Conservatory

Sight-Singing

Method

by

A.T. CRINGAN.
MUS. BAC.

As used in the
Toronto
Conservatory
of Music

Price 50¢

Toronto,
Whaley, Royce & Co., Limited
158 Yonge Street
Junior Sight-Singing Examination.

This examination comprises the following tests:—

1. Singing without accompaniment a minor scale, harmonic form; also the intervals of perfect fourth, fifth, and octave, major second, third, sixth and seventh, and minor third.

2. Singing at sight a test containing diatonic intervals of moderate difficulty in a major key.

3. Singing at sight, on a monotone, a test in simple, duplre, triple or quadruple time, containing half-pulse and quarter-pulse divisions and dotted notes.

4. Writing from hearing it played or sung, a test containing from four to six tones of any major scale indicated by the examiner, the tonic chord being first played or sung.

5. Pointing on a blank staff the notes of any one of three hymn tunes previously prepared.

Intermediate Sight-Singing Examination.

The following tests are given:—

1. Singing without accompaniment minor scales, melodic and harmonic, and all major and minor intervals within the compass of an octave.

2. Singing at sight a test containing difficult diatonic intervals and simple modulations to the dominant, sub-dominant or relative minor.

3. Singing at sight, on a monotone, a test containing any of the following pulse-divisions, half and quarters, three-quarters and quarters, triplets, and rests of corresponding value.

4. Ear tests as in the Junior Examination, but containing the sharp fourth or flat seventh of the scale.

5. Pointing on a staff modulator, while singing from memory, the notes of one of six tunes previously prepared and containing a modulation to the dominant, sub-dominant or relative minor.
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UNIVERSITY OF TORONTO
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INTRODUCTION.

This method is intended primarily for the use of vocal students who desire to acquire the power to read intelligently such musical compositions as are employed by representative church choirs and choral societies. The exercises are based on the Tonic-Solfa system in which the scale tones are introduced in the natural order of the harmonies of which they form a part.

Supplemental practice in singing intervals from the Modulator, or from a blank Stave written on the black board, should form an essential part of every lesson. The sequence of exercises is not based on the number of sharps or flats contained in the key-signature, but on the nature of the intervals themselves which are the same in all keys. It will be found that when the relative positions of the notes of the Tonic Chord, in any key, have been clearly recognised, the recognition of the remaining scale tones will be comparatively easy of accomplishment.

The initials of the Solfa names are inserted under the notes wherever new or difficult intervals are introduced, but the student should be trained to recognise the names without assistance as soon as possible.

In preparing the exercises only such have been included as would be likely to prove interesting to the musical student. While each contains examples of the technical features of the chapter in which it appears, these have been combined in tuneful, and melodious phrases intended to lead the student to an appreciation of more advanced compositions. The various exercises have been subjected to a practical test in the class room of the Toronto Conservatory of Music with most satisfactory results.

TORONTO, September 1901.

Publisher's Note.

This book is the first of a series of three numbers. The remaining numbers will provide material adapted to the study of Intermediate and Advanced grades.
CONSERVATORY
SIGHT-SINGING METHOD.

NAMES OF LINES AND SPACES.

NAMES OF NOTES AND THEIR RELATIVE VALUES.

Whole note.

Half.

Quarter.

Eighth.

Sixteenth.

Thirtysixth.

TABLE OF KEY-SIGNATURES.

Rule for finding the Key-note:—The last sharp is always placed on the seventh and the last flat on the fourth degree of the scale.

Each major scale contains seven tones named as follows:—Do Re Mi Fa Sol La Ti.

As shown in the following diagram the interval of a semitone occurs between Mi—Fa and Ti—Do:.

W. R. & C. 833
TABLE OF TIME-SIGNATURES.

Two beats in a measure.

Three beats in a measure.

Four beats in a measure.

Six beats in a measure.

Note:— The upper figure indicates the number of beats in a measure while the lower indicates the note-value of each beat.

Exercises on the Tonic Chord.

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9.
Tonic and Dominant Chords.

The Divided Beat.
Tonic, Dominant and Subdominant Chords.
Two-Part Studies.
Compound Duple Time.

59. \( \text{Music notation here} \)

60. \( \text{Music notation here} \)

61. \( \text{Music notation here} \)

62. \( \text{Music notation here} \)

63. \( \text{Music notation here} \)

64. \( \text{Music notation here} \)
THE GREAT STAVE.

On reference to the Stave given on page 3 it will be observed that it consists of eleven lines, including the leger line named C. The eleven-lined Stave is technically known as the "Great Stave." For convenience in reading it is divided into two sections of five lines each with a leger line between. From the position which this line occupies in the middle of the Stave it is known as Middle C. — The upper section of the Stave is distinguished by a sign called the G or Treble Clef; and the lower section by the F or Bass Clef. The former was primarily intended for the notes sung by the Treble voice, but the Contralto part is now frequently combined with it. Similarly the Bass part only was originally written in the Bass Clef, but the Tenor part is now frequently written in this also. — A reference to the "Table of Key-signatures" on page 3 will show the order in which the various sharps and flats are written in both clefs. — In order to familiarise the student with the Bass Clef a selection of the exercises contained in the foregoing chapters should now be re-written, one octave lower, in the Bass Clef.
Note: The sharpened Fourth is indicated by a natural (♮) when the key-signature contains one or more flats.
The Flattened Seventh, TA.

91.

92.

93.

94.
Note: The flattened Seventh is indicated by a natural when the key-signature contains one or more sharps.
The Divided Beat. Quarters.
Evening.

1. Evening's golden sun-light, Oft I've watch'd thy glow, from the same Creator each can trace his birth.
2. Oft my sober fancy On that glow hast dwelt, and my sober fancy on that glow hath dwelt.
3. Felt as though another Bright'er, better light, felt as though another Bright'er, better light.
4. From the same Creator Each can trace his birth, from the same Creator each can trace his birth.

As behind you hill-top, Thou hast sunk so low.
And my heart a sadness At the sight has felt.
Sent a chast'ning vision On my inward sight.
Thee he dress'd in glory, Me he form'd of earth.

The Silver Lake.

Moderato.

1. Come with me, the moon is beam'ing over the silver waters of the lake so fair.
2. O de-lay not, time is fly'ing, And our comrades call us from the pebbly strand,
3. Wake the harp to accents tender, Softly sweep the chords and warble sweetest lays.
See ye not the white walls gleaming, And the
E'en the gentle breeze is sighing, As it
While the starry host in splendor Great their

ripples laughing in the summer air?
waits to hear us from the dewy land;
placid mirror with an earnest gaze;

Come with me, the boat is waiting, And the
'Mid the hills in beauty gleaming Still the
Earth is heav'n in fairest seeming, And the

distant voices sweetest echoes wake; Come, O come, the

moon is beam ing Over the laughing waters of the silver lake.
The Harp that once through Tara's Halls.

Adagio. 4/88.

Old Irish Melody

1. The harp that once thro' Tara's halls, The soul of music shed,
Now hangs as mute on Tara's walls. As that soul were fled;
So sleeps the pride of former days. So glory's thrill is

2. No more to chiefs and ladies bright, The chord alone that breaks at night, Its tale of ruin tells; Thus freedom now so seldom wakes. The only throb she gives, is

hearts that once beat high for praise, Now feel that pulse no more.
1. Once a boy a rose-bud saw, Rose-bud in the
2. Then he said, "I'll pluck thee off, Rose-bud in the
3. But, the willful lad, he tore Rose-bud from its

Rose-bud, rose-bud, Rose-bud red, Rose-bud, sweetest treasure.
Rose-bud, rose-bud, Rose-bud red, Rose-bud, doubtful treasure.
Rose-bud, rose-bud, Rose-bud red, Rose-bud, costly treasure.

Twas so fresh and young and bright, Straight he ran in.
Rose-bud said, "But I can sting, And will leave thee.
Rose-bud turned and stung again, And he had to

To enjoy his pleasure.
To repent at leisure.
Measure for his measure.

Then he said, "I'll pluck thee off, Rose-bud in the
But, the willful lad, he tore Rose-bud from its

Wild delight, To enjoy his pleasure.
Foolish thing, To repent at leisure.
Take in pain Measure for his measure.
O who will o'er the Downs so free?

Moderato. $\frac{3}{4}$.

1. O who will o'er the downs so free, O who will with me ride, O
2. I saw her bow'r at twi-light grey, Twas guard-ed save and sure, I
3. I prom-is'd her to come at night, With com-rades brave and true, A

who will up and follow me, To win a blooming bride? Her fa-ther he has
saw her bow'r at break of day, Twas guard-ed then no more! The var-lets they were
gal-lant hand with sword in hand To break her pri-son thro'; I prom-is'd her to

lock'd the door, Her mother keeps the key, But nei-ther door nor
all a-sleep, And none was near to see The greet-ing fair that
come at night, She's wait-ing now for bolt shall part My

own true love from me! And ere the dawn of morn-ing light, I'll
between my love and me! And ere the dawn of morning light, I'll

set my true love free, And ere the dawn of morning light, I'll set my true love free.
Soft through the fading Light.

1. Soft thru' the fading light, Falls the twilight's purple veil!
2. Arms of the forest trees Rock the restless winds to sleep,
3. Fold, then, your weary wings, Troubled heart and busy brain,

Far o'er the waters bright, Fit a sunlit sail,
Silent the birds and bees, Sink in slumber deep.
"Rest, rest," the forest sings, Rest from care and pain.

Hush! while the daylight dies, Evening sounds through all the air,
"Rest" sings the forest, "rest," Listen to her lullaby,
"Rest," sings the woodland still, While the silent shadows fall,

Soft on the silence rise, Like an angel's prayer...
"Rest" on the Father's breast, Neath his watchful eye...
"Rest," rest from every ill, God is over all...
Hymn.

1. Thou, whose Almighty word Chaos and darkness heard,
   And took their flight; And where the Gospel's day

2. Thou Who didst come to bring
   On Thy redeeming wing
   Health to the sick in mind,
   O now, to all mankind,
   Let there be light!

3. Spirit of truth and love,
   Life-giving, Holy Dove,
   Move on the waters' face,
   And, in earth's darkest place
   Let there be light!

4. Holy and Blessed Three,
   Glorious Trinity,
   Boundless as ocean's tide,
   Through the world, far and wide,
   Let there be light! Amen.
27

Easter Hymn.

1. Jesus Christ is risen today, Alleluia.

Our triumphant holy day, Alleluia.

Who did once upon the Cross, Alleluia.

Suffer to redeem our loss, Alleluia, Amen.

2. Hymns of praise then let us sing
Unto Christ, our heavenly King,
Who endured the Cross and grave,
Sinners to redeem and save, Alleluia.

3. But the pains which He endured
Our salvation have procured;
Now above the sky He's King,
Where the angels ever sing, Alleluia! Amen.
Chant.

Our Father which art in heaven, Hallowed be Thy name.
Thy kingdom come. Thy will be done in earth, as it is in heaven.
Give us this day our daily bread.
And forgive us our debts, as we forgive our debtors.
And lead us not into temptation; But deliver us from evil:

For thine is the kingdom, and the power, and the glory, For ever. A. men.

Chant.

Psalm CXIX.

Teach me, O Lord, the way of Thy statutes; I and I shall keep it unto the Lord.
Give me understanding, and I shall keep Thy law; yea, I shall observe it with my whole heart.
Make me to go in the path of Thy commandments; for there is no delight to me in vanity.
Incline my heart unto Thy testimonies, and not to covetousness.
Turn away mine eyes from beholding vanity; and quicken Thou me... in Thy way.
Stablish Thy word unto Thy servant, who is devoted to Thy fear.
Turn away my reproach which I fear; if for Thy judgments I am... good.
Behold, I have longed after Thy precepts; quicken me... in Thy righteousness.
Scripture Sentence.

Now unto Him that is able to keep you from falling, and to present you faultless before the presence of His glory with exceeding joy, to the only wise God, our Saviour, be glory and majesty, dominion and power, both now and ever. Amen.
Pray for the peace of Jerusalem: They shall

Peace be with thee. Peace be within, within thy walls, within thy walls, and prosperity within thy walls, within thy palaces. Hallelujah, Hallelujah.
Scripture Sentence.

Our soul waiteth for the Lord: our soul waiteth for the Lord; He is our help, is our help and our shield. For our heart shall rejoice, rejoice in Him; our heart shall rejoice in Him; be
cause we have trusted in His holy name, be

cause we have trusted in His holy name.

Let Thy mercy, O Lord, be upon us, according as we

hope, as we hope in Thee. Let Thy mercy, O Lord, be upon us, according as we

hope, as we hope in Thee.