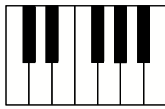




SCORE

C. Schafer
Sight Reading Exercises
Book 1, Op. 45

Open Score →



PRACTICE

Work through five
pages in the book

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Listen to and internalize timbre examples from Mahler's Adagietto or any similar piece that features warm, soft, and well-resonated string sounds, such as violins and cellos.

The quality of sound you listen to shapes the quality of the sound you imagine—and this directly influences the sensations in your hand muscles:

Imagining flat, harsh, or non-resonant sounds (like a single, dry violin tone) can create tension or stiffness in your hands while playing. By contrast, imagining rich, resonated timbres supports a sense of ease, openness, and fluidity in your playing.

Singing on “Ah” gently encourages the kind of openness and ease we want to feel when playing:

1. The resonance of this vowel creates a spacious inner sensation that stays with us—informing the way we imagine sound.
2. Over time, this impression begins to shape how we physically anticipate sound—quietly influencing our muscle memory and movement.

Since you've been imagining violin timbres with warmth and softness, the resulting tone will naturally reflect that quality. When you play, the sound may come out gentle, tender, and even somewhat faint. It shows that your hands are not holding residual tension, and that your inner sound imagination is guiding the motion in a subtle and responsive way.

Listen and absorb the warm, soft, resonant timbres—like the violins and cellos in Mahler’s Adagietto or any similar music—and internalize that sound in your memory.

HANDS SEPARATE	
Timbre Imagination <i>Note-by-note</i>	• Sing the note with sound movement. • Then, imagine the same note in the timbre of violins or cellos from the Adagietto, adding sound movement. <i>Use the timbre of violins for notes above middle C, and cellos for those below.</i>
Timbre Imagination <i>Bar-by-bar</i>	• Sing the sequence out loud in one breath (one bar), using sound movement and glissando to connect the notes smoothly. <i>If needed, you may lightly touch the key after each note to help maintain pitch, keeping within the same octave.</i> • Then, imagine the full sequence with the timbre of violins or cellos from the Adagietto, letting each note carry both sound movement and glissando.
Timbre Playing <i>four bars at a time</i>	• Play with 3D motion and sound imagination. – Before you begin, imagine the first two notes in timbre and sound movement. – As you play, keep your hands light and relaxed, allowing the imagined sound to shape your motion naturally.

HANDS SEPARATE	
Energy Imagination <i>Note-by-note</i> <i>Bar-by-bar</i>	Imagine the notes in timbre of violins or cellos, sound movement and glissando, infusing each one with the emotional energy of your need/dream. Before merging sound imagination with your true needs, take a moment to notice how it feels emotionally—not just mentally. Revisit your manifestation lists before practicing to reconnect with the feeling behind your dreams. This simple shift allows you to move beyond fear or anxiety—and instead creating a sense of peace, clarity, and quiet joy in every note you imagine.
Energy Playing <i>four bars at a time</i>	Play with 3D motion and sound imagination, infusing each note with the energy of your dream.

Listen and absorb the warm, soft, resonant timbres—like the violins and cellos in Mahler’s Adagietto or any similar music—and internalize that sound in your memory.

HANDS TOGETHER	
Timbre Imagination <i>Interval-by-interval</i>	• Sing and imagine the notes of the interval or chord using sound movement without glissando, gradually shortening the time between the notes until they sound simultaneously in your mind. <i>Use your right hand to represent the upper note and your left hand for the lower, moving each hand in the direction of the sound.</i> • Repeat the motion while gradually reducing the space between notes, maintaining a clear mental image of the sound throughout. <i>When it's impossible to sing the interval at once, keep imagining until all the notes sound simultaneously in your mind.</i> <i>To support pitch accuracy, you may lightly touch the key after singing, remaining in the same octave.</i>
Timbre Imagination <i>Bar-by-bar</i>	• Imagine the sequence with the timbre of violins or cellos from the Adagietto, shaping each note with sound movement and glissando. <i>If imagining full intervals at once feels difficult, it's perfectly fine to slightly break them apart in your mind as you build clarity and ease.</i>
Timbre Playing <i>four bars at a time</i>	• Play with 3D motion and sound imagination. – Before you begin, imagine the first two intervals in timbre and sound movement. – As you play, keep your hands light and relaxed, allowing the sound you imagine to shape each motion naturally.

HANDS TOGETHER	
Energy Imagination <i>Bar-by-bar</i>	• Imagine each notes in timbre with sound movement and glissando, infusing each note with the energy of your dream.
Energy Playing <i>four bars at a time</i>	• Play with 3D motion and sound imagination, infusing each note with the energy of your dream.