

Sight Reading Workbook

Level Three

Helping Eyes Read Music More Efficiently

by **Wesley Schaum**

Teacher Consultant - John Revezoulis

Foreword

Successful sight reading involves the interaction of many factors. Basic elements of music reading are explained in the "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, rhythmic patterns, phrases, scale segments and arpeggio figures.

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. Each lesson includes a keyboard assignment to provide note reading experience, and to train the sense of touch.

There is no substitute for the experience of reading and playing a large variety of music. 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*, *Chord Speller* and *Syncopation Workbook*.

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Lesson 3. Repeated Notes in Adjoining Intervals

Name _____ Date _____ Score _____

Sight reading becomes easier when you learn to compare intervals next to each other to see if any notes are the same. Such notes are called *repeated notes*.

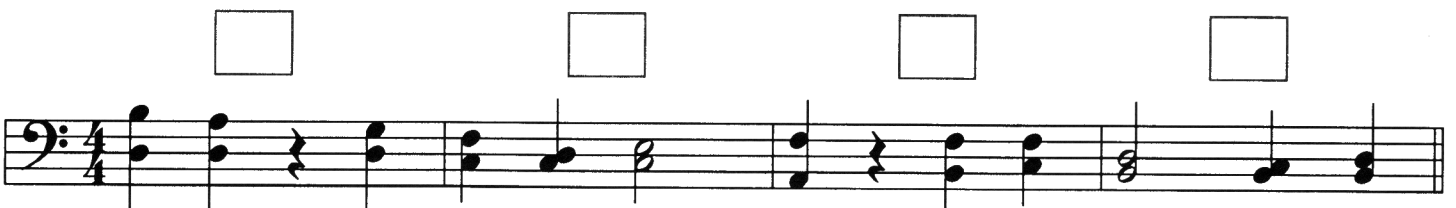
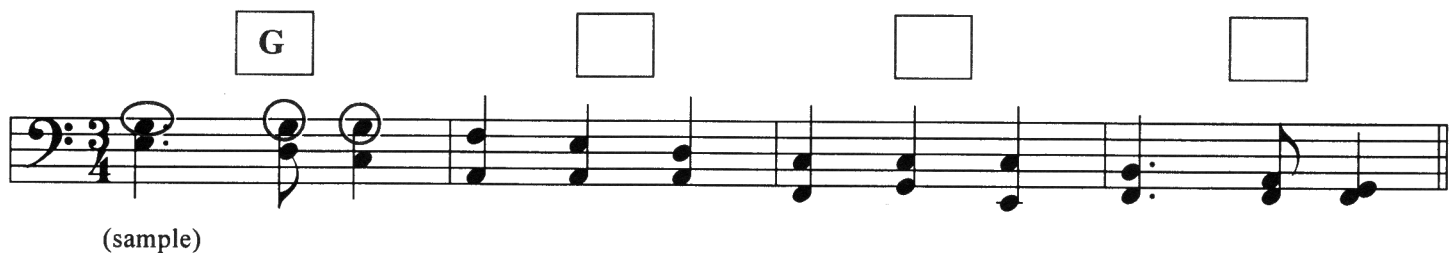
Repeated notes may be at the *top or bottom* of the intervals. Repeated notes may have different note values (for example, a half note followed by a quarter note). There may also be a *rest between the repeated notes*. Sometimes the same repeated note is found three or more times in a row.

Repeated notes are circled in the staff below. The letter name of the repeated note is printed above each measure.



DIRECTIONS: Draw a circle around the repeated notes in each measure. Then write the *letter name* of the repeated note in the box above the measure. Watch for clef changes at the beginning of each line. If necessary, look for the letter names in Lessons 1 and 2.

Watch carefully: Repeated notes may have different note values, or a rest may occur between the intervals.



KEYBOARD ASSIGNMENT: After completing the written work, play the intervals in each measure. Do this three times a day. Watch carefully for the repeated notes.

Lesson 23. Reading Chords in Flat Keys

Name _____ Date _____ Score _____

Reading from left to right, the order of flats in a key signature is always **B \flat , E \flat , A \flat and D \flat** .

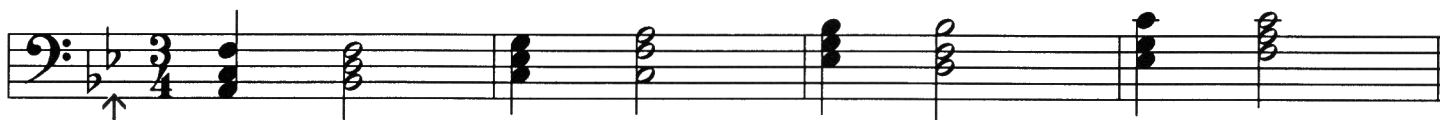
DIRECTIONS: Write the letter name for every note in the boxes below each chord. If a note is affected by the key signature, be sure to write a flat sign after the letter name in the box. Watch for changes of key signature.

In every measure, one note is *repeated* in both of the chords. Draw a circle around the repeated notes in each measure. Also do the Keyboard Assignment (see below).



1st Flat
is B \flat

A							
F							
(sample) C							



2nd Flat
is E \flat



3rd Flat
is A \flat



4th Flat
is D \flat

KEYBOARD ASSIGNMENT: After completing the written work, play the chords in each measure. Do this three times a day. Listen carefully to each chord.