

บทประพันธ์เพลงเพื่อพัฒนาศักยภาพการอ่านโน้ตสำหรับนักเปียโน

นางสาวนาวยา ชินะชาครีย์

วิทยานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตรศิลปกรรมศาสตรดุษฎีบัณฑิต

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A COMPOSITION TO ENHANCE SIGHT READING SKILL FOR PIANISTS

Miss Navaya Shinasharkey

A Dissertation Submitted in Partial Fulfillment of the Requirements
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การอ่านโน้ตทันคว้นนับเป็นทักษะที่สำคัญสำหรับนักดนตรี การมีทักษะการอ่านโน้ตทันคว้นนั้นช่วยเพิ่มความสามารถของนักดนตรีทั้งในเรื่องการเรียนรู้บทเพลงและยังช่วยให้แสดงได้อย่างต่อเนื่อง นอกจากนี้ความรู้เกี่ยวกับโครงสร้างและรูปแบบของเพลงก็นับเป็นปัจจัยสำคัญที่ช่วยนักดนตรีในการจำบทเพลงและยังเพิ่มความสามารถในการอ่านอีกด้วย อย่างไรก็ตามนักดนตรีหลายคนนั้นด้อยความสามารถด้านการอ่านโน้ตทันคว้น งานวิจัยนี้เป็นงานประพันธ์เพลงที่สร้างสรรค์ขึ้นอย่างประณีตและประพันธ์ขึ้นอย่างมีทักษะเพื่อพัฒนาการอ่านโน้ตทันคว้นของนักเปียโน โดยวิธีการใช้ลักษณะเฉพาะที่ชัดเจนของดนตรีผนวกเข้ากับลักษณะเทคนิคเฉพาะทางด้านเปียโนคลาสสิก บทเพลงเหล่านี้จะสร้างแรงบันดาลใจให้แก่ผู้เรียนและช่วยให้ผู้เรียนสามารถพัฒนาได้อย่างมีประสิทธิภาพ

บทเพลงจำนวน 30 บทเพลงพร้อมทั้งบทเพลงนำ 2 บทเพลงและบทเพลงลงท้าย 3 บทเพลงนั้นประพันธ์ขึ้นในเอกลักษณ์ วิธีการและบทบาทของตัวเอง นอกจากนี้ผู้วิจัยยังได้อธิบายวิธีการฝึกซ้อมพร้อมด้วยแนวคิดทางด้านดนตรีและบทวิเคราะห์ของแต่ละบทเพลงเพื่อให้นักเปียโนสามารถเข้าใจแนวคิดของบทเพลงและสามารถฝึกซ้อมบทเพลงเหล่านี้ได้อย่างทรงประสิทธิภาพมากขึ้น

สาขาวิชา.....ศิลปกรรมศาสตร์.....ลายมือชื่อนิสิต.....

ปีการศึกษา.....2555.....ลายมือชื่อ อ.ที่ปรึกษาวิทยานิพนธ์หลัก.....

ลายมือชื่อ อ.ที่ปรึกษาวิทยานิพนธ์ร่วม.....

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NAVAYA SHINASHARKEY : A COMPOSITION TO ENHANCE
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Sight reading is an important skill for musicians. Having skillful sight reading definitely enhances musicians' capacity in learning and performing music. Besides, knowledge of music structures and styles are also the factors that help musicians in memorizing music and increase their reading abilities. Nevertheless, most musicians have poor sight reading. In the research, new compositions were delicately designed and well crafting composed to improve sight reading skill for pianists. Using the strong musical characteristics approach combined with the piano techniques aspect of classical idioms, the compositions would inspire learners and enable them to improve more effectively.

Thirty sight reading, two introduction, and three conclusion pieces were composed in its' own uniqueness, methodology and function. Furthermore, instruction of practicing, along with musical concept and analysis of each piece is included in order to help pianists understand the concept and practicing ability efficiently.

Field of Study : Fine and Applied Arts Student's Signature

Academic Year : 2012 Advisor's Signature

Co-advisor's Signature

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CHAPTER I

INTRODUCTION

1.1 Background of the Study

Music has existed since pre-historic times as the essential symbol of expressing sentimental touch, such as sadness, happiness, or sorrow. Songs with slow tempos in minor keys usually reflect sadness or depressing feelings. On the other hand, songs with quick tempos in major keys generally create a cheerful feeling. Since music can be used to express emotions or imaginative feelings, it has been incorporated into film, drama, and theatre. Producers have used music in attracting audience's attention in films, advertisings, and other entertainment medias as music can help in creating feelings of excitement and emotion.

A website written by Mark Maxwell, a British saxophonist, artist and creative consultant, describes music as a universal language. It is one of the powerful mediums which help communication that goes beyond words and enables meanings to be shared (Francis, 2008). This medium not only can decrease a gap between cultures that colloquialism cannot but also brings people together as well as creates universal community (Maxwell).

Music has powerful therapeutic effects that can be attained via listening or actively making music (Francis, 2008). Moreover, according to Francis (2008) "Music can be effective in conjunction with other interventions in promoting

relaxation, alleviating anxiety and pain in medicine and dentistry, and promoting well-being through the production of particular endorphins”.

Additionally, music represents national identities, religions, cultures, customs, as well as the uniqueness of organizations. Each country has its own national anthem, while Western musical style is also different than Eastern aspect. Furthermore, not only do schools and universities have their own theme songs, but also some institutions and organizations as well. Therefore, music is a part of everybody daily life of the people all around the world.

In Thailand, Western music has played an important role in Thai society for nearly two decades. Moreover, music from other cultures also influences Thai people. Music from different nationalities such as Korean, Japanese, and Chinese have inspired among Thai societies for a century.

In education, a number of music institutes have been established in Thailand such as Yamaha Music School, Chintakarn Music School, KPN Music Academy, SUFA Music School and many more. Furthermore, many private and government universities offer music degree programs. As a result, a lot of scholarships and fundings are offered by government, foundations, universities, and organizations.

Being a good musician requires several skills such as ear training or aural skill and improvisation. Knowledge of music history and theory also facilitates musicians to analyze and understand musical eras and forms. Sight reading has been considered to be one of the essential skills for musicians. According to Harvard Dictionary of Music, “sight reading is the ability to read and perform music at first sight, i.e., without preparatory study of the piece” (Apel, 1969: 775). In the eleventh century,

virtually all performances were done by sight reading. Soloist, ensemble performers, and orchestra performers were used to performing new pieces at first sight because composers were frightened of plagiarism. By the time that numerous compositions would have a rare repeated performance, they might possibly be performed without rehearsal. Therefore, compositions at that time were usually performed by sight reading. The tradition of performing by memorization was started only in the nineteenth century by several composer-performers such as Felix Mendelssohn Bartholdy and Clara Schumann (Lehmann & McArthur, 2002: 136).

Performing at first sight or sight reading is a skill which each musician does not equally have. It is possible that some talented musicians may have poor sight reading skill. In contrast, some fair musicians may be very skillful at it. A number of musicians share an opinion that musicians who are good in sight reading normally do not read note-by-note but instead they read patterns of notes. Moreover, being a good sight reader, a musician should be a good observer too. He should observe key, tempo, and meter before playing. In addition, knowledge of musical forms, styles, and characters of each period are also important factors that help musicians recognize pieces and increase their reading abilities. For example, a style of music in Baroque period typically is in one key for the entire piece. Besides, there are scale patterns as well as ornamental melodic patterns that keep repeating in many different places (Wolf, 1976: 147).

1.2 Statement of Problem

Sight reading skill is an important skill for every musician. Nevertheless, many musicians have poor sight reading ability. Sight reading is one of many requirements in music college and university auditions and grade examinations. However, most students get low scores in sight reading sections. From this researcher's experience, sight reading is one of the key factors for students whether they are going to pass or fail the grade examination. This study will compose pieces to improve sight reading of pianists by using the strong musical characteristics of the classical styles.

1.3 Statement of Purpose

Having a skill in sight reading will facilitate musicians in music learning and performing. Not only can it increase musicians' abilities in learning unseen or inexperienced pieces, but it can also increase musicians' confidence in playing music in public. The purpose of this study is to compose sight reading pieces to enhance pianists' skill. These pieces will include characteristically strong structures presented in selected western musical periods and styles. These compositions should be more familiar and interesting to students and enable them to learn pieces more quickly.

1.4 Research Objective

To compose sight reading pieces to improve sight reading skill of students.

1.5 Scope of the Study

This proposed study is meant to develop sight reading ability of higher education students majoring in piano performance. The styles of music that are used in this research are only tonal music. Moreover, students are expected to play unseen intermediate piano repertoires by sight playing in a fair and acceptable level when considered for rhythmic accuracy, note reading accuracy, and tonality awareness.

1.6 Methodology

This study is a creative music composition. Music history, music theory and music structure were studied in order to compose the sight reading pieces. Furthermore, thirty sight reading pieces, two introduction pieces, and three conclusion pieces approximately 24 measures were designed in different unique key signatures by using the strong musical characteristics of the classical styles. Each piece was transposed into three different suitable key signatures. Besides, musical concept and analysis as well as instruction for practicing each piece were provided. These pieces were adjusted based on comments by experts in piano performance and composition.

1.7 Benefits of Expected Outcomes

1. Thirty sight reading pieces, introduction pieces, and conclusion pieces which comprise the characteristically strong structures of selected periods and styles were composed.
2. The pieces improve sight reading skill of pianists.

1.8 Definition of Terms

For the purpose of this study, the following terms have been defined:

Sight reading – “the ability to read and perform music at first sight, i.e., without preparatory study of the piece” (Apel, 1969: 775).

Ear training – “training intended to improve musical perception, including the ability to recognize by ear alone and reproduce in musical notation melodies, intervals, harmonies, rhythms, and meters and the ability to sing at sight” (Randel, 1986: 204).

Improvisation – the ability to perform music naturally without any manuscript, sketches, or memory (Apel, 1969: 404).

Composer-performer – musician who does both composes music and performs music.

Talented musician – a highly accomplished musical performer whose technical accomplishments dazzle the public (Weiss and Taruskin, 1984: 430).

Fair musician – musical performer whose technical accomplishments is in a proper level neither excellent nor poor.

Tonal music – music which uses the system of major and minor keys widespread in Western music since the Baroque era throughout the 18th and 19th centuries (Apel, 1969: 855).

Intermediate piano repertoires – piano pieces which the difficulty is equivalent to Grade 8 of Trinity Guildhall Music Examination or the Associated Board of the Royal Schools of Music (ABRSM).

1.9 Organization of Research Chapters

This research, “A Composition to Enhance Sight Reading Skill for Pianists” will be divided to five chapters as followed;

Chapter one describes the introduction to the study. This chapter consists of background of the study, statement of problem, statement of purpose, research objectives, scope of the study, methodology, benefits of expected outcomes, and definition of terms.

Chapter two presents literature reviews with a number of related articles. The literature reviews cover the qualifications of capable sight readers, problems in sight reading, problem solving and sight reading drill, and review of current sight reading books for piano.

Chapter three explains the research procedures and methodology which includes research design, compositions, and instruction of practicing the composed sight reading pieces.

Chapter four describes the thirty sight reading pieces, introduction pieces and conclusion pieces’ musical concept and analysis.

Chapter five concludes the study. Additionally, the recommendations and possible future study topics related to this research are provided.

CHAPTER II

LITERATURE REVIEW

The objective of the research is to compose exercises to improve the sight reading skill of students. In order to achieve this objective, the researcher has reviewed literatures related to sight reading and the development of sight reading that can improve pianists' sight reading skill. Additionally, several teaching methods that can be used to improve sight reading skills will be reviewed and discussed in this chapter.

In Western music, there are required skills for musicians such as ear training, improvisation and sight reading. One of the most essential skills for pianists is sight reading. It is usually the first skill used when learning new pieces or inexperienced pieces. According to Hardy, 1998's poll, 221 nationally certified teachers of Music Teachers National Association (MTNA) were asked to rate the importance of sight reading for pianist on a five-point scale; most important pianistic skill at the piano, highly important, fairly important, somewhat important and insignificant. All polls were replied. There were 13 percent of respondents rated sight reading as the most important pianistic skill, 73 percent rated as highly important and the rest rated as fairly important, while none rated as somewhat important.

Being skillful in sight reading depends on knowledge base and experience. The more performers understand musical concepts such as harmony and musical form, the more they have the capability to identify notes throughout the process of

sight reading. There is various usefulness of having a good skill in sight reading. Good sight readers learn new music quicker than poor sight readers. Hardy (1998) states that “fluency facilitates the learning of new pieces; it allows access to a wide variety of music and a more thorough knowledge of specific composers and style characteristics; it builds tactile, aural, and kinetic memory, which increases the player’s confidence; and it provides training for many professions in music.” Not only can good sight readers learn new pieces faster but also have more progressive as well as regressive fixations of playing music than poor sight readers (Young, 1971).

2.1 Characteristics of Capable Sight Readers

Many researchers mentioned about the characteristics of good sight readers. Skillful sight readers seem to ignore a score’s miswritten notes when the piece does not sound like what they think (Sloboda, 1984: 232 and Wolf, 1976: 168). Moreover, skilled sight readers do not need to look at the instrument while playing because they have good tactile skills which direct themselves on the instrument (Lehmann and McArthur, 2002: 140). Several researchers stated that moving eyes and head while sight reading was detrimental since these may discontinue ocular contact with the score (Lannert and Ullman, 1945: 97, 99 and Sloboda, 1976). According to one study by Sloboda (1974) “reading ability was estimated by counting the number of performance mistakes in a large corpus of sight-reading performances. People who made many mistakes had lower eye-hand span (3-4 notes) than those who made few mistakes (6-7 notes)” (Sloboda, 1984: 231). Moreover, it was found that eye-hand span coincided with phrase boundary. This outcome interacted with reading

capability. According to the study of Sloboda (1984: 231), performance was ended at a phrase boundary on 72% of occasions by the good readers. In contrast, the poor readers finished their performance at a phrase boundary on simply 20% of occasions.

Additionally, capable sight readers present better memorization. They can recall some materials or patterns that they have been played. Good sight readers usually read a few bars ahead. When they sight read a new piece, they will signal a page turner to turn the page a few bars ahead because they already read and memorized those few bars (Wolf, 1976: 156-157).

Furthermore, choosing, understanding, and application of basic fingering principles are also characteristics of skillful sight readers. Poor sight readers frequently have difficulty choosing fingerings since they cannot logically apply basic fingering principles such as five finger groupings, thumb crossings, extensions, contractions, and substitution (Beauchamp, 1999). On the other hand, capable sight readers often choose proper fingerings when playing music at first sight which facilitate them to play the whole piece much easily. (Lehmann and McArthur, 2002: 142). Moreover, the quality sight readers normally reduce the musical material on the score into a small number of familiar patterns in order to play the entire page. (Wolf, 1976: 150).

2.2 Problems in Sight Reading

In Thailand, not only do most university auditions required sight reading pieces, but also other music grade examinations offered in Thailand such as The Associated Board of the Royal Schools of Music (ABRSM), Trinity Guildhall Music

Examination, YAMAHA Music Foundation , and Australian Music Examinations Board (AMEB) require it. Some examiners get a high score in the sight reading section. On the other hand, several get a very low score in this part. Different people have different problems in sight reading.

One of the problems is unfamiliarity with patterns. Many researchers agreed that musical knowledge and recognizing patterns are essential factors in developing sight reading skills (Bamberger, 1996; Lehmann and Ericsson, 1993; Wolf, 1976). The more familiar with musical patterns the performers are, the more sight reading skill they develop. However, occasionally familiar pattern perceptions problems frequently implicate misjudging of intervallic distance (Lehmann and McArthur, 2002: 147). Moreover, reading duration fluctuates with the reading material used. The span of the ocular fixation rises when the musical piece has a high level of complexity (Weaver, 1943). The difficulty of fingerings is also one of obstacles that make sight readers take more time to read music (Sloboda, 1998). According to Beauchamp (1999), deficiency in understandings of application of basic fingering principles, incapability to maintain a five fingers position and indecisions before shifts or chord changes are characteristics of weak sight readers. Besides, some musicians have trouble with seldom-used notes such as extraordinary number of leger-line notes.

Additionally, atonality and unfamiliar contemporary pieces are more difficult to sight read than tonality pieces. Familiarity of harmonic, melodic as well as rhythmic patterns are an important factors in order to make a musician's sight reading impeccably (Wolf, 1976: 157). According to Sloboda (1984: 231), "it was found that performers had greater eye-hand span when reading tonally coherent music than when

reading music that broke rules of tonal progression”. Furthermore, musicians spend more time to read music that has diatonic infringement (Gunther, Schmidt, and Besson, 2003). A number of researchers conducted research concerning types of sight reading errors. According to Elliott (1982) cited in Hardy, 70% of sight reading errors is rhythmic error. Moreover, Lowder (1983) cited in Hardy stated that frequently pitch inaccuracies are came with rhythmic errors.

2.3 Problem Solving and Sight Reading Drill

From the problems mentioned above, many solutions have been suggested. Familiarity with patterns is one of the most essential factors to develop sight reading skills. Many researchers found out that performers did not read music note-by-note, nonetheless, they looked for familiar musical patterns (Wolf, 1976: 146; George, 1979: 6). There are several suggested ways to make musicians more familiar with patterns.

The first method is to practice musical patterns such as chords, scales, arpeggios, and cadences both in major and minor not only in different keys but also in every inversion. Lannart & Ullman (1945: 99) recommended practicing these musical patterns without vision and finding any kinds of music to play without corrections at least once a day. These will make musicians familiar with playing patterns such as feeling the positions of the black and white keys and extending of octaves as well as intervals. Many findings supported that the more musicians practice sight reading frequently, the more sight reading skill musicians develop (Lehmann & McArthur, 2002: 143). Another way suggested by Boris Goldovsky in Wolf (1976), a Russian

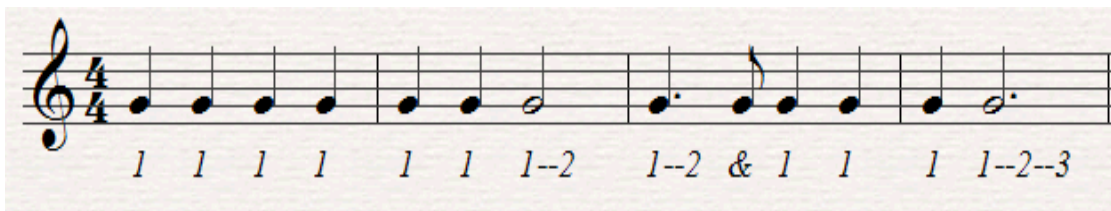
conductor and broadcast commentator, was to try to practice a great number of compositions and only practice the first couple of measures. This technique will give metric pattern and distribution of chord patterns.

Furthermore, knowledge of harmony is also important because it facilitates musicians to locate familiar chord pattern. Besides, if musicians can recognize the style or period of the piece, this will help musicians when they do sight reading. For example, harmonic relationship in Baroque period is typically between tonic (I) and dominant (V). Moreover, phrase is normally a four-bar phrase. Most harmonic changes between bars four and nine are derived from the tonic-dominant relationship (Wolf, 1976: 149).

From a psychological point of view, sight reading implicates not only perception and memory, but also kinesthetic, which is executing a motor program (Lehmann & McArthur, 2002: 135). Hilley (1977) cited in Hardy suggested the way to develop the visualization of the topography of the keyboard which improves tactile ability by trying to locate notes and feel intervals relating to the black. Furthermore, Joseph Lhevinne, a Russian pianist and piano teacher, cited in Hardy (1998) believed that practicing scales seriously assists the developing tactile feeling of the keyboard.

For pitches and fingering problems, musicians should observe both pitch and fingering information first before playing the musical piece. Richman (1986: 22) recommended playing pitches alone without consider to rhythm as well as verbalizing each pitch and finger which musicians see and play separately. Besides, practicing scales, arpeggios, and cadences will acquaint musician with all basic fingering patterns.

One of the most frequent sight reading errors that musicians make according to Elliott (1982) is rhythmic problems. There are many reading rhythmic pattern systems used nowadays such as value counting as seen in example 2.1, measure counting as seen in example 2.2, and syllables counting (Magnell, 1968).



Example 2.1: Value Counting



Example 2.2: Measure Counting

Numerous solutions were suggested. Using body movement to improve rhythmic reading skills is advised by Boyle (1968) cited in Hardy (1998). Hardy (1998) said that “teachers need to help students achieve a sense of forward motion toward rhythmic points, such as the strong beats at the bar line and the crest of the phrase”. Furthermore, using a metronome when practicing was recommended. This is a way to force performers to keep the basic pulsation. Moreover, continued playing without going back to correct mistakes or omissions should be encouraged. Additionally, practice rhythm alone by clapping or tapping without pitches was suggested. When the complex rhythmical structure occurred, writing counts in the

score or drawing lines which indicate note alignment is extremely helpful (Lehmann & McArthur, 2002: 147). Besides, participating in ensembles and playing in accompaniment help musicians develop a sense of rhythm. According to Hardy, 1998, “another way of improving the flow of performance is to pair up with another musician and sight-read increasingly difficult material”.

2.4 Current Sight Reading Books for Piano

At the present time, there are many sight reading books published. Some are graded and some are ungraded books. A number of sight reading books are designed for the pre-college piano students (Hardy, 1998). Moreover, several are designed to prepare students for the requirements of examination systems such as the Associated Board of the Royal Schools of Music. Additionally, several books are series books such as *Improve Your Sight-Reading* by Paul Harris and *Four Star Sight-Reading and Ear Tests* by Boris Berlin. Even though previous researches have not been able to confirm which sight reading system works best, there are several systems which are available to use. Brief reviews of many current sight reading books are discussed below.

Paul Harris wrote *Improve Your Sight Reading* (1995). There are eight levels in this series which are Piano Grade 1 to Piano Grade 8. Each chapter presents a new topic such as a new key to play or a new rhythm pattern. Rhythmic exercises and Melodic exercises are included at the beginning of every chapter. Furthermore, not only is there a prepared piece that includes dynamic markings and articulations with

questions in every stage but also there are short unprepared pieces which students would experience for real (Harris, 1995).

John Kember wrote *Piano Sight Reading*. There are three levels. The first book (2004) is directed to preliminary to Grade 2. The book introduces intervals, keys, and rhythm. This book has 136 original short tunes. The second book (2005) is designed for Grade 2 towards Grade 4. It has 150 short pieces. The changes in hand positions as well as familiarity with chord patterns are presented. Lastly, the third book (2006) is designed for Grade 5 (intermediate level) towards Grade 8 (advanced level). The book intends to enhance awareness of unusual keys, time signatures, and styles. Additionally, accompaniment and transposition skills are presented. This third book consists of 90 pieces.

Gayle Kowalchuk and E.L. Lancaster wrote *David Carr Glover Method for Piano Sight Reading and Ear Training* (1988). It is a series of books for primer grade through fourth grade. The concept of these books is to use the correlation between Sight Reading and Ear Training. Exercises for practicing are assigned. Keeping eyes on the music, counting the rhythm out loud, preparing hands over the key as well as playing slowly are stressed.

Alan Bullard wrote *Joining the Dots: A Fresh Approach to Piano Sight Reading* (2010). This series is comprised of five books. They are designed for Grade 1 toward Grade 5 (preliminary to intermediate level). The series is directed to prepare piano students for the requirement of the Associated Board of the Royal Schools of Music sight reading test. There are technical exercises to develop tactile feeling of

the keyboard. Besides, the series consists of many varieties of short pieces, long pieces, duet pieces as well as improvisation exercises.

Boris Berlin and Andrew Markow wrote *Four Star Sight Reading and Ear Tests*. This graded series comprise of eleven books (beginner to advanced levels). Daily Sight Reading exercise along with Ear training exercises are organized in order to help students when practicing at home. Furthermore, an efficient way to prepare students for the Sight Reading test of several examination systems such as RCM Examinations is presented in this series (Berlin and Markow, 2002).

Howard Richman wrote *Super Sight-Reading Secrets* (1985) which is a single, ungraded book. This book is a method book which simply describes the process of Sight-Reading and provides instructions and solutions for students to work on their own (Richman, 1985).

Lorina Havill wrote *You Can Sight Read* (1967), book one and two. Transposing is presented as one of sight reading approaches, which makes it totally more different mental exercises than playing exactly from music score to keyboard. This skill requires knowledge of scale degrees as well as intervals in every key. These books are more directed to adult students than young students. Moreover, keyboard drill and accompanying rhythm are comprised (Hardy, 1998; Havill, 1967).

Louise Guhl wrote *The Magic Reader* (1989). This is a series of five books. Moreover, in 1991, Guhl wrote an additional series of three books called *Sight Read Successfully*. Each book has eight sets. Daily practice drills are assigned. *Sight Read Successfully* book 1 is decided to enhance the material in *The Magic Reader* book 4. *Sight Read Successfully* book 2 and book 3 consists of 40 short pieces. Book 2

emphasizes intervallic awareness and fingering beyond a five-finger range. Pattern recognition as well as the changes in hand positions are presented in Book 3. Besides, book 3 is a supplement of *The Magic Reader Book 5* (Guhl, 1989).

David Hickman wrote *Music Speed Reading for Beginners* (1986). This is an ungraded single book which emphasizes reading process by strengthening basic music reading skills. Training mind and eyes to understand large groups of notes is included. It is a systematic approach. The difficulty of this book is gradually progressed. Moreover, there are rhythmic exercises which use no stems on notes. There is no fingering marking as well as articulation (Hickman, 1986).

Larry Steelman wrote *Music Reading for Keyboard* (1998). This is a single book which included method for notes, rhythms, time signatures, and key signatures. Pieces have many varieties of contemporary musical styles such as rock, jazz, blue, R&B, and Latin. Rhythmic exercises are presented before doing the particular examples. This book starts with very basic note reading however it jumps quickly to very advanced exercises (Stellman, 1998).

Dorothy Bradley and J. Raymond Tobin wrote *Sight-Reading Made Easy* (2003). This is a series of eight books, primary to advance. Key signatures of book 1 to book 3 are not more than two sharps and flats, while the melodies are simple. The difficulties and lengths of exercises of these books are increased gradually. Moreover, simple modulations are included in Book 3. Book 4 covers three sharps and flats. Additionally, the length of each pieces are about 16-24 measures. There are a few pedaling markings. In Book 5, broken chord styles and syncopations can be seen and the melodies get more complex. Four sharps and flats are covered in Book

6, which is an intermediate level. In addition, there are a lot of materials to focus on in this book such as chromatic notes, minor keys, simple ornaments, and articulation. A number of exercises in Book 7 have five sharps or flats. Several compositional devices such as pedal notes and sustained inner voices are included. Advanced techniques are required for Book 8. Part-writings which is more complex can be found. This level deals with many musical features for instance scale patterns against chords, octaves moving against arpeggios, and complicated rhythmic patterns (Bradley and Tobin, 2003).

Peter Lawson wrote *Sight-Reading for Fun* (2003). There are nine books in this series: preliminary and book 1 to book 8. Preliminary book and book 1 start with separate hands. The preliminary book has elementary reading materials which concentrate on notes around middle C, dynamics, slurs, and rest values. Simple key and time signatures, expression marks, and articulations such as staccato and legato are covered in Book 1. Book 2 starts playing hands together. Easy intervals, chords, scale and broken chord figures can be seen in Book 2. More complexity such as rhythmic patterns, enharmonic notes, revision of melodic and harmonic intervals, and syncopation are included in Book 3. Book 4 focuses on unusual accidentals, four notes chords which plays two notes in each hand, and pedaling. Furthermore, double dotting and three notes chords can be seen in Book 5.

Book 6 is more complex. Unusual time signatures, ornamentation such as trills, inner melodies, and quaver triples are included. Changing of key and time signatures and four notes chords are covered in Book 7. Some exercises in Book 8

use more than two staves. Many kinds of ornamentations such as appoggiatura, turn, and trill are also presented in this book (Lawson, 2003).

CHAPTER III

RESEARCH METHODOLOGY

The objective of the research is to develop the sight reading skill of piano students by composing thirty sight reading pieces using the strong musical characteristics of the classical styles and some additional tradition tunes. Chapter 3 presents the methodology of composing the pieces. The research design, compositions, instructions of practicing the composed sight reading pieces will also be discussed in this chapter. Five steps of research methodology are presented as follow and as in figure 3.1:

Step 1. Study Western music history, theory, and related literatures

Step 2. Compose the sight reading pieces, introduction pieces, and conclusion pieces

Step 3. Adjust the pieces, introduction pieces, and conclusion pieces based on comments and recommendations from the experts

Step 4. Analyze the pieces

Step 5. Summarize the study

Research Methodology

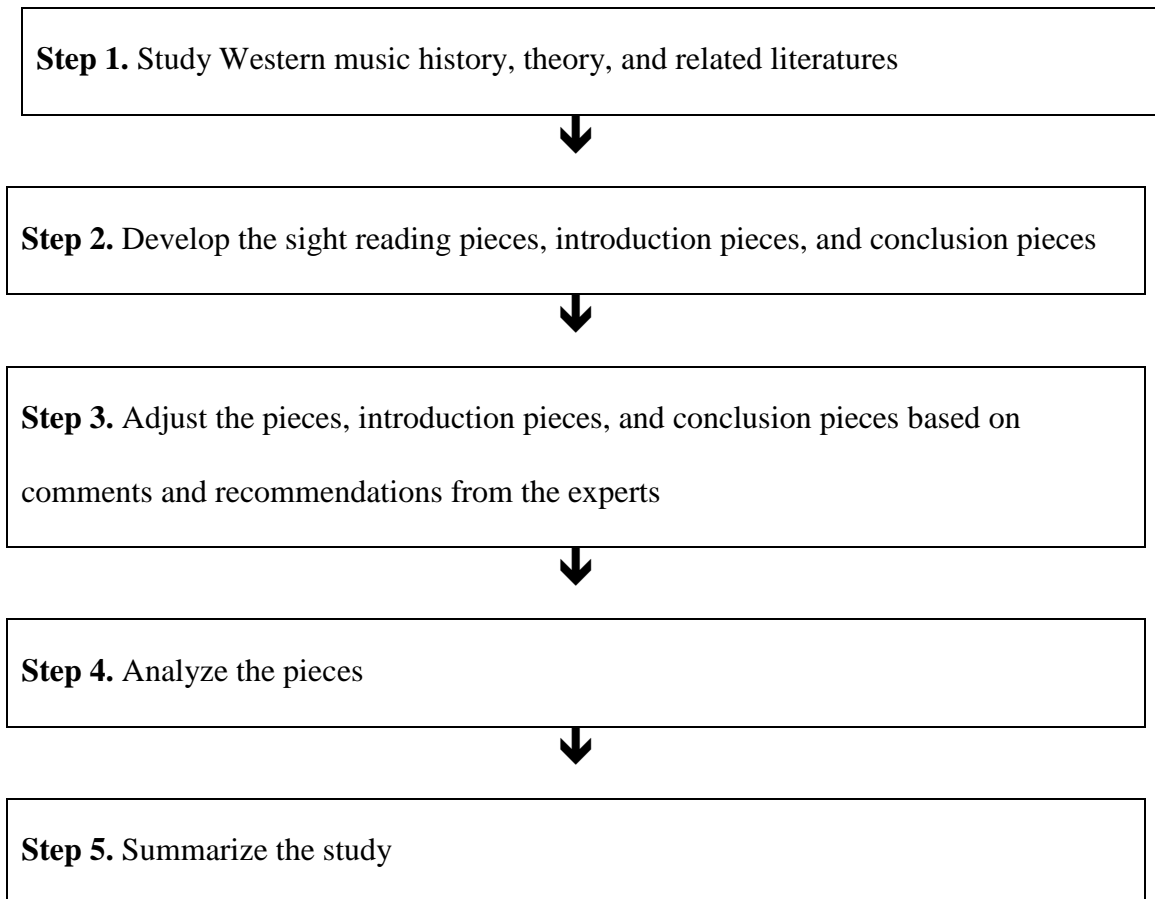


Figure 3.1: Research Methodology

3.1 Research Design

This research is a creative music composition. *Pronrungrroj (2548)* described that the creative research is the study of creative works and its processes in term of new works, styles, or forms.

The objective of the research is to compose sight reading pieces to improve the sight reading skill of piano students. Western music history, structure, and related literatures were studied and reviewed in chapter 2 in order to develop these pieces.

3.2 Compositions

Newly thirty pieces, two introduction pieces, and three conclusion pieces, approximately 24 measures, were composed using different musical eras; musical characteristics, styles, and some traditional tunes. History of Western music, music theory, history of keyboard literatures, and its related articles were studied for composing these pieces. Moreover, these pieces were adjusted based on comments by experts, Dr. Weerachat Premananda, a professor in Western Music at the Faculty of Fine and Arts, Chulalongkorn University and Associate Professor Tongsuang Israngkun na Ayudhya, an expert in Piano Performance of the same university.

The additional aim of composing these sight reading pieces is to enhance the sight reading skill of pianists. Thirty sight reading pieces were perfectly designed in different unique key signatures, as shown in Table 3.1. Each piece was transposed into three different suitable key signatures in order to make the pianist familiar to varieties of tonalities. These pieces contain the characteristically strong structures of selected periods and styles. The pianist would develop a sense of selected periods and styles more quickly; therefore, he would be able to play pieces in a more proper manner.

Dynamics and Articulations are delicately recommended in each piece. However, there is no fingering marking indicated. Each piece is accompanied by its

musical concept and brief analysis. Expectedly, these pieces would enhance proficiency through musical understanding and improve pianist's techniques.

Table 3.1: Key Signatures of Thirty Pieces

Composition No.	Key Signature	Transposed Key #1	Transposed Key #2	Transposed Key #3
1	Eb	F	A	E
2	D	A	Bb	F
3	Gm	Dm	F#m	Em
4	Gb	G	Bb	A
5	Dm	Cm	F#m	Em
6	A	G	Bb	F
7	Am	Bm	Gm	Fm
8	F	Eb	G	D
9	B	Bb	Ab	D
10	Ebm	Em	F#m	Fm
11	Db	D	E	Bb
12	Fm	F#m	Em	Gm
13	Bm	F#m	Gm	Cm
14	Cm	Dm	Bm	Am
15	Cb	D	Bb	C
16	C#m	Cm	Fm	Bm
17	F#m	Fm	Gm	Em

Composition No.	Key Signature	Transposed Key #1	Transposed Key #2	Transposed Key #3
18	Bb	B	A	Ab
19	Bbm	Bm	C#m	Cm
20	Ab	A	E	F
21	E	Eb	F	D
22	Em	Dm	Cm	F#m
23	G	A	F	Bb
24	Abm	Gm	Em	Am
25	D#m	Dm	Cm	C#m
26	C#	C	Bb	D
27	F#	F	Eb	E
28	G#m	Gm	Fm	F#m
29	A#m	Am	Gm	Fm
30	C	Cb	D	E

3.3 Instruction of Practicing the Composed Sight Reading Pieces

It is strongly recommended that before practicing the composed pieces, practicing scales, arpeggios, and cadences in variety of keys both major and minor are required. It had truly been proven by experts and professional (i.e. Lannert and Ullman, 1972: 99; Richman, 1986: 31) that practicing these techniques was essential to development of technical skills of the pianists. Bernstein (1981) and Rubinstein (1950) suggested that technical skill was one of the most important skills to sight

playing. According to Richman (1986), “as you gain knowledge of key locations and begin thinking in groups of notes, you’ll find that scales and arpeggios lie beneath the hand naturally. (Melodic passages contain either steps or skips, the components of scales and arpeggios. The better we can play scales and arpeggios, the better we can play anything.)”.

The pianist should get acquainted to the tonality of each piece. For example, when playing composition No.1 in Eb major, the pianist should learn Eb major scale, arpeggio and its cadences. Researcher also believes that practicing scales and arpeggios in both legato and staccato without looking at the keyboard can develop the sense of touch of pianists. Furthermore, continue playing without going back to correct mistakes or omissions, avoid looking at hands while playing, and keep maintaining meter should be encouraged (Lehmann & McArthur, 2002). Practice of these pieces daily will be very helpful to developing the sight reading skill of pianists.

3.4 Instruction for Practicing Each Composition

Introduction Piece No.1 (Fm)

It is very important to observe the whole piece before start playing it. Learners should try to condense the material in the piece to be as small as possible. Moreover, instead of reading note-by-note, it is strongly recommended to read as patterns or groups of notes. Arpeggios, broken chords, and scales pattern are mainly used in the left hand as an accompaniment. Two ways of practicing is suggested. First, try to read arpeggios and broken chords as block chords, and then practice by playing three or four notes together as a block chord. This is one of many ways to

make learners read notes as groups or patterns. Besides, practice scales, arpeggios, and broken chords in different keys also facilitate learners to play this piece easily. They would be familiar with the musical patterns and therefore fingering would follow logically. There are some chromatic passages in this piece, thus, practicing chromatic scales with the proper fingering is necessary. For the right hand, first two lines mostly play double notes in sixths. Additionally, sequential passages occur in measures 1-5, as seen in example 3.1. Thus, it is suggested to practice scales in double sixths. This familiarizes learners with the key locations.

Piano

mp

mf

sempre legato

5

mp

Example 3.1: Introduction Piece No.1, mm. 1-8

Introduction Piece No.2 (F#m)

This is a good piece to study rhythm. The rhythm of this piece in the right hand is quite difficult; however, the left hand has a simple rhythm. It is strongly recommended to practice this piece with the metronome at a slow pace. Moreover, octaves are used in the right hand almost the entire the piece. Hence, practicing scales in octaves will facilitate learner to be familiar with the distance between notes. For the

left hand, chords and arpeggios are used as accompaniment figure. It is recommended to practice chords and arpeggios in every inversion.

Composition No.1 (Eb)

Knowing the structure of this composition helps learners read and play the piece easily. Since this piece is in ABA form, it means that the idea or melody from the beginning would appear again. It facilitates learners to locate familiar patterns faster and easier. In addition, double thirds are frequently seen in the right hand, so practicing scales in thirds and *Hanon* piano exercise No.50 are recommended. These would provide learners with the familiarity of fingers and hands positions. Besides, practicing broken chords are needed since this piece uses broken chord accompaniment in measure 18-23.

Composition No.2 (D)

This piece introduces the legato thirds. Practicing scales in thirds in both ascending and descending in legato as well as *Hanon* piano exercise No.50 would be useful because passages in double thirds appear occasionally in this composition which requires legato touch. Moreover, it is very important to take a look at the overall piece before start playing it. Learners should try to recognize musical patterns such as scales, arpeggios, and chords. The direction of the bass line in each measure of this composition goes descending step by step (D → C# → B → A → G → F → Eb). When learners know the direction of bass line, they would be able to play the piece quickly.

Composition No.3 (Gm)

This composition is mainly 2-part writing. Instead of reading note-by-note, it is suggested to see the direction of notes whether it goes parallel, steady, or contrary motion. Arpeggios and broken chords are used as the accompaniment; therefore, practicing arpeggios and broken chords are needed. Additionally, the bass line in measure 5-7 also goes down chromatically (Eb → D → Db → C → B), as seen in example 3.2. Chromatic passages appear occasionally during the entire piece. Practicing chromatic scale with the proper fingering is very essential and is required. Choosing the proper finger for the piece is necessary. It makes the hand movement goes comfortably.



Example 3.2: Composition No.3, mm. 5-8

Composition No.4 (Gb)

Pentatonic scale which consists of five notes pattern (Ab, Bb, Db, Eb, and Gb) is often appeared in this composition. It is recommended to practice the pentatonic scale passage both ascending and descending since this passage is mainly used in the piece. Therefore, learners would have a mental picture of shape and fingering which constitutes this the particular pattern. Moreover, it begins with 3 voices, so practicing each voice separately is suggested. Besides, this piece uses octave and chord patterns,

practicing scales in double octave and chords in every inversion would facilitate learners to be familiar with the finger position. When first starting to learning this exercise, tempo should be as slow as necessary. The eighth notes should be precisely and smoothly connected.

Composition No.5 (Dm)

When learners see the arpeggio patterns, they should try to read and play them as block chords which would create a habit of reading notes in groups. This piece starts with four voices. Learners should try to hold and bring out the upper line and the bass line. Learner can start practicing by playing everything without holding the long value notes, and then gradually holding these long value notes later after they get used to the piece. Practicing musical patterns such as scales, arpeggios, and cadences are suggested. This composition consists of variety of notes such as eighth note, sixteenth note, triplet, and quintuplet, as seen in example 3.3. Therefore, practicing with metronome is strongly recommended. Additionally, learner should study the texture separately part by part, and then study the combinations of two parts each: melody and bass, accompaniment and melody, and bass and accompaniment, and then play the entire piece.

Example 3.3: Composition No.5, mm. 9-11

Composition No.6 (A)

Double notes in sixth and thirds are mainly used in the right hand. Practicing *Hanon* piano exercises No. 48, 49, and 50 before playing this piece would be very useful. Furthermore, learner should practice scales in double thirds in both ascending and descending in legato since this piece has passages in double thirds which required legato touch. These exercises train and provide accuracy in judging the distance of the intervals of third and sixth. Learners would be familiar with the intervals and would be able to grab double notes confidentially. Practicing broken chords is also very helpful for this piece.

Composition No.7 (Am)

This is a good piece for studying phrase line which consists of groups of two, three and more notes joined together, as seen in example 3.4. Notes lying under the phrase line are required to play smoothly connected. Additionally, hands should be carefully lifted off the piano at the end of phrase. Mostly, the melody of this piece moves step by step. Therefore, practicing scales would be helpful in order to make the fingers feel much more agile. This piece uses series of three legato thirds, hence, practicing scales in double third in both ascending and descending in legato are needed. Furthermore, learner should carefully pay attention to the articulation.

Piano

mf *f*

marcato *dim.*

Example 3.4: Composition No.7, mm. 1-8

Composition No.8 (F)

This piece uses many compositional devices such as sequences, arpeggio passages, and cadences. Learners should try to recognize sequences in the piece, such as double notes (measures 6-8) and arpeggios (measures 10-12), as seen in example 3.5 and 3.6, respectively. It helps learner to condense the materials on the page into small number of familiar patterns. Therefore, practicing scales and arpeggio in both parallel and contrary motion before playing this composition is helpful. Moreover, since the left hand has large jumps from octaves to double notes which require quick movement, it is suggested to practice the left hand alone in order to train the kinesthetic ability prior playing both hands together.

mp

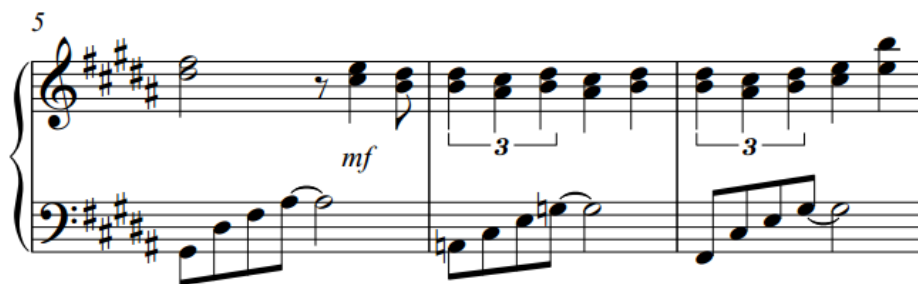
Example 3.5: Composition No.8, mm. 5-8



Example 3.6: Composition No.8, mm. 9-12

Composition No.9 (B)

Legato thirds are used quite often in this piece, therefore, practicing *Hanon* piano exercise No.50 and scales in double thirds in both ascending and descending are recommended. In addition, there is some technical difficulty in playing three quarter notes in right hand against four eighth notes in left hand (measures 6-7), as seen in example 3.7, practicing slowly with metronome, as well as, practicing taping these two rhythms together are suggested. Besides, a learner should pay attention to the change of time signature.



Example 3.7: Composition No.9, mm. 5-7

Composition No.10 (Ebm)

Arpeggios are frequently used in this piece, so it is helpful to practice arpeggios before playing the piece. Practicing with metronome is recommended, since it is a way to maintain the pulse. Two eighth notes in left hand against triplet in right hand are used in the piece. The patterns of double thirds can be seen from time

to time, hence practicing patterns exercise from *Hanon* No. 50 would help learner to read patterns faster and grasp notes with confident. Moreover, since this piece has the wide leap notes, learners should try to read next three or more notes ahead, so they would be able to find the right location of the next notes.

Composition No.11 (Db)

Before playing new pieces or unseen pieces, musician should recognize the melodic and rhythmic patterns prior to play. Rhythmic imitation between the right hand and the left hand is featured at measures 1-4, as seen in example 3.8. The scale patterns in right hand and left hand can be seen in this piece. It is required to practice scales, arpeggios, and cadences before playing this piece. Practicing these musical patterns helps learners to obtain familiarity of the key location. It is also suggested to practice scales in double thirds both ascending and descending so as to play the double thirds passage smoothly and evenly.



Example 3.8: Composition No.11, mm. 1-4

Composition No.12 (Fm)

Arpeggio accompaniment in left hand is used in measures 1-8 and 22-28. Therefore, two ways of practicing are suggested. First, practicing musical patterns such as scales, broken chords, and arpeggios would be very useful before playing this composition. Second, in measures 1-7 and 22-28, it is suggested to observe and play

the left hand part by playing two eight notes at the same time. In addition, in measures 9-21, learners should try to see notes as chords, and then play them as block chords. Moreover, syncopated accompaniment can be seen in left hand from measures 9 to 14. Pianist should try to keep the accompaniment much softer than the melody.

Composition No.13 (Bm)

This piece starts with a four-part writing. This is considered a problem for some musicians because they have to read notes four lines together. When playing this kind of music, musician should mainly focus on the rhythm. If they cannot follow all the notes within the rhythm, cutting some notes without losing the main melody might be attempted. In this piece, scales and arpeggios patterns are always presented in left hand; therefore, practicing scales and arpeggios both ascending and descending would be useful for training the imagery of keyboard location. When the pianist becomes familiar with playing scale patterns, he or she would be able to play the piece with a more steady flow.

Composition No.14 (Cm)

This piece consists of variety of notes, for example, quarter note, eighth note, dotted eighth note, sixteenth note, and triplet note. Besides, it is strongly recommended to practice at a slow pace with metronome in order to ensure that the right rhythm is played. Moreover, the accompaniment figure in the left hand basically is developed from the ordinary chord, as seen in example 3.9. Practicing chords and arpeggios in every inversion would facilitate learners to be more secure in patterns and key locations.



Example 3.9: Composition No.14, mm. 1-3

Composition No.15 (Cb)

Since this composition is in Cb major, it mostly plays on black keys. Therefore, learner should attentively observe all accidentals. Additionally, knowledge of scale degrees and intervals in every key are necessary. Hence, practicing musical patterns are encouraged before learning this piece. This piece sometimes uses the offbeat rhythmic accompaniment, so it is suggested to observe the rhythmic information from the piece before start playing it. There are two suggested ways for practicing offbeat rhythm. First, practicing the offbeat rhythmic patterns alone by “select 2 notes on the keyboard to represent each hand and stay on these. We are not playing the correct pitches here. Instead, we use “dummy” notes. This allows us to devote 100% of our concentration to the rhythmic information.” (Richman, 1986: 22) Second, count the rhythm out loud. Learner should also pay more attention to the syncopated rhythm which often used in the piece.

Composition No.16 (C#m)

The difficulty of this piece is playing dotted rhythm in left hand while playing simple rhythm in right hand as seen in example 3.10 and playing dotted rhythm in right hand while playing simple rhythm in left hand, as seen in example 3.11. It is best to practice this piece each hand separately in order to ensure the accurate rhythm

before playing two hands together. Additionally, practicing scales, arpeggios, broken chords are essential. Chord practice which is playing the three inversions of all major and minor chords both ascending and descending without looking at the keyboard is also suggested.



Example 3.10: Composition No.16, mm. 1-3



Example 3.11: Composition No.16, mm. 9-10

Composition No.17 (F#m)

This piece mainly uses broken chords and arpeggios as an accompaniment figure. Therefore, practicing musical patterns such as chords and arpeggios before playing this piece will facilitate the learner to learn this piece more quickly. Furthermore, it helps learners developing tactile sense of the keyboard. Learners would feel much more comfortable to judge the distance of the intervals without looking at the keyboard. Time signature is occasionally changed. There are three notes against four passages, so it is highly recommended to practice slowly with metronome or count the rhythm out loud.

Composition No.18 (Bb)

This piece sometimes uses sustained notes in the top and bass lines, as seen in example 3.12. Thus, learner should be aware of holding sustained notes for their full value. Components of scales and arpeggios are always used as a melodic passages and accompaniment passages. So, it is very helpful to practice musical devices such as scales, arpeggios, and chords in both legato and staccato before playing this piece. Additionally, the accompaniment in measures 9-24 develops from the regular chords, playing them as chords first is the best way to train learners to visualize and read scores as group of notes. It is recommended to observe and find the rhythmic patterns in the piece. The piece has syncopated rhythmic patterns as seen in measures 2, 4, 26, 28-32. Learners may consider practicing the pattern alone by clapping or tapping until they are familiar with it, and then play everything all together.

Example 3.12: Composition No.18, mm. 1-4

Composition No.19 (Bbm)

Chords in several inversions have been used in left hand for the entire piece. Therefore, practicing chord by playing the three inversions of all major and minor chords both ascending and descending is needed. Furthermore, left hand required advanced technique since it has jumping notes from octave to chord, as seen in example 3.13. It is recommended to practice left hand alone before playing hands

together. Besides, double thirds and sixths are also seen in the right hand. Practicing scales in double thirds and *Hanon* piano exercises No.48-50 would help learners develop the tactile feeling of double thirds and sixths. Therefore, they do not need to look at the keyboard and spend time to see whether they catch the right notes or not.



Example 3.13: Jumping notes from octave to chord in left hand

Composition No.20 (Ab)

Accompaniment in left hand is formed from ordinary chord. Practicing chord in every inversion of both major and minor before plays this piece will help learner play this piece easily. Besides, practicing arpeggios and broken chords are recommended. It is suggested to study the texture separately part by part, and then study the combinations of two parts each: melody and bass, accompaniment and melody, and bass and accompaniment, and then practicing the whole piece. Moreover, learner should pay attention to sustained note in right hand and try to hold all sustained notes for their full value.

Composition No.21 (E)

This composition mainly presents chord style in both right hand and left hand. It is a good piece for practicing and learning chords. Richman suggested the way to start practicing chords was “on every note of the chromatic scale, ascending and

descending, play the following chords: Major, Minor, Diminished, Augmented, Major in root position (no doublings) in both hands (with any fingers), without looking.”

(Richman, 1986: 34) This will facilitate learners to become much more familiar with the chord patterns. In addition, this piece requires a rapid hand movement in left hand from an octave to chord. Learners should not only try to see the direction of the bass line whether it goes up or down, but also to look three or more notes ahead.

Composition No.22 (Em)

This composition frequently uses tie notes in right hand and left hand, accordingly, learner should give carefully attention to all tie notes which some create syncopated rhythm. Before playing musical pieces, learners are suggested to observe the rhythmic information. When a difficult rhythmical structure occurred, learners are recommended to practice rhythmic alone by clapping or tapping without consider the pitches. Moreover, this piece has double thirds scale passage in measures 7 and 8 as seen in example 3.14, therefore, it is strongly recommended to practice scales in double thirds both ascending and descending with a legato touch in order to gain a better sense of double thirds pattern.



Example 3.14: Double thirds scale passage

Composition No.23 (G)

Arpeggios and broken chords patterns are used as an accompaniment in this piece. Besides, double sixths are frequently used in the last half of the piece. Practicing arpeggios, scales in double sixths, and broken chords before playing this piece is needed. These will make musicians familiar with playing patterns such as intervals and chords, thus they will be able to learn the piece quickly. Additionally, this piece has chromatic passages, so it is suggested that the learner practice chromatic scales with a proper fingering.

Composition No.24 (Abm)

This is a difficult piece which requires advanced technique because not only this piece is in Ab minor which learner should pay attention to accidentals, but this piece also consists a variety of musical patterns such as chords, arpeggios, scales in double thirds, and chromatic scales. Consequently, practice these musical patterns are strongly recommended before learning this piece. In addition, since this piece is in Ab minor which consists of seven flats, learners should play pitches alone without consider the rhythm. This way will make learners give more attention to all accidentals. Furthermore, since the left hand has jumping patterns from octaves to chords, it is suggested to practice left hand alone in order to be familiar with the keyboard location.

Composition No.25 (D#m)

Practicing chords in three inversions of all major and minor chords both ascending and descending is suggested since chords are presented both in right hand and left hand for the entire piece. Additionally, the piece uses quintuplet followed by

triplet and sixteenth notes as well as tie notes which create syncopated rhythm (measures 14 and 16). Therefore, practicing with metronome will greatly facilitate learners to precisely and evenly play. Besides, the use of metronome will help learners to keep a steady rhythm.

Composition No.26 (C#)

This is a fine piece to study contrary motion pattern, as seen in example 3.15. Therefore, practicing scales and arpeggios both in similar motion and contrary motion is highly recommended. It will help learners to be accustomed to the pattern of contrary motion. Furthermore, since the composition is in C# major which consists of seven sharps, playing pitches alone without trying to play with correct rhythm is suggested. Another way which is recommended by Richman is “verbalize every single pitch and finger that you see and play, one by one.” (Richman, 1986: 23)



Example 3.15: Contrary motion

Composition No.27 (F#)

This piece is a good piece for playing chord in different inversions since chord idea is presented in many inversions in the left hand. Thus, it is suggested to practice the three inversions of all major and minor chords ascending as well as descending without looking at the keyboard in order to have a sense of touch and familiarity with the key location. According to Richman (1986: 31), “the value for you in gaining a

better sense of touch on your instrument not only will free your visual field to read music more easily (you won't have to keep looking down), but "tactile" confidence will help you as a performer." This piece uses dotted rhythm in the right hand. Therefore, practicing clapping or tapping alone before attempting the pitches as well as using metronome are suggested.

Composition No.28 (G#m)

This composition is a piece to study arpeggios. In order to get a sense of touch, learner should practice musical patterns such as scales, broken chords, cadences and especially arpeggios. Moreover, learners also can try to play the pattern of arpeggio as a chord. This will develop in learners the process of thinking as a group of notes. In addition, since dotted rhythms are used from time to time in this piece, it is recommended to practice this piece slowly with a metronome.

Composition No.29 (A#m)

Practicing musical patterns are necessary before learning this piece. This piece starts with three distinct parts; melody, accompaniment, and bass. Learner should listen carefully when playing this three parts section. It is recommended to practice each part and hand separately in order to ensure that the melody part will be heard distinctly while playing three parts together. Additionally, learner should carefully hold sustained notes which are the melody for their full value. This piece also presents crossing right hand over left hand which learner should pay more attention to the clef.

Composition No.30 (C)

This composition is a difficult piece since it includes many piano techniques. Arpeggios are presented almost throughout this piece. It is very helpful for learner to practice scales, arpeggios, and broken chords before playing this piece. Moreover, playing two eighth notes in right hand against triplet in left hand can be seen, so it is suggested to practice this piece with metronome. Besides, this piece requires a smooth legato and a well-projected melody. This piece has four parts. It is necessary to study texture separately part by part. Learner should also carefully hold the sustained melody notes at their full value.

Conclusion Piece No.1 (Db)

Learners should observe both rhythmic and melodic information which are the main factor of playing sight reading. The same rhythmic pattern is used throughout the piece. Practice clapping or tapping the rhythmic pattern before playing the piece will be helpful. The melody of this piece starts with double thirds followed by scale pattern and arpeggio pattern. Additionally, chromatic passage in octave also can be seen. The left hand simply uses broken chords pattern as an accompaniment. Thus, practicing musical patterns such as similar motion scales, chromatic scales, double thirds scales, chord, and arpeggios are recommended. This is a great way to train learner's imagery so that they will be familiar with the key locations.

Conclusion Piece No.2 (C#m)

This piece starts with the syncopated rhythm in the right hand. Practice rhythm alone by clapping or tapping with metronome is highly recommended. Besides, the use of octave followed by chords as an accompaniment figure can be

seen, and consequently, practicing chords by playing three inversions of all major and minor chords without looking at the keyboard before studying this piece is suggested. In addition, practicing scale in double thirds and *Hanon* piano exercise No. 50 are needed since this piece has passage in thirds which required a legato touch.

Conclusion Piece No.3 (B)

This piece is well-suit for studying Baroque style. It is two-part writing. Imitation is presented. Practice hand separately in order to listen to each voice is suggested. Moreover, learner should try to bring out the sound of the left hand, which imitates the right hand in measures 2-4. It is recommended to practice musical patterns, for example, scales and arpeggios as well. Additionally, practicing with metronome will facilitate learners to keep the rhythm. Learners are encouraged to continue playing without correction.

CHAPTER IV

MUSICAL CONCEPT AND ANALYSIS

This chapter presents a musical concept and analysis of thirty sight reading pieces, introduction pieces, and conclusion pieces.

Introduction Piece No.1 (Fm)

The piece is written in Ternary form (ABA form) as seen in table 4.1. The main idea of the piece is the use of relationship of parallel key in each section. Section A is in F minor and ends with a Picardy third as seen in example 4.1. According to Jacobs (1963: 284) a Picardy third is “the major third used at the end of a piece otherwise in the minor key, converting the expected minor chord into a major one.” The Picardy third chord is lead into a new key in section B. The mode has been changed to a parallel key (F major) in section B. A section has been returned in F minor in measure 22 with running sixteenth arpeggios and scale patterns in the left hand.

Table 4.1: Structure of Introduction Piece No.1

Measure	1-8	9-21	22-30
Structure	A	B	A'
Cadence	Imperfect Authentic Cadence	Half Cadence	Perfect Authentic Cadence



Example 4.1: Introduction Piece No.1, mm. 5-8

Introduction Piece No.2 (F#m)

The composition uses a chromaticism style which contains the chromatic material such as altered chords in measures 2-3. The A# diminished seventh chord which is found in the key of F# minor, as seen in example 4.2, would be considered altered to the A#. It is $vii^{\circ 7}$ in the key of B minor. The B minor triad is a subdominant (iv) in F# minor, so the A# diminished seventh chord is analyzed as a secondary dominant $vii^{\circ 7}/iv$. The structure of this piece can be determined from the melodic line which is divided into two parts as seen in table 4.2. Section A is in F# minor, then is modulated to remote key (G major) in section B. However, the home key is returned in measure 22.

The main idea of the first section (A) is the use of descending chromatic in the bass line. Furthermore, measure 4 in the bass line uses octave transfer. The right hand starts with an idea of running single note while the left hand is playing steady on each beat with chords. Section B, the left hand plays arpeggios as accompaniments. Chromatic moving up passage in both hands in measures 20 and 21 are a link or a bridge passage from section B to a codetta which uses rhythmic material from section A. This piece ends with a Picardy third.

Table 4.2: Structure of Introduction Piece No.2

Measure	1-8	9-19	20-21	22-24
Structure	A	B	Link	Codetta



Example 4.2: Introduction Piece No.2, mm. 1-3

Composition No.1 (Eb)

The harmonic rhythmic pattern in the first four bars of this piece shows how the chord progression is applied effectively to the musical phrases. The piece introduces the double note idea in the very first 4-measure followed by the single note idea in measures 5-7. In addition, the chords are presented from measure 9 to measure 13. The articulation is the staccato in the right hand and legato in the left hand. Besides, this piece deals with the broken chord pattern in measures 18-23. The piece is written in ternary form (A = measures 1-9, B = measures 10-17, and A = measures 18-26), as seen in table 4.3.

Table 4.3: Structure of Composition No.1

Measure	1-9	10-17	18-26
Structure	A	B	A'
Cadence	Half Cadence	Half Cadence	Perfect Authentic Cadence

First four bars are applied by diatonic chords I, IV, and V7, known as primary chords as seen in example 4.3. Section A is in Eb major which ends with a half cadence. Section A opens with a cheerful and enjoyable character. Then, mode is changed to parallel minor key (Eb minor) in section B. In order to create a contrasting character of section A and B, long value notes with solid chords in minor key is used to create a fearful and frightened character. Section A with the home key is returned in measure 18 with a broken chord accompaniment pattern and ended with a perfect authentic cadence.

Example 4.3: Composition No.1, mm. 1-4

Composition No.2 (D)

The structure of this composition is a double period as seen in table 4.4. The piece has four phrases. The first phrase uses a tonic prolongation. The second phrase ends with half cadence. Additionally, chromatic material such as the Neapolitan triad occurs preceding a cadence in measure 7, as seen in example 4.4. The third phrase has a similar idea to the first phrase. The augmented sixth chord is seen in the last phrase (measure 15) as a function of dominant preparation, and is resolved to dominant (V) as seen in example 4.5. It ends with a perfect authentic cadence. This composition combines a mazurka-like characteristic with the strong accent on the second beat of the measure as seen in example 4.6.

Table 4.4: Structure of Composition No.2

Measure	1-4	5-8	9-12	13-16
Structure	Phrase 1	Phrase 2	Phrase 3	Phrase 4
Cadence		Half Cadence		Perfect Authentic Cadence

**Example 4.4:** Composition No.2, mm. 7-8

Example 4.5: Composition No.2, mm. 12-16

Moderato (♩ = 92-100)

Example 4.6: Composition No.2, mm. 1-6

Composition No.3 (Gm)

The structure of this composition is divided into two sections as seen in table 4.5. The piece is mainly 2-part writing. It is in G minor and modulated to relative major (Bb major). Chromatic passages are the idea of the piece. Therefore, the passages appear from time to time in both hands during the entire piece. Section A starts with left hand arpeggios, with a descending chromatic bass line in measures 5-7, as seen in example 4.7. Moreover, a tonic extension is used as the bridge in measures 9-13. It is developed from a motif based on Bb major seventh chord. Long notes value such as dotted quarters note and quarter notes followed by eighth notes and sixteenth notes are used in order to create the accelerando effect before returning to the first idea. The home key is returned in the section A' which is similar to the section A with added harmonic decorated notes from measure 14 to the end.

Table 4.5: Structure of Composition No.3

Measure	1-8	9-13	14-20
Structure	A	Bridge	A'

The musical notation shows three measures of music. The first measure (measure 5) is marked *mp* and features a descending chromatic bass line in the left hand and a melodic line in the right hand. The second measure (measure 6) is also marked *mp* and continues the chromatic bass line and melodic line. The third measure (measure 7) is marked *mf* and shows a continuation of the chromatic bass line and melodic line, with a slight change in the right hand's melodic pattern.

Example 4.7: Composition No.3, mm. 5-7

Composition No.4 (Gb)

Pentatonic scale, which is a basis of traditional Thai scale, is used in this piece. The piece begins with a legato of five-note pattern in the pentatonic scale (Ab, Bb, Db, Eb, Gb) in the lower and middle register, meanwhile, the ideas of double note and chord are well presented as seen in example 4.8. The use of pentatonic scale causes a tonal center to become ambiguous. However, the clear tonal center appears in measures 10-11 by using a strong cadence (V-I) in the bass line. Generally, this piece is developed from only one motif which is based on the pentatonic scale. The motif from measure 1 reappears in measure 14 as seen in example 4.9. Moreover, the piece uses Gb♭4 without being resolved at the end.

Moderato (♩ = 92-104)

Example 4.8: Composition No.4, mm. 1-4

Example 4.9: Composition No.4, mm. 14-16

Composition No.5 (Dm)

After having been considered the compositional texture, it can be divided into three sections as seen in table 4.6. The first section starts with four voices focusing mainly on the melody on the top line. Harmony in measure 2 is in the dominant chord (A major), meanwhile, the inner voice in the left hand moved down chromatically (C#, C^a, Bb, and B^a in measure 3). Interesting harmonic progression can be seen in measures 4-8. The Neapolitan major seventh and Neapolitan chords are used in measures 4-5, respectively, as seen in example 4.10. According to Kostka and Dorothy (2008, 384), “in rare instances the Neapolitan may have a structure other than that of a major triad, including n (minor triad), N[♯]7 (M7 chord), and N7 (Mm7 chord).” Then they are followed by the cadential tonic six-four chord in measure 6 which normally immediately precedes the dominant (V). However, it is interrupted with the secondary dominant (V/V) in measure 7 before going to the dominant in measure 8.

Then, the second section presents varieties of running notes in the right hand such as eighth-note, sixteenth-note, triplet, and quintuplet. In addition, chromatic passages are presented to achieve a progressive movement effectively with both parallel octaves (measure 9) and single notes (measure 11). The last section uses materials from the first two sections. Measure 17 contains altered chord (vii^o7/V). The enharmonic equivalent of Ab is G#. Therefore, G# diminished seventh (omitted third) chord which is found in the key of D minor in measure 17 would be considered altered to the G#. It is vii^o7 in the key of A major. The A major triad is a dominant (V) in D minor, so the G# diminished seventh chord is analyzed as a secondary

dominant $vii^{\circ}7/V$. Thus, the harmonic progression in measures 17-18 is $i-vii^{\circ}7/V-V7-i$. This creates the root position goes to tritone (D-Ab) in measure 17. This piece ends with a perfect authentic cadence.

Table 4.6: Structure of Composition No.5

Measure	1-7	8-11	12-18
Structure	A	B	C

The musical score for Piano, measures 1-18 of Composition No. 5, is presented in two systems. The first system (measures 1-4) shows a melody in the right hand with dynamics *mf* and *mp*. The second system (measures 5-8) shows a melody in the right hand with dynamics *mf* and *f*, and includes triplet figures in the right hand and broken chords in the left hand.

Example 4.10: Composition No.5, mm. 1-8

Composition No.6 (A)

The structure of this composition is divided into two sections as seen in table 4.7. This piece begins with a legato melody in sixth with a syncopated style. In section A, the right hand in measures 9-10 and measures 13-14 plays alternately between upper line and inner line, as seen in example 4.11 and 4.12 respectively. The same rhythmic pattern, as seen in example 4.13, is used in both left hand and right hand alternately. Broken chord accompaniment is used in order to making the sound

moves forward. Section B uses materials from the introduction and the section A. This piece ends with a perfect authentic cadence.

Table 4.7: Structure of Composition No.6

Measure	1-8	9-15	16-22
Structure	Introduction	A	B

Example 4.11: Composition No.6, mm. 7-10

Example 4.12: Composition No.6, mm. 11-14

Example 4.13: Rhythmic pattern which can be seen in composition No.6

Composition No.7 (Am)

This composition is built from only one idea, while the mode is changed, as seen in table 4.8. The piece begins in a minor key, and turn into a parallel key (A major) in measure 7. This piece starts with single notes melody in the right hand in the first four measures. Melody in third in the right hand is presented in measures 5-8

while the left hand accompanies with single notes as seen in example 4.14. The reprise of the short opening melody is presented as a codetta shown in octave at measure 18.

Table 4.8: Structure of Composition No.7

Measure	1-8	9-10	11-17	18-21
Structure	A	Link	A'	Codetta
Key	A Minor -- A Major		A Major -- A Minor	

Example 4.14: Composition No.7, mm. 5-8

Composition No.8 (F)

The composition presents a variety of ideas such as arpeggios, double thirds, and Alberti bass. Section A opens with a dominant chord and is followed by a tonic chord. Rhythmic sequence, which is one of the compositional devices, has been used in measures 6-8 and measures 10-12, as seen in example 4.15. Chromatic materials such as the Neapolitan triad and augmented sixth chord are presented in measure 12 and 18, respectively. The clef change can be seen in measures 4-5. It ends with a contrary motion.

The musical score for Example 4.15 consists of two systems. The first system, measures 5-8, is in 4/4 time and marked *mp*. The second system, measures 9-12, is in 7/8 time and marked *mf*. The key signature has one flat (B-flat). The score features a melody in the right hand and arpeggios in the left hand.

Example 4.15: Composition No.8, mm. 5-12

Composition No.9 (B)

The composition has been divided into two sections, as seen in table 4.9. The first half of the piece (measures 1-12) is in 4/4 with arpeggios on the left hand. Some technical difficulty lies in playing four eighth notes against triplet in measures 6 and 7. The second half (measures 13-22) has a slightly lively tempo in 7/8. Measures 13-15 are developed from measures 1-4 in section A. In addition, measures 17-19 present the same melody as measures 13-16 with addition of harmonic intervals as seen in example 4.16. bVII chord which is created on Mixolydian is used in measure 20. Besides, tonic added #11 is used in the last chord of measure 21.

Table 4.9: Structure of Composition No.9

Measure	1-12	13-22
Structure	A	B

13 Moderato (♩ = 96-104)

18

Example 4.16: Composition No.9, mm. 13-22

Composition No.10 (Ebm)

This composition has used the wide leap. The structure of this piece can be seen in table 4.10. The first six measures serve as an introduction of the piece. The right hand plays acciaccaturas in an octave apart. The left hand plays arpeggio. The rhythmic pattern and notes in measures 7-9 and measures 13-15 are the same. Passages with eighth notes against triplet are seen in measure 12. Idea of the introduction is presented again at the very end of the piece in measure 18.

Table 4.10: Structure of Composition No.10

Measure	1-6	7-12	13-19
Structure	Introduction	A	A'

Composition No.11 (Db)

The compositional structure can be seen in table 4.11. This piece is written in Db major and then modulated to a closely related key (Eb minor), which is the mostly

used modulation in tonal music. This piece focuses on contrary motion. There is an imitation rhythm between right hand and left hand in measures 1-2 and measures 3-4 as seen in example 4.17. Scale patterns can be seen in measures 5, 6 and 7. The first section is ended with the deceptive cadence in Db major. This piece uses chromatic note to modulate key from section A to section B. The last chord (Bb minor) of section A moves to major chord (Bb major) which is the first chord of section B. In section B, the double notes, especially in third, are presented in both hands. Moreover, the final cadence uses subdominant minor which is borrowed from parallel key (D minor) leads to tonic (iv- I) in order to create more tension at the end.

Table 4.11: Structure of Composition No.11

Measure	1-8	9-16
Structure	A	B
Cadence	Deceptive Cadence	Plagal Cadence

Example 4.17: Composition No.11, mm. 1-4

Composition No.12 (Fm)

The structure of this composition is divided by its texture. Mainly, it has two sections with different textures that can be seen in table 4.12. This piece is in F minor and modulates to a closely related key (Bb minor). Melody in this piece is in the right

hand, while the left hand has played as an accompaniment. Measures 1-8 use the same pattern of arpeggio accompaniment. Moreover, measure 7 uses pivot chord preceding a modulation, as seen in example 4.18. The syncopated accompaniment figure in measures 9-14 should be played in control so that it will not interrupt the melodic line. Accompaniment in measures 16-21 is quite similar to measures 9-14, with more notes added in order to create movement. The pattern in the first four measures with melodic interval added is shown in measure 23. The home key is returned in measure 25 by using chromatic notes (A-Ab).

Table 4.12: Structure of Composition No.12

Measure	1-8	9-15	16-22	23-30
Structure	A	B	B'	A'
Key	F minor	Bb minor	Bb minor	Bb minor → F minor

7

Fm: I_4^6 v_7 | v_7

Bbm: v_4^6 v_7/V

Example 4.18: Composition No.12, mm. 1-4

Composition No.13 (Bm)

The composition has been divided into three sections according to its musical texture. This piece is written in A B A' structure (A = measures 1-6; B = measures 7-22; A' = measures 23-28) which can be seen in table 4.13. Section A starts with 4-

part writing. Section B uses musical devices such as arpeggios, scales, and broken chords as an accompaniment. Furthermore, the mode has been changed from B minor to B major (parallel key) in measure 7. Section A' is presented in the home key in measure 23. It is ended with the authentic cadence by using Picardy third as seen in example 4.19.

Table 4.13: Structure of Composition No.13

Measure	1-6	7-22	23-28
Structure	A	B	A'
Key	B minor	B major	B minor

Example 4.19: Composition No.13, mm. 23-28

Composition No.14 (Cm)

This is a Waltz-like piece in variation form approached idea. The structure of the piece can be seen in table 4.14. Section A is developed from the ordinary chords. It has light texture in both melody and accompaniment. Section A' has a more complex accompaniment which is created by altering the rhythm in left hand by using running triplets and eighth notes. A passage with two eighth notes against a triplet is seen in measure 15. Section A'' is similar to section A. However, section A is in C minor but section A'' is in F minor. Triplet figure is generally used in both hands. Additionally, chromatic passage is presented in measure 23.

Table 4.14: Structure of Composition No.14

Measure	1-8	9-17	18-25
Structure	A	A'	A''

Composition No.15 (Cb)

The composition has been focused on melodic motif which consists of five notes (Eb, Db, Bb, Ab, and Bb), four descending eighth notes with direction change to ascending in last long value note, as seen in example 4.20. In addition, pentatonic scale has been applied. Syncopation is used frequently in this piece such as in measures 1, 3, 7, and 9. In measure 16, the melody is presented in the middle register with the right hand embellishing with eighth notes trill as seen in example 4.21. Furthermore, tonic extension is presented at the end in measures 21-23 as seen in example 4.22.

Example 4.20: Composition No.15, mm. 1-5

Example 4.21: Composition No.15, mm. 15-18

Example 4.22: Composition No.15, mm. 19-23

Composition No.16 (C#m)

The structure of this composition can be seen in table 4.15. This piece is in C# minor and modulated to relative major (E major). The home key is returned at the end. In section A, the right hand starts with double notes. The beginning of the piece uses dotted rhythmic pattern in left hand for six measures long followed by arpeggios and scale passages. In measure 8, the melody is moved in contrary motion to the bass. Section B presents idea of block chords in the right hand. The rhythmic pattern in the left hand of section A is also presented in the right hand of section B, as seen in example 4.23. Moreover, the short melody of section A has been shown again at the end of the piece.

Table 4.15: Structure of Composition No.16

Measure	1-6	7-8	9-16
Structure	A	Link	B



Example 4.23: Composition No.16, mm. 9-10

Composition No.17 (F#m)

The structure of this composition has been presented in table 4.16. Measures 1-3 are in the tonic key, meanwhile, the voice in the right hand moved up chromatically (C#, D, D#, E), as seen in example 4.24. In the first eight measures, the accompaniment figure has been developed from the ordinary chord with an additional passing note. Secondary dominant is used as dominant extension in measures 9-12, and then it is resolved to the dominant (V) in measure 13, as seen in example 4.25. Three notes against four (measures 9, 11, 18, and 19) are used. In measures 9, 11, and 19, the melody is led by the right hand, while left hand plays repeated notes in the background.

Table 4.16: Structure of Composition No.17

Measure	1-8	9-12	13-17	18-19	20-25
Structure	A	Link	A'	Link	A''



Example 4.24: Composition No.17, mm. 1-3

The musical score for Example 4.25 consists of two systems. The first system covers measures 9, 10, and 11. The key signature is two sharps (D major). The time signature is 4/4. Measure 9 starts with a mezzo-piano (*mp*) dynamic. The right hand features a triplet of eighth notes, and the left hand has a triplet of eighth notes. Measure 10 has a mezzo-forte (*mf*) dynamic. The second system covers measures 12, 13, and 14. The time signature changes to 3/4. Measure 12 starts with a forte (*f*) dynamic. The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.

Example 4.25: Composition No.17, mm. 9-14

Composition No.18 (Bb)

This composition is a mixture of staccato and legato articulations. The structure of this composition can be seen in table 4.17. The first 2-measure phrase in section A is repeated in sequence in measures 3-4. Syncopated rhythm is used in the left hand. Left hand has started with treble clef and changes to bass clef in measure 5. Time-signature changes from simple time to compound time in section B (measure 9) which creates a dance-like character. The main idea of section A reappears in measures 25 (Section A'). Moreover, section A' (measures 29-32) applies a chromatic in bass line (Ab, G, Gb, F), as seen in example 4.26. It is ended with the perfect authentic cadence.

Table 4.17: Structure of Composition No.18

Measure	1-8	9-24	25-33
Structure	A	B	A'
Cadence	Half Cadence	Half Cadence	Perfect Authentic Cadence

Example 4.26: Composition No.18, mm. 29-33

Composition No.19 (Bbm)

The structure of this composition can be seen in table 4.18. This piece is in Bb minor and then modulates to relative major (Db major). Section A is ended at the first beat of measure 8 with the half cadence in Db major, which is modulated since measure 6. Dominant extension in Db major is used as a link in measures 8-9, as seen in example 4.27. The accompaniment plays octave and chord alternately almost throughout the piece. It is recommended that the left hand moves quickly from octave to chord. Right hand mostly uses dotted rhythms and triplets. The home key is returned by using diminished triad as pivot chord, vii° in Db major and ii° in Bb minor in measure 14. Melody is usually played in sixth and ended with the plagal cadence.

Table 4.18: Structure of Composition No.19

Measure	1-8	8-9	10-17
Structure	A	Link	A'

Example 4.27: Composition No.19, mm.7-9

Composition No.20 (Ab)

The structure of this composition can be divided into two sections, as seen in table 4.19. The substantial technical difficulty of this piece is to project the melody above the right hand accompaniment. The accompaniment figure is formed from the regular chord. The same rhythmic pattern, as seen in example 4.28, is applied in both hands throughout the piece. It can be noticed that in section A the right hand has running notes while the left hand has a calm and steady character as seen in example 4.29. Vice versa, in section B the left hand has running notes while right hand has solid chords as seen in example 4.30. It is ended with the perfect authentic cadence.

Table 4.19: Structure of Composition No.20

Measure	1-11	12-20
Structure	A	B
Cadence	Half Cadence	Perfect Authentic Cadence

Example 4.28: Rhythmic pattern which can be seen in composition No.20

Example 4.29: Composition No.20, mm. 1-5

Example 4.30: Composition No.20, mm. 11-15

Composition No.21 (E)

The structure of this composition can be seen in table 4.20. In the left hand, the alternation between chord and octave is used throughout the piece. This style has been required quick hand movement technique. The right hand is presenting chord idea at the beginning and has cadenza-like passage in measure 4. Chromatic material such as Neapolitan triad can be seen in the last beat of measure 6. The piece is written in E major and modulated to a closely related key (A major) by using bVII, subtonic which is borrowed from minor mode, in E major and IV in A major as pivot chord in measure 7. Dotted rhythms can be seen from time to time in the right hand. Hemiola is presented in measures 6-12, as seen in example 4.31. Moreover, dominant prolongation is used in the transition section in measures 9-12, as seen in example 4.32. Additionally, the home key is returned in measure 16 by using secondary dominant as pivot chord, V/V in A major and V in E major.

Table 4.20: Structure of Composition No.21

Measure	1-4	5-8	9-17	18-22
Structure	A	B	Transition	A'

Example 4.31: Composition No.21, mm. 5-8

Example 4.32: Composition No.21, mm. 9-13**Composition No.22 (Em)**

The structure of this composition can be seen in table 4.21. This piece is in E minor and then changes mode to parallel key (E major) in measure 9. Tied notes are presented throughout the piece. There is some syncopation in right hand. In measure 7, right hand plays a descending scale in third and moves in contrary motion to left hand. In section A, dotted rhythm in left hand gives a dance-like character, as seen in example 4.33. Motif in measures 9-12 is used to develop the section A. The home key is returned in measure 18. The idea from the introduction is brought back in codetta (measure 24). This piece is ended with the Picardy third.

Table 4.21: Structure of Composition No.22

Measure	1-8	9-23	24-26
Structure	Introduction	A	Codetta

**Example 4.33:** Composition No.22, mm. 12-16**Composition No.23 (G)**

The structure of this composition can be seen in table 4.22. Section A uses arpeggios accompaniment. In measure 4, right hand shows ascending chromatic passages while left hand shows descending scale. Section B has a variation idea. In measures 9-12, the left hand plays the melody while the right hand uses sequences as an accompaniment. The right hand plays the melody in sixths in measure 13, as seen in example 4.34. Double note chromatic passage is seen in measures 16-17. At the end, the melody from the first two measures is presented in measures 18 and 19.

Table 4.22: Structure of Composition No.23

Measure	1-8	9-17	18-21
Structure	A	B	Codetta

Example 4.34: Composition No.23, mm. 6-14

Composition No.24 (Abm)

Tonality is used to dividing the section of this composition, as seen in table 4.23. There are some chromatic passages in this piece, as seen in example 4.35. Left hand has octave and chord accompaniment figure. Since the chord in left hand is often moved in an octave, it is required to have a quick hand movement and a strong grasp in chord. This piece is in a minor key for nine measures and changes to a major key in measure 10. The idea of first section is returned in the last section (measure 14). It ends with a perfect authentic cadence.

Table 4.23: Structure of Composition No.24

Measure	1-5	6-9	10-13	14-18
Structure	A	B	C	A'
Key	Ab minor	G minor	G major	Ab minor

Example 4.35: Composition No.24, mm. 16-18

Composition No.25 (D#m)

The structure of this composition can be seen in table 4.24. This piece is in D# minor and then changes mode to major. Accompaniment has a quite steady rhythm. Melody has some syncopation. This piece uses triplet and quintuplet. Two notes against three are seen in this piece from measures 8 to 9. Section A is ended with an inconclusive cadence (half cadence). Descending scale passage in quintuplet can be seen in measure 10. Particular attention is required when playing quintuplet followed by triplet and sixteenth notes. The last section (A') brings back the material from the beginning. Cadential tonic six-four is used in measure 19, as seen in example 4.36. It precedes the dominant (V) at the perfect authentic cadence.

Table 4.24: Structure of Composition No.25

Measure	1-9	10-13	14-21
Structure	A	Link	A'
Key	Half Cadence		Perfect Authentic Cadence

Example 4.36: Composition No.25, mm. 18-21

Composition No.26 (C#)

The structure of this composition is divided into four sections which can be seen in table 4.25. This piece is in C# major and then modulates to distantly related key (A major). Single notes and double notes are presented in right hand. Accompaniment figure has running notes throughout most of the piece. The melody moves sequence in contrary motion to the bass from measures 5 to 7. Moreover, the harmony in measures 5-7 has moved in a circle of fifths (F# minor – B minor – E major – A major – D major), as seen in example 4.37. Material in section A is also presented in section C, especially the rhythm in both hands. Additionally, section D contains material from section A and B as well. Tied notes are seen in both hands. This piece is ended with the plagal cadence.

Table 4.25: Structure of Composition No.26

Measure	1-4	5-8	9-12	13-17
Structure	A	B	C	D
Key	C# major	A major	A major	C# major

The image shows a musical score for Example 4.37, consisting of two systems of piano accompaniment. The first system covers measures 4 and 5, and the second system covers measures 6 and 7. The key signature is F# major (three sharps: F#, C#, G#). The time signature is 3/4. The score is marked with dynamics *f* (forte) and *mf* (mezzo-forte). The right hand (treble clef) features acciaccaturas (grace notes) and melodic lines, while the left hand (bass clef) plays octaves and block chords. A dashed line above the first system indicates a measure rest for 8 measures.

Example 4.37: Composition No.26, mm. 4-7

Composition No.27 (F#)

This composition is remained in the same key for the whole piece. The structure can be seen in table 4.26. Sequence is the main idea of the entire piece. The piece mainly uses primary chord and borrowed chord. Right hand plays acciaccaturas at the beginning of the piece. Left hand plays octave followed by block chord. There is a syncopation pattern in right hand (measures 13 and 14). Left hand has a steady chord accompaniment throughout the piece. It ends with an authentic cadence with a tonic extension, as seen in example 4.38.

Table 4.26: Structure of Composition No.27

Measure	1-6	7	8-16
Structure	A	Link	B

Example 4.38: Composition No.27, mm. 14-16

Composition No.28 (G#m)

The composition is in a free form and has been remained in the same key for the entire piece. Arpeggio patterns and sequences are the main idea of this piece. Right hand plays arpeggios while left hand is playing solid chords with the same dotted rhythmic pattern. The rhythmic pattern, as seen in example 4.39, can also be seen in right hand in measures 14-15. In contrast, when right hand plays block chord, left hand embellishes with sixteenth notes, as seen in example 4.40. Moreover, chromatic material such as the Neapolitan triad is seen in measure 9. It is ended with the perfect authentic cadence.

Example 4.39: Rhythmic pattern which can be seen in composition No.28

Example 4.40: Composition No.28, mm. 10-12

Composition No.29 (A#m)

The structure of this composition can be seen in table 4.27. Pedal note occurs in left hand at the beginning of the piece for 6 measures long, as seen in example 4.41. The piece is written in A# minor and modulated to relative key (C# major) by using ii° in A# minor and vii° in C# major as pivot chord in measure 10. This piece requires the capability to play melody and accompaniment together with the same hand. Melody in measure 1-10 is in third. Crossing the right hand over the left is seen in measures 11, 12, and 14-21. In addition, broken chord pattern is presented in left hand. The home key is returned in measure 17. It is ended with the perfect authentic cadence.

Table 4.27: Structure of Composition No.29

Measure	1-10	11-23
Structure	A	B

The musical score for Example 4.41 shows the first ten measures of Composition No. 29. It is written for piano in A# minor (three sharps) and 3/4 time. The left hand maintains a constant bass line on the A# note (pedal point). The right hand plays a melody in the third position. Measure 10 features a modulation to C# major. Dynamic markings include piano (p), forte (f), and mezzo-piano (mp).

Example 4.41: Composition No.29, mm. 1-10

Composition No.30 (C)

The structure of this composition can be seen in table 4.28. The piece has been inspired by Mendelssohn's songs without words music. It is written in C major and then the mode is changed to parallel key (C minor). Section B has the same pattern as section A, but it is in C minor. Then, the reprise of section A is heard again in measure 19. The piece is fully accompaniment; both hands are smoothly swayed up and down in parallel motion. The essential technical challenge is to bring out the melody above the right hand accompaniment. The learner should try to practice the melody in full tone with a firm touch by holding long notes for their full value. Two notes against three are used in this piece, as seen in example 4.42. This piece ends with the perfect authentic cadence.

Table 4.28: Structure of Composition No.30

Measure	1-7	8-11	12-18	19-26
Structure	A	Bridge	B	A'
Key	C major	C minor	C minor	C major

The musical score for Example 4.42 shows measures 8 and 9 of Composition No.30. The right hand (treble clef) plays a melody of eighth notes, with a triplet of eighth notes in measure 9. The left hand (bass clef) plays a bass line of eighth notes, also with a triplet of eighth notes in measure 9. The score includes dynamic markings like 'f' and 'b'.

Example 4.42: Composition No.30, mm. 8-9

Conclusion Piece No.1 (Db)

This composition is remained in the same key for entire piece. The harmony of this piece generally goes between tonic and dominant. Rhythmic pattern, as seen in example 4.43, occurs in the left hand and right hand throughout the piece. Double notes in third are presented in the right hand. Moreover, rising scale appears in measures 9 and 11. Measure 15 has a chromatic cadenza-like passage followed by broken chord style in measures 16 and 17. It is ended with the perfect authentic cadence.



Example 4.43: Rhythmic pattern which can be seen in Conclusion Piece No.1

Conclusion Piece No.2 (C#m)

The structure of this composition is divided from the key signature, as seen in table 4.29. The beginning of this piece is in C# minor. It has modulated to Eb major which is a remote key in measure 9 and is returned to C# minor in measure 16. The right hand has mostly double note idea throughout the piece while the left hand is playing octaves and block chords. Fully diminished seventh chords occur for three measures long (measure 13-15) as a dominant preparation before going back to tonic key, as seen in example 4.44. Not only section A' is in the same key as section A, but also it has elements and ideas from section A. Cadential tonic six-four is used in measure 17. It precedes the dominant (V) at the perfect authentic cadence.

Table 4.29: Structure of Conclusion Piece No.2

Measure	1-8	9-15	16-20
Structure	A	B	A'
Key	C# minor	Eb major	C# minor

Example 4.44: Conclusion Piece No.2, mm. 13-15**Conclusion Piece No.3 (B)**

Two-part writing in Baroque style is presented in the entire piece. The piece is a 4-bar phrase. The initial melody begins in the right hand in measure 1, while the imitative melody is followed in the left hand in measure 2, as seen in example 4.45. Moreover, imitation between the left hand and the right hand with some sequential passages occurs from time to time such as in measures 5-6. This piece is in B major and then modulates to dominant key (F# major). However, the tonic key does not come back again. This piece is ended with the plagal cadence in F# major.

Moderato (♩ = 80)

Piano

5

Example 4.45: Conclusion Piece No.3, mm. 1-8

CHAPTER V

CONCLUSION AND RECOMMENDATIONS

The purpose of this research was to compose sight reading pieces to improve sight reading skill of students. Musical structures, eras, as well as literature were reviewed in order to compose these sight reading pieces. This chapter is divided into two sections: summary of the research and recommendations for further research.

5.1 Summary of the Research

Hardy described and concluded that sight reading book needs to be multi-key and use several types of rhythms. Besides, the music should be interesting for learners (Hardy, 1998). Therefore, this research attempted to compose short sight reading pieces in different unique key signature by using the musical characteristics of the classical styles. All pieces were transposed into three various key signatures for making learners familiar with several tonalities. In order to make music more interesting, some tradition tunes were used in some pieces. These sight reading pieces comprise of several piano techniques, such as scales, arpeggios, and legato thirds which require practicing. Consequently, every piece is provided with instruction for practicing as well as musical concept and analysis to facilitate pianists to understand its musical concept and be able to practice these pieces by themselves more productively.

These thirty sight reading pieces including introduction and conclusion pieces were performed in public on January 31, 2013 at Recital Hall, Building of Arts and Culture, Chulalongkorn University.

These exercises were composed based on each musical era; musical characteristics, styles, and some traditional tunes. Therefore, the researcher expected piano learners who practice these pieces not only to have a better sense of selected periods and styles, but also to play inexperienced or unfamiliar pieces in a more appropriate manner.

In addition, practicing multi-key as well as transposing are the important aspects for developing sight reading skill. Thus, these thirty pieces were designed in different key signature and each piece were transposed into three different key signatures, after learner has practiced the pieces, he or she should be familiar to the variety of tonalities.

5.2 Recommendations for Further Research

The scope of this research was focused on developing sight reading skill of college students majoring in piano performance. The similar research could be conducted to develop sight reading skill of vocalists or other instrumentalists. Besides, the styles of music that were used in this research were only tonal music. Additional study should be conducted to use other styles of music such as atonal music.

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APPENDIX

Introduction Piece No.1

Moderato (♩. = 63-72)

Piano

mp *mf*

sempre legato

5

9

13

17

21

dim. mp

sempre legato

This system contains measures 21, 22, and 23. Measure 21 features a piano introduction with a *dim.* dynamic. Measure 22 begins with a *mp* dynamic. The bass line is marked *sempre legato*. The key signature has two flats, and the time signature is 4/4.

24

mf mp

This system contains measures 24, 25, and 26. Measure 24 starts with a *mf* dynamic. Measure 26 begins with a *mp* dynamic. The bass line continues with a *sempre legato* instruction. The key signature has two flats, and the time signature is 4/4.

27

p

This system contains measures 27, 28, and 29. Measure 27 begins with a *p* dynamic. The key signature has two flats, and the time signature is 4/4.

Introduction Piece No.2

Lento (♩ = 52-60)

Piano

No.1 (Eb)

Allegro (♩ = 126-138)

Piano

5

10

16

21

24

f

mp

dim.

f

No.1.1 (F)

Allegro (♩ = 126-138)

Piano

5

10

16

21

24

f

mp

f

dim.

f

mp

No.1.2 (A)

Allegro (♩ = 126-138)

Piano

5

10

16

21

24

f

mp

f

dim.

No.1.3 (E)

Allegro (♩ = 126-138)

Piano

5

10

16

21

24

f

mp

dim.

f

No.2 (D)

Moderato ($\text{♩} = 92-100$)

Piano

mf

7

mf

12

f

f

No.2.1 (A)

Moderato ($\text{♩} = 92-100$)

Piano

mf

7

mf

12

f

No.2.2 (Bb)

Moderato (♩ = 92-100)

Piano

mf

7

mf

12

f

No.2.3 (F)

Piano

Moderato (♩ = 92-100)

7

12

mf

f

f

No.3 (Gm)

Adagietto (♩. = 63-69)

Piano

p
pp

5
mp *mf* *mf*

10
9

14
f

18
mf

No.3.1 (Dm)

Adagietto (♩ = 63-69)

Piano

p

pp

5

mp *mf* *mf*

10

7 9

14

f

18

mf

No.3.2 (F#m)

Adagietto (♩ = 63-69)

Piano

p

pp

5

mp *mf* *mf*

10

9

14

f

18

mf

No.3.3 (Em)

Adagietto (♩ = 63-69)

Piano

p

pp

5

mp *mf* *mf*

10

14

f

18

mf

No. 4 (Gb)

Moderato (♩ = 92-104)

Piano

5

10

14

19

p

mf

cresc.

mf

mf

cresc.

f

8^{va}

8^{va}

3

No.4.1 (G)

Moderato (♩ = 92-104)

Piano

1

5

10

14

19

p

mf

cresc.

mf

mf

cresc.

f

8^{va}

8^{va}

3

No.4.2 (Bb)

Moderato (♩ = 92-104)

Piano

5

10

14

19

p

mf

cresc.

mf

cresc.

f

8va

3

No.4.3 (A)

Moderato (♩ = 92-104)

Piano

1

5

10

14

19

p

mf

cresc.

f

8va

3

No.5 (Dm)

Allegretto (♩ = 100-112)

Piano

mf

mp

mf

f

p

f

p

No.5.1 (Cm)

Allegretto (♩ = 100-112)

Piano

mf

mp

5

mf

f

9

p

12

f

15

p

No.5.2 (F#m)

Allegretto (♩ = 100-112)

Piano

mf

mp

5

mf

f

9

p

12

f

15

p

No.5.3 (Em)

Allegretto (♩ = 100-112)

Piano

mf *mp*

5 *mf* *f* 3 3 3

9 3 3 3 5 *p*

12 *f* 3 3

15 3 3 *p*

No.6 (A)

Moderato (♩ = 96-104)

Piano

7

11

15

19

f *mf* *mp*

mf

cresc.

mp *p*

No.6.1 (G)

Moderato (♩ = 96-104)

Piano

f *mf* *mp*

7

mf

11

mf

15

cresc.

19

mp *p*

No.6.2 (Bb)

Moderato (♩ = 96-104)

Piano

7

11

15

19

f *mf* *mp*

mf

mf

cresc.

mp *p*

No.6.3 (F)

Moderato (♩ = 96-104)

Piano

7

11

15

19

f *mf* *mp*

mf

mf

cresc.

mp *p*

No.7 (Am)

Con moto (♩ = 72-80)

Piano

measures 1-4

measures 5-8

marcato *dim.*

measures 9-12

mp *f*

measures 13-16

mf

measures 17-20

mp

No.7.1 (Bm)

Con moto (♩ = 72-80)

Piano



mf *f*

5



marcato *dim.*

9



mp *f*

13



mf

17



mp

No.7.2 (Gm)

Con moto (♩ = 72-80)

Piano

mf

f

5

marcato

dim.

9

mp

f

13

mf

17

mp

No.7.3 (Fm)

Con moto (♩ = 72-80)

Piano

mf *f*

5

marcato *dim.*

9

mp *f*

13

mf

17

mp

No.8 (F)

Andantino (♩ = 84-100)

Piano

p *dim.*

5

mp

9

mf

13

f

17

mp *mf* *p*

No.8.1 (Eb)

Andantino (♩ = 84-100)

Piano

p *dim.*

5

mp

9

mf

13

f

17

mp *mf* *p*

No.8.2 (G)

Andantino (♩ = 84-100)

Piano

p *dim.*

5

mp

9

mf

13

f

17

mp *mf* *p*

No.8.3 (D)

Andantino (♩ = 84-100)

Piano

p *dim.*

5

mp

9

mf

13

f

17

mp *mf* *p*

No.9 (B)

Andantino (♩ = 76-84)

Piano

mp *f*

5

mf

9

mf *mp*

13 Moderato (♩ = 96-104)

mf *mf*

18

cresc. *p*

No.9.1 (Bb)

Andantino (♩ = 76-84)

Piano

mp *f*

5

mf

9

mp

13 Moderato (♩ = 96-104)

mf *mf*

18

cresc. *p*

No.9.2 (Ab)

Andantino (♩ = 76-84)

Piano

mp *f*

5

mf

9

mp

13 Moderato (♩ = 96-104)

mf *mf*

18

cresc. *p*

No.9.3 (D)

Andantino (♩ = 76-84)

Piano

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

Moderato (♩ = 96-104)

17 18 19 20

No.10.1 (Em)

Con moto (♩ = 104-120)

Piano

4 *p*

8 *mf* *p*

8 *mp* *f*

12 *dim.* *p* *mp*

15 *cresc.* *mf*

8^{va}

8^{va}

8^{va}

8^{va}

No.11 (Db)

Andante (♩. = 76-84)

Piano

f *mp* *mf*

5 *p*

9 *pp*

13 *mf* *p*

No.11.1 (D)

Andante (♩ = 76-84)

Piano

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

No.11.2 (E)

Piano

Andante (♩ = 76-84)

1

5

9

13

f *mp* *mf*

p

pp

mf *p*

No.11.3 (Bb)

Andante (♩. = 76-84)

Piano

f *mp* *mf*

5

p

9

pp

13

mf *p*

No.12 (Fm)

Allegretto (♩ = 100-112)

Piano

7

13

19

24 (8)1

mf *mp* *mf*

mf

f

dim. *f*

mf *mp*

8va

8va

8va

8va

8va

Ped.

No.12.1 (F#m)

Allegretto (♩ = 100-112)

Piano

7

13

19

24 (8)~|

mf *mp* *mf*

mf

f

dim. *f*

mf *mp*

Ped.

8va

8va

No.12.2 (Em)

Allegretto (♩ = 100-112)

Piano

7

13

19

24 (8)¹

mf *mp* *mf*

mf

f

dim. *f*

mf *mp*

8va

8va

Ped.

No.12.3 (Gm)

Allegretto (♩ = 100-112)

Piano

mf mp mf

7 8va

Ped.

13 f

19 8va dim. f

24 (8)1 mf mp

No.13 (Bm)

Moderato (♩ = 96-104)

Piano

mf

6

mf

11

f

17

p

23

mf *p*

No.13.1 (F#m)

Moderato (♩ = 96-104)

Piano

mf

6

mf

11

f

17

p

23

mf

p

No.13.2 (Gm)

Moderato (♩ = 96-104)

Piano

mf

6

mf

11

f

17

p

23

mf *p*

No.13.3 (Cm)

Moderato (♩ = 96-104)

Piano

mf

6

mf

11

f

17

p

23

mf

p

No.14 (Cm)

Allegretto (♩ = 100-118)

Piano

mf

6

f

11

15

mf

20

cresc.

poco rit.

No.14.1 (Dm)

Piano

Allegretto (♩ = 100-118)

6

11

15

20

mf

f

mf

cresc.

poco rit.

No.14.2 (Bm)

Allegretto (♩ = 100-118)

Piano

mf

6

f

11

15

mf

20

cresc.

poco rit.

No.14.3 (F#m)

Piano

Allegretto (♩ = 100-118)

mf

6

f

11

15

mf

20

poco rit.

cresc.

No.15 (Cb)

Animato (♩ = 112-120)

Piano

6

11

15

19

f

mp

mf

mp

f

p

f

p

mf

No.15.1 (D)

Animato (♩ = 112-120)

Piano

f

6 *mp* *mf*

11 *mp* *f*

15 *p* *f*

19 *p* *mf*

No.15.2 (Bb)

Animato (♩ = 112-120)

Piano

6

11

15

19

f

mp

mf

mp

f

p

f

p

mf

No.15.3 (C)

Animato (♩ = 112-120)

Piano

6

11

15

19

f

mp

mf

mp

f

p

f

p

mf

No.16 (C#m)

Tempo comodo (♩ = 63-76)

Piano

mf

5

f

12

8^{va}

14 (8)

rit.

p

8^{vb}

No.16.1 (Cm)

Tempo comodo (♩ = 63-76)

Piano

mf

5

9

f

12 *8va*

14 (8) *rit.* *p* *8vb*

No.16.2 (Fm)

Tempo comodo (♩ = 63-76)

Piano

The musical score is written for piano in F major (one flat) and 6/8 time. It consists of five systems of music. The first system starts with a mezzo-forte (*mf*) dynamic. The second system begins at measure 5. The third system begins at measure 9 and features a forte (*f*) dynamic. The fourth system begins at measure 12 and includes a *sw* (swell) marking. The fifth system begins at measure 14 and includes a *rit.* (ritardando) marking and ends with a piano (*p*) dynamic. The score concludes with a double bar line and the instruction *8^{va}. J*.

5

9

12

14

mf

f

sw

rit.

p

8^{va}. J

No.16.3 (Bm)

Tempo comodo (♩. = 63-76)

Piano

mf

5

9

f

3

12

8^{va}

f

14

(8)

rit.

p

8^{vb}

No.17 (F#m)

Andante (♩ = 84-108)

Piano

5

9

12

15

mp *mf* *mf* *f* *mp*

18

3 3

f 3 3

mf

21

mf

No.17.1 (Fm)

Andante (♩ = 84-108)

Piano

mp *mf*

5

mf

9

mp *mf*

12

f

15

mp

18

3 3

f 3 3

mf

21

No.17.2 (Gm)

Andante (♩ = 84-108)

Piano

measures 1-4

measures 5-8

measures 9-11

measures 12-14

measures 15-17

18

3

f

mf

21

mf

No.17.3 (Em)

Andante (♩ = 84-108)

Piano

1
mp *mf*

5
mf

9
mp *mf*

12
f

15
mp

18

f *mf*

21

No.18 (Bb)

Andantino (♩ = 88-108)

Piano

mf

5

f

Animato (♩ = 92-112)

9

mf

sempre

13

f

17

p

pp

21

mf

rit.

Andantino (♩ = 88-108)

25

mf

29

f

poco rit.

pp

No.18.1 (B)

Andantino (♩ = 88-108)

Piano

mf

5

f

Animato (♩ = 92-112)

9

mf *p*

sempre

13

f

17

p *pp*

21

mf *rit.*

Andantino ($\text{♩} = 88-108$)

25

mf

29

f *poco rit.* *pp*

No.18.2 (A)

Andantino (♩ = 88-108)

Piano

mf

This system contains the first four measures of the piece. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a melodic line with slurs and a fermata over the first measure. The left hand provides a rhythmic accompaniment with eighth notes and chords.

5

f

This system contains measures 5 through 8. The right hand continues the melodic line with slurs and a fermata over the first measure. The left hand accompaniment remains consistent with eighth notes and chords.

Animato (♩ = 92-112)

9

mf *p*

sempre

This system contains measures 9 through 12. The time signature changes to 6/8. The right hand has a melodic line with slurs and a fermata over the first measure. The left hand accompaniment consists of chords in the bass register, marked *sempre* (always).

13

f

This system contains measures 13 through 16. The right hand continues the melodic line with slurs and a fermata over the first measure. The left hand accompaniment consists of chords in the bass register.

17

p *pp*

This system contains measures 17 through 20. The right hand continues the melodic line with slurs and a fermata over the first measure. The left hand accompaniment consists of chords in the bass register.

21



mf *rit.*

Andantino ($\text{♩} = 88-108$)

25



mf

29



f *poco rit.* *pp*

No.18.3 (Ab)

Andantino (♩ = 88-108)

Piano

mf

5

f

Animato (♩ = 92-112)

9

mf

sempre

p

13

f

17

p

pp

21

mf

rit.

Andantino (♩ = 88-108)

25

mf

29

f

poco rit.

pp

No.19 (Bbm)

Con moto (♩ = 96-108)

Piano

mf *cresc.*

4

7 *rit.* *p* *mf*

10 *a tempo* *f*

14 *p* *pp*

No.19.1 (Bm)

Con moto (♩ = 96-108)

Piano

mf *cresc.*

f

p *mf* *rit.*

10 **a tempo**

f

p *pp*

No.19.2 (C#m)

Con moto (♩ = 96-108)

Piano

mf *cresc.*

4

7 *rit.* *p* *mf*

10 *a tempo* *f*

14 *p* *pp*

No.19.3 (Cm)

Con moto (♩ = 96-108)

Piano

mf *cresc.*

4

f

7 *rit.* *mf*

10 *a tempo* *f*

14 *p* *pp*

No.20 (Ab)

Adagietto (♩ = 66-72)

Piano

f *mf* *mp*

Ed.

6

p *mf*

11

f *mp*

16

f *p*

Ed.

No.20.1 (A)

Adagietto (♩. = 66-72)

Piano

f *mf* *mp*

Ped.

6

p *mf*

11

f *mp*

16

f *p*

Ped.

No.20.2 (E)

Adagietto (♩ = 66-72)

Piano

The first system of the musical score is in E major and 6/8 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, and F5. The bass staff starts with a half note G2, followed by eighth notes A2, B2, C3, D3, E3, and F3. Dynamics include *f* (forte) in the first measure, *mf* (mezzo-forte) in the second, and *mp* (mezzo-piano) in the third. A *Ped.* (pedal) marking is present under the first measure of the bass staff. The system concludes with a double bar line.

The second system continues the piece. The treble staff features a half note G4, followed by eighth notes A4, B4, C5, D5, E5, and F5. The bass staff has a half note G2, followed by eighth notes A2, B2, C3, D3, E3, and F3. Dynamics include *p* (piano) in the first measure and *mf* in the second. The system ends with a double bar line.

The third system begins with a half note G4 in the treble staff, followed by eighth notes A4, B4, C5, D5, E5, and F5. The bass staff has a half note G2, followed by eighth notes A2, B2, C3, D3, E3, and F3. Dynamics include *f* in the first measure and *mp* in the second. The system concludes with a double bar line.

The fourth system starts with a half note G4 in the treble staff, followed by eighth notes A4, B4, C5, D5, E5, and F5. The bass staff has a half note G2, followed by eighth notes A2, B2, C3, D3, E3, and F3. Dynamics include *f* in the first measure and *p* in the second. A *Ped.* marking is present under the first measure of the bass staff. The system ends with a double bar line.

No.20.3 (F)

Adagietto (♩. = 66-72)

Piano

f *mf* *mp*

Ped.

6

p *mf*

Ped.

11

f *mp*

Ped.

16

f *p*

Ped.

No.21 (E)

Allegro moderato (♩ = 104-124)

Piano

ff

5

mp *f*

9

ff *p*

14

mp *ff*

19

rit.

No.21.1 (Eb)

Allegro moderato (♩ = 104-124)

Piano

ff

5

mp *f*

9

ff *p*

14

mp *ff*

19

rit.

No.21.2 (F)

Allegro moderato (♩ = 104-124)

Piano

ff

5

mp *f*

9

ff *p*

14

mp *ff*

19

p *rit.*

No.21.3 (D)

Allegro moderato (♩ = 104-124)

Piano

5

9

14

19

ff

mp

f

p

mp

ff

rit.

No.22 (Em)

Allegro ma non troppo (♩ = 116-126)

Piano

p *mp* *mf*

7

f *mp* *mf* *f*

12

17

mp

22

f *p* *pp*

No.22.1 (Dm)

Allegro ma non troppo (♩ = 116-126)

Piano

7

12

17

22

p *mp* *mf*

f *mp* *mf* *f*

mp

f *p* *pp*

No.22.2 (Cm)

Allegro ma non troppo (♩ = 116-126)

Piano

p *mp* *mf*

7

f *mp* *mf* *f*

12

mf *f*

17

mp *f*

22

f *p* *pp*

No.22.3 (F#m)

Allegro ma non troppo (♩ = 116-126)

Piano

7

12

17

22

p *mp* *mf*

f *mp* *mf* *f*

mp

f *p* *pp*

No.23 (G)

Larghetto (♩. = 58-63)

Piano

mf

6

f

11

mf

15

f *p*

18

mp *f*

No.23.1 (A)

Piano

Larghetto (♩. = 58-63)

6

11

15

18

mf

f

mf

f *p*

mp *f*

No.23.2 (F)

Larghetto (♩. = 58-63)

Piano

mf

6

f

11

mf

15

f *p*

18

mp *f*

No.23.3 (Bb)

Larghetto (♩. = 58-63)

Piano

6

11

15

18

mf

f

mf

f *p*

mp *f*

No.24 (Abm)

Espressivo (♩. = 92-112)

Piano

f

mp

mf

11

Musical score for measures 11-13. The piece is in G major (one sharp) and 3/4 time. Measure 11 features a treble clef with a series of chords and a bass clef with a steady eighth-note accompaniment. Measure 12 continues the accompaniment with a change in the bass line. Measure 13 shows a more complex treble line with sixteenth notes and a final chord.

14

Musical score for measures 14-15. The key signature changes to E minor (three flats). Measure 14 begins with a forte (*f*) dynamic and features a treble clef with chords and a bass clef with a steady accompaniment. Measure 15 continues with similar accompaniment and a treble line with chords.

16

Musical score for measures 16-18. Measure 16 starts with a piano (*dim.*) dynamic and features a treble clef with a complex sixteenth-note melody and a bass clef with a steady accompaniment. Measure 17 continues the melody and accompaniment. Measure 18 concludes with a piano (*sf*) dynamic and a final chord in the treble clef.

No.24.1 (Gm)

Espressivo (♩. = 92-112)

Piano

f

3

mp

5

mf

7

mf

9

mf

11

Musical score for measures 11-13. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a complex melodic line with many accidentals and slurs, while the left hand provides a steady accompaniment of chords and single notes.

14

Musical score for measures 14-15. The key signature changes to two flats (Bb, Eb). The right hand has a melodic line starting with a forte (*f*) dynamic, featuring slurs and ties. The left hand continues with a simple accompaniment.

16

Musical score for measures 16-18. The key signature changes to one flat (Bb). The right hand begins with a *dim.* (diminuendo) dynamic and a complex melodic pattern, ending with a *sf* (sforzando) dynamic. The left hand provides a consistent accompaniment.

No.24.2 (Em)

Espressivo (♩ = 92-112)

Piano

f

mp

mf

3

5

7

9

11

Musical score for measures 11-13. The key signature has two flats (B-flat and E-flat). The music is in a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

14

f

Musical score for measures 14-15. The key signature changes to one sharp (F#). The music continues with a melodic line in the right hand and a harmonic accompaniment in the left hand. A dynamic marking of *f* (forte) is present at the beginning of measure 14.

16

dim.

Musical score for measures 16-18. The key signature remains one sharp (F#). The music continues with a melodic line in the right hand and a harmonic accompaniment in the left hand. A dynamic marking of *dim.* (diminuendo) is present at the beginning of measure 16, and a dynamic marking of *sf* (sforzando) is present at the end of measure 18.

No.24.3 (Am)

Espressivo (♩. = 92-112)

Piano

f

mp

mf

3

5

7

9

11

Musical score for measures 11-13. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). Measure 11 features a complex piano accompaniment with chords and eighth-note patterns in both hands, and a treble clef line with eighth-note runs. Measure 12 continues the accompaniment with a bass clef line featuring a prominent B-flat. Measure 13 concludes with a double bar line and a repeat sign.

14

Musical score for measures 14-15. Measure 14 begins with a forte (*f*) dynamic. The treble clef line has a melodic line with slurs and accents, while the bass clef line provides harmonic support with chords. Measure 15 continues the melodic development in the treble and harmonic support in the bass.

16

Musical score for measures 16-18. Measure 16 starts with a *dim.* (diminuendo) dynamic. The treble clef line features a rapid sixteenth-note run. Measure 17 continues this texture. Measure 18 ends with a *sf* (sforzando) dynamic and a double bar line.

No.25 (D#m)

Andante (♩ = 72-80)

Piano

mf mp mf

6 (8)-----1

10 f mp f

13 mf mp

18 mf f

8va-----

No.25.1 (Dm)

Andante (♩ = 72-80)

Piano

6

10

13

18

mf *mp* *mf* *f* *mp* *mf* *f*

No.25.2 (Cm)

Andante (♩ = 72-80)

Piano

mf mp mf

6 (8) 3 3

10 5 5 3 3 5 5 5

f mp f

13 3 mf mp

18 mf f

5 3

No.25.3 (C#m)

Andante (♩ = 72-80)

Piano

mf mp mf

6 (8) 7 3 3

10 5 5 3 3 5 5 5

13 3 mf mp

18 mf f 5 3

No.26 (C#)

Piano

Largo (♩. = 52-60)

p *mf* *mp*

4 *f* *mf* 8^{va}

6 (8)

8 (8)⁻¹ *mp*

10

12

mf

Musical notation for measures 12 and 13. The key signature is three sharps (F#, C#, G#). The music is in a 2/4 time signature. Measure 12 features a treble clef with a series of chords and a bass clef with a rhythmic pattern of eighth notes. Measure 13 continues with similar textures. A dynamic marking of *mf* (mezzo-forte) is placed above the treble staff in measure 13.

14

mp

Musical notation for measures 14 and 15. The key signature remains three sharps. Measure 14 has a treble clef with a melodic line of eighth notes and a bass clef with a similar rhythmic pattern. Measure 15 features a treble clef with chords and a bass clef with eighth notes. A dynamic marking of *mp* (mezzo-piano) is placed above the treble staff in measure 15.

16

Musical notation for measures 16 and 17. The key signature is three sharps. Measure 16 has a treble clef with chords and a bass clef with a melodic line of eighth notes. Measure 17 features a treble clef with chords and a bass clef with a melodic line of eighth notes. The piece concludes with a double bar line at the end of measure 17.

No.26.1 (C)

Piano

Largo (♩ = 52-60)

4

6 (8)

8 (8)

10

p *mf* *mp*

f *mf* *mp*

12

mf

Musical notation for measures 12 and 13. The piece is in a minor key, indicated by a single flat (B-flat) in the key signature. Measure 12 features a series of chords in the right hand and a descending eighth-note line in the left hand. Measure 13 continues with chords in the right hand and a more active eighth-note line in the left hand. A dynamic marking of *mf* (mezzo-forte) is placed between the two measures.

14

mp

Musical notation for measures 14 and 15. Measure 14 consists of a continuous eighth-note pattern in both hands. Measure 15 features chords in the right hand and a descending eighth-note line in the left hand. A dynamic marking of *mp* (mezzo-piano) is placed between the two measures.

16

Musical notation for measures 16 and 17. Measure 16 features chords in the right hand and a descending eighth-note line in the left hand. Measure 17 continues with chords in the right hand and a descending eighth-note line in the left hand. The piece concludes with a double bar line.

No.26.2 (Bb)

Largo (♩ = 52-60)

Piano

4 *f* *mf* *mp*

6 (S)

8 (S) *mp*

10

12

mf

This system contains measures 12 and 13. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. Measure 12 features a treble clef with a series of chords and a bass clef with a rhythmic accompaniment of eighth notes. Measure 13 continues the accompaniment and features a dynamic marking of *mf* (mezzo-forte).

14

mp

This system contains measures 14 and 15. The key signature remains two flats. Measure 14 has a treble clef with a melodic line of eighth notes and a bass clef with a similar eighth-note accompaniment. Measure 15 features a dynamic marking of *mp* (mezzo-piano) and shows a change in the treble clef accompaniment.

16

This system contains measures 16 and 17. The key signature is two flats. Measure 16 has a treble clef with a few chords and a bass clef with a melodic line. Measure 17 concludes the system with a final chord in the treble clef and a single note in the bass clef.

No.26.3 (D)

Piano

Largo (♩ = 52-60)

p *mf* *mp*

4 *f* *mf* *S^{va}*

6 (8)

8 (8) *mp*

10

12

mf

Musical notation for measures 12 and 13. The key signature is two sharps (F# and C#). Measure 12 features a descending eighth-note line in the bass clef and a series of chords in the treble clef. Measure 13 continues the bass line and features a *mf* dynamic marking.

14

mp

Musical notation for measures 14 and 15. Measure 14 features a steady eighth-note bass line and a treble line with eighth notes and chords. Measure 15 continues the bass line and features a *mp* dynamic marking.

16

Musical notation for measures 16 and 17. Measure 16 features a treble line with chords and a bass line with eighth notes. Measure 17 features a treble line with chords and a bass line with eighth notes, ending with a double bar line.

No.27 (F#)

Tempo comodo (♩ = 76-96)

Piano

1

5

8

11

14

f *mp* *mf*

f *mp*

p

mf

p

No.27.1 (F)

Tempo comodo (♩ = 76-96)

Piano

The musical score is written for piano in 3/4 time, with a key signature of one flat (B-flat). The tempo is marked 'Tempo comodo' with a quarter note equal to 76-96 beats per minute. The score is divided into five systems, each with a measure number at the beginning of the first staff. The first system (measures 1-4) starts with a forte (*f*) dynamic, followed by mezzo-forte (*mp*), and ends with a mezzo-forte (*mf*) dynamic. The second system (measures 5-7) begins with a forte (*f*) dynamic and includes sixteenth-note runs in the right hand, with a mezzo-forte (*mp*) dynamic. The third system (measures 8-10) is marked piano (*p*). The fourth system (measures 11-13) starts with mezzo-forte (*mf*). The fifth system (measures 14-16) includes sixteenth-note runs and ends with a piano (*p*) dynamic. The score uses various articulations such as slurs, accents, and staccato marks. The bass line consists of simple chords and single notes.

No.27.2 (Eb)

Tempo comodo (♩ = 76-96)

Piano

1

5

8

11

14

f *mp* *mf*

f *mp*

p

mf

p

3 6 6

No.27.3 (E)

Tempo comodo (♩ = 76-96)

Piano

1

f *mp* *mf*

3

5

f *mp*

3 6 6

8

p

11

mf

14

6 6 *p*

No.28 (G#m)

Adagietto (♩ = 66-80)

Piano

mf 6 6

4

7

10 *mf*

13 *sf*

6

No.28.1 (Gm)

Adagietto (♩ = 66-80)

Piano

The musical score is written for piano in G minor, 2/4 time. It consists of five systems of music. The first system (measures 1-3) features a right-hand melody with slurs and accents, and a left-hand accompaniment with chords and a bass line. The second system (measures 4-6) continues the right-hand melody with a change in the left-hand accompaniment. The third system (measures 7-9) shows further development of the right-hand melody. The fourth system (measures 10-12) includes a dynamic marking of *mf* and a change in the left-hand accompaniment. The fifth system (measures 13-15) concludes the piece with a final chord and a double bar line.

No.28.2 (Fm)

Adagietto (♩ = 66-80)

Piano

mf

6

6

4

7

10

mf

13

sf

6

No.28.3 (F#m)

Adagietto (♩ = 66-80)

Piano

mf

6

6

4

7

10

mf

13

sf

6

No.29 (A#m)

Allegro moderato (♩ = 108-120)

Piano

6

11

16

20

p

f

mp

p

pp

p

f

No.29.1 (Am)

Allegro moderato (♩ = 108-120)

Piano

1
6
11
16
20

p
f
mp
p *pp*
f

No.29.2 (Gm)

Allegro moderato (♩ = 108-120)

Piano

p

6

f *mp*

11

f *mp*

16

p *pp*

20

p *f*

No.29.3 (Fm)

Allegro moderato (♩ = 108-120)

Piano

p

6

f *mp*

11

f *mp*

16

p *pp*

20

p *f*

No.30 (C)

Espressivo (♩ = 72-84)

Piano

mf

mp

p

f

10

Musical score for measures 10-11. The piece is in B-flat major (two flats). Measure 10 features a treble clef with a series of chords and a bass clef with a triplet of eighth notes. Measure 11 continues the chordal texture in the treble and has a simple eighth-note bass line. The key signature has two flats.

12

Musical score for measures 12-14. The piece is in B-flat major. Measure 12 starts with a treble clef and a melody of eighth notes, marked *mf*. The bass clef has a simple eighth-note accompaniment. Measures 13 and 14 continue the eighth-note patterns in both hands. The key signature has two flats.

15

Musical score for measures 15-17. The piece is in B-flat major. Measure 15 features a treble clef with a melody of eighth notes, marked *mp*. The bass clef has a simple eighth-note accompaniment. Measures 16 and 17 continue the eighth-note patterns in both hands. The key signature has two flats.

18

Musical score for measures 18-20. The piece is in B-flat major. Measure 18 features a treble clef with a melody of eighth notes, marked *f*. The bass clef has a simple eighth-note accompaniment. Measures 19 and 20 continue the eighth-note patterns in both hands. The key signature has two flats.

21

mp

Detailed description: This system contains measures 21, 22, and 23. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including a trill in measure 23. The left hand (bass clef) has a steady eighth-note accompaniment. A dynamic marking of *mp* (mezzo-piano) is placed above the right hand in measure 23. The system concludes with a double bar line.

24

f

Detailed description: This system contains measures 24, 25, and 26. The right hand continues the melodic line with eighth and sixteenth notes, ending with a trill in measure 26. The left hand maintains the eighth-note accompaniment. A dynamic marking of *f* (forte) is placed above the right hand in measure 26. The system concludes with a double bar line.

No.30.1 (Cb)

Espressivo (♩ = 72-84)

Piano

mf

mp

f

10

Musical score for measures 10-11. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a melodic line with a trill-like figure in measure 10 and a descending eighth-note pattern in measure 11. The left hand has a steady eighth-note accompaniment with two triplet markings in measure 10. Chord symbols are provided below the bass line.

12

mf

Musical score for measures 12-13. The right hand continues with a melodic line of eighth notes. The left hand maintains the eighth-note accompaniment. Chord symbols are provided below the bass line.

14

Musical score for measures 14-15. The right hand features a melodic line with a dotted quarter note in measure 14. The left hand continues with the eighth-note accompaniment. Chord symbols are provided below the bass line.

16

mp

Musical score for measures 16-18. The right hand continues with a melodic line. The left hand maintains the eighth-note accompaniment. Chord symbols are provided below the bass line.

19

f

Measures 19-21: Treble clef, key signature of three flats, 3/4 time. The right hand features a melodic line with dotted rhythms and eighth-note patterns. The left hand provides a steady eighth-note accompaniment with chordal support.

22

mp

Measures 22-23: Treble clef, key signature of three flats, 3/4 time. The right hand continues the melodic line with a slight change in phrasing. The left hand maintains the eighth-note accompaniment.

24

f

Measures 24-26: Treble clef, key signature of three flats, 3/4 time. The right hand features a more complex melodic line with triplets and a crescendo leading to a final chord. The left hand continues the eighth-note accompaniment.

No.30.2 (D)

Espressivo (♩ = 72-84)

Piano

mf

mp

f

10

Musical score for measures 10-11. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). Measure 10 features a treble clef with a series of chords and a bass clef with a triplet of eighth notes. Measure 11 continues the chordal texture in the treble and has a simple bass line.

12

Musical score for measures 12-14. The treble clef part has a melodic line with accents and slurs. Measure 12 starts with a mezzo-forte (*mf*) dynamic. The bass clef part provides a steady accompaniment with eighth notes.

15

Musical score for measures 15-16. The treble clef part continues the melodic line. Measure 15 has a mezzo-piano (*mp*) dynamic. The bass clef part continues with eighth-note accompaniment.

17

Musical score for measures 17-19. The treble clef part features a melodic line with slurs. Measure 17 has a forte (*f*) dynamic. The bass clef part continues with eighth-note accompaniment.

20

Musical score for measures 20-22. The piece is in G major (one sharp) and 2/4 time. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a steady accompaniment of eighth notes. Dynamic markings include *p* (piano) at the beginning and end of the system.

23

Musical score for measures 23-24. The right hand continues the melodic line with a dynamic marking of *mp* (mezzo-piano). The left hand accompaniment remains consistent. Dynamic markings include *p* (piano) at the beginning and end of the system.

25

Musical score for measures 25-26. The right hand features a melodic line with a dynamic marking of *f* (forte). The left hand accompaniment continues. Dynamic markings include *p* (piano) at the beginning and end of the system.

No.30.3 (E)

Espressivo (♩ = 72-84)

Piano

mf

mp

mp

f

10

Musical score for measures 10-11. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a series of chords and dyads, while the left hand has a rhythmic accompaniment of eighth notes, including two triplet markings.

12

mf

Musical score for measures 12-14. The right hand has a melodic line with slurs and accents. The left hand continues with eighth-note accompaniment. The dynamic marking *mf* is present.

15

mp

Musical score for measures 15-16. The right hand features a melodic line with slurs and accents. The left hand continues with eighth-note accompaniment. The dynamic marking *mp* is present.

17

f

Musical score for measures 17-19. The right hand features a melodic line with slurs and accents. The left hand continues with eighth-note accompaniment. The dynamic marking *f* is present.

20

Musical score for measures 20-22. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a melodic line with eighth-note patterns and dotted rhythms. The left hand provides a steady accompaniment of eighth-note chords. A fermata is placed over the final measure of the system.

23

mp

Musical score for measures 23-24. The right hand continues with a melodic line, incorporating a dotted quarter note in measure 23. The left hand maintains the eighth-note accompaniment. A fermata is placed over the final measure of the system.

25

f

Musical score for measures 25-26. The right hand features a melodic line with a fermata over the final measure. The left hand continues with the eighth-note accompaniment. A fermata is placed over the final measure of the system.

Conclusion Piece No.1

Andante (♩ = 76)

Piano

The musical score is written for piano in a key signature of three flats (B-flat, E-flat, A-flat) and a 6/8 time signature. The tempo is marked 'Andante' with a quarter note equal to 76 beats per minute. The score consists of five systems of music, each with a treble and bass clef staff. The first system (measures 1-5) begins with a *mp* dynamic and features a series of chords in the right hand and a steady bass line in the left hand. The second system (measures 6-9) includes a *f* dynamic in the right hand and a *mp* dynamic in the left hand. The third system (measures 10-12) features a *mf* dynamic in the right hand and a *p* dynamic in the left hand. The fourth system (measures 13-15) includes a *p* dynamic in the right hand and a *f* dynamic in the left hand. The fifth system (measures 16-18) concludes with a *p* dynamic in the right hand and a *p* dynamic in the left hand. The piece ends with a final chord in the right hand and a whole note in the left hand.

6

10

13

16

Conclusion Piece No.2

Andantino (♩ = 84)

Piano

mf *mp* *mf*

5

mp *f*

9

mf

13

mp *f*

17

mp *p*

Conclusion Piece No.3

Moderato (♩ = 80)

Piano

5

9

13

Biography

Name	Miss Navaya Shinasharkey
Date and Place of Birth	May 7, 1980 / Bangkok
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