

## Contents

I. Conventions used in Keyboard Reading and Playing

II. Studies

Unit 1-2 Notes around middle C

Unit 3 Introducing leaps

Unit 4 Introducing chords

Unit 5 Single leaps

Unit 6-8 Shifting the five finger position in the C's 2 octaves apart

Unit 9 Extension and shifting of the five finger position

Unit 10 Extension and shifting of the five finger position in chord playing

Unit 11 Various keys and various locations

G major

Unit 12 F major

Unit 13 e minor

Unit 14 d minor

Unit 15 D major

Unit 16 e minor

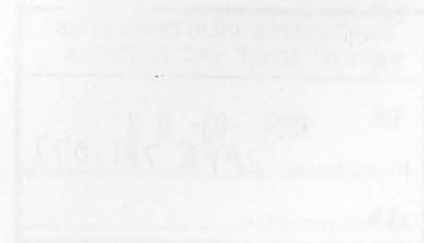
Unit 17

Unit 18-20 Traditional melodies

Various keys

# ***Keyboard Reading and Playing***

(See Chapter 5: V)



## Contents

	<i>page</i>
<b>I. Conventions used in Keyboard Reading and Playing</b>	<b>3</b>
<b>II. Studies</b>	
<i>Unit 1-2</i> Notes around middle C	7
<i>Unit 3</i> Introducing leaps	11
<i>Unit 4</i> Introducing chords	13
<i>Unit 5</i> Bigger leaps	15
<i>Unit 6-8</i> Shifting the five finger position to the C's 2 octaves apart	17
<i>Unit 9</i> Extension and shifting of the five finger position	23
<i>Unit 10</i> Extension and shifting of the five finger position in chord playing	25
<i>Unit 11</i> Various keys and various localities: G major	27
<i>Unit 12</i> F major	29
<i>Unit 13</i> e minor	31
<i>Unit 14</i> c minor	33
<i>Unit 15</i> d minor	35
<i>Unit 16</i> D major	37
<i>Unit 17</i> a minor	39
<i>Unit 18-20</i> Traditional melodies Various keys	41

## Conventions used in Keyboard Reading and Playing

- 1. Specific studies in a specific order:** The entire approach in this tutor can be described as a method for learning, in the shortest possible time, to read notes and also to utilize the keyboard as a chordal instrument. The tutor comprises specific short studies in their specific order, plus these accompanying recommendations. Several studies are derived from previous ones. Some obvious examples are no. 3 in unit 10 which is a more advanced version of no. 2, and no. 3 in unit 14 which requires the preparation of no. 5 in unit 5 as well as the experience of the studies in-between. For this reason all studies should be practised in the given order.
- 2. Knowledge of note names:** Studies for this programme were drawn up with the intention of maximally speeding up the learning process. Thus, safe and quick associations need to be made between the specific keyboard note, its location on the stave and its name. Learners are advised to sing or to mention every note name, preferably aloud, when playing the first two pages. This also applies to all lines where the initial hand position shifts, as in unit 6. Eventually, every exercise should be repeated with eyes on the book, thus not looking on the keyboard.
- 3. Technical development:** These reading studies are constructed, to serve at the same time as finger exercises. Once the reading of a line is secure, every bar, and afterwards two or more bars, should be repeated several times. This is done while attending to the correct hand position and finger movements as described in 'Conventions' of **Keyboard Harmony**. Every bar on these pages is essential for strengthening and for improving independence of fingers, for refining finger control and also for co-ordination of fingers and hands.

Learners mostly prefer finger and locating exercises which form part of a musical entirety. They usually practise these bars more thoroughly and more purposefully than separate, short, dry exercises.



4. **Ideal preparatory and accompanying studies:** As this primer serves the needs of any beginner, it appears as a separate booklet for independent use by all learners. Educators are, however, strongly recommended to follow the initial keyboard acquaintance programme, i.e. **Keyboard Harmony** in the *Music Literacy* series, concurrently for maximum results. Skill development in chord playing and reading and playing in all keys expedite progress. When, for example, learners with this background proceed with chord playing after playing unit 8, they experience it as quite natural and actually very rewarding. Without these preparatory and accompanying exercises some learners might need many more repetitions of every bar/study before continuing.
5. **A general tutor with special requirements for *Music Literacy*:** The specific needs regarding keyboard playing and aims in the *Music Literacy* programme are all addressed in this tutor. Studies cover the range on the keyboard and develop the skills which are needed for reading and playing basic chord progressions and for creating elementary keyboard accompaniments.

This system serves ideally, and can be successfully utilized, as a general primer for any piano beginner, as mentioned above. Early chord playing and co-ordination of hands, almost from the start, promote listening to and perceiving music as a whole. In this way, general insight is much more easily obtained and 'music making' is experienced from the beginning. The holistic approach also enables learners to view music analytically, which promotes independence.

This is contrary to tutors with priorities of perfecting some aspects of reading and of touching on various pianistic skills, using separate hands. It also differs from primers containing several explanatory sketches, diagrams and other pictures which divide the attention. These might hamper global reading, preventing beginners from initially experiencing music making and, eventually, delaying musical independence.



- 6. Studies in several keys:** Learning to read in various keys is dealt with from unit 11 onwards. These studies are often transpositions of the original studies which are for learning to read white notes, i.e. in C major. In such studies new matters are minimized, enabling learners to attend fully to the new key signature and to its key centre. However, slight changes occur in several transposed studies for the following reasons:
- to avoid too many ledger lines,
  - for adaptation from the major to the minor key,
  - to make it interesting,
  - to keep learners observant, especially those who tend to play by ear, and
  - for adding slightly to the demands of a transposed version.
- 7. Fingering indication:** This occurs in small numerals below the notes. As the five finger position is used throughout, only the specific location of the first beat of each study as well as any extension with its return to the initial position is figured. The normal numbers for fingers are applied here, i.e. 5 for the little finger and 1 for the thumb.
- 8. Maintenance of a steady beat:** As in any music activity, steady beats are of utmost importance. Once the essence of a line has been mastered, learners are recommended to repeat this with attention to regular beats. It is only by continuously reading ahead that a basic steadiness can be obtained. The prerequisite here is the choice of a comfortable tempo. This eventually enables the player to develop a regular inner beat.

Additional advantages result from a habit of consistent attention to calm, steady pulses. Of one's own accord, one is compelled to recognize notes in time. Hence, speed in recognizing and reading, is gradually increased in a natural way. The player does not feel pressurized by someone or by a metronome.

An indirect positive influence on the player's personality is another advantage. In the long run a stable inner beat surely has a general stabilizing effect which contributes to a well balanced personality.

- 9. Prospective educators/facilitators/leaders/guides:** Provision is made for a person who, on completion of this programme, needs to be able to play for learners various exercises for recognition and all kinds of examples as explanations.

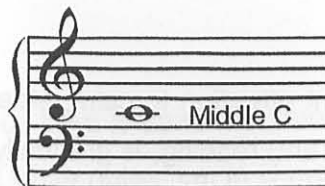
Another intention of this primer, as part of the *Music Literacy* programme, is especially, to equip the choir leader, music guide, class music accompanist, etc. who need to be able to create an elementary accompaniment. Basic kinds of musical support are introduced, such as Alberti bass, common waltz or march backing, contrapuntal melodic bass lines, chordal accompaniment, etc.

- 10. Notes in brackets:** These indicate optional notes in chords, e.g. in unit 10. The small or inexperienced hand which cannot stretch the octave may omit them. Another option is to roll the chord, by playing the notes one by one from the lowest upwards, beginning on the beat.

- 11. Dual key signature:** In unit 20 there are two possible keys for playing nos. 1 to 3, i.e. E or E<sup>b</sup> major. This way of transposing a chromatic semitone higher or lower (i.e. same lettername) can be applied to certain keys. They are the major keys of C or C<sup>#</sup> or C<sup>b</sup>, D or D<sup>b</sup>, E or E<sup>b</sup>, F or F<sup>#</sup>, G or G<sup>b</sup>, A or A<sup>b</sup>, B or B<sup>b</sup> and the minor keys of c or c<sup>#</sup>, e or e<sup>b</sup>, f or f<sup>#</sup>, g or g<sup>#</sup>, a or a<sup>#</sup> or a<sup>b</sup> and b or b<sup>b</sup>. It can also just be used to simplify reading, e.g. playing in D instead of D<sup>b</sup> major, in e instead of e<sup>b</sup> minor, etc. Naturally, accidentals also have to be changed in minor keys.



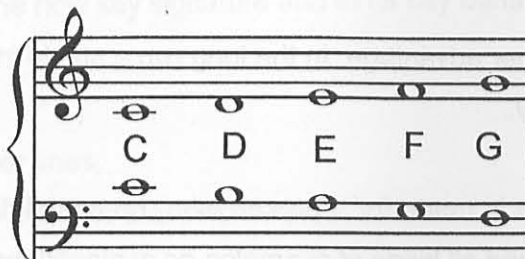
# Unit 1: Notes around middle C



Clefs mark the relevant lines

The G-clef indicates G, 5 notes above middle C.

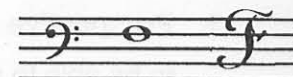
The F-clef indicates F, 5 notes below middle C.



The sign is derived from the letter G and curls around the G-spot on the staff.



The sign is derived from the letter F and emphasises the F-spot on the staff.



Fingering

C B A G F



Stepwise movement





3

Musical score for exercise 3, consisting of two staves in 4/4 time. The upper staff contains whole rests. The lower staff contains a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, followed by a whole rest, then E5, D5, C5, B4, A4, G4, followed by another whole rest. A finger number '1' is written below the first note.

4

Musical score for exercise 4, consisting of two staves in 4/4 time. The upper staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a whole rest, then D5, E5, F5, G5, A5, B5, C6, followed by another whole rest. The lower staff contains whole rests. A finger number '1' is written below the first note.

5

Musical score for exercise 5, consisting of two staves in 4/4 time. The upper staff contains whole rests. The lower staff contains a sequence of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, followed by a whole rest, then F4, E4, D4, C4, B3, A3, G3, followed by another whole rest. A finger number '1' is written below the first note.

### Unit 2

1

1

2

1

3

1

4

Musical score for exercise 4, measures 1-8. The piece is in 4/4 time. The bass line (bottom staff) starts with a quarter note G2, followed by eighth notes A2, B2, C3, D3, E3, F3, G3, and a half note G3. The treble line (top staff) has rests for the first two measures, then a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, and a half note G5. A finger number '1' is written below the first note in both staves.

5

Musical score for exercise 5, measures 1-8. The piece is in 4/4 time. The treble line (top staff) starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, and a half note G5. The bass line (bottom staff) has rests for the first two measures, then a quarter note G2, followed by eighth notes A2, B2, C3, D3, E3, F3, G3, and a half note G3. A finger number '1' is written below the first note in both staves.

6

Musical score for exercise 6, measures 1-8. The piece is in 4/4 time. The treble line (top staff) starts with a triplet of eighth notes G4, A4, B4, followed by eighth notes C5, D5, E5, F5, G5, and a half note G5. The bass line (bottom staff) has rests for the first two measures, then a half note G2, followed by eighth notes A2, B2, C3, D3, E3, F3, G3, and a half note G3. A finger number '1' is written below the first note in the bass staff, and a '3' is written below the first note in the treble staff.



### Unit 3: Introducing leaps

1

3

1

2

3

1

3

3

1

Introduction chords

4

1

5

1

6

1

### Unit 4: Introducing chords

1

Exercise 1: A 4-measure phrase in 4/4 time. The treble clef part starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef part has a whole rest in the first measure, followed by quarter notes G3, A3, B3, and C4. The second measure has a whole rest in the treble and quarter notes D3, E3, F3, and G3 in the bass. The third measure has quarter notes G4, A4, B4, and C5 in the treble, and a whole rest in the bass. The fourth measure has quarter notes D4, E4, F4, and G4 in the treble, and a whole rest in the bass. A '1' is written below the first measure of the bass line.

2

Exercise 2: An 8-measure phrase in 4/4 time. The treble clef part starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef part has a whole rest in the first measure, followed by quarter notes G3, A3, B3, and C4. The second measure has a whole rest in the treble and quarter notes D3, E3, F3, and G3 in the bass. The third measure has quarter notes G4, A4, B4, and C5 in the treble, and a whole rest in the bass. The fourth measure has quarter notes D4, E4, F4, and G4 in the treble, and a whole rest in the bass. The fifth measure has quarter notes G4, A4, B4, and C5 in the treble, and quarter notes D3, E3, F3, and G3 in the bass. The sixth measure has quarter notes D4, E4, F4, and G4 in the treble, and a whole rest in the bass. The seventh measure has quarter notes G4, A4, B4, and C5 in the treble, and quarter notes D3, E3, F3, and G3 in the bass. The eighth measure has quarter notes D4, E4, F4, and G4 in the treble, and a whole note G3 in the bass. A '1' is written below the first measure of the bass line.

3

Exercise 3: An 8-measure phrase in 4/4 time. The treble clef part starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef part has a whole rest in the first measure, followed by quarter notes G3, A3, B3, and C4. The second measure has a whole rest in the treble and quarter notes D3, E3, F3, and G3 in the bass. The third measure has quarter notes G4, A4, B4, and C5 in the treble, and a whole rest in the bass. The fourth measure has quarter notes D4, E4, F4, and G4 in the treble, and a whole rest in the bass. The fifth measure has quarter notes G4, A4, B4, and C5 in the treble, and quarter notes D3, E3, F3, and G3 in the bass. The sixth measure has quarter notes D4, E4, F4, and G4 in the treble, and a whole rest in the bass. The seventh measure has quarter notes G4, A4, B4, and C5 in the treble, and quarter notes D3, E3, F3, and G3 in the bass. The eighth measure has quarter notes D4, E4, F4, and G4 in the treble, and a whole note G3 in the bass. A '1' is written below the first measure of the bass line.



Unit 2: Biggar's page

4

Musical score for system 4, measures 1-8. Treble clef, 3/4 time. Bass clef, 3/4 time. Fingerings: 1 in treble, 1 in bass.

5

Musical score for system 5, measures 1-8. Treble clef, 4/4 time. Bass clef, 4/4 time. Fingerings: 3, 1 in treble, 1, 3 in bass.

6

Musical score for system 6, measures 1-8. Treble clef, 4/4 time. Bass clef, 4/4 time. Fingerings: 3 in treble, 1 in bass.

### Unit 5: Bigger leaps

1



Musical notation for exercise 1, consisting of two staves in 4/4 time. The left hand (bass clef) plays a sequence of whole notes: C4, G3, F3, C4, G3, F3, C4, G3, F3, C4. The right hand (treble clef) plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A finger number '3' is written below the first note of the right hand.

2



Musical notation for exercise 2, consisting of two staves in 4/4 time. The left hand (bass clef) plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The right hand (treble clef) plays a sequence of whole notes: C4, G3, F3, C4, G3, F3, C4, G3, F3, C4, G3, F3, C4, G3, F3, C4. A finger number '1' is written below the first note of the left hand.

3



Musical notation for exercise 3, consisting of two staves in 4/4 time. The left hand (bass clef) plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The right hand (treble clef) plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A finger number '3' is written below the first note of the right hand.

4

1

5

1

6

1



# Unit 6: Shifting the five finger position to the C's 2 octaves apart



1

2

3

4

System 4: Measures 1-8. Treble clef, 4/4 time. Bass clef, 4/4 time. Measure 1: Treble has a whole rest, Bass has a quarter note G2. Measure 2: Treble has a whole rest, Bass has a quarter note A2. Measure 3: Treble has a whole rest, Bass has a quarter note B2. Measure 4: Treble has a whole rest, Bass has a quarter note C3. Measure 5: Treble has a whole rest, Bass has a quarter note D3. Measure 6: Treble has a whole rest, Bass has a quarter note E3. Measure 7: Treble has a whole rest, Bass has a quarter note F3. Measure 8: Treble has a whole rest, Bass has a quarter note G3. Fingerings: 5 in both staves.

5

System 5: Measures 1-8. Treble clef, 4/4 time. Bass clef, 4/4 time. Measure 1: Treble has a whole rest, Bass has a quarter note G3. Measure 2: Treble has a quarter note A3, Bass has a quarter note A3. Measure 3: Treble has a quarter note B3, Bass has a quarter note B3. Measure 4: Treble has a quarter note C4, Bass has a quarter note C4. Measure 5: Treble has a quarter note D4, Bass has a quarter note D4. Measure 6: Treble has a quarter note E4, Bass has a quarter note E4. Measure 7: Treble has a quarter note F4, Bass has a quarter note F4. Measure 8: Treble has a quarter note G4, Bass has a quarter note G4. Fingerings: 5 in both staves.

6

System 6: Measures 1-8. Treble clef, 4/4 time. Bass clef, 4/4 time. Measure 1: Treble has a quarter note G4, Bass has a quarter note G4. Measure 2: Treble has a quarter note A4, Bass has a quarter note G4. Measure 3: Treble has a quarter note B4, Bass has a quarter note A4. Measure 4: Treble has a quarter note C5, Bass has a quarter note B4. Measure 5: Treble has a quarter note D5, Bass has a quarter note C5. Measure 6: Treble has a quarter note E5, Bass has a quarter note D5. Measure 7: Treble has a quarter note F5, Bass has a quarter note E5. Measure 8: Treble has a quarter note G5, Bass has a quarter note F5. Fingerings: 5 in both staves.

# Unit 7: Moving the five finger position to the C's 2 octaves apart

1

5

5

2

5

5

3

5

5



4

5

5

This system contains measures 1 through 8. The treble clef part begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef part begins with a half note G3, followed by quarter notes F3, E3, and D3. The key signature has one sharp (F#) and the time signature is 4/4.

5

5

3

This system contains measures 9 through 16. The treble clef part continues with quarter notes D5, E5, and F#5, followed by a half note G5. The bass clef part continues with quarter notes C3, D3, E3, and F3, followed by a half note G3. The key signature has one sharp (F#) and the time signature is 4/4.

6

5

5

This system contains measures 17 through 24. The treble clef part continues with quarter notes G5, A5, and B5, followed by a half note C6. The bass clef part continues with quarter notes G3, F3, E3, and D3, followed by a half note C3. The key signature has one sharp (F#) and the time signature is 4/4.

### Unit 8:

1

5

3

2

5

3

3

5

5

4

Musical notation for exercise 4, measures 1-8. The piece is in 4/4 time. The right hand (treble clef) starts with a whole note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, and ends with a whole note G5. The left hand (bass clef) starts with a whole note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, and ends with a whole note G3. Fingerings are indicated: '2' in the right hand and '3' in the left hand.

5

Musical notation for exercise 5, measures 1-8. The piece is in 4/4 time. The right hand (treble clef) starts with a whole note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, and ends with a whole note G5. The left hand (bass clef) starts with a whole note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, and ends with a whole note G3. Fingerings are indicated: '2' in the right hand and '1' in the left hand.

6

Musical notation for exercise 6, measures 1-8. The piece is in 4/4 time. The right hand (treble clef) consists of whole notes G4, A4, B4, C5, D5, E5, F5, and G5. The left hand (bass clef) consists of quarter notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, and ends with a whole note G4. Fingerings are indicated: '5' in the right hand and '5' in the left hand.



# Unit 9: Extension and shifting of the five finger position

Range

Diagram illustrating the range of the five finger position on a grand staff. The right hand starts on G4 (finger 5) and goes up to G5 (finger 1). The left hand starts on G3 (finger 1) and goes up to G4 (finger 5). Fingerings are indicated by numbers 1-5.

1

Exercise 1: Treble clef: G4 (5), A4, B4, C5, D5, E5, F5, G5. Bass clef: G3 (5), A3, B3, C4, D4, E4, F4, G4. Fingerings: 5, 5 1 2, 5, 5.

2

Exercise 2: Treble clef: G4 (3), A4, B4, C5, D5, E5, F5, G5. Bass clef: G3 (5), A3, B3, C4, D4, E4, F4, G4. Fingerings: 5, 5 1 4, 5, 5.

3

Exercise 3: Treble clef: G4 (5), A4 (1), B4 (2), C5 (1), D5 (1), E5 (2), F5 (1), G5 (1), A5 (2), B5 (1), C6 (1). Bass clef: G3 (5), A3, B3, C4, D4, E4, F4, G4. Fingerings: 5, 5 1 2, 5, 5.

4

1 2 5 1 1 4 1 1 1 2 1 2

5 1 2 1 2 1 2 1

5

5 1 2 3 1 2 3 1

1 5

6

3

5 5 5 5



# Unit 10: Extension and shifting of the five finger position in chord playing

Range

1

2

3



Unit 1: Various keys and various localities  
G major

4

5 2 1 5 3 1 5 2 1 5 2 1 (5) 4 2 1 5 2 1 (5)(5) 5 2 1 5 2 1 4 2 1 5 2 1

5 1 (2 1) 1 2 1 2 1

5

5 2 1 4 2 1 5 2 1 (5) (5) 5 3 1 5 3 1 5 2 1 4 2 1 5 2 1 (5)

5 1 2 1 2 1 1 2 1 1 2 1 1

6

5 2 1 4

5 1 2 5 1 3 4 5 5

# Unit 11: Various keys and various localities

## G major

1

Musical notation for exercise 1 in G major, 4/4 time. The right hand starts with a whole note G4 (finger 3) and the left hand starts with a whole note G2 (finger 1). The exercise consists of 8 measures.

2

Musical notation for exercise 2 in G major, 4/4 time. The right hand starts with a quarter note G4 (finger 3) and the left hand starts with a whole note G2 (finger 1). The exercise consists of 8 measures.

3

Musical notation for exercise 3 in G major, 4/4 time. The right hand starts with a whole note G4 (finger 5) and the left hand starts with a whole note G2 (finger 5). The exercise consists of 8 measures.



4

5 4 3 2 3 1 3 1 3 1 3 1

5 3 2 1 1 3 1 3 1 3 1

5

5 1 2 3 1 2 3 1

1 5 1 2 3 1 1

6

3 2 1

5 5 5 5 5 5 5 5



# Unit 12: F major

1

Exercise 1: Treble clef, 4/4 time, F major. Right hand: whole note chord (F major), then descending eighth-note scale (G4, F4, E4, D4, C4, B3, A3, G3). Left hand: ascending eighth-note scale (F3, G3, A3, B3, C4, D4, E4, F4). Fingering: 3 in right hand, 1 in left hand.

2

Exercise 2: Treble clef, 4/4 time, F major. Right hand: ascending eighth-note scale (F4, G4, A4, B4, C5, B4, A4, G4, F4). Left hand: whole note chord (F major), then descending eighth-note scale (G3, F3, E3, D3, C3, B2, A2, G2). Fingering: 3 in right hand, 1 in left hand.

3

Exercise 3: Treble clef, 4/4 time, F major. Right hand: chords (F major, G major, A major, Bb major, C major, D major, E major, F major). Left hand: descending eighth-note scale (G3, F3, E3, D3, C3, B2, A2, G2). Fingering: 3, 1 in right hand; 2, 1, 5, 1, 3, 1, 5, 4, 5, 4, 1, 1, 2 in left hand.

Unit 13: e :CF 3inU

4

Musical notation for system 4, measures 1-8. Treble clef, 4/4 time. Bass clef, 4/4 time. Includes fingering numbers 5, 1, 3, 5, 5.

5

Musical notation for system 5, measures 1-8. Treble clef, 4/4 time. Bass clef, 4/4 time. Includes fingering numbers 5, 3, 4, 2, 3, 1, 2, 3, 1, 1, 3, 1, 3, 1, 3, 1.

6

Musical notation for system 6, measures 1-8. Treble clef, 6/8 time. Bass clef, 6/8 time. Includes fingering number 5.

# Unit 13: e minor

1

Musical score for exercise 1 in e minor, 4/4 time. The right hand starts with a triplet of quarter notes (E4, F4, G4) on the first beat, followed by a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The left hand starts with a quarter note (E3) on the first beat, followed by an ascending eighth-note scale: F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The key signature has one sharp (F#) and the time signature is 4/4.

2

Musical score for exercise 2 in e minor, 4/4 time. The right hand starts with a triplet of quarter notes (E4, F4, G4) on the first beat, followed by a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The left hand starts with a quarter note (E3) on the first beat, followed by an ascending eighth-note scale: F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The key signature has one sharp (F#) and the time signature is 4/4.

3

Musical score for exercise 3 in e minor, 4/4 time. The right hand starts with a triplet of quarter notes (E4, F4, G4) on the first beat, followed by a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The left hand starts with a quarter note (E3) on the first beat, followed by an ascending eighth-note scale: F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The key signature has one sharp (F#) and the time signature is 4/4.



4

3

5

5 1

5

5

5

5

1 2 3

1 2 3

1

1

6

1

2

1

2

1

5

2

# Unit 14: c minor

1

3

1

2

3

1

3

5

3

1

4

Musical score for system 4, measures 1-8. The system is in 4/4 time with a key signature of two flats (B-flat and E-flat). The right hand (treble clef) features a melodic line with a triplet of eighth notes in the first measure and a half note in the eighth measure. The left hand (bass clef) plays a steady eighth-note accompaniment. Fingering numbers 3, 5, 1, 5, and 5 are indicated below the left hand notes.

5

Musical score for system 5, measures 1-8. The system is in 4/4 time with a key signature of two flats. The right hand (treble clef) has a melodic line with a triplet of eighth notes in the fifth measure and a half note in the eighth measure. The left hand (bass clef) plays a steady eighth-note accompaniment. Fingering numbers 5, 1, 2, 3, 1, 2, 3, and 1 are indicated below the right hand notes.

6

Musical score for system 6, measures 1-8. The system is in 6/8 time with a key signature of two flats. The right hand (treble clef) features a melodic line with a half note in the first measure and a dotted half note in the eighth measure. The left hand (bass clef) plays a steady eighth-note accompaniment. Fingering numbers 5, 5, 5, 5, 5, 5, and 5 are indicated below the left hand notes.



## Unit 15: d minor

1

3

1

2

3

1

3

5

5

5

5

5

Unit 16: D major

4

5

5 1 2 1 1 2 1 1 2 1 5

5

1

5 1 2 3 1 2 3 1

6

5

3 5 4 2 5 5 5 4 2 1 1 5 5 5 5

# Unit 16: D major

1

3  
1

2

5  
5

3

3  
5 1 5 5



4

5 1 2 1 1 2 1 1 2 1 1

5

5

5 3

1

6

5

5 5 5 5 5 5 5 5

### Unit 17: a minor

1

3

1

2

3

1

3

5

5

5

5

5

4

5

1 2 1 1 2 1 1 2 1 1

5

1

3 1 2 1 5 1 3 1 5 1 4 5 4 1 1 2

6

5

5 3 5 5 5 1 5 1 5 5 5 1 5 5 1

Parallela (voiced)



## Unit 18: Traditional melodies

1

Musical score for exercise 1, consisting of a treble and bass clef system. The key signature is one sharp (F#) and the time signature is 3/4. The melody in the treble clef starts on G4 and moves stepwise up to B4, then descends. The bass clef accompaniment consists of chords and single notes. Fingering numbers are provided: '1' for the first note in the treble, and '5' for the first, third, fourth, and fifth notes in the bass. The final chord in the bass clef is marked with '1', '3', and '5'.

2

Musical score for exercise 2, consisting of a treble and bass clef system. The key signature is two flats (Bb, Eb) and the time signature is 3/4. The melody in the treble clef starts on G4 and moves stepwise up to B4, then descends. The bass clef accompaniment consists of chords and single notes. Fingering numbers are provided: '3' for the first note in the treble, and '5', '1', '2', '5', '5', '5', '5', '5', '5' for the bass. The final chord in the bass clef is marked with '1', '3', and '5'.

3

Musical score for exercise 3, consisting of a treble and bass clef system. The key signature is one sharp (F#) and the time signature is 3/4. The melody in the treble clef starts on G4 and moves stepwise up to B4, then descends. The bass clef accompaniment consists of chords and single notes. Fingering numbers are provided: '3' for the first note in the treble, and '5', '5', '5', '5' for the bass. The final chord in the bass clef is marked with '1', '3', and '5'.

4

Exercise 4 is in 2/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady bass line of eighth notes. Fingerings are indicated by numbers 1-5. A repeat sign is present at the end of the piece.

5

Exercise 5 is in 3/4 time with a key signature of two flats (Bb). The right hand plays a melodic line with eighth notes, and the left hand plays a bass line with eighth notes and rests. A repeat sign is present at the end of the piece.

6

Exercise 6 is in 6/8 time with a key signature of two flats (Bb). The right hand plays a melodic line with eighth notes, and the left hand plays a bass line with eighth notes. Fingerings are indicated by numbers 1-5. The piece is titled "Paisiello (varied)".



# Unit 19:

1

Musical score for exercise 1, featuring a melody in the right hand and a bass line in the left hand. The key signature is D major (two sharps) and the time signature is 3/4. The piece concludes with a final chord of D major.

2

Musical score for exercise 2, featuring a melody in the right hand and a bass line in the left hand. The key signature is B minor (two flats) and the time signature is 3/4. The piece concludes with a final chord of B minor.

3

Musical score for exercise 3, featuring a melody in the right hand and a bass line in the left hand. The key signature is B minor (two flats) and the time signature is 3/4. The piece concludes with a final chord of B minor.



4

Musical score for exercise 4, in 2/4 time, key of D major. The piece consists of two staves. The treble clef staff contains a melody with eighth and quarter notes, and the bass clef staff contains a bass line with chords and single notes. Fingerings are indicated as 5, 1, 5, 1, 3, 4, 5, 5. Accents are placed over several notes in the melody.

5

Musical score for exercise 5, in 4/4 time, key of B-flat major. The piece consists of two staves. The treble clef staff contains a melody with quarter and eighth notes, and the bass clef staff contains a bass line with chords and single notes. Fingerings are indicated as 1, 5, 5, 5, 5, 5, 5, 5. Repeat signs are used to indicate a first and second ending.

6

Musical score for exercise 6, in 6/8 time, key of D major. The piece consists of two staves. The treble clef staff contains a melody with eighth and quarter notes, and the bass clef staff contains a bass line with chords and single notes. Fingerings are indicated as 5, 4, 1, 3 2 1, 3 4 5, 1, 5, 5, 5, 1 5, 5. Accents are placed over several notes in the melody.

Paisiello (varied)

# Unit 20:

1

1

5

5

5

5

1  
3  
5

2

5

5

5

5

5

1  
3  
5

5

5

1  
3  
5

3

3/4

3

5 1 2 1 2 1 4 1 3 5

3/4

5 1 4 1 3 5 1 4 5

4

6/8

5 4 3 3 1

5 5 1 3 1 2 5 4 3 2 1 2 1