

BECOMING A GREAT SIGHT-READER -- OR NOT!: LEARN FROM MY QUEST FOR PIANO SIGHT-READING NIRVANA BY AL MACY



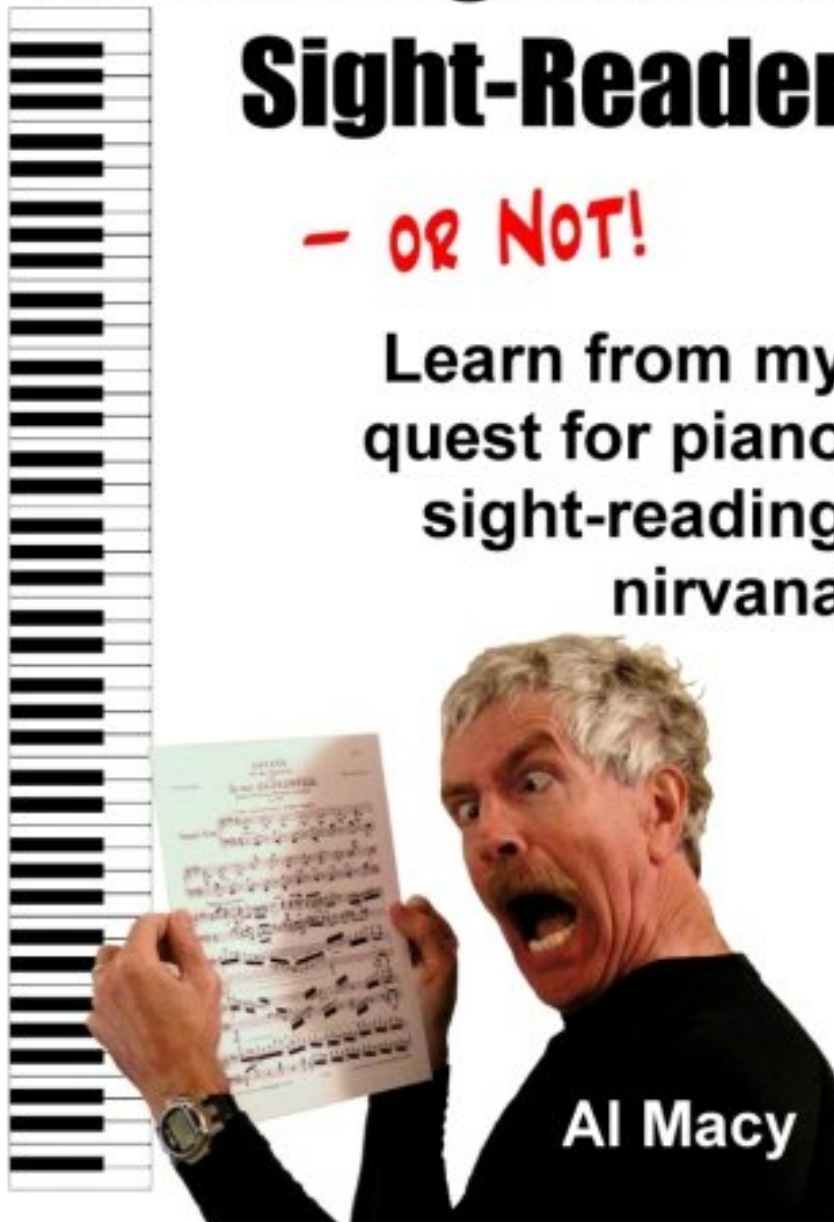
DOWNLOAD EBOOK : BECOMING A GREAT SIGHT-READER -- OR NOT!:
LEARN FROM MY QUEST FOR PIANO SIGHT-READING NIRVANA BY AL
MACY PDF



Becoming a Great Sight-Reader

- OR NOT!

Learn from my
quest for piano
sight-reading
nirvana



Click link bellow and free register to download ebook:

**BECOMING A GREAT SIGHT-READER -- OR NOT!: LEARN FROM MY QUEST FOR PIANO
SIGHT-READING NIRVANA BY AL MACY**

[DOWNLOAD FROM OUR ONLINE LIBRARY](#)

BECOMING A GREAT SIGHT-READER -- OR NOT!: LEARN FROM MY QUEST FOR PIANO SIGHT-READING NIRVANA BY AL MACY PDF

Yeah, reviewing a book **Becoming A Great Sight-Reader -- Or Not!: Learn From My Quest For Piano Sight-Reading Nirvana By Al Macy** can add your buddies listings. This is just one of the formulas for you to be successful. As recognized, success does not indicate that you have wonderful things. Comprehending and knowing even more compared to various other will offer each success. Beside, the notification and also impression of this **Becoming A Great Sight-Reader -- Or Not!: Learn From My Quest For Piano Sight-Reading Nirvana By Al Macy** can be taken as well as selected to act.

From the Author

Years ago, someone told me, "Just do some sight-reading for fifteen minutes every day, and you'll be surprised at how fast you progress."

Well, I did that, and it didn't really work. I got good at playing jazz and reading jazz charts, but I never got good at sight-reading.

When I retired, I had lots of time and plenty of motivation. I decided I was going to crack this thing, and I started sight-reading two hours every day. I found that even with this rigorous schedule, progress was slow. I've since figured out that there were a number of things that I was doing wrong that were holding me back. The main problem was that I was reinforcing my bad habits instead of learning the right way to sight-read.

Here's an example of something I "reveal" in the book. In all of those hundreds of hours of practicing, I was trying to play every note that was written. I knew that "a good sight-reader knows what to leave out," but darn it, I wanted to learn how to read, I didn't want to learn how to "fake it." That attitude was a mistake, and it held me back. I was not learning how to leave out some of the notes when I got into trouble.

"Big deal," you might say, "how hard is it to not play notes?" Well, it turns out that it is harder than you think, and it's a skill that requires practice. If you practice leaving things out, then you'll know how to do it when you run into problems.

Here's an exercise that I describe on page 90 of the book: Play a hymn, but leave out the middle two voices. Play the next hymn, but only play the top two notes of each chord. Next, leave out the alto and bass. Play a hymn and in the middle, suddenly leave out the top and bottom. Get the idea?

That exercise helps with a skill that I hadn't learned early on. I made a mistake by not learning that skill, and it held me back.

I wrote this book so that you can avoid making some of the same the mistakes I made.

About the Author

As a young kid, Al Macy played piano by ear, but never took formal lessons. He had some records with Bach piano pieces on them, played them at 16 RPM (on a record player, playing a 33 RPM record at 16 RPM makes the music slow, and brings it down about an octave), and learned parts of them by ear. Eventually his mom took pity on him and bought him the sheet music, and he would laboriously figure out a measure or two, and memorize the piece that way. The main point is that he went out of his way to avoid learning to read music.

At age nine he took up trombone, and studied it seriously until the final year of high school.

As required by the 1960s law that stated that every teenager has to play rock and roll guitar, he also took lessons in guitar, and played in a rock band. He even performed in a Simon and Garfunkel type duo, at "The Chicken Coop," once a week, getting paid \$2.50 plus one piece of fried chicken.

In 1987 (age 34), his interest in jazz was rekindled, and he took formal piano lessons for a year or two, worked hard, and learned a lot. But the sight-reading just wasn't happening.

In 1992 (age 38) he picked up the trombone again, and got serious about jazz trombone. His sight-reading was better on trombone than piano, and he played with a number of small and large bands.

In 2005, he switched back to piano as his main instrument. This time he concentrated on jazz, and didn't work much on sight-reading. That is, his playing consisted of playing the chord changes, with improvisation in the right hand. That worked well, and he lead a jazz quartet, and played with many musicians around town.

But he was still unhappy with his inability to sight-read well. He was now retired, and in 2007, he started sight-reading two hours per day, the project that resulting in his book, *Becoming a Great Sight-Reader--or Not!*

BECOMING A GREAT SIGHT-READER -- OR NOT!: LEARN FROM MY QUEST FOR PIANO SIGHT-READING NIRVANA BY AL MACY PDF

[Download: BECOMING A GREAT SIGHT-READER -- OR NOT!: LEARN FROM MY QUEST FOR PIANO SIGHT-READING NIRVANA BY AL MACY PDF](#)

Why must pick the hassle one if there is easy? Obtain the profit by getting guide **Becoming A Great Sight-Reader -- Or Not!: Learn From My Quest For Piano Sight-Reading Nirvana By Al Macy** here. You will obtain different means to make a deal and obtain guide *Becoming A Great Sight-Reader -- Or Not!: Learn From My Quest For Piano Sight-Reading Nirvana By Al Macy* As understood, nowadays. Soft data of guides *Becoming A Great Sight-Reader -- Or Not!: Learn From My Quest For Piano Sight-Reading Nirvana By Al Macy* come to be incredibly popular with the users. Are you among them? And here, we are supplying you the extra compilation of ours, the *Becoming A Great Sight-Reader -- Or Not!: Learn From My Quest For Piano Sight-Reading Nirvana By Al Macy*.

Do you ever recognize guide *Becoming A Great Sight-Reader -- Or Not!: Learn From My Quest For Piano Sight-Reading Nirvana By Al Macy* Yeah, this is an extremely intriguing publication to review. As we informed previously, reading is not kind of commitment task to do when we need to obligate. Checking out ought to be a habit, a great practice. By reading *Becoming A Great Sight-Reader -- Or Not!: Learn From My Quest For Piano Sight-Reading Nirvana By Al Macy*, you can open the brand-new globe and obtain the power from the world. Every little thing could be gotten via the e-book *Becoming A Great Sight-Reader -- Or Not!: Learn From My Quest For Piano Sight-Reading Nirvana By Al Macy* Well briefly, e-book is very effective. As exactly what we provide you here, this *Becoming A Great Sight-Reader -- Or Not!: Learn From My Quest For Piano Sight-Reading Nirvana By Al Macy* is as one of reviewing book for you.

By reading this publication *Becoming A Great Sight-Reader -- Or Not!: Learn From My Quest For Piano Sight-Reading Nirvana By Al Macy*, you will get the ideal thing to get. The brand-new point that you don't should spend over cash to reach is by doing it on your own. So, what should you do now? Visit the link web page and also download and install the book *Becoming A Great Sight-Reader -- Or Not!: Learn From My Quest For Piano Sight-Reading Nirvana By Al Macy* You could obtain this *Becoming A Great Sight-Reader -- Or Not!: Learn From My Quest For Piano Sight-Reading Nirvana By Al Macy* by on the internet. It's so very easy, right? Nowadays, modern technology actually assists you tasks, this on-line publication [*Becoming A Great Sight-Reader -- Or Not!: Learn From My Quest For Piano Sight-Reading Nirvana By Al Macy*](#), is also.

BECOMING A GREAT SIGHT-READER -- OR NOT!: LEARN FROM MY QUEST FOR PIANO SIGHT-READING NIRVANA BY AL MACY PDF

Want to Improve Your Piano Sight-Reading? Don't play another note until you've read this book! "I would recommend this for anyone interested in improving their ability to sight-read." -- Bruce Lombardi, Amazon Customer

Author Al Macy practiced sight-reading every day for six years and carefully documented his journey. He determined what works and what doesn't. By following along with his quest, you can avoid the mistakes he made and take advantage of the tricks he found most useful.

Here are some of the questions this book will answer for you (you'll be surprised by some of the answers!):

- Should you hire a teacher?
- How long should you practice each day?
- Will you inevitably improve if you just do a lot of reading?
- How can you find enough practice music?
- Which are more important, notes or intervals?
- Is it okay to look down at your hands?
- How far ahead should you try to look?
- Can practicing with your eyes closed help?
- How can you get better at leaving things out when you are having trouble?
- What can you do about the fact that the notes on the bass clef are in different places than on the treble clef?
- How does understanding the harmonic structure of a piece help you play it?
- Does it help to sight-sing a piece before playing?
- How should you analyze the tune before starting?

Macy also presents his very own soon-to-be-patented (not really) method for forcing you to attend to intervals instead of notes. If you find yourself so fixated on the note names that you can't work with the intervals instead, this trick might solve your problem.

And with Al's wacky, conversational writing style, you'll enjoy every minute of the book. You can curl up in a comfortable chair and read the whole thing or sit at the piano to try out the tips and tricks.

If you want to take your sight-reading to a whole new level and want tips that will help, or if you're just curious about what the future may hold for you, scroll up and grab your copy today!

- Sales Rank: #481467 in Books
- Published on: 2014-01-08
- Original language: English
- Number of items: 1
- Dimensions: 9.00" h x .27" w x 6.00" l, .38 pounds
- Binding: Paperback

- 118 pages

From the Author

Years ago, someone told me, "Just do some sight-reading for fifteen minutes every day, and you'll be surprised at how fast you progress."

Well, I did that, and it didn't really work. I got good at playing jazz and reading jazz charts, but I never got good at sight-reading.

When I retired, I had lots of time and plenty of motivation. I decided I was going to crack this thing, and I started sight-reading two hours every day. I found that even with this rigorous schedule, progress was slow. I've since figured out that there were a number of things that I was doing wrong that were holding me back. The main problem was that I was reinforcing my bad habits instead of learning the right way to sight-read.

Here's an example of something I "reveal" in the book. In all of those hundreds of hours of practicing, I was trying to play every note that was written. I knew that "a good sight-reader knows what to leave out," but darn it, I wanted to learn how to read, I didn't want to learn how to "fake it." That attitude was a mistake, and it held me back. I was not learning how to leave out some of the notes when I got into trouble.

"Big deal," you might say, "how hard is it to not play notes?" Well, it turns out that it is harder than you think, and it's a skill that requires practice. If you practice leaving things out, then you'll know how to do it when you run into problems.

Here's an exercise that I describe on page 90 of the book: Play a hymn, but leave out the middle two voices. Play the next hymn, but only play the top two notes of each chord. Next, leave out the alto and bass. Play a hymn and in the middle, suddenly leave out the top and bottom. Get the idea?

That exercise helps with a skill that I hadn't learned early on. I made a mistake by not learning that skill, and it held me back.

I wrote this book so that you can avoid making some of the same the mistakes I made.

About the Author

As a young kid, Al Macy played piano by ear, but never took formal lessons. He had some records with Bach piano pieces on them, played them at 16 RPM (on a record player, playing a 33 RPM record at 16 RPM makes the music slow, and brings it down about an octave), and learned parts of them by ear. Eventually his mom took pity on him and bought him the sheet music, and he would laboriously figure out a measure or two, and memorize the piece that way. The main point is that he went out of his way to avoid learning to read music.

At age nine he took up trombone, and studied it seriously until the final year of high school.

As required by the 1960s law that stated that every teenager has to play rock and roll guitar, he also took lessons in guitar, and played in a rock band. He even performed in a Simon and Garfunkel type duo, at "The Chicken Coop," once a week, getting paid \$2.50 plus one piece of fried chicken.

In 1987 (age 34), his interest in jazz was rekindled, and he took formal piano lessons for a year or two, worked hard, and learned a lot. But the sight-reading just wasn't happening.

In 1992 (age 38) he picked up the trombone again, and got serious about jazz trombone. His sight-reading

was better on trombone than piano, and he played with a number of small and large bands.

In 2005, he switched back to piano as his main instrument. This time he concentrated on jazz, and didn't work much on sight-reading. That is, his playing consisted of playing the chord changes, with improvisation in the right hand. That worked well, and he lead a jazz quartet, and played with many musicians around town.

But he was still unhappy with his inability to sight-read well. He was now retired, and in 2007, he started sight-reading two hours per day, the project that resulting in his book, *Becoming a Great Sight-Reader--or Not!*

Most helpful customer reviews

10 of 10 people found the following review helpful.

Interesting book - great read

By Linda Johnson

A fascinating account of one person's quest for becoming a proficient sight-reader. This is an honest look at the difficulty some

people have with playing through a piece of music at sight at an appropriate speed and with artistic expression.

If you are one of those people, you will feel a kinship with the author and perhaps pick up some tips to save your time

and frustration. If you are a great natural sight-reader and have difficulty understanding why people (perhaps a student of yours)

cannot sight-read better, this book could improve your teaching approach.

As a music teacher and church choir director for the past 25 years, I recommend reading this book.

5 of 5 people found the following review helpful.

Keep up the good work

By J. K. Pryor

Charming and clever book. I took lessons for 7 years and was never a good sight reader. Chalked it up to poor hand-eye coordination...not a good typist, either. Once I learn a song, it is *mine*, though. It's the learning that's excruciatingly painful to those around me. Didn't learn much in the way of new tricks from this book, but it really is PRACTICE, PRACTICE, PRACTICE. Kind of glad to see a professional musician with sight reading issues, though not as bad as mine. Gives me something to work towards. Keep up the good work!

5 of 5 people found the following review helpful.

I would recommend this for anyone interested in improving their ability to ...

By Bruce Lombardi

I would recommend this for anyone interested in improving their ability to sight-read. As an older adult learning piano (and music); for the first time I need all the tips I can get. The book is engagingly written and it's fun to hear how Al progresses in his thinking and playing. The Kindle version read on an iPad is best since it is easier to listen to the recordings scattered throughout the book while reading.

See all 39 customer reviews...

BECOMING A GREAT SIGHT-READER -- OR NOT!: LEARN FROM MY QUEST FOR PIANO SIGHT-READING NIRVANA BY AL MACY PDF

Be the initial to download this e-book **Becoming A Great Sight-Reader -- Or Not!: Learn From My Quest For Piano Sight-Reading Nirvana By Al Macy** and also let read by surface. It is very simple to review this book **Becoming A Great Sight-Reader -- Or Not!: Learn From My Quest For Piano Sight-Reading Nirvana By Al Macy** due to the fact that you don't should bring this printed **Becoming A Great Sight-Reader -- Or Not!: Learn From My Quest For Piano Sight-Reading Nirvana By Al Macy** anywhere. Your soft file publication can be in our kitchen appliance or computer so you can take pleasure in checking out anywhere and also every single time if required. This is why great deals varieties of people also check out the publications **Becoming A Great Sight-Reader -- Or Not!: Learn From My Quest For Piano Sight-Reading Nirvana By Al Macy** in soft fie by downloading and install guide. So, be among them that take all advantages of reading the publication **Becoming A Great Sight-Reader -- Or Not!: Learn From My Quest For Piano Sight-Reading Nirvana By Al Macy** by online or on your soft data system.

From the Author

Years ago, someone told me, "Just do some sight-reading for fifteen minutes every day, and you'll be surprised at how fast you progress."

Well, I did that, and it didn't really work. I got good at playing jazz and reading jazz charts, but I never got good at sight-reading.

When I retired, I had lots of time and plenty of motivation. I decided I was going to crack this thing, and I started sight-reading two hours every day. I found that even with this rigorous schedule, progress was slow. I've since figured out that there were a number of things that I was doing wrong that were holding me back. The main problem was that I was reinforcing my bad habits instead of learning the right way to sight-read.

Here's an example of something I "reveal" in the book. In all of those hundreds of hours of practicing, I was trying to play every note that was written. I knew that "a good sight-reader knows what to leave out," but darn it, I wanted to learn how to read, I didn't want to learn how to "fake it." That attitude was a mistake, and it held me back. I was not learning how to leave out some of the notes when I got into trouble.

"Big deal," you might say, "how hard is it to not play notes?" Well, it turns out that it is harder than you think, and it's a skill that requires practice. If you practice leaving things out, then you'll know how to do it when you run into problems.

Here's an exercise that I describe on page 90 of the book: Play a hymn, but leave out the middle two voices. Play the next hymn, but only play the top two notes of each chord. Next, leave out the alto and bass. Play a hymn and in the middle, suddenly leave out the top and bottom. Get the idea?

That exercise helps with a skill that I hadn't learned early on. I made a mistake by not learning that skill, and it held me back.

I wrote this book so that you can avoid making some of the same the mistakes I made.

About the Author

As a young kid, Al Macy played piano by ear, but never took formal lessons. He had some records with Bach piano pieces on them, played them at 16 RPM (on a record player, playing a 33 RPM record at 16 RPM makes the music slow, and brings it down about an octave), and learned parts of them by ear. Eventually his mom took pity on him and bought him the sheet music, and he would laboriously figure out a measure or two, and memorize the piece that way. The main point is that he went out of his way to avoid learning to read music.

At age nine he took up trombone, and studied it seriously until the final year of high school.

As required by the 1960s law that stated that every teenager has to play rock and roll guitar, he also took lessons in guitar, and played in a rock band. He even performed in a Simon and Garfunkel type duo, at "The Chicken Coop," once a week, getting paid \$2.50 plus one piece of fried chicken.

In 1987 (age 34), his interest in jazz was rekindled, and he took formal piano lessons for a year or two, worked hard, and learned a lot. But the sight-reading just wasn't happening.

In 1992 (age 38) he picked up the trombone again, and got serious about jazz trombone. His sight-reading was better on trombone than piano, and he played with a number of small and large bands.

In 2005, he switched back to piano as his main instrument. This time he concentrated on jazz, and didn't work much on sight-reading. That is, his playing consisted of playing the chord changes, with improvisation in the right hand. That worked well, and he lead a jazz quartet, and played with many musicians around town.

But he was still unhappy with his inability to sight-read well. He was now retired, and in 2007, he started sight-reading two hours per day, the project that resulting in his book, *Becoming a Great Sight-Reader--or Not!*

Yeah, reviewing a book **Becoming A Great Sight-Reader -- Or Not!: Learn From My Quest For Piano Sight-Reading Nirvana By Al Macy** can add your buddies listings. This is just one of the formulas for you to be successful. As recognized, success does not indicate that you have wonderful things. Comprehending and knowing even more compared to various other will offer each success. Beside, the notification and also impression of this *Becoming A Great Sight-Reader -- Or Not!: Learn From My Quest For Piano Sight-Reading Nirvana By Al Macy* can be taken as well as selected to act.