

Level 1 | Lesson 1

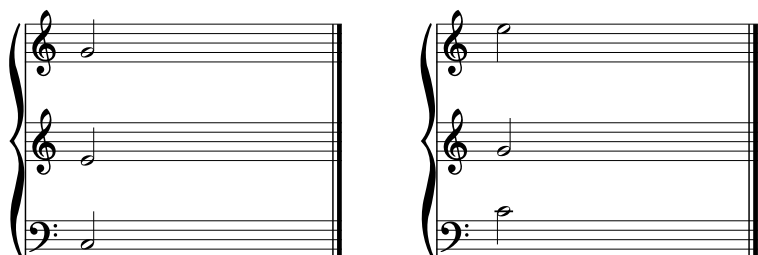
Figured bass

Complete these chords with your left hand, using the figures indicated.



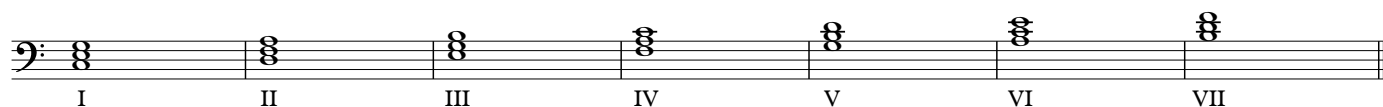
Score-reading

Play each chord using both hands.

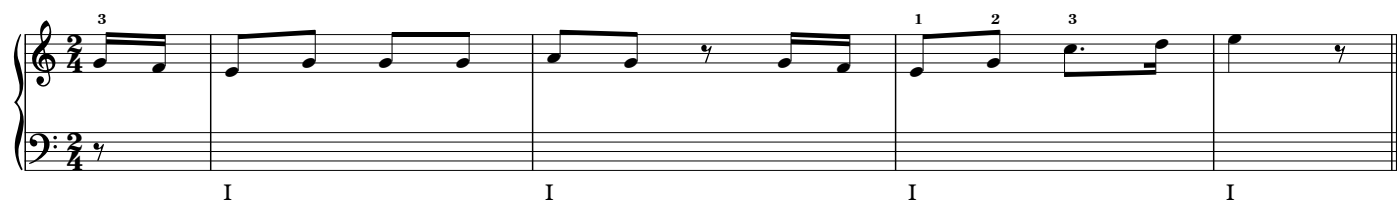


Harmonizing

a) Play these chords with your left hand, naming the chord numbers aloud.



b) Play this melody with your right hand. Then repeat it, with left hand or organ pedals playing a lower note as indicated by the Roman numeral.



c) Play this melody with your right hand. Then duplicate it in the left hand an octave lower.



Transposing

Play this melody one step lower in C major.



Improvising

Continue the printed melody without changing your hand position, using C, E, and G in any order and in any rhythm. Conclude with the middle C provided.

Optional teacher accompaniment

Figured bass

A *chord* consists of notes played together. Placing figures under a note was a shorthand device to show keyboard players which chords to play. Counting the given note as number 1, the figures $\bar{5} \ 3$ tell you to add 3 notes and 5 notes above; thus the first chord is C, E, G.

Score-reading

You should read from the bottom upwards, as in figured bass, but play the notes simultaneously.

Harmonizing

Harmonizing is playing chords beneath a melody.

- Before you can link chords you need to practise building them one by one. Here you are building a three-note chord on each degree of the scale of C major. We have used *Roman numerals* to describe these chords; for example, chord V is the chord on the 5th degree of the scale.
- We have indicated chord I (C, E, G) at the start of each bar, but we only ask you to play the bottom note of chord I (C). Observe how the melody often uses the other notes from the same chord (E, G).
- Doubling a melody at the octave is the simplest way of harmonizing. You will benefit from planning each hand's fingering in advance but, as in all these exercises, avoid writing anything down unless absolutely necessary.

Transposing

Transposing means reading in one key but playing in another. Before you transpose, identify the printed key, which in this case is D major, and play the melody as written. Next, transpose it down into C major, remembering that the new key has no sharps or flats.

Improvising

Improvising is the skill of inventing music spontaneously. Whether or not a teacher is available to accompany, it is vital to maintain a steady pulse.

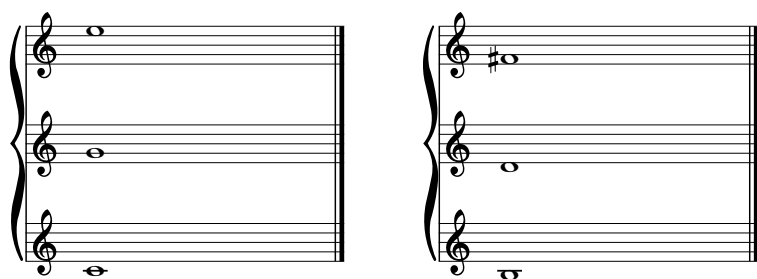
Level 2 | Lesson 4

Figured bass

Realize these figures with your left hand.



Score-reading

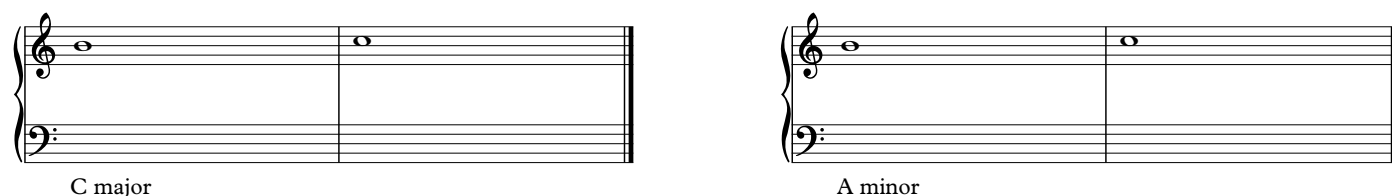


Harmonizing

a) Play these chords in A minor with your right hand, naming the chord numbers aloud.



b) Add bass notes with the left hand or organ pedals to create perfect cadences.



c) With left hand or organ pedals add the root of the chords indicated. The key is A minor.



d) Duplicate this melody an octave lower in the left hand, except at the bracket, where your bass should provide a perfect cadence. The key is C major.



Transposing

Play this melody one tone lower.



Improvising

Improvise a melody in 4-time using the notes given. Within each bar the notes can be played in any order.



Figured bass

Any figure can be sharpened or flattened. The first chord here has a sharpened fifth as well as a sharpened third.

Score-reading

It can be helpful to make a habit of identifying the root, third, and fifth of each chord.

Harmonizing

- A reminder: the first chord has E as its root. E is the 5th note of A minor, therefore the Roman numeral is V.
- It is possible to create perfect cadences in two different keys using the same melody notes because any note can be a root, third, or fifth depending on the context.
- A melody that starts on an upbeat frequently requires V–I, as here.
- At the perfect cadence the melody makes two notes over chord V before moving to chord I.

Transposing

The first note of a scale, the keynote, is called the *tonic*. This melody, however, does not start on the tonic.

Improvising

Although there is a root, third, and fifth in each bar, you may need only one or two of these in a bar to make your melody. The final bar may only need one long note, probably the tonic.

Level 3 | Lesson 3

Figured bass

Realize these figures by adding one note in the right hand under the given melody note.

Score-reading

Harmonizing

a) Play these chords in close position.

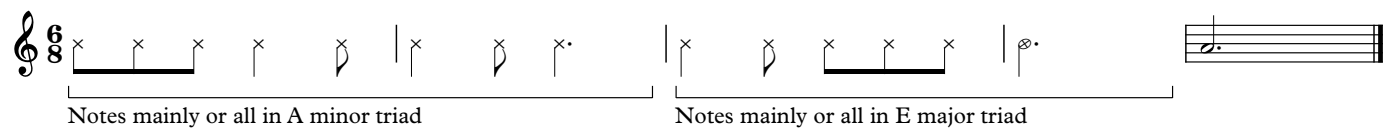
b) With left hand or organ pedals add the root or third as indicated. The key is F major.

c) Add a bass. Start with tonic or dominant, then duplicate the melody an octave lower until the bracket. At the bracket play the roots of a perfect cadence.

Play this melody one tone higher.



Improvising



Figured bass

Score-reading

When score-reading SATB it is comfortable to play two voices in each hand where possible, as here.

Harmonizing

- The seventh note of the scale is called the *leading note*. V in the minor key uses the sharpened leading note, making it a major chord.
- This melody is in *compound time*, which means that each beat subdivides into three, rather than two. Playing two chords per bar will emphasise the dotted-crotchet beats.
- This melody has many repeated notes. The bass does not have to repeat with the melody, but can instead sustain. This is because harmony generally moves more slowly than a melody does.

Transposing

Improvising

To appreciate the lilt of this time signature, it may be helpful to clap the rhythm before playing.

Level 4 | Lesson 2

Figured bass

Realize these figures, adding either one or two notes to the right hand.

Score-reading

Harmonizing

a) Play these chords.

b) With left hand or organ pedals add the root or third as indicated.

c) Add a bass. Start with the tonic, then duplicate the melody a 3rd or a 6th lower except at the brackets. At each bracket play the roots of a perfect cadence.

Transposing

Play this one tone higher.

Improvising

Improvise notes above these left-hand chords. Include passing notes.

Adagio

I IVc IVc I

Figured bass

Finding a common note, which is provided here in the soprano voice, helps the smooth flow of one chord to the next.

Score-reading

In the second exercise, V^7-I , the tenor and bass end on the same note, although using different clefs; the left hand will play only one note here. The leading note, as its name implies, should rise to the tonic. This means that two notes in V^7 have prescribed travel: the seventh falls, and the third (the leading note) rises. Often the best arrangement of I, which follows, is to omit the fifth, as here.

Harmonizing

- The interval between the root and the fifth of a major or minor triad is a perfect 5th; see Level 2, Lesson 5. In a major key there is one chord that is neither major nor minor: VII. In VII the interval between the root and the fifth is one semitone smaller than a perfect 5th, and is therefore called a *diminished 5th*. Because of that diminished 5th, VII is called a *diminished chord*. In addition to VII, in a minor key II is also diminished. III in a minor key is an *augmented chord* because the interval between the root and the fifth is one semitone larger than a perfect 5th: an *augmented 5th*.
- Although the bass uses only three chords—I, IV and V—the use of first inversion chords provides variety. The bass could be played using only root positions and ignoring any indications of first-inversion chords; this sounds less interesting.
- A subdominant note in the melody which then falls a step is almost always harmonized V^7-I , rather than $IV-I$: see bar 2.

Transposing

There are fingering challenges here and numerous possible solutions. At some points it may be advisable to use the same finger on consecutive notes.

Improvising

Adding 'c' after a chord number indicates a *second-inversion* chord, where the fifth of the chord is in the bass. The right hand therefore improvises over I-IVc-IVc-I. The tonic note sounds in the bass throughout; this device is called a *tonic pedal*.

Level 5 | Lesson 1

Figured bass

Realize these figures, adding one or two notes to the right hand.

Score-reading

Harmonizing

a) Play these four-note chords, naming them aloud.

b) With left hand or organ pedals add the bass notes as indicated.

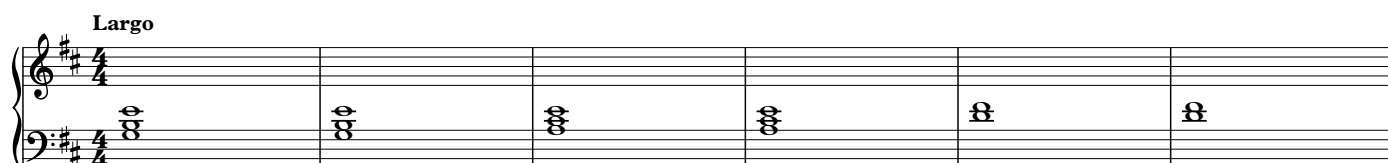
c) Add a bass, including the given notes as indicated.

Transposing

Play this one tone lower.

Improvising

Improvise a melody above these chords.



Figured bass

$\frac{6}{4}$ indicates a second-inversion chord; see Level 4, Lesson 2. The most common second-inversion chord is Ic, which usually proceeds to V and then I.

$\frac{7}{5}$ could refer to any seventh chord, although V^7 is the most common; see Level 3, Lesson 2.

Score-reading

The third chord in the first exercise includes a *unison* between soprano and alto, so on the keyboard there are only three notes to play.

Harmonizing

- Pianists must decide how to divide the notes between the hands when the tenor and bass are too far apart for the left hand. Organists who use pedals can play the bass line with their feet, while the left hand plays only the tenor voice; this is good training for playing hymns.
- Level 3, Lesson 4 introduced passing notes between the beats: *unaccented passing notes*. The second note of this melody is a passing note on the beat: an accented passing note. As *accented passing notes* are on the beat their dissonance has more emphasis. Passing notes, whether unaccented or accented, almost always move by step between two harmony notes a 3rd apart.
- The chord before a cadence is called an *approach chord*. This exercise introduces a popular approach chord: IIb. The bass note of IIb is easy to find because it is a step below V. Elsewhere the permitted intervals between melody and bass are:
 - 2nds: avoid unless a dissonance is planned, e.g. a passing note;
 - 3rds: as often as wished;
 - 4ths: only at second-inversion chords;
 - 5ths: only one at a time;
 - 6ths: as often as wished;
 - 7ths: only when a dissonance is planned, e.g. at V^7 ;
 - Octaves: only one at a time.

Transposing

The key signature could indicate either E minor or G major. Remember, however, that transposing key-signatures is the same whether transposing from major keys or minor keys. For example, the actual key of this music is E minor, which will then be transposed to D minor. You could assume instead that the key is G major, which will be transposed to F major, because the result is the same. Most minor-key melodies modulate to their relative major anyway, as is the case here.

Improvising

The chordal foundation here is IIb–V–I, one of the most common progressions in all music.