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Step page 78 for an example of a tonic triad. 15.94 ►► Complete the melody by outlining the harmonies indicated below each bracket. Copyright Renewed 1975 by PWM Edition. Create an effective half cadence at the end of the first four-measure phrase and an authentic cadence at the end of the second four-measure phrase. As an illustration, three different elaborations of the tonic triad and one elaboration of the dominant triad are shown below. (You may play the tonic note, but no other, immediately before singing.) 2. Rhythm Generator exercises are not only ideal for in-class sight reading and/or individual practice, but they can be used as an inexhaustible source for rhythm-reading exams. Will you imagine leaping an octave and then moving by step? ff) forzando with force (abbr. legg.) leicht (G) light leise (G) soft lent (F) slow lentement (F) slowly lenteur (F) slowness lento slow liberamente freely liehlich (G) with charm l'istesso tempo same as istesso tempo lustig (G) merry, lusty ma but mächtig (G) powerful mais sourdement agité (F) but secretly agitated maestoso, with majesty or dignity malinconico in a melancholy style marcato marked, emphatic marcia march marziale martial mässig (G) moderate même (F) same meno less mesto sad mezzo half (mezzo forte, mf, mezzo piano, mp) misterioso mysteriously mit (G) with moderato moderately modéré(F) moderate modérém (F) moderately molto much, very morendo dying away mosso "moved" (meno mosso, less rapid; più mosso, more rapid) 414 motto motion munter (G) lively, animated mutig (G) spirited, bold nicht (G) not niente nothing non not tanto not so much non troppo not too much nobilmente with nobility ossia or ottava octave parlando singing in a speaking style pas (F) not pastorale pastoral pas trop lent (F) not too slow pesante heavy peu (F) little peu à peu (F) little peu by little pianissimo very soft (abbr. Vermont Printing Company, Brattleboro: melody 17.57 from Cancionero Español by María Díez de Onate. Continue in like manner with the following line. Twelve-tone (or dodecahonic) music derives its material from a twelvetone row (or series), which is an ordering of all twelve distinct pitch classes. 1. Composers typically transform the original row using a variety of operations, including transposition, inversion, and retrograde.2 If you examine the next several melodies, you will find that each one begins with a presentation of the complete chromatic collection. These modes are also very common in folk music of the Western world. The signature of the parallel major or minor key may also be used. Music for sight singing/ Nancy Rogers, Robert W. 381 21.26 © Copyright 1972 by Boosey & Hawkes, Inc. A. 5.43 75 5.44 5.45 5.46 76 5.47 5.48 77 Section 4. Determine the key. It is appropriate for the second phrase to sound similar to the first phrase, perhaps even using an identical beginning. The melodies in this section include at least one passage based on a mode of limited transposition. If the second note of the figure is to be accented, it is marked with a sign such as > or sf, as in melody 13.94. Key signatures with no more than three sharps or three flats 13 Section 2. Their notation and placement in context vary widely, as can be seen in these melodies, but each expresses a 3-2 or 2-3 relationship. Of the possible compound meter signatures, those with a numerator of 6 are the most frequently used. Use any combination of , and that fits the meter, being sure to end with a suitably conclusive rhythm. In 1.30, examples a, b, c, and d all sound the same when the duration of each of their beat-note values (. . . , and) is the same. Major keys, treble clef, the quarter note as the beat unit. 370 Section 3. It is possible to tonicize any major or minor (but not diminished) triad. Here are new contexts you should be looking for. 9.32 9.33 143 9.34 9.35 9.36 9.37 144 9.38 Section 5. Single-line melodies 114 Bass lines 127 Duets 129 Structured improvisation 131 MELODY: Leaps within the Dominant Seventh Chord (V7); Other Diatonic Seventh Leaps Simple and Compound Meters 133 Section 3. Musicians who learn 1-e-&-a for simple meters unfortunately are rarely taught to reflect the primary beat in compound meters; they tend to perform six eighth notes in 86 as one-twothree-four-five-six, for example. 20.25 20.26 363 20.27 20.28 20.29 364 20.30 20.31 365 20.32 20.33 20.34 366 20.35 20.36 367 20.37 368 20.38 20.39 369 20.40 * This melody was used by Ralph Vaughan Williams in his Fantasia on a Theme of Thomas Tallis. 16.72 16.73 290 16.74 291 16.75 16.76 292 16.77 293 16.78 Section 4. cm. 13.116 209 13.117 13.118 210 Section 11. As an example, look at melody 8.33, which is notated below to reflect canonic performance. In contrast to the nebulous quality of modulatory or secondary dominant progressions to the dominant, a modulation to any other key is usually more convincing, since its cadence usually has little or no inclination to return immediately to the original key. The solmization system passed down from Guido is known today as solfège (or solfeggio). Countless other musicians have benefited from the insight and experience that he poured into Music for Sight Singing and 10 other textbooks. Look for the use of a different complete triad in melody 8.37. (Music in the Dorian mode will likely end on re, for instance.) 3. Each used them in the two volumes of his Well-Tempered Clavier to demonstrate that any note of the chromatic scale could be used as a tonic. Tonicization of any diatonic triad; modulation only to the dominant or relative major key. See Chapter 2, Section 3, for melodic examples of less common signatures. 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