

Level 1

Pitch

1. Students learn Solfege scale with hand signs (ascending and descending). This is practiced every day so that students are familiar with the hand signs.
2. Learn *do-re-mi* pitch relationship and hand signs.
3. Introduce a three line staff.
4. Introduce concept of lines and spaces on the staff.
5. Find *do*, *re*, and *mi* on the three line staff.
6. Learn *sol* syllable and hand sign.
7. Learn *la* syllable and hand sign.
8. *Do*, *re*, and *mi* move in “steps”.
9. “Skips” happen when one syllable is skipped.
10. Learn *do-mi-so* arpeggio pattern.
11. Introduce concept of “movable *do*” - students practice *do-re-mi* and *do-mi-so* starting on both line and space.
12. Introduce 5 line staff.
13. Learn high *do* syllable and hand sign.
14. Learn *ti* syllable and hand sign.
15. Introduce the *ti-do* relationship (*ti* leads to *do*).
16. Learn *fa* syllable and hand sign.
17. *Fa* leads down to *mi*.
18. Students can now use one octave major scale on solfege using movable *do*.
19. Treble/bass clefs.
20. Higher notes on treble clef, lower on bass - doesn't matter as long as they know where *do* is.
21. Introduce concept of octaves - high *do* starts a whole new higher scale and low *do* is the top of a lower scale.
22. Ledger lines above/below the staff are more lines and spaces.
23. Practice *re -fa-re* skip.
24. Practice *ti-re-ti* skip.
25. “Jumps” happen when more than one syllable is skipped.
26. Practice *do-sol-do* jump.
27. Practice *do-fa-do* jump.
28. Practice *re -sol-re* jump.

Rhythm

1. The “steady beat” is the pulse.
2. Rhythm can move faster, with, or slower than the steady beat.
3. Introduce *ta* and *ti-ti*.
4. A measure occurs between two barlines.
5. A double barline signals the end of the music.
6. In 2/4 meter, there are two *ta*'s and four *ti*'s.
7. A rest is a period of silence that can last as long as a *ta* or *ti*.
8. Notes can be tied together (say *ta-a* for two *ta*'s tied together).
9. Introduce half note - two *ta*'s together, also pronounced *ta-a*.
10. A half rest is a period of silence as long as a half note.
11. 4/4 meter has four *ta*'s per measure.
12. A whole note in 4/4 meter is as long as four *ta*'s strung together (pronounced *ta-a-a-a*).
13. In 3/4 meter there are three *ta*'s per measure,
14. There is one dotted half note in a 3/4 measure (pronounced *ta-a-a*)
15. An anacrusis is an incomplete measure at the beginning of the piece.
16. There are two sixteenth notes in one *ti* (eighth note). These are pronounced *tiki-tiki*.

Sight Singing Curriculum

Sight Reading Goals:

1. Students will sight read simple melodies in both treble and bass clefs using the Solfege symbols, Curwen hand signs, and Kodaly rhythm activities.
2. Students will read whole, half, quarter, eighth, and dotted notes and rests in 2/4, 4/4, 3/4 meter signatures.
3. Students will discriminate between beat and rhythm.
4. Students will echo sing/chant/clap rhythmic patterns.
5. Students will read simple unison, echo, round, and partner songs by clapping, chanting, mimicking, and using the Solfege reading system.
6. Students will be able to transfer knowledge of Solfege syllables and Kodaly rhythm activities to solve their own sight reading problems.

Level 2

Pitch

1. Review level 1 sequence and keep practicing all steps and activities.
2. Review major scale using movable do and the Solfege syllables in both treble and bass clefs.
3. Review skips, steps, and jumps.
4. Review *do-mi-sol-mi-do-ti-do* arpeggio pattern.
5. Practice *re -fa-re* skip.
6. Practice *ti-re-ti* skip.
7. “Jumps” happen when more than one syllable is skipped.
8. Practice *do-sol-do* jump.
9. Practice *do-fa-do* jump.
10. Practice *re-sol-re* jump.
11. An octave leap is from low *do* to high *do*.
12. A natural minor scale happens when *la* is “home base.” Practice “movable *la*.”
13. Introduce concept of half steps.
14. *Ti* to *do* is a half step and *mi* to *fa* is a half step.
15. Learn *fi* syllable and sign.
16. Learn *si* syllable and sign.
17. Read simple melodies with *fi* and *si* replacing *fa* and *so*.
18. Learn *ta* syllable and sign.
19. Read simple melodies with *ta* replacing *ti*.
20. Introduce Grand staff.
21. Learn note names in treble and bass clef.
22. Learn how treble clef relates to bass clef – what notes cross over?

Rhythm

1. Review sixteenth notes.
2. Learn *ti-tiki* and *tiki-ti* combinations of sixteenth and eighth notes.
3. A dot after a note adds one half the duration to the note.
4. A dotted quarter note has an eighth note duration added to it (pronounced *ta-i*).
5. A dotted half note has a quarter note duration added to it.
6. Offbeats are the beats in between the steady beat.
7. Introduce syncopation.
8. When different notes are tied together (like a *ta* and a *ti*), the note durations are added together pronounced *ta-i*).
9. A dotted eighth note has a sixteenth note duration added to it.
10. Learn triplet rhythm patterns.
11. *Alla breve* meter (2/2, 3/2) - half note is *ta* still.

Sight Reading Goals:

1. Students will sight read simple melodies in both treble and bass clefs using the Solfege symbols, Curwen hand signs, and Kodaly rhythm activities.
2. Students will read whole, half, quarter, eighth, and dotted notes and rests in 2/4, 4/4, 3/4, and *alla breve* meter signatures.
3. Students will discriminate between beat and rhythm.
4. Students will echo sing/chant/clap simple and more complex rhythmic patterns with sixteenth notes and syncopation.
5. Students will read more difficult unison, echo, round, partner, and two/three part songs by clapping, chanting, mimicking, and using the Solfege syllables.
6. Students will demonstrate understanding of Grand staff, note names, and bass and treble clefs.
7. Students will be able to transfer knowledge of Solfege syllables and Kodaly rhythm activities to solve their own sight reading problems.

Level 3

Pitch:

1. Review level 1 & 2 sequences and activities - students should keep practicing and become more proficient at these drills and activities.
2. Review major/ natural minor scales using movable *do* and *la*.
3. Review whole and half steps.
4. Practice using *fi*, *si* and *to* in everyday reading.
5. Review grand staff and note names in treble/bass.
6. Introduce key signatures - movable do allows for students to read in any key.
7. Practice singing intervals - relate to Solfege syllables.
8. Practice relating Solfege to common music notation.

Rhythm:

1. Review and practice level 1 & 2 rhythm sequences.
2. Introduce compound meter.
3. 6/8, 9/8, and 12/8 are grouped in sets of three *ta*'s - they can have a double or triple feel.
4. Mixed meter can have *ta*'s grouped in two's and three's in the same measure.
5. Introduce 5/8, 7/8, 5/4, 7/4.
6. Play difficult rhythm games often to keep rhythm skills going.

Sight Reading Goals:

1. Students will sight read simple melodies in both treble and bass clefs using the Solfege symbols, Curwen hand signs, and Kodaly rhythm activities.
2. Students will read whole, half, quarter, eighth, and dotted notes and rests in 2/4, 4/4, 3/4, compound, mixed and *alla breve* meter signatures.
3. Students will discriminate between beat and rhythm.
4. Students will echo sing/chant/clap simple and complex rhythmic patterns with sixteenth notes and syncopation in a variety of meter signatures.
5. Students will read in major and natural minor keys more difficult unison, echo, round, partner, and two/three/four part songs by clapping, chanting, mimicking, and using the Solfege syllables.
6. Students will demonstrate understanding of Grand staff, note names, and key signatures in bass and treble clefs.
7. Students will read with a high degree of independence.
8. Students will begin to read in homophonic parts.
9. Students will recognize and sing intervals using Solfege and note names alone and in an ensemble.
10. Students will sight read accompanied and unaccompanied.
11. Students will get better at the skills they learned in level 1 & 2.
12. Students will be able to transfer knowledge of Solfege syllables and Kodaly rhythm activities to solve their own sight reading problems.