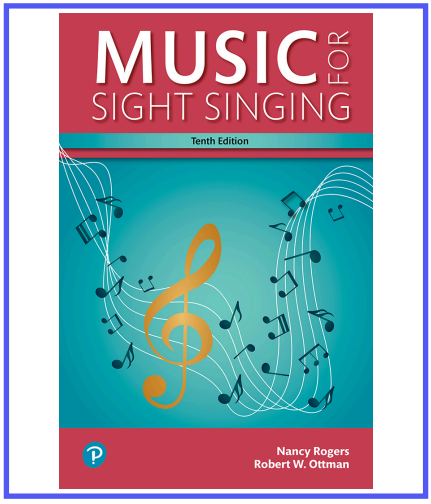


ebookbig.com

the QR code to access the digital stud l.

6. Melody: Leaps within the Dominant Triad (V); Major and Minor Keys

Rhythm: Simple and Compound Meters

Section 1. Leaps of a third within the V triad; major keys; simple meters
Section 2. Leaps of a third within the V triad; minor keys; simple meters
Section 3. Leaps of a fourth and fifth within the V triad; major and minor keys; simple meters
Section 4. Leaps of a sixth within the V triad; simple meters
Section 5. Compound meters; various leaps within the V triad
Section 6. Numerator of 3, compound meters
Section 7. Duets
Section 8. Structured improvisation

7. The C clefs Alto and Tenor Clefs

Section 1. The alto clef
Section 2. The tenor clef
Section 3. Duets
Section 4. Additional practice in the C clefs
Section 5. Structured improvisation

8. Melody: Further Use of Diatonic Leaps

Rhythm: Simple and Compound Meters

Section 1. Melodies outlining the IV or ii triad
Section 2. Leaps to specific scale degrees
Section 3. Other leaps of a third
Section 4. Larger leaps involving $\hat{2}$, $\hat{4}$, and $\hat{6}$
Section 5. Additional practice with consonant diatonic leaps
Section 6. Bass lines
Section 7. Duets
Section 8. Structured improvisation

9. Melody: Leaps within the Dominant Seventh Chord (V^7); Other Diatonic Seventh Leaps

Rhythm: Simple and Compound Meters

Section 1. The complete dominant seventh chord
Section 2. The leap of a minor seventh within the V^7 chord

Section 3. The leap of a tritone within the V^7 chord 149
Section 4. Other diatonic seventh leaps 153
Section 5. Structured improvisation 156

rt II
lody: Diatonic Intervals
ythm: Subdivision of the Beat

• Rhythm The Subdivision of the Beat: The Simple Beat into Four Parts, The Compound Beat into Six Parts 157

thmic Reading, Simple Meters 157
Section 1 (R). Preliminary exercises, simple meters 157
Section 2 (R). Rhythmic reading exercises in simple meters 158
Section 3 (R). Two-part drills, simple meters 161
thmic Reading, Compound Meters 162
Section 4 (R). Preliminary exercises, compound meters 162
Section 5 (R). Rhythmic reading exercises in compound meters 164
Section 6 (R). Two-part drills, compound meters 167

• Melody: Leaps within the Tonic and Dominant Triads
Rhythm: Subdivision in Simple and Compound Meters 170

Section 1. Single-line melodies and duets 170
Section 2. Structured improvisation 178

• Melody: Further Use of Diatonic Leaps
Rhythm: Subdivision in Simple and Compound Meters 180

Section 1. Melodies outlining the IV or ii triad 180
Section 2. Leaps to $\hat{4}$ and $\hat{6}$ 182
Section 3. Leaps of a seventh or tritone within the V^7 chord 186
Section 4. Other melodic dissonances 189
Section 5. Additional practice with consonant diatonic leaps 193
Section 6. Structured improvisation 201

Part III
Melody: Chromaticism
Rhythm: Further Rhythmic Practices

13. Rhythm and Melody: Syncopation

Rhythmic Reading

- Section 1 (R). Syncopation in simple meters at the beat or beat division level
- Section 2 (R). Syncopation in compound meters at the beat or beat division level
- Section 3 (R). Two-part drills
- Section 4 (R). Syncopation at the beat subdivision level in simple meters
- Section 5 (R). Syncopation at the beat subdivision level in compound meters
- Section 6 (R). Two-part drills

Sight Singing

- Section 7. Syncopation in simple meters at the beat or beat division level
- Section 8. Syncopation in compound meters at the beat or beat division level
- Section 9. Syncopation at the beat subdivision level in simple and compound meters
- Section 10. Duets
- Section 11. Structured improvisation

14. Rhythm and Melody: Triplet Division of Undotted Note Values; Duplet Division of Dotted Note Values

Rhythmic Reading

- Section 1 (R). Triplet division of undotted note values
- Section 2 (R). Duplet division of dotted note values
- Section 3 (R). Two-part drills

Sight Singing

- Section 4. Triplet division of undotted note values
- Section 5. Duplet division of dotted note values
- Section 6. Duets
- Section 7. Structured improvisation

- Melody: Chromaticism (I): Chromatic Embellishing Tones; Tonicizing the Dominant; Modulation to the Key of the Dominant or the Relative Major 246

Section 1. Chromatic notes in the context of stepwise motion 246
Section 2. Chromatic notes approached or left by leap 250
Section 3. Tonicization of V in major keys 254
Section 4. Tonicization of III and modulation to the relative major from minor keys 261
Section 5. Modulation to the dominant from major keys 267
Section 6. Modulation to the dominant from minor keys 275
Section 7. Duets 277
Section 8. Structured improvisation 279

- Melody: Chromaticism (II): Tonicization of Any Diatonic Triad; Modulation to Any Closely Related Key 281

Section 1. Brief tonicizations of any diatonic triad with no modulation 281
Section 2. Extended tonicizations 284
Section 3. Tonicization with modulation only to the dominant or relative major key 288
Section 4. Modulation to any closely related key 292
Section 5. Successive modulations among closely related keys 296
Section 6. Additional practice with tonicization and modulation 299
Section 7. Duets 307
Section 8. Structured improvisation 311

- Rhythm and Melody: Changing Meter Signatures; The Hemiola; Less Common Meter Signatures 313

thmic Reading 313
Section 1 (R). Definitions and rhythmic reading exercises 313
t Singing 317
Section 2. Changing meter signatures 317
Section 3. The hemiola 322
Section 4. Meters of 5 and 7, and other meters 327
Section 5. Structured improvisation 334

18. Rhythm and Melody: Further Subdivision of the Beat; Notation in Slow Tempi

Section 1 (R). Rhythmic reading
Section 2. Sight singing
Section 3. Structured improvisation

19. Melody Chromaticism (III): Additional Uses of Chromatic Tones; Remote Modulation

Section 1. Mode mixture
Section 2. Augmented-sixth chords
Section 3. The Neapolitan sixth
Section 4. Chromatic tones in less common intervals
Section 5. Remote modulation
Section 6. Structured improvisation

Part IV
The Diatonic Modes and Recent Music

20. Melody The Diatonic Modes

Section 1. Folk music
Section 2. Composed music
Section 3. Structured improvisation

21. Rhythm and Melody: The Twentieth and Twenty-First Centuries

Section 1 (R). Meter and rhythm. Rhythmic reading
Section 2. Extensions of the traditional tonal system
Section 3. Symmetrical collections; the whole-tone and octatonic scales
Section 4. Freely post-tonal melodies; twelve-tone melodies
Section 5. Duets
Section 6. Structured improvisation

Appendix A: Rhythm Solmization

Appendix B: Pitch Solmization

Appendix C: Musical Terms

reface

eloping the "mind's ear"—the ability to imagine how music sounds without playing it on an instrument—is essential to any musician, and sight singing (in junction with ear training and other studies in musicianship) is invaluable in hing this fundamental goal. The principal objective of sight singing is acquir- the ability to sing a given melody accurately at *first sight*. Although repeating elody and correcting any errors is beneficial, we can truly sight sing a melody once, which is why *Music for Sight Singing* provides a generous number of ex- ses (more than 1,500 in this volume) for practice.

Generations of musicians have valued *Music for Sight Singing* for its abun- ce of meticulously organized melodies drawn from the literature of com- ed music and a wide range of the world's folk music. Not only is "real music" re enjoyable and interesting to sing than dry exercises, but genuine repertoire urally introduces a host of important musical considerations beyond pitch rhythm (including dynamics, accents, articulations, slurs, repeat signs, and po markings). The book's systematic arrangement of exercises according to cific melodic and rhythmic features lays an effective foundation for success. h chapter methodically introduces elements one at a time, steadily increasing ifficulty while providing a musically meaningful framework around which ents can hone their skills. Through this method, the book creates a sense of llenge rather than frustration: a conscientious student should always be pre- ed to tackle the next melody.

The text as a whole is divided into four parts:

Chapters 1–9, diatonic melodies with rhythmic patterns limited to whole beats and their most basic divisions (two notes per beat in simple meters, three notes per beat in compound meters)

Chapters 10–12, diatonic melodies with rhythmic patterns that include subdivisions of the beat (four notes per beat in simple meters, six notes per beat in compound meters)

Chapters 13–19, chromaticism, tonicization, modulation, and more advanced rhythmic patterns and metrical concepts

Chapters 20–21, modal and post-tonal music

ders who prefer to progress to subdivided rhythms more rapidly may skip ctly from chapter 7 to chapters 10 and 11. However, subsequently returning to pters 8 and 9 will help introduce new leaps in a simpler rhythmic context before ceeding to chapter 12.

Music for Sight Singing contains exercises appropriate for students of all skill ls, including beginners, but a basic working knowledge of fundamental

music theory and notation is prerequisite to sight singing. The following abili are particularly important:

- Recognize, write, and sing all major and minor scales
- Recognize and write all major and minor key signatures
- Recognize and write all common note values and their corresponding rests
- Recognize and interpret standard meter signatures

Each of the above will be reviewed as topics are introduced throughout the t However, a practical command of these basic elements from the outset will ens satisfactory progress.

A new edition of *Music for Sight Singing* offers the opportunity to build the book's strengths, address any weaknesses, and introduce some new ideas. always, exercises have been selected from a wide musical repertoire, and melo written especially for pedagogical purposes are kept to a minimum.
Important revisions in the tenth edition include the following:

- The minor mode is introduced more gradually and systematically, starting melodies that exclude $\hat{6}$ and $\hat{7}$, then melodies including the comparatively fa iar ascending $\uparrow\hat{7}$ and descending $\downarrow\hat{6}$, then melodies with the somewhat less miliar ascending $\uparrow\hat{6}$ and descending $\downarrow\hat{7}$, and finally less common uses of $\hat{6}$ an
- Leaps outside of the tonic and dominant harmonies are presented more tematically. Three different approaches are supported by clearly identi sections: leaps outlining IV or ii, leaps to $\hat{4}$ and $\hat{6}$ (which are the most diffi diatonic notes for many students), and leaps of particular interval sizes.
- There are further improvements to the introduction of modulation. significantly, the three most common modulations (to the dominant fro major key, to the minor dominant from a minor key, and to the relative m from a minor key) now appear in separate sections.
- Tonicizations beyond the dominant and relative major have been further o nized for a more gradual increase in difficulty. The initial section includes o very brief tonicizations, the next section includes more extended tonicizati (where some people may prefer to change syllables temporarily), and a t section combines tonicization with the familiar modulations introduced in previous chapter (to the dominant or relative major key).
- A new section specifically addressing mode mixture has been added, and th followed by another new section that includes augmented-sixth chords.
- There is now a separate section of melodies that modulate successively am three or more closely related keys.
- The number of melodies in minor keys has further increased.
- More melodies have been notated in alto, tenor, and bass clefs.
- Chapter 21 includes more music by living composers.

This edition also refers and directs students to the Rhythm Generator soft-
e in some chapters. The Rhythm Generator (http://myweb.fsu.edu/nrogers/
thm_Generator/Rhythm_Generator.html) creates virtually unlimited rhythmic
ls tailored to specific chapters of the book. These rhythmic drills are easily set to
riety of lengths as well as to beginning, intermediate, or advanced levels; they
vide appropriate challenge to any student. Instructors and students alike will
the rhythms well targeted, musically satisfying, and fun to perform.

This edition maintains the structured improvisation exercises established in
seventh edition. Structured improvisation provides students with a framework
und which to create their own melodies. These singing exercises are crafted
einforce the lessons of their respective chapters, fundamentally emphasizing
book's organization and approach through a new kind of activity. Structured
rovisation training offers specific musical and pedagogical benefits, from help-
beginning students master an unfamiliar solmization system (by concentrating
cifically on scale degrees and their corresponding syllables without the addi-
al mental burden of notation) to fostering a deep awareness of harmony in stu-
ts at all levels. Finally, improvisational exercises will provide additional variety
lass and individual practice, and (unlike traditional sight singing) they will
nd the same benefits even after multiple repetitions.

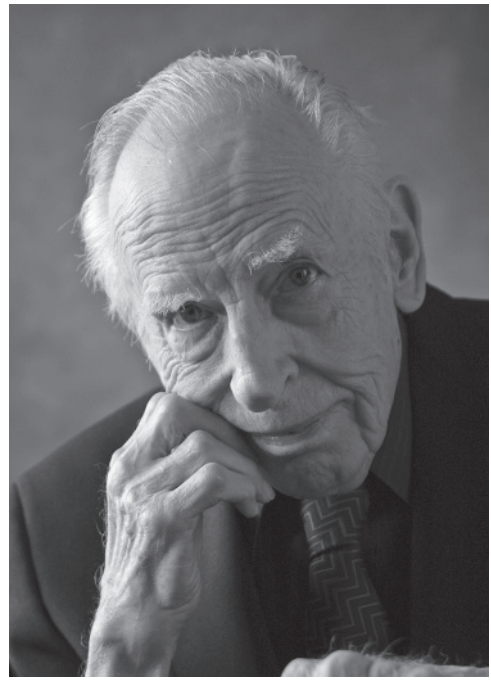
I am strongly committed to maintaining the tradition of excellence that Robert
man established more than 60 years ago. The combination of his vast knowledge
he repertoire and his deep pedagogical instincts made *Music for Sight Singing*
of the most celebrated music textbooks of the twentieth century. It is humbling
alk in such giant footsteps, but of course it is also a tremendous privilege to
tinue Dr. Ottman's work for the benefit of twenty-first-century musicians.

Nancy Rogers

In Memoriam

Musicians around the world have been touched by Robert Ottman. Hundred fortunate students studied with him during his long career at the Universit North Texas, where he is fondly remembered as an exceptionally fine and dedic teacher. He was an inspirational role model for those who later became educa and were able to pass along his words of wisdom, his teaching techniques, his high standards to thousands of their own students. Countless other musici have benefited from the insight and experience that he poured into *Music for S Singing* and 10 other textbooks.

Dr. Ottman earned his bachelor's and master's degrees from the East School of Music (1938 and 1944), then enlisted in the U.S. Army as a chaplain's sistant. During World War II, he played a portable organ during worship serv and drove the chaplain's Jeep (sometimes at night, without headlights) near ene territory in order to draw fire and pinpoint troop locations. After the war ended studied at Trinity College of Music in London, then returned to the United St to head the music theory department at the University of North Texas (know



Robert William Ottman
May 3, 1914–June 30, 2005