

NYSSMA Sight Reading Level: I

1. Time Signature: 4/4
2. Range: 5th (Usually Do to Sol)
3. Intervals: None. All notes will move by step
4. Rhythms: Half notes () and Quarter notes ().
5. Rests: None

1.

I

Musical notation for exercise 1, measures 1-8. The piece is in 4/4 time and consists of two staves. The melody is a single line of quarter notes starting on middle C and ascending stepwise to G4. The bass line consists of quarter notes starting on C3 and ascending stepwise to C4. A circled *mf* dynamic marking is present in the first measure of the upper staff. A circled 'D' is written above the staff in the final measure.

2.

I

Musical notation for exercise 2, measures 9-16. The piece is in 4/4 time and consists of two staves. The melody is a single line of quarter notes starting on middle C and ascending stepwise to G4. The bass line consists of quarter notes starting on C3 and ascending stepwise to C4. A circled *mf* dynamic marking is present in the first measure of the upper staff.

3.

I

Musical notation for exercise 3, measures 17-24. The piece is in 4/4 time and consists of two staves. The melody is a single line of quarter notes starting on middle C and ascending stepwise to G4. The bass line consists of quarter notes starting on C3 and ascending stepwise to C4. A circled *mf* dynamic marking is present in the first measure of the upper staff.

4.

I

Musical notation for exercise 4, measures 25-32. The piece is in 4/4 time and consists of two staves. The melody is a single line of quarter notes starting on middle C and ascending stepwise to G4. The bass line consists of quarter notes starting on C3 and ascending stepwise to C4. A circled *mf* dynamic marking is present in the first measure of the upper staff.

5. ³³
I *mf*
³⁷



6. ⁴¹
I *mf*
⁴⁵



7. ⁴⁹
I *mf*
⁵³



8. ⁵⁷
I *mf*
⁶¹



Handwritten scribble

NYSSMA Sight Reading Level: I

1. Time Signature: 4/4
2. Range: 5th (Usually Do to Sol)
3. Intervals: None. All notes will move by step
4. Rhythms: Half notes () and Quarter notes ().
5. Rests: None

1.

I

5 *mf*

2.

I

9 *mf*

13

3.

I

17 *mf*

21

4.

I

25 *mf*

29

5. ³³

I

mf

6. ⁴¹

I

mf

7. ⁴⁹

I

mf

8.

I

mf

NYSSMA Sight Reading Level: II

1. Time Signature: 4/4, 2/4
2. Range: 6th (Usually Do to La or Ti to Sol)
3. Intervals: Do-Mi-Sol (Ascending on quarter notes)
4. Rhythms: Half notes () and Quarter notes ().
5. Rests: Quarter rest ()

1.

II

5

mf

2.

II

9

mf

13

3.

II

17

mf

21

4.

II

25

mf

29

5.

33

mf

37

II

6.

41

mf

45

II

7.

49

mf

53

II

8.

57

mf

61

II

NYSSMA Sight Reading Level: II

1. Time Signature: 4/4, 2/4
2. Range: 6th (Usually Do to La or Ti to Sol)
3. Intervals: Do-Mi-Sol (Ascending on quarter notes)
4. Rhythms: Half notes () and Quarter notes ().
5. Rests: Quarter rest ()

1.

II

5 *mf*

2.

II

9 *mf*

13

3.

II

17 *mf*

21

4.

II

25 *mf*

29

5. ³³

II

Two staves of music in bass clef, 4/4 time, key of B-flat. The first staff starts at measure 33 and ends at measure 40. The second staff starts at measure 37 and ends at measure 40. The dynamic marking *mf* is placed above the first staff.

6. ⁴¹

II

Two staves of music in bass clef, 4/4 time, key of B-flat. The first staff starts at measure 41 and ends at measure 48. The second staff starts at measure 45 and ends at measure 48. The dynamic marking *mf* is placed above the first staff.

7. ⁴⁹

II

Two staves of music in bass clef, 4/4 time, key of D major. The first staff starts at measure 49 and ends at measure 56. The second staff starts at measure 53 and ends at measure 56. The dynamic marking *mf* is placed above the first staff.

8.

II

Two staves of music in bass clef, 4/4 time, key of D major. The first staff starts at measure 57 and ends at measure 64. The second staff starts at measure 61 and ends at measure 64. The dynamic marking *mf* is placed above the first staff.

NYSSMA Sight Reading Level: III

1. Time Signature: 4/4, 2/4, 3/4
2. Range: 6th (Usually Do to La or Ti to Sol)
3. Intervals: Do-Mi-Sol (Ascending on quarter notes)
4. Rhythms: Half notes (), Quarter notes (), and Eighth notes ()
5. Rests: Quarter rest ()

1.

III

Exercise 1 consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a *mf* dynamic marking. The melody starts on middle C and follows the interval pattern Do-Mi-Sol (C-D-G) on quarter notes. The rhythm includes quarter notes, quarter rests, and eighth notes. The second staff continues the melody from measure 5. The exercise concludes with a double bar line.

2.

III

Exercise 2 consists of two staves of music in 3/4 time. The first staff begins with a treble clef and a *mf* dynamic marking. The melody starts on middle C and follows the interval pattern Do-Mi-Sol (C-D-G) on quarter notes. The rhythm includes quarter notes, quarter rests, and eighth notes. The second staff continues the melody from measure 13. The exercise concludes with a double bar line.

3.

III

Exercise 3 consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a *mf* dynamic marking. The melody starts on middle C and follows the interval pattern Do-Mi-Sol (C-D-G) on quarter notes. The rhythm includes quarter notes, quarter rests, and eighth notes. The second staff continues the melody from measure 21. The exercise concludes with a double bar line.

4.

III

Exercise 4 consists of two staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a *mf* dynamic marking. The melody starts on middle C and follows the interval pattern Do-Mi-Sol (C-D-G) on quarter notes. The rhythm includes quarter notes, quarter rests, and eighth notes. The second staff continues the melody from measure 29. The exercise concludes with a double bar line.

5.

III

33

mf

37

Exercise 5 consists of two staves of music. The first staff begins at measure 33 and ends at measure 40. The second staff begins at measure 37 and ends at measure 40. The music is written in treble clef, 3/4 time, with a key signature of one flat (B-flat). The dynamics are marked *mf*. A Roman numeral III is written vertically to the left of the first staff.

6.

III

41

mf

45

Exercise 6 consists of two staves of music. The first staff begins at measure 41 and ends at measure 48. The second staff begins at measure 45 and ends at measure 48. The music is written in treble clef, 3/4 time, with a key signature of one flat (B-flat). The dynamics are marked *mf*. A Roman numeral III is written vertically to the left of the first staff.

7.

III

49

mf

53

Exercise 7 consists of two staves of music. The first staff begins at measure 49 and ends at measure 56. The second staff begins at measure 53 and ends at measure 56. The music is written in treble clef, 4/4 time, with a key signature of one sharp (F#). The dynamics are marked *mf*. A Roman numeral III is written vertically to the left of the first staff.

8.

III

57

mf

61

Exercise 8 consists of two staves of music. The first staff begins at measure 57 and ends at measure 64. The second staff begins at measure 61 and ends at measure 64. The music is written in treble clef, 3/4 time, with a key signature of one sharp (F#). The dynamics are marked *mf*. A Roman numeral III is written vertically to the left of the first staff.

NYSSMA Sight Reading Level: III

1. Time Signature: 4/4, 2/4, 3/4
2. Range: 6th (Usually Do to La or Ti to Sol)
3. Intervals: Do-Mi-Sol (Ascending on quarter notes)
4. Rhythms: Half notes (), Quarter notes (), and Eighth notes ()
5. Rests: Quarter rest ()

1.

III

5 *mf*

2.

III

9 *mf*

13

3.

III

17 *mf*

21

4.

III

25 *mf*

29

5. 33

III

37 *mf*

6. 41

III

45 *mf*

7. 49

III

53 *mf*

8. 57

III

61 *mf*

NYSSMA Sight Reading Level:IV

1. Time Signature: 4/4, 2/4, 3/4
2. Range: Octave (Usually Do to Do)
3. Intervals: Do-Mi-Sol (Ascending on quarter notes)
Do-Sol (Ascending on quarter notes)
4. Rhythms: Half notes (), Quarter notes (), and Eighth notes ()
5. Rests: Quarter rest ()

1.

IV

5 *mf*

f

2.

IV

9 *mf*

13 *p*

3.

IV

17 *mf*

21 *p*

4.

IV

25 *f*

29 *p*

5.

33

Musical staff 5.1: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piece ends with a whole rest.

IV

37

mf

Musical staff 5.2: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piece ends with a double bar line.

p

6.

41

Musical staff 6.1: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piece ends with a whole rest.

IV

45

Musical staff 6.2: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piece ends with a double bar line.

mf

7.

49

Musical staff 7.1: Bass clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains a sequence of eighth notes: Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, Bb5, Ab5, G5, F5, Eb5, D5, C5. The piece ends with a whole rest.

IV

53

mf

Musical staff 7.2: Bass clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains a sequence of eighth notes: Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, Bb5, Ab5, G5, F5, Eb5, D5, C5. The piece ends with a double bar line.

p

8.

57

Musical staff 8.1: Bass clef, key signature of two flats (Bb, Eb), 2/4 time signature. The staff contains a sequence of eighth notes: Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, Bb5, Ab5, G5, F5, Eb5, D5, C5. The piece ends with a whole rest.

p

IV

61

Musical staff 8.2: Bass clef, key signature of two flats (Bb, Eb), 2/4 time signature. The staff contains a sequence of eighth notes: Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, Bb5, Ab5, G5, F5, Eb5, D5, C5. The piece ends with a double bar line.

f

NYSSMA Sight Reading Level:IV

1. Time Signature: 4/4, 2/4, 3/4
2. Range: Octave (Usually Do to Do)
3. Intervals: Do-Mi-Sol (Ascending on quarter notes)
Do-Sol (Ascending on quarter notes)
4. Rhythms: Half notes (), Quarter notes (), and Eighth notes ()
5. Rests: Quarter rest ()

1.

IV

mf

5

f

2.

IV

mf

13

p

3.

IV

mf

17

p

21

4.

IV

f

25

p

29

5.

33 *mf*

37 *p*

IV

6.

41 *f*

45 *mf*

IV

7.

49 *mf*

53 *p*

IV

8.

57 *p*

61 *f*

IV

Level V Sight Reading

Keys: C, F, G, D, Eb

Tempo: quarter note = 72

Time Signatures: 4/4, 2/4, 3/4

Range: 9th (example- c to d above high c)

- Intervals:
1. ascending Do-Mi-Sol
 2. ascending Do-Sol
 3. descending Sol-Mi-Do
 4. descending Sol-Do
 5. ascending Sol-Ti-Re
 6. descending Do-Sol

Rhythm of Interval: quarter notes, quarter and half notes

Rhythms:

Accidentals: none

Rests: quarter, eighth } 7

Dynamics: mf, p, f, mp

mf = med loud *f = loud*
mp = med soft *p = soft*

①

V

mp *mf*

②

V

f

③

V

mf

④

V

mp *f*

⑤

V

f *p*

⑥

V

p *mp*

7) *mf* *f*

V

8) *p* *mp*

V

9) *f*

V

10) *p*

V

11) *mf* *f*

V

12) *f*

V

⑬ 20

V *mf* *f*

⑭

V *mp*

⑮ *mf* *mp*

V

⑯ *mp*

V

⑰ *mf* *f*

V

⑱ *f*

V

⑲ *p*

V

(20) *V* *mf* *f*

(21) *V* *p* *mp*

(22) *V* *p*

(23) *V* *mp*

(24) *V* *mf* *f*

(25) *V* *mp*

(26) *V* *mf*

27)
V *f*

28)
V *mp*

29)
V *f*

30)
V *mf* *f*
V *mf*

31)
V *f*

32)
V *mp*

33)
V *mf*

34

4) *mp*

35

p *mp*

36

mf

Level VI Sight Reading

Keys: C, F, G, D, Eb

Tempo: quarter note = 72, dotted quarter = 60

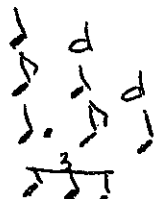
Time Signatures: 4/4, 2/4, 3/4, 6/8

Range: 9th (example- c to d above high c)

- Intervals: 1. ascending Do-Mi-Sol
 2. ascending Do-Sol
 3. descending Sol-Mi-Do
 4. descending Sol-Do
 5. ascending Sol-Ti-Re
 6. descending Do-Sol
 7. ascending and descending 4th and 5^{ths}

Rhythm of Interval: quarter notes, quarter and half notes, quarter, dotted quarter and eighth note patterns

Rhythms:



Accidentals: none

Rests: quarter, eighth

Dynamics: mf, p, f, mp, crescendo, decrescendo

p = soft
f = loud
 Crescendo = getting louder
 Decrescendo = getting softer



①

VI *p* *mp*

②

VI *mf* *f* *mp*

③

VI *mf* *f* *mp*

④

VI *mp*

⑤

VI *mf* *f*

⑥

VI *mf* *f*

⑦

VI mp f

⑧

VI mp

⑨

VI mf f

⑩

VI p

⑪

VI mp p

⑫

VI mf

⑬

VI *mf* *f*

⑭

VI *mp*

⑮

VI *mf* *f* *mp*

⑯

VI *f*

⑰

VI *mp*

⑱

VI *mf* *f*

(19) Musical notation for exercise 19, first staff. Treble clef, 4/4 time signature. Starts with a triplet of eighth notes. Dynamics: *mp* (mezzo-piano) and *mf* (mezzo-forte). Fingering: VI. *mf* dynamic is indicated with a wedge-shaped hairpin.

(20) Musical notation for exercise 20, first and second staves. Treble clef, 3/4 time signature. Dynamics: *mf* (mezzo-forte). Fingering: VI.

(21) Musical notation for exercise 21, first and second staves. Treble clef, 4/4 time signature, key signature of two sharps (F# and C#). Dynamics: *p* (piano) and *mf* (mezzo-forte). Fingering: VI. *mf* dynamic is indicated with a wedge-shaped hairpin.

(22) Musical notation for exercise 22, first, second, and third staves. Treble clef, 6/8 time signature, key signature of three flats (Bb, Eb, and Ab). Dynamics: *mf* (mezzo-forte) and *f* (forte). Fingering: VI. *f* dynamic is indicated with a wedge-shaped hairpin.

(23) Musical notation for exercise 23, first and second staves. Treble clef, 4/4 time signature, key signature of two sharps (F# and C#). Dynamics: *mf* (mezzo-forte). Fingering: VI. A triplet of eighth notes is present in the second staff.

(24) Musical notation for exercise 24, first staff. Treble clef, 4/4 time signature, key signature of two sharps (F# and C#). Dynamics: *p* (piano). Fingering: VI.

25) *VI mf* *f* 29

Musical notation for measures 25-26. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a *VI mf* marking and features a crescendo leading to a *f* dynamic. The bottom staff is also in treble clef with the same key signature and time signature, starting with a *mf* dynamic.

26) *VI mp*

Musical notation for measures 27-28. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains two triplet markings over eighth notes. The bottom staff is in treble clef with the same key signature and time signature.

27) *VI mf*

Musical notation for measures 29-30. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 2/4 time signature. It begins with a *VI mf* marking. The bottom staff is in treble clef with the same key signature and time signature.

28) *VI mf* *f*

Musical notation for measures 31-32. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 2/4 time signature. It begins with a *VI mf* marking and ends with a *f* dynamic. The bottom staff is in treble clef with the same key signature and time signature.

29) *VI mf* *f*

Musical notation for measures 33-34. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a *VI mf* marking and ends with a *f* dynamic. The bottom staff is in treble clef with the same key signature and time signature, featuring a triplet marking.

30) *VI mp*

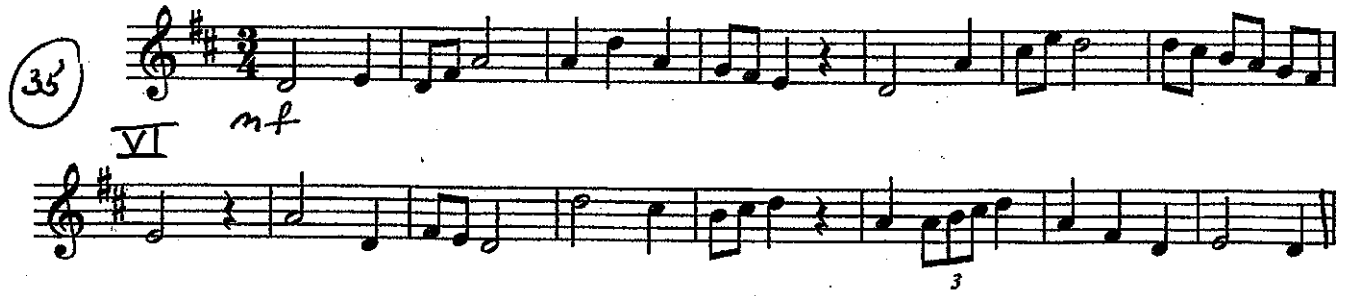
Musical notation for measures 35-36. The top staff is in treble clef with a key signature of two sharps (F#, C#) and a 2/4 time signature. It begins with a *VI mp* marking. The bottom staff is in treble clef with the same key signature and time signature.

31) 

32) 

33) 

34) 

35) 

36) 

37 *mf* VI 31

38 *p* VI

39 *f* VI

40 *mf* VI

41 *mf* *f* *mf* VI

42 *mf* *f* VI

43) VI *mf* *f*

44) VI *f* *p*

45) VI *mf* *f*

46) VI *mp*

47) VI *mf*

48) VI *p*