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How to Use This Book

Each unit is preceded by a **Getting Ready** page, which concentrates on topics such as minor key signatures and common scales. It is important that students study this page in preparation for the unit that follows. An **Essential Exercise** is included in every **Getting Ready** section to encourage the singing of each new scale. These exercises may be read or taught by rote and used for warm-up or review during each rehearsal.

Next, at the beginning of each unit, the **Rhythm Readiness** section features rhythm exercises designed to be spoken, clapped, tapped, or sung on a pitch. These exercises reinforce the learning of important rhythm patterns and prepare students for the level of rhythmic reading required within the unit.

New pitch concepts are discussed in detail at the beginning of each **Lesson**, followed by sequential **Exercises** which will challenge, yet nurture developing sight-singers. There are many excellent techniques that work well for 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 which allow teachers to make instructional choices that fit their own personal teaching style.

Challenge Exercises can be found in each lesson, and are slightly more difficult. In addition to regular sight-singing practice, **Challenge Exercises** may be used for exams, friendly classroom competitions, or extra credit work.

Informative **Hints** are scattered throughout the book to provide useful tips and reminders for developing sight-singers.

An excerpt selected from Alfred Publishing's award-winning **Choral Designs** is included at the end of each unit and used to reinforce concepts that have been introduced. Although they are not intended for concert performance, these songs may be used in the classroom to assess progress.

Review pages at the end of each unit contain the following sections:

1. **Scavenger Hunt**
Students identify concepts in the performance excerpt.
2. **Find the Wrong Note**
The teacher sings or plays a written musical example with an intentional wrong note or rhythm for students to identify.
3. **Name That Tune**
Students recognize familiar tunes by sight and develop their inner-hearing skills using an enjoyable game format.
4. **Evaluate Your Performance**
Guided questions to help singers self-evaluate. Use these questions to lead a dialogue that highlights progress and identifies areas for improvement. Students may record themselves alone or with others and listen back, perform excerpts live for a peer and/or teacher evaluation, or check themselves on a keyboard instrument.

As a special feature of *Sing at First Sight, Level 2*, several exercises are based on traditional melodies and masterwork themes by noteworthy composers. This provides the opportunity to incorporate music history into the choral classroom.

A full-length **Performance Piece** is included at the end of the book as an extension of the learning process. Once students complete the book, they will be able to sight-read and perform this selection under the guidance of their teacher.

Singing Posture

Correct body alignment is very important for singers. Good posture helps manage breath control, which makes it easier to produce beautiful and accurate singing tones. Incorrect posture can induce physical tension and lead to vocal strain.

A singer's posture is flexible but stable, allowing the vocal mechanism to function freely.

When standing, the feet should be planted firmly on the floor, approximately a shoulder's width apart. Knees are relaxed, never locked. The spine is as straight as possible, but not rigid. Shoulders are down and back, but relaxed. The chest should be open to allow for full expansion of the lungs. The arms are loose and relaxed.

When sitting, balance at the front of the chair with feet flat on the floor. The back should be straight, not touching the back of the chair, as if one were standing from the hips up.

Breathing

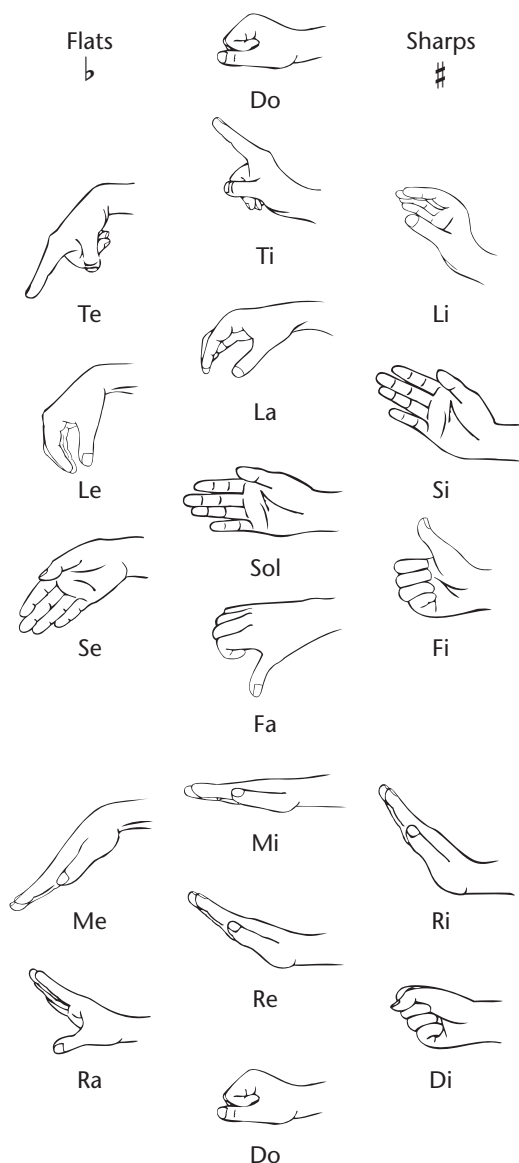
Proper breathing is essential to the singing process because the exhaled breath works with the vocal cords to create the singing tone. As a breath is inhaled in a relaxed manner, shoulders and chest should also remain relaxed. Correct breathing utilizes the muscles in the lower abdominal region, the diaphragm, and allows the voice to gain its strength, agility, and finesse from this area, while avoiding any tension in the throat.

Breathing exercises:

1. To experience natural breathing, lie flat on your back and quietly observe your breathing. You will naturally breathe deeply and easily. Try to maintain this ease when you stand.
2. Hold the palm of your hand about 12 inches in front of your mouth. Sip the air in and expel it in a long, slow and steady stream for as long as possible onto your palm.

Curwen Hand Signs

Curwen Hand Signs were developed by the British music educator John Curwen in the nineteenth century. Each hand position represents a scale tone or raised or lowered (chromatic) tone. Not only are the shapes of these signs important, but the level of the hand showing the sign should gradually raise or lower as the notes go up or down. Encouraging students to use Curwen Hand Signs can promote more tuneful singing as it provides a heightened awareness of a tone's relationship and proximity to the home tone, *Do*.



Before You Begin

The following concepts are introduced in *Sing at First Sight, Level 1* and included in the exercises on pages 7–16, in **Rhythm Review** and **Pitch Practice**. If additional review of these concepts is required, refer to *Sing at First Sight, Level 1* or *Sing at First Sight Reproducible Companion/CD, Level 1*.

1st and 2nd Endings

Articulation Marks:

Slur/Legato, Staccato, Accent

Bass Clef/Staff

Beat

Changing Meter

Coda

Da Capo

Dal Segno

Dynamics:

pp, *p*, *mp*, *mf*, *f*, *ff*,

Crescendo, Decrescendo

Fine

Intervals:

2nds, 3rds, 4ths, 5ths, 6ths,

7ths, 8ths/Octaves

Major Keys:

C, F, G, D, B \flat , E \flat , A, E, A \flat , D \flat , B, G \flat

Major Scale

Pick-up Notes

Repeat Sign

Rests:

Quarter Rest, Half Rest,

Whole Rest, Eighth Rest

Rhythms/Rhythm Patterns:

Quarter Note, Half Note, Whole

Note, Dotted Half Note, Eighth Note,

Sixteenth Note, Dotted Quarter Note,

Dotted Eighth Note, Eighth-Quarter-

Eighth Note Pattern, Dotted Eighth-

Sixteenth Note Patterns, Sixteenth-

Eighth Note Patterns, Triplet

Rounds/Canons

Scale Tones:

Do, Re, Mi, Fa, Sol, La, Ti, High Do,

Low Ti, High Re, Low La, Low Sol

Tempo Markings:

Largo, Adagio, Andante, Moderato,

Allegro, Presto, Ritardando/Rallentando,

Accelerando, Molto, Poco a Poco

Three-Part Harmony

Tie

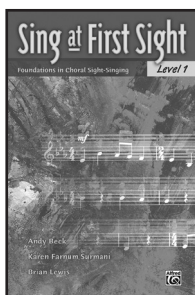
Treble Clef/Staff

Two-Part Harmony

Time Signatures:

$\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{2}$ $\frac{6}{8}$ $\frac{9}{8}$

While many of these concepts are sequentially reinforced in this Level 2 book, it is recommended that Level 1 concepts be fully understood before proceeding with *Sing at First Sight, Level 2*.



Sing at First Sight, Level 1
Textbook (22017)



Sing at First Sight, Level 1
Reproducible Companion/CD (23833)

Rhythm Review

These exercises provide a review of the rhythm concepts introduced in *Sing at First Sight, Level 1*.

1. *f*

2. *mf*

3. *p*

4. *mf*

Moderato
mp

Getting Ready for Unit 1

- For every major key, there is a *Relative Minor Key* that has the same key signature.
- The key signature of *A Minor* has no sharps or flats. It is the relative minor of C Major.

Key of A Minor

La Ti Do Re Mi Fa Sol La
A B C D E F G A

6 7 1 2 3 4 5 6

Key of C Major

Do Re Mi Fa Sol La Ti Do
C D E F G A B C

1 2 3 4 5 6 7 8

- The key signature of *D Minor* has one flat. It is the relative minor of F Major.

Key of D Minor

La Ti Do Re Mi Fa Sol La
D E F G A B \flat C D

6 7 1 2 3 4 5 6

Key of F Major

Do Re Mi Fa Sol La Ti Do
F G A B \flat C D E F

1 2 3 4 5 6 7 8

- The key signature of *E Minor* has one sharp. It is the relative minor of G Major.

Key of E Minor

La Ti Do Re Mi Fa Sol La
E F \sharp G A B C D E

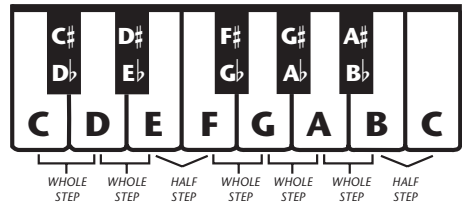
6 7 1 2 3 4 5 6

Key of G Major

Do Re Mi Fa Sol La Ti Do
G A B C D E F \sharp G

1 2 3 4 5 6 7 8

- In Western music, a *half step* is the smallest distance between two notes. Two half steps equal one *whole step*. This can easily be shown on the piano keyboard.



- A *flat* sign \flat lowers the pitch by one half step.
- A *sharp* sign \sharp raises the pitch by one half step.
- A *natural* sign \natural indicates that a pitch is neither sharp nor flat.
- When flats, sharps, or naturals are used outside the key signature, they are called *accidentals*. An accidental alters a note for one measure.
- To determine whether a piece is in a major or minor key, it is helpful to look at the starting and ending pitches of the melody. Often if a melody starts and ends on *Do* (1 or 8), it is in the major key. If a melody starts and ends on *La* (6), it is most likely in the relative minor key. Singing or hearing the piece may be the best way to analyze the key.
- The *Natural Minor Scale* is comprised of eight consecutive tones from *La* to *La*.

Essential Exercise

Sing the Natural Minor Scale as a vocal and aural warm-up.

La Ti Do Re Mi Fa Sol La Sol Fa Mi Re Do Ti La
6 7 1 2 3 4 5 6 5 4 3 2 1 7 6