

**South African unit standards for sight-singing,
realised in a multiple-media study package**

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Summary

This research concerns the design of a multiple-media study package for sight-singing and how national standards for sight-singing can be realised by using this study package. Sight-singing is a skill which can be of great value for singers, choristers and other musicians. Unfortunately this skill has been sadly neglected in South African schools. The result is that a great percentage of society (and in particular, choristers) is not able to read music and then sing it.

The researcher is responsible for sight-singing tuition at the Drakensberg Boys' Choir School, which is the only choir school in South Africa. The ages of new choristers vary from 9 to 13 years and there is a considerable variation in their music backgrounds. It is therefore essential that every learner can work at his own pace to master sight-singing. The author did research on this subject to compile a sight-singing programme which will enable learners to reach a high standard of sight-singing while progressing at their own pace.

By making a study of relevant literature, the author gathered information on sight-singing, reading, communication, educational media as well as Outcomes-Based Education and instructional design. The author formulated criteria for a sight-singing programme and for the use of educational media in such a programme. These criteria are used to evaluate seven different sight-singing programmes. The evaluation indicated to the researcher how other authors approached the subject. He identified the strong and weak points of every programme.

The researcher designed a multiple-media study package for sight-singing according to Dick and Carey's systems approach model for designing instruction (1996). The study package consists of a workbook, a testbook and two audio CDs. The author did action research by using the study package to teach sight-singing to the new choristers at the Drakensberg Boys' Choir School. Various problems in the study package became clear while using it for teaching. The study package was amended a number of times to eliminate the shortcomings.

This research indicates that sight-singing is not only possible when a competent teacher is present. Students can learn sight-singing independently by using a multiple-media programme.

Opsomming

Hierdie navorsing handel oor die ontwerp van 'n meervoudige-media studiepakkette vir bladsang. Die probleem wat behandel is, was om vas te stel hoe nasionale standaarde vir bladsangonderrig bereik kan word deur 'n meervoudige-media onderrigprogram.

Bladsang is 'n vaardigheid wat van groot waarde kan wees vir sangers, koorlede en ander musici. In die meerderheid van Suid-Afrikaanse skole het hierdie vaardigheid ongelukkig min aandag geniet tot op hede. Die gevolg is dat 'n groot persentasie van die bevolking, en in besonder koorsangers, nie in staat is om musiek te lees en dit dan te sing nie.

Die navorser is verantwoordelik vir bladsangonderrig by die Drakensberg Seunskool, die enigste koorskool in Suid-Afrika. Die ouderdom van nuwe aankomelinge by die skool wissel van 9 tot 13 jaar en hulle musiekagtergrond verskil aansienlik. Dit is dus noodsaaklik dat elke leerder teen sy eie tempo kan werk om bladsang te bemeester. Ten einde 'n bladsangprogram daar te stel wat leerders in staat stel om die nodige standaard in bladsang te bereik en om teen hulle eie tempo te werk, het die outeur navorsing oor die onderwerp gedoen.

Deur 'n studie van relevante literatuur het die outeur inligting ingewin rakende bladsang, lees, kommunikasie, onderrigmedia asook Uitkomsgebaseerde Onderwys en die ontwerp van studiepakkette. Die outeur het kriteria geformuleer vir die samestelling van 'n bladsangprogram en vir die benutting van onderwysmedia in so 'n program. Hierdie kriteria is gebruik om sewe verskillende bladsangprogramme te evalueer. Deur hierdie evaluering kon die navorser sien hoe ander outeurs die onderwerp benader het. Hy het die sterk en swak punte van elke program aangetoon. Die evaluering van hierdie programme het vir die outeur waardevolle insig gegee in die samestelling van so 'n program.

Die navorser het 'n meervoudige-media studiepakkette vir bladsang ontwerp volgens die sisteembenadering van Dick en Carey (1996). Hierdie pakket bestaan uit 'n werkboek, 'n toetsboek en twee oudio CD's. Hy het aksienavorsing onderneem deur die pakket te gebruik om nuwelinge by die Drakensberg Seunskool in bladsang te onderrig. Deur die praktiese implementering van die program het sekere tekortkominge na vore gekom. Die studiepakkette is verskeie kere gewysig om gebreke te probeer elimineer.

Hierdie navorsing toon aan dat bladsangonderrig nie slegs moontlik is onder leiding van 'n bekwame onderwyser nie, maar dat leerders selfstandig kan leer deur gebruik te maak van meervoudige media.

Sleutelwoorde

Bladsang, meervoudige-media, studiepakket, Suid-Afrika, onderwysstandaarde, Drakensberg Seunskoor, onafhanklike leer, teoretiese model, onderwysmedia.

Key words

Sight-singing, multiple-media, study package, South Africa, unit standards, Drakensberg Boys' Choir, independent learning, theoretical model, educational media.

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Chapter 1

Introduction and overview of the study

1.1 Introduction

In this chapter, the author aims to provide the reader with a broad overview of the study. He explains why he regards this research project as extremely important and what the general level of music literacy in South African choirs is. After stating the research problems, he explains the research procedures as well as terminology that are used in the thesis. Problems that were encountered during the study are discussed and the author explains how they were solved.

The ability to sing music from sight is probably one of the most important skills for choristers as well as solo singers. This skill can help singers and choristers to learn music quickly and effectively, to follow a music score and to understand music better. Sight-singing develops the ability to anticipate melody and rhythm without actually hearing the music.

Singing from sight involves a combination of skills that the singer has to perform simultaneously. The singer should be able to recognise the symbols representing different music concepts while looking at the music. At the same time, he has to interpret each symbol and anticipate the pitch, duration, tone quality, syllable and diction of the sound. Only then can he sing the note and compare the actual sound to the one he anticipated. If the actual sound does not match the anticipated one, he should realise that something is wrong, determine the mistake without stopping, and ensure that he does not repeat the mistake in the following notes. While he is sight-singing a note, the singer has to consider the following couple of notes and anticipate what the phrase will sound like. Although it may seem totally impossible to perform all of this at the same time, the human brain is more than capable of executing all of these actions at once.

The very important musical skill of singing from sight is often sadly neglected in South African schools, with the result that many singers and choristers are not able to read music. While South Africa's educational system is currently being redesigned, this can be an

opportunity to ensure that sight-singing tuition at school level receives the attention it deserves.

Learning to sing from sight is a process that can be compared to learning how to read language. In this study, the author discusses the various concepts that learners should master to sing from sight. These concepts are formalised in South African unit standards for sight-singing. To enable learners to achieve the unit standards, the author provides learners with a sight-singing training programme, using multiple media.

1.2 Motivation for this study

The author has conducted several choirs of different age groups. He found that only a small percentage of these choristers were able to sing music accurately from sight. A lot of time had to be spent on learning different voice parts by rote during rehearsals. If each chorister could sight-sing the music, much more rehearsal time could be spent on choral singing and on vocal technique.

Since 2000, the author has been teaching sight-singing at the Drakensberg Boys' Choir School where sight-singing is regarded as an extremely important part of each chorister's training. The Drakensberg Boys Choir is one of South Africa's best-known choirs and is rated as one of the best boys' choirs in the world (Duvenage 2003).

Some information about the Drakensberg Boys' Choir school should help readers understand why sight-singing is such an important skill for these choristers. This is the only choir school in South Africa. The school is situated in the mountains of the Kwa-Zulu Natal province, South Africa. The nearest town, Winterton, is 30 km from the school. Boys between the age of nine and fifteen representing all parts of South Africa sing in this choir. All the boys are boarding at the school and they have two choir rehearsals, of an hour each, every day from Monday to Friday. There are three choirs at the school, namely two concert choirs and a choir for the new boys. The concert choirs perform in public, while the new boys' choir is a training choir for each year's new choristers. Every Wednesday afternoon the boys give a concert in the auditorium of the school, and they regularly tour to perform in different parts of South

Africa. Annually an international choir is chosen from the two concert choirs to undertake an international concert tour.

Boys enter the school after passing a music audition and an academic test. Most of these boys are not able to read music when they enter the school. Only the boys who received private music lessons are able to sight-sing simple music. This observation coincides with the research findings of Henry and Demorest (1994: 4-8) in the USA, that private piano study was the only background factor that made a significant difference in the individual sight-singing ability of high school choristers.

Each new chorister of the Drakensberg Boys' Choir has to complete a course in sight-singing before he is allowed to sing and perform as part of one of the two concert choirs. This is a great motivation for the boys to learn sight-singing. Because new choristers enter the school at different ages (from 9 to 13 years old) and with varying musical abilities and training, the group is not homogeneous. To enable the learners to progress according to their age and abilities, each boy is allowed to learn at his own pace. This same principle is advocated in the outcomes-based educational system, which has been adopted in South Africa since 1997.

In the past, the boys used the *Training status programme* by Oosthuyzen (1994) that consists of a printed handbook with some explanations and graded exercises. The boys were expected to learn the exercises one at a time and then sing it to the teacher to evaluate their "sight-singing". By learning each exercise before being evaluated, the boys never really sang from sight. The outcome of this method was that many boys were not able to sight-sing very accurately. A more detailed discussion of this method is presented in Chapter 5.3.4.

To teach a group of learners to sing from sight accurately, using the *Training status programme*, was a time-consuming process. Most of the teacher's time during sight-singing lessons was spent explaining new concepts to individual pupils. The present author felt that there should be a more effective way to deal with sight-singing training than the one described above. When the teacher has to explain every concept to each individual pupil and evaluate each pupil's efforts, a lot of time is being wasted. If an alternative way can be found to introduce new material or to evaluate each pupil's efforts, the whole group's progress can be much faster.

In the 21st century, a great variety of educational media are available that can be used to introduce different music concepts. These media include computers, music instruments, printed matter, as well as human media, namely the learner, fellow choristers and the teacher. If the available media can be optimally utilised, choristers should be able to learn sight-singing effectively and quickly without wasting any time waiting for assistance from another person, or by learning a music concept incorrectly.

The author realised that choristers' lack of sight-singing skills is probably one of the main problems of many South African choirs. He also concluded that the sight-singing tuition that learners receive in South African schools does not equip them to sing even simple music from sight.

The National Department of Education has requested interest groups and individuals to make themselves available to write national unit standards for every subject (learning area) that is formally taught at South Africa's educational institutions. In response to this request, Proff. Caroline van Niekerk and Heinrich van der Mescht from the University of Pretoria initiated the MEUSSA group to write national unit standards for music education. MEUSSA is an acronym for Music Education Unit Standards for Southern Africa. The author realised that he can contribute to improve South Africans' musical literacy by joining this group and by writing suitable unit standards for sight-singing tuition in South Africa.

The study package and method described in this thesis is used to teach sight-singing to the talented choristers of the Drakensberg Boys' Choir, but the author is convinced that it should be equally effective to train other choristers and singers. The author therefore regards this project of great importance and believes that it can contribute to a better musically educated society and a higher standard of choral singing in South Africa.

1.3 The importance of sight-singing

The ability to record music by means of writing is an invention that revolutionised music making. Notation made it possible to preserve music and to spread music throughout the world. Notation also enabled composers to compose lengthy and complex pieces of music.

To benefit from music notation, it is necessary that the musician should possess the knowledge and skills to read and perform the notated music.

The *Oxford Paperback Dictionary* defines notation as “a system of signs or symbols representing numbers, quantities, musical notes, etc.” (Pollard 1994: 550). It is important to note that music notation represents music sounds and that it is not music itself.

Visual symbols are used to represent the musical concepts of pitch, duration and metre in Western music. This enables people to re-create the music that was written down, thus preserving the music and spreading it over the world. Various people experimented with different systems of music notation, using a variety of symbols to represent musical sound. The notation system that is most commonly used worldwide is “staff notation” in which music is written on staves with five lines each.

The ability to read a music score or to sing from sight has many great advantages for the individual singers as well as for choirs. Some of these advantages are:

- Singers or choirs can learn music faster.
- Singers (choristers) can learn their parts on their own, without learning it by rote.
- New music can be sung immediately, giving singers (choristers) an idea of what the whole piece sounds like.
- Each chorister can follow the score and start singing at the correct moment.
- Singers (choristers) can look ahead on the score and anticipate the next note(s) that they should sing. This should help to improve intonation.
- Singers (choristers) can see where their individual parts fit into the whole of the musical piece.

The ability to sing from sight also has several advantages for instrumentalists. Sight-singing helps instrumentalists to:

- anticipate music before playing it,
- improve their intonation, and
- follow a score easily, entering at the correct moments.

1.4 Sight-singing tuition in the South African context

The most appropriate time and place to learn to read music is undoubtedly at school level. Up to 1997, sight-singing was regarded as part of the subject Class Music in South African schools. According to the findings of a team of researchers in 1993, Class Music was not taught effectively in the majority of South African schools (van der Walt, Roets & Hauptfleisch 1993: 82). The researchers identified various reasons for this unsatisfactory situation, namely: insufficient time allocated to this subject, inadequate training of Class Music teachers and a lack of resources for teaching Class Music.

In the new South African education system, music education is a subdivision of the learning area *Culture and Arts*. This implies that music education, and therefore sight-singing, will most likely receive even less time on the timetables of schools.

From own experience, the author has seen that the majority of young singers joining the Drakensberg Boys' Choir are not able to sing from sight. It seems that the only boys who can read music are those who have received private music tuition. The music director of this choir, Christian Ashley-Botha, confirmed that the percentage of new boys entering the choir that can sing from sight did not change noticeably during his 21 years at this school (Ashley-Botha 2002).

Mr. Ockert Botha has been the chairman of the Interprovincial Council for Choral Art (Previously the Transvaal Council for Choral Art) since its establishment in 1966. He founded the national SASOL choral competition and can be regarded as one of South Africa's greatest authorities on choral singing. He stated that the sight-reading ability of adult choristers in the choirs represented by this Council is not of a good standard. According to Mr. Botha, most of these adult choristers learn their parts by rote and use the music notation only as a reminder of the music. These choristers solely rely on the choirmaster and the accompanist to teach them the music by rote. Although they cannot really read music, the choristers enjoy their choral art and play an important role in the musical life of their respective communities. Learning music by rote unfortunately uses a lot of rehearsal time and can be frustrating for all the participants. For many choirs it is difficult to reach a high standard of choral singing, because a considerable percentage of the time that they have for rehearsals has to be spent on learning repertoire.

In various interviews, the author discussed the sight-singing standard of South African choristers with some South African authorities on choral singing, such as Ashley-Botha (Drakensberg Boys' Choir), van Wyk (Potchefstroom University Choir), van der Sandt (University of Pretoria Concert Choir and Camerata) and Verster (Bloemfontein Children's Choir). These choirmasters agreed with Botha's statement that most South African choristers are not able to sing from sight.

This sad state of affairs may be changed when unit standards for sight-singing form an integral part of the outcomes that learners should achieve at school. Including sight-singing in the new curriculum can make it compulsory for all learners (with normal mental and physical abilities) in South African schools to learn this skill.

In South Africa with its great variety of cultures, music is an artform that can help people to understand each other better and that can unite participants. Botha (2002) stressed the importance of choral singing as a musical activity to bind people from different communities together. By singing together and by listening to a performance of music from different cultures, people can understand each other better. Such a better understanding between cultures can make a significant contribution towards peace in our country.

1.5 The research questions

The author realised that he is in a position to make a contribution towards better musical literacy for South African choristers by suggesting national unit standards for sight-singing and by offering a multiple-media study package to realise the unit standards. Although these unit standards can help to ensure better music education, it is extremely important that learners as well as teachers (and choirmasters) should have access to learning material on this subject. The learning material should be written in such a way that learners who do not have any musical knowledge could use it, even without the help of a music expert.

The author formulated the main research question of this study in an effort to improve the standard of sight-singing of South African choirs and the musical literacy of South Africans.

1.5.1 The main research question

How should a multiple-media study package be designed to realise South African unit standards for sight-singing?

In an attempt to provide an answer to the main research question, several sub-questions arose. The author believes that finding answers to the sub-questions would lead to an answer to the main research question.

1.5.2 Sub-questions

- Which processes are involved in sight-singing? (Chapter 2)
- Which music concepts should be mastered to sight-sing well? (Chapter 2)
- How can sight-singing skills be graded into national standards? (Chapter 3)
- Which communication processes are involved in sight-singing? (Chapter 4)
- Which media attributes are essential in a multiple-media study package for sight-singing? (Chapter 4)
- What are the advantages and disadvantages of some existing sight-singing methods? (Chapter 5)
- How can a multimedia study package for sight-singing be designed? (Chapter 6)

1.6 Research methods

To find answers to the various research questions, the researcher had to use different research methods. These methods were a study of relevant literature, interviews with authorities in relevant fields, designing a study package for sight-singing, producing the study package, and action research on a small scale. Each of these research methods is described in the following paragraphs.

1.6.1 Study of literature

Relevant literature was consulted to find information about sight-singing, utilising educational media, writing unit standards, and instructional design. The literature that was used included books, articles and web pages on the following topics:

1.6.1.1 Sight-reading

Literature on instrumental sight-reading explained the process of reading music notation and interpreting these symbols on a music instrument. Many of the principles that apply for instrumental sight-reading are equally relevant for sight-singing. Books on piano, flute and recorder tuition were consulted. These books underline the importance of sight-reading for musicians and of practising this skill regularly. The doctoral thesis of Fourie (1990) provided very valuable information about the mental processes involved in sight-reading on the piano. Books such as those by Galway (1982) and Wollitz (1982) provided advice regarding sight-reading on the flute and the recorder respectively.

1.6.1.2 Sight-singing

Several sight-singing methods were studied to learn how other authors approached this subject. The author will evaluate several of these methods in Chapter 5 according to the criteria explained in Chapters 2 and 3. The sight-singing methods that are considered vary from very simple and user-friendly (e.g. Bauguess 1995) to very advanced and theoretical (e.g. Arnold 1999). Books and articles on this topic were also studied to find information on the process of sight-singing and to see which methods these authors suggested to help their readers master sight-singing. In the books that were consulted, explanations of music concepts and graded exercises for sight-singing are given. Articles on sight-singing describe various sight-singing experiments. Unfortunately, the majority of books on sight-singing focus on sight-singing exercises and examples and do not describe the phenomenon, sight-singing. The works consulted do not describe the mental processes involved in sight-singing or a theoretical model for this skill.

1.6.1.3 Choral singing

Books on choral singing such as *Choral insights* by Whitlock and Anderson (1990) and *Koorsang en koorleiding* by the great South African music educator Phillip McLachlan (1983a) underlined the importance of sight-singing for choristers and choirmasters. In this literature, the author found many suggestions of how sight-singing can be taught during the

choir rehearsal. However, the majority of these books do not emphasise sight-singing. The book by Steven Demorest (2001), *Building choral excellence*, focuses on teaching sight-singing in the choral rehearsal. Valuable information about sight-singing in the choral context could be found in this book.

1.6.1.4 Class Music tuition

The author consulted a number of works on Class Music tuition. In these works, various methods of teaching sight-singing are suggested. Sight-singing is generally expected as an essential part of Class Music tuition. Several books on Class Music tuition for young children deal with sight-singing in great detail. These books include *Musical growth in the elementary school* by Bergethon, Boardman and Montgomery (1986) and *Klasonderrig in musiek* by McLachlan (1982). Books on Class Music tuition for secondary school pupils, such as *Teaching music in today's secondary schools* by Bessom, Tatarunis and Forcucci (1980), mention sight-singing, but focus mainly on teaching strategies and classroom management.

1.6.1.5 Research on Class Music tuition in South Africa

A number of researchers assessed the effectiveness of Class Music tuition in South Africa over the past four decades. Their research revealed very clearly that Class Music tuition, and, more particularly, sight-singing tuition is often neglected in a great percentage of South African schools. The majority of this research was done before South Africa's educational system started to change in 1997. These researchers focused mainly on the education in White schools and did not consider all South African learners. The research project "Effective music education in South Africa" for which Hauptfleisch (1993) wrote the main report, did consider the broad South African population. In the report, Hauptfleisch indicated that the level of Class Music tuition in the majority of South African schools was unacceptably low. Although the research was done a decade ago, these findings are still relevant because no major steps were taken in this time to improve the situation.

1.6.1.6 Songbooks and scores of vocal music

The author found suitable examples in songbooks and scores of vocal music to use as sight-singing exercises as part of the suggested study package. This vocal music include:

- books with traditional folk songs, e.g. *Ons Volkspele erfenis* by van Heerden (ed.) (1989) and *Sing together* by Appelby and Fowler (1967),
- hand-written manuscripts of African music,
- hymn books, e.g. *Worship in song* (1972),

- operas, e.g. *The Magic Flute* by Mozart,
- oratoria, e.g. *Messiah* by Handel, and
- chorales, such as those from the Riemenscheider chorales by Bach.

Songs in different languages were selected to provide the student with examples that he probably would not know. The author chose these examples to encourage the learner to read the notation, rather than rely on his memory. A number of African songs are included in the study package. Not many songbooks with collections of African songs are published and the author had to use some hand-written manuscripts of traditional African songs.

1.6.1.7 Educational media

Works on educational media explained the characteristics of different media. Books written in the 1970s and 1980s, such as *Fundamentals of teaching with audiovisual technology* by Erickson and Curl (1972) and *Instructional technology* by Knirk and Gustafson (1986), describe the use of printed media and audio recordings in detail. Books written since 1990, such as *Materials production in open and distance learning*, edited by Lockwood (1994), focus mainly on the use of computers in education. The author considered different media and chose the most appropriate ones to use in the proposed sight-singing training programme. Some information on educational media was gathered from the Internet.

1.6.1.8 The South African National Standards for education

Publications by the South African Qualifications Authority (SAQA) and other documents on unit standards were consulted. These works explain the prerequisites for national unit standards as well as the process of recognising and implementing them. The functioning of the different bodies involved in the writing and recognising of National Unit Standards is described in *The National Qualifications Framework: An Overview* (SAQA 2000a). Advice on how to write unit standards is given in *The National Qualifications Framework and Standards Setting* (SAQA 2000b), while assessment of education is explained in *The National Qualifications Framework and Quality Assurance* (SAQA 2000d). The webpage of SAQA was another valuable source of information on the writing of South African unit standards. All of these sources by SAQA describe the official viewpoint of the current ministry of education and it does not give a scientifically researched motivation for changing to Outcomes-Based Education (OBE).

1.6.1.9 Outcomes-Based Education

The author consulted different works on Outcomes-Based Education (OBE). The book by Olivier (1998), titled *How to educate and train Outcomes-based*, summarises Outcomes-Based Education in South Africa. This book provides a brief overview of the legislative process that led to the implementation of OBE in South Africa. It summarises the Outcomes-based learning process and explains the teacher's and the learner's roles. Not all sources on OBE are so optimistic about this system. Olsen (1997) questions the merit of this educational system from a Christian perspective in the book *Outcomes-Based Education: an Experiment in Social Engineering?* A great number of web pages on this subject are available on the Internet, of which most express their concerns about the system. The author learnt from these works how OBE functions and how effective it is or was in other countries, such as the United States of America and Australia. It seems that OBE was not a success in these countries and that there is considerable opposition against this type of education in these countries. The opposition comes from Christian groups, parent organisations, academics and various individuals.

1.6.1.10 Education

Works on education and, especially, didactics provided guidelines for designing a training programme in sight-singing. *Didaktiek: Teorie en praktyk* by Duminy and Söhnge (1981) was a useful source on traditional education, while works such as *A guide to student-centred learning* by Brandes and Ginnis (1986) and *The modern practice of adult education* by Knowles (1980) provided a background on student-centred and individualised learning. The book *Multicultural education* by Le Roux (1997) contains information on the unique cultural diversity in South African schools. The author gathered suggestions on the tuition of sight-singing and the inclusion thereof in the general music class and in the choir from works on music education. Some very valuable webpages on reading instruction were consulted. In these pages, various reading models are described which provided prototypes for a theoretical model for sight-singing.

1.6.1.11 Human communication

Works on human communication such as *Human Communication* by Burgoon, Hunsaker and Dawson (1994), and *Kommunikasie 2000* by Huebsch (1990) helped the author to describe the different processes that are involved in reading music and reproducing it by singing. Salomon (1981) describes the use of symbol systems in communication. His explanation of

communication as utilising symbols and symbol systems enabled the author of this thesis to understand music and sight-singing as forms of communication. This process is described in Chapter 4. The information also enabled the author to design a study package that can communicate the relevant concepts by using educational media.

1.6.1.12 Computer programs

The author examined the possibility of using computer programs as an aid to teach and to learn sight-singing. Programs dealing with sight-singing, ear training and music theory were examined. Demonstration versions of many of these programs are available on the Internet and the researcher used these to evaluate the possibility to use these programs for teaching sight-singing (Chapter 5). These computer programs do not seem to be the best media to use in a sight-singing training programme. Some of the programs, such as *Sight-singing trainer* (Baciu 1998), create random melodies, which the learner should sight-sing into a microphone. The computer then evaluates the accuracy of the singing.

Unfortunately, these programs are too sensitive to give a realistic evaluation of students' sight-singing. The sight-singing programs do not accept all voice types and dynamics and cannot evaluate pitch and rhythm at the same time. The sight-singing programs are also not able to evaluate musical aspects such as phrasing and accents. Programs that focus on music theory, such as *A musical tutorial* (Swerdfeger 2001) or *Music Ace* (May & Rockenbach 1994), can be a valuable aid for learning certain concepts of music such as note names and key signatures.

1.6.2 Interviews with authorities in relevant fields

The author interviewed several authorities in the field of choral music and music education in South Africa to get an indication of South African choristers' sight-singing abilities. These persons' advice regarding the proposed sight-singing programme was most helpful and was incorporated in the sight-singing study package. The author interviewed the following persons:

- Mr. Christian Ashley-Botha, music director of the Drakensberg Boys' Choir School,
- Mr. Ockert Botha, chairman of the Interprovincial Council for Choral Art,

- Prof. Ella Fourie, piano lecturer at the University of Pretoria, who did a doctoral study on piano sight-reading,
- Dr. Paul Loeb van Zuilenburg, retired Senior Lecturer in aural training at the University of Stellenbosch,
- Mr. Zabalaza Mthembu, Deputy Culture Organiser of the Empangeni region, Kwa-Zulu Natal,
- Prof. Johan Potgieter, Music examiner for the University of South Africa,
- Mr. John Roos, Music examiner for the University of South Africa,
- Dr. Johann van der Sandt, lecturer in Choral Conducting at the University of Pretoria and the official choral conductor of the University
- Prof. Attie van der Walt, retired lecturer in Class Music at the Potchefstroom University for Christian Higher Education,
- Dr. Suzette Schulz, lecturer in Music Education at the University of Pretoria,
- Mr. Vaughn van Zyl, culture co-ordinator at the Rand Afrikaans University in Johannesburg,
- Mrs. Huibri Verster, conductor of the Bloemfontein Childrens' Choir, and
- Mrs. Cecelia Yutar, established music teacher and music examiner for the University of South Africa for more than thirty years.

The author received valuable information from these authorities regarding the realities of sight-singing in South Africa. Comments on the experimental sight-singing method enabled the author to improve it. All of these musicians agreed that this study could be a valuable contribution towards a more musically literate society in South Africa.

1.6.3 Compiling a multimedia study package for sight-singing

The author compiled a study package for sight-singing consisting of a workbook with a CD (Compact Disk) recording and a testbook. The workbook for sight-singing was compiled according to the criteria outlined in Chapter 2 (Sight-singing) and Chapter 4 (Educational media) of this thesis. This workbook consists of a graded series of examples with explanations and exercises. The author provided interval and rhythm exercises as well as melodic exercises. The workbook is accompanied by a testbook with similar exercises as the workbook.

An experimental CD recording was added to the workbook to provide examples of music concepts that were introduced. The study package was used to teach sight-singing to the new choristers at the Drakensberg Boys' Choir School from 2001 to 2003. Finding several shortcomings and room for improvement, the author amended the study package a number of times. Because boys were used as role models and not professional singers, not all of the examples are perfect. It is the author's opinion that the boys provide a realistic role model for novice sight-singers, challenging the listener to echo their singing.

In Chapter 6.3 the author provides a detailed description of the process of designing and producing the study package for sight-singing.

1.6.4 Action research on a small scale

The rationale behind the action research was to develop, through trial and error, the multiple-media study package, which is the main focus of the study. This was done in order to test and improve the initial study package.

The workbook described in Chapter 1.6.3 was implemented to teach sight-singing to the new choristers at the Drakensberg Boys' Choir in 2001. Thirty boys aged from 9 to 14 years participated in this research project. The outcome of the experimental programme was very positive, with the boys having a good understanding of music and music notation, as well as competent sight-singing skills. Each learner was able to progress at his own pace, each new concept was mastered before the next one was introduced and the learner's sight-singing skills were evaluated by using a separate testbook. The problems that arose while using the workbook were solved and the programme was amended accordingly. Examples of problems were that some exercises were too difficult for the learners and more exercises were needed to practise certain concepts.

In 2002 and 2003 the amended version of the workbook, with the concept CD recording, was employed to teach sight-singing to the new intake of choristers. A group of 35 boys used the new version of the programme in 2002 and 22 boys in 2003. Both the workbook and the CD recording proved to be very effective. Every year all choristers of the Drakensberg Boys' Choir are tested on their singing and sight-singing abilities in an internal audition. The boys who used the experimental sight-singing programme did considerably better in sight-singing

than the boys who used the previous sight-singing programme. The author also found that using a CD to provide music examples saved much time. The CD enables each learner to listen to examples repeatedly, giving the teacher time to evaluate and correct learners' efforts at sight-singing.

1.7 Outline of the thesis

This thesis consists of seven chapters and four appendixes. In Chapters 1, 2 and 4, background information is provided. This information is then utilised in Chapters 3, 5 and 6, to write National Unit Standards for sight-singing, evaluate a number of sight-singing programmes and compile a multiple-media study package for sight-singing. The last chapter contains conclusions and recommendations regarding the study.

In **Chapter 1**, a background to the study is given to explain the importance of this project. The research questions are stated and the research procedure is explained. The author also describes problems that he encountered during the study and how he overcame them.

Chapter 2 explains the importance of sight-singing for every singer or chorister. The essential contents of a sight-singing programme are discussed briefly and criteria for a sight-singing study package are described.

National Standards for sight-singing are suggested in **Chapter 3**. The system of the South African Qualifications framework is discussed and the importance of National Standards for sight-singing is motivated. These Standards are realised in the suggested study package that results from the study.

The possibilities of utilising different educational media to help choristers to master sight-singing are discussed in **Chapter 4**. The practical implications of using the different media in different situations are considered and conclusions are drawn about the most suitable media to use for this specific programme.

Some recent sight-singing methods are evaluated and discussed in **Chapter 5**, to determine their strong and weak points. This evaluation is done according to the criteria that are specified in Chapters 2 and 3.

In **Chapter 6**, a multiple-media study package for sight-singing is compiled according to the criteria that are described in Chapters 2 and 3. The aim of the study package is to achieve the unit standards described in Chapter 4. A well-proven model for instructional design, namely *Dick & Carey's systematic design model*, is used to design the study package for sight-singing.

Chapter 7 consists of conclusions drawn from this study and recommendations for further studies. The author provides answers to the research questions in this chapter.

The workbook as well as the testbook of the multiple-media study package for sight-singing are presented in **Appendix A** and **B**. Two audio CDs that accompany the workbook form part of the study package and they are included at the back of the thesis as **Appendix D**. In **Appendix C**, a list of choristers who sang on the CD recording and choristers who participated in the action research is provided.

1.8 Difficulties encountered during the course of this study

The researcher encountered several problems during the course of the study. These problems provided research challenges, giving the author an opportunity to contribute towards the improvement of the standard of music education in South Africa. The problems that were encountered and the solutions that the researcher found are the following:

1.8.1 Previous research

Research before 1994 regarding Class Music tuition in South Africa was mainly done in White schools and the author did not find any statistics regarding sight-singing tuition in Black schools. The research on Class Music tuition indicated strongly that this subject was not taught effectively. The researcher could not find any research specifically about the use of sight-singing and the teaching and learning thereof in South African choirs. The author

wanted to determine whether sight-singing is being taught at all in South African schools, and whether the tuition is effective. The author also wanted to determine whether South African choirs rely on choristers' sight-singing abilities and to which extent sight-singing is being taught to choristers. To find answers to these questions, the author interviewed a number of persons who are authorities on choral singing and music education.

1.8.2 Outcomes-Based Education

The author regards the new South African *Curriculum 2005* and the principle of Outcomes-Based Education as problems that he encountered (see Chapter 3.2). In the new curriculum Music along with the other arts, shares the learning area *Culture and Arts*. Having to share the available time limits the possibilities to teach sight-singing in schools. Nevertheless, the author regards it as of great importance to contribute towards this new curriculum by suggesting National Standards for sight-singing.

1.8.3 Heterogeneous group of learners

The new boys entering the Drakensberg Boys' Choir School have different ages and musical abilities. It is therefore necessary to enable each learner to work at his own pace. The number of boys learning sight-singing makes it difficult for the teacher to explain new concepts to each boy individually, and to sing intervals and rhythm patterns repeatedly. The author used a CD recording to illustrate new concepts, giving learners the opportunity to echo the examples. This method proved to be very effective with the experimental groups.

1.8.4 Designing a multiple media study package for sight-singing

The situation at the Drakensberg Boys' Choir School is unique in South Africa, in the sense that probably few other schools can spend the same amount of time to teach and practice sight-singing. Designing a study package for sight-singing that should be equally effective in all different learning situations is difficult. The author designed the sight-singing training course mainly for use with devoted learners, such as those at the Drakensberg Boys' Choir

School. The study package, consisting of a handbook and a CD recording, should be equally effective to help any interested person to learn how to sing music from sight.

1.8.5 Producing the sight-singing workbook

Some practical problems were encountered while writing the workbook. The author wrote the first ten pages of the initial workbook, using the computer program *Mozart version 5* (Webber 1994). With *Mozart 5*, it is very difficult to write short exercises in such a way that each exercise ends at the margin of the page. When an exercise ends in the middle of the line, the next exercise would also have to start in the middle of the same line. The alternative is to write only one exercise per page and print each exercise separately, adjusting the music's position on the page for every exercise. By printing one exercise at a time and returning the page to the printer for the next exercise, a page of exercises can be produced. Adding lyrics to the music using this program is difficult, with lyrics not automatically aligned with the notes.

The author then used a more advanced notation program namely *Sibelius* (Copperwhite, Finn, Hassen, Pollet, Simons, Westlake & Whiteside, 2000). This program has many more possibilities than *Mozart*. With the possibility to format music as it suits the author and to add text and lyrics where they are needed, this program made it possible to write the workbook in its current format.

While using the workbook to teach sight-singing to the new choristers of 2001 at the Drakensberg Boys' Choir School, the author realised the importance of providing a sufficient number of exercises for learners to sight-sing. Several exercises were added to the workbook, in particular to elaborate on the first three pitches that are introduced (*so*, *mi* and *do*).

Initially the first three pitches to be introduced in the study package were *so*, *mi* and *la*. The author found that starting with *so* and *mi* was effective, but that *la* as the third pitch obscured the boys' sense of tonality. The workbook was amended so that *do* was the third pitch and *la*, the fourth. This change in the order of introducing different pitches improved the boys' sense of tonality and helped them to sight-sing more accurately.

While using the study package during 2002, the author realised that there was no section on dotted quavers. An explanation and a number of exercises were added to the study package to help learners with the concept of dotted quavers.

Producing workbooks that are strong enough to be used by boys was another difficulty. After experimenting with stapled books of A4 and A5 format, the author found A4 books that are ring-bound with a plastic cover to be the most durable.

1.8.6 Compiling the instructional CDs

An experimental CD (*version 1*) with echo exercises was made by the end of 2001, to determine whether this type of exercise would make a positive contribution in the experimental sight-singing programme. The best sight-singers from 2001's group of new choristers were asked to record the exercises. Mr. Clive Staegemann, the sound engineer of the Drakensberg Boys' Choir, helped the author to produce the CDs. A metronome in the recording studio provided a steady beat for the singer. To ensure that the singer sings the correct pitch, the author played each exercise on a keyboard in the singer's earphones just before he sang it. At the beginning of each track, that track's number is mentioned.

Version 2 of the instructional CD was made at the beginning of 2002. This CD was approached slightly differently. The author prepared for the recording by playing the music that is to be recorded into the computer, with a computer-generated metronome. The boys who sang the examples for the recording listened to the pre-recorded music and the metronome on their earphones. No narration was included on *CD version 2*. Several of the learners who used this CD noted that it would be helpful if the number of each track is mentioned on the recording.

Finding a time and a place to make recordings at a music school that does not have a specific soundproof recording studio was a major problem. The boys' singing was recorded in the sound engineer's office, the author's teaching studio and at night in the school's auditorium to eliminate unwanted noises on the recordings. Several of the tracks had to be re-recorded because of outside noises.

Choristers of the Drakensberg Boys' Choir were used as role models on the recordings. The boys found it difficult to sing accurately with headphones on because they could not hear themselves. A solution was to let them sing with only one headphone on. In this way, they could hear the pre-recorded music and their own voices. Despite these measures, many phrases and exercises were recorded several times before they were acceptable.

Although *CD version 2* provided music examples for the notation in the workbook, the author decided to make the CD user-friendlier by adding explanatory narrations to several of the tracks. The narrations, as well as a number of music examples, were recorded at the University of Pretoria's sound studios. Their equipment was not functioning as it should and there was a slight buzzing sound on the recording. The narrations were combined with music from the previous versions of the CD as well as some newly recorded examples. Mr. Staegemann, at the Drakensberg Boys' Choir school, helped the author to combine the different recordings, which was a time-consuming process. Different audio filters were used to minimise the buzzing sound on the recording.

Editing the boys' singing involved putting together the good parts of the recording and eliminating the phrases that were not acceptable. Keeping a steady metronome beat in each exercise meant that the recordings had to be executed and joined very accurately. All the recordings and the editing were done digitally, using a computer. Adding explanatory narrations and music examples to the CD greatly increased its length and a second CD became necessary to record all the tracks. Therefore, *version 3* of the instructional CD consisted of two CDs.

Using *CD version 3* in 2003, and discussing it with other music educators, the author noticed a number of inaccuracies in the music examples and some places where the explanations could be more effective. This time the author used a professional sound studio, "Street Sounds Studios", with the help of the sound engineer Kevin Pienaar. He made some new recordings and edited them with some tracks from the previous versions of the CD. These CDs (*version 4*) are presented as part of the thesis. Making recordings and editing them in a well-equipped studio was much easier than the previous efforts. The author can recommend the use of such a studio very strongly to all future researchers.

The author used fifteen choristers to sing the examples on the CD recordings. Although the different voices provide variation on the recording, it would have been much easier to use only one singer from each voice group.

1.9 Explanation of terminology

It is necessary to explain certain words and concepts to clarify their exact meaning in the text. This should help to avoid any misunderstandings between the author and the reader.

1.9.1 Sight-reading

This is the “ability to read and perform music at first sight, i.e., without preparatory study of the piece” (Apel 1983: 775). This term includes reading music and performing that music on any music instrument, including the human voice. A more detailed description of *sight-reading* is provided in Chapter 2.2.3

1.9.2 Sight-singing

According to the *South African Music Dictionary* (Ottermann & Smit 2000: 220), sight-singing is the vocal form of sight-reading. Sight-singing can be defined as the ability to read music notation, anticipate the music and sing it without having heard it before. A more detailed description and definition of sight-singing can be found in Chapter 2.2.4.

1.9.3 Study package

The word “study” means acquiring knowledge (Pollard 1994: 797) and the word “package” means a set of items or proposals that are considered as a whole (Pollard 1994: 576). Combining these two meanings should define *study package*.

A study package can therefore be defined as a combination of relevant materials to study a particular subject. The reason to use a study package rather than only a handbook, is to enable

learners to study the subject without the help of a teacher. Such a package can provide the learner with sufficient information and exercises to master the subject to the required standard. In this thesis such as study package is compiled for teaching and learning sight-singing.

1.9.4 Multiple media

The term “multiple media” refers to a combination of educational media, e.g. a workbook and a CD. It is important not to confuse “multiple media” with “multimedia”. Multimedia refers to a computer with a CD-ROM, and soundcard (Lock 1995: 290).

1.9.5 Music notation

According to Daum (1994: 1), music notation is basically a “system of information storage”. He (ibid) explains that notation is “a very elaborate set of instructions for reconstructing a set of organized sounds.” Music notation can be described as the written symbols which are used to represent music. Different symbol systems can be used to notate music, e.g. staff notation, graphic notation and tonic sol-fa notation. In this thesis, the word “notation” refers to the written symbols representing music.

1.9.6 Staff notation

This term refers to the system where music is represented by notes on staves with five lines each. The author explains this system of music notation in the suggested sight-singing training programme.

1.9.7 Solmization

Solmization is the use of syllables in associated with pitches as a mnemonic device to indicate intervals, according to Hughes (2000). This is a learning aid to help with pitch and can help to make the abstract concept of different intervals more concrete.

1.9.8 Tonic sol-fa

Apel (1983: 857) describes “tonic sol-fa” as “an English method of solmization designed primarily to facilitate sight-singing”. A specific syllable is associated with each degree of the scale. This is a valuable aid to help learners sight-sing accurately. The tonic sol-fa system uses a movable *do*. The syllables are used “in reference to the key of a piece or any section thereof.” In major keys *do* is the tonic and in minor scales *la* is the tonic.

1.9.9 Symbol

A symbol is “a mark or sign with a special meaning” (Pollard 1994: 813). There is often no logical correlation between the symbol and its meaning, for example, between a red traffic light and the action to stop. Meaning is based on mutual agreement or convention. Music notation consists of different symbols, representing different elements, such as pitch and duration.

1.9.10 Symbol scheme

When symbols are arranged by specific rules or conventions, it is called a “symbol scheme”. Salomon (1981: 31) explains that music notation can be seen as a symbol scheme. In music notation, the symbols representing pitch and rhythm are combined by specific rules.

1.9.11 Symbol system

When a symbol scheme correlates with a field of reference, it becomes a “symbol system”. The field of reference for music notation is the performance of the music (Salomon 1981: 32). In this text, the author will refer to music notation as a symbol scheme, representing the sound of the music.

1.9.12 Reference to gender

Since the research in this study was done at a boys' choir, male pronouns are used in the text of this thesis. This does not imply that the research is only applicable to male singers and musicians. The male pronouns are purely used to simplify the text and to make it as comprehensible as possible for the reader.

1.9.13 Pre-scientific observations

The author refers to his own observations made while teaching or while working with choirs. Although these observations are not statistically tested or proven, the author regards his personal experience as important and he therefore mentions these pre-scientific observations in the thesis.

1.10 Delimitation of the study

The study only refers to music with traditional Western intonation. In South Africa, people from different cultures use slightly different intonations. The author focuses on Western intonation because Western music has a profound influence on various other musical styles in South Africa.

When learners are mentioned, the author refers to learners with normal mental and physical abilities.

1.11 The value of this study

- The value of this study is that the author writes National Unit Standards for sight-singing and compiles a study package to realise the unit standards. If all South African scholars reach these standards, our society should soon change to a musically literate one.
- In Chapter 2, the author proposes a theoretical model for sight-singing. This model can help teachers to understand the complex process of sight-singing better. It can also help other authors to write effective sight-singing methods.

- The way the author selected media for this study package can be an example for teachers of how to select the most efficient media for a specific lesson.
- The evaluation of a number of sight-singing methods in Chapter 5, according to selected criteria, can enable teachers and learners to make an informed choice regarding the sight-singing method(s) they want to use.
- The proposed study package for sight-singing can help learners to master sight-singing through self-paced learning. Because explanations and musical examples are provided on CD, the learners do not have to ask a teacher to explain every concept.
- This study package can be equally valuable as a source of graded sight-singing material to use in the classroom or for the choir.
- Utilising multiple media, the sight-singing study package can guide learners to master sight-singing even without the help of a teacher. This can be particularly useful for teachers or conductors who need to improve their own sight-singing skills.

1.12 Summary

Chapter 1 provides an overview of the study. The author explained that he needed a more effective way to teach a heterogeneous group of boys to sing from sight at the Drakensberg Boys' Choir School, South Africa. Being confronted with a unique educational challenge, the author decided to do this specific study.

The reality regarding musical literacy in South Africa was considered and it is clear that this important aspect of education has largely been neglected.

The research problems were stated. The main research problem is: *How should a multiple-media study package be designed to realise South African unit standards for sight-singing?* This research question led to a number of sub-questions.

The research methods were explained. This research consists of

- a study of relevant literature (books, articles and Web pages),
- interviews with authorities on sight-singing, choral work and music education,
- compiling a study package for sight-singing, and
- action research on a small scale at the Drakensberg Boys' Choir School.

A brief outline of the thesis was given, followed by a description of problems that the author encountered during the course of this study. After explaining the research procedure, a number of terms used in this study were defined. The author justified the relevance of the study and outlined the research procedure.

In Chapter 2, the author will now focus on sight-singing. This important skill is explained and criteria for a study package on sight-singing are provided.

Chapter 2

A theoretical model for sight-singing

2.1 Introduction

In this chapter, the process of sight-singing is explained and the value of sight-singing to singers, choristers and other music lovers is emphasised. The learning contents relevant to sight-singing are described in order to incorporate it in a training programme. The author then sketches the current practice of sight-singing in South Africa. To do this, he refers to previous research, interviews with a number of music educationalists and choir masters, and his own experience teaching and working with choirs. Keeping the essence of sight-singing as well as the South African reality in mind, the author suggests criteria for a South African sight-singing programme. The learning contents for sight-singing as well as the criteria for a sight-singing training programme, described in this chapter, are background information to formulate national unit standards and to compile a multiple-media sight-singing programme.

2.2 Defining sight-singing

In a work on sight-singing, it is important that this term should be defined. Sight-singing is related to singing, reading and sight-reading. By defining each of these terms, the exact meaning of the term “sight-singing” should be clear.

2.2.1 Singing as a form of art

Singing is probably the oldest form of art known to humans, and it still plays an important role in our lives, whether it is to sing or to listen to other peoples’ singing. Janeder and Harris (2001) describe singing as follows:

Singing is a fundamental mode of musical expression. It is especially suited to the expression of specific ideas, since it is usually linked to a text; even without words, the voice is capable of personal and identifiable utterances. It is arguably the most subtle and flexible of musical instruments, and therein lies much of the fascination of the art of singing.

This definition underlines the fact that singing is also a mode of human communication. Through singing, we can express feelings and create a particular atmosphere that words alone cannot express. In this chapter, the author explains the process whereby music notation is brought to life by reading and re-creating it through singing.

The *Oxford Paperback Dictionary* (Pollard 1994: 40) describes art as: “the production of something beautiful; skill or ability in such work.” For a singer two elements of this definition are of particular importance. These elements are the creation of something beautiful and the skills needed for this creation. Either a musician can create something new, or re-create music that someone else has created.

Performing a piece of music on stage is definitely not the only art in music. Singing from sight can also be a way to experience music as a form of art. It is important that sight-singing should never become a mechanical exercise to struggle through notes and text. The singer should rather aim to perform the music in an artistic way, creating something beautiful. When sight-singing a piece of music, the singer can discover what a composer wrote. Sight-singing is a musical activity that requires the sight-singer to master a combination of knowledge and skills. To determine exactly which knowledge and skills are relevant for sight-singers, it is necessary to define the terms “reading,” “sight-reading” and “sight-singing” clearly.

2.2.2 Reading

Reading is generally regarded as one of the most important skills that children learn in school. It is difficult to imagine modern society without reading. Pollard (1994: 664) gives several descriptions of reading that are relevant to sight-singing. Reading is namely the ability to:

- be able to understand the meaning of (written or printed words or symbols),
- speak (written words etc.) out loud and
- interpret mentally, find implications.

These aspects of reading highlight the fact that reading depends on the understanding of the text. This is equally important for reading music. The reader needs to understand the content of what he is reading, before he can communicate it to the listener. To understand what he is reading, the singer needs certain knowledge about the language he is reading and of the content. Communicating the content in the code of sound (language or music) can be another element of reading. A person can read without making a sound, and still understand the

content of what he is reading. The mental interpretation of the message is important, because this is how the reader associates the content with the meaning. If he communicates this message to a listener, he conveys his interpretation of the message.

We can distinguish between prepared and unprepared reading. During unprepared reading the reader is not familiar with the printed text. He interprets the text as he observes it and communicates this interpretation verbally to the listeners. This can be compared to *sight-reading* in music.

During prepared reading, the reader is familiar with the printed/written text and he communicates a previously planned interpretation of that text. This can be compared to *playing/singing from notation*.

2.2.3 Sight-reading

The *Harvard Dictionary of Music* (Apel 1983: 775) describes sight-reading as “the ability to read and perform music at first sight, i.e., without preparatory study of the piece.” This definition makes it clear that sight-reading is to reproduce music *while reading it*, without hearing or learning it beforehand. This broad term indicates that the performer can reproduce the music on any music instrument or the voice.

It is important to note that *sight-reading* only refers to the first time that a person reads and performs the specific piece of music. When a reader does not perform the music, it is referred to as *following a score* (listening to the music while reading) or *silent reading* (forming a mental image of the music without real sound) which can be compared to silent reading of a word text.

2.2.4 Sight-singing

Sight-singing is a narrower term than *sight-reading*, implying that the performer uses his voice to reproduce the music. Rubinn (2001: 4) defines sight-singing as “The ability to sing, without study, a piece of music that one has never seen before.” The term sight-singing

indicates two separate processes, namely to see and to sing. Combining the two terms implies that the two actions should happen simultaneously. Telfer (1992b: 6) adds to this definition by writing that the sight-singer should be able to sing lyrics with the music, the first time it is sung. This definition of sight-singing suggests that the sight-singer is able to

- recognise the symbols of music notation and lyrics,
- interpret these symbols, and
- reproduce the music by singing it.

As a summary of the previous paragraphs, sight-singing can be defined as the ability to read music notation and to perform the music and the lyrics vocally, without having studied it before the time. This definition suggests that sight-singing can be regarded as the musical version of reading. In the author's opinion, similar mental processes are involved in reading (language) and sight-singing.

2.3 The relevance of sight-singing

Is sight-singing an essential skill for all South African scholars? It is important to answer this question before attempting to write national unit standards that can make sight-singing compulsory for all South African scholars working towards NQF level 1. It is equally important when compiling a sight-singing method for a specialised school such as the Drakensberg Boys' Choir School. Only after considering the value of sight-singing, can it be appropriate to teach it to scholars or choristers. Two main groups of people are concerned with learning sight-singing, namely musicians (e.g. choristers, singers and instrumentalists) and non-musicians (listeners). The relevance of sight-singing for these two groups will be discussed in the following paragraphs.

2.3.1 The relevance of sight-singing for choristers

Brinson (1996: 31) explains that sight-singing skills are just as important for choristers as rehearsing the pieces they want to perform in a concert. With this statement she emphasises that sight-singing is undoubtedly a very important skill for choristers. Brinson suggests that "a choir must be given opportunities on a regular basis and in a systematic fashion to gain

knowledge and skills in this area.” The author of this thesis supports this view of Brinson and will justify the importance of sight-singing for choristers further in the following paragraphs. Both the individual chorister and the choir as a whole can benefit from their ability to sing from sight. Some of these advantages are:

- Choristers (the whole choir) can learn music faster.
- Choristers can learn their parts on their own, without learning it by rote.
- A choir can sing new music immediately, giving choristers an overview of the music.
- Each chorister can follow the score and start singing at the correct moment.
- Choristers can look ahead on the score and anticipate the next note(s) that they should sing. This should help to improve intonation.
- Choristers can see how their individual parts fit into the whole of the musical piece.

In an attempt to provide an answer to the question why sight-singing should be taught, Demorest (2001: 3) asks a counter-question: “If I am not teaching my students to read music, what am I teaching them?” This is indeed a question that every choral conductor and music teacher should ask himself. The ability to read can give the reader access to a great quantity of music that is notated. A choral conductor or a music teacher that teaches sight-singing can make a significant contribution to improve learners’ quality of life by enabling them to participate in various musical activities.

Brinson (1996: 31) states: “To teach a choir to sightsing is definitely the longer, slower route to take, but that will provide singers with a degree of independence and skill.” The author of this thesis is convinced that the ability to sing from sight and the insights a learner gets into music as a form of art makes it absolutely worth the while. Not only is the result, namely the ability to sight-sing music, worth the effort, but also the learning process. Taking the “longer and slower route” to master sight-singing will probably not provide an instant solution for a choir or a singer’s problems. On the long run it will, without any doubt, be of great value.

2.3.2 The relevance of sight-singing for instrumentalists

Instrumentalists can also benefit from the ability to sing from sight. Sight-singing should help to develop their inner hearing, sense of pitch, and their ability to anticipate notes and phrases. If the instrumentalist can “hear” the music with his inner ear before playing it, he should be able to create art instead of just playing the notes mechanically. The importance of sight-singing for instrumentalists is stressed by the fact that the major music examining bodies, namely the University of South Africa, the Associated Board of the Royal Schools of Music and Trinity College, include sight-singing in the aural part of practical instrumental examinations.

2.3.3 The relevance of sight-singing for music enthusiasts

With the term “music enthusiasts”, the author refers to people who love music as an artform, but who cannot play a music instrument or do not sing well. Although a great percentage of South Africans may never sing in a choir or learn to play a music instrument, they can also benefit from learning to read music and to sing what they are reading. Understanding music should enable them to appreciate and enjoy various styles of music. Listeners can enrich their listening experience by following the score of the music. Dickreiter (2000: 7) explains how the ability to read music can benefit the listener:

- The listener gains insight in the structure of the work.
- The listener can evaluate the accuracy of a performance.
- The listener can identify specific places in the score. These can be interesting moments in the music, or parts that the listener wants to hear again.
- The sound engineer can anticipate changes in dynamics before it occurs.

This list of benefits makes it clear that the ability to read music is not only of use to musicians, but also for listeners. When the reader can use his voice to re-create the music that he is reading, this music comes alive and has a specific meaning to the singer as well as to the listeners. The voice is the instrument that every human has, and by using it, the singer can take part in active music making.

The ability to sing from sight can enable every person to sing, even when he does not know the song. This can improve every congregation's singing in church and the public's singing at social gatherings. It can motivate enthusiasts to become involved in music making.

While musical literacy, and sight-singing in particular, has so many advantages for the individual, the choir and the community; it is necessary to consider ways to teach this skill in the best possible way. To do so, it is important to understand the processes involved in sight-singing. A theoretical model of these processes can help to clarify them and to suggest ways to master sight-singing. There are several models for reading, and by finding similarities between reading text and singing from sight, the author devised a model for sight-singing (see Chapter 2.7).

2.4 Sight-singing in the new curriculum for South African schools

If sight-singing is to be taught effectively in all South African schools it implies that all teachers that are teaching music should be able to read and sight-sing music themselves. It is very important to realise that the logical starting point to promote musical literacy in South Africa would be to teach unskilled music teachers how to sing from sight. According to van der Walt et al (1993: 103-104), policy makers, superintendents and principals, as well teachers and pupils, do not rate the status of Class Music tuition at schools as very high. As a result of this attitude towards music education, Class Music is not being taught effectively in the majority of South African schools. This negative position of Class Music tuition at school suggests to the author that an alternative starting point for sight-reading skills must be found.

In the new curriculum for South Africa, the ability to sing music from sight can possibly be awarded with credits in the national qualifications framework. Unfortunately, music is only a sub-field of the field *Culture and Arts* in the new curriculum. Being a sub-field in an integrated learning system can imply that music education (and therefore, learning sight-singing) will be integrated with other fields. Consequently, it is very unlikely that teachers will be able to devote more time to music education than in the traditional educational system.

Choirs can be an alternative starting point to improve South Africans' music literacy. Van Wyk (1998: 23) describes choral singing as "the most popular and populous musical

endeavour in South Africa at the present time, and most especially amongst the Black communities.” Every choir can benefit greatly if its members are able to read music and sing it from sight. The advantages of sight-singing (see Chapter 2.3) make the effort to learn sight-singing worth the while for choristers as well as for choirmasters. If choirs can be a place for sight-singing training it should make a significant difference in choristers’ musical literacy, and the choir’s musical performance should improve greatly.

A singer needs a considerable body of knowledge and several skills to read music and reproduce it vocally. Taking note of exactly what this knowledge and skills are can be a guideline for developing a sight-singing study package.

2.5 Essential knowledge and skills for sight-singing

In this section, the author aims to isolate the different concepts and skills that are essential for sight-singing. Although this information is most likely not new to the reader, the summary of knowledge is very important for compiling a study package on sight-singing. This summary serves as a reference for planning the suggested sight-singing programme, which is explained in Chapter 6. It is important to distinguish between knowledge and skills, because different learning processes are involved to master knowledge and to master skills.

Knowledge can be described as an original body of information (Pollard 1994: 444). This information can be conveyed through a written text. Learners should understand the information and be able to recall it when singing from sight.

Skills on the other hand are “the ability to do something well” (Pollard 1994: 752). Mastering the relevant skills for sight-singing indicates that the learner is able to apply this knowledge when singing from sight.

Vocal music consists of various concepts that can be separated, namely the text, pitch, rhythm, metre, dynamics and tempo. Each of these concepts can be symbolised in a written form and the reader should be able to interpret these symbols to re-create the music audibly by singing, or mentally through inner hearing, as he reads the written symbols. In staff notation, each of the above-mentioned concepts is symbolised in a different way and to sing

from sight the reader has to interpret and re-create all the relevant concepts simultaneously. The sight-singer should know these symbols well enough so that he can associate them immediately with the appropriate musical concept and perform it without hesitation. The relevant concepts involved in sight-singing are discussed briefly and the difficulties reading them are indicated.

2.5.1 Pitch

Pitch is symbolised by writing the notes at different levels on a five-line staff. The exact position of the note head symbolises the pitch of the note. A clef at the beginning of the staff indicates the register of the whole staff. Staff notation enables composers to notate the exact pitch where a tone should sound. It is easier for an instrumentalist to play a given note than for a singer to sing it: When a pianist presses the correct key, the desired pitch will sound, while a singer has to rely on his memory and the association with previous tones to sing a note on an acceptable pitch.

The relation between the pitch of the various tones in music is of the utmost importance for singers. This relationship is known as relative pitch. Relative pitch can be defined as “the ability to recognise or produce a tone by mentally establishing a relationship between its pitch and that of a recently heard tone” (Pickett 2000). For a singer, it is essential that the intervals between the tones in a piece of music should be accurate. As an example: the interval of a major third from middle C to E directly above it should stay a major third if both tones are sung an octave lower. Apel (1983: 723) states that the ability to recognise and reproduce relative pitch is a “fundamental requirement for a musician, much more important than absolute pitch”. This implies that another voice, such as a bass or an alto, can sing a soprano melody several tones lower than it is written and the melody will still be the same. The author of this thesis strongly agrees with this viewpoint and uses the principle of relative pitch throughout the suggested sight-singing method.

It is important that the sight-singer should not be dependent on a music instrument except to hear a specific pitch to start on. DeLane (1981: 4) urges sight-singers not to refer to the piano or another instrument for musical security. A music instrument can tempt singers to play the music, and imitate the sound that they hear, rather than to form a mental image of the music

before singing it. Singing from sight with the help of an instrument can give the singer a wrong impression of his sight-singing abilities.

If a learner wants to improve his sight-singing skills, he should aim to develop his inner ear to “hear” what he reads. Developing his inner ear should help him to anticipate intervals and phrases and to sing them correctly. The sight-singer should be able to form a mental image of the music without hearing it and without producing any sound.

2.5.2 Key

Key signatures at the beginning of a piece of music indicate the key of the music. It is important for musicians to know how to determine the key and how to find the tonic. There are different ways to guide learners to find the tonic:

- The learner can simply memorise the different key signatures and the keys they represent. Memorising the key signatures can be a frustrating assignment for learners, but knowing the key signatures off by heart is a fast way to recognise a specific key.
- Learners can determine the key from the last sharp or flat in the key signature. The last sharp is the leading note of the major scale and the last flat is the subdominant. The learner can also regard the second last flat as the tonic. Determining the key from the last sharp or flat eventually helps learners to memorise all the different key signatures.

When they have determined the major key, learners should decide if the piece is in a minor by observing whether there are accidentals that occur frequently. These accidentals may indicate the raised sixth and seventh degrees of a minor key. Learners should be able to determine the relative minor from the major key signatures. They should also be able to determine the relative major from the minor tonic.

2.5.3 Rhythm

Rhythm is an essential part of music, just as it is an essential part of human existence. The ability to read and perform music rhythms with precision helps choristers to begin and end

sounds at exactly the right moment, to sing accurately with the rest of the choir and to match the text with the music. This ability also helps the singer to follow a music score.

Rhythm can be described as the pattern that is produced by the emphasis and the duration of notes in music (Pollard 1994: 688). London (2001) explains that rhythm is concerned with describing and understanding notes' durations and durational patterns. From both these descriptions, it is clear that rhythm involves patterns formed by the duration of notes as well as the accents on certain notes.

The exact duration of a tone is from the onset of that tone to the beginning of the next one (London 2001). It is important that the sight-singer should observe the exact duration of every note, and sing it accurately. This can ensure that the music is sung rhythmically accurately.

As most choral music is based on a steady beat and clear rhythms, only the traditional use of rhythm is described in this section. In staff notation, rhythm is symbolised by using white or black note heads that can have note stems with or without flags attached to the note stems. The combination of note heads, stems and flags symbolises different note values. The sight-singer should be able to sing the durations with precision as he reads.

A good sense of rhythm can be described as awareness and maintaining of an even pulse. The musician should also be able to relate this even pulse to the different rhythmical groupings that are used in the music. Relating the pulse to other groupings implies that the singer has to remember the previous rhythms and groupings, to be able to compare them to the current pulse. The principle of relating one rhythm to others is significant in understanding the process of sight-singing. The sight-singer should develop rhythmical skills to maintain an even pulse and to relate one pulse to others. In section 2.6.3 of this chapter, this principle is applied in a theoretical model for sight-singing.

2.5.4 Metre

The relation between the note value and the beat is determined by the time signature. The time signature is written at the beginning of the music and consists of two numbers. The top number indicates the number of beats in a bar, whereas the bottom number indicates the note

value of the beat. Before singing a piece of music, the singer should take note of the time signature. This should help him to keep a steady beat and to sing in logical phrases.

It is important that the singer should understand the difference between simple and duple time. He should be able to demonstrate the difference between the two by comparing the different groupings.

2.5.5 Tempo

One or more words, usually written above the first bar of the music, indicate the approximate tempo at which the music should be performed. If the tempo changes in a music piece, the appropriate musical term is written above the bar where the change occurs. The words that indicate tempo are often in Italian, German or French, but sometimes English words are used. In some pieces of music, a metronome marking indicates the tempo.

Cecilia Yutar, an established music teacher and music examiner for the University of South Africa (Interview 1 August 2002), recommended that sight-singers should sing a bit slower and correctly, rather than fast and with more mistakes. Although the indicated tempo should be kept in mind when singing from sight, the author strongly agrees with Yutar, especially where less experienced sight-singers are concerned. The sight-singer should select a suitable tempo before he starts singing. The tempo should be in accordance with the tempo indications, but no faster than he can sing safely. To be able to select such a tempo, it is essential that he should know the meaning of the musical terms indicating tempo. It is worthwhile for the singer to memorise the musical terms that are relevant for vocal music.

2.5.6 Performance indications

Musical terms can describe several aspects of a piece's performance. These aspects include tempo, dynamics, increase/decrease in dynamics or tempo, general character, and which sections to repeat. To sight-sing a piece in a musically satisfying way, singers should take care to incorporate these performance indicators in their performance. It is unrealistic to expect sight-singing students to know all possible musical terms, but they should at least learn the most commonly used musical terms. Knowledge of these terms should enable them to

reproduce a considerable number of compositions in the way the composer intended it. The author strongly recommends that every serious musician should invest in a dictionary of musical terms to have a reference for the rare terms that may appear in a piece of music.

2.5.7 Text

To re-create any printed (written) text the person should be able to read words well. This is especially difficult when the reader is young and not able to read fluently. The text accompanying a piece of music can be in any language; therefore, it is important that the reader can read well, at least in his mother tongue. When the text is in a language that is not the singer's mother tongue, it is important that he should make sure of the correct pronunciation of the words as well as the desired phrasing and accents. The author is convinced that a singer can only communicate through music if he understands exactly what the text means. It is advisable to read the text before singing it. When the text is in a foreign language or uses unusual or fast moving words, the singer should study it more carefully before attempting to sing it.

In *Successful sight-singing 2*, Telfer (1992a: 6-7) states that sight-singers should be able to "sing a new piece of music accurately with the lyrics the first time through". This is probably the ideal to aim for, but not always realistic. Often singers are confronted with lyrics in foreign languages that are difficult to pronounce. The author has experienced that young learners have difficulty to read three different symbols systems at once, namely the pitch, rhythm and the words. He found it effective to allow young learners to chant the text on the rhythm and then sing the melody, using tonic sol-fa syllables. Only then, the young singer can combine the text and the melody accurately. However, it remains an excellent exercise, even for young singers, to try to sing the lyrics immediately.

2.5.8 Notation

Knowledge about the symbol system to notate music is of the greatest importance for every sight-singer. Staff notation consists of two symbol systems that are used to symbolise pitch and rhythm respectively. The encoding of music in the form of staff notation is discussed in more detail in Chapter 4.2.4.4.

Staff notation was an important factor in the development of Western music. Adlington (2001: 1) mentions some of the advantages of music notation:

- It opens a “world of new possibilities” for those who can read it.
- Notation makes it possible to notate long and complex musical compositions.
- Notation helps to spread music all over the world.

These advantages of music notation are of course only available to those who can read this notation. Many singers are often excluded from the advantages of using music notation, but this does not have to be the case.

2.5.9 Sight-singing aids

There are different systems available to help sight-singers to sing pitch and rhythm accurately. The systems that are most commonly used are the tonic sol-fa system for pitch and the Paris-Galin-Chev  system for rhythm. Only these two systems are discussed in this section, although there are various other systems that sight-singers can use. Tonic sol-fa is often used by South African choirs and conductors instead of staff notation. This system, however, is designed to complement staff notation, rather than to replace it. The Galin-Paris-Chev  system of rhythm names is recommended by McLachlan (1982: 74, 88, 89) for use in South Africa’s schools.

Not everybody is positive about the use of these systems. Telfer (1992: 7) states that “sol-fa syllables, time names or numbers are not necessary for a successful sight-singing program.” While it is not necessary, the researcher found it to be of great help. Using tonic sol-fa syllables and time names makes the music more concrete and gives sight-singers a sense of security. It is especially important for learners who learn the principles of music along with sight-singing.

2.5.9.1 Tonic sol-fa

Solmization associating pitch in a piece of music with particular sounds or syllables can be a valuable aid to teach and learn sight-singing. This type of aid is very old and was used by the ancient Greeks, Chinese and Indians (Apel 1983: 786).

In Western music, the tonic sol-fa system is often used as an aid for singers. Guido d'Arezzo (c990-1050) invented a system in which pitch is associated with syllables. He associated the first syllable of each line of the *Hymn to St. John* with a specific degree of the scale (Ulrich & Pisk 1963: 33). Glover used this system and Curwin refined it, resulting in the tonic sol-fa system, which Curwin published in 1842.

DeLane (1981: 2) suggests that learners and teachers should use the mode of vocalisation that they prefer as long as it provides a “natural, unforced way of intoning”. Tonic sol-fa can be a great help when singing tonal music which does not contain excessive modulations. The researcher fully agrees with DeLane’s statement and strongly recommends the use of the tonic sol-fa. By using a movable *dō*, singers are constantly aware of each tone’s relationship to the tonic and to the key of the music.

Curwin used the following spelling for the tonic sol-fa syllables: *doh, ray, me, fah, soh, lah* and *te*, and McLachlan (1981: 69) recommends that this spelling should be used in South African schools. Various sources, such as Collins (1993: 222-230) and Rubinn (1997: 14), use a simplified spelling for the tonic sol-fa syllables, namely *do, re, mi, fa, so, la* and *ti*. The author of the thesis prefers the simplified spelling to ensure that the system is as simple as possible for the sight-singing students. To avoid any misunderstandings, the author uses the vowel “ô” to indicate a flattened pitch, e.g. *mô* (pronounced “maw”) instead of Curwin’s use of the vowel “a”, e.g. *ma* (pronounced “maw”). Similarly, the author writes sharpened pitches with an “i,” e.g. *fi* (pronounced “fee”), as opposed to Curwin’s use of the s vowel “e” (pronounced “fee”).

2.5.9.2 French rhythm names

The Galin-Paris-Chevé system was developed by three people, namely Pierre Galin, Aimé Paris and Emile-Joseph Chevé during the 19th century. Forbis (1970: 167-168) explains that these gentlemen built on each other’s work to create this system.

The author found that using the French rhythm names for specific note durations enabled sight-readers to sing rhythms very accurately. The French rhythm names are therefore used in the suggested sight-singing study package.

2.5.9.3 Conducting the metre

DeLane (1981: 9) suggests that the singer should conduct the metre while singing from sight to develop a “beat consciousness”. The music director of the Drakensberg Boys’ Choir, Christian Ashley-Botha, insists that all the boys conduct the metre while they learn new music. In the experience of the author of this thesis, learners quickly get used to conducting the metre while singing from sight.

There are several advantages for the learner as well as the teacher when each sight-singer conducts the metre while practising. These advantages are:

- The learner is constantly aware of which beat in the bar he is singing, or should be singing.
- The learner is particularly aware of the first beat of each bar, being a downward movement when conducting. This awareness can help him to accent the appropriate notes, resulting in a musically pleasing performance.
- The learner can realise when he is not singing in time when the downward movement does not correspond with the beginning of a bar.
- The teacher can see that the learner understands the time signature.
- The teacher can see which beat the learner is supposed to sing and can help him immediately if the learner makes a mistake.
- A physical hand movement helps the sight-singer to maintain a steady beat throughout the piece.

A metronome can help singers to practise the skill of maintaining an even pulse. The use of a metronome in a sight-singing programme is discussed in Chapter 4.6.4.4.

2.5.10 Practice

Sight-singing, like most other skills, only improves with practice according to Wollitz (1982: 68, 88). The same author emphasises that it is important that the sight-reader should practice this skill accurately. The learner can ensure that his singing is correct, by asking someone else to evaluate his efforts. He can also compare his efforts to a recording of the same music. In this way, the learner can become very critical of his own efforts, learning to sing correctly, the first time.

Referring to practising sight-reading at the piano, Joan Last (1954: 78) accentuates that “sight-reading requires PRACTICE, MORE PRACTICE, and STILL MORE PRACTICE.” Practising sight-singing is of the same importance for the vocalist as practising sight-reading for any instrumentalist. The difference is that vocalists do not have a man-made instrument to help them to produce the music.

2.6 Theoretical models for reading

Singing from sight can be compared to reading language. Johnson (1998: 37) explains five similarities between reading notes and words. The similarities are:

- In both systems the reader must associate a symbol with a sound and read from left to right.
- Both systems use symbols to encode thoughts and create ideas.
- Music and literature require the reader to master certain technical skills.
- The readers of both systems must master a number of rules. Readers learn these rules most effectively during actual reading or music making.
- In music and literature passion is involved “which can stir the soul and the mind.”

The most important difference is that sight-singing involves musical elements such as pitch, duration and dynamics along with the text. Seeing that there are so many similarities between reading music and reading words, reading theories should be helpful in understanding the process of sight-singing. The author will briefly discuss two different models, namely a *bottom-up* and a *top-down* model, describing the reading process. These models act as a basis to create a theoretical model for sight-singing. Such a model can be a useful aid in writing unit standards for sight-singing and in designing a training programme for this subject.

2.6.1 Bottom-up model for reading

The *bottom-up* model of the reading process describes reading as a serial process. According to this model, the reader combines letters into words and gives meaning to the words. Zakaluk (1996: 2, 3) explains that the reader observes the written letters and expresses them as sounds (Level I), combines these sound into words (Level II), and gives meaning to the words (Level III).

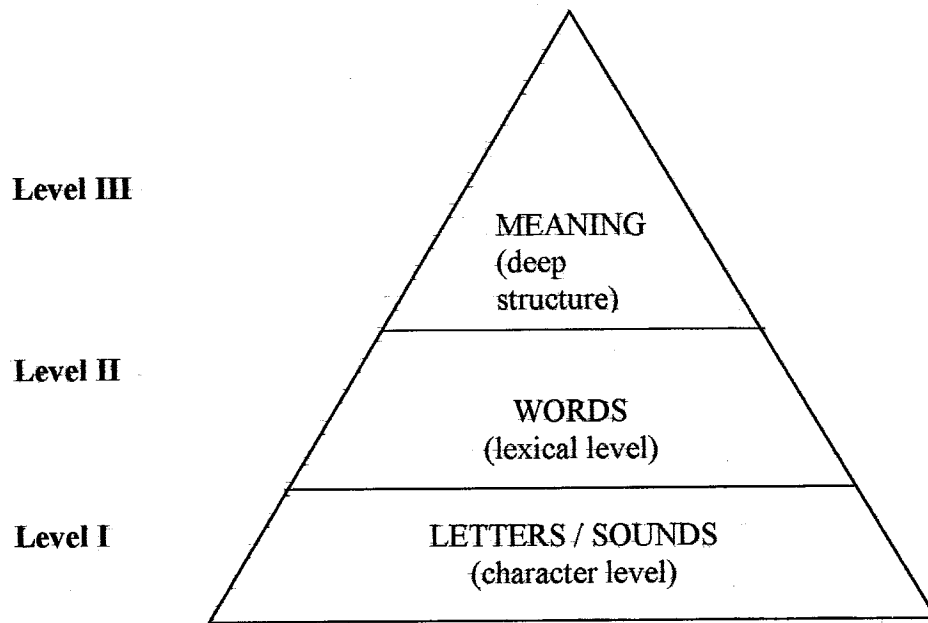


Figure 2.1: Bottom-up reading model (Zakaluk 1996: 4)

It is clear that the emphasis is on the letters and the sounds in the *bottom-up* reading model. From these, the reader forms words and after processing the letters and sounds, he gives meaning to the words. In this model, the meaning of the text and the reader's personal interpretation of what he reads are not regarded as very important.

Stringer (1999) defines a *bottom-up* reading model as one that

- emphasises the written text,
- says reading is driven by the process that results in meaning, and
- proceeds from part to whole.

Stringer explains that this model describes reading as a simple process where the reader only gets to the meaning of the words after processing all the letters of those words. Anticipation of the text, the context of the words and the background knowledge of the reader do not play a significant role according to this model. If the *bottom-up* model is applied to sight-singing, the singer would observe the symbols of the music notation, express them as sounds, combine these sound into patterns and phrases, and interpret the phrases as music. This is indeed what happens during the process of sight-singing, but it is not that simple. The singer does not necessarily observe every symbol of the notation and he does not sing or think one note at a time. That would result in very unmusical singing.

Although the *bottom-up* model can describe sight-singing as a linear activity, it does not give a complete description of the processes involved in sight-singing. It is therefore necessary to consider other possible models.

2.6.2 Top-down model for reading

The *top-down* reading model is an alternative for the *bottom-up* approach. In this model, the existing knowledge of the reader plays an important role. According to Zakaluk (2002: 4), the reader first observes the visual matter and forms a hypothesis on the words that will follow. He will then use the meaning of the words to confirm his hypothesis. If he was wrong, he observes the text again and forms a new hypothesis. To understand the *top-down* model for reading, it is necessary to define it. Waters (1999) defines a *top-down* reading model as a model that

- emphasises what the reader brings to the text
- says reading is driven by meaning, and
- proceeds from whole to part.

From this definition, it is clear that the background knowledge of the reader as well as the meaning of the text is of great importance in the reading process. In contrast to the *bottom-up* model, this model assumes that the reader anticipates some words before actually observing the letters of those words.

In Figure 2.2, the *top-down* model of reading is symbolised. The greatest emphasis in this model is on the meaning, while the letters and the sounds are both on the first level. The syntax (Level II) is placed between the letters (Level I) and the meaning (Level III), implying that this syntax should help or enable the reader to confirm the anticipated meaning.

According to the *top-down* model, sight-singing will include the following: the singer would observe the symbols and form a hypothesis about the pattern and the phrase(s) that may follow. He then compares his hypothesis to the actual notation. If it is not the same, he forms a new hypothesis. In some cases, like folk music, music is easily predictable and the process can coincide with this model. In other cases, as in contemporary art music, it is more difficult to form a hypothesis about the melodic or the rhythmic patterns. When this is the case, the process will be closer to what the *bottom-up* model describes. The emphasis on the reader's

existing knowledge and his background in the *top-down* model can symbolise how singers can read and think in phrases.

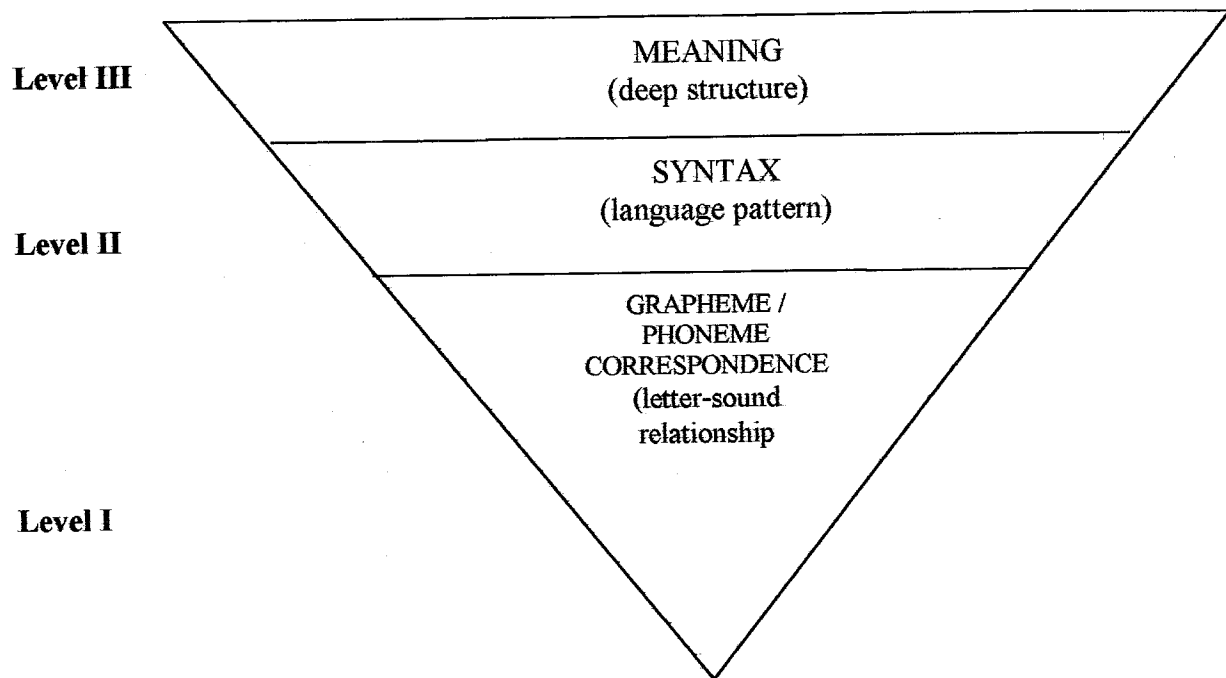


Figure 2.2: Top-down reading model (Zakaluk 1996: 5)

With more elements involved than only the text, it is likely that no single reading model for language would describe sight-singing accurately. The author therefore constructed a model describing the process of sight-singing.

2.7 A theoretical model for sight-singing

Singing from sight is a combination of different skills and mental processes. These skills and mental processes are represented in the theoretical model for sight-singing (Fig. 2.3). To sing from sight, the singer has to observe the written notation, process it mentally and express the music as sound, keeping in mind the meaning of the lyrics and the appropriate interpretation of the music. This can be described as phases of decoding, processing and re-coding.

The sight-singer has to observe the music notation of the work he wants to sing. A mental process then takes place during which the observed images are interpreted (decoded). After

interpreting the observed images, the singer expresses his interpretation of the visual symbols as vocal sound. In the final phase of the sight-singing process, the singer should evaluate each note and amend his singing if necessary. Each of the phases of sight-singing is described in the following paragraphs.

The arrows in the figure indicate that each phase of the sight-singing process leads to the next one. The broken lines connecting *Evaluating* to the other phases of the process indicate that the singer should evaluate every phase of the process if he realises that his singing does not correspond with the music he anticipated.

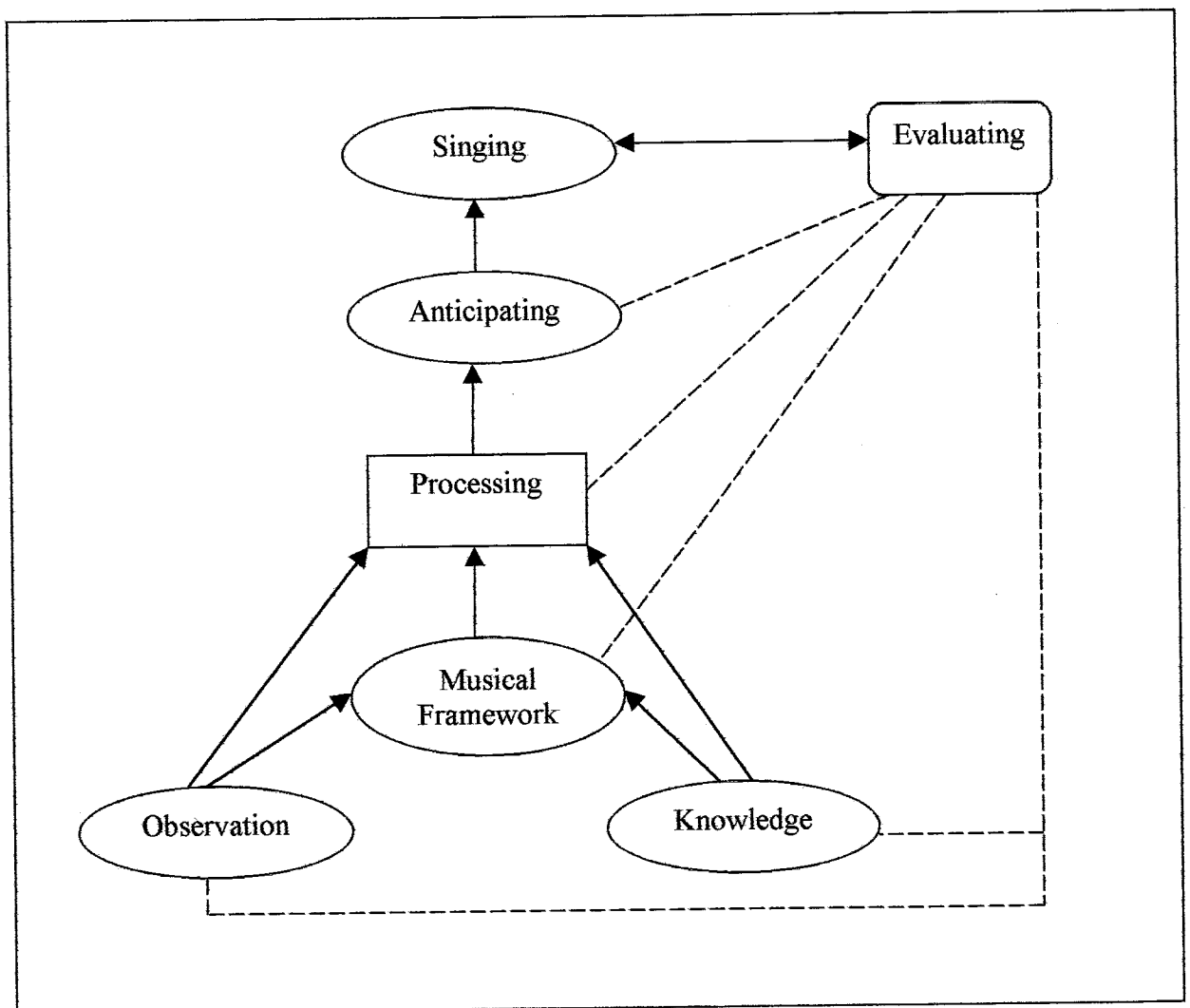


Figure 2.3: Theoretical model for sight-singing

2.7.1 Observation

In the first phase, the sight-reader observes the music notation. It is important that he should take note of all the relevant information before starting to sing and while he is singing.

Before starting to sing, the sight-singer should observe several elements of the music. These elements are the following ;

- *The title of the work.* This can give an indication of whether this piece is a part of a larger musical work and how it should be sung.
- *The composer.* Knowing who composed the work and when he lived, can suggest the style in which the work is to be interpreted.
- *The tempo indication.* Although this is only a guideline, the tempo indications can give the sight-singer guidance regarding the tempo and the character of the piece.
- *The clef.* The author has experienced that young sight-singers often do not observe the clef, and consequently try to sing in the wrong clef. Beginners will most likely only be confronted with the treble clef and, later, with the bass clef.
- *The time signature.* The singer should know whether the piece is in simple or compound time, how many beats to expect in each bar and what the duration of each beat is.
- *The key signature.* Without wasting any time, the singer should be able to recognise the major key as well as its relative minor.
- *The mode.* Glancing through the music, taking note of accidentals in the music as well as prominent notes, the singer should determine whether this piece is in the major or the minor mode. More advanced sight-singers may be confronted with other modes or atonal music.
- *The starting note.* The singer should take note of the specific pitch the piece starts on and relate this to the key of the piece.
- *Complicated rhythmic patterns.* Glancing through the work, the singer can quickly observe rhythmic patterns that may seem complicated. If there is time before starting, the singer should ensure that he is able to perform those rhythms accurately.

- *Difficult intervals.* While looking through the music the singer should make sure that he can sing all the intervals in the piece. He should take special care where accidentals are involved.
- *Changes of time, key or clef.* While looking through the music, the singer should take note of any changes of time, key or clef. He should decide what to do at those specific moments in the music.
- *Text.* The sight-singer should see how the text fits with the music. If the text is in a foreign language, the singer should decide whether he could sing the words or rather sing the melody on the tonic sol-fa syllables or on a neutral syllable.

Taking note of all of these elements before he starts should help the singer to sight-sing the music much more accurately than would be the case otherwise. It is of great importance that the sight-singer should keep these elements in mind while he is singing the music. The elements that he observed before starting to sing act as a point of reference for the whole performance of the work.

It is not only necessary for the sight-singer to observe musical elements before starting to sing, but it is equally important to observe a great number of musical elements while singing. Telfer (1992b: 8) mentions that singers who have trained their eyes to keep moving from left to right keeps the beat better and sing rhythms more correctly. Yutar (2002) agrees strongly with this statement, explaining that a sight-reader's eyes should always be a couple of notes ahead of the one that he is singing or playing. When the sight-singer observes the music ahead of what he is singing, he can anticipate the music that he is going to sing. This, in turn, enables him to compare his singing to the anticipated music, and to sing in musical phrases. The author has experienced that learners who do not look ahead are not able to keep a steady tempo.

While sight-singing a piece of music, the singer should constantly observe the following, while keeping in mind the elements that he observed before he started to sing:

- *Durations of the notes.* These durations are used in combinations to form different rhythmic patterns.
- *Pitch of the notes and intervals between notes.* The sight-singer should observe each note's pitch in relation to the preceding and following notes.

- *Accidentals.* The sight-singer should decide how the accidental will influence the pitch he is about to sing.
- *The text.* It is important that the text should fit in with the rhythmic patterns of the music. The singer should therefore constantly compare the text to the rhythm.
- *Indications of change in dynamics, tempo or character.* The musical terms written above or below the score, as well as symbols indicating these, should be carefully observed.
- *Own singing.* It is of the utmost importance that the singer should listen to himself while he is singing from sight.
- *Other singers.* It is of similar importance that the sight-singer should listen to other singers when he is part of a group. Listening to other singers performing the same part or other parts can enable a sight-singer to make sure that he is singing correctly. By following the notation of other parts, the singer can see when he should enter after a rest and how his part fits in with the whole of the piece.
- *Accompaniment.* The accompaniment often provides aural clues that can help the singers to keep within the context of a particular key.

While the sight-singer is observing all these different elements of the music, the visual and aural observations are interpreted according to the singer's relevant knowledge.

2.7.2 Relevant knowledge

A wide range of knowledge can be relevant when singing a piece of music from sight. Every singer has a unique body of knowledge, which he uses to interpret the observations he makes. Without the necessary knowledge, the singer will not be able to understand what he observes, and, consequently, will not be able to reproduce the music that is notated.

Gathering knowledge is a time-consuming process and there are many theories on how exactly learning takes place. For the purpose of this discussion, it is enough to take note that knowledge is an essential prerequisite for sight-singing.

In the book *Common sense in music teaching*, Lovelock (1965: 19) states three principles about learning that are of great significance to the sight-singing student:

1. All that we learn is ultimately based on memory.
2. All that we learn is cumulative.
3. All that we learn must be based on understanding.

Memory enables us to store information and recall it when the information is needed. The student should be aware of the fact that learning is a cumulative process. New knowledge can only be understood if it is integrated into the learner's existing knowledge. It is equally important to remember that knowledge is only useful if the learner understands it. In learning sight-singing, the student's knowledge should be sufficient to support his reading, interpretation and performance. The knowledge that is essential for sight-singing is described in section 2.5 of this chapter.

The singer uses this knowledge in combination with his observations regarding the music notation to form a musical framework as reference for his singing.

2.7.3 Musical framework

Using his knowledge to allocate specific meanings to the notational elements he observed, the singer creates a musical framework within which he can perform. This framework acts as a reference to relate each of the different musical elements to each other. Bennett (1984: 63) describes this musical framework as the singer's own "internal reference points".

Each note of music is related to the previous notes and those that follow. When one sings or hears music, you relate the note you are hearing to the previous ones. You also anticipate the notes that will follow. In a similar way each phrase, section or movement is related to the preceding and the following ones.

The musical framework consists of different elements, namely key, metre, tempo, style and character. Using the musical framework for the specific piece, a singer can process the observations that he made.

2.7.4 Processing the observations

Interpreting the written symbols of music notation requires the sight-singer to use his existing knowledge to give a particular meaning to the elements of music that he observed. To interpret each element, a mental connection is made between the visual or aural information and the relevant existing knowledge. The singer recalls the relevant knowledge from his memory and uses this knowledge to give a meaning to the symbol that he observed. When the visual symbol has a specific meaning for the singer, he can form a mental image of the music, anticipating the sound.

Ideally, the singer constantly compares the pitch and duration of the current tone with the previous ones in its relationship to the musical framework. At the same time, the singer should anticipate the next note or phrase to ensure that they will have the desired pitch and duration. While reading the music notation, a complex internal thinking process is taking place. The singer compares the visual image of the music notation to the acquired knowledge and associates the symbols with the anticipated pitch, duration and other musical aspects such as tone, intensity and articulation. This whole process takes place while he is sight-singing. For beginners the interpretation process takes some time, but with practice the process gets faster and happens without the singer being aware of it.

2.7.5 Anticipating the music

Resulting from his processing and interpreting of the notation, the singer can anticipate the music that he is about to sing. This anticipation implies that he should hear the music with his inner ear. Hearing the music without sound can be compared to reading text without pronouncing the words. The reader understands what he is reading and he has a good idea of what it should sound like, without actually making a sound.

Only when a sight-singer is able to anticipate the music that he is about to sing, can he sing accurately and in a musically acceptable manner. This ability to anticipate the music enables the singer to prepare his vocal and breathing mechanism to produce the desired sounds.

Anticipating the music before actually sounding a tone, is equally important for instrumentalists. Unlike singers, instrumentalists can play a note or a phrase without having an indication of what the music would sound like because the instrument produces the sound. Without forming a mental image of the music, and anticipating how it should sound, an instrumentalist can play music from sight. Prof. Ella Fourie, who researched piano sight-reading, explained that the result of this type of sight-reading will, most likely, not be musically satisfying. A traditional music instrument such as a piano or a melodica can help with pitch, but it cannot play rhythm on its own.

2.7.6 Singing the music

Singers reproduce music with their voices as musical instruments. Unlike an instrumentalist, a singer does not use a man-made aid to produce sound. This means that the singer should be able to control his voice in such a way that he can produce the sound that is needed. A good singing technique can ensure that the singer produces the desired tone and that he is able to reach the notes that the composer requires.

Bruce Schoonmaker (2002b: 1), lecturer in vocal technique at Furman University in Greenville, USA, explains that “the technique of singing deals with concepts of tone and beauty, musicality and meaning and expression and identification.” Due to the limited scope of this thesis, the author will accept that the reader already possesses the necessary vocal technique to produce the desired tone.

2.7.7 Evaluation

The sight-singer should listen carefully to his own singing as well as to other singers and the accompaniment. He should compare the pitch he is producing with the pitch that he anticipated. If the two are not the same, the singer should determine the mistake while continuing to sing. It may be that his anticipation was wrong. If this was not the case, he should confirm whether his interpretation, musical framework, knowledge and observations were correct. When he determines his mistakes, the sight-singer should concentrate to sing the following notes the way it should be sung, not repeating the same mistakes.

When sight-singing is described as such a complicated process, executed in a limited time, it may seem to be an impossible skill for anyone to master. Sight-singing is indeed a complex process, but the human brain is capable of mastering this process in such a way that it becomes an involuntary skill. With sufficient practice and systematic progress, the majority of learners should be able to read music notation and sing the music that they read.

2.8 Criteria for a sight-singing programme

After describing the mental processes involved in sight-singing, the author can suggest criteria for compiling sight-singing programmes. The importance of the suggested criteria as well as the criteria is stated in the following paragraphs.

2.8.1 The importance of criteria for sight-singing programmes

Specific criteria can be a guideline for the author to compile an effective sight-singing programme. It can also help teachers and learners to select appropriate materials for their specific needs. These criteria should include content, media use, grading of content, exercises, evaluation, feedback and record keeping.

The criteria are derived from literature on sight-singing, interviews with various experts, as well as from the author's own experience teaching sight-singing to choristers of different ages. These criteria can be used to evaluate existing sight-singing programmes, as in Chapter 5, or to design new ones for specific learners or circumstances, as in Chapter 6. After a discussion of each individual criterion, all the criteria are summarised in a table.

Demorest (2001: 28) conducted an informal survey via the World Wide Web, involving 178 choral directors throughout the USA and Canada. These directors were asked to grade a list of features of sight-singing materials and to name other features that they believe to be important. According to this survey, the most important features of sight-singing methods are:

- The material is graded for difficulty.
- The material includes minor melodies.
- The material features separate pitch and rhythm reading exercises.
- The material provides evaluation opportunities.

- The material includes music theory information.
- The material is sequential with lots of exercises at each level.
- The material includes the treble and the bass cleff.
- The pitch range of the exercises is limited.

Although this survey was done on another continent, the author believes that a similar survey in South Africa should provide similar results. This list of features can serve as a basis for criteria for sight-singing materials.

2.8.2 Criteria regarding the notation system

Apel (1983: 578) defines notation as “the method or methods used for writing down music.” Various systems of music notation are being used all over the world, each one with advantages and disadvantages. The different systems have evolved through several centuries. The notation system that is most commonly used to notate Western music is **staff notation**. The advantage of this system is that both pitch and rhythm can be notated very accurately. Text can also be written with the music. The disadvantage of staff notation is that only intervals consisting of tones and semitones can be notated. Non-western music such as Chinese and Indian music cannot be notated accurately with staff notation.

Bent, Hughes, Provine and Rastall (2001) explain that musical notation basically requires “an assemblage of signs and a convention as to how these signs relate to one another.” It is very important that a sight-singing programme should provide the learners with explanations of the signs that are used in the notation system, and how they are used. Learners should be guided to read the different elements of the notation system and have the opportunity to practise reading it.

The notation system used in a sight-singing programme should represent the bulk of music that the learners will most likely sing. The learners at the Drakensberg Boys’ Choir School and most other South African schools sing mostly Western and African music. Both these types of music can be notated reasonably accurately in **staff notation**.

Tonic sol-fa is a notation system in which every degree of the scale is associated with a specific syllable. This association can help sight-singers to anticipate the music before singing it. Using the tonic sol-fa helps learners to make the abstract concepts of music more concrete. Although many South African choristers rely only on the tonic sol-fa system (according to Botha 2002), the author suggest that tonic sol-fa should only be used as an aid, with staff notation as the main system of music notation.

The basic information that learners need to be able to read staff notation is the following:

- The staff consists of five lines and four spaces. To extend the staff, ledger lines can be used.
- A treble clef or a bass clef at the beginning of a line of music indicates the pitch of the notes G or F respectively.
- A time signature at the beginning of a piece of music, or a section, indicates the metre of the music. The top number indicates the number of beats, while the bottom number indicates the note value of each beat.

2.8.3 Criteria regarding learning

A sight-singing programme should include explanations of all the concepts that are encountered in the programme. These concepts should include:

- the notation system (staff notation or an alternative system)
- sight-singing aids (e.g. tonic sol-fa, Chev  system)
- pitch
- intervals
- beat, metre
- duration
- rhythmic patterns
- melody (combining pitch and rhythm)
- performance indicators (musical terms, tempo indications).

2.8.4 Criteria regarding practising

In order to improve sight-singing skills, it is most important that singers should practise these skills regularly. DeLane (1981: 3) gives valuable suggestions for practising sight-singing. Each of these suggestions is worth considering.

- “Like any musical skill, sight-singing demands continuing, rigorous practice.” Many skills such as singing, reading or walking require regular practice. Sight-singing as a skill is definitely no exception. The learner should have sufficient material to practice each concept that he has learned. Even a good sight-singer should practice this skill regularly.
- “When you read, be sure that the music is sufficiently aligned with eye level so that you do not have to bend or slouch to maintain eye contact with it.” When a singer holds the music in this position, he can produce a good tone by maintaining a straight posture. Choristers holding their music in this way can easily follow their conductor.
- “Try to keep your eye moving ahead of the notes being performed [...]. In other words, read ahead.” By doing this, the singer can anticipate the notes and phrases before singing them. This can help singers to sing accurately from sight and to keep a steady tempo.
- “Keep moving.” Sight-singers should aim not to stop or to start a piece over again. DeLane states that it is better to make some pitch and rhythm mistakes than to stop, or to start over.

These statements by DeLane underline the importance of practice in learning sight-singing. It is therefore essential that a sight-singing study package should contain enough exercises to enable learners to practice their sight-singing.

2.8.5 Criteria regarding teaching method

The way that sight-singing is taught can have a great influence on the learning outcomes. Various aids for teaching sight-singing were developed through the centuries. These sight-singing aids include the use of syllables (e.g. tonic sol-fa), numbers and graphic representations of pitch. The author is of the opinion that using one such a teaching aid for

pitch and one for rhythm can be a great help to the learners. Using more than one system for pitch and rhythm can be confusing (e.g. using numbers at first and then tonic sol-fa).

The possibility exists that when learners are confronted with different aiding systems, they will not be able to choose the most suitable one and consequently not use any of them. The most suitable systems to use in South Africa seem to the author to be the tonic sol-fa for pitch and the Chev  system for duration of notes.

2.9 Summary

Sight-singing is a complex process, which requires the singer to master specific knowledge and skills. The sight-singer needs knowledge regarding pitch, rhythm, key, metre, the notation system, the lyrics and the style of music. He also needs to acquire and practise the skills of observation, processing of information, anticipating the music, singing, and evaluating the singing. The author compared sight-singing to reading language by discussing two different theoretical models for reading in section 2.2.6. This discussion explained two contrasting views of the reading process. The models are used as examples for compiling a theoretical model for sight-singing.

A theoretical model for sight-singing was presented in section 2.7, symbolising the process of sight-singing. Each phase of the sight-singing process was described according to the theoretical model. The sight-singer observes the music notation and uses this observation with his knowledge to form a musical framework for the piece of music. The information is then processed within the specific framework, while referring to previously acquired knowledge. Processing the information enables the singer to anticipate the music he is about to sing. When he knows exactly what to sing, he sings the music and, at the same time, evaluates his singing according to all the previous steps in this process. If necessary, he changes his further singing to ensure that it will be correct.

In section 2.8, criteria for a sight-singing study package were suggested. These criteria can help instructional designers to design effective instruction for this skill. Since sight-singing is a very important skill, and as SAQA has invited stakeholders to propose unit standards for different aspects of education, unit standards for sight-singing are offered in the next chapter.

Chapter 3

South African unit standards for sight-singing

3.1 Introduction

In this chapter, national unit standards for sight-singing are suggested. To understand the role of these unit standards in South Africa's new educational system, a brief outline of the different bodies that are involved in the South African Qualifications Authority is given. The requirements for national unit standards are outlined and applied in the suggested unit standards. It is necessary for learners to master certain knowledge and skills which will enable them to achieve the required standard of sight-singing. The knowledge and skills that are essential for sight-singing (Chapter 2) are graded in the proposed unit standards. In Chapter 6, the author suggests a multiple-media study package for sight-singing to help learners master the required knowledge and skills which will enable them to reach the national unit standards for sight-singing.

The unit standards presented here describe the requirements for sight-singing in a condensed form. The unit standards described in this chapter form a part of the South African unit standards for music education, which are currently being written.

3.2 Transformation in South Africa's education system

South Africa is currently in a process of change and transformation in many different aspects. The education system has not escaped the transformation process and it is changing gradually. The emphasis is changing from traditional education to Outcomes-Based Education (OBE). This shift in paradigm was published in Act 58 of 1995, which led to the creation of the National Qualifications Framework (NQF) and the South African Qualifications Authority (SAQA). Outcomes Based Education (OBE) is being phased in to replace the system of traditional education.

In his vision for education in South Africa, the present Minister of Education, Prof. Kader Asmal, confirms the idea that good education can solve many of South Africa's problems. He stated his vision for education in South Africa as follows (Asmal 1999):

The vision of my ministry is the promise of a South Africa in which all people have equal access to lifelong education and training opportunities, which will contribute towards improving the people's quality of life and build a peaceful, prosperous and democratic society. Although this vision has not been achieved, we know that education is a long-term business. I strive for that.

This vision is undoubtedly a worthy one to strive for, but there are serious doubts whether Outcomes-Based Education will bring us any closer to realise this ideal. Van der Horst and McDonald (1997: 7) describe OBE as “an approach which requires teachers and learners to focus their attention on [...] the desires and results of each learning process [and] the instinctive learning processes that will guide the learners to these results.” According to this definition, OBE emphasises the importance of the learning process. Traditional education, on the other hand, emphasises knowledge and skills while in OBE the learners should learn how to learn, instead of simply acquiring pre-determined knowledge.

In the author's opinion, only certain principles of OBE are applicable for teaching and learning sight-singing. To be able to sing from sight, each learner has to learn certain facts. Only when the student has mastered this knowledge, can he apply it to sing from sight. Along with this knowledge, it is equally important that learners acquire the necessary skills to read, interpret and reproduce notated music. In the author's opinion it is more important to acquire clearly defined knowledge and skills, than to focus on the process of learning, as advocated in OBE. When the focus is on the learning process, the outcome should be that the learner has mastered the learning process. When the focus is on mastering the learning content, the outcomes should be that the learner is able to apply new knowledge and skills. If a learner wants to improve his sight-singing, the learning process is less important than acquiring the relevant knowledge and skills.

3.3 Selected terms and abbreviations

In the documentation of the South African Qualifications Authority, a number of particular terms are used and are usually abbreviated. To ensure that the reader understands these terms, they are briefly explained here. The author only intends to explain the meaning of the

abbreviations and terminology in these paragraphs and not to provide an extensive description of the functioning of each body that is involved in the standards generating process. For a more elaborate description of the functioning and responsibilities of the different bodies involved in the creating of the new education system, the reader can consult SAQA's publications, e.g. *The National Qualifications Framework: an overview* (SAQA 2000a).

3.3.1 South African Qualifications Authority (SAQA)

This authority is responsible for setting the standards for education in South Africa. SAQA's mission is

to ensure the development and implementation of a National Qualifications Framework which contributes to the full development of each learner and to the social and economic development of the nation at large (SAQA 2000a: 2).

3.3.2 National Qualifications Framework (NQF)

This is a framework that encompasses recognised learning achievements and registers them as a NQF level of achievement. SAQA (2000c) describes the NQF as

the set of principles and guidelines, by which records of learner achievement are registered to enable national recognition of acquired skills and knowledge, thereby ensuring an integrated system that encourages life-long learning.

There are eight NQF levels, divided into three bands of education. The *General Education and Training Band* (NQF level 1) starts with pre-school education and progresses to the ninth schoolyear. The *Further Education and Training Band* (NQF level 2-4) starts with the tenth schoolyear and progresses to the twelfth schoolyear. This band makes provision for various certificates. The *Higher Education and Training Band* (NQF level 5-8), includes diplomas, occupational certificates and degrees. These levels and bands are summarised in Table 3.1 (Olivier 1998: 5).

Table 3.1: The eight levels in the National Qualifications Framework (Olivier 1998: 5)

NQF level	Band	Types of qualifications and certificates	
8	Higher Education and Training Band	Doctorates and further research degrees	
7		Higher degrees	
6		First degrees and higher diplomas	
5		Diplomas and occupational certificates	
4	Further Education and Training Band	School/College/NGO certificates (Grade 12)	
3		School/College/NGO certificates	
2		School/College/NGO certificates	
1	General Education and Training Band	Senior Phase Grades 7–9	ABET Level 4
		Intermediate Phase Grades 4–6	ABET Level 3
		Foundation Phase Grades 1–3	ABET Level 2
		Pre-school	ABET Level 1

3.3.3 National Standards Body (NSB)

NSBs are registered bodies that are responsible for establishing education and training standards. They have specific functions relating to the registration of national qualifications and/or standards (SAQA 2000a: 8).

There is an NSB for each of the eight learning areas. This thesis is only concerned with the NSB 02 for Culture and Arts, of which music education is a subsection.

3.3.4 Standards Generating Body (SGB)

SAQA (2000c: 9) describes SGBs as “registered bodies responsible for the generation of qualifications and/or standards.” According to SAQA’s website (SAQA 2003), three SGBs

are registered as part of NSB 02. There are three SGBs functioning under the NSB for Culture and Arts, namely

- the SGB for Music in General and Further Education and Training,
- the SGB for Music in Higher Education and Training, and
- the Music Industry SGB.

The author intends to contribute towards the work of the SGB for Music in General and Further Education and Training. This SGB creates standards for NQF level 1 to 4.

3.3.5 Education and Training Assurance Body (ETQA)

ETQAs are bodies established by SAQA to “monitor and audit achievements in terms of national qualifications and standards” (SAQA 2000a: 10). The ETQAs are assigned to ensure that the registered standards for education are achieved.

3.3.6 Transformation

This is a term that is frequently used in the literature on the new educational system, without being defined formally. According to *The Oxford paperback dictionary* (Pollard 1994: 853-854), transformation is to “make a great change in the appearance or character of...” OBE is indeed making a great change in the character of South Africa’s education. Whether this change is a wise one for a developing country such as South Africa, only time will tell.

3.4 MEUSSA (Music Education Unit Standards for Southern Africa)

MEUSSA is a group of post-graduate students at the University of Pretoria under the guidance of Proff. Caroline van Niekerk and Heinrich van der Mescht. Several of the members of MEUSSA are registered with SAQA as part of the different SGBs for music. The two SGBs concerned with music education and training consist mainly of MEUSSA members. Each member of the group has expertise in specific sub-fields of music education. This expertise makes MEUSSA a diverse group, representing different areas of music education. The diversity of the group enables members to benefit from each other’s knowledge and experience.

The author is a member of MEUSSA and has the assignment of writing national unit standards for sight-singing in the General and Further Education and Training field for music education. General and Further Education and Training includes learners from pre-school to grade 9 and ABET (Adult Basic Education and Training) up to level 4. This level of education is compulsory for all children in South Africa.

All MEUSSA contributions will be combined to recommend national unit standards for music education in South Africa. The concerned NSB for Culture and Arts and the concerned ETQA should then evaluate the proposed unit standards and recommend some changes. When these two bodies are satisfied with the unit standards, they will be registered on the NQF and implemented in the new educational framework.

Dr. Petro Grové, one of MEUSSA's members, designed a model for Music Education in South Africa. Grové's model is very useful to structure the different unit standards in an "organised and musically logical way" (Grové 2000: 2). The model symbolises aspects of music skills and music knowledge in the form of a cube, with the eight NQF levels and ABET as one side of the cube. In Table 4.2, the aspects of music that form part of the MEUSSA model are summarised. Grové (2000: 5) mentions that the different aspects are not in a specific order and that they can be moved around.

The reader will notice that *notation* is listed in Grové's model under *creating*, *appraising*, *knowledge* and *style*. This underlines the importance of notation in music education. The notated music can be realised by using the groups of instruments listed under *performing*.

Table 3.2: Summary of the MEUSSA model (Grové 2001: 5)

<i>MUSIC SKILLS</i>			<i>MUSIC KNOWLEDGE</i>			
<i>CREATING</i>	<i>PERFORMING</i>	<i>APPRAISING</i>	<i>KNOWLEDGE</i>	<i>STYLE</i>	<i>NQF LEVELS</i>	
			<i>Conceptualising</i>	<i>Contextualising</i>		
<i>Improvising</i>	<i>Idiophones</i>	<i>Conceptualising (Knowledge)</i>	<i>Melody</i>	<i>S.African Music</i>	8	<i>A</i>
	<i>Membranophones</i>		<i>Rhythm</i>	<i>Art Music</i>	7	<i>S</i>
<i>Arrangement</i>	<i>Aerophones</i>	<i>Contextualising (Style)</i>	<i>Dynamics</i>	<i>Indian Music</i>	6	<i>S</i>
	<i>Chordophones</i>		<i>Texture</i>	<i>Folk music</i>	5	<i>E</i>
<i>Composition</i>	<i>Electrophones</i>	<i>Listening (Analysis)</i>	<i>Timbre</i>	<i>Popular Music</i>	4	<i>S</i>
	<i>Vocal</i>		<i>Harmony</i>	<i>Jazz</i>	3	<i>S</i>
<i>Technology</i>	<i>Group/Ensemble</i>	<i>Technology</i>	<i>Form</i>	<i>World Music</i>	2	<i>I</i>
<i>Notation</i>	<i>Theatre</i>	<i>Notation</i>	<i>Tempo</i>	<i>Technology</i>	1	<i>N</i>
<i>Assessment</i>	<i>Assessment</i>	<i>Assessment</i>	<i>Notation</i>	<i>Notation</i>	ABET	<i>G</i>

In Table 4.2, all of the aspects of music education are summarised. Although each aspect is mentioned separately, they are interrelated. Many of these aspects cannot function separately; e.g., the reading of music notation is not possible without clear concepts of melody and rhythm.

The MEUSSA project is a good example of how a tertiary institution can use its knowledge, infrastructure and its students to make an important contribution towards the whole nation's education. Projects such as this one can help to ensure that universities use their resources optimally and that they remain a vital part of South Africa's education system.

3.5 National standards of education

It is of great importance at this stage that the reader should have a clear understanding of "national standards of education". Only when this term is clearly defined, will it be possible to understand the essence of the standards-writing process.

3.5.1 Defining unit standards

According to the *South African Qualifications Authority Act of 1995* (SAQA 1995) unit standards are:

registered statements of desired education and training outcomes and their associated assessment criteria, describing the quality of the expected performance, together with administrative and other information specified in the NSB regulations (SAQA 2000b: 8).

In the *Standards Generating Body Manual* (SAQA 2000c: 41) a unit standard is defined as

a document that describes a coherent and meaningful outcome of learning (title) that we want recognised nationally, the smaller more manageable outcomes that make up the main outcome (specific outcomes), the standards of performance required as proof of competence (assessment criteria), and the scope and contexts within which competence is to be judged.

The author can conclude that unit standards describe the learning outcome at a specific level and in a specific field and they also provide criteria which can be used to evaluate learners' achievement of the outcomes. The unit standards are of importance to all the role players in education, namely the learners, the providers and the assessors.

SAQA (2000b: 8) explains the purpose of a unit standard as providing guidance to:

- **Assessors** so that they have criteria against which they can evaluate learning outcomes,
- **Learners** so that they know what outcomes they should achieve, and
- **Providers** so that they can design and implement learning programmes that can help learners reach the desired outcomes.

This brief description can leave no doubt about the importance of national unit standards in the new educational system for South Africa. Now that the term “national unit standard” is defined, attention can be focussed on the NSB regulations for unit standards, mentioned in the SAQA act.

3.5.2 Prescribed format of National standards

Different people from all over South Africa are involved in writing unit standards for all twelve fields into which education has been divided. To help ensure that the unit standards are clear to all the stakeholders, they are to be written in a standardised format. The format required by SAQA prescribes the different headings that should be included in the unit standard.

The required format for South African unit standards is the following (SAQA 2000b: 37-40):

- a) Title
- b) Logo *
- c) Number *
- d) Level on the NQF
- e) Credit(s)
- f) Field and sub-field
- g) Issue date *
- h) Review date *
- i) Purpose
- j) Learning assumed to be in place
- k) Specific outcomes
- l) Assessment criteria
- m) Accreditation process, including moderation

- n) Range statement(s)
- o) Notes, including the critical outcomes:
 - *Problem solving*
 - essential embedded knowledge, and
 - supplementary information.

SAQA will provide the headings that are marked with a (*) above.

The SAQA format will be used in the next part of the present chapter to create unit standards for sight-singing.

Before the author can write the actual unit standards, it is essential to consider each of the headings of the unit standards. These headings should provide guidance in writing the unit standards in an acceptable format. The following is a summary of SAQA's expectations of unit standards (SAQA 2000c: 41-45).

3.5.2.1 Title

The title should indicate the contents of the unit standard and should be unique. This title will enable readers to distinguish between different unit standards.

3.5.2.2 Level on the NQF

This level of difficulty must be appropriate for the specific unit standard. The knowledge and skills that learners need to complete the unit standard, should follow on previous standards and lead to the next standard.

3.5.2.3 Credit(s)

Credits are awarded according to the hours normally spent to achieve the standard of learning. One credit equals ten hours of learning (notional hours).

3.5.2.4 Field and sub-field

National unit standards for sight-singing are relevant in the field of Culture and Arts, and the sub-field is Music.

3.5.2.5 Purpose

The purpose of the unit standard describes its importance to the learner, the (sub-)field and the transformation process.

3.5.2.6 Learning assumed to be in place

This describes what the learner should know before starting to work on meeting this unit standard.

3.5.2.7 Specific outcomes

Between four to six specific outcomes describe the competence outcomes of the unit standard. It is important that these should not be confused with methods or procedures.

3.5.2.8 Assessment criteria

This sub-section contains criteria for evaluating whether learners comply with the requirements of this standard. In these criteria the underlying knowledge base is assessed by evaluating learners' skills, abilities and values, reflecting this knowledge.

3.5.2.9 Accreditation process, including moderation

This is how assessors should evaluate learners' achievement of the specific standard.

3.5.2.10 Range statement(s)

These statements describe the range of the standard. This heading is not relevant for all standards.

3.5.2.11 Notes

Under this heading, comments regarding the following aspects of learning can be written:

- Critical cross-field outcomes
- Problem solving
 - Team work
 - Self-organization and -management
 - Information evaluation
 - Communication
 - Use of science and technology
 - Inter-relatedness of systems
 - Learner and social development
 - Essential embedded knowledge
 - Supplementary information.

3.6 Suggested national unit standards for sight-singing

Keeping the relevant criteria and restraining factors in mind, the author suggests the following unit standards for sight-singing at NQF level 1 to 4. Each unit standard is presented as a table containing the relevant information.

These four unit standards can enable teachers to guide learners towards the mastering of sight-singing diatonic and chromatic music. They are aimed at learners who need or want to read staff notation and perform it vocally. Alternative unit standards for music based on other tonal systems, such as Indian and Chinese music, could be appropriate for learners who want to sing these types of music from sight.

The suggested national unit standards for sight-singing are incorporated into the national unit standards for Music Education by the SGB for Music in General and Further Education and Training. Seeing that the unit standards for music should provide for all the different elements of music education, sight-singing is not the only priority in these standards.

3.6.1 South African unit standard for sight-singing, Level 1

Table 3.3: South African unit standards for sight-singing, NQF level 1

Title: Sight-singing

Level on the NQF:	Level 1	
Credits:	3	
Field:	Culture and Arts	
Sub-field:	Music	
Generic Unit Standard:	Singing diatonic melodies from sight	
Purpose:	Achieving this unit standard should enable the learner to: <ul style="list-style-type: none"> • sing a great variety of songs from sight, • understand diatonic music better, and • follow the notation of a single melody. 	
Learning assumed to be in place:	Learners should be able to: <ul style="list-style-type: none"> • distinguish between higher and lower pitches, • read words, • echo simple melodic and rhythmic phrases accurately. 	
Specific outcomes	Assessment criteria	Range statement
Interpret diatonic music (melody).	Sing a melody accurately from notation.	Single-staff diatonic notation.
Read and interpret diatonic intervals from a score.	Sing diatonic intervals accurately from a score.	Diatonic intervals up to an octave from the lower tonic.
Read and interpret rhythmic patterns in simple time from a score.	Sing rhythmic patterns accurately, keeping a steady beat.	Use four different note values.
Recognise a melody from notation.	Recognise a diatonic melody visually, based on inner hearing.	Within the range of an octave.
Notes:	Learners may use aids such as <i>Tonic sol-fa</i> and <i>French rhythm names</i> if they prefer to do so. Using a metronome or beating the time visibly should help learners to maintain a steady beat.	

3.6.2 South African unit standard for sight-singing, Level 2

Table 3.4: South African unit standards for sight-singing, NQF level 2

Title: Sight-singing

Level on the NQF:	Level 2	
Credits:	2	
Field:	Culture and Arts	
Sub-field:	Music	
Generic Unit Standard:	<u>Singing diatonic melodies with chromatic passing notes from sight</u>	
Purpose:	Achieving this unit standard should enable the learner to: <ul style="list-style-type: none"> • Sing a great variety of songs from sight, • Understand diatonic and chromatic music better, • Recognise and sing notes with accidentals, and • Follow the notation of a single melody. 	
Learning assumed to be in place:	To start with level 2, learners should have mastered the unit standard for sight-singing, level 1. The learner should be able to: <ul style="list-style-type: none"> • Interpret diatonic music (melody). • Read and interpret diatonic intervals from a score. • Read and interpret rhythmic patterns, using up to four different note values, from a score. • Recognise a melody from notation. 	
Specific outcomes	Assessment criteria	Range statement
Read and interpret diatonic music with chromatic passing notes.	Sing diatonic melodies with chromatic passing notes.	Single staff chromatic notation in the major mode.
Read and interpret rhythmic patterns in simple time from a score.	Sing rhythmic patterns accurately, keeping a steady beat.	Use five different note values.
Recognise a melody from notation.	Recognise a diatonic melody with chromatic passing notes visually, based on inner hearing.	Within the range of a twelfth.
Determine the key and the tonic.	Name the key and find <i>do</i> by observing the key signature.	Major keys.
Notes:	Learners may use aids such as <i>Tonic sol-fa</i> and <i>French rhythm names</i> if they prefer to do so. Using a metronome or beating the time visibly should help learners to maintain a steady beat.	

3.6.3 South African unit standard for sight-singing, Level 3

Table 3.5: South African unit standards for sight-singing, NQF level 3

Title: Sight-singing

Level on the NQF:	Level 3	
Credits:	2	
Field:	Culture and Arts	
Sub-field:	Music	
Generic unit standard:	Singing melodies in different modes from sight	
Purpose:	Achieving this unit standard should enable the learner to: <ul style="list-style-type: none"> • Sing a great variety of songs from sight, • Recognise and sing melodies in different modes, and • Follow the notation of a single melody in the major or in the minor mode. 	
Learning assumed to be in place:	To start with level 3, learners should have mastered the unit standard for sight-singing, level 2. The learner should be able to: <ul style="list-style-type: none"> • Interpret diatonic music (melody) with chromatic passing notes. • Read and interpret diatonic and chromatic intervals from a score. • Read and interpret rhythmic patterns, using up to five different note values, from a score. • Recognise a melody from notation. 	
Specific outcomes	Assessment criteria	Range statement
Read and interpret diatonic music with chromatic passing notes.	Sing diatonic melodies with chromatic passing notes.	Single staff chromatic notation in the major and the minor modes.
Read and interpret all diatonic and chromatic intervals from the lower or higher tonic.	Sing intervals accurately from notation.	Diatonic and chromatic intervals up to an octave.
Read and interpret rhythmic patterns in simple and compound time from a score.	Sing rhythmic patterns accurately, keeping a steady beat.	Use five different note values.
Recognise a melody from notation.	Recognise a melody in the major or minor mode visually, based on inner hearing.	Within the range of a twelfth.
Determine the key and the tonic.	Name the key and find the tonic (<i>do</i> or <i>la</i>) by observing the key signature.	Major and minor keys.
Notes:	Learners may use aids such as <i>Tonic sol-fa</i> and <i>French rhythm names</i> if they prefer to do so. Using a metronome or beating the time visibly should help learners to maintain a steady beat.	

3.6.4 South African unit standard for Sight-singing, Level 4

Table 3.6: South African unit standards for sight-singing, NQF level 4

Title: Sight-singing

Level on the NQF:	Level 4	
Credits:	2	
Field:	Culture and Arts	
Sub-field:	Music	
Generic unit standard:	Singing melodies with modulations from sight	
Purpose:	<p>Achieving this unit standard should enable the learner to:</p> <ul style="list-style-type: none"> • Sing a great variety of songs from sight, • Understand modulations to related keys, • Sing songs with modulations to related keys from sight, • Recognise and sing melodies with irregular groupings of notes, and • Follow the notation of four-part vocal music in the major or in the minor mode. 	
Learning assumed to be in place:	<p>To start with level 4, learners should have mastered the unit standard for sight-singing, level 3.</p> <p>The learner should be able to:</p> <ul style="list-style-type: none"> • Interpret music in the major and in the minor mode, • Read and interpret diatonic and chromatic intervals from a score, starting on the lower or the higher tonic, • Read and interpret rhythmic patterns, in simple or compound time, from a score, and • Recognise a melody from notation. 	
Specific outcomes	Assessment criteria	Range statement
Read and interpret diatonic music containing a modulation.	Sing diatonic melodies with a modulation.	Modulation to the dominant or subdominant key, or to the relative minor or major key.
Read and interpret rhythmic patterns, using irregular groupings of notes, from a score.	Sing rhythmic patterns accurately, keeping a steady beat.	Use five different note values.
Recognise a melody from notation.	Recognise a melody in the major or minor mode visually, based on inner hearing.	Within the range of a twelfth.
Determine the key and the tonic of each section of a song.	Name the key and find the tonic (<i>do</i> or <i>la</i>) by observing the key signature.	Major and minor keys containing a modulation.
Notes:	<p>Learners may use aids such as <i>Tonic sol-fa</i> and <i>French rhythm names</i> if they prefer to do so.</p> <p>Using a metronome or beating the time visibly should help learners to maintain a steady beat.</p>	

Ideally, the unit standards for sight-singing should be implemented in all South African schools with immediate effect. Unfortunately, this is not a realistic expectation, as will be explained in the following section of this chapter. In the next paragraphs, the author discusses some suggestions regarding the practical implementation of the suggested unit standards.

3.7 Implementing the national unit standards for sight-singing

Sight-singing is a skill that requires specialised knowledge and skills. Every person with normal abilities (mental abilities, hearing and vision abilities) should be able to master at least some aspects of sight-singing. Because accurate sight-singing requires a good musical ear, this is a skill that not all learners will be able to master completely.

The principle of Outcomes-Based Education stating that every person is able to achieve every outcome if he tries long enough is unfortunately not valid for music and, in particular, sight-singing. In his experience with both children and adults, the author found that some people simply do not have the musical talents to sing with acceptable intonation and rhythm. The author therefore suggests that sight-singing should be optional unit standards that learners can acquire. Credits for sight-singing can benefit the learner and contribute towards achieving a formal qualification at both school level and in further education.

The author strongly recommends that all teachers teaching music should achieve the suggested unit standards for sight-singing. This will enrich their teaching to the immediate benefit of their pupils.

The advantage of having unit standards for sight-singing is that both professional and amateur musicians can acquire accreditation for a skill that requires many hours of practice and hard work. Listeners can enjoy and appreciate music much more if they can read music. Sight-singing is a skill that can indirectly benefit the broad society. Choirs and soloists that can sing from sight can sing a wider repertoire and perform more often, enriching their own communities.

3.8 Summary

Outcomes-Based Education is being implemented in South Africa in an attempt to help solve the country's education problems. Although the author does not share the enthusiasm of South Africa's Minister of Education, Prof. Kader Asmal, about OBE, he wants to contribute towards a better music education for South Africa. As a member of both the MEUSSA group and of the SGB for Music in General Education and Training the author can help to improve music education for South Africans by suggesting national unit standards for sight-singing.

In this chapter, South Africa's official requirements for unit standards were summarised and they were used as guidelines for writing unit standards. Unit standards are suggested for NQF levels 1 to 4 with the aim to encourage music enthusiasts to improve their sight-singing skills.

The unit standards were used as criteria to evaluate a number of sight-singing methods (Chapter 5) and as guidelines for compiling a multiple media study package for sight-singing (Chapter 6).

In Chapter 4 the author discusses the attributes of educational media. He suggest criteria for media selection and applies the criteria by selecting appropriate media for a multiple-media study package for sight-singing.

Chapter 4

Utilising multiple media in a sight-singing study package

4.1 Introduction

In this chapter, the author aims to provide the reader with some background information on the use of multiple media in a sight-singing study package. The sight-singing model described in Chapter 2 must be realised by means of educational media to achieve the desired learning outcomes that are described in Chapter 3. The author views communication as an important prerequisite for education, and explains in this chapter how multiple media can be used to communicate the contents of a sight-singing programme. In the last part of this chapter, the author formulates criteria for the effective use of multiple media in a sight-singing study package. These criteria are used to evaluate existing sight-singing programmes and to design a study package for sight-singing, which is described in Chapter 5.

4.2 A communication perspective on sight-singing

Different forms of communication are used when teaching and learning sight-singing. Singing is one form of communication, while teaching is another form. When singing from sight, both the singer and the composer communicate with the listener. In teaching and learning sight-singing, good communication is vital. This can ensure that the learner understands the learning content and that the teacher can evaluate the learner's progress accurately. To explain this communication process, it is necessary to define some relevant terms.

4.2.1 Communication

Various authors have defined communication for different purposes. For the purpose of this project, it is necessary to focus on communication in education and communication by means of music. Burgoon et al (1994: 22) give the following definition of communication:

Communication is a symbolic behaviour that occurs between two or more participating individuals. It has the characteristics of being a process, it is transactional in nature, and it is affective. A purposive, goal-directed behaviour could have instrumental or consummatory ends.

This definition emphasises the fact that communication is an integrated process which involve more than one person. It also makes it clear that it is aimed at achieving a specific goal. Being a purposeful behaviour, communication can be used to guide learners towards achieving desired outcomes.

Cunningham (2001) explains that communication “may involve conventional or unconventional signals, may take linguistic or nonlinguistic forms and may occur through spoken or other modes.” This definition emphasises the fact that a variety of symbol systems can be used for communication. It is important that the individuals involved in communication should use symbols that all parties participating in the communication process can understand. If the one party does not understand the symbols (e.g. language) that the other is using, communication cannot be effective. This is an important motivation to learn the symbol system used in communication. With sight-singing, music notation is the relevant symbol system, which the receiver of the message should understand to benefit from the communication from the composer.

These two definitions describe communication only as a process between different individuals. According to Huebsch (1990: 3-4) there are three different types of human communication, namely interpersonal communication (between persons), intrapersonal communication (thoughts), and extrapersonal communication (between human and non-human, such as an animal or a music instrument). All three these types of communication are relevant for this project.

4.2.1.1 Interpersonal communication

Two forms of interpersonal communication are relevant in sight-singing. The composer communicates with the singer using music notation. The singer, in turn, communicates with the audience, using vocal sounds. It could be argued that the singer is only the medium that conveys the composer’s message to the audience. In the author’s opinion, the singer plays a more important role. He has to understand and interpret the composer’s message. Then he sings it to the listeners as a personal expression of art.

Sight-singing can be re-regarded as a monologue, rather than a dialogue. The composer communicates in a monologue by notating the music without any direct interaction from the performer or the listener. Similarly, the sight-singer sings the notated music without any significant interaction from the audience.

4.2.1.2 Intrapersonal communication

Intrapersonal communication in sight-singing is what happens when a reader looks at music notation and “hears” the music with his inner ear. The singer communicates with himself, interpreting the music notation, using his knowledge and experience. Anticipating pitch and rhythm implies that the singer must keep the previous pitch, key, tempo and the durations of the notes in mind. Notational elements such as musical terms, phrasing and tempo indications help the singer to interpret the written music. Knowledge about the style of the music and knowledge about the composer can be a further aid in understanding the music.

4.2.1.3 Extrapersonal communication

Extrapersonal communication in music happens when a musician communicates with a music instrument. He can express feelings and create different moods through music, even without the presence of an audience. The instrument does not necessarily have to be a man-made one. If the musician is a singer, his voice is the instrument. Although the voice is not external, the singer uses it as an instrument, therefore singing can also be regarded as extrapersonal communication. Extrapersonal communication can also be relevant to learning sight-singing, when a learner is using an audio recording or computer-assisted instruction (CAI).

4.2.1.4 Sight-singing as communication

Since the term “communication” has various definitions, the author has decided to formulate a definition for this term that can help to explain the phenomenon of sight-singing. As described in the previous paragraphs, interpersonal, intrapersonal and extrapersonal modes of communication are involved in sight-singing. The communication process in sight-singing can also be described as decoding the written information (reading), recoding the information to understand and interpret it (internalisation), and encoding the information in a new code, namely vocal sounds.

Usually two different people are involved in the monologues of sight-singing, namely the composer who communicates to the reader by encoding his music in the code of notation, and the singer who reads and interprets the music and communicates the music to the audience by encoding the music as vocal sounds. By verbalising the music notation, the singer as well as the composer communicates with the audience.

The following definition should help the reader to understand sight-singing as a form of communication between the composer, the singer and the listener. It also serves as a guideline for selecting appropriate educational media for a sight-singing study package.

Sight-singing within the context of communication refers to the purposeful process when individuals share information by means of music notation which was encoded by a composer, and is decoded, interpreted and sung by a sight-singer. It has a transactional and affective nature and we can distinguish between interpersonal, intrapersonal and extrapersonal communication.

4.2.2 Role players in communication

Various role players are necessary for communication to take place. Sight-singing requires the same person to play different roles in the communication process. These roles are briefly described in the following paragraphs, to make it clear exactly what the respective roles of the teacher, the learner and the educational media are.

4.2.2.1 Sender

The sender is the person who initiates the communication process in order to influence another person's thoughts or actions (Huebsch 1990: 6). In the didactic situation the sender can be either the teacher or the learner. In sight-singing both the composer and the singer can be seen as senders. The message originates with the composer who "sends" it by notating the music. The singer as sender interprets the composer's message and communicates it in the form of vocal sound. Although the message originates with the composer, the singer also plays an important role, interpreting and singing the music. The same piece of music does not sound exactly the same when different singers perform it. The author therefore regards both the composer and the singer as senders of the message.

4.2.2.2 Receiver

The receiver, or decoder, receives the message, interprets it and reacts to the message, although not always visibly. To enable good communication, language and comprehension are essential (Huebsch 1990: 6). In this thesis the words “language” and “comprehension” include the understanding of the relevant code of communication that is used in the specific context, namely music and music notation. The receiver is an active partner in communication that has to interpret the message that he received. In sight-singing, the singer as well as the listener can be regarded as receivers. The singer receives the composer’s message in the form of music notation. He decodes and interprets the notation and re-codes the message as musical sounds. The listener acts as receiver by listening to the sight-singer’s version of the music. He decodes the message and reacts to music in an affective way. The listener’s reaction may be to appreciate and enjoy the music.

4.2.2.3 Message

The message is the content that is communicated between the sender and the receiver. This message can have different forms, depending on the encoding thereof. Van Jaarsveld (1985: 14) states that signs are essential in all communication. These signs are used symbolically to represent something else than itself. By representing something else, the signs become symbols that can be used to communicate information and ideas between individuals. The sender expresses the message in the form of an appropriate code, which the receiver can decode and interpret. The code consists of different symbols (e.g. musical notes) which can be combined in symbol systems (e.g. music notation). Different types of codes, such as spoken language, written language, music sounds or music notation, can be used to communicate the same message.

In music, the message is not necessarily a cognitive one, but it can communicate ideas and feelings and create certain effects or moods. The sight-singer is confronted by the decoding of a message, written in one symbol system, as well as the encoding of it, using vocal sound as symbol system.

4.2.2.4 Medium

A message is always communicated by means of a medium. The medium can be described as “the human or non-human intermediary that carries the message from the sender to the receiver” (Freysen et al 1989: 7). Examples of communication media within this context are the human voice, music instruments and printed books.

4.2.3 The communication process in education

In education, the roles of the teacher and the learner as sender and receiver constantly change. In some instances the teacher acts as sender, communicating a message to the learner, and in other instances the learner acts as sender while responding to the teacher’s message, or communicating another message. This transactional nature of communication is particularly important in education. It is of great importance that the learner should understand exactly what the teacher means. By asking questions or by listening to sight-singing efforts, the teacher can confirm that the learner understands the learning content. In a similar way, the learner can ask the teacher to explain some aspect again. The learner is an active partner in the communication process by communicating with the teacher and fellow students to solve problems in the process of mastering the learning content.

4.2.4 Communication in teaching and learning sight-singing

After the general description of communication, it is necessary to concentrate more specifically on the communication process involved in teaching and learning sight-singing. Knowledge of this process enabled the author to evaluate various sight-singing programmes and to suggest criteria for a study package for sight-singing. This study package should be effective not only for training choristers at the Drakensberg Boys' Choir School, but also for learners in the music classes in schools, as well as other musicians. It could also be a great help for choral conductors and music teachers to develop their own sight-singing skills. To apply the communication process to a sight-singing programme, it is essential to consider the different elements involved in such a programme. These elements are the learner, the teacher, the learning content, the encoding of the learning content, and the listener as receiver of the message.

4.2.4.1 The learner

For any communication to succeed, it is crucial that the communication will be at an appropriate level so that the learner will understand the message that is communicated. Therefore the author limits the scope of the suggested study package to learners with at least certain knowledge and skills.

The author presumes that the learner:

- can read English fluently,
- can do basic mathematics (add, subtract, multiply and divide),
- is motivated to learn sight-singing,
- has the necessary hardware available to utilise a multi-media training study package.

Based on these assumptions, the learning content can build on the existing knowledge and skills that the learner already possesses. In the author's opinion and experience, age is not an important factor in teaching and learning sight-singing. It is more important that the learner should realise his lack of knowledge and skills and have a desire to learn. Knowles (1980: 58) explains that the differences between adults' learning and children's learning are only the different assumptions about their learning. He states that many of the same educational principles are as relevant for children as for adult learners.

4.2.4.2 The teacher

A teacher of sight-singing should be able to sing well from sight. This implies that he should have mastered the knowledge and skills relevant to this subject. Again, the author makes assumptions about the teacher to ensure that the study package will have the maximum benefit to the learner.

The teacher should:

- be able to read music and perform it by singing and by playing it on a music instrument,
- have good aural skills to enable him to identify learners' mistakes, and
- be able to sing with a good vocal technique as a role model for learners to follow.

The author is aware of the fact that many music teachers do not possess the essential knowledge and skills to teach sight-singing effectively. Often teachers with no, or very limited, musical training are required to teach general music in South African schools (Hugo & Hauptfleisch 1993: 17-19). It is therefore of the greatest importance that these teachers should improve their own abilities so that they can teach their pupils how to sing from sight. The suggested sight-singing study package should help teachers as well as their pupils to master the art of sight-singing.

4.2.4.3 The learning content

The learning content for a training course in sight-singing consists of knowledge about the symbol system of music notation and its use, as well as the necessary skills to reproduce the music by singing it accurately. The relevant learning content for sight-singing is described in Chapter 2.5.

4.2.4.4 Encoding of the learning content

Various symbol systems are used to encode the message involved in sight-singing: each of these systems fulfils a specific function in sight-singing.

- **Staff notation** is encoded by two apparently complementary symbol systems. The one system uses different heights of notes on a stave with five lines, symbolising pitch. The other system uses black or white note heads, stems and flags, symbolising duration. Staff notation is the combination of these two symbol systems. The combination of these two symbol systems is known as staff notation.
- **Sound** is the essence of music; therefore, no learning about music can be complete without the music's sound. The music notation can be encoded by singing, playing a music instrument or by a mechanical or electronic production/reproduction of the sounds.
- **Language** is probably the most effective symbol system to explain subject matter. English, in this case, is used in spoken form, as well as in its written form. Written language also forms an integral part of staff notation as lyrics to the music and as performance indicators (which are usually in other languages than English).
- **Meta language** is the sight-reader's interpretation of the music that he reproduces. This interpretation includes factors such as the context of the music, emotions conveyed through the music, appropriate voice production and correct intonation.

The symbol systems involved in a training programme for sight-singing are staff notation, sound, language and meta language. Each symbol system needs to be encoded in an appropriate way to ensure that effective communication is possible in this didactic situation.

4.3 Media attributes for a sight-singing study package

All communication is dependent on the use of media to get the message from the sender to the receiver. According to Schramm (1977: 273), research on instructional media indicated that “learning seems to be affected more by what is delivered than by the delivery system.” This implies that different media can communicate the learning equally well. As an example: a gramophone record, a CD (Compact Disk) and an audiocassette can each reproduce the sound of Beethoven’s Fifth Symphony. The teacher has to consider the practical implications of using each of these media in his specific teaching situation. Therefore, the teacher has the opportunity and the responsibility to select media that will be the most suitable for his learners and for the specific lesson he is planning.

Considering the attributes of the different educational media should guide teachers to select appropriate media for teaching and learning sight-singing. Salomon (1981: 14) makes an important statement in this regard: “It is not a medium of communication that makes a difference in learning, but rather a specific attribute it potentially entails.” These attributes are not independent qualities (e.g. colour, pace or difficulty) but they are combined with other attributes related to a certain medium. Before he can select media, the teacher should determine the media attributes that can communicate the coded learning content.

Salomon (1981: 14) divides media attributes into four classes:

- attributes related to conveying content,
- attributes related to encoding these contents, using symbol systems,
- attributes related to the use of technologies to gather, sort, encode and convey the contents and
- attributes related to the typically use of the media in different situations.

Each medium contains all four classes of media attributes, but these attributes are not equally important in learning. This division of media attributes can help teachers to select appropriate media for education. A great variety of educational media is available to the teacher, ranging from a blackboard and chalk to computerised instruction.

The media attributes for teaching and learning sight-singing are twofold. These media should be able to convey **music notation** and reproduce **sound**. In Table 4-1, the attributes of selected educational media are summarised.

The reader will notice that several media share the same attributes: a handbook and a computer both convey text, while media such as a music instrument, a CD and a computer can produce or reproduce sound. This gives a choice of educational media to the teacher and for authors of educational programmes.

Only selected educational media are included in Table 4.1. Various other media can be equally useful for teaching and learning sight-singing. The media that are mentioned in the table are those that the author sees as the most suitable to form part of a sight-singing learning package.

Table 4.1 indicates which media are suited to convey specific aspects of a sight-singing study package. Referring to the table makes it simple to compare the potential use of educational media in a sight-singing study package.

4.4 Educational media in evaluating sight-singing

Evaluation of sight-singing enables both the learner and the teacher to monitor the learner's progress. This evaluation is equally important in formal and in non-formal situations. In both cases the teacher as well as the student should monitor the student's progress. By evaluating sight-singing regularly, the learner can know whether he is reading and singing correctly. The teacher can monitor each of his students' progress and change his tuition accordingly. This evaluation serves as a motivation for the learner and as a guideline to the teacher.

To evaluate sight-singing implies utilising the necessary media. The singer needs a copy of the notation that he should read. He also needs to compare his version of the music to one that is definitely correct. In order for this comparison to take place, he needs to hear a correct version of the music. Various types of evaluation are relevant for sight-singing and for teaching and learning this skill. To select media attributes and, consequently, media for evaluation of sight-singing, it is essential to determine the importance of these attributes.

4.4.1 Self-evaluation during sight-singing

In the sight-singing model proposed in Chapter 2.7, evaluation forms an integral part of the sight-singing process. For self-evaluation, the singer needs the sheet music as well as an audio role model. He should then compare the sound he produces to the music that he anticipated. At the same time the sight-singer should listen to fellow singers and the accompaniment (if there is any).

4.4.2 Self-evaluation after sight-singing

After singing a piece of music from sight, the singer can evaluate his own sight-singing by comparing his efforts to a version of the music that is definitely correct. To compare his singing, it is essential that an audio example of the correct singing should be available. The sound of the music remains the essential media attribute for self-evaluation. A variety of media that produce sound can be used for this evaluation:

- A live singer can sing the same part, enabling the sight-reader to compare his version of the music to that of the role model.

- A recording of a singer can serve the same purpose. Any medium that can reproduce a recording of music accurately can be used, from a gramophone to a computer.
- The sight-singer can play the music that he sings on a music instrument. He can then compare the melody he sang with the one he hears on the instrument.

Recording the learner's sight-singing and playing it back afterwards can help him to realise his mistakes. Such a recording can be especially effective if the learner can compare it to a correct version of the music.

4.4.3 Peer-evaluation of sight-singing

A singer can be asked to evaluate the sight-singing efforts of his fellow student. Often the teacher is not available to help a sight-singer or to comment on his efforts. A fellow learner can be a suitable substitute for the teacher, enabling the teacher to focus on learners who need more attention. A prerequisite for the evaluator is that his sight-singing skills should be at the same level, or better, than those of the learner being evaluated. It is important that the evaluator should understand his role in the learning process, and realises that he can also benefit from evaluating his fellow learner.

4.4.4 Teacher-evaluation of sight-singing

The teacher is probably the best person to evaluate a learner's sight-singing efforts. The teacher should have the necessary knowledge, skills and experience to evaluate sight-singing. It is important that the teacher should keep the learner's age and level of sight-singing in mind, and not expect perfect sight-singing every time. Working with children, the author observed that positive responses from the teacher about sight-singing that is not absolutely perfect can produce much better long-term results, instead of insisting on perfect sight-singing every time.

Unfortunately, it is extremely time-consuming to evaluate each sight-singer individually, especially if the teacher corrects some of the singer's mistakes. In a normal choir or music

class, the conductor or the teacher usually does not have the time to evaluate each sight-singer's efforts frequently. Various choral conductors interviewed by the author indicated that a lack of time is a reason for not teaching sight-singing (see Chapter 1.8.2). Combining music education with the other arts into one learning area, Culture and Arts, in South African schools implies that less time will be available for this subject. Sight-singing will, most likely, be neglected in the new educational dispensation. Most schools and choirs do not have the same hours to spend on sight-singing training, as is the case in a specialised choir school such as the Drakensberg Boys' Choir School. Because the sight-singing teacher is a very valuable evaluator, it is important that he should try to evaluate his pupils' progress regularly.

4.4.5 Computer-assisted evaluation of sight-singing

The computer as an educational medium has almost endless possibilities for both the teaching and the learning of sight-singing. To utilise these possibilities, the teacher should keep the media attributes of the computer in mind. Lock (1995: 184-186) lists some essential aspects of Computer-assisted instruction:

- *Based on proven learning theories.* Computer programs can be designed according to different learning theories. Currently much emphasis is placed on the learning process and the learner's ability to explore the subject and to solve problems. In a sight-singing study package, the computer can provide different types of exercises to stimulate learning.
- *High engagement value.* Learners can be actively involved in the learning process by interacting with the computer. As a part of sight-singing training, the learner can sing exercises that the computer asks, and receive immediate responses on the performance of these exercises.
- *Appeals to different learning styles.* Computer-assisted instruction can be designed in such ways that those learners with different learning preferences can all benefit from the study package. Graphics, sound text and movement are features that can be used to accommodate different learning styles.
- *Empowers the child.* The learner can control the tempo of learning when working individually on a computer.
- *Easy to use.* Learners with very little computer skills can use these educational programs on the computer. A variety of music education programs that can help

learners to master certain aspects of sight-singing is available for the computer. Many of these programs are easy to use and require very limited computer skills.

- *Combines fun with learning.* There is a variety of music learning programs commercially available that are fun to use and develop the learner's musicianship. Examples of these programs are *A musical tutorial* (Swerdfeger 2001) and *Alfred's Theory Games* (Wren 1995).
- *Intelligent.* Artificial intelligence can be built into a program to adjust to a specific learner's profile. This feature can be most useful when the computer must evaluate learners' singing.
- *Encourages life-long learning.* Effective learning can encourage learners to keep widening their knowledge and skills. Computer programs can often be effective without the help of a teacher, making learning more widely accessible.

Discussing the qualities of the computer as an educational medium clearly indicates that the computer can be a very useful teaching and learning resource, especially in a subject such as learning to sing from sight. A great variety of music educational programs is available to explain musical concepts, act as a source of information, or even evaluate sight-singing.

4.5 The South African reality regarding the availability of resources for music education

Hauptfleisch (1993:55) states that there is not adequate provision of resources for Class Music tuition in South Africa. (Although Hauptfleisch's research report is already ten years old, the situation regarding resources for Class Music did not change significantly, making the report's findings still relevant.) These resources can include music instruments, CD players and overhead projectors. She also mentions that there is a great need for teaching materials in Class Music. Although Hauptfleisch does not specifically refer to sight-singing tuition, this skill is an important part of music education. The author believes that the sight-singing study package described in Chapter 6 will be a great help for sight-singing teachers. This study package can provide graded teaching materials to use in class.

Van der Walt, Roets and Hauptfleisch et al (1993:45) describe the need for Class Music teaching materials in the following figure. The opinions of superintendents of music, teachers and principals are summarised in this figure.

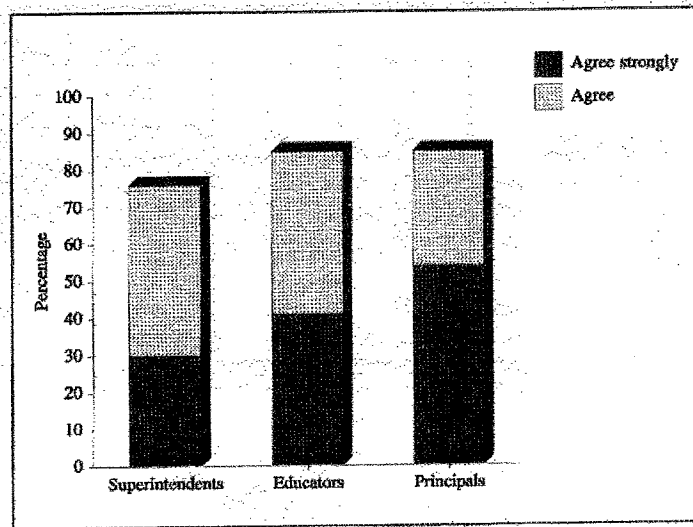


Figure 4.1: The need for teaching materials for Class Music tuition
(van der Walt et al 1993: 45)

Van der Walt et al (1993: 45-46) indicate a need for the following teaching materials for music in South African schools: schemes of work, study guides, lesson series, accompaniment cassettes and cassettes for listening. These researchers found that many teachers experience a need for songbooks, instruments, sound apparatus, and cassettes. Questioning a great number of Class Music teachers on the problems they experience, van der Walt et al (1993: 48) concluded, "Class Music tuition is currently experiencing a crisis of provision of resources."

4.5.1 Printed media

Although printed material is the least expensive educational medium, there is not enough printed material, such as songbooks, available for Class Music teachers (Hauptfleisch 1993: 55). At the beginning of the 21st century, many schools have duplicating facilities that enable them to produce their own songbooks or to copy existing ones. Unfortunately, a great number of schools still do not have such facilities.

4.5.2 Human media

According to the work of researchers such as van der Merwe (1986) and van der Walt et al (1993), the majority of Class Music teachers did not receive sufficient training to teach this

subject effectively. This corresponds with the opinions of music teachers and choral conductors interviewed by the author (Chapter 1.6.2). Therefore, it is essential to explain all the musical concepts relevant to sight-singing in a study package designed for this subject.

It cannot be assumed that there will be a knowledgeable teacher available to guide the learners towards mastering sight-singing. In many cases, the music teacher or the choral conductor may be the one learning to sing from sight.

4.5.3 Audio media

Hauptfleisch (1993: 55) states that there is a strong need for audio media in South African schools. The cost of apparatus such as CD players, cassette players and music instruments is undoubtedly a limiting factor in the use of these media. Although special listening rooms with the most modern equipment may be the ideal for every school, portable cassette players or CD players can also be very effective.

4.5.4 Computers

The computer is one of the modern media with the most possible uses for music education. Unfortunately, this versatile medium is very expensive and requires specialised skills from the operator. While many South African schools have the most basic facilities, some do not even have electricity. It is unrealistic to suggest introducing technologically advanced and complicated media in these schools.

Some of the neighbouring schools of the Drakensberg Boys' Choir School, in the rural areas of Kwa-Zulu Natal, are good examples of schools with very limited facilities. Many of these learners still live in traditional circumstances and have to walk long distances to the school. It seems that the greatest priorities for these schools are proper classrooms, textbooks, and qualified teachers. Most likely, even in remote places, schools have at least access to a battery-powered cassette player, if not a CD player. It is therefore a realistic possibility to use a textbook and an audio CD or cassette (with the optional use of music instruments) as media for a sight-singing study package.

This description of the South African reality, the media for evaluating sight-singing, as well as the attributes needed in a sight-singing study package, are used as guidelines for selecting suitable media for the suggested sight-singing study package (described in Chapter 6).

4.6 Selected media for the suggested sight-singing study package

After considering the various factors described in the previous paragraphs, the choice of educational media can now be limited to those that are essential for a sight-singing study package. According to these considerations, the author selected the following educational media:

- Printed media:
 - Workbook
- Music instruments:
 - Piano / electronic keyboard / melodica
- Musical aids:
 - Pitchfork in A
 - Metronome
- Human media:
 - Teacher
 - Learner
 - Fellow learners
- Auditory media:
 - CD or cassette.

In accordance with the idea of *learner-centred education*, the media are selected to enable each learner to work at his own pace. Each of these media has different possibilities in a sight-singing study package. The following description of each of these media and their use in a sight-singing study package justifies the author's choice of media.

4.6.1 Printed media

Printed media is one of the oldest educational media and it is probably the most widely used educational medium all over the world. It can store different types of symbols for an unlimited time and is simple to use. Using printed media to teach and to learn sight-singing has several advantages.

4.6.1.1 The advantages of printed media in a study package for sight-singing

The use of printed media is so well established in education that education is often associated with books. Erickson and Curl (1972: 82-83) describe the advantages of using books in education:

Books are superbly compact, economical and practical devices for storing and retrieving information [...]. You can easily put a book down, mark your place, and pick it up later again – or go back and review what you read [...]. Books of all kind can be extremely valuable instructional media.

This statement underlines the importance of using this everyday educational medium. The most important prerequisite for using a textbook is that the user should be able to read the symbol systems which are written in the book. These symbol systems include language, music notation, and graphic diagrams. Textbooks are equally well suited for individual learning as for groupwork.

The media attributes of print make this educational medium ideal to use for teaching and learning sight-singing. The printed media can be used to explain concepts by using language, and it can present exercises using music notation.

Another factor that favours the use of printed media is that it is relatively inexpensive. Henry (1994: 13) mentions that print can be the cheapest medium to produce. Although South Africa spends a huge amount on education annually, these funds have to provide education for a great number of learners. With limited funds, the cost of educational media is always an important factor to keep in mind. Printed matter therefore remains one of the most important educational media to use in South African schools.

4.6.1.2 *Workbook*

The term “workbook” refers to a book with exercises, used by a learner (Pollard 1994: 927). With this term, the present author refers to a book with written exercises and sight-singing exercises as well as explanations of the relevant concepts, music examples in the form of notation and illustrations (e.g. a picture of the piano keyboard).

Since sight-singing is about reading music and singing it, the workbook should be the most important medium for teaching and learning this skill.

4.6.2 **Auditory media**

The term *auditory media* refers to all media which use sound as the primary mode of communication. Auditory media include the radio, telephone and different types of audio recording and playback apparatus. According to Knirk and Gustafson (1986: 161), the teacher can also be regarded as an auditory medium. For the purpose of this discussion, the author will focus on audiocassettes and CDs as auditory media.

4.6.2.1 *The advantages of auditory media for a sight-singing study package*

An audio recording can be a very useful tool in a sight-singing course. Because sight-singing is essentially about making music, a medium that can reproduce music should be an appropriate one to use. It is of the utmost importance that learners of sight-singing should have access to good audio examples of the intervals and phrases that they are expected to sing from sight. When a teacher is not directly available to sing the example, a recording of someone singing it can provide the examples. Such a recording can also be of great value to those teachers who cannot sing well or feel unsure of their own singing. A recording of someone singing can most probably never have exactly the same value as a live role model. Nevertheless, the author is convinced that it is much better to have good examples on a recording than to have bad examples performed live.

Auditory media have the following unique qualities:

- “*Auditory media can accommodate digital codes (in the language concerned) as well as analogue codes (e.g. tone, pauses, emphasis and music)*” (Freysen et al 1989: 112). Digital codes are purely symbolic and there is no noticeable similarity between the digital symbol and reality, e.g. written language or music notation. A CD recording uses digital codes that have to be processed by a computer to

produce sound. Analogue code refers to a realistic depiction of reality (Salomon 1981: 36), e.g. recorded music or a painting. A gramophone record uses analogue codes that can be played back with a simple device using a needle. The ability to reproduce the analogue code of music (sound) ensures that auditory media can be an integral part of a sight-singing study package.

- *“They are directed at the sense of hearing exclusively”* (Freysen et al 1989: 112). Good listening skills are crucial for every musician. By using auditory media the learner can be encouraged to focus his attention on listening and in the process develop listening skills. Singing from sight implies the use of two senses, namely *sight* (to observe the notation) and *hearing* (to observe the sound being produced). Learners have to use both these senses effectively to make progress in sight-singing. When singing from sight, the association between the visual music notation and the aural sound is of vital concern. The author therefore suggests that auditory media should be used in combination with a workbook.
- *The sound quality of the reproduction can be very good* (Knirk & Gustafson 1986: 165). Modern recordings, especially CDs, can reproduce sound very realistically. This high quality of sound enables auditory media to be an acceptable replacement for the teacher or a music instrument, where these are not readily available.
- *The user can control the playback of a recording.* He can decide what to listen to, when he wants to listen to it, how loud it should be. He can play the whole recording or parts of it as many times as he likes, or he can leave out certain parts. The ability to control auditory media makes it suitable for use in large groups, as well as for individual learners. Utilising the ability to control the recording enables the student to learn at his own pace. This is an important principle in learner-centred education. Teachers can also use the flexibility of auditory media to fit their pupils’ learning pace.
- *Audio media are accessible to many people, even in “quite remote parts of the world”* (Henry 1994: 14). Even where electricity is not available, audio apparatus can be operated on battery power. Unfortunately, the lack of electricity is a reality in many rural schools in South Africa as mentioned earlier. Using battery powered audio apparatus can be a way to overcome the problem of no electricity. Another advantage of using portable auditory equipment is that the learner has more freedom to listen to the recordings where and when he wants to.

This discussion justifies the use of audio media in education, and more particular, in a study package for sight-singing. An audio recording along with a workbook can be sufficient media for a basic course in sight-singing. The recording abilities of auditory media can enable learners to listen to their own singing. It can also enable teachers to evaluate and compare learners' efforts at sight-singing. Two types of audio media seem ideal to use in a study package for sight-singing, namely a CD recording or an audiocassette.

4.6.2.2 CD recordings

CD recordings are probably the best form of audio recording to use as part of a study package for sight-singing. A CD has several advantages compared to other audio media. These advantages are:

- The quality of sound reproduction is very good. The digital reproduction of sound is very realistic. There are no extra sounds such as a needle touching the record.
- Even with repeated use, this quality does not change. A CD does not stretch like the tape of an audio cassette and does not wear out like a record.
- CD players are relatively cheap and easy to operate. Portable models are available that can use battery power.
- It is easy to find a specific place on the CD. It is also easy to repeat or to skip certain parts of the recording. Most CD players indicate the number of the track that is playing. Some CD players also indicate the time that a track or the whole CD has played. This can help the user to locate a specific moment on the CD very accurately.

4.6.2.3 Audiocassettes

The sound quality, durability and control of an audiocassette can definitely not compete with those of a CD, but this medium may be the best choice for some learners. The advantages of cassettes are:

- The cost of cassette players is low, making cassettes more affordable than CDs. Many learners have their own cassette players, enabling them to work at their own pace.
- Many cassette players are compact, making this medium portable, so that it can be used anywhere.

- The cassette player is simple to operate. This enables even young learners to use a cassette player with confidence.
- Many cassette players have a counter, enabling the operator to locate a specific place on the cassette.
- An audiocassette can be used to record the learners' sight-singing efforts. Making a cassette recording is much simpler than making a CD recording and learners can easily record their own singing on cassette. This can enable the teacher to evaluate learners' progress when listening to these cassettes. Learners can also evaluate themselves by listening to their own efforts and comparing it to a role model's singing.

Giving learners a choice to use CDs or cassettes can make it possible for a great number of learners to benefit from the suggested study package. Producing both CDs and cassettes is technically easy. The same content can be recorded on both media.

4.6.3 Human media

The teacher as well as the learner and fellow students can act as educational media by explaining learning content and evaluating the learner's response. The human as educational medium is very versatile and can fulfil a variety of functions that are necessary for the education process.

4.6.3.1 The advantages of human media in a study package for sight-singing

Human media can fulfil some functions that no other media can. By utilising the teacher, fellow learners and the learner as human media, the learner can get immediate feedback on his efforts, enabling him to realise his mistakes and to correct them. Interacting with other people such as the teacher, or fellow learners, can motivate a student and inspire him to master the relevant knowledge and skills for sight-singing.

Being part of a vocal ensemble or a choir can be a practical demonstration of the importance of sight-singing. Having to sing new music regularly can be an excellent reason for a learner to improve his sight-singing skills.

4.6.3.2 The teacher as human medium

The teacher's role has changed from being the main source of information in the class, to being a facilitator of learning (Knowles 1980: 19) and a resource person for self-directed learners (Brandes & Ginnis 1986: 15). The teacher should, therefore, possess the necessary knowledge and skills and be available to guide and evaluate learners. Olivier (1998: 40) suggests several ways in which teachers can facilitate learning, which are relevant for teaching sight-singing.

Teachers should:

- *“impart knowledge which is inaccessible or needs to be explained to learners.”* Several concepts of music and music notation may be difficult for learners to understand and to implement. The teacher can explain these concepts when it is necessary.
- *“demonstrate”*. Learners need a good role model to follow when they are learning to sing from sight. By demonstrating musical concepts clearly and with good singing technique the teacher can be the role model.
- *“direct learners to capitalise on acquired knowledge, skills and processes”*. In a sight-singing study package, the teacher should guide learners to apply their acquired knowledge and skills to the music that they perform.
- *“mentor, assist and guide [...] the process towards achieving outcomes.”* The teacher should evaluate each student's sight-singing to ensure that he has mastered the necessary knowledge and skills and that he applies these newly acquired abilities correctly. During the sight-singing course, the teacher can ask a learner to sing from sight a voice part that is different from the one that he normally sings in the choir.

4.6.3.3 The learner as human medium

The learner's meta-involvement has an important role to play when learning to sing from sight. He should:

- gather the necessary knowledge to understand the concepts involved in music notation,
- apply the knowledge and skills by singing exercises and songs from sight,

- practise sight-singing until he has achieved the desired level of competence in sight-singing,
- evaluate his own attempts at sight-singing by comparing the pitch he is singing to that of a music instrument at different moments in an exercise or a song. In a similar way, he should compare his beat to that of a metronome. The sight-singer's self-evaluation is described in more detail in paragraphs 2.7.7, 3.4.1 and 3.4.2.

In any study package, it is essential that the learner should accept responsibility for his own progress. Awareness of this responsibility should encourage the learner to be critical of himself and to aim for perfection.

4.6.3.4 Fellow learners as human media

Peer tutoring can also be a very useful medium for evaluating sight-singing. When the learner listens to himself and evaluates his own sight-singing attempts, he can easily make mistakes without realising it. A fellow student who is on the same level or a more advanced level of sight-singing can help to identify and correct mistakes. Using peer tutoring can have the following advantages to learners:

- Another person evaluates his sight-singing, identifying and correcting mistakes.
- The peer tutor can explain and demonstrate concepts that the learner finds difficult.
- A fellow learner listening to his efforts should motivate a singer to concentrate better on his sight-singing.

Helping fellow students can also have several advantages for the peer tutor:

- The peer tutor's aural skills should improve while listening to a fellow student. The peer tutor has to listen critically to evaluate the fellow student's singing and in this process learns to listen critically and attentively.
- This process can also improve the peer tutor's inner hearing. When he evaluates his fellow student's sight-singing, he should constantly compare that singing to the music notation. In the process of evaluating someone else's sight-singing, the peer tutor has to anticipate the music and compare the sight-singing with the sounds he anticipated. If the two versions of the music do not correspond, there is a mistake at some point.
- The peer tutor's sight-singing abilities should improve while helping fellow students.

4.6.4 Realia (music instruments)

Already in 1972, Erickson and Curl (1972: 86) mentioned that real things from the environment can provide learning content and stimulate learners. When studying music the reality is sound and therefore the instruments that produce the sound should be seen as “realia”. The teacher or the learner can use various music instruments as educational aids when teaching sight-singing.

4.6.4.1 *The advantages of realia in a study package for sight-singing*

A CD with recorded singing as well as music instruments can be a great help to the sight-singing student. Both melodic and non-melodic instruments can be useful in teaching and learning to sing from sight.

Melodic instruments can be used to:

- give the key and the starting pitch,
- play melodic intervals,
- play a melody or phrase, or
- play other notes of the harmony, or a counter melody.

The teacher can demonstrate pitch and intervals to learners by playing a melodic instrument. Hearing the correct pitch can help learners to sing with good intonation. When learners play the instruments themselves, it can easily happen that they concentrate exclusively on playing the instrument, with the result that they forget to listen to the music. The author suggests that learners should use melodic instruments only to play the starting pitch or short phrases that may be difficult to sing. The learners should resist the temptation to play the whole piece that they should sight-sing on an instrument. Once they have heard the music, it cannot be regarded as sight-singing any more.

Non-melodic instruments can also be used to make it more interesting for learners to perform different rhythmic patterns. These instruments can be used to play:

- a steady beat,
- an ostinato pattern,
- different rhythmic patterns, or
- the rhythm of a piece or phrase.

Many music instruments such as flutes or violins require a high level of skill to produce a good tone and pure intonation. Learning to produce a pure tone on such an instrument can be very time-consuming. To produce a pure tone without spending time to master a music instrument, the author suggests using a pitchfork to play one specific pitch (A or F). A piano/keyboard/melodica can also be used to play intervals, and a metronome can give a steady beat. Although a pitchfork and a metronome are not real music instruments, they are included in this discussion because they are valuable aids that can provide musical clues to the learner.

4.6.4.2 The piano/keyboard/melodica

The musical keyboard provides a visual representation of different pitches, coinciding with the symbol system of writing notes, sharps and flats on a staff. Learners do not have to learn advanced piano technique to play single notes on a piano. Although a piano is an expensive instrument and not portable, many schools have one or more pianos that learners can use. If there is not enough pianos available, teachers and learners can use an electronic keyboard or a melodica instead. These instruments have limited ranges, but learners can still see the keys and hear the pitch accurately.

4.6.4.3 The pitchfork

The pitchfork produces a single pitch very accurately and clearly. It is small enough to use anywhere and is not expensive to buy. In a sight-singing study package, it can be used to give the starting pitch and to check the pitch at different points in a piece as well as at the end of the piece. In this study package for sight-singing, the author suggests that learners with a high voice use an A-pitchfork and learners with a lower voice use an F-pitchfork.

4.6.4.4 The metronome

A metronome is an excellent medium to help musicians to keep a steady beat and not to change the tempo. Various authors such as Lewis (1996: 1) and Campbell (1998: 4) advocate the use of a metronome when *practising* to sing from sight. Using a metronome should encourage sight-singers to maintain the flow of the music.

Learners should decide on a suitable tempo before singing an exercise and keep that same tempo throughout the exercise. Having selected a suitable tempo, the sight-singer should listen to one or two bars of beats before starting to sing, to ensure that he will start at the correct tempo.

The prices of metronomes vary between large mechanical ones and small electronic ones. Teachers or learners can build a simple electronic metronome. This should cost only a fraction of the price of the ones for sale at music dealers. To build such a metronome, basic soldering skills and some knowledge of electronic components are needed. Metronome kits with all the components and instructions on how to assemble it are commercially available. Alternatively, one of many electronic circuit diagrams can be used to construct a metronome. A diagram for a basic metronome can be found as part of the “555 Timer IC tutorial” (van Roon 2001).

This metronome is quite simple, and easy to assemble. It uses a 555 timer IC to generate a pulse and a linear potentiometer to adjust the tempo. Learners may also find it exciting to construct their own metronomes. Here a good opportunity presents itself for a learning experience across different subjects, combining music (sight-singing) with subjects such as electronics and construction. (The idea of learning experiences combining different disciplines is strongly advocated in Outcomes-Based Education.) When the learner uses a self-constructed metronome, it can be a motivation to use it frequently. This, in turn, can help to improve the learner’s ability to keep a steady beat.

Lewis (1996: 1) emphasises the importance of the metronome as a “practise aid”. She states that using a metronome is a specific skill that can be taught. Learners should practise using a metronome so that they can concentrate on their sight-singing and not only on the metronome. When learners have mastered the skill of using a metronome, this instrument should help them to improve their ability to maintain a steady beat.

It is very important that the metronome should be set to a suitable tempo. Wollitz (1982: 65) warns recorder players not to set the tempo too fast. He advises learners to select a “moderate tempo well within your abilities”. This advice is equally important for sight-singers. By selecting a tempo within his abilities, the singer can anticipate each note and sing it accurately.

4.7 Summary

Teaching and learning as well as sight-singing are different ways of communicating with other human beings. Understanding sight-singing tuition and learning as forms of communication makes it possible to select the most appropriate media attributes for the suggested study package.

The different media attributes, essential for teaching and learning sight-singing, are discussed in this chapter. It is essential that these media can convey music notation or that it can reproduce sound. Various media have these attributes, but not all of them are realistic for South African circumstances. Not all South African and African learners and schools have access to technologically advanced educational media. This limits the choice of educational media.

Considering all these factors, the author concluded that a printed textbook, with an instructional audio recording on cassette or CD, is the most essential medium to use in a sight-singing learning package. Media such as music instruments and music education aids can be included to guide students more effectively towards mastering the skill of sight-singing.

This information about communication and media selection is used to evaluate existing sight-singing programmes (Chapter 5). In Chapter 6, the reader will find suggestions for utilising the selected media in a study package for sight-singing.

The criteria for media selection which are stated in Chapter 4 are used to evaluate a number of sight-singing programmes in Chapter 5 and they are used as guidelines for the design of a new multiple-media study package for sight-singing in Chapter 6.

Chapter 5

Evaluation of selected sight-singing programmes

5.1 Introduction

The criteria described in Chapters 2 and 3 are used to evaluate a number of sight-singing programmes in this chapter. This evaluation provides an indication of the contents of the programmes and the target group for which each programme is written. By evaluating other authors' work, the author of this thesis was able to compare the selected programmes according to specific criteria. In the evaluation process, he collected valuable ideas of presenting a sight-singing programme. These ideas are incorporated in the suggested sight-singing programme, which is described in Chapter 6.

A great number of sight-singing methods are available for teachers and learners to use. Each of these methods is written with specific readers in mind. In this chapter the author evaluates a variety of methods that were developed during the past 22 years. Sight-singing methods utilising multiple media are included. The methods that were chosen use a variety of approaches to the subject. Printed and audio materials are utilised in various ways to present the contents of the programmes. Each of the selected methods is briefly described here and is then evaluated according to the selected criteria. At the end of the chapter, the methods discussed are compared in a table.

5.2 Criteria for a sight-singing programme

Using specific criteria to evaluate a number of sight-singing programmes enables the author to compare these programmes. Considering the strong and weak points of existing programmes can be useful for the reader who has to choose a suitable sight-singing programme, or who needs to compile his own programme. It is of the utmost importance that a sight-singing programme should comply with the musical as well as the educational requirements for such a programme. It is also necessary that the educational media should be used optimally to convey the learning contents as effectively as possible.

Criteria for an effective sight-singing method are derived from Chapter 2 (sight-singing), Chapter 4 (educational media) and Chapter 6 (instructional design). Although there are many other criteria that can be used to evaluate sight-singing programmes, the author selected only a number of criteria. The criteria used to evaluate selected sight-singing programmes are:

1. Is each concept explained clearly?
2. Are examples of new concepts provided in the form of music notation?
3. Are audio examples of new concepts provided?
4. Is the material sequenced in a logical order?
5. Are sufficient exercises provided to practise each new concept?
6. Do the exercises have a limited vocal range?
7. Are exercises for evaluation provided?
8. Are rhythmic exercises included?
9. Are interval exercises included?
10. Are melodic exercises included?
11. Is the necessary music theory included?
12. Are exercises in both the treble clef and the bass clef included?
13. Are lyrics provided with some of the exercises?
14. Are different modes used?
15. Are learning aids for pitch and rhythm, such as tonic sol-fa or the Chev  system, used?
16. Is this programme suited for self-study?
17. Does this programme require active student participation?

The selected criteria used to evaluate the selected sight-singing programmes are briefly discussed in the following paragraphs. This brief discussion indicates what exactly is evaluated with each criterion.

5.2.1 Is each concept explained clearly?

Clear explanations can enable each learner to work at his own pace, without depending on a teacher to explain every new concept. The explanations can include written text, graphic illustrations, music notation or audio examples and narration.

5.2.2 Are examples of new concepts provided in the form of music notation?

Examples of the notation of every new concept can help the learner to understand the specific concept and to identify the concept when it occurs in music. It can also help learners to associate the symbols of music notation with musical sounds.

Using alternative systems of music notation may provide some variation, making the learning process more interesting. The disadvantage of using these systems is that the learner may get confused, using different symbols for the same concept. The purpose of learning to sing from sight, as described in this thesis, is to read and interpret staff notation by singing the notated music. Therefore, it could be wise to provide examples from the beginning in the form of proper music notation.

Although teaching aids such as the tonic sol-fa and French rhythm names are very useful, the author is convinced that these should only be used in combination with staff notation. A considerable percentage of South African choristers can read tonic sol-fa notation and not staff notation (Botha 2002). This fact limits these choristers' ability to read music and to follow a musical score.

5.2.3 Are audio examples of new concepts provided?

Music notation symbolise sound, therefore it is crucial that the learner can hear the sound while observing the notation. By doing so he can associate the notation with the sound it represents. A teacher can provide audio examples by singing it or playing the examples on a music instrument. As an alternative, the examples can be recorded by role models, and the recording can be used to provide the audio examples. In the author's opinion, it is more realistic to provide a recording for the learner than to accept that a competent teacher will always be available to assist the learner.

5.2.4 Is the material sequenced in a logical order?

The sequence in which material is introduced in a sight-singing programme can determine the outcome of the sight-singing programme. The contents of such a programme should be sequenced in such a way that each new concept builds on the ones that were previously

introduced. New material should be added gradually to give learners the opportunity to master each concept before moving to the next one.

5.2.5 Are sufficient exercises provided to practise each new concept?

A skill, such as sight-singing, can only be mastered when the student gets adequate opportunity to practise the skill. A sufficient number of sight-singing exercises on every new concept can encourage the student to master the concept and to practise using the new concept while applying it to sight-singing.

5.2.6 Do the exercises have a limited vocal range?

Because a sight-singing programme should be useable for singers in different voice-groups, including young singers with limited vocal ranges, it is wise to keep the majority of the sight-singing exercises within a limited range. The author suggests that the range of each exercise should not exceed an octave. More advanced exercises could require that the singer sings up to an interval of a twelfth.

5.2.7 Are exercises for evaluation provided?

The possibility exists that the learner can memorise the sight-singing exercises, creating the illusion that he can sight-sing very well. By providing new exercises for evaluation, the author can encourage students to read the music instead of memorising it.

5.2.8 Are rhythmic exercises included?

Exercises that focus only on rhythmic patterns can help learners to focus on the rhythmic component of sight-singing. This focus can enable them to sing rhythmic patterns accurately from sight.

5.2.9 Are interval exercises included?

Exercises that concentrate only on intervals and melodic patterns can help learners to focus exclusively on the melodic component of sight-singing. Being able to recognise and sing intervals and short melodic patterns without hesitation can help sight-singers to anticipate the music and to sing fluently.

5.2.10 Are melodic exercises included?

Rhythm patterns are combined with intervals in melodic exercises. In these exercises, the learner can revise the rhythmic concepts and the intervals (melodic concepts) that he learned. Since sight-singing is about reading and singing music, melodic exercises are probably the most important element of a sight-singing programme.

5.2.11 Is the necessary music theory included?

Knowledge of some music theory is essential for every person who wants to read music and sing from sight. This knowledge enables the reader to interpret the symbols of music notation and to realise the notation as musical sounds. The author regards the following theoretical concepts as essential knowledge for sight-singing:

- note values,
- time signatures,
- note names in the treble and the bass clef,
- key signatures and how to determine the key and the tonic, and
- the most commonly used musical terms.

5.2.12 Are exercises in both the treble clef and the bass clef included?

Exercises in both the treble and the bass clef can enable sight-singers to read both clefs equally well. Although most singers use only one clef for music that suits their particular vocal ranges, being able to read music in the other clef can help them to understand music better.

5.2.13 Are lyrics provided with some of the exercises?

Vocal music often combines music with lyrics. It is therefore important that sight-singers should be able to read the music and lyrics simultaneously. It is also important that the lyrics for all the exercises should not always be provided in the same language, to ensure that learners become used to singing in different languages.

5.2.14 Are different modes used?

Western music is often written in the major and the minor modes. Exercises in both these modes can help learners to be aware of the mode and to sing with self-confidence in these modes (Chapter 2.5.2).

5.2.15 Are learning aids for pitch and rhythm, such as Tonic sol-fa or the Chev  system, used?

A learning aid for pitch and one for rhythm can help the student to sight-sing accurately and with great confidence. By using systems such as the *tonic sol-fa* and the *Chev  system*, learners associate different degrees of the scale and different rhythmic patterns with specific syllables. This association can help learners to form a mental image of the music before singing it, and to sing it accurately.

5.2.16 Is this programme suited for self-study?

A programme which is suitable for self-study can encourage each learner to progress at his own tempo and to learn new concepts only when he has mastered the previous concepts. A devoted student can use such a programme even without a teacher's guidance.

5.2.17 Does this programme require student participation?

Mastering a skill such as sight-singing requires enough practise. Therefore, active participation is essential for the student who really wants to master sight-singing. In a sight-singing programme, the most important form of student participation is that the student should

sing melodic, rhythmic and interval exercises from sight. Other activities may include listening to explanations and examples, writing theoretical aspects of sight-reading, following a score, and memorising musical terms. The criteria discussed above serve as a measuring instrument to evaluate a number of sight-singing programmes. Different types of programmes are included in this selection to represent the existing literature.

5.3 Selected sight-singing programmes

Seven different sight-singing methods were selected to be evaluated. The author aimed to select a variety of methods in order to be able to compare different approaches to the subject. Two sight-singing methods from the 1980s, four from the 1990s and one published in 2000 are discussed in this chapter. Two of these methods are South African (McLachlan 1983b; Oosthuyzen 1994), while the other selected sight-singing methods are from the USA.

The following sight-singing programmes are briefly described and evaluated:

- J. Boyd (1981): *Teaching choral sight reading*
- P. McLachlan (1983b): *Fun with notes*
- N. Telfer (1992a, 1992b): *Successful sight-singing*
- R. Oosthuyzen (1994): *Training status programme*
- D. Bauguess (1995): *Sight-singing made simple*
- B. Arnold (1999): *A fanatic's guide to ear training and sight-singing*
- H. Austin and E. Howard (2000): *Music reading / Ear training. ABC's of vocal harmony*

The author selected the above-mentioned sight-singing programmes to indicate to the reader how some other authors approached the subject. Evaluating other sight-singing programmes underlined the need for a new sight-singing programme for South Africa and, particularly, the Drakensberg Boys' Choir.

Each of the selected sight-singing programmes is evaluated separately and at the end of the chapter, the evaluations are summarised in Table 5.1.

5.3.1 J. Boyd (1981): *Teaching choral sight reading*

This method is intended for the high school choral conductor who wants to improve his choir's standard of sight-singing. It consists of a workbook with twenty chapters. Each chapter focuses on a different aspect of sight-singing. Four sight-reading sheets of one page each are included in each chapter. Each of these sheets emphasises a different aspect of sight-singing. These aspects include interval drills, rhythm drills and exercises on melodic reading. The author and the publishers grant the owner of this book the right to reproduce the material for his choir, as needed (Boyd 1981:10). This permission is a practical way to provide affordable sight-singing material to choristers.

Boyd suggests six different excursions in this book to make sight-singing more exciting. These excursions include the use of "hand signals and other 'gimmicks' that work" (pp. 40-42), "demonstrating sight reading skills at a concert" (pp. 81-83) and "performing student-written exercises" (pp. 103-105). These excursions provide extra sight-singing practise, approaching it from different angles. It can stimulate learners' interest in sight-singing and motivate them to continue to learn this skill.

Four appendices are included in this book. They are intended to extend the sight-singing programme. The appendices are the following:

- teaching beginners the basics of sight-reading,
- rounds and canons,
- the C clef, and
- contemporary choral sounds.

In Appendix 2, 3 and 4, lyrics are included in English and Latin. This gives learners some experience in singing music with lyrics from sight.

5.3.1.1 *Is each concept explained clearly?*

Being intended for the conductor's use with his choir, this method includes only broad descriptions of each concept that is introduced. It is therefore essential that a knowledgeable person is available to explain the concept to the learners. Every chapter starts with a statement of the concepts that are introduced in that specific chapter. Suggestions on teaching the material are offered to help the conductor.

5.3.1.2 Are examples of new concepts provided in the form of music notation?

Specific examples of concepts are not given, but all the exercises are provided in standard music notation. All the music is printed in hand-written manuscript. Boyd (1981: 10) explains that many singers never learn to sing from hand-written manuscript and states that it is an enrichment for a singer to sing from manuscript. Since this book was written, music notation programs for the computer, such as *Sibelius*, *Mozart* and *Finale*, became readily available for composers, arrangers and enthusiasts. These programs make it possible to produce neatly printed music scores at home. Although some singers most likely will have to sight-sing some hand-written music, the author believes that it is more important for the novice sight-reader to get used to engraved notation, rather than to read hand-written notation.

5.3.1.3 Are audio examples of new concepts provided?

Audio examples are not provided with this handbook. When there is a teacher present to help learners, the teacher can play or sing examples, as necessary.

5.3.1.4 Is the material sequenced in a logical order?

The material is sequenced well, but it requires considerable musical knowledge from the beginning of the programme. As an example, the first exercise is already in 6/4 time, using syncopations, and in Worksheet No. 3, accidentals are used. Using 6/4 time and accidentals implies that the singer should know how to read and sing these musical symbols. This is not a realistic expectation for beginners in sight-singing; each concept will have to be explained before they can be expected to recreate this notated concept as vocal sound.

5.3.1.5 Are sufficient exercises provided to practise each new concept?

Three types of exercises are used in each chapter, namely interval drills, melodic reading and rhythmic drills. These exercises are presented as melodies of four to sixteen bars long. The emphasis in the exercises is on intervals, melody or rhythm. No lyrics are provided with the exercises. They are sufficient to practise melodic sight-singing, but by combining different elements in melodic exercises, learners do not get the opportunity to focus only on rhythm or intervals.

5.3.1.6 Do the exercises have a limited vocal range?

The majority of exercises has a limited vocal range and does not exceed an octave. A few exercises have a range of up to a fourteenth. These exercises will probably be very difficult for young singers or for boys with changing voices.

5.3.1.7 Are exercises for evaluation provided?

No special evaluation exercises are provided. Boyd (1981:16) suggests that the choir sings one worksheet per day and return to the difficult exercises on Friday. This is a sensible suggestion for revision of the week's work, but it does not provide for any evaluation of sight-singing, especially not individual progress.

5.3.1.8 Are rhythmic exercises included?

Four sight-reading sheets of one page each are included in each chapter. Each of these sheets emphasises a different aspect of sight-singing. These aspects include interval drills, rhythm drills and exercises on melodic reading. No separate rhythmic exercises are provided, but some of the melodic exercises focus on rhythmic aspects.

5.3.1.9 Are interval exercises included?

Some of the melodic exercises focus mainly on singing different intervals. By combining intervals with rhythm and melody, the learner is forced to concentrate on all these aspects at the same time. Without practising intervals in specific interval exercises, learners may find it difficult to apply these intervals while singing from sight.

5.3.1.10 Are melodic exercises included?

Worksheets with melodic exercises form part of each chapter. Some of these worksheets focus on melodic reading, while the others focus on rhythms or intervals.

5.3.1.11 Is the necessary music theory included?

Music theory is not included in this sight-singing method. The author assumes that a teacher is available to explain the theoretical aspects of the music.

5.3.1.12 Are exercises in both the treble clef and the bass clef included?

The treble and the bass clefs are both used. The tenor clef is also used in the second half of the book. By reading music in different clefs, the singer learns to observe the clef sign before starting to sing.

5.3.1.13 Are lyrics provided with some of the exercises?

No lyrics are provided with the exercises. Only in the appendices English and Latin lyrics are provided.

5.3.1.14 Are different modes used?

A great variety of modes is included in this programme. The major and minor scales are used as well as the pentatonic scale, the whole-tone scale and jazz scales. Using these different modes can help learners to broaden their perspective of music, and encourage them not to think only in terms of the traditional major or minor modes.

5.3.1.15 Are learning aids for pitch and rhythm, such as Tonic sol-fa or the Chev  system, used?

Boyd (1981:17-18) suggests that the exercises should be sung on different syllables, preferably with unvoiced consonants such as “*ta, pa or fa.*” He explains that when using voiced consonants such as *la*, sight-singers may have problems by allowing different pitches and time values for the *l* and the *ah* sounds. Starting each syllable with an unvoiced consonant enables learners to sound the tone at exactly the correct moment without a preparatory consonant. Such random syllables unfortunately do not help the singer to anticipate pitch or rhythm in the same way as the syllables of the tonic sol-fa or the Chev  system.

5.3.1.16 Is this programme suited for self-study?

Teaching choral sight reading is aimed at the choral conductor who wants to improve his choir’s performance. The exercises are intended to enable the conductor to explain different concepts that are relevant for sight-singing. Musical concepts are not explained in this workbook because this is general knowledge that every choral conductor should know. Unfortunately, this is not the reality in South Africa. Many choral conductors are not formally

trained musicians and do not have the knowledge to explain concepts related to sight-singing (Botha: 2002). This workbook will not provide sufficient information for these conductors or to individuals without musical knowledge.

5.3.1.17 Does this programme require active student participation?

Student participation is required, but only as part of a group. It is possible that many choristers can simply copy others' singing instead of sight-singing themselves.

5.3.1.18 General comments about Teaching choral sight reading

Teaching choral Sight Reading can be a very useful aid to refresh choristers' sight-singing skills. Under the guidance of a well-trained conductor, this programme can produce very good results.

The advantages of *Teaching choral sight reading* are:

- The contents are divided into units that can easily be completed in a short time span. Working with short units can help choral conductors to work on sight-singing during each rehearsal.
- The exercises are presented as worksheets that can easily be reproduced for the choir's use.
- Certain exercises focus more on rhythmic concepts and others on intervals.

The disadvantages of this programme are:

- The explanations of concepts are not sufficient for learners who want to master sight-singing without a teacher's help.
- No lyrics are provided with the exercises.
- No pure rhythmic exercises or interval exercises are provided.
- The music notation of the entire book is hand-written. Many singers will most certainly have to sing from hand-written manuscripts, but such a large repertoire is available in print that the author of the thesis believes that it is to the greater advantage of learners to sing from printed music.

The present author can recommend *Teaching choral sight reading* to choristers and choirs who can already read music and need to improve their skills. Beginners in sight-singing and

conductors who do not possess the essential knowledge and skills for sight-singing will probably not use the book.

5.3.2 P. McLachlan (1983b): *Fun with notes*

Fun with notes is a series of five small books, intended for use in South African schools from Grade 3 to Grade 7. These books were originally published in Afrikaans with the title *Notepret*. They contain graded exercises which can be used for group tuition and individual tuition. The author of *Fun with notes*, Philip McLachlan, probably was South Africa's most famous choral conductor and music educator during the 1970s. He was appointed as professor of music at the University of Stellenbosch and he had an exceptional influence on music education in South Africa.

5.3.2.1 *Is each concept explained clearly?*

The majority of musical concepts needed to sight-sing the examples in this series are not explained in *Fun with notes*. Although the exercises are well graded and new concepts are introduced, very few explanations are provided. To use this series effectively, a teacher should guide the learners.

5.3.2.2 *Are examples of new concepts provided in the form of music notation?*

New concepts are provided in staff notation. They are presented as exercises, usually with explanations of, or suggestions on how to sing the exercises. Rhythmic exercises are written on a single line, while melodic exercises are written on five lines. From Book 1 to the beginning of Book 3, no clef is used. The tonic chord and the tonic are given at the beginning of each melodic exercise in Books 1 to 3 and for some exercises in Books 4 and 5.

5.3.2.3 *Are audio examples of new concepts provided?*

No audio examples are provided.

5.3.2.4 Is the material sequenced in a logical order?

The material is sequenced well, using Kodály's order of introducing music concepts. Each of the five books is intended for use in a specific grade at school.

5.3.2.5 Are sufficient exercises provided to practise each new concept?

Sufficient exercises are provided to practise each new concept.

5.3.2.6 Do the exercises have a limited vocal range?

The exercises have a limited range. Book 1 starts with a range of a third and the range is gradually increased up to a tenth in Book 5.

5.3.2.7 Are exercises for evaluation provided?

McLachlan provides assignments in the series, but he does not include specific exercises to evaluate sight-singing.

5.3.2.8 Are rhythmic exercises included?

Specific rhythmic exercises are included.

5.3.2.9 Are interval exercises included?

Specific interval exercises are not included in this series, although different intervals are presented in the exercises.

5.3.2.10 Are melodic exercises included?

Melodic exercises are included. The majority of them are folk melodies from various Western countries.

5.3.2.11 Is the necessary music theory included?

Basic theoretical concepts are explained. McLachlan provides a number of written exercises and questions on theoretical aspects of the music.

5.3.2.12 Are exercises in both the treble clef and the bass clef included?

Exercises are written only in the treble clef.

5.3.2.13 Are lyrics provided with some of the exercises?

Lyrics in Afrikaans and some in English are provided with many exercises.

5.3.2.14 Are different modes used?

Books 1 to 4 only use the major mode. Books 4 and 5 include exercises in the minor mode.

5.3.2.15 Are learning aids for pitch and rhythm, such as Tonic sol-fa or the Chev  system, used?

The tonic sol-fa as well as the Chev  systems are used.

5.3.2.16 Is this programme suited for self-study?

A teacher who can guide the learners is needed to present *Fun with notes* to the learners. The series is not intended for self-study.

5.3.2.17 Does this programme require active student participation?

Active student participation is required throughout the series.

5.3.2.18 General comments about Fun with notes

Fun with notes can be a very useful teaching aid in the primary school. When a well-trained teacher presents the music class and each child has a copy of the book, *Fun with notes* can be a valuable teaching aid. The material is graded according to children's abilities and the series provide suggestions for teaching the material. McLachlan used folk melodies from South Africa and various European countries, with Afrikaans and some English lyrics. The series is also available in Afrikaans with the title *Notepret*. In the English series, the lyrics are mostly English and some are in Afrikaans.

Using a great percentage of folk songs from Afrikaans and European cultures ignores the reality of South Africa's diverse cultures. The South African education authorities are placing

a great emphasis on awareness of different indigenous cultures at the beginning of the 21st century. Therefore, the contents of this series should be revised to include folk music from all the cultural groups in South Africa.

5.3.3 N. Telfer (1992a, 1992b): *Successful sight-singing*

Successful sight-singing is a series of two workbooks, accompanied by two teacher manuals. This programme is intended for use by choirs and can be equally effective in the classroom. Most of the exercises in this programme are written in two parts which should be sung simultaneously. Singing from sight while someone else is singing a counterpart can encourage students to concentrate on their own reading and singing.

Various items of general advice on singing and music reading are provided throughout both workbooks. The teacher's books include the workbook and it provides additional information as well as teaching suggestions.

5.3.3.1 *Is each concept explained clearly?*

The concepts are explained clearly, although they are very simplified for the sake of beginners. Only the most important information on each concept is provided. This can encourage the learner to concentrate on reading and singing rather than on theoretical work.

5.3.3.2 *Are examples of new concepts provided in the form of music notation?*

Examples are given in regular staff notation. Rhythmic concepts are notated without a music staff.

5.3.3.3 *Are audio examples of new concepts provided?*

No audio examples are provided as part of this programme.

5.3.3.4 *Is the material sequenced in a logical order?*

Both melodic and rhythmic materials are graded in a logical way. Each new section builds on the previous ones, gradually increasing in difficulty.

5.3.3.5 Are sufficient exercises provided to practise each new concept?

The workbook contains sufficient exercises to practise most of the concepts that are introduced.

5.3.3.6 Do the exercises have a limited vocal range?

The exercises rarely exceed the range of an octave. This makes them suitable for the majority of singers.

5.3.3.7 Are exercises for evaluation provided?

No special exercises for evaluation are provided.

5.3.3.8 Are rhythmic exercises included?

Short rhythmic exercises are included to illustrate new concepts and to give learners an opportunity to practise it.

5.3.3.9 Are interval exercises included?

Short interval exercises are included, followed by melodic exercises in which the intervals are used.

5.3.3.10 Are melodic exercises included?

A great number of melodic exercises are offered in both workbooks.

5.3.3.11 Is the necessary music theory included?

Limited music theory is included in the workbook. The theoretical aspects of music reading are mentioned between the sight-singing exercises. It may be possible that learners will disregard these short explanations. In the process, learners may not acquire all the essential information.

5.3.3.12 Are exercises in both the treble clef and the bass clef included?

In Book 1, only the treble clef is used. In Book 2, the bass clef is used in the lower part(s) of two or three part music.

5.3.3.13 Are lyrics provided with some of the exercises?

All the melodic exercises are provided with English lyrics. This encourages the learner to read the lyrics and the music simultaneously.

5.3.3.14 Are different modes used?

The majority of the exercises are in the major mode. A few exercises are in the natural minor, but the concept of minor keys is not explained.

5.3.3.15 Are learning aids for pitch and rhythm, such as Tonic sol-fa or the Chev  system, used?

Telfer refers to the tonic sol-fa syllables, but the exercises are to be sung on the lyrics and not on the sol-fa syllables. The Chev  system is not used.

5.3.3.16 Is this programme suited for self-study?

Because the exercises are written in two parts, they are intended to be used in group tuition. The explanations are often not sufficient to learn the contents without the aid of a teacher.

5.3.3.17 Does this programme require active student participation?

From the first exercise the learners are expected to participate actively by reading and singing. Active participation from the learners is required throughout both books.

5.3.3.18 General comments about Successful sight-singing

Successful sight-singing can be a very effective sight-singing programme to teach sight-singing to a choir or to refresh their sight-singing skills. Because this programme consists of short, challenging units, it is realistic for incorporation into a choir's rehearsal time. By

presenting exercises as two-part music, this programme invites learners to think for themselves and it forces each participant to read.

The disadvantage of this programme is that a teacher is necessary to explain and demonstrate the different musical concepts. With the exercises written in two parts, it is often difficult for an individual to learn sight-singing from these books. The author of this thesis can recommend *Successful sight-singing* to any choir or group who wants to learn sight-singing in a group or who wants to refresh their sight-singing skills.

5.3.4 R. Oosthuizen (1994): *Training status programme*

The training status programme was compiled specifically to teach sight-singing to the new choristers of the Drakensberg Boys' Choir. The title refers to the *training* course that new choristers have to complete before obtaining *choir status*. New boys at the Drakensberg Boys' Choir school have *training status*, which means that they are undergoing training to become members of the choir. The training course consists of a sight-singing programme and some information on choir-related subjects, such as tone, intonation, and touring. After he has completed the training course, the new boy is expected to learn six songs from the choir's repertoire and to sing some of them in an audition to the whole choir. When the new boy is accepted into the choir he has *concert status*, which allows him to perform as part of the Drakensberg Boys' Choir. The programme consists of a workbook with explanations, theoretical exercises and sight-singing exercises, as well as a separate testbook. The contents are divided in ten tests, namely:

- the reading of rhythm
- time signatures
- time patterns
- rhythm patterns
- the stave
- key signatures
- keyboard sense
- intervals
- melodic sight-singing and
- musical terms.

The testbook contains written tests as well as rhythmic and melodic sight-singing tests. The sight-singing tests consist of a number of exercises selected from those in the workbook. After completing all the exercises of a section in the workbook, the learner can sing some exercises from the testbook.

5.3.4.1 Is each concept explained clearly?

Beat and metre are thoroughly explained. Learners are expected to do appropriate conducting gestures while singing the exercises. Durations of notes used in this method are semibreves, minims, crotchets, quavers, semiquavers and demi-semiquavers as well as dotted notes. Melodic concepts are not explained sufficiently. Different keys are introduced by explaining the construction of major and minor scales. In the section on intervals, the tonic sol-fa syllables for major and minor is given and students are required to learn eleven exercises in the major mode and four in the minor mode.

Apart from beat and metre, most of the explanations in this sight-singing book are not sufficient to ensure that learners will understand the various concepts. Using this book, the author had to explain every new concept to each learner when he reached a new section in the programme.

5.3.4.2 Are examples of new concepts provided in the form of music notation?

Rhythmic examples are provided without lines, i.e. not on a staff, while melodic exercises are provided in staff notation. Intervals, however, are introduced as tonic sol-fa syllables and the construction of scales is explained on drawings of the keyboard.

5.3.4.3 Are audio examples provided as part of this programme?

No form of audio examples is provided. The teacher or the learner can play the notated examples on the piano as needed.

5.3.4.4 Is the material sequenced in a logical order?

The material is sequenced in a logical order. Beat and metre is introduced first, followed by a chapter on note values. In Chapter 4, a number (111) of short rhythmic exercises is provided for the learner to read from sight. Melodic concepts are introduced after the rhythmic

for the learner to read from sight. Melodic concepts are introduced after the rhythmic concepts. Chapters on key signatures, keyboard sense, the construction of scales, and triads and intervals precede the melodic sight-singing exercises. After these concepts are explained, a number of graded melodic exercises is presented. The melodic exercises start with the scale degrees *do* and *re*. The remaining degrees of the major scale are introduced in the following order: 7th, 3rd, 4th, 5th, 6th and 8th, followed by the flattened 3rd, 6th and 7th and the raised 5th.

5.3.4.5 Are sufficient exercises provided to practise each new concept?

A great number of rhythmic exercises and melodic exercises is provided in two separate chapters. These exercises are not presented as each new concept is explained. This implies that the learner is expected to remember various concepts and apply them all at once.

5.3.4.6 Do the exercises have a limited vocal range?

Most of the exercises do not exceed the range of an octave.

5.3.4.7 Are exercises for evaluation provided?

A separate testbook is provided for the teacher, consisting of a selection of exercises from the student's workbook. Because the tests are also given as exercises in the workbook, they do not encourage the students to read from sight, but rather to remember the exercises they have learnt.

5.3.4.8 Are rhythmic exercises included?

Rhythmic patterns are presented in Chapter 4. The chapter includes graded exercises in both simple and compound time. Some of the exercises have lyrics derived from the music literature. These lyrics are either in English or in Latin. Rare time signatures such as 5/8 and 7/4 are also included in this chapter.

5.3.4.9 Are interval exercises included?

Intervals are presented in Chapter 8 in the form of tables with the tonic sol-fa for major and minor scales. Learners are expected to sing all intervals in the major and minor scales from these two tables.

5.3.4.10 Are melodic exercises included?

Melodic exercises are only presented in Chapter 9. Short melodies and excerpts from choral works are graded as sight-singing exercises.

5.3.4.11 Is the necessary music theory included?

This method provides sufficient guidance regarding the theoretical concepts of rhythm and metre, but only brief descriptions of intervals and melodic concepts. The construction of major and minor scales is emphasised in Section 6 and learners are required to write both major scales as well as harmonic and melodic scales before they do any melodic sight-singing.

5.3.4.12 Are exercises in both the treble clef and the bass clef included?

In the written exercises, both these clefs are used, but in the melodic exercises, only the treble clef is used.

5.3.4.13 Are lyrics provided with some of the exercises?

Some rhythmic as well as melodic exercises are provided with an English, Afrikaans or Latin text. The text for the rhythmic exercises helps the singer to sing the rhythms correctly.

5.3.4.14 Are different modes used?

The major and minor modes are used in this workbook.

5.3.4.15 Are learning aids for pitch and rhythm, such as Tonic sol-fa or the Chev  system, used?

Tonic sol-fa is only used in Chapter 8, where intervals are introduced. Tables with the tonic sol-fa for the major, natural minor, harmonic minor and the melodic minor are given. *Do* is regarded as the tonic of both the major and the minor scales. Oosthuyzen does not suggest specific syllables on which learners should sing or chant rhythmic patterns or exercises.

5.3.4.16 Is this programme suited for self-study?

It will be difficult for students to follow this programme without help from a teacher or another musician. Several concepts are not explained clearly and no audio examples are provided.

5.3.4.17 Does this programme require active student participation?

The sequence in which the contents are presented does not encourage active learner-involvement from the beginning. Various theoretical, written exercises are presented before the learner starts singing. After completing written exercises on scales, key signatures and triads, the student starts to sing from sight.

5.3.4.18 General comments about Training status programme

This method offers a solid theoretical background to sight-singing. Only after seven chapters with written exercises, does the learner start to sing from sight. Spending such a percentage of the programme on purely theoretical aspects of music can discourage students who actually want to learn how to sing from sight. The great number of rhythmic exercises, first in one chapter and then the many melodic exercises in another, does not encourage learners to experience sight-singing as a real form of music making. The melodic exercises commence with intervals of a tone and a semitone. The present author found that beginner sight-singers could easily become confused when they are required to read and sing tones which are close to each other.

The testbook, which forms part of the *Training status programme*, duplicates a number of exercises from the workbook. Asking students to sing exercises which they already know, only test their memory and not necessarily their sight-singing skills. Because only the first time a person sings a piece of music while reading the notation is regarded as sight-singing (see the definition in section 1.9.2), the exercises in the testbook cannot be regarded as sight-singing.

In this author's opinion the *Training status programme* is not the ideal programme for teaching or learning sight-singing.

5.3.5 D. Bauguess (1995): *Sight singing made simple*

Sight singing made simple is intended for students with no or very little music knowledge. The use of the CD with the book makes it possible for the author to demonstrate melodic and rhythmic concepts very clearly. The student gets the opportunity to practise singing with the recording. It is indicated clearly in the book when the pupil should start and stop the recording. It progresses very slowly and unfortunately only gives a few exercises to practise every new concept.

This sight-singing course combines a printed text with an audio recording on CD or cassette. The student needs no prior knowledge of music notation. As the author explains in the introduction, this course only covers the “fundamentals of reading music” (Bauguess 1995: 3). Although only limited music concepts are dealt with in the sight-singing method, the material is clearly presented and explained in a simple and logical way. The author uses the audio recording to complement the written text. This recording contains narrated text with short musical extracts as examples.

Bauguess (1995: 32) suggests that the learners should sing in a comfortable pitch range according to his voice group, rather than to sing exactly on the written pitch. The author of this thesis strongly agrees with this viewpoint of Bauguess. It is surely more important for sight-singers to sing the intervals between tones correctly than to sing with a forced tone, trying to reach the written pitch.

5.3.5.1 *Is each concept explained clearly?*

Musical concepts are explained in the workbook as well as on the CD. By presenting the music notation in print and the sound of the music on a recording, this programme provides thorough explanations of relevant concepts.

5.3.5.2 *Are examples of new concepts provided in the form of music notation?*

Bauguess uses clefless staves for music notation and writes the tonic sol-fa notation on music staves. Complete staff notation is used towards the end of the book (Ex. 59, onwards).

5.3.5.3 Are audio examples of new concepts provided?

A CD recording accompanies the workbook of *Sight singing made simple*. On this CD, musical concepts are demonstrated. Echo exercises are provided in which students are expected to echo the music that they hear. These exercises are used to explain melodic as well as rhythmic concepts and to provide opportunities for students to practise these concepts.

The learner is expected to sing with a recording of the exercises, while reading the notation. This sight-singing course is called “an audio course”. This implies that the audio recording is the dominant part of the course, with print to complement the recording.

A soprano and a tenor sing the examples together on the recording. This can make it easy for both high and low voices to sing these exercises. The tonic chord or the first tone is played on a piano and a metronome on the recording provides a steady beat.

5.3.5.4 Is the material sequenced in a logical order?

The material in *Sight-singing made simple* is sequenced in a logical order. After each concept has been introduced, the learner is provided with a number of exercises to practise the particular concept.

5.3.5.5 Are sufficient exercises provided to practise each new concept?

Not many exercises are provided in this programme. The workbook only provides 68 exercises. All of the exercises are sung on the CD. This does not encourage learners to read the notation and develop their sight-singing skills. Listening to a recording while reading music notation cannot be regarded as real sight-singing because the singer can imitate the role models on the recording.

5.3.5.6 Do the exercises have a limited vocal range?

All the exercises are written within the range of an octave. This makes the exercises easy for all voice groups to sing.

5.3.5.7 Are exercises for evaluation provided?

Specific exercises for evaluation of sight-singing are not provided. The learner can compare his sight-singing efforts to the singing on the recording as a form of self-evaluation.

5.3.5.8 Are rhythmic exercises included?

Rhythmic exercises are included in the workbook and on the CD recording. They are presented as echo exercises in which the learner should first listen and then sing, and as rhythmic exercises in which the learner sings the exercise with the recording. Note values used in this method are semibreves, minims, dotted minims, crotchets and quavers. The rests for these note values are also used and some of the notes are combined with ties. The metre is limited to simple time with a crotchet beat.

5.3.5.9 Are interval exercises included?

Interval exercises are provided as echo exercises. Exercises 17 to 23 are interval exercises. Number 17 and 18 are not notated. The learner is expected to listen and echo what he heard. Number 19 to 23 are written as tonic sol-fa, following the contour of the music. Reading the tonic sol-fa notation without staff notation helps the learner to associate intervals with the corresponding tonic sol-fa syllables. Being written without staff notation, these exercises do not help the learner to read staff notation.

5.3.5.10 Are melodic exercises included?

In *Sight singing made simple*, only the last 10 exercises use complete music notation with the symbols that are normally present such as a clef, key signature and time signature. The lack of sufficient melodic exercises is probably one of this method's shortcomings. Students should have a considerable number of exercises with which they can practise sight-singing. The disadvantage of having only a few exercises for every concept is that learners do not have sufficient opportunity to practise actual sight-reading.

5.3.5.11 Is the necessary music theory included?

The music theory relevant to the concepts that are introduced are explained when a new concept is introduced. Bauguess provides only the minimum of music theory to help the

learner understand the sight-singing concepts. He explains briefly what key signatures are and how to find *do*. From Exercise 53, *do* is not given any more and the student has to find it on his own. The explanation of key signatures on page 29 helps students to find *do*, but it does not explain exactly how sharps and flats affects certain notes.

5.3.5.12 Are exercises in both the treble clef and the bass clef included?

The treble clef is introduced from Exercise 59. All the exercises before Number 59 are notated without any clef sign. This has the advantage that the learner can sing the exercise at any comfortable pitch and that the pitch of the exercise is not specified. Although only the treble clef is used in these exercises, they are sung by a soprano and a tenor on the accompanying recording. Students with low voices can sing these exercises an octave lower than written.

At the end of the book, the bass clef is introduced. The letter names of the notes in the different clefs are given.

5.3.5.13 Are lyrics provided with some of the exercises?

No lyrics are provided with the exercises.

5.3.5.14 Are different modes used?

Only the major mode is used in this study package.

5.3.5.15 Are learning aids for pitch and rhythm, such as Tonic sol-fa or the Chev  system, used?

The tonic sol-fa is used throughout the programme for melodic and interval exercises. In the first exercises only the tonic sol-fa notation is given. After staff notation is explained, six exercises with sol-fa names on the staff are given. These exercises can help learners to realise the relationship between the tonic sol-fa syllables and the notes' positions on the music staff. The exercises are sung on the tonic sol-fa syllables to "build a strong association with the name of the pitch and what it sounds like" (Bauguess 1995: 16).

5.3.5.16 Is this programme suited for self-study?

This study package is ideal for self-study because it provides clear explanations of concepts and provides a role model for the different exercises.

5.3.5.17 Does this programme require active student participation?

The student is asked to sing with the recording while following the notation in the workbook. All the exercises are sung on the recording, creating the possibility that the learner can follow the role models instead of singing from sight.

5.3.5.18 General comments about Sight-singing made simple

The advantage of this sight-singing method is that a person without any music knowledge can learn the basics of sight-singing on his own with the aid of this course.

The disadvantages of this method are:

- Very few exercises are provided to practise actual sight-singing with each new concept.
- The method only covers the basics of sight-singing.

Sight singing made simple can be a highly effective introduction to the most basic elements of sight-singing. The programme is very user-friendly and is presented in a pleasant way. Using echo exercises to demonstrate new concepts involves the learner and invites him to participate in making music.

5.3.6 B. Arnold (1999): *A fanatic's guide to ear training and sight-singing*

This very interesting sight-singing programme is intended for the serious student who can read music and sing from sight. All intervals and combinations of intervals are covered in the workbook. In the introduction to the book, Arnold offers help to readers via the webpage of the publisher, Muse-Eek. Using the Internet as part of a teaching strategy, communication between the readers and the author becomes possible, regardless of the geographic distance between them.

Arnold (1999: 2) explains that all twelve pitches of the chromatic scale “have a unique sound against a key and this unique sound can be memorised.” This can hardly be disputed and is worth learning. On page 5, Arnold states that students should not memorise melodic patterns, but rather relate each individual pitch to the key. The author of this thesis cannot share Arnold’s viewpoint. When sight-singing is reduced to relating each pitch to the key, the art of music may disappear and the singer may only experience each pitch as an isolated sound. Learning melodic patterns (the building stones of sight-singing) helps the singer to sight-sing accurately. When a sight-singer can recognise melodic patterns and associate them with the appropriate melody, he can form a mental image of the music that he should reproduce vocally.

Although *A fanatic’s guide to ear training and sight singing* is not a sight-singing guide for beginners, it uses a unique approach to the subject that cannot be ignored when comparing sight-singing programmes.

5.3.6.1 Is each concept explained clearly?

Arnold expects the learner to have “intermediate to advanced knowledge of music.” It is therefore not necessary for him to explain every concept of music and music notation. The exercises are explained at the beginning of each chapter.

5.3.6.2 Are examples of new concepts provided in the form of music notation?

All the exercises in the book are written as music notation. The exercises consist of all the possible ascending melodic patterns that can be formed with one to seven notes. These combinations of intervals can hardly be described as *new concepts*.

5.3.6.3 Are audio examples of new concepts provided?

A CD recording is included as part of the programme. This recording consists of the tonic chord being repeated in each of the twelve major and minor keys. Each track of the CD contains the following chord progressions in a specific key: I, IV, V; I, IV, V; I, I, I, I; etc.

5.3.6.4 Is the material sequenced in a logical order?

The exercises start with one note which the learner should sing, progressing to a series of six notes.

5.3.6.5 Are sufficient exercises provided to practise each new concept?

All possible combinations of intervals are included in the exercises.

5.3.6.6 Do the exercises have a limited vocal range?

Using no more than six notes per exercise, the range of each exercise does not exceed the range of a seventh.

5.3.6.7 Are exercises for evaluation provided?

No special exercises for evaluation are provided.

5.3.6.8 Are rhythmic exercises included?

No rhythmic concepts are included in this programme.

5.3.6.9 Are interval exercises included?

The programme consists of interval exercises only.

5.3.6.10 Are melodic exercises included?

No real melodic exercises are included. Each exercise is a combination of single notes that the singer should not treat as a melody.

5.3.6.11 Is the necessary music theory included?

No music theory is explained in the workbook because the learner is supposed to have prior music knowledge.

5.3.6.12 Are exercises in the treble clef and the bass clef included?

Only the treble clef is used.

5.3.6.13 Are lyrics provided with some of the exercises?

No lyrics are provided for any of the exercises.

5.3.6.14 Are different modes used?

In the series of notes, mode is not really relevant. On the CD recording, only major chords are played.

5.3.6.15 Are learning aids for pitch and rhythm, such as Tonic sol-fa or the Chev  system, used?

No system except staff notation is used.

5.3.6.16 Is this programme suitable for self-study?

This programme can probably only be used for self-study.

5.3.6.17 Does this programme require active student participation?

Through the whole programme active student participation is essential.

5.3.6.18 General comments about A fanatic's guide to ear training and sight-singing

A fanatic's guide to ear training and sight-singing may be useful for students who are extremely serious about mastering sight-singing. In this scientific, rather unmusical approach the relationship between each pitch and the tonic is regarded as the most important. The present author prefers a more musical approach in which melody and the intervals within a key are more important.

5.3.7 H. Austin and E. Howard (2000): *Music reading / Ear training. ABC's of vocal harmony*

Although this is not purely a sight-singing method, ear training and vocal harmony are closely related to sight-singing. Austin and Howard have compiled an exciting programme which covers a wide spectrum of music. This study package consists of a workbook and two audio CDs or cassettes. According to the authors, the course is designed for learners of any age and musical taste (Austin & Howard 2000: iv).

The workbook is divided into seven chapters on the following aspects of sight-singing:

- scales,
- intervals,
- chords,
- rhythm / metre,
- chords, transposing, finding your key, key signatures, and
- a glossary of musical terms.

This study package forms a good introduction to sight-singing, providing written and audio examples of music concepts.

The study material is packaged in an attractive cover, which includes the workbook and two cassettes. A colourful cover contributes to the visual impact of this study package. The workbook is A5 sized with a clear print. The music notation is in a big font size that is easy to read.

5.3.7.1 Is each concept explained clearly?

The relevant musical concepts are described very briefly in the workbook and on the recording.

5.3.7.2 Are examples of new concepts provided in the form of music notation?

Not all the music examples are provided with written notation. Several of the exercises are only illustrated by singing on the recording, while other exercises are provided with notation. Triads are introduced by presenting the notenames with the number of the scale degree as

music notation (Austin & Howard 2000: 44-52). Using different systems of music notation may become confusing for learners who have not mastered staff notation yet.

5.3.7.3 Are audio examples of new concepts provided ?

An audio recording on CD or cassettes accompanies the workbook. Examples of the different concepts are provided on the recording. These examples are sung by different people. A piano accompaniment is used for some exercises. The explanations on the recording are very brief and the notation of many examples is not provided. The learner will have to listen to the recording several times to understand what the authors mean.

5.3.7.4 Is the material sequenced in a logical order?

The material is not sequenced in the most logical order. The four chapters of the workbook present scales, intervals, chords and rhythm respectively, followed by a number of additional exercises, charts with all the major and minor scales, and selected musical terms. A variety of rhythmic patterns and note values are used in Chapters 1 to 3, while rhythms and note values are only introduced in Chapter 4.

5.3.7.5 Are sufficient exercises provided to practise each new concept?

After a concept is explained, the learner is asked to sing with the presenters on the recording. The notation of these exercises is often not provided and the learner has to rely on his hearing alone to sing along. The exercises are repeated to help the learner and many of them are followed by the exclamation "Good!" The author of this thesis finds the exclamations quite disturbing and unnecessary. A limited number of exercises is provided at the end of each of the four main sections of the workbook. The exercises may help learners to apply various aspects of sight-singing but they are not sufficient to enable learners to master this skill.

5.3.7.6 Do the exercises have a limited vocal range?

The exercises seldom exceed the range of an octave. This ensures that the exercises are within the vocal reach of most singers.

5.3.7.7 Are exercises for evaluation provided?

No special exercises for evaluation are provided. The exercises at the end of each section can be regarded as evaluation exercises that enable the student to evaluate his understanding of the work that has been explained.

5.3.7.8 Are rhythmic exercises included?

Only one section of the study package is about rhythm. In Chapter 4, exercises with rhythm only are provided. A number of additional rhythmic exercises are included at the back of the workbook (Austin & Howard 2000: 69i - 69cc).

5.3.7.9 Are interval exercises included?

In the section on intervals, exercises on this aspect are offered. The learner is requested to sing the intervals with the presenters. By doing so, the listener can internalise the sound of the different intervals. Notation is given for the different interval exercises.

5.3.7.10 Are melodic exercises included?

A limited number of melodic exercises is presented at the end of each section. These exercises are not sufficient for learners to master the relevant concepts.

5.3.7.11 Is the necessary music theory included?

More music theory than necessary is explained in this programme. This can be very confusing to the learner.

5.3.7.12 Are exercises in both the treble clef and the bass clef included?

Both the treble clef and the bass clef are used for the various examples and exercises.

5.3.7.13 Are lyrics provided with some of the exercises?

A few of the exercises and examples have lyrics. The great majority of the exercises do not have lyrics.

5.3.7.14 Are different modes used?

A variety of modes is used. The major, minor, blues scale and church modes are introduced and used in exercises.

5.3.7.15 Are learning aids for pitch and rhythm, such as Tonic sol-fa or the Chev  system, used?

The interval exercises are sung on numbers or on the names of the notes, while the rhythm exercises are sung on numbers or on a *taa*-sound.

5.3.7.16 Is this programme suitable for self-study?

This study package is intended to be used without the help of a teacher. Unfortunately, the number of actual sight-singing exercises is so limited that they do not provide sufficient opportunity to practise sight-singing.

5.3.7.17 Does this programme require active student participation?

The student is frequently asked to sing with the recording. The workbook does not provide notation for many of the sing-along exercises. After listening to the exercises and singing along the learner may know the exercises off by heart. Learning exercises in this way, without seeing the notation, can hardly improve sight-singing.

5.3.7.18 General comments about Music reading / Ear training. ABC's of vocal harmony

In this programme, sight-singing is combined with aural training and vocal harmony. Although each of these aspects of music is introduced in separate sections of the workbook and the recordings, they should not be regarded as isolated elements of music. Concepts are unfortunately not introduced in a logical sequence. As an example: the authors expect learners to read different rhythm patterns in Chapter 1 and they only explain them in Chapter 4.

The number and title of the different track are not mentioned on the cassettes. This makes it difficult for the learner to know exactly which track is playing. On a CD, this should not be a problem, because the CD player indicates the number of the track.

In the preface of *Music reading / Ear training. ABC's of vocal harmony*, the authors state that this course will help the reader to “improve pitch accuracy and develop the skills of sight-reading and harmonizing.” After evaluating the programme, the author of this thesis concluded that it might be an interesting refresher course for learners who can already sing from sight and read music. He can, however, not recommend this work for learners who want to acquire the knowledge and skills to master sight-singing.

5.4 Summary

In Table 5.1 the selected sight-singing programmes can be compared according to specific criteria. Comparing the programmes, it becomes clear that each programme is written for a specific group of learners and aims to reach different levels of competency. Adding an audio recording to a workbook enables the learner to follow the programme without a teacher's help. Role models on the recording provide audio examples of the music, which can enable learners to associate the symbols of music notation with musical sounds.

The evaluation of sight-singing programmes in Table 5.1 is coded as follows:

1 = very good

2 = good

3 = average

4 = poor

5 = very poor and

* = not at all / absent.

Table 5.1: Comparison of selected sight-singing programmes

Sight-singing programme	<i>Fun with notes</i>	<i>Teaching choral sight-reading</i>	<i>Successful sight-singing</i>	<i>Training status programme</i>	<i>Sight-singing made simple</i>	<i>A fanatic's guide to ear training and sight-singing</i>	<i>Music reading / Ear training. ABC's of vocal harmony</i>
Criteria							
1. Each concept explained clearly	3	4	1	3	1	3	1
2. Music notation for new concepts	2	3	1	*	1	1	3
3. Audio examples	*	*	*	3	1	4	1
4. Logical sequence	1	2	1	2	5	2	3
5. Sufficient exercises	1	3	1	1	4	2	4
6. Limited vocal range	1	2	2	4	4	1	1
7. Evaluation exercises	3	4	5	2	3	5	4
8. Rhythmic exercises	1	4	3	4	3	5	3
9. Interval exercises	4	4	3	2	2	1	3
10. Melodic exercises	1	2	1	2	2	4	3
11. Music theory	2	*	4	5	5	*	2
12. Treble and bass clef	4	1	3	1	5	5	1
13. Lyrics	2	*	2	2	5	*	3
14. Different modes	2	1	3	4	2	1	1
15. Learning aids (sol-fa / Chev�)	1	5	4	4	2	5	3
16. Self-study	5	5	4	*	1	1	2
17. Active participation	1	3	1	4	1	1	2
Recommended for self-study	4	5	5	4	1	2	1
Recommended for class use	1	3	3	4	3	5	4
Recommended for choir	3	2	1	5	4	5	4

Chapter 6

A multiple-media study package for sight-singing

6.1 Introduction

In this chapter, the design of a multiple-media study package is briefly discussed. The music criteria (Chapter 2) and media criteria (Chapter 3) are used to design this study package. The study package is designed according to the *Dick and Carey systems approach model for designing instruction*. Dick and Carey describe this model in a book entitled *The systematic design of instruction* (1996). The different steps that were followed to produce a multiple-media study package for sight-singing are explained in the present chapter. Suggestions on the implementation of the study package conclude Chapter 6.

As explained in previous chapters, the sight-reader needs to associate the symbols of music notation with the musical sounds they represent. Based on this notion, it is argued that combining a workbook with a CD recording in a study package should provide the learner with the necessary visual and aural stimuli to master sight-singing.

Instructional design can have a significant influence on the outcome of the instruction. Various learning theories such as behaviourism, constructivism and cognitivism were formulated by leading educationists such as I. Pavlov, B.F. Skinner and R. Gagné, to explain the learning process. Because learning is an internal, mental process, and because people and learning environments differ, no single learning theory can be regarded as relevant for all people and all situations. Dijkstra (1997: 20) explains that the ideal instructional theory should include all aspects of the process of teaching and learning. To produce the most effective instruction, it is therefore of the greatest importance to consider the theory of instructional design.

It is not the purpose of this thesis to elaborate on different instructional theories, but rather to suggest a practical way to design and present instructional material for sight-singing. A brief discussion of instructional design should be sufficient to provide a background to the design of the sight-singing study package.

6.2 The Dick and Carey systems approach model for designing instruction

Using a proven, systematic model for instructional design may help to ensure successful instruction. No instruction or instructional design can guarantee that learning will take place. However, instructional design can help to ensure logical, systematic instruction, which is most likely to result in the desired learning. Loh (2001: 4) states that the Dick and Carey model for systematic instructional design was first taught in 1968 and is “reputedly one of the most widely known performance-orientated models for instruction development”. According to Dick (1997: 56), this model is not only used in the formal education sector, but also by business and industry.

The different phases of this model are:

- Identify an instructional goal,
- Conduct an instructional analysis,
- Identify entry behaviours and characteristics,
- Write performance objectives,
- Develop criterion-referenced assessments,
- Develop an instructional strategy,
- Develop instruction,
- Design and conduct formative evaluation,
- Revise the instruction, and
- Conduct summative evaluation.

Dick (1997: 60) explains that their model is a systems model; therefore each step's output is the next step's input. This implies that every step in the model forms an essential link in the instructional design process. By using this model as a basis to design a multiple-media study package for sight-singing, the researcher can be sure that the instructional materials will be effective. Starting with an analysis of the instructional goal and performance objectives, there is little doubt about what the instruction will achieve. Developing instruction according to Dick and Carey's suggestions includes action research on a small scale: revising the instructional materials and doing a field trial on a bigger scale. By trying the instructional material on an experimental basis before implementing it on a large scale, the designer can eliminate many weaknesses of the instruction. A flow diagram of the Dick and Carey model is presented in Figure 6.1.

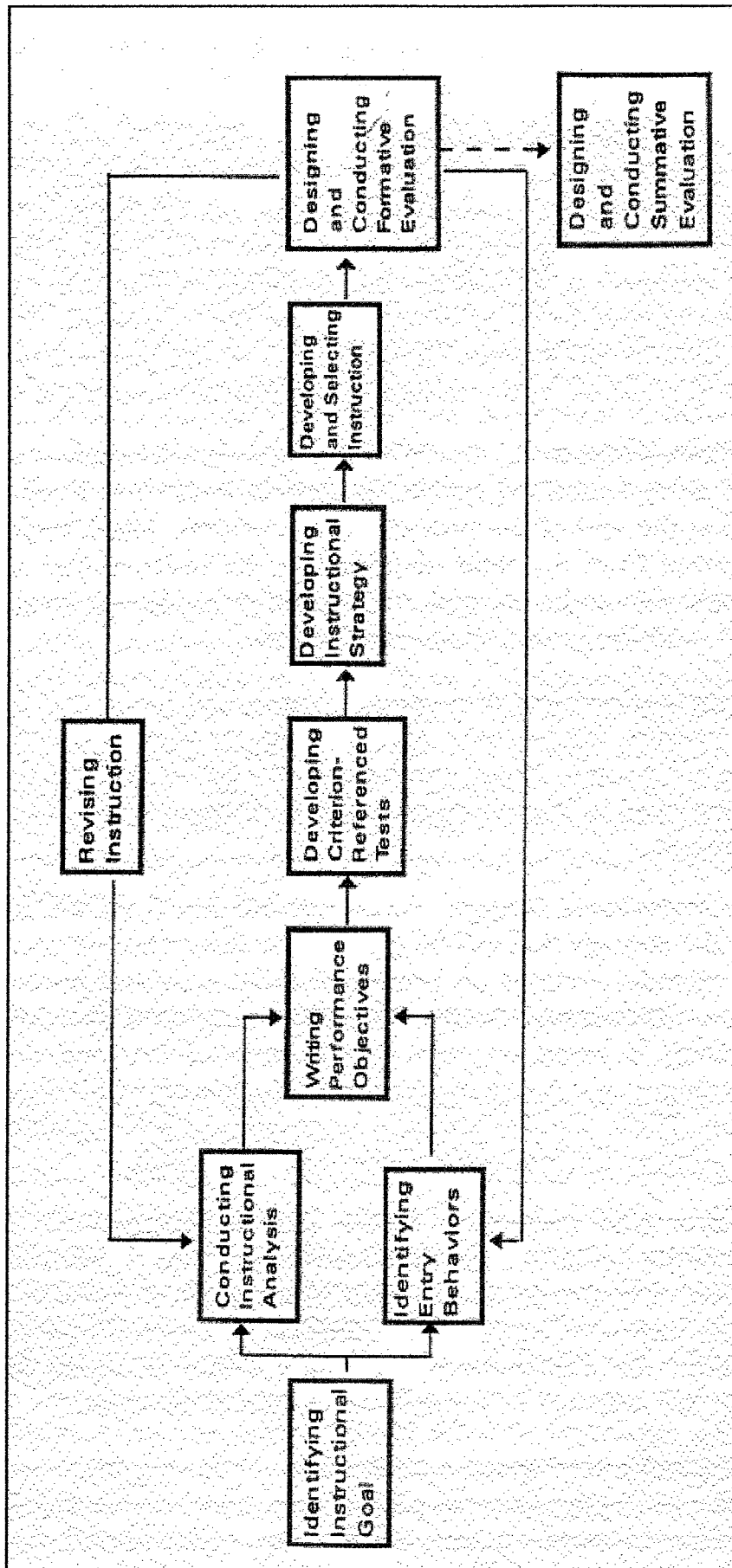


Figure 6.1: The Dick and Carey systems approach model for designing instruction (Dick & Carey 1996: 2-3)

In a critical evaluation of the Dick and Carey model, McGriff (2001: 3) explains that this model accepts that “learning is based on mastering a set of behaviours which are predictable and therefore reliable. The correct instructional analysis and instruction will lead to demonstrable skills.” The same author continues to mention the fact that learners’ behaviour is not necessarily predictable as a limitation of the Dick and Carey model. Although the desired learning outcome of instruction cannot be guaranteed, well-planned instruction should help to ensure a reasonable success rate for instruction.

6.3 Designing a multiple-media study package for sight-singing

The author used Dick and Carey’s systematic design model to design a multiple-media study package for sight-singing. The reasons for using this model are the following:

- This is a widely accepted and well-proven model for instructional design.
- A sight-singing programme designed according to the Dick and Carey model will most probably provide effective instruction.
- The Dick and Carey model includes a complete development programme for well-planned instruction.
- The aim of the thesis is to develop an effective sight-singing programme and not to invent a new model for instructional design. It is therefore appropriate to use an existing model for instructional design to develop a multiple-media sight-singing programme.

The different phases of the instructional design are described in the following paragraphs. Each phase of the design process is of significant value and can affect the final product. These phases are discussed individually.

6.3.1 An instructional goal

Instructional goals, according to Dick and Carey (1996: 27), are “clear statements of behaviours that learners are to demonstrate as a result of instruction.” The instructional goal of the multiple-media study package on sight-singing is: **Learners should be able to sing tonal music from sight.**

6.3.2 An instructional analysis

Conducting an instructional analysis is to identify the relevant factors that are necessary to achieve the goal. This should result in a chart indicating the relevant skills for reaching the goal and the relationships between them (Dick 1997: 364). Dick and Carey (1996: 35-36) explain that by doing this analysis the author of a study package has to analyse the psychomotor, intellectual and verbal skills as well as the necessary attitudes that are necessary to achieve the goal. In a study package for sight-singing, the psychomotor skills (to read and to sing) and the intellectual skills (knowledge about the music notation) are the most important. Verbal skills are needed to sing, while the singer needs a positive attitude. With a positive attitude towards the subject, the student will practise until he has grasped each concept that is presented in the programme.

Learning to sing from sight has two major components, namely learning to sing pitch and learning to sing rhythm. Although these two components form a whole, they can be mastered independently of each other. In Table 6.1, compiled by the author of this thesis, the music concepts that learners should master to equip them to sing from sight are listed. The contents are presented in a linear way, indicating that each concept builds on the previous ones. The table is used as a guideline to compile the multiple-media study package for sight-singing.

Table 6.1: Learning content of a multiple-media study package for sight-singing

No.	Melodic concepts	Rhythmic concepts	Combined concepts
1.		Beat and metre	
		Crotchets and minims	
		Time signatures	
2.	Reading pitch		
3.	<i>So, mi</i>		
			Melodies with <i>so, mi</i>
4.		Quavers	
			Melodies with quavers
5.	<i>Do</i>		
			Melodies with <i>do, mi, so</i>
6.		Different metres	
			Melodies in different metres
7.	<i>La</i>		
			Melodies with <i>la, so, mi, do</i>
8.		Semibreves	
9.		Rests	
			Melodies with rests and semibreves
10.	Notenames in the treble clef		
11.	High and low notes		
			Melodies with high and low notes
12.	<i>Re</i> , the pentatonic scale		
			Melodies in the pentatonic scale
13.		Anacrusis	
			Melodies with an anacrusis
14.		Tied notes	
15.		Dotted notes	
			Melodies with tied and dotted notes
16.	<i>Fa</i>		
			Melodies with <i>fa</i>
17.		Semiquavers	
			Melodies with semiquavers
18.		Dotted quavers	
			Melodies with semiquavers
19.	<i>Ti</i> , the major scale		
			Melodies in the major mode

20.	Note names in the bass clef		Melodies in the bass clef
21.	Notes on the keyboard		
22.		Melodies in compound time	Compound time
23.	Sharps	Melodies with sharps	
24.	Flats		Melodies with flats
25.	Natural sign		Melodies with natural signs
26.	Find <i>do</i>		
27.		Irregular groupings	Melodies with irregular groupings
28.	Natural minor		Melodies in the natural minor
29.	Harmonic and melodic minors		Melodies in the harmonic and melodic minors
30.		Melismas	Melismas
			Melodies with Melismas
31.	Four part music		Four part music
32.	Musical terms		

6.3.3 Identifying entry behaviours and characteristics

Dick and Carey (1996: 64-65) explain that entry behaviours are the knowledge and skills that learners should possess before starting with the instruction. To commence with sight-singing instruction, it is very important that learners should have mastered specific knowledge and skills, which are not all necessarily related to music. The learner should be able to:

- read fluently in his mother tongue,
- understand English,
- do elementary mathematics: add, subtract, multiply and divide, and be able to work with fractions, and
- sing in tune.

This knowledge and these skills are needed throughout the sight-singing course. The ability to read is applied to music in a similar way as it is applied to language. The explanations of music concepts are in written form and the sight-singers are confronted with lyrics, therefore the ability to read is important. In South Africa, which has eleven official languages, it is important that the learner should be able to understand the language in which the instruction is offered, in this case, English. Mathematics is important for understanding rhythms. The durations of tones are divided, added, subtracted and multiplied. This mathematics is done within the context of the metre. The ability to sing in tune is the last condition for entry, but it is probably the most important one. If a learner cannot sing a given pitch or a series of pitches accurately, he will not be able to sing from sight in a musically acceptable way.

6.3.4 Writing performance objectives

The performance objectives are derived from the instructional analysis. They describe the skills that should be mastered, conditions under which they will be performed and the criteria that they should meet (Dick 1997: 366). The relevant skills, conditions for performing the skills, and criteria are described in Chapter 2 of this thesis. The performance objectives for the sight-singing study package can be formulated as follows:

The learner should be able to sing from sight:

- all diatonic and chromatic intervals accurately, within the range of an octave,
- tonal melodies accurately in the pentatonic, major and minor modes,
- melodies with chromatic tones accurately,
- these melodies on the tonic sol-fa syllables or on the lyrics, if it is provided,
- the following durations of tones in rhythmic exercises and in songs: semibreve, minim, crotchet, quaver and semiquaver,
- melodies in simple and compound duple, triple and quadruple time,
- melodies that use irregular rhythm patterns,
- melodies that contain melismas, and
- his own vocal part in a four-part harmonisation, while the other parts are being played.

Having mastered these skills implies that the learner also understands the knowledge that is relevant to each skill.

6.3.5 Developing criterion-referenced tests

Assessing the learner's progress enables the teacher to amend his tuition and revise certain aspects when it is necessary. It also helps the learner to realise whether he understands the concepts being tested, and whether he mastered the relevant skills. Dick and Carey (1996: 142) explain that criterion-referenced tests are tests that are designed to measure a specific set of objectives. Each of the objectives (outcomes) for the sight-singing study package should therefore have corresponding tests.

Mastering the skills related to sight-singing can have different meanings for different people. The teacher should not always expect perfect sight-singing. He should rather determine whether the learner understands the relevant concept, and whether he can apply his knowledge.

6.3.5.1 Evaluation of sight-singing

Different types of evaluation are applicable to teaching and learning sight-singing. The learner, the teacher and fellow learners can participate in the evaluation process. Seeing that most of the performance objectives for the sight-singing study package involve reading and singing, only general criteria for these are suggested. These criteria will remain the same regardless of the level of sight-singing. Sight-singing can be evaluated according to the following criteria. The sight-singer should:

- keep a steady beat,
- accent the correct pulses within the metre,
- sing the correct rhythms,
- sing the lyrics correctly, regarding rhythm, pitch (and pronunciation),
- identify the metre correct as simple or compound time,
- identify the key and mode of the music,
- start on the correct beat,
- start on the correct pitch,
- sing the intervals between the different pitches correctly,
- sing the melody correctly,

- end on the correct pitch,
- sing in musically acceptable phrases,
- choose a suitable tempo, and
- sing through the piece, without stopping.

6.3.5.2 Assessment instruments for sight-singing

Several types of assessment instruments can be used to evaluate learners' progress in sight-singing. The assessment instruments that are suitable for the multiple-media study package for sight-singing presented in this thesis are the following:

- **Continuous self-evaluation:**

The sight-singer should constantly evaluate his efforts, as explained in paragraph 3.4.1 and 3.4.2. This is done in every exercise he sings from sight. By anticipating the music before singing it and by listening carefully to himself, the learner can evaluate his efforts at sight-singing.

- **Self-evaluation exercises:**

In these exercises the starting note is given on a CD, followed by metronome beats for the length of the exercise. The learner is expected to sight-sing the exercise in time with the metronome. After he has sung the exercise, a role model on the CD sings the same exercise, enabling the learner to compare the role model's version of the exercise to his own. The starting tone is given again, followed by metronome clicks. The learner can now sing the same melody again, correcting his mistakes.

- **Rhythmic and melodic tests:**

A number of tests is provided for every set of exercises. The tests for rhythmic and melodic exercises consist of rhythms or melodies similar to those in the workbook. The learner should be given one to two minutes to study the test without singing (or playing) it. He should then sing the exercise without stopping. The teacher or peer who is listening should evaluate the sight-singer's effort according to the criteria mentioned in paragraph 6.3.4.

- **Written tests:**

Tests in which learners are expected to write down the answers are included for note names and key signatures. For each of these concepts, there is an exercise in the workbook and a similar one in the textbook. Doing both these exercises gives learners the opportunity to apply their newly acquired knowledge. The correct answers to these tests are provided at the back of the textbook.

- **Keyboard-tests:**

A test on keyboard sense can be played on a keyboard instrument such as a piano, organ or even a melodica. A series of notes in the treble and the bass clef is given and the learner should play each note on the keyboard. A maximum of 5 seconds can be permitted between the notes. These tests, included in the textbook, are similar to the exercises in the workbook.

- **Exercises in the workbook:**

Each exercise in the workbook can be used as a test. It is advisable that the teacher should listen to a randomly selected exercise, from the set of exercises, on a particular concept. When the teacher is satisfied that the learner has mastered the specific concept, he can give the learner a test from the textbook.

- **Echo exercises:**

The echo exercises can be used as tests if the teacher asks the learner to sing specific phrases from an exercise. The learner should practise these exercises, listening to the CD to familiarise himself with each phrase. After echoing the exercise, the learner should sing the phrases in random order, ensuring that each one is sung correctly.

These different types of tests should enable the teacher to evaluate a learner's progress in sight-singing. The learner can use the same criteria to evaluate his own sight-singing. The evaluation process gives teachers the opportunity to make learners aware of their mistakes and to guide them towards accurate sight-singing.

It is important that the teacher should keep the learner's age and musical abilities in mind when he is evaluating sight-singing. These two factors can be a guideline for the teacher to know what grade of perfection he can expect when evaluating each individual pupil.

6.3.6 Developing an instructional strategy

The term “instructional strategy” refers to the “various aspects of sequencing and organising the information and deciding how to deliver it”, according to Dick and Carey (1996: 178). Dick and Carey (1996: 184) distinguish six major components of an instructional strategy, namely:

- media selection
- pre-instructional activities
- instructional presentation
- learner participation
- testing
- “follow-through”.

The instructional strategy for designing sight-singing instruction is described in terms of these components in the following paragraphs.

6.3.6.1 Media selection

Selecting appropriate media for a sight-singing-study package is described in Chapter 4. The author’s conclusion is that a workbook with a CD (or cassette) recording is the most suitable medium to use for this study package. The workbook conveys music notation and written explanations, while the CD conveys examples of singing and spoken explanations.

The learner, teacher and peers are utilised as human media, especially for evaluating sight-singing efforts. Music instruments (such as a piano or electronic keyboard) and audio aids (namely a metronome and a pitchfork) are also recommended for this programme.

6.3.6.2 Pre-instructional activities

It is essential that learners should be motivated to learn more about a given subject. Learners who start working through an instructional package on sight-singing most probably experience a need to improve their sight-singing skills. At the Drakensberg Boys’ Choir School, new choristers are only allowed into the concert choirs when they have completed a sight-singing course. This motivates the students to master sight-singing as fast as possible.

All sight-singing students, most likely, experience a need to acquire sight-singing skills or to improve these skills. In the introduction to a practise book for the flute, Wye (1987: 2) states “If you do not want to play the flute, don’t.” This is also true of sight-singing: If one does not really want to learn sight-singing, one should not waste time and energy learning something one is not interested in. When students really want to learn sight-singing, they will practise and master every concept that is introduced.

The author presents sight-singing as a mystery that the learner can solve by playing a music detective. This approach can make the study package more fun for the learners, regardless of their ages. By following each clue, the learner gradually solves the *mystery of sight-singing*.

In the introduction to the study package, the author provides orientation regarding the contents of the package, and explains the advantages of sight-singing. This explanation may help to convince prospective learners of the great importance of sight-singing. The author also mentions the prerequisite knowledge required of sight-singing students.

6.3.6.3 Instructional presentation

The material that should be presented to learners can be summarised as explanations, examples, exercises and tests on the concepts that are essential to sight-singing. In the workbook, new concepts are introduced by using written text and examples in the form of music notation and illustrations. Exercises on each concept are provided as notated music. The tonic sol-fa system is used to help learners with pitch and the French time names are used to help them with rhythm.

Music examples and verbal explanations are provided on the CD that accompanies the workbook. Echo exercises are included in the workbook and on the CD to help learners master many of the concepts in this programme. For this type of exercises, the learner is expected to listen to the CD and echo (sing) every phrase while following the notation in the workbook. After completing the echo exercises on a particular concept, the learner should sight-sing the exercises for this concept in the workbook, without any help.

Utilising multiple-media enables the author to provide tests, music notation, illustrations and audio examples. This combination of media helps learners to understand the information that is presented and to practise the skills that are necessary for sight-singing.

The concepts presented in this multiple-media package for sight-singing are listed in Table 6.1. The order in which concepts are introduced is crucial in sight-singing instruction. It is of great importance that the different concepts are introduced in a logical order. This can enable the learner to accumulate all the knowledge and skills he needs to sing from sight. Because sight-singing is a skill that must be practised, it is important to revise previous concepts while practising new ones.

In this programme, melodic concepts are explained in terms of the different degrees of the scale being used. The tones of the pentatonic scale are introduced first, starting with *so* and *mi*, followed by *do*, *la* and *re*. *Fa* and *ti* are added to complete the major scale. Chromatic tones are introduced, followed by the natural, harmonic and melodic minors. Eventually, four-part music is explained and exercises are provided in which learners can practise singing their own vocal parts while the other three parts of chorales are being played.

The rhythmic concepts of beat and metre are introduced as an introduction to the sight-singing instruction. Using crotchet beats, in simple duple, triple and quadruple time, crotchets, minims and quavers are presented. Different beats are then introduced, followed by semibreves, rests, anacrusis, tied notes, dotted notes and semiquavers. Compound time is introduced next, followed by irregular rhythmic groupings.

A study package on sight-singing can hardly be complete without including the essential theoretical concepts of music and music notation. In this study package the following aspects of music theory are included: beat, metre, durations, irregular rhythms, intervals, note names, pentatonic, major and minor modes, as well as major and minor key signatures. Written exercises are provided on note names in the treble and the bass clef and on major and minor key signatures. A section with selected musical terms related to vocal music concludes the study package. The author aimed for a more holistic approach in the presentation of information in the study package. The written and graphic materials in the workbook, and the verbal explanations with music examples on the CD recording complement each other. The language used in the study package is as simple as possible, bearing in mind that the learner is not necessarily familiar with music terminology. Detailed discussions and explanations of music concepts are avoided, in order not to confuse the learner with unnecessary information. Several melodic and rhythmic concepts are presented by requiring the learner to echo phrases in which these concepts are used.

The multiple-media study package on sight-singing is titled *The mystery of sight-singing*. By presenting sight-singing as a mystery and the learner as a music detective gradually solving this mystery, the author hopes to present this study package as a musical challenge. In the introduction and at the end of the instructional CD, a recording of music sung by the Drakensberg Boys' Choir is included. This choral music not only serves to make the recording interesting, but also demonstrates what can be achieved by a choir who can sing from sight. A figure of a music detective with a looking glass is used in the workbook to indicate when the learner should start listening to a specific track of the CD. This figure increases the visual impact of the workbook and breaks the monotony of the music notation. The illustrations also help to remind the learner that he should be looking (listening) for clues on the CD, and therefore listen very attentively.

The echo exercises and self-evaluation exercises are described on the CD, just before the first exercise of that specific kind. The same type of exercise is not explained a second time, because the learner should understand it the first time. The role models that sing on the CD are choristers from the Drakensberg Boys' Choir. Using the boys as role models instead of professional singers can suggest to sight-singing student that the concepts being introduced are within their reach.

6.3.6.4 Learner participation

It is of vital importance that the learner should participate actively in the sight-singing programme. Because practise is an essential part of learning sight-singing, this skill can only be learnt if the learner spends enough time reading music and re-creating it vocally. Every concept that is introduced should become part of the sight-singer's body of knowledge and he should be able to use it in the sight-singing process, as explained in Chapter 2.7.2.

The student is expected to participate in the learning process by

- singing from sight,
- evaluating his own sight-singing efforts,
- reading the text in the workbook and the music notation,
- listening to the instructional CD and to his own sight-singing efforts,
- writing answers to some music theory exercises, and
- memorising some singing-related musical terms.

In situations where a group is learning to sing from sight, individual members of the group can take turns to sight-sing with the rest of the group listening. While listening, the group can evaluate each other's sight-singing. The exercise of singing in front of other people and of evaluating others' sight-singing can benefit both the singer and the listener. Singing from sight while someone is listening encourages learners to sing accurately and without hesitation. Evaluating fellow students' sight-singing requires that the learner should read the notation and anticipate the sound. He should then compare the singers' efforts to the anticipated sound and note specific mistakes in order to improve his own sight-singing.

6.3.6.5 Testing

Both pre-tests and post-tests are important in the planning of instruction. Dick and Carey (1996: 188) explain that learner's opinions of the programme can be helpful in the process of improving instruction. Testing learners' opinions before, during and after completing the instruction can provide the programme's developer with valuable information. Because he did action research, developing sight-singing instruction, the author could test participants both formally and informally. As a pre-test, learners had to pass a music audition as well as an academic admittance test. These tests ensured that all the learners meet the entry requirements for the sight-singing course. Working with small groups of learners (17-35), the author could evaluate the instructional material while the learners are using it. He could also amend the instruction when certain explanations or exercises were not effective.

Learners are tested when they think that they are able to sing all the exercises of a section in the workbook. The testing consists of two phases, namely singing one or more prepared exercises from the *Workbook*, and sight-singing an unprepared exercise from the *Testbook*. It is important that the learner should not prepare the exercises from the *Testbook*, to ensure that his sight-singing ability is evaluated and not his memory. These tests can help teachers to evaluate learners' sight-singing efforts. They can also help teachers to determine when a learner does not understand a particular concept. When he notices shortcomings in knowledge or skills, the instructor can ask the student to go back to a specific part of the instructional material, or he can provide an alternative explanation or more exercises.

Learners at the Drakensberg Boys' Choir School did a post-test at the end of the sight-singing course to determine whether they had reached an acceptable level of sight-singing. The post-test is in the form of an audition in which each learner is required to sight-sing a passage in

front of the choir. The post-tests proved the instruction to be very effective, with the new choristers' level of sight-singing showing a great improvement to previous years' groups.

6.3.6.6 Follow-through

After completing a post-test, it is important that the results of the test should be "followed through". The instructional developer can use the results of the post-tests to improve the instruction, in an effort to eliminate all shortcomings. During the action research, the author amended the sight-singing programme several times according to the results of post-tests. More explanations were added and existing ones were improved. Several exercises were also added to make the programme more complete. A number of exercises were changed or replaced in an effort to ensure that the exercises are within each learner's reach.

6.3.7 Developing and selecting instruction

The function of individualised instruction, as Dick and Carey (1996: 225) explain it, is to present instruction to individual students through educational media. This enables learners to progress at their own pace and teachers to spend more time helping students who need help on specific aspects of the subject.

6.3.7.1 Selecting appropriate instructional materials

The instructor should evaluate various instructional materials to be able to select the most suitable material for the particular group of learners. This process gives him an indication of what is available and of the way other instructors approached the subject. A number of programmes for sight-singing instruction were discussed in Chapter 5 of this thesis. These materials are evaluated according to criteria regarding content, the use of educational media and according to Dick and Carey's general criteria for instructional materials. The evaluation of these materials indicated that they are not ideal for the choristers of the Drakensberg Boys' Choir. As a result of this, the author was compelled to compile a study package that would be specifically designed for this particular group of students.

6.3.7.2 Developing instruction

The author wrote an experimental workbook and a testbook for sight-singing. This workbook consists of explanations of sight-singing concepts, followed by exercises on each concept. The testbook contains similar exercises as the workbook, but learners were not allowed to

learn these exercises before sight-singing them. The aim of these tests is to ensure that learners are singing from sight and are not only memorising a number of exercises. This method produced good results and the students achieved a high standard of sight-singing. However, when learners progress at their own pace, the teacher had to explain each concept repeatedly to individual learners. This indicated that the instruction should be improved. In the next paragraphs, the formative evaluation of this instruction is discussed.

6.3.8 Designing and conducting formative evaluation; revising instructional materials

Formative evaluation, according to Dick and Carey (1996: 257), is “the process designers use to obtain data to revise their instruction to make it more efficient and effective.” To obtain this data they recommend three typical phases of formative evaluation:

- One to one evaluation,
- Small-group evaluation, and
- A field trial of the instructional material.

In the author’s situation at a specialist choir school, isolated in the Drakensberg, not all three phases of formative evaluation seemed to be realistic. The author was convinced that the new instructional material is a significant improvement on the material that was previously used. Therefore, it would be unfair to let only some boys use the new material. The solution was to let all the new choristers of 2001 at the Drakensberg Boys’ Choir use the new material as an experiment. The management of the school granted the author permission to implement this experimental sight-singing method to try to reach a higher standard of sight-singing.

The formative evaluation of the multiple-media study package for sight-singing consisted of two phases. In both phases, the instructional material was used to teach sight-singing to the new choristers of the Drakensberg Boys’ Choir.

6.3.8.1 Phase 1: *Workbook version 1 and Testbook version 1*

The initial instructional method consisted of a *Workbook* with explanations of concepts, sight-singing exercises and some written exercises as well as a *Testbook* with similar exercises as in the *Workbook*. This method was used to teach sight-singing to 31 new choristers in 2001. This can be regarded as “small group evaluation” (Dick & Carey 1996: 257) because the number of students was limited.

In *Workbook version 1*, the reading of pitch was introduced first, starting with *so* and *mi*. This was followed by the rhythmic concepts of crotchets, minims and crotchet beats. The order in which intervals were introduced is the one Kodály suggested for teaching songs to children, namely *so-mi, la, do, re, fa, and ti* (Nye & Nye 1985: 290). Sharps, flats and natural signs were then introduced, followed by the natural, harmonic and melodic minors. The beat is regarded as a crotchet until learners learnt to read all the tones of the pentatonic scale. Melodic and rhythmic concepts were introduced alternatively, with sight-singing exercises to practice each concept.

The *Testbook* contains tests for the melodic and the rhythmic exercises in the *Workbook* to evaluate learners' progress. No lyrics are provided with the exercises in the *Testbook* to enable the learners to concentrate on reading the music. The author firmly believes that every learner should frequently get the opportunity to be evaluated to improve his sight-singing. To prevent the learners from preparing the tests before being evaluated, only the teacher had a copy of the *Testbook*. When a learner is evaluated, he may study the exercise for about two minutes before singing it to the teacher.

The author's evaluation of his *Workbook version 1* and *Testbook version 1* led to the following conclusions:

- Learners did not master the concept of different durations as beats (e.g. 4/8 or 4/2 time) very well.
- There were not enough exercises to provide sufficient practice on each concept, especially for the combination of *la, so* and *mi*.
- Because each learner progresses at his own pace, the teacher had to explain the same concepts repeatedly, wasting a lot of time.
- The students did not have an audio source of reference except for the teacher and their peers.
- Using a separate testbook, and not giving learners an opportunity to sing the exercises before being evaluated enabled the teacher to see whether the learner is mastering the necessary skills for sight-singing.

Revising the *Workbook* and the *Testbook* included the following:

- *Workbook version 2* now starts with the rhythmic concepts *beat* and *metre*.
- Different beats and different durations are introduced simultaneously. The first durations used are crotchets and quavers. At the same time crotchet and quaver beats are explained.
- Echo exercises are included in *Workbook version 2*, as well as a concept CD recording *version 1* with role models singing the echo exercises. Choristers of the Drakensberg Boys' Choir are used as role models on the CD.
- Several exercises were added to provide more sight-singing practise.
- In *Testbook version 2* a number of exercises were replaced by easier ones. The order of the tests were changed according to the exercises in the workbook. (No tests for echo-exercises are provided because the teacher can evaluate the learner by asking him to sing some phrases of the echo-exercises.)

6.3.8.2 Phase 2: *Workbook version 2, Testbook version 2 and CD version 1*

A study package, consisting of *Workbook version 2* and *Testbook version 2* with a CD recording, *version 1*, was used to teach sight-singing to the 35 new choristers of the Drakensberg Boys' Choir in 2002. The second version of the workbook starts with beat and metre, followed by crotchets and quavers. At the same time both crotchet and quaver beats were introduced. Evaluating this combination of instructional materials consisted of a small group evaluation with the 35 choristers and consultation with experts on sight-singing, sight-reading and music education. The following persons were consulted:

- Mr. C.M. Ashley-Botha, director of music at the Drakensberg Boys' Choir School,
- Prof. E. Fourie, lecturer in piano and researcher on piano sight-reading at the University of Pretoria,
- Dr. P.E.O.F. Loeb van Zuilenburg, former lecturer in aural training at Stellenbosch University,
- Prof. J. Potgieter and Mr. J. Roos, music examiners for the University of South Africa, Pretoria,
- Dr. S.M. Schulz, lecturer in music education at the University of Pretoria,
- Dr. J. van der Sandt, lecturer in Choral Conducting at the University of Pretoria and the official choral conductor of the University, and
- Mr. V. van Zijl, cultural co-ordinator at the Rand Afrikaans University, Johannesburg.

The evaluation of *Workbook version 2*, *Testbook version 2* and *CD version 1* led to the following conclusions:

- Starting with rhythmic concepts emphasises the importance of rhythmic elements. Being able to distinguish between different metres helps learners to sight-sing with musically acceptable accents and phrases.
- Using different note values for the beat of the music as soon as the note values are introduced confused the learners. The concept of a steady beat against which different durations are sounded was not formed easily when different beats were introduced at the beginning of the instruction.
- Introducing *la* after *so* and *mi* does not establish a strong sense of tonality.
- Some learners found it hard to keep within the key in which they started.
- The concept of using echo exercises with a CD recording proved very successful. It provides an aural reference to the learners, giving them the option to listen repeatedly to the same examples.
- *CD version 1* was not user-friendly enough. More narration was needed to explain concepts and exercises. The author thought that an introduction had to be added to the workbook to explain how to use the study package and to encourage learners to master this useful skill.
- The echo exercises in the *Workbook version 2* consist of phrases of one to four bars in length. The result of using *CD version 1* with the Workbook indicated that learners could benefit more from short echo exercises than from longer ones. They sang most of the short phrases correctly after listening to the recording once, while they had to listen a number of times before singing the longer phrases accurately.
- *Testbook version 2* was effective as an evaluation tool. The majority of the learners could sing reasonable versions of the tests.

The study package for sight-singing was revised according to the evaluation of *Workbook version 2*, *Testbook version 2* and *CD version 1*. The following amendments were made:

- Only crotchet beats are now used until the pitches *so*, *mi* and *do* and the durations crotchets, minims and quavers have been introduced.
- *Do* is introduced after *so* and *mi* to strengthen the concept of tonality.
- Shorter phrases are used in the echo exercises.
- The French rhythm names are used to symbolise durations and rhythmic patterns.

- A new instructional CD, namely *version 2* was made to correspond with the echo exercises in *Workbook version 3*. Due to the great number of tracks for the instruction, the recording now consists of two CDs.
- *CD version 2* was made more user-friendly by starting with a welcoming introduction and narration added to explain certain concepts.
- Self-evaluation exercises were added. The aim of these exercises is to enable each student to evaluate his own sight-singing. The student is expected to listen to the starting tone on the CD and to sing the exercise from sight, while a metronome on the CD provides a steady beat. After the necessary number of beats, a role model sings the exercise, followed by more metronome clicks. The learner is asked to compare his singing to the recorded version and sing the exercises again, avoiding any mistakes.
- *Testbook version 2* was amended according to the workbook.

6.3.8.3 Phase 3: *Workbook version 3, Testbook version 3 and CD version 2*

Workbook version 3, Testbook version 3 and CD version 2 were used to teach sight-singing to the new choristers at the Drakensberg Boys' Choir School in 2003. *CD version 2* proved to be a great improvement on *CD version 1*. With sufficient explanations, learners were less dependent on the teacher and could progress at their own tempo.

Using the study package consisting of *Workbook version 3, Testbook version 3 and CD version 2* highlighted a number of inaccuracies in the workbook and on the recording. These were corrected, resulting in *Workbook version 4 and CD version 3*.

The following changes were made to *Workbook version 3, Testbook version 3 and CD version 2*:

- A section on dotted quavers was added.
- *Do* at the beginning of exercises is given as a stemless note, instead of a minim. This is done to avoid any confusion between the position of the tonic and the beginning of the exercise.
- A number of exercises which were too difficult were amended or replaced.
- Several tracks on the CD were replaced with more accurate singing.
- The *Testbook* was modified to correspond with the *Workbook* and the CD.

The final study package is presented in the Appendixes, namely:

- *Workbook version 4*: Appendix A
- *Testbook version 3*: Appendix B
- *CD version 3*: Appendix D

6.3.9 Summative evaluation

Summative evaluation is to evaluate the effectiveness of instructional materials and does not form an integral part of the instructional design process (Dick 1997: 367). The multiple-media study package for sight-singing could be used by different groups of learners. These learners and their teachers should evaluate the study package and give comments to the author. If necessary, the study package can be amended again, according to the recommendations.

6.4 Justification of the contents and presentation of the multiple-media study package for sight-singing

The grading of concepts and exercises in a sight-singing programme is of the utmost importance. In the following paragraphs, the order of contents and the presentation thereof are explained.

Learning to sing from sight can be a time-consuming process, demanding concentration and patience. To help ensure that the programme will be challenging and interesting, the title of the study package is “The mystery of sight-singing”. This title implies that sight-singing is something regarded as mysterious and that this mystery can be solved by using the study package. On the front page, a drawing of the music detective with a magnifying glass indicates that the learner can play detective to solve the “mystery” of sight-singing. The detective figure is printed throughout the workbook to improve the visual impact of the workbook and to remind the learner that each track on the CD is a next step towards being a good sight-singer.

Rhythmic and melodic concepts are introduced alternately in this study package. The alternative would be to introduce all the relevant rhythmic concepts first and then the melodic concepts, or the other way round. The author preferred to introduce the melodic and rhythmic

concepts alternately to enable the learner to sing exercises from sight that are musically acceptable.

Each concept is briefly explained in the workbook and, where necessary, on the CD. The explanation is followed by an echo exercise. These echo exercises give learners the opportunity to listen to the specific concept being used in different phrases. They should echo each phrase and compare their singing to the role model's, while following the notation in the workbook.

The echo exercises are followed by a set of exercises which the learner should do without the help of the recording. In the melodic exercises, rhythmic and melodic concepts are combined to provide a musical context for the newly acquired knowledge and skills. A number of self-evaluation exercises are provided in which the learner is expected to compare his sight-singing effort to the singing of a role model. (The different types of exercises are described in Chapter 6.3.5.)

The tonic sol-fa system is used for all the melodic exercises, except where there are lyrics provided. This system is a well-proven aid to help sight-singers sing pitch accurately. Using this system eliminates several theoretical explanations. For example, the learner can sing *so* to *mi* without knowing that it is the interval of a minor third. The tonic sol-fa syllables are changed as follows when the tone is sharpened or flattened:

Table 6.2: Tonic sol-fa syllables

Degree of the scale	Natural	Sharpened	Flattened
1	<i>do</i>	<i>di</i>	<i>dô</i>
2	<i>re</i>	<i>ri</i>	<i>rô</i>
3	<i>mi</i>	-	<i>mô</i>
4	<i>fa</i>	<i>fi</i>	-
5	<i>so</i>	<i>si</i>	<i>sô</i>
6	<i>la</i>	<i>li</i>	<i>lô</i>
7	<i>ti</i>	-	<i>tô</i>

In this study package, *do* is the tonic in major keys, and *la* is the tonic in minor keys. This is the system that Curwin suggested when he introduced the tonic sol-fa in British schools. Using *la* as the tonic of a minor key simplifies the distinction between major and minor. Even if the sight-singer does not realise that a song is in a minor key, he should be able to sing it correctly if he uses the tonic sol-fa syllables.

An alternative way to sing the minor scale on tonic sol-fa, is to regard *do* as the minor tonic. The harmonic minor will then be *do, re, m \hat{o} , fa, so, l \hat{o} , ti, do*. In the *Training status method* (Oosthuyzen 1994), *do* is regarded as the tonic of minor keys. Learners who were taught with this system could not sing minor keys accurately. The author found that learners who do not have prior music knowledge can sing more accurately in the minor mode when they regard *la* as the tonic.

The French rhythm names are used as an aid with durations and rhythm patterns. These syllables are an aid for sight-singers to sing rhythms accurately. The author found that using these syllables has a positive effect on learners' performance of complicated rhythms, especially in compound time.

Sharps, flats and naturals signs are explained and exercises using them are provided before learners are expected to determine the key of each exercise. Using different sight-singing programmes, the author found that learners can identify key signatures easily if they understand the function of sharps, flats and natural signs in music. The reason for this order is that learners would understand key signatures well if they know the effect of accidentals and if they are able to sing notes altered by accidentals.

The minimum information is provided when concepts are explained. Lengthy, technical explanations of the relevant music theory are not necessary for the sight-singer. It is more important that he should be able to read music and reproduce it vocally.

6.5 Implementing the multiple-media study package for sight-singing

The multiple-media study package for sight-singing can be useful for any learner who is serious about learning to sing from sight. It is a study package that will take considerable time to work through, but a skill such as sight-singing takes a long time to master.

Learners can work through the study package in their own time, at home, or in a group, to develop their sight-singing skills. Excerpts from this study package can be used to teach sight-singing in the Class Music class. It is probably not possible to complete the whole method in the Class Music period, or in the portion of the learning area Culture and Arts.

This study package can be implemented to teach sight-singing to choristers, or to refresh their existing knowledge and skills.

Music teachers and choral conductors who did not receive sufficient training in the subject can acquire the skill of sight-singing by using only this study package, without any extra help.

6.6 Summary

In this chapter, the design of the multiple-media study package for sight-singing was described. The *Dick and Carey systems approach model for designing instruction* was used as a guideline for the design of the instruction. This is a proven and tested model for instructional design (Chapter 6.2). It covers all the aspects of designing instruction and was applied to designing a multiple-media study package for sight-singing.

The different phases described in this model were used as a reference to design the instruction. Planning instruction according to this model was a way to ensure an effective, well-motivated product. By analysing the instructional goals, the subject content and the needs of the learners, the designer was able to write instructional materials suitable for sight-singing instruction.

The instructional material encourages each learner to progress at his own pace. Regular evaluation of the learner's progress forms an integral part of this instruction. Different types of evaluation are included in the study package, namely self-evaluation by the student, written tests and sight-singing tests.

This study package can be implemented to improve the sight-singing abilities of singers, instrumentalists, choristers, choral conductors, music teachers and music enthusiasts. Because the study package uses a CD with a workbook, learners can study sight-singing without the help of a teacher, making it a valuable tool for self-directed learning.

The multiple-media study package for sight-singing, designed according to the model, is included in Appendix A (*Workbook*), Appendix B (*Testbook*) and Appendix D (*CDs*) of this thesis.

Chapter 7

Conclusions and recommendations

7.1 Introduction

In this final chapter of the study, the author offers an overview of the research. The research methods are briefly discussed before answers to the research questions are suggested. Taking note of the research methods can help the reader to understand how the author reached his conclusions and why he makes specific recommendations.

By sharing the conclusions resulting from the study and by making certain recommendations, the author aims to provide assistance to future researchers who want to extend the knowledge in this field of study.

7.2 Summary of the research

Sight-singing is a most important skill for singers as well as for choristers. This skill has been sadly neglected in South African schools with the result that many singers and choristers are not able to read music and sing from sight. By presenting a multiple media study package for sight-singing, the author aims to provide learners with a means to master sight-singing. Singers who can sing from sight can have access to a huge repertoire of written music in various styles.

To compile a sight-singing programme, which will enable learners to progress at their own pace, the author had to determine the essential knowledge and skills for sight-singing. He also considered the media attributes which are essential to communicate the various concepts to the learner.

As part of the transformation process in South Africa, the educational system is changing from a traditional approach to Outcomes-Based Education. The author aimed to contribute towards better music education in South Africa by suggesting national standards for sight-

singing, as part of the Standards Generating Body for Music in General and Higher Education.

The author employed a number of research methods to complete this study. These methods were a study of literature, evaluating a number of existing sight-singing programmes, compiling a study package for sight-singing, and action research, using the experimental study package. The various steps of the research are described very briefly.

7.2.1 Study of literature

By making a study of previous research on music education and through interviews with a number of experts and through personal observation, the author concluded that the standard of music education in South Africa is not at an acceptable level. This agrees with the author's own experience, teaching new choristers at the Drakensberg Boys' Choir School.

Consulting relevant books, articles and webpages, the author determined the most important knowledge and skills that should form part of a sight-singing programme (Chapter 2). The author also gathered information about the possibilities and the use of educational media from these sources (Chapter 4).

7.2.2 Suggesting unit standards for sight-singing

The author is a member of the Standards Generating Body (SGB) for Music in General and Higher Education. The aim of this SGB is to generate unit standards for music education at the levels of general and higher education in South Africa. The author suggested unit standards for sight-singing to be incorporated into the unit standards for music education (Chapter 3). Implementing the unit standards in all South African schools should help to improve the level of musical literacy among South Africans.

7.2.3 Evaluating existing sight-singing methods

Using criteria regarding the contents, sequencing and the use of educational media in a sight-singing programme, seven different programmes were evaluated. By evaluating these

programmes, the author explained how other authors approached the subject. The author used some ideas from other authors' works in his suggested sight-singing programme, while he was also able to avoid the weaknesses of other programmes. This evaluation is described in Chapter 5.

7.2.4 Compiling a multiple media study package for sight-singing

The author compiled a multiple media study package for sight-singing consisting of a workbook with a CD recording. The information gathered during the literature study was used as a guideline to compile the study package.

7.2.5 Action research on a small scale

Teaching sight-singing to the new choristers that enter the Drakensberg Boys' Choir School presented the ideal opportunity to do research on this subject. After compiling a sight-singing workbook, the author used it to teach sight-singing at the Drakensberg Boys' Choir School. Having students of different ages and abilities in the same class presented the problem that not all the students progressed at the same pace. The logical solution seemed that each student should be allowed to progress at his own pace.

The disadvantage of the students not working in a group is that the teacher had to explain new concepts to each learner individually, which is very time-consuming. Therefore, an instructional CD was added to the workbook, resulting in a multiple-media study package. Several shortcomings in the workbook and the CD were identified. To improve the sight-singing programme, the workbook as well as the CD was revised. Adding some explanatory narrations to the music on the CD lengthened the recording and a second CD became necessary.

The author compiled a testbook with exercises similar to those in the workbook, to ensure that each student actually read the music and not only memorised some exercises. The study package was used to teach sight-singing at the Drakensberg Boys' Choir School in 2001, 2002 and 2003. During this period, the author revised the package a number of times, experimenting with different aspects of sight-singing tuition. The resulting study package is presented as appendixes to the thesis (Appendix A, B and D) and is described in Chapter 6.

7.3 Answers to the main research question and sub-questions

During the research process, the author found the following answers to the sub-questions and the main research question of this study.

7.3.1 Answers to the sub-questions

Answering the sub-questions that arose from the main research question enabled the author to answer the main research question of the study.

7.3.1.1 Which processes are involved in sight-singing?

The ability to sing from sight implies that a singer is able to process certain information mentally and respond by singing the music that he read. The process of sight-singing can be described as follows: The sight-singer uses his observations and knowledge to construct a musical framework in his mind. The singer's observations are processed and interpreted within the framework that he created. After interpreting the notation, he anticipates the music that he is about to sing, and he sings it. Immediately after singing it, the singer evaluates his effort according to his anticipation, interpretation, framework, knowledge and observations. Chapter 2 contains a detailed description of this process.

7.3.1.2 Which music concepts should be mastered to sight-sing well?

To sing music from sight, the singer should master a number of music concepts which can enable him to interpret music notation and to perform the music accurately. The relevant concepts include specific knowledge and skills.

The sight-singer needs knowledge of:

- the music notation system,
- the style of the music, and (ideally)
- the language (meaning) of the lyrics.

The sight-singer also needs the skills of:

- reading the notation and the text,
- interpreting the symbols which he observed,
- singing the music accurately, and
- evaluating his efforts.

The various music concepts relevant to sight-singing are discussed in Chapter 2.

7.3.1.3 How can sight-singing skills be graded into national standards?

The relevant knowledge and skills can be graded in various ways to compose national unit standards for sight-singing. The knowledge and skills for sight-singing can be graded into unit standards as follows:

- **NQF level 1:** The learner should be able to sing a diatonic melody with four different note values from sight.
- **NQF level 2:** The learner should be able to sing a diatonic melody with chromatic passing notes from sight, using five different note values and determine the key of the music.
- **NQF level 3:** The learner should be able to sing music in two different modes from sight and be able to distinguish between simple and compound time.
- **NQF level 4:** The learner should be able to sing tonal music with chromatic notes from sight and use irregular rhythmic groupings.

South African unit standards for sight-singing are suggested and described in Chapter 3.

7.3.1.4 Which communication processes are involved in sight-singing?

The following communication processes are involved in sight-singing:

- communication between the composer and the singer by means of the code of music notation,
- communication by the singer internally (anticipating the music), and
- communication between the singer and the listener by means of the code of vocal sound.

Sight-singing as communication is described in more details in Chapter 4.2.

7.3.1.5 Which media attributes are essential in a multiple-media study package for sight-singing?

Two media attributes are essential for a sight-singing study package, namely **print** and **sound**. The print is needed to convey the visual representation of the music notation, while the sound can demonstrate concepts of music. A variety of media has these attributes, but the author only used selected media for the study package. These media are:

- a workbook,
- a CD recording,
- music instruments (a pitchfork, piano and a metronome), and
- human media (the learner, teacher and peers).

The use of educational media in a multiple-media programme for sight-singing is discussed in Chapter 4.

7.3.1.6 What are the advantages and disadvantages of some existing sight-singing methods?

Some of the selected sight-singing methods offer the following advantages:

- A good selection of graded sight-singing exercises are provided (e.g. McLachlan 1983b; Telfer 1992a, 1992b).
- Concepts are explained clearly (e.g. Telfer 1992a; Bauguess 1995).
- User-friendly CDs are provided with music examples (e.g. Bauguess 1995; Austin & Howard 2000).
- Active student participation is required (e.g. Telfer 1992a; Bauguess 1995; Arnold 1999).

Some of the selected sight-singing methods have the following disadvantages:

- The standard of the exercises is not suitable to use at the Drakensberg Boys' Choir School. Some sight-singing programmes only cover the most basic aspects of sight-singing (e.g. Bauguess 1995), and some are too advanced (e.g. Arnold 1999).
- Not all sight-singing programmes provide sufficient exercises that allow learners to practice each new concept (e.g. Bauguess 1995; Austin & Howard 2000).
- Not all sight-singing programmes are suited for self-study. The learner is dependent on a teacher to explain the different concepts (Boyd 1981; McLachlan 1983b).

Seven different sight-singing programmes are discussed in Chapter 5, according to criteria derived from the previous chapters. At the end of the chapter, the various programmes are compared in Table 5.1.

7.3.1.7 How can a multimedia sight-singing program be compiled?

A multiple-media study package for sight-singing can be compiled according to a instructional design model, such as Dick and Carey's "systematic design model". This model includes an analysis of goals, learning contents and pupils, before writing performance objectives. As part of the instructional design process, the initial instruction is used experimentally with a small group of learners. The instruction can then be revised before it is used on a larger scale.

The author designed and produced a multiple-media study package for sight-singing, using Dick and Carey's systems approach model for instructional design. This study package consists of a workbook, a testbook and two instructional CDs.

7.3.2 Answering the main research question

The main research question for this study was:

How should a multiple-media study package be designed to realise South African unit standards for sight-singing?

After answering the sub-questions, the main research question can be answered as follows:

A multiple media study package for sight-singing can be designed after considering the desired outcome of sight-singing tuition, the educational situation in South Africa and the resources that are available.

The research for this thesis has shown that such a study package should contain the following essential elements:

- the necessary information and demonstrations to equip the learner with the knowledge he needs to sing from sight,
- enough exercises to enable the learner to acquire the necessary skills to sing from sight,
- the media attributes of print and sound, and
- specific exercises to evaluate learners' sight-singing skills.

7.4 Recommendations

In accordance with the answers to the research questions, the following recommendations can be made:

7.4.1 Implementing the suggested unit standards for sight-singing

The suggested unit standards for sight-singing should be implemented as part of the learning area *Culture and Arts* in South African schools. These standards can also be used as guidelines to improve choristers' sight-singing skills.

7.4.2 Music teachers and choral conductors

Class Music teachers and choral conductors should be encouraged to achieve these suggested standards, to improve their music skills, and to ensure that they can teach sight-singing to their pupils or choristers. Sight-singing instruction could be offered to Class Music teachers, choral conductors and to choristers at choral workshops. The multiple-media study package for sight-singing should be a valuable educational aid in this regard.

7.4.3 Utilising trained musicians

Musicians who are skilled in sight-singing and sight-reading can assist singers, choristers and music enthusiasts to improve their sight-singing skills when they are invited to share their knowledge with choirs or music enthusiasts.

7.5 Recommendations for further study

Sight-singing is a field of study which lends itself to numerous research projects. Because it is a process which takes place inside the singer's mind, our knowledge about sight-singing is mostly based on theories. A scientific approach to the subject can help to improve sight-singing tuition, resulting in a more musical literate society. The author has identified a number of possibilities for further research, namely:

- The mental processes of sight-singing.
- Designing a sight-singing package for group tuition.
- The suitability of Outcomes-Based Education for music tuition, in particular sight-singing tuition.
- In-service training in sight-singing for music teachers and choral conductors.
- Background factors which can influence learners' ability to sing from sight (reading tempo, accuracy of singing, ability to play a music instrument).
- Utilising Computer Assisted Instruction in a sight-singing programme. / The use of interactive multimedia programmes in sight-singing tuition.
- The relationship between learners' theoretical knowledge of music and their ability to sing from sight (anticipate music mentally).
- The sequencing of a sight-singing programme for learners with different ages and different musical abilities.
- The effect of learning aids, such as the tonic sol-fa and the Chev  system to help learners with sight-singing.

7.6 Final remarks

Although this research was initiated by a practical problem that the researcher experienced, he is convinced that the research can be applied much wider than the Drakensberg Boys' Choir School. In South Africa, which has limited educational resources, but a great potential in its learners, more effective use of existing resources should be considered. Utilising multiple media instead of being limited to printed media alone can enable many learners, who do not have the help of a skilled teacher, to learn sight-singing.

The author trusts that this research will contribute to improve the musical literacy of South Africans and, in particular, to improve the sight-singing skills of South African choristers.

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Appendixes

Appendix A:
Sight-singing *Workbook*

THE MYSTERY OF SIGHT-SINGING



**AN INTRODUCTION TO
SIGHT-SINGING**

PAUL POTGIETER

The mystery of sight-singing

An introduction to sight-singing

Paul Potgieter

2003

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Introduction

The ability to sing from sight is an important skill for musicians. Many people regard sight-singing as a mysterious ability that only well-trained musicians possess. This study package can enable any singer to master the skill of sight-singing. Learning to sing from sight is an exciting exploration of different elements of music. We can compare this learning process to a detective solving a mystery case.

Read the introduction carefully before you start with the study package.

Sight-singing

Sight-singing can be described as the ability to read music notation, hear the music in your inner ear (anticipate the music) and sing it without having heard the music before. This ability can enable the sight-singer to understand music better, to perform music better and to enjoy making music and listening to music more.

Being able to sing from sight has many great advantages for the individual singer as well as for the choirmaster and choristers. Some of these advantages are:

- Singers or choirs can learn music faster.
- Singers (choristers) can learn their parts on their own, without learning it by rote.
- New music can be sung immediately, giving singers (choristers) an idea of what the whole piece sounds like.
- Each chorister can follow the score and start singing at the correct moment.
- Singers (choristers) can look ahead on the score and anticipate the next note(s) that they should sing. This should help to improve intonation.
- Singers (choristers) can see where their individual parts fit into the whole of the musical piece.

The ability to sing from sight also has several advantages for instrumentalists. Sight-singing helps instrumentalists to:

- anticipate music before playing it,
- improve their intonation, and
- follow a score easily, entering at the correct moments.

As the title of the study package suggests, sight-singing is approached as a mystery story. The reader is the detective who has to follow a series of clues to solve the mystery. These clues are presented as explanations of music concepts. Every explanation is followed by a number of exercises. The study package is structured in such a way that every concept leads to the following one.

The process of sight-singing involves the following:

- **observing the symbols of music notation.** (Looking at the music notation, the singer takes note of the pitch and duration of the notes, other music symbols, as well as the shape of the phrase.)
- **interpreting the symbols.** (The singer gives meaning to the symbols by referring to his/her relevant knowledge.)

- **processing the symbols.** (The singer associates every note with the previous and the following notes to form musical phrases.)
- **anticipating the music.** (The singer hears the music in his/her inner ear so that he/she knows how it should sound.)
- **singing the music.** (The singer performs the music by singing it.)
- **evaluating the singing.** (The singer compares the sound he/she produced to the music that he/she anticipated. If the singing sounds the same as the music he anticipated, the singer continues to sing from sight. If the singing does not sound the same, the singer should find the mistake and try to sing the following notes or phrases correctly.)

After reading the explanation of sight-singing the reader may think that sight-singing is impossible to master. The fact that you are reading this is proof that you have mastered the skill of reading. Sight-singing is only a variation of reading. In sight-singing, elements of music are added to language. If you can read a language, you have solved a considerable percentage of the mystery of sight-singing already.

Using this study package

Clues to help you solve THE MYSTERY OF SIGHT-SINGING are provided in the three components of this study package, namely the workbook, the testbook and two audio CDs. To get the best results, it is very important that you should use this study package in the way the author suggests. Remember: acquiring a new skill or improving an existing one is a time-consuming process. There are no shortcuts.

Conducting the metre while you sing can help you to keep a steady beat. It is tempting to sing slower when the music is difficult and faster when it is easy. If you make a visible conducting gesture while you sing, you will be aware of the beat all the time and you as well as your teacher will notice whether you keep a steady beat.

The instructional CDs

You will probably be tempted to listen to both CDs before you start with the workbook. **Please do not listen to the whole CD at once. Once you have heard the music, it is not sight-singing any more.** Listen only to the track that your current page in the workbook refers to. In the introduction on Track 1 of CD 1, the use of the CDs is explained further.

The two instructional CDs that accompany the workbook contain explanations of music concepts, music examples, echo exercises and self-evaluation exercises. Choristers of South Africa's Drakensberg Boys' Choir sing the various examples and exercises on the CDs. Although these boys are not professional singers, their singing is pure and very musical. The examples that the whole choir sings can inspire you to learn more about sight-singing.

Using CDs as part of a study package for sight-singing has the advantage that you can listen to each example as many times as necessary. You can refer back to the CDs to refresh your memory if you are unsure of any concept that is explained.

CD 1, Track 1: **Introduction**

Narration	Music
The mystery of sight-singing	
<p>You are listening to the sound of South Africa's Drakensberg Boys' Choir. Some of these choristers will provide clues on this CD to help you solve the mystery of sight-singing. I am Paul Potgieter and I will guide you through this programme.</p>	<p>Exultate Jubilate: Drakensberg Boys' Choir</p>
<p>Is sight-singing really a mystery?</p> <p>Yes it may be, but remember: a mystery is only mysterious if you do not know the answers. Simply follow the guidelines in your workbook and on this CD and you will soon discover that you can also read music and sing from sight.</p>	
<p>Please, do not listen to the whole CD at once. If you hear the music before you sing it, it is not sight-singing anymore.</p>	



A figure of a music detective in the workbook indicates when you should listen to each track on the CDs. It is important that you should read the particular section in your workbook before you listen to the track on the CD. In this way you will know what to expect on the recording and what to do with the sound you hear. Stop the CD after listening to the track that you need. If necessary, you can listen to the same track again until you are sure that you understand the contents of the track.

Listen to CD 1, Track 1 and then stop the CD.

The workbook

Because we are working with music in a written form, the workbook is the most important part of the study package. The workbook contains explanations of musical concepts and various exercises. After a new concept has been explained, the exercises give you an opportunity to practice the skill

The following types of exercises are included in the workbook:

- **Echo exercises:** In these exercises, you should listen to the recording while following the music notation in the workbook. You will hear a chorister singing one phrase at a time with pauses between them. During the pauses, you should sing what you have just heard. Sing as accurately as possible and keep your eyes on the music. The echo exercises are given to help you to understand each concept. Practice each set of echo exercises with the recording, until you can echo them without any mistakes. When you can echo every phrase without mistake, sing the exercise without listening to the recording.
- **Self-evaluation exercises:** These exercises are included in the workbook to enable you to compare your sight-singing to a correct version of the music. Look at the notation before playing the track of the CD. *Try to hear the music in you inner ear* (anticipate the music) while looking at the notation. You will hear the tones used in the exercise or *do*, followed by a series of beats. Sing the exercise, starting on the correct pitch, in the tempo of the beats. After singing it, you will hear a correct version of the exercise. Compare your version of the music to the recorded one. Sing it again with the recorded metronome and correct your mistakes.
- **Rhythmic exercises:** After introducing a rhythmic concept, a set of rhythmic exercises is given. To benefit from these you can chant each exercise on the French time names or on a syllable such as “daa” or “doo”. When the exercise has a text with the notes, you should chant the text according to the given rhythm.
- **Melodic exercises:** The melodic exercises are a combination of pitch and rhythm. Sing them on the tonic sol-fa syllables or on the lyrics, if there are lyrics.
- **Written exercises:** Knowledge of several elements of music theory is essential for every sight-singer. Written exercises are provided to help you master the most important elements of music theory. After completing a set of written exercises, you can compare your answers to those given at the back of the textbook.

The testbook

When you have mastered an exercise in the workbook, you can test your sight-singing by singing the exercises in the testbook. If you have a teacher helping you, he/she can listen to you singing the tests to evaluate your progress. If you do not have a teacher, sing these tests as sight-singing practice.

There are no separate tests provided for the echo exercises. These exercises demonstrate certain aspects of sight-singing and allow the learner to practice these aspects. As a test for the echo exercises you should sing them without the help of the CD.

Progress chart

A progress chart is included where you can monitor your progress. If you are working as part of a group, your teacher or a fellow student can sign every section that you have completed. If you are working on your own, you can tick off the sections after singing the tests.

Enjoy solving the mystery

Although learning to sing from sight is hard work, it is a very enjoyable process. You will discover many wonders of music as you follow every clue while solving the mystery of sight-singing. Be patient, like a good detective, and make sure that you master every section before moving on to the next one.

Sight-singing, like any other skill, requires lots of practice.

Sight-singing progress chart

Name: _____

<i>Exercise</i>	<i>Description</i>	<i>Page</i>	<i>Date</i>	<i>Signature</i>
1. Beat and metre				
1	Steady beat	1		
2	Metre	1		
3	Recognise the metre	2		
4	Conducting the metre	3		
5	Echo crotchets and minims	5		
6	Crotchets and minims	5		
7	Echo different metres	7		
8	Different metres	8		
2. Reading pitch				
3. <i>So, mi</i>				
9	Echo <i>so, mi</i>	11		
10	Melodies with <i>so</i> and <i>mi</i>	11		
4. Quavers				
11	Echo rhythms with quavers	15		
12	Rhythm exercises with quavers	16		
13	Melodies with quavers	16		
5. <i>Do</i>				
14	Echo <i>do, mi, so</i>	19		
15	Melodies with <i>do, mi, so</i>	20		
6. Different metres				
16	Echo rhythms with different beats	22		
17	Rhythms with different beats	23		
18	Melodies in different metres	25		
7. <i>La</i>				
19	Echo <i>la, so, mi, do</i>	27		
20	Melodies with <i>la, so, mi, do</i>	28		
8. Semibreves				
21	Echo rhythms with semibreves	30		
22	Rhythms with semibreves	31		
9. Rests				
23	Echo rhythms with rests	32		
24	Rhythms with rests	33		
25	Melodies with rests and semibreves	34		

<i>Exercise</i>	<i>Description</i>	<i>Page</i>	<i>Date</i>	<i>Signature</i>
10. Notenames in the treble clef				
26	Notenames in the treble clef	35		
11. High and low notes				
27	Echo high and low notes	37		
28	Melodies with high and low notes	38		
12. Re and the pentatonic scale				
29	Echo exercises in the pentatonic scale	40		
30	Pentatonic melodies	41		
13. Anacrusis				
31	Melodies with an anacrusis	42		
14. Tied notes				
32	Echo rhythms with tied notes	44		
33	Rhythms with tied notes	44		
15. Dotted notes				
34	Echo rhythms with dotted notes	46		
35	Rhythms with dotted notes	47		
36	Melodies with tied and dotted notes	49		
16. Fa				
37	Echo exercise with <i>fa</i>	51		
38	Melodies with <i>fa</i>	52		
17. Semiquavers				
39	Echo rhythms with semiquavers	54		
40	Rhythms with semiquavers	55		
18. Dotted quavers				
41	Echo rhythms with dotted quavers	56		
42	Rhythms with dotted quavers	56		
43	Melodies with semiquavers	58		
19. Ti				
44	Echo exercises in the major mode	59		
45	Melodic exercises in the major mode	60		
20. Note names in the bass clef				
46	Note names in the bass clef	63		
47	Melodies in the bass clef	65		
21. The keyboard				
48	Notes on the keyboard	67		
22. Compound time				
49	Echo rhythms in compound time	70		
50	Rhythms in compound time	71		
51	Melodies in compound time	72		

<i>Exercise</i>	<i>Description</i>	<i>Page</i>	<i>Date</i>	<i>Signature</i>
23. Sharps				
52	Echo exercises with sharps	75		
53	Melodies with sharps	75		
24. Flats				
54	Echo exercises with flats	79		
55	Melodies with flats	80		
25. Natural sign				
56	Echo exercises with accidentals	81		
57	Melodies with accidentals	81		
26. Find <i>do</i>				
58	Find <i>do</i>	85		
59	Practice major key signatures	86		
27. Irregular groupings				
60	Echo rhythms with irregular groupings	87		
61	Rhythms with irregular groupings	88		
62	Melodies with irregular groupings	89		
28. Minor keys				
63	Echo exercises in the natural minor	92		
64	Practice minor key signatures	93		
65	Melodies in the natural minor	94		
29. Harmonic and melodic minors				
66	Echo exercises in the harmonic minor	96		
67	Echo exercises in the melodic minor	97		
68	Melodies in the harmonic and melodic minors	98		
30. Melismas				
69	Melodies with melismas	102		
31. Four-part music				
70	Four part music	105		
32. Musical terms				
71	Musical terms	108		

CD 1, Track 2: **Beat**

Narration	Music
<p>Beat and metre are probably the most basic elements of music. They give the music a sense of movement. These elements are our first clue to solve the mystery of sight-singing.</p> <p>The beat of music is a steady pulse that can be compared to your heartbeat. A steady beat may sound like this:</p>	
	Steady beat
<p>If we write down the beat, it may be a series of regular dots. We can add a melody to this beat that can sound like this:</p>	
	The happy wanderer
<p>Exercise 1. A steady beat Tap the beat while you listen to the following piece of music.</p>	
	Taba tsa rona

CD1, Track 3: **Metre**

Narration	Music
<p>The beat in music can be arranged in regular groups. Each group starts with a slightly accented beat. The regular pattern of accented and non-accented beats is called metre. The most commonly used metres are duple, triple and quadruple time.</p> <p>Exercise 2: Metre Listen to the following pieces of music, and clap the beat with the music. To feel the metre, you can clap the first beat slightly louder than the other beats.</p>	
Duple time	
	Vat jou goed en trek Ferreira
Triple time	
	Die vrawals
Quadruple time	
	Aanstap Rooies

1. Beat and metre



CD 1: Track 2

Beat and metre are two of the most basic elements of music. They give music a sense of movement, throughout the music. These elements are our starting point to learn how to read music.

1.1 Beat

The beat of music is a steady pulse that can be compared to your heartbeat.

If we write down the beat, it may be a series of regular dots.

Steady beat



Exercise 1. A steady beat

Tap the beat while you listen to the following piece of music:

Stop

1.2 Metre

CD 1: Track 3



The beats in music can usually be arranged in regular groups. Each group starts with a slightly accented beat. The regular pattern of accented and non-accented beats is called **metre**. The most commonly used metres are: duple (2), triple (3) and quadruple (4) time.

Exercise 2. Metre

Listen to the following pieces of music. Clap the beat with the music. To feel the metre you should clap the first beat slightly louder than the other beats. You will notice that the first symbol in each group below is coloured black.

duple time, e.g. **◆** ◆ **◆** ◆ **◆** ◆

triple time, e.g. ● ○ ○ ● ○ ○ ● ○ ○

quadruple time, e.g. ■ □ □ □ ■ □ □ □ ■ □ □ □

Stop

CD 1, Track 4: **Recognise the metre**

Narration	Music
<p>Exercise 3: Recognise the metre</p> <p>The following songs by The Drakensberg Boys' Choir are in different metres. Decide which one is in duple, triple or quadruple time. Circle the correct answer in your workbook and clap only the first beat of each group.</p> <p>Number 1: Amazing grace</p>	
	Amazing grace
Number 2: Shosholoza	
	Shosholoza
Number 3: Imaliyam	
	Imaliyam

CD 1, Track 5: **Indicating the metre**

Narration	Music
<p>Indicating the metre</p> <p>Doing a visible time pattern while you sing or listen to music can help you to keep a steady beat throughout the piece. The conducting gestures can also keep you aware of which beat you are singing and of the accents of the music.</p>	
<p>Duple time</p> <p>To conduct duple time, simply move your hand down and up with the beat of the music. Try it slowly with the recording: down, up, down, up. Keep your hand half closed, and move it swiftly to conduct accurately.</p>	

Exercise 3. Recognise the metre



CD 1: Track 4

Listen to the following pieces of music sung by the Drakensberg Boys' Choir and decide which one is in duple (2), triple (3) or quadruple (4) time.

Circle the correct answer and clap the first beat of every group.

- | | | | |
|------------------------|------------|-------------|----------------|
| 1 Amazing grace | Duple time | Triple time | Quadruple time |
| 2 Shosholoza | Duple time | Triple time | Quadruple time |
| 3 Imaliyam | Duple time | Triple time | Quadruple time |

Stop

1.3 Indicating the metre



CD 1: Track 5

Doing a visible time pattern while you sing or listen to music, can help you to keep a steady beat throughout the piece. The conducting gestures can also keep you aware of which beat you are singing and where the accents of the music should be.

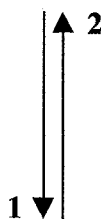
The following tips can help you to indicate the metre clearly:

- * Lift your elbow to a position slightly below your shoulder and bend it at more or less 90°.
- * Keep your hand in a half closed position with the tips of your thumb and your forefinger touching each other.
- * The lowest point of each movement, where the number is written on the diagram, is the actual beat.
- * Move your hand swiftly to form accurate time patterns.

Duple time:

To do the time pattern for duple time, simply move your hand up and down with the beat of music.

Duple time

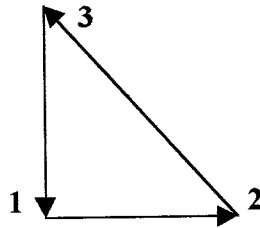


CD1, Track 5: **Metre** (Continued)

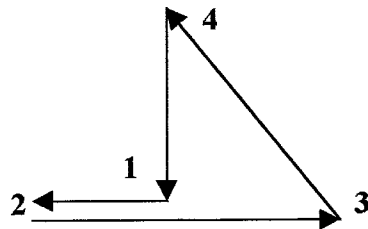
Narration	Music
<p>Triple time To indicate triple time, move your hand down, outwards and up. Let's practice it together: down, outwards, up; down, outwards, up. When you have mastered it, try it a little bit faster: down, outwards, up; down, outwards, up.</p>	
<p>Quadruple time The conducting gesture for quadruple time is: down, in, outwards, up. Try to do it with me: down, in, outwards, up; down, in, outwards, up.</p> <p>Practice each time pattern until you can do it without hesitation. Always keep a steady beat. When you can conduct each metre comfortably, practice with the music on Track 1 and 2.</p>	

Triple time:

To indicate triple time, move your hand in the shape of a triangle: down, outwards and up...

Triple time**Quadruple time:**

To indicate quadruple time, move your hand down, in, out and up...

Quadruple time

Practise each time pattern slowly and gradually increase the tempo. A metronome can help you to maintain a steady beat while you practise the time patterns.

Stop

Remember to do the appropriate time pattern while you practise your sight-singing. This is an easy way to help you keep a steady beat and to accent the correct notes.

Exercise 4. Conducting the metre

When you can do the different time patterns with a steady beat, practise them with the examples of **Track 1 and 2.**

1.4 Bar, barline

A **bar** or **measure** is a group of beats of which the first one is often accented. In music notation bars are separated by vertical lines called **barlines**.

A **double barline** indicates the end of a section or of a piece of music.




CD 1, Track 6: **Durations: crotchets and minims**


Narration	Music
<p>Music consists of shorter and longer sounds. The durations of these sounds are written as black or white notes with or without stems and flags.</p> <p>Each minim, alias a half note, can be divided into two crotchets, Each crotchet, alias a quarter note, can be divided into smaller units.</p>	
<p>When each beat is a crotchet, we count one for a crotchet and two for a minim.</p> <p>Listen to the different durations of the notes and compare them to the steady beat that you hear.</p>	
<p>Crotchet beats Crotchets Minims</p>	Crotchet beats
<p>An important aid that can help you to sing rhythm accurately is to sing each duration on a specific syllable. For a crotchet we use the syllable “taa”, and for a minim, the syllable “taa-aa”. When we use these syllables, crotchets and minims will sound like this:</p>	
<p>Crotchets Minims</p>	Crotchets Minims

CD 1: Track 6

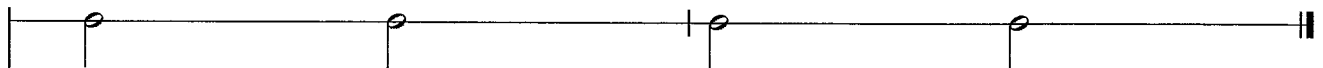


Music consists of sounds with specific durations. These durations are written as black or white notes with or without stems and flags.


A minim  (half note) can be divided into two crotchets.

A crotchet  (quarter note) can be divided into even smaller units.

Minims



Crotchets




1.4.1 Crotchet beats

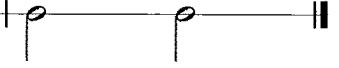
When a beat is a crotchet (1/4 note) we count one beat for a crotchet and two beats for a quaver.

Listen to the different durations of notes and compare the crotchets and minims to the steady beat you hear. The regular click sound of the beat is written on the lower line and the rhythm is written on the top line.


Crotchets



Minims





Crotchet beats




1.4.2 Rhythm syllables

Chanting each duration or rhythm pattern on specific syllables can help you to sing the rhythms accurately. For crotchet we are using the syllable *Taa* and for a minim the syllable *Taa-aa*.

When we are using these syllables, crotchets and minims will sound like this:


 = Taa	 = Taa-aa
---	--

Crotchets



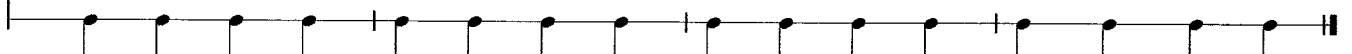
Taa taa taa taa

Minims



Taa - aa taa - aa

Crotchet beats



Stop

CD 1, Track 7: **Echo crotchets and minims**

Narration	Music
<p>Echo exercises demonstrate each new concept. Listen carefully to every phrase, and then echo it, immediately. Sing as accurately as possible. The metronome on the recording will help you to keep a steady beat. Remember to listen to your own singing. If you are not absolutely sure that you were correct, listen and sing again. A good detective should observe every clue very carefully before moving on to the next one.</p> <p>Exercise 5. Echo crotchets and minims</p>	
	Echo crotchets and minims
<p>When you can echo these exercises without hesitation, sing them again, without the CD. These may be elementary, but they are very important.</p>	

CD1, Track 8: **Self-evaluation exercise with crotchets and minims**

Narration	Music
<p>Another type of exercise you will find in this programme is a self-evaluation exercise. You will only hear a metronome ticking. Sing the exercise with the metronome and then listen what it should sound like. Immediately sing it again with the metronome, correcting your mistakes.</p> <p>Now that you understand crotchets and minims, you can sing the following exercises without any help.</p>	
<p>When you can sing all of these exercises well, keeping a steady beat, try some of the exercises in the testbook.</p> <p>Self-evaluation exercise with crotchets and minims, number 1.</p>	
	Self-evaluation exercise
<p>Self-evaluation exercise with crotchets and minims, number 2.</p>	
	Self-evaluation exercise



CD 1: Track 7

Listen to the following rhythms and echo each one accurately. Keep your eyes on the notation while you listen and while you sing.

Listen Sing Listen Sing

Rhythm: Taa taa taa taa Taa - aa taa - aa

Beat:

Listen Sing Listen Sing

When you can sing these exercises without any hesitation, sing Exercise 6 without the help of the recording. Try to sing each exercise perfectly the first time, and do not stop if you make a mistake.

Stop

Exercise 6. Crotchets and minims

CD 1: Track 8



Sing the following two exercises with the metronome on the recording and compare your singing to the recorded one. Sing the same exercise again, making sure it is accurate.

1. Self-evaluation exercise

Rhythm: Taa taa taa taa Taa - aa taa taa

Beat:

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

2. Self-evaluation exercise

Trees have the cool-est shade when the sun is shin - ing.

Now that you understand the durations of crotchets and minims you can sing the exercises that follow, without referring to the recording.

Stop

3.

4.

5.

In the big old ci - ty we can see the peo - ple:

Some are short, some are tall, there in the ci - ty.

6

When you see a cro - co - dile, be a - ware: he can't smile.

He may swal - low you! Run - ning is the best to do.

CD1, Track 9: **Accent**

Narration	Music
<p>Accents in music make the difference between singing notes and making music. Every metre has slightly different accents. When you sing, be sure that you accent the right beats. This can help you to sing all the rhythms correctly, and to sing in a musical way.</p> <p>In duple time, the accent is on the first beat: <u>1</u> 2, <u>1</u> 2, <u>1</u> 2. In triple time, the accent is on the first beat: <u>1</u> 2 3, <u>1</u> 2 3, <u>1</u> 2 3. In quadruple time the main accent is on the first beat and the smaller accent is on the third beat: <u>1</u> 2 <u>3</u> 4, <u>1</u> 2 <u>3</u> 4, <u>1</u> 2 <u>3</u> 4.</p> <p>Go back to the examples on Track 2 and 3. Listen if you can hear the accents in the music.</p>	

CD 1, Track 10: **Echo different metres**

Narration	Music
<p>Exercise 7. Echo different metres</p> <p>Quadruple time</p> <p>Triple time</p> <p>Duple time</p>	<p>Echo different metres</p>

A time signature is written at the beginning of the music and it consists of two numbers. The **top number** indicates how many beats there are per bar and the **bottom number** indicates the duration of each beat.

Example: **Top number:** How many beats

Bottom number: Duration of the beat

$\frac{4}{4}$ Four beats

$\frac{3}{4}$ Three beats
Each beat is a crotchet (1/4 note)

1.6 Accent

CD 1: Track 9



Accents in the metre of music help musicians to change mere notes into real music. Each metre has its own pattern of accents. When you sing, be sure to accentuate the correct beats. This will help you to sing the rhythms correctly and to ensure pleasant singing.

In **duple time** the accent is on the first beat, e.g. 1 2, 1 2, 1 2.

In **triple time** the accent is on the first beat, e.g. 1 2 3, 1 2 3, 1 2 3.

In **quadruple time** the main accent is on the first beat and the secondary accent is on the third beat, e.g. 1 2 3 4, 1 2 3 4, 1 2 3 4.

Stop

Now go back to the examples on **Track 2** and **3**. Listen for the regular accents in the music.

Exercise 7. Echo different metres

CD 1: Track 10



4/4 Listen Sing

Taa taa taa taa Taa - aa taa - aa

3/4 Listen Sing

Taa taa taa Taa - aa taa

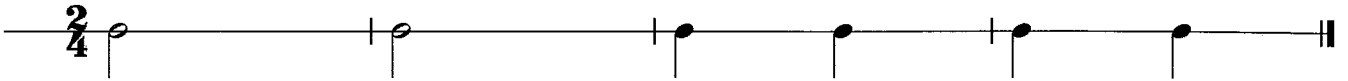
2/4 Listen Sing

Taa taa Taa - aa

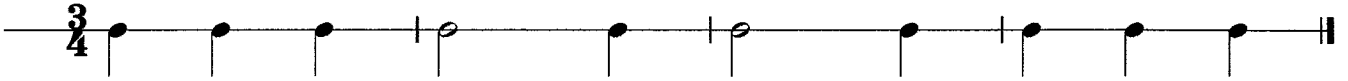
Stop

Exercise 8. Different metres

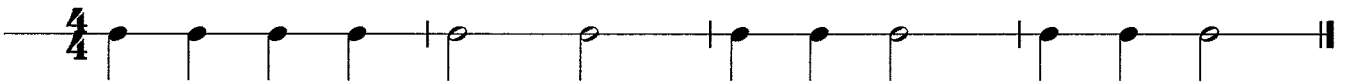
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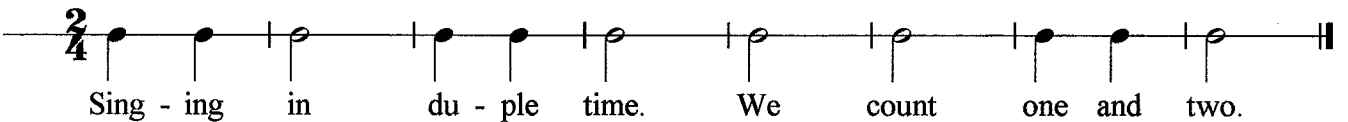
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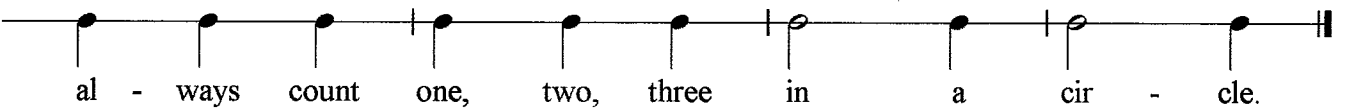
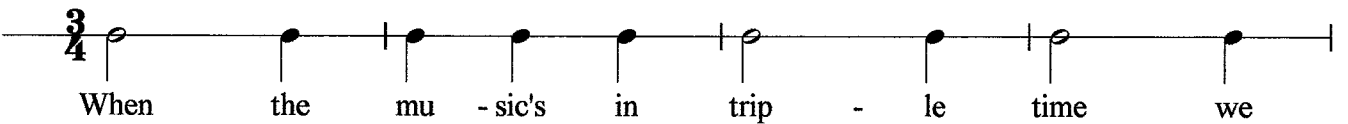
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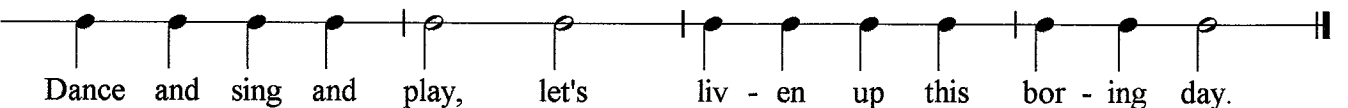
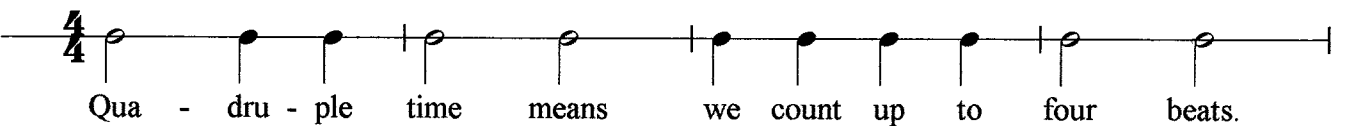
4



5



6



CD 1, Track 11: Clef signs

Narration	Music
<p>Cleff signs The clef is usually written at the beginning of the staff. A treble clef indicates that high notes will follow. The bass clef indicates that low notes will follow.</p>	
	<p>Treble clef Bass clef</p>
<p>The Grand Staff combines a staff with a treble clef and one with a bass clef. Using these 2 staves, the composer can write notes for all voices of the choir. The first 7 letters of the alphabet are used as names for the notes. Compare the notation to the note's position on the keyboard while you listen to them.</p>	
<p>G A B C D E F G A B C C D E F G A B C D E F G</p>	<p>The grand staff</p>

2. Reading pitch

2.1 The Staff (stave)

We notate pitch on a music staff (or stave) with five lines. The different pitches are written as notes on the lines or in the spaces between the lines.

Notes on lines

Notes in spaces





Notes higher or lower than the lines and the spaces of the staff are written above or below the staff, using **ledger lines**.

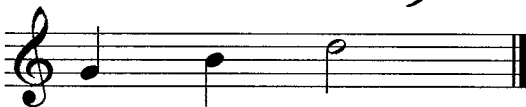


2.2 Clef signs

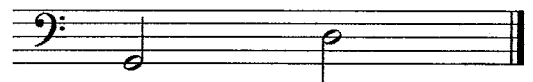
CD 1: Track 11



A **treble clef**  usually at the beginning of the staff indicates that the notes that follow are high (soprano and alto). A **bass clef**  indicates that the notes that follow are low (tenor and bass).



Tre - ble cleff



Bass cleff

2.3 The Grand Staff

The Grand Staff combines a staff with the treble clef and one with the bass clef. The first seven letters of the alphabet are used to name the notes. Compare the notation to the notes' position on the keyboard while you listen to them.

The diagram shows a Grand Staff with two staves. The top staff has a treble clef and the bottom staff has a bass clef. Notes are written on both staves. Below the staves, a keyboard diagram shows the keys for each note. The notes are labeled with letters G through G. Arrows point from the notes on the staves down to the corresponding keys on the keyboard.

Stop

CD 1, Track 12: **Tonic sol-fa**

Narration	Music
Another clue in our mystery is the tonic sol-fa. This system can help you to sing pitch accurately. The tonic sol-fa uses different syllables to represent pitch. These syllables are the well-known <i>do, re, mi, fa, so, la, ti</i> and <i>do</i> .	
	<i>Do, re, mi, fa, so, la, ti, do</i>
In staff notation each note refers to a different pitch, for example:	
	C, D, E, F, G, A
The tonic sol-fa syllables refer to relative pitch. In the next examples, you will hear that the melody stays the same, although the pitch differs.	
	<i>Do, re, mi, fa, so, do</i>

CD1, Track 13: **Key signatures**

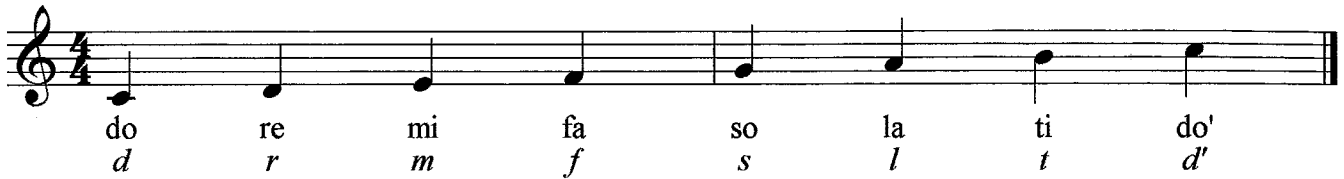
Narration	Music
The sharps or flats at the beginning of a line of music is called the key signature. The key signature determines where the tonic sol-fa notes will be on the staff. Compare the notation of <i>do, mi</i> and <i>so</i> in the following examples.	
	<i>Do, mi, so</i>
It is important that you will sing all the melodic exercises on the tonic sol-fa syllables. If it is a song with text, rather sing the text.	

2.4 Tonic Sol-fa



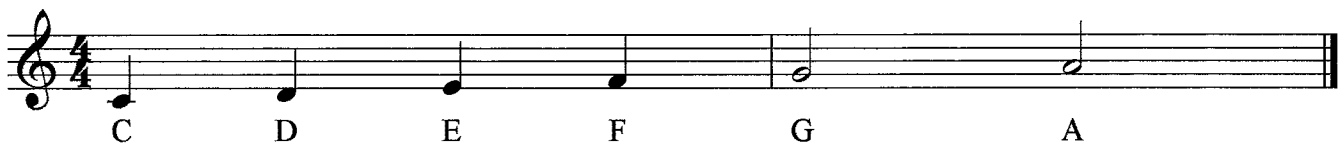
CD 1: Track 12

The tonic sol-fa can help you to sing pitch accurately. This system uses different syllables to represent pitch. These syllables are: *do, re, mi, fa, so, la, ti* and *do*.



Using the tonic sol-fa can help to make reading music more concrete. The combination of staff notation and tonic sol-fa enables singers to sing accurately from sight.

In staff notation each note refers to a definite pitch, e.g.



The tonic sol-fa syllables refer to a pitch in relation to the other pitches in a piece of music. In the next examples you will hear that the melody remains the same although the pitch differs.



Stop

2.5 Key signatures

CD 1: Track 13

The sharps (\sharp) or flats (\flat) at the beginning of a line of music are called a key signature. This key signature determines the position of the tonic sol-fa notes on the staff. Compare the staff notation of *do, mi* and *so* in the following examples.



The positions of the tonic sol-fa notes on the staff are given at the beginning of each of the following exercises, up to Exercise 20.

To sing as accurately as possible, it is important that you sing all the melodic and pitch exercises on the tonic sol-fa syllables. You may need to write the sol-fa syllables in, but do not write them for more than one or two exercises on a page. If the exercise has lyrics, sing the lyrics.

Stop



CD 1, Track 14: *So, mi*

Narration	Music
<p>We start reading pitch with the notes <i>so</i> and <i>mi</i>.</p> <p>You know how to do the echo exercise. Listen carefully and sing accurately.</p> <p>Exercise 9. Echo <i>so</i> and <i>mi</i></p>	
	Exercise 9: Echo <i>so</i> and <i>mi</i>

CD 1, Track 15: *Melodies with so and mi*

Narration	Music
<p>Self-evaluation exercise with <i>so</i> and <i>mi</i>.</p> <p>The pitch is given and you will hear the metronome. Read the music and sing it with the metronome. One of the choristers will then sing it for you. Compare your singing with his and try it again.</p>	
	Self-evaluation exercise

3. So, mi

CD 1: Track 14



We start reading pitch with the notes *so* and *mi*. We are singing the notes on the tonic sol-fa names to make it easier to sing the correct pitch every time.

Exercise 9. Echo *so* and *mi*

Listen to each example and then echo it accurately. In the first two examples a second voice sings the echo. You can sing with that voice, and then echo the other exercises in a similar way. Be sure to keep the same beat when you sing the echo.

The position of *so* and *mi*

Listen Sing Listen Sing

s m s m s m

Listen Sing Listen Sing

A new position for *so* and *mi*

so mi

Listen Sing Listen Sing

Now that you know what *so* and *mi* sound like, you can sight-sing the following exercises. Conduct the appropriate time pattern while you sing to help you keep a steady beat.

Stop

Exercise 10. Melodies with *so* and *mi*

CD 1: Track 15



Sing **Exercise 1** with the recorded metronome, then listen to the recorded singing. If your melody did not sound the same as the recorded one, sing it again and try to improve.

1. Self-evaluation exercise

Metronome

NB. This piece ends in the next line

so mi 1 2 3 4 s m m s m s m s s s

Stop

2

so mi

Musical notation for exercise 2, consisting of two staves. The first staff shows the vocal line with notes for 'so' and 'mi' in a 4/4 time signature. The second staff shows the piano accompaniment.

New position of *so* and *mi*

3

so mi

Musical notation for exercise 3, consisting of two staves. The first staff shows the vocal line with notes for 'so' and 'mi' in a 4/4 time signature. The second staff shows the piano accompaniment.

New position of *so* and *mi*

4

so mi

Musical notation for exercise 4, consisting of two staves. The first staff shows the vocal line with notes for 'so' and 'mi' in a 4/4 time signature. The second staff shows the piano accompaniment.

Note the time signature

5

so mi

Musical notation for exercise 5, consisting of two staves. The first staff shows the vocal line with notes for 'so' and 'mi' in a 3/4 time signature. The second staff shows the piano accompaniment.

6

so mi

Musical notation for exercise 6, consisting of two staves. The first staff shows the vocal line with notes for 'so' and 'mi' in a 2/4 time signature. The second staff shows the piano accompaniment.

New position of *so* and *mi*

7

so mi

Musical notation for exercise 7, consisting of two staves. The first staff shows the vocal line with notes for 'so' and 'mi' in a 2/4 time signature. The second staff shows the piano accompaniment.

8

so mi

9

so mi

Exercises with text:

First chant the words, on the rhythm,
then sing the melody on the words.

10

Rea - ding so and mi, lis - ten as we sing now.

s m Rea - ding so and mi,

lis - ten as we sing now.

11

When it's spring, all can sing: tra - la, tra - la - la.

s m When it's spring, all can sing: tra - la, tra - la - la.

CD 1, Track 16: **Exercises with a pitchfork**

Narration	Music
A pitchfork can help you to sing the correct pitch. It is a small instrument that you can keep in your pocket. Regard this as the musical Sherlock's magnifying glass. Here is an example of how you can use a pitchfork. When you see the sign in your workbook, sound the pitchfork and compare your pitch to that of the pitchfork.	
	Pitchfork

Exercise 10 (continued). Using a pitchfork

CD 1: Track 16



Use a pitchfork tuned to A to give the correct pitch on which to start each of the following exercises. Compare your pitch to the pitchfork's where the sign (||) is written above the note.

(You can also use another musical instrument to give the A.)

12

Stop

13

14

15

NB. You can use the pitchfork in a similar way in other exercises to give the correct pitch.

CD 1, Track 17: Quavers

Narration	Music
<p>A crotchet can be divided in 2 quavers. The syllables for quavers are ta-te. Compare the following durations:</p> <p>Taa-aa, taa-aa</p> <p>Taa, taa, taa, taa</p> <p>Ta-te, ta-te, ta-te, ta-te</p>	

CD 1, Track 18: Echo rhythms with quavers

Narration	Music
Echo rhythms with quavers.	
	Echo rhythms with quavers

4. Quavers



CD 1: Track 17

A **crotchet** (quarter note) can be divided into two **quavers** (ta-te).
Compare the following durations:

The quavers' stems can be separated or connected. This does not affect the duration of the notes.

Stop

Exercise 11. Echo rhythms with quavers

CD 1: Track 18



Listen to the following rhythm patterns, then echo them.
Remember to conduct the metre while you do the exercise.

Crotchet beats
(A quaver counts half a beat.)

Listen **Sing**
Ta - te ta - te taa taa

Listen **Sing**
Taa taa ta - te ta - te

Listen **Sing** **Listen** **Sing**
Taa ta - te taa-aa Ta - te taa ta - te ta - te

Listen **Sing** **Listen** **Sing**
Ta - te ta - te ta - te ta - te Taa taa ta - te taa

Listen **Sing** **Listen** **Sing**
Taa-aa ta - te taa Ta - te ta - te taa-aa

Stop

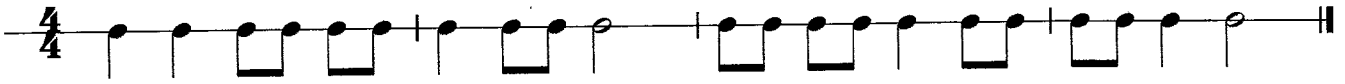
CD 1, Track 19: **Self-evaluation exercises with quavers**

Narration	Music
Self-evaluation exercise with quavers, number 1	
	Self-evaluation exercise
Self-evaluation exercise with quavers, number 2	
	Self-evaluation exercise

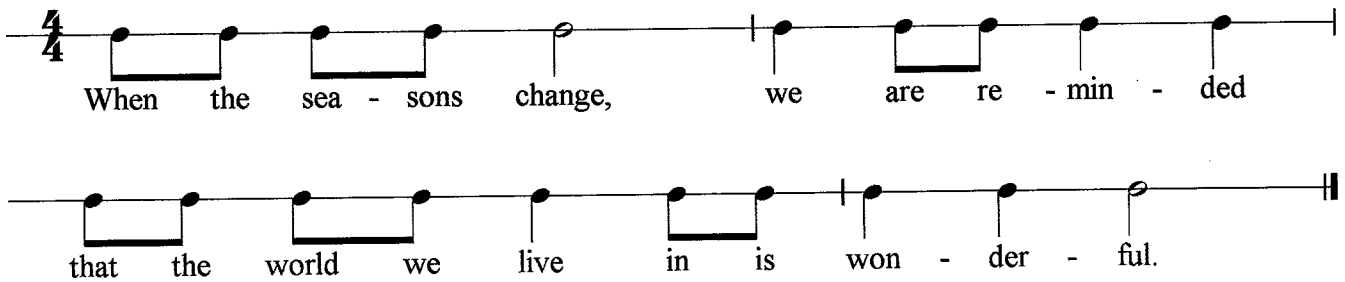
CD 1: Track 19



1. Self-evaluation exercise



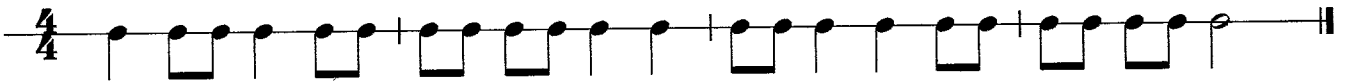
2. Self-evaluation exercise



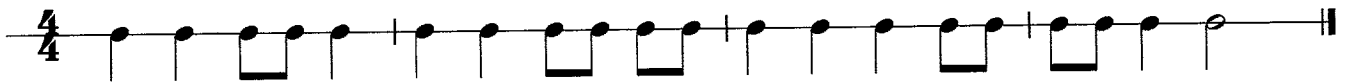
Stop

Practise the following exercises without the help of the recording.

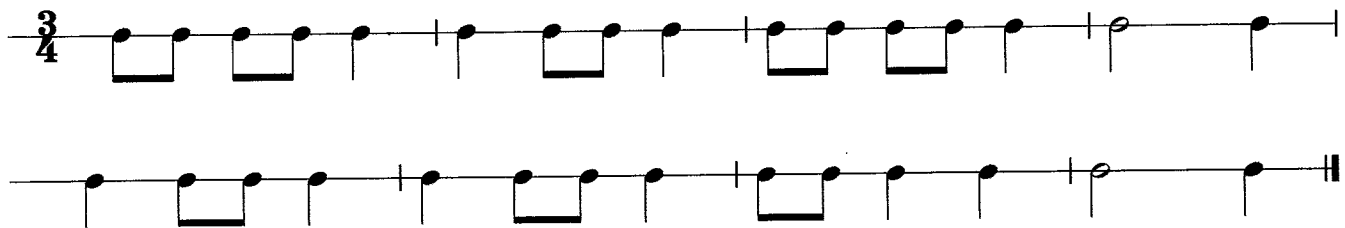
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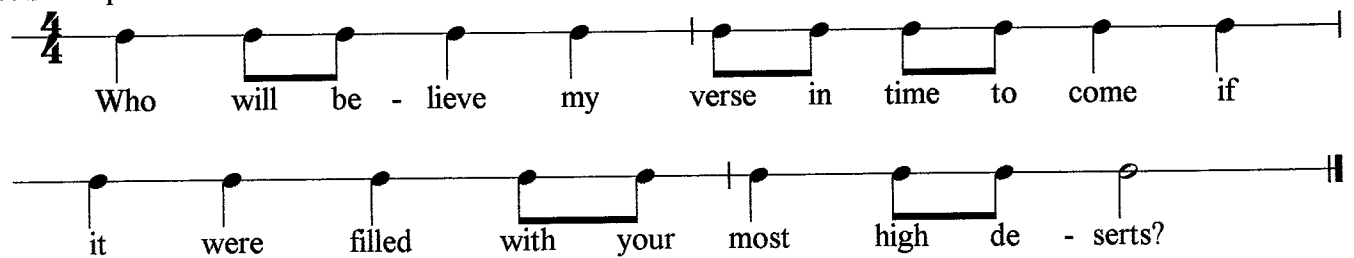


5



W. Shakespeare

6



1

s m

2

s m

3

s m

4

s m

5

s m

6

s m

7

s m

8

s m

9



Musical staff 9: Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody consists of eighth and quarter notes. The lyrics "s m" are written below the first two notes.



Musical staff 10: Treble clef, key signature of two flats (Bb, Eb), 3/4 time signature. The melody consists of quarter and eighth notes. The lyrics "s m" are written below the first two notes.

10



Musical staff 11: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The melody consists of quarter and eighth notes.

11



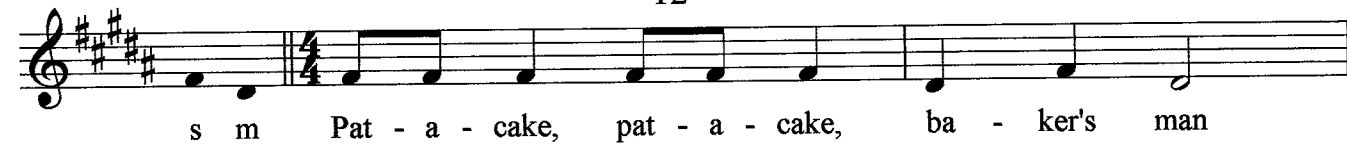
Musical staff 12: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The melody consists of quarter and eighth notes. The lyrics "s m" are written below the first two notes.



Musical staff 13: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The melody consists of quarter and eighth notes.

Traditional

12

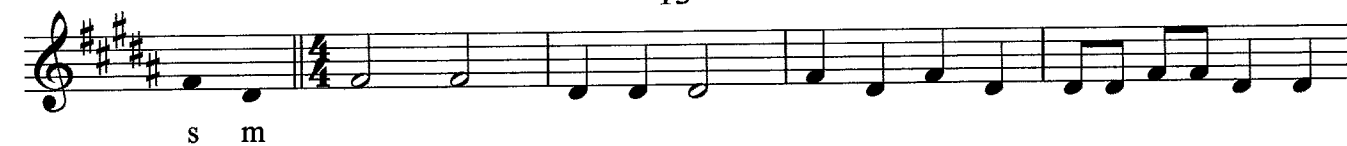


Musical staff 14: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The melody consists of quarter and eighth notes. The lyrics "s m Pat - a - cake, pat - a - cake, ba - ker's man" are written below the notes.



Musical staff 15: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The melody consists of quarter and eighth notes. The lyrics "Bake me a cake as fast as you can." are written below the notes.

13



Musical staff 16: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The melody consists of quarter and eighth notes. The lyrics "s m" are written below the first two notes.



Musical staff 17: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The melody consists of quarter and eighth notes.

CD 1, Track 20: *Do*

Narration	Music
<i>Do</i> is the next pitch we are going to read. This is often the most important pitch in music and is called the tonic. Listen to <i>so</i> and <i>mi</i> , followed by <i>do</i> .	
	<i>Do, mi, so</i>

CD 1, Track 21: *Echo do, mi, so*

Narration	Music
Listen to the following phrases and echo each one. Remember to follow the notation while you listen and sing.	
	<i>Echo do, mi, so</i>

Narration	Music
A new position for <i>do</i>	
	<i>Echo so, mi, do</i>

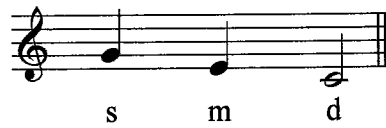
5. Do



CD 1: Track 20

Do is the next pitch we are going to read. This is often the most important pitch in a piece of music.

Listen to *so* and *mi* followed by *do*.



Stop

Exercise 14. Echo *do, mi, so*

CD 1: Track 21

Listen to the following phrases and echo each one.
Remember to follow the notation while you listen and sing.

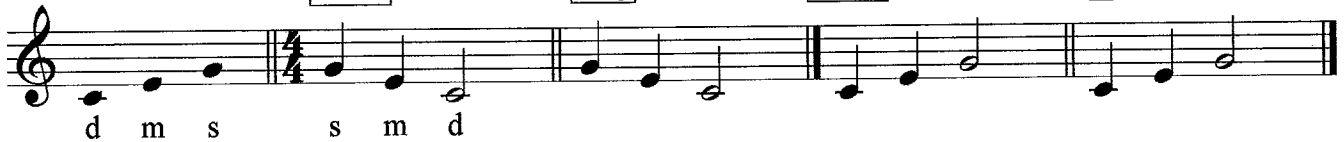
The position of *do, mi, so*.

Listen

Sing

Listen

Sing



Listen

Sing

Listen

Sing

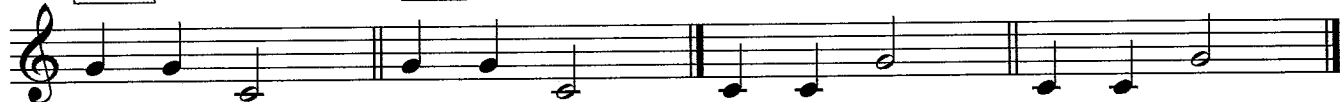


Listen

Sing

Listen

Sing



Listen

Sing

Listen

Sing



A new position for *do, mi, so*.

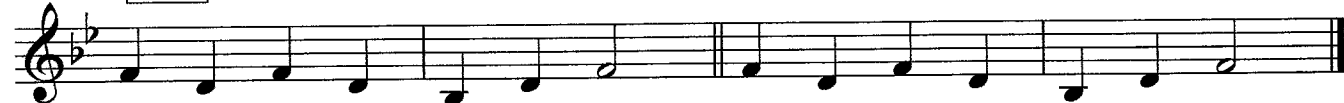
Listen

Sing



Listen

Sing



Listen

Sing



Stop

CD 1, Track 22: Melodies with *do, mi* and *so*

Narration	Music
Self-evaluation exercise with <i>do, mi</i> and <i>so</i> , number 1	
	Self-evaluation exercise
Self-evaluation exercise with <i>do, mi</i> and <i>so</i> , number 2	
	Self-evaluation exercise

CD 1: Track 22

1. Self-evaluation exercise



Metronome

Listen how the exercise should sound, while you follow the notation. After *do, mi* and *so* are repeated, you can sing the exercise again with the metronome and correct possible mistakes.

Now do Exercise 2. Also compare your effort with the recording and then sing it again without mistakes.

2. Self-evaluation exercise

3

4

5

Musical notation for exercise 5, measures 1-2. The first staff shows a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The notes are D4, E4, and F4. Below the first staff are the letters 'd m s'. The second staff continues the melody with notes G4, A4, B4, and C5.

6

Musical notation for exercise 6, measures 1-2. The first staff shows a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The notes are D4, E4, and F4. Below the first staff are the letters 'd m s'. The second staff continues the melody with notes G4, A4, B4, and C5.

7

Musical notation for exercise 7, measures 1-2. The first staff shows a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The notes are D4, E4, and F4. Below the first staff are the letters 'd m s'. The second staff continues the melody with notes G4, A4, B4, and C5.

8

Musical notation for exercise 8, measures 1-2. The first staff shows a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The notes are D4, E4, and F4. Below the first staff are the letters 'd m s'. The second staff continues the melody with notes G4, A4, B4, and C5.

9

Musical notation for exercise 9, measures 1-2. The first staff shows a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The notes are D4, E4, and F4. Below the first staff are the letters 'd m s'. The second staff continues the melody with notes G4, A4, B4, and C5.

CD 1, Track 23: **Different beats**

Narration	Music
<p>The bottom figure of the time signature tells us the duration of each beat. The top figure tells us how many beats there are in each bar.</p> <p>For rhythm syllables it is important to note the duration of the beat. When the beat is a crotchet, the syllable for a crotchet is taa. When the beat is a quaver, the syllable for a crotchet will be taa-aa, because now it counts 2 beats.</p> <p>When there are 3 beats of a crotchet each, crotchets will be taa, taa, taa.</p> <p>When there are 3 beats of a quaver each, quavers will be taa, taa, taa.</p> <p>When there are 3 beats of a minim each, minims will be taa, taa, taa.</p>	

CD 1, Track 24: **Echo rhythms with different beats**

Narration	Music
Exercise 16: Echo rhythms with different beats	
Four-four time	
	Four-four time
Four-two time	
	Four-two time

6. Different beats

CD 1: Track 23



The bottom figure of the time signature tells us the duration of each beat.
The top figure tells us how many beats there are in a bar.

Rhythm syllables:

Remember: the time name for one beat is *taa*. When the bottom figure is 4, the beat is a crotchet, when the bottom figure is 2, the beat is a minim, and when the bottom figure is 8, the beat is a quaver.

Example: Top figure: How many beats **3** Three beats of a crotchet each

Bottom figure: Note value of each beat

Three beats of a **quaver** each Three beats of a **minim** each

$\frac{2}{4}$ means the same as $\frac{2}{2}$ Stop $\frac{2}{2}$ means the same as $\frac{2}{2}$ Stop $\frac{2}{8}$ means the same as $\frac{2}{2}$

Exercise 16. Echo rhythms with different beats

CD 1: Track 24



Listen Sing

Taa taa ta-te ta-te taa taa taa - aa

Listen Sing

Ta - te taa ta - te taa

Stop

8

High in the sky the birds can fly, and
up in the highest trees they sing so ve-ry, ve-ry sweet - - ly.

9

Cars and trains and fast ae - ro - planes:
All of them can take us where we want to be.

10

11

12

13

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Exercise 18. Melodies in different metres

Sing these exercises on the tonic sol-fa while you conduct the metre.

If it is necessary, you may write the tonic sol-fa abbreviations in for some of the exercises. (Do not write them in for all the exercises, or you will be tempted to read the tonic sol-fa in stead of the music notation.)

If you find an exercise difficult, first chant the rhythm and the lyrics before singing the melody.

1

d m s

2

d m s

3

d m s

4

d m s

5

d m s

6

d m s

7

d m s

8

d m s

9

d m s

10

d m s

11

d m s

12

d m s We sing these words with a sim - ple me - lo - dy,

words and me - lo - dy, and we have mu - sic.

13

d m s When you hike in - to the wood, take a - long a hat that's good

to pro - tect your head and all from the sun and things that fall.

CD 1, Track 25: *La*

Narration	Music
The next pitch we add is <i>la</i> . If you know the song, you will know “ <i>la</i> is the note to follow <i>so</i> ”.	
Listen to <i>la</i> , with the other notes that we used until now.	<i>La, so, mi, do</i>

CD 1, Track 26: *Echo la, so, mi, do*

Narration	Music
Exercise 19: Echo <i>la, so, mi, do</i> .	
Now go back to the echo exercise and sing each bar without listening to the recording.	<i>Echo la, so, mi, do</i>

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Exercise 20. Melodies with *la, so, mi, do*

1

l s m d

2

l s m d

3

l s m d

4

l s m d

NB. From now on only *do* will be given at the beginning of each exercise.
You should be able to find the other pitches easily by now.

5

do

6

do

CD 1, Track 27: **Self-evaluation exercise with *la, so, mi, do***

Narration	Music
<p>Self-evaluation exercise with <i>la, so, mi, do</i> Before you sing, read the text, and have a look at the pitch and the rhythm of the notes. Pause the CD while you do this. Try to hear the music with your inner ear, that is without singing it. Then start the recording again, listen to <i>do</i> and sing with the metronome. Once again, there is a chorister waiting to sing the song.</p>	
	Self-evaluation exercise

7

do

8

do

CD 1: Track 27

9. Self-evaluation exercise

do When it's rai - ning on the high - est moun - tains, you may see that
moun - tains can fade. Rain in the af - ter - noon hide the sun and moon, then
find the rain - bow, fol - low - ing soon.

Stop

10

do

11

do

CD 1, Track 28: **Semibreves**

Narration	Music
A semibreve can be divided in two minims or four crotchets. The syllable for a semibreve is taa-aa-aa-aa. Compare the following durations.	
	Durations

CD 1, Track 29: **Semibreves**

Narration	Music
Exercise 21. Echo rhythms with semibreves	
	Echo rhythms with semibreves

8. Semibreves

CD 1: Track 28



A **semibreve** \circ (whole note) can be divided into two minims or four crotchets (*taa-aa-aa-aa*). Compare the following durations:

Semibreve (1)
 Minims (1/2)
 Crotchets (1/4)
 Quavers (1/8)

Stop

Repeat sign $||: :||$

A **repeat sign** indicates that the music should be repeated. When there are two repeat signs with the dots facing each other, the music between the two signs should be repeated.

Exercise 21. Echo rhythms with semibreves

CD 1: Track 29



Listen to the following examples and repeat what you have heard.

Listen & sing **Repeat** **Repeat**

Taa - aa taa - aa Taa-aa-aa-aa Taa taa taa taa Taa-aa-aa-aa

Stop









CD 1, Track 30: Echo rhythms with rests

Narration	Music
Exercise 23. Echo rhythms with rests You can either sing the syllable for the rest, or simply keep quiet for that duration. For example, taa, saa, taa, saa can also be taa ... taa ... Now try the exercise.	
	Echo rhythms with rests

9. Rests

A rest in music tells us to keep quiet for a certain number of beats.
Every notevalue has a rest of the same duration as the notevalue.

A rest means that we should keep quiet for the correct length of time.
Every note has a rest of the same length:

Note	Rest
	 Saa-aa-aa-aa (This rest can also count for a whole bar.)
	 Saa-aa
	 Saa
	 Sa-te

You can either chant the syllable for the rest or you can keep quiet for the duration of the rest.

Exercise 23. Echo rhythms with rests

CD 1: Track 30



Listen Sing Listen Sing

Taa saa taa saa Taa - aa saa - aa

Listen Sing

Taa - aa - aa - aa Saa - aa - aa - aa

Listen Sing

Ta - se ta - se ta - se ta - se

Listen Sing

Stop

CD 1, Track 31: Self-evaluation exercises with rests and semibreves

Narration	Music
Self-evaluation exercise with rests and semibreves, number 1	Self-evaluation exercise
Self-evaluation exercise with rests and semibreves, number 2	Self-evaluation exercise

Exercise 25. Melodies with rests and semibreves

CD 1: Track 31



1. Self-evaluation exercise

Musical notation for exercise 1. It consists of a single staff in 4/4 time, starting with a treble clef and a key signature of two flats. The melody begins with a whole note 'do' followed by a series of quarter notes and rests.

2. Self-evaluation exercise

Musical notation for exercise 2. It consists of two staves in 3/4 time, starting with a treble clef and a key signature of two flats. The melody begins with a whole note 'do' followed by eighth and quarter notes.

Stop

3

Musical notation for exercise 3. It consists of two staves in 4/4 time, starting with a treble clef and a key signature of two flats. The melody begins with a whole note 'do' followed by quarter notes and eighth notes.

4

Musical notation for exercise 4. It consists of two staves in 3/2 time, starting with a treble clef and a key signature of two sharps. The melody begins with a whole note 'do' followed by quarter notes and rests.

5

Musical notation for exercise 5. It consists of three staves in 4/4 time, starting with a treble clef and a key signature of two flats. The melody includes lyrics in Afrikaans, English, and Dutch.

do Blad - sing is lek - ker, so leer ons lees.
 Sing - ing from sight is plea - sant and fun.

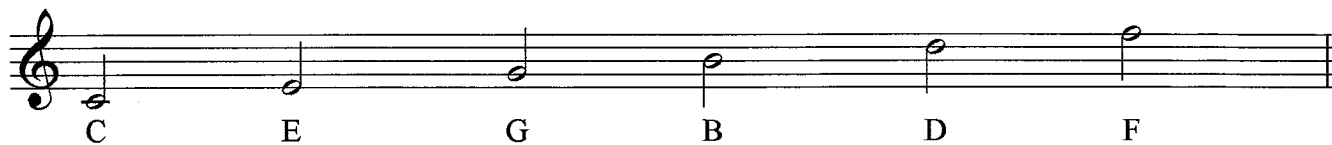
Al die no - te maak saam mu - siek as ons sing.
 E - very note can be mu - sic when it is sung.

Dit is nie al - tyd mak - lik, maar ons sal weer pro - beer.
 It is not al - ways ea - sy, but we will try a - gain.

10. Notenames in the treble clef

Every musician should know the names of the notes to be able to understand music better.
The treble clef (or G clef) is used to notate the high notes.
Sopranos and altos sing these notes.

Notes on the lines



Exercise 26. Notenames in the treble cleff

Exercise 26.1

Write the following notes' names underneath the notes:

Mark

/20



Writing notes

Remember the following when you are writing notes:

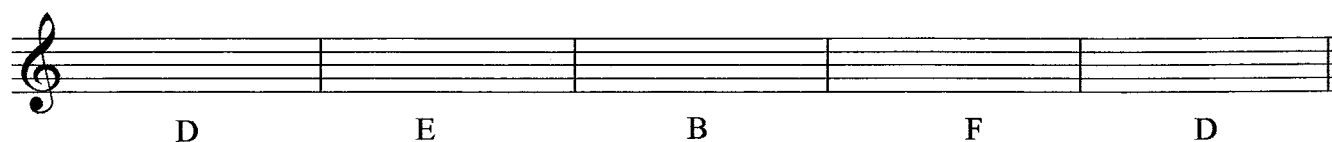
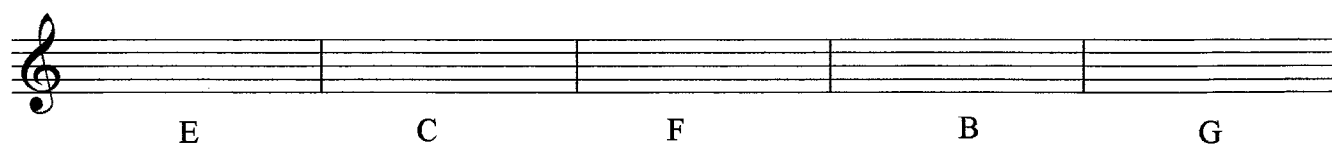
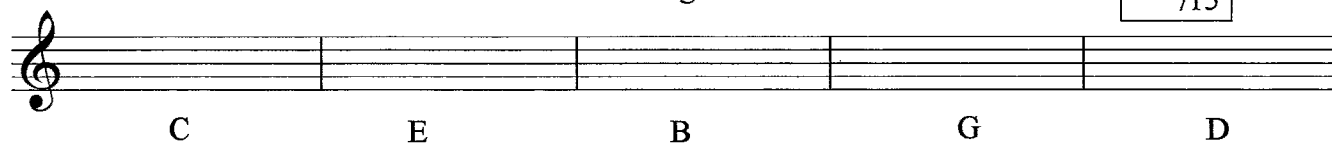
- * The note's stem goes DOWN on the LEFT side of its head or it goes UP on the RIGHT side.
- * When the note is above the third line, its stem goes DOWN and when it is below the third line, the stem goes UP.
- * When the note is on the third line, the stem can go UP or DOWN.

Exercise 26.2

Write the following notes on lines:

Mark

/15



Notes in the spaces



D F A C E G

Mark
/20

Exercise 26.3. Write the following notes' names:



E



Mark
/20

Exercise 26.4. Write the following notes in spaces:



A D E F G C F A E G C



E A D G C F E G C

Mark
/20

Exercise 26.5. Write the following notes' names:



C



Exercise 26.6. Write the given note an octave higher or lower and name each note:

An **octave** is the distance of eight notes, e.g. from the D below the staff to the D on the fourth line.

Mark
/10

Example



D D

There are several computer programs available that provide exercises to learn notenames. Using these can be a pleasant way to practise the notenames.

CD 1, Track 32: **High and low notes**

Narration	Music
Every note can be used in high and low positions. Listen to <i>do</i> and <i>so</i> in different positions	
	High and low notes

CD 1, Track 33: **Echo high and low notes**

Narration	Music
Exercise 27. Echo high and low notes	
	Echo high and low notes

11. High and low notes



CD 1: Track 32

Every note can be used in high and low positions. E.g. low *do* and high *do*.



Stop

Writing high and low notes in tonic sol-fa

An apostrophe after the solfa name (e.g. *do'*) indicates the high *do* or the notes above high *do*. A comma after the solfa name (e.g. *so,*) indicates that it is below low *do*.

Exercise 27. Echo high and low notes



CD 1: Track 33

Listen & sing

Stop

Exercise 28. Melodies with high and low notes

1

do d s, d m

2

do

3

do

4

do

5. Springtime

do It is spring and the birds all can sing. Look at their fea - thers, it is
 shi - ning a - gain. When the birds all sing it is a
 sym - pho - ny of sound in tree - tops and ev - ery where a - round.

6



7



8



9



10



CD 1, Track 34: *Re* and the pentatonic scale

Narration	Music
When we add <i>re</i> , we have all the notes to form the pentatonic scale. This scale consists of the notes <i>do, re, mi, so, la</i> and it sounds like this:	
	Pentatonic scale

CD 1, Track 35: Echo exercise in the pentatonic scale

Narration	Music
Exercise 29: Echo exercise in the pentatonic scale	
	Echo exercise in the pentatonic scale

12. Re and the pentatonic scale

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CD 1: Track 34

When we add the pitch *re*, the notes that we use form the pentatonic scale. This scale consists of the notes *do, re, mi, so* and *la*.

do re mi so la so mi re do

Stop

Exercise 29. Echo exercise in the pentatonic scale

CD 1: Track 35



Listen & sing

do re mi so la so mi re

Stop

1

Do you recognise this melody?

Traditional English

do

The first exercise consists of two staves of music in 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature of 3/4. The melody starts on a note labeled 'do' (F#) and follows a pentatonic scale: F#-G-A-B-A-G-F#. The second staff continues the melody with a similar pentatonic pattern.

2

do

The second exercise consists of two staves of music in 3/4 time. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a common time signature of 3/4. The melody starts on a note labeled 'do' (Bb) and follows a pentatonic scale: Bb-C-D-Eb-D-C-Bb. The second staff continues the melody with a similar pentatonic pattern.

3

do

The third exercise consists of two staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature of 4/4. The melody starts on a note labeled 'do' (F#) and follows a pentatonic scale: F#-G-A-B-A-G-F#. The second staff continues the melody with a similar pentatonic pattern.

4

do Rea - ding and sing - sing: That's how we dis - co - ver
won - der - ful mu - sic hi - ding on the page. Sing out, sing loud,
all sing to - get - her: do re mi so la so mi re do do.

The fourth exercise consists of three staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature of 4/4. The melody starts on a note labeled 'do' (F#) and follows a pentatonic scale: F#-G-A-B-A-G-F#. The second and third staves continue the melody with a similar pentatonic pattern. The lyrics are written below the staves.

5

do

The fifth exercise consists of two staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature of 2/4. The melody starts on a note labeled 'do' (F#) and follows a pentatonic scale: F#-G-A-B-A-G-F#. The second staff continues the melody with a similar pentatonic pattern.

CD 1, Track 36: **Anacrusis**

Narration	Music
Music often does not start on the first beat. We call this type of beginning an anacrusis or an upbeat. Listen to the anacrusis in the following example. You will also notice that the last bar of a piece that starts with an anacrusis is incomplete.	
	Anacrusis

13. Anacrusis

CD 1: Track 36



A piece of music often starts on a different beat than the first one. This type of beginning is called an **anacrusis** or upbeat.

Listen to this example of a piece starting on an anacrusis. You will notice that the last bar is incomplete when the piece starts with an anacrusis.

The anacrusis always starts on the last beat(s) of the bar.

Stop

Exercise 31. Melodies with an anacrusis

3. There was a jolly miller

English

do There was a jol - ly mil - ler and he lived by him - self. As the
wheel went round he made his wealth. One hand in the hop - per and the
o - ther in the bag. As the wheel went round he made his grab.

do

Musical notation for exercise 4, measures 1-4. The notation is on a single staff in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It begins with a double bar line and a repeat sign. The notes are: G2 (labeled 'do'), A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4. The exercise ends with a double bar line.

5

do

Musical notation for exercise 5, measures 1-4. The notation is on a single staff in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It begins with a double bar line and a repeat sign. The notes are: G2 (labeled 'do'), A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4. The exercise ends with a double bar line.

6

do

Musical notation for exercise 6, measures 1-4. The notation is on a single staff in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a double bar line and a repeat sign. The notes are: G2 (labeled 'do'), A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4. The exercise ends with a double bar line.

7

do

Musical notation for exercise 7, measures 1-4. The notation is on a single staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a double bar line and a repeat sign. The notes are: G2 (labeled 'do'), A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4. The exercise ends with a double bar line.

CD 1, Track 37: **Tied notes**

Narration	Music
Exercise 32: Echo rhythms with tied notes	
	Echo rhythms with tied notes

14. Tied notes

A tie between two notes with the same pitch combines their value.

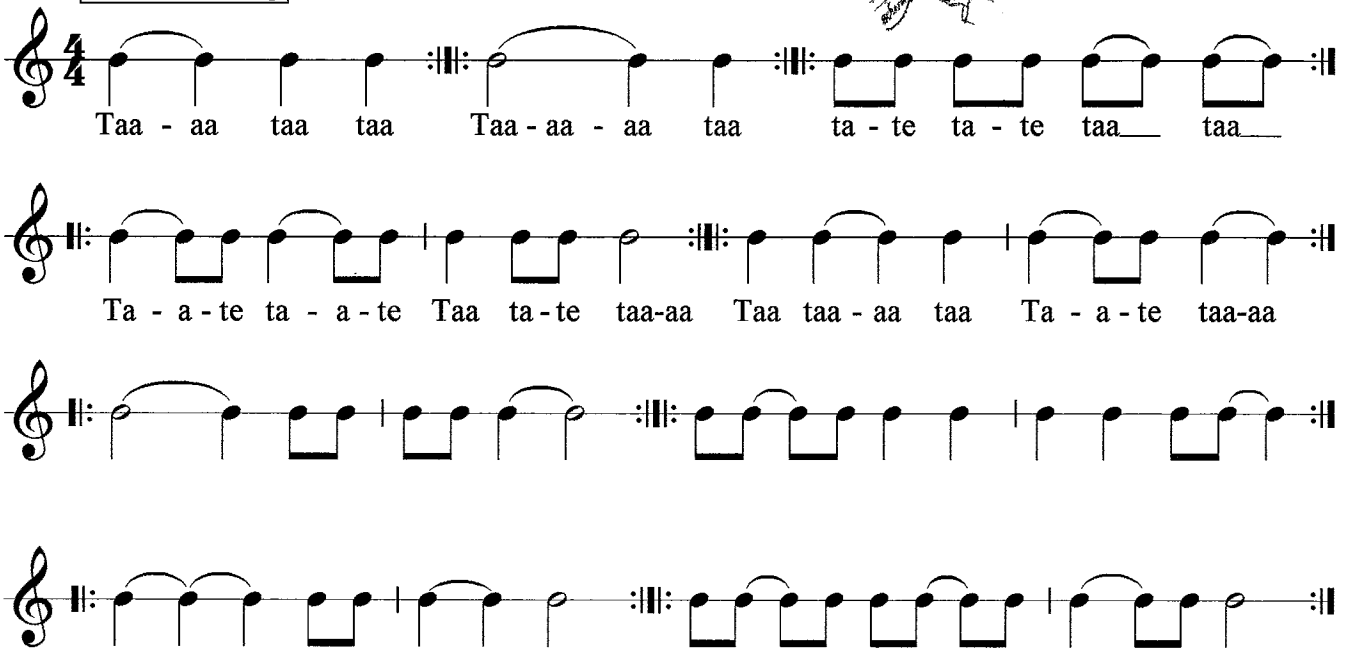


Exercise 32. Echo rhythms with tied notes

CD 1: Track 37



Listen and sing

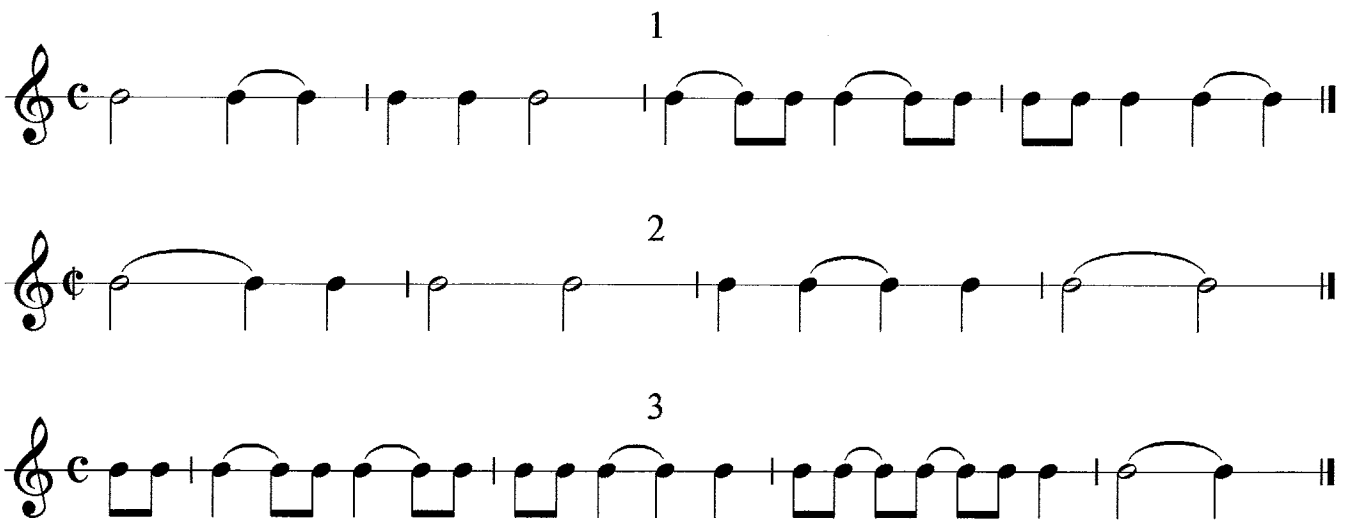


Stop

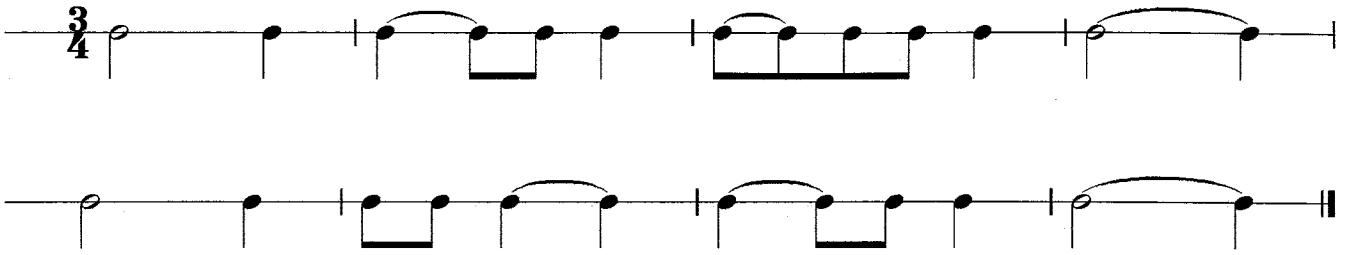
C is another way of indicating 4/4 time

C is another way of indicating 2/2 time. This is usually quick duple time.

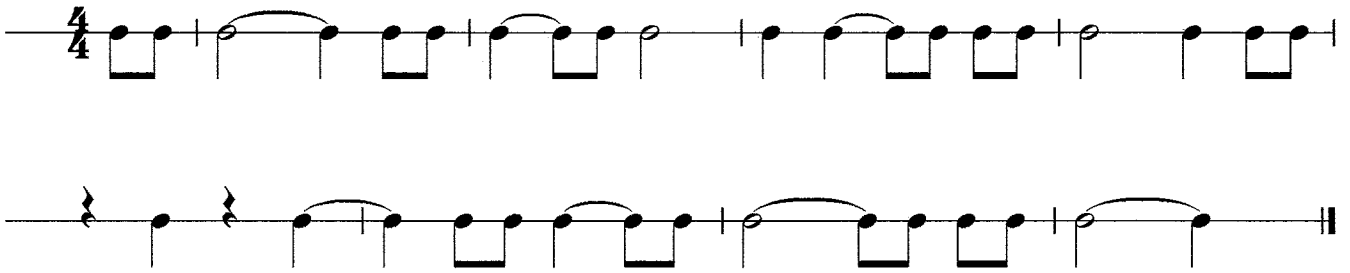
Exercise 33. Rhythms with tied notes



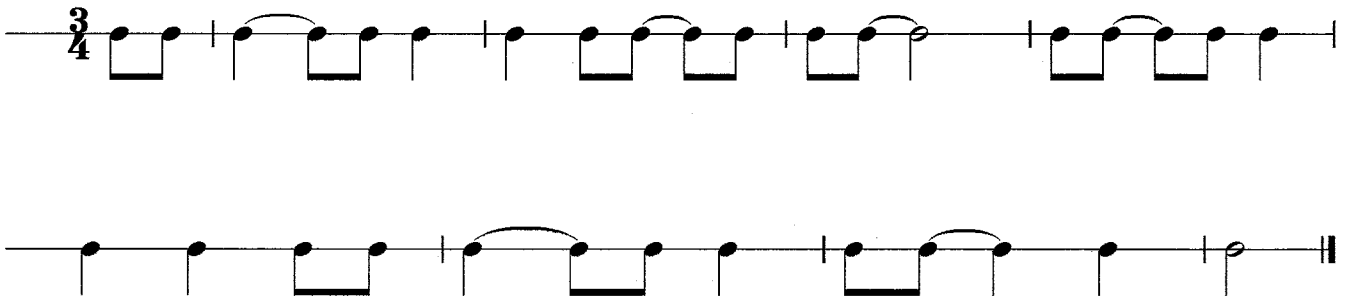
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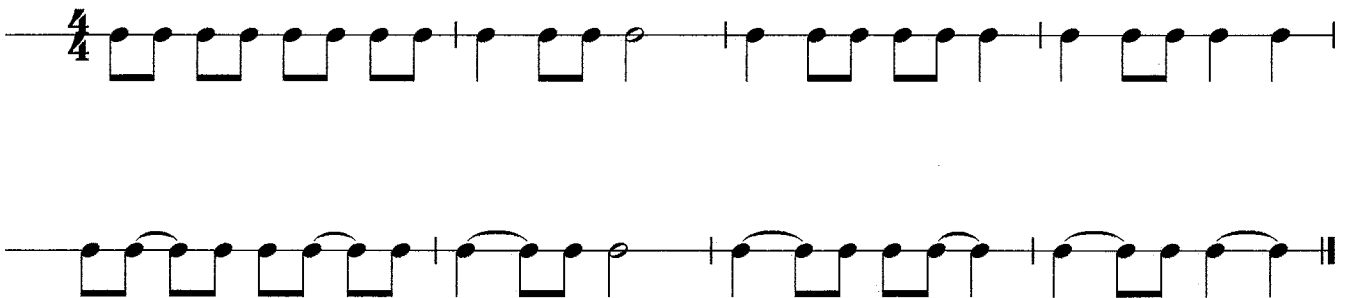
5



6



7



CD 1, Track 38: Echo exercise with dotted notes

Narration	Music
Exercise 34: Echo rhythms with dotted notes	
	Echo rhythms with dotted notes

15 Dotted notes

When a note has a dot written directly after it, that note counts one and a half times its value, e.g.

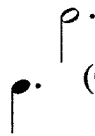

$$d. = d \text{ } \underline{d}$$

These are the rhythm names for dotted notes:

taa-aa-aa-aa-aa-aa $\circ .$

taa-aa-aa

taa-a


 (Often used in the rhythmic pattern )
 taa-a-te taa

Exercise 34. Echo rhythms with dotted notes

CD 1: Track 38



Listen and sing

Stop

Exercise 35. Rhythms with dotted notes

1

2

3. From: "Windy day in August"

C. Day Lewis

O - ver the vale, the sun - burnt fields a wind from the sea like a
 strea - mer un - reels: Dust leaps up, ap - ples thud down, The
 ri - ver's caught be - tween a smile and a frown.

4. From: "Sonnet"

W. Shakespeare

Un - thrif - ty love - li - ness why dost thou spend, u -
 pon thy self thy beau - ty's le - ga - cy?

A. Tennyson

4. From: *The Eagle*

He clasps the crag with crooked hands; Close to the sun in lonely lands.

5

6

7

8

CD 1, Track 39: **Self-evaluation exercise with tied and dotted notes**

Narration	Music
Self-evaluation exercise with tied and dotted notes	
	Self-evaluation exercise

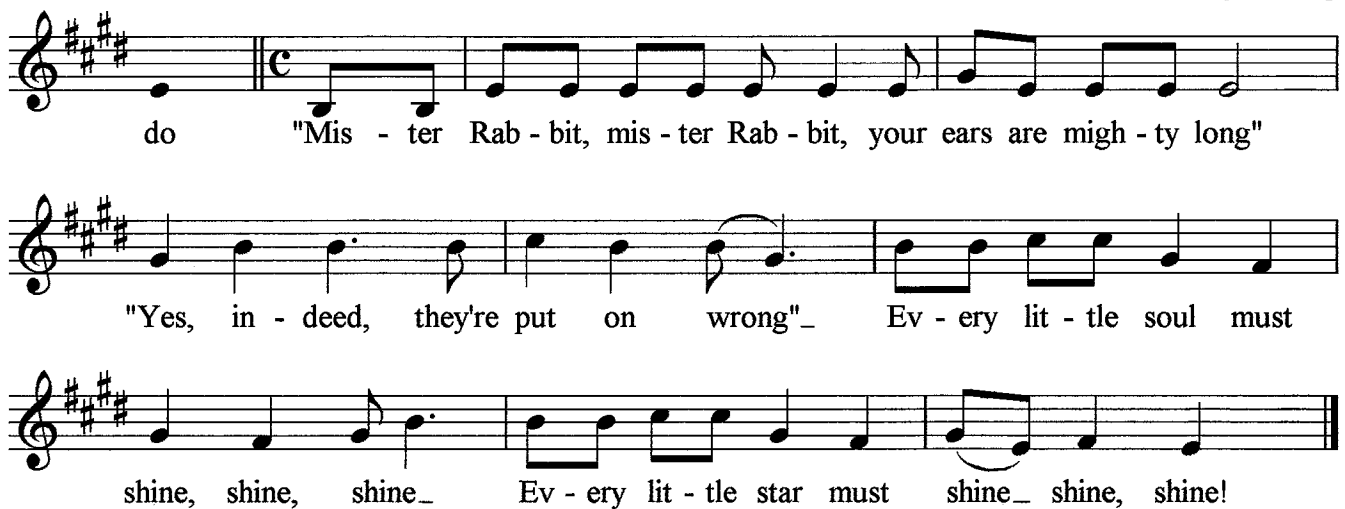
5. Auld lang syne

Sing this song at first on tonic sol-fa, then to the words.

Scottish


do Should auld ac - quin - tance be for - got, and nev - er brought to
mind? Should auld ac - quin - tance be for - got, And_ days of o' lang syne? For
auld_ lang_ syne, my dear, For auld_ lang_ syne; We'll
tak' a cup o' kind - ness yet, For_ auld_ lang_ syne.

6. Mister Rabbit

Southern folk song


do "Mis - ter Rab - bit, mis - ter Rab - bit, your ears are migh - ty long"
"Yes, in - deed, they're put on wrong"_ Ev - ery lit - tle soul must
shine, shine, shine_ Ev - ery lit - tle star must shine_ shine, shine!

7



do

CD 1, Track 40: **Echo exercise with *fa***

Narration	Music
<i>Fa</i> is the next pitch that we add. Listen to the following exercises and echo them.	
Exercise 37: Echo exercise with <i>fa</i>	Echo exercise with <i>fa</i>

33. Conclusion

CD 2: Track 36

When you have listened to the CD recordings carefully and have mastered all the exercises in this workbook, you should be able to read music and sing from sight. Practise your sight-singing regularly to develop your skills and you can become a very good sight-singer.



Fine

16. Fa

Exercise 37. Echo exercise with *fa*

CD 1: Track 40



do d r m f s s s f m r d d

do

Stop

1



do



Exercise 1: A two-line musical exercise in C major, common time. The first line starts with a treble clef, a C-clef on the first line, and a common time signature. The melody begins on a whole note 'do' (C4) and continues with eighth notes: C4-D4-E4-F4-G4-A4-B4-A4-G4-F4-E4-D4-C4. The second line continues with eighth notes: C4-B3-A3-G3-F3-E3-D3-C3, ending with a double bar line.

2




do






Exercise 2: A two-line musical exercise in D major, 3/4 time. The first line starts with a treble clef, a D-clef on the second line, and a 3/4 time signature. The melody begins on a whole note 'do' (D4) and continues with eighth notes: D4-E4-F#4-G4-A4-B4-A4-G4-F#4-E4-D4. The second line continues with eighth notes: D4-C#4-B3-A3-G3-F#3-E3-D3, ending with a double bar line.

3

Do you recognise this melody *L. van Beethoven*



do



Exercise 3: A four-line musical exercise in B-flat major, common time, based on a melody by Ludwig van Beethoven. The first line starts with a treble clef, a B-flat-clef on the second line, and a common time signature. The melody begins on a whole note 'do' (Bb4) and continues with eighth notes: Bb4-A4-G4-F4-E4-D4-C4. The second line continues with eighth notes: Bb4-A4-G4-F4-E4-D4-C4. The third line continues with eighth notes: Bb4-A4-G4-F4-E4-D4-C4. The fourth line continues with eighth notes: Bb4-A4-G4-F4-E4-D4-C4, ending with a double bar line.

4



do



Exercise 4: A two-line musical exercise in D major, 3/4 time. The first line starts with a treble clef, a D-clef on the second line, and a 3/4 time signature. The melody begins on a whole note 'do' (D4) and continues with eighth notes: D4-E4-F#4-G4-A4-B4-A4-G4-F#4-E4-D4. The second line continues with eighth notes: D4-C#4-B3-A3-G3-F#3-E3-D3, ending with a double bar line.

CD 1, Track 41: **Self-evaluation exercise with *fa***

Narration	Music
Self-evaluation exercise with <i>fa</i>	
	Self-evaluation exercise with <i>fa</i>

CD 1: Track 41



5. Self-evaluation exercise

do

Stop

C.G. Rosetti

6. In the bleak mid-winter

G. Holst

do In the bleak mid win - ter Frost - y wind made moan,
Earth stood hard as i - ron, wa - ter like a stone.

7

do

8

do

CD 1, Track 42: **Semiquavers**

Narration	Music
Each quaver can be divided in four semiquavers, and each crotchet can be divided in four semiquavers. The time syllable for semiquavers is tafa-tefe. Compare the various durations of the notes.	
	Durations with semiquavers


CD 1, Track 43: **Echo rhythms with semiquavers**

Narration	Music
Exercise 39: Echo rhythms with semiquavers	
	Echo rhythms with semiquavers

17. Semiquavers



CD 1: Track 42

Two semiquavers (sixteenth notes)  give one quaver, and four semiquavers give one crotchet.
The time name for semiquavers is **tafa-tefe**.
Compare the following table:

Stop

Exercise 39. Echo rhythms with semiquavers



CD 1: Track 43

4/4

Taa taa ta - fa - te - fe taa Ta - te ta - te ta - fa - te - fe ta - te

Taa-aa ta - fa - te - fe ta - fa - te - fe Taa ta - fa - te - fe ta - fa - te - fe taa

Ta - te - fe ta - te - fe ta - te taa Ta - fa - te ta - fa - te ta - te taa

Taa ta - te ta - te - fe ta - te - fe Ta - fa - te ta - fa - te ta - fa - te - fe taa

Stop

1

Two staves of music in 4/4 time. The first staff contains a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

2

Eight staves of music in common time (C). The lyrics are: "Ci - ties have strange names all a - round the world: Co - pen - ha - gen, Bu - da - pest, what a - bout the rest? Long ones, short ones, in - t'res - ting and bo - ring ones. Cape - town, Jo - han - nes - burg, Kim - ber - ley. Am - ster - dam and Lon - don, Mos - cow and Ber - lin. New York and Wash - ing - ton and so forth. In - teres - ting and bo - ring ones we can see. What's in a name for you and me?"

3

Two staves of music in 3/4 time. The first staff contains a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

CD 1, Track 44: **Echo rhythms with dotted quavers**

Narration	Music
Exercise 41. Echo rhythms with dotted quavers	
	Echo rhythms with dotted quavers

CD 1, Track 43: **Echo rhythms with semiquavers**

Narration	Music
Exercise 39: Echo rhythms with semiquavers	
	Echo rhythms with semiquavers

18. Dotted quavers

When a quaver is dotted, the note is lengthened by half of its value.

The syllables for a dotted quaver followed by a semiquaver (♩. ♪) are **ta-efe**.

Exercise 41. Echo rhythms with dotted quavers



CD 1: Track 44

1

Stop

Exercise 42. Rhythms with dotted semiquavers

1

2

Exercise 2, measures 1-2. The first staff is in common time (C) and contains a melody with dotted rhythms and eighth-note patterns. The second staff is in common time and contains a bass line with eighth-note patterns and rests.

3

Exercise 3, measures 1-2. The first staff is in 3/4 time and contains a melody with eighth-note patterns and rests. The second staff is in 3/4 time and contains a bass line with eighth-note patterns and rests.

4

Exercise 4, measures 1-2. The first staff is in 4/4 time and contains a melody with eighth-note patterns and rests. The second staff is in 4/4 time and contains a bass line with eighth-note patterns and rests.

5

Exercise 5, measures 1-2. The first staff is in 3/4 time and contains a melody with eighth-note patterns and rests. The second staff is in 3/4 time and contains a bass line with eighth-note patterns and rests.

6

Exercise 6, measures 1-2. The first staff is in 2/4 time and contains a melody with eighth-note patterns and rests. The second staff is in 2/4 time and contains a bass line with eighth-note patterns and rests.

Exercise 43. Melodies with semiquavers

Sing this one very slowly

1

do

Musical notation for exercise 1, measures 1-4. The first measure starts with a treble clef, a common time signature, and a 'do' label below the note. The second measure has a 2/4 time signature. The melody consists of semiquaver notes.

2

do

Musical notation for exercise 2, measures 1-4. The first measure starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of semiquaver notes.

3

do

Musical notation for exercise 3, measures 1-4. The first measure starts with a treble clef, a key signature of two flats (Bb, Eb), and a common time signature. The melody consists of semiquaver notes.

4

do

Musical notation for exercise 4, measures 1-4. The first measure starts with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The melody consists of semiquaver notes.

CD 2, Track 1: **Major scale**

Narration	Music
<i>Ti</i> is the last pitch that we need to complete the major scale. This is the pitch just below <i>do</i> . You will recognise the melody of the major scale as the well-known <i>do, re, mi</i> .	
	Major scale

CD 2, Track 2: **Echo exercises in the major mode**

Narration	Music
Exercise 44: Echo exercises in the major mode	
	Echo exercises in the major mode

19. *Ti*. The major scale



CD 2: Track 1

Ti is the pitch we need in order to complete the major scale. The position of *ti* in the major scale is just below *do*. The major scale is used for different styles of music, from classical music to rock-and-roll.

Major scale



Stop

Exercise 44. Echo exercises in the major mode




CD 2: Track 2



Stop

1. Zingt mit de belle

Dutch



do Ik zingt met die bel - len mee en de hoog - ste toon heet "C".
With the bells I'm sing - ing free. They go up to high - est "C".

Daar - na zing ik zacht en vlug tot de lag - e C weer terug.
Then I sing so soft and fast to the C that is the last.

2



do

3. Theme from *La Traviata*

G. Verdi



do

4



do

5



do

Some of the exercises have lyrics in foreign languages. You can sing the exercises to the words or on the tonic sol-fa syllables.

6. Wir kommen all und gratulieren

German

do Wir kom - men all und gra - tu - lie - -
ren zum Ge - burts - tag un - serm Freun - de Max.

7. Auf, laßt uns singen

German

do Auf, laßt uns sing - gen, sing - en im Chor, daß hell und
ju - belnd es er - schallt. Singt nun und ju - bi - liert! Fangt an!

8. Oom Jannie

Afrikaans

do Oom Jan - nie, oom Jan - nie maak o - pe die deur, jou pap - pa se
baad - jie sit vas in die skeur. En so het neef Jan - nie dit nooit nie kon dag dat 'n
nooien - tje hom so kon kry, kon kry. En kopvoor die bors en bai - e
skaam het neef Jan - nie daar weg ge - gaan Oom Jan - nie, oom Jan - nie maak
o - pe die deur, jou pap - pa se baad - jie sit vas in die skeur.

Ta-tu tu ngu no-gu de - tu ka-a - pi tu na - ku - ra - ra

mo. Ta-tu tu ngu no gu de - tu ka-a - pi tu na ku ra-ra mo.

10. Vuka, Vuka, Debora!

do Vu - ka, vu-ka ke De - bo - ra! Vu - ka, hla be la i - nso-ma. Ba

ra ki! nya na ka' Bi - no - ham, Suk' u - ti - mba' - ba - ko a ba - ti njwa.

11. Hey, Motswala (Wedding song)

do Hey, mots-wa - la, hey, mots-wa - la. Hey, mots-wa - la,

hey, mots - wa - la. My moth - er trav - elled to Pre - to - ri - a, to

sign the li - cence for the wed - ding day. My moth - er trav - elled to Pre -

to - ri - a, to sign the li - cence for the wed - ding day.

CD 2, Track 3: **Note names: bass cleff**

Narration	Music
The bass cleff is used to notate the low notes. The tenors and the basses sing these notes. Listen to the notes of the treble cleff, followed by the notes of the bass cleff. Follow the notation as you listen.	
	Note names: bass cleff

19. Note names in the bass clef

CD 2: Track 3



The bass clef (or F clef) is used to notate the low notes.
The tenors and basses sing these notes.

Listen to the notes of the treble clef and those of the bass clef.
Follow the notes as you listen.

G F E D C B A G F E D C

C B A G F E D C B A G F

Stop

Notes on the lines

C A F D B G E

Notes in the spaces

B G E C A F

Exercise 46. Note names in the bass clef

Exercise 46.1 Write the following notes on lines

Mark: /10

C G D A B F D E A C

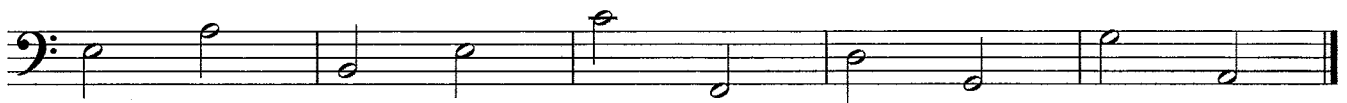
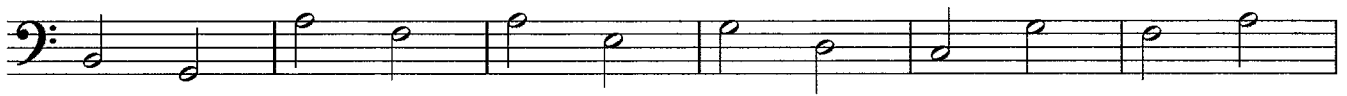
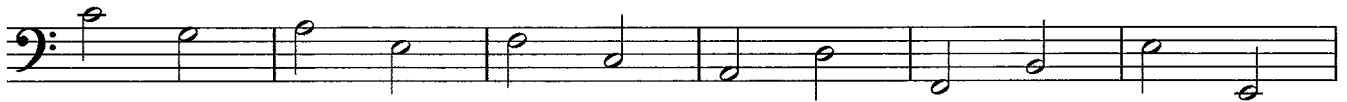
Exercise 46.2 Write the following notes in spaces

Mark: /10

E B F C D G A E C F

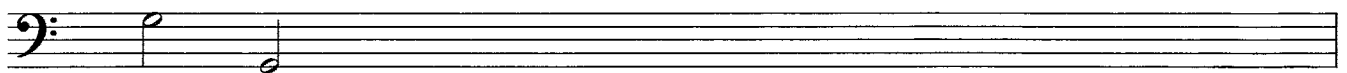
Exercise 46.3 Write the following notes' names
(Do not look at the previous page)

Mark:
/80

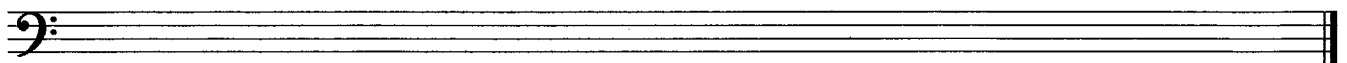


Exercise 46.4 Write the following notes,
and then write each one an octave higher or lower

Mark:
/20



G G B B C C E E A A D



D F F E E B B G G C C

If you do not have a low voice,
sing these exercises an octave higher,
where it suits your voice.

1



do



Exercise 1 consists of two staves of music in the bass clef. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody starts on a whole note 'do' (F2) and continues with eighth and quarter notes. The second staff continues the melody with eighth and quarter notes, ending with a whole note 'do' (F2).

2



do



Exercise 2 consists of two staves of music in the bass clef. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The melody starts on a whole note 'do' (D2) and continues with eighth and quarter notes. The second staff continues the melody with eighth and quarter notes, ending with a whole note 'do' (D2).

3



do



Exercise 3 consists of two staves of music in the bass clef. The first staff begins with a treble clef, a key signature of three sharps (F# major), and a common time signature. The melody starts on a whole note 'do' (F#2) and continues with eighth and quarter notes. The second staff continues the melody with eighth and quarter notes, ending with a whole note 'do' (F#2).

4



do



Exercise 4 consists of two staves of music in the bass clef. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody starts on a whole note 'do' (F2) and continues with eighth and quarter notes. The second staff continues the melody with eighth and quarter notes, ending with a whole note 'do' (F2).

5. Aria

From: *Rigoletto*

G. Verdi

F.M. Piave

do Don - na ques - to fio - re chea te pu - ro con - fi -
Flow'r of wondrous beau - ty In its pu - ri - ty and

da - i, ve-glia at - ten - - ta, e non sia
bright - ness, Let no speck as - sail its


ma - i che's of - fu - schi il suo can - dor.
white - ness, Be it kept from pe - ril free.

6. Aria

From: *The magic flute*

W.A. Mozart

do All men feel the lo - ver's pas - sion, Year - ning,
 bur - ning, ripe for bliss; Must, be cause of E - thiop -
 fas - hion I the glow - ing plea - sure miss? I the glow - ing plea - sure miss?

A fermata  indicates a pause. Hold that note a bit longer than usual.

7

21. The keyboard

Knowledge of the keyboard can help you to form a picture of the notes' pitch in your mind. You will notice that high notes are on the right side of the keyboard and low notes on the left side. Memorise each note's name with its position on the staff and on the keyboard.

The positions of the notes on the keyboard are:

The diagram illustrates the positions of the notes G through G on a keyboard. It consists of three parts: a treble clef staff, a bass clef staff, and a keyboard layout. The treble clef staff shows the notes C, D, E, F, G, A, B, C, D, E, F, G. The bass clef staff shows the notes G, A, B, C, D, E, F, G, A, B, C. The keyboard layout shows the notes G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G. Arrows point from the notes on the staves to their corresponding positions on the keyboard.

Exercise 48. Notes on the keyboard

1. Notes on the keyboard: Treble clef

Practise the following notes on a keyboard instrument, e.g. piano, organ, electronic keyboard, piano accordion or melodica.

The musical notation for Exercise 48, Part 1, shows a treble clef staff with a sequence of notes: C, D, E, F, G, A, B, C, D, E, F, G. The bass clef staff is empty.

2. Notes on the keyboard: Bass clef

The musical notation for Exercise 48, Part 2, shows a treble clef staff that is empty. The bass clef staff shows a sequence of notes: G, A, B, C, D, E, F, G, A, B, C, D, E, F, G.

3. Notes on the keyboard: Notes on lines



4. Notes on the keyboard: Notes in spaces



5. Notes on the keyboard: Notes on lines and in spaces



There are several computer programs available which provide exercises to practise the notes' positions on the keyboard. Using one of them should help you to find the different notes quickly.

CD 2, Track 4: **Echo rhythms in compound time**

Narration	Music
<p>When the metre consists of multiples of three, it is called compound time. Compound duple time consists of two groups with three beats each. Similarly compound triple time consists of three groups of three beats each, and compound quadruple time consists of four groups of three beats each.</p> <p>The rhythm syllables for three quavers will be ta-te-ti and for a dotted crotchet it will be ta-e-i. For six semiquavers, we say ta-fa, te-fe, ti-fi.</p> <p>Compound duple time</p>	
	Compound duple time
Compound triple time	
	Compound triple time
Compound quadruple time	
	Compound quadruple time

22. Compound time.



The rhythm syllables for three quavers in 6/8 time are **ta-te-ti**, and for six semiquavers they are **tafa-tefe-tifi**.

CD 2: Track 4

When the metre consists of multiples of three it is called compound time. **Compound duple time** consists of two groups of three beats each. Similarly, **compound triple time** consists of three groups of three beats each, and **compound quadruple time** consists of four groups of three beats each.

Compound duple time

$$\frac{6}{8} = \frac{2}{\cdot}$$

Ta - te - ti ta - fa - te - fe - ti - fi Ta-e - ti ta-e - ti

Compound triple time

$$\frac{9}{8} = \frac{3}{\cdot}$$

Ta - te - ti ta te - fe - ti ta - fa - te - fe - ti - fi ta-e - ti ta-e - ti ta-e-i

Compound quadruple time

$$\frac{12}{8} = \frac{4}{\cdot}$$

Ta - te - ti - ta - te - ti - ta - te - fe - ti - ta - fa - te - ti - ta-e - ti ta-e - ti ta-e-i ta-e-i

Stop

Grouping:

Note the different groupings of 6/8 and 3/4 metre.

Compound duple time

Simple triple time

CD 2, Track 5: **Echo rhythms in compound time**

Narration	Music
Exercise 46: Echo rhythms in compound time	
	Echo rhythms in compound time

Exercise 49. Echo rhythms in compound metre

CD 2: Track 5



Conduct duple time for 6/8 metre

Three staves of musical notation for 6/8 metre. The first staff is a treble clef with a 6/8 time signature. The second and third staves are also treble clefs. The notation consists of rhythmic patterns with stems and beams, and some notes with stems pointing downwards.

Conduct triple time for 9/8 metre

Four staves of musical notation for 9/8 metre. The first staff is a treble clef with a 9/8 time signature. The second, third, and fourth staves are also treble clefs. The notation consists of rhythmic patterns with stems and beams, and some notes with stems pointing downwards.

Conduct quadruple time for 12/8 metre

Three staves of musical notation for 12/8 metre. The first staff is a treble clef with a 12/8 time signature. The second and third staves are also treble clefs. The notation consists of rhythmic patterns with stems and beams, and some notes with stems pointing downwards.

Stop

1



do

Detailed description: This block contains the first exercise, labeled '1'. It consists of a single staff of music in treble clef. The key signature has one flat (B-flat). The time signature is 6/8. The melody starts on a whole note 'do' (C4) and continues with a sequence of eighth notes: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The piece ends with a double bar line.

2



do

Detailed description: This block contains the second exercise, labeled '2'. It consists of two staves of music in treble clef. The key signature has one flat (B-flat). The time signature is 6/8. The first staff starts on a whole note 'do' (C4) and continues with a sequence of eighth notes: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The second staff continues the melody with eighth notes: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The piece ends with a double bar line.

3

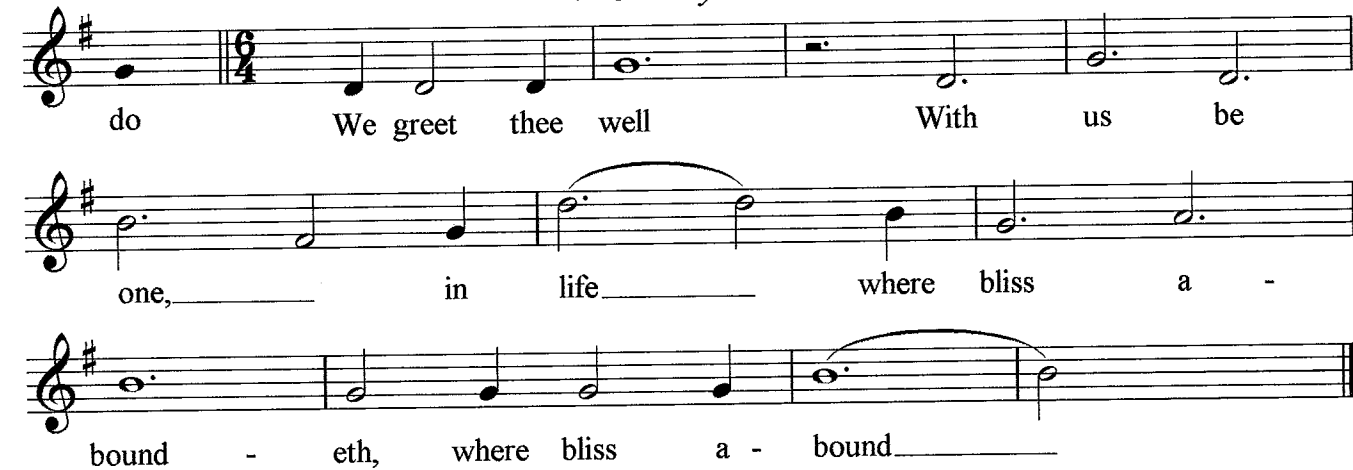


do

Detailed description: This block contains the third exercise, labeled '3'. It consists of two staves of music in treble clef. The key signature has one flat (B-flat). The time signature is 6/8. The first staff starts on a whole note 'do' (C4) and continues with a sequence of eighth notes: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The second staff continues the melody with eighth notes: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The piece ends with a double bar line.

4. We greet thee well
From *Psyche*

N.W. Gade



do We greet thee well With us be
one, in life where bliss a -
bound - eth, where bliss a - bound

Detailed description: This block contains the fourth exercise, labeled '4'. It consists of three staves of music in treble clef. The key signature has one sharp (F#). The time signature is 6/4. The first staff starts on a whole note 'do' (C4) and continues with a sequence of notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff continues the melody with notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The third staff continues the melody with notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piece ends with a double bar line.

5



do

Detailed description: This block contains the fifth exercise, labeled '5'. It consists of two staves of music in treble clef. The key signature has one sharp (F#). The time signature is 6/8. The first staff starts on a whole note 'do' (C4) and continues with a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff continues the melody with eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piece ends with a double bar line.

First and second endings

When a bar of music ends with a repeat sign that has a number 1 above it, followed by a bar with a number 2 above it, the music should be performed in a specific way: Sing from the beginning to the repeat sign with the 1 above it and repeat the music. When you reach the bar(s) marked with a 1 again, do not sing it, but continue from the bar(s) with the 2 above it.

Example

The first line of music should sound like the following line when the repetition is sung correctly.

do

do

6. Es ritten drei Reiter zum Tore hinaus

German

do Es rit - ten drei Rei - ter zum To - re hin - aus, a - de! Feins
 lieb - chen, das schau - te zum Fen - ster hin - aus, a -

de! Und_ wenn es denn soll_ ge - schie_ den sein, so

reich mir dein gol - de - nes Rin - ge - lein, a - de, a - de, a -

de! Ja, Schei - den und Mei - den tut weh!

do

CD 2, Track 6: **Sharps**

Narration	Music
A sharp in front of a note is the clue that the tone should be sung a semitone higher. Listen to the effect of sharps:	
	Sharps

23. Sharps

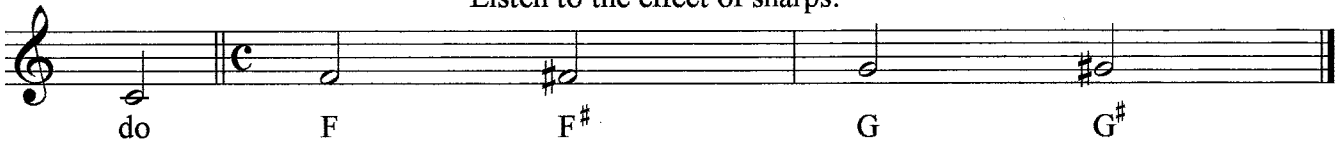


CD 2: Track 6

A sharp in front of a note indicates that the note should be sung or played a semitone higher than the same note without a sharp. On the keyboard a sharp is played on the black (or white) key directly right of the note's key.

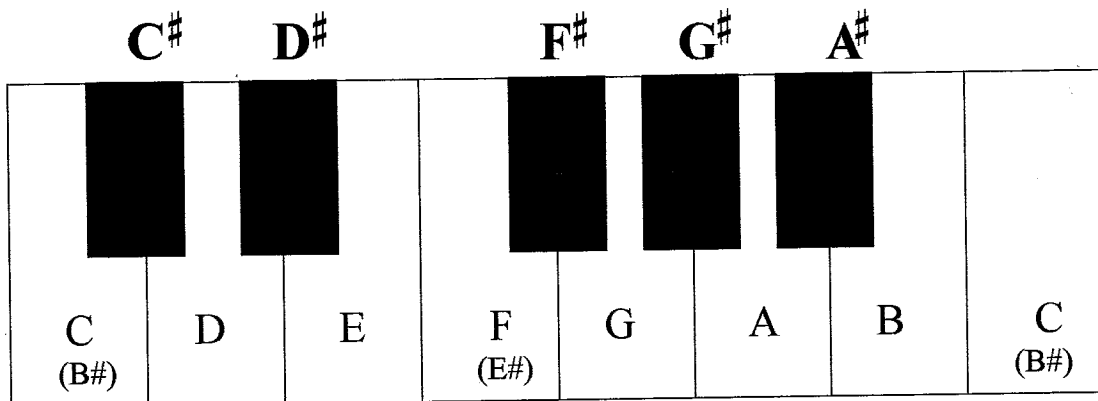
A **semitone** is the distance between two notes if no other note can fit between them, e.g. E - F, B - C and G - G#.

Listen to the effect of sharps.



Stop

The positions of sharps on the keyboard are the following:



The tonic sol-fa names for notes that are raised a semitone:
 do: di
 re: ri
 mi: (is usually not raised)
 fa: fi
 so: si
 la: li
 ti: (is usually not raised)

When there are sharps in the **key signature**, all those notes of which the sharps are written in the key signature are sharpened, e.g.



CD 2, Track 7: Echo exercises with sharps

Narration	Music
Exercise 52: Echo exercises with sharps	
	Echo exercises with sharps

Exercise 52. Echo exercises with sharps

CD 2: Track 7



do do di re do re mi re ri me re me fa

Stop

You can practise the positions of sharps on the keyboard and their names using a suitable computer program.

Exercise 53. Melodies with sharps

The square brackets in this exercise indicate semitones. Do not sing these notes tied.

1

do do di re do re mi re ri mi re mi fa mi so la
 la si la la ti do do ti do do ti la si
 la la la fa mi re ri mi re do

CD 2, Track 8: **Self-evaluation exercises with sharps**

Narration	Music
Self-evaluation exercise with sharps	
	Self-evaluation exercise

CD 2: Track 8

2. Self-evaluation exercise



Musical notation for exercise 2, consisting of two staves of music. The first staff begins with a treble clef, a 6/8 time signature, and a key signature of one flat. The melody starts on a note labeled 'do'.

Stop

A fermata (pause) means that you hold that note a bit longer.

3. Nun danket alle Gott

J.S. Bach

Musical notation for exercise 3, consisting of three staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat. The melody starts on a note labeled 'do' and includes several fermatas.

4. Als ik maar weet

J. de Heer

Musical notation for exercise 4, consisting of five staves of music with Dutch lyrics underneath. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp. The lyrics are: "do Als ik maar weet, dat hier_ mijn weg Door U, Heer,wordt be - reid, _ En dat_ de weg, hoe moei - lik ook, mij na - der tot_ U leidt. _ Na-der tot U, _ Na-der tot U, _ Na-der, mijn Hei - land tot U, _ Als ik maar weet, dat al - les hier Mij na - der brengt na U_".

5. Cum Sancto Spiritu

From: *Gloria*

A. Vivaldi

do Cum Sanc - to Spi - ri - to, in glo - ri - a De - i

Pa - tris, in glo - ri - a De - i Pa - tris A - men

If a note is sharpened or flattened, the following notes with the same pitch, up to the end of that bar, will also be sharpened or flattened.

6

do

In this exercise the sharps are written at the notes where they apply, instead of at the beginning of the line.

7. Aria

From: *Andrea Chenier*

U. Giordano

do

If a note has a sharp in the key signature and the sharpened note is sharpened again, we indicate that with a **double sharp** ×. The double sharp means that the note is sharpened with two semitones.

do do mi so so si la la li ti do

do so si la so fa fi so mi do

CD 2, Track 9: **Flats**

Narration	Music
A flat in front of a note is a clue that this note should be sung a semitone lower. Listen to the effect of flats.	
	Flats

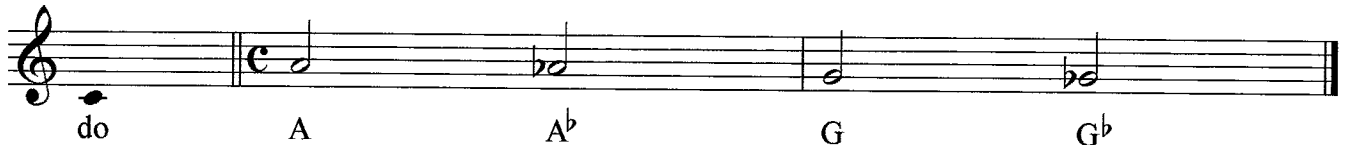
24. Flats



CD 2: Track 9

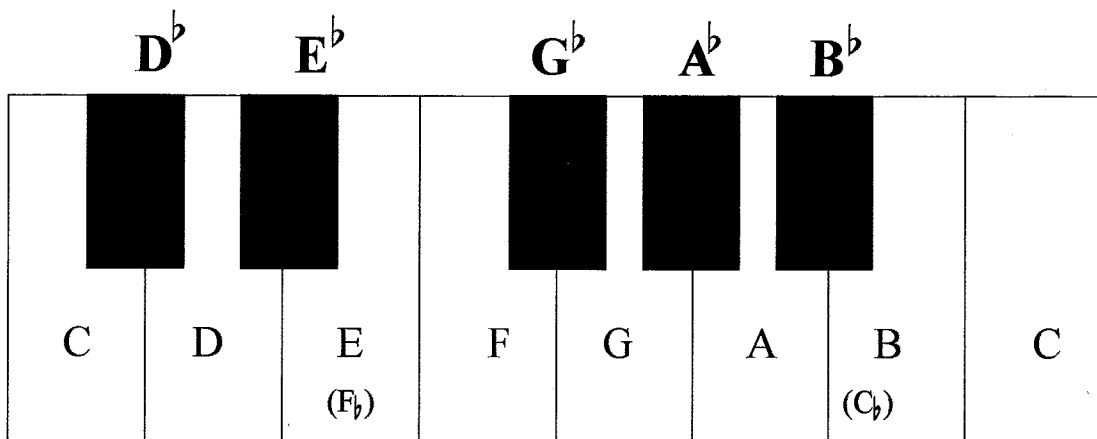
A flat in front of a note indicates that this note should be sung or played a semitone lower than normal. On the keyboard a flat is played on the black (or white) key directly left of the key with the note's name.

Listen to the effect of flats:



Stop

The positions of flats on the keyboard are the following:



The tonic sol-fa names for tones which are lowered (flattened) with a semitone:

do: dô (pronounced "daw")

re: rô

mi: mô

fa: (is usually not flattened)

so: sô

la: lô

ti: tô

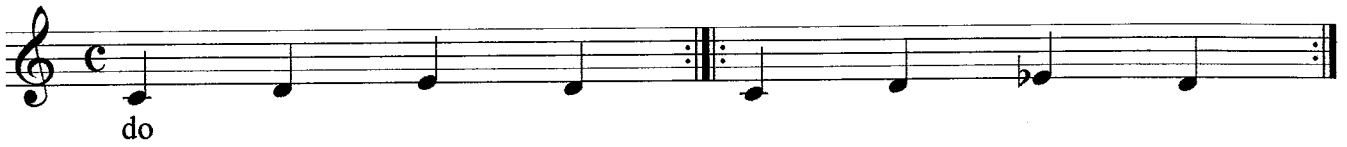
Sharps, flats or natural signs that are written directly before notes are called **accidentals**.

In the same way that it can help you to learn sharps, a computer program can help you to learn and practice the flats' names and their positions on the keyboard.

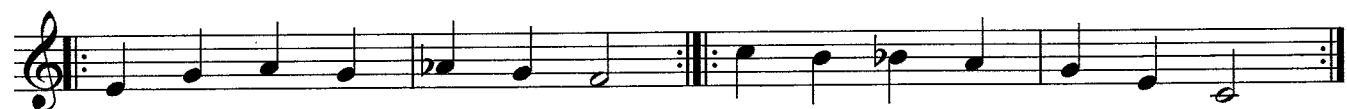
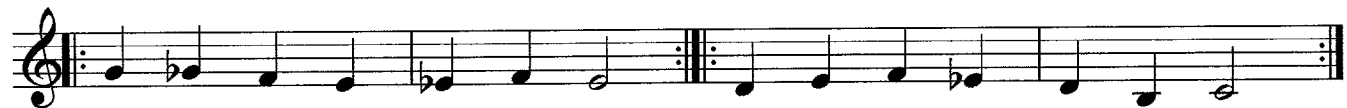
CD 2, Track 10: **Echo exercise with flats**

Narration	Music
Exercise 54: Echo exercise with flats	
	Echo exercise with flats

CD 2: Track 10



An accidental in front of a note affects all the notes with the same name following that note up to the end of that bar.



Stop

CD 2, Track 11: **Self-evaluation exercise with flats**

Narration	Music
Self-evaluation exercise with flats	
	Self-evaluation exercise with flats

Exercise 55. Melodies with flats

CD 2: Track 11



The brackets indicate semitones in this exercise. Do not sing the notes tied.

1. Self-evaluation exercise

do mi so sô fa mi re do la lô so fa fa mi re

mi so la ti do ti tô la so lô so fa mi so do

Stop

2

do

3

do

4

do

5

6

If a note has a flat in the key signature and the flattened note is flattened again, we indicate that with a **double flat** $\flat\flat$.
 The double flat means that a tone is flattened with two semitones.

7

CD 2, Track 12: **Echo exercises with accidentals**

Narration	Music
A natural sign in front of the note cancels the sharp or flat that would apply to a note. If the note has a sharp in the key signature, the natural sign will lower the pitch. If the note has a flat in the key signature the natural sign will raise the pitch. Try exercise 56. Echo exercises with accidentals	
	Echo exercises with accidentals

25. Natural sign

A natural sign cancels the sharp or flat that should apply to a note. Just like sharps and flats, the natural sign affect similar notes up to the end of the bar where it is used.

Exercise 56. Echo exercises with accidentals

CD 2: Track 12



do s m m^ô m f m m^ô m f fi s f m m^ô m

do d r m^ô r d r m

do d s si l t d m

Stop

Enharmonic notes

The same tone can be written in different ways, e.g.

$B = C^b$; $C^b = B$, $F^\# = G^b$, $G^b = F^\#$

Exercise 57. Melodies with accidentals

do

1

2. Ich dank' dir, lieber Herre

J.S. Bach

do

1. 2.

3. O Gott, du frommer Gott

J.S. Bach

do

4

do

5a. In the service of the King

(Practise the words with the rhythm before singing this song)

A.H. Ackley

B.D. Ackley

I am hap - py in the ser - vice of the King. I am
 hap - py, oh so hap - py. I have peace and joy that no - thing else can
 bring in the ser - vice of the King. In the ser - vice of the King, ev' ry
 ta - lent I will bring. I have peace and joy and
 bles - sing in the ser - vice of the King.

A.H. Ackley

5b. In the service of the King

B.D. Ackley

do I am hap - py in the ser - vice of the King. I am
 hap - py, oh so hap - py. I have peace and joy that no - thing else can
 bring in the ser - vice of the King. In the ser - vice of the King, ev' ry
 ta - lent I will bring. I have peace and joy and
 bles - sing in the ser - vice of the King.

26. Find *do*

In most pieces of music, *do* is not given, therefore the singers has to find it before they can start singing. The key signature indicates which note is *do*.

Sharps

The last sharp in the key signature is on *ti*.

To find *do*, simply count one semitone up to the next note name.

E.g, if the last sharp is **D#**, *do* will be **E**. The music is then in the key of **E major**.

If there is no key signature, *do* is **C**.

The order of the sharps is always the same. The following sentence can help you to remember the order in which sharps are written. The first letter of each word in this sentence is the name of the next sharp.

Father **C**harles **g**oes **d**own **a**nd **e**nds **b**attle.

Table of sharps

do = C do = G do = D do = A

E B F# C#

Flats

The second last flat is on *do*. E.g, if the key signature is: B \flat , E \flat and A \flat , then *do* is on E \flat .

If you say the sentence with the names of the sharps backwards, you will have a sentence to help you remember the order of the flats.

Battle **e**nds **a**nd **d**own **g**oes **C**harles' **f**ather.

Table of flats

do = C F B \flat E \flat

A \flat D \flat G \flat C \flat

Exercise 58. Find doWrite *do* and its note name at the beginning of each piece of music, then sing each exercise.

1



do = D

2

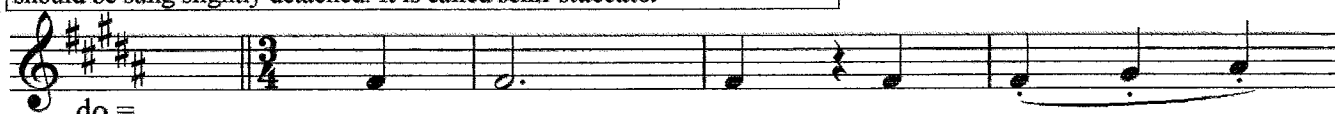


do =

3. In Hellas, a country of sunlightFrom: *Psyche*

When there are dots above the notes with a slur above / below it, the notes should be sung slightly detached. It is called **semi-staccato**.

N.W. Gade



do =

In Hel - las, In Hel - las a



coun - try of sun - light and glad - ness

4. The birds in playful throngFrom *Psyche*

N.W. Gade



do =

The birds in play - ful throng

5. DuettoFrom: *The magic flute*

W.A. Mozart



do =

Be - ware the plea - sing wiles of



wo - man! There lies our tri - al's chief - est task

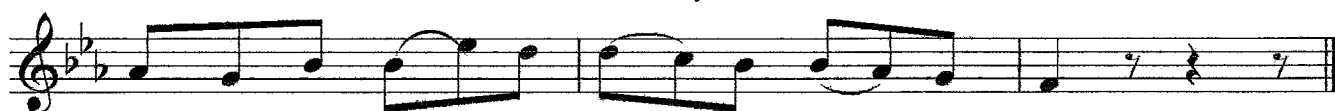
6. DuettoFrom: *The magic flute*

W.A. Mozart



do =

The man - ly heart with love o'er



flow - ing, Each fair - er vir - tue calls its own.

Total
/30

Mark
/15

59.1 Write *do*

Write *do* and its name in each of the following bars:

Example

E_b

NB. Bass clef

Mark
/15

59.2 Write key signatures

Name each *do* and write the appropriate key signatures:

Example

CD 2, Track 13: **Irregular groupings**

Narration	Music
<p>Irregular groups of notes can also be used in music. A duplet consists of two notes that are sung in the same time as three similar notes. A triplet is three notes sung in the same time as two similar notes, and a quadruplet is four notes that are sung in the same time as three similar notes.</p>	

CD 2, Track 14: **Echo rhythms with irregular groupings**

Narration	Music
<p>Exercise 60. Echo rhythms with irregular groupings</p>	<p>Echo rhythms with irregular groupings</p>

27. Irregular groupings

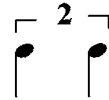


CD 2: Track 13

The following irregular groupings of notes are used often in music:

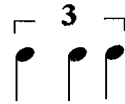
Duplet

Two notes are sung in the same time as three similar notes



Triplet

Three notes are sung in the same time of two similar notes.



Quadruplet

Four notes are sung in the same time as three similar notes.



Stop

Exercise 60. Echo rhythms with irregular groupings



CD 2: Track 14

The exercise consists of six staves of music, each with a different time signature and irregular groupings of notes:

- Staff 1: 4/4 time signature. Features four measures with triplets of eighth notes and quarter notes.
- Staff 2: 4/4 time signature. Features four measures with triplets of eighth notes and quarter notes.
- Staff 3: 6/8 time signature. Features four measures with a duplet of eighth notes, a triplet of eighth notes, and a quadruplet of eighth notes.
- Staff 4: 4/4 time signature. Features four measures with quadruplets of eighth notes.
- Staff 5: 3/4 time signature. Features four measures with triplets of eighth notes and quarter notes.
- Staff 6: 3/4 time signature. Features four measures with triplets of eighth notes and quarter notes.

Stop

Exercise 61. Rhythms with irregular groupings

1

Exercise 1, measures 1 and 2. The first staff is in 2/4 time and contains a quarter note, another quarter note, and a triplet of eighth notes. The second staff continues with a quarter note, a triplet of eighth notes, another quarter note, and a triplet of eighth notes.

2

Exercise 2, measures 1 and 2. The first staff is in common time and contains a quarter note, a quarter note, a quarter note, and a triplet of eighth notes. The second staff continues with a quarter note, a triplet of eighth notes, a quarter note, and a triplet of eighth notes.

3

Exercise 3, measures 1 and 2. The first staff is in 6/8 time and contains a quarter note, a quarter note, a quarter note, and a pair of eighth notes. The second staff continues with a pair of eighth notes, a quarter note, a quarter note, and a pair of eighth notes.

4

Exercise 4, measures 1 and 2. The first staff is in 3/4 time and contains a quarter note, a quarter note, a quarter note, and a triplet of eighth notes. The second staff continues with a triplet of eighth notes, a quarter note, a quarter note, and a triplet of eighth notes.

5

Exercise 5, measures 1 and 2. The first staff is in 9/16 time and contains a quarter note, a quarter note, a quarter note, and a pair of eighth notes. The second staff continues with a pair of eighth notes, a quarter note, a quarter note, and a pair of eighth notes.

1. Choro e Brindisi
From: *Cavalleria Rusticana*

P. Mascagni

Vi - va il vi - no ch'è sin - che - ro che ci al -
lie - ta o - gni pen - sie - ro, e che af - fo - ga l'u - mor
ne - ro nell' eb - brez - za te - ne - ra!

2

3

4. Prijs, mijn ziel, der heem'len Koning

W.A. Ogden

Prijs, mijn ziel, der heem' - len Ko - ning, Val - aan - bid - dend Hem te
voet, Die u uit Zijn heil' - ge wo - ning Vre - de schenkt en eeu - wig goed.



6. Oh for the wings of a dove

F. Mendelssohn

Oh ___ for the wings, ___ for the wings ___ of a dove! Far a - way, far a -
 way would I rove! Oh ___ for the wings, ___ for the wings ___ of a dove!
 Far a - way, far a - way far a - way, far a - way would I rove! In the
 wil - der - ness build ___ me a nest ___ And re - main there for e - ver at
 rest, ___ In the wil - derness build me, build me a nest ___ And re ___ main there for
 e - ver at rest, In ___ the wil - der - ness build me a nest, ___ And re ___ main therefor
 e - ver at rest And ___ re - main there for e - ver at rest,
 And ___ re - main ___ for e - ver at rest.

CD 2, Track 15: **Minor keys**

Narration	Music
Every major has a minor key that is related to it. This minor starts on the sixth note of the major key. The natural minor uses its relative major's key signatures without any accidentals.	
Compare the following major scales to their relative minors. C major	
A minor	C major
G major	A minor
E minor	G major
	E minor
To identify the relative minor of a major key, count three semitones down, from <i>do</i> , for example:	
To identify the relative major of a minor key, count three semitones up from <i>la</i> , for example	Relative minor
	Relative major

28. Minor keys



CD 2: Track 15

Every major key has a minor key that is related to it (relative minor). The relative minor starts on the sixth note (*la*) of the major scale and it uses the same key signature as the relative major scale. When the minor uses the relative major's key signatures without adding accidentals, it is called a **natural minor**.

Compare the following major scales with their relative minors

C major

A minor

G major

E minor

Identify the relative minor (*la*):

To identify the relative major of a specific minor key, count three semitones **DOWN** from *do*, e.g.

do = G 1 2 3 la = E

Identify the relative major (*do*):

To identify the relative major of a specific minor key, count three semitones **UP** from *la*, e.g.

do = F 1 2 3 la = A^b

If you reach a scale that does not exist, e.g. **G[#] major**, use its enharmonic name, e.g. **A^b major**.

Stop

CD 2, Track 16: **Echo exercise in the natural minor.**

Narration	Music
Exercise 63: Echo exercise in the natural minor.	
	Echo exercise in the natural minor.

Exercise 63. Echo exercise in the natural minor



CD 2: Track 16

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

Stop

Exercise 64.1 Find *do* and *la*

Write *do* and *la* for each of the following key signatures and name them

Mark
/20

Example

do = D *la* = B

Exercise 64.2 Find *la*

Write *la* for each of the following key signatures and name them

Mark
/10

Example

la = E

Exercise 64.3 Write minor key signatures

The given note in each bar is *la*. Write the key signature for each one

Mark
/10

Example

la = G

CD 2, Track 17: **Self-evaluation exercise in the natural minor**

Narration	Music
Exercise 65: Self-evaluation exercise in the natural minor	
	Self-evaluation exercise in the natural minor



CD 2: Track 17

1. Self-evaluation exercise



Stop

2



3



4. The animals went in two by two

English



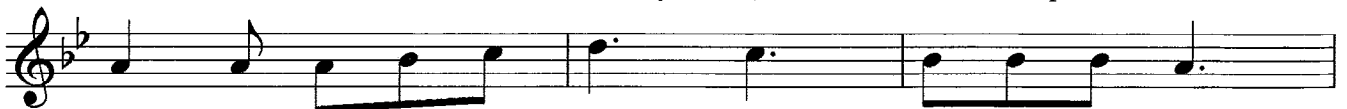
The an - i - mals went in two by two Hur - rah! Hur - rah! The



an - i - mals went in two by two Hur - rah! Hur - rah The



an - i - mals went in two by two, the el - e - phant and the



kan - ga - roo, And they all went in - to the ark



For to get out of the rain

5. Sei gegrüset Jesu gütig

J.S. Bach

Three staves of musical notation in G minor, 3/4 time. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody consists of eighth and quarter notes, with some notes beamed together. The second and third staves continue the melody, with the third staff ending with a double bar line.

6. Seelenweide

J.S. Bach

Two staves of musical notation in G major, 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody features eighth and quarter notes, with some notes beamed together. The second staff continues the melody and ends with a double bar line.

7

Two staves of musical notation in G major, 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody consists of eighth notes, some beamed together. The second staff continues the melody, featuring triplets of eighth notes, and ends with a double bar line.

8

Two staves of musical notation in G major, 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of quarter and eighth notes. The second staff continues the melody and ends with a double bar line.

CD 2, Track 18: **Harmonic minors**

Narration	Music
In a harmonic minor, the seventh degree of the natural minor scale is raised by a semitone. <i>So</i> becomes <i>si</i> . This is done by adding an accidental to the note. Listen to two different harmonic minors.	
	Harmonic minors

CD 2, Track 19: **Echo exercise in the harmonic minor**

Narration	Music
Exercise 66: Echo exercise in the harmonic minor	
	Echo exercise in the harmonic minor

29. Harmonic and melodic minors

The harmonic minor and the melodic minor are the most commonly used forms of the minor scale.



CD 2: Track 18

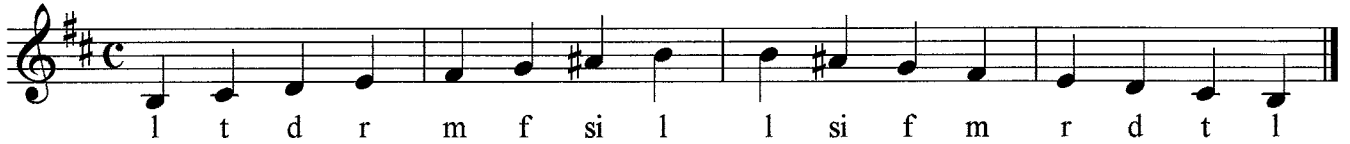
Harmonic minor

In a harmonic scale the seventh degree of the natural minor scale (*so*) is raised by a semitone (*si*).

The seventh tone of the scale is raised by adding a sharp or a natural sign to the note.

If that note has a flat in the key signature, we add a natural sign, and

if that note has a sharp in the key signature, we add a double sharp.



Stop

Exercise 66. Echo exercise in the harmonic minor



CD 2: Track 19



Stop

CD 2, Track 20: **Melodic minors**

Narration	Music
In a melodic minor the sixth and seventh degrees are raised when ascending. The notes will be <i>fi</i> and <i>si</i> . In the descending melodic minor they are lowered again and they become <i>so</i> and <i>fa</i> .	
	Melodic minors

CD 2: Track 21. **Echo exercise in the melodic minor**

Narration	Music
Exercise 63: Echo exercise in the melodic minor	
	Echo exercise in the melodic minor

Melodic minor

In a melodic minor the sixth and seventh degrees are raised when ascending (*fi, si*) and they are lowered again when descending (*so, fa*).



Musical notation for the ascending melodic minor scale in D major (F#). The notes are: D, E, F#, G, A, B, C#, D. The lyrics below are: l t d r m fi si l l s f m r d t l.

Musical notation for the descending melodic minor scale in D major (F#). The notes are: C#, B, A, G, F#, E, D. The lyrics below are: l t d r m fi si l l s f m r d t l.

Stop

Exercise 67. Echo exercise in the melodic minor



Musical notation for the ascending melodic minor scale in D major (F#). The notes are: D, E, F#, G, A, B, C#, D. The lyrics below are: l t d r m fi si l l s f m r d t l.

Musical notation for the descending melodic minor scale in D major (F#). The notes are: C#, B, A, G, F#, E, D.

Musical notation for the ascending melodic minor scale in D major (F#). The notes are: D, E, F#, G, A, B, C#, D.

Musical notation for the descending melodic minor scale in D major (F#). The notes are: C#, B, A, G, F#, E, D.

Musical notation for the ascending melodic minor scale in D major (F#) with triplet exercises. The notes are: D, E, F#, G, A, B, C#, D.

Musical notation for the descending melodic minor scale in D major (F#) with triplet exercises. The notes are: C#, B, A, G, F#, E, D.

Stop

CD 2, Track 23: **Self-evaluation exercise in the melodic minor**

Narration	Music
Self-evaluation exercise in the melodic minor	
	Self-evaluation exercise in the melodic minor

5. The miller of Dee

English, 17th century

There was a jol - ly mil - ler once Lived on the ri - ver Dee. He
worked and sang from morn to night, No lark more blythe than he. And
this the bur - den of his song For - e - ver used to be, "I
care for no - body, no, not I If no - bo - dy cares for me"

6. Aria

*From: Der fliegende Holländer**R. Wagner*

Wie oft in Mee res tief - sten Schlund stürzt' ich voll Sehn sucht mich hin
ab doch ach! den Tod, ich fand ihn nicht!
Da, wo der Schif fe furcht - bar Grab, trieb
mein Schiff ich zum Klip - pen grund, doch ach!

8. Herr, nicht schicke deine Rache

J.S. Bach

Musical score for 'Herr, nicht schicke deine Rache' by J.S. Bach. The score consists of four staves of music. The key signature is G minor (two flats) and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some measures containing rests and accidentals (sharps and naturals).

9. O, du Liebe meiner Liebe

J.S. Bach

Musical score for 'O, du Liebe meiner Liebe' by J.S. Bach. The score consists of four staves of music. The key signature is D major (two sharps) and the time signature is 3/4. The music is primarily composed of quarter and eighth notes, with some measures containing rests and accidentals.

10. Liebster Immanuel, Herzog der Frommen

J.S. Bach

Musical score for 'Liebster Immanuel, Herzog der Frommen' by J.S. Bach. The score consists of four staves of music. The key signature is D major (two sharps) and the time signature is 3/4. The music features a mix of quarter, eighth, and sixteenth notes, with some measures containing rests and accidentals.

CD 2, Track 23: **Melismas**

Narration	Music
When we sing more than one note to one single syllable, it is called a melisma.	
Listen to the text when normally spoken.	
	Text
Listen to the text when chanted according to the rhythm.	
	Text and rhythm
Now listen to the text and rhythm if we add the melody.	
	Text, rhythm and melody

30. Melismas



CD 2: Track 23

A melisma is more than one note that is sung to one single syllable.

Listen to the following examples of melismas before you sing the exercises:

1. The text is spoken.
2. The text is chanted on the given rhythm.
3. The text is sung on the given melody and rhythm.

Example: Domine Fili Unigenite
From: *Gloria* by Antonio Vivaldi

Text

Domine Fili Unigenite Jesu Christe.

Text and rhythm

A. Vivaldi

Do - mi - ne - Fi - li U - ni - ge - ni - te, Je - -
su - Chri - ste.

Text, rhythm and melody

Do - mi - ne - Fi - li U - ni - ge - ni - te, Je - -
su - Chri - ste.

Stop

Practise these exercises as follows:

- * Read the text out loud
- * Chant the text to the rhythm of the melody
- * Sing the melody, using the words.

1. Most beautiful appear
From: *The Creation*

J. Haydn

In lof - ty cir - cles play, and ho - ver in the air, The cheer - ful host of birds, the cheer ful host of birds

In lof - ty cir - cles play, and ho - ver in the air, The cheer - ful host of birds, the cheer - ful host of birds

2. Chorus

From: *Requiem Mass*

W.A. Mozart

Oh shew Thy mer - cy,

Oh shew Thy mer - cy,

3. Rejoice greatly
Air from *Messiah*

G.F. Handel

Re - joyce, re - joyce re - joyce great - ly,
re - joyce oh daugh - ter of Zi - on!

Re - joyce, re - joyce re - joyce great - ly,
re - joyce oh daugh - ter of Zi - on!

4. The trumpet shall sound
Air from *Messiah*

G.F. Handel

The trum - pet shall sound and the dead shall be raised,
and the dead shall be raised in - cor - rup - ta - ble.

The trum - pet shall sound and the dead shall be raised,
and the dead shall be raised in - cor - rup - ta - ble.

5. Aria

From: *Rigoletto*

G. Verdi

fin l'u ti mo so spir, fin l'u ti mo so spir,
fin l'u ti mo so spir, fin l'u ti mo so spir,

6. I am a fowler blithe and gay

Arietta from *The magic flute*

W. A. Mozart



I am a fow - ler blithe and gay, A mer - ry fel - low



night and day! My name is held in



great re - nown Through-out the land in ev - ry town.

7. Prologue

From: *The passion of our Lord according to Saint John*

J.S. Bach



Lord and Mas - - - - -



ter,

8. O thou that tellest good tidings to Zion

Aria from *Messiah*

G.F. Handel



O thou that tell - est good ti - dings to Zi - ion, get thee up in - to the high



moun - - - - - tain, get thee up in - to the high



moun - - - - - tain.

CD 2, Track 24: **Four part music**

Narration	Music
Choral music is often written in four parts on two staves. It is very important for every chorister to be able to read his own part and sing his part while the other parts are being sung or played. Listen to the sound of four different voice groups.	
Soprano	
	Soprano
Alto	
	Alto
Tenor	
	Tenor
Bass	
	Bass
Choir	
	Choir
In the following examples four part music is played on the piano and every time a different part is left out. Choose the one where your part is left out and sing it while the other parts are being played. Then sing it again with Track 29 where all the parts are being played.	

CD 2, Track 25: **Mach's mit mir (no soprano)**

CD 2, Track 26: **Mach's mit mir (no alto)**

CD 2, Track 27: **Mach's mit mir (no tenor)**

CD 2, Track 28: **Mach's mit mir (no bass)**

CD 2, Track 29: **Mach's mit mir (complete)**

31. Four part music

CD 2: Track 24

Music for choir is often written in four parts, using two staves. It is important for every chorister to be able to read his own part in four part music and to sing this part while the other parts are being sung or played.

Four part music is written on two staves as follows:

The **soprano part** is on the top staff (treble clef) and its note stems point upwards.
The **alto part** is also on the top staff (treble clef) and its note stems point downwards.

The **tenor part** is on the bottom staff (bass clef) and its note stems point downwards.
The **bass part** is on the bottom staff (bass clef) and its note stems point downwards.



Choir

Stop



Exercise 70. Four part music

Sing your own part while all the parts are being played

CD 2: Track 25 - 29

CD 2:
Track 25: no soprano
Track 26: no alto
Track 27: no tenor
Track 28: no bass
Track 29: complete

1. Mach's mit mir, Gott, nach deiner Gut'

CD 2, Track 30: **Chorale (no soprano)**

CD 2, Track 31: **Chorale (no alto)**

CD 2, Track 32: **Chorale (no tenor)**

CD 2, Track 33: **Chorale (no bass)**

CD 2, Track 34: **Chorale (complete)**



CD 2: Track 35 - 39

CD 2:
Track 30: no soprano
Track 31: no alto
Track 32: no tenor
Track 33: no bass
Track 34: complete

3. Chorale

From: *The passion of our Lord according to Saint Matthew*

J.S. Bach

Thy will, O God be al - ways done On

The first system of musical notation for the chorale. It consists of a treble clef staff and a bass clef staff, both in 4/4 time. The treble staff contains the vocal line with lyrics, and the bass staff contains the basso continuo line. The key signature has one flat (B-flat).

earth as is in the courts of Heaven; Give us in pain to

The second system of musical notation. It continues the vocal and basso continuo lines from the first system. The lyrics are "earth as is in the courts of Heaven; Give us in pain to".

lean there - on, To wel - come joy or sor - row giv'n, To

The third system of musical notation. The lyrics are "lean there - on, To wel - come joy or sor - row giv'n, To".

bid re - bell - ious flesh be still, Nor move a - gainst Thy per - fect will.

The fourth and final system of musical notation. The lyrics are "bid re - bell - ious flesh be still, Nor move a - gainst Thy per - fect will." The system ends with a double bar line.

CD 2, Track 35: If I should e'er forsake Thee (complete)

CD 2: Track 36



2. If I should e'er forsake Thee
From: *The passion of our Lord according to Saint Matthew*

If I should e'er forsake Thee, For - sake not me O
When sor - rows o'er - take me, Sus - tain me by Thy

The first system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef. The lyrics are written below the notes, with some words underlined.

Lord. Word. When death and hell as - sail me, And

The second system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef. The lyrics are written below the notes, with some words underlined.

rend my heart in twain, Then, Sa - viour, do not

The third system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef. The lyrics are written below the notes, with some words underlined.

fail me, For Thou too knew - est pain

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef. The lyrics are written below the notes, with some words underlined.

32. Musical terms

Musical terms indicate how music should be performed. These terms are mostly Italian, French and German words. The same musical terms are used all over the world to enable all musicians to sing or play exactly as the composer intended.

Exercise 71. Musical terms

Memorise the following musical terms. They are your final clue to solving the mystery of sight-singing.

Musical terms that indicate intensity of tone

(These words are usually written underneath a line of music.)

fortissimo (ff): very loud

forte (f): loud

mezzo forte (mf): moderately loud

mezzo piano (mp): moderately soft

piano (p): soft

pianissimo (pp): very soft

Music terms that indicate tempo

(These words are usually written above the music.)

presto: fast

prestissimo: very fast

schnell: fast

vivace: lively

allegro: cheerful

allegretto: fairly cheerful

moderato: moderately

comodo: comfortable

andante: at a walking pace

andantino: slightly faster or slower than andante

largo: broad (very slow and stately)

lento: slow

adagio: slow

grave: very slow; solemn

ad libitum (ad lib.): at pleasure, as you wish

rubato: flexible use of tempo

Musical terms indicating a change in the intensity of tone

(These words are usually written underneath a line of music.)

crescendo (cresc.): gradually louder
decrescendo (decresc.): gradually softer
diminuendo (dim.): gradually softer
morendo: dying away
perdendosi: dying away
sforzando, sforzato (sf., sfz.): accentuated
forte-piano (fp): loud-soft

Musical terms indicating a change in tempo

(These words are usually written underneath the music.)

accelerando (accel.): accelerating, becoming faster
ritardando (rit., ritard.): gradually slowing down
rallentando (rall.): gradually slowing down
ritenuto (riten.): held back
a tempo: in time, resume the original tempo
tempo primo: in the original tempo or time

Musical terms indicating the character of the music

(These words are written above or underneath a line of music.)

cantabile: in a singing style
dolce: with a sweet tone
espressivo (espr.): expressive, with expression
grazioso: graceful
tranquillo: tranquil
leggiero: lightly
maestoso: majestic
alla marcia: like a march
bewegt: agitated
lustig: cheerful
scherzando (scherz.): jokingly

General musical terms

aria: a movement for single voice with instrumental accompaniment

recitative (recitativo): speechlike singing with free time and rhythm

chorus: refrain

chorale: hymn tune



attacca: start immediately

cadenza: virtuoso passage for a soloist, often improvised

da capo (D.C.): repeat from the beginning

fine: the end

da capo al fine (D.C. al fine): repeat from the beginning to **fine**

segno ( ; ): sign

dal segno: from the sign 


da capo al segno: repeat from the beginning up to the sign


fermata (): pause

simile: similar

legato: smooth, well connected

staccato: detached

staccatissimo (): extremely shortened duration

tenuto (): held, sustained

anacrusis: up-beat

opus: work

accent (): emphasis

CD 2, Track 36: **Conclusion**

Narration	Music
By this time I am sure you have solved the mystery of sight-singing. If you use your new knowledge and skills as a magnifying glass to focus on reading and singing music, a whole new world of the most wonderful music can unfold. Practise sight-singing as much as possible and enjoy the music. Elementary isn't it?	
	Regina coeli

Appendix B:
Sight-singing Testbook

THE MYSTERY OF SIGHT-SINGING



TESTBOOK

PAUL POTGIETER

Introduction

This section of THE MYSTERY OF SIGHT-SINGING contains tests for sight-singing. The tests are included in this study package to enable you to determine the standard of your sight-singing and your progress with this skill. Sing the tests only when you can sing all of the exercises of a particular group correctly. Tests are provided for the rhythmic and the melodic exercises. To gain the maximum benefit from these tests, the following steps are important:

1. **Study the test** for no longer than two minutes without singing or playing it. Observe:
 - the time signature,
 - the key signature,
 - the starting note,
 - rhythmic and melodic patterns, and
 - the lyrics.
2. **Decide on a suitable tempo.** This tempo should be slow enough that you can sing the exercise without mistakes and without stopping. It should be fast enough that the music makes sense and that one can recognise the melody or the rhythm.
3. **Find the pitch of the first note.** If you have an instrument available, play the first tone. If you do not have an instrument available, choose a pitch which is comfortable for your voice.
4. **Read through the whole exercise,** imagining the sound you are about to sing. Try to hear the exercise with your *inner ear* before you sing it.
5. **Sing the exercise** without stopping. You can sing it on the tonic sol-fa syllables, rhythm syllables, or a neutral syllable such as *daa*.

It will be of great help if someone who can read music such as your teacher, conductor or a friend, can listen to you singing these tests. This person can tell you when you make mistakes and can help you to correct them. If you find that a test is too difficult, practice the exercises again, making sure that you fully understand how to sing each one. When you can sing the exercises fluently, try the tests again.

You can use the **progress chart** in the front of the workbook to monitor your progress. If a teacher is helping you, ask him/her to initial every section that you complete. If you are working without any help, you can tick off each section on the chart, as you master them.

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Test 10. Melodies with *so*, *mi*

1

s m

2

s m

3

s m

Test 12. Rhythm exercises with quavers

1

2

3

4

Test 13. Melodies with quavers

1



Musical notation for exercise 1, first line. It starts with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody begins with a whole note G4, followed by a whole note A4. A double bar line follows. The second part of the exercise is in 4/4 time and consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, 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B-131, A-131, G-131, F#-131, E-131, D-131, C-131, B-132, A-132, G-132, F#-132, E-132, D-132, C-132, B-133, A-133, G-133, F#-133, E-133, D-133, C-133, B-134, A-134, G-134, F#-134, E-134, D-134, C-134, B-135, A-135, G-135, F#-135, E-135, D-135, C-135, B-136, A-136, G-136, F#-136, E-136, D-136, C-136, B-137, A-137, G-137, F#-137, E-137, D-137, C-137, B-138, A-138, G-138, F#-138, E-138, D-138, C-138, B-139, A-139, G-139, F#-139, E-139, D-139, C-139, B-140, A-140, G-140, F#-140, E-140, D-140, C-140, B-141, A-141, G-141, F#-141, E-141, D-141, C-141, B-142, A-142, G-142, F#-142, E-142, D-142, C-142, B-143, A-143, G-143, F#-143, E-143, D-143, C-143, B-144, A-144, G-144, F#-144, E-144, D-144, C-144, B-145, A-145, G-145, F#-145, E-145, D-145, C-145, B-146, A-146, G-146, F#-146, E-146, D-146, C-146, B-147, A-147, G-147, F#-147, E-147, D-147, C-147, B-148, A-148, G-148, F#-148, E-148, D-148, C-148, B-149, A-149, G-149, F#-149, E-149, D-149, C-149, B-150, A-150, G-150, F#-150, E-150, D-150, C-150, B-151, A-151, G-151, F#-151, E-151, D-151, C-151, B-152, A-152, G-152, F#-152, E-152, D-152, C-152, B-153, A-153, G-153, F#-153, E-153, D-153, C-153, B-154, A-154, G-154, F#-154, E-154, D-154, C-154, B-155, A-155, G-155, F#-155, E-155, D-155, C-155, B-156, A-156, G-156, F#-156, E-156, D-156, C-156, B-157, A-157, G-157, F#-157, E-157, D-157, C-157, B-158, A-158, G-158, F#-158, E-158, D-158, C-158, B-159, A-159, G-159, F#-159, E-159, D-159, C-159, B-160, A-160, G-160, F#-160, E-160, D-160, C-160, B-161, A-161, G-161, F#-161, E-161, D-161, C-161, B-162, A-162, G-162, F#-162, E-162, D-162, C-162, B-163, A-163, G-163, F#-163, E-163, D-163, C-163, B-164, A-164, G-164, F#-164, E-164, D-164, C-164, B-165, A-165, G-165, F#-165, E-165, D-165, C-165, B-166, A-166, G-166, F#-166, E-166, D-166, C-166, B-167, A-167, G-167, F#-167, E-167, D-167, C-167, B-168, A-168, G-168, F#-168, E-168, D-168, C-168, B-169, A-169, G-169, F#-169, E-169, D-169, C-169, B-170, A-170, G-170, F#-170, E-170, D-170, C-170, B-171, A-171, G-171, F#-171, E-171, D-171, C-171, B-172, A-172, G-172, F#-172, E-172, D-172, C-172, B-173, A-173, G-173, F#-173, E-173, D-173, C-173, B-174, A-174, G-174, F#-174, E-174, D-174, C-174, B-175, A-175, G-175, F#-175, E-175, D-175, C-175, B-176, A-176, G-176, F#-176, E-176, D-176, C-176, B-177, A-177, G-177, F#-177, E-177, D-177, C-177, B-178, A-178, G-178, F#-178, E-178, D-178, C-178, B-179, A-179, G-179, F#-179, E-179, D-179, C-179, B-180, A-180, G-180, F#-180, E-180, D-180, C-180, B-181, A-181, G-181, F#-181, E-181, D-181, C-181, B-182, A-182, G-182, F#-182, E-182, D-182, C-182, B-183, A-183, G-183, F#-183, E-183, D-183, C-183, B-184, A-184, G-184, F#-184, E-184, D-184, C-184, B-185, A-185, G-185, F#-185, E-185, D-185, C-185, B-186, A-186, G-186, F#-186, E-186, D-186, C-186, B-187, A-187, G-187, F#-187, E-187, D-187, C-187, B-188, A-188, G-188, F#-188, E-188, D-188, C-188, B-189, A-189, G-189, F#-189, E-189, D-189, C-189, B-190, A-190, G-190, F#-190, E-190, D-190, C-190, B-191, A-191, G-191, F#-191, E-191, D-191, C-191, B-192, A-192, G-192, F#-192, E-192, D-192, C-192, B-193, A-193, G-193, F#-193, E-193, D-193, C-193, B-194, A-194, G-194, F#-194, E-194, D-194, C-194, B-195, A-195, G-195, F#-195, E-195, D-195, C-195, B-196, A-196, G-196, F#-196, E-196, D-196, C-196, B-197, A-197, G-197, F#-197, E-197, D-197, C-197, B-198, A-198, G-198, F#-198, E-198, D-198, C-198, B-199, A-199, G-199, F#-199, E-199, D-199, C-199, B-200, A-200, G-200, F#-200, E-200, D-200, C-200, B-201, A-201, G-201, F#-201, E-201, D-201, C-201, B-202, A-202, G-202, F#-202, E-202, D-202, C-202, B-203, A-203, G-203, F#-203, E-203, D-203, C-203, B-204, A-204, G-204, F#-204, E-204, D-204, C-204, B-205, A-205, G-205, F#-205, E-205, D-205, C-205, B-206, A-206, G-206, F#-206, E-206, D-206, C-206, B-207, A-207, G-207, F#-207, E-207, D-207, C-207, B-208, A-208, G-208, F#-208, E-208, D-208, C-208, B-209, A-209, G-209, F#-209, E-209, D-209, C-209, B-210, A-210, G-210, F#-210, E-210, D-210, C-210, B-211, A-211, G-211, F#-211, E-211, D-211, C-211, B-212, A-212, G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, 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B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-2

Test 17. Rhythms with different beats

1

2

3

4

Test 18. Melodies in different metres

1

2

3

1

d m s l

2

d m s l

3

Test 23. Rhythms with semibreves

1

2

3

Test 26. Notenames in the treble cleff

1. Name the following notes

/40

The first section contains four musical staves in treble clef. Each staff contains a sequence of ten notes. The notes are: Staff 1: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4. Staff 2: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Staff 3: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4. Staff 4: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4.

2. Write the following notes

/30

The second section contains three musical staves in treble clef. Below each staff, the letter names of the notes are written. Staff 1: C G B F D A E G C. Staff 2: D G C F B E A F D B. Staff 3: A F D G E F D C G A.

3. Write the following notes an octave apart

/10

The third section contains one musical staff in treble clef. Below the staff, the letter names of the notes are written: C C F F G G D D B B.

Total
/80

1

do

2

do

3

do

Test 30. Pentatonic melodies

1

do

2

do

3

do

NB. What is an anacrusis?

1

do

2

do

3

do

Test 33. Rhythms with tied notes

1

2

3

Test 35. Rhythms with dotted notes

1

Two staves of music in 4/4 time. The first staff contains measures 1 and 2. The second staff contains measures 3 and 4. The rhythm consists of dotted notes and eighth notes.

2

Two staves of music in 3/4 time. The first staff contains measures 1 and 2. The second staff contains measures 3 and 4. The rhythm consists of dotted notes and eighth notes.

3

Two staves of music in 4/4 time. The first staff contains measures 1 and 2. The second staff contains measures 3 and 4. The rhythm includes dotted notes, eighth notes, and a triplet of eighth notes.

Test 36. Melodies with tied and dotted notes

1

Two staves of music in G major and 4/4 time. The first staff contains measures 1 and 2. The second staff contains measures 3 and 4. The melody features tied notes and dotted notes. The first note of the first staff is labeled 'do'.

2

Two staves of music in G major and 3/4 time. The first staff contains measures 1 and 2. The second staff contains measures 3 and 4. The melody features tied notes and dotted notes. The first note of the first staff is labeled 'do'.

Test 38. Melodies with *fa*

do

1

do

2

3

Test 40. Rhythms with semiquavers

1

2

3

1

Two staves of musical notation in 2/4 time. The first staff contains four measures: a dotted quarter note followed by an eighth note, a dotted quarter note followed by an eighth note, a dotted quarter note followed by an eighth note, and a dotted quarter note followed by an eighth note. The second staff contains four measures: a dotted quarter note followed by an eighth note, a dotted quarter note followed by an eighth note, a dotted quarter note followed by an eighth note, and a dotted quarter note followed by an eighth note.

2

Two staves of musical notation in 4/4 time. The first staff contains four measures: a dotted quarter note followed by an eighth note, a dotted quarter note followed by an eighth note, a dotted quarter note followed by an eighth note, and a dotted quarter note followed by an eighth note. The second staff contains four measures: a dotted quarter note followed by an eighth note, a dotted quarter note followed by an eighth note, a dotted quarter note followed by an eighth note, and a dotted quarter note followed by an eighth note.

3

Two staves of musical notation in 3/8 time. The first staff contains four measures: a dotted quarter note followed by an eighth note, a dotted quarter note followed by an eighth note, a dotted quarter note followed by an eighth note, and a dotted quarter note followed by an eighth note. The second staff contains four measures: a dotted quarter note followed by an eighth note, a dotted quarter note followed by an eighth note, a dotted quarter note followed by an eighth note, and a dotted quarter note followed by an eighth note.

Test 43. Melodies with semiquavers

1

Two staves of musical notation in 4/4 time. The first staff starts with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody begins on a note labeled 'do' (C4) and consists of a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff continues the melody with eighth notes: B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4.

2

Two staves of musical notation in 3/4 time. The first staff starts with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody begins on a note labeled 'do' (C4) and consists of a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff continues the melody with eighth notes: B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4.

3

Two staves of musical notation in 2/4 time. The first staff starts with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody begins on a note labeled 'do' (C4) and consists of a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff continues the melody with eighth notes: B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4.

Test 45. Melodies in the major mode

1



do

Musical notation for melody 1: Treble clef, 3/4 time signature, key signature of one flat (B-flat). The melody starts on a whole note 'do' (B-flat) and continues with eighth and quarter notes. A '1' is written above the staff.



Musical notation for melody 1 continuation: Treble clef, 3/4 time signature, key signature of one flat. Continuation of the melody from the previous block.

2

Trad. North Sotho
(S. Kutu)



do

Musical notation for melody 2: Treble clef, 4/4 time signature, key signature of three sharps (F#, C#, G#). The melody starts on a whole note 'do' (F#) and continues with eighth and quarter notes. A '2' is written above the staff. Attribution: Trad. North Sotho (S. Kutu).



Musical notation for melody 2 continuation: Treble clef, 4/4 time signature, key signature of three sharps. Continuation of the melody from the previous block.

3



do

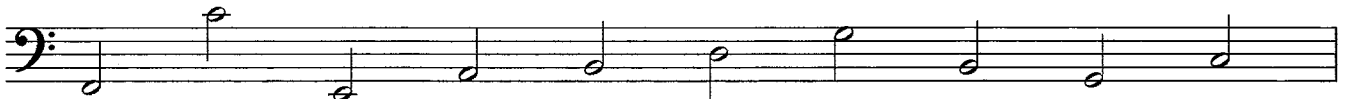
Musical notation for melody 3: Treble clef, 4/4 time signature, key signature of one sharp (F#). The melody starts on a whole note 'do' (F#) and continues with eighth and quarter notes. A '3' is written above the staff.



Musical notation for melody 3 continuation: Treble clef, 4/4 time signature, key signature of one sharp. Continuation of the melody from the previous block.

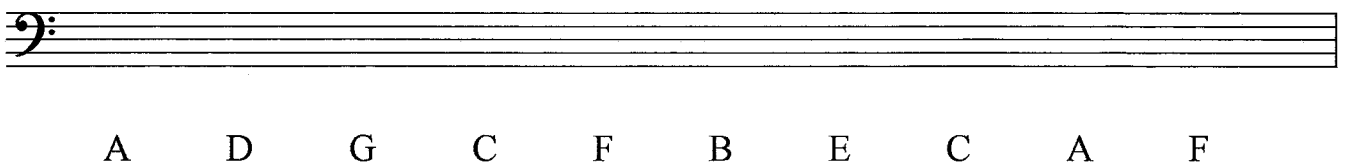
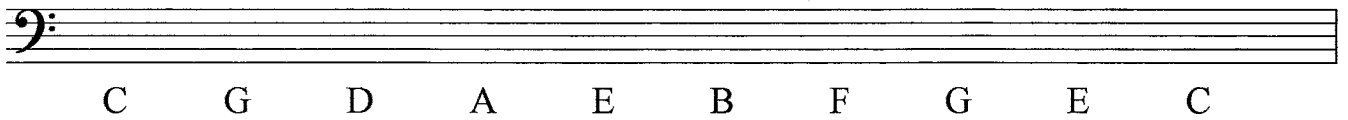
1. Name the following notes

/40



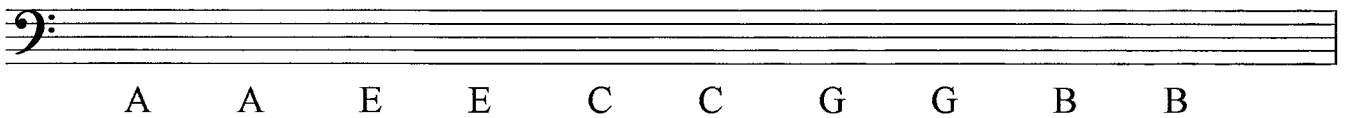
2. Write the following notes

/20



3. Write the following notes an octave apart

/20



Total
/80

Test 47. Melodies in the bass clef

do

1

do

2

do

3

do

Detailed description: This section contains three musical exercises for Test 47, all written in the bass clef. Exercise 1 is in 3/4 time with a key signature of one sharp (F#) and starts on a whole note 'do' (F#). Exercise 2 is in 4/4 time with a key signature of two flats (Bb, Eb) and starts on a whole note 'do' (Bb). Exercise 3 is in 3/4 time with a key signature of two flats (Bb, Eb) and starts on a whole note 'do' (Bb). Each exercise consists of two staves of music.

Test 48. Notes on the keyboard

Play these notes on the keyboard and name them.

Detailed description: This section contains two musical exercises for Test 48, each consisting of a treble clef staff and a bass clef staff. Exercise 1 is in 4/4 time and shows a sequence of notes in the treble clef: C4, D4, E4, F4, G4, A4, B4, C5, followed by rests. Exercise 2 is in 4/4 time and shows a sequence of notes in the bass clef: C3, D3, E3, F3, G3, A3, B3, C4, followed by rests.

1

2

3

Test 51. Melodies in compound time

Trad. German

1

2

3

1

do

2

do

3

do

Test 55. Melodies with flats

1

do

2

do

3

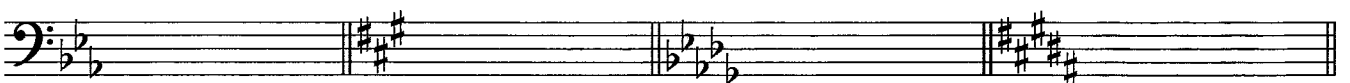
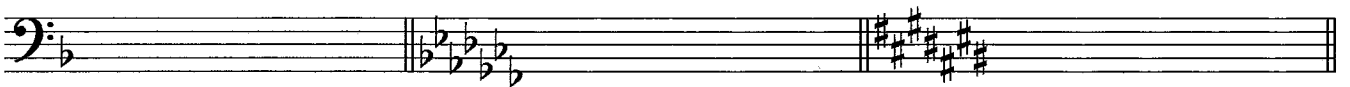
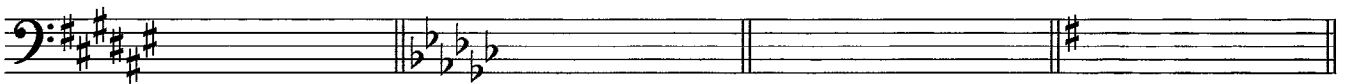
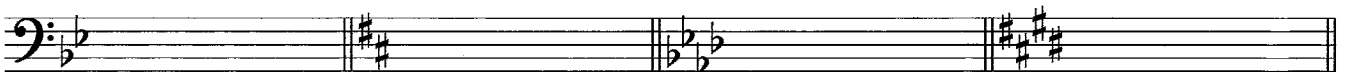
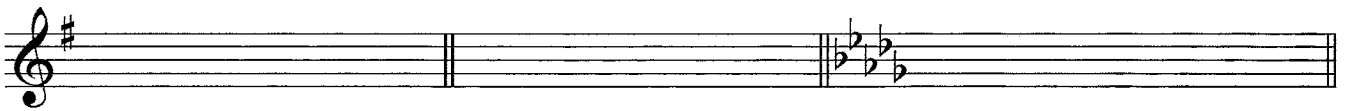
do

Test 59. Major key signatures

Write **do** and name it in each measure.

Mark

/30



University of Pretoria etd – Potgieter, P S (2004)
Test 62. Melodies with irregular rhythms

1

Exercise 1 consists of two staves in bass clef with a common time signature (C). The melody is written in a key signature of three sharps (F#, C#, G#). It features a sequence of eighth and quarter notes, with several triplet markings (indicated by a bracket with the number 3) over groups of three notes. The first staff ends with a quarter rest, and the second staff concludes with a double bar line.

2

Exercise 2 is a single staff in treble clef with a 2/4 time signature. The key signature has one sharp (F#). The melody is composed of eighth and quarter notes, including several triplet markings (bracket with 3) over groups of three notes. The exercise ends with a double bar line.

3

Exercise 3 consists of two staves in treble clef with a common time signature (C). The key signature has one flat (Bb). The melody is written with eighth and quarter notes, featuring several triplet markings (bracket with 3) over groups of three notes. The second staff concludes with a double bar line.

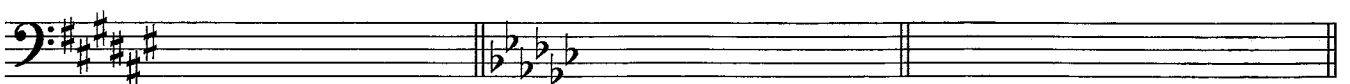
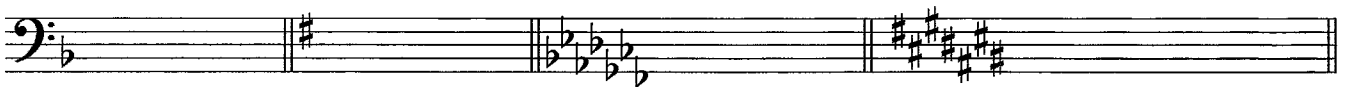
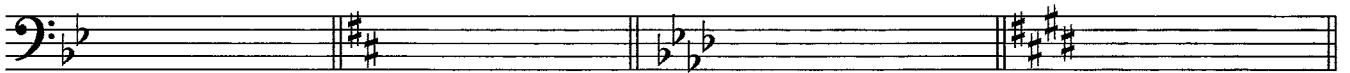
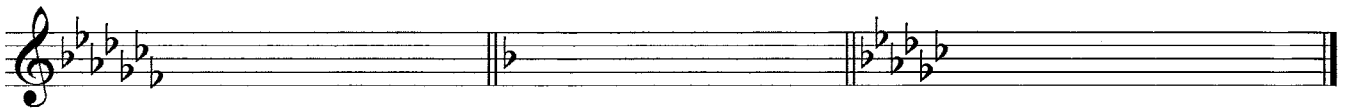
4

Exercise 4 consists of two staves in treble clef with a 3/4 time signature. The key signature has two sharps (F#, C#). The melody is composed of eighth and quarter notes, with several triplet markings (bracket with 3) over groups of three notes. The second staff concludes with a double bar line.

Mark

/30

Write Ia in each bar and name it.



1



Test 69. Melodies with melismas

1. Sanctus

From Missa no.14 (Krönungsmesse)

W.A. Mozart

San - ctus, san - - - - - ctus

2. Agnus Dei

From Missa no.14 (Krönungsmesse)

W.A. Mozart

A - gnus De - i A - gnus De - i qui

tol - lis pec - ca - ta pec - ca - ta mun - di,

3. Qui Tollis

From Mass no.2 (Paukenmesse)

F.J. Haydn

A - men, - A - - - - -

- - - - - men, A - - - - - men.

Test 70. Four-part music

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and common time (C). The music is written in a four-part setting, with the upper staff containing a vocal line and the lower staff containing a bass line. The key signature is B-flat major, and the time signature is common time. The music begins with a common rest in the upper staff and a whole note chord in the lower staff. The upper staff features a melodic line with eighth and quarter notes, while the lower staff provides harmonic support with chords and moving lines.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and common time (C). The music is written in a four-part setting, with the upper staff containing a vocal line and the lower staff containing a bass line. The key signature is B-flat major, and the time signature is common time. The music continues from the first system, with the upper staff showing a melodic line and the lower staff providing harmonic support.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and common time (C). The music is written in a four-part setting, with the upper staff containing a vocal line and the lower staff containing a bass line. The key signature is B-flat major, and the time signature is common time. The music continues from the second system, with the upper staff showing a melodic line and the lower staff providing harmonic support.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and common time (C). The music is written in a four-part setting, with the upper staff containing a vocal line and the lower staff containing a bass line. The key signature is B-flat major, and the time signature is common time. The music concludes the piece with a final cadence in both staves.

Appendix C:

Choristers who participated in the research

Appendix C

Choristers who participated in the action research

Choristers from the Drakensberg Boys' Choir participated in the action research for this study. The new choristers of 2001, 2002 and 2003 used the study package suggested in the thesis to learn sight-singing. A number of choristers provided music examples for the instructional CDs.

Choristers who contributed to the CDs	
1. Eugene Gouws	9. André Oosthuizen
2. Ross Harris	10. Riaan Oosthuizen
3. Herman Redelinghuis	11. Miguel Perreira
4. Garreth Jones	12. Simon Tshoeu
5. Mattheusz Kneblewski	13. John van der Berg
6. Marshall Lombard	14. Francois Viljoen
7. Monde Ndlovo	15. Monet Wicks
8. Hannes Nortjé	16. Chad Zerf

New boys of 2001

- | | |
|--------------------------|-------------------------|
| 1. Hennie Blom | 22. Sifiso Mcunu |
| 2. Nicholas Botha | 23. Monde Ndlovo |
| 3. Shaun Bouwer | 24. Hannes Nortjé |
| 4. Le Roux Brits | 25. Njabulo Nzuza |
| 5. Isak Bruins | 26. André Oosthuizen |
| 6. Renard Coetzee | 27. Herman Redelinghuis |
| 7. Ralph Correia | 28. Lynwin Reid |
| 8. Wihan de Lange | 29. Dean Rider |
| 9. Marthinus Engelbrecht | 30. Anton Roux |
| 10. Jonathan Engles | 31. Thuthuka Sibisi |
| 11. Marinus Fourie | 32. Lwando Sirenya |
| 12. Marco Gevers | 33. Jaco Smit |
| 13. Eugene Gouws | 34. Alex Spoor |
| 14. Ross Harris | 35. Hennie Steyn |
| 15. David Houck | 36. Jonathan Swires |
| 16. Garreth Jones, | 37. John van der Berg |
| 17. Jude Kok | 38. Russel van Reenen |
| 18. Thyrone Lubbe | 39. Francois Viljoen |
| 19. Sam Mabombo | 40. Wouter Viljoen |
| 20. Jacques Marais | 41. Monet Wicks |
| 21. Rhyno Marnewick | |

New boys of 2002

1. Thomas Adams
2. Francois Brooks
3. Kruger Coetzee
4. Christopher Correia
5. Horak Corver
6. Wilhelm Davel
7. Nkosinathi Dube
8. Nala Gooday
9. Stefan Grobler
10. Naudé Harmse
11. Stephen James
12. Quincy Jansen
13. Cebolenkosi Khumalo
14. Matheusz Kneblewski
15. Waldo Knoesen
16. Vuyo Kumalo
17. Ntuthuko Kunene
18. Matthew Leisegang
19. Stevan Lombard
20. Louwrens Maree
21. Khaya Maseko
22. Nkululeko Mathebula
23. Siyabonga Mazibuko
24. Zamani Mthethwa
25. Nozaza Nyembe
26. Van Wyk Oosthuizen
27. Christopher Petrie
28. Dean Potgieter
29. Sifiso Sokela
30. Johan Swanepoel
31. Jonathan Swires
32. Siyabonga Titi
33. Simon Tshoeu
34. Benjamin van Aswegen
35. Sihle Zulu

New boys of 2003

1. Brandon Baker
2. Keegan Bentley
3. Ruan Booyens
4. Sibono Cebanto
5. Curtiss Coombes
6. Roan Dekenah
7. Emile Diedericks
8. Stephan Els
9. Lee-Roy Erasmus
10. Ian Gordon
11. Rhys Krohn
12. Garreth Leisegang
13. Siyabonga Makhubu
14. Paul Maritz
15. Byron Noemdoe
16. William Senoana
17. Chad Zerf

Appendix D:
Instructional CDs

Appendix D

Instructional CDs

Contents of CD 1

1. Introduction
2. Beat
3. Metre
4. Recognising the metre
5. Indicating the metre
6. Durations: Crotchets and minims
7. Echo crotchets and minims
8. Self-evaluation exercise with crotchets and minims 1, 2
9. Accent
10. Echo different metres
11. Clef signs
12. Tonic sol-fa
13. Key signarures
14. Echo *so* and *mi*
15. Self-evaluation exercise with *so* and *mi*
16. Using a pitchfork
17. Quavers
18. Echo rhythms with quavers
19. Self-evaluation exercise with quavers 1, 2
20. *Do*
21. Echo *do*, *mi* and *so*
22. Self-evaluation exercise with *do*, *mi*, *so*
23. Different beats
24. Echo rhythms with different beats
25. *La*
26. Echo *la*, *so*, *mi*, *do*
27. Self-evaluation exercise with *la*, *so*, *mi*, *do*
28. Semibreves
29. Echo rhythms with semibreves
30. Echo rhythms with rests
31. Self-evaluation exercise with rests and semibreves
32. High and low notes
33. Echo high and low notes
34. *Re*. The pentatonic scale
35. Echo exercise in the pentatonic scale
36. Anacrusis
37. Echo rhythms with tied notes
38. Echo rhythms with dotted notes
39. Self-evaluation exercise with tied and dotted notes
40. Echo exercise with *fa*
41. Self-evaluation exercise with *fa*
42. Semiquavers
43. Echo rhythms with semiquavers
44. Echo rhythms with dotted quavers

Contents of CD 2

1. The major scale
2. Echo exercises in the major mode
3. Bass clef
4. Compound time
5. Echo exercises in compound time
6. Sharps
7. Echo exercises with sharps
8. Self-evaluation exercise with sharps
9. Flats
10. Echo exercise with flats
11. Self-evaluation exercise with flats
12. Echo exercise with accidentals
13. Irregular groupings
14. Echo rhythms with irregular groupings
15. Minor keys
16. Echo exercise in the natural minor
17. Self-evaluation exercise in the natural minor
18. Harmonic minor
19. Echo exercise in the harmonic minor
20. Melodic minor
21. Echo exercise in the melodic minor
22. Self-evaluation exercise in the melodic minor
23. Melismas
24. Four part music
25. Mach's mit mir (no soprano)
26. Mach's mit mir (no alto)
27. Mach's mit mir (no tenor)
28. Mach's mit mir (no bass)
29. Mach's mit mir (complete)
30. Chorale (no soprano)
31. Chorale (no alto)
32. Chorale (no tenor)
33. Chorale (no bass)
34. Chorale (complete)
35. If I should e'er forsake Thee (complete)
36. Fine

Instructional CDs

The mystery of sight-singing volume I	
<ol style="list-style-type: none"> 1. Introduction 2. Beat 3. Metre 4. Recognise the metre 5. Indicating the metre 6. Durations: Crotchets and minims 7. Echo crotchets and minims 8. Self-evaluation exercise with crotchets & minims 1, 2 9. Accent 10. Echo different metres 11. Clef signs 12. Tonic sol-fa 13. Key signatures 14. Echo <i>so</i> and <i>mi</i> 15. Self-evaluation exercise with <i>so</i> and <i>mi</i> 16. Using a pitchfork 17. Quavers 18. Echo rhythms with quavers 19. Self-evaluation exercise with quavers 1, 2 20. <i>Do</i> 21. Echo <i>do</i>, <i>mi</i> and <i>so</i> 22. Self-evaluation exercise with <i>do</i>, <i>mi</i>, <i>so</i> 	<ol style="list-style-type: none"> 23. Different beats 24. Echo rhythms with different beats 25. <i>La</i> 26. Echo <i>la</i>, <i>so</i>, <i>mi</i>, <i>do</i> 27. Self-evaluation exercise with <i>la</i>, <i>so</i>, <i>mi</i>, <i>do</i> 28. Semibreves 29. Echo rhythms with semibreves 30. Echo rhythms with rests 31. Self-evaluation exercise with rests and semibreves 32. High and low notes 33. Echo high and low notes 34. <i>Re</i>. The pentatonic scale 35. Echo exercise in the pentatonic scale 36. Anacrusis 37. Echo rhythms with tied notes 38. Echo rhythms with dotted notes 39. Self-evaluation exercise with tied and dotted notes 40. Echo exercise with <i>fa</i> 41. Self-evaluation exercise with <i>fa</i> 42. Semiquavers 43. Echo rhythms with semiquavers 44. Echo rhythms with dotted quavers

The mystery of sight-singing volume II	
<ol style="list-style-type: none"> 1. The major scale 2. Echo exercises in the major mode 3. Bass clef 4. Compound time 5. Echo exercises in compound time 6. Sharps 7. Echo exercises with sharps 8. Self-evaluation exercise with sharps 9. Flats 10. Echo exercise with flats 11. Self-evaluation exercise with flats 12. Echo exercise with accidentals 13. Irregular groupings 14. Echo rhythms with irregular groupings 15. Minor keys 16. Echo exercise in the natural minor 17. Self-evaluation exercise in the natural minor 18. Harmonic minor 	<ol style="list-style-type: none"> 19. Echo exercise in the harmonic minor 20. Melodic minor 21. Echo exercise in the melodic minor 22. Self-evaluation exercise in the melodic minor 23. Melismas 24. Four part music 25. Mach's mit mir (no soprano) 26. Mach's mit mir (no alto) 27. Mach's mit mir (no tenor) 28. Mach's mit mir (no bass) 29. Mach's mit mir (complete) 30. Chorale (no soprano) 31. Chorale (no alto) 32. Chorale (no tenor) 33. Chorale (no bass) 34. Chorale (complete) 35. If I should e'er forsake Thee (complete) 36. Fine