

music for

sight

singing

5th Edition

Thomas Benjamin

Michael Horvit

Robert Nelson

MUSIC
for
SIGHT SINGING

FIFTH EDITION

Thomas Benjamin

The Peabody Conservatory of the Johns Hopkins University

Michael Horvit

Moore School of Music, The University of Houston

Robert Nelson

Moore School of Music, The University of Houston



Australia • Brazil • Japan • Korea • Mexico • Singapore • Spain • United Kingdom • United States

Music for Sight Singing, Fifth Edition
Thomas Benjamin, Michael Horvit, and
Robert Nelson

Publisher: Clark Baxter

Development Editor: Julie Iannacchino

Senior Assistant Editor: Emily Ryan

Editorial Assistant: Nell Pepper

Technology Project Manager: Morgen Murphy

Marketing Manager: Christina Shea

Marketing Assistant: Denise Bousquet

Marketing Communications Manager:
Heather Baxley

Content Project Manager: Georgia Young

Senior Art Director: Cate Barr

Manufacturing Buyer: Linda Hsu

Permissions Editor: Roberta Broyer

Production Service: Ravi Lakhina, ICC
Macmillan Inc.

Compositor: ICC Macmillan Inc.

Cover Designer: Bill Reuter, Reuter Design

Cover Image: Steve Cole/Getty Images

© 2009, 2005 Schirmer Cengage Learning.

ALL RIGHTS RESERVED. No part of this work covered by the copyright herein may be reproduced, transmitted, stored, or used in any form or by any means graphic, electronic, or mechanical, including but not limited to photocopying, recording, scanning, digitizing, taping, Web distribution, information networks, or information storage and retrieval systems, except as permitted under Section 107 or 108 of the 1976 United States Copyright Act, without the prior written permission of the publisher.

For more information about our products, contact us at:

Cengage Learning Academic Resource Center,
1-800-423-0563

For permission to use material from this text or product,
submit a request online at www.cengage.com/permissions

Any additional questions about permissions can be submitted
by e-mail to permissionrequest@cengage.com

Library of Congress Control Number: 2007938966

ISBN-13: 978-0-495-50500-6

ISBN-10: 0-495-50500-5

Schirmer Cengage Learning

25 Thomson Place
Boston, MA 02210-1202
USA

Cengage Learning products are represented in Canada by Nelson Education, Ltd.

For your course and learning solutions, visit academic.cengage.com

Purchase any of our products at your local college store or at our preferred
online store www.ichapters.com

Contents

Preface viii

Suggestions to the Teacher and Student x

PART I Common Practice Techniques: Diatonic

UNIT 1

Rhythm: One- and Two-Pulse Units (Unmetered) 2

Preliminary Exercises / Rhythmic Duets

Pitch: The Major Scale 4

Preliminary Exercises / Melodic Exercises / Duets and Trios

UNIT 2

Rhythm: Simple Meters 12

Preliminary Exercises / Rhythmic Duets

Pitch: Introducing Thirds 15

Preliminary Exercises

Pitch: Introducing Fourths 17

Preliminary Exercises / Melodies / Duets and Trios

UNIT 3

Pitch: Tonic Triad in the Major Mode; Introducing Fifths, Sixths, and Octaves 25

Preliminary Exercises / Melodies / Canons, Duets, and Trios

UNIT 4

Rhythm: 2:1 Subdivisions of the Beat 33

Preliminary Exercises / Rhythmic Duets

Pitch: I, V, and V_7 ; Introducing Sevenths 37

Preliminary Exercises / Melodies / Duets, Trios, and Canons / Part Music

UNIT 5

Rhythm: Anacruses (Upbeats) and 4:1 Subdivisions of the Beat 47

Preliminary Exercises / Canons and Duets

Pitch: I, IV, V, and V₇ 51

Preliminary Exercises

Pitch: Introducing the Alto Clef 53

Preliminary Exercises / Melodies / Canons, Duets, and Trios / Part Music

UNIT 6

Rhythm: Dots and Ties 66

Preliminary Exercises / Canons and Duets

Pitch: Minor Mode 69

Preliminary Exercises / Melodies / Duets, Trios, and Canons / Part Music

UNIT 7

Music from the Literature 83

UNIT 8

Rhythm: Compound Meter 90

Preliminary Exercises / Duets

Pitch: Supertonic Triad 93

Preliminary Exercises

Pitch: Submediant and Mediant Triads 94

Preliminary Exercises

Pitch: Tenor Clef 96

Preliminary Exercises / Melodies / Canons and Duets / Part Music / Sing and Play

UNIT 9

Rhythm: Triplets and Duplets 107

Preliminary Exercises / Canons and Duets

Pitch: Seventh Chords 111

Preliminary Exercises / Melodies / Sing and Play

UNIT 10

Music from the Literature 115

UNIT 11

Rhythm: Syncopation 125

Preliminary Exercises / Canons and Duets

Pitch: Exercises Emphasizing Sixths, Sevenths, and Octaves 128

Pitch: Other Seventh Chords 129

Preliminary Exercises / Melodies / Duets and Trios / Part Music / Sing and Play

PART II Common Practice Techniques: Chromatic

UNIT 12

Pitch: Decorative Chromaticism 140

Preliminary Exercises / Melodies

Pitch: Inflected Scale Degrees 147

Preliminary Exercises

Pitch: Scalar Variants in Minor 148

Preliminary Exercises / Melodies / Canons and Duets / Part Music

Pitch: Modal Borrowing 153

Preliminary Exercises / Melodies / Duets / Part Music / Sing and Play

UNIT 13

Music from the Literature 162

UNIT 14

Pitch: Secondary Dominants 168

Preliminary Exercises / Melodies / Canons and Duets / Sing and Play

UNIT 15

Pitch: Modulations to Closely Related Keys 182

Melodies / Canons and Part Music / Sing and Play

UNIT 16

Rhythm: Quintuple Meters 198

Preliminary Exercises / Canons and Duets

Pitch: Chromaticism Implying Altered Chords; Modulation to Distantly Related Keys 201

Preliminary Exercises / Melodies / Part Music / Sing and Play

UNIT 17

Music from the Literature 215

Contents

ART III Twentieth-Century Techniques

UNIT 18

Rhythm: Irregular Meters 266

Preliminary Exercises

Pitch: Diatonic Modes 268

Preliminary Exercises

Pitch: Changing Clefs 271

Melodies with Changing Clefs / Melodies / Part Music

UNIT 19

Rhythm: Changing Meters 281

Preliminary Exercises

Pitch: Pandiatonicism 283

UNIT 20

Rhythm: Syncopation Including Irregular and Mixed Meters 294

Preliminary Exercises

Pitch: Extended and Altered Tertian Harmony 296

Preliminary Exercises / Melodies

UNIT 21

Pitch: Exotic Scales 304

Preliminary Exercises / Melodies / Duets

UNIT 22

Rhythm: Complex Divisions of the Beat 314

Preliminary Exercises

Pitch: Quartal Harmony 316

Preliminary Exercises / Melodies / Part Music

UNIT 23

Rhythm: Polyrhythms and Polymeters 327

Preliminary Exercises

Pitch: Polyharmony and Polytonality 331

Part Music

UNIT 24

Pitch: Interval Music 338

Preliminary Exercises / Melodies / Duets

UNIT 25

Serial Music 347

UNIT 26

Music from the Literature 351

Glossary 352

Preface

Music for Sight Singing is intended to be used over a two- or three-year span. Parts I and II parallel the typical common practice two-year theory sequence. Part III may be integrated into the two-year sequence or may be used in a separate course dealing specifically with twentieth-century materials. The order of *Music for Sight Singing* parallels that of our other texts, *Techniques and Materials of Tonal Music* and *Music for Analysis*, but the text can easily be used with most other theory textbooks. An especially appropriate companion to *Music for Sight Singing* is *Music for Ear Training, CD ROM and Workbook*. Used together, these coordinated materials provide a well rounded, thorough approach to both music reading and aural perception.

As with our earlier texts, *Music for Sight Singing* grew out of our collective teaching experience at the Moores School of Music, The Peabody Conservatory of Music, and the institutions with which we were previously connected. A particular advantage of *Music for Sight Singing* is that the authors are all practicing composers.

The book consists primarily of newly written exercises and melodies that are graded and cumulative and that isolate the particular musical devices under study. Every effort has been made to compose material that is musically and stylistically appropriate as well as pedagogically suitable.

In *Music for Sight Singing*, we have included both part music from the literature and newly composed material. As in our *Music for Analysis*, the music from the literature has been carefully selected to be appropriate and workable at the student's level of progress. We feel that it is important to expose the student to a wide variety of vocal part music from the standard repertoire. All other material has been originally composed to control its content. We have been very careful to compose original material that, in addition to being carefully graded and cumulative, is musical and stylistically diverse.

For the fifth edition, we have composed a great number of new melodies, duets, and trios for the first several units. They are placed at the beginning of each exercise group. These new

exercises are shorter and less complex and will help the student get underway with new material more gradually.

As the student works through the text, each aspect of music reading is isolated and presented in a specific set of exercises. Problems of rhythm, meter, and pitch are dealt with separately and then together. The melodies and part music are appropriately edited with tempo designations, dynamics, and articulations to encourage the student to deal with all aspects of musical notation while sight singing.

We wish to thank the following people for their help in the preparation of the first edition: Edward Haymes and Luisa Chomel for help with translations; and George S. T. Chu, Hamline University; John C. Nelson, Georgia State University; Dorothy Payne, Department of Music, The University of Texas at Austin; Emily Romney, Longy School of Music, Cambridge, Mass.; and Scott Wilkinson, The University of New Mexico, for their reviews of the manuscript. The reviewers for the second edition were Richard DeVore, Kent State University; Scott Lindroth, Duke University; Rafael Lopez, Community College of Denver; Justus Matthews, CSU Long Beach; and Robert Zierolf, University of Cincinnati. For the third edition, the reviewers were Joel Galand, University of Rochester; Phillip Schroeder, Sam Houston State University; and Robert Zierolf, University of Cincinnati. For the fourth edition, the reviewers were Emelyne M. Bingham, Vanderbilt University; Mark Emile, Utah State University; James Michael Floyd, Baylor University; Richard Hoffman, Belmont University; Geoffrey Kidde, Manhattanville College; Paula Telesco, University of Massachusetts, Lowell; and Barbara K. Wallace, Baylor University. The reviewers for the fifth edition were Dr. George Chave, University of Texas at Arlington; Dr. Gretchen C. Foley, University of Nebraska-Lincoln; Sean Heim, Chapman University, CA; Dr. Daniel McCarthy, The University of Akron; David Kenneth Smith, Geneva College, PA; Paula Telesco, UMass – Lowell; Amelia Triest, University of CA – Davis; Charles Griffin, Hofstra University; and Dr. Barbara K. Wallace, Baylor University.

Thomas Benjamin

Michael Horvit

Robert Nelson

Suggestions to the Teacher and Student

To the Teacher

The following are some suggestions for the optimum use of this book. We have used three types of exercises:

1. *Unpitched rhythmic exercises*, which provide practice with specific rhythmic problems. Included among these are canons and duets. The duets may be performed with individuals or groups on each part. Or each student may perform both parts, either by vocalizing one part and tapping the other, or by tapping both parts, one with each hand.
2. *Pitched preliminary exercises*, which isolate specific melodic and harmonic problems. These should be mastered before going on to the melodies. Preliminary exercises are intended both as a presentation of specific materials and for drill on those materials, as distinct from the melodies and part music. With all material, a balance between sight reading in class and outside preparation is desirable.
3. *Melodies (canons, duets, and trios)*, specifically composed to deal in a musical way with material presented in the preliminary exercises.
4. *Sing and Play exercises* are melodies with simple accompaniments drawn from the standard vocal literature. The accompaniments can be played by the singer, other student, or by the teacher. We have presented the melodies without the texts, so that the singer can concentrate on the rhythm and pitches. The use of syllables is strongly recommended. These pieces are readily available in various song anthologies should the teacher wish to perform them with the lyrics. (Students can hone their musical skills by improvising accompaniments to some of the simpler melodies found in each unit.)

Interspersed throughout the exercises are units containing vocal part music from the literature. These provide a more complete musical context for the materials studied thus far.

1. It is important that some material from each section of each unit be covered, and in the proper order. More exercises are contained in each section than most classes will have time to use. It is not necessary to complete all the preliminary exercises before going on to the melodies in each unit. The intent here is to provide teachers with the flexibility to meet their individual needs. Some teachers may wish to make slight reorderings of material (for example, to introduce minor mode a little earlier), but should keep in mind that such reorderings should be done with great care in regard to the selection of exercises. With all material, a balance between sight reading in class and outside preparation (as well as sight-reading practice) is desirable.
2. We strongly recommend that students *conduct* all exercises and melodies after the concept of meter is introduced. The teacher should present preparatory beats, fermatas, and cutoffs. A useful procedure is to have various students conduct the class in the part music. As time permits, and the interest of both class and teacher indicate, it may be useful to go beyond mere "time-beating" to introduce, model, and practice the more contextual aspects of conducting, as this will insure more accurate and musical performances. In this case, issues of the *ictus*; size, speed, and character of the beat; conducting the phrase; approach to cadences; the musical nature of the preparatory beat; and so on should be considered and practiced.
3. In singing pitched material, it is possible to use a variety of methods: fixed or movable *do*, numbers, or a neutral syllable, such as *la*. Tonally oriented systems, such as movable *do* and numbers, work very well in primarily diatonic contexts; however, they lose their efficacy in highly modulatory materials and most twentieth-century idioms.
4. The tessitura of some exercises and melodies may be difficult for some students. These may be sung in any comfortable register or even transposed to a different key at the teacher's discretion. Instrumental as well as vocal idioms have been used to provide students with experience in dealing with the kinds of materials they are likely to encounter in performance situations. In the melodies and part music, emphasis should be placed on both accuracy and musicality of performance, including phrasing, articulation, dynamics, expression, and style.
5. We have employed the normal range of conventional approaches to notation:
 - a. Where an incomplete measure occurs at the beginning of an exercise, it is frequently, but not always, balanced metrically in the last measure.
 - b. Cautionary accidentals have been indicated both with and without parentheses.
 - c. Clef changes within a given melody will occur both within and between phrases.
 - d. The variety of notational conventions in twentieth-century music is illustrated in Part III.
6. This book may be used with a wide variety of theory texts currently available. In large measure, it is structured to parallel the organization of the authors' *Techniques and Materials*

of *Music*, seventh edition (Thomson, 2007), and *Music for Analysis*, sixth edition (Oxford, 2006), and may be used to reinforce the concepts presented therein.

7. Students should be urged to analyze the music they sing in class, including basic melodic shape and structural pitches, harmonic implications, phrase and period structure, cadences, motives, counterpoint, and style.

Because the development of aural skills—the ability to hear and recognize intervals or common chord progressions, to transcribe melodies, and even to hear and transcribe simple pieces—is such an important complementary skill to sight singing, we strongly recommend the use of a companion text, *Music for Ear Training, CD ROM and Workbook*, third edition (Schirmer, 2007). The units of text correspond exactly to the units in *Music for Sight Singing*, making the parallel use of both texts especially convenient. And though *Music for Sight Singing* is designed specifically as a sight-singing text, the exercises can be adapted for supplementary use in melodic or rhythmic dictation, using those materials that are not sung in class. The exercises can also be adapted for keyboard harmony by using the melodies for harmonization in a variety of textures and styles.

We recommend that the following suggestions to the student (see pages xii–xvi) be discussed in class as early as possible in the course.

To the Student

The ability to read accurately and fluently at sight is essential to your musicianship; the competent musician must be able to translate symbol into sound with speed and precision. The exercises in this book have been written and selected to provide you with a wide variety of typical musical problems and to provide exposure to many different styles, materials, and techniques.

You should practice sight reading daily, just as you would practice your own instrument or voice. Steady, disciplined work will yield the best and longest-lasting results. Practice all examples only as fast as you can perform them with accuracy.

Here are some suggestions for practicing and performing the music in this book.

1. *Rhythmic reading*. The rhythmic exercises may be performed in several different ways, for example:

clapping or tapping the rhythm

tapping the rhythm while conducting

vocalizing (as on *ta*) the rhythm while conducting

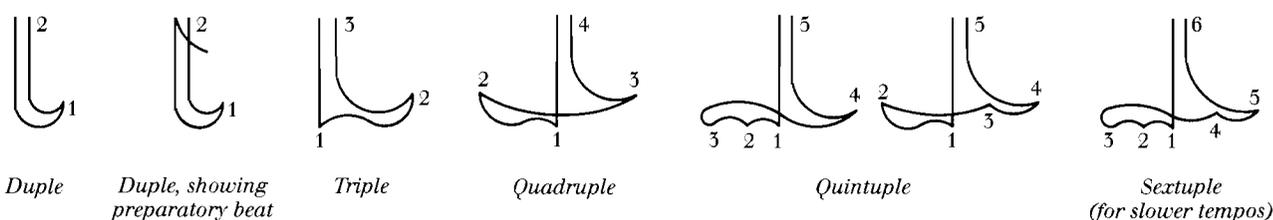
tapping the beat with one hand and the rhythm with the other

tapping or clapping the rhythm while counting aloud the beats in each measure

The rhythmic duets may be performed with one person performing both parts, using a combination of tapping and vocalizing, or with a different person on each part. In general, be as metronomic and rhythmically precise as possible; you may profitably use a metronome while practicing.

Common conducting patterns are shown below. Compound duple meters, such as $\frac{6}{8}$ or $\frac{6}{4}$, are conducted in either 2 or 6, depending on tempo. Compound triple meters may be conducted in either 3 or a subdivided 3, and compound quadruple in either 4 or a subdivided 4. In slow tempos, simple meters may be conducted with a divided beat.

Quintuple meters, such as $\frac{5}{4}$, may be conducted as shown in the illustration, or as combinations of duple and triple meters. Similarly, septuple meters, such as $\frac{7}{4}$, may be conducted as a combination of duple, triple, and/or quadruple. The specific pattern chosen will reflect the prevailing rhythmic distribution within each bar.



Your beat-patterns should be very clear as to the placement of each beat (the arrival, or *ictus*), not too large, of roughly equal size, and uniform in speed within the tempo. Your teacher may choose to work with you on expressive conducting, in which the beat (including the preliminary beat) reflects character, dynamic, phrase-length, expression, and style.

2. *Reading of melodies and part music.* This is one possible technique for sight singing:

- Note the meter signature and decide on an appropriate conducting pattern. Look up any unfamiliar tempo designations in the glossary.
- Find, analyze, and drill any rhythmic problems.
- Determine the key and play the tonic pitch on a piano or other instrument. Sing the tonic triad, and find the first note of the melody.
- Sing and conduct through the exercise at a moderate tempo, concentrating on accuracy of pitch and rhythm. Mark breathing places.
- Isolate and drill any pitch problems. Use the piano or instrument very sparingly, if at all, and only to check your pitch. The less you use it, the better.
- Conduct and sing through the exercise again as musically as possible, observing all dynamic, tempo, phrasing, and articulation markings.

In each sight-singing exercise:

- a. Concentrate on accurate intonation.
 - b. Work for steady tempo and rhythmic accuracy.
 - c. For musicality, observe all performance markings and the musical style of each example; work for continuity and a clear sense of phrase.
 - d. Keep your eyes moving ahead of where you are singing. As your sight reading improves, train your eyes to scan ahead over the next several notes and ultimately over several measures. The farther you are "ahead of yourself," the better your sight reading will be. Train yourself to recognize melodic patterns, such as scale fragments, chord arpeggiations, repetitions, sequences, cadential formulas, and so on. It is both easier and more musical to perform patterns than to merely move from note to note.
 - e. Try "silent singing," in which you conduct through an exercise and sing it internally; then check it by singing aloud. This is a very good exercise for improving your "internal ear."
 - f. Remember: "Find it, don't fake it." If you are not sure of the next pitch, find it by relating it to a previous pitch either by interval or by relation to the tonic note.
3. *Analysis.* It is a very good idea to analyze the melodies and part music you are performing. Such analyses not only will make it easier to read well but also will increase your awareness of style, musical materials, and techniques. The following points should be noted:
- a. Phrase structure, including cadence placement and types, and periodic structures, if any.
 - b. Patterns, such as repetitions, sequences, and returning pitches, which both unify the melody and make it easier to read.
 - c. Motivic content.
 - d. Structural pitches, the principal notes that give a melody its overall shape and direction.
 - e. Harmony. As appropriate, analyze the underlying harmonies implied by the melodic lines, being attentive to the patterns of nonharmonic tones. This will improve your understanding of the relation of harmony to melody, will increase your ability to harmonize melodies quickly and musically, and will make it easier to sing.

Here is a sample analysis of a melody, with structural pitches circled:

4. This book does not depend on any particular singing system. At the discretion of the teacher, you may use scale-degree numbers, note names, a neutral syllable such as *la*, or the *fixed do* or *movable do* system of *solfège* syllables. We suggest that you initially approach an unfamiliar clef by singing the exercises using note names.

The syllables for the *movable do* system are

Major Scale

Natural Minor Scale

Harmonic Minor Scale

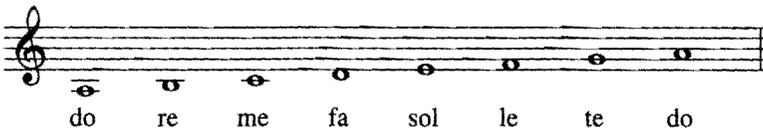
Melodic Minor Scale

Chromatic Scale

The syllables indicated for the chromatic scale as shown here on C are those used in the *fixed do* system.

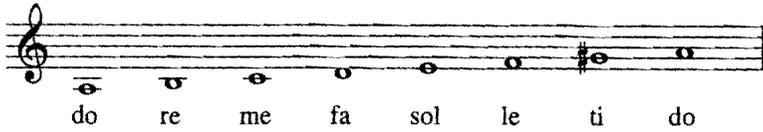
Alternative syllables for minor scales are

Natural Minor Scale



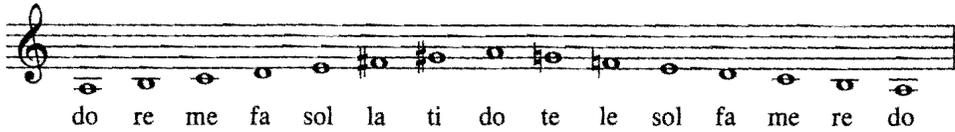
do re me fa sol le te do

Harmonic Minor Scale



do re me fa sol le ti do

Melodic Minor Scale



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

In the *fixed do* system, the syllables always coincide with the letter names of the notes, regardless of key. For example, *C* is always *do* and *F* is always *fa*, and so on.



sol fa sol la ti re do re

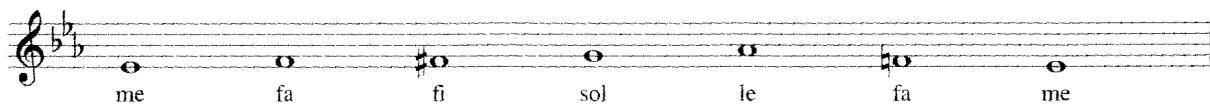


mi fa fa sol la fa mi

It is also possible to use the *fixed do* system with inflected syllables, as given in the chromatic scale on page xv.



sol fi sol la ti re di re



me fa fi sol le fa me

Part **I**

Common Practice Techniques:
Diatonic

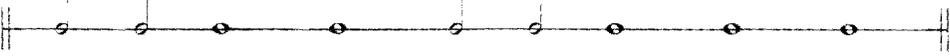
Unit 1

Rhythm: One- and Two-Pulse Units (Unmetered)

Preliminary Exercises

These exercises introduce one- and two-pulse rhythmic values. They may be performed in a variety of ways, for example, by tapping or clapping the pulse while vocalizing the rhythm.

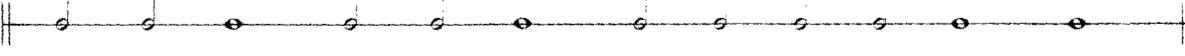
(Pulse = )

1. 

()

2. 

()

3. 

(Pulse = )

4. 

()

5. 

()

6. 

()

7. 

()

8. 

()

9. 

(Pulse = ♪)

10.

11.

12.

13.

14.

15.

16.

17.

18.

19.

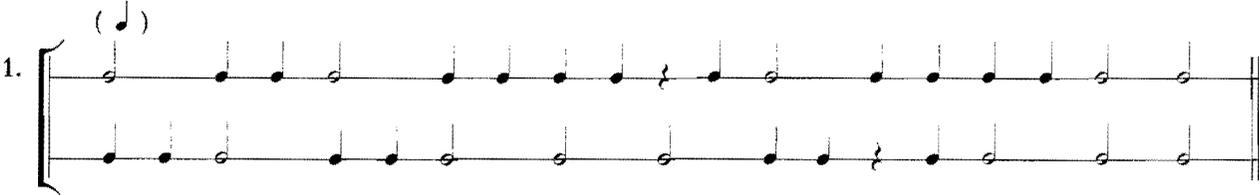
20.

21.

Rhythmic Duets

Rhythmic duets may be performed in the following ways:

1. Separate people vocalizing, tapping, or clapping each part.
2. Each student performing both parts, using some combination of tapping, clapping, or vocalizing.

1. 

2. 

Pitch: The Major Scale

Preliminary Exercises

These exercises contain only *conjunct* (stepwise) motion. They should be performed by tapping or clapping the pulse while singing the pitches, using scale-degree numbers, a neutral syllable, *fixed do*, or *movable do*.

In all pitch exercises in this book, work for very good intonation. For those without “perfect” (absolute) pitch, give yourself the first pitch, using some instrument, and check your pitch again at the end. Do not use any instrument to help you with difficult passages, as this will result in your not being able to sight sing or internally “picture” the sound. It is often effective and efficient to work with a classmate, alternating singing and listening; this builds both sight-singing and ear-training skills. It may also help you to sing into a tape or disk recorder to check your accuracy.

Perform all exercises only as fast as you can with complete accuracy of pitch and rhythm. As with learning an instrument, speed is not of primary concern at the early stages. Very consciously, keep your eyes scanning ahead of where you are in an exercise, taking in patterns where present.

1. 

2. 

3. (♩)

4. (♩)

5. (♩)

6. (♩)

7. (♩)

8. (♩)

9. (♩)

10. (♩)

11. (♩)

12. (♩)

13. (♩)

14. (♩)

15. (♩)

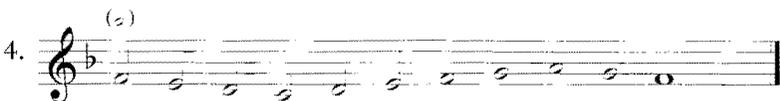
Melodic Exercises

Sing these exercises with great accuracy of rhythm and pitch, and as musically as possible, with good continuity, steady pulse, and attention to the shape of the phrase. For further suggestions for preparing the melodic exercises, see *Suggestions to the Student*, pp. xii–xvi.

1. (Pulse = ♩)

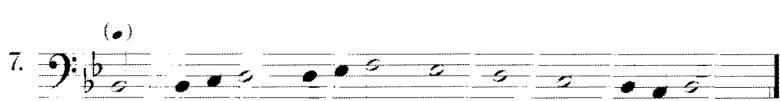
2. (♩)

3.  (s)

4.  (s)

5.  (s)

6.  (s)

7.  (s)

8.  (s)

9.  (s)

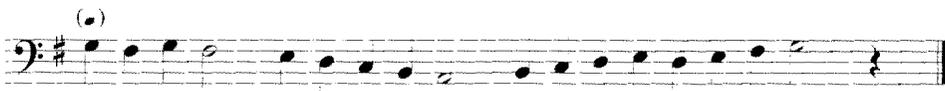
10.  (s)

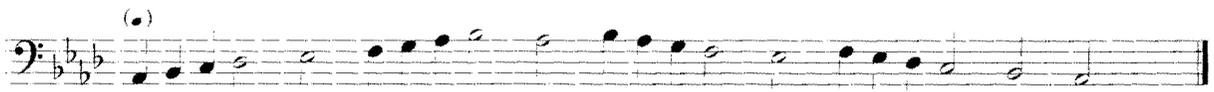
11.  (s)

12.  (s)

13.  (s)

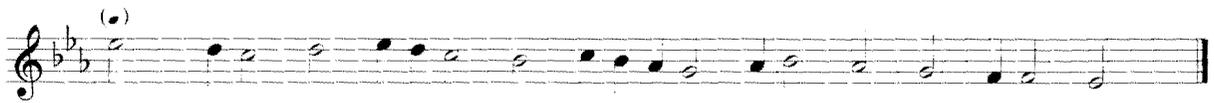
14.  (s)

15. 

16. 

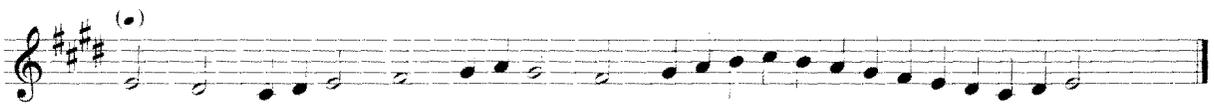
17. 

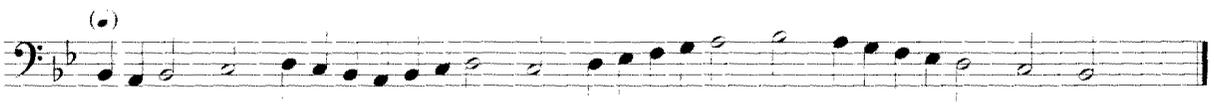
18. 

19. 

20. 

21. 

22. 

23. 

24. 

25. 

26. 

5. Musical notation for exercise 5, measures 1-8. Treble and bass clefs, key signature of two flats, common time signature. Treble clef starts with a circled '5'.

6. Musical notation for exercise 6, measures 1-8. Treble and bass clefs, key signature of three flats, common time signature. Treble clef starts with a circled '6'.

7. Musical notation for exercise 7, measures 1-8. Treble and bass clefs, key signature of two sharps, common time signature. Treble clef starts with a circled '7'.

8. Musical notation for exercise 8, measures 1-8. Treble and bass clefs, key signature of two sharps, common time signature. Treble clef starts with a circled '8'.

9. Musical notation for exercise 9, measures 1-8. Treble and bass clefs, key signature of two sharps, common time signature. Treble clef starts with a circled '9'.

10. Musical notation for exercise 10, measures 1-8. Treble and bass clefs, key signature of one flat, common time signature. Treble clef starts with a circled '10'.

11. ^(.)

Musical notation for exercise 11, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music features a sequence of chords and single notes across ten measures.

12. ^(.)

Musical notation for exercise 12, consisting of two staves. The top staff is in treble clef with a key signature of one flat (Bb). The bottom staff is in bass clef with a key signature of one flat (Bb). The music features a sequence of chords and single notes across ten measures.

Ear Training: At this point, students should drill on the rudiment exercises in Unit 1 of *Music for Ear Training*.

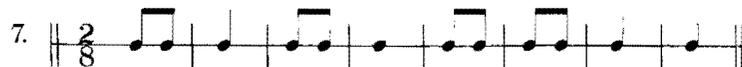
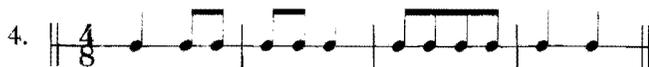
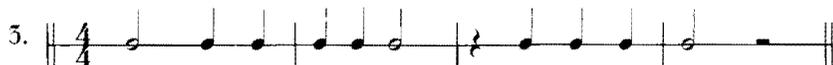
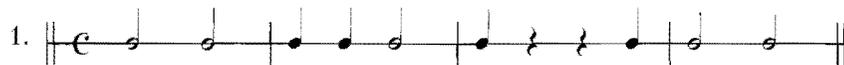
Unit 2

Rhythm: Simple Meters

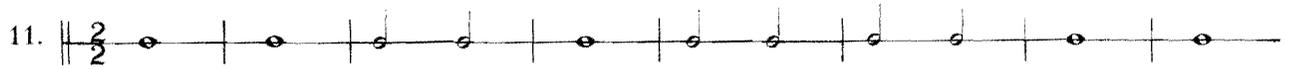
Preliminary Exercises

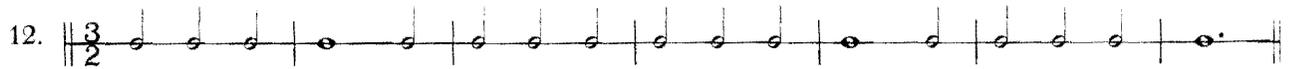
These exercises introduce simple meters. They should be performed by conducting the meter while vocalizing the rhythm. For conducting patterns, see *Suggestions to the Student*, pp. xii-xvi.

Work hard to make your conducting very clear. Place the beginning of each beat clearly, and work for beats of roughly equal size, weight, and speed. The preparatory beat should be used and practiced; be sure it is the same speed, size, and character as the rest of the exercise. Practice with a classmate, or with a mirror or video recorder. Avoid any large movement of the head or body, and avoid any extraneous gesture that might obscure the beat. Use just one hand to conduct, for now, unless your teacher suggests otherwise.

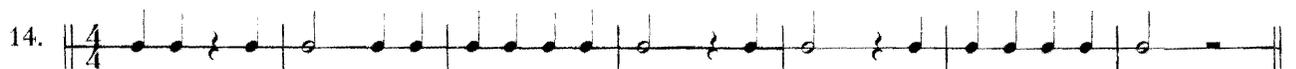


10. $\frac{3}{4}$ 

11. $\frac{2}{2}$ 

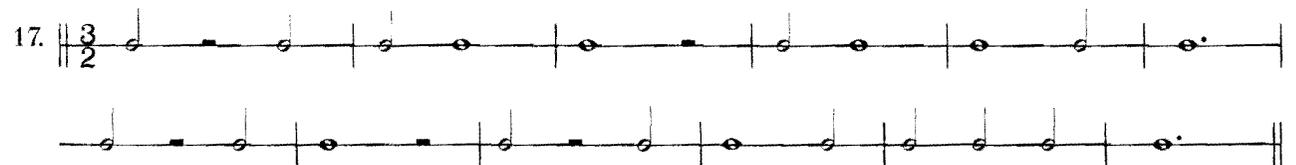
12. $\frac{3}{2}$ 

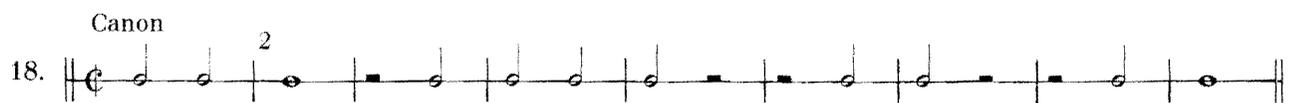
13. C 

14. $\frac{4}{4}$ 

15. $\frac{3}{8}$ 

16. C 

17. $\frac{3}{2}$ 

18. Canon $\frac{\text{C}}{2}$ 

19. Canon $\frac{3}{8}$ 

20. Canon $\frac{4}{8}$ 

21. Canon $\frac{4}{4}$ 

Rhythmic Duets

These duets may be performed in the usual ways: separate people vocalizing, tapping, or clapping each part; or each student performing both parts, using some combination of clapping, tapping, or vocalizing. As always, strive for a simple, clear, even beat, and a completely steady pulse.

1.

2.

5.

4.

5.

6.

7.

Ear Training: At this point, students should drill on the Rhythmic Dictation exercises in Unit 2 of *Music for Ear Training*.

Pitch: Introducing Thirds

Preliminary Exercises

All metered melodies should be conducted as they are being sung.

Sight read and practice these exercises slowly at first, being attentive to accuracy of pitch and rhythm. Be especially careful with the intonation of the leaps; give yourself a starting pitch, and check the pitch again at the end, but use the piano (or any instrument) as little as possible.

1.

2.

3.

4.

5. Exercise 5 consists of three staves of music in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The first staff contains measures 1 through 11. The second staff continues from measure 12 to 23. The third staff contains measures 24 through 35, ending with a double bar line.

6. Exercise 6 consists of two staves of music in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The first staff contains measures 1 through 11. The second staff continues from measure 12 to 23, ending with a double bar line.

7. Exercise 7 consists of three staves of music in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The first staff contains measures 1 through 11. The second staff continues from measure 12 to 23. The third staff contains measures 24 through 35, ending with a double bar line.

8. Exercise 8 consists of four staves of music in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The first staff contains measures 1 through 11. The second staff continues from measure 12 to 23. The third staff contains measures 24 through 35. The fourth staff contains measures 36 through 47, ending with a double bar line.

9.

Musical notation for exercise 9, measures 9-13. It consists of three staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff (measures 9-12) contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The second staff (measures 9-12) contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The third staff (measures 9-13) contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2.

Pitch: Introducing Fourths

Preliminary Exercises

1.

Musical notation for exercise 1, measures 1-22. It consists of four staves in bass clef with a key signature of one sharp (F#) and a common time signature (C). The first staff (measures 1-7) contains a sequence of eighth notes: G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1. The second staff (measures 8-14) contains a sequence of eighth notes: G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1. The third staff (measures 15-21) contains a sequence of eighth notes: G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1. The fourth staff (measures 22) contains a sequence of eighth notes: G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1.

2.

Musical notation for exercise 2, measures 1-10. It consists of one staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). The staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2.

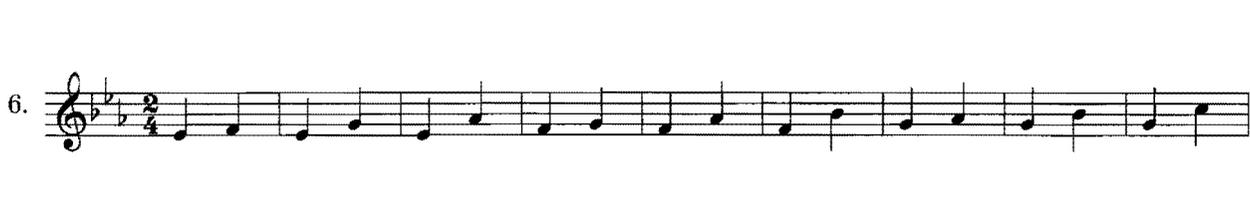
3.

Musical notation for exercise 3, measures 1-10. It consists of one staff in bass clef with a key signature of two flats (Bb, Eb) and a 3/2 time signature. The staff contains a sequence of eighth notes: G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0.

4.

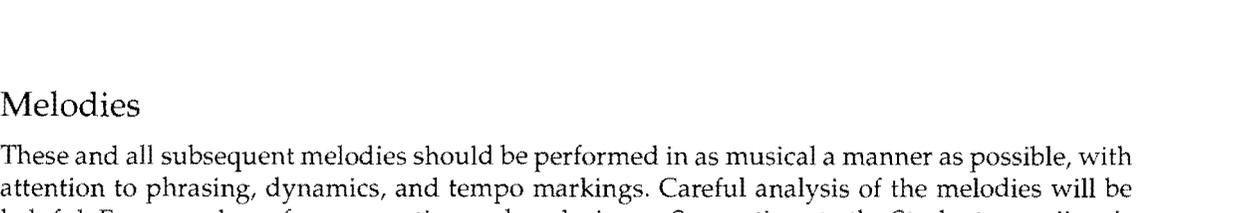
Musical notation for exercise 4, measures 1-10. It consists of one staff in treble clef with a key signature of two flats (Bb, Eb) and a 3/2 time signature. The staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2.

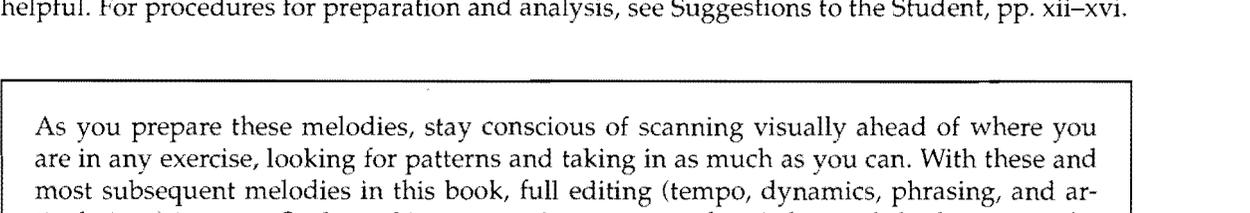
5. 

10. 

6. 

10. 

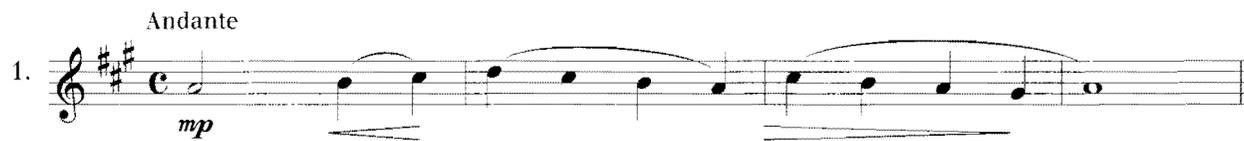
19. 

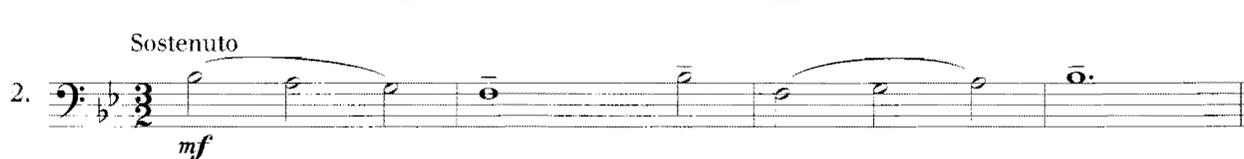
28. 

Melodies

These and all subsequent melodies should be performed in as musical a manner as possible, with attention to phrasing, dynamics, and tempo markings. Careful analysis of the melodies will be helpful. For procedures for preparation and analysis, see *Suggestions to the Student*, pp. xii–xvi.

As you prepare these melodies, stay conscious of scanning visually ahead of where you are in any exercise, looking for patterns and taking in as much as you can. With these and most subsequent melodies in this book, full editing (tempo, dynamics, phrasing, and articulations) is given. Such markings are as important as the pitches and rhythms, as is the expressive quality and style of each melody. Treat these as music, not “just exercises,” as if you were performing them. As always, steadiness of beat and accuracy of pitch are very important. Be sure your conducting patterns (including preparatory beat) are in the same character, dynamic, and tempo as the whole melody. Again, working with a friend, a mirror for conducting, or an audio or video recorder will be helpful.

1. 

2. 

Semplice

5. 

Moderato

4. 

Cantabile

5. 

Deciso

6. 

Andante

7. 

Moderato

8. 

Mässig

9. 

Allegretto

10. 

Pesante

11. 



Allegro marcato

12. 
f

Cantabile

15. 
mf

Modéré

14. 
p *poco a poco cresc.* *f*

Moderato

15. 
mf *poco rit.*

Leggiero

16. 
mp *sim.*

Lento

17. 
p

Semplice

18. 
pp

Ben marcato

19. 
f

12 

Klingend

20. 
f *sim.*

28. *Smoothly*
mf *f* *dim. al fine*

29. *Coarsely*
mf *f*
meno f

Duets and Trios

1. *Moderato*
mp

2. *Allegretto*
f

5. *Andante*
mf

4. *Moderato*
mp

9. Religioso

mf

mf

mf

10. Andantino

p

p

p

Ear Training: At this point, students should drill on the Melodic Dictation exercises in Unit 2 of *Music for Ear Training*.

Unit 3

Pitch: Tonic Triad in the Major Mode; Introducing Fifths, Sixths, and Octaves

Preliminary Exercises

As these exercises become more difficult, with more leaps, work on them slowly, with a critical ear for pitch accuracy. Be aware of the "feeling" of an interval in the voice, and also of the importance of "pitch memory," which will help greatly in singing lines involving notes you have already sung. See, for instance, measures 1-2 of the first exercise below. Be equally aware of all patterns of repetition and sequence, and all recurrences of strong scale degrees, such as the tonic and dominant.



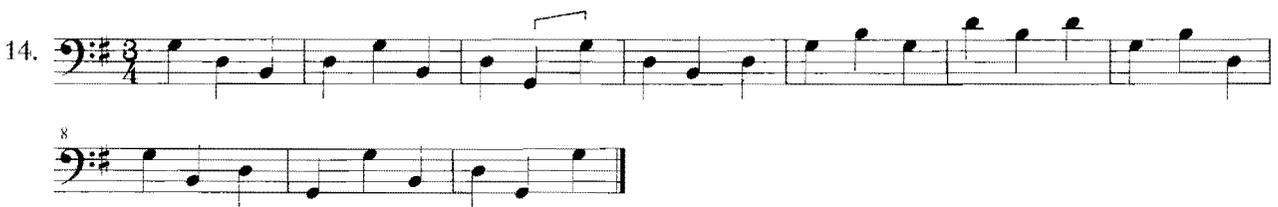
9. 

10. 

11. 

12. 

13. 

14. 

15. 

16. 

Melodies

1. *Moderato*
mf

2. *Merrily*
mf

3. *Andantino*
mp

4. *Andante*
p

5. *Moderato*
mf

6. *Amabile*
mp

7. *Mit Sehnsucht*
p *cresc.* *mf*

8. *Moderato*
f *p*

9. *Tempo di Valse*
mf

10. Moderato

mf

11. Ben marcato

f

12. Andante

mp

13. Marcato

ff

14. Mässig schnell

f

15. Allegro

f *più f*

11

Mit Geist

16. *f non legato*

1. 

2. 

Flowing

17. *mp* 

Andante

18. *mf* 

Cantabile

19. *mp* 

Allegretto

20. *mp* 

Con moto

21. *mf* 

Risoluto

22. *f* 

12 

Deliberatamente

25. *f* 

6 

24. *Mit Kraft*
f



25. *Ländler*
mp *cresc.*



9
mf *mp*



26. *Mesto*
mp



7



Canons, Duets, and Trios

1. *Dolce*
mp



2. *Cantabile*
mf



5. *Andantino*

4. *Allegro grazioso*

5. *Andante*

6. *Scherzando*

7. Amabile

mp p

8. Lightly

mp

9. Con moto (Canon)

1. mp

2.

3.

10. Maestoso

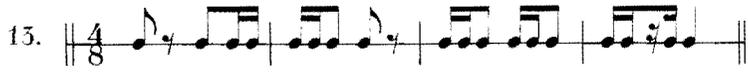
mf f

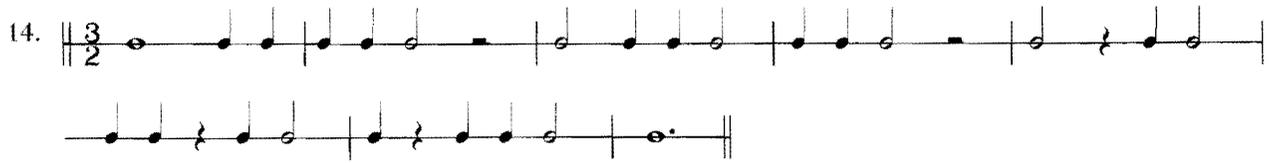
mf f

mf f

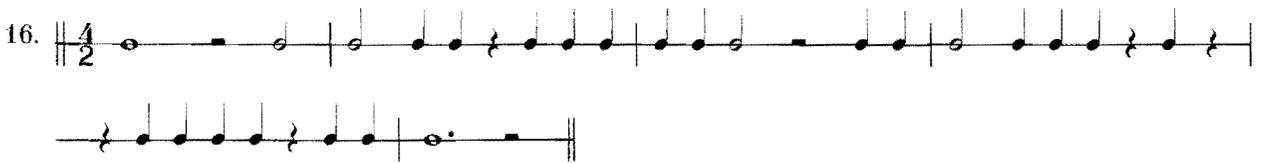
Ear Training: At this point, students should drill on the Melodic and Harmonic Dictation exercises in Unit 3 of *Music for Ear Training*.

12. 

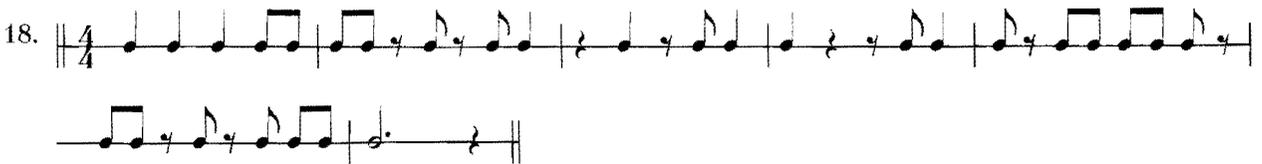
13. 

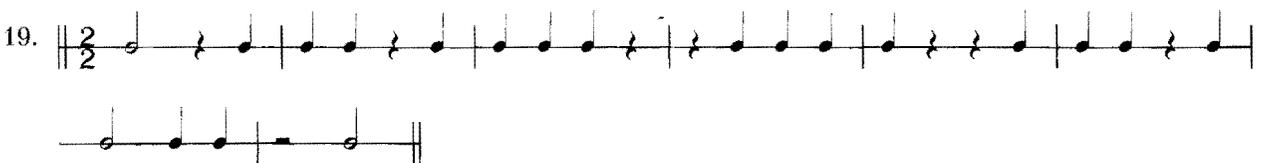
14. 

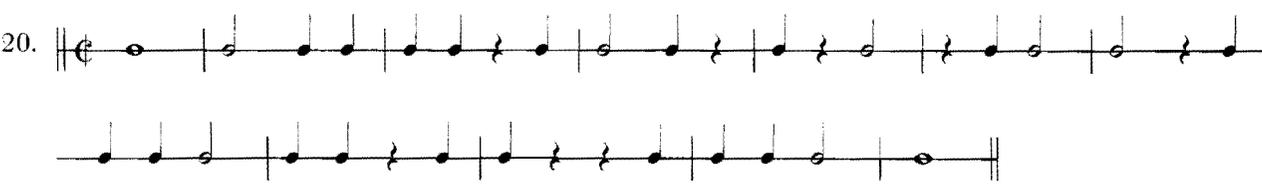
15. 

16. 

17. 

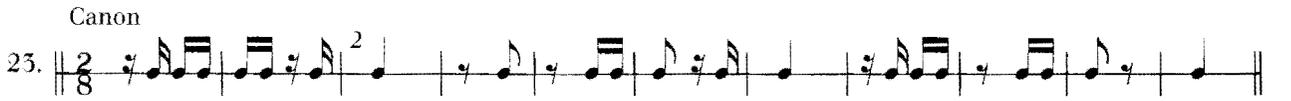
18. 

19. 

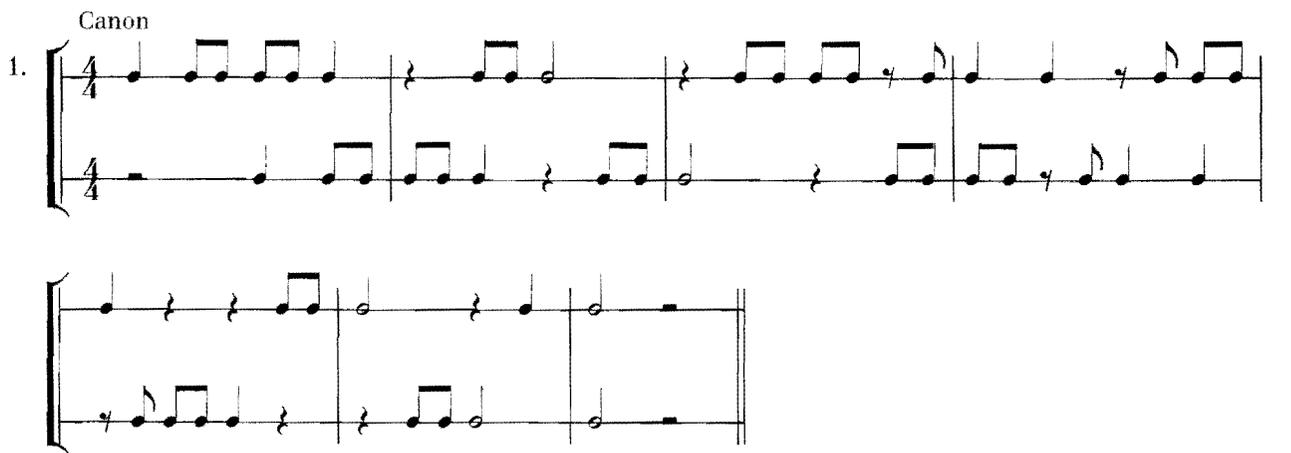
20. 

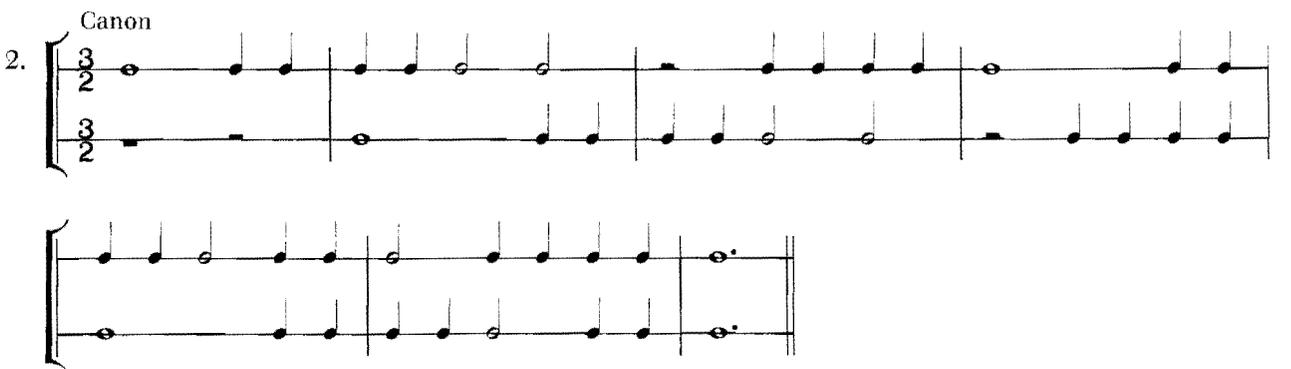
21. 

Canon
22. 

Canon
23. 

Rhythmic Duets

Canon
1. 

Canon
2. 

3.

4.

5.

Ear Training: At this point, students should drill on the Rhythmic Dictation exercises in Unit 4 of *Music for Ear Training*.

Pitch: I, V, and V₇; Introducing Sevenths

Preliminary Exercises

Careful consideration of the harmonic implications is useful in singing these exercises. Note that the V₇ will not always appear in its complete form melodically. It is possible to analyze the upper three tones of the V₇ as a vii^o.

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

10. 

11. 

12. 

13. 

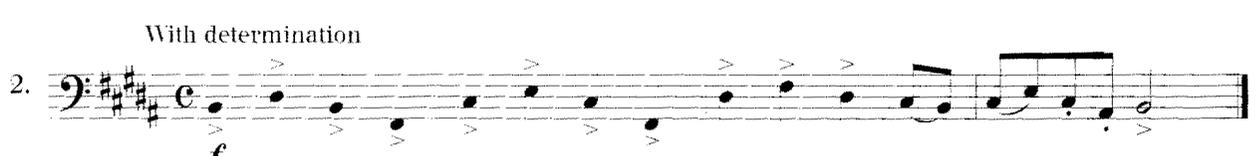
14. 

15. 

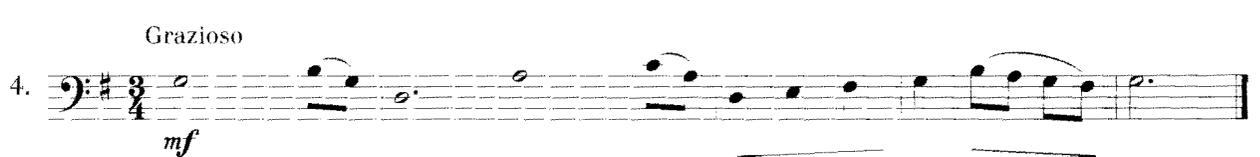
Melodies

As you sight read and practice these melodies, continue to value steadiness, accuracy, and musicality. Sustain through each phrase and observe all cadences. Observe all performance directions with care. Be sure your conducting is in keeping with dynamics, character, and style. Practice, if possible, with a classmate, in front of a mirror, or with video recorder. Keep your eyes scanning as far as possible ahead of your reading, searching for patterns. Check your pitch at the end of each melody.

1. *Allegretto*


2. *With determination*


3. *Stark*


4. *Grazioso*


5. *Giocoso* *simile*


6. *Andante cantabile*


Allegretto

16. 

Poco lento

17. 

Andante

18. 

Cantabile

19. 

Serioso

20. 

Deciso

21. 

Grazioso

22. 

Marcato

25. *f* 

Amabile

24. *mp* 

Dolce

25. *p* *poco cresc.* 

Assez vite

26. *f* 

Allegro energico

27. *ff* 

Duets, Trios, and Canons

1. Moderato
mp

2. Allegro
f

3. Moderato
mf

4. Andantino
mp

5. Animato
mf

6. *Mässig bewegt*

mp

7. *Canon Moderato*

mf *mp*

2

3

mf

8. *Allegro*

mf

9. *Andante*

mp

mp

10. *Grazioso*

mf

11. *Gracieux*

p

12. *Spiritoso*

f

f

f

13. *Vivace*

f

14. *Detached*

mf

Part Music

1. *Maestoso*

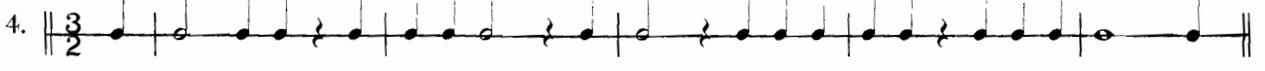
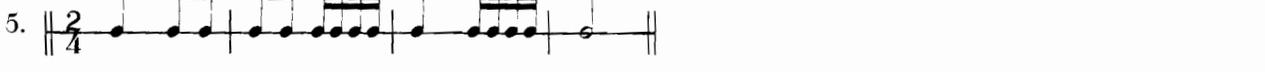
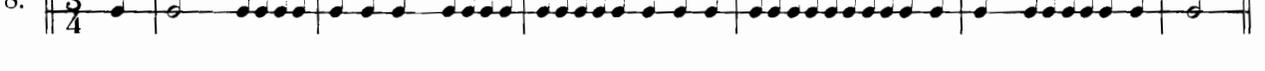
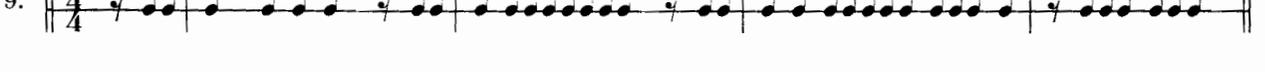
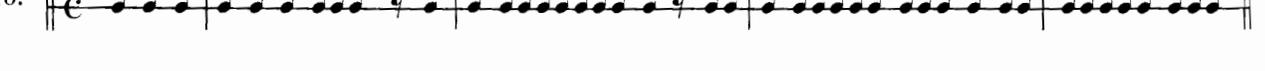
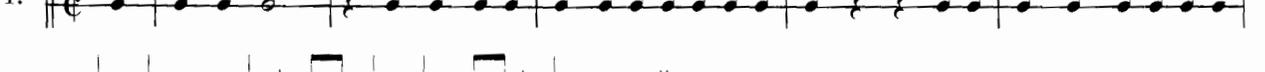
mf

Ear Training: At this point, students should drill on the Melodic and Harmonic Dictation exercises in Unit 4 of *Music for Ear Training*.

Unit 5

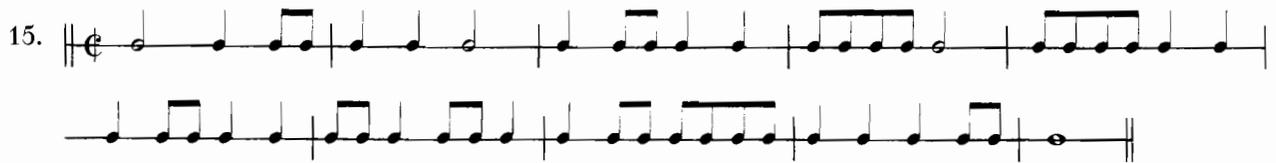
Rhythm: Anacruses (Upbeats) and 4:1 Subdivisions of the Beat

Preliminary Exercises

1. 
2. 
3. 
4. 
5. 
6. 
7. 
8. 
9. 
10. 
11. 
12. 

13. 

14. 

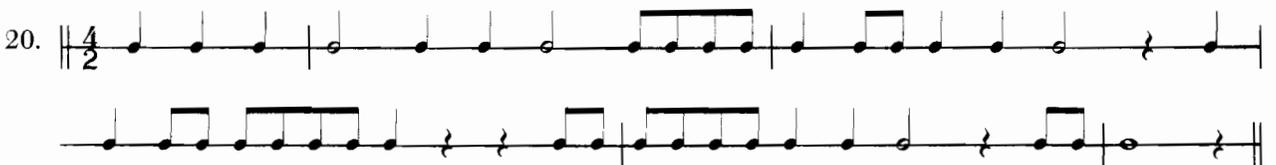
15. 

16. 

17. 

18. 

19. 

20. 

Canons and Duets

1.

2.

3.

4. Canon *a 3*

5. Canon $\frac{3}{4}$ 2

6. Canon $\frac{6}{8}$ 2

7. Canon $\frac{6}{8}$ 2

8.

Ear Training: At this point, students should drill on the Rhythmic Dictation exercises in Unit 5 of *Music for Ear Training*.

Pitch: I, IV, V, and V₇

Preliminary Exercises

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

10. 

11. 

12. 

13. 

14. 

15. 

16. 

5. 

6. 

7. 

8. 

9. 

10. 

11. 

12. 

15. 

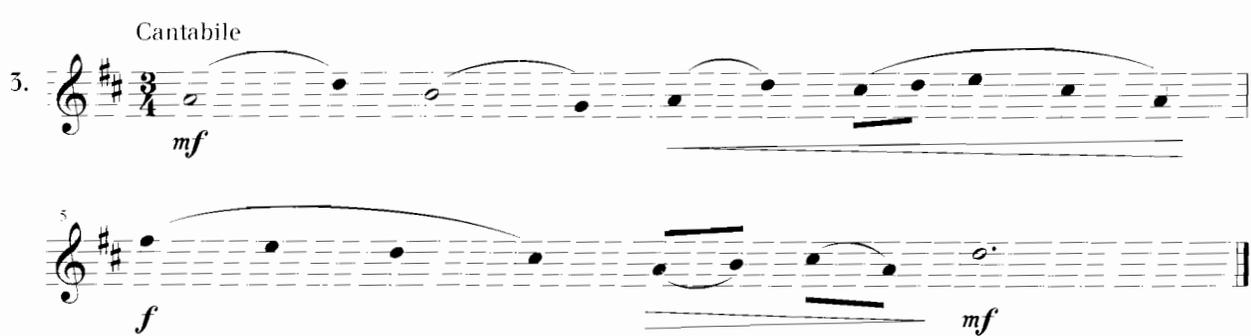
14. 

Melodies

As these melodies are longer, it would be advisable to mark breathing places. Be sure to sustain breath through the phrase, and make the cadences clear in your singing. Conduct and sing with attention to phrasing, character, and dynamics.

1. *Gently*


2. *Con brio*


3. *Cantabile*


4. *Allegretto*


5. *Serioso* *poco rit.*
mf *mp*

6. *Leggiero*
mp

7. *Grave*
mp *p*

8. *Lively*
f

9. *Tempo di Gavotte*
mf

10. *Cantabile*
mp *mp*

11. *Adagio molto*
mp

12. *Gesangvoll*

mf *p*

mf

13. *Allegro con spirito*

f *mp*

f

14. *Alla Polacca*

f *sim.*

f

15. *Moderato*

mf *mf*

cresc. *f* *mf*

16. *Cantabile*

pp *poco cresc.* *mp* *dim.* *pp*

poco cresc. *mp* *dim. al* *pp*

Modéré

17. 

Marziale

18. 

Mässig

19. 

Leicht und geschwind

20. 

Dolce

21. 

So schnell wie möglich

22. 

Allegro moderato

23. 

Ländler

24. 

Fließend

25. 

Allegro placido

26. 

Allegro moderato

27. *mf*

cresc. poco a poco rit.

f dim. mf

Jauntily

28. *mf*

5 *f* *FINE*

11 *D.S. al Fine*

Canons, Duets, and Trios

1. Canon 2

2. Canon a 3

5. Canon Dolce 2

mp

4. Canon *a 3*
Con spirito
mf

2
3

5. Allegro
mf

6. Allegretto
mf

7. Moderato
mf

8. Vivo
f

Grazioso

9.

mf

mf

Detailed description: This musical exercise is in 3/4 time and G major. The melody in the treble clef consists of eighth-note patterns with slurs, starting on G4 and moving up stepwise. The bass line in the bass clef provides a simple harmonic accompaniment with quarter notes, starting on G3 and moving up stepwise. The dynamic is marked *mf* in both staves.

Walzer

10.

mf

mp

Detailed description: This musical exercise is in 3/4 time and B-flat major. The treble clef features a melody of eighth notes with slurs, starting on B-flat4. The bass clef has a more active accompaniment with eighth-note patterns. The dynamic starts at *mf* and changes to *mp* in the second half of the exercise.

Detailed description: This block shows the final measures of exercise 10. The treble clef ends with a half note on B-flat4, and the bass clef ends with a half note on B-flat3.

Bewegt

11.

mf

Detailed description: This musical exercise is in 2/4 time and G major. The treble clef has a melody of eighth notes with slurs, starting on G4. The bass clef has a similar eighth-note accompaniment, starting on G3. The dynamic is marked *mf*.

poco rit.

Detailed description: This block shows the final measures of exercise 11. The treble clef ends with a half note on G4, and the bass clef ends with a half note on G3. The dynamic marking *poco rit.* is placed above the final measures.

Giocoso

12.

f

Detailed description: This musical exercise is in common time (C) and G major. The treble clef features a lively melody of eighth notes with slurs, starting on G4. The bass clef has a similar eighth-note accompaniment, starting on G3. The dynamic is marked *f*.

13. *Marziale*

f

14. *Allegretto*

mp

mp

15. *Movendo*

mf

mf

mf

This musical system contains measures 15, 16, and 17. It is marked with the tempo *Movendo* and the dynamic *mf* (mezzo-forte). The music is in 3/4 time and features a melodic line in the treble clef and accompaniment in the bass clef. The melody consists of eighth and sixteenth notes, often beamed together, with some notes tied across measures. The bass line provides a steady accompaniment with similar rhythmic values.

This system contains measures 18, 19, and 20. The melodic line continues with eighth and sixteenth notes, some with slurs. The bass line continues with a similar accompaniment pattern. The dynamics and tempo remain consistent with the previous system.

16. *Andante cantabile*

mp

mp

mp

poco rit.

This system contains measures 21, 22, and 23. The tempo is marked *Andante cantabile* and the dynamic is *mp* (mezzo-piano). The music is in 4/8 time. The melodic line features a mix of eighth and sixteenth notes, with some slurs and ties. The bass line has a more rhythmic accompaniment. The system concludes with the instruction *poco rit.* (ritardando).

Part Music

Chorale

The image shows a musical score for a chorale. It is written in G major (one sharp) and 3/2 time. The score is divided into two systems, each with a treble clef and a bass clef. The first system contains the first four measures, and the second system contains the next four measures. The music is a simple harmonic exercise with a clear melodic line in the treble and a supporting bass line.

Ear Training: At this point, students should drill on the Melodic and Harmonic Dictation exercises in Unit 5 of *Music for Ear Training*.

10. 

11. 

12. 

13. 

14. 

15. 

16. 

17. 

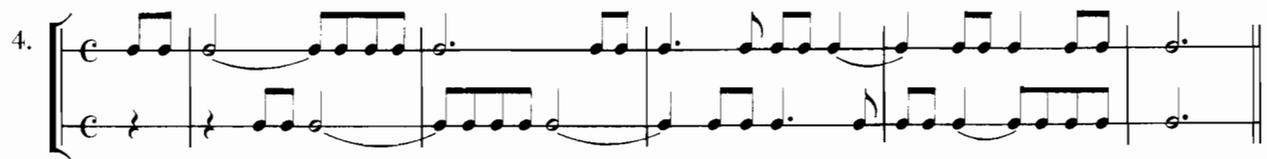
18. 

Canons and Duets

1. 

2. Canon 

3. Canon 

4. 

5. 

Ear Training: At this point, students should drill on the Rhythmic Dictation exercises in Unit 6 of *Music for Ear Training*.

Pitch: Minor Mode

Preliminary Exercises

Compare the major and minor scales. Sing these exercises using either *do* for tonic or *la* for tonic. Pay particular attention to the location of whole steps and half steps and the associated syllable patterns.

1.

2.

3.

4.

5.

6.

7.

8.

Before singing these exercises, analyze the quality of the triads.

9. 

10. 

11. 

12. 

13. 

14. 

15. 

16. 

17. 

18. 

17. 

18. 

19. 

20. 

21. 

22. 

23. 

24. 

25. 

26. 

27. 

28. 

6. *Espressivo*

mf

f *mp*

7. *Ruhig bewegt*

mf

8. *Dolce*

mp

9. *Andante*

mp

10. *Cantabile*

mp

cresc. *mf* *dim.*

rit. *mp*

11. *Lentamente*
mp



5



Detailed description: Exercise 11 is in G minor, 2/4 time, marked 'Lentamente' and 'mp'. The first system consists of four measures of eighth-note patterns. The second system starts with a fermata over the first measure, followed by three measures of eighth-note patterns, ending with a quarter rest.

12. *Con moto*
mp



4



Detailed description: Exercise 12 is in G minor, common time, marked 'Con moto' and 'mp'. The first system is a single long line of eighth-note patterns. The second system starts with a fermata over the first measure, followed by three measures of eighth-note patterns, ending with a quarter rest.

13. *Lugubre e mesto*
mp



4



Detailed description: Exercise 13 is in G minor, 4/4 time, marked 'Lugubre e mesto' and 'mp'. The first system is a single long line of eighth-note patterns. The second system starts with a fermata over the first measure, followed by three measures of eighth-note patterns, ending with a quarter rest.

14. *Mit Kraft*
f



9



cresc. *f* *sub. p*

Detailed description: Exercise 14 is in G minor, 2/4 time, marked 'Mit Kraft' and 'f'. The first system is a single long line of eighth-note patterns. The second system starts with a fermata over the first measure, followed by three measures of eighth-note patterns, ending with a quarter rest. Dynamics include 'cresc.', 'f', and 'sub. p'.

15. *Andante solenne*
mf



4



Detailed description: Exercise 15 is in G minor, 4/4 time, marked 'Andante solenne' and 'mf'. The first system is a single long line of eighth-note patterns. The second system starts with a fermata over the first measure, followed by three measures of eighth-note patterns, ending with a quarter rest.

Tempo giusto

16. *mf*

Gesangvoll

17. *mp*

cresc. *mf* *mp*

Assez vif

18. *ff* *simile*

simile

Pomposo

19. *f*

Grave

20. *mf*

21. Spiritoso

f

6

12

22. Doloroso

p *mp*

5

9 *rall.* *p*

25. Andante

mp

6 *mp*

12 *mf* *mp*

24. With energy

f

5

10

25. Gracieux

mf

6

12

Duets, Trios, and Canons

1. Schmerzvolllich

p

2. Lento

p

3. Jovially

f

4. Allegretto

mf

Con moto

8.

mf

mf

This musical exercise is in 3/4 time and consists of two systems. The first system has a treble clef and a bass clef, both with a mezzo-forte (mf) dynamic marking. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a quarter note G3, followed by quarter notes A3, B3, and C4. The second system continues the melody and bass line, ending with a double bar line.

9.

Canon
Rasch

2

f

This musical exercise is in 2/4 time and consists of two systems. The key signature has one sharp (F#). The first system has a treble clef and a bass clef, both with a forte (f) dynamic marking. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a quarter note G3, followed by quarter notes A3, B3, and C4. The second system continues the melody and bass line, ending with a double bar line.

10.

Etwas fröhlich

f

f

7

13

This musical exercise is in 3/4 time and consists of three systems. The key signature has one sharp (F#). The first system has a treble clef and a bass clef, both with a forte (f) dynamic marking. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a quarter note G3, followed by quarter notes A3, B3, and C4. The second system continues the melody and bass line, ending with a double bar line. The third system continues the melody and bass line, ending with a double bar line.

11. Allegro
mf
mp

mp
mf
mf

12. Canon
Andantino
mp

13. Canon
Andante espressivo
mf
mp
mf

14. Adagio
mp

15. *Mesto* *poco rit.*

15. *Mesto* *poco rit.*

p *mp* *p*

p *mp*

p *mp* *p*

Detailed description: This musical exercise is in 3/2 time and B-flat major. It consists of three staves. The top staff begins with a piano (*p*) dynamic and a *Mesto* tempo, featuring a melodic line with slurs and a *poco rit.* marking. The middle and bottom staves provide harmonic accompaniment, with dynamics ranging from piano (*p*) to mezzo-piano (*mp*).

16. *Andante espressivo*

16. *Andante espressivo*

mp *mp* *mp*

Detailed description: This musical exercise is in 2/4 time and B-flat major. It consists of three staves. The tempo is *Andante espressivo*. The top staff has a melodic line with slurs, and the middle and bottom staves provide harmonic accompaniment. All staves are marked with mezzo-piano (*mp*) dynamics.

Part Music

1. *Moderato*

1. *Moderato*

mf

Detailed description: This musical exercise is in common time (C) and B-flat major. It consists of two staves. The tempo is *Moderato*. The top staff has a melodic line with slurs, and the bottom staff provides harmonic accompaniment. The dynamic is mezzo-forte (*mf*).

Ear Training: At this point, students should drill on the Melodic and Harmonic Dictation exercises in Unit 6 of *Music for Ear Training*.

Unit 7

Music from the Literature

It may be helpful to discuss the historic and stylistic aspects of these brief pieces, and to work toward stylistically appropriate performances. Musicality and expressiveness are as important as accuracy. Texts may be omitted at the discretion of the instructor.

1. Plainsong, *Alleluia*

[Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.]
ia, Al - le - lu - ia.]

2. Plainsong, *Kyrie*

Ky - ri - e e - le - i - son
Chri - ste e - le - i - son
Ky - ri - e e - le - i - son
Ky - ri - e e - le - i - son

3. Henry Lawes, *Great 'Tom' Is Cast*

1 Great 'Tom' is cast, and
2 Christ Church bells ring: One, two, three, four, five,
3 six, and 'Tom' comes last.

4.

To Ports - mouth! To Ports - mouth! it is a gal - lant
town: And there we will have a quart of wine with a nut - meg brown. Did - dle
down! The gal - lant Ship, the Mer - maid, the Li - on, hang - ing
stout. Did make us to spend there our six - teen pence all out.

5.

The love - ly month of May in - vites to
dance and play. Come, join our mer - ry dance,
let us skip and let us prance, and woe to those who look a - skance!

6.

Dif - fi - ci - le le - ctu mi - hi
mars et jo - ni - cu jo - ni - cu dif - fi - ci - le,
le - ctu le - ctu le - ctu mi - hi mars, mi -
hi mars le - ctu le - ctu dif - fi - ci - le. Le - ctu le - ctu

jo - ni - cu jo - ni - cu

jo - ni - cu jo - ni - cu jo - ni - cu dif - fi - ci - le.

This is a humorous nonsense Latin text.

Muthig, freudig Schubert, *Jägerlied*

7. 1.

1. Frisch auf, ihr Jä - ger, frei und flink! die Büch - se von der

2. Wand! Der Mu - thi - ge be - kämpft die Welt! frisch auf den Feind! frisch

8.

in das Feld für's deu - tsche Va - ter - land, für's deu - tsche Va - ter - land!

in das Feld für's deu - tsche Va - ter - land, für's deu - tsche Va - ter - land!

Be quick, you hunters, free and nimble, take the rifle from the wall. The brave conquer the world. Charge the enemy in the field for the German fatherland!

Henry Harrington, *How Great Is the Pleasure*

8. 1

How great is the plea - sure, how sweet the de -

How great is the plea - sure, how sweet the de -

Sweet, sweet, how sweet the de -

light, When friend - ship and mu - sic to - geth - er u - nite.

light, When friends in song to - geth - er u - nite.

light, When har - mo - ny, sweet har - mo - ny and friend - ship u - nite.

George A. Minor, *Bringing in the Sheaves*

9.

Sow - ing in the morn - ing, sow - ing seeds of kind - ness, Sow - ing in the noon - tide

and the dew - y eve; Wait - ing for the har - vest, and the time of reap - ing,

We shall come re - joic - ing, bring - ing in the sheaves. Bring - ing in the sheaves,

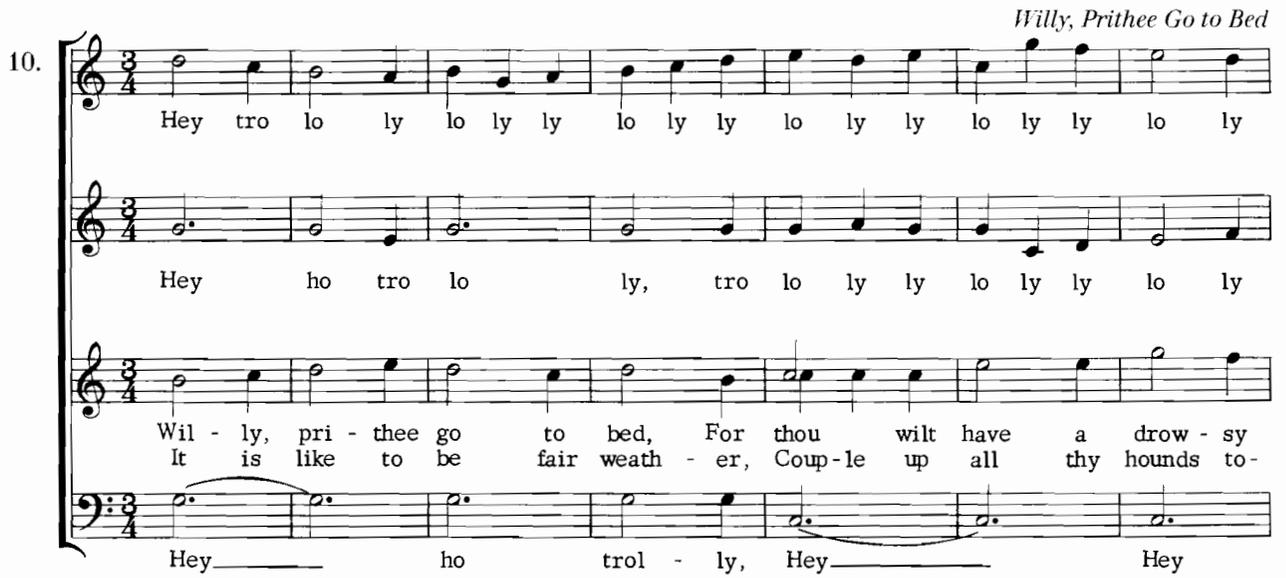
10



bring - ing in the sheaves, We shall come re - joic - ing, bring - ing in the sheaves.

10.

Willy, Prithee Go to Bed



Hey tro lo ly lo ly ly lo ly ly lo ly ly lo ly ly lo ly

Hey ho tro lo ly, tro lo ly ly lo ly ly lo ly

Wil - ly, pri - thee go to bed, For thou wilt have a drow - sy
It is like to be fair weath - er, Coup - le up all thy hounds to -

Hey ho trol - ly, Hey Hey

8



lo ly ly, Hey tro lo ly lo ly ly lo ly ly lo ly lo,

lo ly ly lo ly ly lo, lo ly lo lo ly ly lo ly ly lo ly

head, To - mor - row we must a - hunt - ing, And be - times be -
geth - er: Coup - le Jol - ly with lit - tle Jol - ly, Coup - le Tro - ly with

trol - ly, Hey, ho, Hey

15

lo ly ly lo ly ly lo, Hey trol - ly lo ly ly lo ly ly

lo ly ly lo ly Hey ho tro lo ly lo ly lo ly ly

stir old - ring! With a Hey trol - ly lo ly lo ly ly lo ly ly
old Trol-ly. With a Hey

ho, hey ho hey trol - ly lo ly ly lo ly ly

22

lo ly ly lo ly ly lo ly ly, Hey ho tro lo ly lo ly ly lo.

lo ly ly lo ly ly lo ly ly, Hey ho tro lo ly lo ly ly lo.

lo ly ly lo ly ly lo ly ly, Hey ho tro lo ly lo ly ly lo.

lo ly ly lo ly ly lo ly ly, Hey ho tro lo ly lo ly ly lo.

11. Schubert, *Willkommen, lieber schöner Mai*

Will - kom - men, lie - ber schön - er Mai, dir tönt der Vö - gel Lob - ge - sang. Will-

Will-

5

kom - men, lie - ber schö - ner Mai, dir tönt der Vö - gel Lob - ge - sang. Will -

kom - men, lie - ber schö - ner Mai, dir tönt der Vö - gel Lob - ge - sang. Will -

Will -

9

kom - men, lie - ber schö - ner Mai, dir tönt der Vö - gel Lob - ge - sang. Will -

kom - men, lie - ber schö - ner Mai, dir tönt der Vö - gel Lob - ge - sang. Will -

kom - men, lie - ber schö - ner Mai, dir tönt der Vö - gel Lob - ge - sang. Will -

13

kom - men, lie - ber schö - ner Mai, dir tönt der Vö - gel Lob - ge - sang. Will -

kom - men, lie - ber schö - ner Mai, dir tönt der Vö - gel Lob - ge - sang. Will -

kom - men, lie - ber schö - ner Mai, dir tönt der Vö - gel Lob - ge - sang. Will -

17

kom - men, lie - ber schö - ner Mai, dir tönt der Vö - gel Lob - ge - sang. Will -

kom - men, lie - ber schö - ner Mai, dir tönt der Vö - gel Lob - ge - sang. Will -

kom - men, lie - ber schö - ner Mai, dir tönt der Vö - gel Lob - ge - sang. Will -

Welcome, dear, pretty May; to you the birds sing songs of praise.

Unit 8

Rhythm: Compound Meter

Preliminary Exercises

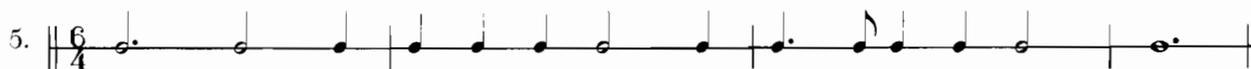
These exercises introduce compound meters. The compound duple examples may be conducted in either two or six, but prefer two in all but the slowest tempos. Conduct compound triple in three or subdivided three, but subdivide only in very slow tempos. Conduct compound quadruple in four or subdivided four. With these exercises it may be useful to tap the subdivisions.

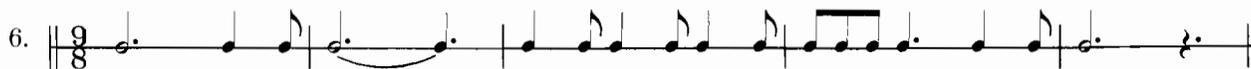
1. 

2. 

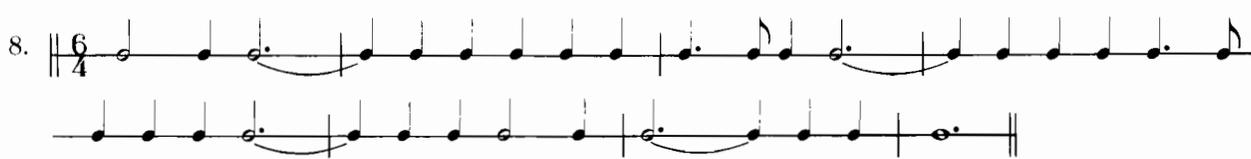
3. 

4. 

5. 

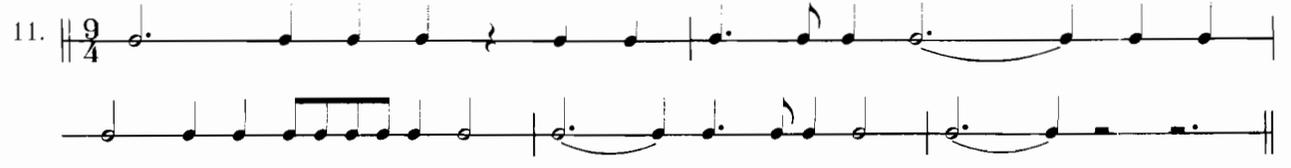
6. 

7. 

8. 

9. 

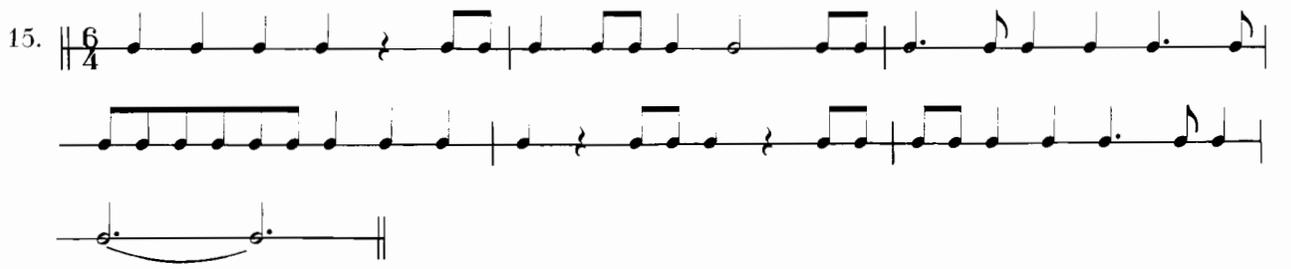
10. $\frac{6}{8}$ 

11. $\frac{9}{4}$ 

12. $\frac{9}{8}$ 

15. $\frac{9}{8}$ 

14. $\frac{6}{16}$ 

15. $\frac{6}{4}$ 

16. $\frac{12}{8}$ 

5

18. $\frac{9}{16}$

19. $\frac{9}{16}$

20. $\frac{9}{8}$

21. $\frac{6}{8}$

22. $\frac{6}{8}$

25. $\frac{12}{16}$

Duets

1.

2.

Ear Training: At this point, students should drill on the Rhythmic Dictation exercises in Unit 8 of *Music for Ear Training*.

Pitch: Supertonic Triad

Preliminary Exercises

1.

ii

2.

ii°

3.

4.

5.

5.

6.

7.

Pitch: Submediant and Mediant Triads

Preliminary Exercises

1.

2.

3.

4.

5.

6.

5.

14.

15.

16.

Pitch: Tenor Clef

Preliminary Exercises

Learn the names of the lines and spaces first, then perform some or all of these, conducting and saying the names of the notes; then sing them, with note-names; finally, perform them with solfège syllables or whatever system you usually employ. Do not attempt to think of the tenor clef in terms of the transposition of some more familiar clef, as this will prevent you from learning it.

1.

2.

3.

4.

3. Allegretto sentimentale
mf

The first system of exercise 3 consists of two staves of music. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It begins with a mezzo-forte (*mf*) dynamic. The bottom staff is in treble clef with the same key signature and time signature, starting at measure 5. Both staves feature a melodic line with eighth and quarter notes, some with slurs and accents.

4. Schnell
f

The first system of exercise 4 consists of two staves of music. The top staff is in bass clef with a key signature of one flat (F) and a 2/4 time signature. It begins with a forte (*f*) dynamic. The bottom staff is in bass clef with the same key signature and time signature, starting at measure 7. The music is characterized by rapid sixteenth-note passages and slurs.

5. With a lilt
mp

The first system of exercise 5 consists of two staves of music. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 6/8 time signature. It begins with a mezzo-piano (*mp*) dynamic. The bottom staff is in treble clef with the same key signature and time signature, starting at measure 5. The music has a light, bouncy feel with eighth-note patterns.

6. Détaché
mp

The first system of exercise 6 consists of two staves of music. The top staff is in bass clef with a key signature of two sharps (F#, C#) and a common time (C) signature. It begins with a mezzo-piano (*mp*) dynamic. The bottom staff is in bass clef with the same key signature and time signature, starting at measure 5. The music is marked 'Détaché' and features a steady eighth-note pattern.

7. Lentement
pp

The first system of exercise 7 consists of two staves of music. The top staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a pianissimo (*pp*) dynamic. The bottom staff is in bass clef with the same key signature and time signature, starting at measure 5. The music is marked 'Lentement' and features a slow, melodic line with slurs and a dynamic change to piano (*p*) in the second system.

8. **Brightly**
mf

9. **Giocoso**
mp

10. **En allant**
mf *cresc.* *f* *delesc.* *mf*

11. **Dolce**
mp *cresc.* *mf*
dim. *p*

12. **Barcarolle**
mf
mp *dim.* *p*

13. Spiritoso
mf

14. Ben legato
mp

15. Zart
mf

16. Giochévole
mf

Canons and Duets

1. 1. 

2. Canon
Moderato
mp

2 *p*

3 *mp*



3. Allegro giusto



4. *Con calore*

mp *mf*

mp *mf*

dim. *p*

dim. *p*

5. *Larghetto*

p *cresc.*

p *cresc.*

mf *dim.* *p*

mf *dim.* *p*

6. *Lebhaft*

f

f

f

f

7. *Grazioso*

mf

8. *Andantino e sostenuto*

p

Tempo giusto

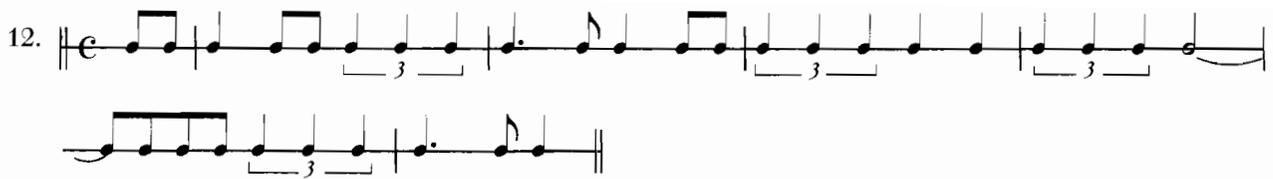
9.

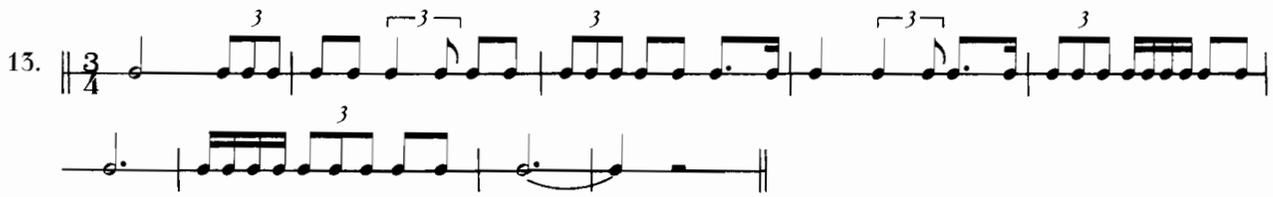
Sing and Play

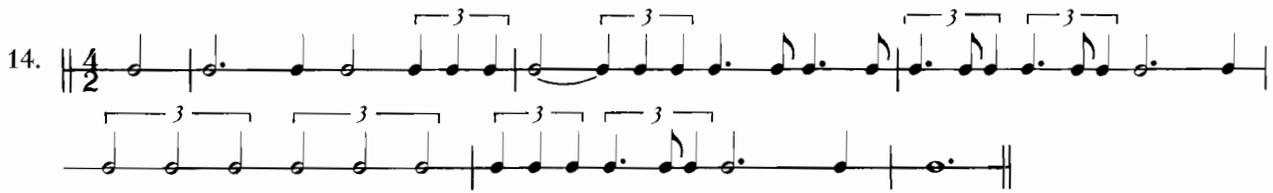
Sing the following melody while playing the piano accompaniment. Use solfège syllables or whatever system you usually employ.

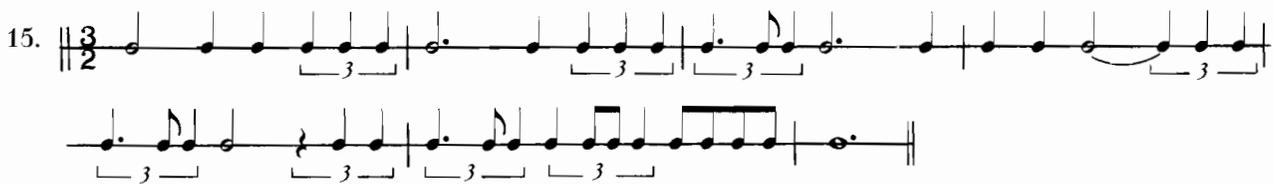
Fröhlich Mozart, *Sehnsucht nach dem Frühlinge*

5

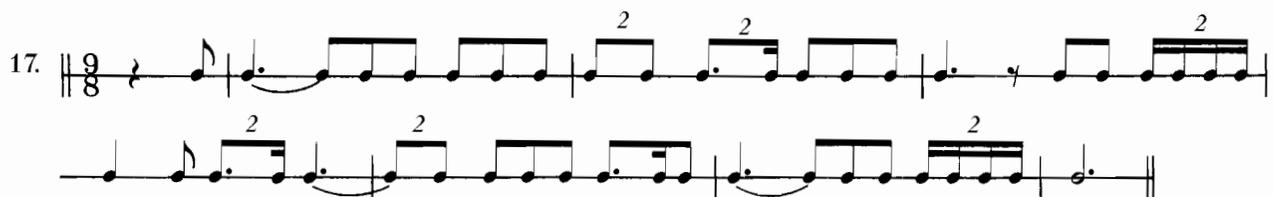
12. 

15. 

14. 

15. 

16. 

17. 

18. 

19.

Canons and Duets

1.

2.

3. Canon

4.

5.

Ear Training: At this point, students should drill on the Rhythmic Dictation exercises in Unit 9 of *Music for Ear Training*.

Pitch: Seventh Chords

Preliminary Exercises



10.

11.

12.

Melodies

Smoothly

1.

Semplice

2.

Largo espressivo

3.

4. *Tempo di minuetto*

f *simile*

5. *Andantino*

mp

6. *Andante grazioso*

p *mf* *dim. al fine* *p*

7. *Con bravura*

f *sim.*

8. *Alla marcia*

mf

Ear Training: At this point, students should drill on the Melodic and Harmonic Dictation exercises in Unit 9 of *Music for Ear Training*.

Sing and Play

Sing the following melody while playing the piano accompaniment. Alternatively, the accompaniment may be played by another student, or by the teacher. Use solfège syllables or whatever system you usually employ.

Handel, *Lascia ch'io pianga*

The first system of the musical score consists of three staves. The top staff is a single treble clef staff containing the vocal melody. The bottom two staves are a grand staff (treble and bass clefs) containing the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The music spans five measures.

The second system of the musical score consists of three staves. The top staff is a single treble clef staff containing the vocal melody. The bottom two staves are a grand staff (treble and bass clefs) containing the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The music spans five measures, starting with a measure number '6' at the beginning of the first staff.

Unit 10

Music from the Literature

William Hayes, *How Sweet the Hour of Closing Day*

1. 1 How sweet the hour of clos - ing day, 2
2 When all is peace - ful and se - rene, 5
3 And the — broad sun's re - tir - ing ray 4
4 Sheds a mild lus - tre o'er the scene. 1

Purcell, *God Save Our Sovereign Charles*

2. 1 God save our sov' - reign Charles, our faith's de -
2 Pro - tect Queen Cath' - rine, Eng - land's nurs - ing
3 Who to his pi - ous votes de - nies his
fen - der. Let all good men his laws and ho - nour ten - der.
mo - ther. Pre - serve York's Duke, our King's il - lust - rious bro - ther.
hand. I pray for him too, but wish him out o'th' land.

Melchior Vulpius, *Lo How a Rose*

3.



Lo, how a rose e'er bloom -
A - mid the cold of win -
ing From ten - der root hath
ter When half spent was the
sprung! Of Jes - se's line cold - age com -
night! A - mid the cold of win -
ing As men of old have sung.
ter When half spent was the sung. night.

John Hilton, *Come, Follow Me!*

4. 1



1. Come, fol - low, fol - low, fol - low,
2. We have oft been rogues to - geth - er,
Whith - er shall I fol - low, fol - low, fol - low,
We have oft - times nipp'd a bung, boy, Neat - ly,
To the gal - low, gal - low, gal - low,
Neat - ly, neat - ly, neat - ly, neat - ly,
fol - low, fol - low, fol - low me!
Now we must hang 'twixt wind and weath - er:
Whith - er shall I fol - low, fol - low thee?
neat - ly, in a throng, boy, Neat - ly, neat - ly,
To the gal - low, gal - low - tree.
neat - ly, neat - ly, in a throng, boy.

Andantino

Schubert, *Be Welcome*

5. Musical score for 'Be Welcome' by Schubert. It consists of three staves in 6/8 time with a key signature of three sharps (F#, C#, G#). The first staff has a treble clef and contains the melody with a fermata and a '2' above it. The second staff has a treble clef and contains a supporting line with a fermata and a '3' above it. The third staff has a bass clef and contains the bass line.

Singen wir aus Herzensgrund

6. Musical score for 'Singen wir aus Herzensgrund'. It consists of two staves in C major, 3/4 time. The top staff has a treble clef and the bottom staff has a bass clef. Both staves contain chords and some melodic lines.

Was Gott tut, das ist wohlgetan

7. Musical score for 'Was Gott tut, das ist wohlgetan'. It consists of two staves in D major, 3/4 time. The top staff has a treble clef and the bottom staff has a bass clef. Both staves contain chords and some melodic lines.

Freudig

Schubert, *Mallied*

8. Musical score for 'Mallied' by Schubert. It consists of two systems of two staves each, in D minor, 6/8 time. The top staff has a treble clef and the bottom staff has a bass clef. The lyrics are written below the staves. The first system has a fermata over the word 'Au' and a '1.' above the first staff. The second system has a fermata over the word 'kleiner'.

1. Grü - ner wird die Au, und der Him - mel blau! Schwal - ben keh - ren
wie - der und die Erst - ling's lie - der klei - ner Vö - ge -

9

ta-ta-ta-ta-ta-ta - too was beat, the ta-ta-ta - ta-ta-ta - too was beat.
 and ta-ra-ra-ra-ta-ra-ra-ra - ra-ra-ra-ra-ra is sound-ed on high.
 you, let us drink, let us drink till tis day, let, let us drink till tis day.

10. Allegretto Haydn, *Vergebliches Glück*

Es ist um - sonst, daß dir das Glück ge - wo - gen ist, wenn
 Es ist um - sonst, daß dir das Glück ge - wo - gen

3 FINE

du nicht selbst er - kennst wie sehr du glück - lich bist. Es ist um -
 ist, wenn du nicht selbst er - kennst, wie sehr du glück - lich bist. Es

In vain, when fortune is friendly to you, if you don't know yourself how lucky you are.

11. Kanon cancrizans a tre Haydn, *Thy Voice O Harmony*

Thy voice o Har - mo - ny is di - vine
 eniv - id si yn - om - raH o eciov yHT
 yHT eciov o raH - om - yn si id - eniv
 vine di is ny - mo - Har - o voice Thy
 Thy voice o Har - mo - ny is di - vine
 eniv - id si yn - om - raH o eciov yHT
 yHT eciov o raH - om - yn si id - eniv
 vine di is ny - mo - Har - o voice Thy
 Thy voice o Har - mo - ny is di - vine
 eniv - id si yn - om - raH o eciov yHT

12. S
A
T
B

Say, gen - tle nymphs _____ that tread these

Say, gen - tle nymphs that tread these moun -

Say, gen - tle nymphs that tread these

7

moun - tains, say, gen - tle nymphs that

- tains, you that tread these moun - tains, say, gen - tle

moun - tains, that tread these _____ moun - tains, say, gen -

Say, gen - tle nymphs that tread these moun -

13

tread these _____ moun - tains, these moun - tains.

gen - tle nymphs, you _____ that tread these moun - tains.

- tle nymphs that tread these _____ moun - tains.

tains, say, gen - tle nymphs that tread these moun - tains.

15.

Hei - ter - keit und leich - tes Blut macht ein froh - es

Hei - ter - keit und leich - tes Blut macht

Hei - ter - keit und leich - tes

Herz und gu - ten Muth. Fliedt, ihr Sor - gen, weit von mir,

ein froh - es Herz und gu - ten Muth. Fliedt, ihr Sor - gen, weit

Blut macht ein froh - es Herz und gu - ten Muth. Fliedt, ihr

trübt nicht mei - nes Her - zens Se - - -

von mir, trübt nicht mei - nes Her - zens Se - -

Sor - gen, weit von mir, trübt nicht mei - nes Her - -

- - lig - keit!

- - lig - keit!

- zens Se - lig - keit!

Happiness and lightheartedness make a merry spirit and a good mood. Fly, cares, away from me, do not disturb my heart's happiness.

Thomas Morley, *Sing We and Chant It*

14. S
S
A
T
B

Sing we and chant it, While love doth grant it,
Sing we and chant it, While love doth grant it,
Sing we and chant it, While love doth grant it,
Sing we and chant it, While love doth grant it,
Sing we and chant it, While love doth grant it,

S
S
A
T
B

Fa la la la la la la la, Fa la la la.
Fa la la la la la la, Fa la la la la.
Fa la la la la la la, Fa la la la la.
Fa la la la la la la, Fa la la la la.
Fa la la la la la la, Fa la la la la.

Mozart, *Auf das Wohl aller Freunde*

15.

Auf das Wohl al - - - - -
Auf das Wohl al - - - - -
Auf das Wohl

ler Freun - de! Je - der le - -

ler Freun - de! Je - der le - - - - be,

be, le - - - - be hoch!

le - be hoch, le - be hoch!

Je - der le - - - - be hoch!

Here's to all friends. Let's all live well.

Freely M. Ippolitof-Ivanof, *Bless the Lord, O My Soul*

16. S *p* Bless the Lord, — O — my soul, — Bless-ed art

A *p* Bless the Lord, — O — my soul, — Bless-ed art

T *p* Bless the Lord, — O — my soul, — Bless-ed art

B *p* Bless the Lord, — O — my soul, — Bless-ed art

Thou, O Lord; Bless the Lord, O

my soul, Bless the Lord and for-get not all His ben-e-fits.

my soul, Bless the Lord and for-get not all His ben-e-fits.

my soul, Bless the Lord and for-get not all His ben-e-fits.

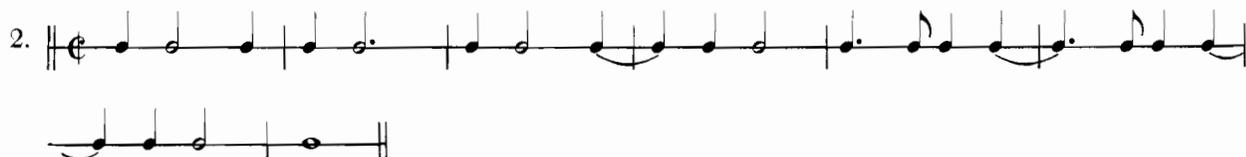
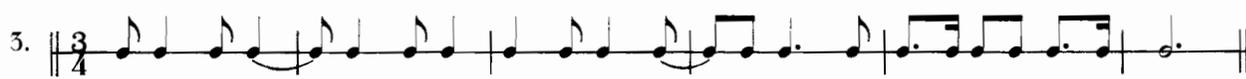
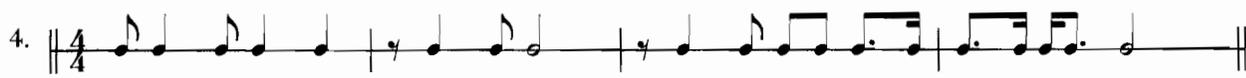
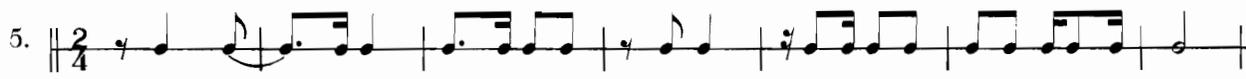
my soul, Bless the Lord and for-get not all His ben-e-fits.

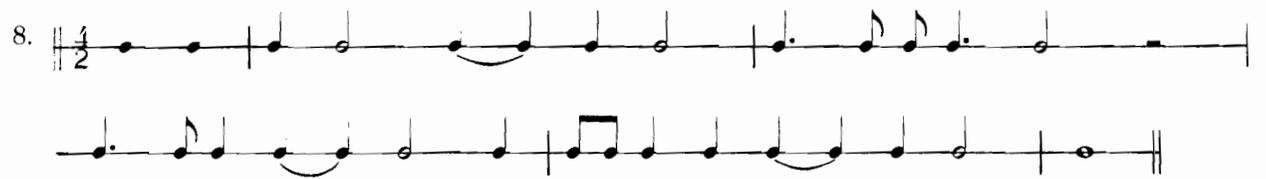
Unit 11

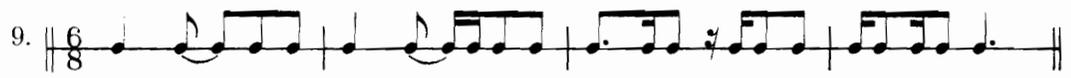
Rhythm: Syncopation

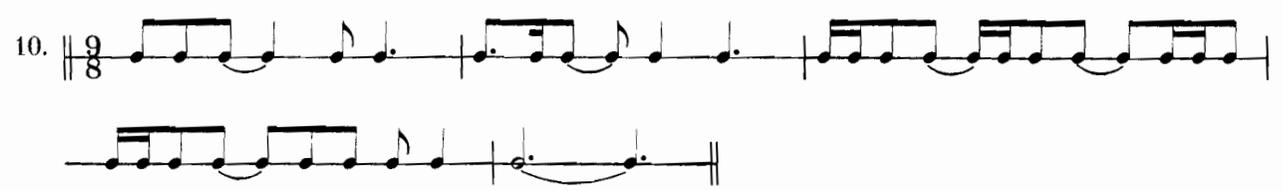
Preliminary Exercises

Approach these exercises as you would problems in a piece you are learning. Isolate difficult places; break down beats if necessary into subdivisions; show the location of beats with short vertical lines; practice and drill as slowly as necessary for precision; and conduct all exercises, using a relatively small and precise beat. As always, working with a classmate, metronome, and/or audio recorder can be very helpful.

1. 
2. 
3. 
4. 
5. 
6. 
7. 

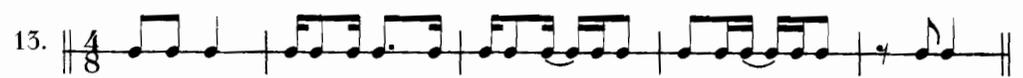
8. 

9. 

10. 

11. 

12. 

13. 

14. 

15. 

16. 

Canons and Duets

1. Canon

Musical notation for exercise 1, a canon in 2/4 time. The first staff contains the main melody with a '2' above the second measure. The second staff is a canon of the first staff, starting one measure later.

2.

Musical notation for exercise 2, a canon in 3/4 time. The first staff contains the main melody. The second staff is a canon of the first staff, starting one measure later.

3. Canon

Musical notation for exercise 3, a canon in 4/4 time. The first staff contains the main melody with a '2' above the second measure and a '3' above the eighth measure. The second staff is a canon of the first staff, starting one measure later.

4.

Musical notation for exercise 4, a canon in 3/4 time. The first staff contains the main melody with a '3' above the eighth measure. The second staff is a canon of the first staff, starting one measure later.

Ear Training: At this point, students should drill on the Rhythmic Dictation exercises in Unit 11 of *Music for Ear Training*.

Pitch: Exercises Emphasizing Sixths, Seventh, and Octaves

1. 

6. 

2. 

9. 

3. 

7. 

4. 

5. 

8. 

10. 

11. 

128 Unit 11

126 1

6.

Exercise 6 consists of three staves of music in 4/4 time with a key signature of three sharps (F#, C#, G#). The first staff (measures 6-8) contains quarter notes: F#4, A4, B4, C5, B4, A4, G#4. The second staff (measures 9-11) contains quarter notes: F#4, G#4, A4, B4, A4, G#4, F#4. The third staff (measures 12-14) contains quarter notes: E4, D4, C4, B3, A3, G3, F3, ending with a whole note chord of F#3, C#3, G#3.

Pitch: Other Seventh Chords

Preliminary Exercises

1.

Exercise 1 consists of two staves in C major, 4/4 time. The first staff (measures 1-5) contains quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff (measures 6-7) contains quarter notes: B4, A4, G4, F4, E4, D4, C4, ending with a whole note chord of C4, E4, G4.

2.

Exercise 2 consists of two staves in C major, 4/4 time. The first staff (measures 1-5) contains quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff (measures 6-7) contains quarter notes: B4, A4, G4, F4, E4, D4, C4, ending with a whole note chord of C4, E4, G4.

3.

Exercise 3 consists of two staves in C minor, 3/4 time. The first staff (measures 1-5) contains quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff (measures 6-7) contains quarter notes: B4, A4, G4, F4, E4, D4, C4, ending with a whole note chord of C4, E4, G4.

4.

Exercise 4 consists of two staves in C minor, 2/4 time. The first staff (measures 1-5) contains eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff (measures 6-7) contains eighth notes: B4, A4, G4, F4, E4, D4, C4, ending with a whole note chord of C4, E4, G4.

5.

Exercise 5 consists of one staff in C major, 2/4 time. It contains eighth notes: C4, D4, E4, F4, G4, A4, B4, C5.

6. 

7. 

8. 

9. 

10. 

Melodies

1. *Mässig*


2. *Modéré*


3. *Sehr rasch*

f *cresc.* *ff* *dim.* *f*

4. *Calmo*

mp *mp* *dim.* *p* *poco rit.*

5. *Andante*

p

6. *Mit Sehnsucht*

mp *cresc.* *mf*

7. *Con moto*

mp *cresc.* *p*

8. *Animé*

mf *dim.*

9. *Allegro energico*

f

10. *Comodo*

mf

11. *Andantino*

mf

6

12

12. *Mesto*

mp

3

6

3

poco rit.

13. *Andante cantabile*

pp

p

p

cresc.

mp

dim.

pp

7

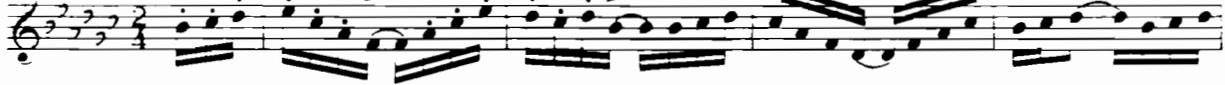
13

14. *Avec mouvement*

mf

6

11



Andantino



Easy swing



Spiritoso



Dolce



Très vif



Ben ritmico

21. *f*

Risoluto

22. *f*

ff *dim.*

f *mf*

Mit Sehnsucht

25. *mf*

mp

dim. *p*

Con brio

24. *mf*

Duets and Trios

Animando

1.

2.

Canon

5.

3.

Deciso

mf

Canon

mf

mf

5.

Ear Training: At this point, students should drill on the Melodic and Harmonic Dictation exercises in Unit 11 of *Music for Ear Training*.

Part Music

1. *Grazioso*

The score is for a piece titled "Grazioso". It is written for a single system with two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo/mood is marked "Grazioso". The dynamics are marked "mf" (mezzo-forte). The melody in the treble staff consists of eighth and quarter notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines.

Sing and Play

Sing the following melody while playing the piano accompaniment. Alternatively, the accompaniment may be played by another student, or by the teacher. Use solfège syllables or whatever system you usually employ. This song was originally written for voice and lute. The accompaniment has been adapted for purposes of this exercise.

Dowland, Now, O now I needs must part

The score is for a piece titled "Now, O now I needs must part" by John Dowland. It is written for a single system with three staves: a vocal line in the treble clef, and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 6/8. The dynamics are marked "p" (piano). The vocal line is a simple melody of eighth and quarter notes. The piano accompaniment features chords and moving lines in both hands.



Part **II**

Common Practice Techniques:
Chromatic

Unit 12

Pitch: Decorative Chromaticism

Preliminary Exercises

These exercises introduce chromatically altered nonharmonic tones. For the chromatic syllables, see pp. xv-xvi.

In these and all subsequent exercises, absolute precision and clarity of intonation are of great importance. As you sight read and practice, sing only as fast as you can with pitch and rhythmic accuracy. Check your pitch at the end of each exercise and melody. It will be a valuable exercise in both singing and ear training to work on these with a classmate, alternating singing and critiquing. Be sure that the diatonic pitches are in very good tune; if they are, the chromatic notes will be easier to tune. As you sing the first few preliminary exercises, check your intonation every few notes with an instrument.

1.  Exercise 1 consists of two staves of music in 2/4 time. The first staff contains measures 1 through 6, and the second staff contains measures 7 through 15. The melody features chromatic alterations in several measures, including a chromatic descent in measure 3 and a chromatic ascent in measure 10.

2.  Exercise 2 consists of two staves of music in 2/4 time. The first staff contains measures 1 through 6, and the second staff contains measures 7 through 9. The melody features chromatic alterations in several measures, including a chromatic descent in measure 3 and a chromatic ascent in measure 7.

3.  Exercise 3 consists of two staves of music in 6/8 time. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. The melody features chromatic alterations in several measures, including a chromatic descent in measure 3 and a chromatic ascent in measure 6.

This page contains seven musical exercises, numbered 4 through 7, illustrating decorative chromaticism. Each exercise is presented in two staves, typically a treble and a bass clef, with a key signature and time signature indicated at the beginning of the first staff.

- Exercise 4:** Treble clef, key of D major (two sharps), 8/8 time. The melody features chromatic descents and ascents, such as D-E-F#-G-A-B-A-G-F#-E-D.
- Exercise 5:** Treble clef, key of C major (no sharps or flats), common time (C). The melody uses chromatic patterns like C-D-E-F-G-F-E-D and C-B-A-G-F-G-A-B-A-G-F-E-D.
- Exercise 6:** Treble clef, key of B-flat major (two flats), 6/8 time. The melody includes chromatic lines such as Bb-A-G-F-G-A-Bb-A-G-F-E-D.
- Exercise 7:** Treble clef, key of D major (two sharps), 6/8 time. The melody features chromatic patterns like D-E-F#-G-A-B-A-G-F#-E-D.

Each exercise consists of a main melodic line and a shorter, related line below it, often serving as a counterpoint or a simplified version of the main theme.

8. 

9. 

10. 

11. 

12. 

Melodies

1. *Siciliano*


2. Minuet

f

6

5. Semplice

mf

6

4. Waltz

mf

8

f *mf*

5. Allegro grazioso

mp

7

6. Dolce

p

9

7. Prestissimo

mf

8. Comodo

p

9. Espressivo

p

cresc. *mf* *p*

10. Vivace

f

11. *Andante*

mf

5 2

12. *Grazioso*

mf

5

10 *f* *dim.*

15 *mf*

13. *Vif*

f legato

5

14. *Brightly*

f

5 3

15. Agile

mf

f

16. Ausdrucksvoll

f

mp

f

17. Schmerzvoll

mf

f

p

18. Sentimentale

mp

mf *cresc.* *f* *mp*

mf *mp*

19. Mässig schnell

mf *p* *cresc.*

mf

20. *Furioso*

ff *sim.*

21. *Not too fast*

mf

Pitch: Inflected Scale Degrees

Preliminary Exercises

For the solfège syllables for the chromatic scale, see pp. xv-xvi.

- 1.
- 2.
- 3.
- 4.

Pitch: Scalar Variants in Minor

Preliminary Exercises

1. 

2. 

3. 

4. 

6. 

5. 

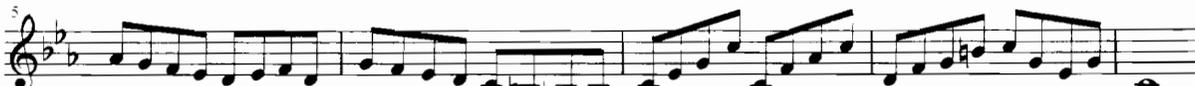
6. 

7. 

8. 

6. 

9. 

5. 

Melodies

Read only as fast as complete accuracy allows. Be sure that the diatonic notes are properly tuned; this will improve the intonation of the chromatic notes. Check your pitch at the end. Work with a classmate and critique each other's work with care. Observe all performance markings, and sing and conduct these melodies with a clear sense of phrase. As always, scan ahead to the next few bars or entire phrase. It will be very useful to analyze the implied harmonies, and the nonharmonic tones (identify by category).

1. *Allegro*

f

5

2. *Espressivo*

f *mp* *cresc.* *f*

7

3. *Allegretto grazioso*

mp

2

4. *Langsam*

p *rit.*

5

5. *Doloroso*

pp

7

Tempo di Sarabande

6. *mf*

Maestoso

7. *f*

Cantabile

8. *mp* *cresc.*

Modéré

9. *mp* *cresc.* *mf* *perdendosi* *p*

Fliessend

10. *mp* *cresc. poco a poco* *rall.* *f dim.* *mp*

Canons and Duets

1. Canon
Comodo

p *mp* *p*

2 3

This musical score is for a canon in 6/4 time. It consists of two staves. The first staff begins with a piano (*p*) dynamic and features a melodic line with a slur over the first four measures. The second staff begins with a piano (*p*) dynamic and features a bass line with a slur over the first four measures. There are fingerings indicated: '2' above the first staff in measure 4, and '3' above the second staff in measure 4. There are also slurs and fingerings '2' above the second staff in measures 3 and 4.

2. Lento ostinato

mp

This musical score is for a duet in 3/4 time. It consists of two staves. The first staff begins with a mezzo-piano (*mp*) dynamic and features a melodic line with a slur over the first four measures. The second staff begins with a mezzo-piano (*mp*) dynamic and features a bass line with a slur over the first four measures. The piece is marked 'Lento ostinato'.

3. Grazioso

mf

This musical score is for a duet in 3/4 time. It consists of two staves. The first staff begins with a mezzo-forte (*mf*) dynamic and features a melodic line with a slur over the first four measures. The second staff begins with a mezzo-forte (*mf*) dynamic and features a bass line with a slur over the first four measures. The piece is marked 'Grazioso'.

4. Dolce

p *p*

This musical score is for a duet in 3/4 time. It consists of two staves. The first staff begins with a piano (*p*) dynamic and features a melodic line with a slur over the first four measures. The second staff begins with a piano (*p*) dynamic and features a bass line with a slur over the first four measures. The piece is marked 'Dolce'.

Part Music

Solenne

1.

mp

8

5

Detailed description: This is a piano score for a piece titled 'Solenne'. It consists of two systems of music. The first system is marked '1.' and includes a dynamic marking of 'mp'. The second system is marked '5'. The music is written for piano in a key with one flat (B-flat) and a common time signature (C). The first system has two staves: a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The second system also has two staves, continuing the melodic and harmonic lines. The piece concludes with a double bar line.

Pitch: Modal Borrowing

Preliminary Exercises

1.

2.

5

3.

6

4.

8

Detailed description: This section contains four preliminary exercises for pitch and modal borrowing. Exercise 1 is a single staff in treble clef, common time (C), with a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Exercise 2 is a single staff in treble clef, 3/2 time, with notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Exercise 3 is a single staff in bass clef, common time (C), with notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Exercise 4 is a single staff in bass clef, 3/4 time, with notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Each exercise is followed by a double bar line.

12. 

15. 

14. 

Melodies

1. *Schnell*
mf


2. *Ruhig und einfach*
mp


5. *Zart*
mf


4. *Vite et bien détaché*

p simile

5. *Klingend*

f p f p mf

6. *Andantino*

mf

7. *Con sentimento*

mp rit.

8. *Lento assai*

mp

9. *Waltz*

9. *f*

16

23

Detailed description: This block contains the first piece, 'Waltz', in 3/4 time. It consists of four staves of music. The first staff starts with a forte (*f*) dynamic. The second and third staves continue the melodic line with various phrasings and slurs. The fourth staff concludes the piece with a few final notes.

10. *Con passione*

5 *f*

9 *menof*

13 *menof* *cresc.*

17 *f* *molto rit.* *ff*

Detailed description: This block contains the second piece, 'Con passione', in common time. It consists of five staves of music. The first staff starts with a forte (*f*) dynamic. The second and third staves feature triplets and a *menof* (mezzo-forte) dynamic. The fourth staff includes a *cresc.* (crescendo) marking. The fifth staff concludes with a *molto rit.* (ritardando) and a fortissimo (*ff*) dynamic.

11. *Gondellied*

7 *mf*

13 *mp* *cresc.* *f* *mp*

Detailed description: This block contains the third piece, 'Gondellied', in 6/8 time. It consists of three staves of music. The first staff starts with a mezzo-forte (*mf*) dynamic. The second staff features a *mp* (mezzo-piano) dynamic, a *cresc.* (crescendo) marking, and a forte (*f*) dynamic. The third staff concludes with a mezzo-piano (*mp*) dynamic.

12. *Grazioso*

mf

13. *Passionato*

f

14.

Duets

1. *Con amore*

mp

3 3 3

5

3

2. *Grazioso*

mp

2 2 2 2

5

2

3. *Andante*

mp

mp

5

mf

Part Music

Mit Weltschmerz

1.

mp *cresc.*

Maestoso

2.

f *dim.*

Ear Training: At this point, students should drill on the Melodic and Harmonic Dictation exercises in Unit 12 of *Music for Ear Training*.

Sing and Play

Sing the following melody while playing the piano accompaniment. Alternatively, the accompaniment may be played by another student, or by the teacher. Use solfège syllables or whatever system you usually employ.

Munter Mozart, *Das Kinderspiel*

8

8

15

15

mf

f

Unit 13

Music from the Literature

As with other literature units, research and discuss relevant aspects of music history and literature, style, and performance practice; these matters will provide a very useful context for performance. Musicality and accuracy are equally crucial. The texted exercises may be performed without text, at the direction of the instructor.

1. Schop, *Werde munter mein Gemüte*

This musical score is for a piano exercise. It consists of two staves, treble and bass clef, in common time (C). The melody is primarily in the treble clef, featuring a sequence of chords and moving lines. The bass clef provides a harmonic accompaniment with sustained chords and some rhythmic movement. The piece concludes with a double bar line and repeat dots.

2. Bach, *Werde munter mein Gemüte*

This musical score is for a piano exercise. It consists of two staves, treble and bass clef, in common time (C). The key signature has two sharps (F# and C#). The melody is primarily in the treble clef, featuring a sequence of chords and moving lines. The bass clef provides a harmonic accompaniment with sustained chords and some rhythmic movement. The piece concludes with a double bar line and repeat dots.

3. 1. *Lieblich* Schubert, *Der Morgenstern*

Stern der Lie - be, Glanz - ge - bil - de, glü - hend

2.

This musical score is for a piano exercise. It consists of two staves, treble and bass clef, in 3/4 time. The key signature has two flats (Bb and Eb). The melody is primarily in the treble clef, featuring a sequence of chords and moving lines. The bass clef provides a harmonic accompaniment with sustained chords and some rhythmic movement. The piece concludes with a double bar line and repeat dots.

wie die Him - mels - braut wan - derst durch die Licht - ge -

(Waldhörner)
fil - de kün - dend, dass der Mor - gen graut.

Star of love, shimmering image, glowing as heaven's bride, you wander through the realm of light, announcing the dawn.

John Smith, *The Silver Swan*

4. 1 The sil - ver swan, who liv - ing had no
2 Lean - ing her breast a - gainst the reed - y
3 'Fare - well all joys; Oh death, come close my
4 note, Till death ap - proach'd un - lock'd her si - lent throat;
5 shore, Thus sung her first and last and sung no more:
1 eyes; More geese than swans now live, more fools than wise.'

5.

Be - fehlt doch drau - ßen still zu schwei - gen, ich muß jetzt mei - nen

Be - fehlt doch drau - ßen still zu schwei - gen, ich
Na - men schrei - ben. Be - fehlt doch drau - ßen still zu schwei - gen, ich

Be - fehlt doch drau - ßen still zu schwei - gen,
muß jetzt mei - nen Na - men schrei - ben. Be - fehlt doch drau - ßen still zu
muß jetzt mei - nen Na - men schrei - ben, ich muß, ich muß jetzt mei - nen

13 *f*

Be - fehlt doch drau - ßen

p ich muß jetzt mei - nen Na - men schrei - ben. *f* Be - fehlt doch

p schwei - gen, ich muß jetzt mei - nen Na - men schrei - ben. *f* ich muß, ich

Na - men schrei - ben, schrei - - - ben. *f* Be - fehlt doch still zu

17 *p*

still zu schwei - gen, ich muß jetzt mei - nen Na - men schrei -

drau - ßen still zu schwei - gen, ich muß jetzt mei - nen Na - men schrei -

muß jetzt mei - nen Na - men schrei - ben, schrei - - - ben.

schwei - gen, still zu schwei - gen, ich muß jetzt mein'n Na - men schrei - ben.

Ordered by others to be silent, I now must write my name.

Finale Presto Haydn, *Quartet, Op. 50, No. 3*

6. Vl.1 *mf*

Vl.2 *mf*

Vla. *mf*

Vcl. *mf*

Andante moderato Brahms, *German Requiem*

7. S *p* Lord, make me to know, know the mea - sure of my

A *p* Lord, make me to know, know the mea - sure of my

T *p* Lord, make me to know, know the mea - sure of my

B *p* Lord, make me to know, know the mea - sure of my

6

days on earth, to con - sid - er my frail - ty,
days on earth, to con - sid - er my frail - ty,
days on earth, to con - sid - er my frail - ty,
days on earth, to con - sid - er my frail - ty,

11

that I must per - ish, that I must per - ish.
that I must per - ish, that I must per - ish.
that I must per - ish, that I must per - ish.
that I must per - ish, that I must per - ish.

Unit 14

Pitch: Secondary Dominants

Preliminary Exercises

In preparing these exercises, it will be helpful to first locate and analyze the altered chords.

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

10. 

11. 

12. 

15. 

14. 

6. 

21.

22.

23.

Melodies

1. *Walzer*

mf *rit. 2nd time*

2. *Andantino*

p *cresc.* *mf*

3. *Geschwind*

f

Semplice

4. *mf*

Gesangvoll

5. *mp*

Valse melancholique

6. *mf* *rall.*

Adagietto

7. *mf*

Andante piacevole

8. *mp*

Allegro non troppo

9. *mf* *sf* *sf*

10. Bounce
mp

11. Avec mouvement
f

12. Gemütlich
mf

13. Deliberatamente
f

14. Nicht zu schnell
mp *cresc.* *mf*
dim. *p*

15. *Dolce*
p

5

16. *Lento*
p

6

17. *Tempo giusto*
f

5

18. *Bewegt*
mp

7

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

19. *Vivace*
f

5

9

20. *À la Vienne*

f

cresc.

ff

f

21. *Light swing*

mf

22. *Cantabile*
molto legato

mf

Canons and Duets

1. Canon
Moderato

2. Détaché

3. Vivace

4. Très jolie

Detailed description of the musical score: The page contains four numbered musical exercises. Exercise 1, 'Canon Moderato', is in treble clef, key of D major (one sharp), and 4/4 time. It features a melody starting on G4, moving through A4, B4, and C5, with a dynamic marking of *f*. Exercise 2, 'Détaché', is in bass clef, key of B-flat major (two flats), and common time. It consists of a series of chords and dyads with a dynamic marking of *mp*. Exercise 3, 'Vivace', is in treble clef, key of D major, and common time. It features a rhythmic pattern of eighth notes with triplet markings and a dynamic marking of *f*. Exercise 4, 'Très jolie', is in treble and bass clefs, key of D major, and common time. It features a melody in the treble and a bass line in the bass, with a dynamic marking of *mf*.

11

16

21

Allegro

7.

6

11

8. *Moderato*

9. *Maestoso*

Ear Training: At this point, students should drill on the Melodic and Harmonic Dictation exercises in Unit 13 of *Music for Ear Training*.

Sing and Play

Sing the following melody while playing the piano accompaniment. Alternatively, the accompaniment may be played by another student, or by the teacher. Use solfège syllables or whatever system you usually employ. The accompaniments have been adapted for the purposes of this exercise.

1. *Andante* *Anon., Love will find out the way*

10

Musical score for measures 10-18. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The melody in the top staff is a sequence of eighth and quarter notes. The grand staff accompaniment features chords in the right hand and a bass line in the left hand.

19

Musical score for measures 19-27. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The melody in the top staff continues with eighth and quarter notes. The grand staff accompaniment features chords in the right hand and a bass line in the left hand.

Unit 15

Pitch: Modulations to Closely Related Keys

Melodies

In preparing these exercises, it will be necessary to determine the keys involved and the point of modulation. At that point, if the *movable do* system is used, the syllables must be changed to conform to the new key.

1. *Poco desto*
f

6. *Amoroso*

p

7. *Con molto espressione*

f

8. *Delicato*

mp

9. *Allegro*

11

10. *Con slancio*

f

11. *Sostenuto*

mf *cresc.*

f *dim.* *mp*

12. *Andantino*

mf

incalzando

13. *Leicht*

p

mf *p*

14. *Marziale*

f

mf

15. *Marcato*

f

mf

16. With spirit

f

3

17. Gracieux

mf

18. Cantabile

mp

f

mp

19. Minuetto

mp

tr

f

mp

20. *Vivace*

f *legato*

21. *Andante grazioso*

mp

5 *mf*

10 *dim.* *mp*

14

22. *Vif*

mf

5

25. *Sostenuto*

mf *p*

5 *mf*

24. *Ausdrucksvoll*

p *mf*

5

10 *mp*

25. *Ruhig*

mp

7

16

26. *Sospirando*

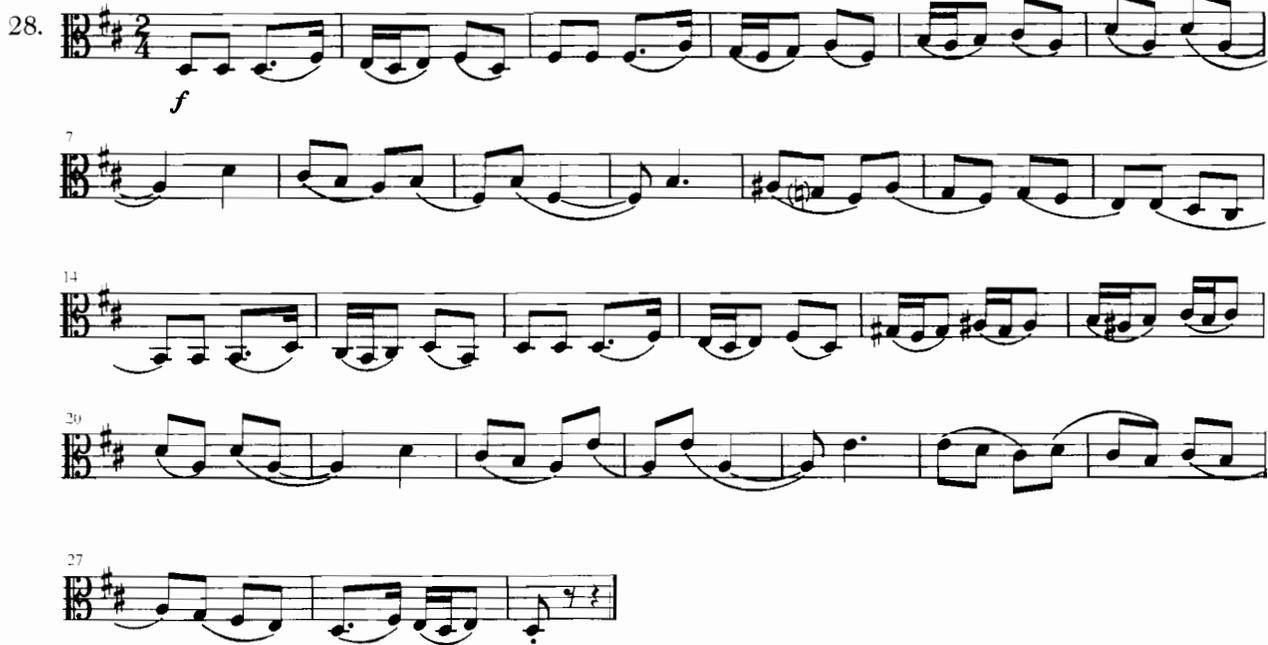
1

7

Eroico

27. 

Energico

28. 

Adagio

29. *f*

5 *mp*

10 *cresc.* *f*

15

Mit Wuth $\text{\textcircled{S}}$

30. *f*

4

8 *ff* *FINE* *Zart* *mp*

12

16 *mf*

20 *mp*

24 *f* *D.S. \text{\textcircled{S}} at Fine*

Ben ritmico

31. *mf*

4

8

12

Gondellied

32. *mf*

7

14

21

28

35

42

Minuet

55. *mf* *cresc.*

f *mf*

cresc.

mf

dim. *al* *p*

Canons and Part Music

Larghetto

1. *p* *pp*

Vif

2. *mf* *FINE* *D.S. al Fine*

Moderato

3.

Musical notation for exercise 3, measures 1-6. The piece is in 3/4 time and marked *mf*. The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a steady accompaniment of quarter notes.

Musical notation for exercise 3, measures 7-14. The melody continues with eighth-note patterns and slurs, and the bass clef accompaniment remains consistent.

Musical notation for exercise 3, measures 15-22. The melody features a mix of quarter and eighth notes, ending with a final note in the treble clef.

4.

Musical notation for exercise 4, measures 1-6. The piece is in 3/4 time and marked *mf*. The melody in the treble clef features sixteenth-note runs and slurs, while the bass clef accompaniment consists of quarter notes.

Musical notation for exercise 4, measures 7-14. The melody continues with sixteenth-note patterns and slurs, and the bass clef accompaniment remains consistent.

Moderato

5. *mf*

Allegretto

6. *mf*

7.

Musical score for measures 7-9. The score is in 3/4 time and B-flat major. It consists of three staves: Treble, Middle, and Bass. Measure 7 starts with a repeat sign. The melody in the Treble staff features a half note G4, followed by quarter notes A4, Bb4, and C5. The Middle staff has a whole rest in measure 7, followed by quarter notes G4, A4, and Bb4. The Bass staff has a half note G3, followed by quarter notes A3 and Bb3.

5.

Musical score for measures 10-12. The score is in 3/4 time and B-flat major. It consists of three staves: Treble, Middle, and Bass. Measure 10 starts with a repeat sign. The melody in the Treble staff features a half note G4, followed by quarter notes A4, Bb4, and C5. The Middle staff has a whole rest in measure 10, followed by quarter notes G4, A4, and Bb4. The Bass staff has a half note G3, followed by quarter notes A3 and Bb3. Measure 11 continues the melody. Measure 12 has a first ending (1.) and a second ending (2.).

10.

Musical score for measures 13-15. The score is in 3/4 time and B-flat major. It consists of three staves: Treble, Middle, and Bass. Measure 13 starts with a repeat sign. The melody in the Treble staff features a half note G4, followed by quarter notes A4, Bb4, and C5. The Middle staff has a whole rest in measure 13, followed by quarter notes G4, A4, and Bb4. The Bass staff has a half note G3, followed by quarter notes A3 and Bb3. Measure 14 continues the melody. Measure 15 has a first ending (1.) and a second ending (2.).

15.

Musical score for measures 16-18. The score is in 3/4 time and B-flat major. It consists of three staves: Treble, Middle, and Bass. Measure 16 starts with a repeat sign. The melody in the Treble staff features a half note G4, followed by quarter notes A4, Bb4, and C5. The Middle staff has a whole rest in measure 16, followed by quarter notes G4, A4, and Bb4. The Bass staff has a half note G3, followed by quarter notes A3 and Bb3. Measure 17 continues the melody. Measure 18 has a first ending (1.) and a second ending (2.).

Andante cantabile

8.

Molto rubato

9.

Pomposo

10.

Ear Training: At this point, students should drill on the Melodic and Harmonic Dictation exercises in Unit 15 of *Music for Ear Training*.

Sing and Play

Sing the following melody while playing the piano accompaniment. Alternatively, the accompaniment may be played by another student, or by the teacher. Use solfège syllables or whatever system you usually employ.

Andante Haydn, *Liebes Mädchen, hör' mir zu*

1. *p*

6 *p*

12

Lieblich

Schubert, *Heiden-röslein*

2.

The first system of the musical score consists of three staves. The top staff is the vocal line in G major, 2/4 time, starting with a treble clef and a key signature of one flat. The piano accompaniment is in the same key and time, starting with a grand staff (treble and bass clefs). The piano part begins with a *pp* dynamic marking. The music features a simple melody with a piano accompaniment of chords and moving lines.

6.

The second system continues the piece from measure 6. It features the same three-staff layout. The piano accompaniment includes a *cresc.* (crescendo) marking. The melody continues with some chromaticism, and the piano accompaniment provides harmonic support with chords and moving lines.

11.

The third system begins at measure 11. It features the same three-staff layout. The piano accompaniment includes a *pp rit.* (pianissimo, ritardando) marking, followed by a *a tempo* marking. The melody concludes with a final cadence, and the piano accompaniment ends with a final chord.

Canons and Duets

1.

Musical score for exercise 1, measures 1-3. The score is in 5/4 time. The first system shows a melody in the upper staff and a bass line in the lower staff with triplets. The second system continues the melody and bass line. The third system concludes the exercise with a final triplet in the upper staff and rests in the lower staff.

2.

Musical score for exercise 2, measures 1-3. The score is in 5/8 time. The first system shows a melody in the upper staff and a bass line in the lower staff. The second system continues the melody and bass line. The third system concludes the exercise with a final melody in the upper staff and a bass line in the lower staff.

3.

Musical score for exercise 3, measures 1-3. The score is in 5/4 time. The first staff shows a melody with rests, and the second staff shows a bass line with rests. The exercise concludes with a final melody in the first staff and a bass line in the second staff.

4.

Ear Training: At this point, students should drill on the Rhythmic Dictation exercises in Unit 16 of *Music for Ear Training*.

Pitch: Chromaticism Implying Altered Chords; Modulation to Distantly Related Keys

Preliminary Exercises

-
-
-

4. 

5. 

6. 

Melodies

As always, analysis of cadences, motives, chords, and nonharmonic tones will be very helpful. Note and identify especially any altered chords, and note the placement and types (categories) of any modulations. Work for a sustained sense of phrase, clear cadences, style-appropriate performance (both singing and conducting), and a high level of accuracy. Try to memorize several measures or an entire phrase ahead of yourself as you sing.

1. *Mesto*


2. *Cantabile*


3. *Gesangvoll*


4. Allegro barbaro
f

5. Lento assai—molto sostenuto con dolore
p *mf* *p*

6. Sordamente
mp *mf*

7. Con molto sentimento
f *dim.* *mp* *cresc.* *mf* *mp*

8. Andantino
p *poco rit.*

9. Semplice
mp *mf* **FINE**

11 *cresc.*

16 *dim.* *mp* *D. C.*

10. *Brillante* *f*

mf *ff* *poco a poco cresc.*

11. *Sentito* *mf*

f

mf

12. *Spasshaft* *mf* *sim.*

f

15. *Molto rubato* *mf* *p* *mf*

f *dim.* *mp*

Mit Sehnsucht

14. *f*

6

11 *dim.* *mp*

Ausdrucksvoll—nicht schnell

15. *p*

7 *rall.* - - - *a tempo*

13 *D.C. al Coda* ☼

☼ CODA

18

Fließend

16. *mp*

4

7

10 *cresc.*

13 *mf*

17. *Maestoso*

18. *Con amore*

19. *Serenata*

20. *Gracieusement*

21. Ballabile

mf

poco rall.

a tempo

22. Edel und erhaben

mf

poco più f

mf

23. Andante

mp

cresc.

11 *mf* *dim.*

16 *rall.* - - - *a tempo* *mp*

21

24. *Zierlich* *mf*

5 *cresc.* *f* *mf*

9

13 *f*

17 *sf* \rightarrow *mf*

1. 2.

25. *Hurtig und heftig* *f*

5

9

14 *mf*

19 *f* *non dim.*

23

27 *ten.*

26. *Innig*
mp

6

12 *mf*

18 *sempre cresc.*

23 *f*

27. *Poco allegretto*
mp e legato

6

12

18

24

Musical notation for measures 24-27. The staff is in 3/8 time, key of B-flat major. Measure 24 starts with a half rest followed by a quarter note G4. Measures 25-27 continue with eighth and quarter notes, including a trill on G4 in measure 27.

30

Musical notation for measures 28-30. Measure 28 starts with a half rest followed by a quarter note G4. Measures 29-30 continue with eighth and quarter notes, ending with a double bar line.

28. *Leggiero*
mf

Musical notation for measures 28-31. The staff is in 5/8 time, key of B-flat major. Measure 28 starts with a half rest followed by a quarter note G4. Measures 29-31 continue with eighth and quarter notes, including a trill on G4 in measure 31.

Musical notation for measures 32-35. The staff is in 5/8 time, key of B-flat major. Measure 32 starts with a half rest followed by a quarter note G4. Measures 33-35 continue with eighth and quarter notes, including a trill on G4 in measure 35.

Musical notation for measures 36-39. The staff is in 5/8 time, key of B-flat major. Measure 36 starts with a half rest followed by a quarter note G4. Measures 37-39 continue with eighth and quarter notes, including a trill on G4 in measure 39.

Musical notation for measures 40-43. The staff is in 5/8 time, key of B-flat major. Measure 40 starts with a half rest followed by a quarter note G4. Measures 41-43 continue with eighth and quarter notes, including a trill on G4 in measure 43.

Musical notation for measures 44-47. The staff is in 5/8 time, key of B-flat major. Measure 44 starts with a half rest followed by a quarter note G4. Measures 45-47 continue with eighth and quarter notes, including a trill on G4 in measure 47.

Musical notation for measures 48-51. The staff is in 5/8 time, key of B-flat major. Measure 48 starts with a half rest followed by a quarter note G4. Measures 49-51 continue with eighth and quarter notes, including a trill on G4 in measure 51.

Musical notation for measures 52-55. The staff is in 5/8 time, key of B-flat major. Measure 52 starts with a half rest followed by a quarter note G4. Measures 53-55 continue with eighth and quarter notes, including a trill on G4 in measure 55.

Part Music

1. 1

2

5

5

4

Musical notation for Part Music. The staff is in 3/4 time, key of B-flat major. Measure 1 starts with a half rest followed by a quarter note G4. Measures 2-5 continue with eighth and quarter notes, including a trill on G4 in measure 5.

Con forza

2.

f

7

Breit und feierlich

3.

f

11

rit. ten.

4. *Sehr ausdrucksvoll*

4. *Sehr ausdrucksvoll*

mp *cresc.* *mf*

7 *mf* *cresc.*

13 *f* *dim.*

17 *mp*

21 *p*

Ear Training: At this point, students should drill on the Melodic and Harmonic Dictation exercises in Unit 16 of *Music for Ear Training*.

Sing and Play

Andante *mp* Haydn, *An die Freundschaft*

7 *mf*

13 *mp* *cresc.* *p*

Innig (Con affetto) Franz. *Widmung* *mf*

8 *p* *mf*

15 *mf*

21 *mf* *p* *pp*

27 *f* *p*

Unit 17

Music from the Literature

1. Beethoven, *Freundschaft*

The musical score for 'Freundschaft' by Beethoven is written in 3/4 time. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter note G4, followed by a quarter rest, then a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note G4 with a fermata. The second staff continues the melody with a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a half note G2 with a fermata. The third staff continues with a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F1, a quarter note E1, a quarter note D1, a quarter note C1, a quarter note B0, a quarter note A0, a quarter note G0, and a half note G0 with a fermata.

2. Mozart, *Ave Maria*

The musical score for 'Ave Maria' by Mozart is written in 3/4 time. It consists of four staves of music with lyrics underneath. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a half note G2 with a fermata. The lyrics are: A - ve Ma - ri - a, A - - ve_ Ma - ri - a! The second staff continues the melody with a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a half note G2 with a fermata. The lyrics are: A - - ve, A - - ve_ Ma - ri - a! The third staff continues with a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a half note G2 with a fermata. The lyrics are: A - ve Ma - ri - a, Ma - ri - a, A - The fourth staff continues with a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a half note G2 with a fermata. The lyrics are: - ve, A - ve Ma - ri - a, A - ve, A - ve!

Andante

Haydn, *Grabschrift*

3.

Hier liegt Hans Lau mit sei - ner__

5.

Hier liegt Hans Lau mit sei - ner__
Frau. Ein__ Hahn - rei war Hans
Lau, was war__ denn, was
[Hans Lau.]
Lau, was war__ denn, was war sei - ne Frau?

Here lies Hans with his wife. Hans was a cuckold; what then was his wife?

1st version
(Adagio)

Haydn, *Das böse Weib*

4.

Ein ein - zig bö - ses Weib lebt höch - stens in der Welt, nur schlimm, daß je - der

6

Ein ein - zig bö - ses Weib lebt
sein's für die - ses einz' - ge hält. Ein ein - zig bö - ses

11

höch - stens in der Welt, nur schlimm, daß je - der sein's für die - ses einz' - ge
Weib ein bö - ses Weib lebt höch - stens, lebt höch - stens in der

16

Ein ein - zig bö - ses Weib lebt höch - stens in der
hält. Ein ein - zig bö - ses Weib, ein
Welt, nur schlimm, daß je - der, schlimm, daß

20

Welt, nur schlimm, daß je - der sein's für die - ses einz' - ge hält.
bö - ses Weib lebt höch - stens, lebt höch - stens in der Welt.
je - der sein's für die - ses einz' - ge hält.

2nd version

Ein__ ein - zig bö - ses Weib lebt__ höch - stens in der
 Ein__ ein - zig bö - ses Weib lebt__
 Welt, nur schlimm, daß je - der sein's für die - ses einz' - ge
 höch - stens in der Welt, nur schlimm, daß je - der sein's für
 hält, für die - ses hält. Ein__ ein - zig bö - ses
 die - ses einz' - ge hält, für die - ses hält. Ein__

FINE

A singularly wicked wife lives grandly in the world. What a shame that every man deems his wife to be this singular lady.

Andante

Haydn, *Hilar an Narziß*

5.

O stel - le dich, Nar - ziß, doch mor - gen bei mir ein! Mein gro - ßer
 O stel - le dich, Nar - ziß, doch
 Spie - gel soll für dich zu - hau - se sein. O stel - le__ dich, o

10

mor - gen__ bei mir ein! Mein gro - ßer Spie - gel soll__ für__
 stel - le dich, Nar - ziß, doch mor - gen__ bei mir ein! Mein gro - ßer Spie - gel soll für

14

O stel - le dich, Nar - ziß, doch mor - gen bei mir
 [Nar - ziß!] dich zu - hau - se sein. O stel - le__ dich, o stel - le dich, Nar -
 dich zu - hau - se sein, mein gro - ßer, mein gro - ßer Spie - gel

18

ein! Mein gro - - ßer Spie - gel soll für__ dich zu - hau -
 ziß, doch mor - gen bei mir ein! Mein gro - ßer Spie - gel soll für dich zu - hau -
 soll für dich zu - hau - se__ sein, zu - hau - - se sein,

Be by my side, Narcissus, every morning. My large mirror shall be a home for you.

George Hogarth, *Sound the Clarion!*

6. 1 Sound, sound the cla - rion! Fill the fife! To
 2 One crowd - ed hour of glo - rious life
 3 Sound, cla - ri on sound, One__ crowd - ed
 4 Is worth an age, an age with - out a

5

all the sensual world proclaim:
Is worth an age without a name!
hour, One hour of glorious life,
name, an age without a name!

Henry Purcell, *Prithee, Ben't So Sad and Serious*

7.1

Prith-ee, be not so sad and serious, Noth- ing's
But if bus- i- ness, love, or sor- row, that pos-
Let the glass run its round, And each good

6

got by grief or cares; Mel- an- chol- y's
ses- es thus thy mind, bid 'em come a
fel- low keep his ground; And if there be an- y

11

too im- pe- ri- ous Where it comes still dom- i- neers.
gain to mor- row, We are now to mirth in- clined.
flinch- er found, We'll have, we'll have his soul new coined.

8.

Das nenn' ich ei - nen E - del-mann: sein Ur - ur - ur - ur - Äl - ter-

ahn war äl - ter ei - nen Tag als un - ser al - ler Ahn, war äl - ter ei - nen Tag als -

Ur - ur - ur - ur - Äl - ter - ahn war äl - ter ei - nen Tag als un - ser al - ler - Ahn, war äl - ter ei - nen Tag als un - ser al - le

Ahn, war äl - ter ei - nen Tag als un - ser

17

1. 2.

ahn war äl - ter ei - nen Tag als äl - ter ei - nen Tag als Ahn.
 Ahn, war äl - ter ei - nen Tag als un - ser al - ler Tag als un - ser al - ler Ahn.
 al - - - ler Ahn, Ahn, [al - ler Ahn.]

That's what I call a nobleman: his great-great-great ancestor was older by one day than any of our ancestors.

9. Canon Mozart, *Caro bell' idol mio*

Ca - ro bell' i - dol, i - dol mi - o,
 non ti scor - dar, non ti scor - dar di me, ah
 no, non ti scor - dar di me!
 2
 Ca - - - ro bell' i - dol mi - o,
 non ti scor - dar, non ti scor - dar di me, ah
 no, non ti scor - dar di me! ten - go,
 3
 ten - go sem - - pre de - si - o d'es - ser vi -

ci - no, vi - ci - no a te, vi - ci - no a te, a te. Ca - ro bell' i - dol, i - dol mi - o, non ti scor - dar non ti scor - dar di me, ah no, non ti scor - dar di me! Ca - ro bell' i - dol mi - o non ti scor - dar, non ti scor - dar di me, ah, no, non ti scor - dar di me!

Dear, beautiful idol of mine, do not forget me.

Morley, *Sweet Nymph, Come to Thy Lover*

10. *mf* Sweet Nymph come to thy *mf* thy
Sweet Nymph come
lov - er, to thy lov - er, sweet Nymph come to thy
to thy lov - er, *p* sweet Nymph come *p*

7 *cresc.* *mf*
 lov - er, Lo here a - lone, lo here a - lone our loves we
 to thy lov - er, Lo here a - lone our loves we may dis -

11 1. *mf* 2. *p*
 may dis - cov - er, Sweet Nymph come to thy -er, Where the sweet
 - cov - er, Sweet Nymph come -er,

15 *p*
 Night - in - gale with wan - - - ton with wan - ton
 Where the sweet Night - in - gale with wan - - ton with

18 *mf*
 glos - - - es, hark her love too dis - clo - -
 wan - ton glos - - es, hark her love too dis -

21 *p*
 - es too dis - clos - - es, Hark
 - clos - - es, Hark her love

24 1. *p* 2. *pp*
 her love too dis - clos - es too dis - clos - - es. Where the sweet - es.
 too dis - clos - es too dis - clos - - es. - es.

Più adagio

Mendelssohn, *Cast Thy Burden upon the Lord*

11. S

Cast thy bur - den up - on the Lord; and He shall sus -

tain thee: He ne - ver will suf - fer the right - eous to fall; He is at thy

right hand. Thy mer - cy, Lord, is great, and far a - bove the heavens. Let

13

none be made a - sham - ed that wait up - on Thee!

none be made a - sham - ed that wait up - on Thee!

none be made a - sham - ed that wait up - on Thee!

none be made a - sham - ed that wait up - on Thee!

12. Grave Mendelssohn, *Elijah*, "Yet Doth the Lord"

For He, the Lord our God, He is a jea - lous God;

For He, the Lord our God, He is a jea - lous God;

For He, the Lord our God, He is a jea - lous God;

For He, the Lord our God, He is a jea - lous God;

8

And He vis - it - eth all the fath - ers' sins on the chil - dren

And He vis - it - eth all the fath - ers' sins on the chil - dren

And He vis - it - eth all the fath - ers' sins on the chil - dren

And He vis - it - eth all the fath - ers' sins on the chil - dren

16 *f*

to the third and the fourth gen - e - ra - tion of them that hate Him.

to the third and the fourth gen - e - ra - tion of them that hate Him.

to the third and the fourth gen - e - ra - tion of them that hate Him.

to the third and the fourth gen - e - ra - tion of them that hate Him.

At one time, C clefs other than Alto clef and Tenor clef were commonly used. Mezzo-soprano clef locates middle C on the second line; Soprano clef locates middle C on the first line. For practice in reading these clefs, here is a Bach chorale with its original clefs.

J. S. Bach, *Was Gott thut, das ist wohlgethan*

15. S

Was Gott thut, das ist wohl - ge - than. da - bei will ich ver - blei - ben,
Es mag mich auf die rau - he Bahn. Noth. Tod und E - leud trei - ben,

A

Was Gott thut, das ist wohl - ge - than. da - bei will ich ver - blei - ben,
Es mag mich auf die rau - he Bahn. Noth, Tod und E - leud trei - ben.

T

Was Gott thut, das ist wohl - ge - than. da - bei will ich ver - blei - ben,
Es mag mich auf die rau - he Bahn. Noth. Tod und E - leud trei - ben.

B

Was Gott thut, das ist wohl - ge - than. da - bei will ich ver - blei - ben.
Es mag mich auf die rau - he Bahn. Noth. Tod und E - leud trei - ben.

so wird Gott mich ganz vä-ter-lich in sein-en Ar-men hal-ten: drum lass' ich ihn nur wal-ten.

so wird Gott mich ganz vä-ter-lich in sein-en Ar-men hal-ten: drum lass' ich ihn nur wal-ten.

so wird Gott mich ganz vä-ter-lich in sein-en Ar-men hal-ten: drum lass' ich ihn nur wal-ten.

so wird Gott mich ganz vä-ter-lich in sein-en Ar-men hal-ten: drum lass' ich ihn nur wal-ten.

What God does is good; in this opinion I will persist.
 Even if my lot is a rough one, (even if it is) need, death, and misery.
 God will hold me like a father in his arms—therefore I will let Him rule.

J. S. Bach, *Break Forth, O Beauteous, Heavenly Light*

14. S

Break forth, O beau-teous, heav'n - ly light. And ush - er in the

A

Break forth, O beau-teous, heav'n - ly light, And ush - er in the

T

Break forth, O beau-teous, heav'n - ly light, And ush - er in the

B

Break forth, O beau - teous, heav'n - ly light, And ush - er in the

morn - ing; Ye shep - herds, shrink not with af - fright, But

A

morn - ing; Ye shep - herds, shrink not with af - fright, But

T

morn - ing; Ye shep - herds, shrink not with af - fright, But

B

morn - ing; Ye shep - herds, shrink not with af - fright, But

hear the an - gel's warn - ing. This Child, now weak in

hear the an - gel's warn - ing. This Child, now weak in

hear the an - gel's warn - ing. This Child, now weak in

hear the an - gel's warn - ing. This Child, now weak in

in - fan - cy, Our con - fi - dence and joy shall be, The

in - fan - cy, Our con - fi - dence and joy shall be, The

in - fan - cy, Our con - fi - dence and joy shall be, The

in - fan - cy, Our con - fi - dence and joy shall be, The

pow'r of Sa - tan break - ing, Our peace e - ter - nal mak - ing.

pow'r of Sa - tan break - ing, Our peace e - ter - nal mak - ing.

pow'r of Sa - tan break - ing, Our peace e - ter - nal mak - ing.

pow'r of Sa - tan break - ing, Our peace e - ter - nal mak - ing.

15. S
 Thee with ten - der care_ I'll cher - ish; Live to Thee, Die_ to
 A
 Thee with ten - der care I'll cher - ish; Live_ to Thee, Die to
 T
 Thee with ten - der care I'll_ cher - ish; Live_ to Thee, Die to
 B
 Thee with ten - der care I'll cher - ish; Live to Thee, Die to_

5
 Thee: Thus I shall not_ per - ish, But with Thee a - bid_ for -
 Thee: Thus I shall not per - ish, But with_ Thee_ a - bid_ for -
 Thee: Thus I shall not per - ish, But with Thee a - bid_ for -
 Thee: Thus I_ shall not per - ish, But_ with Thee_ a - bid_ for -

5
 ev - er, Joy - ful - ly, peace - ful - ly, Where life end - eth_ nev - er.
 ev - er, Joy - ful - ly, peace - ful - ly, Where life_ end - eth_ nev - er.
 ev - er, Joy - ful - ly, peace - ful - ly, Where_ life end - eth nev - er.
 ev - er, Joy - ful - ly, peace - ful - ly, Where_ life end - eth_ nev - er.

Etwas langsam Brahms, *In stiller Nacht*

16. Soprano

In stil - ler Nacht, zur er - sten Wacht, ein Stimm be - gunnt zu

Alto

In stil - ler Nacht, zur er - sten Wacht, ein Stimm be - gunnt zu

Tenor

In stil - ler Nacht, zur er - sten Wacht, ein Stimm be - gunnt zu

Bass

In stil - ler Nacht, zur er - sten Wacht, zu

S

kla - gen, der nächt - ge Wind hat süß und lind zu mir den Klang ge -

A

kla - gen, der nächt - ge Wind hat süß und lind zu mir den Klang ge -

T

kla - gen, der nächt - ge Wind hat süß und lind zu mir den Klang ge -

B

kla - gen, der nächt - ge Wind hat süß und lind zu mir den Klang ge -

poco a poco cresc.

S

tra - gen; von her - bem Leid und Trau - rig - keit ist mir das Herz zer -

A

tra - gen; von her - bem Leid und Trau - rig - keit ist mir das Herz zer -

T

tra - gen; von her - bem Leid und Trau - rig - keit ist mir das Herz zer -

B

tra - gen; von her - bem Leid und Trau - rig - keit ist mir das Herz zer -

12

p

S
flos - sen, die Blü - me - lein, mit Trä - nen rein hab ich sie all be - gos - sen.

A
flos - sen, die Blü - me - lein, mit Trä - nen rein hab ich sie all be - gos - sen.

T
flos - sen, die Blü - me - lein, mit Trä - nen rein hab ich sie all be - gos - sen.

B
flos - sen, die Blü - me - lein, mit Trä - nen rein hab ich sie all be - gos - sen.

In the still of night, at the first watch, a voice began to lament; the night wind brought me the sweet, soft sound. With bitter pain and sadness my heart was overflowing; I watered the little flowers with my pure tears.

J. S. Bach, *Mass in B minor*, "Crucifixus"

17.

Cru - - - ci - fi - xus e - ti - am pro - - -

Cru - - - ci - fi - -

Cru - - - ci - -

Cru - -

no - bis sub Pon - ti - o Pi - la - to,

- xus e - ti - am pro no - bis sub Pon - ti - o Pi - la -

fi - xus e - ti - am pro

- - ci - fi - xus e - ti - am pro no -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is written for grand piano with both treble and bass clefs. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: "no - bis sub Pon - ti - o Pi - la - to, - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - fi - xus e - ti - am pro - - ci - fi - xus e - ti - am pro no -".

pas - sus et se - pul - tus

to, pas - sus et se - pul - tus, se - pul - tus

no - bis, pas - sus et se - pul - tus

bis, pas - sus et se - pul - tus

The second system of the musical score continues the vocal and piano parts. The lyrics are: "pas - sus et se - pul - tus to, pas - sus et se - pul - tus, se - pul - tus no - bis, pas - sus et se - pul - tus bis, pas - sus et se - pul - tus". The musical notation follows the same format as the first system, with four vocal staves and piano accompaniment.

13

est, se - pul - tus est, se - pul - tus est.
 est, pas - sus et se - pul - tus est.
 est, se - pul - tus, se - pul - tus est.
 est, se - pul - tus est, et se - pul - tus est.

He was crucified for us under Pontius Pilate, suffered, and was buried.

Vivaldi, *Propter magnam gloriam*

18. S

Pro - pter ma - gnam glo - ri - am,
 Pro - pter ma - gnam glo

A

T

B

ri - am, pro - pter ma - gnam glo - ri - am,
 Pro - pter ma - gnam glo ri - am
 Pro - pter ma - gnam glo

5

pro - pter ma - gnam glo - ri - am,
 tu - am, pro - pter ma - gnam glo - ri - am,
 pro - pter ma - gnam glo - ri - am, pro - pter ma - gnam glo -
 ri - am, pro - pter ma - gnam glo

pro - pter ma - gnam glo - ri - am,
 pro - pter ma - gnam glo - ri - am,
 ri - am, pro - pter ma - gnam glo - ri - am,
 ri - am, pro - pter ma - gnam glo

ri - am, pro - pter ma - gnam glo -
 pro - pter ma - gnam glo - ri -
 glo - ri - am tu - am. Pro - pter ma - gnam glo -
 ri - am, pro - pter ma - gnam glo

ri - am tu - am.
 am tu - am, pro - pter ma - gnam
 ri - am tu - am, pro - pter ma - gnam glo - - -
 ri - am tu - am, pro - pter ma - gnam

13
 pro - pter ma - gnam glo - - - - -
 glo - - - - -
 glo - - - - -

15
 ri - am

ri - am tu - am.
 ri - am tu - am.
 tu - am.
 ri - am tu - am.

... for thy great glory.

19. Mendelssohn, *Elijah*, "Thanks Be to God"

The stor-my bil-lows are high, their fu-ry is
 The stor-my bil-lows are high, their fu-ry is
 The stor-my bil-lows are high, their fu-ry is
 The stor-my bil-lows are high, their fu-ry is

5

might - y: But the

might - y: But the Lord

might - y: But the Lord

might - y: But the Lord is

10

Lord is a - bove them, — and Al - migh - ty.

is a - bove them, — and Al - migh - ty.

is a - bove them, — and Al - migh - ty.

a - bove them, — and Al - migh - ty.

Andante

Schubert, *Mass in E^b Major, "Benedictus"*

20.

Andante

Solo *p*

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, be -

Solo *p*

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, be -

Solo *p*

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, be -

Solo *p*

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni,

9

ne - di - ctus qui ve - nit in no - mi - ne Do - mi -

ne - di - ctus qui ve - nit in no - mi - ne Do - mi -

ne - di - ctus qui ve - nit in no - mi - ne Do - mi -

be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi -

13

ni, qui ve - - - nit in no - mi - ne

ni, qui ve - - - nit in no - mi - ne

ni, qui ve - - - nit in no - mi - ne

ni, qui ve - - - nit in no - mi - ne

Do - mi - ni, qui ve - nit in no - mi - ne Do - mi - ni,
 Do - mi - ni, qui ve - nit in no - mi - ne Do - mi - ni,
 Do - mi - ni, qui ve - nit in no - mi - ne Do - mi - ni,
 Do - mi - ni, qui ve - nit in no - mi - ne Do - mi - ni,

Blessed is he who cometh in the name of The Lord.

21. J. S. Bach, Chorale, "Es ist genug"

Es ist ge - nug: Herr, wenn es dir ge - fällt, so
 Es ist ge - nug: Herr, wenn es dir ge - fällt, so
 Es ist ge - nug: Herr, wenn es dir ge - fällt, so
 Es ist ge - nug: Herr, wenn es dir ge - fällt, so

5

span - ne mich doch aus! Mein Je - sus kommt: nun gu - te

span - ne mich doch aus! Mein Je - sus kommt: nun gu - te

span - ne mich doch aus! Mein Je - sus kommt: nun gu - te

span - ne mich doch aus! Mein Je - sus kommt: nun gu - te

9

Nacht, o Welt! ich fahr! ins Him - mels - haus, ich fah - re

Nacht, o Welt! ich fahr! ins Him - melshaus, ich fah - re

Nacht, o Welt! ich fahr! ins Him - mels - haus, ich fah - re

Nacht, o Welt! ich fahr! ins Him - mels - haus, ich fah - re

13

si - cher hin mit Frie - den, mein grosser Jammer bleibt hie -

si - cher hin mit Frie - den, mein grosser Jammer bleibt hie -

si - cher hin mit Frie - den, mein grosser Jammer bleibt hie -

si - cher hin mit Frie - den, mein grosser Jammer bleibt hie -

nie - den. Es ist ge - nug, es ist ge - nug!

nie - den. Es ist ge - nug, es ist ge - nug!

nie - den. Es ist ge - nug, es ist ge - nug!

nie - den. Es ist ge - nug, es ist ge - nug!

It is enough! Lord, if it please Thee to make me depart. My Jesus comes. Now good night, oh world. I go to my heavenly home. I surely go there with joy. My great sorrow remains below. It is enough, it is enough!

J. S. Bach, *Chorale*, "Christus, der uns selig macht"

22.

Christ-us, der uns se - lig macht, kein Bös's hat be - gan - gen,

Christ-us, der uns se - lig macht, kein Bös's hat be - gan - gen,

Christ-us, der uns se - lig macht, kein Bös's hat be - gan - gen,

Christ-us, der uns se - lig macht, kein Bös's hat be - gan - gen,

der ward für uns in - der Nacht als ein Dieb ge - fan - gen,

der ward für uns in der Nacht als ein Dieb ge - fan - gen,

der ward für uns in der Nacht als ein Dieb ge - fan - gen,

der ward für uns in der Nacht als ein Dieb ge - fan - gen,

9

ge - führt vor gott - lo - se Leut' und fälsch - lich ver - kla - get,
 ge - führt vor gott - lo - se Leut' und fälsch - lich ver - kla - get,
 ge - führt vor gott - lo - se Leut' und fälsch - lich ver - kla - get,
 ge - führt vor gott - lo - se Leut' und fälsch - lich ver - kla - get,

13

ver-lacht, ver-höhnt und ver-speit, wie denn die Schrift sa - get.
 ver-lacht, ver-höhnt und ver-speit, wie denn die Schrift sa - - - get.
 ver-lacht, ver-höhnt und ver-speit, wie denn die Schrift sa - - - get.
 ver-lacht, ver-höhnt und ver-speit, wie denn die Schrift sa - get.

Christ, who makes us blessed, who has done no wrong, who was taken for us like a thief in the night, led before a Godless people and falsely accused, laughed at, scorned and spit upon, according to the Scriptures.

Poco sostenuto

Beethoven, *Three Equali for Four Trombones, No. 3*

25. I

Trombones

II

III

IV

6

11

24. *Andante* *p* Gluck, *Orfeo*, "Le Porte Stridano"

Le por - te stri - da-no su' ne - ri car - di-ni, e il pas - so

Le por - te stri - da-no su' ne - ri car - di-ni, e il pas - so

Le por - te stri - da-no su' ne - ri car - di-ni, e il pas - so

Le por - te stri - da-no su' ne - ri car - di-ni, e il pas - so

Andante *p*

6

la - sci-no si - cu - ro e li - be-ro al vin - ci - tor!

la - sci-no si - cu - ro e li - be-ro al vin - ci - tor!

la - sci-no si - cu - ro e li - be-ro al vin - ci - tor!

la - sci-no si - cu - ro e li - be-ro al vin - ci - tor!

11 Allegro

f Le por - te stri - da-no su' ne - ri car - di-ni, e il pas - so

f Le por - te stri - da-no su' ne - ri car - di-ni, e il pas - so

f Le por - te stri - da-no su' ne - ri car - di-ni, e il pas - so

f Le por - te stri - da-no su' ne - ri car - di-ni, e il pas - so

Allegro

ff

la - sci-no si - cu - ro li - be-ro al vin - ci - tor,

la - sci-no si - cu - ro li - be-ro al vin - ci - tor,

la - sci-no si - cu - ro li - be-ro al vin - ci - tor,

la - sci-no si - cu - ro li - be-ro al vin - ci - tor,

dim. poco a poco

e il pas - so la - sci-no si - cu - ro e li - be-ro

dim. poco a poco

e il pas - so la - sci-no si - cu - ro e li - be-ro

dim. poco a poco

e il pas - so la - sci-no si - cu - ro e li - be-ro

dim. poco a poco

e il pas - so la - sci-no si - cu - ro e li - be-ro

f

dim. poco a poco

25

al vin - ci - tor! le por - te stri - da - no su' ne - ri car - di - ni,
 al vin - ci - tor! le por - te stri - da - no su' ne - ri car - di - ni,
 al vin - ci - tor! le por - te stri - da - no su' ne - ri car - di - ni,
 al vin - ci - tor! le por - te stri - da - no su' ne - ri car - di - ni,

31

e il pas - so la - sci - no si - cu - ro e li - be - ro al vin - ci - tor!
 e il pas - so la - sci - no si - cu - ro e li - be - ro al vin - ci - tor!
 e il pas - so la - sci - no si - cu - ro e li - be - ro al vin - ci - tor!
 e il pas - so la - sci - no si - cu - ro e li - be - ro al vin - ci - tor!

37 *p calando*

e il pas - so la - sci - no si - cu - ro e li - be - ro

p calando

e il pas - so la - sci - no si - cu - ro e li - be - ro

p calando

e il pas - so la - sci - no si - cu - ro e li - be - ro

p calando

e il pas - so la - sci - no si - cu - ro e li - be - ro

p calando

41

al vin - ci - tor,

al vin - ci - tor, al vin - ci -

al vin - ci - tor,

al vin - ci - tor, al vin - ci - tor,

45

pp

al vin - ci - tor!

tor!

pp

al vin - ci - tor!

pp

al vin - ci - tor!

Let the doors, squealing on black hinges, surely and freely give passage to the victor!

25.

TENORS *p*

Zu dir wall' ich, mein Herr und Gott,

BASSES *p*

ritard.

Wagner, *Chorus of the Elder Pilgrims*

der du des Pil - gers Hoff - nung — bist!

ritard.
dim. *p* *f*

Ge - lobt sei, Jung frau — süß und — rein!

ritard.
dim. *p* *p cresc.*

Der Wall - fahrt wol - le gün - stig — sein!

ritard.
f *dim.* *p* *f*

21

p

Ach, schwer drückt mich der Sün - den Last, kann

p

ritard.

dim.

p

26

län - ger sie nicht mehr er - tra - gen: drum will ich

p

p

31

auch nicht Ruh' noch Rast, und wäh - le gern mir

p

36

Mü- ß und Pla - gen. Am ho - hen Fest der Gnad' und

41

Huld in De - muth sühn' ich mei - ne Schuld; ge -

46

seg - net, wer im Glan - ben treu! Er wird er -

51 *f* *p*
 löst durch Buss und — Reu!
f *p*
f *p*

I make my pilgrimage to Thee
 O God, Who art the pilgrim's hope!
 Praised be the Virgin, sweet and pure!
 Be gracious to the pilgrimage.

The burden of sin heavily weighs me down;
 I can no longer bear it.
 Thus I wish no rest
 and gladly choose toil and pain.
 At the high festival of Grace
 I shall humbly pay for my guilt.
 Blest be he who is true to his faith,
 He shall be saved through penance.

26. *p dolce* Brahms, *Waldesnacht*

p dolce
 Wal - des nacht du wun - der küh - le, die ich tau - send - ma - le
p dolce
 Wal - des nacht du wun - der küh - le, die ich tau - send - ma - le
p dolce
 Wal - des nacht du wun - der küh - le, die ich tau - send - ma - le
p dolce
 Wal - des nacht du wun - der küh - le, die ich tau - send - ma - le

5

grüß nach dem lau - ten Welt ge - wüh - le, o, wie ist dein Rau - schen
 cresc.
 p

grüß nach dem lau - ten Welt ge - wüh - le, o, wie ist o, wie
 cresc.
 p

grüß nach dem lau - ten Welt ge - wüh - le, o, wie ist dein Rau - schen
 cresc.
 p

grüß nach dem lau - ten Welt ge - wüh - le, o, wie ist dein Rau - schen

9

süß, o, wie ist dein Rau - schen süß! Träu - me
 f pp

ist, dein Rau - schen süß, dein Rau - schen süß! Träu - me
 f pp

süß, o, wie ist dein Rau - schen süß! Träu -
 f pp

süß, o, wie ist dein Rau - schen süß! Träu -
 f pp

13

risch die mü - den Glie - der berg ich weich ins Moos,
 f

risch die mü - den Glie - der berg ich weich ins Moos,
 f

- me risch die mü - den Glie - der berg ich weich ins Moos,
 f

- me risch die mü - den Glie - der berg ich weich ins Moos.

17

p und mir ist, als würd ich wie - der all der ir - ren Qua - len *f*

p und mir ist, als würd ich wie - der all der ir - ren Qua - len *f*

p und mir ist, als würd ich wie - der all der ir - ren Qua - len *f*

p und mir ist, als würd ich wie - der all der ir - ren Qua - len *f*

21

f los, all der ir - ren Qua - len los. *p*

los, all der ir - ren Qua - len los. *p*

los, all der ir - ren Qua - len los. *p*

los, der Qua - len los. *p*

Thou wondrously cool forest night,
 I greet you a thousand times.
 After the loudness of the troubled world,
 how sweet is your rustling.
 Dreamily I lay my tired limbs
 softly on the mossy ground.
 And it seems that I have once again
 become free of all my troubles.

Adagio

Mozart, *Ave verum corpus*

27.

A - ve, — A - ve ve - rum -
A - ve, A - ve ve - rum -
A - ve, A - ve ve - rum
A - ve, A - ve ve - rum

Adagio

6

Cor - pus na - tum de Ma - ri - a Vir - gi - ne: Ve - re
Cor - pus na - tum de Ma - ri - a Vir - gi - ne: Ve - re
Cor - pus na - tum de Ma - ri - a Vir - gi - ne: Ve - re
Cor - pus na - tum de Ma - ri - a Vir - gi - ne: Ve - re

pas - sum, im - mo - la - tum in cru - ce pro ho - mi-

pas - sum, im - mo - la - tum in cru - ce pro ho - mi-

pas - sum, im - mo - la - tum in cru - ce pro ho - mi-

pas - sum, im - mo - la - tum in cru - ce pro ho - mi-

ne: Cu - jus la - tus

ne: Cu - jus la - tus

ne: Cu - jus la - tus—

ne: Cu - jus la - tus

per - fo - ra - tum flu - xit a - qua et san - gui - ne:

per - fo - ra - tum flu - xit a - qua et san - gui - ne:

per - fo - ra - tum flu - xit a - qua et san - gui - ne:

per - fo - ra - tum flu - xit a - qua et san - gui - ne:

The piano accompaniment consists of a treble and bass clef staff with chords and moving lines in both hands.

E - sto no - bis_ prae - gu - sta - tum_ mor - tis in ex -

E - sto no - bis_ prae - gu - sta - tum_ mor - tis in ex -

E - sto no - bis_ prae - gu - sta - tum_ mor - tis in

E - sto no - bis_ prae - gu - sta - tum_ mor - tis in

The piano accompaniment consists of a treble and bass clef staff with chords and moving lines in both hands.

a - mi - ne, mor - - - - -
 a - mi - ne, mor - - - - -
 ex - a - mi - ne, mor - - - - -
 ex - a - mi - ne, mor - - - - -

- tis in ex - a - mi - ne.
 - tis in ex - a - mi - ne.
 - tis in ex - a - mi - ne.
 - tis in ex - a - mi - ne.

Hail holy body, born of The Virgin Mary, truly having suffered, sacrificed on the cross for man, whose pierced side flowed with water and blood: be for us a foretaste in the trial of death.

Allegro

Schubert, *Mass in G*, "Osanna"

28.

O - san - na in ex - cel - sis, o - san - na in ex - cel - sis, o - san - na in ex -

O - san - na in ex - cel - sis, o -

Allegro (♩ = 96)

f fz fz

cel - sis, o - san - na in ex - cel - sis, o - san - na in ex - cel - sis,

O - san - na in ex -

san - na in ex - cel - sis, o - san - na in ex - cel - sis, o - san - na, o -

O - san - na in ex - cel - sis, o - san - na in ex - cel - sis, o -

11

o - san - na, o - san - na in ex - cel -
 cel - sis, o - san - na in ex - cel - sis, o - san - na in ex - cel -
 san - na in ex - cel - sis, o - san - na, o - san - na in ex - cel -
 san - na in ex - cel - sis, o - san - na in ex - cel - sis, in ex - cel -

16

sis, o - san - na in ex - cel - sis, o - san - na in ex - *ff*
 sis, o - san - na in ex - cel - sis, o - san - na in ex - *ff*
 sis, o - san - na in ex - cel - sis, o - san - na in ex - *ff*
 sis, o - san - na in ex - *ff*

cel - sis, o - san - na, o - san - na in ex -

cel - sis, o - san - na, o - san - na in ex -

cel - sis, o - san - na, o - san - na in ex -

cel - sis, o - san - na, o - san - na in ex -

The piano accompaniment consists of a right-hand part with a steady eighth-note accompaniment and a left-hand part with a simple harmonic line.

cel - sis, o - san - na in ex - cel - -

cel - sis, o - san - na in ex - cel - -

cel - sis, o - san - na in ex - cel - -

cel - sis, o - san - na in ex - cel - -

The piano accompaniment continues with a similar texture, featuring a more active right-hand part with chords and a steady left-hand accompaniment.

The image shows a musical score for four vocal parts and piano accompaniment. The vocal parts are arranged in four staves, each with a treble clef and a key signature of one sharp (F#). The lyrics for all four parts are "sis.". The piano accompaniment is shown in a grand staff with a treble and bass clef. The music is in a 4/4 time signature. The vocal parts are simple, with a single note followed by a rest and then a final note with a fermata. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the bass line and chords in the treble line.

Glory to God in the highest.

Part **III**

Twentieth-Century Techniques

Unit 18

Rhythm: Irregular Meters

Preliminary Exercises

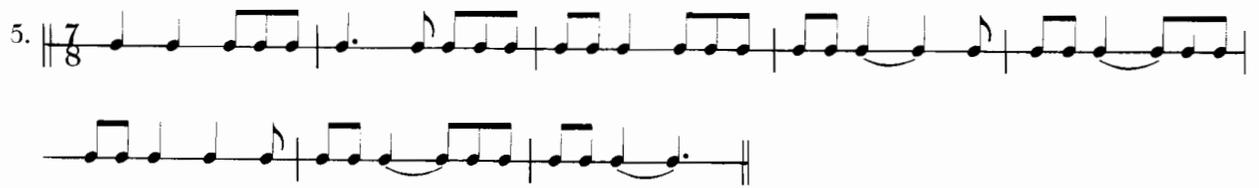
Analyze and mark the subdivision of each measure to determine the proper conducting pattern. Will the same pattern apply to every bar? Prefer a slower to a faster beat in general (that is, generally conduct quintuple meters in two, and septuple meters in three, except when tempos are very slow). Perform only as fast as rhythmic precision allows. Use a relatively small, very precise conducting pattern, with a clear ictus (placement of beat arrival).

1. 

2. 

3. 

4. 

5. 

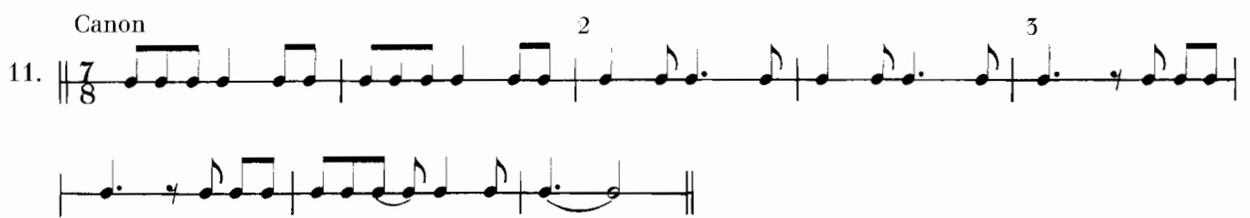
6. 

7. 

8. 

9. 

10. 

11. **Canon** 

Ear Training: At this point, students should drill on the Rhythmic Dictation exercises in Unit 18 of *Music for Ear Training*.

Pitch: Diatonic Modes

Preliminary Exercises

In singing modal music, one may determine the syllable name for the tonic note from the key signature. For example, *mi* would be the name of the tonic note in Phrygian mode, and *sol* would be the name of the tonic note in Mixolydian mode.

1. **Dorian**

2. **Phrygian**

3. **Lydian**

4. **Mixolydian**

5. **Aeolian**

17. 

18. 



19. 



20. 





21. 





Pitch: Changing Clefs

Melodies with Changing Clefs

1. *Flowing*

mf *mf*

6

2. *Plaintively*

p *mf*

9

3. *Boldly*

f *sim.*

6

4. *Simply*

mp

5

5. *Tempo giusto*

mp *cresc.*

6

6. *Mesto*

p *rall.*

Melodies

1. *Simply*

mp

2. *Moderato*

mf *mp*

3. *Semplice*

p *mp* *p*

4. *Cantabile*

mp *mf* *dim.* *mp*

5. *Im Volkston*

mf

6. *Religioso*

p *sim.* *rit.*

7. **Ruhig**

mf

mp *mf* *dim.* *mp*

8. **Fließend**

mp

9. **Buffo**

f

10. **Plaintively**

p *cresc.* *mf*

dim. *p*

11. **Langsam**

p *mp* *mf*

mp *p*

12. *Lent*

mp *poco cresc.* *mf*

poco dim. *ritard.* *mp*

15. *Lively*

mf *f* *mf* *f*

mf

14. *Spiritoso*

f

p

15. *Bright*

mf

16. *Con anima*

p

mf *p* *rit.*

Allegro molto

17. *f*

rit. *p*

Cantabile

18. *mp*

mp *mf*

rit. *mp*

Allegro marcato

19. *ff*

Gracefully

20. *mp*

Allegro barbaro

21. *f*

Majestically

22. Musical score for exercise 22, 'Majestically'. It consists of three staves of music in 12/8 time. The first staff starts with a dynamic marking of *f*. The second staff begins with a measure number of 5. The third staff begins with a measure number of 9 and ends with a double bar line.

Nel modo ecclesiastico

23. Musical score for exercise 23, 'Nel modo ecclesiastico'. It consists of three staves of music in 5/4 time. The first staff starts with a dynamic marking of *p*. The second staff has a measure number of 5 and includes the word 'FINE' above the staff. The third staff has a measure number of 9 and includes the instruction 'D. C. al Fine' above the staff.

Andante semplice

24. Musical score for exercise 24, 'Andante semplice'. It consists of four staves of music in 12/8 time. The first staff starts with a dynamic marking of *mf* and ends with a *p* marking. The second staff has a measure number of 4 and includes the word 'FINE' above the staff. The third staff has a measure number of 8 and includes a *f* marking. The fourth staff has a measure number of 12 and includes a *mf* marking.

Avec mouvement

25. 

Con forza

26. 

With motion

Shalom

1. *mf*

Sha - lom, sha - lom, sha - lom, sha -

mf

Sha - lom, sha - lom, sha - lom, sha -

mf

Sha - lom, sha - lom, sha - lom,

mf

Sha - lom, sha - lom, sha - lom, sha -

Detailed description: This block contains the first system of music for 'Shalom'. It consists of four staves. The first staff is in treble clef, the second and third are in treble clef, and the fourth is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music is marked 'mf' (mezzo-forte). The lyrics are 'Sha - lom, sha - lom, sha - lom, sha -'.

decresc.

lom, sha - lom. *pp*

Detailed description: This block contains the second system of music for 'Shalom'. It consists of five staves. The first four are in treble clef, and the fifth is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music is marked 'decresc.' (decrescendo) and 'pp' (pianissimo). The lyrics are 'lom, sha - lom.'.

Peace.

Smoothly

Dona nobis pacem

2.

Musical score for the first system, measures 1-4. It features four staves: a vocal line and three piano accompaniment staves. The vocal line begins with a mezzo-piano (*mp*) dynamic and includes lyrics: "Do - na no - bis pa - cem. Do - na, Do - na". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *mp* and *mf*.

Musical score for the second system, measures 5-8. It features four staves: a vocal line and three piano accompaniment staves. The vocal line continues with lyrics: "Do - na no - bis - na no - bis pa - cem. Do - na - no - bis pa - cem. Do". Dynamics include *mf* and *mp*.

Musical score for the third system, measures 9-12. It features four staves: a vocal line and three piano accompaniment staves. The vocal line concludes with lyrics: "pa - cem. no - bis pa - cem. na no - bis pa - cem. pa - cem. (p) cem.". The piano accompaniment features a decrescendo (*decresc.*) and ends with a piano (*p*) dynamic.

Give us peace.

Accompanied Canon
Slowly and smoothly

3.

The musical score is written for piano in 7/8 time. It consists of four systems of two staves each (treble and bass clef).
- System 1 (measures 1-4): The bass clef part plays a steady eighth-note accompaniment. The treble clef part has rests for the first two measures, followed by a melodic line starting in measure 3.
- System 2 (measures 5-8): The treble clef part continues its melodic line, while the bass clef part has rests for the first three measures.
- System 3 (measures 9-12): Both parts continue their respective lines.
- System 4 (measures 13-14): The piece concludes with a double bar line and repeat dots. The bass clef part has rests for the first two measures of this system.

Ear Training: At this point, students should drill on the Melodic and Harmonic Dictation exercises in Unit 18 of *Music for Ear Training*.

Unit 19

Rhythm: Changing Meters

Preliminary Exercises

1.

2.

3.

4.

5.

6. $(\text{♩} = \text{♩})$

7. $(\text{♩} = \text{♩})$

8. $\frac{5}{8} + \frac{7}{8}$

9. $(\text{♩} = \text{♩})$

Ear Training: At this point, students should drill on the Rhythmic Dictation exercises in Unit 19 of *Music for Ear Training*.

Pitch: Pandiatonicism

1. Moderato

mf *cresc.*

2. Cheerfully

mf

5

10

3. Gracieusement

mf *mf*

5

Leicht bewegt

4.

mp cresc.

5

dim. mp cresc.

9

mf dim. p

En allant

5.

mp mp mp

6

cresc. f dim. cresc. f dim. cresc. f dim.

11

11

p *pp* *rit.*

This system contains measures 11 through 14. It features three staves: Treble, Alto, and Bass. The key signature has one sharp (F#) and the time signature is 6/8. The music is marked with piano (*p*) and piano-piano (*pp*) dynamics. A *rit.* (ritardando) marking is present above the first staff in measures 12 and 13. The system concludes with a double bar line.

6. Allegretto

6. *Allegretto*

p *p* *sim.*

This system contains measures 15 through 18. It features three staves: Treble, Alto, and Bass. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked *Allegretto*. The music is marked with piano (*p*) dynamics. A *sim.* (simile) marking is present above the Bass staff in measure 18. The system concludes with a double bar line.

6

6

This system contains measures 19 through 22. It features three staves: Treble, Alto, and Bass. The key signature has one sharp (F#) and the time signature is 3/4. The music continues with various melodic and harmonic developments. The system concludes with a double bar line.

12

12

This system contains measures 23 through 26. It features three staves: Treble, Alto, and Bass. The key signature has one sharp (F#) and the time signature is 3/4. The music concludes with a final cadence. The system concludes with a double bar line.

Religioso

7.

p *cresc.* *mf*

dim. *pp*

Leggiero

8.

mp

mf

13

(mp)

Canon

9. 1 2 3 4 1

Religioso, sostenuto

10. *p* *mp*

9 *p* *mp* *p*

Modéré

11. *mp* *mp* *mp* *mp*

Avec mouvement

12.

13. *mf*

The place where we meet to seek the high - est is

The place where we meet to seek the high - est is

The place where we meet to seek the high - est is

The place where we meet to seek the high - est is

p

ho - ly ground.

ho - ly ground

ho - ly ground.

ho - ly ground.

14. *f* *Praise God*

Praise God, praise God, praise

6

God in his san - ctu - a - ry.

God in his san - ctu - a - ry.

God in his san - ctu - a - ry.

God in his san - ctu - a - ry.

15. *mp* *Let Every Thing That Hath Breath*

Let ev - ery - thing that hath breath... praise the

Let eve - ry -

Let ev - ery - thing that hath

5

Lord, praise the Lord, ... praise the

thing that hath breath, ... let eve - ry - thing that hath

breath... praise the Lord, ...

Let eve - ry - thing that hath breath...

cresc. Lord, praise, praise the Lord. *f*

cresc. breath praise, praise the Lord. *f*

cresc. praise, praise the Lord. *f*

cresc. praise, praise the Lord. *f*

16. Fairly slow *p* *cresc.* Alleluia

Al - le - lu - ia, al - le - lu - ia, al - le - lu -

Al - le - lu - ia, al - le - lu - ia, al - le - lu -

Al - le - lu - ia, al - le - lu - ia, al - le - lu -

Al - le - lu - ia, al - le - lu - ia, al - le - lu -

mf ia, al - le - lu

Musical score for four voices (Soprano, Alto, Tenor, Bass). The lyrics are "ia, A - men." The score includes dynamic markings: *dim.* (diminuendo) and *pp* (pianissimo). The music is written in a common time signature.

17.

Musical score for four voices (Soprano, Alto, Tenor, Bass). The lyrics are "A - men" and "Amen". The score includes dynamic markings: *p* (piano). The music is written in a common time signature.

Musical score for four voices (Soprano, Alto, Tenor, Bass). The lyrics are "men, A - men. A - men." and "men, A - men. A - men.". The score includes dynamic markings: *mp* (mezzo-piano) and *cresc.* (crescendo). The music is written in a common time signature.

11 *f* *decresc.* *mp*

f *decresc.* *mp*

f *decresc.* *mp*

f *decresc.* *mp*

17 *p* *dim.* *mp*

p *dim.* *mp*

p *dim.* *mp*

p *dim.* *mp*

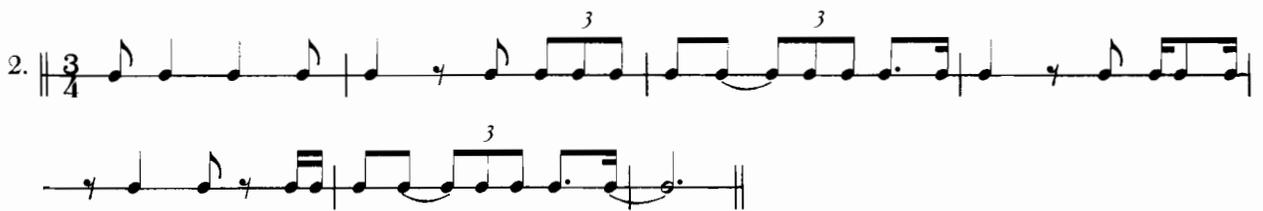
Ear Training: At this point, students should drill on the Part Music Dictation exercises in Unit 19 of *Music for ear Training*.

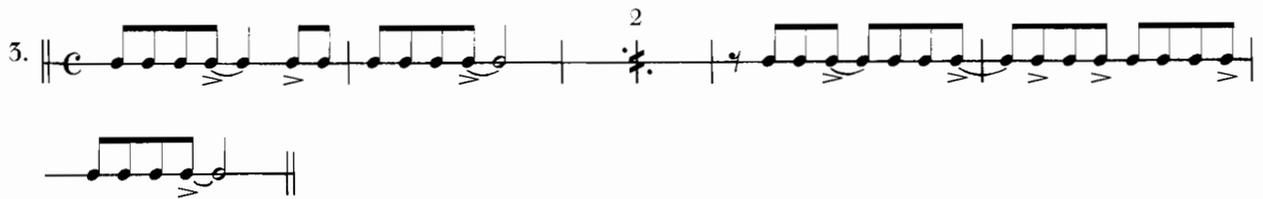
Unit 20

Rhythm: Syncopation Including Irregular and Mixed Meters

Preliminary Exercises

1. 

2. 

3. 

4. 

5. 

6.

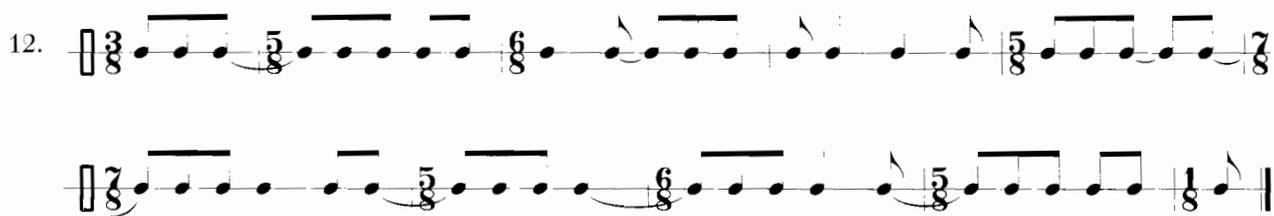
7.

8.

9.

10.

11.

12. 

Ear Training: At this point, students should drill on the Rhythmic Dictation exercises in Unit 20 of *Music for Ear Training*.

Pitch: Extended and Altered Tertian Harmony

Preliminary Exercises

Analyzing these exercises for harmonic content and melodic pattern before singing them will be helpful.

Possible strategies for hearing and singing are:

1. Using *fixed do* without inflected syllables.
2. Using *fixed do* with inflected syllables.
3. Using *movable do* locally for rapidly moving chordal or scalar patterns, as in exercises 8 ff.
4. Using a neutral syllable.

1. 

2. 

3. 

4. 

13. Exercise 13 consists of two staves. The top staff is in treble clef with a common time signature (C). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The bottom staff is in bass clef with a common time signature (C). It contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0.

14. Exercise 14 is a single staff in bass clef with a common time signature (C). It contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0.

15. Exercise 15 is a single staff in treble clef with a common time signature (C). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0.

16. Exercise 16 consists of two staves. The top staff is in bass clef with a 3/8 time signature. It contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. The bottom staff is in bass clef with a common time signature (C). It contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0.

17. Exercise 17 consists of two staves. The top staff is in treble clef with a common time signature (C). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. The bottom staff is in bass clef with a common time signature (C). It contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0.

18. Exercise 18 consists of two staves. The top staff is in treble clef with a 3/4 time signature and a key signature of one flat (Bb). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. The bottom staff is in treble clef with a common time signature (C) and a key signature of one flat (Bb). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0.

19. Exercise 19 consists of two staves. The top staff is in bass clef with a common time signature (C) and a key signature of two flats (Bb, Eb). It contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. The bottom staff is in bass clef with a common time signature (C) and a key signature of two flats (Bb, Eb). It contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0.

Melodies

Jolie

1. Musical notation for 'Jolie' in 3/4 time, starting with a forte (*f*) dynamic. The melody is written on a single staff.

Vif

2. Musical notation for 'Vif' in common time, starting with a forte (*f*) dynamic. The melody is written on a single staff.

6. Musical notation for the continuation of 'Vif', starting with a forte (*f*) dynamic. The melody is written on a single staff.

À la Russe

3. Musical notation for 'À la Russe' in 4/4 time, starting with a mezzo-forte (*mf*) dynamic and including a crescendo (*cresc.*) and forte (*f*) dynamic. The melody is written on a single staff.

With an easy swing

4. Musical notation for 'With an easy swing' in 4/4 time, starting with a mezzo-forte (*mf*) dynamic and featuring triplet markings. The melody is written on a single staff.

5. Musical notation for the continuation of 'With an easy swing', featuring triplet markings. The melody is written on a single staff.

Relaxed bounce

5. Musical notation for 'Relaxed bounce' in 5/4 time, starting with a mezzo-piano (*mp*) dynamic and featuring triplet markings. The melody is written on a single staff.

4. Musical notation for the continuation of 'Relaxed bounce', featuring triplet markings. The melody is written on a single staff.

Slowly

6. Musical notation for 'Slowly' in common time, starting with a mezzo-forte (*mf*) dynamic. The melody is written on a single staff.

5. Musical notation for the continuation of 'Slowly', featuring a triplet marking, a decrescendo (*dim.*), and a rallentando (*rall.*) marking. The melody is written on a single staff.

Risoluto

7. Musical score for exercise 7, 'Risoluto'. It consists of two staves. The first staff is in bass clef, 2/4 time, with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic. The second staff is in bass clef, 2/4 time, with a key signature of one sharp (F#). It begins with a fermata over the first measure, followed by a triplet of eighth notes. The exercise ends with a double bar line.

Brightly

8. Musical score for exercise 8, 'Brightly'. It consists of two staves. The first staff is in treble clef, 2/4 time, with a key signature of two flats (Bb, Eb). It begins with a forte (*f*) dynamic. The second staff is in treble clef, 2/4 time, with a key signature of two flats (Bb, Eb). It begins with a fermata over the first measure, followed by a triplet of eighth notes. The exercise ends with a double bar line.

Mit Schmerz

9. Musical score for exercise 9, 'Mit Schmerz'. It consists of two staves. The first staff is in treble clef, 4/4 time, with a key signature of two flats (Bb, Eb). It begins with a mezzo-forte (*mf*) dynamic. The second staff is in treble clef, 4/4 time, with a key signature of two flats (Bb, Eb). It begins with a fermata over the first measure, followed by a triplet of eighth notes. The exercise ends with a double bar line, marked with *dim.* and *p*.

Kurz und leicht

10. Musical score for exercise 10, 'Kurz und leicht'. It consists of two staves. The first staff is in treble clef, 3/4 time, with a key signature of two sharps (F#, C#). It begins with a mezzo-piano (*mp*) dynamic. The second staff is in treble clef, 3/4 time, with a key signature of two sharps (F#, C#). It begins with a fermata over the first measure, followed by a triplet of eighth notes. The exercise ends with a double bar line, marked with *cresc.* and *mf*.

Sehr Gai

11. Musical score for exercise 11, 'Sehr Gai'. It consists of two staves. The first staff is in bass clef, 2/4 time, with a key signature of one flat (Bb). It begins with a forte (*f*) dynamic. The second staff is in bass clef, 2/4 time, with a key signature of one flat (Bb). It begins with a fermata over the first measure, followed by a triplet of eighth notes. The exercise ends with a double bar line.

12. Allegro

mf *cresc.* *f* *mf*

15. Giocoso

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

14. Moderato scherzando

mf *mf*

15. Avec mouvement

f *ff* *poco rit.* *dim.* *mf*

16. *Dolce*

mf

mf

mf

rit.

17. *Slowly* *Shalom*

ppp *pp* *ppp* *pp* *(simile)*

Sha - lom, Sha - lom (etc.)

poco accel. *pp* *p* *mp*

pp *p* *mp*

The image shows two systems of musical notation for piano. The first system is marked *poco rit.* and contains two staves. The upper staff begins with a dynamic marking of *p* and the lower staff with *pp*. The second system is marked *Tempo I* and also contains two staves, with a dynamic marking of *ppp* in the lower staff. The notation includes various note values and rests as defined in the legend below.

Performance directions: Very distant and pure tone; blend and balance with care; no vibrato; observe dynamics carefully. All attacks and releases cued by the conductor.

Note and rest values:

= very long

 = long

 = shorter

 = shortest

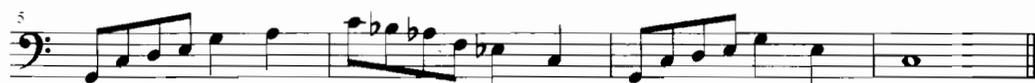
Ear Training: At this point, students should drill on the Melodic and Harmonic Dictation exercises in Unit 20 of *Music for Ear Training*.

Unit 21

Pitch: Exotic Scales

Preliminary Exercises

Analyzing these exercises for tonal center (if any), scalar types, and melodic patterns will be helpful.



7. 

8. 

9. 

10. 

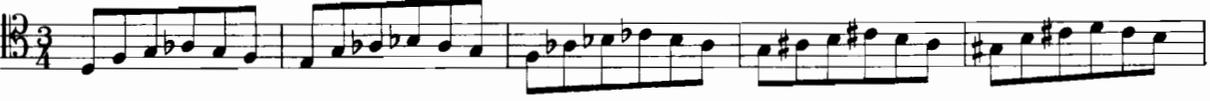
11. 

12.  

13.  

14.  

15.   

16.  

Melodies

Analyze each melody first as to tonal center, scale, and interval patterns within the scale and in relation to the tonal center.

1. Innocente
mp *pp*

2. Allegretto
mf

3. Con amore
mp *mp* *rit.* *dim.* *pp*

4. Festively
f *dim.*

5. Inscrutably
f *p* *f*

6. *Semplice*

mp *mf* *poco rit.*

12 *a tempo* *poco rit.*

mp

7. *Leggiero*

mp *mf*

f *sub. p*

8. *Semplice*

p

9. *Lento*

p *rit.* *pp*

10. *Risoluto*

f *dim.* *mf*

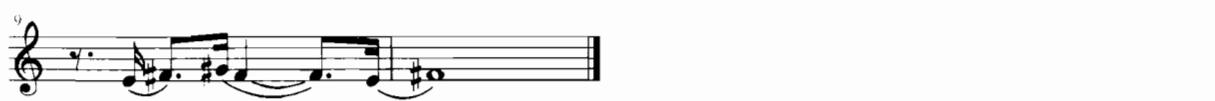
15 

19 

11. *Lent*







12. *Allegro rustico*







13. *Barbaro*



14. *Con fuoco*







15. **Kräftig**

f

mp *f*

16. **Lento flessibile**

mp *cresc.* *f*

ff *dim.*

mp *p* *rit.*

17. **Spiritoso**

f

ff *f*

rall.

18. **Rasch**

ff

19. *Slowly, sinuously*

p *mf* *dim.*

mp *dim.* *p*

cresc. *mf* *mp*

p *pp* *rit.*

Duets

1. *Plaintively*

mp

mp

2. *Evenly*

The musical score consists of three systems, each with a treble and bass staff. The first system is marked *mf* in both staves. The second system is marked *mf* in the bass staff. The third system is marked *mf* in the bass staff. The music is in 7/4 time and features a melodic line in the treble and a supporting bass line in the bass.

Ear Training: At this point, students should drill on the Melodic and Part Music Dictation exercises in Unit 21 of *Music for Ear Training*.

8. $\frac{3}{4}$

3 3

5 5 5 5 6 6

7 7 7 6 5

9. $\frac{4}{4}$

7 3 5 5 3 5

5 5 3 7 3 5 3

7 3 7 5 3

10. C

5 5 5 5

3 5 5 6 6

7 6 5 3

11. C

3 5 6

3 5 3 7 3 5

6 7 6 5 3

Pitch: Quartal Harmony

Preliminary Exercises

1.  Exercise 1 consists of two staves of music in 2/4 time. The first staff contains measures 1 through 6, featuring a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains measures 7 through 12, continuing the sequence: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

2.  Exercise 2 consists of three staves of music in 3/4 time with a key signature of one sharp (F#). The first staff contains measures 1 through 7, featuring a sequence of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The second staff contains measures 8 through 14, continuing the sequence: G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The third staff contains measures 15 through 18, concluding the exercise: G4, A4, B4, C5, B4, A4, G4, F#4.

3.  Exercise 3 consists of two staves of music in common time (C) with a key signature of one sharp (F#). The first staff contains measures 1 through 6, featuring a sequence of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The second staff contains measures 7 through 12, continuing the sequence: G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4.

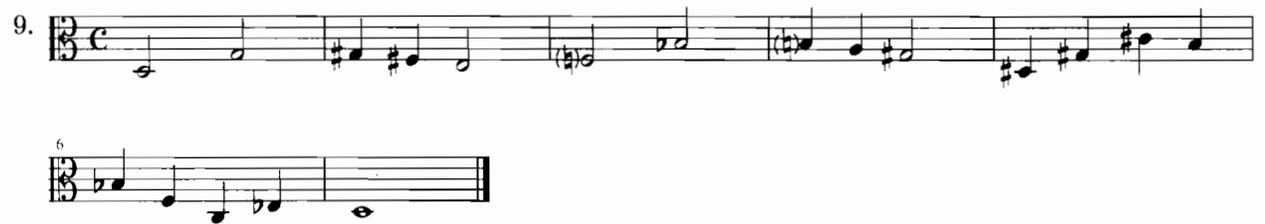
4.  Exercise 4 consists of two staves of music in common time (C). The first staff contains measures 1 through 6, featuring a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains measures 7 through 12, continuing the sequence: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

5.  Exercise 5 consists of two staves of music in 3/4 time with a key signature of one flat (Bb). The first staff contains measures 1 through 8, featuring a sequence of quarter notes: Bb4, C5, Bb4, Ab4, Gb4, Fb4, Eb4, D4, C4, Bb3, Ab3, Gb3, Fb3, Eb3, D3, C3. The second staff contains measures 9 through 12, continuing the sequence: Bb4, C5, Bb4, Ab4, Gb4, Fb4, Eb4, D4, C4, Bb3, Ab3, Gb3, Fb3, Eb3, D3, C3.

6. 

7. 

8. 

9. 

10. 

11. 

12. 

13. 

14. 

15. 

6. Joyously *sim.*

f

7. Giocoso

mp

8. Soberly

mf

9. Allegro marcato

f

Mit Kraft

10. *mf* *f*

dim. *mp* *cresc.* *f*

Aggressively

11. *f*

So stark wie möglich

12. *ff*

Leggiero

15. *mp*

Con fuoco ben marcato

14. Musical score for exercise 14, measures 1-10. Treble clef, common time. Dynamics: *ff*. The piece is marked "Con fuoco ben marcato".

Sehr zart

15. Musical score for exercise 15, measures 1-11. Treble clef, 6/8 time. Dynamics: *p*, *cresc.*, *mf*, *dim.*, *mp*. The piece is marked "Sehr zart".

Assez fort

16. Musical score for exercise 16, measures 1-10. Bass clef, 12/8 time. Dynamics: *ff*. The piece is marked "Assez fort".

Appassionato e molto espressivo

17. Musical score for exercise 17, measures 1-10. Treble clef, common time. Dynamics: *mf*, *cresc.*, *più f*, *cresc.*, *ff*. The piece is marked "Appassionato e molto espressivo".

Part Music

1. *Austerely*

2. *Grazioso*

10

p

5. *Semplice* *FINE*

p *mf*

8 *D.C. al Fine*

4. *Largo*

mf

6

f *ff*

11

f

16

mf f

5. Mässig

f f f

1

7

dim. p dim. p dim. p

6. **Ruhig**

6. **Ruhig**

p

p

p

p

Ear Training: At this point, students should drill on the Melodic and Part Music Dictation exercises in Unit 22 of *Music for Ear Training*.

Unit 23

Rhythm: Polyrhythms and Polymeters

Preliminary Exercises

1.

Exercise 1 is in 3/4 time and consists of two systems of two staves each. The first system contains 12 measures. The first staff has a dotted quarter note, an eighth note, and a quarter note in the first measure. The second staff has a dotted quarter note, an eighth note, and a quarter note in the first measure. The second system contains 12 measures. The first staff has a dotted quarter note, an eighth note, and a quarter note in the first measure. The second staff has a dotted quarter note, an eighth note, and a quarter note in the first measure. The exercise includes various rhythmic patterns, triplets, and quintuplets.

2.

Exercise 2 is in common time and consists of two systems of two staves each. The first system contains 12 measures. The first staff has a dotted quarter note, an eighth note, and a quarter note in the first measure. The second staff has a dotted quarter note, an eighth note, and a quarter note in the first measure. The second system contains 12 measures. The first staff has a dotted quarter note, an eighth note, and a quarter note in the first measure. The second staff has a dotted quarter note, an eighth note, and a quarter note in the first measure. The exercise includes various rhythmic patterns, triplets, and quintuplets.

3.

4/4

4/4

4/4

4/4

4.

C

C

5.

C

First system of musical notation. Treble staff: measures 1-2 contain triplets and quintuplets. Bass staff: measures 1-2 contain triplets and quintuplets.

Second system of musical notation. Treble staff: measures 1-2 contain triplets and quintuplets. Bass staff: measures 1-2 contain triplets and quintuplets.

Third system of musical notation. Treble staff: measures 1-2 contain triplets and quintuplets. Bass staff: measures 1-2 contain triplets and quintuplets.

6.

Exercise 6. Treble staff: 5/8 time signature. Bass staff: 4/8 time signature. Measures 1-4 show polyrhythmic patterns.

Fourth system of musical notation. Treble staff: measures 1-2. Bass staff: measures 1-2.

7.

Exercise 7. Treble staff: 2/4 time signature. Bass staff: 2/4 time signature. Measures 1-4 show polyrhythmic patterns with accents.

Fifth system of musical notation. Treble staff: measures 1-4. Bass staff: measures 1-4.

8.

9.

10.

Pitch: Polyharmony and Polytonality

Part Music

1. *Moderato*

mf

2. *Andante grazioso*

mp *mf*

3. *Pesante*

f

Musical score for the first system, measures 1-6. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The upper staff (treble clef) features a melodic line with eighth and sixteenth notes, often beamed together. The lower staff (bass clef) provides a harmonic accompaniment with similar rhythmic patterns.

Musical score for the second system, measures 7-12. This system continues the melodic and harmonic development from the first system, ending with a double bar line.

4. *Andante nostalgico*

Musical score for the third system, measures 1-6. The tempo is marked *Andante nostalgico*. The key signature changes to three sharps (F#, C#, G#) and the time signature is common time (C). The dynamic marking *mp* (mezzo-piano) is present. The upper staff has a melodic line with a prominent eighth-note pattern, while the lower staff has a steady accompaniment.

Musical score for the fourth system, measures 7-12. This system continues the piece in the new key and tempo, maintaining the melodic and harmonic motifs.

Musical score for the fifth system, measures 13-18. This system concludes the piece in the *Andante nostalgico* section.

5. *Sardonically*

Musical score for the sixth system, measures 1-6. The tempo is marked *Sardonically*. The key signature changes to three sharps (F#, C#, G#) and the time signature is 3/4. The dynamic marking *mf* (mezzo-forte) is present. The upper staff has a melodic line with a dotted quarter note followed by eighth notes, while the lower staff has a rhythmic accompaniment.

6

Allegro gioioso

6.

mf

mf

5

cresc. *f* *dim.*

cresc. *f* *dim.*

9

mp *mf*

mp *mf*

Molto cantabile

7.

mf *f* *f*

p sempre

mf *p sempre*

mf

Peace Be With You

8. *mf* , *cresc.* *f*,
 Peace be with you, — and with your spir - it,

mf , *cresc.* *f*,
 Peace be with you, — and with your spir - it,

mf , *cresc.* *f*,
 May peace be with you, — and with your spir - it,

mf , *cresc.* *f*,
 May peace be with you, — and with your spir - it,

5 *dim.* *p*
 A - men. —

dim. *p*
 A - men. —

dim. *p*
 A - - - - men.

dim. *p*
 A - - - - men.

Firmly, not too fast

Let Your Light Shine

9.

Let your light shine

Let your light shine

Let your light shine

Let your light shine

be - fore all peo - ple.

Slow, hushed

Amen!

10.

A - - - men. A -

A - - - men. A -

A - - - men, A - - - men.

A - - - men, A - - - men.

6

men. A

men. A

men. A

men. A

10

decresc. A - men. *pp*

decresc. A - men. *pp*

decresc. men. *pp*

decresc. men. *pp*

Brillante

11.

ff

decresc.

10

Musical score for measures 10-13. The score is written for piano in a grand staff (treble and bass clefs). The key signature has one sharp (F#). The time signature changes from 3/4 to 4/4 in measure 11, back to 3/4 in measure 12, and back to 4/4 in measure 13. The music consists of chords and dyads in the right hand and chords in the left hand.

14

Musical score for measures 14-17. The score is written for piano in a grand staff (treble and bass clefs). The key signature has one sharp (F#). The time signature changes from 3/4 to 4/4 in measure 15, back to 3/4 in measure 16, and back to 4/4 in measure 17. The music consists of chords and dyads in the right hand and chords in the left hand.

Ear Training: At this point, students should drill on the Part Music Dictation exercises in Unit 23 of *Music for Ear Training*.

Unit 24

Pitch: Interval Music

Preliminary Exercises

Analyzing these exercises for linear tendencies and melodic and interval patterning will be helpful. Try to retain recurring pitches as reference points. These will often be first and last pitches or the principal pitch of any given segment.

1.

2.

8

3.

8

4.

5.

8



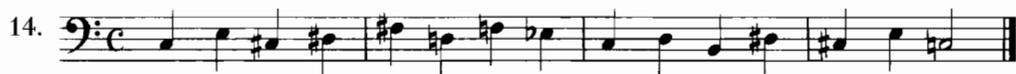
9. 

10. 

11. 

12. 

13. 

14. 

15. 



Melodies

1. *Pomposo*


2. *Con amore*


3. *Moderately*


4. Deciso

mf

poco rit.

5. Molto rubato, senza misura

p

rit.

rit.

pp

6. Forcefully

f

poco tenuto

a tempo

accel. al fine

cresc.

ff

p

7. Walzer

mp

mp

mf

mp

p

rit.

8. **Energico**

f *f* *cresc.* *ff*

9. **Medium swing**

mf *dim.* *p* *pp*

10. **Bewegt**

f *ff* *f*

11. **Morbidly**

mf

12. **Fort**

f *mf* *f*

Mässig

13.

Mit gross Schwierigkeit

14.

Duets

Night music

1.

Comodo

2.

mp poco cresc. mf

This system contains the first six measures of the piece. The treble clef part begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef part begins with a half note G3, followed by quarter notes A3, B3, and C4. Dynamics include mezzo-piano (mp), a poco crescendo (poco cresc.), and mezzo-forte (mf).

9

dim.

This system contains measures 7 through 12. The treble clef part features a half note G4, followed by quarter notes A4, B4, and C5. The bass clef part features a half note G3, followed by quarter notes A3, B3, and C4. The system concludes with a decrescendo (dim.) marking.

17

mp p

This system contains measures 13 through 18. The treble clef part features a half note G4, followed by quarter notes A4, B4, and C5. The bass clef part features a half note G3, followed by quarter notes A3, B3, and C4. Dynamics include mezzo-piano (mp) and piano (p).

Walzer

3.

f

This system contains the first four measures of the piece. The treble clef part begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef part begins with a half note G3, followed by quarter notes A3, B3, and C4. The dynamic is forte (f).

7

dim.

This system contains measures 5 through 10. The treble clef part features a half note G4, followed by quarter notes A4, B4, and C5. The bass clef part features a half note G3, followed by quarter notes A3, B3, and C4. The system concludes with a decrescendo (dim.) marking.

13

mp f

This system contains measures 11 through 16. The treble clef part features a half note G4, followed by quarter notes A4, B4, and C5. The bass clef part features a half note G3, followed by quarter notes A3, B3, and C4. Dynamics include mezzo-piano (mp) and forte (f).

Allegro barbarossa

Measures 1-6 of the piece. The music is in 2/4 time. The first staff (treble clef) starts with a forte (*f*) dynamic and features a five-note melodic line with a slur and a fermata. The second staff (bass clef) provides a rhythmic accompaniment with a five-note line. Dynamics include *f* and *ff*. Fingerings of 5 and 3 are indicated.

Measures 7-12 of the piece. The first staff (treble clef) continues the melodic line with a slur and a fermata. The second staff (bass clef) continues the accompaniment. Dynamics include *f* and *ff*. Fingerings of 5 and 3 are indicated.

Measures 13-14 of the piece. The first staff (treble clef) features a five-note melodic line with a slur and a fermata, ending with a forte (*ff*) dynamic. The second staff (bass clef) provides a rhythmic accompaniment with a five-note line, also ending with a forte (*ff*) dynamic. Fingerings of 5 and 3 are indicated.

Etwas lebhaft

Measures 1-4 of the piece. The music is in 3/4 time. The first staff (treble clef) starts with a mezzo-forte (*mf*) dynamic and features a melodic line with a slur and a fermata. The second staff (bass clef) provides a rhythmic accompaniment with a five-note line. Dynamics include *mf* and *mp*. Fingerings of 7 and N are indicated.

Measures 5-8 of the piece. The first staff (treble clef) continues the melodic line with a slur and a fermata. The second staff (bass clef) continues the accompaniment. Dynamics include *mf* and *f*. Fingerings of 7 and N are indicated.

Ear Training: At this point, students should drill on the Melodic Dictation exercises in Unit 24 of *Music for Ear Training*.

Unit 25

Serial Music

1. *Con amore*

mp cresc. mf dim. mp

2. *Tempo di valse* *Second-Viennese-School Waltz*

mp mf dim. p mp

3. *Ruhig*

p mp mf mp

4. *Decadently*

mp p mf p mf p mf p pp

5. *Amoroso*

p *p* *cresc.* *mp* *mf* *f* *mf* *p*

6. *Gracieux*

mf *mp* *cresc.* *mf* *retenu* *mp*

7. *Sehr ausdrucksvoll*

mp *pp* *mp* *mf* *mp* *dim.* *ppp* *rall.*

8. *Am mässigsten* *rit. - - im Zeitmass*

p *pp* *mp* *mf* *ppp* *zurückhalten* *p* *pp*

9. Freely

mf *p*

10. Nicht schleppend

fp *f* *p* *f* *p* *fp* *p* *pp*

11. Freely

p *f* *p* *mf* *ff* *mp* *f* *mp* *molto cresc.* *fff* *mf* *mf* *p*

12. *Hysterically*

15. *Ernste*

Ear Training: At this point, students should drill on the Melodic Dictation exercises in Unit 25 of *Music for Ear Training*.

Unit 26

Music from the Literature

The following choral pieces are suggested for sight reading and ensemble performance in class. They represent a broad survey of techniques and materials found in twentieth-century music.

Reincarnations, Samuel Barber

Four Slavonic Folk Songs, Béla Bartók

Three Psalms of Celebration, Thomas Benjamin

Hymn to St. Cecilia, Benjamin Britten

Rejoice in the Lamb, Benjamin Britten

Trois Chansons, Claude Debussy

Singet den Herrn, Hugo Distler

Six Chansons, Paul Hindemith

A Child's Journey, Michael Horvit

Psalm 67, Charles Ives

Lux Aeterna, Györgi Ligeti

O sacrum convivium!, Olivier Messiaen

Madrigals for a New Age, Robert Nelson

Te Deum, Krzysztof Penderecki

Mass, Vincent Persichetti

Easter Cantata, Daniel Pinkham

De Profundis, Arnold Schoenberg

Friede auf Erden, Arnold Schoenberg

Carols of Death, William Schuman

Anthem, The Dove Descending, Igor Stravinsky

Ave Maria, Igor Stravinsky

Silence and Music, Ralph Vaughn Williams

Glossary

- Accelerando* (*Accel.*) (It.) becoming faster
Adagietto (It.) see *Tempo*
Adagio (It.) see *Tempo*
Agile (Fr.) agile, nimble
À la, Alla in the style or manner of
Allegretto (It.) see *Tempo*
Allegro (It.) see *Tempo*
Amabile (It.) amiable, graceful
Amore (It.) love
Con amore with tenderness
Amoroso (It.) tender and affectionate
Andante (It.) see *Tempo*
Andantino (It.) see *Tempo*
Anima (It.), *Con anima* with life and animation, alt. soulful
Animato (It.), *Animé* (Fr.) animated, with life or spirit
Appassionato (It.) passionately, with intense emotion
Assai (It.) very, extremely, much
Assez (Fr.) enough, sufficiently
Ausdrucksvoll (Ger.) expressively
Avec (Fr.) with
Ballabile (It.) in the style of a dance
Barbaro (It.) barbarous, primitive
Barcarolle (Fr.) boat song
Ben (It.) much
Bewegt (Ger.) with movement
Bien (Fr.) well, good
Breit (Ger.) broad
Brillante (It.) bright, brilliant
Brio (It.) vigor, animation, spirit
Buffo (It.) in a comic style
Calando (It.) gradually softer and slower
Calmo (It.) calm, tranquil
Calore (It.) warmth, animation
Cantabile (It.) in a singing or lyrical style
Comodo (It.) easy, agreeable, comfortable
Con (It.) with
Da capo (*D.C.*) (It.) repeat from the beginning
D.C. al Fine repeat from the beginning and play to the ending (*Fine*)
Dal Segno (*D.S.*) (It.) repeat from the sign (§)
Deciso (It.) boldly, decisively
Deliberatamente (It.) deliberately
Delicato (It.) delicate
Desto (It.) brisk, sprightly
Détaché (Fr.) detached, non legato
Dolce (It.) sweetly, softly
Dolore (It.) grief, sorrow
Doloroso (It.) sorrowfully, sadly
E, et and
Ecclesiastico (It.) of the church
Nel modo ecclesiastico in the manner of church music
Edel (Ger.) noble
Einfach (Ger.) simple
En allant (Fr.) with movement
Energico (It.) energetic
Erhaben (Ger.) sublime, in a lofty and exalted style
Ernste (Ger.) serious, earnest, gravely
Eroico (It.) heroic
Espressione (It.) expression, feeling
Espressivo (It.) expressive
Etwas (Ger.) somewhat
Feierlich (Ger.) solemn, festive
Fine (It.) the end
Flessibile (It.) flexible, pliant
Fliessend (Ger.) flowing
Fort (Fr.) strong
Forza (It.) force, strength, power
Fröhlich (Ger.) joyous, happy
Fuoco (It.) fire
Con fuoco with energy or passion
Furioso (It.) furious
Gai (Fr.) gay, merry
Geist (Ger.) spirit
Mit Geist with soul or sentiment
Gemütlich (Ger.) agreeable, genial
Gesangvoll (Ger.) lyrical
Geschleift (Ger.) legato, connected
Geschwind (Ger.) quick, rapid
Giochévole (It.) merry, sportive
Giocoso, Giojoso (It.) humorous, jocose
Giusto (It.) steady, exact, alt. moderate
Gondellied (Ger.) boat song
Gracieux, Gracieusement (Fr.), *Grazioso* (It.) graceful
Grave (It.) see *Tempo*
Gross (Ger.) great amount, large
Heftig (Ger.) vehement, boisterous
Hurtig (Ger.) quick, swiftly
Incalzando (It.) getting faster and louder
Immig (Ger.) sincerely, with depth of feeling
Innocente (It.) innocently
Jolie (Fr.) pleasant, pretty
Keck (Ger.) pert, fearless, bold
Klar (Ger.) clear, bright
Klingend (Ger.) sonorous, ringing
Kraft (Ger.) strength, power
Kräftig (Ger.) powerfully, vigorously
Kurz (Ger.) short, detached, staccato
Ländler (Ger.) country dance, in a rustic and popular style
Langsam (Ger.) slow
Larghetto (It.) see *Tempo*
Largo (It.) see *Tempo*
Lebhaft (Ger.) lively
Legato (It.) connected, smoothly
Leggiero (It.) light, delicate
Leicht (Ger.) lightly
Lentamente (It.), *Lentement* (Fr.) slowly
Lento (It.), *Lent* (Fr.) see *Tempo*
Lieulich (Ger.) lovely, delightful
Liscio (It.) simple, smooth
Lugubre (Fr., It.) sad, mournful
Lustig (Ger.) merrily, cheerfully
Maestoso (It.) majestic, stately
Marcato (It.) marked, accented
Marziale (It.) martial, in the style of a march
Mässig (Ger.) moderate (see *Tempo*)
Melancholique (Fr.) melancholy
Meno (It.) less
Mesto (It.) sad, mournful
Misura (It.) measure
Senza misura without measure, freely
Mit (Ger.) with
Moderato (It.), *Modéré* (Fr.) see *Tempo*
Molto (It.) much, a great amount
Morendo (It.) dying away
Mosso, Moto (It.), *Mouvement* (Fr.) motion, movement
Avec mouvement (Fr.) with motion
Con moto (It.) with motion, rather quick
Munter (Ger.) lively, merry
Non (It.) not
Nostalgico (It.) nostalgic
Ostinato (It.) obstinate, continuing
Passionato (It.) passionate
Passione (It.) passion, feeling
Perdendosi (It.) dying away
Pesante (It.) heavy, ponderous
Piacevole (It.) pleasing, agreeable

<i>Più</i> (It.) more	<i>Semplice</i> (It.) simple	Larghetto
<i>Placido</i> (It.) placid, calm	<i>Sempre</i> (It.) always, continuously	Lento
<i>Poco</i> (It.) a little	<i>Sentimentale</i> (It.) sentimentally	60 Adagio
<i>Poco a poco</i> gradually	<i>Sentimento</i> (It.) sentimental	Adagietto
<i>Polacca</i> (It.) a Polish dance	<i>Sentito</i> (It.) expressive	72 Andante
<i>Pomposo</i> (It.) pompous, grand	<i>Senza</i> (It.) without	Andantino
<i>Prestissimo</i> (It.) see <i>Tempo</i>	<i>Serioso</i> (It.) serious	90 Moderato
<i>Presto</i> (It.) see <i>Tempo</i>	<i>Siciliano</i> (It.) graceful movement of a	Allegretto
<i>Rallentando</i> (<i>Rall.</i>) (It.) becoming	pastoral character	120 Allegro
gradually slower	<i>Simile</i> (It.) similarly, continue in the same	140 Presto
<i>Rasch</i> (Ger.) very fast, swift, spirited	manner	208 Prestissimo
<i>Religioso</i> (It.) religiously, solemn	<i>Slancio</i> (It.) vehemence	<i>Tenuto</i> (It.) sustained, held out
<i>Retenu</i> (Fr.) held back	<i>Con slancio</i> (It.) impetuously	<i>Trascinando</i> (It.) dragging
<i>Risoluto</i> (It.) resolved, resolute, bold	<i>Solenne</i> (It.) solemn	<i>Trés</i> (Fr.) very
<i>Ritard</i> (<i>Rit.</i>) (It.) becoming gradually	<i>Sordamente</i> (It.) muted, softly	<i>Troppo</i> (It.) much
slower	<i>Sospirando</i> (It.) sighing, doleful	<i>Non troppo</i> not too much
<i>Ritmico</i> (It.) rhythmically	<i>Sostenuto</i> (It.) sustained, legato	<i>Valse</i> (Fr.) waltz
<i>Rubato</i> (It.) freely with respect to tempo	<i>Sotto voce</i> (It.) softly, in a subdued manner	<i>Vienne</i> (Fr.) Vienna
<i>Ruhig</i> (Ger.) quiet, calm	<i>Spasshaft</i> (Ger.) jokingly, playfully	<i>À la vienne</i> in the style of a Viennese
<i>Rustico</i> (It.) rural, rustic, coarse	<i>Spirito</i> (It.) spirit, energy	waltz
<i>Scherzando</i> (It.) playful, lively	<i>Spiritoso</i> (It.) with spirit, energetic	<i>Vif</i> (Fr.) lively
<i>Schleppend</i> (Ger.) dragging	<i>Spirituoso</i> (It.) with religious feeling	<i>Vite</i> (Fr.) fast, quickly
<i>Schmerzvollisch</i> (Ger.) painfully, dolorous	<i>Squillante</i> (It.) ringing	<i>Vivace</i> (It.) lively
<i>Schnell</i> (Ger.) fast	<i>Stark</i> (Ger.) strong, vigorous, loud	<i>Volkston, Im Volkston</i> (Ger.) in the manner
<i>Nicht zu schnell</i> (Ger.) not too fast	<i>So stark wie möglich</i> as strong as	of a folksong
<i>So schnell wie möglich</i> as fast as	possible	<i>Walzer</i> (Ger.) waltz
possible	<i>Tempo</i> (It.) time, relative speed or rate of	<i>Wuth</i> (Ger.) madness, rage
<i>Schwerigkeit</i> (Ger.) heaviness, seriousness,	the pulse or beat	<i>Zart</i> (Ger.) gently, sweetly, tender,
severity, difficulty	<i>A tempo</i> (It.) once again in time	soft
<i>Schwungvoll</i> (Ger.) animated, spirited	<i>Chart of Relative Tempos</i>	<i>Zeitmass</i> (Ger.) tempo
<i>Sehnsucht</i> (Ger.) desire, ardor, longing,	M.M.	<i>Im Zeitmass</i> in tempo
fervor	40 Grave	<i>Zierlich</i> (Ger.) neat, graceful
<i>Sehr</i> (Ger.) very	Largo	<i>Zurückhaltend</i> (Ger.) ritard

Be challenged—not overwhelmed— with *Music for Sight Singing*

Ease into sight singing, with this accessible text that offers an array of beginning-level pieces designed to build your musicianship skills and your confidence at the same time. The authors' multifaceted approach includes a variety of examples, exercises, and musical genres that ensure well-rounded skill development, from simple rhythms and melodies to duets and canons.

This edition includes:

- New musical selections that make it easy to start sight singing from the first day of the course.
- New connections with *Music for Ear Training, Fifth Edition*, for a completely integrated approach to musicianship

Visit us online!

academic.cengage.com/music/Benjamin/sightsinging_5

The Student Companion Website for *Music for Ear Training, Fifth Edition*, offers an array of online resources designed to help you succeed in the course.

Now that you've bought the textbook . . .

Get the best grade in the shortest time possible!

Visit www.iChapters.com to receive 25% off over 10,000 print, digital and audio study tools.

www.iChapters.com. Your First Study Break

 **SCHIRMER**
CENGAGE Learning

For your course and learning solutions, visit academic.cengage.com

Purchase any of our products at your local college store or at our preferred online store www.ichapters.com

ISBN-13: 978-0-495-50500-5
ISBN-10: 0-495-50500-5
90000

9 780495 505006