Grade 8 Level 8 Advanced **Piano**

Improve your sight-reading!

Paul Harris

Stage 1 **Wide leaps and ledger lines**

Stage 2 **Changing metre and spread chords**

Stage 3 **Contrapuntal textures**

Stage 4 **More harmonic and rhythmic patterns in $\frac{3}{4}$ and $\frac{4}{4}$**

Stage 5 **More harmonic and rhythmic patterns in $\frac{3}{8}$ and $\frac{6}{8}$**

Stage 6 **$\frac{12}{8}$ and more $\frac{9}{8}$**

Stage 7 **More harmonic and rhythmic patterns in $\frac{5}{8}$ and $\frac{5}{4}$**

Stage 8 **Revision**

FABER *ff* MUSIC

Stage 1

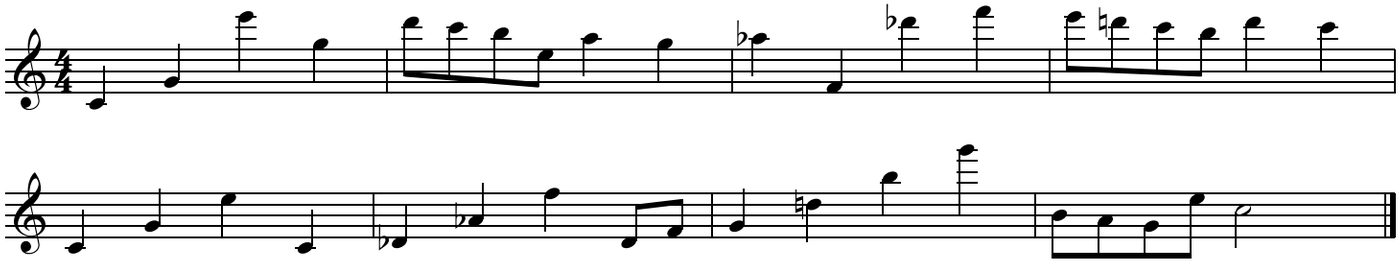
Wide leaps and ledger lines

You will, of course, know how important it is to keep your eyes on the music when sight-reading. This means that you must be strongly aware of the piano keyboard: the location of notes and the distance between them. But that doesn't mean that you're not allowed to glance down briefly at the keyboard to see where you're going! Always look for your destination note.

Here are some entertaining exercises to help you become more instinctively aware of where notes are. Close your eyes and find middle C. With your eyes still closed, choose and play other notes (or ask your teacher or a friend to choose them) and see how accurate you are!

Play the following two exercises trying to look at the keyboard as little as possible:

1



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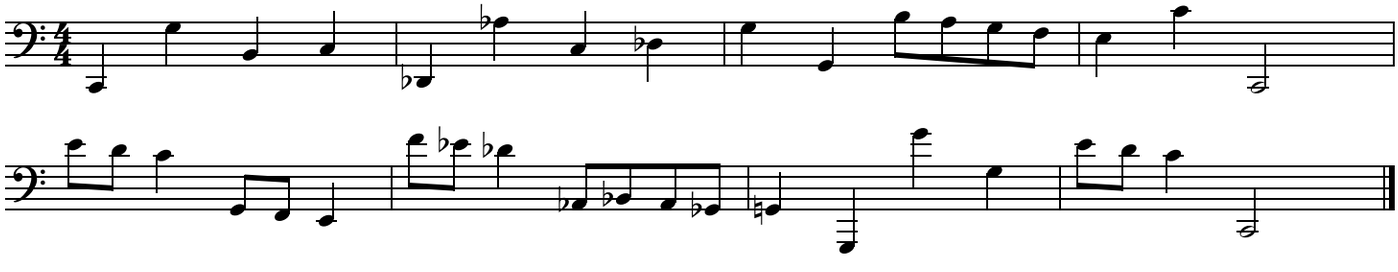
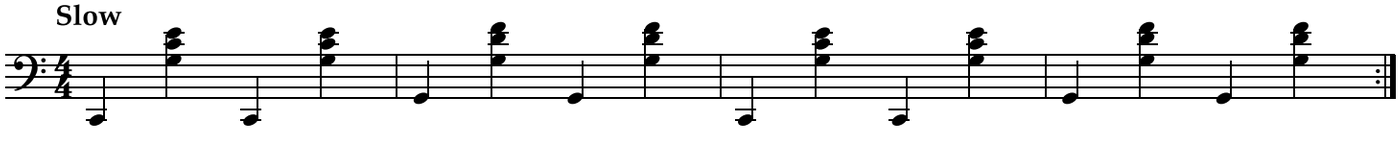


Now play the following exercise, first reading the music (again, looking at the keyboard as little as possible), and then try it from memory (with your eyes closed!). Make up a right-hand melody to go with it. Use the pedal.

3

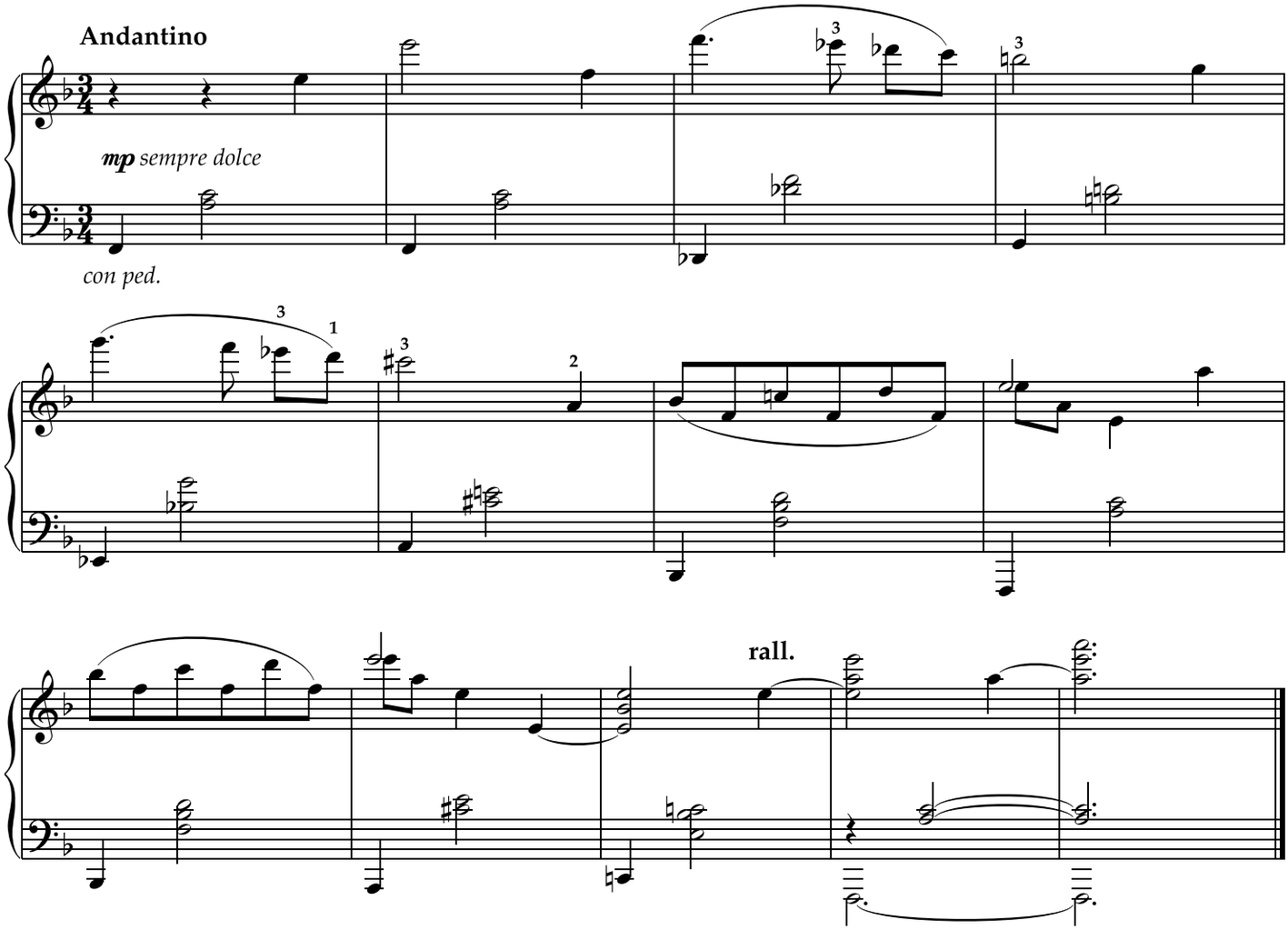


Transpose the exercise into other keys – perhaps one per practice session.

Prepared piece

1. In which key is this piece? Work out the chords in each bar and mark them lightly in pencil underneath the music.
2. Which interval do the first two notes in the right hand form? And the second two? Does this interval appear again?
3. What character will you try to convey?
4. What are the similarities and differences between bars 7–8 and 9–10?
5. Try to hear the piece in your head.
6. Remember that the composer's dynamic markings are just a 'point of departure': music would look far too cluttered if all the possible markings were included. You will almost certainly wish to add more to give shape, direction and expression to your performance. In this piece, such markings have been deliberately omitted so you can add your own as appropriate.

Salut d'amour

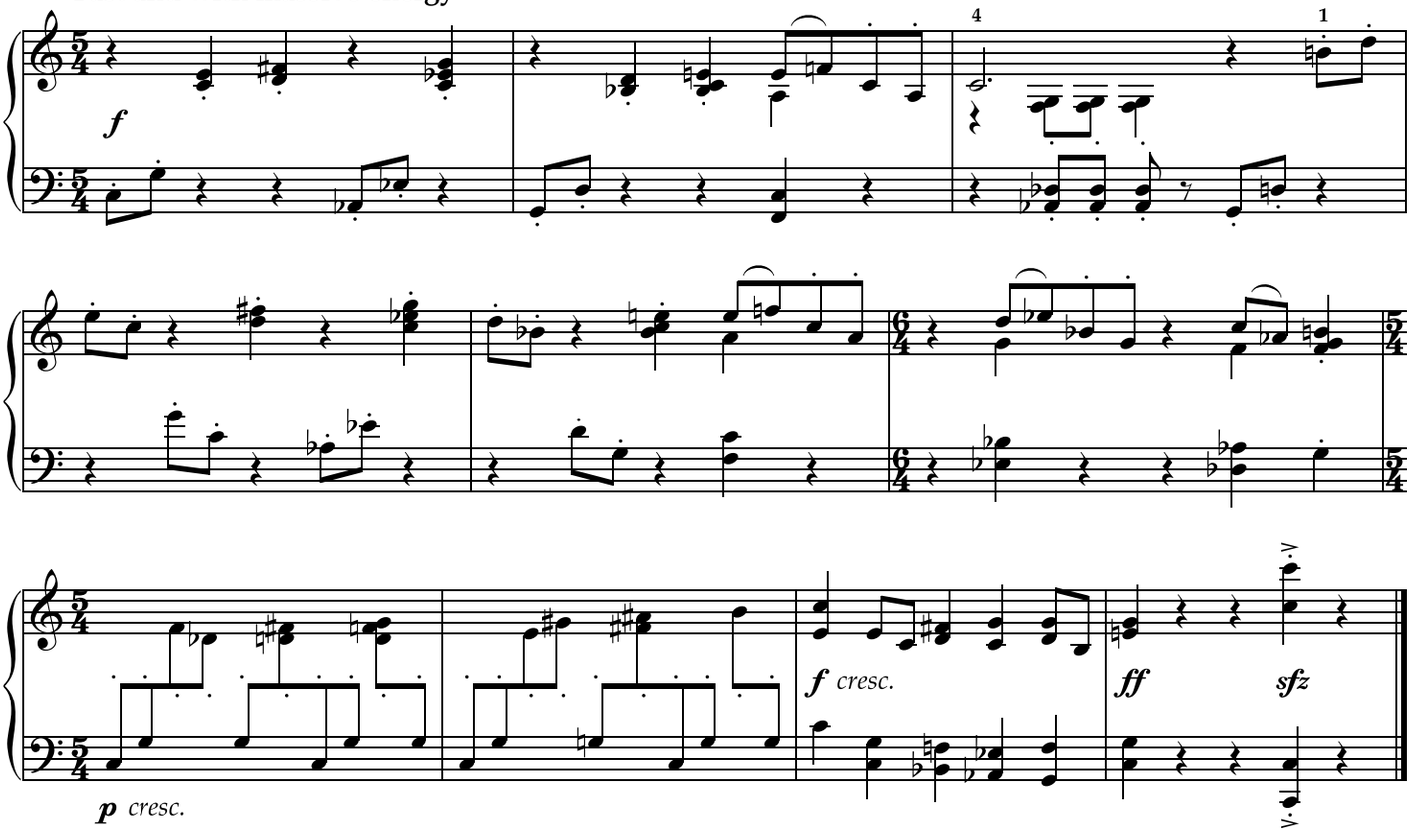


Going solo

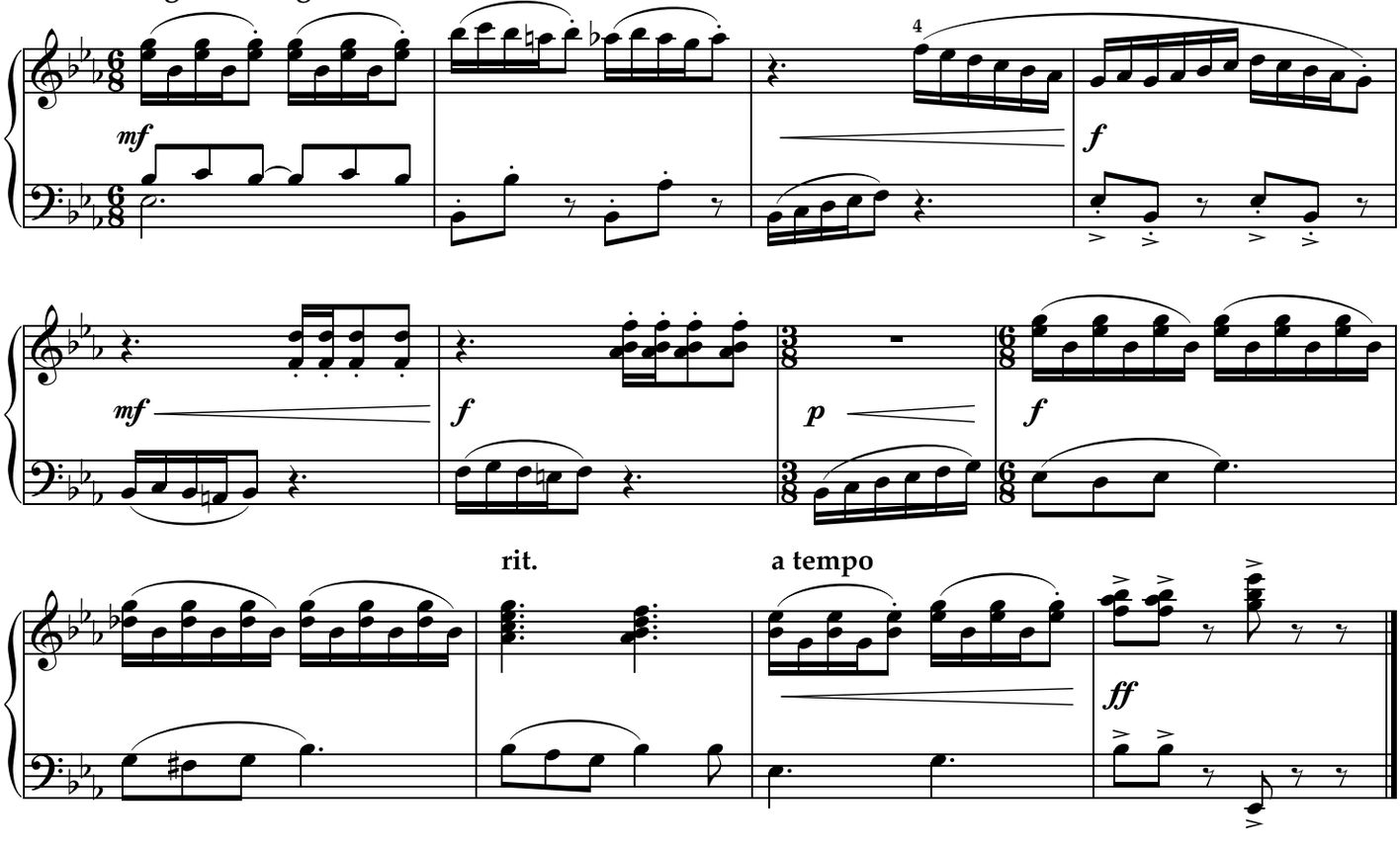
Signature tune

Fast and with massive energy

1



Grand finale

Allegro molto giocoso

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