

CHORAL & VOCAL SIGHT SINGING *and Keyboard Harmony*

SINGER EDITION

Sight singing does not need to be scary, particularly if it is a communal activity. Members of a choir pick up the skills by a process of osmosis, the stronger ones enabling the weaker ones. Ten minutes of sight singing at each practice can become part of the routine, just like the warm-ups at the start. I was fortunate to have been taught to sight sing in a class situation at primary age; the teacher drew the notes on a blackboard as we followed them up and down with our voices. We enjoyed it enormously. So, whether you are taking a school class, an amateur choir or a solo singing lesson, aim to make it a regular slot, to increase the difficulty very gradually, and to enhance the experience by adding accompaniments.

This book serves a dual purpose. It aims to give choirs and solo singers gently graded sight singing practice whilst at the same time encouraging the pianist to accompany them from chord symbols.

Each stage includes exercises for the singers, (to be practised, not just sight read) and songs to be accompanied. The words are optional, but many choirs find that they help them to keep their place in the music. The book is not geared to any exam syllabus; rather it aims to prepare choir members for the sort of music they are likely to encounter. To be truly confident, singers are advised to learn how to identify the notes on the piano; they can then picture them as they sing. This aids an understanding of tones, semitones and key structures; lessening the element of guesswork.

The Pianist Edition includes chord examples and practice routines, and at the back, a chord compendium. Many examples of the possible realizations of the chords are given and the number of different keys and chords increases gradually.

STAGE 1: Moving by step; 4/4 time; keys of C, G and F major

STAGE 2: Moving by step in 3/4 and 2/4 time; D major

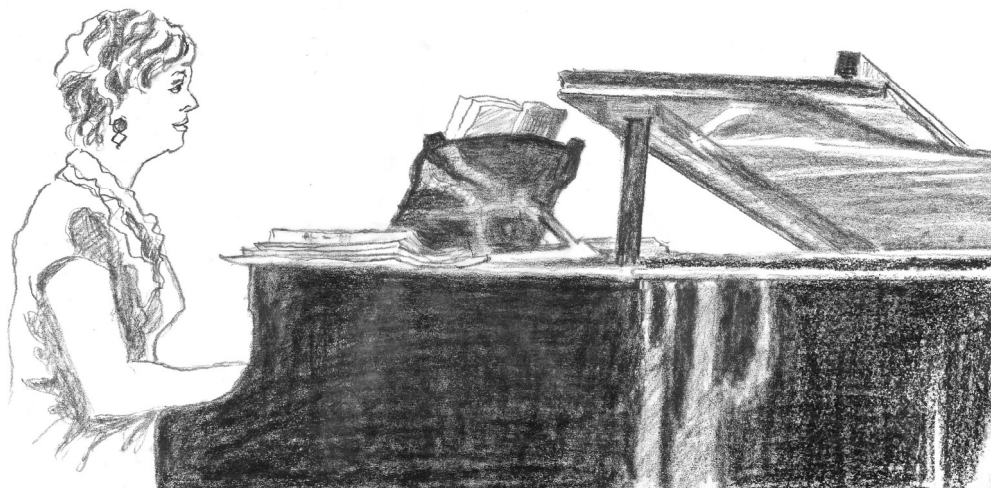
STAGE 3: 2nds, 3rds and octaves, A, E and D minor

STAGE 4: 4ths; 3/8 and 6/8 time

STAGE 5: 5ths; A and E^b major, G, B and C minor; 2/2 time; swing

STAGE 6: 6ths; A^b and E major; 'blue' notes

STAGE 7: 7ths; D^b and B major, F[#], C[#] and F minors



STAGE 3: 2nds, 3rds & octaves; A, D & E minor; dynamics

In moving by step the distance to the next-door notes is called a 2nd. It is surprisingly hard to skip over a note and sing the next one (a 3rd). We are accustomed to scale passages and triads in songs and tend to confuse the two. What helps is to imagine the note in between. You can spot 3rds as they move from a line to a line or a space to a space.

EXERCISE 1 (sing to numbers)

'Major' 3rd (bigger) 'Minor' 3rd (smaller)

EXERCISE 2 Preparation

EXERCISE 3 Preparation

EXERCISE 4 Preparation

Tap

When we move from one keynote to a higher or lower one, the interval is called an 'octave' (an 8th).

EXERCISE 5

EXERCISE 6 Watch out for the semitones (the closest intervals we sing in Western music).

A WELL-KNOWN TUNE THAT MOVES IN 2NDS AND 3RDS

Christmas Feast

F C F/A Dm Gm/Bb F/A G⁷ C

Christ-mas is com-ing and turk - ey roast, gra - vy and pars-nips and sprouts and peas;

C/Bb F/A C/G F Bb⁶ F/C C⁷ F

sau - sa - ges, ba - con, roast po - ta - toes, Christ - mas pud ding and bran - dy cream.

Wave Number Seven

Dmaj⁷ Gmaj⁷ F#m⁷ Em⁷ A

Safe on the beach, count-ing the waves, Here's one and two three, four, five, six;

Dmaj⁷ Em⁷ F#m⁷ G D

Now se - ven comes, tow - er - ing high, Rush-ing at me, knocks me for six!

Glasses

G C C#^{o7} G/D

Where are my glass - es? I thought they were here!

C G/B Am⁷ C/D G

When they are need - ed they ne - ver are near.



D MINOR key note D C Bb A G F E D key note

key signature Bb (Related to F major)

Sing to numbers: 8 7 6 5 4 3 2 1

Semitone Semitone

Shoes Off!

Dm F G Dm

Dirt on the pave - ment and leaves pressed to the sole of your shoe;

Bb G A⁷ Dm

Please take your shoes off and leave them by the door.