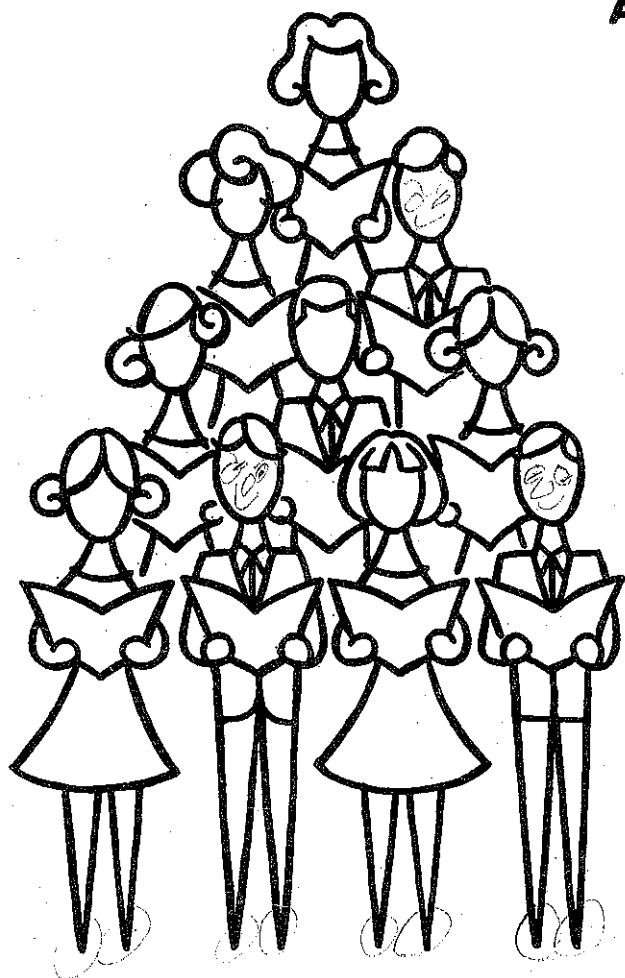


AN INTRODUCTION TO SIGHT SINGING

BY STANLEY ARKIS AND HERMAN SCHUCKMAN

A
STRUCTURED
APPROACH
TO
READING
MUSIC



CARL FISCHER®

PREFACE

It is the aim of *AN INTRODUCTION TO SIGHT SINGING* to help the beginning music student develop the skill of sight singing while at the same time imparting a knowledge of musical notation. The book proceeds in a systematic sequence from the simple to the complex and should be used as follows:

1. THE PREPARATORY RHYTHMIC AND TONAL PATTERNS

- a. Rhythm and tone are approached initially as separate disciplines.
- b. Aural recognition should precede note reading in the early stages. The Preparatory Patterns should therefore first be taught by rote.
- c. The ELEMENTS OF MUSICAL NOTATION should then be taught to the class.
- d. The Patterns previously learned by rote may now be sung from the notation.
- e. When this has been accomplished the class is ready to study Lesson 1. It is at this point that rhythm and tone are combined for the first time.
- f. New material is presented at the beginning of each lesson. The tonal and/or rhythmic patterns should be taught and drilled separately before proceeding to the first exercise. The material on the top of the page which is entirely in whole notes is explanation and need not be sung. The filled-in black notes are drills for singing.

2. KEY SIGNATURES

The sequence of keys presented in *AN INTRODUCTION TO SIGHT SINGING* is C, G, F, D, and B \flat Major because the authors believe that this approach is theoretically the most logical. Key reviews provide an opportunity for the study of key relationships. For that reason it is recommended that the system of movable *do* be used throughout this book. Other systems, however, such as numbers or letter names are not precluded.

3. INTERVALS

This book emphasizes the systematic acquisition of skill in singing intervals of the 2nd, 3rd, 4th, 5th, 6th, and octave. In each lesson intervalic relationships are pointed out, and several entire pages are devoted to drill on specific intervals.

4. ROUNDS

Rounds with words have been included in order to provide an opportunity for sight singing with words. They are also intended as an introduction to singing in parts.

5. DICTATION

The Preparatory Patterns when taught by rote may be considered as early training in dictation. The students should be taught to write musical notation as early as possible so that they may also take written dictation of the Preparatory Patterns and the patterns to be found at the beginning of the lessons. The ability to hear, visualize and write music is an important step in achieving musical literacy.

6. SUGGESTIONS FOR SINGING

Careful attention should be directed to the following:

- a. Correct breathing and phrasing. Breath marks are to be found in the early pages of the book.
- b. Singing with good tone, correct pitch and rhythmic accuracy.
- c. Avoidance of strain, particularly for the changing voice. The use of the falsetto voice may be beneficial.

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BASIC RHYTHMIC PATTERNS

1. Clap the pulse and sing the rhythm on "ta"
 - a. By rote
 - b. From notation
2. Tap the pulse with one hand and the rhythmic pattern with the other.
3. Use these patterns for rhythmic dictation.

1. 2. 3. 4.

5. 6. 7. 8.

9. 10.

11. 12.

BASIC TONAL PATTERNS

1. Sing these patterns *by rote* as follows:
 - a. Use a neutral syllable such as loo.
 - b. Use the regular syllables, do, re, mi, etc.
2. Learn to identify *do* in all the patterns.
3. Sing these patterns in response to hand signals.
4. Use these patterns for tonal dictation.

1. 2. 3. 4.

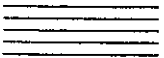
5. 6. 7. 8.


9. 10. 11. 12.

13. 14. 15. 16.

ELEMENTS OF MUSICAL NOTATION

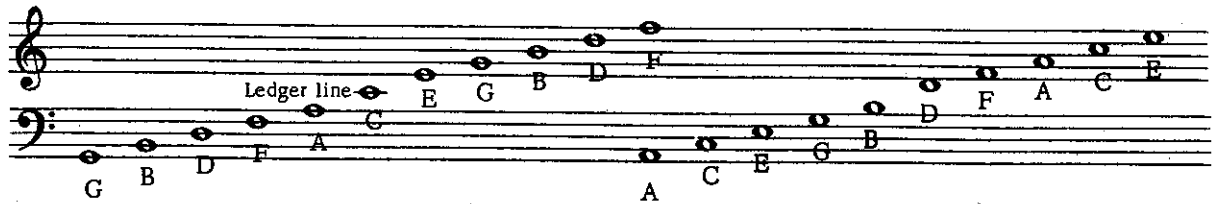
PITCH

The staff  consists of five lines and four spaces. Notes are written on the lines and in the spaces, thus indicating their pitch.

The clef  is a sign written at the beginning of the staff. By indicating the specific

pitch of a single note the clef acts as a key to naming all of the notes on the staff. In vocal music the treble clef is used for the higher voices, soprano, alto and tenor, while the bass clef is used for the lower voices, baritone and bass. The treble clef is also known as the G clef and the bass as the F clef.

The first seven letters of the alphabet are used in naming the notes which are drawn upon the staff. Lines appearing above, below, or between the staves are known as ledger lines.



RHYTHM













The staff is divided by bar lines into measures.

Meter or time signatures are indicated at the beginning of musical compositions in the form of a fraction. The upper number tells the number of beats in each measure. The bottom number tells what kind of note is the unit of beat.

EXAMPLE: $\frac{2}{4}$ Two beats in a measure
 \bullet (quarter) = 1 beat

Other time signatures used in this book are: $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$

The pulse in rhythm is called the beat. Symbols used to show the duration of sounds are called notes, while those used to show silences are called rests.

Meter	Notes	Rests	Name	Beats
EXAMPLE: $\frac{4}{4}$			whole	4
			dotted-half	3
			half	2
			quarter	1
			eighth	$\frac{1}{2}$
			sixteenth	$\frac{1}{4}$

LESSON 1

Do Re Mi Fa So in C Major

The half note ♩ = 2 beats

The whole note ♩ = 4 beats

The half rest — = 2 beats

The whole rest — = 4 beats

1. C D E F G 2. 1. 2.

do re mi fa so so fa mi re do Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1. breath

Count: 1 2 3 4

2.

1 2 3 4

3.

1 2 3 4

4.

1 2 3 4

5.

6. Think Sing

do re mi

7. Think

8. Think

do re mi fa so

9. Think

LESSON 2

Interval of the 3rd

The quarter note ♩ = 1 beat.

The quarter rest ♩ = 1 beat

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

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Interval of the 3rd

1. 2. 3.

L M3 L m3

1. rest

1 2 3 4 1 2 3 4

2. 3. 4.

RHYTHM REVIEW

5.

SKIPS BY THIRDS

6.

FOLK SONG

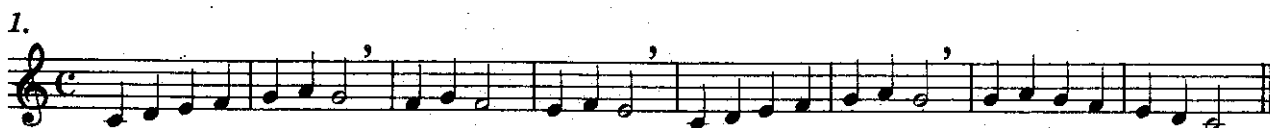
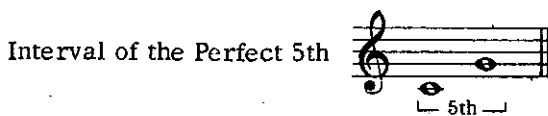
French

7. 8.

LESSON 3

La in C major
Common time $C = \frac{4}{4}$

Interval of the Perfect 5th
The pentatonic scale



PENTATONIC MELODY



TWINKLE, TWINKLE LITTLE STAR

MOZART



LESSON 4

Ti and do in C major
The C major scale and arpeggio

The interval of the Perfect 4th
The tie connects two or more notes of the same pitch

B C
ti do

tie
1 2 3

W W 1/2 W W W 1/2 4th

1. 2. 3. 4.

1. la ti do

4th

2.

4th

3.

4.

BENEATH THY GUIDING HAND

J. HATTON

5.

1 2 3
(tie)

5th

6.

7.

LESSON 5

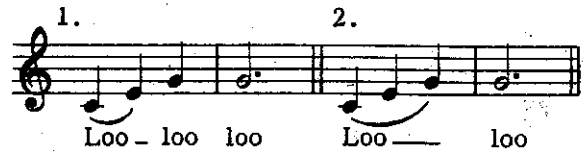
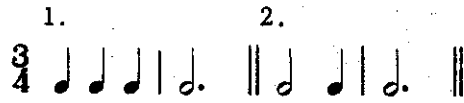
Three quarter time

3 - 3 beats in a measure

4 - ♩ = 1 beat

The dotted half note ♩ = 3 beats

The slur smoothly connects two or more notes of different pitch.



FOLK SONG

1. French

LOVELY EVENING (Round)

Traditional

2. ① ②

Oh how love·ly is the eve·ning, is the eve·ning, When the bells are

③

sweet-ly ring·ing, sweet-ly ring·ing! Ding, dong, ding, dong, ding, dong.

3.

4.

5.

6.

LESSON 6

Key of G Major

A sharp (#) raises the tone $\frac{1}{2}$ step. In G all F's are sharped. G is called DO.

G A B C D G F# E D

do re mi fa so do ti la so

1. 2. 3. 4.

1. D ,

do re mi mi fa so

2.

TRIAD IN G MAJOR

3.

FINALE from The Ninth Symphony

4. *Think* BEETHOVEN

do re

THIRDS

5.

6. ti la so

7.

RIGADOON

8. PURCELL

LESSON 7

G Major (continued)

The octave

The Major sixth

1. 2. 3. 4.

1.

2.

3.

4.

5.

6.

SLEEP, BABY, SLEEP

German Lullaby

7.

8.

9.

The upbeat (anacrusis) is a note or notes occurring before the first bar line.

The slur is also used to indicate that the notes are to be sung with one breath.

1. 4/4 4 1 2 3 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1

2. 3/4 3 4 1 2 3 4 1 2 2 3 4 1

3. 4/4 4 1 2 3 3 4 1 2 3 4 1 2 3 4 1

1. 

2. 

French Folk Song



GAVOTTE

ARKIS and SCHUCKMAN

3. Two note pickup 

4. Three note pickup 

HYMN

CRUGER

5. Think 

ON TOP OF OLD SMOKY

American Song

6. 



LESSON 9

Key of F Major

A flat (*b*) lowers the tone $\frac{1}{2}$ step. In F all B's are flat. F is called *DO*.

F	G	A	B \flat	C
do	re	mi	fa	so

1. 2. 3.

1.

2.

3.

THIRDS

4.

THE FIFTH

5.

6.

THIRDS, FOURTHS AND FIFTHS

7.

LESSON 10

F Major (continued)

F E D C D
do ti la so la

1. 2. 3.

1.

2.

3.

4.

5.

ROCK OF AGES

Hebrew Song

6.

FOLK SONG

Flemish

7.

LESSON 11

A review of C, G and F Major

The concept of *MOVABLE DO*

1. C Major

2. G Major

3. F Major



1.



2.



3.



KEY OF C

4.



KEY OF G

5.



KEY OF F

6.



THREE WALTZES

ARKIS and SCHUCKMAN

7.



8.



9.



LESSON 12

2 - 2 beats per measure
4 - ♩ = 1 beat

The eighth note ♩ = 1/2 beat
The eighth rest 7 = 1/2 beat

1. 2. 3. 4. 5.

1 & 2 & 1 2 & 1 & 2 1 & 2 & 1 & 2 &

1.

2.

3.

4.

1 2 &

FOLK SONG

5. Hungarian

1 & 2

AMARYLLIS

6. GHYS

so

EIGHTH RESTS

7.

1 & 2 &

RUSSIAN SONG

8. Traditional

LESSON 13

Eighth Notes in $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

D. S. al Fine (Dal Segno ♯) - Return to the sign and sing to the end.

1. 2. 3.

Musical notation showing eighth notes in three time signatures: 2/4, 3/4, and 4/4. The first measure is in 2/4, the second in 3/4, and the third in 4/4. Each measure is followed by a double bar line and a first ending bracket.

1.

Musical notation for the first exercise in 2/4 time, consisting of a single staff with a treble clef and a key signature of one flat.

2.

Musical notation for the second exercise in 3/4 time, consisting of a single staff with a treble clef and a key signature of one flat.

THE ASH GROVE

3.

Musical notation for 'THE ASH GROVE' in 3/4 time, consisting of a single staff with a treble clef and a key signature of one flat.

Welsh

CAROL OF THE SHEPHERDS

4.

Musical notation for 'CAROL OF THE SHEPHERDS' in 3/4 time, consisting of a single staff with a treble clef and a key signature of one flat.

Bohemian

LONG, LONG AGO

5.

Musical notation for 'LONG, LONG AGO' in 4/4 time, consisting of two staves with a treble clef and a key signature of one flat. The first staff ends with a double bar line and a sign (♯). The second staff begins with a double bar line and a sign (♯).

BAYLY

Fine *D. S. al Fine ♯*

HOP-HOP-HOP

6.

Musical notation for 'HOP-HOP-HOP' in 2/4 time, consisting of two staves with a treble clef and a key signature of one flat.

German

The Dotted Quarter Followed by the Eighth

A dot placed after a note increases the value by one half. $\text{♩} = 1\frac{1}{2}$ beats.

1. $\text{♩} \text{ } \text{♩} \text{ } \text{♩} = \text{♩} \text{ } \text{♩}$ $\|$
 1 2 &

2. $\text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩}$ $\|$
 1 2 & 3

3. $\text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩}$ $\|$
 1 2 & 3 4

1.



2.



3.




4.



ALL THROUGH THE NIGHT

Welsh

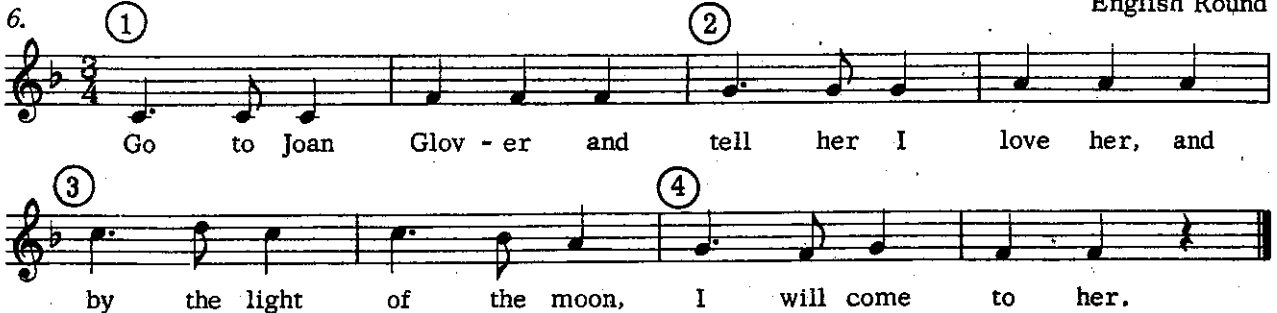
5.



GO TO JOAN GLOVER (Round)

English Round

6.



Go to Joan Glov - er and tell her I love her, and
 by the light of the moon, I will come to her.

LESSON 15

A RHYTHM REVIEW

1.



2.



3.



4.



5.



6.



7.



MIXED RHYTHMS IN 2/4

8.



MIXED RHYTHMS IN 3/4

9.



MIXED RHYTHMS IN 4/4

10.



LESSON 16

Key of D Major

(F# and C#)
D is DO

D E F# G A B C# D

do re mi fa so la ti do do mi so do so mi do

1.

2.

THE CARMAN'S WHISTLE

BYRD

3.

SWEET BETSY FROM PIKE

American Folk Song

4.

5.

TURN AGAIN, WHITTINGTON (Round)

English Round

6. (1) (2) (3)

Turn a-gain, Whit-ting-ton thou wor-ty cit-i-zen Lord May'r of Lon-don.

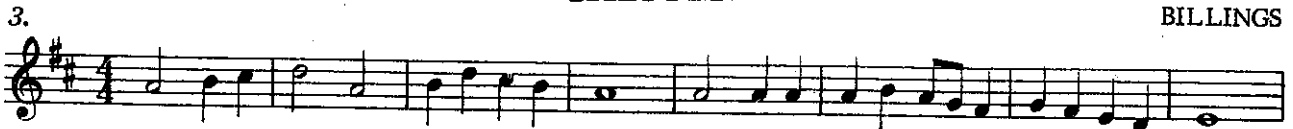
LESSON 17

Key of D Major (continued)

Andante - Slowly
Allegro - Quickly*rit. (ritardando)* - gradually slackening the tempo.

CHESTER

BILLINGS



LULLABY (Interval of the 6th)

4. Andante

ARKIS and SCHUCKMAN



ALLA BAROQUE (Interval of the 6th)

5. Allegro

ARKIS and SCHUCKMAN



LESSON 18

A Review of C, G, F and D Major.

Range extended upwards and downwards.

do re mi mi

LARGO from The New World Symphony

DVOŘÁK

1.

(D) (E)
re mi

The Boston COME-ALL-YE

Sea Chantey

2.

(B)
mi

FOLK SONG

British Isles

3.

CAN YE SEW CUSHIONS

Scotch

4.

LESSON 19

Drill on Intervals of the 3rd and 6th

Major and minor thirds

Major and minor sixths

A musical staff in treble clef showing interval drills. The first six intervals are thirds: M3, m3, m3, M3, M3, m3. The last three intervals are sixths: m6, M6, M6. Brackets connect the notes for each interval.

3rds in C

1.

A musical staff in treble clef, 2/4 time signature, showing a sequence of eighth-note pairs: C4-D4, D4-E4, E4-F4, F4-G4, G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4, G4-F4, F4-E4, E4-D4, D4-C4.

6ths in C

2. Andante

A musical staff in treble clef, 2/4 time signature, marked 'Andante'. It shows a sequence of eighth-note pairs: C4-E4, D4-F4, E4-G4, F4-A4, G4-B4, A4-C5, B4-A4, A4-G4, G4-F4, F4-E4, E4-D4, D4-C4.

3rds in F

3.

A musical staff in treble clef, 3/4 time signature, showing a sequence of eighth-note pairs: F4-G4, G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4, G4-F4, F4-E4, E4-D4, D4-C4.

6ths in F

4.

A musical staff in treble clef, 4/4 time signature, showing a sequence of eighth-note pairs: F4-A4, G4-B4, A4-C5, B4-A4, A4-G4, G4-F4, F4-E4, E4-D4, D4-C4.

3rds in G

5.

A musical staff in treble clef, 3/4 time signature, showing a sequence of eighth-note pairs: G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4, G4-F4, F4-E4, E4-D4, D4-C4.

6ths in G

6.

A musical staff in treble clef, 4/4 time signature, showing a sequence of eighth-note pairs: G4-B4, A4-C5, B4-A4, A4-G4, G4-F4, F4-E4, E4-D4, D4-C4.

3rds in D

7.

A musical staff in treble clef, 2/4 time signature, showing a sequence of eighth-note pairs: D4-E4, E4-F4, F4-G4, G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4, G4-F4, F4-E4, E4-D4.

6ths in D

8.

A musical staff in treble clef, 3/4 time signature, showing a sequence of eighth-note pairs: D4-F4, E4-G4, F4-A4, G4-B4, A4-C5, B4-A4, A4-G4, G4-F4, F4-E4, E4-D4, D4-C4.

LESSON 20






Sixteenth Notes

 = 1/4 beat

  = 1 beat
 1 a & a

  = 1 beat
 1 & a

  = 1 beat
 1 a &

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

1. 

2. 

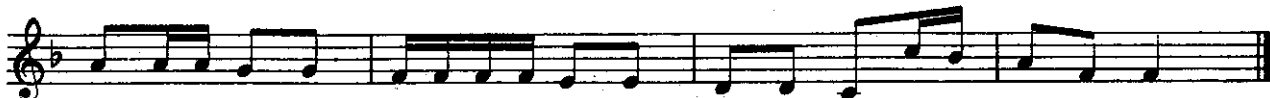
3. 

4. 

ON THE KAZANKA

Slavic Folk Song

5. 



SONG

BRAHMS

6. 



LESSON 21

Key of Bb Major
(Bb and Eb)

1. Bb C D Eb F G A Bb 2. 3. 4.

do re mi fa so la ti do

1.

2.

3.

EXCERPT from "Hansel And Gretel"

HUMPERDINCK

4.

BLUE BELLS OF SCOTLAND

Traditional Scotch

5.

SEE, THE CONQUERING HERO COMES


HANDEL

6.

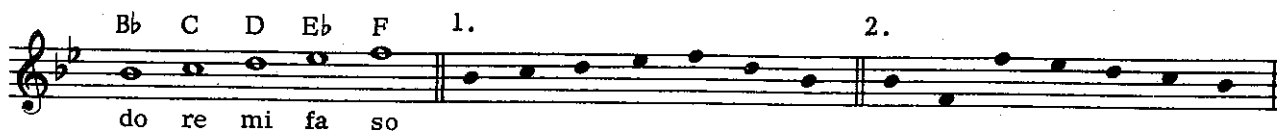
LESSON 22

B \flat Major (continued)

Range extended upwards

Staccato () To sing the notes detached.

B \flat C D E \flat F 1. 2.



do re mi fa so

1.



2.



3.



4.



rit.

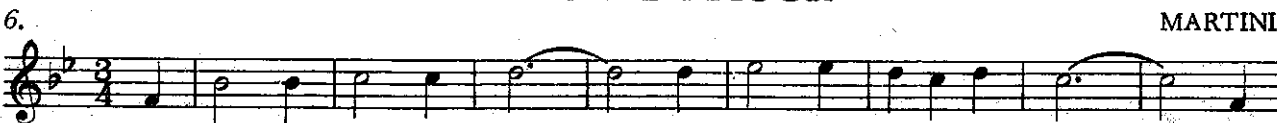
5.



PLAISIR D'AMOUR

MARTINI

6.




WHITE CORAL BELLS (Two-part Round)

English Round

7. ①



White cor - al bells up - on a slen - der stalk,

②



Lil - ies of the val - ley deck my gar - den walk.

LESSON 23

Six-eighth time - Six beats in a measure

1/4 = 1 1/2 = 2 3/4 = 3 1/4 (slur) = 4
 1/2 (slur) = 5 3/4 (slur) = 6

6 - 6 beats per measure
 8 - ♪ = one beat

♪ = 1 ♪ ♪ ♪ = 4
 ♪ ♪ = 2 ♪ ♪ ♪ = 5
 ♪ ♪ ♪ = 3 - = 6

1.
 2.
 3.
 4.

1.

2.

DRINK TO ME ONLY WITH THINE EYES

The use of the first and second ending.

Old English

3.

4. *Andante*

THEME from Piano Sonata

MOZART

5.

1 2 & 3

BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS

Irish Tune

6.

Fine

D. S. al Fine

I PRAY YOU, GOOD MOTHER (Round)

English Round

7.

①

I pray you good moth - er, give me leave to play with lit - tle John, to

②

make his bed and comb his head and come a - gain a - non, or

③

else treat me as you think good, for I love John a - lone.

LESSON 24

. = 1 . = 1

 . = 2 . = 1

 . = 1 . = 1

Six-eighth time - Two beats in a measure

6 - 2 beats in a measure

8 - . = 1 beat

D. C. al Fine (Da Capo)

Return to the beginning and sing to the end.

1. 2. 3. 4.

1. Allegro (in 2)

EXCERPT from "Hansel And Gretel"

HUMPERDINCK

3.

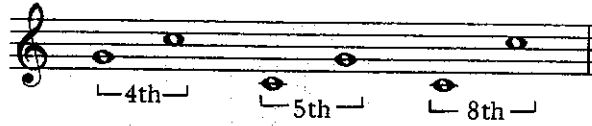
SKYE BOAT SONG

Scotch

4.

5.

Drill on Intervals of the 4th, 5th and octave



1.



2.



The 4th

3.



BAGPIPE TUNE

4.



5.

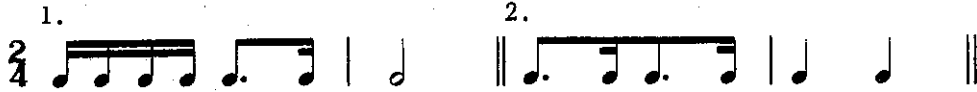
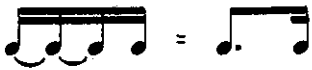


6.



LESSON 26

The Dotted Eighth and Sixteenth



3. EXCERPT from "Whither"

Schubert



4. FOLK SONG

Polish



5. FOLK SONG

French

