

C Major

PARALLEL MOTION

Parallel motion exercise in C Major. The exercise consists of two staves. The right hand (treble clef) starts on C4 and moves up stepwise to G4, then down stepwise to C4. The left hand (bass clef) starts on C3 and moves up stepwise to G3, then down stepwise to C3. Fingering is indicated by numbers 1-5 above or below the notes. The exercise concludes with a whole note C4 in the right hand and a whole note C3 in the left hand.

CONTRARY MOTION

Contrary motion exercise in C Major. The right hand (treble clef) starts on C4 and moves up stepwise to G4, then down stepwise to C4. The left hand (bass clef) starts on C3 and moves down stepwise to F2, then up stepwise to C3. Fingering is indicated by numbers 1-5 above or below the notes. The exercise concludes with a whole note C4 in the right hand and a whole note C3 in the left hand.

THIRDS

Thirds exercise in C Major. The exercise consists of two staves. The right hand (treble clef) starts on C4 and moves up stepwise to G4, then down stepwise to C4. The left hand (bass clef) starts on C3 and moves up stepwise to G3, then down stepwise to C3. Fingering is indicated by numbers 1-5 above or below the notes. The exercise concludes with a whole note C4 in the right hand and a whole note C3 in the left hand.

SIXTHS

Sixths exercise in C Major. The exercise consists of two staves. The right hand (treble clef) starts on C4 and moves up stepwise to G4, then down stepwise to C4. The left hand (bass clef) starts on C3 and moves up stepwise to G3, then down stepwise to C3. Fingering is indicated by numbers 1-5 above or below the notes. The exercise concludes with a whole note C4 in the right hand and a whole note C3 in the left hand.

DOUBLE THIRDS

Double thirds exercise in C Major. The exercise consists of two staves. The right hand (treble clef) starts on C4 and moves up stepwise to G4, then down stepwise to C4. The left hand (bass clef) starts on C3 and moves up stepwise to G3, then down stepwise to C3. Fingering is indicated by numbers 1-5 above or below the notes. The exercise concludes with a whole note C4 in the right hand and a whole note C3 in the left hand.

TRIADS à SOLID AND BROKEN

Triads à Solid and Broken exercise. The exercise is written for piano in G major. It begins with four solid triads (G major, D major, A major, E major) in the right hand, with fingerings 1-3-5 and 1-2-4. The left hand plays the same triads in the bass clef, with fingerings 5-3-1 and 5-4-2. The exercise then continues with a series of broken triads in the right hand, moving up and down the scale, with fingerings 1-3-5 and 5-3-1. The left hand plays the broken triads in the bass clef, with fingerings 5-3-1 and 5-4-2.

FOUR NOTE FORM à SOLID AND BROKEN

Four Note Form à Solid and Broken exercise. The exercise is written for piano in G major. It begins with four solid four-note chords (G major, D major, A major, E major) in the right hand, with fingerings 1-2-3-4 and 1-2-3-4. The left hand plays the same four-note chords in the bass clef, with fingerings 5-4-3-2 and 5-4-3-2. The exercise then continues with a series of broken four-note chords in the right hand, moving up and down the scale, with fingerings 1-2-3-4 and 5-4-3-2. The left hand plays the broken four-note chords in the bass clef, with fingerings 5-4-3-2 and 5-4-3-2.

ARPEGGIO

Arpeggio exercise. The exercise is written for piano in G major. It begins with a series of arpeggiated chords in the right hand, moving up and down the scale, with fingerings 1-2-3-4 and 5-4-3-2. The left hand plays the arpeggiated chords in the bass clef, with fingerings 5-4-3-2 and 5-4-3-2. The exercise is marked with an 8va line in the right hand.

DOMINANT 7TH (G)

Dominant 7th (G) exercise. The exercise is written for piano in G major. It begins with a series of dominant 7th chords (G7, D7, A7, E7) in the right hand, with fingerings 1-2-3-4 and 1-2-3-4. The left hand plays the dominant 7th chords in the bass clef, with fingerings 5-4-3-2 and 5-4-3-2. The exercise then continues with a series of broken dominant 7th chords in the right hand, moving up and down the scale, with fingerings 1-2-3-4 and 5-4-3-2. The left hand plays the broken dominant 7th chords in the bass clef, with fingerings 5-4-3-2 and 5-4-3-2.