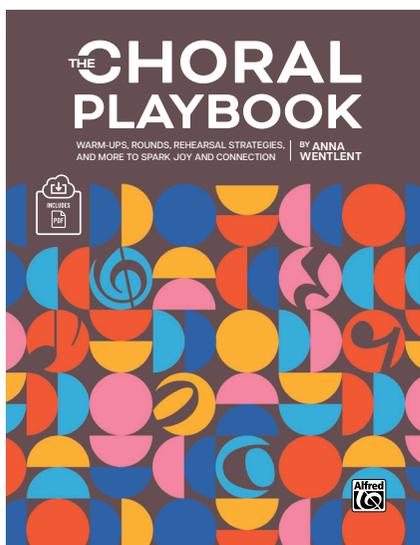
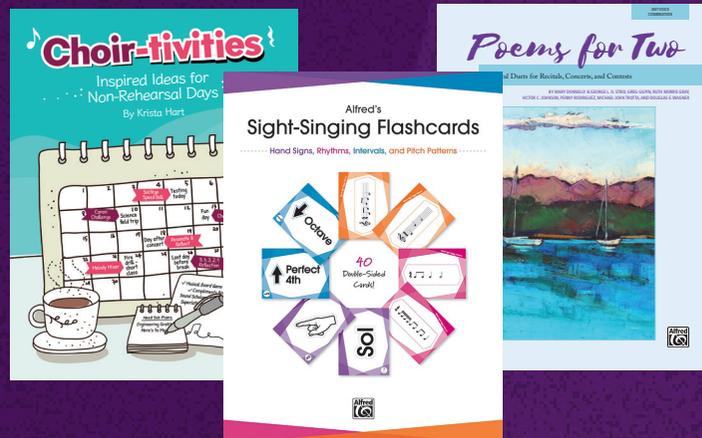


2024–2025

CHORAL RESOURCES



The Choral Playbook

Warm-Ups, Rounds, Rehearsal Strategies, and More to Spark Joy and Connection

By Anna Wentlent

Place student joy at the center of your curriculum with this practical resource for singers of all ages. With over 80 exercises that teach ensemble skills in an informal, playful manner, this thoughtful collection is filled with opportunities for movement, connection, student agency, and more.

- Recommended for grades 5 and up.
- Includes access to PDF for easy printing or projecting.
- Exercises available in MakeMusic Cloud.

Book & Online PDF (00-51274)\$29.99

Physical Warm-Ups

Four Behind • Marionette Doll • Rubber Chicken • Sleeping on Your Feet • Sun Salutation • Air Elevator • Box Breathing • Dive Breath • Extended Exhale • Straw Breathing

Vocal Warm-Ups

Stir the Pot • Zah, Zah, Zah, Zah, Zah • Do-Sol Glissando • Zing-a-Mama • Partner Lean • Vowel Shapes • Nee Voo • How I Love to Sing • Cat Cow • Pizza Is Great

Diction Exercises

99 Nuns • A B C • Bee-ay-Bay • Bibbidi Bobbidi Boo • Bumblebee • Chester Cheetah • Mommy Made Me • O Is Very Useful • Peggy Piggy's Purple Poodle • Yes, I Like to Sing!

Solfège Patterns

Major Scale Variations • Chromatic Scale • Solfège Canon • Legato Solfège • Ascending Thirds • Primary Triads • Repeated Consonants • Disappearing Solfège • Descending Scale • Half vs. Whole Steps

Rounds

Bele Mama • The Ghost of John • The Happy Birthday Round • I Love the Mountains • One Bottle of Pop • The Orchestra Song • Sarasponda • Scotland's Burning • Sweetly the Swan Sings • Taco Salad Canon

Silly Songs

Black Socks • Boom Chicka Boom • Chumbara • The Dum Dum Song • Head, Shoulders, Knees, and Toes • Jig-a-Low • My Bonnie Lies Over the Ocean • Once an Austrian Went Yodeling • The Other Day I Met a Bear • The Rattlin' Bog

Rehearsal Strategies

Back-to-Back • Beat One • Circle Up • Disappearing Pattern • Mirror Singing • Mix It Up • Vanishing Steps • Volume Knob • Walk the Beat • Walk the Line

Choir Games

Bodyfège • Broken Record • Choir Fortune Teller • Choir Olympics • Friendship BINGO • Mess Up, Sit Down • Mystery Song • Secret Pattern • Sing or Dare • Vocal Concentration



Ready to buy? Go to alfred.com/newchoral or your local music retailer.

THE CHORAL PLAYBOOK

Partner Lean

Find a partner and stand facing each other, two or three feet apart, with right hands clasped. While singing up to “five,” lean away from each other. While singing back down to “one,” return to an upright position, using your core to do so. The resistance created should mimic the feel of singing through a phrase. Ascend by half steps.

One, two, three, four, five, four, three, two, one.

Bee-ay-Bay

This all-time favorite diction exercise will never get old. Learn it with the consonant “b” as notated below. Then start calling out new consonants for each repetition. “Ch” would be “chee-ay-chay, chee-ee-chee,” “F” would be “fee-ay-fay, fee-ee-fee,” and so on.

Bee - ay - bay, bee - ee - bee, bee - eye - bick - y bye, bee - oh - boh. Bick - y
bye - boh - bee - boh - boo, bick - y bye - boh - boo.

O Is Very Useful

Perform this one slowly to start, then gradually get faster and faster. It’s also fun to try this exercise in different accents—in a posh British accent, with a cowboy twang, and so on.

O is ver - y use - ful! You use it when you say,
“Os - car’s on - ly os - trich oiled an or - ange owl to - day!”

Primary Triads

A natural extension of Ascending Thirds (p. 16), this one outlines the three most important triads: I, IV, and V. Inexperienced singers will often fall flat as they move higher in m. 2 and 3. Have them shake their hands next to their heads (jazz hands-style) while singing *sol-ti-re-ti* to release tension and keep the air moving.

do mi sol mi do do re mi fa la do la fa
sol ti re ti sol fa mi re do mi sol mi do

Disappearing Solfège

Sing as notated, using either solfège or numbers. Once learned, remove one scale degree. For example, sing every note except for *fa*. When you get to *fa*, clap your hands and audiate the pitch in your head. You can either vary which scale degree is dropped or continue in a cumulative fashion until only one scale degree remains.

do sol fa sol mi sol re sol do sol fa sol mi re do
1 5 4 5 3 5 2 5 1 5 4 5 3 2 1

do sol fa sol mi sol re sol do sol fa sol la ti do
1 5 4 5 3 5 2 5 1 5 4 5 6 7 8

THE DUM DUM SONG

There's so much to love about this light warm-up, made popular by the Minnesota Boychoir. The melody line is repeated several times while moving through a sequence of movements for ease of movement. A few suggestions are provided online. It's also fun to come up with new movements for students. Best used at the beginning of class or after just a few minutes.

1st time—Cross: Pat own knees 2x, cross hands and uncross hands and pat knees 2x, reach to the ceiling

2nd time—Shoulders: Pat own knees 2x, tap L knee, pat own knees 2x, tap L neighbor's shoulders

3rd time—Head and shoulders: Tap own head, pat own shoulders

4th time—Macarena: Perform the dance movements at the end

Note: Depending on the age and maturity of your singers, tapping someone else's body. And even in groups that have your students in the habit of asking for consent. Just today they would like you to tap their shoulders or tap

THE HAPPY BIRTHDAY ROUND

Teach this round at the beginning of the year and then pull it out whenever a choir member has a birthday. It's even more fun if you can surprise the person. Insert their first name in place of "somebody" in m. 6, adjusting the rhythm as needed to fit the requisite number of syllables into two beats. As you say their name, wave jazz hands in their direction.

Traditional Canon

With joy (♩ = ca. 160)

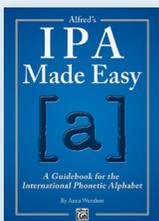
Musical notation for 'The Happy Birthday Round' in 3/4 time. It consists of two staves. The first staff has three measures, with the first measure containing the lyrics 'We wish you a hap - py ___ birth - day,' and the second measure containing 'a joy - ous and hap - py ___'. The second staff has three measures, with the first measure containing 'birth - day.' and the second measure containing 'To our dear [some-bod - y], we wish you a long, long life!'. There are three numbered boxes (1, 2, 3) indicating where to start the round.

Camp Song

With a light swing (♩ = 120) (♩♩ = $\overline{\text{♩}}^{\text{♩}}$)

Musical notation for 'Dum Dum Song' in 4/4 time. It consists of four staves. Each staff has a melody line and a corresponding rhythm line. The rhythm line consists of 'Dum' (quarter note), 'dum' (quarter note), 'da - da - da - da' (quarter, eighth, eighth, quarter, quarter, quarter, quarter), 'dum' (quarter note), 'dum' (quarter note), and 'da - da.' (quarter, quarter). The melody line is a simple, rhythmic tune. The fourth staff ends with the instruction 'director calls out next movement'.

ALSO AVAILABLE BY ANNA WENTLENT

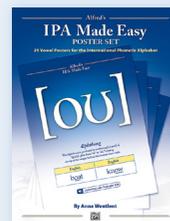


Alfred's IPA Made Easy

A Guidebook for the International Phonetic Alphabet

This handy guidebook is an easy reference for the symbols used in IPA: what they look like and how they are pronounced. Example words are included in English, Latin, Italian, German, French, and Spanish, and an online resource includes recorded demonstrations.

Book & Online Audio (00-42789).....\$12.99



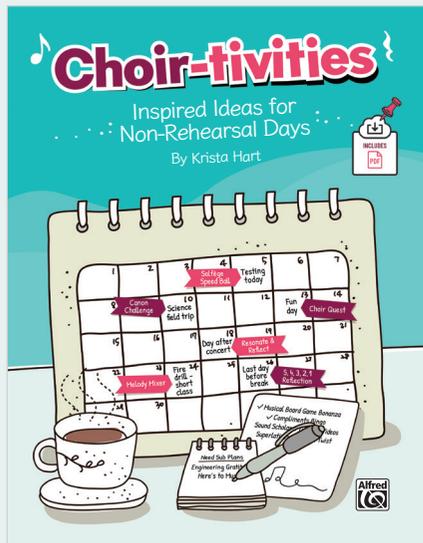
Alfred's IPA Made Easy Poster Set

25 Vowel Posters for the International Phonetic Alphabet

Each poster displays one of the primary vowel sounds, including its IPA symbol, pronunciation, and example words in English, Latin, Italian, German, French, or Spanish.

25-Poster Set with Online Audio (00-46823).....\$29.99

CHOIR-TIVITIES



Choir-tivities

Inspired Ideas for Non-Rehearsal Days

By Krista Hart

Non-rehearsal days—the day after a concert, the gap between a December performance and holiday break, the last week of the school year, or when lots of singers are absent. Time is too precious not to fill these periods with meaningful learning. This creative assortment of activities, projects, and games is designed to build student musicianship and social-emotional skills while helping you make an intentional plan for every meeting. Craft a rich and resonant choral experience even when you can't rehearse. Plus, no more “movie days” when you're out—you'll have engaging sub plans ready to go!

- Recommended for grades 5 and up.
- Includes access to PDF for easy printing or projecting.

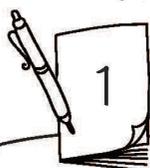
Book & Online PDF (00-51253).....\$29.99



Melody Mixer

ACTIVITY TYPE Whole group	This is a fun and low-risk way to get kids to sing independently and have some fun.
WHEN TO USE Anytime	ACTIVITY Copy the Melody Mixer melody sheets and cut them into individual lines. You need one melody line for each student and equal numbers for each song.
DURATION 1 class period	Put all the strips of paper in a basket and have each student draw one.
PURPOSE Fun, Music Making	Give the students 60 seconds to silently practice their melody, then hide their paper in a notebook or their pocket.
MATERIALS Basket Melody Mixer sheets	Spread everyone out around the room, as far apart as possible. When you give the signal, students sing or hum their tune (no talking!) and try to find others with the same melody. Students cannot talk, but can get creative with other ways to communicate to work together on getting everyone to the correct group. Those singing the same song form a group.
STANDARDS Performing	Once everyone has found their group, have each sing their melody together for the whole class.
SEL Relationship Skills	EXTENSIONS & VARIATIONS Group Size: Use fewer or more melodies based on how many students you have and how many groups you want to have. Song Categories: Choose folk songs, camp songs, nursery rhymes, TV theme songs, pop songs, or other tunes that are familiar to your students. Rehearse: If needed, sing through the songs together as a group before you play the game.

5, 4, 3, 2, 1 Reflection



5, 4, 3, 2, 1 Reflection

ACTIVITY TYPE
Individual

WHEN TO USE
End of year

DURATION
1 class period

PURPOSE
Reflection

MATERIALS
5, 4, 3, 2, 1 Reflection worksheet

SEL
Self-Awareness,
Social Awareness

Open-ended reflection questions can sometimes feel overwhelming. In this activity, students are given specific prompts to help them organize and narrow down their thoughts.

ACTIVITY

Prepare for this activity by filling out your own 5, 4, 3, 2, 1 Reflection for each class (the last prompt would be “things I want to say to myself” for self-reflection).

Explain that the group will be reflecting on their experiences in this class over the past school year. Introduce the concept of the 5, 4, 3, 2, 1 reflection model, and then share your own reflection with the group.

Distribute the worksheet and allow a set amount of time for silent reflection and writing. Depending on the class, you may want to guide them to focus on positive aspects, remind them of highlights from the year, or encourage them to be honest and open in their responses.

Ask for volunteers to share something from prompt 2 with the group. Explain to students that this exercise is about their own personal experience, so all thoughts should be received and accepted without argument.

Note: You may consider giving students the option of not including their names on the worksheet. Anonymity may make some feel more comfortable sharing (especially on prompts 2 and 1).

EXTENSIONS & VARIATIONS

Pair and Share: Have students find a partner and share three things from prompts 5, 4, or 3 and discuss.

Follow Through: Use the reflections to consider changes you may want to make for the next school year. Look for any common themes or trends, either positive or negative. And, of course, follow up with individual students as needed based on their reflections.



Rhythm Relay

ACTIVITY TYPE
Whole Group

WHEN TO USE
Anytime

DURATION
1 class period

PURPOSE
Fun, Music Making

STANDARDS
Performing

Rhythm Relay is like the “telephone game” using rhythms instead of words.

ACTIVITY

Choose six rhythm patterns and write them on a project on screen. Introduce all six rhythms to the group and have them clap each until comfortable.

Divide students into four to six equally sized groups in a straight line, all facing the board and not seeing the rhythm patterns.

Decide on a rhythm pattern, then stand behind the line and tap the rhythm on their shoulder. The student determines which rhythm pattern was tapped and will then tap it on the shoulder of the person next to them. If the student wants the rhythm repeated, they can say so. Without speaking and while always facing forward, the rhythm is “relayed” from the back of the line to the front.

When each line has finished, the student at the back of the line reveals which rhythm was tapped on their shoulder. The team gets one point. Now, everyone in the group sits on one chair, and the student from the front of the line taps the rhythm back. Play at least as many rounds as it takes for each group to have been at the end of the line. The group that finishes first at the end of play is the winner!

EXTENSIONS & VARIATIONS

Repertoire Connection: Use rhythm patterns from music you’ve been working on and quiz students to see if they can identify where they came from.



Solfège Speed Ball

ACTIVITY TYPE
Whole Group

WHEN TO USE
Anytime

DURATION
1 class period

PURPOSE
Fun, Music Making

MATERIALS
A soft ball or other tossable item

STANDARDS
Performing

SEL
Relationship Skills

In this no-talking game, players toss a ball around a circle while singing the correct solfège syllable.

ACTIVITY

Have students stand up and spread out in a circle. As a group, sing up and down a scale on solfège syllables in a chosen key. Have the group echo some patterns to establish the key firmly.

When ready to begin, sing “*mi, re, do*” and say “silence.” Pass the ball to the first student, who must accurately sing *do*. They toss the ball to someone else, who must sing *re*, and so on. No other speaking or singing is allowed. Passes must be catchable—no pegging, hitting the head, etc.

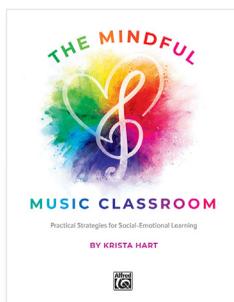
You are eliminated from the game if you talk, sing the wrong pitch, use the wrong syllable, drop a direct pass, or throw a bad pass. Pass to every player once before repeating any player. The last player standing is the winner and gets to be the first to throw the ball in the next round.

EXTENSIONS & VARIATIONS

Variation for Beginners: Allow students to speak the solfège syllables instead of singing if they are new to the syllables. You can also play each round on a timer rather than having anyone go out.

Variations to Add Challenge: Have students put one hand behind their backs. (This works best if you are tossing something that is soft and small.) Other options: limit the time you have to sing and pass the ball; take a step backward to increase the size of the playing area; change the key or type of scale with each round (descending, minor, chromatic, etc.); allow each player to sing one, two, or three pitches on their turn; assign each student a different syllable to sing when the ball is tossed to them.

ALSO AVAILABLE BY KRISTA HART

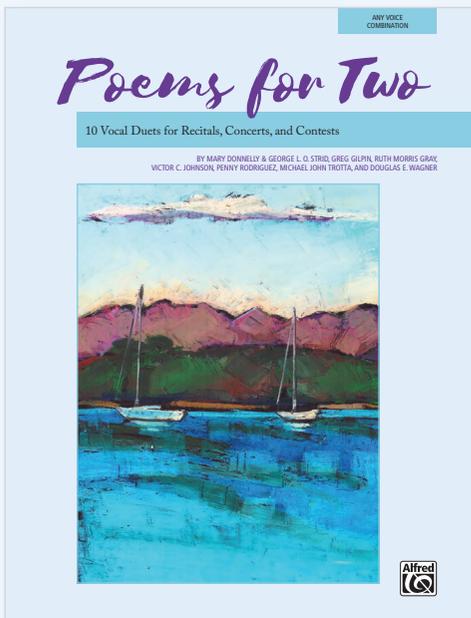


The Mindful Music Classroom

Practical Strategies for Social-Emotional Learning

This informative entry-point resource views SEL through a musical lens, helping to identify and connect the most important competencies and skills with common musical scenarios and concepts. The activities encourage students to build self-awareness, become better teammates, navigate social situations, reduce performance anxiety, and so much more.

Book (00-49845)\$24.99



Poems for Two

10 Vocal Duets for Recitals, Concerts, and Contests

By Mary Donnelly & George L. O. Strid, Greg Gilpin, Ruth Morris Gray, Victor C. Johnson, Penny Rodriguez, Michael John Trotta, and Douglas E. Wagner

This captivating collection features texts by renowned poets set to music by contemporary composers. *Poems for Two* provides the opportunity for duet singers in any combination to develop musicianship, hone vocal skills, elevate artistry, and connect with timeless literature.

- Recommended for grades 6 and up.
- Piano accompaniment tracks are available to download.

Titles:

1. A Dream Within a Dream (Edgar Allan Poe)
2. For the Beauty of the Earth (Folliott S. Pierpoint)
3. Hope Is the Thing with Feathers (Emily Dickinson)
4. Life Has Loveliness (Sara Teasdale)
5. O Wind (Robert Louis Stevenson)
6. On Yonder Hill (Edna St. Vincent Millay)
7. The Rainbow (Christina Rossetti)
8. The Road Not Taken (Robert Frost)
9. The Stars Are with the Voyager (Thomas Hood)
10. Wind on the Hill (A. A. Milne)

Book (00-51125).....	\$15.99
Book & Online Audio (00-51126)	\$26.99
Acc. CD (00-51127).....	\$16.99
Online Audio (00-51128).....	\$16.99

8. THE ROAD NOT TAKEN

Words by
ROBERT FROST (1874-1963)

Music by
VICTOR C. JOHNSON

Reflectively (♩ = ca. 80)

7. THE RAINBOW

Words by
CHRISTINA ROSSETTI (1830-1894)

Music by
RUTH MORRIS GRAY

Wistfully (♩ = ca. 104)

3. HOPE IS THE THING WITH FEATHERS

Words by
EMILY DICKINSON (1830-1886)

Music by
PENNY RODRIGUEZ

Brisk and joyful (♩ = ca. 132)

4. LIFE HAS LOVELINESS

Words by
SARA TEASDALE (1884-1933)

Music by
GREG GILPIN

Rhythmically flowing (♩ = ca. 126)

PIANO *p*

The piano introduction consists of two staves in 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

4 PART I *p* 5

Life has love - li - ness ___ to sell, all beau - ti - ful ___ and splen - did things, ___

PART II *p*

Life has love - li - ness ___ to sell,

This section contains the first line of the song. It features two vocal parts, Part I and Part II, and piano accompaniment. The piano part continues with a similar texture to the introduction, supporting the vocal lines.

9

— blue waves whit - ened on ___ a cliff,

blue waves whit - ened on ___ a cliff, soar - ing fire ___ that

This section contains the second line of the song. It features two vocal parts and piano accompaniment. The piano part continues with a similar texture, supporting the vocal lines.

14 17

and chil - dren's fac - es look - ing up _____

sways and sings, _____ and

19 *cresc.*

_____ hold - ing won - der like a cup. _____

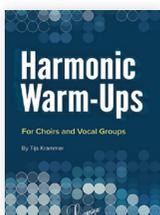
chil - dren's fac - es look - ing up _____ *cresc.* hold - ing won - der

24 25

mf _____ Life has _____ *mf* love - li - ness to sell. _____ *decresc.*

like a cup. Life has _____ *decresc.* love - li - ness to sell. _____

WARM-UPS



Harmonic Warm-Ups

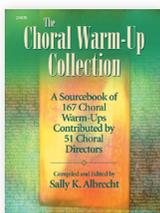
For Choirs and Vocal Groups

By Tijs Krammer

Reinvent your routine with this innovative approach that leads the way to more meaningful and diversified warm-ups. This book is filled with uncomplicated melodies that are quickly learned,

and then turned into multiple-part exercises by singing in canon or stacked parallels. An exemplary practice that invites developed groups to focus on higher listening and ensemble skills. Online access to MP3 demos of every exercise is included.

Book (00-48636) \$29.99



The Choral Warm-Up Collection

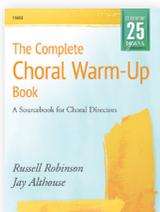
A Sourcebook of 167 Choral Warm-Ups Contributed by 51 Choral Directors

Compiled and ed. Sally K. Albrecht

Alfred Music is proud to support ACDA with this publication. The text is organized into several categories: beginning warm-ups, breathing,

vowels, diction, flexibility, scales, intervals, intonation, phrasing, blend, dynamics, minor, range, chords, and rounds.

Book (00-21676) \$27.99



The Complete Choral Warm-Up Book

A Sourcebook for Choral Directors

By Jay Althouse and Russell Robinson

A complete sourcebook for choral directors of all levels, as well as choral methods classes.

Contains 211 warm-ups with information on usage, photos illustrating correct posture and vowel formation, and a well-organized index to make finding the right warm-up a snap. Belongs in every choral director's library.

Book (00-11653) \$27.99



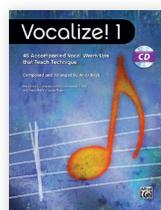
Vocalize! Interactive Slides

The 25 exercises in each slide deck include embedded accompaniment tracks and may be projected in the classroom or shared digitally. Purchase includes a personal copy in Google Slides and a PowerPoint file.

Vocalize! Set 1 Interactive Slides \$29.99

Vocalize! Set 2 Interactive Slides \$29.99

The Vocalize! Canon Collection Interactive Slides \$29.99



Vocalize! 1

45 Accompanied Vocal Warm-Ups that Teach Technique

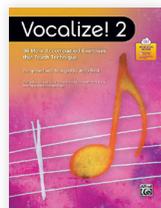
Composed and arr. Andy Beck

Each exercise in this valuable resource is designed to reinforce fundamental vocal concepts for choral and solo singers of any age. Organized in focused categories, the

purpose of every warm-up is evident, and clearly stated directions optimize growth. Supportive piano accompaniments, including progressive modulations, are lightly orchestrated on the enclosed recording—perfect for ensemble rehearsals, studio lessons, or at-home practice. As an added bonus, PDFs on the enhanced CD provide extracted vocal lines on reproducible singer pages. Topics: beginning warm-ups, posture, vowels, breath support, tone quality, diction, dynamics, articulations, diphthongs, blend, scales, intervals, harmony, and more.

Book & Enhanced CD (00-40024) \$34.99

Available in MakeMusic Cloud



Vocalize! 2

36 More Accompanied Exercises that Teach Technique

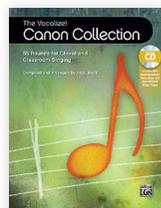
Composed and arr. Andy Beck

More great exercises that reinforce good vocal technique. An instructional book you will use again and again! Topics include: beginning

warm-ups, posture/freedom, vowels, breath support, tone quality, resonance, diction, intonation, range, expression, harmony, and more.

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Available in MakeMusic Cloud



The Vocalize! Canon Collection

55 Rounds for Choral and Classroom Singing

Compiled and arr. Andy Beck

This impressive collection of rounds is ideal for warming up, sight-singing, technique-building, and more! From traditional and familiar to original and unexpected, each of the tuneful melodies

easily stacks into two, three, or more layers. Enhanced CD includes accompaniment tracks and PDFs.

Canons: Ah, Poor Bird • Ahrirang • Alleluia • Bella Donna • Be Welcome • Candlelight Canon • Dona Nobis Pacem • Hashivenu • Here's a Merry Jest • Hine Ma Tov • How to Join the Choir • Jubilate Deo • Kyrie Canon • Mi Gallo • The Orchestra Song • Shalom Chaverim • Ubi Sunt Gaudia • We Merry Minstrels • Wenceslas Canon • White Coral Bells • and more!

Book & Enhanced CD (00-46274) \$34.99

Available in MakeMusic Cloud

Sing at First Sight



Level 1 concepts include:

- Whole note through sixteenth note rhythms and patterns
- Introduction to pitches, note names, solfège syllables, and numbers
- Major key signatures
- Diatonic intervals
- Simple and compound time signatures
- Reading treble and bass clef
- Music signs and symbols
- Dynamics, articulations, and tempo markings
- Unison, 2-part, and 3-part singing



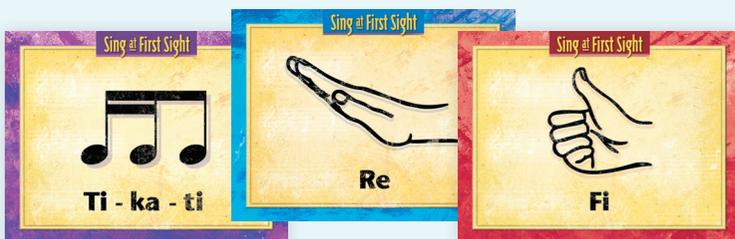
Sing at First Sight Accessory Pack

32 Solfège and Rhythm Syllable Posters

These educational 9" x 12" cardstock posters are an attractive music class decoration and an effective choir rehearsal tool. The full-color set includes individual posters for all of the diatonic and chromatic Curwen hand signs (labeled with

Kodály solfège), plus a dozen rhythm syllable posters (on common note values). Hang them in line? Stack them from floor to ceiling? Create your own solfège ladder? You choose! You may even decide to engage your students with a new pattern each day. A fantastic addition to any sight-singing curriculum!

32-Poster Set (00-45964) \$29.99



Sing at First Sight

Foundations in Choral Sight-Singing

By Andy Beck, Karen Farnum Surmani, and Brian Lewis

This well-organized, sequential method clearly introduces new music reading concepts, reinforces those concepts with several rhythm and pitch exercises, motivates students with helpful hints and challenge exercises, features choral excerpts at the end of each unit, and provides a comprehensive review and evaluation (including written activities, ear training drills, and formal assessments).

Textbook

Level 1 (00-22017).....	\$8.99
Level 2 (00-28448)	\$8.99

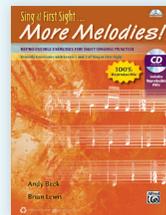
Reproducible Companion CD Kit

Level 1 (00-23833)	\$39.95
Level 2 (00-31264)	\$39.95

Available in MakeMusic Cloud

Level 2 concepts include:

- Singing in minor
- Chromatics
- Unison, 2-part, 3-part, and 4-part singing
- Identifying major and minor intervals
- Natural minor, harmonic minor, melodic minor, and chromatic scales
- Advanced rhythmic patterns
- All Level 1 concepts



Sing at First Sight ... More Melodies!

Reproducible Exercises for Sight-Singing Practice

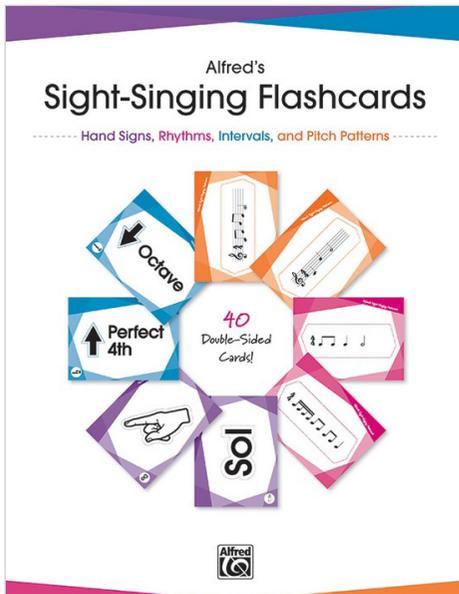
By Andy Beck and Brian Lewis

Augment your sight-singing curriculum with this supplemental exercise book that directly correlates to levels one and two of Alfred Music's popular

Sing at First Sight method. Every melody in this reproducible resource appears in both treble and bass clef. *More Melodies!* is highly effective when used on a routine basis after each of the sequential lessons, as needed for additional drill to master challenging concepts, or as a general review following the completion of the original textbooks.

Reproducible Book & Data CD (00-42793) \$39.99

ALFRED'S SIGHT-SINGING FLASHCARDS



Alfred's Sight-Singing Flashcards

Hand Signs, Rhythms, Intervals, and Pitch Patterns

Organized in four color-coded sets, these eye-catching educational manipulatives include solfège syllables, Curwen hands signs, common $\frac{4}{4}$ rhythms, intervals, plus simple melodic pitch patterns. What an engaging way to introduce, practice, review, and even gamify your sight-singing curriculum. Designed to encourage active learning and student motivation. 40 double-sided cards included—that's 80 dynamic drills in total!

- Recommended for grades 4 and up.
- Available in print or digital format.

Set of 40 Flashcards (00-51205).....\$34.99

Category	Directions
Hand Signs	Identify and demonstrate the hand sign and corresponding solfège syllable. Singing is optional but encouraged.
Rhythms	Perform the rhythm—clap, tap, snap, pat, step, or speak rhythm syllables. Extension: improvise a sung melody on the rhythmic pattern.
Intervals	Sing the interval on a neutral syllable. Arrows denote ascending or descending. For an extra challenge, add appropriate solfège and hand signs.
Pitch Patterns	Practice silently before you begin, then sing the one-measure melody. Hand signs and solfège syllables are optional but encouraged.

