This Open Education Resource was originally inspired to make sight-singing materials more accessible for the students at The Hartt School, University of Hartford. The Hartt School uses the Kodály Philosophy for their ear training curriculum, which is founded in using folk songs as literacy connections. Folk songs are presented every day in my courses, as an introduction to specific literacy elements, but not necessarily for sight-singing. When I began my research for this project I intended to gather materials from all genres of music, which is the norm for the majority of the sight-singing texts I have used. As research on the project progressed, it became apparent that the abundance of folk song material could be organized into a sequenced sight-singing curriculum, which for me supported the philosophy used in my courses.

I have used the International Music Score Library Project (IMSLP), which is a public domain/sharing site, for more years than I can count, to find appropriate music examples for my undergraduate and graduate courses. I searched IMSLP for folk song music and began analyzing and selecting music for the first level of ear training at Hartt: TH 120, Elementary Ear Training. The first source, One Hundred Folk Songs of All Nations, edited by Granville Bantock and published by the Oliver Ditson Company of Philadelphia, PA in 1911 (distributed by the Theodore Presser Company), provided not only enough resources for TH 120, but contains significant examples for the following three semesters of the undergraduate ear training sequence at Hartt. Although my main focus for this project was TH 120, I am quite pleased to have materials to begin OER for three more undergraduate ear training levels.

One Hundred Folk Songs of All Nations has allowed me to analyze and sequence music for TH 120 from 28 different nations. As a collector of world music, I find this source to be invaluable. My TH 120 collection even includes examples from two nations that do not exist in present times! For your information, here is an alphabetical list of nations included in the TH 120 OER: American Indian, Arabia, Bosnia, China, Denmark, Egypt, Finland, France, Germany, Greece, Hungary, Iceland, Ireland, Italy, Japan, Lithuania, Manx-Isle of Man, Netherlands, Norway, Persia, Poland, Portugal, Russia, Spain, Sweden, Switzerland, Syria, and the United States of America.

The melodies are sequenced primarily by melodic content, with some consideration of rhythmic content in certain areas. The first example, from China, is in sol-pentatonic and has a large range with a moderate rhythmic structure, but there are others in the first few pages that are diatonic with a smaller range. Also included in the first several pages are examples that have a small melodic range and moderate rhythmic structure, but have a consistent dotted-eighth/sixteenth rhythm throughout, which might not necessarily be appropriate for an introductory-level ear training course. I chose to maintain the original rhythmic structure because it is characteristic of
the music from that nation, so instructors may certainly teach that element with rote exercises and have the students experience the melodic structure as a literacy element. There are a few areas where examples are numbered based on formatting, meaning, placing an appropriate number of exercises on the same page. I mention that just in case you are scratching your head at certain spots, wondering and thinking that a specific exercise doesn’t exactly fit in the sequence.

There are several exercises that appear in more advanced meters in *One Hundred Folk Songs of All Nations* that I have simplified because of the usable melodic content. For example, there are 6/8 meters presented in ¾, 3/8 meters presented in ¼, and 2/2 meters presented in 4/4. However, there remains several 6/8, 3/8, and 2/2 examples in this collection, and I would encourage instructors to present these examples first in a more accessible meter and then draw the connection to the more advanced meter. I have demonstrated this process with *In Aargau Dwelt Two Sweethearts* from Switzerland, which is presented in this collection in 4/4 with quarter notes and eighth notes (#14), and 2/4 with eighth notes and sixteenth notes (#15).

I suppose the point is that everyone should use this source as they see fit to best instruct their students.

I would first like to thank Lief Ellis, Performing Arts Technology Manager at The Hartt School, University of Hartford. For the past several years, Lief has gone above and beyond his role as Technology Manager and has taught me everything I know about Finale, the music writing program used to create the examples in this resource. The actual writing and formatting of this project is only possible due to his willingness to share his expertise.

I would also like to thank the University of Hartford for awarding me a grant to support this project. I never would have predicted the joy this research would bring, as I analyzed unfamiliar and some familiar folk songs, learned about the cultures represented, and continually worked towards the music literacy of students at the Hartt School. I look forward to the expansion of this project, and sharing this source with schools beyond the University of Hartford.

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1. Jasmin Flower

Andante

2. ‘Neath the Shadow of a Tree

Allegro vivo

3. Thine Eyes Are Bright With Fire

Adagio di molto

China

Russia

Arabia
4. **Come and Twine the Slim Boughs**

Andantino quasi Allegretto  
Russia

5. **New Year Song**

Allegretto  
Japan

6. **Deign My Voice to Hear**

Allegretto  
Persia
7. There’s Ne’er a Blossom

Poco Allegretto

Lapland–Finland

8. From Afar Returns My Well-Beloved

Andantino con moto

Lithuania

9. Dakota Serenade

Andante con moto

American Indian
10. Early Strolling at my Leisure

Brightly

France—Troubadours

11. Minstrel Song

Expressively

Germany—Minnesingers
12. **Song of the Fig-Tree Orchard**

Allegretto

Portugal

13. **In Our Happy Village**

Gaily

France

14. **In Aargau Dwelt Two Sweethearts**

With expression

Switzerland
15. In Aargau Dwelt Two Sweethearts

With expression

Switzerland

16. Upon Thy Lovely Lips

Allegro non troppo

Smyrna--Syria

17. Why So Silent, Tell Me, Birdie

Moderato

Bosnia
18. **Little Cottage Lowly**  
*Allegretto*  
Poland

19. **There’s No Deity But God**  
*Andante*  
Egypt (Dervish)

20. **Love Song**  
*Andante*  
Egypt

21. **In the Shade of the Garden Strolling**  
*Moderato*  
Russia
22. All Through the Night

Slowly and expressively

Old Welsh Air

23. I Wander Through Woodlands

Freely

Denmark

(Omit 2nd time)

24. O Thou Dearest Maiden Mine

Lightly

Germany
25. **If 'Tis Sorrow So To Love Thee**

*Andante*  
Spain

26. **Annie of Tharau**

*Moderately*  
Germany
27. Tenting on the Old Camp Ground

Tempo di Marcia

[Music notation]

28. Old Folks at Home

Moderato

[Music notation]

29. There Was a Little Maiden

Lively

[Music notation]
30. Dixie

Con spirito

Dan D. Emmett, USA

31. Hungaria’s Treasure

Impressively

Hungary
32. On the Bridge of Avignon

Brightly

33. Rosa

Lightly

34. Dearest Maiden

Allegro giocoso
35.  The Fair Maid of Sorrento

Lightly  
Naples, Italy

36.  Hunt the Wren

Lively  
Manx--Isle of Man
37. The Daughters of Erin

Lively

Ireland

38. The Last Rose of Summer

Slowly and with great expression

Ireland
39. **From These Dear Mountains**

Expressively Switzerland

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\[ \text{Music notation for From These Dear Mountains}\]
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40. **Pawnee War-Song**

Con Moto American Indian

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\[ \text{Music notation for Pawnee War-Song}\]
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41. **O’er the Distant Lonely Mountains**

Scherzando Russia

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\[ \text{Music notation for O’er the Distant Lonely Mountains}\]
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42. **Little Katie**

Andante Sweden

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\[ \text{Music notation for Little Katie}\]
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43. The Musician

Allegretto

44. Bravely Sails My Bark

Con moto

45. On a Crystal Throne

Moderato

(2nd time P)