

How to Use This Book

Designed to be used in conjunction with *Sing at First Sight*, this *Reproducible Companion* provides reinforcement and learning extensions of the concepts introduced in the original book. The topics of each lesson directly correspond with the lessons in *Sing at First Sight*.

Rhythm Exercises at the beginning of each lesson are designed to be spoken, clapped, tapped, or sung on a pitch.

Pitch Exercises are sequentially designed to challenge, yet nurture beginning sight-singers. There are many excellent techniques that work well with sight-singing. It is recommended that students sing the exercises in this book using solfège syllables, numbers, or note names to help establish a tonal base. However, it is not the intention of the authors to require the use of any single methodology, but rather to provide tools to allow teachers to make instructional choices that fit their own personal teaching style.

Challenge Exercises are sight-singing exercises that are a little more difficult. In addition to regular sight-singing practice, challenge exercises may be used for exams, friendly classroom competitions, or extra credit work.

Written Activities build musicianship by providing written practice and reinforcement of the concepts introduced in each unit.

Ear Training pages support the concepts of each unit by developing aural skills.

Assessment pages consist of written questions and ear training examples. These pages provide a tool to assess sight-singing progress.

An **Answer Key** in each unit provides answers to the Written Activities, Ear Training, and Assessment pages in that unit.

Sing a Song, at the end of each unit, is used to reinforce concepts that have been introduced. Although they are not intended for concert performance, these songs can be used in the classroom to assess student progress.

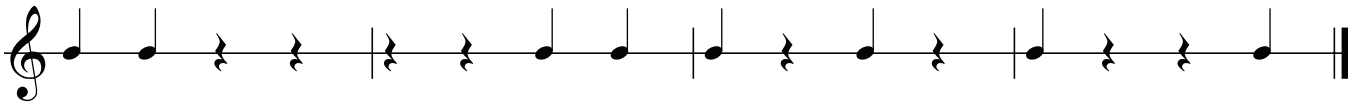
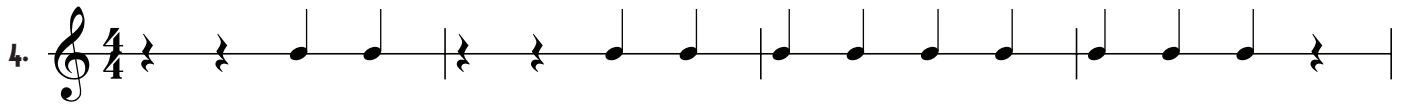
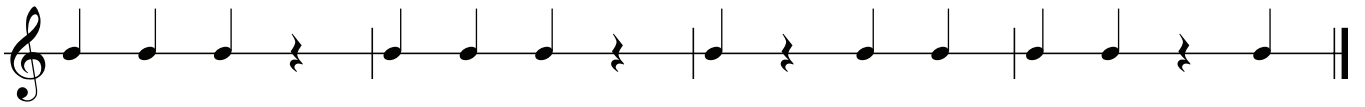
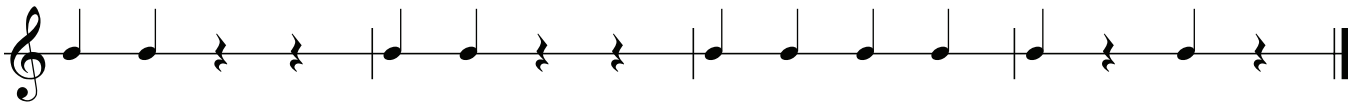
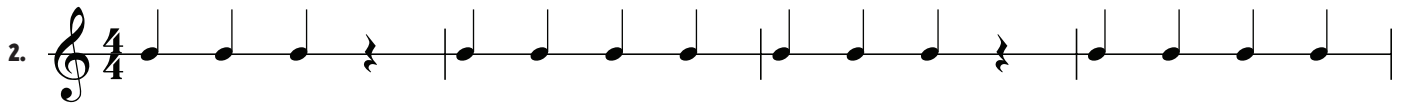
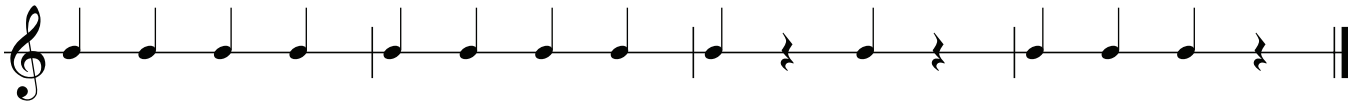
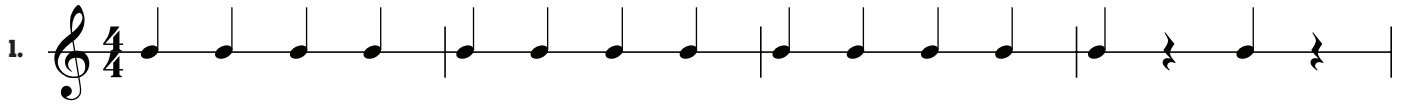
The **Companion CD** plays all ear training examples and aural assessments, and provides piano accompaniments to the Sing a Song excerpts. As a special bonus, piano accompaniments for the six **Choral Designs** excerpts from the original *Sing at First Sight* book are included at the end of the CD.

Topics Covered in This Book

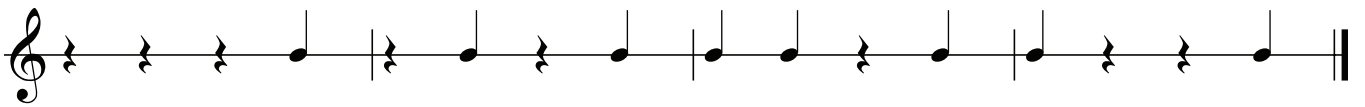
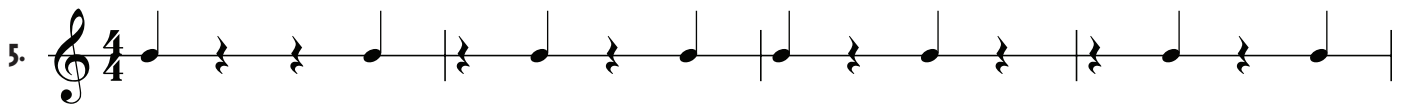
Unit 1	page 3
<i>¼ Time, C Major, F Major, Quarter Note, Quarter Rest, Do, Re, Half Note, Half Rest, Mi, Fa, Whole Note, Whole Rest, Sol, La, Eighth Note, Eighth Rest, Ti, High Do</i>	
Unit 2	page 17
<i>Repeat Sign, 1st and 2nd Endings, G Major, D Major, Tie, Dotted Half Note, Low Ti, High Re, Dotted Quarter Note, Low La, Low Sol, Intervals, 2nds, 3rds</i>	
Unit 3	page 31
<i>Dynamic Signs (pp, p, mp, mf, f, ff), Crescendo, Decrescendo, B♭ Major, E♭ Major, ¾ Time, ¾ Time, 8ths/Octaves, Eighth-Quarter-Eighth Note Pattern, 4ths, 5ths</i>	
Unit 4	page 45
<i>Bass Clef, Da Capo, Dal Segno, Fine, Coda, A Major, E Major, 6ths, 7ths, Changing Meter, Pick-up Notes, Sixteenth Notes, Sixteenth-Eighth Note Patterns</i>	
Unit 5	page 59
<i>Articulation Marks (Slur/Legato, Staccato, Accent, Tenuto), A♭ Major, D♭ Major, Rounds/Canons, Two-Part Harmony, Dotted Eighth Note, Dotted Eighth-Sixteenth Note Patterns, Triplet</i>	
Unit 6	page 75
<i>Tempo Markings (Largo, Adagio, Andante, Moderato, Allegro, Presto, Ritardando/Rallentando, Accelerando, Molto, Poco a Poco), B Major, G♭ Major, ¾ Time/Cut Time, ¾ Time, ¾ Time, Three-Part Harmony (Treble), Three-Part Harmony (Mixed)</i>	
Curwen Hand Signs	page 91
Treble and Bass Clef Note Names . .	page 92
Rhythmic Notes and Rests	page 93
Major Key Signatures	page 94
Dynamics	page 95
Articulations	page 96
Tempo Marks	page 96

Lesson 1

Rhythm Exercises



Challenge Exercise



Answer Key

12

Review

Written Activities

1. Spell words by writing the note names.

FEED CAGE FADED CABBAGE

2. Fill in the blanks.

Note Name	Number of Beats in 4/4 Time	Draw Four Examples
quarter note	1	
half note	2	
whole note	4	
eighth note	1/2	
quarter rest	1	
half rest	2	
whole rest	4	
eighth rest	1/2	

3. Match each rhythm pattern to the correct rhythm syllables.

a) ta ta ta-ah
 b) ta-ah ti ti ta
 c) ta ta ti ti ta
 d) ta-ah-ah-ah
 e) ti ti ta ti ti ta

4. Complete each measure with one of the following notes: or .

5. Identify the key signatures.

a) F b) C

6. Write solfège, numbers, or note names under each note.

Do DO DO DO Re Mi Mi Re Mi Fa Fa Fa Mi Fa Sol Sol Sol La Ti Do
 1 1 1 1 2 3 3 2 3 4 4 4 3 4 5 5 5 6 7 1
 F F F F G A A G A Bb Bb Bb A Bb C C C D E F

13

Ear Training

Circle the rhythm that is played.

Track 1

1. a) b)

Track 2

2. a) b)

Circle the melody that is played.

Track 3

3. a) b)

Track 4

4. a) b)

Circle the note that is played incorrectly.

Track 5

5.

Track 6

6.

14

Assessment

1. Write the letter names of the notes.

A F C G D E B B D F E C

2. is called a(n) quarter note. In 4/4 time, it receives 1 beat(s).
 is called a(n) half note. In 4/4 time, it receives 2 beat(s).
 is called a(n) whole note. In 4/4 time, it receives 4 beat(s).
 is called a(n) eighth note. In 4/4 time, it receives 1/2 beat(s).
 is called a(n) quarter rest. In 4/4 time, it receives 1 beat(s).
 is called a(n) half rest. In 4/4 time, it receives 2 beat(s).
 is called a(n) whole rest. In 4/4 time, it receives 4 beat(s).
 is called a(n) eighth rest. In 4/4 time, it receives 1/2 beat(s).

3. Add the notes or rests in 4/4 time to get the total number of beats.

a) + = 4
 b) + = 4
 c) + + + = 4
 d) + + + + = 5
 e) + + + + + = 1

4. Write solfège, numbers, or note names under each note.

Do DO Re Mi Mi Fa So La Ti Do DO Ti Do
 1 1 2 3 3 4 5 6 7 1 1 2 1 1
 F F G A A Bb C D E F F G E F

5. Circle the rhythm that is played.

Track 7

a) b)

6. Circle the melody that is played.

Track 8

a) b)