

BOOK 7

# FOUR STAR

SIGHT READING AND EAR TESTS



DAILY EXERCISES FOR PIANO STUDENTS

BY BORIS BERLIN AND ANDREW MARKOW

Series Editor  
SCOTT McBRIDE SMITH



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# SUGGESTIONS FOR PRACTICING SIGHT READING AND RHYTHM

Before playing the piece:

- 1) Look at the *key signature*, important notes and patterns, and the opening and closing notes to determine the tonality.
- 2) Look at the *time signature*, *note values*, and *rhythmic patterns*, and decide on the best way to count.
- 3) Look for any *rhythmic problems* and clap or tap the rhythm while counting.
- 4) Notice the *tempo* indication, if any. Do not play *andante*, *moderato*, *lento*, etc. too fast. It is usually better to play *allegretto*, *allegro*, *presto*, etc. a little slower in order to play accurately.

- ① The key signature has one sharp. The opening and closing notes are G's. The LH notes in the first and last measures form a G major triad. Therefore, the key (tonality) is G major.
- ② The time signature is  $\frac{4}{4}$  (four  $\frac{1}{4}$  notes in a measure). The note values are  $\frac{1}{4}$ ,  $\frac{1}{2}$ , and  $\frac{1}{8}$ . The rhythmic patterns are  $\frac{1}{4}$   $\frac{1}{4}$   $\frac{1}{4}$   $\frac{1}{4}$  ||  $\frac{1}{4}$   $\frac{1}{4}$   $\frac{1}{2}$  ||  $\frac{1}{4}$   $\frac{1}{4}$   $\frac{1}{4}$   $\frac{1}{4}$  || and  $\frac{1}{4}$   $\frac{1}{4}$   $\frac{1}{4}$   $\frac{1}{4}$  ||.
- ③ The ties in the RH might present a rhythmic problem.
- ④ The tempo is "slow march time," which means "not fast, with a strong, steady pulse."

## EXERCISES FOR CLAPPING OR TAPPING RHYTHMIC PATTERNS

To prepare for the Daily Rhythms, clap or tap each of the following rhythmic patterns several times.

Now clap or tap each of the following combinations of rhythmic patterns taken from the daily rhythms in this book.

# SUGGESTIONS FOR PRACTICING EAR TRAINING

## RHYTHM

To improve rhythm skills and help memorize the rhythm of a melody by ear, the student should:

- 1) name the time signature;
- 2) look at the combination of note values that form the rhythm;
- 3) play or sing (on one note) the rhythm of the melody while reading the music;
- 4) sing, clap, or tap the rhythm while looking at the music; and finally,
- 5) sing, clap, or tap the rhythm **from memory**.

Each step may be repeated several times.

## INTERVALS

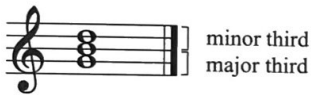
An *interval* is the distance between two notes. Learn to recognize the color and character of the *sound* made by these two notes, whether sung, played on the piano or on another instrument, or seen on the page. Practice intervals by playing the first note and then singing or humming the second. Then check your pitch by playing the second note. Repeat this process in reverse, playing the top note and singing or humming the bottom.

## CHORDS

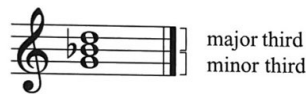
When *identifying* major and minor triads and dominant 7th chords in root position, listen to the color and try to feel the tension of each particular chord. Also, listen to the individual intervals which form that chord.

Example:

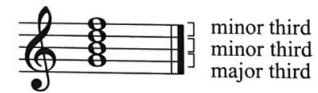
Major Triad



Minor Triad



Dominant 7th Chord

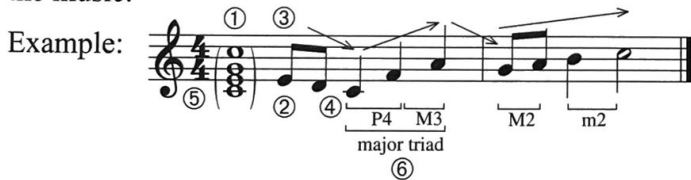



## MELODY PLAYBACK

In order to memorize (by ear) and play back more confidently a melody which is played twice for you, listen the *first* time and try to determine:

- 1) the starting note (always one of the three notes of the tonic triad)
- 2) the general direction(s) of the notes
- 3) the pattern(s) the notes form (e.g., broken triads, intervals, patterns by step, repeated notes)
- 4) the overall rhythmic design

On the *second* listening, it will then be easier to play back the same melody from memory without having seen the music.



- ① the chord is played to establish the tonality
- ② the starting note
- ③ the direction of the notes
- ④ intervals
- ⑤ the rhythmic design: 4/4 
- ⑥ a major triad



# MUSICAL ELEMENTS AND PATTERNS IN THIS VOLUME

Study these examples at the lesson.

1) Alberti bass (p. 10)



2) intervals of 10ths in parallel (similar) motion between the hands (p. 15)



3) a RH melody over the repeated note C (p. 15)



4) an imitative melodic and rhythmic pattern (p. 16)



5) a LH chromatic scale (p. 20)



6) imitation between the hands a 5th apart (p. 22)



## 7) repeated chords (p. 23)



## 8) arpeggiated chords (p. 24)



## 9) canonic imitation between the hands two octaves apart (p. 26)



## 10) syncopation within the melody (p. 28)



## 11) a descending scale passage under the repeated note A flat (p. 28)



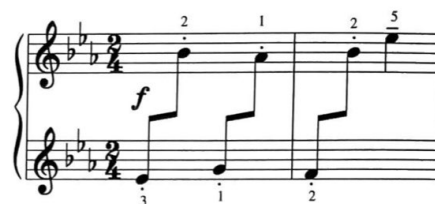
## 12) unison notes (p. 31)



13) a LH scale descending in 3rds (p. 31)



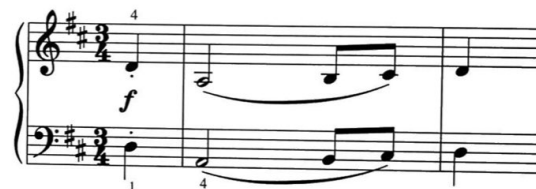
14) a melody formed by notes alternating between the hands (p. 32)



15) a descending A minor harmonic scale in the RH (p. 36)



16) an octave between the hands (p. 38)



17) a sequence (p. 42)

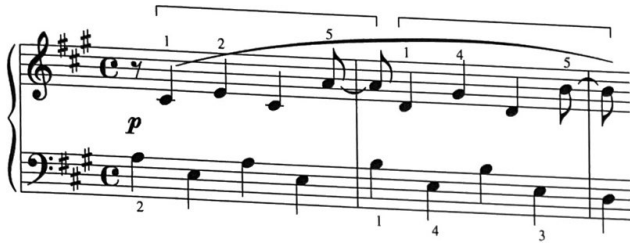


18) a syncopated accompaniment (p. 44)





- 19) a syncopated melody forming broken chords (p. 46)



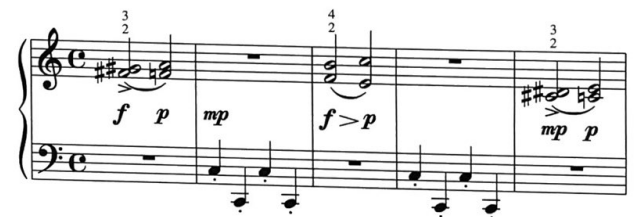
- 20) an interrupted scale (p. 47)



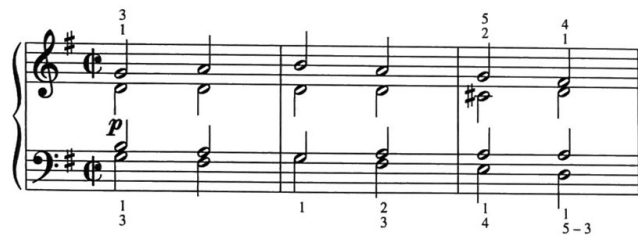
- 21) written-out ornaments (turn, mordents) (p. 48)



- 22) expanding chromatic intervals (p. 52)



- 23) a solid- (blocked-) chord progression (p. 54)



- 24) imitative scale patterns (p. 56)



# DAILY SIGHT-READING EXERCISES No. 1

Directions to the student: Complete one sight-reading exercise and one daily rhythm (p. 12) at each practice session.

1

FIRST DAY \_\_\_\_\_ (date)

Bracket the measures in line two that are an exact repetition of the measures in line one.

D.G. Türk

**Andantino**

2

SECOND DAY \_\_\_\_\_ (date)

Name the broken chords which form the Alberti-bass accompaniment before playing this piece. (See No. 1, p. 6)  
(Answer: \_\_\_\_\_ )

T. Attwood

**Moderato**

3

THIRD DAY \_\_\_\_\_ (date)

Mark the ties with an "X."

**Allegretto con espressione**

S. Heller

*f* *dim.* *p*

*con pedale*

4

FOURTH DAY \_\_\_\_\_ (date)

Mark the tonic chords with an "X."

**Moderato e cantabile**

G. Karganov

*p* *pp*

*con pedale*



Which measures are an exact repetition of mm. 1 and 2? (Answer: \_\_\_\_\_)

E. Satie

**Presto**

1

1

## DAILY RHYTHMS FOR SIGHT READING No. 1

Clap or tap the rhythm of the melodies. Maintain a steady pace and strong rhythmic (metrical) accentuation.

### FIRST DAY



### SECOND DAY



### THIRD DAY



### FOURTH DAY



### FIFTH DAY



# DAILY EAR-TRAINING EXERCISES No. 1

Directions to the student: Complete these ear-training exercises at home.

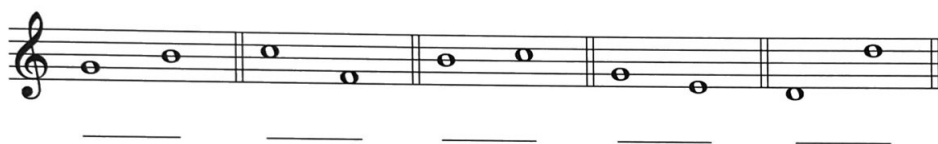
## RHYTHM

Sing, clap, or tap the rhythm of these short melodies: (a) by looking at the music and (b) from memory.



## INTERVALS

Play, then sing or hum the two notes of each interval. Identify the interval and write its name underneath.



## CHORDS

Play each of the following chords in solid (blocked) form, then sing or hum each note of the chord beginning with the lowest note. Also, sing from tonic to mediant, tonic to dominant, and mediant to dominant. Listen to the intervals these notes form. Identify these chords as either major or minor triads in root position. Write the name underneath each chord.



## MELODY PLAYBACK

Name the keys of the following melodies. For each example, play the tonic chord ONCE. Play the melody TWICE, observing the DIRECTIONS of the notes and the PATTERNS they form, then play back the melody from memory.



# DAILY SIGHT-READING EXERCISES No. 2

Directions to the student: Complete one sight-reading exercise and one daily rhythm (p. 16) at each practice session.

1

FIRST DAY \_\_\_\_\_ (date)

What is the relationship between the hands? (Answer: \_\_\_\_\_)

K.M. Kunz

Allegretto

2

SECOND DAY \_\_\_\_\_ (date)

How many tonic (I) chords, both solid (blocked) and broken, can you find in this piece? (Answer: \_\_\_\_\_)

A. Diabelli

Allegretto



3

THIRD DAY \_\_\_\_\_ (date)

Name the melody (top) notes in the RH while playing. (See No. 2, p. 6)

Not fast R. Schumann

The first system contains four measures. The RH melody starts on G4, moves to A4, B4, C5, then back down to B4, A4, G4. The LH accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The second system also contains four measures, continuing the RH melody and LH accompaniment. The piece ends with a final chord in the RH.

4

FOURTH DAY \_\_\_\_\_ (date)

Notice the RH melody moving over the repeated Middle C, and the LH melody moving under the repeated Middle C. (See No. 3, p. 6)

Maestoso L. Kohler

The first system contains four measures. The RH melody starts on G4, moves to A4, B4, C5, then back down to B4, A4, G4. The LH accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The second system also contains four measures, continuing the RH melody and LH accompaniment. The piece ends with a final chord in the RH.

## FIFTH DAY \_\_\_\_\_ (date)

Circle the three different time signatures, then bracket all the rhythmic patterns (♪ ♪ ♪ ♪ ♪). (See No. 4, p. 6)

P. Kadosa

**Moderato**

*p cresc.*

*f*

*allarg.*

Source: "Ten Little Pieces, No. 4" from *55 Small Piano Pieces, Volume 1*  
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## DAILY RHYTHMS FOR SIGHT READING NO. 2

Clap or tap the rhythm of the melodies. Maintain a steady pace and strong rhythmic (metrical) accentuation.

## FIRST DAY



## SECOND DAY



## THIRD DAY



## FOURTH DAY



## FIFTH DAY



# DAILY EAR-TRAINING EXERCISES No. 2

Directions to the student: Complete these ear-training exercises at home.

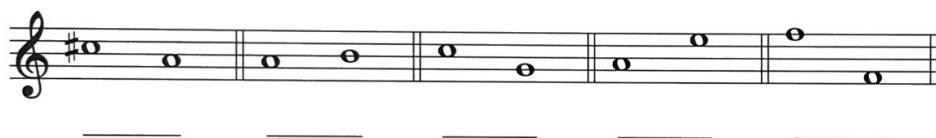
## RHYTHM

Sing, clap, or tap the rhythm of these short melodies: (a) looking at the music and (b) from memory.



## INTERVALS

Play, then sing or hum the two notes of each interval. Identify the interval and write its name underneath.



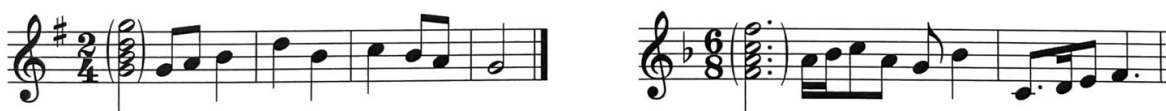
## CHORDS

Play each of the following chords in solid (blocked) form, then sing or hum each note of the chord beginning with the lowest note. Also, sing from tonic to mediant, tonic to dominant, and mediant to dominant. Listen to the intervals these notes form. Identify these chords as either major or minor triads in root position. Write the name underneath each chord.



## MELODY PLAYBACK

Name the keys of the following melodies. For each example, play the tonic chord ONCE. Play the melody TWICE, observing the DIRECTIONS of the notes and the PATTERNS they form, then play back the melody from memory.





# DAILY SIGHT-READING EXERCISES No. 3

Directions to the student: Complete one sight-reading exercise and one daily rhythm (p. 20) at each practice session.

1

FIRST DAY \_\_\_\_\_ (date)

Name the descending major scale found in line one of the LH. (Answer: \_\_\_\_\_)

C. Graupner

Allegretto

2

SECOND DAY \_\_\_\_\_ (date)

How many written-out mordents are there in the LH? (Answer: \_\_\_\_\_)

Put an "X" by each.

C. Czerny

Allegro

3

## THIRD DAY \_\_\_\_\_ (date)

Before playing this piece, circle the lower notes in the RH, then play them while counting the beats.

Lento lugubre

E. Grieg

4 2 2 4 1

*p*

1 5 3 2 1 2 3 1 4 2

4 5 4 4

1 3 1 5 1 4 1 3 2 3

4

## FOURTH DAY \_\_\_\_\_ (date)

Circle the chromatic descending 3rds in the LH and the grace notes in the RH.

C. Gurliitt

**Lento**

*pp con dolore*

2 2 1 1 3 2 3 2 1 5 4 1

1 2 1 3 2 4 3 2 1 4 4 1

3 2 2 3 3 5 2 5 2 1 5

1 2 1 3 2 4 1 3 1 4 5

*p*

Circle the notes forming the chromatic scale in the LH. (See No. 5, p. 6)

V. Rebikov

**Tempo di Marcia**

## DAILY RHYTHMS FOR SIGHT READING No. 3

Clap or tap the rhythm of the melodies. Maintain a steady pace and strong rhythmic (metrical) accentuation.

FIRST DAY

SECOND DAY

THIRD DAY

FOURTH DAY

FIFTH DAY

# DAILY EAR-TRAINING EXERCISES NO. 3

Directions to the student: Complete these ear-training exercises at home.

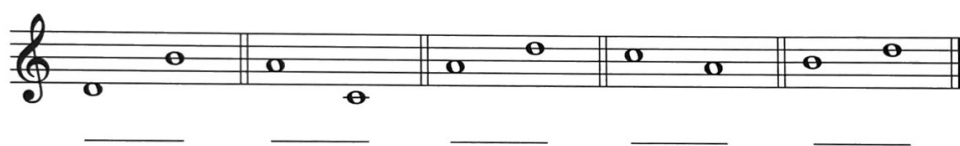
## RHYTHM

Sing, clap, or tap the rhythm of these short melodies: (a) by looking at the music and (b) from memory.



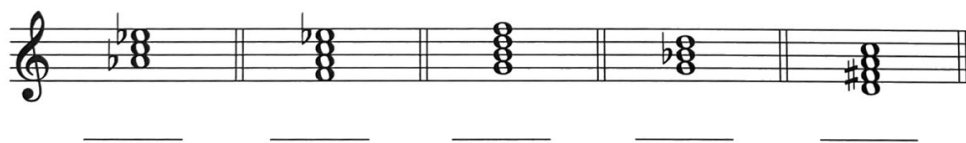
## INTERVALS

Play, then sing or hum the two notes of each interval. Identify the interval and write its name underneath.



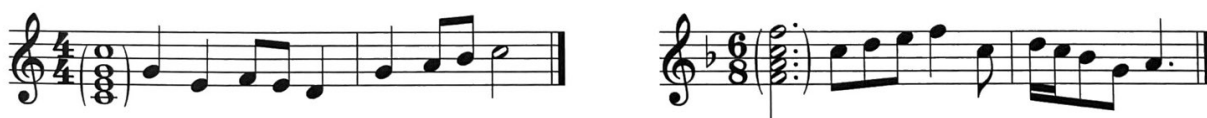
## CHORDS

Play each of the following chords in solid (blocked) form, then sing or hum each note of the chord beginning with the lowest note moving up and from the top note moving down. Listen to the intervals these notes form. Identify these root-position chords as either major or minor triads, or as dominant 7th chords. Write the name underneath each chord.



## MELODY PLAYBACK

Name the keys of the following melodies. For each example, play the tonic chord ONCE. Play the melody TWICE, observing the DIRECTIONS of the notes and the PATTERNS they form, then play back the melody from memory.



# DAILY SIGHT-READING EXERCISES No. 4

Directions to the student: Complete one sight-reading exercise and one daily rhythm (p. 24) at each practice session.

1

FIRST DAY \_\_\_\_\_ (date)

Notice that the LH imitates the RH a 5th below. (See No. 6, p. 6)

C.M. von Weber

With expression

2

SECOND DAY \_\_\_\_\_ (date)

Mark all the dominant 7th ( $V^7$ ) chords in the LH with an "X."

T. Attwood

Allegro

3

THIRD DAY \_\_\_\_\_ (date)

What word describes the articulation of the LH notes in m. 1? (Answer: \_\_\_\_\_)

Is it the same throughout? (Answer: \_\_\_\_\_)

F. Thomé

**Moderato, quasi valse**

4

FOURTH DAY \_\_\_\_\_ (date)

Circle the repeated chords and the change in clef in the LH. (See No. 7, p. 7)

F. Burgmüller

**Andantino**



Name the first note of every six-note melodic pattern in each hand. Notice the arpeggiated chords. (See No. 8, p. 7)

R. Sugár

Source: "Hungarian Children's Song, No. 20" from *Magyar Gyermekdalok*  
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## DAILY RHYTHMS FOR SIGHT READING No. 4

Clap or tap the rhythm of the melodies. Maintain a steady pace and strong rhythmic (metrical) accentuation.

FIRST DAY

SECOND DAY

THIRD DAY

FOURTH DAY

FIFTH DAY

# DAILY EAR-TRAINING EXERCISES No. 4

Directions to the student: Complete these ear-training exercises at home.

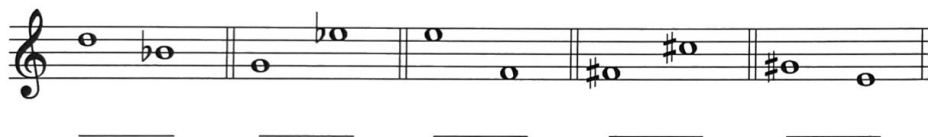
## RHYTHM

Sing, clap, or tap the rhythm of these short melodies: (a) by looking at the music and (b) from memory.



## INTERVALS

Play, then sing or hum the two notes of each interval. Identify the interval and write its name underneath.



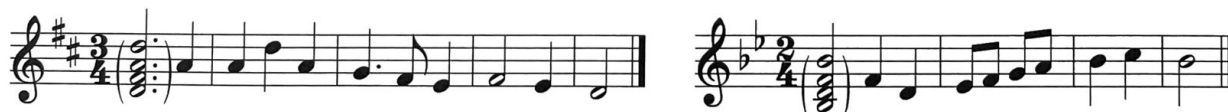
## CHORDS

Play each of the following chords in solid (blocked) form, then sing or hum each note of the chord beginning with the lowest note moving up and from the top note moving down. Listen to the intervals these notes form. Identify these root-position chords as either major or minor triads, or as dominant 7th chords. Write the name underneath each chord.



## MELODY PLAYBACK

Name the keys of the following melodies. For each example, play the tonic chord ONCE. Play the melody TWICE, observing the DIRECTIONS of the notes and the PATTERNS they form, then play back the melody from memory.



# DAILY SIGHT-READING EXERCISES No. 5

Directions to the student: Complete one sight-reading exercise and one daily rhythm (p. 28) at each practice session.

1

FIRST DAY \_\_\_\_\_ (date)

One hand imitates the other with the same rhythmic pattern. On what beat of the measure does each imitation begin? (Answer: \_\_\_\_)

**Allegretto**

J.N. Hummel

mf

cresc.

f

2

SECOND DAY \_\_\_\_\_ (date)

Notice the imitation between the hands. (See No. 9, p. 7)

**Moderato**

W.A. Mozart

mf

3

THIRD DAY \_\_\_\_\_ (date)

Name the note of the pedal point in the LH. (Answer: \_\_\_\_\_ ) Be sure to observe the ties.

**Molto moderato** P.I. Tchaikovsky

4

FOURTH DAY \_\_\_\_\_ (date)

Circle the repeat sign and the changes of clef in the LH.

**Slowly** R. Fuchs

(a) How many ties can you find in this piece? (Answer: \_\_\_\_\_) (See No. 10, p. 7)

S. Joplin

**Slow march time**

(b) Circle the notes of the descending scale under the repeated A flat in the LH. (See No. 11, p. 7)

V. Ziring

**Andante non troppo**

## DAILY RHYTHMS FOR SIGHT READING NO. 5

Clap or tap the rhythm of the melodies. Maintain a steady pace and strong rhythmic (metrical) accentuation.

FIRST DAY

SECOND DAY

THIRD DAY

FOURTH DAY

FIFTH DAY

# DAILY EAR-TRAINING EXERCISES No. 5

Directions to the student: Complete these ear-training exercises at home.

## RHYTHM

Sing, clap, or tap the rhythm of these short melodies: (a) by looking at the music and (b) from memory.



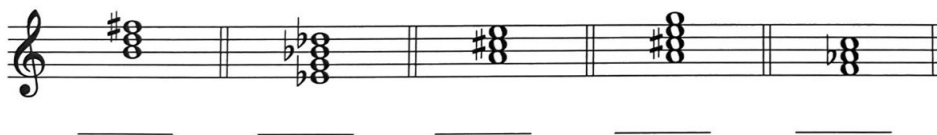
## INTERVALS

Play, then sing or hum the two notes of each interval. Identify the interval and write its name underneath.



## CHORDS

Play each of the following chords in solid (blocked) form, then sing or hum each note of the chord beginning with the lowest note moving up and from the top note moving down. Listen to the intervals these notes form. Identify these root-position chords as either major or minor triads, or as dominant 7th chords. Write the name underneath each chord.



## MELODY PLAYBACK

Name the keys of the following melodies. For each example, play the tonic chord ONCE. Play the melody TWICE, observing the DIRECTIONS of the notes and the PATTERNS they form, then play back the melody from memory.





# DAILY SIGHT-READING EXERCISES No. 6

Directions to the student: Complete one sight-reading exercise and one daily rhythm (p. 32) at each practice session.

1

FIRST DAY \_\_\_\_\_ (date)

What key is this piece in? (Answer: \_\_\_\_\_ )

W. Babell

Tempo di Rigaudon

2

SECOND DAY \_\_\_\_\_ (date)

Name the first note of each group of three eighth notes ( ). (Answer: \_\_\_\_\_ )

March-like

J.N. Hummel

3

## THIRD DAY \_\_\_\_\_ (date)

Circle the unison (double-stemmed) notes in the LH. (See No. 12, p. 7)

R. Fuchs

**Slowly, singing**

*p*

*con pedale*

*mp*

*p*

*pp*

4

## FOURTH DAY \_\_\_\_\_ (date)

Notice the descending scale in 3rds in the LH. (See No. 13, p. 8)

F. Caton

**Andante con moto**  
*cantabile*

*mp*

*con pedale*

*p rall.*

Source: "Twilight" from *Harris Piano Classics*, Volume 4/b

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Notice how the melody notes alternate between the hands. (See No. 14, p. 8)

M. Kymlicka

**Allegro**

Source: "Dawn in the Fort" from *Simple Music for Piano*, Book 2  
Used by permission of the composer.

## DAILY RHYTHMS FOR SIGHT READING No. 6

Clap or tap the rhythm of the melodies. Maintain a steady pace and strong rhythmic (metrical) accentuation.

### FIRST DAY



### SECOND DAY



### THIRD DAY



### FOURTH DAY



### FIFTH DAY



# DAILY EAR-TRAINING EXERCISES No. 6

Directions to the student: Complete these ear-training exercises at home.

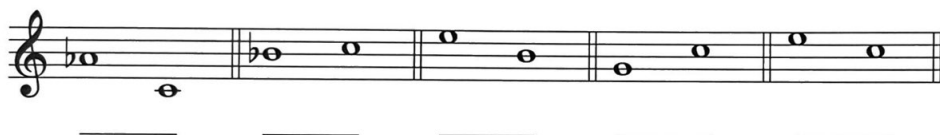
## RHYTHM

Sing, clap, or tap the rhythm of these short melodies: (a) by looking at the music and (b) from memory.



## INTERVALS

Play, then sing or hum the two notes of each interval. Identify the interval and write its name underneath.



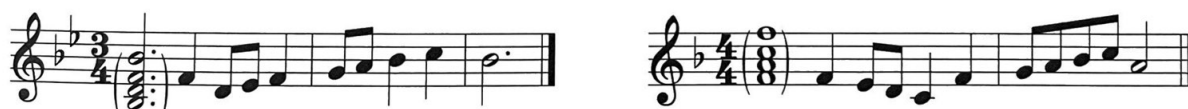
## CHORDS

Play each of the following chords in solid (blocked) form, then sing or hum each note of the chord beginning with the lowest note moving up and from the top note moving down. Listen to the intervals these notes form. Identify these root-position chords as either major or minor triads, or as dominant 7th chords. Write the name underneath each chord.



## MELODY PLAYBACK

Name the keys of the following melodies. For each example, play the tonic chord ONCE. Play the melody TWICE, observing the DIRECTIONS of the notes and the PATTERNS they form, then play back the melody from memory.



# DAILY SIGHT-READING EXERCISES No. 7

Directions to the student: Complete one sight-reading exercise and one daily rhythm (p. 36) at each practice session.

1

FIRST DAY \_\_\_\_\_ (date)

Notice the imitation (canon) between the hands.

**Cantabile** W. Buczynski

mp

Source: "Canon, No. 1" from *Eight Epigrams for Young Pianists*  
Used by permission of the composer.

2

SECOND DAY \_\_\_\_\_ (date)

How many different chords can you find in the LH? (Answer: \_\_\_\_\_)

**Moderato** C. Czerny

*p dolce cantabile*

*cresc.* *dim.* *p*

*simile*

3

## THIRD DAY \_\_\_\_\_ (date)

Bracket the recurring rhythmic pattern ( ♩ ♩ ♩ ).

J. Pachelbel

**Allegretto**

4

## FOURTH DAY \_\_\_\_\_ (date)

Circle the tonic chords (I) in the LH.

C. Reinecke

**Andantino**



How many different marks of expression can you find? (Answer: \_\_\_\_\_) Bracket the descending A minor harmonic scale in the RH. (See No. 15, p. 8)

G. Wuensch

**Freely, in the Hungarian manner**

Source: "Theme and Variations, No. 8" from *Ping Pong Anyone?*  
Used by permission of the composer.

## DAILY RHYTHMS FOR SIGHT READING NO. 7

Clap or tap the rhythm of the melodies. Maintain a steady pace and strong rhythmic (metrical) accentuation.

FIRST DAY

SECOND DAY

THIRD DAY

FOURTH DAY

FIFTH DAY

# DAILY EAR-TRAINING EXERCISES No. 7

Directions to the student: Complete these ear-training exercises at home.

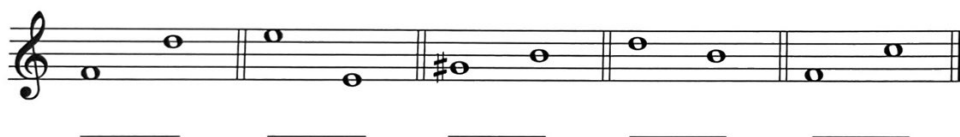
## RHYTHM

Sing, clap, or tap the rhythm of these short melodies: (a) by looking at the music and (b) from memory.



## INTERVALS

Play, then sing or hum the two notes of each interval. Identify the interval and write its name underneath.



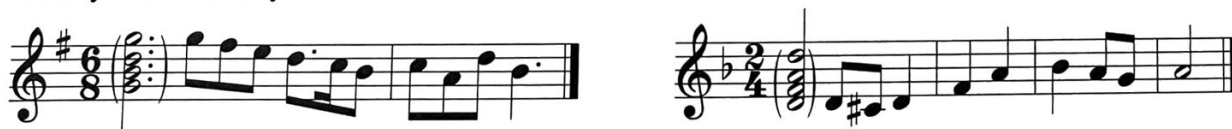
## CHORDS

Play each of the following chords in solid (blocked) form, then sing or hum each note of the chord beginning with the lowest note moving up and from the top note moving down. Listen to the intervals these notes form. Identify these root-position chords as either major or minor triads, or as dominant 7th chords. Write the name underneath each chord.



## MELODY PLAYBACK

Name the keys of the following melodies. For each example, play the tonic chord ONCE. Play the melody TWICE, observing the DIRECTIONS of the notes and the PATTERNS they form, then play back the melody from memory.



# DAILY SIGHT-READING EXERCISES No. 8

Directions to the student: Complete one sight-reading exercise and one daily rhythm (p. 40) at each practice session.

1

FIRST DAY \_\_\_\_\_ (date)

What is the time signature? (Answer: \_\_\_\_\_)

How is the ♩ counted in this time signature? (Answer: \_\_\_\_\_)

**Andante** W.F. Bach

2

SECOND DAY \_\_\_\_\_ (date)

Bracket the measures in which the RH and LH play an octave apart. (See No. 16, p. 8)

**Allegro** L. van Beethoven

3

## THIRD DAY \_\_\_\_\_ (date)

Mark each four-note descending pattern in the RH melody with a bracket.

Andantino

R. Schumann

4

## FOURTH DAY \_\_\_\_\_ (date)

Circle all the dominant 7th chords. Which measure contains a dominant 9th chord? (Answer: \_\_\_\_\_)

Andante sostenuto

H. Lichner

Circle the first note of each measure (•) in the LH.

What scale do these notes form? (Answer: \_\_\_\_\_)

V. Rebikov

**Moderato**

*p espressivo e cantabile*

*con pedale*

*riten.*

## DAILY RHYTHMS FOR SIGHT READING No. 8

Clap or tap the rhythm of the melodies. Maintain a steady pace and strong rhythmic (metrical) accentuation.

### FIRST DAY



### SECOND DAY



### THIRD DAY



### FOURTH DAY



### FIFTH DAY



# DAILY EAR-TRAINING EXERCISES No. 8

Directions to the student: Complete these ear-training exercises at home.

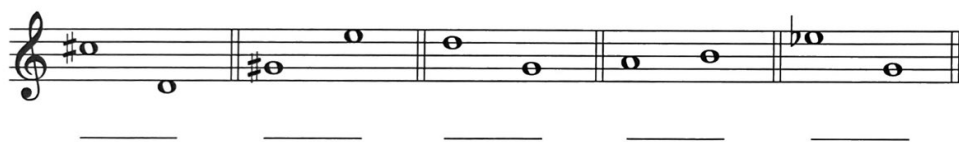
## RHYTHM

Sing, clap, or tap the rhythm of these short melodies: (a) by looking at the music and (b) from memory.



## INTERVALS

Play, then sing or hum the two notes of each interval. Identify the interval and write its name underneath.



## CHORDS

Play each of the following chords in solid (blocked) form, then sing or hum each note of the chord beginning with the lowest note moving up and from the top note moving down. Listen to the intervals these notes form. Identify these root-position chords as either major or minor triads, or as dominant 7th chords. Write the name underneath each chord.



## MELODY PLAYBACK

Name the keys of the following melodies. For each example, play the tonic chord ONCE. Play the melody TWICE, observing the DIRECTIONS of the notes and the PATTERNS they form, then play back the melody from memory.





# DAILY SIGHT-READING EXERCISES No. 9

Directions to the student: Complete one sight-reading exercise and one daily rhythm (p. 44) at each practice session.

1

FIRST DAY \_\_\_\_\_ (date)

Find the sequence in both hands in the middle of this piece. (See No. 17, p. 8)

Allegretto

J. Krieger



2

SECOND DAY \_\_\_\_\_ (date)

How many complete G major scales are there in this piece beginning on the tonic? (Answer: \_\_\_\_\_ )  
How many are there beginning on the dominant? (Answer: \_\_\_\_\_ )

Moderato

T. Attwood



3

## THIRD DAY \_\_\_\_\_ (date)

What are the articulations for the quarter notes in this piece? (Answer: \_\_\_\_\_ )

**Lively** T. Kirchner

The score consists of two systems of music. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is written for piano in 2/4 time. The right hand features a melody with various fingerings and articulations, while the left hand provides harmonic support with chords and single notes. Dynamics range from mezzo-forte (mf) to piano (p).

4

## FOURTH DAY \_\_\_\_\_ (date)

Name all the triads in the LH, solid (blocked) and broken. (Answer: \_\_\_\_\_ )

Name the chord in m. 7. (Answer: \_\_\_\_\_ )

**Allegro** C. Czerny

The score consists of two systems of music. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is written for piano in common time. The right hand features a melody with various fingerings and articulations, while the left hand provides harmonic support with chords and single notes. The first system starts with a forte (f) dynamic.

What is the time value of the LH rests? (Answer: \_\_\_\_\_ ) Notice how they produce a syncopated accompaniment. (See No. 18, p. 8)

V. Rebikov

**Allegretto**

*p* *molto espressivo e cantabile*

*mf*

## DAILY RHYTHMS FOR SIGHT READING NO. 9

Clap or tap the rhythm of the melodies. Maintain a steady pace and strong rhythmic (metrical) accentuation.

### FIRST DAY



### SECOND DAY



### THIRD DAY



### FOURTH DAY



### FIFTH DAY



# DAILY EAR-TRAINING EXERCISES No. 9

Directions to the student: Complete these ear-training exercises at home.

## RHYTHM

Sing, clap, or tap the rhythm of these short melodies: (a) by looking at the music and (b) from memory.



## INTERVALS

Play, then sing or hum the two notes of each interval. Identify the interval and write its name underneath.



## CHORDS

Play each of the following chords in solid (blocked) form, then sing or hum each note of the chord beginning with the lowest note moving up and from the top note moving down. Listen to the intervals these notes form. Identify these root-position chords as either major or minor triads, or as dominant 7th chords. Write the name underneath each chord.



## MELODY PLAYBACK

Name the keys of the following melodies. For each example, play the tonic chord ONCE. Play the melody TWICE, observing the DIRECTIONS of the notes and the PATTERNS they form, then play back the melody from memory.



# DAILY SIGHT-READING EXERCISES No. 10

Directions to the student: Complete one sight-reading exercise and one daily rhythm (p. 48) at each practice session.

1

FIRST DAY \_\_\_\_\_ (date)

Name the key of this piece. (Answer: \_\_\_\_\_ )

**Largo** A. Corelli

*mp* *sempre legato* *mf*

2

SECOND DAY \_\_\_\_\_ (date)

Bracket the broken chords formed by the syncopated melody in the RH. (See No. 19, p. 9)

**Moderato** C. Czerny

*p* *cresc.* *mf* *dim.* *p*

3

## THIRD DAY \_\_\_\_\_ (date)

Find the ascending scales in the RH.

Name this scale. (Answer: \_\_\_\_\_) (See No. 20, p. 9)

## Tempo di Mazurka

V. Rebikov

Handwritten musical score for 'Tempo di Mazurka' by V. Rebikov. The score is in 3/4 time and consists of two systems of piano (p) music. The first system has four measures, and the second system has four measures. The right hand (RH) features ascending and descending scales with fingerings indicated. The left hand (LH) features triads and chords. The key signature has one sharp (F#).

4

## FOURTH DAY \_\_\_\_\_ (date)

Notice the identical rhythmic pattern formed by the RH triads in mm. 1–4 and the LH 3rds in mm. 9–12.

## Andante espressivo

T. Kirchner

Handwritten musical score for 'Andante espressivo' by T. Kirchner. The score is in 3/8 time and consists of two systems of piano (p) music. The first system has four measures, and the second system has four measures. The right hand (RH) features triads and chords. The left hand (LH) features triads and chords. The key signature has one sharp (F#).

How many written-out mordents are there in the RH part of this piece? (Answer: \_\_\_\_\_)  
 How many written-out turns are there? (Answer: \_\_\_\_\_) (See No. 21, p. 9)

**Briskly**

*f*

*p*

*cresc.*

*f*

D. Reubart

Source: "Toccata" from *Parodies*

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## DAILY RHYTHMS FOR SIGHT READING No. 10

Clap or tap the rhythm of the melodies. Maintain a steady pace and strong rhythmic (metrical) accentuation.

### FIRST DAY



### SECOND DAY



### THIRD DAY



### FOURTH DAY



### FIFTH DAY





# DAILY EAR-TRAINING EXERCISES No. 10

Directions to the student: Complete these ear-training exercises at home.

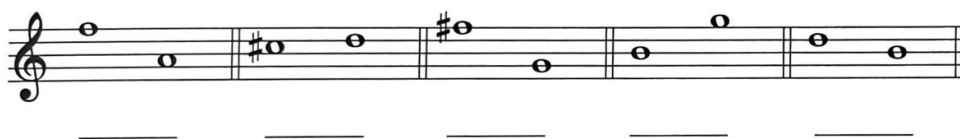
## RHYTHM

Sing, clap, or tap the rhythm of these short melodies: (a) by looking at the music and (b) from memory.



## INTERVALS

Play, then sing or hum the two notes of each interval. Identify the interval and write its name underneath.



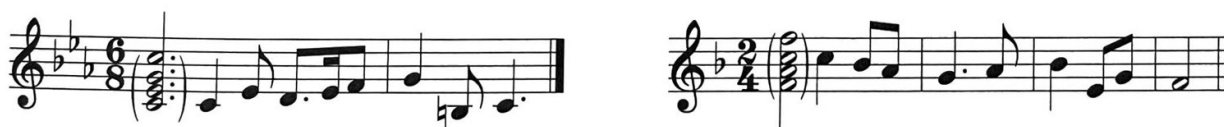
## CHORDS

Play each of the following chords in solid (blocked) form, then sing or hum each note of the chord beginning with the lowest note moving up and from the top note moving down. Listen to the intervals these notes form. Identify these root-position chords as either major or minor triads, or as dominant 7th chords. Write the name underneath each chord.



## MELODY PLAYBACK

Name the keys of the following melodies. For each example, play the tonic chord ONCE. Play the melody TWICE, observing the DIRECTIONS of the notes and the PATTERNS they form, then play back the melody from memory.



# ★ FOUR STAR TEST NO. 1 ★

GIVEN BY THE TEACHER AT THE LESSON

## SIGHT-READING TEST

Teacher's grading ☐

D. Steibelt

**Allegretto**

G. Blangini

**Allegro non troppo**

Clap or tap the rhythm of the following melody.

## EAR TEST

For this test, the teacher will select from the examples found on pp. 61–63:

- 1) a rhythm for clapping, tapping, or singing,
- 2) a number of intervals for singing or identifying,
- 3) a few chords for identifying, and
- 4) a melody for playback.

Instructions on how to administer the four segments of the Ear Tests are also found on these pages. For additional material, see the series *Melody Playback/Singback* and *Rhythm Clapback/Singback*.

# ★ FOUR STAR TEST No. 2 ★

GIVEN BY THE TEACHER AT THE LESSON

## SIGHT-READING TEST

Teacher's grading

☐

Slowly, with feeling

G. Wuensch

Source: "An Old Folk Tale, No. 3" from *Ping Pong Anyone?*  
Used by permission of the composer.

Clap or tap the rhythm of the following melody.

## EAR TEST

For this test, the teacher will select from the examples found on pp. 61–63:

- 1) a rhythm for clapping, tapping, or singing,
- 2) a number of intervals for singing or identifying,
- 3) a few chords for identifying, and
- 4) a melody for playback.

Instructions on how to administer the four segments of the Ear Tests are also found on these pages. For additional material, see the series *Melody Playback/Singback* and *Rhythm Clapback/Singback*.

# ★ FOUR STAR TEST No. 3 ★

GIVEN BY THE TEACHER AT THE LESSON

## SIGHT-READING TEST

Teacher's grading ☐

P. Kadosa

**Andante**

*mf* *cresc.* *ff*

Source: "Six Hungarian Children's Songs, No. 1" from *55 Small Piano Pieces, Volume 1*  
Used by permission of Editio Musica Budapest.

B. Berlin

**Marziale**

*p* *f* *p* *mp* *f > p* *mp* *p*

Clap or tap the rhythm of the following melody.

## EAR TEST

For this test, the teacher will select from the examples found on pp. 61–63:

- 1) a rhythm for clapping, tapping, or singing,
- 2) a number of intervals for singing or identifying,
- 3) a few chords for identifying, and
- 4) a melody for playback.

Instructions on how to administer the four segments of the Ear Tests are also found on these pages. For additional material, see the series *Melody Playback/Singback* and *Rhythm Clapback/Singback*.

★ FOUR STAR TEST No. 4 ★

GIVEN BY THE TEACHER AT THE LESSON

## SIGHT-READING TEST

Teacher's grading

5

G.P. Telemann

## Tempo di Siciliano

Tempo di Strenu

*p* *espressivo*

1 2 4 2 3 3

1 1 3 2 1 2

## Allegretto

A. Diabelli

Clap or tap the rhythm of the following melody.



## EAR TEST

For this test, the teacher will select from the examples found on pp. 61–63:

- 1) a rhythm for clapping, tapping, or singing,
- 2) a number of intervals for singing or identifying,
- 3) a few chords for identifying, and
- 4) a melody for playback.

Instructions on how to administer the four segments of the Ear Tests are also found on these pages. For additional material, see the series *Melody Playback/Singback* and *Rhythm Clapback/Singback*.

# ★ FOUR STAR TEST No. 5 ★

GIVEN BY THE TEACHER AT THE LESSON

## SIGHT-READING TEST

Teacher's grading ☐

**Molto moderato** R. Schumann

*p*  
*con pedale*

**Allegro** C. Czerny

*dolce*

Clap or tap the rhythm of the following melody.

## EAR TEST

For this test, the teacher will select from the examples found on pp. 61–63:

- 1) a rhythm for clapping, tapping, or singing,
- 2) a number of intervals for singing or identifying,
- 3) a few chords for identifying, and
- 4) a melody for playback.

Instructions on how to administer the four segments of the Ear Tests are also found on these pages. For additional material, see the series *Melody Playback/Singback* and *Rhythm Clapback/Singback*.

# ★ FOUR STAR TEST No. 6 ★

GIVEN BY THE TEACHER AT THE LESSON

## SIGHT-READING TEST

Teacher's grading

☐

Andante

M. Kymlicka

Source: "Autumn Dance, No. 7" from *Simple Music for Piano*, Book 1  
Used by permission of the composer.

Allegretto moderato

C. Czerny

Clap or tap the rhythm of the following melody.

## EAR TEST

For this test, the teacher will select from the examples found on pp. 61–63:

- 1) a rhythm for clapping, tapping, or singing,
- 2) a number of intervals for singing or identifying,
- 3) a few chords for identifying, and
- 4) a melody for playback.

Instructions on how to administer the four segments of the Ear Tests are also found on these pages. For additional material, see the series *Melody Playback/Singback* and *Rhythm Clapback/Singback*.



# ★ FOUR STAR TEST No. 7 ★

GIVEN BY THE TEACHER AT THE LESSON

## SIGHT-READING TEST

Teacher's grading ☐

J. Hässler

Tempo di minuetto

W. Young

In march time

Clap or tap the rhythm of the following melody.

## EAR TEST

For this test, the teacher will select from the examples found on pp. 61–63:

- 1) a rhythm for clapping, tapping, or singing,
- 2) a number of intervals for singing or identifying,
- 3) a few chords for identifying, and
- 4) a melody for playback.

Instructions on how to administer the four segments of the Ear Tests are also found on these pages. For additional material, see the series *Melody Playback/Singback* and *Rhythm Clapback/Singback*.

# ★ FOUR STAR TEST No. 8 ★

GIVEN BY THE TEACHER AT THE LESSON

## SIGHT-READING TEST

Teacher's grading

☐

Moderato

M. Basch

Clap or tap the rhythm of the following melody.

## EAR TEST

For this test, the teacher will select from the examples found on pp. 61–63:

- 1) a rhythm for clapping, tapping, or singing,
- 2) a number of intervals for singing or identifying,
- 3) a few chords for identifying, and
- 4) a melody for playback.

Instructions on how to administer the four segments of the Ear Tests are also found on these pages. For additional material, see the series *Melody Playback/Singback* and *Rhythm Clapback/Singback*.

# ★ FOUR STAR TEST No. 9 ★

GIVEN BY THE TEACHER AT THE LESSON

## SIGHT-READING TEST

Teacher's grading ☐

H. Lichner

**Moderato**

*p amoroso*

*dim.*

*pp*

**With simple tenderness**

*p*

*p*

Clap or tap the rhythm of the following melody.

## EAR TEST

For this test, the teacher will select from the examples found on pp. 61–63:

- 1) a rhythm for clapping, tapping, or singing,
- 2) a number of intervals for singing or identifying,
- 3) a few chords for identifying, and
- 4) a melody for playback.

Instructions on how to administer the four segments of the Ear Tests are also found on these pages. For additional material, see the series *Melody Playback/Singback* and *Rhythm Clapback/Singback*.

★ FOUR STAR TEST No. 10 ★

GIVEN BY THE TEACHER AT THE LESSON

## SIGHT-READING TEST

Teacher's grading

11

C. Reinecke

The image displays a musical score for a piece titled "Adagio" by C. Reinecke. The score is written for piano and is organized into three systems, each consisting of a treble and bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The first system begins with a piano (*p*) dynamic marking. The second system includes markings for forte (*f*), piano (*p*), and dolce. The third system is marked *calando*. The score is heavily annotated with fingerings (numbers 1-5) and slurs, indicating specific technical passages and phrasing. The tempo is indicated by the title "Adagio".

Clap or tap the rhythm of the following melody.

## EAR TEST

For this test, the teacher will select from the examples found on pp. 61–63:

- 1) a rhythm for clapping, tapping, or singing,
- 2) a number of intervals for singing or identifying,
- 3) a few chords for identifying, and
- 4) a melody for playback.

Instructions on how to administer the four segments of the Ear Tests are also found on these pages. For additional material, see the series *Melody Playback/Singback* and *Rhythm Clapback/Singback*.

# ★ FINAL FOUR STAR TEST ★

This test will be given before filling in and signing the Certificate of Achievement.

## SIGHT-READING TEST

Teacher's grading ☐

E. Schütt

**Allegro tranquillo e cantabile**

*p dolce espress.* *mf più espress.*

*tranquillo* *poco animando* *rit.*

**Andante**

*mp* *mf* *f*

G. Conus

Clap or tap the rhythm of the following melody.

## EAR TEST

For this test, the teacher will select from the examples found on pp. 61–63:

- 1) a rhythm for clapping, tapping, or singing,
- 2) a number of intervals for singing or identifying,
- 3) a few chords for identifying, and
- 4) a melody for playback.

Instructions on how to administer the four segments of the Ear Tests are also found on these pages. For additional material, see the series *Melody Playback/Singback* and *Rhythm Clapback/Singback*.

# EAR TESTS

GIVEN BY THE TEACHER AT THE LESSON

During these tests, the student must not see the keyboard or look at the music.

## 1) RHYTHM

The teacher selects one of the following short melodies and plays it TWICE.

The student then sings, claps, or taps the rhythm of the short melody from memory.



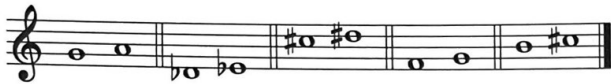
## 2) INTERVALS

The teacher selects and names one of the following intervals and plays the first note ONCE. The student then sings or hums the other note.

OR The teacher plays the interval in broken form ONCE. The student *identifies* (names) the interval. The teacher may repeat *either* of these procedures with several other intervals.

### Above a given note:

Major 2nds



Minor 2nds



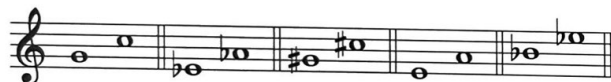
Major 3rds



Minor 3rds



Perfect 4ths



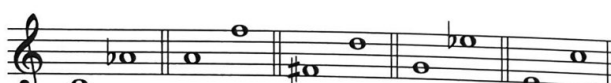
Perfect 5ths



Major 6ths



Minor 6ths



Perfect 8ves



### Below a given note:

Major 3rds



Minor 3rds



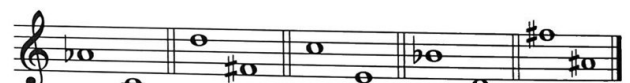
Perfect 4ths



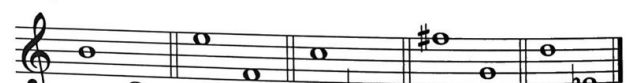
Perfect 5ths



Minor 6ths



Major 7ths



Perfect 8ves





### 3) CHORDS

The teacher selects one of the following chords (major or minor triads in root position only; dominant 7th chords in root position only) and plays it ONCE. The student *identifies* (names) it. The teacher then repeats this procedure with several other chords.

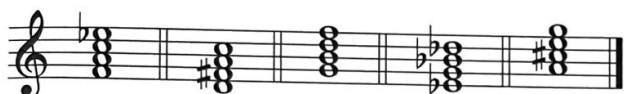
#### Major Triads (Root Position)



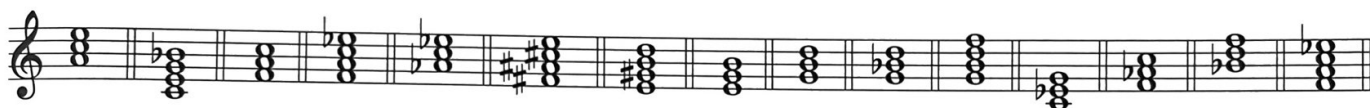
#### Minor Triads (Root Position)



#### Dominant 7th Chords (Root Position)



#### Mixed Chords



### 4) MELODY PLAYBACK

The teacher selects one of the following melodies, names the key, plays the tonic chord ONCE, and then plays the melody TWICE. The student then plays back the melody from memory.



For additional material, see the series *Melody Playback/Singback* and *Rhythm Clapback/Singback*.

# *Certificate of Achievement*

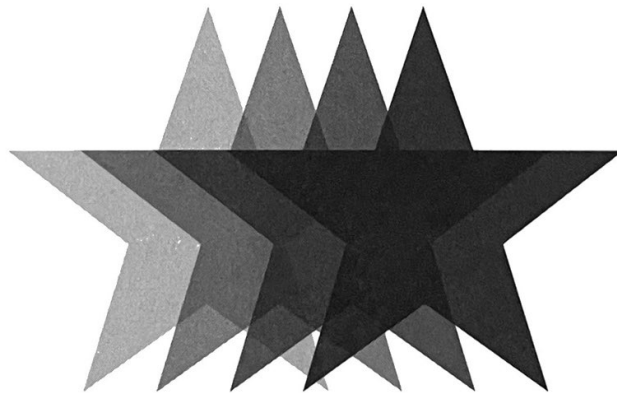
This certifies that

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has completed

**FOUR STAR SIGHT READING**

Level 7



and is eligible for promotion to

**FOUR STAR SIGHT READING**

Level 8

Teacher \_\_\_\_\_ Date \_\_\_\_\_