
Introduction

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 – see *Improve your sight-reading* Grade 1 for more details, or these ideas can be downloaded from fabermusicstore.com (under the publication title).

2 Melodic exercises

These exercises use just the notes (and rhythms) for the Stage, and are organised into Sets which 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.
- Try to experiment with a variety of fingerings in your sight-reading. In some pieces, choosing a more ambitious fingering (which might involve 2nd or 4th position) could produce a better musical result.

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, hear the piece in your head and then play it confidently.

Always remember to feel the pulse and to keep going steadily once you've begun. Good luck and happy sight-reading!

Terminology:
Bar = measure



Grade 7 Stage 3

Irregular time signatures
 $\frac{7}{8}$ and $\frac{7}{4}$
 Left-hand pizzicato

Rhythmic exercises

1

2

3

Melodic exercises

Set 1: Exploring $\frac{7}{8}$ time

Look out for 3+4 and 4+3 groupings in $\frac{7}{8}$.

1

2

3

4

Grade 8 Stage 4

Revision

Rondo: The magic violin ... with a hint of Mozart

Allegretto \downarrow

1

The musical score for 'Rondo: The magic violin ... with a hint of Mozart' is written in treble clef, key of D major, and 4/4 time. It consists of five staves of music. The first staff begins with a dynamic marking of *mf*. The second staff features a trill (*tr*) and a dynamic marking of *mp*. The third staff contains several triplet markings (*3*) and a dynamic marking of *mf*. The fourth staff starts with a dynamic marking of *f* and includes triplet markings (*3*) and a dynamic marking of *mf*. The fifth staff concludes with a dynamic marking of *mf* and a *rit.* (ritardando) marking.

Carnival time ... with a hint of Dvořák

Presto fuoco

2

The musical score for 'Carnival time ... with a hint of Dvořák' is written in treble clef, key of D minor, and 6/8 time. It consists of four staves of music. The first staff begins with a dynamic marking of *f*. The second staff features a dynamic marking of *mf*. The third staff includes a dynamic marking of *f*. The fourth staff starts with a *cresc.* (crescendo) marking and ends with a dynamic marking of *f*.