

Right@Sight

Grade 3

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, interpretation and technique, prompted with questions (left-hand column) and information (right). Suggestions to sight-sing phrases are included to promote aural awareness while playing.

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

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Focusing on the keys of C, G, D, A and F major; A, D and E Minor

1

- 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?
- ?** On which beat does the right hand begin?
Are there any broken chords?
Can you look carefully at the fingering, especially in bar 7 (RH)?

The value of each beat is a crotchet.

Count while tapping.

Play the tonic (key-note).

Observe the rests, particularly those in bar 6.

Notice the broken octaves in bars 4 and 7 (LH).

There is also a change of hand position at bar 7 (RH).

Play the piece fairly fast (*Allegretto*). Try not to look at the keyboard. Look ahead.

Allegretto

2

Follow the **TRaK**

- ?** What is the time signature?
- !** **Watch out** for the accidentals in bars 6 and 7 (LH).

Count three *quaver* beats per bar in this piece.

Play this piece steadily. Be sure to count all three quaver beats in bar 4.

Andante

Introducing the keys of E, B \flat and E \flat major, and G minor

Can you follow the **TRaK** as usual?

? Do you remember the rules regarding accidentals?

Can you find all the tied notes?

Look at the accidentals before naming the key.

Note that some Cs are sharpened, while others are natural. There are B \flat s in bars 3 and 9 (LH).

Hold the ties for their correct value and sustain the final chord as you count four full beats.

35

Try hearing the melody in your head before you play. This is another piece that ends with a *tierce de Picardie*.

Sadly

mf

3 4

5

2 2

rit. e dim.

TRaK

? Can you name the interval in bar 6 (LH)?

Do you notice that the melody starts with a descending sequence?

How many beats should you count for the chord in bar 4?

! **Watch out** for the $\text{♩} \text{♩}$ in bar 3 (LH).

Find all the flats.

Play the broken chords in block form.

Note the contrary motion figure in bar 5.

Check for any changes of hand position.

36

Try to imagine what the melody will sound like before playing it. Remind yourself again of all the flats.

Andante

p

2

3

rit.

!

Introducing the keys of B minor and C minor

T How else could this time signature be written?

It is **not** the same as **C**, which has four beats per bar. $\frac{3}{2}$ has only two beats per bar, more like $\frac{3}{4}$ than $\frac{4}{4}$ time.

R What note value is the beat?

When you play the piece, make sure your rhythm sounds as if there are only two main beats per bar.

K What is the key?

If you are not sure about the key look at the A# and the tonic, or key-note, in the bass of the last bar.

! **Watch out** for the E# in bar 8 (LH): it is the same note on the piano as F(4). You may want to try out bars 8–9 before you play the whole piece.

Aim for a dramatic contrast in bars 6–7 and again in bar 8.

Firmly

TRaK

This piece is in simple triple time. Try to give it the feel of just one beat per bar, not three quaver beats.

K Can you name the key?

The B4 is a clue, and the piece begins and ends on the tonic note of the key.

? Can you spot the broken chord in bars 1–2?

This broken chord is on the 'tonic triad' of the key.

The first phrase mark crosses the staves, showing that the notes need to flow smoothly from left hand to right hand without any gaps in the sound.

Flowing

42

43