

NYSSMA Sight-Reading Handbook



NYSSMA Adjudication Festival Committee

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New York State School Music Association

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This New York State School Music Association (NYSSMA) Sight-reading Handbook has been compiled to provide music teachers a valuable resource in assisting their students' preparation for the sight-reading portion of the NYSSMA solo evaluation. Solo evaluations take place at NYSSMA Evaluation Festivals which provide an objective evaluation of musical knowledge and skills. At NYSSMA solo evaluations, students are rated on their performance of graded solo literature and their basic proficiency demonstration of scales and sight-reading by certified adjudicators using statewide criteria.

Sight-reading, is defined by NYSSMA as the ability to perform a musical excerpt at sight. It is both a basic skill and an essential part of music literacy. Successful sight-reading is the result of a comprehensive, sequential and standards-based program of music instruction.

NYSSMA has established a rigorous process for the development and production of the sight-reading exercises used at solo evaluation festivals. Initially, criteria related to note length, key, tempo, meter, range, intervals, rhythmic complexity, accidentals, rests, articulations, and dynamic were defined and published in the NYSSMA Manual. Next, respected composers were commissioned to write sets of exercises that conform to the published criteria. The draft sight-reading sets were then reviewed by members of the NYSSMA Adjudication Festival Committee and NYSSMA Officers to insure that the exercises meet the established criteria and make musical sense. The approved sight-reading sets were printed and distributed for use through appropriate procedures that maintain the necessary levels of security.

NYSSMA solo sight-reading exercises correspond to graded music difficulty levels defined as:

- Level One – Very easy
- Level Two – Easy
- Level Three – Moderately easy
- Level Four – Moderately difficult
- Level Five – Difficult
- Level Six – Very difficult

NYSSMA adjudicators evaluate students' sight-reading using the following criteria:

- Accuracy of Notes – The performance of notes as written
- Accuracy of Rhythm – The performance of rhythm as written
- Accuracy of Articulation – The performance of articulations as written
- Accuracy of Dynamics – The performance of dynamic levels as written

NYSSMA Adjudicators award points for sight-reading based on the following rubrics:

	Levels 1-4	Levels 5-6
Perfect or near perfect sight-reading	3-4 points	9-10 points
Obvious sight-reading ability	2-3 points	6-8 points
Some sight-reading ability	1-2 points	3-5 points
Little or no sight-reading ability	0-1 points	0-2 points

The material that follows includes requirements and instructions for the sight-reading portion of the NYSSMA solo evaluation, a bibliography of sight-reading resource materials, and examples of sight-reading exercises and the criteria from which they are written.

NYSSMA Sight-reading Requirements and Information

These requirements are excerpted from the NYSSMA Manual, Volume XXVIII (effective July 1, 2006-June 30, 2009). Please note that requirements may be subject to change with subsequent editions of the NYSSMA Manual.

- Sight-reading is required of soloists applying for a rating.
- Sight-reading is required of soloists applying for a Conference All-State rating.
- An eight-measure melody will be furnished at the Festival site.
- Only the soloist, adjudicator, and authorized NYSSMA personnel may remain in the room during the sight-reading portion of the evaluation.
- The tempo for the sight-reading will be established by the adjudicator.
- The soloist will be given a minimum of one minute to study the sight-reading. Soloists may hum, whistle, sing or silently finger the sight-reading exercise during this time.
- A nonstop rendition is considered to be the goal of sight-reading.
- Sight-reading is optional for Suzuki trained students below the fourth grade in school, who perform for a rating at levels 1-4. Sight-reading is mandatory for all students including Suzuki trained students in the fourth grade in school or above, who perform for a rating at levels 1-4. Sight-reading is mandatory for all students, including Suzuki trained students, who perform for a rating at levels 5 and 6, regardless of age or grade in school.
- Large print sight-reading can be made available for those who are sight-impaired. To request large print sight-reading, teachers must submit a Student With Disabilities Form to the Festival Chairperson six (6) weeks prior to the Festival.







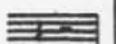


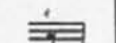



Bibliography of Sight Reading Resource Materials

- All-State Sight Reading – Music Services Unlimited – 150 Dunwoody Drive – Athens, GA 30605
Winds, Percussion, Strings, Voice
- Odd Meter Etudes – Everett Gates- Gates Music- Winds, Strings
- 101 Rhythmic Rest Patterns – Grover Yaus – Alfred Music – Winds, Percussion, Strings
- Sight Reading – Levels 1,2,3,4 – James Bastien – Kjos – Piano
- Sight Reading For Band– Evans/Nelson – Southern Music – Winds, Percussion
- Sight Singing – Earl Henry – Prentice Hall - Voice
- Winning Rhythms – Edward Ayola – Kjos – Strings

Sight-Reading Examples and Criteria

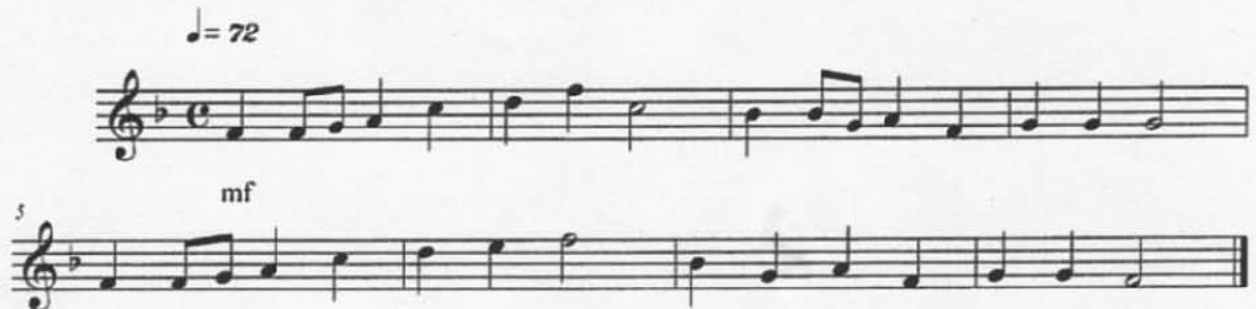
The following sight-reading examples were written by NYSSMA Adjudication Festival Coordinators. These examples are samples of sight-reading exercises that follow the criteria published in the NYSSMA Manual. They were written for this handbook and are not NYSSMA sight-reading exercises used at solo evaluation festivals.

NYSSMA SIGHT READING CRITERIA: FLUTE / PICCOLO

	Key/Tempo	Time Signature	Written Range	Intervals	Rhythms	Accidentals	Rests	Articulation	Dynamics	
I	B \flat , E \flat ♩ = 72	2/4 4/4		2nds		None	None	No Slurs	<i>mf</i>	
II	Add F ♩ = 72	Add 3/4		Add 1-2 simple skips of a 3rd		None	None	Same	Same	
III	Add C ♩ = 80	Same		Limited use of 3rds/4ths		None		Simple slurs within the measure	Add <i>p, f</i>	
IV	Add G ♩ = 76 ♩ = 88	Add cut time		More frequent use of 3rds/4ths		Simple alteration of one or two notes per example		Slurs over the bar line	Same	
V	Add A \flat , D ♩ = 60 ♩ = 120	Add 6/8		Add 5ths	Add triplets	More frequent use	Same	Combination of slurring and tonguing	Add <i>mp</i>	
VI	Add A, E ♩ = 72 ♩ = 96 ♩ = 120	Add mixed meter (♩ = ♩) 5/4 7/4		All intervals within and including an octave	Add syncopation	Same		Same	Add <i>cresc.</i> and <i>delesc.</i>	


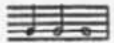










Level II - Flute

♩ = 72



mf

NYSSMA SIGHT READING CRITERIA: CLARINET

	Key/Tempo	Time Signature	Written Range	Intervals	Rhythms	Accidentals	Rests	Articulation	Dynamics	
I	F, C ♩ = 72	2/4 4/4		2nds		None	None	No Slurs	<i>mf</i>	
II	Add G ♩ = 72	Add 3/4		Add 1-2 simple skips of a 3rd		None	None	Same	Same	
III	Add B ^b ♩ = 80	Same		Limited use of 3rds/4ths		None		Simple slurs within the measure	Add <i>p, f</i>	
IV	Add D ♩ = 76 ♩ = 88	Add Cut Time		More frequent use of 3rds/4ths		Simple alteration of one or two notes per example		Slurs over the bar line	Same	
V	Add E ^b , A ♩ = 60 ♩ = 120	Add 6/8		Add 5ths	Add triplets	More frequent use	Same	Combination of slurring and tonguing	Add <i>mp</i>	
VI	Add A ^b ♩ = 72 ♩ = 96 ♩ = 120	Add mixed meter (♩ = ♩) 5/4 7/4	Same	All intervals within and including an octave	Add syncopation	Same	Add 	Same	Add <i>cresc.</i> and <i>decresc.</i>	


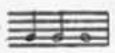



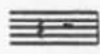







Level V - Clarinet

♩ = 60



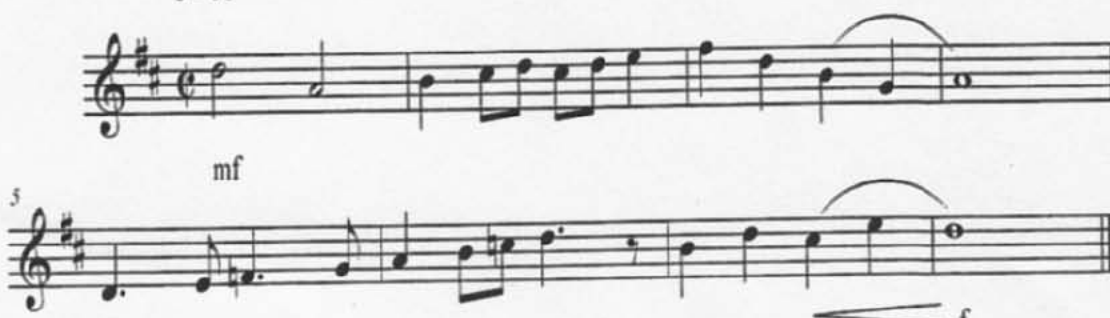
p f mp

NYSSMA SIGHT READING CRITERIA: TRUMPET / BARITONE TREBLE CLEF

	Key/Tempo	Time Signature	Written Range	Intervals	Rhythms	Accidentals	Rests	Articulation	Dynamics	
I	C, F ♩ = 72	2/4 4/4		2nds		None	None	No Slurs	<i>mf</i>	
II	Add G ♩ = 80	Add 3/4	Same	Add 1-2 simple skips of a 3rd	Add 	None	None	Same	Same	
III	Add B ^b ♩ = 80	Same		Same	Add 	None		Simple slurs within the measure	Add <i>p, f</i>	
IV	Add D ♩ = 76 ♩ = 88	Add Cut Time		More frequent use of 3rds/4ths	Add 	Simple alteration of one or two notes per example	Add 	Slurs over the bar line	Same	
V	Add E ^b , A ♩ = 60 ♩ = 120	Add 6/8		Add 5ths	Add triplets 	More frequent use	Same	Combination of slurring and tonguing	Add <i>mp</i>	
VI	Same ♩ = 72 ♩ = 96 ♩ = 120	Add mixed meter (♩-♩) 5/4 7/4		All intervals within and including an octave	Add syncopation	Same	Add 	Same	Add cresc. and decresc.	











Level IV - Trumpet

♩ = 76



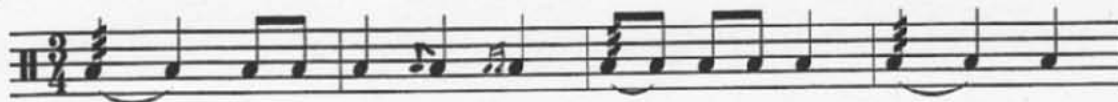
p f

NYSSMA SIGHT READING CRITERIA: SNARE DRUM

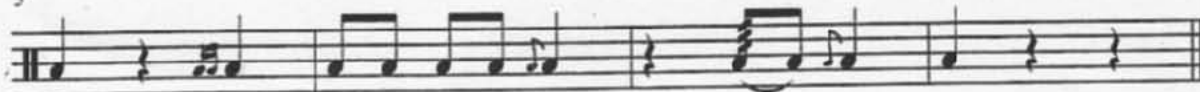
	Tempo	Time Signature	Rolls	Rudiments	Rhythms	Rests	Dynamics			
I	$\text{♩} = 88$	2/4 4/4	9 Stroke Roll	Flam			<i>mf</i>			
II	Same	Add 3/4	Add 5 Stroke Roll, Long Roll	Add Ruff		Same	Same			
III	Same $\text{♩} = 88$	Add fast 6/8	Add 7, 13 Stroke Roll	Add Flamacue Flam Accent #1 & #2, Single Paradiddle	Add  		Same			
IV	$\text{♩} = 112$ $\text{♩} = 88$ $\text{♩} = 112$	Add cut time	Same	Add Single Drag Flamacue, Lesson 25 Double Paradiddle, Flam Paradiddle, Single Ratamacue	Add  	Same	Add <i>p, f</i>			
V	$\text{♩} = 120$ $\text{♩} = 120$ $\text{♩} = 88$	Same	Same	Add Double Drag, Double Ratamacue	Add triplets 	Add 	Add <i>mp, mf</i>			
VI	Same	Add mixed meter ($\text{♩} = \text{♩}$) 5/4 7/4	Same	Add remaining rudiments	Add syncopation	Same	Add cresc. and decresc.			

Level II – Snare Drum




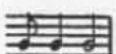


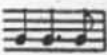


$\text{♩} = 88$



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NYSSMA SIGHT READING CRITERIA: VOICE

	Key	Tempo	Time Signature	Range	Intervals	Rhythm of Interval	Rhythms	Accidentals	Rests	Dynamics
I	C, F Examples can be transposed to fit range of the singer	$\text{♩} = 72$	4/4	5th	Diatonic	None		None	None	<i>mf</i>
II	Add G Examples can be transposed to fit range of the singer	Same	Add 2/4	6th	Do-Mi-Sol Ascending		Same	None		Same
III	Same	Same	Add 3/4	Same	Same	Same		None	Same	Same
IV	Add D, E ^b	Same	Same	Octave	Add Do-Sol Ascending	Same	Same	None	Same	Add <i>p, f</i>
V	Same	Same	Same	9th	Add Sol-Mi Do(desc), Sol-Do(desc) Sol-Ti-Re(asc) Do-Sol(desc)			None	Same	Add <i>mp</i>
VI	Same	$\text{♩} = 72$ $\text{♩} = 60$	Add 6/8	Same	Asc. & Desc: 4th & 5ths, Do-Mi-Sol, Sol-Ti-Re			None	Add 	Add cresc. and decresc.

Level III - Voice

$\text{♩} = 72$



mf

Level VI - Voice

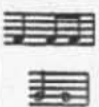







$\text{♩} = 60$



mf *mp* *f*

p *mf* *f*

NYSSMA SIGHT READING CRITERIA: PIANO

	Key/Tempo	Time Signature	Intervals	Rhythms	Rests	Articulation	Dynamics	Other		
I	C, G ♩ = 60	2/4 4/4	2nds 3rds			Legato Only	<i>mf</i>	Each hand separate-no hands together, 5 finer patterns		
II	Add F ♩ = 72	Add 3/4	Add 4ths/5ths or chord patterns		Add 	Same	Same	Hands together, but one hand easier		
III	Add B, D ♩ = 80	Same	Same	Same	Add 	Legato Phrase marks, slurs	Add <i>p, f</i>	Simple chords (I, IV ₄ ⁶ , V ₃ ⁶)		
IV	Add E ♩ = 92 ♩ = 100	Add 6/8	Include chords of 2 notes and/or 3rds/6ths in one hand	Same	Add 	Same	Add <i>mp</i>	Passing tones, ties, accidentals		
V	Add A ♩ = 92 ♩ = 60	Same	Chords of three notes in either hand or both	Add 	Same	Some Staccato	Add cresc. and decresc.	Add Ritards		
VI	Add E, A ^b ♩ = 92 ♩ = 60	Add mixed meter (♩ = ♩) 5/4 7/4	Up to and including an octave, broken Dom 7, broken Arpeggio	Add 	Same	Phrasing	Same	Chords in one hand up to 3 notes 2 part cpt.		

Level IV - Piano

♩ = 100

