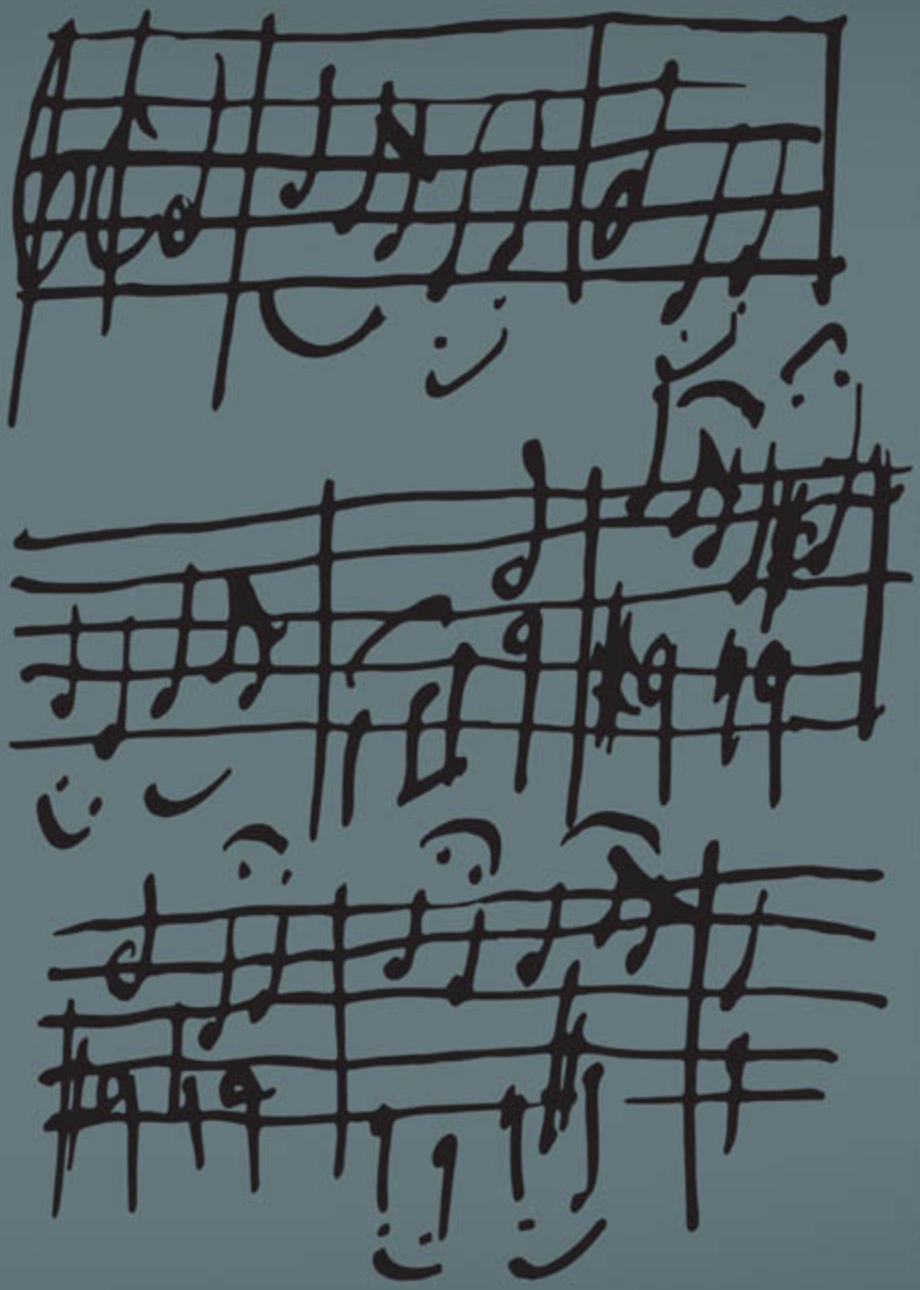

8TH EDITION

SIGHT SINGING COMPLETE

MAUREEN CARR
BRUCE BENWARD
WITH TAYLOR GREER ERIC McKEE AND PHILLIP TORBERT

Sight Singing Complete

EIGHTH EDITION

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Bruce Benward

with Taylor Greer Eric McKee and Phillip Torbert

Mc Graw Hill Education

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Preface

Introduction

> *The ear tends to be lazy, craves the familiar, and is shocked by the unexpected: the eye, on the other hand, tends to be impatient, craves the novel and is bored by repetition. Thus, the average listener prefers concerts confined to works by old masters and it is only the highbrow who is willing to listen to new works, but the average reader wants the latest book and it is the classics of the past which are left to the highbrow.*[1]

This passage is from an essay "Hic et Ille" (This and That) written by the modern British author, W. H. Auden. One can only imagine that if Auden were alive today, he would consider the eighth edition of Sight Singing Complete to be the remedy for the situation he is describing. In order to soften the "shock" of the "unexpected," this new edition of *Sight Singing Complete* begins with the familiar and spirals systematically to the unfamiliar. Because the ear craves the familiar, a cumulative approach is used that moves gently from the familiar toward the unexpected or unfamiliar. This strategy can be observed in three threads from the seventh edition that are woven into the tapestry of this new edition: (1) the art of the vocalise, (2) the art of improvisation, and (3) the art of reading from open score. Vocalises evolve from Models and Melodic Fragments (part B, sections 1 and 2); Improvisation from Creating Coherent Phrases part A (section 3) and part B (section 3); and Reading in Open Score from Ensemble Singing in part E. In this edition, new examples from the past nine centuries are added to supplement the existing material.

[1] W. H. Auden, "Hic et Ille," The Dyer's Hand and Other Essays (London: Faber and Faber, 1963), p. 100. (This essay originally appeared in April 1956 in a journal Encounter 6, no. 4.) W. H. Auden (1907–1973) served as a collaborator with Chester Kallman (1921–1975) and Igor Stravinsky (1881–1971) for The Rake's Progress (written between 1948 and 1951) after a preliminary meeting with Stravinsky in 1947.

THE ART OF THE VOCALISE

A systematic approach to vocalises begins in Unit 1 (B-1) with a stepwise pattern that descends from scale degree 5 to scale degree 1. This exercise serves as a warm-up pattern until Unit 7 (part B, section 4), where a new vocalise outlines linear harmonies of I–V7–I. As harmonic vocabulary expands, this vocalise becomes the basis for modulatory patterns that are improvisatory. In later units, art songs in the form of vocalises help to integrate the complexities of chromaticism.

THE ART OF IMPROVISATION

Working in tandem with the art of the vocalise and embellished arias is the art of improvisation. For example, in Unit 15B, section 4, the improvisation is based on rhythmic reductions of melodic frameworks from Unit 14D, section 2: Stravinsky's *Pastorale* and Rossini's *Du séjour de la lumière*. Both excerpts emphasize the same altered scale degrees (raised 4 and lowered 7). At this point in the book, students are not likely to experience "shock" with these "unexpected" alterations because of the smooth transition from the "familiar" to the "unfamiliar." By the end of the book, students are improvising in all idioms—including jazz. The capstone for Unit 13 (part B, section 4) is the exercise for students to create their own rendition on the text for "Mood Indigo." This unit also contains melodies by Duke Ellington (part D, nos. 1–6) as well as a vocalise by Alec Wilder (part C, section 2).

THE ART OF READING FROM OPEN SCORE

Ensemble singing in unfamiliar clefs, or as Auden might say "unexpected" clefs, is a necessary discipline for the complete musician. Learning to read in open score offers numerous advantages, such as strengthening intervallic reading, setting the stage for transposition, and helping students to hear orchestral scores with their "eyes." Clef reading is introduced as an exercise in ensemble singing—at first with two lines written in the soprano clef in an imitative texture. It is expected that students will become conversant with the three most common C clefs: soprano, alto, and tenor.

"Hearing music" with one's "eyes" has served as the purpose of *Sight Singing Complete* since the first edition in 1965. In order to reach this goal, the sequence of events is designed to help students develop the aural skills that will enable them to reverse the compositional process of sound into symbol to one of symbol into sound. Just as painters speak of the "thinking eye" (Klee), playwrights and poets of the "mind's eye" (Shakespeare), and psychologists of the "soul's eye," musicians are trained to develop a "hearing eye." For only when students are able to translate musical symbols from the concrete level of musical notation into sounds will they be able to approximate the abstract musical ideas that the composer was trying to communicate in the first place. The task of observing a musical score with thoughtful and hearing eyes is the most significant outcome of the four-semester sequence of courses for which this textbook is designed.

The idea of replaying a work of art in one's mind is not unique to music. For example, a scholar of Elizabethan drama encourages the reader of a play by Shakespeare "to rehearse the play in his [or her] mind, considering the text in detail as an actor would, hearing and seeing each moment."[2] The student of music has precisely the same goal: to be able to rehearse the musical score in his or her mind, considering the musical notation in detail as a conductor, performer, or composer would—hearing and seeing each moment.

Helpful Strategies

Sight singing is one of the most practical means that students have of demonstrating to their instructors the progress they are making in "hearing" the notation they are "seeing." For this reason, various strategies exist to help students improve their aural skills.

1. **Syllables or numbers.** Learn thoroughly whatever syllable or numbering system your instructor recommends. To take the guesswork out of sight singing, it is important to "know" the scale degree of all melody notes and to communicate that information to your instructor—as well as to yourself.
2. **Intervals.** Knowing what E sounds like when you are presently singing C is something to get accustomed to. At first it may be difficult, but when you learn that from C to E is the same distance as from F to A or G to B, your problem is diminished considerably. Learning to sing intervals (distance between pitches) is an absolute must.
3. **Familiarity with the scale.** Figure out the key of each melody and sing the scale before attacking the melody itself.
4. **Reference tones.** Isolate the 1st, 3rd, and 5th scale degrees and sing them until memorized. Then, for a while at least, circle all 1st, 3rd, and 5th scale degrees in the melody. These are called reference tones.
5. **The tonic note.** You should be able to pause anywhere in a melody and sing the tonic (1st scale degree) pitch immediately. Try it a few times just to make sure you can do it.
6. **"Hearing" what you are "seeing."** Practice scanning melodies—thinking (rather than singing) what each pitch sounds like. The sooner you can do this, the closer you will be to developing a "hearing eye."
7. **Steady tempo.** Avoid starts and stops in sight singing. Doing so means that the tempo you selected may be too fast—your voice gets ahead of your mind.
8. **Rhythm.** Trying to figure out the next pitch and rhythm at the same time may be overwhelming at first. Before singing, tap out the rhythm of the entire melody. This "divide and conquer" technique will help considerably, and you will soon be able to coordinate both.

New to the Eighth Edition

The 8th edition of *Sight Singing Complete* preserves the multi-faceted pedagogical approach and the commitment to historical repertoire from the seventh edition. New to this edition is an integrated approach to rhythm and performance—the ultimate goal being to deepen the student's musicality through a principle of physical embodiment. When a student sings one line in a musical texture, plays another line, and then sings and plays both lines together, the result is a more physical and enriching musical experience. Our approach to musicianship integrates aspects of three different skills into a single activity that combines sight singing, score reading, and rhythmic fluency. At present there are many manuals and textbooks that teach each of these skills in isolation. This edition is unusual in that we not only expect students to master each skill by itself, we also expect them to integrate all three skills in a carefully designed sequence of "Play + Sing" exercises adapted from 18th–21st-century instrumental and vocal repertoire. In each chapter, the

[2] Robert Hapgood, "Shakespeare and the Included Spectator" (commentary on John Russell Brown, "Laughter in the Last Plays," Shakespeare's Plays in Performance [London, 1967] In Reinterpretations of Elizabethan Drama, edited by Norman Rabkin, p. 133. New York: Columbia University Press, 1969). The essay was also cited in Michael Cohen, Hamlet in My Mind's Eye. Athens and London: University of Georgia Press, 1989.

Play + Sing section focuses on a different rhythmic challenge with each unit building on the skills achieved in previous exercises.

For example, in Unit 8 students are expected to become fluent in playing and singing excerpts from simplified versions of 19th-century waltzes. The rhythmic challenge is hemiolic melodies in $\frac{3}{2}$ meter that sound against a standard oom-pah-pah accompaniment in $\frac{3}{4}$—in short, polymeter. In Unit 10, we introduce hemiolic melodies whose downbeats are shifted to beat 2 of the notated meter, resulting in non-aligned downbeats between the melody and the accompaniment. Then, for one of the culminating "Play + Sing" exercises in Unit 16, we expect students to perform an excerpt from Stravinsky's ballet *Petrushka*. In this excerpt Stravinsky quotes a waltz theme by Joseph Lanner, which itself contains a hemiolic melody. Juxtaposed simultaneously against the waltz is the Moor's music—a simple modal melody set in $\frac{2}{4}$. Thus, this passage combines three musical strands in three different meters. The gradual progression and sequencing of skills among these three exercises ultimately leads to greater rhythmic fluency. It is one thing for students to *hear* two different levels of rhythm and meter in a musical passage; this is a challenging but essentially passive musical activity. It is another thing altogether for them to *perform* the different rhythmic and metric levels in that passage at the same time. The overall goal of the Play + Sing exercises is to cultivate musicians who are well-rounded, creative, and independent.

There are three additional advantages of the regimen of Play + Sing exercises in this edition. The first is the wide range of repertoire included in the group as a whole—from British fiddle tunes and Bizet operas to a classic hit by Dave Brubeck. The second is harmony and voice-leading. By providing a fuller musical texture, we are also providing a harmonic context for a given melodic fragment, which allows the instructor the opportunity for a more holistic approach, potentially bringing together concepts from written theory and aural skills. The previous edition had already established a link between the conceptual world of the typical theory curriculum and the aural skills classroom; the eighth edition enhances this pedagogical bridge. The third is flexibility. Since some arrangements include 3 or 4 lines, there is the potential for a student or group of students to focus on different combinations of voices in both solo and ensemble settings.

Summary of New Features

1. A more comprehensive approach to rhythmic studies including units on 3 against 2, hemiola, 4 against 3, irregular/additive meter, and polymeter.
2. Play + Sing exercises in all sixteen units spanning Bach to Brubeck.
3. Melodic excerpts from a wide range of sources, including various folk songs from different regions of the world, choral repertoire, and symphonic works.

Format of the Text

The text is divided into sixteen units, and, except for the last unit, in which parts C and D are merged, each contains five parts: A, B, C, D, E. Each part constitutes a track, or procedure, that is developed throughout all sixteen units.

A: RHYTHM

Most units begin with rhythm modules that are then combined into phrases. Students are asked to create coherent phrases from the modules that they have just learned. Although rhythm syllables are not provided in this edition, it is strongly recommended that a system be adopted. Conducting patterns are by Dennis Glocke, Director of Concert Bands at the Penn State School of Music.

B: MODELS AND MELODIC FRAGMENTS FOR INTERVAL SINGING

This part aims to provide students with melodic patterns derived from music literature. Initially, the focus is on hearing and singing before reading, so that students will become familiar with melodic patterns aurally before they are asked to read them in notation. The process of melodic fragmentation serves a number of purposes. The brevity of each fragment (at least in the earlier units) allows students to focus on the specific musical element or elements of the given harmonies. Of necessity, the melodic fragments in the later units become longer than those of the earlier ones because the "vocabulary" is more complicated in chromatic and atonal structures. In section 3 of part B, students are asked to create coherent melodies on the basis of the melodic fragments they have just learned. (To give students the experience of reading through as many of the key signatures represented in the circle of 5ths as possible, an attempt is made to systematically introduce new key signatures.) In section 4 of part B, students are introduced to the art of improvisation; vocalise exercises are incorporated into this section in units 7–12.

C: SHORTER AND EASIER MELODIES TO BE SUNG AT PERFORMANCE TEMPO

This part provides an opportunity for students to test their sight singing skills for continuity, accuracy, and musicality. These melodies are shorter, contain few problem intervals or rhythms, require little or no preparation, and are intended to be sung at sight on the first attempt.

D: MELODIES FOR MORE COMPREHENSIVE STUDY

Part D of units 1–14 are made up entirely of tonal melodies, lending themselves quite appropriately to solfeggio, or number systems. Because the materials in units 15 and 16 are more contemporary, systems such as "neutral syllable," chromatic fixed-Do, or integers 0–11 are more appropriate. (Notice that in Unit 16, sections C and D are merged.)

E: ENSEMBLES AND PLAY + SING

The repertoire for ensemble singing is expanded in this edition to provide students with appropriate experiences for score reading with C clefs as well as treble and bass clefs. A new pedagogical thread appears in part E of all units called Play + Sing exercises to develop musical fluency in two dimensions: singing one line and playing another at the keyboard.

The Available Systems

Most instructors who have taught sight singing for years have either chosen or developed a system with which they feel comfortable. Those who are teaching the course for the first time may be interested in the variety of approaches that are available:

Moveable Do. In one "moveable do" system, the tonic pitch is do in major and minor keys; in the other system, the tonic pitch of minor keys is represented by la.

Fixed Do. Do is always the same note (usually C) regardless of the key. One "fixed do" system uses only seven syllables regardless of chromatic changes; in the other system, chromatic changes are accounted for (chromatic "fixed do").

Moveable Numbers. Similar in design to moveable do, numbers (most often 1–7) are substituted for the solfeggio syllables. The tonic note becomes "1."

Fixed Numbers. A system similar to chromatic fixed do, "0" is always the same pitch class (usually C).

SOME MOVEABLE AND FIXED SYSTEMS IN MAJOR KEYS

G-Major Scale	G	A	B	C	D	E	F♯	G
Seven-syllable moveable Do	Do	Re	Mi	Fa	Sol	La	Ti	Do
Seven-syllable fixed Do	Sol	La	Ti	Do	Re	Mi	Fa	Sol
Seven-number moveable system	1	2	3	4	5	6	7	1

SOME MOVEABLE SYSTEMS FOR MINOR KEYS

G-Harmonic Minor Scale	G	A	B♭	C	D	E♭	F♯	G
La-based minor	La	Ti	Do	Re	Mi	Fa	Si	La
Do-based minor	Do	Re	Me	Fa	Sol	Le	Ti	Do
One-based minor	1	2	3	4	5	6	7	1

TWELVE-SYLLABLE OR NUMBER SYSTEMS

The use of 12 symbols makes possible a label for all pitch classes of the octave. Some examples are:

G-Major Scale	G	(G♯)	A	(A♯)	B	C	(C♯)	D	(D♯)	E	(E♯)	F♯
Twelve-tone fixed Do	†Sol	Si	La	Li	Ti	Do	Di	Re	Ri	Mi	Mis	Fi
Twelve-tone fixed numbers	7	8	9	10	11	0	1	2	3	4	5	6

†Descending order is: Sol Se Fa Mi Me Re Ra Do Ti Te La Le Sol

Acknowledgments

IN MEMORIAM

BRUCE BENWARD (1921–2007)

"A teacher affects eternity;
he can never tell where his influence stops."

—Henry Adams.
The Education of Henry Adams (1907), 20

Bruce Benward's arrival at the University of Wisconsin-Madison in 1965 coincided with the first edition of *Sight Singing Complete (SSC)*, one of a long series of important and influential textbooks in sight singing, ear training, and music theory.

With this 8th edition (2015) of *SSC*, we celebrate both the 50th anniversary of the first edition and Bruce Benward's distinguished career as a master teacher who devoted his energies to passing the art and craft of teaching to his students. We also acknowledge the generosity of his spirit and that of his wife Gene (1923–2004), who was a partner in assisting with the musical examples in the early editions.

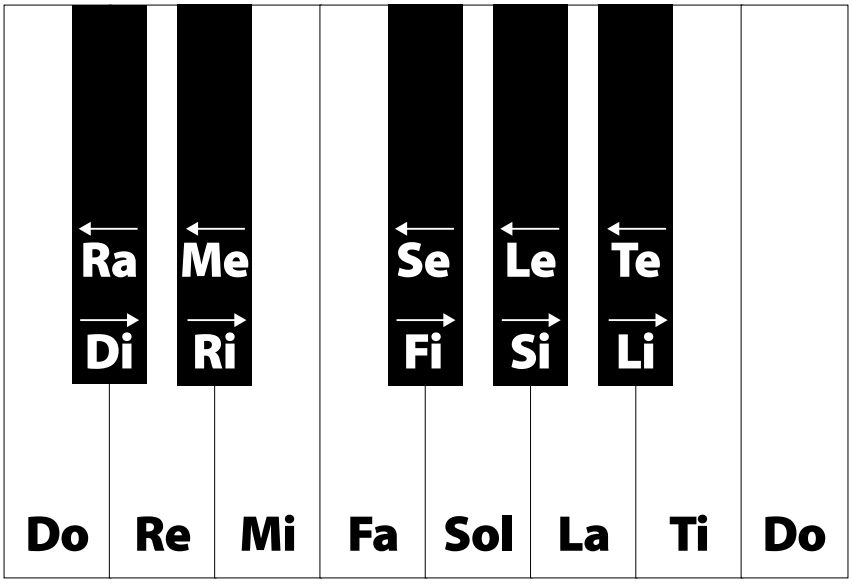
Bruce was a valued mentor during my graduate student days at the University of Wisconsin–Madison (that began in 1966), and I am immensely grateful to him for our pedagogical collaborations for the 5th, 6th, and 7th editions of *SSC*. With the 8th edition, I am delighted to have enlisted the gracious assistance of three of my colleagues from The Pennsylvania State University: Taylor Greer, Eric McKee, and Phillip Torbert. The four of us are equal partners in this endeavor of moving the book forward. Bruce's legacy of positive energy, mutual respect and admiration was ever-present in our meetings; his spirit lives on in this 50th anniversary edition of *SSC*.

This edition benefitted from the thoughtful reviews written by William Marvin of the Eastman School of Music and David Patterson of the University of Massachusetts, Boston. Phillip Torbert is responsible for the cover concept.

Kevin LaVine of the Library of Congress helped us to secure the cover image of J.S. Bach, Fuga (from Violin Sonata no. 3 in C Major, BWV 1005), notated by Joseph Joachim (1831–1907).

I also wish to thank the editors for the extraordinary care with which they treated us and our manuscript: Sarah Remington, sponsoring editor; Kanyakrit Vongkiatkajorn, developmental editor; Anne Wallingford and Janet Woods, permissions coordinators; Melissa Leick, project manager; and James L. Zychowicz and Bonnie Balke of A-R Editions, responsible for the encoding of the music notation. Each level of the process that resulted in the publication of this edition was characterized by professionalism, humanism, and optimism.

Maureen Carr



Solfege keyboard design: Phillip Torbert

UNIT ONE

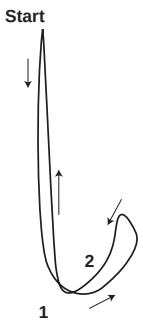
A Rhythm—Simple Meter: One-, Two-, Three-, and Four-Beat Values and Duple Division of the Beat

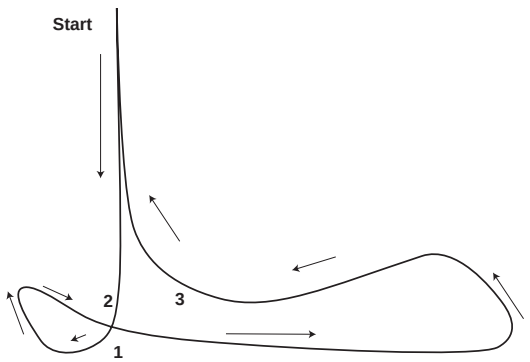
SECTION 1. Modules in Simple Meter

Using a neutral syllable, sing the patterns in each of the given modules. Begin by repeating each module several times. Then treat the successive modules as a continuous exercise.

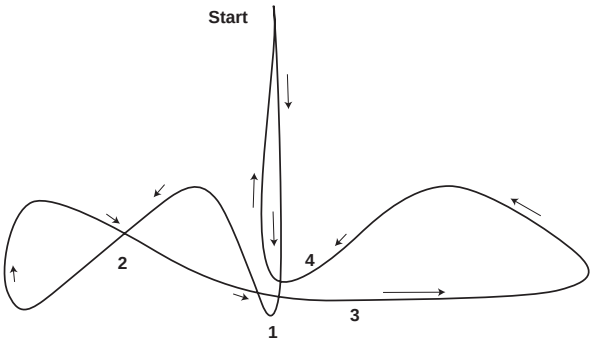
Notice that the values of the notes and rests in these modules encompass one, two, three, or four beats. The quarter note represents the beat in meters such as [$\frac{2}{4}$], [$\frac{3}{4}$], and [$\frac{4}{4}$]; the eighth note in [$\frac{3}{8}$] and [$\frac{4}{8}$]; the sixteenth note in [$\frac{4}{16}$]; the half note in [$\frac{4}{2}$]; the whole note in [$\frac{3}{1}$]; and so on. In subsequent chapters you will learn how to divide beats. This process will help you understand the difference between simple and compound meter.

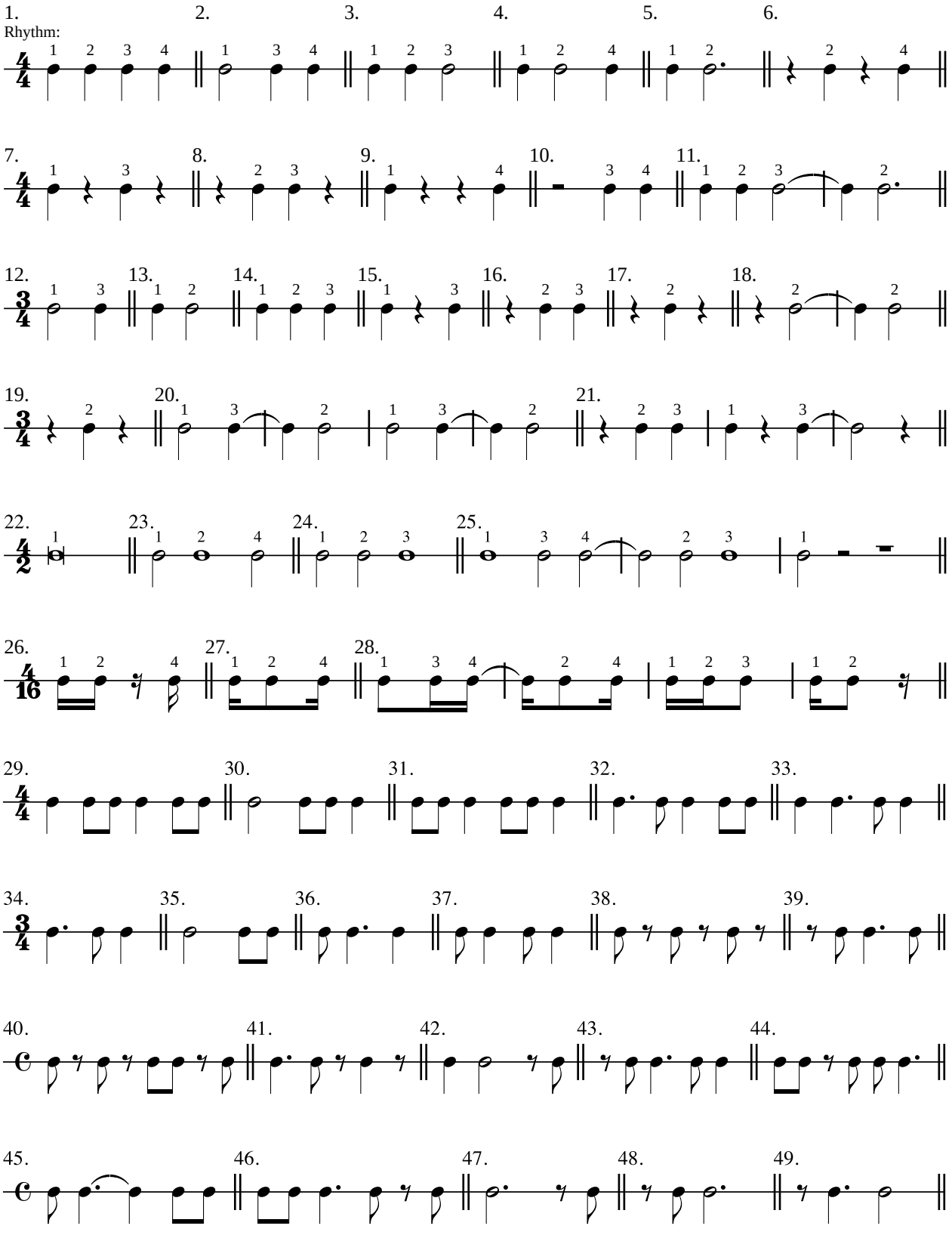
Use the conducting patterns shown below, if your instructor recommends you do so.





Credit: All conducting patterns in this edition are designed by Dennis Glocke, Director of Concert Bands at The Pennsylvania State University School of Music.



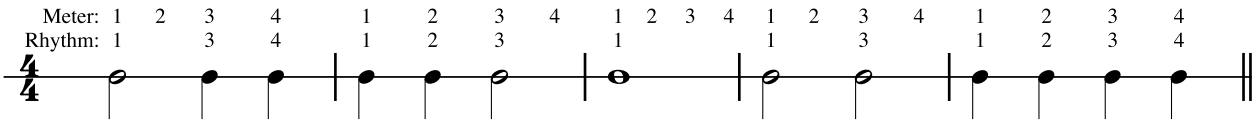

1. 2. 3. 4. 5. 6.
Rhythm:
7. 8. 9. 10. 11.
12. 13. 14. 15. 16. 17. 18.
19. 20. 21.
22. 23. 24. 25.
26. 27. 28.
29. 30. 31. 32. 33.
34. 35. 36. 37. 38. 39.
40. 41. 42. 43. 44.
45. 46. 47. 48. 49.

SECTION 2. Phrases in Simple Meter

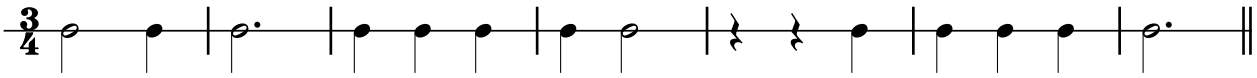
Eventually, you will learn to internalize the beat, but in the early stages of learning to read rhythms you can use a number of procedures:

1. Clap the meter and sing the rhythm (use a neutral syllable or the system of rhythm syllables recommended by your instructor).
2. Sing the meter and clap the rhythm.
3. Tap the meter with one hand and the rhythm with the other.
4. Half the class taps the meter while the other half claps the rhythm.

1.



2.



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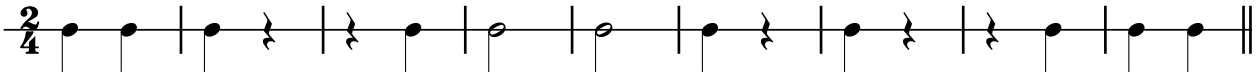

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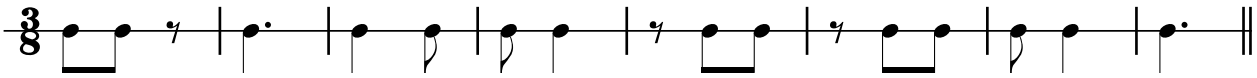

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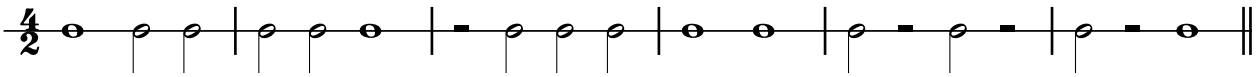
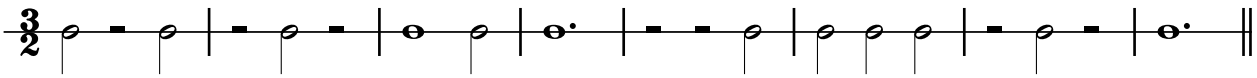


6.



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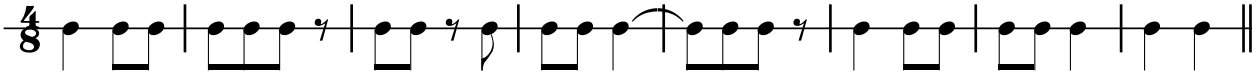

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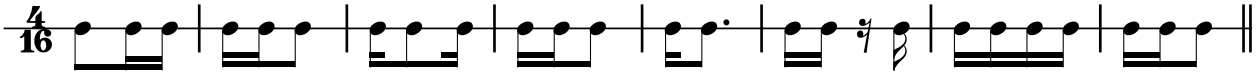


SECTION 3. Creating a Coherent Phrase in Simple Meter

Choose one of the simple meters found in section 1. Using rhythmic patterns provided in section 1, create a coherent four-measure phrase.

Write your solution on the following line:

B Diatonic Models and Melodic Fragments: M2 and m2

SECTION 1. Diatonic Models

(A) VOCALISE DESCENDING FROM $\hat{5}$ TO $\hat{1}$

Neighboring tone figures in combination with passing tone figures outline a descending line from scale degrees 5 to 1. Exercises 1–3 combine neighboring and passing tone figures to fill in a descending line from scale degrees 5 to 1 in major and minor. These passages (or *vocalises*) may be used as a way to establish the key for tonal exercises and melodies throughout the book.

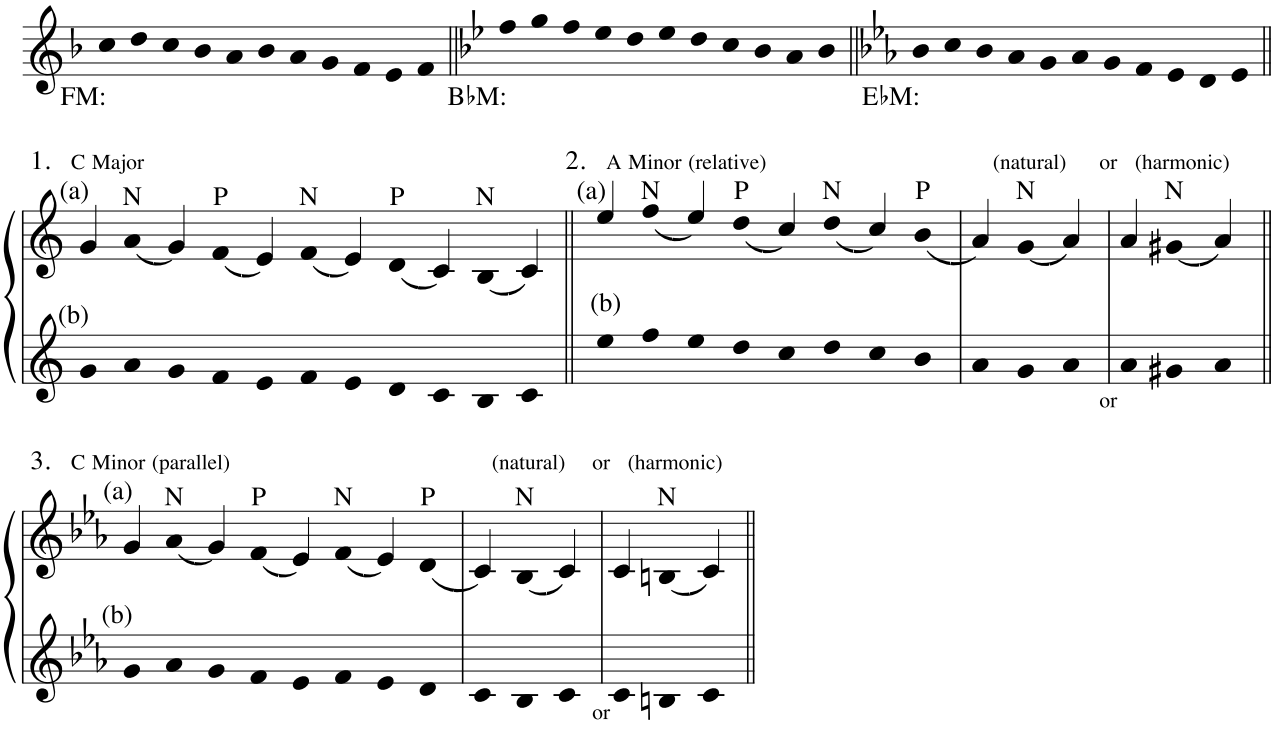
Procedure

MODELS 1–3

Step 1. Your instructor sings or plays figure 1 (major) as a means of establishing the key.

Step 2. Repeat (sing) the same figure your instructor provides in step 1.

Step 3. For additional practice, follow the same procedure in each major key by moving down a perfect 5th (or up a perfect 4th), first to F major, then to B♭, E♭, and so on. See the following model:



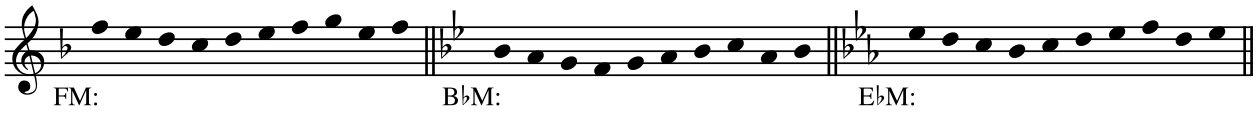
(B) VOCALISE DESCENDING FROM $\hat{1}$ TO $\hat{5}$ AND ASCENDING FROM $\hat{5}$ TO $\hat{1}$

Double neighboring tone figures at cadential points will help you confirm the tonic of a key. This model will be useful to you in writing creative exercises. As with the previous vocalise, this passage may be used as a way to establish the key for tonal exercises and melodies throughout the book.

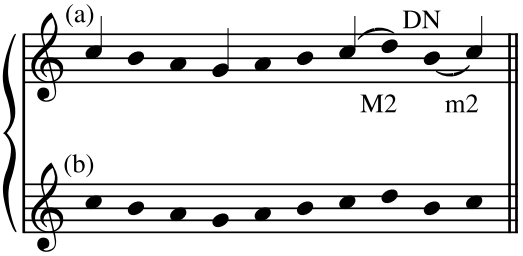
Procedure

MODEL 4

Follow the same procedure for singing this vocalise in different keys down a 5th (or up a 4th).



4. C Major

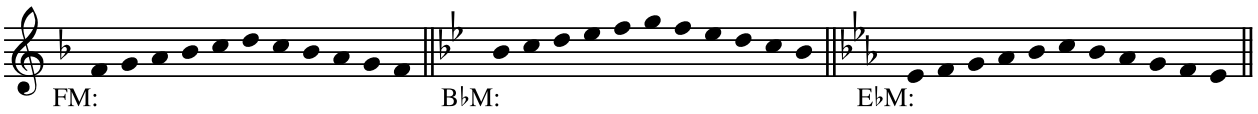


(C) VOCALISE ASCENDING FROM $\hat{1}$ TO $\hat{5}$ AND DESCENDING FROM $\hat{5}$ TO $\hat{1}$

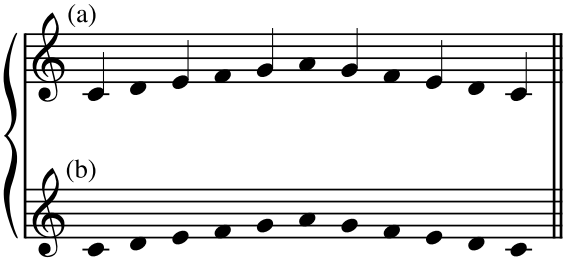
Procedure

MODEL 5

Follow the same procedure for singing this vocalise in different keys down a 5th (or up a 4th).



5. C Major



SECTION 2. Melodic Fragments in F Major

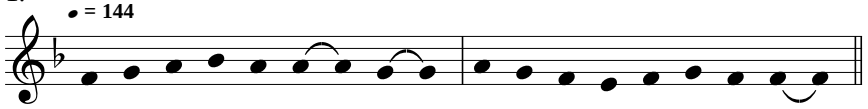
These melodic fragments are taken from music literature for the purpose of providing a musical context for the intervals M2 and m2. Examples of neighboring, passing, and double neighboring tones occur in abundance.

Procedure

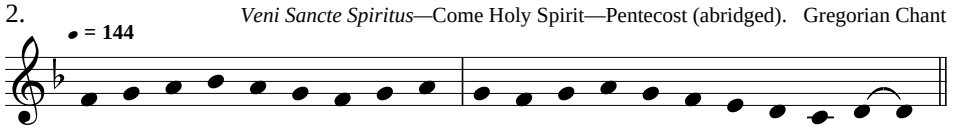
1. Your instructor establishes the key for each of the fragments, using one of the *vocalises* taught in exercises 1, 2, 3, 4, or 5 transposed to the appropriate pitch level.
2. Sing the following excerpts and identify neighboring, passing, and double neighboring tone figures as well as intervals.

Kyrie eleison—Lord Have Mercy—Requiem Mass. Gregorian Chant

1.

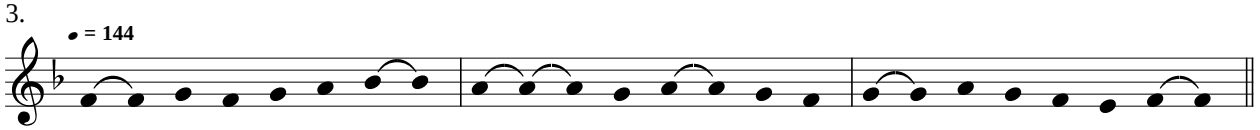


2. *Veni Sancte Spiritus*—Come Holy Spirit—Pentecost (abridged). Gregorian Chant



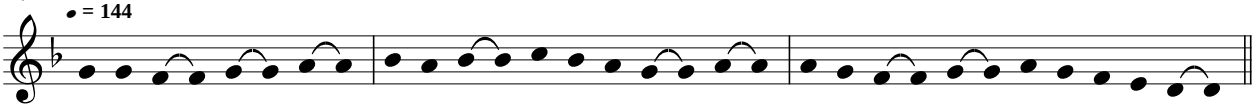
hôdu—Praise—Passover. Adapted from Idelsohn collection *Gesänge der Babylonischen Juden*—Songs of the Babylonian Jews, #23

3.



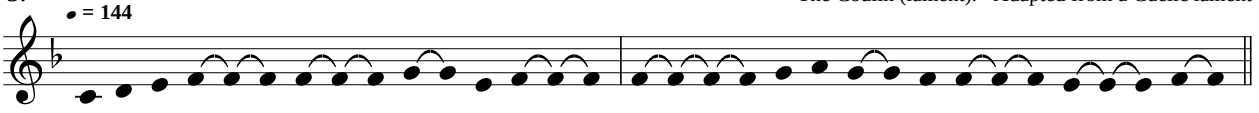
im afês—Selihot—Forgiveness (a specific series of blessings). Adapted from Idelsohn collection: *Gesänge der Babylonischen Juden* —Songs of the Babylonian Jews, #43

4.



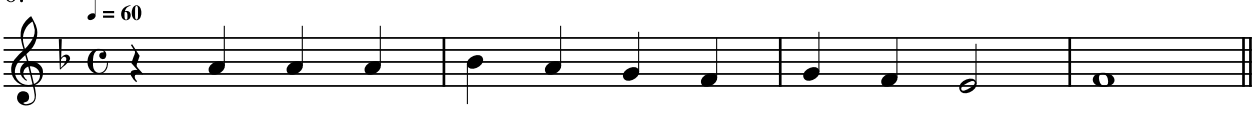
The Coulin (lament). Adapted from a Gaelic lament

5.



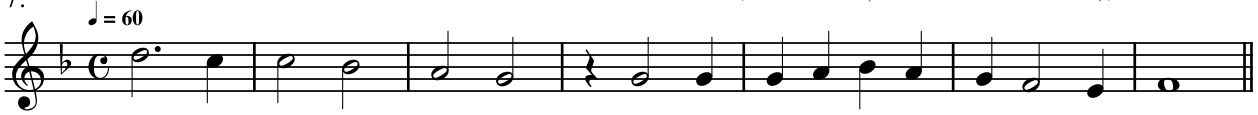
Orlando di Lasso "Beati quorum remissae sunt" (Blessed is he whose transgressions are forgiven), measures 19–23

6.



Adapted from "Psalmus Secundus Poenitentialis" ["Beati quorum remissae sunt iniquitates"] by Orlando di Lasso, and published in *Orlando di Lasso: The Seven Penitential Psalms and Laudate Dominum de caelis,* edited by Peter Bergquist. Recent Researches in the Music of the Renaissance, vols. 86–87. Madison, Wisconsin: A-R Editions, Inc. 1990. Used with permission.

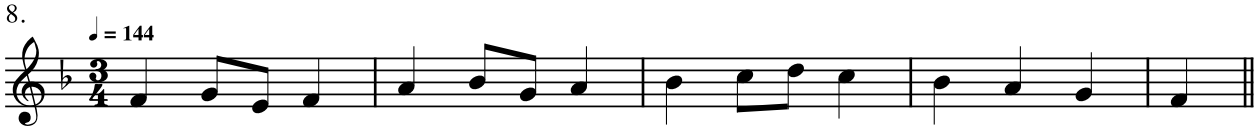
7. Orlando di Lasso "Domine, ne in furore" (Oh Lord do not rebuke me), measures 33–39



Adapted from "Psalmus Primus Poenitentialis" ["Domine, ne in furore tuo"] by Orlando di Lasso, and published in *Orlando di Lasso: The Seven Penitential Psalms and Laudate Dominum de caelis,* edited by Peter Bergquist. Recent Researches in the Music of the Renaissance, vols. 86–87. Madison, Wisconsin: A-R Editions, Inc. 1990. Used with permission.

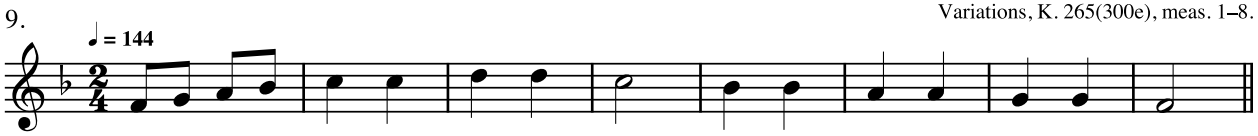
Adapted from a song by Charles E. Graaf, composed in the Hague, 1766; the basis for Mozart's Eight Variations, K. Anh. 208 (24), meas. 1–4.

8.

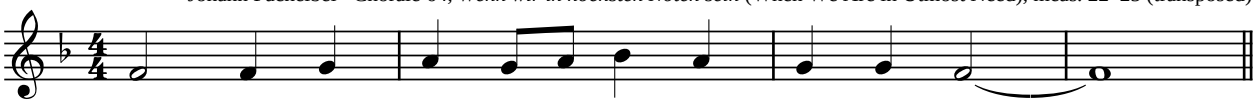


Adapted from "Ah, vous dirai-je, Maman" (Ah! I will Tell You, Mama) composed in Paris, 1778; the basis for Mozart's Twelve Variations, K. 265(300e), meas. 1–8.

9.

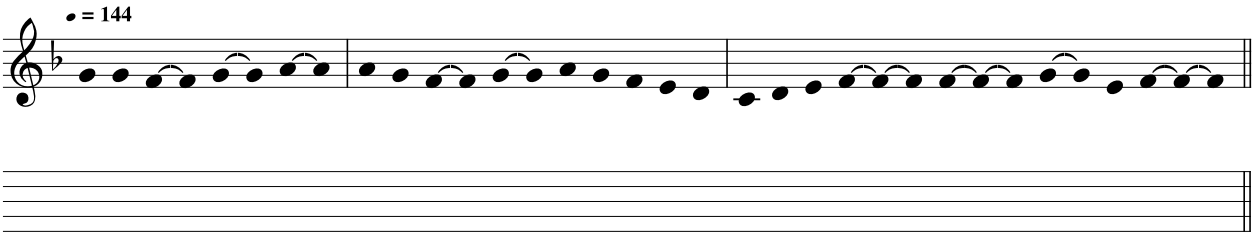


10. Johann Pachelbel Chorale 64, *Wenn wir in höchsten Nöten sein* (When We Are in Utmost Need), meas. 22–25 (transposed)



SECTION 3. Creating a Coherent Melody

Return to section 2 and select two or three segments of melodic fragments 1–5. Place them in an order that would create a coherent chant. Here is an example based on the first and last segments of fragment 4 and the first segment of fragment 5.



SECTION 4. Improvisation

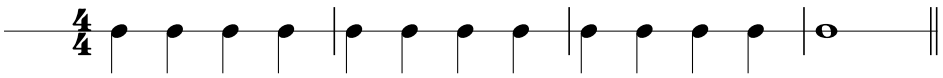
The best way to learn the "art of improvisation" is to restrict yourself to the metric and melodic patterns that you have already experienced in unit 1.

Here are some guidelines to ensure a logical outcome:

1. Establish a rhythmic framework (and/or)
2. Establish a tonal outline

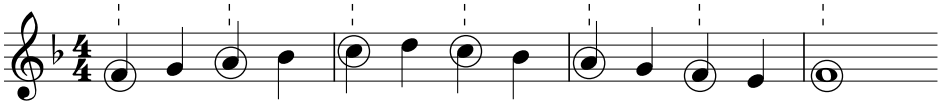
For example:

1. Rhythmic framework:



2. Tonal outline:

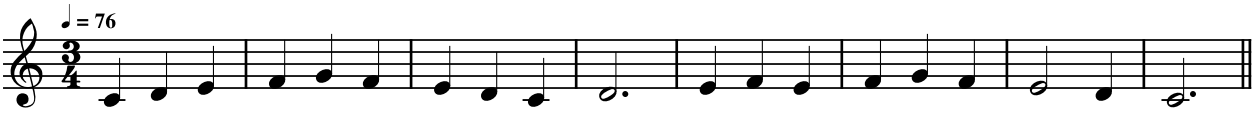
3. Possible outcome:



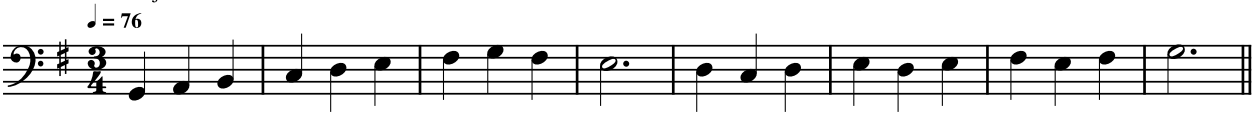
C Melodies by Bruce Benward (Major): M2 and m2

1. Establish the key for each of the following melodies by singing one of the *vocalises* presented earlier.
2. Using syllables or numbers, sing the melody.
3. Try to differentiate between neighboring and passing tone figures as you read each melody.

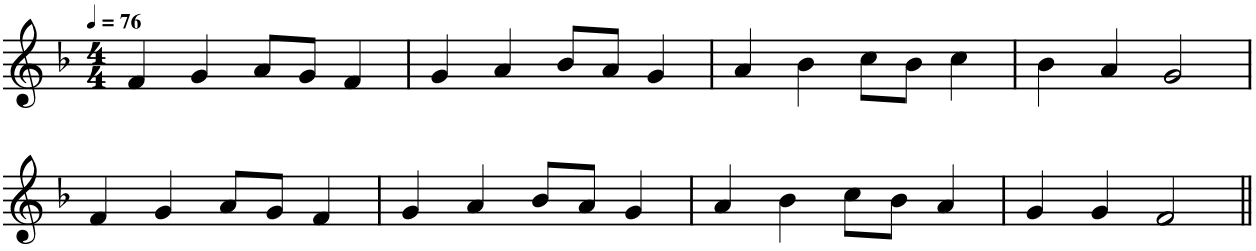
1. Scale: C Major



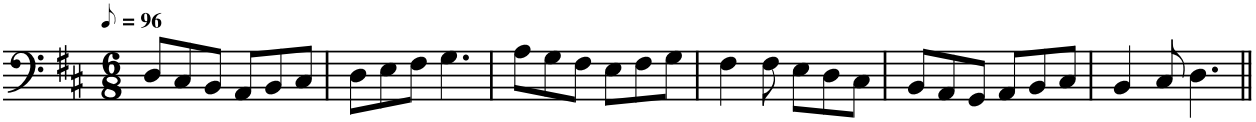
2. Scale: G Major



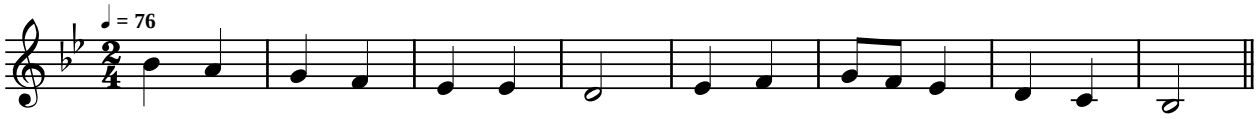
3. Scale: F Major



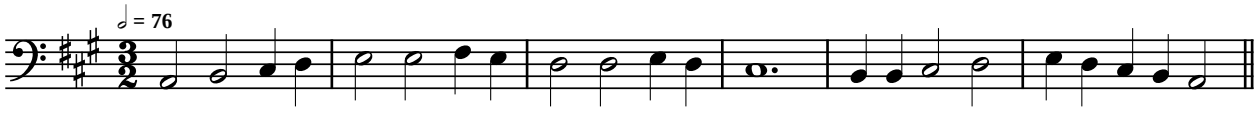
4. Scale: D Major



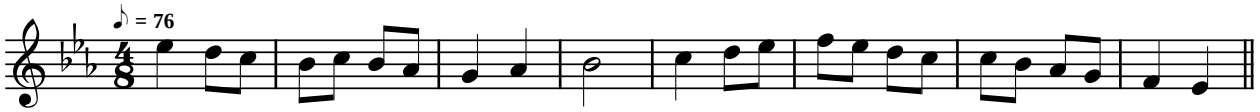
5. Scale: B-flat Major



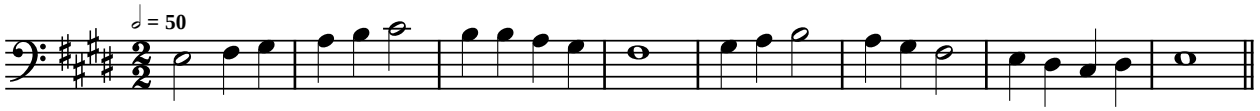
6. Scale: A Major



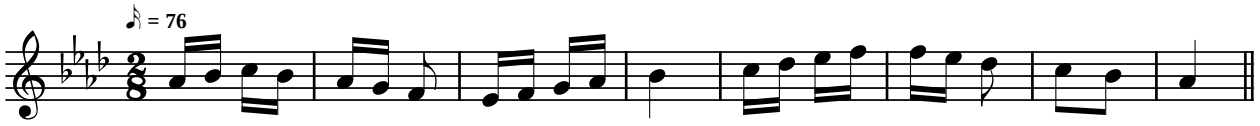
7. Scale: E-flat Major



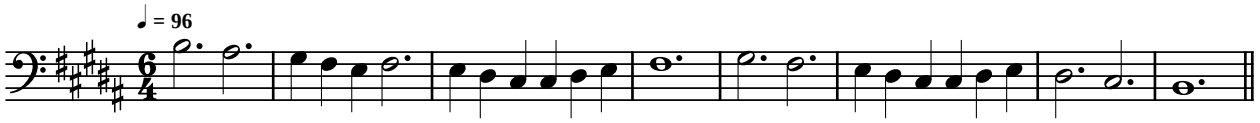
8. Scale: E Major



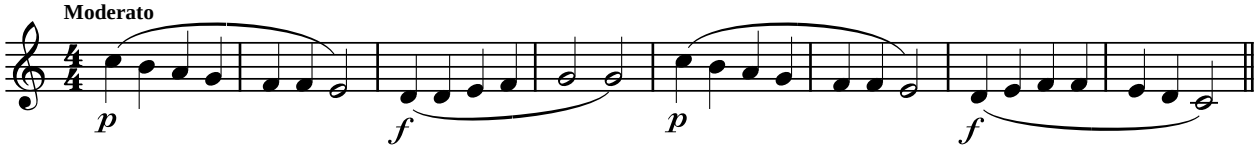
9. Scale: A-flat Major



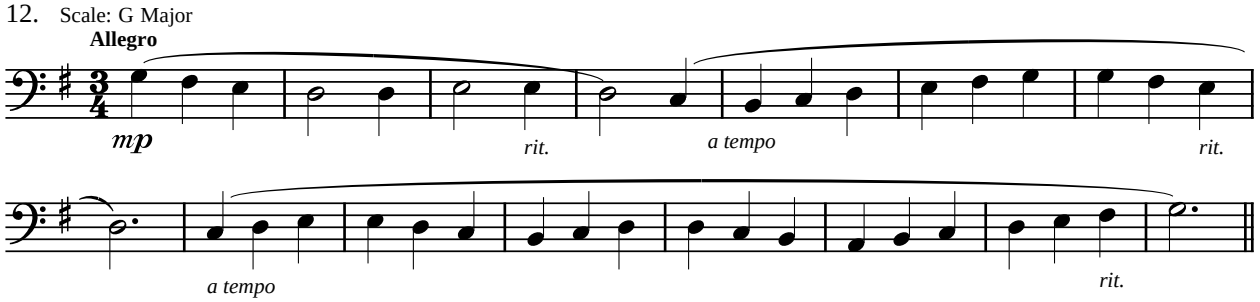
10. Scale: B Major



11. Scale: C Major



12. Scale: G Major



13. Scale: F Major