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Examining Middle School String Students' Sight Reading Processes

Natalie J. Deen

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EXAMINING MIDDLE SCHOOL STRING STUDENTS SIGHT-READING
PROCESSES

Natalie Jacklin Deen

The undersigned, appointed by the Schwob School of Music at Columbus State
University, have examined the Masters' Thesis titled

EXAMINING MIDDLE SCHOOL STRING STUDENTS SIGHT-READING
PROCESSES

Presented by Natalie J. Deen,

a candidate for the degree of Master of Music in Music Education
and hereby certify that, in their opinion, it is worthy of acceptance.



(Thesis Advisor)



Columbus State University

EXAMINING MIDDLE SCHOOL STRING STUDENTS SIGHT-READING
PROCESSES

Natalie J. Deen

MASTER THESIS

Submitted in partial fulfillment of the requirements for the degree of

Master of Music in Music Education

Schwob School of Music, Columbus State University

Columbus, Georgia

December, 2012

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Abstract

The purpose of this study was to document, analyze the strategies and techniques being used, and explore the feelings and perceptions of ten sixth-grade string students while individually sight-reading over the course of 11 weeks. The students were presented with a five lesson unit on sight-reading that focused on different musical elements and presented the students with strategies and techniques to be used as a class and during individual tests. Each student took the Watkins-Farnum Performance Test, form A as a pretest and posttest to the unit. Between lessons, each student took an individual sight-reading test which reflected the musical element covered in the previous lesson. Before each test, the students were interviewed regarding their perceptions of the process and how they planned to approach the sight-reading test. Data was collected through field notes, interviews, tests, and video observations. The results show a significant difference in test scores from the pretest to the posttest. The qualitative data show each student's progression throughout the unit in musical language, strategies and techniques used, and the overall change in perceptions regarding sight-reading.

To my loved ones

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This project and this degree would not have been possible with the unending support of my parents, Deborah and Jackie. They believed that I could do this, and that I can do anything. All of my family has been incredibly supportive of me in this adventure, and I am so fortunate to call them mine.

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Chapter 1: Introduction to the Study

Introduction and background

Sight-reading is an integral part of general musicianship skills. Studies have been conducted to show different predictors, levels of intelligence involved, and successful sight-reading strategies. Lehman and McArthur (2002, p. 135) state, “from a psychological viewpoint, sight-reading involves perception (decoding note patterns), kinesthetics (executing motor programs), memory (recognizing patterns), and problem-solving skills (improvising and guessing).” Key factors in sight-reading success can include the different experience levels of each student. For instance, if they have a large knowledge base and have played many different styles and types of music, the students are less likely to be caught off guard by unfamiliar musical elements. Sight-reading can be considered a reconstructive activity that combines the use of visual input and conceptual knowledge to complete an exercise.

This case study focused on ten sixth-grade string students and the strategies and techniques they used while individually sight-reading. Over the course of the treatment period, students were presented with a unit containing five lessons focused on sight-reading. Each lesson included a different musical element, and presented the students with a different strategy and technique to be used during group and individual sight-reading tests. Each student performed the Watkins-Farnum Performance Test, form A (WFPT form A), adapted for strings, as a pretest and posttest for the unit. Five individual sight-reading tests were administered to each student, and interviews were conducted before and after each test. This study tracked the progress of each student through the unit and reported on the progress based upon test scores and interview results.

Statement of the problem

Musicians are often asked to sight-read for all state auditions, festivals, and college auditions. Sight-reading is an important skill for young musicians, and few studies are present in the research literature that examined the strategies and techniques used by students while individually sight-reading. This study examines the different strategies and techniques used by students while performing sight-reading tasks.

Purpose statement

The purpose of this case study was to document, analyze the strategies and techniques used, and examine the feelings and perceptions of ten sixth-grade string students during individual sight-reading tests. Test scores were used to examine how the students progressed throughout the sight-reading unit. Interviews and field notes were used to track the students' musical growth and changes in perception throughout the study.

Need for study

Similar to the practices in several states, sight-reading is a part of the Florida Orchestra Associations Music Performance Assessment, and many orchestras are scored on sight-reading each year at the annual Music Performance Assessment Festivals. Scoring for the sight-reading is based upon five elements: technical accuracy, fluency, response to baton, interpretation, and general effect. The Florida Orchestra Association Handbook has a section dedicated to the District and State Concert Music Performance Assessment. See Appendix C for the Handbook section regarding sight-reading rules and regulations.

It is important to understand what strategies and techniques students utilize while individually sight-reading. Based on a careful review of the literature, there is a deficit of studies addressing this issue from the students' perspectives. Much of the literature about sight-reading is focused on quantitative analysis alone, and does not include an interview component. While there have been studies that use interviews, no case studies of have been done focusing on middle school string students and the sight-reading process. McPherson (1994) focused on the test results of middle school choral students. He interviewed the students after the sight-reading test to explore the factors and abilities influencing sight-reading skills. Most studies included in the literature review examined the sight-reading processes of wind, brass, percussion, and vocal students. Few studies examining the sight-reading abilities of string students are extant. Watt (2008) offers suggestions for sight-reading but does not base them on the student's reactions or the individual use of these strategies. My study followed the course of the students through the sight-reading unit, and based on test scores and interview results, established the strategies and techniques used by the students while individually sight-reading. Unlike related studies, this case study investigated the students' feelings and perceptions of the sight-reading experience. The students' perceptions about a process can affect the way a student approaches sight-reading.

Research question(s)

The primary research questions were:

1. Which strategies and techniques are students using during their individual sight-reading tests?
2. How do students' planned sight-reading strategy uses compare to their actual

sight-reading strategy uses?

3. How do the outcomes of sight-reading performances affect students' strategy use in future sight-reading episodes?
4. How do the students feel about sight-reading, before and after?

Scope and limitations

The participants in this study were composed of a single class of ten sixth-grade string orchestra students who have been playing for two to three years. These students were experiencing formal sight-reading tasks for the first time. I presented the students with different strategies and techniques to use during individual sight-reading tests. Through field notes, interviews with the students, and video observations, I attempted to understand how these ten participants approached an individual sight-reading experience. I conducted interviews before and after each sight-reading test, pre- and posttest, and composed field notes from the video observations for my case study. I did not compare the students' progress against other members of the class, nor did I compare these individuals to populations outside of the study. No attempt was made to generalize the results of this study to populations beyond its scope.

Definition of terms

- Action research: "A type of applied research designed to find the most effective way to bring about a desired social change or solve a practical problem, usually in collaboration with the subjects of the research" (Vogt, 2005, p. 4)
- Case study method: "gathering and analyzing data about one or a small number of examples as a way of studying a broader phenomenon. This is done on the assumption that the example (the "case") is in some way typical of the broader

phenomenon. The case may be an individual, a city, an event, a society, or any other possible object of analysis” (Vogt, 2005, p. 38)

- Edwin E. Gordon Counting System: use of syllables, see example below of the Gordon and McHose Counting system
- FOA: Florida Orchestra Association
- Edwin E. Gordon Counting System: use of syllables, see example below of the Gordon and McHose Counting system
- McHose System of Counting: students speak beat numbers and syllables

Ex. From Sight-read it for strings, (2006)

1. $\frac{4}{4}$

Beat Numbers:	1	2	3	4	1	+	2	+	3	+	4	+	1	(2)	3	(4)	1	(2	3	4)	
Gordon System:	Du	Du	Du	Du	Du	de	Du	de	Du	de	Du	de	Du	Du	Du		Du	Du			
McHose System:	1	2	3	4	1	te	2	te	3	te	4	te	1		3		1				

- MPA: Music Performance Assessment
- Purposive sample: “a sample composed of subjects selected deliberately (on purpose) by researchers, usually because they think certain characteristics are typical or representative of the population” (Vogt, 2005, p. 252). The participants were selected purposively as part of a pre-existing class. A “convenient and purposeful sample” (Merriam, 1998, p. 848) was used for this particular case study
- Sight-Reading: “Playing a piece of music at first reading” (Leonard, 1993, p. 108)

- STARS Method: The STARS method teaches the students to look for different musical elements by using the word STARS. “S: Sharps and Flats in the key signature, T: time signature and tempo markings, A: Accidentals, R: rhythms, anything that might be tricky or difficult, S: signs, including dynamics, articulations and repeats or endings.” (Allen, Gillespie & Tellejohn Hayes, 2002, p. 228)
- *t*-test: “a test of statistical significance, often of the difference between two group means” (Vogt, 2005, p. 329). In this study, a *t*-test was used to compare the pretest and posttest scores on the WFPT from A for descriptive purposes only
- WFPT: Watkins-Farnum Performance Test: “a standardized achievement test for all band instruments for: year to year progress records, band tryouts, seating placements, sight-reading tests, etc.” (Leonard, 2012, para. 1) Form A was used for this study

Chapter 2: Literature Review

Introduction

The literature is organized into three sections (a) predictors and influences, (b) methods and strategies, and (c) method books approach to sight-reading. Many of the studies examined the different predictors that can influence sight-reading, including reading and math comprehension, spatial orientation, and spatial visualization. Included in the methods and strategies section was the implementation of computer programs and different techniques to approaching sight-reading exercises. Some of the studies focused on the individual students instead of the ensemble as a whole. Many of the techniques included in this section informed my own method.

Predictors and influences

Elliot (1982) focused on the relationship among instrumental sight-reading ability and seven selected predictor variables. He used a multiple correlation design to investigate which of the seven predictors' best influenced sight-reading ability. The seven predictors that he examined were technical proficiency, sight singing ability, rhythm reading, overall grade point average, grade point average in music theory class, jury grade, and grade point average on the major instrument. Thirty subjects from an undergraduate theory course at the University of South Carolina were given four tests and then records were provided to evaluate the relationship of the grade point averages. The four tests included the WFPT form A, Technical Ability Exam, Criterion Sight-Singing Test, and a Rhythm Reading Test that was adapted from the WFPT. The results showed strong correlations between rhythmic reading and sight-reading ability ($r = .66$). A less strong correlation was seen between technical proficiency and sight-reading ability

($r = .65$). The results also showed a moderately strong relationship between rhythm reading scores and technical proficiency ($r = .75$). A low relationship was seen between the grade point averages and ability levels with the exception of two correlations: sight-reading and theory grade point average ($r = .74$), and overall grade point average and the theory grade point average ($r = .81$). Overall, the study showed that the main predictors of sight-reading ability were the rhythmic reading and jury grade point average. These two were seen as the main predictor variables for a variance of the sight-reading ability. Elliot found that the instrumentalists' ability to sight-read well is strongly correlated to their ability to sight-read rhythms.

Other researchers, such as Gromko (2004), found other predictors for sight-reading ability in an ensemble. In her study of the predictors of music sight-reading ability in high school wind players; she focused on the relationship between music sight-reading and tonal and rhythmic audiation, visual field articulation, spatial orientation and visualization, and achievement in math and reading comprehension. Participants were 98 students from four Midwestern public high schools. Students were tested using the Advanced Measures of Music audiation test, the Kit for Factor-Reference Cognitive Test, the Schematizing test, and the Watkins-Farnum Performance Test. Scores from previous math concepts and reading comprehension tests were used to evaluate a correlation between all of the factors. Gromko states that, "...music sight-reading is a critical component of music literacy and a test of comprehension of the musical symbol system" (p. 7). She found statistically significant correlations between the WFPT and reading comprehension ($r = 0.49$, $p < 0.001$), math concepts ($r = 0.44$, $p < 0.001$), tonal audiation ($r = 0.39$, $p < 0.001$), rhythmic audiation ($r = 0.47$, $p < 0.001$), spatial orientation ($r =$

0.35, $p < 0.001$), and spatial visualization ($r = 0.45$, $p < 0.001$). A negative correlation was seen between WFPT and field articulation ($r = -0.37$, $p < 0.001$). Correlations were also found between tonal and rhythmic audiation ($r = 0.79$, $p < 0.001$), reading comprehension and math concepts ($r = 0.72$, $p < 0.001$), math concepts and spatial visualization ($r = 0.66$, $p < 0.001$), and reading comprehension and spatial visualization ($r = 0.46$, $p < 0.001$). The combination of these cognitive abilities helped to predict a student's sight-reading ability. Based on her results, Gromko found that, "Musical intelligence may be a composite intelligence. Musical intelligence may draw on and enhance development in other domains bringing evidence in support of near-transfer effects on music instruction" (p. 13). Similar to Elliot's (1982) study, focus was placed on rhythmic reading skills. Gromko also included the audiation and vocalization elements as being a predictor in sight-reading ability.

In a later study, Gromko and Hayward (2009) studied the relationship between sight-reading and technical proficiency, spatial visualization, and aural discrimination. Participants were 70 wind players at a graduate and undergraduate level at a Midwestern university. Gromko and Hayward found that students who reported technical proficiency, aural pattern discrimination, and spatial-temporal reasoning influenced the predictions of speed and accuracy of music sight-reading ability. This is in agreement with Gromko's (2004) earlier study of the different cognitive factors influencing sight-reading ability. "For experienced musicians, activations occur in synchrony as visual notation is processed spatially, tonal, rhythmic, and harmonic context" (p. 27).

McPherson (1994) focused on 101 high school clarinet and trumpet players who were completing the Australian Music Examination Boards (AMEB) to investigate the

important factors and abilities that influence sight-reading skills in music. He looked at multiple questions in regard to the relationship between performing rehearsed music and sight-reading, common mistakes, different ability levels and differences in mistakes, and the strategies used in different ability levels that influence the sight-reading experience. Data was collected from the WFPT, the scores from the AMEB, and audio and video tapes to capture the different strategies of all of the performers.

Looking at the four ability levels taking the AMEB, most errors were rhythmic and fewer errors were pitch related. The analysis of the less experienced players' performances showed no correlation between sight-reading and the prepared music. Additionally, the less experienced players were generally weaker players and weaker sight-readers. The more experienced sight-readers received higher scores on both the sight-reading and the prepared selections. Both groups had similar techniques and made similar mistakes, but significant differences were seen in how the groups reacted to the mistakes. When asked about preparation techniques, weaker sight-readers rarely mentioned looking at the key signature or time signature, and only a few recalled noticing the dynamic markings and crescendos. The stronger sight-readers all commented on verbalizing the key signature and time signature at the beginning, then scanning the page for difficult rhythmic patterns and accidentals, and practiced those sections. Weaker sight-readers showed issues processing the music while they played it, but stronger sight-readers showed fewer coordination problems and a higher capacity for musical flow. When coming across a difficult section in the music, more experienced students often abandoned articulation and dynamics to focus on the more difficult rhythms. Many strategies were pointed out in the study, such as identifying the key and time signature

and identifying possible obstacles. Other strategies used were mentally rehearsing difficult passages, playing with expression and articulation, and being able to correct errors and continue performing while sight-reading or performing in general.

Methods and strategies

Smith (2009) studied the effect of computer-assisted instruction and field independence on the development of the rhythm sight-reading skills of middle school instrumental students. One hundred twenty students participated in the study, and the experimental group had eight half-hour sessions on the music software Music Ace 2. The drills included exercises in rhythm, melody, and harmony. Many elements were included, but since they were being tested on the computer in recognizing and performing these tasks, students did not actually perform them on their instruments, so no transfer of knowledge was evident. The control group did not spend time using the music software, and continued with the normal curriculum. The study showed that all students from both the control and experimental group improved but no difference could be attributed to the use of the Music Ace 2 software. Students were also assessed using the Rhythm Performance Scale that was created for this study. Results also showed that students who demonstrated a greater field independence in general, performed the written rhythms more accurately than the students demonstrating little to no field independence. The study was limited by the choice of software being used and did not allow for any physical transfer to the instruments. This study was included in the review for its use of technology in the classroom and its effect on sight-reading ability, specifically in regard to its effects on rhythmic sight-reading.

Killian and Henry (2005) focused on vocal music students, but included strategies applicable to sight-reading for instrumentalists. The study, a comparison of successful and unsuccessful strategies in individual sight-singing preparation and performance, focused on 200 singers from two high schools attending an All State Camp in Texas. The research questions included: (a) What sight-singing approaches are the most effective teaching strategies? (b) Is there a significant difference in overall sight-singing scores when participants have or do not have 30 seconds study/practice period? (c) Does the 30 second study/practice period benefit any particular level of sight-singers (low, medium, or high accuracy)? (d) Are there specific observable practices or performance strategies used by singers in different accuracy groups? Using two melodies based on the Vocal Sight-Reading Inventory, students were given 30 seconds to prepare for the first melody and no time to prepare for the second melody. Sight-reading tests were videotaped and recorded so the researchers could identify strategies and behaviors. For all three levels, the sight-reading scores were significantly higher after the 30 seconds practice time. Observable behaviors for successful sight-readers included using hand signs, tonicizing to get in the key, singing out loud, physically keeping the beat, getting all the way through the melody in 30 seconds and isolating problem areas in order to work on trouble spots. Beginning and maintaining a steady tempo was also seen in the better sight-readers. Negative and ineffective strategies included abandoning steady beat, stopping during the melody, not finishing the melody, and taking eyes off the music.

Lucas (1994) examined the sight-singing achievement of choral students. Samples of the students were involved in three beginning middle school choirs in Dade County, Florida. The treatment method used three harmonic contexts: melody only, piano

harmony, and vocal harmony. The trial condition had two levels, pretest and posttest, and the test context condition had four levels: melody only, piano harmony, vocal harmony upper with melody in higher two voices, and vocal harmony lower with the melody in the lower of two voices. A repeated measures ANOVA showed significant differences between the three groups. The highest sight-reading scores were seen in the melody only group. Results were dependent upon the harmonic context in which they were taught and the harmonic context in which they were tested. Since melody only seemed to be the highest scoring context, age and lack of musical experience played a part in the simplified harmonic context in the sight-reading scores.

Grutzmacher (1987) studied the effect of tonal pattern trainers on the aural perception, reading recognition, and melodic sight-reading achievement of first year instrumental music students. Participants included a sample of 48 fifth- and sixth-grade beginning brass and wind students from a total population of 2,119 students in three elementary schools in a middle class area in Ohio. The study focused on one independent variable and three dependent variables. The independent variable was the teaching content in conjunction with specific teaching techniques. Tonal patterns were taught through vocalization and harmonization to the experimental group, and the control group was taught through notation and musical symbols without vocalization. Three tests that looked at reading recognition, aural perception, and melodic sight-reading achievement were used as the dependent variables. Both the experimental and control groups scored higher between the pretest and posttest, but the experimental group scored significantly higher on both the aural perception and the sight-reading test. No significant difference was seen between the pretest and posttest scores on the reading recognition test. This

study showed differences through the implementation of vocalization before playing exercises over a 14-week period. Use of vocalization showed a significant difference with the elementary age instrumentalists.

Smith (1995) examined the development of performance pitch accuracy by string students. The research questions were; (a) What effects an aural-oral pitch matching training program can have on string students aural pitch discrimination? (b) Was the performance pitch accuracy affected by the gains of aural pitch discrimination? Participants included 96 sixth-grade students and only 80 of the original 96 were used in the posttest evaluation. Students were located in two public schools in Seattle, Washington, participating in beginning string classes that lasted 50 minutes in length. The experimental group spent time out of class working with a pitch master machine singing patterns back, then if correct, playing them on the instrument. This study was very specific in regard to transferring the skill quickly to an instrument. The results showed a significant gain in the experimental group in development of aural pitch discrimination skills. Positive development was also seen on performance pitch accuracy. The results showed a significant difference in the implementation of aural-oral pitch matching and that transferring to instruments helped students have better pitch discrimination and performance pitch accuracy.

Lehmann and McArthur (2002) reviewed literature on sight-reading. The questions discussed in the literature review were; (a) Why are some people good sight readers and others are not? (b) How is sight-reading ability acquired and how can we improve sight-reading performance based on what we know about its development? (c) What distinguishes good from less good readers' identifying qualities? The authors gave

a brief definition of sight-reading, and covered a history of sight-reading ability and skills. Some of the issues discussed in the literature review included the basics of looking and perceiving, sub-skills of sight-reading, perceptual skills, kinesthetic skills, recall and memory, problem solving, individual differences in musicians ability to sight read, relations to other musical skills, and the acquisition of sight-reading skills. Sight-reading was also seen as a reconstructive process. Another aspect of the review was practicing for a performance versus practicing sight-reading. Many of the sections stressed the importance of experience, saying that the more experience, the better. They also commented on increasing the level of difficulty in sight-reading exercises to increase development.

At the end of the literature review the authors offered up specific sight-reading problems and solutions. One of the problems was misjudging the size of the melodic and harmonic intervals. The suggested solution was to practice naming intervals with flashcards to become more familiar with the size of intervals. In regard to rhythmic ability, performing rhythms and maintaining tempo and meter were a specific problem in sight-reading. The suggested solution was to clap or tap out rhythms by themselves, mark out beats with slashes, and practice with a metronome. In regard to articulation and dynamics, subjects often skip over the minor details when faced with a more difficult task. The suggested solution was to have students notate the dynamics and articulations while listening to a recording to help increase sensitivity. Students can also slow down a phrase to focus more on articulation. One of the most common problems with sight-reading is stuttering or stopping to fix errors. The suggested solution is to force them to continue by covering up the notes after they have been played to avoid regression.

Another technique is to play designated beats forcing the eyes ahead to arrive on the next beat on time. Students can also play in pairs to keep each other on track and moving forward. One other suggestion for helping students not lose their place was simply to say, “don't look down!” The authors' conclusion states that expert sight-readers have extensive experience and a large knowledge base to pull from when looking at a new piece. Many skills are needed during the task of sight-reading including visual, kinesthetic, and aural skills. Once again these authors point to age and experience being the important factor in sight-reading ability.

Watt (2008) investigated the development of sight-reading skills in string students. The article began by discussing that students who were taught using the Suzuki method, traditionally by rote, and students who learn by other traditional methods generally lack in sight-reading skills. Students who were initially taught using traditional methods have a slower learning curve later in regard to sight-reading skills. This article proposes interventions to “enhance the development of sight-reading skills” (Watts, 2008, p. 28). Suggestions included using etudes to build a foundation of correct bowing techniques to enable students to successfully associate the written patterns with the correct bow techniques. The researcher also encouraged students to become avid listeners. The author suggested that the more the students' listened to different genres of music, the more they could expect or anticipate common patterns that may come up in sight-reading. Another suggestion involved reading ahead while sight-reading. The ability to constantly look ahead and see what is coming, is a characteristic of a proficient sight-reader. One technique is to take an easy and unfamiliar etude, circle a small random group of notes and practice the whole etude with a metronome, looking ahead and being

ready to play those circled notes at the right time. This forces the eyes to look ahead to ensure that the circled notes are played at the appropriate time. Watt discussed the importance of sight-singing and its effects on sight-reading. He suggests that “the ability to sight-sing strengthens the link of the reading chain that runs from the eye to the ear” (2008, p. 30). Watt continued that this is particularly helpful to string players in the sense of connecting the eyes to the ears to the fingers.

One of the last points in this article pertains to practicing sight-reading in a realistic way, e.g. do not stop to fix mistakes, because you will not be able to do that in an actual sight-reading experience. The article closes by mentioning that these ideas are not meant to be quick fixes, but can hopefully offer students an opportunity to gain the experience needed to become successful sight-readers.

Bernhard (2006) focused on beginning wind players and looked at the long-term effects of tonal training on the melodic ear playing achievement. He pointed out that a relationship exists between tonal understanding and the ability to play by ear. Traditional method books place an emphasis on correct finger placement rather than correct pitch or sound. Bernhard suggests that playing by ear is an important part of creating and developing independent musicianship. Participants were 42 sixth-grade beginning band students from two classes. These students were instructed by the researcher twice a week over a ten-week period during regularly scheduled band class. During the treatment period, Bernhard used 22 traditional beginning method book melodies. The experimental group used tonal training, including vocalization, and solfege syllables to emphasize sensitivity to pitch relationships, and the control group had studied the melodies using traditional methods of training. The traditional method included identification of notation

symbols and their relationship to the instrumental finger position. For each melody, the experimental group followed six steps:

1. listened to the researcher sing on loo.
2. repeated singing on loo.
3. listened to the research sing using solfege.
4. repeated the solfege.
- 5: students listened to the researcher perform the melody.
- 6: students performed melody for the first time by sight.

The control group followed three steps when looking at a new melody: (a) visually identified letter names, (b) visually identified finger patterns or slide positions, (c) performed the melody by sight. After the treatment period of ten weeks, all students were tested for melodic ear playing and sight-reading achievement. Ear playing was assessed using the Delzell, Rohwer, and Ballard's Measurement of the Ability to Play by Ear (MAPE), and the sight-reading achievement was tested using Grutzmacher's Melodic Sight-reading Achievement test (MSRAT). Bernhard's (2006) results showed that tonal training significantly affected the beginning instrumentals' melodic ear playing achievement, but did not significantly affect their melodic sight-reading achievement. Five months after the initial treatment period, all 42 students were retested for melodic ear training achievement. During the five months after treatment all students went back to a traditional, non-tonal training curriculum. The researcher used an ANOVA analysis to compare the initial test score and the test scores after the period of five-months. The experimental group's scores in melodic ear playing achievement decreased, but still remained high, while the control group did improve over the course of the five month

period between tests, but still scored lower than the experimental group. This study suggests that tonal training promotes ear training achievement, but that skills are diminished when not taught or reinforced on a regular basis.

Method book approaches to sight-reading

The *Essential elements for strings 2000* series is a popular method book among beginning string orchestra programs. While reviewing the three books in the series, Book 2 is the only one of the three to approach sight-reading and to include sight-reading strategies and techniques. Book 1 covers D, G, and C major keys and scales, and basic notation including dotted notes, simple articulations and basic meter of two-four, three-four and four-four. Book 2 covers D, G, C, A, F and B-flat major keys and scales, and d and g minor keys and scales. The method book touches on more difficult rhythms including sixteenth notes and triplets. Book 2 also introduces compound meter with six-eight, and cut time.

At the end of Book 2, there are four exercises introduced as “Sight-Reading Challenges”. The strategy suggested in Book 2 is to use the term “STARS” to teach students what to look for before they play. S: Sharps or flats in the key signature, T: Time signature and tempo markings, A: Accidentals not found in the key signature, R: Rhythms, silently counting the more difficult notes and rest, and S: Signs, including dynamics, articulations, repeats and endings. The four sight-reading challenges contain different musical elements. The first example is in C major, four-four time, included dotted quarter notes tied to an eighth note, with a hooked articulation, half notes, and use of accidentals. The second example is in A major, three-four time, including quarter notes, dotted quarter notes, eighth notes and half notes. The third example is in B-flat

major, six-eight time, including dotted quarter notes and eighth notes with various hooked and staccato articulations. The fourth example is in F major, two-four time and including sixteenth notes and the use of accidentals. Dynamic changes occur in all four exercises.

The book suggests that, once students have mastered reading these four exercises, the instructor give students solos or orchestral pieces to practice using “STARS” while sight-reading. Book 3 in the series does not discuss sight-reading strategies or techniques. Rather, it focuses on higher positions, major and minor keys, finger patterns, and scales. Other method books, such as the *All for strings* series, *String explorer* series, and the *New directions for strings* series, do not address sight-reading strategies or techniques.

Some method books focus solely on sight-reading, such as the *Sight-reading book for string orchestra* by Jerry West. This book consists of 100 short exercises for orchestra, containing an average of 25 measures each. The goal of this book is to provide ten hours of sight-reading experience during the school year. The book is designed to eliminate time spent passing out and sorting sheet music. In order to keep the sight-reading experience as authentic as possible, key signatures and time signatures are not listed in the table of contents of the teacher manual or the student books. The 100 exercises include various key signatures and meters, key changes, meter changes, accidentals, rhythmic reversals, repeats, hemiolas, and isolation of the various sections of the ensembles. The index for this method book provides information as to what each excerpt contains. All excerpts are in first position with extended position for cellos.

Sight-Read it for strings: Improving reading and sight-reading skills in the string classroom or studio by Dabczynski, Meyer and Phillips is another method book designed

for teaching sight-reading. The book introduced the different counting systems, and suggested that the student and teacher decide on which method to use. The three counting systems are: counting beats, the Gordon system, and the McHose system of counting. The book also provides an extensive checklist and is divided into 7 units which utilize different musical elements. Each unit begins with a pretest followed by examples to address the elements in the pretest. Then the unit ends with a posttest and an ensemble piece using the same elements contained in the pretest. The checklist contains nine elements to look for before playing a new piece: title, composer, tempo and tempo changes, key signature and key changes, time signature and time changes, “road map”, and if you have time, beginning and ending dynamics, accidentals, and articulations. The seven units in the method book focus on different musical elements:

1. Unit 1: dotted quarter and eighth notes
2. Unit 2: long notes
3. Unit 3: rests
4. Unit 4: ties
5. Unit 5: note values; long to short, short to long
6. Unit 6: conjunct interval patterns
7. Unit 7: disjunct interval patterns.

This method book mainly used the G, D, and A strings and looks very briefly at the E and C strings towards the end. This method book stays in first position and does not go into the higher positions. This is an easy-to-use method for both sight-reading and increasing reading skills.

Summary

In this review of literature, the major sections covered were predictors and influences, methods and strategies, and method book approaches to teaching sight-reading. Several conclusions can be made regarding predictors and influences. First, sight-reading involves multiple intelligences (Elliot, 1982), and can engage many different cognitive factors (Gromko & Hayward, 2009). Second, expert sight-readers pull from their previous knowledge base to complete sight-reading tasks successfully (McPherson, 1994). Third, while sight-reading, students are processing the images on the page, and then physically performing while continuing to look ahead in the music (Gromko, 2004). Sight-reading can be described as a multiple intelligence process using all of these various factors (Gromko, 2004).

In the methods and strategies section, I reviewed techniques that have been shown to be successful and unsuccessful, including the use of computer software on sight-reading ability (Smith, 2009). Results of studies, (Killian & Henry, 2005; Lehmann & McArthur, 2002), point to age and experience as being factors in the level of sight-reading ability. Strategies that were discussed include: keeping a steady beat, singing through a phrase before playing, focusing on difficult passages, and not stopping while performing (Lehmann & McArthur, 2002). The method that I employed to teach sight-reading, as documented in this study, was informed by the strategies outlined in the reviewed literature

Different method books approach sight-reading in different ways. I have examined not only the books used in my own curriculum, but other beginning string method books and sight-reading books to establish how the different method books

approach sight-reading. The series that I use in my current curriculum, *Essential elements for strings 2000*, addresses sight-reading in the 2nd book of the series with a strategy and four exercises to implement this strategy. The *Sight-read it for strings* method book uses a simple format that reinforces the concepts in the pretest section. Based upon the literature review, there is a need for not only an in-depth case study regarding sight-reading, but also an investigation of middle school age string players and their individual process.

Chapter 3: Method

Introduction

In this study, I examined the perceptions, strategies, and techniques used by students while individually sight-reading. Previous studies have indicated a number of strategies, techniques, predicting factors, and method book approaches. I chose to use specific elements, such as the STARS method, counting out loud, using the full prep time, and many others based upon the success seen in previous studies regarding sight-reading. Of the studies contained in the literature review, there are few case studies focused on the overall student perceptual experience while sight-reading. I chose to use interviews and a case study approach to focus on the students' perceptions regarding the sight-reading experience.

Currently, individual and ensemble sight-reading is not introduced until the sixth-grade curriculum. This year was the students' first introduction to sight-reading skills and the use of various strategies and techniques to become successful. I interviewed the students at the beginning of the sight-reading unit, before and after each individual sight-reading test, and again at the end of the unit. The first and last interviews focused on the students' perceptions and feelings regarding sight-reading. The interviews before and after each individual test focused on what strategies they intended to use, and then which strategies they actually used. The students were also asked to take a pretest and posttest to mark their current ability level while sight-reading. The scores were used to mark individual student progress during the sight-reading unit. A video camera was used during class and during individual sight-reading tests to gain a better analysis of the student's behaviors, reactions, and the integration of the new strategies and techniques learned in

the previous lessons.

The following chapter discusses the articles contained in the literature review that specifically influenced my own methodology. The sequence of procedures, including approaching students for the study, collecting data, and reliability and validity of the study are also discussed in this chapter.

Method selection

I chose to focus on rhythmic and tonal audiation when preparing students to sight-read, based upon the success found in the studies completed by Elliot (1982) and Gromko (2004). Both studies showed that these elements played a strong role in successful sight-reading experiences. Many of the studies utilized some form of a standardized test, such as the WFTP, to assess or track the progress and ability of the students. I also used the WFTP form A, both at the beginning and the end of the sight-reading unit to mark the students' ability level. The pretest and posttest were used in order to obtain descriptive data to provide additional insight into the sight-reading process – no attempt was made to make statistical inferences to the general population of young string students. I used video cameras to record the lessons as well as the students' individual sight-reading experiences to gain a better understanding of the strategies and techniques that the students utilized. McPherson (1994) used video and audio recordings to observe strategies used among high school band students at different ability levels.

Based on Smith (1994), modeling and vocal echoing were used during my lessons to help increase the aural-oral pitch discrimination and accuracy. Killian and Henry (2005) studied vocalist at an all state camp, observing successful and unsuccessful strategies used during the individual sight-singing. They also utilized video cameras to

observe the sight-singing experience and analyze behaviors. Grutzmacher (1987) used vocalization with her experimental group of beginning band students and found improvement over the control group in both the pretest and posttest for sight-reading and aural perception. Smith (1995) observed the transfer of students singing a pitch followed by playing the pitch. His focus was on hearing and reproducing the correct pitch. Lambrecht offered many tips for sight-reading, especially as the date for ensemble sight-reading approached. She recommended practicing sight-reading realistically, regarding timing, environment and level of music. She listed a number of elements students should look for when sight-reading a new piece or excerpt. I have also incorporated many of the strategies suggested in the literature review for successful sight-reading.

Some of my personal teaching strategies and techniques come from the “Method Book Approaches to Sight-reading” section of my literature review. Since my current method book, *Essential elements for strings 2000* (Allen, Gillespie & Tellejohn Hayes, 2002) does not offer much guidance in teaching sight-reading, I relied on the previous research contained in my literature review, as well as my own previous experience teaching sight-reading. For my lessons, I utilized the method book: *Sight-read it for strings* (Dabczynski, Meyer & Phillips, 2006), since it also works on building general reading skills and not just a single sight-reading exercise. All of the articles contained in my literature review have changed my perspective on sight-reading, but these seven articles have made an impact on my own methodology.

Sequence of procedures

After receiving administrative approval for the project, I had a meeting with the ten families of the students I hoped to study. Parents and students were invited to

a short presentation outlining the details of my case study. Parents and students were given a handout and a consent/assent form for both parents and students to sign. See Appendix A for the consent and assent form as well as the script for the parent meeting.

Once I had obtained permission from the parents and assent from the students, I began my case study. The sight-reading unit covered eleven weeks beginning in January 2012 at the start of the second semester. During those eleven weeks, two classes per week were dedicated to sight-reading. Class periods were forty minutes in length. Twenty minutes of the first class was dedicated to a sight-reading lesson, the second class was used entirely for individual sight-reading test and interviews. All 12 sessions were videotaped for further observations regarding the strategies and techniques used by the students.

Introductory lesson and WFPT from A (1/19/12 – 1/24/12). After a short introductory lesson about sight-reading, students were interviewed regarding personal feelings, fears and hopes towards sight-reading success. This interview was repeated at the end of the treatment period, and answers were compared for the individual students. Lesson plans for each session can be found in Appendix B, and Interview questions can be found in Figure 1. During the first lesson, students were given the Watkins-Farnum Performance Test Form A, which I adapted for string instruments. This test was used just as a general marker and indicator of their current ability level. The test was also given at the end of the unit to document student progress.

Lesson 1 (1/25/12). Sight-reading lessons were based on the method book *Sight-read it for strings* (Dabczynski, Meyer & Phillips, 2006) as well as some strategies suggested in the literature review. The class began the session by discussing and learning

different strategies for approaching sight-reading. Unit 1 focused on dotted quarters and eighth notes in D or G major, four-four time. Each lesson began with the pretest of the unit, followed by the exercises to reinforce the musical element featured in the test, and finally the posttest. Throughout the unit, I reinforced the strategies presented in the first lesson and continued to build on the strategies and techniques during the following lessons.

Lesson 2 (1/27/12). Long Notes: This lesson began by reviewing the strategies and techniques introduced in the previous lesson. The second lesson in the book covered long notes. Students took the pretest, worked through the exercises, and took the posttest.

Test and interview 1 (1/31/12). Students were called over to the desk individually for a sight-reading test. Sight-reading examples came from Jerry West's (2006) method book, *The Sight-reading book for String Orchestra*. Students were interviewed before the 30 second prep time, given the sight-reading test, and then interviewed again immediately following the test.

Lesson 3 (2/3/12). Rests: This lesson began by reviewing the strategies and techniques presented in the previous lessons. The third unit in the book covered rest. Students took the pretest, worked through the exercises, and took the posttest.

Test and interview 2 (2/7/12). Students were called over to the desk for their second test and set of interviews. Students were again given 30 seconds of study time before beginning the sight-reading example. Students were interviewed before about which strategies and techniques they planned to use. After the sight-reading, I asked the students to reflect on the experience and see how they felt about this particular test.

Lesson 4 (2/10/12). Ties: This lesson began by reviewing the strategies and

techniques presented in the previous lessons. The class worked through Unit 4: Ties, in the method book.

Test and interview 3 (2/28/12): (week off due to Winter Break at the school)

Students were called over for their individual sight-reading test. They were interviewed before and after the sight-reading test. Sight-reading test was similar in elements and difficulty to the previous lesson.

Lesson 5 (3/19/12): Note Values, Long to short, and short to long: This lesson began by reviewing the strategies and techniques presented in the previous lessons. Unit 5 in the method book covers note values. We followed the same procedure as the previous lessons.

Test and interview 4 (3/20/12). Students were called over individually to be interviewed and tested on material similar to that of the previous lesson. We followed the same procedures as the previous lessons.

Test and interview 5 (3/21/12). Students were informed that the sight-reading can contain a number of elements covered in the five units. They were then interviewed about the strategies and techniques they planned to use. Students had 30 seconds to study the music before performing the test. Students were then interviewed about how they felt about their performance on the sight-reading test.

Wrap-up lesson and WFPT form A, posttest (3/23/12 – 3/30/12). Students were given the same WFPT form A, adapted for Strings, in order to document the individual progress and overall mark of ability after the sight-reading unit. Students were then asked for a final interview, using the same questions as their first interview. Answers were compared from the first interview to the last to determine how the students' perception of

sight-reading had changed after the sight-reading unit.

Data Analysis (3/31/12). Once all interviews and lessons had been completed, I began reviewing the field notes, interviews, test scores, and videos to analyze and study the strategies and techniques used by the students.

Selected Participants

Participants were selected from a pre-established advanced sixth-grade string orchestra class. Each student was given a pseudonym, which are used throughout. A “convenient and purposeful sample” (Merriam, 1998, p. 848) was used for this particular case study.

Data Collection

Data was collected through field notes, interviews, WFPT form A, and video observations. Field notes were created from the video recordings of each class and interviews. The interviews and field notes were then analyzed by test and by questions, and then by the individual student to show progress through the unit. The WFPT from A pretest and posttest were video recorded and analyzed multiple times for reliability. The test scores for the WFPT form A were then analyzed using a *t*-test to show the progress between the pretest and posttest.

Reliability and Validity

All of the administered exams: WFPT from A, individual sight-reading test, and interviews were all conducted in the same environment to eliminate the extraneous variables of setting. The WFPT from A was video recorded and analyzed by an outside member of the music education field for reliability. Each lesson and individual sight-reading test was also recorded and could have been reviewed for further analysis. The

independent reviewer has taught band and chorus in an elementary and secondary education setting. He was informed of the students' experience level going into the study, but did not meet the students face to face until May when he was used as an accompanist for Solo and Ensemble competition.

Chapter 4: Results

In this chapter I will present the overall structure of the study, the results of the WFPT form A pretest and posttest, the raw results of the individual sight-reading tests, the results of the interviews, and the observations from the field notes. Qualitative descriptions of the students' experiences while learning to sight-read, through interviews and field observations, were the main sources of data for this study. However, quantitative statistical data will also be presented as further descriptive elements are shown through the test scores.

The unit on sight-reading was presented with three main sections: lesson plans, the WFPT form A, and individual sight-reading tests. Students were interviewed before each individual sight-reading test (1/31/12, 2/7/12, 2/28/12, 3/20/12, 3/21/12), and also before the WFPT form A (1/19/12-1/24/12, 3/23/12-3/30/12). The class was introduced to the Unit and the project during an introductory lesson (1/19/12) and then was given the WFPT form A (1/19/12-1/24/12), which has been adapted for string orchestra. Following the initial test, they were presented with two lessons (1/25/12, 1/27/12), which included different strategies and techniques that are helpful when sight-reading. Individual sight-reading test and lessons were then alternated through the duration of the unit, followed by the students retaking the WFPT form A at the end of the unit (3/23/12-3/30/12).

Lesson Structure

The Unit included five lessons each focusing on a different musical element and a strategy and technique for sight-reading. Lesson 1 (1/25/12) focused on dotted quarter notes and eighth notes, and the students were introduced to the STARS technique and the beat counting system. Lesson 2 (1/27/12) focused on long notes, students reviewed the

STARS technique and were introduced to sizzling. Lesson 3 (2/3/12) focused on rests and students reviewed STARS and sizzling technique. Lesson 4 (2/10/12) focused on ties, students reviewed STARS and sizzling, and were introduced to singing and finger placements. Lesson 5 (3/19/12) focused on note values: long to short/short to long, students reviewed STARS, sizzling and were introduced to shadow bowing.

Scoring of the WFPT form A and sight-reading tests

When scoring both the WFPT form A and all of individual sight-reading tests, I used the scoring system explained in the WFPT form A manual. If an error occurred, the entire measure was counted as incorrect; each measure was counted as one point based on the number of measures contained in the exercise. For instance, if the exercise contained 12 measures, the possible score was 12. If 3 errors occurred, three measures would be deducted from 12 giving a score of 9 points of 12 possible points. The WFPT form A has its own letter grade scale based upon the number of years the student has been performing, and the number of correct measures. Therefore, in Table 2 below, a letter grade has been assigned to the WFPT form A pretest and posttest numerical score. For a more detailed description of the official scoring system see Appendix D.

Results of the pretest and posttest

The WFPT form A was administered to the ten students at the beginning of the unit (1/19/12-1/24/12) and again at the end of the unit (3/23/12-3/30/12). The majority of the students progressed farther within the exercise and scored higher on the posttest after the 11 week unit on sight-reading techniques and strategies. Using a paired *t*-test, the difference between the pretest and the posttest scores was found to be statistically significant. The *p* value was equal to 0.0004. Table 1 shows the paired *t*-test results for

the pretest and posttest for the WFPT form A.

Table 1: Paired *t*-test results

Group	WFPT	WPFT
	Pretest	Posttest
Mean	57.100	76.100
SD	18.523	12.494
N	10	10

$$t = 5.5534$$

$$df = 9$$

$$p = 0.0004^*$$

* significant at 0.05 alpha level

Results of the individual sight-reading test

The individual sight-reading tests each focused on different musical elements that were presented during the preceding lessons. Sight-reading test 1 was in the key of C Major, contained dotted quarter notes and eighth note patterns. Common mistakes included pitch errors, rhythm errors, expression errors on the eighth note slurs, and change in tempo. Sight-reading test 2 was in the key of G Major and contained long notes. Common mistakes were pitch, expression, and rhythm in regard to duration of note values, most commonly not holding out the longer values. Sight-reading test 3 was in the key of F Major and contained rests. Common mistakes included pitch, rhythm, and expression. Students were still learning to make adjustments based on the key signature, and many students did not observe the B-flat in the key signature. This accounted for the majority of the low scores on sight-reading test 3. Sight-reading test 4 was in the key of C Major and contained ties. Common mistakes included rhythm on the ties and pitch on the F natural. Many students consistently played F#'s when in the key of C Major. Sight-reading test 5 was in the key of G Major and contained long to short and short to long note values. Common mistakes included expression related to the slurs on the eighth note patterns, pitch problems and rhythm. The most common rhythm issue in SR test 5 was the dotted quarter note eighth note pattern, holding the dot out long enough and also the holding the half notes and whole notes. The individual sight-reading test scores can be seen below in Table 2: Raw Test Scores.

Table 2: Raw Test Scores

Students	WFPT Pretest	SR 1	SR 2	SR 3	SR 4	S5	WFPT Posttest
Phillip	34.5 D	3/12	5/8	1/8	7/8	5/8	66.5 B
Rebecca	65.5 C	7/12	6/8	0/8	5/8	5/8	90 A
Katie	88.5 A	8/12	8/8	7/8	8/8	8/8	98 A
Mary	82 B	4/12	7/8	absent	5/8	6/8	86.5 A
Hannah	40 D	9/12	7/8	7/8	7/8	8/8	70 B
Jessica	62 C	8/12	8/8	0/8	6/8	7/8	63 C
Elizabeth	51 C	4/12	6/8	2/8	8/8	7/8	74 B
Leigh	45.5 C	10/12	7/8	4/8	7/8	6/8	63 B
Lindsey	64 C	3/12	8/8	6/8	6/8	6/8	83.5 A
Pablo	38 D	2/12	8/8	0/8	5/8	3/8	66.5 B

Figure 1: Interview Questions

Questions: Pretest and Posttest Interview

Q1: How do you feel about sight-reading, looking at a piece for the first time and being expected to play it to the best of your ability?

Q2: What are some things that you will look for before you play?

Q3: What are some things you will do before you start to play?

Q4: Is there anything in particular that you are worried about?

Q5: Is there a musical element that you feel particularly confident about?

Q6: Are you nervous, or excited?

Questions before and After individual sight-reading test

Q1: During your 30 seconds, what specifically are you going to be looking for? Why?

Q2: Are you going to do anything in particular while looking through the piece?

Q3: What is one element that you are worried about?

Q4: What is one element that you are confident will go well?

(sight-reading test)

Q5: How did you do?

Q6: Did you remember to ... (strategy mentioned in Q1)

Q7: Did you forget to do anything that you wanted to do?

Q8: What did you do when you started to play? Were you counting or looking ahead?

Q9: If you had a 2nd chance, what would you like to have gone better?

Q10: What is something you would like to try for your next test?

Results of the interviews

In this section, I will discuss the qualitative results of each individual question on each interview throughout the unit. I have answered each question by gathering the general response of the students and providing the representative quotes from individual participants. The second section, Student Profiles, shows each student's responses to the interviews throughout the unit to document the experience of each individual.

Introductory interview: WFPT form A, pretest. The interviews conducted before and after the individual sight-reading tests offered a number of insights into the strategies and techniques used by the students when sight-reading. Overall students improved their musical vocabulary, confidence levels, and sight-reading skills.

Question 1. How do you feel about sight-reading, looking at a piece for the first time and being expected to play it to the best of your ability? The responses were varied but included key words such as nervous, hard, easy, okay, challenged, excited, terrified and finally hard but fun. One student in particular touched on the interpretation aspect of reading music. Rebecca replied, "It's kinda hard because you don't know what the tempo is, but its kinda fun cause you can try to interpret what it would sound like".

Question 2. What are some things that you will look for before you play? The answers showed the initial lack of vocabulary used by the students. Most students named musical elements: slurs, bowings, bow lifts, rests, key signatures, notes, repeats, sharps, naturals, dynamics, and finger positions. It seemed that the students had an idea of what to look for, but did not possess the terminology to eloquently put it into words. Some students had a better grasp of the musical vocabulary than others. Most students fell along the lines of Lindsey's comment, while Katie included a musical element but still

had a hard time articulating exactly what to look for. Lindsey said, “Um bow lifts and rest and like the what major it’s in and stuff”. Katie stated, “I look forward to any of the notes, if there are notes that I don’t know yet, that I look forward to that, to know more about the music to know more about how, my methods, I’ll look at the key signature and if it’s different.”

Question 3. What are some things that you will do before you start to play? The students’ answers were similar on this initial interview. Students had good ideas as to what to do beforehand, but did not implement these strategies when they began to prepare for the test. The students commented that they would shadow bow, clap or hum, look for things they were not good at, and try to get the rhythm in their heads.

Question 4. Is there anything in particular that you are worried about? Students’ answers varied from nothing to everything. Most were concerned that they would struggle in general. Pablo answered, “Hm, pretty much all my finger positions and my bowings.” Pablo’s answer falls into the “everything” category.

Question 5. Is there a musical element that you feel particularly confident about? Jessica asked, “Well what’s a musical element?...Well um, I don’t really know, I guess I don’t really have like a special thing.” Eighty percent of the students were not confident about anything, or gave the answer of “I don’t know.” Two of the students were confident either about everything, or at least working within certain key signatures or a single element they felt good about.

Question 6. Are you nervous, or excited? The final question on the initial interview focused on how the students were feeling. More specifically if they were nervous or excited. To my surprise the students were equally nervous and excited.

Sight-reading test 1.

Two lessons were presented to the class before the students were asked to take the first sight-reading test. The STARS method was introduced to help students remember what to look for, and the technique of sizzling was also introduced during the lesson. The student's vocabulary began to change during the first individual sight-reading test.

Question 1. During your 30 seconds, what specifically are you going to be looking for? Why? The students gave answers of sharps, flats, slurs, repeats, tempo, dotted notes, and the key signature. Only one student used the terms STARS that was introduced in the first lesson. Katie responded, "I am probably going to use the method that I just learned, the STARS method. See if there are any sharps or flats and the tempo."

Question 2. Are you going to do anything in particular while looking through the piece? One student said he would look for the STARS, which was more an answer of what to look for rather than what to physically do. Other students said they would tap their foot, place their fingers down and run through the piece. Mary answered, "Well normally I will start tapping my foot if I am not good at the tempo."

Question 3. What is one element that you are worried about? Students commented that they were worried about longer notes, sharps and flats, slurs, dynamics and endings. One student was aware that she struggled with first and second endings. Jessica said, "Um, maybe like, I don't know, if it's like two endings, with the second ending or something."

Question 4. What is one element that you are confident will go well? At the beginning of the study, the overall level of confidence is still low, many responded that they did not know, or were worried about some of the notes. A few students did have a

few things they thought would go well, like the dynamics, or Hannah's comment, "Um, some of the notes."

Unlike the initial interview, students were interviewed after the playing test as well as before the playing test. After the test, students were asked how they did, if they remembered to use the strategies and techniques they planned to use or if they forgot to do anything. Students were also asked what specifically they did when they started to play and what they would have liked to go better if they had a second chance. At the end of the interview, they were asked what they planned to try for the next test.

Question 5. How did you do? The students' replies were split, half felt like it was terrible or that they did poorly, and half felt like it went well. Based on the scores of the first individual test, their assessment was close to their reported scores. The average score of the first test was 5.8 of 12 possible points.

Question 6. Did you remember to use the planned strategies and techniques? All students answered yes. One student commented that once she began to play, she lost her planned technique. Hannah answered, "Um, until I got to this measure...Or one of those measures, um like somewhere near the end."

Question 7. Did you forget to do anything that you wanted to do? Most students commented that they did not forget, or the students named elements that included errors. Mary was very honest with her answers regarding what she did and did not do during her test. Mary said, "I don't think I forgot but I think I just simply didn't do it really."

Question 8. What did you do when you started to play? Were you counting or looking ahead? The eighth interview question was created to allow the students to verbalize their internal or external actions while they were sight-reading. Some students

were not sure what they did, or said that they tapped their foot but did not think that it helped much. Other students commented that they were counting, looking at the rhythms and trying to look a beat ahead. Lindsey answered, "I was tapping my foot and kinda like look a beat ahead, but I am not so sure how that one worked. Jessica said,

Um, well like when I looked at it before I was like fingering it, but I was like remembering it, and I was like trying to go with the rest, but there was a lot so it was kinda hard.

Question 9. If you had a second chance, what would you like to have gone better?

Most students identified specific issues on which they would like to improve.

Phillip: Um everything...This slur.

Rebecca: Um, Um, the end, like the second line.

Katie: Uh, the tempo holding out the dotted quarter notes and holding out our whole notes.

Hannah: Um, done the rest better and the bow lift

Mary: The dotted quarter notes and the eighth notes.

Jessica: Maybe the section with all the rest...and counting.

Elizabeth: Just like the whole thing, just to see if I could get it perfect.

Leigh: Um, I don't know, I think I did pretty well for the first time.

Lindsey: Um, I think I should have held out, I should have made the eighth note shorter, and watched for the bow lifts and I don't know.

Pablo: Well I would have probably fixed the 16th notes.

Question 10. What is something you would like to try for your next test? Many students did not know if they would do anything differently, and some felt like they would do the same things. A few students were more specific about elements that they would try to do better next time.

Katie: To do better at the rhythm.

Mary: Um get the slurs for the eighth notes.

Jessica: Um, maybe I will try like tapping my foot or something.

Elizabeth: Maybe the sss kinda thing.

Leigh: Well first to just like see what major and what time signature.

Lindsey: Um, probably like fingering it all through and stuff.

Sight-reading test 2.

The 3rd lesson in the unit focused on rests, the STARS strategies and the sizzling technique were reviewed. Students were then given the second sight-reading test.

Question 1. During your 30 seconds, what specifically are you going to be looking for? Why? The answers began to become more specific. The students start using the term STARS, or they would look for specific elements included in the STARS method, such as dynamics, key signatures, tempo, rhythm and rests. Phillip replied, “Um, I am going to be looking for the dynamics.” I then asked Phillip, Why? Phillip responded, “Yeah, they are important.” Rebecca answered, “Um, sharps and flats in the key signature...So that when I play it, it doesn’t sound weird.”

Question 2. Are you going to do anything in particular while looking through the piece? Some students responded that they would use the sizzling technique, others

planned on tapping their foot, trying to keep a steady beat or clap the rhythms. Other students focused on putting their fingers down or practicing the tricky spots like Lindsey. Lindsey said, "I am going to try to like finger through it all the hard spots."

Questions 3 & 4. What is one element that you are worried about? Students were concerned about musical elements included rests, slurs and dotted rhythms. What is one element that you are confident will go well? Two students used musical terminology. Katie said, "Um, I think the note accuracy." Jessica answered, "Um, yeah, I don't know, I guess I am good at counting sometimes." Other students were hopeful that something would go well, and others did not know what to worry about.

Questions 5, 6, & 7. How did you do? Did you remember to use the planned strategies and techniques? Did you forget to do anything you wanted to do? After the test, students were again questioned regarding the process. Many of the students felt very good about their performances. This was also reflected in the average score for the Individual Sight-reading Test 2 which is 7/8 possible points. The students were also confident that they remembered to use their planned strategies and did not forget to do anything that they had planned during the test.

Question 8. What did you do when you started to play? Were you counting or looking ahead? Many students were tapping their foot or trying to count in their heads. A few students elaborated on why, and Mary knows some of her own weaknesses to work on and was able to put that worry into words. Mary stated, "I was trying to keep the actual beat, cause when I am on any instrument I tend to rush or play a wrong note."

Question 9. If you had a second chance, what would you like to have gone better? Many students commented on the rests, which was the element of focus on this test.

Many students wished they would have looked ahead for the rests, or held them for the full duration. Other students felt they did well and did not have a specific element they wanted to improve upon.

Question 10. What is something you would like to try for your next test? A few students were happy with what they were doing and did not plan to change. Other students commented on focusing more on the rhythm or keeping a steady beat, especially if that was an element that they struggled with during this particular test.

Sight-reading test 3.

The 4th lesson in the unit focused on ties, reviewed STARS, sizzling and also introduced singing before playing and placing fingers on the string during the prep time in tempo. At the end of lesson 4, I encouraged students to try something new or different on the next sight-reading test. The 3rd sight-reading test was administered to the students on the following day.

Question 1. During your 30 seconds, what specifically are you going to be looking for? Why? Some students mentioned the STARS technique by name, others named different elements included in STARS: dynamics, tempo, rests, bow lifts, key signatures, repeats and dotted rhythms. By the 3rd test, students began to expand their vocabulary in regard to musical elements, including Phillip. Phillip answered, "I am going to be looking for, rests, and, quarter notes, and eighth notes, and sixteenth notes, and slurs, and the $\frac{3}{4}$, $\frac{4}{4}$'s and things like that, and the fortes, and anything else."

Question 2. Are you going to do anything in particular while looking through the piece? After having been encouraged to try something new on this test, many students decided to try sizzling or keep the beat. Some students decided to try tapping their foot to

help stay steady during the exercise. Jessica said, "Um, just like, well you said to like try something different...Maybe like tapping my foot, because I didn't do that last time."

Question 3. What is one element that you are worried about? Most are concerned about rhythms, including dotted notes. Other are worried about endings and the bass player is worried about her shifts. Leigh replied, "Like I said, like in the past, like the shifts and then um, I don't, I'm not like a really big fan of joined notes like 4 beats or whole notes."

Question 4. What is one element that you are confident will go well? Some students are still hopeful that something will go well, others are not sure and some begin naming musical elements. Phillip said, "Um, the um, half notes." Rebecca answered, "Maybe slurs." Katie commented, "Probably the key signature, to have the right D's and A's and C-sharps."

Question 5. How did you do? Sight-reading test three was significantly harder for these young students due to the key signature. The key for this piece was F Major, and many of them missed the B-flat in the key signature. When asked how they did, many felt they did poorly because it did not sound right, or sounded choppy. One student was very aware of the key and told me she should have played F-natural rather than F sharp. Other students commented on why they felt they did poorly. Lindsey answered, "I think I did really bad...because I think I, um, like I wasn't, I didn't count, I don't think I held the rest long enough, and like, or I did them too long, and maybe the notes too." Jessica responded, "I don't think it went well...because it sounded weird." The average score for sight-reading test 3 was 3/8 possible points. The students' reactions in regard to how they performed are supported by their individual test scores up to this point.

Questions 6 & 7. Did you remember to use the planned strategies and techniques?

All students agreed that they did what they planned to do. Did you forget to do anything you wanted to do? One student articulated that she forgot to check the key signature. Katie said, "Um, I think I forgot to look at the key signature to know that all those are naturals except the B-flat." Other students commented on specific elements that they forgot or skipped over while playing.

Questions 8 & 9. What did you do when you started to play? Were you counting or looking ahead? All students' commented on either tapping their foot, keeping the beat in their head, or counting during longer notes. This exercise included longer notes, so most students were very particular about holding out the longer values and counting them out to their full value. If you had a second chance, what would you like to have gone better? Only one student referred to the intonation as needing to be fixed. Other students focused on articulation or counting, but Jessica, a cellist, commented on her finger placement, which lets me know she was aware of the intonation problem with the flats and naturals. Jessica answered, "Maybe, um, I don't know if was like putting, I don't know, cause like my fingers were up here instead of like here."

Question 10. What is something you would like to try for your next test? A few students are pleased with what they are doing and do not plan to try anything new. Other students plan to either try something new or expand on a technique that they have been using.

Phillip: Sizzle louder.

Rebecca: Um, just look at the notes, yeah like look at the notes and see if they have a half note or other stuff.

- Katie: Probably clap through them instead of sizzle.
- Hannah: Looking more at the dynamics and the sharps and flats.
- Jessica: Um, maybe I could like say it out loud instead of in my head.
- Elizabeth: I just like doing the sizzling because it helps me a lot.

The fifth lesson in the unit focused on note values, long to short and short to long. STARS and sizzling were reviewed, and shadow bowing was introduced. Following the fifth lesson, students took the fourth and fifth sight-reading test before closing out the unit with the WFPT, form A posttest.

Sight-reading test 4.

Question 1. During your 30 seconds, what specifically are you going to be looking for? Why? Lindsey and a few other students were using a specific strategy: STARS. Lindsey said, "I am going to be looking for the accidentals, and the STARS." Other students were going to be looking for the key and time signature, bow lifts, endings and accidentals.

Question 2. Are you going to do anything in particular while looking through the piece? Each student seems to have found a technique that is working. Katie says "I am going to sizzle through which is a new technique you taught us, and usually I just tap my foot automatically." Other students plan to tap their foot, sizzle, shadow bow, or place their fingers down during the prep time.

Questions 3 & 4. What is one element that you are worried about? What is one element you are confident will go well? Most students were worried about specific rhythms, the key signature and slurs. Rebecca was also concerned about these elements.

She said, "Um, probably the rhythm or sharps if I don't like, I don't know if I don't put my finger in the right place." Katie commented that she was worried about her intonation, "Um, probably if my intonation is right because usually that is a problem for me." When asked what the students were confident about, a few students were hopeful that something would go well, others were still not confident in anything, but Katie, Jessica and Rebecca each named a musical element that they were feeling better about: slurs, note accuracy and repeats.

Question 5. How did you do? Sight-reading test 4 focused on ties. Many students responded with "okay" or "pretty good." One student commented on his bowing and how it affected how he played. Pablo commented that, "Um, I didn't really do the best, because I was supposed to end with a down bow and I ended up with an up bow, and I kinda messed up at the end." The student's reflection matches the average test score of 6.4/8 possible points on the 4th sight-reading test.

Questions 6 & 7. Did you remember to use the planned strategies and techniques? Did you forget to do anything that you wanted to do? Almost all students commented that yes they did remember to do everything they had planned, and that no, they did not forget to do anything they had planned. Two students, Katie and Leigh, commented on additions or elements they hadn't looked for and how it affected their playing. Katie commented, "I did not forget anything, I just added extra. I started humming to myself and putting my fingers down." Leigh commented on the missed elements, "Not really, but I did notice that there were two bow lifts, so yeah."

Question 8. What did you do when you started to play? Were you counting or looking ahead? The students were better able to articulate what they were doing while

they played.

- Rebecca: I was counting in my head.
- Mary: For those two dotted half notes I tapped my foot, but otherwise no.
- Jessica: Um, I don't know if I was tapping my foot or not, I was like counting the rest and the quarter notes cause it wasn't like that hard.
- Elizabeth: I was counting like one two three, because I didn't want to speed up or slow down.
- Leigh: ...I was trying to keep the beat and tap my foot to keep the tempo.
- Lindsey: Um, well I was tapping my foot and I was trying to count it all out.
- Pablo: Um, I was making sure each note is a specific amount of time that you play.

Question 9. If you had a second chance, what would you like to have gone better?

Many of the students commented on holding out the notes, and paying more attention to the bowings. This test focused on ties, and many students struggled with the note durations. Both Hannah and Mary commented on counting. Hannah said, "Um, probably held out the notes a little more." Mary commented, "I think I would have liked to be more precise about counting the quarter notes." While the students did well overall, rhythm was one of the common errors during this particular sight-reading test.

Question 10. What is something you would like to try for your next test? Most students are pleased with the strategies and techniques they have been using. Other students plan to make slight alterations to their current technique, like adding in dynamics, or sizzling. Leigh answered, "Um, I would like to do the STARS more, I found that really helpful."

Sight-reading test 5.

Question 1. During your 30 seconds, what specifically are you going to be looking for? Why? The final individual sight-reading test focused on note values, long to short notes and short to long notes. Four of the students said they would be using the STARS strategy. The remaining six students named elements such as sharps, flats, time signature, rests, lifts, hooked bows, tempo, slurs and dynamics as elements that they would be identifying.

Question 2. Are you going to do anything in particular while looking through the piece? Many of the students planned to use the sizzling technique, counting in their head, tapping their foot, and placing fingers down. Rebecca said, "I am going to sizzle this time and count in my head, and do the finger the notes." Pablo responded, "Well I am going to be tapping my foot, make sure each note, has each time you play it."

Questions 3 & 4. What is one element you are worried about? What is one element that you are confident will go well? Many students commented on the sharps or flats, the key signature and overall intonation as a worry. Many students were concerned about the note values, making sure they held the notes out for the full value. Lindsey said, "Like the, if there are whole notes and stuff that I hold them out like the note and keep the tempo and stuff." The overall confidence level seems to be going up within the group,

whether it is still hopeful or a specific element, such as slurs, dynamics and counting.

Question 5. How did you do? Sight-reading test 5 focused on long notes, and many students felt that they played well. A few students commented on playing level was less than okay, or messing up on some bowings and a few notes. Overall the students played well and that was reflected in the average score of 6.1/8 points on the fifth sight-reading test.

Questions 6 & 7. Did you remember to use the planned strategies and techniques? Did you forget to do anything that you wanted to do? All students answered that yes they remembered everything. All of the students also commented that no, they did not forget anything, however two students commented on wanting to end with a down bow. One student commented on wanting to hold the notes out a little longer during this test.

Question 8. What did you do when you started to play? Were you counting or looking ahead? All students commented that they were either counting in their heads or tapping their foot to keep the beat. Jessica consistently commented that she was remembering how it felt in her hand from the prep time. Jessica states, "Um, like, I got time to play the whole song, well not play but ya know, so I was like remembering..."

Question 9. If you had a second chance, what would you like to have gone better? Only a few students commented that they would have liked it all to go better, or that it was good and did not have anything they would have wanted to go better. Other students were more specific about their assessment.

Phillip: Some of the notes.

Rebecca: The first line, I kinda messed up so I would like to do that a little better.

Hannah: Um, the second to last measure, like the long.

Mary: I would like the slurs to go better because I think that's what I maybe messed up on.

Lindsey: I think I could have done better on the eighth notes, like getting the right notes.

Question 10. Due to the fact that this was the last of the individual sight-reading tests, students were not asked what they planned to try on the next test. The final interview that precedes the WFPT form A is structured slightly different from the individual sight-reading tests.

Final interview: WFPT form A, posttest.

By the final interview, the students had developed a much more fluent musical vocabulary when discussing sight-reading. Based on the answers from the students introductory interview, many of their perceptions regarding sight-reading had changed. The students were feeling more optimistic and comfortable with the overall process of sight-reading as individuals.

Question 1. How do you feel about sight-reading, looking at a piece for the first time and being expected to play it to the best of your ability?

Phillip: Okay

Rebecca: Um, I don't really like it that much, because when I play it doesn't sound right and it feels weird.

Katie: Uh, I feel very anxious to see how I am going to play; to play to the best of my abilities or if I get to nervous and not

play as well as I thought I would.

Mary: I feel that I am not going to do perfect but I might do good.

Hannah: Uh, it's like okay if it's not too hard

Jessica: Um, I think sometimes it can be a little tricky and you kinda have to practice with a lot of pieces to get the hang of it, so yeah.

Elizabeth: I feel pretty good about it, considering that like, I kind of trust everybody with saying what pieces are fit for us and we kinda know it and we have been in it long enough.

Leigh: Well before I wasn't quite sure that I would like it, but now that I am used to it I think sight-reading is a good skill to have for like a musician.

Lindsey: Um, I think it will be, it will be kinda hard but I think it will be interesting to see how I do

Pablo: Well, I think it is a little challenging because usually when you play something you have a little practice before it. But on the other hand, in this case you don't have time to practice you just have to play it the first time, so I think it is a little bit more challenging.

The students seemed more acclimated to the idea of sight-reading and had a better understanding of its importance for a musician.

Questions 2 & 3. What are some things you will look for before you play? What are some things you will do before you start to play? All of the students plan to look for a

musical element that is included in the STARS strategy: key and time signature, dynamics, accidentals, tricky rhythms and endings. Many students had adopted a specific strategy or technique to use. Many planned to tap their foot, sizzle, shadow bow and place their fingers down while they look through the exercise.

Questions 4 & 5. Is there anything in particular that you are worried about? Is there a musical element that you feel particularly confident about? Some students were worried about how long the exercises were, since the prep time has been cut from 30 seconds to 15 seconds. Other students are concerned because they know the exercises get harder as the test progresses. Other students are not really worried at all. Many students lost their confidence going into the posttest, while others still remained confident about slurs, ties and counting as elements they felt confident about performing.

Question 6. Are you nervous, or excited? Jessica very sarcastically proclaimed that she was "So Excited!" Others were a mixture of excited or nervous while hoping that they would do better than they did on the pretest. Based on the scores from the WFPT form A pretest and posttest, all students improved. With the exception of one student, all completed more of the exercises during the posttest, than during the pretests.

Student profiles

In this section, each student is profiled to record their progress throughout the sight-reading unit using test scores, interviews, and field notes. The interviews ask the students in detail what they are planning to do during the test, and what they are worried or confident will go well. The field notes are used to help identify what the students did verbally and nonverbally during the prep time and performance.

Student profile: Phillip.

At the time of the study, Phillip had been playing viola for three years without the benefit of private lessons. During the lessons and interviews, he struggled with the musical terminology. Overall, Phillip did well when performing the exercises.

WFPT form A, pretest. Before taking the WFPT form A pretest, Phillip was interviewed about sight-reading. He was asked how he felt about sight-reading, looking at a piece for the first time and being expected to play it to the best of his ability. He replied, "I feel like I'm going to do terribly." When he was asked what he would look for before he played, he said he would "look for slurs and like the whatchamacallit, bowings." When asked what he would do before he starts to play, he had a unique answer. He replied that he would "Pray to God." Phillip commented that he was worried about everything and not confident about a particular musical element. Phillip said he was nervous before he began the WFPT form A.

When Phillip began playing the WFPT form A, he started to tap his foot but stopped before he began to play the first exercise. He was also shadow bowing with his right hand while he looked through the exercise. When he began to play, he resumed tapping his foot. In exercise 2, Phillip again began tapping his foot while he looked

through the exercise and continued to tap his foot when he began to play the exercise. During exercise 3, Phillip did not tap his foot during the prep time but did start tapping his foot when he began to play. Even though he was not tapping his foot; his tempo stayed consistent throughout the exercise. He did stop tapping his foot before the first set of rests in the exercise. During exercise 4, Phillip was tapping his foot consistently during the prep time. When he began to play, he lost his tempo but still tried to tap his foot even though his tempo slowed down. About half way through the exercise he stopped tapping his foot. During exercise 5, he was tapping his foot during the prep and continued when he started to play. He had difficulty with this exercise and stopped tapping his foot. He got lost part of the way through this exercise and gave up.

Phillip attempted five of the fourteen exercises included on the WFPT form A pretest. He scored 34.5 correct measures out of 80 possible points. On the WFPT form A scale, based on his 3 years of study, his score was equivalent to a D letter grade. Phillips most common errors were rhythm based. He also struggled with some pitches and with maintaining the tempo.

Sight-reading test 1. The first sight-reading test included dotted quarter and eighth note rhythms. At this point in the unit, Phillip had been introduced to the STARS strategy and the sizzling technique. When asked what he would be looking for, he replied, "I am going to be looking for sharps and...and...and repeats." When I asked him why he would be looking for those elements, he replied, "Because, I don't like them." When asked if he would do anything in particular before he began to play, he simply shook his head, no. Phillip was not worried about a particular element, but was confident in playing dynamics. During his prep time, Phillip did not tap his foot or place his fingers down, he

simply just looked through the exercise. He did begin to tap his foot towards the end of the prep time and continued to tap his foot while he played the exercise. Phillip played 3 correct measures out of 12, so he scored a 3/12. His errors included rhythm, pitch and expression. Expression refers to a bowing, slur or an articulation. When asked how he felt it went, he said, "Terribly, because I didn't get any of the notes right." He commented that he did look for his sharps and repeats and that he did not forget to do anything that he had planned. The next question asked Phillip what he was doing when he started to play, he answered that he wasn't sure. I let him know that I noticed he was tapping his foot, and he agreed but was not sure what else he was doing when he played other than using his fingers. When asked if there was something he would like to have gone better if he had a second chance, he said everything. I asked him to be more specific and he pointed out a slur towards the end. I recommended that next time he could look for his bowings and those slurs before he began to play. I finished off each interview by asking if there was something that he would like to try for the next test. Phillip answered, "I don't know." Phillip did not seem comfortable with sizzling, or with which musical elements to look for before sight-reading.

Sight-reading test 2. Sight-reading test 2 focused on long notes. Phillip planned to look for dynamics during his 30 seconds, but when asked why, he could not really verbalize his reasoning. Phillip plans to sizzle during this test and I praised him for choosing such a great technique. Phillip said he was worried about long sections of rest, but confident that his notes would go well. During his prep time, Phillip tapped his foot in rhythm but did not sizzle. He did place his fingers down during part of the time. He continued to tap his foot when he began to play. Phillip scored a 5 of 8 possible points on

sight-reading test 2. Phillip had two pitch errors and one expression error. When asked how he felt about it, he replied that he felt okay. I asked if he remembered to sizzle and he replied, "No, I sizzled in my mind." I reminded him why it was a good idea to sizzle out loud. He did not forget to do anything that he wanted to do during this sight-reading test. I asked what he was doing when he began to play, and unlike the first test, he remembered tapping his foot while he played. If he had a second chance, he would have liked the rests to go better, but he did not miss any points on the rests. When I asked Phillip what he would like to try on his next test, he emphatically said, "Like, sizzle!"

Sight-reading test 3. The third sight-reading test focused on rests. When Phillip was asked what he would be looking for, he used more musical terms in his answer. "I am going to be looking for...rests...and...quarter notes...and eighth notes...and sixteenth notes...and slurs...and the $\frac{3}{4}$, $\frac{4}{4}$'s and things like that, and the fortes, and anything else." He planned to use the sizzling technique during his prep time. Phillip was worried about his slurs, which is one thing he wanted to fix in the last test, and was confident about playing half notes. During his prep time, Phillip tapped his foot in tempo and sizzled out loud. He also continued to tap his foot during the exercise. Phillip scored 1 out of 8 possible points on sight-reading test 3. The most common problem was pitch. There was one flat in the key signature, and Phillip missed most of the B-flats which caused his low score. One measure was counted off for rhythm and expression because he missed the bow lift. When Phillip was asked how he did, he again answered, "Terrible...because I did everything wrong." I praised him for remembering to sizzle, and asked if he remembered to look for all of the elements including the key signature. He said yes, and while he may have checked the key signature, he had a difficult time applying the b-flats. When asked

if he forgot to do anything, he pointed out that he missed the bow lift in bar four which was accurate. When asked what he was doing, he stated that he was tapping his foot while he played. If given a second chance, Phillip would have liked everything to go better. He planned to sizzle louder on his next test.

Sight-reading test 4. The focus on the 4th individual sight-reading test was ties. During his prep time Phillip planned to look for, “Anything tricky...STARS.” This was the first time that Phillip used the new strategy by name. Phillip planned to tap his foot while he looked through the exercise. Phillip was worried about the eighth and sixteenth notes, but was not confident about a particular musical element. During his prep time, Phillip tapped his foot in tempo and sizzled out loud. He continued to tap his foot when he started to play. He was also swaying his body in the direction that he was bowing. Phillip scored a 7 of 8 possible points on this test. His one error was the rhythm of the tie. He was confident about his overall performance. He remembered to go through the STARS strategy and did not forget to do anything that he planned. When he started to play he said he was, “Moving my bow.” I interpret this by him putting the rhythm into his body by the way he was swaying with the rhythms. When asked what he would like to have gone better if he had a second chance, he responded, “Um, I would have made the bow rest a little shorter, and played mezzo forte.” When he says bow rest, he was referring to the tie which he held out too long. Phillip did not plan to try anything new on his next test.

Sight-reading test 5. The final individual sight-reading test focused on note values long to short, and short to long. During his prep time, Phillip planned to look for everything and planned to sizzle before he played. He was not worried about anything,

nor was he confident about any particular musical element. During his prep time Phillip sizzled and tapped his foot. He continued to tap his foot while he played the exercise. Phillip received 5 of 8 possible points. He missed one pitch, and made two rhythm errors. Phillip felt okay about his performance and remembered to sizzle and look for all the elements discussed. When asked if he forgot to do anything, he commented that he did not end on a down bow. When asked what he was doing when he began to play, he replied, "Nothing, I was talking in my head, I mean tapping my foot." Phillip would have liked some of the notes to go better if he had a second chance. Since this was our final individual sight-reading test, he was not asked what strategy or technique he was planning to try on the next test.

WFPT form A, posttest. When Phillip was asked how he felt about sight-reading, looking at a piece for the first time and being expected to play it to the best of his ability, he answered, "Okay." I pressed him a little further by asking if he was feeling better about it since we started the unit. He replied that he was feeling "Better, yes." Phillip planned to look for everything during his 30 second prep time, and planned to sizzle through the exercise. He explained that he was worried about how long each exercise was because he would only have 15 seconds to sizzle through. There was not a particular element that he was confident about, and Phillip was neither nervous nor excited. Phillip completed 7 of the 14 exercises. He scored 66.5 of 116 possible points equal to a B on the WFPT from A grade scale. During the prep for exercise 1, Phillip tapped his foot and sizzled. He also placed his fingers down during his prep time. He continued to tap his foot while he played. During exercise 2 Phillip sizzled and tapped his foot while putting his fingers down during the prep. He continued to tap his foot while he played. During

exercise 3, he tapped his foot and sizzled, but did not place his fingers down during this exercise. He continued to tap his foot when he started to play. In exercise 4, he sizzled, tapped his foot and placed fingers down during prep. This time Phillip did not consistently tap his foot during the exercise causing his tempo to fluctuate. During exercise 5, he tapped his foot and sizzled during his prep time. He held out his long notes more than the value and slowed down his tempo. He tapped his foot for most of the exercise. In exercise 6, Phillip tapped his foot and sizzled. He continued to tap his foot when he began to play. Again Phillip's long notes were longer than the value. He also stopped tapping his foot for a bit and slowed down. He resumed tapping his foot at the slower tempo. In exercise 7, Phillip tapped his foot and sizzled during his prep time. He continued to tap his foot when he started to play, but he slowed down just a little bit as he began to struggle with the notes. He stopped tapping his foot part way through then began again but at the slower tempo. Phillips' most common errors during the posttest included pitch. Other errors included rhythm, tempo and expression.

Throughout the sight-reading unit, Phillips' scores improved as well as his musical vocabulary, and his use of different strategies and techniques. His initial score on the WFPT form A was 34.5 out of 80 possible points and his posttest score was 66.5 out of 116 possible points. On his first interview he was not sure what to look for, but throughout the unit, he began looking for the STARS, or specific elements included in the strategy. At the beginning of the unit, he did not plan to physically do anything before playing, but by the end of the unit, he was consistently tapping his foot and sizzling during his prep time. When asked how he did after each test, his self-assessment was generally close to how he scored. When asked what he would like to have gone better if

he had a second chance, Phillip generally named a specific element or rhythm that he would like to improve upon. By the end of the study Phillip was using different strategies and techniques involved in sight-reading and had greatly improved his musical vocabulary.

Student profile: Rebecca.

WFPT form A, pretest. At the time of the study, Rebecca had been playing violin for 3 years and did not take private violin lessons. When asked how she feels about sight-reading, looking at a piece for the first time and being expected to play it to the best of her ability, she responded, "It's kinda hard because you don't know what the tempo is, but it's kinda fun cause you can try to interpret what it would sound like." Question 2 asked what she would look for during her 30 seconds of prep time. Rebecca responds by saying she will look for bow lifts, rests and slurs. When asked what she planned to do before she started to play, she replied, "Um, like finger the notes, so yeah." Rebecca was not worried about a specific musical element, and she was not sure if there was an element that she was confident would go well. She was both nervous and excited before taking the WFPT from A pretest.

Rebecca completed 8 of the 14 exercises on the WFPT from A pretest. During exercise 1, Rebecca did not tap her foot during the prep time or use any type of technique, she appeared to be looking through the exercise. When she began to play, she slowed down a bit especially on the longer notes. During exercise 2, I could hear how nervous she was through her instrument. Her bow hand was a little shaky and her overall sound was weak. Rebecca was still not using any type of technique during her prep time for exercise 3, but seemed to be keeping the beat consistently while she played. During

exercise 4, she was not tapping her foot and lost the tempo early in the exercise. Rebecca slowed down closer to the tempo of the previous exercises. In exercise 5, she struggled with the C-sharps, high third finger on her g string. This affected her score for this exercise. In exercise 6, her sound continued to sound weak and nervous. She slowed her tempo down as she moved into trickier spots in the exercise. In exercise 7, Rebecca started slower than the given tempo. She struggled with the accidentals and the notes on the E string. During exercise 8, she again struggled with the higher notes on the E string, even though the exercise was in first position. She also had a hard time with the rhythm in this exercise.

Rebecca's overall score on the WFPT from A was 65.5 out of 132 possible points. Her most common errors were rhythmic. Her other errors were pitch, tempo and expression, which includes slurs and articulation. Rebecca was extremely nervous which affected her sound. Between each exercise, Rebecca was visually looking through the exercise, but not verbalizing or counting or tapping her foot. Having no particular strategies or techniques affected her ability to succeed on the pretest.

Sight-reading test 1. The first sight-reading test focused on dotted quarter and eighth note rhythms. Before the first individual sight-reading test, Rebecca was introduced to a counting system, the STARS strategy, and the sizzling technique. When asked what she would look for, Rebecca replied that she would look for slurs and her key signature. When asked what she would do, she said, "Hmm, maybe look at the notes I'm not familiar with." Rebecca said she was worried about the sharps and flats, and was not confident about any particular musical element. During her prep time, she placed her fingers down a little, but did not tap her foot when she started to play. As she played, she

was hesitant moving from note to note. Rebecca scored 7 out of 12 possible points on the first sight-reading test. Her most common errors were rhythm, followed by pitch, tempo and expression. When asked how she felt it went, she answered, "Um, okay". She was unsure and not confident about her performance. I asked if she remembered to look for her sharps and slurs, and she responded, "Yeah I saw the two slurs and the sharps." She did not forget to do anything that she had planned to do during her prep time. When I asked what she did when she started to play, she was unsure of how to answer. She commented that she, "Just played." I followed up and asked if she was counting in her head or looking ahead and she said, "Yes" to both counting and looking ahead. She would have liked for the second line to go better if she had a second chance. Rebecca was not sure about which strategy or technique to use on her next test.

Sight-reading test 2. The second test focused on long notes. Rebecca planned to focus on the sharps and flats in the key signature. I asked her why, and she responded, "So that when I play it, it doesn't sound weird." She might not have the whole vocabulary yet, but she knows enough to know that the intonation and overall sound of the piece will be different if she does not observe the key signature. Rebecca plans to put her fingers down while she looks through the exercises. When I asked Rebecca if there was a musical element she was worried about, she was unsure. I gave her a list of musical elements to choose from. I said, "Slurs, rests, long notes, anything that you are worried about, anything, endings maybe?" Rebecca responded, "Holding the notes out, if I don't hold them out long enough." She was not confident in a particular element going well. During her prep time, Rebecca tapped her foot and placed her fingers down. She also continued to tap her foot when she started to play. Rebecca scored 6 out of 8 possible

points. Her two errors were rhythmic. When asked how she did, she responded, "Okay." Rebecca remembered to look for her key signature and did not forget to do anything that she had planned. Rebecca was tapping her foot while she played the exercise. When asked what she would like to have gone better if she had a second chance, she replied, "Um, maybe looked ahead to see when the rest were coming." Rebecca plans to use the STARS strategy on her next test.

Sight-reading test 3. The third sight-reading test focused on rests. I started this interview by asking her what she was going to do during her prep time. I had asked the students to try something different on the third test. She planned to sizzle this time. When asked what she was going to look for, she replied, "Mhh, sharps and flats in the key signature and if it's like G Major or D Major." She was worried about her rhythms, and she was confident about her slurs. During her prep time, Rebecca nodded her head in tempo and sizzled softly. She also tapped her foot in tempo when she began to play. Rebecca received 0 of 8 possible points. This exercise was in the key of F Major and contained a B-flat in the key signature, her errors were all pitch related. In measures that did not contain a B-flat, they did contain an F-natural and C-natural which she played as F-sharp and C-sharp. When asked how she felt it went, she replied, "Okay." She remembered to sizzle during her prep time, but she sizzled quietly. She did not forget to look for anything, however she did not accurately apply the flat in the key signature. When asked what she did when she started to play, Rebecca replied, "I tapped my foot and kinda counted one, two, three, four." If she had a second chance, Rebecca commented that she would like to have the rests and playing the staccato articulations to have gone better. She did not comment on the key and intonation. When I asked what she

would like to try for the next test, she replied, “Um, just look at the notes, yeah like look at the notes and see if they have a half note or other stuff.”

Sight-reading test 4. The fourth sight-reading test included ties. When asked what she would be looking for, Rebecca said, “The sharps and flats and like what if it's 4/4 or 3/4, like time signature.” When I asked what she would do during her prep time, Rebecca planned to sizzle and place her fingers down. In response to asking if there was an element she was worried about, Rebecca responded, “Um, probably the rhythm or sharps if I don't like, I don't know if I don't put my finger in the right place.” She is confident about her slurs and ties. Many students were not confident, but Rebecca was consistently confident about a musical element. During her prep time, Rebecca tapped her foot and placed her fingers down. She continued to tap her foot when she started to play the exercise. Rebecca scored a 5 of 8 possible points. Her errors included pitch and rhythm. When asked how she felt she responded, “It was okay.” When I asked if she had remembered to look for her sharps and flats and the tricky rhythms, she did not simply say yes, but replied, “There are no sharps or flats in this one.” Knowing that she was aware of the key signature, I asked if it was an F-sharp or an F-natural, which she replied F-natural. Her two pitch errors were playing F-sharp rather than F-naturals. I asked if she forgot to do anything and I pointed out that I didn't really hear her sizzling, so she had forgotten to use that planned technique. Rebecca commented that she was counting in her head while she played. If she had a second chance, she said, “I would have sizzled in the beginning and then, um, the ties, I would make sure I did those a little better.” On her next test, Rebecca planned to “Um, maybe count while I do the fingers before, and yeah.”

Sight-reading test 5. The final individual sight-reading test focused on note

values, going from long to short and short to long values. Rebecca plans to look for the key and time signatures. When asked what she would do during her prep time, Rebecca replied, "I am going to sizzle this time and count in my head, and do the finger the notes." Rebecca is still worried about the key signature and how it will affect her finger placements. She is also still confident in her slurs and ties. During her prep time, Rebecca tapped her foot, sizzled and placed her fingers down. She continued to tap her foot when she started to play. Rebecca scored 5 of 8 possible points. She had two pitch errors and one expression error by taking out the slur on the eighth notes. When asked how she did, she replied, "It was okay." She remembered to sizzle and to look for her key signature. She did not forget to do anything that she had planned to do. When asked what she was doing when she started to play, she replied, "I was tapping my foot and counted, still counted in my head." When she was asked what she would like to go better if she had a second chance, she commented, "The first line, I kinda messed up so I would like to do that a little better." Since this was the final individual sight-reading test, students were not asked what they planned to try on the next test.

WFPT form A, posttest. When asked how she felt about sight-reading, looking at something for the first time and being expected to play it to the best of her ability, she replied, "Um, I don't really like it that much, because when I play it doesn't really sound right and it feels weird." I followed up by asking if she feels better about it, or if she understands the process more since we began the study. She replied by saying,

Um, I feel better about it, because when we did it before I would just play the notes on my hand and tap my foot, but now I like know the STARS and sizzling and all that, so if we sight-read again I know how to do

things.

When asked what she planned to look for during her prep time, Rebecca continued to answer that she would look for her key signature. She planned to sizzle, tap her foot and count in her head during her prep time. By the posttest, she was not particularly worried about a musical element, but was still confident in her ability to play slurs and ties. She was both nervous and excited before the WFPT from A posttest. During the prep time for exercise 1, Rebecca tapped her foot, placed her fingers down and also sizzled softly. She continued to tap her foot when she started to play. During exercise 2, she tapped her foot, sizzled and put her fingers down during prep. She continued to tap her foot when she started to play. For exercise 3, Rebecca placed her fingers down and tapped her foot but did not sizzle. She continued to tap her foot, but slowed the tempo down when she began to play. One could see her nodding her head and counting to ensure that she held out the last note. During exercise 4, she tapped her foot and placed her fingers down during prep. She again slowed the tempo down, but continued to keep a steady beat with her foot. She had a confident sound during this testing period. During exercise 5, she tapped her foot, placed her fingers down but again did not sizzle. She again slowed the tempo down but was consistently tapping her foot in her new tempo. During exercise 6, she tapped her foot but did not place her fingers down at all during this prep period. She continued to tap her foot when she started to play. She did a good job applying the key signature to this exercise. During exercise 7, Rebecca tapped her foot during the prep and placed her fingers down. She continued to tap her foot while she played but slowed down during the tough passages. During her final exercise, exercise 8, she tapped her foot during the prep, but then she did not stay

consistent when she began to play. This particular exercise was difficult because of the 6/8 time signature. The students do not have much experience playing in this meter. Rebecca completed 8 of the 14 exercises on the WFPT form A posttest. She received a score of 90 of the 132 possible points equaling an A on the WFPT from A grading scale. Her common errors included rhythm, pitch and expression. Mostly she struggled with her rhythms.

The scores show that Rebecca improved on her pretest score of 65.5 of 132 possible points and received 90 of 132 possible points on the posttest. Rebecca's musical vocabulary improved and she also began implementing multiple techniques of tapping her foot, sizzling and placing her fingers down while looking through the exercise. One element that Rebecca commented on was that she was confident about her slurs and ties. When asked about her key signatures, Rebecca generally answered not with a yes, but with specifics of what was included or not included in the exercise, showing more of an understanding of how key signatures affect her playing. Rebecca's confidence level in her own musicianship improved over the course of the eleven week unit and that was also apparent in her sound quality.

Student profile: Katie.

WFPT form A, pretest. At the time of the study, Katie had been playing violin for 3 years and was also taking private violin, piano, and harp lessons. Katie was excited about sight-reading and about the opportunity to learn and reach new goals in music. She planned to look for, "Notes that I don't know yet...I'll look for the key signatures and if it's different." She planned to think through the scale of the key that each exercise was in during her prep time. Katie was worried about not playing well and was not confident

about a particular musical element. She was both nervous and excited before taking the WFPT from A pretest. During the prep time for exercise 1, Katie tapped her foot during prep time and tapped the rhythm out in her hands. She also tapped her foot during most of the exercise to help count out the longer notes. She had an overall good sound but you could still hear a little nervousness while she played. During exercise 2, she tapped her foot and with a small motion, began to shadow bow. She kept a steady beat by tapping her foot while she played. In exercise 3, she shadow bowed and seemed to place her fingers down during the prep time. She did not tap her foot but seemed to gain confidence as she went on, which was reflected in her overall sound. During exercise 4, Katie did not seem to do anything while preparing for this exercise. She did observe the accidentals, and stayed in tempo through the tricky passages. During exercise 5, she tapped her foot and put her fingers down during her prep time, she stopped tapping her foot half way through the exercise. In exercise. 6, she tapped her foot and placed her fingers down. She observed her accidentals and did well with the higher notes on the E string. She did not tap her foot while she played exercise 6. During exercise 7, she again tapped her foot and placed her fingers down. She also shadow bowed during the prep time. She struggled with some of the rhythms and the bowings in this exercise. She did not tap her foot during this exercise, and she mainly struggled with the dotted rhythms. On her final exercise, exercise 8, she briefly placed her fingers down, as if only marking the accidentals, and she briefly shadow bowed. Her sound was still confident even as she began to struggle with the rhythms and notes. Katie received a score 88.5 out of a possible 132 points. This is equal to an A on the WFPT form A grading scale. Her most common errors were rhythmic and other errors included pitch and expression.

Sight-reading test 1. During her 30 seconds of prep time, Katie planned to, “Use the method that I just learned, the STARS method.” She planned to tap her foot while looking through the exercise. Katie was worried about, “Holding out the half notes, the dotted half notes.” She was not confident about a particular element. During her prep time, Katie tapped her foot and placed her fingers down. She did not continue to tap her foot when she started to play. She played with a confident sound. Katie received a score 8 out of a possible 12 points. Her most common errors were rhythm and tempo, while other errors included pitch. When asked how she did, Katie felt that she, “Could have done better, but overall I thought I did well.” She remembered to look through her STARS and noticed the key signature was in C major. She commented that she forgot to stay in tempo. While she was playing, Katie commented that she was, “Counting the notes and looking ahead in the piece.” If she had a second chance, Katie would like to have the tempo have gone better, and make sure she held the notes out to the appropriate length. She hopes to do better on the rhythm of her next test.

Sight-reading test 2. For her second sight-reading test, Katie planned to be “Looking for the sharps and flats in the key signature, anything I don't know, and some quarter rests are difficult, the bow lifts and the bow directions.” Katie planned on tapping her foot and clapping the rhythms during her prep time. Katie was not worried about a particular element for this test, but was confident in her note accuracy. During her prep time, Katie tapped her foot in tempo and clapped through the rhythms. She continued to tap her foot when she started to play. Katie received a score of 8 out of 8 possible points. Katie felt she played well. She remembered to tap her foot and clap out her rhythms like she planned, and she did not forget to do anything that she had planned. When asked

what she would like to have gone better, she commented, “Um the dynamics, to accent them better, and the intonation, to make the G's even higher to make the F's even higher.” She plans to use the STARS method on her next test.

Sight-reading test 3. Katie plans to look for, “The sharps and flats, um, use the STARS method on it look for any accidentals and the dynamics, and for the key signature.” She planned to sizzle during her prep, which is the new technique that was presented in the previous lesson. Katie was worried about, “Any half notes or whole notes so I can hold them out the value of it,” and Katie was confident about, “The key signature, to have the right D's and A's and C-sharps.” During her prep time, Katie tapped her foot and sizzled softly. She also placed her fingers down during her prep time. She continued to tap her foot when she started to play. She observed her key signature, and did well applying the B-flat. Katie received a 7 of 8 possible points on this test. Her only error was pitch related, playing an F-sharp rather than an F-natural. When asked how she did, Katie responded, “I did an F-sharp instead of an F-natural so that could have been better...um the rest to hold it out less than I did, and to make them more staccato.” She remembered to sizzle, but did so softly. When asked if she forgot to do anything, she commented on the key signature and making sure to “...know that all those are naturals except the B-flat.” When she began to play, she continued to tap her foot and commented that she “Tried to count the rhythms.” When asked what she would like to have gone better, she commented on the rests and not on her intonation. She planned to clap through the rhythms rather than sizzle on her next test.

Sight-reading test 4. During her prep time for the 4th sight-reading test, Katie planned to look for, “Any sharps or flats, the key signature to determine the sharps or

flats, the notes to play the right notes, um.” She planned to sizzle and tap her foot during her prep time. Katie was worried about her intonation, and was confident about her note accuracy. During her prep time, Katie tapped her foot, sizzled, and placed her fingers down. She did not continue to tap her foot while she played, but did well maintaining her tempo. Katie scored an 8 out of 8 possible points. She was pleased with her performance. She remembered to check her key signature, and did not forget to do anything she had planned. She did comment that she added extra methods, like humming and placing her fingers down. If she had a second chance, she would like for the note values to have gone better, “Maybe hold out those dotted half notes longer.” On her next test, she would like to focus more on the dynamics.

Sight-reading test 5. For her final sight-reading test, Katie planned to use the STARS method and also look for anything unfamiliar. Katie planned to tap her foot, place her fingers down, and sizzle during her prep time. She was worried about dynamics and her intonation. She was confident that the dynamics would go well now that she was more aware of the dynamics. During her prep time, Katie tapped her foot, placed her fingers down, and sizzled softly. She continued to tap her foot while she played and did a nice job of staying steady with her tempo. Katie received a score of 8 out of 8 possible points. When she finished playing, Katie felt “It went really well.” She remembered to sizzle, and did not forget to do anything that she had planned. She was tapping her foot and was counting in her head when she began to play. While the exercise was “Harder than I expected,” she did not have anything in particular she would like to have gone better. Since this was the final individual sight-reading test, I did not ask what she planned to do for her next test.

WFPT form A, posttest. When asked how she felt about sight-reading, Katie responded, “Um, I feel very anxious to see how I am going to play. To play to the best of my abilities, or if I get too nervous and not play as well as I thought I would.” She planned to use the STARS method before each exercise. When asked what she planned to do, Katie commented,

First, well I have a lot of methods...so first I tap my foot and then I sizzle...and then I hum in my head... and then I put my fingers down to put my exact fingers to make sure the intonation is correct.

Katie was worried about the shorter note values, the eighth and sixteenth notes, and was not confident about a particular element. Katie was both nervous and excited for the posttest. During the prep time for exercise 1, Katie tapped her foot, sizzled, and placed her fingers down. She continued to tap her foot and she stayed steady with the tempo. In exercise 2, Katie tapped her foot, sizzled, and placed her fingers down. She continued to tap her foot during the exercise. During exercise 3, she played with a confident sound. She tapped her foot, sizzled and placed her fingers down during the prep. She again continued to tap her foot when she started to play. During exercise 4, she continued to use her prep methods of tapping her foot, sizzling, and placing her fingers down. Katie did a good job observing the C-naturals during this exercise. In exercise 5, she began to shadow bow on top of her other strategies. She continued to tap her foot when she began to play and did well in the faster tempo. During exercise 6, Katie did not shadow bow, but did continue to tap her foot, sizzle, and place her fingers down during prep. While she did continue to tap her foot, she had a hard time with some of the rhythms in this exercise. In exercise 7, she sizzled and tapped her foot during her prep time. She continued to tap her

foot when she began to play, and did a good job of applying the accidentals in this exercise. Her final exercise, exercise 8, Katie tapped her foot, sizzled, placed her fingers down, and also shadow bowed. She struggled with the rhythms in this final exercise. She consistently tapped her foot, but slowed down the eighth notes. Even though she was struggling with a few elements, she kept a consistent and confident sound. On the posttest, Katie received a score of 98 of a 132 possible points, receiving an A on the WFPT form A grading scale. Her most common error was rhythmic and her other errors were related to pitch.

Overall, Katie scored high on all of the individual sight-reading test and on the WFPT form A pre- and posttest. During the treatment period, she did take private lessons, and I felt that experience helped her overall musicianship and her musical accomplishments were reflected within this unit. Katie had a good use of the musical vocabulary, and learned new strategies and techniques during the unit that had not been covered within her private lessons. Katie did well during the unit and has now adopted the STARS method and sizzling into her sight-reading methods.

Student profile: Mary

WFPT form A, pretest. At the time of the study, Mary had been playing violin for three years and to my knowledge did not take private lessons. When asked about sight-reading for the first time, Mary replied, “I don't always like trying new things but it's okay.” She planned to look for, “Things that I'm not very good at” during her prep time. She planned to do things that would help her succeed during her prep time, like writing in the notes since that is something she would normally have done before playing something new. She was worried about doing well overall and she was not confident about a

particular element. She was not sure if she was nervous or excited. Due to an error with the video camera, I did not have specific field notes regarding her first two exercises on the pretest. Continuing with exercise 3, Mary did not tap her foot or make any kind of motion during her prep time. She slowed down her tempo when she began to play this exercise. During exercise 4, she did not tap her foot or physically keep the beat during her prep time. She did not appear to be using any strategy or technique during her time. In exercise 5, she slowed down her tempo but had an overall good sound. For her final exercise, exercise 6, Mary did not tap her foot during the prep time or while she played and she struggled to keep her tempo consistent. Mary received a score of 82 out of 116 possible points. This was equal to a B on the WFPT form A grading scale. Her errors included rhythm, tempo, and pitch errors.

Sight-reading test 1. During her 30 seconds, Mary planned to look for, “Any sharps or tempos I am not very good at.” She planned to tap her foot to help her with the tempo. Mary was not sure what she should be worried about, and was also not confident about a particular musical element. During her prep time, Mary did not use her full 30 seconds, and after I reminded her she had more time, she proceeded to begin without using the remainder of her time. When she began to play, she slowed her tempo down, and you could hear the hesitation in her bow from beat to beat. Mary received 4 of 12 possible points. Her most common error was pitch related and other errors included rhythm, tempo and expression. Mary felt she did, “Very bad...especially since it's the first time and I am not very good at sight-reading.” Mary remembered to look for her sharps and tempos, but forgot to tap her foot. Mary was trying to count in her head when she began to play, but commented, “I don't think that worked this time.” If she had a second

chance, Mary would have liked the dotted quarter to eighth note pattern to have gone better. She would like to work on slurs and expression for her next test.

Sight-reading test 2. Mary did not plan to look for anything, or do anything during her prep time for this sight-reading test. Mary was worried about her slurs, but was not confident in a particular musical element. During her prep time, Mary did not tap her foot or place her fingers down. She did not appear to use any strategy or technique. When she began to play, she did a good job keeping her tempo steady. Mary received 7 of 8 possible points for this test. Her one error was rhythmic. Mary felt good about her performance. Since she was not looking or doing anything in particular to prepare for this test, she had nothing to remember, and nothing to forget. When she started to play, she commented that she "...was trying to keep the actual beat, cause when I am on any instrument I tend to rush or play a wrong note." If she had a second chance, she commented on the duration of the rests, and making sure she held them out long enough. She would like to work on her intonation on the next tests, as her "...fingers slide a little" when she plays.

Sight-reading test 3. Mary was absent on this testing day. No test scores, interview data, or field notes exist for this student's test. Due to time constraints within the treatment period, Mary was unable to make up the missed test.

Sight-reading test 4. When asked what she would be looking for, Mary replied, "The things I normally screw up on...sometimes I play sharps for naturals, and sometimes I will slur things that I am not supposed to." She planned to tap her foot and place her fingers down during her prep time. She had already expressed that she was worried about the slurs, and not really confident about a particular element. Mary said, "Sometimes I

get my eighth notes good, but sometimes I mess up on those.” During her prep time, Mary placed her fingers down and tapped her foot in tempo. She played with a strong and confident sound. She did not tap her foot when she began to play, but was able to stay steady in the tempo. Mary receives 5 of 8 possible points on this test. Her errors were all related to pitch. Mary felt good about her performance. She remembered to look for the elements that typically gave her a hard time, and did not forget to do anything that she had planned. When she started to play, she expressed that she was counting, “...for those two dotted half notes” to help her hold them out the full duration. She would like to have been more, “...precise about counting the quarter notes” if she had a second chance. On her next test, Mary planned to do the same thing since it seemed to be working for her.

Sight-reading test 5. For her final test, Mary planned to look for sharps and flats, and also planned to tap her foot and place her fingers down during her prep time. She was worried about her intonation and the slurs. She was not confident about a particular musical element. During her prep time, Mary tapped her foot, but stopped part way through and just focused on placing her fingers down. While she was playing, Mary adjusted her intonation towards the end of the exercise. Mary received 6 of 8 points on this test. Her errors were all pitch related, mainly playing a C-sharp rather than C-natural. When asked how she did, she was concerned about her bowings. She remembered to look for her key signature, and did not forget to use her planned techniques of tapping her foot and placing her fingers down. She commented that when she started to play, she was tapping her foot, but since it was only quarter notes, she stopped tapping her foot. When asked what she would like to have gone better if she had a second chance, Mary said she “Would like the slurs to go better because I think that's what I maybe messed up on.” This

was her final individual sight-reading test. I did not ask if there was anything she would like to try for her next test.

WFPT form A, posttest. When asked how she felt about sight-reading, Mary responded, "I feel that I am not going to do perfect but I might do good." Mary planned to look for repeats, sharps, flats, and "anything I am not good at." Mary planned to tap her foot and place her fingers down during her prep time. She was worried about messing up in general, and was not confident about a particular musical element. Mary is neither nervous nor excited. During exercise 1, she placed her fingers down during her prep time. She stayed relatively steady with her tempo, but did not tap her foot when she began to play. Her sound quality was still poor, but came across as more confident than the pretest. In exercise 2, Mary placed her fingers down, and did not take all of her time before playing this exercise. During exercise 3, I reminded her she had 15 seconds to look through this exercise. She did not place her fingers down during her prep time. She did a good job and staying consistent with her tempo during this exercise. In exercise 4, Mary placed her fingers down, and did not hesitate before taking the repeat in this exercise. During exercise 5, Mary placed her fingers down during her prep time. She slowed down the tempo a bit when she began to play. She fumbled over a few notes, but did not stop playing before the end of the exercise. During exercise 6, Mary placed her fingers down and asked about the accidental to ensure she was preparing for it correctly. She struggled to maintain her tempo by rushing the eighth notes, and then slowing down towards the end of the exercise. In exercise 7, Mary placed her fingers down during her prep time, but struggled through this exercise. Her final exercise, exercise 8, Mary had a hard time with the six-eight time signature and with some of the accidentals. I was pleased to see, even

as she struggled, her sound was much more consistent and confident. Mary received 86.5 out of 132 possible points. This is equal to an A on the WFPT form A grading scale.

During the unit, Mary's confidence as a violinist began low, and was reflected in her sound. As she moved through the sight-reading tests, her vocabulary and use of the techniques and strategies improved, as did her sound quality. Even though Mary's answers did not always reflect her level of confidence, it was evident in her performance.

Student profile: Hannah

WFPT form A, pretest. At the time of the study, Hannah had been playing cello for three years. She did not take private lessons. When asked how she felt about sight-reading, Hannah compared her concern to the music that we were currently playing. She said, "Um, like it kinda depends on the piece, like if it's Two French Dances then that's really hard and like if it's something like what we played when we first started, than that will be easy." She planned to look for the tempo, slurs, and duration of the notes. She planned to shadow bow to help with the slurs and other expression elements. She was not worried or confident about a particular element and was both nervous and excited about the pretest. During exercise 1, Hannah tapped out a steady beat with her hand and appeared to be looking through the exercise. She did not tap her foot when she began to play, but was able to keep a steady tempo. In exercise 2, she did not tap out the beat this time, she seemed more focused on the task at hand. She began tapping her foot part way through the exercise to help her count out the longer note values. During exercise 3, Hannah began to tap her foot and keep the rhythm in her body during the prep time. She struggled with the extended fourth finger for the C-sharp on the G string. She did not tap her foot while she played, but still stayed consistent with her tempo. In exercise 4,

Hannah did not do anything physical during her prep time. She played well and kept the tempo steady. On her final exercise, exercise 5, Hannah slowed down the tempo when she started, but gained speed as she played. She slowed down during some of the more difficult sections of this exercise. She had a hard time with the extensions and notes in higher positions during this exercise. Hannah received a score of 40 out of a possible 80 points. This was equivalent to a D on the WFPT form A grading scale. Her most common error was rhythmic and other errors include pitch, tempo, and expression.

Sight-reading test 1. During her prep time, Hannah planned to look for the sharps and flats. When I asked her why, she replied that it changes the way you play the notes and she demonstrated a hand position. She planned to place her fingers down during the prep time. She was worried about her bow not having enough rosin, and was confident in “Some of the notes.” During her prep time, Hannah placed her fingers down on her cello. When she began to play, she struggled with a few notes, but did not stop playing. She was consistent with her tempo. Hannah scored 9 of 12 possible points. Her errors were all pitch related. When asked how she did she replied, “Uh, um, not as good...cause like the rest, and then I noticed like a bow lift after I played it.” She remembered to look for her sharps, but forgot to look for the flats. When I asked Hannah what she was doing when she began to play, Hannah said that she was “Counting in my head and the rest were like once it got to the end.” If she had a second chance, she would like the bow lift and rests to have gone better. For her next test, she planned to look it over more thoroughly.

Sight-reading test 2. During her prep time, Hannah planned to look for the rhythms and the rests. She planned to place her fingers down during her prep time. She was worried about “the rests and the bow lifts.” She was not confident in a particular

musical element. During her prep time, Hannah placed her fingers down on her cello. She rushed her tempo and especially rushed the quarter note rhythms. Hannah scored 7 of 8 possible points, and her only error was rhythmic. Hannah felt “Pretty good” about her performance. She remembered to look for her rhythms and rests and did not forget to do anything that she had planned. If she had a second chance, she would like for her counting to have been better. She did not plan to use a new strategy or technique on her next test.

Sight-reading test 3. Hannah planned to look for “Um, slurs and rests and bow lifts” on this test. She planned to continue placing her fingers down and also planned to count in her head during her prep time. She was worried about skipping over rests and was not confident that a particular musical element would go well. Hannah placed her fingers down during her prep time. While she played, she struggled over a few notes. Hannah received 7 of 8 possible points on this test. Her error was again rhythmic. Hannah was not confident in her performance by stating, “Because it sounded like choppy.” She remembered to look for all of the elements discussed and did not forget to do anything that she had planned. When she began to play she said she was “Counting in my head and then remembering the fingerings.” If she had a second chance she would have liked the staccato articulation to have gone better. She planned to look for the dynamics and key signature on her next test.

Sight-reading test 4. For this sight-reading test, Hannah planned to look for “Um, bow lifts, and like repeats and second endings and things like that.” She planned to place her fingers down again during her prep time. She was worried about missing the bow lifts, or not seeing them until after it passes, and was not confident in a particular musical

element. During her prep time, Hannah tapped her foot in rhythm and placed her fingers down. She rushed her tempo when she reached the quarter note section of this exercise. Hannah scored 7 out of 8 possible points. Her error was pitch related. Hannah felt “Okay” about her performance. Hannah remembered to look for all of the elements discussed and did not forget to use her planned strategies and techniques. When she began to play, Hannah was still tapping her foot and said that she was also counting in her head. If she had a second chance, she would have liked to have held the notes out longer. She planned to use the same strategies and techniques on her next test.

Sight-reading test 5. For her final individual sight-reading test, Hannah planned to look for the same elements: rests and bow lifts. She planned to continue placing her fingers down on her cello during her prep time. Hannah was worried about, “Um, sometimes like holding the notes and the rest out for the full value that it's supposed to be.” She was still not confident in a particular musical element going well. During her prep time, Hannah placed her fingers down on her cello. She played this exercise with a confident sound. She received a score of 8 out of 8 possible points. Hannah felt “Good” about her performance. She remembered to look for all the elements discussed and she did not forget to do anything that she had planned. She did tap her foot while she played and that was in addition to her discussed strategies. She pointed out a rhythm toward the end of the exercise that she would like to have gone better and I suggested that she focus on holding on to the tempo when she plays. This was her last individual test, we did not discuss strategies or techniques to be used in the future.

WFPT form A, posttest. When asked how she felt about sight-reading, Hannah responded, “Uh, it's like okay if it's not too hard.” She planned to look for dynamics and

bow lifts, and also planned to place her fingers down during her prep time. Hannah was again worried about messing up, similar to her answers on the pretest. Hannah was still not confident in a particular musical element going well. She was neither nervous nor excited about the posttest.

During exercise 1, Hannah placed her fingers down but did not tap her foot during her prep time. Before she began to play, she double checked to make sure that her hand was in the correct place. She did not tap her foot, or physically do anything to help with the tempo, but she stayed consistent during this first exercise. In exercise 2, she again placed her fingers down during the prep, and stayed more consistent with her tempo. During exercise 3, Hannah placed her fingers down and began tapping her foot to the tempo. She did not continue to tap her foot when she started to play, and she began to rush. She was able to slow back down to the appropriate tempo later in the exercise. In exercise 4, Hannah tapped her foot and placed her fingers down during the prep. Hannah struggled with the higher positions, but did not let it slow her down or affect her sound quality. During exercise 5, Hannah placed her fingers down and tapped her foot during her prep time. She slowed down her tempo when she began to play and struggled on a few notes at the beginning of the exercise. During exercise 6, Hannah placed her fingers down during her prep time. She slowed down the quarter notes at the beginning of this exercise. She went for the high E, and fixed the note when it did not sound correct. On her final exercise, exercise 7, Hannah placed her fingers down during her prep time. She slowed down the tempo in a few measures. She had a good ear and often showed it on her face when she knew the higher notes, E and F-sharp, were not in the right place. Despite this, she kept moving through the exercise. Hannah also struggled with the road map for

this exercise with the longer first and second endings. Hannah received a score of 70 out of a 116 possible points. This was equal to a B on the WFPT form A grading scale.

While Hannah was reluctant to implement new strategies, she found a technique that worked well for her and stuck with it throughout the sight-reading unit. Hannah consistently placed her fingers down in rhythm during her prep time. Hannah had a good ear, and even if she struggled through higher positions, she never stopped playing and would continue to the end of the exercise. Hannah's grade improved from the pretest to the posttest, as well as the number of exercises that she completed on the WFPT form A.

Student profile: Jessica

WFPT form A, pretest. Jessica had played cello for three years. During her second year, she took cello and violin lessons, but was no longer taking privately on either instrument during the course of the unit. When asked how she felt about sight-reading, she answered, "Um, uh it depends on how it looks, like if it looks like something I'm used to playing then it's okay." She planned to look for rests, slurs, and repeats during her prep time. She also planned to place her fingers down during her prep time. After defining a musical element for Jessica, she was not worried or confident about a particular musical element. Jessica was not nervous and was a little excited about sight-reading for the first time. During her prep time for exercise 1, Jessica did not tap her foot or appear to do anything physically before playing the exercise. In exercise 2, Jessica started to put her fingers down during her prep time. When she began to play, she was nodding her head to help keep the tempo. During exercise 3, she again placed her fingers down during the prep time. In exercise 4, Jessica also placed her fingers down during the prep time. In exercise 5, Jessica placed her fingers down and gently tapped her fingers of

her right hand to help cement the string changes. During exercise 6, she did not seem to do anything physical to prepare for the exercise, other than to visually look through the exercise. For her final exercise, exercise 7, Jessica began placing her fingers down and did not take a lot of time before she began to play. Jessica scored 62 out of a possible 116 points. This was equal to a C on the WFPT form A grading scale.

Sight-reading test 1. During her prep time, Jessica planned to look for, “Like dotted half notes, or like dotted quarter notes, and like longer or kinda like rhythm stuff.” The first lesson plan focused on dotted note values. She planned to place her fingers down while she looked through the exercise. Jessica was worried about first and second endings, and was not confident about a particular musical element. During her prep time, Jessica placed her fingers down on her cello. She scored 8 points out of 12 possible points. Her most common error was pitch related, but she also missed a point on rhythms. When asked how she did, Jessica said, “I kinda messed up on like...after the second, after the two, after the three rests and then I kinda like got it after the half notes.” She remembered to look for the endings and did not forget to do anything she had planned to do during her prep time. When asked what she did when she started to play, Jessica replied, “Um, well like when I looked at it before I was like fingering it, but I was like remembering it, and I was like trying to go with the rest, but there was a lot so it was kinda hard.” If she had a second chance, Jessica would have liked to keep the beat a little better. She planned to tap her foot on her next test.

Sight-reading test 2. During her 30 seconds, Jessica planned to look for sharps, flats and rests. She also planned to place her fingers down and count during her prep time. Jessica was again worried about repeats and endings. She was confident about her

ability to count, "Sometimes". During her prep time, Jessica placed her fingers down. When she played, she had a steady tempo and played with a strong sound. She scored 8 out of 8 possible points. Jessica felt the test was easy and she felt confident about her performance. She remembered to look for her key signature and rests, and did not forget to do anything that she had planned. When asked what she did when she began to play, Jessica replied, "I was like keeping the beat because like I remembered when I was in the 30 seconds before when I was playing it, but I wasn't actually playing it." She did not have anything that she would like to have gone better because she felt she played well. She plans to work on counting and holding onto the tempo during her next test.

Sight-reading test 3. During her 30 seconds, Jessica planned to look for rests, and dotted rhythms. I encouraged the students to try something different at the end of the previous lesson, so Jessica had planned to tap her foot since that was a different technique from her last test. She continued to worry about her endings and repeats, and was not confident about any particular musical element. During her prep time, Jessica tapped her foot to the tempo and placed her fingers down during the prep. Jessica did not continue to tap her foot when she began to play. Jessica scored 0 out of 8 possible points, her errors were all pitch related. This exercise was in the key of F major, and if the measure did not contain a B-flat, it did contain an F-natural, both of which Jessica did not observe. Jessica was not confident about her performance. She said, "I don't think it went well...because it sounded weird." Jessica remembered to look for all of the elements that she discussed, but Jessica had a hard time with the key signature in this exercise. Jessica was not really sure what she was doing when she started to play, because she struggled so much with the key signature. Her intonation was one element that she would have liked to have gone

better if she had a second chance. For her next test, Jessica planned to count out loud instead of in her head.

Sight-reading test 4. During her fourth sight-reading test, Jessica planned to look for “Tricky fingerings maybe, like and like um, eighth notes and like, because like, when we did that before it was kinda hard cause it was like half notes and quick eighth notes, that kinda thing.” She planned to shadow bow during her prep time. We discussed her having been worried about those rhythms, and she commented that she was confident about the repeats, and that she had gotten better at the endings. During her prep time, Jessica tapped her foot and shadow bowed in rhythm. She did not start off tapping her foot, but began tapping her foot on the longer rhythms to ensure that she held them out the full length. Jessica scored 6 out of 8 possible points. Her errors were pitch and expression related. Jessica felt she messed up on the bowing, but overall played okay. She remembered to look for everything that she discussed, and did not forget to do anything. However, Jessica did comment that she began counting incorrectly, and wished that would have gone better. When asked if she had a second chance, she commented, “Um, I don't know maybe look at the bowings and that kinda stuff.” She would like to try shadow bowing and placing her fingers down on her next test.

Sight-reading test 5. During her final individual sight-reading test, Jessica plans to look for “Like maybe eighth notes and those, that thing, those like hooky bow things, or those tricky eighth notes.” Jessica was still struggling with her musical vocabulary, but she knew what she needed to look for and what she needed to work on. Jessica planned to shadow bow and place her fingers down during her prep time. Jessica was still concerned about the endings and repeats, although she felt she had gotten better at her endings. She

was confident about her ability to count. During her prep time, Jessica shadow bowed and placed her fingers down. When she began to play, she started tapping her foot, but only when she played the longer notes to help hold them out to the full value. Jessica scored 7 out of 8 possible points. Her single error was related to pitch. Jessica felt good about her performance, and remembered to look for everything discussed. She did not forget to do anything that she had planned. When she began to play, Jessica was remembering how it felt in her fingers during her prep time. Since this was the last individual sight-reading test, we did not discuss the strategies and techniques planned for the next test.

WFPT form A, posttest. When asked how she felt about sight-reading, Jessica responded, “Um, I think sometimes it can be a little tricky and you kinda have to practice with a lot of pieces to get the hang of it, so yeah.” Jessica planned to look for rhythms, repeats, and rests before she played. She also planned to shadow bow and place her fingers down during her prep time. Jessica was worried about the posttest because she remembered that the exercises got harder as the test progressed. She was confident about her counting, because she had gotten better while counting and playing. Jessica very sarcastically proclaimed that she was, “So excited!” about the posttest. During exercise 1 on the posttest, Jessica tapped her foot, shadow bowed and placed her fingers down during the prep time. She continued to tap her foot when she started to play. Jessica had a strong and confident sound. In exercise 2, Jessica tapped her foot, shadow bowed and placed her fingers down during the prep. She continued to tap her foot when she started to play. During exercise 3, she continued to use her prep method of tapping her foot, placing her fingers down, and shadow bowing. When she began to play, she was tapping her foot, but then only tapped her foot during the longer notes to ensure that she held

them out the correct duration. During exercise 4, Jessica shadow bowed and placed her fingers down, but did not tap her foot during the prep. She did not tap her foot when she began to play. In exercise 5, Jessica tapped her foot and appeared to be speaking through the rhythm softly to herself, and then she began shadow bowing. She tapped her foot while she played, but only on the longer notes, and not consistently through the entire exercise. On her final exercise, exercise 6, Jessica tapped her foot, shadow bowed, and placed her fingers down during the prep time. She again tapped her foot on the longer notes. Jessica struggled during this exercise with the accidentals and the key signature. I liked that even when she struggled, she kept going and did not go back to fix the error before moving on in the exercise. Jessica scored 63 out of 96 possible points. Her most common errors were pitch related. Her other errors were expression, rhythmic, and tempo related. She did not get as far in the exercises during the posttest, but did score higher on the exercises that she completed. Her grade remained at a C on the WFPT form A grading scale.

Overall, Jessica's vocabulary improved as well as her confidence level. I appreciated that she pointed out during the posttest that sight-reading takes a lot of practice. I was disappointed to see that her score did not improve by letter grade, but I felt she did improve from the pretest to the posttest in the errors that she made, or rather that were not made. She also played well during the individual sight-reading tests. While she did not use all of the strategies or techniques introduced, she found a few that worked for her, and continued to succeed throughout the unit.

Student profile: Elizabeth

WFPT form A, pretest. Elizabeth had played viola for 3 years. She did not take

private lessons for viola, but did take private guitar lessons. When asked how she felt about sight-reading for the first time, she gave a detailed answer. Elizabeth said,

I kinda have a lot of mixed emotions about this, because I am kinda nervous about how hard the piece is gonna be and what it's gonna sound like, but I'm also really happy about it because we get to try something new, and a lot of fun.

Elizabeth planned to look for sharps, naturals, slurs, dynamics, and other musical elements such as using a mute. She planned to place her fingers down during her prep time and focus on getting the rhythm in her head. Elizabeth was worried about the sharps, naturals, and her overall note accuracy. She was confident in her abilities and very honest about her talent. Elizabeth was a little nervous before taking the WFPT form A pretest. During exercise 1, Elizabeth did not tap her foot or beat out the rhythm like she had planned. She began tapping her foot in rhythm when she started to play the exercise, but began to speed up as she played. On the longer notes, her internal sense of the beat continued to get faster. In exercise 2, she began to place a few fingers down during prep but not in first position, just on the strings of the instruments. She tapped her foot while she played, and was more consistent with her tempo. During exercise 3, Elizabeth did not tap her foot or place her fingers down during the prep. She appeared to visually assess the exercise. She did tap her foot when she began to play, but stopped part way through the exercise. She seemed to be focused and seemed to be counting in her head. During exercise 4, she did not tap her foot during prep, but began tapping her foot when she started to play. She struggled with this exercises, and played faster through simpler measures. During exercise 5, Elizabeth did not tap her foot or place her fingers down

during her prep time. She began to tap her foot when she started to play, but was not consistent in her tempo. For exercise 6, Elizabeth tapped her foot softly during her prep time, but did not tap her foot consistently while she played. She did tap her foot during the longer note values. Elizabeth received 51 points of a possible 96 points on the pretest. This was equal to a C on the WFTP grading scale. Her most common errors were rhythmic and pitch related. Other errors included tempo and expression.

Sight-reading test 1. During her 30 second prep time, Elizabeth planned to look for “The tempo and how the notes fit into it.” She planned to run through the piece during her prep time. She was worried about slurs and dotted quarter notes. When asked if there is a particular element she was confident would go well, Elizabeth replied, “I just hope I can do it.” During her prep time, Elizabeth tapped her foot. She continued to tap her foot and nod her head in rhythm as she played the exercise. Her tempo became faster throughout the exercise. Elizabeth received 4 out of 12 possible points. Her errors were mostly rhythmic and two errors were related to expression including slurs. Elizabeth felt that her performance was “okay.” She tapped her foot like she had planned and did not forget to do anything that she had planned for her prep time. Elizabeth said she was looking a beat ahead while she played. If she had a second chance, Elizabeth commented that she would like “The whole thing, just to see if I could get it perfect.” Elizabeth planned to sizzle during her next test.

Sight-reading test 2. During her 30 seconds, Elizabeth planned to look for the STARS method, and also planned to look through the exercise. Elizabeth was worried about the slurs and dotted quarter note rhythms. As for her confidence level, she commented that she “Just hopes it all goes well.” During her prep time, Elizabeth nodded

her head in tempo and tapped her foot when she began to play. Elizabeth received 6 out of 8 possible points. Both of her errors were pitch related. When asked how she did, Elizabeth replied, "I feel like I did okay on it, not great, but okay." I inquired what would have made it better, and she said that she was tapping her foot and that it affected her bowings. Elizabeth remembered to look for her STARS method and did not forget to do anything that she had planned. When asked what she did when she began to play, she replied, that she "...was trying to count in my head but it was kinda difficult too." Elizabeth would have liked the whole exercise to have gone better if she had a second chance. She planned to continue using the STARS method on her next test.

Sight-reading test 3. Elizabeth planned to use the STARS method and sizzle during her prep time. Elizabeth continued to worry about the slurs and dotted quarter notes. She said she, "Hopes it all goes well" when she plays. During her prep time, Elizabeth sizzled and tapped her foot. She continued to tap her foot when she began to play. Elizabeth did well articulating the difference between the staccato and legato notes in this exercise. Elizabeth scored 2 of 8 possible points on this test. This test was in F Major, and she struggled with the B-flat and F-naturals. Most of her errors were pitch related. Her other errors were rhythmic in nature. Elizabeth felt good about her performance. When she began to play, Elizabeth continued to tap her foot and was remembering the finger placements used in her prep time. She remembered to tap her foot and sizzle, and did not forget to do anything she had planned. If she had a second chance, she would have liked the whole exercise to have gone better. For her next test, Elizabeth planned to sizzle, "Because it helps me a lot."

Sight-reading test 4. During her 30 seconds, Elizabeth planned to use the STARS

method to look through the exercise. She did not plan to do anything during her prep time, so I encouraged her to tap her foot or count in her head. She then decided that she would tap her foot to the tempo during her prep time. Elizabeth continued to worry about her slurs and dotted quarter notes. Elizabeth also continued to hope that it would all go well while she played. During her prep time, Elizabeth tapped her foot in rhythm. She continued to tap her foot when she played but began to increase her tempo as the exercise progressed. Elizabeth scored an 8 out of 8 possible points on this test. Elizabeth felt confident about her performance. She remembered to look through the STARS and did not forget to sizzle or tap her foot during her prep time. Elizabeth said that she was counting in her head when she began to play. She planned to tap her foot and sizzle during her next sight-reading test.

Sight-reading test 5. During her 30 seconds, Elizabeth planned to look through the exercise using the STARS method and tap her foot. She was not worried about a particular element and she said, "I just hope it all goes well." During her prep time, Elizabeth tapped her foot. She continued to tap her foot when she began to play. Elizabeth scored 7 out of 8 possible points on the test. Her one error was rhythmic. She was pleased with her performance. Elizabeth remembered to look through her STARS and did not forget to do anything she had planned. As she played, Elizabeth commented that she was looking ahead a beat in the exercise. She did not name anything specific when asked if there was something she would have liked to have gone better. Since this was the final individual test, we did not discuss strategies and techniques that she would use in the future.

WFPT form A, posttest. When asked how she felt about sight-reading, Elizabeth

responded, "I feel pretty good about it, considering that like, I kind of trust everybody with saying what pieces are fit for us and we kinda know it and we have been in it long enough." This comment refers to her upcoming Music Performance Assessment where a sight-reading selection will be chosen based on the level of music presented in the concert. During her prep time, Elizabeth planned to look through the piece using the STARS method, planned to tap her foot, and place her fingers down. She was not worried about a particular element and hoped that it all would go well. Elizabeth was nervous as she went into the WFPT form A posttest, but mostly because she wanted to do better than she had done on the pretest.

During exercise 1, Elizabeth tapped her foot while playing and stayed consistent with her tempo. In exercise 2, she tapped her foot during her prep time and also placed her fingers down. She continued to tap her foot when she began to play. During exercise 3, Elizabeth appeared to look through the whole piece before tapping her foot and placing her fingers down during the prep. She nodded her head in tempo during the rests and longer notes. This helped ensure that she held her longer notes out the full duration. In exercise 4, Elizabeth tapped her foot and placed her fingers down during her prep time. She struggled with the C-sharp on the G string. During exercise 5, she tapped her foot during the prep time. She did a much better job maintaining the correct tempo during the posttest. In exercise 6, Elizabeth tapped her foot during her prep time. She continued to tap her foot and move her body to help keep tempo on the longer notes and rests. She did not observe the key signature in regard to the natural notes. On her final exercise, exercise 7, Elizabeth placed her fingers down and nodded her head in rhythm, but did not tap her foot during the prep time. She began tapping her foot a few seconds before she

began to play. I noticed that during her prep time she tried to figure out where the E and F were on her A string, since those notes were not in first position. Elizabeth scored 74 out of 116 possible points. This was equal to a B on the WFPT form A grading scale. Her most common errors were pitch related. Her other errors were rhythmic.

Overall Elizabeth's grade improved from the pretest to the posttest. She was confident throughout the entire process and that was reflected in her sound quality. She became comfortable using the STARS method during her prep time. She also consistently tapped her foot and placed her fingers down during her prep time. Throughout the majority of the individual tests, Elizabeth was worried about slurs and dotted quarter notes. By the fifth test, she was no longer worried about those elements. Throughout the unit, Elizabeth improved her ability to count and keep a steady tempo, helping with the rhythms that she was concerned about before the test.

Student profile: Leigh

WFPT form A, pretest. At the time of the study, Leigh had been playing double bass for two years. She had a good ear, and often made adjustments in her intonation while she played. When asked how she felt about sight-reading, Leigh replied,

Well like it depends on what the piece is, like if it's easy thing, like I think the first two or three of these will be, like if it's that then I don't mind it, but if it's a whole piece like we are gonna be doing at MPA, or Fiesta-val, or one of those, I think it's gonna be a bit tough, like a bit, I don't know, I always like a challenge though.

Leigh planned to look for the key signature and tempo during her prep time. She also planned to place her fingers down while she looked through the piece. When asked what

she was worried about, Leigh replied, "That I am going to mess up on one of them, and I guess miss something really simple that I um could have gotten." Leigh was confident about pieces set in the key of D and G Major. Leigh was, "Nervcited" about taking the WFPT form A, pretest.

During the prep time for exercise 1, Leigh did place her fingers down, but I did not see her tapping her foot to keep the tempo. She counted while she played to help keep a steady tempo, especially on the longer notes. In exercise 2, she placed her fingers down during the prep time and tapped her foot a little, but mostly counted to herself during the longer notes. When she made an error, she would go back and fix the error, but at a slightly faster tempo. During exercise 3, Leigh placed her fingers down during the prep time. As she played, she tapped her foot, and counted to herself on the longer notes. She tended to make a face or comment to herself when she made an error, which let me know that she was aware of the errors. During exercise 4, Leigh placed her fingers down and worked on the shifts. She had a good idea as to where the high E was on her bass, even though it had not yet been taught in class. When she began to play, she rushed her tempo a bit, it seemed she was more concerned with the shifts than the tempo. After the repeat, she did a better job of keeping a steady tempo. On her final exercise, exercise 5, Leigh nodded her head in tempo a little bit to help her with the beat, and worked through the shifts during her prep time. Leigh's tendency was to go back and correct errors before moving on. One could see that she was getting nervous, upset, and disappointed with her performance. Leigh scored 45.5 of 80 possible points, this was equal to a C on the WFPT form A grading scale. Her most common error was pitch related. Other errors included rhythm and tempo.

Sight-reading test 1. During her 30 seconds, Leigh planned to notice the different rhythmic values and the key signature. She planned to simply look through the piece during her prep time. When asked what she was worried about, Leigh replied, “Um like the, if I have to go from second, or first to second position, that is always really hard for me, so.” Leigh was confident about her musical experience and her background helping her succeed in the sight-reading test. During her prep time, Leigh placed her fingers down and tapped her foot in tempo. As she played, she was counting to herself during the rests and longer notes. Leigh scored 10 out of 12 possible points. Her errors were both pitch related. When asked how she felt it went, Leigh commented that it was easy, but she was not sure since she did not have an idea of how it should have sounded. Leigh remembered to look through the piece for shifts and did not forget to do anything that she had planned. When she began to play, Leigh was keeping the beat and tapping her foot during the rests. Leigh did not have a specific element she would like to improve upon for this test. She planned to focus more on the key signature and time signature on her next test.

Sight-reading test 2. During her prep time, Leigh planned to look for the key signature, time signature, bow lifts, and rests. Leigh planned to keep the beat while looking through the piece. She was worried about shifts on her bass during the test. Based on the last piece and its level of difficulty, she was confident that this test would go well. During her prep time, Leigh placed her fingers down. She continued to count to herself during the longer notes to ensure that she held them out the correct duration. Leigh scored 7 out of 8 possible points. Her one error was rhythmic in nature. Leigh commented that the test was easy, but was aware of her one error. Leigh said, “That was easy...I think I could have done better on the rest and stuff.” Leigh remembered to look for everything

she had planned, and did not forget to do anything during her prep time. While she played, Leigh tapped her foot in rhythm and counted out the beats. Leigh did not plan to try a new strategy or technique on the next test, she was pleased with her current strategy.

Sight-reading test 3. During her prep time, Leigh planned to look for, “The normal stuff” such as the key and time signature and endings. She planned to keep the beat while looking through the exercise. Leigh continued to be worried about the shifts in the piece. Leigh was confident that the test would go well, as long as it was not difficult or too long. During her prep time, Leigh tapped her foot in tempo and placed her fingers down. She continued to tap her foot and count to herself when she began to play. Leigh scored 4 out of 8 possible points on this test. All of her errors were pitch related. This test was in the key of F Major and included B-flats and F-naturals. Leigh felt her performance was “horrible”, mainly because she had returned from a week long break and perhaps was not warmed up properly. Leigh remembered to look for everything discussed and did not forget to tap her foot during her prep time. Leigh would have liked the whole test to go better, in particular counting, if she had a second chance. Leigh continued to be uninterested in other techniques. She was pleased with her current strategy.

Sight-reading test 4. During her prep time, Leigh planned to look for the time and key signature, slurs, difficult elements, and the shifts. Leigh planned to keep a steady beat and place her fingers down while looking through the test. Leigh continued to be worried about shifts, but was confident in her overall playing ability. During her prep time, Leigh tapped her foot in rhythm and placed her fingers down. She continued to tap her foot and count while she played the test. Leigh scored 7 of 8 possible points. Her single error was pitch related. Leigh felt good about her performance. She remembered to look for all of

the elements in STARS that she had mentioned. She did not forget to do anything she had planned, but did notice two bow lifts while she was playing. When she began to play, Leigh commented that she was tapping her foot to help her keep the beat. When asked what she would have like to go better if she had a second chance, Leigh replied "...there is always room for improvement, so yeah." For her next test, Leigh planned to use the STARS method more. She found that to be really helpful on this test.

Sight-reading test 5. On her final test, Leigh planned to use the STARS method while looking through the piece. She continued to be worried about the shifts, but was confident in every other element besides the shift to higher positions on her bass. During her prep time, Leigh tapped her foot in rhythm and placed her fingers down. Leigh was counting softly out loud to make sure she held out the notes to the full value while she played this test. Leigh scored 6 of 8 possible points. Her errors were both rhythmic in nature. When asked how she felt about her performance, she commented that she would have liked the ending to go better. She remembered to look through the STARS, and did not forget to do anything that she had planned. When Leigh began to play, she was tapping her foot and counting in her head, often softly to herself. If she had a second chance, Leigh would have like the whole test to go better. Since this was the final test, Leigh and I did not discuss strategies and techniques to be used on future tests.

WFPT form A, posttest. When asked how she felt about sight-reading, Leigh replied, "Well before I wasn't quite sure that I would like it, but now that I am used to it I think sight-reading is a good skill to have for like a musician." During her prep time, Leigh planned to go through the STARS method, keep the beat while looking through each exercise, and place her fingers down. Leigh continued to be worried about shifts, but

was confident in her overall playing ability. She was excited about the WFPT form A, posttest. During exercise 1, Leigh placed her fingers down during the prep time. When she began to play, Leigh counted to herself softly, especially during the longer notes. In exercise 2, she placed her fingers down during her prep time, and stayed consistent with the tempo. During exercise 3, Leigh practiced her shifts and placed her fingers down during the prep time. Leigh was observant of the key signature and did well when playing C-sharps and C-naturals. In exercise 4, she placed her fingers down and practiced her shifts during her prep time. Leigh would typically go back and fix a note if she played it wrong the first time before moving on. This generally happened when she shifted during this exercise. Leigh did not hesitate to take the repeat at the end of exercise four. During exercise 5, Leigh tapped her foot in rhythm while she placed her fingers down during the prep time. She stayed very consistent with her tempo. Leigh had a difficult time when she was asked to play above her normal positions. For her final exercise, exercise 6, Leigh placed her fingers down and practiced the shifts for the E and F-sharp before she began to play. She did a much better job on this exercise navigating the higher positions. She slowed the tempo down as she struggled through some spots. Leigh scored 63 of 96 possible points, equal to a B on the WFPT form A grading scale. Her most common errors were rhythmic. Other errors included pitch, expression, and tempo.

Leigh's scores improved from the pretest to the posttest on the WFPT form A. She also became more comfortable using the STARS method and keeping a steady tempo by tapping her foot and counting in her head. Leigh scored highly on 4 of the 5 tests, but struggled with unfamiliar key signatures. Leigh was consistently worried about shifts and playing in higher positions, but she used her prep time to prepare for those elements. She

was consistently confident about her ability on the bass and her musical experience.

Student profile: Lindsey

WFPT form A, pretest. At the time of the study, Lindsey had played violin in the school's orchestra for three years. She had also taken private violin lessons for at least three years, possibly four years. When asked how she felt about sight-reading, Lindsey replied, "I'm a little nervous but yeah I think it will be fun." Lindsey planned to look for the key signature, rests, and bow lifts during her prep time. Lindsey planned to place her fingers down and find difficult passages while looking through the piece. Lindsey was worried about messing up in general, but not worried about a particular musical element. She was also not confident in a particular musical element going well. She was both nervous and excited before taking the WFPT form A, pretest. During exercise 1, Lindsey tapped her foot during the prep time and continued to tap her foot when she began to play. She had a hard time keeping her tempo steady while tapping her foot. In exercise 2, she tapped her foot during the prep, but did not take much time to look over the exercise before playing. She continued to tap her foot, but rushed through the quarter and eighth notes. During exercise 3, Lindsey tapped her foot during prep and again did not take much time to look over the exercise. In exercise 4, she tapped her foot during the prep time, but stopped when she began to play. During exercise 5, Lindsey again tapped her foot during the prep, but did not continue to tap her foot when she began to play. In exercise 6, Lindsey did not tap her foot during the prep, but did place her fingers down. She did not tap her foot while she played and ended up rushing through the eighth notes. For her final exercise, exercise 7, Lindsey did not tap her foot or place her fingers down. She seemed to rush the quarter and eighth notes, but held out the longer notes to the

appropriate length. Lindsey scored 64 of 116 possible points, equal to a C on the WFPT form A grading scale. Her most common error was rhythmic. Other errors included pitch, tempo, and expression.

Sight-reading test 1. During her 30 seconds, Lindsey planned to look for, “Sharps and flats and like stuff I don't really know.” She planned to look through the music and, “Find a weird note.” Lindsey was worried about slurs and notes in higher positions and was not confident that a particular musical element would go well. During her prep time, Lindsey tapped her foot in rhythm and put her fingers down. Lindsey rushed through her prep time. I reminded her to take her time and that I would let her know when to start. When she began to play, Lindsey continued to tap her foot. She went back to fix a bow lift before moving on, and rushed through some of her eighth notes. Lindsey scored 3 out of 12 possible points. Her most common errors were pitch and rhythm, and another error was expression related to the bow lift. Lindsey felt she played okay, but could have done better. She remembered to look for the key signature, but wished she would have noticed the bow lift during her prep time. When asked what she was doing when she began to play, Lindsey replied, “I was tapping my foot and kinda like look a beat ahead, but I am not so sure how that one worked.” When asked what she would have liked to have gone better, Lindsey did a good job identifying the mistakes. She said, “Um, I think I should have held out, I should have made the eighth note shorter, and watched for the bow lifts and I don't know.” Lindsey planned to place her fingers down for the whole piece during her prep time on the next test.

Sight-reading test 2. During her 30 seconds, Lindsey planned to look for sharps, flats, bow lifts, and rests. These are many of the elements included in the STARS method.

Lindsey planned to place her fingers down during her prep time, especially while looking through the more difficult spots. She was not really worried or confident about a particular musical element. During her prep time, Lindsey placed her fingers down and nodded her head in tempo. She continued to nod her head when she began to play.

Lindsey scored 8 of 8 possible points on this test. She was confident in her performance and felt that it was “easy.” She remembered to look for the elements in STARS and did not forget to do anything she had planned. When asked what she was doing when she began to play, Lindsey said, “I was counting out the notes as I went so I wouldn't hold them out too long or too short.” Lindsey did not have anything specific she would like to have gone better, and planned to place her fingers down again on her next test.

Sight-reading test 3. During her 30 seconds, Lindsey again planned to look for elements contained in the STARS method. She planned to hum through the test and tap her foot during the prep time. I had encouraged each student to try something different by the third test. Lindsey was worried about holding the rest out the full duration, and was not confident in a particular musical element. During her prep time, Lindsey hummed through the exercise but did not tap her foot. She started tapping her foot shortly before she began to play. She was very particular about playing the staccato notes and the different articulations during this exercise, however she did not have a confident sound. Lindsey scored 6 of 8 possible points. Her errors were related to rhythm and expression. Lindsey was not pleased with her performance. When asked why, she replied, “Because I think I, um, like I wasn't, I didn't count, I don't think I held the rest long enough, and like, or I did them too long, and maybe the notes too.” Lindsey remembered to hum through and look for all of the elements she had planned for her prep time. If she had a second

chance, she would have liked the tempo to have gone better. She did not plan to try anything new on her next sight-reading test.

Sight-reading test 4. During her 30 seconds, Lindsey planned to look for, “Accidentals, and the STARS.” She planned to tap her foot and place her fingers down during her prep time. Lindsey was worried about longer note durations and holding them out the full value. She was still not confident that anything specific will go well. During her prep time, Lindsey tapped her foot and placed her fingers down. She continued to tap her foot in rhythm when she began to play, but went slightly faster than the given tempo. Lindsey scored 6 of 8 possible points on this sight-reading test. Both of her errors were pitch related, specifically playing F-sharp rather than F-natural. Lindsey felt confident in her performance. Lindsey remembered to speak through her STARS and did not forget to do anything she had planned. When she began to play, Lindsey was tapping her foot and counting out the longer values. She would have liked the slurs to have gone better if she had a second chance. Lindsey did not plan to try anything new on her next test.

Sight-reading test 5. During her prep time, Lindsey planned to look through the exercise using the STARS method and planned to place her fingers down while looking through the piece. She was worried about longer note values and keeping a consistent tempo. She was not confident in a particular musical element. During her prep time, Lindsey tapped her foot and placed her fingers down. She also shadow bowed toward the end of her time. Lindsey went back to fix a wrong note, she got caught up on a few things and that slowed her tempo down. Lindsey scored 6 out of 8 possible points. Her two errors were pitch related. Lindsey felt like she messed up the notes and felt like she could have done a better job on this test. She was tapping her foot some while she was playing.

If she had a second chance, she would have liked the eighth note pattern to have gone better. Since this was the final individual sight-reading test, we did not discuss techniques and strategies that she would have used on future tests.

WFPT form A, posttest. When asked how she felt about sight-reading, Lindsey replied, "Um, I think it will be, it will be kinda hard but I think it will be interesting to see how I do." Lindsey planned to look for bow lifts and tricky rhythms during her prep time. She also planned to tap her foot and place her fingers down while looking through the exercise. She was not worried or confident about a particular element. Lindsey was both nervous and excited to play the WFPT form A, posttest. During exercise 1, Lindsey tapped her foot and placed her fingers down during the prep time. She tapped her foot when she began to play and also nodded her head in tempo. She played with a confident sound. In exercise 2, Lindsey tapped her foot and placed her fingers down during her prep time. She continued to tap her foot and move her body in tempo as she played. During exercise 3, Lindsey tapped her foot and placed her fingers down during the prep time. She continued to tap her foot and count as she began to play. She increased her tempo during the quarter note rest/quarter note section. In exercise 4, she tapped her foot and placed her fingers down during the prep time. She did well staying in tempo, but she hesitated a beat or two before taking the repeat. During exercise 5, she tapped her foot and placed her fingers down during the prep time. She stopped tapping her foot before she began to play, but one could see her nodding her head in tempo. Lindsey struggled through the first section and slowed down, but then regained the correct tempo later on in the exercise. She also went back to fix a note before moving on in this exercise. During exercise 6, Lindsey tapped her foot and placed her fingers down during the prep time.

She correctly observed the G-sharp accidental contained in this exercise. She rushed the eighth note section on beat one. During exercise 7, she tapped her foot and placed her fingers down during the prep time. She slowed her tempo down a measure into the exercise. She did not observe the C-sharp on the G string, but did observe the D-sharp. She struggled with the notes in this exercise. She went back to fix the transition into the second ending. During her final exercise, exercise 8, I helped her out with the six-eight time signature and sang the first bar for her. During her prep time, she tapped her foot and placed her fingers down. She struggled with the time signature, but managed to play some of the longer notes in rhythm. Lindsey scored 83.5 of 132 possible points, equal to an A on the WFPT form A grading scale. Lindsey's most common error was rhythmic, and other errors included pitch and expression.

Overall Lindsey's scores improved from a C on the pretest to an A on the posttest. She found a strategy and technique that she used consistently through most of her individual sight-reading tests. She used the STARS method, tapped her foot, and placed her fingers down during the prep time. On sight-reading test 3, Lindsey was one of the few students who did not struggle with the key signature of F-major. It is possible that she had worked in this key in her private lessons. She did well during the unit, and was good at identifying her errors and what could have gone better. During the lessons, she would often articulate exactly how each exercise could have been better.

Student profile: Pablo

WFPT form A, pretest. At the time of the study, Pablo had been playing violin for three years. Over the course of his third year, he had improved on his ability to read music and also improved his overall sound quality. When asked how he felt about sight-reading, Pablo replied, "Well actually just a little bit nervous because I am just a little wobbly." He was unsure how to approach sight-reading and did not know what elements he should be looking for, or what he should be doing during his prep time. When asked what he was worried about, Pablo responded, "Hm, pretty much all my finger positions and my bowings." He was not confident about a particular musical element that could go well. Pablo was nervous about playing the WFPT form A, pretest. During exercise 1, Pablo seemed to place his fingers down, but did not tap his foot or do anything else to physically keep the beat. His sound was a bit weak and quiet. You could hear how nervous he was through his instrument. Pablo was nodding his head a bit in tempo to help count out the longer notes. In exercise 2, he placed his fingers down during his prep time. While playing this exercise, he had a tendency to go back and fix errors before moving on. He did a good job keeping a steady tempo through this exercise. During exercise 3, Pablo placed his fingers down and tapped his foot during the prep time to help keep the rhythm. He began to play, but then fumbled and started again. He had a tendency to hesitate between measures and even between notes if he was unsure. During his final exercise, exercise 4, Pablo tapped his foot and placed his fingers down during the prep time. After the first measure, the metronome was turned off, and his tempo slowed down. He went back to fix an error and then hesitated a few times between measures. He started over instead of simply continuing and taking the repeat. He seemed more hesitant the

second time through than he did the first time through. Pablo scored 38 out of 64 possible points, equal to a D on the WFPT form A grading scale. His most common error was pitch related. Other errors were rhythmic and tempo in nature.

Sight-reading test 1. During his prep time, Pablo planned to look through the notes, and use the new STARS method. Pablo was worried about the dynamic changes, but was confident that it would go well overall. During his prep time, Pablo placed his fingers down on the strings. His sound was not confident or strong. He played two bars and then went back to the beginning. His tendency was to hesitate between measures. It seemed that Pablo was not really looking ahead which is why he was hesitating between notes. Pablo received 2 out of 12 possible points. His most common error was pitch related, and other errors included rhythm and tempo. When asked how he felt he did, Pablo replied, "I think I did...like kinda in the middle." He remembered to look through the piece using STARS, but forgot to play the eighth notes in tempo. If he had a second chance, Pablo would have liked the eighth note section to have gone better. He did not plan to try anything new on his next test.

Sight-reading test 2. During his prep time, Pablo planned to look for dynamics and the tempo. He planned to tap his foot during his prep time. Pablo was worried about rests, but was confident overall that it would go well. During his prep time, he nodded his head in tempo. He continued to move his body in tempo, tapped his foot, and kept a steady beat. He played with a good sound quality. Pablo scored 8 out of 8 possible points. Pablo felt, "Very good" about his performance. He remembered to look for the elements discussed and did not forget to do anything he had planned. When asked what he was doing when he began to play, Pablo said, "Tapping my foot and counting in my head." He

did not have anything he felt he could improve upon and was happy with his current strategies and techniques. He was not planning to do anything new on his next test.

Sight-reading test 3. During his 30 seconds, Pablo planned to look for, “Um, the dynamics...and the tempo...and rests.” For this test, he planned to sizzle during his prep time. He was not worried about a single element and was confident that it would go well overall. During his prep time, Pablo tapped his foot in rhythm and sizzled. He did not play with a confident sound. He did a good job playing the shorter staccato notes and the longer legato notes. He had a hard time with the key signature, F Major. He scored 0 out of 8 possible points. All of his errors were pitch related. Each measure contained either a B-flat or an F-natural, which Pablo did not play correctly. Pablo felt, “Pretty good” about his performance. He remembered to look for all the elements discussed and did not forget to sizzle during his prep time. When asked what he did when he began to play, Pablo replied, “I um, I looked at the um, to see how fast the notes were, and yeah.” Pablo would have liked the dynamics to go better if he had a second chance. Pablo planned to use the same strategies and techniques on his next test, he felt as though the sizzling helped during this test.

Sight-reading test 4. During his prep time, Pablo planned to look for dynamics and the note durations. He planned to tap his foot while he looked through the piece. He was worried about slurs, but confident that it would go well overall. During his prep time, Pablo tapped his foot and placed his fingers down. He continued to tap his foot when he began to play. Pablo scored 5 out of 8 possible points. His errors were all pitch related. He played F-sharp rather than F-natural. When asked how he did, he replied, “Um, I didn't really do the best, because I was supposed to end with a down bow and I ended

with an up bow, and I kinda messed up at the end.” He remembered to look for the elements discussed, and remembered to tap his foot during his prep time. When he started to play, he was tapping his foot and, “Making sure each note is a specific amount of time that you play.” If he had a second chance, he would have like to have ended with a down bow, and also would have fixed the third to last measure. He planned to continue using the same strategies and techniques on his next test.

Sight-reading test 5. During his prep time, Pablo planned to look for the slurs, tempo, and dynamics. When asked what he would do during his prep time, Pablo said, “Well I am going to be tapping my foot, make sure each note, has each time you play it.” He was not worried about a particular element and was confident overall. During his prep time, Pablo placed his fingers down and also tapped his foot. He started slightly faster and paused between measures. He was hesitating as if this was his first test. Pablo scored 3 of 8 possible points. His most common error was rhythmic, and his other error was pitch related. When asked how he felt about his performance, Pablo replied, “Eh, kinda little less than okay.” He remembered to look for all the elements discussed and said that he forgot to end on a down bow. If he had a second chance, Pablo would have liked it all to have gone better. Since this was his final individual sight-reading test, we did not discuss strategies and techniques to use on future tests.

WFPT form A, posttest. When asked how he felt about sight-reading, Pablo replied,

Well, I think it is a little challenging because usually when you play something you have a little practice before it. But on the other hand, in this case, you don't have time to practice you just have to play it the first time,

so I think it is a little bit more challenging.

Pablo planned to look for the time signature, tempo and dynamics during his prep time. He also planned to tap his foot and place his fingers down. He was not worried about a particular element and was confident overall. When asked if he was nervous or excited, Pablo replied, "Um, I am a little bit in the middle."

During exercise 1, Pablo placed his fingers down during his prep time. He played with a confident sound. He did a good job of staying consistent with the tempo. In exercise 2, he placed his fingers down during his prep time. He did a good job to keep moving if he missed a note. During exercise 3, he tapped his foot in tempo and placed his fingers down during the prep time. He did a good job keeping the tempo consistent, but did not tap his foot when he began to play. Pablo went back to fix a mistake before moving on. During exercise 4, Pablo tapped his foot and placed his fingers down during his prep time. He did not continue to tap his foot when he began to play. He stayed relatively consistent with his tempo, but then struggled with a few notes and slowed down. He hesitated before taking the repeat at the end of the exercise. In exercise 5, he placed his fingers down during the prep time. He did a good job staying in tempo, but slowed down during a few tougher measures. He did resume the original tempo before the end of the exercise. He went back a bar or two to fix a mistake before moving on. During his final exercise, exercise 6, Pablo tapped his foot and placed his fingers down during his prep time. He stayed consistent with the tempo, but began to hesitate between measures on tricky notes and slowed the tempo down. As the exercise became more difficult, he began to hesitate more and disregard the tempo all together. Pablo scored 66.5 out of 96 possible points, equal to a B on the WFPT form A grading scale. His most

common error was pitch related. Other errors included tempo and rhythm.

Overall, his score on the pretest and posttest improved from a D to a B letter grade. As he progressed through the individual sight-reading test, he hesitated less, and became more confident as a musician. During the posttest, he began to hesitate more and struggled through some of the more difficult elements. Throughout the whole process, Pablo was confident that things would go well. I liked his positive attitude. While he struggled with the vocabulary, he had his own way of communicating the elements that he would look for during his prep time. Once we started the individual sight-reading tests, Pablo adopted elements of the STARS method and would consistently tap his foot and place his fingers down during his prep time.

Summary of results

The results show that each student progressed from the pretest to the posttest WFPT form A. Each student also progressed in the use of the appropriate musical language throughout the interview process. Each student adopted his or her own method to use during the designated prep time based on the strategies and techniques introduced in the lessons. The class as a whole progressed in their individual musical abilities throughout the sight-reading unit.

Chapter 5

Introduction

In Chapter 5, I will review the summary of activities for the study, the conclusions, the implications, and recommendations for further study. The summary of activities will cover the overall structure of the sight-reading unit as well as the reason behind the structure of the interview questions. In the implication section, I will discuss how the results of this study have impacted my own teaching practice. In the recommendations for further study, I will cover the elements of this study that can be expanded upon, or the possibility of furthering the study to generalize to a larger group of sixth-grade instrumental students.

Summary of Activities

I opened the unit with an introductory lesson to sight-reading. In the lesson, I explained to the students the benefit of sight-reading and how as members of the string orchestra, they will be asked to sight-read at various festivals, competitions, and auditions. As a pretest, each student took the WFPT form A, which I adapted for string orchestra. Each student was interviewed before taking the pretest and the posttest to establish their overall ideas or conceptions about sight-reading. Each sight-reading test and lesson was video-taped, transcribed, and the tests were scored by a music education colleague. I presented two lessons to the class as a whole, introducing counting systems, the STARS method, and the sizzling technique. The students were presented with multiple strategies and techniques to use as a class that could then be applied to the individual sight-reading tests. As an individual, each student then took the first of five sight-reading tests based on the musical elements that were covered in the previous lesson. The students each had 30 seconds to look through the exercise before being asked

to perform the test. Each student was interviewed before they took the test, and then again after they took the test. I presented five lessons during the unit that included techniques such as, tapping the foot in rhythm, singing or humming through the piece, shadow bowing, and placing the fingers down while looking through the notes was also introduced. Five individual sight-reading tests were administered to the class. I presented a final lesson plan to the students closing out the unit on sight-reading, and then each student again took the WFPT form A. I interviewed the students before the posttest to see how their perceptions and feelings had changed regarding sight-reading. Once all of the data had been collected, I analyzed the transcriptions for common themes and answers to the interview questions both by test and by question. I compiled a student profile for each student throughout the unit to show their individual progress.

The opening and closing interviews that were administered before the pre- and posttest focused on the students' perceptions of sight-reading. Students were asked how they felt about sight-reading, looking at a piece for the first time and being expected to play it to the best of their ability. Students were then asked what they would look for and do during their prep time. The final set of questions asked if there was a particular element the students were worried about, and if there was a musical element they felt particularly confident about. I purposely created open ended questions in hopes of producing an honest insight into the students' feelings and perceptions about sight-reading. Many of the students were not excited about sight-reading and were worried about the overall process, especially knowing they had such a short time to review the exercises. On the pretest, students were what they would look for and what they would do, many students did not have a good idea as to what they should even be looking for, or

that there were different strategies and techniques that could help the students succeed.

By the final interview their answers had changed, and they had each adopted a strategy or technique to use when sight-reading. Some students had a musical element that they were worried about, but did not have an element that they were particularly confident about. By the end of the study, some students were more confident about elements they were originally worried about, and some continued to not be confident at all.

The interview questions used before and after the individual sight-reading tests, included the same questions with the exception of how the students felt about sight-reading. Once the test was complete, the questions focused on if they actually used the strategies and techniques they had planned, and what they actually did when they began to play. I also asked the students to do a quick evaluation of how they played and what they would fix if they had a second chance. The final question focused on if the students would change to a different strategy or technique on the next test. Some of the students' evaluated their performance and picked an element they would have fixed; other students' did not have elements they would have fixed. In regard to the final question, once students became comfortable using a few strategies and techniques, they would often stick to the same method that had helped them find success.

Discussion

My study reflects the use of teaching techniques, standardized testing, and interviews that were also used in the literature of both instrumental and choral sight-reading studies. This study differs from those before by focusing on the same students throughout an entire unit rather than on one specific day, such as an all state camp or

audition. This study also differs from previous studies in its use of interviews to examine students' perceptions before and after each test in the unit. Many findings resulting from this study are congruent with findings from other studies.

The results of my study showed that students who were taking lessons, or had more experience, scored higher on the individual sight-reading test as well as on the WFPT form A. The findings are supported by the 1982 study conducted by Elliot. He found a strong correlation between rhythmic reading and sight-reading skills. Results showed that the students who were strong rhythmic readers had stronger scores while sight-reading. Elliot also found a connection between technical proficiency and sight-reading scores. While my students are not members of the choir, we used the sizzling technique to vocalize while sight-reading. Some students commented that sizzling helped them prepare for the sight-reading test. Other studies (Gromko, 2004; Gromko & Hayward, 2009) found that the use of audiation and vocalization helped improve sight-reading scores.

The unit was structured so that the students were presented with strategies and techniques to use throughout the unit. The students became more aware of what to look for while sight-reading. By giving the students the experience of sight-reading during the class lessons, the students were more prepared for the individual sight-reading tests. McPherson's (1994) findings and the results of my study were also congruent as the student scores all improved between the WFPT form A pretest and posttest. McPherson's study found that the more experienced players knew exactly what to look for while sight-reading, and were stronger sight-readers.

During my study, participants who used all of their 30 seconds of prep time, and

also implemented a strategy or technique, such as sizzling, counting, or placing fingers down during the prep time, scored higher than when the students did not use the 30 seconds of time that was allotted. This result can also be seen in the pretest and posttest data. During the pretest, the students did not have specific strategies and techniques that they were using, and often did not use their time between exercises before beginning to play. During the posttest, students were using their time effectively and implementing strategies and techniques which helped students improve their scores on the posttest. Similar results can be seen in Killian and Henry's 2005 study with the success rates of the students who used the full 30 seconds of prep time to look through the entire exercise.

Through articles and method book approaches to sight-reading, suggestions were made to use the STARS strategy, count out loud, sing through the exercise, and suggested many other strategies and techniques. In the current study, students who used the STARS strategy when looking at a piece for the first time had higher scores while sight-reading. Based upon the literature review, I implemented many of the strategies and techniques, including the STARS method, keeping a steady beat, shadow bowing and many others. I also found similar success using those elements within this study. For example, students who verbally made a plan before the test and utilized the plan, did better on tests where the students did not have a set plan, or did not follow through during the sight-reading test.

Conclusions

Based on student perceptions as documented in the first interviews and the progression of the answers given by the students during each sight-reading test, each student improved in sight-reading strategy use over the course of the unit. During the unit, the students' comprehension and use of musical language progressed throughout the sight-reading tests. The test scores on the pre- and posttest WFPT form A also showed improvement in every student. Although some improvements were greater than others, all students improved during the timeframe of the study. Each student found success during the unit through the presentation of different strategies and techniques. Improvement in individual sight-reading test scores can be seen in Table 1.

Which strategies and techniques are students using during their individual sight-reading test? The students used techniques such as tapping of the foot, placing fingers down, shadow bowing and sizzling. At the beginning of the unit, many students did not have specific elements for which to look, nor did they have techniques to use during the prep time. Jessica was not sure what I meant when I asked about musical elements. Lindsey planned to look for bow lifts and the key signature. By the end of the unit, among other techniques, students were tapping their foot, placing fingers down, shadow bowing, and sizzling through the piece. They were also specifically naming the STARS method as their strategy for approaching a sight-reading exercise.

What strategies did they intend to use but forgot during the 30 second study time? Students generally planned to use the most recent taught strategies and techniques, but often forgot due to lack of repetition. Throughout the unit, the students generally had a plan, and used that planned strategies and techniques on the individual sight-reading

test. A few times, students would forget to sizzle or tap their foot, but often students would add elements that they did not verbalize before the test. Mary was honest with her answers regarding what she did and did not do during her test, commenting that she did not forget, but simply just did not use her planned technique. By the end of the unit, students were sticking to their plan and were less forgetful during the sight-reading tests.

What strategies and techniques will the students use next time to improve their scores? Once the students found a strategy or technique that they preferred, they used it repeatedly. At the beginning of the unit, students did not have a set of sight-reading strategies that they felt comfortable using. During the third sight-reading test, I encouraged students to use a different strategy or technique from the previous tests. Many students added in sizzling or placing the fingers down in rhythm during the prep time. By the end of the third test, many students had adapted a strategy or technique that they were pleased with, and had found success. By the end of the unit, many students were pleased with the strategies and techniques they had been using, and did not plan to try anything new. Both Leigh and Elizabeth commented that they were happy with what they were doing, and felt successful using those strategies and techniques.

How do the students feel about sight-reading before and after the unit? The students were apprehensive at the beginning of the unit, and then became more confident as they learned the strategies and techniques needed to help them succeed. Each student was worried, afraid of failure, and concerned about the process when the unit began. Phillip felt “terrible” about sight-reading, and Rebecca was worried about not knowing what the pieces would sound like. By the end of the unit, students were more confident since they had established tools for sight-reading and had a better understanding of the

benefits for musicians having a sight-reading experience. Hannah felt she might do well if the piece was not too hard. Leigh commented, “Well before I wasn’t quite sure that I would like it, but now that I am used to it, I think sight-reading is a good skill to have for like a musician.”

Each of the research questions were integrated into the interview questions that students were asked before and after each individual sight-reading test. At the beginning of the unit, many students had a difficult time articulating what to look for, what they were worried about, or if there was an element they were confident would go well. By the end of the unit, each student was using the appropriate language when discussing what elements to look for and which strategies and techniques to use during sight-reading tests. Many students used the STARS technique by name, and other listed elements included in the STARS method.

Implications

The implications of this study have impacted my own teaching in regard to sight-reading and have offered insights into the strategies and techniques used by the students while individually sight-reading. I have found that students are more comfortable using certain techniques, and when given the proper strategies and tools, can find success while sight-reading, even at an early age. The ten students involved in the study found success while doing the following: tapping their foot, sizzling, shadow bowing, and placing their fingers down during the prep time. Students also found success using the STARS method. This gives the students specific elements to look for while sight-reading using an easy to remember acronym.

I will continue to use the STARS method when teaching sight-reading and other

educators should consider using this method in their own classrooms. I have found that sizzling helps students with rhythms and note durations. I have also found that students have been successful when placing their fingers down in rhythm before playing. This technique is also something I will implement in my classroom when sight-reading or working on a piece of music with my orchestra.

This study should encourage other educators to re-evaluate how they teach sight-reading at any level. Including the use of the term STARS was shown to be an effective way for students to examine the piece looking for specific elements: sharps and flats, tempo and time signature, accidentals, rhythms, and signs. Educators should also try having students place their fingers down in tempo and see how they respond during exercises. This is also a good technique to use in an ensemble setting while other sections are playing. It keeps the students engaged without increasing the noise level. Another technique that, based on the results on this study, I recommend educators implement in their practice is sizzling. It is fun for students and helps them with rhythmic values. My also students found success when sizzling and shadow bowing. They were not only putting the note durations into their breath, but also into their bow. Hopefully, other educators will find the strategies presented in this study to be of use in their own classrooms.

Recommendations for further study

Questions remain after the completion of this study. I am interested in student self-assessment: will students reliably correct their sight-reading mistakes based on self-analysis? Future studies may examine using the same unit and testing on a larger sample group of students to allow for the possibility of greater generalization. Other studies

might investigate using longer musical examples during the lesson to teach different strategies and techniques of sight-reading. This would help better prepare students for ensemble sight-reading at festivals and competitions.

Summary

This case study of the ten sixth-grade string students showed their progress in sight-reading strategy use over the course of the unit. Insight was offered into the strategies and techniques used by students when individually sight-reading. Implications for my own teaching practice and for others have been suggested, as well as what strategies and techniques helped these particular students find success. Recommendations for further study have been offered for new research questions focused on student assessment and using a larger sample for generalization purposes.

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Appendix A: Permission Meeting Scrip and Consent/Assent Form

Good Afternoon Parents and Students!

Thank you so much for taking time out of your busy schedule to sit down with me. As most of you know I have been spending my summers in Georgia at Columbus State University working on my Masters in Music Education.

This year will be my final summer where I will be presenting my thesis, which is why you are here today.

I am currently working on a Case Study, researching the strategies and techniques used by students while individually sight-reading. Sight-reading is when students are given a brand new piece of music and asked to play it with a small amount of study time. This is something that 6th grade will be learning for the first time. They will have an opportunity to sight-read as a group this March at our MPA, Music Performance Assessment, District Festival.

Over the next 6 weeks I would like to study your children and observe how they react to learning and using this new skill set. I will be teaching the students different strategies and techniques to help them become successful. I would like to video record each lesson as well as their individual playing test to see what strategies and techniques they are actually using. There will also be an interview element to this study.

I would like to very casually interview the student before and after each test to get their feedback on how they did, and what they will try next time. At the beginning of the study, the students will be taking the Watkins-Farnum Performance Test so I have a more clear idea about their current level of ability. The results of the test will be confidential,

and it is entirely up to the individual student who they discuss their scores with. The confidential scores will be kept at a different location, to protect the students privacy. Hopefully by the end of the 6 weeks, when we retake the exam, we will see an increase in their sight-reading skills.

In order to start the unit on sight-reading I need Consent from the Parents, and Assent from the students. Basically permission from both parties. Participation in the study is not mandatory, it is completely optional, and students are free to stop at any point during the 6 weeks. For this class, Sight-reading is part of my regular curriculum, so they will be asked to participate in the group lesson and the individual testing. If I do not have your permission, their videos will not be analyzed, and I will not use any of their interviews as part of the final data. Students identities will be protected in the final paper, using fake names that even the students won't know who they are! Like I said, it is not mandatory, they do not get a grade for any of this and should they choose to not participate it will not change my opinion or my attitude towards the students. They are a great group of students who have always worked hard for me, which is why I have chosen them to be part of my study.

There is very minimal risk involved for the students while participating in the study. The only risk that I can see is a psychological risk for wanting to give a "right" answer to the interview questions. Students there is no "right" answer, all of the interview questions are just going to be about what you did so we know what to work on next time, and how you felt during the sight-reading test. This is not meant to add any extra stress to the student, as it is part of our regular curriculum, but if you feel it is too much pressure, they are free to walk away at any time.

The benefits of the study include an increase in sight-reading skills, extra preparation for MPA, and confidence. The students have all the musical tools that they need to be successful, but sight-reading can be a very scary and intimidating process. These individual tests will help students become more acquainted with the process, and hopefully minimize that fear. Through the interviews, students will be asked to analyze their performance, what did they do, what will they do next time. Evaluating ones performance is one of our National Music Standards, so this is a great skill for musicians to start building early.

Included on your handout is the schedule for when we will be teaching a sight-reading lesson and when the interviews and testing will take place. At the bottom is a place for both you and your child to sign, or decline to be part of this study.

Are there any questions or concerns?

Consent/Assent Form: A Case Study: Strategies and techniques used by students while individually sight-reading.

Conducted by Natalie Deen

I will be conducting a case study, researching strategies and techniques used by students while individually sight-reading. Over a 6 week period beginning in January, the 6th grade class will be focusing on sight-reading strategies and techniques. I will be video recording each lesson, and interviewing students before and after their 5 individual tests. We will be taking the Watkins-Farnum Performance Test at the beginning and end of the 6 week time period to give an indication of the student's current ability level. Scores will be confidentiality, and student names will be changed in the study to protect their identities.

Participation in the study is not mandatory; they will not receive a grade or compensation of any kind. Students are free to walk away from the study at any time without repercussions. Level of risk is very low, including extra stress or pressure to produce "right" answers to interview questions. Benefits are high allowing students more practice on sight-reading, confidence during testing, and evaluation skills of own musical performance.

Below I have included the schedule for lessons and interviews so you know which days we will be working on this study.

Please feel free to contact Ms. Deen or the IRB, Institutional Review Board if you have any further questions or concerns about your child's participation in this study.

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Institutional Review Board
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Schedule of Events:

1/18/12: Introductory lesson, WFPT, Interview
1/20/12: Unit 1, strategy: STARS
1/25/12: Unit 2
1/27/12: Test 1/Interview 1
1/31/12: Unit 3, strategy: Sizzle

2/2/12: Test 2/Interview 2
2/7/12: Unit 4
2/9/12: Test 3/Interview 3
2/21/12: Unit 5
2/23/12: Test 4/Interview 4
2/28/12: Test 5/Interview 5
3/1/12: Wrap-up: WFPT, Final Interview

Parents: I give my consent for my child, (please print name)
_____ to participate in this case study.

Parent's signature: _____ Date:

Students: I give my assent to participate in this case study.

Student signature: _____ Date: _____

*Parents and Students: **I do NOT** give my consent/assent to participate in this study.

Parent/Student Signature: _____ Date: _____

Appendix B: Lesson Plans and Standards

Lesson Plan, Introduction

Teacher: Natalie Deen

Date: 1/19/12

Subject: 6th Grade Advanced String Orchestra

Topic: Introduction to Sight-reading unit, interview, Watkins-Farnum Performance Test Form A

Students' Descriptions: The class is made up of 2 male students, 11 and 12 years of age, 8 females, 3 females are 11 years of age, and the remaining 5 are 12 years of age. Instrumentation: 1 female bass, 2 female cellists, 1 male and 1 female violist, 4 female violinists and 1 male violinist. All students have been playing for at least one year. All students are from upper class families attending a private school in the State of Florida. No cultural demographic information will be disclosed to protect the identity of the students involved in this study.

Standards/Curriculum Outcomes: See Standards Page:
Florida Department of Education: Next Generation Sunshine State Standards
Lake Highland Preparatory School Standards
National Standards for Music Education

Objectives: Have a clear understanding of sight-reading, and demonstrate current level of music skill.

Evaluation: Interviews, Watkins-Farnum Performance Test Form A.

Procedures:

Introduce Sight-reading, why we are doing it, why it's important.

Sight-reading is included in the Florida Orchestra Association Music Performance Assessment for District and State level concert orchestras.

We will be participating this upcoming March at our first MPA event where sight-reading will be included. We are going to focus on different strategies and techniques to help us become successful sight-readers, both individually and as an ensemble. Sight-reading is...looking at a short musical example for the first time and being expected to play it to the best of your ability. When we sight-read as a group, we will have 5 minutes to talk through, sing through, clap or count through the piece. We will also have a chance to discuss specific rhythms or passages that might give us a hard time. The only thing that we cannot do is make a single sound on our instruments during that first 5 minutes. When you sight-read by yourself, you will have 30 seconds to go through the short exercise just like you would for a full piece with a group. You can talk through it, sing through it, clap or count through it, but not make

a sound during those 30 seconds of study time.

Sight-reading is a great way for you to show your level of musicianship, how well you know your rhythms and notes, and how confident you are on your instrument.

Do you have any questions or concerns?

Introduce the Unit

What we are going to do over the next 6 weeks is take Tuesday and Thursday's class, and focus on sight-reading. The first few classes we will have lessons as a group to work on different strategies and techniques to help us be successful.

On Thursdays starting next week, we will have individual sight-reading exams where you will have 30 seconds to study a piece and then play for me.

You will be interviewed before and after the exams so I have a better idea of what you planned to do and what you actually did during those 30 seconds.

All of our sessions will be videotaped so I can observe how you are counting and your process during those 30 seconds.

Today we are going to start with an interview so that you can tell me how you feel about sight-reading. Are you excited, scared, confused.....how do you feel!?!?

We will repeat this same interview at the end to see if you think differently about sight-reading in a few weeks.

Interviews....see Figure 1 for questions.

Students will be called randomly for their interviews and for their sight-reading test.

Okay, now that I know exactly how you feel about sight-reading, let's officially get an idea of where you are at musically. The results will be confidential and it is entirely up to you if you would like to share the results with your classmates.

Administer the Watkins-Farnum Performance Test Form A.

After the test is over, let the class know on Thursday we will start learning how to sight-read!

Commitment to Technology:

Smart Board and Smart Notebook software are used as a white board where we will make list and put up examples or interview order for the students to clearly see.

Materials/Resources:

Students have their own instruments that they use each day in class. A Zoom Digital video camera is used to observe each sight-reading session.

Reflections on the Lesson: (Field Notes)

Lesson Plan 1

Teacher: Natalie Deen

Date: 1/25/12

Subject: 6th Grade Advanced String Orchestra

Topic: Dotted Quarters and Eighth Notes

Students' Descriptions: The class is made up of 2 male students, 11 and 12 years of age, 8 females, 3 females are 11 years of age, and the remaining 5 are 12 years of age. Instrumentation: 1 female bass, 2 female cellists, 1 male and 1 female violist, 4 female violinists and 1 male violinist. All students have been playing for at least one year. All students are from upper class families attending a private school in the State of Florida. No cultural demographic information will be disclosed to protect the identity of the students involved in this study.

Standards/Curriculum Outcomes: See Standards Page:
Florida Department of Education: Next Generation Sunshine State Standards
Lake Highland Preparatory School Standards
National Standards for Music Education

Objectives: Demonstrate an understanding of STARS, understand and perform dotted quarters and eight notes.

Evaluation: Orally assess students as we learn new strategies and techniques. Ask students to demonstrate understanding by playing sections or particular rhythms.

Procedures:

Review Counting system and subdivisions using ex. 142: Field Song from Essential Elements 2000 for Strings, Book 2.

Open exercise on Smart Board and have students count out loud while I write in the counts.

Introduce STARS.

When looking at music for the first time, what are some things you are going to look for?

Allow students to throughout answers.

Let's use the word STARS to help us remember where to start.

S: Sharps and Flats in the key signature.

T: Time signature and tempo markings

A: Accidentals

R: Rhythms, anything that might be tricky or different

S: Signs, including dynamics, articulations and repeats or endings.

Let's take a look at ex. 142 again and identify these elements.

Quick review of counting system and stars.

Distribute "Sight-read it for Strings", one copy per stand.

Let's try out our new strategy "Stars"! Open up your books to Unit 1, let's

take a few minutes to go through the Pretest.

Tell me about the first S

Tell me about T

Tell me about A

Tell me about R

Tell me about S

Let's count through the exercise together.

Let's play through the Pretest together.

Evaluate how we did.

Let students express how they think it went, what could we have done better.

Work through exercises reinforcing these dotted rhythms

Ex. 2-3, Dotted Quarter/Eight and half notes.

Count first, then play for each exercise

Ex. 4-5, Dotted Quarter/Eight Notes

Ex. 6-7, Quarter notes on Beat one

Ex. 8, Dotted Quarter notes on beat three

Ex. 9, Dotted Quarter Notes on beat two

Ex. 10, Slurred Dotted Quarter/eighth

Ex. 11, Hooked Dotted Quarter/eighth

Let's go through the STARS on the Posttest.

Ask students to evaluate how they did.

Do they feel more confident with dotted rhythms?

Let them know that we are going to learn another unit and another strategy during Thursday's class.

Commitment to Technology:

Smart Board and Smart Notebook software are used as a white board where we will make list and put up examples or interview order for the students to clearly see.

Materials/Resources:

Students have their own instruments that they use each day in class. A Zoom Digital video camera is used to observe each sight-reading session.

Essential Elements for Strings 2000 Book 2

Sight-read it for Strings

Reflections on the Lesson: (Field Notes)

Lesson Plan 2

Teacher: Natalie Deen

Date: 1/27/12

Subject: 6th Grade Advanced String Orchestra

Topic: Long Notes

Students' Descriptions: The class is made up of 2 male students, 11 and 12 years of age, 8 females, 3 females are 11 years of age, and the remaining 5 are 12 years of age. Instrumentation: 1 female bass, 2 female cellists, 1 male and 1 female violist, 4 female violinists and 1 male violinist. All students have been playing for at least one year. All students are from upper class families attending a private school in the State of Florida. No cultural demographic information will be disclosed to protect the identity of the students involved in this study.

Standards/Curriculum Outcomes: See Standards Page:
Florida Department of Education: Next Generation Sunshine State Standards
Lake Highland Preparatory School Standards
National Standards for Music Education

Objectives: Demonstrate an understanding of STARS, understand and perform long notes.

Evaluation: Orally assess students as we learn new strategies and techniques. Ask students to demonstrate understanding by playing sections or particular rhythms.

Procedures:

Review "STARS"

Ask students to define each letter of STARS

S: Sharps and Flats in the key signature.

T: Time signature and tempo markings

A: Accidentals

R: Rhythms, anything that might be tricky or different

S: Signs, including dynamics, articulations and repeats or endings.

Introduce new strategy: Sizzling

let's count through ex. 142 in book 2 again

Now let's try to sizzle our rhythm

Demonstrate first, and then go have class join in sizzling this exercise.

Distribute Method Book: Sight-read it for Strings.

Distribute "Sight-read it for Strings", one copy per stand.

Let's try out our new strategy "Stars"! Open up your books to Unit 2: Long Notes, let's take a few minutes to go through the Pretest.

Tell me about the first S

Tell me about T

Tell me about A

Tell me about R

Tell me about S

Let's try to sizzle through this exercise. Still subdividing and counting in your head, and now sizzling the rhythms out loud.

Let's play through the Pretest together.

Evaluate how we did.

Let students express how they think it went, what could we have done better.

Work through exercises reinforcing the long notes.

Ex. 2-3, Long notes and quarter notes

Sizzle first, then play through each exercise

Ex. 4-5, Long notes and eighth notes

Ex. 6-7, Half notes, dotted half notes and whole notes

Ex. 8, Dotted half notes and whole notes

Let's go through the STARS and play the Posttest.

Ask students to evaluate how they did.

Do they feel more confident with long note rhythms?

Introduce the lesson for Thursday as we will be individually sight-reading and I will be interviewing students individually about the experience.

I want you to tell me how you are going to approach the 30 seconds study time, what you are going to look for.

There are no wrong answers so do not be nervous about telling me how it went. You are not being graded on any of this!

See you Thursday!

Commitment to Technology:

Smart Board and Smart Notebook software are used as a white board where we will make list and put up examples or interview order for the students to clearly see.

Materials/Resources:

Students have their own instruments that they use each day in class. A Zoom Digital video camera is used to observe each sight-reading session.

Essential Elements for Strings 2000 Book 2

Sight-read it for Strings

Reflections on the Lesson: (Field Notes)

Lesson Plan 3

Teacher: Natalie Deen

Date: 2/3/12

Subject: 6th Grade Advanced String Orchestra

Topic: Rest

Students' Descriptions: The class is made up of 2 male students, 11 and 12 years of age, 8 females, 3 females are 11 years of age, and the remaining 5 are 12 years of age. Instrumentation: 1 female bass, 2 female cellists, 1 male and 1 female violist, 4 female violinists and 1 male violinist. All students have been playing for at least one year. All students are from upper class families attending a private school in the State of Florida. No cultural demographic information will be disclosed to protect the identity of the students involved in this study.

Standards/Curriculum Outcomes: See Standards Page:
Florida Department of Education: Next Generation Sunshine State Standards
Lake Highland Preparatory School Standards
National Standards for Music Education

Objectives: Demonstrate an understanding of STARS, sizzling, and understand and perform rest.

Evaluation: Orally assess students as we learn new strategies and techniques. Ask students to demonstrate understanding by playing sections or particular rhythms.

Procedures:

Review "STARS"

Review Sizzling, Ask students to demonstrate how to sizzle and why we sizzle.

Distribute Method Book: Sight-read it for Strings.

Distribute "Sight-read it for Strings", one copy per stand.

Let's try out our new strategy "Stars"! Open up your books to Unit 3: Rest, let's take a few minutes to go through the Pretest.

Let's try to sizzle through this exercise. Still subdividing and counting in your head, and now sizzling the rhythms out loud.

Let's play through the Pretest together.

Evaluate how we did.

Let students express how they think it went, what could we have done better.

Work through exercises reinforcing the long rests.

Ex. 2, Quarter notes with quarter and half rest

Sizzle first, then play through each exercise

Ex. 3, Quarter and half notes with quarter, half, and whole rest

Ex. 4, Whole, dotted half, half and quarter notes with quarter and half rests

Ex. 5, Quarter and dotted half notes with quarter, half, and whole rest

Ex. 6, Eight notes with quarter and whole rest

Ex. 7, Half, quarter, and eighth notes with quarter and whole rests

Ex. 8, Half and eighth notes with quarter and whole rest

Ex. 9, Half rest and whole rests

Let's go through the STARS and play the Posttest.

Ask students to evaluate how they did.

Do they feel more confident with rests?

Remind students that this Thursday we will be individually sight-reading and I will be interviewing students individually about the experience.

See you Thursday!

Commitment to Technology:

Smart Board and Smart Notebook software are used as a white board where we will make list and put up examples or interview order for the students to clearly see.

Materials/Resources:

Students have their own instruments that they use each day in class. A Zoom Digital video camera is used to observe each sight-reading session.

Sight-read it for Strings

Reflections on the Lesson: (Field Notes)

Lesson Plan 4

Teacher: Natalie Deen

Date: 2/10/12

Subject: 6th Grade Advanced String Orchestra

Topic: Ties

Students' Descriptions: The class is made up of 2 male students, 11 and 12 years of age, 8 females, 3 females are 11 years of age, and the remaining 5 are 12 years of age. Instrumentation: 1 female bass, 2 female cellists, 1 male and 1 female violist, 4 female violinists and 1 male violinist. All students have been playing for at least one year. All students are from upper class families attending a private school in the State of Florida. No cultural demographic information will be disclosed to protect the identity of the students involved in this study.

Standards/Curriculum Outcomes: See Standards Page:
Florida Department of Education: Next Generation Sunshine State Standards
Lake Highland Preparatory School Standards
National Standards for Music Education

Objectives: Demonstrate an understanding of STARS, sizzling, and understand and perform ties.

Evaluation: Orally assess students as we learn new strategies and techniques. Ask students to demonstrate understanding by playing sections or particular rhythms.

Procedures:

Review "STARS"

Review Sizzling, Ask students to demonstrate how to sizzle and why we sizzle.

Distribute Method Book: Sight-read it for Strings.

Distribute "Sight-read it for Strings", one copy per stand.

Let's try out our new strategy "Stars"! Open up your books to Unit 4: Ties, let's take a few minutes to go through the Pretest.

Let's try to sizzle through this exercise. Still subdividing and counting in your head, and now sizzling the rhythms out loud.

Let's play through the Pretest together.

Evaluate how we did.

Let students express how they think it went, what could we have done better.

Work through exercises reinforcing ties

Ex. 2, Quarter Notes tied to eighth notes

Sizzle first, then play through each exercise

Ex. 3, Quarter notes tied to half, dotted half and whole notes

Ex. 4, half notes tied to eighth and quarter notes

Ex. 5, Half notes tied to half and dotted half notes

Ex. 6, Dotted half notes tied to half and dotted half notes

Ex. 7, Dotted half notes tied to eighth notes

Ex. 8, Half notes tied to eighth notes

Ex. 9, Half notes tied to quarter notes

Let's go through the STARS and play the Posttest.

Ask students to evaluate how they did.

Do they feel more confident with tied rhythms?

Remind students that this Thursday and Tuesday we will be individually sight-reading and I will be interviewing students individually about the experience.

See you Thursday!

Commitment to Technology:

Smart Board and Smart Notebook software are used as a white board where we will make list and put up examples or interview order for the students to clearly see.

Materials/Resources:

Students have their own instruments that they use each day in class. A Zoom Digital video camera is used to observe each sight-reading session.

Sight-read it for Strings

Reflections on the Lesson: (Field Notes)

Lesson Plan 5

Teacher: Natalie Deen

Date: 3/19/12

Subject: 6th Grade Advanced String Orchestra

Topic: Note Values: long to short/short to long

Students' Descriptions: The class is made up of 2 male students, 11 and 12 years of age, 8 females, 3 females are 11 years of age, and the remaining 5 are 12 years of age. Instrumentation: 1 female bass, 2 female cellists, 1 male and 1 female violist, 4 female violinists and 1 male violinist. All students have been playing for at least one year. All students are from upper class families attending a private school in the State of Florida. No cultural demographic information will be disclosed to protect the identity of the students involved in this study.

Standards/Curriculum Outcomes: See Standards Page:
Florida Department of Education: Next Generation Sunshine State Standards
Lake Highland Preparatory School Standards
National Standards for Music Education

Objectives: Demonstrate an understanding of STARS, sizzling, and understand and perform ties.

Evaluation: Orally assess students as we learn new strategies and techniques. Ask students to demonstrate understanding by playing sections or particular rhythms.

Procedures:

Review "STARS"

Review Sizzling, Ask students to demonstrate how to sizzle and why we sizzle.

Distribute Method Book: Sight-read it for Strings.

Distribute "Sight-read it for Strings", one copy per stand.

Let's try out our new strategy "Stars"! Open up your books to Unit 5: Note values; long to short/short to long, let's take a few minutes to go through the Pretest.

Let's try to sizzle through this exercise. Still subdividing and counting in your head, and now sizzling the rhythms out loud.

Let's play through the Pretest together.

Evaluate how we did.

Let students express how they think it went, what could we have done better.

Work through exercises reinforcing note values.

Ex. 2, Whole notes to quarter notes

Sizzle first, then play through each exercise

Ex. 3, Whole notes to eighth notes

Ex. 4, Half notes to eighth notes

Ex. 5, Dotted half notes to eighth notes

Ex. 6, Eighth notes to dotted half notes

Ex. 7, Dotted quarters/eighth notes to half notes

Ex. 8, Dotted quarters/eighth notes to whole notes

Let's go through the STARS and play the Posttest.

Ask students to evaluate how they did.

Do they feel more confident with long note rhythms?

Remind students that this Thursday and Tuesday we will be individually sight-reading and I will be interviewing students individually about the experience.

See you Thursday!

Commitment to Technology:

Smart Board and Smart Notebook software are used as a white board where we will make list and put up examples or interview order for the students to clearly see.

Materials/Resources:

Students have their own instruments that they use each day in class. A Zoom Digital video camera is used to observe each sight-reading session.

Sight-read it for Strings

Reflections on the Lesson: (Field Notes)

Lesson Plan Wrap-Up

Teacher: Natalie Deen

Date: 3/23/12

Subject: 6th Grade Advanced String Orchestra

Topic: Note Values: long to short/short to long

Students' Descriptions: The class is made up of 2 male students, 11 and 12 years of age, 8 females, 3 females are 11 years of age, and the remaining 5 are 12 years of age. Instrumentation: 1 female bass, 2 female cellists, 1 male and 1 female violist, 4 female violinists and 1 male violinist. All students have been playing for at least one year. All students are from upper class families attending a private school in the State of Florida. No cultural demographic information will be disclosed to protect the identity of the students involved in this study.

Standards/Curriculum Outcomes: See Standards Page:
Florida Department of Education: Next Generation Sunshine State Standards
Lake Highland Preparatory School Standards
National Standards for Music Education

Objectives: WFPT to mark ability level, Final interview

Evaluation: Watkins-Farnum Performance Test Form A, Final Interview

Procedures:

End of Unit Wrap-up. We will be taking the WFPT again to mark and assess the student's current level of musical ability and see if any growth can be shown for the individual students.

Final Interview:

Interview the students for the final time

Thank all the students for their participation in this study

Commitment to Technology:

Smart Board and Smart Notebook software are used as a white board where we will make list and put up examples or interview order for the students to clearly see.

Materials/Resources:

Students have their own instruments that they use each day in class. A Zoom Digital video camera is used to observe each sight-reading session.

WFPT Form A adapted for Strings

Reflections on the Lesson: (Field Notes)

Standards:

Florida Department of Education: Next Generation Sunshine State Standards

5. MU:68.S.2.2: Transfer performance techniques from familiar to unfamiliar piece
6. MU:68.S.3.2: Demonstrate proper vocal or instrumental technique
7. MU:68.S.3.3: Sight-read standard exercises and simple repertoire

<http://www.floridastandards.org/Standards/FLStandardSearch.aspx>

Lake Highland Preparatory School Standards

- Singing alone and with others
- Playing an instrument alone and with others
 - MUS 56.2.3: Play a melody or rhythm in the proper tempo, using appropriate dynamics
 - MUS 56.2.6: Maintain an independent part on an instrument in a group while following the conductor
- Reading, notating, and interpreting music
 - MUS 56.3.1: Read and notate whole, half, dotted half, quarter, eighth and sixteenth notes and rest in 2/4, 3/4, 4/4 time signatures
 - MUS 56.3.2: Read rhythmic values: dotted quarter, dotted eighth sixteenth, sixteenth dotted eighth, triplet, eighth two sixteenths, two sixteenths eighth
 - MUS 56.3.3: Read treble and/or bass clef pitch names
 - MUS 56.3.4: Visually identify sharps, flats, naturals, whole and half steps
 - MUS 56.3.8: Accurately play or sing music according to the indicated dynamics, tempo, and articulation
 - MUS 56.3.13: Sight-read simple melodies in treble and/or bass clef
- Evaluating music and music performance
 - MUS 56.9.1: Creates criteria, with exemplary modes, to evaluate the quality of effectiveness of music performance
 - MUS 56.9.3: Evaluate the quality of your own and others' works and performances using specific criteria

<http://lhps.rubiconatlas.org/c/standards/localFrame.php?URL=%252Fc%252Fpi%252Fv.php%252FAtlas%252FReferences%252FStandards%252FView%252FDefault%253FFromReferences%253D1%2526ShowKey%253D1%2526AllStatuses%253D1%2526DistrictID%253D1%2526%2526localStandards%253D1&Desc=LHPS%2BStandards&>

National Standards for Music Education:

- 2. Performing on instruments, alone and with others, a varied repertoire of musicianship
- 5. Reading and notating musicianship
- 7. Evaluating music and music performances

<http://www.menc.org/resources/view/national-standards-for-music-education>

Appendix C: FOA Handbook, Sight-Reading

10. Sight Reading Requirements for District and State

A. District Level

- i. Sight Reading at District Concert MPA is not mandatory at this time for Middle Schools. (05/11/07)
- ii. Sight Reading at District Concert MPA is mandatory for All High Schools. The Sight Reading score will be added into the performance score to arrive at an overall rating. (See chart below)
- iii. Each orchestra will Sight Read a composition one (1) classification lower than the classification entered for their performance. (Class BF on stage would sight read Class CF)
- iv. The District will be provided sight reading music from the State organization.(05/13/05)
- v. The Sight Reading room will have stands, bass drum and timpani.

11. Sight Reading Procedures for District and State Level

- A. Upon entering the Sight Reading room the judge will give the score to be sight read to the Director.
- B. The judge will then ask the students to place their folders under their seats as he/she explains the Sight Reading procedures to the orchestra. The Sight Reading envelopes will also be passed out to

the orchestra.

- C. When all envelopes are handed out, the judge will indicate to the Director that he/she has five (5) minutes to study and discuss the music with the orchestra. The Director may do anything except demonstrate any part of the music on an instrument, or have the students play their parts. The judge will notify the Director when one (1) minute is left and will call time after the five (5) minutes have elapsed.
- D. Once the orchestra begins playing, the Director can only use his/her hands or baton to give meaningful conducting gestures. (Note: The Director cannot sing, whistle, tap on the stand, yell out rehearsal marks, or call out any other instructions during the performance.)
- E. The judge will then instruct the orchestra members to pass in the Sight Reading envelopes. Once it is verified that all music has been retrieved the orchestra will be dismissed from the Sight Reading room. (Unless the orchestra has a Student Conductor)

Appendix D: Scoring of WFPT and Sight-Reading Tests

The following directions come from the WFPT Form A manual. (Watkins & Farnum, 1954)

Directions for the administration of the test, rules for scoring: The student starts with the first exercise. He should be stopped when he has made a zero score in two consecutive exercises. The measure is the scoring unit and should be counted wrong if any errors occur within it. Score only one error in any one measure. Subtract the number of wrong measures from the "possible" score indicated on the score sheet. In order to indicate type of error made by the student, a code letter, written after each of the 8 types of errors, may be used. This would be written under the incorrect measure. If the code letter is not used then draw a cross through each measure played incorrectly... The student should pause no more than 15-20 seconds between exercises.

Types of Errors

1. Pitch Errors (P)

a. A tone added or a tone omitted constitutes an error.

b. A tone played on the wrong pitch is an error.

(1) Fuzzy attacks or minor irregularities in pitch during the course of an extended tone are not to be counted as errors, provided most of the note has been played on the right pitch.

(2) if the student strikes the wrong pitch when attacking a note but correctly fingers it and immediately adjust the lip

to the correct pitch without retonguing the note, no error is to be counted. If he fingers it wrong, for example playing F sharp and then changing immediately to F natural, an error is counted.

2. Time Errors (R) for Rhythm

a. Any note not given its correct value is marked wrong.

(1) a sustained note must be held within one count of the correct beat. Thus, a whole note held for three full counts is marked wrong. If held for three counts and a little more it is considered right. It must extend over into the beginning of the fourth count. If it extends past the end of the fourth count, into the beginning of the fifth it again becomes wrong. Count to yourself and mark an error if the tone stops before you start to say the word "four" or after you have started to say the word "five".

(2) Rule (1) above is to be applied to sustained tones, half notes, dotted halves, dotted quarters in six eight, etc. Be sure that the difference between the time any sustained tone is held and the correct time for it is less than a full beat.

3. Change of time errors (T)

a. If there is a marked increase or decrease in tempo, all measures played in the incorrect tempo are wrong.

(1) If the increase or decrease in tempo within an exercise

is less than twelve (12) beats per minute, no errors are to be marked. Before giving the tests, practice with the metronome to determine the limits and then use your judgment when administering the test.

(2) Increase in tempo

(a) Where the increase is in excess of twelve beats per minute, mark wrong only the measure in which the increase took place. If the increase has been gradual, mark the measure wrong in which you think it passed the twelve beats per minute mark of increase. (a return to normal tempo at any time is not counted as an error.)

(3) Decrease in Tempo

(a) Where the decrease is in excess of twelve beats per minute, mark wrong all measures played at that retarded speed.

(b) if the drop in speed is continued, mark four (4) measures wrong, and then, if the student seems wedded to the slower tempo, stop him and inform him that he is going too slow. Indicate the correct tempo with the metronome and let him start again at that point. If he again drops below the limit in tempo, say nothing but score all measures wrong

which are played too slowly. (follow the above procedure if the student fails to play exercise No. 9 in alla breve time.)

4. Expression Errors (E)

a. Failure to observe any expression mark constitutes an error.

(1) the fact of the response, not the degree of response, determines whether or not an error has been made.

(a) Thus an increase in volume made when *f* follows *p* or *mf* indicates that the student knows the meaning of Forte and has read the symbol correctly. The fact that he has increased volume too little or too much in the judgment of the scorer shall not be counted as an error. Be convinced only that the student has seen the mark, knows what it means, and indicates so by responding to it.

(2) Failure to observe a crescendo, decrescendo, accelerando, or ritardo constitutes a single error which is ascribed to the measure in which the sign originates.

5. Slur Errors (S)

a. A slur omitted, a tongued note slurred, a slur carried onto notes which should be tongued, or a broken slur are all counted as errors.

(1) Occasionally one finds a student who has been taught to play with an especially legato tongue. Do not mark slur errors when you first discover this, but inform him it is his

responsibility to distinguish between slurred and tongued notes. After that, grade him as strictly as others. If in doubt, mark an error. The burden of proof lies with the student.

See that he understands that and then score rigidly.

6. Rests (R) as this will also be a rhythm error

a. Ignoring a rest or failure to give a rest its correct value is an error. Apply the same standards as to a sustained note. (see rule 2)

7. Holds and Pauses (R) Rhythm Error

a. Holds written thus (fermata) should be treated in the same way as other expression marks. (see also rule 4a, (1))

b. Pauses between measures, no matter how long, are not to be counted as errors; however, do not inform the student of this fact.

c. Pauses between notes within the measure are to be counted as errors.

8. Repeats

a. Record an error if the pupil fails to make the repeat in No. 4 but score only the first rendition. In No. 7, score only the first rendition plus the second ending. Allow the student to complete the repeat but do not change the scoring or mark any new errors until the second ending.

(1) If he should stop and ask you immediately whether he should repeat, answer, "Of course, play it exactly as written" and do not record an error. Failure to play the

second ending on the repeat in No. 7 constitutes an error on the first measure of the second ending. In this case, tell the student to start on the second ending and finish.

Appendix E: Sight-Reading Tests and WFPT Form A

S-R
Moderato test 1

No. 2

A to end

3

J.A. West

The image shows a musical score for five instruments: In. I, In. II, Vla., Vc., and Db. The score is divided into two main sections. The first section, from the beginning to a vertical line, is almost entirely obscured by a large, dense blacked-out area. A small box containing the letter 'A' is positioned above the first staff of this section. The second section, starting after the blacked-out area, shows the original musical notation for all five instruments. This section includes dynamic markings such as *f* (forte) and *fz* (forzando), and features a variety of note values and rests. A diagonal slash is drawn through the end of the score, indicating the end of the piece.

Violin I, Violin II, Viola, Violoncello, and Double Bass staves. The first system contains five measures of music. The Violin I and II parts play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The Viola, Violoncello, and Double Bass parts play a rhythmic accompaniment of quarter notes G2, A2, B2, and C3.

Violin I, Violin II, Viola, Violoncello, and Double Bass staves. The second system contains five measures of music. The Violin I part has a melodic line with eighth notes. The Violin II, Viola, Violoncello, and Double Bass parts play a rhythmic accompaniment of quarter notes G2, A2, B2, and C3.

S-R
test 2

#39, **B** to end

Musical score for strings (Violins I & II, Viola, Violoncello, Double Bass). The score is heavily obscured by a large blacked-out section. A boxed 'B' is present at the beginning of the section. The dynamic marking *f* is visible below the staves.

Musical score for strings (Violins I & II, Viola, Violoncello, Double Bass). This section shows the continuation of the piece, with clear notation for all instruments. The score is enclosed in a large bracket on the right side.

S-R
test 3

No. 21

A to B

Moderato

J. A. West

A

Vln. I
Vln. II
Vla.
Vc.
Db.

p
p
p
p
pp

B

Vln. I
Vln. II
Vla.
Vc.
Db.

mf
mf
mf
mf

No. 78

S-R
Moderato test 4

to A

J. A. West

The musical score is arranged in five staves, each with a dynamic marking of *mf* (mezzo-forte). The time signature is 3/4. The notation includes various note values, rests, and articulation marks. The first four staves (In. I, In. II, Vla., and Vc.) feature melodic lines with slurs and accents. The fifth staff (Db.) provides a bass line with articulation marks labeled 'V' above certain notes. The entire score is enclosed in a decorative, hand-drawn frame.

SR
test 5

No. 3

to **A**

5

J.A. West

Moderato

Flute I (f)
Flute II (f)
Viola (f)
Violin (f)
Double Bass (f)

Section A
Flute I (mp)
Flute II (mp)
Viola (mp)
Violin (mp)
Double Bass (mp)

Watkins-Farnum Performance Scale Exercises

Tempo ♩ = 88

1

Musical score for exercise 1, measures 1-8. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked as ♩ = 88. The exercise consists of eight measures. The treble clef part starts with a whole note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, and G5. The bass clef part starts with a whole note G3, followed by quarter notes F#3, E3, D3, C3, B2, A2, G2, and F#2.

Musical score for exercise 1, measures 9-16. This section continues the exercise from measure 9 to 16. The treble clef part continues with quarter notes G5, F#5, E5, D5, C5, B4, A4, and G4. The bass clef part continues with quarter notes F#2, G2, A2, B2, C3, D3, E3, and F#3.

Tempo ♩ = 88

2

Musical score for exercise 2, measures 1-8. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked as ♩ = 88. The exercise consists of eight measures. The treble clef part starts with quarter notes G4, A4, B4, C5, followed by quarter notes D5, E5, F#5, and G5. The bass clef part starts with quarter notes G3, F#3, E3, D3, followed by quarter notes C3, B2, A2, and G2.

2

Musical score for system 2, measures 1-4. The score is in treble, alto, and bass clefs with a key signature of one sharp (F#). The tempo is marked as $\text{Tempo } \text{♩} = 88$. The music consists of eighth and quarter notes in all three staves.

3

Tempo $\text{♩} = 88$

Musical score for system 3, measures 5-8. The score is in treble, alto, and bass clefs with a key signature of one sharp (F#). The tempo is marked as $\text{Tempo } \text{♩} = 88$. The music consists of quarter and eighth notes in all three staves.

Musical score for system 4, measures 9-12. The score is in treble, alto, and bass clefs with a key signature of one sharp (F#). The music consists of quarter and eighth notes in all three staves, with some notes beamed together.

4

Tempo $\text{♩} = 88$

Musical score for system 5, measures 13-16. The score is in treble, alto, and bass clefs with a key signature of one sharp (F#). The tempo is marked as $\text{Tempo } \text{♩} = 88$. The music consists of eighth and quarter notes in all three staves.

A musical score system consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves have a key signature of one sharp (F#) and a common time signature. The music features a mix of eighth and quarter notes with some rests.

Tempo: ♩ = 100

A musical score system consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two sharps (F# and C#) and the time signature is 4/4. The music features a mix of eighth and quarter notes.

A musical score system consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two sharps (F# and C#). The music features a mix of eighth and quarter notes.

A musical score system consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two sharps (F# and C#). The music features a mix of eighth and quarter notes.

4

Tempo ♩ = 76

6

Musical score for measures 4-6. The score is in common time (C) and the key signature has one sharp (F#). It consists of three staves: Treble, Alto, and Bass. Measure 4 contains a whole note chord in the Treble and Bass staves, and a half note chord in the Alto staff. Measure 5 contains a half note chord in the Treble and Bass staves, and a half note chord in the Alto staff. Measure 6 contains a half note chord in the Treble and Bass staves, and a half note chord in the Alto staff.

Musical score for measures 7-9. The score is in common time (C) and the key signature has one sharp (F#). It consists of three staves: Treble, Alto, and Bass. Measure 7 contains a half note chord in the Treble and Bass staves, and a half note chord in the Alto staff. Measure 8 contains a half note chord in the Treble and Bass staves, and a half note chord in the Alto staff. Measure 9 contains a half note chord in the Treble and Bass staves, and a half note chord in the Alto staff.

Musical score for measures 10-12. The score is in common time (C) and the key signature has one sharp (F#). It consists of three staves: Treble, Alto, and Bass. Measure 10 contains a half note chord in the Treble and Bass staves, and a half note chord in the Alto staff. Measure 11 contains a half note chord in the Treble and Bass staves, and a half note chord in the Alto staff. Measure 12 contains a half note chord in the Treble and Bass staves, and a half note chord in the Alto staff.

Tempo ♩ = 100

7

Musical score for measures 13-15. The score is in 3/4 time and the key signature has one sharp (F#). It consists of three staves: Treble, Alto, and Bass. Measure 13 contains a half note chord in the Treble and Bass staves, and a half note chord in the Alto staff. Measure 14 contains a half note chord in the Treble and Bass staves, and a half note chord in the Alto staff. Measure 15 contains a half note chord in the Treble and Bass staves, and a half note chord in the Alto staff.

p-f

First system of a musical score. It consists of three staves: Treble, Alto, and Bass. The music is in a key with two sharps (F# and C#) and a 3/8 time signature. The first staff has a first ending bracket over the final two measures. The second and third staves provide harmonic accompaniment.

Second system of the musical score, continuing from the first. It features a second ending bracket over the final two measures. The notation includes various rhythmic values and accidentals.

Tempo: ♩ = 116

3

Third system of the musical score. It begins with a dynamic marking of *mf* (mezzo-forte) and ends with a dynamic marking of *p* (piano). The music continues with rhythmic patterns and melodic lines across the three staves.

Fourth system of the musical score, concluding with a dynamic marking of *p* (piano). The system shows the final measures of the piece, with a fermata over the last note in the bass staff.

6

Musical score for measures 6-8. The score is written for three staves: Treble, Bass, and Bass. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music consists of eighth and quarter notes with some rests.

Tempo ♩ = 120

9

Musical score for measures 9-12. The score is written for three staves: Treble, Bass, and Bass. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music features a mix of eighth notes and quarter notes with rests.

Musical score for measures 13-16. The score is written for three staves: Treble, Bass, and Bass. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music features a mix of eighth notes and quarter notes with rests.

Musical score for measures 17-20. The score is written for three staves: Treble, Bass, and Bass. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music features a mix of eighth notes and quarter notes with rests.

First system of musical notation, consisting of three staves (treble, alto, and bass clefs) with a key signature of one sharp (F#). The music features a melodic line in the treble clef and a harmonic accompaniment in the alto and bass clefs.

Second system of musical notation, continuing the piece with three staves in the same key signature and clefs as the first system.

Third system of musical notation, concluding the section with a double bar line. It consists of three staves in the same key signature and clefs.

Tempo ♩ = 63

10

Fourth system of musical notation, starting with a common time signature (C) and a tempo marking of ♩ = 63. It consists of three staves with a more rhythmic and melodic character than the previous systems.

First system of musical notation, consisting of three staves (treble, alto, and bass clefs). The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes, and various accidentals (sharps and naturals).

Second system of musical notation, consisting of three staves. The music continues with similar rhythmic complexity, including beamed notes and slurs across measures.

Third system of musical notation, consisting of three staves. The music concludes this section with a double bar line at the end of the fourth measure.

Tempo ♩ = 100

Fourth system of musical notation, consisting of three staves. The key signature changes to two flats (B-flat and E-flat), and the time signature is 4/4. The music is marked with a forte (*f*) dynamic and includes triplets and grace notes. A rehearsal mark '11' is placed at the beginning of the system.

Musical score system 1, measures 1-4. It features a treble and bass clef with a key signature of two flats. The music includes a piano (*p*) dynamic marking and a triplet of eighth notes in the bass line. The first measure has a fermata over the treble clef.

Musical score system 2, measures 5-8. It continues the piece with a treble and bass clef, two flats key signature, and a piano (*p*) dynamic marking. The music consists of eighth-note patterns with slurs.

Musical score system 3, measures 9-12. It continues the piece with a treble and bass clef, two flats key signature, and a piano (*p*) dynamic marking. The music features eighth-note patterns with slurs and a fermata over the final measure.

Tempo ♩. = 132

Musical score system 4, measures 13-16. It begins with a treble and bass clef, a key signature of two flats, and a 6/8 time signature. The music starts with a forte (*f*) dynamic and includes a piano (*p*) dynamic marking. The first measure of this system is numbered 12.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves have a key signature of one flat (Bb). The music features a variety of note values including quarter, eighth, and sixteenth notes, with some notes beamed together. Phrasing slurs are used to group notes across measures.

The second system of musical notation consists of three staves in the same clefs and key signature as the first system. The notation continues with similar rhythmic patterns and phrasing, maintaining the melodic and harmonic flow.

The third system of musical notation consists of three staves. The notation continues with similar rhythmic patterns and phrasing, maintaining the melodic and harmonic flow.

The fourth system of musical notation consists of three staves. The notation continues with similar rhythmic patterns and phrasing, maintaining the melodic and harmonic flow.

Musical score for measures 11-15. The score is written for three staves: Treble, Middle, and Bass. The key signature has one flat (B-flat). The time signature is 3/8. The music features a melody in the Treble staff and accompaniment in the Middle and Bass staves. A dynamic marking of *f* (forte) is present at the beginning of the first measure. The piece concludes with a double bar line.

Tempo ♩ = 100

13

Musical score for measures 16-20. The score is written for three staves: Treble, Middle, and Bass. The key signature has one flat (B-flat). The time signature is 3/8. The music features a melody in the Treble staff and accompaniment in the Middle and Bass staves. The piece concludes with a double bar line.

Musical score for measures 21-25. The score is written for three staves: Treble, Middle, and Bass. The key signature has one flat (B-flat). The time signature is 3/8. The music features a melody in the Treble staff and accompaniment in the Middle and Bass staves. Triplet markings (the number 3) are present above the Treble staff and below the Middle and Bass staves in measures 21, 22, and 23. The piece concludes with a double bar line.

Musical score for measures 26-30. The score is written for three staves: Treble, Middle, and Bass. The key signature has one flat (B-flat). The time signature is 3/8. The music features a melody in the Treble staff and accompaniment in the Middle and Bass staves. The piece concludes with a double bar line.

First system of musical notation, featuring three staves (treble, alto, and bass clefs) in a key signature of one flat. The music includes several triplet markings (indicated by a '3' above the notes) and rests.

Second system of musical notation, continuing the piece with three staves. It features a variety of note values and rests, with a triplet marking in the bass staff.

Tempo ♩ = 60

Third system of musical notation, marked with a forte (*f*) dynamic. It features three staves in a key signature of two sharps and a 3/4 time signature. The music includes slurs and triplet markings.

Fourth system of musical notation, marked with a piano (*p*) dynamic. It features three staves in a key signature of two sharps and a 3/4 time signature. The music includes slurs and triplet markings.

First system of musical notation, featuring three staves (treble, alto, and bass clefs) in a key signature of two sharps (F# and C#). The music consists of eighth and sixteenth notes, with triplets indicated by a '3' above the notes. Dynamics include *p* (piano) and *f* (forte).

Second system of musical notation, featuring three staves. It includes tempo markings *rit.* (ritardando) and *a tempo*. The music features sixteenth-note passages and triplet markings. Dynamics include *p* and *f*.

Third system of musical notation, featuring three staves. The music continues with eighth and sixteenth notes, including some rests and longer note values.

Fourth system of musical notation, featuring three staves. The music concludes with a final cadence, including a double bar line at the end of the system.

Appendix F: Transcripts for Lesson Plans, Sight-reading Interviews and Field Notes

Introductory Lesson Transcript:

Researcher: Don't unpack yet

Hannah: OH, is it what I think it is?

Researcher: Oh could we not have conversations like that please?

Leigh: What do we do?

Researcher: You just have a seat

Hannah: I am

Pablo: Hello

Researcher: Hello, do not unpack yet, just have a seat

Jessica: Do we get our music out?

Researcher: Just come and have a seat

Pablo: I found a pencil

Researcher: Fabulous

Phillip: If you need me to, I can teach you how to make a bomb with a roll of toilet paper...

Researcher: Ya know I'm really okay

Jessica: Phillip, you can make a bomb out of a roll of toilet paper...

Rebecca: Do not unpack yet...please have a seat...

Phillip: So you easily just...

Researcher: Phillip...please stop. Are we all here...No

Rebecca: No...

Researcher: Is Mary here today?

Leigh: Yeah she is

Researcher: Okay we will give her a moment

Hannah: There are these cranky high schoolers yesterday...

Phillip: My favorite day is Thursday

Rebecca: I like Friday

Researcher: Can we leave the stands where they are please?

Hannah: Not right now, my favorite day is Saturday

Researcher: Okay, uh, we are going to give her one more minute, and then we are going to get started. Today is day one of thesis! Yay!

Students: Yay

Phillip: What's thesis

Researcher: I'm excited, and a little nervous

Rebecca: Why are you going to get your masters from it?

Jessica: Uh Ms. Deen?

Researcher: Yeah if I like do not do well they could not give me my masters

Students: (all talk at same time)

Researcher: I'm sorry, Jessica raised her hand and I acknowledged that she had something to say so could we give our attention to Jessica Please?

Jessica: I have (swim) juries the same day as MPA I found out

Researcher: Okay which day?

Jessica: Um it's uh, it's like, the 8th through the 10th

Researcher: Okay I have requested for us to perform on the 9th, so if there is any way we could maybe work it, that would be good.

Jessica: Where is it?

Researcher: It's um at...

Hannah: (stand falls) Phillip!

Researcher: ...at winter park high school.

Jessica: Um okay, cause in going to be in Sarasota but I might be able to come.

Researcher: If we can that would be good, but if you have another conflict I understand, cause I know swimming is your thing.

Researcher: Okay...Good Morning

Students: Good Morning

Researcher: Alright, so today's objective, I like actually have written out lesson plans of everything! Today's objective is to have a clear understanding of sight-reading and demonstrate your current level of musical skill. So I am going to introduce sight-reading, why we are doing it, and why it's important. Sight-reading is included in the Florida Orchestra Association music performance assessment MPA for district and state level concert orchestras. We will be participating this upcoming march at our first MPA event where sight-reading will be included. We are going to focus on different strategies and techniques to help us become successful sight-readers, both individually and as an ensemble. Sight-reading is...looking at a short musical example for the first time and being expected to play it to the best of your ability. When we sight-read as a group, we will have 5 minutes to talk through, sing through, clap or count through the piece. We will also have a chance to discuss specific rhythms or passages that might

give us a hard time. The only thing that we cannot do, is make a single sound on our instruments during that first 5 minutes. When you sight-read by yourself, you will have 30 seconds to go through the short exercise just like you would for a full piece with a group. You can talk through it, sing through it, clap or count through it, but not make a sound during those 30 seconds of study time. Yes...

Rebecca: Could we finger it, like without playing?

Researcher: You could, like you could shadow bow, or put your fingers down in places and do your best to not make a sound, you can't play or pizzicato, Leigh...

Leigh: What if you accidentally brush your arm against...

Researcher: You got to be really careful not to, but if it's an accident that's kinda understandable, but you got to be really really careful not too.

Leigh: Yea but what if you're just...

Researcher: Some judges are evil and will count that against you

Rebecca: Are you going to be recording us...like...when we are just practicing

Leigh: What if you are making the fingering and you accidentally your hand...?

Hannah: Yeah cause some times when you lift your fingers up it makes a noise

Researcher: Yeah and that's okay we just don't want to be like blatantly playing with our bows, so if it's an accident it's an accident, but you want to be really careful not to brush it accidentally, Lindsey...

Lindsey: Dang it...I forgot.

Researcher: Okay...Sight-reading is a great way for you to show your level of musicianship, how well you know your rhythms and notes, and how confident you are on your instrument. Phillip...

Phillip: When sight reading could we like go 1 -2 -3-4-5 (with bow in the air)...

Researcher: ...Absolutely

Hannah: Watch him be like really annoying when he sight-reads
(laughter)

Researcher: Do you have any questions or concerns? Okay great, I am going to introduce our unit, you have units in your other classes where you do like a rock unit...

Phillip: English...eating chicken

Researcher: ... sure...so this is going to be our sight-reading unit, we are still going to work on our concert music but this is, I have a unit specifically designed towards sight-reading. What we are going to do over the next 6 weeks is take Tuesday and Thursday's class, and focus on sight-reading. The first few classes we will have lessons as a group to work on different strategies and techniques to help us be successful. On Thursdays starting next week-ish, we will have individual sight-reading exams where you will have 30 seconds to study a piece and then play for me. You will be interviewed before and after the exams so I have a better idea of what you planned to do and what you actually did during those 30 seconds. All of our sessions, including this one, will be videotaped so I can observe how you are counting, and your process during those 30 seconds. Today we are going

to start with an interview so that you can tell me how you feel about sight-reading. Are you excited, scared, confused...how do you feel!?! We will repeat this same interview at the end to see if you think differently about sight-reading in a few weeks. Um okay, what I did yesterday is I randomly selected your order of who is gonna come like play for me first and interview for me first, and then I also randomly selected the names and matched you up with the names so Phillip is gonna go first, so what I am going to do is call him over, I'm gonna do the interview and then have him do the Watkins Farnum performance test for me, and then I'll call Rebecca, Katie, Hannah, Mary, Jessica, Elizabeth, Leigh, Lindsey and Pablo, that's our order and we will maintain the same order for reliability stuff, I will make sure that we test in the same order every time we do a test so....

Rebecca: Like scientific notation

Researcher: Yeah...Lindsey...

Lindsey: I remember my question...

Researcher: Great!

Lindsey: So can we get to know who we are?

Researcher: No

Rebecca: How about at the end?

Researcher: We will see, I'll think about it, because it's all about protecting your results and your confidentiality

Students: (mumble mumble, gripe gripe)

Hannah: It's all about personal safety, one time my computer got hacked and after that in just like I don't know who you are so in just like not going to pay attention to it. Cause this person liked asked me how old I was so I just like logged out and like FREAK!

Researcher: Um okay, ill consider it..can we leave the stands alone please? Phillip...

Phillip: Um like, so you're going to be recording us for your school right?

Researcher: Yes

Phillip: Doesn't that mean that we should speak in different accents?

Jessica: Hello (British sounding)

Researcher: No okay...

Phillip: I feel great...

Jessica: Is our face going to be blurred?

Researcher: Excuse me... please listen. What I have to do, and I would love if you would consider this before you speak...what I have to do is watch the videos and type every single word that you say. So I have to type that whole story that Hannah told about the internet and the stalker and the freak...

Hannah: You do?

Researcher: I have to type it out

Rebecca: But why?

Researcher: That five minutes is about 20 minutes of work, for me, so before we go on little rampages, and little random stories, id love it if we could think about that before we spoke, because that literally means hours of work for

me. So you don't need to speak in an accent because it's going to be typed, so they would be reading it so you can't read in an accent...

Rebecca: So why are you recording it?

Researcher: ... I am recording it so I don't miss anything, cause if I wasn't recording this, I wouldn't be able to remember at the end of class what Hannah's story was about, so I am recording it so I can accurately represent what happened during the day.

Phillip: Why don't you just make up...

Researcher: Did you have a question? Did I already answer it (gesture to Katie)

Katie: Oh um yes, when we practice are we going to be in a separate room while we test?

Researcher: We are going to be right over here, you guys are going to be set up on the silent instruments so that they sound is a lot less and a lot less distracting. Lindsey, Leigh, Rebecca, Phillip...

Lindsey: So what, is it recording right now?

Researcher: Yes.

Lindsey: ...in sorry

Hannah: Wait what, oh!

Researcher: Rebecca...

Rebecca: So they, like your teacher or whatever do they watch the video, so they see

...

Researcher: They could request probably request the videos...

Hannah: What are you going to use this video.

Rebecca: Doesn't that like take our privacy?

Researcher: No it doesn't because, what I will do is change the names in the paper.

Rebecca: But if they see the video then they will know who we are!

Researcher: They probably won't...

Hannah: Wait are you going to use this?

Rebecca: Yes, She has too...

Researcher: They probably won't see the videos, it's really for my data collection, I will keep the videos on file and then it's going to be written down on paper.

Rebecca: You have to write this down?

Researcher: Every single word...Phillip...

Phillip: Two things...

Researcher: I really want to get started today...

Phillip: Okay, I've always felt as if in being watched, and now I am actually being watched and typed down as if in in a documentary, and then like ...

Researcher: It's very much like being in a documentary...

Phillip: That would be like so funny...

Researcher: So in a documentary...You should ignore the cameras...and pretend like it's not even there

Phillip: Where is the camera?

Hannah and Lindsey: Oh it's right there...

Researcher: That one...are you listening?... that camera is going to record all of our class sessions, that camera is going to record your individual interviews and practices, okay? Wonderful...your second thing Phillip?

Phillip: My second thing was..um...alright...

Hannah: Wait if you're saying our names...

Researcher: They will probably not see the videos, so every time I type I have to include a name, I will change Hannah to blah blah blah...

Hannah: So what I am saying right now is gonna be...

Researcher: Is not appreciated...Phillip

Phillip: I have two more things...

Researcher: You get one more things and then we have to start, you get one more thing

Phillip: They are two really fast things...for the first one, can we tell you that we want you to censor something and then we can tell you...

Researcher: No...

Phillip: And, the second one, why don't you make up stuff, just make it all up and then like say here ya go...

Researcher: Because then that's not real, I am looking for real...So what I would like for us to do, I did replace the batteries in all the silent violins today, as soon as the cellos unpack I will replace those, I replaced Elizabeth's battery, I didn't realize Phillip's also needed a 9 volt, but yours is still currently working. Leigh you are welcome to pizzicato today if you like, you need to be working on two French dances, that is going to be our focus today with the silent instruments. Um, like I said Phillip is first, I am

going to write the order up here on the board so that you can get your acoustic instrument out and be ready, does everybody understand?

Fabulous! Phillip go get your viola out, your actual viola...

Rebecca: Wait Ms. Deen, are we going to be doing the test with like our real violins?

Researcher: Yes

Lindsey: Do we need to unpack them now?

Researcher: Um I would go ahead and unpack them now and get them tuned up so that that noise is taken care of.

Pablo: Okay

Researcher: Go ahead and tune now and I will let you know when we get started so we can get quiet

Phillip: Where did you get that camera?

Researcher: Go ahead and get tuned up and I will let you know when we need to kinda bring down our noise level

Lindsey: Ms. Deen do we need to get the electric instruments out as well?

Researcher: Yeah go ahead and get the electric instruments out and get those in tune and ready to start. Phillip you can go ahead and take a seat, the seat that is facing my desk.

Phillip: Why is the iPad out and facing me?

Researcher: Because there is a dictation program that I am hoping is going to save me oodles of time, but I don't know yet.

Rebecca: Is it dragon?

Researcher: Yeah, so we will see if it works

Rebecca: My dad had it, but it didn't work well.

Jessica: The dragon it's like it doesn't work if you sing it.

Researcher: We will see, it might help it might not

Pablo: So do we need our real instruments on top?

Researcher: Yes and be playing with the silent.

Lindsey: Ms. Deen do we have to tune these too?

Researcher: Um yes you do need to tune them

Rebecca: Do we put in the head phones to tune them?

Researcher: You can but you don't need to, the tuner will pick up the vibrations on the bridge. You guys can talk, you just need to...

Hannah: We can talk, but are you going to put in like every single word that we say, like every word that is said.

Researcher: Yes I kinda have too

Rebecca: Lindsey which way does this go, I can't remember?

Jessica: Ms. Deen how is it so quiet?

Researcher: Because there is no body to amplify the sound...Are we doing okay guys? Once you have worked on two French dances, if there is another piece you would like to work on today, we have about 25 more minutes. Okay I am going to start the interviews so if you could keep the chatter down I would really appreciate that but feel free to play on the silent instruments okay. Be practicing, don't waste your class time.

Sight-Reading Lesson Plan 1 Transcript:

Researcher: If you guys would play you're a's please, make sure we are all in tune. Thank you, D's, G's, C's E's violins. Okay thank you very much, rest position...Phillip...

Phillip: Can you put it on Viola?

Researcher: Sure.

Jessica: No! It's never on Cellos

Phillip: Victory!

Rebecca: Next is violins!

Researcher: Okay let's talk for just a second. Uh, okay so today we are officially starting our sight-reading unit, um, our objectives for today are to understand STARS, S T A R S, and we will talk about that in a minute, understand and perform dotted quarter notes and eighth notes. First what we are going to do is review a counting system and subdivisions using exercise 142. So in your book 2, find ex 142, field song. We have done this before

Rebecca: But how is that sight-reading?

Researcher: We are talking about counting systems right now so it's not.

Researcher: Alright so what are some ways that we count quarter notes, if we are counting things out? Jessica...

Jessica: In like 4s

Researcher: Yeah, so we are counting 1, 2, 3, 4. We have a way that we are counting our eighth notes too, we usually count them 1 & 2 &, right, that is a counting system that we typically use to help us with all of these. So what I would like for us to do is, have you count out loud while I right in the counts for field song. So we are counting...ready? (Students begin to count)

Researcher: We are going to say for the triplet, 4 & a. Very good, so we know how to count things out, if we are looking at an exercise for the first time, we know how to count through it. Let's talk about a system that we are going to use for sight-reading. Well actually...We are going to use the term STARS to help us remember some sight-reading techniques. S stands for sharps and flats in the key signature, so that is what you are going to be looking for when we think about this first S. You are going to look at sharps and flats in your key signature. What do we think T is going to stand for, raise your hand...Lindsey?

Lindsey: Time Signatures

Researcher: Time signatures and tempos, very good. Then we have an A, what do we think, someone raise your hand, Rebecca...

Rebecca: Isn't it that word that starts with A, adca or something?

Researcher: A...Elizabeth?

Elizabeth: Arpeggio?

Researcher: No not arpeggio.

Jessica: Accents?

Researcher: Accents, we are really close! Lindsey...

Lindsey: Accidentals!

Researcher: Accidentals, what is an accidental?

Lindsey: Like isn't it like the different uh like different like...I forgot

Researcher: Katie...

Katie: It's like if the key signature and it's in a certain, um D Major, and you see um a G#, that's an accidental.

Researcher: Good so it's a sharp or a natural that doesn't occur in the key signature, it's like an accident, that's how we remember that. Phillip...

Phillip: Rhythm.

Researcher: R stands for rhythm, good anything that might be tricky or different. And I ran out of board.

Rebecca: You could have just put diff.

Researcher: S, Phillip, what do we think?

Phillip: Um, symphony!

Researcher: Anybody else have a guess at what S might be?

Mary: Slurs

Researcher: Slurs, okay that might be a good one, we are gonna say the word Sign, including dynamics, articulations, which would be a slur, repeats or endings. So kinda a road map thing, something that will tell us what to do.

Rebecca: What about rest?

Researcher: Rest happen in rhythm, if there is a rest that's part of a rhythm. So let's say them together, Stars is...Sharps and flats in the key signature, T is...time

signature and tempo, A... accidentals, R...rhythm, anything tricky or different, S...signs, dynamics articulations, repeats and...Excellent, let's talk about ex. 142 and use this new STARS. So S... sharps and flats in the key signature, what do we see?

Jessica: Two of them, F# and sss...

Rebecca: A?

Katie: C#

Researcher: F# and C# very good, What about our T, where is our T?

Jessica: Time signature

Researcher: Time signature and tempo right, so here is our T, and Moderato is our tempo. What about our A, accidentals, do we have any accidentals?

Students: No

Researcher: No, what about R, rhythms, anything that's tricky or difficult. What would be up there that is tricky or difficult...Jessica...?

Jessica: Like the either the slurs or the short staccato notes

Researcher: Okay our short staccato would be a really good thing to look at under that R, the rhythm, also these triplets right here, that 4 & a that we talked about, that's gonna be a little tricky putting three notes in one beat. What about that last one, Signs including dynamics, articulations, repeats or endings, what do we have? Lindsey...

Lindsey: Um there's like rest

Researcher: Good, so we have some rest that we want to make sure we know equal two beats right there, one beat right here...Katie...

Katie: Also for A use 4th finger.

Researcher: Good, so that is something that it asks for, so that is something that we want to notice. Very good, what else? Pablo...

Pablo: The dynamics

Researcher: Dynamics, which is forte, so we are doing that forte at the beginning, so that is one of the things that you want to notice in that S sign. So now we have identified all of those elements using our Stars technique.

Phillip: So now we play.

Researcher: Yeah so now let's try and play 142, we will do it with our smart music, thinking about those rhythms, that counting system...Ready let's start together. (Count off play ex. 142). Very good, last two notes are what, short or long?

Students: Short

Researcher: Short so you want to pay attention to all of those things. Very good. Okay on your stands is a book called *Sight-read It for Strings* it's what we are going to be using during this unit. We are gonna try out our new STARS strategy while we look at Unit 1, at the pretest. You guys are sharing this book over here. So it's student book page 4, unit 1 dotted quarter notes and eighth notes, there is a Pretest. Do we see it? Unit 1 Pretest. Thank you Phillip (playing during instructions). Let's talk through it, we are not playing, just talking through it using the S. So Leigh tell me about that first S of stars. Sharps flats of key signatures, what do we see?

Leigh: Well uh, 2 flats, or 2 sharps

Researcher: 2 sharps, very good and that are which sharps?

Leigh: Um, C# and G#?

Researcher: F# and C# those are always the first two sharps, very good. What about our T, time signature and tempo? Jessica...

Jessica: um, there is 4-4

Researcher: very good which is our...?

Jessica: Common time...

Researcher: Time signature....

Jessica: Time signature

Researcher: Right, uh what about our A, are there any accidentals Hannah? Do you see anything outside of our key?

Hannah: no

Researcher: what about our R, Elizabeth? Our rhythms, anything tricky or difficult that you see?

Elizabeth: Um probably the slurs

Researcher: Okay, and maybe that dotted quarter note is going tricky, that dotted quarter and eighth note. What about...the S, Phillip...that last S, signs dynamics articulations repeats or endings.

Phillip: There is, a I don't see any

Jessica: Ah!

Researcher: Jessica what do you see?

Jessica: There is two endings in the ex.

Researcher: Very good there is a first and second ending so you are going back to the beginning with that repeat then the second time you are playing the second ending...Rebecca?

Rebecca: um there's a rest, there are rest and a lift

Researcher: Good where is our bow lift? Does everyone have a bow lift in their part?

Students: Yes

Researcher: Very good, so we all have that bow lift that we want to pay attention too. Good, so that would be one of those articulations and the repeats and all of those wonderful things that we look for in that last S. Let's um count through it first, so our eighth notes we were talking about "1 &" so let's count out loud this exercise and then play through our pretest. Ready 1 2 3 4...(Count out exercise as a class)

Researcher: Good so it's a little different from how we usually count where we are just counting the subdivision and not really counting the rhythm. So you notice how, when I was counting, I wasn't counting these rest right, and if this was a half note and this was a half note I was just saying one and three, so one is holding out instead of counting one two so we kind of get the articulation in there as well. Pablo...

Pablo: um the first ending we have a repeat

Researcher: We do so we go back to the beginning we lift our bow and go back and play through the second ending. Let's give it a try! Ready, let's play it together, you might have to bend your books back so that they stay open. Ready, 1 2 3 4.... (Play as class)

Jessica: The second ending was hard!

Leigh: I did the first part okay

Researcher: The second ending was a little hard, so um how do you think it went, raise your hand, tell me how you think it went and what we could have done better. Lindsey?

Lindsey: I think we did pretty good, I think we could have done the second ending a lot better

Researcher: Okay...

Lindsey: ...but I think we did good.

Researcher: Jessica...

Jessica: I think like a lot of us got confused on the like sometimes there was a dotted quarter note and an eighth note...it was kinda hard to count

Researcher: Sure... Phillip?

Phillip: We need to get better at um, um....

Researcher: Okay...Rebecca?

Rebecca: Like how we counted it out we could do better.

Researcher: Good, Mary...

Mary: I think we could have done better on the hooked bows.

Researcher: Good so where we have the slurs, the dotted quarter note and eighth note slurred together that could have been better. Very good. Katie...

Katie: Also the tempo, we could keep the dotted quarter note, counted it out longer.

Researcher: Good, so we really want to think about our rhythms and what we are holding out, anybody else? Okay moving on. So the way that this book is set up is we have this pretest that has a couple of really hard elements in it, and then all of these exercises after it are going to help us work on those tricky rhythm that we had a hard time with where those eighth notes are following it, and then will do the posttest and see if it got any better. So let's take a look at number 2, let's count through it. Think about how we are counting it, instead of saying one and two and, and emphasizing it, we are just going to say one and three one and three...and one and three. Just like that, okay, counting through number 2. 1 and two and number two... (Count aloud as a class) Let's play it! One two three four (play as a class) Good Job...good...so our second ending is still a little tricky, let's play just a second ending, one and two and second ending...(second ending) Good make sure our half notes are held out for two full beats cause it sounded like we got excited and we started too soon, try it again. One and two and ready go.... (Play again) Did you hear that we started that beat a little too soon? (Speaking to Lindsey)

Lindsey: Yeah

Researcher: Good. Okay counting out number 3, one and two and count number three. (Count out loud as class) Let's play it...one two three four...(play as a class) Let's do that one more time because we kinda wanted that half note to be a dotted quarter note. Hold it out we change on three. One Three and one Three, or whatever (singing voice). Try it again, one two three four...

(Play again) Better, it is a little the way that they are flip flopping our rhythms around. So we are getting a little bit better each time at playing this tricky rhythm. Number 4, dotted quarter eighth notes. Okay so counting this one out...here's what it is going to sound like (count first for them) I'm sorry, (try again) and then we repeat, still dealing with our first ending and second ending. Counting please...one two counting in (count as a class). Oh second ending sorry. Let's play it (4, one and two and three and four and). Nice guys, number 5, counting first (count as class).

Phillip: One second one second one second

Rebecca: What happened?

Researcher: His shoulder rest fell off. You guys are doing a really good job with this rhythm. Ready 5! One and two and ready go. (Play together). Good the ending is a little tricky, right I think our eyes, I think we have problems with our second endings, maybe jumping to our second endings. So that is something to think about. Number 6 and 7 deal with quarter notes on beat one, so if we kind of look through our rhythm pretty simple, so let's um count it out loud. Number 6 one two three four (count out loud together). Notice at the first measure of your second there is not a dotted rhythm right they are changing that pattern, so notice no dotted rhythm, let's play it! One and two and three four (play together). Very good, so number 7 we are in a different key, so think about that S, sharps and flats in our key signature that starts STARS, so what key are we in? How many sharps do we have?

Students: One

Researcher: One, so we are in the key of G major, F# is our one sharp.

Rebecca: Wait what sharp F?

Researcher: F # which makes it the key of G. Let's count it out loud, one and two, oh and three four! Time signature is different we are only in three. One and two...sorry. One two three. (Count as class). Let's play it, together Jessica! One and two, uh, One two three. (Play as class) Very nice, number 8 dotted quarter notes on beat 3. So notice where it is happening. We are going to count this one, one two three and one two three and one two three and...Counting number 8.

Rebecca: so our dotted note is and?

Researcher: Yes, because our dotted note, the and in this case is happening on the and of beat four. So it's three and four are all happening with in this quarter note and this dot and here is the other half of four.

Rebecca: ...but isn't it four and? Oh

Researcher: Okay, ready counting number 8, we are back in the key of D major, back in four four. One two three four, oh sorry my bad, let's try that again. One two three four. (Count out loud together). Good let's play, I know we weren't finished but let's play. One two three four... (Play together). Number 9, dotted quarter notes on beat two, so we are back in 3, back in D major. One two and one two and. Was that your comment? (To Katie)

Katie: Yes

Researcher: So Katie noticed our T of STARS with the time signature, we are back in three four so we are only counting to three. Rebecca...

Rebecca: but it's still the under the still the...

Mary: d major

Researcher: D major, yes because we still have two sharps. Counting, one two three. (Count as class). One two and three...wait I'm sorry, in my head I am in four, let's try that again! One two and one.... (Count as class). Let's play it.

Lindsey: Wait what...?

Rebecca and Jessica: The second ending

Researcher: The second ending, lots of second ending practice! You have got to be ready! Lots of second ending practice I love it!

Lindsey: I don't like second endings.

Researcher: eh me neither, ready, one two three... (Play as class). Number 10.

Jessica: how many are we doing?

Researcher: Uh we are doing 10, 11 and then we are going to do the STARS for the posttest and evaluating how we did.

Rebecca and Jessica: Okay...

Researcher: Number 10. Let's talk about our stars really quick for number 10. S stands for...

Rebecca: Sharps and flats

Researcher: Sharps and flats, so what do we got?

Students: 2 sharps

Researcher: T...

Students: 4/4

Researcher: A...no accidentals, R...anything tricky we need to talk about? Still working on this dotted rhythm. S, signs, dynamics, articulations and repeats, that would be where our slurs fall in. would be under that final S. Let's count our rhythms, one two and three four. (Count as class). Let's play!

Lindsey: You sound so energetic!

Researcher: I know, One two three four. (Play together). Good you guys are doing really well, don't get ahead of yourselves. Um let's skip number 11 and go straight to...

Phillip: number 13

Jessica: 12

Researcher: Number 12, let's talk through number 12 with our new technique stars. So what do we see with number 12? Someone raise your hand...Elizabeth

Elizabeth: It's in 4/4

Researcher: Very good, so sharps and flats is our first S, sharps and flats in our key signature, Jessica...

Jessica: It's in D major...

Researcher: good with our two...

Jessica: ... f# and C#.

Researcher: Very good, Elizabeth already hit our time signature our T with the 4/4, what is our A, Phillip?

Phillip: Uh A, accidentals, is that there, that is...

Researcher: do you see any?

Phillip: ...Uh yes I see one cause there is an A, and then it goes immediately to a d, no that's not it...what?

Researcher: But it's not an accidental right cause don't have any sharps or flats or naturals that aren't occurring in the key.

Phillip: ...so that's not an accidental

Researcher: What about our R, Rebecca?

Rebecca: okay is it with the dotted quarter note and I see one slur.

Researcher: Right and we just did all those exercises so that should be awesome! Pablo what about our last S, signs, dynamics, articulations repeats?

Pablo: Well there is one is one repeat on the first ending.

Researcher: Very good so we are dealing with first and second endings, we have some hooked bows, not only are they dotted quarter notes and eighth notes but they are hooks, "BA BA BA" (demonstrate by singing rhythm and shadow bowing). So we have different articulations going on, so let's count if first and then we will play it. One two counting. (Count as class).

Jessica: It's like changing the tempo like every...

Researcher: Well not the tempo, the tempo isn't changing but the rhythm is changing, right, it's tricky. Let's try it.

Phillip: One second, one second, one second

Researcher: One two three four (play posttest as a class). Okay raise your hand and tell me if you feel more about dotted rhythms, which we just did a whole lot of. Lindsey...

Lindsey: Yeah I think we did a lot better with holding them out.

Researcher: Very good, Rebecca...

Rebecca: I think we did a lot better with the quarter notes and dotted quarter notes to eighth notes and like the slur.

Pablo: I think we are doing a lot better with the slurs and hooked bows

Elizabeth: I think we are just doing a lot better in general, cause we used to be a train wreck when we first saw it.

Researcher: Right we are not so much of a train wreck. The counting before helps right, I think your dotted rhythms are a lot stronger. We are going to do another unit on Thursday which is tomorrow just like we did today, Friday will be our Wii day. Alright thank you very much it is Hannah's week to double check. If you would take your sight-read it books and just stack them right here on the piano. Thank you very much.

Sight-Reading Lesson Plan 2 Transcript:

Researcher: (video starts with class tuning) D, G's, C's, E's Thank you very much go into rest position. Okay good Morning!

Students: Good Morning

Researcher: Um, today are objectives are to demonstrate an understanding of STARS that new technique that we learned on Wednesday, and understand and perform long notes. So we are just doing a lot of review, there is going to

be a musical element in each one of these units that it is being focused on, so it is helping to build that foundation for you to be a little bit better at playing whatever that element is, in this case it happens to be long notes. So, let's review STARS. I am going to...(Use smart board to cover up definitions and leave main letters visible) Talk to me about our first S, Rebecca...

Rebecca: Um Sharps or Flats and the Key

Researcher: Very good so we have sharps and flats in the key signature, someone raise your hand and talk to me about T...Phillip.

Phillip: Oh um ...

Researcher: Leigh?

Leigh: Tempo

Researcher: And Jessica...

Jessica: Time Signature

Researcher: Time signature, very good, Elizabeth talk to me about A.

Elizabeth: Accidentals

Researcher: Accidentals, very good, Pablo talk to me about R.

Pablo: The rhythms

Researcher: Rhythms, very good, anything that is tricky or difficult, that is what you want to be looking for. Phillip what about that last S?

Phillip: Symphony!

Researcher: Lindsey?

Lindsey: Uh

Researcher: Anybody want to help her out? Phillip?

Phillip: Staccato?

Researcher: Elizabeth?

Elizabeth: Slurs

Researcher: Slurs, right we talked about signs, dynamics, articulations, repeats or endings. So slurs would kinda fall into that sign with articulations. Very good. The new technique that we are going to be working with today is called sizzling! This is a technique that I have borrowed from Mr. Greening because they do it a lot in band because when they play their instruments they are breathing right, so it helps them with their breath and how you articulate those longer notes. So for us we are going to sizzle just like a longer s, like an ssssss. We probably have done this before but right now we are going to use it as a sight reading technique. Okay so we are going to look at number 142, you don't need to pull your books out because we are not going to play it but I want you to look at the rhythm, even though its on cello (referring to ex on smart board) the rhythm is still the same, we are going to count through exercise 142 again, COUNTING. Counting, so we counted through it on Wednesday together, let's count through it again, ready. One two three four (count out loud together). Very good. Now looking at this same rhythm, let's sizzle, let me demonstrate first, let me demonstrate first I want to be the only one sizzling even though these triplets are slurred I am going to articulate each one so that I know how that rhythm fits in. so with my triplets instead of sss...you can't

really hear that right, was it a quarter note? Was it a triplet? S S S, hear how I am articulating it? St St St, like a T, I'm almost throwing a T in there, st st st, so I am going to sizzle from the beginning. One two three four (sizzle for class). Got it? Let's do it together, one two everybody sizzle! (Sizzle as class). Very good it seems like we are getting that triplet very good.

Jessica: I can't do it! ssss

Students: (multiple sss from class)

Researcher: Okay I can't hear Jessica...can you ssst, like make an S sound like a hiss, good that's what we need. Very good, thank you very much. It's kinda hard to hear Jessica trying to sizzle when everybody else. Okay open up your *Sight-Read it for Strings* book, let's go to the second unit, we are going to take a look at the Pretest and before we sizzle, let's use our STARS strategy and identify some elements. So our first S, what do we see, sharps and flats in the key signature...Rebecca thank you for raising your hand...

Rebecca: D major

Researcher: D major two sharps very good.

Rebecca: C# and ...F?

Researcher: F# and C# very good those are always our first two sharps. Time signature and Tempo, Pablo what do we see for the time signature?

Pablo: Uh, its 4 beats.

Researcher: 4/4, four beats in a measure quarter note gets one beat. It doesn't really give us a tempo, or speed right. Accidentals, scan through it, do you have any accidentals?

Students: No

Researcher: No, rhythms, anything tricky or difficult, anybody see anything that might be hard? Pablo...

Pablo: Maybe the uh, the eighth notes at the end and the dotted half notes.

Researcher: Eighth and dotted half notes, good, um sign: dynamics, articulations, repeats and endings, is there a repeat?

Students: No

Researcher: No, how does it end? It just ends right, it doesn't have a coda or a go back to the beginning or anything like that it just ends. Dynamics do we have any dynamics? Nope um, articulations, anything staccatos or hooks anything that you see?

Students: One slur

Researcher: One slur, very good, so those are our S's. Katie...?

Katie: Um doesn't it end on the tonic note?

Researcher: Yes it does it ends on the tonic, tonic is the first note of the scale, so if we are in D major, and it ends on a D, then it's ending on 1 or do which is the tonic. Good job. Okay let's try and sizzle through the exercise, you are subdividing and counting in your head. So you are kinda keeping the beat, whether you are tapping your foot or bobbing your head, you are keeping a steady beat and we are sizzling. Ready, we need to start together, half

notes are going to be longer right, just like you would play the sound, you are sizzling the sound, so make that sound last two full beats. One two three sizzle (sizzle as a class). Everybody take a breath...Lindsey...?

Lindsey: Never mind it's silly

Researcher: Are you sure?

Lindsey: Yeah

Researcher: Alright, let's play through the Pretest together, instruments are up, one two three four. (Play together). We ended together, raise your hand and tell me what you think. Lindsey...

Lindsey: We could have done better

Researcher: We could have done a lot better, what could have been better about it?

Lindsey: Um I don't think everybody was counting the whole time.

Researcher: Good, especially maybe our whole notes, we got excited and wanted to jump to those eighth notes a little too soon. Pablo?

Pablo: Um we could have done better on the uh, yeah, pretty much the same thing.

Researcher: Good, Phillip...

Phillip: We did okely-dokely.

Researcher: We did okely-dokely? I'm gonna have fun spelling that one later, thank you. Rebecca...

Rebecca: Um like the counting, I wasn't counting, I didn't hold the whole notes out.

Researcher: Right, good because when we go to MPA and we are sight-reading in front of a judge, I can't snap my fingers, I can't say anything. All I can do is

conduct and wave my arms. So you have to know where my pulse is, you have to look up, I noticed a few people looking up especially with our half notes, making sure we were changing together, and you have to count, you have to keep that beat, whether you are tapping your foot, counting in your head, you have to keep that set beat. Let's take a look at number two and we are going to sizzle through our rhythms! Think through our stars, anything we need to talk about with our STARS? (A few no's from the class). Lindsey...

Lindsey: There is a repeat.

Researcher: Good, and two bow lifts, notice where they happen. Rebecca...

Rebecca: 3 bow lifts

Researcher: 3 bow lifts? No just look at number 2, if we were combining two and three then you would be correct. Okay could we sizzle as a class? Ready, one two three sizzling! (Sizzle as a class). Very good and we will stop there, we all took the repeat, very good. Let's give it a try! One two three four. (Play as class). Very good, how do you feel?

Students: It was okay....okely dokely

Researcher: Number 3, sizzling through, there is a lift at the end, and a repeat, sizzling 3, one two three sizzling. (Sizzle as a class). Question?

Rebecca: It's a comment.

Researcher: Okay...

Rebecca: There is only one sharp.

Researcher: Oh, very good, we are in the key of G major, 1 sharp, F# so that means violins and violas your C's on your G string Is just a regular 3rd finger, its not high, its not sharp.

Katie: It also ends on tonic, this is in general I just noticed that they all are ending on the tonic.

Researcher: They do yeah, so we are coming back to that ending on a note that makes sense in the tonic. Let's play number 3. Ready, our feet are flat, we are sitting up nice and tall. One two here's three. (Play number 3 as a class). Very good take a look at number four, long notes and eighth notes, throw in some 8th notes in there. Number 4, Lindsey...

Lindsey: Back in D major.

Researcher: Yes, back in D major, anything else in our STARS that we need to take a look at? Katie...

Katie: There is a repeat sign, oh wait never mind.

Researcher: Right four does not repeat, anybody else notice anything from our STARS that we need to talk about? Any accidentals, any weird articulations? Pablo...

Pablo: Well 4 does repeat.

Researcher: 5 repeats, four is just one line in your book? Two lines. Good Lets sizzle. One two here's four. (Sizzle as a class). Pretty easy yeah?

Jessica: We had a half note at the end.

Researcher: You had a half note at the end?

Jessica: Can we add one?

Researcher: Can we add one? No.

Jessica: Why not?

Researcher: Because then we would have an incomplete measure, we don't want to add anything. One two three four. (Play together, falls apart) Think about your rhythm, let's sizzle just that first bar. One two three four, (sizzle as a class). Very good, play that, don't let your eighth notes be slow. One two three four (play as a class). Okay, so some of our long notes, we need to make sure that you are counting. You have to count you have to keep that beat in your head so that four, a whole note still gets four beats okay.
Pablo...

Pablo: Can we play that again?

Researcher: Eh, we need to move on. Number 5 same kind of thing through, you are still dealing with half notes and one whole note, the dotted half not especially when you are coming out of eighth notes or into eighth notes, you really have to make sure that you are counting those last three.
Katie...

Katie: We are in G major.

Researcher: Very good, so violins and violas, you have c's in your third bar, c naturals, low two on you're a, and it does repeat. Lindsey did she also say what you were going to say? Okay, 5 sizzling. One and two and three and sizzle 5 (sizzle together as a class). Very good and we all took the repeat. Take a deep breath. Five ready. one and two and ready five. (Play five as a class).

We could have done a slightly better job with the C naturals, that low two on our A string. Right.

Students: Oh – what? – oh

Researcher: Yeah, but other than that your rhythms were pretty good. Lindsey...

Lindsey: Also I think we could have done better when we repeated at the beginning.

Researcher: Right it was like we hesitated a lot when we took that repeat. Right so you have to stay in the rhythm we can't add a rest or add a break, you have to stay right in time when we take that repeat. Number 6, Lindsey...

Lindsey: Wait 6, oh yeah yeah yeah, um it has a repeat and its um different, um sharps and stuff.

Researcher: Key signature, right, there is nothing in our key signature so...

Lindsey and Pablo: Isn't it...C?

Researcher: C major, right f naturals and c naturals, which is going to mean a low 2 for violins and violas, two fingers instead of three for cellos and some stuff for bass.

Rebecca: Is that the white one (referring to the tape on the instrument)?

Researcher: Yes, so it's touching your first finger. Sizzling! One two three sizzle (sizzle number 6 as a class). And that is where we will stop (a few bars after the repeat). Let's play it. Take a deep breath, ready, one two three four. (Play 6 as a class). Not too bad, the naturals again are key, we are so used to working in D major. Taking a look at number 7, Lindsey?

Lindsey: Um well I have something about 7 and I have something about 6.

Researcher: Okay...Talk to me about 6.

Lindsey: We sounded terrible.

Researcher: We didn't sound terrible, we were a little shaky, we were a little nervous about those long notes.

Rebecca: Not too shabby! We haven't played C a lot.

Researcher: That's true we haven't in a while.

Lindsey: And then for 7, it's in D major, and a repeat, and a bow lift, two bow lifts, yeah that's it.

Researcher: Great, Phillip...

Phillip: Um, are the MPA harder than this or easier?

Researcher: The MPA, our level of music that we are playing, those three pieces, it will be easier than those three pieces. So I don't know where this would fall, it would be a full piece we would be playing different parts instead of in unison like we are right now. Sizzling number 7, one...

Rebecca: Why are we sizzling?

Researcher: So that we get that rhythm internally, we feel that rhythm, we know how long it is lasting.

Jessica: It's really annoying

Researcher: One two here's seven. (Sizzle as a class) And that is where we will stop we all got the repeat, let's play it please. One two, one two three four. (Play as class). Very good, make sure you hold that last note our four whole beats, a lot of us stopped because we were thinking oh there is that bow lift we will cut it short. Lindsey...

Lindsey: I have something about 7.

Researcher: Okay talk to me about 7 then I am going to let somebody else talk to me about 8.

Lindsey: Okay, I thought we did really good for seven.

Researcher: Yeah it went better than the last one, good.

Phillip: It was beautiful

Researcher: I would like for someone other than our (first violins) to tell me about 8. Rebecca...

Rebecca: Okay so it's in G major, with its one sharp, and there is a repeat, and a first and second ending.

Researcher: Very good so that comes under our SIGNS, with our endings, we have a first ending and a second ending. Phillip...

Phillip: Um...

Researcher: Was your hand not up?

Phillip: Nah

Researcher: Okay, Elizabeth...

Elizabeth: Okay well for 7 I thought we did really good. It was actually pretty smooth, and I just think we need to keep working at it.

Researcher: Yeah you guys are doing a great job! Phillip...

Phillip: Number 7 was beautifullistic.

Researcher: Fabulous, Number 8 sizzling.

Rebecca and Jessica: You're going to have fun spelling that one later!

Hannah: Yeah we are going to make a bunch of words.

Researcher: Number 8 sizzling, one two three sizzle (sizzle as class). It sounded like we all went to the second ending, nice job. Let's play it please.

Leigh: Wait which one?

Researcher: Number 8, G Major, that's gonna be low 2's for violins and violas, two fingers for my uh cello. Rebecca...

Rebecca: Sorry, well I noticed that the second ending is like a reverse of the first one but different notes.

Researcher: Right the rhythm is reversed, it like mirrors each other. Good. Ready...one two three four (play 8 together).

Students: Eh

Rebecca: Well that was interesting

Researcher: Okay let's talk through our STARS for our posttest. Jessica tell me about my first S.

Jessica: Um, it's in G major with one sharp.

Researcher: Very good, Elizabeth tell me about our T.

Elizabeth: Well there is four beats per measure

Researcher: Very good and it doesn't really give us any tempo markings. Phillip, do we have any accidentals?

Phillip: No.

Researcher: Very good, Pablo, talk to me about the rhythm. Anything that you think we will have a hard time with?

Pablo: Hm, maybe the slur.

Researcher: The slur maybe, anything rhythmic, do you think anything rhythmic?

Pablo: Hm...

Researcher: What do you think Rebecca?

Rebecca: Well um maybe cause it goes from the half notes into the eighth notes.

Researcher: Good cause we struggled with that last time, making sure those 8th notes were fast enough. Signs and dynamics Lindsey.

Lindsey: Uh, there are no dynamics.

Researcher: Good

Lindsey: And signs, rest, slur.

Researcher: Very good and we have no endings or repeats or bow lifts or anything like that. Let's sizzle our posttest first and then we will play it. Pablo...

Pablo: Thank you, do we have to do the hot challenge?

Researcher: No, Sizzling number 9. One two sizzle. (Sizzle as a class). Okay ready, everybody take a deep breath. Take your face because my cheeks are kinda sore. So stretch your face out real big, suck it in real quick, loosen it up, shake it out. Okay I feel better. 9. One two three four. (Play 9 together). Let's try that again, I would love it if we would go my speed! One two three four. (Play successfully the second time).

Phillip: Are we done!

Researcher: I had to slow down a little bit and catch up with you guys, cause we like added a beat in the last four bars. So somewhere between that dotted half note and the quarter note, or those eighth notes, we just weren't quit together. Really make sure that you are keeping a pulse because I can't

snap at you. Right, you have to be tapping your feet, counting in your head, you have to be multitasking. Lindsey...

Lindsey: I think that we added like an extra rest in there somewhere we could have done a whole lot better.

Researcher: Yes, somewhere. Do you guys feel more confident with your long note rhythms?

Students: Yes

Researcher: Good! On Thursday, not really, um...

Rebecca: Friday?

Phillip: Tuesday

Pablo: Today's Friday

Researcher: Today is Friday, let's do it...

Students: Monday, Wednesday

Researcher: Let's do it Thursday or actually let's do it Tuesday. On Tuesday we are going to do our first individual sight-readings, and I am going to interview you before and after, so I want you to tell me how you are going to approach it, you will have 30 seconds of study time, are you going to sizzle, are you going to think about those STARS are you going to keep your beat, what is it that you are going to do during those 30 seconds, then we will play, then I will ask you, hey did you actually do what you said you were going to do, what did you forget to do, how did it go. Um there are no wrong answers so don't be nervous about telling me how it went. I am going to be sitting right there, but, don't worry about I forgot to

this or I forgot to that, don't worry about any of that you are not being graded for this. You do not have smart music this weekend, Monday you will make up smart music if you owe me, we will also work on our MPA, and then Tuesday we will do our individual sight-reading test. Thank you very much, have a lovely weekend!

Sight-Reading Lesson Plan 3: Transcript

Researcher: Good Morning

Pablo: Good Morning

Researcher: Alright our objectives today are to understand STARS, Sizzling, and to understand and perform rests. So today's unit is going to focus on rests. Um, let's review our STARS, let's talk about our STARS real quick. We will just read through them together.

Students: S, sharps and flats in the key signature, T, time signature and tempo...

Researcher: Together Hannah!

Students: ...A, Accidentals, R rhythms, anything tricky or different, or difficult. S, signs, dynamics, articulations, repeats or endings.

Researcher: Wonderful, our other technique was sizzle, everybody sizzle for me real quick.

Students: SSSSSS

Researcher: Fabulous, why do we sizzle, someone raise your hand, what is the point?
Pablo...

Pablo: To make sure that we count each note

Researcher: Very good, so it is helping us count out those notes. Uh, good job. Sight-read it for strings, let's take a look at unit 3, it deals with Rests. Open up your books to unit 3, are we all there? Okay so let's try out our STARS strategy, taking a look at unit 3. So, our first S someone raise their hand and tell me about our first S. Katie...

Katie: Um, the sharps are F# and C# which is D major.

Researcher: Very good, F#, C# puts us in the key of D major. What about our T, someone raise your hand and talk to me about the T for our pretest. Lindsey...

Lindsey: Um, it doesn't have a tempo so, and the time signature is 4/4.

Researcher: Good, Scan through it any A's in the accidentals? Pablo...

Pablo: Um, No.

Researcher: Very good, Rhythms, anything tricky or difficult? Lindsey...

Lindsey: The um, rest maybe.

Researcher: Right the rest might give us a little bit of trouble making sure we count out those beats of silence. What about our last S, signs, dynamics, articulations, repeats and endings...Katie...

Katie: Um, there are no dynamics but there are bow lifts.

Researcher: Good we have a lot of bow lifts going on in those rests so that is something to really pay attention too is those bow directions. Very good, let's um sizzle through this exercise. You are counting and subdividing in your head. Let's sizzle it together, ready! One, two three four. (Sizzle as a

class). Good so counting out those rests, I heard some sizzles when we should have been resting so really make sure you are counting it out in your head. Okay let's try and play our pretest. One two...one two three four. (Play as a class pretest). How did we do, Lindsey...

Lindsey: We could have done a lot better!

Researcher: What could have made it better Lindsey?

Lindsey: Um, I don't think we are good at counting the rest.

Researcher: Right and one thing that you can do even if you're not counting one two three four, say those rest when you get there. So we play our first D.....rest rest, e rest, e rest rest e a, say the word rest in your head, that might be something that will help us. Okay looking at number 2, we are dealing with quarter notes, and quarter and half note rest. So we have a combination of half rests, similar to our pretest. Let's sizzle it and when you are not sizzling, say the word rest, for every beat that you have a rest on. (Cello crashes to the floor)

Jessica: It's okay

Researcher: Will you pick it up and play it a little bit (I pluck the strings) well that is not okay, A's together please.

Jessica: It fell

Researcher: I saw that. D's, G's C's, okay thank you

Jessica: it didn't break!

Researcher: no it did not. Sizzling number 2, one two sizzle two. (Sizzle notes say rest on beats of rest). Let's play it, silently saying those rests in your head. One

two three four (play exercise together as a class). I think that went better!

Jessica...

Jessica: That was sorta, that was good, I think because, I think it like had a sort of equal amount of rests, cause the other one just...

Researcher: Okay so maybe there was more of a pattern?

Lindsey: Yeah

Researcher: Okay, number 3, quarter and half notes, with quarter, half and whole rest. We remember our half rests sits on top of the line, our whole rest sits under the line. Katie...

Katie: We also changed into G.

Researcher: We did, G Major one sharp, F# now we have C naturals, is that affecting us...not really. Alright, sizzling please, still in 4/4, still saying your rest, ready one two three sizzle (sizzle and rest out loud as a class). Let's play! Ready, one two three four. (Play exercise as a class). Good, make sure we are not holding out our quarter notes like they were half notes! Number 4, whole dotted half, half, and quarter notes with half and quarter rest. That's a lot of words...Different rhythms right, couple of bow lifts, still in G major, lots of rests. Sizzling...Hannah...

Hannah: Instead of sizzling can we do this? (Clicks her tongue).

Researcher: No, because that doesn't lengthen the sound.

Hannah: Can we do that for the rest then?

Researcher: If you would like to click the rests, sure. I am gonna say the word rest, if you want to click it then you can click on the rests. Ready, sizzling slash clicking, 4. One two three four. (Sizzle/click and rest as a class).

Hannah: That worked!

Researcher: It did, if that works for you then use that, ready let's play!

Students: (random clicking)

Researcher: Thank you gentleman

Phillip: Jonathan?

Researcher: Gentleman. One two here is four. (Play as a class). Good we fell a little bit behind, a little bit behind. Good Number 5, quarter and dotted half notes with quarter, half and whole rests. Sizzling/Clicking. Anything that we need to talk about STARS wise? Still in G major, still in 4/4, fabulous. One two three four. (Sizzle/click number 5). Let's play it, tricky, right, tricky stuff. Thank you...one two three four. (Play together). Very good, so make sure you say that word in your head, or clicking, I prefer you not click while we play but even if just tapping your tongue on the inside of your mouth, or anything to help you with those rests. Anything to help you with those rest is fine, whatever strategy works for you. Number 6, eighth notes and quarter and whole rests. Lindsey...

Lindsey: This one is in D major.

Researcher: Very good, back in d major, anything else, perhaps, a T, Pablo...

Pablo: There is two beats.

- Researcher: 2/4, there are two beats in a measure, anything else, No, okay fabulous. Sizzling and clicking. One two, oops wait, one and two and. (sizzle, click and rest as a class). Sorry I rested but you guys kept going like troopers, good job. Let's play it please. One and two, ready go. (Play as a class). Good, I am going to start weaning off saying rest so you are going to be doing it on your own, I'd like to stop clicking as well. Yes...
- Lindsey: There was um, there was two like right after, two whole measures.
- Researcher: Yes, there were two full measures of rest so it was like counting out four full beats. Phillip...
- Phillip: Can we do what we did last time, the two violas move there, the two violins move there, and then the two cellos move here?
- Researcher: We could have today, because we are missing two members but I think we are fine for right now. Thank you
- Phillip: Okay
- Researcher: Uh, number 7, Katie...
- Katie: Um the um, time signature is different, its 3/4
- Researcher: Very good, our T, our time signature is $\frac{3}{4}$ so now we are counting in three. Ready sizzling, still in D major, Hannah...
- Hannah: It says hot shot challenge, play the pretest while a friend plays the posttest you will hear a nice surprise.
- Researcher: We are maybe going to take a look at that on Monday, if we have time we will look at that at the end, but right now we need to keep going. 7,

sizzling, clicking. One two three... (Sizzle and count together). Good, a whole rest equals how many beats?

Pablo: 4

Phillip: 3 in here

Researcher: 3 because we are in $\frac{3}{4}$, so this only equals 3, if we were in four then it would equal four, so you have to take that time signature into consideration. Let's try and play it, good posture, we are sitting up nice and tall our feet are flat, thank you, almost flat, almost flat, thank you. One two three, rest. (Play together). Good so we kinda skipped a few rests, wanted to jump in, so make sure you continue to count. Number 8. Still in $\frac{3}{4}$ we start with two rests, that is different, still in D major. Sizzling. You guys are doing great, one two three, ready sizzle. (Sizzle as class). That is fine, if he wants to say rest, if that is what helps him, then that is what helps him, make sure though that whole rest is still equal to three today. (In response to a few classmates laughing at a student who was loudly saying rest while sizzling). Playing please, one two three. (Play as class). Very nice, number 9, half rest and whole rest. Talk to me Katie...

Katie: The key signature changed, its g major with F# and C naturals.

Researcher: Very good, Lindsey...

Lindsey: It's in 4/4

Researcher: Very good, anything else? Lindsey...

Lindsey: Nothing.

Researcher: Okay, sizzling, back in 4/4, so now this is equal to four beats because we are in 4/4 so our whole rest gets four whole beats. Sizzling and clicking and saying rests if it floats your boat. One two three, oh sorry I am in three...one two three four. (Sizzle, click, rest as a class). I heard some odd things out of Phillip, I heard some extra ssss from my cello section, so please make sure that you are sizzling the rhythm, it doesn't help you if you are just sizzling randomly to sizzle. Let's play number 9, one two three four. (Play as a class). Okay, not too bad, really make sure that you are counting, do not entirely depend on me, I am doing the best I can do for you, but make sure that you are counting. Lindsey, is it regarding 9?

Lindsey: Yes

Researcher: Okay

Lindsey: It was, we could have done a lot better, we did better on 8 and 7.

Researcher: Yeah, different exercise so we struggle with each one in different ways.

Phillip...

Phillip: Um, I have a question.

Researcher: Okay

Phillip: Can like half of the violins play like the uh pretest, and like I play the pretest and one of the cellos plays the pretest and then like the rest play the posttest?

Researcher: Let's get through the posttest first, and then if we have time, we can try the hot shot challenge, okay. Let's talk through our STARS, Jessica tell me about the first S for number 10.

Jessica: Um, there is, there is 2 sharps, cause we are in D major.

Researcher: Very good, Elizabeth tell me about the T.

Elizabeth: Time signature is 4/4

Researcher: Very good, Mary, A, any accidentals?

Mary: No

Researcher: Any R's Phillip?

Phillip: R's?

Researcher: Yup what does the R stand for?

Phillip: Rhythms.

Researcher: Good, anything tricky or difficult.

Phillip: You have like, oh wait, rests.

Researcher: The rest could be something that is tricky that is what this unit is focusing on. Lindsey tell me about our last S.

Lindsey: Um, there is like some bow lifts, there are no repeats or anything.

Researcher: Good so our last S stands for signs, so those bow lifts fall into the articulation signs, we don't have any dynamics and we don't have anything tricky with our ending. Let's sizzle please. Number 10, sizzling, one two three four. (Rest and sizzle as a class). Thank you for participating

Hannah (after noticing her not)

Hannah: My mouth is tired! For once

Lindsey: For once, yes.

Researcher: Let's try and play it please, and Phillip we were clicking on rest not on notes, right so you want to pick a strategy and stick to it so you benefit best from that strategy.

Phillip: Okay, but I need a variety.

Researcher: Okay but you need, even pick a combination sizzling and clicking on the rest, it has to match the music, okay.

Phillip: Okay, I did.

Researcher: Let's play it please, one two three four. (Play as a class). Really nice guys, tell me what you think, raise your hand. Jessica...

Jessica: Um, that was, it was, I thought we could have done a lot worse, so we did good, and the eighth notes like I got confused on them.

Researcher: Okay so that subdividing might help where we are counting one and two and, so we make those eighth notes happen at the same time. I'm sorry we are not packing up, anybody else, comments? Lindsey...

Lindsey: I think we did really good, we definitely improved from the pretest.

Researcher: From the pretest to the posttest, excellent, I feel the same. Do you feel as a whole more confident about our rest, playing them, the different combinations?

Students: Yes

Researcher: Excellent, Tuesday we will do another individual sight-reading, the 30 seconds, I will have you pull out the silent instruments on that day and your acoustic instruments, because it was really really loud the last time

we did it. We had a request for playing the posttest and pretest, so let's play the pretest again and then we will split half and half. Okay,

Jessica: We have an even number

Phillip: What do you think the nice surprise is?

Researcher: We do have an even number, so what we will probably do is two, two, two and two, so like one viola pretest, one viola post, one cello...okay. So let's play the pretest together and make sure it is good. Ready. One two three four (pretest again as class). Good, so pre, post, pre, post, pre, post, pre, post. Mine are on two different pages so I am just going to look at the pretest and count for you, so don't watch me for cues cause I can't see both of them.

Phillip: Wait, one second, my shoulder rest was on the floor.

Researcher: Because you tried to pack up your instrument before class was over. By the way your homework is a section from passacaglia in D, it has already been posted and some of us have already done it, congratulations.

Hannah...

Hannah: A sculptor made a statue out of metal and uh...

Lindsey: Hannah she has to type that!

Hannah: Oh Yeah

Researcher: Posttest and pretest, one two three four. (Played about 3 bars then stopped). Let's try that again, you have to be counting...

Hannah: That was not a nice surprise!

Researcher: One two three four, (play as a class)

Lindsey: Oh – during piece

Jessica: It was terrible!

Researcher: It kinda sounded like Can-Can, I think that is what they were going for.

Pablo: What is can-can again?

Researcher: (sing the beginning) I think that is what they were aiming for had we all been counting.

Lindsey: You can't even tell

Researcher: Questions, comments, concerns? No, take your sight-reading books and put them on the piano, thank you very much.

Sight-Reading Lesson Plan 4 Transcript:

Researcher: A's please, Phillip: Stop talking you are playing your a's, D's, G's, C's, E's.

Thank you very much. Okay we are looking at Unit 4 in our Sight-reading book. Today's objective is to demonstrate an understanding of STARS, sizzling, and to understand and perform ties. We are also going to add in, um, trying to sing through the exercises because I want to give you guys a lot of different techniques to use in your individual sight-reading tests. So far we haven't used a whole lot of different techniques....

Jessica: Unit 4?

Researcher: Unit 4, please watch your bow Phillip, you could hit someone. We haven't used a whole lot of techniques, so of us are just tapping our foot, I haven't heard anybody sizzle through anything yet, or count out loud or anything like that, so I want to get you guys out of your shells a little bit and be a little more verbal, so we are going to try and sing a little bit today.

Phillip...

Phillip: Um, oh geeze, oh yea, how come the violins, the highest note is E, but the lowest note in all of the strings is a C...or E. Because the bass...

Researcher: Right, the bass is backwards, so it just gives us a different range, like that's the range of our instruments. Thank you. Okay let's really quickly review our STARS, we will just talk through it together like we did last time. S- Sharps and flats in the key signature, say them with me (as a class) T, time signature and tempo, A accidentals, R rhythm anything tricky or difficult, S signs, dynamics, articulations, repeats and endings. So, this is a really good technique for things to look through. Sizzling we have done a little bit of that, um now what we are going to try is actually singing through the notes, even if the pitches are wrong, I still want you doing it just on a la or ta, just verbalize those notes a little bit more.

So, in unit 4 our focus is on ties, someone raise your hand and tell me what a tie is...Pablo.

Pablo: It's sort of like a slur, but a tie is one note...or no

Researcher: By one note do you mean it connects the same note?

Pablo: Yes

Researcher: YES! It adds the value, right, our tie is a curved line similar to a slur and adds those values together, okay. Uh, looking at unit 4 the pretest, let's go through our stars, that first S, what is our key signature, shout it out at me!

Students: G Major

Researcher: One sharp, what is our time signature?

Students: $\frac{3}{4}$

Researcher: Are there any accidentals?

Students: No

Researcher: Any tricky rhythms?

Students: No/yes

Researcher: What would be tricky Jessica?

Jessica: Like it goes from quarter notes to eighth notes and stuff

Researcher: What is the same thing, like if you have a quarter note tied to an eight note, what is that rhythm similar to? Rebecca...

Rebecca: Um, a dotted quarter note

Researcher: A dotted quarter note, very good so you are counting one and, one and two and then moving on. Um that was our R, S, Signs, dynamic, do we have any dynamics?

Students: No

Researcher: Yes, it starts off mezzo forte goes to a piano, goes back to mezzo forte, ends with a forte, any weird endings.

Students: No

Researcher: Okay, let's sizzle through it once to get our rhythms

Students: It ends on an up bow

Researcher: Ooh it does end on an up bow that is kind of important to notice, very good. Let's sizzle through and then we are gonna sing through and then we are gonna play through, the pretest. One two sizzle
(Sizzle as a class)

Jessica: I couldn't sizzle that

Researcher: Its hard right, some of those ties are really long. Let's do it just on a ta, and you can start really low (demonstrate) let's try and do it on the pitches, doesn't matter which pitch you are on, but let's try and move with the pitches. Ready, one two now you are singing...
(Sing on a ta)

Jessica: Can we change, like can we change our bowing like when we do it?
(Demonstrates changing bow during a long tie.) Can we go like that if we run out of bow?

Researcher: Um, do your best to save your bows so that we don't hear the separation. Okay, let's play it please. It's tricky so make sure you are tapping your foot or counting in your head, do something because this one is really hard.
Pablo...

Pablo: Didn't you show us, like if you run out of bow...

Researcher: Yes I did but I would like for you to do your best, I'd like for you to do your best to hold it out for those five beats at the beginning, so start at the frog slow slow slow bow. Pablo...

Pablo: Are we gonna learn that in the future?

Researcher: Yeah, so that is more like if you have four or five measures tied together where you won't have enough bow to do it all, that is where we would change our bow like that, but for this we can make four or five beats.
Ready, instruments up, bow on the string, together please, one two three...
(Play as a class)

Raise your hand, how do you think it went? Lindsey...

Lindsey: We did, we could have done better, let's go with that, and uh, I think uh, when we had those quarter notes and tie them, like the tie into the eighth note, like we didn't do so great at that part.

Researcher: Right that is a little tricky

Lindsey: But other than that I think we did pretty good

Researcher: I think we could have done better too, ties are a little tricky, especially when we have different patterns going on, like the half note tied to a quarter note and the quarter note tied to eighth note, like we really have to be counting and subdividing in our head, and knowing where those and fall. Jessica...

Jessica: Um, I think we could have done a better time counting the ties so like we end together.

Researcher: Good, one other think that I would like for you to try today is while you are looking through it, whether we are sizzling or singing, be putting your fingers down, so if you are looking at number two, we are still in G major, f sharps and c naturals, so you are going to have c naturals, on your A string so I want you to be doing your finger placements too, so if I were

sizzling number two, it would look like this (sizzle and work on left hand in tempo, demonstrate for class)

So I am putting my fingers down so my hand is getting that practice already. Lindsey...

Lindsey: Uh... (Shows me that the rubber on her bow is moving out of place)

Researcher: Yeah, um, maybe some super glue?

Lindsey: Okay, I guess it kinda stays, it just like, yeah

Researcher: You could put a piece of tape at the end so it doesn't go forward if you wanted to.

Lindsey: Okay

Researcher: So let's try that please, putting your fingers down, sizzling, G major, we are in four four now, one and two and three and four and, G major, c naturals on your A string, not playing with your bow, sizzling, ready. One two and three four.

(Sizzle and place fingers as a class)

Very good, let's play it!

Jessica: I was like behind on that

Rebecca: No singing?

Researcher: Okay so you have to make sure you stay right with it. Let's play please.

Well I am using a couple different strategies right now, we are sizzling, we had our fingers going with that one. Let's try it.

Phillip: I heard plucking...

Researcher: You heard just the fingers, hitting the finger board because our fingers act like little hammers, so you can hear. I didn't hear plucks like that, I heard just the fingers.

Phillip: Well I heard something.

Researcher: Well I heard this hand, and that's okay. Okay are we ready? One two and three four...

(Play the exercise as a class)

Its short right? It ends kinda weird and awkwardly. You guys did a nice job though, and I think putting your fingers down before helped, it's like you practiced it with your fingers already. Lindsey...

Lindsey: I think we did really good, I think the last measure, we had....yeah

Rebecca: Yeah that was odd

Researcher: Yeah it just, it's odd, it is a little different so you have to be looking ahead.

Rebecca: I think it should have like ended on a half note.

Researcher: Okay, thank you, I will write to them and let them know. Katie...

Katie: I think it could have sounded better, but I think we did well since the first one is $\frac{3}{4}$ and it changes to $\frac{4}{4}$, so it's a little difficult to change to that.

Researcher: It did, and we made that change pretty well. Looking at number 3, still in G major, $\frac{4}{4}$, let's sing this one and have our fingers going with our left hand. Ready? Singing number 3. One two three four.

(Sing as class and place left hand fingers)

Hannah...?

Hannah: Since when did we turn into chorus?

Researcher: Singing is part of being a good musician, and it's helpful.

Rebecca: And also...

Researcher: It does help, I know that we are not a chorus, and I know that probably was not on pitch at all but I think it helps for you to sing through it a little bit, even more than sizzling to verbalize it a little bit more.

And second?

Hannah: My stomach keeps growling

Researcher: I'm sorry to hear that, let's try and play it please. I don't have a bow.

Pablo...

Pablo: I got cut, but I don't need a band aid.

Researcher: Okay, thank you

Lindsey: Here is a bow

Researcher: Thanks, I was gonna play but I will conduct.

Ready? Our feet are flat, we are not randomly giving me information please, I would like to conduct. Lindsey...

Lindsey: It's piano.

Researcher: It is piano, we have nice soft dynamics, it's in 4/4 and there is a repeat.

Together please, one two three four. (Play as a class)

Really nice guys, you did a very good job. Taylor....

Lindsey: I thought we did good.

Researcher: I thought we did too, um, any other comments, concerns? Phillip...

Phillip: Okay, we were okay

Researcher: Okay, thank you, Pablo...

Pablo: Yeah we should have done better on the dynamics.

Researcher: Yeah it could have been softer but overall it was very good. Number 4, sizzling and putting your fingers in their places. Number 4, excuse me, can we refocus please. Number 4, talk me through my stars. Lindsey...

Lindsey: D Major

Rebecca: 4/4

Pablo: Bow lifts

Katie: Dynamics are forte.

Researcher: There is a repeat. Are there any accidentals?

Students: No

Researcher: Good no accidentals, number 4, sizzling and finger placements, ready? Hannah, ready? Number 4, one two three four.
(Sizzle and place fingers as a class)
Very good, I like the finger placements because it's like you are practicing the piece. Right, your bow is not going, but your fingers are going and getting the practice. Pablo...

Pablo: We should do this more often.

Rebecca: No!

Researcher: Sight-reading?

Pablo: With the fingers.

Researcher: Yeah I think it is a great technique, so that might be something you incorporate next time you have a sight-reading test. 4, playing please, one two three four.

(Play through exercise as a class)

Why did we stop Hannah?

Hannah: I got lost

Researcher: Okay, Rebecca...

Rebecca: I think we did, I think It was okay, we just didn't count.

Researcher: I think the half note tied to an eight note are really tricky, its two and a half beats right, so you really have to be counting in your head, one and two and three and four.

Rebecca: It didn't seem tricky.

Researcher: No, I didn't seem like we didn't count at all, that is something we definitely need to work towards. Pablo...

Pablo: Maybe the next time this happens, like the half note then the eighth note, we should um, maybe practice that a little more in case we see them.

Rebecca: Maybe we should sizzle.

Researcher: We did sizzle.

Rebecca: Let's just sing it

Researcher: Why don't we try this one again, we won't take the repeat, and what I would like for you to do is tap your foot to the beat and clap the rhythm, so set your instrument down where you will be able to clap and tap at the same time. So your foot is tapping the steady quarter note, the one two three four, and then you are clapping the rhythm. So let's start from the beginning, you are clapping what you are playing.

Hannah: That's like impossible.

Researcher: No it's not you are keeping a steady beat with your foot, so let's go ahead and get that started, tapping your foot to the steady beat, three four, now we are clapping what we are going to play, ready go, one two three four. (Class taps foot and claps rhythms together) Feel a little bit better about that?

Rebecca: I got stuck at measure four

Researcher: Okay um, count with me, so we remember how we count, one two three and two three four three four... (And so on counting the rhythm) It's tricky.

Rebecca: It's tricky

Phillip: It's possible

Researcher: Try and count with me, count count count, ready...
(Count together as class)

It is hard with that many half notes and ties, cause then you are holding out a number and then which number are we on? Lindsey...

Lindsey: Can I just say something about how we did?

Researcher: Sure

Lindsey: We sounded terrible

Researcher: Okay, well let's play it again we will not take the repeat, let's play it again.

Phillip: Which one?

Researcher: Number 4

Phillip: Oh four, I thought we were doing 5

Researcher: That could be part of our issue, number 4, one two three four. (Play through as a class) That was so much better, I think that subdivision and counting really helped. I can't do it out loud for you, so that is something that you need to work on doing in your head. Lindsey.

Lindsey: We sounded good, ish

Researcher: We did sound good, Five! Half notes tied to half and dotted half notes. Yes....

Katie: The time signature changed from four-four to three four.

Researcher: Very good, we are going back into three four (gesture toward student)

Lindsey: There is a repeat.

Researcher: There is a repeat, Pablo...

Pablo: Um more ties.

Researcher: More ties, that is what this unit is on! Elizabeth...

Elizabeth: Mezzo piano.

Researcher: Good, Mezzo piano, still in D Major. Let's sing this one please. Leigh...

Leigh: Are we going to do the repeat?

Researcher: Uh, yes, and thank you for noticing signs, the endings. Singing! One two...and with your fingers, doing your fingers on your instrument, Singing please. One, two, three.... (Sing as a class). It is helpful if we participate.

Students: I did! I participated!

Researcher: It is not as helpful if you sit and not sing.

Students: I was fingering, I was fingering

Researcher: Okay, we were also trying that singing technique. Let's play please. Ready, one two three. (Play as a class) Phillip...

Phillip: Puedo en el bano, por favor?

Researcher: Si!

Lindsey: We sounded good.

Researcher: We did!

Hannah: Can we speak in Latin instead?

Rebecca: No one knows Latin

Researcher: No, Excuse me, let's not... Thank you. Number 6, Dotted half notes tied to half and dotted half notes. So we have lots of ties, very long. Three four, d major, mezzo piano and a repeat. We noticed all these things? Let's, um...

Jessica: Let's have a Wii Day! No wait, like week after next. Okay

Researcher: Thank you, uh number 6, placing our fingers down, let's um sing. One two three four (sing as a class). Oh I am sorry we are only in 3, let's try that again.

Rebecca: Can we just hum?

Researcher: If you want to hum, that is fine. One two three... (Sing as a class) let's um play it please. Are you alright Anna? Posture please, ready Georgia. Let's do this one together please, number 6. One two three... (Play as a class) Thank you, let's skip number 7 and take a look at 8. And then we should just have time for the Posttest. Number 8 is half notes tied to 8th notes. We struggled a little bit with that earlier. So...one two three and one two three and one (demonstrate counting and singing through piece) Is kinda what

we are doing. I am going to count the rhythm and you are going to be thinking it in your hand and working those fingers.

Rebecca: Can we count it?

Researcher: If you want to count it that is fine. Pablo...

Pablo: That is what I was talking about!

Researcher: Yes that is a very tricky thing. Number 8 singing please. One two three...

(Sing/count together) Let's play it, it is a little tricky.

Pablo: Can we do it again?

Students: No!

Researcher: Okay we won't do it again, number 8, playing please, one two three...

(Play as class) What was so hard about that?

Students: It was hard!

Students: It was really easy!

Students: It was terrific!

Researcher: So easy!

Jessica: It was the same thing over and over again

Pablo: It was so easy I forgot to forget

Researcher: Posttest, looking at number 10, um, pick your favorite, if it is singing through, if it is sizzling through, I am going to sizzle cause it gets a little high, so I am not going to try and sing the pitches. I am however going to still put my fingers in their place. Katie...

Katie: It goes back to g major.

Researcher: Piano, 4/4, g major. Elizabeth...

Elizabeth: I am not going to sing cause my voice hurts.

Researcher: That's fine, so sizzle. Phillip...

Phillip: Can we go like tum tum tum tum tum (like the tums commercial)

Researcher: If you want to use tum as your syllable that is fine. Number 10 ready, one two three four. Stop.

That is not correct. If you are going to pick tum as your syllable it has to be with the pitches. (Demonstrate for class). That is fine, but during that whole note I do not want to hear, tum to tum tum tum. Let's try it again. One two three four (various methods of working through as a class).

Leigh...

Leigh: It felt like we were doing a spiritual hmmm kinda thing.

Elizabeth: I feel light headed.

Researcher: Okay, thank you, let's play please. Take a deep breath so you don't pass out. 10 please quickly, please. One two three four... (Play together as a class). Raise your hand... Pablo

Pablo: Um, well it was not as horrible like terrible, and it was not superb or wonderful.

Researcher: It was not super, we could have done better. I think, um there are lots of different elements to ties, lots of different ways that we use ties, so you have to be counting with that. Any other comments? Hannah...

Hannah: Do you think we will get one of those (referring to the Fiesta-val flag in the back of the room)

Researcher: Yes

Hannah: What color is it going to be?

Researcher: I don't know.

Phillip: Orange

Jessica: Yellow, its gonna be yellow

Mary: What are we talking about?

Researcher: The flag. Um ladies and gentleman, hopefully you feel a little bit better about ties, or we have seen them now differently than maybe we have seen them before in our music. I hope you have a wonderful and safe winter break, Katie double check for pencils and folders, sight-reading books back to the piano.

Sight-Reading Lesson Plan 5 Transcript:

Researcher: Student Page 20. So this is our last large sight-reading lesson, our fifth lesson out of our little unit. Uh, today's topic is note values, long to short and short to long, really counting everything out. Our objects are to demonstrate an understanding of starts, sizzling, and understand and perform the long and short values.

Lindsey: That's a really big notebook. Is that like all your stuff?

Researcher: This is like one of two notebooks.

Rebecca: Why

Researcher: Because I have a lot of stuff.

Lindsey: I'm soo sorry Ms. Deen.

Researcher: Yeah ya know, it's okay, that is what a master's degree is all about. Let's

review our STARS, what was our S?

Phillip: Stars, slurs!

Researcher: Was our last S, what about our first S?

Rebecca: Sharps and Flats in our key signature.

Researcher: Our Key signature, good, sharps and flats in our key signature. What about the T of stars, Pablo...What are two of our musical terms that start with T.

Pablo: Um...

Phillip: Time

Researcher: Time signature and tempo right, what is our A?

Pablo: Accidentals!

Researcher: What about our R's, just through it out.

Phillip: Anything tricky

Rebecca: Rhythms

Researcher: Rhythm, our R stands for rhythm. What is our last S, we started with this one. Signs, Slurs, um, endings, dynamics, sharps and flats was our first S. Very good.

We did a great job last weekend at MPA, sizzling our judges were very impressed with that technique, so I know you know how to sizzle. Why do we sizzle? Someone raise your hand and tell me why. Pablo...

Pablo: So we can get the right length.

Researcher: Good so we can hold that rhythm out all the way. Good.

Phillip: Um so that we know like the rhythm, without playing it.

Researcher: Good so we are practicing that rhythm and hearing it in our head. Good

job. Let's take a look at unit 5, our Pretest, we are going to talk through our STARS, and um, sizzle. So first S, sharps and flats in our key signature, what do we have...Lindsey.

Lindsey: D Major

Researcher: F# and C#, good, what is our Time signature Rebecca.

Rebecca: 4/4

Researcher: Good, any accidentals Mary, scan down the whole way through our Pretest?

Mary: No

Researcher: No accidentals, very good, so D major, we like it we love it. Tricky rhythms, Hector, do you see anything tricky?

Pablo: Well the measure (sings the rhythms)

Researcher: Good so where we have that slur on the first two and then we go back to individual bows. Good, Signs, dynamics, anything in that last S Phillip?

Phillip: Well it goes from f to mp to mf to f.

Researcher: Very good, so everybody sees where that changes? Good, that was all of our STARS. Sizzling please, I want you to get your left hand fingers working so your left hand is getting that practice. One two three four (sizzle as a class). Good, I am hearing a lot of fingers working which is really good, cause it gives your left hand that practice. Let's try and play it. Notice those dynamics, nice and loud, then soft then medium loud, then back to loud. One two three four. (Play as a class). Leigh, how did we do?

Leigh: Well, I got lost, well I didn't get lost but I didn't have trouble with going

from here to there (indicates shift on bass).

Researcher: Right cause there is a shift for you thrown in there. Jessica...

Jessica: Well I think it was kinda hard, cause sometimes it was like half notes and then like eighth notes.

Researcher: Good, our unit this week is focused on note values, short to long and long to short, so that is really tricky when you go from a half note right into eighth notes, so really have to be counting in your head, it helps if we tap our foot. Phillip...

Phillip: Weee aren't the Los Angeles philharmonic.

Research: We are not, but thank you.

Elizabeth: We were close!

Rebecca: Wait what?

Researcher: They are one of the top 5 orchestras in the country. SO taking a look at number 2, we have a lot of half notes, we are still in the key of D major, this one is soft all the way across, still in 4/4. let's shadow bow and see how we do with this one, hold your bows up in the air, So this one we will be like counting and sizzling, so it will be like (demonstrate sizzle and shadow bow). Right let's try that all together. Ready, bows are straight up in the air, number 2, ready one two ready bow. Good that was good, let's play, nice and soft. One two three four. (Play as a class). Very good, do you feel like the shadow bowing helped, so your arm actually does the practice? Phillip...

Phillip: Well we were good, like we got the notes and stuff right but we didn't play

mezzo piano all the way through.

Researcher: Okay, it was a little loud maybe like a mezzo forte, but that is okay. You did much better with the whole notes, half notes and quarter notes. Number 3. Same thing, bows up in the air. (Sizzle and shadow bow together). That is hard.

Rebecca: Can we do that again?

Researcher: Yeah let's do that again. Okay, sizzling again with our bows up in the air. That is tricky those eighth notes come fast so I want you subdividing in your head. Ready, one and two and ready go. (Sizzle again as class). Good, be really careful on the slurs on the first two eighth notes, I saw a lot of people want to go back and forth. Let's give it a try, good posture, sit up nice and tall, feet are flat. One two three four (play as a class). Very good...Lindsey?

Lindsey: We could have done a better job.

Researcher: Eh, maybe, I think we did better because we sizzle through it two times, helped get those rhythms in your head a little more. Number 4, half notes to eighth notes, so now we are one two three and four and one two three and four and, (demonstrate counting). Let's give it a try, sizzling with bows up. One two number four. (Sizzle as class while I count out loud).
Key Signature.

Phillip: 4/4 and mezzo piano!

Researcher: Okay so that is our time and our dynamic, what about our key signature, Jessica...

Jessica: There are no sharps or flats. so...

Researcher: C, C major, there are no sharps or flats, nothing, f naturals, c naturals. So violins violas low 2 on your d and a strings, um Cellos two instead of three for your f naturals. Let's give it a try, feet are flat. Ready one two three four. (Play together as class). And that is is, right. (Sing the ending to demonstrate) Let's do just that last measure, ready cellos last bar, c naturals, one two c naturals. (Play last bar together). Much better, Lindsey...

Lindsey: That was bad.

Researcher: It wasn't that bad.

Phillip: We good except the ending we messed up the ending a lot.

Researcher: You just want to make sure that where ever your half note falls that I always gets two full beats, cause that I think is what tricked you up this time, sometimes the half note started on beat two and sometimes it started on beat one so you want to make sure you are counting the half note. Pablo...

Pablo: I think I messed up on the tempo a little bit.

Researcher: And that's okay, we are still learning right, we are sight-reading. Number 5, we are in $\frac{3}{4}$ and G major, so f#'s and C naturals. It is a forte, what about our last S, any signs we need to talk about? Jessica...

Jessica: There is a second ending.

Researcher: Very good there is a first and second ending, so we are going to play (demonstrate singing through song emphasis on the endings) Then we skip

the first ending and go to the second ending. Sizzling with bows up please, left hand fingers are working so it's like you are playing but not putting your two fingers together. One two three (sizzle and shadow bow together as class). Good, do the second ending again, 2nd ending of number five, sizzling. One two three. Excellent, let's play please, C naturals in the fourth bar please, c naturals. Ready, one two three (play as a class). Good most of us made that transition to our second ending pretty well. Endings are hard so you have to kinda train your eyes and look from the last beat to the first beat of the second ending so you know exactly where you are going.

Good, number 6, eighth notes to dotted half notes, talk to me about it, we should be on student page twenty one, Pablo...

Pablo: We start on beat four.

Researcher: Very good, we start on beat four it has a pick up, we start on beat four and the other three beats are in our last bar. What else do we need to talk about? Lindsey...

Lindsey: its in 4/4 and G major.

Researcher: 4/4, g major still, so f# and c naturals, mezzo forte, fabulous. Sizzling, I am gonna give you a one two three and you are in on four. Bows are up and left hand fingers are working. Ready, one two three (sizzle as class) Good Job, it is a little bit easier because the pattern is similar until about bar six. Ready, instruments are up, bows are on the string. One two three (play as a class). Excellent, moving on. Dotted quarter notes, eighth notes

to half notes. We are back in d major, it is four four, forte, there is a bow lift.

Rebecca: Wow

Researcher: Sizzling with our bows up in the air, you guys are doing awesome! One two three four (sizzle and shadow bow as class). Brava, ready, looking at number 7, one two three four (play as a class). Very good, it goes different places with the notes, we don't expect it to end like that. Make sure you are playing with good posture, our feet are on the floor. Number 8, we have two more exercises to go today, so I appreciate your continued focus. Number 8, dotted eighth notes to whole notes, lots of rhythms, Signs, what do we need to be talking about with our signs. Lindsey...

Lindsey: D major, and then there is a repeat sign and a bow lift.

Researcher: Repeat and bow lift, we are repeating. Hannah, what is our first dynamic?

Hannah: Our first dynamic is mezzo piano.

Researcher: very good, look at the first tied note in the first bar, they are going to be hooked. (Demonstrate vocally the slurs and hooks). So notice our articulations, that is part of our signs. Sizzling, bows up in the air, 8, back in g major, one two ready go (sizzle and shadow bow together). Very good, the last note you are going to hold it out for a full four beats, don't cut it short. Ready, one two three four (play as a class). Very good, posttest, we are going to see all of the elements that we just worked on in here.

Rebecca: There is no dots.

Researcher: Really? You have nothing with a dot?

Jessica: Yeah there is!

Rebecca: Really? Oh there it is

Researcher: Okay with the random chitter chatter, think it in your head.

Phillip: It's almost like you are talking to nobody.

Researcher: Okay stop talk to nobody, think in your head, for a minute, and just scan through your STARS, just do it in your head no words. I want to point out the bow lift at the end. Okay lets sizzle, bows up, fingers working on the left hand. It is long but we are almost done. (Sizzle posttest as a class). Down down, at the end. Everybody take a deep breath that was really long. Let's play. One two three four (play as a class). (Fail) Okay let's try again, subdividing in your head, that is a great way to count (demonstrate subdividing) Ready, one and two and three and four. (Play as a class while I subdivide out loud). Hannah, how did it go?

Hannah: Um awful.

Researcher: okay, what is one thing that we could do better?

Hannah: Well we weren't together and holding things out together.

Researcher: Right, so counting and holding notes out together, changing together. Mainly what I head was our whole note, we wanted to treat like a dotted half note and only hold to three. Right we weren't quite together.

Rebecca: The last line.

Phillip: I was lifting and nobody else was

Researcher: Right the last line is tricky. Pablo what's something we could have done better?

Pablo: I think we could have done better at listening to each other and counting.

Researcher: Right, I think one thing that could be really helpful for us, is to keep counting, keep that subdivision in your head. We are in four four so we know how long each measure has to be. I would like for us to try it again, and I am not going to snap or count, I would like for you guys to do the counting in your head or tapping your foot to keep a steady beat, but do it all in your head, okay. Lindsey...

Lindsey: Will you at least cut us off at the end, in case we don't end together?

Researcher: Well yeah I will...we will end together.

Lindsey: We will most likely not, there is a chance we will.

Jessica and Phillip: We will!

Researcher: Let's play the posttest again together. One two three four and (play the posttest together as a class). That was much better, please leave... Lindsey.

Lindsey: We did much better.

Researcher: We did. That was much better, please leave the books, that was our official last sight-reading lesson of the unit.

Pablo: Yay!

Researcher: Tomorrow sight-reading test, pull the silent instruments out, be picking a solo if you haven't chosen one, or working on a solo if you have. Wednesday, same thing, sight-reading test. Thursday and Friday we will pull out some music and work on a new piece for our spring concert, and yeah.

Thank you!

Individual Sight-reading Interviews:

Introductory interview:

Phillip:

Researcher: Good Morning

Phillip: Good Morning

Researcher: The first thing that I want to do is interview you about how you feel about sight-reading. We just talked about what sight-reading was...How do you feel about sight-reading, looking at a piece for the first time and being expected to play it to the best of your ability?

Phillip: I feel like I'm going to do terribly.

Researcher: What are some things that you will look for before you play?

Phillip: I will look for slurs and like the whatchamacallit, bowings.

Researcher: What are some things you will do before you start to play?

Phillip: I will pray to god.

Researcher: Is there anything in particular that you are worried about?

Phillip: everything

Researcher: Is there a musical element that you feel particularly confident about?

Phillip: no

Researcher: Are you nervous or excited?

Phillip: Nervous (Student plays Watkins-Farnum Performance Test)

Rebecca:

Researcher: Hi

Rebecca: Hi

Researcher: How do you feel about sight-reading, looking at a piece for the first time and being expected to play it to the best of your ability?

Rebecca: It's kinda hard because you don't know what the tempo is, but its kinda fun cause you can try to interpret what it would sound like

Researcher: What are some things that you will look for before you play?

Rebecca: Bow lifts and rest and slurs

Researcher: What are some things you will do before you start to play?

Rebecca: Um, like finger the notes, so yeah

Researcher: Is there anything in particular that you are worried about?

Rebecca: nope

Researcher: Is there a musical element that you feel particularly confident about?

Rebecca: Like something you do really well? Not sure

Researcher: Are you nervous or excited?

Rebecca: Sort of both. (Students performs Watkins-Farnum Performance Test)

Katie:

Researcher: How do you feel about sight-reading, looking at a piece for the first time and being expected to play it to the best of your ability?

Katie: I feel really excited because if I do well it's a really good accomplishment but if I don't do well I can keep trying harder and harder and obviously get to whatever my goal is.

Researcher: What are some things that you will look for before you play?

Katie: I look forward to any of the notes, if there are notes that I don't know yet, that I look forward to that, to know more about the music to know more about how, my methods, I'll look at the key signature and if it's different.

Researcher: What are some things you will do before you start to play?

Katie: I see the key signature, and I do the scale in that key signature for the warm up, I look at the tempo and clap it or hum it to myself and I'll use my bow, see if there are any bow lifts and shadow my bow

Researcher: Is there anything in particular that you are worried about?

Katie: Yes, if I don't do well then I'll feel bad about that

Researcher: Is there a musical element that you feel particularly confident about?

Katie: Um no not really

Researcher: Are you nervous or excited?

Katie: Nervous and excited (Student plays Watkins-Farnum performance test)

Mary:

Researcher: How ya doing today?

Mary: good

Researcher: How do you feel about sight-reading, looking at a piece for the first time and being expected to play it to the best of your ability?

Mary: I don't always like trying new things but its okay

Researcher: What are some things that you will look for before you play?

Mary: Normally things that I'm not very good at

Researcher: What are some things you will do before you start to play?

Mary: Well, normally write in any notes that I don't know or things that I'm not good at, things that will help me

Researcher: Is there anything in particular that you are worried about?

Mary: Um, sometimes I'm worried that I'm not going to play well or do the right notes.

Researcher: Is there a musical element that you feel particularly confident about?

Mary: no

Researcher: Are you nervous or excited?

Mary: I don't know

Hannah:

Researcher: Good Morning

Hannah: Good Morning

Researcher: How do you feel about sight-reading, looking at a piece for the first time and being expected to play it to the best of your ability?

Hannah: Um, like kinda depends on the piece, like if its two french dances then that's really hard and like if it's something like what we played when we first started than that will be easy

Researcher: What are some things that you will look for before you play?

Hannah: Um, tempo and like slurs and like if it's a half note, quarter note

Researcher: What are some things you will do before you start to play?

Hannah: Um, just like shadow bow, and like if there is a slur or something

Researcher: Is there anything in particular that you are worried about?

Hannah: If...hm....i don't know

Researcher: Is there a musical element that you feel particularly confident about?

Hannah: Um, I don't know, but there is like it kinda depends on the piece

Researcher: Are you nervous or excited?

Hannah: A little (Student plays the Watkins-Farnum performance test)

Jessica:

Researcher: Good Morning

Jessica: Good Morning

Researcher: How do you feel about sight-reading, looking at a piece for the first time and being expected to play it to the best of your ability?

Jessica: Um, uh it depends on how it looks, like if it looks like something I'm used to playing then it's okay

Researcher: What are some things that you will look for before you play?

Jessica: Um, maybe like rests or slurs, or like repeats

Researcher: What are some things you will do before you start to play?

Jessica: Um, I just gonna like finger it, I guess

Researcher: Is there anything in particular that you are worried about?

Jessica: Um, not really

Researcher: Is there a musical element that you feel particularly confident about?

Jessica: Well what's a musical element?

Researcher: Like you're really good at slurs, or checking the key signature, or playing rhythms, that kind of thing

Jessica: Well um, I don't really know, I guess I don't really have like a special thing

Researcher: Are you nervous or excited?

Jessica: No, Oh well um no! I'm not nervous but I guess I am excited. (Student plays the Watkins-Farnum performance test)

Elizabeth:

Researcher: How do you feel about sight-reading, looking at a piece for the first time and being expected to play it to the best of your ability?

Elizabeth: I kinda have a lot of mixed emotions about this, because I am kinda nervous about how hard the piece is gonna be and what it's gonna sound like, but I'm also really happy about it because we get to try something new, and a lot of fun.

Researcher: What are some things that you will look for before you play?

Elizabeth: I'll look for like what strings I need to play, if I need to have a mute on, If I need to do sharps, naturals, slurs, and any dynamics.

Researcher: What are some things you will do before you start to play?

Elizabeth: I will usually finger it, see if I can get the rhythm in my head, and what the tempo is

Researcher: Is there anything in particular that you are worried about?

Elizabeth: I really worried about sharps and naturals because I am not very good at that

Researcher: Is there a musical element that you feel particularly confident about?
Something that you do, that you are particularly good at?

Elizabeth: I feel pretty confident about everything truthfully

Researcher: Are you nervous or excited?

Elizabeth: I'm a little bit nervous. (Student plays the Watkins-Farnum performance test)

Leigh:

Researcher: Good Morning

Leigh: Hi

Researcher: How do you feel about sight-reading, looking at a piece for the first time and being expected to play it to the best of your ability?

- Leigh: Well like it depends on what the piece is, like if it's easy thing, like I think the first two or three of these will be, like if it's that then I don't mind it, but if it's a whole piece like we are gonna be doing at MPA, or Fiesta-val, or one of those, I think it's gonna be a bit tough, like a bit, I don't know, I always like a challenge though
- Researcher: What are some things that you will look for before you play?
- Leigh: Like what do you mean by that?
- Researcher: Is there anything on the page that you want to notice before you start?
- Leigh: Well like flats and how fast it goes, and fingerings, and like if I go this and it's supposed to be there
- Researcher: What are some things you will do before you start to play?
- Leigh: Well I'm gonna finger it out, cause that's what I plan on doing at MPA, or one of those, I always get those mixed up
- Researcher: Is there anything in particular that you are worried about?
- Leigh: About this, that I am going to mess up on one of them, and I guess miss something really simple that I um could of gotten
- Researcher: Is there a musical element that you feel particularly confident about?
Something that you are good at?
- Leigh: Well I am like good at the d major and sometimes the g major and sometimes the flats
- Researcher: Are you nervous or excited?
- Leigh: Nervcited (Student plays the Watkins-Farnum performance test)

Lindsey:

Researcher: Good Morning Lindsey

Lindsey: Hi

Researcher: How do you feel about sight-reading, looking at a piece for the first time and being expected to play it to the best of your ability?

Lindsey: I'm a little nervous but yeah I think it will be fun.

Researcher: What are some things that you will look for before you play?

Lindsey: Um bow lifts and rest and like the what major it's in and stuff

Researcher: What are some things you will do before you start to play?

Lindsey: I'll like finger it out and I'll try to see where the hard notes are and stuff

Researcher: Is there anything in particular that you are worried about?

Lindsey: Um, not really, just like that I will mess up

Researcher: Is there a musical element that you feel particularly confident about?

Lindsey: Not really

Researcher: Are you nervous or excited?

Lindsey: Um I'm a little excited and nervous. (Student plays the Watkins-Farnum performance test)

Pablo:

Researcher: How do you feel about sight-reading, looking at a piece for the first time and being expected to play it to the best of your ability?

Pablo: Well actually just a little nervous because I am just a little wobbly

Researcher: What are some things that you will look for before you play?

Pablo: Uh, probably my um finger positions

Researcher: What are some things you will do before you start to play?

Pablo: Oh, um, probably read over it

Researcher: Is there anything in particular that you are worried about?

Pablo: Hm, pretty much all my finger positions and my bowings

Researcher: Is there a musical element that you feel particularly confident about?

Pablo: Maybe...no I don't think so

Researcher: Are you nervous or excited?

Pablo: A little nervous (Student plays the Watkins-Farnum performance test)

Individual Sight-reading Test 1

Phillip:

Phillip: Is that how it is supposed to go? (Referring to the upside down sight-reading test)

Researcher: No, just leave it where it is for now, Okay Phillip, you will have 30 seconds to look at the piece before you start to play. What will you be looking for?

Phillip: I'm going to be looking for sharps, and, and, and repeats.

Researcher: Okay, why are you going to look for those things?

Phillip: Because, I don't like them.

Researcher: Okay, are you going to do anything in particular while looking through the piece?

Phillip: (shakes his head no.)

Researcher: Okay, what is the one element that you are worried about?

Phillip: Um, I don't know.

Researcher: Is there one element that you are confident will go well?

Phillip: Yes...

Researcher: Would you like to elaborate?

Phillip: How loud.

Researcher: Our dynamics?

Phillip: Mhmm.

Researcher: Great. Flip it over, you are going to be looking at number 2....so the section that is not blacked out, from A to the End. Here is your tempo....you get 30 seconds to look through it starting now.

Phillip: (plays test).

Researcher: Very good, how did you do?

Phillip: Terribly

Researcher: Why do you think that you did terribly?

Phillip: Because I didn't get any of the notes right.

Researcher: Okay, you didn't really have a strategy going into it, you said you were going to look at sharps and flats, and your repeats, did you do that?

Phillip: Yes, I did all that.

Researcher: Did you forget to do anything that you wanted to do.

Phillip: No

Researcher: Okay that is good. What did you do when you started to play?

Phillip: I don't know, I did my fingers.

Researcher: Okay and I noticed that you were tapping your foot in rhythm, that is really good. Were you counting or looking ahead in the piece.

Phillip: No

Researcher: If you had a second chance what would you like to have done better?

Phillip: Um everything.

Researcher: Okay, can you give me one thing that you would maybe like to do better?

Phillip: This slur.

Researcher: Okay good so that is something to work on. Is there something you would like to try for your next test?

Phillip: I don't know.

Researcher: Okay thank you Phillip.

Rebecca:

Researcher: Good Morning

Rebecca: Good Morning

Researcher: During your 30 seconds what specifically are you going to be looking for?

Rebecca: Um, the like slurs and the key signature so I can find the sharps and flats.

Researcher: Good, are you going to do anything particular while looking through the

piece?

Rebecca: Hmm, maybe look at the notes I'm not familiar with.

Researcher: Okay so look for unfamiliar notes. What is one element that you are worried about?

Rebecca: Hmm, The sharps and flats.

Researcher: Is there one element that you are confident will go well?

Rebecca: Um, no

Researcher: Okay, Here is your tempo, flip it over we are looking at Number 2. Yup so turn the whole page over. Flip it, flip, turn. A to the End. Here is your tempo and you get 30 seconds starting right now.

Rebecca: (play test)

Researcher: Very good, how did you do?

Rebecca: Um, okay

Researcher: Did you remember to look for your sharps and you slurs.

Rebecca: Um yeah I saw the two slurs and the sharps

Researcher: Very good, did you forget to do anything that you wanted to do?

Rebecca: Uh, no.

Researcher: Okay, what did you do when you started to play?

Rebecca: Um

Researcher: Just played, just started?

Rebecca: Just played

Researcher: Okay, were you counting or looking ahead at all?

Rebecca: Yes.

Researcher: If you had a second chance what would you have liked to have gone better?

Rebecca: Um, Um, the end, like the second line.

Researcher: Is there something you would like to try for the next test like one of those strategies we worked on last week.

Rebecca: I don't know

Researcher: not really. Okay Thank you.

Katie:

Researcher: Good Morning

Katie: Good Morning

Researcher: During your 30 seconds, what specifically are you going to be looking for?

Katie: I am probably going to use the method that I just learned, the STARS method. See if there are any sharps or flats and the tempo.

Researcher: Very good, are you going to do anything particular while looking through the piece?

Katie: I will probably tap my foot to the rhythm.

Researcher: Good, what is one element that you are worried about?

Katie: Um, holding out the half notes, the dotted half notes.

Researcher: Is there one element you confident about?

Katie: Um, No

Researcher: Okay, flip it over so we are looking at number 2, here is your tempo, and

you get 30 seconds to look through it.

Katie: (play through exercise)

Researcher: Very good, how did you do?

Katie: I thought I could have done better, but over all I thought I did well.

Researcher: Good, tempo is one thing to think about, like really keep it steady, because we had some quarter notes that we rushed and then some that we pulled back because we were like oh yeah I should be in a tempo.

Did you remember to talk through the STARS?

Katie: Um yeah because I noticed it was in C major and I had to make those naturals.

Researcher: Very good, did you forget to do anything that you wanted to do?

Katie: Um, I forgot to do the tempo, like you said, to really master the tempo.

Researcher: What did you do when you started to play?

Katie: I started to do the fingerings, I tapped my foot to the tempo, and that's all I did.

Researcher: Good, were you counting or looking ahead while you were playing?

Katie: Yeah, I was counting the notes and looking ahead in the piece.

Researcher: Good, if you had a second chance what would you like to have gone better?

Katie: Uh, the tempo holding out the dotted quarter notes and holding out our whole notes.

Researcher: Good, what is something you would like to try for our next test?

Katie: To do better at the rhythm.

Research: Good, Thank you Katie.

Hannah:

Researcher: Good Morning

Hannah: Good Morning

Researcher: During you 30 seconds, what specifically are you going to be looking for?

Hannah: Um, sharps and flats.

Researcher: Why?

Hannah: Because if it is a sharp and you play it like... (Demonstrates placing fingers in natural) then its going to sound, not good.

Researcher: Okay so we want to make sure we are playing the right notes. Are you going to try and do anything in particular while looking through the piece?

Hannah: Um well just like finger the notes on the strings.

Researcher: Okay, what is one element that you are worried about?

Hannah: Um, last time my bow kept slipping off my cello and it needed rosin, so...

Researcher: What is one thing that you are confident will go well?

Hannah: Um, some of the notes.

Researcher: Okay, we are going to pause for just a second... (Ask class to play softer while administering sight reading test)... Okay, go ahead and flip it over, we are looking at number 2. You get 30 seconds, it's A to the end, so the part that is not blacked out. Here is your tempo, your 30 seconds starts now. Okay ready!

Hannah: (play through exercise)

Researcher: Very good, how did it go?

Hannah: Uh, Um, not as good.

Researcher: Okay why do you feel that way?

Hannah: Cause like the rest, and then I noticed like a bow lift after I played it.

Researcher: Okay, um, did you remember to look for your sharps?

Hannah: Um, until I got to this measure.

Researcher: Which measure?

Hannah: Or one of those measures, um like somewhere near the end.

Researcher: Did you forget to do anything that you wanted to?

Hannah: Um, look for the um flats better, I guess

Researcher: What did you do when you started to play, were you counting, tapping your foot, counting in your head, keeping the rhythm, what were you doing?

Hannah: Counting in my head and the rest were like once it got to the end.

Researcher: If you had a second chance what would you like to have gone better?

Hannah: Um, done the rest better and the bow lift

Researcher: Is there something you would like to try for our next test?

Hannah: Probably just like look it over more.

Researcher: Okay, Thank you Hannah.

Mary:

Researcher: Hi

Mary: Hi

Researcher: During your 30 seconds, what specifically are you going to be looking for?

Mary: Any sharps or tempos I am not very good at.

Researcher: Okay, are you going to do anything in particular while looking through the piece?

Mary: Well normally I will start tapping my foot if I am not good at the tempo

Researcher: Okay, what is one element that you are particularly worried about?

Mary: I am not sure

Researcher: Okay, is there one element that you are confident will go well? Something you feel like you do really well? Like I do play all my slurs or...

Mary: No

Researcher: Okay, go ahead and flip it over we are going to look at number 2. You have 30 seconds, here is your tempo. (Begins to play before end of prep time)
Well hand on you still have time to look through it, you have about 10 more seconds to look through it before we start. Go ahead and take your mute off for me, thank you, whenever you are ready.

Mary: (plays through exercise)

Researcher: Very good, how do you think you did?

Mary: Very bad.

Researcher: Why?

Mary: Especially since it's the first time and I am not very good at sight-reading.

Researcher: And that's why we are doing this, we get a little bit better, we get a little bit more used to it. Did you remember to look for your sharps and look for those rhythms?

Mary: Yes

Researcher: Good, did you forget to do anything that you wanted to do?

Mary: I don't think I forgot but I think I just simply didn't do it really.

Researcher: What did you do when you started to play? Were you tapping your foot? Or counting in your head? What were you doing?

Mary: I was trying to count in my head, but I don't think that worked this time

Researcher: Okay, if you had a second chance, what would you like to have gone better?

Mary: The dotted quarter notes and the eighth notes.

Researcher: What is something that you would like to try for our next test?

Mary: Um get the slurs for the eighth notes.

Researcher: Okay so work on our slurs a little bit. Very good, thank you Mary.

Jessica:

Researcher: Good Morning Jessica

Jessica: Hi

Researcher: During your 30 seconds, what specifically are you going to be looking for?

Jessica: Like dotted half notes, or like dotted quarter notes, and like longer or kinda

like rhythm stuff

Researcher: Good, are you going to do anything particular while looking through the piece?

Jessica: Maybe like finger it or look at it sort of I guess

Researcher: What is one element that you are worried about?

Jessica: Um, maybe like, I don't know, if it's like two endings, with the second ending or something.

Researcher: Okay, is there one element that you are confident will go well?

Jessica: Um, uh, I don't know, not really

Researcher: Okay, flip it over, take a look at number 2, you are going to play A to the end, here is your tempo and you get 30 seconds to look through it. Okay ready!

Jessica: (plays through exercise)

Researcher: Good, How do you think you did?

Jessica: I kinda messed up on like, after the second, after the two, after the three rest and then I kinda like got it after the half notes.

Researcher: Good, Did you remember to look for those dotted rhythms that you were worried about?

Jessica: Well there wasn't any so...

Researcher: So you looked for them though right?

Jessica: Yeah!

Researcher: Good, did you forget to do anything that you wanted to?

Jessica: Oh, I uh forgot to do like bow lift and...not really

Researcher: Okay, what did you do when you started to play, were you tapping your foot, counting in your head?

Jessica: Um, well like when I looked at it before I was like fingering it, but I was like remembering it, and I was like trying to go with the rest, but there was a lot so it was kinda hard.

Researcher: Okay, if you had a second chance what would you like to have gone better?

Jessica: Maybe the section with all the rest.....and counting.

Researcher: Maybe just keeping our beat a little bit better, and counting. Good what is something that you will try for your next test?

Jessica: Um, maybe I will try like tapping my foot or something.

Researcher: Good that seems like a really good thing to try, Thank you Jessica

Jessica: Thank you!

Elizabeth:

Researcher: Hi Elizabeth

Elizabeth: Hi Ms. Deen

Researcher: During your 30 seconds, what specifically are you going to be looking for?

Elizabeth: Probably I am just going to look at the tempo and how the notes fit into it.

Researcher: Okay, good. Are you going to be doing anything in particular while looking at the piece?

Elizabeth: No, I will probably just run through it.

Researcher: Okay what is one element that you are worried about?

Elizabeth: I am really really bad at like slurs and dotted quarter notes and yeah

Researcher: Okay, is there one thing you are really confident will go well?

Elizabeth: I just hope I can do it

Researcher: Okay, go ahead and flip it over, we are going to look at number 2, A to the end, here is your tempo, and your 30 seconds starts now.

Elizabeth: (plays through exercise)

Researcher: Good Job, how do you think it went?

Elizabeth: I think it went okay.

Researcher: Good did you remember to look for those rhythms you talked about and kinda finger through?

Elizabeth: That's why I was tapping my foot, so...

Researcher: Good, did you forget to do anything that you wanted to do?

Elizabeth: I don't think so

Researcher: Okay, what did you do when you started to play, you said you were tapping your foot, were you looking ahead in your music, were you doing any...

Elizabeth: Yeah I was looking ahead, I was like if this is what is right after this, okay so...

Researcher: So you were kinda looking a beat ahead.

Elizabeth: Uh-huh

Researcher: Good. If you had a second chance, what would you like to have gone better?

Elizabeth: Just like the whole thing, just to see if I could get it perfect.

Researcher: Okay, what is something you would like to try for your next test?

Elizabeth: Maybe the sss kinda thing.

Researcher: The sizzling, good. One thing I do want to tell you is that with your dotted quarter notes, we are holding it out just a little bit too long. So one two and three four. Bah bah bah bah. We were kinda holding it out like a half note (demonstrate on bah). So keep that in your head, we talked about how to count it, one and two and, is that eighth note, so maybe work on our counting as well. Thank you Elizabeth.

Leigh:

Researcher: Good Morning

Leigh: Hi

Researcher: During your 30 seconds, what specifically are you going to be looking for?

Leigh: Um, basically how different count of the note is, if there is a sharp or not or just like what major it is in, d or c or g or what not.

Researcher: Good, are you going to do anything particular while looking through the piece?

Leigh: Um, just looking though what I said.

Researcher: Okay, is there one element that you are worried about?

Leigh: Um like the, if I have to go from second, or first to second position, that is

always really hard for me, so...

Researcher: Okay, and is there one element that you are really confident will go really well?

Leigh: Uh, I don't know, I have had a lot of experience in music so...

Researcher: Good, okay flip it over we are going to look at number 2, uh, there ya go, A to the end, here is your tempo. Your 30 seconds starts now. You ready?

Leigh: No (plays through exercise)

Researcher: Very good, how do you feel like it went?

Leigh: Well I didn't really know how it sounded, cause like I don't really know it, it sounded a bit low but other than that it was pretty easy.

Researcher: Okay, did you remember to look at your sharps and your flats and your tempos.

Leigh: Yeah and there wasn't really any second position, so that was good

Researcher: Good and you checked for your key. Did you forget to do anything that you wanted to do?

Leigh: Um, no

Researcher: Good. What did you do when you started to play, were you counting in your head?

Leigh: Well I was keeping the beat and like tapping my foot for every rest and what not, so...

Researcher: Good, if you had a second chance what would you like to have gone better?

Leigh: Um, I don't know, I think I did pretty well for the first time.

Researcher: Good, what is something you would like to try for your next test?

Leigh: Well first to just like see what major and what time signature.

Researcher: Good so kinda talk through that STARS strategy that we learned.

Leigh: Eh, kinda

Researcher: Okay, Thank you Leigh.

Lindsey:

Researcher: Hi Lindsey

Lindsey: Hi

Researcher: During your 30 seconds what specifically are you going to be looking for?

Lindsey: Sharps and flats and like stuff I don't really know.

Researcher: Good, are you going to do anything in particular while looking through it?

Lindsey: Just like look through the music to try and find a weird note.

Researcher: Okay, what is one element that you are worried about?

Lindsey: Um, probably like slurs and really high notes.

Researcher: Okay, what is one element that you are confident will go well?

Lindsey: Um, I don't know.

Researcher: Okay, flip it over take a look at number 2, A to the end, here is your tempo, you get 30 seconds to look through it. (Begins before end of study time) You still have time, take your time. Okay are you ready?

Lindsey: (plays through exercise)

Researcher: Very good, how do you think it went?

Lindsey: I think I did okay, could have been better.

Researcher: Okay, did you remember to look for your sharps.

Lindsey: Yeah.

Researcher: Did you forget to do anything that you wanted to do?

Lindsey: I Um, probably, I didn't see the bow lifts and stuff so I probably didn't, should have looked for those.

Researcher: Okay, um what did you do when you started to play, were you tapping your foot, counting in your head, looking ahead?

Lindsey: I was tapping my foot and kinda like look a beat ahead, but I am not so sure how that one worked.

Researcher: Okay, if you had a second chance, what would you like to have gone better?

Lindsey: Um, I think I should have held out, I should have made the eighth note shorter, and watched for the bow lifts and I don't know.

Researcher: Good, what is something that you would like to try for the next test?

Lindsey: Um, probably like fingering it all through and stuff.

Researcher: Good, one thing with your rhythms, the dotted quarter notes, we were holding it a little bit too long, cause if we think about the counts, one two and three four, we were kinda holding it like two, two and a half, so you want to think about that rhythm and how it counts and how long it really gets. Okay?

Lindsey: Okay

Researcher: Thank you Lindsey.

Pablo:

Researcher: Good Morning

Pablo: Good Morning

Researcher: During your 30 seconds, what specifically are you going to be looking for?

Pablo: I am going to be looking for, uh probably the notes.

Researcher: Okay, are you going to do anything in particular while looking through the piece?

Pablo: Hm, maybe use the new, the STARS.

Researcher: Good, what is one element that you are worried about?

Pablo: Um, maybe the dynamics, when it changes from piano and you have to get louder and softer.

Researcher: Okay, what is one element that you are confident will go well.

Pablo: Um I think, pretty much, the overall.

Researcher: Okay good, flip it over we are going to take a look at number 2, A to the end, the part that is not blacked out.

Pablo: Okay

Researcher: Here is your tempo and you get 30 seconds to look through it. Okay ready?

Pablo: (plays though exercise) Starts again after one bar.

Researcher: Good, How do you think you did?

Pablo: I think I did, like kinda in the middle.

Researcher: Okay, so not terrible, but maybe it could have been a little bit better?

Pablo: Yeah not terrible

Researcher: Did you remember to look through your notes, and look through that STARS technique?

Pablo: Uh-hm.

Researcher: Did you forget to do anything that you wanted to do?

Pablo: Um, I forgot to actually do the eighth notes, I was a little slow on that.

Researcher: Okay, what did you do when you started to play, were you counting in your head, looking ahead?

Pablo: Um I was kinda going with the rhythm and checking each note seeing how fast they were.

Researcher: Good, if you had a second chance, what would you like to have gone better?

Pablo: Well I would have probably fixed the 16th notes.

Researcher: The eighth note patten?

Pablo: Yeah

Researcher: Good, what is something you would like to try for your next test?

Pablo: Pretty much the same thing.

Researcher: Okay good, Thank you Pablo.

Individual Sight-Reading Test 2

Phillip:

Researcher: Good Morning Phillip

Phillip: Good Morning

Researcher: During your 30 seconds, what specifically are you going to be looking for?

Phillip: Um, I am going to be looking for the dynamics

Researcher: Okay good, why is that what you are going to be looking for?

Phillip: Because, I don't know

Researcher: Maybe because they are important, they affect the way we play?

Phillip: Yeah, they are important

Researcher: Okay, Are you going to do anything in particular while looking through the piece?

Phillip: Sizzle!

Researcher: Good, What a great technique! What is one element that you are worried about?

Phillip: Like, right here there are eight bars of rest.

Researcher: Okay, What is one element that you are confident will go well?

Phillip: The notes

Researcher: Okay, you will get 30 seconds to look through it, sizzle through it. Here is your tempo, your 30 seconds starts right now.

Phillip: (student begins to play)

Researcher: Oh I am sorry, flip it over and look at number 39. Sorry about that, let's give you 30 more seconds to look at the right exercise! B to the end.

Phillip: Just this?

Researcher: Yup, just B to the end.

Phillip: Okay

Researcher: You don't want to look through it anymore? You are ready?

Phillip: Mhmm. (student plays through exercise)

Researcher: Good, How did you do?

Phillip: Okay

Researcher: Did you remember to sizzle?

Phillip: No, I sizzled in my mind.

Researcher: No, well it's a good idea to sizzle out loud, so that you are physically making that motion, that sound okay. Did you forget to do anything that you wanted to do?

Phillip: No

Researcher: What did you do when you started to play? Were you counting, looking ahead, tapping your foot?

Phillip: I was tapping my foot.

Researcher: If you had a second chance, what would you like to have gone better?

Phillip: The rests.

Researcher: What is something you would like to try for your next test?

Phillip: I have another one, like right now?

Researcher: You have two more of these, not right now but like next week.

Phillip: Oh next week, okay

Researcher: So the next time that you individually sight-read.

Phillip: Like, sizzle

Researcher: Like actually sizzle out loud. Good, Thank you Phillip.

Rebecca:

Researcher: Good Morning

Rebecca: Good Morning

Researcher: During your 30 seconds, what specifically are you going to be looking for?

Rebecca: Um, sharps and flats in the key signature.

Researcher: Good, and why are you looking for those?

Rebecca: So that when I play it, it doesn't sound weird.

Researcher: Good, Are you going to do anything in particular while looking through the piece?

Rebecca: Um, finger it.

Researcher: What is one element that you are worried about? Just in general.

Rebecca: I don't know

Researcher: Slurs, rests, long notes, anything that you are worried about, anything, endings maybe.

Rebecca: Holding the notes out, if I don't hold them out long enough

Researcher: Good, is there one element that you are confident will go well?

Rebecca: No

Researcher: Alright, flip it over take a look at 39, it is b to the end here is your tempo, you get 30 seconds to look through it. Okay ready.

Rebecca: (student plays through exercise)

Researcher: Good, How did you do?

Rebecca: Okay

Researcher: Yeah, did you remember to look for your sharps and your flats?

Rebecca: Yeah, but there wasn't any, well there was right at the beginning.

Researcher: In our key signature right. But we didn't have any accidentals or anything. Did you forget to do anything that you wanted to do?

Rebecca: No

Researcher: You fingered through it while you were looking. Good, what did you do when you started to play? Were you tapping your foot looking ahead?

Rebecca: I was tapping my foot.

Researcher: If you had a second chance, what would you like to have gone better?

Rebecca: Um, maybe looked ahead to see when the rest were coming.

Researcher: What is something you would like to try for your next test?

Rebecca: Um...

Researcher: Is there a strategy that you would like to try next time, maybe something we have learned in class?

Rebecca: Maybe like the STARS

Researcher: Maybe talk through our STARS, thank you Rebecca.

Katie:

Researcher: Good Morning

Katie: Good Morning

Researcher: During your 30 seconds, what specifically are you going to be looking for?

Katie: I am looking for the sharps and flats in the key signature, anything I don't know, and some quarter rest are difficult, the bow lifts and the bow directions.

Researcher: Good, Are you going to do anything in particular while looking through the piece?

Katie: Um I like tapping my foot and now I am starting to clap it too, and I am going to be looking ahead in the music.

Researcher: What is one element that you are worried about?

Katie: Um, nothing in particular

Researcher: What is one element that you are confident will go well?

Katie: Um, I think the note accuracy.

Researcher: Good, go ahead and flip it over we are going to look at number 39, B to the end. Here is your tempo you get 30 seconds to look through it. Okay ready?

Katie: Yes, (student plays exercise)

Researcher: Good, How did you do?

Katie: I thought I did well

Researcher: Good, did you remember to, obviously you were clapping and tapping your foot through, and you did that all the way through playing as well.

Katie: Yeah

Researcher: Did you forget to do anything that you wanted to do?

Katie: No I think I did everything

Researcher: What did you do when you started to play? You were looking ahead, tapping your foot still.

Katie: Yes

Researcher: If you had a second chance, what would you like to have gone better?

Katie: Um the dynamics, to accent them better. And the intonation, to make the g's even higher to make the f's even higher.

Researcher: What is something you would like to try for your next test?

Katie: I'd like to use the stars method for my next test.

Researcher: Good, thank you Katie.

Hannah:

Researcher: Good Morning

Hannah: Good Morning.

Researcher: During your 30 seconds, what specifically are you going to be looking for?

Hannah: Um, like the rhythms and the rests, and um yeah.

Researcher: Good, Are you going to do anything in particular while looking through the piece?

Hannah: Um, probably finger it.

Researcher: Good, What is one element that you are worried about?

Hannah: The rests and the bow lifts

Researcher: Okay, is there one element that you are confident will go well?

Hannah: Uh, I don't know

Researcher: Okay, go ahead and flip it over, we are going to look at number 39, b to the end, here is your tempo and you get 30 seconds to look through it. Ready, you can open it up if that helps too, if that will make it easier you can open it up.

Hannah: I got it. (Plays through exercise)

Researcher: Good, how did you think it went?

Hannah: Pretty good

Researcher: Good, Did you remember to look for your dynamics and through your rhythms.

Hannah: Mhmm

Researcher: Did you forget to do anything that you wanted to do?

Hannah: Um, no.

Researcher: Good, What did you do when you started to play? Were you tapping your foot, looking ahead, counting in your head?

Hannah: Yeah, just like counting in my head and seeing the bow lift.

Researcher: Good so looking ahead for those elements. If you had a second chance, what would you like to have gone better?

Hannah: Um, probably, counting better on the...

Researcher: Good, What is something you would like to try for your next test?

Hannah: Um, same thing, just fingering or counting.

Researcher: Okay, you don't want to try anything new? Any of our strategies?

Hannah: Um...

Researcher: No is an acceptable.

Hannah: Then, no.

Researcher: Okay, thank you Hannah.

Mary:

Researcher: Good Morning

Mary: Good Morning

Researcher: During your 30 seconds, what specifically are you going to be looking for?

Mary: Nothing new

Researcher: Okay, so what does that mean?

Mary: Nothing in particular

Researcher: Not our key signature, not our rhythms

Mary: Not really

Researcher: Okay, Are you going to do anything in particular while looking through the piece?

Mary: No

Researcher: Alright, What is one element that you are worried about?

Mary: Slurs

Researcher: Okay, is there an element that you are confident will go well?

Mary: Not really

Researcher: Okay, flip over the page, we are going to look at 39, B to the end. Here is your tempo, you get 30 seconds to look through it.

Mary: (student plays exercise)

Researcher: Good, how do you feel about it?

Mary: Good

Researcher: Good, Did you remember to look at nothing?

Mary: Yeah

Researcher: And we didn't really do anything, so we didn't really forget to do anything because we kinda had no plan. Um, what did you do when you started to play? Were you looking ahead, tapping your foot, keeping the beat in your head?

Mary: I was trying to keep the actual beat, cause when I am on any instrument I tend to rush or play a wrong note.

Researcher: Well that's good, keeping a steady beat. If you had a second chance, what would you like to have gone better?

Mary: I think I cut my rest a little short so I could have made it a little longer.

Researcher: What is something you would like to try for your next test? Any of our new strategies, or counting out loud, anything different than what you did today?

Mary: Simply making sure I get the right notes, cause my fingers slide a little.

Researcher: Okay, thank you Mary

Jessica

Researcher: During your 30 seconds, what specifically are you going to be looking for? Why?

Jessica: Um, sharps and flats since I am not like the best at that, and, um, rest.

Researcher: Good, Are you going to do anything in particular while looking through the piece?

Jessica: I am going to like, kinda like finger it and count.

Researcher: Good, What is one element that you are worried about?

Jessica: Um if there is repeats in it because I kinda get lost with the second ending.

Researcher: Okay, is there one element that you are confident will go well?

Jessica: Um, yeah, I don't know, I guess I am good at counting sometimes.

Researcher: Good, flip it over, we are going to take a look at number 39. B to the end. Here is your tempo, you get 30 seconds to look through it.

Jessica: Okay

Researcher: Ready?

Jessica: (student plays through exercise)

Researcher: How do you feel about it?

Jessica: That was easy

Researcher: Good, so we feel like we did well.

Jessica: Yes

Researcher: Did you remember to look for your sharps and look through your rests?

Jessica: Yes but there was no sharps, but there were rests. And there is an f#

Researcher: Good, Right so we have a key signature, but we didn't have any accidentals.

Jessica: Yeah

Researcher: Did you forget to do anything that you wanted to do?

Jessica: No

Researcher: Okay, What did you do when you started to play? Were you keeping a beat, counting in your head, looking ahead?

Jessica: I was like keeping the beat because like I remembered when I was in the 30 seconds before when I was playing it, but I wasn't actually playing it.

Researcher: So you were going through it in rhythm with the notes.

Jessica: Yeah

Researcher: Good, if you had a second chance, what would you like to have gone better?

Jessica: Um, I don't know I thought that was pretty good

Researcher: It was so maybe we didn't have a whole lot of room for improvement and that's okay. What is something you would like to try for your next test? A different strategy maybe, or just keep doing what you are doing.

Jessica: I guess like the first test, like the harder ones you need to keep counting, and like not lose your tempo.

Researcher: Good so hold onto our tempo a little bit better.

Jessica: Yeah

Researcher: Good job, thank you Jessica

Jessica: Thank you

Elizabeth:

Researcher: Hi

Elizabeth: Hi

Researcher: During your 30 seconds, what specifically are you going to be looking for?
Why?

Elizabeth: Just like STARS as you would say.

Researcher: Good, so that technique that we have talked about. Are you going to do anything in particular while looking through the piece?

Elizabeth: Nope, just gonna do STARS and look through in my head.

Researcher: Okay, What is one element that you are worried about?

Elizabeth: Slurs or dotted quarter notes.

Researcher: What is one element that you are confident will go well?

Elizabeth: I just hope it all goes well.

Researcher: Here is your tempo, well flip it over we are going to look at 39, b to the end, here is your tempo and you get 30 seconds to look it over. Ready?

Elizabeth: Yup

Researcher: Okay

Elizabeth: (student plays through exercise)

Researcher: How do you feel about it?

Elizabeth: I feel like I did okay on it, not great but okay.

Researcher: Okay, what is something you could fix maybe that kept it from being okay.

Elizabeth: I tapped my foot a lot but that usually gets me off on my bowings.

Researcher: Okay, so maybe counting in our head instead of tapping our foot, maybe that will help with our multitasking. Did you remember to look through your STARS?

Elizabeth: Mhmm

Researcher: Did you forget to do anything that you wanted to do?

Elizabeth: I think I missed a bow lift.

Researcher: Okay so that is something we want to look at a little bit. Good. What did you do when you started to play you were tapping your foot but said you were having a hard time with that, were you also counting in your head or...

Elizabeth: I was trying to count in my head but it was kinda difficult too...

Researcher: Good, so that is something to work on. If you had a second chance, other than the bow lift, what would you like to have gone better?

Elizabeth: Just want the whole thing to go better.

Researcher: What is something you would like to try for your next test, a different strategy from today?

Elizabeth: No I think the STARS works really well

Researcher: Okay good, Thank you Elizabeth

Leigh:

Researcher: Good Morning

Leigh: Hi

Researcher: During your 30 seconds, what specifically are you going to be looking for?

Leigh: Um, I'm gonna look for rest, and the measures, and the time signatures.

Researcher: Good, Are you going to do anything in particular while looking through the piece?

Leigh: Well I am gonna try and look through and keep the rhythm

Researcher: Good, What is one element that you are worried about?

Leigh: Well like I said before in the other ones of these, the shifts.

Researcher: Right like our shifts

Leigh: Yeah that is always really hard

Researcher: What is one element that you are confident will go well?

Leigh: Well just like, I don't know, It seems pretty easy so...

Researcher: Okay, flip it over we are going to look at 39, b to the end, here is your tempo, you get 30 seconds to look through it. Ready?

Leigh: (student plays through exercise)

Researcher: How do you feel about it?

Leigh: That was easy

Researcher: It was easy, so we feel like we did pretty well.

Leigh: Yes, I think I could have done better on the rest and stuff.

Researcher: Okay, Did you remember to look through those sharps and for the positions.

Leigh: (nods head yes)

Researcher: Did you forget to do anything that you wanted to do?

Leigh: no

Researcher: What did you do when you started to play?

Leigh: Well I was tapping through the rhythms and counting out all the beats.

Researcher: Yeah, I could see that you were counting it and making sure everything was held out, that is really good. If you had a second chance, what would you like to have gone better?

Leigh: Well I like to have not made the um half notes, into dotted notes.

Researcher: Okay, What is something you would like to try for your next test, is there another strategy that you would like to try?

Leigh: No I like the strategy that I have.

Researcher: Okay, thank you Leigh

Lindsey:

Researcher: Good Morning

Lindsey: Hi

Researcher: During your 30 seconds, what specifically are you going to be looking for?

Lindsey: Uh, sharps and flats and like bow lifts and rest I think

Researcher: Good, Are you going to do anything in particular while looking through the piece?

Lindsey: I am going to try to like finger through it all the hard spots

Researcher: Good, What is one element that you are worried about?

Lindsey: Um, not really

Researcher: What is one element that you are confident will go well?

Lindsey: Not really

Researcher: Okay, flip it over we are going to take a look at number 39, b to the end, here is your tempo, you get 30 seconds to look through it. (Addressing the class: let's let Lindsey play, then you guys can start to pack up) Ready?

Lindsey: (student plays through exercise)

Researcher: Good, How do you feel?

Lindsey: That was really easy.

Researcher: That was really easy, so you feel like it went well?

Lindsey: Yeah

Researcher: Good, Did you remember to look through your sharps the rests the bow lifts.

Lindsey: Yes

Researcher: Did you forget to do anything that you wanted to do?

Lindsey: I don't think so.

Researcher: What did you do when you started to play?

Lindsey: I was counting out the notes as I went so I wouldn't hold them too long or too short.

Researcher: Good, Yeah I could see us moving with the rhythm, making sure we were holding everything out and were counting everything out. If you had a second chance, what would you like to have gone better?

Lindsey: Um, I don't think so

Researcher: What is something you would like to try for your next test, is there a new strategy you would like to try out?

Lindsey: Um, maybe like finger through it all like I did.

Researcher: Okay, Thank you

Pablo:

Researcher: Good Morning

Pablo: Morning

Researcher: What are you going to do during your 30 seconds? What are you going to be looking for?

Pablo: I am going to be looking for the dynamics and pretty much the tempo.

Researcher: Are you going to do anything in particular while looking through the piece? Tap your foot, finger through the notes, shadow bow?

Pablo: Yeah I am probably going to tap my foot.

Researcher: Good, What is one element that you are worried about?

Pablo: Mh, maybe the rests at the end.

Researcher: Good, What is one element that you are confident will go well?

Pablo: I think pretty much overall.

Researcher: Good, flip it over, we are going to look at 39, b to the end, here is your tempo, you get 30 seconds to look through it.

Pablo: (student plays the exercise)

Researcher: Good, how do you feel about it?

Pablo: Very good

Researcher: Good, Did you remember to look through those rests and sharps and flats, everything you talked about?

Pablo: Yup

Researcher: Good, is there anything you forgot to do?

Pablo: Nope

Researcher: What did you do when you started to play, I noticed you were tapping your foot, were you counting in your head, looking ahead a note?

Pablo: I was kinda doing both, tapping my foot and counting in my head.

Researcher: Good, that is a great way to hold out our rhythms. If you had a second chance, what would you like to have gone better?

Pablo: No, not really

Researcher: good, what is something you would like to try for your next test, a new strategy perhaps or are you pretty happy with what you are doing?

Pablo: Um, pretty happy with what I am doing.

Researcher: Okay good, Thank you Pablo.

Individual Sight-Reading test 3

Phillip:

Researcher: Good Morning Phillip

Phillip: Good Morning

Researcher: During your 30 seconds, what specifically are you going to be looking for?

Phillip: I am going to be looking for, rests, and, quarter notes, and eighth notes, and sixteenth notes, and slurs, and the $\frac{3}{4}$, $\frac{4}{4}$'s and things like that, and the fortes, and anything else.

Researcher: Good so lots of different rhythms...Good, so your dynamics, your time signatures, your tempos, all your rhythms, lots of good things. What are you going to do while you look through the piece today?

Phillip: I am going to try to sizzle.

Researcher: Great, what is one element that you are worried about?

Phillip: I am worried about, the...I am worried about the, I am worried about the slurs.

Researcher: Okay, is there one thing you are confident will go well?

Phillip: Um, the um, half notes

Researcher: Great, good, okay flip it over, we are going to look at 21, A to B, here is your tempo, you get 30 seconds to look it over. Ready?

Phillip: (Student plays exercise)

Researcher: Very good, how do you feel?

Phillip: Terrible

Researcher: Why do you feel terrible?

Phillip: Because I did everything wrong.

Researcher: Okay, did you, you sizzled, that was great! Did you remember to check for all those different rhythms that you talked about, the key signature?

Phillip: Uh-huh.

Researcher: Good Job, did you forget to do anything that you wanted to do?

Phillip: Um, no, I forgot to do the bow lift at measure four.

Researcher: Okay, what did you do when you started to play, were you still tapping your foot or counting in your head?

Phillip: I was tapping my foot.

Researcher: Good, if you had a second chance, what would you like to have gone better?

Phillip: Everything

Researcher: Okay, what is something that you would like to try for your next test?

Phillip: Sizzle Louder.

Researcher: Okay, thank you Phillip.

Rebecca:

Researcher: Good Morning

Rebecca: Oh, Good Morning

Researcher: What are you going to do during your 30 seconds?

Rebecca: I guess I will sizzle through it.

Researcher: Good, that is something different that we haven't tried before. Are you going to be looking for anything in particular?

Rebecca: Mhh, sharps and flats in the key signature and if it's like g major or d major.

Researcher: Good, what is one element that you are worried about?

Rebecca: Um, I guess the rhythms, if I play the rhythm right.

Researcher: What is one element that you are confident will go well.

Rebecca: Maybe slurs.

Researcher: Okay, Alright, you are going to flip it over, take a look from A to B, this is your tempo, and you have 30 seconds to look it over. Ready?

Rebecca: (Student plays exercise)

Researcher: How do you feel like it went?

Rebecca: Okay.

Researcher: Did you remember to sizzle?

Rebecca: Yeah but really quietly

Researcher: Okay, quietly but you still did it which is good. And you checked for your sharps and flats and what key we were in?

Rebecca: Uh-huh.

Researcher: Did you forget to do anything that you wanted to do?

Rebecca: No

Researcher: Okay, what did you do when you started to play, were you tapping your foot or counting in your head?

Rebecca: I tapped my foot and kinda counted one two three four.

Researcher: Okay good, if you had a second chance what would you like to have gone better?

Rebecca: Um like the rest and where the notes aren't staccato but I still played them staccato.

Researcher: Good so paying a little more attention to how the notes are written. Good job. What is something you would like to try for your next test?

Rebecca: Um, just look at the notes, yeah like look at the notes and see if they have a half note or other stuff.

Researcher: Okay, good, thank you.

Katie:

Researcher: Good Morning

Katie: Good Morning

Researcher: During your 30 seconds, what specifically are you going to be looking for?

Katie: I am going to be looking for the sharps and flats, um, use the STARS method on it look for any accidentals and the dynamics, and for the key signature.

Researcher: Good, are you going to do anything in particular?

Katie: I am going to sizzle, the new method that you taught us.

Researcher: Good, what is one element that you are worried about?

Katie: Um any half notes or whole notes so I can hold them out the value to it.

Researcher: What is one element that you are confident will go well.

Katie: Probably the key signature, to have the right D's and A's and C#'s.

Researcher: Good. Alright are you ready?

Katie: Yes

Researcher: Okay, here is your tempo, you get 30 seconds to look it over, flip it over, you are looking from A to B. Okay whenever you are ready.

Katie: (Student plays exercise)

Researcher: Very good, how do you feel about it?

Katie: I did an F# instead of an F natural so that could have been better, um the rest to hold it out less than I did, and to make them more staccato.

Researcher: Okay, did you remember to sizzle?

Katie: Um yes, but I did it quietly.

Researcher: Good but you were still going through that motion and holding things out. Good job. Did you forget to do anything that you wanted to do?

Katie: Um, I think I forgot to look at the key signature to know that all those are naturals except the Bb.

Researcher: Okay, what did you do when you started to play?

Katie: I tapped my foot and tried to count the rhythms.

Researcher: Good, if you had a second chance what would you like to have gone better?

Katie: I would have held out the notes more than I held out the rest.

Researcher: What is something you would like to try for your next test?

Katie: Probably clap through them instead of sizzle.

Researcher: Okay, thank you.

Hannah:

Researcher: Good Morning Hannah

Hannah: Good Morning

Researcher: What are you going to look for during your 30 seconds?

Hannah: Um, slurs and rest and bow lifts.

Researcher: Are you going to do anything in particular?

Hannah: Um, finger the notes and like count in my head.

Researcher: Good, what is one element that you are worried about?

Hannah: Um, maybe the rest if I skip a rest or something.

Researcher: Is there one element that you are confident will go well?

Hannah: Um, I don't know.

Researcher: Okay, go ahead and flip it over, we are going to look from A to B. Here is your tempo, you get 30 seconds to look over it. Okay are you ready?

Hannah: (Student plays exercise)

Researcher: Okay, how do you feel like it went?

Hannah: Not good.

Researcher: Okay, why not?

Hannah: Because it sounded like choppy.

Researcher: Okay, did you remember to put your fingers down and count through it in your head?

Hannah: Uh huh

Researcher: Did you forget to do anything that you wanted to do?

Hannah: Um, No

Researcher: Okay, what did you do when you started to play, were you still tapping your foot or counting in your head?

Hannah: Yeah counting in my head and then remembering the fingerings.

Researcher: Okay good, if you had a second chance what would you like to have gone better?

Hannah: Probably the staccato

Researcher: Okay, what is something you would like to try for your next test?

Hannah: Looking more at the dynamics and the sharps and flats.

Researcher: Okay, thank you.

Jessica:

Researcher: Hi

Jessica: Hi

Researcher: During your 30 seconds what specifically are you going to be looking for?

Jessica: Um, rests and like dotted quarter notes and dotted half notes and that kinda stuff and like different things.

Researcher: Are you going to do anything in particular while playing, I mean, while looking through the piece?

Jessica: Um, just like, well you said to like try something different.

Researcher: Try something different, so what is one thing you are going to try out different today?

Jessica: Maybe like tapping my foot, because I didn't do that last time.

Researcher: Okay good, what is one element that you are worried about?

Jessica: Um, second endings or like repeats cause it like goes right into a whole nother thing.

Researcher: Right our endings, what is one thing you are confident will go well?

Jessica: Um, I don't know.

Researcher: Okay, go ahead and flip it over, you are going to take a look at A to B, here is your tempo, you get 30 seconds.

Jessica: Okay

Researcher: Ready?

Jessica: (Student plays exercise)

Researcher: How do you think it went?

Jessica: I don't think it went well

Researcher: Why?

Jessica: Because it sounded weird

Researcher: Okay so maybe the rhythm and our articulation is a little different maybe not what we were expecting.

Jessica: Yeah

Researcher: Okay, did you remember to tap your foot while you looked through?

Jessica: Uh huh

Researcher: Did you forget to do anything that you wanted to do?

Jessica: I got confused because for the first part it was like the same, but then I like started doing like 4th fingers, I don't know it like changed a lot.

Researcher: Okay, what did you do when you started to play, did you continue to tap your foot?

Jessica: I like, I kinda like, cause it was like kinda slow thing so I just like, I don't know....

Researcher: Counted in your head and made sure you didn't play through the rests?

Jessica: Yeah

Researcher: If you had a second chance what would you like to have gone better?

Jessica: Maybe, um, I don't know if was like putting, I don't know, cause like my fingers were up here instead of like here.

Researcher: Okay, so maybe our intonation, making sure we play in tune.

Jessica: Yeah

Researcher: Good, what is something you would like to try for your next test?

Jessica: Um, maybe I could like say it out loud instead of in my head.

Researcher: Okay, that would be a good thing to try, Thank you Jessica.

Elizabeth:

Researcher: Good Morning

Elizabeth: Hi

Researcher: During your 30 seconds, what are you going to be looking for?

Elizabeth: Um, Just the STARS pretty much, and anything that looks difficult.

Researcher: Good, are you going to do anything in particular while you look through it today?

Elizabeth: I might sizzle, I have no idea

Researcher: Good, what is one element that you are worried about?

Elizabeth: Slurs or dotted quarter notes

Researcher: Okay, what is one element that you are confident will go well?

Elizabeth: I just hope that it all goes well

Researcher: Okay good. Alright, flip it over, you are going to look from A to the end, here is your tempo, you get 30 seconds. Okay are you ready?

Elizabeth: (Student plays exercise)

Researcher: How do you feel like it went?

Elizabeth: Pretty good

Researcher: Good, what did you do when you started to play?

Elizabeth: I kept tapping my foot and kept fingering in my head

Researcher: Did you remember...you were sizzling very nicely.

Elizabeth: Yup

Researcher: Did you forget to do anything that you wanted to do?

Elizabeth: Nope

Researcher: Good so you looked through all those STARS and got it all in your head?

Elizabeth: Yep

Researcher: Good Job. If you had a second chance what would you like to have gone better?

Elizabeth: Um pretty much the whole thing.

Researcher: Okay. Is there something you would like to try for your next test?

Elizabeth: I don't know.

Researcher: Okay, there is not a method that you want to try out or something different from what you have done today?

Elizabeth: I just like doing the sizzling because it helps me a lot.

Researcher: Good, Okay, Thank you.

Leigh:

Researcher: Good Morning

Leigh: Hi

Researcher: Okay, during your 30 seconds what specifically are you going to be looking for?

Leigh: Um like what the like time key and the, just like if it has a repeat and just like the average stuff that you look for.

Researcher: Good, what are you going to do, or is there anything in particular that you are going to do today? Something that you want to try?

Leigh: Um no, I'm gonna try and keep the beat.

Researcher: Okay, what is one element that you are worried about?

Leigh: Like I said, like in the past, like the shifts and then um, I don't, I'm not like a really big fan of joined notes like 4 beats or whole notes.

Researcher: Okay, is there one element that you are confident will go well?

Leigh: I mean I um like the bass and it's kinda easy, so as long as it's not one of those hard...

Researcher: Something will go well.

Leigh: Yeah

Researcher: Okay, go ahead and flip it over, we are going to look from A to the end, or A to B, excuse me. This is your tempo, you get 30 seconds. Okay ready?

Leigh: No, but okay (Student plays exercise)

Researcher: Good, how do you feel like you did?

Leigh: Horrible

Researcher: Why?

Leigh: Well, it's been a while since I played on a bass, it's been like a week

Researcher: Okay so maybe we are not as warmed up as we should be. Did you remember to tap your foot and keep that beat?

Leigh: Yeah

Researcher: And you remembered to look through and check that key signature.

Leigh: Yeah

Researcher: Did you forget to do anything?

Leigh: No

Researcher: What did you do when you started to play?

Leigh: Well I tried to keep the rhythm and like tap my foot and notice the note

Researcher: Okay, if you had a second chance what would you like to have gone better?

Leigh: Everything

Researcher: There is nothing in particular like our rest or...

Leigh: Well yes, I guess counting

Researcher: Okay, is there something that you would like to try for your next test something different?

Leigh: No

Researcher: Okay, thank you.

Lindsey:

Researcher: Hi Lindsey

Lindsey: Hi

Researcher: During your 30 seconds, what specifically are you going to be looking for?

Lindsey: Um, Rests, bow lifts, um, like sharps and flats.

Researcher: Okay, is there anything in particular that you are going to do?

Lindsey: I'm gonna like hum it and tap my foot.

Researcher: Good, what is one element that you are worried about?

Lindsey: Um, I'm not really sure, probably like rest, to make sure that I hold them long enough.

Researcher: Okay, is there one element that you think will go well?

Lindsey: Um no, not really

Researcher: Okay, go ahead and flip it over, you are going to look from A to B, this is your tempo, you get 30 seconds. Okay ready?

Lindsey: (Student plays exercise)

Researcher: Good, how do you feel?

Lindsey: I think I did really bad.

Researcher: Why?

Lindsey: Because I think I, um, like I wasn't, I didn't count, I don't think I held the rest long enough, and like, or I did them too long, and maybe the notes too.

Researcher: Okay so maybe our tempo we could have stayed in our tempo a little better.

Lindsey: Yeah the tempo wasn't very good.

Researcher: Okay, did you remember to hum through, I could hear you hum a little bit.

Lindsey: Yeah I was doing it quietly.

Researcher: And you checked... made sure you checked for all your sharps and flats and the tricky rhythms, everything that you were worried about.

Lindsey: I honestly don't remember

Researcher: Did you forget to do anything that you wanted to do?

Lindsey: Um, no

Researcher: What did you do when you started to play?

Lindsey: Um well I was tapping my foot and yeah

Researcher: If you had a second chance what would you like to have gone better?

Lindsey: Um I think I could have worked on the tempo more I think that would have gone better.

Researcher: Okay, what would you like to try for your next test, anything different or...

Lindsey: Um, no.

Researcher: Okay, Thank you.

Pablo:

Researcher: Hi

Pablo: Hi

Researcher: During your 30 seconds, what are you going to be looking for?

Pablo: I am going to be looking for, um, the dynamics and the tempo and rests.

Researcher: Good, are you going to do anything in particular while looking through the piece today?

Pablo: Um, probably gonna be sizzling.

Researcher: Good, is there one element that you are worried about?

Pablo: Hmm, not really

Researcher: Is there one element that you are confident will go well?

Pablo: Pretty much overall

Researcher: Okay good, flip it over, take a look from A to B, this is your tempo, you get 30 seconds. Okay are you ready?

Pablo: (Student plays exercise)

Researcher: How do you feel?

Pablo: Pretty good

Researcher: Did you remember, I heard you sizzle a little so that was good, and you checked for your dynamics and everything that we talked about. Good

Pablo: Uh huh.

Researcher: Did you forget to do anything that we talked about?

Pablo: Um, no not really

Researcher: Okay, when you started to play what did you do?

Pablo: I um, I looked at the um, to see how fast the notes were, and yeah

Researcher: Good, if you had a second chance what would you like to have gone better?

Pablo: Probably the dynamics, I was a little um, high, not high but loud.

Researcher: A little bit louder than piano, good. Is there something that you would like to try for you next test?

Pablo: Um, pretty much the same thing.

Researcher: Did the sizzling help, do you think?

Pablo: Yes

Researcher: Good, thank you.

Individual Sight-Reading Test 4

Phillip:

Researcher: Good Morning

Phillip: Good Morning

Researcher: During your 30 seconds, what specifically are you going to be looking for?

Phillip: I am going to be looking for, I don't know, anything tricky...STARS

Researcher: Okay, good. Are you going to do anything in particular while looking through the piece?

Phillip: Well I am going to, tap my foot.

Researcher: Okay, what is one element that you are worried about?

Phillip: Like the eighth notes, and the sixteenth notes.

Researcher: Okay, what is one element that you are confident will go well?

Phillip: I don't know.

Researcher: Okay, go ahead and flip it over, remember you can't make a sound on your instrument. Just the beginning, 78, beginning to A, here is your tempo and you get 30 seconds. Okay whenever you are ready.

Phillip: (student plays exercise)

Researcher: Thank you, How did you do?

Phillip: Okay

Researcher: Did you remember to tap your foot and look through your STARS?

Phillip: Yes

Researcher: Good, did you forget to do anything that you wanted to do?

Phillip: No

Researcher: Okay, when you started to play, what were you doing?

Phillip: I was, moving my bow.

Researcher: Okay, you were still tapping your foot though right? That's good. If you had a second chance, what would you like to have gone better?

Phillip: Um, I would have made the bow rest a little shorter, and played mezzo forte.

Researcher: Okay, very good. Is there something you would like to try for your next test?

Phillip: I don't know

Researcher: Okay, Thank you.

Rebecca:

Researcher: Okay, During your 30 seconds, what specifically are you going to be looking for?

Rebecca: The sharps and flats and like what if its 4/4 or 3/4 , like time signature.

Researcher: Very good, are you going to do anything in particular while you look through the piece?

Rebecca: Um, I will probably finger and then sizzle quietly.

Researcher: Good, what is one element that you are worried about?

Rebecca: Um, probably the rhythm or sharps if I don't like, I don't know if I don't put my finger in the right place.

Researcher: What is one element that you are confident will go well?

Rebecca: The slurs or ties

Researcher: Okay good, go ahead and flip it over, we are going to look at 78, right there at the bottom, here is your tempo and you get 30 seconds. Okay you ready?

Rebecca: (Student plays the exercise)

Researcher: Good, how do you feel?

Rebecca: It was okay

Researcher: Did you remember to look through your sharps and flats and those tricky rhythms?

Rebecca: There are no sharps or flats in this one.

Researcher: Right, so F sharp or F natural.

Rebecca: F...Natural

Researcher: F natural, right. Did you forget to do anything that you wanted to? I didn't really hear you sizzling!

Rebecca: Yeah

Researcher: What did you do when you started to play, I noticed that you were tapping your foot, were you doing anything else?

Rebecca: I was counting in my head.

Researcher: Good, if you had a second chance what would you like to have gone better?

Rebecca: I would have sizzled in the beginning and then, um, the ties, I would make sure I did those a little better.

Researcher: Okay, what is something you would like to try for your next test?

Rebecca: Um, maybe count while I do the fingers before, and yea.

Researcher: Okay, good, thank you.

Katie:

Researcher: During your 30 seconds, what specifically are you going to be looking for?

Katie: I am going to be looking for any sharps or flats, the key signature to determine the sharps or flats, the notes to play the right notes, um.

Researcher: Are you going to do anything in particular while you look through the piece?

Katie: I am going to sizzle through which is a new technique you taught us, and usually I just tap my foot automatically.

Researcher: Good, is there one element that you are worried about?

Katie: Um, probably if my intonation is right because usually that is a problem for me.

Researcher: Okay, is there one element that you are confident will go well?

Katie: Um, probably the note accuracy, that I will play the right notes.

Researcher: Okay, good, go ahead and flip it over, you are going to take a look at 78 that first line, here is your tempo, you get 30 seconds to look it over. Okay are you ready?

Katie: (Student plays through exercise)

Researcher: Good, how did you do?

Katie: I thought I did well from what I expected myself to do.

Researcher: Good, did you remember to sizzle and check your key signature and everything?

Katie: Yeah I remembered, because it is C major so I remember to play the f naturals, I kind of stumbled on that part a little bit because I am not used to that.

Researcher: Okay, did you forget to do anything that you wanted to do?

Katie: I did not forget anything, I just added extra, I started humming to myself and putting my fingers down.

Researcher: Good, when you started to play, what did you do, were you counting in your head, still tapping your foot?

Katie: I was doing a combination of humming to myself, sizzling, tapping my foot and putting my fingers down.

Researcher: Good, If you had a second chance, what would you like to have gone better?

Katie: Um, probably the note values, maybe hold out those dotted half notes longer.

Researcher: Okay, what is something you would like to try for your next test, anything different?

Katie: Usually just look for the dynamics, cause I wasn't paying attention to that.

Researcher: Okay good, thank you.

Katie: You're welcome.

Hannah:

Researcher: Okay, during you 30 seconds, what specifically are you going to be looking for?

Hannah: Um, bow lifts, and like repeats and second endings and things like that.

Researcher: Good, are you going to do anything in particular while looking through the piece?

Hannah: Um, finger the notes on the cello strings.

Researcher: Good, is there an element that you are worried about?

Hannah: Um, sometimes bow lifts because sometimes miss them and then see them after I play the notes.

Researcher: Okay, is there an element you are confident will go well?

Hannah: No

Researcher: Okay, go ahead and flip it over, take a look at 78 at the bottom, that first line, here is your tempo, you get 30 seconds. Okay ready?

Hannah: (Student plays exercise)

Researcher: Good, how did you do?

Hannah: Um, okay.

Researcher: Did you remember to, I noticed you were fingering through a little bit. Did you remember to check for all those endings and the bow lifts and everything?

Hannah: Yes

Researcher: Did you forget to do anything that you wanted to do?

Hannah: Nope.

Researcher: Good, what did you do when you started to play, were you counting in your head or tapping your foot?

Hannah: Yeah

Researcher: Okay, if you had a second chance what would you like to have gone better?

Hannah: Um, probably held out the notes a little more.

Researcher: Okay, is there something that you would like to try for your next test?

Hannah: The same thing, fingering and looking though.

Researcher: Okay, thank you.

Mary:

Researcher: Okay, during your 30 seconds, what specifically looking for?

Mary: The things that I normally screw up on.

Researcher: Like?

Mary: Sometimes I play sharps for naturals, and sometimes I will slur things that I am not supposed to.

Researcher: Okay, are you going to do anything in particular while you look through the piece?

Mary: Probably either tap my foot or just finger it.

Researcher: Okay, what is one element that you are worried about? Maybe those slurs like you already mentioned.

Mary: Yeah

Researcher: Okay, what is one element that you are confident will go well?

Mary: Sometimes I get my eighth notes good, but sometimes I mess up on those.

Researcher: Alright, go ahead and flip it over, it is that first line of 78 on the bottom, here is your tempo, you get 30 seconds to look through it. Okay, ready?

Mary: (Student plays through exercise)

Researcher: Good, how do you feel?

Mary: Good

Researcher: Good! Did you remember to check for all of those elements that give you a hard time?

Mary: Yup

Researcher: Did you forget to do anything that you wanted to do?

Mary: Nope

Researcher: Okay, um, what did you do when you started to play, were you still tapping your foot to the rhythm, were you counting in your head?

Mary: For those two dotted half notes I tapped my foot, but otherwise no.

Researcher: Okay, if you had a second chance what would you like to have gone better?

Mary: I think I would have liked to be more precise about counting the quarter notes.

Researcher: Okay, good. What is something you would like to try for your next test?

Mary: Probably just the same thing because it seems to be working.

Researcher: Okay, thank you.

Jessica:

Researcher: Hi

Jessica: Hi

Researcher: During your 30 seconds, what specifically are you going to be looking for?

Jessica: Um, like, tricky fingerings maybe, like and like um, eighth notes and like, because like, when we did that before it was kinda hard cause it was like half notes and quick eighth notes that kinda thing.

Researcher: Right. Are you going to do anything in particular while you look through the piece, tap your foot?

Jessica: No like shadow bow.

Researcher: Okay good, what is one element that you are worried about? Probably those rhythms were it was long to fast?

Jessica: Yeah

Researcher: Good, is there an element that you are confident will go well?

Jessica: Um maybe, if there is a repeat, I got better at that.

Researcher: Good, go ahead and flip it over, you are going to take a look at that first line of 78, here is your tempo, you get 30 seconds.

Jessica: Okay, I think I am ready!

Researcher: Okay

Jessica: (Student plays through exercise)

Researcher: Good, how do you feel about it?

Jessica: Um, I started, I got the bowing kinda wrong, cause I did a lift at the first one when I wasn't supposed to, so I kinda messed up.

Researcher: Okay good, did you remember to look through all those rhythms that you talked about?

Jessica: Yeah

Researcher: Did you forget to do anything that you wanted to do?

Jessica: I don't know I was kinda counting wrong at first, so maybe count better.

Researcher: What did you do when you started to play were you tapping your foot, still counting in your head? What were you doing?

Jessica: Um, I don't know if I was tapping my foot or not, I was like counting the rest and the quarter notes cause it wasn't like that hard.

Researcher: Good, if you had a second chance what would you like to have gone better?

Jessica: Um, I don't know maybe look at the bowings and that kinda stuff.

Researcher: Okay, what is something you would like to try for your next test?

Jessica: I like the shadow bowing, and maybe do the fingerings as well.

Researcher: Okay, cool, thank you

Jessica: Thank you!

Elizabeth:

Researcher: During your 30 seconds, what specifically are you going to be looking for?

Elizabeth: Um, just kinda like the STARS and looking through everything.

Researcher: Good, are you going to do anything in particular while you look through the piece?

Elizabeth: No.

Researcher: You are not going to tap your foot or...?

Elizabeth: I will probably tap my foot because I like the tempo.

Researcher: Okay, what is one element that you are worried about?

Elizabeth: Like slurs or dotted quarter notes.

Researcher: Okay, is there one element that you are confident will go well?

Elizabeth: I just hope it all goes well.

Researcher: Okay, alright go ahead and flip it over, we are going to take a look at that spot at 78, here is your tempo, you get 30 seconds.

Elizabeth: Okay

Researcher: You still have 15 more seconds...

Elizabeth: Okay

Researcher: Okay

Elizabeth: (Student plays through exercise)

Researcher: How do you feel about it?

Elizabeth: I feel pretty good about it

Researcher: Good, did you remember to look through it for the key signature and tricky rhythms?

Elizabeth: Uh-huh.

Researcher: Good, did you forget to do anything that you wanted to do?

Elizabeth: Nope, I was tapping my foot like this.

Researcher: What did you do when you started to play? I noticed you were still tapping your foot, were you doing anything...

Elizabeth: I was counting like one two three, because I didn't want to speed up or slow down.

Researcher: Good, and your rhythm stayed really consistent, so I think that really helped you, and makes a big difference. If you had a second chance is there anything you would like to have gone different?

Elizabeth: Nope

Researcher: Is there something you would like to try for your next test, anything different?

Elizabeth: Maybe sizzle while I tap my foot.

Researcher: Okay, good, thank you.

Leigh:

Researcher: Alright, during your 30 seconds, what specifically are you going to be looking for?

Leigh: Oh, like the time signature, the notes what thingy it's in...

Researcher: ...the key signature...

Leigh: ...yeah,that was what I was looking for, sorry. And then to see if there are slurs or anything hard or anything, or shifts.

Researcher: Good, are you going to do anything in particular while looking through the piece?

Leigh: I'm going to keep the beat and Do the fingering while I go through.

Researcher: Is there an element that you are worried about?

Leigh: Um, like I said before, the second...

Researcher: Like the shifts and positions. Good, is there an element that you are confident will go well?

Leigh: Well I like the bass and it's cool so I think I will do good on this, hopefully.

Researcher: Good, go ahead and flip it over, we are going to look at 78, here is your tempo, you get 30 seconds.

Leigh: Okay

Researcher: Ready?

Leigh: (Student plays through exercise)

Researcher: Good, how do you feel about it?

Leigh: It was good.

Researcher: Did you remember to, it kinda seemed like you were talking through the STARS, all the things we were had learned about, did you look through all of that?

Leigh: Yeah

Researcher: Did you forget to do anything that you wanted to do?

Leigh: Not really, but I did notice that there were two bow lifts, so yeah

Researcher: Good, and we did those I noticed that. When you started to play what were you still counting in your head or doing anything...

Leigh: ...I was trying to keep the beat and tap my foot to keep the tempo.

Researcher: Good, if you had a second chance, anything you would like to have gone better?

Leigh: Well, no, I mean, there is always room for improvement, so yeah.

Researcher: Okay, is there something you would like to try for your next test?

Leigh: Um, I would like to do the STARS more, I found that really helpful.

Researcher: Good, and you can talk through that out loud, like you can speak that out loud too if that is helpful. Thank you.

Lindsey:

Researcher: During your 30 seconds, what specifically are you going to be looking for?

Lindsey: I am going to be looking for the accidentals, and the STARS.

Researcher: Good, are you going to do anything in particular?

Lindsey: I am going to tap my foot and finger it.

Researcher: Is there one element that you are worried about?

Lindsey: Um, probably like if I have to hold something out for a really long time, just to make sure I hold it out.

Researcher: Is there one element that you are confident will go well?

Lindsey: Um, not really.

Researcher: Okay, go ahead and flip it over, you are going to take a look at the first line of 78, here is your tempo. Okay, ready?

Lindsey: (Student plays through exercise)

Researcher: Very good, how do you feel?

Lindsey: I think I did pretty good.

Researcher: Good, I heard you mumbling a little bit so I am guessing that you remembered to go through your STARS?

Lindsey: Yeah

Researcher: Good, did you forget to do anything that you wanted to do?

Lindsey: I don't think so.

Researcher: Good, what did you do when you started to play?

Lindsey: Um, well I was tapping my foot and I was trying to count it all out.

Researcher: Good, if you had a second chance what would you like to have gone better?

Lindsey: Um, I think I could have maybe done better on the slurs and stuff.

Researcher: Good, is there something you would like to try for your next test?

Lindsey: Um, no.

Researcher: Okay, thank you.

Pablo:

Researcher: During your 30 seconds, what specifically are you going to be looking for?

Pablo: Well I am going to be looking for dynamics, and um, how fast each note goes.

Researcher: Good, are you going to do anything in particular while you look through the piece?

Pablo: I am going to be tapping my foot and while playing, and, yeah.

Researcher: Okay, is there one element that you are worried about?

Pablo: Maybe slurs, maybe?

Researcher: One element that you are confident will go well?

Pablo: Pretty much overall.

Researcher: Okay, go ahead and flip it over. You are going to take a look at that first line of 78, here is your tempo, you get 30 seconds. Okay, ready?

Pablo: (Student plays exercise)

Researcher: Good, how did you do?

Pablo: Um, I didn't really do the best, because I was supposed to end with a down bow and I ended up with an up bow, and I kinda messed up at the end.

Researcher: Okay, did you remember to tap your foot and look for all the things you looked for?

Pablo: Yes

Researcher: Good, did you forget to do anything that you wanted to do?

Pablo: Well, I forgot to play the A.

Researcher: Okay, um, when you started to play, I noticed you were tapping your foot, were you doing anything else?

Pablo: Um, I was making sure each note is a specific amount of time that you play.

Researcher: Very good, if you had a second chance what would you like to have gone better?

Pablo: Well the ending down bow, and probably, the 3rd to last measure.

Researcher: Okay, what is something you would like to try for your next test?

Pablo: Pretty much the same thing, look at each note and the dynamics.

Researcher: Cool, okay, thank you.

Individual Sight-reading Test 5

Phillip:

Researcher: Good Morning

Phillip: Good Morning

Researcher: During your 30 seconds, what specifically are you going to be looking for?

Phillip: Everything

Researcher: Okay, anything in particular?

Phillip: No

Researcher: Okay, are you going to do anything in particular while you are looking through?

Phillip: Sizzle

Researcher: Great, what is one element that you are worried about?

Phillip: Um, I don't know

Researcher: Okay, is there one element that you are confident will go well?

Phillip: I don't know

Researcher: Okay, go ahead and flip it over, take a look at those first two lines, ish, here is your tempo, you get 30 seconds. Okay, whenever you are ready.

Phillip: (Student plays exercise)

Researcher: Thank you, how do you feel?

Phillip: Okay

Researcher: Did you remember to sizzle? I could hear you sizzling!

Phillip: Uh-huh

Researcher: Good, did you remember to look for everything?

Phillip: Yeah

Researcher: Did you forget to do anything?

Phillip: Yeah

Researcher: What's that?

Phillip: I didn't end on a down bow at the end.

Researcher: Okay, what did you do when you started to play? Were you still tapping your foot, counting in your head, what were you doing?

Phillip: Nothing, I was talking in my head, I mean tapping my foot.

Researcher: If you had a second chance what would you like to have gone better?

Phillip: Some of the notes.

Researcher: Okay, um, and that is our last test, so there is nothing really to try for next time. Thank you.

Rebecca:

Researcher: Hi

Rebecca: Hello

Researcher: During your 30 seconds, what specifically are you going to be looking for?

Rebecca: Uh, sharps and flats in the time signature.

Researcher: Are you going to do anything in particular while you look through the piece?

Rebecca: I am going to sizzle this time and count in my head, and do the finger the notes.

Researcher: Good, what is one element that you are worried about?

Rebecca: The sharps and flats, if I don't, um, put my fingers in the right place.

Researcher: Okay, is there one element you are confident will go well?

Rebecca: Um, ties or slurs.

Researcher: Okay good, go ahead and flip it over, here is your tempo, you get 30 seconds. Ready?

Rebecca: (Student plays exercise)

Researcher: Very good, how do you feel about it?

Rebecca: It was okay

Researcher: Did you remember to sizzle?

Rebecca: Yes

Researcher: And you looked for your sharps and flats?

Rebecca: Yes

Researcher: Good, did you forget to do anything that you wanted to do?

Rebecca: Um, no

Researcher: Okay, what did you do when you started to play? Were you still tapping your foot or...

Rebecca: I was tapping my foot and counted, still counted in my head.

Researcher: Good, if you had a second chance what would you like to have gone better?

Rebecca: The first line, I kinda messed up so I would like to do that a little better.

Researcher: Okay, good, thank you.

Katie:

Researcher: Hi

Katie: Hi

Researcher: During your 30 seconds, what specifically are you going to be looking for?

Katie: I am going to be using the STARS method to look for the sharps and flats in the key signature and see if there is anything unfamiliar.

Researcher: Good, are you going to do anything while you look through the piece?

Katie: Um, I am going to tap my foot, put my fingers down and I would like to sizzle.

Researcher: Good, is there one element that you are worried about?

Katie: Um, probably the dynamics and also like I said before the intonation.

Researcher: Good, is there one element that you are confident will go well?

Katie: Um, I think the dynamics, because I am more aware of it that I was before.

Researcher: Good, go ahead and flip it over, here is your tempo, and you get 30 seconds. Okay are you ready?

Katie: (Student plays exercise)

Researcher: Good, how do you feel about it?

Katie: I thought it went really well.

Researcher: Did you remember to sizzle and put your fingers down?

Katie: Yes

Researcher: Did you forget to do anything that you wanted to do?

Katie: Um, I think I needed to hold out the notes longer.

Researcher: Okay, what were you doing when you started to play? Were you tapping your foot or counting in your head?

Katie: Yeah I was doing...I was tapping my foot a counting in my head.

Researcher: If you had a second chance what would you like to have gone better?

Katie: I think it went well, it was much harder than I expected so I am glad I didn't have any trouble.

Researcher: Great, thank you.

Hannah:

Researcher: Okay, during your 30 seconds what specifically are you going to be looking for?

Hannah: Um, like the same thing, bow lifts and rest and...

Researcher: Good, are you going to do anything while you look through the piece?

Hannah: Finger the notes and yeah.

Researcher: Good, what is one element that you are worried about?

Hannah: Um, sometimes like holding the notes and the rest out for the full value that it's supposed to be.

Researcher: Okay, is there one element that you are confident will go well?

Hannah: Uh, no.

Researcher: Okay, go ahead and flip it over, here is your tempo, you get 30 seconds. Ready?

Hannah: (Student plays exercise)

Researcher: Good, how did it go?

Hannah: Um, okay

Researcher: Did you remember to put your fingers down, tap your foot while you looked through?

Hannah: Uh-huh

Researcher: Did you forget to do anything?

Hannah: Um, nope

Researcher: Okay, what did you do when you started to play? Were you still tapping your foot?

Hannah: Yeah

Researcher: If you had a second chance, what would you like to have gone better?

Hannah: Um, the second to last measure, like the long.

Researcher: The dotted quarter note? One thing I would like you to think about is your tempo, you started really really fast. So you have that time to really get that tempo in your system, and then when you start to play hold on to that tempo, because you doubled it, so you want to just hold onto it. Thank you.

Mary:

Researcher: Hi

Mary: Hi

Researcher: During your 30 seconds, what specifically are you going to be looking for?

Mary: Sharps and flats

Researcher: Good, are you going to do anything in particular while you look through it?

Mary: I'm going to tap my foot while I finger it

Researcher: Good, what is one element that you are worried about?

Mary: Messing up on sharps and flats or slurs.

Researcher: Okay is there one thing you are confident will go well? Like holding on to our tempo or, holding notes out long enough, anything?

Mary: Sometimes I will be okay on those things, but sometimes I will mess up.

Researcher: Okay, go ahead and flip it over. Here is your tempo, you have 30 seconds to look at it. Okay, ready?

Mary: (Student plays exercise)

Researcher: Very good, how do you feel about it?

Mary: I think I messed up on the bowings a lot.

Researcher: Okay, did you remember to tap your foot and put your fingers down?

Mary: Uh-hum

Researcher: Did you forget to do anything that you wanted to do?

Mary: Nope

Researcher: What did you do when you started to play? Were you tapping your foot, keeping that rhythm?

Mary: I was trying to, but knowing that it was quarter notes I kinda automatically stopped.

Researcher: Okay, if you had a second chance what would you like to have gone better?

Mary: I would like the slurs to go better because I think that's what I maybe messed up on.

Researcher: Okay, one thing to try is to maybe shadow bow. Right, so you get that motion in your arm, right. Thank you.

Jessica:

Researcher: Hi

Jessica: Hi

Researcher: During your 30 seconds, what are you going to be looking for?

Jessica: I am going to be looking for like maybe 8th notes and those, that thing, those like hooky bow things, or those tricky 8th notes.

Researcher: Okay like tough rhythmic patterns?

Jessica: Yes!

Researcher: Okay, are you going to do anything in particular?

Jessica: Um, like shadow bow, and today I am going to like finger.

Researcher: Good, what is one element that you are worried about?

Jessica: Um, I think, I think maybe like repeats, well I have gotten better at that but sorta...

Researcher: Right, but it's still something you want to check for...is there one element you are confident will go well?

Jessica: Um, well, I am going to, I hope counting, but I am not sure.

Researcher: Okay, go ahead and flip it over, here is your tempo, you get 30 seconds.

Jessica: Okay, I'm ready.

Researcher: Okay

Jessica: (Student plays through exercise)

Researcher: Very good, how do you feel?

Jessica: I thought that was good.

Researcher: Did you remember to put your fingers down and shadow bow?

Jessica: Yes

Researcher: Did you forget to do anything that you wanted to do?

Jessica: Nope

Researcher: Okay, I noticed you were still tapping your foot as you started to play, were you doing anything else?

Jessica: Um, like, I got time to play the whole song, well not play but ya know, so I was like remembering...

Researcher: Good, if you had a second chance what would you like to have gone better?

Jessica: I thought it was good.

Researcher: It was good, thank you.

Elizabeth:

Researcher: Hi

Elizabeth: Hi

Researcher: During your 30 seconds, what specifically are you going to be looking for?

Elizabeth: For the STARS.

Researcher: Good, are you going to do anything while you look through?

Elizabeth: Probably tap my foot

Researcher: Good, is there an element that you are worried about?

Elizabeth: Not really

Researcher: Is there an element you are confident will go well?

Elizabeth: I just hope it all goes well.

Researcher: Okay good, go ahead and flip it over, here is your tempo, you get 30 seconds.

Elizabeth: Okay

Researcher: Ready?

Elizabeth: (Student plays exercise)

Researcher: Good, how do you feel about it?

Elizabeth: Pretty good

Researcher: Did you remember to look through your STARS?

Elizabeth: Yes

Researcher: Did you forget to do anything that you wanted to do?

Elizabeth: Nope

Researcher: Okay, I noticed that you were tapping your foot while you played, were you doing anything else while you played?

Elizabeth: I just kinda looked through and thought if this was here this was here.

Researcher: Good, if you had a second chance is there anything you would like to have gone better?

Elizabeth: Nope

Researcher: That was very good, thank you.

Leigh:

Researcher: During your 30 seconds, what are you going to be looking for?

Leigh: Well, I am going to be going over the STARS method, so basically everything that is in the STARS.

Researcher: Good, are you going to do anything in particular while you look through it?

Leigh: Well I am going to see what the time signature and the key measure.

Researcher: Okay, is there an element that you are worried about?

Leigh: Just shifts and anything like, well yeah that.

Researcher: Is there one element you are confident will go well?

Leigh: Well besides the shifts, if there are fast beats.

Researcher: Okay, go ahead and flip it over, here is your tempo, you get 30 seconds.
Ready?

Leigh: (Student plays exercise)

Researcher: Good, how do you feel about it?

Leigh: I could have done a lot better on the ending.

Researcher: Okay, did you remember to look through your STARS and look for those shifts?

Leigh: Uh-huh

Researcher: Good, did you forget to do anything that you wanted to do?

Leigh: No

Researcher: Good, when you started to play were you still tapping your foot or counting in your head?

Leigh: Uh yeah I was counting in my head and kinda doing both.

Researcher: So other than the ending, if you had a second chance what would you like to have gone better?

Leigh: Um, yeah kind of, well I would have liked the whole piece to go a little better.

Researcher: Okay, one thing that I would suggest is really keep that steady tempo, because we started going just a little bit faster, so you want to just hold on to that beat. Okay, thank you.

Lindsey:

Researcher: During your 30 seconds, what specifically are you going to be looking for?

Lindsey: Like the sharps and flats, repeats and like the STARS

Researcher: Good, are you going to do anything in particular while you look through?

Lindsey: I am going to finger the notes out

Researcher: Okay, is there one element that you are worried about?

Lindsey: Like the, if there are whole notes and stuff that I hold them out like the note and keep the tempo and stuff.

Researcher: Okay, is there one element you are confident will go well?

Lindsey: No not really

Researcher: Okay, go ahead and flip it over, this is your tempo, and you get 30 seconds. Okay are you ready?

Lindsey: Yeah (Student plays exercise)

Researcher: Good, how do you feel about it?

Lindsey: I messed up on the notes, so I think I could have done a lot better.

Researcher: Okay, did you remember to look through your STARS?

Lindsey: Um, yeah

Researcher: Good, did you forget to do anything that you wanted to do?

Lindsey: Um, no

Researcher: When you started to play, were you tapping your foot, counting in your head?

Lindsey: I was like tapping my foot kind of

Researcher: Okay, if you had a second chance what would you like to have gone better?

Lindsey: I think I could have done better on the eighth notes, like getting the right notes.

Researcher: Okay good, thank you.

Pablo:

Researcher: Hi

Pablo: Hello

Researcher: During your 30 seconds, what specifically are you going to be looking for?

Pablo: I am going to be looking for um, slurs and tempo and the dynamics

Researcher: Good, are you going to do anything in particular while you look through?

Pablo: Well I am going to be tapping my foot, make sure each note, has each time you play it.

Researcher: The value?

Pablo: Yeah the value

Researcher: Good, what is one element that you are worried about?

Pablo: Not really anything

Researcher: Okay, is there one element you are confident will go well?

Pablo: Overall

Researcher: Okay good, go ahead and flip it over, here is your tempo and you get 30 seconds to look it over. Okay ready?

Pablo: (Student plays exercise)

Researcher: Good, how do you feel?

Pablo: Eh, kinda little less than okay

Researcher: Okay, did you remember to look through for your slurs and all the things that you mentioned?

Pablo: Yeah

Researcher: Good, did you forget to do anything that you wanted to do?

Pablo: Um, well I wanted to end on a down bow, but, yeah

Researcher: Okay, when you started to play I noticed that you were tapping your foot to help you with the long notes, was there anything else you were doing?

Pablo: I was um, doing the fingers.

Researcher: Good, if you had a second chance what would you like to have gone better?

Pablo: Pretty much, almost everything

Researcher: Okay, well I think you did a good job, maybe a little less hesitation with the 8th notes, but it is sight-reading so you want to try and get as much under your fingers before you play. Good job.

Final Interview:

Phillip:

Researcher: How do you feel about sight-reading, looking at a piece for the first time and being expected to play it to the best of your ability?

Phillip: Okay

Researcher: Are you feeling better about it since we started?

Phillip: Better, yes. Um for this, like I only got through like four. Will they be the same four?

Researcher: Yes they are the same so hopefully you will get past those four today. What are some things that you will look for before you play?

Phillip: Everything

Researcher: What are some things that you will do before you start to play?

Phillip: Sizzle

Researcher: Good, is there anything in particular that you are worried about?

Phillip: How long it is because I only have 15 seconds to sizzle it

Researcher: Okay, is there a musical element that you feel particularly confident about?

Phillip: No, why

Researcher: Why? So I know if there is something you feel like is going to go well, if you think this I'm really good at this.

Phillip: Oh, okay

Researcher: Are you nervous or excited?

Phillip: No

Researcher: Neither?

Phillip: Neither

Researcher: Okay, go ahead and flip it over.

Phillip: Oh man those are long!

Researcher: Remember we are just going to look at number one for right now, and then we will take some time in between one and two, okay. Here is your tempo for number one.

Phillip: (Student looks through each exercises and then plays each exercise)

*Elizabeth went second because she was going to be absent on the day she would normally test.

Elizabeth:

Researcher: Hi

Elizabeth: Hi

Researcher: How do you feel about sight-reading, looking at a piece for the first time and being expected to play it to the best of your ability?

Elizabeth: I feel pretty good about it, considering that like, I kind of trust everybody with saying what pieces are fit for us and we kinda know it and we have been in it long enough.

Researcher: Good, so you are feeling a little bit better about the whole process?

Elizabeth: Uh-huh

Researcher: Good, what are some things that you are going to looking for before you play?

Elizabeth: Um, STARS and just anything difficult.

Researcher: Good, what are some things that you will do before you start to play?

Elizabeth: Tap my foot and put my fingers in place

Researcher: Good, is there anything in particular that you are worried about?

Elizabeth: Not one certain thing, more like eh it's a test.

Researcher: Okay, is there a musical element that you are particularly confident about?

Elizabeth: I just hope it all goes well.

Researcher: Okay, are you nervous or excited?

Elizabeth: I am a little bit nervous. (Student looks through each exercise and plays each exercise on the test)

Rebecca:

Researcher: How do you feel about sight-reading, looking at a piece for the first time and being expected to play it to the best of your ability?

Rebecca: Um, I don't really like it that much, because when I play it doesn't really sound right and it feels weird.

Researcher: Okay, do you feel like from when we started, to where we are now, that you are better at it, or you understand the process more, or do you just feel like this is a terrible thing and I just don't like to do it!?

Rebecca: Um, I feel better about it, because when we did it before I would just play the notes on my hand and tap my foot, but now I like know the STARS and sizzling and all that, so if we sight-read again I know how to do things.

Researcher: Good, what are some things that you are going to look for before you play?

Rebecca: Um, sharps and flats in the key signature

Researcher: Good, is there anything in particular...oh sorry....what are some things that you will do before you start to play?

Rebecca: Um, sizzle and tap my foot and count in my head.

Researcher: Good, is there anything in particular that you are worried about?

Rebecca: Um, not really

Researcher: Okay, is there a musical element that you feel particularly confident about?

Rebecca: Um, slurs or ties

Researcher: Good, are you nervous or excited?

Rebecca: Both (Student looks through and plays each exercise of the test)

Katie:

Researcher: How do you feel about sight-reading? Looking at a piece for the first time and being expected to play it to the best of your ability?

Katie: Uh, I feel very anxious to see how I am going to play, to play to the best of my abilities or if I get too nervous and not play as well as I thought I would.

Researcher: Okay, what are some things that you are going to look for before you start to play?

Katie: I use the STARS method which you taught us with basically tells you what to look for when you first see a piece.

Researcher: Good, what are some things you are going to do before you start to play?

Katie: First, well I have a lot of methods so first I tap my foot and then I sizzle, and then I hum in my head and then I put my fingers down to put my exact fingers to make sure the intonation is correct.

Researcher: Good, is there anything you are worried about?

Katie: Probably the note value if it is an 8th or 16th note to hold it out.

Researcher: Is there a musical element that you feel particularly confident about?

Katie: Um, not really

Researcher: You mentioned being anxious about how well you will do so are you also nervous or a little bit excited?

Katie: I think a mixture of both. (Student looks through and then plays each exercise)

Hannah:

Researcher: Good Morning

Hannah: Morning

Researcher: How do you feel about sight-reading? Looking at a piece for the first time and being expected to play it to the best of your ability?

Hannah: Uh, it's like okay if it's not too hard

Researcher: Okay, good. What are some things you are going to look for before you play?

Hannah: Um, bow lifts and dynamics and things.

Researcher: Good, what are some things you will do before you start to play?

Hannah: Finger and read through to see if there is anything tricky.

Researcher: Is there anything in particular that you are worried about?

Hannah: Um, messing up

Researcher: Okay, is there a musical element that you are confident will go well?

Hannah: Nope

· Researcher: Okay, are you nervous or excited?

Hannah: Eh (Student looks through and plays through exercises on test)

Mary:

Researcher: How do you feel about sight-reading? Looking at a piece for the first time and being asked to play it to the best of your ability?

Mary: I feel that I am not going to do perfect but I might do good.

Researcher: Okay, what are some things you will look for before you play?

Mary: Repeats, sharps and flats, anything I am not good at

Researcher: Okay, what are some things that you will do before you start to play?

Mary: I might tap my foot, but normally I will just finger through it

Researcher: Okay, is there anything in particular that you are worried about?

Mary: Mostly just messing up

Researcher: Is there a musical element that you feel particularly confident about?

Mary: No

Researcher: Are you nervous or excited?

Mary: No (Student looks through and plays each exercise)

Jessica:

Researcher: How do you feel about sight-reading? Looking at a piece for the first time and being expected to play it to the best of your ability?

Jessica: Um, I think sometimes it can be a little tricky and you kinda have to practice with a lot of pieces to get the hang of it, so yeah.

Researcher: Okay, what are some things you are going to look for before you play?

Jessica: Um, like hard rhythms and rhythm patterns and repeats and rest and stuff

Researcher: Good, what are some things that you will do before you start to play?

Jessica: Maybe like finger it and shadow bow

Researcher: Okay good, is there anything in particular that you are worried about?

Jessica: Well I don't know, well sort of because you have to, I know it gets hard as far as you go.

Researcher: Okay, is there a musical element that you feel particularly confident about?

Jessica: Um, I think, I don't know, I think I kinda have gotten better at counting, so that could go pretty well

Researcher: Are you nervous or excited?

Jessica: I am so excited! (Student looks through and plays each exercise on test)

Leigh:

Researcher: Okay, how do you feel about sight-reading? Looking at a piece for the first time and being expected to play it to the best of your ability?

Leigh: Well before I wasn't quite sure that I would like it, but now that I am used to it I think sight-reading is a good skill to have for like a musician.

Researcher: Good, what are some things you will look for before you start to play?

Leigh: Well I am going to go through the STARS

Researcher: Okay, what are some things that you will do before you start to play?

Leigh: Well I am going to try and keep the rhythm and just try to like finger the notes

Researcher: Okay, is there anything in particular that you are worried about?

Leigh: Shifts

Researcher: Okay, is there a musical element that you feel particularly confident about?

Leigh: I think, well basically anything except the 16th notes or quarter notes or eighth notes, or any of those.

Researcher: Okay, are you nervous or excited?

Leigh: Um, I mean I guess I am excited (Student looks through and plays each exercise)

Lindsey:

Researcher: How do you feel about sight-reading? Looking at a piece for the first time and being expected to play it to the best of your ability?

Lindsey: Um, I think it will be, it will be kinda hard but I think it will be interesting to see how I do

Researcher: Okay, what are some things that you are going to look for before you play?

Lindsey: Uh, bow lifts and the tricky rhythms and stuff like that

Researcher: Good, what are some things that you will do before you start to play?

Lindsey: I will like tap my foot and like finger through it and stuff

Researcher: Is there anything in particular that you are worried about?

Lindsey: Um, not really

Researcher: Is there a musical element that you are particularly confident about?

Lindsey: No

Researcher: Okay, are you nervous or excited?

Lindsey: Um, a little of both (Student looks through and plays each exercise on test)

Pablo:

Researcher: How do you feel about sight-reading? Looking at a piece for the first time and being expected to play it to the best of your ability?

Pablo: Well, I think it is a little challenging because usually when you play something you have a little practice before it. But on the other hand, in this case you don't have time to practice you just have to play it the first time, so I think it is a little bit more challenging.

Researcher: Good, what are some things that you will look for before you start to play?

Pablo: Um, I am going to look for time signature, the tempo and dynamics

Researcher: Good, what are some things that you will do before you start to play?

Pablo: Um probably, tap my foot and do the fingerings

Researcher: Good is there anything in particular that you are worried about?

Pablo: Um, not really

Researcher: Okay, is there a musical element that you are confident will go well?

Pablo: Overall

Researcher: Are you nervous or excited?

Pablo: Um, I am a little bit in the middle. (Student looks through and plays through each exercise)

Field Notes:

Field Notes: Introductory Lesson

- Students start the day being very chatty about random things not related to class
- Students actually seem interested in the introduction lesson when it comes to the definition of sight-reading and our goals for the unit
- Students have a lot of questions about sight-reading and what they are allowed to do and not allowed to do during our 5 minutes of prep time at the upcoming MPA event
- **Overall reflection: Schedule didn't quite work out we got way off track and it took us longer than 6 weeks
- Students are very curious about knowing what their fake names/pseudonyms are for the study, very curious
- I loved the comment from Phillip about how we should be speaking in different accents to help protect their identities
 - very creative student who often thinks outside the box
- I really tried to explain to the students who transcriptions work, because they have a tendency of going on diversions and digressions and telling me stories about things that don't really matter just to hear themselves talk. I really tried to push the fact that we really needed to stay focused and think about when the cameras are on, what we needed to be talking about. I did not want to squash their creativity or the actual representation of what typically happens in our class but I also used this to give them a little more focus so we didn't have such a problem with stories
- The students are all of a sudden very aware that there is a camera in the room and start to behave like eleven and twelve year old where they are playing to the camera and goofing off specifically because they are being filmed
- I feel like I did a pretty good job about going through the procedures regarding what I was going to have to do and what they were going to be expected to do. We did cover a lot of this before we started the project with our consent and assent forms. I feel like they have a really good idea of what is happening during the project but they are starting to lose their focus a little bit on day one when the cameras were on because it is an environment that they aren't typically used to.
- I should probably do a better job of keeping them in their seats when finishing instructions because they tend to stop listening and move to getting their instruments out before I have finished giving instructions. I should strive to keep them focused until the end of their instructions.
- Some students help over to stay focused to not talk when they shouldn't talk because they seem to understand part of the work that goes into transcribing a video
- This is one of the first opportunities the students have had to play with the electric instruments so some of them are still confused about how to set them up or how they work. The first day we used the electric instruments the cellos did not get a chance to play because the instruments had not been set up yet, so on this first day of recording, they were able to use the cellos for the first time and were very intrigued by how they worked and why it was different from their acoustic.

- It takes students a few minutes to still get settled because they have had to tune two instruments today. Some go right into practicing others just waist their class time a little bit and goof off a little bit on the new instruments. Most do settle into working on the pieces that were requested during the class time.
- Students did not use the majority of the individual practice time very well. The violins and violas seemed relatively focused for most of the time, the cellos tended to talk and our bass player had a tendency to play other pieces that she enjoyed more than what was assigned during the class time.

Lesson Plan 1

- Students are very focused at the beginning of the lessons
- Students were very unsure related to the counting method. Not our usual method of counting. I prefer to sizzle and to fix rhythms that may not be held out the correct value
- Introduction of STARS, again more focused than normal. I really stressed raising hands before answering a question so I could do a better job of transcribing lessons and also of keeping a good order and focus to the classes.
- Overall observation: I feel like the stars technique really helped the students focus in on what to look for and it also helped them remember what to look for.
- Good use of smart board to show all students where the elements are that we are looking for before we play the exercises.
- I liked ex. 142 because of the triplet rhythm. I knew it was something we could practice counting on that would be tougher than other exercises.
- I feel like it has been forever since I have taught from a lesson plan so it seemed like a big change to be reading straight from a paper and making less eye contact with students as I read instructions to them.
- Students had a very hard time counting through the Pretest. They are used to just keeping a steady beat. I think it might have been easier for them if they had written in the counting before they started. This gives us something to work on.
- Had to spend more time than I anticipated with teaching them how to use the counting system.
- I tend to snap my fingers to keep a steady beat since I know they are not going to be looking up as much especially when we sight-read
- Good comments from the students after we attempted to play the first Pretest of unit 1.
- I liked how Phillip was shadow bowing while I spoke through the exercises.
- Students did a much better job counting once we spent a little time in detail learning about this system of counting.
- I tried very hard not to talk if I didn't have to. instead of using my words, which I tend to talk too much, I would use a look and receive the same result
- I think during this first lesson, talked or demonstrated more than I should have, I should let the students do it more than me, so they are less dependent upon me
- Overall observation: I liked the method book sight-read it for strings, it emphasized a lot of different musical elements and gave lots of practice on things the students were not always used to seeing.
- Student reactions and observations about unit were very good. They all seemed like they were doing better after each unit.
- *Students were less concerned about the camera in the room during this lesson.

Lesson Plan 2 Field Notes:

- Class always starts by tuning individually and then checking as a class
- talk about the focus on a different element for each lesson
- Reviewed the STARS method without having the information up on the board
- students did pretty well remembering the letters, the last S was hard to remember
- Introducing Sizzling
- started out counting original exercises 142, did much better today
- students got excited about making this sound, so it was hard to keep them silent when still giving instructions and different demonstrations
- students did a nice job of scanning through the Pretest using the STARS technique
- focus on students keeping a steady beat in head or in body by tapping the foot
- student did a good job sizzling and its easier to identify if there is a rhythm or change happening at a wrong time so you can fix it before moving on
- I try to show the length of notes or rather the longer notes with one hand while conducting evenly with the other hand.
- I should snap lesson the beat and allow them to count more on their own or force them to look up a little more to watch me
- * I really like the sizzling, it is fun to do and I think keeps students focused more on the exercise at hand rather than just getting distracted when counting out loud
- Phillip was also shadow bowing while sizzling and that is a very good technique also to use
- I liked Rebecca's comment on about an over complete measure in response to my saying that we could not change the ending to a half note because that would create an incomplete measure
- had a hard time with number 4, we started and the 8th notes were not correct, so we stopped and sizzled just the first two bars again and that helped translate to the instruments after practicing a second time.
- around number 7, I asked for other students to talk through the STARS since it seemed like the same two students were always ready with the information, I wanted other students to have a chance to show off what they know
- I make large motions with my body to help students through longer notes including going up on my toes in tempo to help students see me outside of the corner of their eyes
- Seems like by the end of the lesson students were very tired of sizzling and of playing in general. there was very little down time in this class compared to other classes where some students might get a break while I work with another sections
- A lot of the students comments after each exercise referred to counting and staying together.

Field Notes Lesson Plan 3

- Different camera angle to try and hear student comments more. Not sure that it really helped. Also I can see 90% of the classes faces so I can know where comments come from
- Very good answer from Pablo on why we sizzle. Glad that they understand why we are using certain techniques.
- Students did a very good job during this second lesson where sizzling was used. Students were very articulate with the shorter notes.
- Pretest for this unit, students did a very good job with articulations and bow lifts, some played through the rest but overall the students did a very good job counting.
- Liked how I asked Lindsey "Why" we could have done better. Made her think about why and how it could be better rather than just saying that it could be better.
- for number two I had the students say the word rest and think that helped them count out the exercise that way they didn't skip over them
- ** interesting that Jessica thought it was easier because the rest were more evenly spaced or rather followed a certain pattern that made this exercises easier to read through
- I should snap less and force the students to watch more and be more independent with counting and staying in tempo
- I liked that Hannah suggested a different sound to use on the rests and it worked well for her!
- I really should talk less and be less of a crutch for my students
- told the students about half way through the lesson that I would stop saying rest and snapping my fingers to the beat
- For posttest and pretest I was sure to have the students talk through the STARS technique before playing the larger exercises. For the individual exercises we quickly went through not being specific on each letter.

Field Notes Lesson 4

- camera back in the back of the classroom
- Adding in singing the exercises. students were not excited about this
- tried to get students out of their shells by singing the exercises
- sizzling was difficult in this unit on ties because the notes were so long
- when singing it would have been nice if we had started on the correct pitch so when they play it would sound more like it did when they were singing
- in general we should sing more in class
- Overall students did a very good job sight-reading each exercise. the sizzling and singing I feel helped them out
- introduced finger placements while studying sight-reading ex. so hand is getting some practice
- * Overall observation: students placed fingers down in rhythm while looking through before they play during individual sight-reading exams.
- * overall observation: for me it always helped when signing to imagine how I would play it on my instrument this also helped me gain a better understanding of the intervals
- tried to encourage students to use different techniques next time they individually sight-read
- students realize that counting is something we don't often do and counting as individuals could help our overall sound
- This lesson tried a lot of different techniques. Also tried tapping foot to beat and clapping the written rhythm. Students did pretty well with this.
- students still struggled with counting out the rhythms, I think more work needs to be done theory and writing wise where they are asked to write out the counting so they have a better understanding of where the beats fall.
- really encouraged students to count in head or tap foot to keep that beat internally
- as the lesson when on I did have them sing more on pitch especially while they placed their fingers down so it was more real
- On the posttest of this lesson, I had them pick their favorite technique to look through this exercise.

Field Notes Lesson Plan 5

- last lesson plan of unit
- different camera angle again today
- some students have a really good handle of STARS by the end of the unit but some students have a hard time with a few of the letters
- students had a very good understanding of why we sizzle
- Focused a little more on dynamics but didn't overall hear a big difference. something to keep working on is dynamic contrast
- in this lesson I incorporated the use of shadow bowing while we look through the exercises
- Shadow bow is a technique that I use with my younger students but don't often do it with the class anymore. I liked the idea of practicing left and right hands at the same time, but most could only manage one hand at a time
- students reacted well to this technique and it seemed to help them when they performed
- it is also easier to see mistakes when students are shadow bowing in the air
- like that if a student was having trouble with something consistently they learned to look for it before we started
- time stopped in video:
- I really liked how the posttest incorporated all of the elements that were just covered in the lesson.
- the self-reflection at the end of this lesson was very good, the students know when something isn't right but aren't always sure how to fix it
- one big thing is counting

Field Notes: Individual Sight-Reading Test 1

Phillip: SR 1

- Will look for sharps and repeats because he doesn't like them
- Does not plan on using any strategy during his prep time
- Confident about playing dynamics
- Prep and Play
 - Does not tap his foot or finger through the exercise, just looks through it
 - Begins to tap his foot towards the end of his time
 - Does tap his foot when he plays
- Doesn't think he did well in regard to the notes
- Didn't have any idea on what to try for his next test

Rebecca: SR 1

- Knew to look for the key signature

- Didn't really have a plan for her prep time other than looking at the key and for accidentals
- Not very confident that anything would go well
- Prep and Play
 - She placed her fingers down a little during her prep time
 - Did not tap her foot when she started to play
 - Was a little hesitant note to note
- Was not really sure how to answer the interview questions, did know to try and remember what they actually did
- No plan to use one of the new strategies

Katie: SR 1

- Planned to use the new method STARS
- Plans to tap foot
- Not very confident in one element that will go well
- Most of the students did not have something they knew they were good at
- Prep and Play
 - Tapped her foot and placed her fingers down during prep
 - Did not continue to tap her foot when she started to play
 - Had a good confident sound
- Felt like she could do better but did pretty well
- Needs to stay more consistent with tempo
- Looked ahead while she played which is good
- Strives to keep a consistent tempo
- Next test wants to better on rhythm

Hannah: SR 1

- Knew to look for sharps and flats and also knew why that was important
- Plans to place fingers down during her prep time
- Not overly confident about one element, but felt she was good at some of her notes
- Prep and Play
 - Put her fingers down during her prep time
 - Fumbled with a note or two but kept going
 - Stayed pretty consistent with tempo
- Did feel like she did great
- Noticed things after they happened
- Forgot to look for her accidentals better
- Said she was counting in her head through the rests
- Would like to count out her rest better and notice her bow lifts
- Strives to notice more on her next test

Mary: SR 1

- Will look for her sharps and rhythms she isn't good at
- Plans to tap foot
- Not worried about anything specific and not very confident in her own ability
- Prep and Play
 - Did not use all of her time, so I stopped her and reminded her that she still had time to look through it
 - Did not tap her foot when she started to play
 - Slowed the tempo down
 - You can hear the hesitation in her bow even from beat to beat
- Did feel like she did well mainly because it was her first time sight-reading
- Tried to count in her head but doesn't feel like that helped
- Would like to improve her rhythms including dotted notes
- Would like to improve her slurs for the next test

Jessica: SR 1

- Will be looking at her rhythms
- Will place her fingers down during her prep time
- Worried about her endings, 1st and 2nd endings
- Not really confident about one element that will go well
- Prep and Play
 - Places her fingers down during prep time
- Feels like she messed up in some spots but did better before the end of the exercise
- When she started to play she was remembering where she put her fingers during her prep time
- Hopes counting goes better next time
- Will try tapping her foot for the next test

Elizabeth: SR 1

- Will be looking at the tempo and how the beat fit in (rhythm maybe?)
- Worried about dotted notes and articulations
- Prep and Play
 - Tapped her foot a little during the prep time
 - Tapped her foot for part and bobbed her head in rhythm during some of the longer notes
 - Got a little faster as she went on
- Felt like it went okay
- Was trying to look ahead as she played
- Wants to try sizzling for the next test

Leigh: SR 1

- Will be looking at rhythms and the key signatures
- Worried about the shifts
- Feels like it might go okay because of her experience on bass
- Prep and Play
 - Places her fingers down and taps her foot in tempo
 - Counts in her head moving her lips for rest and long notes
- Not sure how it went since she doesn't know how it was supposed to sound
- I liked that when I asked her if she remembered to look for her key, instead of just saying yes, she told me that there was nothing in the key signature which tells me that yes she looked, and that she knows her key signatures and how it affects how she will play □
- Tapped her foot for the rest
- Happy with how she did for her first time out
- Strives to check time and key signatures for the next test

Lindsey: SR 1

- Will look for sharps and flats and specifically things she doesn't know
- Worried about slurs and higher notes
- Not really confident about a particular element
- Prep and Play
 - Tapped her foot in rhythm and put her fingers down
 - Rushed through her time, so I stopped her and told her to take her time
 - Continued to tap her foot when she began to play
 - Went back to fix a bow lift before moving on
 - Rushed through some of her eighth notes
- Feels like she did okay but could have done better
- Felt like she should have looked for the bow lifts
- Was tapping her foot and counting in her head
- Hopes to do better with her rhythms and articulations
- Wants to try putting her fingers down through the whole exercise during her prep time

Pablo: SR 1

- Will look for the notes, anything more specific?
- Will use the STARS!
- Worried about dynamic changes
- Feels like he will do okay overall, so he is one of the few students who is a little confident (also Elizabeth always hopes it all goes well)
- Prep and Play

- Put his fingers down during his prep time
- Sound is not very confident or strong
- Gets about two bars in and then goes back to the beginning
- Hesitates between measures
- Doesn't seem to really be looking ahead which is why he is hesitating between notes
- Feels like he did mediocre
- Noticed that his 8th notes were slow
- Would have done the 8th notes better if he had a second chance
- Not wanting to try anything new for the next test, going to try the same thing

Field Notes: Individual Sight-reading Test 2

Phillip: SR 2

- Knew to look for dynamics but wasn't quite sure why that is what he was looking for
- Plans to sizzle
- Worried about longer rests
- Confident about the notes
- Prep and Play
 - Tapped foot in rhythm, did not sizzle
 - Placed is fingers down for part of it
 - Continued to tap foot when he began to play
- Felt like he did okay, forgot to sizzle
- Tapped his foot while he played, would like for the rest to go better
- Would like to try sizzling on his next test

Rebecca: SR 2

- Will be looking for her key signature, and knows why she is looking for it!
- Going to place her fingers down during prep time
- Concerned about holding out note values
- Not really confident about a musical element
- Prep and Play
 - Tapped foot an placed her fingers down during prep time
 - Continued to tap her foot when she started to play
- Remembered to look through her key signature and told me what was there
- Would like to have looked ahead more
- Hopes to use the STARS on her next test

Katie: SR 2

- Knows to look for the key signature and tricky elements and dynamics
- Plans to tap her foot and clap through the rhythms
- Confident in her note accuracy (her words)
- Prep and Play
 - Tapped her foot in tempo and clapped through the rhythm
 - Continued to tap her foot when she started to play
- Felt like she did well, she played with a strong sound
- Remembered to use her strategies, and didn't forget to do anything
- Would like for the dynamics go better
- Would like to use STARS for her next test

Hannah: SR 2

- Will be looking for her rhythms and rest
- Place to place her fingers down during prep
- Not confident about a single element
- Prep and Play
 - Placed her fingers down in rhythm
 - Rushed her tempo a little especially on the quarter notes
- Feels confident that it went well
- Looked for everything she wanted to do
- She looked ahead to make sure she saw the bow lift
- wants to count better
- doesn't have anything new to try for next test

Mary: SR 2

- won't be looking for anything new when she plays
- did not seem excited at all about playing today
- she is worried about her slurs, and not confident about a particular element
- Prep and Play
 - Did not tap her foot or place her fingers down during prep time
 - Had a good sound, stayed pretty steady on her tempo
- Didn't have a plan so she didn't forget to do anything
- She tried to keep the steady beat so she didn't rush
- For next test, wants to make sure she plays the right notes and doesn't let her fingers slide

Jessica: SR 2

- Will be looking for sharps and flats and her rests
- Plans to count and place her fingers down
- Wants to work on her endings since she has a hard time going from first ending to second ending
- Is confident in her ability to count, sometimes
- Prep and Play
 - Places her fingers down during prep
 - Good strong sound, steady tempo
- Felt like it was easy
- Made sure she looked for everything and told me about the key signature
- Was keeping the beat and remembering how it felt during her prep time when she was placing her fingers down
- Would like to try for next test: keep counting and not lose her tempo.

Elizabeth: SR 2

- Looking for STARS that we learned
- Worried about her slurs and dotted quarter notes
- Prep and Play
 - Bobbed her head in tempo a little bit
 - Tapped her foot when she began to play
- Wants to work on how to count whether tapping her foot or counting in her head so she doesn't mess up on her bowing and miss bow lifts
- Tried to count in her head but didn't work out well for her
- Wants the whole thing to go better
- She is happy with the STARS technique and will use that again next test

Leigh: SR 2

- Will look at key, time and bow lifts and rest
- Will try and keep the rhythm/tempo during her prep time
- Worried about her shifts
- Confident because it seems easy
- Prep and Play
 - Places her fingers down during her prep time
 - Counts on her longer notes to make sure she holds them out the correct length
- Remembered to look through everything she wanted, didn't forget anything
- She tapped her foot in rhythm and counted out the beats
- Isn't interested in trying a new strategy, she is pretty happy with what she is doing

Lindsey: SR 2

- Will look for sharps, flats, bow lifts and rest
- Wants to place her fingers down to work out the hard spots
- Not overly confident about a particular musical element
- Prep and Play
 - Placed her fingers down and bobbed her head in tempo
 - Bobbed her head in tempo when she began to play
- Felt like it was really easy
- Remembered everything and didn't forget about anything
- Counted in her head while she played
- Plans to keep placing her fingers down for her next test, not really trying anything new

Pablo: SR 2

- Plans to look for his dynamics and the tempo
- Plans to tap his foot during prep time
- Worried about the rest
- Confident that it will go well overall
- Prep and Play
 - Bobbed his head in tempo
 - Continued to move in tempo, tapping his foot and keeping a steady beat
 - Good sound quality
- Felt really good about his performance
- Remembered to look for everything, didn't forget to do anything
- Doesn't plan to try anything new on next test, pretty happy with his strategies up to this point

Field Notes: Individual Sight-reading Test 3

Phillip: SR 3

- Will look for rests and note values and slurs and the time signature and dynamics (almost like STARS)
- Plans to sizzle
- Worried about his slurs, confident about his half notes (maybe holding them out for the full value)
- Prep and Play
 - Tapped foot in tempo and actually sizzled out loud!
 - Continued to tap his foot during this exercise
- Feels terrible thinking he did everything wrong
- Checked for everything and sizzled, didn't forget to check for anything

- Would like for everything to have gone better
- Wants to try sizzling louder for his next test

Rebecca: SR 3

- Plans to sizzle today
- Will look for her sharps and flats to establish the key
- Worried about tricky rhythms
- Confident about her ability to play slurs
- Prep and Play
 - Bobbed her head in tempo during prep time and sizzled very softly
 - Tapped her foot in rhythm when she started to play
- Remembered to sizzle, but softly, but she still did it
- She tapped her foot and also counted in her head when she played
- Would like for the rest and articulations to go better
- Would like to try paying more attention to articulations on her next test

Katie: SR 3

- Will use STARS to look for accidentals
- Plans to sizzle
- Worried about holding out half and whole notes
- Confident about her key signatures
- Prep and Play
 - Tapped her foot and sizzled softly
 - Also placed fingers down during prep time
 - Tapped her foot when she began to play
 - Did a good job on the Bb and noticing her key signature
- Knew exactly where she messed up, good self-evaluation/assessment
- Remembered to sizzle, forgot to really observe the key signature in regard to naturals
- Would like to try clapping instead of sizzling on her next test

Hannah: SR 3

- Will be looking for slurs, rest and bow lifts
- Plans to place her fingers down during prep time
- Worried about rushing or skipping the rests
- Not very confident about a particular musical element
- Prep and Play
 - Placed her fingers down during prep
 - Fumbled over a few notes

- Not very confident about her performance
- Remembered to count in her head, didn't forget anything
- Remembering the fingerings from the prep time when she started to play
- Would like the staccato to go better
- Would like to try focusing more on dynamics and the key signature on her next test

Mary: SR 3

- Absent on this day

Jessica: SR 3

- Will look for rest and dotted notes
- Asked them to try something different on this test, so she will try tapping her foot
- Worried about her endings and repeats
- Prep and Play
 - Tapped her foot to the tempo, and placed her fingers down during prep
 - Did not continue tapping her foot when she began to play
- Not feeling very confident about this performance
- Did tap her foot when she looked through, didn't forget to do anything
- Got tripped off when the pattern changed
- Counted in her head when she played
- Would have liked for her intonation to be better
- Wants to try speaking out loud on her next test

Elizabeth: SR 3

- Will look for STARS and anything that looks difficult
- Wants to try sizzling today
- Worried about her slurs and dotted rhythms
- Prep and Play
 - Sizzled and tapped her foot during her prep time
 - Continued to tap her foot when she began to play
 - Good on her articulations between staccato and legato notes
- Remembered to sizzle and tapped her foot
- Would like for the whole thing to go better
- She likes to sizzle because it helps her a lot and plans to continue using that method on her next test

Leigh: SR 3

- Will look for her time and key signatures and her endings
 - Commented that it is the normal stuff that you look for so I am glad to hear she is establishing a base for what she needs to notice before sight-reading!
- Not interested in trying anything new, just going to try and keep the beat
- Continues to worry about her shifts and also longer note values and ties
- Confident that it will go well as long as it isn't really long or hard
- Prep and Play
 - Taps foot in tempo and places fingers down during prep
 - Continues to tap foot and count in her head when she starts to play
- Doesn't feel good about her performance, mainly because we just returned from a break so she hasn't played in a while
- Remembered to look for everything, didn't forget to look for anything
- Would like for it all to go better if she had a second chance, in particular counting
- Not interested in trying anything new on her next test

Lindsey: SR 3

- Plans to look for a lot of elements included in STARS
- Plans to hum it and tap her foot during prep
- Worried about holding out rest
- Not really confident in a single element
- Prep and Play
 - Hummed through this exercise during her prep time, did not tap her foot
 - Began tapping her foot shortly before she began to play
 - Very particular about playing the staccato notes and the articulations
 - Did not have a very confident sound
- Was not happy with this performance
- Didn't feel like she held out rest and the notes the correct duration
- Didn't really observe the key signature
- She did tap her foot like planned when she began to play
- Would have liked the tempo to go better
- Not going to try anything different on her next test

Pablo: SR 3

- Will look for dynamics, tempo and rests
- Plans to sizzle today
- Not really worried about anything
- Confident that it will go well overall
- Prep and Play

- Tapped foot in rhythm and sizzled during prep time
- Did not have a very confident sound
- Did a good job playing the shorter staccato notes, and the longer legato notes
- Had a harder time with the key signature
 - Most students missed the Bb and played f#'s
- Feels okay with his performance
- Looked for his tempo and how the rhythms fit in
- Would like for his dynamics to have gone better
- Does not plan to try anything new on next test, but feels like the sizzling helped out

Field Notes: Individual Sight-reading Test 4

Phillip: SR 4

- Will look for anything tricky and use his STARS technique
- Plans to tap his foot during his prep time
- Worried about 8th and 16th notes
- Not confident regarding a single musical element
- Prep and Play
 - Tapped his foot in rhythm and sizzled during his prep time
 - Continued to tap his foot when he began to play
 - Started to rock his body in the direction of his bow, more of a sway then a rock
- Is confident about his performance
- Remembered to tap his foot and look for everything that he mentioned, didn't forget anything
- Would have liked his dynamics to have gone better and less time lost during bow lift
- Doesn't know what to try for his next test

Rebecca: SR 4

- Will look for the key signature and time signature
- Plans to place fingers down and sizzle during prep time
- Worries about tricky rhythm and intonation
- She is confident about her ability to play slurs and ties
- Prep and Play
 - Tapped her foot, placed her fingers down during prep time
 - Continued to tap her foot when she started to play
- Feels okay about performance
- Remembered to look for her key signature

- I like that she will always tell me what was in her key signature rather than just saying yes I looked
- Counted in her head in addition to tapping her foot while she played
- Wish she would have sizzled during her prep time and held out ties longer
- Would like to try counting out loud on her next test

Katie: SR 4

- Will look for the key signature and look through the notes in the exercise
- Plans to sizzle and tap her foot during her prep time
- Worries about her intonation
- But is also confident that she will play the right notes “note accuracy”
- Prep and Play
 - Taps foot, sizzles, and places fingers down during her prep time
 - Does not continue to tap her foot when she starts, but does a good job maintaining her tempo
- Pleased with performance
- Remembered to look for key and play f naturals since we are in C major
- Also hummed through the exercise during her prep time
- Would like to focus more on dynamics on her next test

Hannah: SR 4

- Will look for bow lifts, repeats and endings
- Plans to place her fingers down during prep time
- Worried about bow lifts and noticing before not after she misses them
- Not confident about a particular musical element
- Prep and Play
 - Tapped foot in rhythm and placed fingers down during prep time
 - Rushed her tempo a little when she got to the quarter notes
- Feels okay about her performance
- Remembered to look for all the elements she wanted to
- Counted in her head and tapped her foot while she played
- Plans to do the same thing for her next test

Mary: SR 4

- Plans to look for the element that she usually struggles with like accidental and adding slurs
- Plans to tap her foot or place her fingers down during the prep
- Begins to feel confident about her 8th notes part of the time!
- Prep and Play

- Places her fingers down during prep and taps her foot in tempo
- Good confident sound
- Does not tap her foot when she begins to play but stays steady with her tempo
- Feels good about her performance
- Tapped her foot on the longer dotted notes to ensure that she held them out
- Would have like to been more precise with counting
- Plans to try the same thing on her next test because she feels successful with her current technique

Jessica: SR 4

- Plans to look for tricky shifts and eighth note rhythms
 - I like that she knows what she has struggled with in the past and will look specifically for those elements
- Plans to shadow bow during her prep time
- Worried about those tricky rhythms, confident about her growing ability to play repeats
- Prep and Play
 - Tapped her foot and shadow bowed in rhythm during her prep time
 - Did not start off tapping her foot but tapped her foot on the longer rhythms to ensure she held them out the full length
- Feels pretty good but knows that she added a lift at the beginning
- Counted the rests and quarter notes while she played
- Would have liked to focus more on the bowing to do that better
- Likes to shadow bow and might add in the fingerings for her next test

Elizabeth: SR 4

- Plans to look for STARS to make sure she sees everything
- Plans to tap her foot
- Worried about her slurs and dotted rhythms
- Hopes it all goes well, not confident about a particular musical element
- Prep and Play
 - Tapped her foot in rhythm during her prep time
 - Was ready after half her time but I did not let her start
 - Kept tapping her foot but sped up a bit when she began to play
- Feels pretty good about her performance
- Remembered to look for everything
- Was also counting in her head when she began to play
 - I mentioned that her rhythm stayed consistent but did not mention that it was faster
- Plans to tap her foot and sizzle on her next test

Leigh: SR 4

- Plans to look for the time and key signature and slurs or difficult elements and shifts
- Plans to keep a steady beat and place her fingers down during her prep time
- Worried about her shifts
- Confident about her playing ability overall
- Prep and Play
 - Tapped her foot in rhythm and placed her fingers down during prep
 - Continued to tap her foot and counted while she played
- Feels good about her performance
- Talked through most of the STARS
- Always room for improvement but nothing specifically she would like to improve if she had a second chance
- Plans to use the STARS on her next test, she found that very helpful

Lindsey: SR 4

- Plans to look for accidentals and use her STARS method
- Plans to tap her foot and place her fingers down during prep
- Worried about longer values and holding them out to the full value
- Not confident about a particular element
- Prep and Play
 - Tapped foot and placed her fingers down during prep
 - Continued to tap foot in rhythm but went a little faster than the given tempo
- Feels pretty good about her performance
- Talked through her STARS, didn't forget anything she wanted to do
- Tapped her foot and tried to count it all out
- Would have liked her slurs to go better
- Doesn't plan to try anything new on her next test

Pablo: SR 4

- Plans to look for dynamics and the note values
- Plans to tap his foot during prep and play time
- Worried about his slurs
- Confident about his overall performance
- Prep and Play
 - Tapped his foot and placed his fingers down during the prep time
 - Continued to tap his foot when he began to play
- Feels so-so about his performance and a few spots where he messed up
- Remembered to look for all his elements he planned to

- Was making sure that he held out each note to its full value
- Would have liked the bowings to go better and the 3rd to last measure
- Plans to try the same things on his next test and also notice the dynamics

Field Notes: Individual Sight-Reading Test 5

Phillip: SR 5

- Plans to look for everything (I hope the STARS) but nothing in particular
- Plans to sizzle during prep time
- Not worried or confident about a specific musical element
- Prep and Play
 - Sizzled and tapped foot during his prep time
 - Continued to tap his foot even after the metronome was shut off and when he began to play
- Feels okay about his performance
- Remembered to sizzle and look for everything, did not end on a down bow and was aware of them
- Tapped his foot while he played
- Would have liked some notes to go better

Rebecca: SR 5

- Will look for her sharps and flats and her time signature
- Plans to sizzle, count in her head and place her fingers down
- Worried about the key signature and intonation related to that
- Confident about her ties and slurs
- Prep and Play
 - Tapped her foot, placed her fingers down and sizzled during her prep time
 - Continued to tap her foot when she started to play
- Feels okay about her performance
- Remembered to sizzle and look for key
- She tapped her foot and counted in her head when she started to play
- Would have liked the first line to go better if she had a second chance

Katie: SR 5

- Will use the STARS method
- Plans to tap her foot, place her fingers down and sizzle during prep time
- Worried about observing her dynamics and her intonation
- Confident about her dynamics
- Prep and Play

- Tapped her foot, placed her fingers down and softly sizzled through the exercise
- Continued to tap her foot while she played, did a nice job of staying in tempo and staying steady
- Felt like her performance went well
- She tapped her foot and counted in her head when she started to play
- Commented that this exercise was harder than she expected

Hannah: SR 5

- Plans to look for bow lifts and rest, similar as previous test
- Plans to place her fingers down during prep
- Worried about note durations and giving them their full value
- Not confident about a specific element
- Prep and Play
 - Placed her fingers down during prep
 - Good confident sound
- Feels okay about her performance
- Remembered to do everything she discussed
- Still tapped her foot when she played
- Would have liked the dotted notes at the end to go better
- I suggested that she work on maintaining her tempo because she started really fast

Mary: SR 5

- Plans to look for sharps and flats
- Plans to tap her foot or place her fingers down
- Worried about messing up the key signature or slurs
- Sometimes confident about some elements but sometimes she messes up
- Prep and Play
 - Tapped her foot, but then stopped and focused just on placing her fingers down
 - Adjusted the intonation on the B towards the end
- Feels like she messed up her bowings a lot
- Didn't forget to do anything that she wanted to do
- Stopped tapping her foot because it was quarter notes
- Would like the slurs to go better because she feels like she messed up the bowings
- I suggested that she shadow bow to get those bow directions practice and in her arm before she plays

Jessica: SR 5

- Plans to look for 8th notes and tough rhythm patterns
- Plans to shadow bow and place her fingers down during prep
- Worried about repeats, but feels like she has gotten better at those elements but still wants to check for them, and make sure she notices repeats and endings
- She hopes that her counting will go better today
- Prep and Play
 - Shadow bow and places fingers down during prep time
 - Began tapping her foot when she started to play but only during the longer notes to hold them out the full value
- Feels good about her performance
- Remembered to do everything discussed
- Had time to work through the whole song so she was remembering how that felt during her prep time

Elizabeth: SR 5

- Plans to use the STARS during her prep
- Plans to tap her foot during prep
- Not really worried about anything today
- Just hopes it all goes well
- Prep and Play
 - Taps her foot during prep time
 - Continues to tap her foot when she starts to play
- Feels good about her performance
- Remembered to look through the STARS and tap her foot while she played
- Happy with her performance

Leigh: SR 5

- Going to use the STARS method
- Plans to see what the time signature is during her prep
- Worried about her shifts
- Confident about everything other than shifts
- Prep and Play
 - Tapped her foot in rhythm and placed her fingers down during prep
 - You could see her counting softly out loud to make sure she held out the longer notes to their full value
- Feels like she could have done better on the ending
- Remembered to look for everything she wanted to do
- She was tapping her foot and counting in her head when she started to play
- Would have liked the whole piece to have gone better

- I suggested that she work on staying steady with her tempo because she started a little bit faster than the given speed

Lindsey: SR 5

- Plans to look through using STARS
- Plans to place her fingers down during prep
- Worried about note values and keeping the tempo
- Not really confident about a particular element
- Prep and Play
 - Tapped her foot and placed her fingers down during her prep time
 - Also shadow bowed towards the end of her time
 - Went back to fix a wrong note, got caught up on a few things that slowed her down
- Feels like she messed up on the notes and feels like she could have done better
- Was kind of tapping her foot
- Feels like she could have done better on the 8th note patterns

Pablo: SR 5

- Plans to look for slurs, tempo and dynamics
- Plans to tap his foot and holds out the full value of the notes
- Not really worried about anything
- Confident that it will go well overall
- Prep and Play
 - Placed his fingers down during prep
 - Tapped his foot during prep
 - Started a little bit faster and paused between measures, hesitated as if it were his first test
- Feels less than okay about his performance
- Remembered to look for all the elements discussed
- Was placing his fingers down during his prep
- Would have liked almost everything to go better if he had a second chance