

# SIGHT READING

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*Mark Hugh Malone, Ph.D.,  
Professor of Music and Coordinator of Music Education  
The Winters School of Music  
William Carey University,  
Hattiesburg, MS*

## I. Past Approaches

- A. Just do it!
- B. Sing From the Hymnal

## II. Modern Approaches: BASIC

- A. Building Rhythmic Foundations
  - 1. rhythm echo; student volunteers
  - 2. aural rhythmic dictation/students decode
  - 3. repeated practice to build a repertoire of rhythm patterns heard/manipulated
- B. Choosing a decoding system
  - 1. half notes, dotted notes, whole notes, etc.
  - 2. Malone method
  - 3. Kodaly method
  - 4. Folsom method/actualize only notated beats
- C. Creating Rhythmic Compositions (see *Improvisation* Handout)

## III. Modern Approaches: Advanced

- A. Choosing a Decoding System
  - 1. solfege or numbers
  - 2. pros and cons of each (half-steps?)
- B. Building Intervallic Relationships
  - 1. solfege singbacks; ask for volunteers
  - 2. aural intervallic dictation—students decode
- C. Rounds
  - 1. *Morning Has Come*—teach tune via solfege, add text, add motions
  - 2. *A Pizza Hut*—teach tune via solfege, add text, add motions
  - 3. others: *Sweetly the Swan Sings*, *Layers of the Earth's Atmosphere*, etc.
- D. Antecedent/Consequent
  - 1. OS I, p. 79 # 1
    - a. brief version first
    - b. expect all students to participate by providing a “nervous” answer
  - 2. OS I, p. 79 # 2

E. Melodic Compositions: A Beginning

1. four-measures; eight-measures (with notation)
2. limit pitch choices to: *sol, la, mi* at the outset
3. add text: add movement
4. perform
5. audio/video record performances for student evaluation both verbally and in writing (Common Core; National Music Anchor Standard—Responding)

F. Melodic Compositions: Extended

1. create a round
2. use text being sung in a choral piece and set to music using a limited number of pitches (or more) to enhance the mood/meaning
3. groups create a melody, notate it, ask another group to decode, add text and perform
4. The progressive choral composition:
  - a. sopranos create a melody
  - b. altos add a complimentary part
  - c. tenors add a complimentary part
  - d. basses add a complimentary part
  - e. students sing the composition and evaluate suggesting alterations, then add text

IV. Applying Concepts to Music Reading

- A. Chant Rhythms First; separate parts if necessary
- B. Chant Intervals Second; separate parts if necessary
- C. Chant Rhythm/Intervals together
- D. Adopt This Approach for decoding new pieces and to “wood-shed”/rehearse difficult passages in rehearsal by reverting to rhythmic/solfege decoding  
\*this teaches students how to rehearse or to solve singing challenges by thinking and operating in a constructive manner
- E. Repetition, Repetition, Repetition...

V. LMEA Sight-Reading Rules

VI. Samples of Sight-Reading Materials from Other States

- A. Mississippi
- B. Florida
- C. Alabama

# Morning Has Come

Adapted

Musical notation for the song 'Morning Has Come'. The first line of music is in 3/4 time, starting with a treble clef and a key signature of one flat (Bb). The melody consists of quarter and eighth notes. The lyrics are: 'Mor-ning has come, night is a - way. Rise to the sun now - and -'. The second line of music starts with a treble clef and a key signature of one flat. The melody continues with quarter and eighth notes. The lyrics are: 'wel - come the day!'. The number '7' is written above the first note of the second line.

Mor-ning has come, night is a - way. Rise to the sun now - and -

7  
wel - come the day!

# Sweetly the Swan Sings

Traditional Round

Musical notation for the song 'Sweetly the Swan Sings'. The first line of music is in 4/4 time, starting with a treble clef and a key signature of one flat (Bb). The melody consists of quarter and eighth notes. The lyrics are: 'Sweet - ly the swan sings doh dee-ah doh, doh dee-ah doh, doh dee-ah doh.' The second line of music is a continuation of the first line, with the same melody and lyrics.

Sweet - ly the swan sings doh dee-ah doh, doh dee-ah doh, doh dee-ah doh.

# To Stop The Train

British Folk Song

Musical notation for the song 'To Stop The Train'. The first line of music is in 4/4 time, starting with a treble clef and a key signature of one flat (Bb). The melody consists of quarter and eighth notes. The lyrics are: 'To stop the train in ca-ses-of e-mer-gen-cy you pull down the chain -'. The second line of music starts with a treble clef and a key signature of one flat. The melody continues with quarter and eighth notes. The lyrics are: 'pull down the chain - pen - al - ty for im - pro - per use five pounds!'. The number '5' is written above the first note of the second line.

To stop the train in ca-ses-of e-mer-gen-cy you pull down the chain -

5  
pull down the chain - pen - al - ty for im - pro - per use five pounds!



# A Pizza Hut...

Unknown

A pizz-a Hut, A pizz-a hut, Ken-tue-Ky Fried chick-en and a  
 pizz-a Hut, Mc-Don-alds, Mc-Don-alds, Ken-tuck-y Fried chick-en and a  
 Pizz-a Hut!

## 165 2-Part

Tro - po-sphere, strat - o - sphere, mes - o - sphere, ther - mo-sphere:

these are the lay - ers that form the earth's at - mo-sphere.

# Melodies to be completed\*)

1  $\frac{4}{4}$         

3  $\frac{4}{4}$         

5  $\frac{4}{4}$           

\*) See note page 142

# AVA Sight-Reading

High School SATB

#1

Soprano  
Alto

Tenor  
Bass

We have come to sing Thy praise,

Detailed description: This block contains the first system of the musical score. It features two staves: a soprano staff (treble clef) and an alto staff (treble clef). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics 'We have come to sing Thy praise,' are written below the notes. The melody consists of quarter and half notes.

5

Love, peace, and joy we now em - brace

Detailed description: This block contains the second system of the musical score, starting at measure 5. It features the same soprano and alto staves. The lyrics 'Love, peace, and joy we now em - brace' are written below the notes. The melody continues with quarter and half notes.

9

Come Thy peo - ple near and far, Sing out in

Detailed description: This block contains the third system of the musical score, starting at measure 9. It features the same soprano and alto staves. The lyrics 'Come Thy peo - ple near and far, Sing out in' are written below the notes. The melody continues with quarter and half notes.

14

tune and ev - ery one's a star.

Detailed description: This block contains the fourth system of the musical score, starting at measure 14. It features the same soprano and alto staves. The lyrics 'tune and ev - ery one's a star.' are written below the notes. The melody continues with quarter and half notes.

# AVA Sight-Reading

## High School SAB

Soprano  
Alto

Baritone

You might won - der why we're sing - ing this song.

S  
A

Bar.

We've worked hard all se - mes - ter long. Learn - ing the rhy - thms and

S  
A

Bar.

learn - ing the notes; I hope we don't get them wrong.



# AVA Sight-Reading

#2

## Middle School SAB

**Moderato**

Soprano  
Alto  
Baritone

*mf*

Who can know the fu - - - ture? Who knows what

6

lies be - fore us? No one here can say,

6

12

so let's sing an - oth - er cho - - - rus.

12

# AVA Sight-Reading

Middle School SA #1

2011

Soprano

Alto

Start ev - ry day with song! Greet o - thers with a smile.

Soprano

Alto

O - thers will sing a - long and find life to be more worth - while.

1 2 3 4 5

If all the world and love were young, And truth in ev-'ry shep-herd's tongue, These pret - ty plea-sures

If all the world and love were young, And truth in ev-'ry shep-herd's tongue, These pret - ty plea-sures

If all the world and love were young, And truth in ev-'ry shep-herd's tongue, These pret - ty plea-sures

If all the world and love were young, And truth in ev-'ry shep-herd's tongue, These pret - ty plea-sures

6 7 8 9 10

might me move, To live with thee, and be thy love. Time drives the flocks from field to fold, When

might me move, To live with thee, and be thy love. Time drives the flocks from field to fold, When

might me move, To live with thee, and be thy love. Time drives the flocks from field to fold, When

might me move, To live with thee, and be thy love. Time drives the flocks from field to fold, When

11 12 13 14 15 16

riv - ers rage, and rocks grow cold, And Phil - o-mel be - com-eth dumb, The rest com-plains of cares to come.

riv - ers rage, and rocks grow cold, And Phil - o-mel be - com-eth dumb, The rest com-plains of cares to come.

riv - ers rage, and rocks grow cold, And Phil - o-mel be - com-eth dumb, The rest com-plains of cares to come.

riv - ers rage, and rocks grow cold, And Phil - o-mel be - com-eth dumb, The rest com-plains of cares to come.



How sweet the moon - light sleeps up - on this bank. Here will we sit and

How sweet the moon - light sleeps up - on this bank. Here will we sit and

How sweet the moon - light sleeps up - on this bank. Here will we sit and

let the sounds of mu - sic Creep in our ears; soft still - ness and the

let the sounds of mu - sic Creep in our ears; soft still - ness and the

let the sounds of mu - sic Creep in our ears; soft still - ness and the

night Be - come the touch - es of sweet har - mo - ny.

night Be - come the touch - es of sweet har - mo - ny.

night Be - come the touch - es of sweet har - mo - ny.

# SAB

## Melodic

Soprano

Alto

Bass

S

A

B

## Rhythmic

**SAB**

*Melodic*

Soprano

Alto

Bass

The Rose Tree

5

6

7

8

S

A

B

### *Rhythmic*