

Right@Sight

Grade 6

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

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Getting started

1

Follow the **TRaK**

- T** What is the time signature?
- R** Can you tap the rhythm of the opening bars?
- K** Is the key major or minor?
- ?** What harmonic interval frequently occurs in the RH part of this piece?

How should you play the left hand chords in bars 1, 2, 3, 9 and 10?

Are there any changes of hand position?

Notice the small rhythmic variation in bar 10.

The opening is rather modal but name the key in the final bars.

When you play the slurred couplets, drop the wrist slightly on the first chord and raise it gently on the second.

Make sure that the chords are played on the beat and are spread quietly and evenly.

Legato pedalling is required, releasing then depressing the sustaining pedal at the beginning of each bar (but twice in bar 4). Observe the *fermata* (pause) in bar 15. Play gracefully and simply. Look ahead.

Allegretto grazioso

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of 15 bars. The tempo is marked 'Allegretto grazioso'. The first system (bars 1-5) begins with a mezzo-piano (*mp*) dynamic and includes the instruction 'con ped.'. The second system (bars 6-11) starts with a mezzo-forte (*mf*) dynamic and features a fermata in bar 15. The third system (bars 12-15) concludes the piece with a double bar line. The right hand plays a melodic line with slurs and accents, while the left hand provides harmonic support with chords and single notes.

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

mf

8

f

mf

15

mf

mp

22

cresc.

poco rit. e dim.