A Sightsinging Guide for High School Choral Music

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INTRODUCTION

There seems to be a trend in American high school choirs today to ignore or superficially treat the skills of sightsinging. With modern pressure to produce musical extravaganzas, the basic skills of sightsinging have been undermined and hidden behind a vast curtain of ignorance. Many music education theorists have made proposals and have written books detailing the intricate learnings of music, but few authors have made the practical transition into the high school choir room. Through examination of the average high school choir experience of today, it can be stated that the majority of high school music teachers do not instruct their students in sightsinging skills. Whether this is a result of lack of materials, lack of skill, fear of trying something new, mismanagement of priorities in the schools, or negligence on the part of teachers, administrators, parents, or the community is a question that each individual must seek the answer to in his own mind.

Much of a choir's rehearsal time is wasted in attempts to teach a piece of choral music by rote. The instructor usually plays, or has the accompanist play, each part of the choral piece on the piano. The students are expected to imitate the sounds as the piano is played simultaneously. The students eventually learn the music, but unless they have had some previous experience reading music, they are not actually reading the written notes. Instead, the students are merely singing by pitch memory or by ear. This is a valuable skill, but should not replace or be
mistaken for the essential skills of reading music. Lois Choksy says that we "confuse naming with understanding: words with functions." If we take her statement one step further, we can see that because students sing the correct melody does not necessarily mean that they are singing that melody because of what they see on the written page.

Sightsinging skills facilitate both the teacher and the learner. The teacher can use the rehearsal time more effectively, spending more time on other singing skills. The students are required to determine the correct rhythmic and melodic patterns through active intellectual processes. The students are discerning the notes for themselves, not depending on the teacher to figure out the music for them. The other situation of imitating piano sounds described earlier can be a frustrating, disappointing activity to students who wish to take a more active role in reading music and can be equally frustrating and time-consuming to the teacher. The less musically-experienced students benefit greatly with sightsinging skills by developing a finer understanding of music instead of having to rely on the pianist, teacher, or other strong singers to shape their musical experiences.

The human voice does not function in the same way as does a piano. Often, incorrect singing habits are indirectly encouraged when students are required to sightsing with a piano and when the differences between the piano and the voice are not allowed for. The tuning and overtones of the piano are very different from those of the human voice and often serve to pit the piano against the voice rather than to enhance it. In long
term review, the practical development of sightsinging skills will increase the speed of reading music, increase the understanding of intervalic relationships, increase the understanding of rhythmic relationships, and serve to produce a stronger, well-rounded choir grounded in basic musical skills.

With all of the drawbacks in our American high school choral music programs, we would benefit greatly in searching for an alternative approach to the needs of our high school choral music students. We strongly need to re-evaluate the learnings of our choral music programs. One great music educator, Zoltan Kodaly, did this in his native country of Hungary. Kodaly restructured the philosophy of music education all over the world. Kodaly's music instruction philosophy and methods have changed many ways in which problems in American music education have been approached. Perhaps the greatest problem to be faced now is how to teach music in high school to students who have never been instructed in the Kodaly concept of music education.

In order to best serve the limitations of time and space, this paper will be restricted to the principles of Zoltan Kodaly and other music educators in agreement with his concepts. Kodaly's concepts in the field of music education are well-suited to the needs of basic high school choral sightsinging instruction. Even though much of Kodaly's educational work has been done in elementary schools, his work is relevant, indeed essential, to high school music instruction. This paper will be restricted to addressing high school music program needs. Although sightsinging is of the utmost value in all levels of music education, high school sightsinging has suffered neglect.
After having considered the problems of high school choral music programs in America, a further definition of what should be taught in such a program will be undertaken. Closer examination of Kodaly and similar music instruction programs will be undertaken, including an analysis of how pertinent this is to the situation in American high school programs. Next, some specific, practical suggestions of techniques and methods, illustrating how such a program can be implemented, will be proposed. Finally, published choral music, which utilizes the suggested techniques and principles, will be suggested as appropriate materials for sightsinging.

Thus, the problem to be addressed is this: Basic, essential skills of music, such as those of sightsinging, are being neglected today in our schools due to weaknesses in the education of our music teachers. This is resulting in music's being seen as a non-essential, entertainment field with no underlying skills being taught. By clarifying philosophic principles of music education, by suggesting practical techniques for utilization of these principles, and by suggesting published choral literature to utilize both the principles and the techniques, those choral music educators who are reluctant to affect change, and their students, can be aided in order to achieve a higher level of musical learning.
The best way to deal with the problems of teaching the basics of note reading in the schools is to identify a philosophic basis on which to build tools and materials for learning. The musical education system of Zoltan Kodaly has been one of the few systems to make the practical transition from theory to practice with a great amount of success. There really is no Kodaly "method" but there are ideas, skills, tools, and materials which can be studied to understand better Zoltan Kodaly's ideals for music education.

Zoltan Kodaly began his life in Kecskemet, Hungary, on December 16, 1882. His parents were Frigyes and Paulina Kodaly. His father was a railway man and found the need to move his family throughout Hungary as his job required him to. Zoltan Kodaly was an observant man and an apt student. Composing music became an early source of promise for him. Kodaly saw the need to recreate a lost musical heritage which he found lacking throughout Hungary.

Seeking a vocation as a teacher, he studied English, French, and German. He also studied composition with the German Professor Janos Koessler. Kodaly became interested in Siever's researches in the music of language. Thus, he acquired a background which aided him in his study of folk music and in his compositions.

In the early 1900's, Kodaly found a disturbing occurence. He discovered an astonishingly poor achievement level in students
entering the highest school of music in Hungary. These students not only were unable to read and write music fluently, but they had very little association with their own heritage of Hungarian folk music. They grew up in an era just after the overthrow of the Austro-Hungarian empire. This was a time in which music was heavily influenced by German and Viennese traditions. "Good" music belonged only to the elite. Kodaly felt a deep need to return to the Hungarian people their own heritage rich in folk songs and to return musical literacy. Lois Choksy, an American who has done much work in Hungary studying Kodaly, makes this observation: "Kodaly felt deeply that it must be his mission to give back to the people of Hungary their own musical heritage and to raise the level of musical literacy, not only in academy students but also in the population as a whole."²

Kodaly was responsible for the re-organization of the teacher training program at the Academy in Hungary. The required music training period for teachers was expanded from one-half year to three years and then to the present five year program. With more competent teachers in charge of students, Kodaly had a beginning for his restoration of musical literacy for his people. Thus began his interest in children's education. He began by exploring available material.

Kodaly collaborated with his close friend, Bela Bartok, to collect and study the songs of the Hungarian people. They collected over 1,000 children's songs which were analyzed and published in the Corpus Musicae Popularis Hungaricae. This study of folk music is continued even today by the Academy of Sciences in
Budapest. Later, the folk songs became a central focus for material in the music education of children developed by Kodaly.

In Hungary, there are two types of grade schools, the General Primary Schools, and the Singing Primary Schools. In General Primary Schools, children receive two forty-five minute sessions of music and two hours of choir each week. Students are selected to attend the Singing Primary Schools after interviews with the staff. These students receive daily music instruction from teachers who have been trained at the Franz Liszt Academy of Music in Budapest. Students from both schools are free to spend additional time in the Special Music Preparatory School. Here, they are instructed in solfege, music reading and writing, and ear training. Children must learn these skills in order to be allowed to study an instrument. The quality of music education in the Singing Primary Schools is very high and draws a great amount of interest from music educators around the world.

Hungary offers three types of secondary schools: General Secondary Schools, which are a conventional general education school; Vocational Secondary Schools, for training in skilled jobs; and the Special Secondary Schools of Fine Art, which include the Special Music Secondary Schools. The General Secondary Schools offer intensive study in specific areas, including music. The Secondary Schools of Fine Arts, or Conservatories, specialize in music and emphasize performance.

On the college level of teacher preparation, Hungary has Teacher Training Colleges for Singing and Music, which are
connected with the Liszt Academy of Music. Greater musicianship is required of teaching candidates than of the performance majors. The requirements for all those studying at the Academy are rigorous. Teaching is seen as the most responsible job because teachers are liable for the futures of the country's youth. Kodaly expressed these thoughts: "It is much more important who is the music teacher in Kisvarda than who is the director of the opera house in Budapest because a poor director will fail. (Often, even a good one.) But a poor teacher may kill off the love of music for thirty years from thirty classes of pupils."³

Many similarities can be drawn between the situation of school music instruction in Hungary before Kodaly's influence and with music programs in American schools today. Many lessons can be learned through examination of the priorities, programs, and philosophy used as the basis for the Hungarian music programs. Perhaps this example can be used in order to create a better source of music instruction in America.

One of Kodaly's main concepts was that music belong to everyone. The people should have the opportunity to share in their musical heritage through knowledge of it. Musical illiteracy hinders social and artistic development. A good system of music education in the schools aids in producing a well-rounded child who grows into an adult literate in music. Music is an indispensible part of human life and should be treated with equal importance as other subjects in our schools are. Kodaly saw the need for music literacy in order to reach
the masses. To him, musical literacy meant being able to read and write music as fluently as one's own mother tongue.

When Kodaly became interested in the education of children, he studied the ways in which children naturally learn music. By doing this, Kodaly developed an approach of child-centered learning. What students learn must be relevant to their experiences because a child cannot be expected to understand what he has not yet experienced. Lesson planning must be logical and sequential to the manner in which children learn. Thus, children's songs became important because of the natural development of the songs with the development of the child's voice. The descending minor third (Sol-Mi) is the first-learned interval and is prominent in many children's songs. The natural learning of the intervals comes in this order: Sol, Mi, La, Do, Sol Re, Do¹ (an octave above), Ti, and Fa. It seems logical that folk music be the natural starting place for children in music. The alternative to the child-centered approach is the subject-logic method, which tends to be more advantageous to the teacher in presenting material in a manner logical to the subject but not logical always to the student.

The importance of attaching a name to a musical idea is often confused with the perception of that idea. Kodaly-based lessons generally contain three levels of awareness. The first level introduces the child to a new experience. This new idea should be overt and obvious to the children as something new. It is important that students know why a skill is important and how it works. A point must be emphasized in order to make it
clear. The second level gives students chances to practice skills in many different contexts. The third and final process is that of labeling or naming the skill.

The tonality of most children's songs is modal or pentatonic as opposed to major-minor. The diatonic scales are very difficult for children to sing because of the step-wise progression. Songs should be sought which are most natural for the child to sing. Consideration must be given to the limited range of in-tune singing which a child can accomplish. With very young students, this range is normally no greater than five or six notes. Skips are easier intervals for children to sing than major and minor seconds. Good keys for children's songs are D, Eb, and E. One other consideration for children's voices is that descending tones are generally easier for them to sing than ascending ones.

Even though the example given here with the Kodaly approach is with the learning capabilities of young children, the same principles hold true with older students. Success with music reading will be attained more easily if it is kept in mind how students learn and in what order they learn. The natural progression of the Kodaly approach facilitates high school-aged students as well as elementary-aged students.

The most important point to understand in the Kodaly sequence is that instruction begins at where the child is in terms of development. Only the best is good enough for children. Therefore, children should receive the best instruction, the best teachers, and sing the best songs. The learning environment
must be one of high quality. It should be such that honest responses from students can be made, thus respecting and valuing freedom.

Teachers, too, have needs and changes to be made when beginning and using the Kodaly approach to music education. The music teacher must re-evaluate and re-think his approach to learning. The Kodaly method may seem difficult at first, but the advantages far out-weigh the beginning uncertainty. It takes much more patience to teach students in the old method of learning music by ear. Using the relative Do system may seem disconcerting to those who are not accustomed to using it.

One of the greatest teacher needs in Kodaly is that he be totally familiar with the method and materials. The teacher must learn the basic skills of the method and be able to implement them in well-planned lessons with clearly defined goals. It may be difficult to re-construct lesson planning to be child-centered and in a sequence that would fit the child's natural development.

Individual development and involvement of students should be encouraged since one of the basics of Kodaly's music education is that students learn by doing. This must be seen as students having an active role in learning rather than as having a passive role. The teacher's task should be such to stimulate a creative response from the students. This is why it is important that students feel freedom to give honest responses in the classroom.
Importance must be given by the teacher to the introduction of new material. The primary presentation and first orientation of students with a new idea must be obvious to students to be clear and must come in a natural progression with student learning. What is to be taught flows naturally from the musical materials, which are the songs. It is not always as important for students to name a thing as it is to understand it. Too often, naming is confused with understanding. Choksy addressed this problem in the previously-mentioned quote from The Kodaly Method. Care should be taken not to try to do too much too quickly with the students. It takes time for students to become totally familiar and comfortable with an idea before they are ready to proceed to the next step. The teacher needs to think about working with students from the subconscious level to the cognitive level.

The actual method is deceptively simple upon first inspection but is often difficult to implement. The voice is the primary instrument used because of its availability to all people. In accordance with the Kodaly Choral Method, Percy Young makes these observations in the introduction: "In presenting the note-group from which any of the melodies is built, the teacher should rely on the voice alone. An instrument is not to be used." Also, singing is the best way to internalize musical understanding because the instrument is the actual person. The student actually experiences creating music with his own natural instrument. This is why rote singing is used so much in the Kodaly method. This special kind of rote learning must move students
toward independent thought and growth and does not rely on piano assistance. All Hungarian children must first learn to read music by singing before they are allowed to study an instrument. This eliminates the problem of teaching sightreading later in the educational process. Reliance on keyboard instruments while singing is discouraged. Erzsebet Szonyi, one of the leaders in Hungarian music education, makes these observations about choral singing: "The tempered, or rather mis-tempered tonal degrees of the piano are unsuitable for aiding accurate and correct choral singing; it should neither be used for setting the pitch nor for accompaniment."5

Other elements of the method include the importance of the skill of listening. Solmization is a key to effective melodic understanding and to the development of "inner hearing." Students must be able to both read and write the solfege syllables and eventually transpose them into staff notation. Rhythmic duration syllables are important in students' understanding of time relationships in music. The other two elements of the method are movement and improvisation which develop naturally from the music and from the freedom of the learning environment. When used effectively with young students, this process eventually eliminates the problem of music reading described as a major problem in American choral music programs. The process can also be appropriate and beneficial to older students in learning music reading skills and can develop into a major necessity in the American high school choral music program.

The actual tools of the Kodaly method include the French
system of solfege syllables of moveable Do, the Curwen hand signs, and the European rhythmic syllables. The first of these to be examined is the French solfege system of moveable Do. This system was originated by the Italian, Guido d'Arezzo, in the 11th century. The moveable Do system was refined to its present form in 1849 by John Weber in Switzerland. Sandor Domokos and Gyula Forwath brought it to Hungary in 1875. The relative, or moveable, solmization system has been found to encourage music reading that is much more secure and easy to learn. This is the most promising solution to the problem of note reading. "The aim of solfeggio is to equip the pupil with such a mastery of music that he is able to transpose the visual image of the score almost automatically into the sound that he can sing; and, at the same time, to transcribe on paper the sounds that he hears." 6

Problems arise in schools where the absolute system of applying a fixed number or letter name to a note is used. Absolute letter names are not necessary for the beginning singer. When reading music, singers must create each note from within themselves which is a more difficult task than the instrumentalist has in his system of pre-set notes. Singers rely heavily upon sound associations.

With the relative solmization system, the student need only learn one set of syllables which have the same intervalic relationships in all major keys. Transposition is easy when approached in this way. A student of Kodaly and an educator in Hungary, Jeno Adam observes: "He (the singer) is able, within
the range of his voice, to sing a melody familiar to him in any key, without any special practice. In this case, transposition is not a question of training or special technique but rather of musical memory. This is significant, for it means that absolute letter names are unnecessary for a singer."

The only thing needed to be established is the location of the tonic. All the other syllables can be found from their relationship in distance from the tonic. Thus, Do, Re, Mi, Fa, Sol, La, and Ti are the same distances from each other in all keys. Perhaps the absolute system is better-suited to instrumentalists who require the association of the written symbols with the corresponding muscular responses. Singers are different in their needs.

Sightsinging depends upon the recognition of melodic steps and their exact intonation. The staff does not always indicate the exact intervalic relationship and intonation. It is much better to use a generalized system for note reading in which the half-steps occur in the same places in all major scales. (The half-step between Mi and Fa and the half-step between Ti and Do) The tonic Do remains the same in all major scales. In minor scales, La is always the tonic. The singer does not need to think in terms of sharps and flats. He only does so to establish the location of the tonic. The relative or moveable Do system can also be related to modes and pentatonic scales. Do-centered, or major sounding, modes are the Ionian, Lydian (contains a raised Fa), and the Mixolydian (contains a lowered Ti). The La-centered, or minor sounding,
modes are the Aeolian, Dorian (contains a raised Fa), and the Phrygian (contains a lowered Ti).

The use of the Do clef establishes the location of Do visually. It is important to remember the aural establishment of the tonic as well, especially with young children who will not be reading notes from a staff yet. The position of Do is relevant and provides great adaptability. This does not hinder the learning of absolute pitch names especially when the tonic has an established pitch name. Thus, the value of the moveable Do system is indispensable in teaching sightsinging skills with ease and in assisting students with their musical development.

The hand signals developed by John Curwen (1816-1880) are important in the use of the relative Do system especially when singing away from the staff. Each hand sign represents the character of each tone of the scale.

\[
\begin{align*}
\text{Do} & \quad \text{solidarity, steady} \\
\text{Re} & \quad \text{encouragement for motion} \\
\text{Mi} & \quad \text{tranquility} \\
\text{Fa} & \quad \text{discouragement} \\
\text{Sol} & \quad \text{cleanliness, good health} \\
\text{La} & \quad \text{sadness} \\
\text{Ti} & \quad \text{light, clear}
\end{align*}
\]

The hand signals are a visual representation of the high-low relationship of the notes. It is important not only to give the hand signs, but also their appropriate height levels. The teacher should be proficient in the Curwen hand signs with both hands. (See Figure 1)

The Frenchman, Cheve, developed a rhythmic solmization system originally for the purpose of teaching the French middle
Figure 1

The Curwen Hand Signals

Ti (Left Hand)

La

Sol

Fa

Mi

Re

Do

Ti (Right Hand)

La

Sol

Fa

Mi

Re

Do

(Left Hand)

(Right Hand)
class. The basic unit of rhythm is the "ta" which is equivalent in duration to the quarter note. The next smallest duration is the "ti-ti" equivalent to two eighth notes. Sixteenth notes are read "ti-ri ti-ri". The syncopated rhythm would be depicted as and sounded "syn-co-pa". A triplet would be read as "tre-o-la". Thus, the duration of the notes is expressed in the syllables, not in their absolute names. Rests are taught as beats of silence. Generally, rhythm is written without noteheads except in the cases of half and whole notes. This simplifies the written note symbols and aids in speed of rhythmic notation. Thus, the quarter note would appear and eighth notes.

The basics of rhythmic reading are better understood by the students when they are orally reading the duration of the note. Students will speak, hear, and feel the mathematical duration of the notes and their relationship to one another in time and space. The traditional rhythmic names, such as "quarter note" and "eighth note", give no indication of the note's duration. It should be made clear at this point that "ti" or "ta" is not taught as the note's name, but as its sound. This diverts later complications when the traditional rhythmic names are introduced. The Cheve system simplifies rhythmic reading and aids sight-reading ability.

The materials for implementation of the tools described above are folk music, good composed music, and children's games and dances. Kodaly saw folk songs as the beginning ground for natural music instruction. The progression from original folk
music to art music can be compared to the progression from child to adult. Children must proceed naturally from a familiar grounding in music of their own to a more intellectual variety. Children's games are a logical source for combining movement, singing, and enjoyment to aid children in musical understanding. Rounds, canons, and partner songs are also likely places to begin with children. Children deserve only the best music and should be protected from "bad" music. By good composed music, Kodaly meant music of great, recognized composers such as those from the Baroque, Classical, and Romantic periods.

Part of the Kodaly philosophy of music education involves singing with others. The use of Kodaly in choirs can encourage a child to use his voice as an effective means to express music. The Kodaly concept offers the choir teacher a logical progression in which to teach musical skills. Sightsinging ability is built into the system and is a natural method to help students toward musical understanding. The Kodaly approach also allows choir students to free themselves from a dependence on keyboard assistance. "Instruction of choirs should not rely on prompting from the keyboard, but choristers should be taught to read music themselves." Unfortunately, too many choir teachers today do not realize this very important fact.

In her book, The Kodaly Method, Choksy describes many problems of adapting the Kodaly system of music education in modern American schools. School organization inhibits the importance of music education in our schools. Music must be
treated on an equal level with math, science, English, and other subjects. An important point which has been neglected in the set-up of American music programs is that music needs to be experienced daily. With all the pressure today to make budget cuts, it is a great misfortune that music is seen as an extravagance which can easily be done away with. Through greater music education, Choksy recommended that we make a place for music by musically educating the future leaders and administrators in our schools. One financial benefit of the Kodaly system is that it requires no special or costly equipment, thereby making it very economical.

Another great drawback in teaching Kodaly in the United States is the diverse cultural backgrounds of the American people. The American population is so mobile and complex that we have no common heritage. Traditionally, the United States has been a haven for many races, cultures, creeds, and religions. We have not succeeded in assimilating everyone into one mold. Indeed, there is reason to question whether we should try to assimilate our population at all. Choksy advises that the teacher use the musical heritage of the students in his/her class when teaching music.

The mobility of the American people is a problem in itself. Children are constantly moving in and out of schools. Problems arise for new students who have never been instructed in Kodaly before. Choksy suggested regrouping students across grade lines and implementing a "buddy" system to help new students catch up.

This also brings up the problem of curriculum similarity
among schools. The Kodaly concept requires almost a state or country-wide adaptation of one music education system. Continuity from one grade to another is an important aspect in the education of students. Choksy believes that students are better off having had some experiences in Kodaly than never having had any at all.

There is a great need for proper and adequate teacher training in this country. Teachers do not have adequate training in Kodaly skills, which is essential if they are to utilize the method properly. Respect for the teaching profession must be restored and teachers must accept more responsibility for the quality of education that they give to students. Teaching is a profession and must be treated as such with teachers receiving training in appropriate skills.

Many problems arise with the nature of modern American students. Students have been trained by television, by schools, and by society to expect to be entertained in the classroom. Students need motivation to become involved in the active processes of learning employed in Kodaly. The pop-rock phenomenon must be questioned in American school curriculum. Choksy suggests that as a source of entertainment and fun, it can be appropriate, but pop and rock music have not yet been used effectively as teaching material for basics in music.

The approach to learning can be as important as the materials to be taught. Kodaly advocated a child-centered approach, based upon the natural progression of learning that a child goes through. The tools used to implement the skills are relative or moveable solmization, Curwen hand signs, and the rhythm
syllables. Materials include folk songs, children's games, and good composed music. Techniques that can be used to implement the skills include echo clapping, echo singing, games, and clapping and tapping rhythms. The teacher must be comfortable with the teaching method and have well-planned lessons and goals. Only the best is good enough for students and our music approach should reflect this attitude.

The problems of American choral music programs are great, but certainly not impossible to overcome. The place to begin is with the improvement of instruction in the basic skills of sightsinging. Many educated experts have made suggestions for possible solutions, but Kodaly's philosophy and techniques have proven to be quite logical, natural to the learning processes of the child, and practical in terms of classroom adaptability. The tools of the method, such as the moveable Do system of solfege and the rhythm syllables, are based upon this same natural, logical approach to learning. Every aspect of the system, including the selection of music, reflects this same philosophy. With such sound thinking behind the method, it is truly remarkable that Kodaly's techniques have not been taught and used more extensively throughout our choral music programs. The next step toward aiding this situation is to generate ideas for helping teachers apply these techniques in a high school class situation.
To summarize the previous sections of this paper, it can be generally stated that high school choral music should be taught under general principles that govern classroom learning. These principles are often misunderstood or forgotten in the daily pressures of the music teacher. For easy reference and for clarity, a re-statement of high school choral music sightsinging guidelines is necessary. The following items are most appropriate for instruction of high school-aged students.

1. The sequence of the materials presented to students must be from simple to difficult. Skills must be broken down into their most basic forms. Occasionally, a more difficult concept may be introduced in order to present a challenge for students.

2. High school students will understand more of the "naming" process.

3. Daily repetition of the basic skills is essential.

4. Periodic review of more complex skills is necessary.

5. It is very important for the teacher not to figure out exercises for students or to play or sing musical passages for students when they are sightreading. Patience must be exercised. Students will read the music if they are given an adequate chance.

6. Do not use the piano when asking students to sightsing.

7. Establishment of the tonal center and of the key is
very important when students are sightsinging.

8. The development of "inner hearing" will be assisted if students concentrate on a pitch before they attempt to sing it. An unaccompanied pitch cannot be sung accurately unless the person has the pitch in mind beforehand. If he is being assisted by the piano, the pitch may not be accurate in terms of intonation.

9. The teacher should attempt to build knowledge in a student-logical progression. Sometimes students will give a teacher clues to what they are ready to learn next.

10. Music is the main source of sightsinging instruction. Teach the skills that are related to the music that students are singing. Otherwise, students may not understand the relevance of the skills.

11. Challenge students with new things. Students probably will not learn a skill unless you ask them to. If you take the initiative of asking students to learn, you at least have a better chance for them to learn it.

12. Incorporate a little bit of theory each day or each week as part of the lesson. In choir, do some theory as part of the warm-up process or as an alternative to singing all hour. It really does not take too much time, and students will not mind, especially when it is given to them a little bit at a time. Music not only involves the physical aspects, but also mental ones.

13. Encourage visual, aural, and oral learning development. Students will need to visually recognize musical symbols, hear
what they are singing and what others are singing (thereby
developing listening skill), and students will also need to
verbalize somewhat about what they hear, see, and sing.

14. Individual, small group, and large group singing is
important to the musical education of the student.

15. Musical independence builds confidence in sightsinging
ability and self-reliance.

16. Rhythm can and should be associated with movement.
Choreography should enhance melodic line and rhythm, not inter­
fere with it.

17. Encourage proper voice usage when sightsinging, warming­
up, singing, and doing any other activity involving the voice.

18. Music of good quality should be selected. (Only the
best is good enough for the child.) Music should also serve
some pedagogical purpose.

19. Try to select music that limits the use of the piano
as accompaniment to singing. Unaccompanied music is best for the
development of sightsinging skills because it requires students
to rely on their own hearing and because it does not interfere
with tone production. Today, it may be impractical to eliminate
the use of piano as accompaniment because of its convenience
and because of the vast assortment of music that is published
which offers piano accompaniment only. Care should be exercised
in judging the value of choral music with piano accompaniment.
It should serve to enhance the voices, not detract from them.
Skills

Basic skills of music are essential to musical understanding. The following is a list of skills relevant to sightsinging development. These have been broken down into two categories—melodic skills and rhythmic skills. Following this list is a more detailed description of the essential tasks appropriate for high school students in choral music and suggestions for the implementation of these skills.

Melodic Skills

1. Solfege syllables
2. Curwen hand signals
3. Notes on the staff
4. Note names
5. Key signatures
6. Clefs
7. Intervals
8. Tonic triad
9. Triads
10. Whole-step, half-step
11. Scales
12. Modes
13. Accidentals
14. Scale degrees
15. Chords
16. Melodic dictation
Rhythmic Skills

1. Beat-pulse
2. Meter
3. Rhythmic duration syllables
4. Traditional rhythmic names and symbols
5. Rests
6. Accents
7. Downbeat
8. Meter Signature
9. Measures and bar lines
10. Subdivision
11. Triplets
12. Syncopation
13. Ties
14. Rhythmic dictation
Melodic Skills

1. Solfege syllables--A form of student handbook with the syllables in it would be a helpful reference for each student to have. The teacher will introduce solfege syllables and incorporate them whenever students are reading music. Students can be asked to sightsing music by using the solfege syllables either by reading each voice part separately, or by having all voice parts sing simultaneously in solfege. Remember to go slowly and to allow students to read the music themselves. The learning of the syllables can be reinforced with the use of exercises such as singing thirds and scales in solfege.

2. Curwen hand signals--These are to be used in conjunction with the syllables when practicing exercises in solfege and when reading music. The hand signals serve two purposes in aiding music reading. The first is to give a physical representation of the pitch without using a written symbol. The second purpose is to relate the approximate high or low position of the pitch in accordance to the location of the hand in terms of height level as the signals are given. The teacher may use the hand signals when students are learning to sightsing. A game can be played in which the students follow the hand signals and sing the melody the teacher is communicating to them without the teacher ever having to sing a note.

3. Notes on the staff--It is important for students to recognize the printed symbols for music on the written page when they are reading music. Students should be encouraged to think in terms of syllable and intervalic relationships, not in absolute pitch or note names.
4. Note names--This skill is minimized in the use of the relative Do system. It is necessary for students to understand what the note names are and how they are used. Note names can be used when identifying key signatures and in locating Do on the staff.

5. Key signatures--This skill is important so that students will be able to find the tonal center when reading music. This skill can be simplified by explaining it in solfege terms. The sharp farthest to the right is Ti. The flat farthest to the right is Fa. This will give students a reference point from which to start singing.

6. Clefs--This can be important when identifying note names and when locating voice parts. If learned by the names of G clef, F clef, and C clef, they will help students locate the note names for the pitches.

7. Intervals--This skill is of the utmost importance to aid students in sightsinging ability. Students must understand the relationships among notes in a melodic line and the relationships among different voice parts harmonically. This skill becomes necessary in the skill of melodic dictation. Intervals can be practiced in the exercises described in the next section. (thirds, scales, and intervals)

8. Tonic triad--The tonic triad is important because of its use as the basis for much of our traditional, tonal music. Students can practice exercises utilizing Do-Mi-Sol-Do\(^1\) in various combinations to reinforce the learning of the tonic triad so that it can be recognized later in music.
9. Triads--Triads should be learned for their importance in melodic and harmonic understanding as well as for their importance in chordal structure. Triads should be learned in their major, minor, diminished, augmented, and inverted forms. Understanding of triads is based upon the understanding of major and minor thirds in intervalic relationships.

10. Whole-step and half-step--This skill is important in the eventual understanding of accidentals and scales. The major and minor seconds are the two most difficult intervals to sing accurately. High school students should be able to sing these and should practice whole-step scales as well as half-step scales.

11. Scales--A significant influence on Western music has been the major scale. The practice and learning of major and minor scales cannot be ignored in the education of high school choral music students. Students should understand the construction of the scales in terms of location of whole and half-steps and in terms of intervalic relationships. The scales can be taught in solfege terms by stating that major scales are Do-centered and minor scales are La-centered. This simple rule eliminates complicated memorization and instruction.

12. Modes--Modal music will be encountered by all music students and should be covered in the high school curriculum. These can be taught as Do-centered and La-centered much the same way as major and minor scales can be taught. Major or Do-centered modes are the Ionian, Lydian (contains a raised Fa), and the Mixolydian (contains a lowered Ti). The minor or La-
centered modes are the Aeolian, Dorian (contains a raised Fa), and the Phrygian (contains a lowered Ti).

13. Accidentals—Accidentals, which are half-step alterations, require special alterations of the solfege syllables. When raised a half-step, Do becomes Di, Re becomes Ri, etc. The "i" is pronounced as a long "e". The long "e" sound is brighter and more forward in the mouth leading one to believe that it has a sharp or raised pitch. To indicate a pitch that is a half-step lower, the syllables are altered with the letter "e" which is pronounced as a long "a". Thus, Mi and Ti become Me and Te when lowered a half-step. The long "a" sound indicates a lowered pitch and is darker in character and further back in the mouth than the "e" sound.

14. Scale degrees—This skill will have importance in building chords based on the scales. Understanding of the triads and their sequence in the major and minor scales should be discussed.

15. Chords—Understanding of chordal structure is important to students' knowledge of harmony. Chords can be explained in their relationship to triads with various alterations and inversions.

16. Melodic dictation—Part of a complete musical education requires that students be able to write what they hear. The process can be simplified by giving students a limited choice of syllables to work with when they are asked to take melodic dictation. Gradually give them more choices until they can incorporate the entire major scale. Once they have mastered the
major scale, students can work in the minor scales and the modes. Further examples of types of melodic dictation will be given in the next section on exercises.
Rhythmic Skills

1. Beat-pulse—Steady beat is the underlying foundation of rhythm in music. This very simple skill should not be forgotten. Steady beat, or pulse, can be associated with movement both theoretically and in actual physical movement as in dance. It is necessary for steady beat to become internalized with the learner so that he will have a basis upon which to build more complex rhythmic skills. This can be practiced in echo clapping and by students silently beating rests. Attention should be given to foot-tapping and other such activities which may take the place of the actual feeling and internalization of beat.

2. Meter—Students should be able to distinguish between duple and triple meters. An understanding of meter is necessary before students can be expected to understand more complex meters and rhythms.

3. Rhythmic duration syllables—Rhythmic duration syllables accomplish just what their name implies. They express the duration of a note by the character and duration of the syllables. This is similar in function to the solfege syllables. The names of rhythmic notes, such as quarter note, do not indicate the length that the note is sustained. "Ta" is the sound given to the quarter note to indicate more precisely its duration. Rhythmic duration syllables can be employed in echo clapping and rhythmic reading exercises. Any difficult passages in music that the students are working on can be worked out by these means.

4. Traditional rhythmic names and symbols—Rhythmic names
indicate the actual name of the rhythmic note, such as quarter note, half note, eighth note, etc. Symbols indicate their actual written images. This can be simplified in rhythmic dictation and rhythmic exercises by notating the note stems only, except in the cases of half and whole notes. Traditional rhythmic names are important in identifying meter signature. Again, naming is not as important as understanding, just as it was with melodic note names.

5. Rests--As discussed with beat and pulse, rests have their own internalized rhythmic duration. Rests can be taught as beats of silence, realizing that rests have a spatial time element. Rests and silence do exist in the sequence of time and can be measured. Pulse and beat still exist within a rest.

6. Accents--Discussed in a rhythmic context, accent is a stressed beat or fraction of a beat. It is important that students are able to distinguish which beats are emphasized and which are not. This is essential to other musical and rhythmic skills such as meter, downbeat, and measures.

7. Downbeat--The first beat of a measure is important in rhythmic reading because so much of our traditional music has meter which has the accent on the first beat of every measure. Understanding the downbeat is also important in realizing why the conducting patterns are constructed as they are so that the singer will be able to follow the conductor.

8. Meter signature--Students should be able to locate and understand the functions of both numbers in the meter signature. Students obviously must have this knowledge before they can
accurately read a metered rhythm. To help students remember how the time signature works, the denominator of the signature may be shown as an actual quarter note in the example of $\frac{4}{4}$ time ($\frac{4}{4}$) or as an eighth note in the example of $\frac{6}{8}$ time ($\frac{6}{8}$).

9. Measures and bar lines—Bar lines serve to divide rhythms into measured units. An understanding of the functions of measures and bar lines is obviously necessary.

10. Subdivision—Subdivision helps students understand rhythms by allowing rhythms to be divided into smaller note values for analysis. For example, the quarter note can be divided into two eighth notes or four sixteenth notes so that students can understand the mathematical breakdown of a rhythmic passage. This can also be used when students are studying dotted notes. For instance, a dotted quarter note is equal in time value to three eighth notes.

11. Triplets—Triplets and other groupings such as five against one, seven against one, or three against two can be depicted as subdivisions of uneven numbers. The beat remains the same, but the number of notes that occur on that beat is in an uneven number.

12. Syncopation—Syncopation is a rhythmic pattern in which the placement of the accent is changed so that it does not fall where it is expected to. Dotted notes or tied notes are frequently used in syncopations. Subdivision can be useful in breaking down a complex pattern so that students may better understand it.

13. Ties—Students need to understand what ties look like
and what their function is. It must be remembered that tied notes are difficult to take down in rhythmic dictation. It may be best conveyed in rhythmic dictation when a tied note occurs in order to connect two notes that are separated by a bar line. This changes the expected accent on the downbeat to another beat or fraction of a beat.

14. Rhythmic dictation—Rhythmic dictation is essential to a complete musical education just as melodic dictation is. Students need to work from simple to complex. Echo clapping can prepare students for dictation exercises by requiring them to pay close attention to a rhythmic pattern, remember it, and repeat it accurately. Dictation takes the process one step further by asking students to write what they hear. A simple way to begin rhythmic dictation is to have students recognize upon which beats the sounds occur. Move from this into more challenging exercises such as asking students to write down the rhythmic note values. In order to make this easier, students should be required to write only the stems of the notes since the note heads are unnecessary except in the cases of half and whole notes. This will be explained further in the following section on exercises.
Many musical exercises afford valuable opportunities for teachers and students to utilize the skills of music in a logical order. Care must be taken by the instructor to present exercises and drills in a natural, logical, and interesting manner which is also in accordance with the guidelines of teaching sightsinging which have been described in this paper. Some of these exercises and suggestions follow:

I. Thirds--Learning of solfege syllables can be accomplished through daily use of the syllables in various exercises. This exercise also serves another purpose by reinforcing the major and minor third intervals found in the major scale. This exercise (and all the exercises here) should be sung in a comfortable range for students. Unchanged voices should sing an octave lower or wherever it is comfortable for them to sing. All of these exercises should be done without the use of the piano. The thirds should be sung while students are using the Curwen hand signals and should be sung without assistance. Using the C scale to illustrate, the exercise should be sung as follows: (Keep in mind that students do not need to see the exercise written on the staff as it is written here to illustrate the execution of the exercise.)

Ascending Pattern

```
\[\text{Do Mi Re Fa Mi Sol Fa La Sol Ti La Do Ti Re Do}\]
```

Descending Pattern

```
\[\text{Do La Ti Sol La Fa Sol Mi Fa Re Mi Do Re Ti Do}\]
```
II. Scales--Different rhythms can be used when singing scales in syllables. The class can be separated into groups, or students can sing individually, in duets, trios, or other small groups when incorporating this exercise. The same method can be used with other exercises as well to encourage musical independence. Students will be asked to sing the major scale in a specific rhythmic pattern singing one syllable per rhythmic note. All that students need to be given is the rhythmic pattern. Example: \[\begin{array}{c}
\text{I.} \\
\begin{align*}
\text{A. } & \text{Do} \quad \text{Re} \quad \text{Mi} \quad \text{Fa} \\
\text{B. } & \text{Do} \quad \text{Ti} \quad \text{La} \quad \text{Sol} \quad \text{Fa} \quad \text{Mi} \quad \text{Re} \quad \text{Do}
\end{align*}
\end{array}\]

Group, or student, A will sing the major scale using the syllables, following the rhythmic pattern prescribed above repeating it as necessary while singing the ascending then the descending scale. Group, or student, B will simultaneously sing with group A the major scale beginning with the descending scale and then the ascending scale. In order to accomplish this, the beat must be kept steady throughout the exercise. The exercise will then sound like this:

Students may also sing the same exercise but sing different rhythmic patterns simultaneously.

Example:

\[\begin{array}{c}
\text{I.} \\
I \quad I \quad I \quad I \\
\text{II.} \\
I \quad I \quad I \quad I
\end{array}\]
Group, or student, A will begin at numeral I. and proceed to II., repeating the I. II. sequence as necessary for the completion of the ascending and descending scales. Group, or student, B will begin at numeral II. and proceed to I., repeating the II. I. pattern as necessary. Thus, the exercise will sound as follows:

\[
\begin{array}{c}
\text{I.} \\
\text{II.} \\
\text{I.} \\
\text{II.} \\
\text{I.}
\end{array}
\]

Scales can be used to teach the solfege syllables and the Curwen hand signs, as well as differences between major and minor scales, and modes. Many other variations of these exercises are possible. The teacher will make the learning process more interesting to students by trying new and different things.

III. Intervals--Intervals can be taught by having students sing the intervals in the major scale, singing the interval names and the syllable names or note names. This exercise can be used to teach note names or to reinforce the learning of the solfege syllables. Using the C major scale to demonstrate, students will actually sing the following exercise. Again, keep in mind that students need not see the exercise written out as it appears here. It is a matter of convenience in explaining the rhythm and melody of the exercise that the exercise is depicted this way here.
Later, students can better understand and visualize the spatial relationship of the intervals on the staff. An illustration such as the following one may be need so that students can sing the exercise while seeing the written expression of the intervals on the blackboard. Students need to see the space relationship, not the rhythmic pattern. A simple illustration will work best.

The interval exercise may lead naturally into discussion of the construction of the major scale and later to minor scales and then to modes.

IV. Triads--Students can learn triads as the basis for later work on chord structures. Triads can be sung in arpeggios as an exercise, or may be sung by groups, trios, or quartets as a chord. Students can sing triads of the major scale which illustrates the construction of major, minor, and diminished triads. Augmented triads can also be discussed, but do not
appear in the major scale degrees.

```
Sol  La  Ti  Do  Re  Mi  Fa  Sol
Mi   Pa  Sol La  Ti  Do  Re  Mi
Do  Re  Mi  Fa  Sol La  Ti  Do
I    ii  iii  IV  V   vi  vii  VIII
```

These may be sung by the entire group, by duets, trios, quartets, or individually in chord form or as arpeggios, one after the other. (Example: Do, Mi, Sol, Re, Fa, La, Mi, Sol, Ti, Fa, La, Do, etc.) This can also lead into discussion of chord progressions in music.

V. Melodic dictation--In order to develop the skills of writing music fluently, start simply. The following method is one way to simplify the matter of melodic dictation. This method gives students a limited choice and a pre-written scale in solfege to follow. All that the student must do is circle the appropriate syllable. This eliminates the student's need to choose from the entire realm of note possibilities and also eliminates the need to write down material which may distract him from listening to the exercise. The system allows the student to see the spatial relationship of the syllables at all times. The scale can be added to or subtracted from as needed in order to accommodate more complex or simpler passages. It may be necessary in the beginning to offer students only two choices. In this exercise the student has heard the sequence Sol Mi Sol Sol Mi and has circled the appropriate letters.
Example: \( \text{S S S S S} \)
\( \text{M M M M M} \)
Remember to follow the natural progression of learning the intervals: Sol Mi La Do Sol Re Do^1 Ti and Fa. The next sample exercise has more syllables involved in the scale. The student has heard the tones in the sequence of Sol Mi La Sol Mi Do and has circled the correct syllables.

Example: \( \text{L L L L L} \)
\( \text{S S S S S} \)
\( \text{M M M M M} \)
\( \text{D D D D D} \)
Spaces have been left between the syllables where a syllable is missing. Later, these will be added as they are learned. This system of melodic dictation will eventually lead to adapting the solfege scale to the written staff.

Students will need time to practice the intervals and to feel comfortable and confident at each stage of development. Allow adequate practice time and do not move too quickly. Always remember to establish the tonal center of the exercise before any melodic dictation is given.

VI. Rhythmic dictation--The place to begin instruction in rhythm is with the understanding of steady beat and with the understanding of meter. Students will then need to determine upon which beats sounds occur and upon which there is silence. For simplicity's sake, rhythm should be taught separately from melody at first. In rhythmic dictation, students need only to work with the rhythm, not the melody. Try to devise some way of tapping the rhythms so the students
will not become confused with trying to identify the pitches in an exercise. Students should be given a guideline to follow and a limited choice when working with rhythmic dictation. The following is one form that can be used by students to take rhythmic dictation. Students are given the meter signature and an outline of the beats in the measure (beats are numbered). In this example, the teacher taps or claps the rhythm: \[\begin{array}{c|c|c|c|c|c} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}\]. Students then circle the beats upon which the claps occur.

Example:

\[\begin{array}{c|c|c|c|c|c} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}\]

A more advanced form of rhythmic dictation would outline the beats in the measure, but would require students to write in the durations of the sounds above their respective beats. In the following example, the teacher taps or claps the rhythm: \[\begin{array}{c|c|c|c|c|c} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}\]. Students then write in the correct rhythmic symbols. (Student's markings are in red.)

\[\begin{array}{c|c|c|c|c|c} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}\]

Move from simple to complex meters \(\begin{array}{c|c|c|c|c|c} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}\), etc. Remember to establish the tempo in which the rhythmic dictation exercise will be given in. The second form of rhythmic dictation, shown above, will become necessary as eighth notes, dotted rhythms, and more complex rhythms are introduced. Echo clapping should be used extensively, especially with beginners, to get students
used to listening for rhythm variances, to remember rhythmic patterns, and to repeat them accurately.
The following is a list of music which is appropriate for teaching basic sightsinging skills to high school students. The selection of music should be based upon content, form, style, value and the principles of music instruction set forth in this paper. American folk songs, madrigals, and art songs are all marvelous instructional materials for students from beginners to more advanced students. Unaccompanied songs should be sung as much as possible. The selections listed here are divided into three categories: beginning, intermediate, and advanced. This will help teachers decide the appropriate music for a particular high school choir. Along with the music, some of the skills from part two of this paper have been listed as suitable skills to work with for different levels of students. Teachers will also want to look for opportunities to teach these skills in music which they are considering using with their choirs. The titles and composers and/or arrangers of the music are given.

**Beginning**

**Skills:** solfege syllables, Curwen hand signals, notes on the staff, key signatures, tonic triad, accidentals, beat-pulse, meter, rhythmic duration syllables, traditional rhythmic names and symbols, rest, accents, downbeat, meter signature, melodic and rhythmic dictation.

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer/Arranger</th>
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</thead>
<tbody>
<tr>
<td>All the Pretty Little Horses</td>
<td>Wagner</td>
</tr>
<tr>
<td>All Ye Who Music Love</td>
<td>Donato/Greyson</td>
</tr>
<tr>
<td>Title</td>
<td>Composer/Arranger</td>
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<tr>
<td>-------------------------------------------</td>
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<tr>
<td>Blowin' in the Wind</td>
<td>Dylan</td>
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<tr>
<td>Come Again, Sweet Love</td>
<td>Dowland</td>
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<td>Cripple Creek</td>
<td>Crocker</td>
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<td>Dixie</td>
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<td>Easy Folk Songs for Male Voices</td>
<td>Grotenhuis</td>
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<td>Go 'Way From My Window</td>
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<tr>
<td>Kum Ba Ya</td>
<td>Neufeld</td>
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<tr>
<td>Londonderry Air</td>
<td>Frackenpohl</td>
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<tr>
<td>O Lady Fair</td>
<td>di Lasso</td>
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<td>Old Joe Clark</td>
<td>Johnson</td>
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<tr>
<td>O Mistress Mine</td>
<td>Williams</td>
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<tr>
<td>O Stay Sweet Love</td>
<td>Farmer/Fellowes</td>
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<tr>
<td>Sweet Love Doth Now Invite</td>
<td>Dowland/Greyson</td>
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<tr>
<td>Take, O Take Those Lips Away</td>
<td>Shearer</td>
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<tr>
<td>(The) Times They are A-Changin'</td>
<td>Dylan/Fortune</td>
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<tr>
<td>To Shorten Winter's Sadness</td>
<td>Weelkes/Fellowes</td>
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<tr>
<td>Wassail Song</td>
<td>Shaw-Parker</td>
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<tr>
<td>(The) Water is Wide</td>
<td>Zaninelli</td>
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<tr>
<td>Weep, O Mine Eyes</td>
<td>Bennet/Greyson</td>
</tr>
</tbody>
</table>

**Intermediate**

Skills: note names, clefs, intervals, triads, scales, accidentals, traditional rhythmic names and symbols, meter signatures, subdivision, triplets, syncopation, ties, melodic and rhythmic dictation.

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer/Arranger</th>
</tr>
</thead>
<tbody>
<tr>
<td>All My Trials</td>
<td>Luboff</td>
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<tr>
<td>Title</td>
<td>Composer/Arranger</td>
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<tr>
<td>----------------------------------------------------</td>
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</tr>
<tr>
<td>American Folk Song Suite</td>
<td>Zaninelli</td>
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<tr>
<td>American Trilogy</td>
<td>Logeski</td>
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<tr>
<td>Aura Lee</td>
<td>Hunter-Shaw-Parker</td>
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<tr>
<td>Barbara Allen</td>
<td>Willcocks</td>
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<tr>
<td>Begone, Dull Care</td>
<td>Whitworth</td>
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<tr>
<td>Black is the Color of my True</td>
<td>Churchill</td>
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<td>Love's Hair</td>
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<tr>
<td>(The) Blue Tail Concerto</td>
<td>Powell</td>
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<tr>
<td>Blow, Blow, Thou Winter Wind</td>
<td>Rutter</td>
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<tr>
<td>Bring a Torch, Jeanette Isabella</td>
<td>Vance</td>
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<tr>
<td>Cindy</td>
<td>Horton</td>
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<tr>
<td>Coffee Grows on White Oak Trees</td>
<td>Boyd</td>
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<td>Come to Me, Gentle Sleep</td>
<td>Bright</td>
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<td>Coventry Carol</td>
<td>Smith</td>
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<td>Dark Water</td>
<td>James</td>
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<td>Dear Love, of Thee Alone</td>
<td>Hassler</td>
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<tr>
<td>Down in the Valley</td>
<td>Mead</td>
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<td>Fire, Fire, My Heart</td>
<td>Morley</td>
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<td>Give Me Your Tired, Your Door</td>
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<td>Going to Build a Mountain</td>
<td>Dricusse/Leyden</td>
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<td>Green Grow the Rushes-O</td>
<td>Kirk</td>
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<td>Hail Beauteous Knight</td>
<td>Schubert</td>
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<td>He, Watching Over Israel</td>
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<td>I'm a Yankee Doodle Dandy</td>
<td>Cohan</td>
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<td>Innsbruck, I Now Must Leave Thee</td>
<td>Issac/Howerton</td>
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<tr>
<td>In These Delightful Pleasant Groves</td>
<td>Purcell</td>
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<tr>
<td>Jesus, Jesus Rest Your Head</td>
<td>Freng</td>
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<tr>
<td>Title</td>
<td>Composer/Arranger</td>
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<tr>
<td>Johnny, I Hardly Knew Ye</td>
<td>Parker</td>
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<tr>
<td>Little White Hen</td>
<td>Scandello</td>
</tr>
<tr>
<td>Lo, How a Rose E'er Blooming</td>
<td>Distler</td>
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<td>Lost is My Quiet</td>
<td>Berger</td>
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<td>Love Learns By Laughing</td>
<td>Morley/Harris</td>
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<td>Michael, Row the Boat</td>
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<td>Merry Let Us Part and Merry Meet Again</td>
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<td>Motherless Child</td>
<td>Leonard</td>
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<td>Poor Man Lazrus</td>
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<td>Serenade</td>
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<td>This Land is Your Land</td>
<td>Guthrie/Lojeski</td>
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<td>Wade in the Water</td>
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<td>When the Saints Go Marching In</td>
<td>Schumann</td>
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<td>Winds Through the Olive Trees</td>
<td>Christiansen</td>
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**Advanced**

Skills: whole-step, half-step, modes, scale degrees, chords, triplets, melodic and rhythmic dictation.

<table>
<thead>
<tr>
<th>Title</th>
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<tr>
<td>Amor, per Tua I'erce</td>
<td>Monteverdi</td>
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<tr>
<td>And the Glory of the Lord</td>
<td>Handel</td>
</tr>
<tr>
<td>Chi'ami la Vita Mia</td>
<td>Monteverdi</td>
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<tr>
<td>Dese Bones Gwine to Rise Again</td>
<td>Gearhart</td>
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<tr>
<td>Echo Song</td>
<td>di Lasso/Nidman</td>
</tr>
<tr>
<td>Fare Thee Well</td>
<td>Distler/Richter</td>
</tr>
<tr>
<td>Title</td>
<td>Composer/Arranger</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>------------------------------</td>
</tr>
<tr>
<td>Five Chorales</td>
<td>Bach</td>
</tr>
<tr>
<td>Let All Things Now Living</td>
<td>Cowley/Davis</td>
</tr>
<tr>
<td>Nightingale</td>
<td>Mendelssohn/Robinson</td>
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<tr>
<td>Old Joe Has Gone Fishing</td>
<td>Britten</td>
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<tr>
<td>Revecy Venir Du PRINTANS</td>
<td>LeJeune</td>
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<td>Set Down Servant</td>
<td>Shaw</td>
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<td>Shenandoah</td>
<td>Bartholomew</td>
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<tr>
<td>Shepherd's Chorus (Amahl and the Night Visitors)</td>
<td>Menotti</td>
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<td>(The) Shepherd's Farewell to the Holy Family</td>
<td>Berlioz</td>
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<tr>
<td>Sing and Rejoice</td>
<td>James</td>
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<tr>
<td>Sure on This Shining Night</td>
<td>Barber</td>
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<tr>
<td>Two Bach Chorales for Christmas</td>
<td>Bach/Dawson</td>
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NOTES


2Choksy, p. 7.


8Adam, pp. 11-12.

9Based upon an illustration found in Lois Choksy's book, The Kodaly Method.

BIBLIOGRAPHY


