

How Does That Go?

Success In Rhythmic Sight-Reading

Ron Castonguay

Ron@RonCastonguay.com



It is my observation that over 90% of melodic sight-reading mistakes happen in the rhythm.

Goals for this session:

Focusing on rhythmic sight-reading will improve melodic sight-reading in all ensembles

The rhythmic system that I use may not be for everyone, but I ask that you give it a chance today!

I needed a universal rhythmic
sight-reading method that worked for...

...All Ensembles...



...All Time Signatures...

12 4 2
8 4 2
3 2 2
4 4 2

...and All Tempos.

 Largo very slow (40-60)	 Moderato medium (106-120)
Adagio slow (66-76) 	Allegro quickly and bright (112-124) 
 Andante at a walking pace (76-106)	Presto very fast (166-200) 

Takadimi



Ta



Ta-Di



Ta-ah



Ta-Ka-Di-Mi



Ta-DiMi



TaKa-Di

These systems worked only
most of the time,
but not all of the time

Ex 1a

$\text{♩} = 80$



Ex 1b



Ex 1c



These systems did not work well (for me)
in all time signatures,
at all tempos.

They became too complicated to vocalize when
switching between time signatures,
increasing the tempo,
or adding more complex rhythms
(e.g. sixteenth rests, dotted eighth notes, etc.).
They became "tongue twisters!"

It needed to...

- ✓ Be Easy To Learn
- ✓ Be Practical
- ✓ Include Minimal Words (only 4 to start!)
- ✓ Work In All Time Signatures
- ✓ Work At All Tempos
- ✓ ✓ Be Fun!

When it comes to rhythm...

"If you can say it, you can play it"

It **MUST** be vocalized!

...or better still...

"If you can sing it, you can play it"*

*Not really an option for vocalists, but if you can get your instrumentalists singing rhythms this will help with intonation, balance, blend, tone quality, musicianship, all while adding relevance to the exercises.



Rhythm-Pitch-Musicianship

"The Tik-A Tee Method" covers a scaffolded 36-week curriculum, so it would be impossible to introduce all of the nuances and variations in this one session, but I will introduce the basics and cover some sample exercises.

We will do the exercises together!

Quarter
Notes
Or
Longer



“Ta”
(as in the word “tall”)

Always Use A Metronome!



Now, let's
"Tik-A Tee"
Together!

This became a VERB in my ensembles!

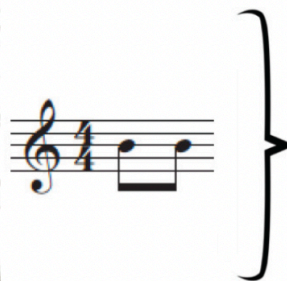
1.I



Eighth Notes



“Tee”



“Tee Tee”



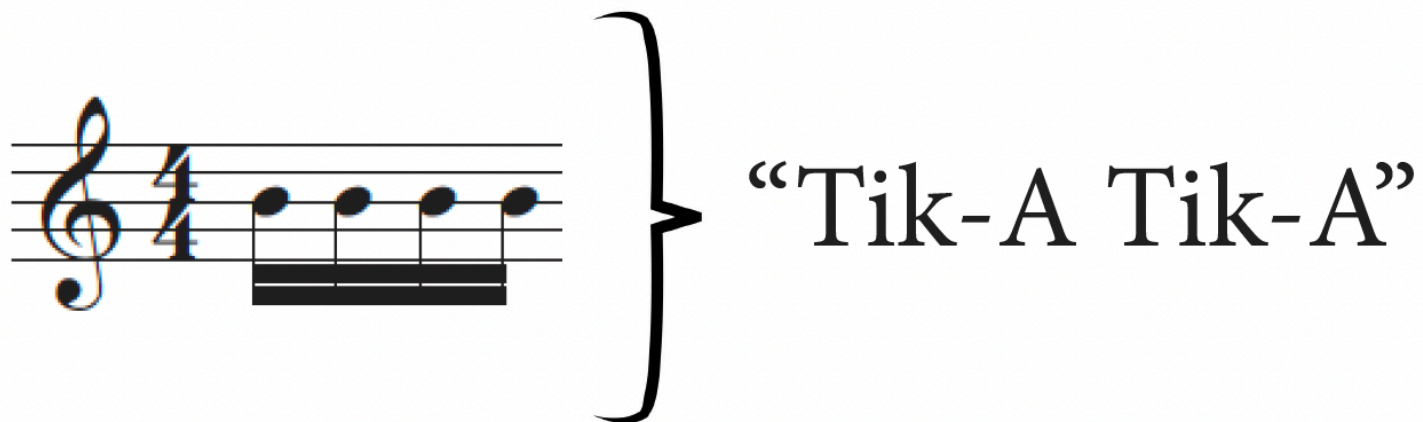
“Tee”

2.B

Look ahead...



Sixteenth Notes



3.F

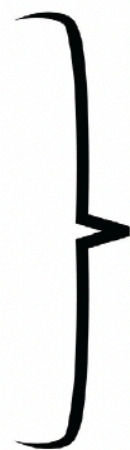


4.E

Look ahead...



Triplets



“Tri-Pa-Let”

24.E



Now, let's add
rhythmic combinations
and
rests

9.B

Musical score for 9.B in 4/4 time, featuring two staves of music with lyrics. The first staff contains measures 1 through 8, and the second staff contains measures 9 through 12. The lyrics are: Tee Ta Ta Tee Ta Tik-A Tik-A Tik-A Ta Ta Ta Ta Tik-A Ta Tee Tee Tik-A Tik-A Ta Tee Ta Tik-A Ta Tee Tee Ta Tik-A Ta.

Tee Ta Ta Tee Ta Tik-A Tik-A Tik-A Ta Ta Ta Ta Ta Tik-A Ta

Tee Tee Tik-A Tik-A Ta Tee Ta Tik-A Ta Tee Tee Ta Tik-A Ta

9.G

Just a
Friendly
Reminder

Hold notes
full value!



19.A



18.B



11.D

Look ahead...



20.F

Look ahead...



What about compound time
signatures?

21.J

Musical score for a piece titled "21.J". The score is written on two staves in 6/8 time. The melody consists of eighth and sixteenth notes, with lyrics "Tee Tik-A Tik-A Tee Tik-A Tik-A" written below the first staff. The piece ends with a double bar line.

Tee Tik-A Tik-A Tee Tik-A Tik-A

22.F



What if time signatures change?

33.B

♩ = 62-72

(♩ = ♩)

(♩ = ♩)

(♩ = ♩)

The musical score consists of three staves of music in treble clef. The first staff is in 4/4 time and contains a tempo marking '♩ = 62-72'. It begins with a series of eighth and sixteenth notes, followed by a quarter rest and a half note. The second staff is in 3/4 time and contains a series of quarter notes, followed by a half note and a quarter note. The third staff is in 3/4 time and contains a series of quarter notes, followed by a half note and a quarter note. The score includes various note values, rests, and a key signature change from one flat to two flats.

33.D Here is an exercise to help you practice going from simple to compound and back again.

♩ = 60-68

(♩ = ♩.)

(♩ = ♩.)

(♩ = ♩.)

(♩ = ♩.)

Some Real World Examples "Connecting Upstairs To Downstairs"

The
Knowledge-to-Action
Framework



Mystery Song



*commissioned by the Kilmer Middle School Symphonic Orchestra and the Vienna Summer Strings
Vienna, Virginia; Marci Swift and Heather Yacovissi, Directors*

RHYTHM DANCES

BRIAN BALMAGES
(ASCAP)

Allegro (♩ = 144)

Vln. 1

Measures 1-6 of Vln. 1. The staff is in treble clef with a key signature of one flat (B-flat). The time signature is 2/4. The notation includes eighth notes, quarter notes, and half notes, with various articulations like accents and slurs. A 'V' marking is present above the fifth measure.

Vln. 1

Measures 7-12 of Vln. 1. The staff is in treble clef with a key signature of one flat (B-flat). The time signature is 2/4. The notation includes eighth notes, quarter notes, and half notes, with various articulations like accents and slurs. A 'V' marking is present above the eighth measure.

Vln. 1

Measures 13-18 of Vln. 1. The staff is in treble clef with a key signature of one flat (B-flat). The time signature is 2/4. The notation includes eighth notes, quarter notes, and half notes, with various articulations like accents and slurs. A 'V' marking is present above the thirteenth measure. A box containing the number 124 is located above the fourteenth measure. The notation ends with a double bar line and a 'ff' marking.

Mystery Song

♩ = 138

Timpani

Claves

Güiro

Temple Blocks

Tambourine

Timbales

This page of the musical score for 'Mystery Song' features six staves. The Timpani part is in bass clef with a 4/4 time signature, showing a half note followed by a half note with a fermata. The Claves part is in treble clef with a 4/4 time signature, featuring a steady eighth-note pattern. The Güiro part is in treble clef with a 4/4 time signature, showing a pattern of eighth notes and rests. The Temple Blocks part is in treble clef with a 4/4 time signature, featuring a pattern of eighth notes and rests. The Tambourine part is in treble clef with a 4/4 time signature, showing a pattern of eighth notes and rests. The Timbales part is in treble clef with a 4/4 time signature, featuring a pattern of eighth notes and rests.

4

Timp.

Clv.

Gro.

T. Bl.

Tamb.

Timb.

This page of the musical score for 'Mystery Song' continues the six staves from the first page. The Timpani part is in bass clef with a 4/4 time signature, showing a half note followed by a half note with a fermata. The Claves part is in treble clef with a 4/4 time signature, featuring a steady eighth-note pattern. The Güiro part is in treble clef with a 4/4 time signature, showing a pattern of eighth notes and rests. The Temple Blocks part is in treble clef with a 4/4 time signature, featuring a pattern of eighth notes and rests. The Tambourine part is in treble clef with a 4/4 time signature, showing a pattern of eighth notes and rests. The Timbales part is in treble clef with a 4/4 time signature, featuring a pattern of eighth notes and rests.

To Herbert Hazelman and the Greensboro Senior High School Band

INCANTATION AND DANCE

Duration: ca. 8 min. 30 sec.

John Barnes Chance

Measures 53-58

The musical score is for Measures 53-58 of the piece 'Incantation and Dance'. It features four staves: 1. A high woodwind staff (likely Flute) with a melodic line and a wavy line above it in measure 53. 2. A Percussion staff (Perc.) with a rhythmic pattern of eighth and sixteenth notes. 3. A third staff (likely Clarinet or Saxophone) with a melodic line. 4. A Timpani staff (Timp.) with a bass line. The score includes dynamic markings: *pp* (pianissimo) at the start, *ff* (fortissimo) in measures 54 and 55, and *f* (forte) in measure 56. A specific instruction 'Whip* *ff*' is written above the Percussion staff in measure 55. The score is written in 2/4 time.

*The Whip must be extremely loud and sound like a real whip, or else should be omitted.

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Mystery Song



AIN'T-A THAT GOOD NEWS!

for S.A.T.B. divisi voices, a cappella

Arranged by
MARK HAYES (ASCAP)

Traditional Spiritual

mf 17

I got a harp up in - a that king-dom, ain't-a that

mf

I got a harp up in - a that king-dom, ain't-a that

mf

I got a harp up in - a that king-dom, ain't-a that,

mf

I got a harp up in - a that king-dom, ain't-a that,

mf

I got a harp up in - a that king-dom, ain't-a that,

18

good news!_____ I got a harp up in - a that king-dom, ain't-a that

good news!_____ I got a harp up in - a that king-dom, ain't-a that

I got a harp, you got a harp! Harp up in - a that king-dom, ain't-a that

I got a harp!_____ Harp up in - a that king-dom, ain't-a that,

I got a harp!_____ Harp up in - a that king-dom, ain't-a that,

20

f

good news! I'm - a gon-na lay down this world, _____ gon-na

f

good news! _____ Lay down this world, _____ gon-na

f

good news! _____ Lay down this world, _____ gon-na

f

gon-na play it all o - ver God's heav'n! Lay down this world, _____ gon-na

f

22

shoul-der up - a my cross.

shoul-der up - a my cross.

shoul-der up - a my, shoul-der my cross

shoul-der up - a my cross.

Rhythm:

"In the 'The Key of Consistency'"

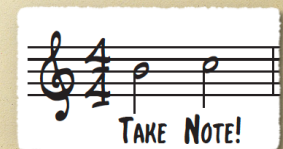
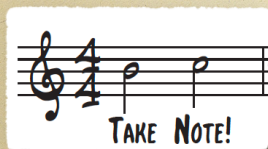
Tricks of the Trade

Look Ahead

Compartmentalize

Subdivide

Strategic Accenting



Keep it Creative & Fun

On Pitch, Drones & Scales

Rhythmic Tension/Displacement

Backwards

Rhythmic Dictation

Dynamics, Articulation & Phrasing

9.G

Just a
Friendly
Reminder

Hold notes
full value!



4.E

Look ahead...



Thank you for attending today!

Contact me for more information

Ron@RonCastonguay.com

Enjoy the rest of the conference!