

EDUC 451B INQUIRY WORKSHOP PROPOSAL – SAMPLE 3

Love at First Sight Reading

Categories	
I. Group Members	
II. Presentation Title	Love at First Sight Reading
Date	Jan 20, 2014
III. Summary	A variety of repertoire excerpts will facilitate discussion and practice of various sight reading techniques relating to rhythm, melody, harmony, and general tips and tricks.
IV. Materials	Choral Excerpt Booklet containing excerpts from: <i>Verbum Supernum Prodiens</i> by Damijan Mocnik <i>Let the Great Song Come</i> by Imant Raminsh <i>Llega la Hora</i> by Kristopher Fulton <i>Three Ways to Vacuum Your House</i> by Stephen Hatfield <i>Agnus Dei</i> by William Byrd <i>If Music Be the Food of Love</i> by Jean Belmont <i>Lullaby</i> by Lera Auerbach <i>O Nata Lux</i> by Morten Lauridsen <i>Kyrie Eleison</i> by Larry Nickel <i>Jenga Imani Yako</i> by Eugene Rogers
V. Objectives	Singers perform/collect a tool kit of sight reading techniques to alleviate stress and anxiety, and better prepare singers for approaching new repertoire with choirs or own choral practice.
VI. Activities (didactic + interactive)	Opener: <i>Verbum Supernum Prodiens</i> (Brittany) Cold-read of the repertoire with follow-up discussion Break-out session: <i>Let the Great Song Come</i> and <i>Llega la Hora</i> Group discussion on identifying “what to look for” in example excerpts Rhythm section: <i>Three Ways to Vacuum Your House</i> (Emily), <i>Agnus Dei</i> (Melodie) Guided sight-read of repertoire with focus on tips and tricks specific to reading rhythms

	<p>Melody section: <i>If Music Be the Food of Love</i> (Brittany), <i>Lullaby</i> (Melodie) Guided sight-read of repertoire with focus on tips and tricks specific to reading melody</p> <p>Harmony section: <i>O Nata Lux</i> (Ann), <i>Kyrie</i> (Emily) Guided sight-read of repertoire with focus on tips and tricks specific to reading harmony</p> <p>Closer: <i>Jenga Imani Yako</i> (Ann) Cold-read of repertoire</p>
/I.a) List of Tips and Tricks	<ol style="list-style-type: none"> 1) Words or syllables? <ul style="list-style-type: none"> - Read through text in advance of singing piece - Choose syllables stylistic of work - Similar to slurring and tonguing, sing melisma with articulation (slur) and tongue re-articulations 2) Identify kind of sight reader you are: <ul style="list-style-type: none"> - Do you sing by intervals? Do you judge distance and then sing? - Do you place yourself in key and use solfege/numbers? 3) What do you look for before you begin to sing ? <ul style="list-style-type: none"> - Tricky intervals, accidentals, awkward rhythms, meter - Does one voice part sing note while you <i>rest</i>? - Does your part works in conjunction with another <ul style="list-style-type: none"> – usually voice parts are written in pairs. 4) Sight reading rhythms: <ul style="list-style-type: none"> - Establish pulse internally before you singing - Externalize pulse in body (tap your foot, tap your hand against your knee) - Determine tempo by how fast you can sight read the short notes. - Count through rests, mentally divide the bar to know where the beats are. - Rhythmicize breath! Breath in tempo of music. 5) Sight reading melodies <ul style="list-style-type: none"> - Identify key; sing tonic and dominant - Audiate: hear it before you sing it – between phrases. - Pitch memory: what do notes sound and feel like? Refer to other voice parts and listen to them

	<p>sing notes you eventually sing.</p> <p>6) Sight reading harmony</p> <ul style="list-style-type: none"> - Reading vertically: looking for relationship with other voice parts. - Know your function in harmony <ul style="list-style-type: none"> – are you a part of triad? A colour note? A suspension etc.? <p>7) Words of encouragement</p> <ul style="list-style-type: none"> - The first time won't always get it right. Be forgiving - Don't get frustrated, keep going or stop, listen
<p>VII. References (2-4)</p>	<p>Score Marking Tips - Dr. Hilary Apfelstadt (musical references, see <i>materials</i> list)</p>