

Grade 5 Level 5 Intermediate **Piano**

Improve your sight-reading!

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Stage 1 **Pianistic styles**

Stage 2 **C minor**

Stage 3 **F# minor**

Stage 4 **Thicker textures**

Stage 5 **More complex rhythms in $\frac{6}{8}$ and $\frac{3}{8}$**

Stage 6 **A \flat major, Syncopation**

Stage 7 **Mixing rhythms and triplets**

Stage 8 **E major, Revision and some reminders**

Introduction

Being a good sight-reader is so important and it needn't be difficult! If you work through this book carefully – always making sure that you really understand each exercise before you play it you'll never have problems learning new pieces or doing well at sight-reading in exams!

Using the workbook

1 Rhythmic exercises

Make sure you have grasped these fully before you go on to the melodic exercises: it is vital that you really know how the rhythms work.

2 Melodic exercises

These exercises use just the notes and rhythms for the Stage, and also give some help with fingering. If you want to sight-read fluently and accurately, get into the habit of working through each exercise in the following ways before you begin to play it:

- Make sure you understand the rhythm and counting. Clap the exercise through.
- Look at the shape of the tune, particularly the highest and lowest notes. Which finger do you need to start on to be able to play it? The exercises have this fingering added to get you started.
- Try to hear the piece through in your head. Always play the first note to help.

3 Prepared pieces

Work your way through the questions first, as these will help you to think about or 'prepare' the piece. Don't begin playing until you are pretty sure you know exactly how the piece goes.

4 Going solo!

It is now up to you to discover the clues in this series of practice pieces. Give yourself about thirty seconds and do your best to *understand* the piece before you play. Check the rhythms and hand position, and try to hear the piece in your head.

Always remember to feel the pulse and to keep going steadily once you've begun.



Stage 1

Pianistic
styles

There are many different styles of writing for piano. There may be a melody in one hand with the accompaniment in the other. That accompaniment may be an Alberti bass or it may be chords or arpeggio patterns. The melody may pass from one hand to the other or there may be a 'walking bass' which you'll find in more jazzy pieces. Recognising these styles will help you to sight-read with character and more fluently.

Rhythmic exercises

1

2

Melodic exercises

1

2

3

Prepared pieces

- 1 In which key is this piece? What does the tempo mark suggest about the character?
- 2 Does the left-hand chord in bar 1 return anywhere? What is the chord? Play it.
- 3 Are there any repeated patterns? Tap the rhythms of both hands.
- 4 Play the first note and try to hear the piece through in your head.

Allegretto e leggiero

1



Musical score for 'Allegretto e leggiero' in 4/4 time, key of D major. The score consists of two systems of grand staff notation. The first system has four measures. The right hand features triplet patterns of eighth notes. The left hand has a steady eighth-note accompaniment. Dynamics include *mf*, *f*, and *mp*. A fingering '1/5' is shown in the first measure of the left hand. The second system has two measures, with the right hand playing a triplet of eighth notes and the left hand continuing the accompaniment. Dynamics include *cresc.* and *f*.

- 1 What does *Adagio drammatico - operatico* suggest about the character?
- 2 What will you count? Tap the rhythm of each hand separately, then tap both hands together.
- 3 What is the key of this piece?
- 4 Play the first note of each hand and hear the piece through in your head.

Adagio drammatico - operatico

2



Musical score for 'Adagio drammatico - operatico' in 3/4 time, key of B-flat major. The score consists of two systems of grand staff notation. The first system has four measures. The right hand has a melody with a triplet of eighth notes in the second measure. The left hand has a steady eighth-note accompaniment. Dynamics include *f* and *p cresc.*. The second system has three measures. The right hand continues the melody, and the left hand has a steady accompaniment. Dynamics include *mf* and *poco rit.*. Fingering '2 3 1' is shown in the first measure of the left hand, and '1' is shown in the second measure.