

BANDURA STARTER A

COLLECTION OF BANDURA MUSIC
FOR THE BEGINNER STUDENT
(specially suited for the "Baby Poltavka")

Written and compiled by
Nadia Tarnawsky

Edited by
Nadia Tarnawsky, Ihor Mahlay and Oleh Mahlay

BANDURA EDUCATIONAL COMMISSION
1893 WEST ROYALTON ROAD
BROADVIEW HEIGHTS, OHIO 44147
U.S.A.

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Bandura Educational Commission
1893 West Royalton Rd
Broadview Heights, Ohio 44147-2467
USA

Introduction

I began this project about two years ago by compiling exercises for beginning bandurists. As I gathered these exercises, I realized that there was a true need for a beginning bandura text. By saying *text*, I do not mean a collection of songs, but a work that went into understanding notation, rhythm and ensemble playing and listening. I believe that this book is representative of a small fraction of what can be done in the bandura community, and I will strive to make future projects like this a reality.

For those of you who are just beginning, I want to wish you well in your study of the bandura. I also hope that this book will help you get a good start. Many people joke that bandurists are bandurists, and not musicians. I hope that this text will allow you to be both musician and bandurist, for they cannot be separate identities.

Finally, I would like to thank some people who were instrumental in bringing this about:

Ihor Mahlay

For initiating this project and making sure that it was completed

Julian Kytasty

For providing good insights on sequencing and some great beginner tunes

Dr. John Kratus

For teaching me Gordon's music theories and initiating this project for me at a collegiate level

Michael Flohr

For teaching me to be patient with Finale and allowing me access to his computer

Robert Kent Quade

For his patience, understanding and great knowledge of computers

My Music Teachers

For teaching me proper technique and good rehearsal habits. Those are in here somewhere!

My Parents

For forcing me to practice my bandura for all of those years and for teaching me what is right

Nadia Tarnawsky - Cleveland 1996

TO THE TEACHER

This book is based on a music learning theory developed by Ed Gordon. Each section of note learning is done in a systematic and repetitive way. Thus, there are sections in the book where the same song may be done in a different key. This is done so that the student does not need to learn a new song in order to learn new notes. It narrows to a minimum all of the new things which a student must learn. Similarly, the same song may appear with different fingerings. This again is a minimizing of new material. All of this is done in order to insure the success of a student.

The fingering that I have provided is one that requires the student to alternate fingers on each note. This suits itself well to the шепок (plucked stroke) technique of bandura playing. For those instructors who specialize in the улар (rest stroke) technique of playing, I suggest that you either alter the fingering to accommodate your needs, or still teach rest stroke and use the fingering provided. Alternating fingers in the улар (rest stroke) technique can and should be done. For the instructors who teach both улар (rest stroke) and шепок (plucked stroke), I can not imagine any problems that could occur with this text. I wish you all the best in your endeavors as teachers of bandura.

Nadia Tarnawsky - Cleveland 1996

BASIC GUIDELINES FOR BEGINNING BANDURA STUDENTS

The bandura is played in a sitting position, and posture, just like for any instrument, is essential for a good instrumentalist. The bandurist should sit up straight at the edge of the chair. The bandura rests between the student's legs, and the left leg should be slightly ahead of the right leg. Make sure the player's shoulders are level. The illustrations on the other side of this page and the helpful hints should help the student get a good start on the bandura. One basic principle to always remember is the importance of relaxation and the absence of tension in the bandura player. Unnatural tension should be avoided, and always be looked out for.

The Right Hand:

- *The wrist should be straight, and not bent.
- *The hand itself should be relaxed. It may help to imagine holding a apple in your hand.
- *Place the right hand in a relaxed fashion onto the strings.
- *The fingers should come straight down from the hand to the strings.
- *Playing the strings is done by moving the finger towards the body, and by concentrating on using the fingertip instead of the whole hand.
- *Play in the middle of the strings.

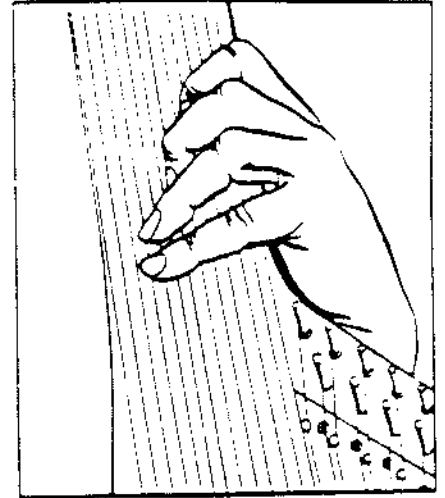
The Left Hand:

- *Wrap your hand around the neck of the bandura.
- *The left hand is not solely responsible for holding the instrument - the legs must "balance" the bandura.
- *The third finger is used to play the lower strings, and the second finger is used to play the higher strings of the basses.
- *The left hand should not touch the pegs of the upper strings.
- *When a string is played, the finger rests on the next higher string.

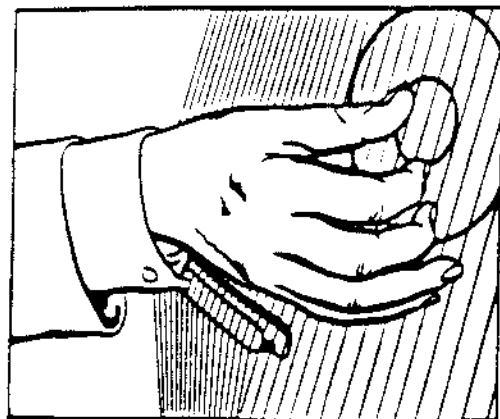
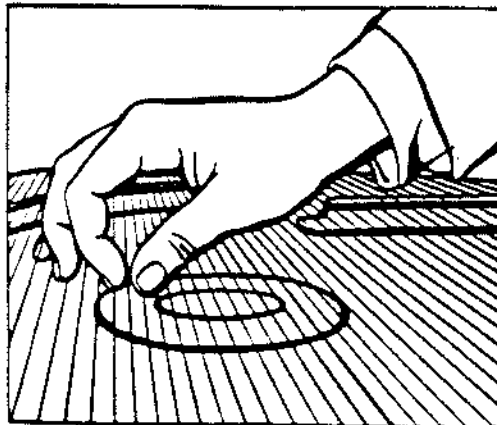
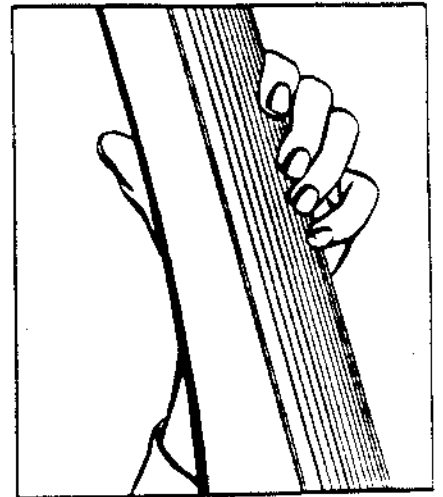
ILLUSTRATIONS OF BANDURA PLAYING POSITIONS



Proper Playing Position



Left Hand Position



Right Hand Position

Understanding $\frac{4}{4}$ Time Signature

Time signatures tell us how many beats are in a measure.

In $\frac{4}{4}$ Time Signature

The quarter note ♩ = 1 beat

The half note ♪ = 2 beats

The 4 on top tells you that there are 4 beats in a measure.

The 4 on the bottom tells you that a quarter note gets 1 beat.


Rhythmic Exercise

Count out loud and clap the following lines. Remember to count the numbers in parenthesis, even though you don't clap on them.


1. $\frac{4}{4}$ 1 2 3 4 1 2 3 4 1 2 3 4



2. $\frac{4}{4}$ 1 (2) 3 (4) 1 (2) 3 (4) 1 (2) 3 (4)

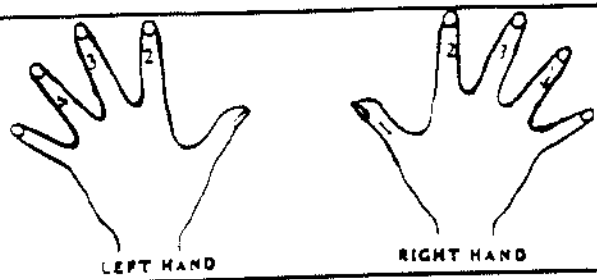


3. $\frac{4}{4}$ 1 (2) 3 4 1 (2) 3 4 1 (2) 3 4



Quick reference note

The fingerings written in this book follow the fingers labeled to the right. Be sure to use the fingerings written in the book.



New Notes



In the following exercise, say the name of the note as you play the note.



КОЛОМИЙКА
Kolomyika

укр. нар. танець
Ukr. dance melody
Tonality: Major
Key of G Major

The first system of musical notation for Kolomyika consists of two staves. The treble staff is in G major (one sharp) and 4/4 time, containing a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff contains a bass line of eighth notes: G3, G3, G3, G3, G3, G3, G3, G3. Fingerings are indicated by numbers 2 and 3 below the notes.

The second system of musical notation for Kolomyika continues the melody from the first system. The treble staff contains the notes: C4, B3, A3, G3, F#3, E3, D3, C3. The bass staff continues with eighth notes: G3, G3, G3, G3, G3, G3, G3, G3. Fingerings are indicated by numbers 2 and 3 below the notes.

Note Reading Etude No. 1

Note Reading Etude No. 1 consists of two staves. The treble staff is in G major (one sharp) and 4/4 time, containing a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff contains a bass line of eighth notes: G3, G3, G3, G3, G3, G3, G3, G3. Fingerings are indicated by numbers 2 and 3 below the notes.

Note Reading Etude No. 2

Musical notation for Note Reading Etude No. 2, featuring a treble and bass staff in 4/4 time with a key signature of one sharp (F#). The treble staff contains a sequence of notes with fingerings: 3 2, 3 2 3, 2 3 2 3, 2 3. The bass staff contains a sequence of notes with fingerings: 3 3, 3 3, 3 3, 3 3.

Note Reading Etude No. 3

Musical notation for Note Reading Etude No. 3, featuring a treble and bass staff in 4/4 time with a key signature of one sharp (F#). The treble staff contains a sequence of notes with fingerings: 3 2 3 2, 3 2 3, 2 3 2 3, 2 3. The bass staff contains a sequence of notes with fingerings: 3 3, 3 3, 3 3, 3 3.

In the following exercise, say the names of the notes as you play them. After you have played the song, write the names of the notes beneath each note.

Musical notation for a note-naming exercise, featuring a treble and bass staff in 4/4 time with a key signature of one sharp (F#). The treble staff contains a sequence of notes with fingerings: 3 2, 3 2, 3 2 3, 2 3 2. The bass staff contains a sequence of notes with fingerings: 3 3, 3 3, 3 3, 3 3.

For additional exercises using these notes, see the Appendix - #1-3

New Notes

The image shows four musical staves, each with a single note and its letter name below it. The first three staves are in treble clef: the first has a note on the first line (C), the second on the second line (D), and the third on the second space (E). The fourth staff is in bass clef with a note on the first space (C).

In the following exercises, say the name of the note as you play the note.

A musical exercise in treble clef, 4/4 time. It consists of four measures, each containing two eighth notes. The notes and their fingerings are: C4 (finger 2), D4 (finger 3), D4 (finger 2), E4 (finger 3), E4 (finger 2), F4 (finger 3), F4 (finger 2), G4 (finger 3).

A musical exercise in bass clef, 4/4 time. It consists of four measures, each containing two eighth notes. The notes and their fingerings are: C3 (finger 3), D3 (finger 3), D3 (finger 3), E3 (finger 3), E3 (finger 3), F3 (finger 3), F3 (finger 3), G3 (finger 3).

A musical exercise in grand staff (treble and bass clefs), 4/4 time. It consists of four measures, each containing two eighth notes. The notes and their fingerings are: C4 (finger 2), D4 (finger 3), D3 (finger 3), E3 (finger 3), E4 (finger 2), F4 (finger 3), F3 (finger 3), G3 (finger 3).

Rhythmic Exercise

Count out loud and clap the following lines. Remember to count the numbers in parenthesis, even though you don't clap on them.

1. $\frac{4}{4}$ 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |

2. $\frac{4}{4}$ 1 (2) 3 (4) | 1 (2) 3 (4) | 1 (2) 3 (4) |

3. $\frac{4}{4}$ 1 2 3 (4) | 1 2 3 (4) | 1 2 3 (4) |

4. $\frac{4}{4}$ 1 (2) 3 4 | 1 (2) 3 4 | 1 (2) 3 4 |

Коломийка (Варіант 1)
Kolomyka (Variation 1)

укр. нар. танець
Ukr. dance melody
Tonality: Major
Key of C Major

3 2 3 2 3 2 3 2 3 2 3 2 3 2

3 3 3 3 3 3 3 3

3 2 3 2 3 2 3 2 3 2 3 2 3 2

3 3 3 3 3 3 3 3

Note Reading Etude No. 4

2 3 2 3 2 3 2 3 2 3 2 3 2 3

3 3 3 3 3 3 3 3

Note Reading Etude No. 5

Musical notation for Note Reading Etude No. 5, featuring a treble and bass clef. The piece is in 4/4 time. The treble clef part consists of four measures: the first measure has notes G4 and A4 with fingerings 3 and 2; the second measure has notes A4, B4, and C5 with fingerings 3, 2, and 3; the third measure has notes B4, C5, D5, and E5 with fingerings 2, 3, 2, and 3; the fourth measure has notes C5, B4, and A4 with fingerings 2 and 3. The bass clef part consists of four measures, each with a single note: G3, F3, E3, and D3, all with a fingering of 3.

Note Reading Etude No. 6

Musical notation for Note Reading Etude No. 6, featuring a treble and bass clef. The piece is in 4/4 time. The treble clef part consists of four measures: the first measure has notes G4, A4, B4, and C5 with fingerings 3, 2, 3, and 2; the second measure has notes B4, A4, and G4 with fingerings 3, 2, and 3; the third measure has notes G4, A4, B4, and C5 with fingerings 2, 3, 2, and 3; the fourth measure has notes C5, B4, and A4 with fingerings 2 and 3. The bass clef part consists of four measures, each with a single note: G3, F3, E3, and D3, all with a fingering of 3.

For additional exercises using these notes, see the Appendix - #4 - 6

In the following exercise, copy the notes written and the write the names of the notes beneath each note.

Musical notation for a copying exercise, featuring a treble and bass clef. The piece is in 4/4 time. The treble clef part consists of four measures: the first measure has notes G4, A4, B4, and C5; the second, third, and fourth measures are empty. The bass clef part consists of four measures: the first measure has notes G3, F3, E3, and D3; the second, third, and fourth measures are empty.

Млинок
The Windmill

укр. нар. танець
Ukr. dance melody
Tonality: Major
Key of G Major

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music with notes and fingerings: 3 2, 3 2 3 2, 3 2, and 3 2 3 2. The lower staff is in bass clef with the same key signature and time signature, containing four measures of music with notes and fingerings: 3 3, 3 3, 3 3, and 3 3.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music with notes and fingerings: 3 2, 3 2 3 2, 3 2, and 3 2. The lower staff is in bass clef with the same key signature and time signature, containing four measures of music with notes and fingerings: 3 3, 3 3, 3 3, and 3 3.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music with notes and fingerings: 3 2, 3 2 3 2, 3 2, and 3 2 3 2. The lower staff is in bass clef with the same key signature and time signature, containing four measures of music with notes and fingerings: 3 3, 3 3, 3 3, and 3 3.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music with notes and fingerings: 3 2, 3 2 3 2, 3 2, and 3 2. The lower staff is in bass clef with the same key signature and time signature, containing four measures of music with notes and fingerings: 3 3, 3 3, 3 3, and 3 3.

Rhythmic Exercise

Count out loud and clap the following lines. Remember to count the numbers in parenthesis, even though you don't clap on them.

1. $\frac{4}{4}$ 1 2 3 4 1 2 3 4 1 2 3 4

2. $\frac{4}{4}$ 1 (2) 3 (4) 1 (2) 3 (4) 1 (2) 3 (4)

3. $\frac{4}{4}$ 1 (2) 3 4 1 (2) 3 4 1 (2) 3 4

In the following exercise, copy the notes written and then write the names of the notes beneath each note.

In this exercise, write the name of the note beneath each note and a word will be spelled in each measure.

Note Reading Round No. 1

A round is a piece of music which requires the musicians to split into groups and play the same song at different times. A new group enters when a number appears in the upper left of a measure.



Musical notation for Round 1, marked with a triangle containing the number 1. The piece is in 4/4 time and consists of two staves: a treble staff and a bass staff. The treble staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass staff contains a sequence of notes: G3, F#3, E3, D3, C3, B2, A2, G2. Fingerings are indicated by numbers 2 and 3 in the treble staff and 3 in the bass staff.



Musical notation for Round 2, marked with a triangle containing the number 2. The piece is in 4/4 time and consists of two staves: a treble staff and a bass staff. The treble staff contains a sequence of notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass staff contains a sequence of notes: G3, F#3, E3, D3, C3, B2, A2, G2. Fingerings are indicated by numbers 2 and 3 in the treble staff and 3 in the bass staff.



Musical notation for Round 3, marked with a triangle containing the number 3. The piece is in 4/4 time and consists of two staves: a treble staff and a bass staff. The treble staff contains a sequence of notes: B4, C5, B4, A4, G4, F#4, E4, D4. The bass staff contains a sequence of notes: G3, F#3, E3, D3, C3, B2, A2, G2. Fingerings are indicated by numbers 2 and 3 in the treble staff and 3 in the bass staff.

New Note



D

In the following exercise, say the name of the note as you play the note.



3 3 2 2 3 2 3 3

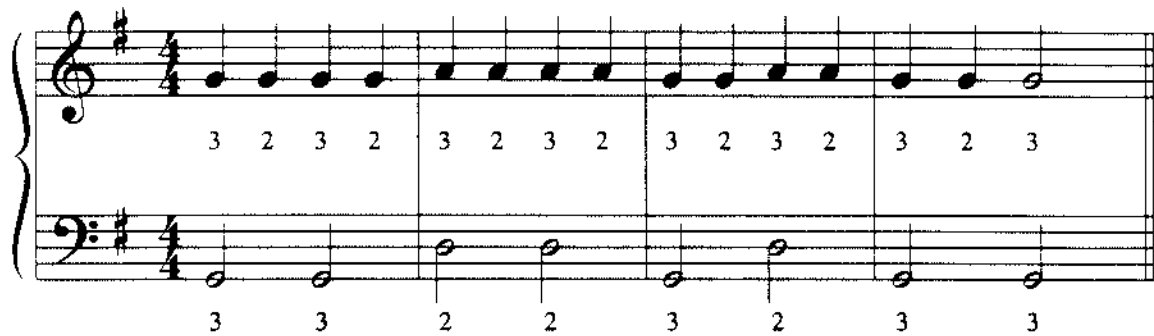


2 3 2 3 2 3 2 3

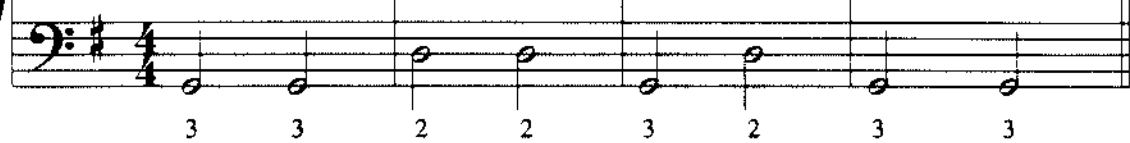


3 3 2 2 3 2 3 3

Note Reading Etude No. 7



3 2 3 2 3 2 3 2 3 2 3 2 3



3 3 2 2 3 2 3 3

Note Reading Etude No. 8



2 3 2 3 2 3 2 3 2 3 2



3 3 3 3 3 2 3 3

Кину Кужіль На Полищу
I Will Throw Down the Spindle

укр. нар. пісня
Ukr. folk song
Tonality: Major
Key of G Major

Rhythmic Exercise

Count out loud and clap the following lines. Remember to count the numbers in parenthesis, even though you don't clap on them.

1. $\frac{4}{4}$ 1 2 3 4 1 2 3 4 1 2 3 4

2. $\frac{4}{4}$ 1 (2) 3 (4) 1 (2) 3 (4) 1 (2) 3 (4)

3. $\frac{4}{4}$ 1 2 3 (4) 1 2 3 (4) 1 2 3 (4)

Note Reading Etude No. 9

For additional exercises using these notes, see the Appendix - #7 -8

In the following songs, the notes are familiar, but the fingerings have been changed. Be sure to follow the fingerings that are written in the book.

КОЛОМИЙКА (Варіант I)
Kolomyika (Variation 1)

укр. нар. танець
Ukr. dance melody
Tonality: Major
Key of C Major

Note Reading Etude No. 4

Musical notation for Note Reading Etude No. 4, featuring a treble and bass clef with a 4/4 time signature. The piece consists of four measures. The treble clef part includes fingerings: 2 3 2 3, 4 3, 4 3 2 3, and 2 3. The bass clef part includes fingerings: 3 3, 3 3, 3 3, and 3 3.

Note Reading Etude No. 5

Musical notation for Note Reading Etude No. 5, featuring a treble and bass clef with a 4/4 time signature. The piece consists of four measures. The treble clef part includes fingerings: 2 3, 2 3 4, 4 3 2 3, and 2 3. The bass clef part includes fingerings: 3 3, 3 3, 3 3, and 3 3.

Note Reading Etude No. 6

Musical notation for Note Reading Etude No. 6, featuring a treble and bass clef with a 4/4 time signature. The piece consists of four measures. The treble clef part includes fingerings: 2 3 2 3, 2 3 4, 3 4 3 4, and 2 3. The bass clef part includes fingerings: 3 3, 3 3, 3 3, and 3 3.

New Marking

The Repeat Sign :|

When this sign appears in the music, you go back to the beginning of the song and repeat it. You can also go back to this sign - 1:- and repeat from there.

Брате Иване
Brother John

фран. нар. пісня
French folk song
Tonality: Major
Key of G Major

Rhythmic Exercise

Write the rhythmic counts under each note. Divide into two groups - 1 and 2. Group 1 will clap one rhythmic exercise as Group 2 claps another rhythmic exercise at the same time. Listen to each other and see what happens.

Group 1 $\frac{4}{4}$

Group 2 $\frac{4}{4}$

Note Reading Etude No. 10

2 3 4 2 3 4 4 3 2 3 2 3

3 3 3 3 3 3 2 3

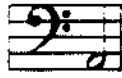
Note Reading Etude No. 11

4 3 2 3 4 2 4 3 2 3 2 3

3 3 3 3 3 3 2 3

On the treble staff below, spell four words with the following notes - G, A, B, C, D and E. Write the name of the note beneath each note.

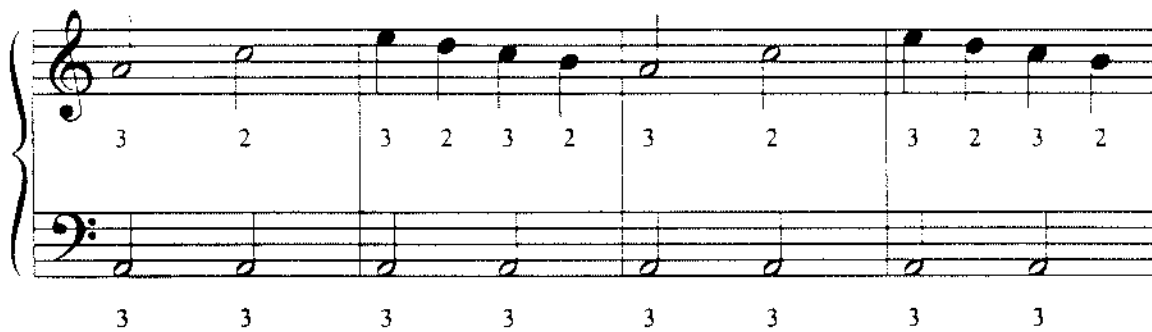
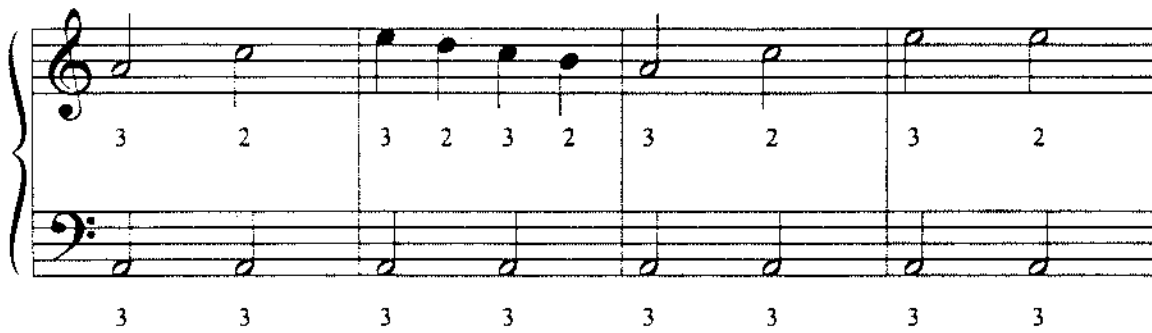
New Note



A

Млинок (Варіант I)
The Windmill (Variation 1)

укр. нар. танець
Ukr. dance melody
Tonality: Minor
Key of a minor



Rhythmic Exercise

Count out loud and clap the following lines. Remember to count the numbers in parenthesis, even though you don't clap on them.

1. 1 2 3 4 1 2 3 4 1 2 3 4

$\frac{4}{4}$ ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ :|

2. 1 2 3 4 1 (2) 3 (4) 1 (2) 3 4

$\frac{4}{4}$ ♪ ♪ ♪ ♪ | ♪ ♪ | ♪ ♪ ♪ ♪ :|

3. 1 (2) 3 4 1 (2) 3 4 1 (2) 3 4

$\frac{4}{4}$ ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ :|

4. 1 2 3 (4) 1 2 3 (4) 1 2 3 (4)

$\frac{4}{4}$ ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ :|

5. 1 2 (3) 4 1 2 (3) 4 1 2 (3) 4

$\frac{4}{4}$ ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ :|

Note Reading Round No. 1 (Variant 1)

3 2 3 4 4 3 2 4 2 3

3 3 3 3 3 3 3 3

4 2 3 4 4 3 2 4 2 3

3 3 3 3 3 3 3 3

2 3 4 3 2 3 2 3

3 3 3 3 3 3 3 3

Understanding Eighth Notes

In $\frac{4}{4}$ Time Signature

The quarter note \bullet = 1 beat

The half note \circ = 2 beats

The eighth note ♩ = 1/2 beat

Rhythmic Exercise

Divide into three groups - 1, 2 and 3. One group will clap its own rhythm while the other two groups clap their rhythm at the same time. Remember to count out loud as you clap and count the numbers in parenthesis. Be sure to listen to each other.

1 2 3 4 1 2 3 4 1 2 3 4

Group 1 $\frac{4}{4}$ \bullet \bullet \bullet \bullet | \bullet \bullet \bullet \bullet | \bullet \bullet \bullet \bullet |

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Group 2 $\frac{4}{4}$ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ |

1 (2) 3 (4) 1 (2) 3 (4) 1 (2) 3 (4)

Group 3 $\frac{4}{4}$ \bullet \bullet | \bullet \bullet | \bullet \bullet |

Купала На Івана
Kupala Na Ivana

Купальська пісня
Midsummer Song
Tonality: minor
Key of a minor

2 4 3 2 4 3 4 3 2 2 4 3 2 4 3 4 3 2

3 3 3 3 3 3 3 3

2 3 2 4 3 2 3 2 3 2 3 2 3 2 3 2 3

3 3 3 3 3 3 3 3

Note Reading Round No. 2

2 3 4 3 2 3 4 3 2 3 4 3 2 3 4 3

3 3 3 3 3 3 3 3

4 3 2 3 4 3 2 3 2 3 4 3 2 3

3 3 3 3 3 3 3 3

In the following exercise, say the name of the note as you play the note.

3 3 2 2 3 2 3 3

2 3 4 3 2 4 2 3

3 3 2 2 3 2 3 3

Note Reading Etude No. 12

2 3 4 3 4 3 2 3 2 3 2

3 3 2 3 3 2 3 3

Note Reading Etude No. 13

2 3 4 2 3 4 4 3 2 3 2 3

3 3 2 2 3 2 2 3

Note Reading Etude No. 14

On the staves below, spell eight words with notes. In the treble clef (♩) use the notes - G, A, B, C, D and E. In the bass clef (♭) use the notes - G, A, C and D. Write the name of the note beneath each note.

Стукалка
Stukalka

укр. нар. танець
Ukr. dance melody
Tonality: Major
Key of G Major

The musical score for 'Stukalka' is presented in two systems. Each system consists of a grand staff with a treble clef on top and a bass clef on the bottom. The time signature is 4/4. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. Fingerings are indicated by numbers 1-4 below the notes. The first system contains the first two measures of the piece, and the second system contains the next two measures. The piece concludes with a double bar line at the end of the second measure of the second system.

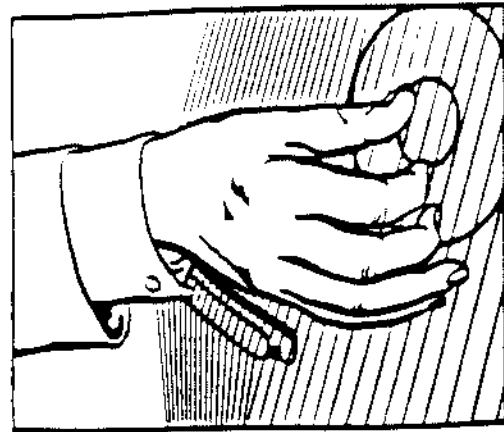
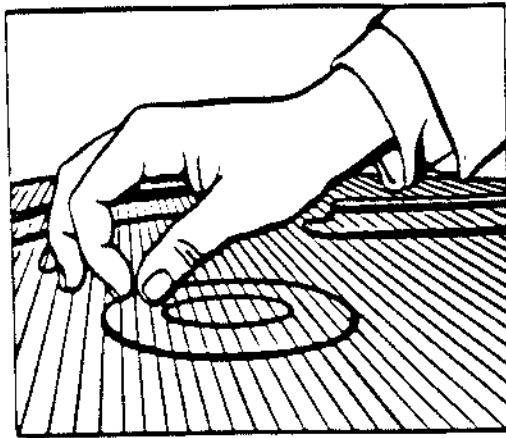
Rhythmic Round

Divide into three groups. Clap the rhythms all together and then clap them in a round. Each group will start one measure after the other group.

1 (2) 3 4 1 2 3 & 4 & 1 & 2 & 3 4 1 2 3 (4)

The rhythmic notation is shown in 4/4 time. It consists of four measures of music, each starting with a quarter note followed by a vertical bar line. The notes in each measure are: Measure 1: quarter, quarter, quarter, quarter; Measure 2: quarter, quarter, eighth, eighth, quarter, quarter; Measure 3: quarter, quarter, quarter, quarter; Measure 4: quarter, quarter, quarter, quarter.

In the following exercises, you will begin to use the thumb in the right hand. Be sure that the thumb is placed above the other fingers. Compare your hand position with the hand position in the picture provided.



Begin to play by using the thumb.
Be sure to say the name of the note as you play the note.

Single-line musical exercise in 4/4 time. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingerings are indicated below the notes: 1 1 1 1 1 2 1 1 1 1 1 1.

Two-line musical exercise in 4/4 time. The right hand melody (treble clef) is: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingerings: 1 1 1 1 1 2 1 1 1 1 1 1. The left hand accompaniment (bass clef) consists of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Fingerings: 3 3 3 2 3 3 3 3.

Two-line musical exercise in 4/4 time. The right hand melody (treble clef) is: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingerings: 1 2 1 3 1 1 4 3 2 1 1. The left hand accompaniment (bass clef) consists of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Fingerings: 3 3 3 3 2 2 3 3.

Царівна
The Princess

укр. гра
Ukr. game
Tonality: minor
Key of a minor

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time. The upper staff contains a sequence of eighth notes: G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The lower staff contains a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. Fingerings are indicated by numbers 1-4 below the notes. The upper staff has fingerings: 1, 2, 3, 2, 3, 1, 4, 3, 2, 4, 3, 2. The lower staff has fingerings: 3, 3, 3, 3, 3, 3, 3, 3.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time. The upper staff contains a sequence of eighth notes: G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The lower staff contains a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. Fingerings are indicated by numbers 1-4 below the notes. The upper staff has fingerings: 1, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. The lower staff has fingerings: 3, 3, 3, 3, 3, 3, 3, 3.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time. The upper staff contains a sequence of eighth notes: G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The lower staff contains a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. Fingerings are indicated by numbers 1-4 below the notes. The upper staff has fingerings: 4, 3, 2, 4, 3, 2, 1, 2, 1, 2. The lower staff has fingerings: 3, 3, 3, 3, 3, 3, 3, 3.

Note Reading Etude No. 15

Musical notation for Note Reading Etude No. 15, featuring a treble and bass clef in 4/4 time. The treble clef staff contains a sequence of notes with fingerings: 1, 2, 3, 2, 1, 3, 2, 1, 2. The bass clef staff contains a sequence of notes with fingerings: 3, 3, 3, 3, 3, 3, 3, 3.

Note Reading Etude No. 16

Musical notation for Note Reading Etude No. 16, featuring a treble and bass clef in 4/4 time. The treble clef staff contains a sequence of notes with fingerings: 1, 2, 3, 2, 1, 4, 3, 2, 1, 2. The bass clef staff contains a sequence of notes with fingerings: 3, 3, 3, 3, 3, 3, 3, 3.

Note Reading Etude No. 17

Musical notation for Note Reading Etude No. 17, featuring a treble and bass clef in 4/4 time. The treble clef staff contains a sequence of notes with fingerings: 1, 4, 3, 2, 1, 2, 3, 4, 1, 2. The bass clef staff contains a sequence of notes with fingerings: 3, 3, 3, 3, 3, 3, 3, 3.

For additional exercises using these notes, see the Appendix - #7 -8

New Notes



Musette

J.S. Bach
Tonality: Major
Key of D Major

3 4 3 2 1 3 4 3 2 1 2 3 4 3 2 1 3 2 1

3 3 3 3 3 3 3 3

3 4 3 2 1 3 4 3 2 1 2 3 4 3 2 1 3 1

3 3 3 3 3 3 3 3

For additional exercises using these notes, see the Appendix - #13

Холонівська Полька
Kholoniv Polka

укр. нар. танець
Ukr. dance melody
Tonality: Major
Key of G Major

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music with the following fingering: 1 2 3 4, 3 2 3 2 3, 4 3 2 1 2, and 4 3 2 1 2. The lower staff is in bass clef with the same key signature and time signature, containing four measures of music with the following fingering: 3 3, 3 3, 2 2, and 3 3.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music with the following fingering: 1 2 3 4, 3 2 3 2 3, 4 3 2 1 2, and 1 2. The lower staff is in bass clef with the same key signature and time signature, containing four measures of music with the following fingering: 3 3, 3 3, 2 2, and 3 3.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music with the following fingering: 1 2 3 2, 3 2 3 2 3, 4 3 2 1 2, and 4 3 2 1 2. The lower staff is in bass clef with the same key signature and time signature, containing four measures of music with the following fingering: 2 2, 3 3, 2 2, and 3 3.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music with the following fingering: 1 2 3 2, 3 2 3 2 3, 4 3 2 1 2, and 1 2. The lower staff is in bass clef with the same key signature and time signature, containing four measures of music with the following fingering: 2 2, 3 3, 2 2, and 3 3.

Appendix of Exercises

Exercise No. 1

Exercise No. 1 is presented in two systems. Each system consists of a treble clef staff and a bass clef staff, both in the key of D major (one sharp) and 4/4 time. The first system features a treble staff with a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The bass staff contains a sequence of eighth notes: D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5. The second system features a treble staff with a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The bass staff contains a sequence of eighth notes: D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5.

Exercise No. 2

Exercise No. 2 is presented in two systems. Each system consists of a treble clef staff and a bass clef staff, both in the key of D major (one sharp) and 4/4 time. The first system features a treble staff with a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The bass staff contains a sequence of eighth notes: D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5. The second system features a treble staff with a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The bass staff contains a sequence of eighth notes: D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5.

Exercise No. 3

Exercise No. 3 is presented in two systems. Each system consists of a treble clef staff and a bass clef staff, both in the key of D major (one sharp) and 4/4 time. The first system features a treble staff with a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The bass staff contains a sequence of eighth notes: D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5. The second system features a treble staff with a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The bass staff contains a sequence of eighth notes: D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5.

Exercise No. 4

2 3 2 3 2 2 3 2 3 2

3 3 3 3 3 3

2 3 2 3 2 3 2 3 2 3 2 3 2

3 3 3 3 3 3 3

Exercise No. 5

2 3 2 3 2 2 3 2 3 2

3 3 3 3 3 3

Exercise No. 6

2 3 2 3 2 2 3 2 3 2

3 3 3 3 3 3

Exercise No. 7

Exercise No. 7 is a two-staff piece in 4/4 time with a key signature of one sharp (F#). The right-hand staff features a melodic line with eighth-note patterns: 2 3 4 3 2 and 2 3 4 3 2. The left-hand staff features a bass line with triplet eighth notes: 3 3 3 and 3 3 3.

Exercise No. 8

Exercise No. 8 is a two-staff piece in 4/4 time with a key signature of one sharp (F#). The right-hand staff features a melodic line with eighth-note patterns: 2 3 4 3 2 and 2 3 4 3 2. The left-hand staff features a bass line with triplet eighth notes: 3 3 3 and 3 3 3.

Exercise No. 9

Exercise No. 9 is a two-staff piece in 4/4 time with a key signature of one sharp (F#). The right-hand staff features a melodic line with eighth-note patterns: 1 2 3 4 and 4 3 2 1. The left-hand staff features a bass line with triplet eighth notes: 3 3 2 and 2 2 3.

Exercise No. 10

Exercise No. 10 is a two-staff piece in 4/4 time with a key signature of one sharp (F#). The right-hand staff features a melodic line with eighth-note patterns: 1 2 3 4 1 2 3 4 1 2 3 4 1. The left-hand staff features a bass line with triplet eighth notes: 3 3 3 3 3 3 3.

Exercise No. 11

Exercise No. 11 is a two-staff piece in 4/4 time with a key signature of one sharp (F#). The treble staff contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff contains a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. Fingering numbers are provided below each note: Treble (4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1) and Bass (2, 2, 2, 2, 2, 2, 2, 3).

Exercise No. 12

Exercise No. 12 is a two-staff piece in 4/4 time with a key signature of one sharp (F#). The treble staff contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff contains a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. Fingering numbers are provided below each note: Treble (1, 2, 3, 4, 3, 2, 1, 1, 2, 3, 4, 3, 2, 1) and Bass (3, 3, 3, 3, 3, 3, 3, 3).

Exercise No. 13

Exercise No. 13 (first system) is a two-staff piece in 4/4 time with a key signature of one sharp (F#). The treble staff contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff contains a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. Fingering numbers are provided below each note: Treble (1, 2, 3, 2, 1, 1, 2, 3, 2, 1) and Bass (3, 3, 3, 3, 3, 3).

Exercise No. 13 (second system) is a two-staff piece in 4/4 time with a key signature of one sharp (F#). The treble staff contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff contains a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. Fingering numbers are provided below each note: Treble (1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1) and Bass (3, 3, 3, 3, 3, 3, 3).