



**Assessment With a Purpose: Improving Your
Students' Sightreading and Musical Literacy Skills**

**CLINICIAN:
Dr. Ed Huckeby**

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**Texas Bandmasters Association
2016 Convention/Clinic**

**JULY 21-24, 2016
HENRY B. GONZALEZ CONVENTION CENTER
SAN ANTONIO, TEXAS**

ASSESSMENT WITH A PURPOSE




**Improving Your Band
Students' Sightreading and
Music Literacy Skills**

Texas Bandmasters Association

Saturday, July 23, 2016


5:00 p.m.

Dr. Ed Huckleby, Clinician


ASSESSMENT WITH A PURPOSE 

OVERVIEW

- METHODOLOGY for Teaching Preparatory Skills for Sightreading
- SCOPE AND SEQUENCE of Music Literacy Skills Covered in Sightreading Series
- DEFINED LEARNING OUTCOMES
- ASSESSMENT TOOLS to Help Meet Local, State and National Standards

ASSESSMENT WITH A PURPOSE 

- The ability to read music at sight is one of the most important assets a successful musician can possess!
- The fundamental premise in the Barnhouse Sightreading 101, 201 and 301 series is:
SIGHTREADING SKILLS ARE BUILT UPON MUSIC LITERACY FOUNDATIONS WHICH CAN BE MEASURABLY ASSESSED!

ASSESSMENT WITH A PURPOSE 

- Following a predetermined sightreading procedure/process will improve sightreading skills and provide long-term benefits to both the ensemble and individual musician(s)

ASSESSMENT WITH A PURPOSE



Mnemonics

Devices (patterns of letters, ideas or associations) used to aid memory, typically to remember a list of items or elements

ASSESSMENT WITH A PURPOSE




Mnemonics

Acronyms	Imagery
Acrostics	Storytelling
Association	Visualization
Method of Loci	Chunking


ASSESSMENT WITH A PURPOSE




- The acronym **MKT-RADAR** (“**MARK IT - RADAR**”) will assist learners in identifying important elements when reading new music


MKT  **RADAR**

- METER
- KEY
- TEMPO
- RHYTHM
- ACCIDENTALS
- DYNAMICS
- ARTICULATION
- ROAD MAP



METER 

- Check the beginning **M**eter (time) signature and scan the music (top left to bottom right) to locate and identify any changes in meter.
- If possible, circle **M**eter changes with a pencil (or make a mental note) so they will be obvious when encountered during the sightreading process.
- Remember, unless indicated otherwise, the eighth note remains constant.

KEY 

- Check the **K**ey signature and try to determine if the selection is in a major, minor or modal key at the beginning.
- Identify any **K**ey changes (again, scanning from top left to bottom right) and, if possible, circle these changes with a pencil (or make a mental note) so they will be obvious when encountered during the sightreading process.

TEMPO



- Identify the initial **T**empo marking and identify any tempo changes or tempo alterations (rit., accel., fermata, etc.) which might occur.
- Circle with a pencil, if possible.

RHYTHM




- Scan the selection for unusual or "tricky" **R**hythms or syncopations.
- If necessary (and time allows), isolate unique rhythms and syncopations
- Verbalize, sing or clap the **R**hythms until they become more familiar.
- Mark with a pencil, if possible.

ACCIDENTALS




- Check for **A**ccidentals which might be unusual or unexpected.
- Circle with a pencil, if possible.




DYNAMICS

- Check for **D**ynamic markings at the beginning and throughout the selection (again, scanning from top left to bottom right).
- Make a mental note of any dramatic dynamic changes (*subito p*, *cresc.*, *decresc.*, etc.).
- Mark with a pencil, if possible.




ARTICULATION

- Look for unique or unusual **A**rticulation markings.
- Mark with a pencil, if possible.
- Prepare mentally for a sequence of slurs or series of staccato or accented notes which might occur.
- Identify and note any special markings (*marcato*, *tenuto*, *trill*, *glissando*, etc.).




ARTICULATION

- Verbalization of Articulation Markings
 - Dah = no articulation mark
 - Tah = > accent
 - Dot = · staccato
 - Taht = ^ marcato
 - Doo = - tenuto
 - Ah = ^ slur or tie



ROAD MAP

- Check for Repeat signs, First and Second Endings, D.S., D.C., Coda, etc., (signs which alter the direct path of the music).
- Identify verbally and mentally the locations of these signs.
- Mark with a pencil, if possible.




MKT-RADAR

- Excellent tool for sightreading preparation
- When mastered, enables the student to sightread musical selections at his or her appropriate skill level with confidence
- Assists ensemble members in learning to follow the director's instructions and gestures during sightreading preparation and performance
- Director should incorporate additional essential musical concepts (i.e., tone quality, balance, blend) to enhance sightreading skills

Core Competencies for the Successful Development of Sightreading Skills


Sightreading 101 – Fundamental
Sightreading 201 – Intermediate
Sightreading 301 – Advanced

- Each book contains a series of sequential and progressive Competency Sets (with identified learning outcomes) focused on:
 - x.1 METER (TIME)/RHYTHM/SYNCOPIATION
 - x.2 KEY SIGNATURE/SCALES
 - x.3 PITCH ACCURACY/INTERVALS/ARPEGGIOS
 - x.4 ARTICULATION/PHRASING
 - x.5 TEMPO
 - x.6 DYNAMIC CONTRAST/INTERPRETATION
 - x.7 ASSESSMENT




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Development of Sightreading Skills**
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- Sightreading 101 – Introduced (as an “instructional textbook”) in the 2nd year, following completion of a standard first-year beginning method
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- One of the most unique and helpful elements of the SR Program is the Assessment Pack
- May be administered in a pre-test and post-test format to allow for measurable progress assessment
- One unison exercise and two actual band literature excerpts in each Assessment Pack
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SELF-EVALUATIONS / ASSESSMENT / PROGRESS CHART

The chart below may be self-evaluation, teacher assessment and / or to monitor your progress toward mastering each Competency Set element. Remember, in music performance the objective is to reach “perfection” How did you do on your first run through of each element in the set? Place a checkmark or date in the appropriate box for each level of mastery.


= accurately performing “some” of the element(s)
 = accurately performing “most” of the element(s)
 = mastery

COMPETENCY SET #	W	IN	DN	COMPETENCY SET #	W	IN	DN	COMPETENCY SET #	W	IN	DN
1.1 - Meter (Time) / Rhythm				4.1 - Meter (Time) / Rhythm				11.1 - Meter (Time) / Rhythm			
1.2 - Key Signatures / Tonals				4.2 - Key Signatures / Tonals				11.2 - Key Signatures / Tonals			
1.3 - Pitch Accuracy / Interval / Harmonic				4.3 - Pitch Accuracy / Interval / Harmonic				11.3 - Pitch Accuracy / Interval / Harmonic			
1.4 - Articulation / Phrasing				4.4 - Articulation / Phrasing				11.4 - Articulation / Phrasing			

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SCOPE AND SEQUENCE


C.L. Barnhouse Company
Music Publishers Since 1900




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**Note: This series may be eligible for funding
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ASSESSMENT WITH A PURPOSE 

- Q & A
- Share Sightreading Experiences?

THANKS!

Dr. Ed Hucceby
edhucceby@gmail.com
www.EdHucceby.com
Cell: (405) 905-9484

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MKT



RADAR

- METER
- KEY
- TEMPO

- RHYTHM
- ACCIDENTALS
- DYNAMICS
- ARTICULATION
- ROAD MAP





METER

- Check the beginning **M**eter (time) signature and scan the music (top left to bottom right) to locate and identify any changes in meter.
- If possible, circle **M**eter changes with a pencil (or make a mental note) so they will be obvious when encountered during the sightreading process.
- Remember, unless indicated otherwise, the eighth note remains constant.



KEY

- Check the **Key** signature and try to determine if the selection is in a major, minor or modal key at the beginning.
- Identify any **Key** changes (again, scanning from top left to bottom right) and, if possible, circle these changes with a pencil (or make a mental note) so they will be obvious when encountered during the sightreading process.



TEMPO

- Identify the initial **T**empo marking and identify any tempo changes or tempo alterations (rit., accel., fermata, etc.) which might occur.
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RHYTHM

- Scan the selection for unusual or “tricky” **R**hythms or syncopations.
- If necessary (and time allows), isolate unique rhythms and syncopations
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ACCIDENTALS

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DYNAMICS

- Check for **D**ynamic markings at the beginning and throughout the selection (again, scanning from top left to bottom right).
- Make a mental note of any dramatic dynamic changes (*subito p*, *cresc.*, *decresc.*, etc.).
- Mark with a pencil, if possible.



ARTICULATION

- Look for unique or unusual **Articulation** markings.
- Mark with a pencil, if possible.
- Prepare mentally for a sequence of slurs or series of staccato or accented notes which might occur.
- Identify and note any special markings (marcato, tenuto, trill, glissando, etc.).



ARTICULATION

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SELF-EVALUATIONS / ASSESSMENT / PROGRESS CHART

The chart below may be self-evaluation, teacher assessment and / or to monitor your progress toward mastering each Competency Set element. Remember, in music performance the objective is to reach “perfection”. How did you do on your first run through of each element in the set? Place a checkmark or date in the appropriate box for each level of mastery.

(•) = accurately performing “some” of the element(s) **((•))** = accurately performing “most” of the element(s) **((••))** = mastery

COMPETENCY SET #1	(•)	((•))	((••))
1.1 - Meter (Time) / Rhythm			
1.2 - Key Signatures / Scales			
1.3 - Pitch Accuracy / Intervals / Arpeggios			
1.4 - Articulation / Phrasing			

COMPETENCY SET #6	(•)	((•))	((••))
6.1 - Meter (Time) / Rhythm			
6.2 - Key Signatures / Scales			
6.3 - Pitch Accuracy / Intervals / Arpeggios			
6.4 - Articulation / Phrasing			

COMPETENCY SET #11	(•)	((•))	((••))
11.1 - Meter (Time) / Rhythm			
11.2 - Key Signatures / Scales			
11.3 - Pitch Accuracy / Intervals / Arpeggios			
11.4 - Articulation / Phrasing			

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by

Dr. Ed Hucceby

SCOPE AND SEQUENCE

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- Share Sightreading Experiences?

THANKS!

Dr. Ed Hucceby

edhucceby@gmail.com

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ASSESSMENT WITH A PURPOSE:

Improving Your Band Students' Sightreading and Music Literacy Skills.

Dr. Ed Hucceby

The ability to read music on sight is one of the most important assets any musician can possess. In addition to developing the appropriate skill set for sightreading, following a predetermined sightreading procedure can be beneficial to both ensembles and individual musicians. This involves “practicing” the art of sightreading. The acronym *MKT-RADAR (**MKT** ((☞)) **RADAR**) will assist learners in remembering the elements of this methodical approach to sightreading preparation. The process for using *MKT-RADAR is defined below. *Note: Except in competitive sightreading settings when it is not permissible, marking “trouble spots” with a pencil (“Mark It”) is one of the most effective, time-proven techniques for improving sightreading performance.*

*MKT-RADAR Process

Scan the new music from top left to bottom right to locate and identify the distinct musical elements which can be categorized through the following step-by-step preparation process:

- **Meter** – Check the beginning Meter (time) signature and scan the music (top left to bottom right) to locate and identify any changes in meter. *Remember, unless indicated otherwise, the eighth note remains constant.*
 - **Key** – Check the Key signature and try to determine if the selection is in a major, minor or modal key at the beginning. Then identify any Key changes (again, scanning from top left to bottom right.)
 - **Tempo** – Identify the initial Tempo marking and identify any tempo changes or tempo alterations (rit., accel., fermata, etc.) which might occur.
-
- **Rhythm** – Scan the selection for unusual or “tricky” Rhythms or syncopations. If necessary (and time allows), isolate unique rhythms and syncopations. Then sing or clap the Rhythms until they become more familiar.
 - **Accidentals** – Check for Accidentals which might be unusual or unexpected.
 - **Dynamics** – Check for Dynamic markings at the beginning and throughout the selection (again, scanning from top left to bottom right). Make a mental note of any dramatic dynamic changes (*subito p*, *cresc.*, *decresc.*, etc.).
 - **Articulation** – Look for unique or unusual Articulation markings. Prepare mentally for a sequence of slurs or series of staccato or accented notes which might occur. Identify and note any special markings (*marcato*, *tenuto*, *trill*, *glissando*, etc.).
 - **Road Map** – Check for Repeat signs, First and Second Endings, D.S., D.C., Coda, etc., (signs which alter the direct path of the music). Identify verbally and mentally the locations of these signs.

The *MKT-RADAR acronym provides the musician with an excellent tool for sightreading preparation. This approach, when mastered, enables the student (or advanced musician) to sightread musical selections at his or her appropriate skill level with confidence. It is also critical that ensemble members work as a team to follow the director’s instructions and gestures during sightreading preparation and performance.

**MKT-RADAR concept from Sightreading: Competencies for the Successful Development of Sightreading Skills (Fundamental, Intermediate and Advanced) by Dr. Ed Hucceby.*



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COMPETENCY SET #1

B♭ Trumpet/Baritone TC

1.1 METER (TIME)/RHYTHM - Constant Eighth: Simple Meter (4/4)

Constant Eighth

073-4375-24

A

B

C

D

1.2 KEY SIGNATURES/SCALES - C Major (Concert B♭ Major)

Constant Eighth

E

1.3 PITCH ACCURACY/INTERVALS/ARPEGGIOS

F Major 2nd (M2) **G** Major 3rd (M3)

H Perfect 4th (P4) **I** Perfect 5th (P5) **J** P4

K M3 **L** M2 1. 2. P5

1.4 ARTICULATION/PHRASING - Slur

M

1.5 TEMPO - *Andante* ("Moderately Slow") *Ritard* ("Growing Slower") *A Tempo* ("At The Previous Tempo")

N *Andante* *rit.*

a tempo *rit.*

1.6 DYNAMIC CONTRAST - *f* = *Forte* ("Loud volume") *p* = *Piano* ("Soft volume")

O

f *p* *f*

p *f* *p* *f*

1. 2.

1.7 ASSESSMENT EXERCISE MKT ((••)) RADAR

P *Andante* *rit.*

f *p* *f*

a tempo *p* *f* 1. 2. *rit.*

COMPETENCY SET #13

13.1 METER (TIME)/RHYTHM - Constant Eighth: Introduction to Changing Meter

Constant Eighth

A

B

13.2 KEY SIGNATURES/SCALES - Integrated Scales

Constant Eighth

C

13.3 PITCH ACCURACY/INTERVALS/ARPEGGIOS

D

Musical notation for exercise 13.3, measure D. It consists of two staves of music in 4/4 time. The first staff has a treble clef and a key signature of one flat. The melody is highlighted in yellow. The second staff continues the melody with first and second endings.

13.4 ARTICULATION/PHRASING

E

Musical notation for exercise 13.4, measure E. It consists of two staves of music in 4/4 time. The first staff has a treble clef and a key signature of one flat. The melody is highlighted in yellow with accents. The second staff continues the melody with first and second endings.

13.5 TEMPO - *Prestissimo* ("Very rapidly")

F *Prestissimo*

Musical notation for exercise 13.5, measure F. It consists of two staves of music in 2/4 time. The first staff has a treble clef and a key signature of one flat. The melody is highlighted in yellow. The second staff continues the melody with first and second endings.

13.6 DYNAMIC CONTRAST

G

Musical notation for exercise 13.6, measure G. It consists of three staves of music in 6/8 time. The first staff has a treble clef and a key signature of one flat. Dynamics markings *mp*, *mf*, and *p* are present. The second and third staves continue the melody with dynamics markings *f*, *mp*, *mf*, and *mp*. The third staff has first and second endings.

13.7 ASSESSMENT EXERCISE MKT ((••)) RADAR

H *Moderato*

Musical notation for exercise 13.7, measure H. It consists of three staves of music in 4/4 time. The first staff has a treble clef and a key signature of one flat. The melody is highlighted in yellow with accents. The second and third staves continue the melody with dynamics markings *f*, *mp*, and *mp*. The third staff has first and second endings.

PRACTICE ASSESSMENT EXERCISES

Practice Assessment #1 - Correlated with Competency Sets 1-4

MKT ((••)) RADAR

A Allegro

mf *p* *f*

1. 2. *rit.*
mp *mp*

B Andante

mf *p*

cresc. *f* *mp* *f* *mp*

C Moderato

mf

D

mp *p* *mp*

p *mp*

f *mf* *mp* *p* *mf* *rit.*

Assessment Packs

- Assists teachers in meeting local, state and national standards.
- Specifically designed for “End-Of-Instruction” or “End-Of-Term” assessment.
- May be incorporated into a pre-test/post-test assessment format.
- Materials designed for full ensemble with any instrumentation and/or individual lesson evaluation.
- Includes three assessment exercises - one unison and two full band “excerpts” correlated with *Sightreading 101*, *Sightreading 201* and *Sightreading 301*.
- Includes ready-to-use assessment tools for verbal, written and performance assessment and reporting.
- Evaluation may be administered by the conductor/director or an independent evaluator/adjudicator. Appropriate for peer evaluation.
- Assists teachers in meeting the core Rehearse, Evaluate and Refine standards of the National Association for Music Education.
- Assists teachers in meeting teacher evaluation standards defined in the 2015 National Association for Music Education Position Paper which states: “Measures of student achievement used in teacher evaluation must be based on student achievement that is directly attributable to the individual teacher...”
- Additional Assessment packs are scheduled for future release.

“My final will be a no brainer!”

Jacquelyn Meunier
Southeast Polk High School
Pleasant Hill, Iowa

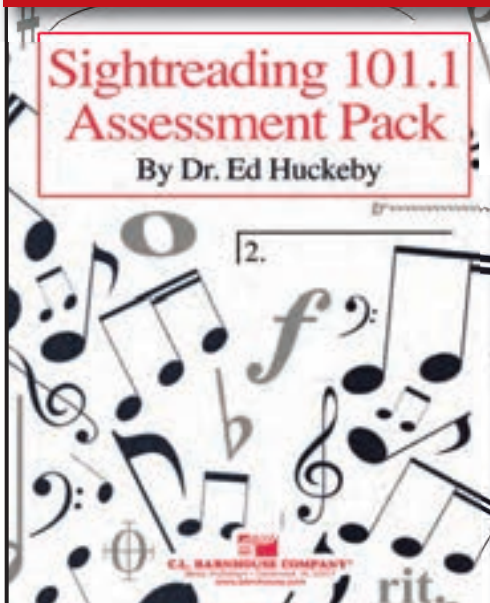
“I love it that this method includes assessments that are easily used for state required progress evaluations. My administrators are can see quantified progress reports now too!”

Greg Allen
Highland Middle School
Highland, Illinois

Measures student progress with pre- and post-testing

ASSESSMENT PACK 101.1

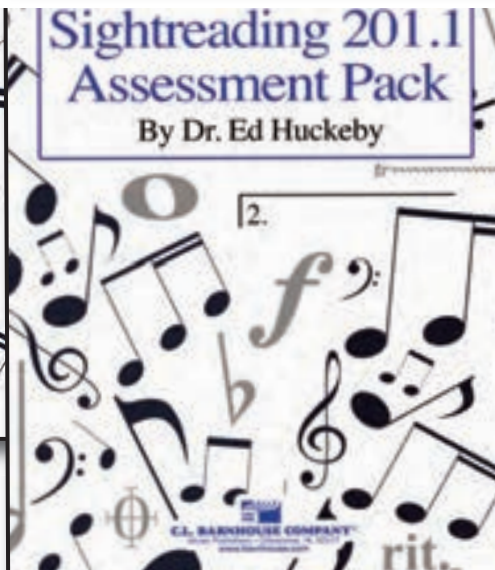
**Sightreading 101.1
Assessment Pack**
By Dr. Ed Huceby



Cat. No. 073-4436-00 - \$60.00

ASSESSMENT PACK 201.1

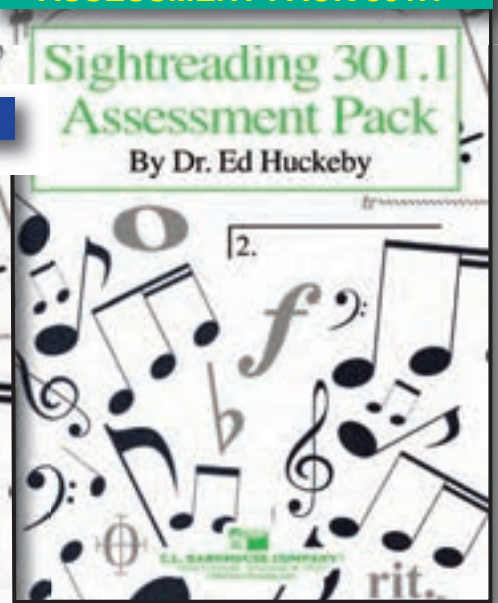
**Sightreading 201.1
Assessment Pack**
By Dr. Ed Huceby



Cat. No. 073-4490-00 - \$60.00

ASSESSMENT PACK 301.1

**Sightreading 301.1
Assessment Pack**
By Dr. Ed Huceby



Cat. No. 073-4590-00 - \$60.00

COMPETENCY SET #14

B♭ Trumpet/Baritone TC

14.1 METER (TIME)/RHYTHM - Constant Eighth: Simple Meter (4/4)

Constant Eighth

073-4475-24

A

B

C

D

14.2 KEY SIGNATURE/SCALES - B♭ Major (Concert A♭ Major)

Constant Eighth

E

1.

2.

14.3 PITCH ACCURACY/INTERVALS/ARPEGGIOS

F

Musical notation for exercise F, 4/4 time, F major. The first four notes (F, G, A, B) are highlighted in yellow.

G

Musical notation for exercise G, 4/4 time, G major. The first six notes (G, A, B, C, D, E) are highlighted in yellow.

14.4 ARTICULATION/PHRASING

H

Musical notation for exercise H, 4/4 time, F major. The first four notes (F, G, A, B) are highlighted in yellow.

Musical notation for exercise H, 4/4 time, F major. The next four notes (C, B, A, G) are highlighted in yellow.

14.5 TEMPO/INTERPRETATION/STYLE - *Spiritoso* (with spirit, animation, energy) *Fermata* (hold, pause)

I *Spiritoso*

Musical notation for exercise I, 4/4 time, F major. The first four notes (F, G, A, B) are highlighted in yellow.

Musical notation for exercise I, 4/4 time, F major. The next four notes (C, B, A, G) are highlighted in yellow. Performance markings include *rit.*, *a tempo*, and *accel.*

14.6 DYNAMIC CONTRAST

J

Musical notation for exercise J, 4/4 time, F major. The first four notes (F, G, A, B) are highlighted in yellow. Dynamic markings include *f* and *p*.

Musical notation for exercise J, 4/4 time, F major. The next four notes (C, B, A, G) are highlighted in yellow. Dynamic markings include *p* and *f*.

14.7 ASSESSMENT EXERCISE MKT ((••)) RADAR

K *Allegro*

Musical notation for exercise K, 4/4 time, F major. The first four notes (F, G, A, B) are highlighted in yellow. Dynamic markings include *mf* and *p*.

Musical notation for exercise K, 4/4 time, F major. The next four notes (C, B, A, G) are highlighted in yellow. Dynamic markings include *mf* and *mp*.

COMPETENCY SET #26

26.1 METER (TIME)/RHYTHM

Constant Eighth

A

B

C

26.2 KEY SIGNATURE/SCALES - E \flat Major (Concert D \flat Major) review / C minor (Concert B \flat minor) review

Constant Eighth

D

E

26.3 PITCH ACCURACY/INTERVALS/ARPEGGIOS

Musical notation for exercise 26.3, featuring various time signatures (4/4, 7/8, 3/4, 2/4, 6/8) and a key signature of two flats. It includes a first ending and a second ending.

26.4 ARTICULATION/PHRASING

Musical notation for exercise 26.4, featuring various time signatures (4/4, 7/8, 4/4, 7/8, 4/4) and a key signature of two flats. It includes a first ending and a second ending.

26.5 TEMPO/INTERPRETATION/STYLE - *Affetuoso* (with passion, emotion, feeling)

Musical notation for exercise 26.5, featuring various time signatures (3/4, 4/4, 3/4) and a key signature of two flats. It includes a first ending and a second ending. Performance markings include *Affetuoso*, *rit.*, and *a tempo*.

26.6 DYNAMIC CONTRAST - *Elegante* (in an elegant, graceful, refined style)

Musical notation for exercise 26.6, featuring various time signatures (4/4, 7/8, 4/4, 7/8, 4/4, 7/8, 4/4) and a key signature of two flats. It includes a first ending and a second ending. Performance markings include *mp*, *mf*, *mp*, *cresc.*, *f*, *rit.*, *a tempo*, and *mp*.

26.7 ASSESSMENT EXERCISE MKT ((•)) RADAR

Musical notation for exercise 26.7, featuring various time signatures (7/8, 3/4, 7/8, 6/8, 4/4, 4/4, 5/8, 7/8, 4/4) and a key signature of two flats. It includes a first ending and a second ending. Performance markings include *Moderato*, *f*, *subito p*, *f*, *subito p*, *f*, and *subito p*.

Practice Assessment #5 - Correlated with Competency Sets 18-22

MKT ((••)) RADAR

A Giocosamente

Musical notation for section A, measures 1-4. The first staff is in 6/8 time, starting with a *mf* dynamic. The second staff continues the melody, ending with a first ending marked *rit.* and *a tempo*, and a second ending marked *rit.* The piece concludes in 12/8 time.

B Largo e cantabile

Musical notation for section B, measures 1-4. The first staff is in 12/8 time, starting with a *mp* dynamic. The second staff continues the melody, ending with a first ending marked *rit.* and *a tempo*, and a second ending marked *rit.* The piece concludes in 2/4 time.

C Scherzando

Musical notation for section C, measures 1-4. The first staff is in 2/4 time, starting with a *f* dynamic. The second staff continues the melody, ending with a first ending marked *mp* and *f*, and a second ending marked *rit.* The piece concludes in 4/4 time.

D Alla Marcia

Musical notation for section D, measures 1-4. The first staff is in 4/4 time, starting with a *mp* dynamic. The second staff continues the melody, ending with a first ending marked *mf* and *mf*, and a second ending marked *rit.* The piece concludes in 4/4 time.



SIGHTREADING SERIES

(Fundamental-101, Intermediate-201, and Advanced-301)

Core Competencies for the Successful Development of Sightreading Skills

A sequential instrumental curriculum specifically designed for the development of core competencies necessary to read music “at sight.”

Unique Features and Benefits of the Sightreading Series include:

- Progressive and comprehensive curriculum addressing the various musical skills needed to sight-read efficiently
- Serves as instructional “text book” for instrumental classes
- Learning outcomes and assessment material which make class preparation more efficient
- Learning outcomes can be adapted for school district, state and national learning and assessment models as needed
- Assists in meeting district, state and national standards
- Makes instructional assessment more efficient and easier to achieve
- Effective and easy-to-use Evaluation/Assessment chart
- Designed for series implementation in the second year of instruction (after completion of a standard “beginning band” method book)
- Introduces a step-by-step Technique for effective sightreading
- Rigorous, Relevant and Measurable instructional material for your band curriculum
- Reinforcement of subdivision concepts for rhythmic accuracy
- Promotes progressive and sequential learning
- Each Competency Set includes exercises which address meter (time)/rhythm, key signatures/scales, pitch accuracy/intervals/arpeggios, articulation/phrasing, tempo/interpretation/style, and dynamic contrast
- Assessment exercise at the end of each Competency Set allows for reinforcement and assessment of the concepts learned
- Peels back the layers of music and then brings them back together in a logical manner – gives students a focused way to look at each musical element on its own
- Instructional elements are clearly labeled for ease of planning
- Keys are prominently identified for better comprehension and understanding
- Competency Sets can be used for ensemble or individual warm-up, or various individual elements can be “pulled out” and incorporated into existing warm-up routine
- Can be used with any size group with any instrumentation
- Provides challenging, but fun-to-play educational material which can serve as (or supplement) your daily warm-up routine
- Can be used as a supplement for individual study or adapted for chair placement/progress evaluation
- Optional repeats for element reinforcement and/or extra practice
- Promotes accurate rhythmic reading through the “Constant Eighth” concept
- Includes essential vocabulary
- Flexibility within the percussion line - Top/Bottom lines can be used as traditional snare/bass line OR any battery instrument may read either line (or a combination) to reinforce subdivision, pulse or full ensemble rhythms
- Relevant assessment exercises at the end of each Competency Set
- Extended practice assessment exercises at the end of each book
- Special End-Of-Instruction (EOI) assessment packs available
- Instructional materials can be adapted to rehearsal time and number of class meetings per week



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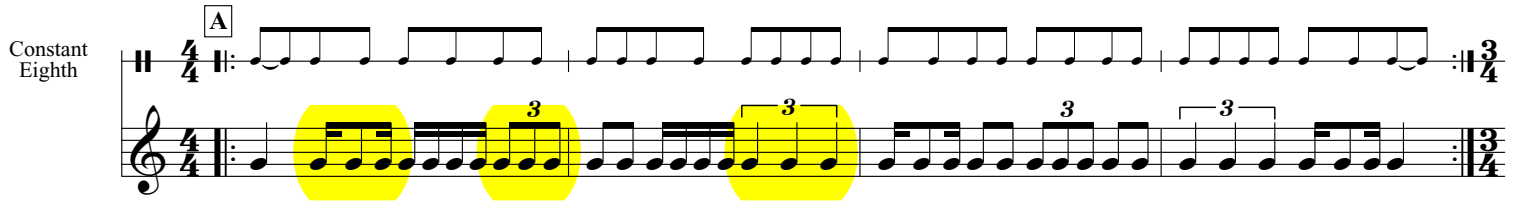
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COMPETENCY SET #29

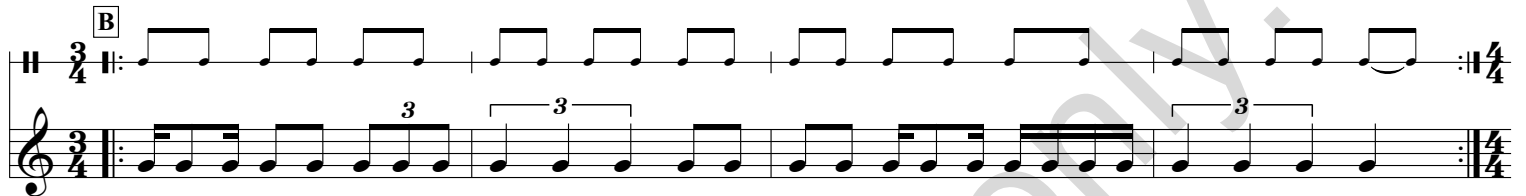
29.1 METER (TIME)/RHYTHM

Constant Eighth

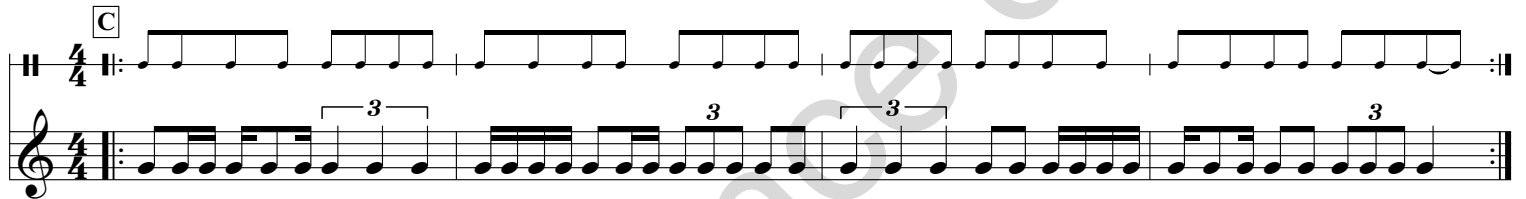
A



B



C

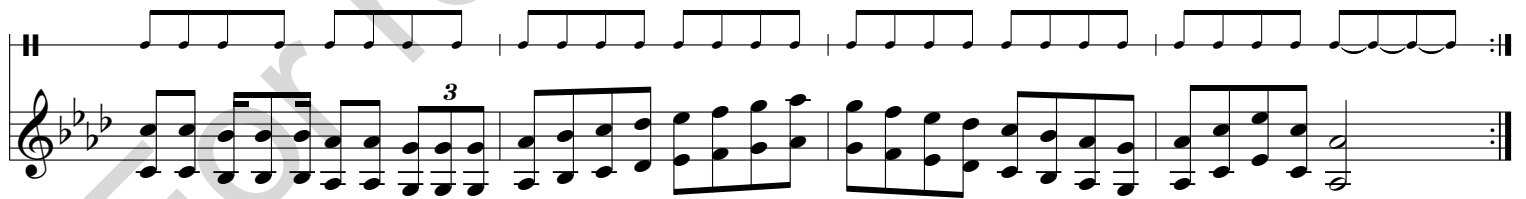


29.2 KEY SIGNATURE/SCALES - **A \flat Major (Concert G \flat Major) / F minor (Concert E \flat minor)**

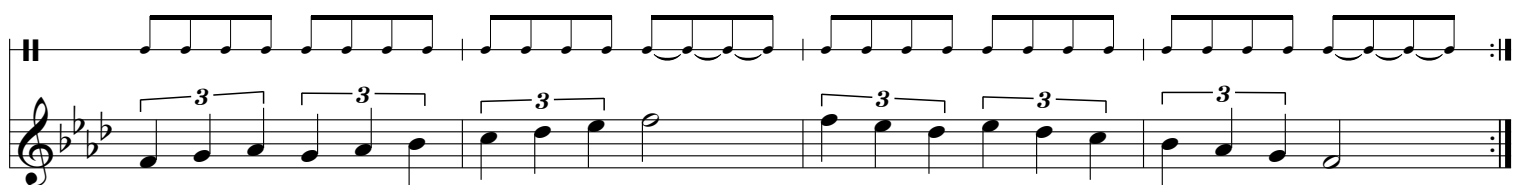
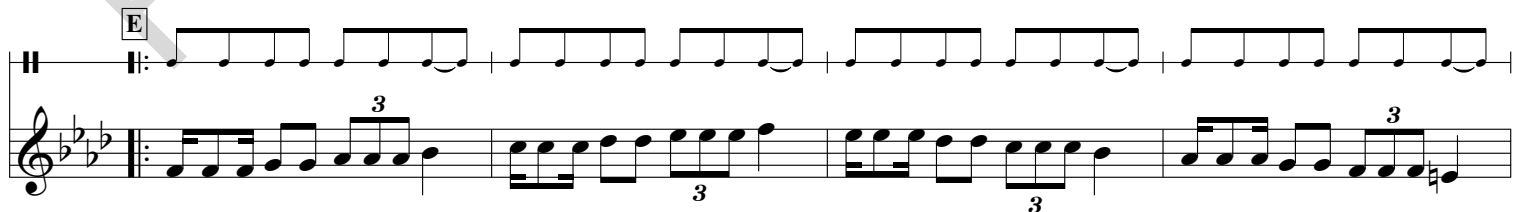
Constant Eighth

D

Opt.



E



29.3 PITCH ACCURACY/INTERVALS/ARPEGGIOS

F

29.4 ARTICULATION/PHRASING

G

29.5 TEMPO/INTERPRETATION/STYLE - *Amabile* (sweet, tender, gentle)

H *Amabile*

29.6 DYNAMIC CONTRAST

I

29.7 ASSESSMENT EXERCISE MKT ((o)) RADAR

J Moderato

COMPETENCY SET #33

33.1 METER (TIME)/RHYTHM

Constant Eighth

A

4/4 3/4 7/8 5/4 3/4

B

3/4 9/8 2/4 6/8 2/4

C

2/4 7/8 3/8 4/4 4/4

33.2 KEY SIGNATURE/SCALES - D Major (Concert C Major) review B minor (Concert A minor) review

Constant Eighth

D

2/4

E

2/4

33.3 PITCH ACCURACY/INTERVALS/ARPEGGIOS

F

33.4 ARTICULATION/PHRASING

G

33.5 TEMPO/INTERPRETATION/STYLE - *Vigorous* (With vigor and energy)

H *Vigorous*

33.6 DYNAMIC CONTRAST - *Appassionato* (Impassioned, with passion)

I *Appassionato*

33.7 ASSESSMENT EXERCISE MKT ((c)) RADAR

J *Allegro*

CONTEMPORA QUARTA

MKT ((••)) RADAR

Ed Huckeby

A Allegro con spirito (♩ = ca. 132)

Part One

Part Two

mf

mf

cresc.

f

mp

B

cresc.

cresc.

f

mp

C

f

mf

f

mf

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First system of musical notation, consisting of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. The music features eighth and sixteenth notes with various articulations like accents and slurs.

Second system of musical notation, consisting of two staves. It includes dynamic markings *cresc.*, *f*, and *mp*. Time signatures change from 4/4 to 6/8 and back to 4/4.

Third system of musical notation, consisting of two staves. It includes a dynamic marking *mp* and a 'D' in a box. Time signature is 3/4.

Fourth system of musical notation, consisting of two staves. It includes dynamic markings *f* and *p*. Time signatures change from 5/8 to 4/4.

Fifth system of musical notation, consisting of two staves. It includes dynamic markings *cresc.* and *f*.

Practice Assessment #8 - Correlated with Competency Sets 30-33

MKT ((••)) RADAR

Andantino

Musical notation for the Andantino section, measures 1-12. The music is in 4/4 time with a key signature of three flats. Dynamics include *mf*, *mp*, and *f*. A *rit.* marking is present at the end of measure 12.

Vivace

Musical notation for the Vivace section, measures 13-24. The music is in 7/8 time with a key signature of three flats. Dynamics include *mp* and *f*. A *rit.* marking is present at the end of measure 24.

Capriccioso

Musical notation for the Capriccioso section, measures 25-36. The music is in 9/8 time with a key signature of two sharps. Dynamics include *mf* and *f*. A *rit.* marking is present at the end of measure 36.

Allegro

Musical notation for the Allegro section, measures 37-48. The music is in 3/4 time with a key signature of three flats. Dynamics include *mf*, *f*, and *ff*.

Conductor
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Sightreading 301

Core C
Deve,
F

Conductor
Catalog No: 073-4475-01 • Price: \$16.95

Sightreading 201

Core C

Successful
ing Skills

by

Conductor
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Sightreading 101

Core Competencies for the Successful
Development of Sightreading Skills

By Dr. Ed Huckleby

2.

f

A brilliant
new system for
teaching music
literacy to today's
bands!


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MKT ((•)) RADAR SIGHTREADING PROCESS

HOW IT WORKS....

The ability to read music on sight is one of the most important assets any musician can possess. In addition to developing the appropriate skill set for sightreading, a predetermined sightreading procedure can be beneficial to both ensembles and individuals. This involves “practicing” the art of sightreading. The acronym **MKT-RADAR** (MKT ((•)) RADAR) assists learners in remembering the elements of this methodical approach to sightreading preparation.

Features include:

- **Introduces a step-by-step technique for effective sightreading**
- **Progressive and comprehensive curriculum addressing the various music literacy skills to sight-read efficiently**
 - Serves as instructional “text book” for instrumental classes
 - Assists in meeting district, state and national standards
- **Makes instructional assessment more efficient and easier to achieve**
 - Learning outcomes and assessment material make class preparation more efficient and can be adapted to fit curriculum
 - Rigorous, relevant and measurable instructional material for your band curriculum
 - Learning outcomes can be adapted for school district, state and national learning and assessment models as needed
- **FLEXIBLE: Competency Sets can be used for ensemble or individual warm-up, or individual elements can be incorporated into existing warm-up routine**
 - Instructional materials can be adapted to rehearsal schedule
 - Use with any size group and with any instrumentation
 - Provides challenging, but fun-to-play educational material which can serve as (or supplement) your daily routine
 - Use as a supplement for individual study, adapt for chair placements or progress evaluation
 - Percussion can be played by any ‘battery’ instrument reading from either line
- **Designed for series implementation after completion of a standard “beginning band” method book**
- **Special End-Of-Instruction (EOI) assessment packs are available**



"A very logical, rigorous and measurable sequence of learning to aid all musicians."

Will Fairbanks
Director of Bands
Greenville College
Greenville, Illinois

4.4 ARTICULATION - Slur Two, Tongue Two
Learning Outcome: Students will be able to identify symbols and execute with 100% accuracy.

4.5 TEMPO - Adagio
Learning Outcome: Students will be able to identify symbols and execute with 100% accuracy.

Instructional elements clearly labeled

Unison Melody lines

"Students are easily able to apply the MKT*RADAR approach to concert repertoire."
Ted Heggen
 Band Director
 Southeast Polk Jr. High
 Pleasant Hill, Iowa

COMPETENCY SET #4

4.1 METER (TIME)/RHYTHM - Constant Eighth: Simple Meter - 3/4
Learning Outcome: Students will be able to execute with 100% accuracy the rhythms presented.

Adaptable Learning Outcomes

Transferable Process

Each Sightreading Competency Set includes the following elements:

- Meter (Time) / Rhythms / Syncopation
- Key Signature / Scales
- Pitch Accuracy / Intervals / Arpeggios
- Articulation / Phrasing
- Tempo / Interpretation / Style
- Dynamic Contrast / Interpretation
- Assessment Exercises
- Balance / Blend
- Interpretation / Style

MKT ((••)) RADAR MKT-RADAR PROCESS

Scan the new music from top left to bottom right to locate and identify the distinct musical elements which can be categorized through the following step-by-step preparation process:

- **Meter** – Check the beginning **Meter** (time) signature and scan the music (top left to bottom right) to locate and identify any changes in meter. Remember, unless indicated otherwise, the eighth note remains constant.
- **Key** – Check the Key signature and try to determine if the selection is in a major, minor or modal key at the beginning. Then identify any Key changes (again, scanning from top left to bottom right).
- **Tempo** – Identify the initial Tempo marking and identify any tempo changes or tempo alterations (rit., accel., fermata, etc.) which might occur.
- **Rhythm** – Scan the selection for unusual or "tricky" Rhythms or syncopations. Then sing or clap the Rhythms until they become more familiar.
- **Accidentals** – Check for Accidentals which might be unusual or unexpected.
- **Dynamics** – Check for Dynamic markings at the beginning and throughout the selection (again, scanning from top left to bottom right). Make a mental note of any dramatic dynamic changes (*subito p*, *cresc.*, *decresc.*, etc.).
- **Articulation** – Look for unique or unusual Articulation markings. Prepare mentally for a sequence of slurs or series of staccato or accented notes which might occur. Identify and note any special markings (marcato, tenuto, trill, glissando, etc.).
- **Road Map** – Check for Repeat signs, First and Second Endings, D.S., D.C., Coda, etc., (signs which alter the direct path of the music). Identify verbally and mentally the locations of these signs.

The MKT-RADAR acronym provides the musician with an excellent tool for sightreading preparation. This approach, when mastered, enables the musician to sightread musical selections at his or her appropriate skill level with confidence. It is also critical that ensemble members work as a team to follow the director's instructions and gestures during sightreading preparation and performance.

You are now ready to proceed. Be sure to maintain concentration and count through extended rests. Remember, in almost

SIGHTREADING 101

By Dr. Ed Huckeby

SIGHTREADING 101 is BOOK ONE of a sequential curriculum for bands designed to develop the core music literacy competency skills needed for reading music “at sight.”

This book should be utilized after the completion of Book 1 of any beginning band method.

View Online

- **Peels back the layers of music and then brings them back together in a logical manner, providing students a focused approach to learning each musical element on its own**

“This is built in a step-wise curricular way that leads to success.”

Asher Raboy
Department of Music
Pacific Union College
Angwin, California

- **13 Competency Sets with short, focused exercises on each element**
- **2 extended-length Practice Assessments**
- **Student Self-evaluation/ Assessment/Progress Chart**
- **6 fundamental key signatures and the chromatic scale addressed**
- **Rhythm studies in 4/4, 2/4, 3/4, 6/8 and mixed meters**

Keeps track of progress

Competency Set Keys/Scales:

1. Concert Bb Major
2. Concert G minor
3. Concert Eb Major
4. Concert C minor
5. Chromatic Scale
6. Chromatic Scale
7. Concert F Major
8. Concert D minor
9. Concert Bb Major/G minor review
10. Concert Eb Major/C minor review
11. Chromatic Scale review
12. Concert F Major/D minor review
13. Integrated Scales

Set Elements:

- .1 Meter (Time)/Rhythm
- .2 Key Signatures/Scales
- .3 Pitch Accuracy/Intervals/Arpeggios
- .4 Articulation/Phrasing
- .5 Tempo
- .6 Dynamic Contrast
- .7 MKT-RADAR Assessment

SELF-EVALUATION/ASSESSMENT/PROGRESS CHART											
The chart below may be used for self-evaluation, teacher assessment and/or to monitor your progress toward mastering each Competency Set element. Remember, in music performance the objective is to reach “perfection.” Place a checkmark or date in the appropriate box for each level of mastery.											
(☺) = accurately performing “some” of the element(s) (☹) = accurately performing “most” of the element(s) (☺☹) = mastery											
COMPETENCY SET #14 ☺ ☹ ☺☹				COMPETENCY SET #19 ☺ ☹ ☺☹				COMPETENCY SET #24 ☺ ☹ ☺☹			
14.1 - Meter (Time)/Rhythm				19.1 - Meter (Time)/Rhythm				24.1 - Meter (Time)/Rhythm			
14.2 - Key Signatures/Scales				19.2 - Key Signatures/Scales				24.2 - Key Signatures/Scales			
14.3 - Pitch Accuracy/Intervals/Arpeggios				19.3 - Pitch Accuracy/Intervals/Arpeggios				24.3 - Pitch Accuracy/Intervals/Arpeggios			
14.4 - Articulation/Phrasing				19.4 - Articulation/Phrasing				24.4 - Articulation/Phrasing			
14.5 - Tempo/Interpretation/Style				19.5 - Tempo/Interpretation/Style				24.5 - Tempo/Interpretation/Style			
14.6 - Dynamic Contrast				19.6 - Dynamic Contrast				24.6 - Dynamic Contrast			
14.7 - Assessment Exercise				19.7 - Assessment Exercise				24.7 - Assessment Exercise			
COMPETENCY SET #15 ☺ ☹ ☺☹				COMPETENCY SET #20 ☺ ☹ ☺☹				COMPETENCY SET #25 ☺ ☹ ☺☹			
15.1 - Meter (Time)/Rhythm				20.1 - Meter (Time)/Rhythm				25.1 - Meter (Time)/Rhythm			
15.2 - Key Signatures/Scales				20.2 - Key Signatures/Scales				25.2 - Key Signatures/Scales			

3.4 ARTICULATION/PHRASING - Slur Three, Tongue One

Concepts Identified

3.5 TEMPO - Allegro ("Lively, brisk, rapid")

Vocabulary

3.6 DYNAMIC CONTRAST = Crescendo ("gradual increase in volume")

3.7 ASSESSMENT EXERCISE MKT ((o))

This series teaches so much more than just sightreading ...it teaches music literacy.

Unison melody lines insure all instruments get interesting parts to play.

COMPETENCY SET #3

3.1 METER (TIME)/RHYTHM

Visual Subdivision using constant eighth

3.2 KEY SIGNATURES/SCALES - Eb Major

"The constant eighth notation over this section is awesome! I see students checking this to understand new rhythms."

Greg Allen
Highland Middle School
Highland, Illinois

3.3 PITCH ACCURACY/INTERVALS/ARPEGGIOS

How much class time does it take?

The pace is up to you!
Go through one competency set per day or break up the sets through the week depending on your schedule.

"We use the book nearly every day. Somedays we use several exercises in a competency set and others we focus on just one exercise."

Jayson Gerth
Southeast Polk High School
Pleasant Hill, Iowa

SIGHTREADING 201

By Dr. Ed Huckleby

SIGHTREADING 201 is BOOK TWO of a sequential curriculum for bands designed to develop the core music literacy competency skills needed for reading music “at sight.”



[View Online](#)

- **Same great easy-to-use format as Sightreading 101**
- **Expands to 6 new keys and 3 modes**
- **Rhythm studies continue with added meters including alla breve, 9/8, 12/8, 5/4, 6/4, 7/8, 5/8, 3/8**
- **More advanced mixed meter exercises**

“Great for methodically teaching concepts. My students now have better understanding which has given them more confidence when sightreading”

Taylor Sitzman
Union Public Schools
Tulsa, Oklahoma

Competency Set Keys/Scales:

14. Concert Ab Major
15. Concert F minor
16. Concert C Major
17. Concert A minor
18. Concert Db Major
19. Concert Bb minor
20. Concert D Dorian Mode
21. Concert G Mixolydian Mode
22. Concert F Lydian Mode
23. Chromatic Exercises
24. Concert Ab Major / F minor review
25. Concert C Major / A minor review
26. Concert Db Major / Bb minor review

Set Elements:

- .1 Meter (Time) / Rhythm
- .2 Key Signatures / Scales
- .3 Pitch Accuracy / Intervals / Arpeggios
- .4 Articulation / Phrasing
- .5 Tempo / Interpretation / Style
- .6 Dynamic Contrast
- .7 MKT-RADAR Assessment

"Musical concepts are consistently reviewed/reiterated"

Jacquelyn Meunier
Southeast Polk High School
Pleasant Hill, Iowa

22.3 PI

22.4 ARTICULATION/PHRASING (E Lydian)

22.5 TEMPO/INTERPRETATION/STYLE - *Tranquillo* (tranquilly, quietly, calm) (B Lydian)

22.6 DYNAMIC CONTRAST - *Scherzando* (in a light, playful manner)

22.1 METER (TIME/RHYTHM)
Constant Eighth

22.2 KEY SIGNATURE/SCALES - Lydian Mode (F Lydian)
Sounds like major with raised 4th scale degree
Constant Eighth
opt. *Sua*

Practice Assessment #5 - Correlated with Competency Sets 18-22

MKT ((•)) RADAR

A) *Giacoso*

B) *Largo*

C) *Scherzando*

D) *Alfa Marcia*

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Reinforcement of constant eighth

Prompts to use the sightreading process

Extended-length assessments in each book

Hear the results!
Prompts remind students to use the **MKT ((•)) RADAR** process. Transfer this process over to your band and lesson literature. Amazing!

"I handed out a new piece and heard a marked improvement after using the **MKT-RADAR Process**"
Greg Allen
Highland Middle School
Highland, Illinois

Versatile!
Use exercises in order, or pick and choose, to supplement your lesson plans.
For intense work on just one element, read through that element's exercise from each of the 13 sets.

SIGHTREADING 301

By Dr. Ed Huckeby

SIGHTREADING 301 is BOOK THREE of a sequential curriculum for bands designed to develop the core music literacy competency skill needed for reading music “at sight.”

[View Online](#)

- **7 Competency Sets**
- **2 Practice Assessments**
- **9 two-part Rhythmic Independence Exercises**
- **Full page of Interval / Rudiment review studies**
- **Major / Minor Scale Competency Exercises in all keys, including natural, harmonic and melodic minors, as well as enharmonic options**
- **Full page of Modal Scales and the Blues scale**
- **Balance and Blend Exercise for full ensemble warm up and ear training**

Competency Set Keys / Scales:

Concert Gb Major / Eb minor
Concert Ab Major / F minor review
Concert Db Major / Bb minor review
Concert Eb Major / C minor review
Concert Bb Major / G minor review
Concert F Major / D minor review
Concert C Major / A minor review

Practice Assessments / Rhythmic Independence

Competency Studies:

Bouree
Minuet in Db
Danza
Etude #1
Contempora Quarta
Invention #1
Invention In F
Invention #4
Minuet in F Minor

Interval-Rudiment Competency Exercises

Major/Minor Scale Competency Exercises

Modal/Blues Scale Competency Exercises

Balance/Blend Competency Exercise

Set Elements:

.1 Meter (Time) / Rhythm
.2 Key Signatures / Scales
.3 Pitch Accuracy / Intervals / Arpeggios
.4 Articulation / Phrasing
.5 Tempo / Interpretation / Style
.6 Dynamic Contrast
.7 MKT-RADAR Assessment

“Great organization of concepts. The students really seem to enjoy it.”

Jennifer Tylavsky
Southeast Polk 6th Grade
Pleasant Hill, Iowa

COMPETENCY SET #33

33.1 METER (TIME)/RHYTHM

Concert Light

Advanced Rhythm Exercises

33.2 KEY SIGNATURE/SCALES - D Major (Concert C Major) review B minor (Concert A minor) review

Concert Light

INTERVAL/RUDIMENT COMPETENCY EXERCISES

Note: These exercises may be executed in any key

"This seems to capture the student's attention."

Jennifer Tylavsky
Southeast Polk 6th Grade
Pleasant Hill, Iowa

MAJOR/MINOR SCALE COMPETENCY EXERCISES

Mastery of the major and minor scales is very important to the development of sightreading skills. These exercises may be used for full ensemble rehearsal and/or independent study to assist in scale recognition and mastery.

Complete Scale Reference

MKT (()) RADAR

CONTEMPORA QUARTA

Ed Huckeby

Exercises for Rhythmic Independence

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Assessment Packs

- Assists teachers in meeting local, state and national standards.
- Specifically designed for “End-Of-Instruction” or “End-Of-Term” assessment.
- May be incorporated into a pre-test/post-test assessment format.
- Materials designed for full ensemble with any instrumentation and/or individual lesson evaluation.
- Includes three assessment exercises - one unison and two full band “excerpts” correlated with *Sightreading 101*, *Sightreading 201* and *Sightreading 301*.
- Includes ready-to-use assessment tools for verbal, written and performance assessment and reporting.
- Evaluation may be administered by the conductor/director or an independent evaluator/adjudicator. Appropriate for peer evaluation.
- Assists teachers in meeting the core Rehearse, Evaluate and Refine standards of the National Association for Music Education.
- Assists teachers in meeting teacher evaluation standards defined in the 2015 National Association for Music Education Position Paper which states: “Measures of student achievement used in teacher evaluation must be based on student achievement that is directly attributable to the individual teacher...”
- Additional Assessment packs are scheduled for future release.

“My final will be a no brainer!”

Jacquelyn Meunier
Southeast Polk High School
Pleasant Hill, Iowa

“I love it that this method includes assessments that are easily used for state required progress evaluations. My administrators are can see quantified progress reports now too!”

Greg Allen
Highland Middle School
Highland, Illinois

Measures student progress with pre- and post-testing

ASSESSMENT PACK 101.1

**Sightreading 101.1
Assessment Pack**
By Dr. Ed Huceby

Cat. No. 073-4436-00 - \$60.00

ASSESSMENT PACK 201.1

**Sightreading 201.1
Assessment Pack**
By Dr. Ed Huceby

Cat. No. 073-4490-00 - \$60.00

ASSESSMENT PACK 301.1

**Sightreading 301.1
Assessment Pack**
By Dr. Ed Huceby

Cat. No. 073-4590-00 - \$60.00



Noted Composer and Educator Dr. Ed Hucceby

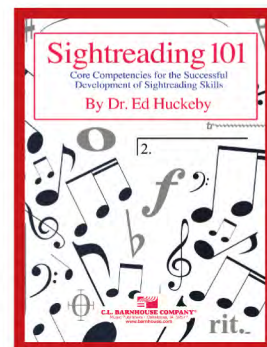
Dr. Ed Hucceby is a distinguished educator, administrator, arts consultant, composer, conductor and clinician. His extensive experience teaching band at all levels, coupled with his outstanding academic credentials and music compositions, make him extraordinarily qualified to author this new Sightreading curriculum.

Order Info

Sightreading 101

Published for:

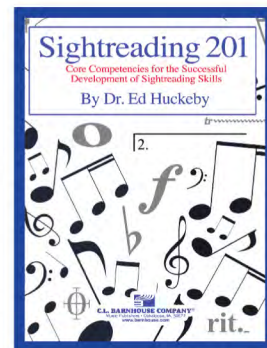
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Sightreading 201

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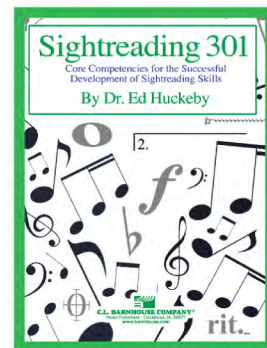
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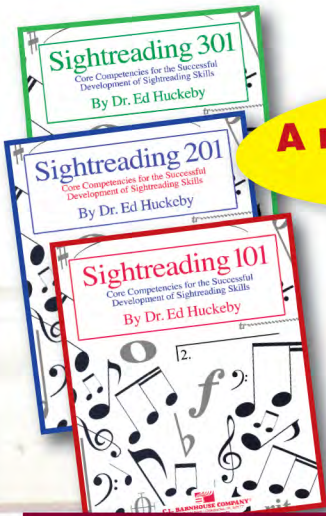


Sightreading 301

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A remarkable new resource!

“Ed Hucceby’s new books are “GOLD” for band directors who are looking for music to teach reading.”

Dr. Harry Haines
 Professor Emeritus,
 West Texas A & M University
 Canyon, Texas

Is this your problem?

- Tone Quality** I
- Intonation** I
- Rhythm** I
- Balance** I
- Technique** I
- Musicianship** I
- Sight Reading** **III-**

“This method helps students to understand the important facets of playing new music. It effectively teaches students how to avoid common errors in music before they happen! With the results I have seen in a short period of time, I plan to make Sightreading101 the cornerstone of the band curriculum

I took the conductor’s score to my principal and explained to him that the Practice Assessments would be our progress assessment tool for the remainder of this year. He looked it over and read through the learner outcomes as well as the assessments and immediately approved. I love having a text book that makes sense to educators outside of the arts!”

Greg Allen
 Director of Bands
 Highland Middle School
 Highland, Illinois

“There is a WEALTH of musical concepts I am teaching my students EVERY-DAY. I love the process. My students definitely are more engaged in learning how to read music and they show more of an interest in executing more of the musical details as they perform.

They have more knowledge of musical concepts at this point in the semester than they ever have and are able to demonstrate that knowledge not only through their personal performance but through verbal explanation.”

Jacquelyn Meunier
 Band Director & Model Teacher
 Southeast Polk High School
 Pleasant Hill, Iowa

Here’s the Solution...

