

Sight Singing Lesson Segment 1 SCED303V

Name: Jeff Oliveira	Grade Level: 9th-12th	Class: Concert Choir
<p>Central Focus: Students will learn and utilize ‘moveable-do’ solfege sight reading skills to demonstrate accurate sight-singing of grade level appropriate musical passages.</p> <p>Materials Needed:</p> <ul style="list-style-type: none"> ● tuning fork, pitch pipe, piano, etc. for obtaining starting pitch ● prepared tonal pitch patterns (see scanned doc at end) 		
<p>Objectives: <i>Behavioral:</i> To echo-sing prepared tonal pitch patterns. <i>Conceptual:</i> To develop a strong sense of ‘do’ as a home pitch</p> <p>National/Core Standards: MU:Pr4.2.E.5a, Ia, IIa, IIIa</p> <p>State Standards: 25 - Know the language of the arts A. Understand the sensory elements, organizational principles and expressive qualities of the arts.</p>		
<p>Procedure:</p> <ol style="list-style-type: none"> 1. Instruct students to repeat back the syllables and pitches they hear in the same tempo, breathing between each exercise 2. Select tonal center (do) based on ensemble ability and ensure all students are matching pitch 3. Model each pattern from “Exercise 1-A”, then listen as students repeat it back. 4. If needed, repeat patterns and address issues until accuracy is reached. 5. Assess levels of skill with pattern repeating to gauge progress as lessons continue 	<p>Formative Assessments:</p> <ul style="list-style-type: none"> -Visual scan for attention and comprehension - Listen for pitch accuracy, address mismatching as needed - Listen for accuracy of pitch, rhythm and syllables - Listen for accuracy of pitch, rhythm and syllables -Write down notes if needed 	
<p>Summative Assessments:</p> <ol style="list-style-type: none"> 1. <i>Manipulative Assessment (How will the students effectively model their new musical skills in class?)</i> Students will be able to sing back patterns when asked. 		
<p>Extension Continue sight-singing examples with echo-sing exercises.</p>		
<p>Sources McClung, Alan C. <i>Movable Tonic: A Sequenced Sight-Singing Method</i>. Chicago: GIA Publications, 2008.</p>		

Exercise 1-A

do re re re do | do re do re do | do re mi re do | do re mi mi do
 do re mi do do | do mi re re do | do do do mi do | do ti* do ti do
 do ti ti re do | do ti re re do | do ti re ti do | do re ti re do
 do re mi ti do | do mi re ti do

*Underlined syllables indicate a pitch below the initial do.

Teaching Strategies for Exercise 1-B

- ___ Use the same strategies for Exercise 1-B as in Exercise 1-A.
- ___ Create additional pitch patterns that resemble Exercise 1-B. By creating additional exercises, you get to practice writing examples that will be most successful in your classroom. Additionally, students receive fresh opportunities for repetition.
- ___ Discriminate for precise pitches and accurate intonation. Relate pitches to the home pitch, do.

Exercise 1-B

do mi re re do | do mi re mi do | do re mi fa do | do fa mi re do
 do fa mi mi do | do fa fa re do | do fa so re do | do re mi fa so
 do so do so do | do so mi so do | do mi so la so | do la so re do
 do re mi la so | do la so so do

Teaching Strategies for Exercise 1-C

- ___ Use the same strategies for Exercise 1-C as in Exercises 1-A and 1-B.
- ___ Create additional tonal pitch patterns that resemble Exercise 1-C. By creating additional exercises, you get to practice writing examples that will be most successful in your classroom. Additionally, students receive fresh opportunities for repetition.
- ___ Discriminate for precise pitches and accurate intonation. Relate pitches to the home pitch, do.

Sight Singing Lesson Segment 2 SCED303V

Name: Jeff Oliveira	Grade Level: 9th-12th	Class: Concert Choir
<p>Central Focus: Students will learn and utilize ‘moveable-do’ solfege sight reading skills to demonstrate accurate sight-singing of grade level appropriate musical passages.</p> <p>Materials Needed:</p> <ul style="list-style-type: none"> ● tuning fork, pitch pipe, piano, etc. for obtaining starting pitch ● prepared tonal pitch patterns (see scanned doc at end) 		
<p>Objectives: <i>Behavioral:</i> To echo-sing prepared tonal pitch patterns. <i>Conceptual:</i> To develop a strong sense of ‘do’ as a home pitch</p> <p>National/Core Standards: MU:Pr4.2.E.5a, Ia, IIa, IIIa</p> <p>State Standards: 25 - Know the language of the arts A. Understand the sensory elements, organizational principles and expressive qualities of the arts.</p>		
<p>Procedure:</p> <ol style="list-style-type: none"> 1. Remind students of procedures from previous day 2. Select the same tonal center as previous lesson and ensure all students are matching pitch 3. Model problematic patterns from “Exercise 1-A”, followed by new patterns from “Exercise 1-B” then listen as students repeat it back. 4. If needed, repeat patterns and address issues until accuracy is reached. 5. Continue assessing levels of skill with pattern repeating to gauge progress as lessons continue 	<p>Formative Assessments:</p> <ul style="list-style-type: none"> -Visual scan for attention and comprehension - Listen for pitch accuracy, address mismatching as needed - Listen for accuracy of pitch, rhythm and syllables - Listen for accuracy of pitch, rhythm and syllables -Write down notes if needed 	
<p>Summative Assessments:</p> <ol style="list-style-type: none"> 1. <i>Manipulative Assessment (How will the students effectively model their new musical skills in class?)</i> Students will be able to sing back patterns when asked. 		
<p>Extension Continue sight-singing examples with echo-sing exercises.</p>		
<p>Sources McClung, Alan C. <i>Movable Tonic: A Sequenced Sight-Singing Method</i>. Chicago: GIA Publications, 2008</p>		

Exercise 1-A

do re re re do | do re do re do | do re mi re do | do re mi mi do
 do re mi do do | do mi re re do | do do do mi do | do ti* do ti do
 do ti ti re do | do ti re re do | do ti re ti do | do re ti re do
 do re mi ti do | do mi re ti do

*Underlined syllables indicate a pitch below the initial do.

Teaching Strategies for Exercise 1-B

- ___ Use the same strategies for Exercise 1-B as in Exercise 1-A.
- ___ Create additional pitch patterns that resemble Exercise 1-B. By creating additional exercises, you get to practice writing examples that will be most successful in your classroom. Additionally, students receive fresh opportunities for repetition.
- ___ Discriminate for precise pitches and accurate intonation. Relate pitches to the home pitch, do.

Exercise 1-B

do mi re re do | do mi re mi do | do re mi fa do | do fa mi re do
 do fa mi mi do | do fa fa re do | do fa so re do | do re mi fa so
 do so do so do | do so mi so do | do mi so la so | do la so re do
 do re mi la so | do la so so do

Teaching Strategies for Exercise 1-C

- ___ Use the same strategies for Exercise 1-C as in Exercises 1-A and 1-B.
- ___ Create additional tonal pitch patterns that resemble Exercise 1-C. By creating additional exercises, you get to practice writing examples that will be most successful in your classroom. Additionally, students receive fresh opportunities for repetition.
- ___ Discriminate for precise pitches and accurate intonation. Relate pitches to the home pitch, do.

Sight Singing Lesson Segment 3 SCED303V

Name: Jeff Oliveira	Grade Level: 9th-12th	Class: Concert Choir
<p>Central Focus: Students will learn and utilize ‘moveable-do’ solfege sight reading skills to demonstrate accurate sight-singing of grade level appropriate musical passages.</p> <p>Materials Needed:</p> <ul style="list-style-type: none"> ● tuning fork, pitch pipe, piano, etc. for obtaining starting pitch ● prepared tonal pitch patterns (see scanned doc at end) 		
<p>Objectives: <i>Behavioral:</i> To echo-sing prepared tonal pitch patterns. <i>Conceptual:</i> To develop a strong sense of ‘do’ as a home pitch</p> <p>National/Core Standards: MU:Pr4.2.E.5a, Ia, IIa, IIIa</p> <p>State Standards: 25 - Know the language of the arts A. Understand the sensory elements, organizational principles and expressive qualities of the arts.</p>		
<p>Procedure:</p> <ol style="list-style-type: none"> 1. Remind students of procedures from previous day 2. Select the same tonal center as previous lesson and ensure all students are matching pitch 3. Model problematic patterns from “Exercise 1-A” and “Exercise 1-B” and all patterns from “Exercise 1-C”, then listen as students repeat them back. 4. If needed, repeat patterns and address issues until accuracy is reached. 5. Continue assessing levels of skill with pattern repeating to gauge progress as lessons continue 	<p>Formative Assessments:</p> <ul style="list-style-type: none"> -Visual scan for attention and comprehension - Listen for pitch accuracy, address mismatching as needed - Listen for accuracy of pitch, rhythm and syllables - Listen for accuracy of pitch, rhythm and syllables -Write down notes if needed 	
<p>Summative Assessments:</p> <ol style="list-style-type: none"> 1. <i>Manipulative Assessment (How will the students effectively model their new musical skills in class?)</i> Students will be able to sing back patterns when asked. 		
<p>Extension Use foundations in echo-singing patterns to introduce the concept of audiation.</p>		
<p>Sources McClung, Alan C. <i>Movable Tonic: A Sequenced Sight-Singing Method</i>. Chicago: GIA Publications, 2008</p>		

- _____ Create additional tonal pitch patterns by mixing Exercises 1-A, 1-B, and 1-C after students are proficient with the examples in Exercise 1-C.

Exercise 1-C

do ti do ti do | do ti la ti do | do la ti ti do | do la la ti do
do la ti re do | do ti la re do | do la re ti do | do ti la so do
do so la ti do | do so do so do | do so ti ti do | do ti so la do
do so re so do | do so re ti do

Notes for the Teacher

- _____ A music maker should learn to produce precise pitches. Tenaciously encourage pitch accuracy by relating each pitch to *do*. Sliding pitches, close-to-accurate pitches, and almost-right pitches should be compassionately rejected.
- _____ By creating additional exercises, you get to practice writing examples that will be most successful in your classroom.
- _____ To guide instruction throughout, use the checklists in Teaching Strategies, Notes for the Teacher, and Notes for the Student.

Exercise 1-A

do re re re do | do re do re do | do re mi re do | do re mi mi do
 do re mi do do | do mi re re do | do do do mi do | do ti* do ti do
 do ti ti re do | do ti re re do | do ti re ti do | do re ti re do
 do re mi ti do | do mi re ti do

*Underlined syllables indicate a pitch below the initial do.

Teaching Strategies for Exercise 1-B

- ___ Use the same strategies for Exercise 1-B as in Exercise 1-A.
- ___ Create additional pitch patterns that resemble Exercise 1-B. By creating additional exercises, you get to practice writing examples that will be most successful in your classroom. Additionally, students receive fresh opportunities for repetition.
- ___ Discriminate for precise pitches and accurate intonation. Relate pitches to the home pitch, do.

Exercise 1-B

do mi re re do | do mi re mi do | do re mi fa do | do fa mi re do
 do fa mi mi do | do fa fa re do | do fa so re do | do re mi fa so
 do so do so do | do so mi so do | do mi so la so | do la so re do
 do re mi la so | do la so so do

Teaching Strategies for Exercise 1-C

- ___ Use the same strategies for Exercise 1-C as in Exercises 1-A and 1-B.
- ___ Create additional tonal pitch patterns that resemble Exercise 1-C. By creating additional exercises, you get to practice writing examples that will be most successful in your classroom. Additionally, students receive fresh opportunities for repetition.
- ___ Discriminate for precise pitches and accurate intonation. Relate pitches to the home pitch, do.

Sight Singing Lesson Segment 4 SCED303V

Name: Jeff Oliveira	Grade Level: 9th-12th	Class: Concert Choir
<p>Central Focus: Students will learn and utilize ‘moveable-do’ solfege sight reading skills to demonstrate accurate sight-singing of grade level appropriate musical passages.</p> <p>Materials Needed:</p> <ul style="list-style-type: none"> ● tuning fork, pitch pipe, piano, etc. for obtaining starting pitch 		
<p>Objectives: <i>Behavioral:</i> To describe and demonstrate basic audiation <i>Conceptual:</i> To internally “hear” (audiate) pitches different than ones being sung</p> <p>National/Core Standards: MU:Pr4.2.E.5a, Ia, IIa, IIIa</p> <p>State Standards: 25 - Know the language of the arts A. Understand the sensory elements, organizational principles and expressive qualities of the arts.</p>		
<p>Procedure:</p> <ol style="list-style-type: none"> 1. Give a very basic description of audiation 2. Select the same tonal center as previous lesson and ensure all students are matching pitch 3. Instruct students that while they are sustaining ‘do’ they should hear what ‘re’ is in their head. 4. Have students intensify ‘re’ until it is ‘louder’ than ‘do’, then sing ‘re’ and sustain. 5. Reverse the process, singing ‘re’ and hearing ‘do’ then singing ‘do’ 6. If time, audiate other pitches and sing them as well 7. Assess levels of skill with audiation to gauge progress as lessons continue 	<p>Formative Assessments:</p> <ul style="list-style-type: none"> -Visual scan for attention - Listen for pitch accuracy, address mismatching as needed -Visual scan for attention - Visual scan for attention, listen for accuracy of pitch - Same as above - Same as above - Write down notes if needed 	
<p>Summative Assessments:</p> <ol style="list-style-type: none"> 1. <i>Manipulative Assessment (How will the students effectively model their new musical skills in class?)</i> Students will be able to audiate and sing pitches when asked. 		
<p>Extension Continue developing audiation skills using patterns and rote</p>		
<p>Sources McClung, Alan C. <i>Movable Tonic: A Sequenced Sight-Singing Method</i>. Chicago: GIA Publications, 2008</p>		

Sight Singing Lesson Segment 5 SCED303V

Name: Jeff Oliveira	Grade Level: 9th-12th	Class: Concert Choir
<p>Central Focus: Students will learn and utilize ‘moveable-do’ solfege sight reading skills to demonstrate accurate sight-singing of grade level appropriate musical passages.</p>		
<p>Materials Needed:</p> <ul style="list-style-type: none"> ● tuning fork, pitch pipe, piano, etc. for obtaining starting pitch ● prepared tonal pitch patterns (see scanned doc at end) ● visual version of above exercises (handout, on board, etc) that all students can see 		
<p>Objectives: <i>Behavioral:</i> To use basic audiation to complete pitch patterns <i>Conceptual:</i> To internally “hear” (audiate) pitches</p>		
<p>National/Core Standards: MU:Pr4.2.E.5a, Ia, IIa, IIIa</p>		
<p>State Standards: 25 - Know the language of the arts A. Understand the sensory elements, organizational principles and expressive qualities of the arts.</p>		
<p>Procedure:</p> <ol style="list-style-type: none"> 1. Review audiation description 2. Select the same tonal center as previous lesson and ensure all students are matching pitch 3. Instruct students that you will sing the first few syllables of each exercise then cue them to finish 4. Sing through exercises 1-A, varying the number of syllables left out to match the skill of the group 5. Assess levels of skill with audiation to gauge progress as lessons continue 	<p>Formative Assessments:</p> <ul style="list-style-type: none"> - Visual scan for attention - Listen for pitch accuracy, address mismatching as needed - Visual scan for attention - Visual scan for attention, listen for accuracy of pitch - Write down notes if needed 	
<p>Summative Assessments:</p> <ol style="list-style-type: none"> 1. <i>Manipulative Assessment (How will the students effectively model their new musical skills in class?)</i> Students will be able to audiate and sing pitches when asked. 		
<p>Extension Continue developing audiation skills using patterns and rote</p>		
<p>Sources McClung, Alan C. <i>Movable Tonic: A Sequenced Sight-Singing Method</i>. Chicago: GIA Publications, 2008</p>		

Teaching Strategies

- Present students with a pitch pattern written in solfège syllables. (For examples, see Exercise 1-A.)
- Sing a portion of the pattern. Have students complete the remainder of the pattern by singing on solfège syllables.

Complete pattern	Teacher sings . . .	Student sings . . .
<i>do-re-mi-re-do</i>	<i>do-re-mi</i>	<i>re-do</i>
<i>do-re-mi-fa-so</i>	<i>do-re-mi</i>	<i>fa-so</i>
<i>do-mi-so-so-do</i>	<i>do-mi-so</i>	<i>so-do</i>
<i>do-re-mi-so-do</i>	<i>do-re</i>	<i>mi-so-do</i>
<i>do-fa-mi-re-do</i>	<i>do-fa</i>	<i>mi-re-do</i>
<i>do-fa-so-re-do</i>	<i>do-fa</i>	<i>so-re-do</i>
<i>do-<u>ti</u>-<u>la</u>-<u>ti</u>-do</i>	<i>do-<u>ti</u>-<u>la</u></i>	<i><u>ti</u>-do</i>
<i>do-<u>ti</u>-<u>la</u>-re-do</i>	<i>do-<u>ti</u>-<u>la</u></i>	<i>re-do</i>

*Underlined syllables indicate a pitch below the initial *do*.

- Vary the process to make it easier or harder. For example, make it easier by singing the first four solfège syllables and having students sing the remaining solfège syllable. To make it harder, sing the first solfège syllable and have students sing the remaining four solfège syllables. Tailor the learning assessments to meet the needs of your students.

Notes for the Student

- Establish the sound of *do* firmly, both internally and externally.
- Remember that everyone learns at a different rate and that skills are developed through repetition and over time. If you think you are not succeeding fast enough, be patient and persistent!

Instructional Segment 3

Learning Objective

To identify pitch patterns sung on a neutral syllable by singing them on solfège syllables.