

# Right@Sight

Grade 5

## 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

<b>Section 1:</b> Getting started	4
<b>Section 2:</b> Introducing the keys of A $\flat$ major and F $\sharp$ minor, and quintuple time	18
<b>Section 3:</b> Introducing the keys of C $\sharp$ minor and F minor, and $\frac{3}{2}$ time	21
<b>Section 4:</b> Introducing the key of B major	23
<b>Section 5:</b> On your own now ...	25
<b>Section 6:</b> Glossary of musical terms and symbols	40

## Getting started

1

Follow the **TRaK**

- T** What is the time signature?
- R** Can you tap the rhythm, right hand on your right knee, left hand on your left knee?
- K** What are the two flats in the key signature?  
Is the key major or minor?
- ?** Can you play the intervals in bars 1–4, both hands, as block chords and note that the intervals descend in semitones?



What differences do you notice when you compare the melody in bars 1–6 with that in bars 11–16?

Can you work out the mood of this piece?

Give the value of the beat.

Count aloud while tapping the rhythm.

Find all the notes affected by the key signature.

Note the F#s. Check all other accidentals.

Also play the passage in bars 11–14 as block chords:

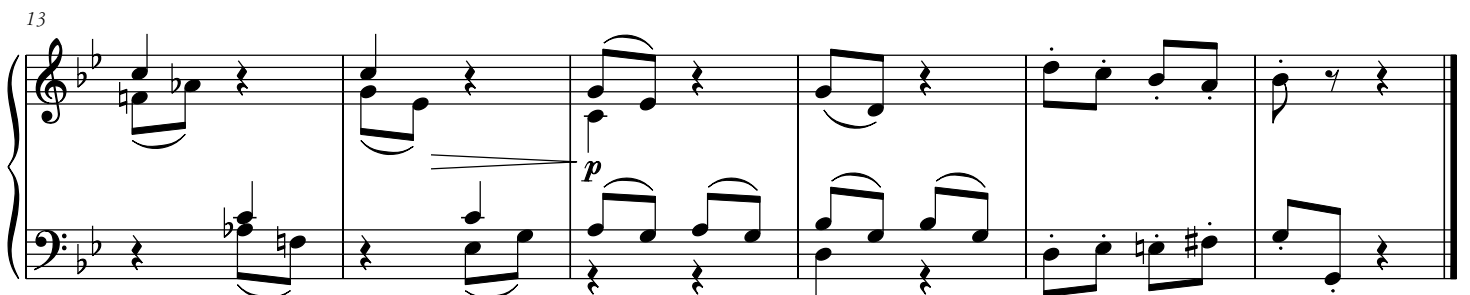
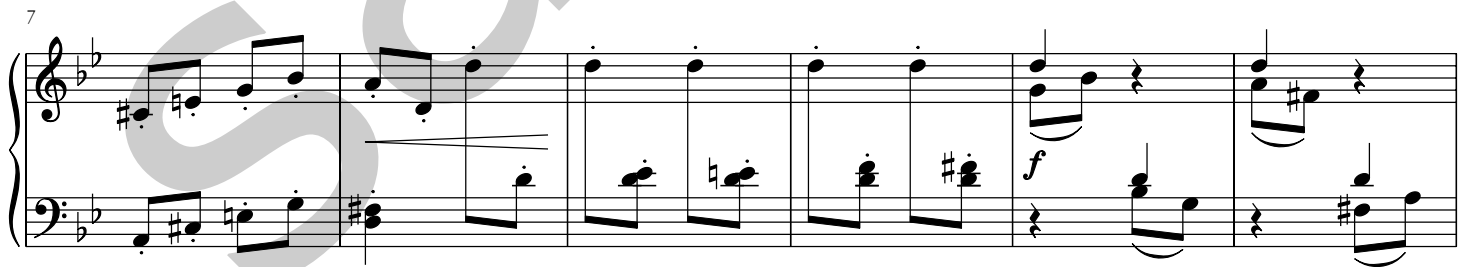
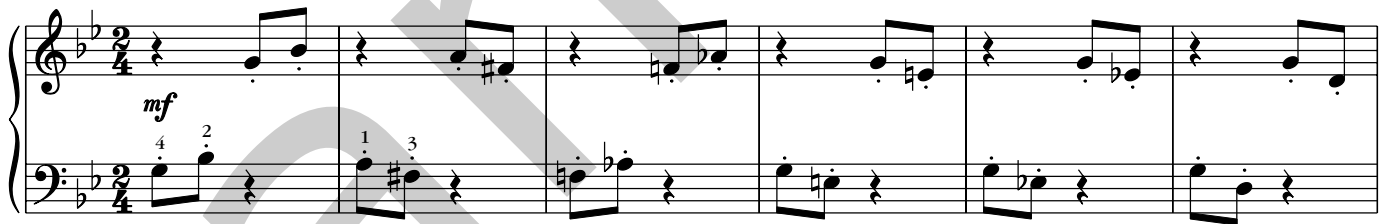


Make sure that the crotchets in bars 11–14 are held firmly while the quavers below are played.

*Scherzando* means 'in a playful manner'.

Dynamics are particularly important in this piece: try to obtain an 'echo' effect when the right hand copies the left hand and vice versa. All the *staccato* notes should be performed very rhythmically and crisply. Keep looking ahead.

### Allegro scherzando



## Introducing the keys of A $\flat$ major and F $\sharp$ minor, and quintuple time

15

**T** What does the time signature tell you?

**R** Can you tap the rhythm in both hands?

**K** How many flats are in this key?

Can you find the only accidental in this piece?

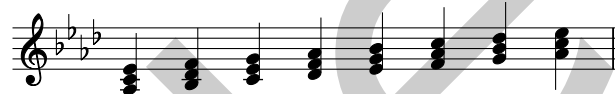
**?** Can you find all the tied notes?

Can you find any changes of hand position?

Give the value of the beat. Count two steady beats.

Notice that throughout the piece the left-hand figure in bar 2 appears frequently in various guises.

Play the scale of A $\flat$  major in single notes and then in chordal form:



Hold the dotted minims for their full value while playing the notes below or above.

In bar 4 (LH) there is a finger change while holding B $\flat$ . This is necessary in order to maintain the *legato* line of the phrase.

Play gracefully using the sustaining pedal where indicated. Make sure you hold the final chord for its full length. Keep looking ahead and try not to look down at the keyboard.

### Allegro grazioso

On your own now ...

The following pieces do not have hints to help. Give yourself half a minute to try out any difficult-looking passages and decide on the character of the music. Then play through each piece without stopping. Remember that the most important thing is to keep to a regular pulse, without hesitating, and to keep going. Don't stop to correct mistakes. For a really good mark in the exam you will be expected to observe the expressive details and to give the music a sense of shape and purpose.

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

Andante

Musical score for measures 1-6. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Andante'. The dynamic is marked 'mp'. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a steady pulse with various chordal textures and melodic lines.

7

Musical score for measures 7-12. The dynamic is marked 'pp'. The score continues with two staves, showing a continuation of the musical themes with some melodic development in the treble staff.

13

Musical score for measures 13-18. The dynamic is marked 'mf'. The score continues with two staves, featuring a mix of chordal accompaniment and melodic fragments.

19

Musical score for measures 19-24. The dynamics are marked 'ff' and 'mp'. The score concludes with two staves, ending with a final chord in the bass staff.