

TEACHING METHOD FOR READING MUSICAL NOTATION AND
SIGHTSINGING,
including its application in contemporary non-tonal music.

Thesis submitted for the degree of M. Mus. at the
University of Cape Town, May 1973.

Jurie Wynand Wessels.

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This entire method is completely my own work, drawn up and elaborated without recourse to any other teaching method, textbook or relevant literature.

Melodies used are either taken from folk-songs and traditional material or are original, specially composed tunes.

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when the this is one will actually benefit from this method

1.

INTRODUCTION.

(appreciate)

1. OBJECT.

The object of this work is to suggest a method of teaching sight-singing which will enable the pupil to sing diatonic as well as non-diatonic (chromatic or atonal) music.

2. OBJECTIONS TO THE TONIC SOLFA SYSTEM FOR THIS PURPOSE.

cons end When John Curwen presented his Tonic Solfa system in 1843, it soon found quite general acceptance in English-speaking countries, in spite of some initial opposition. As long as the music was firmly diatonic (and preferably major) the system worked very well, at least when Tonic Solfa notation was used. Only one scale had to be learnt, and once the tonic or doh was correctly pitched, key-signatures could be dealt with, and modulation was easy. *designed for music & does not work for non-diatonic music*

Minor keys (taught according to the relative minor, or lah-mode system) worked rather less well. *because based on relative minor - relationship lost - because* The "mental effect" of the syllables, on which Curwen laid so much stress, completely disappeared in the minor mode. After all, doh as the minor third of a scale is very different in effect from doh as the tonic. *with many notes of prob* Students, when first learning to sing in the minor, are always inclined to sharpen doh, and are often surprised, and even incredulous, when the correct pitch of the note is pointed out to them. Nevertheless, minor keys can be sung in the Tonic Solfa system.

My main The greatest objection to Tonic Solfa has always been that *is that* it used *entirely* a completely new system of notation, which had nothing in common with ordinary musical notation, and which could be used only by singers. *to sing only* No instrumentalist would ever be likely to use Tonic Solfa notation. It gives no visual impression of the shape of a tune, and the rhythmic notation is cumbersome. *(almost never used today)*

Today, Tonic Solfa notation has fallen into almost

Syllabus says must be

complete disuse. Instead, the Solfa syllables are applied to staff notation, still on the principle of the movable doh. This system may be called "Staff Solfa". When this happens, the advantages of the Tonic Solfa system are greatly diminished. Although there is still only one scale to be learnt, doh may now be in any one of seven positions on the staff, and all the other notes change correspondingly. This means that any line or space on the staff may have seven different names. While students in general find it easy enough to pitch the various intervals in Solfa, they have ^{there is} great difficulty in naming the notes rapidly and fluently enough to be of much value in sight-singing, and if the notes are wrongly named, the pitch will be wrong. In fact, it requires a great deal of practice to attain any fluency at all.

Accidentals present another problem. While sharpened notes still take the vowel "e", and flattened notes "a", pronounced "aw", ^{etc} fe, for example, is not necessarily a sharp, or ta a flat. In any flat key, the sharpened fourth, fe, is a natural. Similarly, in any sharp key the flattened seventh, ta, is a natural. The same applies to many other degrees of the scale. This means that the key-signature still has to be borne in mind.

While modulation is easy in Solfa notation, it is a different matter in Staff Solfa. Students can hardly be expected to recognize modulations whenever they occur. Even if they should, no class could ever be expected to agree on the precise point at which they should begin to use the syllables of the new key. Instead, they usually go on as if no modulation has occurred, and find themselves singing unusual and awkward intervals, for which Tonic Solfa has not prepared them.

All these objections, however, are almost irrelevant. Tonic Solfa was designed for diatonic music. Since John Curwen's time, music has become more and more chromatic, and finally atonal, or non-diatonic. When there is no tonic, there can be no doh in the Tonic Solfa sense. Tonic Solfa was never intended for chromatic or atonal mu-

sic, and cannot deal with it. It would be absurd to teach a system of sight-singing which would enable pupils to sing only atonal music, ignoring the wealth of diatonic music which will form the bulk of their musical experience. It is equally absurd to teach them a system which can be applied to diatonic music only, ignoring the musical idiom of today. The only way in which Tonic Solfa can help in singing non-diatonic music, is by regarding everything as being written in the key of C, and reading all "accidentals" in relation to that note. This would make it a fixed name system, which is contrary to the very essence of Tonic Solfa, the movable doh. It seems, however, that only a fixed name system can be of use in singing diatonic as well as non-diatonic music.

3. A COMPARISON OF VARIOUS FIXED NAME SYSTEMS.

(a) ENGLISH LETTER NAMES.

The English letter names are simply the first seven letters of the alphabet; A, B, C, D, E, F and G. While the vowels of these names are not the easiest ones to sing, the names are all monosyllabic, and therefore quite singable. This refers only to the natural notes. As soon as the notes are inflected, the names are impossible for use in sight-singing. "F sharp" or "B flat" requires two notes, and double sharps or flats require four notes for each name.

(b) GERMAN LETTER NAMES.

The German letter names for natural notes are the same as the English, except that B is called H in German nomenclature, while the English B flat is called B. In addition, all sharps and flats have monosyllabic names. "Is" is added to the letter names in the case of sharps, and "Es", or simply "S" in the case of flats. Thus the names of the sharps are; Ais, His, Cis, Dis, Eis, Fis, Gis. The flats are called: As, B, Ces, Des, Es, Fes, Ges. This makes note names for sight-singing easy enough. Nothing new has to be learnt. The only problems arise

when double sharps or flats are encountered. A double sharp adds "Isis" to the letter name, and a double flat, "Eses". We now get the names Aisis, Hisis, Cisis, Disis, Eisis, Fisis and Gisis for double sharps, and Ases, Bes, Ceses, Deses, Eses, Feses and Geses for double flats. These, being bi-syllabic, are not suitable for use in sight-singing, but since double sharps and flats are rare in vocal music, it is of no great practical consequence. The German system of letter names works very well for sight-singing, and countries using this system are not likely to adopt any other. On the other hand, English-speaking countries are hardly likely to adopt the German names.

(c) FRENCH SOLFÈGE.

This system, which is used in all Latin countries, as well as in Russia and Poland, uses the names of the Guidonian hexachord, plus "si", for the notes of C major scale. Thus, C, D, E, F, G, A, B are called Ut (or Do), Ré, Mi, Fa, Sol, La, Si. It must be stressed that these names are not used for singing only, but are used by singers, instrumentalists and theoreticians for all musical purposes. Letter names are not used at all. While these syllables are essentially more singable than either the English or the German letter names, the names of inflected notes are even more impossible than in English. F sharp becomes "fa dièse" (or "diesis" in Italian) and B flat is called "si bémolle". Each name, therefore, would require three notes, and double sharps and flats ("double dièse" and "double bémolle" respectively) would require five. This is obviously unsingable.

In French solfège this problem is skirted by using only the names of the natural notes, whatever the inflection may be. A, A sharp, A flat, A double sharp and A double flat are all called simply "la". This means that in sight-singing any name can refer to five different notes. When singing in the key of G major, for instance, the singer would be singing F sharp (fa dièse), but calling it "fa". In other words, he would be naming one note,

but thinking and singing another. In C sharp major he would be singing a "wrong" name for every note. This is a definite disadvantage. Nevertheless, the system has worked for many years, and is likely to go on working.

(d) SILER'S SAFA SYSTEM.

In 1956 Henry Siler proposed his "Safa system".⁽¹⁾ This was not intended to be used solely for sight-singing, but as an "International Solfeggio" for general musical use, so that musical nomenclature could be truly international. In this system the initial consonants of the Tonic Solfa syllables (which are almost the same as those of the French system) are used for the notes C to B, the vowel "a" being added for each natural, "e" for a sharp, "o" for a flat, "i" for a double sharp and "u" for a double flat. This may be tabulated as follows:

Letter name Double Flat Flat Natural Sharp Double Sharp.

					di
				de	ti
C.			da	te	
B.		do	ta		li
	du	to		le	
A.	tu		la		si
		lo		se	
G.	lu		sa		fi
		so		fe	mi
F.	su		fa	me	
E.		fo	ma		ri
	fu	mo		re	
D.	mu		ra		di
		ro		de	
C.	ru		da		
		do			
	du				

(1) Siler, H. Towards an International Solfeggio. Journal of Research in Music Education, No 4 (Spring 1956) pages 40-43.

While this system has not found any general acceptance, it is simple and logical.

METHODS USED IN THIS BOOK.

1. SAFA SYLLABLES, OR SAFA AND SOLFA COMBINED.

The Safa syllables have been used for inflected notes. For natural notes, either Safa or Solfa syllables may be used, since only the initial consonants are given. Safa syllables are logical, but unusual for anybody accustomed to Solfa. Children who are taught Safa syllables from the beginning, should have no problems. On the other hand, there is no reason why Solfa syllables should not be used as fixed names. These syllables are well known, generally accepted and also very similar to the French names.

In the final chapter new names are suggested for the chromatic notes, and these names have been based on the assumption that Solfa, and not Safa, syllables are used. Solfa syllables have been sanctioned by use over a long period, and it is unlikely that they will be superseded by Safa syllables.

In the first chapters of this book, where notes have to be named, Solfa syllables have been used. The teacher is free to use Safa syllables instead.

When Solfa syllables are used, the vowel "o" used for flattened notes, must be pronounced "aw" to distinguish "do" and "so" from the natural notes "doh" and "soh". Another problem will arise when the notes E sharp and B sharp are encountered. The natural notes "me" and "te" already use the vowel "e" which is reserved for sharps in the Safa system. It is suggested that these two sharpened notes should be called "my" and "ty". Since they are both "white note sharps", they will probably be regarded as rather special.

2. SHAPE NOTES.

As an aid to remembering which notes are affected by the key-signature, inflected notes are indicated by speci-

ally shaped notes in the first stages. Sharps are indicated by diamond-shaped notes, ♯, flats by rectangular notes, ♭, and double sharps by wedge-shaped notes, ♯♯. By the time double flats are needed, shape-notes are no longer used, but if any teacher should feel the need for a special shape, a slanting note, ♯♭, is offered as a suggestion. When accidentals occur, shape-notes are not used, since the accidental indicates quite clearly what the name should be. The idea is to keep the notation as normal as possible, and for this reason the use of shape-notes is eventually dropped.

3. INTERVALS ASSOCIATED WITH OBJECTS.

As an aid to pitching intervals correctly, each perfect, major and minor interval is associated with an animal or object, and a "sound-name" is attached to it. All major intervals are regarded as male animals, and minor intervals as female. The sound-names are modified accordingly. In addition, the diminished fifth is also given a name. With the exception of the cuckoo for a major third, these animals, objects and sound-names are chosen quite arbitrarily. Here are the names in tabular form:

<u>Interval.</u>	<u>Animal or Object.</u>	<u>Sound-name</u>
Major Second	Tomcat	Me-ow
Minor Second	Mother cat	Me-oo
Major Third	Cuckoo	Cuckoo
Minor Third	Female Cuckoo	Caw-caw
Perfect Fourth	Bell	Ding-dong
Perfect Fifth	Cock	Ri-co
Diminished Fifth	Hen	Roo-co
Major Sixth	Donkey	Hee-haw
Minor Sixth	Mare	Hoo-haw
Major Seventh	Elephant	Ta-ree
Minor Seventh	Mother Elephant	Ta-roo
Octave	Bugle.	Tra-ra.

4. RHYTHM NAMES.

For rhythm, a modified form of the wellknown French names is used. This may be tabulated as follows:

<u>Note value.</u>	<u>Sign.</u>	<u>Name.</u>	<u>Rest.</u>	<u>Name.</u>
Breve		Not used		Not used
Semibreve		taa-aa-aa-aa		saa-aa-aa-aa
Minim		taa-aa		saa-aa
Crotchet		taa		saa
Quaver		te		se
Semiquaver		ti		si
Demisemiquaver		Not used		Not used
Hemidemisemiquaver		Not used		Not used.

Demisemiquavers and hemidemisemiquavers are generally too rapid to be used in singing, or even clapping.

These names are not affected by the position in the beat. is tete, not tate, is titititi, not tafatefe. is taa-e, whether it is a beat and a half in simple time, or a beat in compound time.

Since all notes are referred to a diagram of the pianoforte keyboard, pupils should have no difficulty in playing any of the tunes or exercises on any keyboard instrument, or on the Orff melodic percussion instruments.

Wherever possible, folk songs and folk verses have been used to introduce and illustrate new features in musical notation. To illustrate some less common intervals and to prepare pupils for chromatic music, it has been necessary to include some original melodies. They are designed as exercises, and do not claim to be artistic compositions.

NOTES TO THE TEACHER.

Each chapter contains enough material for a number of lessons. The melodies are strictly "working tunes", and should form only a small part of the pupils' repertoire. In fact, the material in this book should take only a few minutes of each singing lesson.

The shorter folk-tunes used at the beginning may be taught as a whole, but later it would be advisable to teach only one or two phrases at a time. Since a fixed name system is used throughout, these melodies should not be transposed, unless it is for the purpose of giving

practice in using new names.

When Orff melodic percussion instruments are used, only chromatic instruments are suitable. Do not use diatonic instruments, even for the first lessons, by substituting B flat for B, or F sharp for F, amongst the "white" notes. Let flats and sharps be obviously different from the other notes.

Aural exercises for both rhythm and pitch should be given at each lesson. For obvious reasons, these exercises are not included.

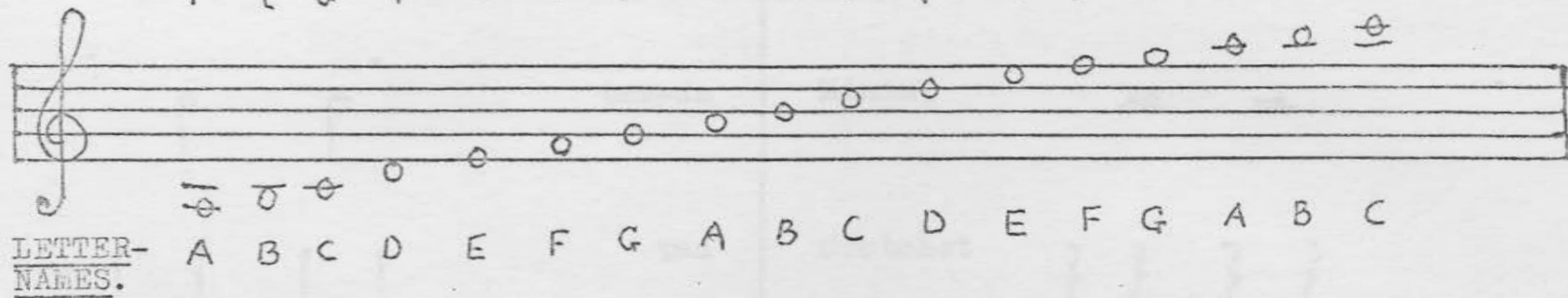
No attempt has been made to explain Eurhythmic movements associated with pitch, note-values and pulse. These movements should be demonstrated by the teacher, and are valuable in the first stages.

The explanations and questions, particularly in the first chapters, are intended for the guidance of the teacher. The children are not expected to read them.

DIAGRAM OF PART OF THE PIANOFORTE KEYBOARD.

NOTE-NAMES.

l t d r m f s l t d r m f s l t d

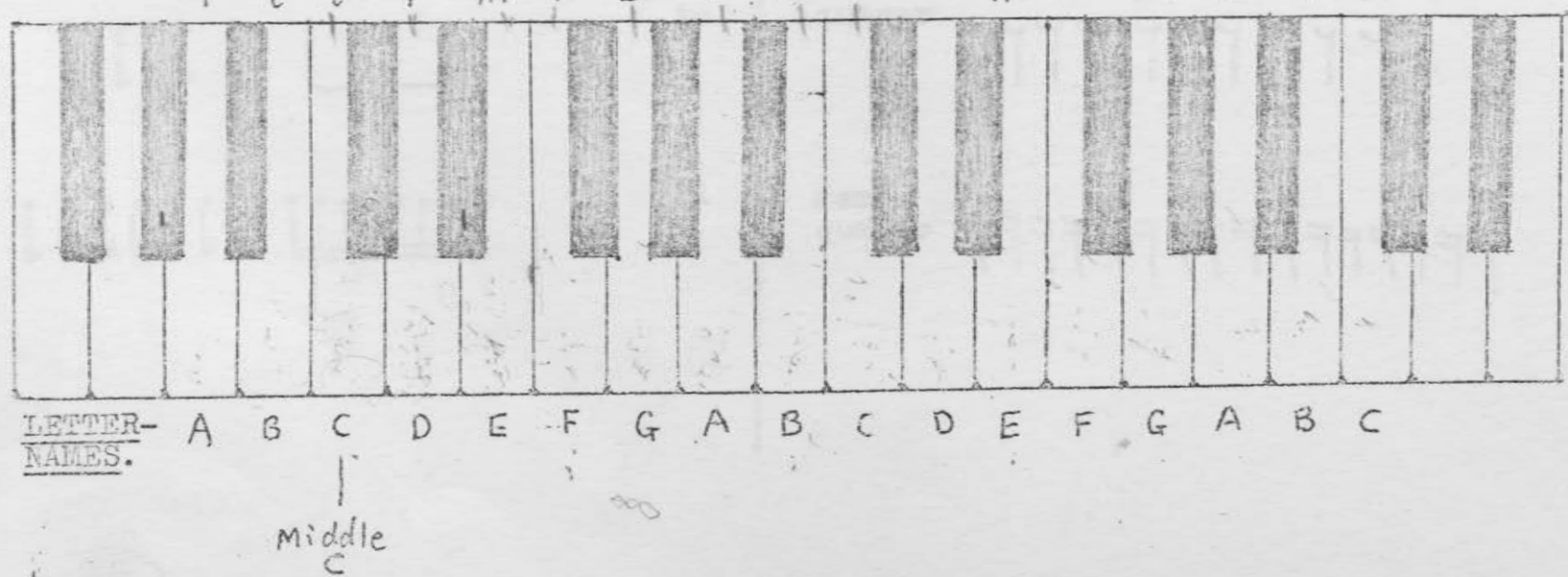


A musical staff with a treble clef. The notes are: A (below staff), B (below staff), C (below staff), D (below staff), E (below staff), F (below staff), G (below staff), A (below staff), B (below staff), C (below staff), D (below staff), E (below staff), F (below staff), G (below staff), A (below staff), B (below staff), C (below staff). The notes are connected by a line. Above the staff, the letters 'l t d r m f s l t d r m f s l t d' are written, corresponding to the notes. Below the staff, the letters 'A B C D E F G A B C D E F G A B C' are written, corresponding to the notes.

LETTER-NAMES. A B C D E F G A B C D E F G A B C

NOTE-NAMES.

l t d r m f s l t d r m f s l t d



A diagram of a piano keyboard showing 17 keys. The keys are labeled with letters: A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. The keys are arranged in a repeating pattern of white and black keys. The letter 'l' is written above the first white key (A), 't' above the second white key (B), 'd' above the third white key (C), 'r' above the first black key (D), 'm' above the second black key (E), 'f' above the third black key (F), 's' above the fourth black key (G), and so on. Below the keyboard, the letters 'A B C D E F G A B C D E F G A B C' are written, corresponding to the keys. A vertical line is drawn under the letter 'C' in the first group, with the word 'Middle' written below it.

LETTER-NAMES. A B C D E F G A B C D E F G A B C

Middle
C

TABLE OF NOTE VALUES.




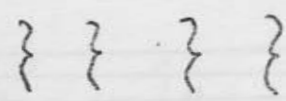

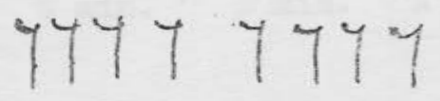
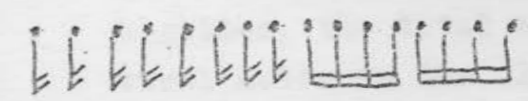
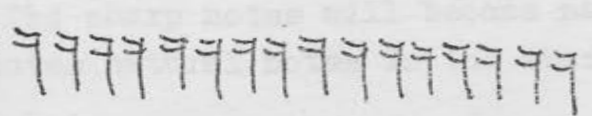
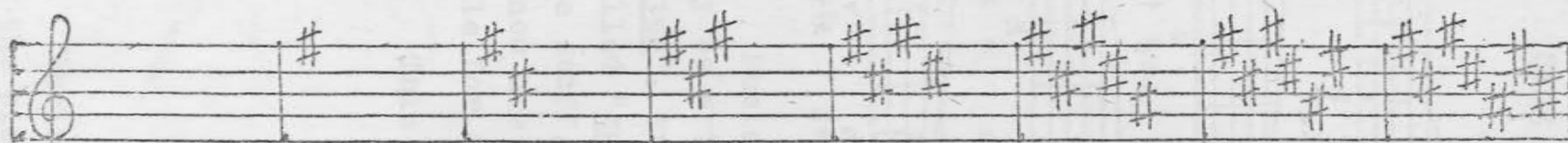
<u>NAME.</u>	<u>NOTE.</u>	<u>TIME-NAME.</u>	<u>NAME.</u>	<u>REST.</u>	<u>TIME-NAME.</u>
Semibreve	○	taa-aa-aa-aa	Semibreve	▬	saa-aa-aa-aa
Minim		taa-aa	Minim		saa-aa
Crotchet		taa	Crotchet		saa
quaver		te	quaver		se
semiquaver		ti	semi-quaver		si

TABLE OF KEYS AND KEY-SIGNATURES.

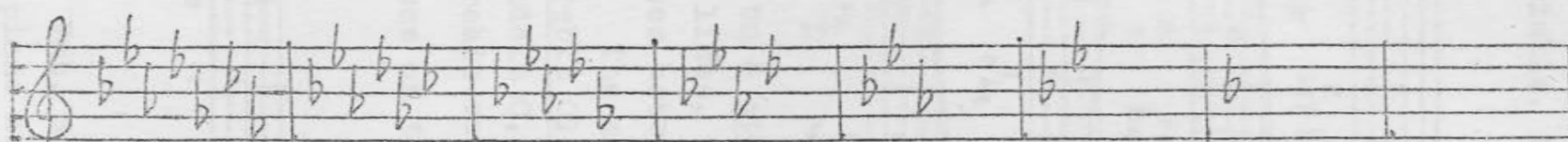
SHARP KEYS.

C maj. G maj. D maj. A maj. E maj. B maj. F maj. C maj.



A min. E min. B min. F min. C min. G min. D min. A min.

C maj. G maj. D maj. A maj. E maj. B maj. F maj. C maj.



A min. E min. B min. F min. C min. G min. D min. A min.


FLAT KEYS.

When the flats and sharps in two blocks directly above each other are added together, the total will always be seven. The sharp notes will become natural notes in the flat keys, and the flat notes natural notes in the sharp keys.

CHAPTER 1.

Sing the song "Twinkle, twinkle little star".

Twinkle, twinkle little star. How I wonder
 what you are, Up above the world so high,
 Like a diamond in the sky Twinkle, twinkle
 little star. How I wonder what you are.

Music is written on a staff of five lines. Notes may be written on the lines, when they are called "line notes", or in the spaces between the lines, when they are called "space notes". The sign  at the beginning of the staff, called a Treble Clef, indicates that these lines are all above middle C, and that the music is suitable for children's treble voices.

This song makes use of the following notes:

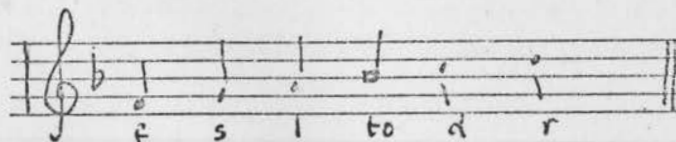
f s i t r.

Their names are: Fah, Soh, Lah, Te, Doh, Ray. Look at the picture of the piano keyboard on page and find these notes. Try to play them on the piano or on an Orff instrument.

At the beginning of every line of the song, there is a sign b . This is called a flat and it means that all the "te's" are flattened, or lowered. Instead of singing "te" you must sing or play the note immediately below, or to the left of, "te". This note is called "to".⁽¹⁾

Exercise 2. Remember the accents.

Exercise 2.

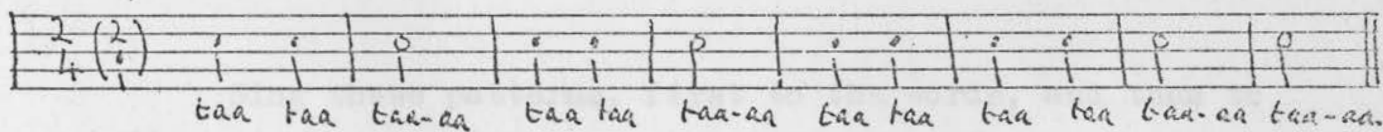


Find "to" on the picture of the piano keyboard. To help you to remember that the note on the third line is flattened, it is given a special square head, \flat . Now sing the song once more, but use the names of the notes instead of the words.

You will notice that there are two kinds of notes in the song, black and white. The black note, \flat , is called taa, and the white note, \natural , is called taa-aa. Two taa's, $\flat\flat$, are as long as one taa-aa, \natural .

Now clap and say Exercise 1.

Exercise 1.

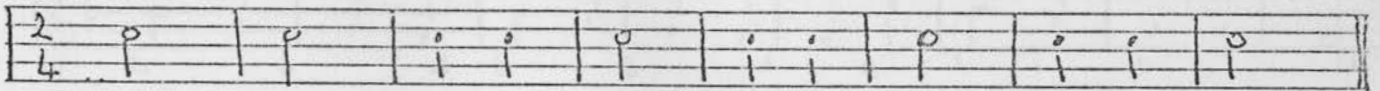


The lines across the staff are called bar-lines. The note following a bar-line is accented, or louder. The piece of music between two bar-lines is called a bar. At the end of a piece there are two lines, called a double bar. Now say and clap Exercise 1 once more, accenting the first note in each bar.

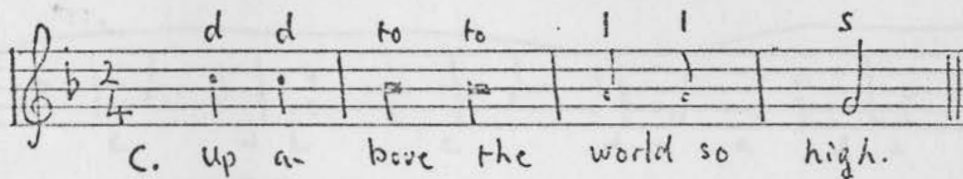
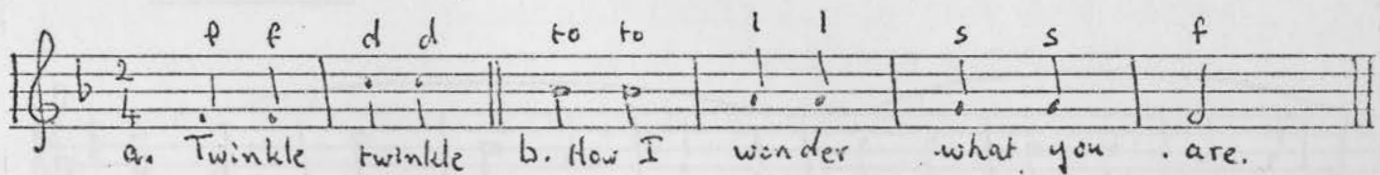
(1) For the pronunciation of flat names, see page of the Introduction.

How many taa's are there in each bar? Remember that one taa-aa (p) is equal to two taa's. $p = \dot{\dot{}}$. The sign $\frac{2}{4}$ is called the time-signature and this tells us that there are two taa's in a bar. The time-signature is given only once, at the beginning of the piece. Clap and say Exercise 2. Remember the accents.

Exercise 2.



Here are three patterns taken from the song.



Sing these patterns, first to the words, and then to the note-names.

Exercise 3 is built upon pattern a. Clap the exercise and say the time-names, or taa-names. Now say the note-names in time. The long lines over the notes indicate phrases, or sentences, in music. Take a breath at the end of each phrase.

Exercise 3.



Exercise 4 uses patterns a and b. Do it in the same way as Exercise 3.

Exercise 4.

Exercise 5 uses patterns a, b and c.

Exercise 5.

Find the patterns in Exercise 6. Clap and say the time-names, then try to sing it to note-names at once.

Exercise 6.

In Exercise 7 there is a new sign, { , called a rest. Its time-name is saa, and it is as long as taa. A rest is a period of silence in music. The music is resting - or the singer is! There is no sound, no note to be sung.

Exercise 7.

Fast. rest. Saa

The Cock says "Co- ceri-co co-ri-co A Cock am I, a Cock."

Practise the sound of the cock. Sing it upwards and downwards, and call it "Ri-co."

Now sing "Twinkle, twinkle little star" once again. Which phrases are the same? This is a three-part, or "sandwich" tune. The first two phrases are a slice of bread, the next two are the filling, and then there is another slice of bread at the end.

Here are two lines of a poem, to which a time-pattern, or rhythm, but no tune, has been added.

Exercise 8.

Yankee Doodle came to town, Riding on a po-ny

Say the time-names, and then say the words in time. Now try to make up your own tune to fit the words and the rhythm, using the notes you have already learnt.

CHAPTER 11.

Here is another tune using only the notes that you have already learnt. Learn the song, and then sing it to note-names.

Bunnies hopping on the green, Little fluffy tails are seen.
Hop, skip, ev'-ry-where. Small ones, big ones, all are there

Are any of the phrases alike? Is this a "sandwich" tune? How many taa's are there in each bar? What is the time-signature of this song?

Patterns taken from this song are:

a. f s l to d b. d r d c. d to l s f
d. l s f f s e. l l d

Exercise 1 makes use of patterns a, b, and c. Clap it and say the time-names before singing it. Remember to put an accent after each bar line.

Exercise 1.

Exercise 1 musical notation. The first staff contains notes with lyrics "L f s i a to" and "L d r d" below. The second staff contains notes with lyrics "L d to l c s f" below. Brackets group notes across measures.

Exercise 2 uses the same patterns and also the sound of the cock. Can you find it?

Exercise 2.

Exercise 2 musical notation. The first staff contains notes with lyrics "L a" and "L b" below. The second staff contains notes with lyrics "L c" below. Brackets group notes across measures.

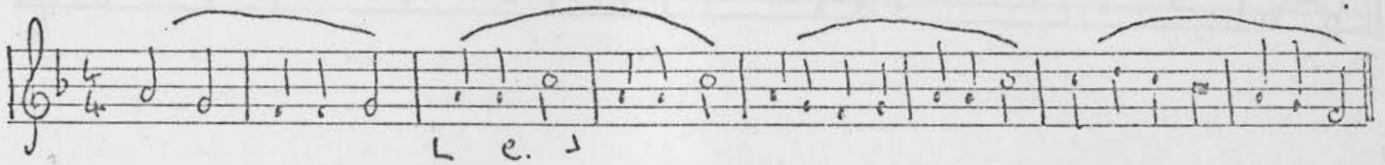
Exercise 3 is based on pattern d.

Exercise 3.

Exercise 3 musical notation. The first staff contains notes with lyrics "L d." below. Brackets group notes across measures.

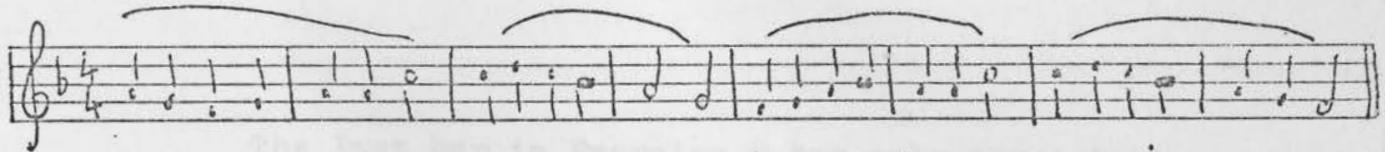
Exercise 4 is based on patterns d and e.

Exercise 4.



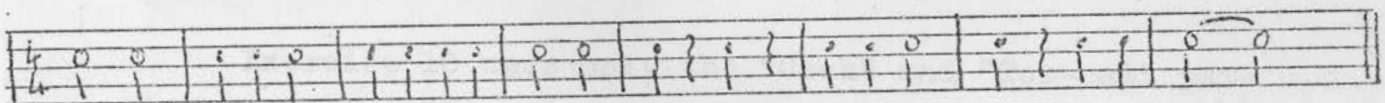
Can you find the patterns in Exercise 5?

Exercise 5.

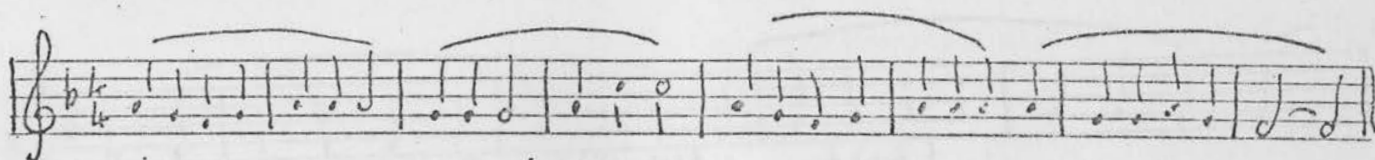
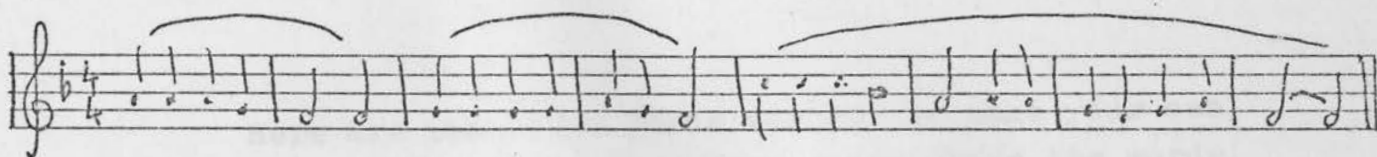


Exercise 6 is for clapping and saying time-names. In the last bar there is a new sign \frown , called a tie. This ties the last note to the one before it. The tied note is not clapped or sung, but its time is added to the note to which it is tied. When a note is tied, the "t" of its name falls away. $\rho \rho$ is taa-aa taa-aa. $\rho \frown \rho$ is taa-aa-aa-aa.

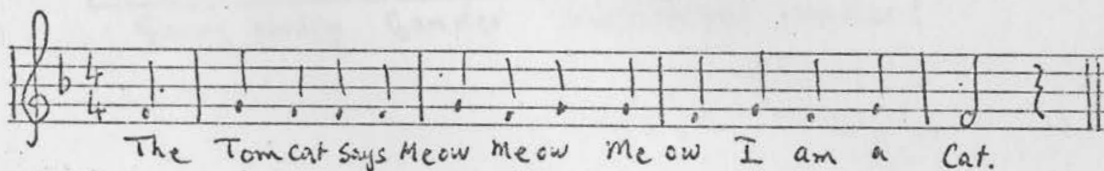
Exercise 6.



Here are two wellknown tunes for you to sing to note-names.

Exercise 7. Mary had a little lamb.Exercise 8. Go and tell Aunt Nancy.

The last bar in Exercise 9 has only three taa's or counts. If you add the short bar at the beginning of the piece, before the bar-line, this makes a complete bar of four counts. Practise and remember the sound of the Tom-cat.

Exercise 9.

Exercise 10 uses only the "Cock" and "Tom-cat" patterns. Sing "Ri-co" for each cock, and "me-ow" for each Tom-cat.

Exercise 10.

L Cuck L Cuck L Ton cat L Ton cat L Cuck

Here are some more words for you to make your own tune, using the rhythmic pattern given above the words. Before you do this, look once again at all the tunes and exercises you have sung in Chapters 1 and 11. What do you notice about the last note of each tune? Try to make your tune end on this note, too.

Exercise 11.

Goosey goosey Gander where do you wander?

Exercise 1 uses pattern a, as well as other patterns that you have already learnt. Clap and say the time-names before you sing it.

Exercise 1.

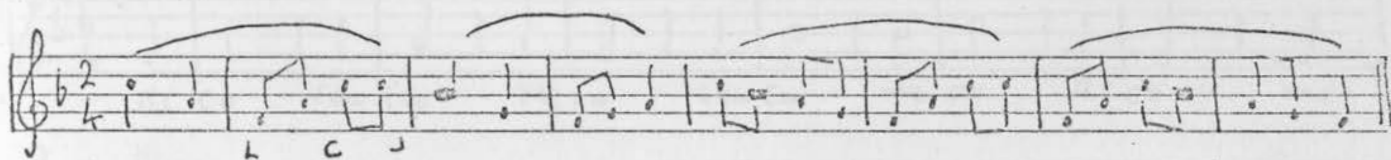


Exercise 2 uses patterns a and b, and Exercise 3 adds pattern e as well.

Exercise 2.



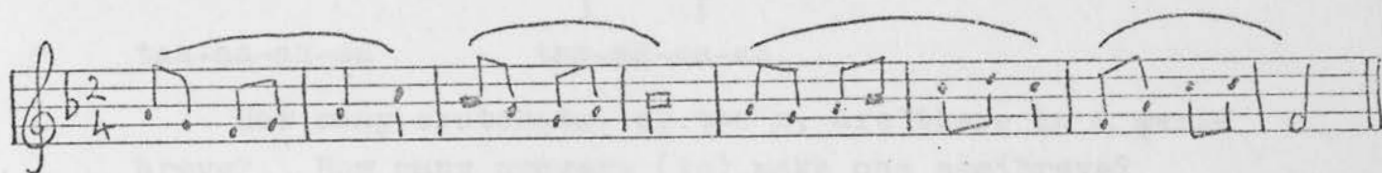
Exercise 3.



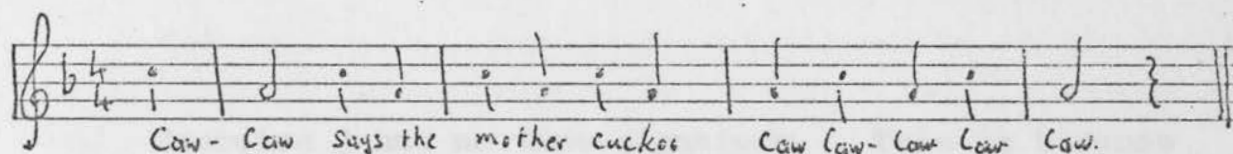
You should now be able to sing Exercises 4 and 5. What are the time-signatures? Remember to put the accents in the correct places.

Exercise 4.

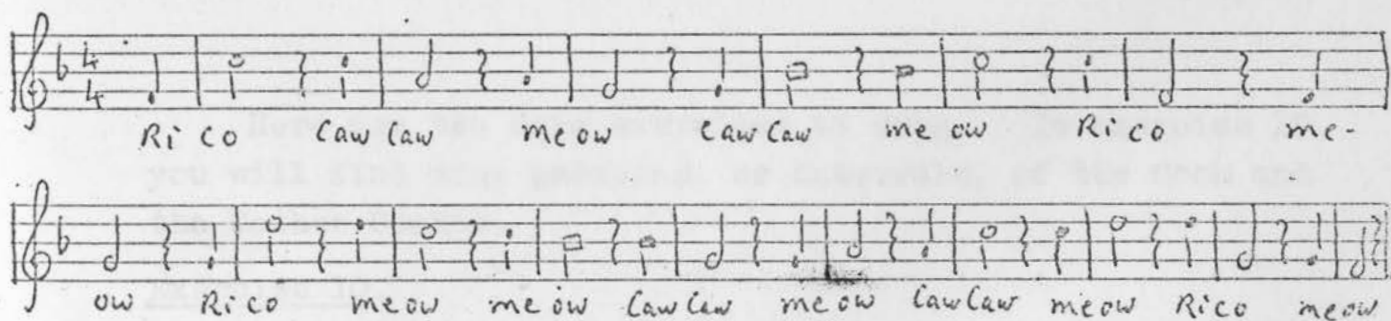


Exercise 5.

Here is another "sound-name" to remember.

Exercise 6.

The next exercise uses the sound-names of the Cock, the Mother Cuckoo, and the Tom-cat. Sing it to the sound-names.

Exercise 7.

We have learnt three kinds of notes:

- $\overset{|}{i}$ (taa) is called a crotchet.
- $\overset{|}{\square}$ (saa) is a crotchet rest.
- $\overset{|}{p}$ (taa-aa) is a minim.
- $\overset{|}{l}$ (te) is a quaver.

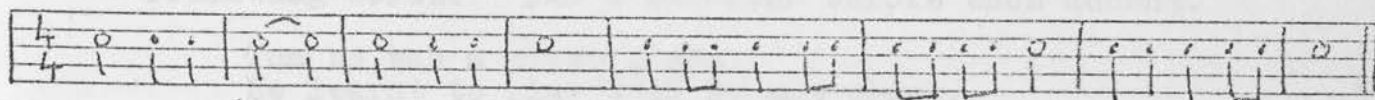
In Exercise 8 we find a new kind of note, \circ . This is called a semibreve. Its time-name is taa-aa-aa-aa.

One semibreve is equal to two minims.

o = $\overset{\frown}{p \quad p}$
 taa-aa-aa-aa taa-aa-aa-aa.

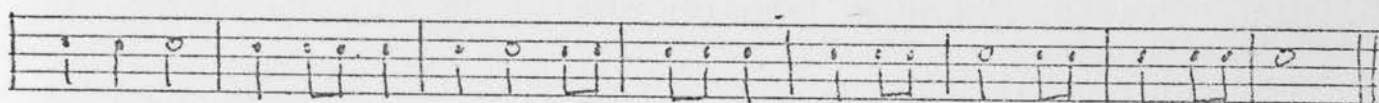
How many crotchets, or taa's, are there in a semi-
 breve? How many quavers (te) make one semibreve?

Exercise 8.



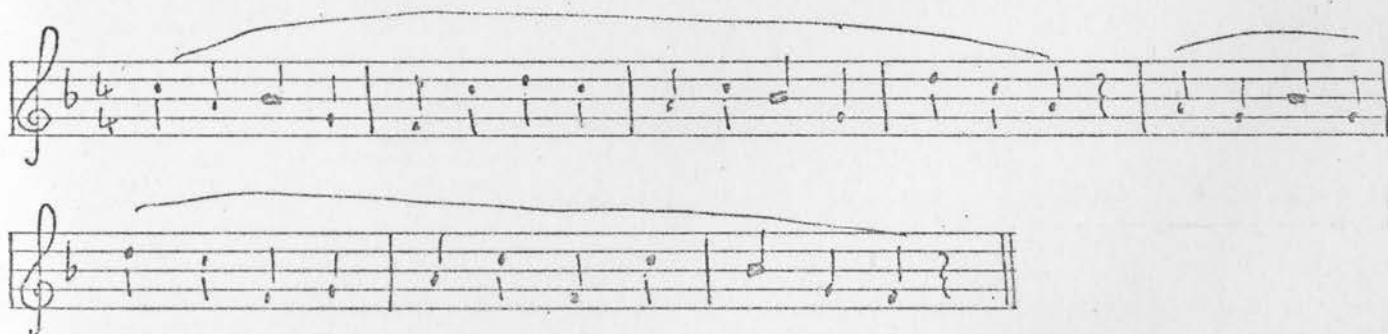
Exercise 9 has no time-signature. This is because
 the bars are not equally long. Say the time-names, and
 be careful to put an accent after every bar-line.

Exercise 9.



Here are two more exercises to sing. In exercise 10
 you will find many patterns, or intervals, of the Cock and
 the Mother Cuckoo.

Exercise 10.



CHAPTER IV.

Lavender's blue Dilly-dilly, Lavender's green.

When I am King, dilly dilly, You shall be Queen.

Sing the song "Lavender's Blue" to the words and to note-names. Which phrases are the same? How many taa's or counts are there in each bar? At the end of each line you see a minim with a dot after it. The time-name of a dotted minim is taa-aa-aa. The dot makes a note half as long again. Which note is equal to half a minim?

$$p' = p \overset{\frown}{i}$$

The time-signature $\frac{3}{4}$ indicates that there are three crotchets, or counts, in a bar. You have probably discovered that the top figure tells us how many counts there are. When the bottom figure is a 4, it means that each count is a crotchet.

You know all the notes in this song. The only new patterns are:

a. Lavender's green. b. -ly, You

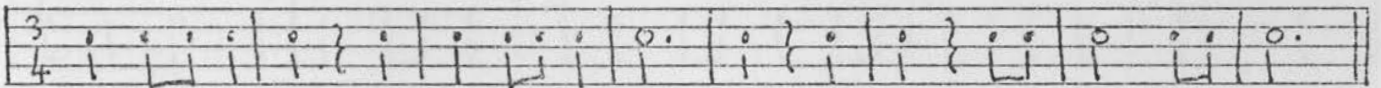
Exercise 1 uses both new patterns.

Exercise 1.

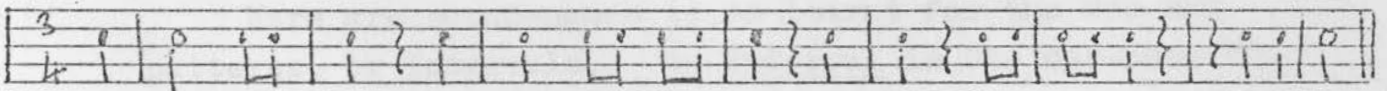


Here are two exercises to clap and say. Note that exercise 3 does not start on an accent. Why are there only two counts in the last bar?

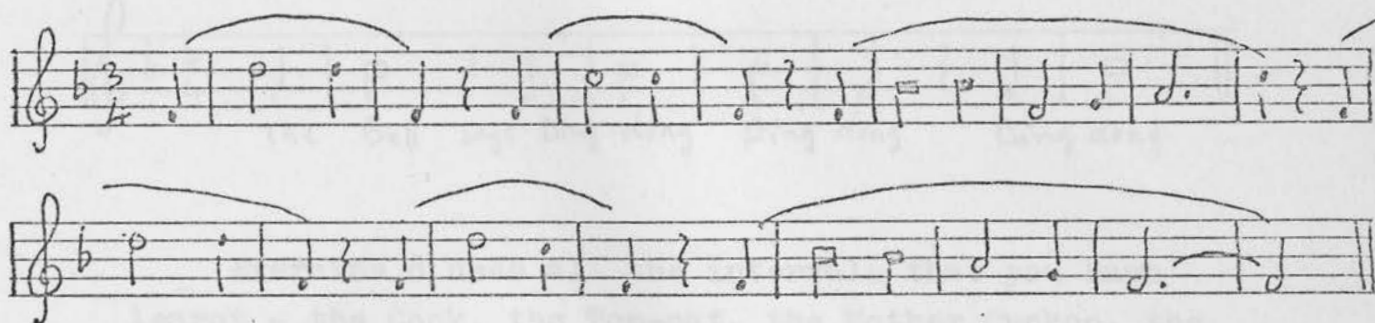
Exercise 2.



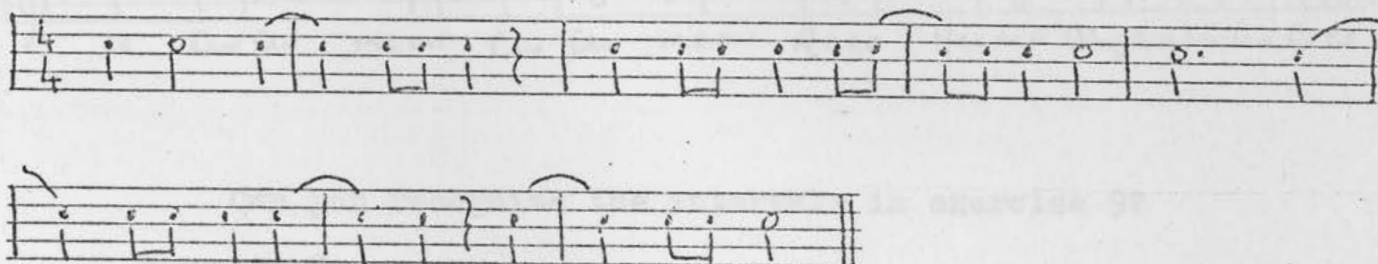
Exercise 3.



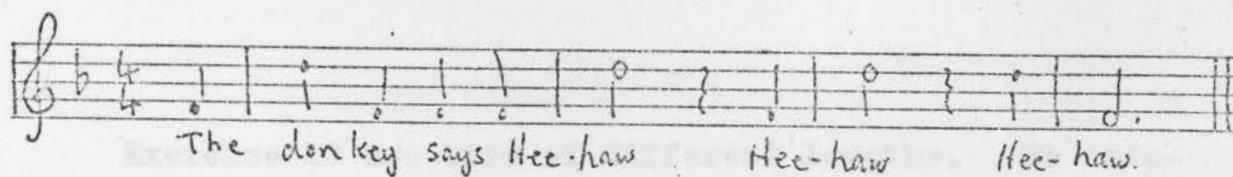
In exercise 4, the new patterns are taken downwards as well as upwards.

Exercise 4.

Some of the notes in exercise 5 are tied across the bar-lines. This disturbs the normal accents, and is called Syncopation.

Exercise 5.

Here are sound-names to be learnt for the two new patterns, or Intervals. An Interval is the distance between two notes.

Exercise 6.

Exercise 7.

The Bell says Ding-dong Ding dong Ding dong.

Exercise 8 uses all the intervals that you have learnt - the Cock, the Tom-cat, the Mother Cuckoo, the Donkey and the Bell.

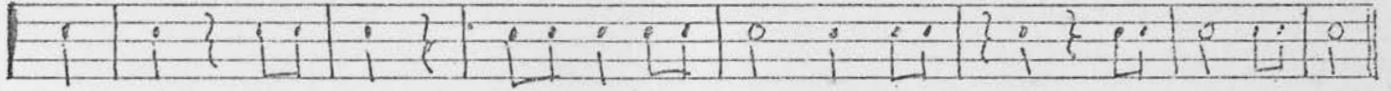
Exercise 8.

Ri co Heehaw Dingdong meow Dingdong meow Ri co Heehaw Ri.
co Caw Caw meow Caw Caw meow Ri co Heehaw Dingdong Caw Caw Ri co.

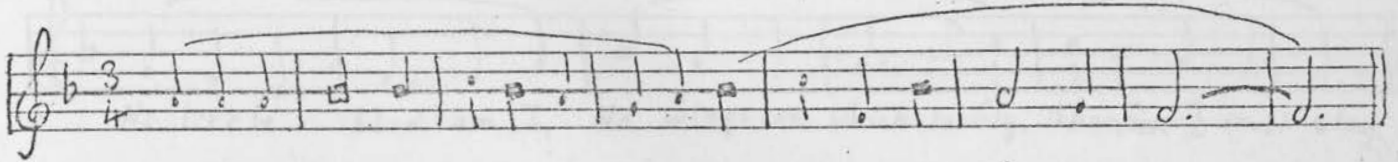
Can you recognize the intervals in exercise 9?

Exercise 9.

Exercise 10 has bars of different lengths. Be careful about the accents.

Exercise 10.

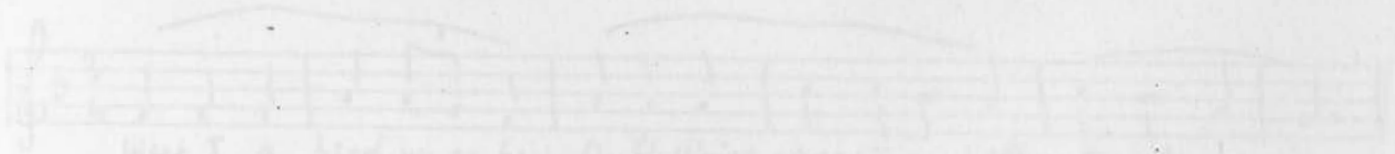
Do you recognize this tune?

Exercise 11.

Now write your own rhythm and tune to the following words:

Little Boy Blue, come blow your horn,
The sheep's in the meadow, the cow's in the corn.

Sing the following exercise. Note that the words and the rhythms are not quite the same as in the song. Clap and say the time-names.

Exercise 1.

Now say the time-names with tied notes, as in exercise 2. Remember, when a note is tied, the "T" of the name is dropped.

CHAPTER V.

Were I a bird on high, On fluttering wings I'd fly, Far, far a-way.

No little bird am I, No wings on which to fly. Therefore I must stay.

In this song we find a new note, called "me", on the first line of the staff. After you have learnt the song, sing it to note-names.

What do you notice about the first and second phrases, and the fourth and fifth phrases of the song? When a pattern is repeated in this way, starting on a higher or lower note, it is called a Sequence.

Sing the following exercise. Note that the words, and the rhythm, are not quite the same as in the song. Clap and say the time-names.

Exercise 1.

Were I a bird up on high, On fluttering wings I would fly, Far, far a-way

Now say the time-names with tied notes, as in exercise 2. Remember, when a note is tied, the "t" of its name is dropped.

↑
taa

┌┐
tete

↑┌┐
taa - ete

Sing exercise 2. How does this compare with the first line of the song?

Exercise 2.

Were I a bird on high, On fluttering wings I'd fly, Far, far a-way

How many quavers are equal to one crotchet? Which note has half the value of a crotchet? When we tie a quaver to a crotchet, we are lengthening the crotchet by half its own value. In what other way may this be written? Think of the dotted minim in Chapter IV.

taa-ete = taa-ete

Exercise 3 is exactly the same as exercise 2. Clap and say the time-names.

Exercise 3.

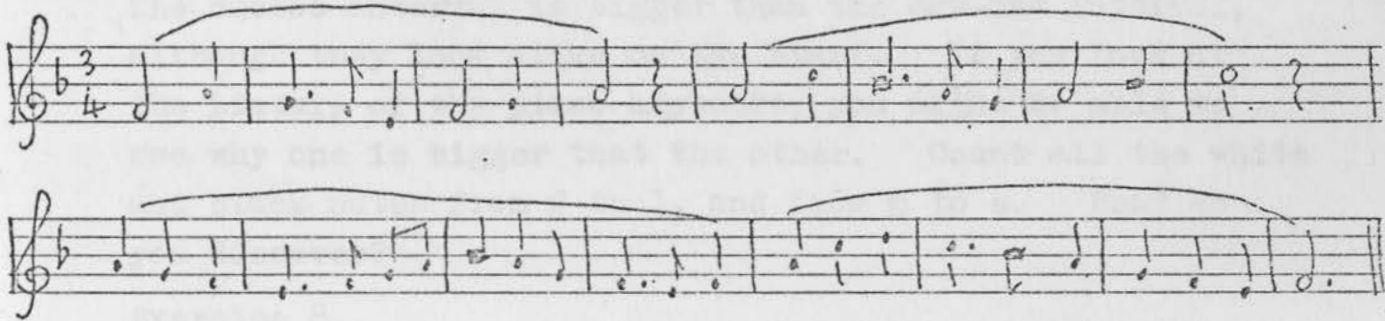
Here are four patterns taken from the song:



a. b. c. d.


Exercise 4 uses all the patterns.


Exercise 4.


Can you find the patterns in exercise 5, even though the rhythm is different?


Exercise 5.

In exercise 6 you will find two new rests, the minim rest, , called saa-aa, and the semibreve rest, , called saa-aa-aa-aa. Names of notes always start with a "t", and names of rests start with an "s".

 = taa-aa

 = saa-aa.

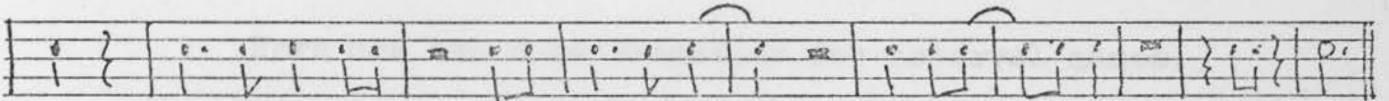
 = taa-aa-aa-aa

 = saa-aa-aa-aa.

These two rests look very similar. The minim rest lies on the line; the semibreve rest hangs below the line.

Exercise 6.

Exercise 7 has irregular bars.

Exercise 7.

Here is another new sound-name, or interval name. The cuckoo interval is bigger than the caw-caw interval, although they look alike on the staff. If you look at the picture of the piano keyboard, you might be able to see why one is bigger than the other. Count all the white and black notes from f to l, and from m to s. What do you discover?

Exercise 8.

The Cuckoo says Cuckoo Cuckoo Cuckoo

Exercise 9 uses the intervals of the Mother cuckoo, the Cuckoo and the Tom-cat, with a Cock at the end.

Exercise 11.

Exercise 9.

Caw caw Cuckoo meow Caw Caw Caw Caw Caw Caw Cuckoo meow me-
ow Cuckoo Cawcaw Caw Caw Caw Caw Cuckoo Caw Caw Ri-co.

Here are two more exercises for interval names.

Exercise 10.

Ri-co Caw Caw Cuckoo Heehaw Cuckoo Caw Caw Dingdong Rico.

Exercise 11.

Meow Cuckoo Dingdong Ri-co Heehaw meow Cuckoo Dingdong Rico Hee-
haw Rico Meow Caw Caw Dingdong Caw Caw meow.


Sing exercise 12 to note-names.

Exercise 12.

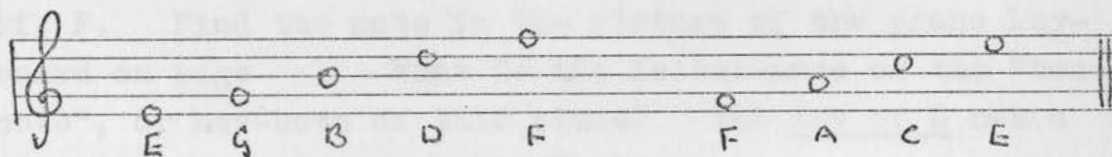
r to s m

CHAPTER VI.LETTER NAMES OF NOTES.

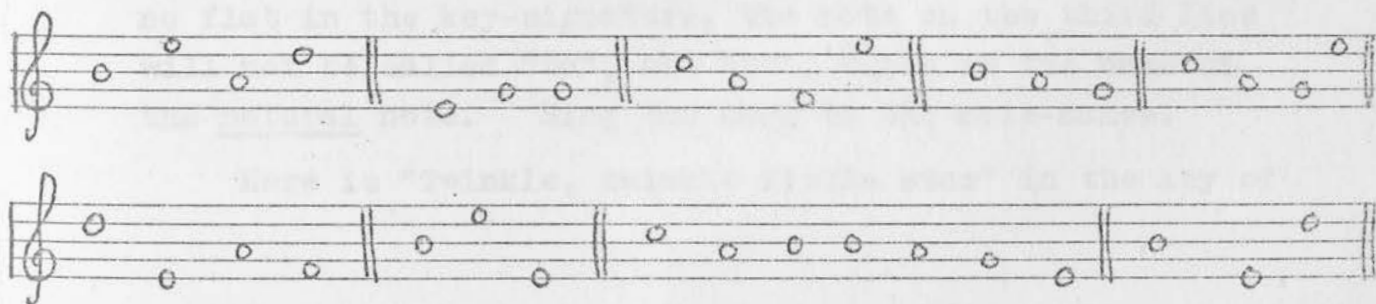
In addition to the note-names that we have been using, all notes, or the lines and spaces on which they are written, have letter names. These letter names are the first seven letters of the alphabet: A, B, C, D, E, F and G. After G we start with A once again. To know what the names of the lines and spaces are, we need a clef. (Clef means key. It is the key that unlocks the secrets of the staff.)

We have already learnt the Treble Clef, . This is also known as the G clef. It looks rather like a capital G, and that is, in fact, what it is. Through the years its shape has been altered. It tells us that the name of the second line from the bottom, round which it curls, is called G. When we know that, it is easy to find all the other names. The space below G will be F, and the space above G, A. B is the next line, C the next space, and so on. Discover for yourselves the names of all the lines and spaces.

What are the names of the five lines? Always count from the bottom upwards. What are the four spaces? What word do they spell?



What words do the following notes spell?



Write these words on the staff, using notes instead of letters: BEG, FADE, DEED, FAD, FEED, AGED, BAGGED, CAB, BEEF.

All the songs and exercises that we have sung so far have had a key-signature of one flat. What is the name of that flat? What is the name of the "home-note", or key-note of these songs? These songs and exercises are all written in the key of F.

Now we are going to sing "Were I a bird on high" in another key, with a different key-signature.

were I a bird on high, On flutt'ring wings I'd fly, Far, far a-way.

No little bird am I, No wings on which to fly Therefore I must stay.

The sign, #, on the fifth line, is called a Sharp, and it raises the note by a small step, or a semitone.

What is the name of the sharp in the key-signature? Can you find another F on the staff? Even though only one sharp is indicated, all F's have to be sharpened. F sharp is the black note immediately above, or to the right of, F. Find the note in the picture of the piano keyboard on page 10. What is the letter-name of the "home-note", or key-note of this piece? The key of G has a key-signature of one sharp, F sharp.

When we use the note-name, fah, which is sharpened, becomes fe. To remind you to sing fe, all sharpened notes will have a diamond shape, †. Because there is no flat in the key-signature, the note on the third line will not be called "to", but "te", which is the name of the natural note. Sing the song to the note-names.

Here is "Twinkle, twinkle little star" in the key of

G. What is the letter-name of the note in the fourth space? What is the letter-name, and the note-name, of the note on the first line? What is the note-name of the fourth space?

Exercise 1. Twinkle, twinkle little star.

Two staves of musical notation for the song 'Twinkle, twinkle little star'. The key signature is one sharp (F#) and the time signature is 2/4. The melody is written on a treble clef staff. The first staff shows the first two lines of the melody, with two measures marked 'm m' below the notes. The second staff shows the remaining two lines of the melody. Phrasing slurs are placed over groups of notes.

Although this song does not contain F sharp, we need a key-signature of one sharp to indicate that it is in the key of G.

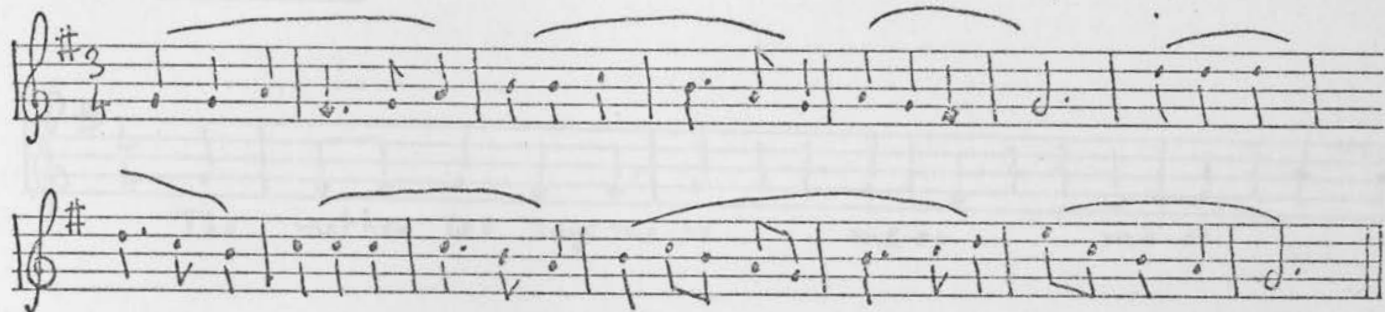
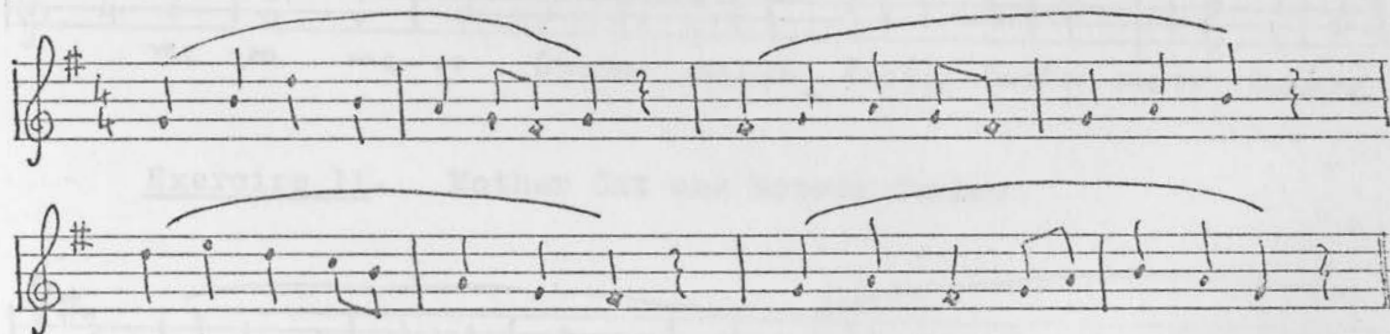
Here are four more songs that you have already learnt. Since exercises 1 to 4 contain no sharps or flats, you may sing them to letter-names, as well as note-names.

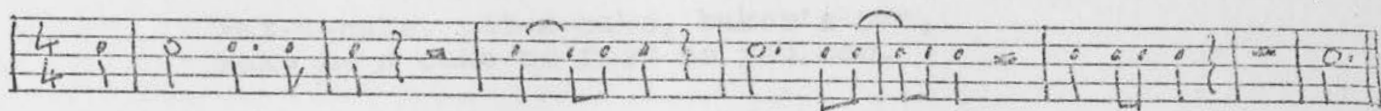
Exercise 2. Bunnies hopping.

A single staff of musical notation for the song 'Bunnies hopping'. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef staff. Phrasing slurs are placed over groups of notes.

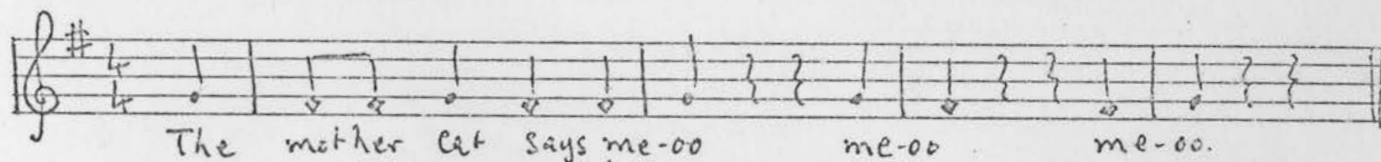
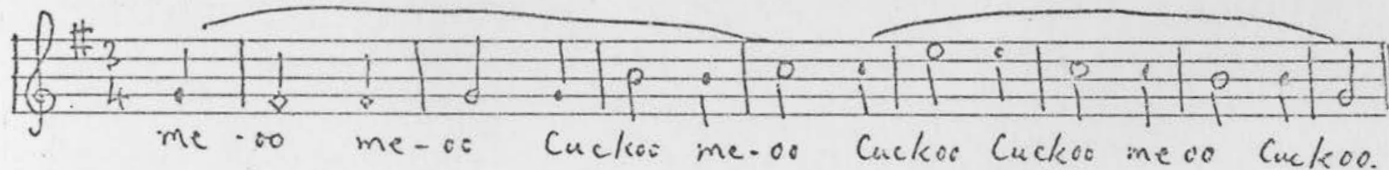
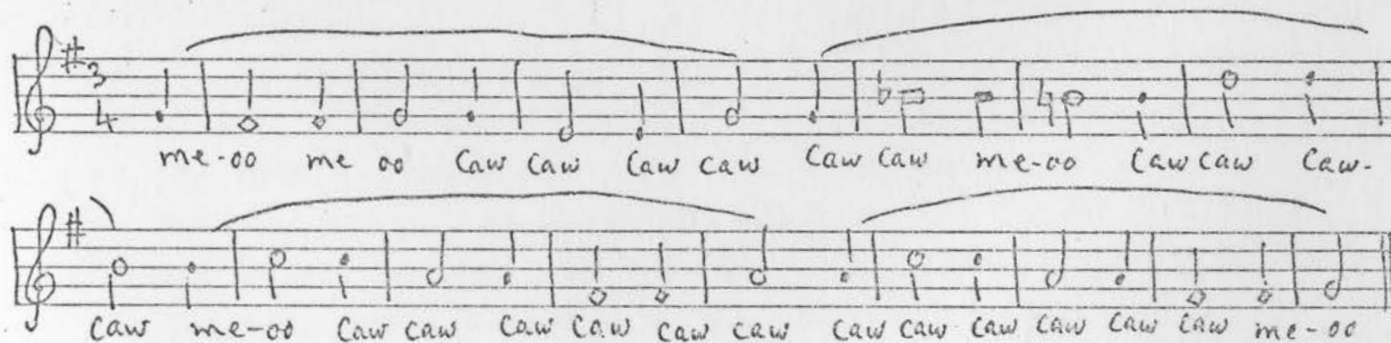
Exercise 3. Lightly Row.

Two staves of musical notation for the song 'Lightly Row'. The key signature is one sharp (F#). The melody is written on a treble clef staff. The first staff shows the first two lines of the melody, and the second staff shows the remaining two lines. Phrasing slurs are placed over groups of notes.

Exercise 4. Lavender's Blue.Exercise 5. God save the Queen.Exercise 6. An exercise for "fe".Exercise 7. Irregular bars.

Exercise 8.

Here is another interval, or sound-name, to memorize.
The interval is a semitone, or small step.

Exercise 9.Exercise 10. Mother Cat and Cuckoo.Exercise 11. Mother Cat and Mother Cuckoo.

CHAPTER VII.

A. "Oran-ges and le mons," say the bells of St. Clements. "You
owe me one far-thing," say the bells of St. Martins

B. "When will you pay me?" say the bells of Old Bai-ley
"When I grow rich," say the bells of Shore ditch

C. "When will that be?" say the bells of Step ney
"I do not know," says the great bell of Bow.

What is the key of this song? Can you find a new note? What is its note-name? And its letter-name? The note in the space below the staff is called Ray, or D. What do you notice about the shape of the tune? Parts A and C are the same, or very nearly so, but part B also has the same tune, starting on a different note.

Here are three patterns from the song.

a. b. c.

Can you find pattern C in the song?

In exercise 1 the pattern are also used in the opposite direction.

Exercise 1.

The interval from one note to the next note with the same name (pattern C), is called an octave.

You know all the patterns used in the next song.

Exercise 2. German Folk Tune. Hopp, Hopp, Hopp.

Exercise 3 is an exercise for naming notes, but you may sing them as you name them. The first two bars, (first phrase) are easy. Memorize this tune. The other phrases have the same tune, starting on different notes.⁽¹⁾ Each new phrase starts with the last note of the previous

(1) For the note-name for E sharp, see Introduction, page 6.

phrase. If you look at the picture of the keyboard (p.10), you will see why E sharp and F are the same note. Why must E sharp be a white note? Where will F flat be? Similarly, D sharp and E flat are the same. Notes that look different but sound the same are called Enharmonics.

Sing the first phrase of exercise 3 to note-names, and then to "la". Now sing the whole exercise to "la", and finally, to note-names.

Exercise 3.

The image shows three staves of musical notation for Exercise 3. Each staff is in 4/4 time and contains two phrases of music. The first phrase of each staff is marked with a slur. The notes and accidentals are as follows:

- Staff 1: Phrase 1: G4, A4, B4, C5, D5, E5, F#5. Phrase 2: G#4, A#4, B#4, C5, D5, E5, F#5.
- Staff 2: Phrase 1: G4, A4, B4, C5, D5, E5, F#5. Phrase 2: G#4, A#4, B#4, C5, D5, E5, F#5.
- Staff 3: Phrase 1: G4, A4, B4, C5, D5, E5, F#5. Phrase 2: G#4, A#4, B#4, C5, D5, E5, F#5.

Find the enharmonics in exercise 4. This exercise is very similar to exercise 3, but now each phrase is higher than the previous one.

An accidental (sharp, flat or natural) affects the note throughout the whole bar. It need not be repeated.

Do exercise 4 on the same way as exercise 3.

Exercise 4.

Here is a sound-name for the octave.

The Bu-gle Says Tra-ra Tra-ra Tra-ra.

Exercise 5 uses the Bugle (Tra-ra) and the Tom-cat (Mee-ow).

Exercise 5.

Write your own rhythm and tune to the following words:

Gay go up, and gay go down,
To ring the bells of London town.

The image shows six staves of handwritten musical notation. Each staff contains a melody line with notes and rests, and a corresponding line of lyrics written in cursive. The lyrics are: "Gay go up, and gay go down, To ring the bells of London town." The notation is somewhat faint and appears to be a student's work.

This song, the National Anthem, uses all the notes from G to D, but this time G is the key-note, and D. To indicate this, two clefs are used in the key-signature, that are their note-names, and their letter-names.

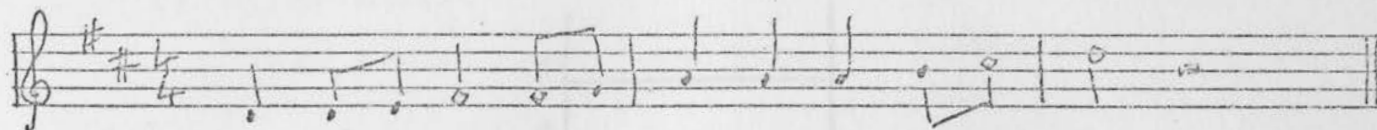
When you know the song, and have read it in letter-names, sing exercise 113.

CHAPTER VIII.

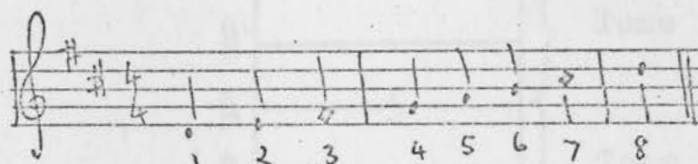
Come girls and boys, Come on one and all, Hear, the band is starting on the
 Flo-ral Dance. Come if you're short, Come on if you're tall, Get your
 partners ready and be-gin to prance Hop, skip here, and a
 hop, skip there, Whirling, twirling with-out a care
 Hop, skip here and a hop, skip there! See the Couples turning in the
 Flo-ral Dance.

This song, The Helston Floral Dance, uses all the notes from D to D, but this time D is the key-note, not G. To indicate this, two sharps are used in the key-signature, What are their note-names, and their letter-names?

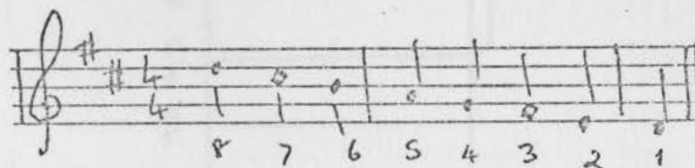
When you know the song, and have sung it to note-names, sing exercise 1.(a).

Exercise 1(a).

Now sing it without repeated notes.

Exercise 1(b).

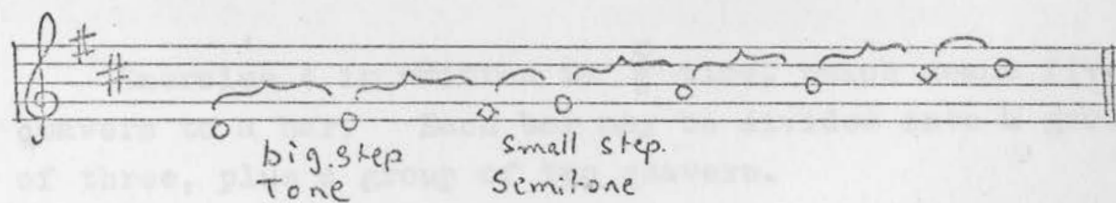
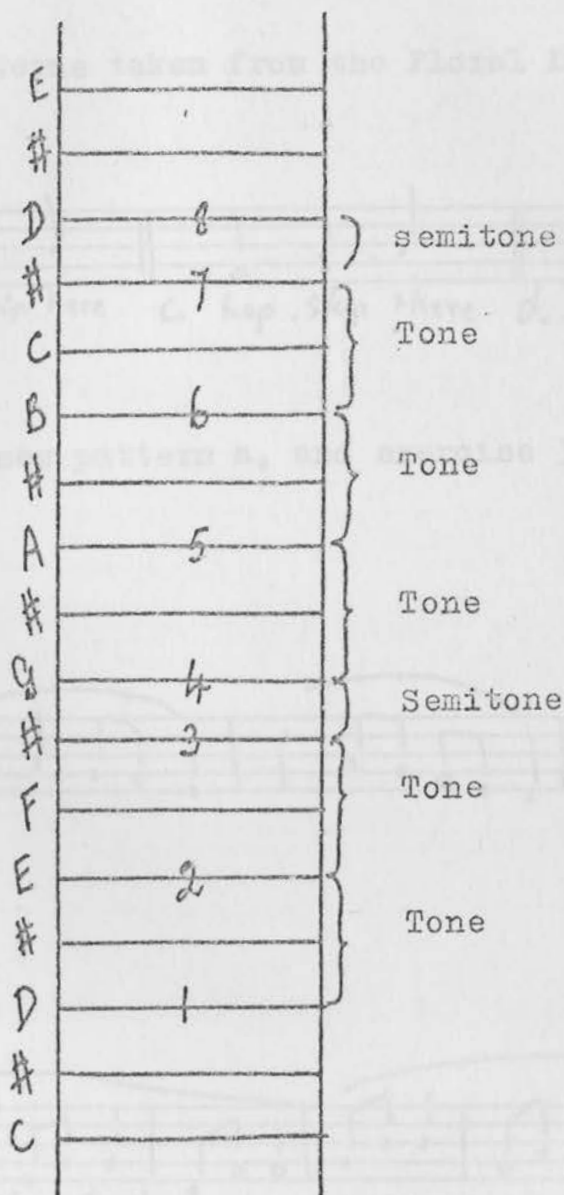
This is simply every line and space from D to D. Sing it to numbers as well. Now do the same, going downwards.

Exercise 1(c).

This is the pattern, or "tune" of the Major Scale. Since it begins on D, we call it D major scale. Now find the notes of the scale of D major on the picture of the key-board. (p.10) You will see that we leave out a black note between D and E, and a white note between E and F sharp, but there is no note between F sharp and G. When we skip a note, we call the distance, or interval, a tone (big step), and when they are next to each other, it is a semi-tone (small step). As we continue up to the next D, bearing in mind the two sharps of the key-signature, we find that the pattern is:

Tone, Tone, Semitone, Tone, Tone, Tone, Semitone.

You can see this clearly on the following ladder, which has a rung for each note, white and black.



This is the pattern for all major scales. The semitones are always between numbers 3 and 4, and numbers 7 and 8.

A scale is the series, or pattern, of notes used in a piece of music, taking it from one keynote to another.

Using this same pattern, build up major scales start-

ing on F and G. Can you see why pieces written in the key of F need a key-signature of one flat, and in the key of G, one sharp?

Here are patterns taken from the Floral Dance:

a. band is b. Hop, skip here c. hop, skip there d. Whirling, twirl-

Exercise 2 uses pattern a, and exercise 3 patterns b, c and d.

Exercise 2.

L a J

Exercise 3.

L b J L c J L d. J

Exercise 4 is written in $\frac{5}{8}$ time, which means five quavers to a bar. Each bar may be divided into a group of three, plus a group of two quavers.

Exercise 4.

te te te taa taa te taae taa.

Exercise 5 has the same rhythm as exercise 4.

Exercise 5.



Here is a well-known tune that includes the complete scale of D major. It does not end on the keynote.

Exercise 6. The First Nowell.

Although the following song uses the notes of D major scale, it is not really in D major. It is a modal tune, using a ladder of notes that starts on the second note of a major scale. Old music is often modal.

white note below D? To write this C, we need an extra line, so we add a short line below the staff. Extra lines added below or above the staff are called ledger lines. Build a major scale on C. What do you discover? The scale of C major has no sharps or flats. B to C is a semitone, and so is F to G.

Bring the scale of C major to ledger-lines and ledger-lines.

Exercise 7. What shall we do with a drunken sailor?

Handwritten musical notation for Exercise 7, 'What shall we do with a drunken sailor?'. The music is written on three staves in G major (one sharp) and 4/4 time. The lyrics are: 'What shall we do with a drunken sailor, What shall we do with a drunken sailor, what shall we do with a drunken sailor Early in the morning?'.

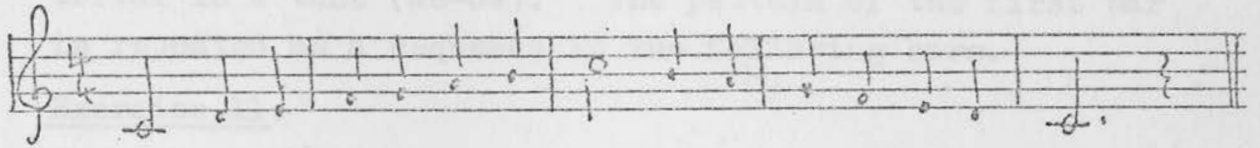
Exercise 8 uses two patterns taken from this song.

Exercise 8.

Handwritten musical notation for Exercise 8, showing two patterns from the song. The music is written on two staves in G major (one sharp) and 4/4 time. The first staff includes fingerings: 1, 2, 5, (1), L, e, J, L, e, f, J, L, e, J. The second staff shows a similar melodic pattern.

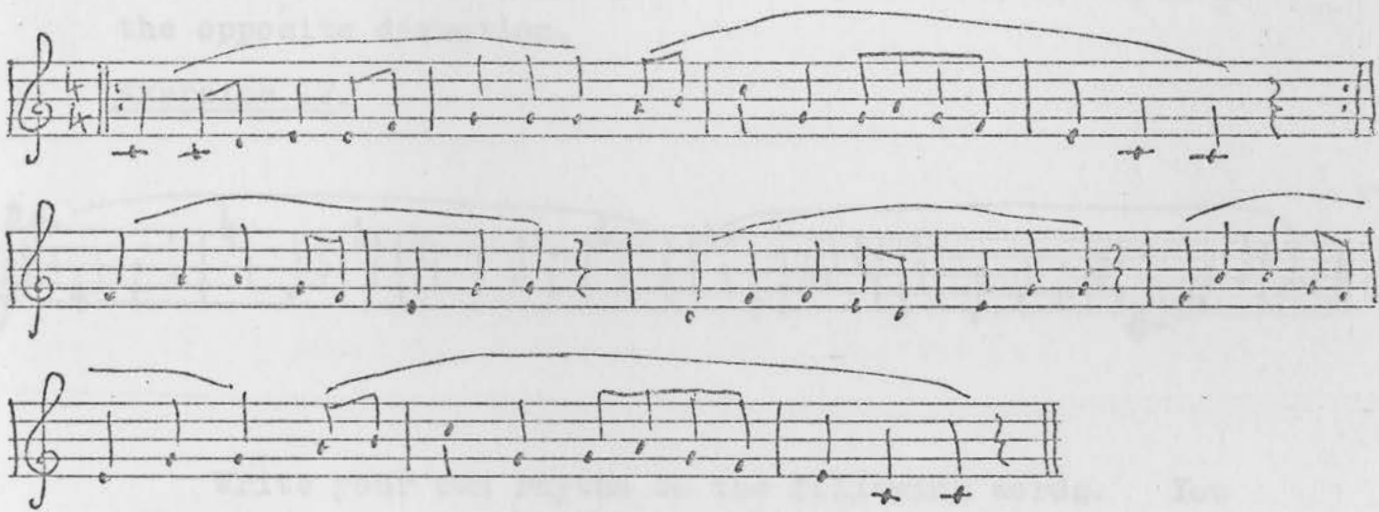
The lowest note that we have used is D, below the staff. What is the note-name, and the letter-name, of the white note below D? To write this C, we need an extra line, so we add a short line below the staff. Extra lines added below or above the staff are called Leger lines. Build a major scale on C. What do you discover? The scale of C major has no sharps or flats. E to F is a semitone, and so is B to C.

Sing the scale of C major to note-names and letter-names.

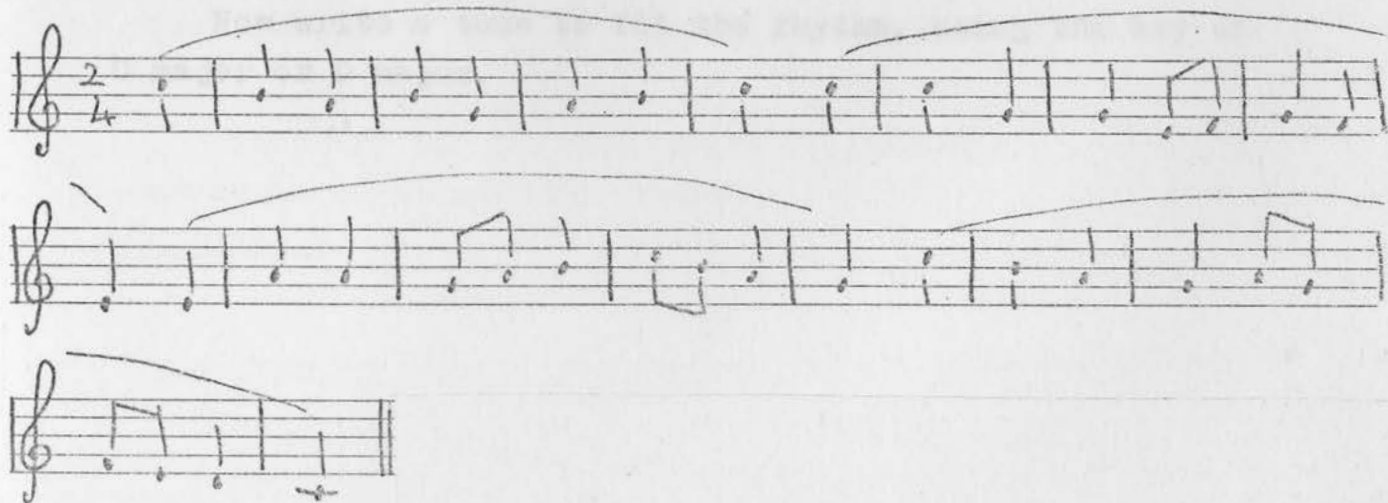


Now sing the Floral Dance to note-names in the key of C major. At the beginning and at the end of the first line you will see these signs: \parallel : $: \parallel$. This means that the music between the two signs has to be repeated.

Exercise 9.

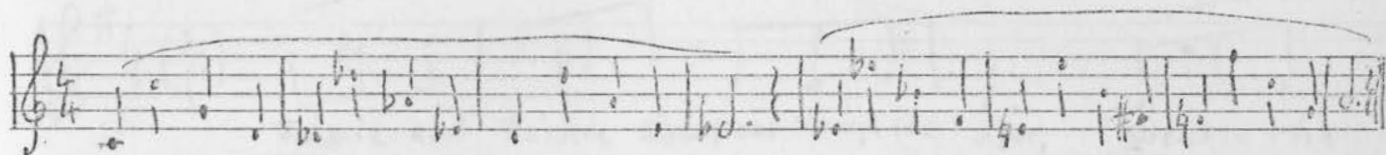


Exercise 10. Chorale. Vom Himmel hoch.



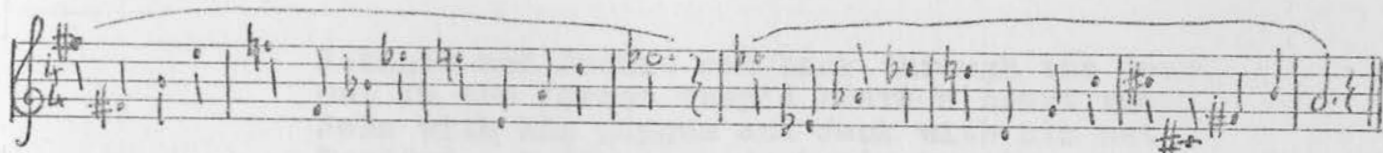
Exercise 11 uses the intervals of the octave (bugle - Tra-ra) the fourth (bell - Ding-dong) and the minor second, or semitone (Mother-cat - mee-oo). The last interval is a tone (Me-ow). The pattern of the first bar is repeated as a sequence in the following bars.

Exercise 11.



In exercise 12, the pattern is reversed, or taken in the opposite direction.

Exercise 12.



Write your own rhythm to the following words. You could try to write a rhythm in $\frac{5}{8}$ time.

Wee Willie Winkie runs through the town.
Upstairs and downstairs, in his night gown.

Now write a tune to fit the rhythm, using the key of C major or D major.

CHAPTER IX.

Johnnie and Jackie slipped out through the door, Went to the forest to hunt a wild bear. John had a popgun and Jack had a net. A bear, they were thinking, would make a fine pet.

Johnnie and Jackie ran back through the door.
 Out in the forest they'd heard a beast roar.
 John with his popgun and Jack with his net,
 Decided - a dog is a much nicer pet.

This song is written in $\frac{6}{8}$ time, which means six quavers in a bar. If you beat time while singing it, you will find that there are really only two beats in a bar - one on the first quaver, two on the fourth quaver. This time is two-time, or duple time, but each beat divided into three quavers. Can you write one note that is equal to three quavers? In $\frac{6}{8}$ time each beat is a dotted crotchet ($\dot{\text{r}}$).

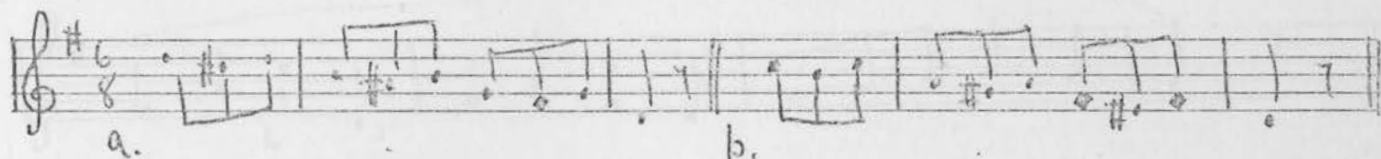
Clap and say the time-names of exercise 1. On which quaver does the exercise begin?

Exercise 1.

te tan tare

What is the key of the song? In this song there are many other sharps. Sharps, flats and naturals not belonging to the key are called Chromatic notes.

Here are the first and third phrases of the song:



Each group of three quavers consists of a note, the semitone below it, and the first note again. Why does the third group not need a sharp sign? Why does the fourth group not need a sharp at all?

The notes of the first phrase of exercise 2 are the same as those of the song, but the accents are different.

Exercise 2.

Note and practise the jump of a minor seventh, from C to D, in exercise 3. The figures indicate the degrees of the scale.

Exercise 3.

Here is the same exercise in the key of F major.

Exercise 4.

Exercise 5 jumps in the opposite direction. Practise the upward leap of a minor seventh.

Exercise 5.

Now, in F major.

Exercise 6.

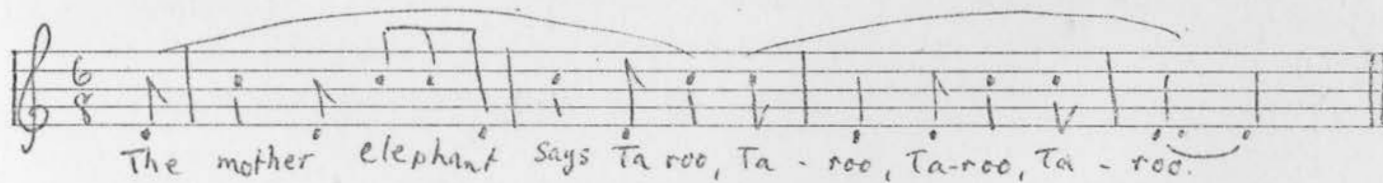
Here are more exercises for chromatic notes. The natural (♮) in exercise 9 takes away sharps or flats.

Exercise 7.

Exercise 8.

Exercise 9.Exercise 10.

Here is a sound-name for the minor seventh.



Find the sequences in exercise 11. It uses the octave (bugle - tra-ra) and the minor seventh (Mother-Elephant - ta-roo).

Exercise 11.

Single mother Elephant
Tri-ra Ta-cco

Write your own rhythm and tune to the following words.
It goes easily into $\frac{6}{8}$ time.

Gather ye rosebuds while ye may,
Old Time is still a-flying:
And this same flower that smiles today,
Tomorrow will be dying.

This is a jumpy tune, like a frog. It contains many
big leaps: the sixth (gather - a-flying), the fifth (flower -
ri-co) and a number of minor seconds (mother, elephant -
ta-cco). At 'With a May-b', there is an interval of the
ninth, bigger than any we have had before. This may be
a jumping cat, or the frog's tail sticking up.

PATTERNS:

CHAPTER X.

A frog he would a-woo-ing go, "Hey - ho" said Rowley.

A frog he would a-woo-ing go, whether his mother would
let him or no. With a hey - ho Gammon and
Spinach, Hey - ho said Anthony Row - ley.

This is a jumpy tune, like a frog. It contains many big leaps; the sixth (donkey - hee-haw), the fifth (cock - ri-co) and a number of minor sevenths (Mother elephant - ta-roo). At "With a Hey-ho", there is an interval of the ninth, bigger than any we have had before. This may be a jumping cat, who has had his tail trodden on.

PATTERNS:

a. s 3 s i b. #c. c.

d. e. f. #

Exercise 1. Patterns a, b, and c.

Exercise 1 consists of two staves of music in G major (one sharp) and 3/4 time. The first staff contains two measures of music. The first measure is marked with a fermata and contains notes G4, A4, B4, and C5. The second measure contains notes D5, E5, F#5, and G5. The second staff contains two measures of music. The first measure is marked with a fermata and contains notes G4, A4, B4, and C5. The second measure contains notes D5, E5, F#5, and G5. The notes are labeled with letters a, b, and c below them.

Exercise 2. Patterns c and d.

Exercise 2 consists of two staves of music in G major (one sharp) and 3/4 time. The first staff contains two measures of music. The first measure is marked with a fermata and contains notes G4, A4, B4, and C5. The second measure contains notes D5, E5, F#5, and G5. The second staff contains two measures of music. The first measure is marked with a fermata and contains notes G4, A4, B4, and C5. The second measure contains notes D5, E5, F#5, and G5. The notes are labeled with letters c and d below them.

Exercise 3. Patterns a, c and d.

Exercise 3 consists of two staves of music in G major (one sharp) and 3/4 time. The first staff contains two measures of music. The first measure is marked with a fermata and contains notes G4, A4, B4, and C5. The second measure contains notes D5, E5, F#5, and G5. The second staff contains two measures of music. The first measure is marked with a fermata and contains notes G4, A4, B4, and C5. The second measure contains notes D5, E5, F#5, and G5. The notes are labeled with letters a, c, and d below them.

Exercise 4. Patterns e and f.

Exercise 4 consists of two staves of music in 3/4 time with a key signature of one sharp (F#). The first staff contains two measures of music with notes and rests, and is labeled with 'e' and 'f' below. The second staff contains two measures of music with notes and rests, and is labeled with 'L', 'b', and 's' below.

Exercise 5 is for minor sevenths, but there are also other big leaps.

Exercise 5.

Exercise 5 consists of two staves of music in 3/4 time with a key signature of one sharp (F#). The first staff contains two measures of music with notes and rests, and is labeled with 'L note 3' below. The second staff contains two measures of music with notes and rests, and is labeled with '#-' below.

Exercise 6.

Exercise 6 consists of two staves of music in 6/8 time with a key signature of one sharp (F#). The first staff contains two measures of music with notes and rests, and is labeled with '#-' below. The second staff contains two measures of music with notes and rests.

Clap and say the time-names of exercise 7.

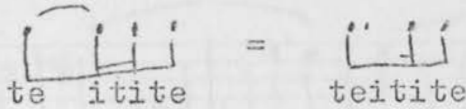
Exercise 7.



Exercise 8 has the same rhythmic pattern, but this time it is in $\frac{3}{8}$ time, with three quavers to a bar, instead of three crotchets. There is also a new kind of note, the semi-quaver, \downarrow , called "te". "Semi" means "half". One quaver is equal to two semi-quavers.



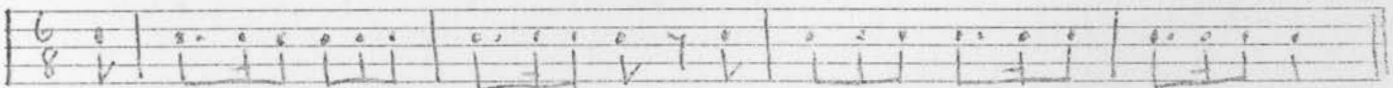
How many semi-quavers are there in a crotchet? Since a semi-quaver is half a quaver, how can we write using only one note? $\downarrow\downarrow$



Exercise 8.



Exercise 9.



Exercise 10 has the same rhythmic pattern.

Exercise 10.

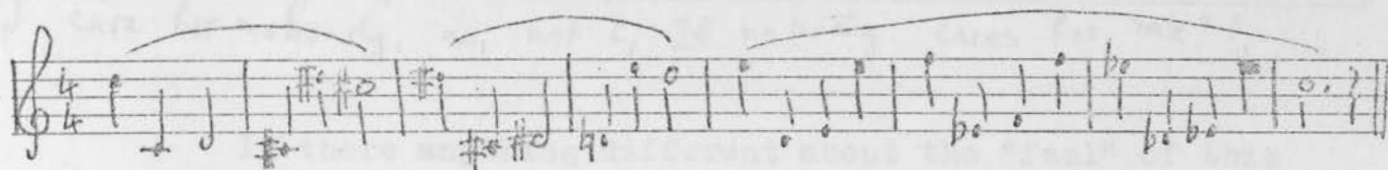


Here are two more exercises for octaves and ninths.

Exercise 11.



Exercise 12.



Now write your own tune to the following words. Choose any key you like, and try using some big leaps, but be sure that you can sing your own tune correctly.

Doctor Foster went to Gloucester
In a shower of rain.
He slipped in a puddle, right up to his middle,
And wouldn't go there again.

CHAPTER XL.

THE MILLER OF THE DEE.ENGLISH FOLK TUNE.

There was a jolly mil-ler once, Lived by the ri-ver Dee. He
 worked and sang from morn till night, No lark more blithe than he. And
 this the bur-den of his song for-e- ver used to be: " I
 care for nobo-dy, no, not I, If nobody cares for me."

Is there anything different about the "feel" of this song? It has no key-signature, so it should be in the key of C, but is it? It ends on A, so it might be in the scale of A major, but again, is it? Find the notes of A major scale, according to the pattern given in Chapter VIII. What are the notes used in this song? It uses C natural instead of C sharp. From A to C sharp is a major third (Cuckoo) containing four semitones. From A to C natural is a minor third (Mother Cuckoo - caw-caw) containing three semitones, therefore we say that the song is in the key of A minor. It is this minor third that gives the song its rather sad quality.

Every major scale has a minor scale which uses the same key-signature, and is said to be related to it. The keynote of the minor scale is the sixth degree of the major scale, or to put it in another way, the minor scale

Exercise 2. Patterns a, b, e and f.

Handwritten musical notation for Exercise 2, consisting of two staves. The first staff contains patterns labeled 'a', 'b', 'e', and 'f'. The second staff contains pattern 'f'. The notation includes treble clefs, a key signature of one sharp (F#), and a time signature of 6/8. The notes are connected by a long slur across the entire exercise. Pattern 'a' is a quarter note followed by an eighth note. Pattern 'b' is a quarter note followed by an eighth note. Pattern 'e' is a quarter note followed by an eighth note. Pattern 'f' is a quarter note followed by an eighth note.

Exercise 3. Patterns c and d.

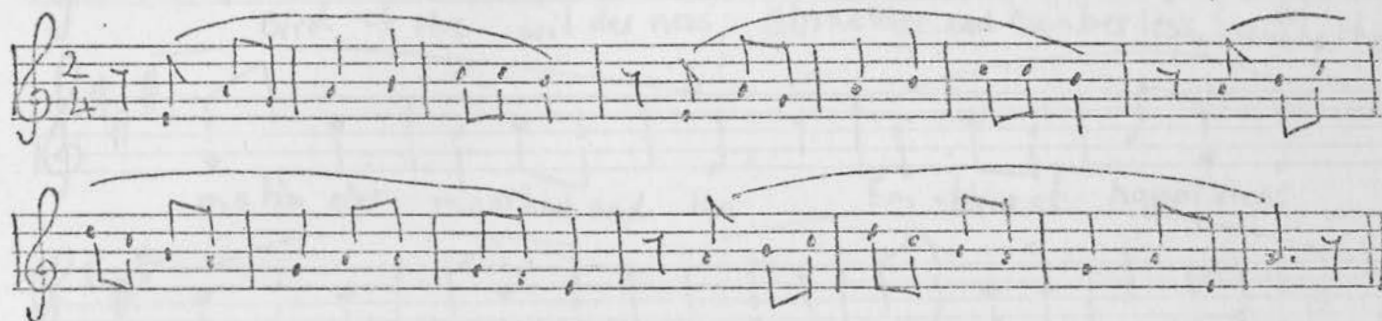
Handwritten musical notation for Exercise 3, consisting of two staves. The first staff contains pattern 'c'. The second staff contains pattern 'd' and 'part of e.'. The notation includes treble clefs, a key signature of one sharp (F#), and a time signature of 6/8. The notes are connected by a long slur across the entire exercise. Pattern 'c' is a quarter note followed by an eighth note. Pattern 'd' is a quarter note followed by an eighth note. Pattern 'part of e.' is a quarter note followed by an eighth note.

Exercise 4. Pattern g.

Handwritten musical notation for Exercise 4, consisting of two staves. The first staff contains pattern 'g' and 'g reversed.'. The second staff contains pattern 'g'. The notation includes treble clefs, a key signature of one sharp (F#), and a time signature of 6/8. The notes are connected by a long slur across the entire exercise. Pattern 'g' is a quarter note followed by an eighth note. Pattern 'g reversed.' is a quarter note followed by an eighth note.

Exercise 9 is also in A minor, but it does not use F sharp and G sharp. Apart from the fact that the tune ends on A, it might be in C major. When a minor tune uses only the notes of its relative major, without sharpened notes, it is said to be in the Natural Minor.

Exercise 9. Dutch Folk Song.



Write a tune, in A minor, to the following words:

Old Mister Flannagan's buried and dead.
 Oh, me, buried and dead.
 They planted a rowan-tree over his head.
 Oh, me, over his head.

CHAPTER XII.

GERMAN FOLK TUNE.

Bird of the wil der ness, Blit hesome and eum ber less, Sweet be thy
 ma tin o'er moot land and lea Em - blems of hap pi ness
 Where is thy dwell ing place? Oh, to a - bide in the desert with thee.

Once again the keynote, or tonic, is A, but this time the third degree of the scale is C[#], the major third (cuckoo), so it is written in A major, with three sharps in the key-signature. What are these sharps? The sharps or flats in a key-signature are always written in the same order. G sharp is always written above the staff. Note that the new sharp is always a perfect fifth (Cock - Ri-co) higher than the previous one, or a perfect fourth lower, which amounts to the same thing. The keynote of each new sharp scale is also a perfect fifth higher than the keynote of the previous one.

You will find a minor seventh (Mother Elephant - Taroo) on the word "abide".

Patterns.

a. ak b Hee haw c.
 d. Hee haw e. f. taroo g.

Exercise 1. Patterns a, b, c, and d.

In exercise 2 there are two- and three-bar phrases.

Exercise 2. Patterns e, f and g.

Here is the scale of A major:

What is the keynote of exercise 3? It is in the relative minor of A, which is F sharp minor. The time is $\frac{7}{8}$, and each bar divided into a group of three quavers, plus four quavers. The dotted barlines indicate the division. Note the repeat signs.

Exercise 3. Greek Folk Tune.

Exercise 4 is an example of Plainsong, in this case an ancient Advent hymn, The barlines indicate the ends of phrases, not accents. In which key is it written?

Exercise 4. Advent hymn. Veni, Emmanuel.

Exercise 5 gives a major and a minor sixth (Donkey and Mother Donkey, hee-haw and hoo-haw) next to each other.

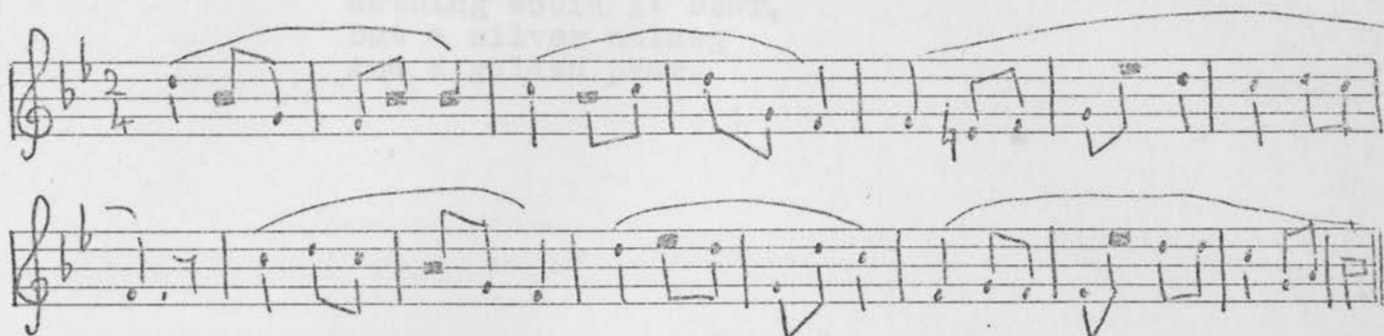
Exercise 5.

Exercise 6 introduces the semi-quaver rest, ♪ .
 Since a semi-quaver is called "ti", the semi-quaver rest
 will be called "si".

Exercise 6.

Exercise 7 is "Bird of the Wilderness" in a new flat
 key. What is the key-note? What is the name of the new
 flat? The key of B flat major has two flats, B flat and
 E flat.

Exercise 7.

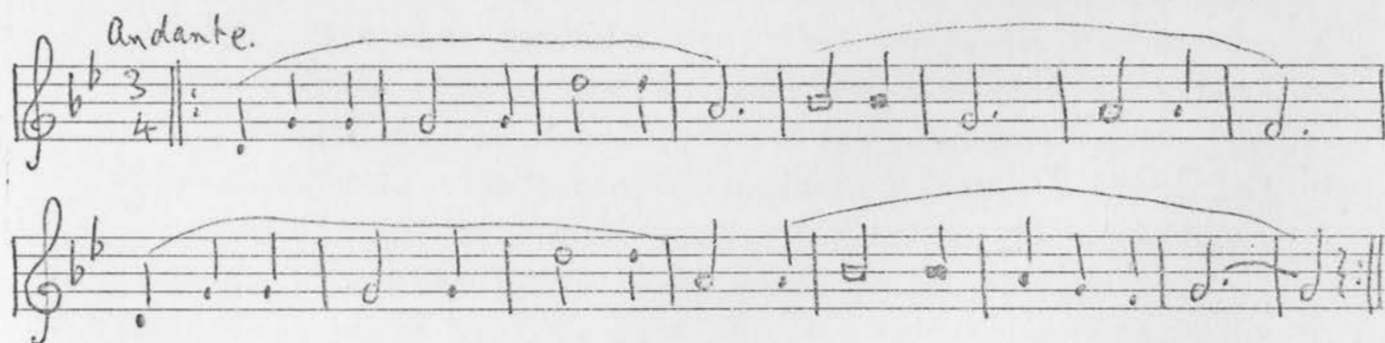


Sing the scale of B flat major.



Exercise 8 is in the natural relative minor of B flat major. What is the key-note? Write down the scale of G minor, natural, starting on the second line. Remember, it contains no accidentals.

Exercise 8. Manx Folk Tune.



Write your own tune to the following words. Use any of the keys used in this chapter.

I had a little nut tree.
 Nothing would it bear,
 But a silver nutmeg
 And a golden pear.

CHORUS NO.

LITTLE bird comes a-fly-ing, settles down by my side, sit-a
 tetter he's bearing, singing out of my side, he is

This song contains one new interval, the diminished fifth. All the fifths we have had so far have been perfect fifths (do-c - E1-do) containing seven semi-tones. The diminished fifth is smaller, containing only six semi-tones. This will be the key, with the count-down do-c-c, given at the end of the song. The diminished fifth is found between the seventh and the fourth degree of a major scale.

What is the key-note and the new flat of this song? Write and sing the scale of E flat major. Flats, like sharps, in a key-signature are always written in the same order. You will remember that each new sharp key was a perfect fifth higher than the previous one, and each new sharp a perfect fifth higher than the previous one in the key-signature. Each new flat key is a perfect fifth lower than the previous one, and each flat in the key-signature is a perfect fifth lower than the one before it. The first sharp key, G, is a perfect fifth above C, which has no sharps or flats, and the first flat key, F, is a perfect fifth below C.

CHAPTER XIII.

GERMAN FOLK TUNE.

Little bird comes a-fly-ing, Settles down by my side. It's a
letter he's bearing Bringing news of my bride. Roo co.

This song contains one new interval, the diminished fifth. All the fifths we have had so far have been perfect fifths (cock - Ri-co) containing seven semi-tones. The diminished fifth is smaller, containing only six semi-tones. This will be the Hen, with the sound-name Roo-co, given at the end of the song. The diminished fifth is found between the seventh and the fourth degree of a major scale.

What is the key-note and the new flat of this song? Write and sing the scale of E flat major. Flats, like sharps, in a key-signature are always written in the same order. You will remember that each new sharp key was a perfect fifth higher than the previous one, and each new sharp a perfect fifth higher than the previous one in the key-signature. Each new flat key is a perfect fifth lower than the previous one, and each flat in the key-signature is a perfect fifth lower than the one before it. The first sharp key, G, is a perfect fifth above C, which has no sharps or flats, and the first flat key, F, is a perfect fifth below C.

Exercise 1. Floral Dance in E flat major.

Handwritten musical notation for Exercise 1, 'Floral Dance in E flat major'. The notation is on three staves in treble clef, 4/4 time, with a key signature of two flats (Bb, Eb). The music features a melodic line with a long slur and various rhythmic values including eighth and sixteenth notes.

Exercise 2 takes diminished fifths downwards. The next note is always a semi-tone higher

Exercise 2.

Handwritten musical notation for Exercise 2. The notation is on two staves in treble clef, 4/4 time, with a key signature of two flats (Bb, Eb). The music features a melodic line with a long slur and various rhythmic values including eighth and sixteenth notes. The notation includes fingerings (L, R) and accents.

In exercise 3 the diminished fifths are taken upwards.

Exercise 3.

Handwritten musical notation for Exercise 3. The notation is on two staves in treble clef, 4/4 time, with a key signature of two flats (Bb, Eb). The music features a melodic line with a long slur and various rhythmic values including eighth and sixteenth notes. The notation includes fingerings (L, R) and accents.

Write and sing the scale of E major, finding the notes according to the pattern for major scales. What is the name of the new sharp? Note that E major has four sharps: E^b major has three flats. The two scales starting on the letter-name E have a total of seven sharps and flats.

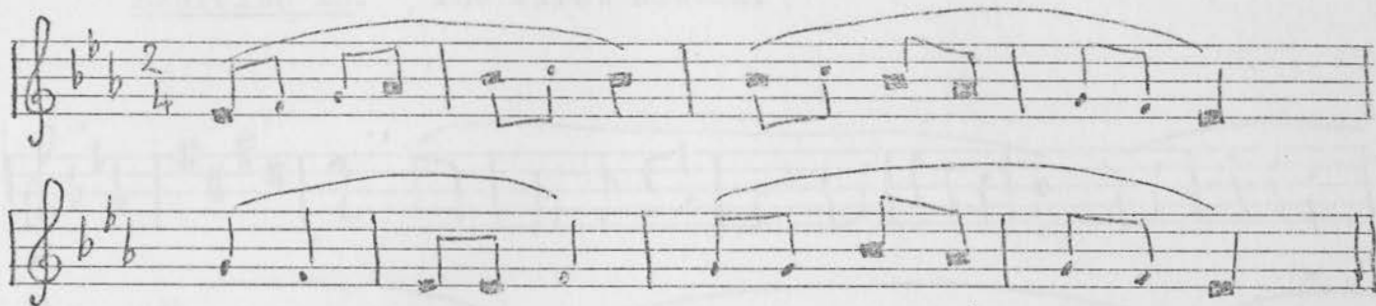
Exercise 4. "Floral Dance" in E major.

Exercise 5. "Little Bird comes a-flying" in E major.

Now we shall sing some well-known songs in the two keys.

Exercise 6. "Twinkle, twinkle little star" in E flat major.

Exercise 7. "Bunnies hopping on the Green" in E flat major.

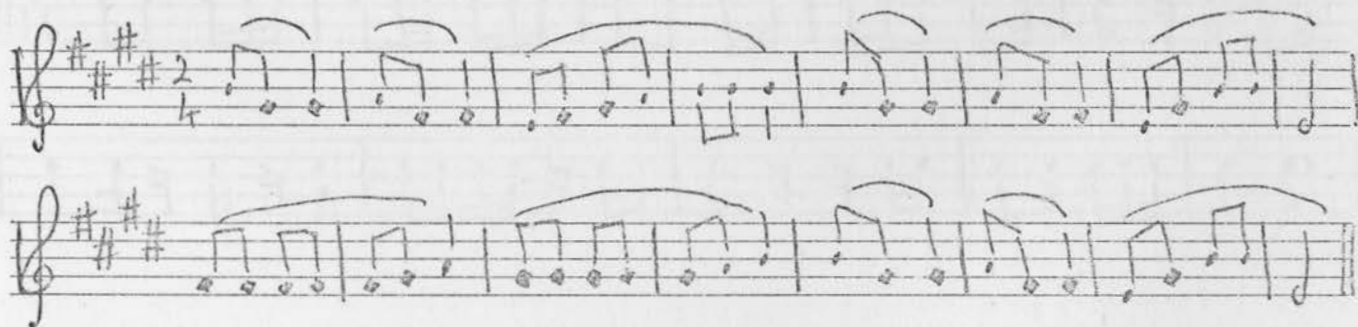


When a key is called simply "E", "E flat", and so on, it is always major. The word "minor" must be added to a minor key.

Exercise 8. "Lavender's Blue" in E.



Exercise 9. "Lightly Row" in E.



Now sing "The First Nowell" in both E flat and E. Both key-signatures are given in exercise 10. The written notes are, of course, the same, but the actual notes sung or played are different in the two keys. This time

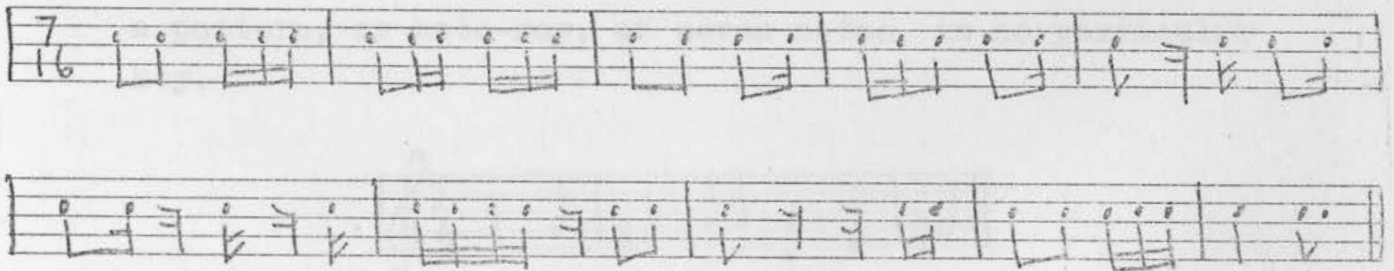
you will have to bear the key-signatures in mind - there are no shape-notes to help you.

Exercise 10. The First Nowell.

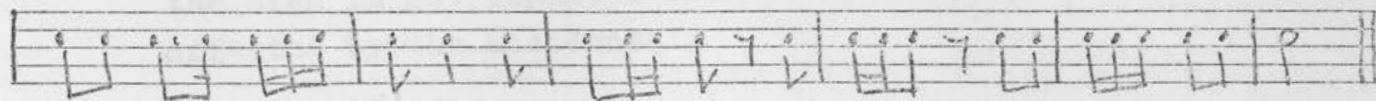


Exercise 11 is in $\frac{7}{16}$ time; seven semi-quavers to a bar. Each bar divides into a group of four, plus a group of three. This means that the fifth semi-quaver will have a slight accent.

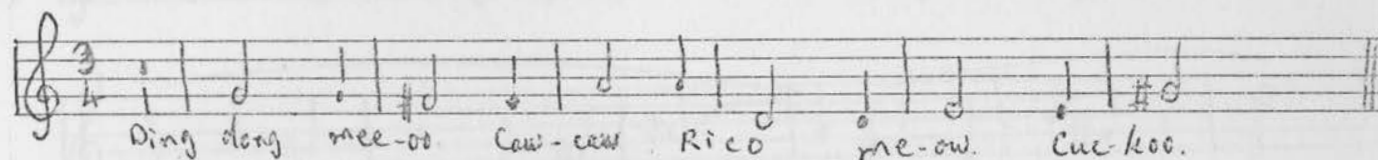
Exercise 11.



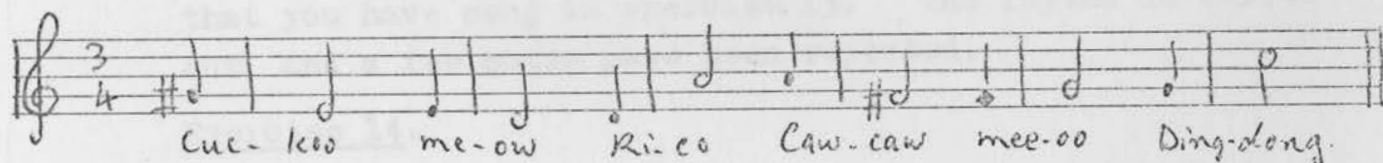
Reversed, this becomes:

Exercise 12. Irregular bars.

Sing these six intervals:



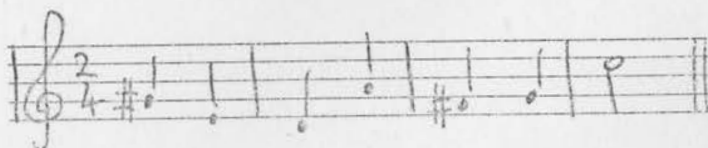
Now reverse them, taking them backwards.



When you sing them without repeating notes, they form a pattern, or note-row, of seven notes, in no particular key.



Reversed, this becomes:



Now sing the row and its reversal, and then repeat the whole pattern one tone higher. When an accidental (sharp, flat or natural) is tied over into the next bar, the sign is not repeated for the tied note, which remains affected by the accidental.

Exercise 13.



Exercise 14 is a song using the same series of notes that you have sung in exercise 13. The rhythm is different, and a few notes have been repeated.

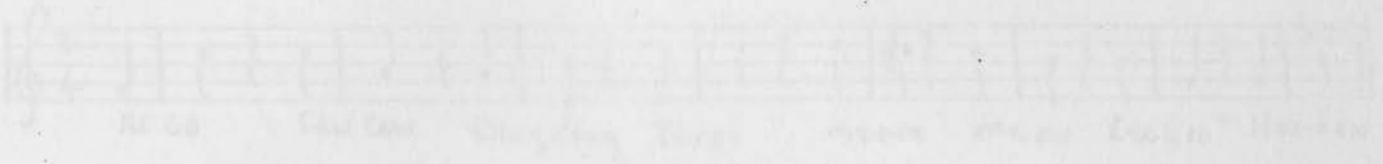
Exercise 14.

The man in the moon came tumbling down To ask his way to
Norwich. He went by the south and burnt his mouth By
ea - ting cold plum porridge.

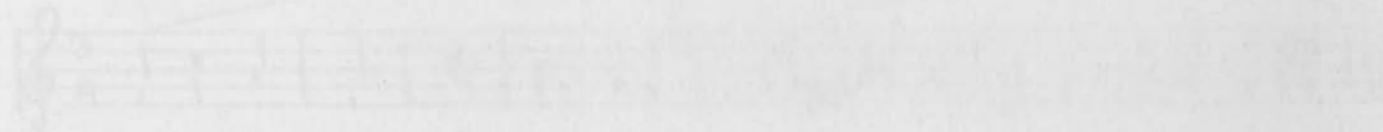
Write your own tune, in E major, to these words:

My mother said, I never should
 Play with the gypsies in the wood.
 If I did, then she would say,
 "Naughty girl to disobey".

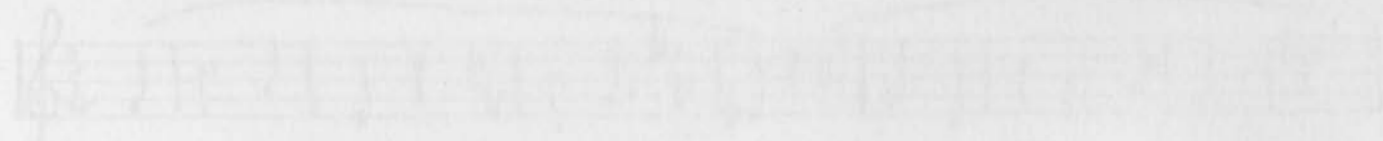
Sing your tune to the note-names, and then sing it in E flat.



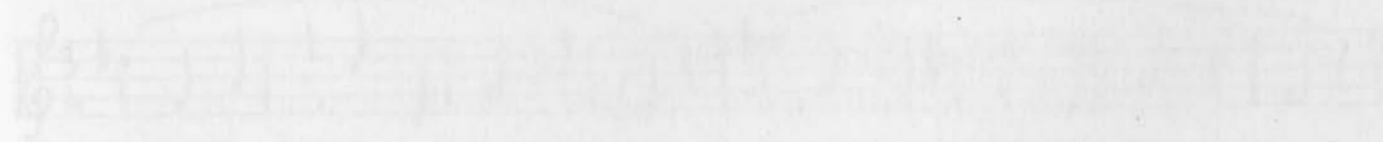
These intervals have a name of their own. Sing the row, then jump down an octave (beginning on G) and repeat the row, starting on that note.



Now try the same notes in a whole octave.

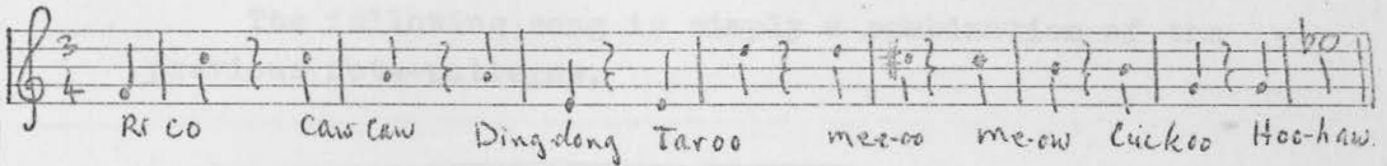


Repeat the whole piece.

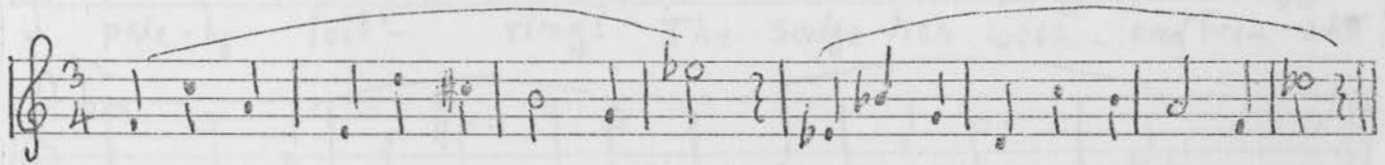


CHAPTER XLV.

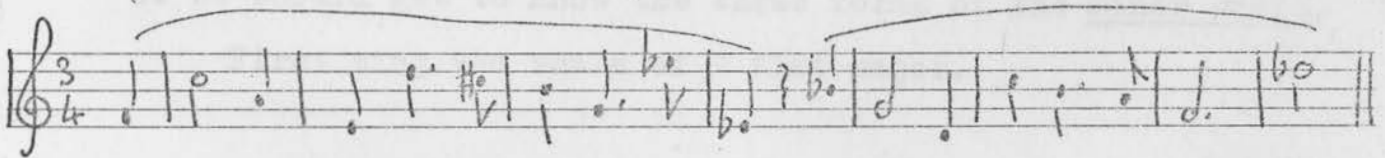
Practise these intervals until you can sing them with ease:



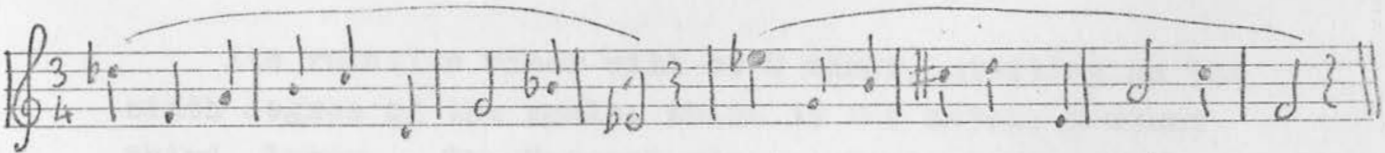
These intervals form a nine-note row. Sing the row, then jump down an octave (bugle - tra-ra) and repeat the row, starting on that note.



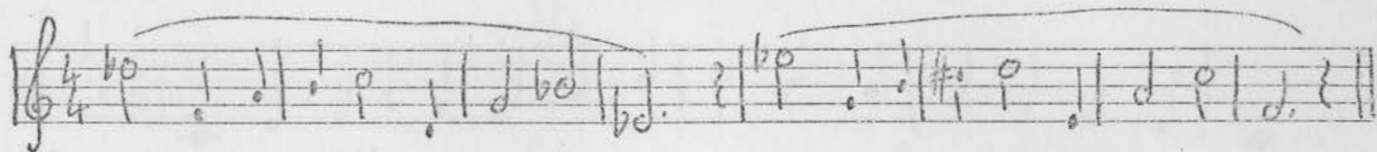
Now try the same notes to a Waltz rhythm.



Reverse the whole line.



Sing it as a March.

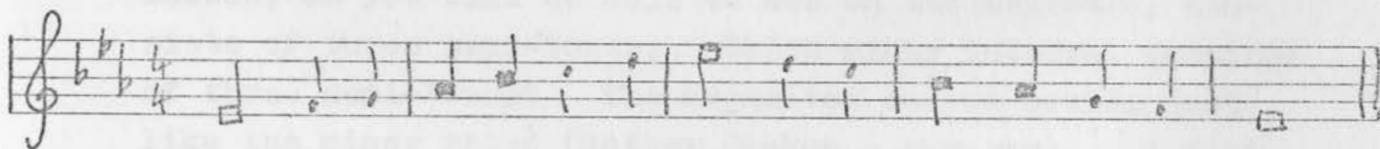


The following song is simply a combination of the previous note-patterns.

Oh, what can ail thee, Knight at Arms A-lone and
pale-ly loit'-ring? The sedge has with-ered from the
lake And no birds sing, and no birds sing.

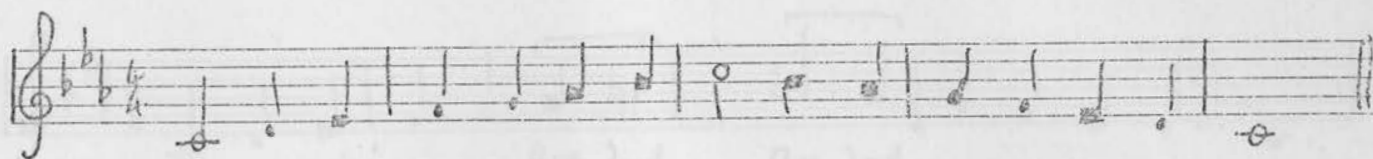
We have been singing a number of songs in minor keys, so we should get to know the three forms of the minor scale.

First sing the scale of E flat major.



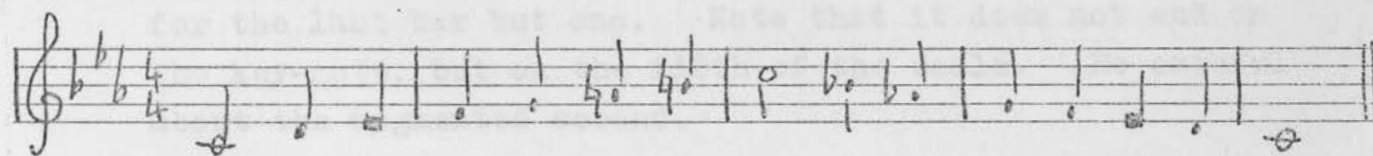
Its relative minor will be C minor, starting on the sixth degree of the scale, which is two notes, a minor third, lower. The Natural minor, which you have already come across, uses the same notes as E flat major.

C minor scale, natural form.



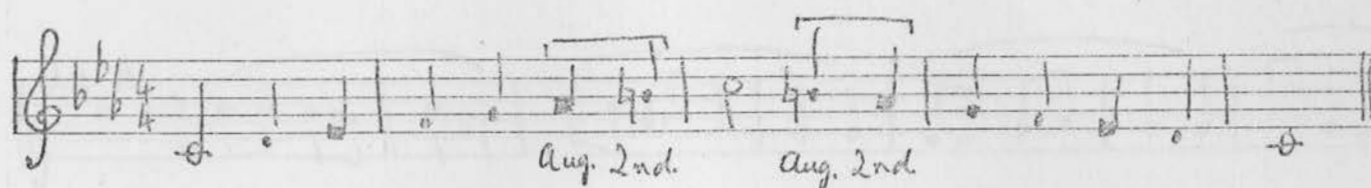
In the Melodic minor, which, as its name implies, is used most often for writing melodies, the sixth and seventh degrees are raised, or sharpened, in the ascending form. In this case, these two notes are flats according to the key-signature (A flat and B flat). When they are raised, they become naturals. Descending, the two notes are lowered once again, which makes the descending form of the melodic minor exactly the same as the natural minor.

C minor, melodic.



In the Harmonic minor, which is used most often for writing harmonies, or chords, only the seventh degree is raised. This gives us an interval of an Augmented Second between the sixth and seventh degrees. The augmented second, as you will be able to see on the keyboard, consists of three semi-tones. Which other interval consists of three semi-tones? The augmented second sounds just like the minor third (Mother Cuckoo - caw-caw). A flat to B is the same as G[#] to B. The harmonic minor remains the same, ascending or descending.

C Minor, Harmonic.

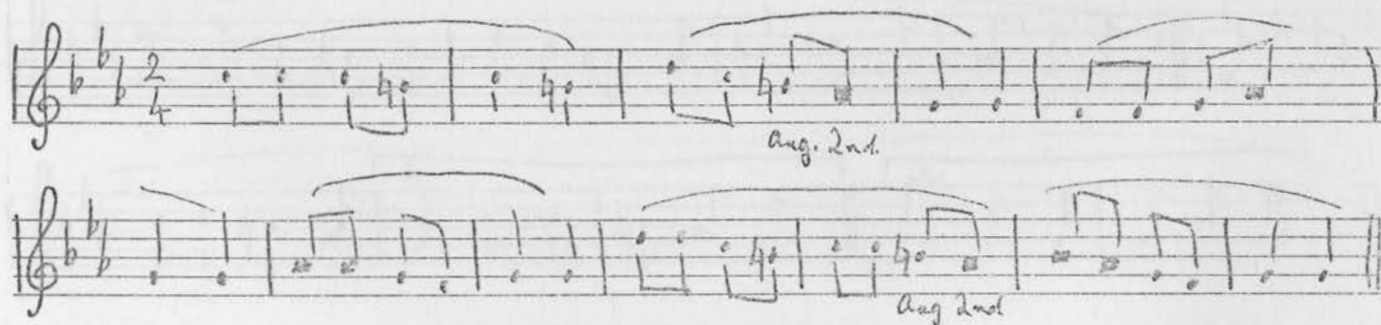


The three forms all have the key-signatures of the relative major.

Compare each of these three minor scales with the scale of C major, which, of course, starts on the same note. Which one is most like the major? In the ascending form of the melodic minor, only the third note is different. The third note of each of these minor scales is a minor third above the key-note, whereas the third note of a major scale is a major third above the key-note.

The following song is in the harmonic minor, except for the last bar but one. Note that it does not end on the key-note, but on the fifth of the scale. Be careful about the augmented second.

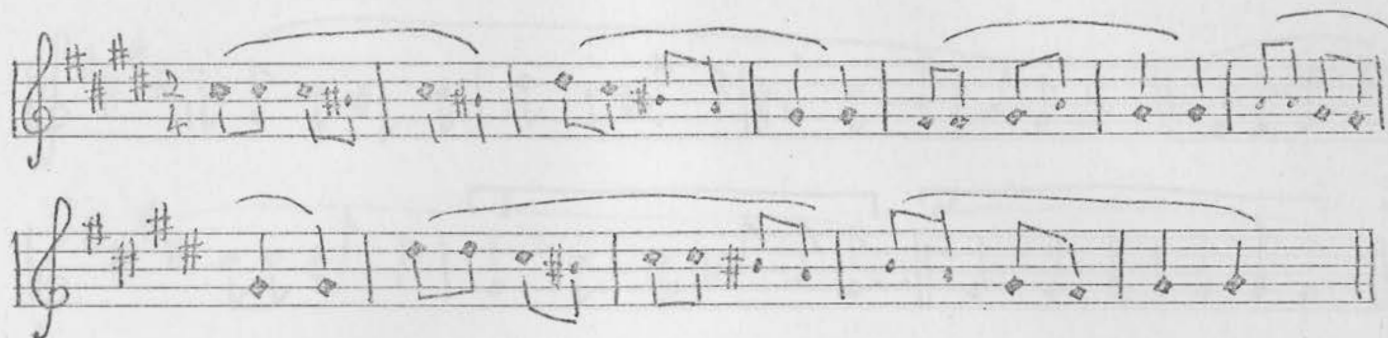
Exercise 1. Yugoslav Folk Tune. C minor.



What is the relative minor of E major? Write and sing the three forms of C[#] minor scale. The raised seventh, B sharp, is a "white" note (enharmonic, C).

Now sing the same song in C sharp minor.

Exercise 2. Yugoslav Folk Tune. C sharp minor.



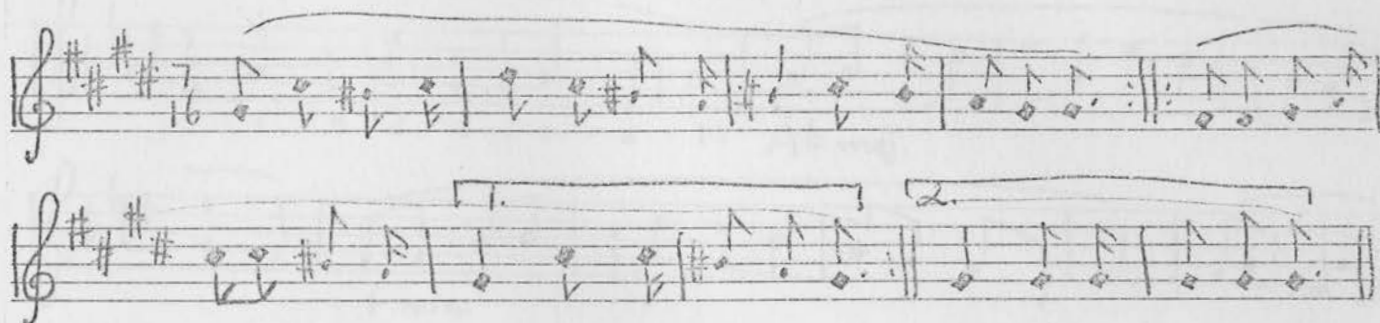
The following melody is also in the harmonic minor. Once again, it ends on the fifth degree of the scale. Clap the rhythm, in $\frac{7}{16}$ time, before you try to sing it. Compare this rhythm with exercise 11 in Chapter XIII. At the end of the second section, before the repeat sign, there is the number 1, under a square bracket. This means that you sing these notes the first time. When you repeat the section, you do not sing these notes again, but go straight on to number 2.

Exercise 3. Bulgarian Folk Tune. C minor.



Now sing the same song in C sharp minor.

Exercise 4. Bulgarian Folk Tune. C sharp minor.



Here is "Bird of the Wilderness" in a new flat key, A flat major. The four flats in the key-signature spell the word BEAD. Note that A flat has four flats, A has three sharps, which once again gives a total of seven for two scales a semi-tone apart.

Exercise 5. "Bird of the Wilderness". A flat.

Write the scale of A flat major. Then write and sing the three forms of its relative minor, F minor.

In exercise 5, the first two phrases are in A flat, and the next two in F minor.

Exercise 5.

Handwritten musical notation for Exercise 5, consisting of three staves in G-flat major (one flat). The first staff is in 2/4 time and includes fingering numbers (1, 3, 5, 3, 1, 5, 1) and the label "Ab maj.". The second staff is in 4/4 time and includes the label "F min.". The third staff is in 4/4 time and ends with a double bar line.

Exercise 6. Czech Carol. A flat.

Handwritten musical notation for Exercise 6, consisting of three staves in A-flat major (two flats). The notation includes various note values, rests, and phrasing slurs across all three staves.



In exercise 7 there is a leap of a minor seventh (Mother Elephant - ta-roo) between the second and third phrases. Between the third and fourth phrases there is a leap of a minor tenth, which is really a minor third plus an octave. Practise these leaps.

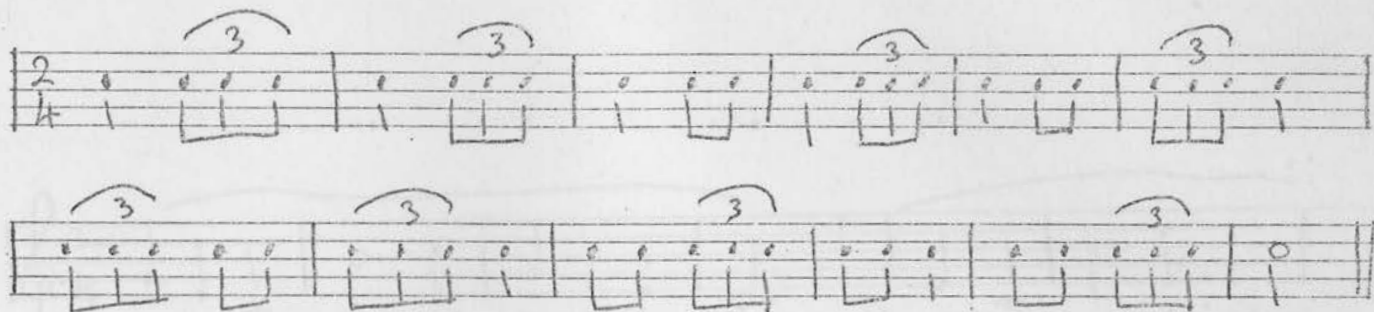
Exercise 7. English Folk Tune. "Greensleeves". F minor.

Exercise 8 introduces the Triplet, three notes in the time of two. In this case, it is three quavers in the time of two quavers, or one crotchet.

$$\begin{array}{c} \text{tetete} \end{array} = \begin{array}{c} \text{tete} \end{array} = \begin{array}{c} \text{taa}$$

The crotchet beat does not become any longer, but instead of dividing into two quavers, the crotchet divides into three. To indicate the irregular division, a slur with the figure 3 must be put over the notes. Each of the three notes is the same length. Be very careful that

 (tetete) does not become  (titite).

Exercise 8.Exercise 9. Irregular bars.

Choose any note-row of 5 different notes. Do not make them too high or too low. Now move your note-row up or down to start on three other notes. Be careful to keep the intervals correct. This gives you a series of twenty notes. Sing this series. If it is too difficult, change your five-note row until it is easier.

Write a rhythm to these words:

Little Boy Blue, come blow your horn.
The sheep's in the meadow, the cow's in the corn.

Now use your series of twenty notes to make a tune to fit the words. Since there are only nineteen syllables, it might be an idea to use two notes for the word "blow".

CHAPTER XV.

Up on the hill-side, Over the sea, Up on the mountain top,
Down by the sea, Flowers are springing, Birds on the wing,
children are sing-ing for once a-gain its spring.

This song contains a new interval, the major seventh.
Here is its sound-name.

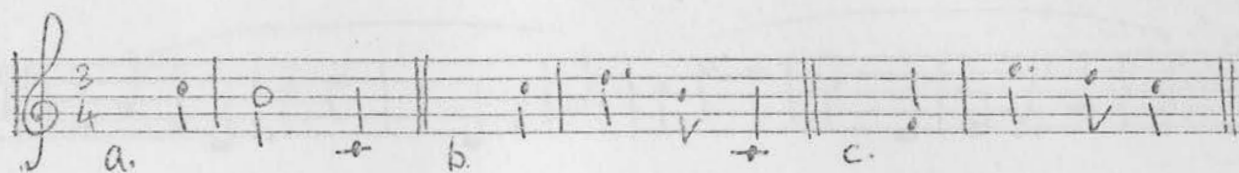
The Ele-phant says Ta-ree Ta-ree Ta-ree.

There are four leaps of a major seventh in the song,
three being from C to B. Can you find the fourth one?

Patterns:

a. The hill side b. The mountain top c. springing, Birds

The same patterns, reversed:

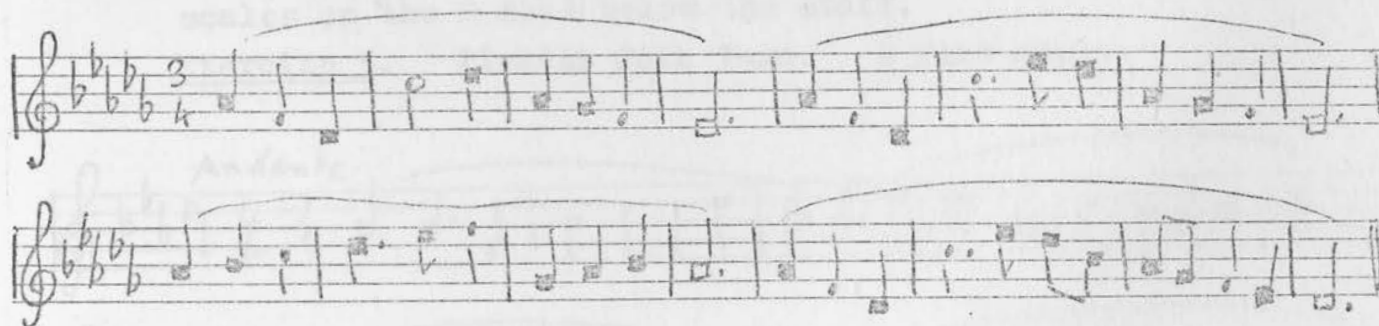


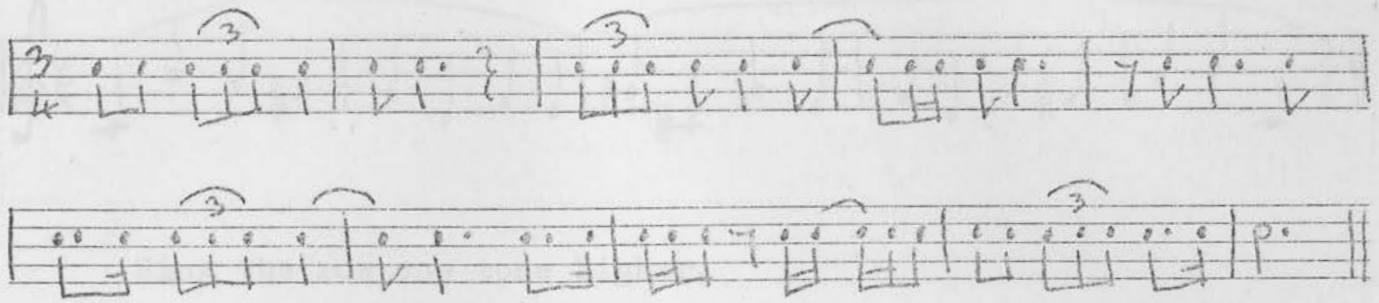
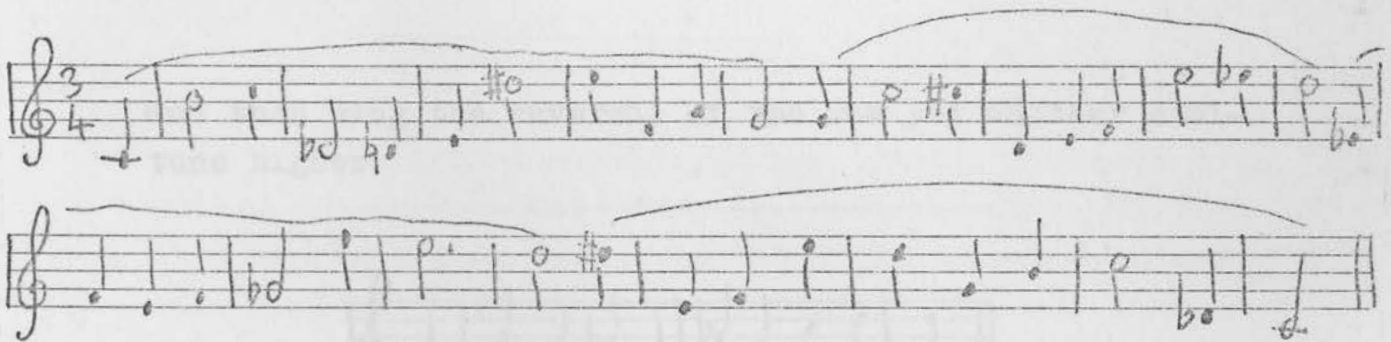
Exercise 1.



You have been singing the song in C major. Now sing it a semi-tone higher in the key of D flat major, which has five flats. Which is the fifth flat? Note that G flat is written on the second line, not above the staff as G sharp was. D flat has five flats. D has two sharps. Total, seven.

Exercise 2. "Up on the Hillside". D flat major.



Exercise 6. Triplets and syncopation.Exercise 7. For major sevenths.

Sing these nine intervals. In the second line, the same intervals are reversed.

Taree me-ow Cawlaw mee-oo Dingdong Cawlaw mee-oo Cuckoo Rico

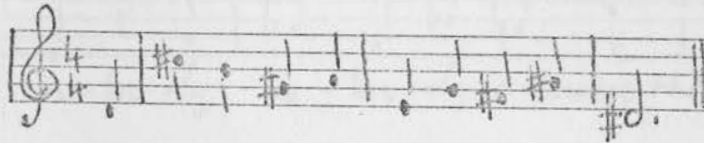
Rico cuckoo mee-oo Cawlaw Dingdong mee-oo Cawlaw me-ow Taree

Now sing the ten-note row produced by these intervals,

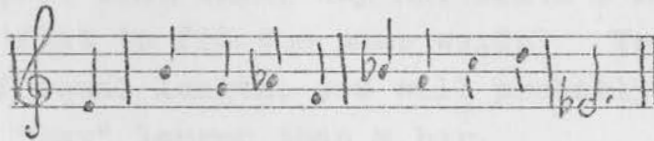
and go on immediately to sing the reversal of the row.



Sing the row one tone higher,



and then sing the reversal of the row yet another semi-tone higher.



You should now have no difficulty in singing exercise 8. Note that the last interval, instead of being a major seventh down, is a semi-tone up. This gives you the same note an octave higher.

Exercise 8.

Row

7th row, tone higher.

There was an old man who said: "Well, Will no-bo-dy answer this bell? I have pulled day and night, Till my hair has grown white, But no-bo-dy, no-bo-dy, no-bo-dy answers this bell!"

reversed

reversed

Use a seven-note row to write a tune to the words given below. Four versions of your row will give you a note to each syllable, but you may prefer to repeat some notes, and to give more than one note to some syllables. When you have done this, why not write a more "ordinary" tune in D flat to fit the same words? To have four phrases of equal length, you will probably have to make "day" and "way" longer than a bar.

Three children sliding on the ice
 Upon a summer's day,
 It so fell out that they fell in,
 The rest they ran away.

What are the intervals used in this row? How do they sound, and then sing exercise 8, which consists of two phrases of the row.

CHAPTER XVI.

Row Inversion

O, Rose, thou art sick. The in-vi-si-ble worm That flies in the

Reversed Inversion reversed

night, In the how-ling storm, Has found out thy bed of

Row

crim son joy, And his dark, secret love doth thy life destroy

Is this song rather difficult? Let us try to make it easier by analysing it.

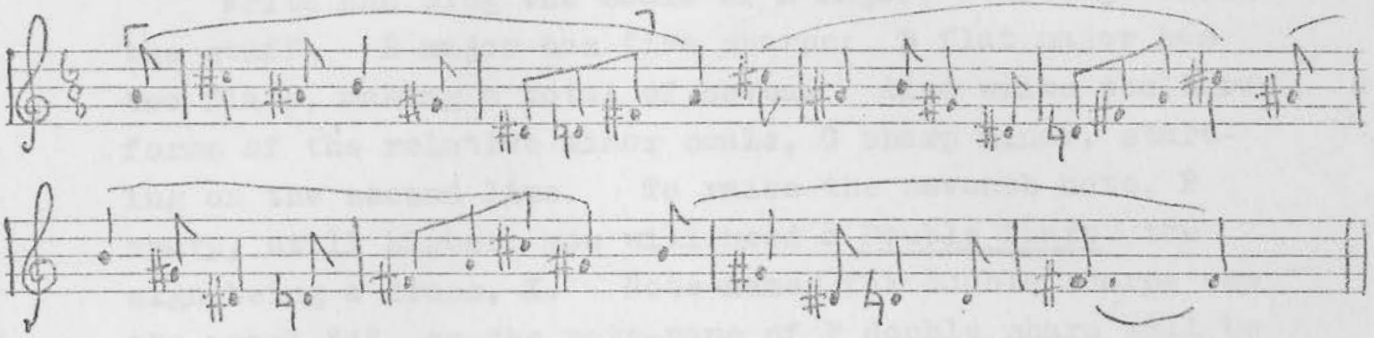
It is based on an eight-note row:

What are the intervals used in this row? Sing the row, and then sing exercise 1, which consists of repetitions of the row.

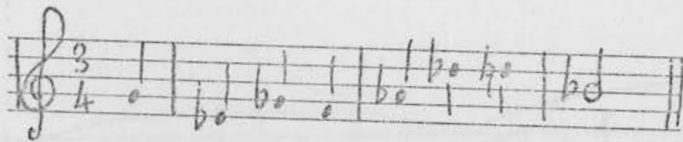
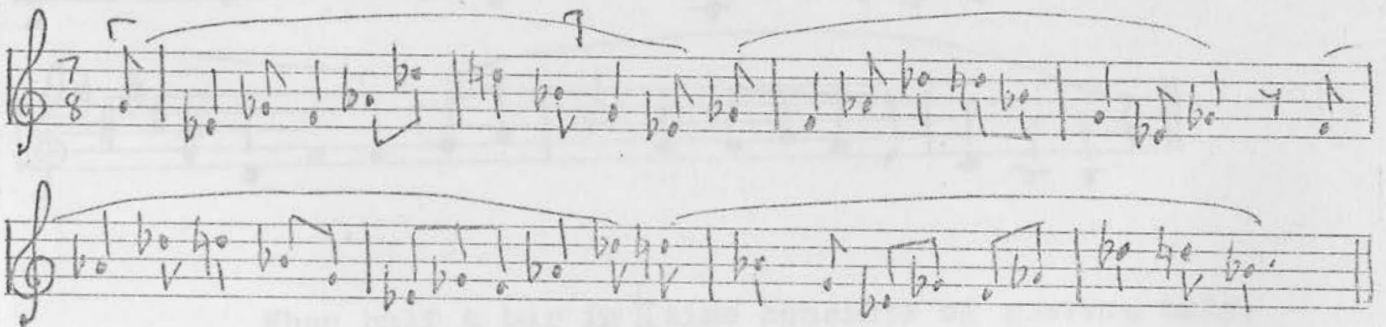
Exercise 1.

When you can sing this fluently, sing it as a two-part canon, as in exercise 2. In a Canon, two or more voices, or groups, sing the same melody, starting one after the other. The end of the second entry is usually changed, so that the voices may finish at the same time. In this case the notes are the same, but the rhythm is different.

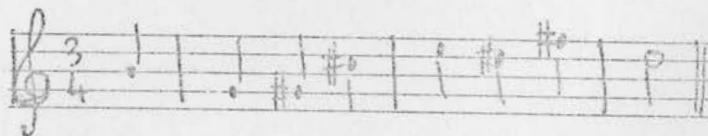
Exercise 2. Two-part canon.

Exercise 4.

Next comes a reversal of the inversion of the original row. In exercise 5 this pattern is repeated in $\frac{7}{8}$ time (3 plus 4).

Exercise 5.

Finally, the row is repeated a major third higher.



Now you should be able to sing the song to its note-names.

Write and sing the scale of B major, starting below the staff. B major has five sharps; B flat major has two flats, making a total of seven. Also write the three forms of the relative minor scale, G sharp minor, starting on the second line. To raise the seventh note, F sharp, still higher, you will need a Double Sharp, the sign being a cross, X. Note-names for double sharps use the vowel "i", so the note-name of F double sharp will be "fi". When a double sharp is lowered by a semi-tone, as in the descending form of the melodic minor, you must write a natural and a sharp, $f\sharp$. What is the enharmonic of F double sharp? A wedge-shaped note is used for a double sharp.

Exercise 6. "Floral Dance." B major.

When half a bar in $\frac{4}{4}$ time consists of quavers only, the four quavers are grouped together.

Exercise 7 has a syncopated rhythm.

Exercise 7. South African Folk Tune.

Exercise 7. South African Folk Tune. The music is written in G major (one sharp) and 4/4 time. It consists of three staves of music. The melody is written in treble clef and features a series of eighth and sixteenth notes with slurs and accents.

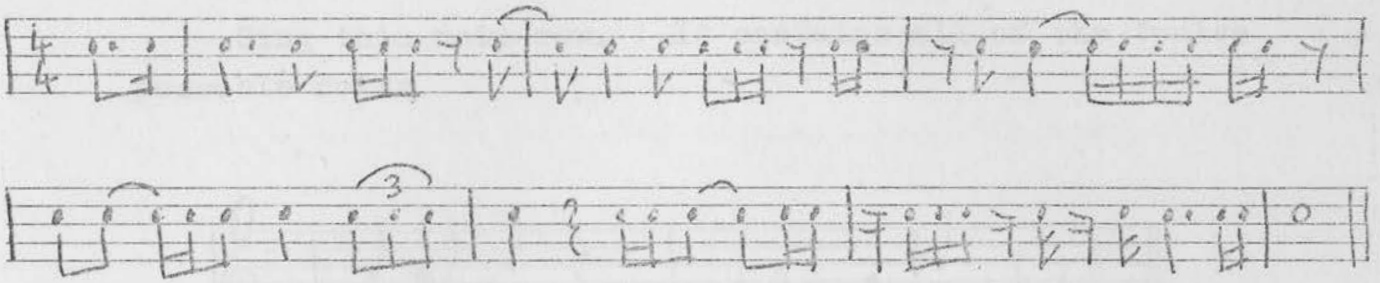
Exercise 8. Mexican Folk Tune. B major.

Exercise 8. Mexican Folk Tune. B major. The music is written in B major (two sharps) and 4/4 time. It consists of four staves of music. The melody is written in treble clef and features a series of eighth and sixteenth notes with slurs and accents.

Exercise 9. "The Miller of the Dee." G sharp minor.

Exercise 10 is in $\frac{6}{4}$ time, six crotchets in a bar. Like $\frac{6}{8}$ time, this is Compound Duple time, with two beats in a bar. Each beat consists of three crotchets, or a dotted minim. This time there are no shape-notes to help you, so you must remember which notes are sharps. Perhaps it is easier to remember that B and E are naturals.

Exercise 10. German Chorale. G sharp minor.

Exercise 11.

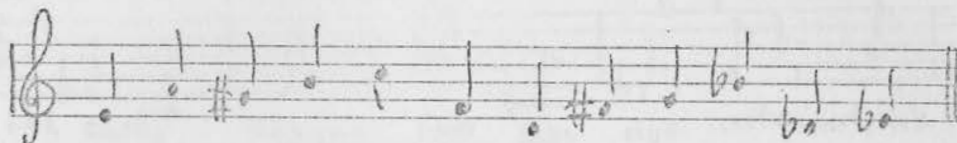
Use a note-row to write a tune to the words given below. A six-note row, used six times, would fit the number of syllables, but you may use as many notes as you like. Write a second tune in B major.

The owl and the pussycat went to sea
 In a beautiful pea-green boat.
 They took some honey, and plenty of money,
 Wrapped up in a five-pound note.

The next song, Exercise 12, is made up of five repetitions of the row in its original form, each starting on a different note.

CHAPTER XVII.

Sing this note-row. It contains all of the twelve possible notes.



In exercise 1, this row is repeated in $\frac{9}{8}$ time. $\frac{9}{8}$ Time is Compound Triple time, with three beats in a bar, each beat consisting of a dotted crotchet, or three quavers. In compound time, the beat always divided into three.

Exercise 1.

The next song, exercise 2, is made up of five repetitions of the row in its original form, each one starting on a different note.

Exercise 2.

Fair Dat-to-dils we weep to see you heste away so soon. As
 yet the early rising sun Has not attained his noon.
 Stay, stay un til the hasting day Has run but to his even song
 And having prayed to-gether, we Would go with you a-long.

Exercise 3 introduces a new interval, the augmented fourth. This is one semi-tone bigger than the perfect fourth (Bell - Ding-dong). If you count the semi-tones in an Augmented Fourth, you will find that it contains six semi-tones, which is the same as the Diminished Fifth (Hen - Roo-co. See Chapter XIII). The sound of the augmented fourth is the same as that of the diminished fifth. The diminished fifth is found between the seventh and the fourth degrees of a major scale; the augmented fourth, between the fourth and seventh degrees.

Exercise 3. Popular Song: "Bewitched". C major,

Here are two more melodies which include the augmented fourth. No shape-notes are used. If you have difficulty in remembering the sharps and flats, go back to Chapter XIII, and sing the scales of E flat major and E major, as well as some of the exercises in these keys.

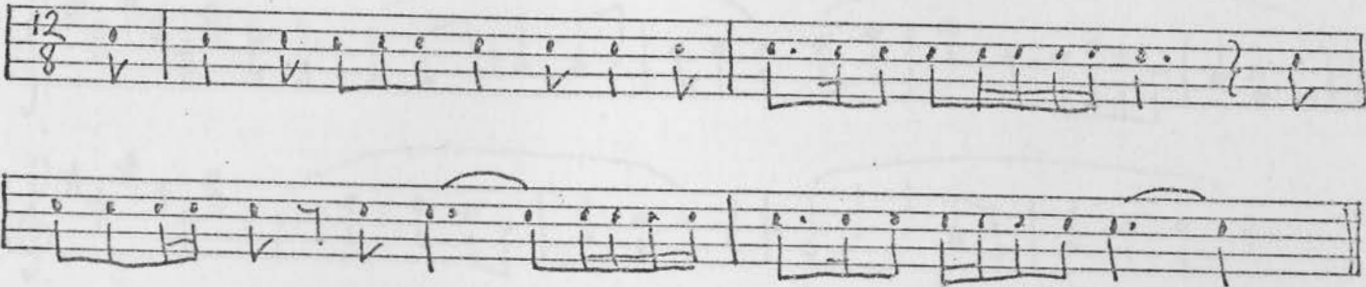
Exercise 4. Cradle Song, Brahms. E flat major.

Exercise 5. South African Folk Tune. E major.

Note the two repetitions, in sequence, of the third phrase of the tune.

Exercise 6. For augmented fourths and diminished fifths.

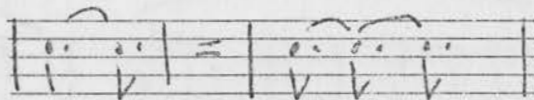
Exercise 7 is in Compound Quadruple (four) time. There are four beats to a bar, each consisting of a dotted crotchet.

Exercise 7.

Exercise 8 is in Compound Triple time, each beat consisting of a dotted quaver, or three semi-quavers.

Exercise 8.

Note that



Exercise 9 is in the key of F sharp major, with six sharps, including the "White note", E sharp. B is the only natural. Write and sing the scale of F sharp. F sharp has six sharps, F has one flat which gives a total of seven.

Exercise 9. "Floral Dance". F sharp major.

Exercise 10 is in the Pentatonic, or five-note, scale, which does not contain any semi-tones. It consists of the first, second, third, fifth and sixth degrees of a major scale. The black notes on the piano, starting on F sharp, will give you a pentatonic scale. Exercise 10 contains no naturals, so no shape-notes are used. Every note is a sharp.

Exercise 10. Scots Folk Tune. "Ye Banks and Braes".

No shape-notes are used in the following exercises.
B is the only natural.

Exercise 11. Dutch Folk Tune. F sharp major.

Exercise 11 consists of three staves of musical notation in F sharp major (three sharps: F#, C#, G#). The first staff is in 3/4 time and contains a melodic line with a 'dim. S-A-J' marking. The second and third staves continue the melody with similar phrasing and dynamics.

Write and sing the three forms of D sharp minor scale. Once again you will need a double sharp.

Exercise 12. English Folk Tune. "Greensleeves", D sharp minor.

Exercise 12 consists of four staves of musical notation in D sharp minor (D, E, F#, G, A, B, C#, D). The first staff is in 6/8 time and contains a melodic line with a 'dim. S-A-J' marking. The second, third, and fourth staves continue the melody with similar phrasing and dynamics.

Major and minor scales are called Diatonic scales, from two Greek words meaning, "through tones". Music based on these scales, and on the older modes, is called diatonic music. The Chromatic scale moves through semi-tones, and includes all the twelve notes in the octave. Music based on note-rows, which is not in any definite key, is called chromatic or non-diatonic music.

Using the Pentatonic scale, write a tune to the following words. Remember that the pentatonic scale does not have to start on F sharp. It may start on any note, and will consist of the first, second, third, fifth and sixth degrees of the major scale starting on the same note. The pattern of the pentatonic scale is: Tone, Tone, Minor Third, Tone, Minor Third.

You may also write a chromatic melody to fit the same words. Three repetitions of a ten-note row will fit the number of syllables.

There lived a wife at Usher's Well,
 And a wealthy wife was she.
 She had three stout and stalwart sons,
 And she sent them o'er the sea.

CHAPTER XVIII.

I'm swinging so gaily o'er fences and treetops, yet higher I'm
 fly - ing, then down to earth once more. The swing, it is taking me
 higher and higher. I'm reaching the sky. Oh, it's swinging I a-dore.

You have already been singing augmented seconds and fourths. This song includes augmented fifths, sixths and eighths.

Exercise 1 is in the key of G flat major, with six flats, including the "white note", C flat. Write and sing the scale of G flat major. F is the only natural. Since G flat is the enharmonic of F sharp, each degree of the scale will be the enharmonic of the corresponding degree of F sharp major. Although the two scales look different, they use the same notes and sound exactly alike. G flat has six flats; G has one sharp, which totals seven.

Exercise 1. "Floral Dance". G flat major.

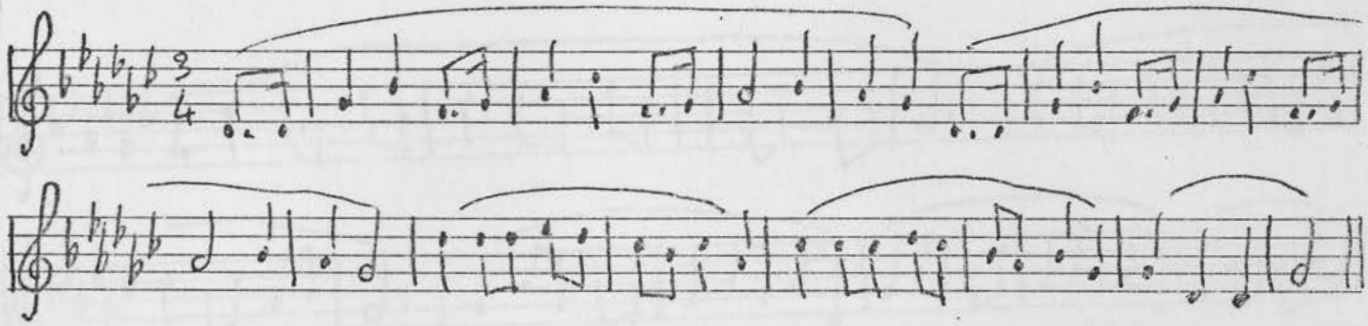
Exercise 1. English Folk Tune: "Floral Dance". G flat major.

From now on, no more shape-notes will be used. Remember that, in the key of G flat, F is a natural.

The next three exercises are a repetition of exercises 10, 11 and 12 of Chapter XVII in the new major and minor keys.

Exercise 2. Scots Folk Tune. "Ye Banks and Braes".

Exercise 3. Dutch Folk Tune. G flat major.



Write and sing the three forms of E flat minor scale.

Exercise 4. English Folk Tune: "Greensleeves". E flat minor.

Exercise 5. Bohemian Carol. G flat major.



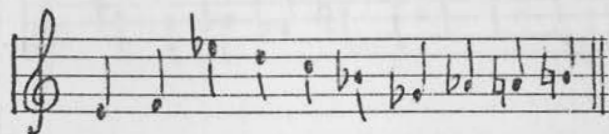
Exercise 6 has an interesting rhythm. Alternate bars are in $\frac{6}{8}$ and $\frac{3}{4}$ time. Of course, the bars are equally long, but one has two dotted crotchet beats, and the next, three crotchet beats. Clap this rhythm before you sing the song. (Clap the beats only). When you know the tune, clap the beats while singing.

Exercise 6. Spanish Folk Tune. G flat major.

Now we are going to sing another song based on a ten-note row. The different versions of the row will be given,

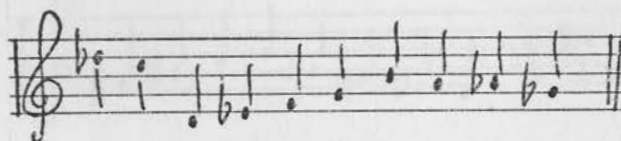
and then an exercise based on each version.

Ten-note row.



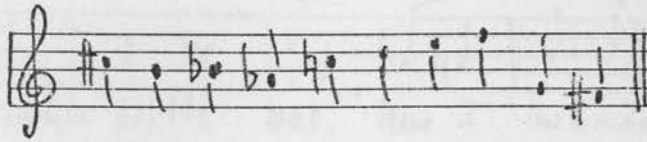
Exercise 7.

Inversion.

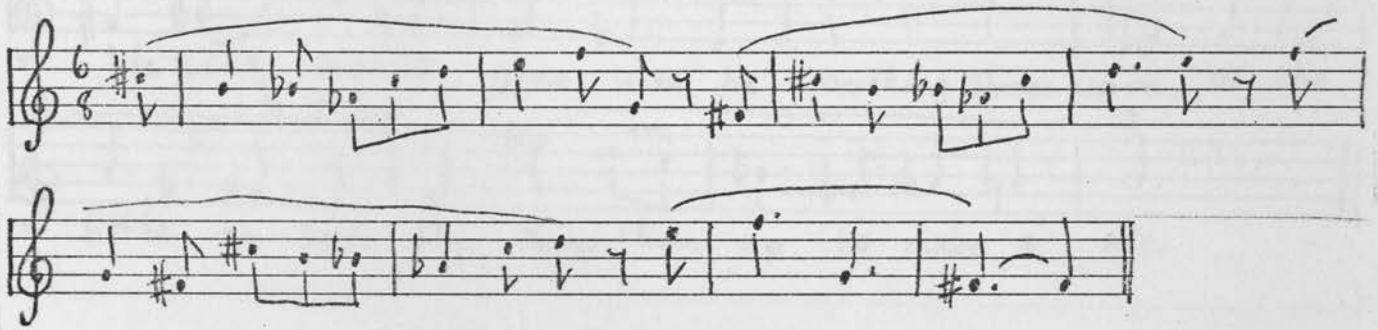


Exercise 8.

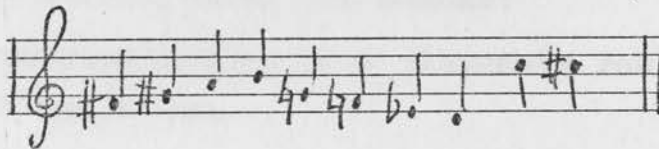
Row reversed, one tone higher.



Exercise 9.



Inversion reversed.



Exercise 10.



Exercise 11.

Tempo di Gavotte.

Twinkle, twinkle little bat. How I wonder what you're at, Up a-
 bove the world so high, Like a tea-tray in the sky. When the
 blazing sun is gone, When he nothing shines upon, all the
 little in-sects fly. Scoop them up to make a pie.

The score consists of four staves of music in 4/4 time. The first staff is marked 'Row.' and contains a nine-note melodic row. The second staff is marked 'Row. Rev.' and contains the reverse of the first row. The third staff is marked 'Inv.' and contains the inverse of the first row. The fourth staff is marked 'Row' and contains the original row again. The lyrics are written below the notes.

Write a chromatic and a diatonic melody, in any key,
 to the following words:

If all the world were paper,
 And all the sea were inke;
 And all the trees were bread and cheese,
 What should we do for drinke?

Three repetitions of a nine-note row would fit the
 number of syllables.

CHAPTER XIX.

Two more keys remain to be done - C sharp major, with seven sharps, and C flat major, with seven flats. Since C major has no sharps or flats, C major plus C sharp major will have a total of seven sharps, and C major plus C flat major will have a total of seven flats. These keys are rarely used in vocal music, because they each have an enharmonic equivalent with fewer sharps or flats in the key-signature. What is the enharmonic of C sharp? What is its key-signature? D flat has five flats. What is the enharmonic of C flat, and what is its key-signature? B has five sharps. You have already learnt both of these scales.

It is, in fact, quite easy to sing note-names in the keys of C sharp and C flat. In the first case, all notes are sharps, and in the second, flats. Sing the scales of C major, C sharp major and C flat major.

Exercise 1 has been written in C major, but the key-signatures of C sharp and C flat have been added at the beginning. Sing the note-names in C, C sharp and C flat.

Exercise 1. Floral Dance.

Do the same with exercise 2.

Exercise 2. English Carol. "Joy to the World."

Musical notation for Exercise 2, "Joy to the World." The piece is in G major (one sharp) and 2/4 time. It consists of three staves of music. The first staff begins with a key signature change from G major to B-flat major (two flats) and a 2/4 time signature. The melody is written in treble clef with various note values and rests, including a final double bar line.

In the first bar of exercise 3(a), B is lowered by a semi-tone to become B flat.

Exercise 3(a). South African Folk Tune. C major.

Musical notation for Exercise 3(a), "South African Folk Tune." The piece is in C major and 4/4 time. It consists of two staves of music. The first staff begins with a key signature change from C major to B-flat major (two flats) and a 4/4 time signature. The melody is written in treble clef with various note values and rests, including a final double bar line.

In exercise 3(b), B sharp is lowered to become B natural.

Exercise 3(b). Same tune in C sharp major.

In exercise 3(c), B flat is lowered to become B Double Flat, for which the sign is $\flat\flat$. The note-name for a double flat uses the vowel "u", pronounced "oo". When a double flat is changed back to a flat, a natural and a flat must be used, \flat . What is the enharmonic of B double flat?

Exercise 3(c). Same tune in C flat major.

For the sake of completeness, write the three forms of A sharp minor scale, and of A flat minor scale. These keys are seldom used, their enharmonic equivalents being preferred. What is the enharmonic of A sharp? And of A flat?

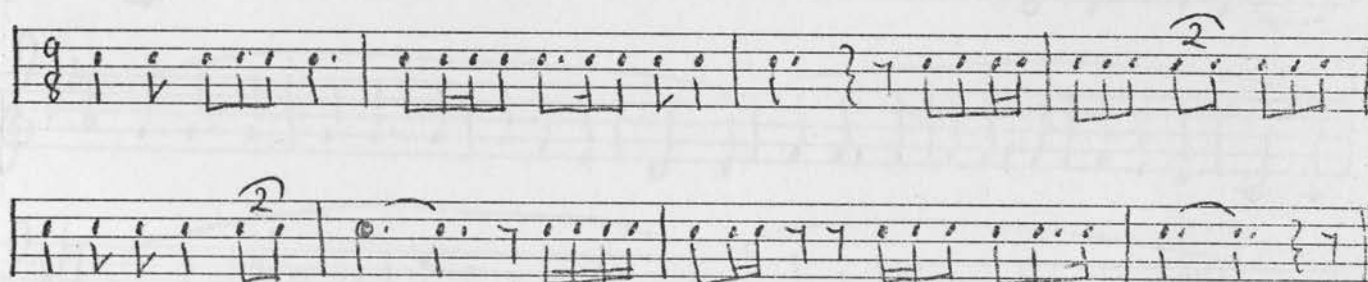
Sing "The Miller of the Dee" first in A minor, as written, and then in A sharp minor and in A flat minor. Remember that the accidentals change. In A sharp minor they become double sharps, and in A flat minor, naturals.

Exercise 4. "The Miller of the Dee".



In exercise 5 you find a Duplet, which is two notes sung in the time of three; in this case, two quavers sung in the time of three quavers. Compare this with the Triplet, which is three notes sung in the time of two. To indicate that the duplet is an irregular division of the beat, a slur with the figure 2 is put over the notes.

Exercise 5.



The next four exercises are melodies in various styles and keys to provide more practice in singing without the aid of shape-notes.

Exercise 5. Plainsong Hymn. "Te Decet Laus".

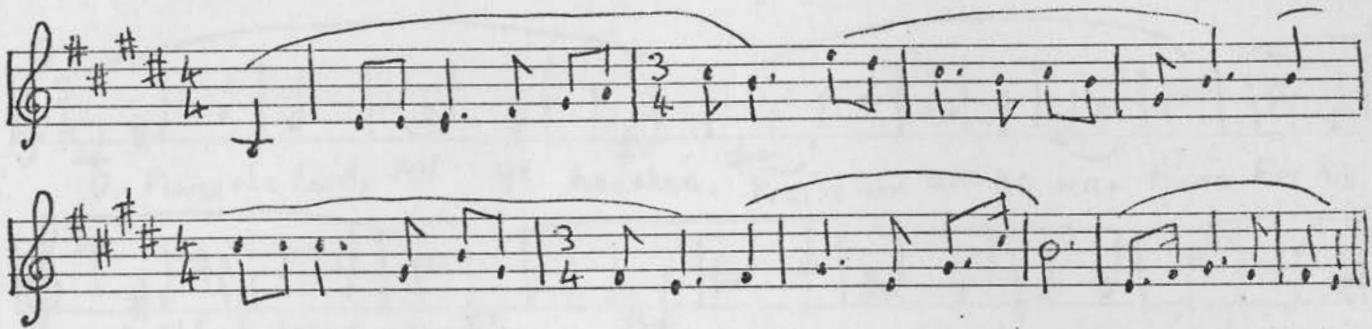
Te de cet laus Te decet hymnus ti bi gloria Deo

Patri et Fili-o Cum sancto Spi-ri-to, in sae cu-la

sae-cu-lo-rum, a-men

Exercise 7. Israeli Folk Tune. "Tum Balalaika". C minor.

Exercise 8. Sea Shanty. "Shenandoah." E major.



Da Capo al Fine (or D.C. al Fine) means "(Repeat) from the beginning to the end." "Fine" is the end.

Exercise 9. German Folk Tune. D major.



Exercise 10. Russian Folk Tune. G minor.



Exercise 11 is a chromatic melody not based on a note-row.

Exercise 11.

O Praise the Lord, All ye heathen. Praise him all ye na-tions. For his
merciful kind-ness is e-ver more and more to-wards us and the
truth of the Lord en-dureth for e-ver. Praise the Lord.

Write a free chromatic tune to fit the words given below. Try to avoid patterns or progressions that will suggest a definite key.

A man in the wilderness asked of me,
How many strawberries grow in the sea?
I answered him as I thought good,
As many red herrings as grow in the wood.

CHAPTER XX.ADDITIONAL MELODIES, ROUNDS AND CANONS FOR SIGHT-SINGING.Exercise 1. Scots Folk Tune. "O, Can Ye Sew Cushions".

Musical notation for Exercise 1, "O, Can Ye Sew Cushions". The piece is written in G major (one sharp) and 3/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written with eighth and sixteenth notes, featuring several slurs. The second and third staves continue the melody with similar rhythmic patterns and slurs. The fourth staff concludes the piece with a final cadence. There are small cross-like symbols under some notes in the third and fourth staves.

Exercise 2. Tallis's Canon.

Musical notation for Exercise 2, "Tallis's Canon". The piece is written in D major (two sharps) and 4/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is written with quarter and eighth notes, featuring several slurs. The second staff continues the melody with similar rhythmic patterns and slurs. The third staff concludes the piece with a final cadence. There are small cross-like symbols under some notes in the second and third staves.

Exercise 3. German Round in three parts. The second entry begins when the first entry reaches the asterisk.

Exercise 4. Coventry Carol.

Exercise 5. Welsh Folk Tune. "David of the White Rock".

Exercise 6. Austrian Folk Tune.Exercise 7. Plainsong Hymn. Vexilla Regis.

Vexil - la Re - gis prod - e - unt; Fulget Crucis my ster i - um
 Qua vi - ta mor - tem per - tu - lit, Et mor - te vi - tam pro - tulit. a - men.

Exercise 8. Austrian Folk Tune.

Exercise 9. Three-part Round. Mozart.

Exercise 10. Swiss Folk Tune.

The sign \frown over a note is called a Pause, and indicates that the note is to be made rather longer than usual.

Exercise 11. Canon - Non nobis, Domine. Byrd.

This is a "Canon at the fourth below" which means that the second entry sings the same tune, but a perfect fourth lower than the first entry. Note that the two endings are different.

Exercise 11.

Non nobis Domine, non nobis, Sed nomine tuo da gloriam

Non nobis Domine, non nobis, Sed nomine tuo da glori-

Sed nomine tuo da gloriam. Non nobis Do-mine.

am Sed nomine tuo da glo-ri-am. Non nobis Domine.

Exercise 12. Yugoslav Folk Tune.

Exercise 13. Swedish Folk Tune.

Exercise 13 is a Swedish folk tune in 3/4 time, one flat key signature. The melody is presented in three staves. The first staff begins with a repeat sign and contains the main melodic line. The second and third staves provide accompaniment with rhythmic patterns and some chromatic movement.

Exercise 14. Chromatic Canon.

Exercise 14 is a chromatic canon in 4/4 time. The first system is in one flat key signature. The second system changes to one sharp key signature. The exercise is composed of four systems, each with two staves. The first staff of each system contains the original melody, and the second staff contains a canon that enters a half note later, creating a chromatic interval between the two voices.

CHAPTER XXI.SUGGESTED NEW SYLLABLE-NAMES FOR SHARPS AND FLATS.

In all systems of nomenclature, as well as in our notational system, the notes represented by the black keys of the piano keyboard are regarded as inflections of the "white" natural notes. This is most obvious in the English letter-names. "C sharp" is the natural note C sharpened or raised. "B flat" is the natural note B flattened or lowered.

In other systems the "black" notes are also related to the natural notes by name. "Cis" or "Do dièse" refer to C and Do, "As" and "La bémol" to A and La. They have no real individual names of their own, as they have no place of their own on the staff, but are always named in relation to the note below or above them.

In diatonic music, this relationship is logical. "C sharp" is, in fact, the natural note C raised to fit into a certain scale pattern. Even when they are truly chromatic notes, outside a given key, it is still logical to regard them as temporary inflections of the notes of that key. In diatonic music there is a definite relationship between the "black note", and the note from which its name is derived.

In chromatic or non-diatonic music, no such relationship exists. The note between C and D is no more related to C or D than it is to any other of the twelve notes in the octave. It is an individual, unrelated entity, merely one of twelve notes in the "twelve-tone" system. Our traditional notation disguises this fact, since a "black" note can only be written with the help of an accidental.

To preserve the completely individual character of each note, in chromatic music, it may be advisable to find a new notational system and new names for the "black" notes, to be used in more advanced twentieth century music. These names must not be derived from the names of the natural notes, as they are in the Solfa and Sa-fa systems.

The Solfa syllables are generally accepted, so they will be used for the names of the naturals. Throughout this book, the English spelling of the Solfa syllables: Doh, Ray, Me, Fah, Soh, Lah, Te, Doh, has been used to avoid inevitable confusion with inflected names. If, for instance, "Soh" were spelt "So", this would be the same as the name for G flat - So. If, on the other hand, the flats took the vowel "a", pronounced "aw", as in Tonic Solfa, "Lah", spelt "La" would be the same as A flat - La.

For the present purpose the more international spelling of these syllables may be used, since no confusion can result. The scale of C major would now be: do, re, mi, fa, so, la, ti, do. Each note has a different consonant followed by a vowel, producing a two-letter syllable. The vowels may be omitted in writing, and the scale written as: d, r, m, f, s, l, t, d, without any possibility of confusion. This is the usual practice.

If this principle is extended to the black notes, five consonants must be chosen and provided with suitable vowels.

The consonants that have not been used are: b, c, g, h, j, k, n, p, q, v, w, x, y, z. B is suitable, C has no definite pronunciation, but may be either s or k, or ch in other languages. G, as in "go" is suitable. The aspirate H is difficult, and is not found in all European languages. The pronunciation of J varies, and it is not very singable. K is suitable, and so are N and P. This gives us the five consonants B, G, K, N and P, which may be applied to the notes C sharp, D sharp, F sharp, G sharp and A sharp, in that order.

The vowels have all been used, except U, which could be given to F sharp, in the centre of the octave. F sharp, of G flat, would then be called "ku". For the rest of the names, it is necessary to avoid having the same vowel for adjacent notes. If I is added to B, A to G, I to N, and E to P, the vowels are well spread. There is also a remarkable symmetry in the vowel pattern. The five notes ascending from "do" would be: do, bi, re, ga, mi, and the five notes descending from "do" would be: do, ti, pe, la,

ni, The order of the vowels is the same. This gives the following chromatic scale:

do, bi, re, ga, mi, fa, ku, so, ni, la, pe, ti, do.

These names would apply, irrespective of whether the notes were written as sharps or flats.

To illustrate how this would work in practice, the chromatic exercise: "Twinkle, twinkle little bat", Chapter XVIII, exercise 11, is given here with these names under the notes. In the first half of the exercise, the full syllables are given; in the second half, the consonants only.

mi fa ga re do pe ku ni la ti bi do re ga fa so

ti la ni ku bi ti pe ni do re mi fa s k

k n l t s f g r d b d r g f s t

l n k m f g r d p k n l t