

SIGHT-READING STRATEGIES FOR SUCCESS

Wednesday, August 17, 2011

OCPS In-Service at Edgewater High School

STRATEGIES FOR SIGHT-READING IMPLEMENTATION AND DEVELOPMENT

- Teaching patterns for recognition (sound before sight)
 - Scales (D R M F S L T D)
 - Thirds (D M R F M S...)
 - Climbing (D R M R M F M F S...)
 - Triads (e.g. D M S M D, D F L F D, T R S R T)
- Identify anchor points
 - Major: do mi sol
 - Minor: la do mi OR do me sol
- Sing anchor points only (rest and audiate missing pitches)
- Sing anchor points only (piano plays or vocal group sings the missing notes)
- Alternate notes between students or groups of students
- Sight-reading backwards

Exercise A



Exercise B



Exercise C

Musical notation for Exercise C: A four-part vocal setting (Soprano, Alto, Tenor, Bass) in 4/4 time, with numbered measures 1 through 6.

FINDING THE SIGHT-READABLE MOMENTS IN EXISTING REPERTOIRE

- Isolate voice parts with unison singing
- Break the piece into sight-readable chunks (e.g. homophony, transposed sections, etc.)
- Identify repeated or sequential material
- Slow the tempo and/or use rhythmic augmentation
- Extract chord progressions
- Eliminate chromaticism by substituting rests, allowing students to focus on easier harmonic content
- Use count-singing syllables

ADDITIONAL STRATEGIES FOR INTEGRATING SIGHT-READING INTO THE CHORAL REHEARSAL

- **Sight-Reading Day** – pull selections from your library or use an anthology and lead a sight-reading workshop for the entire class period
- **“Weekly Reader”** – select a piece which you will teach for only one week to encourage the development of sight-reading and musicianship skills and to expose students to a varied repertoire (Dave Cross, choralnet)
- **Contextual Sight-Reading** – have students sight-read a piece and then play a recording of the piece to provide historical and cultural context
- **Sight-Reading Buddies** – divide students according to skill levels with the more advanced students assisting the less advanced students

MUSIC PERFORMANCE ASSESSMENTS (MPA) SIGHT-READING IN A NUTSHELL

- Piano may be used to establish key, but sight-reading is a cappella
- Director may not actualize any rhythm or pitches
- Director must use a standard conducting pattern
- Director may indicate key signature, rhythmic difficulties, and voice leading
- Rhythmic exercise
 - Exercise may be clapped, counted, sung, or recited on a neutral syllable
- Melodic/harmonic exercise
 - Establish tonality (scales, triads, patterns, etc.)
 - Two minutes of study time (re-establishment of tonality must fall within study time)
- For a more thorough description, consult the FVA handbook

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