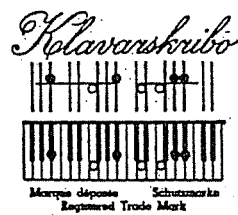


Klavar Course

PIANO



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Introduction

In this lesson you will learn among other things to read the notation and something about playing with the correct fingers. The Klavar-notation is quite simple as you will see in this very first lesson.

In the second lesson the timing will be explained, and after that the only thing to do is to acquire the right playing technique.

This goes very quickly because the reading of Klavar-notation requires very little strain and energy, so that you can concentrate almost entirely on your playing. How quickly it goes depends on the time you have available for study, on your perseverance and... on your conscientiousness in following our directions.

Each time you receive another lesson, you will of course be curious to know what pieces of music it contains and want to try them on the piano. There is nothing against this. However, you should first study the text, before seriously starting to practise the music on your instrument.

It will only take a few minutes and these will be easily regained since your practising will require less time. And anyway the quality of your play will be much better than when you omit to read the texts.

After these general remarks we will start with the actual lesson.

We wish you a pleasant study and success!

The keyboard

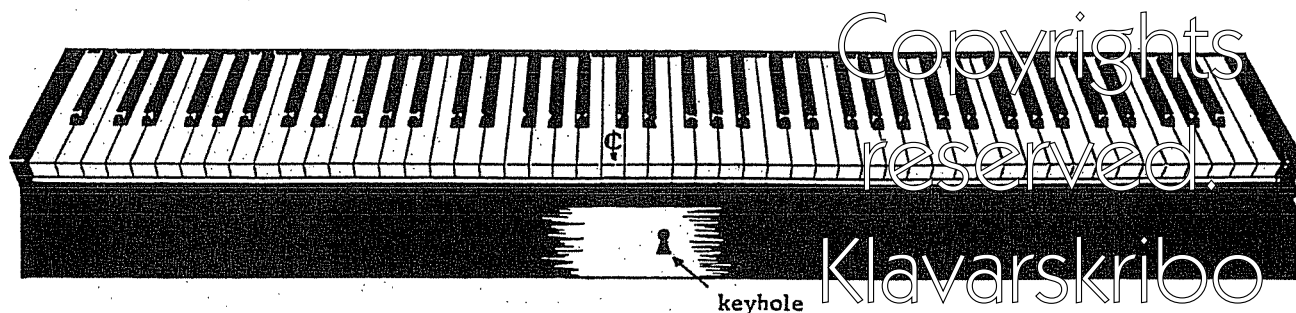
Below you see a picture of the keyboard of a piano. Most pianos (also some grand pianos) have fewer keys at the extreme ends.

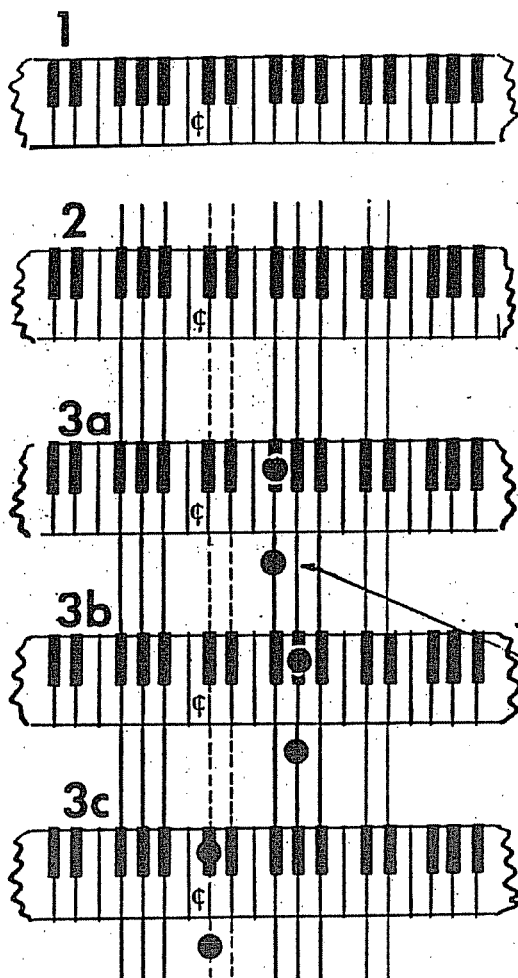
The black keys lie in groups of two and three. Keep these groups well in mind, as we will need them time and again.

To begin with we start from middle c. This is a white key near the middle

of the keyboard on the left-hand side of a group of 2 black keys. On most pianos you will find middle c a little to the left of the keyhole. On the illustration this key is marked with the sign c . Look carefully.

When you have found middle c on your piano, provisionally stick a piece of paper or a stamp on it for ease of identification.





The staff

In no. 1 you see a sketch of a part of the keyboard. Study it well! The black keys lie in groups of two and three. Middle c is marked with the sign c .

Through the black keys of the keyboard we can draw a number of lines; from the top to the bottom. These are the lines of the Klavar-stave. The lines also stand in groups of two and three. Please see no. 2.

Note that the group of two lines next to the sign c consists of dotted lines. Later on these will be of help to you.

The black (closed) notes

When we want to indicate a certain black key e. g. the black key which, in the picture of keyboard no. 3a, is marked with a dot, we write a black (closed) note on the Klavar-stave; i. e. on the line representing that key.

In pictures 3b and 3c you see some other black keys, indicated in the same way.

Now try to indicate the black keys of 3a, 3b and 3c on the keyboard of your instrument. Just indicate. . . . can you find them?

4
BIG BEN

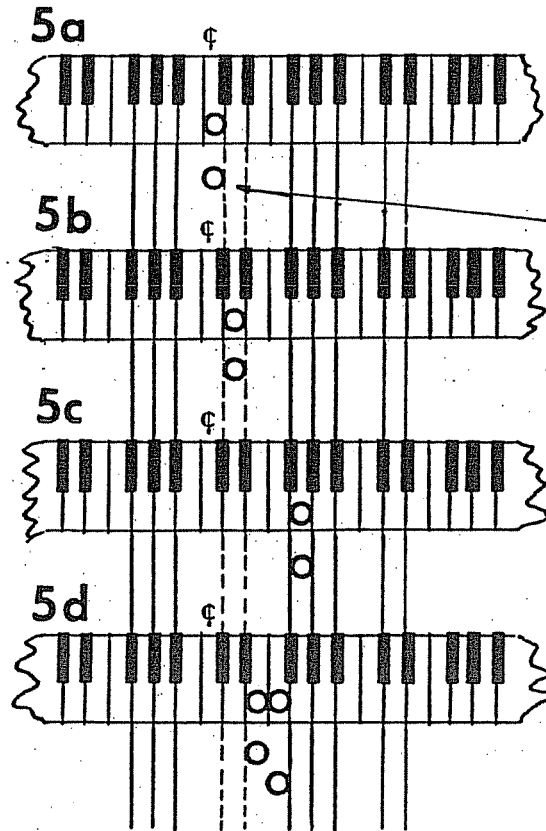
Now we are going to play the Big-Ben tune (no. 4) on the black keys.

Always read from the top to the bottom.

Just find and strike the correct black keys one by one. It does not matter which finger you use at this stage. Keep each key pressed down until it is the next key's turn.

When you have done this in order, it will go more fluently each time and you will certainly recognise the tune. Strike the keys as regularly as you can and after every 4 notes, take a short pause before going on.

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White (open) notes

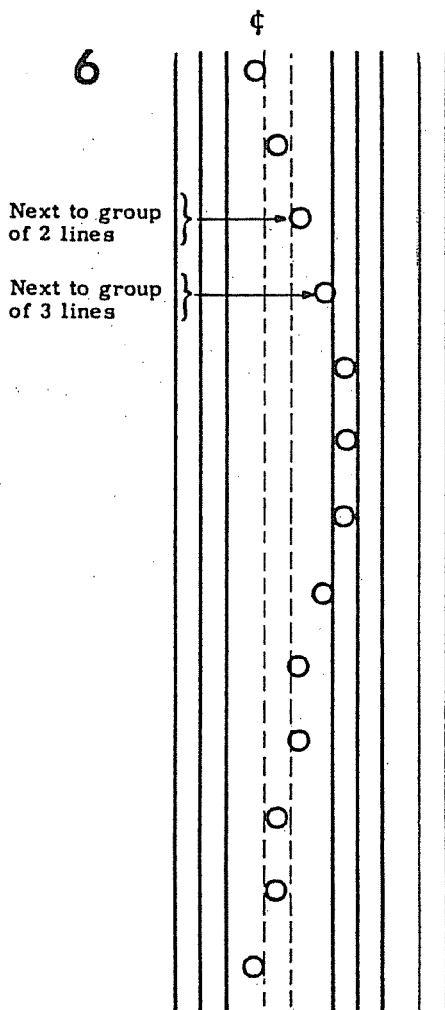
Playing on the white keys is very similar in principle.

When we want to indicate a certain white key e.g. the one which, in the picture of keyboard no. 5a, is marked with a circle, we write a white note (a circle) on the Klavar-stave at the corresponding place. In this particular case it is middle c.

In picture 5b and 5c you see some other white keys indicated in the same way.

You have to be careful with notes placed between the lines such as in picture 5d. There is room for 2 open notes side by side, without a line in between. You have to see whether you are to choose the white note next to the group of 2 lines or the other one next to the group of 3 lines.

Now try to indicate the white keys in 5a, 5b, 5c and 5d on the keyboard of your instrument.

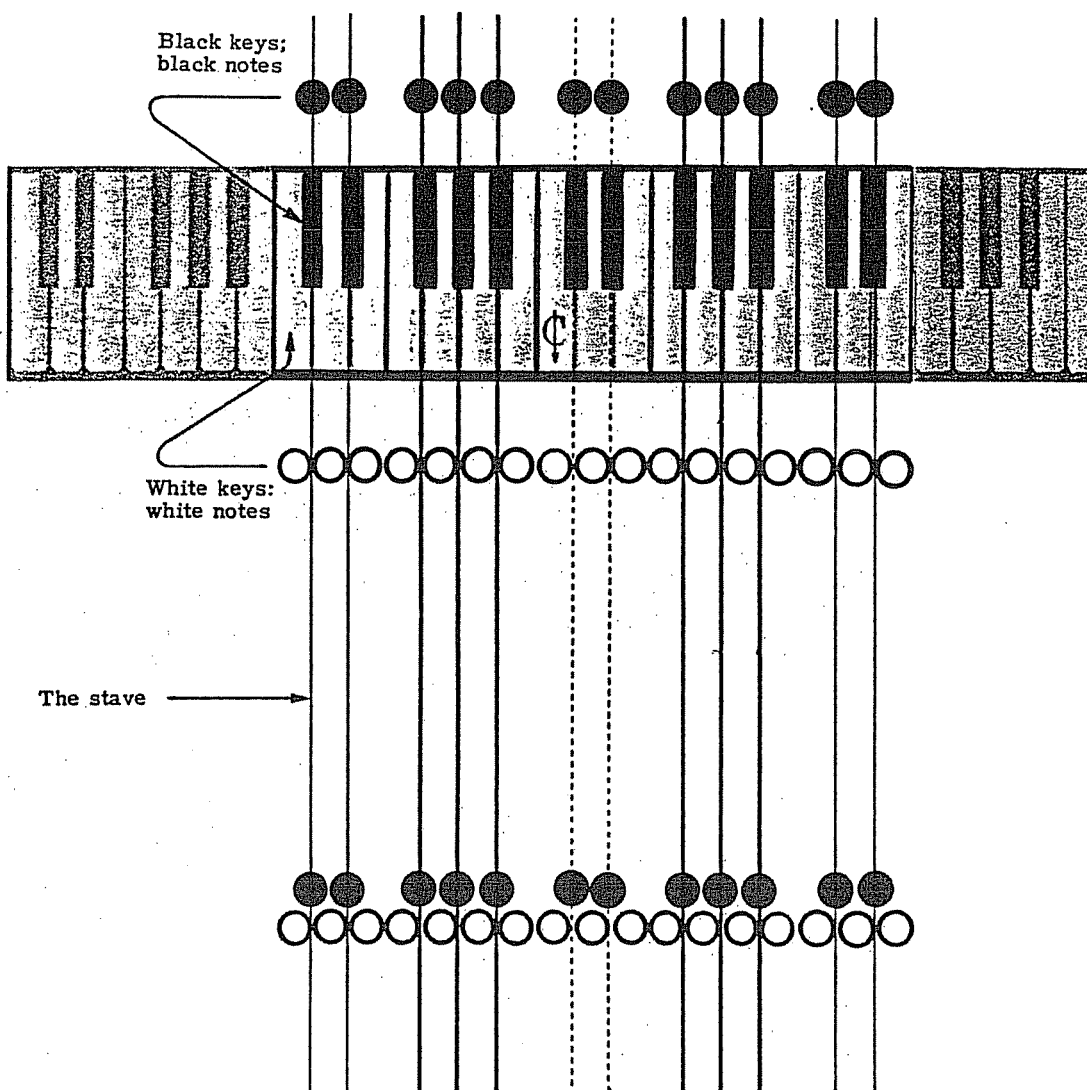


If you found them, you can start playing tune no. 6 on the white keys, as before you played the Big-Ben tune. Again read from the top to the bottom.

Start very slowly and attentively. It will gradually come more fluently.

Finally you should try to play all notes one after another without interruptions.

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Summary

In picture no. 7 you will find a summary of what you have learnt so far.

You see there a part of the keyboard again, but larger than before.

The Klavar-stave has also been enlarged to the left.

At the top of the picture you see a series of black, closed notes side by side, each one indicating a black key on the keyboard. A similar series of open notes, each one indicating a white key, is placed underneath the keyboard.

At the bottom you find all these notes again, but now side by side, just like the keys on the keyboard.

Remember this rule: Copyrights

Black keys = closed notes, through the lines;

White keys = open notes, between the lines. reserved.

You may wonder how the keys are indicated on the extreme right- and left-hand sides of the keyboard. As you see they have no staff-lines. Well, where necessary auxiliary lines are used. You will learn this later on. Klavarskribo

The position of the body

Before continuing to play we must first pay attention to the correct position of the body, because this is very important!

When you lay your hands on the keys, the forearm should be about horizontal. (This is very important). The upper arm is slightly more forward at the elbow than at the shoulder.

Always sit upright. With your back straight. Your head also up; and never sit with your chin on your chest, nor cramped. Sit upright and relaxed.

Your feet should be placed next to the pedals. These will not be used in the beginning of the course. If you should wish to cause less "noise" you may press down the left pedal.

We must strongly advise against the use of the right pedal before it has been discussed in the course. If you acquire the habit of using it the wrong way, you will not easily unlearn it! You will also spoil your ear for music because you will probably mix tones, which do not harmonize at all.

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The position of the hand

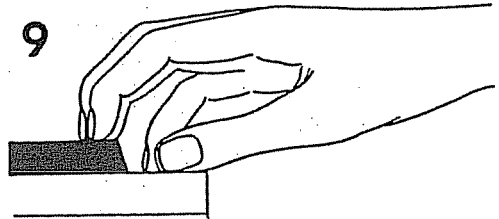
Now please look carefully at picture 9. Generally speaking this is the correct position of the hand when playing. Only if you play solely or mainly on the black keys (as you did in no. 4 and as you are going to do in nos. 10-13), you may bring your hand more forward, so that you can reach the black keys with your thumb and little finger.

It is very important that your hands, when at rest, (e.g. before you start playing) are completely relaxed.

You can reach this state best by letting your arms hang down the sides of your chair and after that - just by using your arm-muscles - put your hands loosely on the keyboard.

Or try it this way: place the fingers of both hands on the keys. Then let your arm muscles "flop", so that the wrists droop and all the weight of your forearms is on your fingers. Now use only just enough muscular force to bring wrists and forearms horizontal in the playing position. This is the relaxed playing state. Check on this each time when you practise.

If you have the correct position, the side of your thumb should be resting on the white keys. Your fingers should be slightly bent and the finger-tips should stand almost vertical on the keys (no long nails!). The back of your hand, wrist and forearm should form almost one straight line.



The lighting of your sheet of music.

This is important. Many of us sitting at the piano, with daylight fading, have found we were not playing as well as usual. Then some one switched on the light and everything went fine again.

Good light benefits fluent and easy playing and it saves your eyes.

Therefore you should make sure your music-sheet is properly illuminated.