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# Introduction

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Being a good sight-reader is so important and it's not difficult at all! 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. There are a number of ways to do the exercises, several of which are outlined in Stage 1. Try them all out. Can you think of more ways to do them?

### 2 Melodic exercises

These exercises use just the notes (and rhythms) for the Stage, and progress gradually. If you want to sight-read fluently and accurately, get into the simple 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.
- Know what notes you are going to play and the fingering you are going to use.
- 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 a minute 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. The **online audio** is for you to listen to *after* you have performed these pieces. Use it to check whether you have understood the rhythm and overall feel and style of the piece correctly.

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

Good luck and happy sight-reading!



For online audio of the 'going solo' pieces scan the QR code or go to [fabermusic.com/audio](http://fabermusic.com/audio)

Terminology:  
Bar = measure

## Prepared pieces

- 1 Look through this piece. Do you feel you really understand it?
- 2 Each phrase is two bars long, how will you make this clear in your performance?
- 3 Play the appropriate scale first at *mf*, then at *f*.
- 4 Play the first note, then hear the piece in your head, with all the musical expression.
- 5 How will you give the piece character? How will the *staccato* help?

1  

**Grazioso**

- 1 How much of this piece is based on scale patterns?
- 2 Set a pulse in your mind, then subdivide the pulse into  $\frac{3}{4}$  and then  $\frac{1}{8}$ . How will this help you play the first bar?
- 3 Count two bars of  $\frac{3}{4}$  aloud, then continue counting silently and tap the rhythm of the whole piece.
- 4 Give the piece a running commentary, mentioning rhythms, melodic patterns, and markings.
- 5 Play a D, then study bars 1 and 2 for a few moments. Hear them in your head, then try to play them from memory.

2  

**Andantino**

## Improvise and compose!

Make up your own short piece beginning with this phrase, then write it down on manuscript paper.

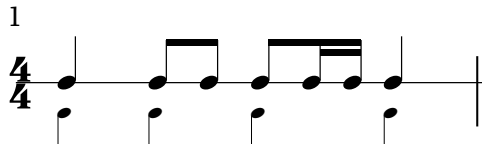
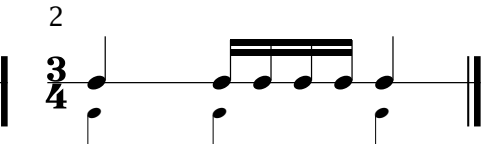
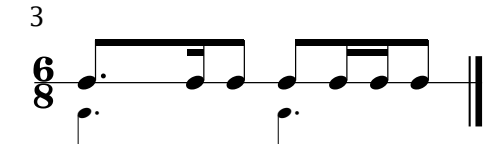
Now compose a piece in D minor, including the  $\frac{3}{4}$  pattern. Try to write it down.



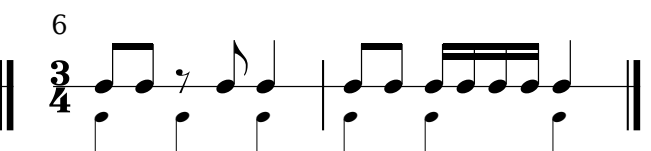
# Grade 5 Stage 3

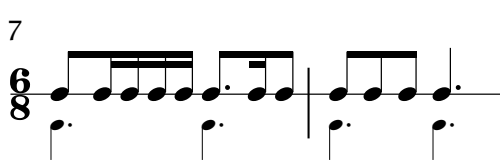
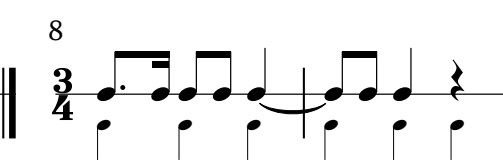
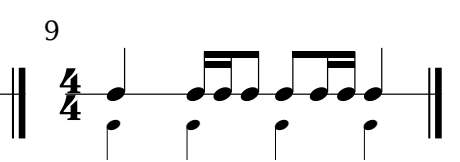
**E major**  
**B minor**  
*pp* and *ff*  
Revision

## Rhythmic exercises

Choose a pattern, look at it for a few seconds and then cover it up.  
Clap it from memory and then look to see if you were correct.

1  2  3 

4  5  6 

7  8  9 

## Melodic exercises

**Exploring E major and B minor** Play the appropriate scale and arpeggio from memory and from notation before playing the pieces below. Look through each piece and feel you are confident that you *know* what you're going to play before you start!

1  

2  

3  