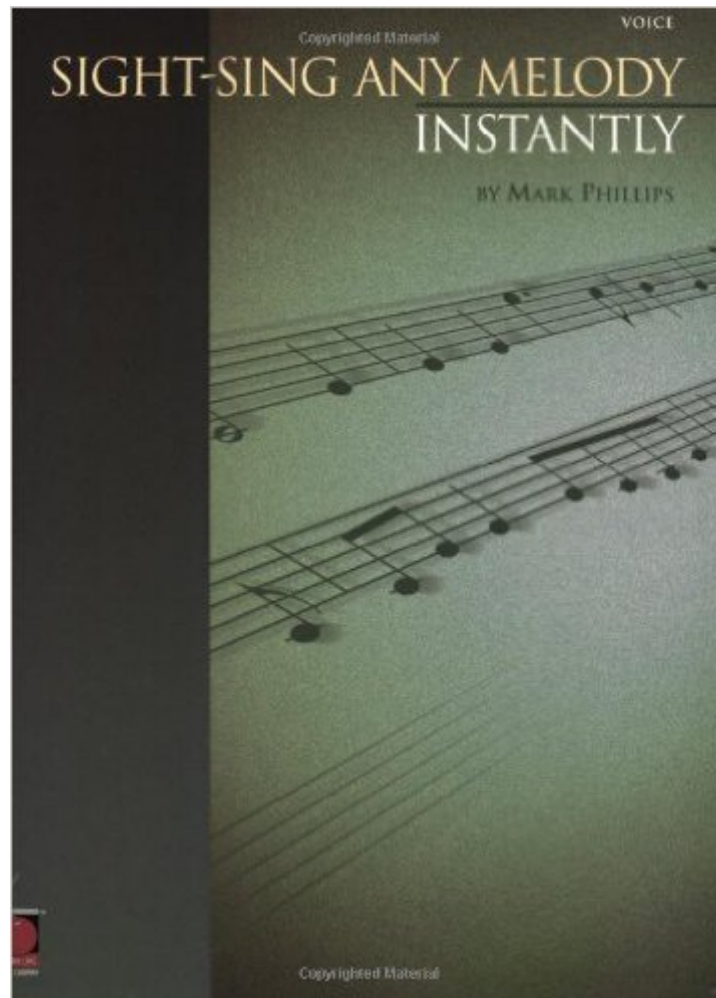


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# Sight-Sing Any Melody Instantly



## Synopsis

(Instructional). Many voice students are incorrectly taught to sight-sing by memorizing the sounds of intervals. This book is for you if you'd like to be able to look at any melody and instantly know how it sounds. It will show you how to memorize the sound of each scale degree in both major and minor keys, sing chromatic tones, and much more. Packed with tips and tricks, this new book is essential for every vocalist.

## Book Information

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Average Customer Review: 4.3 out of 5 stars [See all reviews](#) (12 customer reviews)

Best Sellers Rank: #78,093 in Books (See Top 100 in Books) #14 in [Books > Arts & Photography > Music > Musical Genres > Soul](#) #53 in [Books > Arts & Photography > Music > Songbooks > Vocal](#) #75 in [Books > Arts & Photography > Music > Reference](#)

## Customer Reviews

The title of this book promises to teach you to "Sight-Sing Any Melody Instantly". A more appropriate title would have been: "An Introduction to Sight-Singing". The author rejects the 'interval method' as "flawed" - he says it "doesn't work". Yes, it is true that this time-honoured method has its limitations, but so has the method ("trick") that the author advocates. In fact the author writes "as you become more proficient in sight-singing, you'll gradually memorize the sounds of the various scale degrees and thus be able to sing pitches automatically; that is, you won't actually have to go through the ordeal of pretending you're going to sing a famous song for every note you see."

Towards the end of the book the author concedes that "although in general I strongly oppose the use of intervals in sight-singing ... sometimes they are indeed the best (or only) choice." The author then provides a very brief description of how you can learn intervals and includes an appendix listing and describing them. The author also uses another time-honoured method to learn how to sing at sight - memorising the sound that scale degrees have between each other within major and minor scales (the sounds of the intervals or gaps within a scale), e.g. memorizing what scale

degrees 1 to 3, or 3 to 5 (leaps), sound like in a major scale. The main shortcoming of the book (a thin book) is that there are not nearly enough practise exercises to be able to "sight-sing any melody instantly". And, the exercises that are provided do not include markings to indicate tempi, dynamics, articulations or phrases (these are all part of singing a melody). Also, the author writes that the "exercises presented here contain no difficult or tricky rhythms ... I wrote all the examples in common keys only ...

Sight-singing and ear training per se are different though complementary skills. What I really enjoy about this book is the way they're effectively combined. I studied classical sight-singing years ago in college: Pasquale Bona's Rhythmic Articulation, melodies from sight-singing anthologies. I felt little connection with that music at the time and the only thing that's stayed with me is the warmup drill the class recited: "do-mi-sol-mi, do-fa-la-fa" (Thank you Mrs. Rapp). Later on I worked through the first level of David Burge's Relative Pitch course but found drilling intervals abstracted from real music to be exhausting and not relevant enough to my musical experience. In "Sight-Sing Any Melody Instantly" you build a sense of intervals within a musical context using well-known tunes many people probably know from childhood. This is a fundamental difference from Burge's approach: he regards using reference tunes to identify intervals as a crutch to be discarded as soon as possible. I bought into that for many years but now see the value in drawing from the vast memory of music we all possess. That bank of music contains what excites us about all music and incorporating it into the learning experience is, in my opinion, an effective and satisfying way to go. By definition a book on sight-singing is notation-based and there are no recorded examples; you have to read music in order to make sense of it. I found myself with a new appreciation for 'tired' melodies such as "Deck the Halls" and "Swanee River" once I got inside of them intervallically. The material progresses through diatonic major and minor, gradually introducing chromatic intervals.

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