BOOK 1

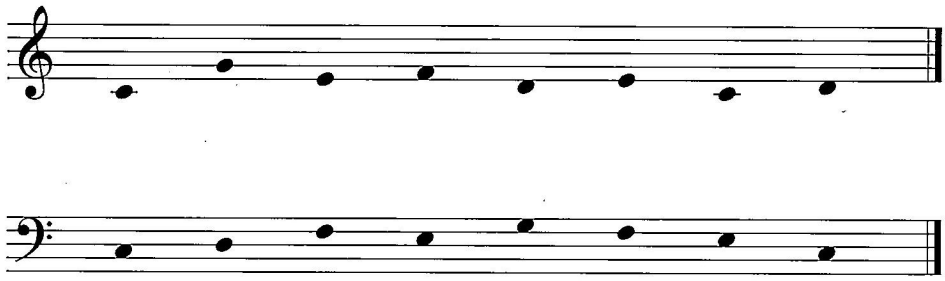
Trinity

Sound at Sight

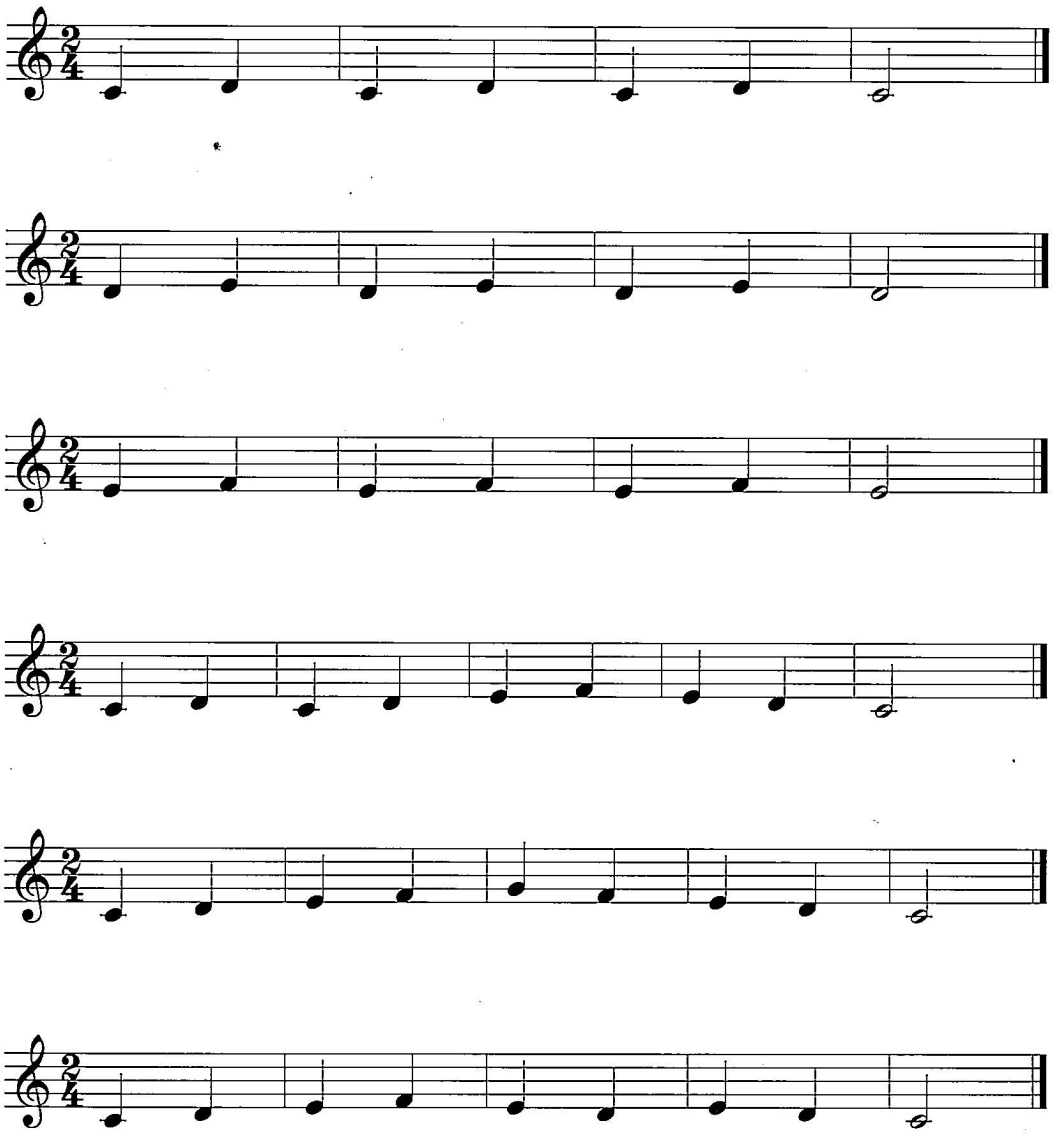
piano

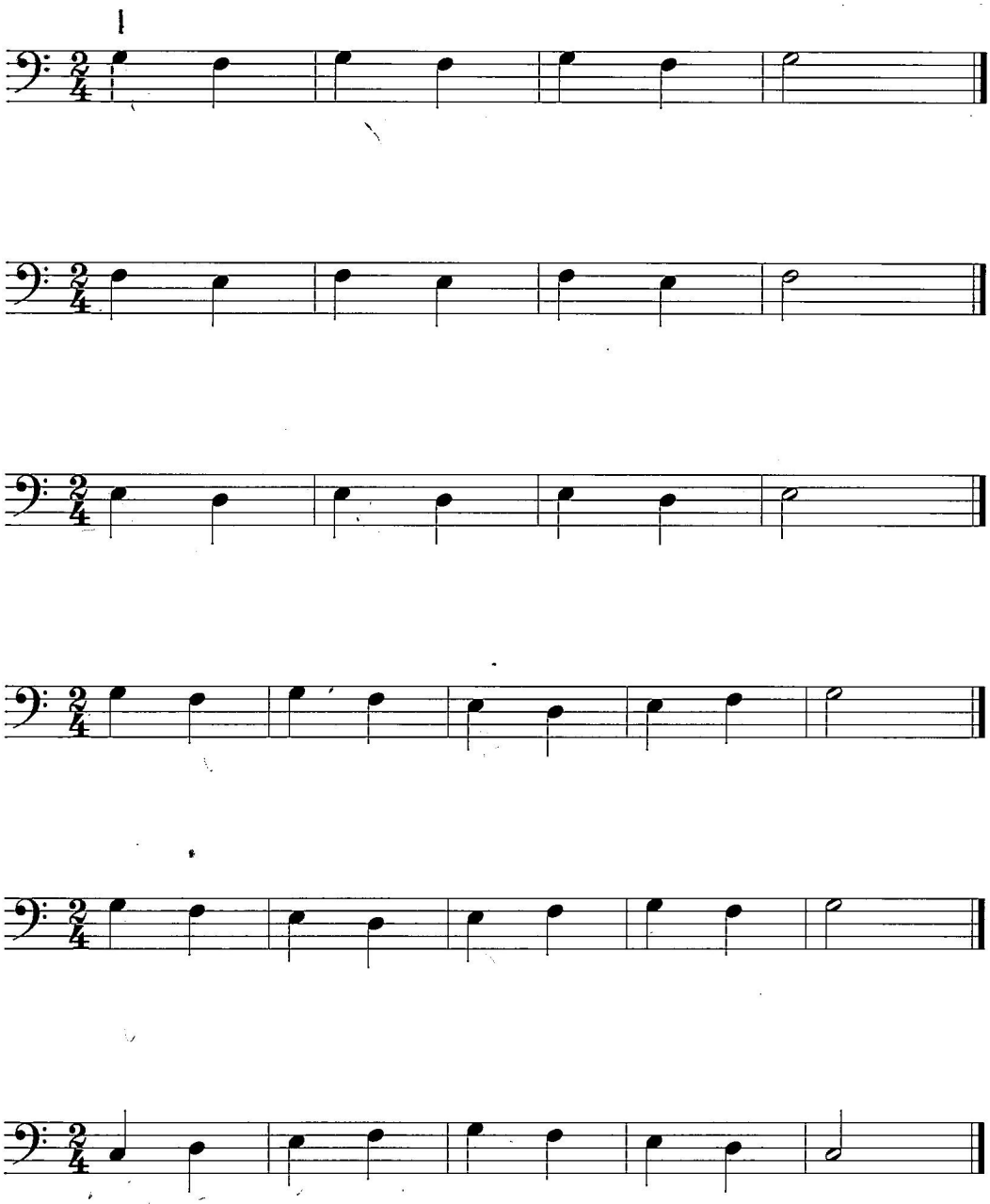
• Getting started

Can you name and play these notes? They are all in the five-finger hand position from middle C (C_4) in the right hand, and from C_3 ('tenor' C) for the left hand.

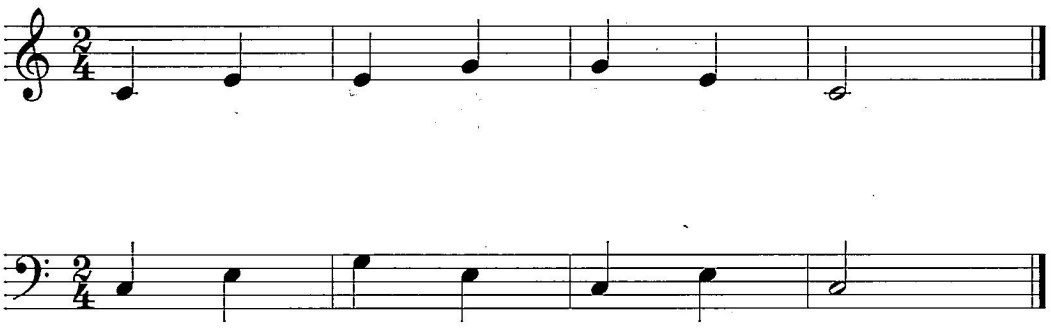


Now try these exercises where the notes are all next-door (adjacent) fingers.

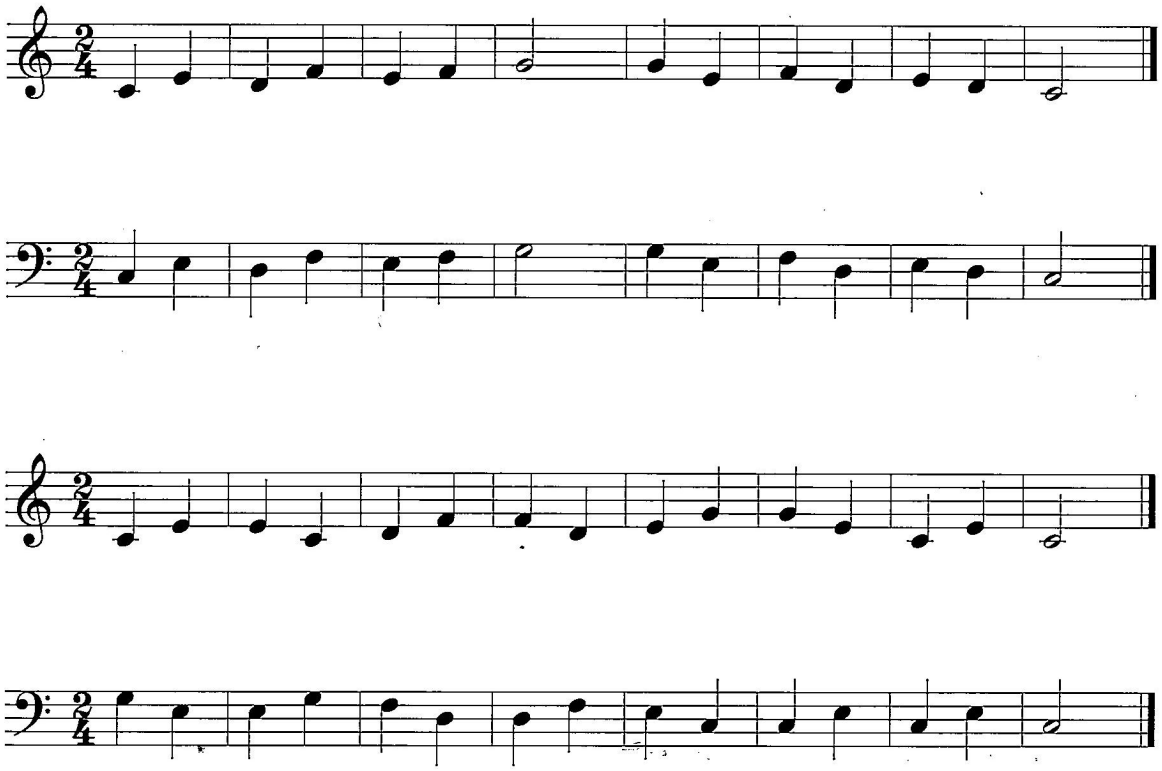




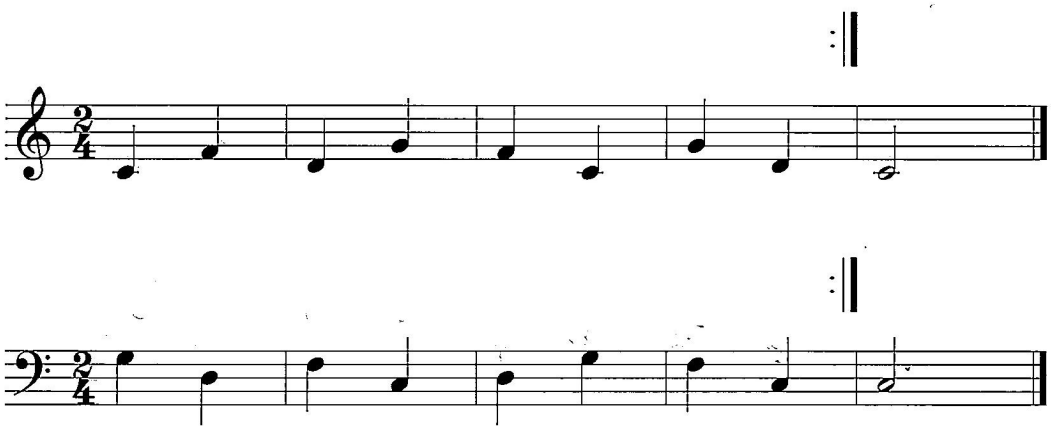
Do not play, but feel the notes under your fingers as you read these leaps: line to a line or space to a space.



Now put leaps of a third and steps together in these slightly longer examples.



Fourths are a line to a space or a space to a line (fingers 1–4 or 2–5 in the right hand, 2–5 or 1–4 in the left hand). You might like to repeat the first four bars.



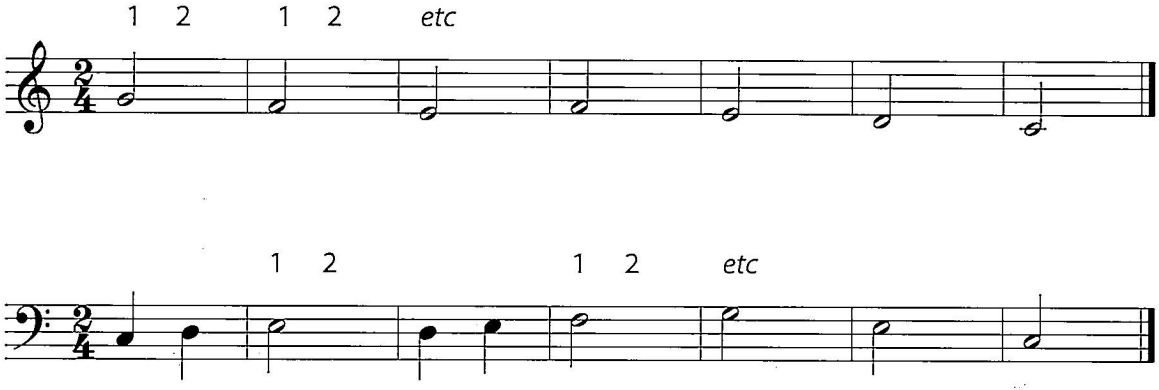
Did you notice fifths in these examples?

Can you sing all the exercises so far, out loud or in your head?

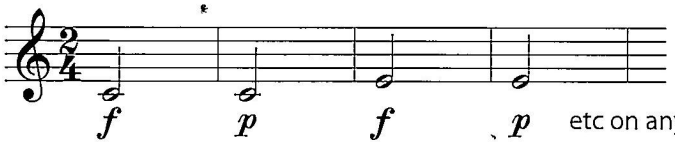
Name the notes as you sing and feel the notes under your fingers—but without sounding them. This will be useful preparation for reading pieces later.

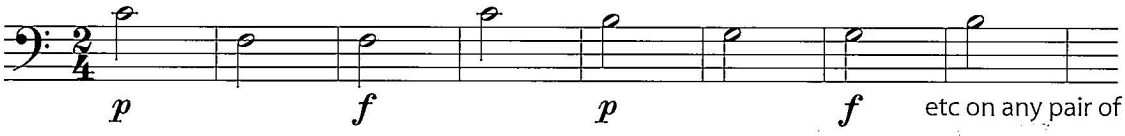
• Rhythm and dynamics

You have already seen minims (two-count notes), but now make sure that you count them carefully and hold these notes for their full length.

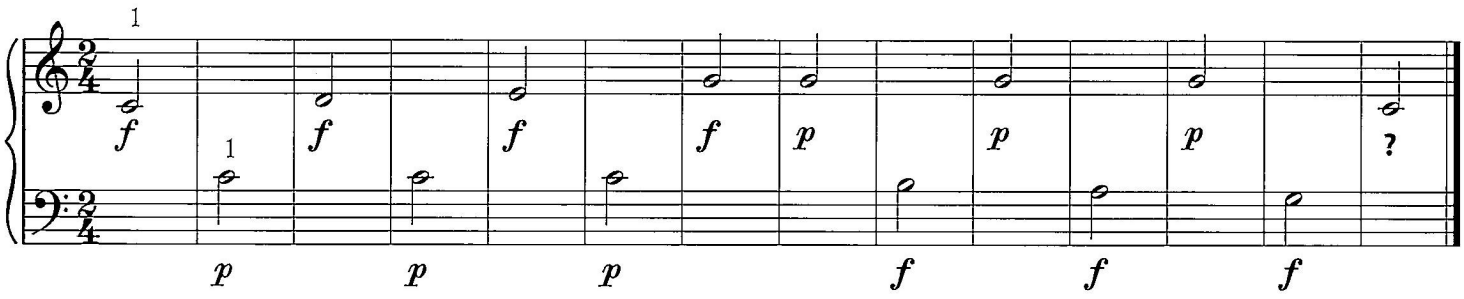


Now try making notes loud or quiet. Loud is marked *f* in the music and quiet is marked *p*.





In this piece, which is shared between the hands, you have to look quickly from one line to the other to see what happens next and whether the note you play should be loud or soft.

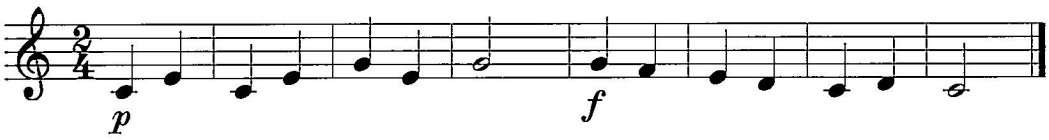


You decide whether the last note should be *f* or *p*

Pieces for one hand

Now you are ready to play these pieces.

1



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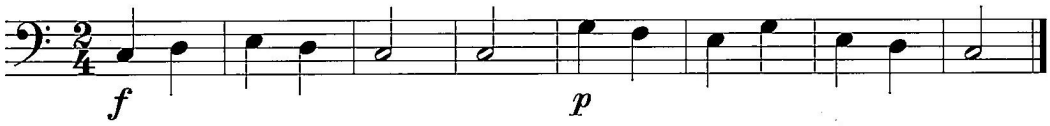

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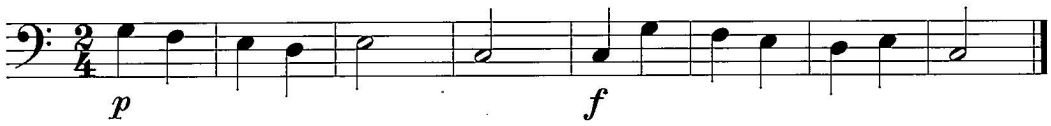
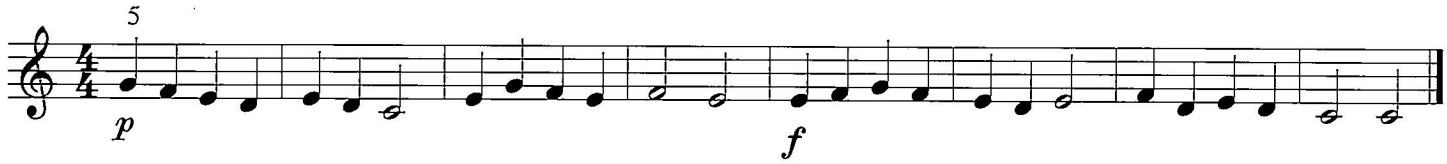


Count four in the next few pieces.

4



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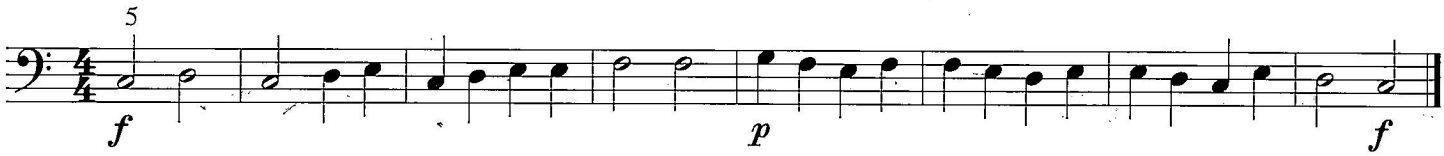

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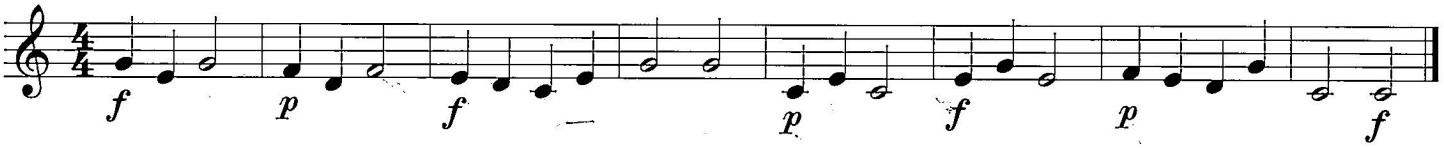

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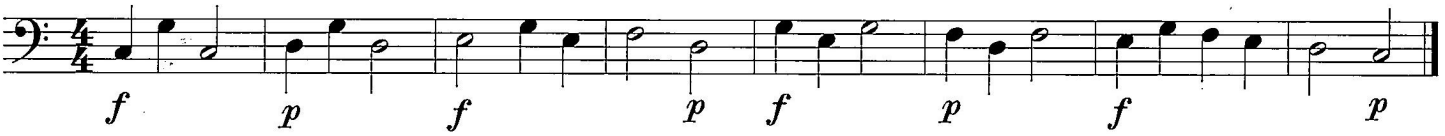
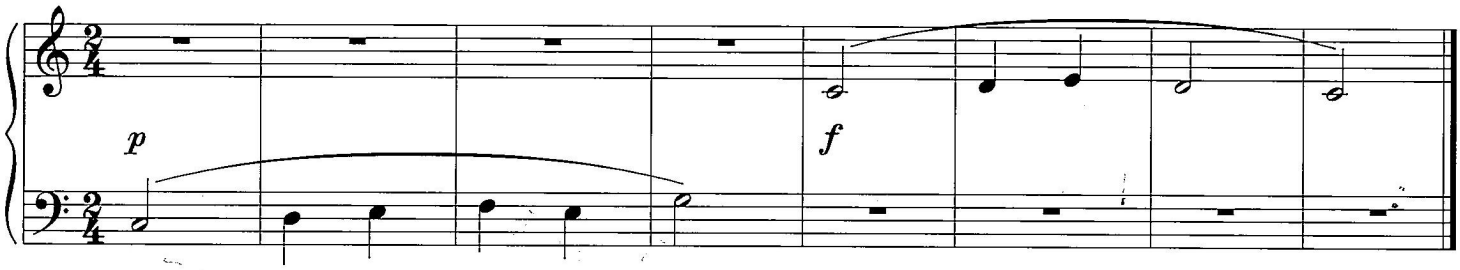


Melodies for two hands

Play all these melodies at a comfortable pace (*Moderato*). The sign — is a rest and means that whichever hand has it does not play during these bars. Read each piece through before playing, as you did on page 5.

8



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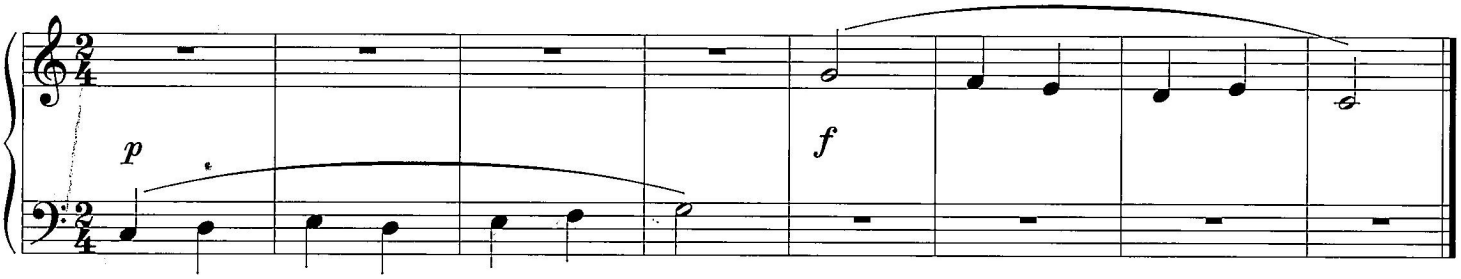

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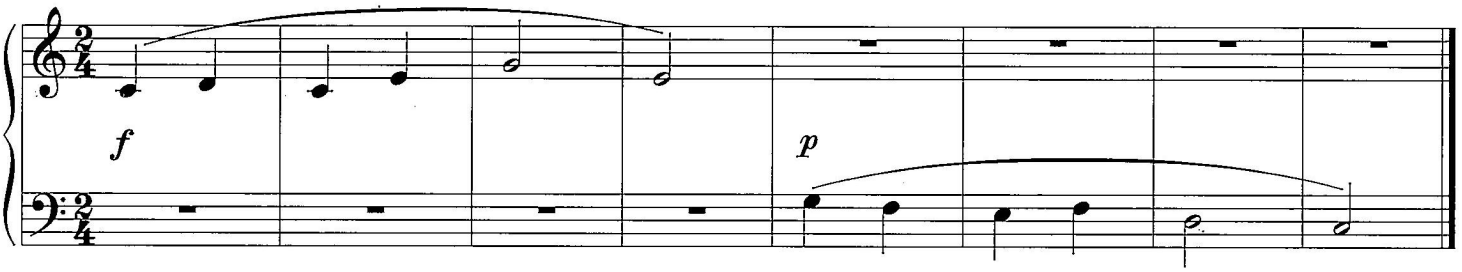

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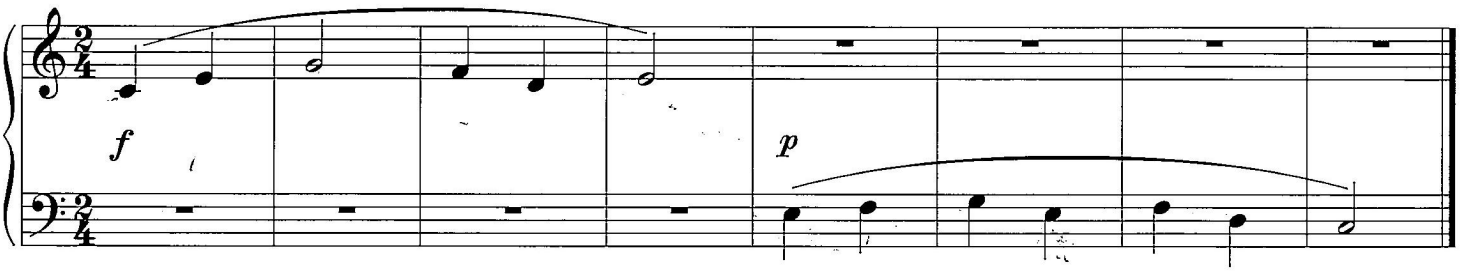

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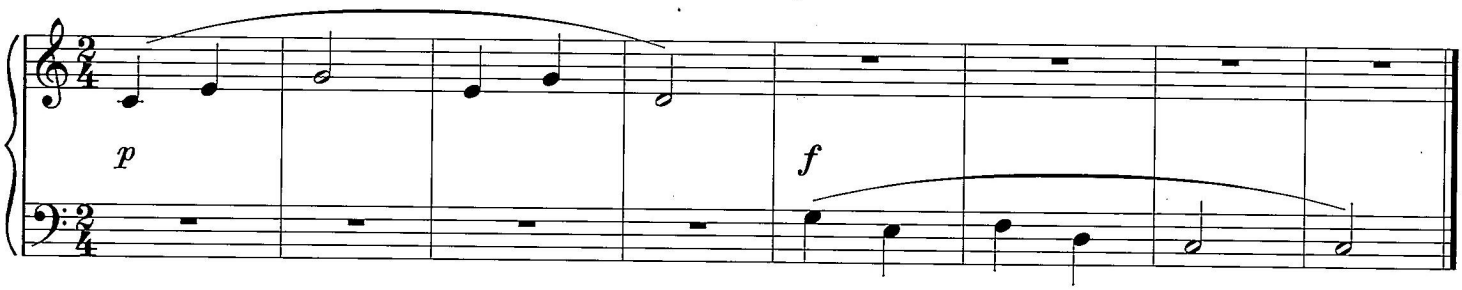

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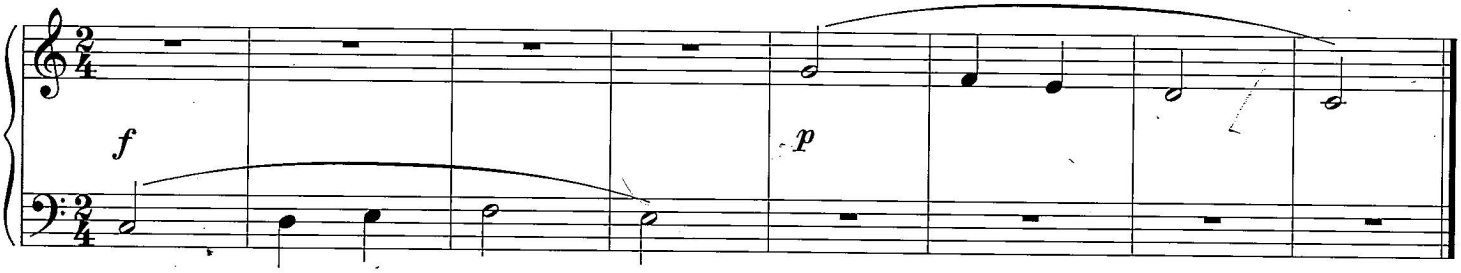

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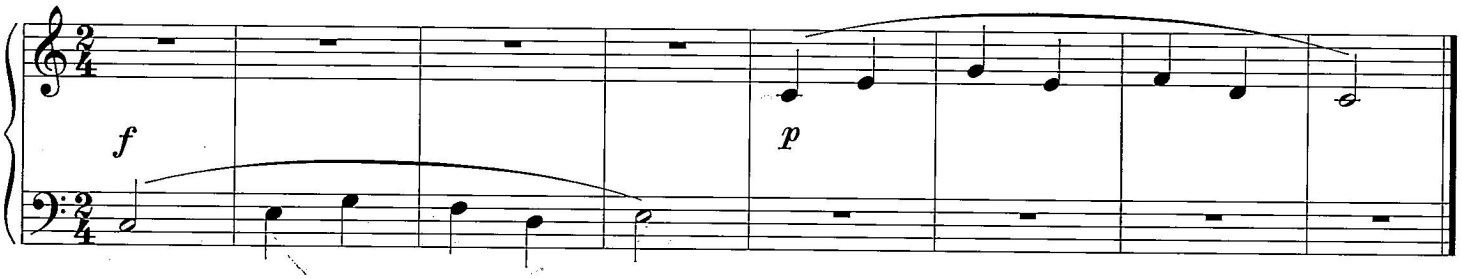

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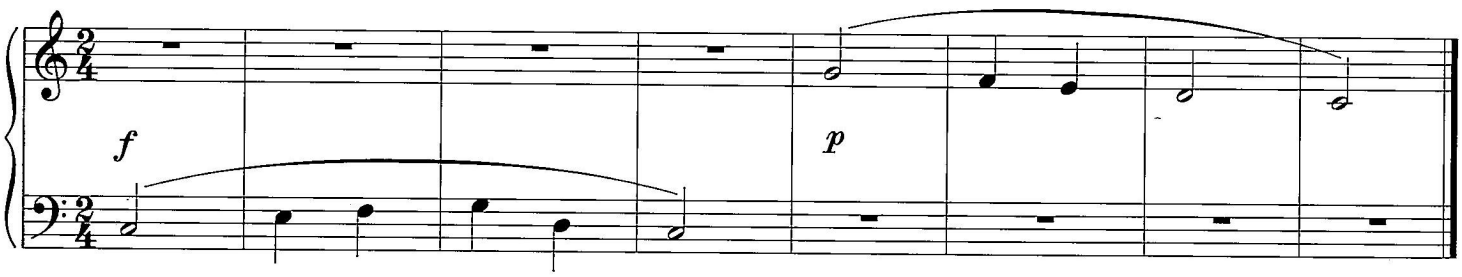

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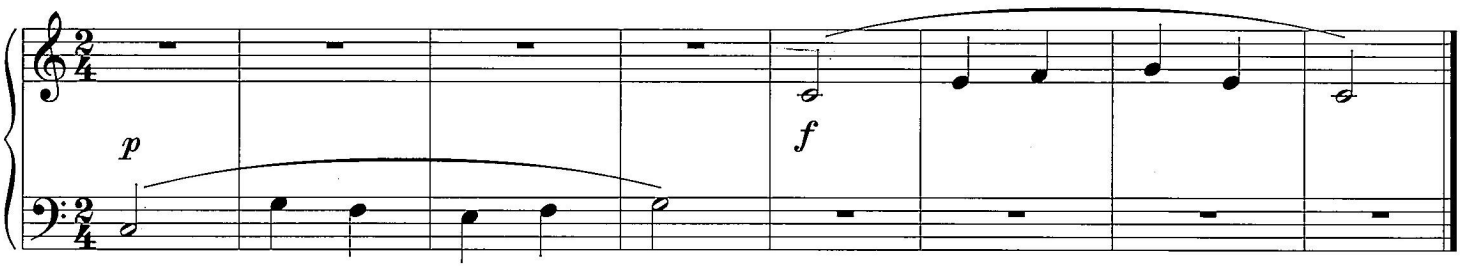

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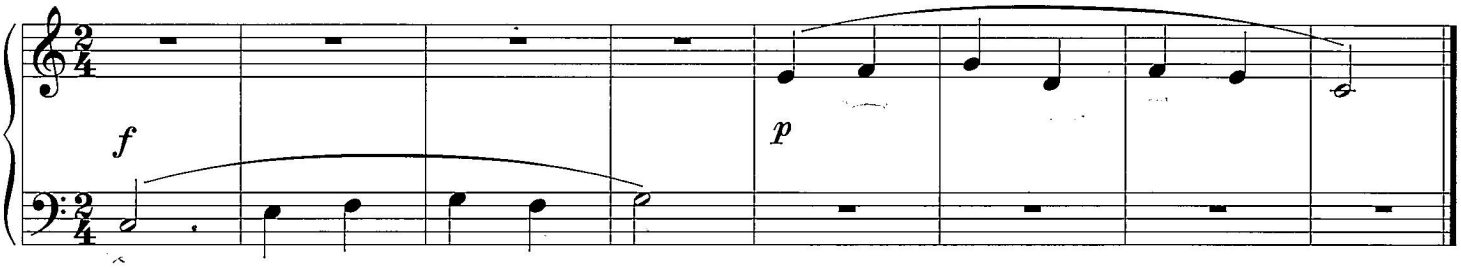

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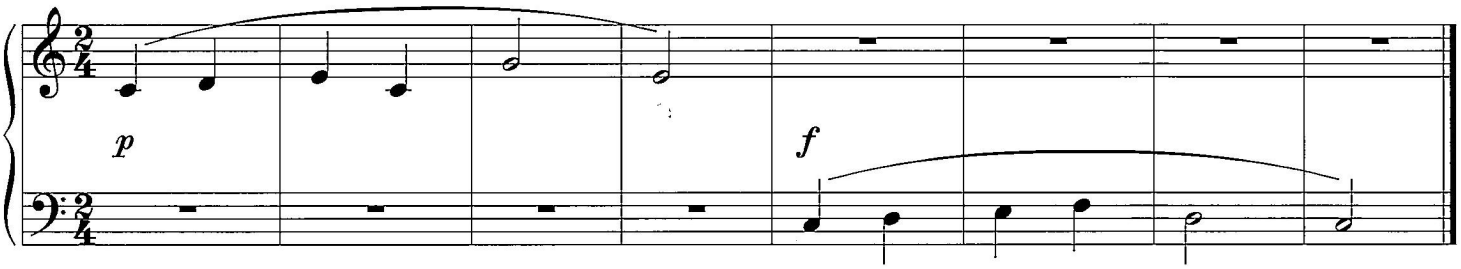

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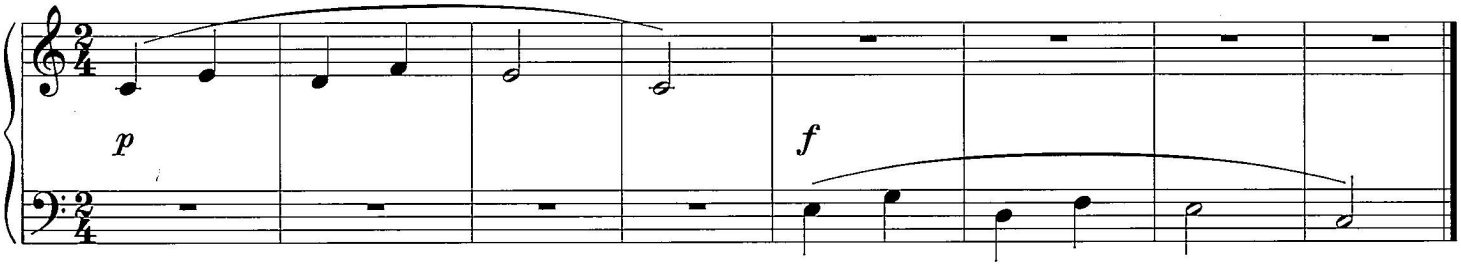

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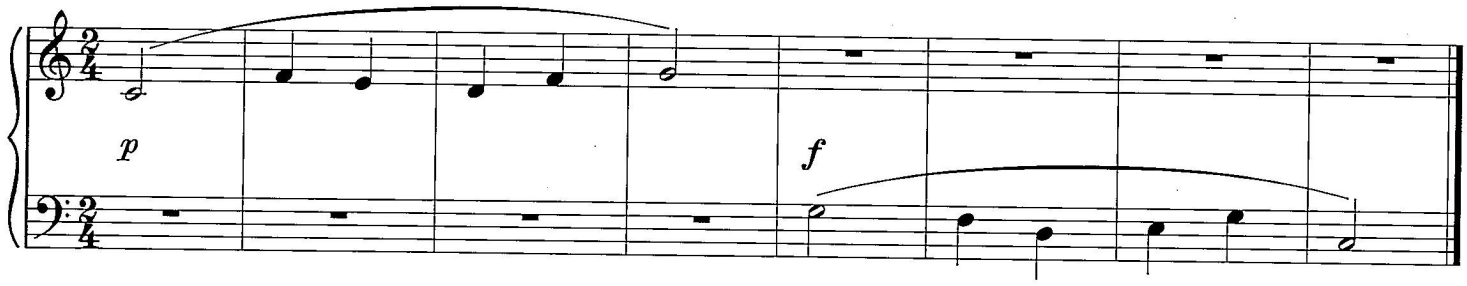

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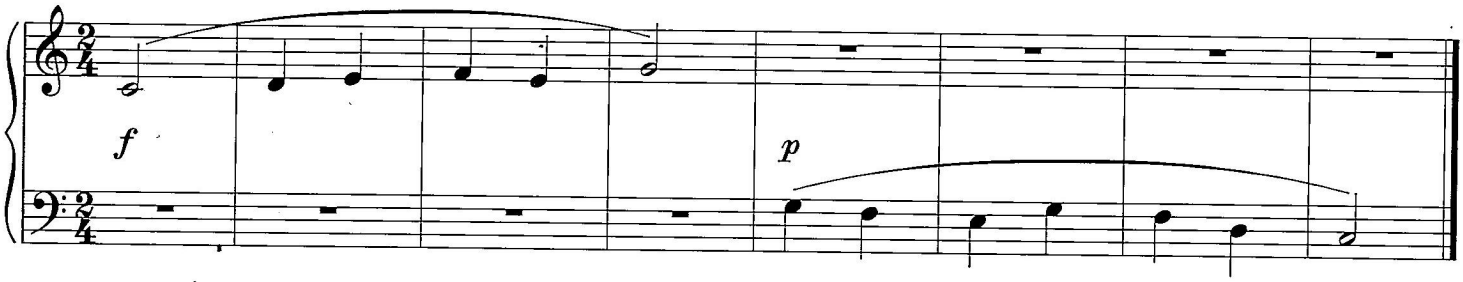

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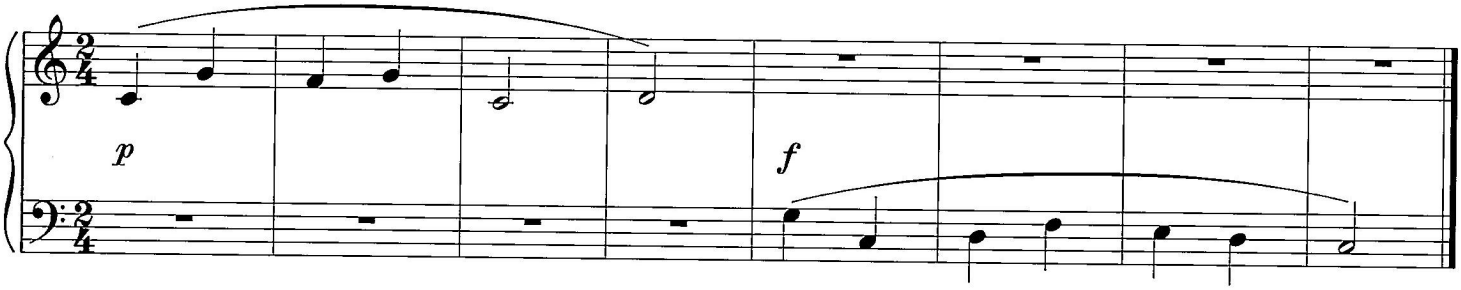

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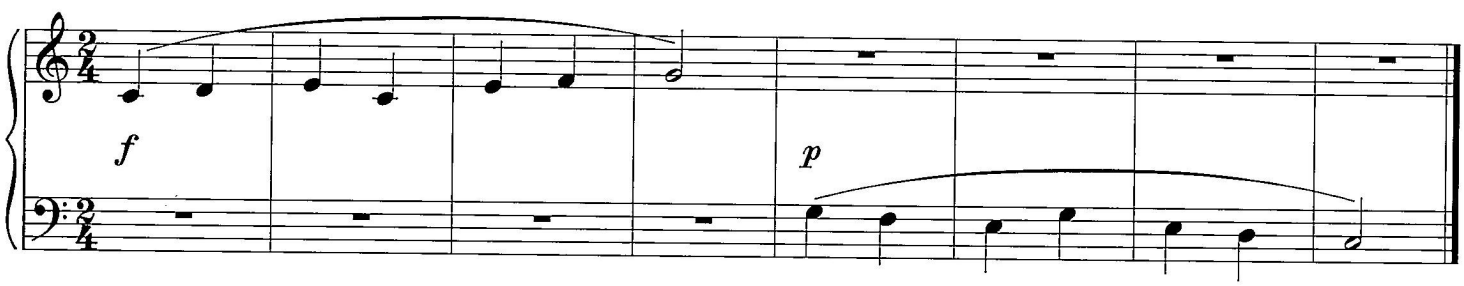

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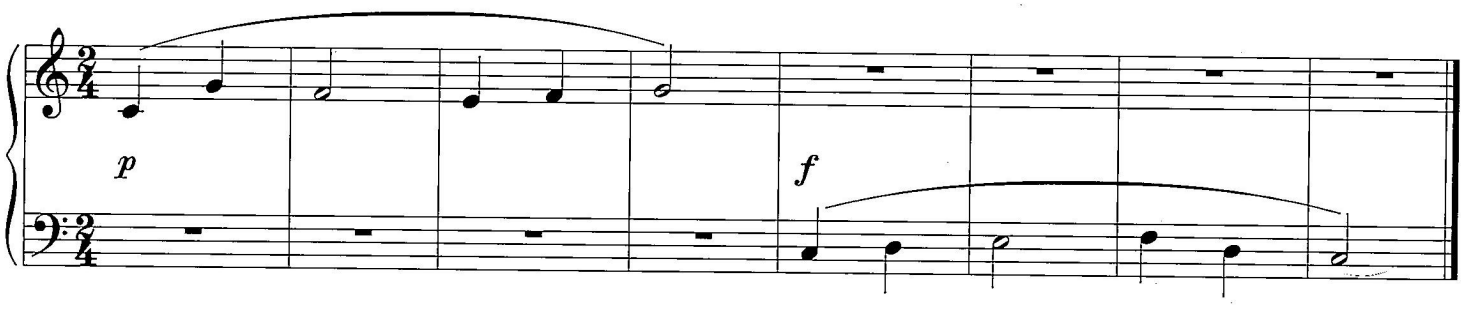

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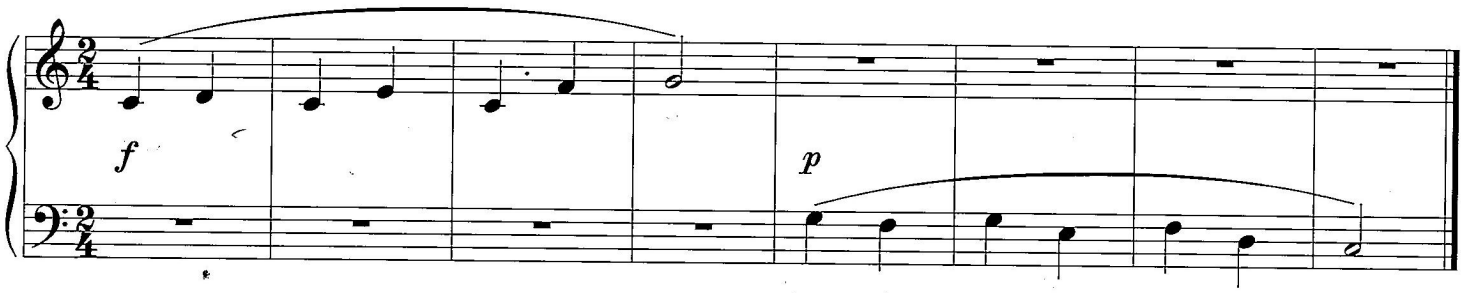

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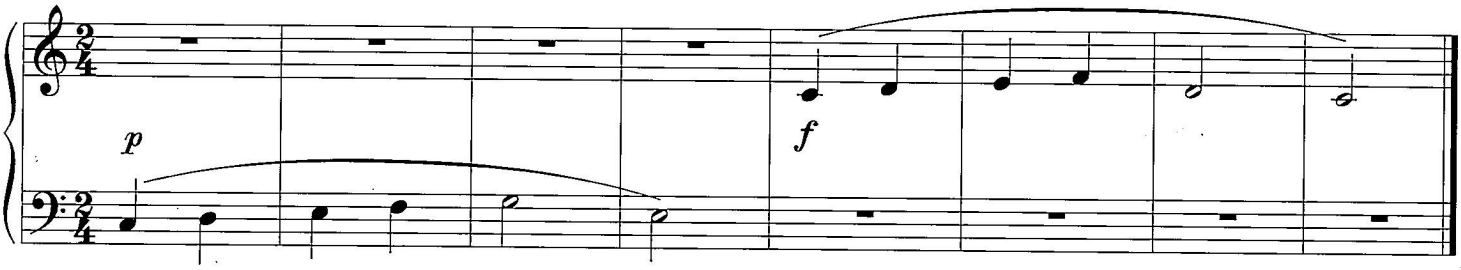

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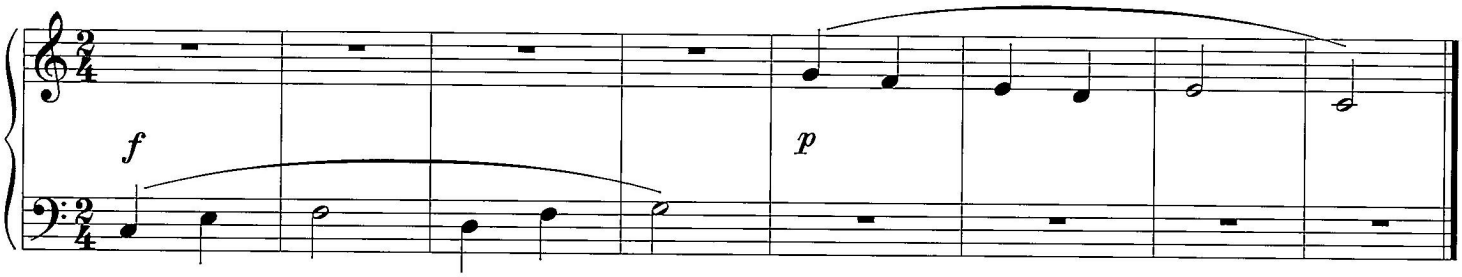
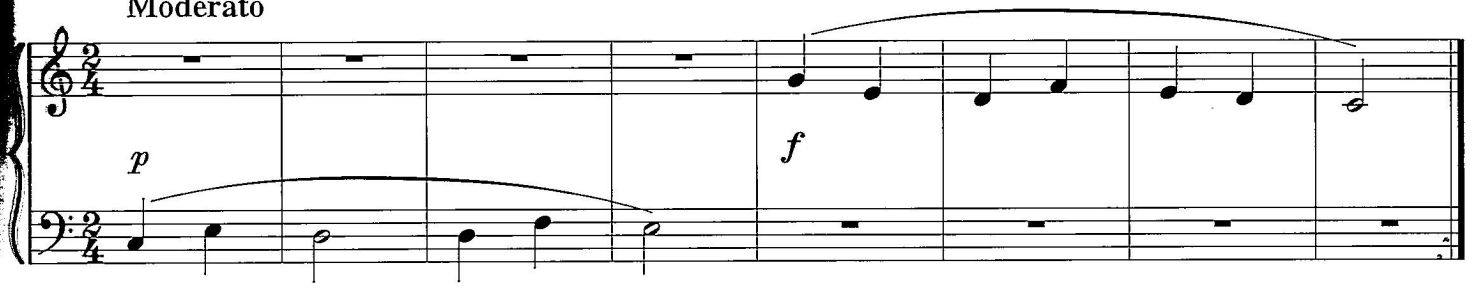


Now try these pieces as if they were examination tests.

28

Moderato



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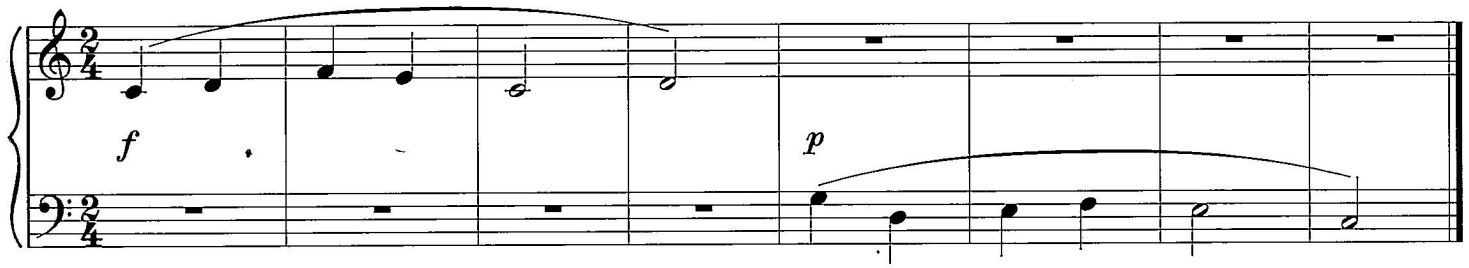
Moderato



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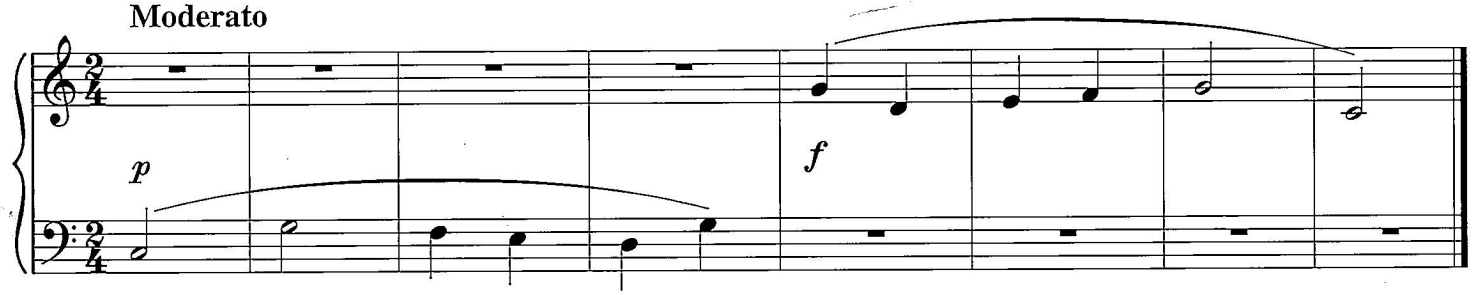
Moderato

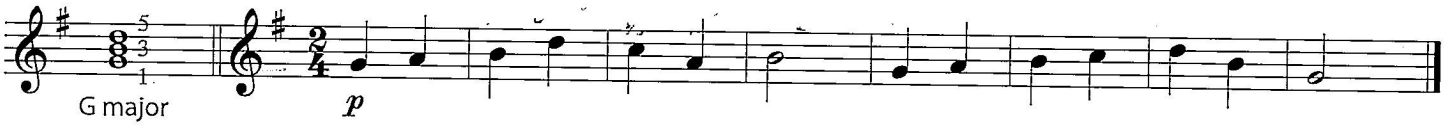


Melodies 8–30 are of the standard required for Initial grade examinations.

• Two new keys

These melodies are for one hand in a five-finger position, in G major or A minor. Play the chord first and look through the passage, spotting the next-door notes and the leaps. Leave your hand in the chord position as you read through the melody.

31



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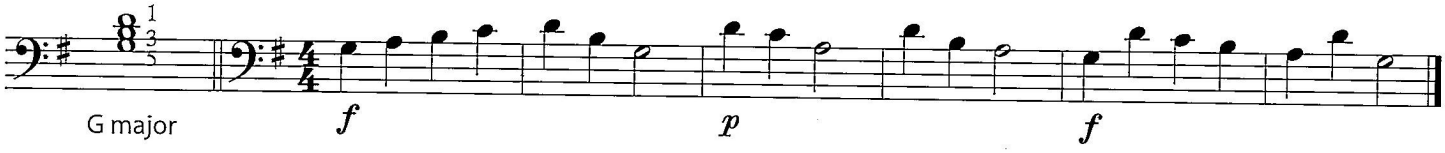

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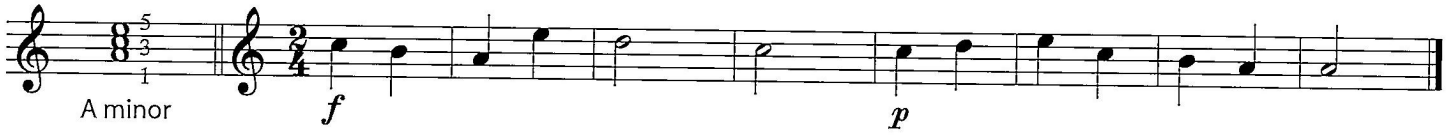

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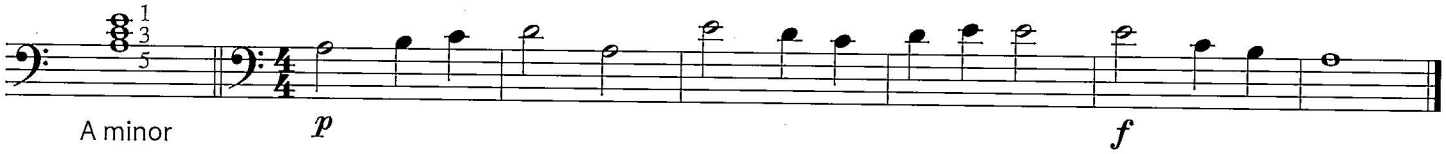
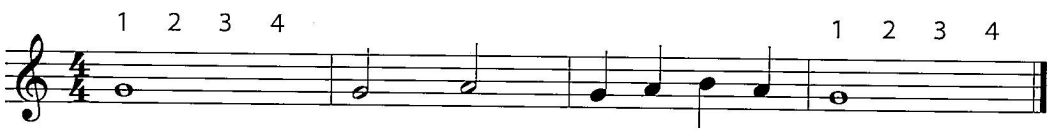
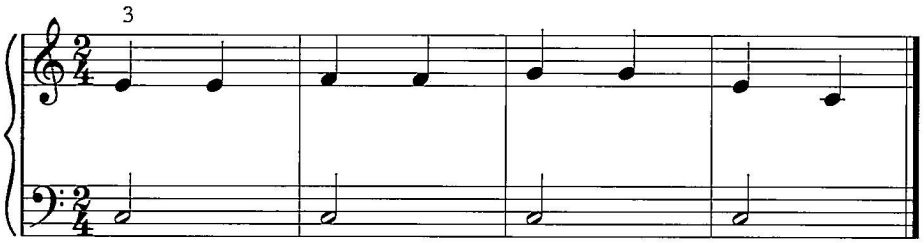


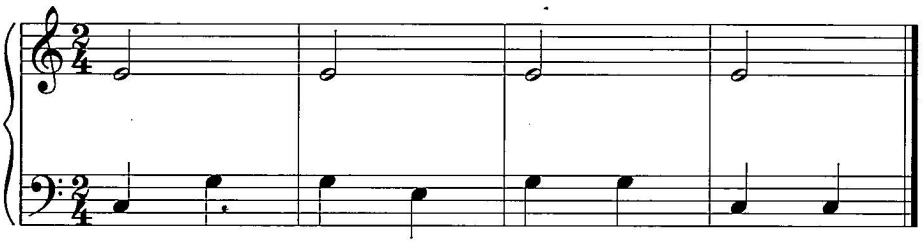
The last note of no. 34 is a semibreve—a four-count note. Make sure that you hold it for its full value. Practise this exercise, starting on the right-hand thumb:

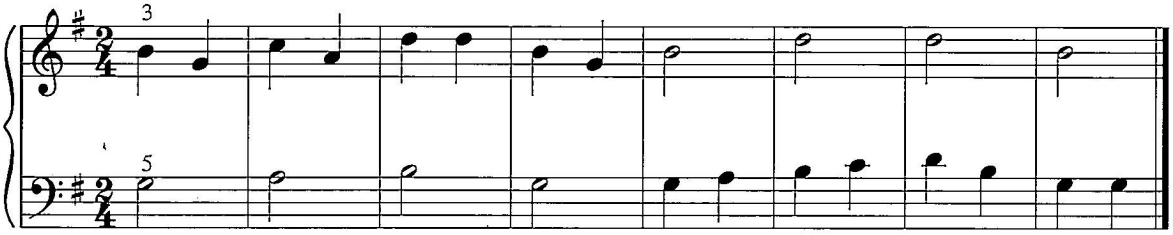


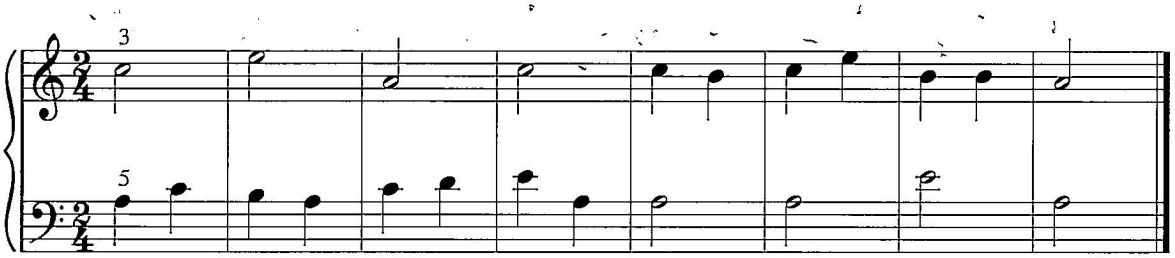
• Hands together

Now try these exercises, where one hand holds a minim and the other plays crotchets (one-count notes) at the same time. Take care to find the correct fingers for the first notes.

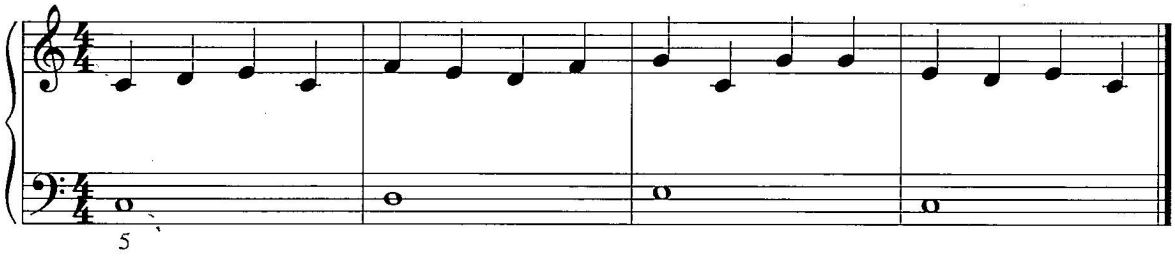


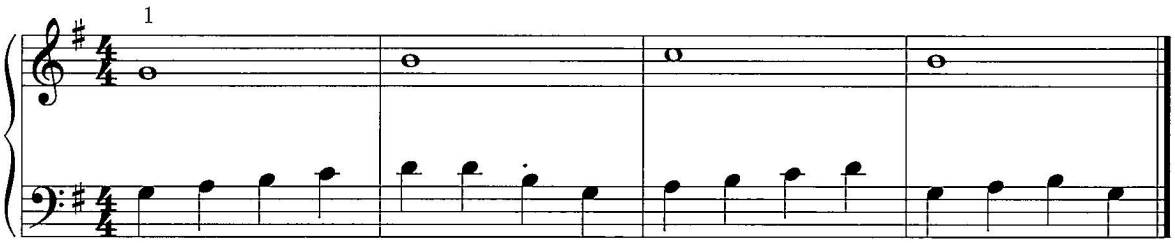






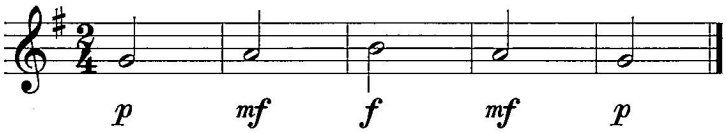
Now do the same with semibreves and crotchets:

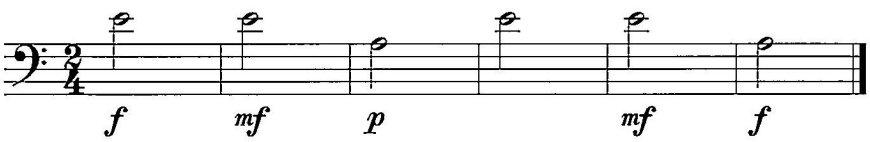




• More on dynamics

You have already played *f* and *p* (loud and quiet). Can you add a step in between? ***mf*** is moderately loud.



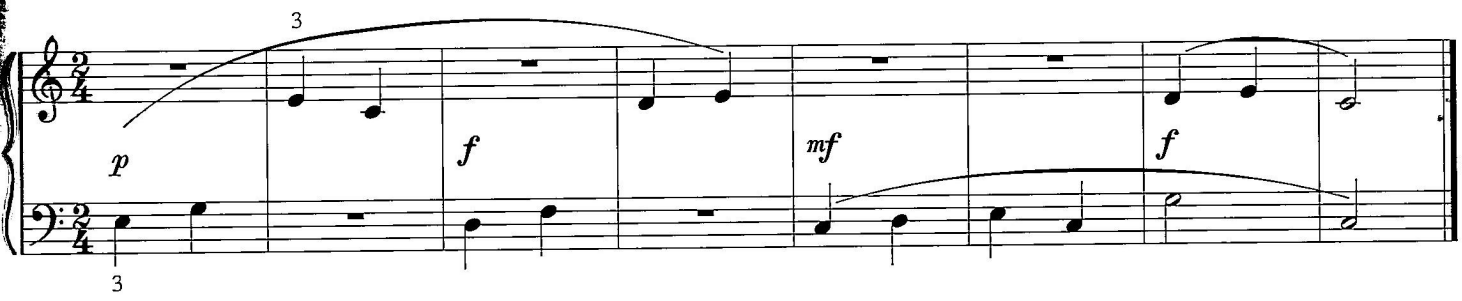


Melodies for two hands

Play all these melodies at a comfortable pace (*Moderato*). Play the key chord first and keep your hand over the keys as you think through the piece. The hands only play together in the last two bars of these pieces, but keep both hands over the keys ready to play.

Be careful not to let sounds continue into the rests.

35



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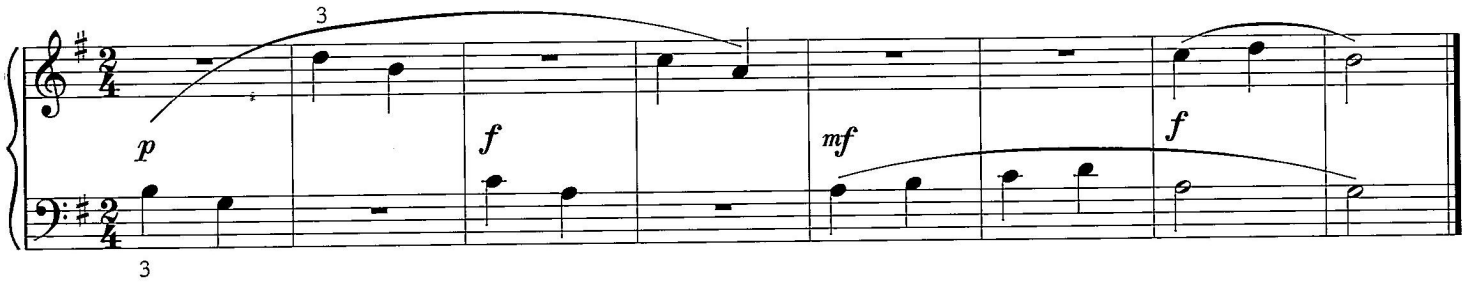

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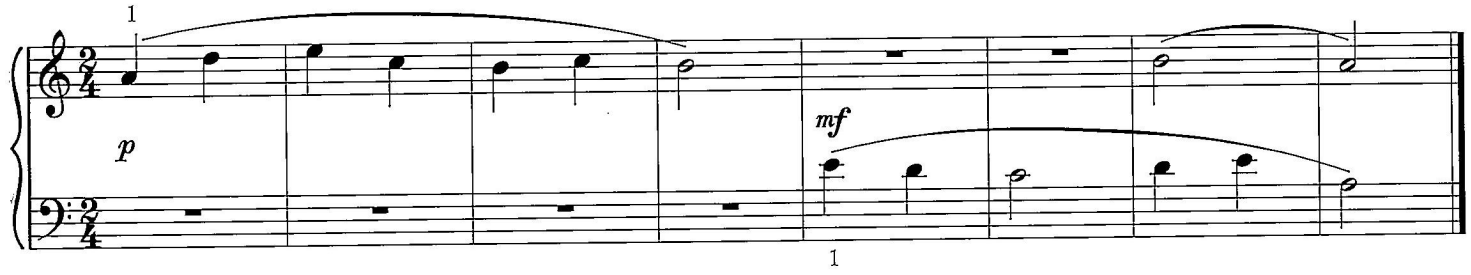

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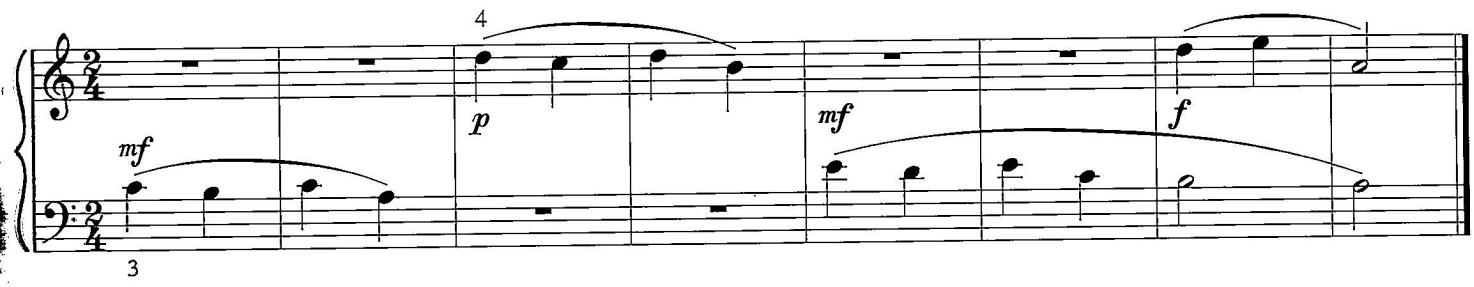
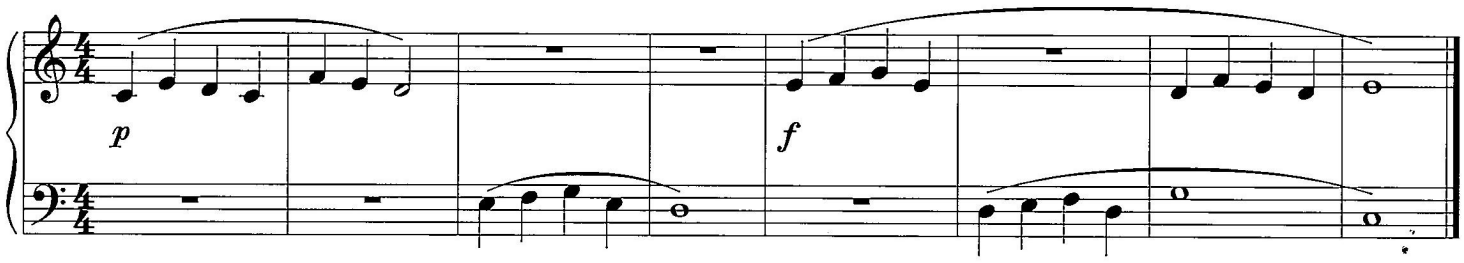


These pieces use the same hand positions you have already learned so no fingering is given, but you will need to check which key you are in.

39



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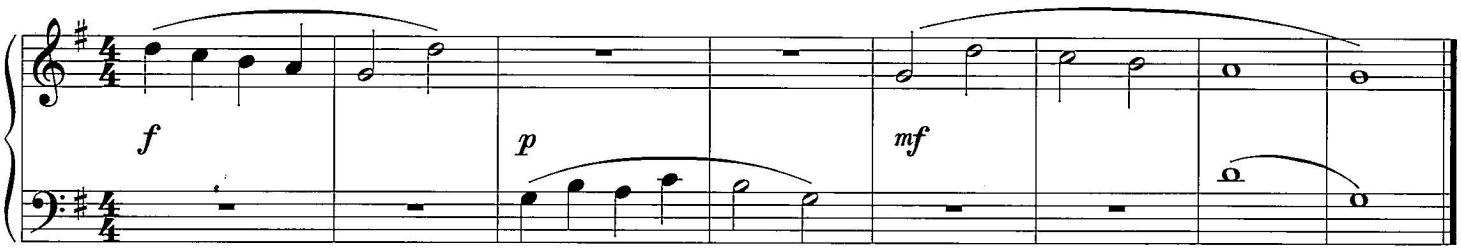

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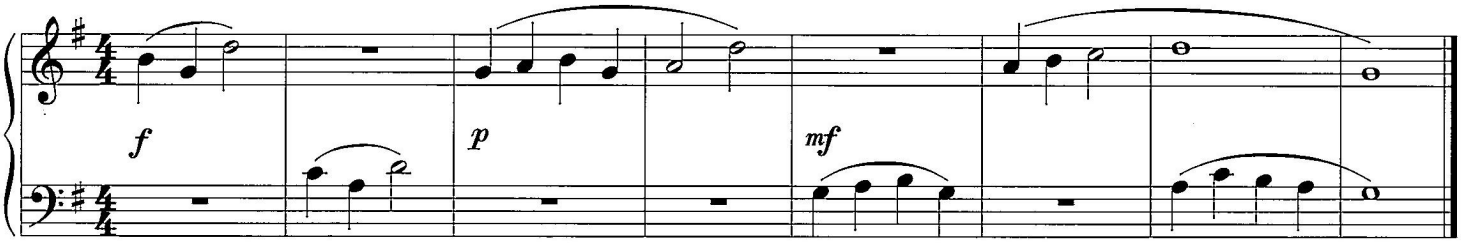

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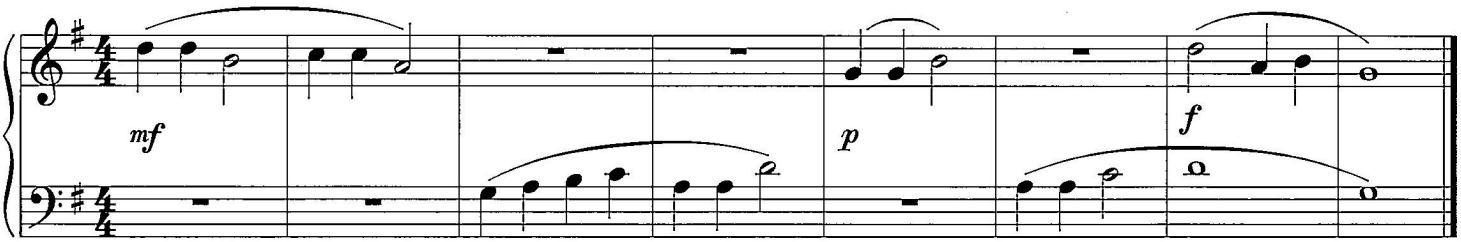

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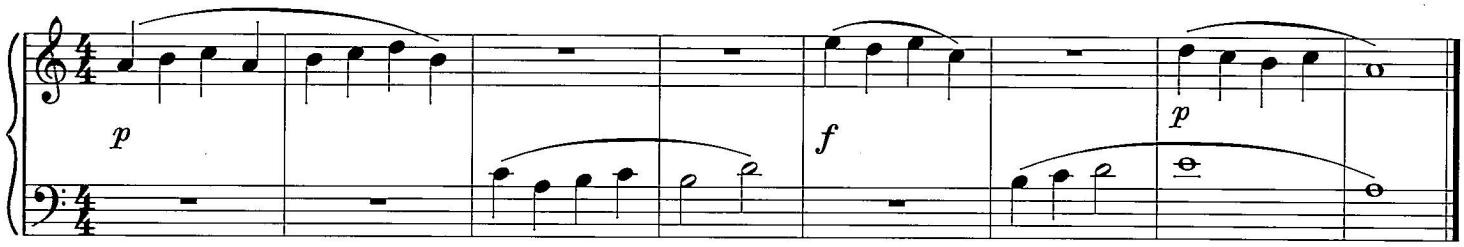

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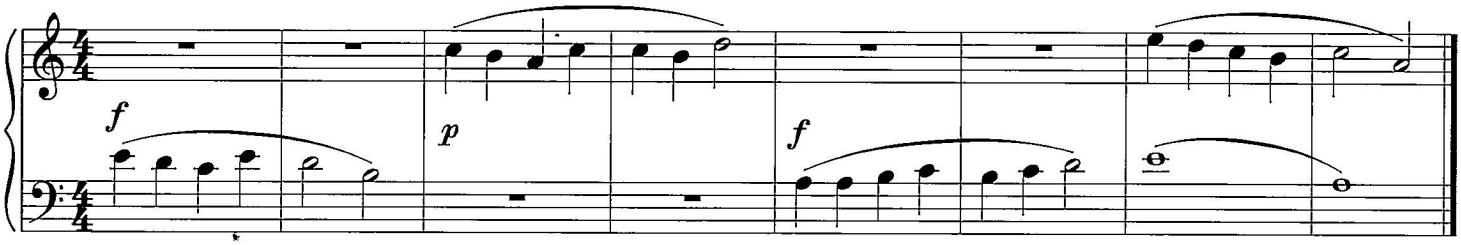

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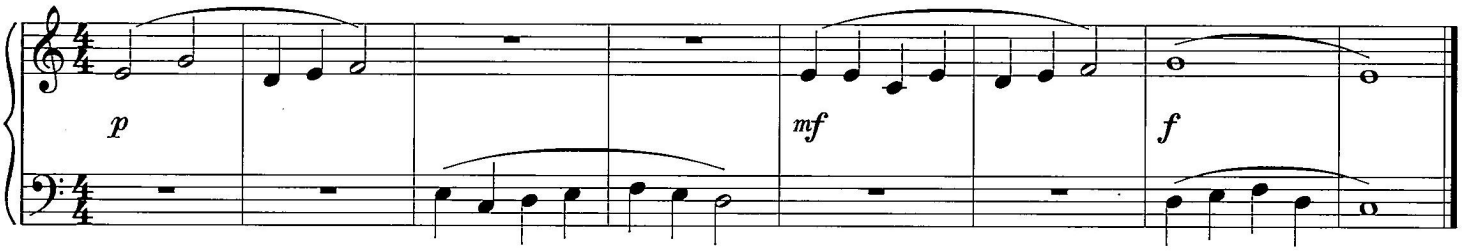

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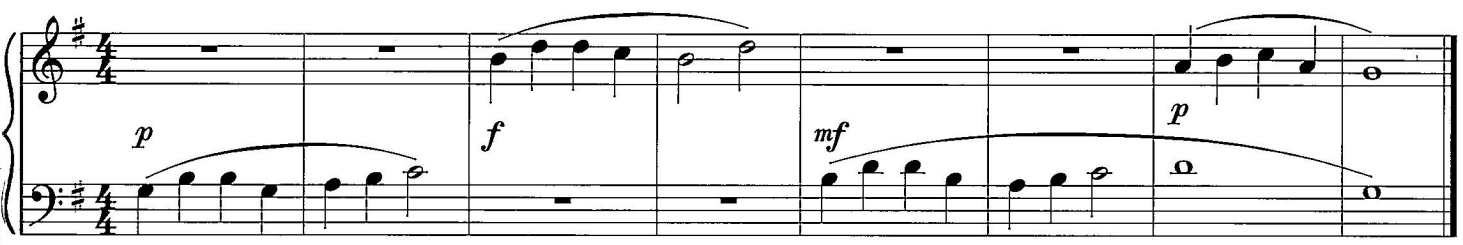

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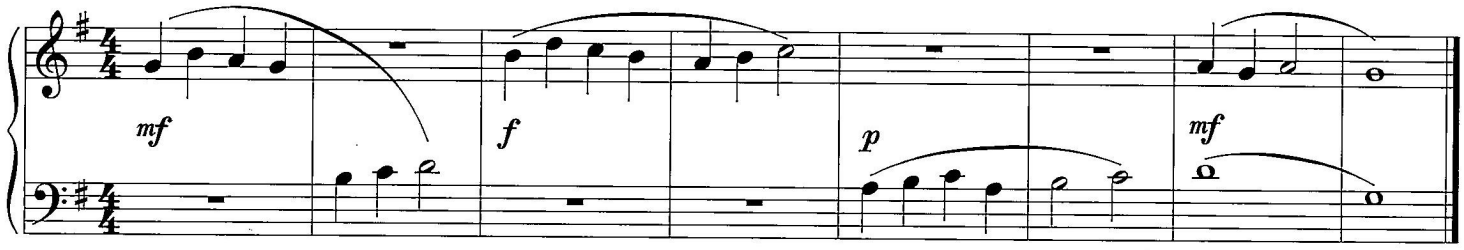

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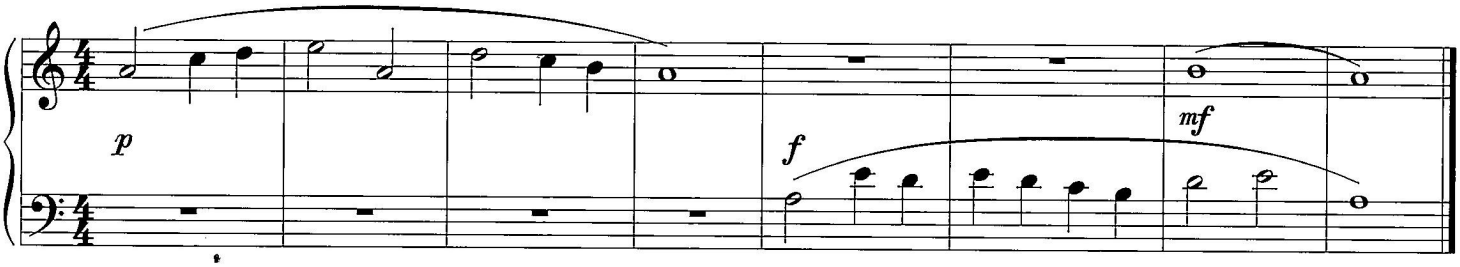

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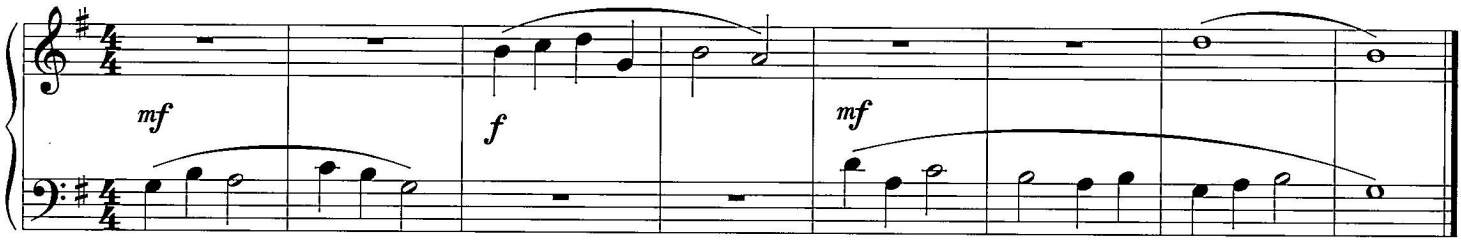

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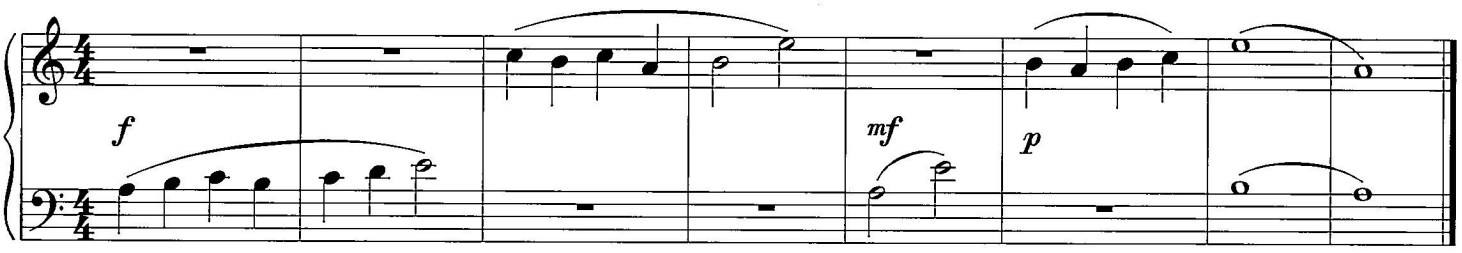

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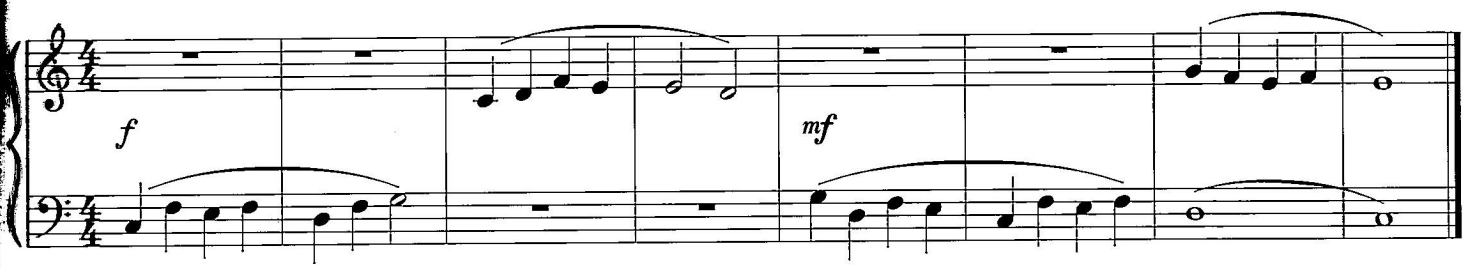

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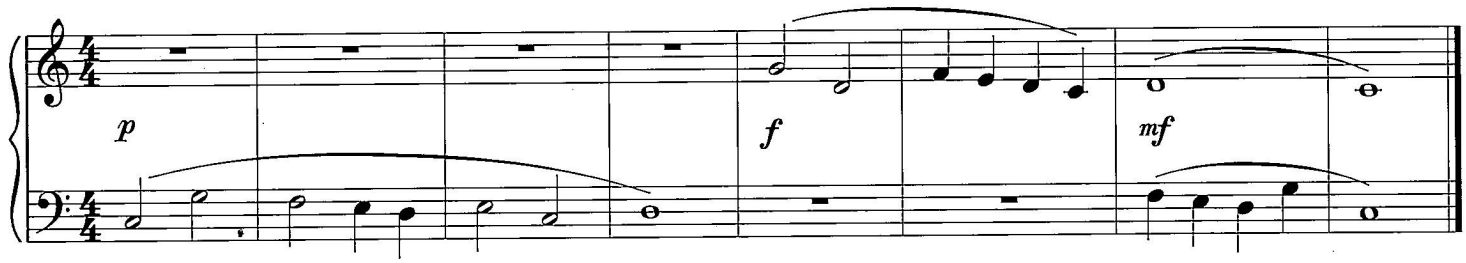

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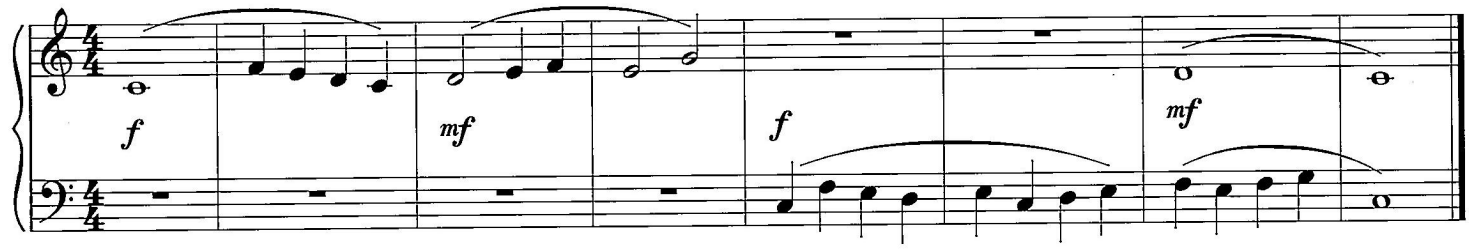

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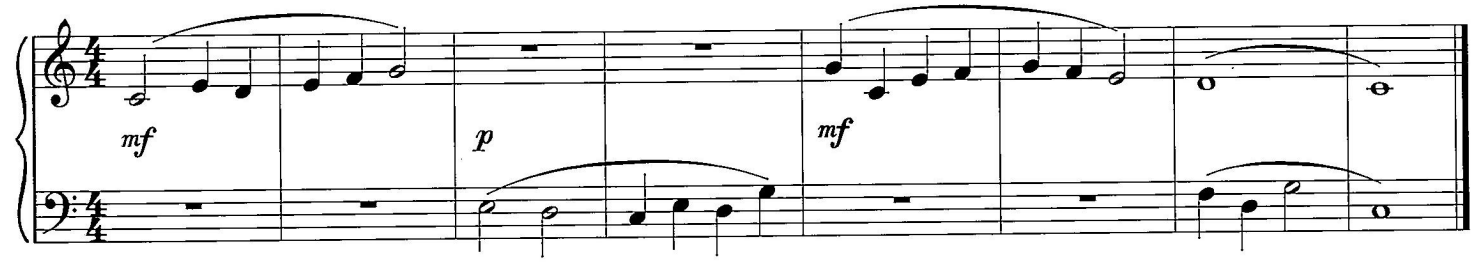
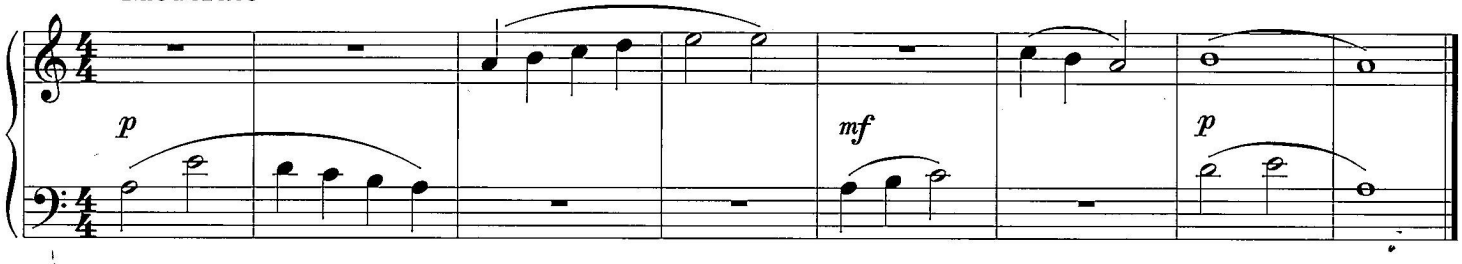


Now try these pieces as if they were examination tests.

55

Moderato



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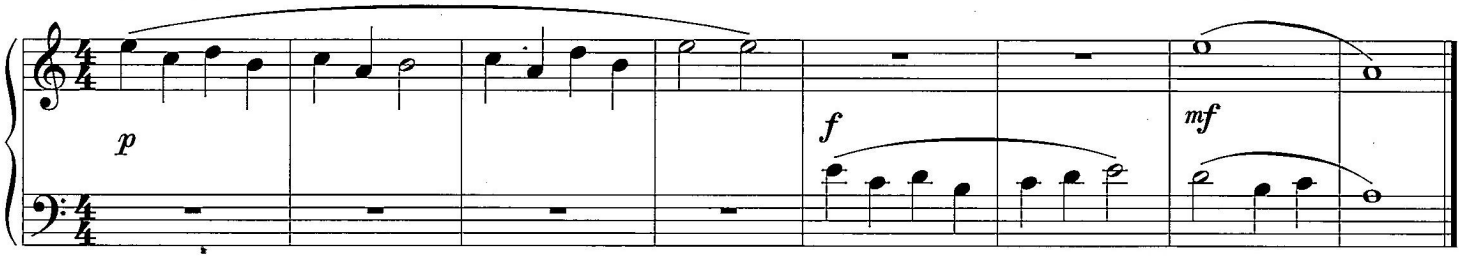

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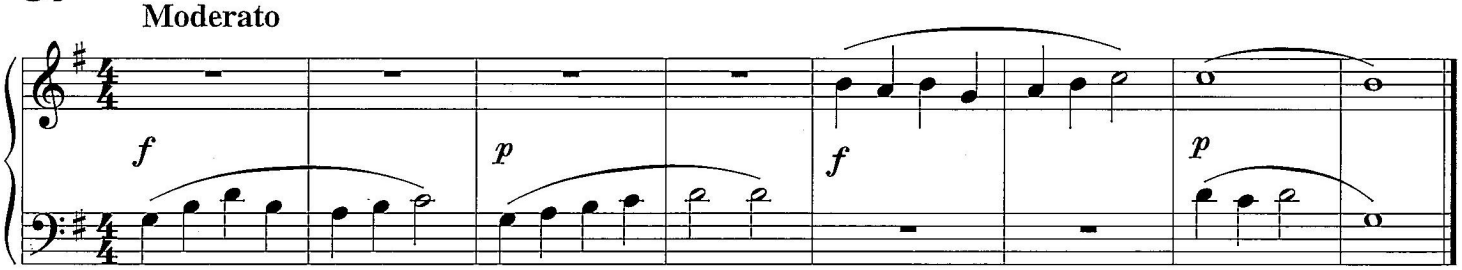
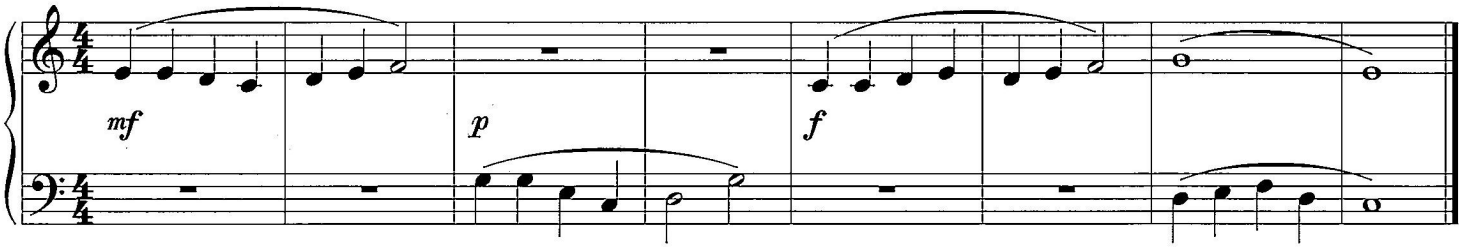


58

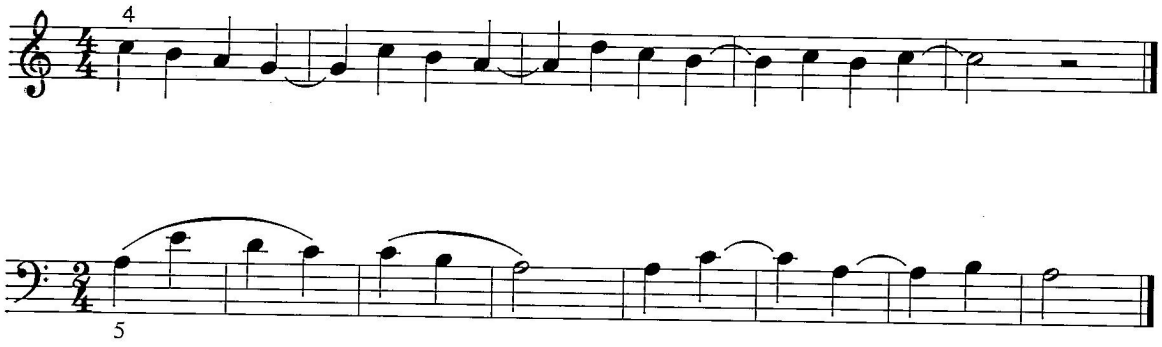
Moderato



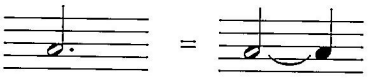
Melodies 39–58 are of the standard required for Grade 1 examinations.

Ties and dotted notes

You have seen phrasing slurs, which are equivalent to short sentences. A tie looks quite similar but links two identical notes. You do not replay the note but hold it on for the extra value of the second note.



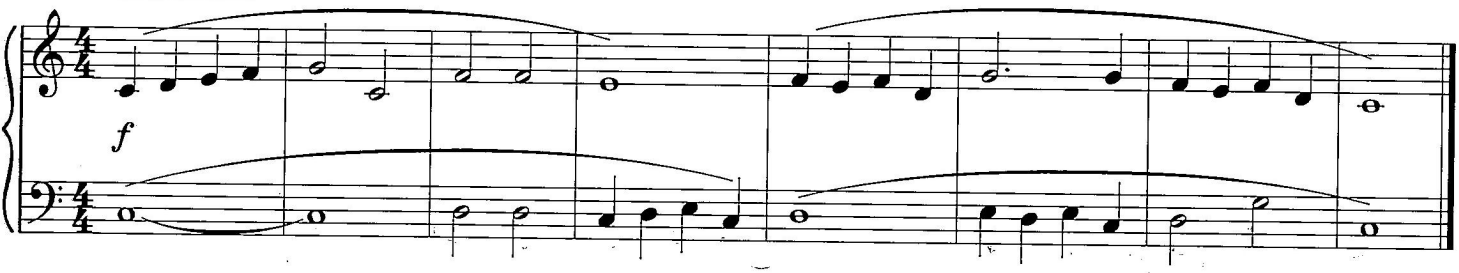
A dot after a note adds half the value of the note: for example, a two-beat note with a dot after it becomes a three-beat note. Always make sure that you give these notes their full value.



Watch out for ties and dotted notes in the next two pieces. There is more playing together in these pieces than in previous ones too. *Allegretto* is quite fast so do not play too slowly!

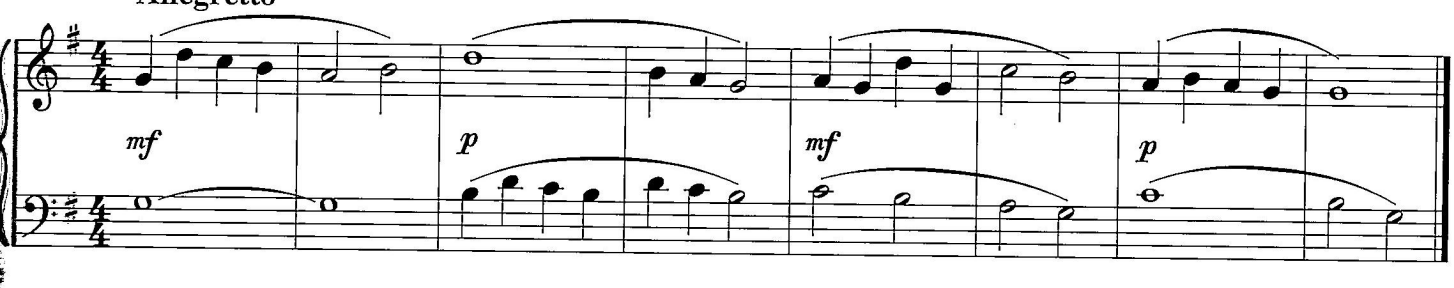
59

Moderato



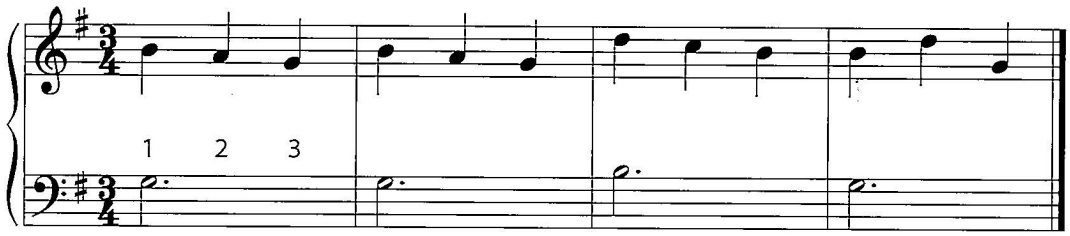
60

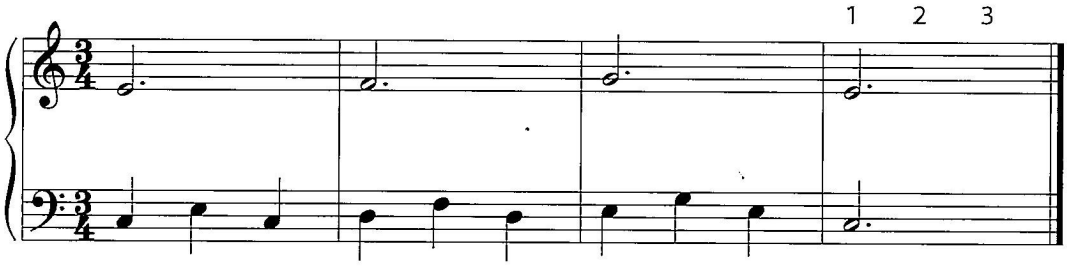
Allegretto

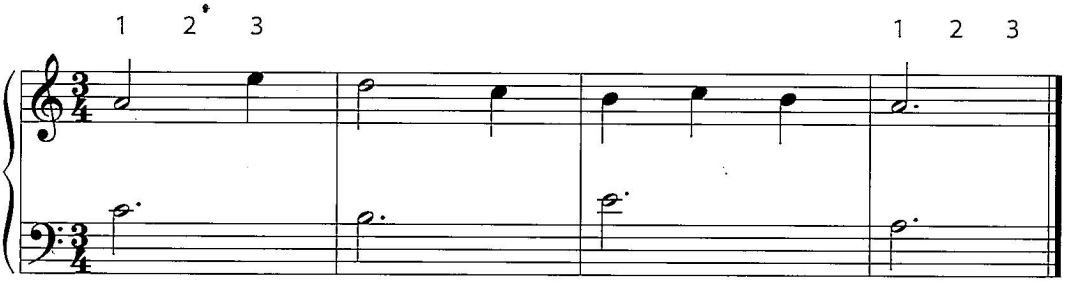


• A new time signature

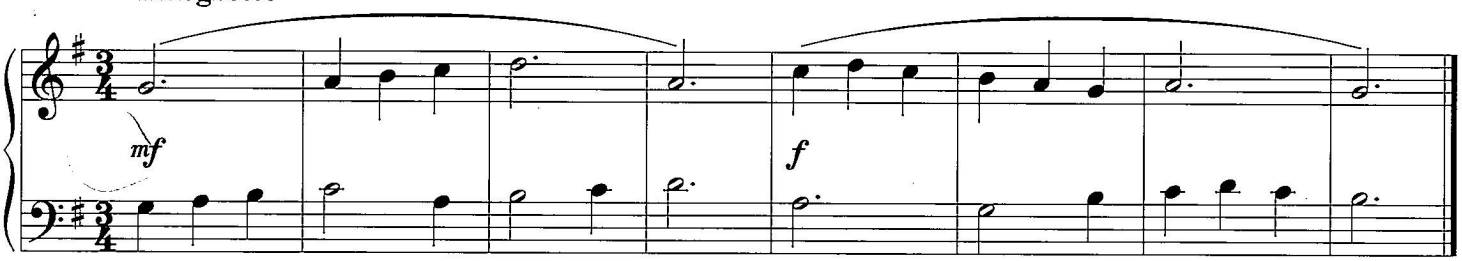
You need to be able to count three beats in the bar now. Notice the dotted minims in the left-hand: they are held for three beats. As you play these exercises, you may find the first beat of the bar benefits from some gentle accentuation.



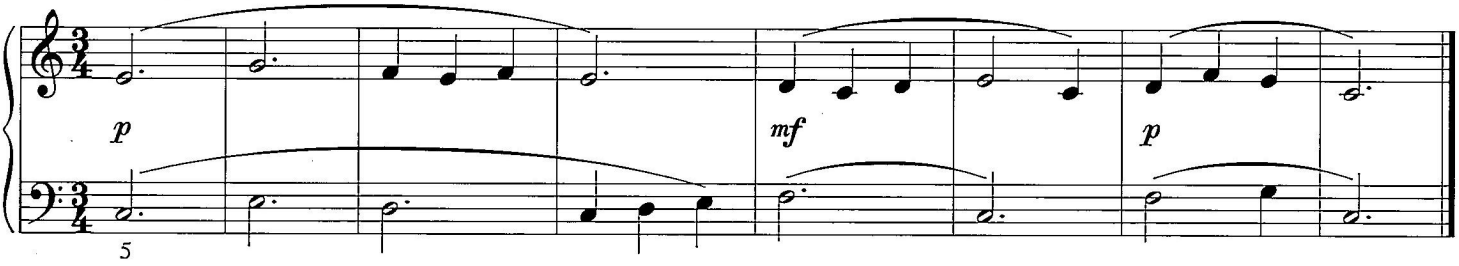




61 Allegretto



62 Moderato



Scales and different hand positions

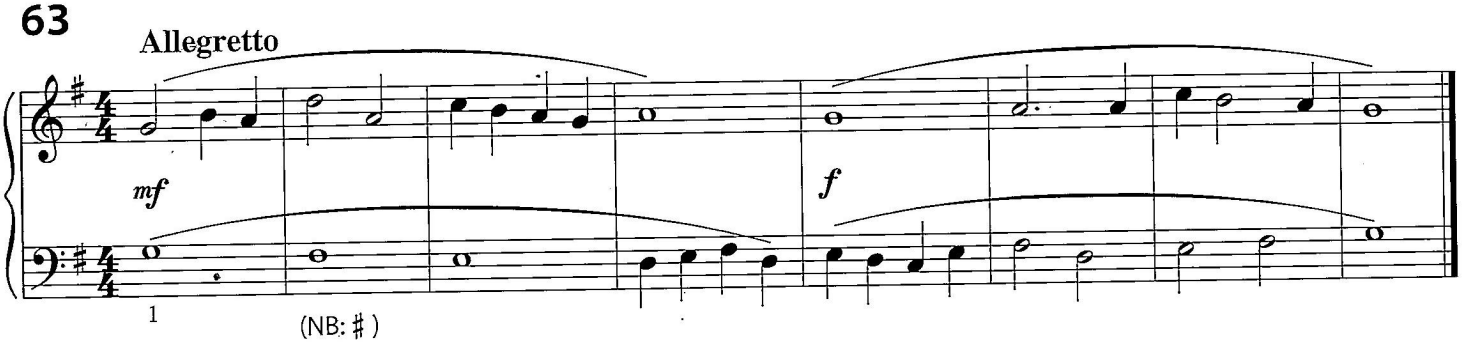
You will now need all the notes of the A harmonic minor scale. Play it through with both hands, remembering the G sharp.

Playing scales will also open the way to new hand positions. Play through the scales of C major and G major, noticing how the hand moves over the thumb or the thumb moves under the hand. Can you do this without looking at your fingers?

The following melodies are all in a five-finger hand position, but not necessarily the same as that of the key chord. Check the hand position. (If it is not in the standard hand position you have already learned, a fingering is given for the first note to help you.)

As you read through the melody, also spot where you may need to play a black note (F♯ or G♯).

63



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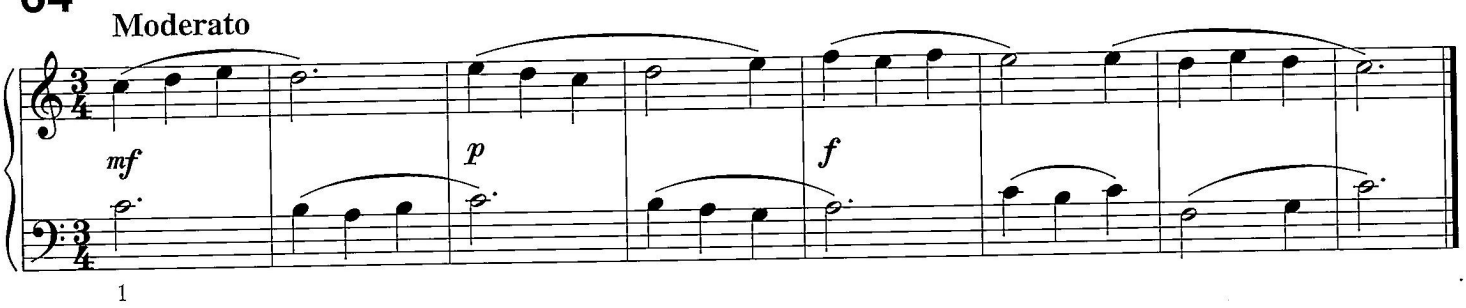

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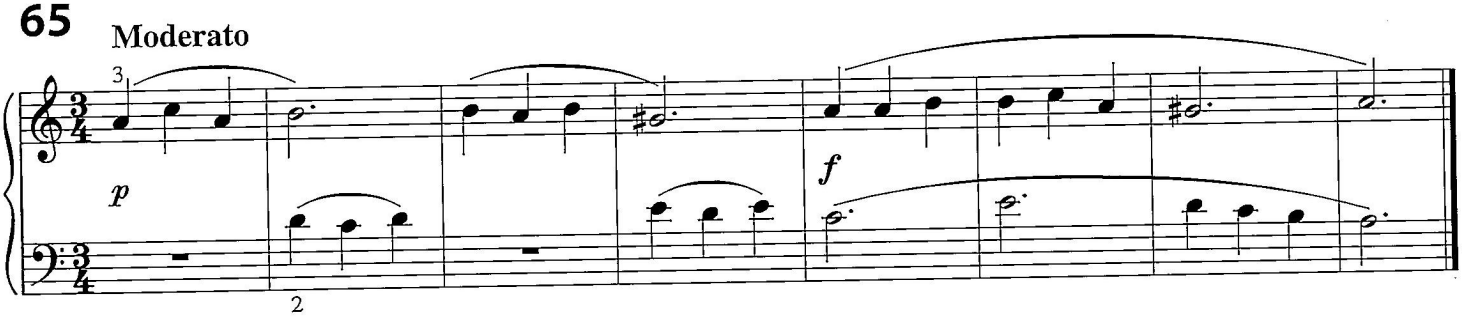
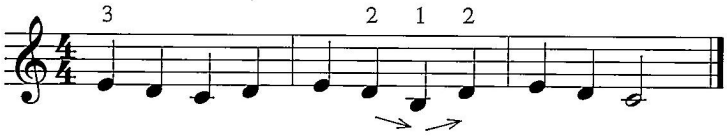
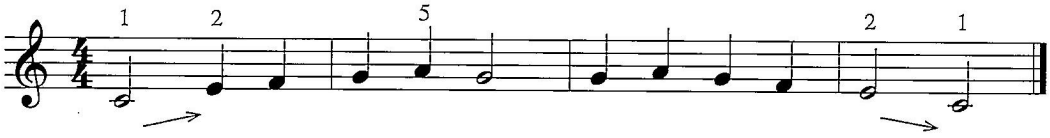


• Moving outside the 5-finger position

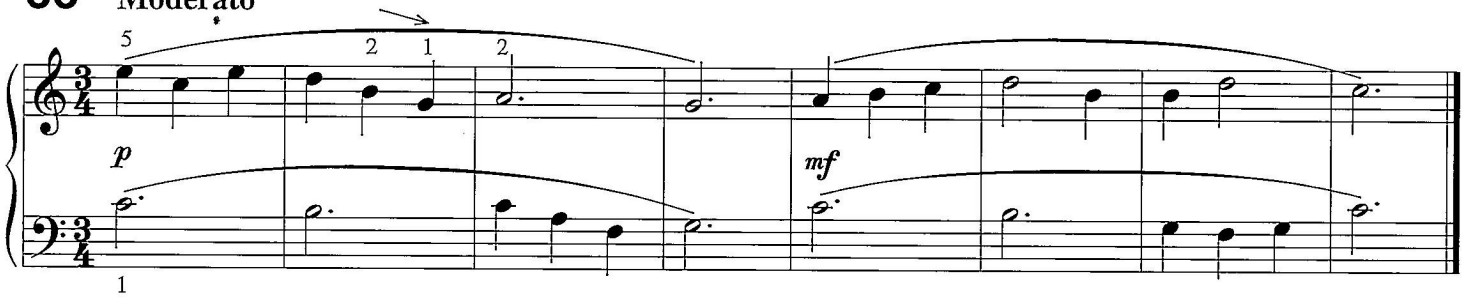
As well as using the scale movements to pivot from one hand position to another, you will sometimes need to stretch or contract the hand. Here are some examples of the kind of movement you will need to be able to make.



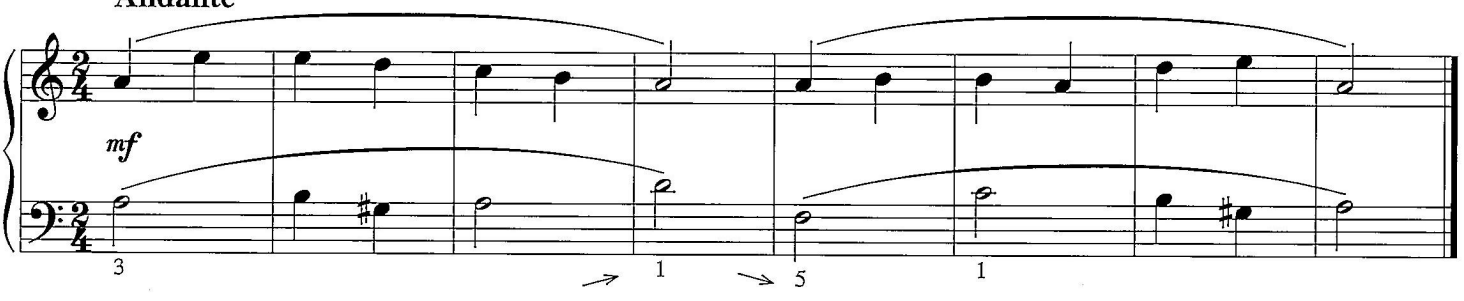


Practise these movements in the following two pieces. The extensions of the hand are marked with arrows to help you.

66 **Moderato**



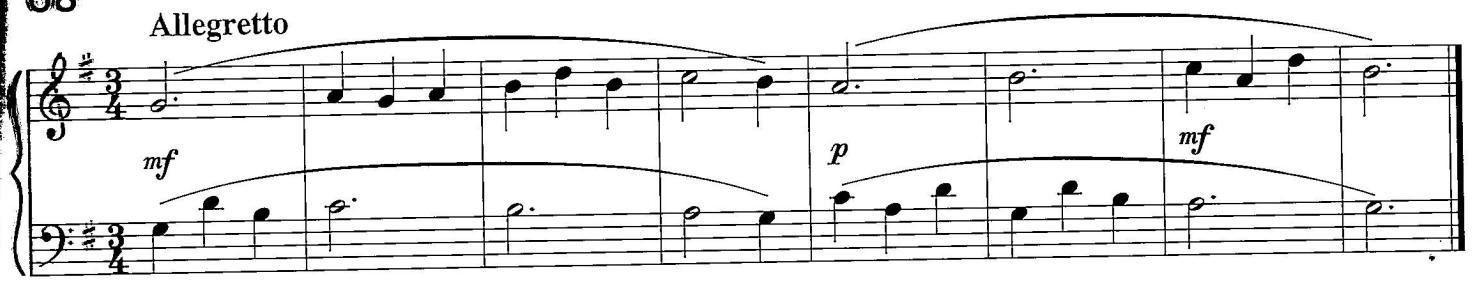
67 **Andante**



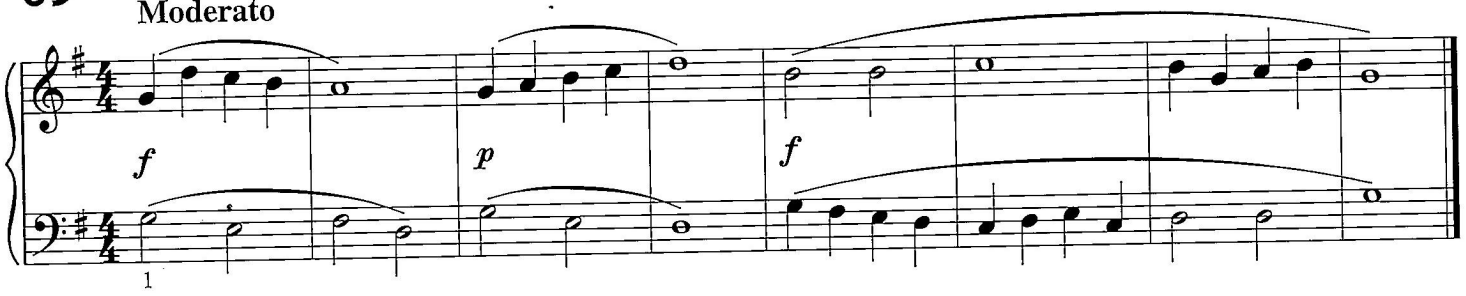
You are now ready to play the pieces on the following pages.

Remember, if the piece is not in the standard hand position you have already learned, a fingering is given for the **first** note to help you.

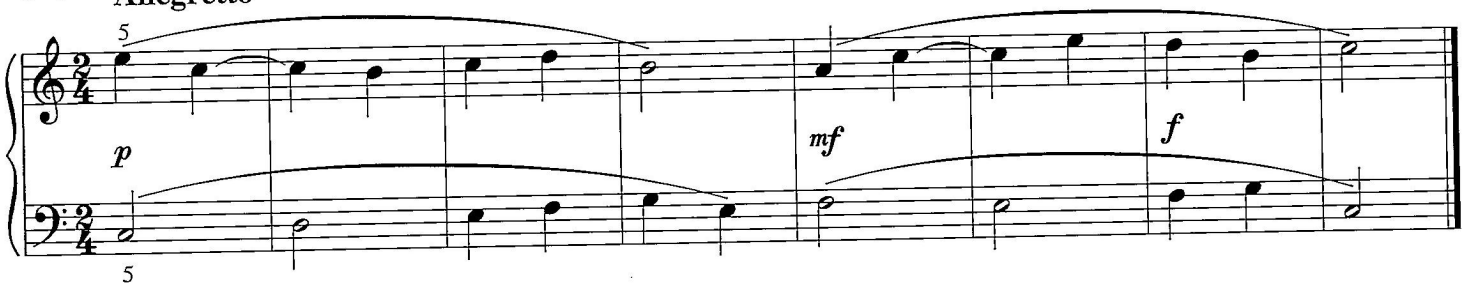
68 Allegretto



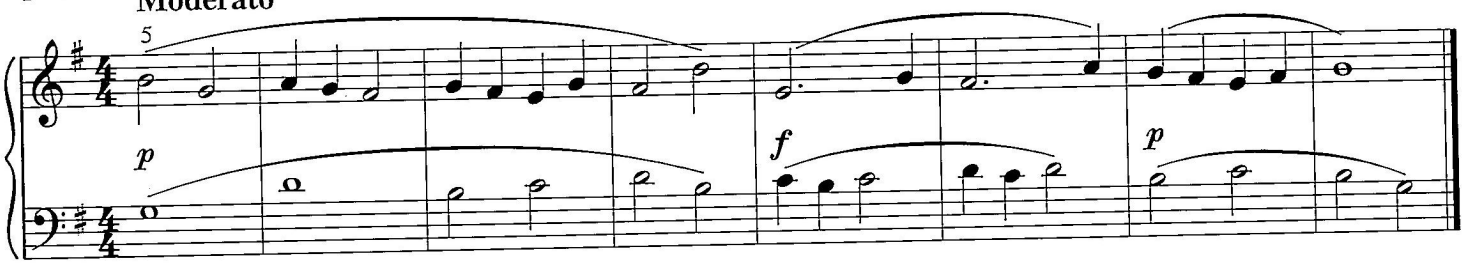
69 Moderato



70 Allegretto

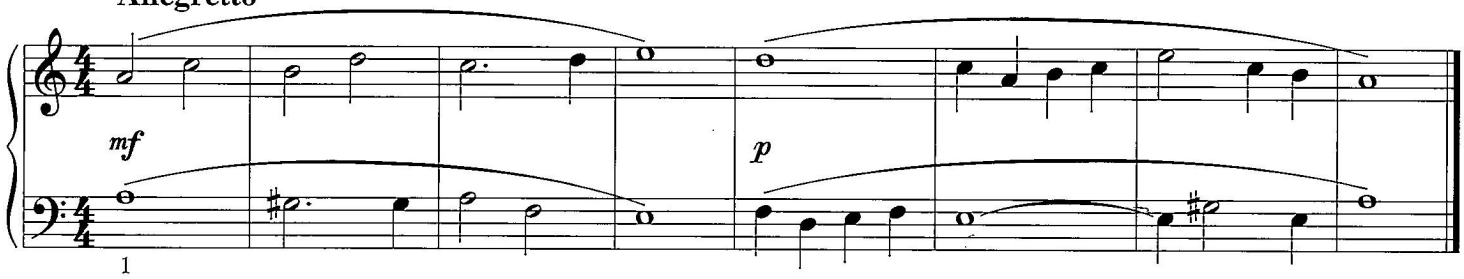


71 Moderato



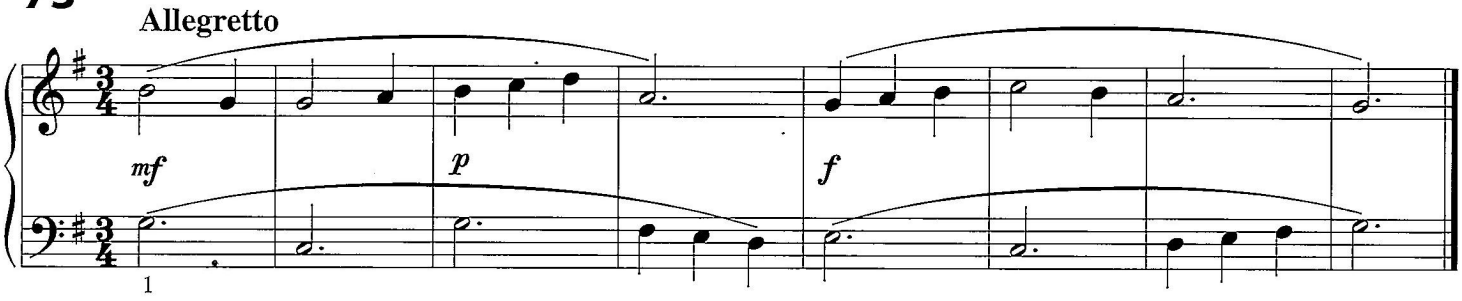
72

Allegretto



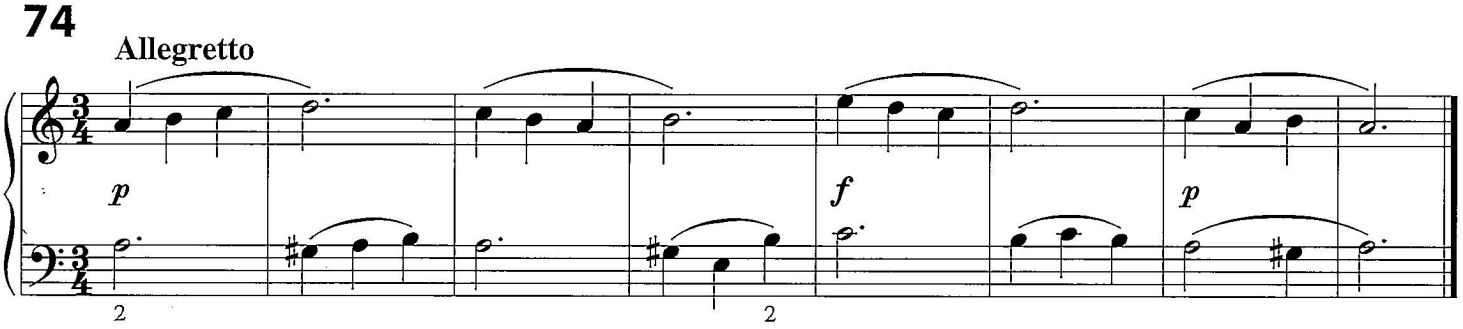
73

Allegretto



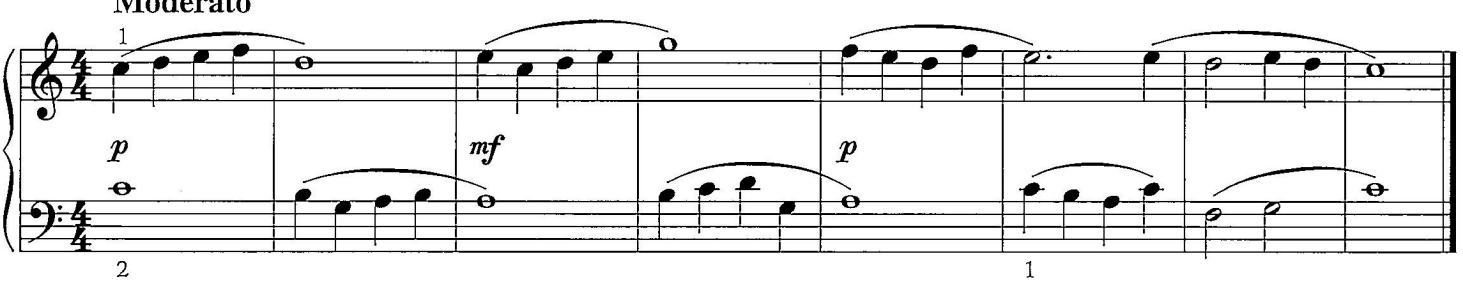
74

Allegretto

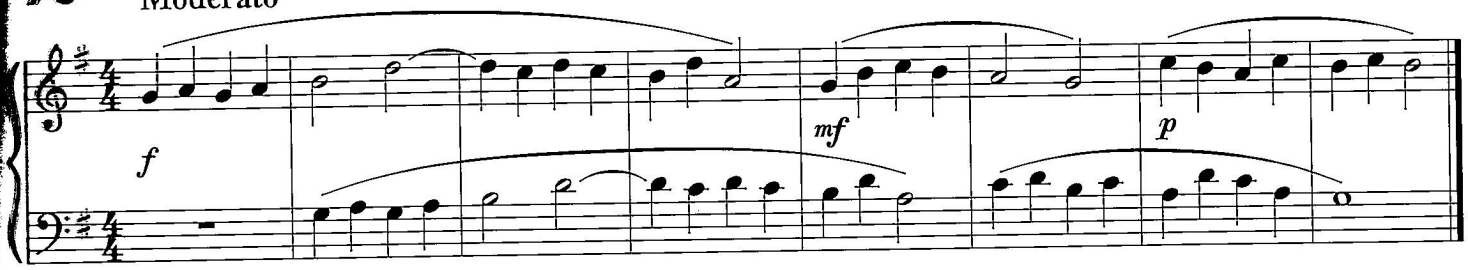


75

Moderato

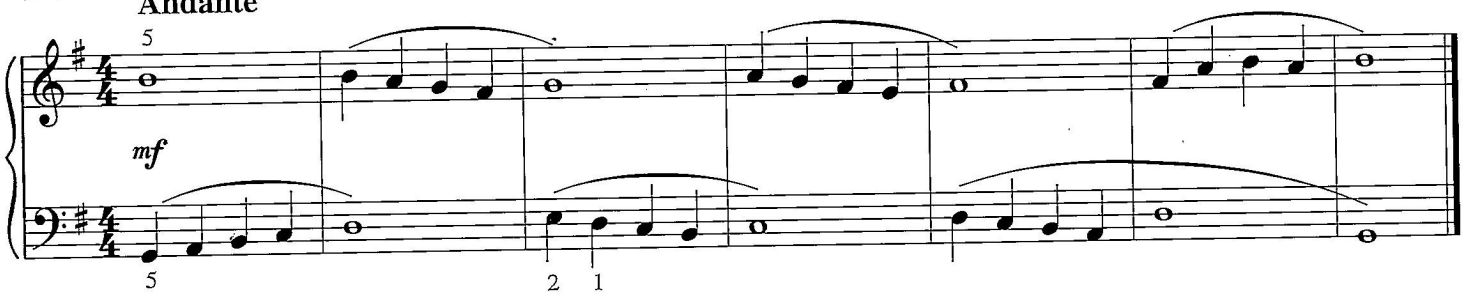


76 Moderato

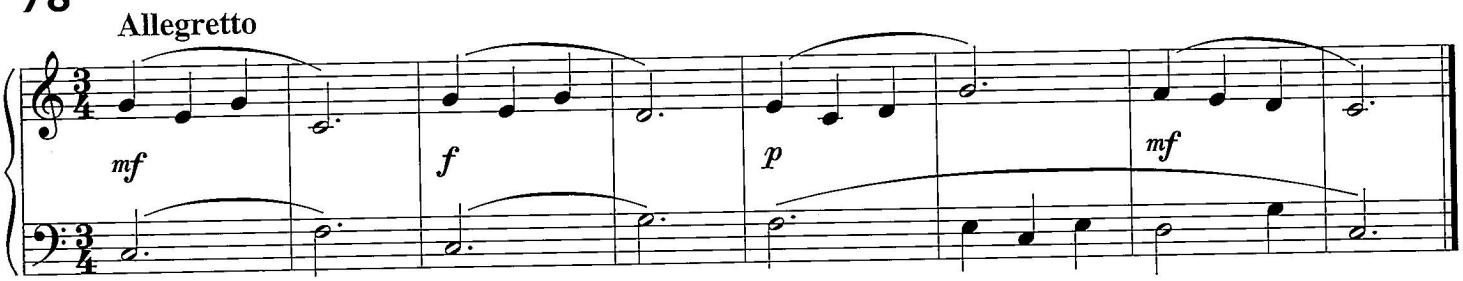


Did you notice the rest at the start of the left hand?

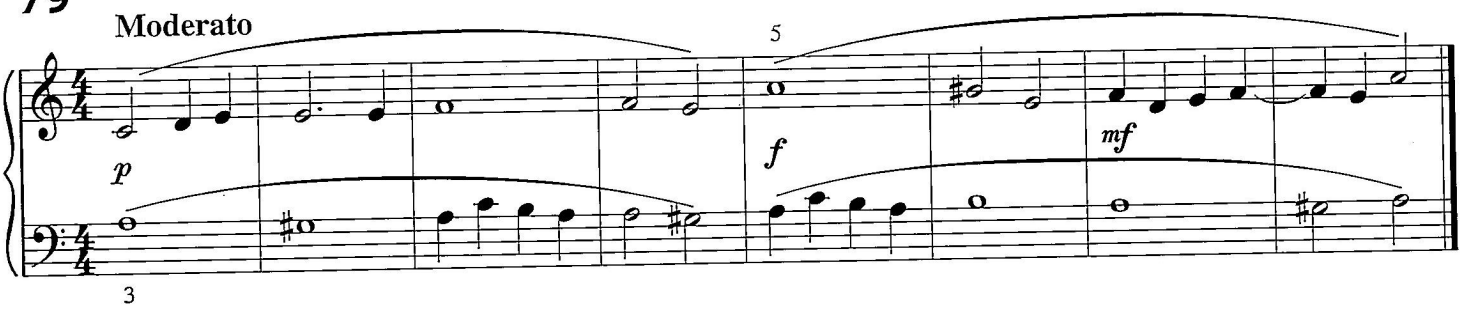
77 Andante



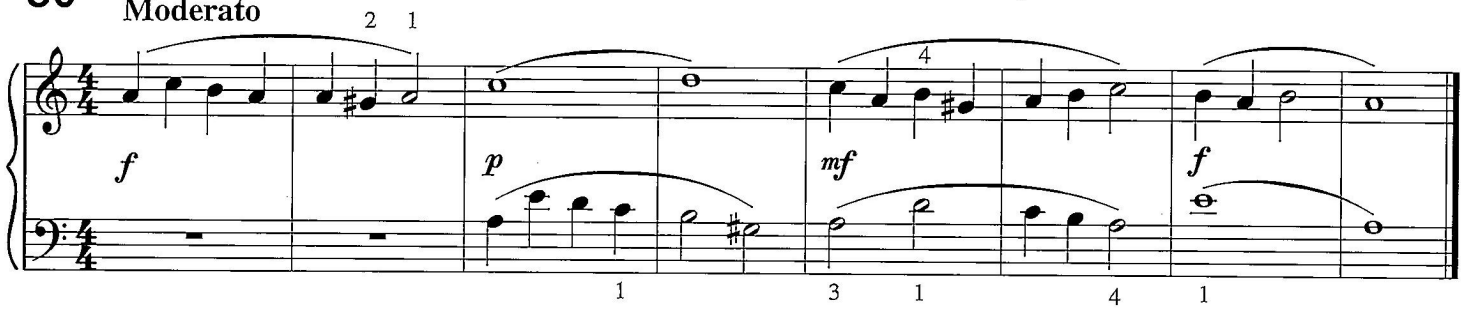
78 Allegretto



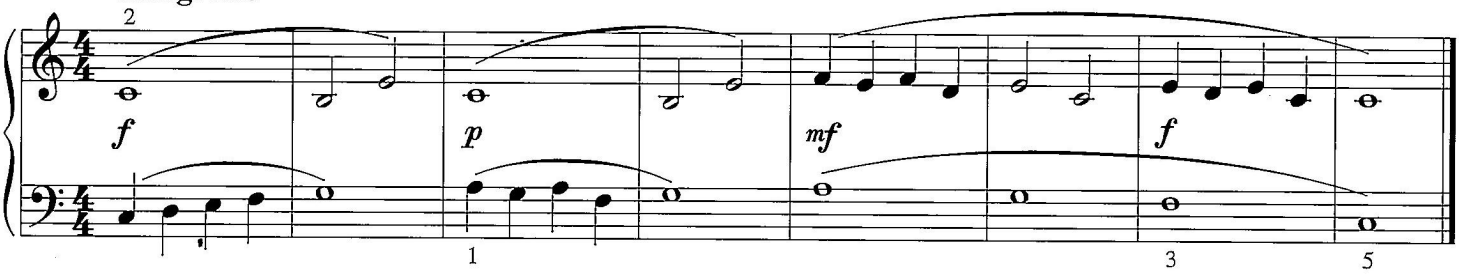
79 Moderato



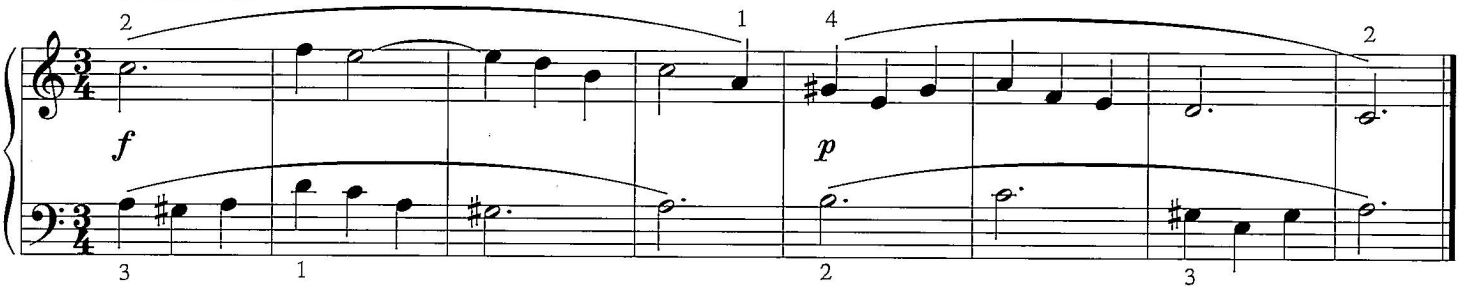
80 Moderato



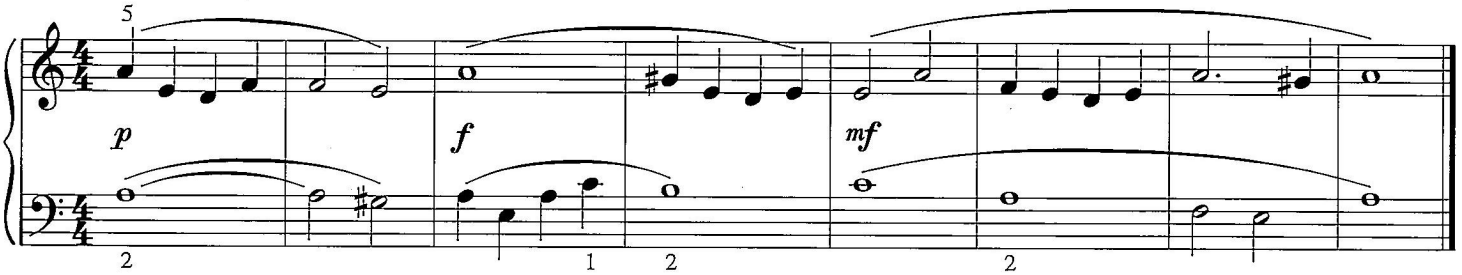
81 Allegretto



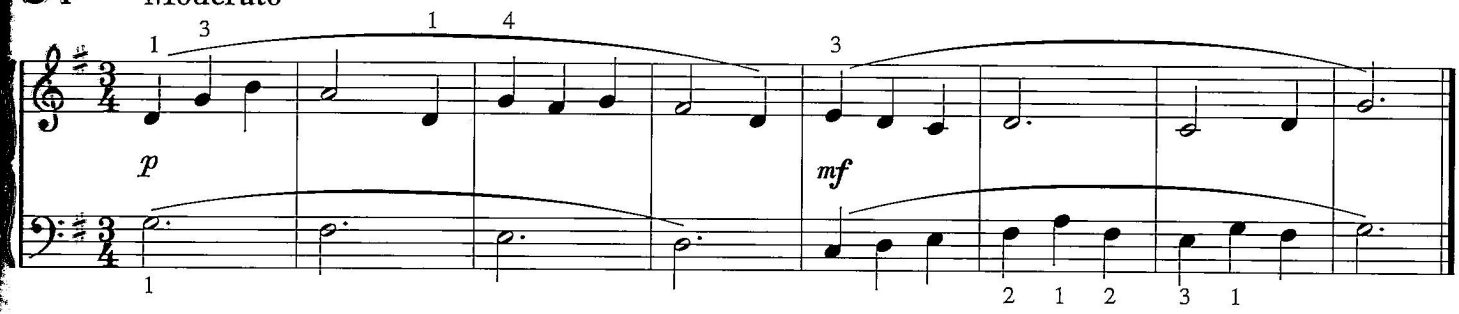
82 Moderato



83 Moderato



84 Moderato



Melodies 59–84 are of the standard required for Grade 2 examinations.

• Examination preparation

In an examination, you have half a minute to prepare your performance of the sight reading test.

It is important to use this time wisely. First of all, notice the key and time signature. You might play the tonic chord and find the hand position with which you will start the test (look for the highest and lowest notes in each hand). You should certainly make sure that you know if any black notes are needed.

Set the pace securely in your head and read through the test, imagining the sound under your fingers. It might help to sing part of the music or to clap or tap the rhythm but the most important thing is to get a clear idea of what the music will sound like. You can also try out any part of the test if you want to, although it is often a good idea not to do this until you have looked through the piece first.

Have you imagined the effect of the dynamics?

When the examiner asks you to play the piece, play it at the pace you have set. The rhythm is more important than anything else: keep going at all costs! If you make a little slip, do not try to go back and change it—the mistake has already gone. Make sure instead that the next thing is right.

Give a performance of the piece. If you can play the pieces in this book, you will be well prepared for examination sight reading, so enjoy the opportunity to play another piece that you did not know before.