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NOTES TO THE TEACHER

This work is designed for grade school or university level in either private tutoring or class instruction, and is intended to be used by guitar students on a daily basis. The main goal of this *Sight Reading for the Classical Guitar* is:

1. To prepare the beginning student in his third or fourth week of lessons to sight read material equivalent in difficulty to lesson repertoire and technical proficiency.
2. To improve reading in the student who has already started guitar and has attained a technical level equivalent to first year.
3. To establish a reading level for students entering a new environment of guitar instruction, whether it be private tuition or class lessons.

If carefully utilized, this sight reading book will introduce and reinforce new musical elements such as form, phrasing and dynamics, rhythmic units, theory and new repertoire.

The reading level of a student should not be more than one to two steps behind their technical ability. This goal is attained through careful scrutiny by the teacher in the progression of material given to the student throughout his studies. You, the teacher, should ask the following questions when presenting new material: Why am I giving the student this study or piece? Does it follow logically what the student has learned? And, is the student ready for this repertoire? The degree to which the teacher is prepared to answer the questions demonstrates the degree of responsibility to his/her students. That is the ultimate basis of any teacher's reputation.

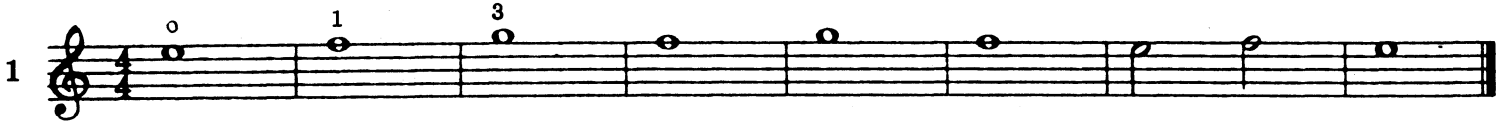
Dr. Ron Purcell
California State University,
Northridge.

LEVEL I

Before Playing look at the **Time Signature** - Clap the rhythm.

Look at the complete line of music before beginning to play.
Play slowly, and read ahead.
For the first two levels, it is especially important to count *out loud*.

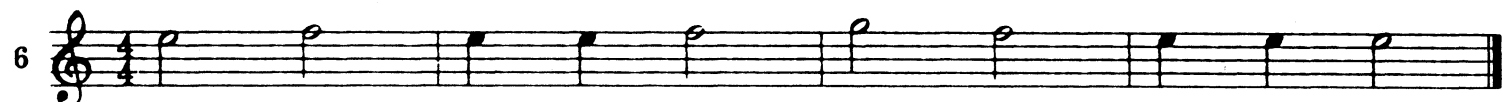
Notes on the first string.



FORM: Eight measures make up a musical *period*, usually divided into two four-measure phrases. The first is called the “antecedent phrase” and the second is called the “consequent phrase”. It is very natural for a period to be divided into two equal parts, as in the following.



Feel the pulse of four beats per bar; accent counts 1 and 3.



Make an effort to play from the beginning to the end
of a line without stopping.

INTERVALS

An *interval* is the distance between two notes; when the notes are played at the same time, the interval is referred to as “harmonic”, and when the notes are played one after the other, the interval is “melodic”.

In Level Three for the most part we will be sight reading either melodies with accompaniment, or contrapuntal pieces, the fingers taking the upper part and the thumb playing the lower part. Because we are playing with the thumb and the fingers together more in Level Three than in the previous levels, it is very important to recognize both harmonic and melodic intervals at sight.

One learns to recognize specific intervals quickly by seeing them as a space, or a distance, rather than reading each note individually. The ability to read these intervals comes through practice, naming the interval distances (thirds, fourths, fifths, etc.) used in each exercise before beginning to play. Often a piece or fragment will use particular intervals throughout, to create a certain musical effect (for instance, the open sound of fourths, the powerful effect of fifths).

In order to prepare for Level Three, learn to play and recognize the following intervals, based on the notes of the C major scale.

