

Preface

Carrying on the work previously covered in Grades I to IV, the student is now expected to read, in the easier keys, pieces in which the left hand takes a more active part.

The alert teacher will always remember that the object is to make the student mentally conscious of what he or she sees, in the shortest possible time, and to encourage him or her to acquire the quickest possible physical reaction to these mental impressions.

The student is advised to **observe these points:**

Spend no less than ten minutes every day on sight reading.

Key — Mentally review the scale before beginning to play, e.g., D minor, one flat, B flat; leading note C sharp.

Time signature and tempo— Observe the time signature, and establish the tempo mentally by counting a bar or two in strict time before beginning to play.

Errors — Never stop for an error. Maintain the chosen tempo steadily, at all costs.

Look ahead — The mind must always anticipate what the fingers are about to do.

Look at the music, not at the hands — If difficulty is experienced, the student should place a small sheet of paper or an envelope between the teeth when practicing, until good habits have been established.

Fingering — Read the fingering at the same time as the notes, and observe it strictly. *This is very important.*

Accidentals — Look over the example before beginning to play. Note where accidentals are introduced, and remember they last for *one bar*, unless cancelled.

Patterns — Learn to recognize the ordinary musical patterns at sight (such as scales, chords, arpeggios, Alberti bass figures, rhythmical figures, etc.) without having to “spell them out.”

Concentration and daily practice will ensure the student's success in this most important phase of musical training.

Grade V

CORA B. AHRENS

1.

Exercise 1 consists of eight measures. The right hand plays a melodic line with slurs and fingerings (4, 1, 5, 4, 2, 1, 5, 3, 2, 5, 1, 4). The left hand provides a bass line with fingerings (5, 4, 1 2, 1, 4, 3, 1 2, 3).

2.

Exercise 2 consists of eight measures. The right hand features a melodic line with slurs and fingerings (1, 4, 4, 5, 3, 1, 3, 1, 4). The left hand has a bass line with fingerings (1, 3, 2 1, 2 1, 3, 5, 2 1, 2 3, 5, 1, 3, 5, 4, 2, 1).

3.

Exercise 3 consists of eight measures. The right hand plays a melodic line with slurs and fingerings (2, 4, 5, 2, 1, 2, 1, 2, 4, 5, 3, 1, 4, 2, 3). The left hand has a bass line with fingerings (4, 1, 2, 1, 3, 2, 1, 4, 1, 3, 1).

4.

Exercise 4 consists of eight measures. The right hand plays a melodic line with slurs and fingerings (1, 4, 1, 2, 1, 3, 2, 5, 5, 2, 4, 3, 2, 1). The left hand has a bass line with fingerings (4, 1, 2, 3, 4, 5, 2, 1, 2, 1, 2, 3, 1, 2, 4, 1).

Grade VI

CORA B. AHRENS

1. Moderato

Musical notation for the first section, Moderato. It consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 2/4 time signature. The melody in the treble clef features a series of eighth and quarter notes with fingerings 5, 1, 4, 3, 5, 1, 2, 1, 5. The bass clef accompaniment consists of quarter notes with fingerings 3, 1, 4, 1, 3, 3, 1, 2.

2. Alla breve

Musical notation for the second section, Alla breve. It consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 2/2 time signature. The melody in the treble clef features a series of quarter notes with fingerings 1, 5, 4, 2, 1, 3. The bass clef accompaniment consists of quarter notes with fingerings 1, 5, 4, 5. The section concludes with a double bar line.

3. Allegretto

Musical notation for the third section, Allegretto. It consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 3/4 time signature. The melody in the treble clef features eighth and quarter notes with fingerings 3, 1, 4, 1, 4, 2. The bass clef accompaniment features eighth and quarter notes with fingerings 1, 2, 1. The section concludes with a double bar line.