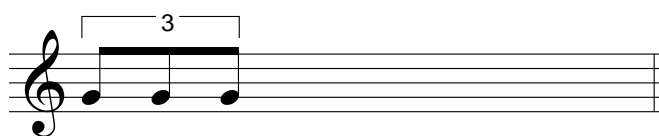


GRADE 6 Sight-Reading Building Blocks

(This page gives information new to Grade 6. Please see earlier Grades for information given previously)

New note & rest values;



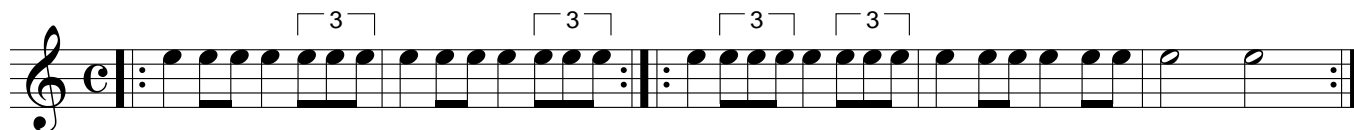
Triplets = a third of a beat

Rhythm patterns

Clap or play these rhythms, repeating each individual short phrase by itself then the whole line.



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



Count 1 2 + 3 4 1 2 + 3 4 1 2 3 4 1 2 + 3 4 + 1 2 3 4

Texture;

Three note chords are now quite frequent. Four note chords are play played very occasionally, usually containing several open strings or based around a common chord shapes. There are also occasional half barres.

Position;

1st position and 2nd position passages with shifts to 3rd, 4th & 5th positions becoming more frequent.

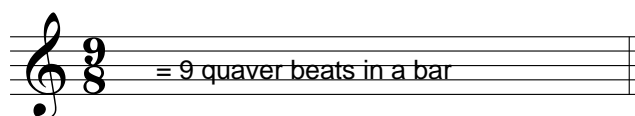
New dynamics;

There are no new dynamic markings.

New speed & expression markings;

dolce = play towards the fretboard to produce a sweet sound
pont = play nearer the bridge to produce a more metallic sound
allarg = broader, slow down
a tempo = back to the original speed

New time signature;



Approximate length of examples;

2/4 3/4 4/4 3/8 6/8 = 8 to 10 bars 6/4 9/8 = 8 bars

New key signatures;

There are no additional key signatures to those used in previous Grades.

Tips;

Most of the four note chords here contain several open strings or are based around common chord shapes. It is helpful to recognise/play these chords before starting.

A double bar near the start of an example indicates the end of the introduction and the beginning of the melody - try to reflect this in your playing.

There is more contrapuntal part writing, try identify which part the melody/subject is in and try to balance the music accordingly.

As the frequency of shifts into higher positions increases remember to follow these indications as closely as possible. It is helpful to identify difficult passages, such as ones in higher positions or with fuller chords, and make it a priority to play through these sections in the preparation time. Although it is best to adhere to position indications as much as possible, in the time allowed, don't be enslaved to them. At the end of the day the priority is to play the notes.

GRADE 6 Sight-Reading Exercises

Feel the Beat

When playing or clapping these exercises try to feel the beats as marked. When doing this by, for instance, tapping a foot, it can be helpful to stress the first beats of the bars slightly. Sometimes it can also be useful to count the beats out loud. Some pieces require a crotchet beat, some require a quaver beat and some, with compound time-signatures, can be thought of with a dotted crotchet beat.

Feel the Beat 1 - Thinking in a crotchet beat with triplets

Try to tap and/or count in a crotchet beat while playing/or clapping this rhythm

Feel the Beat 2 - Thinking in a quaver beat with triplets

Saying the words, 'Nice cup of tea' can help to get the 2 against 3 rhythm of playing triplets while thinking in a quaver

Feel the Beat 3 - Thinking in a dotted crotchet beat in 9/8

Grade 6 Trial Run

A Tragic Air

Andante

Burden

BEFORE YOU START CHECK LIST

1. Take note of the key-signature and the notes that are affected by any sharps or flats, as well accidentals.
2. Take note of the time-signature and how this will affect what sort of beat to think in and try out any passages containing awkward/complex rhythms.
3. Take note of any dynamic markings.
4. Take note of fuller chords (three to four note chords) - it is best to try these before starting.
5. Take note of the tempo marking (the title of the piece can also give a clue as to the speed and 'feel' required).
6. Take note of the occasional position/string markings and try to adhere to them. However, if this is not possible make the playing of the notes, in whatever position comes to hand, the priority.
7. Decide on the speed to take the piece and the type of beat. Crotchets in simple time signatures or, particularly if there are semi quavers in the piece, it can be helpful to think in a quaver beat. A dotted crotchet beat or quaver beat can be used in Compound time signatures. Before starting count one bar in, taking care if there is an anacrusis.

1. Cottey House

Allegretto

The Dancing Master

(Folk Music)

Musical score for 'Cottey House' and 'The Dancing Master'. The piece is in G major and 6/8 time. The first system shows the beginning with a forte (*f*) dynamic. The second system includes fingerings (V, III, II) and dynamics such as *rall.* and *ff*.

2. The Pickle Tow

Moderato

Scottish Traditional

(Folk Music)

Musical score for 'The Pickle Tow'. The piece is in G major and 3/4 time. The first system starts with a mezzo-forte (*mf*) dynamic. The second system features a crescendo and a forte (*f*) dynamic.

3. Almame

Andante

Holborne

(Renaissance Period)

Musical score for 'Almame' and 'Holborne'. The piece is in G major and common time (C). The first system starts with a forte (*f*) dynamic and ends with a mezzo-piano (*mp*) dynamic. The second system includes a crescendo (*cresc.*) and a forte (*f*) dynamic.

4. Siciliana

Lento

de Fesch

(Baroque Period)

Musical score for Siciliana by de Fesch. The piece is in 6/8 time and D major. It consists of two staves of music. The first staff begins with a mezzo-piano (*mp*) dynamic and features a melodic line with a circled G note. The second staff starts with a forte (*f*) dynamic and includes a circled B note. Dynamics include *mf*, *p*, and *cresc.*

5. Minuet from Variations on a Theme of Salieri (K180)

Allegretto

Mozart

(Classical Period)

Musical score for Minuet from Variations on a Theme of Salieri by Mozart. The piece is in 3/4 time and D major. It consists of two staves of music. The first staff begins with a piano (*p*) dynamic and includes two instances of a half-crescendo ($\frac{1}{2}$ CII). The second staff includes a crescendo (*cresc.*) and a forte (*f*) dynamic.

6. Waltz

Allegro moderato

Grieg

(Romantic/Nationalism Period)

Musical score for Waltz by Grieg. The piece is in 3/4 time and D major. It consists of two staves of music. The first staff begins with a piano (*p*) dynamic and includes a mezzo-forte (*mf*) dynamic. The second staff includes a *rall.* (rallentando) marking and ends with a mezzo-piano (*mp*) dynamic.

Some of the above pieces have been adapted from their original form

7. Regret

Burden

Lento con espressione

Musical score for '7. Regret' in G major, 3/4 time. The piece is marked 'Lento con espressione'. The first staff begins with a mezzo-piano (*mp*) dynamic and a 'dolce' instruction. It features a melodic line with a 'v' (vibrato) marking and a 'dolce' instruction. The second staff continues the melody with a 'poco a poco cresc.' instruction, followed by a 'rall.' (ritardando) section and a 'pont.' (ponte) section marked 'pp' (pianissimo). A circled 'E' is present below the first staff.

8. Neapolitan Serenade

Burden

Moderato

Musical score for '8. Neapolitan Serenade' in A major, 3/4 time. The piece is marked 'Moderato'. The score consists of two staves. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff features several triplet markings (indicated by '3') and concludes with a 'rall.' (ritardando) instruction.

9. Siciliana

Burden

Lento

Musical score for '9. Siciliana' in G major, 9/8 time. The piece is marked 'Lento'. The score consists of two staves. The first staff begins with a mezzo-piano (*mp*) dynamic and features a 'f' (forte) dynamic marking. The second staff begins with a 'rall.' (ritardando) instruction and a 'pp' (pianissimo) dynamic, followed by a 'mf' (mezzo-forte) dynamic marking.

10. Chromatic Rag

Burden

Allegretto con brio

Musical score for '10. Chromatic Rag' in G major, 2/4 time. The piece is marked 'Allegretto con brio'. The first system starts with a melody in the right hand and a bass line in the left hand, both beginning with a mezzo-forte (*mf*) dynamic. The melody features a chromatic descending line. The second system includes a section marked 'a tempo VII' with a fermata, followed by a section marked 'I' with a fermata. Dynamics include *mf*, *poco a poco cresc.*, *allarg.*, and *f*.

11. The Unspoken Question

Burden

Lento moderato

Musical score for '11. The Unspoken Question' in G major, 2/4 time. The piece is marked 'Lento moderato'. The first system features a melody in the right hand and a bass line in the left hand, starting with a mezzo-piano (*mp*) dynamic. The second system includes a section marked '3' with a fermata, followed by a section marked '3' with a fermata, and a section marked '1/2 CII' with a fermata. Dynamics include *mp*, *mf*, *cresc.*, *f*, *decresc.*, *p*, and *pp*.

12. Waltz

Burden

Musical score for '12. Waltz' in G major, 3/4 time. The piece is marked 'a tempo'. The first system starts with a melody in the right hand and a bass line in the left hand, both beginning with a mezzo-piano (*mp*) dynamic. The second system includes a section marked 'allarg.' with a fermata. Dynamics include *mp*, *allarg.*, and *mf*.