

Right@Sight

Grade 7

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!

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Key to symbols

1

Exercise number

T

Time

R

Rhythm

K

Key

?

Questions

!

Watch out

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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** What is the key? Does it change at any point?
- ?** Are there any changes of clef for the left hand?

Can you work out the the pitches of the notes on ledger lines in bar 19?

Be careful with the timing of bars 9 and 10.

There is an example of syncopation in bars 4, 8 and 17. Tap this rhythm:

RH	
LH	
Count	1 2 3 4 5 6

Note the accidentals in bars 4, 5, 7–11, and 17.

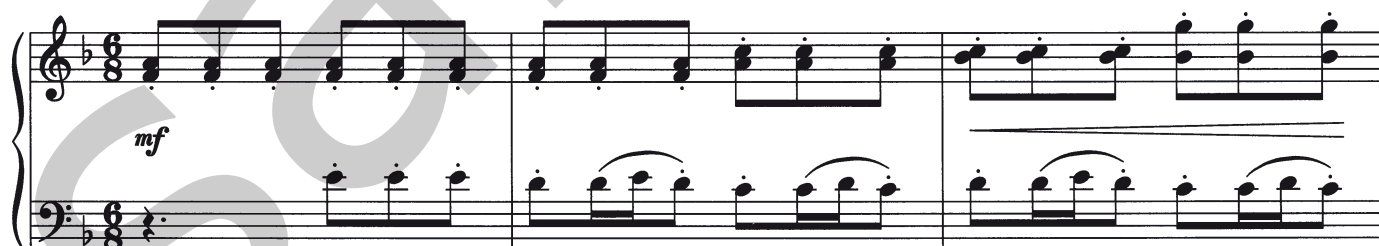
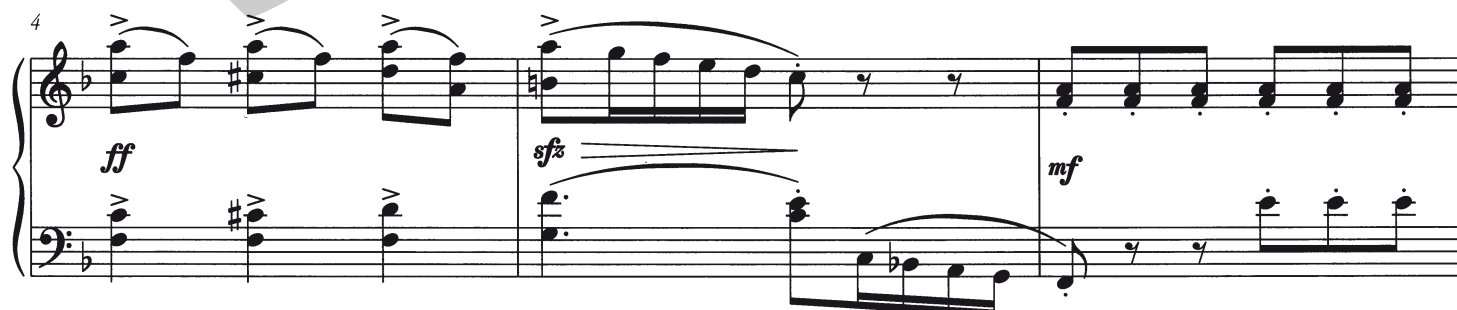
Notice that the right hand moves into the bass clef for bars 9, 10, 14–16.

Look for patterns – the second half of bar 19 is the same as the first half but an octave higher. In fact, an entire three-octave arpeggio of B \flat major is started by the left hand in bar 18 and continued by the right hand in the next bar.

The figure 8 and bracket over the last chord (RH) indicates that it must be played an octave higher than written. Find the notes during the preceding rests.

Contrast the wrist *staccato* chords with the slurred figures. Observe, also, the accented notes and support them by using the sustaining pedal. Play rhythmically and brightly bringing out the playful (*scherzando*) character of the piece.

Scherzando

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!

Moderato

Musical notation for measures 1-5. The piece is in 3/4 time and B-flat major. The first system shows measures 1-5. The right hand starts with a quarter rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The left hand starts with a quarter rest, followed by a half note F3, a quarter note G3, and a half note A3. Dynamics include *mp* and *mf*.




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Musical notation for measures 6-9. The right hand continues with a half note Bb4, a quarter note C5, and a half note D5. The left hand continues with a half note Bb3, a quarter note C4, and a half note D4. Dynamics include *mp*.

Musical notation for measures 10-14. The right hand continues with a half note E5, a quarter note F5, and a half note G5. The left hand continues with a half note E3, a quarter note F3, and a half note G3. Dynamics include *mp*.

Musical notation for measures 15-19. The right hand continues with a half note A5, a quarter note Bb5, and a half note C6. The left hand continues with a half note A3, a quarter note Bb3, and a half note C4. Dynamics include *mp*.

Glossary of musical terms and symbols

<i>Allegretto</i>	Fairly quick, not as fast as <i>Allegro</i>
<i>Allegro</i>	(<i>lit.</i> cheerful) Quick, lively
<i>Andante</i>	Walking pace; moderate speed
<i>Animato</i>	Animated, lively
<i>A tempo</i>	Return to the original speed
<i>Barcarolle</i>	<i>Fr.</i> A piece in $\frac{6}{8}$ time with a lilting rhythm, suggesting a boating song
<i>Cantabile</i>	In a singing style
<i>Con moto</i>	With movement
<i>Con pedale (con ped.)</i>	Use the sustaining pedal
<i>Crescendo, cresc.</i>	Gradually becoming louder
<i>Diminuendo, dim.</i>	Gradually becoming quieter
<i>Giocoso</i>	Playful, humorous
<i>Leggiero</i>	Light
<i>Lento</i>	Slow
<i>Ma non troppo</i>	But not too much
<i>Marcato</i>	Marked, accented
<i>Meno mosso</i>	Less movement, not so fast
<i>Moderato</i>	Moderate speed
<i>Pesante</i>	Heavy, ponderous
<i>Più mosso</i>	More movement, quicker
<i>Poco</i>	Little
<i>Presto</i>	Fast (faster than <i>Allegro</i>)
<i>Rallentando, rall.</i>	Gradually becoming slower
<i>Ritardando, ritard., rit.</i>	Gradually getting slower
<i>Ritenuto, rit.</i>	Held back
<i>Scherzando</i>	In a playful manner
<i>Sempre</i>	Always
<i>Sforzando, sforzato, sfz, sf</i>	Accented, forced
<i>Simile</i>	In a similar manner
<i>Spiritoso</i>	In a spirited manner
<i>Stringendo</i>	Gradually becoming faster
<i>Tempo di gavotta</i>	In the time (and style) of a gavotte
<i>Tempo di mazurka</i>	In the time (and style) of a mazurka
<i>Tempo di valse</i>	In the time (and style) of a waltz
<i>Tenuto, ten.</i>	Held ($\bar{\text{P}}$ \downarrow)
<i>Tierce de Picardie</i>	<i>Fr.</i> Picardy third; a major third in the tonic chord at the end of a piece or a passage in a minor key
<i>Una corda</i>	(<i>lit.</i> One string); press the left pedal
<i>Vivace</i>	Lively, quick
 (<i>Fermata</i>)	Pause
 (<i>Acciaccatura</i>)	A 'crushed' note, played as quickly as possible
8va ----- \uparrow	(<i>It.</i> <i>ottava</i>) Play an octave higher
 (<i>Mezzo-staccato</i>)	Semi-staccato, slight degree of separation