

MELODY

Stepwise Melodies, Major Keys

RHYTHM

Simple Meters;

The Beat and Its Division into Two Parts

SIGHT SINGING

All melodies in Chapter 2 display stepwise movement and in a major key only; each interval is either a whole step (major second) or a half step (minor second).¹ If you can sing a major scale, these melodies should present very little difficulty.

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

1. Look at the key signature. What key does it indicate? On what line or space is the tonic? Does the melody begin on the tonic tone, or on some other pitch? (You may play the tonic note, but no other, immediately before singing.)
2. Scan the melody for passages in stepwise movement and then for larger intervals, particularly those presented in the chapter under study.
3. Observe the phrase marks. The end of a phrase mark usually indicates a cadence (that is, a temporary pause or a final stopping place), much the way commas and periods indicate pauses in language reading. Look ahead to the last note under each phrase mark so that you know where you are heading.

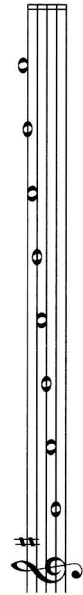
¹ Melodies in this chapter were written by Robert Ottman. The remainder of the text includes, for the most part, only folk music or music by recognized composers, but examples from these sources occur too infrequently for the purposes of Chapter 2.

4. Continue to use the conductor's beat, as described under "Rhythmic Reading" on page 2. Remember that "sight singing" refers only to the *first* time you sing the melody. Sing to the end of the example without stopping, no matter how many mistakes you make. Then go back, review the melody, practice the rough spots, and sing the entire melody again.

Pitch solmization for Western music has a venerable history, dating back approximately a thousand years to Guido d'Arezzo.² Its longevity is easily explained: with practice, most musicians find that solmization facilitates accurate sight singing. Several different systems are currently used:

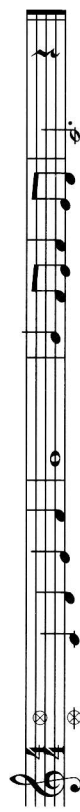
1. Moveable-*do* solfège, where the tonic note is *do*
2. Scale-degree numbers, where the tonic note is $\hat{1}$
3. Letter names (already familiar to American musicians)
4. Fixed-*do* solfège, where C is *do* even when C is not the tonic

A simple illustration is shown below; detailed information is provided in Appendix B.



Moveable- <i>do</i> solfège:	do	re	mi	fa	sol	la	ti	do
Scale-degree numbers:	$\hat{1}$	$\hat{2}$	$\hat{3}$	$\hat{4}$	$\hat{5}$	$\hat{6}$	$\hat{7}$	$\hat{1}$ (or $\hat{8}$)
Letter names:	G	A	B	C	D	E	Fis (F#)	G
Fixed- <i>do</i> solfège:	sol	la	ti	do	re	mi	fa	sol

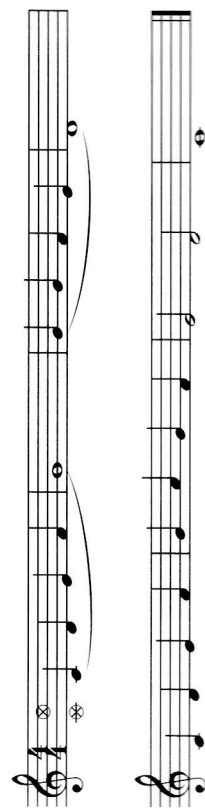
Section I. Major keys, treble clef, the quarter note as the beat unit. Key signatures with no more than three sharps or three flats.



Solfège:	do	re	mi	fa	sol	sol	fa	mi	fa	mi	re	do
Scale degrees:	$\hat{1}$	$\hat{2}$	$\hat{3}$	$\hat{4}$	$\hat{5}$	$\hat{5}$	$\hat{4}$	$\hat{3}$	$\hat{4}$	$\hat{3}$	$\hat{2}$	$\hat{1}$
Letter names:	C	D	E	F	G	G	F	E	F	E	D	C

⊗ indicates the location of the tonic note.

2.1



² Guido d'Arezzo was a Benedictine monk who lived from approximately 991 until some time after 1033 and wrote one of the most widely read music instruction books of the Middle Ages. The solmization system passed down from Guido is known today as solfège (or solfeggio).