

BOOK 10

FOUR STAR

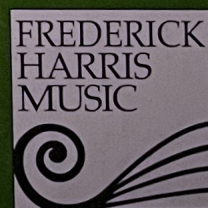
SIGHT READING AND EAR TESTS



DAILY EXERCISES FOR PIANO STUDENTS

BY BORIS BERLIN AND ANDREW MARKOW

Series Editor
SCOTT McBRIDE SMITH

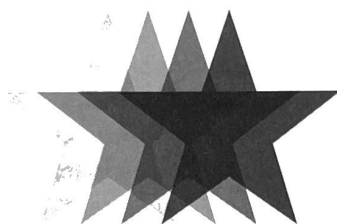


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PREFACE

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
- Royal American Conservatory 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:

Presto e leggiero ④

H. Hofmann

- ① The key signature has no sharps or flats. The opening and closing notes form the C major triad. Therefore, the key (tonality) is C major.
- ② The time signature is $\frac{3}{8}$. The note values are $\frac{1}{8}$, $\frac{1}{4}$, $\frac{1}{8}$, and $\frac{1}{16}$, and the rhythmic patterns are $\frac{1}{8}$ $\frac{1}{8}$ $\frac{1}{8}$ || $\frac{1}{16}$ $\frac{1}{16}$ $\frac{1}{8}$ $\frac{1}{8}$ $\frac{1}{8}$ || $\frac{1}{8}$ $\frac{1}{8}$ $\frac{1}{8}$ ||.
- ③ The rhythmic problem might be the two thirty-second notes following the dotted eighth.
- ④ The tempo is *presto e leggiero*. Because of the sixteenth notes and thirty-second notes, it is better not to play *presto* too fast.

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.

Examples of rhythmic patterns for combination:

SUGGESTIONS FOR PRACTICING EAR TRAINING

INTERVALS

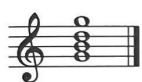
Students with little or no experience in *singing* or *identifying intervals* are reminded that an *interval* is the distance between two notes. Learn to recognize the color and character of the *sound* made by these two notes (the interval), whether sung, played on the piano or on another instrument, or seen on the page. Practice intervals by playing the first note and then singing or humming the second. 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* four-note chords with inversions, and dominant and diminished 7th chords, not only listen to the color and try to feel the tension of each particular chord, but also listen to the individual intervals which form that chord.

Examples:

Major Chord
(Root Position)



Minor Chord
(First Inversion)



Minor Chord
(Second Inversion)



Dominant 7th Chord



Diminished 7th Chord



CADENCES

The recognition of *cadences* will be facilitated if students learn to *listen* to the color and character of the sound made by the two chords, and become aware of the interval between the two bass notes and their direction (for instance, whether they move up or down).

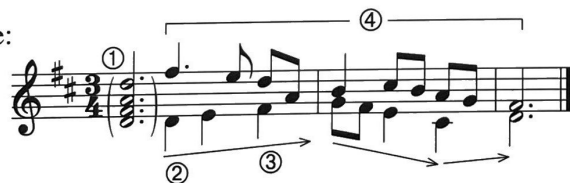
Example:

	Deceptive (Interrupted)	Plagal	Perfect (Authentic)
	V(2nd) VI	IV(5th) I	V(5th) I

MELODY PLAYBACK

In order to play back the lower part (voice) of a two-part phrase (Melody Playback) more confidently, when you listen the *first* time, determine the starting note (always one of the notes of the tonic four-note chord), the general direction(s) of the notes and the pattern(s) they form (e.g., broken triads, intervals, patterns by step, repeated notes, etc.), as well as the overall rhythmic design. On the *second* listening, it will then be easier to concentrate on, and play back, the lower part.

Example:



- ① the chord is played to establish the tonality
- ② the starting note
- ③ the direction of the notes
- ④ the rhythmic design:



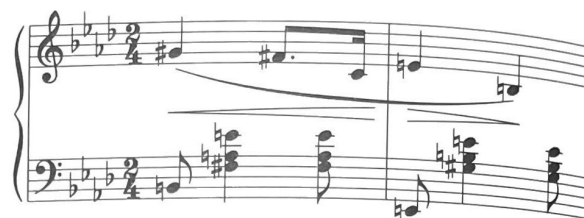
MUSICAL ELEMENTS AND PATTERNS IN THIS VOLUME

Study these examples at the lesson.

1) scale passages (p. 8)



2) numerous accidentals (p. 13)



3) three-against-two rhythm (p. 13)



4) a melody over a stationary note (p. 21)



5) a melodic line in 6ths (p. 21)



6) melody moving from hand to hand (p. 22)



7) 10ths between the hands (p. 24)



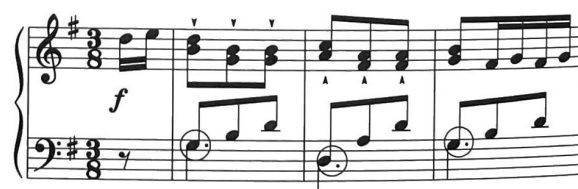
8) an Alberti bass (p. 24)



9) imitative rhythmic and melodic patterns (p. 28)



10) held notes (p. 28)



11) changes in clefs (p. 29)



12) syncopation and tied notes (p. 30)



13) a sequence (p. 32)



14) patterns which begin on the last note of the previous pattern (p. 32)



15) a descending scale in the LH (p. 33)



16) a chromatic scale (p. 36)



17) a syncopated accompaniment (p. 37)



18) chromatic passages over and under a stationary note (p. 37)



19) chromatic sequential patterns of 4ths within groupings of sixteenth notes (p. 38)



20) ornaments and ornamental patterns (p. 44)



21) broken chords (p. 45)



22) a chord progression (p. 51)



23) arpeggios (p. 52)



24) rhythmic complexity and a change of clefs (p. 55)



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 the different dotted rhythms and the sixteenth-note ornamental patterns in the RH.

J.S. Bach

Andante

Place an "X" at the beginning of each statement of the sequence.

J.C.F. Bach

Allegretto

2

SECOND DAY _____ (date)

Name the broken chords in the LH before playing, and notice the scale passages in the RH. (See No. 1, p. 6)

J. Dussek

Non presto

3

THIRD DAY _____ (date)

Notice the broken-chord accompaniment in the LH and the solid-chord progressions in the RH.

Lento plaintivo

J. Field

4

FOURTH DAY _____ (date)

Notice the chordal progression as well as the movement of the top voice in the RH.

Largo

G.F. Handel

5

FIFTH DAY _____ (date)

Notice the overall shape of the melodic lines.

N. Gade

Allegretto con espressione

The musical score for N. Gade's 'Allegretto con espressione' is presented in two systems. The first system shows the piano and bass staves with various dynamics including *p*, *f*, and *dim. p*. It includes markings for *con ped.* and *rit.*. The second system continues the piece with a *rit.* marking. The score features complex melodic lines with many slurs, ties, and fingerings indicated by numbers 1-5.

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

The first day's rhythm exercise is a single melodic line in 2/4 time. It consists of eighth and sixteenth notes, with a triplet of eighth notes in the fourth measure.

SECOND DAY

The second day's rhythm exercise is a single melodic line in 3/4 time. It features a mix of eighth and sixteenth notes, with a triplet of eighth notes in the fourth measure.

THIRD DAY

The third day's rhythm exercise is a single melodic line in 2/4 time. It includes eighth and sixteenth notes, with a triplet of eighth notes in the fourth measure.

FOURTH DAY

The fourth day's rhythm exercise is a single melodic line in 3/4 time. It features eighth and sixteenth notes, with a triplet of eighth notes in the fourth measure.

FIFTH DAY

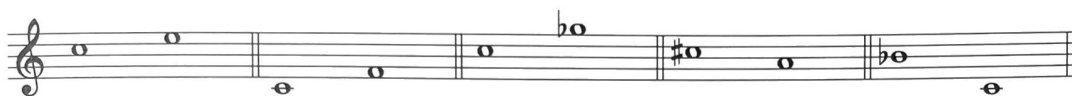
The fifth day's rhythm exercise is a single melodic line in 2/4 time. It includes eighth and sixteenth notes, with a triplet of eighth notes in the fourth measure.

DAILY EAR-TRAINING EXERCISES No. 1

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

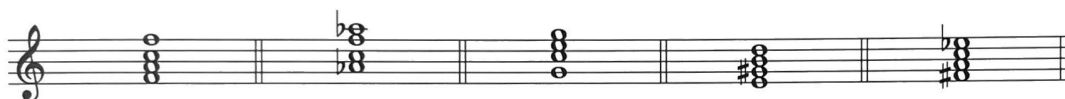
INTERVALS

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 four-note common chords in root position, first inversion or second inversion, or as dominant or diminished 7th chords in root position. Write the name underneath each chord.



CADENCES

Play the following simple passage. Listen to the two chords that form each of the cadences, 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), Imperfect (I-V), or Deceptive (Interrupted) (V-VI). Write its name underneath.



MELODY PLAYBACK

Name the key of each 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 LOWER 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 imitative scale passages.

Allegro di molto

D. Türk

2

SECOND DAY _____ (date)

In which measure does the sixteenth-note pattern move from the RH to the LH? (Answer: _____)

Notice the broken-third patterns in the LH.

Allegro

F.J. Haydn

3

THIRD DAY _____ (date)

Notice the numerous accidentals, the three-against-two rhythmic pattern, and the syncopated repeated triads in the LH. (See Nos. 2 and 3, p. 6)

Z. Fibich

Z. Fibich

Adagio

4

FOURTH DAY _____ (date)

Notice the harmonic structure and the repeated chords. Choose a tempo based on the sixteenth notes in mm. 4–8.

Andante cantabile

A. Diabelli

The image displays a musical score for 'The Swan' by Camille Saint-Saëns. It is written for piano and a swan. The score is in G major (two sharps) and 4/4 time. The first system shows the piano playing chords and the swan playing a melody. The second system continues the melody and includes a 'con pedale' instruction for the piano. The score is presented in a clear, professional layout with standard musical notation.

5

FIFTH DAY _____ (date)

Bracket the two A minor melodic scales in the LH, and place an "X" above each statement of the sequence of written-out turns in the RH.

D. Reubart

Energetically

Source: "Fuguing Tune" from *Parodies*
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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

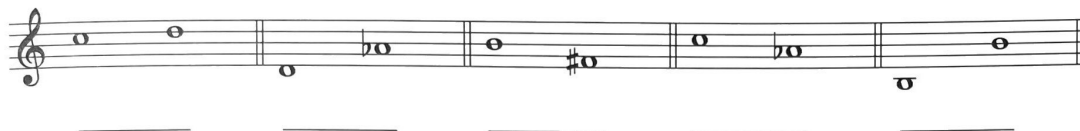
FIFTH DAY

DAILY EAR-TRAINING EXERCISES No. 2

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

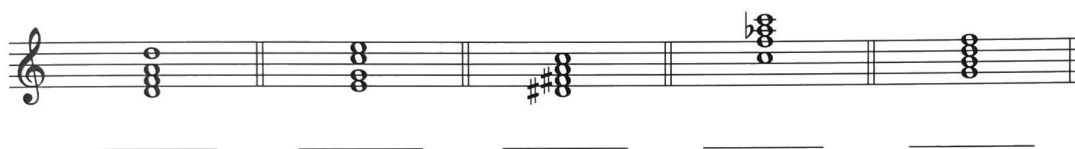
INTERVALS

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 four-note common chords in root position, first inversion or second inversion, or as dominant or diminished 7th chords in root position. Write the name underneath each chord.



CADENCES

Play the following simple passage. Listen to the two chords that form each of the cadences, 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), Imperfect (I-V), or Deceptive (Interrupted) (V-VI). Write its name underneath.



MELODY PLAYBACK

Name the key of each 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 LOWER VOICE (PART) from memory.



DAILY SIGHT-READING EXERCISES No. 3

Directions to the student: Complete one sight-reading exercise and one daily rhythm (p. 18) at each practice session.

1

FIRST DAY _____ (date)

Notice the sequential movement of the alto and bass parts. How far apart are they? (Answer: _____)

Cantabile

J.C.F. Bach

2

SECOND DAY _____ (date)

Name the broken chords before playing, and look for the movement of the upper LH melody lines over the stationary note A.

Allegretto

J. Hummel

3

THIRD DAY _____ (date)

Circle the change of clef in the LH, and the chromatic passages in the RH.

Allegretto con amarezza A. Lyadov

p
con pedale
dim.
pp

4

FOURTH DAY _____ (date)

Make note of the treble clef in both hands. What is the relationship between the notes of the second and third systems?
(Answer: _____)

Lento V. Rebikov

p
con pedale
dim.
pp

5

FIFTH DAY _____ (date)

Notice the mordent-like patterns in both hands and the movement underneath the stationary note G in the LH.

M. Kymlicka

Tempo di Polka

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

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 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)

How would you describe the motion between the moving parts (voices) in mm. 1–5?

Name the intervals used. (Answer: _____)

Allegretto D. Türk

2

SECOND DAY _____ (date)

Name the broken chords in both the RH and LH before playing.

Andante cantabile A. Diabelli

5

FIFTH DAY _____ (date)

Place an "X" above each suspension in the RH. Notice how the melody moves from the RH to the LH.
(See No. 6, p. 6)

Non allegro T. Kirchner

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

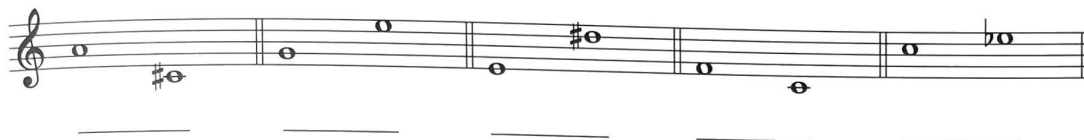
FIFTH DAY

DAILY EAR-TRAINING EXERCISES No. 4

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

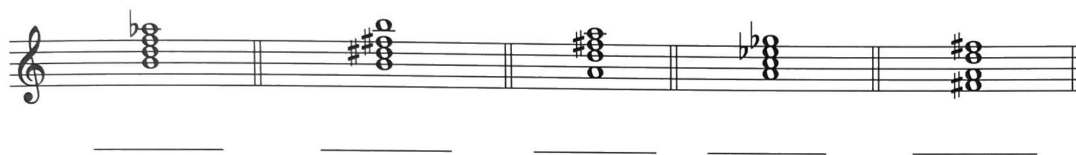
INTERVALS

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 four-note common chords in root position, first inversion or second inversion, or as dominant or diminished 7th chords in root position. Write the name underneath each chord.



CADENCES

Play the following simple passage. Listen to the two chords that form each of the cadences, 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), Imperfect (I-V), or Deceptive (Interrupted) (V-VI). Write its name underneath.



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)

Notice the intervals of 10ths between the hands. (See No. 7, p. 6)

Allegro

T. Chilcott

2

SECOND DAY _____ (date)

Name the broken chords in the LH Alberti bass before playing. (See No. 8, p. 6)

Allegro

F. Kuhlau

3

THIRD DAY _____ (date)

Notice that the melody is shared between the hands, and note the leaps over the stationary E in the LH accompaniment in mm. 9–16.

E. Grieg

Allegretto e dolce

4

FOURTH DAY _____ (date)

Place an "X" above each statement of the rhythmic motive ().

R. Fuchs

Andante

5

FIFTH DAY _____ (date)

Notice the time values (including the rests), and aim for rhythmic precision.

S. Storace

Andante

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

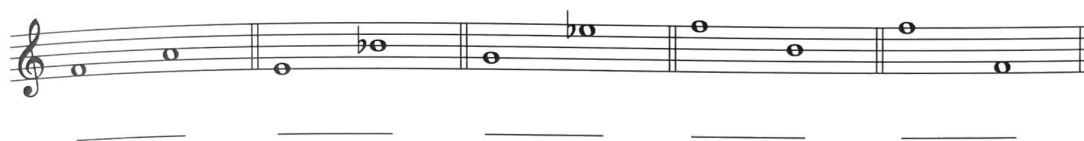
FIFTH DAY

DAILY EAR-TRAINING EXERCISES No. 5

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

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 four-note common chords in root position, first inversion or second inversion, or as dominant or diminished 7th chords in root position. Write the name underneath each chord.



CADENCES

Play the following simple passage. Listen to the two chords that form each of the cadences, 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), Imperfect (I-V), or Deceptive (Interrupted) (V-VI). Write its name underneath.



MELODY PLAYBACK

Name the key of each 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 LOWER 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 _____ (date)

Notice the imitation and the triplet figures in the two voices. (See No. 9, p. 6)

J.C.F. Bach

Moderato

2

SECOND DAY _____ (date)

Look for the held notes and repeated-note patterns in the LH. (See No. 10, p. 6)

D. Türk

Allegretto

3

THIRD DAY _____ (date)

Notice the change of clef when the LH chord is played an octave higher. (See No. 11, p. 6)

Assez lentement V. Alkan

mf aussi chanté et lié que possible

p

ped. simile

pp

pp poco più lento

rall.

les 2 pédales

4

FOURTH DAY _____ (date)

Notice the harmonic progression, and try to fit the turn in m. 6 into the rhythmic flow.

Poco grave e sostenuto D. Türk

f

mf

f

p

con pedale

Notice the syncopation and the tied melody notes. (See No. 12, p. 6)

R. Schumann

Tempo di valse

p dolce

con pedale

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

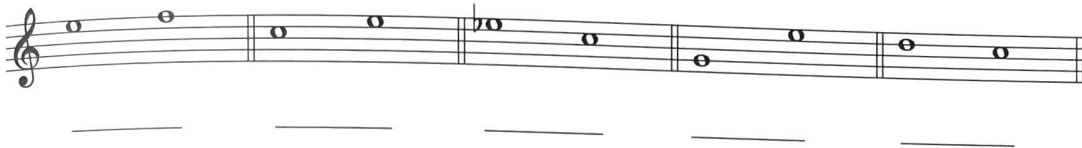
FIFTH DAY

DAILY EAR-TRAINING EXERCISES No. 6

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

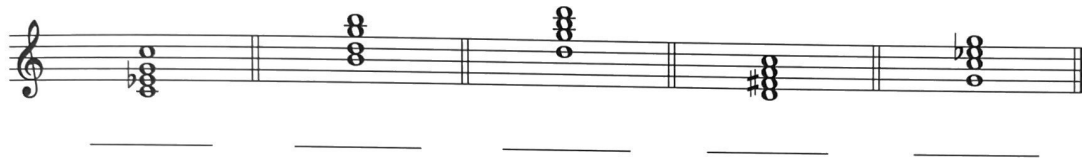
INTERVALS

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 four-note common chords in root position, first inversion or second inversion, or as dominant or diminished 7th chords in root position. Write the name underneath each chord.



CADENCES

Play the following simple passage. Listen to the two chords that form each of the cadences, 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), Imperfect (I-V), or Deceptive (Interrupted) (V-VI). Write its name underneath.



MELODY PLAYBACK

Name the key of each 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 LOWER 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)

Notice the sequence. (See No. 13, p. 7)

Z. Fibich

Allegro moderato

p

con ped.

mf

2

SECOND DAY _____ (date)

Notice how the three-note pattern begins on the last note of the previous pattern in mm. 1–4 and 6–9. (See No. 14, p. 7)

L. van Beethoven

Moderato

p

3

THIRD DAY _____ (date)

Notice the patterns in 3rds and 6ths in the RH, and the mordent-like patterns in the LH.

R. Fuchs

Calmly, very expressively

4

FOURTH DAY _____ (date)

Name the descending scale in the LH. (See No. 15, p. 7) (Answer: _____)

Sustain and bring out the melody notes in the RH.

F. Chopin

Tempo di marcia

5

FIFTH DAY _____ (date)

Notice the rhythmic design of this excerpt.

Andante D. Türk

The musical score is for a piece titled 'Andante' by D. Türk. It is written in 2/4 time and B-flat major. The tempo is marked 'Andante'. The dynamics range from piano (p) to forte (f). The melody is in the right hand, and the bass line is in the left hand. The piece includes fingering numbers (1-5) and articulation marks (accents, slurs). The piece ends with a 'ten.' (tension) mark.

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

The first day of sight reading features a single melodic line in 2/4 time, key of B-flat major. The melody consists of eighth and quarter notes, with some triplets indicated by a '3' over the notes.

SECOND DAY

The second day of sight reading features a single melodic line in 2/4 time, key of B-flat major. The melody consists of eighth and quarter notes, with some triplets indicated by a '3' over the notes.

THIRD DAY

The third day of sight reading features a single melodic line in 2/4 time, key of B-flat major. The melody consists of eighth and quarter notes, with some triplets indicated by a '3' over the notes.

FOURTH DAY

The fourth day of sight reading features a single melodic line in 2/4 time, key of B-flat major. The melody consists of eighth and quarter notes, with some triplets indicated by a '3' over the notes.

FIFTH DAY

The fifth day of sight reading features a single melodic line in 2/4 time, key of B-flat major. The melody consists of eighth and quarter notes, with some triplets indicated by a '3' over the notes.

DAILY EAR-TRAINING EXERCISES No. 7

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

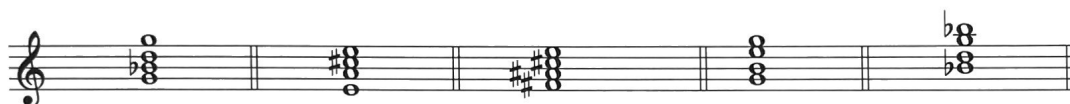
INTERVALS

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 four-note common chords in root position, first inversion or second inversion, or as dominant or diminished 7th chords in root position. Write the name underneath each chord.



CADENCES

Play the following simple passage. Listen to the two chords that form each of the cadences, 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), Imperfect (I-V), or Deceptive (Interrupted) (V-VI). Write its name underneath.



MELODY PLAYBACK

Name the key of each 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 LOWER 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 various scale passages in both hands and the ornaments in the RH.

J. Altnikol

Allegro

5 1 3 5 4 32 3 3-1

mf *dim.* *p*

5 1 3 5 4 32 3 3-1

cresc. *mf* *f*

5 1 3 5 4 32 3 3-1

mf

2

SECOND DAY _____ (date)

Look for the various scale patterns and broken triads. Bracket the chromatic scale. (See No. 16, p. 7)

E. Rhode

Allegretto

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

f *mf*

con pedale

cresc. *f*

3

THIRD DAY _____ (date)

Notice the syncopated triads in the RH and the movement of the melody from the LH to the RH.
(See No. 17, p. 7)

C. Gurlitt

Poco allegretto

mf

pochiss. rall.

a tempo

p

con pedale

rall.

4

FOURTH DAY _____ (date)

Notice the chromatic passages in both hands in m. 7 in this rhythmic excerpt. (See No. 18, p. 7)

F. Burgmüller

Allegro marziale

p

cresc.

p

cresc.

Notice the chromatic sequential patterns of two perfect 4ths which contrast with the grouping of four sixteenth notes. (See No. 19, p. 7)

P. Kadosa

Allegro

f

dim.

rit.

a tempo

f

4

5

Source: 55 *Small Piano Pieces*, No. 55

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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

3

SECOND DAY

3

THIRD DAY

3

3

FOURTH DAY

3

FIFTH DAY

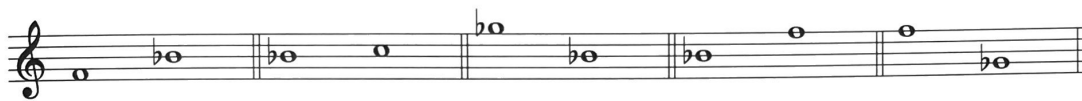
3

DAILY EAR-TRAINING EXERCISES No. 8

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

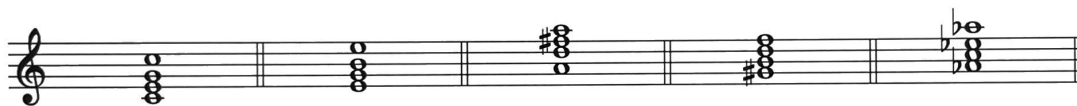
INTERVALS

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 four-note common chords in root position, first inversion or second inversion, or as dominant or diminished 7th chords in root position. Write the name underneath each chord.



CADENCES

Play the following simple passage. Listen to the two chords that form each of the cadences, 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), Imperfect (I-V), or Deceptive (Interrupted) (V-VI). Write its name underneath.



MELODY PLAYBACK

Name the key of each 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 LOWER 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 _____ (date)

Bracket the suspensions in the soprano and tenor voices.

D. Scarlatti

Andante

2

SECOND DAY _____ (date)

Notice the rhythmic variety in this excerpt.

J. Dussek

Tempo di ballo

3

THIRD DAY _____ (date)

Notice the *legato* melody over the syncopated accompaniment in the RH and the countermelody in the LH.

H. Hofmann

Andante

p

con pedale

rit.

a tempo

ritard.

p

4

FOURTH DAY _____ (date)

Notice the melodic patterns and the arpeggiated chords.

F.J. Haydn

Allegretto

mf

f

5

FIFTH DAY _____ (date)

Notice the RH patterns in 3rds and the various rhythmic elements.

Grave e sostenuto

D. Türk

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

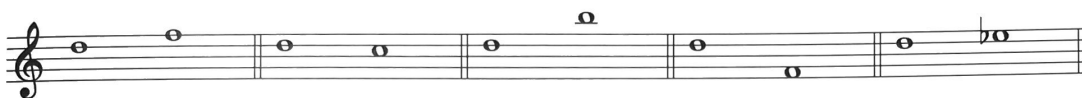
FIFTH DAY

DAILY EAR-TRAINING EXERCISES No. 9

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

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 four-note common chords in root position, first inversion or second inversion, or as dominant or diminished 7th chords in root position. Write the name underneath each chord.



CADENCES

Play the following simple passage. Listen to the two chords that form each of the cadences, 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), Imperfect (I-V), or Deceptive (Interrupted) (V-VI). Write its name underneath.



MELODY PLAYBACK

Name the key of each 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 LOWER 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 ornaments and ornamental patterns in the RH and the continuity of the eighth notes in the LH.
(See No. 20, p. 7)

V. Alkan

Assez vite

pp

1. 2.

smorzando

2

SECOND DAY _____ (date)

Before playing, label the chords with Roman numerals.

F. Schubert

Tempo di valse

p *fp* *p* *fp*

con pedale

f *p*

3

THIRD DAY _____ (date)

Notice the two voices in the RH and the broken chords in the LH. (See No. 21, p. 7)

Moderato

H. Hofmann

Handwritten musical score for 'Third Day' by H. Hofmann. The piece is in 6/8 time, marked Moderato. It features two staves: a right-hand (RH) staff with two voices and a left-hand (LH) staff with broken chords. The RH staff starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The LH staff starts with a mezzo-forte (*mf*) dynamic. The score includes various fingerings and articulations.

4

FOURTH DAY _____ (date)

Notice the movement of the two parts in the LH.

Slowly

R. Fuchs

Handwritten musical score for 'Fourth Day' by R. Fuchs. The piece is in 2/4 time, marked Slowly. It features two staves: a right-hand (RH) staff with two parts and a left-hand (LH) staff with two parts. The RH staff starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The LH staff starts with a mezzo-forte (*mf*) dynamic. The score includes various fingerings and articulations.

Notice the imitative patterns in each hand. Place an "X" above all the ties.

Molto andante

B. Bartók

Source: "Dawn" from *Ten Easy Pieces* (1908)
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

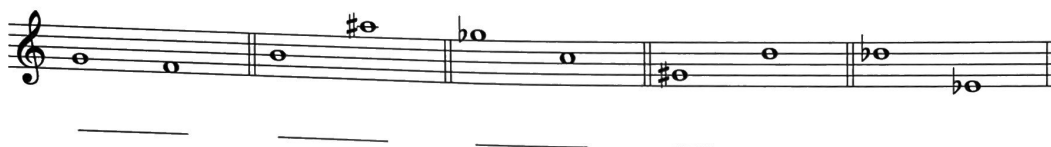


DAILY EAR-TRAINING EXERCISES No. 10

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

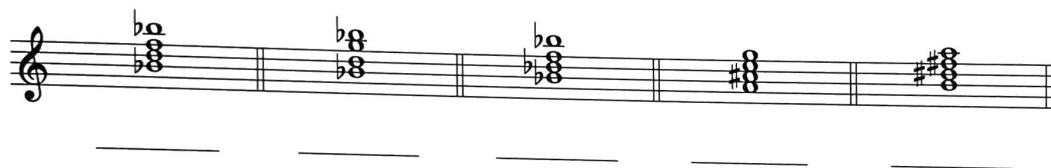
INTERVALS

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 four-note common chords in root position, first inversion or second inversion, or as dominant or diminished 7th chords in root position. Write the name underneath each chord.



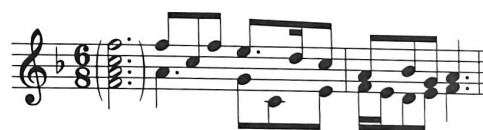
CADENCES

Play the following simple passage. Listen to the two chords that form each of the cadences, 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), Imperfect (I-V), or Deceptive (Interrupted) (V-VI). Write its name underneath.



MELODY PLAYBACK

Name the key of each 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 LOWER VOICE (PART) from memory.



★ FOUR STAR TEST No. 1 ★

GIVEN BY THE TEACHER AT THE LESSON

SIGHT-READING TEST

Andante S. Storace

Adagio A. Lyadov

Clap or tap the rhythm of the following melody.

For EAR TEST No. 1, see p. 58.

★ FOUR STAR TEST No. 2 ★

49

GIVEN BY THE TEACHER AT THE LESSON

SIGHT-READING TEST

Andantino

J. Myslevich

First system (measures 1-3): Treble clef, 2/4 time. Treble staff has a triplet of eighth notes (F4, G4, A4) beamed together, followed by a quarter rest. Bass staff has a continuous eighth-note accompaniment starting on F3. Dynamic: *p*.

Second system (measures 4-6): Treble staff continues with triplet eighth notes. Bass staff continues with eighth-note accompaniment. Dynamic: *p*.

Third system (measures 7-9): Treble staff has a triplet of eighth notes. Bass staff continues with eighth-note accompaniment. Dynamic: *p*.

Fourth system (measures 10-12): Treble staff has a triplet of eighth notes. Bass staff continues with eighth-note accompaniment. Dynamic: *f*.

F. Schubert

First system (measures 1-3): Treble clef, 3/4 time. Treble staff has a triplet of eighth notes (F#4, G#4, A4) beamed together, followed by a quarter rest. Bass staff has a continuous eighth-note accompaniment starting on F#3. Dynamic: *pp*.

Second system (measures 4-6): Treble staff continues with triplet eighth notes. Bass staff continues with eighth-note accompaniment. Dynamic: *pp*.

Third system (measures 7-9): Treble staff continues with triplet eighth notes. Bass staff continues with eighth-note accompaniment. Dynamic: *pp*.

Fourth system (measures 10-12): Treble staff continues with triplet eighth notes. Bass staff continues with eighth-note accompaniment. Dynamic: *pp*.

Clap or tap the rhythm of the following melody.

A single staff in 2/4 time showing a melody with eighth and quarter notes, including triplet markings.

For EAR TEST No. 2, see p. 58.

★ FOUR STAR TEST No. 3 ★

GIVEN BY THE TEACHER AT THE LESSON

SIGHT-READING TEST

R. Fuchs

Slowly, very expressively

Source: Study in Rhythm
Used by permission of the composer.

G. Wuensch

Allegro

Source: Study in Rhythm
Used by permission of the composer.

Clap or tap the rhythm of the following melody.

For EAR TEST No. 3, see p. 58.

★ FOUR STAR TEST No. 4 ★

GIVEN BY THE TEACHER AT THE LESSON

SIGHT-READING TEST

H. Hofmann

Andante con moto

Handwritten musical score for H. Hofmann's piece, marked *Andante con moto*. The score is written for piano and includes three systems of music. The first system has a treble clef with a key signature of two flats and a 3/4 time signature. The bass clef has a key signature of two flats. The second system continues the piece. The third system includes a forte (*f*) dynamic marking and ends with a piano (*p*) dynamic marking. Fingerings and articulations are indicated throughout.

Largo

F. Chopin

Handwritten musical score for F. Chopin's piece, marked *Largo*. The score is written for piano and includes two systems of music. The first system has a treble clef with a key signature of two flats and a common time signature. The bass clef has a key signature of two flats. The second system continues the piece. Dynamics include piano (*p*) and mezzo-forte (*mf*). The piece concludes with a double bar line.

Clap or tap the rhythm of the following melody.

A single line of musical notation for a rhythm exercise. It is in 3/4 time with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, including triplets. The exercise is intended for clapping or tapping.

For EAR TEST No. 4, see p. 58.

★ FOUR STAR TEST No. 5 ★

GIVEN BY THE TEACHER AT THE LESSON

SIGHT-READING TEST

Moderato con espressione G. Karganov

p cantabile *p dolce* *pp* *mf*

con ped. *poco riten.* *a tempo*

f riten. *a tempo* *pp* *LH*

Allegretto grazioso H. Hofmann

p *sf* *p*

Clap or tap the rhythm of the following melody.



For EAR TEST No. 5, see p. 58.

★ FOUR STAR TEST No. 6 ★

GIVEN BY THE TEACHER AT THE LESSON

SIGHT-READING TEST

F. Mendelssohn

Moderato

p
con pedale

p

mf

p

T. Chilcott

Lively

mf

tr

Clap or tap the rhythm of the following melody.

For EAR TEST No. 6, see p. 58.

★ FOUR STAR TEST No. 7 ★

GIVEN BY THE TEACHER AT THE LESSON

SIGHT-READING TEST

H. Hofmann

Moderato

mf *cresc.* *poco a poco dim.* *pp*

D. Türk

Presto e con spirito

f *p* *pf* *f*

Clap or tap the rhythm of the following melody.

For EAR TEST No. 7, see p. 58.

★ FOUR STAR TEST No. 8 ★

55

GIVEN BY THE TEACHER AT THE LESSON

SIGHT-READING TEST

Scherzando C. Debussy

con pedale

dim.

più p

Vivo

f *ff*

Andante cantabile A. Diabelli

p

cresc.

f

dim.

Clap or tap the rhythm of the following melody.

For EAR TEST No. 8, see p. 58.

SIGHT-READING TEST

Clap or tap the rhythm of the following melody.

The first staff of music is in 2/4 time and begins with a treble clef. The melody consists of eighth and sixteenth notes, with a triplet of eighth notes marked with a '3' above the staff. The staff is part of a system with a repeat sign at the end.

For EAR TEST No. 9, see p. 58.

GIVEN BY THE TEACHER AT THE LESSON

SIGHT-READING TEST

Moderato

p
semplice

con pedale

J. Kirchner

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is one flat (B-flat), and the time signature is 4/4. The music is in common time. The score includes a vocal line and a piano accompaniment. The piano part features a prominent bass line with a walking bass pattern. The vocal line is a simple melody. The score includes a first ending and a second ending. The first ending leads back to the beginning of the piano accompaniment. The second ending leads to the final chord. The score is marked with a mezzo-forte (mf) dynamic. The tempo is marked "Allegretto". The score is for a single system.

The first system of the musical score for 'The Swan' by Maurice Ravel. It consists of two staves, treble and bass. The treble staff begins with a treble clef and a key signature of one flat (B-flat). It contains several measures with chords and arpeggios, marked with fingerings (5, 3, 4, 2, 4, 2, 4, 2, 4, 2). The bass staff begins with a bass clef and the same key signature. It contains measures with single notes and chords, marked with fingerings (5, 1). Dynamic markings include 'cresc.' (crescendo), 'sf' (sforzando), and 'p' (piano). The system ends with a double bar line.

Musical score for "The Swan" by Camille Saint-Saëns, measures 1-8. The score is in G major, 4/4 time, and features a piano (p) and a mezzo-forte (mf) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The tempo is marked "a tempo".

The musical score for 'The Rose Tree' is presented in a two-staff format, featuring a treble and a bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is written in the treble staff, while the accompaniment is in the bass staff. The piece begins with a piano (*p*) dynamic and a tenuto (*ten.*) marking. The melody includes a trill on the G4 note, followed by a series of eighth and sixteenth notes. The accompaniment consists of a steady eighth-note pattern in the left hand, with a trill on the G3 note. The piece concludes with a repeat sign and a first ending (1.) leading to a final cadence, and a second ending (2.) leading to a final cadence. The score is marked with various dynamics including *p*, *pp*, and *ten.*, and includes fingerings and articulation marks.

Clap or tap the rhythm of the following melody.

For EAR TEST No. 10, see p. 58.

★ FOUR STAR EAR TESTS NOS. 1–10 ★

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 chooses any interval from p. 59, *names it* (i.e., “a Major 3rd above,” “a minor 6th below,” etc.), *plays its first note* (in a range suited to the student’s voice), and then asks the student to hum or sing the other note of the interval.

OR The teacher plays both notes of the interval in broken form ONCE, and asks the student to *identify* (name) it by ear (i.e., “a Major 2nd above,” etc.). The teacher then repeats this procedure with several other intervals.

2) CHORDS

The teacher chooses any chord from p. 60, and then plays it ONCE in solid (blocked) form and in close position. The student then *identifies* (names) the chord as major, minor (root position, first inversion or second inversion), dominant 7th or diminished 7th (in root position only). The teacher then repeats this procedure with several other chords.

3) CADENCES

The teacher selects a simple phrase in a major or minor key containing up to three cadences from pp. 61 and 62, plays the tonic chord ONCE, and then plays the phrase TWICE. On the second playing, the teacher stops at each cadence to allow the student to identify that cadence by name or by symbol as Perfect (Authentic) (V-I), Plagal (IV-I), Imperfect (I-V), or Deceptive (Interrupted) (V-VI). The teacher should wait for each identification before proceeding.

4) MELODY PLAYBACK

The teacher chooses any of the two-part phrases in a major key from p. 62, names the key, plays the tonic chord ONCE, and then plays the phrase TWICE. The student then plays back the LOWER VOICE (PART) of the phrase from memory (by ear).

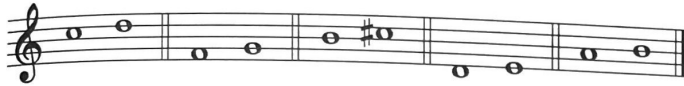
For additional material, see *Melody Playback/Singback*, Book 4.

GIVEN BY THE TEACHER AT THE LESSON

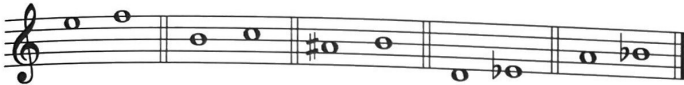
1) INTERVALS

Above a given note:

Major 2nds



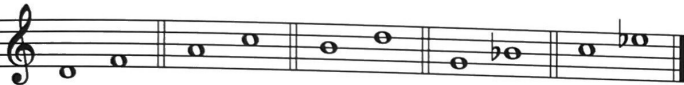
Minor 2nds



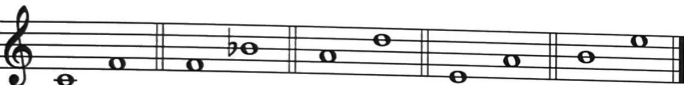
Major 3rds



Minor 3rds



Perfect 4ths



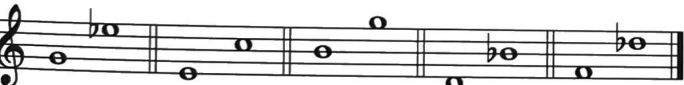
Perfect 5ths



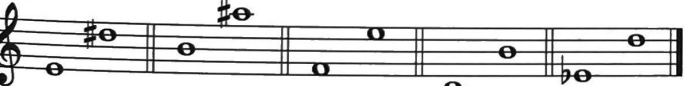
Major 6ths



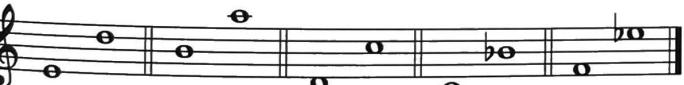
Minor 6ths



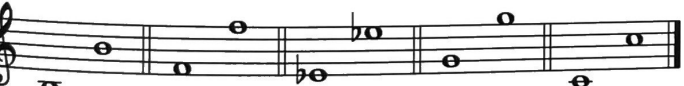
Major 7ths



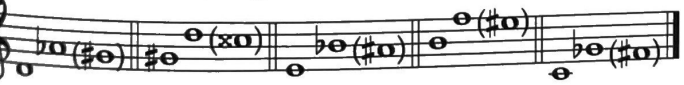
Minor 7ths



Perfect 8ves



Diminished 5ths (Augmented 4ths)

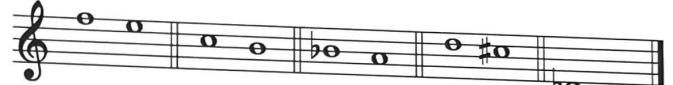


Below a given note:

Major 2nds



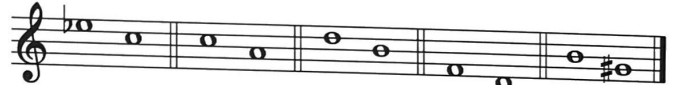
Minor 2nds



Major 3rds



Minor 3rds



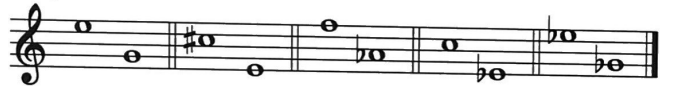
Perfect 4ths



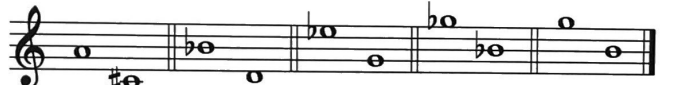
Perfect 5ths



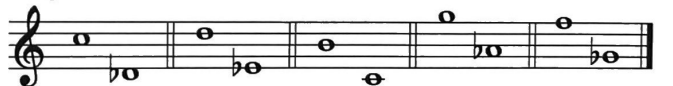
Major 6ths



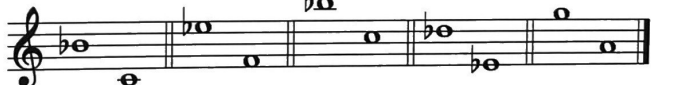
Minor 6ths



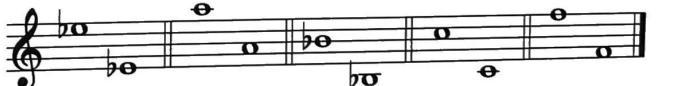
Major 7ths



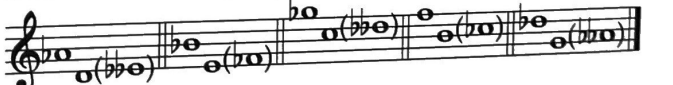
Minor 7ths



Perfect 8ves

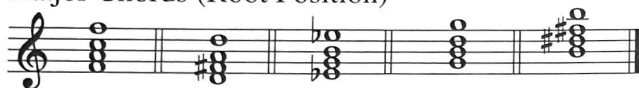


Diminished 5ths (Augmented 4ths)



2) CHORDS

Major Chords (Root Position)



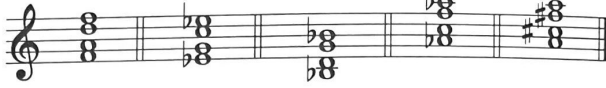
Minor Chords (Root Position)



Major Chords (First Inversion)



Minor Chords (First Inversion)



Major Chords (Second Inversion)



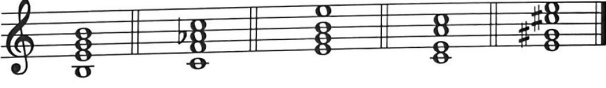
Minor Chords (Second Inversion)



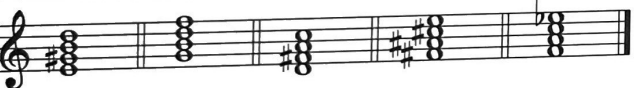
Major Chords (Mixed)



Minor Chords (Mixed)



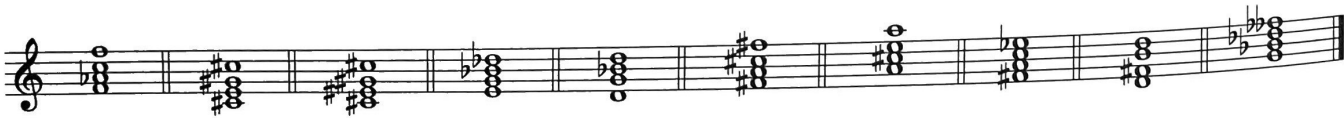
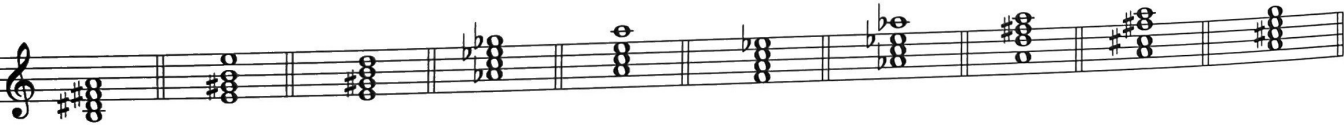
Dominant 7th Chords



Diminished 7th Chords



Mixed Chords



3) CADENCES

The following table summarizes the cadence types and chord progressions for each of the six musical examples shown on the page.

Example	Key	Time Signature	Cadence Type	Chord Progression (Roman Numerals)
1	B-flat major	3/4	Plagal	IV I
2	B-flat major	3/4	Deceptive (Interrupted)	V VI
3	B-flat major	3/4	Perfect (Authentic)	V I
4	B-flat major	3/4	Deceptive (Interrupted)	V VI
5	B-flat major	3/4	Imperfect	I V
6	B-flat major	3/4	Plagal	IV I
7	B-flat major	4/4	Imperfect	I V
8	B-flat major	4/4	Deceptive (Interrupted)	V VI
9	B-flat major	4/4	Perfect (Authentic)	V ⁷ I
10	D major	6/8	Imperfect	I V
11	D major	6/8	Plagal	IV I
12	D major	6/8	Perfect (Authentic)	V I
13	D major	4/4	Deceptive (Interrupted)	V ⁷ VI
14	D major	4/4	Plagal	IV I
15	D major	4/4	Perfect (Authentic)	V I
16	D major	6/8	Plagal	IV I
17	D major	6/8	Imperfect	I V
18	D major	6/8	Perfect (Authentic)	V I

CADENCES continued

The following table summarizes the cadences shown in the four systems:

System	Key	Time Signature	Cadence Type	Chord Progression (Roman Numerals)
1	B-flat major	3/4	Deceptive (Interrupted)	V VI
1	B-flat major	3/4	Imperfect	I V
1	B-flat major	3/4	Perfect (Authentic)	V I
2	D major	4/4	Perfect (Authentic)	V I
2	D major	4/4	Deceptive (Interrupted)	V VI
2	D major	4/4	Plagal	IV I
3	F major	4/4	Deceptive (Interrupted)	V VI
3	F major	4/4	Perfect (Authentic)	V I
3	F major	4/4	Plagal	IV I
4	B-flat major	6/8	Perfect (Authentic)	V I
4	B-flat major	6/8	Imperfect	I V
4	B-flat major	6/8	Plagal	IV I

4) MELODY PLAYBACK

The ten staves show the following keys and time signatures from top to bottom:

- B-flat major, 3/4
- D major, 2/4
- F major, 6/8
- B-flat major, 2/4
- B-flat major, 6/8
- B-flat major, 3/4
- D major, 2/4
- F major, 6/8
- B-flat major, 2/4
- B-flat major, 3/4

SIGHT-READING TEST

S. Heller

Clap or tap the rhythm of the following melody.

★ FINAL FOUR STAR TEST ★

EAR TEST

1) INTERVALS

The teacher selects and names one of the following intervals, and *plays* the first note *ONCE*. The student is required to *sing* or *hum* the interval;

OR The teacher *plays* the interval in broken form *ONCE* and the student *identifies* (names) it by ear. The teacher then repeats this procedure with the remaining intervals.

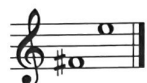
Major 6th



Augmented 4th



Minor 7th



Perfect 4th



Major 7th



Minor 2nd



2) CHORDS

The teacher *plays* the following chords *ONCE* (in any order), pausing after each one to allow the student to *identify* (name) it.

Major (Root Position)



Minor (Second Inversion)



Dominant 7th Chord



Diminished 7th Chord



3) CADENCES

The teacher *plays* the tonic chord of the following simple phrase *ONCE* and then plays the phrase *TWICE*. During the second playing, the teacher pauses on each cadence. The student is required to identify, by name or by symbols, each cadence as Perfect (Authentic) (V-I), Plagal (IV-I), Imperfect (I-V), or Deceptive (Interrupted) (V-VI).



4) MELODY PLAYBACK

The teacher *names the key* of the following two-part phrase, plays the tonic chord *ONCE*, and then plays the phrase *TWICE*. The student is required to play back the **LOWER VOICE (PART)** from memory.



For additional material, see *Melody Playback/Singback*, Book 4.

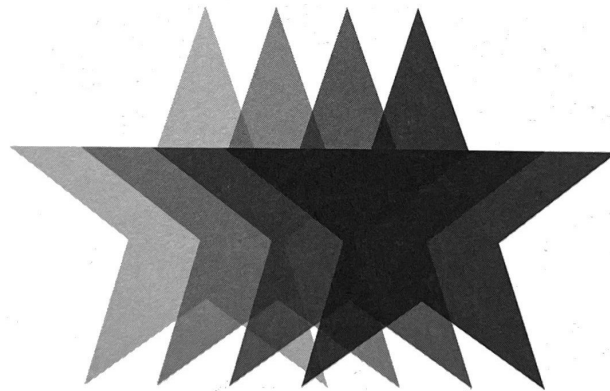
Certificate of Achievement

This certifies that

has completed

FOUR STAR SIGHT READING

Level 10



Congratulations!

Teacher _____ Date _____