Introduction

By now you should be able to read music as easily as you are reading this. If you work through this book carefully – always making sure that you really understand each exercise before you play it – you'll never have problems learning new pieces or doing well at sight-reading in exams!

Using the workbook

1 Rhythmic exercises

Make sure you have grasped these fully before you go on to the melodic exercises: it is vital that you really know how the rhythms work.

2 Melodic exercises

These exercises now have titles and more markings to help you create greater character and atmosphere. Get into the habit of working through each exercise in the following ways before you begin to play it:

- Make sure you understand the rhythm and counting.
- Think about your fingering, particularly position changes and chords.
- Try to hear the piece through in your head. Always play the first notes to get you started.

3 Prepared pieces

Work your way through the questions first, as these will help you to think about or 'prepare' the piece. Don't begin until you are pretty sure you know exactly what you are going to play and how you're going to play it.

4 Going solo!

It is now up to you to discover the clues in this series of practice pieces. Give yourself about thirty seconds and do your best to *understand* the piece before you play. Check the rhythms and fingering, and try to hear the piece in your head.

Always remember to feel the pulse and to keep going steadily once you've begun.

Good luck and happy sight-reading!

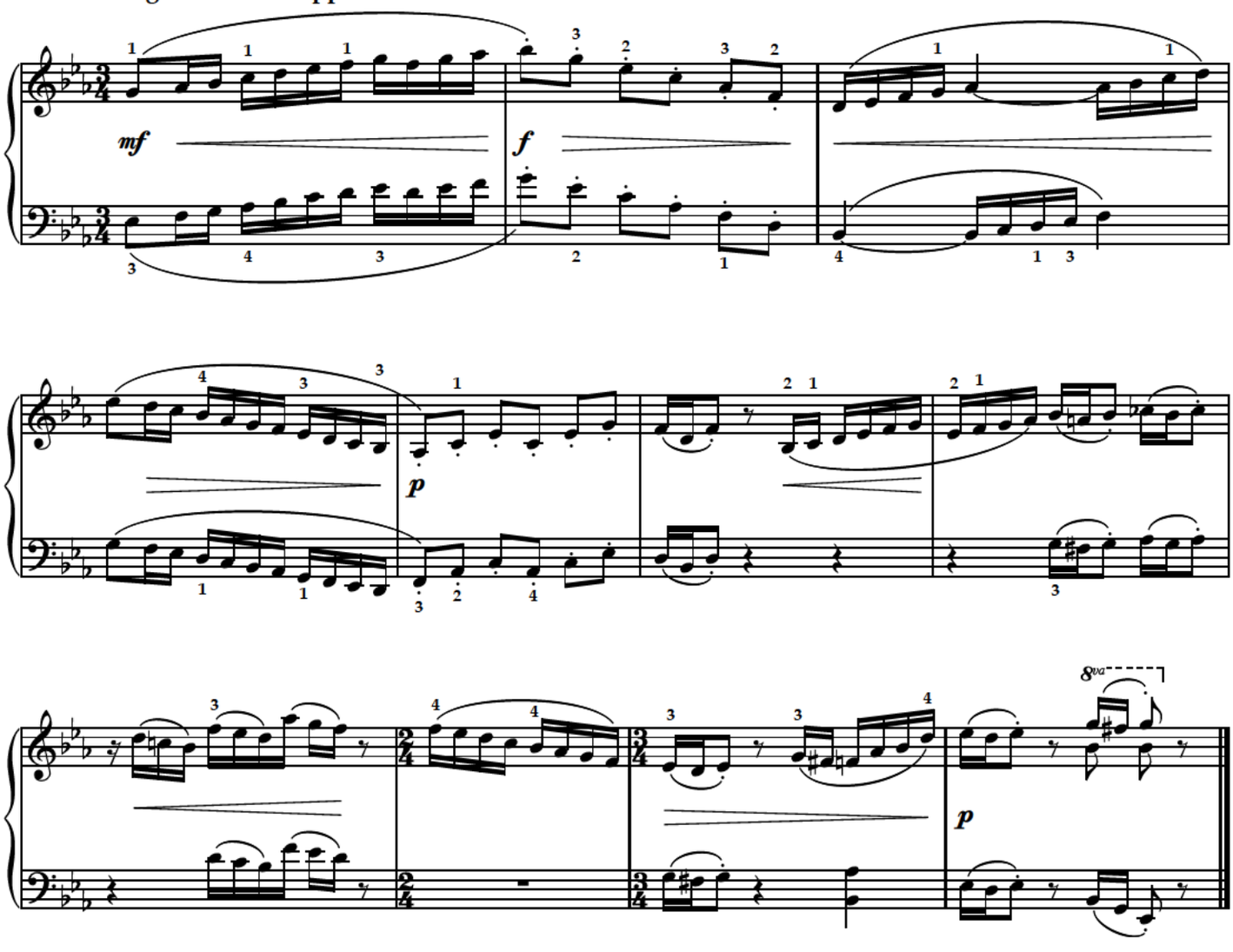
Terminology:
Bar = measure

Prepared piece

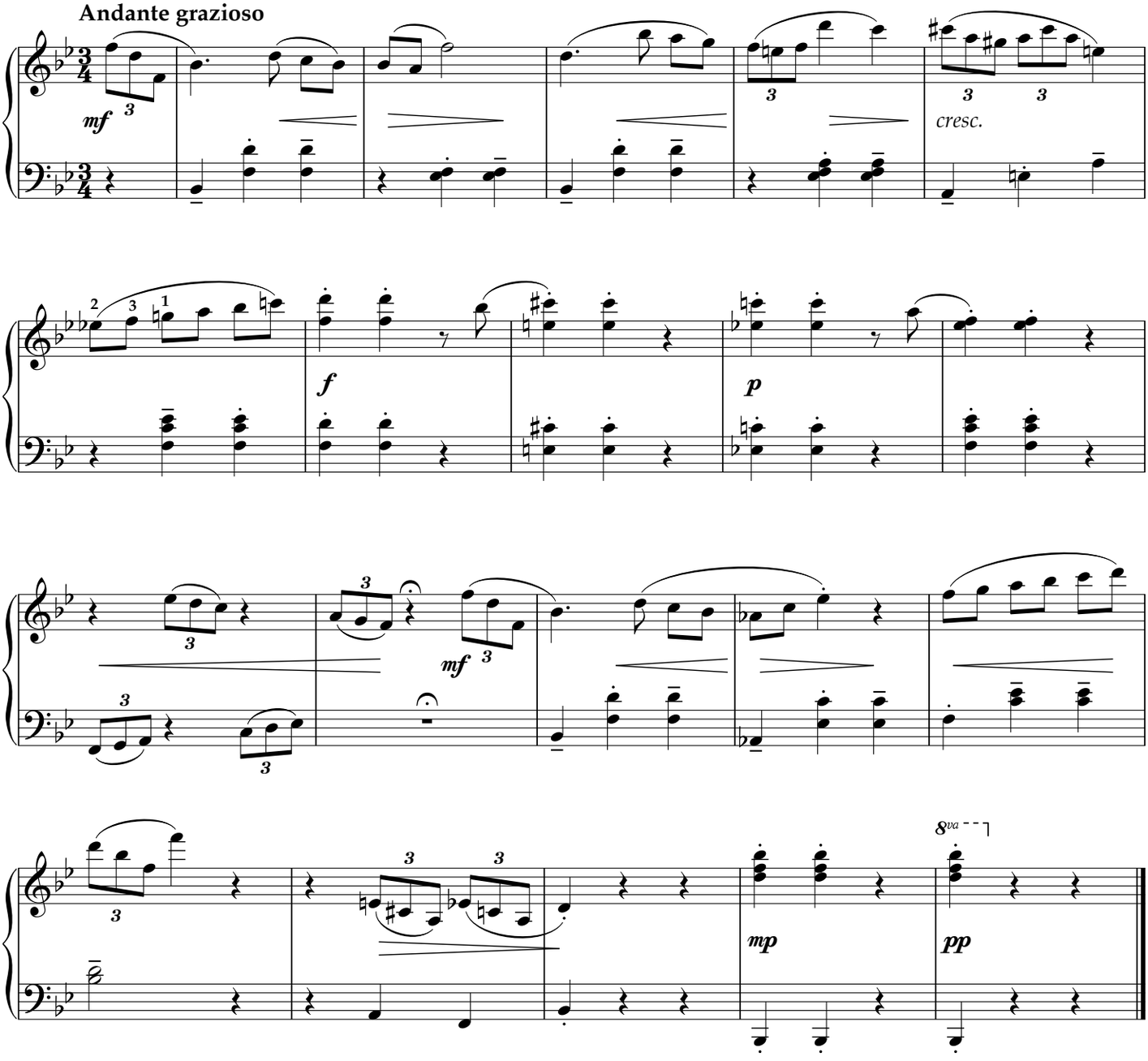
1. In which key is this piece? Notice the C flats.
2. What is the pattern which forms much of the piece?
3. How do the right and left hand relate in bars 1, 4 and 8?
4. Are there any other patterns?
5. How will you catch the witty character?
6. Try to hear the piece in your head as best you can.

Scaling the heights

Allegro ma non troppo



Prepared piece

1. In which key is this piece? Does it slip into other keys?
2. How will you convey the waltz style? Which markings are very important?
3. Does the opening music return?
4. What do you nitce about the notes in bars 7, 8 and 9?
5. Think about the bars that involve leaps.
6. Try to imagine the piece in your head.

Valse des glaces