

## Vocal Sight Reading - Loch Lomond

### Objective:

Given a demonstration and modelling of singing solfege syllables while hand-signaling melodies, and guided practice opportunities, the student will demonstrate the ability to sight sing the correct solfege syllables within the diatonic scale (now including the syllables *fa* and *ti*) with the corresponding hand signs, as assessed by the teacher in a solo performance where the student will sight sing notated eight-measure sequence, similar to the pitches and rhythms from the piece "Loch Lomond", on solfege while hand-signaling with no more than three errors in pitch (solfege and hand signs). (S/NS)

### Equipment & Resources:

- Teacher will need a piano/pitch pipe to get "do" and/or starting pitch
- *Melodia Vol. 1* sight reading book and sight reading exercise sheet
- Score for "Loch Lomond" arr. by Quick
- Sharpened pencil to make score notes
- Chair with no arms, suitable for singing

### Methodology:

**AS** Teacher (T.) will introduce the solfege syllables and hand signs for the diatonic major scale (ascending and descending), starting on A-Flat, by giving a demonstration. Students (Ss.) will model it back on solfege and hand signs. *NB: the new syllables introduced will be 'fa' and 'ti'; greater emphasis for these pitches will be necessary.*

**I** T. explains that this class will introduce the new syllables *fa* and *ti* to complete the diatonic scale (*d, r, m, f, s, l, t, d'*) and include sight singing of all diatonic solfege syllables while hand-signaling melodies by completing some sight reading exercises together. T. also explains that the class will conclude with a final sight reading session (with solfege and hand signs) of a piece we will be learning (title will not yet be revealed!). *NB: the students have only previously sight sung melodies within the pentatonic scale (d, r, m, s, l).*

**M** T. models how to sing solfege syllables while hand signaling various diatonic melodies (from the course sight reading book) and asks Ss. which key each exercise is in. T. will also ask which solfege syllable is the starting pitch for both exercises to monitor Ss. understanding.

**IP** Ss. given time to practice singing the solfege syllables while hand signaling diatonic melodies from the course sight reading book. T. monitors for correctness.

**M** T. distributes sight reading exercise sheets and asks Ss. which key they are in. T. models singing solfege syllables while hand-signaling the first exercise on the sight reading exercise sheet.

**GP** Ss. asked to join in on solfege with hand signs with T. on the first exercise.

**M&GP** T. repeats for second exercise.

**GP** Ss. asked to sing solfege syllables while hand-signaling, while T. points successively to pitches for the third exercise. T. will ask which solfege syllable is the starting pitch to monitor Ss. understanding thus far.

**M** T. reviews how to sing solfege syllables while hand-signaling for the fourth and fifth exercises, making note of the differences in rhythm. Again, T. will ask which solfege syllable is the starting pitch for both exercises to monitor Ss. understanding.

**GP** One at a time, Ss. are asked to sing solfege syllables while hand-signaling the fourth and fifth exercises. T. monitors for correctness and makes suggestions as needed.

**A** One by one, Ss. are asked to sight sing a notated eight-measure sequence (now including *fa* and *ti*) and similar to the pitches and rhythms from the piece "Loch Lomond", on solfege while hand-signaling with no more than three errors in pitch (solfege and hand signs). Grading of student accomplishment of the instructional objective of this lesson is done on a Satisfactory/Non Satisfactory basis.

**C** Ss. are congratulated on their efforts and progress, given suggestions of what aspects of sight reading they may need to continue working on, and feedback on what they did well. Class concludes by revealing the new piece "Loch Lomond", distributing copies, and sight singing the first verse together. Ss. should feel fairly successful doing so, as they have already explored pitches and rhythms similar to those found in this piece!

Exercises

Sight Reading Exercises

Morgan Kuepfer

Ex. #1                      Ex. #2                      Ex. #3

Ex. #1: C4, G4, A4, B4, C5. Ex. #2: D4, E4, F4, G4, A4, B4, C5. Ex. #3: C4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

Ex. #4                      Ex. #5

Ex. #4: C4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Ex. #5: C4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.