

The Sight
Reading Book

VIOLIN

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Dear Music Educators and Music Students,

Often, to music students, sight reading feels like a daunting task; many times, it is the one big unknown in an audition, seating placement, or in-school playing test. As a teacher, I have always found frustration with the lack of appropriate sight reading material for my students as they prepare for county, state, school, and college auditions. For years, I have taken pre-written sight reading materials and tweaked them to fit our state criteria or just written my own examples every time I need something new. While searching for great sight reading and also feeling the weight of facing the newest teacher evaluation requirements, the idea for *The Sight Reading Book* was born. I am so fortunate to teach with Brendan Van Epps; he is a great teacher and an amazing composer; when I mentioned to him my idea about the need for this book, he immediately set to writing.

With frequent practice, sight reading becomes less scary and more like piecing together a puzzle. *The Sight Reading Book* provides sight reading repertoire organized in to six levels: Level 1 is the easiest and Level 6 is the hardest. There are thirty-two examples per level. Students may work through this book methodically, example by example, or they may pick examples to perform at random. Students may practice examples alone, with teachers, or with peers. These examples mimic the type of sight reading music students will find on playing auditions throughout their playing career. By practicing sight reading, students will become experts at the process and procedure.

The Sight Reading Book is available for Flute, Oboe, Clarinet, Bass Clarinet, Saxophone, Bassoon, Trumpet/TC Baritone, French Horn, Trombone/BC Baritone, Tuba, Snare Drum, Timpani, Mallets, Violin, Viola, Cello, Double Bass, and Voice. *The Sight Reading Book* provides thirty-two eight-bar examples at six distinct levels ascending in difficulty and rigor in terms of keys, tempos, time signatures, ranges, intervals, rhythms, accidentals, rests, articulations, dynamics, and other instrument/voice-specific expectations. This book is written with New York State leveled criteria in mind, but is an authentic method and assessment tool for Level 1 (first year+) to Level 6 (All State, College Bound, and Music Majors) students everywhere.

Music Educators are in the midst of many new teacher evaluations and ratings and are hurrying to create authentic assessment materials for our students, which will in turn provide us with teacher scores. *The Sight Reading Book* can assist in creating these authentic assessments. Every book contains 192 examples aligned with leveled expectations that can assist you in determining student growth and achievement throughout the year.

We could not have completed this project without the influence of so many important people. Thank you to our wonderful colleagues and students of the Westhill Music Department for your support and the inspiration for writing this book. Thank you to our own music teachers for providing us with a fantastic foundation in music and pedagogy. Thank you and unending love to our families: James, Joshua, Christopher, and Isabella Tapia, and Karen McNary and Jack Van Epps, for the endless encouragement and love, always. Thank YOU for supporting this project; we are truly excited to have these books available for use with our schools and private students and hope they will provide a valuable service to you, too.

Sincerely,
Erin Tapia

To Student-Musicians: How to Use *The Sight Reading Book*

You may work your way through this book, in order, one example at a time, or you may pick examples at random throughout one or many levels. You may play examples on your own with a recording device, with a teacher listening, or with other student-musicians acting as judges. Challenge yourself! If you are feeling confident with your sight reading, add extra dynamics, varied articulations, tempo changes, or try 4/4 examples in cut time.

In most sight reading auditions, you will receive a short example, practice silently for about a minute, and then perform for your score. When you begin working with this book, allow yourself unlimited time to work through the steps below. As you become more confident at sight reading, limit your silent practice time to a minute or less. If you practice these steps over and over the procedure will become second nature, even when you are nervous.

Before you start a sight reading practice session, put yourself in the mindset of a performance. Visualize yourself in the sight reading experience with a judge and new piece of music in front of you. For each example you practice, work through the following steps:

Five Sight Reading Steps:

1) Time Signature and Tempo

Identify the time signature and use a metronome to set your tempo. Begin to hear or tap the steady pulse. Practice rhythmic subdivisions in your head before you move on to the next steps.

2) Key Signature and Accidentals

Identify your key signature. Even if you do not know the name of the key, identify all flats or sharps present, and make a note to yourself about flats, sharps, or naturals you tend to forget. Next, scan the piece for accidentals. If there are accidentals, check to see if they appear again carried through the measure. Are there any familiar scales or chromatic runs in the piece?

3) Details! Dynamics, Articulations, and Red Flags

Scan through the example for dynamics, articulations, high and low notes, sections that immediately draw your attention because of their difficulty, and any other red flags. Red flags are elements that you know present a particular challenge to you, for instance: remembering to carry an accidental through a measure, holding the last note full value, playing a syncopation, or paying attention to a change in dynamics.

4) Silently Practice

Silently practice from start to finish, in tempo, with steady pulse. In practice, you may try this with your metronome ticking. Move your fingers, slides, bows, sticks, or mallets, practice articulations and breaths, think dynamics, and try to hear the example in your head with the sound of your instrument or voice. Once you finish your silent run-through, note and silently practice the sections that need improvement.

5) Perform!

Play! Take a deep breath, try to hear the music before you play it, and keep going no matter what! If there are any mistakes, let them go, move on, and when you are done, note how you may improve the next time. Play accurately, but also strive to make your short performance as beautiful and musical as possible! Make your performance obvious: if you have a listener with a great musical ear, they should be able to hear your sight reading performance and perfectly write out your example to include tempo, time signature, notes, rhythms, dynamics, and articulations.

Play examples at ♩ = 60

1

mf

Musical notation for example 1, measures 1-4. The first staff is in treble clef, key of D major (two sharps), and 4/4 time. It contains a half note D4, a quarter note E4, a quarter note F#4, a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a half note D5. The second staff is in treble clef, key of D major, and 4/4 time. It contains a half note D4, a quarter note E4, a quarter note F#4, a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a half note D5.

2

mf

Musical notation for example 2, measures 1-4. The first staff is in treble clef, key of D major (two sharps), and 3/4 time. It contains a half note D4, a quarter note E4, a quarter note F#4, a half note G4, a quarter note A4, and a quarter note B4. The second staff is in treble clef, key of D major, and 3/4 time. It contains a half note D4, a quarter note E4, a quarter note F#4, a half note G4, a quarter note A4, and a quarter note B4.

3

mf

Musical notation for example 3, measures 1-4. The first staff is in treble clef, key of D major (two sharps), and 4/4 time. It contains a half note D4, a quarter note E4, a quarter note F#4, a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a half note D5. The second staff is in treble clef, key of D major, and 4/4 time. It contains a half note D4, a quarter note E4, a quarter note F#4, a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a half note D5.

4

mf

Musical notation for example 4, measures 1-4. The first staff is in treble clef, key of D major (two sharps), and 3/4 time. It contains a half note D4, a quarter note E4, a quarter note F#4, a half note G4, a quarter note A4, and a quarter note B4. The second staff is in treble clef, key of D major, and 3/4 time. It contains a half note D4, a quarter note E4, a quarter note F#4, a half note G4, a quarter note A4, and a quarter note B4.

Play examples at ♩ = 60

5

mf

Musical notation for example 5, consisting of two staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The first staff begins with a dynamic marking of *mf*. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

6

mf

Musical notation for example 6, consisting of two staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The first staff begins with a dynamic marking of *mf*. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

7

mf

Musical notation for example 7, consisting of two staves in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The first staff begins with a dynamic marking of *mf*. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

8

mf

Musical notation for example 8, consisting of two staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The first staff begins with a dynamic marking of *mf*. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

Play examples at ♩ = 60

25

mf

Musical notation for example 25, measures 1-4. The first staff is in treble clef, key of D major (two sharps), and 4/4 time. It contains a sequence of notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The second staff continues the sequence: D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7.

26

mf

Musical notation for example 26, measures 1-4. The first staff is in treble clef, key of D major (two sharps), and 2/4 time. It contains a sequence of notes: D4, E4, F#4, G4, A4, B4, C5, D5. The second staff continues the sequence: E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7.

27

mf

Musical notation for example 27, measures 1-4. The first staff is in treble clef, key of D major (two sharps), and 4/4 time. It contains a sequence of notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The second staff continues the sequence: D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8.

28

mf

Musical notation for example 28, measures 1-4. The first staff is in treble clef, key of D major (two sharps), and 2/4 time. It contains a sequence of notes: D4, E4, F#4, G4, A4, B4, C5, D5. The second staff continues the sequence: E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7.

Play examples at ♩ = 72

5

mf

6

mf

7

mf

8

mf

Play examples at ♩ = 72

21

mf

22

mf

23

mf

24

mf

Play examples at ♩ = 80

5

f

6

mf *f*

7

p *f*

8

mf *p*

Play examples at ♩ = 80

25

26

27

28

Play cut time examples at ♩ = 76

Play all other examples at ♩ = 88

5

f *p*

6

f

7

mf *f*

8

mf *p*

Play cut time examples at ♩ = 76

Play all other examples at ♩ = 88

25

f

p

26

mf

p

f

27

mf

mf

28

mf

f

mf

Play cut time examples at ♩ = 76

Play six-eight examples at ♩ = 120 or ♩ = 60

Play all other examples at ♩ = 88

9

mf

10

f *p* *mf*

11

mf

12

f *p* *f*

Play cut time examples at ♩ = 76

Play six-eight examples at ♩ = 120 or ♩ = 60

Play all other examples at ♩ = 88

13

f *mf*
mp

14

mp *mf*

15

mf *f*

16


f *mf*

Play cut time examples at ♩ = 76


Play six-eight examples at ♩ = 120 or ♩ = 60

Play all other examples at ♩ = 88

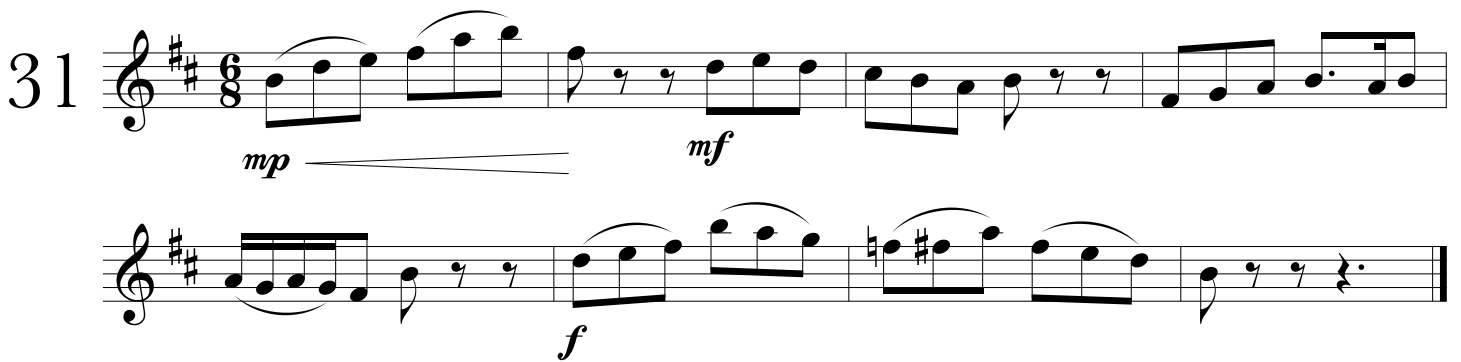
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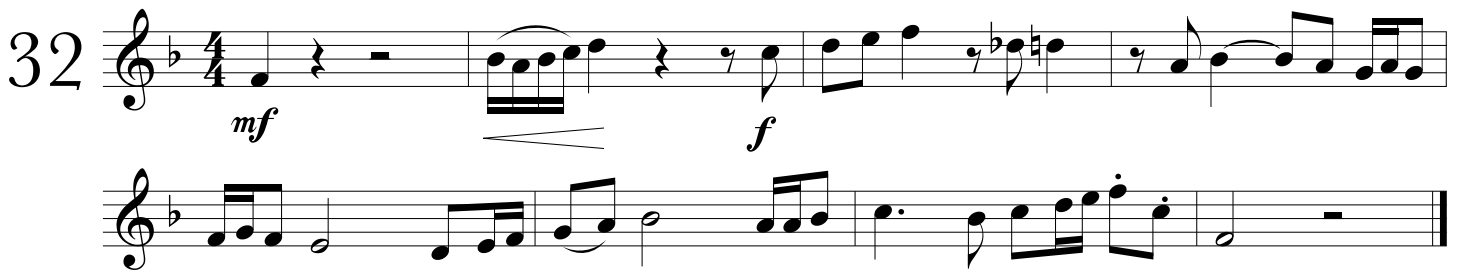
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31



32



Level Six

Play cut time examples at ♩ = 76

Play six-eight examples at ♩ = 120 or ♩ = 72

Play all other examples at ♩ = 96

13

Exercise 13 is in 2/4 time with a key signature of one sharp (F#). The first staff contains four measures: the first measure has a half note G4 with a *mf* dynamic; the second measure has a half note A4 with a *f* dynamic; the third measure has a half note B4 with a *mp* dynamic; and the fourth measure has a half note C5 with a *mp* dynamic. The second staff contains four measures: the first measure has a half note G4 with a *mf* dynamic; the second measure has a quarter rest followed by a quarter note A4; the third measure has a quarter note B4 with a triplet of eighth notes (B4, C5, B4); and the fourth measure has a quarter note C5.

14

Exercise 14 is in 6/8 time with a key signature of three flats (Bb, Eb, Ab). The first staff contains four measures: the first measure has a half note G3 with a *mp* dynamic; the second measure has a half note A3 with a *f* dynamic; the third measure has a half note B3 with a *f* dynamic; and the fourth measure has a half note C4 with a *f* dynamic. The second staff contains four measures: the first measure has a half note G3 with a *mp* dynamic; the second measure has a half note A3 with a *mp* dynamic; the third measure has a half note B3 with a *mp* dynamic; and the fourth measure has a half note C4 with a *mp* dynamic.

15

Exercise 15 is in 4/4 time with a key signature of three flats (Bb, Eb, Ab). The first staff contains four measures: the first measure has a half note G3 with a *mf* dynamic; the second measure has a half note A3 with a *f* dynamic; the third measure has a half note B3 with a *f* dynamic; and the fourth measure has a half note C4 with a *f* dynamic. The second staff contains four measures: the first measure has a half note G3 with a *mf* dynamic; the second measure has a half note A3 with a *mf* dynamic; the third measure has a half note B3 with a *mf* dynamic; and the fourth measure has a half note C4 with a *mf* dynamic.

16

Exercise 16 is in 3/4 time with a key signature of one sharp (F#). The first staff contains four measures: the first measure has a half note G4 with a *mf* dynamic; the second measure has a half note A4 with a *mf* dynamic; the third measure has a half note B4 with a *mf* dynamic; and the fourth measure has a half note C5 with a *mf* dynamic. The second staff contains four measures: the first measure has a half note G4 with a *mf* dynamic; the second measure has a half note A4 with a *mf* dynamic; the third measure has a half note B4 with a *mf* dynamic; and the fourth measure has a half note C5 with a *mf* dynamic.

Level Six


Play cut time examples at ♩ = 76

Play six-eight examples at ♩ = 120 or ♩ = 72

Play all other examples at ♩ = 96

17 

18 

19 

20 