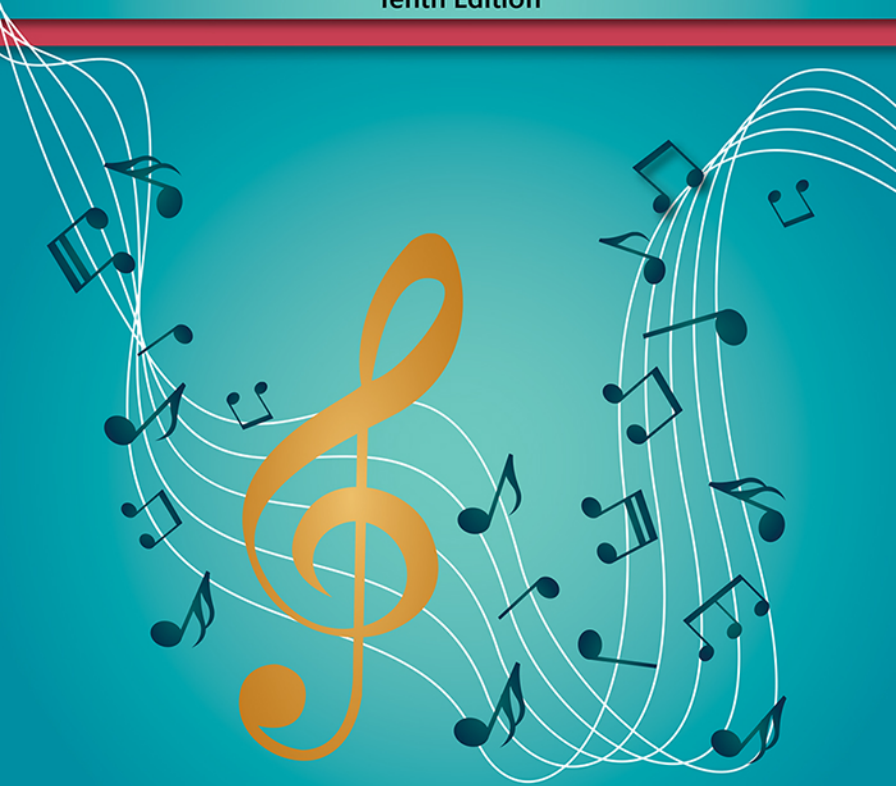


MUSIC^{FOR} SIGHT SINGING

Tenth Edition



Nancy Rogers
Robert W. Ottman

TENTH EDITION

Music for Sight Singing

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Preface

Developing the “mind’s ear”—the ability to imagine how music sounds without first playing it on an instrument—is essential to any musician, and sight singing (in conjunction with ear training and other studies in musicianship) is invaluable in reaching this fundamental goal. The principal objective of sight singing is acquiring the ability to sing a given melody accurately at *first sight*. Although repeating a melody and correcting any errors is beneficial, we can truly sight sing a melody only once, which is why *Music for Sight Singing* provides a generous number of exercises (more than 1,500 in this volume) for practice.

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

The text as a whole is divided into four parts:

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

Readers who prefer to progress to subdivided rhythms more rapidly may skip directly from chapter 7 to chapters 10 and 11. However, subsequently returning to chapters 8 and 9 will help introduce new leaps in a simpler rhythmic context before proceeding to chapter 12.

Music for Sight Singing contains exercises appropriate for students of all skill levels, including beginners, but a basic working knowledge of fundamental

music theory and notation is prerequisite to sight singing. The following abilities are particularly important:

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

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

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

Important revisions in the tenth edition include the following:

- The minor mode is introduced more gradually and systematically, starting with melodies that exclude $\hat{6}$ and $\hat{7}$, then melodies including the comparatively familiar ascending $\uparrow\hat{7}$ and descending $\downarrow\hat{6}$, then melodies with the somewhat less familiar ascending $\uparrow\hat{6}$ and descending $\downarrow\hat{7}$, and finally less common uses of $\hat{6}$ and $\hat{7}$.
- Leaps outside of the tonic and dominant harmonies are presented more systematically. Three different approaches are supported by clearly identified sections: leaps outlining IV or ii, leaps to $\hat{4}$ and $\hat{6}$ (which are the most difficult diatonic notes for many students), and leaps of particular interval sizes.
- There are further improvements to the introduction of modulation. Most significantly, the three most common modulations (to the dominant from a major key, to the minor dominant from a minor key, and to the relative major from a minor key) now appear in separate sections.
- Tonicizations beyond the dominant and relative major have been further organized for a more gradual increase in difficulty. The initial section includes only very brief tonicizations, the next section includes more extended tonicizations (where some people may prefer to change syllables temporarily), and a third section combines tonicization with the familiar modulations introduced in the previous chapter (to the dominant or relative major key).
- A new section specifically addressing mode mixture has been added, and this is followed by another new section that includes augmented-sixth chords.
- There is now a separate section of melodies that modulate successively among three or more closely related keys.
- The number of melodies in minor keys has further increased.
- More melodies have been notated in alto, tenor, and bass clefs.
- Chapter 21 includes more music by living composers.

This edition also refers and directs students to the Rhythm Generator software in some chapters. The Rhythm Generator (http://myweb.fsu.edu/nrogers/Rhythm_Generator/Rhythm_Generator.html) creates virtually unlimited rhythmic drills tailored to specific chapters of the book. These rhythmic drills are easily set to a variety of lengths as well as to beginning, intermediate, or advanced levels; they provide appropriate challenge to any student. Instructors and students alike will find the rhythms well targeted, musically satisfying, and fun to perform.

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

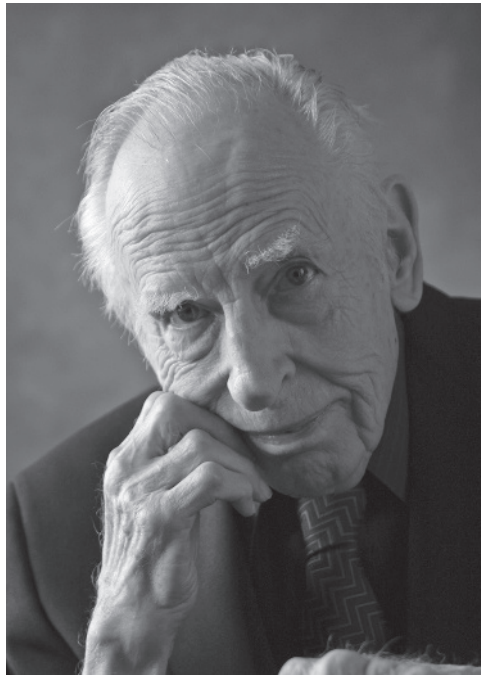
I am strongly committed to maintaining the tradition of excellence that Robert Ottman established more than 60 years ago. The combination of his vast knowledge of the repertoire and his deep pedagogical instincts made *Music for Sight Singing* one of the most celebrated music textbooks of the twentieth century. It is humbling to walk in such giant footsteps, but of course it is also a tremendous privilege to continue Dr. Ottman's work for the benefit of twenty-first-century musicians.

Nancy Rogers

In Memoriam

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

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



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

the time as the North Texas State College). He received his doctorate from UNT in 1956—the same year that he published the first edition of *Music for Sight Singing*.

Serving both as a professor of music theory and as director of the Madrigal Singers, Robert Ottman was a valued member of the University of North Texas faculty throughout his 35 years there. Even after his retirement in 1981, he remained actively involved with the university and the larger Denton community. In 2004 he received the UNT President's Citation for outstanding service.

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

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Nancy Rogers

Chapter 1

Rhythm

Simple Meters; The Beat and Its Division into Two Parts

The Rhythm Generator provides virtually unlimited rhythm-reading exercises corresponding to this chapter.

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

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

Rhythmic Reading

In simple meters (also known as simple time), the beat is divisible into two equal parts; therefore, any note value so divisible can represent the beat. Most commonly used are the quarter note ($\text{♩} = \text{♩} \overline{\text{♩}}$), the eighth note ($\text{♩} = \text{♩} \overline{\text{♩}}$), and the half note ($\text{♩} = \text{♩} \text{♩}$), though other values (♩ , ♩ , ♩) are sometimes seen. In this chapter, the note value representing the simple division of the beat (that is, half of the beat) will be the shortest note value used. In reading, follow these suggestions:

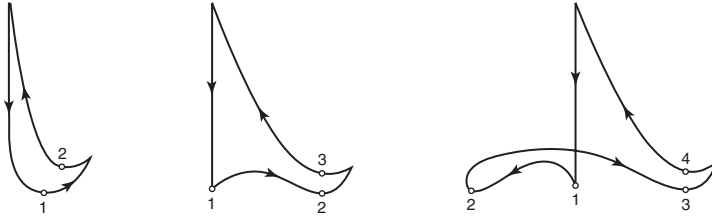
1. *Rhythmic syllables.* Accurate rhythmic reading is best accomplished through the use of spoken or sung rhythmic syllables. Any spoken method (even a neutral syllable) is preferable to clapping or tapping for a variety of reasons: dynamics and sustained notes are more easily performed vocally, faster tempos are possible, and vocalizing

2 Chapter 1

leaves the hands free for conducting. There are a variety of good rhythmic syllable systems in current use; several popular systems are illustrated in Appendix A.

2. *The conductor's beat.* The use of conductor's beats is highly recommended. Shown below are hand-movement patterns for two beats, three beats, and four beats per measure. Successive downbeats of each pattern coincide with successive bar lines. You should conduct with your right hand.

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



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

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

3. *Striving for continuity.* It should be obvious that only the first performance of an exercise can be considered reading at first sight. (After that, you are practicing!) Therefore, on the first try, you should not stop to correct errors or to study what to do next. As you read an exercise, use the conductor's beat and tapping to keep going without pause until the very end. If you make a mistake, don't hesitate or stop; the next "1" (downbeat) will be the next bar line where you can pick up your reading and continue to the end. If you made errors or lost your place, you can review and practice in anticipation of doing better on the next exercise. Follow this procedure beginning with the very first exercises. Conducting and tapping easy exercises now is the best way to prepare yourself for the more difficult exercises to follow.
4. *Notation for rhythmic reading.* Exercises such as *a* on the following page are designed specifically for rhythmic reading and therefore use a simple one-line staff. However, reading rhythmic notation from a melodic line, as in example *b*, should begin as soon as possible. As seen in this pair of examples (illustrated with one of many possible solmization systems), there is no difference in the resulting rhythmic performance.

1.8 $\frac{4}{4}$

1.9 $\frac{4}{4}$

1.10 $\frac{4}{4}$

Section 2. The quarter note as the beat unit and its division ($\frac{1}{2} = \frac{1}{4} + \frac{1}{4}$). Dotted notes and tied notes.

A tie connects two notes; simply continue the first note through the second without rearticulation ($\frac{1}{2} = \frac{1}{4} = \frac{1}{4}$). A dot extends the preceding note by half its value ($\frac{1}{2} = \frac{1}{4} + \frac{1}{4}$, $\frac{3}{4} = \frac{1}{2} + \frac{1}{4}$).

1.11 $\frac{2}{4}$

1.12 $\frac{2}{4}$

1.13 $\frac{2}{4}$

1.14 $\frac{3}{4}$

1.15 $\frac{2}{4}$

1.16 $\frac{2}{4}$

1.17 $\frac{2}{4}$ 1 (2) & 1 (2) &

1.18 $\frac{2}{4}$

1.19 $\frac{2}{4}$

1.20 $\frac{3}{4}$

1.21 $\frac{4}{4}$

1.22 $\frac{4}{4}$

1.23 $\frac{3}{4}$

1.24 $\frac{4}{4}$

Section 3. Two-part drills.

Suggested methods of performance:

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

1.25

1.26

1.27

1.28

1.29

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

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

The half note, the eighth note, and the sixteenth note are also used to represent the beat. The signatures $\frac{2}{2}$ (Φ), $\frac{3}{8}$, and $\frac{3}{16}$ are commonly used in written music. Others are occasionally seen. See Chapter 2, Section 3, for melodic examples of less common signatures.

In 1.30, examples *a*, *b*, *c*, and *d* all sound the same when the duration of each of their beat-note values (\downarrow , \downarrow , \downarrow , and \downarrow) is the same.

1.30 (a) $\text{♩} = 1 \text{ beat}$

1 2 3 4 | 1 — 4 1 2 & 3 — & 1 —

(b) $\text{♩} = 1 \text{ beat}$

1 2 3 4 | 1 — 4 1 2 & 3 — & 1 —

(c) $\text{♩} = 1 \text{ beat}$

1 2 3 4 | 1 — 4 1 2 & 3 — & 1 —

(d) $\text{♩} = 1 \text{ beat}$

1 2 3 4 | 1 — 4 1 2 & 3 — & 1 —

1.31 $\frac{3}{2}$

1 2 1 & | — — — —

1.32

1 2 1 & | — — — —

1.33

1 2 1 & | — — — —

1.34 $\frac{3}{2}$

1 2 1 & | — — — —

1.35 $\frac{3}{2}$

1 2 1 & | — — — —

1.36 $\frac{3}{2}$

1 2 1 & | — — — —

1.37 $\frac{4}{2}$

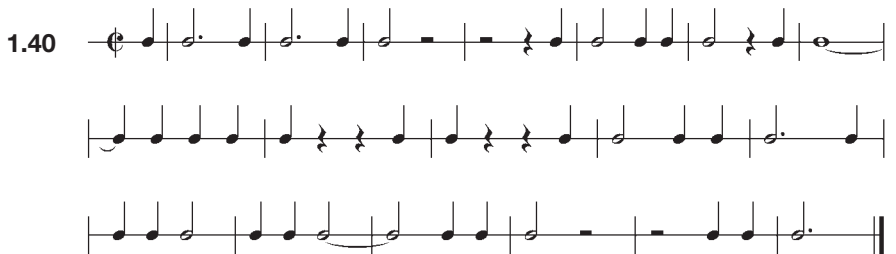






1 2 1 & | — — — —

1.38 $\frac{4}{2}$

1 2 1 & | — — — —

1.39 $\frac{4}{2}$

1 2 1 & | — — — —

- 1.40 
- 1.41 
- 1.42 
- 1.43 
- 1.44 
- 1.45 
- 1.46 

1.47

1.48

1.49

1.50

1.51

1.52

1.53

Section 5. Two-part drills.

1.54

1.55

1.56

1.57


1.58

1.59



Musical notation for exercise 1.59, featuring a treble clef and a 3/8 time signature. The melody consists of eighth and sixteenth notes, with a dotted quarter note. The bass line features eighth and sixteenth notes. The piece concludes with a double bar line.

1.60



Musical notation for exercise 1.60, featuring a treble clef and a 3/8 time signature. The melody includes a half note with a slur, eighth notes, and quarter notes. The bass line features eighth and sixteenth notes. The piece concludes with a double bar line.

1.61



Musical notation for exercise 1.61, featuring a treble clef and a 3/16 time signature. The melody consists of eighth and sixteenth notes. The bass line features eighth and sixteenth notes. The piece concludes with a double bar line.

1.62



Musical notation for exercise 1.62, featuring a treble clef and a 4/16 time signature. The melody consists of eighth and sixteenth notes. The bass line features eighth and sixteenth notes. The piece concludes with a double bar line.

Chapter 2

Melody

Stepwise Melodies, Major Keys

Rhythm

Simple Meters;
The Beat and Its Division into Two Parts

Sight Singing

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

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

1. Look at the key signature. What key does it indicate? On what line or space is the tonic? Does the melody begin on the tonic tone, or on some other pitch? (You may play the tonic note, but no other, immediately before singing.)
2. Scan the melody for passages in stepwise movement and then for larger intervals, particularly those presented in the chapter under study.
3. Observe the phrase marks. The end of a phrase mark usually indicates a cadence (that is, a temporary pause or a final stopping place), much the way commas and periods indicate pauses in language reading. Look ahead to the last note under each phrase mark so that you know where you are heading.
4. Firmly establish the key in your mind. Singing a scale is helpful, but many musicians prefer a more elaborate pattern such as the one shown here. (If the melody goes significantly below the tonic, sing the lower note in measure 3; if it stays mostly above the tonic, sing the high note.)

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