

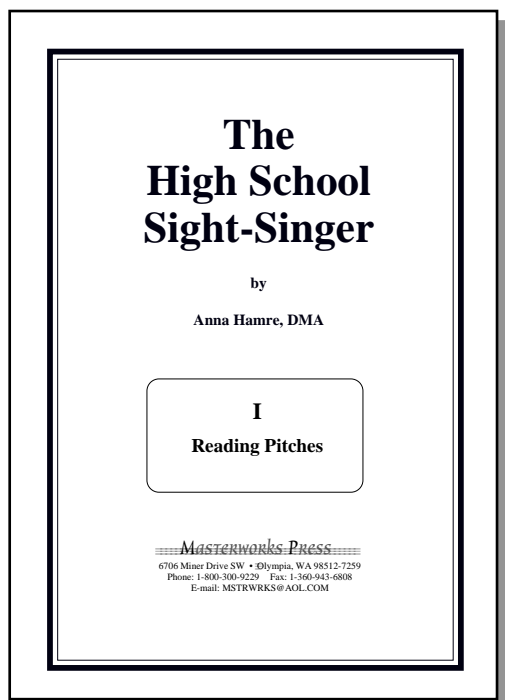
# The High School Sight-Singer The University Sight-Singer\*

A fast-track, no-nonsense, sight-reading course  
designed specifically for high school students

**FREE SAMPLE COPIES  
available by fax or e-mail.**

**Call 1-800-300-9229 for details.**

- Suitable for middle school through college
- Challenging, yet logically organized for success
- Information introduced in "need-to-know" order
- Encourages self-correction



*The High School Sight-Singer*, by Anna Hamre, DMA, is a new tool to help older students develop independence in reading music.

Students at this age learn to read music in much the same way they learn a new language: acquiring memories of sound patterns while learning the rules for manipulating the tools of the language.

The *High School Sight-Singer* drills are organized into a short-course method that **takes students through all pitches of the chromatic scale within a month**, teaching them the essentials of deciphering notation by showing them how to look for "handles" among surrounding notes.

Each drill is a day's lesson focusing on the skips or steps surrounding a particular pitch level. Needed repetition can be acquired by dovetailing this course with supplementary choral music available from Masterworks Press.

Even after classes have moved on to other sight-singing methods or drills, you may choose to return to this course periodically to review concepts.

**This short-course approach is designed to help non-reading singers quickly integrate into a choir that relies on reading skills.**

Vol.	Description	Cat. No. (High School)	Cat. No. (University)*	Reproducible Price	Book Price Non-reproducible price per copy Minimum: 20 copies per Cat. No.
1	Reading Pitches (20 pages)	H-101-W	U-101-W	\$50	\$3
2	Reading Rhythms (20 pages)	H-102-W	U-102-W	\$50	\$3
3	Reading Key Signatures (20 pages)	H-103-W	U-103-W	\$50	\$3
4	Supplement** (20 pages)	H-104-W	U-104-W	\$50	\$3
5	The Minor Modes (20 pages)	H-105-W	U-105-W	\$50	\$3
1-5	<b>SET DISCOUNT.</b> All 5 volumes (100pgs.)	H-100-W	U-100-W	\$230	NA

\* *The University Sight-Singer* is identical to *The High School Sight-Singer*, except for series title.

\*\* Volume 4, "Supplement," integrates the lessons learned in Volumes 1 & 2. It is designed to be used *after* or concurrently *with* Volumes 1 & 2 to supplement and reinforce the concepts taught in these volumes. For this reason, purchase of Volumes 1 & 2 is a prerequisite for the purchase of Volume 4.

**Phone: 1-800-300-9229**

**Fax: 1-360-943-6808**

# The High School / University Sight-Singer

## Volume 1. Reading Pitches

1. Major scale: sound and appearance; stepwise melodies
2. Returning to *do*
3. Skips to/from *do*, *mi*, and *so*
4. Skips to/from *la*
5. Skips to/from *re*
6. Skips to/from *fa*
7. Skips to/from *ti*
8. Accidentals; use of *fi*
9. Use of *si*
10. Use of *ri*
11. Use of *li*
12. Use of *di*
13. Use of *me*
14. Use of *te*
15. Use of *le*
16. Use of *se*
17. Use of *ra*
18. Review of accidentals using eighth notes
19. Review of accidentals and more advanced rhythms

## Volume 2. Reading Rhythms

1. Counting sixteenth notes
2. Bar lines dividing notes into measures;
3. Eighth notes
4. Eighth rests
5. Rhythmic equivalencies for quarter notes
6. Half notes and rests
7. Whole notes
8. Ties connecting quarter and half notes
9. Dotted half notes and rests
10. Syncopation
11. Eighth note triplets
12. Rests in eighth note triplet patterns
13. Ties connecting eighth notes
14. More examples with ties
15. Ties connecting sixteenth notes
16. Dotted eighth notes
17. Quarter note triplets
18. Adding rests to quarter note triplet patterns
19. Review
20. More review

## Volume 3. Reading Key Signatures

1. Locating *do* when key signature has flats
2. Locating *do* when key signature has sharps
3. Locating *do* when there are no sharps or flats in key signature
4. Names of lines/spaces on grand staff, including ledger lines
5. Spelling of accidentals
6. Naming key signatures: C, F, G, D, A, E, B major (treble clef)
7. Naming key signatures: C, F, G, D, A, E, B major (bass clef)
8. Naming key signatures in B<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>, D<sup>b</sup>, G<sup>b</sup>, C<sup>b</sup> (bass and treble clefs)
9. Naming key signatures in F# and C# (bass and treble clefs)
10. Order and placement of flats (treble/bass)
11. Order and placement of sharps (treble/bass)
12. Drawing key signatures for B<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>, D<sup>b</sup>, G<sup>b</sup>, C<sup>b</sup> (treble clef)
13. Drawing key signatures for B<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>, D<sup>b</sup>, G<sup>b</sup>, C<sup>b</sup> (bass clef)
14. Drawing key signatures of F and C major (treble/bass)
15. Drawing key signatures for G, D, A, E, B (treble/bass)
16. Drawing key signatures for F#, C# (treble/bass)
17. Review: identifying key signatures
18. Review: drawing key signatures

## Volume 4. Supplement

This volume is designed to reinforce the developmental work accomplished in the first two volumes of the series. It combines the concepts introduced in Volumes 1 and 2 lesson by lesson. For example, Lesson 4 of Volume 4 combines the concept of using eighth-note rests (introduced in Lesson 4, Volume 2) with an emphasis on singing *LA* (introduced in Lesson 4, Volume 1). You can use Volume 4 either as a review of the first two volumes or as a concurrent, lesson-by-lesson synthesis of Volumes 1 and 2. (19 lessons)

## Volume 5. The Minor Modes

This volume focuses on minor modes: first natural, then harmonic, finally melodic. (20 lessons)