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# 1 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?

1

2

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

3a

3b

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.

# 5 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.

53a

53b

**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.

54a