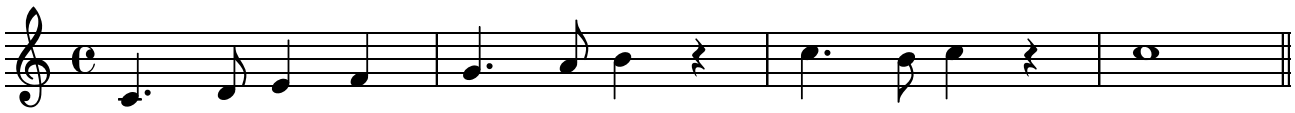
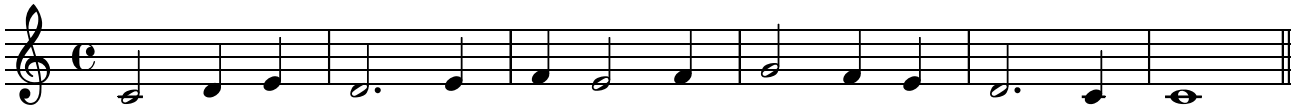
In each example, start by identifying which line or space on the staff represents 'do,' the tonic. If you have an instrument at hand, play the tonic, and then sing enough notes from the tonic chord to bracket the range of the melody, e.g., 'do mi so do' for the octave spanned by the first example. If an instrument is not available, pick a note for 'do' that will put the melody in the most comfortable part of your vocal range. Locate the notes of the tonic chord on the staff to use as reference points.

27



28



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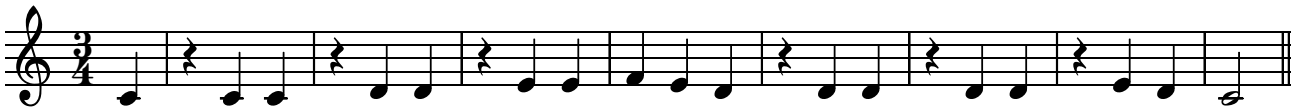
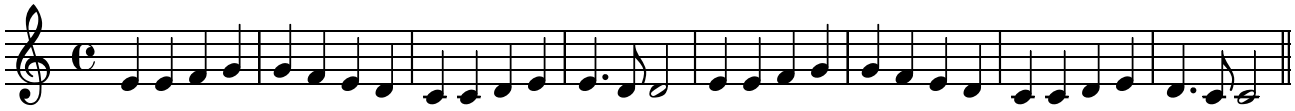


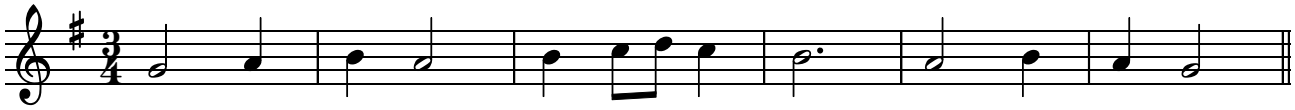
famous tune (identified in the table of contents)

30



The following example is in a new key: its 'do' is the former 'so.' If you have trouble convincing your brain to switch keys, try singing 'do re mi fa so' in the old key, then repeating the last note as 'do,' and finally singing 'do ti do' — with authority!

31



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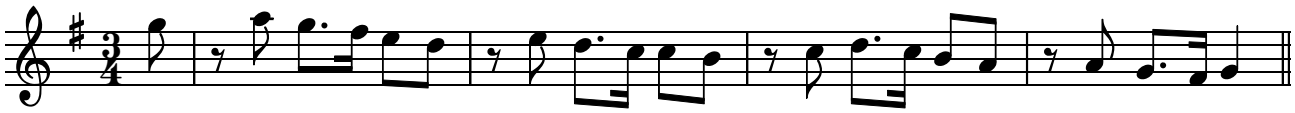
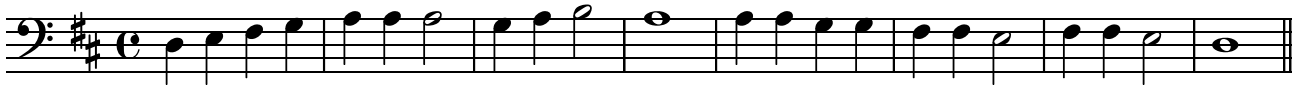
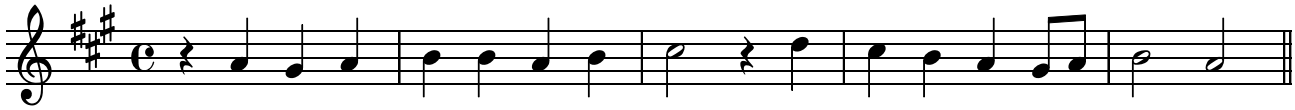
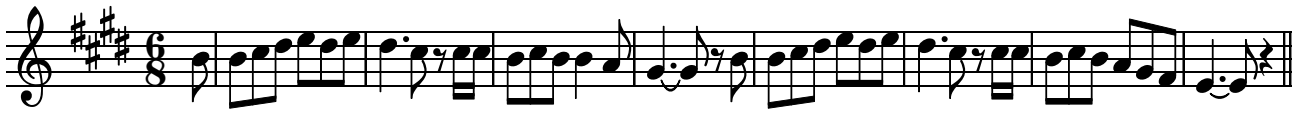
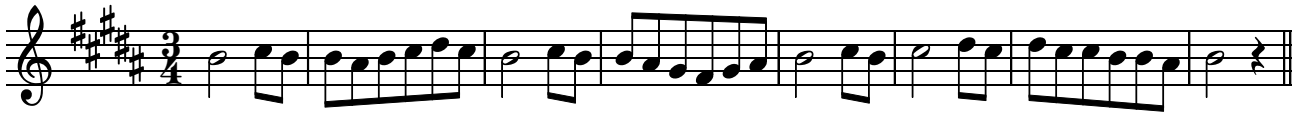


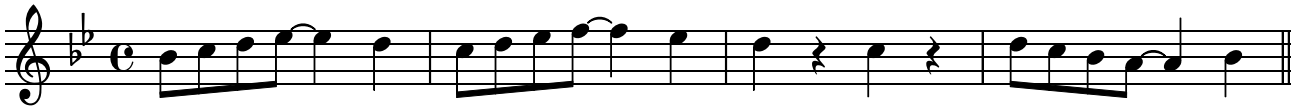
33 

34 

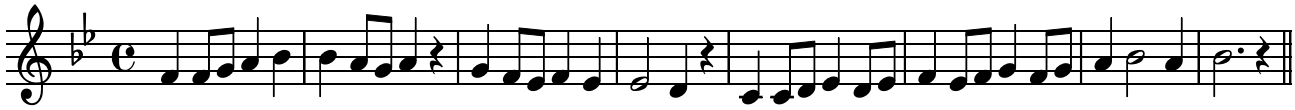
35 Moderato 

Note that the following two examples both have the tonic on the line at the center of the staff, so the one with five sharps actually isn't any more difficult to read.

36 

37 

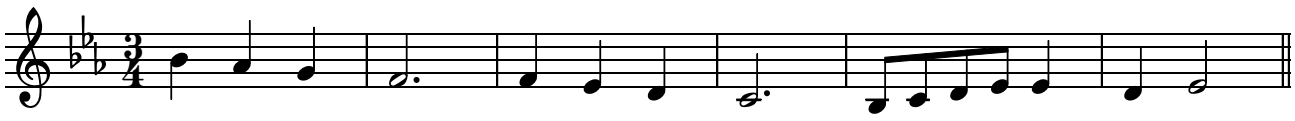
The following five melodies all begin on 'so.'

38 

We now begin moving around the circle of fifths in the opposite direction. 'Ti' in the previous key is flattened, and becomes 'fa' of the new key. If you're singing the new, flattened version of the note correctly, you should be able to hear its strong tendency to resolve down to 'mi.'

[33] anonymous, *carol (Bohemia)* [34] J.S. Bach, *Chorale, 'Herr, wie du willst, so schick's mit mir'* [35] Pierre Latour, *The Beautiful Angel* [36] L.R. Lewis [38] L.R. Lewis

39



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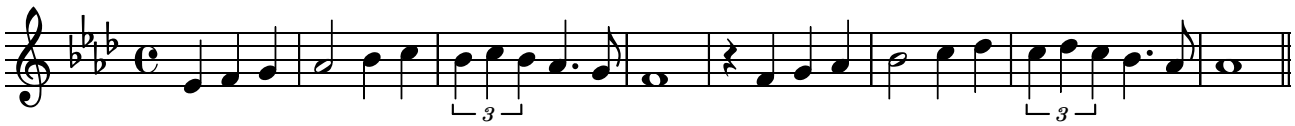

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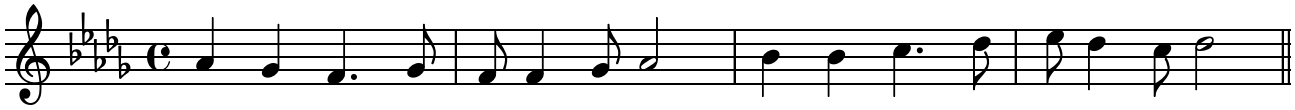
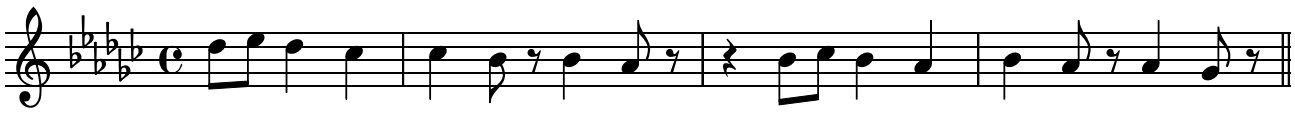
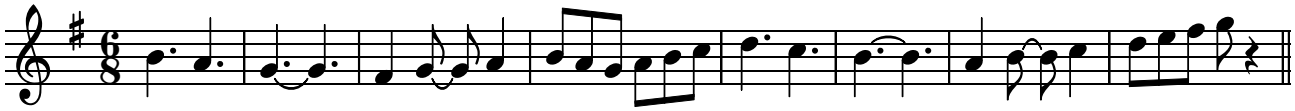


The following two melodies both have the tonic at the same place on the staff.

42

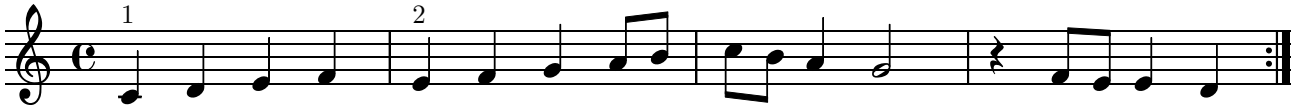


43



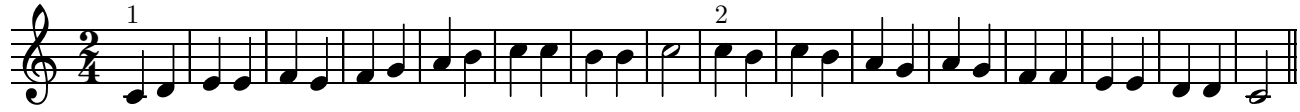
Canon for two voices:

44

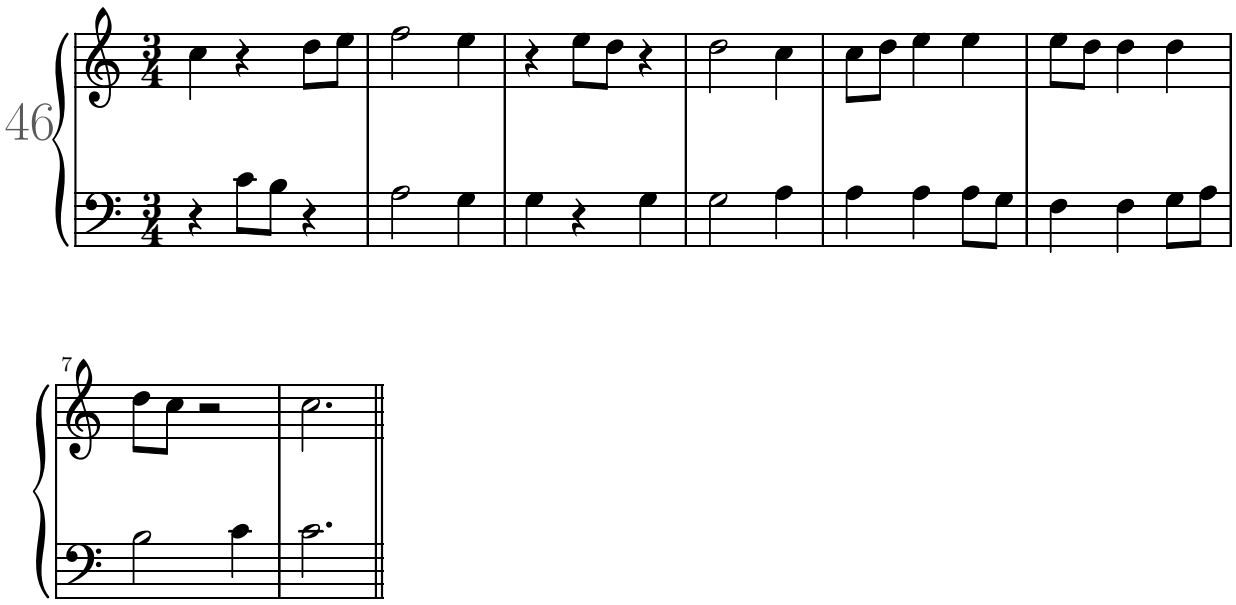


Canon for two voices:

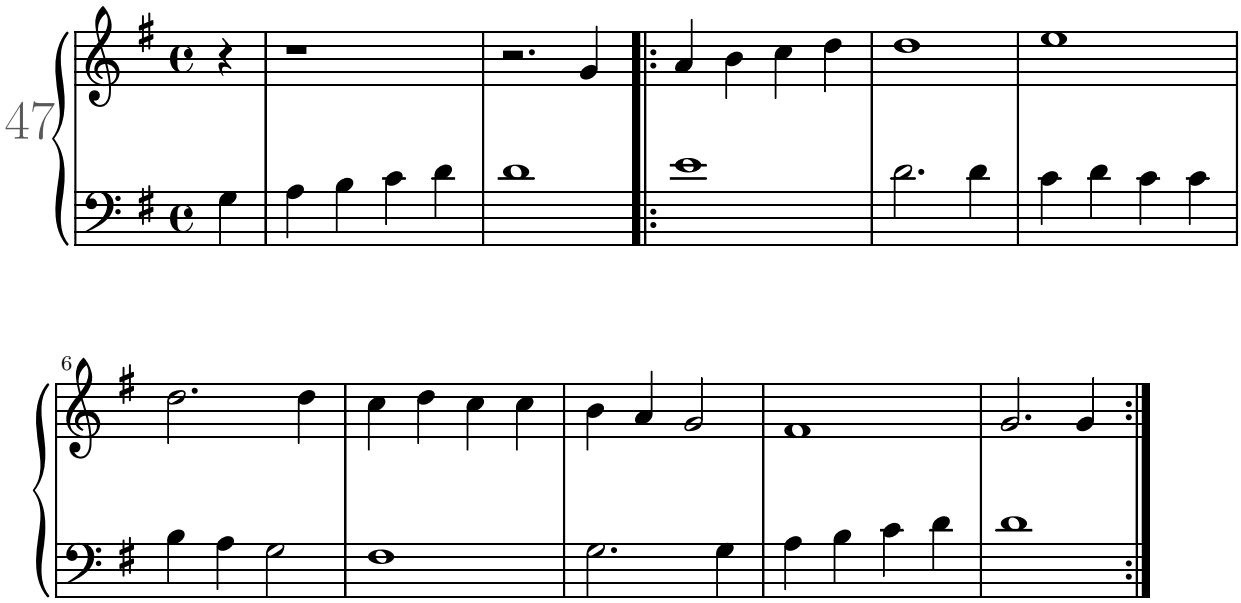
45

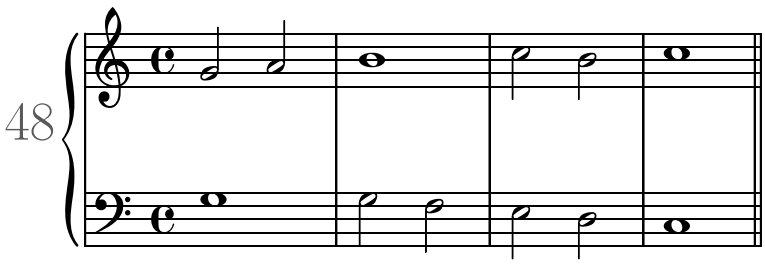


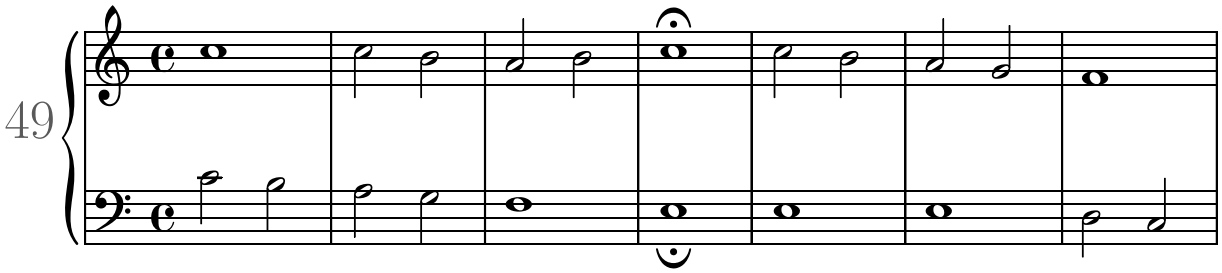
[45] L.O. Emerson, *Whither Through the Meadow?*

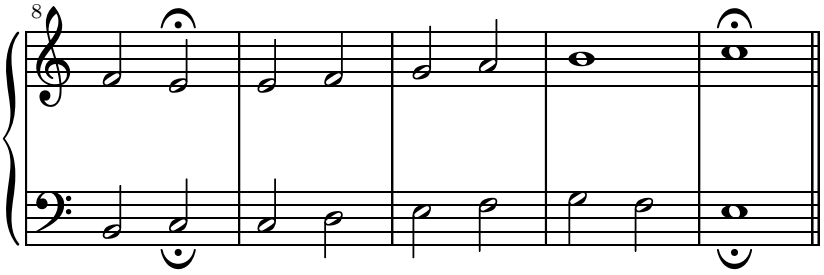


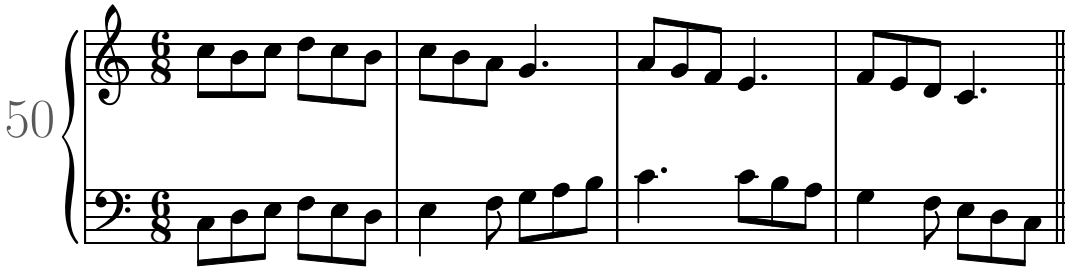
Canon for two voices:



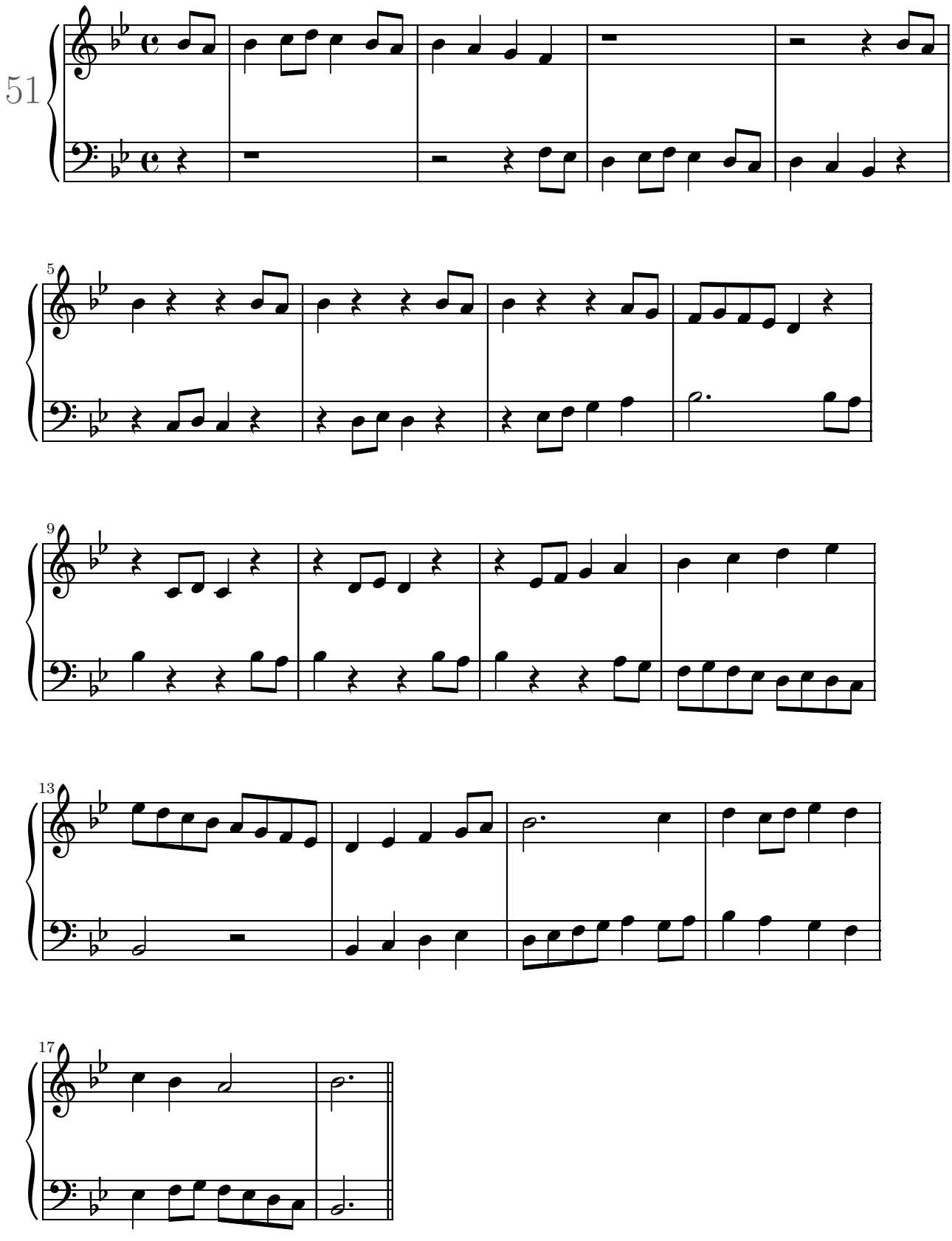








[48] L.R. Lewis [49] L.R. Lewis [50] L.R. Lewis



[51] L.R. Lewis