

You Want Me to Do What in 3 minutes?

The Concert Band Sight-Reading Experience

Presented by

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**Sponsored by The American School Band
Director's Association**

- Bands that are physically involved during the preparation time will have a better chance to achieve success.
- If you are teaching basic fundamentals daily, In reality, you are “Teaching” sight-reading daily.
- We must teach them the language.

Florida Bandmasters Association

Adjudicator's Comment Sheet

SIGHT-READING

School:
Band Name:

Classification:
Performance Time:

PERFORMANCE FUNDAMENTALS	TECHNICAL PREPARATION	MUSICAL EFFECT
12	12	12
Tone Quality	Key Signature(s)	Response to Baton
Intonation	Note Accuracy	Expression
Balance	Meter Signature(s)	Tempo
Blend	Rhythmic Accuracy	Style
Band Sonority	Entrances	Phrasing
Physical Articulation	Releases	Fluency of Melodic Line
	Interpretive Articulation	Fluency of Accomp. Parts
	Technique	Spirit
	Stability of Pulse	Confidence
	Dynamics Observed	
	Transitions	
FINAL:	FINAL:	FINAL:

Officials will include a + or - by the subdivisions, which mean they are noticeably good or noticeably needing improvement as related to the letter grade assigned. The absence of any marks indicates a performance consistent with the letter assigned. After completing the previous, enter an A, B, C, D or E to indicate the level of performance in each category. Average the three letter grades in each category to arrive at a final letter grade. Average the three final grades to arrive at the FINAL RATING.

NOTE: The Overture is weighted heavier than the march due to the length and greater demands of musicianship.

COMMENTS

Recommended for: _____
(Superior, Excellent, Good, Fair, Poor)
Write out Final Rating

Adjudicator's Signature _____

Rev 12/10

Tempo Terms

A Tempo - back to the original tempo

Adagio - rather slow

Allargando - gradually broadening style and slowing tempo

Allegro - a brisk lively tempo

Andante - moderately paced; at a walking pace.

Moderato - a moderate tempo that is slower than allegretto but faster than andante

Poco a poco - little by little

Presto - very fast

Ritardando - gradually getting slower

Rubato - with some freedom of time; robbed time

Stringendo - gradually getting faster

Subito - suddenly

Vivace - lively or vivacious manner

Piu Mosso - more motion

Meno Mosso - less motion

Expression Terms

Cantabile - in a singing style

Dolce - sweetly

Espressivo - expressive

Solo - one player

Soli - group of soloists; plural of solo

Subito - suddenly

Tacet - silent

Tutti - all; everyone

Unison - playing the same musical notes

Interpretive Articulations

<u>Term</u>	<u>Symbol</u>	<u>Effect</u>
Accent		play with emphasis
Marcato		play with heavy emphasis
Legato		smoothly with no break between notes
Staccato		detached
Tie		to connect two or more of the same pitch

Dynamics

<u>Term</u>	<u>Symbol</u>	<u>Effect</u>
pianissimo	<i>pp</i>	very soft
piano	<i>p</i>	soft
mezzo piano	<i>mp</i>	moderately soft
mezzo forte	<i>mf</i>	moderately loud
forte	<i>f</i>	loud
fortissimo	<i>ff</i>	very loud
forte piano	<i>fp</i>	loud then soft
sforzando	<i>sfz</i>	sudden accent
crescendo		gradually louder
decrescendo		gradually softer

“Road Map”- Symbols - Terms

<u>Terms</u>	<u>Symbol</u>	<u>Effect</u>
Fine	Fine	Final Measure
Coda		The final passage of a piece of music
Da Capo	D.C.	To the beginning
Dal Segno	D.S. 	To the Sign
D.C. al Fine	D.C. al Fine	Back to the beginning, play to the Fine
D.C. al Coda	D.C. al Coda	Back to the beginning, skip to the Coda
D.S. al Fine	D.S. al Fine	Back to the Sign, play to the Fine
D.S. al Coda	D.S. al Coda	Back to the Sign, skip to the Coda

<u>Terms</u>	<u>Symbol</u>	<u>Effect</u>
Repeat Signs		Repeat the section
Measure Repeat		Repeat the previous measure
1st & 2nd Ending		Play the 1st or 2nd time only
Caesura		Complete Pause

Probable Time Signatures

quarter gets 1 beat

  -   

half note gets 1 beat

 -  

eighth note gets 1 beat

   

Stop using the term “Rest”. Instead, we execute “Silence”.

8 basic ONE beat patterns
when the **quarter note** = 1



TWO beat patterns
when the **quarter note** = 1



8 basic ONE beat patterns
when the **half note** = 1



TWO Beat Patterns
when the **half note** = 1



Teach how to translate rhythms into different meters.



Can be re-written as



Write it!

Count it!

Perform it!

Sight Reading Room Procedures

1. Make sure ALL music is either under student's chairs or taken up by a parent before entering the room.
2. Check height of stands.
3. Remind Percussion to set up just like in their bandroom - review the FBA handbook to verify which instruments will be available.
4. Students should not play until directed to do so by their director.
5. Warm Up Note? Play/Sing - refer to the FBA handbook
6. Have percussion parts pre-assigned i.e. snare, bass, cymbals, timpani, mallets, auxiliary parts.
7. BEFORE the Judge give instructions to take out music, make sure the students have the correct parts.
8. Do you sight-read on stage or in the SR room if you are the last band to perform?
9. Do you allow parents and spectators to come in your room?

Road Map

- Time Signature
- Key Signature
- Dynamics
- Endings and Repeat
- Time Changes
- Tempo Changes
- Key Changes
- Fermatas
- Caesuras
- Dal Segno
- Da Capo
- Coda
- Fine

Play it before you Perform it.....What???

Clap?

Sizzle?

Sing!

Conducting tips

1. Always breathe with the ensemble.
2. Make the prep beat in the tempo of the piece.
3. Large downbeats at the beginning of main phrases or sections.
4. Hold up 1 finger for 1st time through, 2 fingers for 2nd time through, etc.
5. Don't be afraid to be musical.

Things to look for in the March

1. Style - separated notes
2. Tempo - average 112 bpm
3. Counter Melodies - often in the euphonium/trombone parts
(sometimes written in the score as very small cued notes).
4. Trio - add a flat or take away a sharp, style is generally smoother and softer.
5. 1st & 2nd Endings - some individual parts may or may not have endings.

Things to look for in the Overture

1. Time Signatures, Key Signatures, and Tempos will change.
2. Be sure to go over the End of the piece BEFORE you run out of time.
3. Have the Judge or a student give you time warnings on the minute.
4. Make sure the students know when they have the Melody.
5. Percussion Soli.

Materials

1. The New Bennett Band Book 1 & 2 - Arranged by Larry Clark
2. The Master Method Book 1 & 2 - Charles S. Peters
3. 101 Rhythmic Rest Patterns - Grover Yaus
4. Winning Rhythms - Edward Ayola
5. Tuning The Band and Raising Pitch Consciousness - James Jurrens
6. Tonality Shifting - Chris Sharp

Thank You

- *Larry Clark, Editor-in-Chief and Vice President of Carl Fischer Publishing*
- *Florida Chapter of the American School Band Director's Association*
- *All of you for being here!*