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Five-Finger Positions

A. Building the Whole Position

1. Beginning on Each Finger

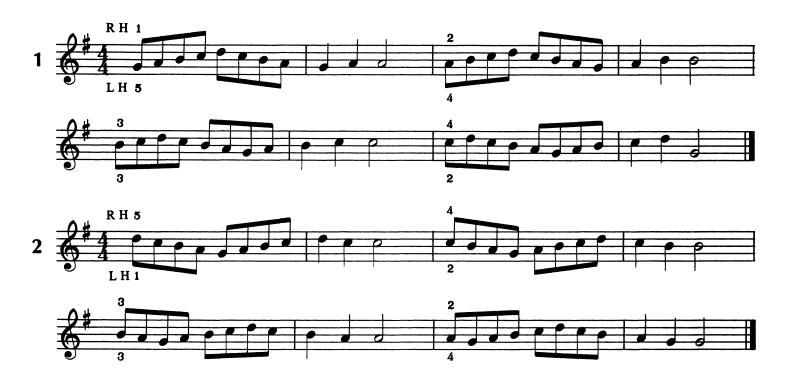
Play patterns 1 and 2 as smoothly as possible:

RH alone

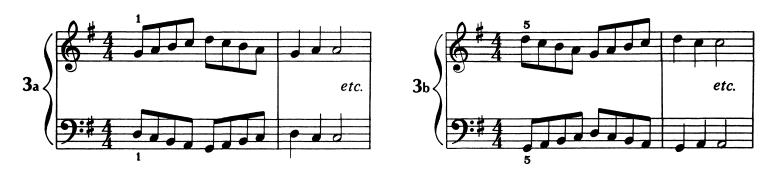
LH alone (2 octaves lower)

Before playing, check your hand position.

Do your hands look like those in the pictures on page 4?



Play patterns 1 and 2 again, HT in contrary motion. Each pattern is started for you.



Now transpose patterns 1, 2, 3a and 3b to each of these keys:

C MAJOR A MINOR D MINOR

Because each position uses only white keys, each has the same keyboard shape as G Major. In each position, your hand will feel the same.

Before each transposition, check to make sure your finger tips form a curved shape on the keyboard.

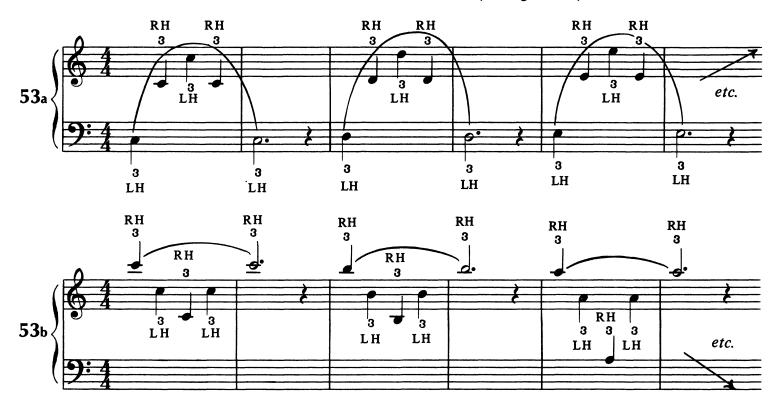
Special Subjects

A. Moving Freely Over the Keyboard

Play patterns 53a and 53b on every white key from C to C.

Sit where you can reach the lowest and highest notes without sliding on the bench.

Be sure that one hand crosses over the other freely and gracefully.



SOUND Did each phrase sound legato, with a full, rich tone

on every note?

FEEL Did each hand cross over the other freely and gracefully?

B. Two Simultaneous Voices

1. Melody and Accompaniment Between Hands

Playing a legato melody in one hand with a repeated-note accompaniment in the other requires a completely different feel in each hand:

- -in a legato melody each tone is sustained until the next tone is
- played. You feel "in the key."
 -in a repeated-note accompaniment, the keys must be released in order to be played again.

