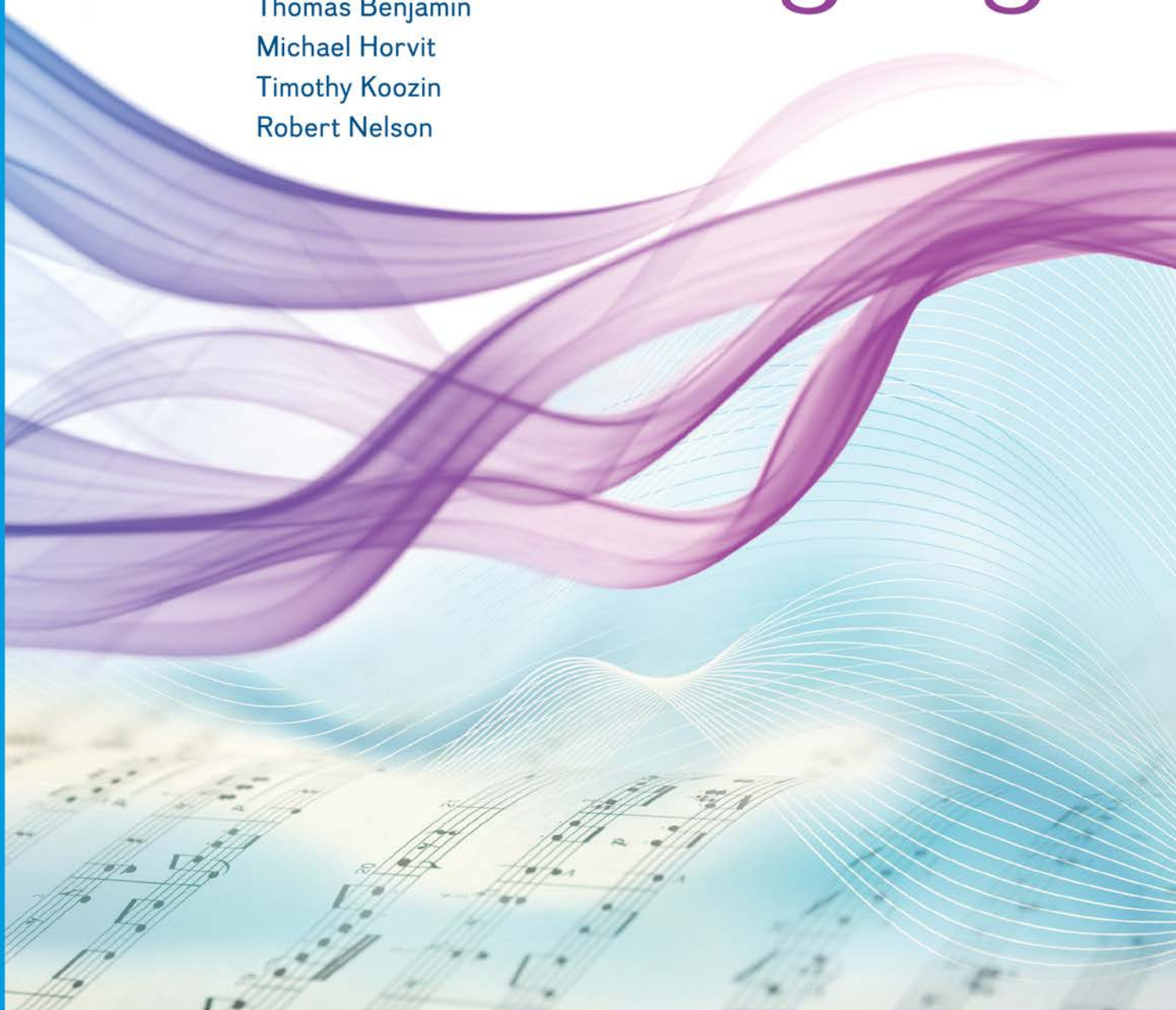


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# Music for **SIGHT** Singing

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Timothy Koozin  
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MUSIC  
*for*  
SIGHT SINGING

SEVENTH EDITION

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***Music for Sight Singing,***  
**Seventh Edition**  
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WCN: 02-300

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Library of Congress Control Number: 2020915931

ISBN: 978-0-357-50773-5

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## 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.

This new edition offers more than 1400 melodies, rhythms, and vocal ensemble pieces, combining a carefully graded sequence of composed musical examples with newly expanded selections from the music literature that include early music, Classical and Romantic music, works by contemporary composers, popular music, Broadway, and jazz. A special focus of the newly added selections from music literature is improved representation of music by women and composers of color as well as folk melodies from diverse international cultures.

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 and music theory specialists.

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 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 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. A great number of new melodies, duets, and trios appear at the beginning of each exercise group. These 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.

*Music for Sight Singing* is now completely coordinated with our *Music for Ear Training*, and we recommend that all sight-singing exercises be supplemented with ear-training drills on the complementary materials. At the end of each unit, the student will find a prompt directing him or her to the parallel unit in *Music for Ear Training*.

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. For the fifth edition, the reviewers 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. The reviewers for the sixth edition were Dr. Matthew Buckmaster, Elon University; Dr. Godwin Chou, South Suburban College; Dr. Jeff Held, Concordia University; Dr. Jeffery Gillespie, Butler University; Dr. Mary Ann Joyce-Walter, Manhattanville College; Dr. Timothy McKinney, Baylor University; Dr. Robert McMahan, The College of New Jersey; Dr. Sarah Reichardt, University of Oklahoma; Dr. Vicky Warkentien, Bethel College; and Louise Weiss, Greenville College.

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## *Suggestions to the Teacher and Student*

### **To the Teacher**

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

- *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.
- *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.
- *Melodies (canons, duets, and trios)*, specifically composed to deal in a musical way with material presented in the preliminary exercises.
- *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.)

*Music from the Literature* units interspersed throughout the book contain melodies and part music from the literature. These provide a more complete musical context for the materials

studied thus far as well as opportunities to engage with music representing diverse musical styles, cultures, and historical periods.

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 cut-offs. 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 ensure 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. Our editorial approach to the music from the literature has been to respect where practical the original published version of a work, as regards such items as slurs, dynamics, tempo indications, and so on. For ease of reading and consistency within an excerpt we have occasionally made minor editorial changes.
  - e. 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*, enhanced seventh edition (Cengage Learning, 2015), and *Music for Analysis*, eighth edition (Oxford, 2019), 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*, fourth edition (Cengage Learning, 2020), now with streaming audio via Cengage MindTap. 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

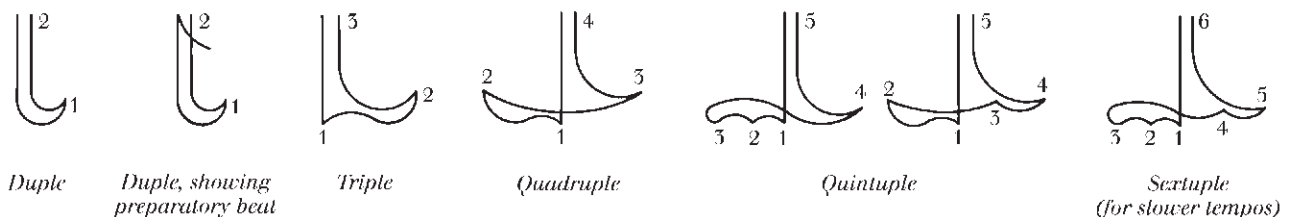
tapping the beat with one hand and the rhythm with the other

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.

- c. 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.
- d. Sing and conduct through the exercise at a moderate tempo, concentrating on accuracy of pitch and rhythm. Mark breathing places.
- e. 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.
- f. 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

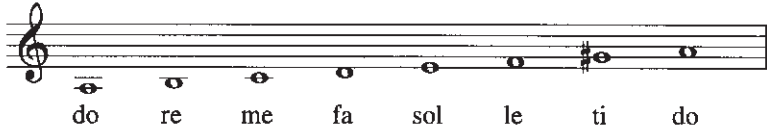
Melodic Minor Scale


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

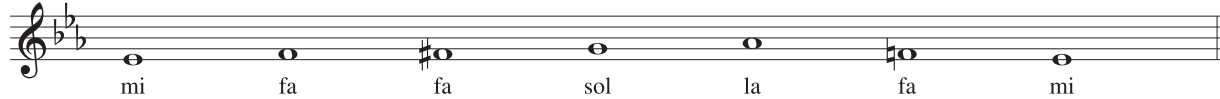
Natural Minor Scale 

Harmonic Minor Scale 

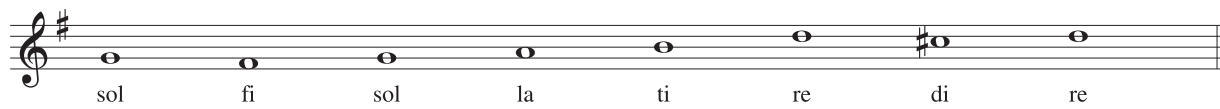
Melodic Minor Scale 

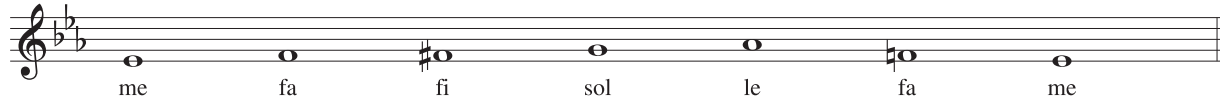
In the *fixed do* system, the syllables always coincide with the letter names of the notes, regardless of key. For example, C is always do and F is always fa, and so on.





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






---


Part I


# Common Practice Techniques: Diatonic





(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. 

2. 



3. 

4. 

5. 

6. 

7. 

8. 

9. 

10. 

11. 

12. 

13. 

14. 



27.