

Right@Sight

Grade 2

A note to teachers

Sight-reading is one of the most important skills for any musician, and certainly not to be seen as a chore necessary only for passing exams! Right@Sight will help to develop and improve that skill, providing a structured approach and opportunities for regular practice. Hints are provided for the earlier pieces to focus attention on notation, form, texture, interpretation and technique, prompted with questions (left-hand column) and information (right). These should also help to encourage greater musical awareness in all of a student's performing.

In an examination, half a minute will be given to prepare the sight-reading, and the examiner is likely to remind candidates that they may play the music during this time. Encourage your students to try out the opening, the ending and any awkward-looking passages so that they are well prepared before the test starts. Instil careful attention to the fundamental elements of Time, Rhythm and Key – though the key signature comes first on the staff, it is often the first piece of information to be forgotten in performance!

Becoming a good sight-reader needs daily practice, and regular 'exercise' with Right@Sight will prepare students to tackle whatever music they may want to play. Towards the end of the section with commentary, some pieces go a little beyond the standard expected for the grade, so as to stretch players' ability and enable them to face any sight-reading test with increased confidence: to play it right – at sight!

Caroline Evans

Key to symbols

1

Exercise number

T

Time

R

Rhythm

K

Key

?

Questions

!

Watch out

Contents

Section 1: Hands together in the keys of C, G, D and F major; A and D minor	4
Section 2: Introducing the keys of A major and E minor	23
Section 3: On your own now ...	27
Section 4: Glossary of musical terms and symbols	40

Hands together in the keys of C, G, D and F major; A and D minor

1

Follow the **TRaK**

- T** What is the time signature?
- R** Can you tap the rhythm: right hand on the right knee and left hand on the left knee?
- K** What is the key?
- ?** How should you play the slurred notes?

Can you study the fingering?

The value of each beat is a crotchet.

Count while tapping.

Play the tonic (key-note).

In contrast, keep the *staccato* notes in bars 3 to 7 gently detached.

In bar 5 there is a closing in (contraction) of the thumb to E and an opening out (extension) of the 5th finger in order to reach the C.

Relax when you play this but try not to hesitate. Look ahead.

Andante

2

TRaK

- ?** How many beats in the final right-hand note?
Does the left hand have to change position?

! **Watch out** for the extension of the right thumb in bar 6.

Check the time signature; tap the rhythm; and find the key.

Make sure both hands finish together in the last bar.

Use the rest in bar 4 to move the position of the right hand up by one note.

Have your right hand in position before you begin.
Imagine military drums playing the left hand part at the start.

Firmly

Introducing the keys of A major and E minor

Time, **R**hythm and **K**ey?

? How many ledger line notes are there in the left hand?

Find all the notes affected by the key signature.

At the end of the piece, give the tied interval of a fifth (LH) and tied interval of a fourth (RH) their full value.

39

Play the piece evenly, observing the *staccato* notes and slurs. Keep counting and look ahead.

Andante

TRaK

? What do you notice about the opening rhythm when you compare the two phrases?

What is a Gavotte?

How should you play the accent on the last chord?

Do not forget the G# in the key signature!

Notice how the melody is sometimes divided between the hands.

Main phrases begin on the third beat of the bar (one of the characteristics of a Gavotte).

Contrast the *staccato* notes with the slurred couplets.

40

Instead of counting 1-2-3-4, begin by counting 3-4-1-2 in order to achieve the style of the dance.

Gavotte

On your own now ...

The following pieces do not have hints to help.

Remember ... follow the **TRaK**, look ahead, keep counting and keep going!

Allegretto, con moto

Musical score for 'Allegretto, con moto' in 4/4 time, key of B-flat major. The piece is marked *mf*. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of quarter notes. Fingerings are indicated with numbers 1, 4, and 5.

47

Moderato

Musical score for 'Moderato' in 4/4 time, key of B-flat major. The piece is marked *mf* in the right hand and *p* in the left hand, ending with *pp*. The right hand has a melodic line with quarter notes and half notes, while the left hand has a bass line with quarter notes and half notes. Fingerings 1 and 2 are shown.

48

Allegro

Musical score for 'Allegro' in 2/4 time, key of D major. The piece is marked *leggiero*. The right hand has a melodic line with eighth notes and quarter notes, while the left hand has a bass line with quarter notes. Fingerings 1, 2, and 3 are indicated.

49

Andante

Musical score for 'Andante' in 2/4 time, key of D major. The piece is marked *f*. The right hand has a melodic line with quarter notes and half notes, while the left hand has a bass line with quarter notes. Fingerings 1, 2, 3, 4, and 5 are indicated.

50

Waltz

Musical score for 'Waltz' in 3/4 time, key of D major. The piece is marked *dolce*. The right hand has a melodic line with quarter notes and half notes, while the left hand has a bass line with quarter notes. Fingerings 4 and 5 are indicated.

51