

Right@Sight

Grade 4

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

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Focusing on simple time

1

Follow the **TRaK**

T What is the time signature?

Notice how the melody begins on the third beat. This is a characteristic feature of the gavotte.

R Can you tap the rhythm, right hand on your right knee, left hand on your left knee?

Count aloud while tapping the rhythm.

K What is the key?

Look for any accidentals in the music and work out whether or not they suggest a change of key.

? Can you study the fingering carefully and find any changes of hand position?

Notice the contraction (closing in) between thumb and 5th finger (RH) in bar 6, first and second beats.

! **Watch out** for the minims in the right hand. These should be held while playing the notes above.

Observe the dynamics and articulation: the *staccato* notes ♪ should be short and light; the *tenuto* notes ♪ should be stressed and held; the accented notes ♪ should be played with a little more attack.

Remember that a gavotte is a dance. Play it through lightly and rhythmically, without stopping. Keep looking ahead.

Tempo di gavotta

Introducing compound time: the time signature of $\frac{6}{8}$

- T** What is the time signature?
What is the value of the beat?

- R** Can you tap the rhythm of the first four bars, both hands together?

- K** Is the key major or minor?

- ?** Are there any tied notes?
Where do the hands play together in octaves?

- !** **Watch out** for the semiquavers in bar 8.

This is compound duple time.

There are two dotted-crotchet beats in a bar. Notice how the quavers are grouped together in threes (three quavers make one dotted-crotchet beat).

Count carefully as you tap:
One–and–and, **two**–and–and ...

Note the F#s. Find any other accidentals.

Play the last two bars and then try changing the final chord so that it ends with a *tierce de Picardie*.

Observe the phrasing.

Make a note of the fingering in bars 1–4 (RH) and work out how you will finger the last two bars.

Keep counting in your head as you play this through *dolce* and *sempre legato*.

Moderato

