90 Days to Sight Reading Success

A Singer's Resource for Competitive Sight-Singing

by Stan McGill & H. Morris Stevens, Jr.

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Dr. Stevens received his bachelor’s degree from the University of Texas at Austin and his master’s degree in choral conducting from the University of Texas at San Antonio. He recently completed the Ph.D. in Music Education at the University of Texas at Austin.

90 DAYS TO SIGHT READING SUCCESS is a collaborative effort of these two experienced choral directors/teachers to provide students with training exercises to serve as preparation for the competitive sight reading experience. Many of the exercises were derived from materials used for actual auditions. The helpful hints are a compilation of instructions the two directors provided for their own students involved in individual sight reading and auditions. It is their hope that students and teachers alike will find this book very useful in preparing for sight reading competitions.
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INTRODUCTION

This sight reading workbook targets the secondary choir student preparing for vocal sight reading auditions. There are several sight reading methods that could be used. These include moveable do solfege, fixed do solfege, numbers, etc. It is our hope that with daily usage, this workbook will build the singer’s confidence and sharpen sight reading skills as they prepare for sight reading auditions. The eight measure exercises are a combination of original compositions and prior sight reading audition examples. The key signatures were selected to fit the comfortable vocal range of each voice part. The "helpful hints" are compilations of nearly fifty years of successful secondary choral teaching.

HOW TO USE THIS BOOK

This workbook is designed to prepare secondary choir students for sight reading auditions by providing them with materials for individual study. There are 270 eight measure exercises divided into three sections:

- Sopranos and Tenors   pages 27 to 62
- Altos             pages 63 to 98
- Basses           pages 99 to 134

The book is designed to give the student three exercises a day, five days a week for eighteen weeks. This is the equivalent of a school semester. Each week’s exercises progress in difficulty.

The warm-up exercises are designed with two possible uses in mind. First, the novice will find these easier exercises very helpful in developing confidence and security in the sight reading process. The exercises have no intervals larger than a Major 2\textsuperscript{nd}, and therefore, develop strength in sequencing syllables together. Second, the exercises also are intended to be used by the experienced reader any time during the 90 day program for review or confidence building.

REHEARSAL CD

The CD track number beside each exercise refers the singer to the correct keyed accompanied track for that particular exercise. On each track, the singer will hear a tonic triad in broken style, followed by the starting pitch, then thirty seconds of silence. After the period of silence, the tonic triad in broken style will be replayed, followed by the starting pitch.

Click tracks: For the beginning sight reader, tracks with a tempo suggested click track are provided.

Answer tracks: For the first two weeks, one exercise per day has an answer track provided. These answer tracks are noted to the left of each exercise and located on the CD, tracks 17 through 46.
BASIC SIGHT READING PROCEDURES

30 Second Practice Period

Open the exercise.
   Identify the key signature.
   Quickly sing the tonic triad.
   Sing the starting pitch.

Practice aloud as rapidly as you can. Sing through the entire exercise one time.

Identify and practice the tricky spots before time expires.

Be aware of accurate rhythm . . . at a rapid, steady tempo.

Utilize hand signs as you study.

Final Reading

Take a BIG BREATH to focus and relax your mind.
   Sing the tonic triad confidently.
   Sing the starting pitch.
   Give yourself a measure of silent rhythmic pulse.
   Take a BIG preparatory rhythmic breath.

Sing the exercise with a STRONG, SLOW, STEADY beat.

Look AHEAD! Don’t let your eyes become stationary on one note.

Be aware of the importance of rhythmic accuracy. Hold longer notes to their full value, especially at the end of the exercise.
HELPFUL HINTS

BEFORE YOU BEGIN

Learn and use your Kodály hand signs.

Know your key signatures. This is necessary so you can quickly locate 'do.'

Remember . . . rhythm is one-half of good sight singing. Be comfortable with how rhythm is notated so that you can sing with rhythmic accuracy.

STUDY PERIOD

Check your key AND meter signatures before you begin.

Take a BIG BREATH before you sing the tonic triad.

Quickly tune to the tonic note when you hear the triad.

Using your key signature and tonic triad, find the starting pitch. Remember that sometimes the starting pitch will NOT be the tonic note.

Take another BIG BREATH before you begin your study period.

Tune STRONGLY, then study QUICKLY, so that you efficiently scan the entire exercise.

Look carefully for tricky rhythm patterns.

Use your hand signs. Show pitch level by moving your hand signs up and down as the pitches move up and down.

Sing aloud the first time as fast as you can manage.

Go as quickly as you can in order to hear the pitches in your "ear-magination."

Sing aloud during the study period. Do not study silently.

Listen to yourself as you sing.

Keep a steady pulse, moving your arm or hand in tempo.

Study aggressively . . . Move purposely . . . Sing the difficult spots more than once.

Do NOT stop! Try to make it through the exercise in thirty seconds.

If you come to a difficult skip, use "fill-in-the-blank" singing. Sing the first note of the interval, then sing every note between it and the second note that you are trying to sing as if it were a scale. Sing that twice quickly, then sing the outside two notes by themselves. THAT is your interval.
ACTUAL READING

Take a slow cleansing breath between the study period and your actual reading. Take a BIG BREATH to begin the final reading.

Be sure to sing the starting pitch strongly.

S...l...o...w...........d...o...w...n...........during the actual reading.

Your brain processes rhythm faster than pitch. Do NOT rush!

Move slowly and steadily so that your eyes move ahead at an even pace.

Do not stop in your actual reading. Pauses are rhythmic mistakes.

Look ahead. Keep your eyes moving to the next group of notes.

Always keep the tonic note in your inner ear.

Be sure to give the final note its full value.

SUMMARY

Use the same practice routine every day! Rehearse in the proper sequence to obtain the maximum benefit.

Remember, practice will make you a more literate musician.

Rehearse confidently so you will perform the same way.

Alternate practicing with the click track, then without it.

Sing strongly. It will keep your confidence high.

Judge yourself fairly. Do not be overcritical of yourself when you make a mistake. Remember, this is only practice.

Tell yourself that you will improve each day.

Progress is made a step at a time. Practice each day using the same process, and you will experience success over time.

Sing the actual reading slowly and deliberately. (Use the click track as you practice to prepare yourself to do this.)

Sight reading is great sport. Have fun. Judge yourself. Get stronger every day!

Your hard work will take time to pay off. BE PATIENT!

You are developing a life-long skill for more musical pleasure. BRAVO!
Solfege and Handsigns

Hand Signs

- **DO (Doh)** (1)
- **TI (Tee)** (7)
- **LA (Lah)** (6)
- **SO (Soh)** (5)
- **FA (Fah)** (4)
- **MI (Mee)** (3)
- **RE (Reh)** (2)
- **DO (Doh)** (1)

*Developed by John Curwen and Sarah Glover in the nineteenth century*
Key Signatures used on Practice CD

C Major
Track 3 with a click
Track 4 without a click

F Major
Track 1 with a click
Track 2 without a click

G Major
Track 5 with a click
Track 6 without a click

B♭ Major
Track 11 with a click
Track 12 without a click
D Major
Track 7 with a click
Track 8 without a click

E♭ Major
Track 9 with a click
Track 10 without a click

A Major
Track 15 with a click
Track 16 without a click

E Major
Track 13 with a click
Track 14 without a click
Warm-up Exercises
Treble Clef

C Major

- Exercises are designed to be easy warm-ups for the reading process.
- No exercises will have an interval larger than a second.
- Focus on the accurate movement of pitch and rhythm.
- Use CD Track 3 with click or CD Track 4 without click.
Warm-up Exercises
Treble Clef

F Major

- Exercises are designed to be easy warm-ups for the reading process.
- No exercises will have an interval larger than a second.
- Focus on the accurate movement of pitch and rhythm.
- Use CD Track 1 with click or CD Track 2 without click.
Warm-up Exercises  
Treble Clef  

G Major

- Exercises are designed to be easy warm-ups for the reading process.
- No exercises will have an interval larger than a second.
- Focus on the accurate movement of pitch and rhythm.
- Use CD Track 5 with click or CD Track 6 without click.
Warm-up Exercises
Bass Clef

C Major

- Exercises are designed to be easy warm-ups for the reading process.
- No exercises will have an interval larger than a second.
- Focus on the accurate movement of pitch and rhythm.
- Use CD Track 3 with click or CD Track 4 without click.
Warm-up Exercises
Bass Clef

F Major

- Exercises are designed to be easy warm-ups for the reading process.
- No exercises will have an interval larger than a second.
- Focus on the accurate movement of pitch and rhythm.
- Use CD Track 1 with click or CD Track 2 without click.
Warm-up Exercises
Bass Clef

G Major

- Exercises are designed to be easy warm-ups for the reading process.
- No exercises will have an interval larger than a second.
- Focus on the accurate movement of pitch and rhythm.
- Use CD Track 3 with click or CD Track 4 without click.
Soprano and Tenor Exercises
Week 1

- Look at the key signature and the meter signature.
- Quickly tune to the tonic note when you hear the triad.
- Sing the first time as fast as you can manage. Sing the actual reading slowly and deliberately. It will be helpful to use the click track as you practice.

Day 1

Exercise A

CD click 1
w/o click 2
Answer 17

Exercise B

CD click 5
w/o click 6

Exercise C

CD click 1
w/o click 2

Day 2

Exercise A

CD click 5
w/o click 6

Exercise B

CD click 1
w/o click 2
Answer 18

Exercise C

CD click 1
w/o click 2
Soprano and Tenor Exercises
Week 2

- Sing strongly. It will keep your confidence high.
- Look ahead. Keep your eyes moving to the next group of notes.
- Do NOT stop! Try to make it through the exercise in thirty seconds.

Day 1

Exercise A

Exercise B

Exercise C

Day 2

Exercise A

Exercise B

Exercise C
Soprano and Tenor Exercises
Week 3

- Always keep the tonic note in your inner ear.
- If you come to a difficult skip, use "fill-in-the-blank" singing. Sing the first note of the interval, then sing every note between it and the second note you are trying to sing as if it were a scale. Sing that twice quickly, then sing the outside two notes by themselves. THAT is your interval.

Day 1

Exercise A
CD click 1
w/o click 2

Exercise B
CD click 5
w/o click 6

Exercise C
CD click 1
w/o click 2

Day 2

Exercise A
CD click 9
w/o click 10

Exercise B
CD click 1
w/o click 2

Exercise C
CD click 13
w/o click 14
Soprano and Tenor Exercises
Week 4

- Take a BIG BREATH before you sing the tonic triad.
- Take another BIG BREATH before you begin your study period.
- Take a slow cleansing breath between the study period and your actual reading. Take a BIG BREATH to begin the final reading.

Day 1

Exercise A
CD click 7
w/o click 8

Exercise B
CD click 1
w/o click 2

Exercise C
CD click 5
w/o click 6

Day 2

Exercise A
CD click 5
w/o click 6

Exercise B
CD click 9
w/o click 10

Exercise C
CD click 1
w/o click 2
Soprano and Tenor Exercises
Week 5

- Learn and use your Kodály hand signs.
- Keep a steady pulse, moving your arm or hand in tempo.
- Show pitch level by moving your hand signs up and down as the pitches move up and down.

Day 1

Exercise A

Exercise B

Exercise C

Day 2

Exercise A

Exercise B

Exercise C
Soprano and Tenor Exercises
Week 6

- Remember ... rhythm is one-half of good sight singing. Be comfortable with how rhythm is notated so that you can sing with rhythmic accuracy.

- Your brain processes rhythm faster than pitch. Do NOT rush!

- Be sure to give the final note its full value.

**Day 1**

Exercise A

Exercise B

Exercise C

**Day 2**

Exercise A

Exercise B

Exercise C
Soprano and Tenor Exercises
Week 7

- Know your key signatures. This is necessary so you can quickly locate the tonic note.
- Remember that sometimes the starting pitch will NOT be the tonic note.
- Be sure to sing the starting pitch strongly.

Day 1

Exercise A

Exercise B

Exercise C

Day 2

Exercise A

Exercise B

Exercise C
Soprano and Tenor Exercises
Week 8

- Alternate practicing with the click track, then without it.

- Move slowly and steadily so that your eyes move ahead at an even pace.

- Do not stop in your actual reading. Pauses are rhythmic mistakes.

Day 1

Exercise A

CD click 1
w/o click 2

Exercise B

CD click 13
w/o click 14

Exercise C

CD click 5
w/o click 6

Day 2

Exercise A

CD click 1
w/o click 2

Exercise B

CD click 5
w/o click 6

Exercise C

CD click 1
w/o click 2
Soprano and Tenor Exercises
Week 9

- Confidence is everything in sight singing.
- Tell yourself that you will improve each day.
- Judge yourself fairly. Do not be overcritical of yourself when you make a mistake. Remember, this is only practice.

Day 1

Exercise A

Exercise B

Exercise C

Day 2

Exercise A

Exercise B

Exercise C
Soprano and Tenor Exercises
Week 10

- Check your key AND meter signatures before you begin.

- Using your key signature and tonic triad, find the starting pitch. Remember that sometime the starting pitch will NOT be the tonic note.

- Sight singing is great "sport." Have fun. Judge yourself. Get stronger every day!

Day 1

Exercise A
CD click 1
w/o click 2

Exercise B
CD click 7
w/o click 8

Exercise C
CD click 5
w/o click 6

Day 2

Exercise A
CD click 5
w/o click 6

Exercise B
CD click 1
w/o click 2

Exercise C
CD click 13
w/o click 14
Soprano and Tenor Exercises
Week 11

- Listen to yourself as you sing.
- Go as quickly as you can hear the pitches in your "ear-magination."
- Progress is made a step at a time. Practice each day using the same process, and you will experience success over time.

Day 1

Exercise A
CD click 13
w/o click 14

Exercise B
CD click 1
w/o click 2

Exercise C
CD click 7
w/o click 8

Day 2

Exercise A
CD click 1
w/o click 2

Exercise B
CD click 5
w/o click 6

Exercise C
CD click 9
w/o click 10
Soprano and Tenor Exercises
Week 12

- Scan the entire exercise for tricky rhythm patterns.
- During the study period, go fast, yet steadily.
- S...l...o...w.........d...o...w...n.........during the actual reading.

Day 1

Exercise A
CD click 5  
w/o click 6

Exercise B
CD click 9  
w/o click 10

Exercise C
CD click 1  
w/o click 2

Day 2

Exercise A
CD click 7  
w/o click 8

Exercise B
CD click 1  
w/o click 2

Exercise C
CD click 5  
w/o click 6
Soprano and Tenor Exercises
Week 13

- Sing your tune-up very strong and confidently.
- Take another BIG BREATH before you begin your study period.
- Tune STRONGLY, then study QUICKLY, so that you efficiently scan the entire exercise.

Day 1

Day 2
Soprano and Tenor Exercises
Week 14

- Scan the entire exercise quickly before you start the study period.
- Study aggressively ... Move purposely ... Sing the difficult spots more than once.
- During performance ... sing at a slow, even pace. Practice with the click track.

Day 1

Exercise A

Exercise B

Exercise C

Day 2

Exercise A

Exercise B

Exercise C
Soprano and Tenor Exercises
Week 15

- Sing during the study period. Do not study silently.
- Rehearse confidently so you will perform the same way.

Day 1

**Exercise A**

CD click 9
w/o click 10

**Exercise B**

CD click 3
w/o click 6

**Exercise C**

CD click 7
w/o click 8

Day 2

**Exercise A**

CD click 1
w/o click 2

**Exercise B**

CD click 5
w/o click 6

**Exercise C**

CD click 7
w/o click 8
Soprano and Tenor Exercises
Week 16

- Keep your eyes moving from left to right.
- Remember to use "fill-in-the-blank" singing for the difficult intervals.
- Use your hand signs deliberately! Show pitch level with level of hand signs.

Day 1

Exercise A

CD click 5
w/o click 6

Exercise B

CD click 9
w/o click 10

Exercise C

CD click 7
w/o click 8

Day 2

Exercise A

CD click 5
w/o click 6

Exercise B

CD click 13
w/o click 14

Exercise C

CD click 9
w/o click 10
Soprano and Tenor Exercises
Week 17

- Use the same practice routine every day! Rehearse in the proper sequence to obtain the maximum benefit.

- Tune STRONGLY, then study QUICKLY, so that you efficiently scan the entire exercise.

- Read at a DELIBERATE pace . . . Don’t Stop!

Day 1

Exercise A
CD click 5
w/o click 6

Exercise B
CD click 1
w/o click 2

Exercise C
CD click 13
w/o click 14

Day 2

Exercise A
CD click 5
w/o click 6

Exercise B
CD click 9
w/o click 10

Exercise C
CD click 13
w/o click 14
Soprano and Tenor Exercises
Week 18

- Remember, practice will make you a more literate musician.

- Your hard work will take time to pay off. BE PATIENT!

- You are developing a life-long skill for more musical pleasure. BRAVO!

Day 1

Exercise A

CD click 5
w/o click 6

Exercise B

CD click --
w/o click 8

Exercise C

CD click 1
w/o click 2

Day 2

Exercise A

CD click 13
w/o click 14

Exercise B

CD click 7
w/o click 8

Exercise C

CD click 1
w/o click 2
Alto Exercises
Week 1

- Look at the key signature and the meter signature.
- Quickly tune to the tonic note when you hear the triad.
- Sing the first time as fast as you can manage. Sing the actual reading slowly and deliberately. It will be helpful to use the click track as you practice.

Day 1

Exercise A
CD click 3
w/o click 4
Answer 27

Exercise B
CD click 11
w/o click 12

Exercise C
CD click 3
w/o click 4

Day 2

Exercise A
CD click 11
w/o click 12

Exercise B
CD click 3
w/o click 4
Answer 28

Exercise C
CD click 3
w/o click 4
Alto Exercises
Week 2

- Sing strongly. It will keep your confidence high.
- Look ahead. Keep your eyes moving to the next group of notes.
- Do NOT stop! Try to make it through the exercise in thirty seconds.

Day 1

Exercise A

CD click 3
w/o click 4

Exercise B

CD click 9
w/o click 10

Exercise C

CD click 3
w/o click 4
Answer 32

Day 2

Exercise A

CD click 7
w/o click 8

Exercise B

CD click 3
w/o click 4

Exercise C

CD click 15
w/o click 16
Answer 33
Alto Exercises
Week 3

- Always keep the tonic note in your inner ear.
- If you come to a difficult skip, use "fill-in-the-blank" singing. Sing the first note of the interval, then sing every note between it and the second note you are trying to sing as if it were a scale. Sing that twice quickly, then sing the outside two notes by themselves. THAT is your interval.

Day 1

Exercise A

Exercise B

Exercise C

Day 2

Exercise A

Exercise B

Exercise C
Alto Exercises
Week 4

- Take a BIG BREATH before you sing the tonic triad.
- Take another BIG BREATH before you begin your study period.
- Take a slow cleansing breath between the study period and your actual reading. Take a BIG BREATH to begin the final reading.

Day 1

Exercise A

Exercise B

Exercise C

Day 2

Exercise A

Exercise B

Exercise C
Alto Exercises
Week 5

- Learn and use your Kodály hand signs.
- Keep a steady pulse, moving your arm or hand in tempo.
- Show pitch level by moving your hand signs up and down as the pitches move up and down.

Day 1

Exercise A
CD click 3
w/o click 4

Exercise B
CD click 9
w/o click 10

Exercise C
CD click 11
w/o click 12

Day 2

Exercise A
CD click 3
w/o click 4

Exercise B
CD click 11
w/o click 12

Exercise C
CD click 15
w/o click 16
Alto Exercises
Week 6

- Remember . . . rhythm is one-half of good sight singing. Be comfortable with how rhythm is notated so that you can sing with rhythmic accuracy.

- Your brain processes rhythm faster than pitch. Do NOT rush!

- Be sure to give the final note its full value.

Day 1

Exercise A

Exercise B

Exercise C

Day 2

Exercise A

Exercise B

Exercise C
Alto Exercises
Week 7

- Know your key signatures. This is necessary so you can quickly locate the tonic note.
- Remember that sometimes the starting pitch will NOT be the tonic note.
- Be sure to sing the starting pitch strongly.

Day 1

Exercise A

CD click 3
w/o click 4

Exercise B

CD click 7
w/o click 8

Exercise C

CD click 7
w/o click 8

Day 2

Exercise A

CD click 11
w/o click 12

Exercise B

CD click 3
w/o click 4

Exercise C

CD click 7
w/o click 8
Alto Exercises
Week 8

- Alternate practicing with the click track, then without it.
- Move slowly and steadily so that your eyes move ahead at an even pace.
- Do not stop in your actual reading. Pauses are rhythmic mistakes.

Day 1

Exercise A
CD click 3 w/o click 4

Exercise B
CD click 9 w/o click 10

Exercise C
CD click 11 w/o click 12

Day 2

Exercise A
CD click 3 w/o click 4

Exercise B
CD click 11 w/o click 12

Exercise C
CD click 7 w/o click 8
Alto Exercises
Week 9

- Confidence is everything in sight singing.
- Tell yourself that you will improve each day.
- Judge yourself fairly. Do not be overcritical of yourself when you make a mistake. Remember, this is only practice.

Day 1

Exercise A

Exercise B

Exercise C

Day 2

Exercise A

Exercise B

Exercise C
Alto Exercises
Week 10

- Check your key AND meter signatures before you begin.
- Using your key signature and tonic triad, find the starting pitch. Remember that sometime the starting pitch will NOT be the tonic note.
- Sight singing is great "sport." Have fun. Judge yourself. Get stronger every day!

Day 1

Day 2
Alto Exercises
Week 11

- Listen to yourself as you sing.
- Go as quickly as you can hear the pitches in your "ear-magination."
- Progress is made a step at a time. Practice each day using the same process, and you will experience success over time.

Day 1

Exercise A
CD click 15 w/o click 16

Exercise B
CD click 3 w/o click 4

Exercise C
CD click 7 w/o click 8

Day 2

Exercise A
CD click 3 w/o click 4

Exercise B
CD click 11 w/o click 12

Exercise C
CD click 9 w/o click 10
Day 3

Exercise A

CD click 11
w/o click 12

Exercise B

CD click 3
w/o click 4

Exercise C

CD click 7
w/o click 8

Day 4

Exercise A

CD click 3
w/o click 4

Exercise B

CD click 9
w/o click 10

Exercise C

CD click 7
w/o click 8

Day 5

Exercise A

CD click 7
w/o click 8

Exercise B

CD click 11
w/o click 12

Exercise C

CD click 15
w/o click 16

84
Alto Exercises
Week 12

- Scan the entire exercise for tricky rhythm patterns.
- During the study period, go fast, yet steadily.
- S...l...o...w...........d...o...w...n...........during the actual reading.

Day 1

Exercise A
CD click 11
w/o click 12

Exercise B
CD click 9
w/o click 10

Exercise C
CD click 3
w/o click 4

Day 2

Exercise A
CD click 7
w/o click 8

Exercise B
CD click 3
w/o click 4

Exercise C
CD click 11
w/o click 12
Alto Exercises
Week 13

- Sing your tune-up very strong and confidently.
- Take another BIG BREATHE before you begin your study period.
- Tune STRONGLY, then study QUICKLY, so that you efficiently scan the entire exercise.

Day 1

Exercise A
CD click 3
w/o click 4

Exercise B
CD click 9
w/o click 10

Exercise C
CD click 11
w/o click 12

Day 2

Exercise A
CD click 7
w/o click 8

Exercise B
CD click 3
w/o click 4

Exercise C
CD click 15
w/o click 16
Alto Exercises
Week 14

- Scan the entire exercise quickly before you start the study period.
- Study aggressively ... Move purposely ... Sing the difficult spots more than once.
- During performance ... sing at a slow, even pace. Practice with the click track.

Day 1

Exercise A
CD click 15
w/o click 16

Exercise B
CD click 3
w/o click 4

Exercise C
CD click 7
w/o click 8

Day 2

Exercise A
CD click 7
w/o click 8

Exercise B
CD click 9
w/o click 10

Exercise C
CD click 11
w/o click 12
Alto Exercises
Week 15

- Sing during the study period. Do not study silently.
- Rehearse confidently so you will perform the same way.

Day 1

Exercise A
CD click 9
w/o click 10

Exercise B
CD click 7
w/o click 8

Exercise C
CD click 7
w/o click 8

Day 2

Exercise A
CD click 3
w/o click 4

Exercise B
CD click 11
w/o click 12

Exercise C
CD click 7
w/o click 8
Alto Exercises
Week 16

- Keep your eyes moving from left to right.
- Remember to use "fill-in-the-blank" singing for the difficult intervals.
- Use your hand signs deliberately! Show pitch level with level of hand signs.

Day 1

![Exercise A](image1.png)
CD click 11
w/o click 12

![Exercise B](image2.png)
CD click 9
w/o click 10

![Exercise C](image3.png)
CD click 7
w/o click 8

Day 2

![Exercise A](image4.png)
CD click 11
w/o click 12

![Exercise B](image5.png)
CD click 15
w/o click 16

![Exercise C](image6.png)
CD click 9
w/o click 10
Alto Exercises
Week 17

• Use the same practice routine every day! Rehearse in the proper sequence to obtain the maximum benefit.

• Tune STRONGLY, then study QUICKLY, so that you efficiently scan the entire exercise.

• Read at a DELIBERATE pace . . . Don’t Stop!

Day 1

Exercise A
CD click 7
w/o click 8

Exercise B
CD click 7
w/o click 8

Exercise C
CD click 15
w/o click 16

Day 2

Exercise A
CD click 11
w/o click 12

Exercise B
CD click 9
w/o click 10

Exercise C
CD click 9
w/o click 10
Day 3

Exercise A
CD click 11
w/o click 12

Exercise B
CD click 9
w/o click 10

Exercise C
CD click 15
w/o click 16

Day 4

Exercise A
CD click 3
w/o click 4

Exercise B
CD click 11
w/o click 12

Exercise C
CD click 7
w/o click 8

Day 5

Exercise A
CD click 7
w/o click 8

Exercise B
CD click 9
w/o click 10

Exercise C
CD click –
w/o click 16
Alto Exercises
Week 18

- Remember, practice will make you a more literate musician.
- Your hard work will take time to pay off. BE PATIENT!
- You are developing a life-long skill for more musical pleasure. BRAVO!

Day 1

Exercise A
CD click 11
w/o click 12

Exercise B
CD click
w/o click 8

Exercise C
CD click 3
w/o click 4

Day 2

Exercise A
CD click 15
w/o click 16

Exercise B
CD click 7
w/o click 8

Exercise C
CD click 7
w/o click 8
Bass Exercises
Week 1

- Look at the key signature and the meter signature.
- Quickly tune to the tonic note when you hear the triad.
- Sing the first time as fast as you can manage. Sing the actual reading slowly and deliberately. It will be helpful to use the click track as you practice.

**Day 1**

Exercise A

Exercise B

Exercise C

**Day 2**

Exercise A

Exercise B

Exercise C
Day 3

Exercise A

CD click 7
w/o click 8

Exercise B

CD click 7
w/o click 8

Exercise C

CD click 3
w/o click 4
Answer 39

Day 4

Exercise A

CD click 3
w/o click 4

Exercise B

CD click 7
w/o click 8
Answer 40

Exercise C

CD click 7
w/o click 8

Day 5

Exercise A

CD click 7
w/o click 8
Answer 41

Exercise B

CD click 3
w/o click 4

Exercise C

CD click 11
w/o click 12
Bass Exercises
Week 2

- Sing strongly. It will keep your confidence high.
- Look ahead. Keep your eyes moving to the next group of notes.
- Do NOT stop! Try to make it through the exercise in thirty seconds.

Day 1

Exercise A
CD click 3
w/o click 4

Exercise B
CD click 9
w/o click 10

Exercise C
CD click 3
w/o click 4
Answer 42

Day 2

Exercise A
CD click 7
w/o click 8

Exercise B
CD click 3
w/o click 4

Exercise C
CD click 15
w/o click 16
Answer 43
Bass Exercises
Week 3

- Always keep the tonic note in your inner ear.

- If you come to a difficult skip, use "fill-in-the-blank" singing. Sing the first note of the interval, then sing every note between it and the second note you are trying to sing as if it were a scale. Sing that twice quickly, then sing the outside two notes by themselves. THAT is your interval.

Day 1

Exercise A
CD click 3
w/o click 4

Exercise B
CD click 11
w/o click 12

Exercise C
CD click 3
w/o click 4

Day 2

Exercise A
CD click 9
w/o click 10

Exercise B
CD click 3
w/o click 4

Exercise C
CD click 15
w/o click 16
Bass Exercises
Week 4

- Take a BIG BREATH before you sing the tonic triad.
- Take another BIG BREATH before you begin your study period.
- Take a slow cleansing breath between the study period and your actual reading. Take a BIG BREATH to begin the final reading.

Day 1

Exercise A
CD click 7
w/o click 8

Exercise B
CD click 3
w/o click 4

Exercise C
CD click 11
w/o click 12

Day 2

Exercise A
CD click 11
w/o click 12

Exercise B
CD click 9
w/o click 10

Exercise C
CD click 3
w/o click 4
Bass Exercises
Week 5

- Learn and use your Kodály hand signs.
- Keep a steady pulse, moving your arm or hand in tempo.
- Show pitch level by moving your hand signs up and down as the pitches move up and down.

Day 1

Exercise A
CD click 3
w/o click 4

Exercise B
CD click 9
w/o click 10

Exercise C
CD click 11
w/o click 12

Day 2

Exercise A
CD click 3
w/o click 4

Exercise B
CD click 11
w/o click 12

Exercise C
CD click 15
w/o click 16
Bass Exercises  
Week 6

- Remember ... rhythm is one-half of good sight singing. Be comfortable with how rhythm is notated so that you can sing with rhythmic accuracy.

- Your brain processes rhythm faster than pitch. Do NOT rush!

- Be sure to give the final note its full value.

Day 1

Exercise A

Exercise B

Exercise C

Day 2

Exercise A

Exercise B

Exercise C
Bass Exercises
Week 7

• Know your key signatures. This is necessary so you can quickly locate the tonic note.

• Remember that sometimes the starting pitch will NOT be the tonic note.

• Be sure to sing the starting pitch strongly.

Day 1

Exercise A
CD click 3
w/o click 4

Exercise B
CD click 7
w/o click 8

Exercise C
CD click 7
w/o click 8

Day 2

Exercise A
CD click 11
w/o click 12

Exercise B
CD click 3
w/o click 4

Exercise C
CD click 7
w/o click 8
Bass Exercises
Week 8

- Alternate practicing with the click track, then without it.
- Move slowly and steadily so that your eyes move ahead at an even pace.
- Do not stop in your actual reading. Pauses are rhythmic mistakes.

Day 1

Exercise A

CD click 3
w/o click 4

Exercise B

CD click 9
w/o click 10

Exercise C

CD click 11
w/o click 12

Day 2

Exercise A

CD click 3
w/o click 4

Exercise B

CD click 11
w/o click 12

Exercise C

CD click 7
w/o click 8
Confidence is everything in sight singing.

Tell yourself that you will improve each day.

Judge yourself fairly. Do not be overcritical of yourself when you make a mistake. Remember, this is only practice.

Day 1

Day 2
Bass Exercises
Week 10

- Check your key AND meter signatures before you begin.
- Using your key signature and tonic triad, find the starting pitch. Remember that sometime the starting pitch will NOT be the tonic note.
- Sight singing is great "sport." Have fun. Judge yourself. Get stronger every day!

Day 1

Exercise A

CD click 3
w/o click 4

Exercise B

CD click 7
w/o click 8

Exercise C

CD click 11
w/o click 12

Day 2

Exercise A

CD click 11
w/o click 12

Exercise B

CD click 3
w/o click 4

Exercise C

CD click 15
w/o click 16
Bass Exercises
Week 11

- Listen to yourself as you sing.
- Go as quickly as you can hear the pitches in your "ear-magination."
- Progress is made a step at a time. Practice each day using the same process, and you will experience success over time.

Day 1

Exercise A
CD click 15
w/o click 16

Exercise B
CD click 3
w/o click 4

Exercise C
CD click 7
w/o click 8

Day 2

Exercise A
CD click 3
w/o click 4

Exercise B
CD click 11
w/o click 12

Exercise C
CD click 9
w/o click 10
Bass Exercises
Week 12

- Scan the entire exercise for tricky rhythm patterns.
- During the study period, go fast, yet steadily.
- S...l...o...w................d...o...w...n...........during the actual reading.

Day 1

Exercise A
CD click 11
w/o click 12

Exercise B
CD click 9
w/o click 10

Exercise C
CD click 3
w/o click 4

Day 2

Exercise A
CD click 7
w/o click 8

Exercise B
CD click 3
w/o click 4

Exercise C
CD click 11
w/o click 12

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Bass Exercises
Week 13

- Sing your tune-up very strong and confidently.
- Take another BIG BREATH before you begin your study period.
- Tune STRONGLY, then study QUICKLY, so that you efficiently scan the entire exercise.
Bass Exercises
Week 14

- Scan the entire exercise quickly before you start the study period.
- Study aggressively ... Move purposely ... Sing the difficult spots more than once.
- During performance ... sing at a slow, even pace. Practice with the click track.

Day 1

Exercise A

Exercise B

Exercise C

Day 2

Exercise A

Exercise B

Exercise C
Bass Exercises
Week 15

- Sing during the study period. Do not study silently.
- Rehearse confidently so you will perform the same way.
Day 3

Exercise A

CD click 11
w/o click 12

Exercise B

CD click 7
w/o click 8

Exercise C

CD click 9
w/o click 10

Day 4

Exercise A

CD click —
w/o click 10

Exercise B

CD click 7
w/o click 8

Exercise C

CD click 7
w/o click 8

Day 5

Exercise A

CD click 7
w/o click 8

Exercise B

CD click 3
w/o click 4

Exercise C

CD click 9
w/o click 10
Bass Exercises
Week 16

- Keep your eyes moving from left to right.
- Remember to use "fill-in-the-blank" singing for the difficult intervals.
- Use your hand signs deliberately! Show pitch level with level of hand signs.

Day 1

Exercise A
CD click 11
w/o click 12

Exercise B
CD click 9
w/o click 10

Exercise C
CD click 7
w/o click 8

Day 2

Exercise A
CD click 11
w/o click 12

Exercise B
CD click 15
w/o click 16

Exercise C
CD click 9
w/o click 10
Day 3

Exercise A

CD click 11
w/o click 12

Exercise B

CD click 9
w/o click 10

Exercise C

CD click 7
w/o click 8

Day 4

Exercise A

CD click 11
w/o click 12

Exercise B

CD click 3
w/o click 4

Exercise C

CD click 7
w/o click 8

Day 5

Exercise A

CD click 15
w/o click 16

Exercise B

CD click 7
w/o click 8

Exercise C

CD click --
w/o click 4

130-
Bass Exercises
Week 17

- Use the same practice routine every day! Rehearse in the proper sequence to obtain the maximum benefit.

- Tune STRONGLY, then study QUICKLY, so that you efficiently scan the entire exercise.

- Read at a DELIBERATE pace . . . Don’t Stop!

Day 1

Exercise A
CD click 7
w/o click 8

Exercise B
CD click 7
w/o click 8

Exercise C
CD click 15
w/o click 16

Day 2

Exercise A
CD click 11
w/o click 12

Exercise B
CD click 9
w/o click 10

Exercise C
CD click 9
w/o click 10
Bass Exercises
Week 18

- Remember, practice will make you a more literate musician.
- Your hard work will take time to pay off. BE PATIENT!
- You are developing a life-long skill for more musical pleasure. BRAVO!

Day 1

Exercise A

CD click 11
w/o click 12

Exercise B

CD click -
w/o click 8

Exercise C

CD click 3
w/o click 4

Day 2

Exercise A

CD click 15
w/o click 16

Exercise B

CD click 7
w/o click 8

Exercise C

CD click 7
w/o click 8
## Rehearsal CD Tracks

### Rehearsal Tracks

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<thead>
<tr>
<th>Track</th>
<th>Description</th>
<th>Track</th>
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<tr>
<td>1</td>
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<td>9</td>
<td>E♭ Major with click</td>
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<td>E♭ Major without click</td>
</tr>
<tr>
<td>3</td>
<td>C Major with click</td>
<td>11</td>
<td>B♭ Major with click</td>
</tr>
<tr>
<td>4</td>
<td>C Major without click</td>
<td>12</td>
<td>B♭ Major without click</td>
</tr>
<tr>
<td>5</td>
<td>G Major with click</td>
<td>13</td>
<td>E Major with click</td>
</tr>
<tr>
<td>6</td>
<td>G Major without click</td>
<td>14</td>
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<td>D Major with click</td>
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<td>8</td>
<td>D Major without click</td>
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### Answer Tracks

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Mr. McGill and Dr. Stevens wish to thank Mr. Gene Raymond, choral director at A. N. McCallum High School in Austin, Texas, for his assistance in the production of the master rehearsal CD.