SIGHT READING

Louisiana Music Educators Association
Baton Rouge, LA
November 20, 2015

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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

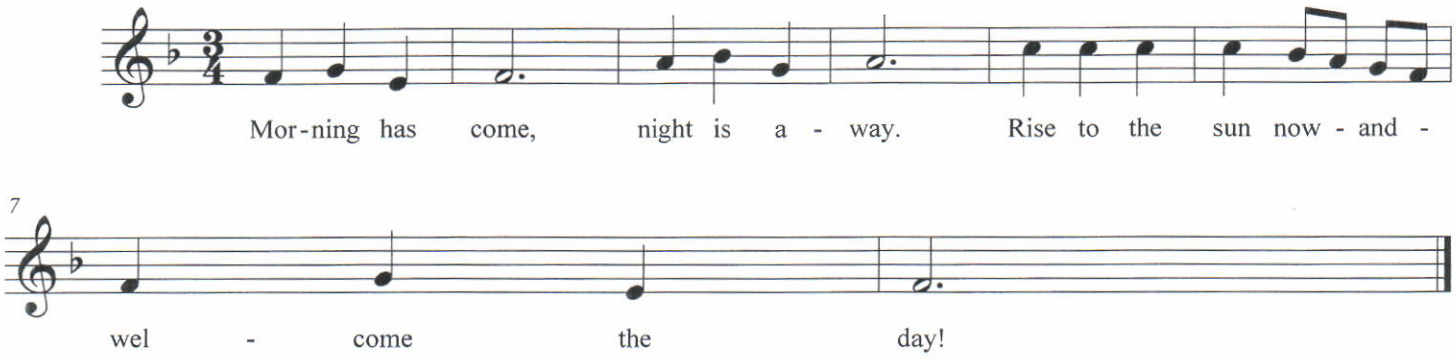
IV. Applying Concepts to Music Reading
   A. Chant Rhythms First; separate parts if necessary
   B. Chant Intervals Second; separate parts if necessary
   C. Chant Rhythm/Intervals together
   D. Adopt This Approach for decoding new pieces and to "wood-shed"/rehearse difficult passages in rehearsal by 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

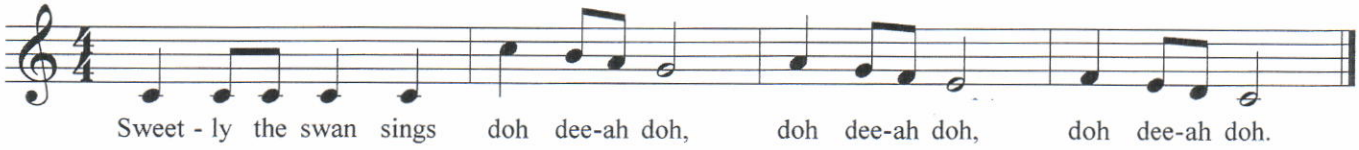
Morning Has Come

Adapted



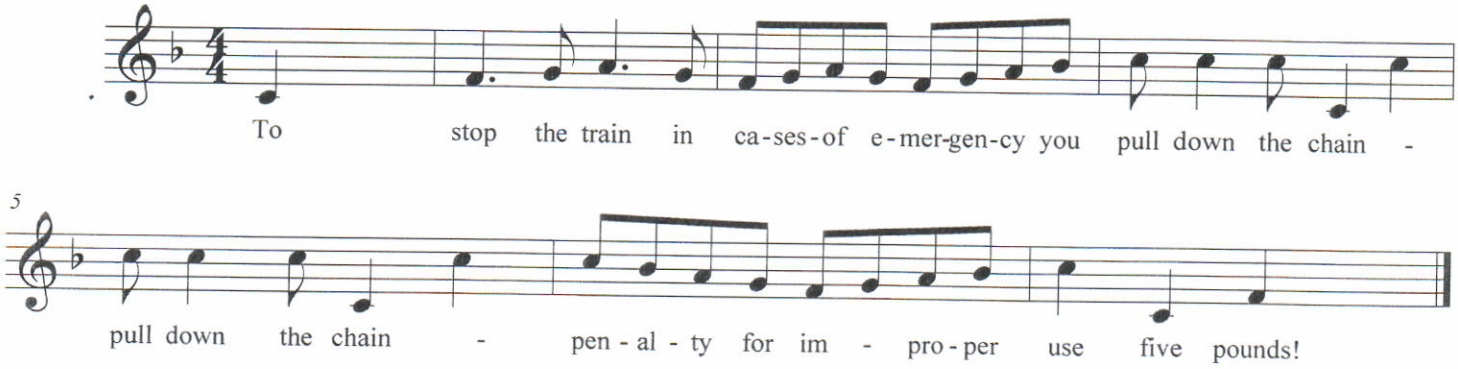
Sweetly the Swan Sings

Traditional Round



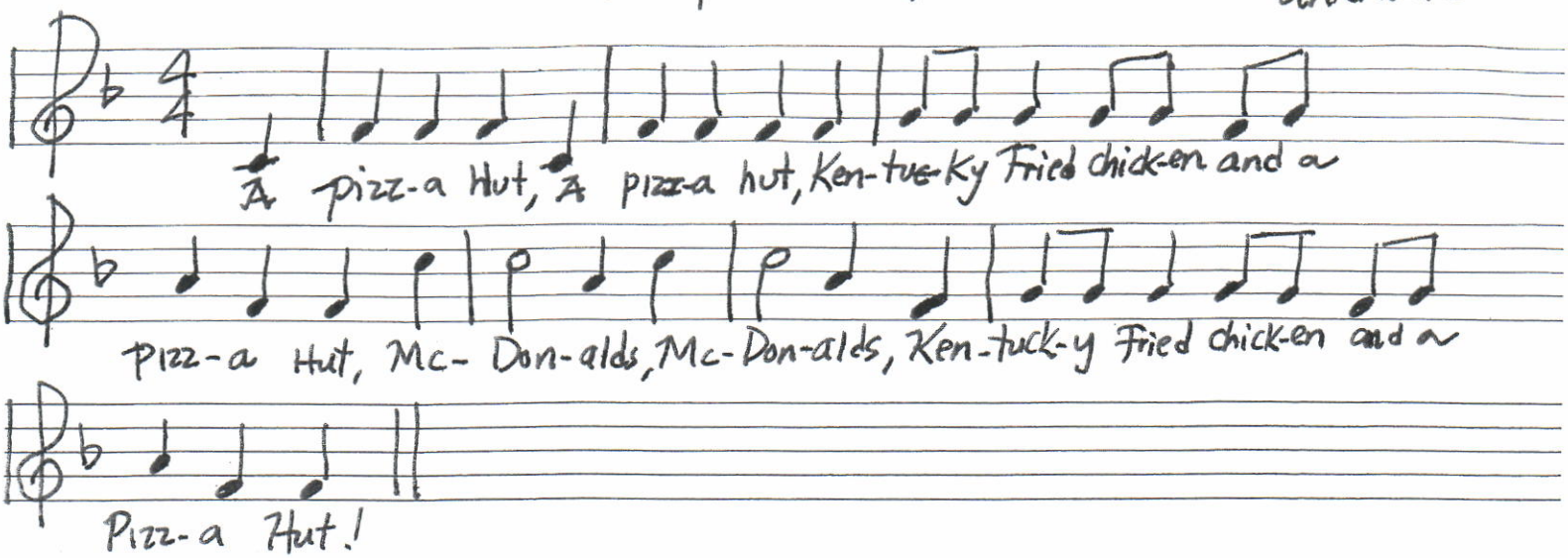
To Stop The Train

British Folk Song

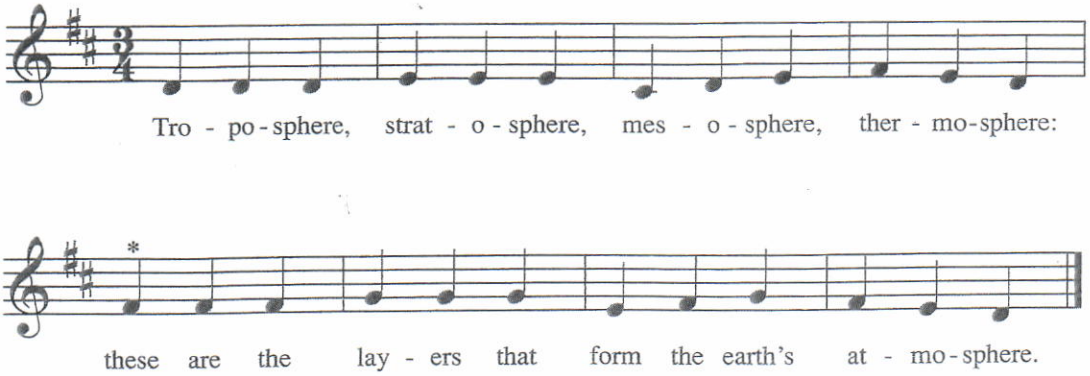


A Pizza Hut...

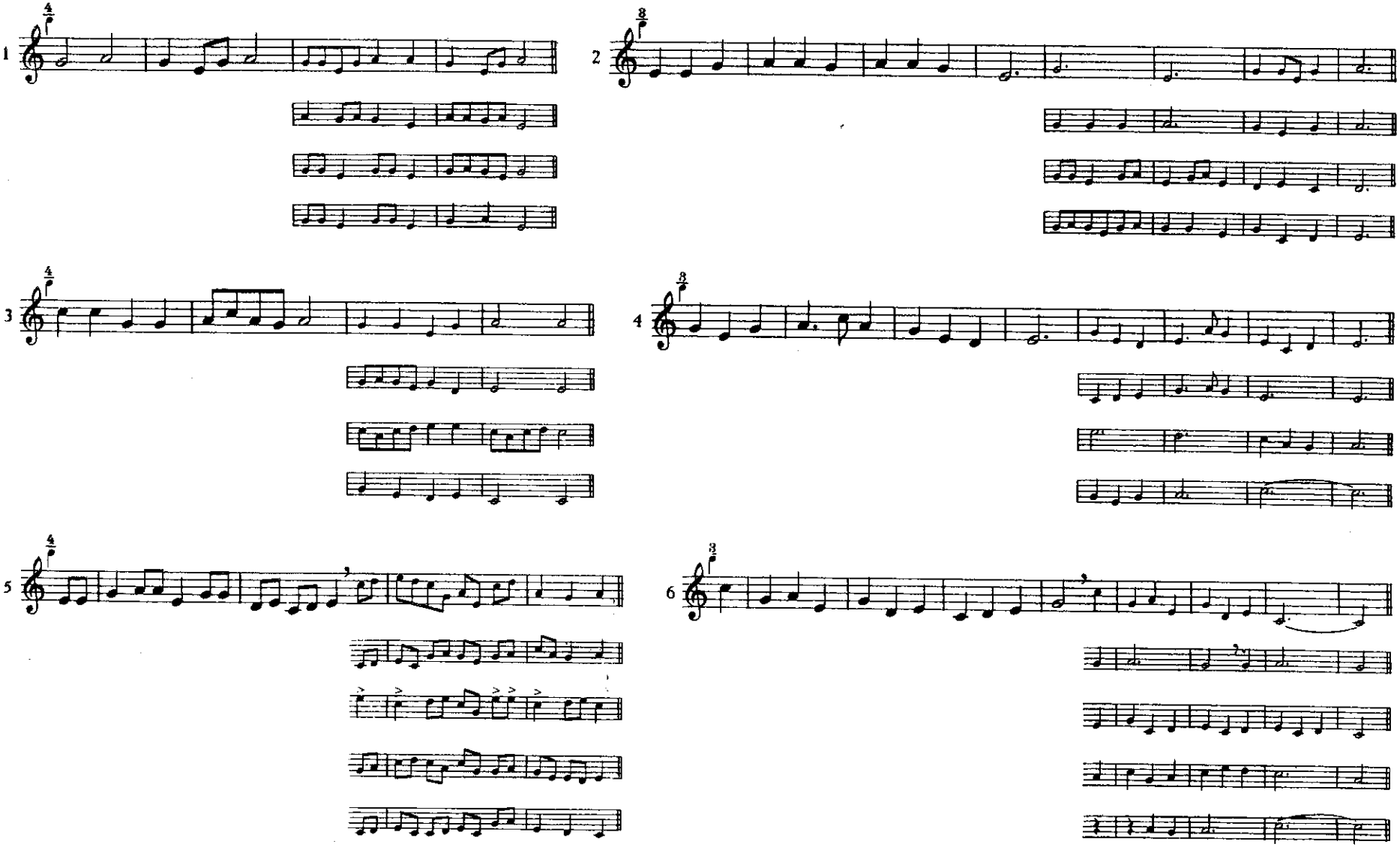
Unknown



165 **2-Part**



Melodies to be completed*)

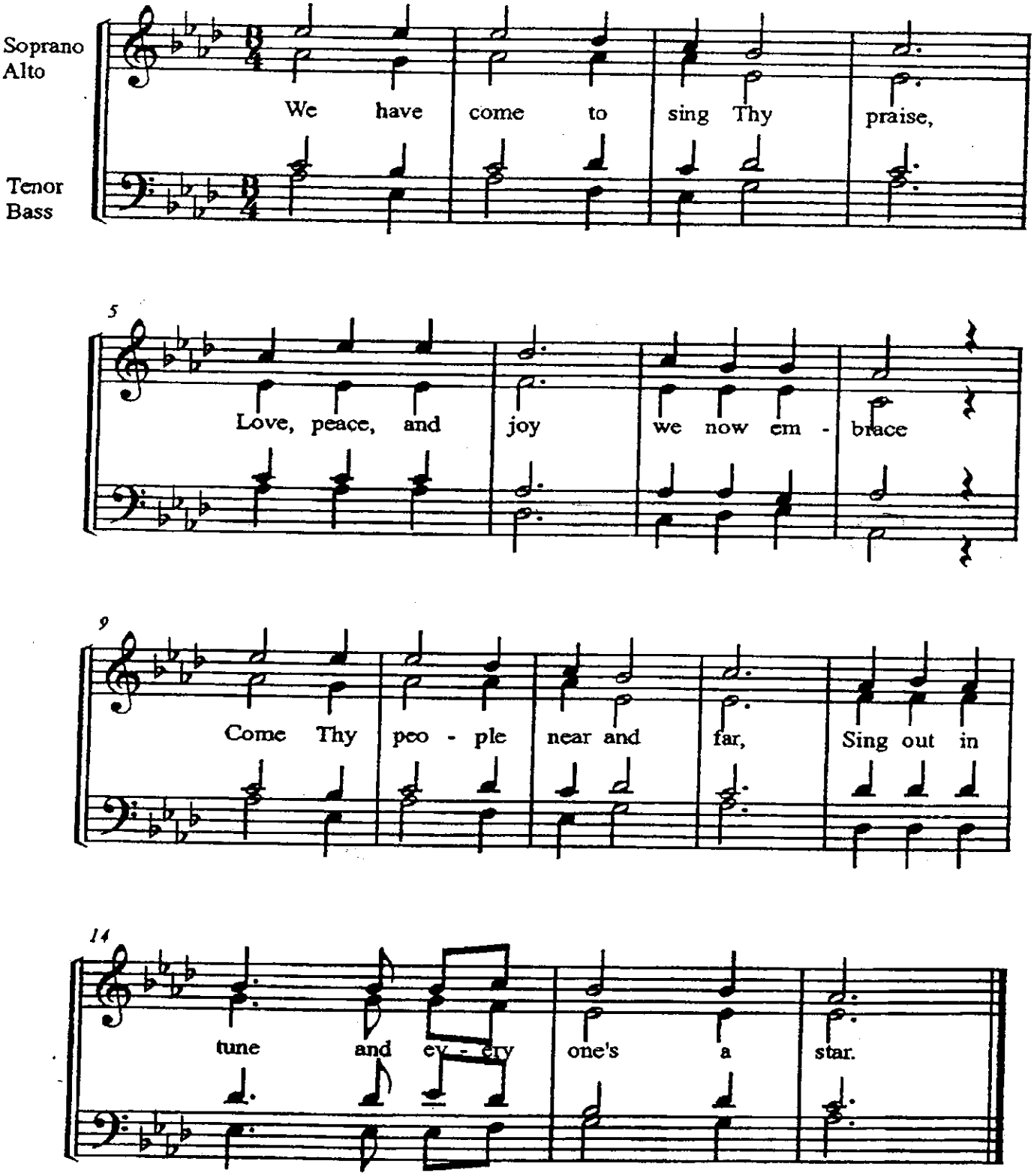


*) See note page 142

AVA Sight-Reading

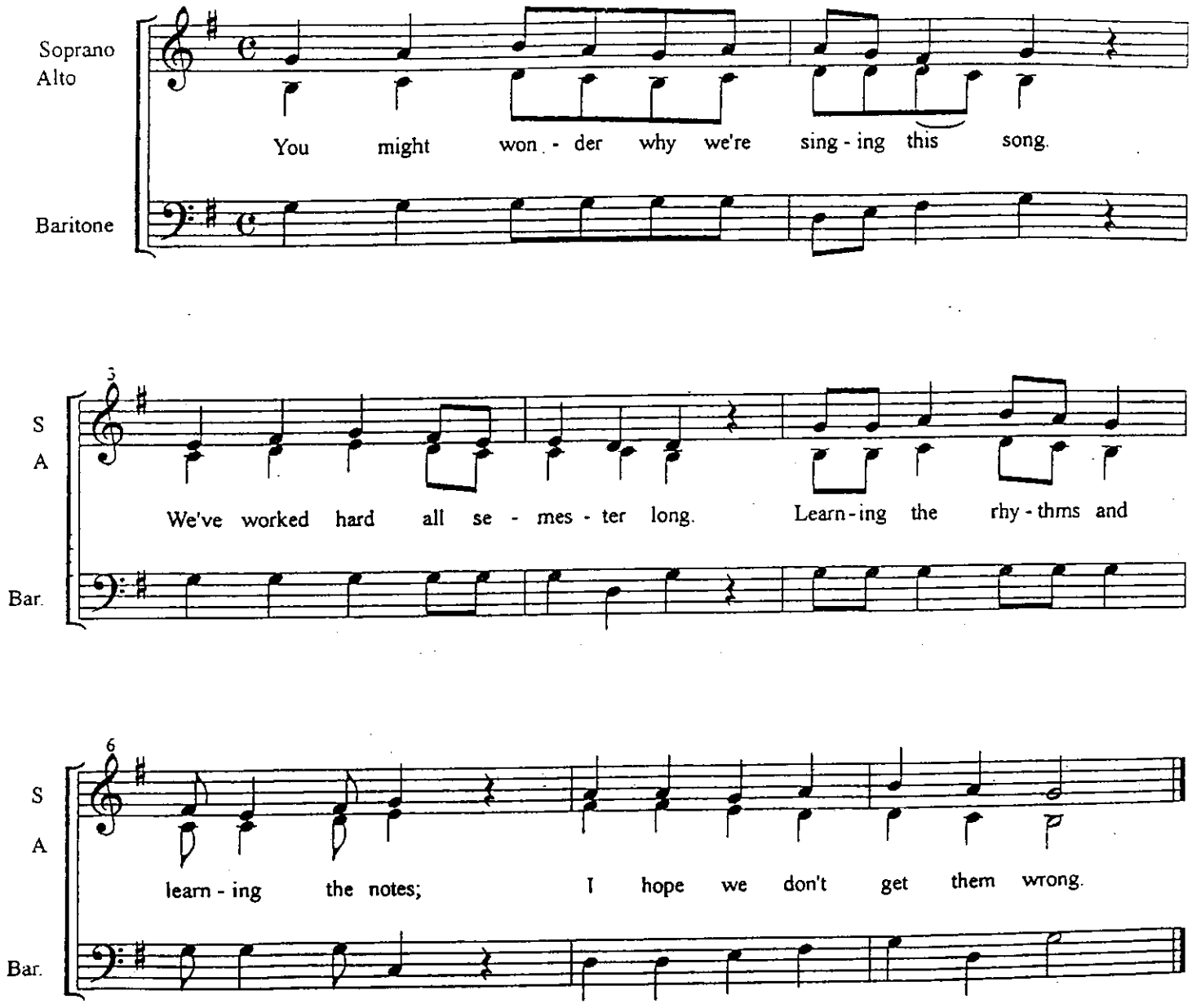
High School SATB

#1



AVA Sight-Reading

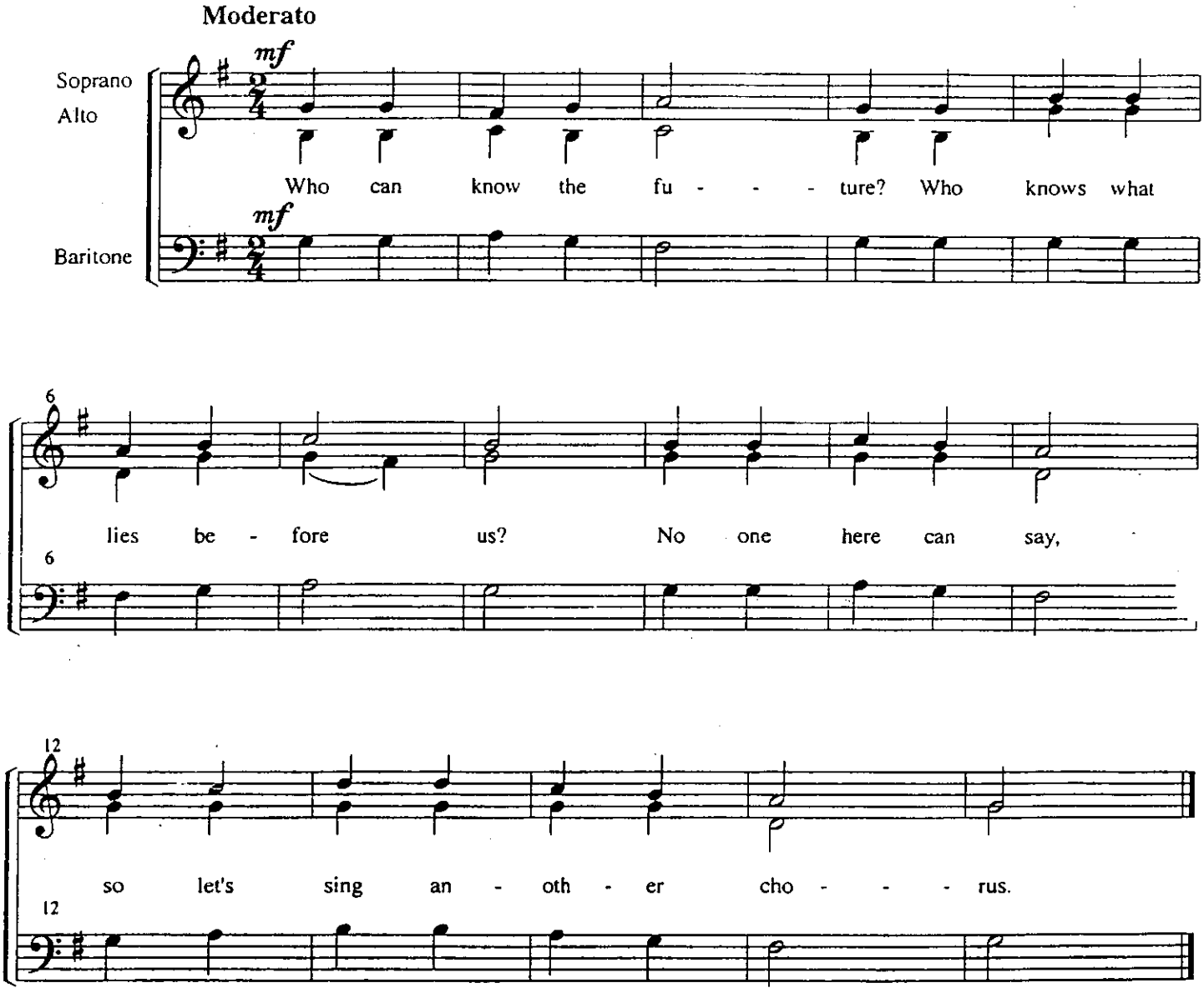
High School SAB



2001GavinBrown

AVA Sight-Reading #2

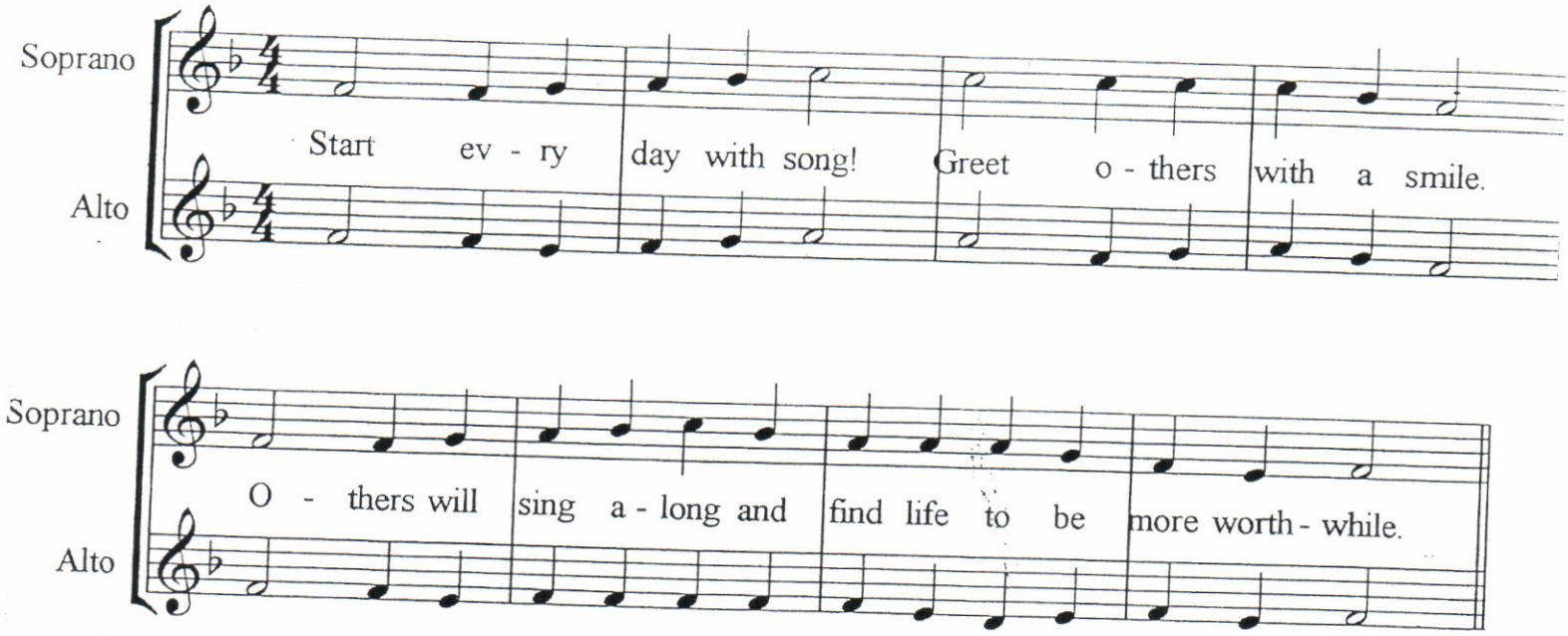
Middle School SAB



AVA Sight-Reading

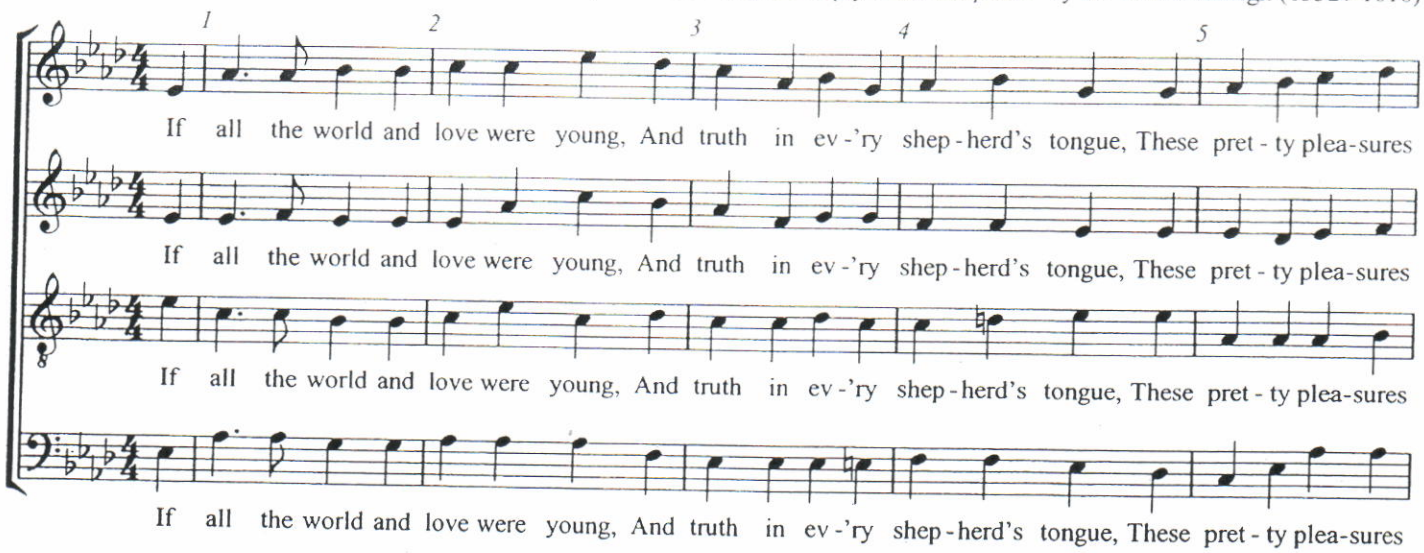
Middle School SA #1

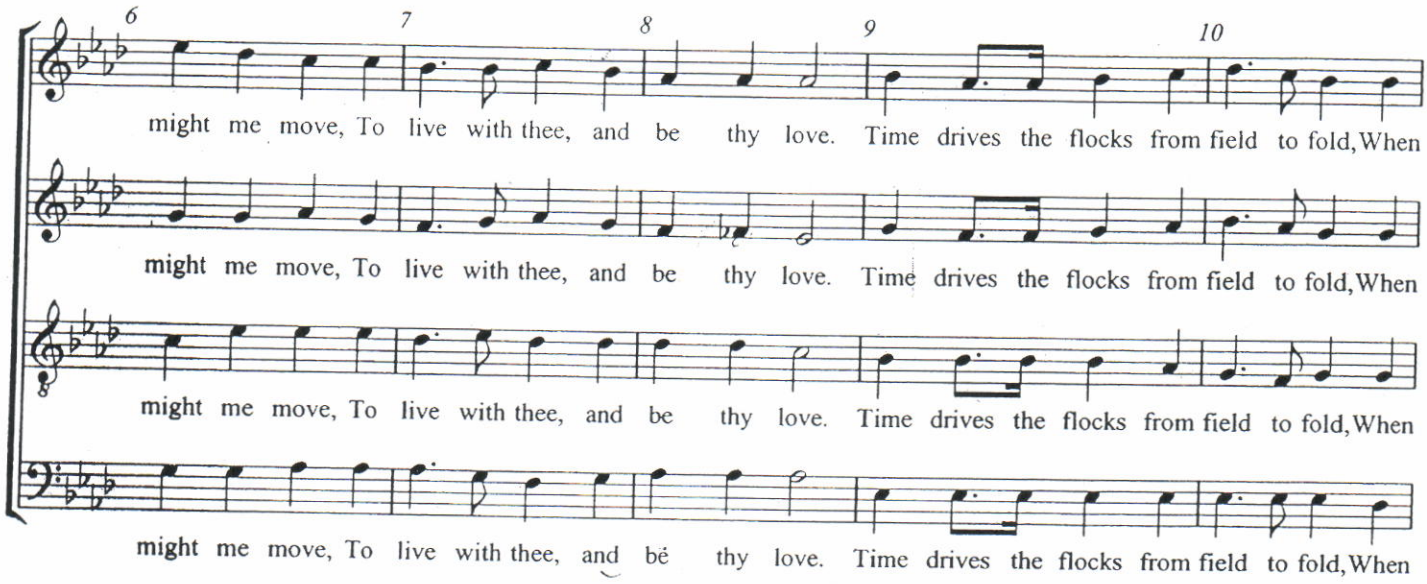
2011

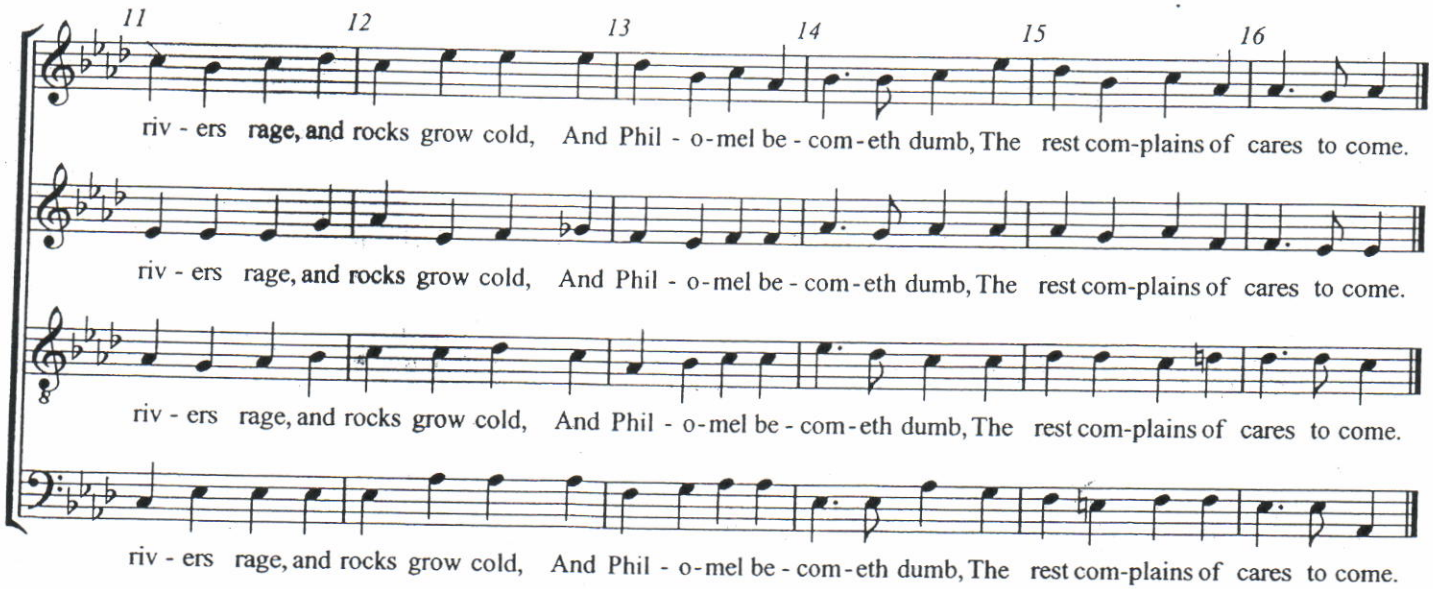


27. SATB *(High School)*

Text: *from* "The Nymph's Reply to the Shepherd" by Sir Walter Raleigh (1552?-1618)

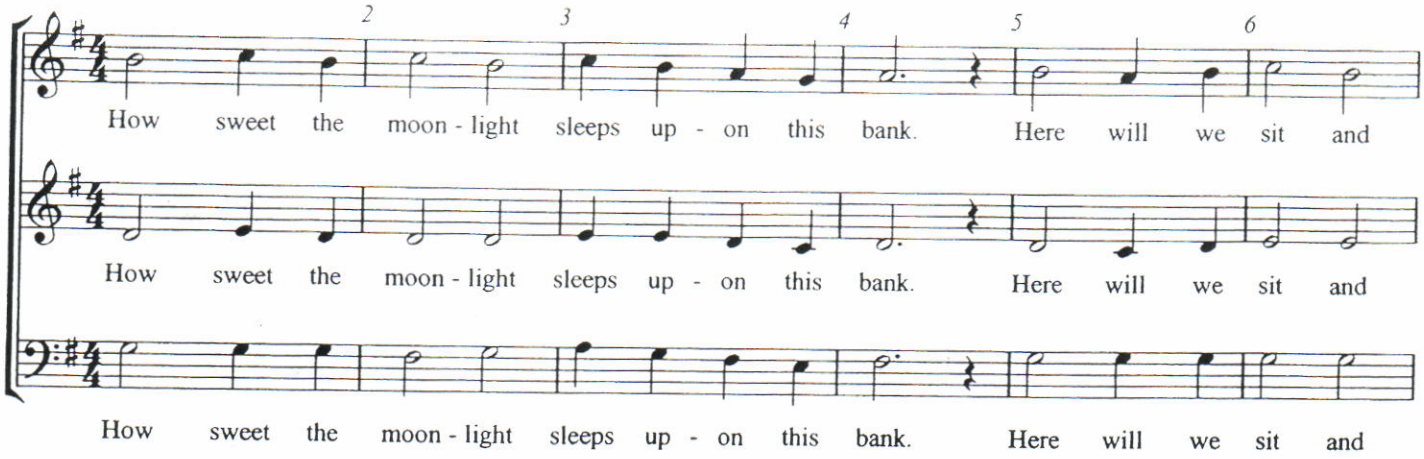


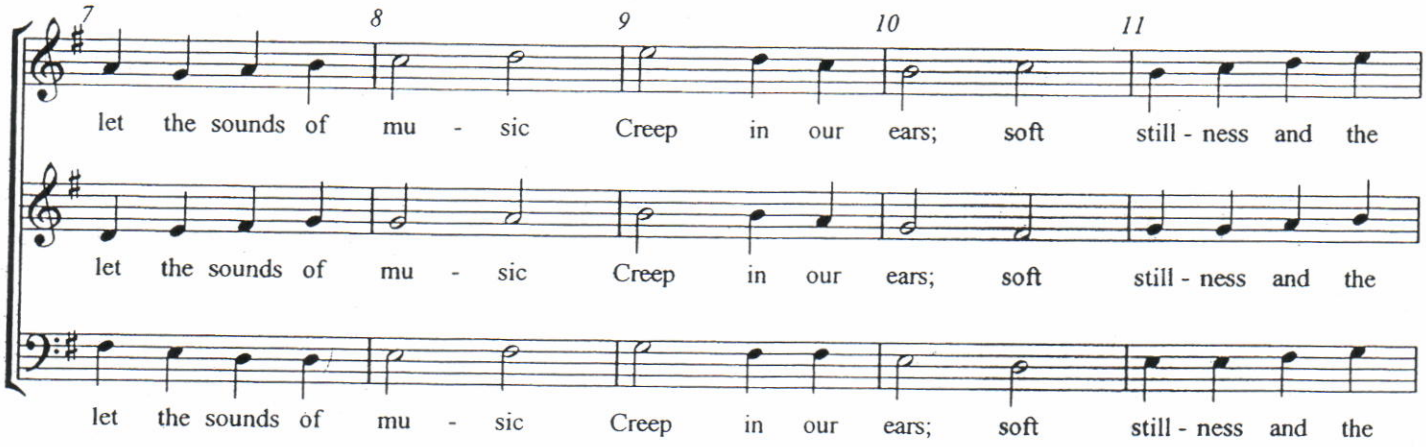


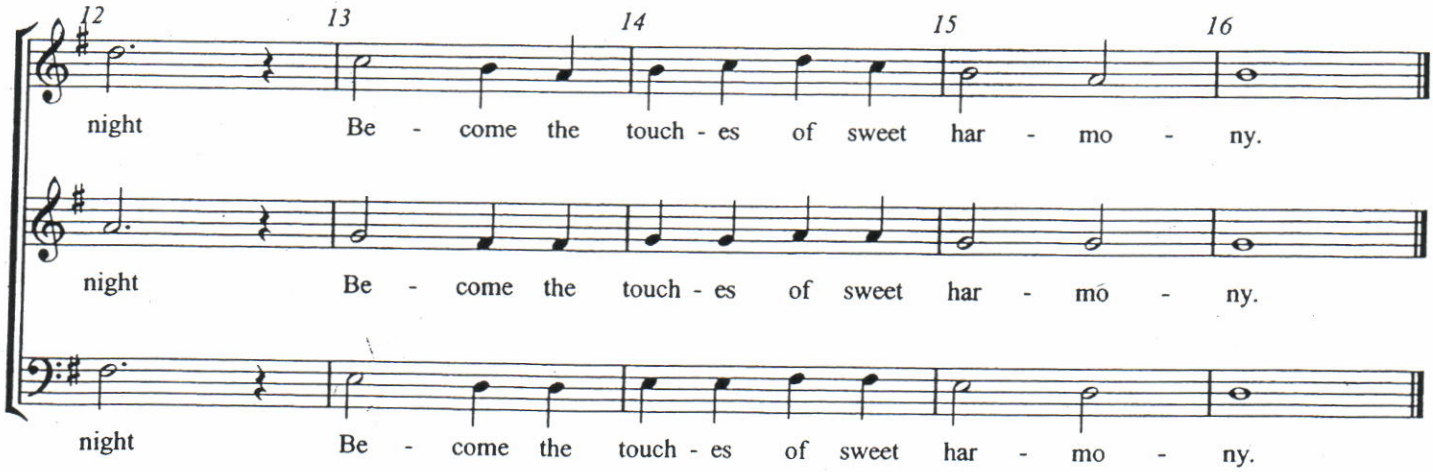


22. SAB *(Middle & Beginning High School)*

Text: *from* "The Merchant of Venice" by William Shakespeare (1564-1616)

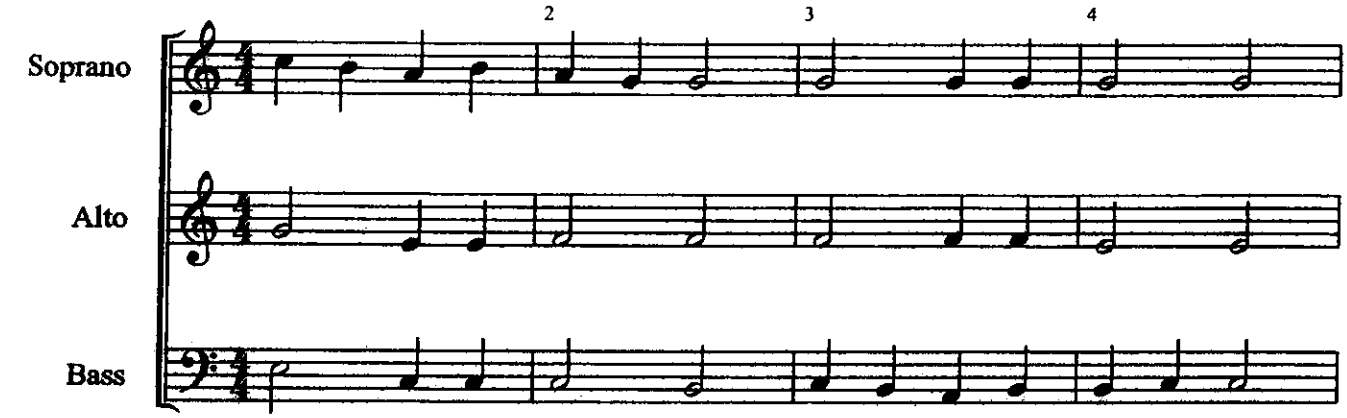


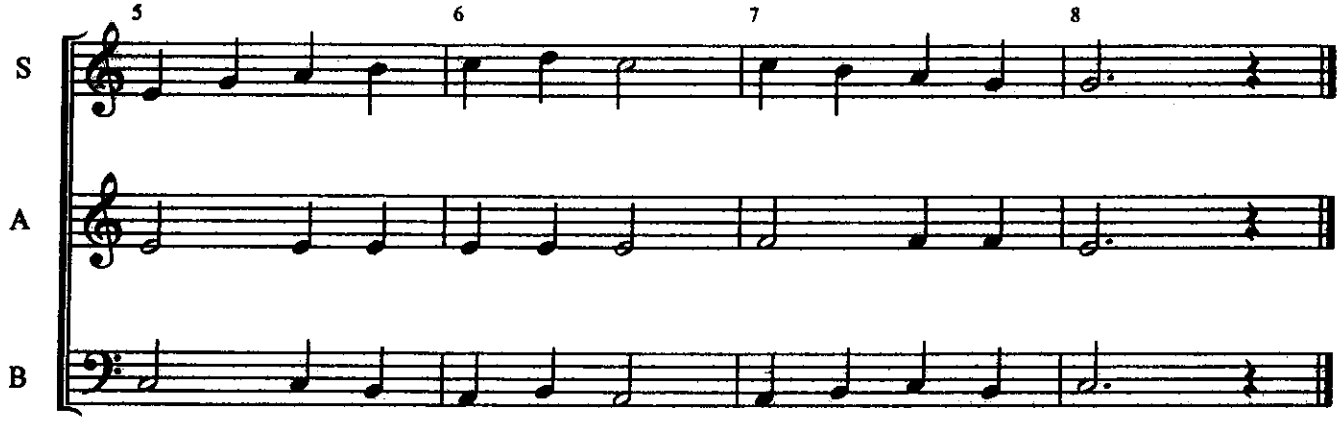




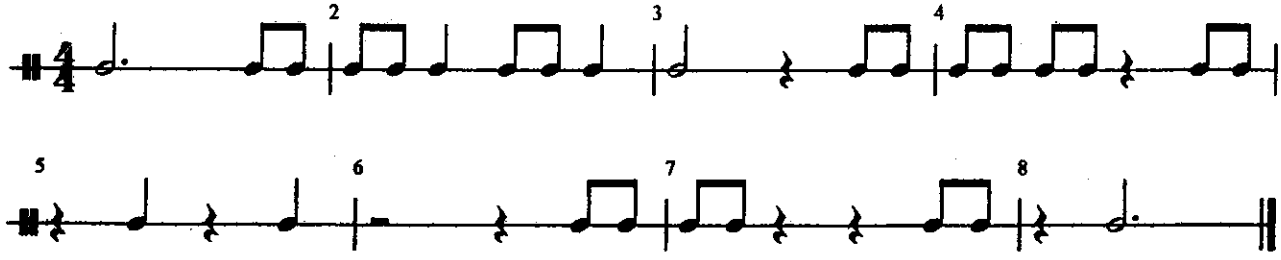
SAB

Melodic





Rhythmic



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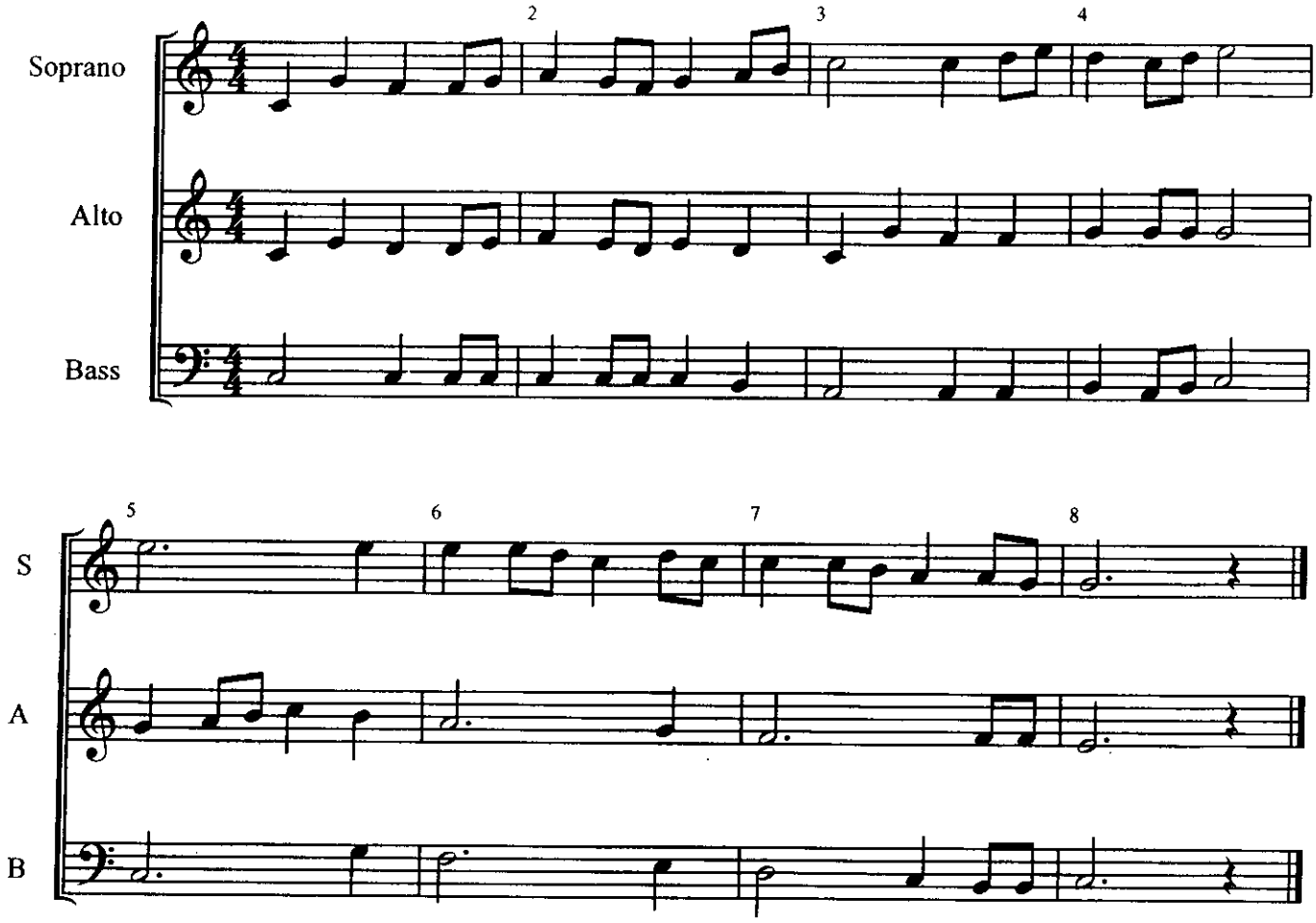
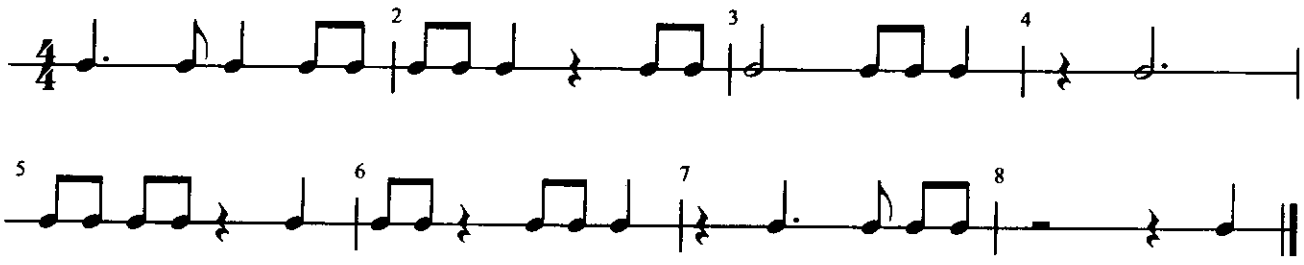
SAB

Melodic



Rhythmic



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