

# Sight Reading Workbook

## Level Two

*Helping Eyes Read Music More Efficiently*

by Wesley Schaum

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## Foreword

Successful sight reading involves the interaction of many factors. Basic elements of music reading are explained in the *Schaum Sight Reading Check List* on the front inside cover. This workbook goes *beyond* these basics and will increase an awareness of many significant concepts which help make reading music more efficient, accurate and fluent. Many of these concepts are also very helpful when *memorizing*.

Sight reading skills can be developed by learning how to look for *groups of notes*, rather than reading individual notes. These note groups include intervals, block chords, broken chord patterns, melodic patterns, accompaniment patterns, phrases, scale segments and rhythmic patterns.

The emphasis here is on *eye training* with coordinated development of the *sense of touch*. There is also opportunity for *ear training*. This book helps the student to visually identify note groups in musical excerpts. Keyboard assignments provide note reading experience and train the sense of touch. The book progresses from simple ideas involving small groups of notes to more complex and lengthy note groups.

There is no substitute for the experience of reading and playing a large variety of music at each level. It is intended that the concepts presented here be integrated with all future reading and learning of music. This will help students to focus their efforts at improving their sight reading.

For additional help, these Schaum books are recommended: *Scale Speller*, *Arpeggio Speller*, *Interval Speller* and *Chord Speller*.

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# Lesson 7. Slurs and Phrases in Melody Patterns

Name \_\_\_\_\_ Date \_\_\_\_\_ Score \_\_\_\_\_

Learning to recognize melody patterns with slurs and phrase marks is very helpful in sight reading. The position of the curved line, *above or below the staff*, will help you to find various melody patterns.

**DIRECTIONS:** This bass clef melody example contains *three* different patterns. These patterns are labeled with a number at the start of the phrase. Write the number 1, 2 or 3 above all other phrases where the same melody pattern recurs. *Be careful*, one phrase does *not match* 1, 2 or 3. This phrase should not be numbered.

The image shows four staves of music in bass clef, 2/4 time, with a key signature of one flat (Bb). The first staff contains two phrases: the first is slurred above the staff and labeled '1', and the second is slurred below the staff and labeled '2'. The second staff contains two phrases: the first is slurred above the staff and labeled '3', and the second is slurred below the staff. The third staff contains two phrases, both slurred below the staff. The fourth staff contains two phrases, both slurred below the staff.

**DIRECTIONS:** This treble clef melody example contains *three* different patterns. These patterns are labeled with a number at the start of the phrase. Write the number 1, 2 or 3 above all other phrases where the same melody pattern recurs. *Be careful*, one phrase does *not match* 1, 2 or 3. This phrase should not be numbered.

The image shows four staves of music in treble clef, 4/4 time, with a key signature of one flat (Bb). The first staff contains two phrases: the first is slurred above the staff and labeled '1', and the second is slurred below the staff and labeled '2'. The second staff contains two phrases: the first is slurred above the staff and labeled '3', and the second is slurred below the staff. The third staff contains two phrases, both slurred below the staff. The fourth staff contains two phrases, both slurred below the staff.

# Lesson 19. Reading Intervals of 2nds

Name \_\_\_\_\_ Date \_\_\_\_\_ Score \_\_\_\_\_

Intervals of 2nds are easy to identify because the notes *always touch each other*. This also makes them difficult to read because the notes are so close to each other.

READ THE LOWER NOTE FIRST –  
The *lower* note is always on the *left of the stem*. This is true whether the stem goes up or down.

**DIRECTIONS:** All intervals on this page are 2nds. Write the letter names in the boxes below each interval. If necessary, look for the letter names in the keyboard chart on the back inside cover.

It is very important to also do the keyboard assignment (see below).



(sample)

G									
F									







**KEYBOARD ASSIGNMENT:** Play the notes in each measure. Try to *read only the lower note*, and remember that the *lower* note is always to the *left of the stem*. Do this three times a day.

**TOUCH TRAINING:** As you play, be aware of the *feeling* in your fingers and hands. You want to coordinate the *feeling* for these intervals with the *visual image* of the notes on the page.

**EAR TRAINING:** 2nds have an unusual dissonant (harsh) sound. Listen carefully for this sound as you play.