

Sight Singing 2

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Chapter 1: Introduction to Sight Singing 2

Foreword by the Author

By now you should be fully prepared to dive into the next level of your sight singing studies. With your solid foundation of ear training, rhythm reading and sight singing melodies without the aid of an instrument, you have filled your musical toolbox with all of the skills and techniques necessary for advancing your career as a professional singer. It is now time to further explore all of the previously learned aspects of tonal music, as well as voyage into the uncharted territory of new meters, modes, scales and rhythms. By utilizing the disciplined practice routines you developed during your Sight Singing 1 course, you will now take your musicianship 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 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 in triple meter, compound duple meter, I-IV-V harmonic progressions, melodies that expand the range of one octave, pivot notes and chords, the natural minor scale, rhythmic syncopations, major to minor key modulation, modulation to closely-related keys, major, minor, diminished triads and augmented thirds, and lyric singing. By the end of your Sight Singing 2 studies, your tonal memory, musicianship, and overall confidence as a singer will immensely increase; providing you with the required abilities to further establish yourself as a first-call musician.

Chapter 2: Preparatory Warm-Up

We will begin each unit of this course by practicing a series of preparatory warm-ups. Warm-ups 1-5 should be familiar to you by now, as you have mastered them in Sight Singing 1. We will also introduce a new warm-up where we will focus on contrapuntal three-part singing. These exercises may be repeated in chromatically ascending keys (covering the entire vocal range), and also may be sung a capella.

Ex. 1.1 Warm-Up 1

♩ = 110

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 5 3 1

Ex. 1.2 Warm-Up 2

♩ = 100

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

Ex. 1.3 Warm-Up 3

♩ = 120

Ex. 1.4 Warm-Up 4

♩ = 120

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

When singing four-part harmonies, always focus intently on the voices that surround you. As you sing these open vowels, feel the vibrations resonate in your chest and head, and become accustomed to the sensation of crisply accurate harmonized intonation.

Ex. 1.5 Warm-Up 5

♩ = 100

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

In practicing this trio warm-up, you will begin to familiarize yourself with *counterpoint*, also known as contrapuntal singing. As you have learned in your Harmony & Theory studies, counterpoint is the relationship between voices that are interdependent harmonically, and yet are independent in rhythm and contour. As contrapuntal singing will often appear in many different recording and performance settings, this is an important exercise that will help you learn to hold your pitches stronger and sing with confidence

Ex. 1.6 Warm-Up 6

♩ = 120

The musical score is written in 4/4 time with a tempo of quarter note = 120. It consists of two systems of three staves each. The first system shows the beginning of the piece, with the first two staves in treble clef and the third in bass clef. The second system continues the piece. The first two staves of each system contain vocal lines with quarter and eighth notes, while the third staff contains a bass line with half notes and rests, often featuring a slur over two notes.


Chapter 3: Introduction to 3/4 and 6/8 Time

Thus far in our sight singing studies we have been mastering 4/4 time and cut time exercises. While these are the most common time signatures in the Western music tradition, 3/4 and 6/8 time follow closely behind in prevalence.

3/4 Time

3/4 is a simple time signature that represents and consists of three quarter notes.

Ex. 1.7



One two three

Its basic feel is comprised of a stressed beat on beat one, as in a waltz.

Clap and/or sing on a fixed pitch the following rhythms to get accustomed to 3/4 time.

Ex. 1.8



♩ = 80

Ex. 1.9



♩ = 80

Ex. 1.10



♩ = 85

Ex. 1.11



♩ = 90

Ex. 1.12



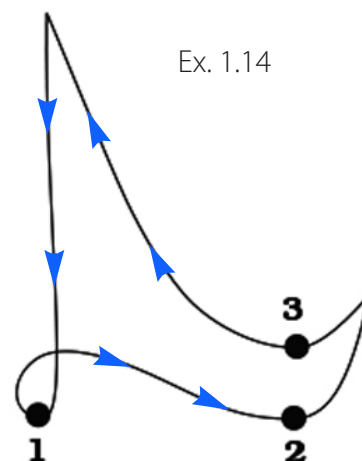
Ex. 1.13



When you become comfortable performing these rhythms in 3/4, revisit them again with the addition of the 3/4 conducting pattern shown in Ex. 1.14.

Begin with your hand positioned in front of your face, and swipe down for beat one. Glide your hand to the right for beat two, and then move it diagonally upward to your starting position for beat three.

Conducting while singing all exercises is a great way to solidify your sense of time, accurately execute each rhythm, and keep your place in the piece of music.



Chapter 4: Practice Exercises

The following practice exercises will include aspects of everything you have learned so far in your sight singing studies, applied to this unit's focal point: 3/4 time.

They will be diatonic examples including I-IV-V-I progressions and relative pitch interval practice. These practice exercises will also focus on ascending and descending intervals of thirds and seconds.

Take a moment to fill out the numbers of each note, if needed.

Remember: Always practice with a metronome to reinforce and strengthen your rock-solid sense of rhythm.

Ex. 1.15

♩ = 80



Ex. 1.16

♩ = 80



Ex. 1.17

♩ = 80



Ex. 1.18

♩ = 80

