

BOOK 9

# FOUR STAR

## SIGHT READING AND EAR TESTS

### DAILY EXERCISES FOR PIANO STUDENTS



BY BORIS BERLIN AND ANDREW MARKOW

Series Editor

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## PREFACE

The ability to read music at sight at the piano is an important skill for all musicians. As piano students work toward fluency in sight reading, develop aural proficiency, and gain a practical knowledge of theory, they will build a foundation of musicianship that will help them to understand music throughout their lives.

Are some pianists naturally better sight readers than others? Not really. But some recognize patterns on the printed page more readily. Such students use their **visual learning skills**. Other students use their natural **tactile sense** to move around the keyboard quickly. Still others have an innate **aural ability** to hear both melody and harmony with only a glance at the score. Some students may also apply **analytical skills** learned from a study of theory to understand form and content.

The goal of the *Four Star* series is to develop each of these skills and abilities in equal measure. In the process of completing the *Four Star* series, students will improve not only their sight-reading skills but also their proficiency in learning and memorizing music. They will also expand their coordination of eyes, ears, and hands, and their powers of concentration and observation. As a result, *Four Star* students will develop confidence in themselves and in their musical abilities and performance.

Each of the 11 *Four Star* volumes contains daily exercises in sight reading and ear training and builds a foundation for an analytical approach to sight reading music, using examples taken from the standard repertoire. (Some excerpts have been modified by the authors for pedagogical reasons.)

Completion of each *Four Star* book effectively prepares students for the corresponding level of examination systems, including:

- RCM Examinations
- Certificate of Merit (Music Teachers Association of California)
- National Guild of Piano Teachers
- most MTNA curriculums

In order to develop students' reading and overall musical abilities more fully, the authors have chosen to exceed the requirements of most examination systems.

## HOW TO USE THIS BOOK

The purpose of the *Four Star* series is to provide daily exercises in sight reading and ear training for students to practice at home, as well as tests to be given by the teacher at the lesson. Best results will be obtained through daily student practice, and consistent monitoring and testing at the lesson by the teacher.

### SIGHT READING AND RHYTHM

The daily sight-reading and rhythm exercises are intended for students to do by themselves. There are five exercises per week, each including a short piece and clapping rhythm. The rhythms are grouped together following the sight-reading piece for the fifth day. Suggestions on how to proceed are found on p. 4. It is useful for teachers to review these at the lesson, as well as the reference section on Musical Elements and Patterns in This Volume (pp. 6 and 7).

### EAR TRAINING

Ear-training exercises can be found following the sight-reading and rhythm drills. These, too, are designed to be practiced by the student alone, as assigned by the teacher. Suggestions on how to proceed are found on p. 5.

### TESTS

Tests are found beginning on p. 48. These are designed to be given by the teacher at the lesson at the conclusion of the corresponding week's work. Supplementary material may be found in the series *Melody Playback/Singback* and *Rhythm Clapback/Singback* by Boris Berlin and Andrew Markow.

# SUGGESTIONS FOR PRACTICING SIGHT READING AND RHYTHM

Before playing the piece:

- 1) Look at the *key signature*, 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 for accuracy in timing.
- 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.

Example:

- ① The key signature has no sharps or flats. Mm. 1 and 3 have a dominant 7th chord (V7) which resolves to an A minor chord in mm. 2 and 4. The G sharp is the raised seventh of the A minor harmonic scale. Therefore, the key (tonality) is A minor.
- ② The time signature is  $\frac{3}{4}$ . The note values are  $\frac{1}{4}$ ,  $\frac{1}{8}$ ,  $\frac{1}{16}$ , and the rhythmic patterns are  $\frac{1}{4}$ ,  $\frac{1}{8}$ ,  $\frac{1}{16}$  and  $\frac{1}{4}$ .
- ③ The rhythmic pattern  $\frac{1}{4}$ ,  $\frac{1}{8}$ ,  $\frac{1}{16}$  might pose a problem for some students, particularly in conjunction with the LH.
- ④ The tempo is self-explanatory.

## PRELIMINARY EXERCISES FOR CLAPPING OR TAPPING RHYTHMIC PATTERNS

Clap or tap each rhythmic pattern separately, then do the same while combining two or more patterns without stopping. Repeat until fluent.

Rhythmic patterns:

Examples of rhythmic patterns for combination:





# MUSICAL ELEMENTS AND PATTERNS IN THIS VOLUME

Study these examples at the lesson.

- 1) two voices (parts) moving in parallel motion (p. 8)



- 2) a solid- (blocked-) chord progression (p. 9)



- 3) a canon (p. 12)



- 4) a LH melody over the stationary note C (p. 12)



- 5) a moving LH bass in scale patterns over intervals of a 3rd, with RH intervals in contrary motion (p. 16)



- 6) compound time and a cadence (p. 18)



- 7) a sequence (p. 20)



- 8) imitation and repeated notes (p. 22)



- 9) Alberti bass (p. 24)



- 10) held notes (p. 25)



- 11) ties (p. 25)



- 12) legato and staccato touches (p. 26)



13) held melody notes (p. 29)



14) a pattern in 6ths (p. 29)



15) a syncopated accompaniment (p. 30)



16) intervals of 10ths moving in parallel motion between the hands (p. 32)



17) a two-voice LH accompaniment (p. 33)



18) notes moving under and over a stationary note (p. 37)



19) changes of time signatures (p. 38)



20) arpeggios (p. 40)



21) a descending RH scale (p. 45)



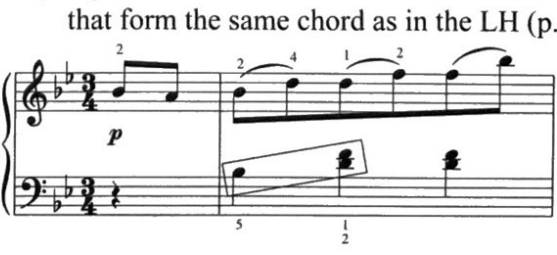
22) a chromatic scale and broken chords (p. 52)



23) ornament patterns (mordent) (p. 54)



24) repeated notes and two-note slurs in the RH that form the same chord as in the LH (p. 57)



# DAILY SIGHT-READING EXERCISES No. 1

Directions to the student: Complete one sight-reading exercise and one daily rhythm (p. 10) at each practice session.

1

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

Notice that the two voices (parts) move in similar and parallel motion, with some imitation. (See No. 1, p. 6)

*Poco allegro* D. Türk

2

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

Name the broken chords in both the melody and the accompaniment. (Answer: diminished triads)

*Allegretto* L. Schytte

3

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

Circle each group of three repeated notes.

**Andante** C. Reinecke

4

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

Observe the direction of the bass in the LH and of the top voice in the RH. (See No. 2, p. 6)

**Grave e pesante** D. Türk

Bracket the imitation between the hands in mm. 1, 2, and 5. Notice the descending chromatic 2nds in the LH in mm. 3 and 4, and the D major scale in contrary motion in the last 2 measures.

**Marziale** D. Reubart

Source: "Fresh Ayre" from *Parodies*

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## 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



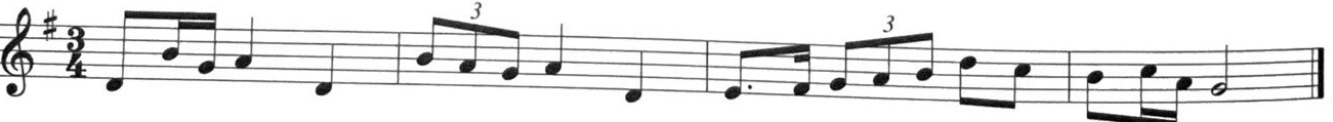
### THIRD DAY



### FOURTH DAY



### FIFTH DAY





# DAILY EAR-TRAINING EXERCISES No. 1

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

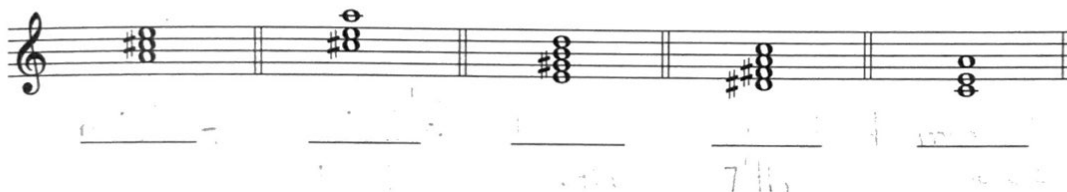
## INTERVALS

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 chords as either major or minor triads in root position or first inversion, or as dominant or diminished 7th chords. Write the name underneath each chord.



## CADENCES

Play the following phrases. Listen to the final two chords of each phrase, paying particular attention to the direction of the two bass notes and the interval they form. Identify each cadence as either Perfect (Authentic) (V-I), Plagal (IV-I), or Imperfect (I-V). Write its name underneath.



## MELODY PLAYBACK

Name the keys of the following two-part phrases. Play the tonic chord ONCE. Play each phrase TWICE, observing the DIRECTIONS of the notes and the PATTERNS they form. Then play back the UPPER VOICE (PART) from memory.



# DAILY SIGHT-READING EXERCISES No. 2

Directions to the student: Complete one sight-reading exercise and one daily rhythm (p. 14) at each practice session.

1

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

Notice the canon (two parts) and the chromatic bass progression with repeated notes. (See No. 3, p. 6)  
In which measure does the canon stop? (Answer: \_\_\_\_\_)

J. S. Bach

**Allegretto**

2

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

Name the notes of the melodic accompaniment over the pedal note (stationary Middle C) in the LH while playing.  
(See No. 4, p. 6)

H. Hofmann

**Allegretto moderato**



3

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

Notice the descending bass line in the LH, and the descending and ascending scale passages in the RH.

Moderato

V. Rebikov

*p dolce*  
*con ped.*  
*mf*  
*rit.*

4

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

In which key does this example begin? (Answer:   F   ) In which key does it end? (Answer:   F   )

Andante con moto

G.F. Handel

*mf*  
*con pedale*

Notice that the measures have different time signatures ( $\frac{3}{8}$ ,  $\frac{2}{8}$ ). Place an "X" inside the measures in which there are two beats. Observe the *staccato* markings carefully while you play.

P. Kadosa

**Allegro**

Source: 55 Small Piano Pieces, Vol. 2, No. 32  
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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

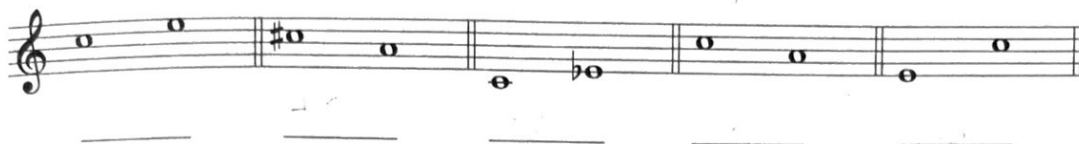
FIFTH DAY

# DAILY EAR-TRAINING EXERCISES No. 2

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

## 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 chords as either major or minor triads in root position or first inversion, or as dominant or diminished 7th chords. Write the name underneath each chord.



## CADENCES

Play the following phrases. Listen to the final two chords of each phrase, paying particular attention to the direction of the two bass notes and the interval they form. Identify each cadence as either Perfect (Authentic) (V-I), Plagal (IV-I), or Imperfect (I-V). Write its name underneath.



## MELODY PLAYBACK

Name the keys of the following two-part phrases. Play the tonic chord ONCE. Play each phrase TWICE, observing the DIRECTIONS of the notes and the PATTERNS they form. Then play back the UPPER VOICE (PART) from memory.





3

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

Notice the waltz-like rhythm with LH tonic (I) and dominant (V) chords.

## Mouvement de valse

F. Burgmüller

*p grazioso*

*p*

*dolce*

*f*

4

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

Count out loud as you play this piece. Take care that the dotted rhythms are precise.

## Andante pomposo

D. Türk

*f*

*f*

Notice the compound time and the four cadences. Identify each cadence. (See No. 6, p. 6)

*Andante con affetto*

J. Hummel

## 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

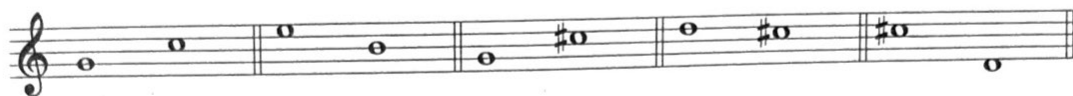


# DAILY EAR-TRAINING EXERCISES No. 3

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

## 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 chords as either major or minor triads in root position or first inversion, or as dominant or diminished 7th chords. Write the name underneath each chord.



\_\_\_\_\_

## CADENCES

Play the following phrases. Listen to the final two chords of each phrase, paying particular attention to the direction of the two bass notes and the interval they form. Identify each cadence as either Perfect (Authentic) (V-I), Plagal (IV-I), or Imperfect (I-V). Write its name underneath.



\_\_\_\_\_

\_\_\_\_\_

## MELODY PLAYBACK

Name the keys of the following two-part phrases. Play the tonic chord ONCE. Play each phrase TWICE, observing the DIRECTIONS of the notes and the PATTERNS they form. Then play back the UPPER VOICE (PART) from memory.



# DAILY SIGHT-READING EXERCISES No. 4

Directions to the student: Complete one sight-reading exercise and one daily rhythm (p. 22) at each practice session.

1

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

In which measures are there sequences in each hand? (Answer: 1 3 5 ) (See No. 7, p. 6)

D. Scarlatti

**Andante**

*mp* *cresc.* *mf*

2

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

Circle the clef changes in the LH and the grace notes in the RH.

J. Hummel

**Vivace**

*p* *cresc.* *f*



3

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

Notice the two question-and-answer phrases. In which measures are these found? (Answer: \_\_\_\_\_ )

B. Godard

**Andante quasi adagio**

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

*cresc.* *f* *dim.* *p* *cresc.*

*mf* *dim.* *pp* *rall.*

*con pedale*

4

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

Observe the individual voicing in this excerpt from a four-voice (-part) chorale. What do the hooks in mm. 3, 4, 7, and 8 mean?

J.S. Bach

**Moderato**

*con pedale*

RH RH RH RH

Notice the rhythm, the RH 3rds, and the LH repeated notes. (See No. 8, p. 6)

*Non troppo presto* G. Karganov

The score is for a piano piece in 4/4 time with a key signature of two sharps (F# and C#). It is marked 'Non troppo presto'. The piece is by G. Karganov. The first system consists of four measures. The right hand (RH) starts with a triplet of eighth notes (F#, A, C#) and continues with various rhythmic patterns. The left hand (LH) has repeated notes, mostly eighth and sixteenth notes. Dynamics include *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). Fingering numbers are provided for many notes, such as 1, 2, 3, 4, 5, and 3 for triplets. The second system also consists of four measures, continuing the rhythmic and melodic themes.

## 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

A single staff of music in 4/4 time. The melody consists of eighth and sixteenth notes, with a steady rhythmic pattern throughout the measure.

### SECOND DAY

A single staff of music in 3/4 time. The melody consists of eighth and sixteenth notes, with a steady rhythmic pattern throughout the measure.

### THIRD DAY

A single staff of music in 4/4 time. The melody consists of eighth and sixteenth notes, with a steady rhythmic pattern throughout the measure.

### FOURTH DAY

A single staff of music in 3/4 time. The melody consists of eighth and sixteenth notes, with a steady rhythmic pattern throughout the measure.

### FIFTH DAY

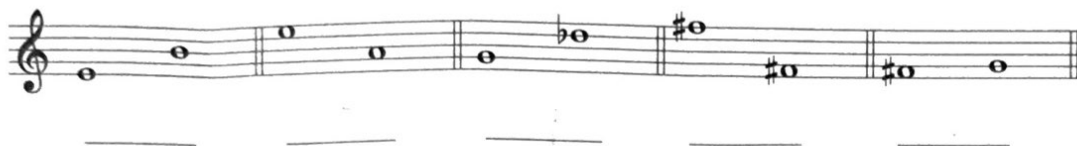
A single staff of music in 4/4 time. The melody consists of eighth and sixteenth notes, with a steady rhythmic pattern throughout the measure.

# DAILY EAR-TRAINING EXERCISES No. 4

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

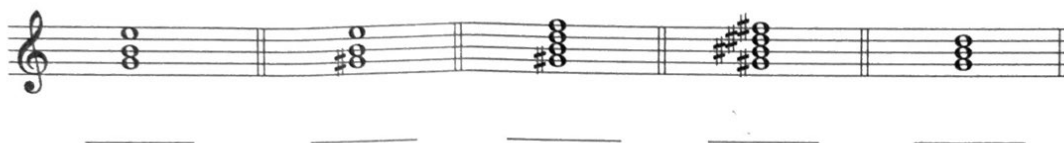
## INTERVALS

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 chords as either major or minor triads in root position or first inversion, or as dominant or diminished 7th chords. Write the name underneath each chord.



## CADENCES

Play the following phrases. Listen to the final two chords of each phrase, paying particular attention to the direction of the two bass notes and the interval they form. Identify each cadence as either Perfect (Authentic) (V-I), Plagal (IV-I), or Imperfect (I-V). Write its name underneath.



## MELODY PLAYBACK

Name the keys of the following two-part phrases. Play the tonic chord ONCE. Play each phrase TWICE, observing the DIRECTIONS of the notes and the PATTERNS they form. Then play back the UPPER VOICE (PART) from memory.



# DAILY SIGHT-READING EXERCISES No. 5

Directions to the student: Complete one sight-reading exercise and one daily rhythm (p. 26) at each practice session.

1

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

Place an "X" beside the points of imitation.

Not fast

R. Jones

2

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

Name the triads formed by the notes of the LH Alberti bass. (See No. 9, p. 6)

Con brio

M. Camidge



Notice the alternating *legato* and *staccato* touches in the LH. (See No. 12, p. 6)

**Presto, scherzando**

J. Takács

Source: *Klänge und Farben*, op. 95, No. 3

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## 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

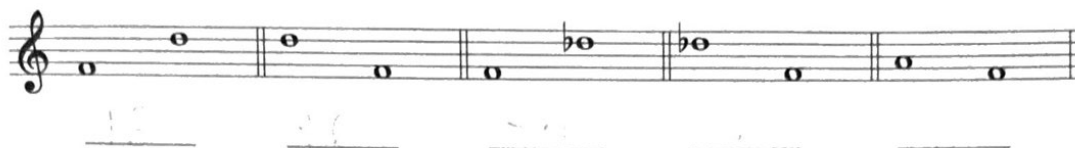


# DAILY EAR-TRAINING EXERCISES No. 5

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

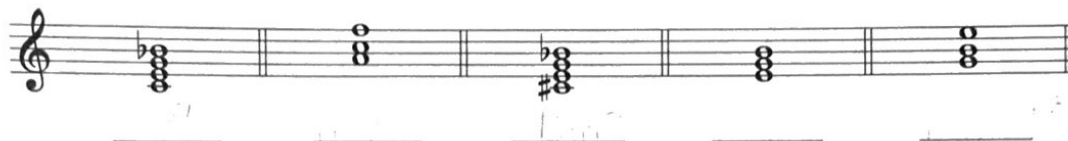
## INTERVALS

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 chords as either major or minor triads in root position or first inversion, or as dominant or diminished 7th chords. Write the name underneath each chord.



## CADENCES

Play the following phrases. Listen to the final two chords of each phrase, paying particular attention to the direction of the two bass notes and the interval they form. Identify each cadence as either Perfect (Authentic) (V-I), Plagal (IV-I), or Imperfect (I-V). Write its name underneath.



## MELODY PLAYBACK

Name the keys of the following two-part phrases. Play the tonic chord ONCE. Play each phrase TWICE, observing the DIRECTIONS of the notes and the PATTERNS they form. Then play back the UPPER VOICE (PART) from memory.



# DAILY SIGHT-READING EXERCISES No. 6

Directions to the student: Complete one sight-reading exercise and one daily rhythm (p. 30) at each practice session.

1

FIRST DAY Dec 1/11 (date)

Notice the direction of the note patterns in each hand.

J.S. Bach

**Andantino**

2

SECOND DAY Dec 1/11 (date)

Name the chords in the broken-triad progression in the LH and notice the double-stemmed held notes. In which measures are the latter found? (Answer: \_\_\_\_\_)

J. Hummel

**Andante**



3

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

Notice the broken-triad progression in the RH and the sustained melody notes. (See No. 13, p. 7)

Moderato

R. Schumann

Handwritten notes: *p*, *con pedale*, *dim.*

4

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

Observe the RH melody in 6ths. (See No. 14, p. 7)

Andante cantabile

A. Diabelli

Handwritten notes: *p*, *rit.*

FIFTH DAY Dec. 1/2011 (date)

Notice the LH melody with a RH syncopated accompaniment. (See No. 15, p. 7)

*Andante con moto*

H. Hofmann

The piano score for 'Andante con moto' by H. Hofmann is written in 2/4 time. It consists of three systems of grand staves. The right hand (RH) plays a syncopated melody, while the left hand (LH) provides a steady accompaniment. Fingerings and dynamics (mf, p) are indicated throughout the piece.

## 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

The first rhythm exercise is in 4/4 time. It consists of a single melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

### SECOND DAY

The second rhythm exercise is in 3/4 time. It consists of a single melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

### THIRD DAY

The third rhythm exercise is in 4/4 time. It consists of a single melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

### FOURTH DAY

The fourth rhythm exercise is in 3/4 time. It consists of a single melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

### FIFTH DAY

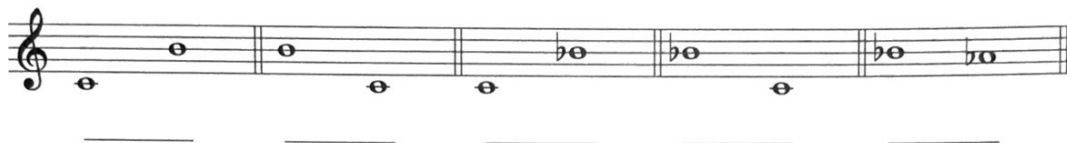
The fifth rhythm exercise is in 4/4 time. It consists of a single melodic line with eighth and sixteenth notes, including triplets of eighth notes.

# DAILY EAR-TRAINING EXERCISES No. 6

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

## 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 chords as either major or minor triads in root position or first inversion, or as dominant or diminished 7th chords. Write the name underneath each chord.



## CADENCES

Play the following phrases. Listen to the final two chords of each phrase, paying particular attention to the direction of the two bass notes and the interval they form. Identify each cadence as either Perfect (Authentic) (V-I), Plagal (IV-I), or Imperfect (I-V). Write its name underneath.



## MELODY PLAYBACK

Name the keys of the following two-part phrases. Play the tonic chord ONCE. Play each phrase TWICE, observing the DIRECTIONS of the notes and the PATTERNS they form. Then play back the UPPER VOICE (PART) from memory.



# DAILY SIGHT-READING EXERCISES No. 7

Directions to the student: Complete one sight-reading exercise and one daily rhythm (p. 34) at each practice session.

1

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

Beginning in m. 6, what is the interval between the hands? (Answer: 1 octave) (See No. 16, p. 7)  
In which measure does this change? (Answer: 7)

**Moderato** Anon.

2

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

Label the tonic (I) and dominant (V) chords with the appropriate Roman numerals. Bracket the G major scale in the RH.

**Andante** W.A. Mozart

3

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

Mark the chromatic scale passages with an "X."

Humorously

P. Gallant

Source: A Joke  
Used by permission of the composer.

4

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

Observe the two-voice (-part) accompaniment in the LH. (See No. 17, p. 7)

Langsam, sehr innig

R. Fuchs

Source: A Joke  
Used by permission of the composer.

Notice the rests.

G. Wuensch

**Allegro**

Source: "Study in Mixolydian" from *Spectrum—Studies in Contemporary Idioms*  
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



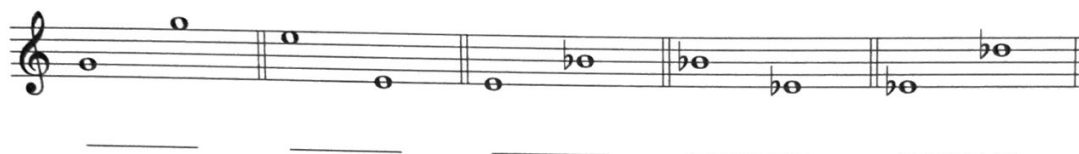


# DAILY EAR-TRAINING EXERCISES No. 7

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

## 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 chords as either major or minor triads in root position or first inversion, or as dominant or diminished 7th chords. Write the name underneath each chord.



## CADENCES

Play the following phrases. Listen to the final two chords of each phrase, paying particular attention to the direction of the two bass notes and the interval they form. Identify each cadence as either Perfect (Authentic) (V-I), Plagal (IV-I), or Imperfect (I-V). Write its name underneath.



## MELODY PLAYBACK

Name the keys of the following two-part phrases. Play the tonic chord ONCE. Play each phrase TWICE, observing the DIRECTIONS of the notes and the PATTERNS they form. Then play back the UPPER VOICE (PART) from memory.



# DAILY SIGHT-READING EXERCISES No. 8

Directions to the student: Complete one sight-reading exercise and one daily rhythm (p. 38) at each practice session.

1

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

Notice the LH patterns and shape.

**Espressivo**

R. Fuchs

2

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

Name the notes of the upper, and then the lower melody of the LH secondary melody before playing.

**Tempo di gavotta**

H. Hofmann



3

THIRD DAY Dec 3/11 (date)

Circle any arpeggiated chords and mark clef changes with an "X."

A. Glazunov

**Allegretto**

*p* *con pedale* *a tempo* *rit.*

4

FOURTH DAY Dec 3/11 (date)

Observe the melody lines which move above or under the stationary notes. (See No. 18, p. 7)

F. Mendelssohn

**Allegro assai**

*f* *p*

Notice the changing time signatures and the irregular phrase lengths. (See No. 19, p. 7)

**Andante sostenuto**

C. Scott

*p espr. e dolce*

*con pedale*

Source: "Loneliness/Solitude" from *Young Hearts*, Series No. 4

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## 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

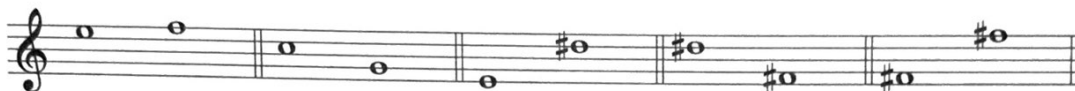
FIFTH DAY

# DAILY EAR-TRAINING EXERCISES No. 8

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

## 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 chords as either major or minor triads in root position or first inversion, or as dominant or diminished 7th chords. Write the name underneath each chord.



\_\_\_\_\_

## CADENCES

Play the following phrases. Listen to the final two chords of each phrase, paying particular attention to the direction of the two bass notes and the interval they form. Identify each cadence as either Perfect (Authentic) (V-I), Plagal (IV-I), or Imperfect (I-V). Write its name underneath.



\_\_\_\_\_

\_\_\_\_\_

## MELODY PLAYBACK

Name the keys of the following two-part phrases. Play the tonic chord ONCE. Play each phrase TWICE, observing the DIRECTIONS of the notes and the PATTERNS they form. Then play back the UPPER VOICE (PART) from memory.



# DAILY SIGHT-READING EXERCISES No. 9

Directions to the student: Complete one sight-reading exercise and one daily rhythm (p. 42) at each practice session.

1

FIRST DAY Dec 2/11 (date)

Notice the imitation and the sequences in this excerpt.

D. Gallo

**Allegro**

2

SECOND DAY Dec. 3 (date)

Look at the RH melody in broken chords (arpeggio), and notice the imitation of the broken-chord pattern in m. 6 in the LH. (See No. 20, p. 7)

T. Kirchner

**Allegretto**

3

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

Notice the melody tied over the bar line and the LH broken-chord progressions.

Not too slowly

R. Fuchs

*p*

*ped. simile*

*cresc.*

*dim.*

*rit.*

*pp*

4

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

Observe the chords shared between the hands.

Largo assai e serio

D. Türk

*mf*

*p*

*mf*

*sf*



Notice the LH melody, the rhythm, and the syncopation.

**Lento ma non troppo** J. Massenet

*mf* *con pedale*

## 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

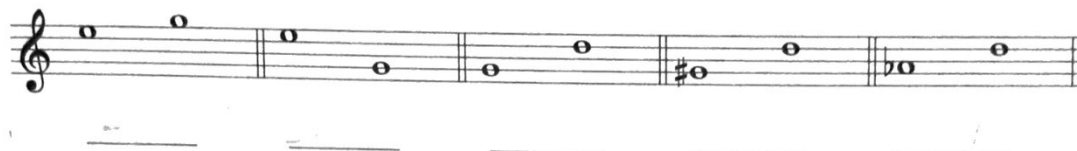


# DAILY EAR-TRAINING EXERCISES No. 9

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

## INTERVALS

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



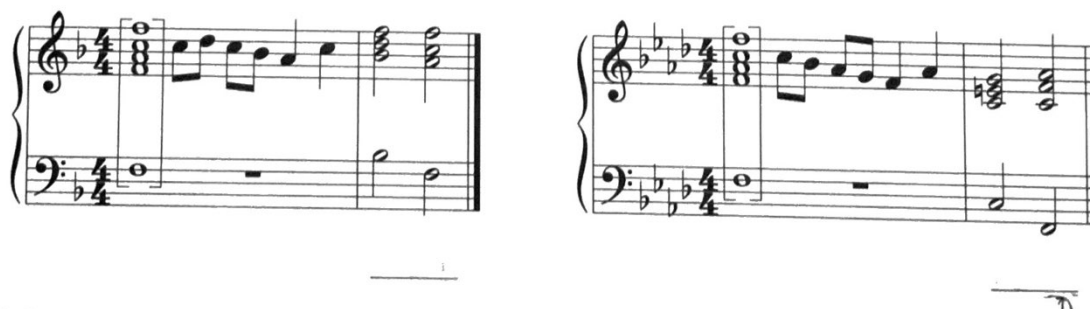
## CHORDS

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 chords as either major or minor triads in root position or first inversion, or as dominant or diminished 7th chords. Write the name underneath each chord.



## CADENCES

Play the following phrases. Listen to the final two chords of each phrase, paying particular attention to the direction of the two bass notes and the interval they form. Identify each cadence as either Perfect (Authentic) (V-I), Plagal (IV-I), or Imperfect (I-V). Write its name underneath.



## MELODY PLAYBACK

Name the keys of the following two-part phrases. Play the tonic chord ONCE. Play each phrase TWICE, observing the DIRECTIONS of the notes and the PATTERNS they form. Then play back the UPPER VOICE (PART) from memory.



# DAILY SIGHT-READING EXERCISES No. 10

Directions to the student: Complete one sight-reading exercise and one daily rhythm (p. 46) at each practice session.

1

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

Notice the continuous, flowing eighth-note passages in the LH.

**Moderato** J. Hasse

*p legato*

2

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

Circle the melody notes in the LH. Notice that the RH employs a repeated rhythmic pattern.

**Vivace** C. Reinecke

*mf*

*legato*

*cresc.*

*f*

3

THIRD DAY May 17/18 (date)Name the RH scale in mm. 5 and 6. (Answer: D major )Name the RH scale in mm. 13 and 14. (Answer: E major ) (See No. 21, p. 7)

Notice the repeated rhythmic patterns in each hand.

**Con brio**

J. Hummel

4

FOURTH DAY May 18/18 (date)

Observe the harmonic progressions and be sure to hold the sustained notes.

**Lento non troppo**

G.F. Handel

Notice the different rhythmic patterns and the scale patterns in the LH.

**Vivo** A. Balázs

mf *f* *più f* *secco*

Source: "A Sort of Rondo" from *14 Children's Pieces*  
Used by permission of Editio Musica Budapest.

## 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

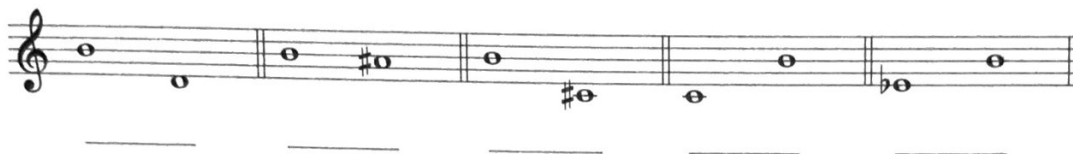
### FIFTH DAY

# DAILY EAR-TRAINING EXERCISES No. 10

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

## 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 chords as either major or minor triads in root position or first inversion, or as dominant or diminished 7th chords. Write the name underneath each chord.



## CADENCES

Play the following phrases. Listen to the final two chords of each phrase, paying particular attention to the direction of the two bass notes and the interval they form. Identify each cadence as either Perfect (Authentic) (V-I), Plagal (IV-I), or Imperfect (I-V). Write its name underneath.



## MELODY PLAYBACK

Name the keys of the following two-part phrases. Play the tonic chord ONCE. Play each phrase TWICE, observing the DIRECTIONS of the notes and the PATTERNS they form. Then play back the UPPER VOICE (PART) from memory.







# ★ FOUR STAR TEST NO. 2 ★

GIVEN BY THE TEACHER AT THE LESSON

## SIGHT-READING TEST

**Adagio con molto espressione** D. Türk

**Moderato** C. Reinecke

Clap or tap the rhythm of the following melody.

## EAR TEST

For this test, the teacher will select from the examples found on pp. 59–64:

- 1) a number of intervals,
- 2) a few chords,
- 3) two cadences, and
- 4) one two-part phrase (for Melody 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

**Tempo di Valse** V. Rebikov

**Allegretto moderato** J. Dussek

Clap or tap the rhythm of the following melody.

## EAR TEST

For this test, the teacher will select from the examples found on pp. 59–64:

- 1) a number of intervals,
- 2) a few chords,
- 3) two cadences, and
- 4) one two-part phrase (for Melody 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

**Allegretto** S.S. Wesley

**Assez vite** V. Alkan

Clap or tap the rhythm of the following melody.

## EAR TEST

For this test, the teacher will select from the examples found on pp. 59–64:

- 1) a number of intervals,
- 2) a few chords,
- 3) two cadences, and
- 4) one two-part phrase (for Melody 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

Moderato

J.S. Bach

Lento

Z. Fibich

Clap or tap the rhythm of the following melody.

## EAR TEST

For this test, the teacher will select from the examples found on pp. 59–64:

- 1) a number of intervals,
- 2) a few chords,
- 3) two cadences, and
- 4) one two-part phrase (for Melody 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*.

## SIGHT-READING TEST

Clap or tap the rhythm of the following melody.

## EAR TEST

- 1) a number of intervals,
- 2) a few chords,
- 3) two cadences, and
- 4) one two-part phrase (for Melody 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

Andantino

N. Gade

Andante maestoso

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. 59–64:

- 1) a number of intervals,
- 2) a few chords,
- 3) two cadences, and
- 4) one two-part phrase (for Melody 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*.

## SIGHT-READING TEST

A. Diabelli

### Andantino affettuoso

H. Pachulski

## EAR TEST

- 1) a number of intervals,
- 2) a few chords,
- 3) two cadences, and
- 4) one two-part phrase (for Melody 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

**Allegretto**

F. Schubert

Clap or tap the rhythm of the following melody.

## EAR TEST

For this test, the teacher will select from the examples found on pp. 59–64:

- 1) a number of intervals,
- 2) a few chords,
- 3) two cadences, and
- 4) one two-part phrase (for Melody 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

**Allegro moderato, ma con fuoco** D. Türk

**Andantino sans lenteur** C. Debussy

Clap, or tap the rhythm of the following melody.

## EAR TEST

For this test, the teacher will select from the examples found on pp. 59–64:

- 1) a number of intervals,
- 2) a few chords,
- 3) two cadences, and
- 4) one two-part phrase (for Melody 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.

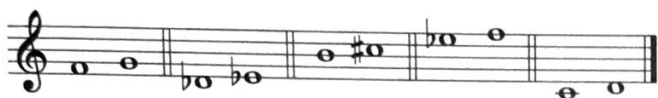
### 1) INTERVALS

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



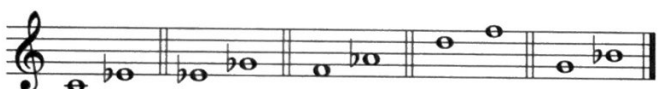
Minor 2nds



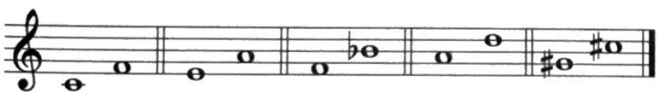
Major 3rds



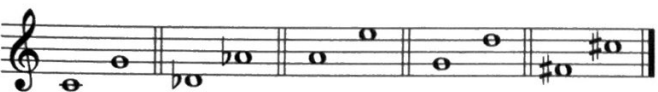
Minor 3rds



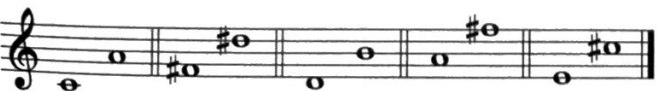
Perfect 4ths



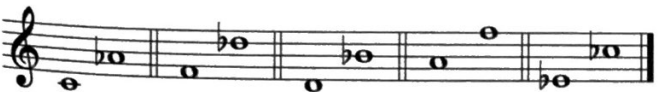
Perfect 5ths



Major 6ths

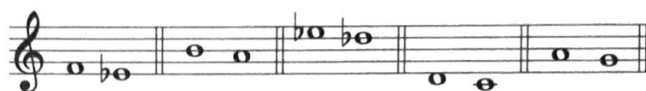


Minor 6ths

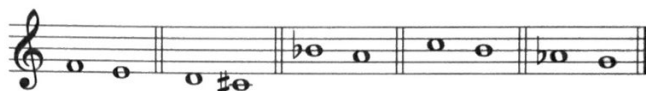


#### Below a given note:

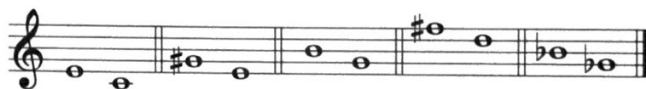
Major 2nds



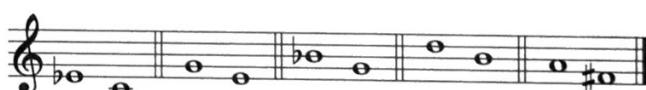
Minor 2nds



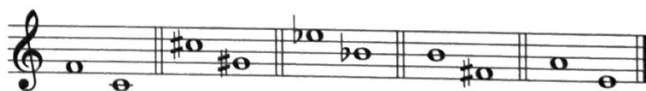
Major 3rds



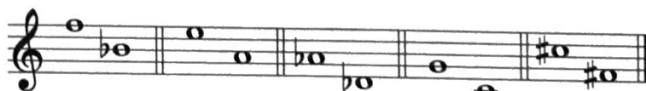
Minor 3rds



Perfect 4ths



Perfect 5ths



Major 6ths



Minor 6ths



**INTERVALS** continued

Major 7ths



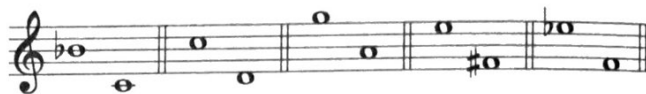
Major 7ths



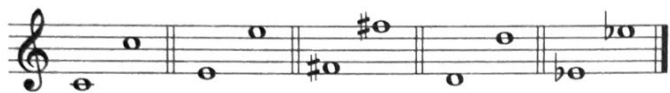
Minor 7ths



Minor 7ths



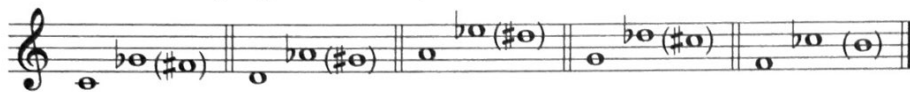
Perfect 8ves



Perfect 8ves

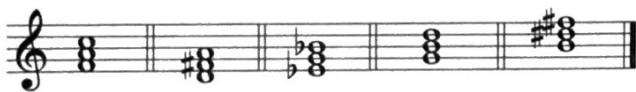


Diminished 5ths (Augmented 4ths)

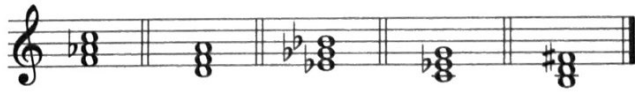
**2) CHORDS**

The teacher selects any of the following chords (major or minor triads in root position or first inversion; dominant 7th or diminished 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.

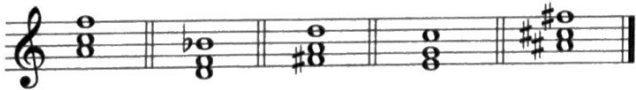
Major Triads (Root Position)



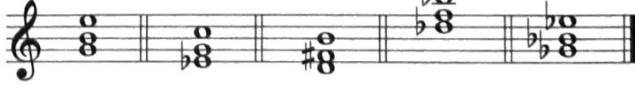
Minor Triads (Root Position)



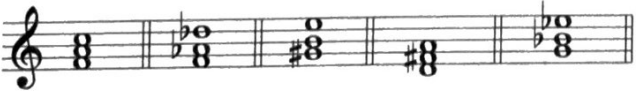
Major Triads (First Inversion)



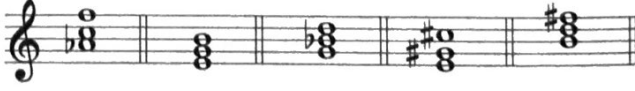
Minor Triads (First Inversion)



Major Triads (Mixed)



Minor Triads (Mixed)



Dominant 7th Chords



Diminished 7th Chords





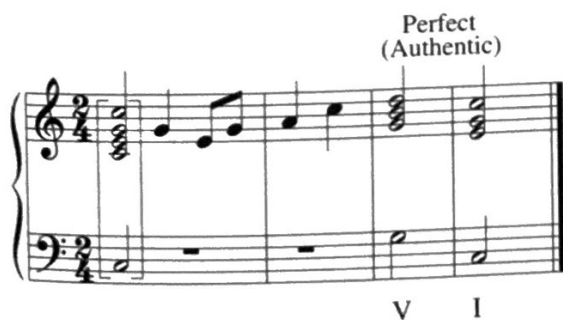
# CHORDS continued

## Mixed Chords



## 3) CADENCES

The teacher selects any of the following short phrases in a major or minor key ending with a cadence, plays the tonic chord ONCE, and then plays the phrase TWICE. The student then identifies the cadence by name or by symbols as Perfect (Authentic) (V–I), Imperfect (I–V), or Plagal (IV–I).



## CADENCES continued

Imperfect

I V

Perfect (Authentic)

V I

Plagal

IV I

Imperfect

I V

Imperfect

I V

Plagal

IV I

Perfect (Authentic)

V I

Plagal

IV I

## CADENCES continued

Imperfect

Perfect  
(Authentic)

Plagal



Imperfect

Perfect  
(Authentic)

Imperfect



Plagal



Imperfect



#### 4) MELODY PLAYBACK

The teacher selects one of the following two-part phrases, names the key, plays the tonic chord ONCE, and then plays the phrase TWICE. The student then plays back the UPPER VOICE (PART) from memory.



# *Certificate of Achievement*

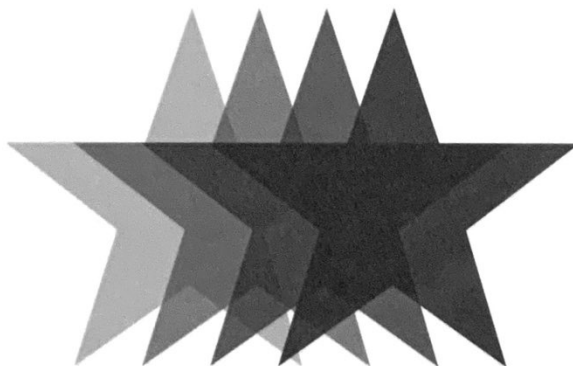
This certifies that

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has completed

**FOUR STAR SIGHT READING**

Level 9



and is eligible for promotion to

**FOUR STAR SIGHT READING**

Level 10

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