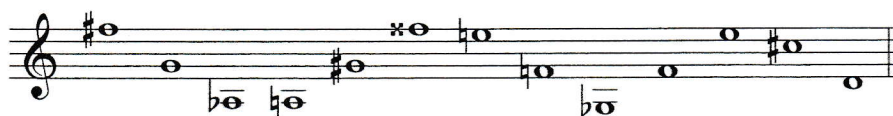
Minor Sevenths



Class sings:



Major Sevenths



Class sings:



DIVERSE-INTERVAL CHORDS

In the following paired exercises, first sing each chord as a broken chord (called an *arpeggio*)—that is, each note separately from the bottom up and then from the top down, as in Example 1a. Then as a class, sing these same chords as harmonic simultaneities, progressing directly from one chord to another (Example 1b).

■ 1

a

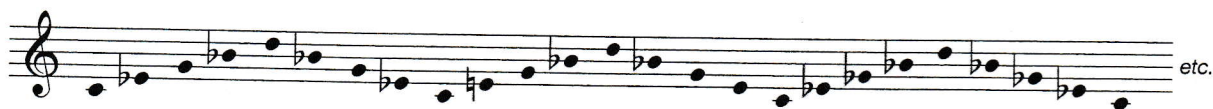


b

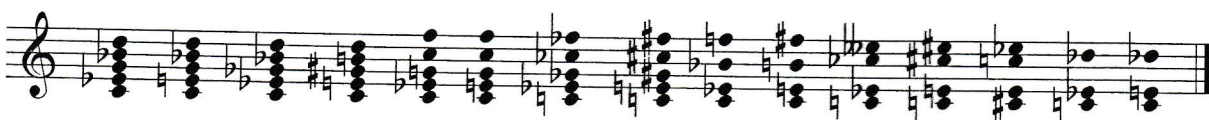


■ 2

a



b



■ 3

a



b



Sing these chords very slowly:

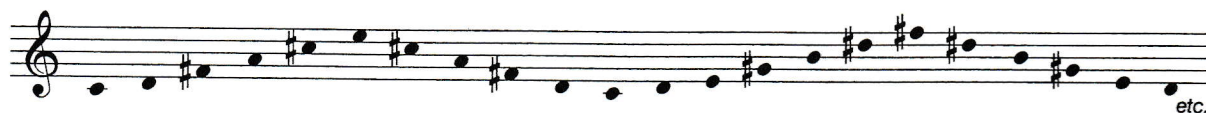


PLANING (OR PARALLELING) EXERCISES

Choose any of the chords that are given above and perform them in the following two ways:

■ 1

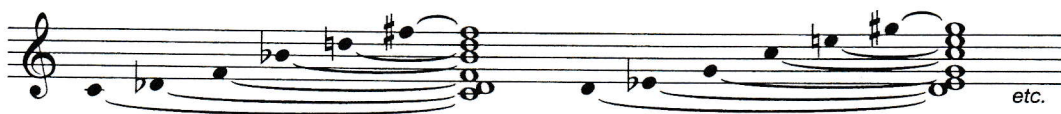
Sing the chord up and down as an arpeggio and then transpose it up a step, performing it in the same way. Keep transposing the chord up a step each time.

**■ 2**

Sing the chord up and down as an arpeggio and then sequence it up or down a half step, a third, or any other interval that you or your instructor chooses. Because of vocal limitations, you might stop transposing at the interval of a third in both directions since the compass of the chords is so large.

**■ 3**

As a class, choose any of the chords given above and perform them by building the chord from the bottom up and then holding it before sequencing it up or down a half step, a whole step, a third, etc.



or

