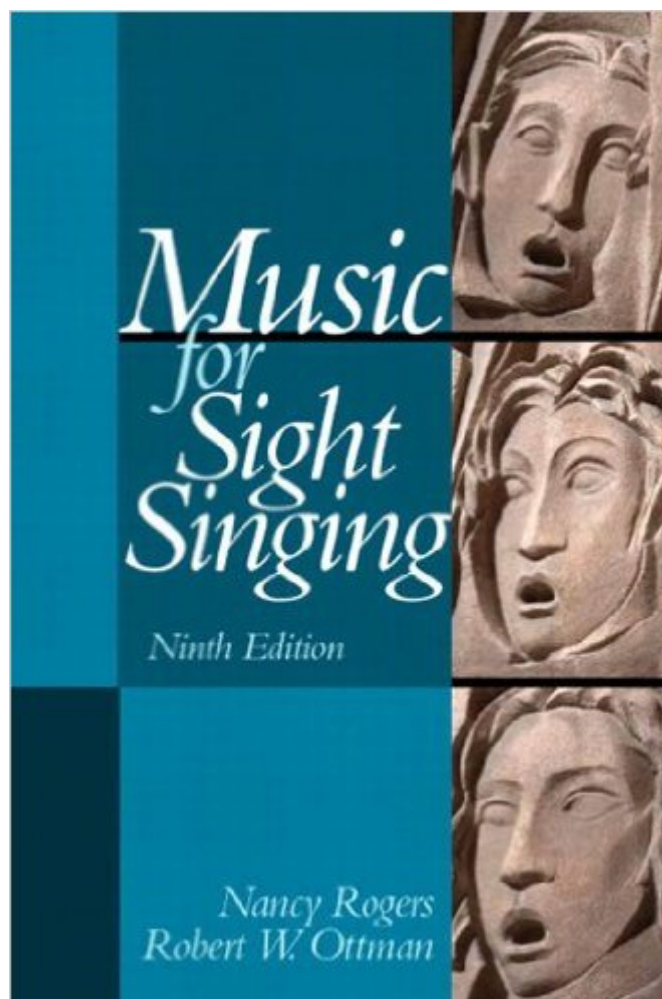


The book was found

Music For Sight Singing



Synopsis

The most engaging and musical Sight-Singing text on the market. *Music for Sight Singing* is structured around organized melodies drawn from the literature of composed music and a wide range of the world's folk music. Real music exercises allow readers to practice sight singing and develop their "mind's ear" the ability to imagine how music sounds without first playing it on an instrument. The ninth edition continues to introduce a host of important musical considerations beyond pitch and rhythm- including dynamics, accents, articulations, slurs, repeat signs, and tempo markings. The book's arrangement of simple to complex exercises lays the foundations for success.

Learning Goals Upon completing this book, readers will be able to:

- Fluently read rhythms in simple and compound meters, including those in relatively unusual, irregular, or changing meter signatures.
- Sight sing melodies in any major or minor key, and in any diatonic mode.
- Effortlessly read all four common clefs.
- Understand common musical symbols and terms.
- Recognize and sing important harmonic features such as dominant seventh and Neapolitan chords.
- Improvise effectively from a variety of background structures such as a harmonic progression or an underlying contrapuntal framework.
- Negotiate chromatic passages from simple embellishing tones and tonicizations to modulations to post-tonal music.

NOTE: MySearchLab does not come automatically packaged with this text. To purchase the text with MySearchLab, order the package ISBN: 020595524X / 9780205955244 *Music for Sight Singing Plus MySearchLab with eText -- Access Card Package* Package consists of: 0205938337 / 9780205938339 *Music for Sight Singing* 0205955053 / 9780205955053 *MySearchLab with Pearson eText -- Valuepack Access Card -- for Music for Sight Singing*

Book Information

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Customer Reviews

This is simply overpriced-- I have paid less for full sized textbooks. I have no clue why this is \$90. I'm not sure what the point is of having a hundred different versions is either, most of the examples haven't changed from the last edition but instead have been switched around and the numbers have been changed. Good business strategy. Seeing as basic music notation and sight singing have not been revolutionized as of late, I can't possibly think of any justification for having a new version every two years--other than to make a pile of money off of music students, of course.

So, come out with a new edition every few years, continue to charge an arm and a leg for it, and put on the creepiest looking cover yet. Wow.

Buy it used, if you can get it for a cheaper price. This book will stay with you through several semesters of Ear Training and Sight Singing, so treat it well. It is worth it to have half of the solfege already written in, and most musicians who are diligent enough to write in solfege know to do it in pencil, so you can remove it if needed.

This seems to be the "standard" when it comes to aural skills textbooks. It is now in its 9th edition and works very well. Starts from the beginning with rhythms and basic intervallic training and takes you to the far limits of rhythms and tonality (or atonality). My one complaint about this text is the price. I'm not sure how much they vary between editions, but it was hard to pay this much for a book in which I already owned the 7th and 8th edition. Still, Highly effective in sight-singing and ear training

This book is very overpriced. I bought it for a class, but last minute the teacher tells us we won't be needing it. I returned it, but since it was opened, I only got \$56 back out of \$112. If you're buying

books on make sure you will be needing, or else you might just lose money when returning them.

Decent book. I would have given it 5 stars if it weren't for the outrageous price. But then, it's a text book, and text books are priced sky high. You are required to buy the book for a course, so they know they can charge whatever they want.

I need this book for four semesters, but I will use it in my teaching as well! It's highly recommended.

It's a very comprehensive collection and it even provides some insight into the different ways of going about sight-singing. It's also more systematically organized than the classic Dannhauser. With regard to the material, I have yet to read through it, but as far as I can tell, this is definitely a must have for any musician.

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