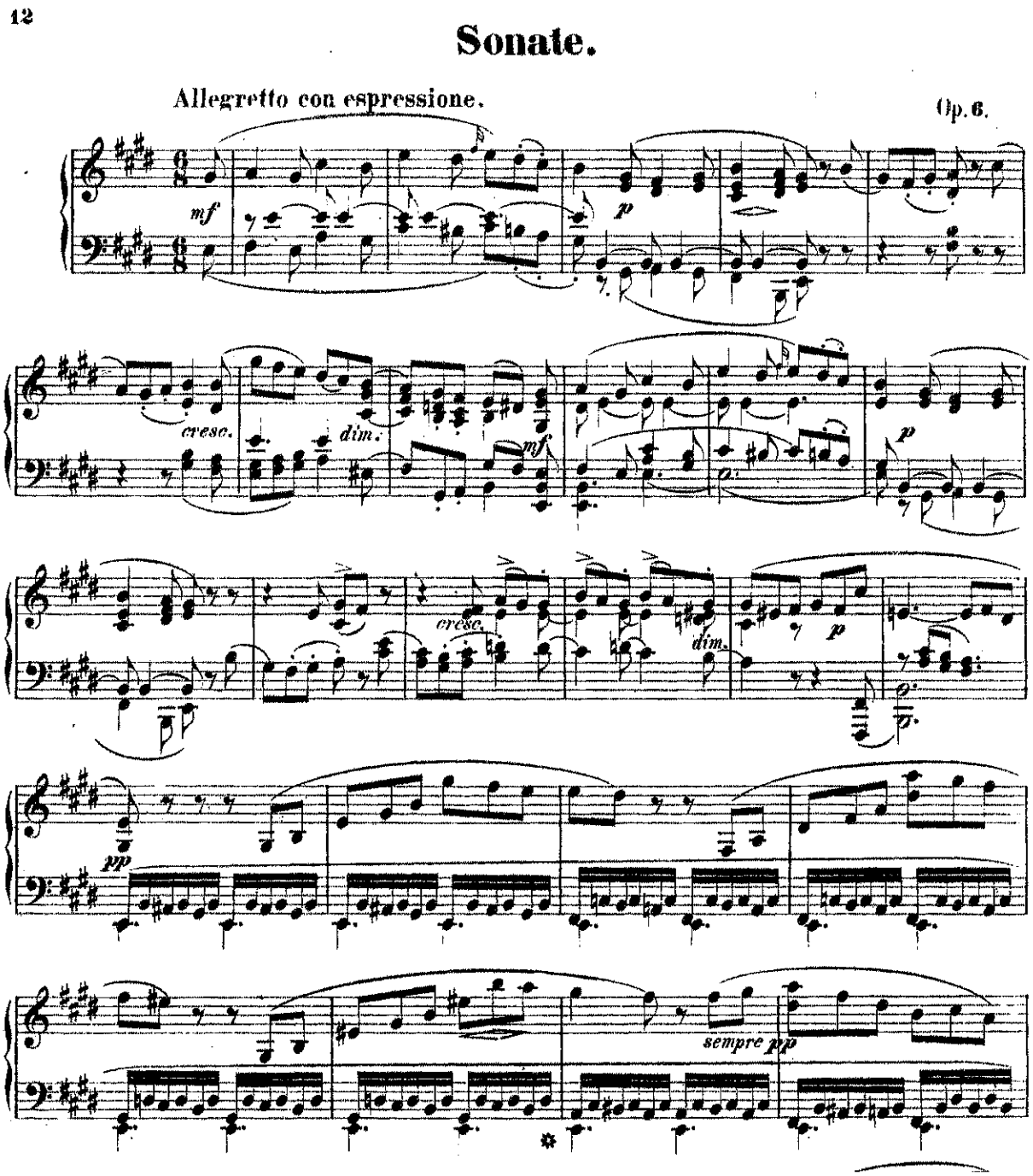
Keyboard Skills examples

These excerpts are intended to give an idea of the practical utility of various keyboard skills, and range from the straightforward to the difficult.

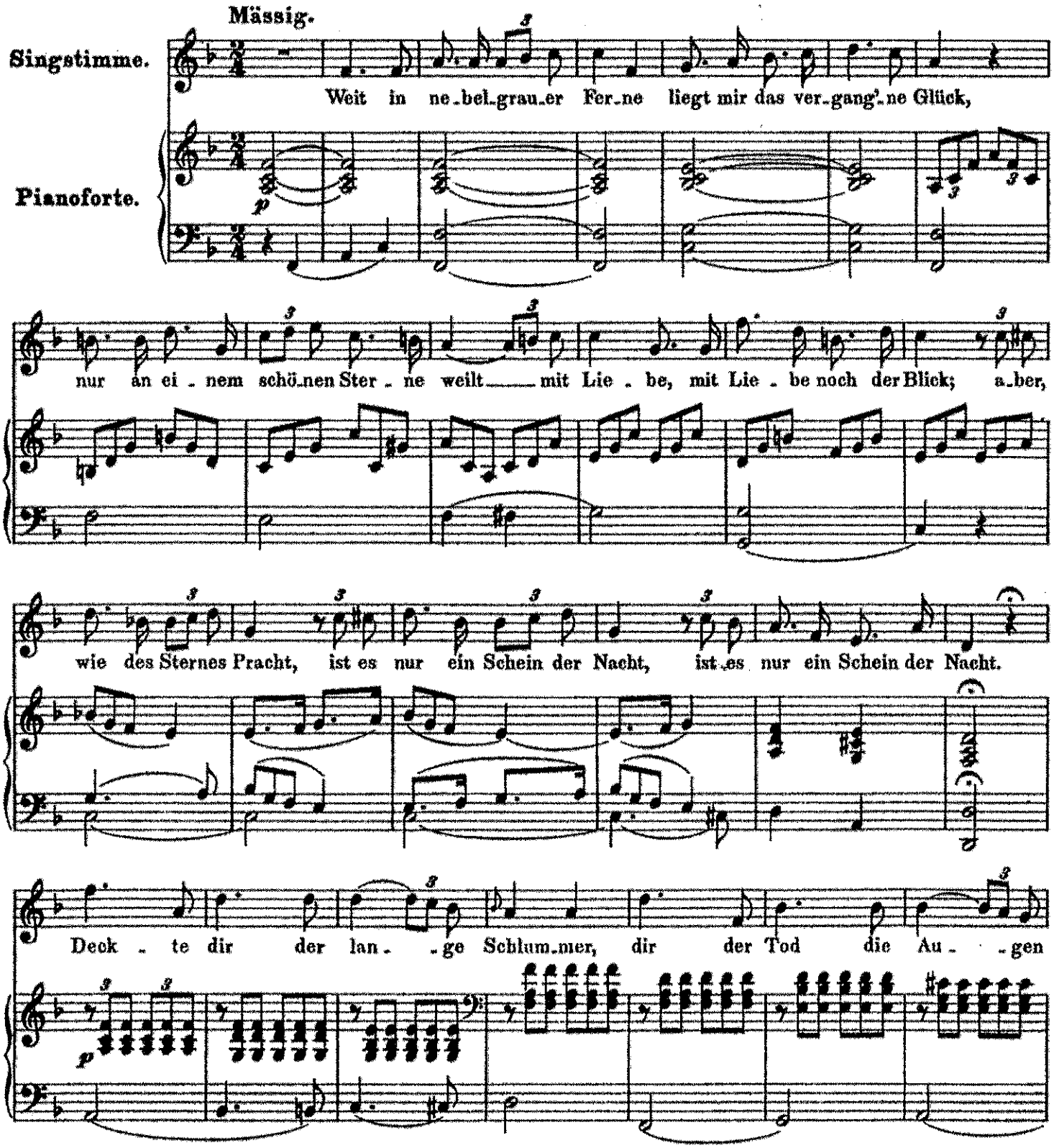
Sight-Reading

Felix Mendelssohn, *Piano Sonata No.1*, Op.6 (1826), first movement (opening).



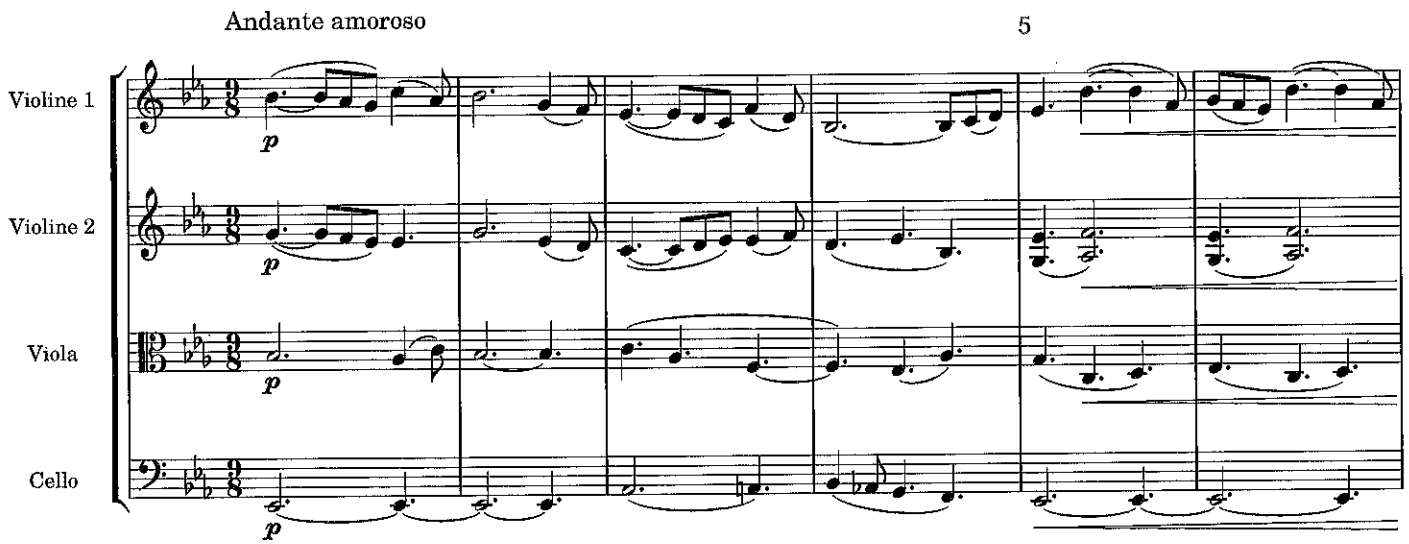
Transposition

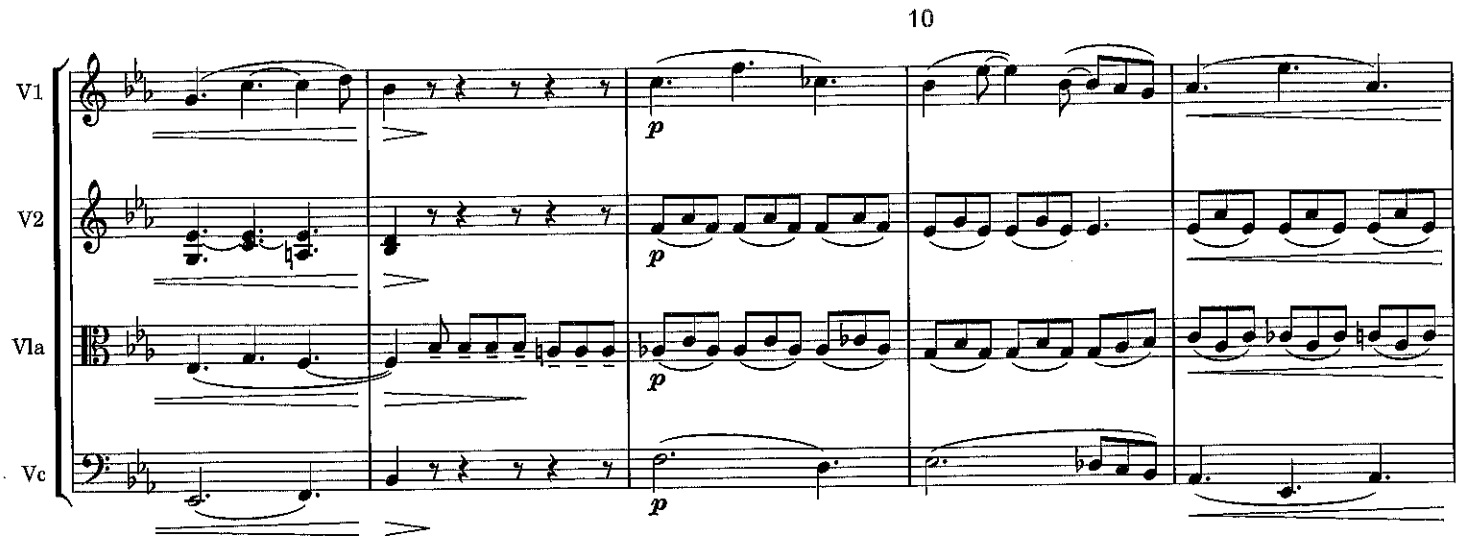
Franz Schubert, *An Emma* (1814), D113 (opening). For singers with slightly higher or lower ranges, transpose to G major or Eb major.



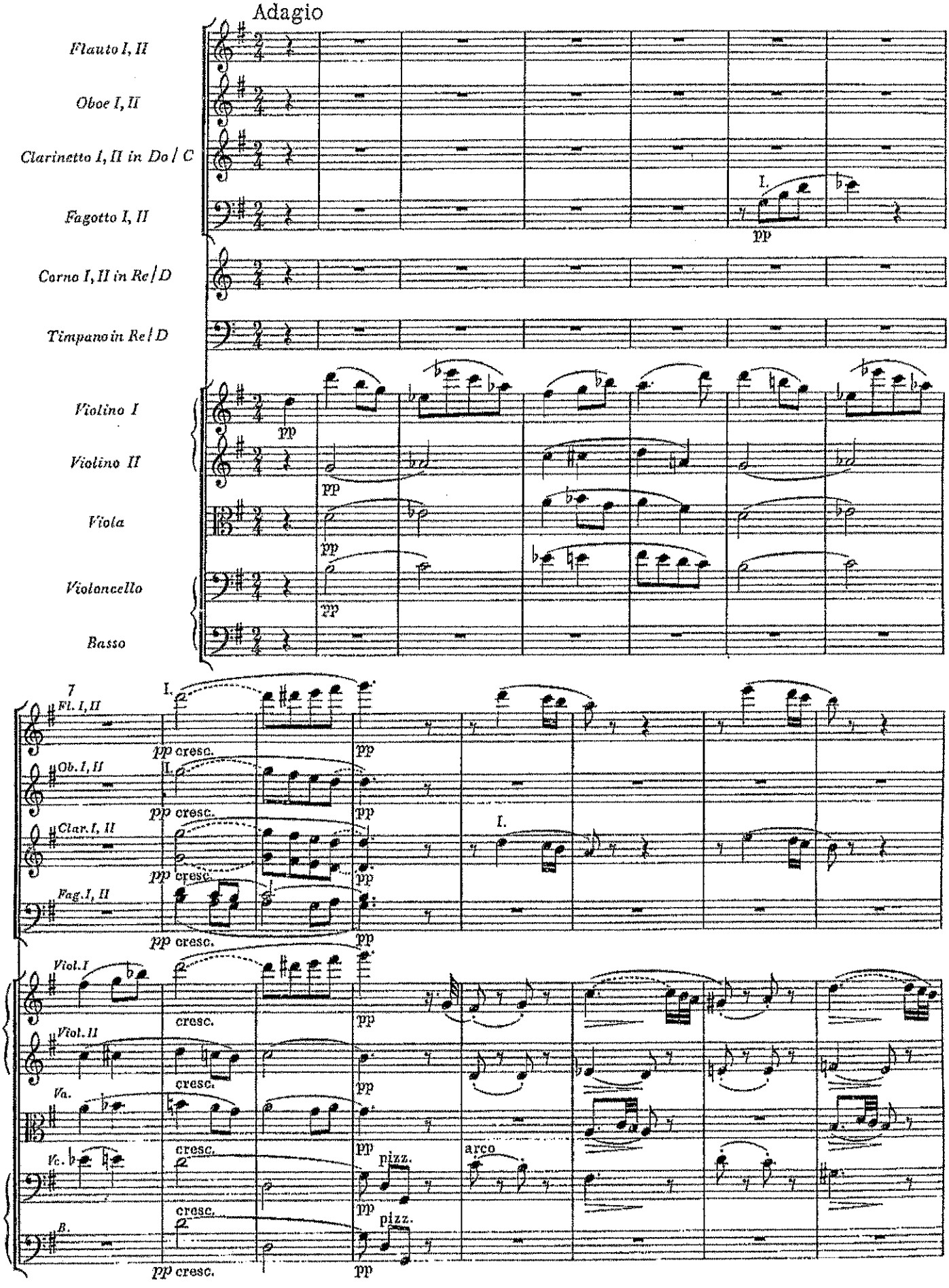
Score Reading

Carl Nielsen, *String Quartet No.1*, Op.13 (1888), second movement (opening).

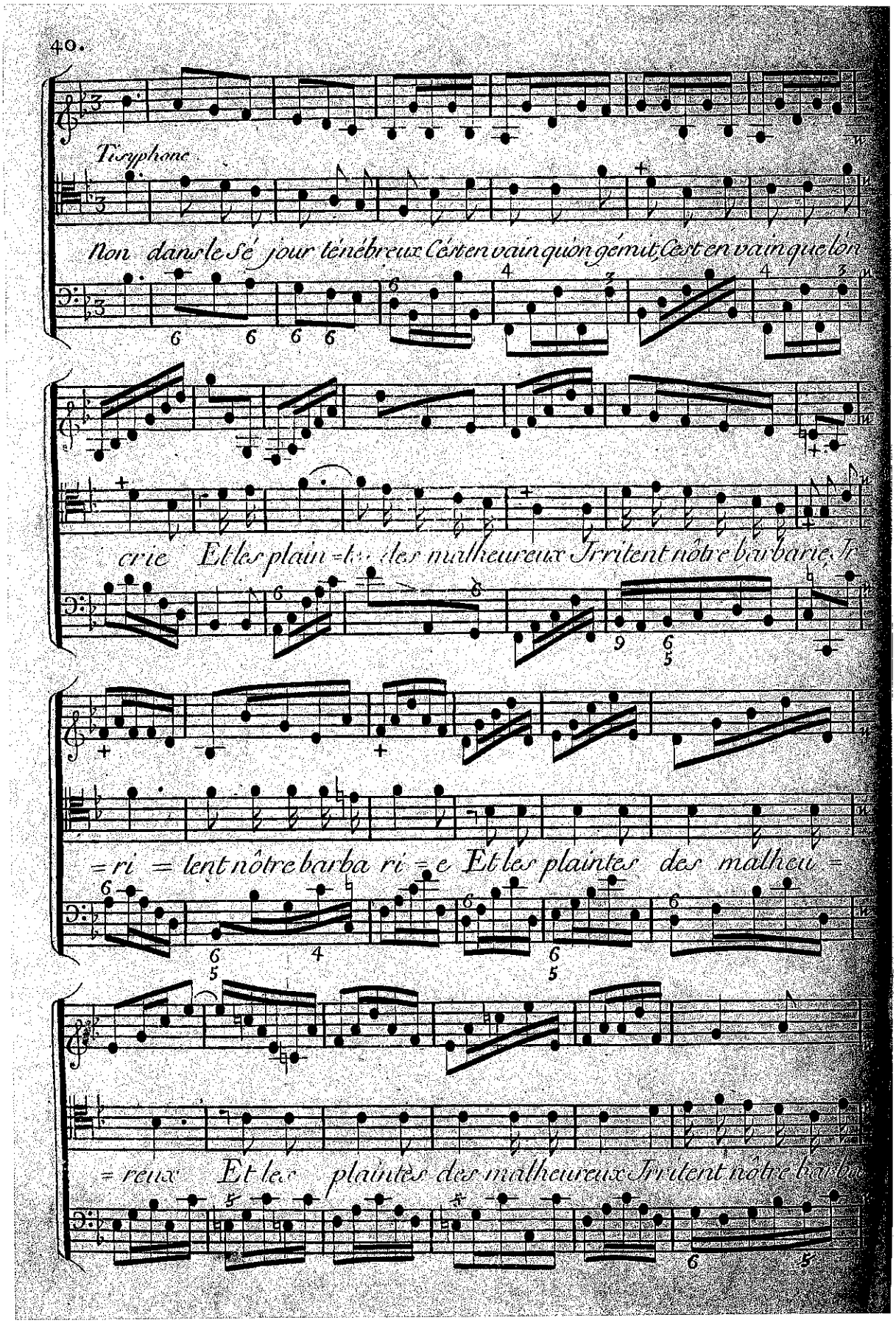




Franz Berwald, *Symphony No.3, 'Singulière'* (1845), second movement (opening).

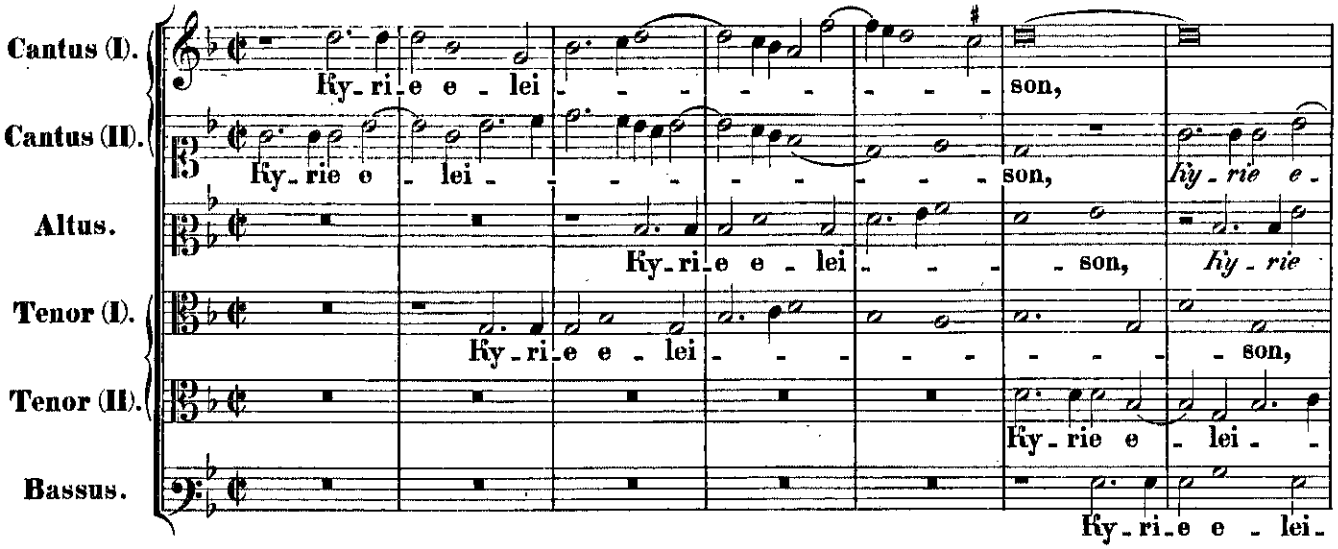


Jean-Philippe Rameau, *Hippolyte et Aricie* (first version), short score published by Boivin (Paris, c.1733), p.40. G1 and C4 clefs, with figured bass.



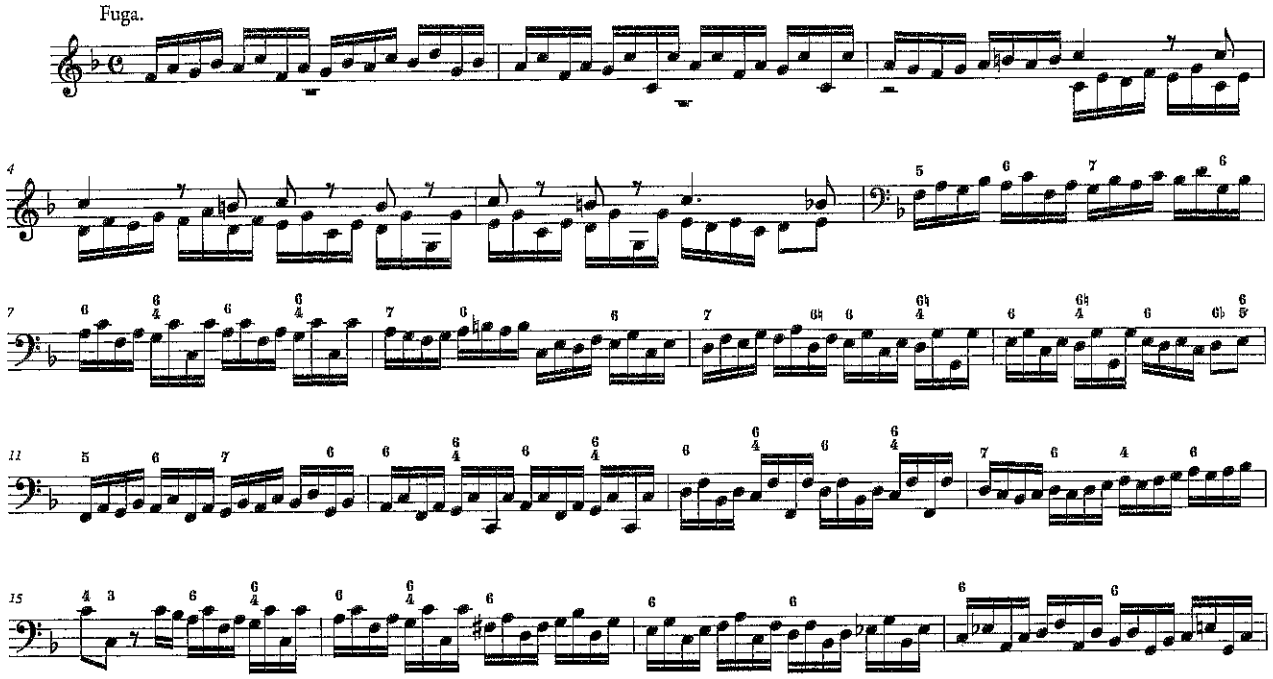
Clef reading

Giovanni Pierluigi da Palestrina, *Missa Nasce la gioja mia* a6 (1590), Kyrie (opening). A challenging example, in G2, C1, C2, C3, C3 and F3 clefs.



Partimento

Gottfried Kirchhoff, Fugue in F major, from *L'A.B.C. Musical* (c.1734) (opening). The fugal entries are given, but the harmony is indicated with figured bass thereafter.

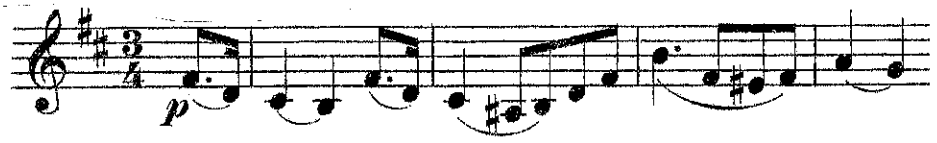


Notation

Girolamo Frescobaldi, Toccata Prima, from *Toccate e partite d'intavolatura, Libro 1* (1637 edition) (opening). Six- and eight-line staves, with G, C and F clefs.

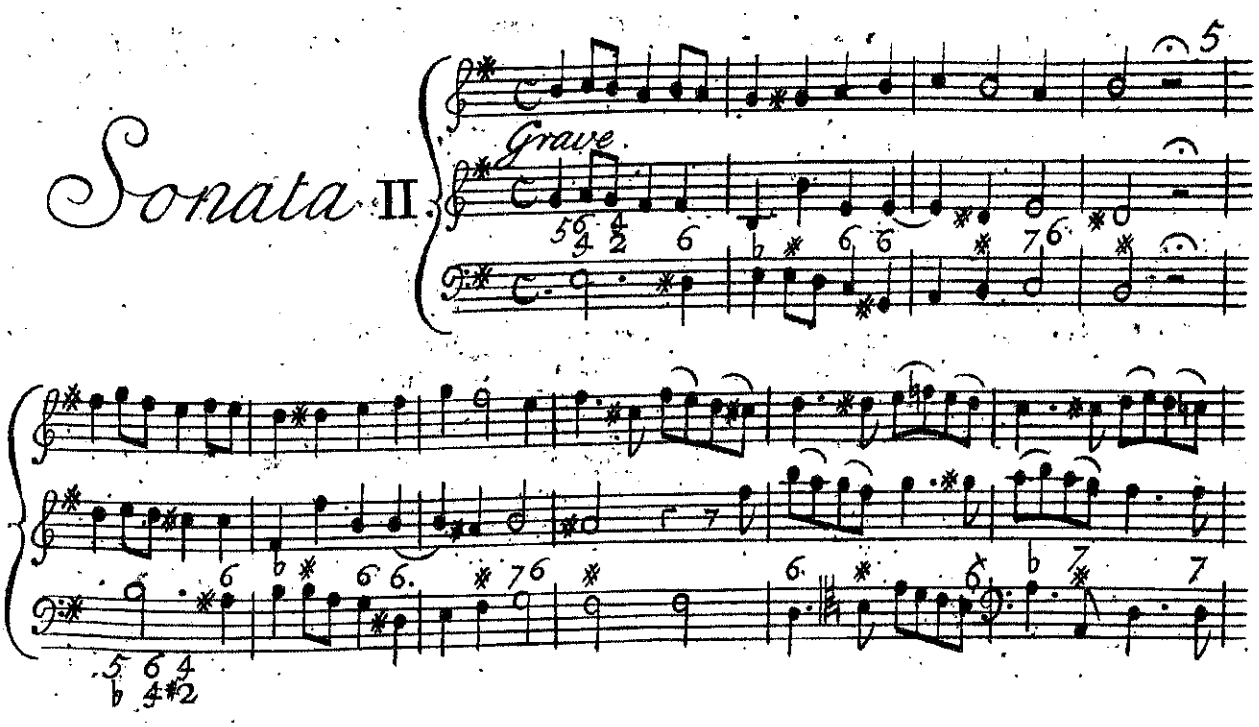
Improvisation

César Cui, *Violin Sonata*, Op.84 (c.1865), second movement (opening). A fragment from the first theme. This might be continued to form a simple ternary structure as follows: create an answering phrase; add accompaniment harmony, and use that harmony separately as an introduction; create a contrasting (key, style, dynamics, texture etc) middle section; repeat the first section, with different or more complex harmony; add a coda with a quiet or loud ending.



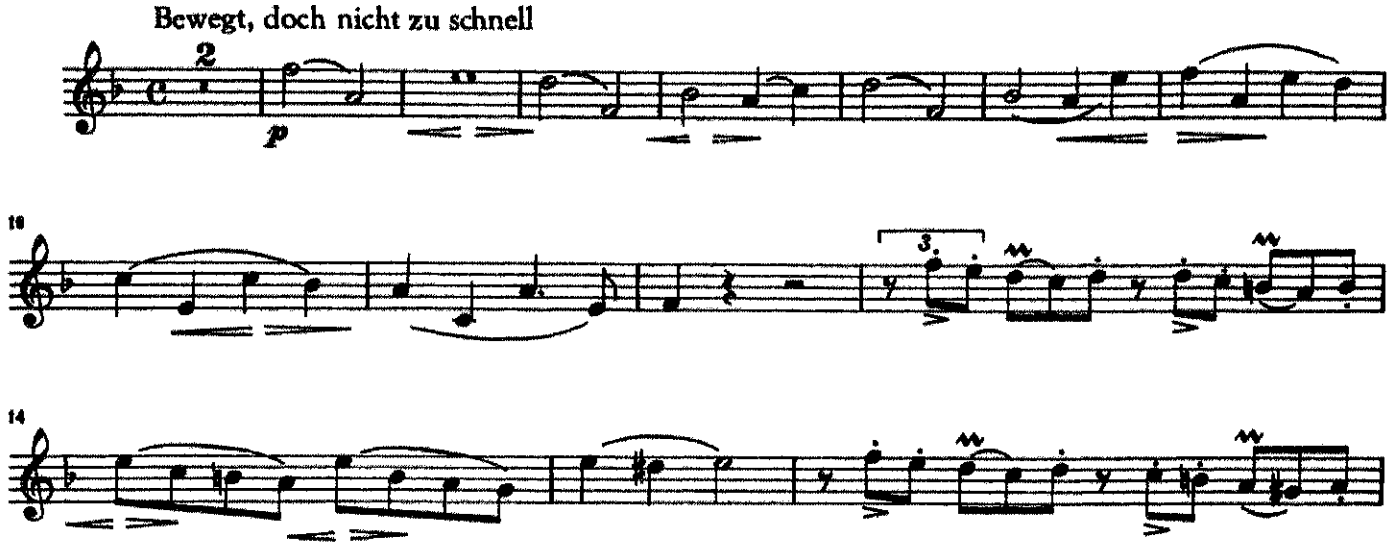
Figured bass

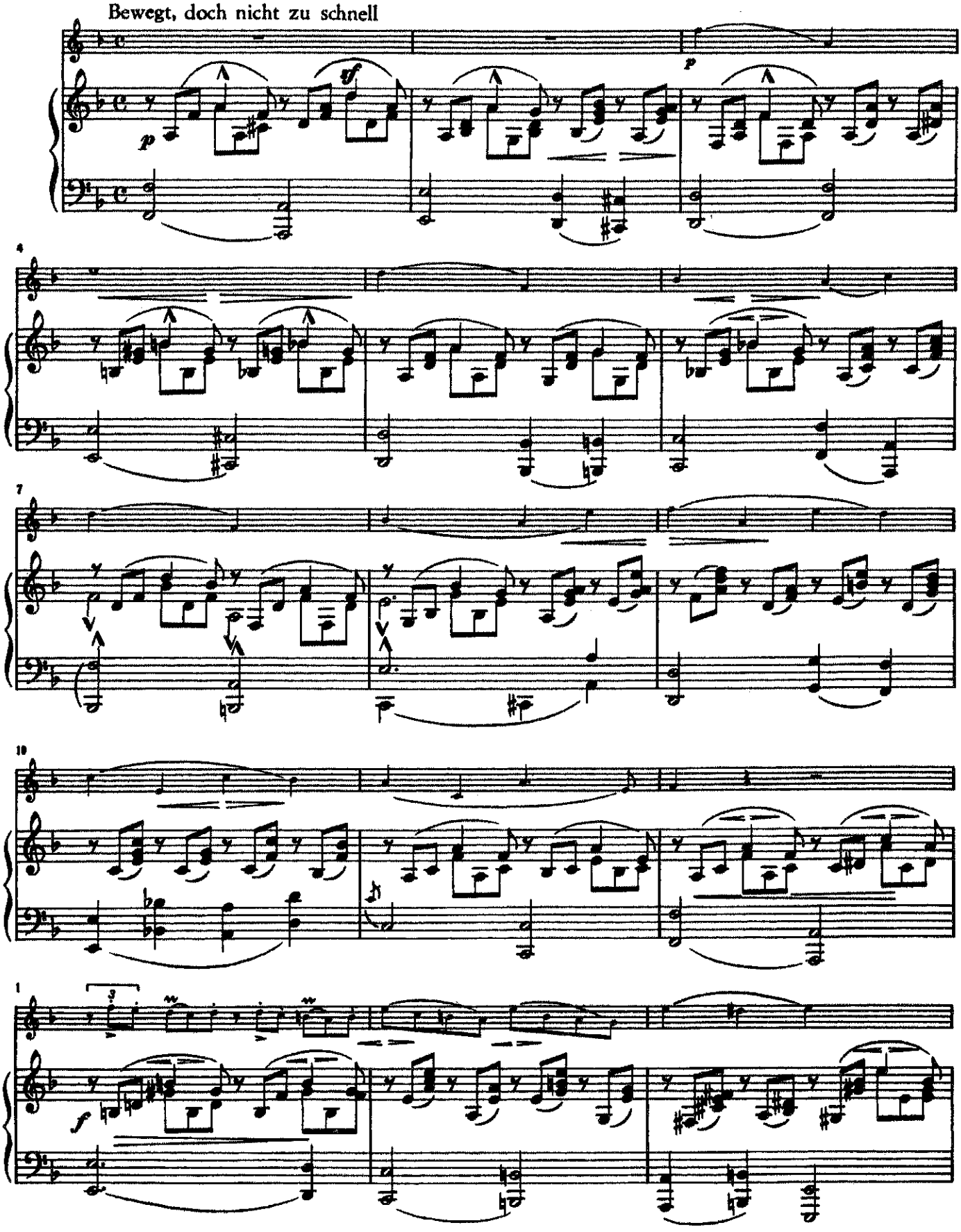
Arcangelo Corelli, Grave in F major, from *12 Trio Sonatas*, Op.3 (1689). A version in score made by John Christopher Pepusch (London, c.1740). The harmony is indicated by the intervallic figures below or above the bass. This exercise also includes the tenor clef, and can be used for score reading and for transposition.



Harmonization

Robert Schumann, *Violin Sonata No.3*, WoO 2 (1853), third movement (opening). Schumann's accompaniment is shown on the next page.



III
Intermezzo

Bewegt, doch nicht zu schnell