

BOOK 6

# FOUR STAR

## SIGHT READING AND EAR TESTS



DAILY EXERCISES FOR PIANO STUDENTS

BY BORIS BERLIN



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## Book 6

DAILY EXERCISES FOR PIANO STUDENTS

BY BORIS BERLIN

*Revised Edition*

*Recommended for use in conjunction with the piano examinations of the  
Royal Conservatory of Music*

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## PREFACE

To be able to read at sight is of the first importance to every piano student. And yet so many of them seem to have trouble, with the result that they do not make the progress they should and often lose much of the real joy of being able to play the piano.

Why do they have trouble ?

The main reason is that so very few of them practise reading at sight in any regular and systematic manner. They have an idea—a completely false idea—that reading at sight is a special gift peculiar to rarely endowed students.

Good sight reading is not difficult for any student. It is simply the result of careful preparation and regular use, through daily practice, of the powers of concentration and observation.

Of course there are some students who can read at sight better than others, or who learn to read at sight more quickly and more accurately than others. But these students, too, need regular practice if they want to develop and improve an ability without which no one can acquire true musicianship.



# INTRODUCTION

While good sight reading is obviously essential to a would-be professional musician, it is no less important to the amateur. Indeed it stands to reason that, when a student has given up the idea of a musical career (if he ever entertained it), his maintaining or dropping an interest in music as a hobby will depend in almost exact proportion on his ability to read at sight. If he has nothing to play but the few pieces he has learned in his days of music study and no time to practise new ones his interest will soon pall, whereas the good sight reader may keep his interest alive with almost unlimited new material, even though he never brings his playing to a stage of technical excellence fit for public performance. I would therefore remind teachers that sight reading is *not* a "side-line" for any music student: far better let him postpone an examination or two and concentrate. He will easily make up for lost time later.

It should be impressed on a pupil that a mistake once made in sight reading *is* a mistake once and for all, and too late to recall. Having prepared himself as thoroughly as possible a candidate should play steadily — not because he will deceive the examiner if he makes mistakes — but because, for practical purposes the only sight reader worthwhile is the one that keeps going. A wrong note or chord will, to be sure, count against him, but it will doubly count against him if in going back to locate or correct it he makes a break in the rhythm. If he *does* correct it, it is in any case not playing at first sight, but at second. Of course he will keep going satisfactorily only if he has learned to read a beat or more ahead of what he is playing.

SIR ERNEST MacMILLAN  
— "*On the Preparation of Ear Tests*"

## AIM

The AIM of this series of Graded Books is to help students acquire a fluency in sight reading, and to prepare them for the SIGHT READING and the EAR TEST part of piano examinations.

## DESCRIPTION

This book contains ten sets of DAILY SIGHT READING and EAR TEST EXERCISES. Each set should be practised by the student at home in preparation for the FOUR STAR TEST, which will be given by the teacher at the music lesson.

After the last FOUR STAR TEST, the FINAL TEST is given to the student before the issue of the CERTIFICATE OF MERIT.

The student should follow the directions when practising the DAILY SIGHT READING.

Excerpts by the following composers have been used in this book:

T. Arne (1710-1778)	J.N. Hummel (1778-1837)
J.S. Bach (1685-1750)	D. Kabalevsky (1904- )
L. Beethoven (1770-1827)	K.M. Kunz (1812-1875)
A. Corelli (1653-1713)	A. Lvov (1798-1870)
J.F. Dandrieu (1682-1738)	L. London (1906- )
A. Diabelli (1781-1858)	S. Maykapar (1867-1938)
J. Eccles (1650-1735)	W.A. Mozart (1756-1791)
G. Farnaby (1563-1640)	K.O. Nicolai (1810-1849)
N. Fried	H. Purcell (1659-1695)
J.J. Fux (1660-1741)	F.T. Richter (1651-1711)
M. Glinka (1804-1857)	R. Saint-Jean (1906- )
A. Goedicke (1877-1957)	K. Sorokin
C. Graupner (1683-1760)	D. Steibelt (1765-1823)
G.F. Handel (1685-1759)	T. Tallis (1505-1585)
J. Hässler (1747-1822)	G.P. Telemann (1681-1767)
F.J. Haydn (1732-1809)	D.G. Türk (1750-1813)
J. Hook (1746-1827)	



# DAILY SIGHT READING FOR TEST No. 1

5.6

1

DATE.....

This piece is in \_\_\_\_ time. It is in the key of \_\_\_\_\_ and has \_\_\_\_ sharps/flats.  
Play, counting the beats.

The image shows a musical score for a piece titled "STEIBELT". The tempo is marked "Moderato". The score is written for piano (p) and includes fingerings and articulation marks. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two systems, each with a treble and bass staff. The first system includes a piano (p) marking and a fermata over the final measure. The second system continues the melody and accompaniment.

**Before Playing** look at the **Clefs, Key-Signature, Time-Signature** and **Fingering**

②

DATE.....

Put an X under each interval of a 5th, then play, naming the right-hand notes.  
Play again, naming the left-hand notes.

Play again, naming the left-hand notes.

**Allegro** 1 4 1 4 1 2 3

*mf*

**HUMMEL**

5 2 3 1 2 3 4 5 2 1

Clap or tap the rhythm of the melody.

# DAILY SIGHT READING FOR TEST No. 1

5

③

DATE .....

Mark all the tonic chords (I) with an X.

Play this chorale harmonization while singing any voice (part).

BACH

**Before Playing** look at the **Clefs, Key-Signature, Time-Signature** and **Fingering**

④

DATE .....

The tempo of this piece is \_\_\_\_\_, which means \_\_\_\_\_

Trace the slurs and phrase marks and copy all the expression marks.

Play with correct expression.

**Tempo di Minuetto**

FUX

The expression marks found in this piece are: \_\_\_\_\_

**PLAY ONE SET EVERY DAY**

F.H. 8529

⑤

DATE \_\_\_\_\_

**Allegro**

Clap or tap the rhythm of the melody.

(a)

(b)

**Before Playing** look at the **Clefs, Key-Signature, Time-Signature** and **Fingering**

### EAR TEST EXERCISES

1. Clap the rhythmic patterns (a) looking at the music; (b) from memory; or have someone clap the patterns for you to imitate.

2. Look carefully at this tune. Name the key, then clap or tap the rhythm. Play the tune (a) looking at the music; (b) from memory.

3. Play, then hum the two notes of each interval. Name the interval.

4. Play, then identify each of the following:



# ★ FOUR STAR TEST No. 1 ★

7

AT THE LESSON WITH THE TEACHER

1. Look at this phrase carefully. Clap or tap the rhythm, then play without looking at the music.



2. Find the first note, then play without looking at the keyboard.



3. Play this little piece while your teacher times the reading.



**Allegro moderato**

*f*

*p*

*cresc.*

*f*

1 2 3 4

1 5 4 3 5 1 5

TURK

..... min. .... sec.



4. Clap or tap the rhythm of the melody.



# DAILY SIGHT READING FOR TEST No. 2

①

DATE .....

This piece is in \_\_\_\_\_ time. It is in the key of \_\_\_\_\_ and has \_\_\_\_\_ sharps/flats.  
Play, counting the beats.

**Tempo di Gavotta****GRAUPNER**

**Before Playing** look at the **Clefs, Key-Signature, Time-Signature** and **Fingering**

②

DATE .....

Put an X under each interval of a 4th, then play, naming the right-hand notes.  
Play again, naming the left-hand notes.

**Allegro****KUNZ**

Clap or tap the rhythm of the melody.

# DAILY SIGHT READING FOR TEST No. 2

③

DATE \_\_\_\_\_

Mark all the dominant chords (V) with an X.

Play this chorale harmonization while singing any voice (part).

**Before Playing** look at the **Clefs, Key-Signature, Time-Signature** and **Fingering**

④

DATE \_\_\_\_\_

The tempo of this piece is \_\_\_\_\_, which means \_\_\_\_\_

Trace the slurs and phrase marks and copy all the expression marks.

Play with correct expression.

TELEMANN

Lento

The expression marks found in this piece are: \_\_\_\_\_



⑤

DATE \_\_\_\_\_

Moderato

*mf leggiero*

Clap or tap the rhythm of the melody.

**Before Playing** look at the **Clefs, Key-Signature, Time-Signature** and **Fingering**

## EAR TEST EXERCISES

1. Clap the rhythmic patterns (a) looking at the music; (b) from memory; or have someone clap the patterns for you to imitate.

2. Look carefully at this tune. Name the key, then clap or tap the rhythm. Play the tune (a) looking at the music; (b) from memory.

3. Play, then hum the two notes of each interval. Name the interval.

4. Play, then identify each of the following:

The first staff of the exercise contains five measures of chords in G major. The notes are: G4, B4, D5 (quarter note); G4, B4, D5 (quarter note); G4, B4, D5 (quarter note); G4, B4, D5 (quarter note); and G4, B4, D5 (quarter note).

# ★ FOUR STAR TEST No. 2 ★

11

AT THE LESSON WITH THE TEACHER

1. Look at this phrase carefully. Clap or tap the rhythm, then play without looking at the music.



2. Find the first note, then play without looking at the keyboard.



3. Play this little piece while your teacher times the reading.



min. .... sec.

4. Clap or tap the rhythm of the melody.



# DAILY SIGHT READING FOR TEST No. 3

①

DATE .....

This piece is in \_\_\_\_\_ time. It is in the key of \_\_\_\_\_ and has \_\_\_\_\_ sharps/flats.  
Play, counting the beats.

**Andantino** **FRENCH FOLK SONG**

**Before Playing** look at the **Clefs, Key-Signature, Time-Signature** and **Fingering**

②

DATE .....

Put an X under each interval of a 3rd, then play, naming the right-hand notes.  
Play again, naming the left-hand notes.

**Andante** **KUNZ**

Clap or tap the rhythm of the melody.



3

DATE .....

Mark all the tonic chords (I) with an X.

Play this hymn tune harmonization while singing any voice (part).

**Before Playing** look at the **Clefs, Key-Signature, Time-Signature** and **Fingering**

4

DATE .....

The tempo of this piece is \_\_\_\_\_, which means \_\_\_\_\_

Trace the slurs and phrase marks and copy all the expression marks.

Play with correct expression.

The expression marks found in this piece are: \_\_\_\_\_

⑤

DATE .....

Allegretto

Clap or tap the rhythm of the melody.

**Before Playing** look at the **Clefs, Key-Signature, Time-Signature** and **Fingering**

## EAR TEST EXERCISES

1. Clap the rhythmic patterns (a) looking at the music; (b) from memory; or have someone clap the patterns for you to imitate.

2. Look carefully at this tune. Name the key, then clap or tap the rhythm. Play the tune (a) looking at the music; (b) from memory.

3. Play, then hum the two notes of each interval. Name the interval.

4. Play, then identify each of the following:

# ★ FOUR STAR TEST No. 3 ★

15

AT THE LESSON WITH THE TEACHER

1. Look at this phrase carefully. Clap or tap the rhythm, then play without looking at the music.



2. Find the first note, then play without looking at the keyboard.



3. Play this little piece while your teacher times the reading.



**Andante** **TELEMANN**

..... min. .... sec.

4. Clap or tap the rhythm of the melody.





①

DATE .....

This piece is in \_\_\_\_\_ time. It is in the key of \_\_\_\_\_ and has \_\_\_\_\_ sharps/flats.  
Play, counting the beats.

Tempo di Minuetto

GRAUPNER

**Before Playing** look at the **Clefs, Key-Signature, Time-Signature** and **Fingering**

②

DATE .....

Put an X under each interval of a 2nd, then play, naming the right-hand notes.  
Play again, naming the left-hand notes.

Allegretto

KUNZ

Clap or tap the rhythm of the melody.

# DAILY SIGHT READING FOR TEST No. 4

③

DATE .....

Mark all the dominant chords (V) with an X.

Play this hymn tune harmonization while singing any voice (part).

TALLIS

**Before Playing** look at the **Clefs, Key-Signature, Time-Signature** and **Fingering**

④

DATE .....

The tempo of this piece is \_\_\_\_\_, which means \_\_\_\_\_

Trace the slurs and phrase marks and copy all the expression marks.

Play with correct expression.

FOLK TUNE

**Allegro**

The expression marks found in this piece are: \_\_\_\_\_

⑤

DATE .....

**Andante**

Clap or tap the rhythm of the melody.

**Before Playing** look at the **Clefs, Key-Signature, Time-Signature** and **Fingering**

### EAR TEST EXERCISES

1. Clap the rhythmic patterns of these melodies (a) looking at the music; (b) from memory; or have someone clap the patterns for you to imitate.

2. Look carefully at this tune. Name the key, then clap or tap the rhythm. Play the tune (a) looking at the music; (b) from memory.

3. Play, then hum the two notes of each interval. Name the interval.

4. Play, then identify each of the following:

# ★ FOUR STAR TEST No. 4 ★

19

AT THE LESSON WITH THE TEACHER

1. Look at this phrase carefully. Clap or tap the rhythm, then play without looking at the music.



*Andante grazioso*



2. Find the first note, then play without looking at the keyboard.



3. Play this little piece while your teacher times the reading.



*Minuetto*

RICHTER



..... min. .... sec.

4. Clap or tap the rhythm of the melody.



# DAILY SIGHT READING FOR TEST No. 5

①

DATE .....

This piece is in \_\_\_\_ time. It is in the key of \_\_\_\_ and has \_\_\_\_ sharps/flats.  
Play, counting the beats.

**Andante** 1 OLD FOLK SONG

**Before Playing** look at the **Clefs, Key-Signature, Time-Signature** and **Fingering**

②

DATE .....

Put an X under each interval of a 4th, then play, naming the right-hand notes.  
Play again, naming the left-hand notes.

**Allegro non troppo** KUNZ

Clap or tap the rhythm of the melody.



# DAILY SIGHT READING FOR TEST No. 5

③

DATE .....

Mark all the tonic chords (I) with an X.

Play this hymn tune harmonization while singing any voice (part).

NICOLAI

**Before Playing** look at the **Clefs, Key-Signature, Time-Signature** and **Fingering**

④

DATE .....

The tempo of this piece is \_\_\_\_\_, which means \_\_\_\_\_

Trace the slurs and phrase marks and copy all the expression marks.

Play with correct expression.

BEETHOVEN

The expression marks found in this piece are: \_\_\_\_\_

# DAILY SIGHT READING FOR TEST No. 5

⑤

DATE .....

**Lento ma non troppo** CORELLI

Clap or tap the rhythm of the melody.

(a)

(b)

**Before Playing** look at the **Clefs, Key-Signature, Time-Signature** and **Fingering**

## EAR TEST EXERCISES

1. Clap the rhythmic patterns of these melodies (a) looking at the music; (b) from memory; or have someone clap the patterns for you to imitate.

2. Look carefully at this tune. Name the key, then clap or tap the rhythm. Play the tune (a) looking at the music; (b) from memory.

3. Play, then hum the two notes of each interval. Name the interval.

4. Play, then identify each of the following:

# ★ FOUR STAR TEST No. 5 ★

23

AT THE LESSON WITH THE TEACHER

1. Look at this phrase carefully. Clap or tap the rhythm, then play without looking at the music.



2. Find the first note, then play without looking at the keyboard.



3. Play this little piece while your teacher times the reading.



min. .... sec.

4. Clap or tap the rhythm of the melody.



# DAILY SIGHT READING FOR TEST No. 6

①

DATE .....

This piece is in \_\_\_\_\_ time. It is in the key of \_\_\_\_\_ and has \_\_\_\_\_ sharps/flats.  
Play, counting the beats.

**Allegretto** **OLD FOLK TUNE**

**Before Playing** look at the **Clefs, Key-Signature, Time-Signature** and **Fingering**

②

DATE .....

Put an X under each interval of a 3rd, then play, naming the right-hand notes.  
Play again, naming the left-hand notes.

**Con moto** **ARNE**

Clap or tap the rhythm of the melody.

3

DATE .....

Mark all the dominant chords (V) with an X.

Play this Christmas hymn while singing any voice (part).

HAYDN

**Before Playing** look at the **Clefs, Key-Signature, Time-Signature** and **Fingering**

4

DATE .....

The tempo of this piece is \_\_\_\_\_, which means \_\_\_\_\_

Trace the slurs and phrase marks and copy all the expression marks.

Play with correct expression.

Allegro moderato

GLINKA

The expression marks found in this piece are: \_\_\_\_\_

**PLAY ONE SET EVERY DAY**

F.H. 8529



5

DATE .....

Andante

*p*

rit. LVOV

Clap or tap the rhythm of the melody.

**Before Playing** look at the **Clefs, Key-Signature, Time-Signature** and **Fingering**

## EAR TEST EXERCISES

1. Clap the rhythmic patterns of these melodies (a) looking at the music; (b) from memory; or have someone clap the patterns for you to imitate.

2. Look carefully at this tune. Name the key, then clap or tap the rhythm. Play the tune (a) looking at the music; (b) from memory.

3. Play, then hum the two notes of each interval. Name the interval.

4. Play, then identify each of the following:

# ★ FOUR STAR TEST No. 6 ★

27

AT THE LESSON WITH THE TEACHER

1. Look at this phrase carefully. Clap or tap the rhythm, then play without looking at the music.



2. Find the first note, then play without looking at the keyboard.



3. Clap or tap the rhythm of the melody.



4. Play this little piece while your teacher times the reading.



**Tempo di Gavotta** HANDEL

..... min. .... sec.

# DAILY SIGHT READING FOR TEST No. 7

①

DATE .....

This piece is in \_\_\_\_ time. It is in the key of \_\_\_\_ and has \_\_\_\_ sharps/flats.  
Play, counting the beats.

**Allegro moderato**

DIABELLI

**Before Playing** look at the **Clefs, Key-Signature, Time-Signature** and **Fingering**

②

DATE .....

Put an X under each interval of a 6th, then play, naming the right-hand notes.

Play again, naming the left-hand notes.

**Tempo di minuetto**

HÄSSLER

Clap or tap the rhythm of the melody.

③

DATE \_\_\_\_\_

Mark all the tonic chords (I) with an X.  
Play while singing the melody.

**Allegretto** BEETHOVEN

**Before Playing** look at the **Clefs**, **Key-Signature**, **Time-Signature** and **Fingering**

④

DATE \_\_\_\_\_

The tempo of this piece is \_\_\_\_\_, which means \_\_\_\_\_  
Trace the slurs and phrase marks and copy all the expression marks.  
Play with correct expression.

**Andante** MOZART

The expression marks found in this piece are: \_\_\_\_\_

⑤

DATE .....

*Giocoso* HOOK

Clap or tap the rhythm of the melody.

**Before Playing** look at the **Clefs, Key-Signature, Time-Signature** and **Fingering**

## EAR TEST EXERCISES

1. Clap the rhythmic patterns (a) looking at the music; (b) from memory; or have someone clap the patterns for you to imitate.

2. Look carefully at this tune. Name the key, then clap or tap the rhythm. Play the tune (a) looking at the music; (b) from memory.

3. Play, then hum the two notes of each interval. Name the interval.

4. Play, then identify each of the following:



# ★ FOUR STAR TEST No. 7 ★

31

AT THE LESSON WITH THE TEACHER

1. Look at this phrase carefully. Clap or tap the rhythm, then play without looking at the music.



2. Find the first note, then play without looking at the keyboard.



3. Play this little piece while your teacher times the reading.



..... min. .... sec.

4. Clap or tap the rhythm of the melody.



①

DATE .....

This piece is in \_\_\_\_ time. It is in the key of \_\_\_\_ and has \_\_\_\_ sharps/flats.  
Play, counting the beats.

Andante cantabile

FOLK SONG

Clap or tap the rhythm of the melody.

**Before Playing** look at the **Clefs, Key-Signature, Time-Signature** and **Fingering**

②

DATE .....

Put an X under each interval of an octave, then play, naming the right-hand notes.  
Play again, naming the left-hand notes.

Andantino

PURCELL

# DAILY SIGHT READING FOR TEST No. 8

③

DATE .....

Mark all the dominant chords (V) with an X.  
Play while singing the melody.

**Marcato** BEETHOVEN

2 1 2 4

2 1 2

**Before Playing** look at the **Clefs, Key-Signature, Time-Signature** and **Fingering**

④

DATE .....

The tempo of this piece is \_\_\_\_\_, which means \_\_\_\_\_  
Trace the slurs and phrase marks and copy all the expression marks.  
Play with correct expression.

**Moderato** GOEDICKE

3 2 3 1

3 3 1 1

The expression marks found in this piece are: \_\_\_\_\_

**PLAY ONE SET EVERY DAY**

F.H. 8529

⑤

DATE .....

**Allegro**

*f* *p* *pp*

Clap or tap the rhythm of the melody.

**Before Playing** look at the **Clefs, Key-Signature, Time-Signature** and **Fingering**

### EAR TEST EXERCISES

1. Clap the rhythmic patterns (a) looking at the music; (b) from memory; or have someone clap the patterns for you to imitate.

2. Look carefully at this tune. Name the key, then clap or tap the rhythm. Play the tune (a) looking at the music; (b) from memory.

3. Play, then hum the two notes of each interval. Name the interval.

4. Play, then identify each of the following:

# ★ FOUR STAR TEST No. 8 ★

AT THE LESSON WITH THE TEACHER

1. Look at this phrase carefully. Clap or tap the rhythm, then play without looking at the music.



2. Find the first note, then play without looking at the keyboard.



3. Play this little piece while your teacher times the reading.

**Deciso**

min. sec.

4. Clap or tap the rhythm of the melody.





①

DATE .....

This piece is in \_\_\_\_ time. It is in the key of \_\_\_\_ and has \_\_\_\_ sharps/flats.  
Play, counting the beats.

FRIED

Clap or tap the rhythm of the melody.

**Before Playing** look at the **Clefs, Key-Signature, Time-Signature** and **Fingering**

②

DATE .....

Put an X under each interval of a 5th, then play, naming the right-hand notes.  
Play again, naming the left-hand notes.

SOROKIN

*Allegretto*

*p molto cantabile*

3

DATE .....

Mark all the tonic chords (I) with an X.  
Play while singing the melody.

**Andante con moto** HUMMEL

**Before Playing** look at the **Clefs, Key-Signature, Time-Signature** and **Fingering**

4

DATE .....

The tempo of this piece is \_\_\_\_\_, which means \_\_\_\_\_  
Trace the slurs and phrase marks and copy all the expression marks.  
Play with correct expression.

**Allegretto** MAYKAPAR

The expression marks found in this piece are: \_\_\_\_\_

⑤

DATE .....

**Allegro** **DANDRIEU**

*p* *mf*

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

Clap or tap the rhythm of the melody.

**Before Playing** look at the **Clefs, Key-Signature, Time-Signature** and **Fingering****EAR TEST EXERCISES**

1. Clap the rhythmic patterns (a) looking at the music; (b) from memory; or have someone clap the patterns for you to imitate.

2. Look carefully at this tune. Name the key, then clap or tap the rhythm. Play the tune (a) looking at the music; (b) from memory.

3. Play, then hum the two notes of each interval. Name the interval.

4. Play, then identify each of the following:

# ★ FOUR STAR TEST No. 9 ★

39

AT THE LESSON WITH THE TEACHER

1. Find the first note, then play without looking at the keyboard.



2. Look at these intervals. What is the difference between them? Play the intervals.



3. Play this little piece while your teacher times the reading.

## Tranquillo

..... min. .... sec.

4. Clap or tap the rhythm of the melody.



①

DATE .....

This piece is in \_\_\_\_ time. It is in the key of \_\_\_\_ and has \_\_\_\_ sharps/flats.  
 Play, counting the beats.

**Adagio**

Clap or tap the rhythm of the melody.

**Before Playing** look at the **Clefs, Key-Signature, Time-Signature** and **Fingering**

②

DATE .....

Put an X under each interval of a 4th, then play, naming the right-hand notes.  
 Play again, naming the left-hand notes.

**Vivace**

③

DATE .....

Mark all the dominant chords (V) with an X.

Play while singing the melody.

Allegretto giocoso

KABALEVSKY

**Before Playing** look at the **Clefs, Key-Signature, Time-Signature** and **Fingering**

④

DATE .....

The tempo of this piece is \_\_\_\_\_, which means \_\_\_\_\_

Trace the slurs and phrase marks and copy all the expression marks.

Play with correct expression.

Moderato

SAINT JEAN

The expression marks found in this piece are: \_\_\_\_\_



⑤

DATE .....

Clap or tap the rhythm of the melody.

Before Playing look at the Clefs, Key-Signature, Time-Signature and Fingering

### EAR TEST EXERCISES

1. Clap the rhythmic patterns of these melodies (a) looking at the music; (b) from memory; or have someone clap the patterns for you to imitate.

2. Look carefully at this tune. Name the key, then clap or tap the rhythm. Play the tune (a) looking at the music; (b) from memory.

3. Play, then hum the two notes of each interval. Name the interval.

4. Play, then identify each of the following:





# FINAL TEST



This Test must be given before filling in and signing the Certificate of Merit

①

Vivace

TELEMANN

Rating ..... %

②

Andante

PURCELL

Rating ..... %

③

Clap or tap the rhythm of the melody.

(a)

(b)

Rating ..... %

(c)

Rating ..... %

Final Rating ..... %

# EAR TESTS



## AT THE LESSON WITH THE TEACHER

1. The teacher claps any of these rhythmic patterns or plays any of these melodies twice.  
(The student must not see the keyboard or look at the music.)  
The student then sings, taps, or claps the same rhythmic pattern from memory.

1.  $\frac{2}{4}$    ☐

2.   $\frac{6}{8}$   ☐



3.  $\frac{3}{4}$    ☐



4.   $\frac{3}{4}$   ☐



5.  $\frac{2}{4}$    ☐



6.   $\frac{6}{8}$   ☐



2. The teacher names the key, plays the tonic triad, then plays a melody of approximately 9 notes twice.  
(The student must not see the keyboard or look at the music.)  
The student must play back the same melody from memory (by ear).

1.  ☐ 2.  ☐

3.  ☐ 4.  ☐

5.  ☐ 6.  ☐

7.  ☐ 8.  ☐

9.  ☐ 10.  ☐

3. The teacher plays the first note of any of the intervals shown below and the student then sings or hums the other note; OR

The teacher plays the interval in broken form, and the student identifies the interval by ear.  
(The student must not see the keyboard or look at the music.)

The intervals may be played in whichever octave is best suited to the range of the student's voice.

Major thirds (above a given note):



Minor thirds (above a given note):



Major sixths (above a given note):



Minor sixths (above a given note):



Perfect fourths (above a given note):



Perfect fifths (above a given note):



Perfect octaves (above a given note):



Major thirds (below a given note):



Minor thirds (below a given note):



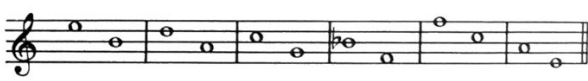
Major seconds (above a given note):



Minor sixths (below a given note):



Perfect fourths (below a given note):



Perfect fifths (below a given note):



Perfect octaves (below a given note):

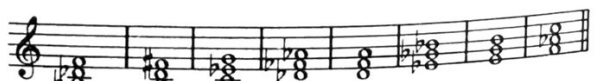


4. The teacher plays a root position major or minor triad once only, in solid form and close position. The student must identify the triad as major or minor without looking at the keyboard.

Major Triads:



Minor Triads:



# Certificate of Merit

This certifies that

\_\_\_\_\_

has completed

**FOUR STAR SIGHT READING**  
Level 6

and is eligible for promotion to

**FOUR STAR SIGHT READING**  
Level 7



Teacher .....

Date .....