

OrganTutor

Organ Technique **Played Assignment 1**

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Organ Technique **Played Assignment 2**

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Played Assignment 3

Having introduced simple duo and trio playing, we progress now to playing two parts in one hand. Mastery of this skill is preparatory to playing organ music in four-parts, which is the norm for much hymn playing.

All of the following exercises include two musical lines of various types to be played by a single hand:

- Attack and Release (exercises 1-8)
- Finger Independence:
 - The shifting heavy part (exercises 1-8)
 - Legato Against Staccato Lines (exercises 9-10)
 - Legato Against Repeated-Note Lines (exercises 11-12)

Exercises 1-6 take the “heavy and light hand” idea one step further. You might call it “The ‘Heavy’ and ‘Light’ PART of the Hand.” In each exercise, one finger holds a sustained note—this is the “heavy” part of the hand. The other fingers play a series of detached notes—they are the “light” part of the hand.

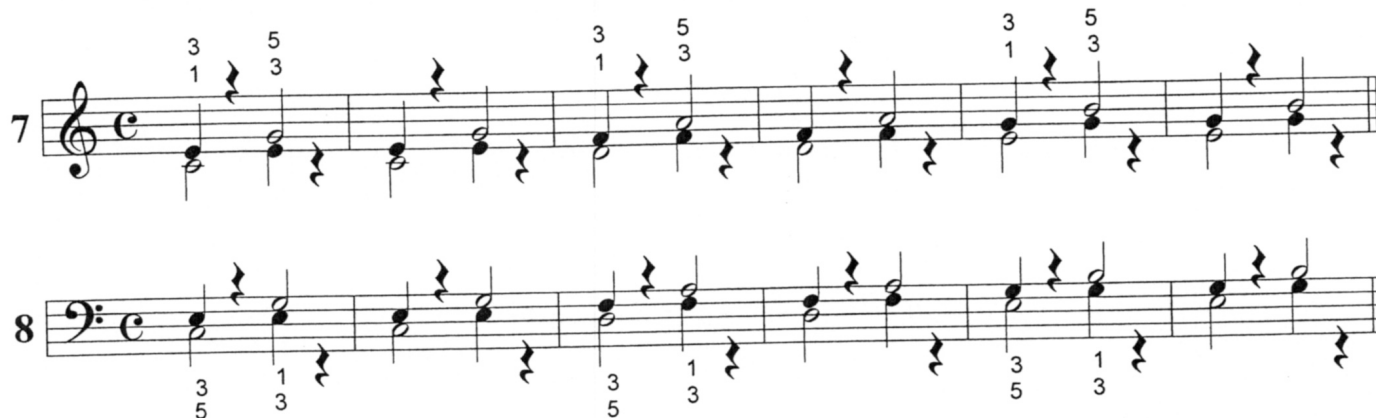
- Exercises 1 and 3. The lowest finger holds middle C, and the rest of the fingers play a series of equal staccato notes. The lower part of the hand is “heavy” and the upper part is “light.”
- Exercises 2 and 4. The heavy and light parts of the hand switch places. Now upper is heavy, lower is light.
- Exercises 5 and 6. More of the same, but now with unequal repeated notes. Listen for precise releases.

Exercises 1-8 used by permission of Dr. Richard L. Elliott

The image displays four musical exercises, numbered 1 through 4, arranged vertically. Each exercise is written on a single staff with a common time signature (C) and a 4/4 time signature. Exercises 1 and 3 are in treble clef, while Exercises 2 and 4 are in bass clef. All exercises are in the key of C major. Each exercise consists of two parts: a sustained note (the 'heavy' part) and a series of staccato eighth notes (the 'light' part). Exercise 1: Treble clef, C major. Sustained note: Middle C (Finger 1). Staccato notes: D4 (Finger 2), E4 (Finger 4), F4 (Finger 3), G4 (Finger 5). Exercise 2: Treble clef, C major. Sustained note: G4 (Finger 5). Staccato notes: F4 (Finger 4), E4 (Finger 2), D4 (Finger 3), C4 (Finger 1). Exercise 3: Bass clef, C major. Sustained note: Middle C (Finger 5). Staccato notes: B3 (Finger 4), A3 (Finger 2), G3 (Finger 3), F3 (Finger 1). Exercise 4: Bass clef, C major. Sustained note: G3 (Finger 1). Staccato notes: F3 (Finger 4), E3 (Finger 3), D3 (Finger 5), C3 (Finger 2).



Exercises 7-8 add a new twist to the idea of shifting weight. The heavy part of the hand shifts every two beats from bottom to top. The third finger is always the light part of the hand. Be sure that there is no break between fingers 1 and 5 then back to 1 as the shift of weight takes place.



INDEPENDENCE OF LINE—TWO+ PARTS IN EACH HAND

The Shifting Heavy Part—Exercises

See the OrganTutor video demonstrations in "Independence—Two+ Parts in One Hand: The Shifting Heavy Part."

LEADING UP TO THESE EXERCISES

Since either hand must often play two or three independent musical lines, the fingers must operate independently. A lift in one line must not interfere with a smooth legato connection in another, and a sustained line must not cause a tie or legato connection where a break should occur in another line.

Before learning each exercise that follows, study the path of EACH line, then play that line only (with the indicated fingering) until you can sing it. This will help you to think HORIZONTALLY—in lines rather than chords—which is basic to playing most hymns and much of the organ repertoire.

HINT: Use the image of weight shifting within the hand. When playing legato connections or longer, sustained notes in one part of the hand, think **HEAVY**. When playing detached connections or a quicker-moving line in another, think **LIGHT**. In exercise 1a, for example, the alto E is longer, held underneath a soprano line of quarter notes. The lower part of the hand, therefore, should feel heavy, and the upper part lighter (but still legato). In exercise 5a, the weight shifts every other measure as the longer note shifts between the lower and higher lines.

9a *In TWO (quick)* $\text{♩} = 120$ *hands alone at first* *precise releases* *legato line*

9b For exercise 9b, play exercise 9a in three flats (see the key signatures on exercises 5b and 6b). The fingering and positions of the notes on the staff remain the same. To play cleanly, keep the fingers well curved, playing toward the ends of the sharp keys.

10a *In FOUR (slow)* $\text{♩} = 120$ *hands alone at first* *precise (LATER) releases* *legato line*

10b For exercise 10b, play exercise 10a in three flats (see the key signatures on exercises 5b and 6b). The fingering and positions of the notes on the staff remain the same. To play cleanly, keep the fingers well curved, playing toward the ends of the sharp keys.

In QUICK four
♩ = 120

11a

- 11b** For exercise 11b, play exercise 11a in three flats (see the key signatures on exercise 5b). The fingering and positions of the notes on the staff remain the same. To play cleanly, keep the fingers well curved, playing toward the ends of the sharp keys.

In QUICK four
♩ = 120

12a

- 12b** For exercise 12b, play exercise 12a in three flats (see the key signatures on exercise 6b). The fingering and positions of the notes on the staff remain the same. To play cleanly, keep the fingers well curved, playing toward the ends of the sharp keys.

In SLOW four
♩ = 80

13a

13b

Continue exercises 13a and 13b until the higher part reaches C.

The dotted-quarter pulse in these two exercises is slower than the quarter-note pulse in those above. If the space between repeated notes in the upper line were to remain a normal eighth rest, the musical line would seem choppy. To compensate for this slowed pulse, therefore, the space between repeated notes is made smaller—a triplet eighth rest, notated as an eighth rest in 12/8 meter.

EXERCISE 1a

Exercises 1a presents an ascending and a descending scale played with three different fingerings for each hand. Practice each fingering (always hands alone) until it is perfected. Next, compare the scale played using that fingering with the scale played using the normal direct fingering. "Normal" fingerings for these exercises would be as follows:

• Right hand: 1 2 3 4 1 2 3 1 2 1 3 2 1 4 3 2 1

• Left hand: 5 4 3 2 1 3 2 1 2 1 2 3 1 2 3 4 5

The Main Point: Listen carefully for the same perfect legato when using either fingering.

Master each of the six fingerings given for exercise 1a.

right hand

to ♩ = 120

1a

left hand (8va lower)

EXERCISE 1b

Exercise 1b presents another ascending and descending scale played with two different fingerings for each hand. Practice each fingering (always hands alone) until it is perfected. Next, compare the scale played using that fingering with the scale played using the normal direct fingering. "Normal" fingerings for these exercises would be as follows:

• Right hand: 1 2 3 1 2 3 4 1 2 1 4 3 2 1 3 2 1

• Left hand: 5 4 3 2 1 3 2 1 2 1 2 3 1 2 3 4 5

The Main Point: Listen carefully for the same perfect legato when using either fingering.

right hand

to ♩ = 120

1b

left hand (8va lower)

EXERCISE 4

This exercise explores crossing in the context of two independent lines. Short scale-like passages present themselves in one part against long sustained notes in another. The “heavy-light” relationship changes in each measure: The high part begins as the moving line, then becomes the sustained note, then the moving line, the sustained note, etc. Use the image of weight shifting from one part of the hand to the other--heavy on the finger taking the sustained note and light on the fingers taking the moving line.

See that each whole note sustains for four full beats--until the first beat of the following measure. Do not allow it to release early. Also, because fingers 1 and 5 must play sharps, curve the fingers well to avoid hitting pistons.

Practice 4a and 4b first without whole notes.

4a right hand

to ♩ = 120

1 2 3 4 3 4 5 4 3 2 1 2 3 4 5 4

4b left hand

to ♩ = 120

5 4 3 2 1 2 1 2 3 4 3 4 5 4 3 1 2 1 2 3 4 5 4

EXERCISE 5

This exercise explores crossing in parallel thirds with a single hand. The crossings occur between fingers 1 and 2, and between fingers 4 and 5. Practice hands separately only.

This technique is used rather often in organ literature and in hymn playing. The most common mistake is allowing a non legato connection when fingers 4 and 5 attempt to cross. To prevent this:

- Use enough weight in the hand.
- Be sure that both fingers 4 and 5 are doing their share of bending. Finger 5 must develop the flexibility to bend underneath finger 4, and finger 4 to bend over finger 5.

right hand

to ♩ = 90

5

legato

left hand (8va lower)

legato

9a



right hand

9b



left hand

4' stop only

EXERCISES 10-11 (Parallel Thirds in One Hand)

When using substitution to execute parallel thirds, the fingers operate in pairs. Both of the fingerings given in the exercises are effective.

The most common mistake in this type of substitution is attempting to crowd fingers from side to side on the key. Remember to use the **length** of the key, substituting forward and back rather than side to side.

[illegible]

11a and 11b. For exercises 11a and 11b, play exercises 10a and 10b in the key of C minor. That is, play exercises 10a and 10b using the key signatures of exercises 2a and 2b. The note letter names and fingering remain the same. To play cleanly: play slowly, keep the fingers well curved, and prevent the back of the hand from sloping to the side toward finger 5.

EXERCISES 12-13 (Parallel Sixths in One Hand)

The fingers also operate in alternating pairs when using substitution to execute parallel sixths. This larger interval stretches the hand, making only one fingering possible. Furthermore, it is only possible at a relatively slow tempo. (Quick motion in consecutive parallel sixths cannot be executed legato by a single hand—it must be played non-legato.)

With this stretch comes the tendency towards a ragged attack—two notes not sounding at precisely the same instant. Keep enough weight in the hand, and make quick, decisive motions to ensure a “together” attack.

It may be more comfortable, especially for smaller hands, if the paired fingers perform the substitution (not the attack!) in rapid succession rather than at the same time.

12a 

12b 

13a and 13b. For exercises 13a and 13b, play exercises 12a and 12b in the key of C minor. Proceed as explained in 11a and 11b above.

EXERCISES 14a-b

These exercises use ties and substitutions to “roll” up and down the keyboard. Use the fingering as a sort of time line, executing each substitution in order from left to right. For clean substitutions, play slowly and use well-curved fingers with plenty of weight in the fingertips. Avoid repeating any keys as each substitution is executed, and avoid “slicing” neighboring keys (playing two keys with one finger).

14a right hand

14b left hand

4' stop only

a-natural

1b

left hand

EXERCISE 2

1a

right hand

- playing too far into the string
- allowing a break because there is not enough weight in the fingertip.
- a "lazy" motion of the finger and a jerking back of the arm.

2a

right hand

break in all parts

2b

left hand

THUMB GLISSANDO

The purpose of thumb glissando is to achieve a perfect legato by using the TIP and the BASE of the thumb as though they were two different fingers. Practice each of these exercises until you can achieve the same clear legato as when you play the keys with two different fingers.

◆ Progressing INWARD* with the TIP of the thumb—NATURAL TO NATURAL.

See the OrganTutor video demonstrations in "Thumb Glissando—Inward."

NATURAL TO NATURAL. "T-B" (symbols used for these exercises only) means play the first key with the TIP of the thumb, as usual, with the wrist in its normal playing position. Then in one quick motion drop the wrist slightly, substituting the BASE of the thumb on the same key, and prepare (extend) the tip of the thumb over the next key to be played. Raise and lower the wrist only enough to free the tip or base of the thumb. "T" means play the key with the TIP of the thumb, with the wrist in its normal playing position.

After mastering exercise 1a, be sure to listen for a truly legato thumb glissando in exercises 1b and 1c. Keep the hand forward so the tip of the thumb is near the sharps (use the base, not the second joint of the thumb). Use a quick, definite motion of the hand for a perfect legato.

1a

right *T-B T T-B T T-B T T-B T*

legato

left

1b

right

legato

left

1c

right

legato

left

* "Inward" means RH moving to the left or LH moving to the right.

◆ Progressing INWARD with the TIP of the thumb—NATURALS & SHARPS .

See the OrganTutor video demonstrations in "Thumb Glissando--Inward."

NATURALS AND SHARPS. "T-B*" (with an asterisk) means that the "T-B*" (TIP to BASE substitution) takes place on a sharp key. When this occurs, you may need to make the substitution with the SECOND JOINT instead of the actual base of the thumb to reach the sharp with the tip. Thumb glissandos are normally notated simply with a straight line between two thumb indications: "1-1".

Remember, the purpose of the thumb glissando is to achieve a perfect legato by using the TIP and the BASE of the thumb as though they were two different fingers. Practice each of these exercises until you can achieve the same clear legato as when you play the notes with two different fingers.

After mastering exercise 2a, be sure to listen for a truly legato thumb glissando in exercises 2b and 2c. Use a definite snap of the thumb and a quick, short motion of the wrist for a perfect legato.

2a

right

legato

T-B T T-B T T T T-B T T-B T T-B* T T T

1 - 1 1 - 1 1 - 1 1 - 1

left

legato

1 - 1 1 - 1 1 - 1 1 - 1

T-B T T-B T T-B* T T-B T T-B T T-B* T T-B* T

2b

right

5 4 5 4 5 4 5 4

1 - 1 1 - 1 1 - 1 1 - 1

left

legato

1 - 1 1 - 1 1 - 1 1 - 1

5 4 5 4 5 4 5 4

2c

right

5 4 5 4 5 4 5 4

1 - 1 1 - 1 1 - 1 1 - 1

left

legato

1 - 1 1 - 1 1 - 1 1 - 1

3 5 2 4 3 5 2 4 3 5 2 4 3 5 2 4

◆Progressing OUTWARD* with the BASE of the thumb–NATURAL TO NATURAL.

See the OrganTutor video demonstrations in "Thumb Glissando--Outward."

NATURAL TO NATURAL. With the wrist in its normal playing position, play the first key with the tip of the thumb bent slightly inward towards the palm, preparing the base of the thumb over the next key to be played. In one quick motion, lower the base of the thumb and wrist slightly, snapping the tip of the thumb outward away from the palm and playing the new key with the base of the thumb.

"T" means play the key with the TIP of the thumb, with the wrist in its normal playing position.

"B" means play the key with the BASE of the thumb, with the wrist in its "low" position.

After mastering exercise 3a, be sure to listen for a truly legato thumb glissando in exercises 3b and 3c. Keep the hand forward so the tip of the thumb is near the sharps (use the base, not the second joint of the thumb). Use a definite snap of the thumb and a quick, short motion of the wrist for a perfect legato.

3a

right

T B T B T B T B

1 - 1 1 - 1 1 - 1 1 - 1

legato

left

1 - 1 1 - 1 1 - 1 1 - 1

T B T B T B T B

3b

right

4 5 4 5 4 5 4 5

1 - 1 1 - 1 1 - 1 1 - 1

legato

left

1 - 1 1 - 1 1 - 1 1 - 1

4 5 4 5 4 5 4 5

3c

right

4 5 4 5 4 5 4 5

2 3 2 3 2 3 2 3

1 - 1 1 - 1 1 - 1 1 - 1

legato

left

1 - 1 1 - 1 1 - 1 1 - 1

2 3 2 3 2 3 2 3

4 5 4 5 4 5 4 5

* "Outward" means RH moving to the right or LH moving to the left.

Group 2 calls attention to the checkpoints Position, Knees and Ankles, Sharps, and In General.

POSITION. Are you still positioned properly? Consider again briefly each detail of Checkpoint 1—

Adjust Position.

KNEES AND ANKLES. In exercises 3 through 5 (Group 2), because the toes play alternately, apply another component of Checkpoint 2—Knees and Ankles: the knees should be together. Also, since the toes are spanning small intervals, a second and a third, the heels should be touching.

SHARPS. With your bench and person positions established, the knees together, and the heels touching, you are beginning to develop a reference system that will help you throughout your organ-playing career.

As in Group 1, cover no more than half the sharp key, tip each foot to the inside, use only ankle motion, and remember precise attacks and releases.

Checkpoint 5: **IN GENERAL** is first presented in Group 2. Pre-location should be applied particularly in exercise 5a around measure 8. In measure 6, as soon as the right foot is released from the last A-flat, it should prepare over the B-flat. It can then avoid any last-moment rush to get to the B-flat by measure 9.

As you repeat the exercises and begin to feel more comfortable, instead of glancing at or watching your feet, keep your eyes up. Trust your "reference system" (position on the bench, knees together, heels together) to assist you in finding the keys.

Exercise 3: $\text{♩} = 90-135$ precise releases ankle motion only Are you counting? 3 perfect reps

Keep heels in contact.

Exercise 4: legato 3 perfect reps

Exercise 5a: $\text{♩} = 90-135$ Pivot upward to reach G-flat and A-flat, then locate by touch. Pre-locate right toe over B-flat ("scissor out").

Keep heels in contact.

To repeat, pre-locate left toe over G-flat ("scissor out"). 3 perfect reps

5b Pivot downward to play exercise 5a an octave lower. Always locate by touch. (3 perfect reps)

6a $\text{♩} = 90-135$ \wedge Pre-locate B-flat. \wedge 3 perfect reps, as usual

6b Pivot upward to play exercise 6a an octave higher. (3 perfect reps)

Exercise 7a introduces an important basic technique—alternating toes on a single key. The two G-flats of measure 2 are played first by the left toe, then by the right toe. Practice the first two measures repeatedly until it becomes easy to trade feet on the G-flat without error.

As your focus begins to be pulled in many directions at once, remember to concentrate on one detail at a time (a checkpoint or a single detail of a checkpoint) as you work through your repetitions. *The repeat signs are for practice only.*

7a Practice measures 1 and 2 repeatedly until you can alternate toes accurately over the G-flat in measure 2 with ease. Always play on the inside of the foot (just forward from the ball of the foot), with the feet tipped slightly inward. Repeat this process with measures 3 and 4.

$\text{♩} = 90-135$ \wedge \wedge \wedge \wedge Pre-locate E-flat.

1

3

Unless repeating, pre-locate B-flat.

5

11

7b Pivot downward to play exercise 7a an octave lower. (3 perfect reps)

EXERCISE 8 (Pivoting)

Exercises 8a and 8b explore a larger pedal range. In order to reach both the upper and lower ends of the pedalboard as needed, you will need to pivot on the bench. Sliding up or down on the bench would be disorienting.

You can obtain leverage to pivot in various ways. You can push off with either foot on a sharp. You might also push off with the hands on the bench or by grasping the key cheeks. If that is not possible, then the hands can produce leverage by pushing against the sides of several sharps.

Remember to cover no more than half the sharp key, tip each foot to the inside, use only ankle motion, and remember precise attacks and releases.

Pivot by pushing off against the pedal key during a longer note.
Leverage may also be obtained by using the hands, which should be resting on the bench or grasping the key cheeks.

Pivot periodically as needed.

8a

1 = 90-135

9

17

25

Pivot periodically as needed.

8b Pivot upward to play exercise 8a an octave higher. (3 perfect reps).

In exercise 15c, because the exercise is played the center of the pedal range, play on the inside of both feet as usual.

For each repetition of a passage, focus on one of the "DO THESE" items listed previously. Check yourself often to be sure that none of the "AVOID" items have crept into your playing.

Right foot slightly forward. Because of the extreme range, tip left foot to the OUTSIDE, right to the inside. Avoid playing flat-footed.

15a

► Remember: "Review" exercises, such as 15b and 15c, are usually skipped during the first learning of the twenty pedal groups.

15b (review) Play exercise 15a in 4/4 meter (all notes become quarters).

15c (review) Play exercise 15b one octave lower. Tip both feet to the inside.

EXERCISE 16

Exercise 16 explores a larger pedal range. In order to reach both the upper and lower ends, you will need to pivot. In this exercise it is best to pivot frequently in small increments than to pivot in one or two large increments. You might use the first quarter-note of each measure (see asterisks) to push off with the foot.

As you pivot, keep the ankles unlocked and the feet reasonably parallel to the keys. Remember also to cover no more than half the sharp key, tip (rock) each foot to the inside (except in the very upper and lower ranges), and remember precise attacks and releases.

As you pivot up and down, the angle changes between the pedal keys and your legs and feet. As you move towards the middle of the pedal range, it becomes easier to go back to tipping (rocking) inward and playing on the INSIDE of the foot. After the first measure or two of exercise 16a, see if the right foot can revert to playing on the inside as the feet move upward.

Do the same as the feet begin to move downward (measure 13). After a measure or two, see if the left foot can revert to playing on the inside.

This change should NOT take place gradually, which would lead to playing flat-footed. Decide when to change, then do it immediately. Do not allow yourself to play flat-footed.

Left foot is slightly forward. Because of the extreme range, begin by tipping the right foot to the OUTSIDE, left to the inside. Tip right to the inside as soon as possible. Upon reaching the extreme upper range, tip left to the OUTSIDE. Avoid playing flat-footed.

16a

60-120

contact

Continue with alternating-toe pattern.

Continue alternating toes.

* Pivot by pushing off against the pedal key during a longer note. Leverage may also be obtained by using the hands, which should be resting on the bench or grasping the key cheeks. Continue pivoting as needed throughout the exercise.

16b (review) Play exercise 16a in 2/4 meter (all notes become eighths).

GROUP 7 (exercise 17) ALTERNATE TOES on natural/sharp combinations

Contact between right heel and left arch as toes span a second, third, or fourth

Checkpoints: Position, Knees and Ankles, Sharps, Naturals, In General

Dates: day 1 day 2 day 3 friend instructor

See video demonstrations in the Pedal Technique unit of OrganTutor.

In Group 7 the use of alternate toes on natural/sharp and natural-only combinations is introduced. Particularly important in these contexts is the use of CONTACT between the feet. When the toes play only on sharps, the heels remain in contact and the feet are positioned evenly—side by side. When naturals are involved, however, it is best to offset the feet—that is, for either the right foot or the left foot to be slightly forward. Groups 1-6 should be mastered before beginning Group 7.

Group 7, a very small group of exercises, teaches this offset position of the feet by playing natural/sharp combinations in which the right foot *must* be forward to reach the sharp. This same offset position is then kept when moving to natural-only combinations.

DO THESE. Observe these reminders as you learn the specialized techniques of Group 7:

- keep the knees together
- heel-arch contact between the feet
- tip (rock) the foot inside except when playing in extreme ranges
- cover no more than half the sharp key
- play naturals just clear of the sharps
- make quick, small, decisive motions
- listen for a clean legato

AVOID THESE problems that can easily occur in Group 7:

- Breaking contact between knees and feet. Placing the knees together and the feet in contact with each other may be uncomfortable. Some muscle tension may even occur as you practice in this position. Eventually this muscle strain should diminish, and you will find that locating keys by “spanning” out to them with the feet and knees in contact is worth the initial discomfort.
- Excessive motion. With such repetitive alternate-toe motion, there may be a tendency to use too much ankle motion, bringing the toe an inch or more up from the key surface at the release. Remember to keep the feet in contact with or very close to the key surface whenever possible.

As you begin exercise 17a, the right foot must be slightly forward to reach the F-sharp, and the left slightly back to stay clear of the sharps when playing the E. With your feet in this position, place the right heel in contact with the left arch. **MAINTAIN THIS HEEL-ARCH CONTACT** in this exercise as the toes span out to reach the intervals of a second and a third.

For each repetition of a passage, focus on one of the “DO THESE” items listed previously. Check yourself often to be sure that none of the “AVOID” items have crept into your playing.

In line two both feet play naturals. **MAINTAIN HEEL-ARCH CONTACT AS YOU MOVE THE FEET BACK TO CLEAR THE SHARPS.** This is the main point of Group 7. Unless both feet are playing sharps, keep the right foot* slightly forward of the left so that the feet fit together like puzzle pieces. This will allow you to span the interval of a second much more easily than if the feet are positioned evenly side by side.

*NOTE: For some people it feels more natural to place the LEFT foot forward. Either right or left is fine, but decide, then **STICK TO IT!** Be consistent, and you will avoid confusion later.

17a

In exercise 17b and 17c you play an octave higher and an octave lower, respectively. This brings up two important modifications to the technique used in exercise 17a:

- Vary the nature of the heel-arch contact. When playing in the farthest upper range of the pedals, those with shorter legs may need to move the left hip slightly forward. This, in effect, lengthens the LEFT leg, and the left foot can be placed in **FRONT** of the right to reach farther. However, changing routinely from right-forward to left-forward as you pivot between *the usual* high and low ranges is **NOT** advisable.
- You may wish to play on the **OUTSIDE** of the left foot in the very high pedal range, and on the outside of the right foot in the very low pedal range. Be sure to avoid playing flat-footed anywhere on the pedalboard.

17b Play exercise 17a an octave lower. You may play on the **OUTSIDE** of the **RIGHT** foot in the extreme **LOWER** range.

17c Play exercise 17a an octave higher. Omit measures 1-4. You may play on the **OUTSIDE** of the **LEFT** foot in the extreme **UPPER** range.

18a

18b (review) Play exercise 18a in 2/4 meter (all notes become eighths).

18c (review) Play exercise 18b (2/4 meter) an octave lower. Remember, you may play on the outside of the right foot in the extreme lower range.

EXERCISE 19

As you begin exercise 19a, remember the main point of Group 8: Maintain heel-arch contact as the toes span out to find the intervals of a second, third, and fourth.

There is one important modification to make in this exercise. The key signature now contains three flats, where there were none in exercise 19a. Now the feet will play all possible combinations of natural/sharp relationships:

- Both on naturals
- Left on natural, right on sharp
- Left on sharp, right on natural
- Both on sharps

The choice of which foot should be placed forward should be as follows (and should seem natural):

- Both on naturals—Right foot (or left) forward
- Left on natural, right on sharp—Right foot forward
- Left on sharp, right on natural—Left foot forward
- Both on sharp—Neither foot forward of the other

The issue is not WHICH foot to put forward, but to MAINTAIN CONTACT when the toes span these smaller intervals. In each four-measure group of exercises 19a, b, or c, one of the feet has to shift in and out of the sharp keys while the other foot stays on its original key. As this shifting occurs, the question arises, “As one foot shifts in or out of the sharps, do I move the other foot in order to maintain contact with the moving foot?” The answer is “no.” Maintain the contact between the feet, if possible, WITHOUT moving the non-shifting foot. By placing the non-shifting foot up close to the sharps, you can slide the moving foot up against the non-shifting foot to reach the sharp key, then back to its normal position when it returns.

Keep some form of contact between the feet, regardless of which foot must be forward.

19a

Keep some form of contact between the feet, regardless of which foot must be forward.

1 $\text{♩} = 60-90$

5

9

13 careful!

17

21

25

29

19b (review) Play exercise 19a in 2/4 meter (all notes become eighths).

19c (review) Play exercise 19b (2/4 meter) an octave lower.

EXERCISE 20

Using contact between the feet to find keys separated by the intervals of a second, third, or fourth will become automatic if you are careful to maintain this contact in practice.

While spanning the interval of a fifth is not very difficult for those with larger feet, it is uncomfortable and impractical for those with smaller feet. For this reason, OrganTutor recommends that most organists NOT use heel-arch or heel-heel contact to find keys separated by the interval of a fifth. Instead, use contact to span the fourth, then move out one key. Make this happen in one single motion—span the fourth, then without pausing break contact between the feet slightly as the foot moves out to the fifth.

Exercise 20a alternates fourths with fifths. In each case, use contact to find the fourth, and use this “contact-plus-one-key” method to find the fifth.

20a

* Break contact, then move out one key.

$\text{♩} = 90-135$

1 5 9 13 17 21

contact contact

Note also Checkpoint 5—IN GENERAL: Keep the eyes up, and pre-locate whenever possible.

Tip feet inward; play near the end of the toe. Continue pedaling in this manner.

21 $\text{♩} = 90-135$

precise releases

knees together through the octave

17

knees separate after octave

25

knees back together

EXERCISE 22

Exercises 22a and 22b focus on one foot at a time, with the inactive foot “resting” on the expression pedal or hanging on the rail underneath the bench.

The hymn tune, “Foundation,” uses only sharps, exploring the smaller intervals: seconds, thirds, fourths, and an occasional fifth or sixth. Glide efficiently from key to key, keeping light contact with the key surface if necessary. Do not allow the longer trips between larger intervals to “stretch” the beat.

Remember to tip the foot to the inside, covering no more than half the sharp key. Use only limited ankle motion as you execute the releases precisely as indicated.

For each repetition of a passage, focus on one of the “DO THESE” items listed previously. Check yourself often to be sure that none of the “AVOID” items have crept into your playing.

$\text{♩} = 60-120$

precise releases

same toe throughout

continue pattern of eighth rests

22a

When playing right foot only for a long period, you might hang the left foot on the rail underneath the bench.

8

1 ♩=90-135 Stay close to key surface. Pre-locate the heel.

34a

5

9 Play on the very end of the sharp key.

Are you counting?

13

34b (review) Play exercise 34a in 2/2 meter (all notes become quarters).

34c (review) Play exercise 34b (2/2 meter) an octave higher.

EXERCISE 35

In this exercise the HEEL is set in place, pivoting on a natural while the toe explores neighboring sharps at various distances. Tip the foot to the inside, placing your toe carefully each time. Learn to “feel” through the sole BEFORE the key needs to be played (pre-locate).

35a

1 3

An exception to tipping inside may be useful here. When aiming the toe inward to reach larger intervals (thirds or fourths), tip slightly to the OUTSIDE of the foot (see meas. 4 above). The outside of the shoe can then contact—without playing—the neighboring sharp, and you can clear the straddled natural keys.

Try this exercise: Plant your LEFT heel on a natural key. With the heel playing the key, aim your toe to the LEFT while at the same time tipping the foot to the INSIDE. Now, pivoting on your heel, rotate your toe to the RIGHT as you tip your foot towards the OUTSIDE. Repeat this process a few times, seeing how long you can keep the heel from slipping off the key. You should be able to go indefinitely if you use this “cupping” action of the heel properly.

1 ♩=90-135

35a

5

9

13

35b Play exercise 35a with the right foot an octave higher.

EXERCISE 36

Exercises 36a and 36b present the chromatic scale, a scale that progresses in half-steps, using all natural and sharp keys in sequence. The key to playing this exercise cleanly is to tip the foot inside. This reduces the playing surface to a very small area, decreasing the chance of playing more than one key at a time. To begin these exercises, bring the knees together and prepare both feet over the first keys they will be playing.

For each repetition of a passage, focus on one of the “DO THESE” items listed previously. Check yourself often to be sure that you are using only minimal motion at the ankle.

Pre-locate the E
by using heel-
arch contact.

36a

36b

GROUP 13 (exercises 37-40) HEEL SLIDE, and TOE-HEEL of a single foot alternating between sharps and naturals, and between naturals only

Checkpoints: Position, Sharps, Naturals, In General

Dates: day 1 day 2 day 3 friend instructor

See video demonstrations in the Pedal Technique unit of OrganTutor.

Group 13 explores two specific facets of toe-heel pedaling:

- the heel slide (exercises 37 and 38)
- toe-heel pedaling of a single foot on natural keys only (exercise 39)

Groups 1-6, 10, and 12 should be mastered before beginning Group 13.

DO THESE. Observe these reminders as you learn the specialized techniques of Group 13:

- tip (rock) the foot inside
- cover no more than half the sharp
- play naturals just clear of the sharps
- center the heel over the key
- make quick, small, decisive motions
- listen for a clean legato, using enough weight in the foot to prevent the key from releasing
- pre-locate

AVOID THESE problems before they occur in Group 13:

- Flat-footed playing. Tipping the foot inside is critical for clean playing, especially when you are playing a long series of natural keys with a single foot. Reducing the playing surface to a small point by tipping the foot inward will keep you from “getting lost” when playing natural keys only.
- Excessive motion. As the foot rocks back and forth from toe to heel, there may be a tendency to use too much ankle motion, bringing the toe or heel an inch or more off the key surface. Remember to keep the feet in contact with or very close to the key surface whenever possible.

38

$\text{♩} = 90-135$

EXERCISE 39

In exercise 39 each foot uses toe-heel pedaling to execute a legato line on natural keys for several measures. Without sharps, which serve as “landmarks,” staying oriented on the keys poses a special challenge.

The single most important factor to ensure your success in this exercise is to tilt the feet inward. Reducing the playing surface to a small point by tipping (rocking) the foot inward will help keep you from “getting lost” when playing naturals only.

For each repetition of a passage, focus on one of the “DO THESE” items listed previously. Check yourself often to be sure that you are not playing flat-footed or using excessive motion.

39a

$\text{♩} = 90-135$

39b (review) Play exercise 39a beginning each foot with the HEEL, then alternate toe and heel.

40 (review)

$\text{♩} = 60-90$

Tip to the outside for the A.

Tip feet inside.

3 times

Checkpoints: Position, Knees and Ankles, Sharps, In General

See video demonstrations in the Pedal Technique unit of OrganTutor.

- toe glissando for achieving a legato connection between adjacent sharp keys using a single foot (see exercises 41a-b)
- toe glissando for achieving a legato connection from a sharp to a natural key using a single foot (see exercise 42)

- keep the knees together
- tip (rock) the foot inside whenever possible
- listen for a clean legato
- make small, quick, decisive motions

- Allowing non-legato connections. The techniques of this group exist for the purpose of achieving legato. They require extra motion, but are of no use if the legato is not achieved.
- Irregular rhythm. The final result of each exercise should SOUND effortless. The beat should be completely regular, with no lengthening of certain notes to allow extra time to execute a technique. If your rhythm is irregular, slow down until you regain control.

Wider Foot (exercise 41a)

41a

1 $\text{♩} = 90-135$

outside inside outside

inside inside outside

9

Narrower Foot (exercise 41b)

41b This exercise makes use of the LENGTH of the foot instead of the width to execute the toe glissando. Begin exercise 41a with the toes pointed to the right. Play the first key of each glissando with the center of the foot, preparing the tip of the toe over the next key. Progress to the next key by lifting the heel. Return to the first key by lowering the heel. Continue in this manner throughout the exercise, but beginning with measure 9 point the toes to the left since you are progressing downward.

41c and 41d (review) Play exercises 41a and 41b in 3/4 meter (all notes become quarters).

Exercises 41c, 41d, and 42b are particularly useful when returning to this group for review.

EXERCISE 42

In this type of toe glissando, a single foot (toe) is able to slide off a sharp key onto an adjacent natural key. For each three-measure set in exercise 42 you play the same two-key sequence three times: first in a left-toe glissando, then with alternate toes, then in a right-toe glissando. LISTEN for the same perfect legato in each of the three repetitions.

Play the toe at the very end of the sharp, tip the foot inward, and keep the heel low. To execute the glissando, slide the toe quickly onto the natural key very close to the sharp. Use only ankle motion rather than dropping the whole leg.



42b (review) Play exercise 42a in 2/4 meter (all notes become quarters).

GROUP 15 (exercises 43-49)**SUBSTITUTION between two feet, and the GAP system**

Checkpoints: Position, Knees and Ankles, Sharps, Naturals, In General

Dates: day 1 day 2 day 3 friend instructor

See video demonstrations in the Pedal Technique unit of OrganTutor.

Group 15 introduces the use of toe-to-toe substitution between two feet. After each substitution, which brings the two feet in contact, the following location techniques are explored:

- spanning seconds, thirds, and fourths on sharps (exercise 43), on naturals (exercise 45), then on both (exercise 46)
- locating large leaps by using the gaps (exercise 45)
- spanning fourths and fifths on naturals and sharps (exercise 47)

Groups 1-8, 13, and 14 should be mastered before beginning Group 15.

DO THESE. Observe these reminders as you learn the specialized techniques of Group 15:

- keep the knees together
- heel-heel or heel-arch contact between the feet
- tip (rock) the foot inside
- cover no more than half the sharp key
- play naturals just clear of the sharps
- make quick, small, decisive motions
- listen for a clean legato
- pre-locate

AVOID THESE problems before they begin to occur as you practice Group 15:

- Breaking contact. Toe-to-toe substitution places the feet in frequent contact. This provides an ideal opportunity to use heel-heel or heel-arch contact when the toes span the intervals of a second, third, or fourth. If you break contact, you pass up a good opportunity for greater accuracy.
- Overuse of gaps—a very common problem! Using the gaps to locate keys requires extra motion, and is effective only under certain conditions. Overusing this technique for security wastes motion.
- Tipping foot outside. Tipping (rocking) the feet inside results in a smaller playing surface and greater accuracy, especially when spanning intervals with the toes of both feet.

EXERCISE 43

Exercise 43 explores the type of toe-to-toe substitution where one toe substitutes for another on a single sharp key. Since the sharps are much shorter than the naturals, one toe must play very far forward (it is recommended that the right toe play forward, but some choose the left), and the heel must be lifted. This leaves room underneath for the other toe. After the substituting toe slides under or comes over and is secure on the key, the heels can remain in contact as the toes span the next interval.

Make rhythmical substitutions in this exercise. That is, play a key on the first beat, then substitute and span the interval on the second.

Pedal substitutions are notated with a straight line between the first pedaling symbol and the pedaling symbol for the toe (or heel) that makes the substitution (see highlights).

43b (review) Play exercise 43a in 2/4 meter (all notes become quarters). Use quicker (but still rhythmical) substitutions.

44 (review) $\text{♩} = 60-120$ very legato

See instructions for exercise 41a.

Are you counting?

Count.

EXERCISE 45

Exercise 45 centers around toe-to-toe substitution on natural keys—that is, after one toe plays a key, the other toe slips onto the key in order to free the first toe to play a new key.

In toe-to-toe substitution, be sure to:

- keep heel-arch contact, putting one foot forward. This makes room for a forward-to-back rather than a side-to-side substitution.
- make rhythmical substitutions—this promotes quick, definite motions. Since each substitution occurs on a half note, play the key on the first beat, and substitute on the second.
- pre-locate as soon as possible—usually at the same moment as the substitution.

45a

USING THE GAPS

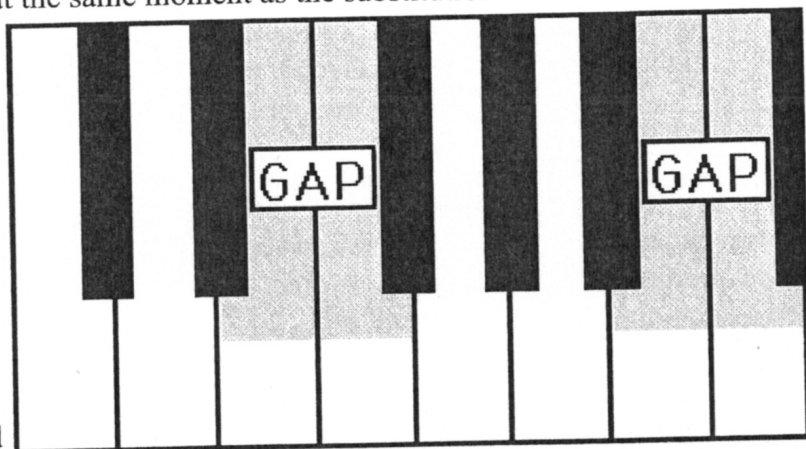
When a foot must move a long distance (such as more than a fifth), contact between the feet and gliding between keys with a single foot may be of little help. Using the gaps for reference—the spaces between B and C, and between E and F—is an effective tool for locating keys under certain circumstances.

To locate the low G with the left toe at the end of exercise 45a measure 5 (see the diagonal line at the end of the first staff to the right), use the gap for reference by tapping the F-sharp with the inside of the left toe, then come back out of the sharps to play the G.

The gaps offer security—a valuable commodity in performance. However, using the gaps for reference requires extra time and motion. The foot must move up to tap a sharp key, then must often angle back to return to the target key.

Because the “gap method” offers security, organists tend to overuse it, resulting in an excess of motion. To prevent this, make sure you that are NOT using gaps for these tasks:

- to find keys that can be located by using contact between the feet or by gliding between keys with the single foot.
- to “check” repeated notes (stay in contact with the key; do not allow the foot to drift).



45a

In other words, whenever you use a gap, be sure that the distance between keys is large enough that using contact or gliding directly to the target key is impractical. Also, there must be enough time for the extra motion that will be required.

45a

45b (review) Play exercise 45a in 3/4 meter (all notes become quarters).

EXERCISE 46

Exercise 46 concentrates on toe-to-toe substitutions that are followed by a key at the interval of a perfect fourth. Both natural and sharp keys are involved.

When substituting on natural keys, execute the substitution exactly as in exercise 45a. Be especially certain, since the substitution is usually followed by the span of a fourth, to maintain heel-arch contact. When making substitutions on sharp keys, be sure that each toe covers only that portion of the key that it needs.

Between measures 2 and 3, when the left foot travels between C and low F, glide over the keys with the left foot rather than using the gap. Locating the F by using the gap is not necessary, since the distance to glide, a perfect fifth, offers reasonable security.

As you begin moving downward in measure 5, the question arises whether to play the substituting toe behind or in front of the other toe. It is recommended that, whenever practical, you use the "normal" forward position of the right foot (or left, if that was your decision), in making such choices. Therefore, in this case you would play the F with the left foot BACK far enough on the key to allow the right foot to substitute IN FRONT of the left. Do the same for the other substitutions where the left foot leads.

46

Keep heel-arch contact through the fourth.

Left glides from C down to F.

R foot over

R glides from C up to G.

Place left foot back towards bench.

EXERCISE 47

Exercise 47a develops the ability to distinguish between the span of a fourth (meas. 1, 9, 17, 21, 25, 33, and 37) and a fifth (meas. 5, 13, 19, 23, 29, 35, and 39) following a toe-to-toe substitution.

The substitution is described with exercise 45a:

- keep heel-arch contact
- make rhythmical substitutions
- pre-locate

Spanning the fourth before finding the fifth was introduced in Group 8:

- to locate the fourth: use contact and span the interval
- to locate the fifth: span the fourth then move out one key, all in one motion.

47a

Keep heel-arch contact through the fourth.

$\text{♩} = 60-120$

47b (review) Play exercises 47a in 2/4 meter (all notes become quarters).

48 (review)

$\text{♩} = 90-135$

Toe-heel substitution. Place the substituting heel behind (underneath) the toe.

49 (review)

$\text{♩} = 60-120$

Use contact whenever possible.

EXERCISES 55b, 57

Exercises 55b and 57 introduce crossing with a combination of natural and sharp keys. Of course, the foot that plays the sharp should always be forward (on top). If both are on sharps, the right would normally be on top, just as when both are on naturals.

Modify the “normal guidelines” slightly when involving sharps:

- Keep the knees together as usual.
- Normally tip feet inward, but tip outward as needed. Either way, avoid playing flat-footed.
- Maintain contact between the feet whenever feasible. However, when one foot is on a sharp key and you execute a crossing, the heel of the foot on the sharp is lifted high, and is in contact with the TOP SIDE of the foot on the natural.



55b Play exercise 55a in G minor (B-flat and E-flat). Right foot stays forward unless left plays a sharp.

Exercise 56

This exercise uses crossing at the interval of the third. This is somewhat more disorienting than crossing only in seconds (steps), and begins to feel like playing “up-side down.”

Modify the “normal guidelines” slightly when crossing at larger intervals:

- Keep the knees together as usual.
- Feet are tipped inward generally, but either toe might benefit from tipping outward. Either way, avoid flat-footed playing.
- Maintain contact between the feet whenever feasible. However, to cover more distance and reduce disorientation, lift the heel of the top foot high enough to make contact with the TOP SIDE of the foot on bottom.



56b (review) Play exercise 56a in 4/4 meter (all notes become quarters).

59

The musical notation for the bass line of 'The Locals' is presented in two systems. The first system begins with a tempo marking of ♩ = 90-135. The notation is in bass clef with a common time signature (C). It features a series of eighth and sixteenth notes, often beamed together, with various rests and accents. The second system continues the melody, ending with a double bar line and repeat dots. The notation includes a variety of note values and rests, with some notes marked with accents.

60

1 ♩ = 90-135

9

The image shows a musical score for the song 'The Rose Tree'. It consists of two staves of music in bass clef, with a key signature of one flat (B-flat) and a common time signature (C). The tempo is indicated as 90-135. The first staff begins with a measure number '1' and the second with '9'. The melody is written on the upper line of each staff, and the bass line is on the lower line. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The score ends with a double bar line and repeat dots.

61 (review)

review)

1 ♩ = 90-135

1 4 7 10 13 16 19

In measure 1 of exercise 62 the heel and toe of the left foot span G and B-flat, respectively. To play the B-flat on the inside of the left foot puts the heel at risk of sliding off the G, and places the ankle in a weak position. (See also exercise 27.)

- when a heel plays a natural key,
- when the toe of the same foot turns inward to play a sharp, AND
- when the interval spanned is a third or fourth

Playing on the outside of the foot in this circumstance also places any sharp that appears between the heel and toe keys safely in contact with the outside of the sole, not underneath where it could be played in error.

EXERCISE 63

In exercise 63, one-foot toe-heel substitution is used to play a legato natural-key scale. Since only one foot plays at a time, the other foot should be at rest out of the way. Contact between the feet is useful only as one foot takes over where the other leaves off.

Begin the scale by playing the right heel, pre-locating the toe over the next key. After the toe plays its key, the heel substitutes for the toe on the same key, thereby freeing the toe to pre-locate over the next key.

Limit motion. Keep heel and sole very close to the key surface. Heel “clopping” and sole “tapping” is made worse when the toe or heel are raised too far above the key.

Especially where no sharp-key landmarks are played, be sure to tip the foot inside and “feel” the new key under the ball of the foot before progressing.

ONE-FOOT TOE-HEEL SUBSTITUTION

63

$\text{♩} = 90-135$

Stay close to key surface.

EXERCISE 64

Exercises 64 a, b, and c present three LEGATO major scales, in each of which the feet work together to execute the scale. If one of the feet is not too busy operating expression pedals or toe studs, this method is preferable to one-foot toe-heel substitution for playing scale-like passages.

Coincidentally, in these exercises all crossings can be executed well by placing the right foot forward. In fact, in exercises 64b and 64c this is the only option, since the right plays a sharp as the left plays a natural.

Maintain contact between the feet whenever feasible—even in the toe-toe and toe-heel crossings. In each scale, contact is useful through the first five or six notes. It is then most beneficial for the left foot to stay in place, since it will soon be called upon to play note five or six again on the way down the scale.

Exercise 64a

Be sure that the right foot is tipped inward at the top end of the scale. Flat-footed playing encourages wrong notes, especially in one-foot alternating toe-heel passages on naturals.

Exercise 64b

A good toe glissando (notes six and seven) requires careful placement on the first of the two keys. Going up, place the **INSIDE** of the right foot over the G-sharp. Coming down, place the **OUTSIDE** of the right foot over the A-sharp. Execute the glissando with a decisive twist of the ankle or raising of the heel, depending on whether you use the narrower-foot or wider-foot method.

HYMN PROJECT 1 (choose from the following three pieces)

SAINTS, BEHOLD HOW GREAT JEHOVAH (Edgar)

A. Laurence Lyon © 1985 LDS (used by permission), arr. Don Cook

I: Trompette 8'

II: Principals 8', 4'

Pedal: Principals 16', 8'

With energy ♩ = 88-108

A **COMMA** is a phrasing breath, and should be treated exactly like an EIGHTH REST.

For each of the practice steps, play at least five repetitions with attention to EACH of the following:

- FINGERING CORRECT
- LEGATO PERFECT
- PRECISE PHRASING BREATHS

IF A MISTAKE CREEPS IN:

FIND the problem spot (identify)

FENCE it in (isolate)

FIX it (repetitions)

FIT the pieces back together (context)

PRACTICE STEPS:

A. For measures 1-4 practice each of the following, **SLOWLY AT FIRST**:

1. Right hand (RH) part alone
2. Left hand (LH) part alone (meas. 2-5)
3. Pedal part alone
4. LH and Pedal (measures 1-5)
5. RH and Pedal
6. RH and LH
7. All three parts, **SLOWLY AT FIRST**

B. Repeat the seven steps for measures 5-9, **SLOWLY AT FIRST** (LH should wait to enter at measure 6).

C. Practice all nine measures—

ALWAYS PLAYING SLOWLY ENOUGH TO STAY IN CONTROL

Prelude on "Dennis"

("How Gentle God's Commands" or "Blest Be the Tie")

I: reed 8' or flutes 8', 4', 2 2/3'

II: flutes 8', (4')

Ped: flute 16', 8'

Tune by Hans G. Nageli
Setting by Richard L. Elliott

add fingering

The first system of the musical score is written for three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It begins with a first finger (1) fingering and contains a series of eighth notes. The middle staff is in bass clef with the same key signature and time signature, featuring a second finger (II) fingering and a continuous eighth-note accompaniment. The bottom staff is also in bass clef with the same key signature and time signature, providing a harmonic foundation with dotted half notes.

The second system of the musical score continues the piece. The top staff in treble clef (Bb, 3/4) shows the continuation of the eighth-note melody, ending with a 'rit.' (ritardando) marking. The middle staff in bass clef continues the eighth-note accompaniment. The bottom staff in bass clef continues the harmonic support with dotted half notes. The system concludes with a double bar line.

Johann Michael Bach

In dulci jubilo ("In Quiet Joy")

I: soft reed 8' or flutes 8' & 2 2/3'

II: flute 8' & 4'; Ped: flute 16' & 8'

1 [I]
[mildly articulate]
[II]

9

16 , [II]

23 [I]
[II]

30 , [II]

37 [I]

[II]

45

53 [II]

60 [I] [II]

68 [II]

Nun danket alle Gott

("Now Thank We All Our God")

Manual: principal chorus

Georg Friedrich Kauffmann
(1679-1735)

Allegro 1

5

9

12

17

tr

21

Measures 21-24 of the piece. The key signature has one flat (B-flat). Measure 21 starts with a treble clef and a bass clef. The treble staff has a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note F3, a quarter note G3, and a quarter note A3. Measure 22 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note F3, a quarter note G3, and a quarter note A3. Measure 23 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note F3, a quarter note G3, and a quarter note A3. Measure 24 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note F3, a quarter note G3, and a quarter note A3.

25

Measures 25-27 of the piece. Measure 25 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note F3, a quarter note G3, and a quarter note A3. Measure 26 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note F3, a quarter note G3, and a quarter note A3. Measure 27 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note F3, a quarter note G3, and a quarter note A3.

28

Measures 28-30 of the piece. Measure 28 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note F3, a quarter note G3, and a quarter note A3. Measure 29 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note F3, a quarter note G3, and a quarter note A3. Measure 30 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note F3, a quarter note G3, and a quarter note A3.

31

Measures 31-34 of the piece. Measure 31 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note F3, a quarter note G3, and a quarter note A3. Measure 32 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note F3, a quarter note G3, and a quarter note A3. Measure 33 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note F3, a quarter note G3, and a quarter note A3. Measure 34 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note F3, a quarter note G3, and a quarter note A3.

35

Measures 35-38 of the piece. Measure 35 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note F3, a quarter note G3, and a quarter note A3. Measure 36 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note F3, a quarter note G3, and a quarter note A3. Measure 37 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note F3, a quarter note G3, and a quarter note A3. Measure 38 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note F3, a quarter note G3, and a quarter note A3.