SIGHT READING

Claudio Angeleri

Centro Didattico produzione Musica

Sight reading, istruzioni per l'uso

- Questa dispensa raccoglie esercizi tratti da vari metodi di strumenti differenti (batteria, sassofono, pianoforte, voce).

È divisa in quattro parti:

- Lettura ritmica
- Lettura melodica (con armatura in chiave)
- Lettura melodica (con sigle e armatura in chiave)
- Lettura armonica (semplici corali e scrittura armonica a grappoli).

- È utile affrontare progressivamente tutte e quattro le sezioni, privilegiando la lettura a prima vista molto lentamente arrivando sempre fino alla fine di ogni esercizio anche se si sono commessi errori.
- Ogni esercizio sarà preceduto da una analisi ritmica, melodica (Che scala è sottesa? Si tratta di uno sviluppo orizzontale o verticale? In questo caso di che arpeggio si tratta?), armonica (Sostituire le sigle con dei numerali es. I, VI7, II, V. Di che cadenza si tratta? La melodia sta modulando?).
- L'analisi degli esercizi sarà guidata prima dal docente fino a quando lo studente diventerà autonomo.
- Gli esercizi melodici devono essere sempre cantati. Dapprima insieme alla melodia suonata al pianoforte, successivamente saranno cantati e poi suonati con lo strumento. Sarà utile identificare gli intervalli della melodia. Ad esempio: la melodia parte dalla III minore dell'accordo con funzione II, quindi prosegue per gradi congiunti sulla scala dorica fino alla settima, poi scende con un salto discendente di quarta ecc. ecc.
- Negli esercizi melodici con sigle è utile cantare le toniche dei bassi. L'esercizio può essere quindi eseguito a due voci: la prima canta la melodia, la seconda canta i bassi. Anche in questo caso ci si può aiutare con il piano fino a quando si acquisisce sicurezza nella lettura.
- Alcuni corali possono essere cantati a più voci.
- Gli esercizi di questo testo sono prevalentemente di tipo jazzistico quindi occorre tener presente le convenzioni di scrittura jazz. È utile comunque variare lo stile suonando con swing o even eights posizionando il metronomo sul 2 e sul 4, o sull'1 e il 3, o ancora in altre posizioni della battuta.
- Può essere d'aiuto utilizzare una batteria elettronica con diversi groove o delle clavi. Lo studente è vivamente sollecitato a introdurre soluzioni personali e creative.
- Infine, non dimenticate mai l'obiettivo di questa attività: LEGGERE A PRIMA VISTA CON IL PROPRIO STRUMENTO.

Claudio Angeleri

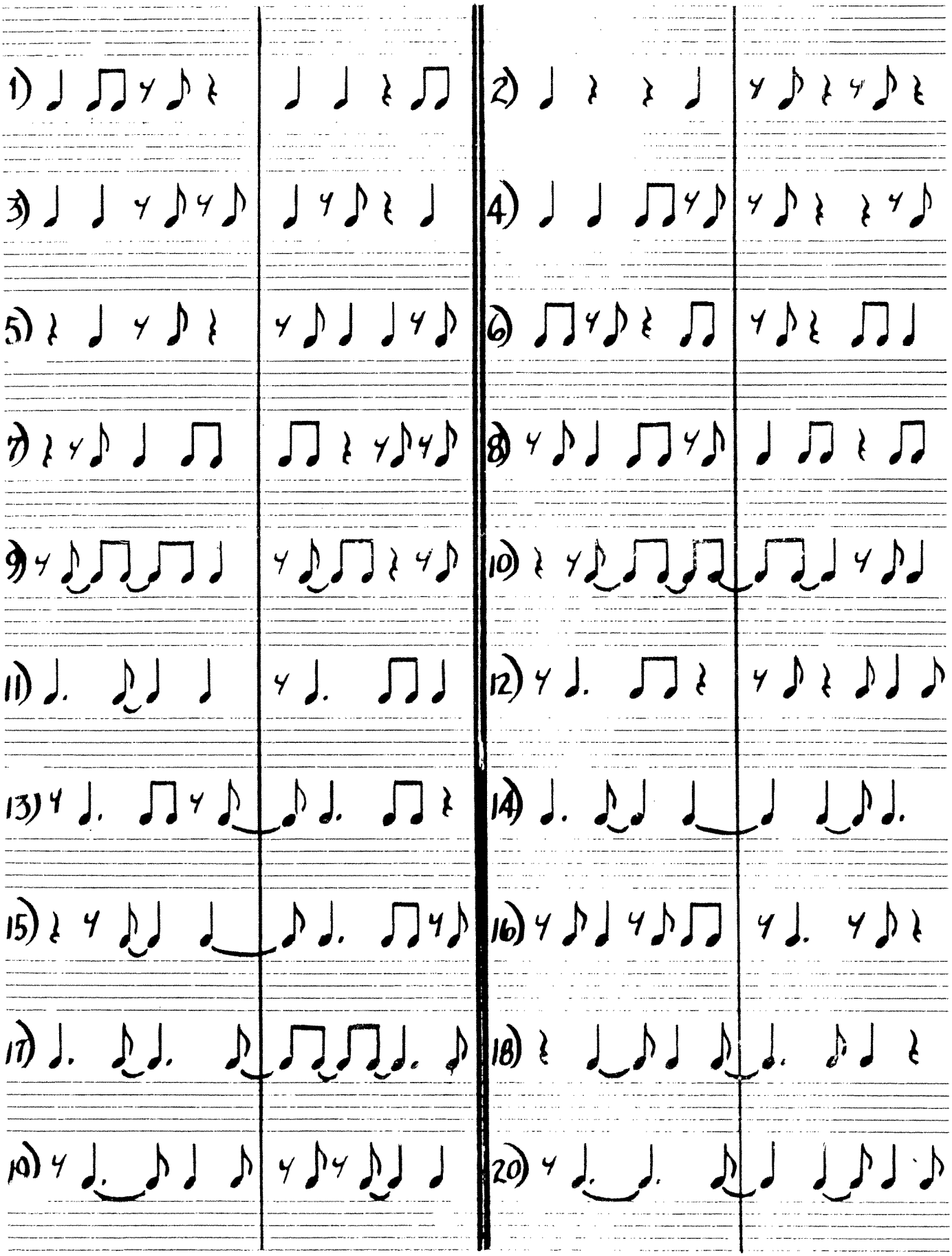
CDpM

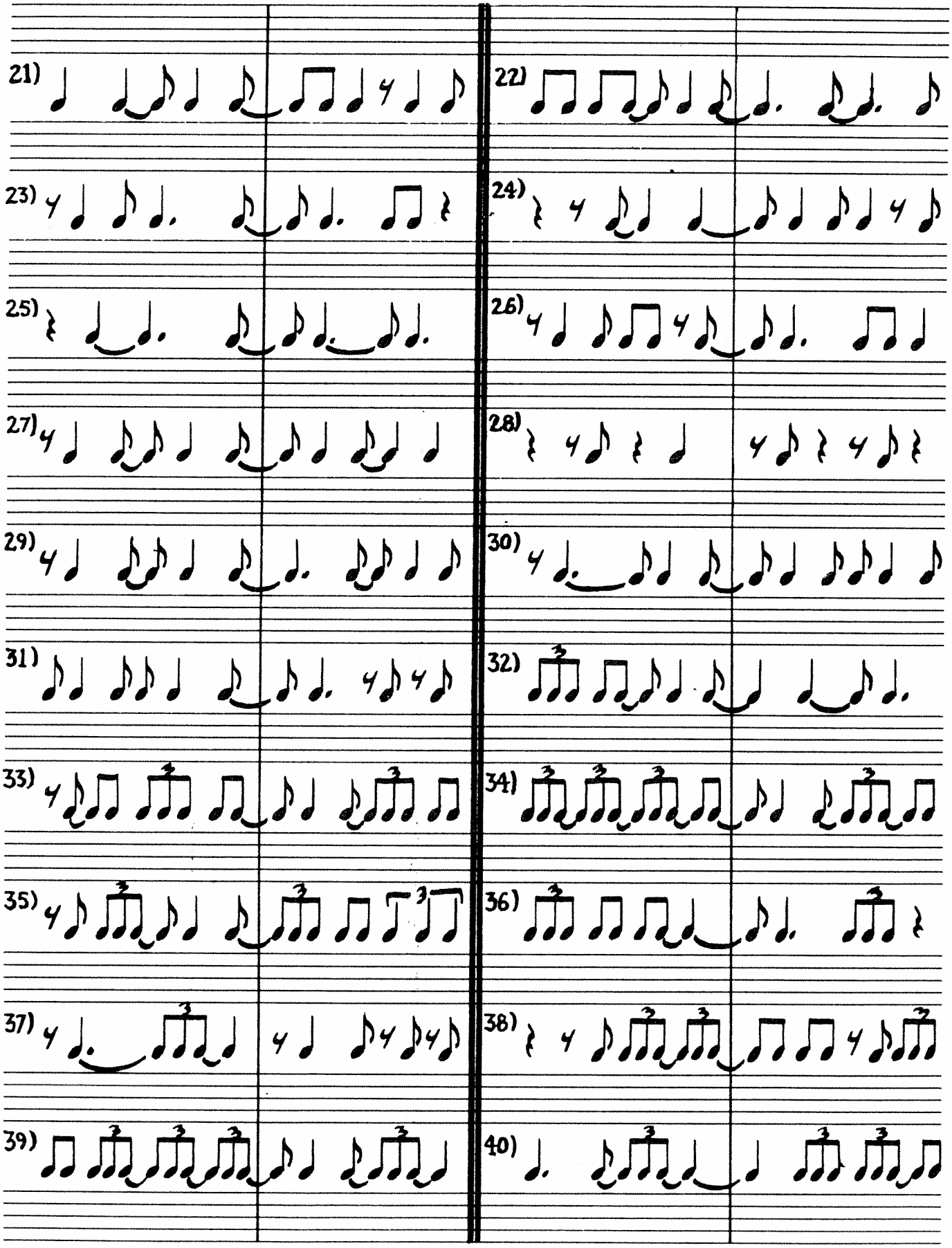
Sight reading

Lettura ritmica
Lettura melodica
Lettura melodica con sigle
Lettura armonica

Lettura ritmica

TWO-MEASURE RHYTHM EXERCISES

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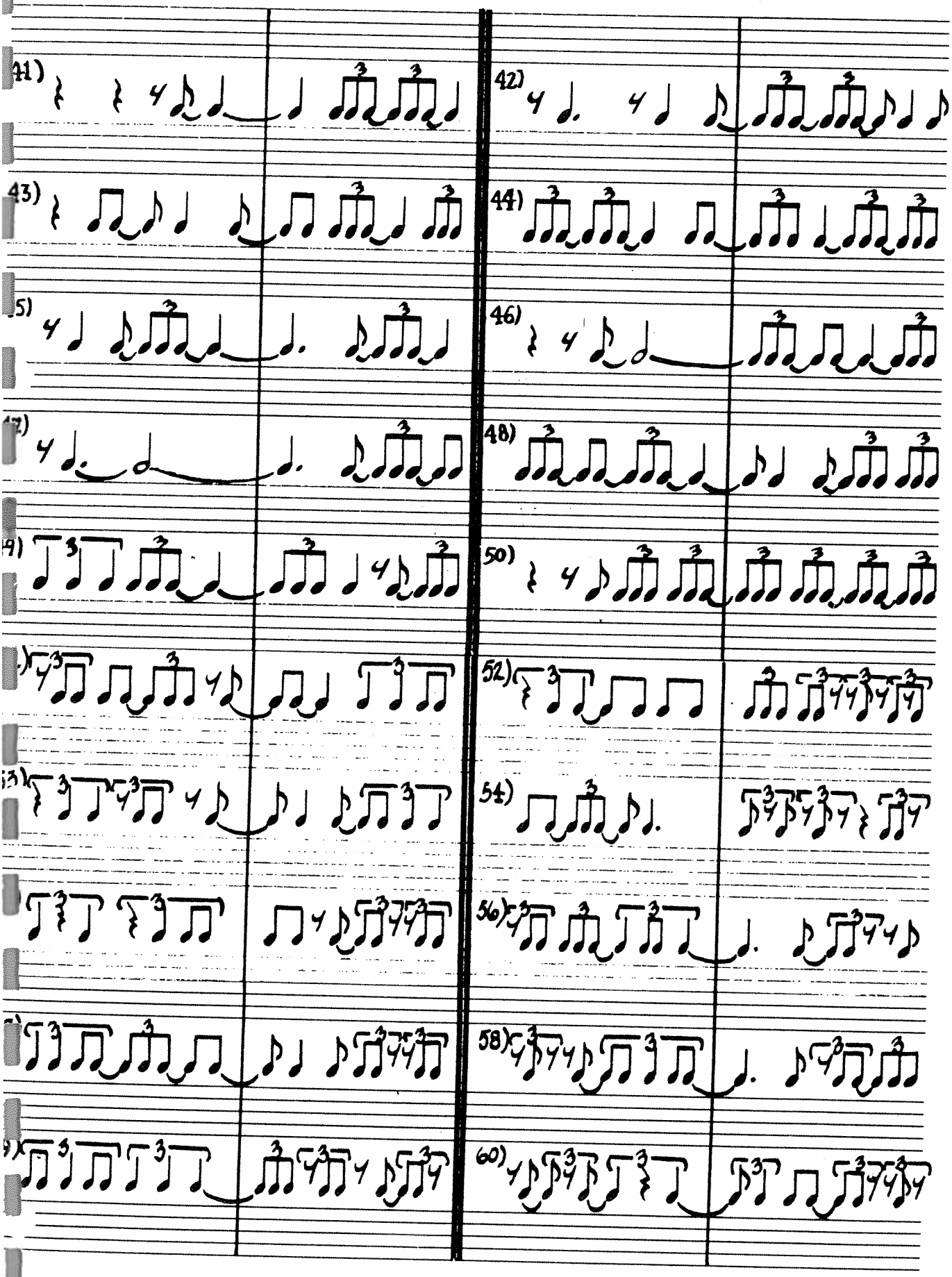
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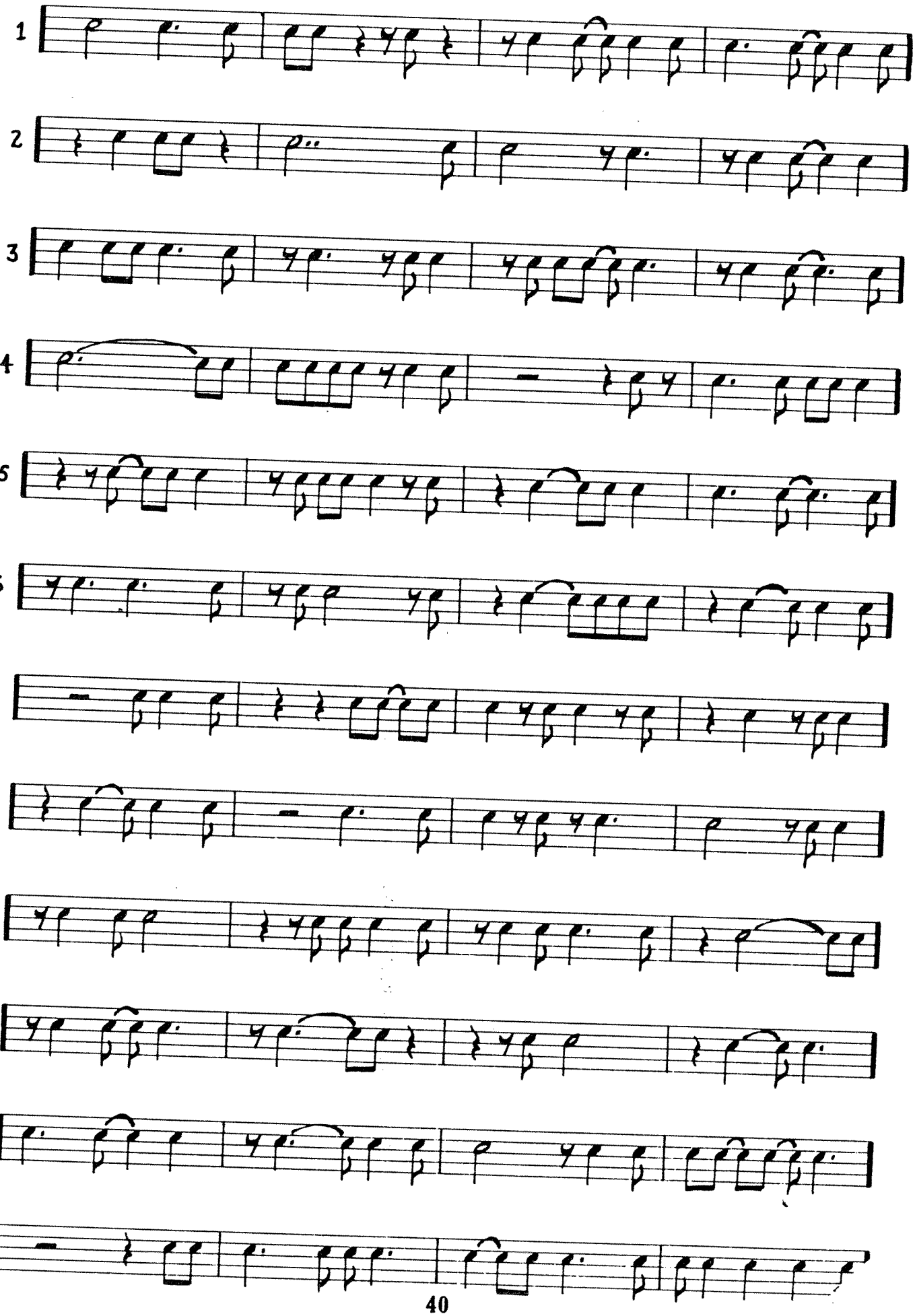
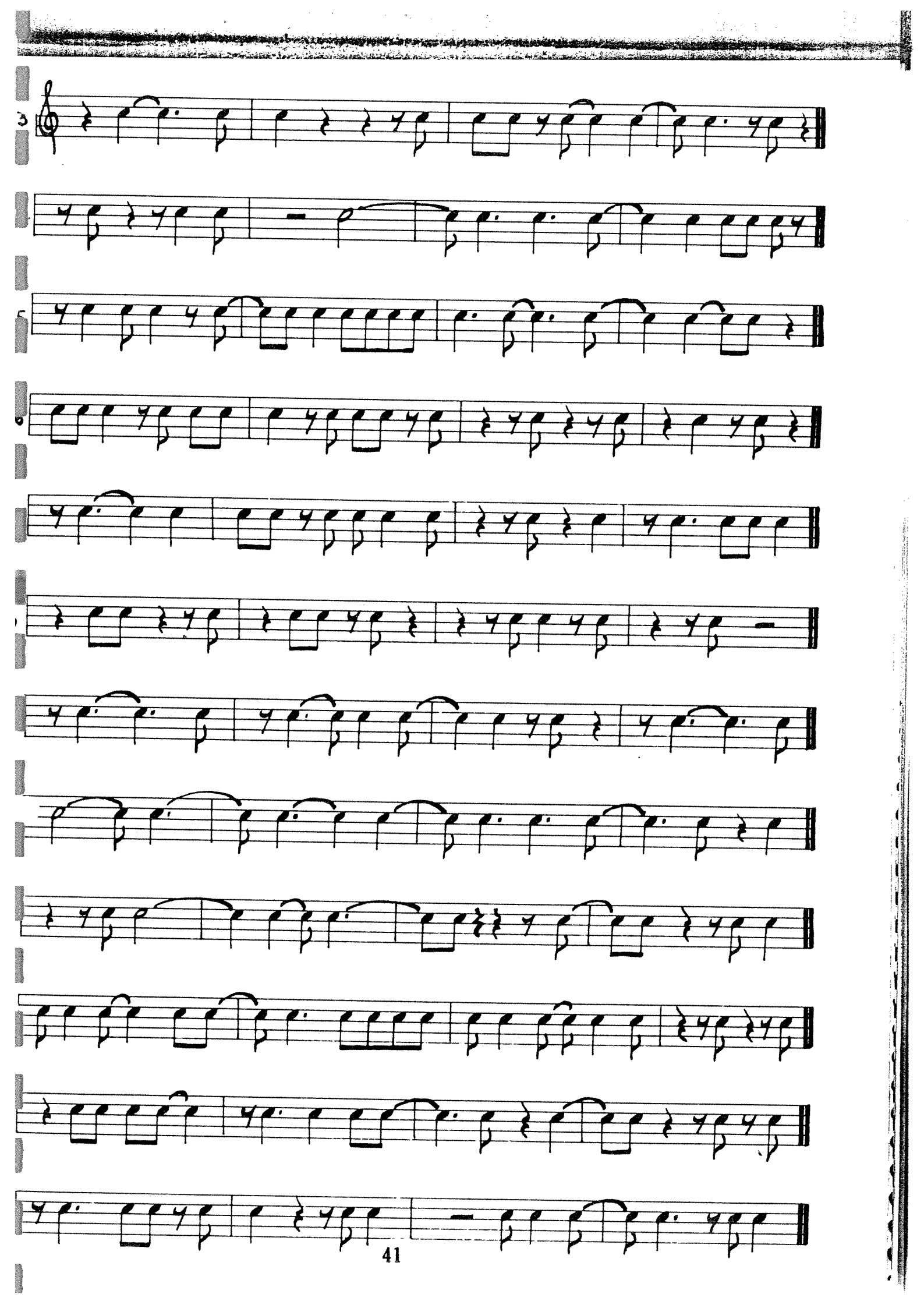
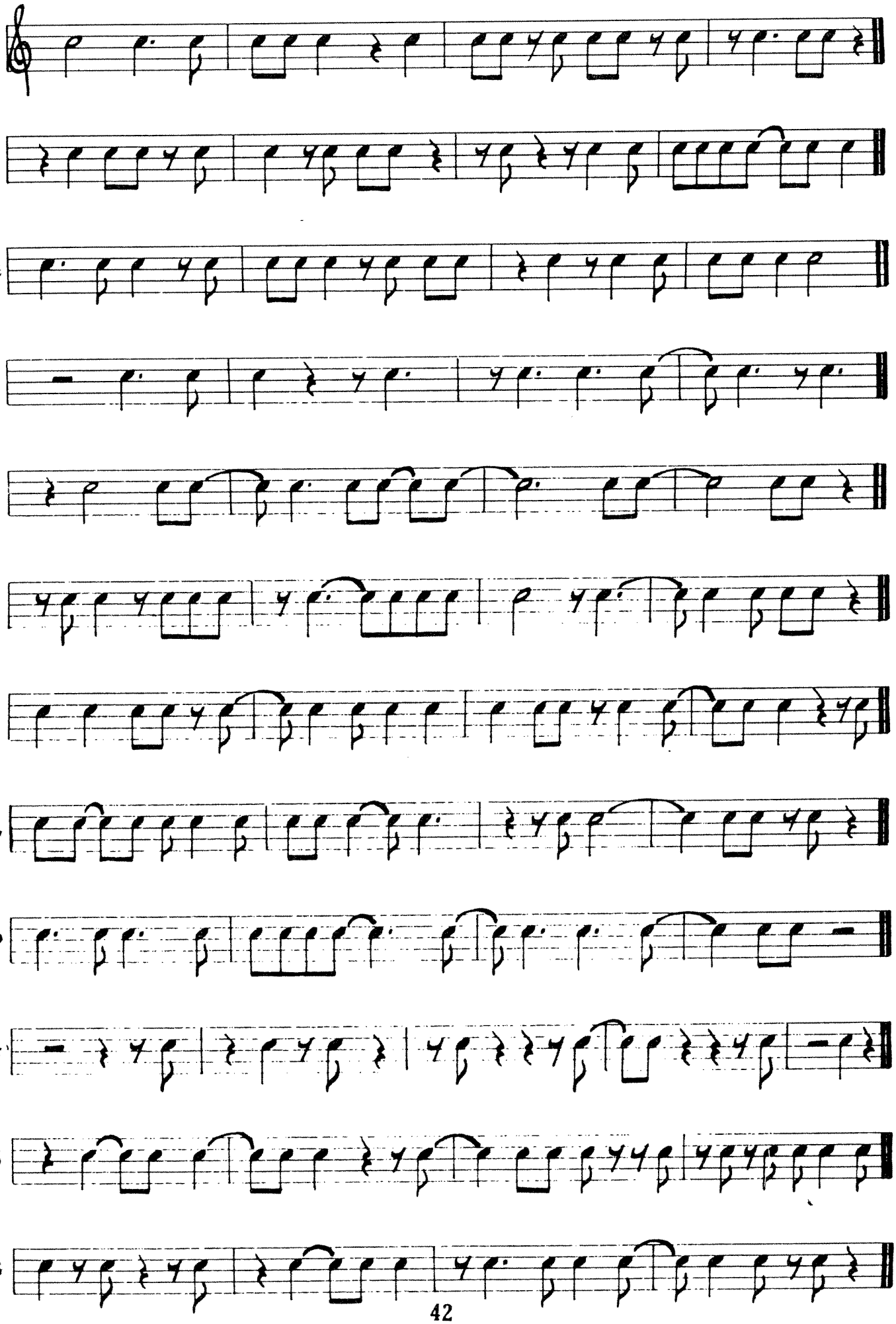
FOUR-MEASURE RHYTHM EXERCISES



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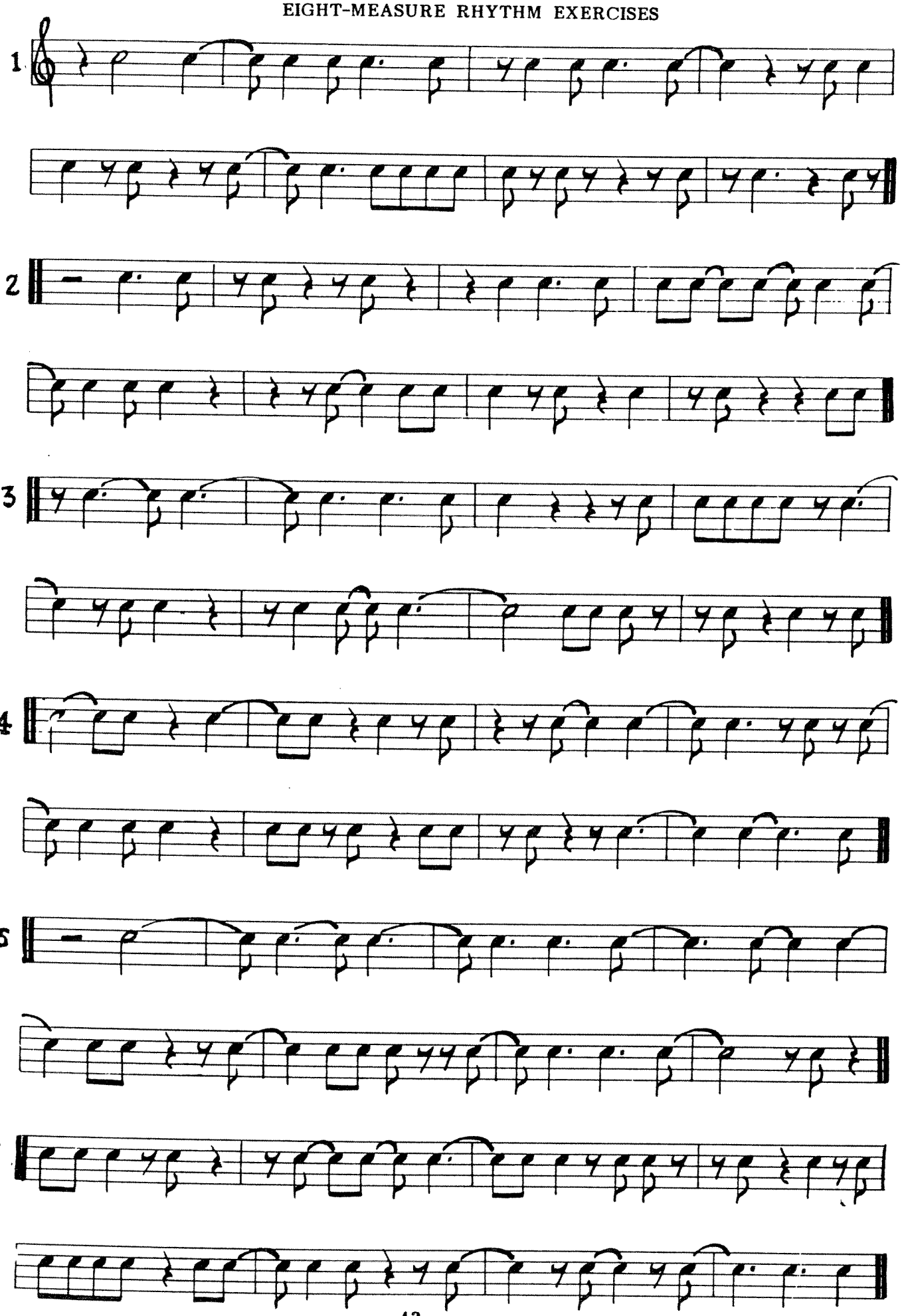
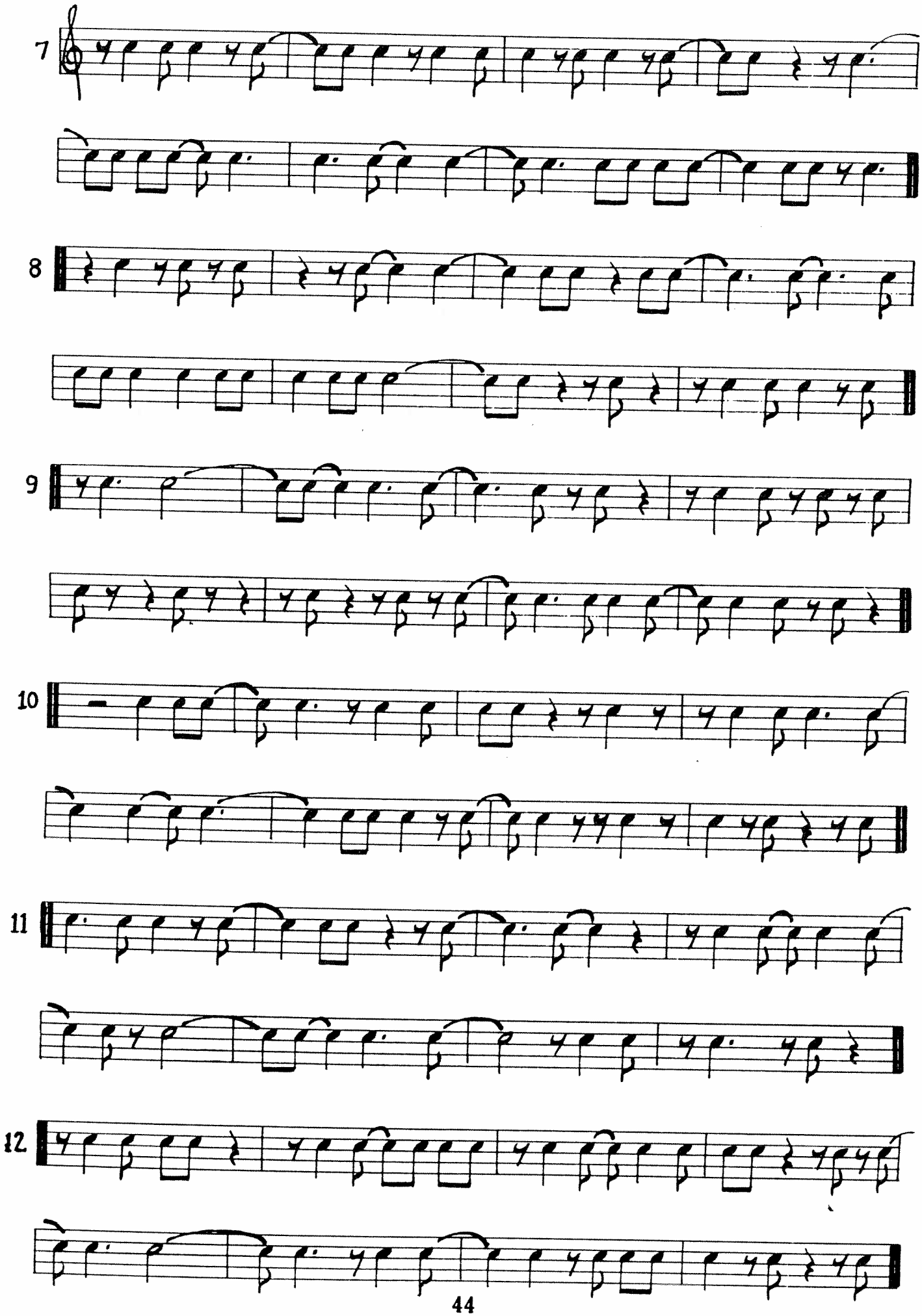
EIGHT-MEASURE RHYTHM EXERCISES

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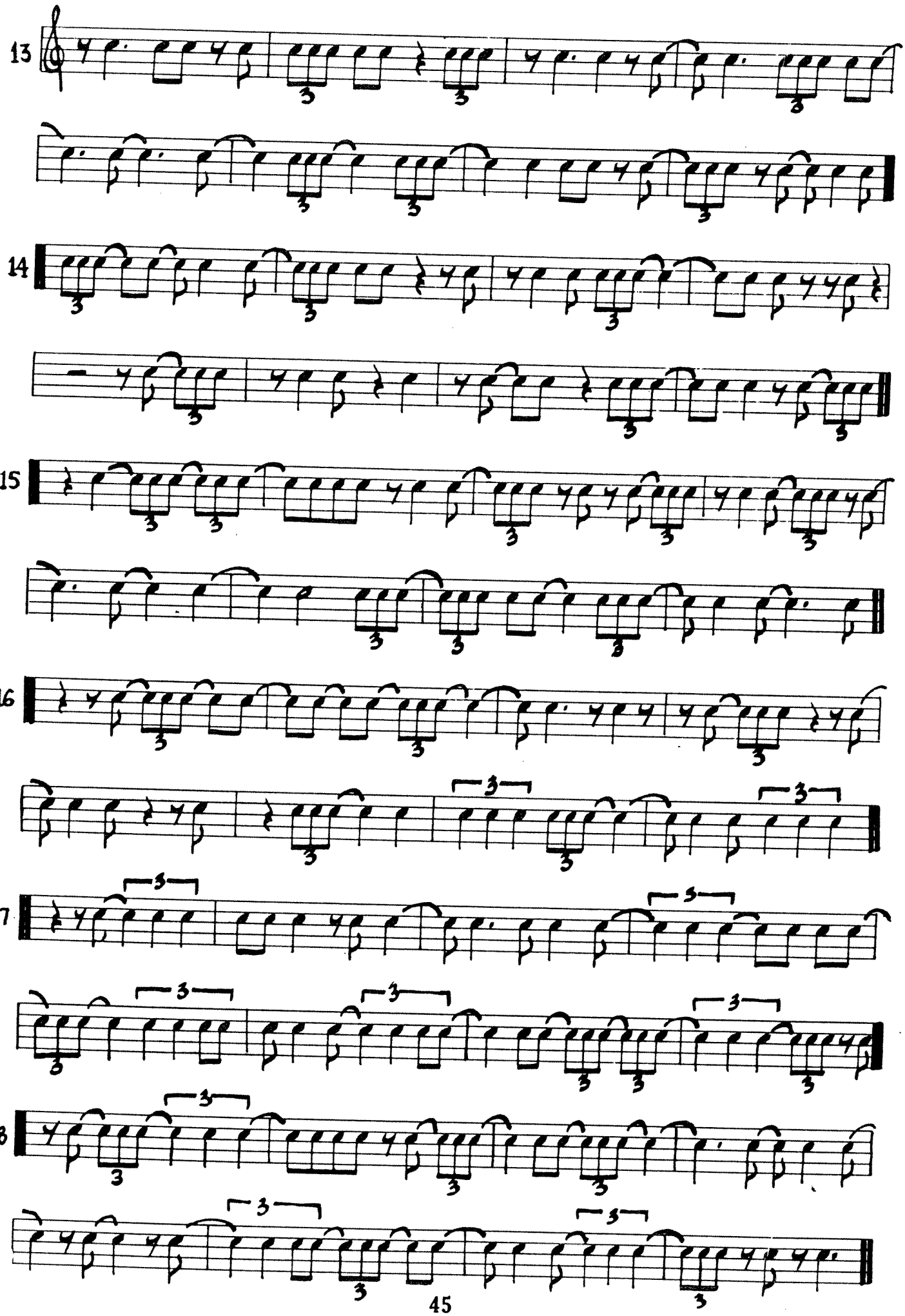
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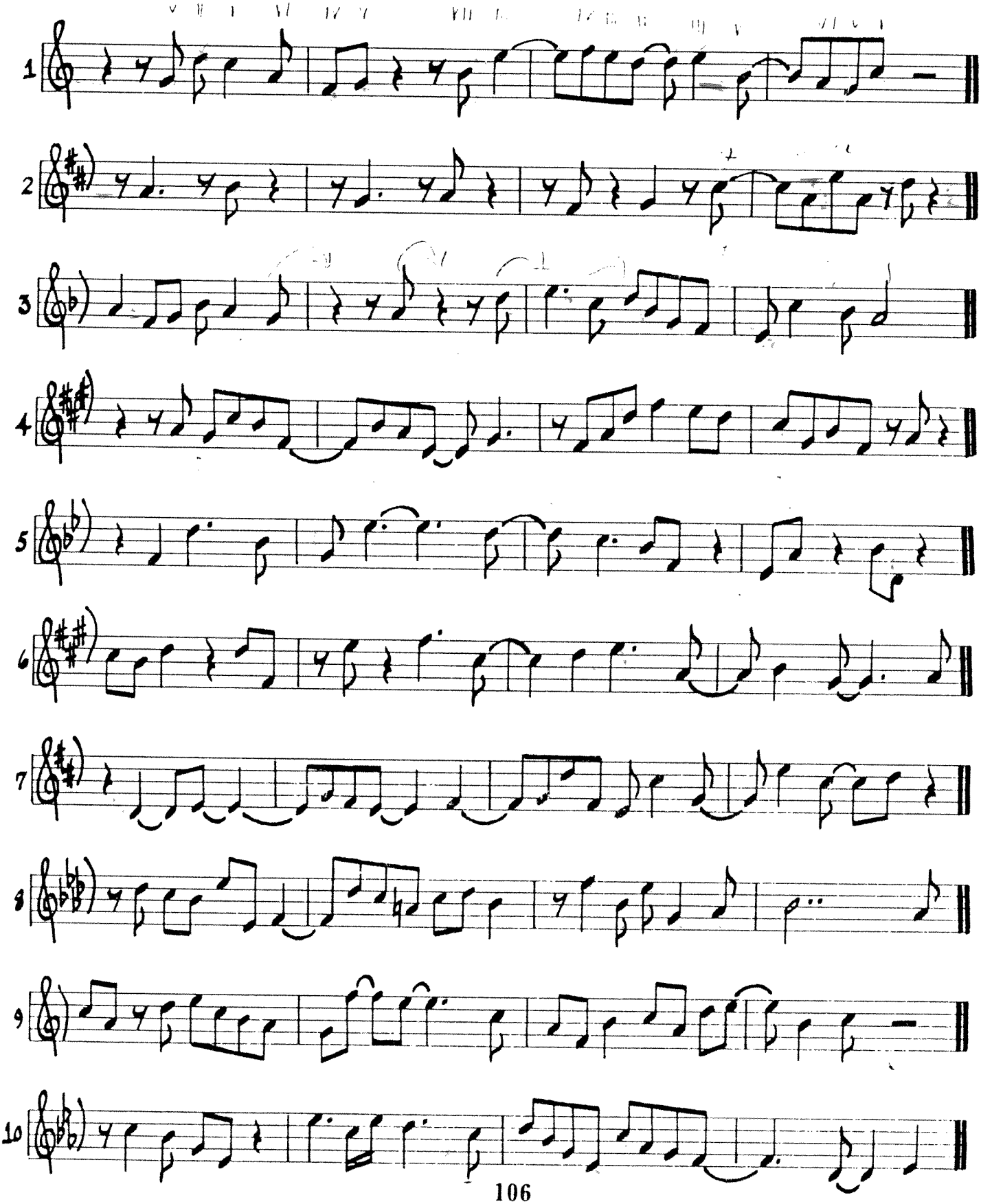
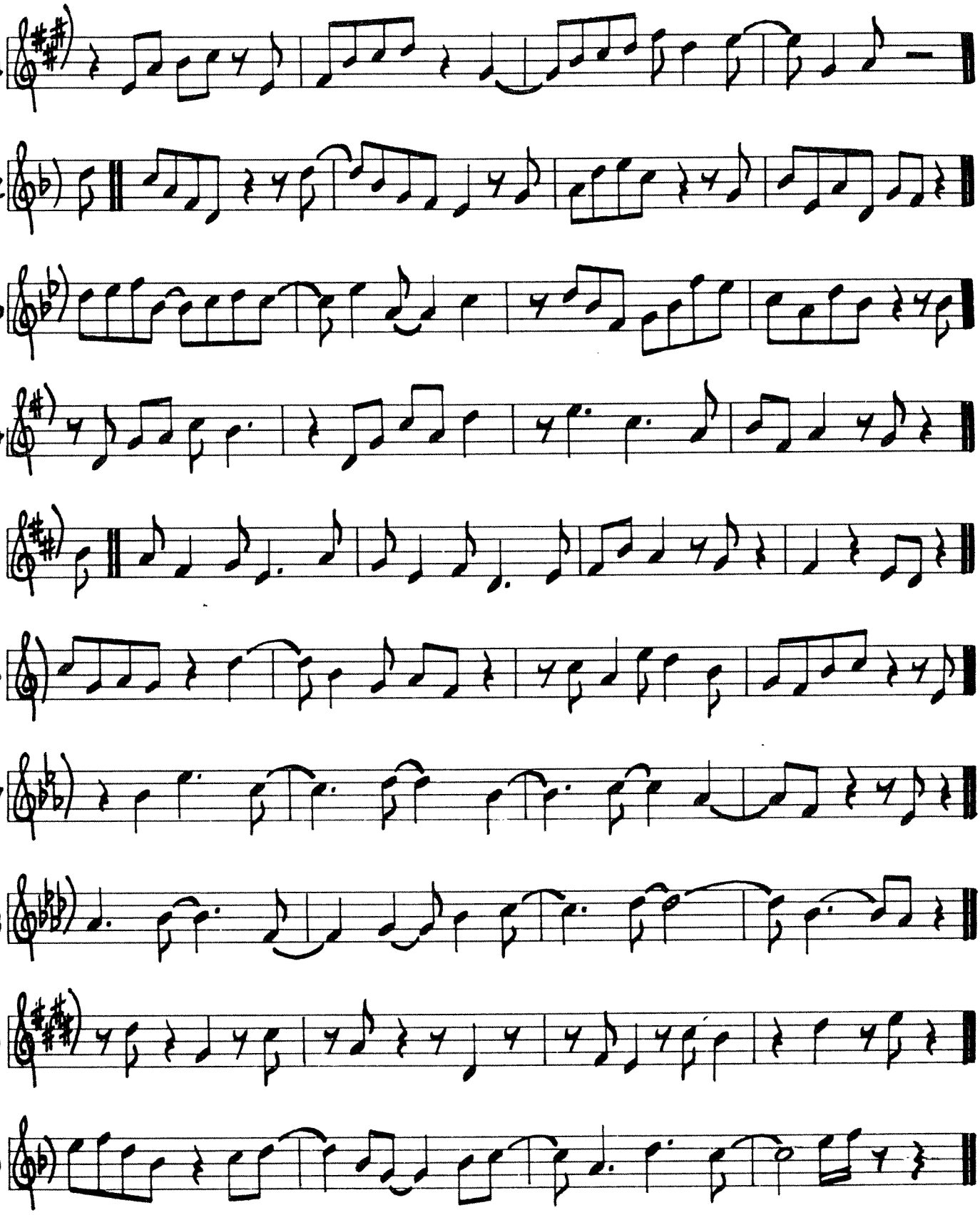
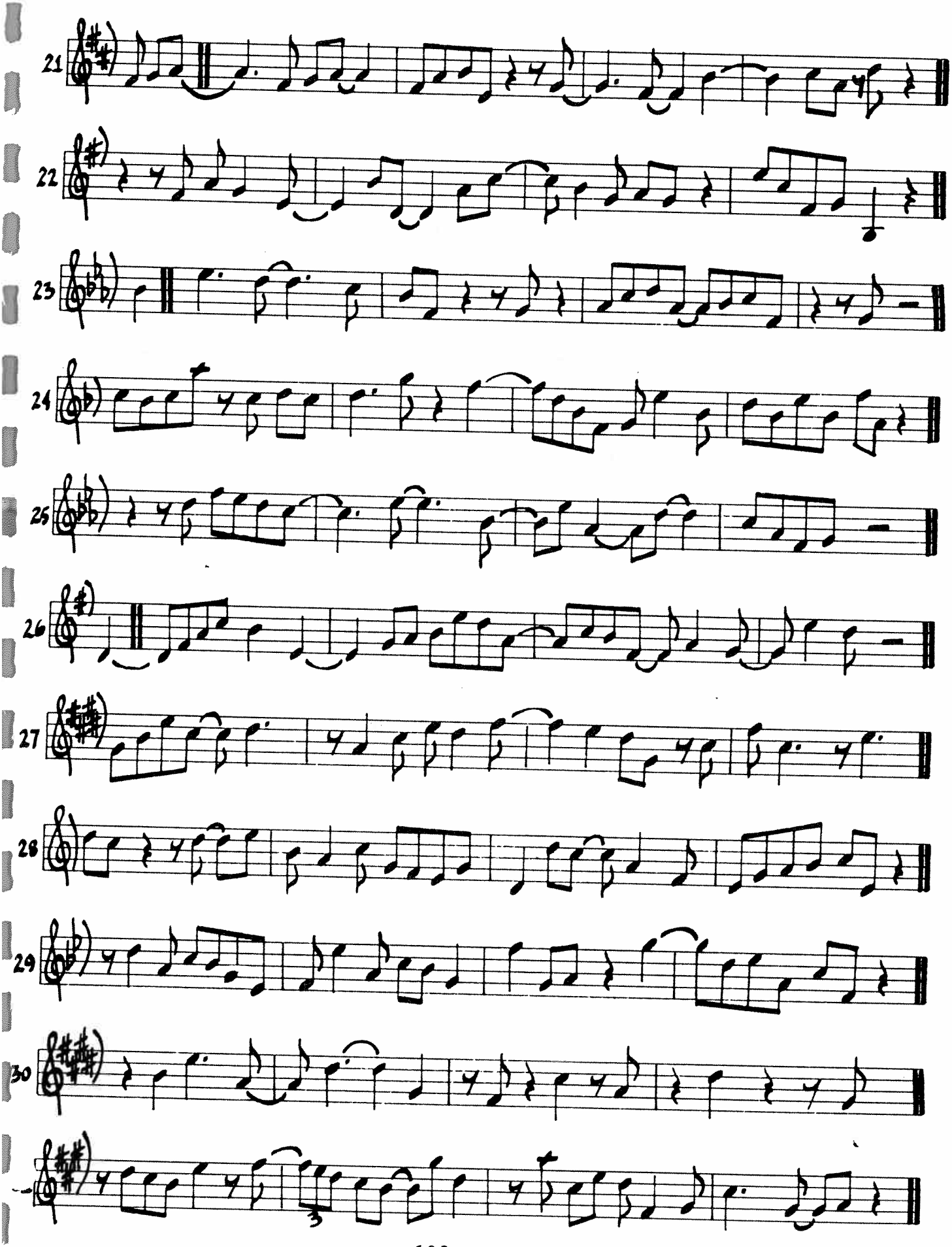
Lettura melodica

4-MEASURE JAZZ ETUDES



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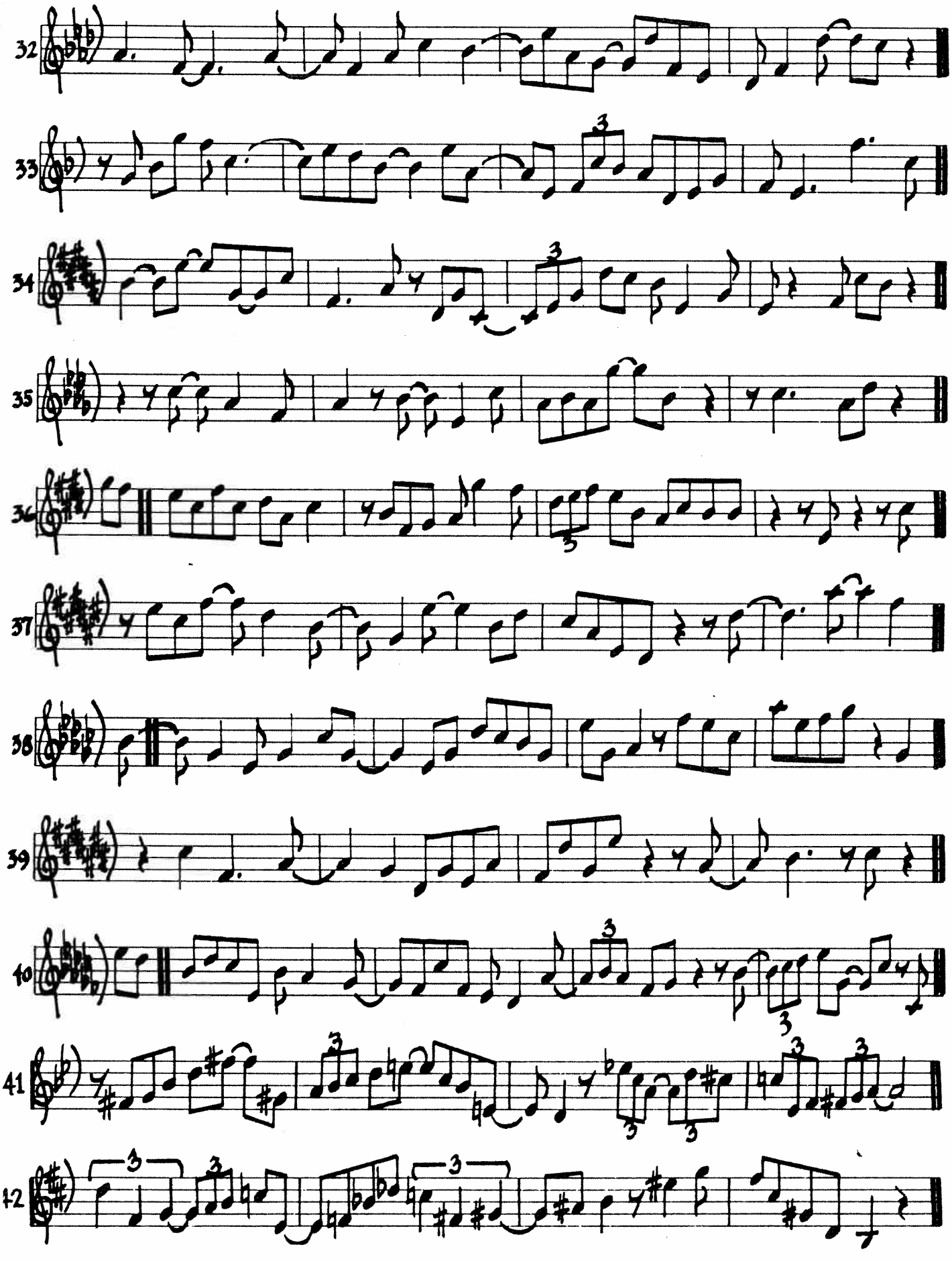
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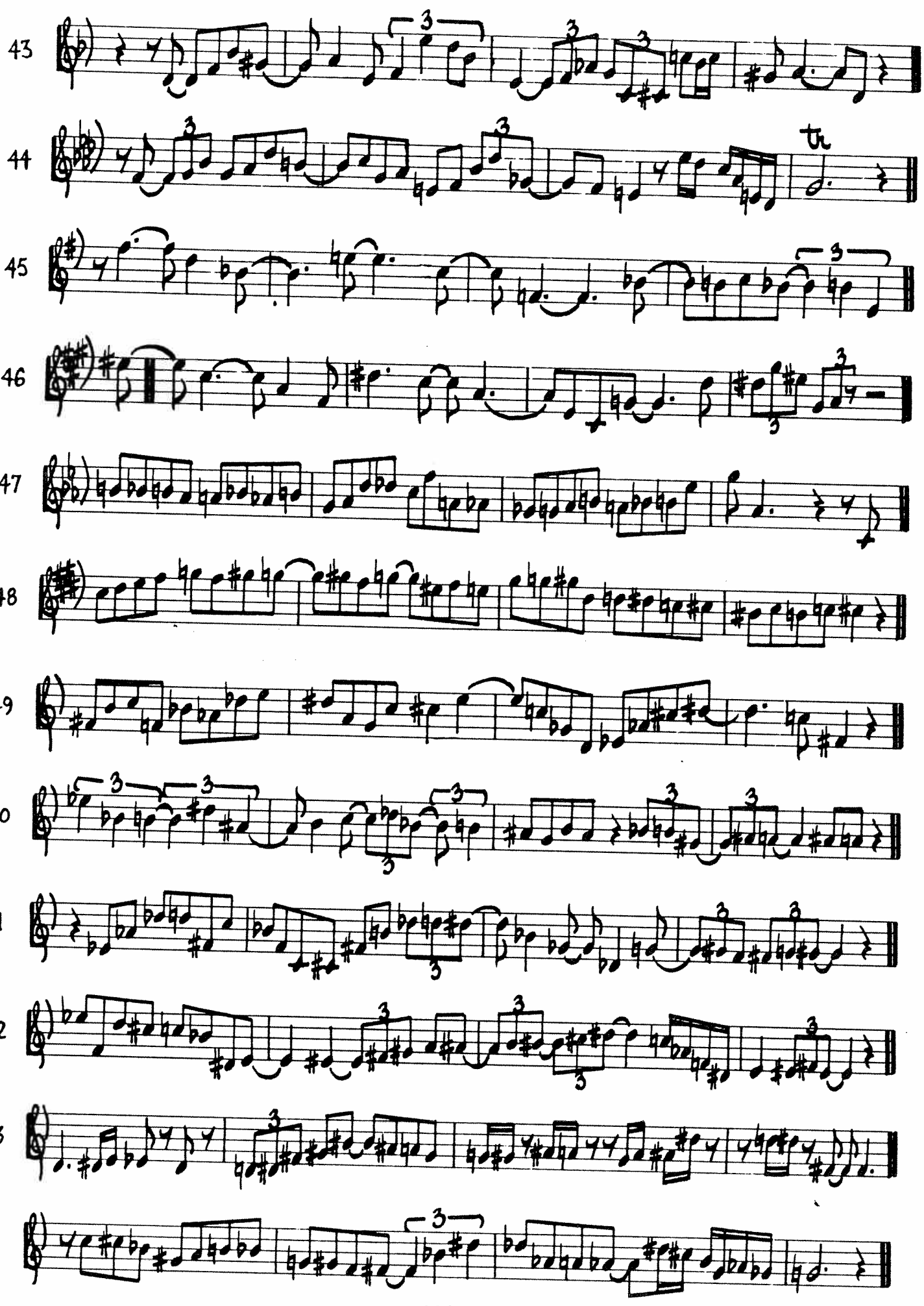
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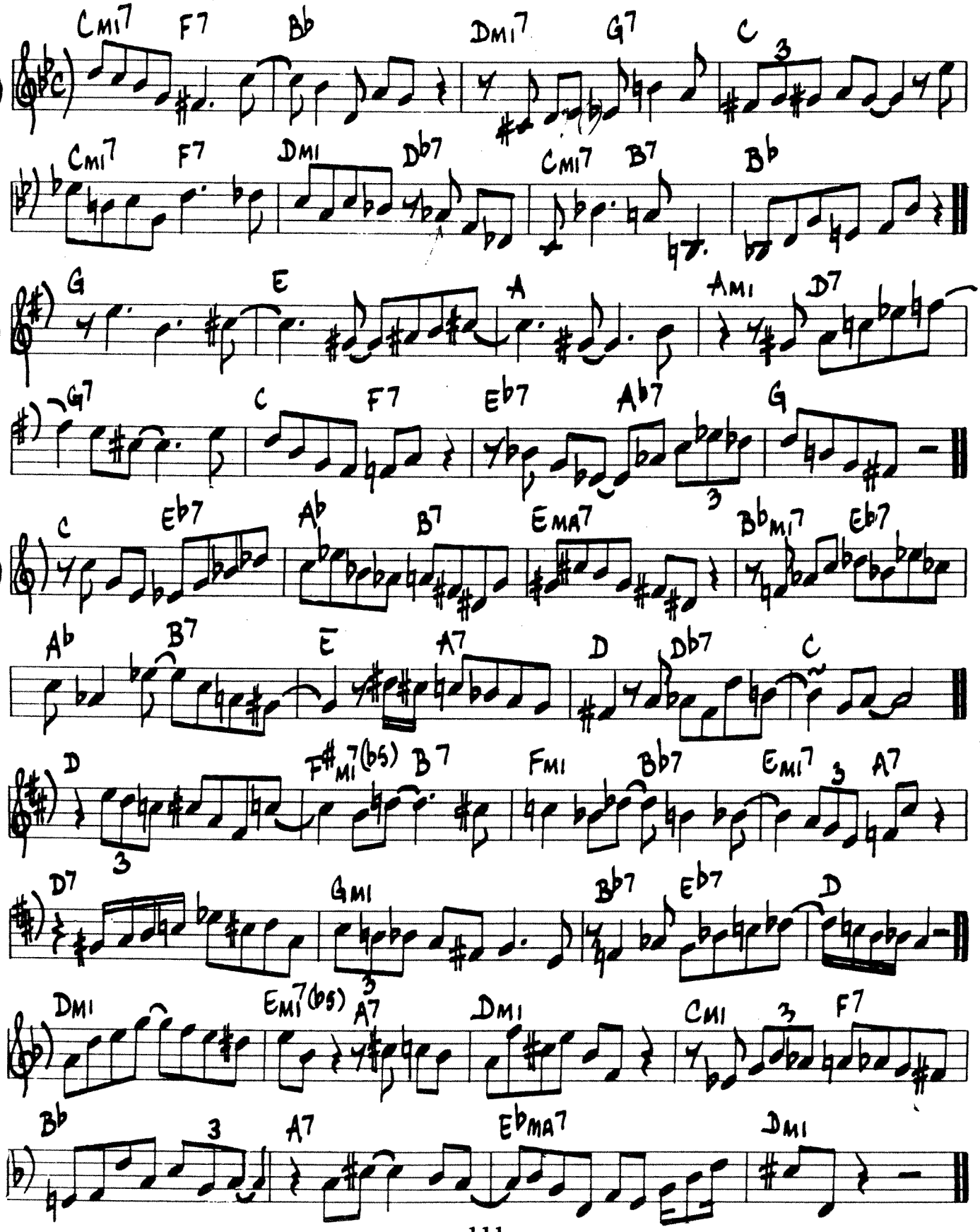
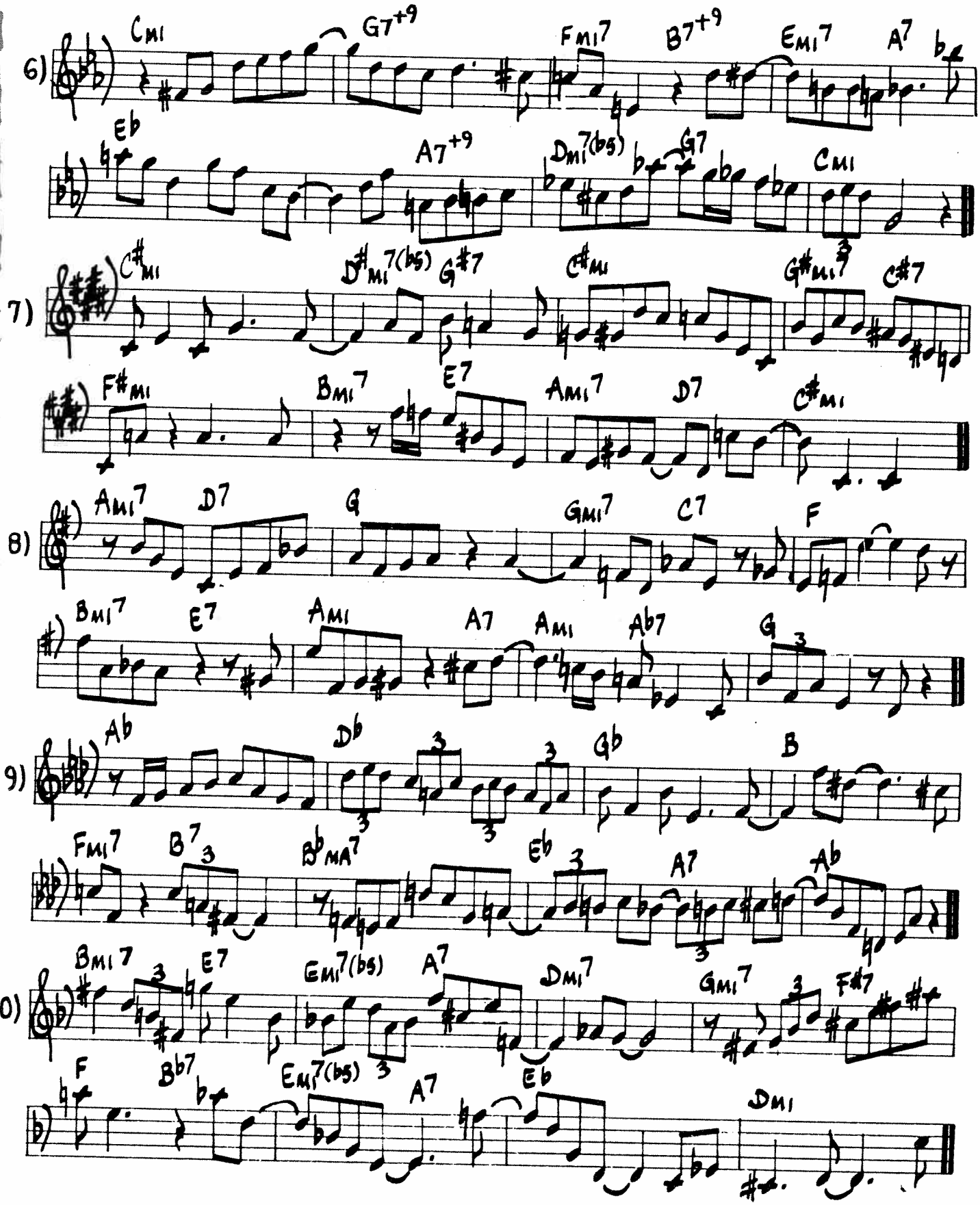
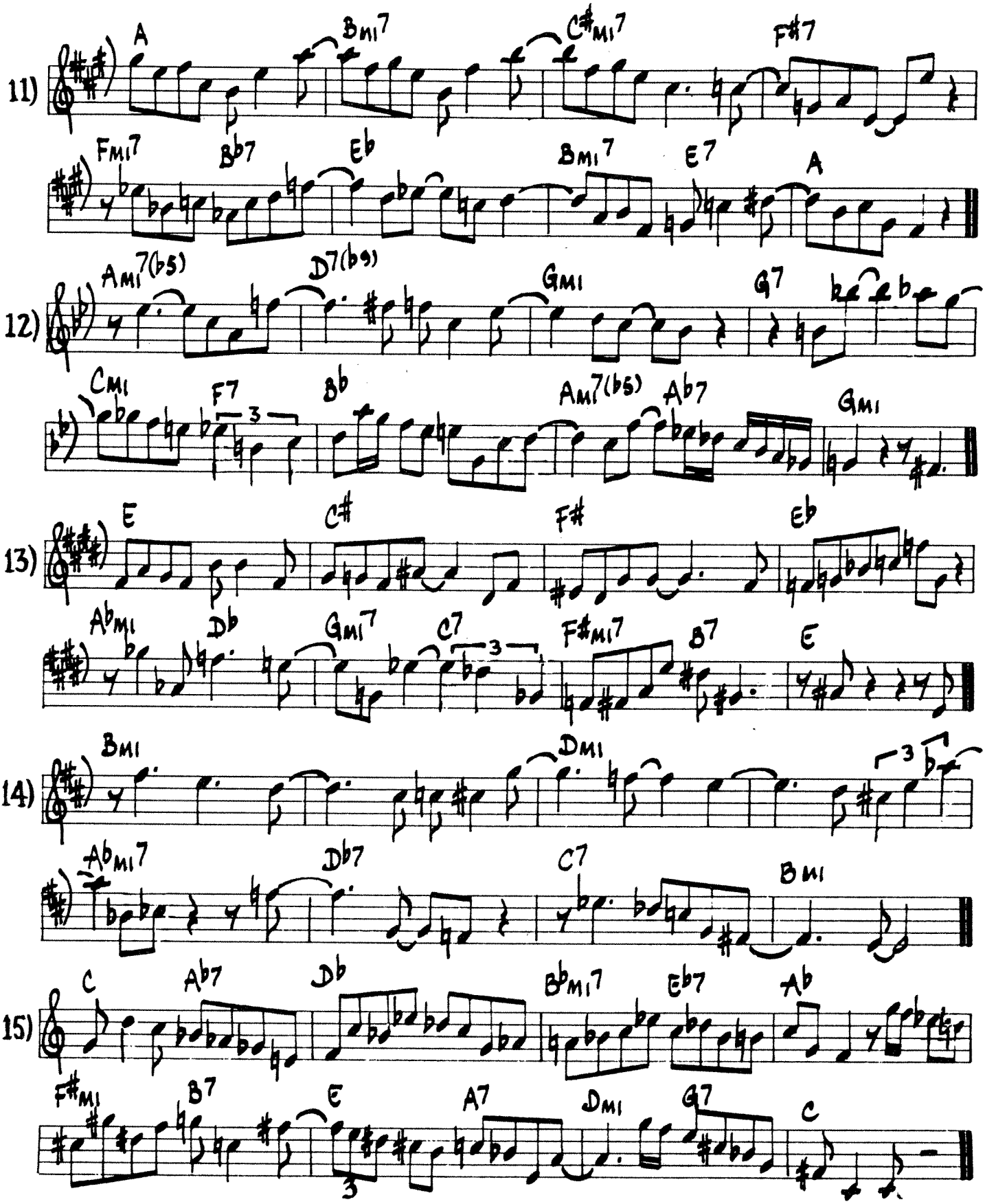
Lettura melodica con sigle

8-MEASURE JAZZ ETUDES




6)
CMI
G7+9
FMI7
B7+9
EMI7
A7
Eb
A7+9
DMI7(bs)
G7
CMI
7)
C#MI
D#MI7(bs)
G#7
C#MI
G#MI7
C#7
F#MI
BMI7
E7
AMI7
D7
C#MI
8)
AMI7
D7
G
GMI7
C7
F
BMI7
E7
AMI
A7
AMI
Ab7
G
9)
Ab
Db
Gb
B
FMI7
B7
BbMA7
Eb
A7
Ab
10)
BMI7
E7
EMI7(bs)
A7
DMI7
GMI7
F#7
F
Bb7
EMI7(bs)
A7
Eb
DMI


11)
A
Bmi7
C#mi7
F#7
Fmi7
Bb7
Eb
Bmi7
E7
A
12)
Ami7(b5)
D7(b9)
Gmi
G7
Cmi
F7
3
Bb
Ami7(b5)
Ab7
Gmi
13)
E
C#
F#
Eb
Abmi
Db
Gmi7
C7
3
F#mi7
B7
E
14)
Bmi
Dmi
3
Abmi7
Db7
C7
Bmi
15)
C
Ab7
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F#mi
B7
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3
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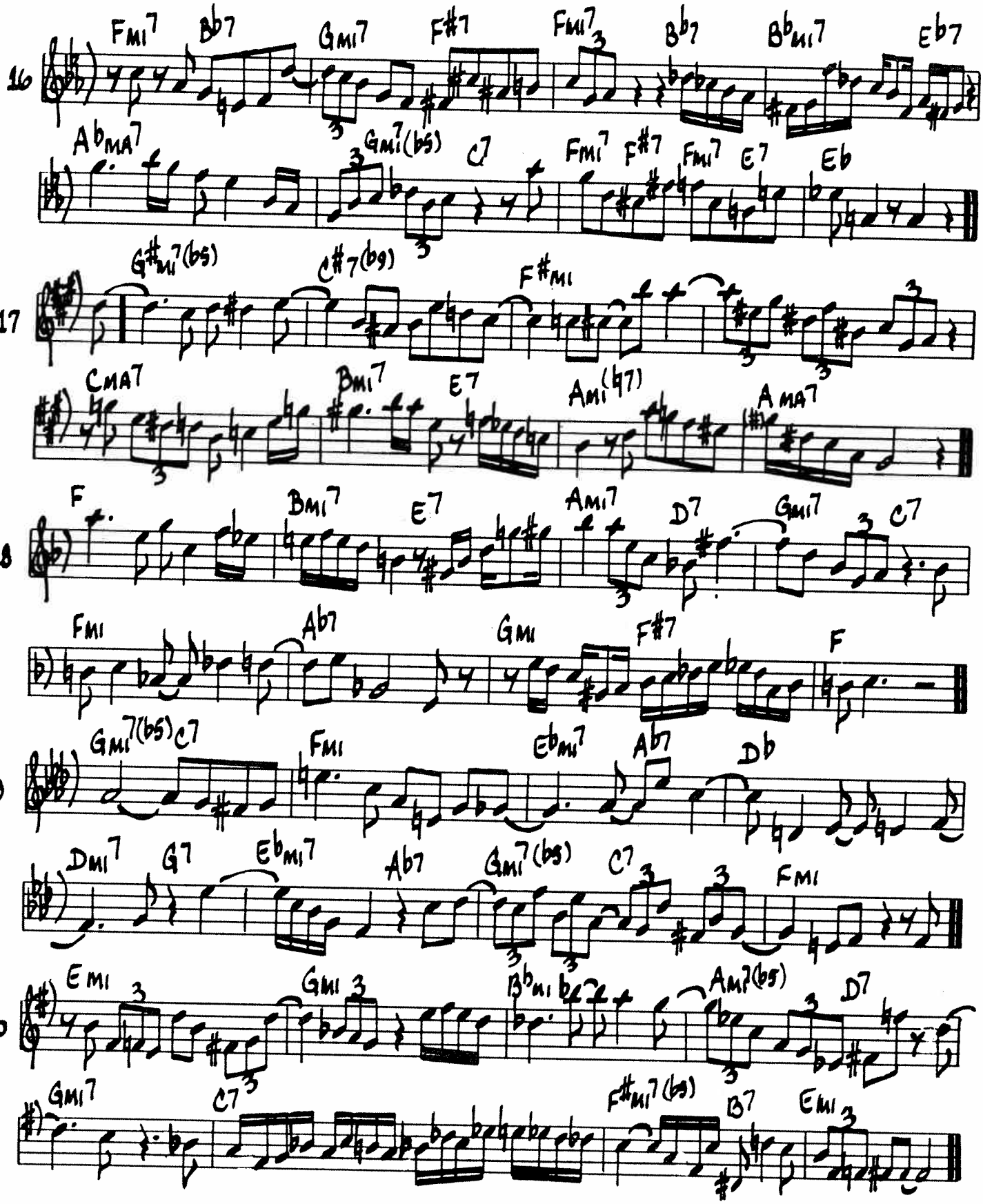
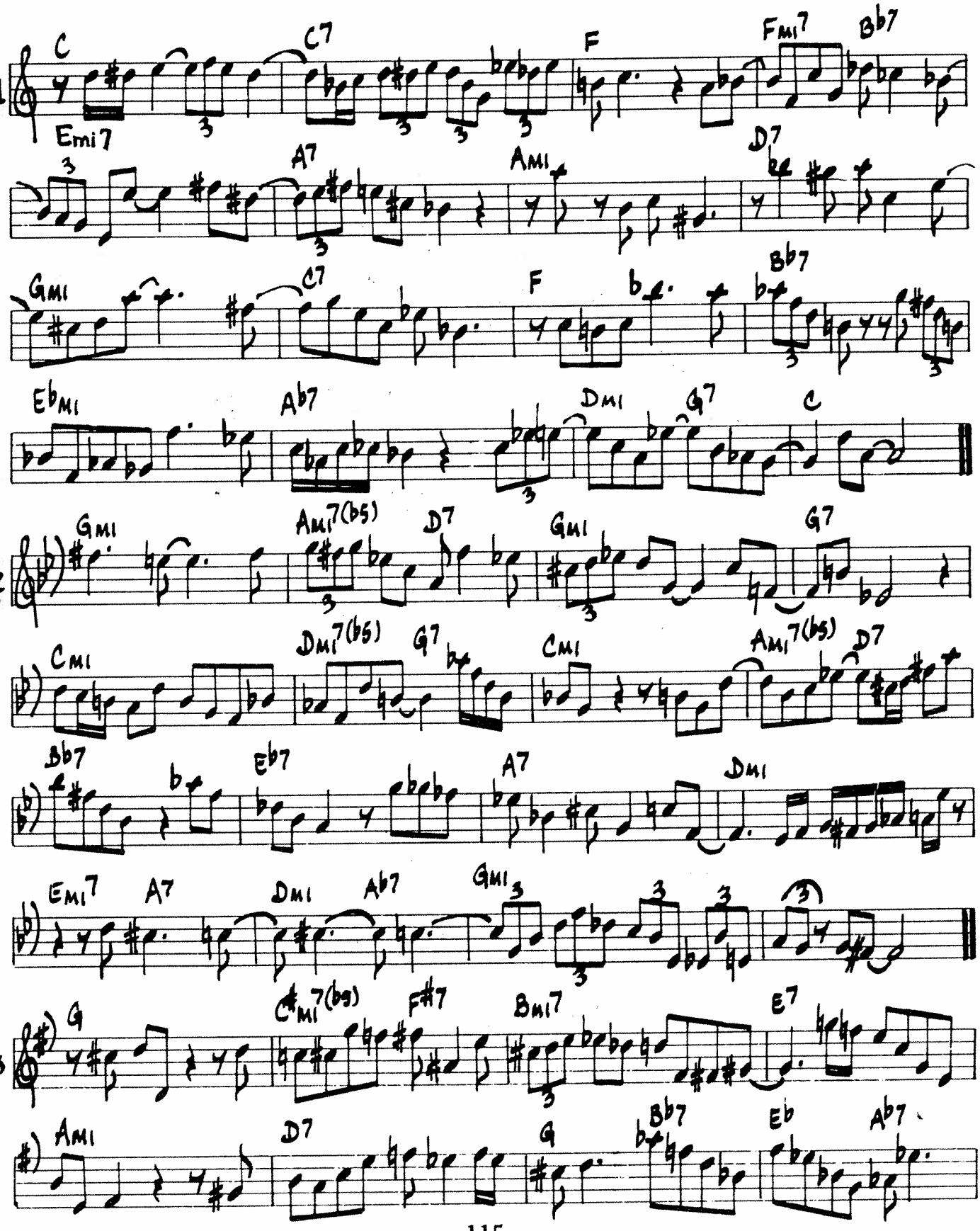
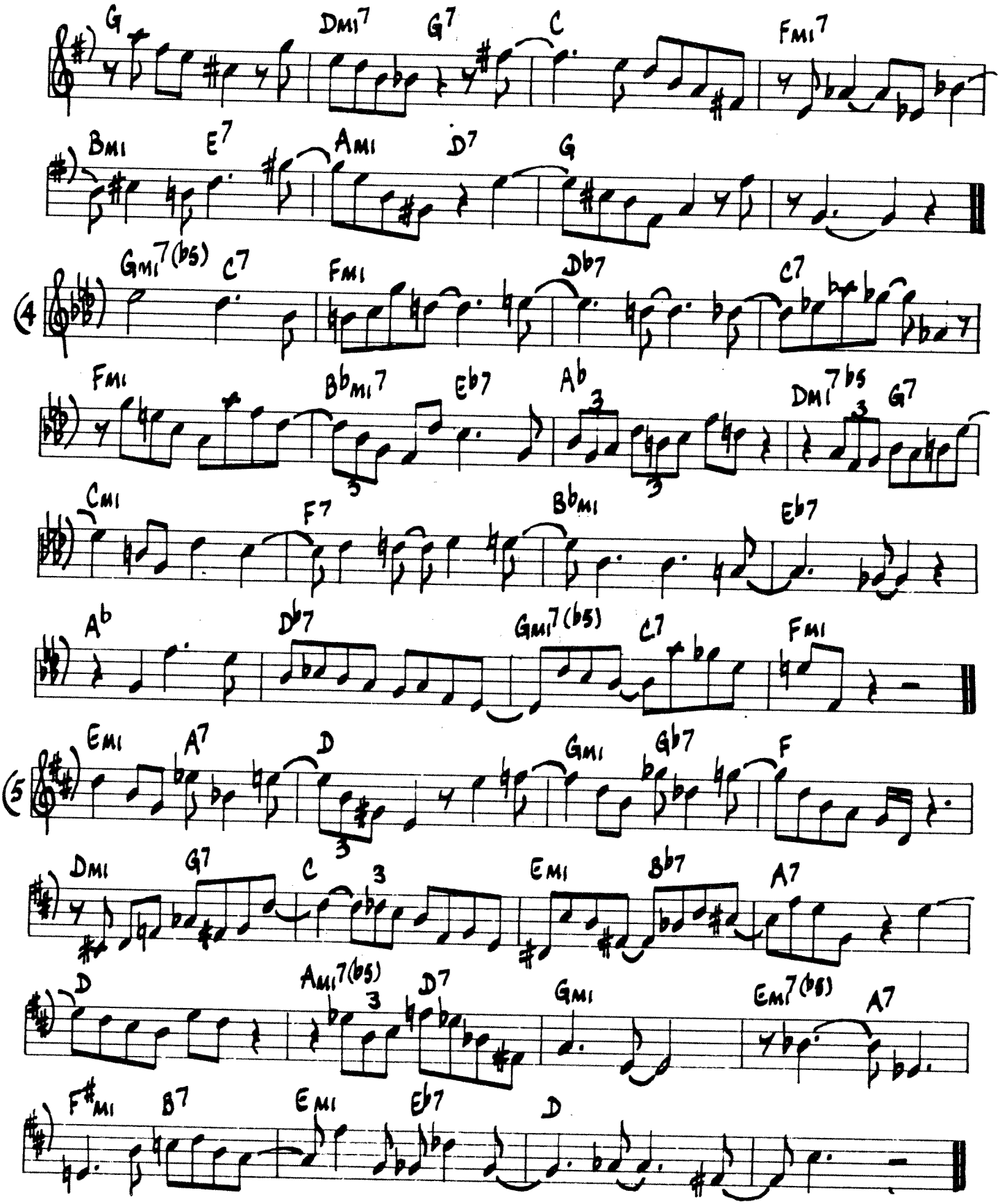
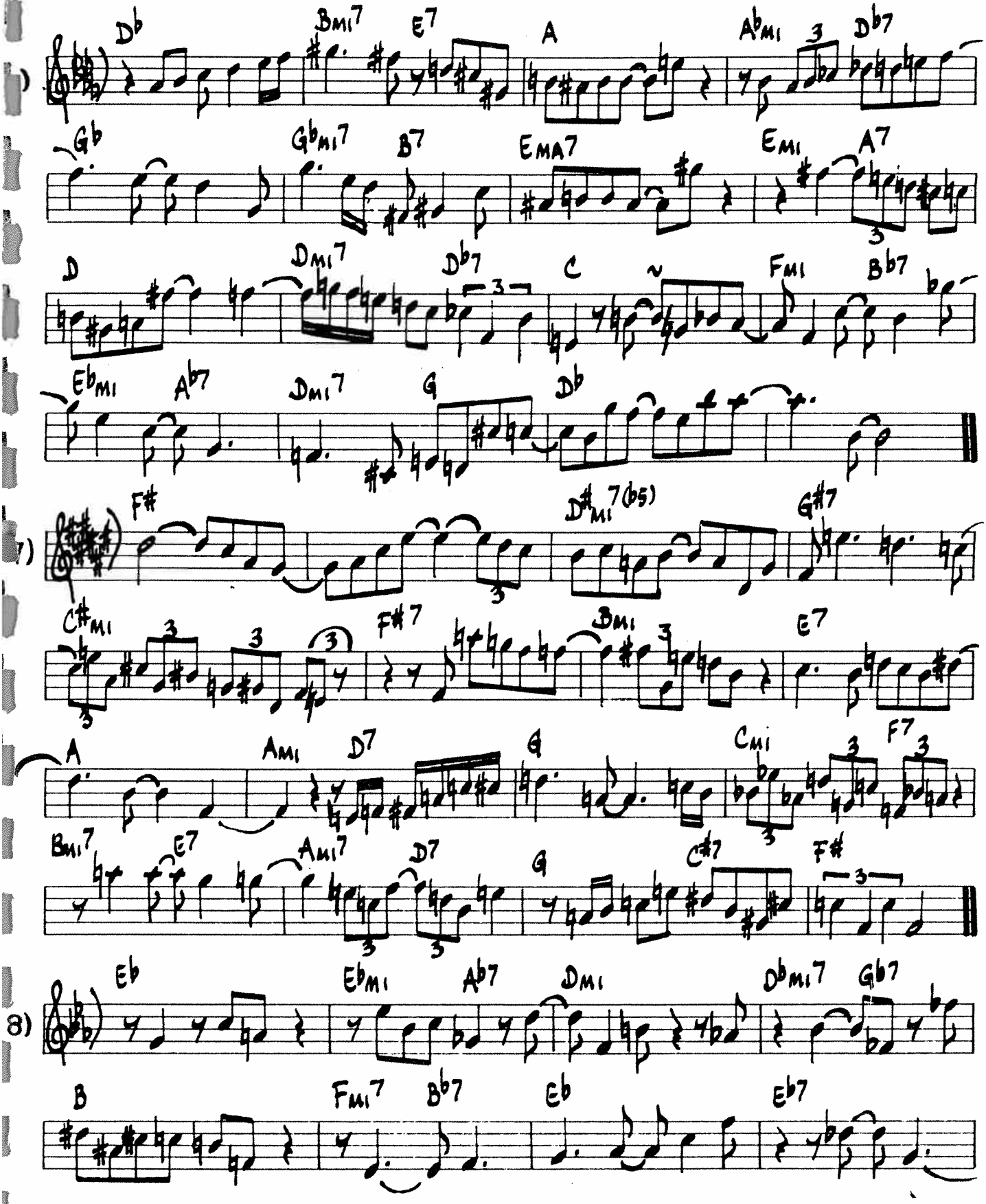
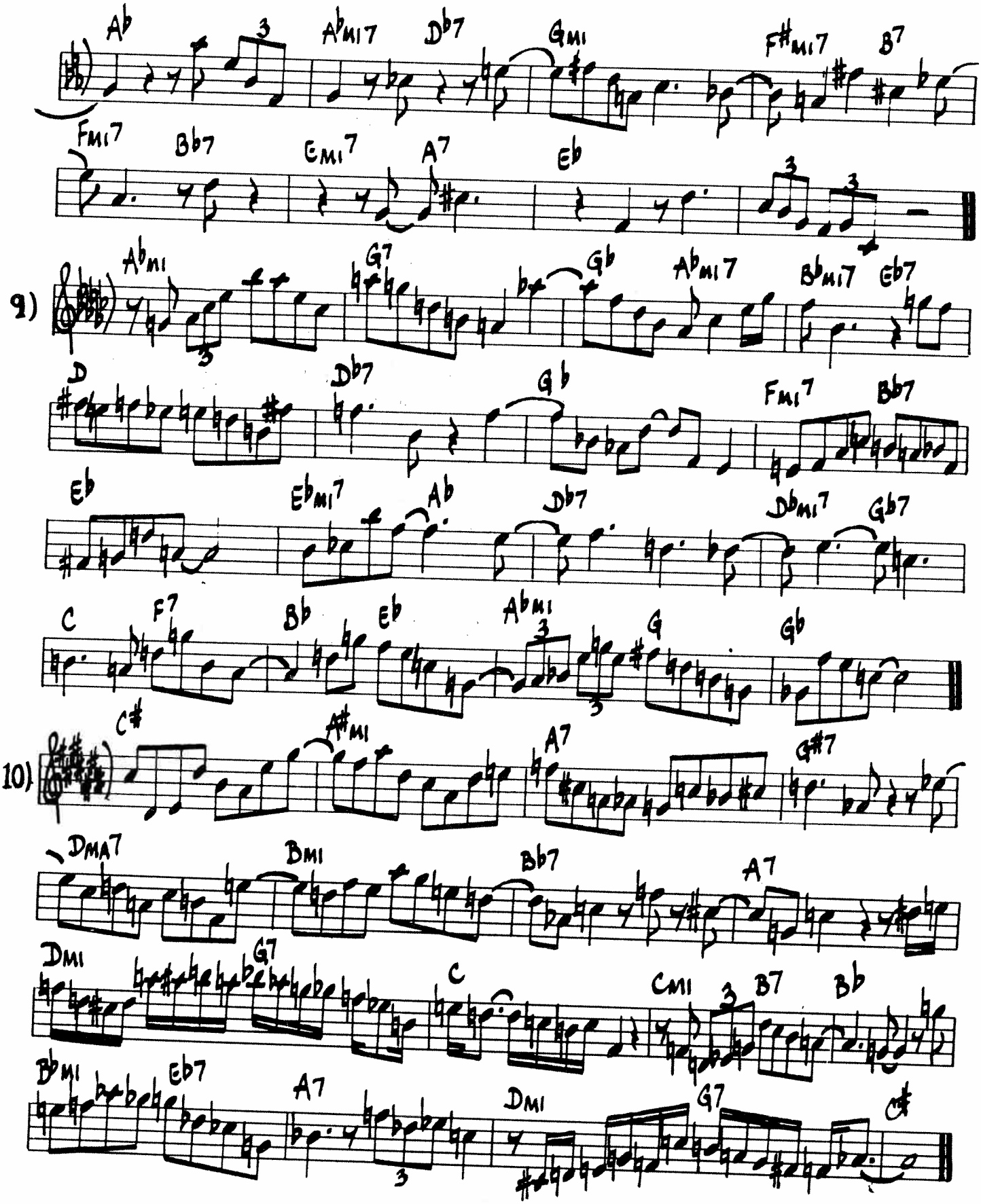
Dmi
G7
C


16
Fmi7 Bb7 Gmi7 F#7 Fmi7 Bb7 Bbmi7 Eb7
Abma7 Gmi7(b5) C7 Fmi7 F#7 Fmi7 E7 Eb
17
G#mi7(b5) C#7(b9) F#mi
Cma7 Bmi7 E7 Ami(b7) Ama7
18
F Bmi7 E7 Ami7 D7 Gmi7 C7
Fmi Ab7 Gmi F#7 F
19
Gmi7(b5) C7 Fmi Ebmi7 Ab7 Db
Dmi7 G7 Ebmi7 Ab7 Gmi7(b5) C7 Fmi
20
Emi Gmi Bbmi Ami7(b5) D7
Gmi7 C7 F#mi7(b5) B7 Emi


1
C
C7
F
FMI7
Bb7
EMI7
A7
AMI
D7
GMI
C7
F
Bb7
EbMI
Ab7
DMI
G7
C
2
GMI
AMI7(b5)
D7
GMI
G7
CMI
DMI7(b5)
G7
CMI
AMI7(b5)
D7
Bb7
Eb7
A7
DMI
EMI7
A7
DMI
Ab7
GMI
3
G
C#MI7(b5)
F#7
BMI7
E7
AMI
D7
G
Bb7
Eb
Ab7


G
Dmi7
G7
C
Fmi7
Bmi
E7
Ami
D7
G
Gmi7(b5)
C7
Fmi
Db7
C7
Fmi
Bbmi7
Eb7
Ab
Dmi7b5
G7
Cmi
F7
Bbmi
Eb7
Ab
Db7
Gmi7(b5)
C7
Fmi
Emi
A7
D
Gmi
Gb7
F
Dmi
G7
C
Emi
Bb7
A7
D
Ami7(b5)
D7
Gmi
Emi7(b5)
A7
F#mi
B7
Emi
Eb7
D


Db
Bmi7
E7
A
Abmi
3
Db7
Gb
Gbmi7
B7
EMA7
Emi
A7
3
D
Dmi7
Db7
3
C
Fmi
Bb7
Ebmi
Ab7
Dmi7
G
Db
7)
F#
D#mi7(b5)
G#7
C#mi
3
3
3
3
F#7
Bmi
3
E7
A
Ami
D7
G
Cmi
3
F7
3
Bmi7
E7
Ami7
D7
3
3
G
C#7
F#
3
8)
Eb
Ebmi
Ab7
Dmi
Dbmi7
Gb7
B
Fmi7
Bb7
Eb
Eb7


Ab
Abmi7
Db7
Gmi
F#mi7
B7
Fmi7
Bb7
Emi7
A7
Eb
9)
Abmi
G7
Gb
Abmi7
Bbmi7
Eb7
D
Db7
Gb
Fmi7
Bb7
Eb
Ebmi7
Ab
Db7
Dbmi7
Gb7
C
F7
Bb
Eb
Abmi
G
Gb
10)
C#
A#mi
A7
G#7
DMA7
Bmi
Bb7
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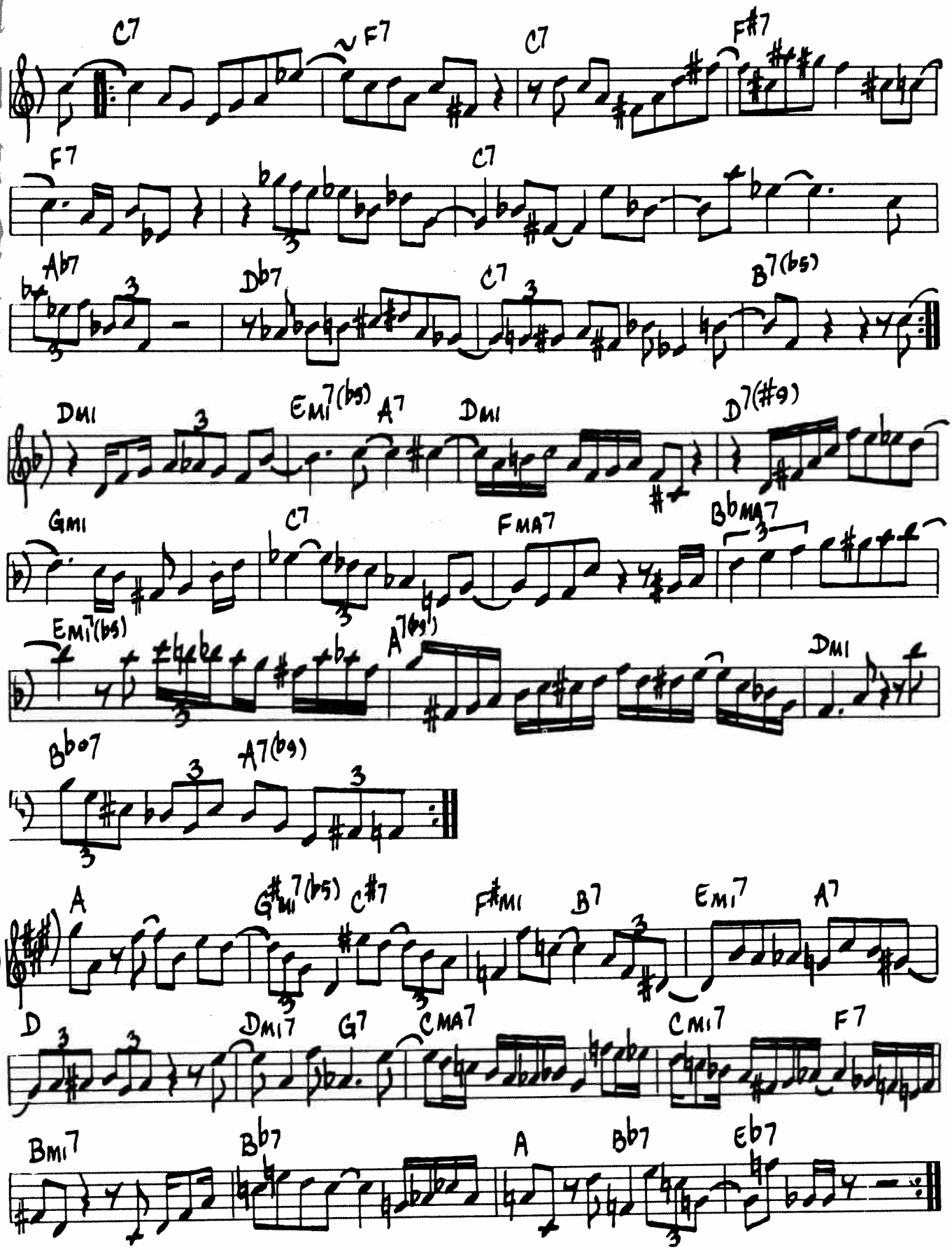
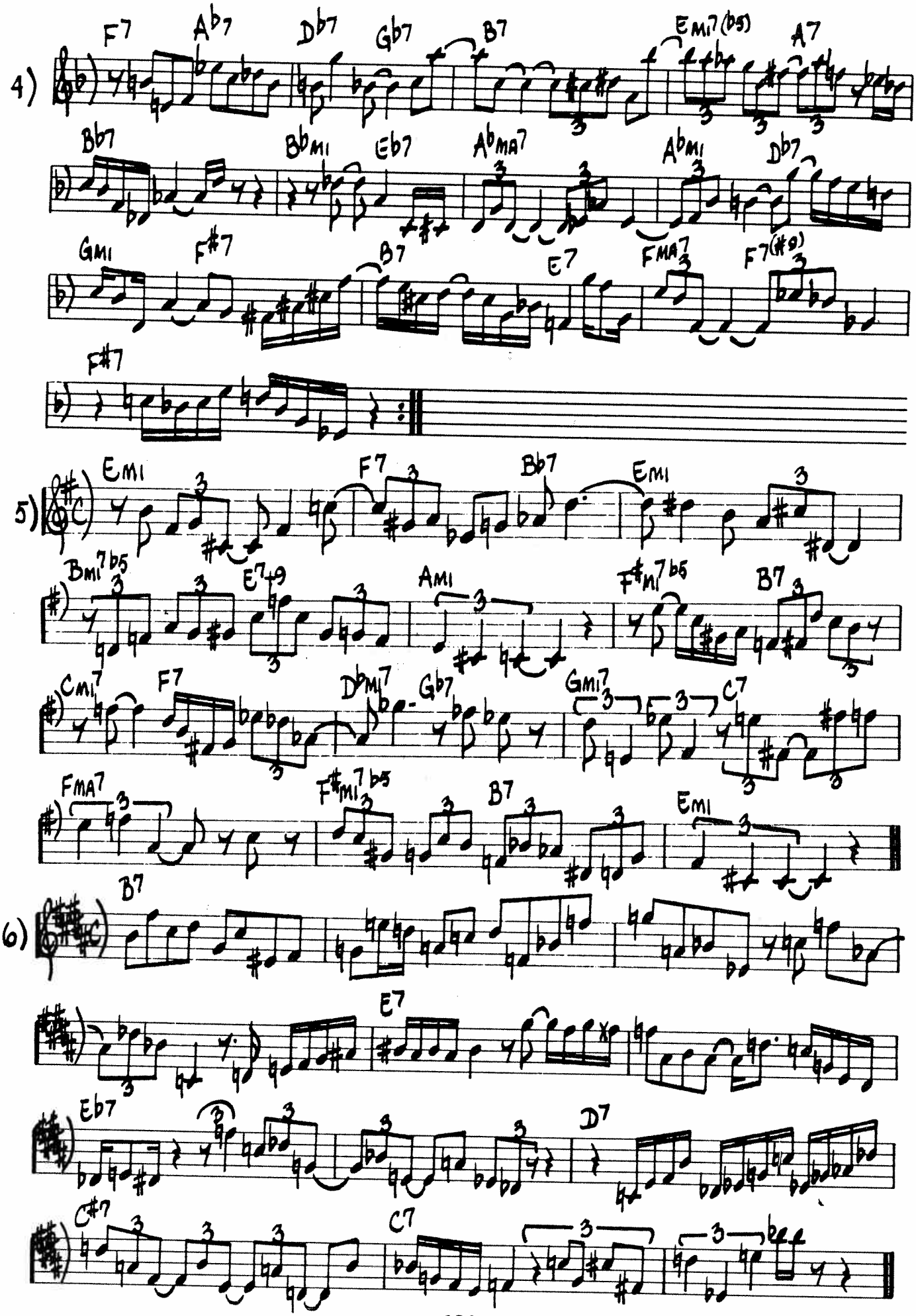
C#

BLUES ETUDES




4)
F7 Ab7 Db7 Gb7 B7 Emi7(b5) A7
Bb7 Bbmi Eb7 Abma7 Abmi Db7
Gmi F#7 B7 E7 FMA7 F7(#9)
F#7
5)
Emi F7 Bb7 Emi
Bmi7b5 E7b9 Ami F#mi7b5 B7
Cmi7 F7 Dbmi7 Gb7 Gmi7 C7
FMA7 F#mi7b5 B7 Emi
6)
B7
E7
Eb7 D7
C#7 C7

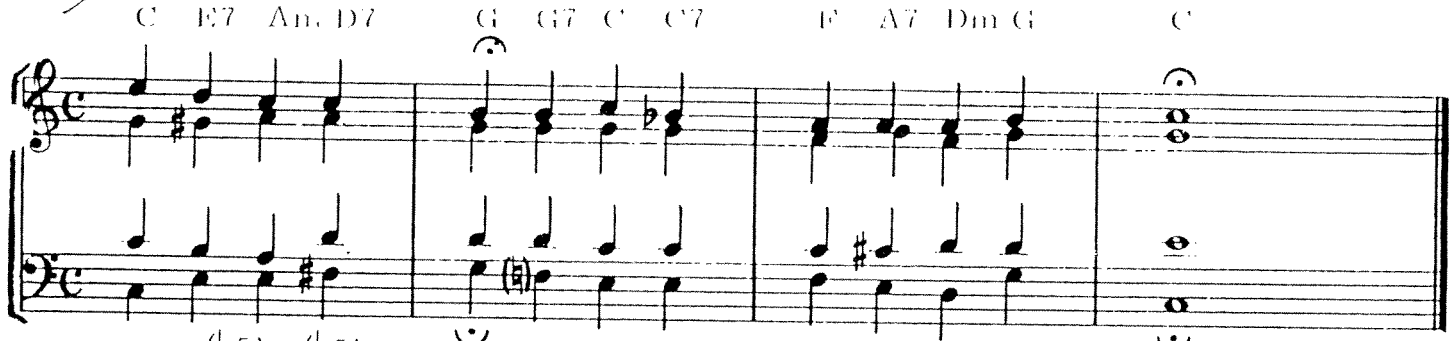
Lettura armonica

FOUR PART CHORALE STUDIES

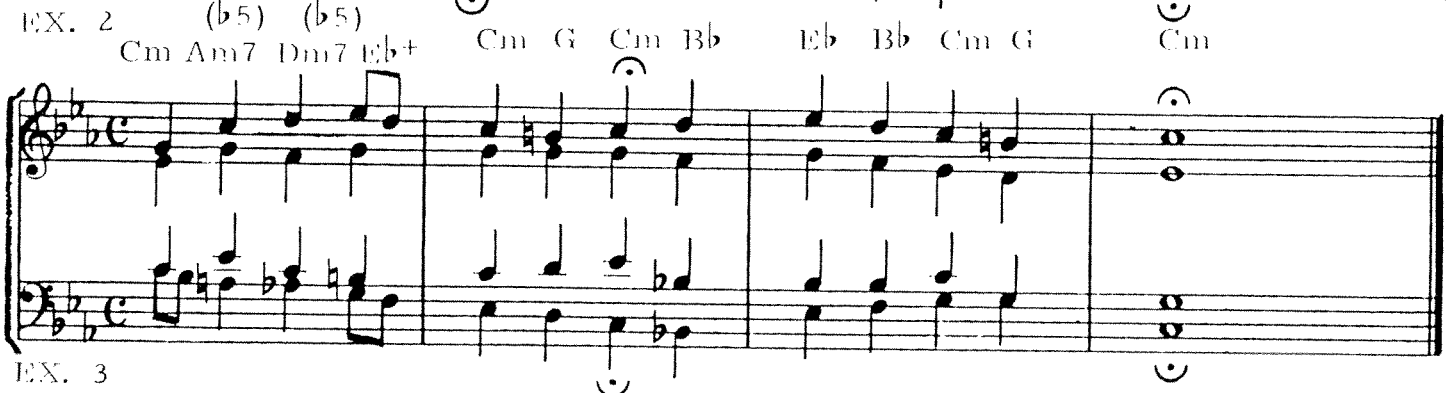
All Four Part Chorale Studies In This Book
Are Primarily Concerned With:

a. secondary dominant relationships
b. the use of additional accidentals
c. fingering problems resulting from chord spacing

EX. 1 ♩ = 60 (Minimum Tempo To Be Mastered)



EX. 2



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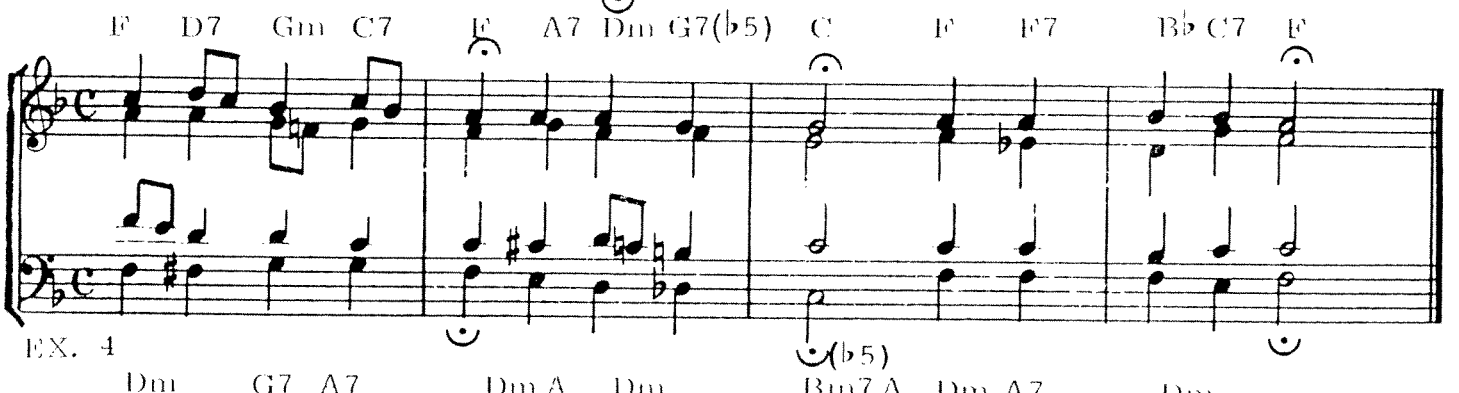

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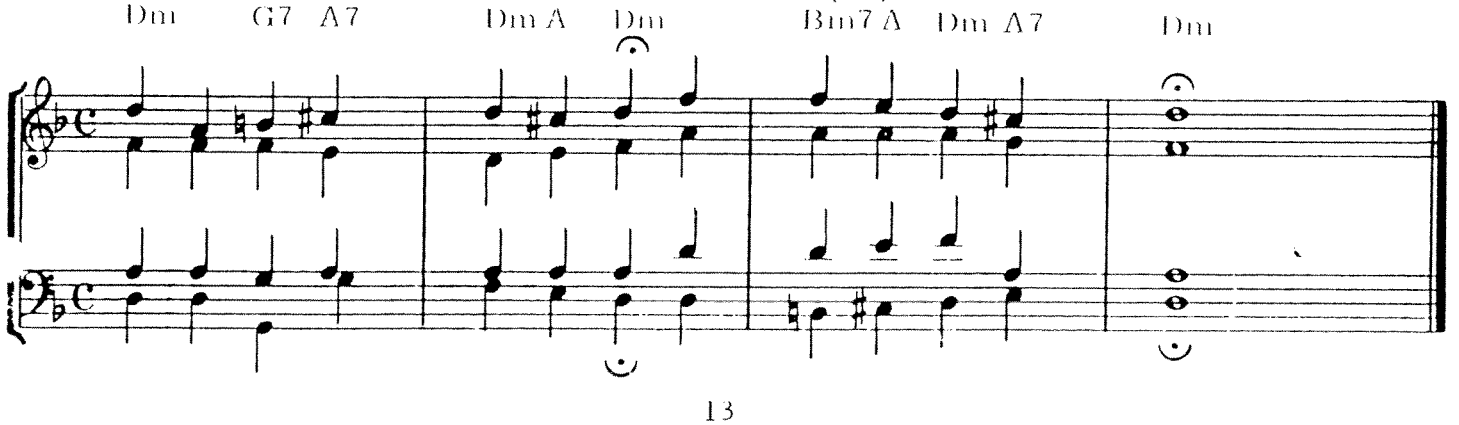
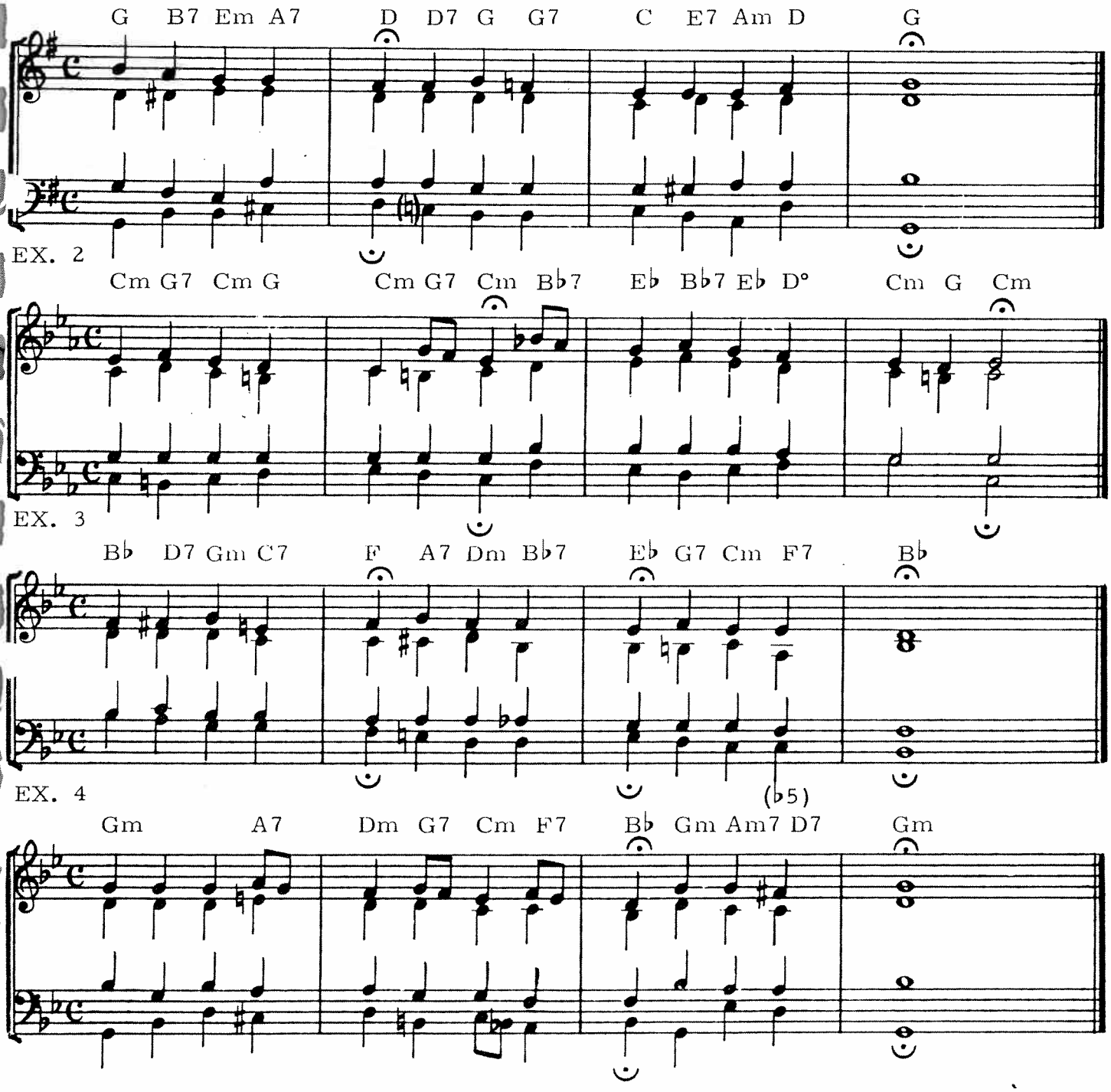


FOUR PART CHORALE STUDIES

EX. 1 ♩ = 60 (Minimum Tempo To Be Mastered)



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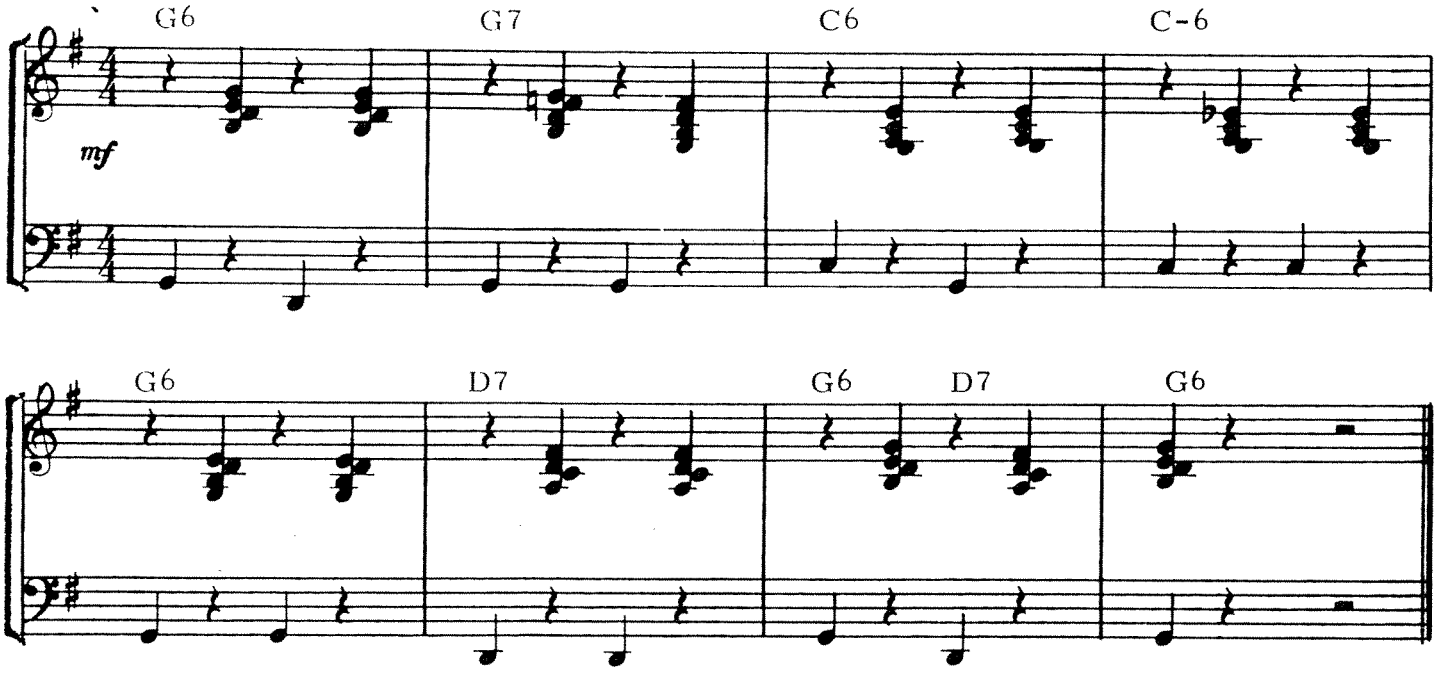

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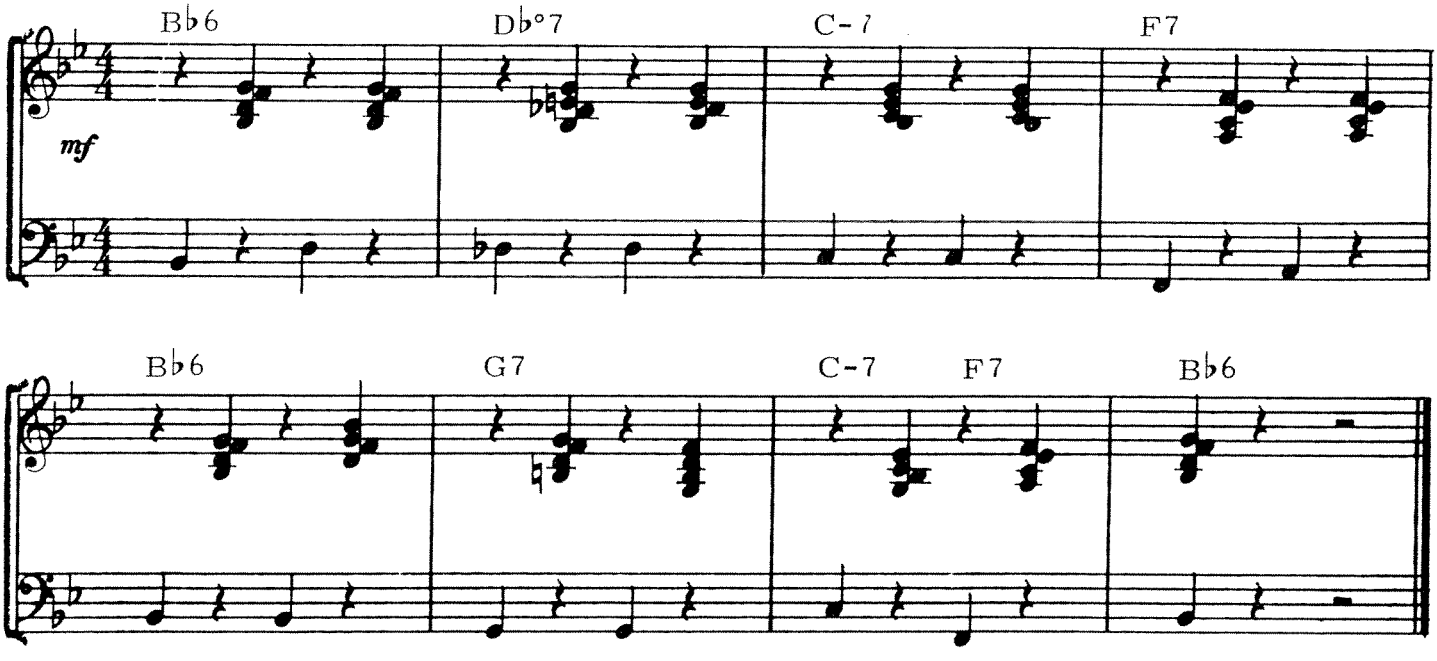

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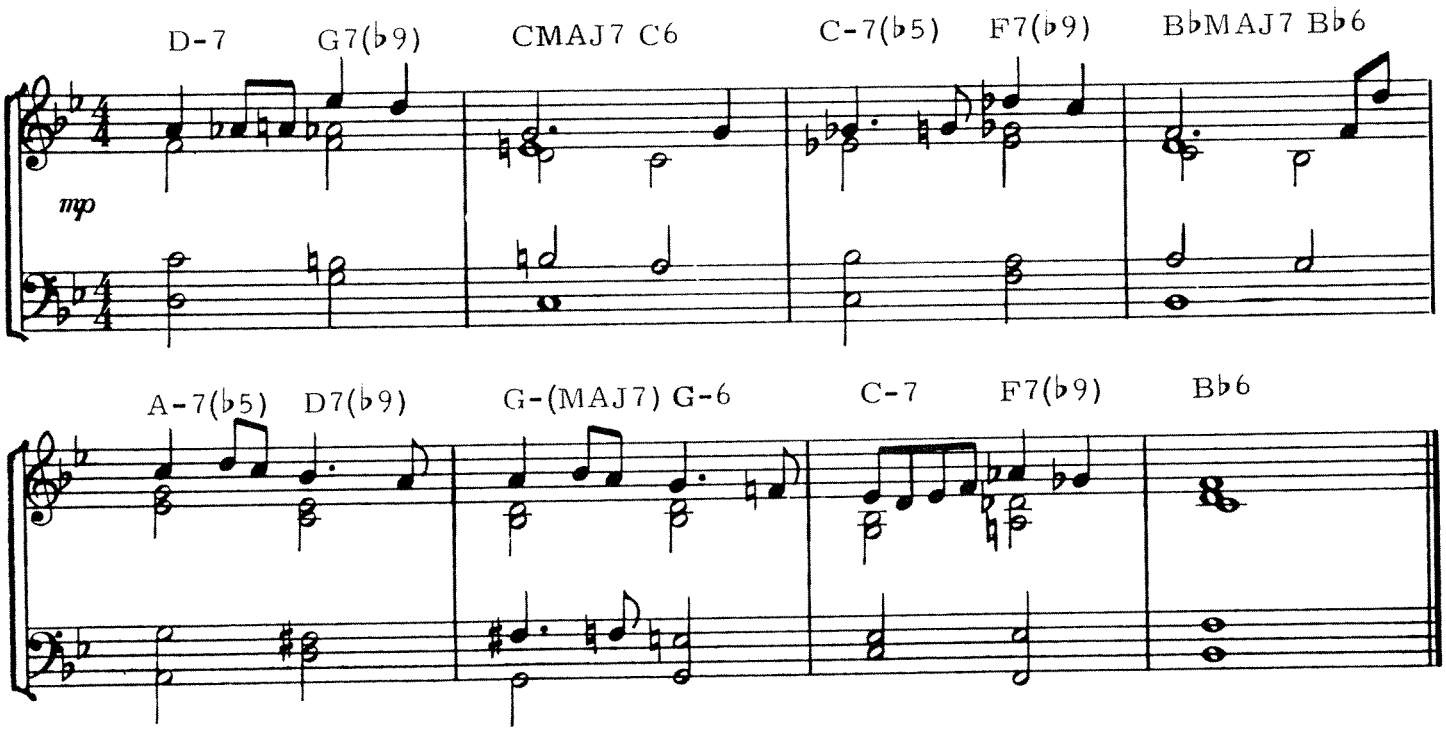

FOUR PART CHORALE STUDIES

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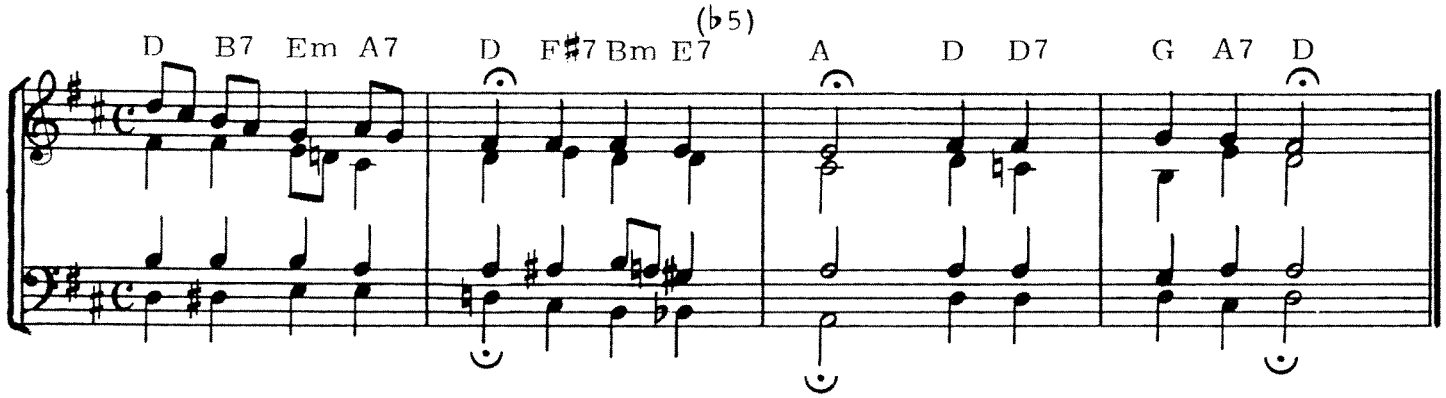
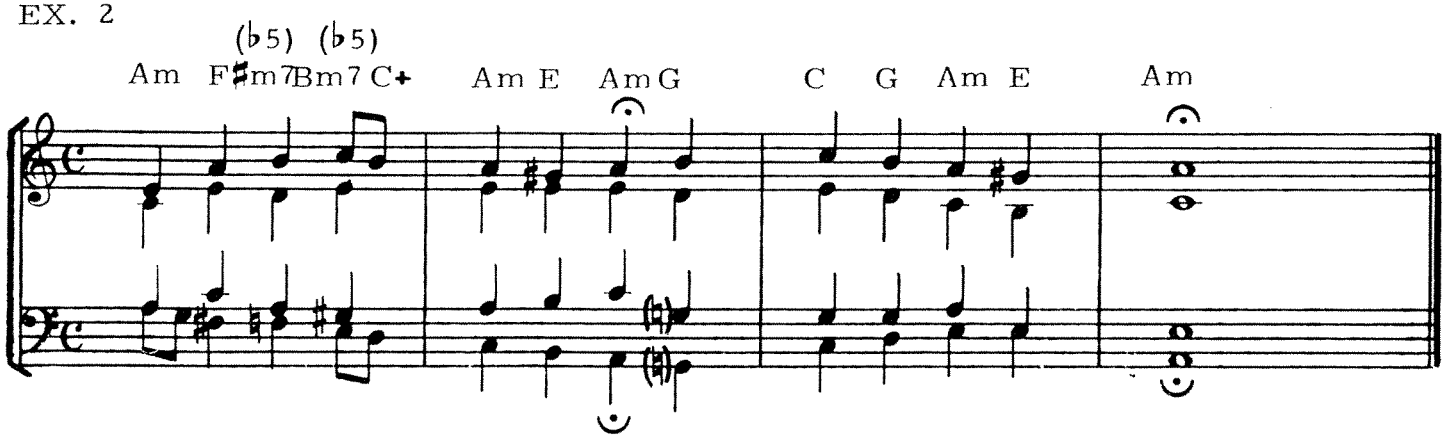
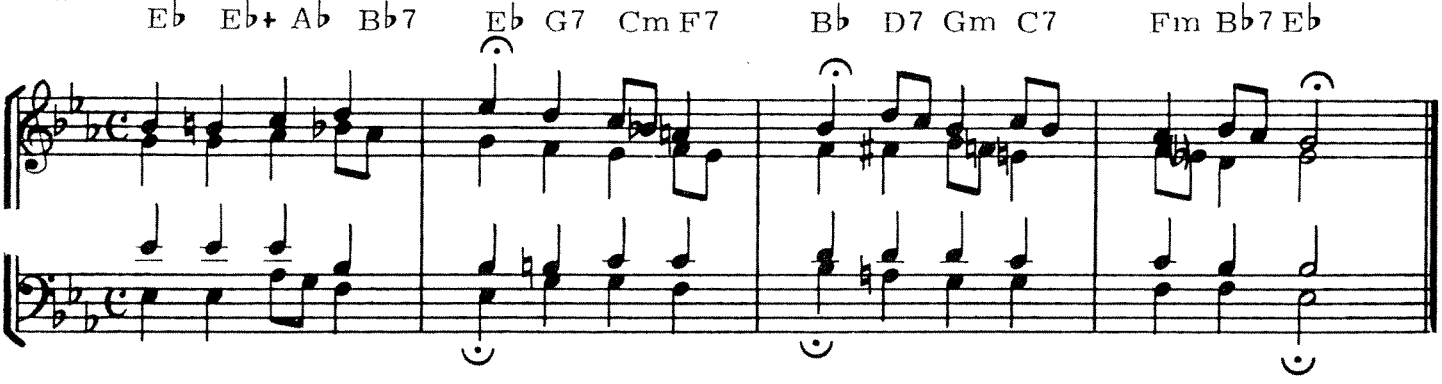


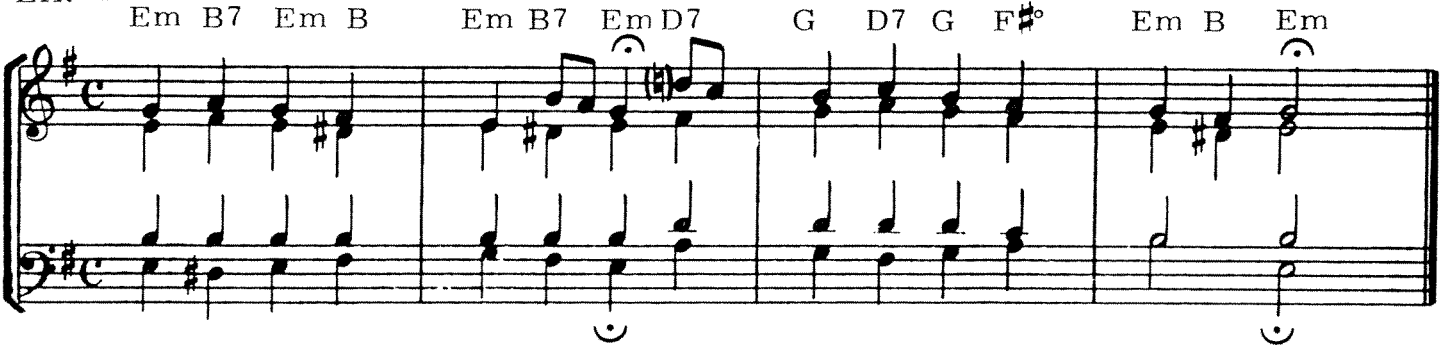
EX. 2



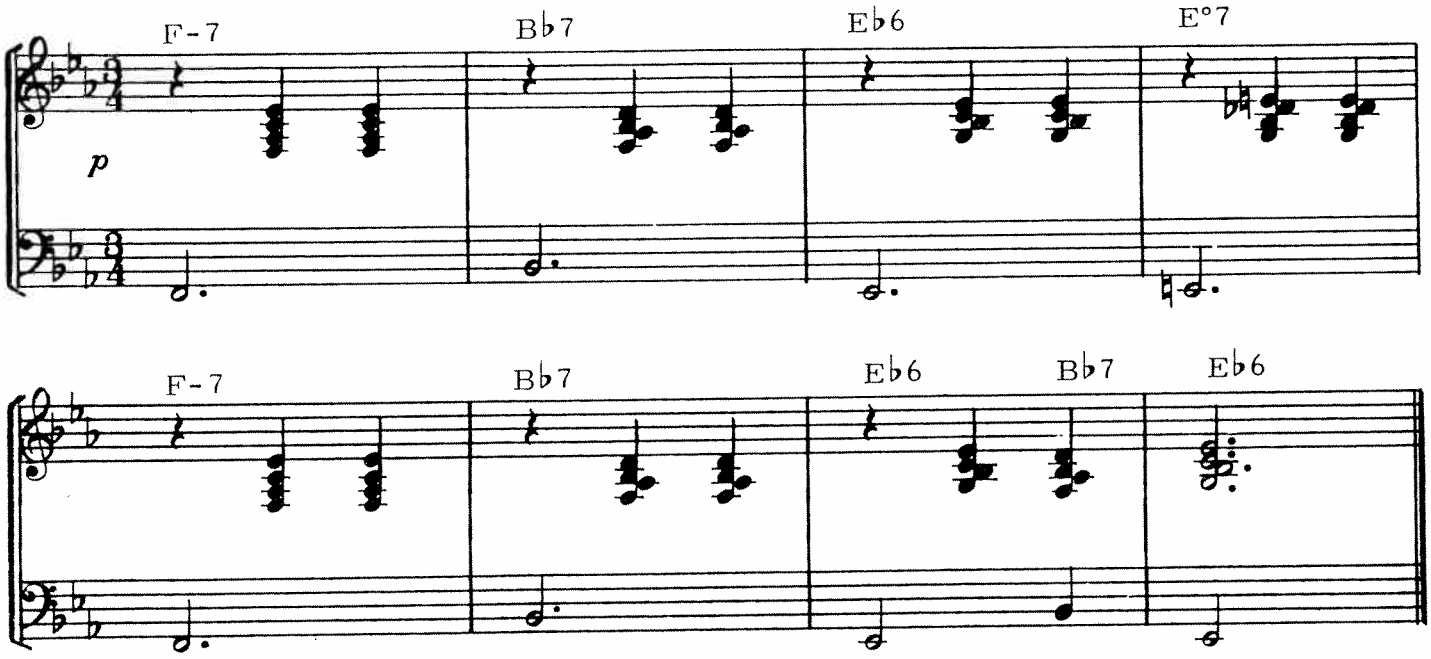
EX. 3



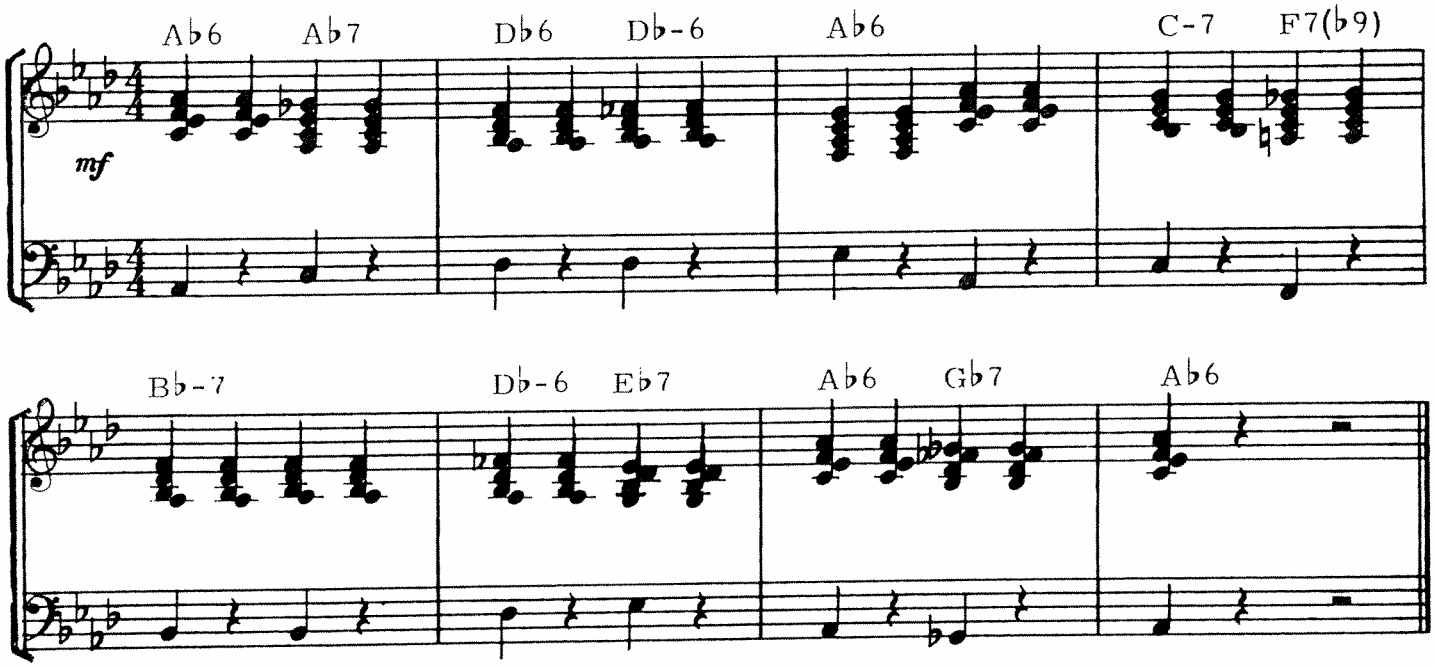
EX. 4



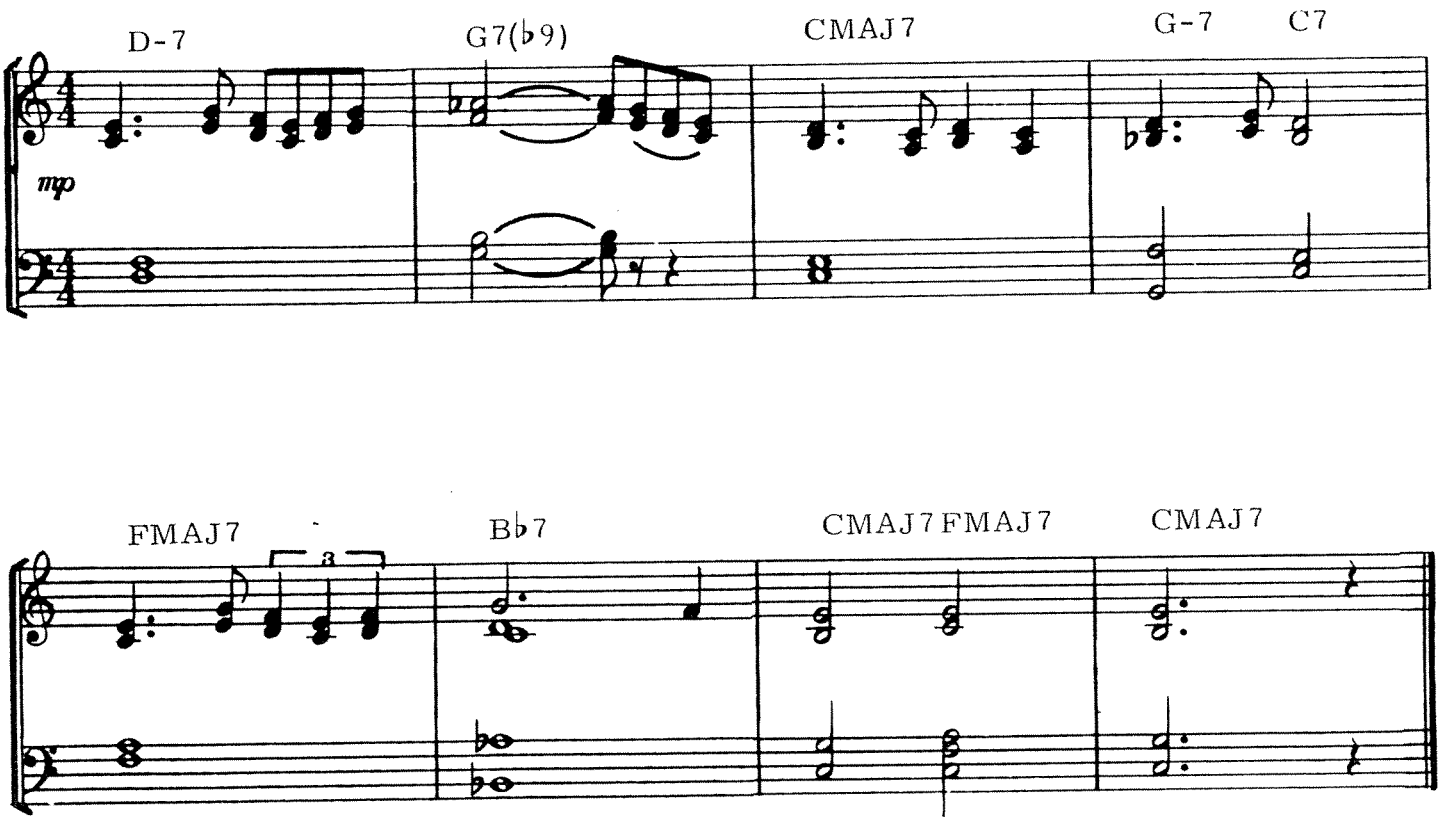
EX. 2 ♩ = 120



EX. 3 ♩ = 92



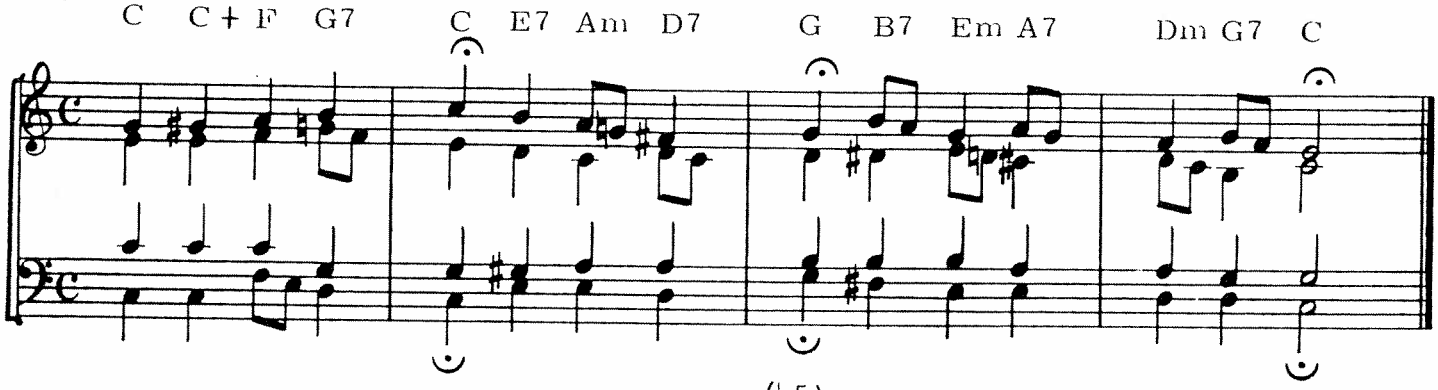
EX. 4 ♩ = 92



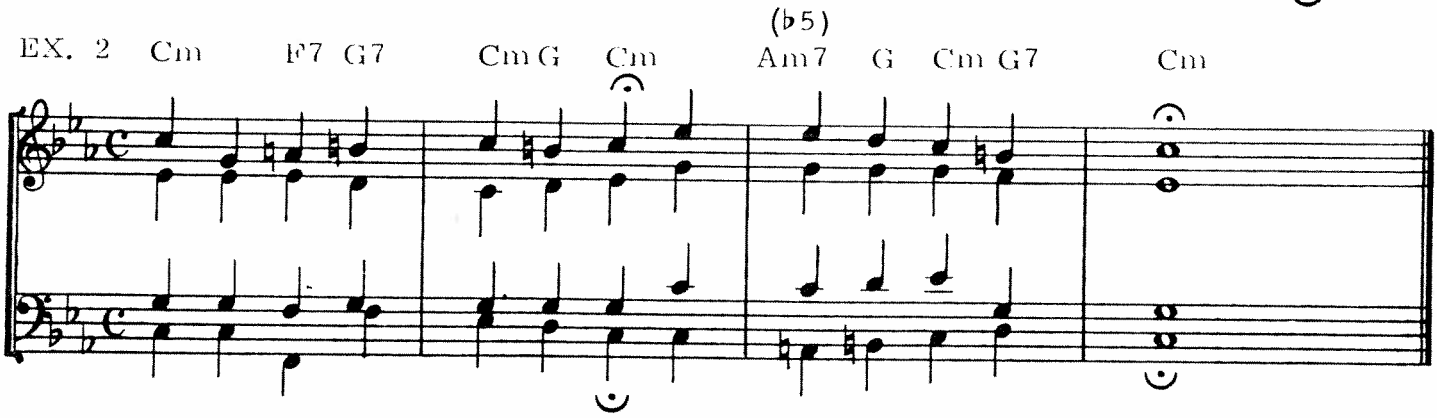
FOUR PART CHORALE STUDIES

♩ = 60 Minimum Tempo To Be Mastered

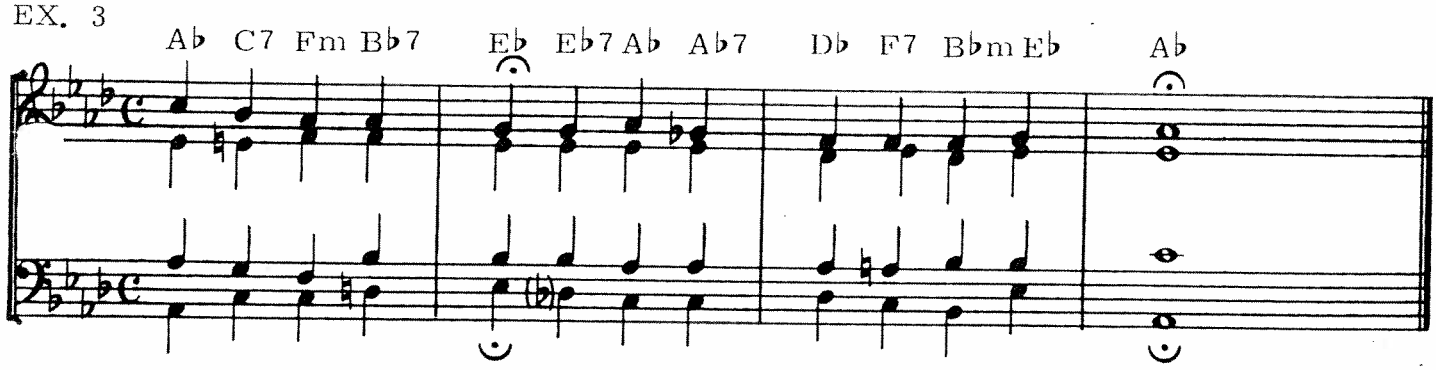
EX. 1



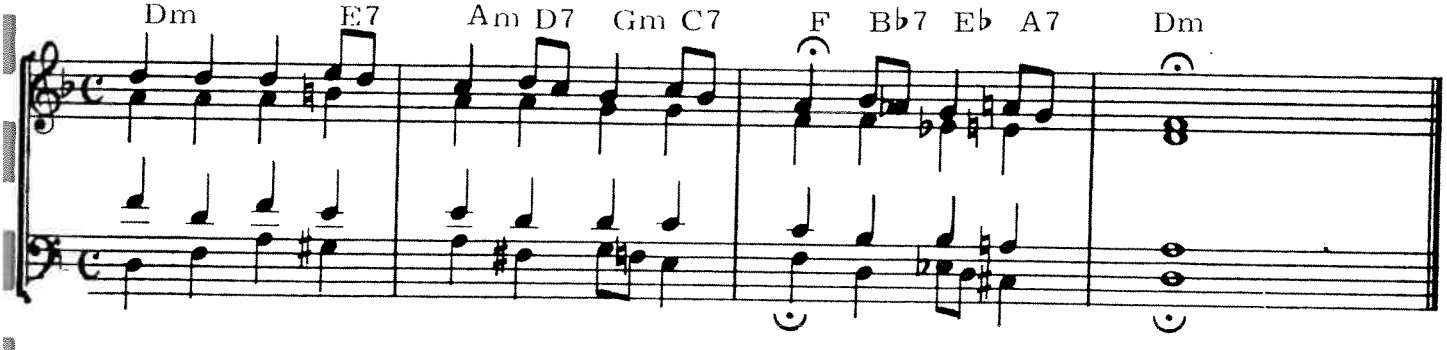
EX. 2



EX. 3



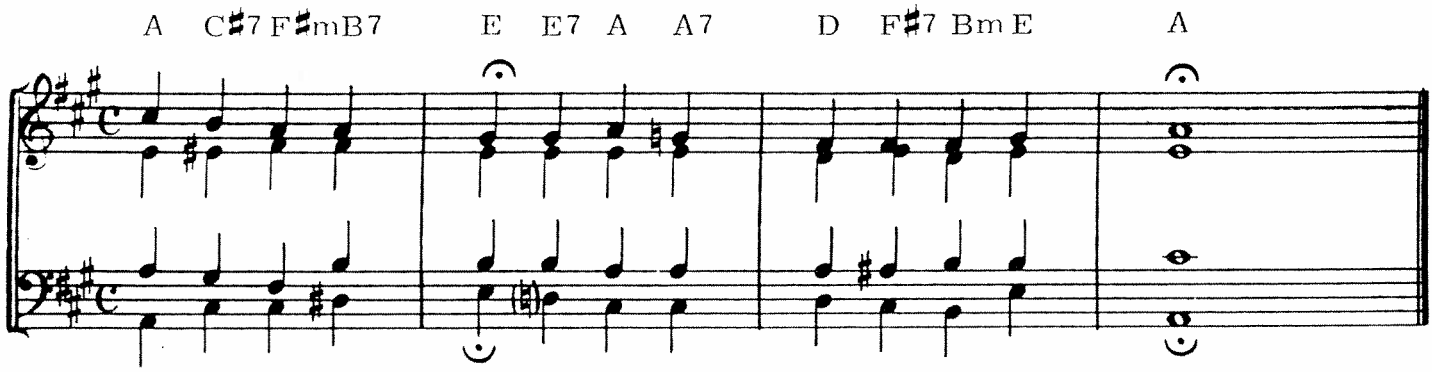
EX. 4



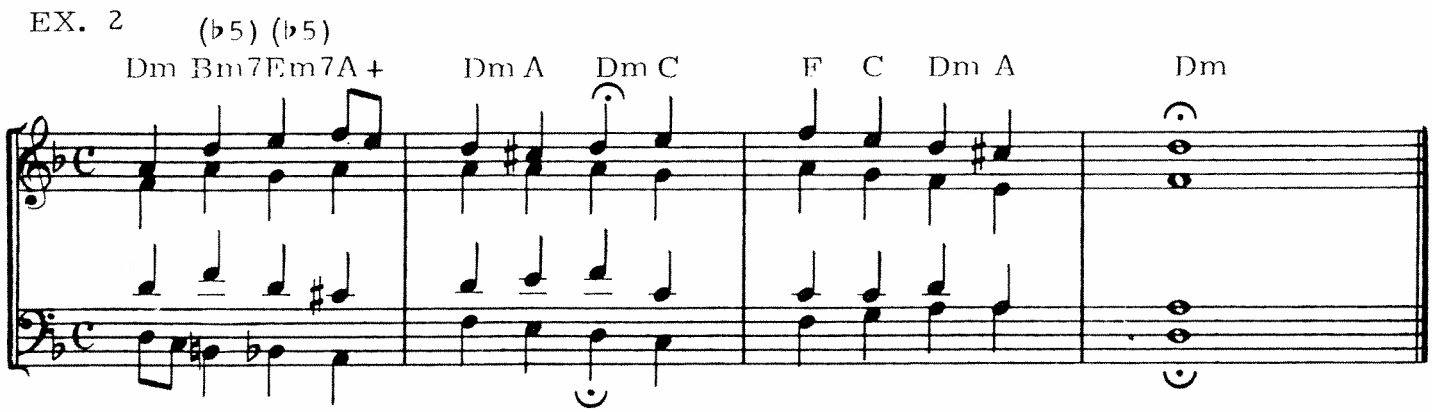
FOUR PART CHORALE STUDIES

♩ = 60 (Minimum Tempo To Be Mastered)

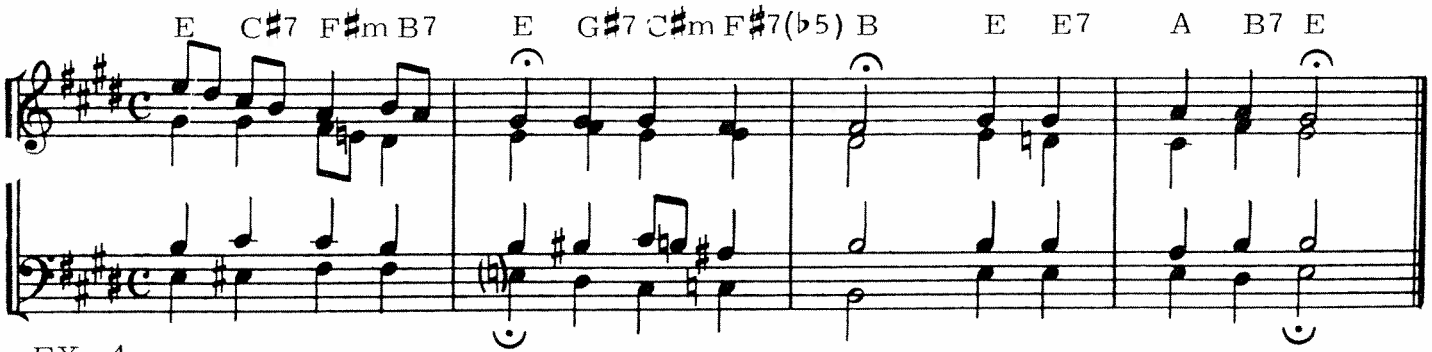
EX. 1



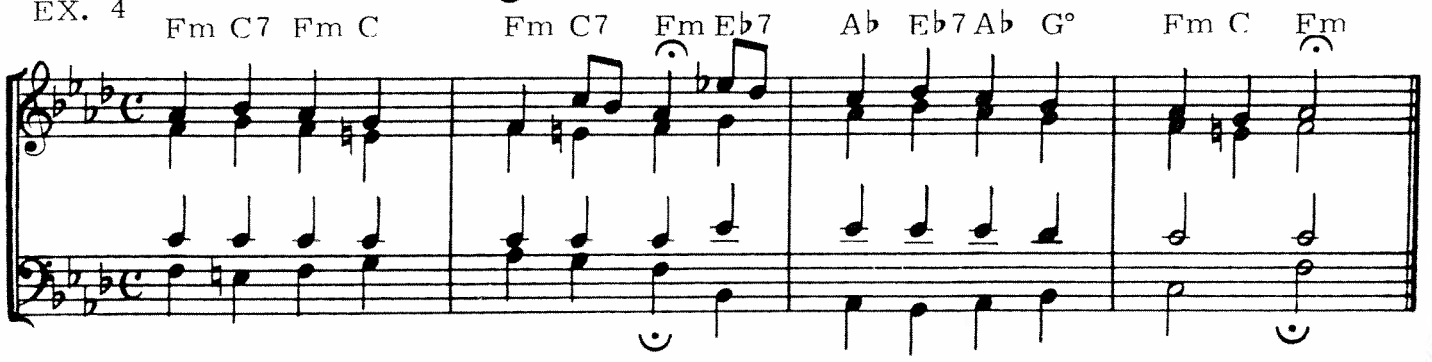
EX. 2



EX. 3



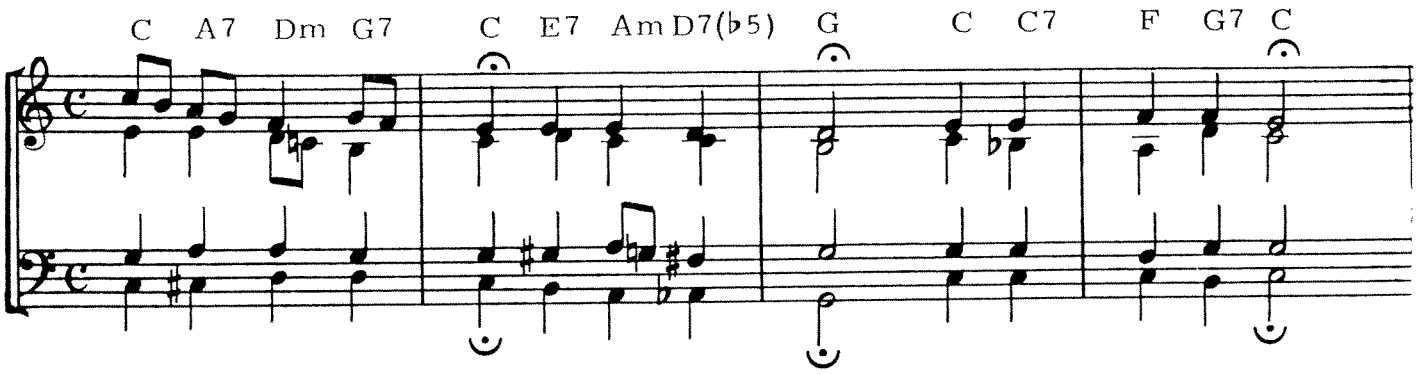
EX. 4



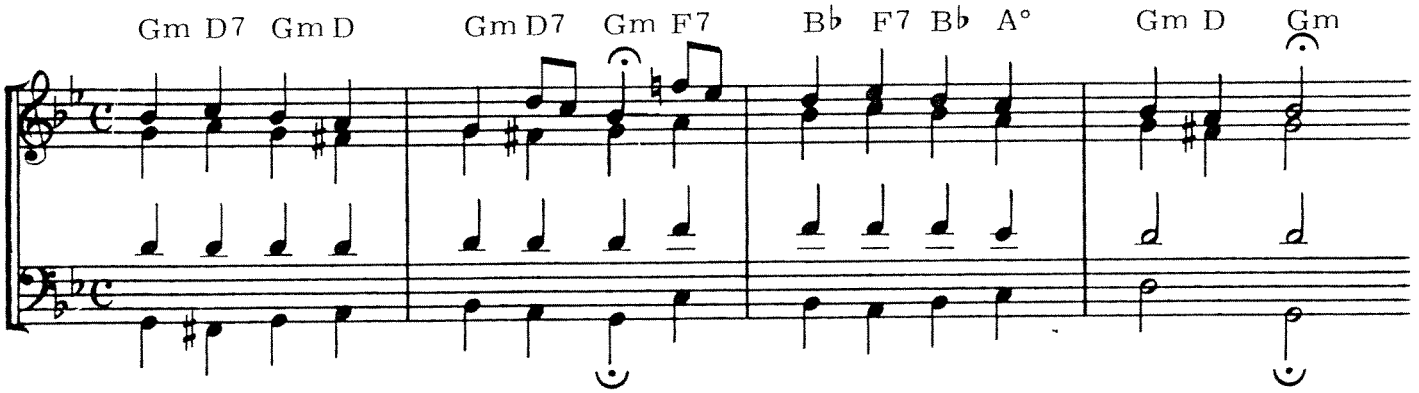
FOUR PART CHORALE STUDIES

♩ = 60 (Minimum Tempo To Be Mastered)

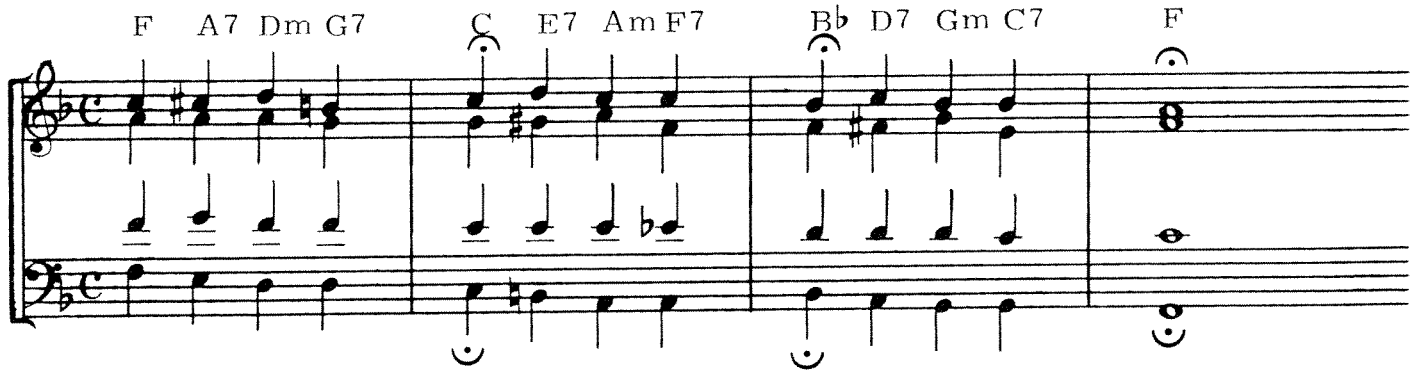
EX. 1



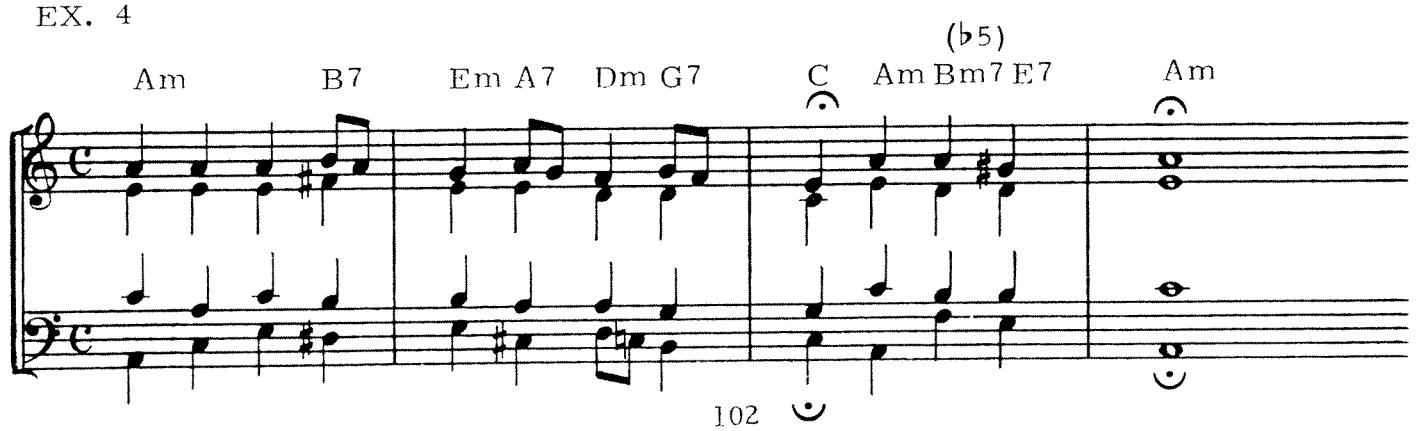
EX. 2



EX. 3



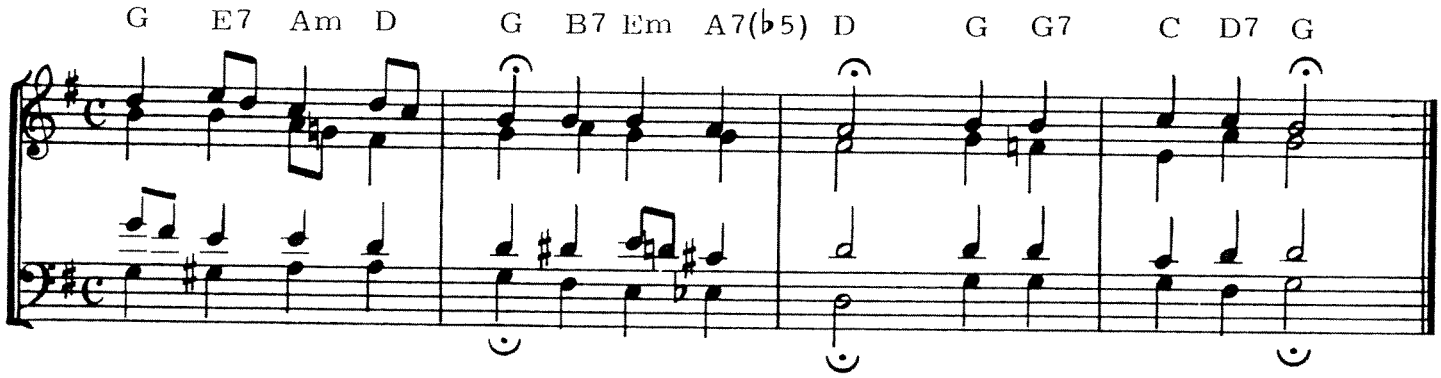
EX. 4



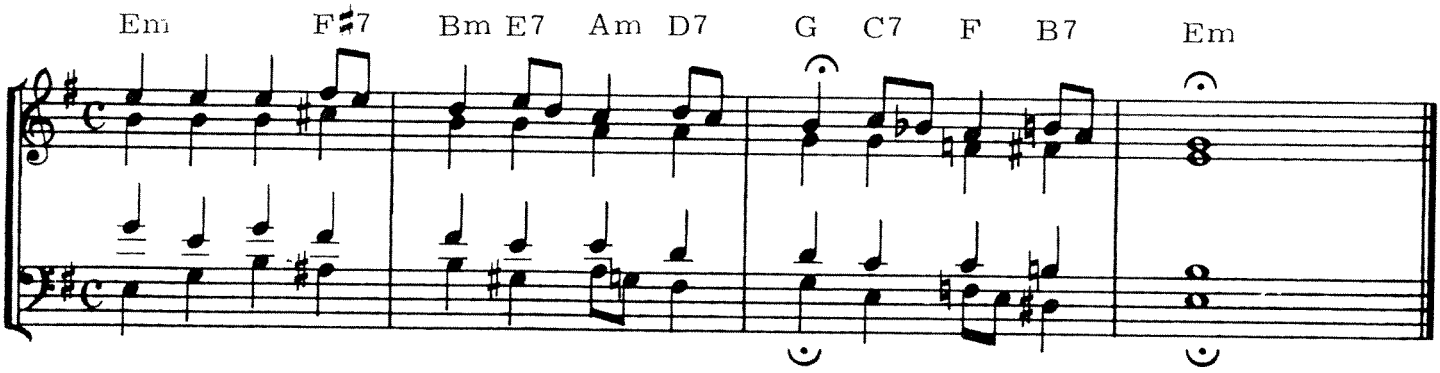
FOUR PART CHORALE STUDIES

♩ = 60 (Minimum Tempo To Be Mastered)

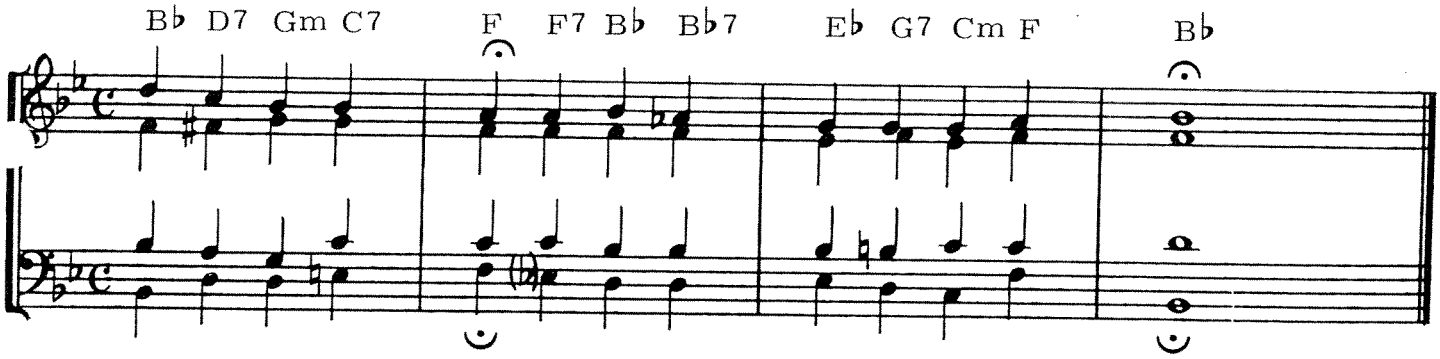
EX. 1



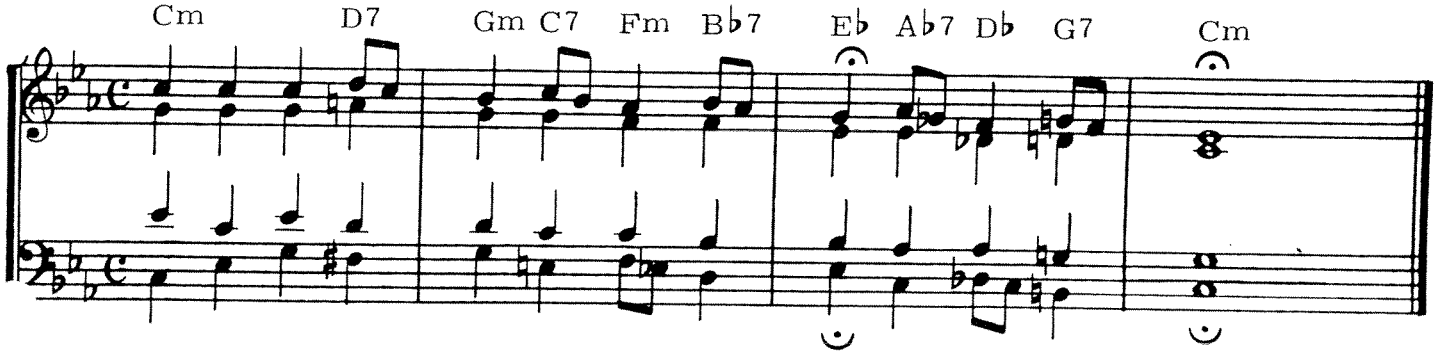
EX. 2



EX. 3

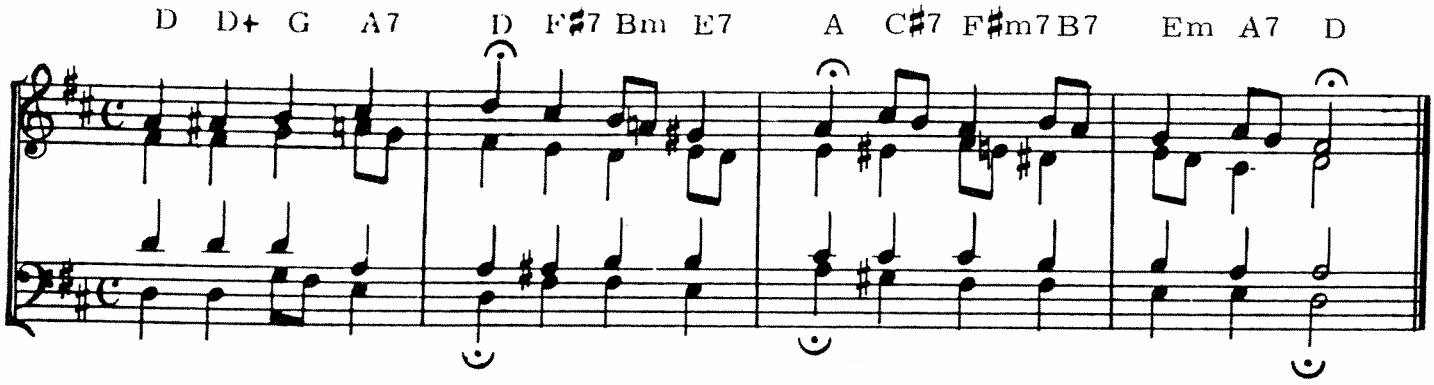


EX. 4

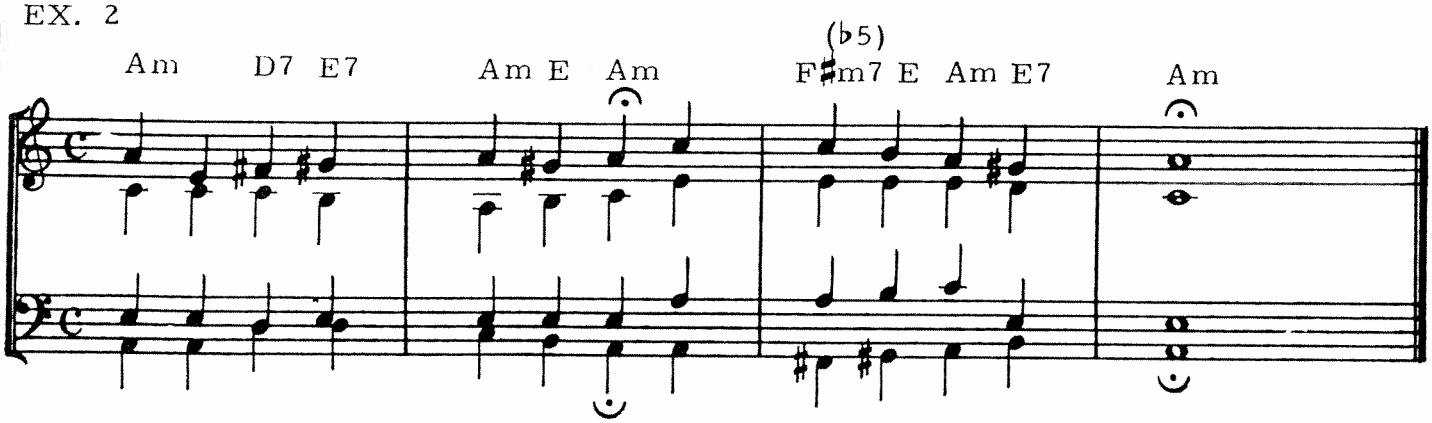


FOUR PART CHORALE STUDIES

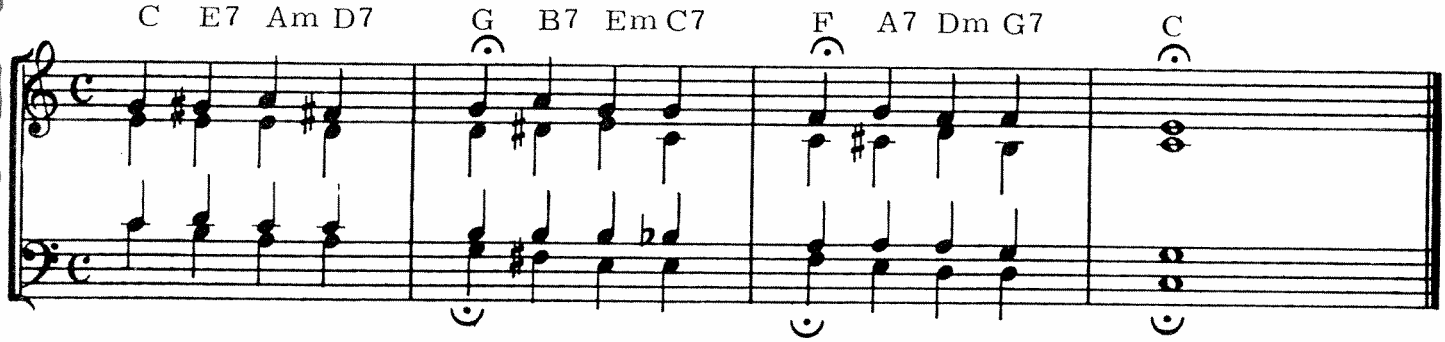
EX. 1 ♩ = 60 (Minimum Tempo To Be Mastered)



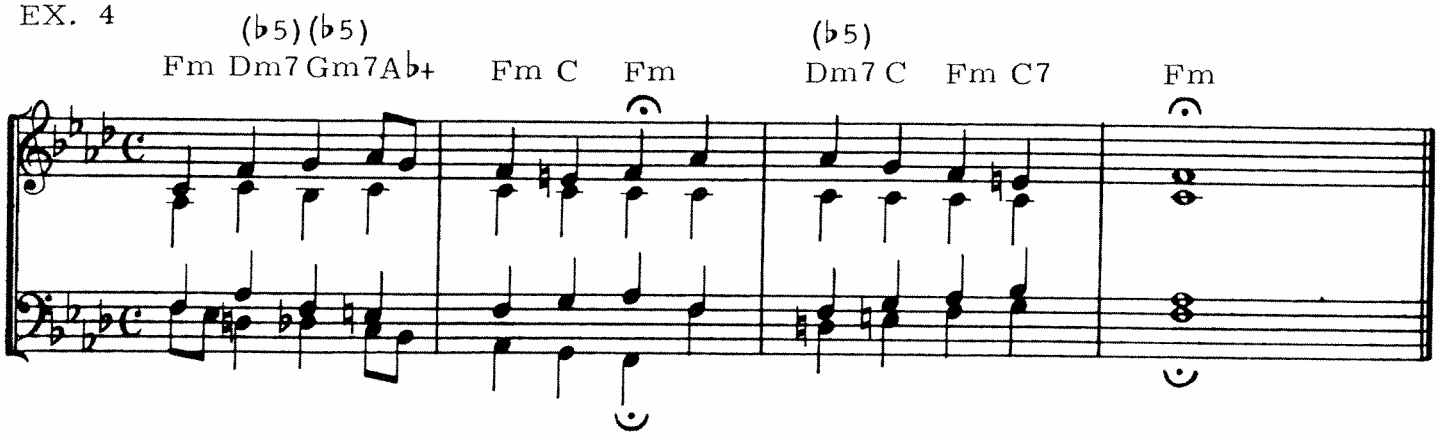
EX. 2



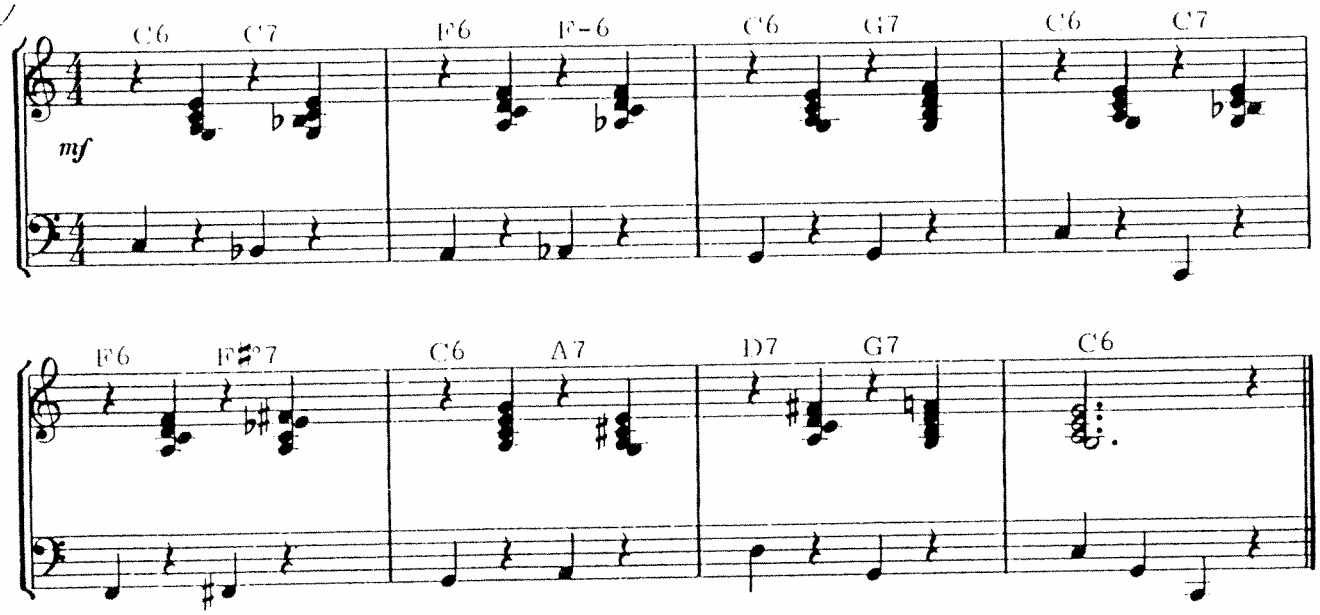
EX. 3



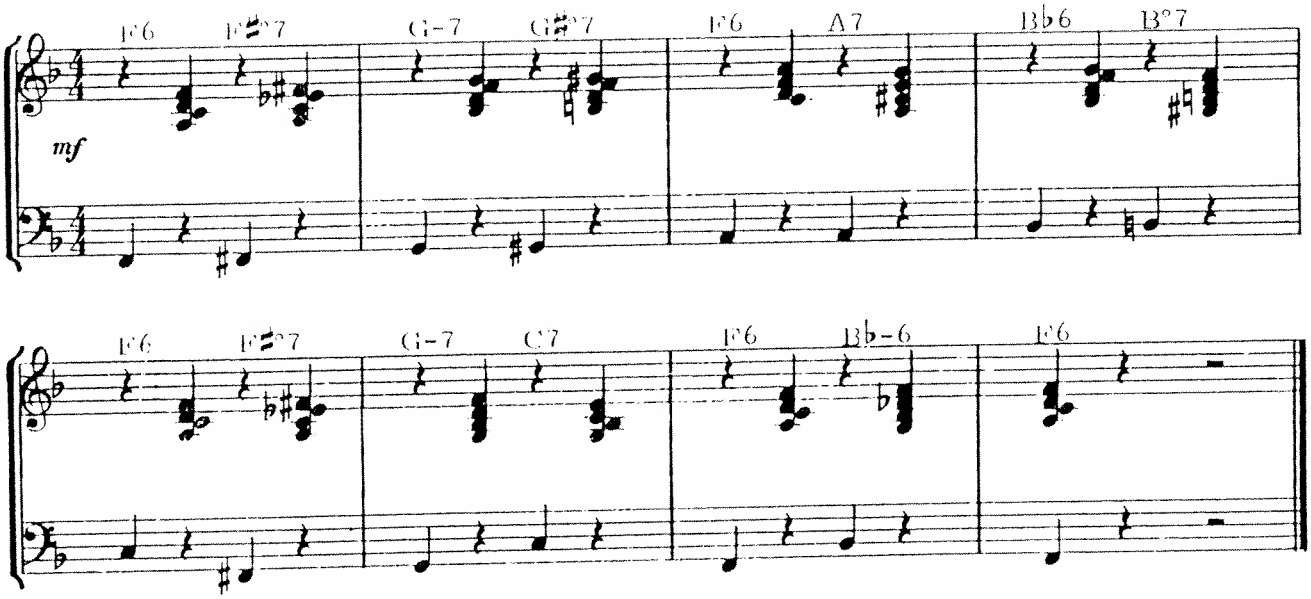
EX. 4



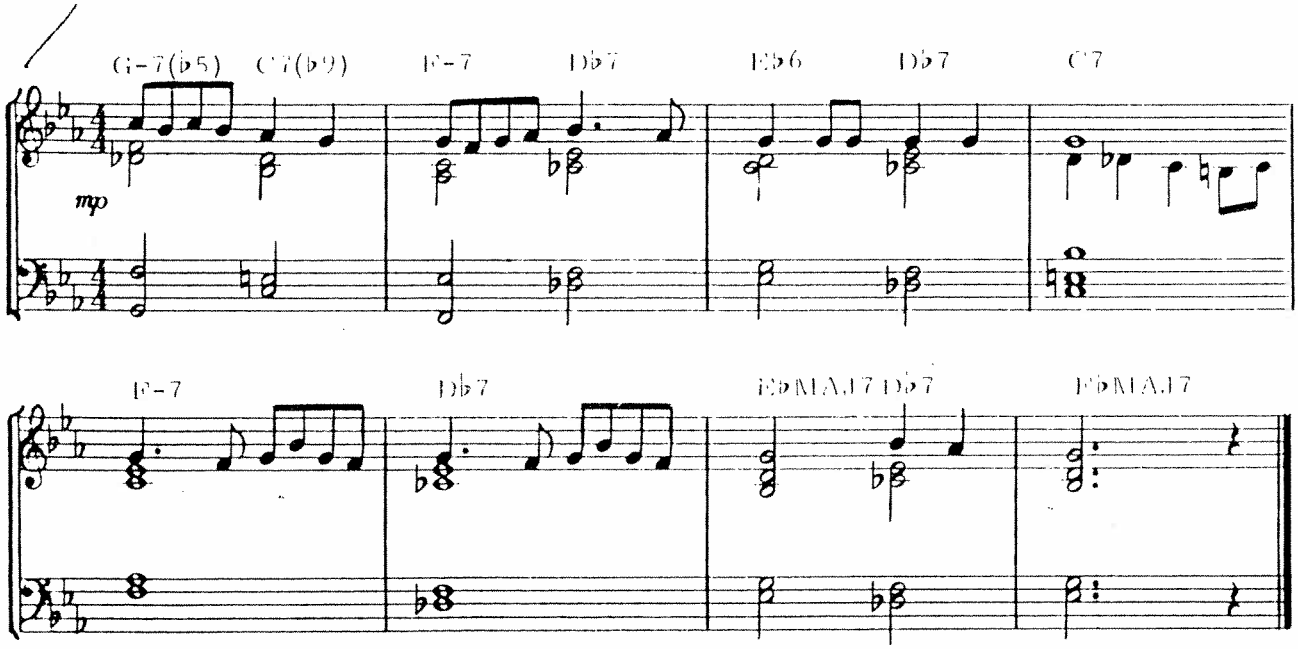
EX. 3 ♩ = 144



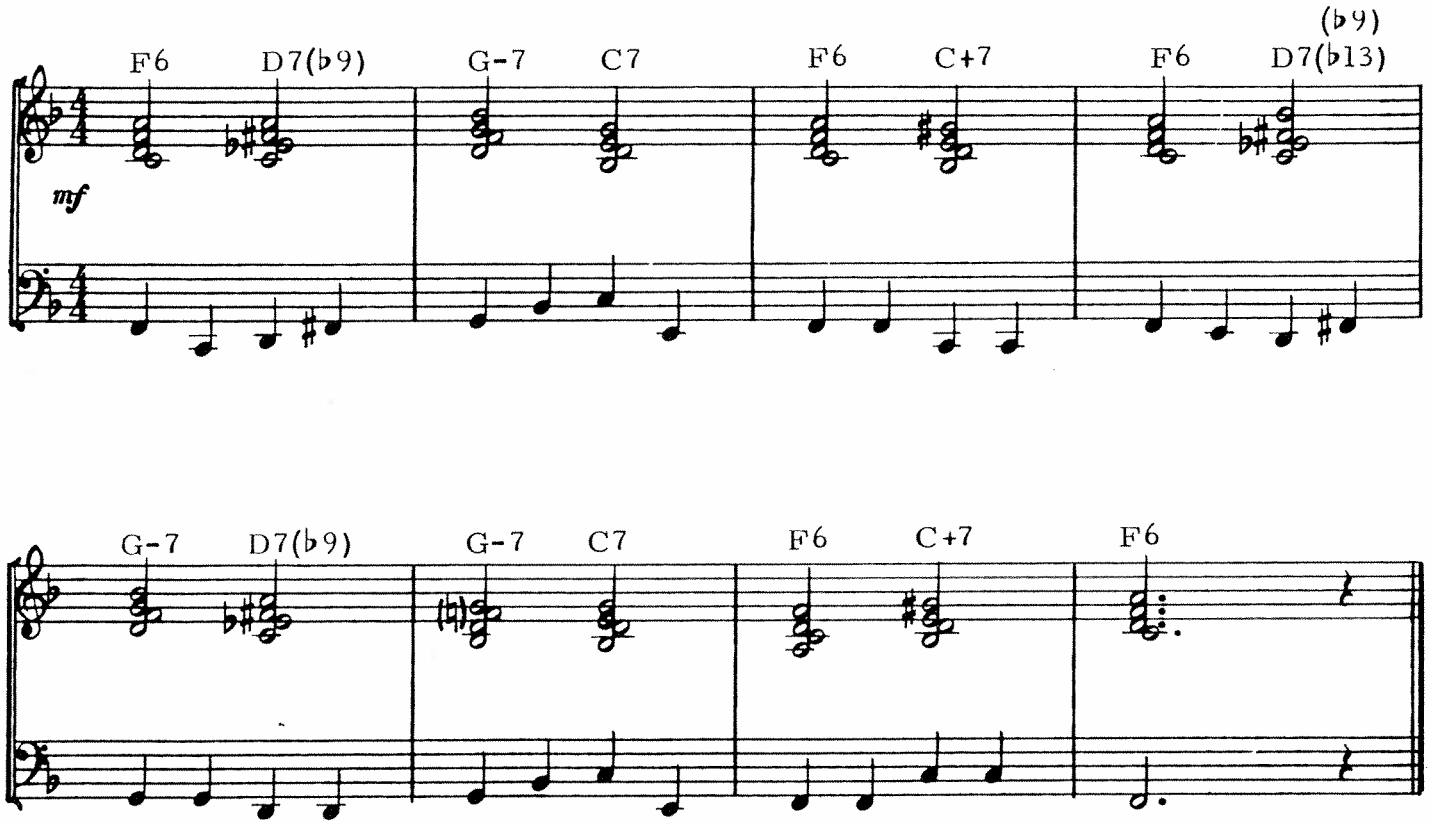
EX. 4 ♩ = 144



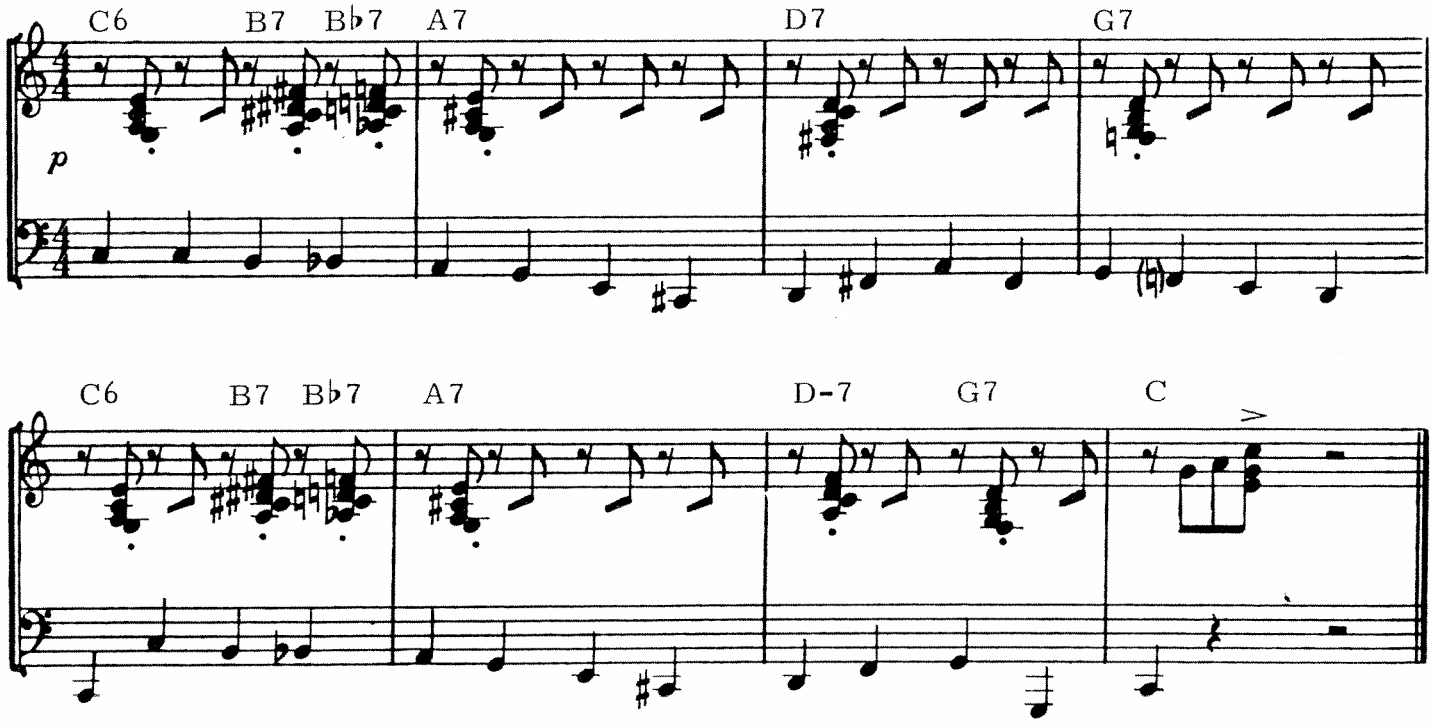
EX. 5 ♩ = 72



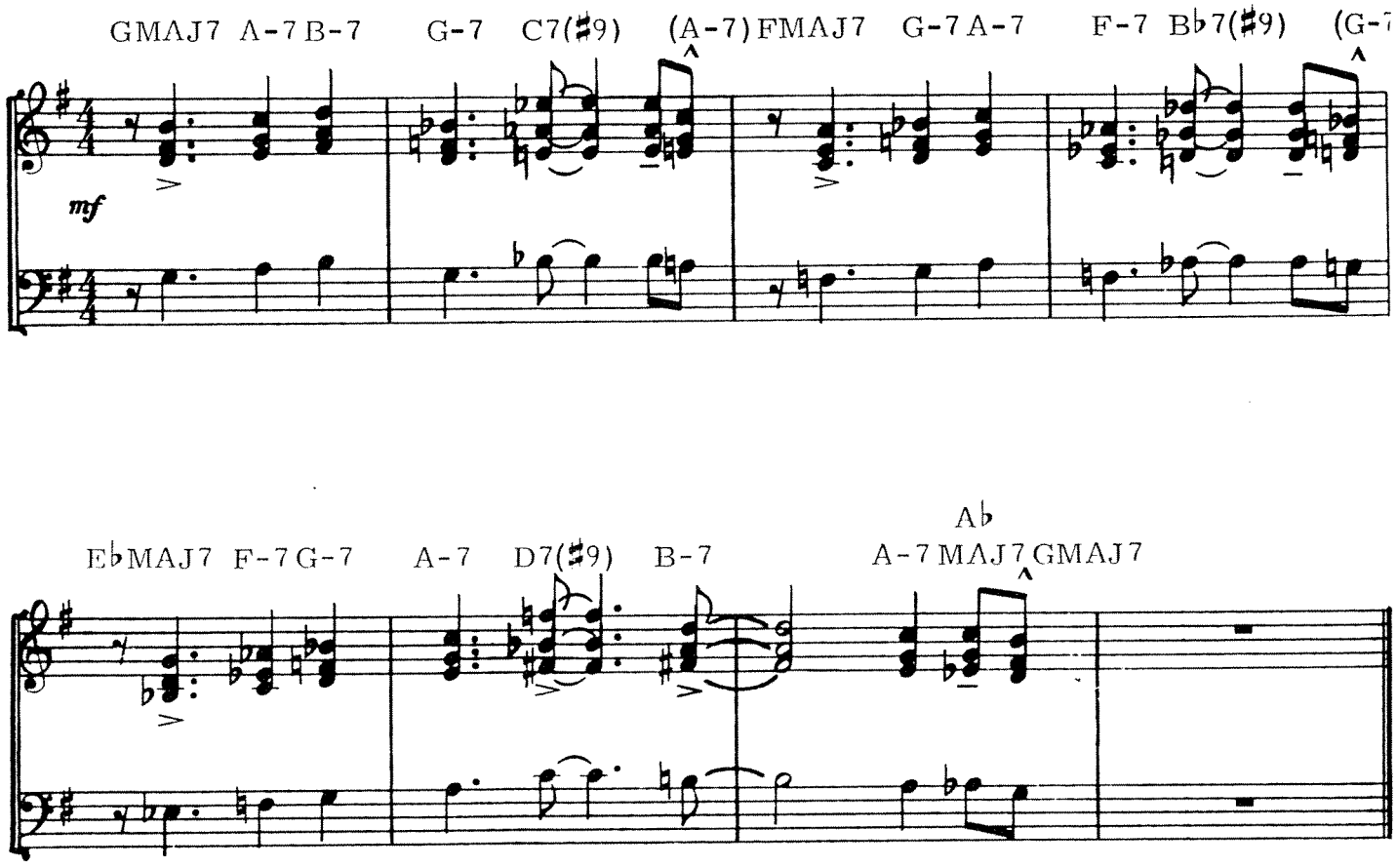
EX. 2 ♩ = 112



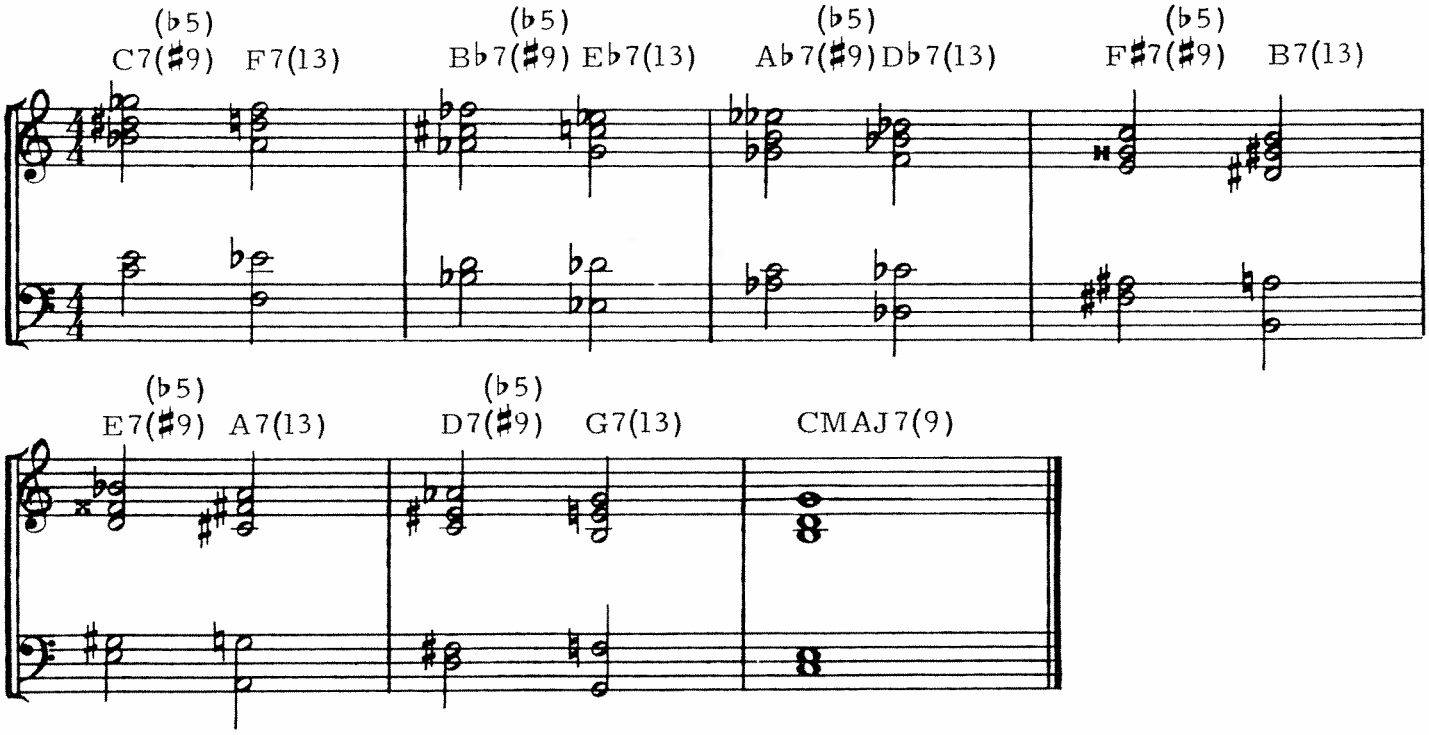
EX. 3 ♩ = 132



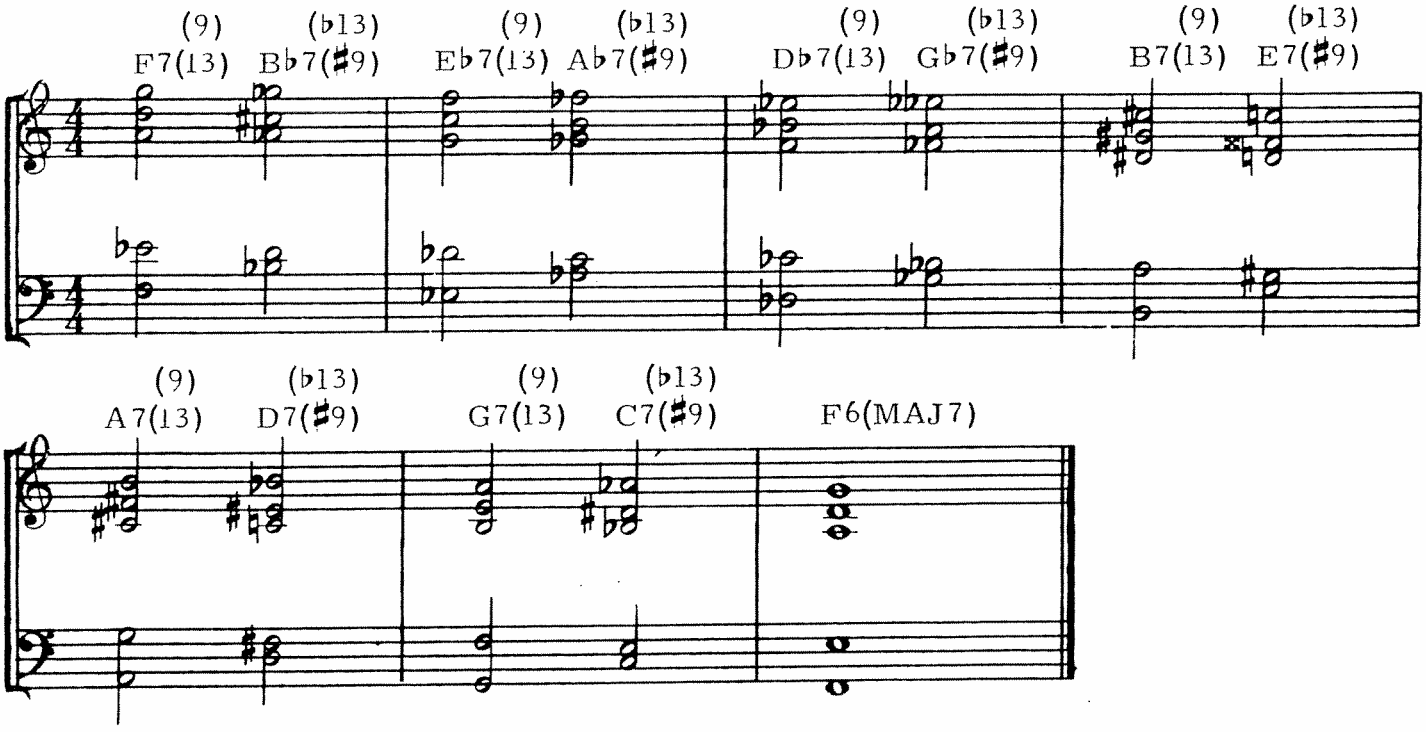
EX. 4 ♩ = 112


GMAJ7 A-7 B-7 G-7 C7(♯9) (A-7) FMAJ7 G-7 A-7 F-7 B♭7(♯9) (G-7
mf
E♭MAJ7 F-7 G-7 A-7 D7(♯9) B-7 A♭ A-7 MAJ7 GMAJ7

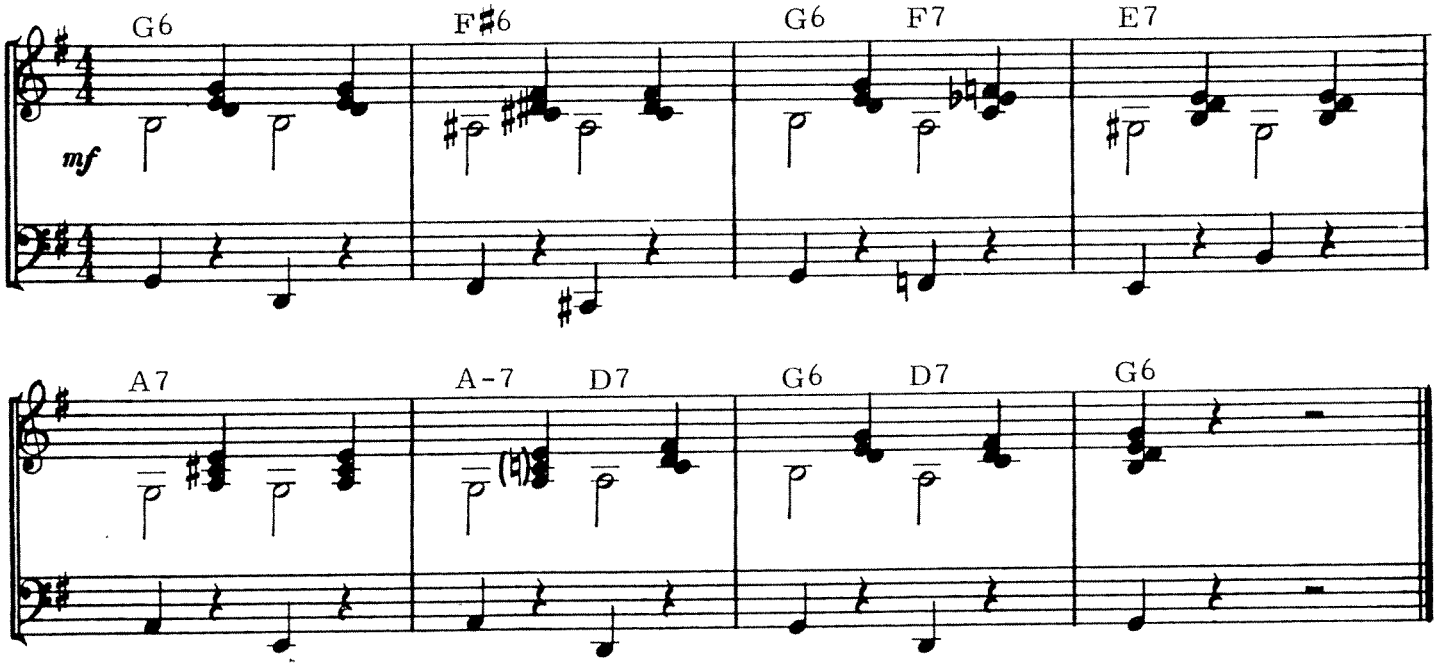
EX. 2 ♩ = 84


(♭5)
C7(♯9) F7(13)
(♭5)
B♭7(♯9) E♭7(13)
(♭5)
A♭7(♯9) D♭7(13)
(♭5)
F♯7(♯9) B7(13)
(♭5)
E7(♯9) A7(13)
(♭5)
D7(♯9) G7(13)
CMAJ7(9)

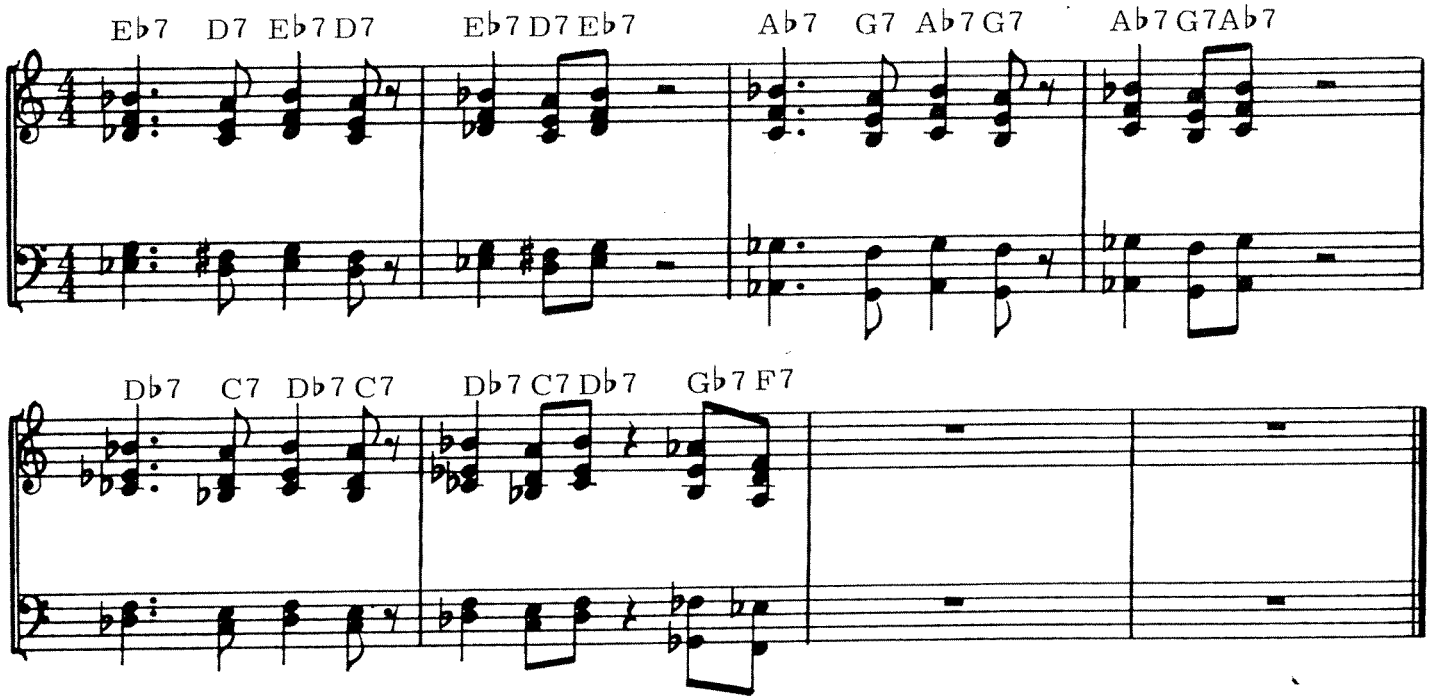
EX. 3 ♩ = 84


(9) (♭13)
F7(13) B♭7(♯9)
(9) (♭13)
E♭7(13) A♭7(♯9)
(9) (♭13)
D♭7(13) G♭7(♯9)
(9) (♭13)
B7(13) E7(♯9)
(9) (♭13)
A7(13) D7(♯9)
(9) (♭13)
G7(13) C7(♯9)
F6(MAJ7)

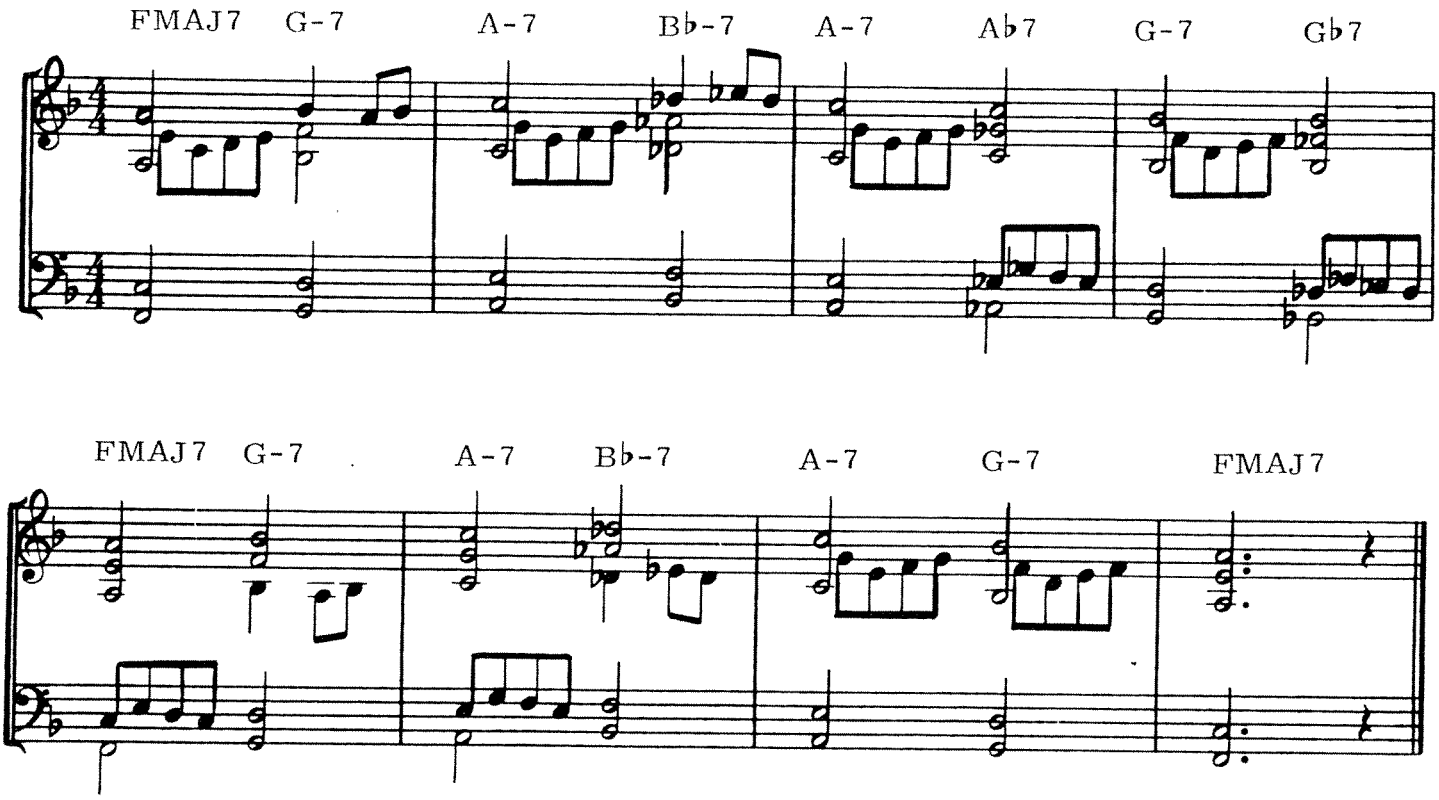
EX. 4 ♩ = 132



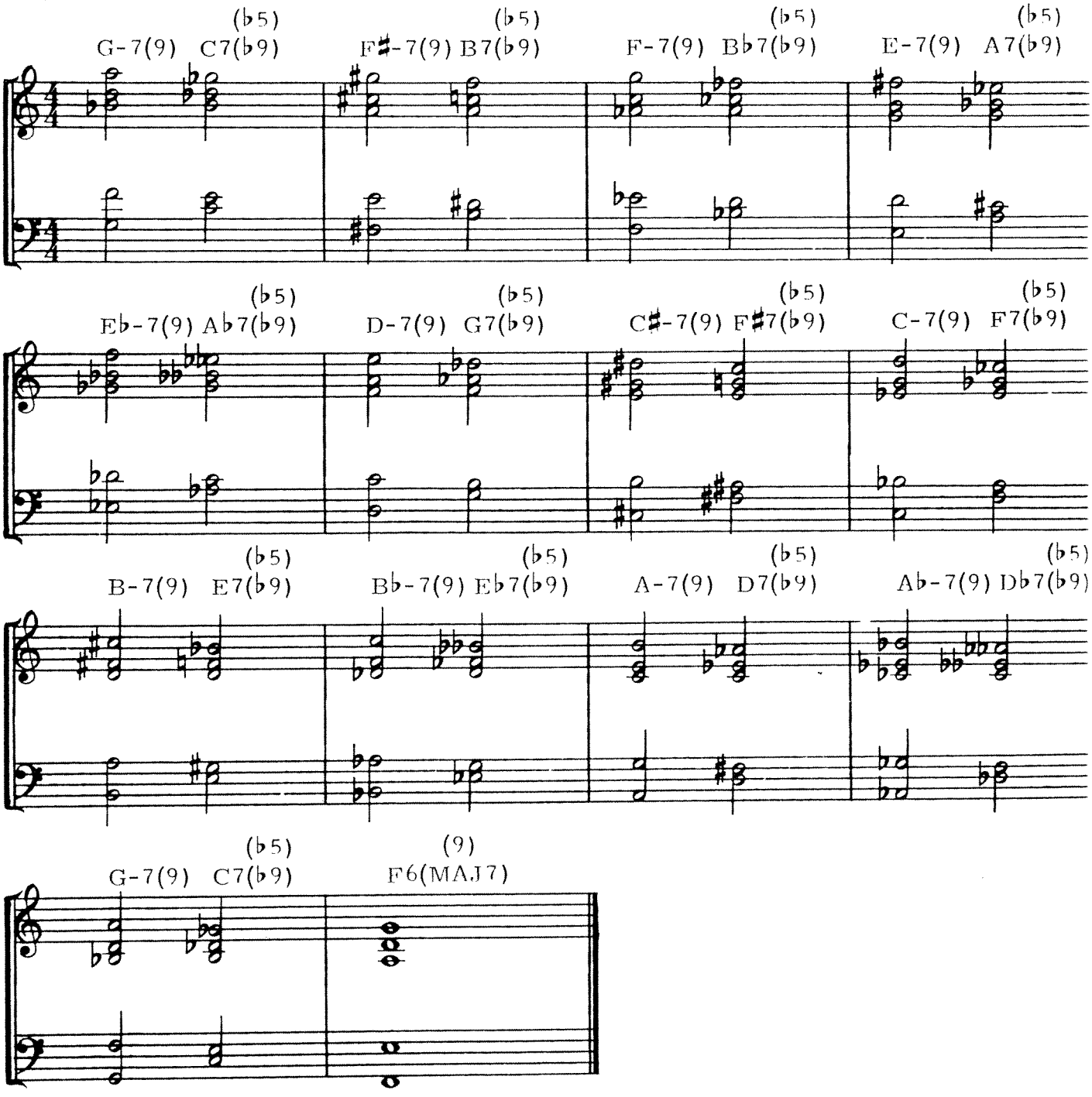
EX. 5 ♩ = 132



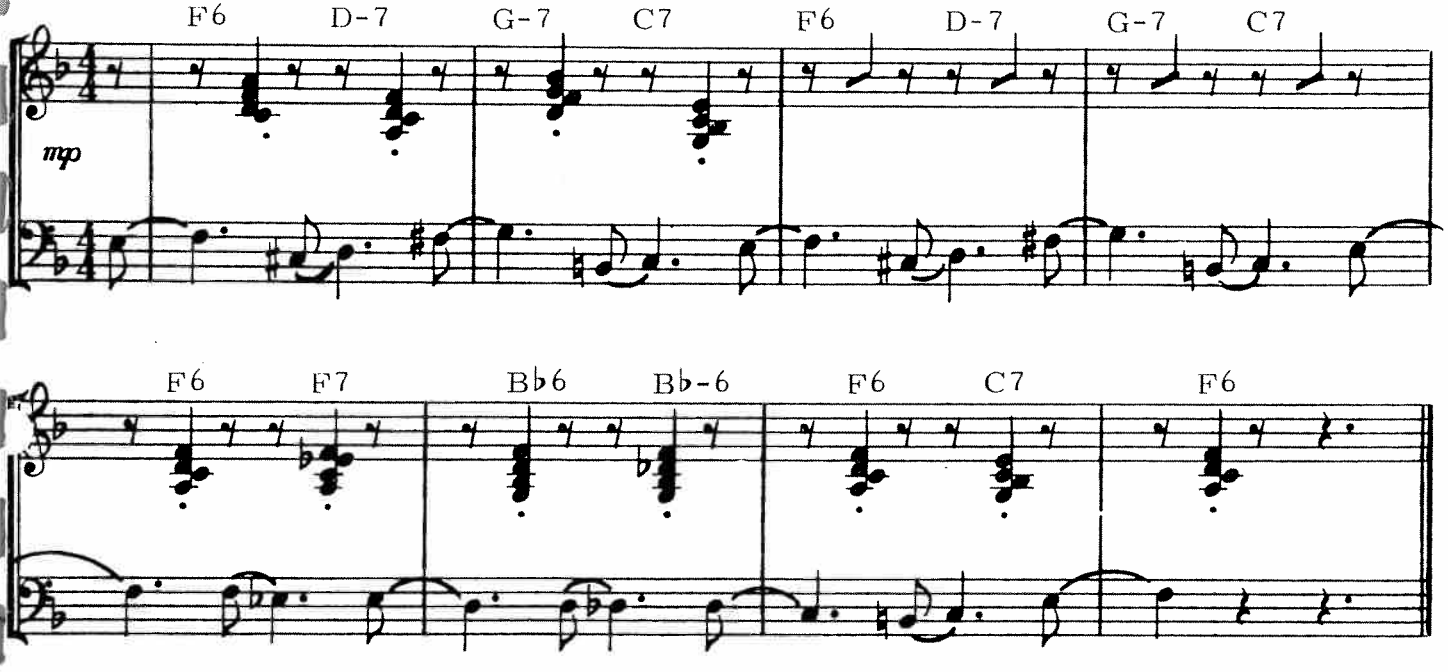
EX. 6 ♩ = 92



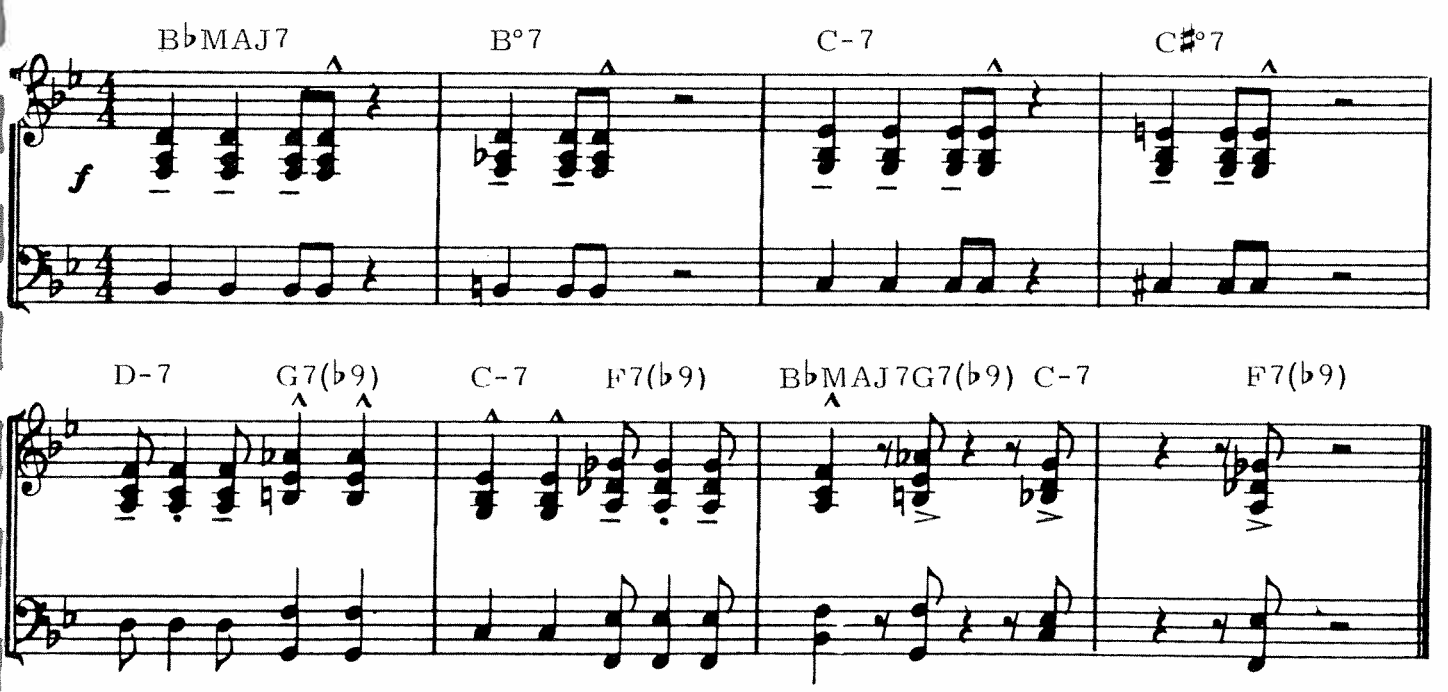
EX. 2 ♩ = 84


(♭5)
G-7(9) C7(♭9)
(♭5)
F♯-7(9) B7(♭9)
(♭5)
F-7(9) B♭7(♭9)
(♭5)
E-7(9) A7(♭9)
(♭5)
E♭-7(9) A♭7(♭9)
(♭5)
D-7(9) G7(♭9)
(♭5)
C♯-7(9) F♯7(♭9)
(♭5)
C-7(9) F7(♭9)
(♭5)
B-7(9) E7(♭9)
(♭5)
B♭-7(9) E♭7(♭9)
(♭5)
A-7(9) D7(♭9)
(♭5)
A♭-7(9) D♭7(♭9)
(♭5)
G-7(9) C7(♭9)
(9)
F6(MAJ7)

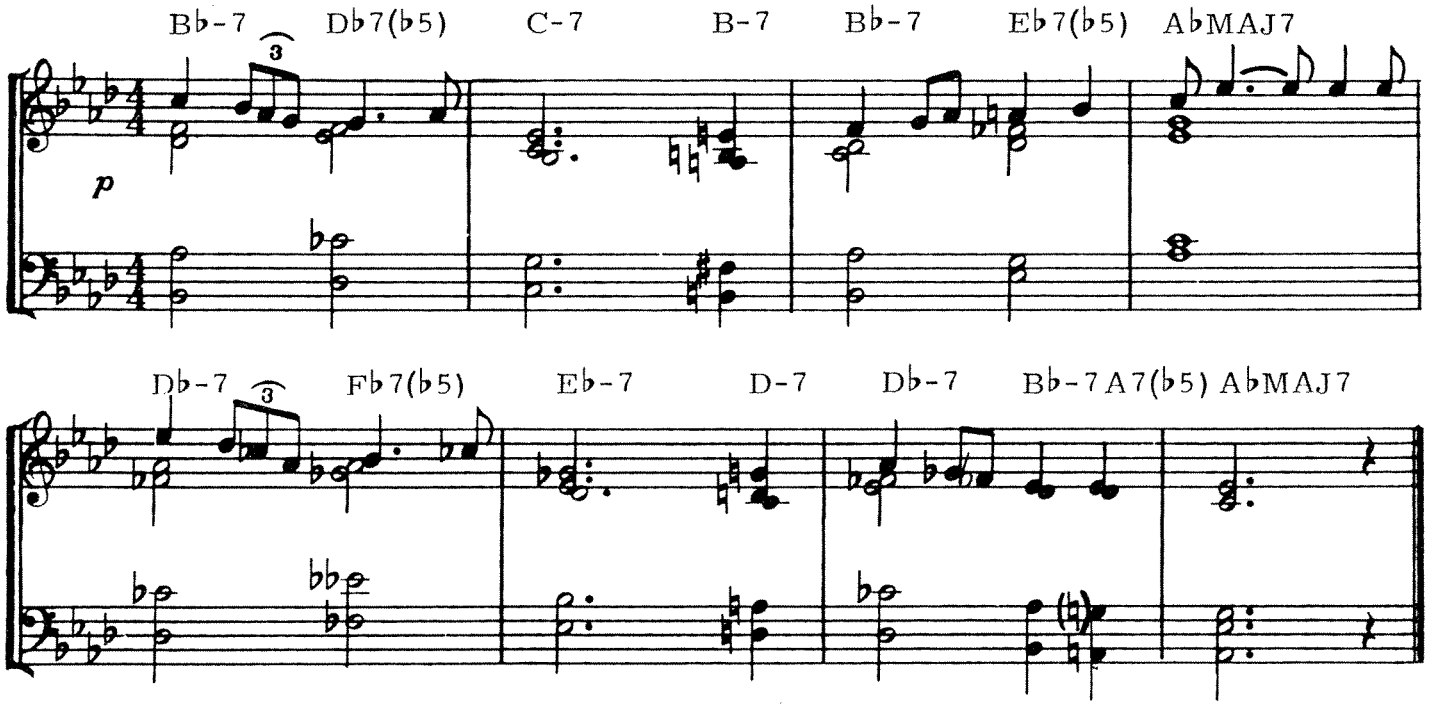
EX. 3 ♩ = 100



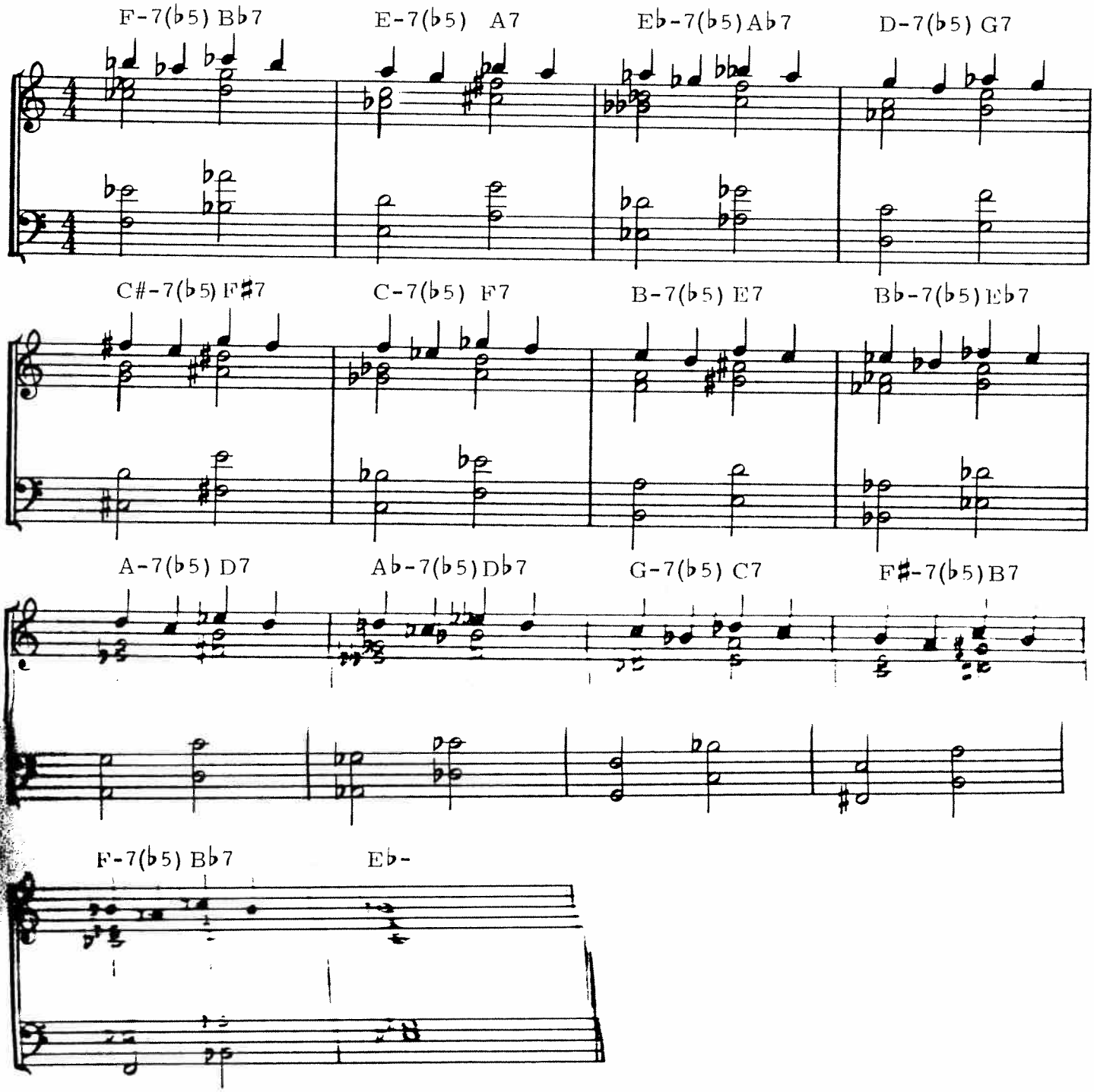
EX. 4 ♩ = 132



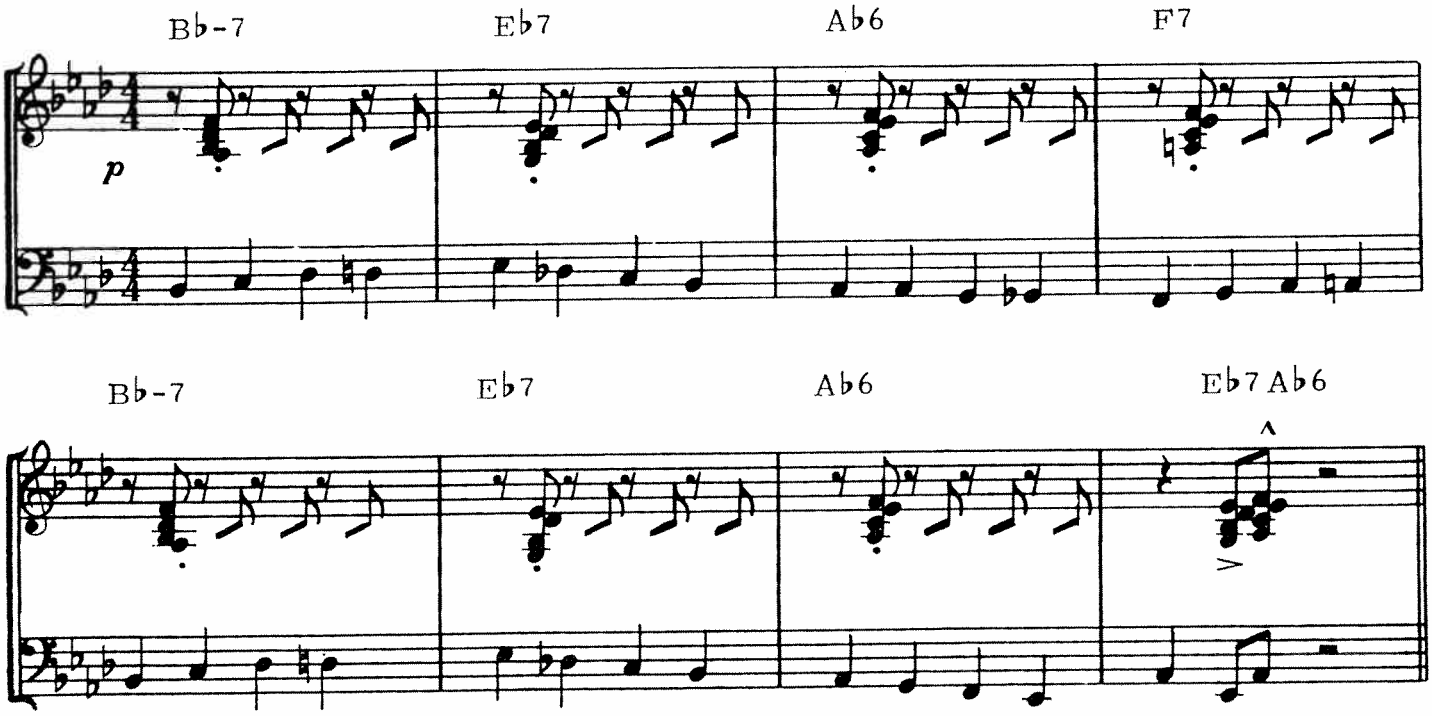
EX. 5 ♩ = 69


Bb-7 Db7(b5) C-7 B-7 Bb-7 Eb7(b5) AbMAJ7
p
Db-7 Fb7(b5) Eb-7 D-7 Db-7 Bb-7A7(b5) AbMAJ7

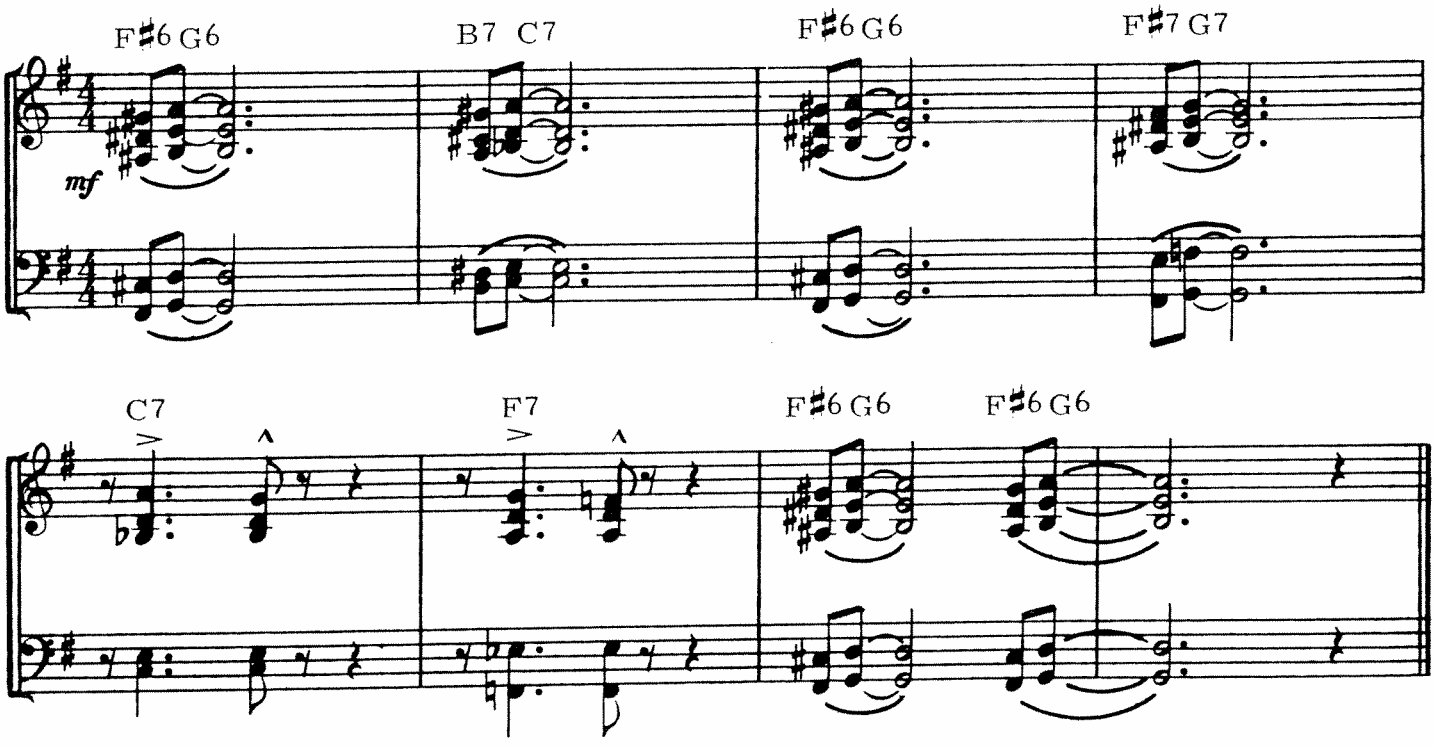
EX. 2 ♩ = 84


F-7(♭5) B♭7
E-7(♭5) A7
E♭-7(♭5) A♭7
D-7(♭5) G7
C#-7(♭5) F♯7
C-7(♭5) F7
B-7(♭5) E7
B♭-7(♭5) E♭7
A-7(♭5) D7
A♭-7(♭5) D♭7
G-7(♭5) C7
F♯-7(♭5) B7
F-7(♭5) B♭7
E♭-

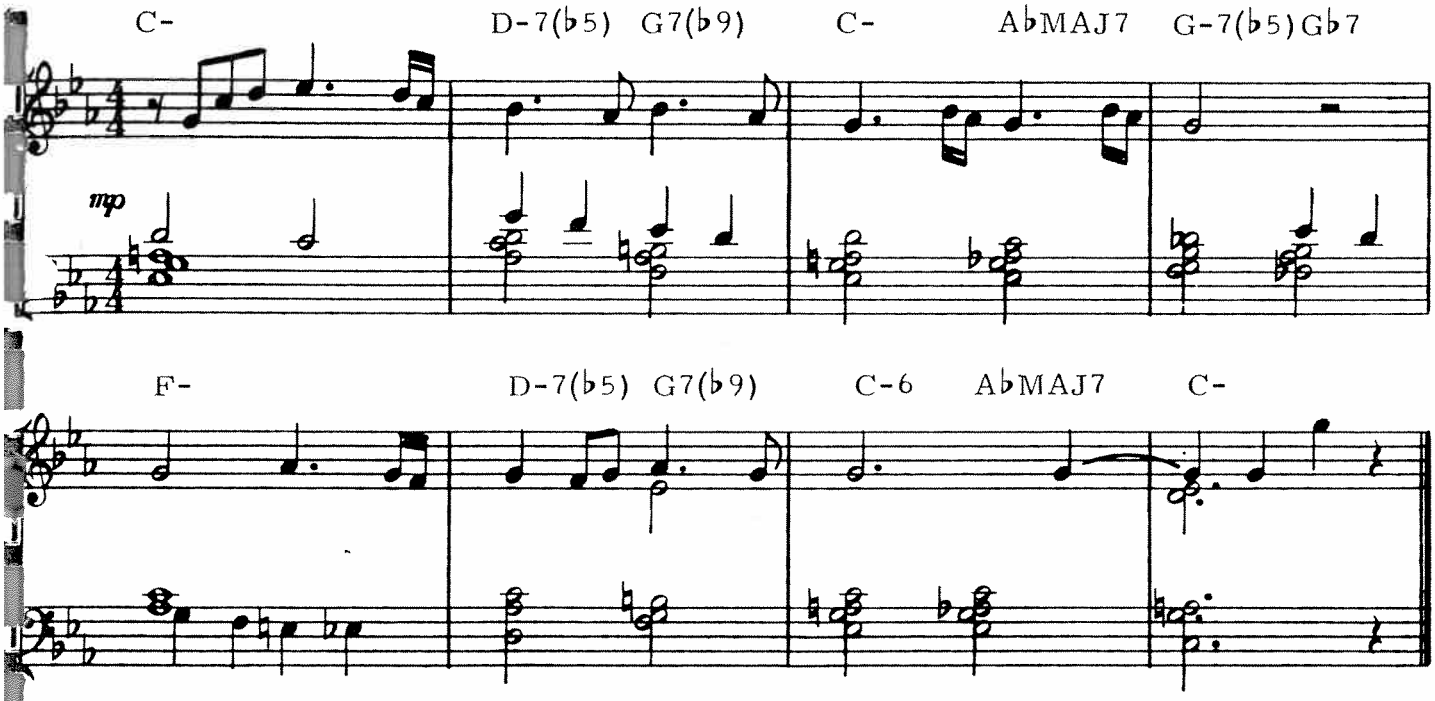
EX. 3 ♩ = 132



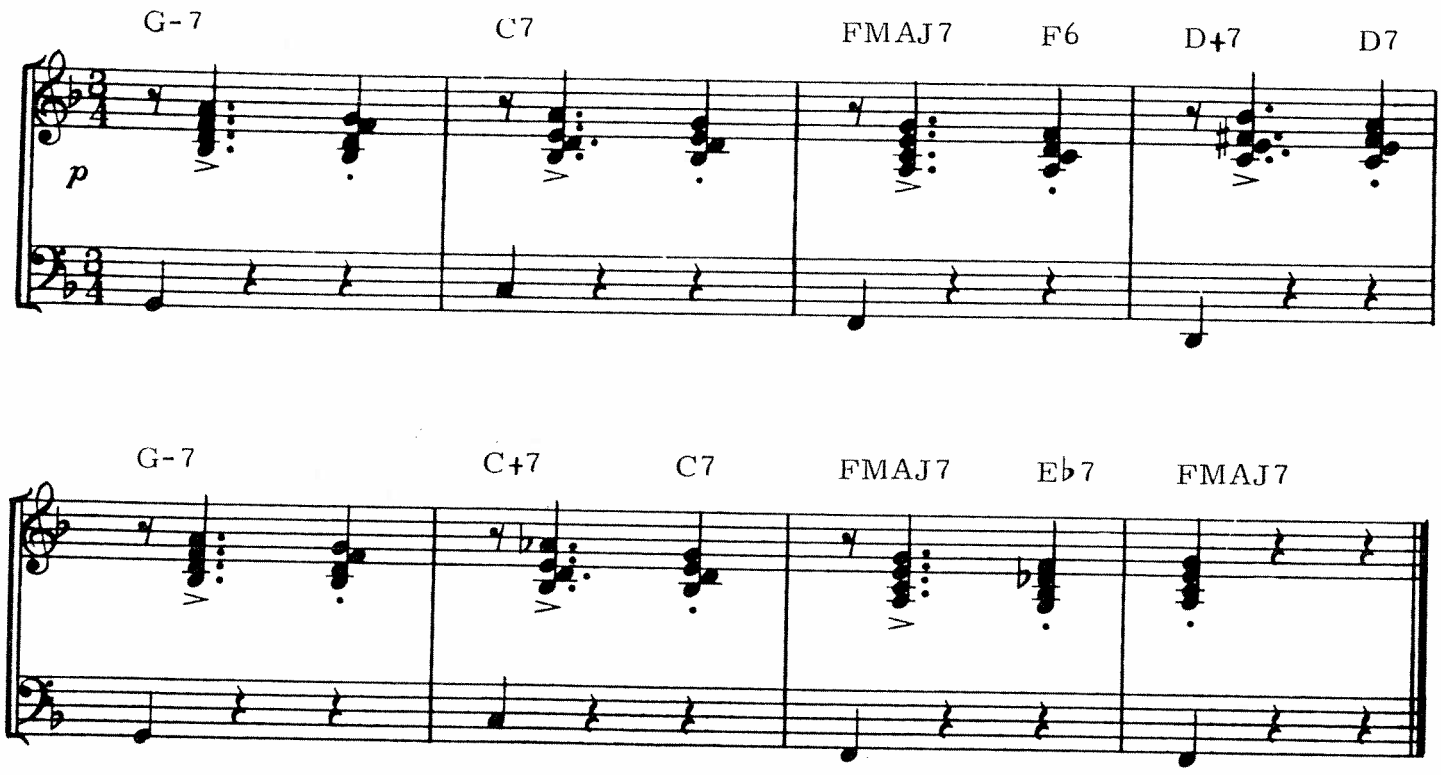
EX. 4 ♩ = 92



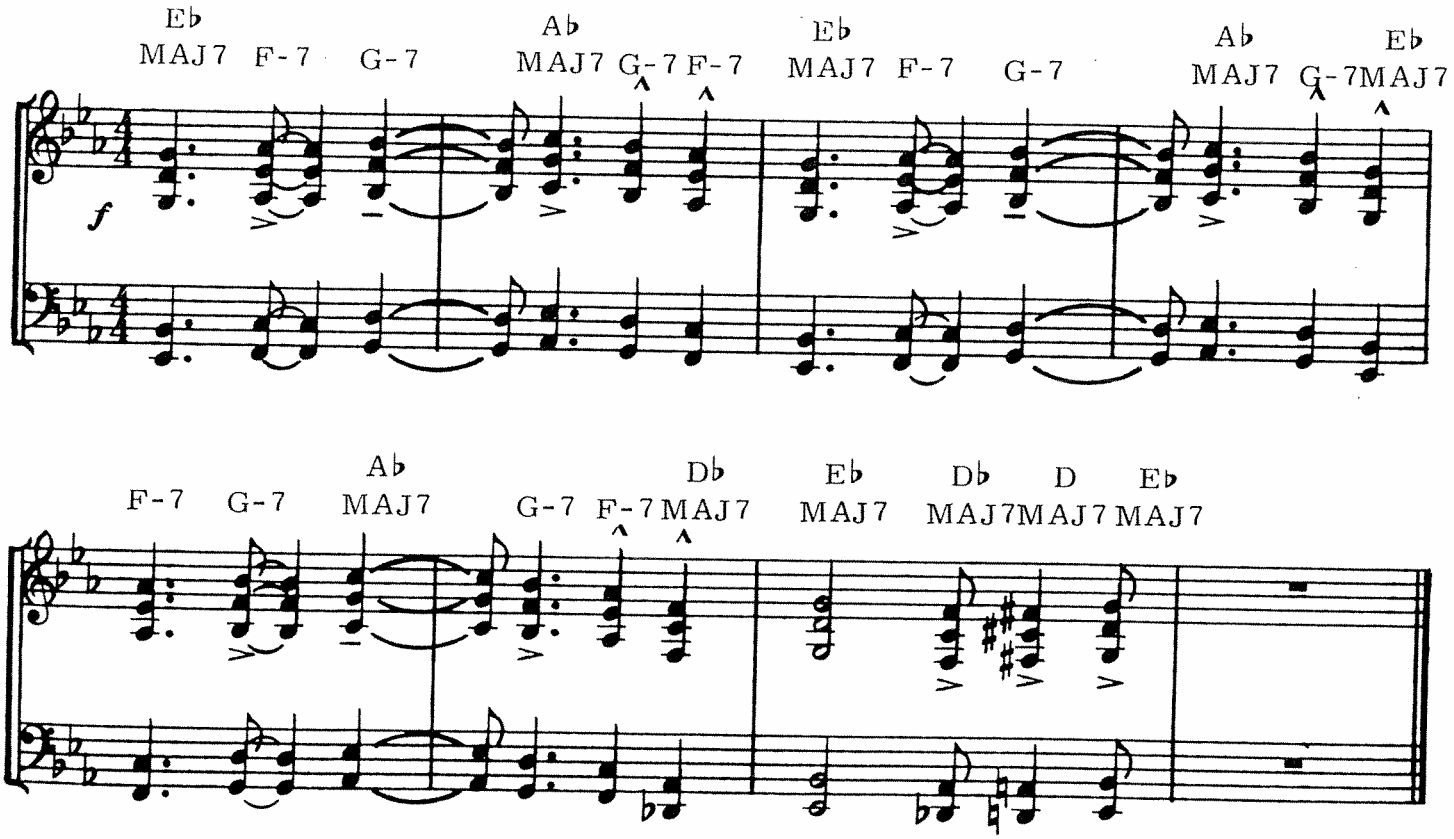
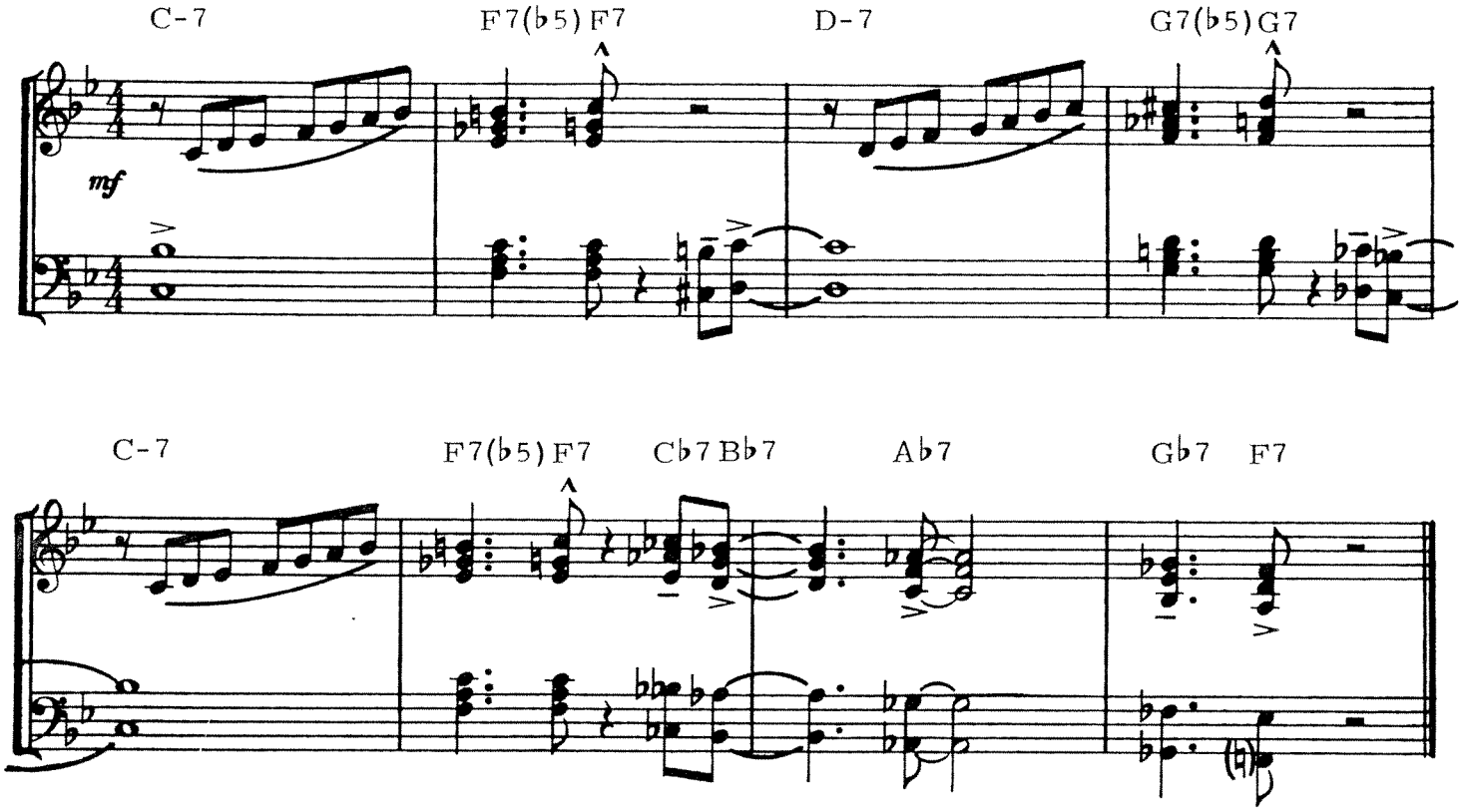
EX. 5 ♩ = 72



EX. 2 ♩. = 60



EX. 3 ♩ = 120



EX. 4 ♩ = 132