

## Sight Singing 4

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# SIGHT SINGING 4

## Unit 1

1. Introduction to Sight Singing 4 4
2. Preparatory Warm-Up 5
3. Tension/Resolution & Chord/Scale Relationships 16
4. Review of the Modes" 29
5. Modal Reading 32
6. Chart Reading: "Agnus Déi" 34

## Unit 2

1. Preparatory Warm-Up 35
2. Eighth Note-Based Grooves 47
3. Chart Reading: "Lydia's Loco Cupcake Mix" 54

## Unit 3

1. Preparatory Warm-Up 56
2. Introduction to Swing 68
3. Chart Reading: "Susanna" 74

## Unit 4

1. Preparatory Warm-Up 77
2. Jazz Transcription: "Autumn Leaves" 89
3. Chart Reading with Swung 16ths 96

## Unit 5

1. Preparatory Warm-Up 98
2. Advanced Blues Reading 110
3. Chart Reading: Simple & Bebop Blues Forms 118

## **Unit 6**

1. Preparatory Warm-Up 121
2. Advanced Minor Blues Reading 134
3. Chart Reading: Simple and Jazz Minor Blues Forms 138

## **Unit 7**

1. Preparatory Warm-Up 141
2. Introduction to the V7/ii Chord 154
3. Chart Reading: "Keeps Me Alive" 157

## **Unit 8**

1. Preparatory Warm-Up 158
2. Chart Reading Review 1 171

## **Unit 9**

1. Preparatory Warm-Up 176
2. Advanced Two-Part Reading 189

## **Unit 10**

1. Preparatory Warm-Up 193
2. Chart Reading Review 1 206
- Parting Words 211
- Sources 212
- About the Author 213

## Chapter 1: Introduction to Sight Singing 4

### Foreword by the Author

Welcome to Sight Singing 4, the final stage of your sight singing studies. It is time to put the finishing touches on your already-polished musical skills and ability to successfully execute melodies and rhythms upon seeing them for the first time. This course will challenge you like never before. You will be asked to tackle complex rhythms and melodies that may be foreign to your well-developed tonal memory at this time. You will dive deeper than ever before into advanced concepts, including applying the correct feel over dozens of diverse grooves; singing musical genres from all over the world, such as reggae, R&B, funk, shuffle and 6/8 samba feels; submersing yourself in all the different types of modes; and tackling advanced chart-reading exercises. But with the dedicated practice techniques you have developed within your first three sight singing courses, your eagerness to learn more and better yourself as a musician, and your positive mindset, these challenges will take your musical abilities to a level you had never imagined you could attain. As well as this, it is my guarantee that you will have more fun than ever before along the way! Though this is the final sight-singing course you will undergo at Musicians Institute, this is only the very beginning of a lifetime filled with amazing experiences as a singer and a *total musician*.

### 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 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 tension/resolution, chord/scale relationships, a deeper look at modes and modal reading, early music (chants), eighth- and 16th-note based grooves, downbeat versus upbeat based grooves, reading grooves rooted in triplets and implied triplets, melody transcriptions, blues and "jazz blues" melodies, secondary dominance, ii-V7-I progressions and composing unique melodies for your peers to sing in class.

For as long as you live, you will never know everything there is to know about music. You will constantly be discovering new concepts and will continue to refine your craft for as long as you live. That being said, upon completion of this course you will be beyond well equipped to take on any gig that comes your way for the rest of your life. Practice intelligently and efficiently, have fun, and prepare yourself for the world of opportunities to come!



Ex. 1.4 Warm-Up 4

Sing through each inversion of the **pentatonic scale**, first in major, and then in minor. At the end of the minor pentatonic warm-up, resolve b6 to the pivot note 5, where note 5 will become the tonic of your new major key. Repeat this modulation up a fifth until all keys are covered.

♩ = 140

C major:

Cma6 (I)                      Dmi7 (ii7)                      Emi7 (iii7)

1 2 3 5 6 5 3 2 1      2 3 5 6 1 6 5 3 2      3 5 6 1 2 1 6 5 3

Gma6 (V)                      Ami7 (vi7)

5 6 1 2 3 2 1 6 5      6 1 2 3 5 3 2 1 6

C minor:

Cmi7 (i)                      E♭ma6 (III7)                      Fmi7 (iv7)

1 b3 4 5 b7 5 4 b3 1      b3 4 5 b7 1 b7 5 4 b3      4 5 b7 1 b3 1 b7 5 4

Gmi7 (v7)                      B♭ma6 (VII7)                      Gma6 (I)

5 b7 1 b3 4 b3 1 b7 5      b7 1 b3 4 5 4 b3 1 b7 5(1)

Ex. 1.5 Warm-Up 5

Sing through the **blues scale**, and concentrate on singing the blue notes with pinpoint accuracy. You may repeat this exercise in chromatically ascending keys until the entire vocal range is covered.

♩ = 130

C7                      C7                      C7                      C7

1 b3 4 b5 5 b7 1      1 b7 5 b5 4 b3 1      1 b3 4 b5 5 b7 1 b7 5 b5 4 b3 1      1

The following exercise will cover every triad inversion in a major key. Pay attention to the chord qualities of each triad within this major key, C major.

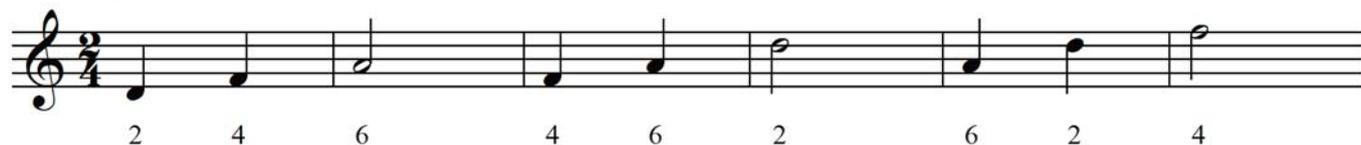
Sing through each inversion and lock into the interval from the bass note to the note above it. You may repeat this exercise in chromatically ascending keys until the entire vocal range has been covered.

Ex. 1.6 *Warm-Up 6* (♩ = 140)

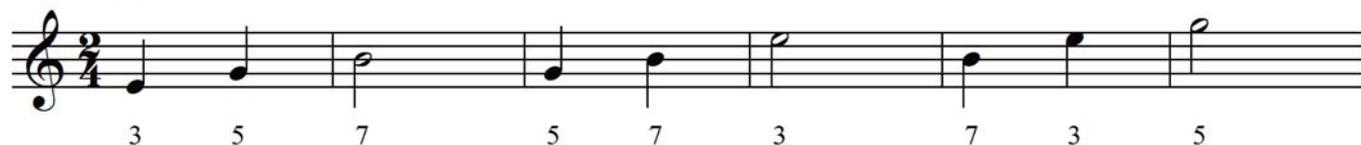
C major (I)



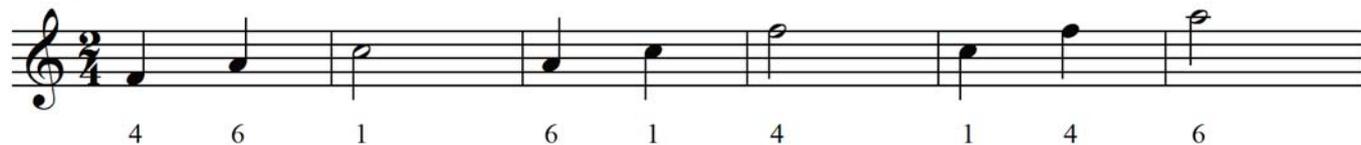
D minor (ii)



E minor (iii)



F major (IV)



G major (V)

5 7 2 7 2 5 2 5 7

7 5 2 5 2 7 2 7 5

A minor (vi)

6 1 3 1 3 6 3 6 1

1 6 3 6 3 1 3 1 6

B diminished (vii<sup>o</sup>)

7 2 4 2 4 7 4 7 2

2 7 4 7 4 2 4 2 7 1

This warm-up will be in the same format as warm-up 6, but now you will be singing every triad inversion in a **natural minor** key. Again, pay attention to the chord qualities of each triad within this minor key, C minor.

Sing through each inversion and lock into the interval from the bass note to the note above it. You may repeat this exercise in chromatically ascending keys until the entire vocal range has been covered.

Ex 1.7 Warm-Up 7 (♩ = 140)

C minor (i)

1 b3 5 b3 5 1 5 1 b3

b3 1 5 1 5 b3 5 b3 1

D diminished (ii°)

2 4 b6 4 b6 2 b6 2 4

4 b6 2 2 4 b6 b6 4 2

E♭ major (III)

b3 5 b7 5 b7 b3 b7 b3 5

5 b3 b7 b3 b7 5 b7 5 b3

F minor (iv)

4 b6 1 b6 1 4 1 4 b6

b6 4 1 4 1 b6 1 b6 4

G minor (v)

A<sup>b</sup> major (VI)

B<sup>b</sup> Major (VII)

Ex. 1.8 Warm-Up 8

Sing through each ninth chord arpeggio. **Remember:** These chords are based on stacked thirds. Lock into those intervals, especially above the fifth and seventh scale degrees.

♩ = 140