SIGHT-SINGING
Ear Training Melodies & Exercises • Volume 1: The Pentatonic Scale

by Hans Oxmond
Volume 1: The Pentatonic Scale
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ear training melodies & exercises

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All music examples composed by Hans Oxmond

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Find more information/materials on SIGHT-SINGINGs website:
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SIGHT-SINGING is a modern ear training system, which makes use of solfège – undeniably the oldest and most recognized sight-reading method. By using this system, the student can learn to hear and sing a melody line, simply by reading the notes.

The SIGHT-SINGING (vol. 1-3) books consist of more than 700 melodies and exercises. As you progress through the exercises, the difficulty will increase steadily.

Very little prior knowledge is required of the student. Even if the book is used for independent study, with no help from a music teacher, the student need only know the names of the notes and how to find them on the piano.

In this book (vol. 1), we will focus on the major pentatonic scale. In other words, we will begin our journey by practicing the syllables: do-re-mi-so-la. It is just five notes – but that is still enough to have a lot of fun.

Enjoy!

Hans Oxmond

Copenhagen, 2012
The heart of the solfège system is the major scale.
In terms of notes, with the C as the “do”, it will look like this:

C major scale/C ionian:

\[ \text{do} - 	ext{re} - 	ext{mi} - 	ext{fa} - 	ext{so} - 	ext{la} - 	ext{ti} - 	ext{do} \]

If we want to sing in a minor key, we have to lower or “flatten” the third, sixth and seventh step.
This is done by exchanging the existing vowel with the vowel “e”:

C minor scale/C aeolian:

\[ \text{do} - 	ext{re} - 	ext{me} - 	ext{fa} - 	ext{so} - 	ext{le} - 	ext{te} - 	ext{do} \]

On the other hand, if we want to raise or “sharpen” the note, we will change the vowel to an “i”.
This brings us to the chromatic scale:

C chromatic scale:

\[ \text{do} - \text{di} - \text{re} - \text{ri} - \text{mi} - \text{fa} - \text{fi} - \text{so} - \text{si} - \text{la} - \text{li} - \text{ti} - \text{do} \]

\[ \text{do} - \text{ti} - \text{te} - \text{la} - \text{le} - \text{so} - \text{se} - \text{fa} - \text{mi} - \text{me} - \text{re} - \text{ra} - \text{do} \]

Note that there is a single exception: The flatted “re” becomes “ra”.

In other words, if the note is sharpened we change the vowel to an “i”.
If the note is flattened, the vowel becomes an “e”. The only exception is “re” that when flattened becomes “ra”.

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The Pentatonic Scale
RHYTHMS: \( \text{J - J - J} \)

1. \( \frac{2}{4} \)

MELODIES: DO-RE-MI

4. \( \text{do} \) \( \text{do} \) \( \text{re} \) \( \text{mi} \)

5. \( \text{do} \) \( \text{do} \) \( \text{re} \) \( \text{do} \)

6. \( \text{mi} \) \( \text{do} \) \( \text{do} \) \( \text{re} \)
Find more materials on SightSigning.com
RHYTHMS: \( \cdot J \)

25. 2/4

26. 2/4

27. 2/4

28. 2/4

EXERCISES: MAJOR SECOND & MAJOR THIRD

29. 2/4

30. 2/4

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MELODIES: DO-RE-MI

43.

44.

45.

46.

47.

48.
EXERCISES: INTERVALS INSIDE SO-LA-DO-RE-MI

61. so la ma-jor se-cond la do mi-nor third
    do re ma-jor se-cond re mi ma-jor se-cond

62. (so) ma-jor se-cond per-fect fourth
    per-fect fifth ma-jor sixth

63. (la) ma-jor se-cond mi-nor third
    per-fect fourth per-fect fifth

64. per-fect fourth mi-nor third
    ma-jor se-cond ma-jor third

65. per-fect fifth per-fect fourth
    ma-jor se-cond ma-jor se-cond

66. ma-jor sixth per-fect fifth
    ma-jor third ma-jor se-cond