

## Sight Singing 3

By Anthony Viscounte

Instructional Design: Dr. Rachel Yoon

Edited by Joe Bergamini

Digital book design and cover by Mike Hoff

Layout by Rick Gratton

Music engraving by Willie Rose

### **MI Curriculum Series**

Series Sponsor: Jon Clayden, Vice President of Academic Affairs

Creative Director & Executive Editor: Donny Gruendler, Vice President of Instruction and Curricular Development

Managing Editor: Joe Bergamini

Published for MI by WBH MusicWorks LLC

Executive Producers: Rob Wallis, Joe Bergamini, Mike Hoff

Copyright © 2014 Musicians Institute, Inc.

All Rights Reserved





# SIGHT SINGING 3

## Unit 1

1. Introduction to Sight Singing 3 4
2. Preparatory Warm-Up 5
3. Pentatonic Scale 13
4. Chart Reading: "Fifth Time's a Charm" 16

## Unit 2

1. Preparatory Warm-Up 18
2. The Blues Scale 26
3. Chart Reading: "Ramblin'" 28

## Unit 3

1. Preparatory Warm-Up 30
2. Major Triad Inversions 38
3. Chart Reading: "What I Feel Inside" 41

## Unit 4

1. Preparatory Warm-Up 42
2. Minor Triad Inversions 52
3. Introduction to Extended Chords (Ninths) 55
4. Chart Reading: "Some Other Life" 58

## Unit 5

1. Preparatory Warm-Up 59
2. Introduction to Extended Chords (Elevenths & Thirteenthths) 72
3. Chart Reading: "Little Lamb" 75

## **Unit 6**

- |    |  |    |
|----|--|----|
| 1. | Preparatory Warm-Up                      | 76 |
| 2. | Introduction to the Harmonic Minor Scale | 89 |
| 3. | Introduction to the Melodic Minor Scale  | 90 |
| 4. | Chart Reading: "I Dream of You"          | 91 |

## **Unit 7**

- |    |  |     |
|----|--|-----|
| 1. | Preparatory Warm-Up                      | 93  |
| 2. | Natural, Harmonic & Melodic Minor Triads | 107 |
| 3. | Chart Reading: "Just Before Midnight"    | 110 |

## **Unit 8**

- |    |  |     |
|----|--|-----|
| 1. | Preparatory Warm-Up                      | 112 |
| 2. | Common Chord Progressions in a Minor Key | 129 |
| 3. | Chart Reading: "Young and Free"          | 131 |

## **Unit 9**

- |    |                                    |     |
|----|------------------------------------|-----|
| 1. | Preparatory Warm-Up                | 132 |
| 2. | Modes                              | 149 |
| 3. | Chart Reading: "Fall Into My Arms" | 152 |

## **Unit 10**

- |    |                                       |     |
|----|---------------------------------------|-----|
| 1. | Preparatory Warm-Up                   | 153 |
| 2. | Chart Reading: "You Were Made for Me" | 171 |
|    | Parting Words                         | 173 |
|    | Sources                               | 174 |
|    | About the Author                      | 175 |

## Chapter 1: Introduction to Sight Singing 3

### Foreword by the Author

Thus far in your sight singing journey, you have developed the necessary foundation for executing melodies and rhythms upon seeing them for the first time. You have harnessed and obtained dedicated practice habits, including the repetition of vital preparatory warm-ups, working diligently with a metronome, collaborating with and challenging your peers, and studying and successfully singing hundreds of practice exercises throughout Sight Singing 1 and 2. These practices have prepared you well for what is to come. It is now time to apply those theories and practices to advanced sets of scales, modes, meters and rhythms—the kinds of advanced musical vocabularies that appear in genres as distinct as classical, pop, blues and jazz. Upon completing this course, you will undoubtedly be able to thrive as a professional singer in any and all types of sessions and performances. Buckle up and get ready to take your sight-singing skills to the next level!

### Course Description

In this course, you will continue to learn about the art of performing a piece of music on seeing it for the first time. Through the combination of ear training, aural exercises, rhythm reading and sight singing melodies, you will further develop your sight singing skills. This will be accomplished through the execution of tonal memory, pitch matching, singing exercises a capella, and interval reading. Through these studies, you will develop confident music-reading skills and solidify your daily practice techniques, which will directly and positively impact your overall musicianship.

### Objectives

Through this course, you will explore more advanced aspects of sight singing and overall musical studies. Topics will include singing the major and minor pentatonic scales, melodic and harmonic minor scales, melodies without rhythm, diatonic minor key triad progressions, singing through five-chord progressions, and advanced rhythms with ties and syncopation. You will also be expected to understand and execute Roman numeral analysis of chord progressions, and you will dive deeper into a more in-depth practice of lyric singing. By refining and strengthening your practice routine, you will develop the necessary skills to be a first-call singer for the rest of your life.

## Chapter 2: Preparatory Warm-Up

We will begin each unit of this course by practicing a series of preparatory warm-ups. Warm-ups 1-9 should be deeply engrained in your musical repertoire by now, as you have mastered them in Sight Singing 2. Warm-up 10 will then be introduced, containing an introduction to the main focus of this unit: the pentatonic scale.

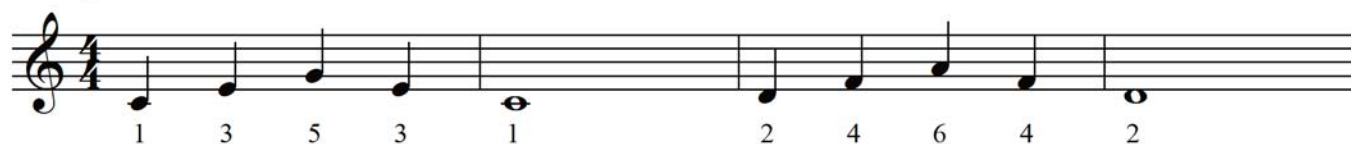
Descriptions will be provided above each exercise as a reminder of their content and purpose.

### Ex. 1.1 Warm-Up 1

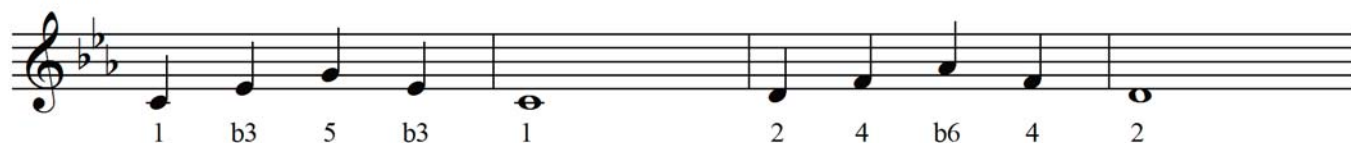
This first exercise will consist of outlining triads and resolving unstable tones to stable tones. You will sing through a major key, and then you will modulate to the parallel minor key. Once you complete the minor key's exercise, you will pivot on the fifth note of the scale, which then becomes note 1 of your new key. Repeat this pattern accordingly.

♩ = 140

C major:



C minor:





D minor:

1 b3 5 b3 1 2 4 b6 4 2

1 b3 5 b3 1 1 b6 5 1 4 b3

1 b7 2 1 1 b3 5 8 8 8 8 8 1 1 1 1

A major:

1 3 5 3 1 2 4 6 4 2

1 3 5 3 1 1 6 5 1 4 3

1 7 2 1 1 3 5 8 8 8 8 8 1 1 1 1

A minor:

1 b3 5 b3 1 2 4 b6 4 2

1 b3 5 b3 1 1 b6 5 1 4 b3

1 b7 2 1 1 b3 5 8 8 8 8 8 1 1 1 1

Continue with this modal interchange until all parallel major/minor keys have been covered (Ema, Emi, Bma, Bmi, F#ma, F#mi, D#ma, D#mi, A#ma, A#mi, Ebma, Ebmi, Bbma, Bbmi, Fma, Fmi).

Ex. 1.2 Warm-Up 2

This warm-up will have you outline every triad that appears in the natural minor key. First, mentally assess each triad: is it major? Minor? Diminished? Keep in mind that every note will fall within the key, so harness your tonal memory and perform each note with crisp intonation. **Remember:** A minor chord may be given the symbol “mi,” or “min,” a major chord may be given the symbol “ma” or “Maj,” and a diminished chord may be given the symbol “o” or “dim.”

♩ = 110

Cmi (i)                      Dmi(b5) (ii°)                      Ebma (III)                      Fmi (iv)

1 b3 5 b3 1                      2 4 b6 4 2                      b3 5 b7 5 b3                      4 b6 1 b6 4

G (V)                      Abma (VI)                      Bbma (VII)                      Cmi (i)

5 b7 2 b7 5                      b6 1 b3 1 b6                      b7 2 4 2 b7                      1 b3 5 b3 1

Repeat this exercise in chromatically ascending keys to cover the entire vocal range.

Ex. 1.3 Warm-Up 3

You will begin each measure by singing the tonic note, or note “1.” You will sing each note within the major scale based off of the root to get familiar with the tonic’s relationship with every scale degree. Repeat this exercise in chromatically ascending keys until every key is covered.

♩ = 160

1 2 1                      1 3 1                      1 4 1                      1 5 1

1 6 1                      1 7 1                      1 8 1                      8 7 8

8 6 8                      8 5 8                      8 4 8                      8 3 8

8 2 8                      8 1 8



Ex. 1.4 Warm-Up 4

This is the same exact exercise as warm-up 3, but it is in the natural minor key. Switch gears and remember what a minor key feels and sounds like. Repeat this warm-up in chromatically ascending keys until every key is covered.

♩ = 160

Major second      Minor third      Perfect fourth      Perfect fifth

1 2 1      1 b3 1      1 4 1      1 5 1

Minor sixth      Minor seventh      Perfect octave      Major second

1 b6 1      1 b7 1      1 8 1      8 b7 8

Major third      Perfect fourth      Perfect fifth      Major sixth

8 b6 8      8 5 8      8 4 8      8 b3 8

Minor seventh      Perfect octave

8 2 8      8 1 8

Ex. 1.5 Warm-Up 5

Sing through the chromatic scale. Remember, every note is separated by a half step. Lock into that interval and continue to master the ascending and descending scale. Repeat in chromatically ascending keys until all keys are covered.

♩ = 180

Ex. 1.6 Warm-Up 6

This warm-up is similar to warm-up 2, but now it is in a major key. Sing through each triad, and once again, think about the quality of each triad. Repeat in chromatically ascending keys until all keys are covered.

♩ = 170

1 3 5 3 1      2 4 6 4 2      3 5 7 5 3      4 7 8 6 4

5 7 9 7 5      6 8 10(3) 8 3      7 9(2) 11(4) 9(2) 7      1 3 5 3 1

Ex. 1.7 Warm-Up 7

This exercise will not only assist in your abilities to resonate your tones and harmonize with a vocal ensemble, it will also focus on creating pure open vowels. Repeat this exercise in chromatically ascending keys until all keys are covered. You may switch voice parts as desired.

♩ = 150

3 Mi 5 me 4 ma 4 mo 3 mu

1 Mi 1 me 7 ma 7 mo 1 mu

5 Mi 5 me 5 ma 5 mo 5 mu

1 Mi 3 me 2 ma 5 mo 1 mu

Ex. 1.8 Warm-Up 8

Approach this warm-up exactly as you approached warm-up 7, only this time it is in a minor key. Concentrate on resonating the open vowels, and lock into those scale degrees that give a key its minor qualities (in this case, b3 and b7).

♩ = 150

b3 Mi 5 me 4 ma 4 mo b3 mu

1 Mi 1 me b7 ma b7 mo 1 mu

5 Mi 5 me 5 ma 5 mo 5 mu

1 Mi 5 me b3 ma 5 mo 1 mu