

MUSIC DEPARTMENT
High School of Music & Art
135th Street & Convent Avenue
New York, N. Y. 10031

MELODIA

A COMPREHENSIVE COURSE IN

SIGHT-SINGING (SOLFEGGIO)

THE EDUCATIONAL PLAN BY

SAMUEL W. COLE

THE EXERCISES WRITTEN AND SELECTED BY

LEO R. LEWIS

OLIVER DITSON COMPANY
THEODORE PRESSER COMPANY
Sole Representative
Bryn Mawr, Pennsylvania

MADE IN U. S. A.

Copyright 1903, 1904, by Samuel W. Cole and Leo R. Lewis
Copyright assigned to Oliver Ditson Company, 1909

Unauthorized copying, arranging, adapting, or recording is an infringement
of copyright. Infringers are liable under the law.

INTRODUCTORY

THE VALUE OF SIGHT-SINGING

For at least two centuries training in sight-singing has been recognized in Europe as fundamental to all technical education in music. Americans have seemed to set little store by such training; for, today, the great majority of our professional musicians, not only instrumentalists but also vocalists, need unerring instrumental support in "singing at sight" a part-song or an anthem which has modulations to any except closely related keys, or which abounds in the larger intervals. Obviously, inability to read at sight does not preclude good performance, after familiarity has been gained by instrumental assistance; but probably no one would deny that the possibilities of artistic achievement are infinitely greater when one has acquired the confidence born of genuine ability to sing at sight — which ability may be defined as the power to know the units of rhythm and of relative pitch of any rational musical phrase, and to prove that knowledge by singing it correctly at first sight.

MUCH MATERIAL IS NECESSARY

Many works on sight-singing have been compiled and written for use in the public schools. But the authors of *MELODIA* believe that there is need of more and better graded material for use in conservatories and by private teachers. The present work is an attempt to meet this need. It represents the results of many years' experience, and is based on the belief that, whatever be the method of presenting the elements of the subject, the surest road to growth is through actual performance of a great number of carefully graded tasks.

CONFIDENCE MUST BE DEVELOPED

A second fundamental thought has been that a high degree of self-confidence must be developed before one can "stand up and sing" alone at sight a somewhat difficult musical phrase, without other assistance than the sounding of the key-note. Experience has shown that rhythmical problems are quite as often stumbling-blocks to musical students as are tonal problems. Therefore, in *MELODIA*, the first eighty pages, which are written without skips primarily to develop a ready confidence, contain

many and varied examples of each of the conventional rhythm-forms; and the most deliberate progressiveness is maintained in the introduction of new difficulties. In a word, it is a feature of *MELODIA* that early emphasis is laid upon rhythmical problems.

THE TREATMENT OF LARGE INTERVALS

In the treatment of the larger intervals there is also a departure from the conventional procedure. Instead of taking them in the order of small to great, the octave is first presented, because experience shows that it is the only "skip" definitely recognized as such by most beginners. The sevenths, sixths, etc., are then presented both in their relation to the octave and as composites of the steps and half-steps with which the student is already thoroughly familiar.

GENERAL FEATURES OF MELODIA

A glance at the headings of the successive Series will indicate in detail the comprehensiveness of the plan. The following general points may be noted:

- 1, The typographical arrangement is such that a very large amount of material is brought within comparatively narrow limits;
- 2, The normal compass of *average* voices (an octave and five notes from low A) is seldom exceeded;
- 3, Nearly one-half of the unison exercises are written in the bass clef, thus forcing sopranos and altos to become familiar with that clef;
- 4, The two-part exercises are all written so that they may be inverted, the bass being made the tune, and the tune the bass; or they may be sung by male voices only or by female voices only; thus, each two-part page represents two pages of practice material;
- 5, Again, the two-part exercises are adapted to use by teacher with pupil in private vocal lessons;
- 6, Since all indications of phrasing are lacking, opportunity is offered for constructive work of the highest educational value.

INDIVIDUAL WORK ESSENTIAL

It is expected that, even when the book is studied in large classes, much work in individual reading will be required by the Instructor; for, after all, no one has fully mastered sight-singing who cannot sing alone, while beating time after the conventional forms.

As a special—and, perhaps, novel—help in developing the sense of individual independence in ensemble, there have been included, in Series I, exercises which may be sung simultaneously. Cases of this sort are indicated in connection with each of the respective exercises. Thus I 233 may be sung with I 243, I 246 with I 263, etc. Some teachers believe so fully in this method of developing independence that they cause exercises in the same key, and with the same number of measures, to be sung together, without regard to the tone-content of the exercises. This practice, artistically unjustifiable, may have, in moderate use, educational value.

THE GOAL OF MELODIA

MELODIA undertakes to prepare students to meet the most difficult tasks in pitch and rhythm set by masters of choral composition. If suggestions of phrases from some of the masters have occasionally been incorporated in the original exercises, the reader may be willing to waive a charge of unjustifiable appropriation, in view of the specific object of the whole work.

THE MODULATORY STUDIES

Pages 76 to 80 contain Modulatory Exercises, some of which may well be studied earlier than their position in the book would indicate. The relationship between the objective keys and the tonic is indicated by Roman numerals,—capitals for major keys and small capitals for minor keys. Thus, "To II" means that the exercise illustrates modulation to the minor key based on its super-tonic of the prevailing scale—to D minor, if the piece is in C major. Such an exercise

may well be studied in connection with any earlier exercise which modulates to any similarly related key—to F-sharp minor from E major, for instance. Reference to these exercises is occasionally made in the earlier pages of Series IV; but the teacher may best judge whether more detailed study of key-relationship is desirable.

MATTERS OF NOTATION.

There has been no attempt to preserve absolute uniformity as to the details of notation throughout the book. On the contrary, it has been deemed wise to present a variety of forms and usages, in order to accustom the student to the practices of various authors and editors.

A word is necessary as to the insertion of clefs and the use of bars, which features, on casual view, might appear to be unsystematic and needlessly unconventional. As a matter of fact, considerations of brevity have prompted several departures from the established usage. For the guidance of the singer, however, but a single direction is necessary: the prevailing key-signature and time-signature are not cancelled unless a clef or the regular double-bar [||] is inserted. The double-thin-bar [|||] is therefore not to be regarded as necessitating a new indication of key or time. The time-signature may change while the key-signature remains. The regular double-bar appears where either a clef or a key-signature is changed. The meaning of the single-thick-bar [I] or the double-thick-bar [II], as in the Modulatory Exercises and in connection with repeat-signs, is, in the respective cases, obvious.

THE SOURCES OF THE SELECTED EXERCISES

The authorship of the selected exercises and of the excerpts, is indicated by letters following the respective numbers. An asterisk shows that some modification other than transposition has been made, but not such as to impair the original character. Below is a key to the indications of the letters. All exercises not so marked have been written for this book.

<i>Ad</i> T. Anderton [1836-]	<i>Gn</i> C. F. Gounod [1818-1893]	<i>Na</i> J. Nares [1715-1783]
<i>Ab</i> D. F. E. Auber [1782-1871]	<i>Hd</i> G. F. Händel [1685-1759]	<i>Pa</i> A. Panseron [1796-1859]
<i>Bh</i> J. S. Bach [1685-1750]	<i>Hr</i> H. L. Hasler [1564-1612]	<i>Py</i> C. H. H. Parry [1848-]
<i>Be</i> L. van Beethoven [1770-1827]	<i>Hs</i> J. A. Hasse [1699-1783]	<i>Rd</i> J. J. Rodolphe [1730-1812]
<i>Bt</i> A. Bertalotti [1665-1730(?)]	<i>Hn</i> J. Haydn [1732-1809]	<i>Rs</i> G. Rossini [1792-1868]
<i>Bn</i> H. Bönicke [1821-1879]	<i>Hg</i> J. Higgs [1829-1902]	<i>Sb</i> J. N. Schelble [1789-1837]
<i>Br</i> J. Brahms [1833-1897]	<i>Kb</i> J. P. Kirnberger [1721-1783]	<i>Sn</i> F. Schneider [1786-1853]
<i>Cl</i> G. Carulli [1800-1877]	<i>La</i> H. F. Langlé [1741-1807]	<i>Sm</i> R. Schumann [1810-1856]
<i>Cb</i> E. Chabrier [1842-1894]	<i>Ls</i> O. Lasso [1532-1594]	<i>St</i> J. A. Steffani [1726-1800(?)]
<i>Ck</i> G. W. Chadwick [1854-]	<i>Lm</i> H. Lemoine [1786-1854]	<i>Ts</i> W. Tschirch [1818-1892]
<i>Ch</i> L. Cherubini [1760-1842]	<i>Lo</i> L. Leo [1694-1756]	<i>Vd</i> G. Verdi [1813-1901]
<i>Cn</i> P. Cornelius [1824-1874]	<i>Lw</i> C. Löwe [1796-1869]	<i>Wg</i> R. Wagner [1813-1883]
<i>Du</i> F. Durante [1684-1755]	<i>Mn</i> F. Mendelssohn [1809-1847]	<i>Wb</i> S. Webbe [1740-1816]
<i>Fi</i> C. H. Fischer [1800-1875(?)]	<i>Mi</i> J. Minard [1845(?) -]	<i>Wn</i> B. Widmann [1820-]
<i>Fr</i> C. Franck [1822-1890]	<i>Mz</i> W. A. Mozart [1756-1791]	<i>Wll</i> F. Wüllner [1832-1902]

TABLE OF CONTENTS

INTRODUCTORY	V
BOOK I	
FIRST SERIES	1
One-part diatonic exercises in step-wise melody — G and F clefs — All major keys to B and to D-flat inclusive — All representations of notes and rests of whole-beat length and multiples thereof — Elementary presentation of the divided beat.	
SECOND SERIES	21
Two-part diatonic exercises in step-wise melody — Keys to B and to D-flat inclusive — All representations of notes as in First Series, with greater variety and length of rests — The divided beat in fuller presentation.	
BOOK II	
THIRD SERIES	41
One-part exercises in step-wise melody in all keys — Graded presentation of all chromatic tones, except flat-2 and flat-5 — Development of the minor — The dotted note involving division of the beat — Triple and quadruple division of the beat.	
FOURTH SERIES	61
Two-part exercises in step-wise melody in all keys — Chromatic tones, modulatory and ornamental — Development of incidental and extended modulation — Syncopation — Mingling of double and triple divisions of the beat.	
FIFTH SERIES	81
One-part exercises — Systematic treatment of intervals, beginning with the larger — Skips to and from chromatic tones having obvious key-relationship — The commoner augmented and diminished intervals.	
BOOK III	
SIXTH SERIES	101
Two-part exercises embodying all intervals treated in Fifth Series — More elaborate development of rhythmical difficulties, especially of syncopation — Lengthy solfeggi from German, French, and English sources — Canon and Fugue.	
SEVENTH SERIES	131
One-part exercises — Systematic treatment of skips to, from, and between chromatic tones — Introductory study of passages whose chromatics "deny" the signature — Advanced solfeggi from foreign sources — Specimen difficulties, without text, from the classics.	
EIGHTH SERIES	151
Two-part exercises, involving all the difficulties treated in Seventh Series, and fully reviewing the rhythmical problems earlier treated — Maximum difficulties of mediated modulation — Special studies in the development of independence of the parts.	
BOOK IV	
NINTH SERIES	161
One-part exercises — Typical passages from early and recent composers, with text, of difficulty ranging from medium to great — Full exposition of chromatics which "deny" the signature — Arbitrary changes of tonality.	
TENTH SERIES	177
Two-part exercises, with text — Representative excerpts from early and recent composers, with a few new exercises, embodying maximum difficulties of pitch and rhythm, as well as the utmost independence of parts.	
ELEVENTH SERIES	191
Two-part exercises, partly without and partly with text, in the following Church Modes: Æolian, Dorian, Jonian, Mixolydian, Phrygian — Canonic imitation, strict and free, in other intervals than that of the octave.	

MELODIA - BOOK I

FIRST SERIES

One-part diatonic exercises in step-wise melody — G and F clefs — All major keys to B and D-flat inclusive — All representations of notes and rests of whole-beat length and multiples thereof — Elementary presentation of the divided beat

MARCO!

The musical score consists of 23 numbered exercises, each presented on a single staff in 4/4 time with a G-clef. The exercises are organized into two columns: exercises 1-11 on the left and exercises 12-23 on the right. Each exercise is a step-wise diatonic melody. Exercises 1 and 2 are in G major, while exercises 3 through 23 are in F major. The exercises demonstrate various rhythmic patterns and melodic contours, including ascending and descending lines, and the use of rests.

A musical score for a single melodic line, consisting of 12 staves of music. The score is numbered 24 through 45. The music is written in a treble clef with a 3/4 time signature. The notation includes various note values such as quarter notes, eighth notes, and sixteenth notes, along with rests and slurs. The melody is continuous across all staves, with some measures containing ties or slurs that span across bar lines. The overall style is that of a classical or early 20th-century piece.

This musical score consists of 10 staves of music, numbered 46 through 75. The notation is as follows:

- Staff 46:** Treble clef, 2/4 time signature. Measures 46-48.
- Staff 49:** Treble clef, 2/4 time signature. Measures 49-51.
- Staff 52:** Treble clef, 2/4 time signature. Measures 52-54.
- Staff 55:** Treble clef, common time (C). Measures 55-57.
- Staff 58:** Treble clef, 2/4 time signature. Measures 58-60.
- Staff 61:** Treble clef, common time (C). Measures 61-63.
- Staff 64:** Treble clef, 3/2 time signature. Measures 64-65.
- Staff 66:** Treble clef, 3/2 time signature. Measures 66-67.
- Staff 68:** Treble clef, common time (C). Measures 68-69.
- Staff 70:** Treble clef, 3/4 time signature. Measures 70-71.
- Staff 72:** Treble clef, common time (C). Measures 72-73.
- Staff 74:** Treble clef, common time (C). Measures 74-75.
- Staff 75:** Treble clef, 3/4 time signature. Measures 75-76.

76 77

Musical staff 76-77: Treble clef, 4/8 time signature. Staff 76 contains measures 76-77. Staff 77 contains measures 77-78.

78 79

Musical staff 78-79: Treble clef, 4/8 time signature. Staff 78 contains measures 78-79. Staff 79 contains measures 79-80.

80

Musical staff 80: Treble clef, 4/8 time signature. Staff 80 contains measures 80-81.

81

Musical staff 81: Treble clef, 4/8 time signature. Staff 81 contains measures 81-82.

82

Musical staff 82: Treble clef, 4/8 time signature. Staff 82 contains measures 82-83.

83

Musical staff 83: Treble clef, 4/8 time signature. Staff 83 contains measures 83-84.

84

Musical staff 84: Treble clef, 4/8 time signature. Staff 84 contains measures 84-85.

85

Musical staff 85: Treble clef, 4/8 time signature. Staff 85 contains measures 85-86.

86 87

Musical staff 86-87: Treble clef, 4/8 time signature. Staff 86 contains measures 86-87. Staff 87 contains measures 87-88.

88

Musical staff 88: Treble clef, 3/8 time signature. Staff 88 contains measures 88-89.

89 90

Musical staff 89-90: Treble clef, 3/8 time signature. Staff 89 contains measures 89-90. Staff 90 contains measures 90-91.

91

Musical staff 91: Treble clef, 3/8 time signature. Staff 91 contains measures 91-92.

92

Musical staff 92: Treble clef, 3/8 time signature. Staff 92 contains measures 92-93.

93

Musical staff 93: Treble clef, 4/8 time signature. Staff 93 contains measures 93-94.

93

Musical staff 93: Treble clef, 4/8 time signature. Staff 93 contains measures 93-94.

This musical score consists of 15 staves of music, numbered 94 through 108. The notation includes various rhythmic values such as eighth, sixteenth, and quarter notes, as well as rests. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written in a single melodic line on a treble clef. Measure 94 begins with a quarter rest followed by a series of eighth notes. Measure 95 continues with a similar rhythmic pattern. Measure 96 features a change in rhythm with more eighth notes and a dotted quarter note. Measure 97 shows a change in the melodic contour. Measure 98 has a dotted quarter note followed by eighth notes. Measure 99 features a dotted quarter note and eighth notes. Measure 100 starts with a quarter note and eighth notes. Measure 101 has a quarter note and eighth notes. Measure 102 features a quarter note and eighth notes. Measure 103 has a quarter note and eighth notes. Measure 104 features a quarter note and eighth notes. Measure 105 has a quarter note and eighth notes. Measure 106 features a quarter note and eighth notes. Measure 107 has a quarter note and eighth notes. Measure 108 features a quarter note and eighth notes.

109 110

Musical staff 109-110: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measures 109 and 110.

111 112

Musical staff 111-112: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measures 111 and 112.

113

Musical staff 113: Treble clef, key signature of one sharp (F#), 6/8 time signature. Measure 113.

114

Musical staff 114: Treble clef, key signature of one sharp (F#), common time (C). Measure 114.

115

Musical staff 115: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measure 115.

116

Musical staff 116: Treble clef, key signature of one sharp (F#), 3/8 time signature. Measure 116.

117

Musical staff 117: Treble clef, key signature of one sharp (F#), 6/8 time signature. Measure 117.

118

Musical staff 118: Treble clef, key signature of one sharp (F#), common time (C). Measure 118.

119

Musical staff 119: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measure 119.

120

Musical staff 120: Treble clef, key signature of one sharp (F#), 6/4 time signature. Measure 120.

121

Musical staff 121: Treble clef, key signature of one sharp (F#), 6/8 time signature. Measure 121.

122

Musical staff 122: Treble clef, key signature of one sharp (F#), 6/8 time signature. Measure 122.

123 124

Musical staff 123-124: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measures 123 and 124.

125 126

Musical staff 125-126: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measures 125 and 126.

127

Musical staff 127: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 127.

This musical score consists of 12 staves of music, each beginning with a measure number. The notation is in treble clef with a key signature of one flat (B-flat). The measures are numbered as follows: 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, and 147. The score includes various rhythmic values such as eighth, sixteenth, and dotted notes, as well as rests. Time signatures are indicated at the start of several measures: 3/4 (measures 130, 132, 134, 136, 138, 140, 142, 144, 146), 6/8 (measures 135, 137), and common time (measures 139, 141, 143). The music concludes with a double bar line and repeat dots at the end of measure 147.

148 149

Musical staff 148-149: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measures 148 and 149 contain eighth-note patterns.

150 151

Musical staff 150-151: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measures 150 and 151 contain eighth-note patterns.

152

Musical staff 152: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measure 152 contains eighth-note patterns.

153

Musical staff 153: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measure 153 contains eighth-note patterns.

154

Musical staff 154: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measure 154 contains eighth-note patterns.

155

Musical staff 155: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measure 155 contains eighth-note patterns.

156

Musical staff 156: Treble clef, key signature of one sharp (F#), 6/8 time signature. Measure 156 contains eighth-note patterns.

157

Musical staff 157: Treble clef, key signature of one sharp (F#), 6/8 time signature. Measure 157 contains eighth-note patterns.

158

Musical staff 158: Treble clef, key signature of one sharp (F#), common time (C). Measure 158 contains eighth-note patterns.

159

Musical staff 159: Treble clef, key signature of one sharp (F#), common time (C). Measure 159 contains eighth-note patterns.

160 161

Musical staff 160-161: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measures 160 and 161 contain eighth-note patterns.

162

Musical staff 162: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measure 162 contains eighth-note patterns.

163 164

Musical staff 163-164: Treble clef, key signature of one sharp (F#), 3/8 time signature. Measure 163 contains eighth-note patterns. Measure 164 contains eighth-note patterns and includes a key signature change to two sharps (F# and C#).

165

Musical staff 165: Treble clef, key signature of one sharp (F#), 3/8 time signature. Measure 165 contains eighth-note patterns.

166 167

Musical staff 166-167: Treble clef, key signature of one sharp (F#), 6/8 time signature. Measure 166 contains eighth-note patterns. Measure 167 contains eighth-note patterns.

This page contains a musical score for measures 168 through 187. The music is written on a single treble clef staff with a key signature of two flats (B-flat and E-flat). The time signature is common time (C) for most measures, but it changes to 3/4 for measures 171, 179, and 181, and to 6/8 for measures 174 and 177. The score consists of 14 lines of music, each starting with a measure number. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and bar lines. The piece concludes with a double bar line at the end of measure 187.

Musical score for measures 188-205. The score is written on a single staff in treble clef. It consists of 18 measures, each starting with a measure number. The key signature and time signature change frequently throughout the piece. Measure 188 is in 3/4 time with a key signature of one sharp (F#). Measure 189 is in 4/4 time with a key signature of two flats (Bb, Eb). Measure 190 is in 6/8 time with a key signature of one sharp (F#). Measure 191 is in common time (C) with a key signature of one sharp (F#). Measure 192 is in 3/2 time with a key signature of two flats (Bb, Eb). Measure 193 is in 8/8 time with a key signature of one sharp (F#). Measure 194 is in 4/4 time with a key signature of one sharp (F#). Measure 195 is in 3/4 time with a key signature of two flats (Bb, Eb). Measure 196 is in 2/4 time with a key signature of one sharp (F#). Measure 197 is in 4/4 time with a key signature of one sharp (F#). Measure 198 is in 6/8 time with a key signature of one sharp (F#). Measure 199 is in 7/8 time with a key signature of one sharp (F#). Measure 200 is in 3/4 time with a key signature of one sharp (F#). Measure 201 is in 4/4 time with a key signature of two flats (Bb, Eb). Measure 202 is in 6/4 time with a key signature of one sharp (F#). Measure 203 is in 6/8 time with a key signature of two flats (Bb, Eb). Measure 204 is in 3/8 time with a key signature of one sharp (F#). Measure 205 is in 3/2 time with a key signature of two flats (Bb, Eb).

All Unison Bass Exercises are to be sung by all singers, the Sopranos and Altos sounding, of course, an octave higher. 11

This page contains 14 staves of musical notation for unison bass exercises, numbered 206 through 225. Each exercise is written on a single bass clef staff. The exercises vary in time signature and melodic complexity. Exercises 206-210 are in 4/4 time, 211-212 in 4/4, 213 in 3/4, 214 in 3/4, 215 in 4/2, 216-217 in 4/8, 218 in 6/4, 219 in 6/8, 220-221 in 4/4, 222 in 4/4, 223 in 3/4, and 224-225 in 3/4. The exercises consist of various rhythmic patterns, including eighth notes, quarter notes, and dotted notes, often with slurs and accents.

226 227

228 229

230

231

232

233 (with 243) 234 (with 244)

235

236

237

238

239 240

241

242

243 (with 233)

244 (with 234) 245

246 (with 263) 247

248

249 (with 264) 250

251

252 253

254

255 256

257

258

259

260

261

262

263 (with 246) 264 (with 249)

265