

Practicing Major Scales (Group 2 Keys): F, B, G \flat (F \sharp) and D \flat

The following principles will help you remember the fingering for the Group 2 major scales:

1. Fingers 2 and 3 play the two-black-key groups (or white-key equivalents).
 - In the key of F major, fingers 2 and 3 play D and E.
 - In the keys of G-flat and D-flat major, fingers 2 and 3 play D \flat and E \flat .
 - In the keys of B and F-sharp major, fingers 2 and 3 play C \sharp and D \sharp .
2. Fingers 2, 3 and 4 play the three-black-key groups (or white-key equivalents).
 - In the key of F major, fingers 2, 3 and 4 play G, A and B \flat .
 - In the keys of G-flat and D-flat major, fingers 2, 3 and 4 play G \flat , A \flat and B \flat .
 - In the keys of B and F-sharp major, fingers 2, 3 and 4 play F \sharp , G \sharp and A \sharp .

Practicing Minor Scales (Group 1 Keys): A, E, D, G and C

The following principles will help you remember the fingering for the Group 1 minor scales:

1. All five scales use the same fingering.
 RH: 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5
 LH: 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1
2. The fourth finger plays only once per octave in each scale.
3. Thumbs play on the tonic of each scale.
 (Note: Thumb must be substituted for finger 5 at the beginning and end of the scale.)

Playing Triads of the Key in Harmonic Minor

Triads may be built on any note of any scale. The sharps or flats in the key signature, as well as the raised seventh in harmonic minor, must be used when playing these triads. Triads of the key are identified by Roman numerals.

Play triads of the key in A harmonic minor. Note the quality of each chord.

1. RH 5 3 1 5 3 1 5 3 1 etc.

2. LH 1 3 5 1 3 5 1 3 5 etc.

Triads and their qualities:

- i Minor Tonic
- ii° Diminished Supertonic
- III+ Augmented Mediant
- iv Minor Subdominant
- V Major Dominant
- VI Major Submediant
- vii° Diminished Leading tone
- i Minor Tonic

Play the following progression in the following minor keys:

B minor, E minor, A minor, D minor, G minor, C minor, F minor

Key of E Minor

Chord progression in E Minor:

- Measure 1: i (E3, G3, B3)
- Measure 2: iv₆₄ (A4, B4, C5, E3, G3, B3)
- Measure 3: i (B4, C5, D5, E3, G3, B3)
- Measure 4: V₆₅ (C5, D5, E5, E3, G3, B3)
- Measure 5: i (D5, E5, F#5, E3, G3, B3)

Play the following progression in the following major keys:

Bflat Major, F Major, C Major, G Major, D Major, A Major

Key of C Major

Chord progression in C Major:

- Measure 1: I (C3, E3, G3, C4, E4, G4)
- Measure 2: vi (D4, F4, A4, C3, E3, G3)
- Measure 3: IV (E4, G4, B4, C3, E3, G3)
- Measure 4: ii₆ (F4, A4, C5, C3, E3, G3)
- Measure 5: I₆₄ (G4, B4, D5, C3, E3, G3)
- Measure 6: V₇ (A4, C5, E5, C3, E3, G3)
- Measure 7: I (B4, C5, D5, C3, E3, G3)

Moderato

mp

1 2 1 2

i V_{6/5} i i V_{6/5} i

5

1

i V_{6/5} i iv₄ V_{6/5} i

► Transpose to G minor.

Broken Chord Accompaniment

**CONCERTO FOR HORN**

Allegro

Wolfgang Amadeus Mozart (1756–1791) K. 417

mf

C Am Dm/F G C₄

6 Dm/F G C/E Am Dm/F G⁷ C

► Transpose to D major.

Allegretto

mf

B \flat m B \flat m/D \flat F/C F/A B \flat m E \flat m/B \flat F⁷/A B \flat m

DANCE

Christian Gottlob Neefe
(1748–1798)

Allegretto scherzando

The musical score is written for piano in 3/8 time, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat). The tempo and mood are indicated as 'Allegretto scherzando'. The score is divided into four systems, each containing five measures. Measure numbers 6, 11, and 16 are marked at the beginning of their respective systems. Dynamic markings include *mf* (mezzo-forte), *p* (piano), *f* (forte), and *mp* (mezzo-piano). Fingering is indicated by numbers 1 through 5 above or below notes. The first system begins with *mf* and ends with *p*. The second system begins with *f*. The third system begins with *mp*. The fourth system begins with *mf*. The score concludes with a double bar line at the end of the fifth measure of the fourth system.