

# Advanced Sight Reading

Moving from Diatonic to Chromatic

<https://docs.google.com/presentation/d/1yfZIKx7TcXFwZIWom3qYqGlg4W8D9jOZgCQ39O4Ez0Y/edit?usp=sharing>

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# From Diatonic to Chromatic

- Goal: to develop the tonal vocabulary to alter pitches in the diatonic set.
- Readiness: comfort navigating the Diatonic set (Do-Re-Mi-Fa-So-La-Ti-Do)
- The “Moveable Do” system of Solfege will be used, with examples in both La and Do-based minor.

# The Chromatic Set Ascending

- The Chromatic set includes all twelve half steps within the octave.
- Raised syllables use an "i" version of each syllable.

The image shows a musical score for the chromatic set ascending in 4/4 time. The score is written on a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody consists of a series of half notes: Do (C4), Di (C#4), Re (D4), Ri (D#4), Mi (E4), Fa (F4), Fi (F#4), So (G4), Si (G#4), La (A4), Li (A#4), Ti (B4), and Do (C5). The syllables are written below the notes. The final Do is a whole note. The bass staff has a corresponding bass line that follows the same chromatic pattern.

Do Di Re Ri Mi Fa Fi So Si La Li Ti Do

Do Di Re Ri Mi Fa Fi So Si La Li Ti Do

# The Chromatic Set Descending

- Lowered syllables use an “e” version of each syllable
- Re is the exception, it becomes Ra.

The image shows a musical score for a descending chromatic scale. It consists of two staves, a treble clef on top and a bass clef on the bottom. The notes are: C4 (Do), B3 (Ti), Bb3 (Te), A3 (La), Ab3 (Le), G3 (So), Gb3 (Se), F3 (Fa), E3 (Mi), Eb3 (Me), D3 (Re), Db3 (Ra), and C3 (Do). The lyrics are written below the notes. The first staff has lyrics: Do Ti Te La Le So Se Fa Mi Me Re Ra Do. The second staff has lyrics: Do Ti Te La Le So Se Fa Mi Me Re Ra Do. The notes are quarter notes, except for the final Do which is a half note. The key signature has one flat (Bb).

Do Ti Te La Le So Se Fa Mi Me Re Ra Do

Do Ti Te La Le So Se Fa Mi Me Re Ra Do

# Scales for Ear Training

-There are several types of scales beyond the most common major and minor.

-Reference the handout for examples:

- Major Scale

- Minor Scale in all three forms

- Chromatic Scale (all half steps)

- Whole Tone Scale (this one is tough!)

-Incorporate each of these scales into your warmup routine BEFORE you try and sight read with lots of accidentals.

-Having the vocabulary of these scales in each singer's ears will make altered syllables easier to negotiate.

[-Handout Link](#)

# Accidentals

-A Flat lowers a note a half step.

-A Sharp raises a note a half step.

-A Natural cancels the effect of a sharp or a flat, so a natural can raise a note that was flat, or lower a note that was sharp.

-An accidental (whether sharp, flat, or natural) added to a note in a piece of music will indicate a solfege syllable change.

-Practice identifying notes that are altered within your choir sheet music with your teacher.

# Half Step Charge

-Within the major scale, there are 2 half steps, between Mi-Fa and Ti-Do.

-The motion of these half steps are what create the sense of a tonal center toward Do. We call these leading tones.

-V7 to I is the strongest example of this pull, as both Fa-Mi and Ti-Do are present in the chord progression.

The image shows a musical score for a V7 to I chord progression. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains two chords: a V7 chord (F7) and an I chord (C major). The notes in the treble staff are: F4 (labeled 'Fa'), E4 (labeled 'Mi'), D4 (labeled 'Re'), and C4 (labeled 'Do'). The bass staff contains two chords: a V7 chord (F7) and an I chord (C major). The notes in the bass staff are: F3 (labeled 'So'), E3 (labeled 'Mi'), D3 (labeled 'Re'), and C3 (labeled 'Do'). The labels 'Ti - Do' are positioned above the treble staff, and 'So - Do' are positioned below the bass staff. The labels 'V7' and 'I' are positioned below the bass staff. The notes are connected by a horizontal line, indicating a half-step charge between the two chords.

# Moving the Resting Tone/New Tonal Area

-Altered pitches create new leading tones, and set up zones within music where a different tonal center is present. (tonicization)

-Fi, for example, creates a new leading tone toward So (V), and quickly helps our ears hear So as the resting tone (temporary Do)

-Sometimes we call the chord where the alteration occurs a *Secondary Dominant* chord, labelled here as *V<sub>7</sub> of V*.

The image shows a musical score on a grand staff (treble and bass clefs) with three measures. The notes are as follows:

- Measure 1: Treble clef has a half note G4 (So) and a half note B3 (Do). Bass clef has a half note G2 (Do).
- Measure 2: Treble clef has a half note A#4 (Fi) and a half note B3 (Do). Bass clef has a half note G2 (Do).
- Measure 3: Treble clef has a half note C5 (Ti) and a half note B3 (Do). Bass clef has a half note B1 (So).

Below the staff, the notes are labeled with their solfège names: Do - Do - Ti (top line), So - Fi - So (middle line), Mi - Re - Re (bottom line), and Do - Re - So (bottom line). Below these labels are Roman numerals: I, V<sub>7</sub>/V, and V.



# Intervals for Ear Training

-Introduce altered intervals one at a time.  
Develop a vocabulary.

-Here is a good sequence order of the most common alterations:

-Fa-Fi-So

-Do-Te-La

-Mi-Me-Re

-So-Si-La

-Do-Di-Re

-The less common ones are:

-So-Se-Fa

-La-Le-So

-Re-Ra-Do

Reference the [Handout](#) for Warmups that include alterations, or write your own!

-Develop comfort with each one pattern individually. Students will learn to audiate them and hear them internally like they can easily with the Diatonic set.

# Unison Sight Reading Exercises

-Included in the [Handout](#) are short unison sight reading exercises to introduce each common alteration pattern.

-Composer your own similar examples and practice with each pattern before moving on to the next.

-Introduce alterations in Sight reading after singers have learned their sound in warmups.

# In Practice: Bach Chorales

-several Bach chorale examples are listed in the [Handout](#) but all are easily available online.

-Use the harmonic context around you to help with tuning.

-Practice with the entire choir singing one vocal line and a piano playing the others at first.

-When you have chromatic alterations, [listen vertically](#).

-Tonicization:

“The act of establishing a new key centre, or of giving a degree other than the first (Do) the role of the tonic.” -Oxford Music Online

“The treatment of a pitch other than the overall tonic as a temporary tonic in a composition.”

-Wikipedia