

Practical Sight Reading Exercises For Piano Students 4

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The Adventures of Fearless Fortissimo - the Carloforte Trilogy, Episode 1 - Andrea Dow
2018-08-12

The Adventures of Fearless Fortissimo is the Bam, the Zzzwap, and the Kapow for teaching children who crave action to love piano lessons. Each book in the collection turns original piano

pieces into the backdrop for a thrilling comic adventure. As your children learn the music they become the driving force behind the story. Drawn into the tale, they will be keen to perfect each new piece to help the story unfold. The Carloforte Trilogy, Episode 1 is the first of three books in The Adventures of Fearless Fortissimo,

Series 1. The 10 piano pieces are composed for children aged nine to twelve who are working in a Level 2 method book.

Sight Read Successfully - Louise Guhl 1991

Practical Sight Reading Exercises for Piano Students, Books 7, 8, 9 - Boris Berlin

Progressively teaches the student to sight read through observation and study of phrase shape, melodic outline, harmonic structure and overall rhythmic feeling of the music.

Piano - Paul Harris 2008-09-01

Helps the player overcome problems, by building up a complete picture of each piece, through rhythmic and melodic exercises related to specific technical issues, then by studying prepared pieces with associated questions, and finally 'going solo' with a series of meticulously-graded sight-reading pieces.

Inspiration Divine - Darwin Stephenson
2009-09-17

Darwin Stephenson's message in *Inspiration*

Divine reveals a simple understanding of how discovering one's purpose will bring about the enlightenment of both yourself and all of humanity. By distinguishing what we are and why we're here, *Inspiration Divine* provides a prescription for evolving beyond our current physical existence to a Spiritual existence.

Whereas science and religion struggle to find common ground, *Inspiration Divine* reveals an understanding of our Universe, God and Humanity to bring evolution, physics and the Divine into a single theory. Filled with timely and powerful tools for transformation, *Inspiration Divine* brings a Spiritual practice into the reality of our everyday lives by helping us awaken to the messages from the Divine that are all around us.

Practical Sight Reading Exercises for Piano Students, Books 7-8-9 / Exercices Pratiques de Lecture a Vue Pour Les Eleves de Piano, Livre - Boris Berlin 1997-04-01

Progressively teaches the student to sight read

through observation and study of phrase shape, melodic outline, harmonic structure and overall rhythmic feeling of the music.

[Practical Sight Reading Exercises for Piano Students, Book V: Exercices Pratiques de Lecture a Vue Pour Les Jeunes Pianistes, Cinquieme Livre](#) - Boris Berlin 1997-07-01

Progressively teaches the student to sight read through observation and study of phrase shape, melodic outline, harmonic structure and overall rhythmic feeling of the music.

Piano - Guided Sight-Reading - Leonhard Deutsch 2011-03-23

Sight-reading is a skill which offers a student access to all music literature; a skill through which he can acquaint himself with any composition, unaided by a teacher. Nor can the ability to sight-read be lost. Once musical notation has become a living picture for the student, it will remain so, and he will at any time afterward be able to perform any music whether he practices regularly or not. Sight-reading does

not conflict with repertoire study. On the contrary, a good sight-reader has no trouble in perfecting a piece, and is all the more stimulated to do so. After a student has developed adequate facility in sight-reading, he is ready for unrehearsed or little rehearsed performance; this is especially important for chamber musicians and accompanists. Also, to musicians in other fields who take piano lessons as an additional subject, sight-reading will be very welcome. Thus it is suitable for every piano pupil. For the amateur student, however, the sight-reading method is imperative. Not only does it direct him to an appropriate goal-developing musicianship-but it also helps him to attain it. It is not the privilege of especially talented persons. To play a piano piece correctly at sight implies nothing more than a coordination of the player's ears, eyes, and hands. Every normal person can develop that coordination, though it may mean hard work for some. The efficacy of sight-reading has been

proven by my own teaching experience and by that of my co-workers over a period of a great many years with numerous students of all ages and types. Most of our students would have failed under traditional instruction. Many actually had failed, but they resumed their piano studies with our new approach and then succeeded.

300 Progressive Sight Reading Exercises for Piano Volume Two - Robert Anthony

2015-12-13

Volume Two picks up where Volume One left off. It is comprised of 300 progressive eight-bar exercises that train reading skills for both hands equally: Half of the pieces emphasize the right hand, the other half emphasize the left. For most of the exercises, the de-emphasized hand stays within a single five-finger position. Time signatures include 4/4 (Common Time), 3/4, 2/4, 6/8, and 2/2 (Cut Time). This second volume expands to include the keys of C Major, A Minor, G Major, E Minor, F Major, D Minor, and some

of the relative modes of each. The remaining keys and additional time signatures, including Complex Meter, will be covered in future volumes. Finger numbers have been intentionally excluded from the 300 exercises in order to train the piano player to be able to find their own fingering solutions. All of the exercises are eight measures long. If one has done any study of formal analysis, they will find that eight measures is a typical 'period' of music and usually contains two, four-bar phrases (also typical in length). For example, many sonatinas, jazz standards, and pop songs use "32 Bar Form" (A B A), "Binary Form" (A B), and "Ternary Form" (A B A), with each section often being eight bars. Thus, eight measures (one period of music) makes the perfect length for sight-reading studies in my opinion. How to use this book: Start where the exercises begin and work across the book - from exercise 1, 5, 9, 13 and so on until you get to a point where the music challenges you and then mark your ending point.

The next practice, play exercises 2, 6, 10, 14, and so on... The next: 3, 7, 11, 15 and so on, and finally 4, 8, 12, 16, and so on. If you want to work at your "break point" (the point in the book where you can no longer play musically), work DOWN the page instead of across the pages. Note: This book is also available in a LARGE PRINT version that for printing purposes had to be divided into two books. If you have poor vision or want this book to be easy to see on an electronic device, you might prefer the Large Print Version. "These books differ from conventional 'methods' in that technical and theoretical instructions have been omitted, in the belief that these are more appropriately left for the teacher to explain to the student." - Bela Bartok, Mikrokosmos. I whole-heartedly agree with Bartok's sentiment and if music teachers would ask their students what they like least (or hate the most) about typical lessons, it is the method books that win this contest EVERY TIME. I have completely eliminated method

books from my own teaching practice and have much happier and more productive students than ever. While this book is intended to train sight-reading skills, it may also be used by beginners or those new to reading to acquire basic reading skills, but it assumes one either has a teacher or can at least find C on their instrument. It starts at a very basic level (only three notes) and adds a new note, rhythm, or concept every four exercises and thoroughly reinforces them throughout the rest of the book. Next, the music's composition is a slave to its function: The purpose of the books is to train reading skill, and the exercises keep challenging the range that has been established by previous exercises as well as less-than-convenient intervalic skips. They are composed from a 'music-first' perspective, as opposed to an 'instrument-first' perspective, and are purposely composed to be difficult to memorize. Some of the music is modal and some uses serial composition technics. Those familiar with the

Fundamental Modes and serial composition will likely recognize what they are hearing, but those unfamiliar with these will likely be hearing something that sounds a bit different, or odd, until their ears acclimate to these sounds.

The Science and Psychology of Music

Performance - Richard Parncutt 2002-04-18

What type of practice makes a musician perfect? What sort of child is most likely to succeed on a musical instrument? What practice strategies yield the fastest improvement in skills such as sight-reading, memorization, and intonation? Scientific and psychological research can offer answers to these and other questions that musicians face every day. In *The Science and Psychology of Music Performance*, Richard Parncutt and Gary McPherson assemble relevant current research findings and make them accessible to musicians and music educators. This book describes new approaches to teaching music, learning music, and making music at all educational and skill levels. Each chapter

represents the collaboration between a music researcher (usually a music psychologist) and a performer or music educator. This combination of expertise results in excellent practical advice. Readers will learn, for example, that they are in the majority (57%) if they experience rapid heartbeat before performances; the chapter devoted to performance anxiety will help them decide whether beta-blocker medication, hypnotherapy, or the Alexander Technique of relaxation might alleviate their stage fright. Another chapter outlines a step-by-step method for introducing children to musical notation, firmly based on research in cognitive development. Altogether, the 21 chapters cover the personal, environmental, and acoustical influences that shape the learning and performance of music.

Fundamentals of Piano Practice - Chuan C.

Chang 2016-01-06

This is the first book that teaches piano practice methods systematically, based on mylifetime of

research, and containing the teachings of Combe, material from over 50 pianobooks, hundreds of articles, and decades of internet research and discussions with teachers and pianists. Genius skills are identified and shown to be teachable; learning piano can raise or lower your IQ. Past widely taught methods based on false assumptions are exposed; substituting them with efficient practice methods allows students to learn piano and obtain the necessary education to navigate in today's world and even have a second career. See

<http://www.pianopractice.org/>

Grade 8 Piano Sight Reading Intensive Exercise (Volume 2) - Regina Regina Pratley
2019-10-26

This book is written for students who are going to take the Associated Board grade 8 piano exam. As like as volume 1, 35 new exercises in this book are original pieces focusing on the keys that frequently appear in the exam so that students can have enough practice on those

keys. Tricky things that frequently appear in the sight reading part are surely also included in the pieces of this book so that students can have more practice on them and avoid making mistakes in the real exam! Besides, this volume is with bigger font for easier reading!

Exercices pratiques de lecture a vue pour les jeunes pianistes, [sixième livre] - Boris Berlin
2000-03-01

Progressively teaches the student to sight read through observation and study of phrase shape, melodic outline, harmonic structure and overall rhythmic feeling of the music.

Practical Sight Reading Exercises for Piano Students, Book 4 - Boris Berlin

Progressively teaches the student to sight read through observation and study of phrase shape, melodic outline, harmonic structure and overall rhythmic feeling of the music.

Alfred's premier piano course - Dennis Alexander
2006-02

The appealing repertoire with charming lyrics

further reinforces and enhances the learning of new musical concepts introduced in the Lesson Book. Includes attractive music created by internationally acclaimed composers in a variety of styles, plus tips on how to perform more musically. Each piece on the CD was recorded at a performance tempo and a slower practice tempo The audio for this book is also available for download here The music from this book is available in the Piano Maestro app that's downloadable here. Learn more About JoyTunes, the maker of Piano Maestro here.

Improve Your Sight-Reading! Piano - Paul Harris 1998-12

"The ability to sight-read fluently is a vital skill, enabling you to learn new pieces more quickly and to play with other musicians. [This] series by renowned educator Paul Harris is designed to help you overcome all your sight-reading problems and gain confidence. Step by step you build a complete picture of each piece, firstly through rhythmic and melodic exercises related

to specific technical issues, then by studying prepared pieces with associated questions, and finally 'going solo' with a series of meticulously graded sight-reading pieces."--

Practical Sight Reading Exercises for Piano Students, Book 6 - Boris Berlin

Progressively teaches the student to sight read through observation and study of phrase shape, melodic outline, harmonic structure and overall rhythmic feeling of the music.

Selected Piano Studies, Volume 1 - Carl Czerny

As there are several hundred piano studies by Czerny, it might become confusing to attempt to pick out the most effective exercises. To overcome this problem, Heinrich Germer, the original editor, chose those he thought were best. Willard A. Palmer has made several changes to metronome markings, fingerings and pedal indications where he felt certain passages needed clarification.

[Practical Sight Reading Exercises for Piano](#)

Students, Book 2 - Boris Berlin 1995-08-28

Progressively teaches the student to sight read through observation and study of phrase shape, melodic outline, harmonic structure and overall rhythmic feeling of the music.

Improve Your Sight-Reading! Piano Grade 1

- Paul Harris 2017-08-31

Improve your sight-reading! Grade 1 is part of the best-selling series by Paul Harris guaranteed to improve your sight-reading! This workbook helps the player overcome problems, by building up a complete picture of each piece, through rhythmic and melodic exercises related to specific technical issues, then by studying prepared pieces with associated questions, and finally 'going solo' with a series of meticulously-graded sight-reading pieces. This new edition has been completely re-written, with new exercises and pieces to support the Associated Board's new sight-reading requirements from 2009. Improve your sight-reading! will help you improve your reading ability, and with numerous

practice tests included, will ensure sight-reading success in graded exams.

Ask a Manager - Alison Green 2018-05-01

From the creator of the popular website Ask a Manager and New York's work-advice columnist comes a witty, practical guide to 200 difficult professional conversations—featuring all-new advice! There's a reason Alison Green has been called “the Dear Abby of the work world.” Ten years as a workplace-advice columnist have taught her that people avoid awkward conversations in the office because they simply don't know what to say. Thankfully, Green does—and in this incredibly helpful book, she tackles the tough discussions you may need to have during your career. You'll learn what to say when • coworkers push their work on you—then take credit for it • you accidentally trash-talk someone in an email then hit “reply all” • you're being micromanaged—or not being managed at all • you catch a colleague in a lie • your boss seems unhappy with your work • your

cubemate's loud speakerphone is making you homicidal • you got drunk at the holiday party

Praise for Ask a Manager "A must-read for anyone who works . . . [Alison Green's] advice boils down to the idea that you should be professional (even when others are not) and that communicating in a straightforward manner with candor and kindness will get you far, no matter where you work."—Booklist (starred review) "The author's friendly, warm, no-nonsense writing is a pleasure to read, and her advice can be widely applied to relationships in all areas of readers' lives. Ideal for anyone new to the job market or new to management, or anyone hoping to improve their work experience."—Library Journal (starred review) "I am a huge fan of Alison Green's Ask a Manager column. This book is even better. It teaches us how to deal with many of the most vexing big and little problems in our workplaces—and to do so with grace, confidence, and a sense of humor."—Robert Sutton, Stanford professor and

author of The No Asshole Rule and The Asshole Survival Guide "Ask a Manager is the ultimate playbook for navigating the traditional workforce in a diplomatic but firm way."—Erin Lowry, author of Broke Millennial: Stop Scraping By and Get Your Financial Life Together

[Exercices pratiques de lecture a vue pour les jeunes pianistes, premier livre](#) - Boris Berlin
1997-07-01

Progressively teaches the student to sight read through observation and study of phrase shape, melodic outline, harmonic structure and overall rhythmic feeling of the music.

354 Sight Reading Exercises in C Position - Michael Kravchuk 2013-06-06

This is the economic perfect binding edition of this book. For coil bound edition go to lulu.com/shop. This book contains 354 sight reading exercises written for the piano. Each exercise is six measures long and stays within the five finger range of CDEFG in both the right

hand and the left hand. The exercises go from simple diatonic melodies to unusual atonal counterpoints. These exercises were not written to be studied, but to be played through without stopping or practicing. The greatest benefit these exercises offer to sight-readers is practice reading two clefs at a time and practice reading counterpoint. Because the exercises remain within a five finger pattern, they are not too difficult to read and provide a good start before sight-reading more difficult materials.

The Brain That Changes Itself - Norman Doidge
2007-03-15

“Fascinating. Doidge’s book is a remarkable and hopeful portrait of the endless adaptability of the human brain.”—Oliver Sacks, MD, author of *The Man Who Mistook His Wife for a Hat* What is neuroplasticity? Is it possible to change your brain? Norman Doidge’s inspiring guide to the new brain science explains all of this and more. An astonishing new science called neuroplasticity is overthrowing the centuries-old

notion that the human brain is immutable, and proving that it is, in fact, possible to change your brain. Psychoanalyst, Norman Doidge, M.D., traveled the country to meet both the brilliant scientists championing neuroplasticity, its healing powers, and the people whose lives they’ve transformed—people whose mental limitations, brain damage or brain trauma were seen as unalterable. We see a woman born with half a brain that rewired itself to work as a whole, blind people who learn to see, learning disorders cured, IQs raised, aging brains rejuvenated, stroke patients learning to speak, children with cerebral palsy learning to move with more grace, depression and anxiety disorders successfully treated, and lifelong character traits changed. Using these marvelous stories to probe mysteries of the body, emotion, love, sex, culture, and education, Dr. Doidge has written an immensely moving, inspiring book that will permanently alter the way we look at our brains, human nature, and human potential.

David Carr Glover Method for Piano: Sight Reading and Ear Training, Primer - Gayle Kowalchyk

Kowalchyk

Sight reading and ear training are two of the most important skills for any musician. Consequently, they should be developed systematically with performance, technical and theoretical skills from the time that keyboard study begins. As new concepts are introduced in the LESSONS book, they are reinforced visually and aurally in SIGHT READING AND EAR TRAINING. These books can be used with equal success in private and group lessons. The reading exercises are based on the premise that students develop secure reading skills by first playing in specific patterns and gradually moving out of these patterns. The recognition of intervals is crucial to the development of good reading habits. In addition, students must be able to quickly identify individual notes and patterns (melodic, harmonic, and rhythmic).
Piano Sight Reading Book Level 1A - Gayle

Kowalchyk 1994-06

The Sight Reading Books teach sight reading in a systematic way by creating exercises based on the same concepts that students are studying in the Lesson Books. Also includes rhythm sight reading drills and improvisation exercises to develop tactile freedom on the keyboard. Exercises are short and the music is generally easier than the corresponding pages in the Lesson Book.

Improve Your Sight-reading! Piano Duet - Paul Harris 2012-12

The best-selling Improve Your Sight-Reading! series, by renowned educationalist Paul Harris, is designed to help you overcome all your sight-reading problems, especially in the context of graded exams. This collection of duets for grades 2-3 gives players a chance to practice their sight-reading skills with another player (the second parts are easily playable by other students or teachers). As well as providing a fun break from solo sight-reading practice, these

duets will help develop a strong sense of rhythm and the all-important ability to 'keep going'. Complete with associated questions to help prepare each piece. Carefully paced to be used alongside the best-selling Improve Your Sight-Reading! series.

Practical Sight Reading Exercises for Piano Students, Book 3 - Boris Berlin

Progressively teaches the student to sight read through observation and study of phrase shape, melodic outline, harmonic structure and overall rhythmic feeling of the music.

Practical Sight Reading Exercises for Piano Students, Book III: Exercices Pratiques de Lecture a Vue Pour Les Jeunes Pianistes, Troisieme Livre - Boris Berlin 1997-07-01

Progressively teaches the student to sight read through observation and study of phrase shape, melodic outline, harmonic structure and overall rhythmic feeling of the music.

Progressive Sight Reading - H. Smith
1986-11-01

Piano Method

Homo Luminous - Mike Frost 2011-01-21

David Werden wants nothing more than to lead a quiet, ordinary life. But his world is turned upside down when an unknown event changes the face of the planet. Realizing he cannot live alone in the ruins of the old world, and compelled by a strange internal force to reach the sea, he sets out on foot, carrying what he can, struggling against the harsh post-apocalyptic environment to search out others who may still be alive. Thrust into the leadership of a band of survivors, David struggles to scratch out the necessities of life while dealing with the staggering destruction and overwhelming sense of loss - and begins to understand the tragic and marvelous events that have occurred to the planet and to humanity itself. Finding love and betrayal, he must fight those who cling to the old world with all their strength and those who wish to stamp out the growing number of people coming to terms with their new levels of

perception and insight into the Universal Mind.

300 Progressive Sight Reading Exercises for Piano - Robert Anthony 2015-01-29

First and foremost: THIS IS NOT A METHOD BOOK. It is precisely what it says it is: 300 Progressive Sight Reading Exercises! Volume One is comprised of 300 progressive eight-bar exercises that train reading skills for both hands equally: Half of the pieces emphasize the right hand, the other half emphasize the left. The first 32 exercises isolate the hands while the remaining exercises combine them. For most of the exercises, the de-emphasized hand stays within a single five-finger position. Time signatures include 4/4 (Common Time), 3/4, 2/4, 6/8, and 2/2 (Cut Time). This entire first volume is in C Major or its relative modes. Key signatures, accidentals, dynamics, tempo, and expressive markings will be covered in future volumes. All of the exercises are eight measures long. If one has done any study of formal analysis, they will find that eight measures is a

typical 'period' of music and usually contains two, four-bar phrases (also typical in length). For example, many sonatinas, jazz standards, and pop songs use "32 Bar Form" (A A B A), "Binary Form" (A B), and "Ternary Form" (A B A), with each section often being eight bars. Thus, eight measures (one period of music) makes the perfect length for sight-reading studies in my opinion. How to use this book: Start where the exercises begin and work across the book - from exercise 1, 5, 9, 13 and so on until you get to a point where the music challenges you and then mark your ending point. The next practice, play exercises 2, 6, 10, 14, and so on... The next: 3, 7, 11, 15 and so on, and finally 4, 8, 12, 16, and so on. If you want to work at your "break point" (the point in the book where you can no longer play musically), work DOWN the page instead of across the pages. Note: This book is also available in a LARGE PRINT version that for printing purposes had to be divided into two books. If you have poor vision or want this book

to be easy to SEE on an electronic device, you might prefer the Large Print Version. "These books differ from conventional 'methods' in that technical and theoretical instructions have been omitted, in the belief that these are more appropriately left for the teacher to explain to the student." - Bela Bartok, Mikrokosmos. I whole-heartedly agree with Bartok's sentiment and if music teachers would ask their students what they like least (or hate the most) about typical lessons, it is the method books that win this contest EVERY TIME. I have completely eliminated method books from my own teaching practice and have much happier and more productive students than ever. While this book is intended to train sight-reading skills, it may also be used by beginners or those new to reading to acquire basic reading skills, but it assumes one either has a teacher or can at least find C on their instrument. It starts at a very basic level (only three notes) and adds a new note, rhythm, or concept every four exercises and thoroughly

reinforces them throughout the rest of the book. Next, the music's composition is a slave to its function: The purpose of the books is to train reading skill, and the exercises keep challenging the range that has been established by previous exercises as well as less-than-convenient intervallic skips. They are composed from a 'music-first' perspective, as opposed to an 'instrument-first' perspective, and are purposely composed to be difficult to memorize. For example, the first exercises begin on C because they are in the key of C, and then go on to sometimes start and end on different scale degrees of the same key. Those familiar with the Fundamental Modes will likely recognize what they are hearing, but those unfamiliar with these modes will likely be hearing something that sounds a bit different, or odd, until their ears acclimate to these sounds. I see many students go through this process with altered dominants and augmented triads as well.

Practical Sight Reading Exercises for Piano

Students, Books 7, 8, 9 - Boris Berlin

Progressively teaches the student to sight read through observation and study of phrase shape, melodic outline, harmonic structure and overall rhythmic feeling of the music.

NoteBusters - Karen Spurney 2012-07-09

Improves sight-reading skills through timed exercises and repetition 240 1-minute exercises covering over 30 notes on both staves Notes are presented randomly instead of in typical musical patterns to enhance note recognition Easy to track scoring system encourages self-improvement Fun, simple, and quick exercises so students of all ages (and attention spans) can benefit NOTEBUSTERS is a music workbook designed to increase sight-reading skills.

NOTEBUSTERS is intended for beginning to intermediate music students looking for a quick and practical way to increase the speed at which they read and play music notes. NOTEBUSTERS can be used for almost any instrument including the piano, violin, guitar, bass, flute, ukulele, etc.

Piano Adventures : Level 4 Sightreading Book - Nancy Faber 2015-01-01

(Faber Piano Adventures). By Level 4 students are sightreading variations on Scott Joplin's "Maple Leaf Rag," new settings of Grieg's "Hall of the Mountain King," and patterned variations of Bach's "Prelude in C." Rhythm patterns become more complex with the dotted eighth to sixteenth; harmonic patterns advance to the V7 chord in root position and sharp key signatures of D, A and E major.

Accelerated Piano Adventures for the Older Beginner: Performance - 2000-01-01

(Faber Piano Adventures). A collection of effective pieces in a variety of styles. Contents include: Allegro * Alouette * Backpacking * Boogie in 3rds * Carousel Melody * Clock Tower Bells * For He's a Jolly Good Fellow * Greensleeves * The Handbell Choir * Horse and Sleigh * La Cinquantaine * March of the English Guard * A Merry March * more.

Piano - Guided Sight-Reading - Leonhard

Deutsch 2008-11

Piano GUIDED Sight Reading A New Approach
to Piano Study by LEONHARD DEUTSCH

NELSON-HALL COMPANY CHICAGO

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from its very beginning. She also assisted me in applying experiences from her own field, including her study of left-eyedness, to the psychological and emotional problems of my students. LEONHARD DEUTSCH Table of Contents Foreword xi The Story of the Sight-Reading Method 3 The Problems of Sight-Reading 13 What is the correct way to practice sight-reading 14 How is the ability to practice sight-reading in this - man-ner developed 15 What is the effect of sight-reading exercises 17 The Basis of Pianistic Skill 19 1. Musical Ear and Manual Dexterity 19 What is musical ear 20 How is musical ear developed 22 What is manual dexterity 25 How does manual skill develop 26 2. Notes and Keys 27 Why is the alphabetical method, applied to music reading, ineffective 29 How to break away from piecemeal reading 31 3. Time and Rhythm 32 Why are the usual expedients ineffective 32 How does a student learn to keep time 33 vn TABLE OF CONTENTS 4. Fingering 34 Unnecessary finger marks 36

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positions 91 Touch and expression 92 Sharps and flats 92 Chords 93 Jumps 93 Playing with both hands 94 Time values 95 Embellishments 96 Rhythmical subdivision 96 4. Study Material 98 5. Homework 99 6. Playing by Ear and Written Exercises 100 7. Approach to Children 101 Ear training 102 Special handicaps 103 Maturity level of the child 104 Ambition 105 IX Foreword A NEW approach to piano study Why the reader may well ask. Hasnt the old approach produced hundreds and thousands of excellent pianists True, for such successful students, usually professional musicians, no change is necessary but for the others, less fortunate, the legions of lay musicians, playing the piano can acquire a new meaning. Formerly the non-professional pianist had the same mission as the virtuoso to share his musicianship with an audience. And usually he was just as eager for publicity. He labored many hours over technical exercises and spent years building a repertoire of pieces carefully prepared for performance.

Nowadays such toil hardly seems worth while...
Sight Reading - James W. Bastien 1976

*Practical Sight Reading Exercises for Piano
Students, Book 5* - Boris Berlin

Progressively teaches the student to sight read
through observation and study of phrase shape,
melodic outline, harmonic structure and overall

rhythmic feeling of the music.

**Exercices pratiques de lecture a vue pour
les jeunes pianistes, deuxième livre** - Boris
Berlin 1997-08-01

Progressively teaches the student to sight read
through observation and study of phrase shape,
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rhythmic feeling of the music.