



Are You A Jedi or a Scout! (Are you prepared to sight-read or do you use the force?) *Bob Phillips*

Learning - Memory

Repetition, lack of interference and meaning

Learning to Read and Associate Symbols

1. Teaching by rote and teaching students to audiate
2. Rhythm Clapping + Counting Systems
 - A. Numbers = 1, 2, 3, 4. 1 +, 2 +, 3 +, 4 +.
 - B. Syllables = Du-Du De, Ta-Ti Ti, La-Le Le
 - C. Syllables and Numbers = 1, 2, 3, 4. 1 te, 2, te, 3, te, 4, te
3. Going from rote to note – rhythms and pitches
 - a) Vocal echoes, Vocal echoes with flash cards
 - b) Look and say echoes using flash cards – individual and group response
 - c) Non-stop flash cards
 - d) Solo instrument plays, individual or groups echo syllables (evaluation)
4. Going from rote to note – musical symbols
5. Writing music and dictation

Preparing to Sight-read - (Rhythm, Pitch, Visual, Ear, Mental)

1. Checkpoint system
 - A. *Checkpoint Number 1* - Title
 - B. *Checkpoint Number 2* - Composer
 - C. *Checkpoint Number 3* – Tempo (changes)
 - D. *Checkpoint Number 4* – Key Signature (changes)
 - E. *Checkpoint Number 5* – Time Signature (changes)
 - F. *Checkpoint Number 6*- Road Map (important visual cues)
 - G. *Checkpoint Number 7*- Beginning and Ending Dynamics (changes)
 - H. *Checkpoint Number 8*- Accidentals
 - L. *Checkpoint Number 9*- Style (Articulation)
2. Rhythms we miss - (Subdividing or using the force)
 - A. Dotted anything = Lasts longer than the note value. Involves more counts.
 - B. Long Notes = What is the unit of pulse?
 - C. Rests = Silence or rhythmic value. Unit of pulse
 - D. Ties + Syncopation = Keeping track of the unit of pulse and on/off
 - E. Long to Short = Quarters to whole, eighths to whole, eighths to half etc.
 - F. Short to Long = Whole to quarters, Whole to eighths, Half to eighths etc.
3. Conjunct Patterns - Scales, start together and end together
4. Disjunct Patterns - Interval recognition (What string is it on?), Chord Recognition

Special Issues - (Visual)

1. Road Maps
2. Subdividing
3. Dynamics
4. Meter Changes
5. Bowings and Articulations
6. Accompaniment Patterns
7. Accidentals and Key Change

Musicianship/Listening - (Ear)

1. Balance - Melody vs. accompaniment
2. Intonation - Listen down
3. Phrasing - Where are we going or coming from?

Practicing - (Mental)

1. The procedures
2. Variety of levels
3. Variety of styles
4. Variety of methods

sight reading checklist

Before playing a piece of music for the first time, look it over carefully for these important clues which will make sight-reading the piece easier and more successful. Make sure you take time to think about the following:

1. Title

The title may indicate something about the style or mood of the piece.

2. Composer

The composer's name may be a clue to the style of music.

3. Tempo and Tempo Changes

These markings indicate the speed and any speed changes.

4. Key Signature and Key Changes

These indicate which scale notes to play and when they change.

5. Time Signatures and Time Changes

These indicate the meter and when it will change.

6. "Road Map"

These markings indicate where to go in the music and other important visual cues.

If you have time you should also check the following items:

7. Beginning and Ending Dynamics

The dynamics tell you how loud or soft to play at the beginning and end of the piece.

8. Accidentals

These indicate when pitches are altered in some way.

9. Articulations

Articulation markings indicate the length of the notes and special ways to use the bow.

Now use this checklist to guide you as you look over the piece below. Discuss the process with your teacher and classmates, then play the piece.

1 Surprise Symphony

2
Franz Joseph Haydn (1732-1809)

3
Andante

4
5
p

7
8
9

10
pp

6
ff

6
Fine

6
D.S. al Fine

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