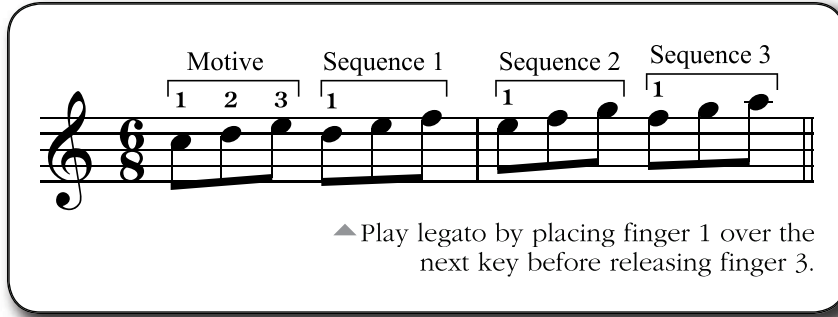


Motive and Sequence Patterns

A **motive** is a short, recognizable musical pattern.

A motive repeated at a different pitch is known as a **sequence**.

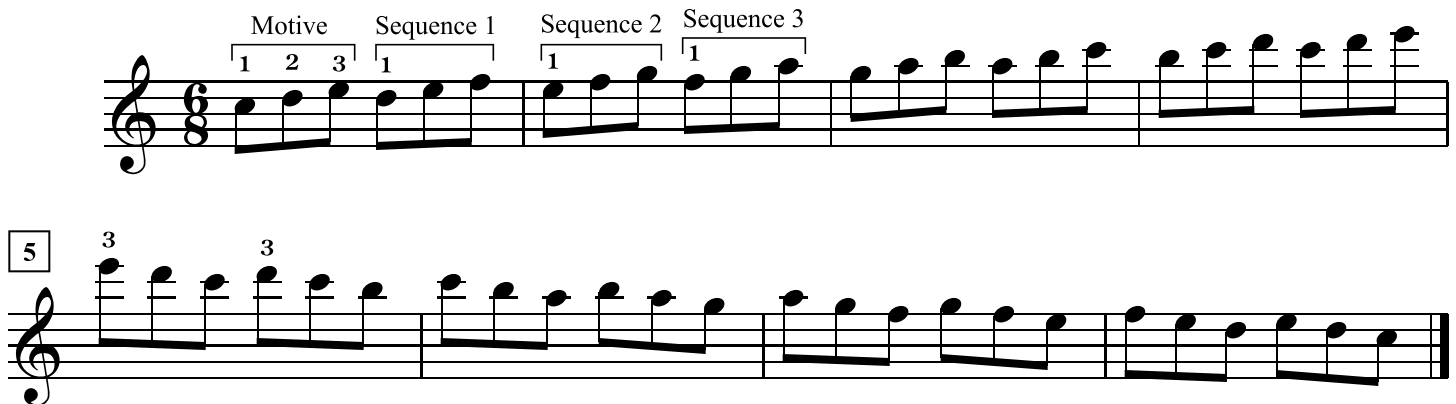
When possible, keep the **same fingering** for the motive and sequences.



▲ Play legato by placing finger 1 over the next key before releasing finger 3.

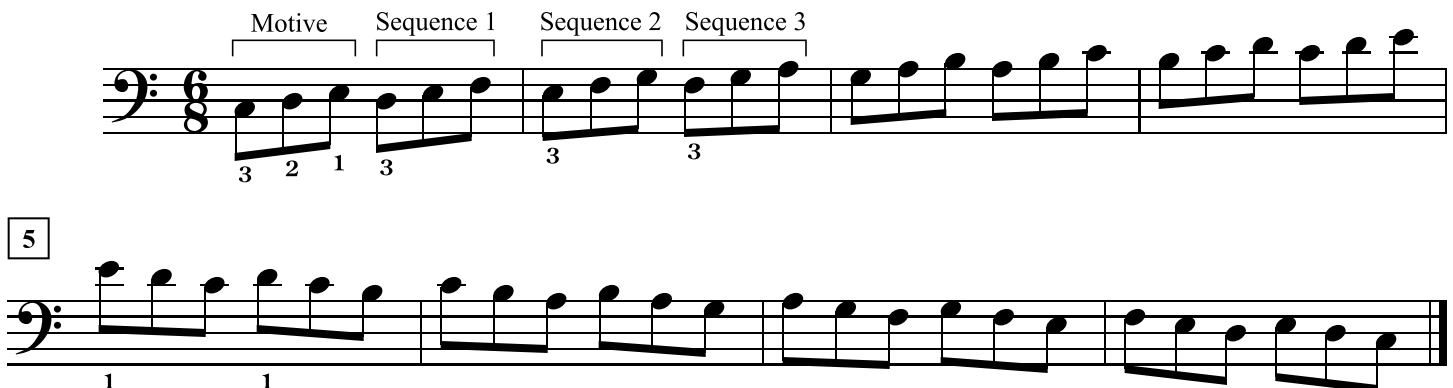
Legato Motives and Sequences for the Right Hand

First play with only the fingers written in the score, then use fingers 2-3-4 and 3-4-5.



Legato Motives and Sequences for the Left Hand

First play with only the fingers written in the score, then use fingers 4-3-2 and 5-4-3.



- Play *Legato and Staccato Cadences* in major (as written), then in D minor and A minor by lowering the third of the I chord a half step.
- Double the tempo on the repeat.

D Major Cadence

I V⁷ I

A Major Cadence

I V⁷ I

Legato and Staccato Cadences in D

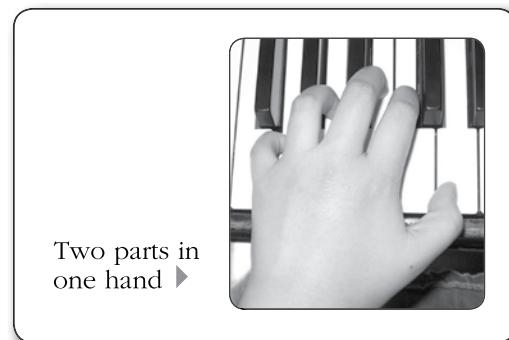
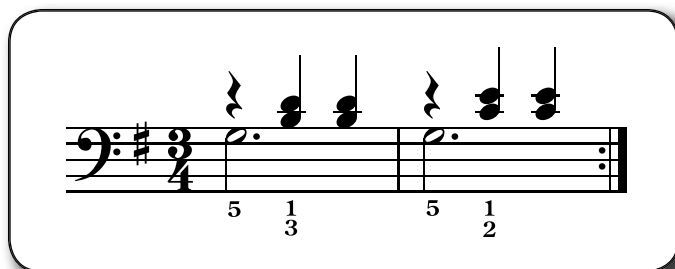
5

Legato and Staccato Cadences in A

5

Two Parts in One Hand

- **Fall** with LH finger 5 into G without pressing.
- **Relax** forearm, then relax wrist, then relax knuckle.
- Keep the **weight constant** on held finger when playing other notes.
- Play the LH chords with a finger staccato.



- Feel one accent per measure.
- Play the LH quieter than the RH.

Waltz

Carl Czerny (1791-1857)

Op. 139, No. 6

Musical notation for the first system of the Waltz. The right hand (RH) plays a melody in G major, 3/4 time, starting with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. The left hand (LH) plays a bass line in G major, 3/4 time, starting with a quarter note G2, followed by quarter notes B1, D2, G2, B1, D2, G2. The dynamic marking *mf* is present. Fingerings 5 and 1, 3 are indicated for the LH.

Musical notation for the second system of the Waltz. The right hand (RH) continues the melody, starting with a quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. The left hand (LH) continues the bass line, starting with a quarter note G2, followed by quarter notes B1, D2, G2, B1, D2, G2. The dynamic marking *mf* is present. Fingerings 5, 1, 2, 5, 4 are indicated for the LH.

Warm-Up Patterns in E

- Play with legato, then staccato touches.
- First play in major (as written), then in minor by lowering the third.

Five-Finger Patterns in E Major (Contrary Motion)

3

- Play *Legato and Staccato Cadences* in major (as written), then in E minor by lowering the third of the I chord a half step.
- Double the tempo on the repeat.

E Major

I V⁷ I

Legato and Staccato Cadences in E

5

Left-Hand Leaps

It is common for the left hand to play low bass notes followed by a chord. The bass notes and chord tones are usually part of the same chord. It is important to play these patterns without looking at the LH.

- Make the **shape** of each chord with your hand.
- Play only the chords.
- Add the low bass notes. The thumb *feels the octave* to help find the chord, and the hand forms the *chord shape* in the air.
- Press down the damper (right) pedal as you play the bass note, bringing it up on beat 3.

Grouping Repeated Chords

German Dance in E Major, p. 32

Use one forward motion for the three LH repeated chords.

Marching in E Major

Louis Köhler
(1820–1886)

Andante