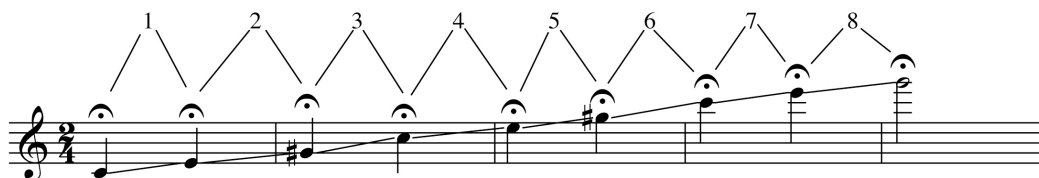


Chromatic Exercise No.1

By Paul Haar

This exercise is a wonderful way to development technique. By dissecting the octave by major 3rds, one can isolate weak fingers, working them in groups, to build speed and evenness. This exercise should always be performed using a metronome. Repeat each segment numerous times to allow the ear to hear the rhythm of each segment. This exercise can be transposed on any note/octave group.

Chromatic Exercise No. 1



EXERCISES

Eight numbered musical exercises (1 through 8) are shown, each on a separate staff. Each exercise consists of three measures of music, separated by repeat signs. The exercises are designed to be played in groups of three, as indicated by the brackets under each exercise. The exercises are: 1. C4, E4, G#4, Bb4, D5, F#5, Ab5, C5. 2. C4, E4, G#4, Bb4, D5, F#5, Ab5, C5. 3. C4, E4, G#4, Bb4, D5, F#5, Ab5, C5. 4. C4, E4, G#4, Bb4, D5, F#5, Ab5, C5. 5. C4, E4, G#4, Bb4, D5, F#5, Ab5, C5. 6. C4, E4, G#4, Bb4, D5, F#5, Ab5, C5. 7. C4, E4, G#4, Bb4, D5, F#5, Ab5, C5. 8. C4, E4, G#4, Bb4, D5, F#5, Ab5, C5.

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Chromatic Exercise No. 2

By Paul Haar

This exercise is a continuation of the concept introduced in Chromatic Exercise no. 1. This exercise dissects the octave by a minor 3rd creating different finger combinations and changing the rhythmic structure from duple to triple.

Chromatic Exercise No. 2

The image shows the musical notation for the 'Ten Notes' exercise. It consists of two staves of music. The first staff contains notes 1 through 5, and the second staff contains notes 6 through 10. Each note is a half note with a fermata, and they are connected by a continuous line indicating a melodic sequence. The notes are: 1 (C4), 2 (B3), 3 (A3), 4 (G3), 5 (F3), 6 (E3), 7 (D3), 8 (C3), 9 (B2), and 10 (A2). The key signature is one flat (Bb) and the time signature is 2/4.

EXERCISES

1

2

3

4

5

6

2

Chromatic Exercise No.2

7

8

9

10