



**Andersonstown
Traditional & Contemporary
Music School**

KEYBOARD



HANDBOOK

Updated - March 2015



KEYBOARDS & PIANO

BOOK ONE

How to sit at the piano

Posture

It is important to sit correctly at the piano otherwise you may develop back problems. Sit facing the middle of the keyboard making sure that you are sitting straight but relaxed. If you feel uncomfortable, lean slightly forward. Adjust your piano stool so that your arms are an inch or so above the keyboard. Make sure your feet are flat on the floor - the right foot may be slightly forward.

Hand Position



Correct hand position

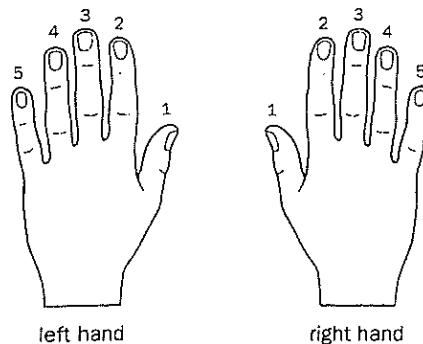


Incorrect hand position

Curve the fingers so that the top of the finger plays the key by falling directly from above. Imagine you are holding a small object in the hollow of your hand as you play and keep your wrist in line with your arm. Place the thumb tip near the tip of the forefinger to form a sort of O. Keep your nails short!

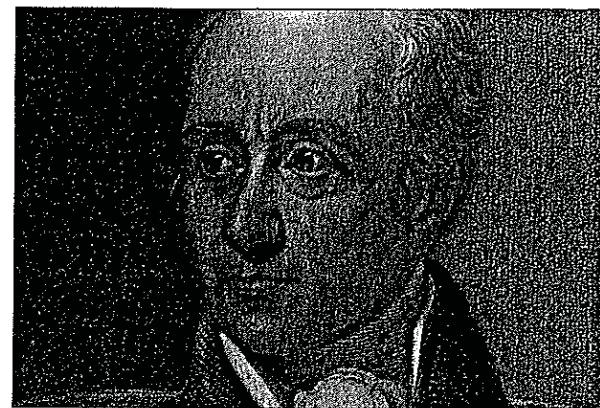
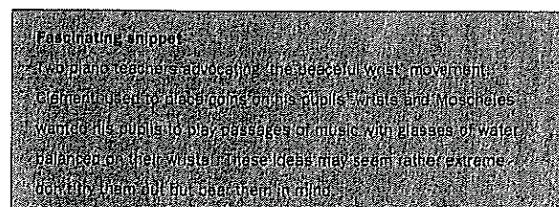
Don't play with flat fingers - if you do, your hand will not be flexible and you will never be able to play anything fast or expressively. Although the fingers should be directly above the keys, make sure that you touch only the key that is being played. Try not to look at your hands as you play.

Fingering



To make learning easier, the fingers of both hands are given numbers. Fingering is numbered from the thumb, this being number 1.

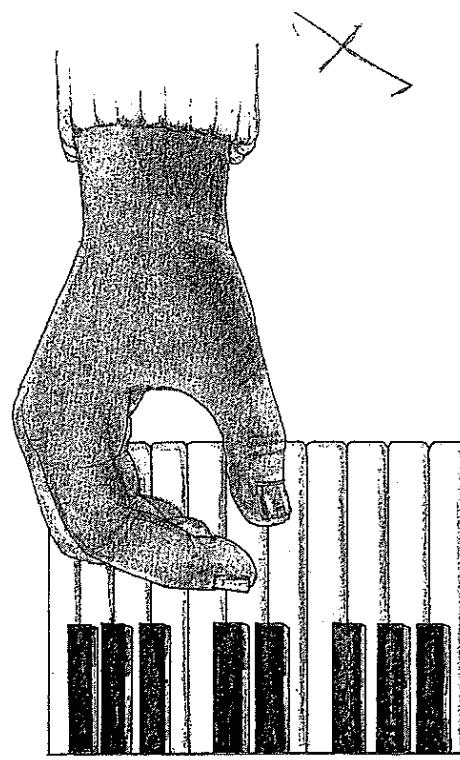
Practise moving each finger as you say its number aloud.



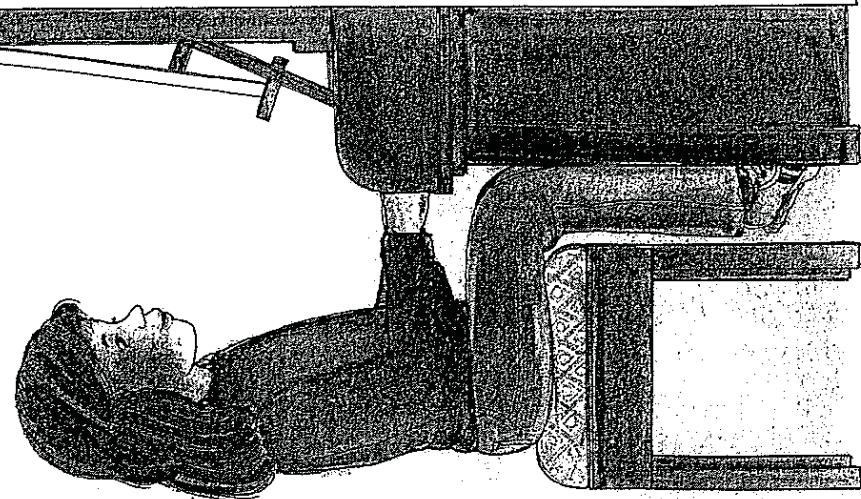
Muzio Clementi (1752-1832)

Always

- Play with clean hands and short fingernails.
- Check that the chair or piano stool is in the middle of the keyboard and at the right height.
- Make sure you are sitting correctly.
- Play with curved fingers, like this:



- Use the same fingering every time you play a piece.
- Listen to every sound you make on the piano.



FINDING KEYS AND NOTES

Treble, or G, clef

Bass, or F, clef

F A C E G B D F

A C E G B D F A

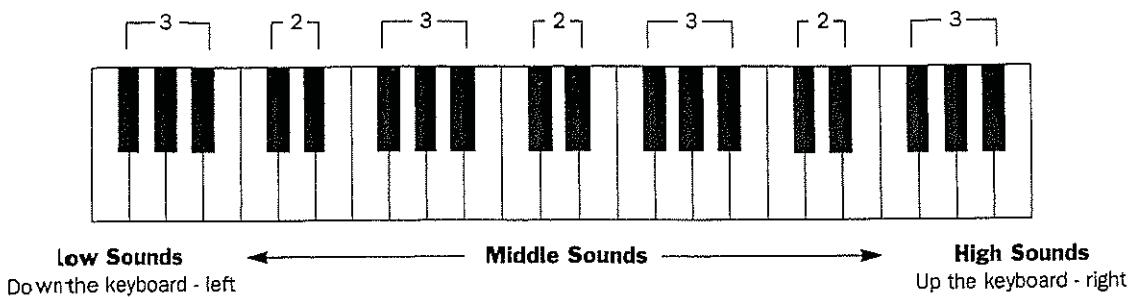
G A B C D

C B A G F

G F E D C

C D E F

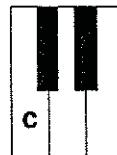
Introducing the Keyboard



The piano keyboard has white keys and black keys, with the black keys in groups of twos and threes. Starting with the lowest, find all the groups of two black keys on the piano.

Middle C

The note **C** is the white key to the left of the two black keys to the middle of the keyboard is called **Middle C**.

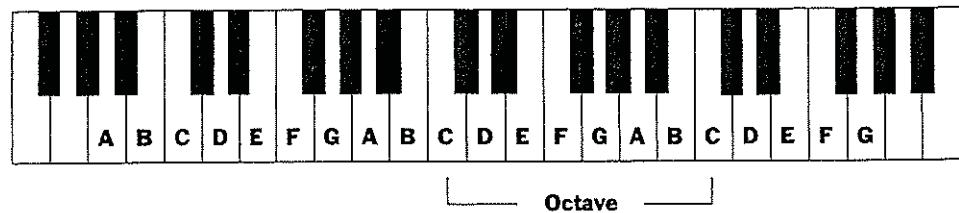


and the **C** that is closest

The Musical Alphabet

There are only seven letters used in music and they are the first seven letters of the alphabet - **A B C D E F G**. These same letters are used over and over again. The distance from one note to the next note with the same letter-name is called an **Octave**.

The White Keys

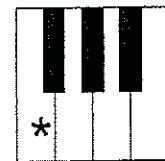
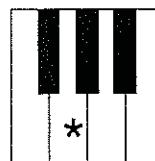
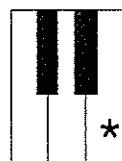
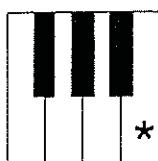


Practise finding all the **Cs** on the keyboard, then all the **Gs**.

With your right hand choose a group of three high black notes and play the **A** nearby.

With your left hand choose a group of two low black notes and play the **D** nearby.

What are the notes marked with a *****?



Introducing time

Each piece of music has various patterns of *long* and *short* notes. These patterns are called **rhythm**.

The *position* of the note on the lines and spaces of the stave tells you which key to play, but it is the *shape* or design of the note which tells you its time value. ie. its length in terms of rhythm.

Note Values

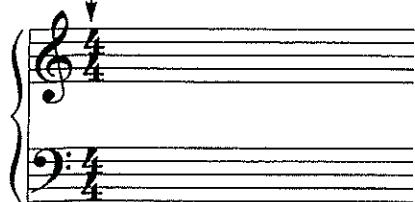
There are different types of notes for different lengths of notes (counts).

semibreve	o	has 4 counts	1 - 2 - 3 - 4
dotted minim	d.	has 3 counts	1 - 2 - 3
minim	d	has 2 counts	1 - 2
crotchet	♩	has 1 count	1

Time Signature

The **time signature** is written at the beginning of a piece of music to indicate the number of beats in each bar. Note values add up in each bar to make this time signature.

The *upper* number tells you *how many* counts in each bar - in this case **4**.



The *lower* number tells you *what kind* of note gets one count.



4 = ♩ (a quarter of a semibreve).
Therefore, in the time signature of  there are **4** counts in each bar and each count is a ♩

Right Time!

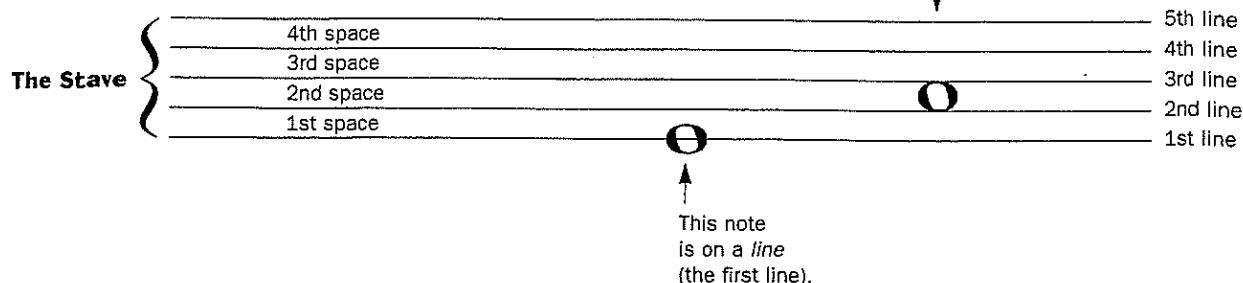
Place the thumb of your right hand on **Middle C** and play this as you count the following rhythm:



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

Introducing notation

Notes show the player which keys to play on the piano and are written on the five lines and four spaces which comprise the **stave**.

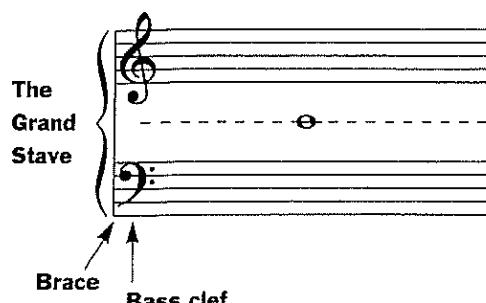


Piano music uses a **treble clef** (or **G clef**) sign for *high* notes (usually played by the right hand using the right half of the piano keyboard).

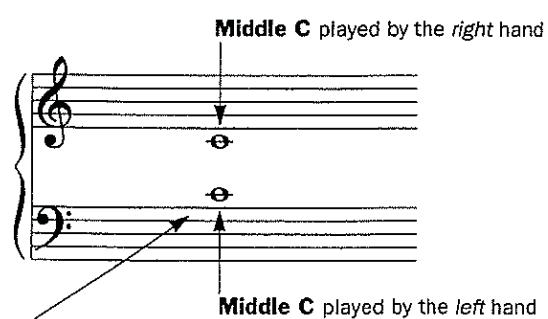
Piano music also uses a **bass clef** (or **F clef**) sign for *low* notes (usually played by the left hand using the left half of the piano keyboard).

For piano music, two staves are joined together by a *brace* - one stave for each hand - and this is called the *grand* or *great* stave.

Middle C



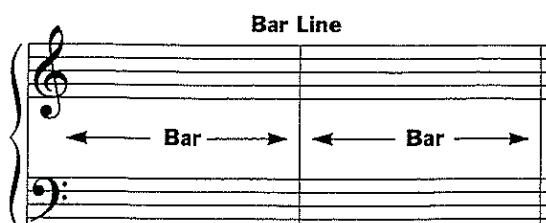
Middle C falls on a line between the two staves but, because it is often played by each hand, it is actually written like this.



Music is divided into **bars** with vertical **bar lines**.

At the end of a piece of music is a *double bar line*.

Each bar contains a number of **beats** (or counts).

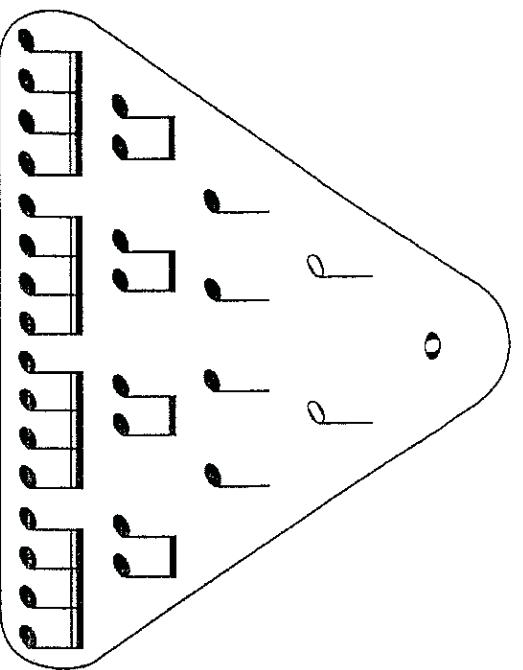


The Note Pyramid

Test Your Observation



Use the note pyramid to put the correct number in each space.



The note pyramid is very useful.
You can see at a glance the values
of notes.



A semibreve = minims,
 crotchets,

quavers,

semiquavers.

A minim = crotchets,
 quavers,

semiquavers.

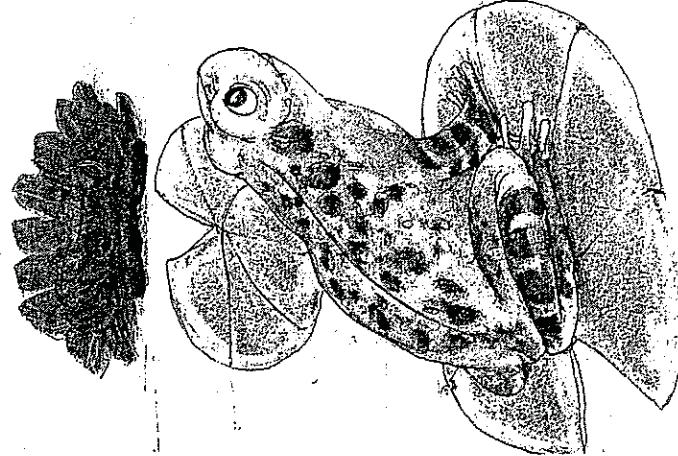
A crotchet = quavers,
 semiquavers.

There are crotchets
in a semibreve



For example, you can see that a
semibreve is worth two minims or
sixteen semiquavers!

Rests



— — — —

Crotchet rest	Minim rest	Semibreve rest
One silent beat	Two silent beats	Four silent beats or a whole bar's rest even in 3 time

Clap the notes, counting the beats aloud

1 2 1 2 1 2 1 2

A musical staff for 2/4 time. It contains two measures. The first measure has a note followed by a crotchet rest. The second measure has a note followed by a minim rest. Vertical bar lines divide each measure into two beats.

1 2 3 1 2 3 1 2 3

A musical staff for 3/4 time. It contains three measures. The first measure has a note followed by a crotchet rest. The second measure has a note followed by a minim rest. The third measure has a note followed by a semibreve rest. Vertical bar lines divide each measure into three beats.

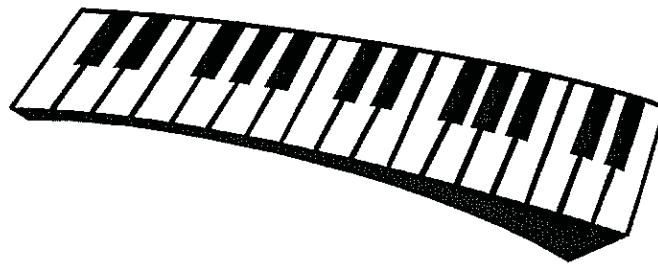
1 2 3 4 1 2 3 4 1 2 3 4

A musical staff for 4/4 time. It contains four measures. The first measure has a note followed by a crotchet rest. The second measure has a note followed by a minim rest. The third measure has a note followed by a semibreve rest. The fourth measure has a note followed by a whole rest. Vertical bar lines divide each measure into four beats.

1 2 3 1 2 3 1 2 3 1 2 3

A musical staff for 3/4 time. It contains three measures. The first measure has a note followed by a crotchet rest. The second measure has a note followed by a minim rest. The third measure has a note followed by a semibreve rest. Vertical bar lines divide each measure into three beats.

Some tips to get the most from your practice ...



The most important thing you can do to become better at the keyboard is to practice. We've put together some tips to remind you of the best ways to practice.

Here are a few of the golden rules:

- SET PRACTICE TIMES**

Aim to practice at the same time every day e.g. after you finish your homework or just after dinner. This will help you to get into a routine.

- PRACTICE EVERY DAY**

It is better to practice for 10 minutes every day than for one hour once a week. You might find it useful to keep a practice diary.

- WARM UP**

Practice some easy exercises or scales to get your mind and body back into the idea of playing.

- WORK ON IT**

Spend some time practising the hard stuff! Be strict with yourself and try to get it as perfect as possible – but don't be too hard on yourself when you don't. If you find something very difficult in a piece or exercise, keep practising it over and over again until you notice an improvement - its the only way you will get better at it!

- COOL DOWN**

Play something that you know well and enjoy playing. This will help you to relax, especially if you have been practising something really difficult!

- EVALUATE**

After playing something, ask yourself what was good as well as what could be better. Concentrate on the things you could improve upon rather than just playing the whole piece.

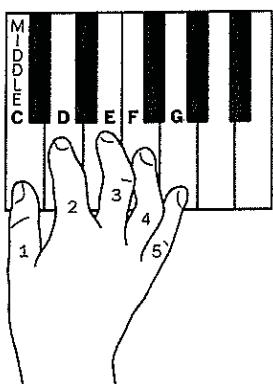
I should be practising for _____ minutes every day!

Remember – The more you practise, the better you will get!

Ready to play

Right Hand

Middle C D E F G



Place your **right hand** in the position shown.

You are now ready to play the notes **C D E F G**.

Play these five notes going up and then down.

Look at where the notes are positioned on the stave
(ie. on which line or space).

Legato

As you play the exercises below, hold each note until you play the next note. Then let it go - it is a 'see-saw' action. This kind of touch is called *legato* - Italian for smooth or 'joined-up'. It is used for most of the music you will play. Think of smooth, even, connected, but make sure that one sound does not overlap with the next.

Starting points - *Right hand*

Look at the time signature of each exercise and count evenly as you play.

1.

Fingering

Count

1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 - 2 3 4

2:4

2.

Fingering

Count

1 2 3 | 1 2 3 | 1 - 2 3 | 1 - 2 - 3

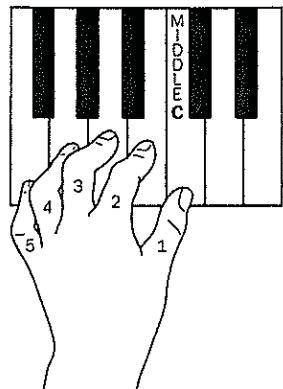
2:4

Now practise the above exercises saying the letter-names (in time) as you play. Notice where each note is written on the stave e.g. **D** is in the space *below* the stave, **E** is *on* the 1st line and **F** is *in* the 1st space.

Change hands

Left Hand

F G A B C



Place your **left hand** in the position shown.

You are now ready to play the notes **F G A B C**.

Play these five notes going down from **Middle C** and then up. Notice where each note is positioned.

Look at page 12: the *stems* go *up* on the *right* of the note head from **Middle C** upwards.

On this page: on these notes the *stems* go *down* on the *left* of the note head from **Middle C** downwards.

Hints and Reminders

1. Listen as you play - make sure that you are playing legato.
2. Try not to look down at your hands.
3. Remember to hold your fingers in a curved shape.

Starting points - *Left hand*

1.

Count 1 2 3 4 etc.

Fingering 1 2 3 4 3 2

2.

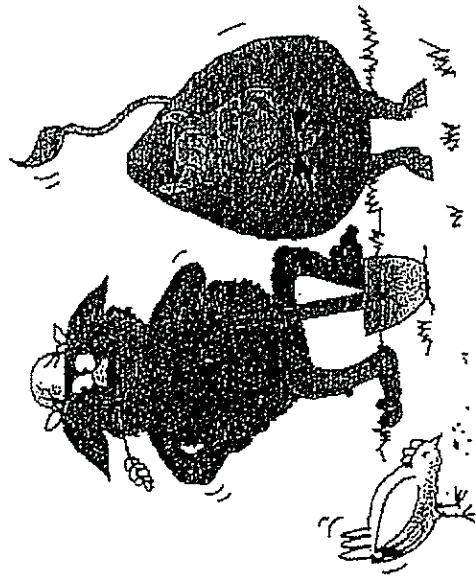
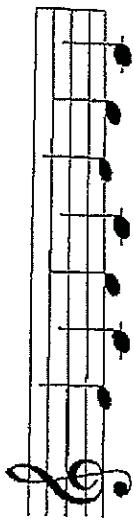
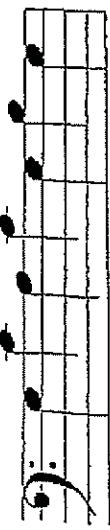
Count 1 2 3 etc. 1 - 2 3

Fingering 1 2 3 2 3

Now practise the above exercises saying the letter-names (in time) as you play. Notice where each note is on the stave e.g. **B** is *in* the space *above* the stave, **A** is *on* the 5th line, **G** is *in* the 4th space.

Read Aloud

Read Aloud



Old MacDonald

Old Mac-Don-ald had a farm,
Ee-eye, Ee-eye,
Oh! And
4

3

Old Mac-Don-ald had a farm,
Ee-eye, Ee-eye,
Oh! And
4

3

Old Mac-Don-ald had a farm,
Ee-eye, Ee-eye,
Oh! And
4

3

Old Mac-Don-ald had a farm,
Ee-eye, Ee-eye,
Oh! And
4

3

on this farm he had some ducks
Ee-eye, Ee-eye,
Oh! Quack, Quack, here Quack, Quack, there
1

3
4

on this farm he had some ducks
Ee-eye, Ee-eye,
Oh! Quack, Quack, here Quack, Quack, there
1

3
4

on this farm he had some ducks
Ee-eye, Ee-eye,
Oh! Quack, Quack, here Quack, Quack, there
1

3
4

on this farm he had some ducks
Ee-eye, Ee-eye,
Oh! Quack, Quack, here Quack, Quack, there
1

3
4

Ev - 'ry - where a Quack, Quack, Quack, Old Mac-Don-ald had a farm,
Ee-eye, Ee-eye, Oh!
-O-

3
4

Ev - 'ry - where a Quack, Quack, Quack, Old Mac-Don-ald had a farm,
Ee-eye, Ee-eye, Oh!
-O-

3
4

Ev - 'ry - where a Quack, Quack, Quack, Old Mac-Don-ald had a farm,
Ee-eye, Ee-eye, Oh!
-O-

3
4

On when the Saints go marching in

American traditional

In march style

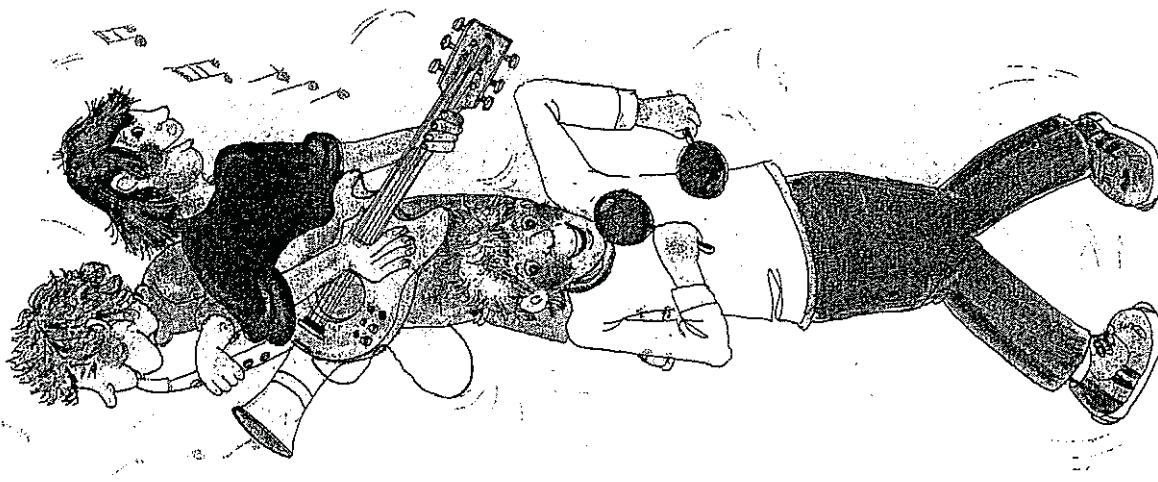
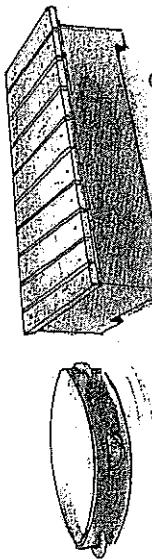
1 3 4 5

Staccato

Musical notation for the first line of the song. The key signature is F major (one sharp). The time signature is common time (indicated by '4'). The melody consists of eighth and sixteenth note patterns. The lyrics are: "Oh when the Saints go marching in". The music is marked with a dynamic of **f** (fortissimo) and a tempo of **♩ = 60** (quarter note equals 60).

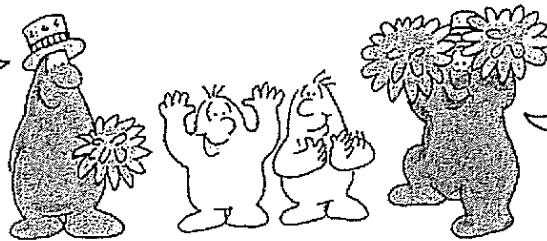
Musical notation for the second line of the song. The key signature is F major (one sharp). The time signature is common time (indicated by '4'). The melody consists of eighth and sixteenth note patterns. The lyrics are: "I want to be in that". The music includes a measure of rests (three quarter notes) followed by a measure of eighth notes.

Musical notation for the third line of the song. The key signature is F major (one sharp). The time signature is common time (indicated by '4'). The melody consists of eighth and sixteenth note patterns. The lyrics are: "When the Saints go marching in". The music includes a measure of rests (three quarter notes) followed by a measure of eighth notes.



When the saints

The first note in the left hand of this tune is a D. It has an extra line of its own.



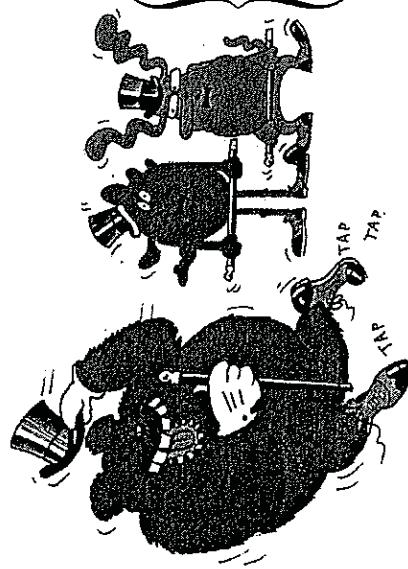
When a note is higher or lower than the staff, it uses extra lines, called ledger lines. Find out more below.

Ledger lines

To find out which note to play, count up or down from the last note on the staff like this.



The Dancing Bear



Musical score for page 1. It features two staves: Treble and Bass. The key signature is one sharp (F#). The time signature starts at 3/4 and changes to 2/4. The music includes eighth notes, quarter notes, and a half note. Measures are numbered 1 through 4 along the right side.

Musical score for page 2. It features two staves: Treble and Bass. The key signature is one sharp (F#). The time signature starts at 3/4 and changes to 2/4. The music includes eighth notes, quarter notes, and a half note. Measures are numbered 1 through 2 along the right side.



When notes are marked with the pause sign,
hold them for a longer time.

Musical score for page 3. It features two staves: Treble and Bass. The key signature is one sharp (F#). The time signature starts at 3/4 and changes to 2/4. The music includes eighth notes, quarter notes, and a half note. Measures are numbered 3 through 5 along the right side.

New Note B Left Hand C

Monkeys

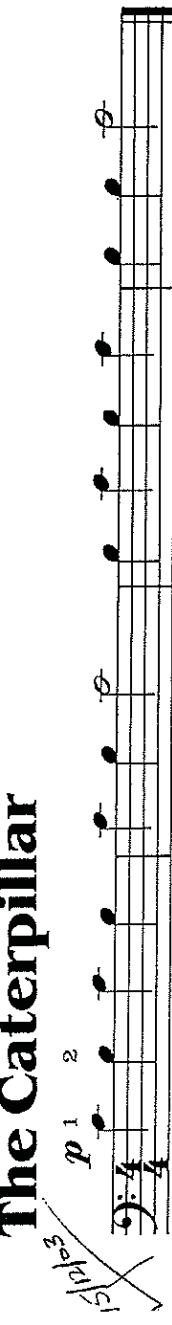
Mon-keys climb-ing in the trees, Scratch them-selves to catch the fleas.
When you see them in the zoo, You may catch a flea or two.

Watching TV

The Caterpillar

p ¹ ² ³

$\text{D}:\frac{4}{4}$



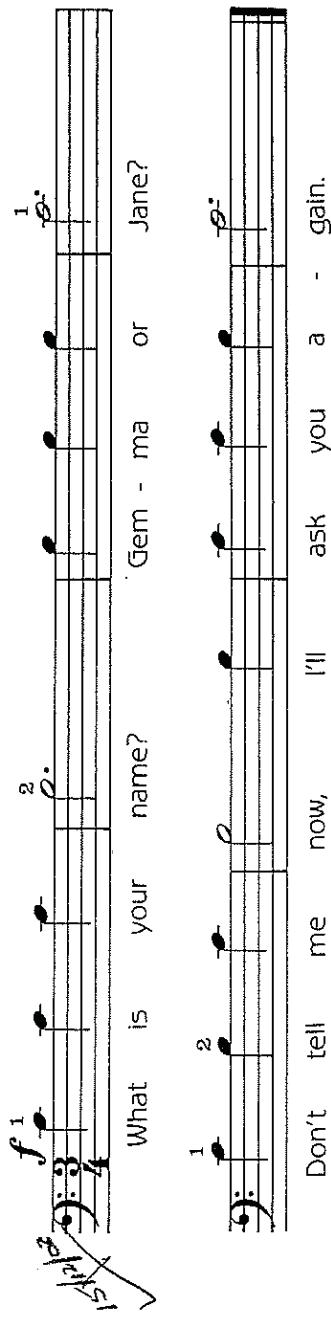
Ca - ter - pil - lar crawl-ing round.

His 8 feet make not a sound.

What is your name?

f ¹ ²

$\text{D}:\frac{3}{4}$



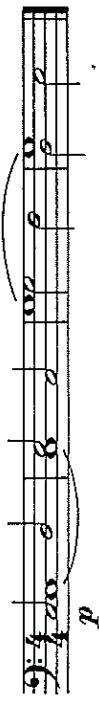
What is your name? Gem - ma or Jane?

1 2

Don't tell me now, I'll ask you a - gain.

The Caterpillar Accompaniment

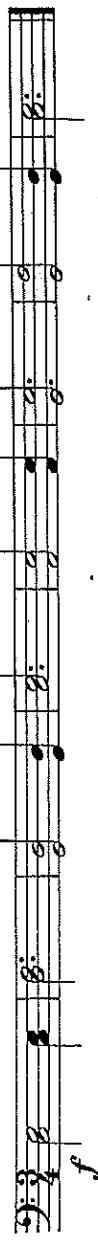
$\text{D}:\frac{4}{4}$



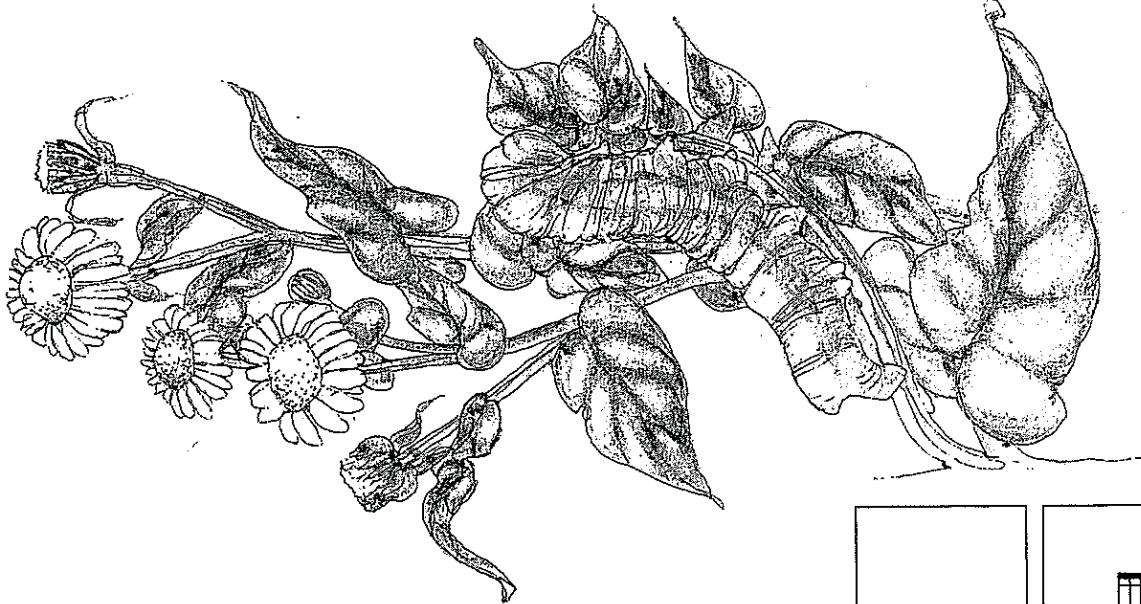
p

What is your name? Accompaniment

$\text{D}:\frac{2}{4}$



f



Rowing



$\text{G} \frac{3}{4}$

p Row, 1 - 2 - 3. row, 1 - 2 your boat.

$G: \frac{2}{4}$

p .

4 2 3 2

G

f gent - ly down the stream.

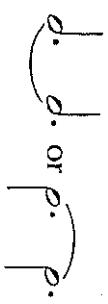
$G:$

f 2 1

G

f 2

If two notes of the same pitch are joined by a curve



this is called a **tie**.

Play the first note and hold it on for the value of the second note.

G

p life is but a dream.

$G:$

p .

2 2 2 2

Finger Drill

Right Hand

5 1 4 3 5 1 4
Left Hand 5 2 3 1 2

C:4

A diagram showing hand finger placement on a five-line staff. The right hand fingers are numbered 1 through 5 from bottom to top. The left hand fingers are numbered 1 through 5 from bottom to top. The staff starts with a C note, followed by a sharp sign, indicating C major.

Read Aloud

C: O O O O O O

A diagram showing hand finger placement on a five-line staff. The right hand fingers are numbered 1 through 5 from bottom to top. The left hand fingers are numbered 1 through 5 from bottom to top. The staff starts with a C note, followed by a sharp sign, indicating C major.

The Pipers are Coming!

from
J. S. Bach
(Musette)

C:4

Musical score for 'The Pipers are Coming!' in common time (indicated by a 'C'). The key signature is C major (indicated by a sharp sign). The score consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The music features eighth-note patterns and rests.

C:4

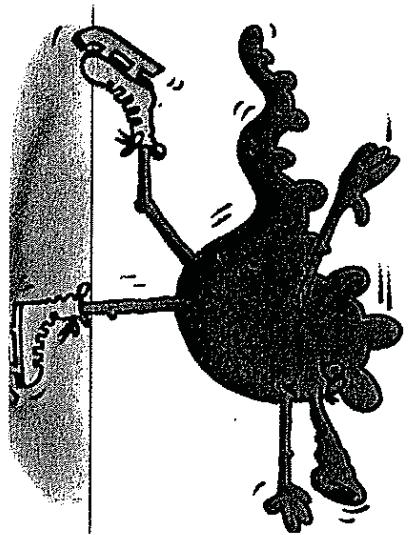
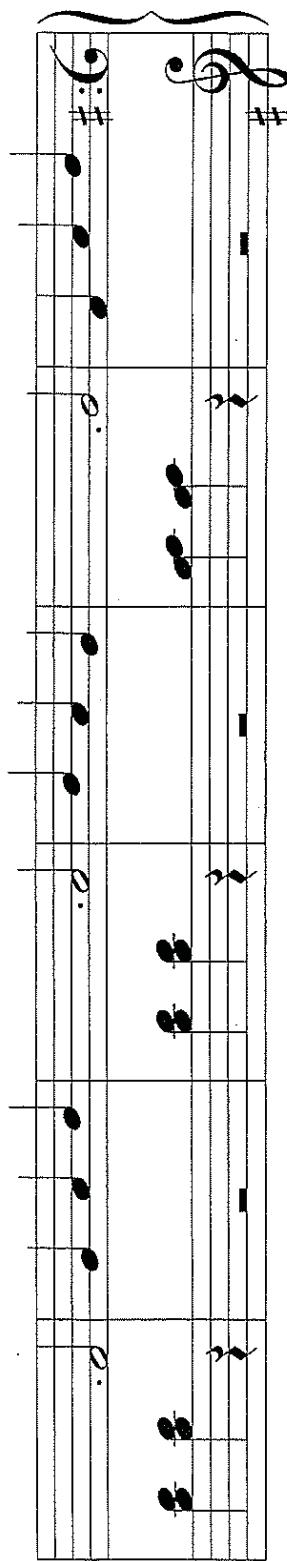
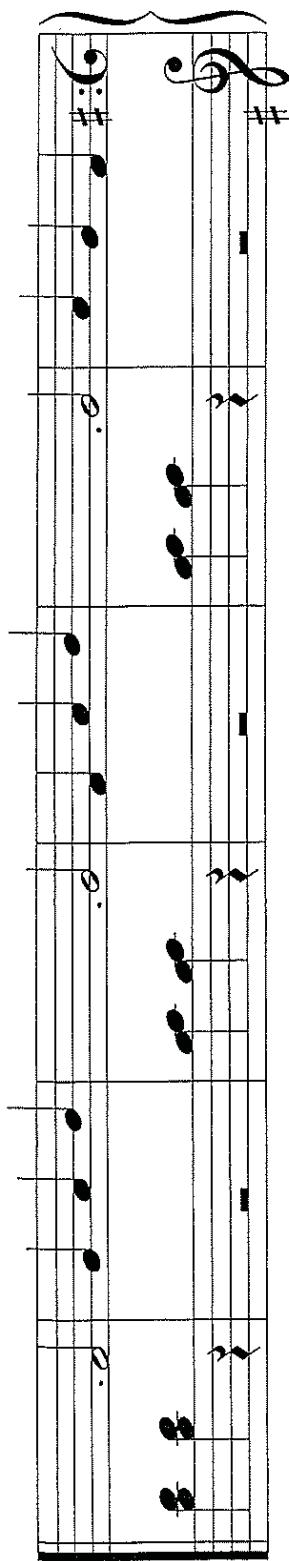
Continuation of the musical score for 'The Pipers are Coming!' in common time (indicated by a 'C'). The key signature is C major (indicated by a sharp sign). The score consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The music continues with eighth-note patterns and rests.

C: O O O O

Continuation of the musical score for 'The Pipers are Coming!' in common time (indicated by a 'C'). The key signature is C major (indicated by a sharp sign). The score consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The music continues with eighth-note patterns and rests.



The Skater

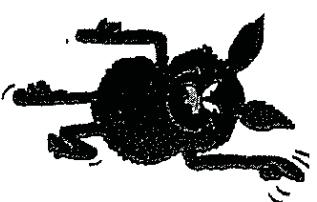


A third page of the musical score for 'The Skater'. The score has changed to a bass clef and a key signature of three sharps (G major). The time signature is now three-quarters (3/4). The music continues with quarter and eighth notes. The page is numbered '3' at the bottom right.

Chords with Stationary Bass

In F Major

Preparatory Exercise

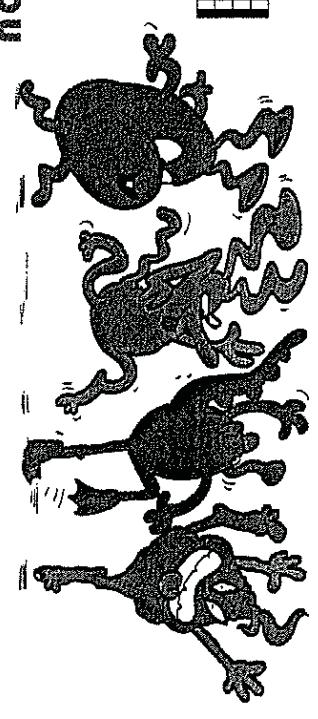


F Major Chord
3 5 1 2 4 3

Left Hand 5 3 1 5 2 1

Skip to My Lou

Old Singing Game



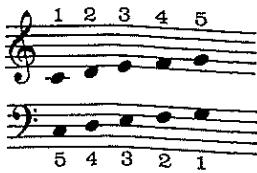
F Major Chord
3 5 1 2 4 3



F Major Chord
3 5 1 2 4 3



STUDY



NEW POSITION

5 on the C below Middle C

From C.Czerny

Allegro

f

3

This measure consists of two groups of sixteenth-note patterns. The first group starts on the C below middle C (finger 5) and moves up to G (finger 3), then down to E (finger 1). The second group starts on G (finger 3) and moves up to D (finger 5). The dynamic is forte (*f*).

4

This measure consists of two groups of sixteenth-note patterns. The first group starts on G (finger 4) and moves up to D (finger 1), then down to A (finger 5). The second group starts on A (finger 4) and moves up to E (finger 1). The dynamic is piano (*p*).

3

This measure consists of two groups of sixteenth-note patterns. The first group starts on G (finger 5) and moves up to D (finger 3), then down to A (finger 1). The second group starts on A (finger 3) and moves up to E (finger 5). The dynamic is forte (*f*).

2

This measure consists of two groups of sixteenth-note patterns. The first group starts on A (finger 2) and moves up to E (finger 5). The second group starts on E (finger 5) and moves up to B (finger 2). The dynamic is piano (*p*).

SCALES, BROKEN CHORDS AND ARPEGGIOS

Scales

To be played legato and from memory.

Minimum speed: crotchet = 69.

C, G, D and F majors with separate hands (two octaves).

C Major

R.H. Treble clef, 4/4 time. Scale notes: C, D, E, F, G, A, B, C. L.H. Bass clef, 4/4 time. Scale notes: C, D, E, F, G, A, B, C. Fingerings: R.H. 1, 2, 3, 1, 2, 3, 4; L.H. 5, 4, 3, 2, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3.

L.H. Bass clef, 4/4 time. Scale notes: C, D, E, F, G, A, B, C. Fingerings: L.H. 4, 1, 3, 2, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3.

G Major

R.H. Treble clef, 4/4 time. Scale notes: G, A, B, C, D, E, F#, G. L.H. Bass clef, 4/4 time. Scale notes: G, A, B, C, D, E, F#, G. Fingerings: R.H. 1, 2, 3, 1, 2, 3, 4; L.H. 5, 4, 3, 2, 1, 4, 1, 3, 1, 3, 1, 3, 1, 3.

L.H. Bass clef, 4/4 time. Scale notes: G, A, B, C, D, E, F#, G. Fingerings: L.H. 1, 3, 2, 1, 4, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3.

D Major

R.H. Treble clef, 4/4 time. Scale notes: D, E, F#, G, A, B, C, D. L.H. Bass clef, 4/4 time. Scale notes: D, E, F#, G, A, B, C, D. Fingerings: R.H. 1, 2, 3, 1, 2, 3, 4; L.H. 5, 4, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1.

L.H. Bass clef, 4/4 time. Scale notes: D, E, F#, G, A, B, C, D. Fingerings: L.H. 4, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1.

F Major

R.H. Treble clef, 4/4 time. Scale notes: F, G, A, B, C, D, E, F. L.H. Bass clef, 4/4 time. Scale notes: F, G, A, B, C, D, E, F. Fingerings: R.H. 1, 2, 3, 4, 1, 2, 3, 1; L.H. 5, 4, 3, 2, 1, 4, 1, 3, 1, 3, 1, 4.

L.H. Bass clef, 4/4 time. Scale notes: F, G, A, B, C, D, E, F. Fingerings: L.H. 1, 3, 2, 1, 4, 1, 3, 1, 3, 1, 4, 1, 3, 1, 4.

C, G and D major scales hands together similar motion (one octave).

C Major

Sheet music for C Major scales hands together. The music is in common time (indicated by a '4') and consists of two staves: treble and bass. The treble staff starts on middle C (C4) and ascends to G4, while the bass staff starts on G3 and ascends to E4. Both staves use quarter notes and show a similar hand motion pattern: right hand plays 1, 2, 3, 1; left hand plays 2, 3, 4, 5. This pattern repeats for both staves.

G Major

Sheet music for G Major scales hands together. The music is in common time (indicated by a '4') and consists of two staves: treble and bass. The treble staff starts on G3 and ascends to E4, while the bass staff starts on E3 and ascends to B4. Both staves use quarter notes and show a similar hand motion pattern: right hand plays 1, 2, 3, 1; left hand plays 2, 3, 4, 5. This pattern repeats for both staves.

D Major

Sheet music for D Major scales hands together. The music is in common time (indicated by a '4') and consists of two staves: treble and bass. The treble staff starts on A3 and ascends to F#4, while the bass staff starts on F#3 and ascends to D4. Both staves use quarter notes and show a similar hand motion pattern: right hand plays 1, 2, 3, 1; left hand plays 2, 3, 4, 5. This pattern repeats for both staves.

A and D minor scales (melodic or harmonic, at the candidate's choice) with separate hands (two octaves).

A Harmonic Minor

Sheet music for A Harmonic Minor scales hands separate. The music is in common time (indicated by a '4') and consists of two staves: treble (R.H.) and bass (L.H.). The treble staff starts on A3 and ascends to G4, while the bass staff starts on G3 and ascends to E4. Both staves use eighth notes and show a similar hand motion pattern: right hand plays 1, 2, 3, 1; left hand plays 2, 3, 4, 1. The treble staff includes a sharp sign above the 5th note (F#) and a double sharp sign above the 7th note (D#). The bass staff includes a sharp sign above the 3rd note (C#) and a double sharp sign above the 5th note (A#).

A Melodic Minor

Sheet music for A Melodic Minor scales hands separate. The music is in common time (indicated by a '4') and consists of two staves: treble (R.H.) and bass (L.H.). The treble staff starts on A3 and ascends to G4, while the bass staff starts on G3 and ascends to E4. Both staves use eighth notes and show a similar hand motion pattern: right hand plays 1, 2, 3, 1; left hand plays 2, 3, 4, 1. The treble staff includes a sharp sign above the 5th note (F#) and a double sharp sign above the 7th note (D#). The bass staff includes a sharp sign above the 3rd note (C#) and a double sharp sign above the 5th note (A#).

Chords with Stationary Bass

In F Major

Preparatory Exercise

Left Hand

5 3 1 5 2 1

Diagram showing fingerings for left hand chords: 5, 3, 1 followed by 5, 2, 1.



Skip to My Lou

Old Singing Game

1 2 3 4 5

Diagram showing a melody line with fingerings: 1, 2, 3, 4, 5. It includes a treble clef and a bass clef at the beginning.

1 2 3 4 5

Diagram showing a melody line with fingerings: 1, 2, 3, 4, 5. It includes a treble clef and a bass clef at the beginning.

Rowing



p Row, 1 - 2 - 3 - 4 - 5 -
D. 2. 4. 1.
row, 1 - 2. 3. 4. 5.
row your boat.

f gent - ly down the stream, 2 - 3 - 4 - 5 -
F. 2. 1. 2. 3. 4. 5.
gently down the stream, 2 - 3 - 4 - 5 -

f mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly
F. 2. 1. 2. 3. 4. 5.
mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly

If two notes of the same pitch are joined by a curve *d.*, *d.* or *p.* *p.* this is called a tie.
Play the first note and hold it on for the value of the second note.

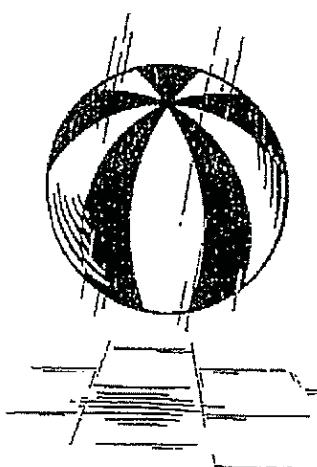
The Bouncing Ball

Allegretto

Handwritten musical score for 'The Bouncing Ball' in 3/4 time with a key signature of one sharp. The score is divided into three staves. Measure 1 starts with dynamic *p*, followed by measure 2 with dynamic *f*. Measure 3 begins with dynamic *s*. Measure 4 starts with dynamic *p*, followed by measure 5 with dynamic *f*. The score includes performance instructions: *rit.* (ritardando) over measures 1-2, *a tempo* (back to tempo) over measures 2-3, and measure numbers 1, 2, 3, 4, 5 placed below the staves. Measures 1-5 are shown.

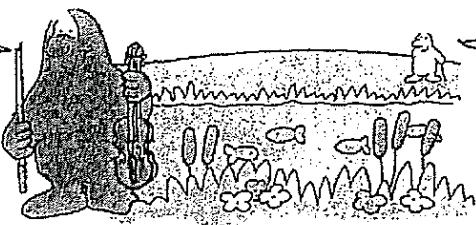
Meeting some Italian terms

- *staccato* = short, clipped
- *tempo* = speed (rate of movement)
- *a tempo* = back to the original speed
- *Allegro* = bright and quick
- *Allegretto* = fairly quick, but unhurried
- *Moderato* = at a moderate speed
- *Andante* = moving at a walking pace
- *rallentando* or *rall.* = gradually getting slower
- *ritenuto* or *rit.* = hold back (i.e. slower at once)
- *accelerando* or *accel.* = gradually getting faster



Theme from the Trout Quintet

This tune is by the Austrian composer Schubert (1797-1828). *Andante* means "at a walking pace".



The *Trout Quintet* was written for a violin, a viola, a cello, a double bass and a piano.

Andante

mp

1 2 3 5 2 1
8 8 8 8 2 3

1 2 5 2 1 2
8 8 5 5 1 2

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

1 3 1 1 5 1 2
8 8 8 8 1 2
1 2 5 1 2 3 5 1 2

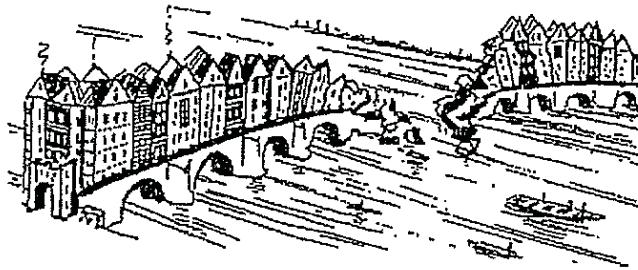
1 3 1 1 5 1 2
8 8 8 8 1 2
3 5 3 1 2 3 5 1 2

1 3 1 1 5 1 2
8 8 8 8 1 2
3 5 3 1 2 3 5 1 2

p

1 3 1 1 5 1 2
8 8 8 8 1 2
3 5 3 1 2 3 5 1 2

London Bridge is Falling Down



Moderato

f legato

4 5 1 2

5 1 5

Sheet music for guitar (nylon strings) in G major (one sharp). The first measure shows a descending scale from the 4th string (D) to the 5th string (B). The second measure starts with a dynamic *f* and a legato bow, followed by a single note on the 1st string. The third measure begins with a dynamic *p*, followed by a single note on the 2nd string.

f

4 5 3 4

5 1 5

Sheet music for guitar (nylon strings) in G major (one sharp). The first measure starts with a dynamic *f*. The second measure begins with a dynamic *p*, followed by a single note on the 1st string. The third measure begins with a dynamic *f*.

f

4 5 1 2

5 2

Sheet music for guitar (nylon strings) in G major (one sharp). The first measure starts with a dynamic *f*. The second measure begins with a dynamic *p*, followed by a single note on the 1st string. The third measure begins with a dynamic *f*.

f

4 5 3 1

5 1

Sheet music for guitar (nylon strings) in G major (one sharp). The first measure starts with a dynamic *f*. The second measure begins with a dynamic *p*, followed by a single note on the 1st string. The third measure begins with a dynamic *f*.

WHERE ARE YOU GOING TO, MY PRETTY MAID?

Nursery Rhyme

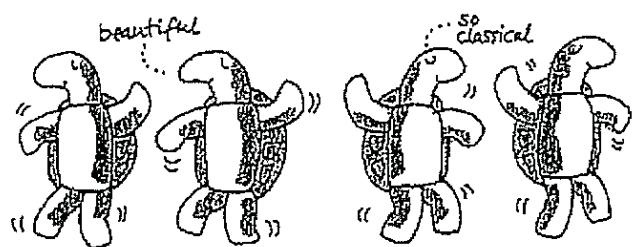
A handwritten musical score for a two-part piece, likely for flute or recorder. The score consists of five systems of music, each with two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature varies between G major (no sharps or flats) and F major (one sharp). Time signatures include common time (indicated by a 'C') and 2/4 time (indicated by a '2'). Measure numbers are written below the staves, and dynamic markings such as *f*, *p*, and *mf* are included. The music features various note heads, stems, and rests, with some notes having horizontal dashes through them.

The score is organized into five systems:

- System 1:** Treble clef, Bass clef. Key signature: G major. Measures 1-5. Dynamics: *f*, *p*.
- System 2:** Treble clef, Bass clef. Key signature: F major. Measures 6-10. Dynamics: *p*.
- System 3:** Treble clef, Bass clef. Key signature: G major. Measures 11-15. Dynamics: *p*.
- System 4:** Treble clef, Bass clef. Key signature: F major. Measures 16-20. Dynamics: *mf*.
- System 5:** Treble clef, Bass clef. Key signature: G major. Measures 21-25. Dynamics: *p*.



MINUET



From J.Hook

Moderato

4
1
mf
1

4
1
4

p
pp
4

mf
#3
f
4

Scarborough fair

This tune is from an old English folk song.



Andante

English

Musical score for the first system (measures 1-4). The music is in common time (indicated by '3/4') and key signature is one flat (B-flat). The vocal line starts with a dotted half note followed by eighth notes. The piano accompaniment consists of eighth-note chords. Dynamics: *mp*.

Musical score for the second system (measures 5-8). The vocal line continues with eighth-note patterns. The piano accompaniment features eighth-note chords. Measure 6 contains a dynamic marking *mf*. Measure 8 ends with a half note.

Musical score for the third system (measures 9-12). The vocal line includes sustained notes and eighth-note patterns. The piano accompaniment consists of eighth-note chords. Measure 10 begins with a dynamic *f*. Measure 12 ends with a half note.

Musical score for the fourth system (measures 13-16). The vocal line features eighth-note patterns. The piano accompaniment consists of eighth-note chords. Measure 14 contains a dynamic marking *mp*. Measures 15 and 16 end with half notes.

Musical score for the fifth system (measures 17-20). The vocal line includes sustained notes and eighth-note patterns. The piano accompaniment consists of eighth-note chords. Measure 18 begins with a dynamic *f*. Measures 19 and 20 end with half notes.

Little Waltz



Allegretto

mf cantabile

sempre staccato

 A musical score for two staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The bottom staff has a bass clef and a common time signature. Both staves feature grace notes and slurs. The tempo is Allegretto, and the dynamics are marked *mf cantabile* and *sempre staccato*.

 A continuation of the musical score from the previous system. It consists of two staves. The top staff starts with a dynamic of *p*. The bottom staff begins with a dynamic of *f*. The music continues with slurs and grace notes.

R.H. over L.H.

 A musical score for two staves. The top staff features a treble clef and a common time signature. The bottom staff features a bass clef and a common time signature. The dynamic *R.H. over L.H.* is indicated above the staves. The music includes slurs and grace notes.

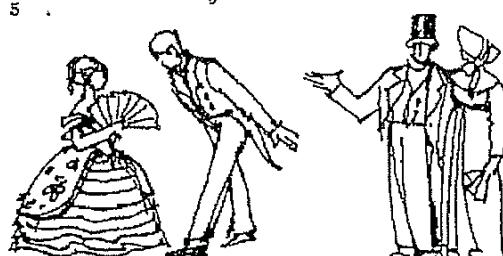
Meeting some Italian terms

cantabile = with singing tone

sempre = always

subito = suddenly

Largo = slow and broad



This sign means that the written note is to be played an octave higher.

This sign means that the written note is to be played an octave lower.

BACH

BWV Anh. 116

Menuet

The sheet music consists of six staves of musical notation for two voices. The top two staves are in common time (indicated by 'C') and the bottom four staves are in 2/4 time (indicated by '2/4'). The key signature is A major (two sharps). The music is divided into measures by vertical bar lines. Various dynamic markings are present, such as '1', '2', '3', '4', '5', '6', '7', '8', and '9'. Measure 1 starts with a forte dynamic. Measures 2-3 show eighth-note patterns. Measures 4-5 continue the eighth-note patterns. Measures 6-7 show eighth-note patterns. Measures 8-9 show eighth-note patterns. Measures 10-11 show eighth-note patterns. Measures 12-13 show eighth-note patterns. Measures 14-15 show eighth-note patterns. Measures 16-17 show eighth-note patterns. Measures 18-19 show eighth-note patterns. Measures 20-21 show eighth-note patterns. Measures 22-23 show eighth-note patterns. Measures 24-25 show eighth-note patterns. Measures 26-27 show eighth-note patterns. Measures 28-29 show eighth-note patterns. Measures 30-31 show eighth-note patterns. Measures 32-33 show eighth-note patterns. Measures 34-35 show eighth-note patterns.

BWV Auh. 114

Menuet

Chr. Petzold

Handwritten musical score for a Menuet by Chr. Petzold, BWV Auh. 114. The score consists of six staves of music for two hands on a keyboard instrument. The key signature is F major (one sharp). The time signature varies between common time and 2/4. Fingerings are indicated above the notes, such as '5' and '321' in the first staff. The score includes dynamic markings like 'p' and 'f'. The manuscript is written in black ink on white paper.

1. Staff: Key signature F major (1 sharp), Time signature 2/4. Fingerings: 5, 321, 3. Dynamics: p, f.

2. Staff: Key signature F major (1 sharp), Time signature 2/4. Fingerings: 6, 2, 1.

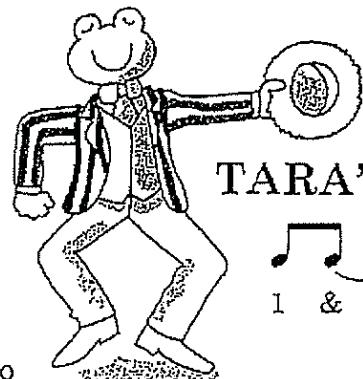
3. Staff: Key signature F major (1 sharp), Time signature 2/4. Fingerings: 3, 3, 3, 4.

4. Staff: Key signature F major (1 sharp), Time signature 2/4. Fingerings: 2, 1, 2.

5. Staff: Key signature F major (1 sharp), Time signature 2/4. Fingerings: 1, 1, 1.

6. Staff: Key signature F major (1 sharp), Time signature 2/4. Fingerings: 5, 1, 2, 1, 5.

7. Staff: Key signature F major (1 sharp), Time signature 2/4. Fingerings: 3, 2, 1, 2, 3, 1, 1, 32, 1, 4.



TARA'S RAG



Moderato

Musical notation for the first system, in common time (indicated by a '4' below the staff), key signature of one flat (B-flat). The tempo is Moderato. The first measure starts with a forte dynamic (f) and consists of a quarter note followed by an eighth note tied to another eighth note. The second measure begins with a half note. The third measure starts with a quarter note. The fourth measure begins with a half note. Measure numbers 1, 2, 1, 3 are written below the staff.

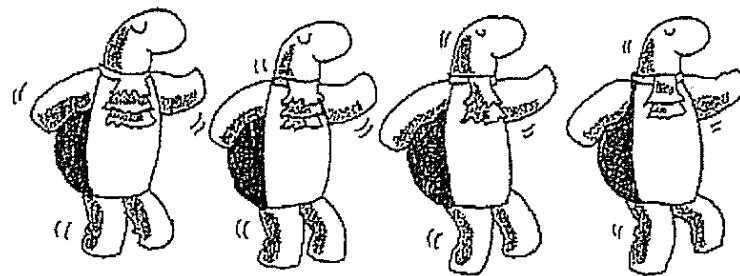
Musical notation for the second system. The first measure starts with a half note. The second measure begins with a half note. The third measure starts with a half note. The fourth measure begins with a half note. Measure numbers 5, 3, 4 are written below the staff.

Musical notation for the third system. The first measure starts with a half note. The second measure begins with a half note. The third measure starts with a half note. The fourth measure begins with a half note. Measure numbers 3, 1, 2, 1 are written above the staff. The fifth measure begins with a half note. Measure number 2 is written below the staff.

Musical notation for the fourth system. The first measure starts with a half note. The second measure begins with a half note. The third measure starts with a half note. The fourth measure begins with a half note. Measure numbers 5, 3, 4 are written above the staff. The fifth measure begins with a half note. Measure number 5 is written below the staff.

Musical notation for the fifth system. The first measure starts with a half note. The second measure begins with a half note. The third measure starts with a half note. The fourth measure begins with a half note. Measure numbers 5, 3, 4 are written above the staff. The fifth measure begins with a half note. Measure number 5 is written below the staff.

GAVOTTE



From J.Hook

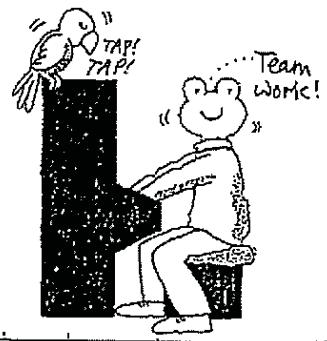
Moderato

Piano sheet music for the first system of the Gavotte. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by '4'). The tempo is 'Moderato'. Measure 1 starts with a forte dynamic (f) and ends with a piano dynamic (p). Measures 2 and 3 follow, ending with another piano dynamic (p).

Piano sheet music for the second system of the Gavotte. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by '4'). The tempo is 'Moderato'.

Piano sheet music for the third system of the Gavotte. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by '4'). The tempo is 'Moderato'. Measure 5 starts with a forte dynamic (f) and ends with a piano dynamic (p), followed by another forte dynamic (f).

Piano sheet music for the fourth system of the Gavotte. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by '4'). The tempo is 'Moderato'. Measure 3 starts with a dynamic (f) and ends with a piano dynamic (p).



BLACK AND BLUES

p

(p)

f

p

f

Morning Has Broken

The opening of this famous melody should present no problems to those who have practised their one-octave arpeggios! The R.H. finger substitution at the beginning of the second bar allows the legato to be continued without any break in the phrase.

In the first instance the melody is accompanied by a L.H. broken chord figure. This should lilt along gently; take care with the L.H. dotted rhythm in bar 5 – the first note must be held for its full value.

In the second phrase the melody moves into the L.H. and the little two-note accompaniment figure which is heard in the R.H. should be made to sound as though it is in the background.

The piece combines and juxtaposes single note lines with more chordal passages; take care with the sustained tied notes which help to bind the harmonies.

At the end of bar 16, both hands should move swiftly into position for the following phrase.

Flowing J = 138

Musical score for bars 1-4 of 'Morning Has Broken'. The score consists of two staves. The top staff is treble clef, 2/4 time, and the bottom staff is bass clef. Fingerings are indicated above the notes: in bar 1, fingers 4, 2, and 3 are used; in bar 2, finger 1 is used; in bar 3, fingers 3 and 1 are used; in bar 4, fingers 2 and 1 are used. A dynamic marking 'f legato' is placed below the first measure. Measure 5 begins with a bass note followed by a treble note. Measure 6 starts with a bass note followed by a treble note. Measure 7 starts with a bass note followed by a treble note. Measure 8 starts with a bass note followed by a treble note.

Musical score for bars 5-8 of 'Morning Has Broken'. The score consists of two staves. The top staff is treble clef, 2/4 time, and the bottom staff is bass clef. Fingerings are indicated above the notes: in bar 5, fingers 4 and 5 are used; in bar 6, finger 1 is used; in bar 7, fingers 3 and 1 are used; in bar 8, finger 1 is used. A dynamic marking 'f marcato' is placed below the first measure of the second staff. Measure 9 starts with a bass note followed by a treble note. Measure 10 starts with a bass note followed by a treble note. Measure 11 starts with a bass note followed by a treble note. Measure 12 starts with a bass note followed by a treble note.

Musical score for bars 9-12 of 'Morning Has Broken'. The score consists of two staves. The top staff is treble clef, 2/4 time, and the bottom staff is bass clef. Fingerings are indicated above the notes: in bar 9, finger 2 is used; in bar 10, finger 1 is used; in bar 11, finger 2 is used; in bar 12, finger 1 is used. Measure 13 starts with a bass note followed by a treble note. Measure 14 starts with a bass note followed by a treble note. Measure 15 starts with a bass note followed by a treble note. Measure 16 starts with a bass note followed by a treble note.

13

A handwritten musical score for two voices. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of four measures. Measure 1: Treble staff has a dynamic 'f' and bass staff has a dynamic 'p'. Measure 2: Treble staff has notes at 2 and 1, bass staff has a dynamic 'f'. Measure 3: Treble staff has a dynamic 'p' and bass staff has a dynamic 'p.'. Measure 4: Treble staff has a dynamic 'p.' and bass staff has a dynamic 'p.'. Measures 1-3 have vertical bar lines; measure 4 ends with a double bar line.

17

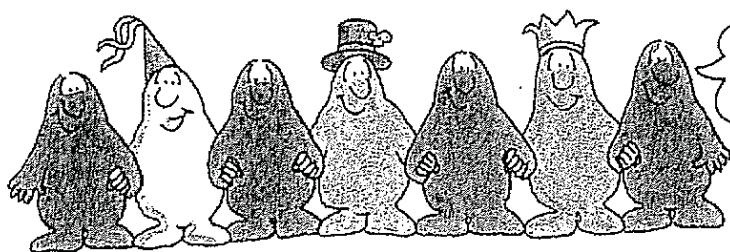
A handwritten musical score for two voices. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of four measures. Measure 1: Treble staff has a note at 5, bass staff has a dynamic 'f'. Measure 2: Treble staff has a dynamic 'f' and bass staff has a dynamic 'p.'. Measure 3: Treble staff has a dynamic 'p.' and bass staff has a dynamic 'f'. Measure 4: Treble staff has a dynamic 'p.' and bass staff has a dynamic 'f'. Measures 1-3 have vertical bar lines; measure 4 ends with a double bar line.

21

A handwritten musical score for two voices. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of four measures. Measure 1: Treble staff has a dynamic 'f' and bass staff has a dynamic 'p.'. Measure 2: Treble staff has a dynamic 'p.' and bass staff has a dynamic 'p.'. Measure 3: Treble staff has a dynamic 'p.' and bass staff has a dynamic 'p.'. Measure 4: Treble staff has a dynamic 'p.' and bass staff has a dynamic 'p.'. Measures 1-3 have vertical bar lines; measure 4 ends with a double bar line.

Rondo

In a rondo, the first tune you hear comes back several times during the piece, with new tunes in between.

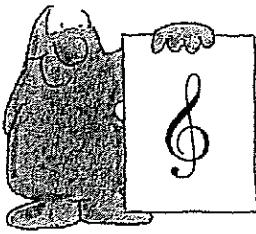


Allegro

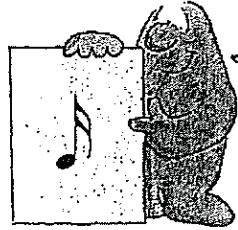
mp

Musical score for a rondo piece. The score consists of eight staves of music, each with a treble clef and a bass clef. The music is in common time (indicated by a 'C'). The score includes dynamic markings like 'Allegro' and '*mp*' (mezzo-piano). Fingerings are indicated above certain notes, such as '2.', '5.', '2.', '5.', '2.', '3.', '5.', '2.', '3.', '5.', '2.', '5.', '2.', '5.', '3.', '2.', '5.', '4.', '2.', '5.', '4.', '2.', '5.', '3.', '1.', '5.', '5.', '1.', '4.', '2.', '1.', '2.', '5.'.

The left hand plays in the treble clef at the beginning of this tune.



The groups of semiquavers will become easier if you play them slowly at first.



A musical score for piano, consisting of two staves (treble and bass) and five systems of music. The music is written in common time. The left hand (treble clef) and right hand (bass clef) play together in most systems. The music features various note patterns, including groups of eighth and sixteenth notes, and includes dynamic markings like *mp*, *mf*, and *dim.*. Fingerings are indicated above the notes in some systems. The bass staff has a key signature of one sharp (F#). The treble staff has a key signature of one sharp (G#).

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

1 3 5 1 3 5 2 5 5

2 . 1 2 3 4 5

mp

mf

dim.

3 2 1 4

5

PRELIMINARY

Studies

List A

CADENZA.

PIANO

A. Diabelli.

Moderato.



MUSICAL TERMS AND SIGNS USED IN BOOK TWO

ff = very loud

pp = very soft

mf = moderately loud

mp = moderately soft

Adagio = slow

Andante = fairly slow

Moderato = moderately

Allegro = fast

Presto = very fast

play an octave higher

Rit. (Ritardando) = slow down

play an octave lower

Accel. (Accelerando) = get faster

A Tempo = back to the original speed.

= Natural sign. This cancels a or .

= Pause. The notes are held on for a longer time than their value.

= Accent. The notes are played with extra force.

A dot above or below a note means **staccato** = short, crisp notes.



A triplet is a group of three notes in the

time of two. Look out for the figure 3.

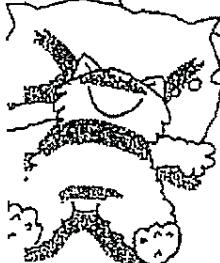
Example: a quaver triplet fills the time

of a crotchet.

TO REMIND YOU

Don't forget to:

1. Practise regularly every day
2. Practise slowly at first
3. Start by practising hands separately



BACH

Menuet fait par Mons. Böhm

Sheet music for a Minuet, numbered 15. The music is in common time (indicated by 'C') and G major (indicated by a G-sharp symbol). The first staff uses a treble clef, the second staff uses a bass clef, and the third staff uses a bass clef. Fingerings are indicated above the notes: 1, 2, 3, 4, 5. The music consists of three measures followed by a repeat sign, then two endings labeled '1.' and '2.'. The first ending continues with three more measures. The second ending begins with a single note followed by a measure of eighth notes.

22.

BWV Anh. 126

Musette

Sheet music for a Musette, numbered 22. The music is in common time (indicated by 'C') and G major (indicated by a G-sharp symbol). The first staff uses a treble clef, the second staff uses a bass clef, and the third staff uses a bass clef. Fingerings are indicated above the notes: 1, 2, 3, 4, 5. The music consists of three measures followed by a repeat sign, then two endings labeled '1.' and '2.'. The first ending continues with three more measures. The second ending begins with a single note followed by a measure of eighth notes. The piece concludes with a 'Fine' marking.

Sheet music for a continuation of the Musette, numbered 14. The music is in common time (indicated by 'C') and G major (indicated by a G-sharp symbol). The first staff uses a treble clef, and the second staff uses a bass clef. Fingerings are indicated above the notes: 1, 2, 3, 4, 5. The music consists of four measures. The piece concludes with a 'Da Capo al Fine' marking.

VIVA VOCE

The examiner is looking for awareness and understanding of the musical text. Here are some examples of the sort of question which might be asked at this level of examination.

1. Questions relating to the stave

What is the name given to the five lines and four spaces which the music is written on? (stave or staff)

What is this sign called at the beginning of the stave? (e.g. treble clef or G clef)

What is this line called? (points to bar-line)

Why do we have bar-lines? (the bar-lines divide the music into bars, each bar has an equal number of beats)

Could you show me the double-bar?

What does this sign mean? (points to a repeat mark)

2. Note/rest length names and values

What is the length name of this note/rest? (semibreve, crotchet etc.)

The following diagram gives details of notes, rests and their values:

NAME (American equivalents in brackets)	NOTE	REST	VALUE in crotchets
semibreve (whole-note)	○	-	4
dotted minim (dotted half-note)	♩	-.	3
minim (half-note)	♪	-	2
dotted crotchet (dotted quarter-note)	♩.	{.	1½
crotchet (quarter-note)	♪	{	1
dotted quaver (dotted eighth-note)	♩	♩	¾
quaver (eighth-note)	♪	♪	½
semiquaver (sixteenth-note)	♪	♪	¼

