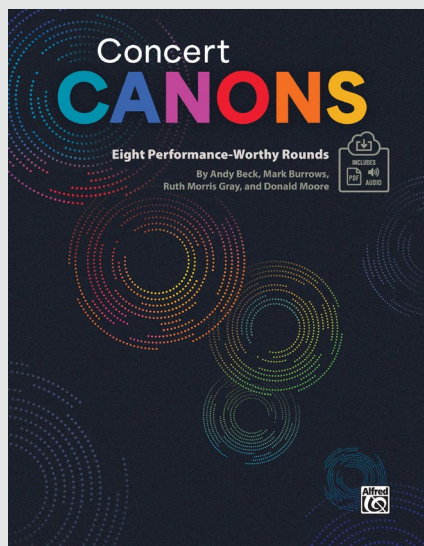


Choral & Classroom Resources

2025–2026



- 1 Concert Canons
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TITLES

1. Banaha (*Arr. Ruth Morris Gray*)
2. Candlelight Canon (*Andy Beck*)
3. Canon of Hope (*Mark Burrows*)
4. Friendship Canon (*Mark Burrows*)
5. Hashivenu (*Arr. Ruth Morris Gray*)
6. Simply Alleluia (*Arr. Donald Moore*)
7. Singing Peace Canon (*Arr. Donald Moore*)
8. Winter Canon (*Andy Beck*)

Concert Canons

Eight Performance-Worthy Rounds

By Andy Beck, Mark Burrows, Ruth Morris Gray, and Donald Moore

Canons to take from the classroom to the stage! Whether you're introducing independent part singing in elementary and middle school or reinforcing that skill for high schoolers, rounds are an essential tool. This collection features concert-ready arrangements and originals that easily stack into two and three layers. Carefully edited to avoid any homophonic singing, but built with the flexibility of cued notes, if desired. Reproducible pages make it easy for singers to find and mark their individual parts. Full-performance and piano accompaniment audio is available.

- Recommended for grades 4 and up.
- Book includes access to reproducible singer pages.
- Online audio includes full-performance and accompaniment recordings.
- Enhanced CD includes PDFs of the reproducible singer pages, plus full-performance and accompaniment recordings.

Book & Online PDF/Audio (00-51583).....	\$64.99
Book & Online PDF (00-51584).....	\$34.99
Enhanced CD (00-51585)	\$44.99
Digital Audio Download (00-AA-0000332)	\$44.99



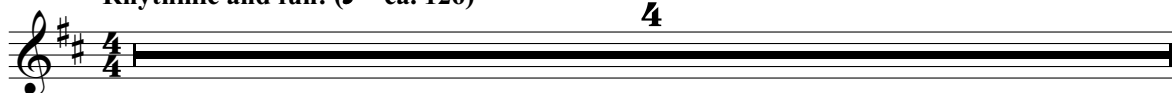
WATCH THE TRAILER!

1. BANAHA

Congolese Folk Song
Arranged by RUTH MORRIS GRAY

Rhythmic and fun! (♩ = ca. 126)

4



5

ALL VOICES (*unison*)

mp

9



13



17



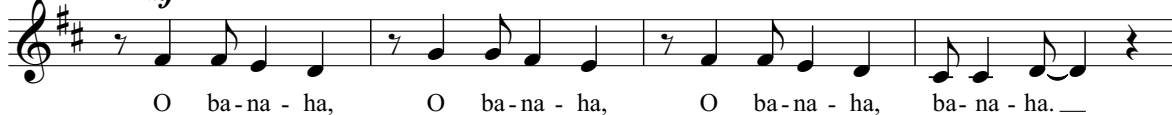
21



25

cresc.

29

mf

2. CANDLELIGHT CANON

Words and Music by
ANDY BECK

Gently flowing (♩ = ca. 104-108)

6



7 ALL VOICES (unison)

mp



4. FRIENDSHIP CANON

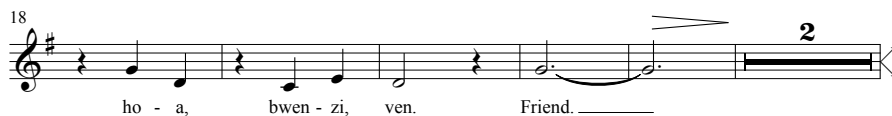
Words and Music by
MARK BURROWS

Heartfelt, gently
(♩ = ca. 104)

5

ALL VOICES (unison)

mp





WATCH THE TRAILER!

The TB Collection

For Emerging Tenor and Baritone Voices in Two Parts

By Jay Althouse, Greg Gilpin, Austin Hunt, Victor C. Johnson, Donald Moore, Dave & Jean Perry, and Earlene Rentz

Ideal for developing tenor-bass choirs, *The TB Collection* features nine carefully curated pieces that cater to the unique needs of young changing and changed voices. This 100% reproducible book includes folk songs, spirituals, and original compositions in arrangements that encourage vocal development and reinforce choral skills. Each selection is constructed to support singers as they learn to navigate their “new” voices while paying thoughtful attention to range, tessitura, and appropriate themes/texts for teens. The included PDFs allow students to focus on their individual parts minus piano staves. Available accompaniment tracks can be used for rehearsal and performance, plus complete demo recordings provide an accurate vocal model for emerging tenor and baritone voices.

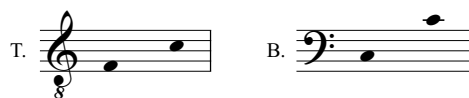
TITLES

- 1. Bound for the Rio Grande (Arr. Earlene Rentz)
- 2. ¡Cantar! (Sing!) (Jay Althouse)
- 3. Confitemini Domino (Victor C. Johnson)
- 4. Hallelujah, Amen (Arr. Greg Gilpin)
- 5. Heading Home (Dave & Jean Perry)
- 6. Kye Kye Kule (Arr. Greg Gilpin)
- 7. Mollie Beth (Earlene Rentz & Wanetta Hill)
- 8. Skyline (Austin Hunt)
- 9. Who Will Be a Witness? (Arr. Donald Moore)

- Book includes access to reproducible singer pages.
- Online audio includes full-performance and accompaniment recordings.
- Enhanced CD includes PDFs of the reproducible singer pages, plus full-performance and accompaniment recordings.

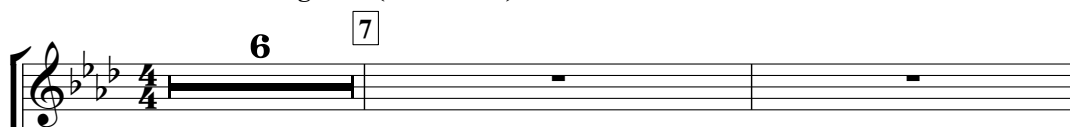
Book & Online PDF/Audio (00-51580)	\$64.99
Book & Online PDF (00-51581)	\$34.99
Enhanced CD (00-51582)	\$44.99
Digital Audio Download (00-AA-0000330).....	\$44.99

9. WHO WILL BE A WITNESS?



Traditional Spiritual
Arranged, with new Words and Music,
by DONALD MOORE

With a driving beat (♩ = ca. 144)

TENOR 

BARITONE 

Who will be a wit - ness, O my Lord? _

9 

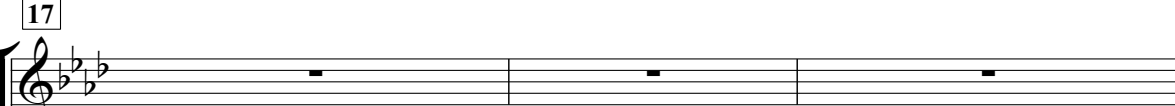
Who will be a wit - ness, O my Lord? _ Who'll be there be-side me? Who'll _



12 

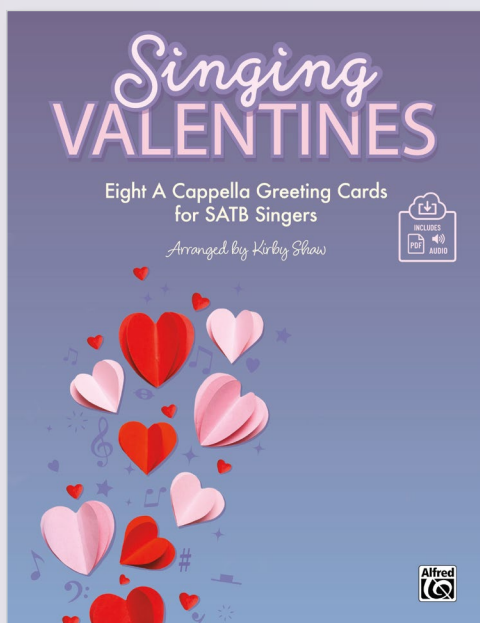
_ be there to guide me? Who _ will be a wit - ness, O my Lord?



17 



I'm goin' to heav-en, want to do it right. _ I'm goin' to heav-en, I'll be



Singing Valentines

Eight A Cappella Greeting Cards for SATB Singers

Arr. Kirby Shaw

This fully reproducible a cappella collection features eight popular songs (about love, friendship, and romance) arranged as short-and-sweet singing telegrams. Ready-made for Valentine's fundraisers, Kirby's charming settings are the perfect way to surprise a crush, delight a friend, or show appreciation for a faculty member in February. And then ... sing them again on your spring concert or pops program! With a variety of styles and a range of moods, these succinct selections are ideal for high school choirs or small groups looking to tug some heartstrings at any performance!

- Full performance recordings included.

Book & Online PDF/Audio (00-51618) \$49.99



WATCH THE TRAILER!

Count on Me

Arranged by
KIRBY SHAW

Words and Music by
PHILIP LAWRENCE,
ARI LEVINE, and BRUNO MARS

Easy reggae swing ($\text{♩} = \text{ca. } 84$) ($\text{♩} = \text{♩} = \text{♩}$) *mf*

SOPRANO *mf* If you

ALTO *mf* Tih coo coo tih coo coo tih coo coo tih coo coo

TENOR *mf* Coo coo coo coo coo coo coo coo

BASS *mf* Doom* doom doom doom

Singing Valentine's Fundraisers

Start a new tradition with a Singing Valentine's fundraiser! It's a great way to market your music program, provide performance opportunities, build community in the choir room and beyond, and (perhaps least importantly) make a little cash for the music department. Consider involving all of your students, just the juniors and seniors, your show choir kids, or exclusively those who are enthusiastic about the idea and ready for a small ensemble experience.

Timeline

- **Early Fall**—secure the support of your administrators
- **Immediately after the December concert**—choose the songs you'll include assign to small groups, begin rehearsing
- **First week of January**—kick-off your marketing with posters, posts, and announcements
- **Throughout January**—continue music rehearsals; memorizing is required
- **Mid-January**—begin taking orders with a form that includes: to, from, price, song choice, desired place and time (homeroom, lunchroom, after school, etc.)
- **First week of February**—conclude ordering, create a schedule for singers, teachers, hall monitors, administrators, etc.
- **Second week of February**—polish the performances with a spoken introduction, musical nuances, facial expressions, optional choreography, attire, a final bow, etc.
- **Valentine's Day (or week)**—Showtime!

Embraceable You

Arranged by
KIRBY SHAW

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Freely ($\text{♩} = \text{ca. } 80$) *mf* *rit.*

SOPRANO *mf* Loo loo loo loo loo loo loo loo

ALTO *mf* Loo loo loo loo loo loo loo loo

TENOR *mf* Loo loo loo loo loo loo loo loo

BASS *mf* Loo loo loo loo loo loo loo loo

	Friendship	Crush	Love	Appreciation
Count on Me	♥			♥
Embraceable You		♥	♥	
Everything		♥	♥	
(Your Love Keeps Lifting Me) Higher and Higher	♥		♥	
I'll Be There for You	♥			♥
Let Me Call You Sweetheart		♥	♥	
One Call Away	♥			♥
Sh-Boom (Life Could Be a Dream)		♥	♥	

One Call Away

Arranged by
KIRBY SHAW

Words and Music by MATT PRIME, JUSTIN FRANKS,
CHARLIE PUTH, BREYAN ISAAC,
MAUREEN MCDONALD, and SHY CARTER

Moderately (♩ = ca. 92)

mf

SOPRANO
I'm on - ly — one call a - way. — I'll be there to

mf

ALTO
I'm on - ly one call a - way. — I'll be there to

mf

TENOR
I'm on - ly one call a - way. — I'll be there to

mf

BASS
I'm on - ly one call a - way. — I'll be there to

Moderately (♩ = ca. 92)

mf

PIANO
(for rehearsal only)

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3

save the day. Su-per-man got noth-in' on me.

save the day. Su-per-man got noth-in' on me.

save the day. Su-per-man got noth-in' on me.

save the day. Su-per-man got noth-in' on me.

6

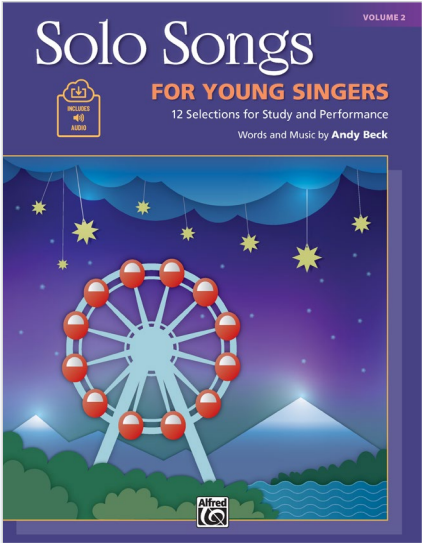
I'm on-ly one call a-way. Oh,

I'm on-ly one call a-way. Oh,

I'm on-ly one call a-way. Oh,

I'm on-ly one call a-way. Oh,

SOLO SONGS FOR YOUNG SINGERS, VOLUME 2



WATCH THE TRAILER!

Solo Songs for Young Singers, Volume 2

12 Selections for Study and Performance

Words and music by Andy Beck

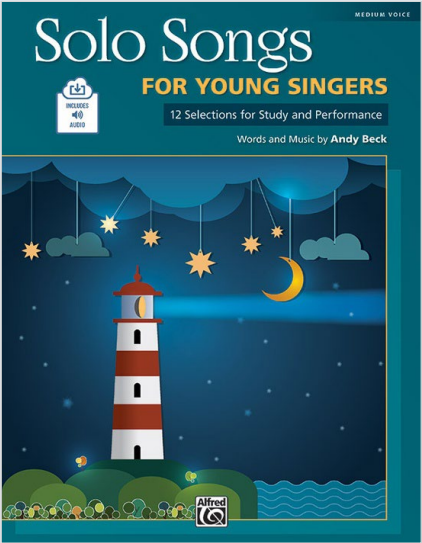
Developing singers will cherish this charming collection of songs designed especially with them in mind. Creativity, musicality, and expressivity are clearly evident in and easily taught through each and every selection. Imaginative texts come to life with moderate vocal ranges, lyrical lines, and sensible yet captivating piano parts (which are professionally played on the recording). Inspire your next wave of outstanding solo singers.

TITLES

- | | |
|-----------------------|-------------------------|
| 1. The Bat | 7. Northern Lights |
| 2. Calico Cat | 8. On an Eagle's Wing |
| 3. Clever Chameleon | 9. The Puzzle |
| 4. The Ferris Wheel | 10. Snow on Snow |
| 5. Kaleidoscope Color | 11. There Will Be Stars |
| 6. Meadowlark | 12. Umbrella |

Medium Voice Book & Online Audio (00-51411).....	\$26.99
Medium Voice Book (00-51412).....	\$15.99
Accompaniment CD (00-51413)	\$16.99
Digital Audio Download (00-AA-0000328).....	\$16.99

ALSO AVAILABLE



Solo Songs for Young Singers, Volume 1

12 Selections for Study and Performance

Words and music by Andy Beck



TITLES

- | | |
|-------------------|----------------------------|
| 1. Butterfly | 7. In the Arms of an Oak |
| 2. Cardinal | 8. The Lighthouse |
| 3. Clouds | 9. Making a Paper Airplane |
| 4. Firefly | 10. The Moon |
| 5. Give Me a Kite | 11. Riversong |
| 6. In My Dream | 12. Shooting Star |

Medium Voice Book & Online Audio (00-46839).....	\$26.99
Medium Voice Book (00-46840).....	\$15.99
Accompaniment CD (00-46841)	\$16.99

1. THE BAT

Words and Music by
ANDY BECK

Vigorously (♩ = ca. 144)

f
mf
decresc.
mp
mp

Hang-ing from branch - es like the leaves. Cling-ing to raf - ters in the
 caves. Stay - ing a - sleep - through-out the

10. SNOW ON SNOW

Words and Music by
ANDY BECK

With quiet wonder (♩ = ca. 80)

p
p
mp
mp

Float-ing high a - bove the trees like a feath - er on the
 breeze, from the clouds to earth be - low, fall - ing snow on snow on
 snow. Snow - on - snow, fall - ing snow - on - snow on

2. CALICO CAT

Words and Music by
ANDY BECK

Brightly (♩ = ca. 112-116)

f

mf

7

13 *mf*

Black as the mid - night, and white as the snow,

17

gold as the sun - shine, my cat of cal

Detailed description: This block contains the musical score for the song 'Calico Cat'. It is written for voice and piano. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is marked 'Brightly' with a quarter note equal to approximately 112-116 beats per minute. The score begins with a piano introduction marked 'f' (forte). The vocal line starts at measure 7. The piano accompaniment features chords and moving lines in both hands. The lyrics are: 'Black as the mid - night, and white as the snow, gold as the sun - shine, my cat of cal'. The score includes measure numbers 7, 13, and 17.

12. UMBRELLA

Words and Music by
ANDY BECK

Lightly, in one (♩ = ca. 69)

mf

8

mf 11 %

Um - brel - la, um - brel - la,
brel - la, um - brel - la,

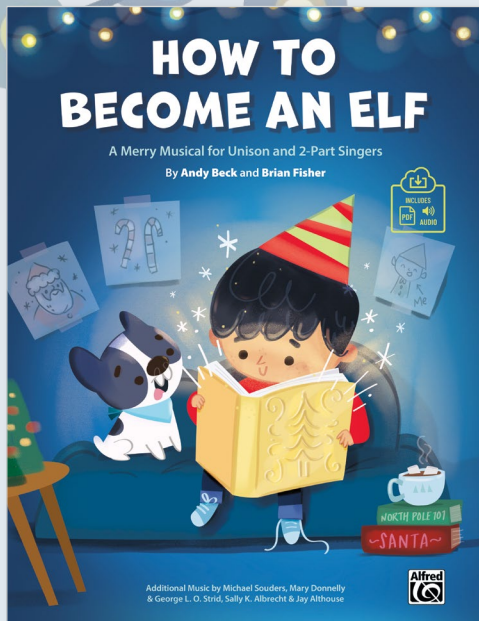
14

you're quite a hand - y fel - la. Um - brel - la,
with style like Cin - der - el - la. Um - brel - la,

20

um - brel - la, you al - ways keep me dry.
um - brel - la, with skill like Char - le - magne.

Detailed description: This block contains the musical score for the song 'Umbrella'. It is written for voice and piano. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is marked 'Lightly, in one' with a quarter note equal to approximately 69 beats per minute. The score begins with a piano introduction marked 'mf' (mezzo-forte). The vocal line starts at measure 8. The piano accompaniment features chords and moving lines in both hands. The lyrics are: 'Um - brel - la, um - brel - la, brel - la, um - brel - la, you're quite a hand - y fel - la. Um - brel - la, with style like Cin - der - el - la. Um - brel - la, um - brel - la, you al - ways keep me dry. um - brel - la, with skill like Char - le - magne.' The score includes measure numbers 8, 11, 14, and 20.



TITLES

1. Almost Time for Christmas
2. Shoulda Been a North Pole Elf
3. Almost Time Incidental
4. Sing Just a Little
5. I Just Can't Wait
6. The Best Gift of All
7. All That Holiday Stuff!
8. Always an Elf to Me
9. You Say You Wanna Be an Elf?
10. Almost Time Finale
11. Bows Just a Little

How to Become an Elf

A Merry Musical for Unison and 2-Part Singers

By Andy Beck and Brian Fisher, additional music by Michael Souders, Mary Donnelly & George L. O. Strid, and Sally K. Albrecht & Jay Althouse

When holiday superfan Eli receives a very special guidebook, he becomes even more eager to embrace his inner elf. With the help of his mom, his best friends, a canine companion, and Santa Claus himself, maybe Eli can achieve full elf status just in time for Christmas. Follow along with the five festive steps, guaranteed to reveal the holiday spirit in all of us! Recommended for grades 4 and up, this 45-minute musical features a cast of 10, plus as many chorus members as you desire. Complete choreography and production notes are included, as well as access to reproducible student pages. Available audio includes full-performance and accompaniment tracks.

- Recommended for grades 4 and up.
- Performance time: 35 minutes.
- Teacher's Handbook includes access to reproducible student pages.
- Online Audio includes full-performance and accompaniment recordings.
- Enhanced CD includes PDFs of the reproducible student pages and full-color cover art, plus full-performance and accompaniment recordings.

Book & Online PDF/Audio (00-51447)..... \$94.99

Book & Online PDF (00-51448)..... \$59.99

Enhanced CD (00-51449) \$74.99

Digital Audio Download (00-AA-0000329)..... \$74.99



WATCH THE TRAILER!

JINGLE: Good morning, kids! I'm Jingle.
JANGLE: And I'm Jangle.
JINGLE: Who's got a wish for Santa Claus?
RILEY: I do, I do!
DJ: Me too.
JANGLE: The line forms over here. Let's get organized.
REESE: Me first.
LOGAN: Come on, Eli. Let's get in line.
ELI: (a little droopy, not as excited as the others) Coming.

(Jangle gets the kids organized into a line in this order: Reese, Riley, DJ, Logan, Eli. Jingle takes a position near Santa's bench.)

JANGLE: First things first, I'll check you in. All I need is your name and your biggest Christmas smile. (to Reese) Number one, what's your name?
REESE: Hi, I'm Reese. (smiles big)
JANGLE: Very nice! That works. (gestures for Reese to go to Santa)
REESE: (running to Santa) Santa!
SANTA: Well, hello, Reese. Tell me what you want for Christmas.
REESE: I'm hoping for Legos.
SANTA: That's a great gift.

1. ALMOST TIME FOR CHRISTMAS

(Kids, Jingle & Jangle, Elf Chorus, Santa)

Arranged, with additional Words, by
ANDY BECK and BRIAN FISHER

Words and Music by
MARY DONNELLY and GEORGE L. O. STRID

Fanfare (♩ = ca. 112)
 KIDS, JINGLE & JANGLE,
 ELF CHORUS

Enter and take places with enthusiasm
With bright energy (♩ = ca. 132)

VOICES

molto rit. **3** *mf*

It's

7 Jazz hands arch R and L in front (opt. step touch) 4x

al - most time for Christ - mas. There's mag - ic in the air. Just

11 Listen: R hand to R ear L hand to L ear Hold knees (short) Burst arms above

lis - ten to the laugh - ter of chil - dren ev - 'ry - where. The

15 March in place 8x

Cheer: R fist to L shoulder, R shoulder, up to sky, back to R shoulder

elves are get - ting read - y for San - ta to ap -

18 Same Open R palm above then lower Jazz hands arch R and L in front (opt. step touch) 2x

pear. It's al - most time for Christ - mas this

2. SHOULDA BEEN A NORTH POLE ELF

(Eli, Jingle & Jangle, Santa, opt. Elf Chorus)

Words by **ANDY BECK**
and **BRIAN FISHER**

Music by
ANDY BECK

VOICES

Moderately (♩ = ca. 112) (♩ = $\frac{3}{4}$ ♩)

SANTA: Well, that sounds interesting.
Can you tell me more?

3

5 ELI Gesture conversationally
mp

Late - ly I've been spend-ing time — think-in' a - bout my-self, and I have

9 SANTA: Is that so?

slow - ly come to re - al - ize — that I should-a been a North Pole elf.

13

Bak - ing cook-ies, trim-ming trees, — and all the oth - er Christ - mas stuff,

16

like hang - ing mis - tle - toe and can - dy canes, — oh, I

19

just can't get e - nough.

21 Pulse crossed fingers 3x low to high
mf

That is why I'm hop - in' soon —

22 Tap watch 2x then open palms front Scoop arms R, snap on R, same L (2x)

— a job will o - pen to work with San - ta Claus him - self.

24 Slice hands outward in front Reach clasped hands toward Santa

There's no way to de - ny it, real - ly wan - na try it. I

27 Stand with confidence SANTA: And that's your Christmas wish? Nothing else?
ELI: It's all I've ever wanted.

should - a been a North Pole elf.

32 JINGLE & JANGLE (opt. ELF CHORUS)
mf Gesture conversationally

With a ham - mer and a nail, — you'd bet - ter be a whiz.

35

And when it comes

- SANTA:** I hear what you're saying, Eli. But being an elf is much more than meets the eye.
- ELI:** *(disappointed)* Aw, okay.
- SANTA:** Don't give up on your wish, though. Wishes are worth holding onto.
- JINGLE:** Thanks for coming, Eli. *(hands Eli a candy cane)*
(Eli starts to exit.)
- SANTA:** Before you go ... Jingle has something else for you.
- JINGLE:** Huh? Wait, I do?
- SANTA:** Oh yes. I think we should give him the you-know-what.
- JINGLE:** The ... ?
- SANTA:** The *(spelling it)* B-O-O-K ...
- JINGLE:** Right, the B-O-O-K. Great idea, Santa! *(handing the book to Eli)* Merry Christmas, Eli.
- SANTA:** Now, don't open that until you get home. But when you do, be sure to read it carefully. I think you might find what you're looking for.
- ELI:** *(confused, but excited)* Thank you so much. I can't wait!

4. SING JUST A LITTLE

(Elf Chorus)

Arranged, with additional Words, by
ANDY BECK and BRIAN FISHER

Words and Music by
MICHAEL SOUDERS

Swing (♩ = ca. 160) (♩ = 3♩) [5] Hands on knees, bounce 16x
ELF CHORUS *mf*

VOICES

Is - n't it fun, when the hol - i - days
Mer-ry and bright! 7 7 Does-n't it

7

have be - gun, sing - in' with ev - 'ry - one
feel so right, stand - in' in twin - klin' light

10

Pulse thumbs to self 2x

with friends all a - round? _ Take it from me,
and dan - cin' a - long? _ Take it from me,

5. I JUST CAN'T WAIT

(Elf Chorus)

Arranged, with additional Words, by
ANDY BECK and BRIAN FISHER

Words and Music by
MICHAEL SOUDERS

Upbeat country rock (♩ = ca. 144)
Mosey to places in a country style, thumbs hooked in belt loops

VOICES

3

4

ELF CHORUS

Like a slow line dance: *mf* [6] R toe to R, then back in place (lean L, then center) 2x

I feel it build - ing up. I'm
or - na - ments we made are

8

Same opp. Step R forward, then tap L heel front

o - ver - whelmed with glee. I can't con - tain my
white and red and green. Our pa - per chains and

11

Step L back, then R toe back Same

hap - pi - ness, it's gon - na take con - trol of me. 'Cause
can - dy canes might be the best you've ev - er seen. Hang

14

Grapevine step R Grapevine step L

I can't wait to dec - o - rate. What a blast it's gon - na be! _
jin - gle bells on ev - 'ry limb with tin - sel in be - tween. _

7. ALL THAT HOLIDAY STUFF!

(Elf Chorus)

Words and Music by
ANDY BECK

Theatrically (♩ = ca. 92) Sing expressively
ELF CHORUS *rit.* *opt. solo* *mf* [3] *Freely* (♩ = ca. 104)

We start - ed last De - cem - ber and

poco rit. *a tempo*

thru No - vem - ber, anx - ious for the sea - son to ap - pear. For

rit. *Slower* (♩ = ca. 72)

we have been wait - ing, (no wait!) an - tic - i - pat - ing our

rit. (♩ = ca. 92) *Lightly, razzmatazz* (♩ = ca. 116)
(end solo) Tiptoe to places 4

te time of the year! _

R, center, L, center Again, same

son) PART I only

that hol - i - day stuff, all the glit - ter and spar - kle; the

(A morning alarm sounds.)

MOM: *(entering with purpose)* Up and at 'em, Eli. Time to wake up. You've got a big morning ahead of you.

ELI: *(waking confused)* Huh? What are you talking about?

MOM: I've been thinking about this, and I've made a decision. We need to return to Santa and find out how your book ends.

ELI: We do?

MOM: Yes. And we're doing it right now. Santa's back in the park today.

ELI: He is? Today? Okay. Do you think it will work?

MOM: I don't know, but we have to try. I understand how important this is to you.

ELI: It really is, Mom. Thank you.

SANTA: You see, Eli, whenever you're cheerful, jolly, thoughtful, generous, talented, creative, and show your love for Christmas (as you have), you ARE an elf.

RILEY: Way to go, Eli.

DJ: We knew you could do it.

REESE: Let's hear it for Eli.

LOGAN: Hip, hip, hooray!

ALL: Hip, hip, hooray!

ELI: *(mind blown)* Whoa. *(realizing)* Wait ... *(to Santa)*, does that mean that EVERYBODY'S a little bit of an elf? Like, all of us?

SANTA: That's right, all of us.

KIDS: *(in unison)* Best Christmas Ever!





Purposeful Play

Small Group Games and Learning Centers for General Music

By Danielle Bayart

Built on the educational theory that children learn best when at play, this creative resource is chock full of games, games, and more games. Print and assemble musical board games, jigsaw puzzles, dominoes, dice, and more, from the included full-color large-size PDF templates. Whether you use the activities for small group instruction, centers, or whole class fun, your students will fully engage in familiar games cleverly adapted to music class curriculum. Practice reading treble clef, bass clef, beginning rhythms, musical terms and symbols, solfège, hand signs, instruments of the orchestra, and more—all while you're at play! Thirty games in all.

- Recommended for grades 2–5.
- Book includes access to reproducible templates.

Book & Online PDF (00-51599)..... \$29.99



WATCH THE TRAILER!

DICE COMPOSITION GAMES

Roll a Rhythm
Rhythm

Pentatonic Pitch Pattern
Treble Clef
Note Names

Solfège Song
Curwen Hand
Signs (Solfège)

Materials

- Prepared dice (four for each game)
- Composition chart (one for each game) (11x17 templates included in PDF)
- Classroom instruments; non-pitched for Roll a Rhythm, barred (and prepared with C-Pentatonic) for Pentatonic Pitch Pattern and Solfège Song

Preparation

1. Print one copy of the composition chart for each group.
2. Choose which dice to print based on the concepts you wish to teach.
3. Print four copies of your chosen dice on cardstock.
4. Laminate for durability, if desired.
5. Cut around the dice.
6. Fold on all of the lines.
7. Tape the dice together.

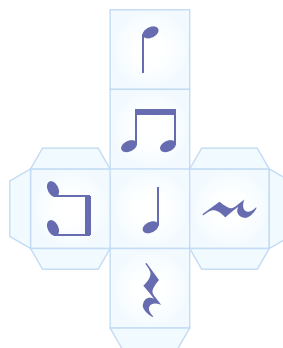


Store the dice in plastic bins to prevent damage.

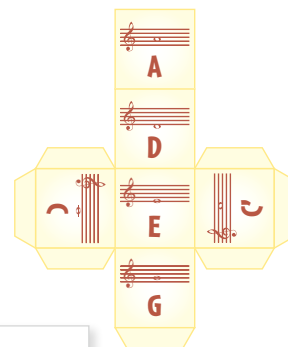
Game Instructions

1. Give each group (two to four students) four dice.
2. Students roll the four dice and arrange them in a desired order, to create a composition.
3. Perform the composition and write it into the first four boxes of their composition chart.
4. Repeat steps one, two, and three until all four rows of the composition chart are complete. Be sure students perform each row as they compose.
5. Once the composition chart is complete, students perform their composition on classroom instruments. If needed, have one student in the group point along with the composition as the group performs.

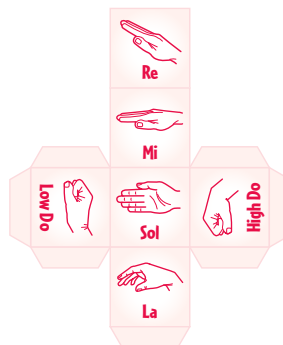
Roll a Rhythm



Pentatonic Pitch Pattern



Solfège Song



PURPOSEFUL PLAY

Small Group Games
and Learning Centers
for General Music
By Danielle Bayart

Jigsaw Puzzles	6	Beethoven Bucks	26
Orchestra Seating Chart.....	7	Music Symbol Mania.....	27
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Access reproducible 11x17 game templates online.



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ISBN-10: 1-4706-7782-2 | ISBN-13: 978-1-4706-7782-4



Game Types / Musical Concepts

	Rhythm	Treble Clef Note Names	Bass Clef Note Names	Curwen Hand Signs (Solfège)	Instruments of the Orchestra	Music Symbols	History and Culture
Jigsaw Puzzles	✓			✓	✓		
Board Games	✓	✓	✓			✓	
Dice Composition Games	✓	✓		✓			
Fly Swatter Games		✓	✓			✓	
Pizza Games			✓	✓		✓	
Beethoven Bucks					✓	✓	✓
Triple Stack Puzzles	✓				✓	✓	
Music Dominoes	✓			✓		✓	
I Have! Who Has?		✓			✓	✓	
Matching Games			✓			✓	✓

"Play is the work
of childhood."

—Jean Piaget

"Since the beginning of time, children have
not liked to study. They would much rather
play, and if you have their interest at heart,
you will let them learn while they play."

—Carl Orff

"Almost all
creativity involves
purposeful play."

—Abraham Maslow

BOARD GAMES

Treble Trail

Treble Clef Note
Names & Rhythm

Bass Boggle

Bass Clef Note
Names & Rhythm

Music Symbol-opoly

Music Symbols
& Rhythm

Materials

- Prepared game boards
- Prepared rhythm cards (yellow paper)
- Prepared symbol cards (blue paper)
- Game pieces (buttons, small rocks, candy, etc.)
- One die
- Rubber bands or envelopes

Preparation

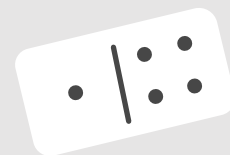
1. Choose which boards to print based on the concepts you wish to teach.
2. Print your chosen boards in full color, on white paper.
3. Mount on large colorful poster boards.
4. Laminate for durability, if desired.
5. Print and cut out the required rhythm cards (on yellow) and symbol cards (on blue).
6. Store cards with a rubber band or in labeled envelopes.



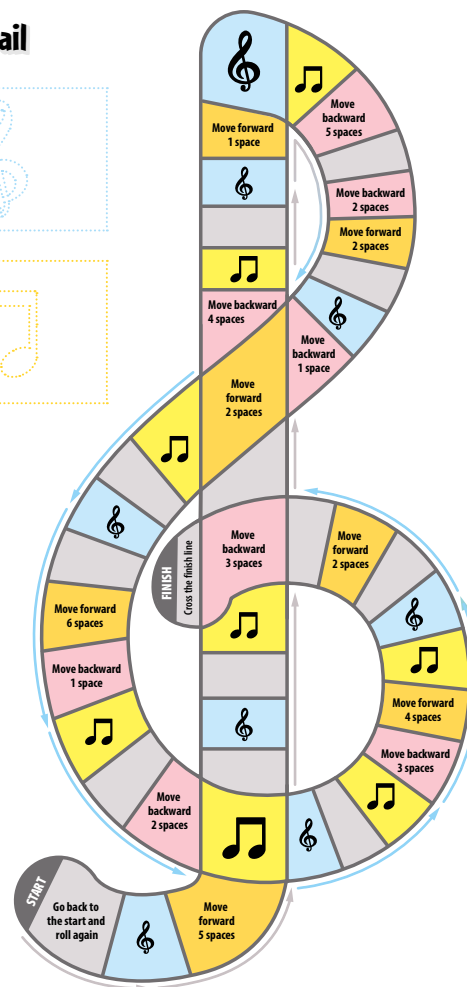
Use a marker to draw the corresponding music symbol on the back of each symbol card.

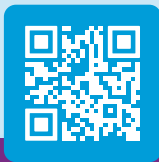
Game Instructions

1. Students roll the die to decide who gets the first turn. The highest roll goes first.
2. Students roll the die and move the number of spaces that are on the die.
3. Once the piece is moved, follow the directions on the board.
4. If a player lands on one of the yellow or blue card spaces, the player draws a card of that color and names the note or symbol (or clap/say the rhythm) on the card. If the student is not able to correctly identify what is on the card, then the group may help.
5. Game play continues until one player makes it to the end of the board, or until time is up (according to the teacher).



Treble Trail





WATCH THE TRAILER!

Shaped by Sound

Responding and Connecting to Music

By Krista Hart

Music is more than just sound—it reflects who we are, where we come from, and how we connect with the world. *Shaped by Sound* provides ready-to-use lessons that bring the Responding and Connecting national standards to life. With guided listening experiences, thought-provoking discussions, creative projects, and thoughtful journaling, this resource helps students analyze how music expresses emotion, shapes culture, and tells powerful stories. Whether they're comparing genres, unpacking the intent behind lyrics, or discovering how music connects to their own lives, students will develop critical listening skills and a stronger personal connection to music. Get ready to spark curiosity, inspire reflection, and help students see music in a whole new way!

- Recommended for grades 5–9.
- Includes assessment rubrics and additional music journaling prompts.

LESSONS

1. Sound Reflections: Introduction to Musical Journaling
2. What Makes a Song Tick: Listening Critically for Musical Elements
3. A World of Sound: Comparing Genres and Styles
4. Roots and Rhythms: Cultural Contexts of Music
5. The Soundtrack of Society: Reflecting and Influencing Society Through Music
6. Voices of Change: Music as a Form of Social Commentary
7. Finding Ourselves in Music: Personal and Cultural Identity
8. Music and Mood: Exploring Emotional Content in Music
9. The Emotional Palette of Music: Understanding Expression
10. Music's Hidden Message: Understanding & Interpreting Intent
11. Scenes & Sounds: Narrative and Program Music
12. Lyrics and Intent in Songwriting

Book & Online PDF (00-51600) \$29.99

PERSONAL AND CULTURAL IDENTITY IN MUSIC | 23

Roots and Rhythms: Cultural Contexts of Music

Objective

Students will learn about the cultural contexts of different musical traditions and how they meaning and significance of the music.

Spark Conversation

Introduce the concept of cultural context and its importance in understanding music. Cultural history, and social practices that influence how music is created, performed, and received.

- Think of a song that represents a part of your identity, culture, or family traditions. What
- How might a country's traditional instruments or dances influence the way their music sou
- How do you think history (like wars, major events, or inventions) could change the way r
- Can you think of a song that tells a story or teaches something about the past? Why mig
- Why do you think understanding the cultural context of a song can help us appreciate it

Explore the Idea

Present case studies of specific musical traditions. Ask students to listen carefully to each piece, n initial reactions. Ask some of the questions from the Listen and Respond worksheet to practice a

African Drumming: "Agbekor" by the Ewe people

A traditional drum and dance piece of the Ewe people from Ghana, Togo, and Benin. Histo war dance to prepare warriors for battle or celebrate victories. Today, it is used for social as as funerals or festivals. The intricate rhythms and interlocking patterns of the drums and t the community's unity and cultural identity.

Indian Classical Music: "Raga Jog" performed by Ravi Shankar

The raga system is the cornerstone of Indian classical music, where a raga is a melodic fra notes and patterns that evoke particular emotions or moods. "Raga Jog" is associated with expressions, often performed in the evening.

Japanese Traditional Music: "Sakura" (Cherry Blossom)

A traditional Japanese folk melody that symbolizes the fleeting beauty of life, much like th It is closely tied to springtime hanami (cherry blossom viewing) festivals in Japan. Often p traditional zither) or sung. It reflects the Japanese value of appreciating the impermanen

Latin American Music: "La Cumparsita" (Tango) by Carlos Gardel

An icon tango, embodying the passionate and dramatic style of the genre. Tango originat in South America, as a fusion of European waltz, African rhythms, and local folk traditions. working class but developed into a sophisticated art form.

Gamelan: "Ladrang Wilujeng" (Javanese Gamelan)

Gamelan, an ensemble music tradition of Java and Bali (with distinct styles and tuning sys metallophones, and drums. Often used in temple ceremonies, royal events, and traditiona reflect the Indonesian worldview of balance and harmony.

52 | INTERPRETING INTENT: UNCOVERING MEANING IN MUSIC

Music's Hidden Message: Understanding & Interpreting Intent

Listen and Respond

Title _____

Composer/Artist _____

1. What emotions or feelings did you experience while listening to this piece? Why do y feel this way?

2. What mood do you think the composer was trying to create? (Check all that apply)

☐ Joyful ☐ Peaceful ☐ Sad ☐ Exciting ☐ Mysterious

☐ Others: _____

3. What musical elements (e.g., melody, rhythm, dynamics, instrumentation) contribu you experienced?

After learning about the composer, their background, and the context of the piece, answ

4. What was the composer's intent or message behind this piece? How does it comp

5. What details about the composer's life, the historical context, or the events when t to you?

40 | PERSONAL AND CULTURAL IDENTITY IN MUSIC

Finding Ourselves in Music: Personal and Cultural Identity

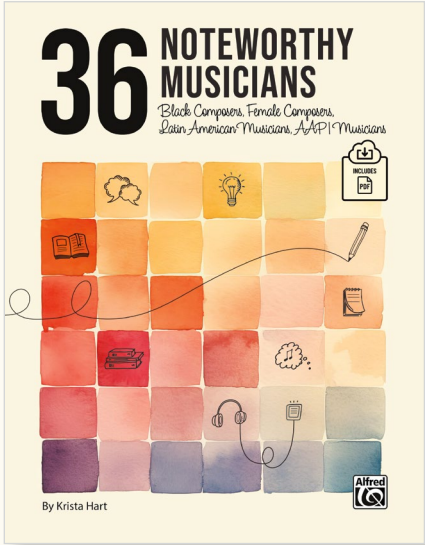
Reflect

What did you learn about the role of music in expressing identity?

How did creating or selecting music help you express your identity?

What did you learn about your classmates through their music?

How does music help us understand and appreciate different identities?



WATCH THE TRAILER!

36 Noteworthy Musicians

Black Composers, Female Composers, Latin American Musicians, and AAPI Musicians
By Krista Hart

Expand the scope of your music history studies! This collection of lessons celebrates the often overlooked stories of musicians from underrepresented communities, including Black composers, female composers, Latin American musicians, and Asian American and Pacific Islander musicians. Each is introduced with a quick-read Bio, brief Connections facts, and a Listening Lab identifying important works and key elements to discover in each musical selection. Students can check what they learned on the Review page, and then connect with the musician's life and times through Reflection Questions and a culminating Writing Prompt. Edited for cultural sensitivity by professional equity consultants.

- Recommended for grades 5 and up.
- Includes access to reproducible Review, Reflect, and Writing Prompt worksheets.

Black Composers

Joseph Bologne • Scott Joplin • Samuel Coleridge-Taylor • Florence Beatrice Price • Margaret Bonds • Duke Ellington • William Grant Still • Wynton Marsalis • Rhiannon Giddens

Female Composers

Fanny Mendelssohn Hensel • Clara Wieck Schumann • Cécile Chaminade • Amy Beach María Grever • Undine Smith Moore • Julia Perry • Chen Yi • Jennifer Higdon

Latin American Musicians

Heitor Villa-Lobos • Astor Piazzolla • Tito Puente • Antônio Carlos Jobim • Rita Moreno • Tania León • Germaine Franco • Lin-Manuel Miranda • Gustavo Dudamel

AAPI Musicians

Queen Lili'uokalani • Shinichi Suzuki • Ravi Shankar • Yo-Yo Ma • Tan Dun • Xian Zhang • Siddhartha Khosla • Bruno Mars

Book and Downloadable PDF (00-51620) \$29.99

Rhiannon Giddens

Born February 21, 1977
American Musician, Composer, and Musicologist
Modern

- Rhiannon Giddens was born in Greensboro, North Carolina, in 1977. Her father sang and played guitar in rock bands, and her uncle played banjo in a bluegrass band.
- She grew up a biracial child in the Piedmont region of North Carolina, spending time with family in the country and the city and hearing a range of musical styles, including jazz, blues, country, gospel, classical, and rock 'n' roll.
- Her father took notice of her exceptional voice as a child. She sang in the Greensboro Youth Chorus and began formal singing lessons at age 16.
- After high school, Giddens was admitted to Oberlin Conservatory, where she studied opera.
- After graduating college in 2000, she returned to Greensboro and became interested in the rural musical traditions of that region. This included string band music: customarily played for square dances and hoedowns. She found that the roots of the music were cross-cultural.
- Giddens began playing the banjo, on

The group she founded, the Carolina Chocolate Clusters, had performed string bands for over 20 years. In 2017, Giddens joined the GRAMMY-winning folk trio, The Carolina Chocolate Clusters, as a member. In 2019, she released her album, *From This Place*, which featured a mix of traditional and contemporary music.

Rhiannon can be seen performing with the Carolina Chocolate Clusters at the 2019 GRAMMY Awards.

Also in 2019, she released her album, *From This Place*, which featured a mix of traditional and contemporary music.

Connections: Silk Road Project

In 1998, Yo-Yo Ma founded an organization that promotes collaboration and demonstrates how music and the arts can expand understanding between countries and cultures. He named it the Silk Road Project after an ancient trading route. This route allowed for the exchange of ideas and goods between Europe, the Middle East, and Asia.

One part of the project is a performing group called the Silk Road Ensemble. Members of the group come from more than 20 countries, and the roster changes as different projects are undertaken. The instruments are diverse, including everything from the Japanese shakuhachi (bamboo flute) to Western strings, the Chinese pipa (lute), the Galician gaita (bagpipe), Indian tabla (paired drums), and Persian kamancheh (spike fiddle). The ensemble has performed hundreds of concerts in over 30 countries. Rhiannon Giddens has been the Artistic Director of the ensemble since 2020.

The Silk Road Project also has social impact initiatives that ignite a passion for the arts and provide educational programs in public schools, prisons, and underserved and refugee communities.

"I think one of the great things about being a musician is that you never stop learning."

— Yo-Yo Ma

Listening Lab

What is the first instrument that Astor learned to play?

- ☐ Guitar
- ☐ Bandoneon
- ☐ Violin
- ☐ Tuba

What do we call the musical style that Piazzolla created?

- ☐ Orquesta Típica
- ☐ Nuevo tango
- ☐ Latin
- ☐ Tango

Piazzolla is considered a musician of which Era?

- ☐ Modern
- ☐ Baroque
- ☐ 20th Century
- ☐ Classical

Astor wrote "Adiós Nonino" in memory of who?

- ☐ His teacher
- ☐ Quincy Jones
- ☐ Anibal Troilo
- ☐ His father

True or False: Nuevo tango was only popular in Argentina.

Prove it: Provide a fact that supports your answer of true or false.

Reflect

How did Clara's skill and virtuosity on the piano impact her compositions?

How do you think Clara and Robert influenced each other's music?

Writing Prompt

Clara Schumann was unusual because she maintained a professional presence as a concert pianist and composer, supporting her husband's musical career and raising eight children. Toward the end of his life, she also had to care for her husband as he suffered from mental health issues. Imagine you are Clara Schumann writing her diary at the end of the day—describe what she did that day as a mother, a wife, and a musician. What feelings do you think she experienced?

By Tijs Krammer

Book (00-48636) \$29.99

dah dah dah dah dah dah dah dah dah dah dah dah dah dah
 dah dah dah dah dah dah dah dah dah dah dah

The Rose Tree

The Rose Tree

F

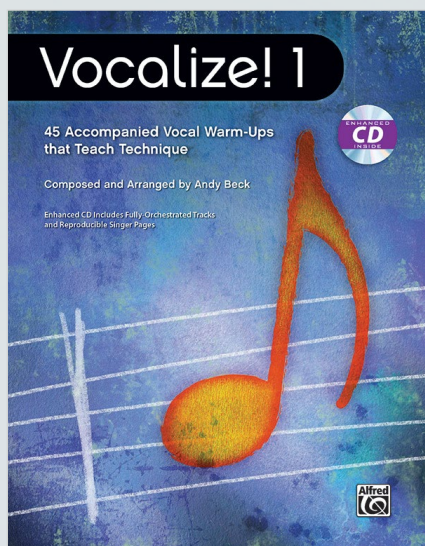
Musical notation for the vocal part (F) of 'Nay Nay Nay'. The staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The melody consists of quarter notes and half notes, with lyrics 'nay nay nay' repeated three times. The first 'nay' is on a quarter note, the second on a half note, and the third on a quarter note. The second 'nay' is on a quarter note, the third on a half note, and the fourth on a quarter note. The third 'nay' is on a quarter note, the fourth on a half note, and the fifth on a quarter note. The piece ends with a final quarter note.

nay nay nay nay nay nay nay nay

M

Musical notation for the bass part (M) of 'Nay Nay Nay'. The staff is in bass clef with a key signature of one sharp (F#) and a 2/2 time signature. The melody consists of quarter notes and half notes, with lyrics 'nay nay nay' repeated three times. The first 'nay' is on a quarter note, the second on a half note, and the third on a quarter note. The second 'nay' is on a quarter note, the third on a half note, and the fourth on a quarter note. The third 'nay' is on a quarter note, the fourth on a half note, and the fifth on a quarter note. The piece ends with a final quarter note.

nay nay nay nay nay nay nay nay



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 11 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, downloadable PDFs provide extracted vocal lines on reproducible singer pages. An instructional book you will use again and again! Topics: beginning warm-ups, posture, vowels, breath support, tone quality, diction, dynamics, articulations, diphthongs, blend, scales, intervals, harmony, and more. The comb binding creates a lay-flat book that is perfect for study and performance. This title is available in MakeMusic Cloud.

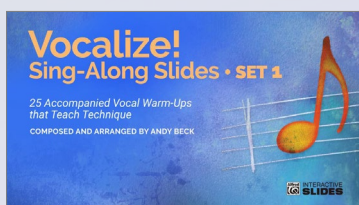
Book & Online PDF/Audio (00-40024)..... \$34.99



WATCH THE TRAILER!



ALSO AVAILABLE



Vocalize! Sing-Along Slides, Set 1

25 Accompanied Vocal Warm-Ups that Teach Technique

Words and music by Andy Beck

Interactive Slides \$29.99

Vocalize! 2

36 More Accompanied Exercises that Teach Technique

Composed and arr. Andy Beck

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

Book & Online PDF/Audio (00-49864)..... \$34.99



Vocalize! Sing-Along Slides, Set 2

25 More Accompanied Vocal Warm-Ups that Teach Technique

Interactive Slides \$29.99

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 printable PDFs.

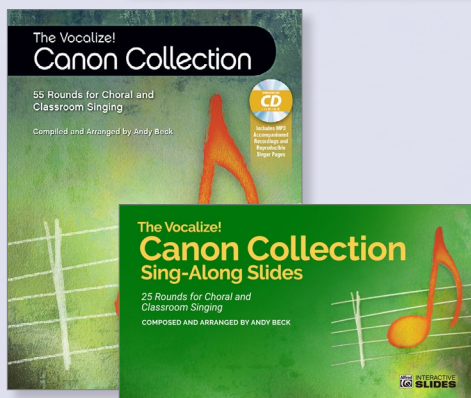
Book & Enhanced CD (00-46274)..... \$34.99



The Vocalize! Canon Collection Sing-Along Slides

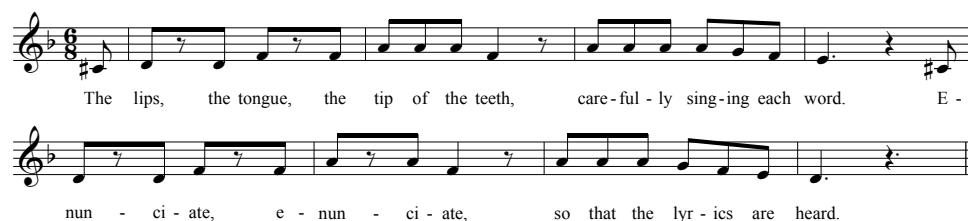
25 Rounds for Choral and Classroom Singing

Interactive Slides \$29.99



The Lips, the Tongue, the Tip of the Teeth

The title of this exercise reminds us that good diction is achieved by using these critical parts of the mouth. Enunciate clearly as you sing.



Sing Legato, Sing Staccato

Practice a smoothly connected legato, versus a sharply detached staccato. Demonstrate the contrasting articulation with gestures: painting a smooth arc with your hand for legato, and tapping an index finger into the opposite palm for staccato.



Float Up to the Top

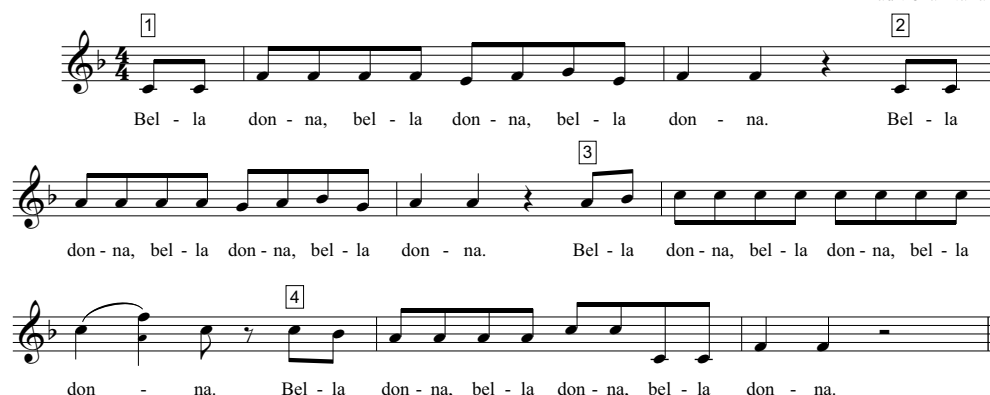
Looking to expand the upper range? Many times, the bottom notes hold the key. Perform lower pitches with a lightness of tone that allows the top range to open up. Imagine a floatie in a swimming pool—too much weight from underneath would hinder its ability to be buoyant. Sing the first and second measures of this melody lightly so the voice can easily float up and over.



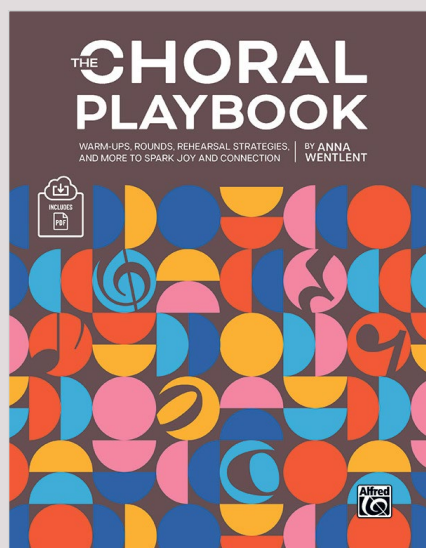
Bella Donna

This charming canon requires a relatively large vocal range. Note the optional pitch (for singers who may not be comfortable with the higher one) at the end of the third phrase. How can you approach a high note with ease? Check your posture, drop your jaw, and engage your breath support.

Traditional Italian



Pronunciation: BEH-lah DAW-nah
Translation: Beautiful lady.



WATCH THE TRAILER!

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. Includes physical and vocal warm-ups, solfège patterns, rounds, silly songs, and choir games, as well as effective rehearsal strategies to keep your singers active and engaged. This product is available in MakeMusic Cloud.

Available in
makemusic
CLOUD

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

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

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

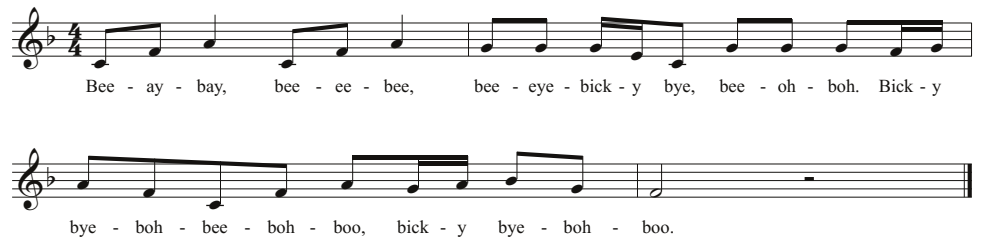
Partner Lean

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.



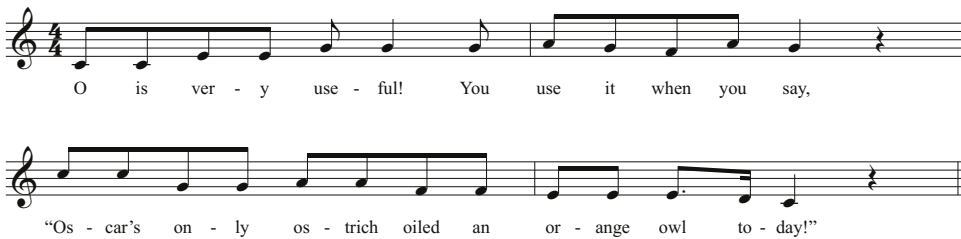
Bee-ay-Bay

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.



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.



SWEETLY THE SWAN SINGS

This beautiful round may be sung in up to four parts. If possible, sing the full eight measures as one smooth, legato phrase, without taking a breath. The descending melodic contour encourages bringing the head voice down into the lower register, which is preferred for good choral tone. Remind young singers to match their vowel shape on the repeated line “doh, dee, ah, doh.” To practice, sing the vocal warm-up “Vowel Shapes” (p. 8). Then use the hand movements learned there when singing “doh” and “dee,” as follows:

Doh: Circle your mouth

Dee: Pull up from the center of your head, as if pulling an imaginary string

Doh: Circle your mouth

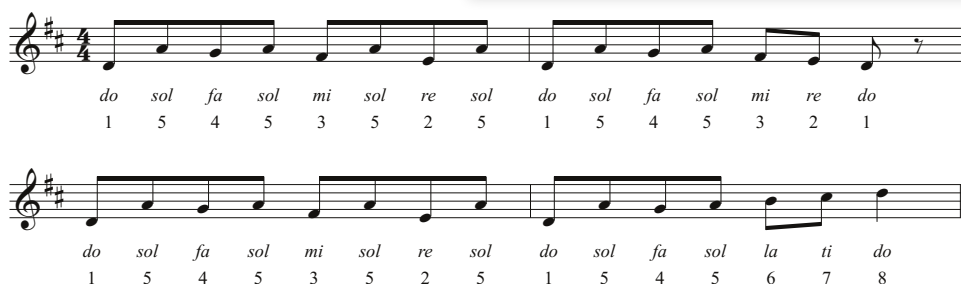
Traditional

Gently (♩ = ca. 80)



Disappearing Solfège

Sing as notated, using either solfège or numbers. Once you reach the final note except for *fa*. When you get to *fa*, clap your hands. The scale degree which scale degree is dropped or continue in a cumulative





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 them with 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

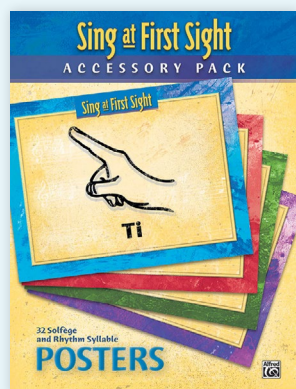
Level 2

Reproducible Companion

Level 1

Level 2

Textbooks available in **MakeMusic Cloud**

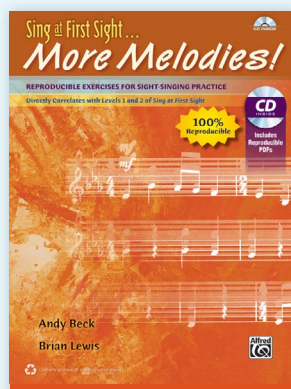


Sing at First Sight Accessory Pack

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 rhythm syllable posters.

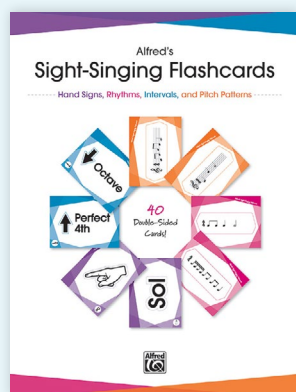


Sing at First Sight ... More Melodies!

Reproducible Exercises for Sight-Singing Practice

Augment your sight-singing curriculum with this supplemental exercise book that directly correlates to levels one and two of Alfred's popular *Sing at First Sight* method. Every melody in this

reproducible resource appears in both treble and bass clef. Print and project with the included data CD.



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. Includes 40 double-sided flash cards.



Sight-Singing Workshop

60 Onscreen Exercises

Each of 20 units begins with a Rhythm Drill, followed by a Pitch Pattern, and finishes with a Melody Maker

(combining the concepts into a tuneful exercise). Includes embedded audio accompaniment, fillable slides, and answer keys. The culminating exercise in each unit offers free assessment and recording powered by **MakeMusic Cloud**.