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NOTES TO THE TEACHER

This work is designed for grade school or university level in either private tutoring or class instruction, and is intended to be used by guitar students on a daily basis. The main goals of *Sight Reading for Classical Guitar* (Levels One to Three) were:

1. To prepare the beginning student in his third or fourth week of lessons to sight read material equivalent in difficulty to lesson repertoire and technical proficiency, and
2. To improve reading in the student who has already started guitar and has attained a technical level equivalent to first year.

This volume, containing Levels Four and Five, will continue the study of sight reading, providing material suitable for more advanced students. Both books can be used to establish a reading level for students entering a new environment of guitar instruction, whether it be private tuition or class lessons.

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

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LEVEL 4

Before Playing carefully look at the **Key Signature** and the **Time Signature**.

Look at the complete line of music before beginning to play.

Play slowly, and read ahead.

When more difficult rhythms occur (sixteenths, triplets, dotted eighths, etc.), clap or play on an open string the rhythm alone. Then begin to play the exercise.

In single-line melodies, use combinations of p, i, m, and a which are most natural and produce the nicest tone.



Use the left hand fingerings which are most convenient in order to play the passage at sight. Read ahead and prepare for sequences.



Think of the notes found in the scale indicated by the key signature (second position).

Giocoso



Sequences using tenths, similar to the following, are very common.



Read the rhythm of both parts, rests and notes.



Always sight read in a musical and convincing way,
using dynamics and shaping the phrases.