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# Introduction

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Being a good sight-reader is so important and it needn't be difficult! 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 use just the notes and rhythms for the Stage, and also give some help with fingering. If you want to sight-read fluently and accurately, 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. Clap the exercise through.
- Look at the shape of the tune, particularly the highest and lowest notes. Which finger do you need to start on to be able to play it? The exercises have this fingering added to get you started.
- Try to hear the piece through in your head. Always play the first note to help.

### 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 playing until you are pretty sure you know exactly how the piece goes.

### 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 hand position, and try to hear the piece in your head.

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



# Stage 2

C minor

## Rhythmic exercises

Always count two bars before you begin each exercise – one out loud and one silently.

1

2

3

## Melodic exercises

1

2

## Prepared pieces

- 1 Study this piece carefully for a few minutes. Do you think you understand it?
- 2 What key is it in? Are there any scale patterns? Play the scale and arpeggio.
- 3 Is it serious or humorous?
- 4 Think the rhythm through in your head.
- 5 Play the first note of the left hand and then hear the piece through in your head.
- 6 What are the important ingredients that will help you give character to the performance?

1



**Con moto**

mf p f p

4 2

- 1 What is the key of this piece? Play the scale and arpeggio.
- 2 How many bars are based on the first bar?
- 3 Can you see where you'll have to change hand position?
- 4 Think about the fingering of the chords in the left hand bars 5 and 6.
- 5 Study the piece carefully until you feel you completely understand it.
- 6 What character will you try to convey?

2



**Marche funèbre**

mp cresc. f

1 2 2 5

p cresc. mf